Making the University of Miami School of Architecture: Conversations with Faculty on Research, Pedagogy, and the City: 1983-2003

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MAKING THE UNIVERSITY OF MIAMI’S SCHOOL OF ARCHITECTURE:
CONVERSATIONS WITH FACULTY
ON RESEARCH, PEDAGOGY, AND MIAMI: 1983-2003

By

Gilda Beatriz Santana

A THESIS

Submitted to the Faculty
of the University of Miami
in partial fulfillment of the requirements for
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Architecture was first taught at the University of Miami in the 1920s, but the School of Architecture emerged as an independent institution just in the last quarter of the 20th century. The timing was critical: on the one hand, it corresponded with the intellectual agitation of the Postmodern era; on the other hand, its emergence was also linked to the dynamic particularities of its location, climate, and especially to the multi-cultural influences of 1980s Miami, a period when the city was in the process of defining and claiming a distinct hemispheric identity. To an extraordinary degree, the school’s points of focus and its pedagogic heterogeneity relate to the specifics of time and place. This thesis proposes to map and historicize the realization of an independent School of Architecture, and posits that the formation of its identity(ies) are both global and local. I have attempted to weave a polyvocal narrative through the lens of an architecture faculty oral history project that I initiated in order to answer the following questions: How did the school position itself symbiotically within the context of the last quarter of the 20th century in relation to Miami as the city developed an urban presence? How did architectural criticism of the 1970s and the 1980s imprint the mission of the school, and, more importantly, how was the school’s curriculum modeled after the educational
legacies of the teaching faculty? How did the School’s pedagogical emphases on civic-minded urbanism, historic preservation and the region’s distinctly sub-tropical vernacular allow it to develop an identity unique among American architecture schools in tandem with a city equally as unlike any other American city?
Dedication

This is dedicated to my parents, Antonio and Hilda Santana whose love and support are at the root of any and all of my successes, and also to my ever faithful companions, Fifi, Sancho, Grubb and Viva for keeping me sane.
Acknowledgements

My heartfelt thanks to all of the architecture faculty and the staff who contributed their time and memories to the Faculty Oral History Project. Many thanks to my advising committee, Allan Shulman, Elizabeth Plater-Zyberk, and Jean-François Lejeune for their guidance throughout and for their profound historical, theoretical and practical knowledge of the development of cities, but in particular, the urbanisms of Miami. I owe an enormous debt of gratitude to Elizabeth Plater-Zyberk for sharing her institutional memory as well as for her support of this project. My deepest thanks go to Allan Shulman, my thesis advisor, who patiently counseled and guided me through the editorial process—again and again. I would also like to thank Katherine Wheeler for her guidance and support throughout the initial, and supremely critical phases of research and development.

I thank Charles Eckman, Dean of the University of Miami Libraries and Rodolphe El-Khoury, Dean of the School of Architecture for their support and their belief in the importance of documenting the history of the school.

I could not have accomplished this project without the continuous encouragement of my librarian colleagues throughout the various University Library departments: From the University Archives, Mr. Koichi Tasa and Ms. Marcia V. Tyrell-Heath whose extensive familiarity with archival collections enabled me to access hidden and untapped resources. A very special shout out goes to my good friend and colleague, Dr. Martin Tsang, whose organizational and editorial prowess helped me develop clarity and structure for my vision of the oral history project.
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CHAPTER I.  INTRODUCTION

The Department of Architecture undergraduate program first achieved National Accreditation Association Board (NAAB) accreditation in 1974 while still ensconced in the School of Engineering and Environmental Science (SEED). The University of Miami School of Architecture has since then sustained its accreditation status to the present day based on its consistent performance within the series of qualitative and quantitative metrics upon which the organization conducts its evaluations. One of the most significant professional agencies to evaluate architecture programs in the United States, NAAB is considered to be the first and most critical step towards professional licensure.\(^1\) In May of 2018, NAAB reported 133 accredited schools of architecture with an enrollment of over 24,000 in the United States.\(^2\) The University of Miami School of Architecture and its student enrollment which fluctuates between 350 and 400, is one of those accredited schools.

The School of Architecture at UM has its roots in the formative growth years of South Florida; the school first began as a department within the College of Liberal Arts (1927-1932) and later re-emerged as a department within the School of Engineering (1961-1983) before becoming a discrete school in 1983. Here I examine the historical record of the University’s architectural programs that preceded and influenced its regional and institutional narratives. The focus of my investigation is from 1973 through

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1 The other important organizations are the American Institute of Architects (AIA) which was founded in 1857, the Florida AIA chapter was founded in 1918; The Association of Collegiate Schools of Architecture (ACSA) founded in 1912; and the National Council of Architectural Registration Boards (NCARB) founded in 1919.

2 This figure includes graduate and undergraduate enrollment as reported by the NAAB in 2017. https://www.ncarb.org/nbtn2017/education
2003, covering the formation and consolidation of its early development as an independent school. I emphasize the coincidence of the school’s development within the postmodern era, a period when the Department of Architecture’s intellectual and design identities began to take shape while still within the School of Engineering.

Pedagogically, the growth of architecture programs at UM during the initial and mid-century periods is consistent with the evolutionary norms of architectural education in North American and European schools that underscored the idiosyncratic nature of the study of architecture as a discipline meriting its own standing within institutions of higher education. Throughout the formative years (1927-33) architectural design courses were taught in the tradition of the *Ecole des Beaux-Arts*, which by 1916, became the *Beaux-Arts Institute of Design* (BAID). The BAID system, which treated architecture as a fine art, reached its apogee during the twenties, becoming the dominant model for instruction in North American schools. This was precisely the same time that UM faculty, who had traveled and studied in Europe, transported their experiences back with them, and readily adopted and implemented the Beaux-Arts system of teaching until the department folded. Architectural education at UM took a long time to gain momentum throughout the 40s and 50s, but by that time, the Bauhaus methods of teaching had surpassed the pedagogical hegemony of the Beaux-arts traditions at most institutions with architecture programs. Were it not for the overarching momentum of building a modern campus, the contestation of ideals and the pedagogic transformation from one school of thought to

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3 Developed in France in the 19th century, the Beaux-Arts method was one of the two major approaches to architectural pedagogy. The other major pedagogical influence came from the German polytechnical model, which approached the discipline from a scientific, technical perspective.
another—at least in architectural education—would seem to have bypassed UM, as
architecture courses there were virtually non-existent for almost ten years following the
department’s closure. That climate of transformation, however, was not dissimilar to
other institutions as Frampton and Latour suggest; “While the struggle against the
Academy never took place in America, the substance of the Modern Movement started to
permeate the schools by the early nineteen-thirties.” 4 The impetus for driving modernism
was also certainly true of the city of Miami, and in particular, the city of Miami Beach,
whose potential for growth and prosperity was recognized by and drew many forward
thinking entrepreneurs and architects. While the early pioneers (1880s-1920) erected
wooden structures, commonly referred to as Florida Cracker, and the Great Florida Land
Boom (1920-1926) inspired Mediterranean revivalism, the post-Depression boom (1935-
1942) accelerated the creation of modern architectural designs that emphasized
innovation and efficiency.5, 6 Although Caribbean and Mediterranean influences
continued to be honored and preserved, by the 1930s modern architectural design had
begun to take a foothold, a trend that firmly resonated within the university as building
campaigns and architecture related education percolated. As an urban laboratory for the
built environment, the city of Miami and the University were perfectly suited for
experimentation and self-study.

4 Frampton & Latour. Note Sull ’ Insegnamento Dell ’ Architettura in America: Dalla Fine Del
Diciannovesimo Secolo Agli Anni ’ 70 = Notes on American Architectural Education: From the End of
the Nineteenth Century Until the 1970s. Milan. 1980.
5 Shulman, Allan T. 2000. “Each boom and its related production of buildings were tied to important
moments of social change, depositing a new set of priorities and meanings.”
Architectural engineering courses appeared sporadically throughout the forties and fifties, and when architecture courses did fully resurface at UM in 1961, they were marshalled by the tenor of the engineering discipline, whereby design pedagogy tended to reflect the School of Engineering’s emphasis on structural theory, and scientific and modernist doctrines, a pedagogical mindset that endured throughout the 60s and 70s. A paradigmatic tide rejecting the tenets of modernist design orthodoxy, and which critiqued the static conditions of architectural education that many students as well as faculty articulated as a crisis, really began turning in the early 70s, eventually making its way to UM. Rising concerns with environmental and social issues permeated the research fabric of the architectural engineering programs at UM as the administration began to promote and implement interdisciplinary programmatic directives.

The Department of Architecture’s final separation from the School of Engineering to become the School of Architecture proper in 1983 is in direct correlation with, and is an expression of a transformative conceptual shift widely understood as Postmodernism, a period in which architecture and urbanism were being redefined. In architecture, Postmodernism is generally understood as an opposition to, or rejection of the perceived failure of the tenets of modernism, which claimed to eliminate social inequities through the promotion of ideals of Utopian perfection. It also rejected the autocratic conditions by which the form of an independent structure was dictated by its function.

---

7 The School of Engineering at UM was established in 1947, but architecture design courses do not appear in the course offerings until 1961.
8 The first use of the term post-modern is attributed to a 1945 article, “The Post-Modern House”, by Joseph Hudnut in The Architectural Record wherein he mourns the loss of romance in architecture that in his mind’s eye was being supplanted by technology. Hudnut was not entirely averse to technological advancement in architecture, but he countered, “We are right to love the machine, but we must not permit it to extinguish the fire of our hearth”.

The infusion of ideas from external entities such as the Institute for Architecture and Urban Studies (IAUS)\(^9\) as well as European design journals, i.e. Abitare, Domus, AA Files, et al., all contributed to the pedagogical foundations of the school. More significantly, its faculty maintained intellectual connections with their formative educational institutions and colleagues. I also explore the parallels of the school’s foundations with the City of Miami, a principal character in this narrative, which during this period was engaged full force on its path to urbanization and identification as an important hemispheric center.\(^{10}\)

The influence of architecture faculty on the formation of architectural pedagogy at UM, both those already established at the school or those newly arrived is essential for understanding how the school journeyed towards a platform of pluralism. It is a story that began long before the separation from the School of Engineering, and one that mirrors the many layers of Greater Miami’s development, in what Allan Shulman, who studied at and now teaches at the University of Miami School of Architecture (USOA), denotes as, “consecutive urban visions built one on top the other and compacted in time and space.”\(^{11}\)

A crop of young, freshly minted, international architecture faculty began arriving at the Department of Architecture in the School of Engineering a decade before the

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\(^9\) Institute for Architecture and Urban Studies (IAUS) was an independent research, design and educational corporation in the inter-related fields of architecture, urban design and planning. It was chartered in 1967 by the Board of Regents of the State University of New York. It ceased in 1985 and was reinstated again in 2003.


separation. The new arrivals were more interested in the disciplinary foundations of architecture, and in studying and shaping the built environment from intellectual and interdisciplinary urban development standpoints rather than focusing on the singularity of structures. The faculty had a desire to learn from and leverage Miami according to its potential, following the footsteps of visionary urbanist, John Nolen, who introduced and advocated the idea of Florida as an urban laboratory in the 1920s.\textsuperscript{12}

With the exception of the Depression era, the city of Miami has curiously grown and prospered during periods when the rest of the United States was experiencing the effects of economic downturns. The late 70s and early 80s in the United States, for the most part, are remembered as an era of economic stagnation beleaguered by high oil prices brought on by war in the Middle East, an oil embargo, inflation, unemployment, and subsequently, the rise of a conservative political movement that came to be known as the “New Right”. Alternatively, the city of Miami experienced an unprecedented boom with private and public investments targeted primarily at the development of its downtown region which was marketed as a financial and cultural epicenter.\textsuperscript{13} This is not to say that Miami did not endure its own economic, cultural, and socio-political challenges during that period. By the end of the decade, the American leisure capital’s reputation for eternally blue skies, glamour and tourism was contaminated by an extraordinary level of violence, as Miami reverberated from a wave of race riots, terrorist bombings, and drug-related shoot-outs that were moreover sensationalized by the media,\textsuperscript{14} as depicted on the

\textsuperscript{14} Cuban Nationalist Movement splinter groups such as Omega 7 and Alpha 66 were suspected and in various cases convicted of committing terrorist bombing directed at individuals and organizations that they
cover of the November 23, 1981 cover of Time Magazine which heralded South Florida as a “Paradise Lost”. 15 (Fig.2)

Meanwhile, alongside the intense proliferation of high-rises that pressed the city toward its goal of becoming a world-class metropolis, a small but mighty school of architecture emerged. In a simultaneously ambitious manner, the School of Architecture pressed forward with its aspirations to establish a robust architecture education within the strictures of a lean budget and on the cusp of burgeoning city in the United States’ most southeasterly shores.

considered to be sympathetic to, or in league with Marxist and/or Communist politics. By the end of 1979, the term “Cocaine Cowboys” was coined in reference to the stream of cocaine related violence that engulfed the city following the sub-machine gun attack at a Dadeland mall liquor store. Race riots erupted in May of 1980 following the acquittal of white police officers of manslaughter charges of Arthur McDuffie, an African-American salesman.

15 This volume was entirely dedicated to South Florida. TIME’s investment in establishing a Caribbean Bureau with Miami as its home base in 1980 signaled the city’s growing hemispheric importance.
CHAPTER II. METHODOLOGY

My twelve years of experience as the first professional architecture librarian at the SOA have enabled me to not only witness, but also participate in one of the nation’s most pluralistic programs of architectural education. In this thesis, I have used my experience to map the school’s history and pedagogic evolution, which will result in a meaningful, scholarly contribution to the School and the University. This thesis can be used by future researchers to continue this or similar projects.

This paper is chronologically organized into periods/decades: the inaugural period of architecture education at UM, 1927-1932; the Post-War Era (1932-1947) when architectural engineering begins to be folded into the engineering school curriculum; the Sixties and Seventies when the discourse on the relationship of architecture as a separate discipline from engineering begins to take form; the Eighties, when the Department of Architecture breaks away from the School of Engineering and becomes the School of Architecture (1983); and lastly, the Making of a School of Architecture: An Idea Whose Time Has Come (1983-2003).

Archival Research

In preparing this thesis, I investigated the administrative records of the Office of the President, and other archival resources within the institution, such as the School of Architecture Archives,\(^{16}\) the New Urbanism Archives\(^{17}\), University of Miami Library Collection ARC2500 \(\text{https://atom.library.miami.edu/arc2500} \)
Collection ARC1000 \(\text{https://atom.library.miami.edu/arc1000}\)

\(^{16}\) Collection ARC2500 \(\text{https://atom.library.miami.edu/arc2500}\)
\(^{17}\) Collection ARC1000 \(\text{https://atom.library.miami.edu/arc1000}\)
Special Collections\textsuperscript{18}, and University Archives\textsuperscript{19}, and archival resources from HistoryMiami Museum. My investigation into the records of the University’s first, second, and third presidential administrations, covering the period between 1926 and 1984, in conjunction with University publications, chiefly The Hurricane, Veritas, and the Ibis yearbooks, exposed a wealth of insight into the broadening and shifting paradigms within the academic landscape and their impact on architectural education at UM in the first half of the 20\textsuperscript{th} century. The records of the Edward T. Foote (1981-2001) administration, which are central to the period of my research focus, have been partially opened for investigation within the past year. President Foote was instrumental in founding the new School of Architecture in 1983.

Interviews/Oral Histories

The oral history portion of my research, which forms the core of my thesis, was inspired by an Otto G. Richter Libraries (Richter) initiative, Conversations with Faculty. Designed by Cuban Heritage Collection Librarian, Dr. Martin Tsang, the inquiries were aimed at learning more about faculty research and their teaching needs for the purpose of enhancing library services and support. The initial four questions were:

1. What are the challenges you are facing as a researcher and teacher?
2. How is the field changing?
3. What are emerging areas of emphasis for your department?
4. What are your hopes for library support?

\textsuperscript{18} https://atom.library.miami.edu/university-of-miami-special-collections
\textsuperscript{19} https://atom.library.miami.edu/university-of-miami-university-archives
As my conversations with architecture faculty progressed, I realized that there were critical yet untold stories about the School of Architecture, and that those narratives were suited to further investigation. My questions became targeted towards the more contemporary history of the school as well as the faculty teaching, research, and practice experience beyond the library. I also inquired about their personal and professional relationships to the city of Miami. The interviews broadened in scope and length, but I wanted to retain the informal character of the initial project. Maintaining a balance between casual and targeted inquiry was also, I believe, in keeping with a spirit of congeniality and intimacy, characteristics that have been consistently used to describe the culture of the school particularly by faculty and alumni who were present at some point during its first twenty-five years. These faculty oral histories as well as their publications and built works provided the scaffolding for narrating the department’s and the school’s pedagogical trajectories from the mid-century to the present.

**Literature Review**

*General history of architecture education in North America*

Joan Ockman. 2012. *Architecture School: Three Centuries of Educating Architects in North America*. Essays are arranged in overlapping, chronological order, but also thematically. This is a critical secondary resource for reviewing the distinct persons, institutions, periods and movements that evolved and impacted architectural education from the mid 19th century until the mid 20th century to date. The chronological structure is very helpful in demarcating the nuances and complexities including wars, immigration
and cultural traditions that shaped certain movements as Ockman points out: “...the development of architecture education in the US and Canada was considerably less straightforward than ‘Beaux-Arts to Bauhaus’ would suggest”.

Bannister, Turpin C., and Bellamy, Francis Rufus. *The Architect at Mid-century; Report*. New York: Reinhold, 1954. This report encapsulates the culture of architects and the development of architectural studies in the post war area. It provided some insight into why architecture programs at the University of Miami in the decades that followed the department’s closure held an anemic presence.


Arthur Clason Weatherhead. *The History of Collegiate Education in Architecture in the United States*. 1941. This dissertation is copiously cited throughout the most recent literature on architecture education as it compiles essential facts and figures leading up to the mid-century period. Weatherhead’s chapter, “The Period of Eclecticism”, *The History of Collegiate Education in Architecture in the United States* (1941),\(^{20}\) is especially useful for examining the beginnings of ‘modern’ trends in architectural education as practitioners and students begin harnessing and adapting technological advancements into their design processes.\(^{21}\) Weatherhead submits that despite such advancements architectural programs in the United States continued to be overshadowed by the legacy

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\(^{21}\) What is meant by “Modernity” in this instance refers to the period that Weatherhead was referring to.
of American architects and designers who had studied at the École des Beaux-Arts. Among those notables were Richard Morris Hunt (1827-1895), Henry Hobson Richardson, and Charles Follen McKim. Architecture pedagogy at the University of Miami from 1927-1933 attempted to mirror the paradigm of the École.

Alex Caragonne. *The Texas Rangers: Notes From an Architectural Underground*, 1995. This chronicles architectural education at the University of Texas at Austin in the 1950s and it inspired the model for storytelling.

*Miami history and architectural history*


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22 Hunt was the first American to be admitted to the School of Architecture at the École. He attended sometime in between his arrival to Paris in 1855 to1860. He was followed by Richardson, who was the second American to attend the École’s School of Architecture from 1860 to 1862. McKim studied at the École prior to 1870 after which, he began working at Richardson’s office.


The following archival resources provided essential details that enabled me to begin constructing a distinct scenario and cast of characters in the recorded history of architectural education at the University of Miami (UM): The Miami Hurricane, the IBIS yearbook, Veritas, the faculty newsletter, administrative records and correspondence from the Office of the President and, a 1998 report by former architecture faculty, Ralph Warburton, Seventy + Years of Architectural Education at the University of Miami.

My research combining the University of Miami Archives, School of Architecture Archives, and the Faculty Oral Histories Project suggested two distinct yet parallel trajectories that warranted further exploration and that will continue to expand:

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25 University of Miami. 1900. The Miami hurricane. Coral Gables, FL: The University.
29 Warburton, Ralph. Seventy + Years of Architectural Education at UM. School of Architecture, University of Miami. 1998.
A. Historic Timeline

B. Faculty Genealogy

The historic timeline consists of major persons and events that may have influenced architectural education at UM from the formative period through the 1990s.

The genealogical matrix that I constructed of the architecture faculty’s educational pedigrees, their research concentrations, and influences is represented by a graphic visualization.

The University of Miami Department of Architecture, and the School of Engineering and its architectural departments underwent several name changes throughout their histories in observation of new programs and pedagogical directives. In an effort to establish coherence and clarity throughout this document, I will only use acronyms when the branding designation is obvious, but I will use the complete nomenclature of the department or school name when such a distinction is needed. For example, in 1961, the Department of Architectural Engineering in the School of Engineering was changed to the Department of Architecture and Architectural Engineering. In 1972, the School of Engineering was renamed the School of Engineering and Environmental Design (SEED). By 1983, SEED was renamed the College of Engineering (COE) and the School of Architecture (SOA) had become an independent school. The School of Architecture will be referred to by its acronym, SOA from 1983 until 2015, when, for branding purposes it became the University of Miami School of Architecture (USOA).
CHAPTER III. PROLOGUE: ARCHITECTURE EDUCATION AT THE UNIVERSITY OF MIAMI

The School of Architecture (SOA) at the University of Miami (UM) developed in distinct phases. The school first began as a department within the College of Liberal Arts (1927-1931) and later re-emerged as a department within the School of Engineering (SOE) (1961-1983) before becoming a discrete school in 1983. From 1983 to the present, the School has been served by the leadership of the following deans: Nicholas Patricios (Interim Dean, 1983-84) John Thomas Regan (1984-1989); Jorge Hernandez (Interim Dean 1990); Jose Gelabert Navia (Interim Dean 1991); Javier Cenicacelaya (1991-1992); Roger Schluntz (1993-1995); Elizabeth Plater-Zyberk (1995-2014); Dennis Hector (Interim Dean, 2014-2015) and Rodolphe El-Khoury (2015-present).

1926-1934 The Founding Years

The first and short-lived Department of Architecture at the University of Miami tracks the foundation of the University of Miami itself. George Edgar Merrick, real estate developer, visionary, and founder of the University of Miami, built the City of Coral Gables and advertised it as “Miami’s University Suburb”. Merrick amassed 3,000 acres of land, the first 130 acres of which were citrus groves he inherited from his father, the Reverend Solomon G. Merrick. By 1921, he had begun a massive development project for Coral Gables. It would encompass all of the elements of the City Beautiful
Movement\textsuperscript{30} and would incorporate Mediterranean design and construction features which he felt were compatible with the South Florida climate.

The inaugural Department of Architecture was embedded within the University’s College of Liberal Arts, however, a statement by the Dean of the college, Henry S. West\textsuperscript{31} in the 1931 IBIS yearbook, reveals that there were always plans to create an independent school of architecture:

“ The Department of Architecture will soon become a separate school. It is rated as one of the best in the country by the Beaux Arts Institute of Design. In competition with the formost (sic) technical schools of the country, the Department of Architecture has ranked among the highest in quality and number of awards.” \textsuperscript{32}

The department was under the direction of John Llewelyn Skinner, who had previously been the Head of the Department of Architecture at Georgia School of Technology (1922-25). Skinner received a Bachelor of Science in Architecture at the University of Toronto, a Master of Architecture from Harvard (1920), and he had been a fellow at the American Academy in Rome (1921-22)\textsuperscript{33}. Skinner was determined to develop a four-year professional program at UM that would meet the standards of the Association of Collegiate Schools of Architecture (ACSA)\textsuperscript{34} the principle association of the schools of architecture in the US. His determination is evidenced in a June 11, 1927 letter to President Ashe wherein he appeals for funding for assistant instructors, lantern

\textsuperscript{31} Warburton notes that West who would later go on to teach in the Department of Architecture and Architectural Engineering represents continuity among the faculty from the 1920s to the 1960s.
\textsuperscript{34} ACSA was established in 1912. Despite the informality of their minimal standards, at the time theirs was the model upon which most architecture schools relied.
slides, and “a start on a good library”. He eventually assembled a modest but notable roster of “critics and counselors” in architectural design that included Denman Fink and Phineas Paist, the Supervising Architect of Coral Gables at the time. Despite not being a licensed architect, Fink was instrumental in the development of that city, and is credited with designing many of its original structures such as the Douglas Street and Granada Boulevard entrances, and the Alhambra Water Tower. A drawing by Fink used in a campaign poster for the University of Miami presents not just a compellingly exotic portrait of and for an academic society in the most south-easterly territory of the United States, but it invited the potential visitor to participate in the intellectual construction of the institution. The statement, “Keep the World Coming to Florida”, not only promoted the emerging institution as a global destination, but also implied that it was already seated at the international table. (Fig. 3) The romantic Beaux-arts execution, the devotion to classical architectural forms, and the bucolic setting demonstrate the...

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35 In a letter to President Ashe, dated June 11, 1927, Skinner states “In mapping (sic) out a schedule I have followed closely a program which has been adopted by the Association of Collegiate Schools of Architecture as a standard for architectural education”. Office of the Presidents’ Records. University of Miami, Coral Gables, FL.

36 In a letter from Skinner to Mr. Fred J. James dated December 2nd, 1930 wherein he describes a “well-rounded” curriculum based on Association of Collegiate Schools of Architecture guidelines. Office of the Presidents’ Records. University of Miami Archives.

37 Paist’s brief but illustrious career in Florida ended with his death in 1937. Denman Fink continued to teach drawing in the Department of Art for several years following the Department of Architecture’s closure until his retirement in 1956, at which time he was listed as Professor of Painting Emeritus. Skinner later became a partner in the firm of Steward-Skinner, which had formerly been the firm of Paist and Steward (Harold Drake Steward).

38 At the height of the building boom in 1925, Paist who was supervising architect for the Coral Gables Corporation, was issued with over fifty building permits between August 28 and December 30 by the City of Coral Gables.

39 Fink received his training at the School of Fine Arts Boston Museum, and at the Art Students League of New York City.
institution’s desire to convey an affinity for European academic canons, while promoting its directive for building a new and exciting future in an authentically exotic location.\(^{40}\)

As a graduate of Harvard University and fellow at the American Academy in Rome, Skinner was heavily influenced by the Beaux-Arts system of education.\(^{41}\) He may have studied with, or almost certainly had been exposed to, the theoretical legacies of such luminaries as Herbert Langford Warren while studying at Harvard.\(^{42}\) He was appointed a Nelson Robinson, Jr. Fellowship from 1920-21 that enabled him to travel throughout Europe, an experience that would have further exposed him to European educational models.\(^{43}\) \(^{44}\) He recruited like-minded, regional designers, Fink and Paist as consultants to the architecture program, and, without reservation, encouraged students to enter their designs into the Beaux-Arts Institute competitions in New York.\(^{45}\) In 1928 a “complete professional” four-year architecture course of study intended to lead to the degree of

\(^{40}\) Allan Shulman regards the construct of tropical authenticity in the case of Miami as contradictory and complicated. “...the drive to define the authentic was quite pronounced and can be traced through the city’s history and especially its built form...Paradoxically, the goal was to forge a more authentic Miami by distilling the natural condition into a landscape and built environment that represented a tropical truth”. “The Tropical Home: Modernity and Construction of Authenticity”, in Miami Modern Metropolis: Paradise and Paradox in Midcentury Architecture and Planning. Bass Museum of Art, Miami Beach, FL, 2009.

\(^{41}\) Although the Beaux-Arts Institute of Design (BAID) was never established as a national school, its influence directly impacted American Architectural education vis-à-vis the use of student design competitions. While the BAID had reached its apogee by 1926, its influence continued to be expressed in the curriculum of the University of Miami’s arts education. For a more on the BAID’s influence in the US, see Bannister, Turpin C. 1954. The Architect at Mid Century. P 101.

\(^{42}\) Alofsin, Anthony. “Toward a History of Teaching Architectural History: An Introduction to Herbert Langford Warren.” JAE 37, no. 1 (1983): 2-7. Warren died in 1917, but his legacy of architectural education lived on long after. Skinner attended Harvard from 1916 to 1920, and might have been in contact with Warren during the early years of his education at the Harvard School of Architecture. If not, he was almost certain to be influenced by the potency of Warren’s architectural philosophies by association and through other faculty and colleagues.

\(^{43}\) Harvard University Catalogue of Names 1920-1921; Cambridge, The University, 1920. p316.

\(^{44}\) The announcement of Skinner’s hire notes his two years of study travel through “Italy, Spain, France, England, Belgium, Holland, Switzerland, and the German Rhine country.” Office of the President Records, University of Miami.

\(^{45}\) The Miami Hurricane. 1931. “Architecture Students Send Problems In to Beaux arts”. This is the first problem to be submitted so far this year. Its title was "Left Wing of an Embassy Building".
Bachelor of Science in Architecture was in place within the College of Liberal Arts. Students and faculty attempted to build architecture library collections independently as the University did not have a centralized library system at the time. Details from a 1929 curriculum catalog confirm Skinner’s pedagogical mindset and his intention to form a four-year course in Architecture that “provided the necessary training in Design, Construction, and allied subjects to fit the student for the practice of Architecture”:

“Since architecture is regarded primarily as a Fine Art, Design is the major subject pursued, the problems in Architectural Design of the Society of Beaux-arts Architects in New York are taken throughout the course and submitted...”.

It is worth noting that Skinner hired Robert Fitch Smith, one of the program’s first alumnus to serve on the faculty as an instructor. Smith, a transplant from Ohio, received his B. Arch in 1931, and eventually established an architectural practice in Miami. He designed several homes, churches, and schools, and was consistently active in civic engagement and internationally renowned projects such as Interama until his death in 1964.

Florida historian, Charlton Tebeau, suggested the relationship between President Ashe and Skinner was somewhat strained. However, correspondence files from the

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46 The four-year program for Bachelor of Art in Architecture was renamed, Bachelor of Architecture in 1930. The reasons for the change in nomenclature from one year to the next are not clear.
47 “Library Drive Inaugurated... for the benefit of the Library fund of the school of architecture of the University.”, Miami Hurricane, December 11, 1930. Vol. 1(3) pp11-21.
49 Tebeau, Charlton. The University of Miami: A Golden Anniversary History, 1926-1976. The program in architecture fell victim to the growing economic depression in addition to internal strife at the university. Skinner was one of the seven who challenged Ashe’s leadership in 1932 and lost their positions. P381.
Office of the President regarding the establishment of the department, also reveal an optimism and a resourcefulness that contrasted the challenges they encountered in forming and subsequently sustaining an architecture program at the very young University of Miami.\textsuperscript{50} In a letter dated December 2\textsuperscript{nd}, 1930, Ashe writes to architect, Richard Kiehnel, seeking his support and endorsement. In the letter he announces the forthcoming graduation of the architecture program’s first class, and touts the merits of the department headed by Skinner as the beginnings of a credible program: “It has been the purpose of the University to build a curriculum in architecture along lines established by the Association of Collegiate Schools of Architecture whose educational system receives the support and endorsement of the American Institute of Architects in Washington.\textsuperscript{51} This paralleled the deep optimism that was at the heart of George Merrick’s vision for the City of Coral Gables, and indeed for the city of Miami which was growing exponentially as a tourist destination, as a commercial port, and as a bridge to the Americas. By the early 1930s, Pan American Airways was providing “Daily Clipper Service” to Havana and Nassau. (Fig. 4)

A fraternity for architecture students called “The Scroll and Dome” was also formed around 1928-29. (Fig. 5) Despite their efforts to keep the fledgling architecture program afloat, it succumbed to the vicissitudes of a depression era economy and closed in the academic year of 1932-33. Faculty, students, and parents sent letters of protest.\textsuperscript{52}

\textsuperscript{50} “...departments of art, engineering and architecture, which will later be developed into schools...Among the new courses that will be given are those in the following subjects: Accounting, architecture, dramatics, botany...”. Miami Hurricane, 1927.
\textsuperscript{51} Richard Kiehnel was by that time partnered with John Elliot in the firm they established in Miami, Kiehnel & Elliot. Kiehnel, a transplant from Pittsburgh,
\textsuperscript{52} On July 25, 1932, two separate petitions to rescind action to discontinue the Department of Architecture were submitted to the Board of Regents of the University of Miami by architecture students and their
(Fig. 6) The administration responded by advising them to transfer their studies to other
degree programs, and eventually honored their incomplete education with degrees.

Ashe’s handwritten annotation to the initial proposal describing the Department of
Architecture, confirms that it was ultimately and primarily financial pressures that led to
its closure.\(^{53}\) (Fig. 7) Some of those pressures are attributable to the economic depression
that affected the entire country, but in addition, the University’s instability was
compounded by its geographic isolation in the wake of a disastrous hurricane. The
University’s construction campaign had not adequately recovered from the “Great Miami
Hurricane” of 1926, for which the city of Miami accrued over $78 million in damages
and suffered the loss of 372 lives.\(^{54}\)

Arthur Clason Weatherhead’s 1941 dissertation, *The History of Collegiate Education
in Architecture in the United States*, contains a table, “General Data on the Schools of
Architecture in America at the Close of the Year 1934-35” that provides critical dates of
establishment, enrollment, years in curriculum, architectural degrees offered,
organizational structures, and it indicates whether or not a school was a member of the
Association of Collegiate Schools of Architecture (ACSA).\(^{55}\) In Florida, only, the
Department of Architecture and Allied Arts, UF, which had been established in 1925
appears in the institutional column, but it was not a member of the ACSA. The

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\(^{53}\) University of Miami. *Office of the President Records*, B.F. Ashe Administration. “Department cancelled at end of 1932-33 school year, because of necessity of reducing budget.” Handwritten note signed by “Dr. Ashe” at the bottom of typewritten memo/announcement establishing a Department of Architecture at the University, July 1927.

\(^{54}\) Blake, Eric S. Chris Landsea, and Ethan J. Gibney. 2011. The deadliest, costliest, and most intense United States tropical cyclones from 1851-2010 (and other frequently requested hurricane facts)

\(^{55}\) Weatherhead. 235-7.
architecture program at the University of Miami had already closed (1932-33) so it does not appear in either Weatherhead’s list or Bosworth & Childs 1932 “Study of Architecture Schools”. 56

There is little mention of architecture related courses much less a program following the following the department’s closure in UM publications until well into the 1940s. On the other hand, architecture education continued in Florida, at UF. In its eventual separation from engineering in 1929, while under the direction of Rudolph Weaver, the College of Architecture and Allied Arts at UF, the school “kept a steady foot on the ground”. Turpin C. Bannister, in The Architect at Mid-Century; Report for the American Institute of Architects Commission for the Survey of Education, and Registration (1957) gathered and analyzed statistical data on the culture and practice of architects and the development of architectural studies in the post-war era. Bannister’s chapter on “Patterns of Education for the Practice of Architecture” offers a plausible explanation for understanding why architectural education thrived at the UF, while the presence of architecture training at UM did not. UF’s College of Architecture and Allied Arts is one of three architecture schools that Bannister singles out in his report for having explored methods beyond the Beaux-Arts model that was still so popular in the 1920s. 57 That strategy may well have contributed to sustaining it throughout the Depression and through the subsequent war years. When it became independent from engineering in

57 The other two schools that Bannister singles out for exploring methods beyond the Bauhaus in the 1920s are the University of Oregon and the University of Cincinnati. One way that Oregon resisted conventional architectural education methods was to promote an atmosphere of collaboration vs. competitiveness in the studio.
1929, the demand for additional courses grew along with the reputation of the program, now called the School Architecture. In addition to adding art related courses, the school also introduced landscape architecture and building construction to its architecture curriculum.58

1942-1967 The Post-War Rebirth

The end of World War II saw the dawning of an engineering age. The number of architecture schools in the United States had reached forty-nine.59 Throughout the early 1940s, schools lost students as well as faculty due to the demands of military service, and the University of Miami was no exception. The University began offering “Defense Courses” courses as early as 1942, and announced plans for an Engineering major for the following year.60 The University also attempted to enhance its reputation by embarking on a new campus building campaign, and by 1945 it had added a new school of engineering to its roster.61 Most likely, this was in reaction to the nation-wide momentum encouraging the study of engineering, particularly in aviation,62 which coincided with the expansion of defense industries.63 64 The response also seems to have been in anticipation

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60 Tebeau, Charlton. The school of engineering emerged out of an engineering science major in the College of Arts and Sciences from 1942 to 1947.
61 “Mystery Solved: Box Contains Link Trainer”…The University this year has started its new school of engineering and many more pieces of scientific equipment will arrive shortly”, Miami Hurricane, November 23, 1945.
62 Ironically, the Department of Aviation was one of the programs that had been shut down along with the Departments of Architecture and Physical Education at UM in 1932-33.
63 During the second half of the 1940s…architecture would find itself caught in the widening divide between the “two cultures” it straddled—art and science—by virtue of both its history and nature. Ockman, Joan and Avigail Sachs. “Modernism Takes Command”, Architecture Education: Three Centuries of Educating Architects in North America. 2012. p122
of accommodating the large numbers of returning veterans who would take advantage of The Servicemen’s Readjustment Act (aka G.I. Bill of Rights), signed into law by President Roosevelt in 1944.

Architecture courses resurfaced after the establishment of the School of Engineering in 1947, but, an architectural engineering program was not officially declared until 1961, and then, once again, as a department within the School of Engineering. In 1949, the National Architecture Accreditation Board’s (NAAB) announcement that it would only accredit five-year programs must have inspired the department of architectural engineering to bolster their curriculum. Architecture degree programs were then headed by James Elliot Branch (1906-1987), Professor and Chairman from 1950-1968. Branch had been asked to submit a proposal for an architectural engineering program which he had organized by 1951, and the first Bachelor of Science in Architectural Engineering degree was granted in 1952. Branch is identified alongside three students in a 1952 photograph labeled “The First University of Miami Graduating Class in Architectural Engineering” (Fig. 8). The first course offerings (1951-52) in Architectural Engineering included *Architectural Design*, *Materials and Construction*, *Construction Methods*, *Sanitation and Electrical Design*, and *Advanced Reinforced Concrete Design*. The curriculum rapidly matured, and in the following years it would see the addition of courses such as *Architectural Rendering* (1952-53), *Theory of Design*, *Theory of Design*

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65 Tebeau. 80-81.
66 *AIA American Architects Directory*, 1956. Branch received a Bachelor of Science in Architectural Engineering and a Master of Science in Architectural Engineering from the University of Illinois. He also studied architecture at Purdue University.
67 The first architectural engineering courses offered by the School of Engineering appear in the *University of Miami Bulletin*, 1951-52. They were offered for sophomore year and above. 184-87. The degree was granted to three students according to the Commencement Program from June 9, 1952, p14.
and Structural Planning, and Special Problems (1953-54). Branch would continue to develop the curriculum which was described as “...primarily intended for the structural engineer and provides a strong foundation of architectural design and building construction for the graduate. He will also have the necessary qualifications for a position in the office of an architect...” By the fall of 1961, Branch had piloted a five-year program culminating in a Bachelor of Architecture degree. That same year, the Department of Architectural Engineering name was changed to the Department of Architecture and Architectural Engineering.

A “Meeting with Architects” was the subject of a June 21, 1961 Memorandum from T.A. Weyher, Dean of the School of Engineering, to Dr. Jay F. W. Pearson, President of the University (1952-1962), outlining the discussion points at a luncheon meeting with “top” leaders in architecture in the area. Topics included recognizing and keeping the essential unity of integrating the functions of engineering, art and the humanities in general (as exhibited in the works of the great master builders), the need to develop students’ communication skills, and capitalizing upon the advantages of the urban environment. Among the roster of notables were Marion Manley and Robert M. Little, whose buildings form the core of the University campus’ mid-century wave of planning and construction, as well as other notable Miami architects, Alfred Browning Parker, T. Trip Russell, and Robert Law Weed. In his concluding remarks, Weyher writes, “The

69 Bulletin of the University of Miami: General Announcement for the Academic Year, 1961-62.
70 University of Miami commencement program, January 31, 1966, p14.
71 "Architectural Degree Now Offered at UM", Miami Hurricane, August 18, 1961.
72 University of Miami commencement program, January 31, 1966, p14.
72 "University of Miami Moves Back to Boom...First Unit of All-modern Educational Plant", Architectural Forum 89. (July 1948):76-82.
meeting was probably very much worthwhile and should contribute importantly to assure support of leaders in the profession...South Florida has adopted a type of architecture, influenced greatly by Alfred Parker which is distinctive...There was a feeling that the move in establishing a program in architecture may well turn out to be one of the most important decisions the University of Miami has made.”

His sentiments were endorsed by President Pearson in an announcement for the forthcoming architecture program shortly thereafter; “A Five year program culminating in a bachelor of art degree will be instituted for the first time in the School of Engineering this fall...We have long felt that there is a need for architectural training to meet the requirements of sub-tropical areas such as ours”.

Architects like Manley, Little, Parker and Russell were at the forefront of a new wave of functional and modern architecture that was transforming Miami into a new kind of city. Manley and Little’s designs for master campus plans and individual structures in particular, serve as a testament to the University administration’s philosophy and commitment to implementing contemporary and future ideals that would fulfill the demands of the growing institution and its environs. The postwar surge of campus building at UM that continued throughout the 50s and 60s was in alignment with the nationwide trend in the construction of educational buildings. The construction of the J. Neville McArthur Engineering Building (1958-1960) designed by Robert Little, coincided with educational building on other architecture campuses—Mies Van der Rohe at I.I.T. (1955), Paul Rudolph at Yale, Vernon DeMars, Joseph Eshrick, and Donald

73 Office of the President, Jay W. Pearson Administrative Records. University of Miami Archives.
Olsen at Berkeley. To date, the School of Architecture continues to occupy the few remaining structures from a suite of buildings designed in the International style attributed to Marion Manley that it was given upon its establishment. Over time, many of the Manley designed buildings were destroyed to accommodate more immediate and contemporary needs such as student housing. The buildings that remain standing are a direct result of the advocacy of Professor Jorge Hernandez (1987-present) and others in the selection and promotion of preserving typological examples based on their historic significance within the University.

1967-1983 Architectural Engineering

A photograph from around 1967 shows architecture faculty on the steps of the Neville J. McArthur engineering building. Identified on the back of the photo from left to right in the rear are Tom Spain, Arthur Mitchell, Jan Hochstim, and John R. Nichols. In the front row from left to right are James Branch, John E. Sweet, James Sampson, George J. Acton, who later became Director of Planning for City of Miami, Paul Buisson, and Woodrow Wilkins. (Fig. 9)

Bridge Faculty

Jan Hochstim, (1967-2010), Paul Buisson (1963-1985) for whom the architecture library is named, Felipe J. Préstamo (1969-198?) and Tom Spain (1966-2014) represent continuity from the early years in the department of architectural engineering. In the following years, the program was joined by other key figures in the faculty lineage; Jose Gelabert Navia (1981-present), Joanna Lombard (1979-present), Tomas Lopez-Gottardi

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(1970-2016), Aristides J. Millas (1974-2016), Nicholas Patricios (1974-2014), Elizabeth Plater-Zyberk (1974- present) and John Ames Steffan (1977-1982). Steffan, (Bachelor of Architecture, University Pennsylvania, 1957; Master of Architecture in Urban Design, Harvard University, 1967) in particular, would be remembered as a singularly important driving force in achieving autonomy for the school. Jan Hochstimm (1931-2011) (Bachelor of Science in Architectural Engineering, University of Miami, 1954; Bachelor of Architecture, University of Illinois at Urbana-Champaign, 1958; Master of History of Art and Architecture, University of Miami, 1976), taught at both the SOE and the SOA, and was also a practicing architect and historian of Florida Modernism. Architecture professor, Rocco Ceo’s (1988-present), impression of Jan Hochstimm confirms the pedagogical holdover of the engineering curriculum.

“Because Jan came from an architectural engineering education he believed that it was essential for architecture students to have a strong knowledge of structures, and skills in how to put things together. It colored the way that he looked at architectural education. It’s also why he took on the comprehensive studio portion of the curriculum because it focused almost exclusively on how to put buildings together.”

Paul Buisson, for whom the architecture library that he started is named, is also remembered as a hero of the separation from Engineering, and the backbone of intellectual and administrative consistency throughout the founding process. Buisson,

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77 Interview II with Rocco Ceo, July 11, 2018.
78 Interview with Tom Spain, July 19, 2018.
an alum of the prestigious Ecole Nationale Superieure des Beaux Arts, came to the
University of Miami in 1963, following a career as a practicing architect in Chicago and
New York, and as a teacher at North Carolina State. He is remembered by faculty as
hardworking, beloved by students, a bit of a curmudgeon, an excellent studio critic, and
as an avid traveler who shot rolls and rolls of film while abroad.79

Felipe Préstamo, in addition to earning architecture and planning degrees from the
University of Havana and Massachusetts Institute of Technology (MIT), also received a
Doctor of Education from the University of Florida, Gainesville. His interest in the
architecture of the city and the architecture of cities inspired lecture series and studio
design courses as well as workshops locally and in Latin America. More importantly, as
foundations, they evidence the evolution and continuity of the School’s philosophical
commitment to the analytical, design, and historical study of urbanization. Some of the
studio design projects led by him include, Integracion Hidrovial en Sudamerica: bases
para un proceso de urbanizacion en las cuencas de los Rios Orinoco, Amazonas y la
City, 1984. Workshops and seminars include Taller Internacional de Arquitectura: Casas
Republicanas, 1988, and La Habana: Architecture and Urbanism, 1993, which offered
two distinct courses; “The Architecture of the City: Study of Public Spaces and
Architecture of the City of La Habana,” for students; and “La Habana: Continuity and
Change in Urban Form; Architecture as the Construction of the City Over Time,” for
architects and professionals.80

79 Buisson’s travel/teaching slide collection are housed in the UMSOA archives. They await processing.
80 School of Architecture Archives, University of Miami Libraries, Collection ARC2500.
https://atom.library.miami.edu/arc2500
Thomas Spain (Master of Architecture, University of Miami; Bachelor of Architecture, University of North Carolina, Chapel Hill) taught architecture at the University of Miami for over 45 years. Spain was hired as a part time instructor in 1966 by Paul Buisson who knew him as a student while at North Carolina State. At that time, the Department of Architectural Engineering was only just beginning to offer architecture design courses. As in many other North American schools, the demand for architecture design courses had surpassed the demand for engineering. Buisson, an architectural historian and design instructor, was hired as a result of that demand, and was subsequently charged with developing an accreditable curriculum for a five-year Bachelor of Architecture degree program. At that time the department offered a Bachelor of Architectural Engineering which offered a limited selection of design studio credits, too restrictive to translate into a Bachelor of Architecture degree. Moreover, the existing faculty were really only interested in teaching engineering. In order for the B.Arch to happen, the curriculum had to be enhanced with at least 10 studio design courses and with design faculty who could teach them. Spain recalls that James Branch, who was the department chair, was not terribly interested in architecture, and he was on his way out. “I don’t know how much Jim [Branch] was committed to the whole idea of teaching architecture. He pretty much handed it over to Paul [Buisson], Jan [Hochstim] and Woody [Wilkins] to turn it over.”

If the faculty in the Department of Architecture hadn’t already begun to question the validity of its standing within the School of Engineering, then the disappointingly harsh critique by the NAAB must have further inflamed their desire to split off from the School of Engineering. From February 15 through 17, 1967 the Department of Architecture at
the School of Engineering was evaluated by the NAAB and subsequently denied accreditation. Tom Spain acknowledges that the Department was not ready to go through the accreditation process at that early stage, and indeed, it failed: “We went down in flames, justifiably…we didn’t have funding, our courses were a grab bag taught by art department and engineering faculty. But it was just starting. It was a particularly onerous accreditation team…nonetheless they were right, and it was ultimately helpful for us in getting more funding from the Engineering Dean⁸¹ for the shortfalls that they pointed out.”⁸²

The NAAB report revealed overwhelming inadequacies within the department. In a confidential report to Dr. Henry King Stanford, UM President (cc’d J. Branch) (May 16, 1968), Sam T. Hurst, President of NAAB, outlined the areas reviewed by the visiting team, which included faculty, students, facilities, budgets, et al., all of which the visiting committee determined to be critically insubstantial to support a foundation for architectural studies. The following are excerpts from that critique.

On the Administration:

“…It [the Department] clearly lacks strong administrative and intellectual leadership and many of its needs go unserved for lack of aggressive presentation with the School and the University. Since the Dean is not an Architect, the role of the Departmental Chairman and key faculty becomes doubly significant in establishing appropriate professional goals and standards of performance and in seeking those resources necessary to achieve them”.

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⁸¹ William C. Knopf was the Dean of the School of Engineering at the time.
⁸² Interview with Tom Spain. August 9, 2018.
On Resources:

“Financial support is grossly inadequate to meet existing stated objectives of the Department, not to mention its aspirations. One measure of this inadequacy is to be seen in average salaries in the Department which are at every rank well below University averages.”

On students:

“The attitude of students can be described as courteous, optimistic and satisfied to the point of complacency…students feel that they are given a great amount of personal attention and are proud of the Department…”

On program:

“The stated objectives of the Department are quite general and do not differentiate its mission from other schools except in respect to its interest in Latin-American studies and its opportunity to do work related to tropical climate. The Committee observed no evidence of special studies reflecting these objectives but did note the large number of Latin-American students enrolled…The stated objectives do not distinguish the mission of the architecture curriculum relative to the Architectural Engineering curriculum…The common core content is heavily laden with obsolete material.”

Summary:

“The Department’s stated objectives are not being realized at a level of quality worthy of the profession of Architecture. The department is greatly handicapped
by limited financial support and a limited vision of its mission...Greater University commitment of resources of money and space and intellectual leadership seem necessary to establish this Department a force within the University and the region”.  

Another factor that stimulated changes was a dramatic rise in enrollment in architectural programs that coincided with a decline in enrollment in engineering programs. The rise was consistent with a trend that was occurring in other schools with architectural engineering programs. Although architecture education had coalesced as a distinct academic discipline by mid-century, in the early 60s a groundswell of social idealism promoting urban renewal, better planning of cities and towns, and an overhaul of the educational system had crept into national politics and subsequently. The new ideological wave would directly impact architectural pedagogy going forward.

Charleton Tebeau attributes the decline in engineering enrollment and the gradual but consistent rise in enrollment in architectural engineering programs at UM—they increased from 217 in the Fall of 1972 to 521 in 1976—to the growing interest in the Department of Architecture, which by 1974 had received accreditation by the National Architectural Accreditation Board (NAAB). Spikes in enrollment may be directly attributed in large part to the vision and persistent efforts of Ralph Warburton who was appointed as Chairman of the Department of Architecture and Architectural Engineering in June of 1972. Warburton was politically connected to Washington. At the time of his

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84 Tebeau incorrectly states accreditation from AIA, when in fact it was accreditation from the NAAB.
85 Warburton, Ralph. 70+ Years of Architecture Education at the University of Miami. May, 1997.
appointment to UM, he was Special Assistant to the Secretary of Urban Design in the U.S. Department of Housing and Urban Development. A graduate of MIT and Yale, with degrees in both Architecture and City Planning, Warburton brought a strategic mindset to the development of the curriculum which had only recently introduced its first Master of Science in Urban and Regional Planning (M.S.U.R.P)\textsuperscript{86} in 1970 under the auspices of the Center for Urban Studies.\textsuperscript{87} His hire was forecasted by discussions that had been brewing several years earlier surrounding the status of architectural education at the University, and a mounting concern with interdisciplinarity of programs in general. A 1967 memorandum from UM President Stanford to the Board of Trustees outlines details from a meeting with Florida architects, George Reed, Robert Browne, Lester Pancoast, and Jorge Arango, wherein they submit that architectural education was “wrongly placed organizationally” at the University. The critics emphasized that Architecture should move to a new division, possibly in a School of Environmental Design, but certainly not within the School of Engineering. Stanford also indicates in the memo that he’d had earlier discussions with some of the aforementioned who had proposed a collaboration between Architecture and a nascent Center for Urban Studies.\textsuperscript{88} In 1968, following an eighteen-month study that sought to link UM to the surrounding community, by supporting research in economic, social, and environmental studies in metropolitan southeast Florida, the Center for Urban Studies was established and Dr. Carl E. B. Mckenry, Jr. was appointed acting director.\textsuperscript{89} The prosed collaboration brought in a new

\textsuperscript{86} Course was listed in the 1970 curriculum bulletin. It would later become M.U.R.P.
\textsuperscript{87} The Center for Urban Studies was established in December 1968. A $3000,000 Ford Foundation grant allowed it to expand its areas of research and planning.
\textsuperscript{89} Veritas, Vol. 9, No. 6, December 2, 1968; p4.
and highly specialized type of faculty. Joseph Middlebrooks (1970-2011), described as architect, planner, and environmentalist, was hired with a joint appointment in the Center for Urban Studies and the Department of Architecture in 1970 to “plan a program which would pool UM resources to help alleviate community problems by research and education”. Middlebrooks earned a Master of Architecture degree from Yale University in 1969, a Master of City Planning from Yale University in 1970, and a Bachelor of Architecture from Howard University in 1969. He was also the first African-American registered architect in the state of Florida. The Center was also to be used to assist in the development of a curriculum in urban planning. Mckenry was succeed in 1972 by Richard Langendorf, who came from the Department of Housing and Urban Development, in Washington, DC, where he was director of planning for the Model Cities program. Langendorf held a PhD. in City and Regional Planning from the Massachusetts Institute of Technology. Langendorf was one of five faculty teaching in the Master of Regional and Urban Planning (M.U.R.P) program that was assembled in 1986 under the leadership of Harold Lewis Malt, and School of Architecture Dean, John Thomas Regan.

Warburton was also responsible for editing the Educational Plan for the NAAB in April, 1974, a task which may have cemented the department’s accreditation by virtue of its ambitious vision: “This Plan for expansion in quality and quantity...(“in architecture and related disciplines envisages a total of six degree programs...enrolling a total of 700-

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1000 students...over 100% expansion of the present Department...through enrollment in the first professional architecture degree curricula will be in the 400-500 student range.”

{Fall 1974 Architecture enrollment had then risen 187% in two years, to 401 Architecture students, = 25 students in the new graduate Urban and Regional Planning program and =32 students in Architectural Engineering = **458 total.** {Department students.*}}

Andres Duany (1974-1976) and Elizabeth Plater-Zyberk (1979-present) were two of several architects and planners hired by Warburton. Warburton enlisted Duany, who proclaims to be the first “designer” to have worked in the school, to find other good designers. He brought in Bernardo Fort-Brescia and together they taught the well-documented Key West Program. Warburton, however, also hired faculty who were more aligned with policy than they were with design.

“When I arrived at the School of Architecture, Ralph Warburton was a new, young dean from MIT and Yale, but principally from Washington...As a result of his potential ability to raise federal government funds, he was retained by Spillis Candela and he was made Dean [Associate Dean] here [SEED]. It was the funds he received for special programs that brought in several faculty members that were here for a really long time. The faculty was actually split into two types; there were people who were older policy

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93 Warburton. 16-17.
95 A study was prepared by the students of the School of Architecture in Duany and Fort-Brescia’s studio which culminated in the publication of *An Architecture for Key West: A Proposal for the Return to Civilian Use of the Former Submarine Base.* Coral Gables, FL. 1977. https://atom.library.miami.edu/arc-5200id379715-id379767
96 Warburton hired Aristides J. Millas, Harold Lewis Malt, and Arthur A. Bowen.
97 Spillis Candela (founded in 1926) was the largest architectural firm in South Florida in the 1970s and ‘80s.
people, and then there were young designers. All the “old” policy people came from Warburton...so that explains the early split.”

Joanna Lombard holds a joint appointment at the School of Architecture and in Public Health Sciences at the Miller School of Medicine. She has been teaching at UM since 1979 when she joined the architecture faculty as a part time design and drawing instructor. Her recollection of the diversity and intensity of the research environment of the department just prior to the separation begins to illuminate the school’s trajectory towards a pedagogy of pluralism:

“When I came as a young faculty member, Ari Millas was doing research on the elders living in South Beach. Margaret Doyle was here as a historic preservationist working with her husband Andy Capitman, and her mother-in-law, Barbara Capitman, on the designation of South Beach as a historic district. Lizz and Andres were starting New Urbanism. Jan Hochstim was looking at early Modernism. Paul Buisson was interested in an August Perret modernist take on classicism. Dick Langendorf was looking at urban planning from the policy point of view. Arthur Bowen, who was one of the leaders in EDRA (Environmental Design Research Association), was working on a tropical, environmental approach to building. It was like a hive. Everyone was piled into two floors of the McArthur Building, except for Ari [Millas], who had a very cool space

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98 Interview with Andres Duany. April 6, 2018.
100 Barbara Baer Capitman is most remembered for her efforts in preserving Miami Beach’s historic art deco district. She was a key figure in the establishment of the Miami Design Preservation League.
101 EDRA was formed in 1968. Bowen’s involvement in the organization demonstrate the nationwide trend that the University and the Engineering school shared in regards to implementing social science research methods across disciplinary tracks throughout the sixties and seventies. https://www.edra.org
in what are now the Art buildings. By the time we moved across the lake into these “temporary quarters,” classicism and vernacular architecture emerged as areas of study.”

Lombard, who received her Master of Architecture from Harvard in 1977, was awarded the prestigious *Arthur W. Wheelwright Fellowship in Architecture* from Harvard University’s Graduate School of Design to research European inspirations for American gardens in 1983. She would engage in a year-long study of seven American gardens and their European inspirations throughout the southeastern United States, England, France and Italy before returning to UM in the Fall of 1984. A few of her architecture and landscape architecture related publications include: *Building Eden: the Beginning of Miami-Dade County’s Visionary Park System*, 2017, co-authored with UM architecture faculty, Rocco Ceo; *Historic Landscapes of Florida*, 2001, also co-authored with Ceo; *The Architecture of Duany Plater-Zyber and Company*, 2005, and *Great Houses of Florida*, 2008, which were co-authored with architecture critic, Beth Dunlop. Her work in landscape architecture would eventually lead to more interdisciplinary tracks:

“I had always been working in interstitial areas where architecture intersects with landscape and the environment, behavior, and all the multiple influences and impacts—

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102 Interview with Joanna Lombard. October 31, 2016.
103 Established in 1935 in memory of Arthur W. Wheelright, it is now called the Wheelright Prize, it is a travel-based research grant that is awarded annually to early career architects who have demonstrated exceptional design talent, produced work of scholarly and professional merit, and who show promise for continued creative work. [www.wheelwrightprize.org](http://www.wheelwrightprize.org)
104 Beth Dunlop is author and former Miami Herald architecture critic. Her numerous publications primarily focus on the design and history of the built environment in South Florida.
basically a human-centered approach to architecture, which now is a tenet of “design thinking\textsuperscript{105}...”\textsuperscript{106}

The Department of Architecture occupied the top two floors of the J. Neville McArthur engineering building and it was administered by Ralph Warburton and Assistant Dean, Woodrow “Woody” Wilkins. Off the record, it is rumored that Warburton was indeed attempting to separate the department from the School of Engineering, but failed and was summarily demoted from his administrative position. The public record, however, reported a more diplomatic, if not face-saving version of the events. Howard D. Harrenstein, then Dean of SEED, stated Warburton’s resignation from administrative duties was for the reason that he wanted to go back to teaching. He appointed Felipe Préstamo as acting chairman of the department.\textsuperscript{107} Soon after, the department conducted a national search and quickly hired Dr. Basil Honikman, who had a PhD. in Architectural Psychology. Honikman’s aspiration was to orient the curriculum to focus more on energy, the environment, and issues of livability, research that he contended would afford greater “marketability” for architecture students by opening up new avenues.\textsuperscript{108}

“I liked Basil.”, says Tom Spain. “Basil wanted to apply a scientific model to architectural design that could somehow decode goodness, or at least prescribe a universal method. I signed on for it, and I learned a lot from it. As a result of all that he

\textsuperscript{105} The origins of design thinking lie in the development of creativity techniques in the 1950s and expanded in the ’60s as a means for studying the cognitive aspects of design processes and developing new design methods. Advocates for the concept maintained that “design thinking” which is different from scientific and scholarly ways of thinking and communicating had equal weight and value.

\textsuperscript{106} Interview with Joanna Lee Lombard. October 31, 2016.

\textsuperscript{107} “Préstamo Named Acting Chairman”, Veritas. Vol. 15, No. 27, April 7, 1975, p1.

\textsuperscript{108} “New Master of Architecture Degree Program to Be Research Oriented”, Veritas, Vol. 17, No. 16, March 21, 1977.
created a curriculum that the school still uses. On the other hand, he was personally abrasive. I’m not really sure what caused Basil’s demise.” 109

Andres Duany recalled that, “Honikman was very much a “numbers” guy. He wanted an architecture that could be assessed, and he didn’t care about anything artistic…By this time there was a crowd of sharp, young designers—myself, Fort-Brescia, Robert Orr—He fired us all, but I was saved by Wilkins, and by the tiny technicality that I had been there too long already and he couldn’t give me enough notice, so I stayed.” 110 Honikman turned out to not be a good fit, and John Steffian who had been hired about the same time would succeed him as department chair shortly thereafter.

Aristides J. Millas (1974-2015) had a long and fruitful tenure at the Schools of Engineering and of Architecture. Hired by Warburton as a visiting assistant professor in 1974, Millas is part of the group that crossed over to the new school of architecture from engineering. Millas’ eclectic array of concern with architectural design, art history and social research, which included Byzantine and Greek Architecture, historic preservation, and the study of elderly populations of Miami Beach in the 70s, led to the publication of several reports and books during his tenure at UM; The Development of Mobility Criteria for the Elderly Within the Context of a Neighborhood, 1979, which was conducted from an anthropological perspective; "Old Miami Beach : A Case Study in Historic Preservation, July 1976-July 1980; Coral Gables, Miami Riviera: An Architectural Guide, and Coral Gables Central Business District Study: An Academic Community Service Project, the latter which he co-authored with Nicholas Patricios. Before joining

109 Interview with Tom Spain. August 9, 2018.
110 Interview with Andres Duany. April 6, 2018.
the University, Millas had worked as a planner with the Inter-American Center Authority\textsuperscript{111} (Interama) on one of their projects.

“It was a very big international kind of a fair...a big attraction with pavilions representing the different countries...I was one of the planners for that. But it fell through. Construction for the “Tower of the Sun” had started when there was crash on Wall Street. The Tower of the Sun was the centerpiece and was designed by the firm of Grafton Spillis Candela—that was the name of the firm at the time. I made the preliminary designs for a giant food court at the base of the tower. That was fun. Warburton hired me in 1974 when Interama crashed...He and I knew each other from the real world, when he was the head of Operation Breakthrough\textsuperscript{112} for HUD (Housing and Urban Development) in Washington. I worked on one of the submissions from my firm that was accepted.”

Millas, who was considered one of the established faculty, was in favor of the split from Engineering.

“I was absolutely for it because it led to our independence. The Dean of Engineering was a stickler for rules and protocol. Becoming the School of Architecture in ’83 meant the school had its own autonomy...Tom Regan was the first Dean. He was a good dean.

\textsuperscript{111} The Inter-American Center Authority (Interama) was created in 1951 as a corporate agency of the State of Florida to plan, finance, construct, operate, and maintain an Inter-American Cultural and Trade Center in or near Miami, Dade County, Florida. The proposed center was to be opened in 1976 for the purposes of encouraging mutual understanding, cultural exchange, and trade among the peoples of North American, South America, Central America and the Caribbean; to enhance the environment and economy of South Florida; and to provide a settling for the United States Bicentennial Celebration in South Florida. It was abolished in 1975 without being finished. \url{http://www.worldcat.org/oclc/32414022}

\textsuperscript{112} The Department of Housing and Urban Development launched Operation BREAKTHROUGH in 1969 to stimulate volume production of quality housing for all income levels by testing many of the techniques of industrialization.
My experience was in the community, so I started to do things that were community oriented. Professor Warburton liked what I was doing because of his involvement with HUD. The project that I was immediately involved in was a study of the Florida Keys, which was designated as an area of critical concern by Governor Askew.\textsuperscript{113} I joined up with Professor Prestamo who headed up our planning wing, and Langendorf [Richard Langendorf] who was the principal, and a handful of graduate students. We did studies that demonstrated how one should approach development in sensitive coral reef areas...And then of course I got involved with Miami Beach. Again, using class after class, after class to do demonstrations, studies, have workshops on the beach with the elderly people. And, I got grants from HEW [Health Education and Welfare]...One of the jokes that came out of the sessions with the elderly was that we’d ask, “What do you think of Art Deco?”, to which the elderly person replied, “Art Deco? I don’t believe I know him. Does he live here?”\textsuperscript{114}

Millas’ work with the elderly populations was intertwined with his research in documenting the historic aspects of the Art Deco District in Miami Beach. That research eventually led to co-authoring \textit{Old Miami Beach: A Case Study in Historic Preservation, July 1976-July, 1980}, as well as what he refers to as his “shining moment”.

“Now the one thing that made this really important was when Janet Reno, who was the Attorney General at the time had me be a witness for her as she was opposed to the demolition that was being filed to do urban renewal. The city intentionally redlined the area below fifth street [Art Deco District] so that no repairs would be made and the area

\textsuperscript{113} Reuben O’Donovan Askew served as the 37\textsuperscript{th} Governor of the State of Florida from 1971 to 1979.
\textsuperscript{114} Interview with Aristides J. Millas. December 12, 2016.
would decay. It was scheduled for complete demolition. We fought those plans. I was on the stand for days. They were trying to say it was blighted, and I said “no blight”...

There was a lot of decay in the area, but not enough to cause wholesale demolition, and the old people lived there. So, for a while I became sort of their spokesman.”

Nicholas Patricios, a native of South Africa, came to the University in 1978 as a full professor. Norman Einspruch, then Dean of SEED, appointed him director of the Urban Regional Planning program with the charge to get the program accredited, which he did. Patricios would eventually become the first acting Dean of the New School of Architecture in 1983. Nicholas’ publishing credits include: Sacred Architecture of Byzantium: Art Liturgy and Symbolism in Early Christian Churches, 2014; Kefallinia and Ithaki: a Historical and Architectural Odyssey, 2002; Building Marvelous Miami, 1994; International Handbook on Land Use Planning, 1986; and Coral Gables Central Business District Study: An Academic Community Service Project, 1983-85.

Patricios considers himself primarily an architectural historian. His book Building Marvelous Miami, was one of the first comprehensive histories on the development of the different architectural styles from the Mediterranean through to the Modern that occurred throughout Miami, Coral Gables, and in neighboring communities such as Hialeah. The combination of his historical research and previous experience in neighborhood planning provided the impetus to use Miami for several case studies that allowed students to explore the social aspects of design. Patricios had lived in England for several years where he got his post graduate planning degree and PhD, and where he worked for three

\[115\] Ibid.
years for the firm of Hugh Wilson and Lewis Womersley. While there, Patricios worked on the new town of Northampton, the project that led him to become interested in neighborhood planning and design. His interest expanded into the social aspects of design. Patricios concedes that the second and third phases of the new towns like Northampton, which were outside of London, were neither successful, nor very critical. Ideally, everything in the first phase was about being able to walk anywhere from the center of town. The problem was that the center of town became further away as the new towns expanded into their second and third phases, and those later developmental phases necessitated having a car. Working for the London borough of Southwark later (1967-1970), was somewhat redeeming, as Patricios became more involved with historic preservation and the redevelopment and design of existing communities.

“The idea of designating a whole area—redevelopment of town centers into walkable places for people to gather was something new. We were one of the first to hold public participation meetings, which we had learned from the United States. We took a vacant shop in the middle of one of the towns and we put out maps and showed people ideas and asked them for their responses...it was the first exercise in public participation in London. The other important thing I was involved with was doing the planning briefs for the public housing area. A lot of the industrial era housing had to be demolished and replaced. I establish design layouts and that’s where the neighborhood planning came in again. Other places in London were building high-rises based on LeCorbusier’s idea of the town in park, but that was a failed concept. I knew first-hand by talking to a parson

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116 The firm of Hugh Wilson & Lewis Womersley was established by Wilson in 1962 in Cumbernauld where he was the chief architecture and planning officer for Cumbernauld New Town. Womersley became a partner in 1964.
who lived in Rowhampton, which is one of the most famous examples in London of the Le Corbusier idea of town in park, and he told me it was a failure. You take people from the East end of London who live in Rowhouses and you stick them in a hi-rise and it’s a problem. It was a prevalent problem in the United States too. In Southwark, we insisted on no hi-rises. Our tallest building was eight stories. We believed in the slab block idea.”

Patricios returned to live and work in Johannesburg, South Africa with his family for eight years. He was appointed Professor and Head of the Department of Town and Regional planning at the University of Johannesburg, an experience he remembers fondly. While at an architecture conference in Champagne-Urbana [Illinois] where he was presenting a paper, he met Basil Honikman, then Chair of the Department of Architecture and Planning from the University of Miami. Honikman invited him to Miami, and several months later offered him a full professorship. His decision to come to Miami, however, was not an easy one. Patricios was enjoying the research, teaching, and community outreach that he was doing. He had established the first graduate program in architecture in South Africa that included blacks. He was also working as a consultant to an Anglo-American mining company on the design of family housing into their mining areas, and was working with an urban action group which was trying to ameliorate living conditions in Soweto. Discouraged by the apartheid situation, and the desire to secure a future for his children, he decided to take the position at UM where he worked until retiring in 2014.

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117 Interview with Nicholas Patricios, March 3, 2017.
The Cubans

The Cuban Revolution and the subsequent influx of refugees would impact the number of exiles that would eventually enroll in UM programs throughout the 60s and 70s as well as the constitution of the faculty. Although UM had already forged connections with Latin America and the Caribbean in driving forward its vision for a Pan American university as early as the 1920s, the surge of changes on the ground in Miami soon turned the idea of a hemispheric university into a reality. Andres Duany, Felipe J. Préstamo, Tomas Lopez-Gottardi, and José Gelabert-Navia were all faculty in the School of Engineering. Their involvement in architecture and engineering programs contributed to the manner in which architectural education continues to evolve at UM, as much as their practices contributed to shaping the built environment both regionally and globally. Raul Rodríguez (Rodriguez & Quiroga), Jorge Trelles and Luis Trelles (brothers as well as partners in their firm Trelles-Cabarocas Architects), and Jorge Hernandez, who earned a Bachelor of Architecture in 1980 from the Department of Architecture while it was still in the School of Engineering, continued to be involved in the development of the school’s pedagogy and university’s administrative legacies. Hernandez, now a full professor at USOA, received a Master of Architecture from the University of Virginia in 1985, and began working at the School of Architecture in 1987. His passion for architectural history and his solemn interest and work in historic preservation led to the later development of the certificate in Historic Preservation at the School (2013).118

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118 Historic Preservation Certificate. https://www.arc.miami.edu/academics/certificates/index.html
The Trelles brothers eventually attended graduate school at Cornell before returning to Miami to start a practice and to teach at the School.

Sonia Chao (1988-present) was a student in the last group to graduate from the SEED Department of Architecture in 1983. She later studied at Columbia University, after which she travelled and worked in Italy, before returning to Miami where she continues to teach and conduct research in historic preservation and coastal resilience. Chao, who was one of the few women in the undergraduate architecture program felt very supported by the faculty. When asked about her experience as a woman in the department at a time when architecture was still very much a male dominated discipline, she responded:

“It was really a very different reality. There were very few women faculty and women students. Maybe a quarter of the students in the class that I was in were women…I feel fortunate to have had some really wonderful mentors. There was Tom Spain, Tomas Lopez-Gottardi and others who encouraged the women in the program to see it through, build up their confidence and recognize their own potential…It was a very positive experience”. 119 Her graduate education at Columbia University’s program leading to the Master of Science in Building Design and Theory exposed her to architects, urbanists and scholars that greatly influenced how she thinks about cities as part of the design process in a complex approach which carries through to her teaching.

“I was very fortunate to interact with those who I deemed to be great leaders in the world of architecture at the time, such as Robert Stern, Bill Pedersen, Barbara Littenberg, Ken Frampton…It was a wonderful opportunity to work with individuals who were at the

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119 Interview with Sonia Chao. May 21, 2018.
forefront of changing the way in which we thought about that relationship between building and cities. As I became more familiar with Bob Stern’s work, the relationship to historic structures, for example, and how we deal with our historic fabric became another area of focus for me.”

Jose Gelabert-Navia (1981-present) received a Bachelor of Architecture from Cornell University before coming to teach at UM in 1981. He recounts how he came to be hired at the University of Miami:

“I owe that to Lizz and Andres…When I came to Miami in ’81 I was working for an architecture firm and I hated it…I was ready to go study something else like law, because I thought ‘if this is architecture, I don’t want any part of it’. A friend told me to look up Lizz and Andres. I went to visit them and within 15 minutes Andres said, “There is a position opening up at the University, and you should apply for it.” And, I said to him, “Well you don’t even know me. How do you know that I’d be good for the job?” He said, “You’re coming from Cornell, that’s good enough for me.”…So, I applied for the job and I got it…I was so desperate to leave that firm that I took a pay cut…We were in the engineering building—I was there at least a year or two—Jorge [Hernandez] and Teofilo [Victoria] came after me. Joanna [Lombard] came before me. Steffian approached President Foote about starting a new school and that’s when we got Eaton Hall. I was teaching design and drawing, and gradually I moved away from drawing and began teaching history.”

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120 Ibid.
121 Elizabeth Plater-Zyberk and Andres Duany
122 Interview with Jose Gelabert-Navia. September 19, 2018
Gelabert-Navia would become an integral player in the formation of the Rome Program, an outgrowth of the early Venice program that was started by Steffian. It is a contribution to the school for which Gelabert-Navia is most proud, the development of which I will address in a later chapter.

**The Architectural Club of Miami (ACM)**

Several of the young faculty along with other locally interested individuals started an extramural group, The Architectural Club of Miami (1977-1993). Founded as a forum for architectural ideas, membership was open to professionals, students and patrons of architecture for a nominal fee of $25 per year ($15 for students). Its base of operations was a small storefront on Alcazar Avenue in Coral Gables. Acutely aware of their geographic isolation from New York and Europe, the young faculty were nonetheless undaunted in their aspirations to establish streams of connectivity with their colleagues locally and abroad. The Club could be construed as a deliberate expression of Miami’s Postmodernist architects’ and planners’ response to the paradigm shift in architectural theory and criticism, architectural education, and in the programmatic policies that were being contested at regional, national and international levels. The group appeared to embrace Robert Venturi’s manifesto for a nonstraightforward approach, “I welcome the problems and exploit the uncertainties.”

They worked very hard to stay in touch with their teachers and peers as well as atop theoretical streams while simultaneously

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123 A “History of the Organization”, document supplied by co-founder Elizabeth Plater-Zyberk, one of its founders, and who was the President of the Architectural Club of Miami at the time, lists the Board of Directors elected in 1981; Jorge Arango, Andres Duany, Beth Dunlop, Bernardo Fort-Brescia, Jorge Garcia, Susi Goldman, Dawn Hetzer, Eduardo Lamas, Joanna Lombard, Luisa B. Murai, Elizabeth Plater-Zyberk, Raul Rodriguez, Richard Rose, Laurinda Spear, Derrik Smith, John Ames Steffian.

contending with the realities of their location. It seems only fitting that the younger generation of the faculty of the nascent school would have been compelled to stay abreast of what was then considered “radical” discourse as they themselves negotiated the realities of the professional, academic and environmental conditions of the mutually young city of Miami which they treated as a laboratory for studying and cross-fertilizing the sub-tropical vernacular with the urban. They also realized that being far from the clutter and clang of the “madding crowds” could be providential for working in their rather exclusive urban laboratory. For the Miami group,125 their interest in elevating the discourse of architecture which included more than just a burgeoning curiosity in urbanism, almost certainly contributed to the eventual split between engineering and architecture programs at the University of Miami. A conversation with Architect, Andres Duany (Bachelor of Architecture, Princeton; Master of Architecture, Yale), who taught there between 1974 and 1979, and who at that time belonged to that younger generation of faculty, alludes to the importance of the organization as a break-out reaction to the academic and the administrative constraints of that period:

“...The Architectural Club of Miami started having lectures virtually every other week. We brought in the most famous lecturers in the world. You paid $5 to attend. We met at either the Douglas Entrance [entrance to Coral Gables at the juncture of Douglas Road and Tamiami Trail] or at the Biltmore, and we would have two to three hundred people attending every time. It was an absolutely exciting period for architecture. The

125 Fort-Brescia, Andres Duany, Elizabeth Plater-Zyberk, José Gelabert-Navia, Robert Orr, Joanna Lombard, et al.
Architecture Club of Miami became a counter-pose to the School. You can imagine the excitement of doing something very big.”

The Architectural Club of Miami roster of contemporaries, guest lecturers and exhibitors reads like an architecture and urbanism “Who’s Who?” with the likes of Rem Koolhaas, Michael Graves, Rodolpho Machado, Kenneth Frampton, Charles Moore, Robert Stern, Arata Isozaki, Emilio Ambasz, Anthony Vidler, and others who were either on their way to celebrity or already there, such as figures like Morris Lapidus who presented a lecture on “Morris Lapidus”. The atmosphere must have been as raw and engaging as Miami is florid and humid. On November 21, 1977, Rem Koolhaas presented his lecture, “The Real Skyscraper”, at the Architectural Club just one year before his infamous, tide-turning book, “Delirious New York”, was published.

The formation of The Architectural Club of Miami group was a mimetic nod towards the 1970s, New York, avant-garde movements that surfaced a new realm of critical theory in architecture which intended to expose and expand the discourse on the built environment to interdisciplinary realms beyond the formalities of pure design. These theoretical movements sought to elevate the discipline of architecture, and by virtue, the status of the architect, by promoting intellectual discourse that went beyond building as a topic. One of the earliest manifestations of the movement arose from a group of young architects that formed the Conference of Architects for the Study of the Environment (CASE) (1964-74) whose discussions included issues from pedagogy to practice, from the relevance of the discipline to the necessity of interdisciplinarity. CASE was the

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126 Interview with Andres Duany. April 6, 2018.
127 The CASE group consisted of Peter Eisenman, Michael Graves, Vincent Scully, Colin Rowe, Robert Venturi, Jack Robertson, Richard Meier, Tim Vreeland, Kenneth Frampton, Michael Hays, Sylvia Lavin,
precursor to the formation of the better known *Institute for Architecture and Urban Studies* (IAUS), the organization that produced the critical publications *Oppositions* and *October*. Peter Eisenman, one of the institute’s founders, described the Institute as “a halfway house between academia and the professional world.”

The ACM allowed Miami’s architectural consciousness to mingle with that of the rest of the world, and vice versa. The Club manifested as a platform whereby external ideas were welcomed while at the same time reintroduced and promoted Miami’s newly inspired awareness of its unique branding as an urban center. The younger generation of faculty in the Department of Architecture would have been compelled to stay abreast of what was then considered “radical” discourse as they themselves navigated through the realities of the professional, academic and environmental conditions that they confronted in the mutually young city of Miami. The Miami architecture faculty engaged in the regional aspects of their situation, but also looked outwardly to the Northeast, Europe, and Latin America for continuity of both practical and theoretical inspiration.

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Anthony Vidler, et al, and the students from the History, Theory and Criticism of Architecture and Art Program at MIT.

CHAPTER IV. 1983-1995 A SCHOOL IS BORN: “AN IDEA WHOSE TIME HAS COME”

“Building on an already existing strength and quality of our respected department of architecture and planning, this new school is destined to make major contributions to growth in this part of the world.”

UM President Edward T. Foote

On February 17, 1983, James W. MacLamore, chairman of the Board of Trustees of the University announced the creation of the School of Architecture. There were only two other architecture programs in the state of Florida at the time, and both were located to the north; The University of Florida in Gainesville, and Florida A&M University (program founded in 1975) in Tallahassee. The University of Miami’s School of Architecture would be the only institution in South Florida to offer an architecture curriculum (two additional Florida architectural programs would later be founded: Florida International University’s (FIU) School of Architecture, in 1980, and Florida Atlantic University’s (FAU) School of Architecture, in 1996 under the College of Urban and Public Affairs). The school had an enrollment of 320. It was non-departmentalized with three program directors that headed a five-year bachelor of architecture degree, a master of architecture, and a two-year master’s degree in urban and regional planning (M.U.R.P.), and was heavily invested in the process of initiating a landscape architecture program with a tropical emphasis, which, at the time would have been the only one of its

130 James W. McLamore, Chairman of the University’s Board of Trustees announced the creation of a School of Architecture on February 17, 1983. By April of 1983, the faculty had launched the development of a strategic plan.
By June of 1983, the Department of Architecture and Planning, which had been part of the School of Engineering and Environmental Design, was inaugurated as the School of Architecture proper.

John Steffian, who had been a professor of architecture and planning since 1977, became Chair of the Department of Architecture and Planning in 1979. While there were many reasons for establishing an independent school, Steffian argued that, “Architecture is a separately licensed, protected profession. So, we feel, on principal alone, that it should be recognized as an independent unit”. Touted as a pivotal leader in the founding of the school according to faculty who were present at that time, Steffian negotiated the terms of the separation on behalf of the School of Architecture, and succeeded in securing an architecture complex that included three former dormitory buildings originally designed for returning GIs. The design of the low slung, concrete, International Style, modern dormitory buildings with broad windows ornamented with eyebrows to protect the interiors from the glaring sun are attributed to Marion I. Manley. Manley represents an early and consistent lineage in the narrative of women

131 While the idea of implementing landscape architecture courses had been proposed numerous times in the formative years—Ernest Coe, the man responsible for promoting and establishing the Everglades National park, was courted by the inaugural department of architecture in 1928 to teach a landscape architecture course—a landscape architecture program was never realized. It was also one of the disciplinary tracks included in a 1980 Educational Development Plan for future growth, that garnered NAAB accreditation for the Department of Architecture while it was chaired by Professor Ralph Warburton in 1974. Veritas. Vol. 15, No. 1, August 26, 1974.
133 The attribution is based on comments made by several faculty during interviews who reported that Steffian’s imminent departure for a Deanship in Maryland insured that the transition from architecture department to architecture school take place. Steffian authored a paper that outlined all of the reasons that architecture should become a separate school.
134 For a complete and detailed account of Marion I. Manley’s contributions to the development of the University of Miami Master Plan form the 1940s, see Lynn and Penabad, “Marion Manley: Miami’s First Woman Architect”, University of Georgia Press, Athens, GA, 2010.
in architecture at the University. It is a research topic that deserves to be explored further, and is one for which I have plans to investigate in the near future.

Steffian’s leadership extended beyond the administrative and pedagogical. He is by all accounts remembered as an amiable, generous, and affable fellow, qualities which made it easy for both students and faculty to approach him. He championed study travel abroad and promoted an atmosphere of social encounters between faculty, students, and visiting lecturers.

“He was constantly bringing in new faces to the small department...so that we [students] would have opportunities to engage with great scholars such as Todd Williams and Billy Tsien. But there were so many others...the flow of distinguished visiting professors coming to South Florida was constant...Everyone knew that at 5 PM on Friday, there was going to be wine and cheese and lots of conversation. That’s where I had the opportunity to have a conversation with Lizz Plater-Zyberk, who later mentored me through a competition for the Van Alen Institute135 where I placed.”

Steffian founded the Venice program (which later became the Rome Program at the behest of Gelabert-Navia, whom Dean Thomas John Regan would later enlist as its director).

Tom Spain remarked on the near perfect alignment of Steffian’s proposal with the arrival of the new university president, Edward T. Foote who wholeheartedly supported

135 The Van Alen Institute is a center for design innovation, bridging architectural education and professional practice since the end of the 19th century. https://www.vanalen.org
136 Interview with Sonia Chao. May 21, 2018.
the proposal for a separate school: “Steffian was in his last year, on his way to Maryland [Dean of the School of Architecture and Planning at University of Maryland College Park], and had nothing to lose. So he sat down with the university provost one afternoon and said, Here’s a department that’s in pretty good shape, but it’s not going to blossom where it is.”

Jorge Hernandez reminisced about his experiences with Steffian and his wife, Sarah Enders Steffian fondly: “Because we weren’t a school then, John who had a license, asked me to join him in practice upon graduation. He was a really wonderful man, very beloved, quirky and funny, with a very, curious interesting sense of humor, and he had an incredibly fascinating partner, his wife Sarah Enders Steffian (1931-2017)...She loved the school. A very eccentric woman—she would dress in John’s rejected clothing. She was fascinating, and brilliant, in some ways, more brilliant than John. They were good years. It was John’s idea to ask President Foote when he newly arrived, to make the department a school.”

Andres Duany credits Steffian with strengthening the school’s pedagogical foundations by developing a program of prominent visiting lecturers and teachers:

“...all the pivotal stuff was Steffian. He also set up an important system of “illustrious professors”. Every semester, twice a semester we had an illustrious professor—a

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137 Foote considered his experience as a student of Vincent Scully’s in architectural history at Yale as wholly influential. He saw the creation of a new school of architecture as “an opportunity to add true distinction to the University”.

138 The School of Architecture and Planning at the University of Maryland’s History timeline states that Steffian was appointed Dean of the School of Architecture and Planning in 1982 and served until 1990. According to UM Steffian did not leave until 1983. https://www.arch.umd.edu/mapp/history

139 Interview with Tom Spain, August 9, 2018.

140 Interview with Jorge Hernandez. October 5, 2016.
professor from Harvard, a famous architect from New York, a famous architect from Japan. Only the best fifteen students could take that studio. A lot of the very good architects of that generation were nurtured by famous professors from the best schools.”141

Nicholas Patricios served as Interim Dean for one year following Steffian’s departure. He recalls the events leading up to the separation of the department from SEED. “…Tad Foote was appointed President of the University in 1982. He had a strong interest in Architecture due to the undergraduate course he had taken with Vincent Scully at Yale University. He was also very interested in the residential college concept so one of his first decisions was to transform our Department of Architecture and Planning into the School of Architecture and also establish the residential colleges. With Professor Steffian leaving, they looked to me to step in and act as interim dean. So basically, I was the first dean of the school which was an enormous task.”142

An enormous task it was indeed. In addition to having to convert the department into a school, the department was tasked with moving lock, stock and barrel from the top floor of the engineering building into two buildings on the other side of the campus. The buildings were designed for residential occupancy, so a practical conversion of the spaces there was imminent.

“That was my responsibility as well to do the conversion. It was fortunate that our faculty member, Jan Hochstim, was the architect of record doing the conversion plan and I supported his idea of returning them to the Marion Manley style, Bauhaus style,

141 Interview with Andres Duany. April 6, 2018.
basically from the mid-40s. I would meet with Jan every few days after work… I worked pretty closely with Jan over there while he was doing the conversion drawings for these buildings so we could talk about where to put the studios and offices… We did the move in February of 1984… the school was established on June 1, 1983. That’s the official inauguration date.”  

Patricios also coordinated the inaugural party for the School which took place at the Biltmore Hotel Ballroom on June 3, 1983. Both Patricios and Teofilo Victoria remarked on the procession of about 300 architecture students transporting architecture models on their heads from the Engineering building to the new location on the other side of the campus.

According to the 1984 “State of the School” report the complex consisted of 24,300 square feet of space that included 12 design studios, an energy laboratory, a planning studio, and spaces that could be programmed for a model-making shop and/or a photographic darkroom, both of which would need to be equipped. It also housed a computer lab which they admitted was “under-equipped to serve the increasing needs of the School”. All books, periodicals, and research materials were located at the Otto G. Richter Library. A small reading room was established which would later be dedicated as the Paul Buisson Architecture Reference Library in 1991. The reading room, which was situated in what is collectively referred to as the “old gallery”, in building 48E, was a

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143 Ibid.
144 Patricios, Nicholas. The State of the School 1984, School of Architecture University of Miami, Coral Gables, 1984. The report was presented to the first ever meeting of the newly formed Visiting Committee of the School of Architecture. Preface, p2.
145 The square footage was still well below the NAAB average of 127 ft per student, however, the report was optimistic in assuming it would get an additional 7200 net square feet, which they also optimistically envisioned as a space for a landscape architecture studio and offices. “Physical and Information Resources”, The State of the School, February 1984, p13.
modest but pedagogically critical collection of reference works, maps, drawings and slide collection, most all of which were donated by faculty and alumni. Architecture collections that were housed at the School of Engineering and Environmental Design were transferred to the Richter Library. Eleonor Pol, the steward for the engineering collections, was eventually transferred to the School of Architecture to manage what would become the architecture reading room.¹⁴⁷

The School took occupancy of the former veterans’ housing buildings in February of 1984. The “State of the School” report also includes a list of full-time faculty of diverse disciplinary backgrounds: Arthur Bowen, Paul Buisson, Margaret Anne Doyle, Elizabeth English, Jose Gelabert-Navia, Gary Greenan, Robert Haisley, Jan Hochstim, Basil Honikman, Richard Langendorf, Joanna Lombard, Thomas Lopez-Gottardi, Harold Lewis Malt, Joseph Middlebrooks, Aristides Millas, Nicholas Patricios, Elizabeth Plater-Zyberk, Felipe Préstamo, Cameron Roberts, Thomas Spain, and Ralph Warburton.¹⁴⁸

The University soon conducted an international search, and Thomas John Regan, former director of the Virginia Polytechnic Institute, was appointed the first Dean of the School of Architecture one year later.

¹⁴⁷ Personal communication with Jorge Hernandez, October 25, 2014.
CHAPTER V. MAKING AND DEFINING THE SCHOOL OF ARCHITECTURE

Born and bred from the momentum of the postmodern era, the School of Architecture’s emergence coincided with a wave of critical thinking and intellectually divergent discourses of North American scholars and designers the likes of Vincent Scully, Robert Venturi, Michael Graves, Robert Stern and others, but also of leading thinkers from Europe, such as Maurice Culot, and Leon and Robert Krier. Of the European influences, perhaps none was as motivating as the “Tendenza” (tendency), a Neo-rationalist movement, led by the Italian architect, Aldo Rossi, Carlo Aymonino and their peers.\textsuperscript{149} The University would eventually hire Rossi to design a highly publicized, albeit never realized plan for the School of Architecture campus, the design of which was based on Rossi’s concept of the typology of cities. Although one generation removed from the important Cuban migrations of the 1960s and 70s, and the even deeper and long-standing influence of Latin American culture on Miami (recognized as a hemispheric gateway to the Caribbean and the Americas by its earliest settlers) the impact of Hispanidad\textsuperscript{150} may appear to have had less coherence from an architectonic standpoint during this era, but it was in fact, a long-standing and fixed provision within the culture and economy of Miami.

Joanna Lombard in surmising her architectural education and that of her peers as very “conservative”, offers a plausible rationale for understanding how the faculty at SOA in

\textsuperscript{149} Morton, David. “Italian Rationalism: Rossi and Aymonino: Tendenza”, \textit{Progressive Architecture} 61(10):49-65. The “Tendenza” group’s approach was broadly rationalistic, based on a particular analytical method and on a highly ordered approach to formal composition.

\textsuperscript{150} Literally, \textit{hispanicness}, refers to the linguistically shared culture of the Spanish-speaking community.
particular, contributed to teaching distinctly separate ways of thinking about and building architecture: “Today, I think that the people who taught my generation of teachers, as well as almost anyone who was educated through the 1990s, came of age during the post-war period. After the devastation of the cities and the war, they just wanted a clean slate, and modernism really provided that clean slate of beautiful, pristine objects. I can feel that myself. I like clean surfaces. So, you can imagine there must have been this unbelievable liberation from all the stuff and the details. But then, the legacy they left us was an education bereft of the knowledge of how to do details, how to make articulated roof tops, how to make cities, because our teachers were taught to make isolated, pristine objects. So, their students—the teachers of today—generally went into one of two directions. One group started learning the traditional and classical language of architecture and urbanism, which is what many people here did, while a much larger group began to unleash the pristine objects into deconstructed parts. We can see this today in parametric design and the return of the elements of the glass box, while Italian rationalism established a language of forms that could look to the past but only through abstraction. Obviously, I’m reducing it to one-liners, but essentially, it’s still all formalism. But now we know that there is much more to architecture and urbanism than formalism.”

Italian Rationalism might have left an indelible impression at the School had a certain set of campus designs manifested themselves. In 1987, with a promise of funds from the Sanford Ziff family, the new School of Architecture would optimistically look to build

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151 Interview with Joanna Lombard. October 31, 2016.
a complex that would declare their individuality and they selected the Italian architect, Aldo Rossi to elaborate their bourgeoning identity.\textsuperscript{153} The Rossi design, which would have been Rossi’s first project in the United States, has been described as a “diminutive” acropolis with a lakefront tower and remodeled street of studios. One of the most notable distinctions of the Rossi plan was that it did not revolve around a singular monument, but rather it presented a neatly organized cluster of individual buildings programmed for distinct pedagogical and administrative functions, the composition of which exemplified the analytical and ordered approach of the “Tendenza”. Typologically speaking, Rossi’s composition of grouped structures is directly reminiscent of a historic European townscape, albeit one that been stripped of excess ornament as depicted by the geometric forms of the domed building and the five smaller barrel-vaulted buildings intended to house a library, studios, administration and support facilities, which are aligned and elevated on a platform overlooking the remaining campus buildings. A colonnade of palm trees lines a path forming a main axis that connects the group of elevated structures to a tower floating atop a pier on Lake Osceola, a body of water which is at the heart of UM’s campus. The tower, which was designed to house meeting rooms, a reading room, and jury spaces, was almost stylistically identical to his floating *Teatro del Mondo*, that Rossi had created for the 1980 Venice Biennial. On either side of the palm lined street, like ghosts in the landscape, are the palimpsested blocks of the modernist structures designed by Marion Manley in 1947.\textsuperscript{154} (Fig. 10) The alluringly poetic tower design on a site that was perhaps an environmentally wrong choice for a library in terms of

\textsuperscript{153} “Ziff gift and Rossi design bring recognition to the School of Architecture”, *Veritas*, University of Miami. May 1989, p8.
\textsuperscript{154} “Aldo Rosi Makes His American Debut [School of Architecture, University of Miami, Florida].” *Architectural Record*. 175, no.6 (1987):67.
preservation and conservation, would have transformed the School of Architecture campus from an unassuming collection of repurposed residential buildings into its own miniature city, a veritable spotlight of the campus. The Board of Trustees of the University, however, was never fully convinced that the Rossi plan, which would have been challenging and costly to implement, would fulfill the University’s needs. They also did not have a large enough endowment. Moreover, there was dissent among the faculty regarding Rossi’s proposed plan. A few started a public campaign against the plan which had repercussions as news got over to the administration following a Miami Times story, “What is Fascist Architecture and Who Are the Rats?” The Ziff family subsequently withdrew their promise of funding, and the Aldo Rossi design was never executed. Despite never being executed, the campus plan was so well publicized between 1987 and 1991 and it became so famous that visitors to the campus have been known to inquire “where are the Aldo Rossi buildings?”

156 Several years later, the newly appointed Dean, Elizabeth Plater-Zyberk, explored the possibility of commissioning Aldo Rossi to design at least one building for the campus. Unfortunately, Rossi died in an automobile accident in 1997 before he even had a chance to start the design process.
“Pseudo Rossi Makes His American Debut [School of Architecture, University of Miami, Florida].” Architectural Record 175, no. 6 (May 1987): 67.
Nevertheless, the desire to create a vision for an architecture that could manifest the school’s philosophical inclinations persisted. In 2003 the University selected Leon Krier from a pool that included Krier, Venturi, Scott-Brown; Michael Graves; and Ferguson, Glasgow, Schuster and Soto to design the Jorge Perez Architecture Center, which consists of an auditorium, Glasgow Hall, an exhibition space, Korach Gallery, and a teaching space, Rinker Classroom. His designs for the Perez Architecture Center partially alluded to a realization of Rossi’s ideas, but also more firmly confirmed his allegiance to reconstructivist theory in a return to classicism as prognosticated by the well-documented “Eisenman/Krier” debates.\(^{158}\) The theoretical dispute between the two architects, both of whom were critical of modernism—Eisenman argued for deconstructivism, and Krier for classicism, which had been going on since the 1970s, was revisited at a Yale symposium in 2002.\(^{159}\) Krier’s proclivity for reconstructivism signified a greater affinity with the tenets of Neo-Classicism and New Urbanism, both of which were strongly promoted by a faction of the faculty. The choice of Krier as the principal designer would come to symbolize and concretize the administration’s desire to unify the school under the central, yet pluralizable and expandable themes of urbanism. Plater-Zyberk affirms that she was influential in the argument for hiring Krier to design the center, but the choice to hire him was the result of a democratic process. “We polled the faculty and decided that Krier represented an intellectual line that was important to our school, reflective of our early decision to make urbanism the unifying element.”\(^{160}\)

\(^{160}\) Interview with Elizabeth Plater-Zyberk.
Meanwhile, the identity of the young school had been taking shape in other ways. In August, 1987, *Architecture*, the official journal of the American Institute of Architects (AIA), featured a cover story on the University of Miami School of Architecture in a volume dedicated to architecture schools. Titled, “A School Reflects a Culture”, the essay described a very young and optimistic faculty and administration in the throes of curating a five-year curriculum. The author noted that like most schools, there was a perceptible “cleft” between the interests of the new and the established professors, but that there seemed to be a genuine level of cooperation and mutual support among them. He also noticed an atmosphere of collaboration vs individual production among the students, an approach to architecture that one visiting critic [Alexander Gorlin]\(^{161}\) attributed to the influence of Duany and Plater-Zyberk who strongly advocated collaboration as a means of creating better places be they street, town, or city. The cover of the journal highlighted a type of faculty and student project that reflected and possibly sealed the perception of a strength and a proclivity towards hand drawn aesthetics that stationed well executed architectonic structures within magically ethereal realms. Nestled among a thicket of mangroves, a wooden structure in the tropical vernacular style rests upon a pier of classical columns hovering above Caribbean blue waters\(^{162}\). (Fig. 11) On the other hand, the article also demonstrated computer generated graphics depicting a redesigned Miami by then students Victor Dover, Joseph Kohl, and Erick Valle that signified that the school was boldly exploring new approaches to urban design through

\(^{161}\) Alexander Gorlin is a practicing architect, architectural critic and scholar who has taught and critiqued at the School of Architecture on several occasions. [http://www.gorlinarchitects.com](http://www.gorlinarchitects.com)

\(^{162}\) The cover depicted a full color drawing by UM student Jesus Amado titled “the Monument” wherein a vernacular wooden structure is supported on classical columns above a body of water.
cutting edge technologies.\textsuperscript{163} (Fig. 12) As for the make-up of the student population, the author’s observation is most telling:

“In the past, the school attracted most of its students from the Miami area, and while in recent years more have been coming from other parts of the United States and the world, the school’s flavor is still decidedly Latin.” \textsuperscript{164}

The publicity of the young school continued in September of 1989, when Abitare, the Italian journal of architecture and design published an issue exclusively devoted to analyzing and deciphering a rapidly growing, changing, and unambiguously puzzling Miami and its adjacent environs.\textsuperscript{165} (Fig. 13) Architectural critic, Beth Dunlop’s opening essay, “Puzzle Miami”, set the tone and direction for the volume, wherein she depicts a city of compelling contradictions built by “dreamers and schemers”.\textsuperscript{166} The remaining articles presented the city through alternating lenses; Miami as a port city, cultural and linguistic “other”, a natural environmental wonder, a veritable index to its history of architectural styles, as well as a city preoccupied with the opportunities and challenges it presented to and by an exploding arts and culture scene.\textsuperscript{167} It also included stories that were braced by images of the work of UM faculty such as a meticulously rendered contemporary map of Dade County in black and white that included a legend of the important historic areas and key developments.\textsuperscript{168} (Fig. 14) The issue also featured a brief

\begin{itemize}
\item \textsuperscript{163} Dover and Kohl would eventually establish the firm of Dover Kohl & Partners. Erick Valle is the founder of Valle & Valle, Inc. a town planning and urban design firm.
\item \textsuperscript{164} Crosbie, Michael J. 1987. "School reflects a local culture: University of Miami School of Architecture." \textit{Architecture: The AIA Journal} 76, no. 8: 52-59.
\item \textsuperscript{165} The issue was the third installment of Abitare’s \textit{American Trilogy} series that also looked at Chicago and Washington under the design microscope. \textit{Abitare} would revisit and again dedicate an entire issue to the city in May, 2000. Vol. 395.
\item \textsuperscript{166} Dunlop, Beth. “Miami Puzzle”, \textit{Abitare}. July/August 1989; 276:91.
\item \textsuperscript{167} “People and Artworks in Miami”, \textit{Abitare}, July/August 1989; 276:65.
\item \textsuperscript{168} Roberto Behar, Teofilo Victoria, Jean-Francoise Lejuene, Jorge Hernandez, Joanna Lombard. “The City of Miami and its Surroundings”, \textit{Abitare}. July/August 1989; 276:123.
\end{itemize}
article about the proposed plans for a new suite of buildings for the new School of Architecture campus designed by Aldo Rossi. Both the inclusion of Rossi’s campus design, and the architecture faculty’s interrelated accomplishments (design, history, environment, civic responsibility, city planning, and the preservation, conservation and interest in vernacular architecture to name a few) cemented the new school’s impending significance as an important regional and global academic center.\textsuperscript{169} The same volume bounced beyond Miami’s 37 square miles to include other noteworthy destinations. One of these to the north in the panhandle was “La piccola città”, the town of Seaside, designed and planned by Andres Duany and Elizabeth Plater-Zyberk, who were then still members of the Arquitectònica group.\textsuperscript{170}

\textbf{Miami’s Third Boom}

Between 1981 and 1987 Miami’s downtown area experienced a rush of glossy, and ritually contested, high rise developments that radically changed the Miami skyline, a good majority of which are considered landmarks in Miami’s history of urbanization. The roster of built works by notable architectural firms in the city’s downtown area includes the \textit{Palace} (1981) and the \textit{Atlantis} (1982), by Arquitectonica, the \textit{Miami Center and Hotel Intercontinental} (1982-83) and the \textit{Miami Center} (1983), by Pietro Bellushi, the \textit{Southeast Financial Center} (1983), by Edward Charles Basset of Skidmore, Owings & Merrill, the \textit{CenTrust} (now the Miami Tower/Bank of America Building) by I.M. Pei & Partners (1987), and the \textit{Museum Tower} (1986), by Spillis

Candela & Partners to name a few. Visible whether driving along I-95, boating in Biscayne Bay, or simply walking along parts of downtown, the mutable, event-themed, and conspicuous light displays of Pei’s triple-tiered Miami Tower are a staple in the glowing theatricality of Miami’s night skyline. Philip Johnson’s Miami Dade Cultural Center wasn’t realized until 1982, but the city and the architect had been in project negotiations since 1973. In 1978, Johnson himself delivered a presentation at the Miami Dade Downtown Library, sponsored by The Architectural Club of Miami, titled, “A Defense of the Miami Cultural Center”, wherein he defended his choice of Mediterranean inspired design for the center, a seemingly radical departure from his notoriously modernist leanings. In a Miami Herald article, Johnson retorted, “Regionalism is back again...Functionalism is rampant. I don’t think the people object. I think the intelligentsia is objecting...” Johnson’s design for the center was held in contempt by many. But his larger than life attempt to instill the spirit of “regionalism” echoed one of the conceptual approaches to architectural design that had been collectively brewing in the practical and pedagogical consciousness of the architecture faculty at UM.

171 Smith, Griffin. “Watson Island Proposed for Museum.” The Miami Herald, September 16, 1973. The city had been courting Johnson who they invited in July of 1973 to look at potential sites for the Metropolitan Museum of Art, as it was being promoted then before the project became a part of the Miami Dade Cultural Center. Johnson had also viewed Vizcaya, Dinner Key and the corner of Seventh Street and Brickell Avenue before endorsing the Watson Island site.
172 The Architectural Club of Miami was established in 1977 as an extra-mural [from the university] forum for architectural ideas by several of the architecture faculty of UM and other Miami architects, planners, and designers.
“The 80s to mid 90s were the years when there was a very clear direction. It was quite inventive in terms of drawings and projects...the “drawing image” of the school was started really in those years...”. Jean-François Lejeune.175

The Role of Drawing in the Curriculum

The 1984 preliminary report on the “State of the School” declared the educational intent of its programs as being focused on design, supported by history and theory as well as building technology. It also confirmed the school’s approach and commitment to the studio as an immersive experience where students could hone their analytical skills and creativity.176 Drawing and architectural rendering were essential courses within the curriculum since the early departmental days albeit limited in numbers, but these components of the curriculum would be reinforced and expanded in compliance with NAAB accreditation standards necessary for leading to the degree of Master of Architecture. Drawing as a tool for seeing and comprehending spaces in the built environment was an approach to design that was encouraged by several of the faculty, one of whom is Tom Spain.

“I have too much to say about that...I think you can do almost all of the same things on the computer that you can do by hand-drawing, and I think that you can design many things better on the computer...oddly this is the same question that I was asked in the book177...so I have no quibble with the computer. Ultimately, drawing has a bunch of functions in the design process. The primary function is to simulate an idea that you have

175 Interview with Jean-François Lejeune. June 15, 2017/
so that you can make a judgement about how good the idea is...If the quality of the simulation improves, then the quality of the judgement should improve along with it. In that sense, I’m a big fan of the computer, and I believe that simulation should be done on the computer. However, I think the value of the drawing is to benefit the judgement, not the simulation. I tell students that the educational components of what I call their “encyclopedia of architectural goodness” is fed best through observing through drawing. You can read about it. You can take photographs of it. You can live in it, but you don’t “see” it until you draw it.”

Colombian-born architect, Adib Cure, who teaches at the school recollected the profound impact that the images of student drawings had on him in an article (most likely Crosbie’s article on the school) that influenced his decision to attend the School:

“I tell you how I came to UM. I remember seeing a drawing that was published in either the *Architectural Record*, or the *Architectural Review*—I forget which one it was. There was a series of sketches done by students from the School of Architecture that were done in *prismacolor*. I immediately thought, that’s exactly where I want to go, a school where you can engage in the art of architecture.”

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178 Interview with Tom Spain. August 9, 2018.
179 Interview with Adib Cure. October 7, 2017. Although Cure cites Architectural Record and Architectural Review as the possible sources of the article, I believe he is remembering the 1987 article from *Architecture: AIA Journal*, “School Reflects a Local Culture: University of Miami School of Architecture”. Although proud to be a part of the school’s artistic legacy, Cure admits that in order to stay relevant and competitive in today’s market, the school’s curriculum and programming needed to be reviewed and overhauled in opportunistic acknowledgement and implementation of the rapid escalation of technological advancements. His own involvement in the study of *informal settlements*, a research interest that he shares with his partner Carie Penabad, also a faculty member at UMSOA, has evolved tremendously as a result of computational advancements in geographic information systems (GIS) as well as other computer-generated graphics, data capture and processing techniques.
The grounded pedagogy and its focus on drawing captivated the attention of Vincent Scully (1920-2017), the Yale architectural historian who came to teach at the school in 1991 as a part-time lecturer. Scully, who was a friend and mentor to several of the UM faculty, would eventually have made his way to the campus, but a March 17, 1986 letter from then University President Edward Thaddeus “Tad” Foote inviting him to visit the campus, and in particular to the School of Architecture, may have accelerated the relationship between the University and the highly respected scholar. In his letter, Foote declared the profound impact that Scully’s lectures had made on him as a Yale student in the late 50s while simultaneously alluding to the city’s shifting landscape:

“There have been other chapters in my life enriched by your teaching. I will spare you those, except to note that I now occupy the interesting position you will see on the letterhead. Remembering you and what you taught me, I have tried with my colleagues to keep beauty in architecture and landscaping high in my mind as we move through fascinating years of transition in Coral Gables. I hope you will have an opportunity to visit our campus soon.”

Foote would later sponsor a luncheon on September 27, 1986 honoring both Vincent Scully and Aldo Rossi who led a discussion on the role of architectural design in defining campus spaces.

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181 Letter from President Foote to Vincent Scully. Office of the President: Foote Administration. University of Miami Archives.
182 In attendance were Jorge S. Arango, Gail Baldwin, David Blumberg, Hilario Candela, Cristina de Cardenas, Charles Cobb, Jr., Armando Codina, Beth Dunlop, Audrey Finkelstein, Bernardo Fort-Brescia, Stanley Glasgow, Joanna Lombard, James W. McLamore, Luisa Murai, Honorable Lenore Nebitt, Elizabeth Plater-Zyberk, Raul Rodriguez, Oakley Smith, Norris Strawbridge, Dean John Thomas Regan, Charles Triester, Tony Castillo, and Teresa Weintraub.
The 1996 publication of *Between Two Towers: The Drawings of the School of Miami*, prefaced by Vincent Scully, isolated the curiously beautiful illustrations of the school’s faculty and students on an aesthetic platform that unintentionally furthered the perceptions of a school dedicated to the art of hand-drawing. While hand-drawing techniques were indeed one of the school’s strengths, other curricula for architecturally derived introspection and research were also being designed, encouraged and executed. Almost twenty years earlier, for example, Dean Regan had proposed that the University form an *Institute for Coastal Cities*. The institute would be an interdisciplinary platform that would “serve as a catalyst for collaboration between global coastal cities by providing leadership in research, information distribution, and dialog between key citizens.”¹⁸³ As a theme that perpetually plays out in Miami, it is also one that serves as a point of continuity among cross-disciplinary research. Most certainly, it is a topic that continues to resonate with faculty in the School. In 1988 the Master in Suburban and Town Design (MST), curated by Elizabeth Plater-Zyberk, was established. The MST was guided by the return to the tenets of early town building principles that would eventually form and become more readily known as the *New Urbanism*, a planning approach with which the School would be enduringly associated.

**New Urbanism and the Suburb and Town Design Program**

Elizabeth Plater-Zyberk recalled a very specific moment while in the process of defining the faculty’s ambitions and direction for the independent school:

“I remember the early School Advisory Council meeting, led by Trustee David Weaver, plotting out the future, saying: ‘well, we’re not Harvard, and we’re not going to have those resources for a long time, so we’re going to try to make our name with urbanism, a focus that can identify us’. It was a burgeoning interest...coming from Europe, and we picked up on it, and said, ‘this is something that can bring us together and at the same time can allow each person to blossom individually.”\(^{184}\)

When the Master of Suburb and Town Design (MST) came up against the existing Master in Urban Planning (MURP) program, a hold-over from the architectural engineering curriculum from the School of Engineering days, it became a battleground for the pedagogical polarization that existed at the school between the new and the established faculty.\(^{185}\) José Gelabert Navia had only just become the Dean of the School when the Provost questioned him about the existing MURP program which consisted of five faculty and eight students.

“Basically, he charged me to dismantle the program...Warburton had assembled a group of five faculty, which included Arthur Bowen, to teach the program because that was the requirement for accreditation...The problem was that in the meantime, Bowen had passed away and Warburton was still trying to pass him off as active faculty.”\(^{186}\) When Warburton was confronted about the inclusion of a deceased faculty member as actively teaching, he replied, “Well, it feels like he’s part of us still”.\(^{187}\)

\(^{184}\) Interview with Elizabeth Plater-Zyberk. April 4, 2018.
\(^{185}\) In 1986 Dean Regan appointed 5 full-time faculty for the MURP in compliance with the NAAB visiting teams observations and suggestions. The planning faculty was comprised of Arthur Bowen, Harold Louis Malt, Nicholas Patricios, and Ralph Warburton.
\(^{186}\) Interview with José Gelabert-Navia. September 19, 2018.
\(^{187}\) Ibid.
The MST program eventually won out and it became a veritable platform for testing, teaching and promoting the theory and practice of the New Urbanism. The *New Urbanism* is the only distinctly American architectural movement of the 20th Century that systematically critiqued the conventional urban planning patterns of the post-war period. The movement, which signaled a turning point from the segregated planning and architecture of post-war America to a return to historic principles of traditional town planning, became the focus of a series of heavily contested dialogues not just among architects, planners and developers, but among historians, theorists, sociologists, environmentalists and policy makers alike. The principles of the movement were articulated in 1994 in the *Charter of the Congress for the New Urbanism*.\footnote{The Congress of the New Urbanism (CNU) was founded in Chicago in 1993 by Peter Calthorpe, Andres Duany, Elizabeth Moule, Elizabeth Plater-Zyberk, Stefanos Polyzoides, and Daniel Solomon.} The Congress for the New Urbanism (CNU), an organization that promotes walkable, mixed-use neighborhood development and sustainable communities was recognized by the New York Times as "…the most important phenomenon to emerge in American Architecture in the post-Cold-War era."\footnote{Muschamp, Herbert. “Can New Urbanism Find Room for the Old?”, *New York Times*, June 02, 1996. \textit{IH27}.}

Attempts to place the New Urbanism within the framework of architecture studies vary. Some define it as a movement while others refer to it as a “school of city planning theory”.\footnote{Soul, David C. 2006. P 468} Other terms with which the New Urbanism is conceptually aligned include \textit{traditional neighborhood development} (TND), \textit{smart growth}, and \textit{neo-traditionalism}. While all of these evolved in resistance to suburban sprawl, the concept “smart growth” which advocates for less consumptive land use patterns, is generally used

\begin{footnotes}
\item[188] The Congress of the New Urbanism (CNU) was founded in Chicago in 1993 by Peter Calthorpe, Andres Duany, Elizabeth Moule, Elizabeth Plater-Zyberk, Stefanos Polyzoides, and Daniel Solomon.
\item[190] Soul, David C. 2006. P 468
\end{footnotes}
in reference to planning at the metropolitan and state levels, while neo-traditionalism and TND are associated with a rejection of the stylistic conventions of modernist design. They are in turn, focused on changing development patterns to be at a more human scale—that is to say, the “neighborhood”.

In “An Anthology of Architectural Theory: 1965-1995”, Kate Nesbitt provides a critical overview of the climate of architectural theory that pervaded the post-modernist period. She characterizes the coexistence of contradictory themes into what she describes as “attitudes towards the presentation of its subject”, which fall into four categories: prescriptive, proscriptive, affirmative, or critical. In attempting to position the New Urbanism squarely within the rubric of postmodernist, architectural theory, she classifies the town planning codes of Seaside, Florida as proscriptive, which some urban theorists believe is a misreading of its intentions. Plater-Zyberk is surprised by Nesbitt’s designation, and reasons that the Seaside code is, in fact, prescriptive. Plater-Zyberk’s argument for the prescriptive is supported by Emily Talen, who frames New Urbanism as “a normative view about how urban areas ought to be structured and developed. But Talen also notes that, “...even within New Urbanism there is a debate as to whether the movement is guided by an open-ended set of principles or a design canon with specific forms and norms.”

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191 Ibid. p65.
192 Nesbitt, Kate. “...similar to prescriptive theory is proscriptive theory, which differs in that the standards state what is to be avoided in design. Good architecture or urbanism in proscriptive terms is defined by the absence of negative attributes. Functional zoning is an example of proscriptive theory, as is the town planning code for Seaside, Florida by Andres Duany and Elizabeth Plater-Zyberk Architects. This code, an instance of conservative instrumental theory, legislates consistent quality by restricting material and style choices, setbacks and massing. Pp17-18. Theorizing a New Agenda for Architecture: An Anthology of Architectural Theory: 1965-1995.New York, Princeton Architectural Press. 1996.
193 Email communication with Elizabeth Plater-Zyberk, November 24, 2018.
194 Talen, Emily. “New Urbanism and the Culture of Criticism.”, Urban Geography. Vol 21, Issue 4. 2000. “...Since its prescriptive agenda is based on the bricks and mortar of urban development, as opposed to planning processes, it is oriented toward image and plan at the local level, presupposing a specific solution to the crisis of metropolitan fragmentation and decentralization.” 2000.
thirty years after its inception, the new urbanism movement continues to spark debate among its advocates and critics as evidenced in the public fora. Emily Talen, argued for a *recasting* of the New Urbanism debates, implying that the early analyses were channeled dialectically, not as objective as they could have been, and therefore, not conducive to developing a constructive discourse on its normative planning principles.195 Among their countless international projects, none is probably as famous or as contested as the community of Seaside, Florida, the project that launched the designing architecture couple’s careers.

Several of the established faculty at USoA concede that their involvement as proponents, practitioners, and students of the New Urbanism movement had a profound impact on their architectural and urbanist perspectives. Since its inception, and in the spirit of pluralism that the school’s founders intended, they have alternatively continued to adapt and apply, or resist and reject its principles.

Teòfilo Victoria (Columbia University, Master of Architecture and Master of Urban Design; Rhode Island School of Design, Bachelor of Architecture/Fine Arts), architect, self-defined classicist and faculty at the School of Architecture since 1982 recalls the contentious climate that superseded the implementation of the MST program. Admittedly, Victoria initially encouraged the replacement of the traditional planning program with the “new urbanist” approach, an implementation that in hindsight he regrets.

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“We thought at the time that New Urbanism would replace planning in the country and that didn’t happen. Didn’t even come close. So rather than adding a degree we replaced it. Now we don’t have any planning and planning is critical. We thought it would disappear, but far from it, right? We shouldn’t have done away with planning. It was propelled by youthful passion and ideology. At the time we thought we had greatly compelling arguments, but it just wasn’t the right thing to do. We would be a different school if we had a planning degree.”\textsuperscript{196}

In contrast, Jaime Correa (University of Pennsylvania, PhD.; Universidad Pontificia Bolivariana, Colombia), Associate Professor in Practice and a former Director of the Master in Urban Design (1996-2014) is unabashedly vocal about his belief that “planning is dead”. As one of the original fourteen architects and town planners that launched the New Urbanism movement in 1989, he was also one of its most avid promoters in Latin America. Despite the long-lasting affiliation, Correa admits to being at odds with the movement’s strict adherence to regulation from the outset. He has since theoretically distanced himself from the principles of the movement in favor of what he identifies as the more organic, and ultimately informal assemblage of the city by virtue of “disruptions”.

“I always felt that urban design is not just a problem of form and its control in entirety, which is what New Urbanism says. I believe that urban design is more about disruptions. Disruptions to the public right-of-way, or on roof surfaces, or on outside surfaces...on every surface that we touch, we can disrupt and that will cause something

\textsuperscript{196} Interview with Teofilo Victoria. May 10, 2018.
else to happen. I disrupt, you disrupt, she disrupts, etc., and that’s how we turn a
collection of projects in a place into a Miami.”  

Allan Shulman, Director of Graduate Programs in Architecture at U-SOA, and
principal founder of Shulman & Associates (Bachelor of Architecture, Cornell
University, 1985; Master of Architecture, University of Miami 1993) greatly values his
educational experience in the Master of Suburb and Town Design at UM. He regards the
pedagogical approach to typological analysis and the study of form-based codes as
fundamental in coalescing his interests and understanding of the history and culture of
cities and in architectural and urban forms in ways that were different but complementary
to the strong architectural grounding he absorbed at Cornell as an undergraduate, which
maintained a focus on urbanism. In addition to mounting a thriving practice, his interest
and research on tropical urbanism, Miami Beach in particular, expanded and evolved,
everually prospering in the publication of several books on the history and culture of the
built environment in South Florida.  

“One thing that I picked up at UM that I think is really important, and I have
heard this repeated often by other faculty in other contexts, is the idea that every building
is a “building block of the city. It’s not that a city is a city and architecture is
architecture, but when you’re making architecture you are fundamentally building up the
city. You have to think about how everything you’re doing contributes to the making of
urban space, to the making of civic quality and civic character...At UM I really began to

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197 Interview with Jaime Correa. October 19, 2016.
198 Shulman’s publications on Miami include Miami Modern Metropolis: Paradise and Paradox in Mid-
Century Planning (2009); The Making of Miami Beach: 1933-1942: The Architecture of Lawrence Murray
Dixon (2000); Miami Architecture: an AIA Guide Featuring Downtown, the Beaches, and Coconut Grove.
(2010), et al.
understand the city as an organism better, especially in terms of neighborhood design; thinking about the neighborhood as a unit; thinking about how neighborhoods work; understanding tools for analyzing existing cities, street sections, drawing plans, and understanding primary, secondary and tertiary circulation systems, and urban spaces as a figures...Something that was really amplified by my time in the graduate program at UM was the question of typology as being a thread that runs through various traditions. It has to do with the intelligence of making a building on a certain type of lot, or a certain type of program on a certain type of lot in a certain type of city. Miami Beach has very clear typological traditions, and the typology of the beach is stronger than the *stylology*.”

Shulman considers himself fortunate to have had Elizabeth Plater-Zyberk, Andres Duany, Douglas Duany, and Jaime Correa, all distinguished leaders of the New Urbanism movement as teachers within the S&T program. He turned his focus, however, towards applying the knowledge and the tools that he had absorbed in the program towards housing in existing cities rather than new towns.

“I was also interested in the manifestation of a regional architecture using tropicalist building methods...I had developed my own theory after writing the essay in the *New City*, “Miami Beach as Urban Assembly”. The palimpsestic development of cities is a very relevant theme for American cities where successional urbanisms are quite common and things are rarely permanent. When you think of Miami Beach which was designed as a suburb of houses and it developed into a city of hotels, apartment buildings, and civic buildings, this idea that the city could be assembled and transform itself through

199 Interview with Allan Shulman, May 22, 2019.
200 Shulman, Allan. 1966. “Miami Beach as Urban Assembly: A Unique Culture of Housing”, *New City*, No. 3 (Fall):26-49.
the layering of building blocks over time into something much richer with greater resonance for the people who lived there became the most important theme. When I started *Miami Modern Metropolis*, it was in that same vein of trying to understand the city as this constantly changing, amalgamating, creating organism that grows, transforms, and creates its own culture.\textsuperscript{201}

**The Faculty and Seaside, Florida** (Fig. 15)

Jaime Correa and Teofilo Victoria worked with Duany and Plater-Zyberk on the Seaside project. Before getting hired to teach an engineering course at the School of Engineering, Victoria was a studio assistant to Andres Duany in 1982 in a studio class that was dedicated to testing the form-based code that was being adapted for the town of Seaside.\textsuperscript{202} The Seaside adaptation would lead to the development of *SmartCode*\textsuperscript{203} also by Duany and Plater-Zyberk which they created as an open source code, and which has been widely adopted and adapted by planners throughout North America. Other faculty who contributed to and/or designed structures for Seaside are Jorge and Luis Trelles (Trelles Cabarroses Architects) who designed the *Dragonette House* in Ruskin Square.

\textsuperscript{201} Interview with Allan Shulman, May 22, 2019.

\textsuperscript{202} In the United States form based code (FBC), also known as zoning, is a set of flexible yet prescriptive rules applied to developing urban forms. With the advent of sprawl, the traditional codes needed to be adapted. The Seaside Code was commissioned by Robert Davis and was developed by Andres Duany and Elizabeth Plater-Zyberk as a means of establishing basic physical standards mapped to parcels that allowed for individuality of structures.

“The New City” and Subsequent Publications (Fig. 16)

“I think one of my major contributions to the school was to bring history into the program beyond what was being taught which was the canonical modernists—Frank Lloyd Wright, Louis Kahn, Mies van der Rohe. I realized that there was a lot of the world that was not being dealt with here. For example, the city, which had never been taught before—Latin American architecture and urbanism even less.”

Jean-François Lejeune

The Suburb and Town Design program was both a catalyst and a funding source for school publications and exhibitions thanks to the efforts of Elizabeth Plater-Zyberk who was able to secure funding from the Provost. It also launched successful careers paths for several of its alumni, some of whom remained in the United States as well as some who returned to Europe.

Jean-François Lejeune (Université de Paris; University of Liege) was hired at the School in 1987. Originally from Belgium, he arrived by way of Oregon through the recommendation of a colleague, Francisco Sanin, who had been a visiting faculty at UM. Lejeune spotted the SOA position announcement in the Association of Collegiate School of Architecture (ACSA) news and applied for it. The Miami search committee was led by Felipe Préstamo (Master of Science in Urban Planning, Massachusetts Institute of Technology; University of Havana, Cuba), with whom he later became good friends. Upon meeting the faculty at UM, he was invited by Andres Duany to participate in the first design charrette for the New Urbanism which occurred in Texas.

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205 Francisco Sanin is on the faculty at Syracuse University School of Architecture. He is noted for his extensive research in history and theory of urban form.
“So, I went to Texas with all those young New Urbanism kids. Andres said, “If they don’t hire you at UM, we’ll hire you for the office [DPZ].” But, UM did hire me”. 206

Eventually, he began teaching what would become his longest running class, History of Cities. Shortly thereafter he became the first director of the Suburb and Town Design (MAST) program. During that time he initiated and edited the School’s first publication, The New City: Foundations, followed by The American City: 2, and Modern Cities: 3.207 Although relatively short-lived, the bi-lingual208 text and narratives of The New City, exposed the intellectual identity of the school more strongly and succinctly than any publication at any other time in the early history of the school. The scholarly essays contained within were selectively curated from local and international sources, and then blended to produce unique, centrally themed volumes. Using the combination of Florida, a veritably young territory and the advent of aviation209 as a kicking off point, the first issue, Foundations was published in Fall 1991. It presented a woven collective of urban planning histories from both the old and new worlds of Europe and of the Americas. The first volume contained essays by architects, urbanists, historians and

206 Interview with Jean-François Lejeune, June 16, 2017.
208 The text was in English and Spanish also strongly reflected the influences of geography and culture. Even before the University of Miami was established in Coral Gables, the city of Miami was no stranger to generations of Spanish speakers that immigrated and integrated her shores with their language as well as their cultures. Cubans seeking refuge from Fidel Castro’s Communist regime fled to Miami in droves throughout the 60s, 70s, and the 80s and insisted on maintaining linguistic ties to their place of origin despite a great deal of opposition from the decades-held hegemonic control of English only speaking populations. Their dogged persistence insured that the apparatus of bilingualism across cultural, economic, political and educational fronts became embedded, eventually becoming a “norm” in Miami, another facet that distinguishes it even more from other large American cities with substantial Hispanic/Latino populations. The bilingual preponderance in Miami, encouraged other Hispanic populations from Central and South America to migrate to the South Florida area. The Colombians, Puerto-Ricans, Salvadorans, Nicaraguans, Venezuelans, and Mexicans that were already here, but that followed in greater numbers, all contributed to Miami’s Pan-Latin American identities.
theoreticians such as Rodolfo Machado, Jorge Silvetti, Vittorio Magnago Lampugnani, José Gelabert-Navia, Aldo Rossi, and others. The second and third volumes escalated a systematically reasoned approach as implied by their titles: *The American City* (2) and *Modern Cities* (3). Lejeune was its principal editor, but the editorial board also included Roberto Behar, Anabel Delgado, Andres Duany, Jorge Hernandez, Elizabeth Plater-Zyberk, Ramon Trias, and Teofilo Victoria.

Lejeune’s roster of scholarly publications and exhibitions from that point forward is outstanding, but of his literary collaborations, perhaps none would be so unabashedly curious, engaging and encapsulating a vision of Miami as the exhibition and catalog, *Miami: Architecture of the Tropics*,\(^\text{210}\) that he co-curated and edited with fellow Belgians, Caroline Mierop and Maurice Culot, respectively. Mierop would describe the book as “a confession, or call it a discovery, a labor of love...an homage to the New World, to the founding of cities...”\(^\text{211}\) The volume traced the history and captured the essence of a city that had only recently crossed over to becoming an urban metropolis, but one that was still, and would forever be endearingly entangled in the swampy fringes of the mangroves on which it so precariously balances itself. Equally as important, it featured a chapter devoted to residential architecture, much of which was represented through the work of faculty of the School of Architecture; José Gelabert-Navia, Jorge & Luis Trelles, Jorge Hernandez, Andres Duany and Elizabeth Plater-Zyberk, and Teofilo Victoria.

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Lejeune recalls the impact of particular book that set him on the course to research
Latin American urbanism. “Latin America is a very, very unique thing. While I was
browsing in the library I found this book, Urbanismo Español en America,\textsuperscript{212} that has
beautiful reproductions of the plans from the Archives of the Indies, Archivo General de
Indias\textsuperscript{213}, and it was a revelation. I had no clue. My experience in Europe before coming
to the US was partially with Germany and Italy. I had been to Spain once as a tourist, but
other than that I had no connection with Spain whatsoever—Latin American even less. I
immediately became interested in Latin America and the Law of the Indies.”\textsuperscript{214} By 1992,
Lejeune had embarked on a trajectory that would lead him to organize conferences and
curate exhibitions in Miami and abroad. He received a substantial grant from the Florida
Humanities Council\textsuperscript{215} to organize the exhibition Cities of the Caribbean=Ciudades del
Caribe (Fig. 17) which was held at the Cuban Museum of Art and Culture (1972-1999),
in conjunction with a conference which was held at what was then the Center for the Fine
Arts, which later became Miami Art Museum (MAM), and now currently the Perez Art
Museum of Miami (PAAM). His research in the built environment of Latin America
would also lead to the publication of Cruelty and Utopia: Cities and Landscapes of Latin
America\textsuperscript{216} in 2005.

\textsuperscript{213} The General Archive of the Indies is the most extensive repository for documents illustrating the history
\textsuperscript{214} Interview with Jean-François Lejeune. June 15, 2016.
\textsuperscript{215} The Florida Humanities Council partners with libraries, museums, and non-profit organizations across
Florida. https://floridahumanities.org
\textsuperscript{216} Lejeune, Jean-François., Hervé Hasquin, and Centre International Pour La Ville, L'architecture Et Le
Lejeune’s interest in Italian Rationalism led him to explore other avenues of research and pedagogy. He would construct a course on the topic that he would teach for several years both in Miami and at the School’s Rome program before passing the torch on to his former student, Carmen Guerrero (Master of Architecture, Cornell University; University of Miami, Bachelor of Architecture), Director of the Rome Program. “I basically continued my thing with Italian Rationalism, which Carmen Guerrero has embraced wonderfully...I had a couple of big projects—Latin American Exhibition in Miami Beach with Allan [Shulman],\(^{217}\) so I handed the whole thing over to her because she’s very smart. It’s fantastic when you can start something and have someone younger continue...We all have the people with whom we like to work, and for me those were Allan [Shulman] and Carmen [Guerrero].”\(^ {218}\)

Denis Hector (University of Pennsylvania, Master of Architecture; Cornell University, Bachelor of Architecture) and Rocco Ceo (Master of Architecture, Harvard University; Bachelor of Architecture/Fine Arts, Rhode Island School of Design) were hired at around the same time as Lejeune also as Visiting Faculty who later became tenured.

Rocco Ceo came to the School in 1988. He modestly proclaims himself a generalist, but his work more likely demonstrates the mindset and practices of a consummate artist, historian, builder, naturalist and avid teacher, whose research and architectural practice interlace the symbiosis between the built environment and the tropical landscape. Those concerns eventually “spawned a new interest in the role of architects’ in the actual

\(^{217}\) Lejeune and Shulman have collaborated on several exhibitions and publications which will be elaborated on in following chapters.

\(^{218}\) Interview with Jean-François Lejeune. June 15, 2016.
construction of their designs, and that eventually led to the implementation of the school’s Design/Build program, which he started with Jim Adamson of the Jersey Devils Design/Build firm.219

“I’m an artist/architect. I choose my clients really carefully. I don’t do projects that I don’t believe in, or that are harmful in any way, socially, economically, politically. I’m very particular, and that’s not a very business-like model, and it’s not very sustainable. I think teaching has allowed me to be that kind of architect.”220

When prompted to speak more about his teaching philosophy, Ceo responded:

“What I can do is show them [students] the value of cultivating their sensitivity to the culture around them even more so than cultivating their talent. Architecture is a discipline that allows you to do many things. You can carve out the kind of life you want for yourself. I’ve carved out a path for myself that I find very satisfying. I love teaching and working with students...I was trained in the Bauhaus style when you were taught that any design problem is problem you can handle...That was definitely the way that the RISD [Rhode Island School of Design] curriculum was set up. I still believe that even though you may have a particular focus in an area as an architect, or urban designer, or landscape architect, you should be able to either cross those boundaries, or, be able to pull from different disciplines in a way that is interdisciplinary and works for you.”221

219 The Jersey Devil Design/Build firm was formed in the late 60s early 70s by Princeton graduates Steve Badanes, John Ringel, and Jim Adamson. Part in parcel with the radicalism of the period, theirs was a Do-It-Yourself reaction to the status quo of architectural design practices that relegated the designer to the paper design process that ultimately disengaged them from the construction of their designs. See Piedmont-Palladino, Susan, and Mark Alden Branch. Devil's Workshop: 25 Years of Jersey Devil Architecture. New York: Princeton Architectural Press, 1997.
220 Interview with Rocco Ceo. October 14, 2016.
221 Ibid.
Several of Ceo’s publications focus on the documentation and analysis of the South Florida Landscape. These include *Redland: A Preservation and Tourism Plan* (1993), and *Historic Landscapes of Florida* (2001), the latter of which he co-authored with Joanna Lombard.

“One of the great things about Miami is that it’s a young city. I’ve done lots of documentation of historic landscapes and architecture here...There are lots of people still living and some people that recently passed that were here at the very beginning. I remember going to Marjory Stoneman Douglas’222 house in Coconut Grove on Stewart Avenue and documenting it for the Land Trust of Dade County223...She lived in that house from the moment she got here until she passed at the age of 104 or 105.”224

Correa, Hernandez, Lejeune, Victoria, and others concur that the period from 1989 to 1993 represents a “golden era” for the School in terms of creativity and harmony among the faculty.

“We all seemed to be searching for the same things and the agreement was that we could solve the problems of the American City through the vehicle of architecture be it an involvement in the political or social life of Miami.”225

Inasmuch as the late 80s through the early 90s was one of the School’s most creative periods, it was also a time of administrative instability as witnessed by the parade of

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222 Marjory Stoneman Douglas (1890-1998) was a pioneering environmentalist and political activist in South Florida. [https://merrick.library.miami.edu/specialCollections/asm0060/](https://merrick.library.miami.edu/specialCollections/asm0060/)

223 The Land Trust of Dade County is a private, not-for-profit corporation composed of concerned citizens committed to the conservation, preservation and restoration of properties significant to the environmental and cultural heritage of Dade County through acquisition and management.

224 Interview with Rocco Ceo. October 14, 2016.

225 Interview with Jaime Correa. September 24, 2018
deans and interim deans. Dean Regan’s last year was 1989. He was followed by Jorge Hernandez (Interim Dean 1990); José Gelabert Navia (Interim Dean 1991); Javier Cenicacelaya (1991-1992); Roger Schluntz (1993-1995). The School would regain administrative stability with the deanship of Elizabeth Plater-Zyberk in 1995. In between, the city of Miami and its inhabitants suffered what would be the ultimate disruption: Hurricane Andrew. On August 24, 1992, Andrew blasted through Miami, hitting areas of South Dade such as Homestead with an unforgivingly apocalyptic ferocity.

**The Center for Urban and Community Design (CUCD)**

Sonia Chao moved back to Miami on the eve of Hurricane Andrew. She was living in Coral Gables and recalls the weeks of climbing out from under the destruction it brought down on the city.

“The canopy was completely destroyed as were a lot of the streets around our neighborhood...I called the School of Architecture here at the University of Miami and I asked if the school was doing anything to help the communities down in South Dade. They invited me to join them in some of the meetings in the interim where folks were working with the AIA (Architectural Institute of America) to do some of the assessments in South Dade. I started by doing that, and then I started attending these meetings here at the school, trying to figure out how the school could work”.

Jorge Hernandez, who was then Interim Dean of the school, invited Chao to become the project administrator

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226 Interview with Sonia Chao. May 21, 2018.
for one of the committees under the larger project called “We Will Rebuild”\textsuperscript{227} Chao led the committee which was specifically looking at the built environment and pulled together 16 teams, many of which were focused on macro issues of the city—from infrastructure to natural systems, transportation, and other urban elements. The charrette for that project is remembered as being one of the largest as it drew in a combination of over 300 professionals and community residents. Her community centered work continued after Andrew, leading her to similar work in local areas such as Coconut Grove, as well as abroad to Mexico and Haiti. An early director for the Center for Urban and Community Design (CUCD), an organization that organizes the School’s outreach to the community, Chao heads the organization once again.\textsuperscript{228}

“Right after we had the new South Dade planning charrette, a group of us looked at each other and asked, “what do we do next?’...And, from that small group, the idea of having a permanent center at the school came about and that’s when I was asked by Jorge [Hernandez] if I would be the first managing director for the center...The name, Center for Urban and Community Design, partly reflected our identity as a school, one that was really interested in building real communities and one that was interested in urban design”. \textsuperscript{229}

Chao’s affirmation on the naming of the CUCD as reflective of the school’s partial identity is understated in light of the many successful projects that the center has initiated while under the School of Architecture’s umbrella. It’s goal of interfacing the

\textsuperscript{227} “We Will Rebuild” was a committee formed by South Florida civic and business leaders to help South Florida recover from Hurricane Andrew.
\textsuperscript{228} Established in 1992, the CUCD is responsible for coordinating the School of Architecture’s outreach to the community. https://cucd.arc.miami.edu
\textsuperscript{229} Interview with Sonia Chao. May 21, 2018.
community and core educational philosophy of the school to “integrate research, teaching and service to encourage interdisciplinary thought and action in the areas of preservation, sustainability/resiliency, civic engagement and the promotion of humanitarianism”, echoes throughout the evolution of architectural pedagogy at the School since before the center’s inception in 1992. Ari Millas’ work with the elder communities of Miami Beach in 70s, for instance, was a precursor to the CUCD’s academic and outreach concerns in historic preservation and in community service that fertilized the foundations of such research and allowed them to continue blossoming. While the CUCD was founded largely in response to rebuilding of communities in South Miami Dade in the aftermath of Hurricane Andrew, it has since its inception continued to make significant impact both regionally as in the community of West Coconut Grove, and hemispherically as seen by the work done in neighboring countries such as Haiti, and the Dominican Republic.

“...Meanwhile I learn that Xavier Cenicacelaya [Javier Cenicacelaya], from Bilbao, is to be Dean at the University of Miami. Never met him; but this is the product of my ex-Cornell, Miami team—Jose Gelabert, along with Jorge and Luis Trelles...Actually it’s a great combination...all the guys in Miami are just rearin’ to go with, among them Liz Plater-Zyberk and Andres Duany who are the particular pets of the P.O.W. [Prince of Wales].

So this is a little combination which myself has brought about and it must have its own internal politics. But, whenever the P.O.W. goes down to play polo at Palm Beach, it seems to be really this group that he wants to see...”

Deanship of Elizabeth Plater-Zyberk 1995-2013

The School of Architecture prospered under the leadership of Elizabeth Plater-Zyberk, who was Dean for an unprecedented 17 years. Although Plater-Zyberk promoted
a pluralistic approach to architectural education at the school, her affiliation with the *New Urbanism Movement* which she co-founded with partner Andres Duany and others, had a profound impact on securing multiple critical layers of identity for the school. Faculty would eventually establish firm ground within the curriculum for their preoccupations with reviving the study and application of classicism to architecture, a restructuring of urban planning through the Suburb and Town Design Program, and through the latter, the study and promotion of the concepts of the *New Urbanism* movement.

Plater-Zyberk, a native of Philadelphia, received a Bachelor of Architecture from Princeton University, and a Master of Architecture from Yale University. She came to the University in 1974 where she continues to teach. Although best known for her affiliation with the New Urbanism movement which she co-founded with Peter Calthorpe, her partner Andres Duany, Elizabeth Moule, Stefanos Polyzoides, Daniel Solomon and others, her list of academic and civic achievements is long and impressive. Also a co-founder of Arquitectonica International Corporation Miami (1976-1980), she and Duany branched out on their own to form Duany Plater-Zyberk & Company in 1980, the firm which they head to the present day. Among their countless international projects, none is probably as famous or as contested as the community of Seaside, Florida, the project that launched the designing architecture couple’s careers.

Plater-Zyberk’s and her partner, Andres Duany’s ardent promotion of the New Urbanism unambiguously affected the philosophy and pedagogy of the School of Architecture throughout the course of Plater-Zyberk’s tenure at the School. Plater-

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231 Although many contributed to the formation of the movement, Peter Katz, author of *The New Urbanism: Toward an Architecture of Community*, 1994, credits Calthorpe, Duany, Moule, Polyzoides, Plater-Zyberk, and Solomon as the principal founders and developers of the Charter of the New Urbanism.
Zyberk’s statement, “We believe that design can solve a host of problems and that the design of the physical environment does influence behavior…good design proposes physical solutions to urban problems”, received an antithetical response from the New Urbanism’s critics who maintained that the New Urbanists relied too much on stylistic solutions to the social problems created by urban sprawl. Despite such criticisms, the New Urbanism has been highly influential in the fields of planning, architecture and public policy. Regulatory changes in town planning over the last two decades serve as a counter-balance to the critique of New Urbanism as evidenced in the implementation of code-based planning on new towns nationally and abroad.

To date the school’s reputation and curriculum for urban and town planning continues to attract students and researchers, and in particular those interested in studying New Urbanism principles and practices. Plater-Zyberk describes that development as the manifestation of an “intentional focus on directing the school toward urbanism—the city as the common ground for individual interests and expressions”. The establishment of the Master of Architecture in Suburb and Town Design (MAS&T) in 1988, which was the precursor to the Master of Architecture was a pivotal development for the school’s pedagogical evolution as it introduced a focus on the problematization and organization of local and regional planning. Those were the precursors to the Master of Real Estate Development (MRED) and the Master of Urban Design (MUD).

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233 Interview with Elizabeth Plater-Zyberk.
Open City Studio

“The “Open City Studio” workshops, were founded in 1990. The first one was hosted in New London, Connecticut by former Chairman of the Architecture Department and principal organizer of the nascent School of Architecture, John Ames Steffian and his wife, Sarah Bennett Enders (1931-2017). It is a program which Teofilo Victoria proudly continues to direct. The workshops have exposed students to over 15 national and international sites. It was followed by the Rome Program in 1993 which continues to broaden both in scope and resources.

Steven Fett, is a Lecturer at the school who earned both a Master of Architecture and a Master of Urban Design from U-SOA. In addition to teaching he is also the principal of Steven Fett Architecture. Fett contends that much of what continues to inform his work are his combined experiences as both a student and as faculty in the Open City studio in Tokyo, the Rome Program, and his learning of New Urbanism principles.

“...I’ve done a lot of charrettes over the years. A lot of that was brought forward because of my understanding and learning of the New Urbanism here, but also, other types of urbanism. Going to Japan every summer over the last five or six years, has also shown me that in a city like Tokyo almost every sort of urban rule as I’ve understood it is broken. Yet, it is the most walkable, the most pleasant, the easiest to get around, quiet and peaceful city, ironically. My two biggest influences other than my personal mentors,
have been Tokyo and Rome. In large part, those two cities can be said to define how I see architecture and urbanism.”

**The Rome Program**

Dean Regan had asked several faculty to continue to develop the program abroad that had been started in Venice by Joanna Lombard, before he proposed it to José Gelabert-Navia. Gelabert-Navia accepted the role on the condition that the program be moved to Rome instead. Regan agreed and the Rome Program was born. Gelabert-Navia contacted a colleague from Cornell, Astra Zarina, who had experience in setting up a center at the Palazzo Pia in Rome with the University of Washington for advice.

“The thing I’m really proud of is that not only was it formalized, although Carmen [Guerrero] has taken it to a whole different level, but for people like Tom [Spain], who had never even left the country, who I got to teach there. Teaching in Rome transformed his drawings which had always been very detailed and in black and white. Suddenly, he began using pastels. It was like the second flowering of Tom. One of the highlights for students in going to Rome was to go sketching with him.”

**Architecture, the City and Civic Art**

Throughout the 70s and 80s, Miami was a city that even by contemporary standards was in the throes of rapid urbanization. It was concurrently being rediscovered by international sets of thinkers, movers, shakers, architects and designers. The current of ideas flowed both ways. What developed was an architecture for a city in the process of

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235 Interview with José Gelabert Navia. September 19, 2018.
becoming, and thus, awakening possibilities beyond the veneer of the resort city identity on which it had been reliant throughout much of its history.

In 1983 Christo and Jean-Claude’s installation, *Surrounded Islands*,\(^\text{236}\) in Miami’s Biscayne Bay drew attention to the city’s potential as an art capital. Moreover, the project called for the voluntary engagement of hundreds of South Dade residents, and further awakened the collective environmental consciousness of its inhabitants. Projects like the Surrounded Islands, boosted the more established arts and culture programs, such as the Miami-Dade’s Art in Public Places program\(^\text{237}\) (established in 1973) with renewed energy and purposefulness, and undoubtedly began to draw more and more creatives who identified with urban Miami’s arts and culture scene which was growing as exponentially as the downtown skyline.

Roberto Behar, Professor of Practice at U-SOA, and the last president of the Architectural Club of Miami, is an alum of the Institute for Architecture and Urban Studies (IAUS). He and his partner, Rosario Marquardt of R&R Studios, arrived in Miami in 1986. R&R studios early work in and about Miami reveals an optimism for a city that could have been, would have been, and occasionally still is, a reverie from the sky as well as the ground. (Fig. 18) Behar, reflecting upon his initial contact with the city of Miami, revealed his philosophical ambitions stemming from a profound interest in the relationship between architecture and the city:

\(^{236}\) [https://christojeanneclaude.net/mobile/projects?p=surrounded-islands](https://christojeanneclaude.net/mobile/projects?p=surrounded-islands)

\(^{237}\) [https://miamidadepublicart.org/#about](https://miamidadepublicart.org/#about)
“...I consider architecture to be an artistic discipline, in my mind, art, architecture, design, and the city are to be thought of as one...more specifically at the moment where architecture intersects with public space, and, in instances where the city is in need of meaningful spaces—spaces that are not only to serve as places of encounter, but also as representations of our times.”

R&R Studios’ most iconic pieces in Miami are the giant “M” (1996) at the downtown Metrorail station, and the Living Room (2000) in the Wynwood district.

Like the majority of large American cities, Miami was designed to accommodate automobile traffic. The Metrorail, its first rapid transit system was introduced in 1984 after a decade of study, planning, and subsequent negotiations with the Florida East Coast Railway to transfer the right of way along US 1 to Miami-Dade Transit. Significantly, the groundbreaking would take place in what would become known as University Station, a hub for the institutions commuter populations, a decision that would further cement the University’s importance as part of the city’s urban core. The rail system’s two lines would eventually connect Miami’s core urban centers of Miami International Airport, the Civic Center, Downtown Miami, and Brickell with the neighborhoods of Hialeah and Medley to the northwest, and to The Roads, Coconut Grove, Coral Gables, and South Miami, ending at the Dadeland Mall in Kendall.

The architecture and civic art that began to transform Miami, also simultaneously transformed the School. The young firm of Arquitectonica founded in 1977 by Bernardo Fort-Brescia, Andres Duany, Elizabeth Plater-Zyberk, Laurinda Spear, and Hervin A.R.

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Romney created such iconic residential architecture as the Babylon Apartments, which was recently destroyed to make way for a new development. For some, the ziggurat shaped building represented the dawning of a new design era bolting from the strictures of a mainstream modernity and hospitality design that had become emblematic of Miami. For others it epitomized the cocaine riddled excesses of the city in the 1980s. More importantly, the Babylon represents the beginnings of an architectural movement peculiar to post-modern Miami and tropicalism, which included the Atlantis and others. Plater-Zyberk and Duany branched out in 1979 to form their own firm of Duany Plater-Zyberk & Co. (DPZ) following differences of opinion on architectural orthodoxy, but also in order to pursue their interest in historic restoration. While they are most known for their design of Seaside, Florida, and the subsequent New Urbanism movement that they founded, locally throughout the ‘80s they developed town plans for Windsor Place in Vero Beach, Kentlands, Maryland, and others. DPZ is also recognized for the elegance of their residential designs such as the Hibiscus House, in Coconut Grove, Florida. The Hibiscus house’s exterior is a statement of composure with its clean, subtle, well-mannered lines and planes that belie the complex, but orderly serenity of the structure’s interior spaces.

The Ziff House, or, Ca’Ziff as referred to by most in architectural circles, another notable, albeit lesser documented but no less iconic representative of residential Miami architecture built in the decade that followed, was also recently demolished. But little notice was given to it by the press or historians. Ca’Ziff, situated on an edge of the

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239 Interview with Elizabeth Plater-Zyberk. April 4, 2016.
Biscayne Bay adjacent to Vizcaya, was designed and built between 1988 and 1991 by architects, Teofilo Victoria, who has been teaching at the school since 1982 while it was still a department, and his partner Maria de la Guardia, for Dean Ziff of the Sunglass Hut dynasty, and his family. (Fig. 19) Vincent Scully described it as “a house of the Mediterranean by way of the Caribbean”, and later, “All this is in the best style of the University of Miami, where Teofilo Victoria is a distinguished teacher”.241 Years later, with the announcement of the property’s sale to developer, David Martin, another critic wrote, “...it looks more like something Magritte might have done, if he'd been an architect and spent time in Miami.”242 Venezuelan architect, Enrique Larrañaga243 contributed an unambiguously Bachelardian response to its design: 244

“What does an architect do if not give form to desire by making it one with memory? What is the experience of the built if not the intensification of the desire to have memories and the acknowledgement of the memory of our desires?...It is the tension expressed between memory and desire within the origin of place from whence Ca’Ziff is constructed.” 245

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243 Enrique Larrañaga is an architect and faculty at Larraña/Obadia Arquitectos y Associados who regularly participates in U-SOA design critiques.
244 Larrañaga’s description evokes Gaston Bachelard’s poetic fixations on the emotional responses to the environment in the realm of the physical as in the case of the built environment, as well as in the literary sense.
The design zeitgeist of both Arquitectonica’s Babylon and the Ziff Residence, while divergent in character, can be described as resplendently *Miamian* and inarguably postmodern in their geometries and palettes. The destruction of those two necessarily presses for a discourse on the city’s oscillating position between the realities of the economically driven real estate market, and, the significance of historic preservation and conservation to the fabric of the city, both topics of which are at the forefront of architectural education at USOA.

Also regionally emblematic, but different in style and approach is the residential architecture of Trelles Cabarrocas, the architectural firm of Luis and Jorge Trelles, both of whom have taught at the school—Jorge still does—and Mari Tere Cabarrocas. Trelles Cabarrocas borrow, temper, mix and incorporate a cornucopia of regional vernacular and global elements in their designs to arrive at unique, yet complementary architectural forms. Their early Miami residential works, the *Tigertail House* (1988-1991) (Fig. 20), and the *Natoma House* (1996-1998) (Fig. 21), while assembled in traditional construction methods and materials, are an elevated mingling of Caribbean colors and carefully curated forms that transcend the temporal and the vernacular. (Figs. 20 & 21)

The one absolute certainty that all of the aforementioned shared in their approach to designing in Miami, be it urban or traditional forms, was their attention and respect to the location, history, and fabric of the neighborhoods of the sites of their building projects.

**Historic Preservation**

“Historic preservation is a rolling challenge that presents itself in a different way to every generation. In a sense it’s the preservation of the city’s DNA. It’s a valuable exercise in determining what type of city we are and what type of environment we want to make for ourselves.”
The faculty at the school have long been persistent agents in the support of historic preservation, conservation, and restoration since the 1970s. Ari Millas (1979-2015), retired faculty, worked with studying and preserving the architectural design fabric and history of Miami Beach’s historic districts as a means of engaging in community service. Millas embarked on a pivotal case study with H. Michael Raley and Linda G. Polansky, that culminated in the publication of “Old Miami Beach: A Case Study in Historic Preservation, July 1976-July 1980” that ultimately aided Barbara Capitman, dubbed “First Lady of Art Deco”, in her fight to save the long-neglected art deco buildings in Miami Beach, and to establish the Miami Design Preservation League (MDPL).

Jorge Hernandez led the initiative to keep at least one of each type of the residential structures designed by Marion Manley on the USOA campus which had been retrofitted to accommodate studios, a library, administrative wings, and faculty offices. Currently, the school offers a certificate in historic preservation, which serves as a foundation for the proposed Master in Historic Preservation slated to be in place by 2020.

**The Physical Campus**

The range of architecture campus buildings aptly demonstrates the multi-temporal manifestations of the school’s educational needs through scale, style, form, and material

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247 Miami Design Preservation League is a not-for-profit preservation and arts organization founded in 1976, which preserves the architectural, cultural, social and environmental integrity of Miami Beach and the surrounding areas. [https://www.mdpl.org](https://www.mdpl.org)
The observability of the Jorge Perez Architecture Center’s Glasgow Hall from all axes within the campus is formidable. Its looming stateliness over a remaining collection of the more modest, three-story, modernist, dormitory structures attributed to the office of Marion I. Manley, was recently contested by the construction of the open hangar-like Thomas P. Murphy Studio Building (2017-2018) designed by the firm Arquitectonica. The campus also saw the recent addition of the Design/Build Studio structure designed and built by Rocco Ceo and Jim Adamson, one of the original Jersey Devils. The Manley buildings were retro-fitted over time to accommodate studios, dorms, teaching, library and administrative spaces many of which continue to be purposed for the same today.

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248 The original Jersey Devils are a trio of Princeton architecture students, Steve Badanes, John Ringel, and Jim Adamson, a loose-knit group of designer/builders whose DIY projects demonstrate a critique of contemporary practices through their design principles which are concerned with explicit attention to craft and detail as well as concern for the environment. See Piedmont-Paladino and Branch, 1997. “Devil’s Workshop: 25 Years of Jersey Devil Architecture”.

249 The original colors of the Marion Manley buildings were beige and forest green. Jan Hochstim, who was on the faculty redesigned the color scheme of the buildings to bright white highlighted by primary colors--red for the stairs, yellow for the windows, and blue for the doors that evoked a decidedly Di Stijl effect. The color scheme remains to the present.
CODA

Established faculty having cultivated their areas of expertise through their research and practice brought their experiences into the studio and the classroom. Like their predecessors they have paved the way for promising young faculty to contribute their knowledge and expertise to both existing and developing programs to insure pedagogical continuity with Miami at its center as an urban laboratory for exploration in the built environment.

New leadership at the University level with the University’s 6th President, Julio Frenck at the helm, revisits and reorganizes the institution’s hemispheric identity as leading through relevance, excellence, and by example. The School of Architecture will celebrate its 36th birthday in June of 2019. Since the inception of architectural pedagogy at the University experienced two major paradigm shifts and is now in the throes of a third shift with the administration of Rodolphe El-Khoury who is in his third year of leadership. The early years of separation, inauguration, and consolidation (1982-1989) opened up a wide berth for new and seemingly disparate areas of research in architecture and urban design that would ultimately lead to the convergence of traditions in the pedagogy of the built environment. The confluence of inspiration from both regional and global constituents made it possible for the school to cultivate its pluralistic character allowing modernism, traditionalism, classicism, tropicalism, historic preservation, environmental awareness and sustainability to co-exist while evolving through the advent of new and established technologies, sometimes blending, and sometimes not. Subsequently, the school’s strong foundation of civic-mindedness permitted even more
new forms of transdisciplinary research infusing technology with coastal resilience, health, historic preservation and other emerging areas of research. Several of the school’s graduate programs were recently designated for STEM\textsuperscript{250} ranking. Combined with the appointment of the new Dean (2015- present), the school is poised to embrace a new era of innovation in research that explores how technology interfaces with the city that will surely contribute to the range of its pedagogical legacies.

\textsuperscript{250} In the education system, STEM is the acronym for the blended approach to the disciplines of science, technology engineering and mathematics. U-SoA announced that the Bachelor of Architecture, Master of Architecture, Master of Science in Architecture and Master of Urban Design degree programs qualify for STEM designation effective January 2019.
APPENDIX A

TIMELINE OF THE SCHOOL OF ARCHITECTURE

https://prezi.com/view/6wMVPn6uugUCCzqlpLcX/
APPENDIX B

FACULTY GENEALOGY:

Making the University of Miami School of Architecture
Gilda Santana

Faculty Educational Genealogy

Undergraduate | Graduate | Primary Focus

Timeline at the University of Miami

APPENDIX C

ORAL HISTORIES251

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251 Architecture Faculty Oral Histories Collection. Transcripts of selected oral histories can be accessed at https://atom.library.miami.edu/school-of-architecture-oral-history-project
FIGURES

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Figure 2. Cover of Time Magazine. November 23, 1981.
Figure 3. Denman Fink. Keep the World Coming to Florida: Build the University of Miami. 1926

Courtesy University of Miami Special Collections
Figure 4. Pan American Airways Brochure, 1937.

Courtesy of University of Miami Special Collections
Figure 5. Scroll and Dome Society, IBIS Yearbook, 1930.

University of Miami Library, University Archives
Figure 6. Petition from architecture students to Board of Regents 1933.

Office of the President, University of Miami Archives
Announcement is made of the establishment of a Department of Architecture at the UNIVERSITY OF MIAMI. Mr. John Circlely Skinner, who established and was head of the Department of Architecture at the Georgia School of Technology, will be in charge of the new department.

Mr. Skinner took his B.A.Sc. degree at the University of Toronto; his M. Arch. degree at Harvard University where he was awarded the Nelson Robinson Travelling Fellowship with two years of travel and study in Italy, Spain, France, England, Belgium, Holland, Switzerland, and the German Rhine country. After five years experience as a practicing architect Mr. Skinner was for three years head of the Department of Architecture at the Georgia School of Technology, and since 1926 has been in business in Miami.

Mr. Phineas E. Peas, Supervising Architect of Coral Gables, and Mr. Dennis Fink, Art Director of Coral Gables, will assist Mr. Skinner as consultants.

Mr. Peas gained his training at the Pennsylvania Academy of Fine Arts; holder of the Cresson Travelling Scholarship in Architecture 1904-06; Ateliers Chifflet and Puencampe, Paris; and the American Academy in Rome. He is a member of the American Institute of Architects, and has been a practicing architect since 1904.

Mr. Fink gained his training at the School of Fine Arts, Boston Museum, and Art Students League of New York City. He has been an Exhibitor at the National Academy, Art Institute of Chicago, City Museum of St. Louis; and Illustrator for Harper's Magazine, Century, Good Housekeeping, Ladies Home Journal, Colliers, and a number of books. Mr. Fink is a member of the Society of Illustrators, New York City.

The new department will offer a complete professional course in architecture, covering four years of work and leading to the degree of Bachelor of Science in architecture.

It is the purpose of this department to offer the necessary training in Design, Construction and the allied subjects that will eventually fit the student for the practice of architecture, and will also enable him upon graduation to be of immediate value as a draughtsman. The course of study combines with the strictly professional work the essentials of a liberal education, and aims to give the student as broad a foundation as possible.

B. F. Ashe
President.

[Handwritten note signed by “Dr. Ashe” at the bottom of typewritten memo/announcement establishing a Department of Architecture at the University, July 1927. Ashe Administration Papers, Office of the President, University of Miami Archives.]
Figure 8. First University of Miami graduating class in architectural engineering.
University of Miami Historic Photographs Collection

Figure 9. Photograph from 1967 showing the architecture faculty in front of the Engineering Building
Back Row L-R: Tom Spain, Aruthur Mitchell, Jan Hochstim, John R. Nichols: Front Row L-R: James Branch, John E. Sweet, James Sampson, George J. Acton, Paul Buisson, Woodrow Wilkins
Figure 10. Aldo Rossi. Campus plan for New School of Architecture
Figure 11. Architecture. August 1987. Drawing by School of Architecture Student

Figure 12. Architecture. August, 1987. Project by Victor Dover and Joseph Kohl
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Figure 14. City of Miami Map by School of Architecture Faculty
Figure 15. Plan of Seaside, Florida. Andres Duany & Elizabeth Plater Zyberk
Figure 16. the New City: 1 Foundations; 2 The American City; 3 Modern Cities
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Figure 18. R&R Studios. Roberto Behar and Rosario Marquardt. The Star of Miami. 1992

Figure 22. Vincent Scully and Elizabeth Plater-Zyberk conversing in the School of Architecture courtyard. c. 1988. Photo by Jorge Loynaz.

Figure 23. Rocco Ceo, Jorge Hernandez, John Steffian, c 1988. 
Photo by Jorge Loynaz
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