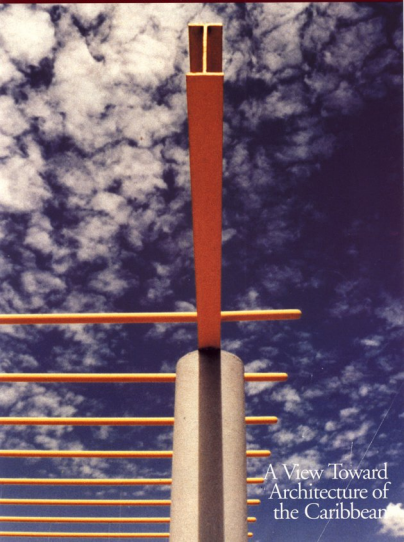




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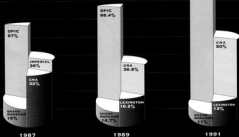
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Putting together this issue on architecture in the Caribbean has been a challenge. To begin with, we received over 40 excellent projects! *Florida Architect* contributing editor Diane Greer spent an afternoon helping us select a representative variety of residential and commercial projects. Then the hurricanes hit the Caribbean—two of them, causing confusion and some destruction. Most of the people we spoke with were lucky, for which we are thankful. One of our selections, Qualle and Brown Architects' Daly Residence on St. Thomas's East End, did not make it into the issue, as after Hurricane Marilyn we lost contact. We fear the worst but hope for the best.

In fact, in recent months most of us in Florida as well as our Caribbean compatriots have felt the strain, if not the waste, of hurricanes. We learn some lesson each time in the wake of their fury. Much has been made of the survival of the Seaside community amidst the destruction of almost all of its surroundings by Hurricane Opal, which hit Northwest Florida. Seaside's architects' and developers' accommodation to and regard for the coastal environment, with its happy results, has earned them renewed appreciation and respect.

Island architects, too, have learned from new technology as well as from local traditions how to build-in hurricane protection. Old bastions such as the Grand Hotel in Charlotte Amalie, built 150 years ago, continue to weather such storms. Those working on the islands, including recent arrivals, quickly become aware of environmental and local building traditions that have their roots in survival of these and other trials of place.

On the subject of place, two viewpoints we requested for this issue because of their writers' Caribbean connections coincidentally present two interesting "takes" on architecture of place. Eminent Sarasota architect Edward J. (Tim) Seibert got his career off to a singular start in Cuba. Tom Marvel has lived and worked in Puerto Rico for 36 years.

It is our pleasure to introduce a small sample of Caribbean architecture in these pages. It is clear that planning for sun and rain, heat and humidity, hurricanes, multiple cultural legacies, and delicate ecosystems are just a few of the interests shared by architects in Florida and the Caribbean, and we hope that through this issue we may help facilitate an expanded dialogue. Also, to those friends in the Caribbean whose projects we were unable to accommodate this time, we extend a sincere invitation to submit projects for future issues. **MB**

Florida Architect serves the profession by providing current information on design, practice management, technology, environment, energy, preservation and development of communities, construction, finance, economics, as well as other political, social, and cultural issues that impact the field.

Business Horizons The Caribbean Basin Initiative

Members of AIA Florida and AIA Puerto Rico have partnered in developing Business Horizons, a Caribbean Basin Initiative (CBI). Both chapters are providing seed money to develop the cooperative initiative. Spearheaded by Florida AIA Public Awareness Vice President John Awsumb, AIA, and Luis Badillo, AIA, Puerto Rico, the mission is regional bridging through the development of business opportunities.

Activities will emphasize opening up access to information throughout the region. Project development began with creation of a home page on the internet to encourage ongoing planning and discussions. This "virtual conference" on the World Wide Web allows for a continuous refocusing of ideas. Regional bridging gives both groups the opportunity to form a solid business, educational and cultural exchange. Exchange is the key to managing cultural differences in order to explore business opportunities all around the region.

Business Horizons has been structured to represent education, communication, government and business components. The geographic region includes Florida, Puerto Rico, and Costa Rica, the Caribbean triangle, (replacing the Bermuda triangle), and any countries touching the Caribbean basin. The virtual location prior to the actual conference resides on the internet's World Wide Web at: <http://www.syrinet.net/Business/bcabi>

A Business Horizons Caribbean Conference is being organized to meet in San Juan,

Puerto Rico, in the future. Until then, CBI participants are taking advantage of the internet to decide on topics for the conference and to stimulate interest in the initiative.

Life on the World Wide Web AIA Florida and CBI Internet Home Pages Are Up!

Public Awareness Vice President John Awsumb, AIA, of Orlando, demonstrated the location of the home pages for AIA Florida and the Caribbean Basin Initiative (CBI) on the internet at the October 26 AIA Florida Board of Directors meeting in Miami. The pages are in a developmental phase but are available for use by members and the public. Each page is at a separate location, but they are linked so that users may travel directly between them. The home page for AIA National also is linked with the AIA Florida home page.

The internet address for AIA Florida's page is: <http://www.syrinet.net/Business/aiafl>

The CBI page address is: <http://www.syrinet.net/Business/bcabi>

Opal Updates

The community of Destin, in Florida's Panhandle, experienced severe damage from Hurricane Opal when it hit on October 4, 1995. In the days after the storm passed, a group of building and design professionals helped organize the rebuilding efforts. Architects, engineers, and contractors in Destin collected information on how to do damage assessments and what to tell homeowners about making repairs. AIA Florida responded with a list of resource people and previous disaster response information collected from AIA Miami, AIA California Council, AIA Honolulu, and AIA National.

The rebuilding experience revealed several serious problems. According to Don David, Jr., AIA, Ft. Walton Beach, "The building officials and permitting agencies needed a streamlined procedure to handle the volume of requests to process permits." David also expressed concerns about many people who suffered damage and were asking for assessments on rebuilding or repairs that the team could not respond to. "We served our clients, where we had knowledge of the projects. Many architects and engineers were concerned about the liability involved in those other assessments. It's a shame, because people needed the services," he said. David also described a large number of "disaster specialists" that descended on the disaster area. "Some of those 'experts' were fakes," stated David, "but many were honest and sincere. These individuals will do scope of work for the public, but there is still a problem with the warranty of such work."

Follow-up to rebuilding efforts will include cataloging resources at AIA Florida headquarters. The newly formed Florida/Caribbean Disaster Assistance Team, Inc. produced

a resource list at the request of the group in Destin. Efforts are being made to prepare a more timely response to the next need for information and assistance.

Seaside Stands Strong

The community of Seaside, which *Time* magazine declared one of the best designed areas in this century, gets more laurels. Seaside was right in the middle of the storm area affected by Hurricane Opal. Reports indicate it was scuffed up a little but made it through intact. Very little damage occurred to the 280 homes built behind sand dunes, away from the beach area. Designed by Andres Duany and Elizabeth Plater-Zyberk, Architects & Town Planners, Miami, with homes designed by other architects in North and South Florida, the community reflects building techniques and zoning requirements to improve safety guidelines for hurricane damage. Design elements which proved important were that at the front of the development, homes were built on pilings sunk 40 feet deep, roof pitch was controlled in addition to the height of the buildings, asphalt shingles were prohibited and tin roofs were anchored with



Caribbean Cottage, Seaside, Florida. 1991 AIA Florida Award for Excellence in Architecture. Cooper Johnson Smith Architects Inc., Tampa. Photo: George Coll, Chronos Inc.

screws instead of nails.

"This is kind of a vindication of virtue in construction," said Duany. "It isn't just an indulgence to build well."

Of Note

Karl Thorne, AIA, Gainesville, was appointed in September by Gov. Chiles, as the new



Karl Thorne, AIA

architect representative on the Florida Board of Building Codes and Standards Committee. He replaces Larry Schneider, AIA, Miami, who completed his four-year term.

James R. Franklin, FAIA, is the *No-Longer-Resident* Fellow at AIA National. Jim is the



James R. Franklin, FAIA

new Resident Fellow at Cal Poly, San Luis Obispo, California, College of Architecture and Environmental Design. Franklin remains available to help organize and facilitate workshops, seminars, and symposia for students, educators, and practitioners within the design professions.

Schenkel Shultz Inc.'s Cypress Lake Center for the Arts in Ft. Myers was among the "innovative and effective school designs" cited in the March 1995 issue of *Learning by Design, A School Leader's Guide to Architectural Services*.

F/C DAT Springs to Life

The AIA Florida Board of Directors approved the request by Jerome Flier, AIA, Miami, to form the Florida/Caribbean Disaster Assistance Team, Inc. (F/C DAT) at the October 26 meeting in Miami. The disaster assistance organization will provide expertise and skills of architects to communities before, during and after times of natural disaster or other catastrophic events.

Committee members produced Articles of Incorporation and an implementation plan. F/C DAT Committee member Mark Reeves, AIA, has offered to complete the legal requirements for preparing the incorporation papers and filing the corporation with the State of Florida and the IRS. Fundraising activities may commence as soon as the corporation is filed with the state.

F/C DAT will respond to needs throughout the region, including AIA chapters in Puerto Rico and the Virgin Islands. Regional as well as AIA National support is strong, as disaster preparedness becomes prudent and proactive program development.

Florida Architect Themes for 1996

The themes for the 1996 issues of *Florida Architect* are

- Spring - Lighting
- Summer - Housing (residential & affordable, etc.)
- Fall - Awards
- Winter - Florida Schools of Architecture.

Themes for *Florida Architect* are meant to be broadly interpreted and not restrictive. For a media kit and production calendar, contact Carolyn Maryland at AIA Florida Headquarters, 904-222-7590. (We are always interested in hearing about good projects from less densely populated areas. Let Margaret Barlowe or Joanna Booth know where these gems are located! Ed.)

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For more information, call the manufacturer, Akzo Nobel Geosynthetics Company, in Asheville, NC, at (704) 665-5050.



Erkodrain was used to control high water at the Okaloosa-Walton College arts complex. Photo: Akzo Nobel Geosynthetics Co.

Leading By Example

Colegio de Arquitectos de Puerto Rico Headquarters
Santurce, Puerto Rico
Arch. Beatriz del Cueto,
AIA, Architects and
Historic Preservation
Consultants

In 1988, ten years after its formation, the Colegio de Arquitectos (Architects Association) de Puerto Rico began its search for a permanent headquarters. The group voted to acquire a historic property instead of constructing a new building. Such an acquisition would serve not only to identify the association with a dignified and unique landmark but to demonstrate the viability of recycling existing structures within the modern urban fabric of metropolitan San Juan.

The subsequent restoration project brought Arch. Beatriz del Cueto, AIA, a Puerto Rico Chapter 1995 AIA Honor Award for Excellence in Design.

Selected for the new headquarters was a 5,200 sf 1910 residence, originally constructed by architect-engineer Rafael del Valle Zeno, of load-bearing molded gray concrete block walls, patterned to imitate rough-cut stone. The roof was corrugated zinc, and the roof structure and other architectural details were of wood. Interior ceilings were elaborately patterned pressed tin sheets. Finished interior and exterior flooring were of tongue-and-groove wood planking and ornate concrete tiles, respectively.

The fundamental concept of the restoration was to create a fully functional organizational headquarters in this historic residence without sacrificing its architectural character. It was important to maintain the spatial quality and essence of the existing building and surrounding vegetation even though the present use differs significantly



Interior patio: Now a bright meeting spot, gray patterned block and white painted wood reflect original color scheme, while new transoms reveal added hues. Photograph: Agapaymon Gus Pantel, Ph.D.

from its original function. The architect's intervention required reconstruction of deteriorated roofs and floors and duplication of doors, windows, and other original elements using materials compatible with the historic fabric.

While providing solutions for replacing or restoring deteriorated elements, architect del Cueto also had to comply with the program and needs of the new owners. Modern electrical and mechanical systems are integrated into the original fabric without affecting the quality of the original spaces or surfaces by the construction of a service raceway beneath the floors. A hollow cornice surrounding each interior space was created to accommodate a new lighting system.

Based on historic research and documentation of the house and of architecture in Puerto

Rico at the beginning of the century, a new color scheme was incorporated. In addition to the original textures and found colors (gray block, silver roofing, and white painted wooden elements) of the period, the new scheme added blue,

amber, and green to elements such as exterior translucent glass transoms for doors and windows, hydraulic cement tiles (specially designed for this project), and the corrugated steel roofing panels. The dramatic change in color is harmonious





Frost facade. The interest of the divided facade is accentuated by night-time lighting. The initial phase of the project included restoring structural integrity, replacing deteriorated elements, and harmoniously integrating new modern electrical and mechanical systems. Photograph: Agnieszka Gus Postel, Ph.D.

to the original design and highlights the basic construction components.

A fountain now graces the interior patio, which formerly housed a well for the removal of reserve water from an underground cistern. The substitution is meant to evoke tradition while providing an inviting centerpiece in a gathering place for association activities.

As one of the major challenges confronting the restoration was financing, the project is being completed in stages. The initial phase has succeeded in reestablishing the architectural integrity of the structure and

meeting the needs of the association for a functional headquarters. Pending work for future phases will include interior and exterior detailing and major sitework.

The work of the specialized professionals undertaking various aspects of the restoration has been fully documented as an important source of information for students, architects, and others interested in the preservation process. Filming in both 35mm still and 8mm video formats has documented the entire project.

In their restored headquarters, the Colegio de Arquitectos

will increasingly play host to meetings of architects, interior designers, planners, contractors, and other professionals related to the construction industry in Puerto Rico and the Caribbean. The facilities also will be open to the public for special exhibits. With its smart use of existing spaces and execution of restoration techniques, and the invisibility of many of the modern interventions into original elements of the building, the architect and the association have succeeded in adding intrinsic value to a historic structure and, more important, have created

an inviting working atmosphere for Colegio members.

Architect: Arch. Beatriz del Cunto, AIA, Architects and Historic Preservation Consultants

Principal in charge: Arch. Beatriz del Cunto, AIA

Structural Engineer: Eng.

César A. Corretjer Associates

Mechanical Engineer: Eng.

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Promoting Connections with Nature

Café for the Botanical
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Rigau + Penabaz
Arquitectos

The design philosophy of Jorge Rigau, AIA, and Juan Penabaz's firm imposes challenges beyond those expected for a work of architecture. Each of their structures is intended to be understood in relation to the broader context of Caribbean architecture. By investigating and renewing local typologies, styles, and spatial conceptions, they have sought to create contemporary expressions for designs that look "so regional that they can be nowhere else."

This award-winning project, originally conceived as a greenhouse set amidst the botanical gardens, also reflects the vernacular "tower" architecture of the island. The architects intended that visitors experience the building as a found object in its magnificent natural setting. Several pedestrian walkways meet at the site, two of which grant distinctly different perceptions of the cafeteria: one axial and formal, the other more dynamic offering a collision of forms. The overall composition is based upon two main components—a taller one that dominates the landscape and another, low-key structure that orthogonally relates to the other built elements on the site.

The design's literal reference to a greenhouse—a manmade intervention that highly regards nature—seems appropriate here. The somewhat irregularly shaped tower becomes understandable in relation to built as well as natural surroundings. An adjacent block structure is integrated into the design by its relation to the one-story back



Front view, evening. Artificial lighting plays up contrast of lightness and massivity achieved with traditional building materials.

section of the cafeteria (housing the kitchen and all supplementary facilities), which then forms the base upon which to perceive the rotated position of the main volume.

The two-story structure houses indoor and terrace dining areas. Environmental considerations required careful planning to minimize disturbance of existing trees and dense vegetation on the site. Even underground trenches for the primary electricity were laid out painstakingly to avoid interfering with tree roots. On the other hand, the shade provided by these valued trees eliminated the need for air conditioning in the first-floor dining rooms and inspired numerous outdoor dining terraces.

A limited budget ordained the use of the most familiar local construction materials: structural steel and reinforced concrete. Expert use of these contemporary materials can obtain the contrasting expressions of lightness and massivity reminiscent of the wood/stuccoed masonry/wrought-iron island architecture.

Heavy glazing of the upper-story dining room allows for natural light and views onto the lush environs. Open corners play up sculpturally the flat concrete against the sunlight, and at the same time, like Caribbean cornerguards, they anchor the building to local building traditions. A highly articulated surface containing small glass panes tightly set in place by sturdy extruded aluminum frames was used in consideration of the risk of storm-weather effects on large expanses of glass. Such "over-designing" of the structural capacity of the system improves the expected resistance to wind loads.

The one-story service portion of the building features long, narrow windows and hol-



Rear view: A found object in its natural setting. Approaching visitors experience a collision of forms.



Interior: Upper-story dining room gives a view onto the gardens. Articulated glazed walls create dramatic interior effects.

low-core steel or galvanized steel roll-up doors. In case of flooding, floor drains connect to the sewer system. Construction of the facility required special coordination from the outset with a commercial kitchen designer. This ensured a properly functional structure and helped maximize efficiency in use of space.

A distinctive feature of Caribbean architecture is the cultural binding of building and context, which promotes communication between interior and exterior spaces. In the Botanical Gardens Café, this characteristic has been celebrated by inviting the presence and participation of nature to enhance spaces intended for the pleasure of visitors to this beautiful spot. The project garnered honors at recent Puerto Rico and Caribbean Biennales and a Puerto Rico Chapter 1994 AIA Honor Award for Excellence in Design.

Architect: Riggs + Penahad Architects

Principals in charge: Jorge Riggs, AIA, Juan Penahad

Landscape Architect: Angel Rodríguez, Arch., A.S.L.A.

Structural Engineer: Pedro Dario del Nero, P.E.

Mechanical Engineer: Osvaldo Marciano, P.E.

Electrical Engineer: Ricardo Rodríguez del Valle, P.E.

General Contractor: EMCO Construction, Eng.

Construction Management: Carlos J. Martínez Soto & Assoc., Eng. José Lelbron

Owner: University of Puerto Rico

Photographs:
Johnny Betancourt,
Arch. Ivonne Murcial,
Arch. Jorge Riggs

Revitalizing an Elegant Home for Business

Casa Benítez Restoration
San Juan, Puerto Rico
Benjamin Vargas,
Architect

Casa Benítez was built in 1910 in the exclusive Miramar section of San Juan, for José Benítez, owner of vast sugar cane holdings. The house was designed and built by Czechoslovakia-born Antonín Nechodoma (1877-1928), who came to the islands via Chicago, where he learned of the newly forming Prairie School. Arriving in 1905, he introduced to Puerto Rico the use of reinforced concrete as a major structural element.

Well suited for the island climate, this Bungalow Style design featured a wide veranda running the full width of the house and sheltered by an expansive roof as its principal front element. The house was set back on a gently sloping lot, its location fixed by an axis running perpendicular from the street along the entrance walk through the front door, living room, interior patio, and freestanding octagonal dining room, passing finally into a great terrace overlooking the Candado lagoon. The bedrooms were organized around the interior patio.

Throughout the house the architect used stained-glass double-hung windows with wide, stained-glass doors to match, moldings, transoms, and balustrades. The dining room, featuring a delicately beamed wood ceiling and exquisitely detailed wood paneling and wainscot, was ventilated by pivoting stained-glass clerestory windows. Besides new decorative motifs, the architect introduced technological advances such as electricity, reinforced concrete walls and foundations, and elegant stamped-tin shingle roofing.



Renovated interior courtyard now spans two stories and brings sunlight into basement offices. Photograph: Oris George.

The Benítez family occupied the house until the 1950s, when it was converted into a boarding house. By the early 1980s it stood empty. In 1985 the advertising agency of Israel Rodríguez (IR&P) purchased the building to be restored and rehabilitated as its headquarters—a monumental undertaking, as it turned out, but with magnificent results.

Keeping the original layout and decoration, architect Benjamin Vargas, AIA, modified the structure to accommodate the agency's needs and modern

equipment. The greatest alteration was the addition of a basement to house electronic equipment, a darkroom, and a recording studio. Creating the basement called for a ten-foot excavation under the existing concrete foundations, which had to be braced with wood scaffolding while the new foundation wall was poured beneath. Site conditions allowed only the use of hand-held tools that would not cause any vibrations that might disturb the precarious state of the foundations. Since no soils or structural con-

sultant would accept liability for such an unorthodox procedure, architect Vargas supervised the long and grueling process.

Progress was hampered further by a high water table that dictated a network of French drains under the new basement slab. Essential reinforcement of the interior veranda opening to the patio was achieved by placing steel beams under the veranda and transferring that load to the new basement walls below.

Now the patio works as an atrium with two levels of circulation, bringing in much-needed sunlight to the new basement area. The steel beams have been covered with wood paneling and incorporated into a coffered ceiling motif similar to that in the dining room, now a conference room. The original patio fountain, carefully restored, was placed at the center of the new atrium.

The successful integration of the sophisticated requirements of the new owner while retaining the original quality of the spaces and details points up the ingenuity behind the restoration and rehabilitation of this historic structure. What turned out to be a difficult rescue effort effectively restored to the people of Puerto Rico an important landmark. In an effort to share their precious jewel with the community, IR&P open Casa Benítez for a variety of public gatherings and concerts.

Architect: Benjamin Vargas, AIA

Preservation Consultant:

Pablo Ojeda O'Neill

Structural Engineer:

Martín Sánchez-Gallón

Mechanical Consultant:

Pedro Izquierdo

Owner: Israel Rodríguez & Partners, Inc.



Rear view, executive offices, formerly the terrace facing Cuidado Lagoon. Example of characteristic difference between public and private spheres, front and back, of Casa Benítez. Photograph: Orin George.



The wide verandah runs the full width of the House, sheltered by an expansive roof as its unifying element. Photograph: Benjamin Vargas, ALA.



Reception area was main living room. New stained glass windows and doors were designed by Carmen Mendosa. Photograph: Benjamin Vargas, ALA.

Public Utility with a Flair

El Tuque Transportation Terminal
Ponce, Puerto Rico
Bermúdez Calzada
Arquitectos & Agrait
Arquitectos Betancourt
Arquitectos

Transportation terminals play an important role in centralizing public transit facilities in cities across the island. This simple, highly functional and appealing structure, although set on a site with narrow frontage in the midst of the industrial district of Ponce, succeeds in providing a strong public presence.

The site, which is surrounded by huge industrial buildings, was a gently sloping lot 100' x 350' set between a secondary access road on the north and a main highway on the south. Despite the narrow frontage of the lot, visual exposure was maximized by locating the terminal, a linear north-south structure, on its northern edge. A modulation system was superimposed to establish locations of the built elements and those used to accommodate various vehicles. The column grid extends to the sides of the lot, where trees mark the intersections. For the parking area located at the back, a steel truss supported by concrete columns extends the grid and provides a green response to the highway.

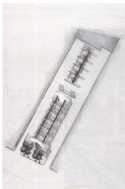
The terminal building is an island, with passenger pick-up and drop-off points on opposite sides. A basilical plan covered by a steel vault creates an airy, open waiting area for passengers. Drop-off and pick-up areas on either side have low, flat roofs. Reinforced concrete columns and walls support both concrete side overhangs and the main steel trusses of the corrugated steel central vault. Cubic volumes with punched



Frost facade. The horizontal emphasis defies the narrow frontage of the lot and helps support a strong public presence.

windows define the northern and southern extremes of the space, which contain the cafeteria, rest rooms, drivers' lounge, administrative offices, and vehicle repair area—all functions that required enclosure.

Architect Manuel Bermúdez intended the design to create a visual and formal link between the terminal and the neighboring factories whose employees it serves. Historically, the basilical plan with high vaulted ceiling and low lateral naves has been commonly used both for industrial buildings and transportation terminals in Puerto Rico and elsewhere. The local connection was stressed with the type of materials used and in detailing: concrete floors, steel trusses and beams, metal door and gates, and roll-up shutters. Finally, the paint



Axonometric drawing shows three different zones form the spine of the main building along its long axis: the central waiting room and the two loading strips. The rear parking area extends the configuration.



Interior: Industrial-type materials such as concrete floors, steel trusses and beams, and metal doors, gates and roll-up shutters combine with natural light and ventilation to create a comfortable waiting room. The color scheme adds interest and reflects local pride.

scheme served a dual purpose: red, black, and yellow are found in neighboring buildings as well as in the coat of arms of the city of Ponce.

To meet tight budget constraints, a reinforced structure poured in place was used for all sections of the building except the waiting area, where a steel vault was employed. This element was difficult to obtain because local steel manufacturing companies lacked the technology to fabricate a curved roof with the ribs occurring perpendicular to the curve. This roof, which was then man-

ufactured on the mainland and shipped, became the most expensive component of the project.

The building was planned for energy efficiency and takes full advantage of the tropical climate. The waiting room is completely open and the temperature is always comfortable. Just below the vaulted roof are louvered windows and glass panes that support natural ventilation and lighting. The deep overhangs of the drop-off and pick-up areas protect passengers from the elements. In the enclosed areas, too, louvered

windows permit natural ventilation while keeping out sun and rain.

Architect: Manuel Bermúdez
Blancaita Calzada Arquitectos
& Agrat Bermúdez Betancourt
Arquitectos

Design Team: Manuel Bermúdez, AIA, Eda Díaz-Villalobos, Joaquín Berdisco-Paz

Structural Engineers:
PDN Structural Engineers,
McCloskey Structural Engineers

Civil Engineer:
Jesús Suárez & Assoc.

Mechanical/Electrical Engineer: Rosora y López
Contractor: N. Lluch
Construction, S.E.
Owner: Ponce Municipal
Government

Photographs: Max Torro



Hotel complex in Cartagena, designed by VQA Associates, Inc., Chicago/Oakland



Orange County Convention Center, designed by Helman Hurley Charvat Peacock Architects, Inc., Maitland, FL



Pool scene, Hilton Grand vacations, designed by Helman Hurley Charvat Peacock Architects, Inc., Maitland, FL

Frank Bartus, president of Genesis Studios, is an experienced illustrator dedicated to the artistic expression of Architecture.

The renderings shown are done in designer's gouache, hand painted with some airbrush, on illustration board. The views are constructed using computer generated wireframes which afford multiple views prior to painting. Views may also be drawn via the projection method.

In addition to the styles described above, we also offer an array of "loose styles" and can produce renderings on (see Orange County Convention Center) photographs of existing sites.

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Frank Bartus, President

Mediating Sol y Sombra (Sun and Shade)

**Muñoz Rivera 270
Office Building
San Juan, Puerto Rico
Marvel Flores Cobian y
Asociados**

By studying the sun pattern from sunrise to sunset, an architect learns to defend the four sides of a building from intense rays. The obvious solution, no matter what the location, is to specify reflective glass, effectively to block them out. In designing this large office building on the edge of the downtown Hato Rey area, architect Tom Marvel took a different approach. "We custom designed a building skin that would use the native material of Puerto Rico (concrete) and the advanced technology of construction (precast, prefabricated window wall modules) and would effectively treat the sun as a friend, to create sculptural shadow patterns on the facade, instead of as an enemy, blocking it all out defensively with mirrored glass."

And it works. The principal tenant-owner, a prominent San Juan law firm, is impressed with the comfort of the interior. No direct sunlight enters the offices.

The structure accommodates a two-level bank, entering off the lobby, 550 parking spaces, eleven floors of office space, and a roof athletic club. The parking floors were treated as a base. Parking facilities are arranged in staggered levels, with six decks underground and thirteen above street level. A bold arch form defines the entrance, which directs one to the building and elevator lobby. An arcade along three sides of the building provides shade and rain protection to pedestrians. It also creates a deep shadow pattern where building meets ground.



View from southeast corner facing Muñoz Rivera Avenue. Arched main entrance opens into the commercial area. Photograph: Gil Asteaga.



Detail of inside corner: Precast modules, including recessed glass areas with precast overhang attached to each panel, control the sun's impact on the interior spaces. Photograph: Gil Asteaga.

On the exterior, semi-solid precast panels with square openings cover the parking levels. At the office levels, the exterior surface responds to the use of the interior spaces and the facade's orientation. Articulated precast modules that control the sun's impact on the interior spaces were used for these floors. All glass areas are recessed and a precast overhang is attached to each panel. Both the east and south facades feature double-height window modules—one for the reception area, the other for the firm's law library.

The precast panels have a bushhammer finish exposing a mix of local quarry aggregates selected by the architects. At the office levels, granite panels anchored during the process of casting the concrete accentuate the precast panels.

The roof athletic club was treated as a "sculptural event" on the top side of a broad roof overhang. It gives the building the appearance of being covered by a hat for sun and rain protection.

Architect: Marvel Flores Cobian y Asociados

Principal in charge: Thomas S. Marvel, F.A.A.
Landscape Architect: ED&A

Structural Engineer: McCloskey Acevedo

Mechanical Engineer: Jose Puig & Associates

Electrical Engineer: Jose Requena & Associates

General Contractor: F&R Construction Co.

Owner: Muñoz Rivera 270 Partnership, S.E.

Built to Last: Preserving a Grand Old Image

**The Grand Hotel
Charlotte Amalie,
St. Thomas
Wallace Roberts & Todd**

In May of 1840, the Commercial Hotel and Coffee House opened for business in the capital city of Charlotte Amalie. The structure was designed to withstand hurricanes, and its heavy rubble masonry walls and shuttered windows and doors have withstood many storms, including the most recent, Hugo and Marilyn.

Renamed the Grand Hotel almost a century ago, this landmark has been a center of Charlotte Amalie's history and culture. The island's celebrated Carnival culminates in the square just in front. Thus, in conceptualizing a total renovation of the Grand Hotel as a retail-office-bar/restaurant complex, it was important to preserve its historic character.

The Grand Hotel consists of four discrete but related historic structures linked by courtyards, gates, arched masonry stairs, and passages, as well as by shared central service areas and utilities. Its location adjacent to the Emancipation Gardens and near Fort Christian places the complex as a symbolic centerpiece and activity hub of tourist and retail areas. In keeping with the intention of the adaptive reuse of the complex, WRT's design concept was aimed at creating an inviting and exciting shopping and dining environment for both tourists and "locals."

Development of a passage from the foot of Main Street through the building and into the courtyard was intended to introduce pedestrian flow through the complex and provide better exposure and entrances for retail spaces. Such long, narrow walkways traditionally connect the harbor



Exterior (north) seen along Tolboed Pladsen, showing gates at the two existing entry points that were opened up into the courtyard. Photograph: Bryce Stollings

front and Main Street in the old districts of the city. The course of the new passage was designed to alter traditional downtown walking-around patterns to embrace the Grand Hotel. In addition, difficult

curbless, narrow (18-inch) sidewalks that hindered access on the Norre Gade side of the complex were improved by removing intruding stairs and installing new blue blöch indigenous stone walkways.

The unique architectural heritage of Charlotte Amalie influenced design elements that were introduced to unify the project. Island styles are reflected in the arched masonry stairs, elegant gates, and intimate passageways. The courtyard, previously a backspace to support functional hotel systems, was transformed into a public space. Two existing entry points into this courtyard were opened up and a new one created on the west end to draw in visitors.

Internally, a ground-level retail arcade links the shopping and office areas with courtyard cafes. In phase two, to be begun next year, a skylighted atrium will visually connect the two levels of the building. An upper-level restaurant and bar that give onto a harbor view also will overlook Main Street.

With courtyard space no longer available to house M/E/P systems, new technologies were



First floor plan. Courtyard and exterior renovations are complete. Some retail and office areas are complete and occupied. Atrium will be completed during phase 2.



Retail shop interior (Dowset-Stanton Jewelers) opens onto street, showing exposed rubble masonry from original construction. Photograph: Joseph Mollitor



Courtyard, looking toward east gate, where passage is marked by one of several arched masonry stairs. Photograph: Ryce Stallings

ten was selected to prevent water contamination.

An original third floor was removed sometime after 1896, due to severe hurricane damage. Restoration of this feature was abandoned in favor of vital improvements to the existing floors and re-creation of the interior as a retail plaza. Added passages and stairways to the upper level have enhanced access to offices and restaurants and strengthened building safety. Likewise, exterior restoration was aimed at freshening and removing repairs and alterations that obscured the building's historic character.

Architect:

Wallace Roberts & Todd

Principal in charge:

Charles Tomlinson, AIA

Project Managers: Ryce

Stallings, Maarten Pisch

On-Island Architect:

Theresa S. Roberts, AIA

Landscape Architect:

Wallace Roberts & Todd

Structural Engineer:

Hynes Whaley Assoc., Inc.

Mechanical/Electrical

Engineer: Todd W. Carey &

Associates

General Contractor:

Shearman & Assoc.

Owner: The Lockhart

Companies, Etienne Bertrand,

Senior Vice President of Develop-

opment

Note: Hurricane Marilyn left the project intact, but precluded the planned taking of new exterior photos in time for this issue (Ed.).

employed to integrate and relocate these systems. Split-dx units were chosen over a cool-water system using fiberglass cooling towers and Florida heat pumps because of local circumstances, including poor water quality.

Water runoff and water quality require special consideration on the island. Storm water runoff is channeled into the historic guts (uncovered ditches constructed of blue brick and brick) and into the bay. Drinking water is collected from the roofs and stored in cisterns. The traditional galvanized steel roofs and gutters work well, but for the flat roofs, an EPA-approved membrane roof sys-

Beyond Modernism

The New Urbanism: Toward an Architecture of Community

Peter Katz

McGraw-Hill, Inc., 1994

\$34.00

243 pages, over 500 drawings and photographs

ISBN 0-07-023388-2

Great cities have always been at the heart of advanced civilizations. Today, urban sprawl, a form of scattered low-density development, makes up much of our cities, contributing to the decay of the city and civilization at large. Endless avenues of "junk architecture" line the routes from suburbia to the inner city. Once people walked, then the automobile was invented. Business ecologist Paul Hawken describes modern society as "the result of cheap cars and gasoline." Recent public concern with modern living patterns has signaled the end of suburbia, at least as we have known it. With crime, discontent, health hazards, inequality, insecurity, stress, poverty, and violence constantly rising, the time has come to re-evaluate our lives in terms of the environment that we have created.

The Modernist creation of a universal architecture of purity of form failed to recognize the value of history and tradition. Innovation, uniqueness, and sense of place were sacrificed to the new gods—technology and progress. Architecture critic Howard Kester writes in *Geography of Nowhere*, that "when Americans, depressed by the scary places they work and dwell, contemplate some antidote, they often conjure up the image of the American small town with its aligned generous houses with porches facing the street shadowed by beautiful elms, located around the corner from the town center with all its stores." This type of

small community, where people can walk from their house to work, to school, or to the store is the core of a new movement coined "the New Urbanism."

In *The New Urbanism: Toward an Architecture of Community*, Peter Katz takes a serious look at our cities and the problems facing them. He then proposes a smart and viable alternative to current design practices. A combination of the best traditional planning and modern technology, the New Urbanism emphasizes the power of good design to enhance the quality of our lives. It can assist in the design of appropriate land use patterns, growth limits, energy sources, environmental balance, and social integration. Its main goals include the restoration of community, social integration, and the reconciliation of urban and natural environments.

Katz looks for alternatives to traditional suburban patterns. While many people choose to live in restored historical towns, others may prefer off-grid sustainable communities or co-housing cooperatives. By enhancing the singular qualities of the different settings, architects can increase the variety and uniqueness of the places where people choose to live. City form must be a joint product of the expertise of the designer and the needs and values of the community.

As America tries to reclaim and restore its forgotten downtowns and historical districts, the principles proposed by New Urbanism advocates have taken the spotlight. Peter Calhorne, Andres Duany and Elizabeth Plater-Zyberk, among many other New Urbanists, propose a revival and re-adaptation of traditional town planning and vernacular architecture. Lessons learned from Savannah, Williamsburg, and Charleston

A combination of the best traditional planning and modern technology, the New Urbanism emphasizes the power of good design to enhance the quality of our lives.

can then be adapted into plans for the development or urban renewal of places as different as Seaside, Florida, and Los Angeles, California.

The New Urbanism describes and illustrates 24 projects. These case studies are extensively documented with drawings of new codes, proposed plans, perspectives, computer simulations, and pictures of the site and the finished product. The book also includes a series of essays by leading New Urbanists on the theory and logic behind their principles and actual design projects and proposals.

Although it may appear to be a Romantic movement, the New Urbanism has successfully addressed such pressing problems as crime, pollution, deterioration of urban life, the car, and social segregation. The New Urbanists redirect society around pedestrian use of the city. Broad sidewalks, for example, that incorporate street-scape features such as benches,

lighting, and trees, would promote walking and become part of the public space that brings a community together. In many cases land use patterns and zoning codes designed to facilitate vehicular traffic hinder the design of successful sustainable communities. These need to be changed and adapted for each locale, and the New Urbanism is showing us that it can be done with the support of the community. Design professionals need to establish a dialogue and listen to the voice of the community, its contractors, and its developers, even if it means sacrificing some artistic genius.

This book is an encyclopedia of the New Urbanism. If the future of architecture is tied to the New Urbanism, sustainability, and building performance, this book is a must-read for architects and city and regional planners and will also be helpful and interesting to environmentalists, civic leaders, and citizen groups. With the design profession needing to focus on the design of spaces and structures that are human and satisfying, that make the best use of climate and other natural conditions to save energy and resources, that use durable and safe materials, and that reinforce local economies, this book will serve as a great guide.

Miguel Marin

Miguel Marin is a graduate student in architecture at Florida A&M University specializing in sustainable design.

Defining a City

The Sarasota School of Architecture

John Howey

The MIT Press

Publication date: December 4, 1995

\$35 cloth

206 pp., 160 illus., 100 color

ISBN 0-262-08248-3

Through long years of involvement with Florida's architectural community, both as a writer and educator, I've often wondered why no one has taken on the challenge of writing about one of, if not the most important chapters in the history of American architecture. Little enough has been written about Florida architecture in general, and much of what has been written has been less than scholarly in its approach and less than thorough in its research. One exception in recent years was Robert Broward's excellent study of the life and work of Henry John Klutho.

Now, however, another work has followed suit in that it is both compelling and thorough. Tampa architect John Howey, a Fellow of the American Institute of Architects and longtime Florida practitioner, has authored a history of what has come to be called the Sarasota School. To be sure, it is a designation not as familiar to students of architecture as the Prairie School, but it is a movement that is finally enjoying some of the acclaim and attention that it deserves, and Howey's book should help to move that process along.

With a Foreword by architecture critic Michael Sorkin and an Introduction by University of Virginia educator Richard Guy Wilson, the book gets off to an interesting start with everyone agreeing that Howey's work is much needed and long overdue. That is not to say that every architect whose name came to

be associated with the Sarasota School enjoyed a career of complete obscurity. On the contrary, several men such as Paul Rudolph and Victor Lundy have managed to achieve national or international status. Others like Carl Abbott, Mark Hampton, Gene Leedy, and Jack West have achieved great regional stature. But the movement that these men and 17 others pioneered is probably best described as Florida's contribution to Modernism. Sorkin writes, "The Sarasota architects built the Usonian shrines exalted by Wright, the modest houses, the public schools, the churches that formed the spine of post-war America's best idea of itself." He goes on to describe this as "the ripest moment of high American modernism"—a movement whose impetus was picked up and spread around the country.

John Howey has certainly been on the fringes of the movement most of his professional life. If for no other reason than the fact that he counts among his close friends a number of the main craftsmen of the movement, he was able to interview the architects in depth, as well as family members, friends, and owners of Sarasota School buildings, all of whom were generous with photos and material. The result is a book which is anything but superficial. Beginning with a discussion of the philosophical aspects of the School, Howey goes on to set the movement in place and time, describing a South Florida town that was ripe and ready to embrace a new architecture and launch the careers of recent architecture grads like Rudolph. As the book traces the careers of the practitioners who shaped the movement, it weaves in the history of the buildings that they produced—some well known, some obscure. The obvious hallmarks

are discussed and illustrated, such as Riverview and Sarasota Senior High Schools and Twitchell and Rudolph's Cocoon House of 1948-50. But the book also deals with less well-known examples that represent an equally fascinating potpourri of open plans, thin frames, glass walls, flat roofs, and floating furniture.

To bring closure to his exploration of the Sarasota School, Howey describes the city in the sixties and delves into the decline of the style. Citing changes in the political, economic, and community agendas, Howey also alludes to the way Florida, along with the rest of the country, embraced developer-driven architecture in the early sixties. The "new vernacular veneer approach" of the

Post-modernists was an immediate success with promoters and developers who needed inexpensive coverings to sell their bulk building products. This revolt against Modernism hastened the demise of the Sarasota School.

The Sarasota School of Architecture is an extremely readable work which is liberally laced with photographs and drawings. In addition, it is an excellent reference tool with biographies of the leading practitioners appended to the text. Most important to this reader, however, is the fact that the book acknowledges one of the most important steps Florida ever took in making its mark on the built environment.

Diane D. Greer



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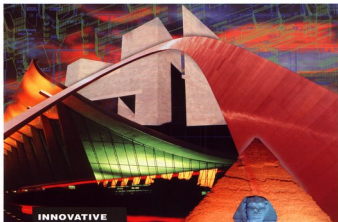
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In Defense of Regional Architecture, A New Approach

By Thomas S. Murvet, FAIA

Before architecture became the subject of academic study in professional schools, there was a general acceptance that the roots of its designs were founded as a natural consequence of local building customs. Much of this architecture of place was charged with stylistic fetishes carried down through generations of master builders. With the exception of master works for the church, state, or wealthy patrons (actually relatively few commissions compared to the whole built environment), urban settlements were largely composed of buildings that responded to the constraints imposed by their locations and by local traditions, labor skills, materials, climate, and community needs. These criteria collectively shaped an architecture without architects which we call today a regional style of its time. One can travel from province to province in European countries and spot these distinct signatures. They are as with their romantic consistency within their social cultural boundaries.

With the onset of academic programs in architecture in the early 1800s in France and Germany, the schools had to devise a rigorous *raison d'être* for teaching design. Classicism, mathematical proportions, human safety and health factors, the science of structures, and historical precedence were rationalized into the skills that architects would need to practice their art. Schools encouraged creativity, fresh approaches, grand projects that would show off the talent of the new profession. Much of this progress is carried down to our architecture programs today, with the only differences being in the style of the product. The local master builder, the person most responsible for constructing those much admired regional styles, has gradually been eliminated by academically trained persons who are encouraged to be different, distinct, contradictory to the norm.

We have treated our urban set-

tlements with the same indifference to conformity. Spaciously and stylistically our built environment is a conglomeration of individualistic attempts at being different. A Kentucky Fried Chicken establishment is as "different" from its competitors as the bank designed by an architect is to others. Our society demands that everything have its own image, and architecture is no exception. We have lost the desire to design a conforming architecture, where a building is designed to feel comfortable together with its neighbors, where the sum of the parts is more important than each individual building. Try as we might, I am not confident that a group of architects could design a delightful Italian hill town today without creating a terrible mess. We just "don't get it" yet, in spite of our unanimous agreement that the hill town is an absolute architectural gem.

Part of the resistance to designing architecture that conforms to its place has to do with regional images. Those very attributes that we admire in pre-1800 buildings have become overly romanticized and popularized. Regional means "colonial" in New England, "plantation" in the south, "adobe" in the Southwest. A public hungry to be different will fix on these styles much to the chagrin of architects, regardless of where they are to be built. Styles can be made anywhere. Adobe can be made of plaster on rounded wire mesh. Concrete masonry is more likely made of plywood on wood studs with a stucco finish. The public (and some architects) goes for style but not authenticity, not the real thing. Few architects want to design "old-looking buildings," although there is a growing segment of the profession that will. Creative regionalism is not about reconstructing a past that is no longer valid.

Another impediment in the argument against regionalism is that architecture is seen as being universal, and why not, since the

same construction materials are available everywhere. Our architecture schools teach a homogenized design process and product from coast to coast, encouraging the students' independence from considerations of local building criteria. The problem with the "universal" argument is that we have too much freedom of choice (unfortunately a condition we fostered). We no longer need to respect climate, given all of the high-tech mechanical systems available today. With enough energy consumption a reflective glass building can be built in Alaska as easily and cheaply as in Miami or San Juan under the aegis of using the most advanced building systems to be different or up-to-date. We have lost respect for "place." When designing a building, an architect must make a deliberate choice of what he or she wants that building to be, to look like, and how to build

it. How much freedom of choice does an architect really have? Probably too much. The tendency of design is to become universal, totally indiscriminating to the area in which it is found. Some of the most admired architecture in the world was designed and built with a limited palette of materials and technology.

Given this dilemma of whether a new regionalism in architecture is viable or even desirable, I propose that we give new dignity to a regional approach to design. Certainly imitating romantic styles, even within the local context, is not what this new regionalism is about. It is rather a redefining of a natural style that might evolve over a long span of time, a style that would be influenced by local and regional constraints.

The teaching of architectural design should include respect for place as well as the critical use of materials and technology within its context. Each professional school should encourage research in and a search for identity with its location. I believe this is happening on a grassroots level, in any case. There has been phenomenal growth in the number of architecture schools in the past decade, and as more come on stream, each is going to have to find its own identity. Many are looking to their location to give them individuality. Ultimately they will shake themselves down to a few universal and many regional schools. This is in fact, then, of helping to identify the components of a genuine regional architectural expression.

Architects are being crushed by competition from within as well as from outside their domain. One of the most obvious paths for an architect to take when there will be a narrowing field of clients is to become the master builder again: design and build. A possible consequence of this role is that there would be less time invested in investing in design and more in the building

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...one must then ask the question, does an architect design for a place, or does the place dictate the architecture?



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VIEWPOINT

A Young Architect in Cuba

By Edward J. Seibert ©

It was 1957, before Castro and his communist bureaucrats ruined the Caribbean paradise that was Cuba. I was then a brand new and desperately eager young architect when I was introduced to Ricardo by his bookish and pretty wife, with whom I had gone to high school. Ricardo's family was to build a hotel in Varadero, and as a friend I was invited to move to Cuba to become the family architect. It seemed both romantic and practical, for I had no work at home.

Ricardo and I flew to Havana in a small airliner, filled with happy people, gregarious with the anticipation of good times ahead. The radial engines thrummed, the daisquirs flowed, and I found myself in a party which spoke mostly Spanish, a language I could read but soon found I could not speak.

After we landed in Havana, we immediately headed for the yacht club to meet Ricardo's father over a postbath lunch. He looked just like a photograph of a Roman senator in my old art history book, and forever after I thought of that elegant old man as "the Senator." Ricardo translated his father's requirements. The Senator was definitely in charge, obviously a man of power. I was to have a Cuban architect partner, Zenon. The Senator gave a long and, even to Ricardo, incomprehensible speech about his vision of the hotel.

After the Senator left the table, Ricardo and his brother Tony and I went to work on a few bottles of champagne. We charged them to the Senator's still-open check and looked over the girls around the pool. Tony was about sixteen, already a man, and one who could accurately be called a Greek god. He was on Cuba's Olympic Bowling Team, and the girls were looking at him more than he at them. It developed that Tony was having trouble showing up in high school and would go directly into the new hotel business under the direction of his brother. At dusk they dropped me

off at the Hotel Nacional, saying they would be by at ten for dinner.

A little after ten the Senator and Ricardo showed up and we went to the Nacional's nightclub to see the hottest act in all Havana: classical music played on a huge organ accompanied by jets of differently colored water squirting in time to the music. Scantly clad showgirls were arranged in draped niches around the room. Thinking to show my appreciation, I commented to the Senator in carefully constructed Spanish that I found the girls quite beautiful. "You can have one if you like," I thought I heard him say. I found myself blushing, feeling socially inept, trying to construct a sentence to deny without seeming

ungrateful, or far worse, unmanly. Ricardo came to my rescue, saying that his father, finding I didn't care for women right then, would as soon gamble.

The senator played chemin de fer while I played roulette, mindlessly plunking down my small stash on red or my birthday number, twenty-seven. Twenty-seven miraculously came up and I was suddenly in possession of enough pesos to be worth a thousand dollars, which about doubled my net worth. Later, the Senator said, though Ricardo's translation, that I wasn't much for women but was certainly ok at gambling and a convivial drinker. Since my Spanish was so limited, I agreed with anything that the Senator said, usually without knowing what it was. And he had gotten the impression that I had the right idea about things. We had a few brandies and called it a night.

The next morning, fortified with an extra dose of aspirin on top of Alka Seltzer, I met Zenon at his architectural office, along with Ricardo. The office was puzzled in that cedar of which they make cigar boxes and was delightfully aromatic. It was like being in a cigar box with windows. There was a lone draftsman, Viejo, a skinny old veteran whose fly was worn to the zipper from leaning at his drawing board. Zenon's dismal English was vastly superior to my Spanish, and he showed me his work. He was a kindly, quiet, anxious man with a wife and child to support, obviously not a designer star (as I then was sure I was), who now had to deal with a forced partnership.

I learned that Cuban architects were well paid. Fees were set by a union which got a percentage of what we got. Architects built as well as designed, as they do in South America. In Cuba, as in the U.S., many projects never got off the ground. Zenon explained that we would draw just enough to get various permits and financing, collect the fee, and see what developed. If the hotel was to be

built we would then make the real drawings so he could build it.

My days took on a pleasant rhythm. Professional conferences late in the mornings, long lunches with the Senator during which, in a halting, acquiescent and one-sided conversation, he described endlessly his visions of the hotel. Then a siesta to prepare once more for the nightlife of the gods.

The Tropicana, Havana's best nightclub, was a great space enclosed by elliptical vaults of various heights, with glass infilling the spaces between, making a dramatic visual extension to the tropical landscape outside. The band played enthusiastically at cha-cha music. Feather bedecked girls descended flower-covered ladders and danced on stages that came up out of the floor. The waiter put a bottle of rum on the clean white tablecloth and poured as needed. The bottle had a one-way stopper, so the bar bill was a function of the guest's consumption, ascertained by your waiter holding the bottle up to the light. For variety you could gamble in the fin de siècle house that adjoined the main space. Sometimes it would be just Ricardo and me, sometimes the Senator would be along, holding court among the people who came to the table to do business or ask favors. He was a powerful man, a member of society, quite rich. Apparently, he did more business at night than during office hours.

After some weeks it came to me that we were having a wonderful time and were talking about the project a lot but not accomplishing anything. I had acquired several pounds of weight gain and bags under my eyes. I had ceased to be an architect and had become a yes man, what my father called "a little friend of the rich." Ricardo had gone to Miami on an urgent errand—to buy a speedboat on the hotel account—and I decided it was now or never to become a real architect.

I worked then, seven days a
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Thomas Marvel *Continued from Page 25*

process. Perhaps having to be more accountable for the execution of the project will make the architect more conscious of the materials, climate, labor, and construction traditions of a region. In general, the constructors of buildings tend to be more conservative than the designers in their vision of the construction industry and its built products. If, in fact, architects do take the leap into the construction field, one must then ask the question, does an architect design for a place or does the place dictate the architecture? Under the scenario that the architect becomes the master builder again, one wonders how the answer to that question might change over several generations.

While one can debate about the changing profession of architecture, its schools and its practice, today many unplanned forces are actually shaping the future. Their effects on the regionalization of design are inevitable. Given time, and I am thinking in the dimen-

sions of a century or two, the architects of the future will have a working knowledge of the history and antecedents of the architecture in their region, will have to design and build for a climate and a slowly growing energy shortage, and will build upon the economics and skills of the local construction industry and available materials. They will accept the challenge to create a genuinely regional architecture of the future and the challenge rather than imitate someone else's regional architecture of the past with its nostalgic pretense. Meanwhile, perhaps, we could all use a little more humility in our architecture.

Tom Marvel, F.A.I.A., practices with Marvel Flores Cobian y Asociados in San Juan, Puerto Rico. He is the author of *Antonian Nechodoma, Architect, 1877-1928*. The Prairie School in the Caribbean (1994) and currently is serving as AIA Regional Director from Florida and the Caribbean.

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week, until I dropped. It felt good. I wasn't a pansy anymore. As I look back, this was the first work of my own, not a style I had been taught.

The rooms staggered back and rose away from the sea for view. Parking was beneath the elevated rear units. Materials were typically Cuban: a reinforced concrete structure, white painted brick, tile floors, terra cotta grilles, lower windows. The flat roofs were tiled, as was the custom, and became private decks shaded with trellises and potted trees. The interiors were a mix of Cuban antiques and modern, with a collection of modern paintings. It was hotel for the very rich. Under the first floor deck, on the ground floor, were the casino, bar, and restaurant that looked out to the sea and back into the sides of the pool, which had windows so gamblers could watch the swimmers.

The design was a disaster. The Senator was outraged. He rambled on for what seemed like hours, wreathed in cigar smoke, elaborating endlessly on his revulsion and distaste. The Senator hated the design, because to him it looked—not modern and American—but Cuban! He had let me come down as his son's wife's friend to make an American building! How could I, after all the hours of talk, have missed his

feelings so badly? He was, of course, quite correct, for instead of listening to his monologues, I had shown my love of Cuba in a building.

I was not fired. I went back to the board and started over. I drew a twelve-story concrete box on piloti with an Oscar Niemeyer ground pattern of curves containing the pool and casino. It was a solution in style, a neat and easy trick. The Senator loved it, as did Zeno, for it was as recognizably American Modern as the new Caribe Hilton. I knew Ricardo sensed my disappointment, but we never spoke of it.

It has been nearly forty years, and the lesson I learned with the Senator remains. I am still socializing away the days and nights here and there around the world with those clients I had particularly likeable. But now I listen much more carefully when they talk about their ideas for their projects.

Edward J. "Tim" Seibert, AIA, recipient of AIA Florida's 1995 Award for Honor in Design, whose eponymous firm was founded in Sarasota in 1955, continues to augment his colorful legacy amidst its new principals, Sam Holladay, AIA, Ned Plemus, AIA, and Robert Bokop, AIA, and the community at large.

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