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## **Introduction**

Built in 1978, Lawrence Pointe was designed by architect Tim Seibert of Seibert Architects. By way of background, Seibert began his professional career in the Sarasota office of the world-renowned architect, Paul Rudolph. In 1955, he established his own firm in Sarasota and was nationally recognized early in his career as a leader in what is now referred to as the Sarasota School of Architecture.

His work was widely praised for demonstrating that excellence was possible even in small projects with minimal budgets. Using ordinary materials and strong geometrical forms he made a new architecture remarkably suited to Florida's semi-tropical environment. \*

In the years since, the Bayfront area surrounding Lawrence Pointe has seen many chapters of development and continues to evolve. Condos on the Bay were built across the harbor in 1982, the original Quay complex was built in 1985 and demolished just 20 years later, and the current Ritz-Carlton hotel was built behind Lawrence Pointe in 2000. Also in 2000, a long-term lease agreement was reached with the Ritz-Carlton to lease the Northern-most portion of Lawrence Pointe behind the current clubhouse, which continues to provide additional income to our association. In the early days of the agreement, this lease also afforded Lawrence Pointe the ability to upgrade much of the community infrastructure that we enjoy today including the parking lot pavers, garage coating and sidewalk tile, sea wall, and travertine pool deck, just to name a few.

In 2016, an engineering firm was hired to consult on appropriate materials, solutions, and techniques to waterproof and maintain the exterior of our buildings. As a result, the buildings were tuck pointed and painted with the appropriate protective methods.

In 2021, plans were made to upgrade cast iron plumbing in each building, which also required us to develop a renovation plan for the garage ceilings of each building. This work began in early 2022, along with the initiation of a proposed long-range strategy to help guide future improvements.

Today, thanks to careful stewardship by apartment owners both past and present, the original design intent of Lawrence Pointe remains largely intact. Our board-appointed capital improvement committee continues to develop prioritized lists of projects designed to protect and enhance our unique property. **To continue the journey, these guidelines help achieve three macro long-term objectives:**

- 1) Provide easy to use guidance to owners for appropriate specifications related to renovation and rehabilitation with the potential to affect common areas in any way, taking the guesswork out of the process by replacing subjectivity with researched specifications that meet today's standards of quality, durability, and design.**
- 2) Protect the integrity of our architecturally significant home so that it continues to play an important supporting role in Sarasota's history of modern architecture.**
- 3) Promote broad access to guidelines for owners creating transparent decision-making criteria for the Lawrence Pointe association board, memorializing the rules that apply equally to all residents.**

It is important to note that these guidelines are not retroactive, meaning, non-compliance with past projects doesn't mean a retrofit is required. However, when upgrades or enhancements occur in the future, the association will enforce these guidelines as requirements, not recommendations.

By investing in upgrades that improve functionality for owners while maintaining the harmony of the original design, we will enhance the value of individual units and the property as a whole and our community will continue to be one of the most desirable addresses in Sarasota.

## **Chapter 1 -- Guidelines for Improvements**

*This section includes Windows, Sliding Doors, Hurricane Shutters, Glass Railings, Exterior Lighting, Stucco/Material/Paint, Exterior Flooring, Lobby/Common Areas, and Building Signage and Lettering.*

### **Windows**

Windows are perhaps the most important visible architectural element and contributor to architectural consistency and integrity. These guidelines include a replacement "standard" that addresses window profile, color, configuration, glass tint, code requirements, and hurricane compliant technology. Manufacturers will come and go, as will local installers. Therefore, the standard specification within this document serves as the baseline specification for all manufactures and suppliers to match. Currently, there are several apartments that have replacement windows and doors that meet the standard for profile, color, tinting, and configuration. There are also many units with replacement windows and doors that do not.

A note about changes in appearance. No one elevation is more important than another because the integrity of the structure is based on the whole structure. Waterfront properties sometimes call the water facing side the “primary” elevation and at other times the street facing elevation is referred to as primary. Therefore, every elevation is important on its own, and in the sum of its parts. Changes should be considered in context of:

- 1) The unit, or what condition exists on *that level*
- 2) The elevation, or what condition exists and how changes to an individual unit impacts *that elevation*
- 3) The structure, or what condition exists and how changes impact *all elevations*

For example, if a building or elevation has largely original windows, the opportunity for synergy is greater. If a building or elevation has largely inconsistent replacement windows, we should be cautious to not make the elevation more unbecoming but blend as much as possible by using the ideal standard we desire over time.

These guidelines are the new adopted standard required for board approval for window projects going forward and include a *required window and door specification*. Additionally, Chapter III has examples past window projects at Lawrence Pointe that may be used for reference as examples to guide a project.

Lastly, a reminder that owners are responsible for maintaining, repairing, and replacing all exterior doors, window frames, windows and screening, but owners cannot change the exterior appearance, nor will the board approve changes outside these guidelines. Please reference Section 7.2(g) and 7.3 of the Declaration of Condominium for additional details. After installation, projects will be inspected by representatives of the board to ensure compliance to the following specs and guidelines. Non-compliance will result in added time and expense for the owner to remedy in accordance with the approved guidelines.

## **Overall Specs -- Windows**

### *Quality Assurance*

- Manufacturer Qualifications: Minimum 5-year experience manufacturing similar products
- Installer Qualifications: Minimum 5-year experience installing similar products
- Standard Test Methods for measuring the Forced Entry Resistance of Window Assemblies, Excluding Glazing Impact. References should be checked.

### *Product Requirements*

#### *Window Type -- Impact-Resistant Vinyl Windows*

Product: WinGuard Impact-Resistant Vinyl Windows by PGT or better manufacturer, and comparable to all specs

Size: Refer to drawing schedule from manufacturer

Frame: Flange  
Finish: Bronze  
Finish: Two Tone (Bronze exterior and bronze or white interior)  
Glass: Clear  
Low-e: SolarControl LowE2

### Single Double Hung Windows

Series: WinGuard Series 5500 by PGT or comparable to all specs

#### Performance:

- i. Maximum Water Resistance: 9.75 PSF
- ii. Small and Large Missile (52 1/8 inches (1324mm) x 84 inches (2134mm) +65 PSF/ -70 PSF
- iii. Forced Entry Test (ASTM F 588): Passed

#### Construction:

- a. 3-1/2 inches (83 mm) frame depth
- b. 5/8 inch (13 mm) flange frame
- c. Sloped sill
- d. Capture-lock sash system
- e. Lift Assist Constant Force Balance System
- f. Snap-on glazing beads
- g. Structural glazing
- h. No installation fasteners required in sill
- i. Aluminum reinforced sash
- j. Extruded screen frame with fiberglass mesh
- k. Extruded aluminum interlock

#### Energy Requirement:

- l. 7/8 inch (22mm) Insulated Clear

#### Hardware:

- m. Recessed tilt latches
- n. Sweep locks
- o. Auto locks
- p. WOCD

#### Window Vent Height

- Non-Kitchen Window Vent height (lower double hung) to be 22" to match original vent heights in non-kitchen windows. See reference in Chapter III. *Note – equal top and bottom window openings will not be approved except for Kitchen window as noted below, nor will full view casement windows.*
- Kitchen Window Vent Height (both double hung units) to be equal top and bottom.

## Overall Specs – Sliding Doors

### Quality Assurance

- Manufacturer Qualifications: Minimum 5-year experience manufacturing similar products.
- Installer Qualifications: Minimum 5-year experience installing similar products
- Standard Test Methods for measuring the Forced Entry Resistance of Window Assemblies, Excluding Glazing Impact.

### Product Requirements

#### Impact-Resistant Vinyl Doors

Product: WinGuard Impact-Resistant Vinyl Doors by PGT or comparable to all specs

Size: Refer to drawing schedule

Frame: Flange

Finish: Bronze

Finish: Two Tone (Bronze exterior and bronze or white interior)

Glass: Clear

Low-e: SolarControl LowE2

- A. Main frame members: Multi-chamber extrusions of impact resistant exterior grade rigid polyvinyl chloride (PVC) complying with AAMA 303 Nominal 0.080" wall thickness.
- B. Sash members: Multi-chamber extrusions of impact resistant exterior grade rigid polyvinyl chloride (PVC) complying with AAMA 303. Nominal 0.080" wall thickness
- C. Hardware: two steel [stainless steel] roller wheels [two sets of tandem roller wheels (4 wheels total)]. One stainless steel and tin-lead alloy lever-locking latch assembly [metal handle.] [keyed mortise lock]
- D. Weatherstripping: double weather-stripped around each panel and screen with .187" x .230" fin weatherstrip
- E. Glazing attachment with silicone adhesive
- F. Screens: tubular aluminum frame with fiberglass screen cloth, and vinyl spline

## **Glass Railings**

Materiality and size ratio of the glass railings should be consistent. If a unit has original aluminum railings, they may be replaced with tempered glass at the owner's expense (and owners are encouraged to do so). Glass railings must be professionally installed and be code compliant and adhere to any design pressures recommended by Window company/installers. Reference examples of the units that have compliant railings can be found in Chapter III.

### **Overall Specs – Glass Railings**

- Length must be consistent with original window opening, which shall be in three sections to match a three-bay slider. This will ensure architectural consistency from the water elevation.
- Height must be 43" from coated building deck surface.

#### Acceptable structure

- Bronze vertical supports between the glass if hurricane shutters are present
- If no hurricane shutters are present, no bronze dividers are needed between glass (can be open/without top-to-bottom supports)
- No horizontal bronze framing is permitted on the top but is required along the bottom.
- All framing should be anodized aluminum, bronze, square in dimension, and non-decorative in appearance.
- Tint: None. Glass should be clear, impact resistant, and without mirror glazing or other texture or embellishment.

## **Hurricane Shutters**

The materiality of hurricane shutters should be consistent across the property. Over the years, various manufacturers have been used resulting in variations in system, material, color, closure mechanism, and rail structure. The inconsistency exists when shutters are both opened and closed. Since the original building did not have shutters, if appropriate impact resistant windows and doors are installed, hurricane shutters may be removed by a qualified contractor. If removal is approved the original façade must be restored to the original design intent including holes being filled, sealed, and painted. The responsibility for structure remediation is that of the unit owner and must comply with association guidelines for quality and waterproofing of the facade. Going forward, if shutters are added or replaced, they should follow these guidelines.

### **Overall Specs – Hurricane Shutters**

- Current specification includes hurricane shutter to be finished in Alabaster to match the building color.
- Shutters may only be installed on the Bay elevation and sliding window on North and South elevation toward the front of the building.

- Installation on sliding windows -- Rails may only be installed on the *inside of the closed shutter*, and they must be bronze in color so that they don't show when the shutters are retracted.
- Installation on bay front sliding doors – No more than two rails shall be used, and they must be bronze to match windows, so they disappear when shutters are retracted, which is the preferred position of shutters when in residence (barring usage as sun protection).
- Installation on water side double hung windows -- Rails may only be installed on the *inside of the closed shutter*, and they must be bronze in color so that they don't show when the shutters are retracted.
- Shutter material shall be code compliant (aluminum or vinyl).
- Ideal installation exhibit can be found in Chapter III.

### **Exterior lighting**

Includes seawall bollards, balcony ceiling fixtures, landscape lighting, and parking garage ancillary lighting. All replacement lighting should be subservient to the architecture and minimal in design and embellishment and is subject to approval by the association board. Energy efficient fixtures should be specified, however, no fixture using higher or lower temperatures than 2700 Kelvin should be used. Common area lighting brightness and temperature should always be consistent between fixtures within the same view. White/blue/bright/cold LED replacement bulbs should never be used. Lighting temperature levels should convey the incandescent warmth and beauty that looks and feels inviting.

#### **Lighting Guidelines:**

- Seawall Bollards – Bronze in color, consistent bulb temperature and color.
- Garage Lighting – Alabaster or Bronze in fixture finish, no embellishment, consistent bulb and temperature color within each building structure and across all buildings and carports, LED (2700K) and consistent from fixture to fixture.
- Balcony Lighting – Original fixtures may not be removed or replaced. Replacement bulbs in balcony ceiling fixtures should be warm LED (2700K) and no brighter than 60 watts or 13 watts LED (Equivalent to 60 watt incandescent)
- Pool Lighting – Orb fixtures may not be removed or replaced unless part of master plan replacement. Replacement bulbs should be warm LED (2700K) and no brighter than 60 watts or 13 watts LED (Equivalent to 60 watt incandescent), and be consistent from post to post.
- Lobby Lighting – Recessed ceiling lights as approved by association. Replacement bulbs should be warm LED (2700K) and no brighter than 75 watts or 15 watts (equivalent to 75 watts incandescent) and be consistent from fixture to fixture in building lobby and residential floor lobbies.
- Landscape Lighting – Low voltage and warm white only. No fiber optic, colors, films, projection, or movement is permitted. Lighting should wash architectural and landscape features and provide a level of safety to residents but should include only as much brightness as needed. Replacement bulbs should be warm LED (2700K).

### **Signage/lettering**

Includes Lawrence Pointe dimensional lettering on buildings, address lettering, and general signage. Of primary importance is the current font style for addresses on each of the three buildings, and the “hero sign” on the wall at the end of the cul-de-sac. These elements were created in the font style appropriate for our buildings and should inform other signage application. Corresponding fonts should be Sans-serif Helvetica or similar, which is appropriate for the era in both font, size, design complexity, and materiality. Signage should be lit from below or above, washed with light, and never created using neon, florescent, backlit light source, or translight technology.

### **Stucco material and paint**

Includes material composition, application pattern, technology, and color. Material and color specifications should follow the engineering study from 2016.

Owners should not paint or materially alter any exterior wall, including applying decorative paint, lighting, or hanging accessory items on balconies that require drilling into the walls. If modifications have been made to balcony walls, they must be returned to original condition before the sale of the unit.

### **Exterior Flooring**

Includes balcony flooring and common area sidewalks and driveways.

#### **Material Guidelines**

- Balconies – Tile floors on balconies should be replaced with an association approved tile and installed by a qualified installer. If the wrong material is chosen or installation is performed incorrectly it can lead to spauling or structural integrity issues that affects that entire elevation. This could include being sealed incorrectly resulting in water intrusion in the walls or ceilings of units below. Following tile installation, the owner must arrange an inspection from the building manager.
- Pavers – Should be replaced like/as.
- Sidewalks – Should be replaced like/as.

### **Lobby/Common Areas**

Includes a baseline standard for tile floors, walls, and lighting, and basic guidance for overall design. A reminder, lobby and common areas are the responsibility of the association pursuant to a resolution passed in 2018. Any changes to common areas require board approval, and outside of the elements already upgraded/improved (lighting, walls, and ceilings), there is no budget for improvement to lobbies beyond standard maintenance and already completed upgrades. Lobby redesigns must be approved and funded by the association, and the design must follow these guidelines and also be approved by the association.



In terms of design, building lobbies and resident lobbies should stand the test of time and not follow the trend of the day. Each of the three buildings should share a core level of visual connectivity between all three buildings. Furniture can come and go, but permanent design elements (floors/walls/mirrors/finishes) should honor the period and style of the architecture while at the same time feel relevant for our time. Flooring in the main lobby should carry throughout the building including the elevator and residential floors so the journey has continuity. The first lobby to complete a renovation following these guidelines will be the benchmark for future renovations in other lobbies/ common areas.

#### Material Guidelines

- Tile – neutral in color, durable in construction, and reminiscent of what might have originally been specified by the architect. Tile should be applied with minimal grout lines, in larger format vs. small, and in a grid or brick pattern, with rectified edges. Angled installation patterns should be avoided.
- Walls – Mirrored or reflective walls on the elevator walls are appropriate to the era. Wallpaper, paint, and tile are also appropriate for ancillary walls, but must be contract/professional grade to endure heavy use and maintenance requirements.
- Resident lobbies (floors 1-5) should be uniform within the floor and uniform within the overall building, matching the color and materiality of the building lobby. Entry doors to individual units should be uniform, all with the original Regency door trim, or all without. Paint should be neutral. The two or three residents on each floor (depending on configuration) must agree to any décor or enhancement beyond basic architectural conformity.
- Door hardware on individual unit doors may be traditionally keyed or use electronic keypads and should be consistent on each floor and match existing door hardware on the entire floor. For example, if door hardware (hinges, knobs, kickplates, knockers) are aged brass, keypads or replacement knobs should be in a finish as close as possible to the surrounding finishes. The two or three residents on each floor should agree to any hardware/material change or enhancement beyond basic conformity.
- Elevator – the floor of the elevator should match the building lobby and residential lobbies. The overall condition of the elevator is the responsibility of the association.
- Exterior entry doors (storage unit entry, pool house entry, trash closets, electrical doors, etc). should be painted, solid core, flat panel doors without embellishment.
- Building lobby glass doors and windows – When replaced they should be replaced like/as with bronze and smoked glass At least one exterior lobby door should be ADA compliant, per the specs provided by Slider Engineering in 2018.
- *NOTE: If any material or hardware original to the building is removed with approval, it should be given to the association for appropriate storage/archives.*

## **Chapter 2 -- Community Infrastructure/Enhancements**

### **Ancillary Improvements**

Generally everything else in our community follows the philosophy of quiet, subtle, and timeless. This includes choices on future projects such as pool furniture, lighting, and lifestyle projects. When possible, projects should be undertaken in context of a master plan, or long-term strategy.

Enduring, unembellished design choices are always best. Good design doesn't often make a strong visual statement. In fact, many times beauty is in restraint. Changes or enhancements that complement the architecture and surroundings are always best following the philosophy that the architecture, setting, and greenspace is the hero and should not be upstaged by attention-grabbing embellishments.

### **Greenspace**

We should always protect it because it goes hand in hand with the overall harmony of the community. It should feel planned but organic, well managed, well loved, and follow all the design principles discussed above.

### **EV Charging Stations**

As of the writing of these guidelines (May, 2022), EV guidelines are being developed that follow Florida State Law. If a charging station is desired, please work with a board representative for project approval.

## Chapter 3 -- Sources, Links and Reference

### Potential Contractors

#### **Window/Door/Balcony Glass**

Quality Screening, Windows and Doors – Sarasota

[www.gswd.net](http://www.gswd.net)

Tel: (941) 953 2670

#### **Hurricane Shutters**

Windshutters of Sarasota

<https://www.windshutters.com>

Tel: (941) 921-5555

#### **Paint/Stucco**

Please contact property manager or board

#### **Structural Engineering**

Please contact property manager or board

### Reference

Note: The following photos are for the owners and board to more easily reference and interpret our architectural guidelines. Over the years different window configurations have been suggested and many have been approved, some adding to the harmony, some resulting in inconsistency. These images are not meant to be about decisions by owners, past or present. Instead, they are sample illustrations to learn from going forward and help us be aligned with “**one architectural voice**”.



Comparison of approved new windows that meet the spec outlined in guidelines within this document (top) to original 1978 windows (bottom). Note consistency in ratio of openings between old and new, ensuring architectural integrity. Throughout our buildings, the kitchen window is *only window* which has equal sized 1/1 opening (ie: top and bottom panes are equal in size).



Single picture window



Original sliding windows

Comparison of North/South elevation sliding windows. Replacement sliding windows (bottom) will be approved. Single picture window (top) will not be approved. This is meant as an illustration only, reinforcing the need for a consistent standard.



Example of East elevation (facing the Ritz) showing inconsistency of replacement windows including window manufacturers, color, material, opening size, and glass tint. This is meant as an illustration only, reinforcing the need for a consistent standard.



Example of West elevation (facing LBK) showing replacement window inconsistency in window type and opening ranging from sliding and casement (non-original) to double hung (original). This is meant as an illustration only, reinforcing the need for a consistent standard.



Thin white supports that show up as white stripes when shutters are up

No supports when shutters are down.

Two different kinds of supports because of two different openings (1/3 + 2/3).

Bronze supports that blend with window when blinds are up, but show up as black stripes when blinds are down.

Example of West elevation (facing LBK) illustrating hurricane shutter inconsistency. As more and more residents move to Hurricane rated sliders, owners may opt to remove shutters returning the façade to greater “bronze” consistency. This is meant as an illustration only, reinforcing the need for a consistent standard.



Shutters have been removed. Note how this 4<sup>th</sup> floor slider looks like one big horizontal opening vs. three separate openings on floors 1, 2, 3, and 5. This was the original intent in 1978. Vertical bronze supports for glass railings may also be removed if railing is code compliant and manufacturer approved. (Imagine the view without this visual restriction). Removing support results in 2-3" gap between each glass panel when installed without vertical supports, which is acceptable.

Although white supports stand out, at least this elevation offers more architectural consistency when shutters are up or down, and appears more harmonious from the Bay view (which is usually the "hero" view for real estate photos).

Example of West elevation (facing LBK). Note 4<sup>th</sup> floor unit. As more and more owners change original windows to Hurricane rated windows, owners may choose to remove shutters, returning greater vertical/horizontal architectural balance, as well as giving greater "bronze" consistency in all window openings. This is meant as an illustration only, reinforcing the need for a consistent standard.



## **Chapter 4 – Process for Project Approval**

When contemplating or planning a project, please refer to these guidelines, then reach out to a board member to secure written approval from the board at least two weeks before ordering product, installation, or paying for services. The association board will add the project to its next agenda. A copy of the application form and the final order will be kept on file. Prior to starting or scheduling any work, you should coordinate with the property manager so they can coordinate with contractors and other projects that might be taking place at the same time. The property manager may require contractors to check in, provide building permits, engineering approvals, or sign waivers.

Applications may be sent to the current board President at the address on file in the directory.

## **Appendix**

### Footnotes

\*Historical reference from Seibert Architects [www.seibertarchitects.com](http://www.seibertarchitects.com)

These guidelines were created January, 2022, considering the latest Declaration of Condominium Documents dated July 14, 2008 (plus amendments) and community Rules and Regulations dated 2016, and subsequently updated as follows:

- April, 2022 (distributed at April 12 Board Meeting)

The following images were graciously submitted for reference by Ellen and Earl Layman from a poolside gathering in 2018 honoring the 40<sup>th</sup> anniversary of Lawrence Pointe, and architect Tim Seibert, who died later that year.



**LAWRENCE POINTE CELEBRATES ITS 40TH  
FEBRUARY 10, 2018**

We are very fortunate to have the architect of Lawrence Pointe, the renowned Tim Seibert, speak to us at 6:30pm, before our celebration begins.

He was born in Seattle on September 27, 1927, moved to Sarasota in 1942, graduated from Stanford University as an art major, and University of Florida architecture school.

With architects Ralph Twitchell, Victor Lundy, Paul Rudolph and others, Tim Seibert, is considered one of the founders of the Sarasota School of Architecture. His first home design was built when he was a 25 year-old draftsman for Rudolph in 1953. Sarasota would be a very different place without the influence of the Sarasota modernists.

The design philosophy of the Sarasota School structures responded to the needs of this particular Florida region in the use of raised floor levels to take advantage of the breezes and give protection from the humid semitropical climate and by utilizing sculptural forms to provide visual contrast with the flat landscape profile. It was committed to clarity of form using striking linear design - simple overall verticals and horizontals, open rectangular forms, glass walls, and wide overhangs, clear geometry that appeared to virtually float above the flat Florida landscape. A central tenant of the design philosophy was the dynamic interplay between indoor and outdoor spaces, bringing the outdoors in.

Appearing in the late 40s and 50s, the work of Seibert and the Sarasota School architects amounted to a groundbreaking regional architectural style in a period of high modernism in America. They used new building technologies to make their structures light and efficient and to achieve the greatest functionality and stylistic impact. They were committed to using the least expensive materials as possible, such as reinforced concrete and concrete block with designs that drew inspiration from Bauhaus design

and such architects as Walter Gropius, Marcel Breuer, Mies van der Rohe, Frank Lloyd Wright, and others. The resulting vibrant style, appeared mostly in and around Sarasota.

The shape of these structures with spare open spaces and walls of glass, suggested a new lifestyle for the inhabitants. It was a modernist movement that embraced not only architecture but also music, literature, art, furniture, tableware, and glassware.

Seibert's indelible mark as a prolific designer began in 1953 with a structure known as the Hiss Studio, literally a glass box raised up on 14 slender steel columns. He opened his own office in 1955 and has since developed a remarkable body of work that has remained true to the concepts associated with the Sarasota School of Architecture.

His designs include several Siesta Key pavilion homes, public projects like the 1960 Siesta Key beach pavilion, condominiums like Bay plaza (1983-4) in downtown Sarasota, Inn of the Beach at the Longboat Key Club, a private home on the Sara Bay Golf Club in Whitfield Estates, the Craig House in Lido Shores, the Cooney House on St. Armands, and Lawrence Pointe. The simple geometric plans, strong horizontality, broad roof overhangs, and the dynamic interplay between indoor and outdoor spaces, remain a design concept today.

His belief in maintaining honesty in architecture through clarity of design has never been lost in his buildings. As a tribute to the quality of his work, Seibert has twice been the recipient of the prestigious Florida AIA Test of Time Award, first for the John D. MacDonald House and then later for the Cooney House. In May 1998 he was elected to the College of Fellows, American Institute of Architects and in 2017 he was awarded a lifetime achievement award by the Sarasota Architectural Foundation.

Seibert Architects, along with other architectural firms, is located in the Rosemary District.



# Sarasota MOD Celebrates Island Resident

# TIM SEIBERT

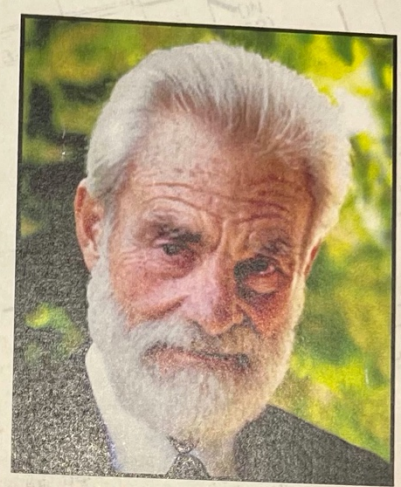
By Mary Bess

**B**oca Grande resident Edward "Tim" Seibert's lifetime achievement in architecture will be the focus of Sarasota MOD Weekend November 10-12, sponsored by the Sarasota Architectural Foundation. The fête, which will feature lectures, discussions, exhibitions, and parties, as well as walking and trolley tours, coincides with Seibert's 90th birthday.

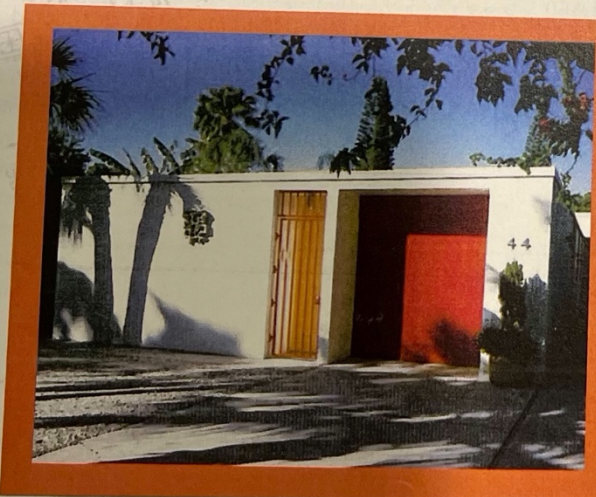
The two previous MOD honorees were architects Paul Rudolph and Victor Lundy, internationally-known innovators who won acclaim for Sarasota as ground zero for mid-century modern architecture.

"Paul Rudolph and Victor Lundy are considered the top notch architects of the Sarasota School of Architecture," said historian Jeff LaHurd, "but I would put Tim Seibert right up there with them. If you look at what he's done, at the amount of work he's done ... to me, he ranks with them."

"Tim Seibert is an excellent architect in his own right, but his reputation is enhanced by his ability to speak about architecture," added architecture critic Harold Bubil. "While Rudolph and Lundy taught by example, they did not have



contact with the general public. In his role as 'an elder statesman' for architecture for this town for 40 or 50 years, he has educated a lot of people about what architecture is, what modern architecture



Cooney House, St. Armand's Circle, Lido Key, Florida. Completion date: 1965

Designed on a strict budget on a narrow 50 foot wide lot in an established neighborhood for an attorney, his wife and two children, the Cooney House offers a quiet elegance achieved through ordinary materials and simple construction.

Straight line simplicity flows through the plan providing a central pavilion (for living and entertaining) and two bedroom suites (one contiguous with a small courtyard and the other with the kitchen and sitting room). The openness of the central glass pavilion and porch holds in balance the privacy of the two bedroom wings.

Awards received: Test Of Time Award (25 Years), AIA Florida, 2001

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is and what clarity and use of materials means. The public needs someone who is centered on the truth and on the values he holds dear. The public needs someone like that to educate them."

Historical Preservation Consultant Lorrie Muldowney said, "Some of the buildings he's done are grand, some quite modest. It was wonderful that he could build smaller homes that would appeal to people of more modest means and that they were able to experience great architecture on that scale."

"He worked with the public, he worked with corporations, he worked with politicians to build things meaningful," said Joe King, a member of the Sarasota School. "That's when architecture gets interesting, when it interacts with social and economic forces."

Seibert excelled in his role as interlocutor; his capacity to bring various forces in the community together to produce projects that enhanced the community's self regard.

A list of Seibert's honors, accolades, awards and publications runs several pages. He was elected Fellow of the American Institute of Architects in 1998, which cited him as a leader of the Sarasota School of Architecture and for "his commitment to architecture as an art" and "the consistently elegant

and provocative design solutions" which distinguish his work. He founded the firm Seibert Architects in 1955. The firm grew to a collection of talented and sometimes eccentric architects and technicians who learned to work together productively.

Over the years the scale and scope of the firm's projects has grown to include luxury condominiums, resorts, marinas, and shopping centers. Although he has since sold the firm to his former employees, Seibert continues to be closely involved.

Asked whether he was a purist about modern architecture, he responded, "I was a different kind of architect, I think. I liked my clients and I could produce good architecture, which was different from what they thought it would be. The John D. MacDonald house is an example. John knew nothing about architecture when we started, but he was a brilliant guy. Although he wrote mysteries, he was a Harvard Business School graduate. The book 'Florida Cracker' says it's cracker architecture. A Japanese magazine says it's cutting-edge modern, so there's a broad range of opinion about architecture. It's John MacDonald's house. What he originally thought he wanted was really pretty terrible, so I made a model of it and we agreed. It was horrible. His property was located on a big pass so I designed a pole house to protect against



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is and what clarity and use of materials means. The public needs someone who is centered on the truth and on the values he holds dear. The public needs someone like that to educate them."

Historical Preservation Consultant Lorrie Muldowney said, "Some of the buildings he's done are grand, some quite modest. It was wonderful that he could build smaller homes that would appeal to people of more modest means and that they were able to experience great architecture on that scale."

"He worked with the public, he worked with corporations, he worked with politicians to build things meaningful," said Joe King, a member of the Sarasota School. "That's when architecture gets interesting, when it interacts with social and economic forces."

Seibert excelled in his role as interlocutor, his capacity to bring various forces in the community together to produce projects that enhanced the community's self regard.

A list of Seibert's honors, accolades, awards and publications runs several pages. He was elected Fellow of the American Institute of Architects in 1998, which cited him as a leader of the Sarasota School of Architecture and for "his commitment to architecture as an art" and "the consistently elegant

and provocative design solutions" which distinguish his work. He founded the firm Seibert Architects in 1955. The firm grew to a collection of talented and sometimes eccentric architects and technicians who learned to work together productively.

Over the years the scale and scope of the firm's projects has grown to include luxury condominiums, resorts, marinas, and shopping centers. Although he has since sold the firm to his former employees, Seibert continues to be closely involved.

Asked whether he was a purist about modern architecture, he responded, "I was a different kind of architect, I think. I liked my clients and I could produce good architecture, which was different from what they thought it would be. The John D. MacDonald house is an example. John knew nothing about architecture when we started, but he was a brilliant guy. Although he wrote mysteries, he was a Harvard Business School graduate. The book 'Florida Cracker' says it's cracker architecture. A Japanese magazine says it's cutting-edge modern, so there's a broad range of opinion about architecture. It's John MacDonald's house. What he originally thought he wanted was really pretty terrible, so I made a model of it and we agreed. It was horrible. His property was located on a big pass so I designed a pole house to protect against



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high water. He was so pleased with it that he convinced a friend to build one like it."

Certain themes predominate in Seibert's life: The ability to have lots of fun; the importance of knowing how to do practical things; having a set of principles that guide your work; and the importance of finding a good woman to share one's life with.

"Learning to become an architect is fun. I've had fun in my life, really a lot of fun," Seibert said. "The Plaza was a favorite watering hole for Sarasota architects. We would meet there where we had some great lunches. I had fun and that used to annoy a lot of upscale architects."

His father, an officer in the U.S. Navy, taught him carpentry and drafting. When he was 12 years old his father designed and built him a boat that stimulated his interest in how to design and build them. When he was in architecture school at the University of Florida, he spent a summer building his own waterfront house on Siesta Key. Having a practical understanding of how to build things gave him a leg up on most architects who had never built anything.

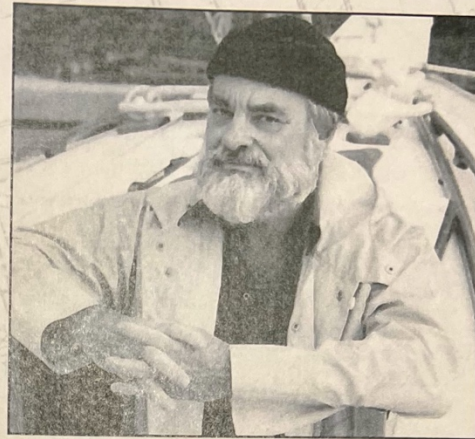
At those Plaza lunches there was talk of the need for rules and direction in architecture. Rudolph had vision.

"It was the disciples of Rudolf that became the Sarasota School," said Seibert.

Lundy was an artist as well as an architect, "a sculptor of space," as the documentary on his life testifies. His work is inspirational.

"He was the single most talented man I ever knew," said Seibert.

With the emergence of post modern thought, the rules that guided journeymen architects went



out the window.

"If all beliefs are equally valid, there is no way to distinguish personal truth from self-delusion," Seibert said.

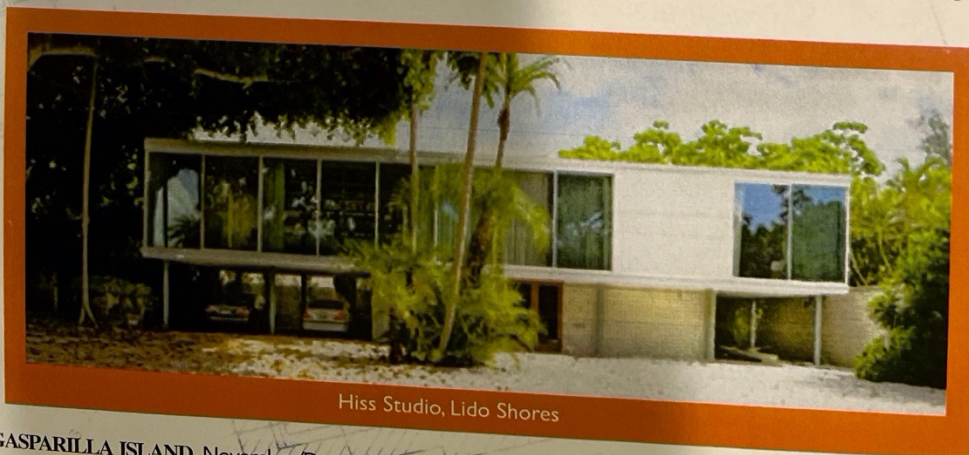
In this intellectual atmosphere, architecture floundered.

"Sarasota has so many architects whose work is so terrible it makes your teeth hurt," he confided.

If life is fun and one's work fulfilling, the love and companionship of a partner makes it all more meaningful. His marriage to Lynne seems to be a meeting of the minds as well as the hearts.

"Lynne is a whole lot smarter than I am," he said with pride and affection. "I am still 14 years old, just ask Lynne. I didn't know how smart she was when I married her. She takes care of everything."

Of his bad boy years, he confessed, "I was the original juvenile delinquent. I was 17 and my father was upset that I enlisted. The atomic bomb was dropped a few months after that but I couldn't get



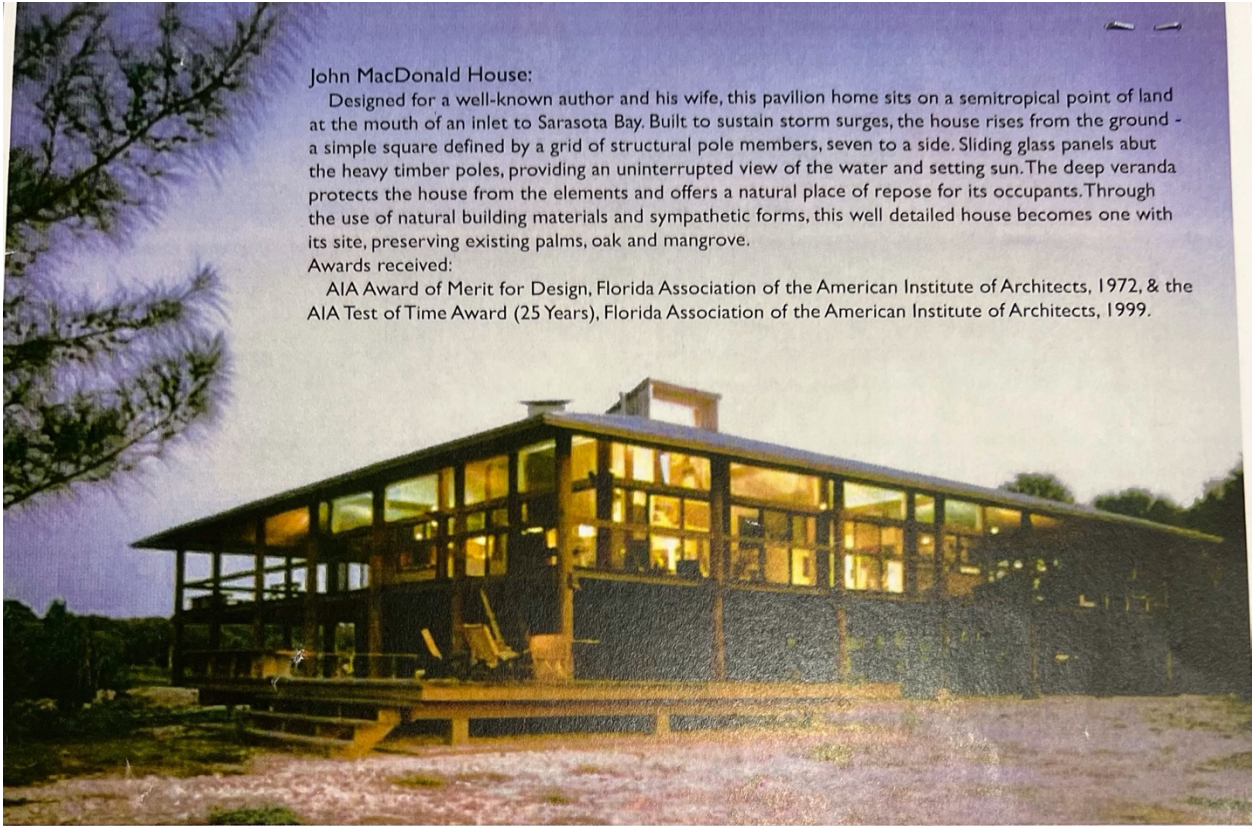
Hiss Studio, Lido Shores

**John MacDonald House:**

Designed for a well-known author and his wife, this pavilion home sits on a semitropical point of land at the mouth of an inlet to Sarasota Bay. Built to sustain storm surges, the house rises from the ground - a simple square defined by a grid of structural pole members, seven to a side. Sliding glass panels about the heavy timber poles, providing an uninterrupted view of the water and setting sun. The deep veranda protects the house from the elements and offers a natural place of repose for its occupants. Through the use of natural building materials and sympathetic forms, this well detailed house becomes one with its site, preserving existing palms, oak and mangrove.

Awards received:

AIA Award of Merit for Design, Florida Association of the American Institute of Architects, 1972, & the AIA Test of Time Award (25 Years), Florida Association of the American Institute of Architects, 1999.



out. I was sent to boot camp, which was fun. I became a sailor, which I enjoyed enormously. I wanted to go to China, but the guy I bribed to send me there sent me to Washington D.C. The bastard

kept my money and double-crossed me! But I enjoyed Washington with all its galleries. They were wonderful places to pick up girls!"



SAF will present Mr. Seibert with the Art + Architecture Lifetime Achievement Award at the MOD 2017 Opening Party on Friday, Nov. 10 at the Hiss Studio, Lido Shores, 1310 Westway Drive, Sarasota.

An exhibition of his award-winning yacht designs & models along with photos of his architectural legacy will be on display at the Blue Pagoda building during MOD Weekend.

**FOR A COMPLETE LISTING OF ACTIVITIES DURING SARASOTA MOD WEEKEND GO TO SARASOTAMOD.COM**





Early image of Lawrence Pointe (upper left) before the Ritz Carlton was built (early/mid-90's)

- One Watergate built 1974
- Sunset Towers built 1980
- Condos on the Bay built 1982
- Bay Plaza (by Tim Seibert) built 1982 (far right)
- One Sarasota Tower (Glass tower) built 1988

Courtesy Susan Sherman