University of Miami School of Architecture

Faculty Oral Histories

Interview with Andres Duany

Principal, Duany Plater-Zyberk & Company

Coral Gables, FL April, 6, 2018

Interviewed by Gilda Santana
Recorded by Gilda Santana
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Summary: Interview with Andres Duany at his home in Coral Gables relating to the time that he taught at the School of Architecture (1974-79) prior to the split from the School of Engineering.

Andrés Duany, architect, urban designer, planner and author, has dedicated over three decades to pioneering a vision for sustainable urban development and its implementation. He has influenced planners and designers worldwide, redirected government policies in the U.S. and abroad, and produced plans for hundreds of new and renewed communities of enduring value.
Duany's leadership can be credited with the plan and code for Seaside, the first new traditional community; the Traditional Neighborhood Development (TND) zoning ordinance; the development of the SmartCode, a form-based zoning code, adopted by numerous municipalities seeking to encourage compact, mixed-use, walkable communities; the definition of the rural to urban Transect and Agrarian Urbanism; as well as inventive affordable housing designs, including Carpet Cottages and Cabanons

Gilda Santana: Today is Friday, April 6, 9:30 in the morning and I'm having a conversation with Andres Duany, architect, teacher, writer, lecturer, in his home in Coral Gables. The reason for this interview is that we are starting an oral history program with the faculty from the SOA. I would love to hear from you anything that you can contribute about the beginnings of the School, which formed in 1983. Had you been teaching there from the beginning? It split from the School of Engineering in 1983.

Andres Duany: If you'd like to begin with my own trajectory, which is short, but probably an important period because it takes place before and after the school started. I'll begin with that. Although maybe it's better to do it not from my point of view, but from the point of view of the school now that I think about it. As far back as I remember—I've thought a little bit about this so I want it to be orderly. George Merrick had a tremendous vision for Coral Gables that was comprehensive, and it included a University, and the University included a School of Architecture. That was perfectly evident because the "business" of Florida and the business of Merrick was to turn the wonderful weather of Florida into a real estate asset and the means was architecture. The way you package weather is through buildings. So, if weather is, say our petroleum, what we need to do to turn it into something profitable is to build. So, building is the central activity of Miami. Regardless of whether people think it's the airport, or the University, or Central America, what really transforms the raw asset of good climate into a business is building. So, building is central. It was not unusual for George Merrick to have included a School of Architecture very early. I don't know when it started exactly, but I do know that right at the beginning.

GS: Around 1927-28.

AD: ...I know that we have some very old books and I always wondered where these old books came from. I was told it was because we're an old school. We actually bought them in the 20s. I thought that was very compelling.

There was an interesting first Dean of the School, or first Chair, who's name I don't remember, who lived in the little Audubon House in South Miami...I don't know if it was his personal house, or, whether it was a house designed by him, but it's interesting to know that because that very interesting little house probably represents the ideology of the school in the early days. He was searching for a tropical architecture, not only one that responded climatically, but that responded to the local materials and actually responded to the culture. If you consider the structure of that house and its ornamental system in wood, I think it's actually a position taken. I think that house should be one of the icons for the School of Architecture, no less than the house by Sert or Gropius is an iconic building for Harvard. Sometimes I wish that the school were still pinned on that single concern, which is an architecture for the Caribbean, and an architecture for the climate. It's a huge world even if we constrain ourselves to the Caribbean and to the climate. We are the best positioned school for that. How did we, Lizz [Elizabeth Plater-Zyberk] and I arrive in Miami?

GS: So you're not a native Miamian?

AD: No, Lizz grew up in Philadelphia, and I grew up in Barcelona. I'm a Cuban exile whose parents did not want us to breed back into the Cuban exile craziness that took place

during those early years, so they took us to Spain. Although we lived in Spain, my parents had studied in the United States, so we were always meant to study in the states and we did. Lizz and I both went to Princeton and Yale, and the reason for Princeton was that my father went there. I did not know that I wanted to study architecture, but as soon as I got there, I discovered it and felt it was a good fit. I was lucky to have been at a school that had a good undergraduate program in architecture because most of them don't.

GS: I'm glad you mentioned that because I think that the education of the faculty at the SOA is a significant factor in how might determine the how pedagogy and ultimately the identity of the school was formed from the very beginning. I'm compiling a genealogy of faculty education.

AD: The academic record of this faculty is second to none. It is remarkable. I'm not going to go into why Princeton and Yale, but will I note the importance of Vincent Scully at Yale, and the year of 1974. When Lizz and I graduated there was a dismal recession, which by the way, was much worse than 1908, I assure you. There was zero work for architects in the northeast. We did not even interview. There was no chance of getting a job in the field. Our class from Yale in 1974 dispersed into the winds. My own wish—Lizz and I were not together—was to go to Texas. There were two places that had an economy going—Texas because of oil, and Miami because Latin America is always in a counter-cycle from the US. For example, the worse things are in Latin America, the better they are in Miami. We thrive here in Miami from one crisis to the next. Venezuelan crisis, goody! Cuban crisis, goody! Argentinian crisis, goody! Brazilian crisis, goody, goody! Why?

Because we are the indicated location for exile for everybody. Miami is not exactly counter-cyclical, but it's a-cyclical from the rest of America, because whatever is happening in Brazil has nothing to do with here. As it happens, Miami was thriving, but I did not intend to come here to live. I was going to Houston. I came here to visit my grandmother. I didn't even like Miami, even the thought of Miami.

I had a very good letter of recommendation from Vincent Scully, so I decided to do a test interview. I went to see the Dean at the time, Ralph Warburton, and of course, in the manner of the of the old, Yale male mafia, I was hired instantly, because he was a Yale graduate.

GS: At the time architecture programs were still attached to the School of Engineering.

AD: So, he hired us and I simply made a superficial decision. If I take a teaching job, I'll have the summer off. If I take a real job in architecture, I'll have to work immediately. I decided to take the teaching job and went back to Spain for one last summer. That's how that decision was made. When I arrived at the School of Architecture, Ralph Warburton was a new, young dean from MIT and Yale, but principally from Washington [DC]. He had been a functionary of the Nixon administration, so he was extremely well-connected. As a result of his potential ability to raise federal government funds, he was retained by Spillis Candela at a high position and he was made Dean here. Apart from his credentials, I think he promised to get money from Washington, and he did. It was the funds he received for special programs that brought in several faculty members that were here for a really long time. There was Nicholas Patricios, there were about five—I'll get you their

names. The faculty was actually split into two kinds; there were people who were older policy people, and then there were young designers. All the "old" policy people came from Warburton. They are all retired now without exception. So that explains the early split. According to Warburton, the school was going to be a machine for raising federal funds, and it would be more or less a policy school, not a design school. It was within the School of Engineering, but, the Department of Architecture was larger than the School of Engineering. When I was retained, there were 550 students. The President at the time was Ashe. He was a very enthusiastic Florida guy. He wore white trousers, a red blazer, white belt and white shoes. He was super Florida. He was a booster. I think he was a really good man. He reminded me of a very good salesman. He was all about growth. We had 550 students in architecture. We occupied the top two floors of the engineering building—a hideous building. The entire 550 students were administered by Ralph Warburton, a marvelous Assistant Dean, Woody Wilkins, and two secretaries. Wilkins was a very charming man, which is important because Warburton was not a charmer. He really cared about the students. I remember he was a smoker, which you could do at the time. The whole administration smelled of smoke.

[Stopped at 14:30].

The staff now for a school about half the size is at least six times that. I think that this is symptomatic of the administrative explosion that has occurred in the University. It is one of the reasons that it has become so expensive. It was so lean. I was paid $10,500 as full-time faculty and I taught three studios and a seminar. Currently the faculty teaches one studio and a little else, and they think they're overloaded. My teaching load was three times

that. I worked every single morning and afternoon, except for one afternoon, and on top of that I had two or three thesis students. I think it's important to record the ratio of faculty load to administrative. It was really different. My wife Elizabeth, who was the former Dean was probably somewhat complicit in that, but I really object to that ratio, and I'm continually telling Lizz that I think that it's absolutely ridiculous. I was weaned on a ratio of four administrators and I had three studios to teach—and I loved it! I loved it. I was twenty-two years old. I think I was the first Ivy League guy, and I did so well that Ralph asked me if I knew more people that could be brought down. I invited Bernardo Fort-Brescia to come down. I hardly knew him, but I'd heard he was a star at Princeton and Harvard. It was just by reputation. He came down and we taught the famous Key West studio. That studio was taught in those wooden buildings that have now been demolished. They had tremendous character. By the way, my office was one of three offices in Mahoney-Pearson, which was on the other side of the campus. That's what the school was like.

At one point, Warburton—I was a great backer of Warburton—I want you to know, he did something wrong, and no one ever talked about it. By the way, the other young faculty member was Tom Spain. Millas had just come. He was one of the ones hired by the policy guys. Tom Spain was there and he was very young.

GS: But, Tom Spain wasn't part of that policy hires.

AD: No, he was definitely one of the design hires.

I think that Warburton attempted a kind of a coup—and I know very little about this—he actually tried to separate the department from the School of Engineering. I think that's what happened. He was fired instantly from the Deanship. We quickly hired a South-African, Basil Honigman as next department head. So, Honigman came in as Dean, but there must have been some kind of question about whether he was entirely suitable, so they also simultaneously hired John Steffian, who actually started the School.

In my opinion—I'm giving you a lot of interpretation—I think it was a compromise move because they were totally different personality types. Honigman was very much a numbers guy. He wanted to have an architecture that could be assessed. He didn't want any artistic stuff. By this time, there was a crowd of sharp, young designers, myseslf, Fort-Brescia, and Robert Orr, who later became a Yale guy. He fired us all. He didn't want designers around. I was saved by Wilkins. Technically, being hired one year before Fort-Brescia, he couldn't give me enough notice. He fired Bernardo and Robert, but he couldn't fire me because of a tiny technicality, so I stayed. As soon as that happened, we, the designers began a revolt. It was unbelievably exciting. The School split. Because we had lost all influence in the school, the young people started the *Architectural Club of Miami*. 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] 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 Architecture Club of Miami became a counter-pose to the School. You can imagine the excitement of doing something very big. Generally, our lectures were about post-modernism, and design, while Honigman was trying to tighten up the school to

become much more dependable. By the way, I now, forty years later, sympathize much more with Honigman than with the form of design bullshit that's going on. In retrospect, I sympathize with what he was trying to do.

GS: So, Honigman was trying to develop a program in architecture that emphasized functionality rather than design.

AD: Yes, an architecture that could be assessed. He wanted to know, "did it work?" Of course the designers were a bunch of arrogant young people who thought he was an old fuddy-duddy. Hochstim was on his side. He was always a more rational person.

GS: Hochstim [Jan dates] was there.

AD: Yes, he was already there. I want to be on the record, that now after forty years of experience, I am much more on his side than on the side of the crazy, young designers. Honigman's personality was exceedingly difficult. I have no memory of why he was gone, but he was gone. John Steffian, who was a fantastic guy came in. He was the sweetest, friendliest, most humane guy, and he pulled everybody back into the school. He was wonderful. Wonderful. It was he who nurtured the Jorge Hernandez, Teofilo Victoria, Jorge Trelles group of architects. They were students at the time and he became really good buddies with that group. That group coalesced around me and John. They all went off to graduate school and came back. The classes were huge—there were twenty students to the studio—it was really a lot of work, but it was an incredibly exciting, dense place. It

was a seminal period for the school. John Steffian had the idea that it should become a school. He is the one that identified the dormitory buildings where we are located now. Frankly, I thought he was insane. I couldn't believe he wanted to be in those buildings. And he did it. It should be on record, that the creation of the school was not Regan, it was one hundred percent John Steffian. He set it up, he found the buildings, and made sure it happened. The search found Regan.

GS: Correct me if I'm wrong, but I've spoken with several other faculty that were there at the time and I got the impression that they viewed John Steffian as a sort of sacrificial lamb. He moved the faculty towards becoming a school, and then Regan was hired, and he was only there for about a year, correct?

AD: I don't know. I have a feeling it was longer than that. I'm not sure that he was sacrificial. It may even have been Steffian who said, "Now that we're a school, we need to find a good dean". I think it would have been Steffian. He went on to become Chair at RISD and Maryland. He was a top contender. He could have been the first dean without any problem. I think it had more to do with the politics of, "Let's get a great dean.". Steffian was a very tough act to follow and I think Regan did pretty damn well. He was amiable, he was a nice guy, he administered well. He just wasn't as intensely warm. By the way, Steffian may have been from Connecticut, but his father was Mexican. He definitely had Latin affinity. He had the time to drink coffee and talk. He was not a Connecticut Yankee kind of guy. He set up the school with a very Latinate, open, very friendly, family atmosphere. Regan was a nice guy. I remember his less well because 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 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. This had two effects. First, they got a very sophisticated education. We're talking about a lot of people, if you give me this to edit I can add more names.

There was a time when Miami was the number one feeder to Harvard and RISD as a direct result of that. Why was that dismantled? It was dismantled because the professors—and I think this is an absolute disaster and I resent them for it—the professors didn't want to give up their fifteen best students to a visiting critic. The program was dismantled because the professors who'd had the kids for many semesters didn't want to give up their favorite students, and that was a disgrace. That program was stopped. It was disgraceful because it was wonderful for those kids who will always remember those professors. It was the reason that they got into Columbia, Harvard Princeton and everywhere else. All these guys that are here that got to go to the Ivy League schools, it was that connection that got them in. It was a recruiting measure for those schools. The professors were fighting for the good students.

So, Regan came in and then he went off to start FIU. At this point, something happened which I think needs to be discussed. Regan began to help start FIU—Lizz helped, we all did. I really objected to that because FIU is a public university at a fraction of the cost and I figured we just couldn't compete. You cannot have two architecture schools in Miami.

GS: So, FIU's architecture school hadn't formed yet?

AD: I didn't exist. It was post Regan. FIU came out of nothing. I objected because we were getting all the talent from Miami and Latin America here. There was no plan B. At that point I would say that most of our really brilliant students were not the rich kids from Latin America, but actually the poor kids from Miami with a hunger in their bellies. We lost them all. We're not getting the poor kids from Miami anymore. They're going there.

GS: No, they're going to Miami Dade.

AD: They're going to Miami Dade first and, then they're going to FIU. Miami Dade was a feeder for the University of Miami.

GS: I think they put out a good crop of students.

AD: They do, and they used to come here. One of our current professors was teaching there [unclear]. They were very prepared to come here. The Cuban exile talent was huge. We thought it was necessary, elegant, and collegial to support FIU. By the way, other schools don't do that. Clemson has squelched every other school of architecture in South Carolina. They are the only one in the state. But, we helped them and I think we suffered tremendously. Miami Dade is where the crop of middle class kids go because they can't afford UM.

The Dean before Lizz, (Name), was not well-received. I liked him a lot, he was a good guy. I think it may have been Regan that brought in Scully. I think it was Regan, but it was Lizz and I had the connection. This guy was an austere, Texan—the worst cultural fit. I thought he was a breath of fresh air after enough the Latin, you know, 'relajo". Boy was that explosive. No one was on his side. When we got rid of him, is when Lizz, who had no intention of being an administrator, was put in. Jorge Hernandez was interim Dean for a year.

I stopped teaching in 1979. I taught from 1974 to 1979. When Lizz came in, I basically said, it's her turn. There was a rule against married couples being on the faculty. Joanna [Lombard] got rid of that and now there are a couple of married faculty members. I didn't object, but, you know Lizz is so proper. I quit, which is fine. At that point we split from *Arquitectonica* and started our own practice. Lizz, who had no intention of being Dean, eventually did it for 18 years and she became the senior dean of all the architecture school deans. There may have been one or two whose tenure was longer at their institutions. Bob Stern may have had approximately the same number of years as Dean at Yale.

In our office we have a very obvious agenda which is New Urbanism. We taught a master's program in New Urbanism which was the best in the world and it generated everybody in Florida who's a new urbanist and many other places. They came from our shop. When Lizz became Dean, unlike any other dean, she felt that she should not push her agenda, that it should be the faculty's agenda, and so she remained neutral. She stopped lobbying for the New Urbanism, and as a result support for the New Urbanism was lost. Lizz was the person supporting it, and she felt it was not appropriate for her to support her

own agenda. Paradoxically, the teaching of the New Urbanism became progressively weaker under her deanship. We still have a reputation for being a new urbanist school, but the reality is that our soul isn't in it because it's been very dissipated. Lizz felt it was incorrect to be anything but the enabler of the faculty.

GS: Do you think that her decision to not push her own agenda and encouraging a broader pedagogical philosophy in architectural pedagogy, in effect greatly engendered the formation of a pluralistic identity for the School?

AD: It is. We are the only truly pluralistic architecture school. Bob Stern teaches traditional architecture as well, but it's 5% of the curriculum. Notre Dame teaches 0% of the curriculum. We are the only pluralistic school. This is manifest in the retention—both buildings were commissioned by Lizz—in the incredible spread between the Leon Krier building and the Arquitectonica building. The fact that they are so radically different sitting next to each other actually represents the spread of the school. It is actually a position taken. Look! This is what we do. We are the only school on earth, among one-hundred and seventy something architecture schools that is truly open-minded. We really do support the students. I do think every faculty member support sthe students according to their personality as opposed to imposing their philosophies on them. It may not be the most rigorous education, but it is the most humane education because we begin with their personalities. Every other school deforms the student to their preferences.

GS: They are so malleable at this point in their lives.

AD: They don't understand what they're selecting when they choose between Architecture A or B. They think it's the air that they breathe. They think it must be like law or medicine which actually have objective criteria. Architecture doesn't. You get absolutely deformed. That is why such a huge proportion of architecture students drop out. They may graduate, but they drop out afterwards because it's not what they do. But we support them. Visiting professors from other universities are considered extremely unkind, aggressive and unsympathetic by our students because they're accustomed to such a supportive environment. I tell people that this is the most supportive and humane school. I do wish it were substantially more rigorous. I think that the Latin American "whatever", has crept in to beyond brimming. I come from the old, "I taught three studios and there were four administrators". I don't see anybody working.

GS: I'm from the "Teach them to fish" school.

AD: My message is very unwelcome. Everybody goes to the lectures. Everybody teaches two or three studios. Everybody is on a committee. That's what they're paid for. That's the way I would run it, but that horse is so out of the barn. I think it's an excellent architecture school as a fluke. I think it has been a continuous fluke for three generations and as a result some people don't want to tamper with it too much. We can't explain why our students love it so much, or why they do so well, but it's a fluke.

GS: There is a level of what I would characterize as intimacy at this school. You go to another school and immediately understand that you understand that you are anonymous within it, and that's not so here.

AD: People like Joanna Lombard know everyone by name. I think the new Dean is a perfect fit. I think he was brought in to really shake us up, but actually, he's more like us than any other Dean has been. He is a Mediterranean, so the comfort level with El-Khoury is very high. He's laid back, nice. He's the opposite of Honigman. By the way, the dean, who was such a bad fit here, whose name we can't remember, became a superb dean at Arizona. He was a failure here, but a fantastic dean at the next school. There was no personal problem with him. It just wasn't a good fit. That goes to show you how different we are.

In our heyday, which was *Between Two Towers* period, there were a number of key people—the Roberto Behar, Teofilo Victoria group—at that point, in my opinion, it was the greatest school in the Caribbean. Remember, not Latin American, Caribbean—you can't just say Latin American is one thing—it's a complete entity. It is unfortunately, in my opinion, *magic realism* from top to bottom. I refuse to work in Latin America. I cannot put up with the magic realism. I could play the game, but nothing ever happens.

Do not give me credit. It was the next generation that did *Between Two Towers*. If anything, I joined them. I'd like to speak a little about what that represented. The reason this school became so different, is that we had an enormous conceptual, and literally geographic distance from the tool forges of the northeast. We were very far. You know how far Berkeley feels? Well, that's how far away we were from the Ivy Leagues—Princeton, Cornell, Yale. Although our faculty may have come from those institutions, they was so far away that we developed an almost Darwinian phenomenon. For a new species to emerge you need a mutation. The mutation here was the location, but what everyone forgets is that you cannot breed back into the main stock because it will disappear.

So, the mutation has to be over the mountain, otherwise the little bird that developed the peculiar new beak would just disappear. Two things have to happen; you need the beak and you need to be somewhere else. That distance caused the mutation. Our faculty is fantastically provincial. They are so ill-informed about what's going on in the northeast—they think they know what's going on, but they know zero—and it's great that they don't know. That mutation was very important.

If you look at Clemson, they want to be Harvard. If you look at Kansas, they want to be Cornell. If you look at Arizona, they want to be Berkeley. And we didn't want to be anything because it was just too far. Not only did we get good students because we were the only feeder from Dade county, but we had the whole Cuban geno-type. The Cubans came here. The rich Latin Americans, probably went all over, but the Cuban kids with no money only had the University of Miami.

GS: It was a hegemonic situation.

AD: I think the problem with FIU is that they want to be Harvard or Cornell. That's absolutely clear, no matter however much they plead they are a school of Miami. I think that the Dean [el-Khoury] understands that there was a high point, and I think he wants to go back to it. I know he does. The book "Call to Order" represents that, no question, but I don't think he fully understands the mutation stuff—that the mutation and the distance are critical. I'm afraid that he connects too much with the sources where the ideas come from. So he know that we want to be different. He gets that. But, his way of getting back is to

internationalize it. Maybe that is what is necessary, and I'm just being an old fuddy-duddy...

GS: Are you proposing more mutation? Or, cultivating that mutation?

AD: If I were Dean, I would only hire our graduates. Period. I think we desperately need to inbreed to create more mutations. We might breed geniuses or it could be completely disastrous. That's how it is with inbreeding.

On the one hand, he [El-Khoury] really does understands what the role of the school in the high point was, but I think his cure to get there is to open it up rather than through inbreeding. I know it sounds odd to say inbreeding, but that's exactly what caused the great mutations. Scully got it perfectly. He never tried to compare us to anybody in the northeast. He was implanted here, supporting it.

Now, I won't get tenure from saying all of that.

GS: Well, you know you don't have to keep that in the record.

AD: No, no, no. The last thing I want is tenure. I was up for tenure at 29. That would have been the end of my life because you can never give that up. For example, we could retire in France, but it is such a tough decision to give up.

GS: Do you have dual citizenship?

AD: No. We could only be there six months. The situation is that we don't have debt, we don't have kids, but do you give up tenure? Do you really give up medical? It's a kind of slavery. It's very scary. I knew it was a life-sentence when I was 29. And, now I'm attached to Lizz.

GS: But, you have a practice in common. You're not necessarily bound to the academy.

AD: Lizz gets a token salary from the practice because she doesn't think its correct to get a salary.

GS: I'd like to have a learning center library where we could host archival collections.

AD: There is our personal archive which is huge and unwieldy, and there is the New Urbanism archive which I think is more interesting. It was the most important movement. So there are two separate things which overlap. We have a brute amount of drawings. Notre Dame saves and scans every drawing and gives you a whole room for your work. We have a whole room the size of his one just for our stuff. Miami will probably offload, cull and throw away and put it somewhere which is not so accessible. I think that Lizz wants the New Urbanism Archive to be here. It shouldn't be dispersed. There are 78 books about the New Urbanism. The power of them is when they are in one place, not all over the library.

GS: My rule of thumb is if it has to do with New Urbanism, one copy goes into the New Urbanism Archive and one copy goes into the stacks. If it is written by one of our faculty,

it also gets put into Architecture Special Collections and University Archives. So, really, we keep four copies in total. Three at minimum, but one would always remain in the New Urbanism archive.

AD: I'd like to do a tour of the library. I haven't been there in years.

GS: We are bursting at the seams. Our collections are in four different places.

AD: Doesn't the new master plan have a big library?

GS: Yes, it is a Learning Center that builds up to the research component, which includes a library and archives—a design think-tank basically is what I'd like to see happen.

AD: Very good. Is it be big enough?

GS: They are trying to program a lot of things into it. I have programmed for all of the Richter and some of the off-site materials to be transferred so everything would be in one place. And then some room for growth.

AD: I haven't seen the master plan, so will it be big enough? Because that's really the main thing you need.

GS: He [NAADAA-Nadir Tehrani] has programmed a lot more square footage than I initially requested, so the short answer is yes. I'd like to see more connectivity between

intellectual research and design studio production. The library should be the connective tissue. That is how I envision the building physically and conceptually.

AD: Well that's the way it's been for centuries.

GS: But, I think we've lost that somewhere along the line.

AD: We have a great library that is very targeted. We lived through the period where it wasn't just coffee table books. But even we don't even use them anymore because of the internet. Something really disturbing is happening.

GS: There is an incredible loss of extended focus. There's no introspection. You don't have time to think about what you've read.

AD: All these books were acquired when only a few books were published every year. We looked forward to them and we actually read them because there weren't that many. Now you go into Books and Books and all they do now is porn and cookbooks.

I would actually buy books, and then I just stopped buying them because it was like a shower. It's a very odd phenomenon. And, I write books. When I write books I actually consider the reader my enemy. I think he wants to put my book down. So basically I put in enough zingers, and chapters that are very short. Most of my books say in the beginning that it can be read in two hours and that includes the captions.

GS: I was reading Agrarian Urbanism and it's a good example of that.

AD: That's written exactly like that. The reader my enemy, and I know this because I don't put out. I don't care how important this is [holding up a book], because I don't have time, because there's also this one [holds up another] and this fantastic little magazine from Spain. And then there are these wonderful, little Taschen books which are surprisingly complete. This is more like it.

GS: For students and faculty it's important to have up-to-the-minute information, so I insist on having an extensive journal section.

AD: Do you have this Spanish one? This is the best magazine at the moment, hands down. It was done by our ex-dean, Cenicacelaya. We have to talk about him. It's beautiful. It's the only one that talks about traditional and modern architecture together. It's coming from Bilbao. All of Krier's stuff is in here. This is THE magazine. It's in Spanish and English.

Cenicacelaya was a wonderfully warm person. I think he came just after Regan. He was well understood and beloved at the school, but his practice got too big and he went back to Spain. That's the story with him. He should have stayed much longer. By the way what is this app called [referring to recording app on my phone]? I have a few recorders but that one looks very simple.

GS: I don't know. I think it's literally just called "Voicerecorder" and I downloaded it from the app store. It has been working for me quite well and it's free. There's a related

transcription service which I may purchase because it takes me too long to transcribe these conversations. What I do is transcribe the recording and then send it to you for review.

AD: Well you better send it to Shannon. I've been doing a lot of interviews lately. I'm editing a book on the Cuban exile experience.

GS: Are you writing it?

AD: No, someone else is. They are interviewing a lot of Cubans to see what their exile experience was like. The interviewer is a real pro—from Time Magazine or something.

GS: That's interesting. Coming here as a Cuban from the northeast was a culture shock for me. I would love to hear what he's doing. I'm on the CHC (Cuban Heritage Collection) search committee for the Chair position right now.

AD: Is that the really right wing one—part of it? They consider that institution an enemy of the state of Cuba. The School of Architecture was very late going to Cuba, and it was because of that institution. They told me that the University of Miami was an enemy of the elected government of the state of Cuba. Lizz had to very thoroughly explain to the Cubans how departments work within Universities in the United States.

AD: There's another Cuban Duany at FIU. Have you heard of him?

GS: Yes I have. Are you related?

AD: He's related, yeah. In my family, all the Duanys are considered extremely unpleasant for the simple reason that we're serious, and you know that's not acceptable in Cuba. My father and grandfather were very—they would say, "que *pesao*". We're all "pesados" [1] because we're not "simpaticos". I'm actually the exception—I'm a little bit simpatico. Why did I bring this up [chuckling]? Oh, because Duanys are so *pesao* [Cuban inflection] we don't know each other. So when a Duany says "And, why would I want to meet you? Because you have the same name, and because there are only ten of us in every generation? No! Because *todos los Duanys son pesados*!" I completely understand.

GS: You can't pick you family.

AD: Well the Duanys are not fully Cuban.

GS: Is Duany French?

AD: Yes, but marginally. The problem is that my grandfather studied in France, so they were never quite like the rest. They believed they had to work and be serious.

GS: I can relate.

[1] There is no literal translation for the word "pesado" in that context. The general meaning is "heavy as in weight, or onerous". In this context it is used to describe someone who is tiresome, irritating, annoying.

AD: Does this coincide with the rest of the story? Does the interpretation make sense?

GS: Yes, it fills in a lot of holes. I have access to University administrative archives, but until you hear someone relate their experiences, it makes hard to piece together a compelling story. By the way, I think Skinner was the name of the first Chair.

AD: Just to place me, because it's pivotal...other than Tom Spain, I was the first designer. The first one from the northeast, intellectually speaking. I was slightly earlier than the people who are now dominant. My generation is the older people who are now gone, and there were younger people who are now old, like Teofilo who is still there. Teofilo was my first year student. I was right there in a weird period and then I left. I can fill you in on a few faculty members that were there like Buisson.

GS: I would like to know more about Buisson as the library is named after him. But that would take another hour at least.

AD: Buisson, and then there's another one, an Englishman, Charles Barrett. There were some phenomenal first-rate people who didn't take that are worth talking about.

GS: Ari [Millas] kept all of Buisson's teaching papers. We also have his slides. He was an extensive traveler.

AD: He was actually in charge of buying the books for the library. And then there was Hochstim and what he represented. I could always diagram the important people. There were clear cohorts with different characteristics.

GS: Part of this project entails visualizing all of the data—looking at these relationships, a timeline, a genealogy—looking at people, events, etc. This is really the beginning of my research so I appreciate your patience with me as a novice interviewer.

[At this point Duany shows me some of the books on other schools of architecture and gives a brief tour and conversation about the style of the home which was designed by Marion Sims Wyeth in the Dutch South African style.]

AD: This house is only 1700 square feet. We bring kids here to learn about dimensions. [telephone ringing]. We've been here 40 years.

GS: I live in 850 square feet.

AD: I know what that is. All I've been designing for the last two years is mobile homes or tiny houses. I am probably very close to the world's expert on tiny homes—I'm not kidding. It's a lecture I should give at the University. No kid should graduate without learning how to design a mobile home. Twenty percent of affordable housing in this country is mobile homes. You cannot graduate without knowing those rules. They should

also know how to retrofit every piece of suburbia, whether it's a shopping mall, housing subdivision, office park.

AD: This is Lizz. She only calls if it's important so I have to take this.

END OF INTERVIEW
Gilda Santana
05.08.2018