

FLORIDA ARCHITECT

JOURNAL OF THE FLORIDA ASSOCIATION OF THE AMERICAN INSTITUTE OF ARCHITECTS

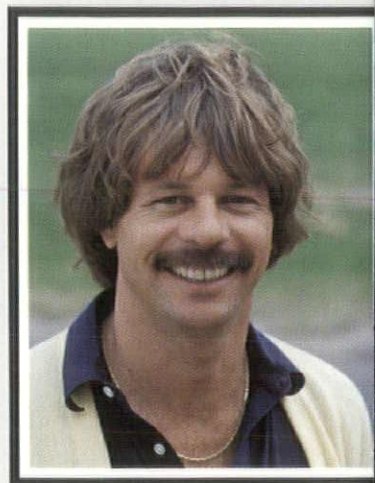
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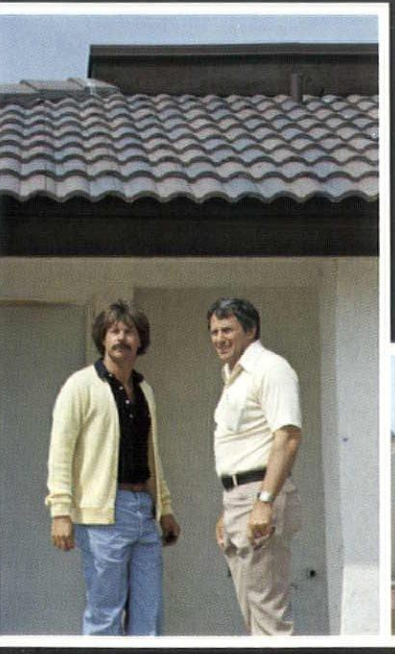
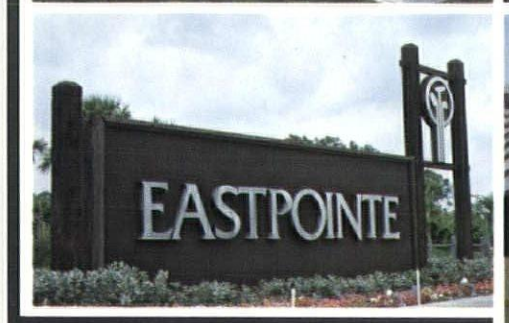
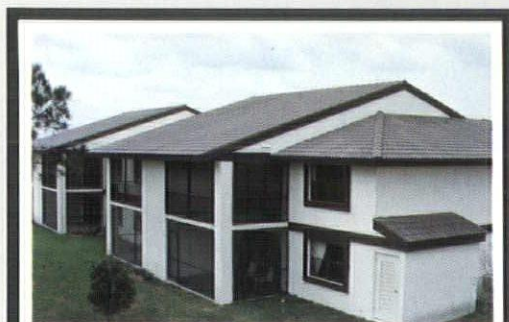
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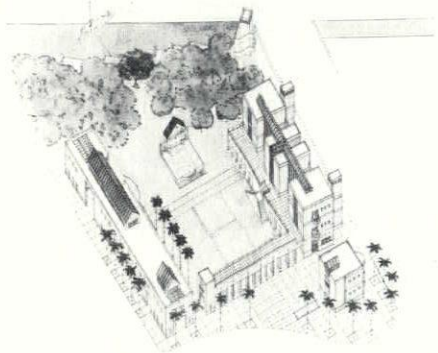
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Cover Photo of an arcade inside Castillo de San Cristobal in old San Juan. Photo by Diane Greer.

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Florida Association of the American Institute of Architects
104 East Jefferson Street
Post Office Box 10388
Tallahassee, Florida 32302
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Gainesville, Florida 32611

Regional Directors
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Howard B. Bochiardy, FAIA
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General Counsel
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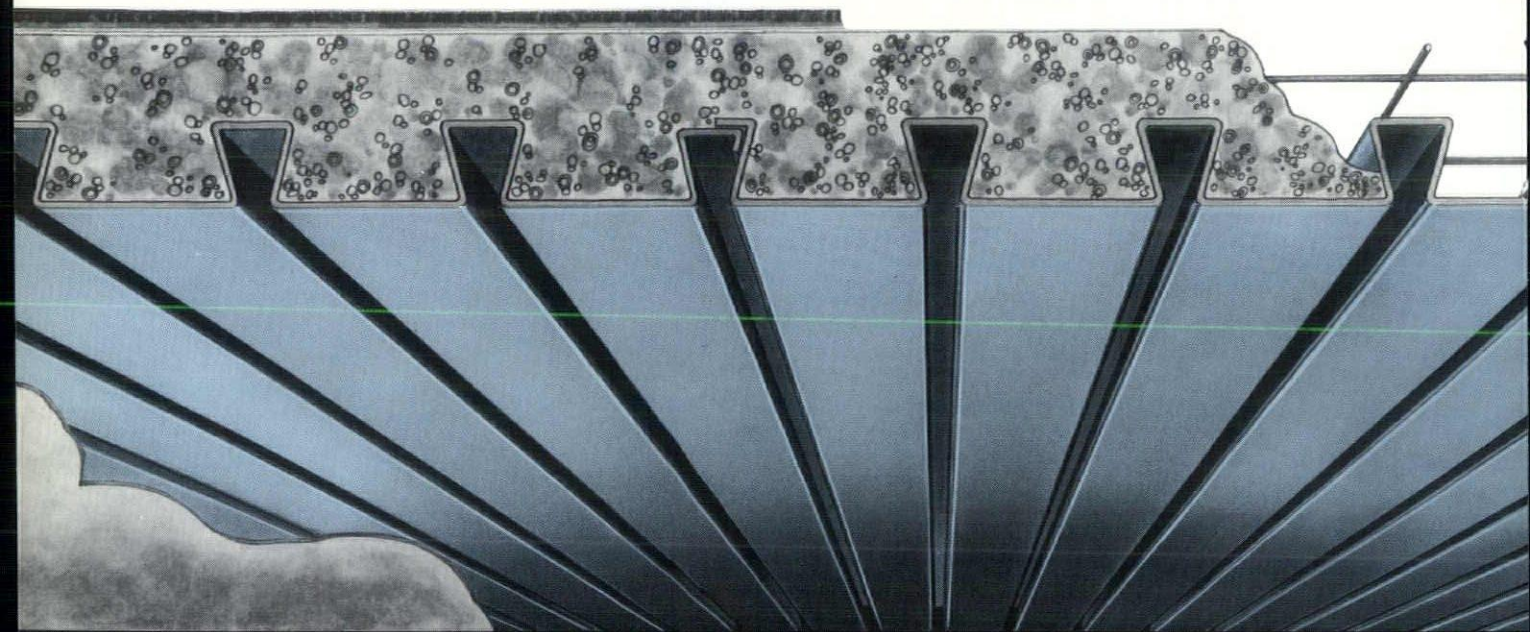
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October, 1982, was an important time for the FA/AIA and the events of that month culminated in what, I hope, will prove an interesting issue of *FLORIDA ARCHITECT*.

The Fall Design Conference in Tampa became something of an historical occasion—an architects reunion, really, with the reuniting of a group of men who dared to break with the tradition of the Bauhaus and loosen the International Style. These men, the “founders” of what has come to be called the Sarasota School (albeit erroneously named according to several of them) met in Tampa and for two days discussed the early years of their work and paid homage to their mentor, Paul Rudolph. What began as a very structured panel discussion grew increasingly informal as personal comments were tossed back and forth between participants. While the anecdotes were amusing to the audience, the vast store of information presented was overwhelming. Most of these men have since left Florida, but each has established himself as an eminent architect and today the core of their combined early efforts remains in the Sarasota area as a testimonial to their daring to be different.

The post-conference tour of Puerto Rico was a thrilling experience which was heightened by the hospitality of our hosts—the members of the Puerto Rico Chapter. Puerto Rico is a visual and cultural treat possessing a blend of architectural styles that is expressive of its European heritage. Bordered by two oceans and dissected by mountains, it is a land that offers great environmental diversity to its architects. Climbing the narrow streets of old San Juan which are terraced above the Atlantic and progressing from one brilliantly painted facade to the next heightens the impact of architecture that is remarkably well suited to the island.

Those of us who were fortunate enough to go to Puerto Rico and experience the architecture and the hospitality of the Caribbean are richer for the experience. *FLORIDA ARCHITECT* especially thanks each of the Puerto Rican architects who contributed to making our visit such a great success.

Diane D. Greer

FA/AIA Gold Medal

Nils M. Schweizer, FAIA



Nils Schweizer once said, "It's in all the small things that we do learn that God is in the details." Without a doubt, Schweizer has taken the small things he's learned during his long career and successfully used them to become one of the most distinguished architects in Central Florida.

Schweizer's career in architecture began at the end of World War II when he was accepted into the Taliesin Fellowship. There he spent four years under the tutelage of Frank Lloyd Wright, an association which eventually brought Schweizer to Florida. After completion of Branscomb Memorial Auditorium on the campus of Florida Southern College in Lakeland, a campus for which Wright designed many of the original buildings, Schweizer's firm became permanent campus architect to the College. It

seems particularly appropriate that the task of expanding the Florida Southern campus, his "child of the sun" as Wright called it, fell to his former student and protege.

While the Schweizer name is now synonymous with success, the early years, as with most new businesses, were slow. A turning point for the firm, however, was the completion of the Loch Haven Art Center Addition and Restoration, a project which established the future success of the firm.

Of particular importance to Schweizer has always been his design of churches. He is a past president of the Guild for Religious Architecture and he has designed over 100 churches during his career in architecture. The design and construction of stained glass windows for churches is also a special love of this man.

Schweizer is a past president of the Florida Association of the AIA. He has been honored by the Association many

times in the past. In 1971, he received the Award of Honor for Design and in 1973, he was awarded the Anthony L. Pullara Member Award. He is a Fellow of the American Institute of Architects. This past year, Schweizer Associates, Inc., design for the Orlando International Airport, in association with KBJ Architects, won the Award for Excellence in Architecture from the FA/AIA.

Nils Schweizer has always worked hard to advance the cause of good architecture and he has provided leadership and service to the Florida Association. For these outstanding achievements, he was presented the highest award given by the FA/AIA. With the presentation of the Gold Medal to Nils Schweizer, he has once again proven the truth of his lifelong credo that "God is in the details." ■

FA/AIA Award of Honor for Design

Dwight E. Holmes, AIA



"Well-earned and deserved," the telegram stated. "Sorry we couldn't be with you on this important occasion, but IDP and leaves called. H. Dean Rowe, AIA."

The telegram which FA/AIA President Glen Buff read to the banquet guests at the 1982 Honor Awards Program in Tampa was from Dean Rowe to his partner, Dwight Holmes, on the auspicious occasion of Holmes being awarded the 1982 Medal of Honor for Design. Dean Rowe was summoned to Vermont for a meeting of the National Coordinating Committee for I.D.P., and regrettably he could not be present to see his longtime friend and partner presented with the Award of Honor.

But, for Dwight Holmes, AIA, the

evening was a great success and marked the culmination of nineteen years of architectural practice during which his superb design abilities were underscored by a high degree of integrity and professional excellence.

Dwight Holmes is President of Rowe Holmes Associates Architects, Inc. in Tampa. He was presented the Award of Honor for Design during the 1982 Fall Design Conference for the high quality and originality of his work over a long period of time and the advancement he has brought to the cause for good architecture throughout the state.

Through his straightforward, yet innovative design approach, Holmes has continued through the years to produce excellent architecture of a highly sophisticated and refined nature spanning a wide range of form response. His pioneering of new project techniques such as fast-tracking, phased bidding

and construction management has proven him a leader in the architectural community.

Dwight Holmes has been honored many times during his career for both his design achievements and his contributions to the profession. In 1978, the Museum of Science and Industry in Tampa was awarded the Owens Corning National Conservation Award and in 1982, Chester H. Ferguson Hall at the University of South Florida received the Governor's Design Award. Holmes has won many FA/AIA Awards for Excellence in Architecture. He is a frequent lecturer, his work has been published in many journals and periodicals at local and national level and he is a frequent juror in design competitions. ■

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NEWS & LETTERS

Historic Union Bank To Be Restored

Herschel Shepard, FAIA, of Shepard and Associates in Jacksonville, has been selected by the Union Bank Restoration Committee to restore the Union Bank in Tallahassee.

Built in 1841, the building is one of the oldest surviving bank buildings in the South. In 1971, it was relocated to its present site, adjacent to Florida's Historic Capitol, to prevent demolition. Restoration should begin in early 1983.

The intended purpose of the building is as the Capitol Center Hospitality Facility. A \$150,000 grant from the State of Florida will be used for restoration and has been matched with an equal amount of money raised through private donations.

In a presentation to the Union Bank Restoration Committee in late October, 1982, Shepard stated that the three-room building with its front office, rear office and vault might have been formally conceived by an architect of some repute as opposed to being a purely vernacular structure as many have previously thought.

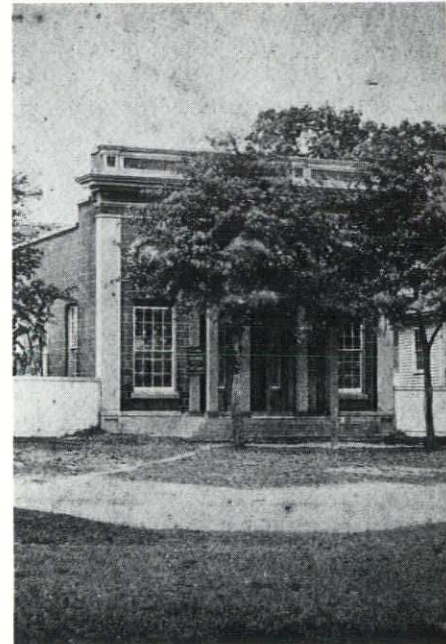


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The Union Bank Building as it appeared in 1857. Photo courtesy of Florida State University Photographic Archives

PCI Award Goes To TECO

The Prestressed Concrete Institute in Chicago recently announced that Teco Plaza, the Corporate Headquarters Building of Tampa Electric Company, was a winner in the 1982 PCI Awards

NEWS & LETTERS

Program. Designed by McElvy, Jenne-
wein, Stefany and Howard of Tampa and
Thompson, Ventulett, Stainback and
Associates of Atlanta, the nine-story
building with its large outdoor plaza is
located in the heart of downtown Tampa.

Florida Home Builders Present Awards

The 1982 Aurora Award presented
by the Florida Home Builders Associa-
tion was awarded to nine people in a
field of twenty-six finalists. A private
Miami residence designed by architect
Giorgio Balli, AIA, was selected De-
tached Home of the Year.

The Aurora Award Competition was
open to builders, architects, land plan-
ners and designers in eleven southern
states covered by the Southeastern
Builders Conference.

Included in the Grand Award Win-
ners was Charles S. Canerday, AIA of
Architects LaDelfa Canerday for Res-
toration of the Snell Arcade in St. Peter-
sburg. The award for the Best Attached
Home over 2,000 square feet went to
Gerald G. Curts, AIA of the Design Advo-
cates in Tierra Verde.

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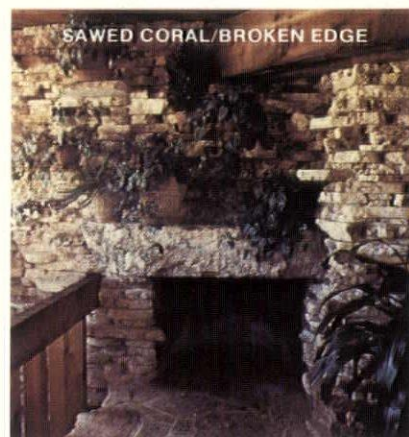
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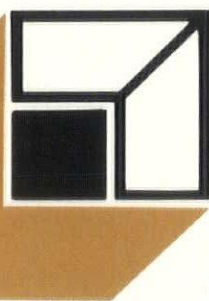
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FA Interviews

Paul Rudolph

"The built environment is too important to leave to architects."

Paul Rudolph, October 10, 1982.

Paul Rudolph was a member of the 1982 FA/AIA Design Awards Jury and a speaker at the Fall Design Conference in Tampa.

*Rudolph received his Master of Architecture degree from Harvard in 1947. He currently practices architecture in New York City. He is a former Chairman of the Department of Architecture at Yale University and he holds numerous honorary doctoral degrees from such schools as Auburn, Emory and Florida State University. Rudolph has been the recipient of many honors and awards, both nationally and internationally. He is a prolific author and his work has been the subject of a number of books including *The Architecture of Paul Rudolph* by Sibyl Moholy-Nagy and Gerhard Schwab.*

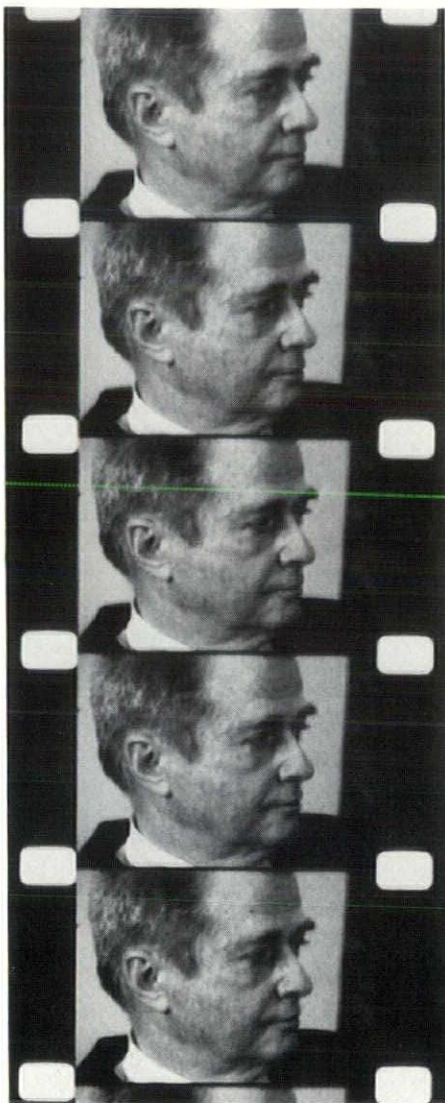
Tampa architect Jan Abell, AIA, interviewed Mr. Rudolph in Tampa for FLORIDA ARCHITECT magazine.

FA: It's been a long time since you've been back to Florida after working here for so long. Were you surprised by the way the State has changed?

Rudolph: Well, it shouldn't be a surprise, but, of course, you do remember things in certain ways. The sheer volume of building, not just high rise, but everything, is very different and one has to be surprised.

FA: I'd like to talk a little about building scale. One of the firms which won a design award this year was Arquitectonica. Their Overseas Tower was described by one of the jurors as a good piece of highway architecture. This highway network of ours is a relatively new growth area with a very different scale from that found in the city. It's a scale that many of us are not used to working with and I think in some ways it is not as enjoyable a scale as the one you were working with in Sarasota.

Rudolph: I wonder, when you make that statement, if you're not hiding under a bush. My thesis is that the population explosion isn't over yet. No one is going to give up his car or the public transportation system. The number of people living in our cities just hasn't reached its peak. There is no way, of course, that architects can determine such a thing. But, it does take architects to find solutions to the problems created by ex-



panding cities and highway systems. In that way, society determines what architects do. Architects often think it's the other way around, but it isn't. So, with regard to your comment about the scale of the work in Sarasota being a more enjoyable scale than say, highway architecture, I don't agree. I don't think that bigness is bad or that small is beautiful.

FA: When you left Florida, was it because you saw what was going on around the rest of the country and you wanted to contribute to a new scale that

was being tried?

Rudolph: No. The reason why I left Florida was extremely complicated and had nothing to do with that. I did then, and still do, want to work on very large projects. I think it's wrong, as is frequently done here, to deplore the fact that Siesta Key has lots of highrise buildings. The real question is what kind of highrise buildings and how are they placed in relationship to one another.

FA: I certainly agree with that. And the reality of the fact, here in Florida at least, is that everyone wants to be on the beach. If we're going to put all those people on the beach, then our buildings have to go up higher and higher. Single-family bungalows just can't do it anymore. But, I repeat my earlier question which is 'do I really have to accept that this is the way society should be going?'

Rudolph: I am giving the Walter Gropius lecture at Harvard next week and I am going to talk about essentially this very thing. I'm going to talk about urbanism, and my thesis about it has to do with a lack of understanding of scale. I think this is one of the dreadful things that architects have fallen into... thinking that it's big and therefore it's bad. I really don't agree with that.

FA: I agree that a large building can be very human and urbanism very exciting and that together they create something that nothing else can. I am wondering, though, if that's what's happening here in Tampa for example.

Rudolph: The problem, in any city, is not whether the buildings are large or small. When you posed that question to me, you alluded to "a large building". What I am concerned about is groups of buildings, not single isolated structures. We build too many isolated structures which, whether big or small, sit all unto themselves. They are unrelated to the next building in any way. Since there is no real theory about how to interconnect these buildings, each remains isolated, a law unto itself. When I look at the great architecture of the past, I find that it wasn't that way at all. There was very much a professional assembly of buildings and I think that's what we need to get back to.

FA: In a lot of ways what we're talking about is planning. Do you agree?

Rudolph: Yes, but you can't throw it all off on the planners, either. Just establishing a planning code or a set of rules doesn't make an environment. What it takes is ideas and sensitivity and the lack of coordination within our cities is not exclusively the fault of the planners.

FA: I don't think I would try to blame it on the planners, but I think in any city you need a good planning basis.

Rudolph: I see it this way. Say that a thoroughway is needed through the middle of a city. The project is essentially executed by transportation engineers. Frequently the project becomes a political hot potato concerning where the road can or cannot be put based on so-called "feasibility studies." All of this sort of thing takes its own toll and eventually the road takes its own form. It may be well done or not so well done. But, what's left is for the people to react to the project and patch up whatever can be patched up. It's a natural follow through. One of Michelangelo's greatest buildings, the Campadoglio in Rome, is really a patch up—a remodeling. There were a lot of helter skelter medieval buildings all around and Michelangelo remodeled the Campadoglio into one of the world's great works of architecture. There is nothing wrong with that.

FA: There was a kind of purity of structure that is very obvious to me in the early work in Sarasota. Do you think that it is almost an exercise that architects have to go through where they are totally fascinated with structure, and then with space and then with scale?

Rudolph: The essence of architecture for me is the appropriate psychology of space. As a matter of fact, my definition of architecture is that it is used space modified to satisfy man's psychological needs. How you achieve that space can be done in a lot of different ways. And that, of course, has to do with structure. I don't want to say that structure isn't important. I am just saying that it is secondary to the impression the building creates. I do, however, agree with your statement to the extent that I think in the early days in Sarasota architects were more concerned with how to put things together, how to connect to a column and so forth.

FA: Recently a forum was held in Tampa on the status of the arts. A panel of a dozen people was assembled, not one of which was an architect. I think that sums up the way a lot of people feel about architecture, that it isn't an art form at all. It's a function. Many people seem to feel that architecture is little more than frivolous space ... expensive frivolous space. If architects are now being relegated to the position of being little more than builders, because of the economy or whatever, then what is the point of being an architect?



Rudolph: I don't agree with your assessment. Not at all. I think the built environment is too important to be left to the architects. History shows that vernacular buildings can rise to tremendous aesthetic heights. The medieval hill towns, the Ponte Vecchio, none of these had architects, and they were all great contributions to the environment. One problem is that architects don't understand their role in society and, admittedly, it's complicated. I do have great faith in the people and I think that too many architects ignore what the people want and need from architecture. Architecture is a matter of imagination, intellect and will. I'm sad that we architects get confused by making great works of art rather than what the people need.

FA: My response to that is that I do believe that as a city develops, we architects have a wonderful opportunity to create great space and wonderful scale.

Rudolph: But, we have to find other ways of handling simple things like the space between the parked car and the entrance to the building. I feel very dismal that that sort of thing has been overlooked for too long and I sometimes feel that it would be better left to the engineers. The whole circulation system that is created in a city dictates the way people perceive their environment. If parking is a problem and it takes thirty minutes to get from the car to the building, then that perception is not good. Kennedy Airport is a classic example. Here we have the gateway to this country and it is all out of scale and difficult to navigate. It's just unfortunate that for many people that is the first thing they see of this country.

FA: I'd like to ask you about building ornament. Do today's architects know how to decorate their buildings?

Rudolph: There is something innate about people having a need to decorate. In my opinion, we really don't know how to decorate. And, again, that has to do with scale. Decoration, quite obviously, gives meaning to a building. All the great architects through history have used decoration, including Wright and Corbusier. I think that decoration is particularly important for public commemoration and that the people need to suggest what the ornament should be. Public ornament and public sculpture may be the solution to the very things that our cities need, i.e. a sense of scale and less isolation and loneliness of one building to another. Historically man has done much better with his cities and I don't know why we can't today. ■

Jan Abell is a principal in her own Architectural firm, Jan Abell Architects, Tampa, Florida and is currently involved in the organization of the Architecture Club of Tampa.

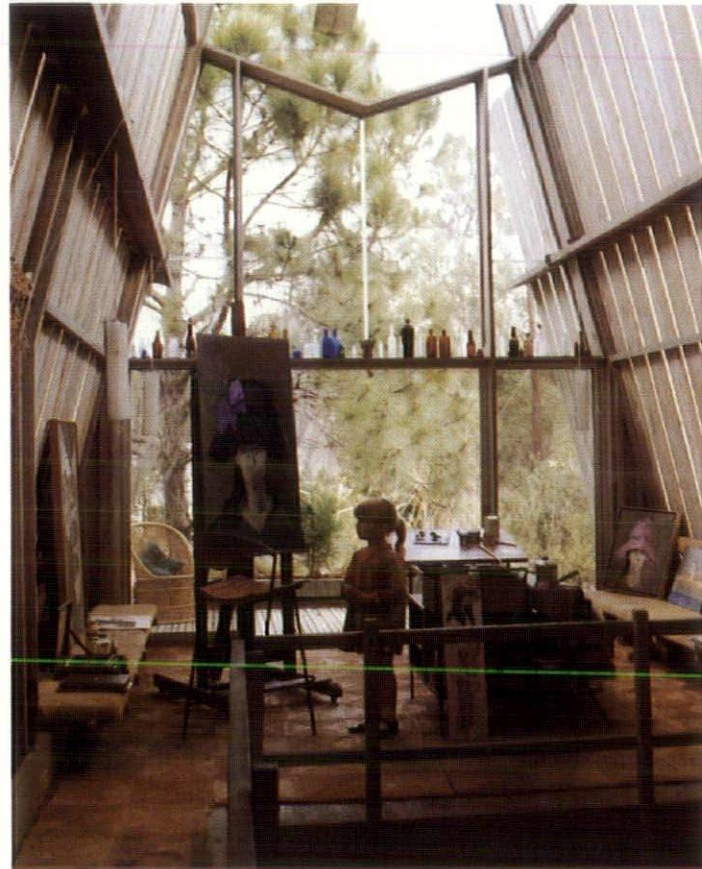
The Sarasota School . . . 1948–1960

by Gene Leedy, Architect

It was Henry Russell Hitchcock, the noted architectural historian and critic, who proclaimed that the "most exciting new architecture in the world is being done in Sarasota, Florida, by a group of young architects."

The architects that Hitchcock referred to got together in October, 1982, in Tampa for an important and rather historic reunion. But the importance of that reunion at the FA/AIA Fall Design Conference can only be appreciated if you know what we were then and where we are now.

Ralph Twitchell, Ralph Zimmerman and William Zimmerman are dead. Philip Hiss lives in London. Paul Rudolph practices in New York, Victor Lundy prac-

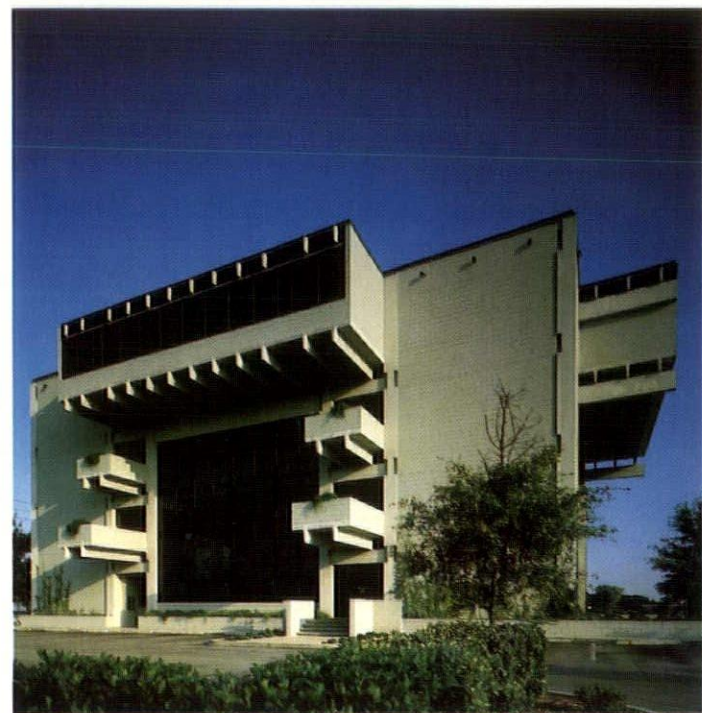


William Rupp's VHR Residence built in Sarasota in 1961.

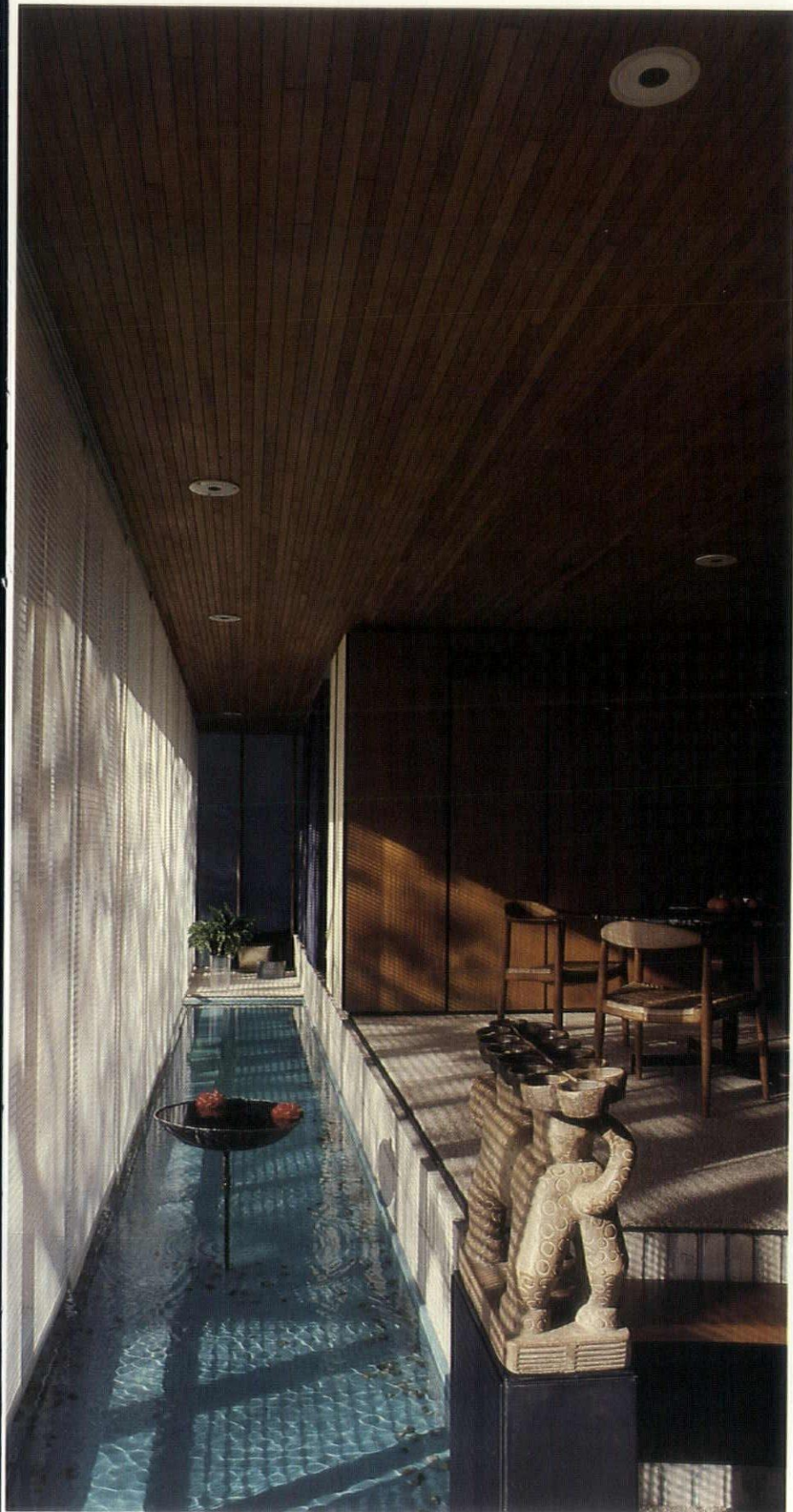


St. Paul's Lutheran Church in Sarasota was designed by Victor Lundy in 1958. This church uses laminated timbers to create wonderful three-dimensional sculptural surfaces.

tices in Houston, Bert Brosmith in Pound Ridge, New York and William Rupp teaches at the University of Massachusetts. Mark Hampton's office is in Coconut Grove, Florida and I practice in Winter Haven. Only Jack West, Tim Siebert, Frank Smith and Carl Abbott are still in Sarasota where it all began.



The Flagship Bank West in Orlando was designed by Gene Leedy in 1976.



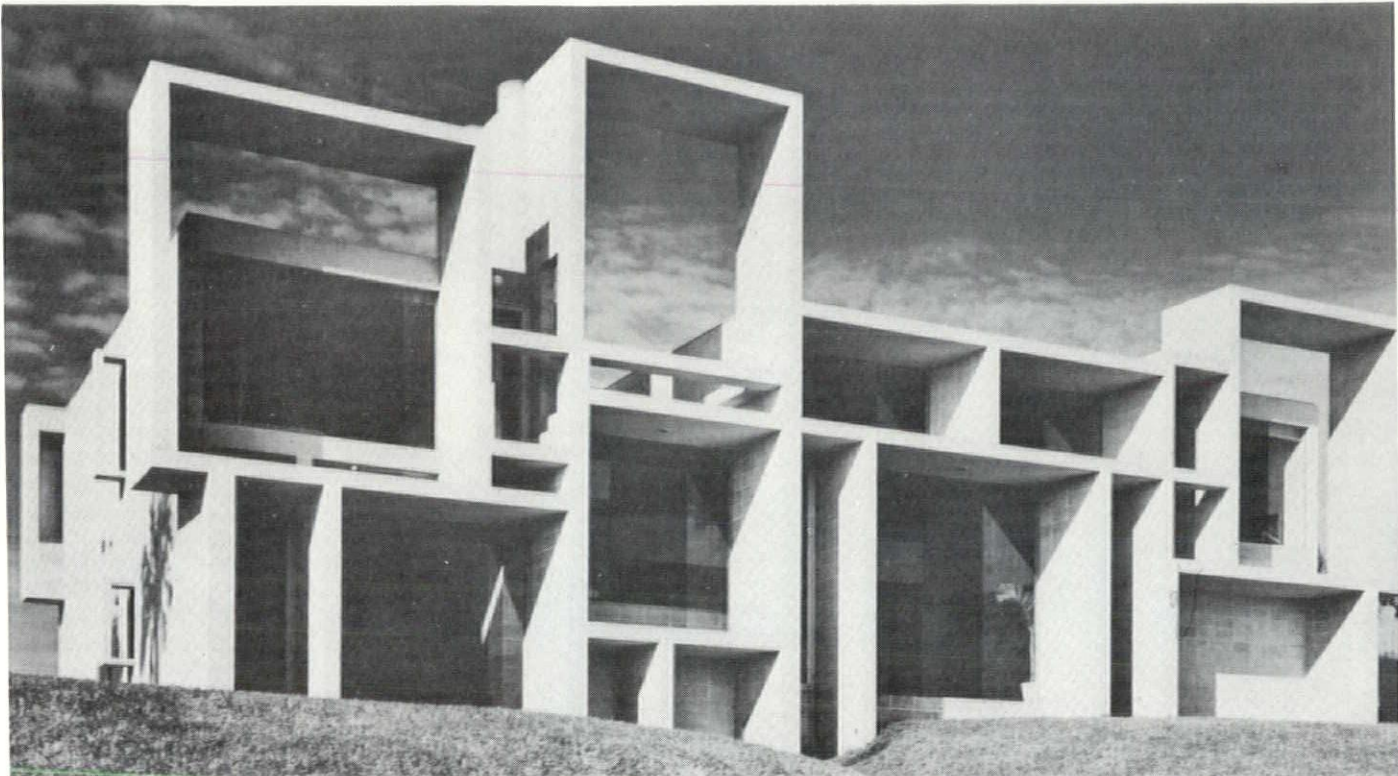
The interior of the Jordan Residence by Mark Hampton built in Sarasota in 1955. Note the interior reflecting pool and use of exposed wood and concrete on the interior of the house.

Today, the group of architects who are credited with a serious and significant contribution to the history of architecture with the founding of what has come to be called the "Sarasota School" is scattered geographically, each pursuing his own commissions. But, our beginning . . . in Sarasota, together, with the common bond of wanting to humanize architecture and make it more honest, will always have great significance for each of us. This is how it all began.

During the late 1940's and early 50's, Sarasota, Florida occupied a unique place in architectural history which I like to think of as being similar to Paris after World War I. There was a feeling of optimism and enthusiasm throughout the country and it was a time of great development for modern architecture.

The nucleus for this development, as it manifested in Sarasota, was a young architect named Paul Rudolph. A Harvard graduate who came to Sarasota in 1948 to work for Ralph Twitchell, Rudolph later became a partner in the firm of Twitchell and Rudolph.

By the mid-1950's, Rudolph had become internationally known. His avant-garde work and his pen-and-ink drawings were widely published and in 1954 he was selected the "most outstanding architect under 35." The reputation which Rudolph established by the early 50's brought many young architects to Sarasota, either in the hope of working with Rudolph directly or of participating in some way in the unique architectural experience which was to become known as "The Sarasota School."



The Milam House at Jacksonville Beach, Florida was designed by Paul Rudolph in 1962. "Perhaps the greatest change in my own attitude," Rudolph wrote at this time, "is the feeling that space is the really important thing, not structure."

The grandfather of the Sarasota School was Ralph Twitchell who came to Sarasota in 1925 to work on the completion of the John Ringling Residence. Twitchell stayed and began his own practice in Florida during the mid-30's. Twitchell was a pragmatic Romanticist and he was the catalyst for the development of a style which would eventually be hallmarked by the use of natural materials, exposed wood beams and exposed concrete block. His use of the "Ocala block" with stacked joints became very well known and many of his early buildings in Sarasota employed this method of construction. When Paul Rudolph joined Twitchell in 1948, Rudolph expanded on his predecessor's design idioms. Eventually, the two would go on to win many national design awards and their work would be extensively published. It was a very beneficial partnership for both.

In the late 1940's, another strong influence appeared in Sarasota. A father and son by the name of Ralph and William Zimmerman, opened their office. Ralph was the son of a prominent Chicago architect who was close to Frank Lloyd Wright. His son, William, grew up in the Prairie School tradition and was educated at M.I.T. After coming to Florida, father and son began designing their own brand of architecture in Sarasota and they soon became society architects within the community, designing many fine residences.



The First City Savings and Loan Building in Sarasota was designed by Jack West in 1975. The building is a landmark in Sarasota today.



Gene Leedy's Dorman Residence built in Winter Haven in 1961 is typical of the straightforward structural expression which gives great strength to Leedy's work.

In 1948, Philip Hiss moved to Sarasota. He had already established himself as a writer and photographer, but he was also a frustrated designer. For awhile, he designed, built and furnished "modern" houses for speculation. These ventures proved successful and on occasion, Hiss employed other young architects working in Sarasota.

Hiss was particularly horrified at the architecture of the Sarasota school system. In an effort to get some changes made, Hiss ran successfully for the Sarasota School Board and soon became its Chairman and benevolent dictator. He pushed through a large bond issue and selected the architects who would design the new schools. He gave commissions to Rudolph, Victor Lundy, William Rupp, Ralph and Bill Zimmerman, Jack West, Mark Hampton, Bert Brosmith and to me. His confidence in these young architects was well-founded. As time eventually proved, some of the best designed schools in America came out of the Sarasota program.

Hiss was a great admirer of Paul Rudolph's and he saw to it that Rudolph was awarded the two most prestigious school commissions in Sarasota—Sarasota High School and Riverview High School.

By 1951, Rudolph had opened his own office in Sarasota and this brought about some major architectural changes. Some of the most exciting work of his entire career was done during this period, and with the establishment of his own office, a migration of young architects began making its way to his door.

Mark Hampton and Jack West worked for the firm of Rudolph and Twit-

chell, but I was the first to work for Rudolph after he began his own office. After I left, Bill Rupp came and went and was followed by Tim Siebert, Bert Brosmith and Jack Jetton, each of whom later began his own office in Sarasota. You can see from this list that there was quite a procession of architects through the doors of Rudolph's office, and happily, each established himself later on.

Bert Brosmith was another architect to emerge from the Rudolph office during the 1950's. He ran the office during the production of the Sarasota and Riverview High Schools. After Rudolph became Chairman of the College of Architecture at Yale in the late 50's, Brosmith formed his own firm, and later got commissioned by Hiss to do another Sarasota school.

Victor Lundy began his office in 1954 and became a major influence in Sarasota in the next few years. Architecturally, his work was very different from those who had preceded him. Lundy was a strong, emotional, individualistic and highly flamboyant personality. He did superb renderings, and was an artist and sculptor, as well as an architect. Lundy was, like Rudolph, a Harvard graduate and so the two men became friendly rivals. Within a short time of his coming to Sarasota, Lundy's renderings and designs began to be widely published and he was well on his way to becoming a well known and successful architect.

The third generation of architects to come out of this "Sarasota School" of design were Frank Folsom Smith, who worked briefly for Victor Lundy and later managed the Zimmerman office, and Carl Abbott, who came to Sarasota in

1959 to work for Bert Brosmith. Both of these men began to work on their own after 1960 and both have remained in Sarasota.

The significance of the "Sarasota School" was many fold. It was one of the first visible breaks with the International-Bauhaus School. The Sarasota architects expanded and humanized the Bauhaus philosophy. These architects were extremely interested in regionalism, climate and romance and they explored those areas to an extent never done before. Together they formulated many of the design and construction rules that are taken for granted today. They were concerned with structure, honest use of materials and experimental construction concepts. The sliding glass door was really developed during this period, although it was originally custom made of wood. It was also during this period that exposed concrete block reached its height of respectability. Rudolph developed tension roof systems and expanded the conventional concept of the "floor plan" by extending walls into outside spaces and making the first use of plywood structural vaults.

Lundy pioneered the use of wood decking, wood laminated arches and wooden beam systems. The architects working with Lundy either refined these elements or developed new ones.

In retrospect, it's hard to believe that in those days even if you found a client that could be talked into a modern house, getting it built and financed was an even greater problem.

Twitchell and Rudolph solved the difficult problem of getting modern houses built by forming their own construction company. Known as Associated Builders Inc., it was managed by Jack Twitchell, a nephew of Ralph's, and he was the person largely responsible for making many of these experimental concepts work. Another local contractor, Harold Pickett, developed the structural paper-honeycomb "plywood sandwich" which many of us used for walls, beams and roof systems.

All of the architects working in Sarasota at this time were friends and they all took a great interest in the other's work. The decline of this wonderful era began when the Directors of New College hired I.M. Pei to design the new campus. Local architects were not interviewed for this important commission, much to everyone's surprise. Shortly thereafter, all the great talent that had flocked to live and work in Sarasota began to disperse and an important architectural era came to an end. ■

Old San Juan

Urban Renewal At Its Best



The narrow streets of Old San Juan are lined with buildings which comprise a particularly fine collection of Spanish Colonial architecture

by Lina M. Dueno, AIA

In 1493, during his second voyage to the New World, Christopher Columbus discovered Puerto Rico and took possession of the land for the Catholic Kings of Spain. Of those lands which are presently a part of the United States political system, Puerto Rico is the only one on which Columbus ever set foot. It is a rugged, hilly island roughly 100 miles long and 35 miles wide—the easternmost island in the Greater Antilles.

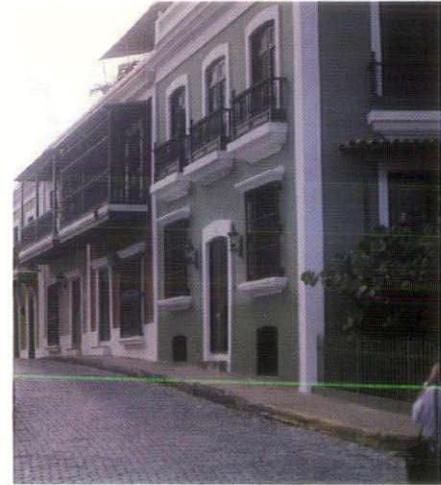
Colonization of the island began in 1508 when Juan Ponce de Leon sailed from Hispaniola and founded the town of Caparra. In 1521, after obtaining royal permission, the colonists decided to move the town of Caparra to the area known today as San Juan because of its access to the harbor. The harbor, or "rich port" on which San Juan is situated gave the island its name.

When colonization began in 1521, the settlement that was to become Old

San Juan consisted of 80 wooden structures and two or three masonry houses for the population of 300 people. During the coming centuries, Spain's interest in the strategic location of the Port of San Juan with respect to existing trade routes led to the development of an extensive system of fortifications that were considered the best in the western world. Within the walls, a rectilinear pattern of streets was laid out with plazas in front of the important buildings, and in the years that followed a dense city developed.

When U.S. General Nelson A. Miles landed in Puerto Rico in 1898, the Spanish-American war was still going on and San Juan was still the center of government and culture for the whole island. During the next few decades, primarily because of rapid industrialization, the population increased explosively. From 45,000 residents in 1899, the population of San Juan — Rio Piedras increased to over 400,000 by 1980.

This explosive growth occurred mainly from 1930 to 1970. It displaced the center of population and urban activities in the capital city of San Juan outside the old walls — first to Santurce and later to Hato Rey. This rapid growth drained the old colonial city of economic and social importance. It was deteriorating at a rapid pace. Commercial stores were "rejuvenating" classical colonial exteriors with "modern" facades.



During the 1940's a group of concerned citizens organized the Society for the Development and Preservation of Old San Juan. In 1949, the Legislature made the preservation and restoration of man-made works of the past the official public policy.

Act No. 374 of May 14, 1949, authorized the Puerto Rico Planning Board to establish and regulate ancient and historic zones. Resolution Z-7 of the Puerto Rico Planning Board (March 28, 1951) created the Historic Zone of San Juan comprising approximately 115 acres. This was done because of its historic, architectural and cultural significance. Taken as a whole, the area comprises what is probably the most unique collection of Spanish colonial architecture in the New World.

The importance of this Historic Zone is that it was the first time in the United States that a whole area was designated for preservation, rather than selected buildings.

On October 13, 1954, Governor Luis Muñoz Marín approved an amended Planning Regulation No. 5, which had been issued originally in 1951. The newly amended Regulation made the previous ordinance more specific and expanded the concept to take into account functional and economic considerations:

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La Perla, the Pearl of Old San Juan

by Lucilla Fuller Marvel

La Perla, once the name of a tiny fort which stood guard over the Atlantic, is now an old residential area hugging the hillside at the entrance to the harbor of San Juan, Puerto Rico. La Perla is a picturesque community that has long attracted the attention of many groups.

Architects are intrigued by the sloping site with its anonymous do-it-yourself architecture. From the street to the ocean below, the houses are piled one atop the other and as architect Tom Marvel said recently, "Everything in La Perla goes downhill."

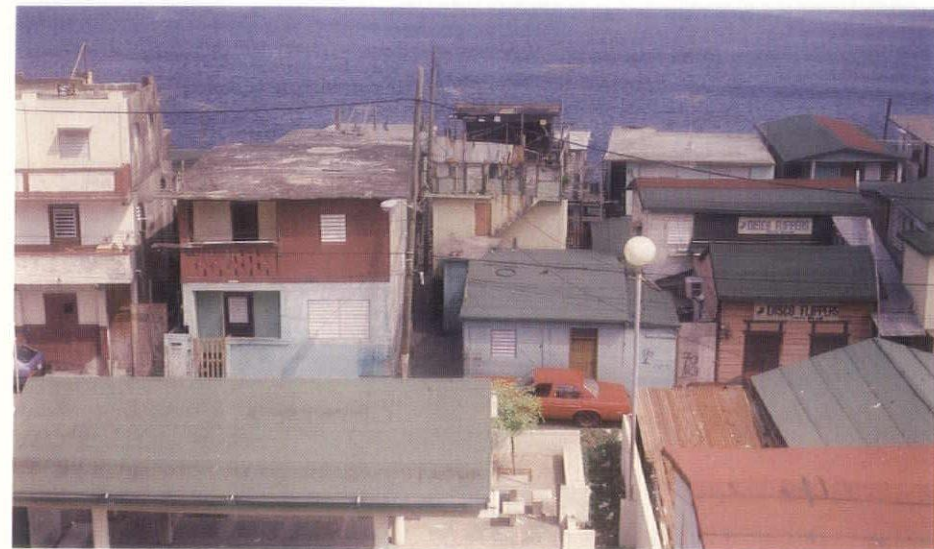
Sociologists and anthropologists find the lifestyle of this crowded community worthy of study. Tourists in San Juan flock to the street above La Perla to stare down upon the roofs of the brightly painted wood and concrete houses. Last, but not least, the government of Puerto Rico, after years of following a policy of neglect, has set a goal of urban renewal and slum elimination for La Perla.

In 1978, the Puerto Rico Department of Housing, in coordination with the College of Architects in Puerto Rico, sponsored a competition for an "Integral Development Plan for La Perla." Hopefully, this plan, when implemented, will change the fate of the settlement.

La Perla was settled at the beginning of the twentieth century and was, from the beginning, a marginal area in many ways. Geographically, it is self-contained above the surf of the Atlantic, but below the fortification wall built by the Spanish during the eighteenth century. The residents have had, in the majority, low incomes, limited schooling and unskilled or semi-skilled occupations.

The people of La Perla have traditionally been the spill-off from the days when the population of old San Juan reached its greatest density. That was in the 1920's and 30's. After that time La Perla offered housing opportunities to families with limited economic resources.

As La Perla densified over the years, so did the social and environmental problems. Few services were provided to this community which peaked in its population in the 1940's with more than 4,000 residents. The squatter siting resulted in houses on stilts sitting over the high water mark. Sewage ran into the ocean via downhill channels in the narrow walkways and streets. The community electrical system was unsafe and inadequate. The water system was hap-



View of the flat, tar-paper roofs of La Perla from the street above the community looking toward the ocean. Photo by Diane D. Greer.



View of La Perla from the Atlantic Ocean looking up the slope at the houses banked one atop the other. Photo by Lucilla F. Marvel.

azard and not all families had access to running water. Land was owned largely by one non-resident family, and some by the local and federal government. La Perla became a symbol of a deteriorated slum with related social problems.

The residents of La Perla, however, liked living there. As a community, it provided an endless system of mutual aid between families, each pooling their resources to help another. The residents viewed La Perla as a stable community. It provided low rent housing, even ownership, in a city where that kind of opportunity was fast disappearing. La Perla provided a stopover for families migrating to New York from Puerto Rico and visa-versa. La Perla was a perfectly lo-

cated access to all other activities in the San Juan metropolitan area.

The government considered many different proposals on how to deal with La Perla, but the suggestion heard most often was to relocate all the families living in the community and convert the land to a park. La Perla soon became a "celebrity" slum, even to the extent of being called "the most beautiful slum in the Caribbean."

Every new proposal which called for wiping out La Perla brought a new wave of protest from those who were against community elimination and those who felt that the residents should have a say about what was to happen. The govern-

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Old San Juan

... The (Planning) Board shall take into consideration the fact that the Ancient and Historic Zone should be a living area of the city where the normal existing uses are expected to continue and where the development of new and special uses should be encouraged.

It is interesting to note that even at this early date, the intent of the preservation effort here was directed not only at the physical structures, but at their continued use as residences, shops, churches and government offices.

On June 21, 1955, Law 89, creating the Institute of Puerto Rican Culture was approved. The law entrusted the Institute with broad responsibilities in all aspects of cultural development, including the preservation of historic architecture. In all, some 250 buildings, monuments and sites have been rehabilitated or restored to date throughout the island under the guidance or assistance of the Institute of Puerto Rican Culture.

In the two official historic zones—Old San Juan and Ponce—buildings may not be demolished or altered without prior approval by the Institute of Puerto Rican Culture. The Institute's Office of Historical Monuments and its

consulting architects provide project sponsors with free advice on restoration projects, help in locating materials necessary for restoration work and a roster of architects, artisans and workers who specialize in restoration work.

Since the approval on March 4, 1955, of Law No. 7, tax incentives are offered to the owner of historic properties interested in preserving them. Contingent upon the owner's adherence to the standards issued by the Institute of Puerto Rican Culture, the law stipulates that:

- the building and the lot where it is located are totally exempt from property taxes for a period of five to ten years, depending on the degree of restoration;
- rents received from said buildings are exempt from income tax; and
- restored buildings are exempt from the rent control law.

Perhaps the most difficult problem faced by Puerto Rico's historic preservation program has been lack of sufficient funds. Within this reality, the support received by the program from both the Executive and Legislature branches, has been remarkable. Aside from the scarcity of funds for Government sponsored

restoration work, it has been difficult to effectively supervise adherence to the restoration standards and regulations set by the Institute.

Other problems are posed by the extremely narrow streets and sidewalks in Old San Juan which make it very difficult to bring equipment which is needed for restoration into the area. This aggravates the cost of restoration work, which is very high to begin with. These costs are further inflated by the scarcity of certain materials and the expertise necessary to restore architectural details.

Old San Juan, as it now stands, owes much to the efforts of the Institute of Puerto Rican Culture for educating the public and creating an awareness of the rich Colonial heritage of which we are custodians. It affirms the principle of public and private cooperation in the attainment of a common goal, the restoration of the largest and best example of Spanish Colonial architecture in the Western Hemisphere. ■

Lina M. Dueno, AIA, has a Masters of Architecture from the University of Puerto Rico. She has worked with the Puerto Rico Planning Board in the Bureau of Land Use Plans and has served as both secretary and treasurer of the Puerto Rico Chapter of the AIA.

La Perla

ment's reaction was one of ambiguity.

The Puerto Rico Department of Housing in coordination with the College of Architects again took up the issue in 1979 believing that the future of La Perla should be based on a combination of ideas. Architects, planners, sociologists and economists were consulted. The goal was to seek a solution to La Perla's problems that would be in the best interest of its residents. The goals which were sought for La Perla became the object of a competition. The jury for the competition was composed of such people as Dr. Angelina Castro, Planner, Bernard Gouveia, Architect, Amos Rapaport, Architect, Dr. Gerardo Navas, Planner and Luis Torres, Architect. Once the judging was complete, the Department of Housing hired the winning firm of Torres, Beauchamp, Marvel and Associates as consultants in architecture and planning. From that firm, the team which would work out the plans for La Perla consisted of Thomas E. Marvel, FAIA, Rafael Pumarada, architect, Antonio Cobian, engineer, Lucilla Fuller Marvel, planner and Jose Villamil, economist.

The plan which Torres, Marvel, Beauchamp designed for La Perla is now underway and it is based on the team's conclusion that the quality of the environment and housing and the severity of social problems was directly re-

lated to the resident's access to their homes, as well as to the outside city.

The new plan called for establishing an access road, at the foot of La Perla, on top of a seawall, which would connect one part of the community with another and would contain a sewer main. New services such as electricity and water would be provided as would free architectural advice to those residents wanting to improve their homes. Another aspect of the plan calls for giving title to the land to homeowners and establishing a cooperative for community enterprise.

The initial step in the development of La Perla was to conduct a house-to-house survey and inventory of all conditions so that the actual plans could be based on an intimate knowledge of the community. This survey was completed in the summer of 1979. Weekly meetings were held from the beginning to find out what community needs were, to keep the residents abreast of what information was being gathered and what plans were being prepared. The survey showed that 85% of the families wished to remain in La Perla.

"Don't take us out of here," was the reply of most of the families who were interviewed. Nearly all the families living in La Perla at the time of the survey had been there for more than five years and

nearly 15% had been there for over thirty years.

Plans were made to relocate those families affected by the new access road within La Perla. This was accomplished by building on empty lots or adding second stories to existing buildings. Title has now been given to those residents who are home owners, an act made possible because of the government's purchase of the large privately-held tract. A resident's steering committee has been organized and residents have been hired to work on the physical improvements to buildings. In addition, the Department of Housing, the La Perla residents and the consultants lobbied for and got an annual appropriation for the community.

The residents of La Perla continue to build, paint and expand their hillside homes while the government and the consultants work on environmental redevelopment. The residents have indicated that they are quietly enthusiastic about the facelift that is leaving La Perla intact. Time will tell what impact all of this will have on the social quality of life in this unique hillside community. ■

Lucilla Fuller Marvel is a planner who teaches in the Graduate School of Planning at the University of Puerto Rico.

NEWS & LETTERS



William D. Kemp Passes Away

William D. Kemp, AIA, founder of the Jacksonville architectural firm of Kemp, Bunch and Jackson, died on October 9, 1982, at the age of 70.

Kemp designed many of the most significant buildings in downtown Jacksonville, including the Prudential and Independent Square Buildings, the Seaboard Coastline Building, The Civic Auditorium and the Atlantic Bank. William D. Kemp, Jr. said of his late father that "he wanted Jacksonville to be a better place to live."

Kemp was a graduate of the University of Florida and he lived in Jacksonville all his life. He retired from active practice in 1978 after more than 40 years of architectural practice. He was a specialist in theatre design, an expertise that he later applied to the theatres of the Civic Auditorium and the Prudential Building.

Mr. Kemp will be greatly missed by his friends and colleagues.



Bill Palmer Dies

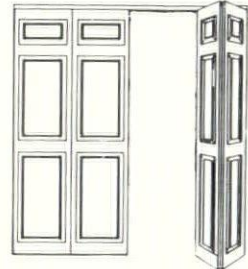
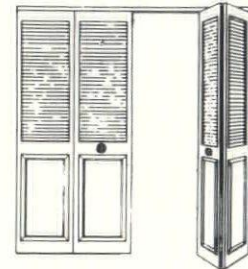
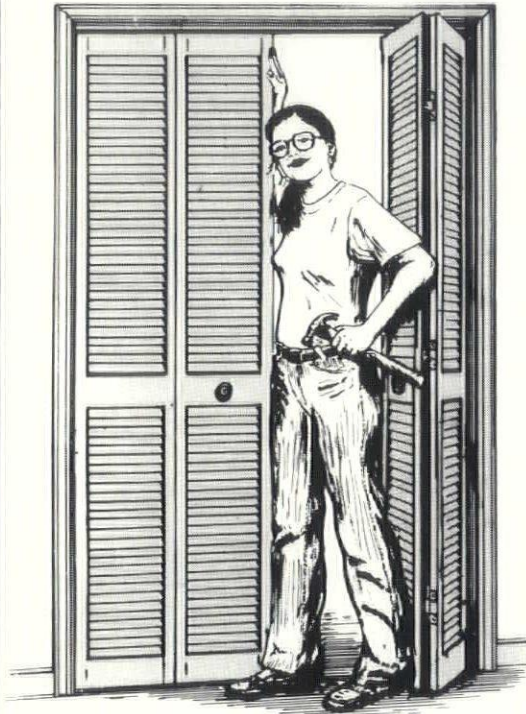
The FA/AIA lost a valuable member when William G. (Bill) Palmer, President of the Daytona Beach Chapter AIA, died of a heart attack in August. Bill was a hard working member of both the Chapter and the State Association and he will be greatly missed. Bill was president of William G. Palmer, PA, Architects, in Daytona Beach Shores.

Firestone Building to Be Restored

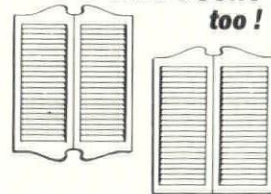
The Orlando architectural firm of Divoll and Yielding has been retained to restore the 52-year old Firestone Tire and Rubber Company Building in Orlando. According to Leslie Divoll, AIA, the firm will handle all the normal architectural-

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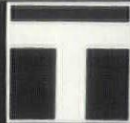
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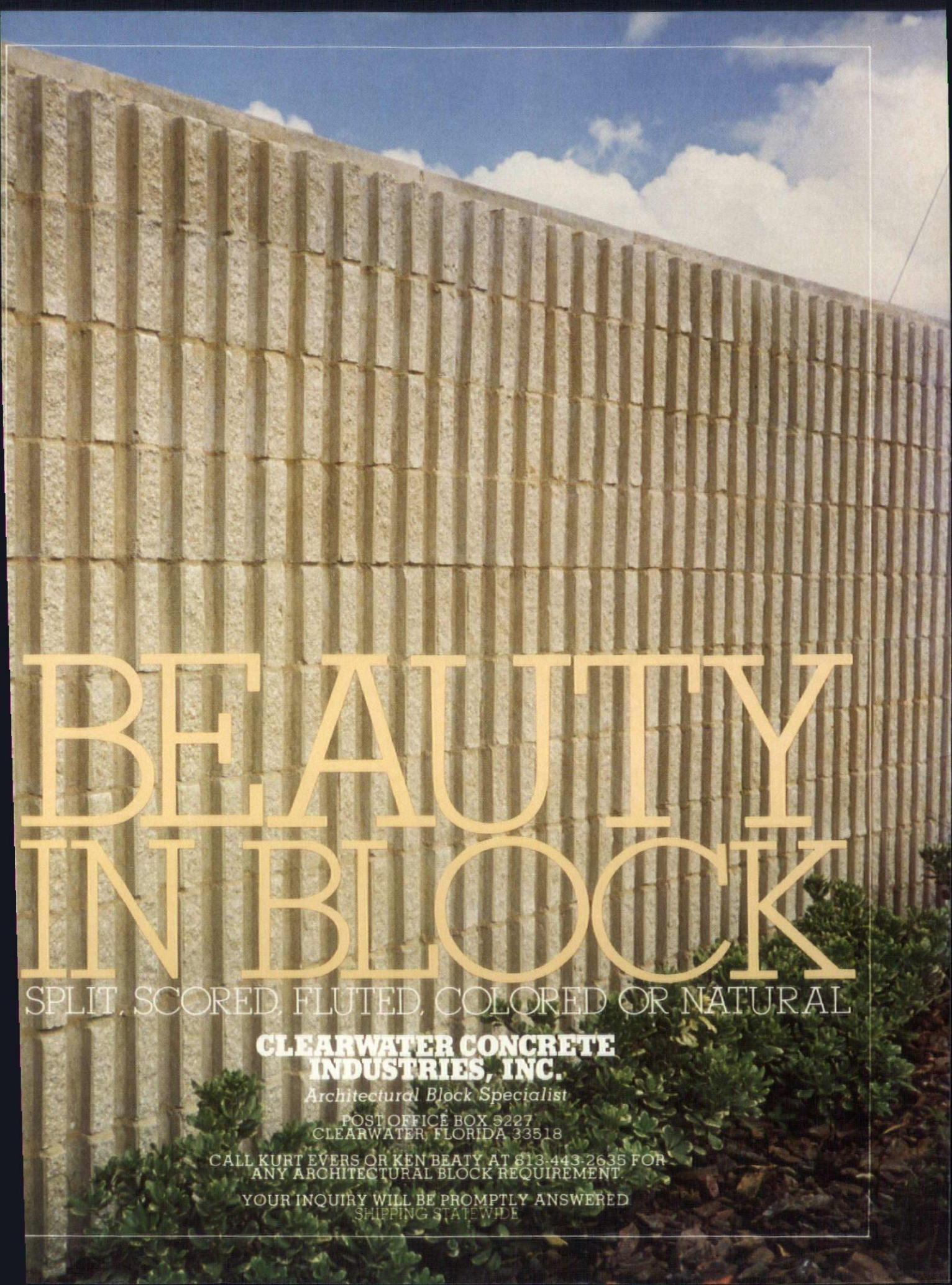
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The FA/AIA Design Conference in Tampa brought together the founders of the "Sarasota School" from left to right: Victor Lundy, Gene Leedy, William Rupp, Tim Siebert, Bert Brosmith and Paul Rudolph.

NEWS & LETTERS

al services with Firestone providing the engineering consultants. In addition, Divoll and Yielding will conduct all the historical research and documentation necessary to get Landmark Status for the building with the City of Orlando.

The Firestone Building was opened on March 1, 1930. When Harvey Firestone selected the site in late 1928, he acknowledged the market potential of Orlando's resident and tourist automobile population. At the time, he predicted that Orlando would become Florida's most important inland city—a prediction which seems to have come to pass.

The Firestone Company believes that by restoring the building on North Orange Avenue, historical significance will be added to its central city neighborhood.

With extensive background in preservation work, Divoll and Yielding will restore the building's exterior and portions of the interior to look as they did originally. Construction should begin immediately and be complete by early 1983.

Grassroots 83 Set For Tampa

Architects from all over the eastern United States will assemble in Tampa on January 17-19, for the AIA's 1983 Grassroots session. The meeting will be in the Hyatt-Regency Hotel.

Architects in the West will meet January 12-14, in San Diego, California.

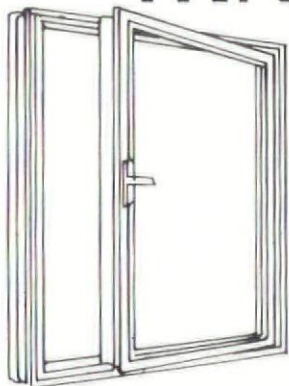
Grassroots is for component presidents and executives and national directors and officers. It is a great opportunity to discuss any AIA concerns and issues and it is also a time of planning for the component offices.

The goals of the 1983 Grassroots sessions are to help component offices plan for the upcoming year; to promote effective component leadership; to receive feedback and direction from the membership and to foster exchange among the component leaders. Institute programs, resources, issues and priorities will also be discussed.

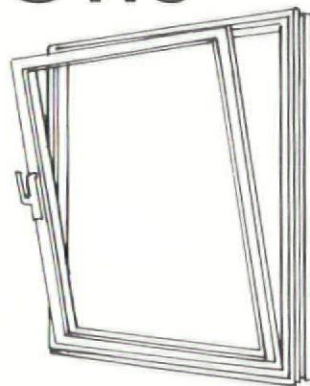
Dear Editor:

Thank you for sending me the *Florida Architect*. There's one statement probably due to my own lack of clarity which is incorrect. I've underlined red on a xerox of the second page of your article. The Harvard Graduate Center was our first big project, but Gross was very much alive, and, in fact, very much involved in the project, for which he was Principal-in-Charge. The pro-

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NEWS & LETTERS

was completed in 1949. Gropius died in 1969. Since the statement is historically wrong, could you publish a correction in your next issue? The date when I felt stupid is not so important, but I would have been very stupid indeed if I hadn't registered about the importance of spaces between buildings until after Gropius died.

I'd very much appreciate your sending me a copy of the correction.

I'm sure your interview with Paul Rudolph must have gone well, and that you'll make something very interesting out of it.

Sincerely,

Sarah P. Harkness

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Ed. Note: FA apologizes to Ms. Harkness and its readers for this error.

Dear Editor:

The Consultants Competitive Negotiations Act has produced for both official and institutional Broward County a considerable number of major projects designed by various and sundry architects from around the State, and the Country. Relatively few such projects have been locally designed, yet the quality of design and construction is not, by reasoned judgement, any better, if as good, as might be obtained locally.

Conversely, the process by which official bodies deal with professional consultants on the 'good buddy who contributes' basis also does not always produce adequate or superior designs or construction, particularly if the consultants must share their fees with others not involved with the design work.

Somewhere between these courses is a way to go that will produce good public and institutional buildings, and community structure geared to the public's present and future needs, and ability to pay.

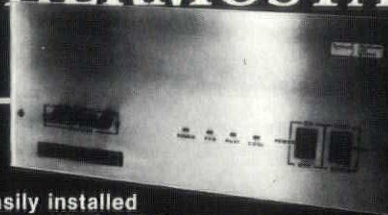
The use of consultants who by experience are presumed to have insights to particular design problems is a commendable course, but when such professionals become overpowering, a stultifying process develops, and Architecture can become as sickly whimsical as a monstrous 'tallest in town' building with a 'chippendale' top; a 'heavy heavy hangs over thy head' tax court building, and other arrogant, nonsensical expressions of the desire to gain attention at any cost.

Constantly diminished, in this common practice, are the educated and de-

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Competition Update

AXONOMETRIC

CLEARWATER BANDSHELL COMPETITION
FIRST PLACE WINNING ENTRY

Clearwater Bandshell Clearwater, Florida

The design jury for the City of Clearwater Bandshell Design Competition selected a design by Miami architect Roney Mateu, AIA, who will receive the first place award of \$3,000. Second and third place prizes of \$750 each went to Al Raymond, an architect from Palm Harbor and to a team from McElvy, Jennewein, Stefany and Howard, architects from Tampa.

The jury consisted of Jerome Cooper, FAIA, of Atlanta, and David Perkins, FAIA, of Lafayette, Louisiana. The third juror was Alan C. Bornstein, President of Creative Contractors, Inc., a Clearwater construction firm. Advisor to the jury was Frank Mudano, FAIA, of Clearwater and Ms. Chris Papandreas, AIA, Clearwater City Planner, representing the City.

Architect Mateu created a "form-function fit" plan which will create a visual and physical link between land and water. The bandshell, when constructed in the existing park, will create a transition from the unstructured park fabric to a structured architectural form.

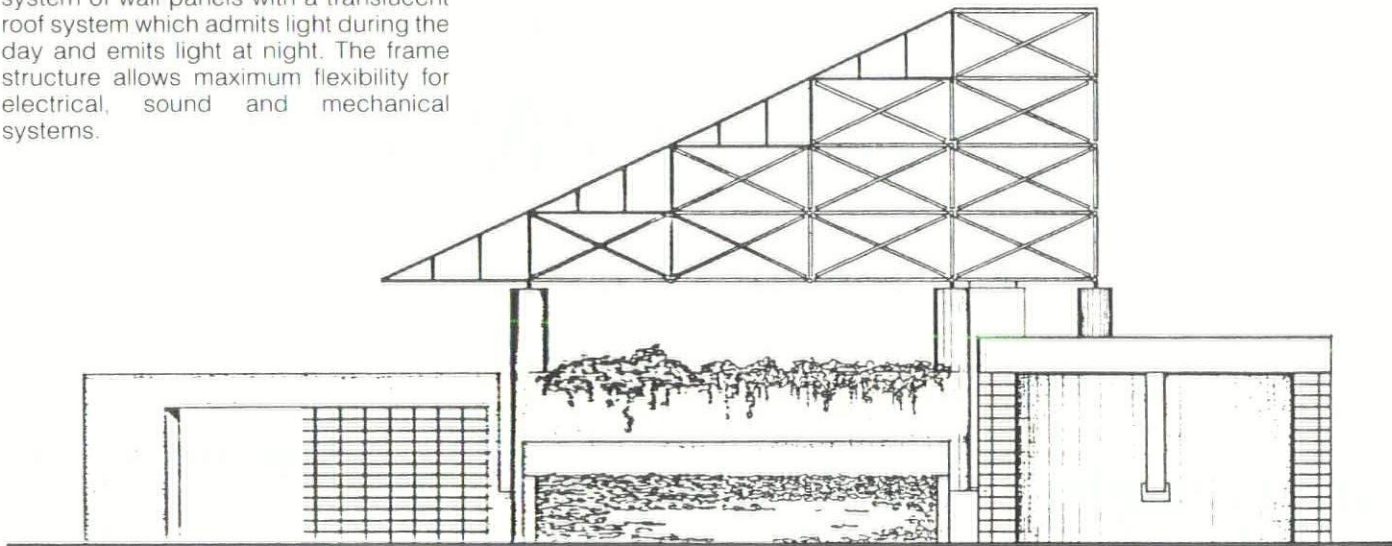
The bandshell structure is a flexible system of wall panels with a translucent roof system which admits light during the day and emits light at night. The frame structure allows maximum flexibility for electrical, sound and mechanical systems.

The Mateu project design was a collaboration with the Ted Baker Group, Landscape Architects. Using appropriate landscaping, an axis is established between the proposed bandshell and the existing entry plaza. The existing system of walks within the park will be preserved in its entirety, but lawn areas will be regraded to provide a gentle slope from which to view performances. New tree plantings will serve as a major transitional element between the natural character of the park and the strong architectural form of the Bandshell.

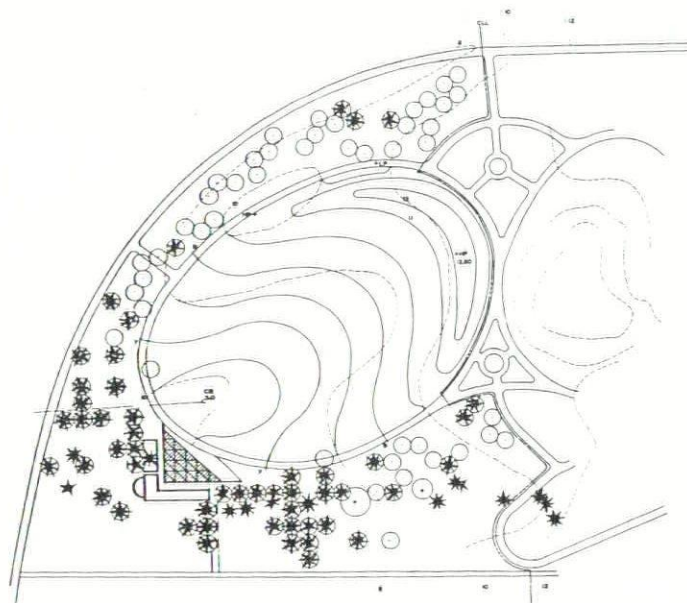
The Mateu design was chosen from sixteen submissions. The jury particularly liked the angled open steel space-

frame with translucent acrylic panels enclosing the roof area. Mateu's design was a "clear, straightforward architectural statement that is appropriate to the use of the building and optimizes the available land for audiences," the jury noted.

A major portion of the bandshell construction cost was recently endowed to the City of Clearwater by Mr. and Mrs. Timothy Johnson, Sr. The City Commission is expected to name the bandshell for Johnson's grandfather, Charles Wharton Johnson. ■



WEST ELEVATION

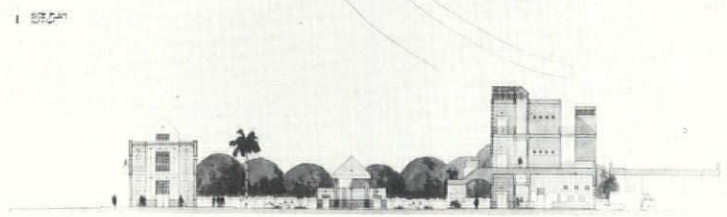
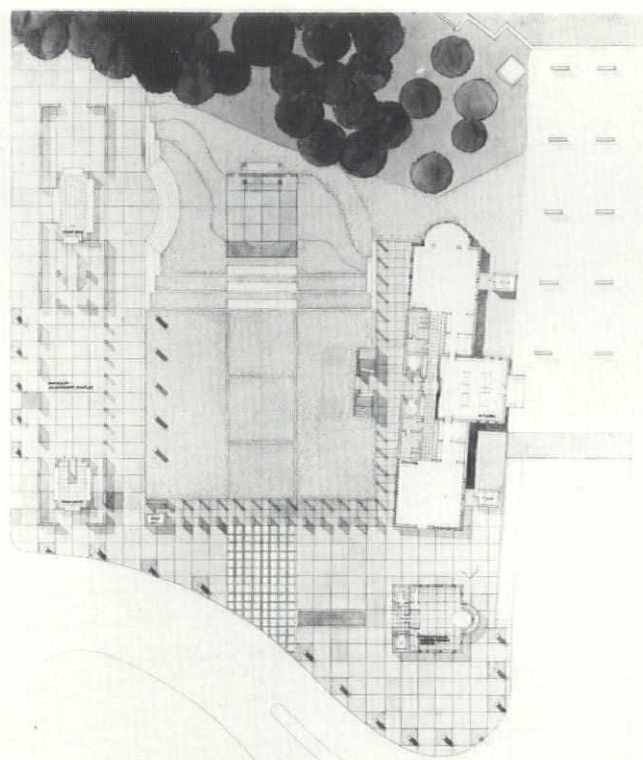


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- ★ EXISTING PALM

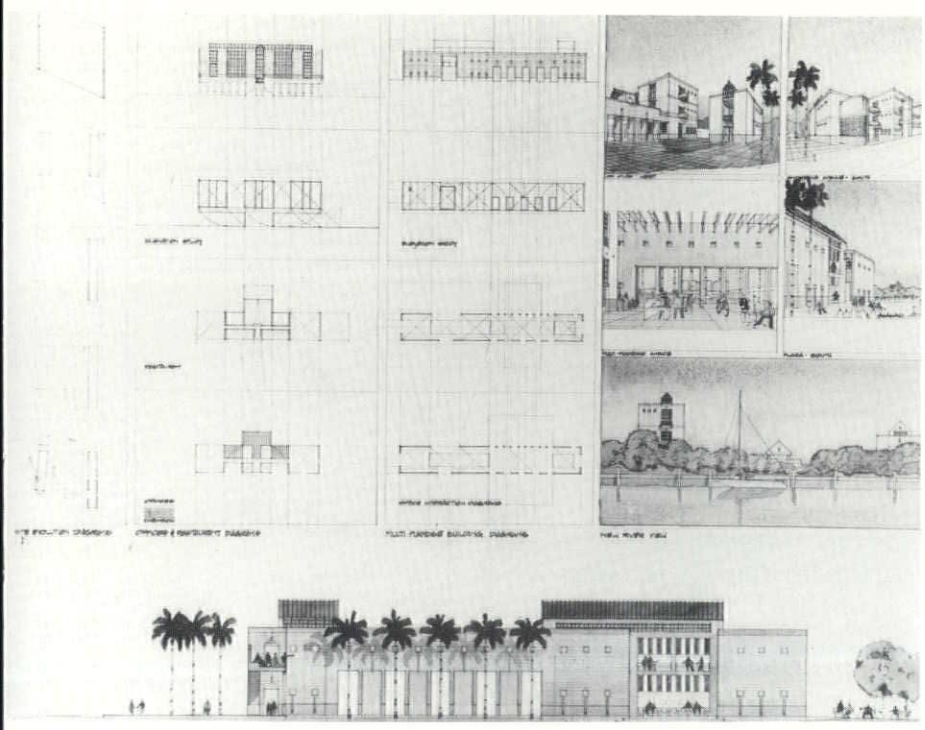
SITE PLAN
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Fort Lauderdale Riverfront Plaza Design Fort Lauderdale, Florida

One year ago, the Downtown Development Authority of Fort Lauderdale began discussing plans for a national competition for a site which they recognized as a key public area in downtown Fort Lauderdale. A prime motivation was to bring a variety of thoughtful ideas to bear on an urban design problem. The site in question provided such a problem. It is bounded by a river and a strip park, a major thoroughfare, a bridge ramp and a non-descript building. The goal was to transform the site into a public plaza which would become the downtown "gateway to the river."



Site plan and elevations of Aragon Associated Architect's winning design for the Fort Lauderdale Riverfront Plaza Competition



Fort Lauderdale Architect, Don Singer, AIA, was selected Professional Advisor to the Competition. An extremely capable and notable jury was selected including Mario Botto of Lugano, Switzerland who studied in the Atelier de Corbusier and has had his work exhibited at the Museum of Modern Art in New York; James Stewart Polshek, AIA, of the firm of James Dean Polshek and Associates in New York and a former Dean of the Faculty of the Graduate School of Architecture and Planning, Columbia University; and William Turnbull, FAIA, Director of MLTW/Turnbull Associates in San Francisco, California.

The first place winner in the competition was the Aragon Associated

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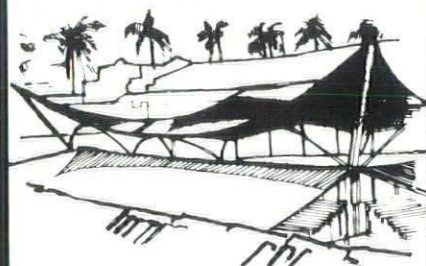
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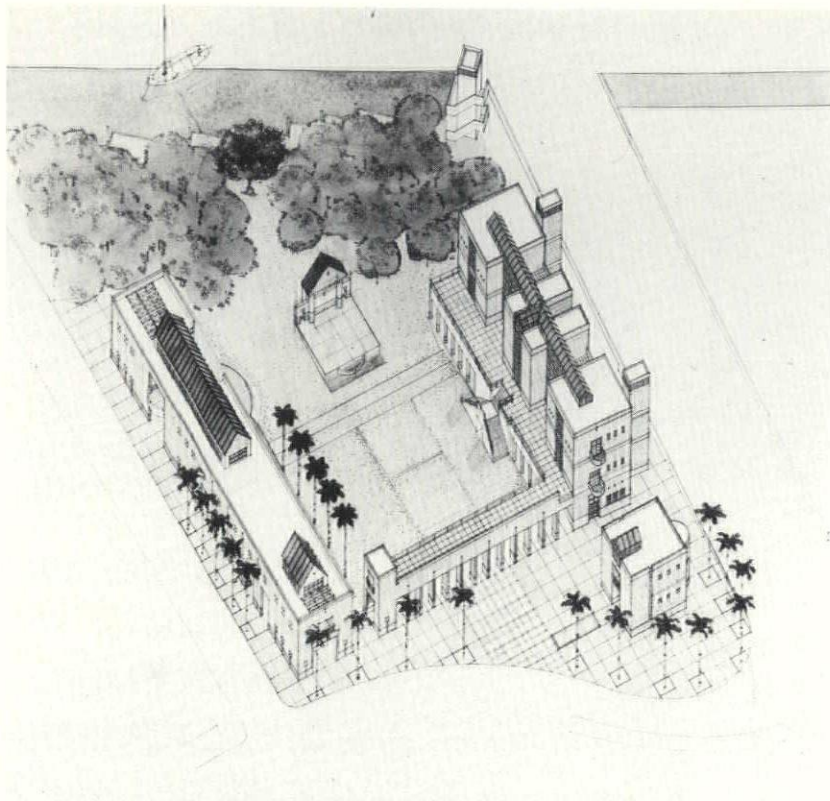
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Fort Lauderdale Riverfront Plaza

Architects of Coral Gables, Florida. Team members were John Ames Stefian, FAIA, Armando Montero, Jorge Trelles, Rafael Portuondo, Rolando Llanes and Luis Trelles. Second place winner was B. Mack Scogin, Jr., of Heery & Heery, Architects and Engineers, Inc., Atlanta, Georgia. Team members were Merrill Elam, Wylie Gaston, Steve Swicegood, Chuck Clark, Susan Desko, Lloyd Bray, Scott Dreas and Bernard Dotson. The third place winner was the team of Thomas K. Davis and Marleen Kay Davis of Cortland, New York.

The jury's comment about the winning entry from Aragon was summed up by juror Bill Turnbull in this way: "The strength of this project is the simple bold stroke of dealing with urban space as an extension of an urban park and the riverfront park itself as the beginning of the riverfront walkway, that links and organizes, in a pedestrian sense, many of the downtown blocks."

The results of the competition have been extraordinary. The Board of the Downtown Development Authority is pleased with the winning project and considers the jury's selection extremely buildable. The Authority is negotiating a contract with Aragon Associated Architects to proceed with the project. ■



Schematic of Aragon Associated Architect's winning design for the Fort Lauderdale Riverfront Plaza Competition.

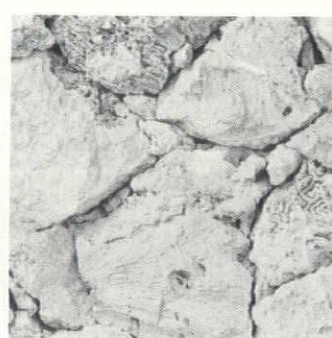
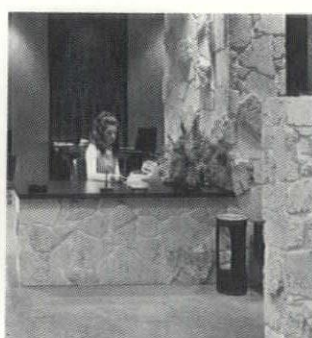
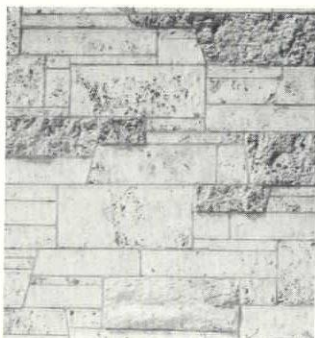
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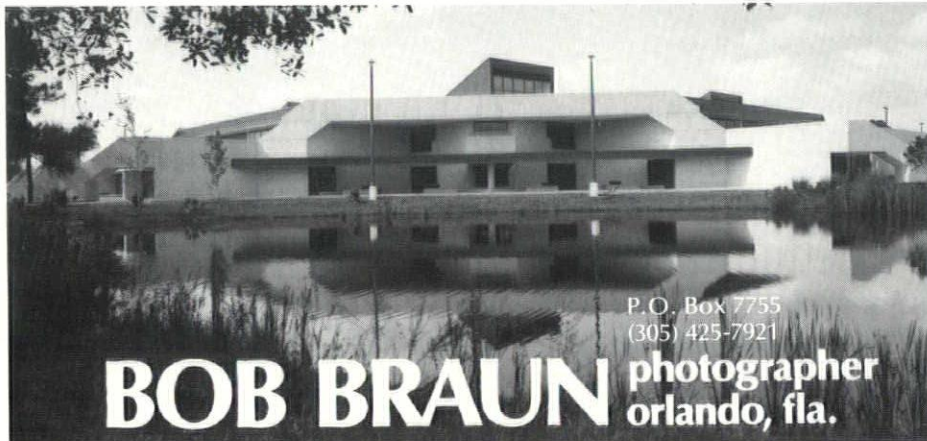
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NEWS & LETTERS

dedicated small scale professionals who can produce significant, if less startling, progress toward steady improvement in the design and construction process.

Such professionals must become bigger if they are to achieve and maintain a foothold in the political and corporate world.

The trend toward ever larger, ever fewer, ever more powerful, and ever more arrogant, and inefficient corporations in this world needs to be diminished and reversed (even in Architecture) before the Bechtels and the Big Oils become the true masters of our governments and our individual lives.

The joining of Architects for Common Cause must not be for the encouragement of a few large groups—the specious 'best' (& biggest) effectively forced by CCNA.

Current FAIA and AIA National policy appears to accept CCNA as an acceptable course.

I am convinced that each of us knows a better course and that must be our constant announced goal.

I'm sure I'm not alone in these thoughts and I believe the trend can be reversed if we all work at it.

Sincerely,
Robert E. Hansen, AIA

P.S. Florida's Capitol, (Fla. Architect, Summer '82) will for sometime to come be a constant reminder that we need not have succumbed to the "out of town expert" and "tallest in town" syndromes; and of the importance of preserving reasonable connections with the past as we generate our 'infallible' notions about the present and future.

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Student Design Competitions

by Anita Ponder

As an intern with the FA/AIA, I was fortunate enough to attend the 1982 Fall Design Conference in Tampa. One of my duties as a staff member was to cover the construction and judging of the Student Design/Build Competition which was held in the mall just outside the Hyatt Regency Hotel.

I am not a student of architecture, but I am a student nonetheless, and because of that I was drawn to see the work of fellow students. From my perspective, the competition was one of the highlights of the Conference. The event not only encouraged student participation in the Conference, but it also provided a visible event in downtown Tampa which helped to generate public awareness of the Conference activities.

The competition involved four-person teams from the competing schools. There were two teams from the University of Florida, one a junior team and the other a senior. The third team was from St. Petersburg Junior College. Peter Prugh, AIA, Chairman of the Collegiate Relations Committee organized the event. Judges for the competition were architects William Rupp, Gene Leedy and Bert Brosmith.

The goal of the competing teams was to build a shelter. That sounds easy enough. A shelter is anything that covers, protects and shields one from the elements. But, as I later learned from talking to the judges, it's not so easy. Rome wasn't built in a day, but these shelters had to be and with only four

people and whatever materials could be easily transported to the site. The teams also had a budget. No more than \$100 could be spent on materials for the project.

The criteria for selection of the winning project was an innovative use of materials and construction technology, economy, climate responsiveness and comfort, quality of the environment inside the shelter and creativity. That's a pretty tall order to fill in just eight hours and with just \$100. But, after thirty minutes of careful scrutiny by the panel of judges, the juniors at the University of Florida won.

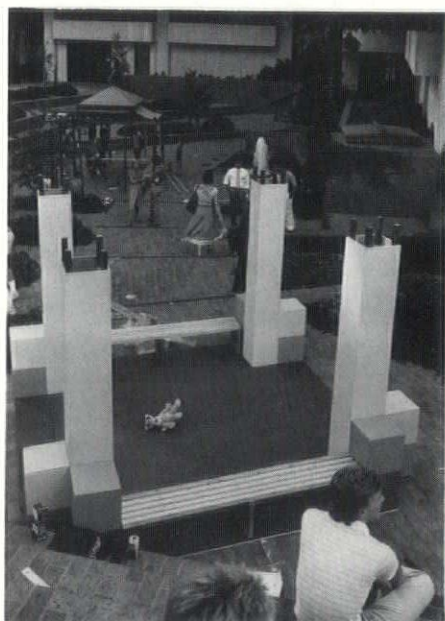
I talked with the judges and they told me that the juniors at U. of F. won because their shelter not only met all the criteria which had been set forth, but because their model was well-planned and well-executed.

On a personal note, I enjoyed walking around the Mall and walking through each of the shelters. I reacted differently to each of them. Some made me want to sit inside and stay awhile and I guess that's really what good design is all about. ■

Anita Ponder is a senior at Florida A & M University where she is majoring in Public Relations and Communications. She is presently completing a four month term as an intern with the FA/AIA where she has performed a variety of duties including writing for FLORIDA ARCHITECT magazine.

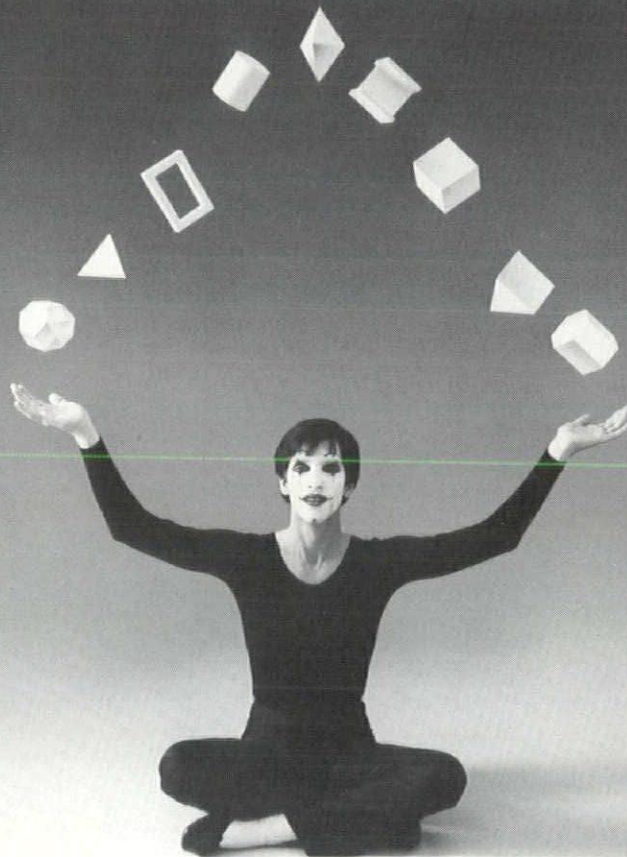


University of Florida Juniors put the finishing touches on the winning shelter at the Student Design/Build Competition in Tampa.



The winning project, seen in the distance, nears completion as does that in the foreground.

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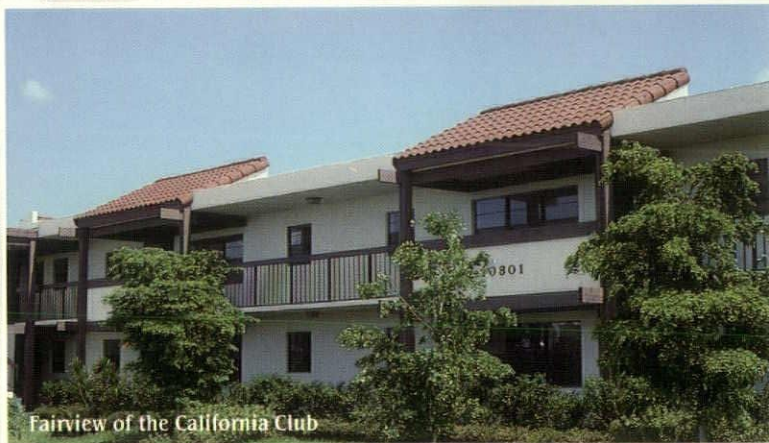
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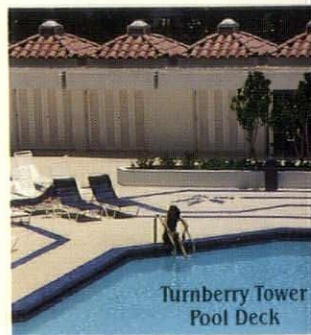
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