



CITY OF TITUSVILLE

HISTORIC PRESERVATION BOARD

AGENDA

Regular Meeting

October 6, 2025 - 1:00 PM

Council Chamber at City Hall

555 South Washington Avenue, Titusville, FL 32796

All persons who anticipate speaking on any Public Hearing item must fill out an Oath Card to be heard on that agenda item and sign the oath contained thereon. These cards are located on the table near the entrance to the Council Chamber or may be obtained from the Recording Secretary. This meeting will be conducted in accordance to the procedures adopted in Resolution #24-1997.

Those speaking in favor of a request will be heard first, those opposed will be heard second, and those who wish to make a public comment on the item will speak third. The applicant may make a brief rebuttal if necessary. A representative from either side, for or against, may cross-examine a witness.

Anyone who speaks is considered a witness. If you have photographs, sketches, or documents that you desire for the Commission to consider, they must be submitted into evidence and will be retained by the City. Please submit such exhibits to the Recording Secretary.

1. CALL TO ORDER

2. ROLL CALL

3. DETERMINATION OF A QUORUM

4. APPROVAL OF MINUTES

A. Minutes September 2, 2025

Approve Minutes

5. QUASI-JUDICIAL CONFIRMATION PROCEDURES

6. CONSENT AGENDA

7. OLD BUSINESS

A. Mid-Century Modern Structures

As the Board Desires.

8. NEW BUSINESS

- A. **Pritchard House Special Category Grant**
For information only — no action necessary.
- B. **Historic Preservation Ordinance**
As the Board Desires.

9. PETITIONS AND REQUESTS FROM THE PUBLIC PRESENT

10. REPORTS

- A. **City Staff**
- B. **City Attorney**
- C. **Chairman**
- D. **Members**

11. ADJOURNMENT

Any person who decides to appeal any decision of the Historic Preservation Board with respect to any matter considered at this meeting will need a record of the proceedings, and for such purpose, may need to ensure that a verbatim record of the proceedings is made, which record includes the testimony and evidence upon which the appeal is to be based.

The City desires to accommodate persons with disabilities. Accordingly, any physically handicapped person, pursuant to Chapter 286.26 Florida Statutes, should, at least 48 hours prior to the meeting, submit a written request to the chairperson that the physically handicapped person desires to attend the meeting.

City of Titusville
"Gateway to Nature and Space"

REPORT

To: Members of the Historic Preservation Board
From: Bradley Parrish, Community Development Director
Subject: **Minutes September 2, 2025**
Department/Office: Planning

Recommended Action:

Approve Minutes

Summary Explanation & Background:

Minutes September 2, 2025

Alternatives:

Item Budgeted:

Source/Use of Funds/Budget Book Page:

Strategic Plan:

Strategic Plan Impact:

ATTACHMENTS:

1. 09.02.25 Minutes Draft

The Historic Preservation Board (HPB) of the City of Titusville, Florida met in regular session at City Hall in the Council Chamber, located at 555 South Washington Avenue, on Tuesday September 2, 2025 at 1:00 p.m.

XXX

Chairman Kiesel called the meeting to order at 1:00 p.m. Present were, Vice Chairman Petyk, Secretary Adams, Member Foster, Member Shifalo, Member Gaetjens Alternate Member Davis and Alternate Member Crofton. Member Jonas was absent. Also attending were Redevelopment Planner Sue Williams, Planner Tabitha Armstrong, Community Development Director Brad Parrish, and Recording Secretary Laurie Dargie.

XXX

Member Shifalo motioned to approve the regular minutes from the August 4, 2025 meeting as presented. Member Foster seconded. There was a unanimous voice vote in favor.

XXX

Old Business

None

XXX

New Business

COA#3-2025 – Certificate of Appropriateness – 126 Grannis Avenue – Carter House

Historic Preservation Officer Pat Tyjeski joined the Historic Preservation Board meeting via telecommunication to provide a presentation on the Certificate of Appropriateness COA#3-2025 – 126 Grannis Avenue – Carter House.

Jolynn Nelson of Titusville, Florida came to speak in favor of having the gutters approved to be installed on all areas of the house being requested, including the porch in order to protect the house.

The Historic Preservation Board had discussion.

Member Shifalo said that she is inclined to agree with the Historic Preservation Board Officer.

Member Gaetjens said safety is first over the aesthetics and would like to see the gutters all the way around.

Secretary Adams said he does understand the necessity of the gutters, although he does think it will look good.

Vice Chairman Petyk said she agrees with Member Gaetjens and safety is first.

Member Foster said this house is a good adaptive reuse and she would be in favor of the gutters in order to save the structure from deterioration and provide safety measures.

Chairman Kiesel said at face value he agrees with the Historic Preservation Board Officer, but he does see the necessity for the gutters for safety reasons. Chairman Kiesel asked if a more appropriate gutter could be used on the front façade, so that it would blend in better. Chairman Kiesel said it is like a half round gutter.

XXX

Member Foster made a motion to approve the Certificate of Appropriateness COA#3-2025 to allow gutters as presented on the north and northwest sides of the house as presented and to approve using half round gutters only on the front façade wrap around porch.

Roll call was as follows:

| | |
|---------------------|-----|
| Secretary Adams | Yes |
| Member Gaetjens | Yes |
| Vice Chairman Petyk | Yes |
| Member Shifalo | Yes |
| Member Davis | Yes |
| Member Foster | Yes |
| Chairman Kiesel | Yes |

Motion passed.

XXX

Senate Bill 582 – Unlawful Demolition of Historic Structures

Mr. Parrish gave an overview of this item.

Chairman Kiesel said he would like to see the City of Titusville support this.

Member Foster said she would like to make it mandatory that specific structures that have been identified as historic to be put on a local registry.

Member Shifalo said that the Historic Preservation Board has been talking about overlay districts since 2019.

Chairman Kiesel said we should update or change our ordinance that supports Senate Bill 582.

Member Foster said the Historic District does not include the Pritchard House, Court House, St. Gabriel's or the Playhouse. She said the city needs to expand the Historic District boundaries downtown to include all these structures. Also, she said the Board needs to address the issue of Joynerville area, to preserve it.

Chairman Kiesel asked if the Historic Preservation Board could be more involved in demolitions that come up on historic structures. Mr. Parrish said this would be a change to the ordinance for their involvement. Chairman Kiesel said he would like to bring this up for further discussion.

Mr. Parrish said he would suggest to the Historic Preservation Board to make a recommendation on the Senate Bill going to City Council for support.

Chairman Kiesel said that the Historic Preservation Board members all agree to have Senate Bill 582 go to City Council for their support.

Chairman Kiesel would like additional discussion on future agendas for the preserving of structures from being demolished.

XXX

Mid-Century Modern Structures

Member Shifalo provided an oral presentation of her research on Mid-Century Modern structures and space industries in Titusville.

Member Shifalo said that the Space Museum is very interested in working with the Historic Preservation Board if this project is pursued.

Chairman Kiesel said that he would like to get the research from Member Shifalo to review and have this as an agenda item on the next meeting and also talk about next steps.

Secretary Adams said that the 250th celebration for America is coming up next year.

XXX

Petitions & Request

None

XXX

Reports

The Historic Preservation Board members had brief discussion on the Historic Preservation Board's budget.

Member Foster gave an update on the SpaceX launches and the impacts on historic structures. Member Foster provided the list of structures that were given to the consultant for monitoring.

Chairman Kiesel asked if there were any printed materials that were needed. Ms. William said she will review this and reorder if needed.

XXX

Adjournment 2:17pm

City of Titusville
"Gateway to Nature and Space"

REPORT

To: Members of the Historic Preservation Board
From: Sue Williams, Redevelopment Planner
Subject: **Mid-Century Modern Structures**
Department/Office: Community Development

Recommended Action:

As the Board Desires.

Summary Explanation & Background:

At the April 7, 2025, Historic Preservation Board (HPB) meeting, Member Shifalo said she would like the Historic Preservation Board to explore the mid-century modern structures in the City of Titusville, since there was such a large growth of this as part of Titusville's history.

Shifalo spoke about the Mid-Century Modern structures and asked for feedback from the Historic Preservation Board regarding the timeframe she should be researching. Member Shifalo said she still needs time to research the historical resources and bring back additional information regarding this era. Member Foster said that the Architectural Design Guidelines have some information regarding these structures. The Historic Preservation Board members decided that the research should be focused on the 1950s, 1960s and 1970s, the typical contemporary modern structures. Member Shifalo said she would continue her research and bring back additional information at a future meeting.

At the September 2, 2025, HPB meeting, Member Shifalo provided an oral presentation of her research on Mid-Century Modern structures and the space industry in Titusville.

Member Shifalo will provide her research for distribution to the HPB Board for discussion at the October 6, 2025, meeting for discussion.

Alternatives:

N/A

Item Budgeted:

N/A

Source/Use of Funds/Budget Book Page:

Strategic Plan:

This action addresses the City of Titusville's Goal 5.b to continue the effectiveness of current advisory boards.

Strategic Plan Impact:

This action ensures the continuing efforts of the Historic Preservation Board to recognize historic structures.

ATTACHMENTS:

1. Florida's Mid-Century Modern Architecture
2. Florida's Postwar Single Family Housing

Florida's MID-CENTURY MODERN

ARCHITECTURE
(1945-1975)

Florida's MID-CENTURY MODERN ARCHITECTURE (1945-1975)

*A survey of the modern structures, architects,
and design trends of the Sunshine State.*

COVER PHOTO CREDIT | BACARDI BUILDING JEWEL BOX DETAIL, MORRIS HYLTON III

OCTOBER 2018

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DICKINSON HALL, UNIVERSITY OF FLORIDA
PHOTO CREDIT | PAUL PRIVETTE

SPONSORS

Florida's Mid-century Modern Architecture (1945-1975) study with 50 Flagship Structures was undertaken by the University of Florida's Historic Preservation Program, College of Design, Construction and Planning, with support from the Florida Department of State's Division of Historical Resources through its Small Matching Grant program (FY2018).

The University of Florida is one of the first institutions of higher learning in the United States to introduce historic preservation studies, with coursework first offered in 1957. Today, the program is dedicated to preparing the next generation of leaders to safeguard historical, architectural, and cultural resources across Florida, the United States, and globally. Focus areas include digital technology, sites of the recent past and modernism, resiliency, and underrepresented communities.

The Center for World Heritage Research and Stewardship at the University of Florida operates two, place-based learning programs, Preservation Institute Nantucket (PIN) and Preservation Institute St. Augustine (PISA), and the Envision Heritage initiative, dedicated to exploring the role of digital technology in conserving heritage.

Academic degrees include PhD, Master of Historic Preservation, and Certificate of Historic Preservation.

For more information, contact:
Morris Hylton III, Director, at mhylton@ufl.edu



TUPPERWARE WORLD HEADQUARTERS
PHOTO CREDIT | PAUL PRIVETTE

EXECUTIVE SUMMARY

In the decades that followed the Second World War, Florida became an incubator for innovative and often experimental modern architecture. Much of the vast state was sparsely populated and developed at the close of the war in 1945. Fueled by what was then unprecedented growth, Florida served as an architectural *tabula rasa* that progressive minded designers – homegrown, transplants, and outliers – began to transform.

From the Panhandle to the Keys, mid-century architects adapted early principles of modernism to the state's diverse geographic, climatic, and socio-cultural contexts. These principles included, among others, a departure from traditional building types and forms, functionally derived plans, integration of the arts and design disciplines, and use of manufactured and prefabricated materials and technologies. The resultant buildings and public spaces were not aesthetically coherent. Rather, the built environment of mid-twentieth century

Florida offered an array of modern architectural expressions that embodied the optimism and progress that have come to define that era.

The state's mid-century modern architecture is now reaching an age when many of these resources should be assessed and their significance evaluated for meeting the criteria for listing on the National Register of Historic Places and/or designation as local landmarks.

Florida's Mid-century Modern Architecture (1945-1975) is an attempt to compile a statewide inventory of significant modernist buildings, architects, and manufacturers and to better understand the temporal context and prevailing architectural trends. Completed in 12 months, the study was undertaken by the University of Florida Historic Preservation Program with support from the Florida Department of State's Division of Historical Resources (FY2018 Small Matching Grant Program) and in consultation with many

CONSULTING ORGANIZATIONS AND AGENCIES

- American Institute of Architects
- Center for Architecture Sarasota
- Cultural Landscape Foundation
- Dade County Heritage Trust
- DOCOMOMO
- Florida Trust for Historic Preservation
- Gainesville Modern
- ICOMOS
- National Park Service
- National Trust for Historic Preservation
- Nils M. Schweizer Fellows/
Central Florida Modern
- Sarasota Architectural Foundation
- Tampa Preservation, Inc.
- Traditional Building Magazine
- University of Miami
School of Architecture

state and national experts, private organizations, and government agencies.

The focus of the study was identifying buildings that meet Criterion C for listing on the National Register of Historic Places. This criterion applies to “properties significant for their physical design or construction, including such elements as architecture, landscape architecture, engineering, and artwork.” To be eligible under Criterion C, a property must meet at least one of the following requirements:

- Embody the distinctive characteristics of a type, period, or method of construction.
- Represent the work of a master.
- Possess high artistic values.
- Represent a significant and distinguishable entity whose components may lack individual distinction.[1]

Many of the identified buildings and sites, however, also meet one or more of the other criteria for significance:

- Criterion A: That are associated with events that have made a significant contribution to the broad patterns of our history.
- Criterion B: That are associated with the lives of significant persons in our past.

The subsequent lists of mid-century modern buildings, architects, and material manufacturers are not comprehensive, but serve as a baseline that can be expanded and refined over time. The research and products of this project are meant to assist in local, regional, and statewide efforts to identify

and document Florida's mid-century modern architectural resources, evaluate architectural and historical significance, and generate Florida Master Site File submissions, local designations and/or nominations to the National Register of Historic Places.

The results of the study includes:

- Inventory and database of 581 properties organized by type (134 Commercial-Corporate, 73 Spiritual, 58 Government, 54 Recreational-Tourism, 186 Residential, and 76 Educational).
- Database of 473 architects with short biographical summaries for 369 architects practicing in the state during the study period.
- Database and list of some 1,000 advertisements representing approximately 300 different companies and manufacturers of building materials and systems.
- *50 Flagship Structures* – organized by type, a list and summary of 50 properties that should be further researched, documented, and considered for landmark designation (9 Commercial-Corporate, 6 Spiritual, 10 Government, 8 Recreational-Tourism, 10 Residential, and 7 Educational).
- Recommendations and a framework for documenting and evaluating the architectural and historical significance of Florida's mid-century modern buildings and sites.



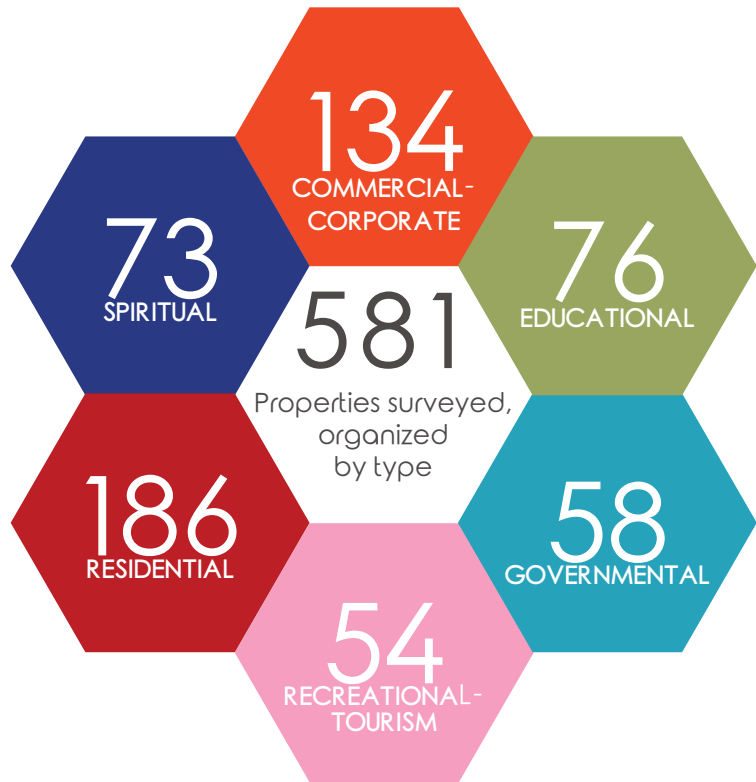
Architects listed with short biographical summaries.

1,002

Advertisements listed and placed in a database representing approximately

300

Different companies and manufacturers of building materials and systems



50

FLAGSHIP STRUCTURES

Significant properties that represent the character and scope of mid-century modern design in Florida.



COMMERCIAL-CORPORATE



EDUCATIONAL



GOVERNMENTAL



RECREATIONAL-TOURISM



RESIDENTIAL



SPIRITUAL



SANFORD CIVIC CENTER
PHOTO CREDIT | PAUL PRIVETTE

SYNOPSIS OF METHODOLOGY

Florida's Mid-century Modern Architecture (1945-1975) study employed a multifaceted approach to collect and analyze data. Information about the study was shared throughout the state via email, social media, and at in-person presentations including:

- American Institute of Architects National Conference – Historic Resources Committee Brunch, Orlando, April 27, 2017.
- Sarasota MOD Weekend – Tim Siebert Legacy Event, Sarasota, November 11, 2017.
- Gainesville Mid-century Resource Survey, Gainesville, October 18, 2018.
- Sarasota Architectural Foundation Alfred Hitchcock Lecture, March 29, 2018.
- Florida Trust for Historic Preservation Annual Conference, *11 to Save* event, Jacksonville, May 18, 2018.

The study was also featured nationally through the online blog of The Cultural Landscape Foundation at <https://tclf.org/finding-floridas-flagship-50>.

The following is a summary of the methodology and methods for developing the final products for this project. The data gathered during these simultaneous research activities informed one another to generate a cross-referenced collection of materials.

For example, the names of architects and firms that designed the buildings selected for the Inventory were then included on the architects database.

Mid-century Modern Architecture Inventory

The inventory of architecturally significant mid-century modern properties was compiled using a variety of methods, outlined below.

- Online survey distributed via email and social media to historic preservationists, architects, architectural historians, and other experts.
- Consultations with representatives from municipalities and counties.
- Cultural resource surveys and other existing studies shared by representatives from municipalities and counties.
- Buildings that received an American Institute of Architects or Florida Association of Architects award or recognition between 1945-1975.
- Properties identified through archival research including those that appeared in *Florida Architect* magazine advertisements.
- A review of the nearly 43,000 resources dating from 1945-1980 listed on the Florida Master Site File database.

MID-CENTURY MODERN ARCHITECTURE

This inventory focused on buildings and sites that fulfilled Criterion C of the National Register of Historic Places (significant for design). Vernacular structures or buildings significant for their social or cultural history were not examined for this study.

The criteria for selecting buildings and sites included only extant structures with a high level of integrity and that were:

- Representative of a building type (Commercial-Corporate, Spiritual, Governmental, Recreational-Tourism, Residential, and Educational);
- Representative of a design movement;
- Representative of a new use of modern materials and/or systems;
- Representative of a geographic region (North and Panhandle, Central, South West, and South East) and/or major city (refer to page 12 and 13);
- Representative of the work of a master architect, both regional and national firms;
- Outliers, or designs that do not fit within a specific category, but that made a large impact on later works and/or led to changes in design and the use of building materials in the state.

MID-CENTURY MODERN ARCHITECTS

Architects practicing in Florida during the mid-century period were identified through:

- Online survey distributed via email and social media to historic preservationists, architects, architectural historians, and other experts.
- Officers of the Florida Chapter of the American Institute of Architects between 1945-1975.

The criteria for selecting architects included:

- Leader in creating designs that addressed the unique regional environments and climates of Florida (both pre- and post-air conditioning).
- Leader in developing and/or utilizing new materials and/or construction techniques.
- Leader in the Florida Chapter of the American Institute of Architects (held an office between 1945-1975).
- Noted for producing award-winning designs with immediate and/or long-term impact in architecture.
- Noted for creating a distinctive body of work in the state.
- Primary office or firm headquarters located in Florida.

BUILDING MATERIALS, COMPANIES, AND MANUFACTURERS

The list of building materials, companies, and manufacturers/distributors of building materials were identified through the advertisements of *Florida Architect* magazine (1945-1975). The selection criteria included:

- Indicative of wider patterns and trends in building throughout the region or state.
- Material defined a distinctive form and/or period in Florida design and construction.
- Groundbreaking material that forwarded the science of design and construction.
- Planning trends and/or theories that impacted the environmental history of the state.
- Expression of materials indicative of a distinctive Florida context.

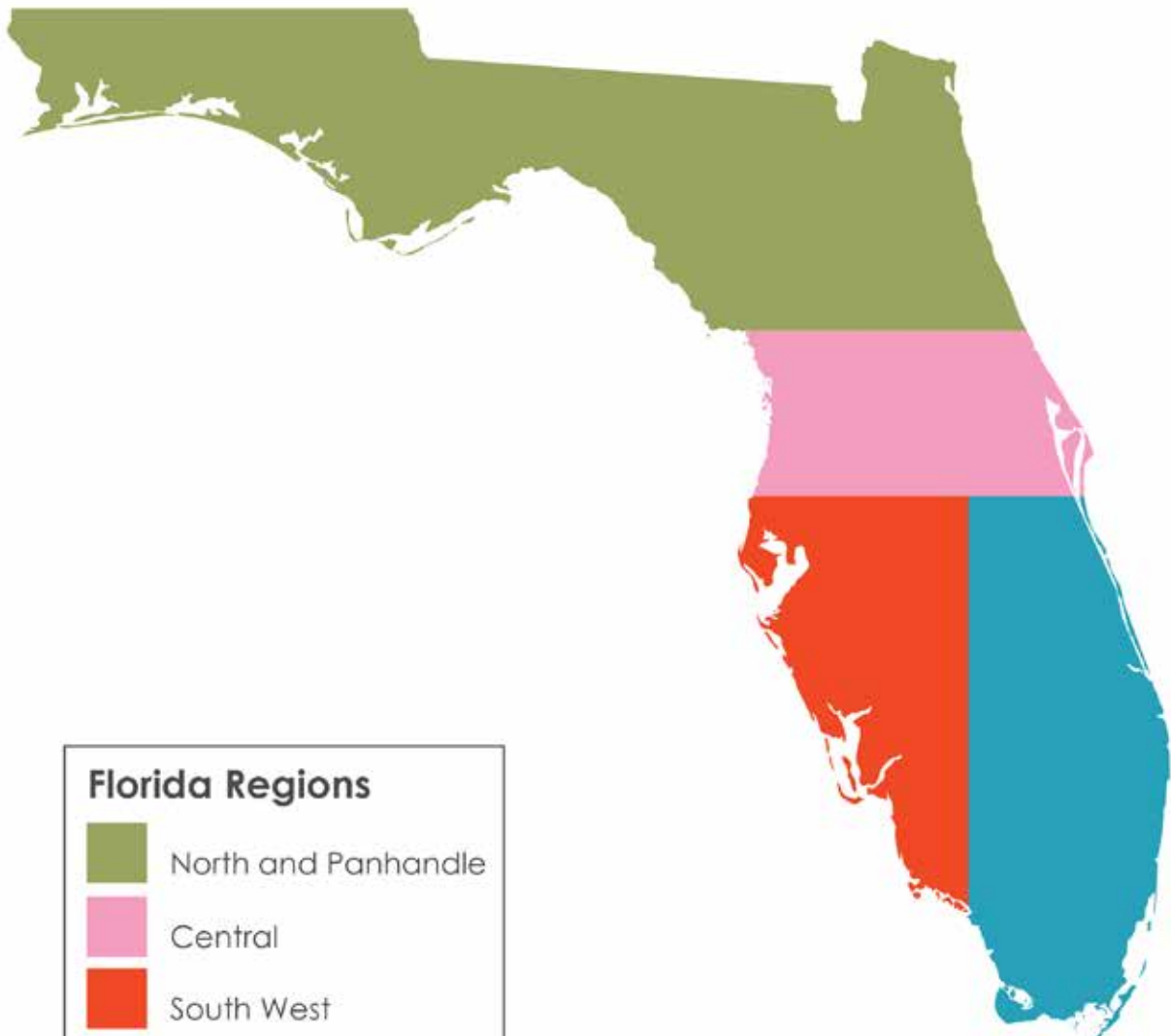
50 FLAGSHIP STRUCTURES

The *50 Flagship Structures* is a shortlist of architecturally significant buildings that define the range of modern design in mid-twentieth century Florida. These well- and lesser-known buildings were chosen based on the following criteria:





- Must be an architect-designed work.
- Retains architectural and design integrity.
- Building and site exhibit characteristics that define a distinct adaptation of modernism.
- Groundbreaking utilization of materials to forward the science of design and construction.
- Design is an outstanding representative of larger cultural or design context that impacted buildings at mid-century, such as tourism, education, or housing.
- "Outlier" or inventive sites significant for size, scale, materials, planning, and function, representing alternative, progressive, or exuberant approaches to design.

GOLDMAN HOUSE
PHOTO CREDIT | PAUL PRIVETTE

FLORIDA REGIONS



Florida Regions

-  North and Panhandle
-  Central
-  South West
-  South East



MAJOR CITIES



*The American Century was launched
and Florida was the launch pad.*

T.D. Allman
Finding Florida (2013)



Florida MID-CENTURY MODERN

Architectural Context Statement

THE BUILT ENVIRONMENT OF FLORIDA AT MID-CENTURY (1945-1975)

The built environment of Florida dramatically changed in the decades that followed the Second World War. After years of stagnation caused by economic depression and conflict, the sparsely populated and largely undeveloped state experienced unprecedented growth. Florida was one of the fastest growing states during this period. The economy evolved from one based mainly on agricultural and the extraction of natural resources to one driven by land development to accommodate new businesses and industries and attract increasingly more residents and visitors. As described by scholar T.D. Allman in his book *Finding Florida*:

Aside from timber or phosphate Florida had little to sell for money, but what if its millions of acres of empty, unproductive and waterlogged land could be turned into a commodity?

Between 1940 and 1980, the population of Florida increased by nearly eight million people.[2] This substantial increase can be attributed to a number of factors. The state, for example, became an important training ground for the military during World War II. Bases like Camp Blanding near Starke, Florida, trained tens of thousands of soldiers, some of which,

upon returning, chose to relocate.[3] As described by historians Nick Wynne and Richard Moorhead,

Many of those who came to the state looking for work or who were stationed here in the military stayed or returned, and in 1950, the permanent population of the state was recorded at 2.8 million, up from the 1.9 million recorded in 1940.[4]

Interstate migration, however, was the largest contributor to Florida's postwar expansion. The state's population grew four times faster than the national average between 1950 and 1958. Gains in residents aged 17 to 45 was 46 times greater. Many of the new residents were also people choosing to retire to the state. The number of residents 65 years or older increased by 93.1% as compared to 23.4% nationally.[5] A rise in birth rates also added to the population swell. What became known as the postwar "Baby Boom" impacted Florida with a 98.4% growth in school-aged children between 1950 and 1958.[6]

In 1949, when Cape Canaveral was chosen as the test site for missiles and the nation's burgeoning space program, Brevard County became the fastest growing county in the country.[7] According to William Barnaby Faherty in



Aerial view of the 36th Street interchange on I-95, Miami, Florida. 1970s. Courtesy of State Archives of Florida, Florida Memory.

Florida's Space Coast, from 1950 to 1960:

Brevard soared from 23,653 to 111,435 individuals, an incredible increase of 371 percent, almost five times as high as the state's average and 19 times higher than the national average for counties.[8]

The influx of new people continued throughout the 1960s and into the 1970s. From 1965 to 1970, migration accounted for two-thirds of the state's population growth. By 1975, there were 7,400 new arrivals each week accounting for 90% of growth. Along with economic opportunity and a relatively low cost of living, new residents chose Florida for its climate and geography. One journalist writing about Sarasota captured the appeal of many of Florida's coastal communities:

Sarasota greets the newcomer, with its fine climate, its colorful tropical flowers, lush foliage and its beaches and sunshine. All of this city's advantages are here for your enjoyment... Sarasota is geared to a charming and comfortable pitch. A lovely place in which to vacation, to visit, or settle.[9]

Migration and visitation to the state were facilitated by the construction of Interstates 95 along the east coast and 75 to the west. Authorized by the Federal Highway Act of 1956, Interstates 95 and 75 connected Florida to the Midwest and East Coast, respectively. I-95 was constructed over a 16-year period beginning in 1960 and linked Jacksonville in the north to Miami in the south. Opened in 1963, the first segment of Interstate 75 extended from Georgia south to Lake City and Gainesville. The highway was then extended, terminating in Tampa by 1969. (A later extension to Naples and then west to Miami was planned in the late 1960s and completed by 1990.)

During the mid-twentieth century, Florida, which had been attracting visitors since the late-nineteenth century, became a major tourist destination. A 1951 *Tampa Bay Times* article described the upswing in tourism:

Florida is enjoying its biggest and most profitable tourist season, more people having come here for health, recreation and happiness than ever before. Tourism, Florida's greatest single source of income, once was a seasonal business, limited largely to Winter months. But it has rapidly become a year-round business. During the past two Summers tourism in Florida has increased by an estimated 60 per cent.[10]

The opening of Walt Disney World outside of Orlando in 1971 fortified Florida's position as one of the most visited states in the country.

Florida's tremendous growth during the postwar era was also made possible by the advent of air conditioning. Early attempts at air conditioning were made

in the 1850s by Florida's Dr. John Gorrie. He discovered a process for creating "artificial" ice and cold air when the pipes froze in a steam compressor running during a warm evening. Yet, more than a century passed before air conditioning found a common use in architecture, based upon a modern system created by Willis Haviland Carrier. First implemented in commercial structures, such as theaters, air conditioning in the form of window units began to appear in Florida homes in the 1950s and proved instrumental in the state's development, particularly the southern region. *The Atlantic* article, "Keepin' It Cool: How the Air Conditioner Made Modern America," describes the significance of air conditioning in the development of the American Southeast and Southwest:

Many of the central changes in our society since World War II would not have been possible were air conditioning not keeping our homes and workplaces cool. Florida, Southern California, Texas, Arizona, Georgia, and New



View of tourists in the streets at Disney World - Orlando, Florida. 1971. Courtesy of State Archives of Florida, Florida Memory.

Mexico all experienced above-average growth during the latter half of the 20th century—hard to imagine without air conditioning. In fact, the Sunbelt's share of the nation's populations exploded from 28 percent in 1950 to 40 percent in 2000. [11]

By 1975, Florida had 152 people per square mile – the highest density of any of the southeastern states. The national recession and, in particular, its impact on construction abated, at least temporarily, this rate of expansion. However, by then, Florida boasted the top five areas for population growth in the United States – Fort Myers, Fort Lauderdale, Sarasota, Hollywood, Orlando, and Tampa-St. Petersburg.[12] These municipalities and surrounding regions were evaluated as part of a study published in *The Florida Geographer* in 1970. The study assessed and characterized nine areas:

Gainesville and Tallahassee are dominated by university and government functions; Tampa-St. Petersburg, Orlando, West Palm Beach, and Fort Lauderdale-Hollywood contain sizeable retirement populations and are dependent upon tourism; Miami is characterized by a large Cuban population and a dependence on tourism and manufacturing; and the economies of Jacksonville and Pensacola are vitally affected by manufacturing industries and nearby military installations. [13]

These and other Florida cities were transformed and encircled by new suburbs that expanded exponentially.

A 1959 research project undertaken by Dr. John N. Webb, a University of Florida Professor of Economics, described the situation:

Recent trends in population growth indicate an increased flow of new residents into small counties in the shadow of the state's big metropolitan areas... Population is backing up as the concentration of people gets heavy in the cities.[14]

The study indicated that the population growth was due in part to a desire for "space" by people moving from crowded areas in the North. Miami and the area south of Tampa and St. Petersburg were identified as the fastest developing. Much of this expansion was suburban.

Also in 1959, William L.C. Wheaton, Director of the Institute of Urban Studies at the University of Pennsylvania, characterized the American suburb as "the dominant characteristic of our civilization" and that these new communities would absorb "the full impact of our huge population growth." He went on to state that suburbia:

...has become a symbol of middle-class status. It has become a way of life which best expressed our materialistic ideals, our frontier love of open space, and our new concern with leisure and the good life.[15]

Urban centers across Florida were also redeveloped during the mid-century era as a proliferation of new government, civic, and commercial buildings replaced existing ones. Some of these structures were built as part of urban renewal projects. Urban renewal was a federally-sponsored program of financial cooperation with municipal governments

to eradicate slums and blighted areas. [16] The program began in 1950 with states more fully participating by 1954. A Supreme Court decision overturned a Florida prohibition on urban renewal in 1960. The first two test cases were in Tampa.[17] This rapid transformation of Florida's built environment coincided with a significant shift in American architecture. Modernism became the predominant design approach.

Modernist architecture was first introduced to the United States through the Prairie and Organic Style buildings of Frank Lloyd Wright and the International Style work of Richard Neutra, among others. During World War II, European émigrés and modernists – many with an affiliation with the Bauhaus – took positions at architecture and design schools. Founder Walter Gropius, for example, joined the faculty of Harvard University's Graduate School of Design in 1938 after the Bauhaus's first Director of Architecture, Ludwig Mies van der Rohe, had taken over as head of the Illinois Institute of Technology the previous year. These appointments marked a turning point as architecture and design schools chose to teach a modernist approach over traditional methods. By the late 1940s and early 1950s, the first generation of American-trained modernists began to work in commercial practice. Florida provided seemingly unparalleled opportunities to experiment with these new design approaches.

In general, the nation's building stock grew markedly in the postwar years, but construction boomed in Florida. The state built at a more rapid rate than any other throughout the 1950s.[18] In Broward County for example, \$55 million in new construction occurred between 1945 and 1952 including accommodations for more than 20,000 new people.[19] The construction boom was due in part to a severe housing shortage. By 1946, Florida

was considering “emergency measures” to provide shelter for an estimated 2.5 million families.[20] That same year, St. Petersburg relaxed building codes and permitting to allow the construction and temporary occupancy of detached garages while a family’s house was being built.[21]

The pace of new construction was made possible in part by the use of prefabricated materials, many of which were transformed or developed as part of technology generated from the war effort. These materials and systems were often manufactured locally. Popular materials included breeze or screen blocks, laminated or engineered wood, pre-stressed concrete structural components, and so-called Ocala block (a concrete masonry unit made with crushed limestone from the Ocala region). Early in the mid-twentieth century, the lack of regulations allowed designers to experiment with these materials.

The architects who chose to relocate here, or train and remained in the state, encountered a blank slate. Building codes and regulations, for example, were not implemented in most Florida counties and municipalities until the mid- to late-1960s. The statewide Florida Building Code was officially adopted in 1974. Development along the state’s shorelines, waterways, and lakesides were only loosely regulated prior to the environmental protection movement of the 1960s and 1970s. Canal dredging, fill disposal, and swamp draining provided developers with new tracts of land to develop. Suburban “canal” neighborhoods arose, promoting water access from every home, connecting to a series of waterways that led to larger bodies such as the Gulf of Mexico. Plans for the Gulf Intracoastal Waterway, a nine-foot-deep by 100-foot-wide improved water route extending from Carrabelle, Florida to Texas, began in 1939 although construction was not

completed until 1967. The work stimulated a regional transportation infrastructure investment.

With the idea originating as early as Spanish colonial occupation, the Cross Florida Barge Canal project was officially launched in 1935 during the Great Depression. The canal was meant to connect and provide a direct route from the Atlantic to the Gulf Coast. Work stopped in 1936 and resumed in 1942, albeit sporadically. In 1963, the project was re-invigorated with funding allocated by President John F. Kennedy and continued support from President Lyndon Johnson. The goal was to open the canal by the early 1970s. Protests led by Marjorie Harris Carr and other environmentalists helped permanently halt the project in January 1971.[22]

Opposition to the Cross Florida Barge Canal and other large infrastructure projects led to the creation of the Florida Department of Air and Water Pollution control in the 1960s and the Florida Department of Environmental Regulation in the mid-1970s. This focus on conserving Florida’s environmental resources mirrored what was happening across the country. During this period, construction was stopped on many major works across the state, suddenly found in violation of new



Construction work on the Cross Florida Barge Canal. 1950s. Courtesy of State Archives of Florida, Florida Memory.

guidelines established to protect wildlife, water, and natural landscapes. One example is Rotonda West.

Rotonda West was representative of any number of southwest Florida housing developments built on drained swampland in the mid-twentieth century. Located along the northern boundary of Charlotte County, on the Cape Haze peninsula, Rotonda West was created in the shape of a giant scribed circle divided into pie-shaped segments. The Cavanagh Leasing Corporation developed the land in 1969 on a large ranching tract formerly owned by the Vanderbilt family and already cleared of timber. The community was expected to accommodate 70,000 people, with seven golf courses, a marina, and 32 miles of canals. The original plan was to connect the waterways to the Gulf of Mexico, but newly established environmental regulations prevented the completion. The developers, and homeowners, then found themselves stuck on dry land, with waterside properties that could not access the nearby Gulf.

The comprehensive integration of efficient building systems and design became a priority for Florida's architects in the middle of the twentieth century, especially as the country entered the 1970s and the energy crisis years. For decades, before the advent of air conditioning, architects had situated structures in ways that accommodated the weather and protected occupants



Aerial view of Rotonda West.

from the intense tropical heat, particularly in the southern regions. Frequent, heavy rainstorms in the summer and occasional hurricanes with high winds added to the mix of climatic conditions. The orientation of windows and the overall shape of the structure mitigated these factors. But designing for modern Florida included more than the incorporation of deep roof overhangs and elevated floor plates. The creation of buildings that were responsive—both indoors and out—became the standard for conservation program design. Life-cycle cost analysis became a critical tool in determining the overall cost of a structure, including the expense of heating, cooling, and everyday operations.

Also in the 1970s, the state began to adopt building codes that encouraged higher insulation standards in buildings. The standard was measured by the “U” value, a thermal unit determining the rate at which heat passes through building surfaces. For example, a sheet of glass is less insulating than a four-inch-thick solid concrete wall, which passes more heat than a traditional wood frame with insulation. Central Florida architect Nils M. Schweizer became a leader in the state for energy conservation, discussing his approach in a two-part series of articles published in *The Florida Architect* in November 1975. Solar energy production also began to be incorporated into buildings in this era. The planned community of Sugarmill Woods, on the western coast, led the way by both utilizing solar energy and retaining a natural greenbelt between the houses.

Many of the building types prevalent in Florida's built environment today evolved or originated during the mid-twentieth century.

Commercial-Corporate

Mid-twentieth century Florida saw a significant rise of industry and growth

in commerce. In 1952, over 4,000 new businesses were created, outpacing the national average.[23] Many of these new businesses were outside of agricultural and other industries that had driven Florida's economy prior to the Second World War. In a March 1953 address, the president of Florida Light and Power Company reported the sales of goods manufactured in Florida exceeded, for the first time, those of agriculture and that the number of manufacturing firms doubled from 1944 to 1951 compared with 27% nationally.[24] Beginning in 1955 through 1961, employees in non-farm activities expanded more than one third, in contrast to only six percent in the entire United States. Personal income during that same period climbed 75 percent or twice as fast as the national total.[25] This expansion continued throughout the 1960s. In 1965 and 1966, Florida gained 660 new industrial and manufacturing plants and created 24,000 new jobs. According to a 1967 article titled "Florida's Business Soaring," The *Miami News* proclaimed: "Florida, leaving a trail of smashed economic barometers in its wake in reaching a business peak in 1966, is looking for more of the same this year." [26]

This surge in new businesses and industries necessitated the rethinking of existing building types and the creation of new ones. Since the early skyscrapers of Chicago such as the Rand McNally Building (1911), and New York City's Woolworth (1912) and Chrysler (1930) Buildings, the corporate office tower was viewed as a symbol of the company it housed. This branding through design continued after World War II when modernist architecture was used to project an image of progress and innovation. Prominent examples include Skidmore, Owings, and Merrill's Lever House (1952), and Mies van der Rohe and Philip Johnson's Seagrams Building (1958),

both in New York City. Florida examples include the Bacardi Building (1963), in Miami and the Gulf Life (Riverplace) Tower (1967), in Jacksonville.

Beginning with the construction of AT&T's Bell Labs (1942) in New Jersey, the concept of a suburban campus for a corporate headquarters emerged. General Motors, General Electric, and General Life all built corporate campuses in the 1950s. Perhaps connecting industry, science, and nature, early campuses were referred to by a variety of names including industrial park, research park, and technology park.[27] The corporate campus seemed to indicate a higher purpose beyond business. The designs were often meant to encourage interaction and collaboration.[28] Florida examples include the Tupperware World Headquarters (1967), designed by Edward Durell Stone in Orlando, and the IBM Complex (1971), designed by Marcel Breuer in Boca Raton.

With the increased dependency on the automobile, the shopping center or strip mall also became popular during the post-World War II period. Florida's mild climate was particularly conducive to this type of retail building. Lincoln Road Mall in Miami Beach (1960), designed by Morris Lapidus, is perhaps the state's best example of the conversion of a street from automobile to pedestrian to create a type of outdoor mall with shops, restaurants, and amenities for leisure and recreation.

Educational

More public schools were built during the decades that followed the Second World War than any other time in Florida's history. A severe classroom shortage resulted from a surge in student enrollment as the first of the Baby Boom generation reached school age and families relocated from other states. The strain on public schools was

so pronounced that, in January 1958, the Program Committee of the Florida Educational Association urged revising the property tax law to help fund new facilities and more teachers. The Committee's remarks underscored the critical need:

...there are no alternatives. Florida's increasing enrollment is the direct result of Florida's population growth and if we fail to meet the educational needs of this growing population, Florida's growth and progress will stop dead in its tracks.[29]

The situation was further exacerbated by aging school facilities neglected from decades of depression and war. The creation of suburbs in previously undeveloped areas also added to the need for new schools. Communities across the state responded in a variety of ways with some constructing temporary structures, utilizing prefabricated units, or even offering two school sessions in a day.

Though varied in their architectural expression, many of the state's mid-century schools employed new, often prefabricated materials and systems that helped create flexible, multipurpose buildings that could be adapted to changing pedagogies. This was the era of the combination cafeteria, gymnasium, and auditorium. The use of prefabricated components also allowed for efficient, lower cost construction. A 1953 *Time* magazine article summarized this approach to school design.

Both academically and architecturally, the keynote of the new U.S. school is freedom. In some ways, the building of a new school is nothing more than a

process of elimination. The whole idea is to eliminate as many blocks and barriers as possible. Air must flow and light flood in; the building must be capable of shrinking or growing according to the tides of population, and it must be made for use at all hours of the day.[30]

Capturing the sentiment of most school facility planners of the period, the article extolled the virtues of modernist design principles and removing "such traditional grimcracks as Greek columns, Georgian domes and Gothic towers".[31]

In Sarasota, between 1954 and 1960, nine new facilities radically transformed the city's educational environment of and offered a new precedent for school design across the state and nationally. These five buildings and four additions would collectively be branded the Sarasota Public School Program.[32] The program received national acclaim for promoting innovative architecture in support of progressive pedagogy and their modern designs were widely published in professional journals and popular magazines. The architects of the Sarasota schools experimented with national trends in educational facility planning. Many of them, for example, employed campus, finger, or cluster plans (or a combination thereof) with individual, one-story structures separated by central, exterior spaces and often connected by covered walkways. This approach, among other benefits, allowed for future expansion. The concept of flexibility also influenced classroom design. Among the more radical examples were the additions to Fruitville and Englewood Elementary Schools, both by Jack West. These new wings contained early examples of open plan classrooms with folding accordion

walls that allowed spaces to be expanded and combined to support a team-teaching pedagogy. The program in Sarasota was indicative of what was occurring statewide.

A modernist design approach was also chosen for the new buildings constructed at the University of Florida, replacing the red-brick and cast-and limestone of the 1920s Collegiate Gothic style campus. At the same time the University of Miami's campus masterplan was designed by architect Marion Manley in collaboration with Robert Law Reed. She was also responsible for one of the University's first postwar, modern classroom buildings. Brutalism also became a popular design style for college campuses in Florida beginning in the late 1960s and continuing into the 1970s. The 1960 Miami Dade North College (originally Community College) Campus, for example, was initially designed in a Brutalist style.

Governmental

During the mid-twentieth century, modernism was adopted as the most appropriate architectural expression for new government facilities. The federal government's General Service Administration (GSA), for example, required that all new buildings be designed in a modern style. The GSA "was established in 1949 to consolidate the government's immense building management and general procurement functions." The period from 1950 through 1970 was an era of tremendous growth for the federal government and the GSA oversaw the construction of well over a thousand structures including office buildings, courthouses, and post offices. The policy on modern design emerged in 1962 when President Kennedy's Ad Hoc Committee on Federal Office Space developed "Guiding Principles for Federal Architecture." The initiative called for:

...the dignity, enterprise, vigor, and stability of the American National Government. Major emphasis should be placed on the choice of designs that embody the finest contemporary American architectural thought. [33]

The modernist buildings of the GSA were not concerned with the past, but looked forward. The architecture projected an image of progress and innovation as the nation rapidly developed and assumed a greater role on the global stage. Examples in Florida include the Federal Courthouses in Fort Lauderdale (1975) and Gainesville (1964) and the Winter Park Post Office (1965). Many of the buildings incorporated commissioned art work and included an outdoor public plaza or landscapes – both hallmarks of modern civic buildings from the mid-twentieth century.

The federal government influenced what was happening on the state and local level. In 1971, for example, Edward Durrell Stone – a nationally and internationally prominent architect – prepared a master plan for the construction of a new, modern capital complex in Tallahassee. The new capital, including a 22-floor executive office tower, were completed in 1977. Many new municipal and county buildings followed the state precedent, including Gainesville's City Hall (1966), Sanford's Civic Center (1958), and Jacksonville's Haydon Burns Library (1965), to name a few.

Recreational-Tourism

A 2003 publication *Southern Journeys: Tourism, History and Culture in the Modern South* argued that tourism was "one of the most powerful economic forces in the modern south." [34] Florida led the south in visitation in the 1950s, 1960s, and 1970s. The prosperity of the growing middle class

and advent of automobile culture helped propel the state's tourism at this time. Many of the pre-1971 Disney World tourist destinations focused on Florida's natural environment:

After World War II, the tourist industry quickly became Florida's biggest source of income. At first, the only thing for tourists to see was the natural beauty of Florida. The miles of white sandy beaches, the Everglades with its alligators, panthers and birds, the Florida Keys, with its coral reefs and sport fishing, and the forests of the national parks attracted many nature lovers. There were activities such as fishing, hiking, boating, and swimming taking place throughout the state, but above all, the visitors came to soak up the sun and relax. [35]

The springs attractions, in particular, were popular at this time, including Silver Springs and Weeki Wachee. The visitors' centers for both sites were constructed in a modernist style.

Tourist destinations also included Florida State Parks. The state's park system was established by the Florida Legislature in 1935 and, according to historian and



Underwater Aqua Theater, Weeki Wachee Spring. Courtesy of State Archives of Florida, Florida Memory.

scholar David. J. Nelson, were meant "to create several roadside attractions in order to jump-start Florida's tourism trade." [36] Examples of mid-century modern park architecture includes the visitor centers at Cedar Key (1962) and Crystal River Preserve State Parks (1960s).

The 1971 opening of Disney World's Magic Kingdom in Lake Buena Vista, outside of Orlando, ushered in a new era for Florida tourism. The unprecedented project and its impact on the region's growth afforded new opportunities for well-known architects like Los Angeles-based Welton Becket and California designer Donald Wexler, who designed the Contemporary Hotel (1971) for Walt Disney.

Residential

While the majority of the state's postwar houses were suburban and other ranch-style types offered by builders and developers, Florida served as a laboratory for architects to experiment with new modes of living, particularly in a warm climate. Abandoning more traditional, inward looking forms like the center-hall colonial, mid-twentieth century architects explored how to connect the residential interior with its surroundings. As described by John D. MacDonald in his 1954 *Dead Low Tide*:

...There is a way to live in Florida – a way of turning a house inside out, so there is no real transition between outdoors and indoors. Glass and vistas and the good breeze coming through. Tile and glass and plastic, so there is nothing to absorb the dampness...

In Sarasota, between 1946 and 1952, Ralph Twitchell and Paul Rudolph designed a series of residences whose open floor plans and permeable and movable walls helped capture ocean breezes and promote cross ventilation in the absence of air conditioning. Many of the houses were raised off



Interior of Twitchell House on Siesta Key. Photo by Steinmetz, courtesy of State Archives of Florida.

the ground to combat dampness and occasional flooding. Twitchell and Rudolph also employed indigenous materials including cypress wood and regionally manufactured products such as cast concrete block from nearby Tampa and Ocala, Florida. These local materials were sometimes combined with new technologies, such as the Lamolithic concrete structure of the Revere Quality House (1948) and the so-called "cocoon" material, a type of vinyl used on the catenary roof structure of the Healy Guest House (1950). Rudolph distilled and offered five principles that described his and Twitchell's architectural approach: clarity of construction, maximum economy of means, simple overall volumes penetrating vertically and horizontally, clear geometry floating above the Florida landscape, and honesty in details and structural connections. [37]

This era also witnessed the construction of many multi-family apartment complexes like Birch Tower in Fort Lauderdale. These types of developments were made popular in part because of the advent of central air conditioning. Designed by architect Charles McKirahan, the 1960 tower and adjacent, low-rise apartment buildings took advantage of the latest technology. A 1960 Fort Lauderdale News article titled "Birch Towers 'Makes' Weather," claimed the "York's Three-Pipe induction system" provided "dial-your-weather convenience" for each of the buildings 75 residential units. Next to Boston's Statler Hilton Hotel, Birch Tower was only the second building in the country to use the system.[38]

Spiritual

As discussed in a 1962 Tampa Tribune article, a significant change occurred in the design of churches, synagogues, and other religious and spiritual buildings:

We have all been aware of the many modern and attractive church buildings that have appeared in the country's changing landscape. But it may not be generally known that they reflect a distinct break with traditional structures first made some 30 years ago. Since then, church design has engaged the talents of the world's most distinguished architects. [39]

The article noted specifically changes in structural materials that allowed for more exuberant forms including the use of steel and reinforced concrete.

Architects specializing in the design of spiritual buildings separated into two principle camps: the symbolists and the functionalists. Symbolists began their design process by examining "the nature of the community," as well as the characteristics of "the encounter," and "the faith" to create a symbolic structure representing the congregation. Functionalists instead relied on making the "space fit the action contained in the space," examining the action of worship at the altar, or the need for processional areas and events, such as sacraments and baptisms. The beginnings of post-Modernism were seen in the south, with architects such as Morris Lapidus drawing heavily on historic precedent for his resort hotels along the beach.

Modernist Architects in Practice

The history of architects and architecture in Florida in the mid-twentieth century is marked by innovation, collaboration, and experimentation along with a significant shift in architectural design. Florida had always welcomed unusual and sometimes outrageous explorations in architecture, including the nineteenth-century fantastic railroad hotel resorts built by Henry Flagler and his rival Henry Plant, in modified Gothic Revival, Italianate, Romanesque, and Moorish styles. No one "style" dominated in the state in the twentieth century, which, early on, hosted buildings drawing on variations of the Mediterranean Revival, Art Deco, and a New England vernacular. In modernism, however, regional forms are evident. Florida's mid-century architects addressed climatic, geographic, and cultural concerns across the state, from the hilly pine forests of the north to the white sand beaches along the coast, to create distinctive designs unique to each area.

Many of the architects that established the mid-century modern character of Florida design arrived here from throughout the United States and internationally, bringing with them a more comprehensive worldview and perhaps a greater willingness to experiment in their craft. For example, Prentiss Huddleston and Paul Rudolph arrived from Alabama, Carl Abbott from Georgia, Irving Horsey and Victor Lundy from New York, Gene

Leedy from West Virginia, Nils Schweizer from Maryland, Charles McKirahan from Oklahoma, and James B. Holliday from North Carolina. The state was also the beneficiary of the imported talents of Morris Lapidus and Igor Polevitzky of Russia. Native Floridians who practiced in the state included William Morgan and Robert Broward of Jacksonville, Ogden Houstoun from Miami, and Maurice Holley of West Palm Beach. The associated database of architects and the architects biographies (the basis for the survey) detail more of this information.

The greater part of this context has been compiled from a comprehensive reading of *The Florida Architect*, the monthly journal of the Florida Association of Architects (the FAA was renamed the Florida Association of the American Institute of Architects or FAAIA in late 1965). The AIA named Florida Architect "one of the four best state architecture magazines in the country," in 1956, with a circulation of 3,000.[40] Luckily for researchers, in the late years of the 20th century, AIA Florida President S. Keith Bailey focused on "rescuing back issues," of the magazine "from a mechanical room with a leaking roof." [41] That effort resulted in a considerable archive of materials, now available online through the University of Florida.[42]

During the study period of 1945-1975, the journal reveals that architects in mid-

century Florida grappled with the realities of an increasingly complex industry. More stringent regulations on design and construction, as well as changes within their own profession, required a higher level of professionalism and leadership. At annual meetings of the Florida Association of Architects the participants frequently addressed new standards of practice, education, ethics, and the rise of larger firms as collaborative design institutions. Other topics of discussion included a challenge "to combat ugliness," recycling and renewal of structures, and efficiency as the nation faced an ongoing energy crisis.

1940s

In 1940, the Florida Association of Architects (FAA) officially became an affiliate of the American Institute of Architects, joining 13 other states associated with the nationwide professional organization. Many of Florida's mid-century architects served in the military during World War II. Ralph Twitchell, of Sarasota, closed his architectural and construction firms and re-enlisted in the Air Force (1942-1945). His colleague, Paul Rudolph, left Sarasota to attend the Harvard Graduate School of Design but paused his education after one year to enlist in the United States Naval Reserve (1942-1946). His experience with maintaining ships informed his design aesthetic and approach to industrial materials.[43]

Also in Sarasota, Victor Lundy was awarded a Purple Heart for his service with the U.S. Army from 1943-46. A collection of 158 of his wartime pencil sketches is now held at the U.S. Library of Congress, created when he was only 19 years old.[44] Experience on the war field was widespread for the young students and professionals who later led the state's design genesis in the 1950s. For example, nearly all of the architects that made their

mark in the "Sarasota School" of design served during or immediately after the war, including Bert Brosmith (1946-1947), Mark Hampton (1943-1946), Philip Hanson Hiss III (1942-1946), William Rupp (1945-1946), Edward (Tim) Seibert (1945-1946), and Jack West (1944-1946). In 1944, the FAA cancelled all dues for architects in the military.

Kunio Mayekawa, the father of modern Japanese architecture (who also worked with Le Corbusier), synopsised the challenge facing architects after the war: "the optimism of the early twentieth century has been destroyed completely by two world wars, and people have been struck dumb with confusion...Today, it must be the task of the architect to assemble the broken pieces of brick and rebuild the human environment from no other motivation than real human need." [45] When the war effort ended, construction began in earnest and the architects went back to work. In 1945, the official magazine for the organization was established. In addition, three Florida chapters, North, Central, and South, were merged after the war ended. Two years later, the Florida Association of Architects changed its name to the Florida Association of the American Institute of Architects (FA/AIA) and held the first state convention in St. Petersburg. In 1947, the organization counted 181 members.[46]

The history of Florida architecture at mid-century is tied closely to the presence of a number of charismatic and ambitious land developers. Phil (Felix) Sadowski, for example, worked in the Florida Keys, moving to Florida from Detroit. He first constructed the Paradise Beach Hotel in Pensacola, started a few buildings in Miami and then "discovered" the keys in 1949. He purchased large tracts of land and built small houses that the average person could afford, eventually working with his son Chester and creating the Sadowski Building Company. His vision

included subdivisions (56 acres on Marathon Key), and motels (the 1951 Key Motel and Lounge with 125 motel and efficiency units).

1950s

These lines of focus are also seen in a sampling of the agenda items and topic themes of the FAA and AIA annual conventions, covered in *The Florida Architect* beginning in 1954. In July of that year, Paul Rudolph, of Sarasota, presented his remarks on the "Changing Philosophy of Architecture" during the national AIA convention in Boston. Rudolph spoke eloquently on the range of expression in modern architecture, urging "the creation of living, breathing, dynamic spaces of infinite variety, capable of helping man forget something of his troubles." [47] Like others in his field, he bemoaned the lack of imagination in vernacular architecture and the bland sequences of spaces on city "super-blocks." Fellow speaker and master modernist Eero Saarinen, FAIA, of Bloomfield Hills, Michigan, promoted the idea that "each age must create its own architecture out of its own technology and one which is expressive of the spirit of its own time."

In 1954, the main topic at the 40th Annual Convention was "unity," with an agenda to establish architects as primary leaders of the building industry through closer connections with allied professionals, such as general contractors and engineers, including the establishment of joint committees. [48] Also, in that year, the organization reformatted the *F.A.A. Bulletin* and reintroduced it as an official monthly professional journal called *The Florida Architect*. The FAA separated the state into three sections for chapter membership, North, South, and Central, with a separate Student Chapter for attendees at the University of Florida in order to accommodate a growing

constituency.

In 1956, the American Institute of Architects recognized Marion I. Manley, of the Florida South chapter, as the first woman from Florida to be named an AIA Fellow. [49] The Florida Association instituted its design awards program that same year and selected eight designs in the state worthy of citation, split between Miami and Tampa. In Miami, the jury selected the DuPont Building, Bal Harbour Club (Alfred B. Parker), University of Miami Library (Watson and Deutschman), Biscayne Federal Savings and Loan (Weed, Russell, Johnson Associates), Jerome H. Weinkle Residence (Watson and Deutschman), and Dade County Medical Association (Robert M. Little). Tampa-area architects won awards for Palma Ceia Baptist Church Stained Glass (Meyers Associates), Chastain Residence (Mark Hampton), and Sears Roebuck Shopping Center (Weed, Russell, Johnson Associates).

In the mid-1950s, the State Board of Architecture determined to adopt the codes and registration requirements outlined by the National Council of Architectural Registration Boards, stating that licensed Florida architects must be citizens of the United States, at least 25 years of age, graduate from an approved curriculum in an accredited architectural school, and have a minimum of three years of diversified training in the offices of registered practicing architects. The 1954 F.A.A. convention also endorsed new acts within statewide planning and zoning boards, including Regulation of Building in Mapped Streets.

1960s

The U.S. National Aeronautics and Space Administration (NASA) was founded in 1958. Florida was selected as the site to support the Apollo lunar landing project, established on a 140,000 acre site on Merritt Island near Cape Canaveral

(now called the John F. Kennedy Space Center). In 1962, NASA commissioned the architectural consortium of URSAM from New York to begin design for the "Vertical Assembly Building," or VAB (now referred to as the Vehicle Assembly Building), called "The Largest Building in the Free World." The design team (formed for the development of this building specifically), included architect Max O. Urbahn, with structural engineers Roberts and Schaefer, mechanical and electrical engineers Seelye, Stevenson, Value and Knecht, and foundation specialists Moran, Proctor, Mueser and Rutledge. The structure was required to withstand hurricane-force winds from the coast and accommodate three or four rockets simultaneously, assembled in upright position ready for launch.[50] The building covers eight acres, measures 716 feet long and 518 feet wide. The "high-bay" is 525-feet tall and can accommodate four stations; the low-bay has eight stations and is only 210-feet tall. The steel-frame structure can withstand winds of up to 125 mph with an air-conditioning system equivalent to that needed by 3,000 houses within 130,000,000 cubic feet of space.[51]

In 1962, Governor Farris Bryant established the Florida World's Fair Authority and appointed Comer J. Kimball (Chairman of the First National Bank, Miami), to head the new corporation. Two architectural firms took the lead on the design of the Florida pavilion for the New York-based World's Fair. Pancoast, Ferendino, Grafton, Skeels and Burnham (with Edward G. Grafton as project manager), and Connell, Pierce, Garland and Friedman (with James Garland as project manager), developed a fair-ground type area on the 3.12 acre, waterfront site. Two circular pavilions framed the soaring "Citrus Tower," a steel, triangular truss topped by a gigantic fiberglass orange. The \$5 million-project was expected to draw a good number of the expected

18-million visitors to the fair during its two year run of 1964-1965. The Citrus Tower was the "first structure completed and lighted on the Fair Grounds," and provided "the symbol for the State of Florida." [52]

In 1964, the organizing principle of the 50th-annual convention was "fellowship," leading to a statement of goals and purposes for the next year. These resolutions included an effort to build up the organization by establishing a study committee within the Florida Legislature to provide oversight for design and construction. An outreach campaign to "deepen and strengthen communication" between the eleven FAA Chapters, student chapters and the general public was addressed.[53] The FAIA President noted "considerable growth in the Mother Chapter, Florida Central," due to expansion of the population and associated building industries.[54] The chapter was reorganized that year to include Manatee, Sarasota, Charlotte, Lee, De Soto, Highlands, and Hardee counties. Also, during that year, the FAA resolved to coordinate and organize no less than the entire "construction industry," composed of allied groups including "mortgage bankers, insurance underwriters, design professions, general contractors, specialty contractors, heavy construction contractors, materials manufacturers and distributors, home builders, building and zoning officials, sanitation and health regulatory agencies," among others.[55]

An analysis of the profession for 1964 (published in late 1965), was undertaken to provide data on the financial health of the industry. The numbers also promote the importance of architects in the economy of the state. The study revealed that architects paid out \$103.5 million in salaries, expenses and earnings towards \$2.07 billion in construction contracts. The architects collectively generated

\$725 million in economic terms, "since each dollar can be traced through at least seven transactions within the state," demonstrating the reach and collaborative nature of the profession. The questionnaire was answered by 374 firms in the state representing 3,723 employees, a 34% return rate of the 1,003 cards distributed. The survey found that the majority of architects and draftsmen were under the age of 50 (average age 40), two-thirds of the firms were sole proprietorships, and most firms operated as "general practices," rather than specializing in one type of design (residential, commercial, public). The average annual income for a registered architect was \$12,020; engineers earned slightly less at \$11,460, and secretaries and draftsmen were closely matched at \$4,220 and \$4,925, respectively.[56]

At the 1965 convention, Florida Governor Haydon Burns addressed the annual theme of "Quality," stating that "we can either be content with mediocrity or strive for quality...You can only attain success as an architect if you insist on quality. Very frankly, the competition between you and your colleagues will allow you to settle for nothing less." In response, the FAA published an unusual challenge for the governor to "call a state-wide conference on beautification" including "mayors from every corner of our state." The architects hoped to stem the move towards economy in design which resulted in large swaths of land being developed with inexpensively constructed buildings. Nationally, road beautification programs focused on improving the portals into cities. But architect Fotis N. Karousatos declared in a published statement that "the ugliness of these cities and the ugliness of the environment are problems requiring just as much attention as our roads," and called upon every architect to act as a leader, hand-in-hand with investors,

to improve the urban environment.[57] James Deen, AIA, incoming president of the FAA, brought with him an interest in historic preservation as well, leading the movement to preserve the Douglas Entrance Building in Coral Gables. In his remarks, Deen noted three qualities to aspire to for 1966, in both buildings and in the association: good function, good structure, and "not forgetting the third quality of beauty." [58]

1970s

In 1974, the theme for the 60th annual convention of the Florida Association of the American Institute of Architects (FAAIA), was a "Quest for Excellence," or "a search with inward and outward directions...a pursuit that is the purpose of our lives." [59] C. Randolph Wedding, the mayor of the City of St. Petersburg and also a registered architect, wrote a long missive on the obligation of architects to participate in city government. He asserted that "by and large, [architects] are needed--and needed now--to fill major roles in the lives of our communities. This is particularly true for us as Floridians." [60] Wedding asserted that "I truly believe that our time has come. Our talents are needed." [61]

By 1975, the theme for the conference had changed course to "Impact," focusing on the forces shaping architectural practice. During the keynote speech, William W. Caudill, FAIA (of the large firm Caudill, Rowlett, Scott, Inc.), identified seven impact items "which will shape the five-year future of architectural practice," including government, recycling, consumerism, accountability, profession, process, and product. New regulations included a rise in "life-cycle" costing for government contracts which required architects to analyze the long-term expense of a product, demonstrating that more expensive, higher quality products might

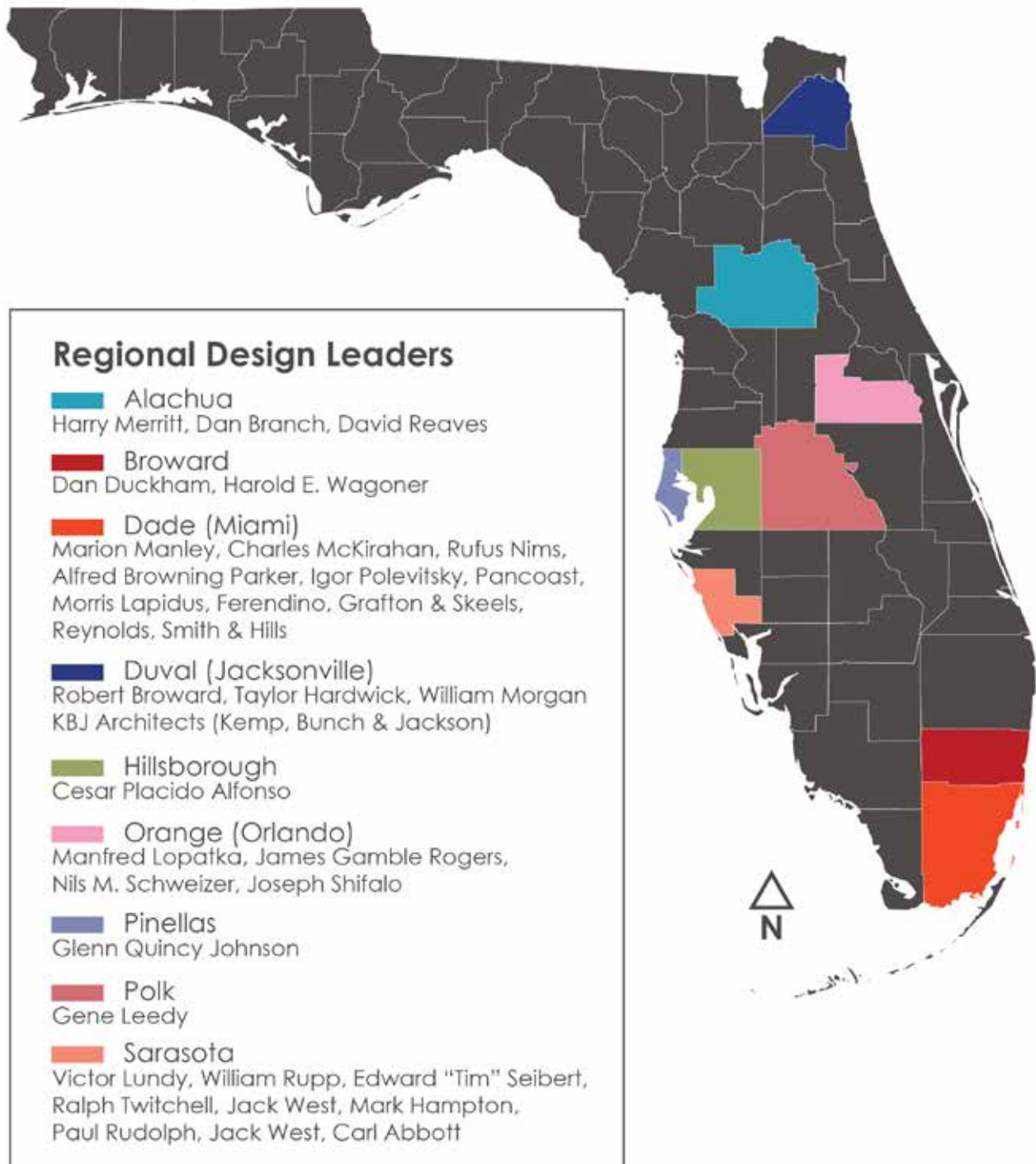
cost less over the years. In October 1974, the National Bureau of Standards passed the Federal Fire Prevention and Control Act, and new government guidelines addressed flammability of interior materials and furnishings, further changing the field of products available for architectural use. Caudill emphasized that the rise of "building systems," relied less on craftsmen and more on "assemblers." The expense involved with new construction demanded more "recycling" and a greater interest in historic preservation. Lastly, the growing role of the computer in architecture was acknowledged, particularly in energy analysis as well as life-cycle costing.[62]

The idea of "modernism" in Florida was not limited to architectural design. Indeed, the period encompassed comprehensive lifestyle changes as well. Families looked to architects to accommodate an emphasis on indoor/outdoor living, recreation spaces (the Rumpus Room made an appearance), at home entertainment areas, and more casual spaces for family gatherings. Windows became larger, eventually becoming a key feature of many spaces (commercial and residential), interior spaces opened up freely to one another (breaking the small room and hallway structure of previous eras). The architects chose to solve new problems with new forms, rather than rely on outdated patterns and traditional formats. The result was a true expression of the current time, not a revival or repurposing of the past. Even in the adoption of modernism, there remained a "desire among architects to portray a human warmth in their buildings...a human appreciation and relationship...considerably above and beyond merely providing structures which function and work well." R.J. Lyman, executive director of the Pre-stressed Concrete Institute, called this type of design "functioning with feeling,"

or "transforming a cold, mathematical machined type structure by giving it spaces and a chance to breathe." [63]

Overall, the architects and clients were moved by a positive view of the future and an embrace of new techniques and ideas. Throughout the period, the architects and patrons were inspired by the twin ideas of clarity and beauty, tangible in the structure, plan, and execution of the designs. The finished buildings displayed an "honesty" in design, defined by exposing the relevant parts of the structure and remaining allegiant to the nature of materials and use. The inside of the building often looked like the outside: the glass walls and steel framework made up both the façade and the living room. In many mid-century works, the character of the materials and the connections between the relevant parts of the structure are the only decoration. However, many designers did incorporate natural materials, such as stone, and colorful elements, such as mosaic tile, to add visual interest. The clients, of course, further personalized the buildings with furniture, art, and collections. The real key was taking the craftsmanship and care seen in previous eras of construction, and applying that same skill and eye for detail when building with industrial elements. The final creations have a grace and style that remains unique to this day.

REGIONAL DESIGN LEADERS





TUPPERWARE WORLD HEADQUARTERS
PHOTO CREDIT | PAUL PRIVETTE

Architectural Expressions, Forms, and Materials

Modernism is a general term used to describe a broad design movement of the twentieth century with many variations. Though multivalent in architectural expression, modern buildings frequently share in common a focus on functionalism and aesthetic principles and forms that rejected historical precedent and styles. However, given the myriad of materials used and wide range of characteristics, many scholars and others struggle with describing the buildings of the recent past and avoid defining modernism in stylistic terms. There are, however, a number of trends that can be identified and categorized according to shared architectural features.

For more information on mid-century modern architectural trends refer to *Modern Architecture Since 1900*, 3rd Edition (London: Phaidon, 1996), by William J. R. Curtis and *American Architecture Since 1780: A Guide to the Styles*, 4th Edition (Cambridge Massachusetts and London: MIT Press, 1996) by Marcus Whiffen.[64]



ANNIE PFEIFFER CHAPEL, FRANK LLOYD WRIGHT
FLORIDA SOUTHERN COLLEGE, LAKELAND, FLORIDA

Organic Architecture

- Sympathetic and well-integrated with natural context
- Visual and physical connection to exterior
- Use of natural materials
- Organic shapes
- Unified design with repeating elements and details



PHOTO CREDIT
ARTIE WHITE / CC BY-NC 2.0

SPRING HOUSE INTERIOR, FRANK LLOYD WRIGHT
TALLAHASSEE, FLORIDA



UNIVERSITY GALLERY AND COLLEGE OF ARCHITECTURE AND FINE ARTS
UNIVERSITY OF FLORIDA, GAINESVILLE, FLORIDA

Formalism (also referred to as Neo-Formalism or New Formalism)

- Monumental in scale
- Incorporates classical or traditional elements like colonnades
- Strict symmetry
- Use of more traditional materials like stone or fabricated materials with rich surfaces
- Formal plazas and/or landscapes and landscape elements



BACARDI TOWER, ENRIQUE GUTIERREZ
MIAMI, FLORIDA

International Style

- Emphasis of volume over mass
- Rectilinear, Simple Geometry
- Use of lightweight, mass-produced and industrial materials
- Lack of ornamentation
- Repetitive modular forms
- Flat, smooth surfaces
- Cantilevered building extensions



PHOTO CREDIT
PAUL PRIVETTE

SANFORD CIVIC CENTER, JOHN A. BURTON, IV
SANFORD, FLORIDA

Neo-Expressionism

- Sweeping, curved rooflines and wall surfaces
- Minimal or non-existent use of symmetrical or geometric forms
- Faceted, concave, or convex surfaces
- Arched or vaulted spaces



ORLANDO PUBLIC LIBRARY, JOHN JOHANSEN
ORLANDO, FLORIDA

Brutalism

- Weighty massiveness
- Rough-surfaced, exposed concrete walls
- Broad, expansive wall surfaces
- Repeating elements
- Deeply recessed windows



NOKOMIS BEACH PAVILION, JACK WEST
 NOKOMIS, SARASOTA, FLORIDA
 PHOTO CREDIT | NATIONAL PARK SERVICE

Sarasota School of Architecture (regional movement with outliers throughout the state)

- Clarity of construction
- Maximum economy of means
- Simple overall volumes penetrating vertically and horizontally
- Clear geometry
- Honesty in details and structural connections [65]



AZTEC MOTEL
 MIAMI BEACH, FLORIDA
 PHOTO CREDIT | STATE ARCHIVES OF FLORIDA, FLORIDA MEMORY

Miami Modern (MiMo)

As described by Eric P. Nash, and Randall Robinson, Jr., Miami Modern or MiMo “refers to the architecture that flourished in South Florida from 1945 until the late 1960s.” It is not a single style, but a “confluence” that includes Latin-inspired subtropical modernism, organic architecture, and Formalism or Neo-Formalism. [66] Characteristics might include:

- Acute angles
- Assymetry
- Brise-soleils
- Concrete block and stucco
- Concrete canopies
- Cutouts
- Decorative railings
- Louvres and metal grilles
- Murals
- Tropical and bold colors



GOLDMAN HOUSE
PHOTO CREDIT | PAUL PRIVETTE



CEDAR KEY STATE PARK VISITOR CENTER
PHOTO CREDIT | PAUL PRIVETTE

Mid-century Modern **ARCHITECTURAL THEMES**

Many postwar designers explored a number of issues that would shape the mid-century modern architecture

of Florida and elsewhere, resulting in divergent aesthetic results and forms. These themes include, among others:

ENVIRONMENTAL ADAPTATION

Many architects working in Florida during the post-World War II era were adapting the principles of the International Style and early modernism to the distinct climatic and geographical regions across the state. Buildings, especially pre-air conditioning and during the 1970s energy crisis, were often oriented and given features to help control sunlight and capture breezes. Deep overhangs and sunshades helped modulate Florida's strong, subtropical daylight while features like operable window walls and breeze block encouraged air flow and helped cool interiors. The visual and physical connection to the natural environment was also important. Taking advantage of the state's moderate temperatures throughout most of the year, many buildings included and opened onto outdoors spaces.

Weil-Cassisi House **1964, Harry Merritt** **Gainesville, Florida**

The 1964 Weil-Cassisi House was designed by architect and University of Florida professor Harry Merritt. Constructed of regional materials including Ocala block and locally-sourced wood, the house is sited to take advantage of the surrounding landscape including a large live oak tree that shades the front. Large spans of glass and clerestory windows bring natural light into the house and visually connect interior and exterior. Operable transom windows helped promote passive ventilation.



SPATIAL, FORMAL, AND MATERIAL EXPERIMENTATION

Healey Guest or “Cocoon” House 1950, Paul Rudolph Sarasota, Florida

For this modestly scaled residence, Paul Rudolph used steel cables spanning between parallel walls to create a concave, catenary roof. Flexible insulation panels were laid over the cables and the entire roof surface was sprayed with a vinyl compound referred to as “Cocoon.” Rudolph discovered the material while working with the United States Navy during the Second World War. Cocoon was used to encase and mothball ships and ship parts. The innovative roof created a unique form and interior space.

An overall spirit of experimentation pervaded the mid-century architecture of Florida as designers explored new approaches to defining space and creating forms. From the single family house to schools to churches, long-standing building types were re-imagined and given new formal expressions. New materials were also employed. These materials were largely manufactured, including prefabricated structural and other building components made in Florida and elsewhere.



TECHNOLOGICAL INNOVATION

The mid-century modern architects of Florida embraced and helped advance new building technologies. Developments in the science and engineering of concrete, for example, meant that precast and prestressed structural components became more widely used to lower construction costs and shorten schedules. Developments in wood lamination during and after the Second World War led to the increased use of plywood and engineered structural beams and components. Similar advancements occurred with aluminum, glass, concrete masonry units, and curtain wall systems – a non-structural exterior wall.

The most exploratory modernist architects drew heavily from industrial and engineering examples. In 1954, Edmund R. Purves, FAIA, executive director of the national AIA, implied that architects were too slow to innovate, as compared to “our friends in the engineering field,” that have “exercised imagination, foresight, and often artistic talent in the design of bridges, in the laying out of railroad lines and roads, and driving tunnels and buildings dam.” Yet, despite the lag, he asserted that architects of the age “outstripped” other countries in moving away from design precedents of the past. “No longer do we study and follow,” he wrote, “[now] we study and lead.” Despite an effort towards innovation during the decade of the 1950s, the national AIA recognized only two Florida buildings of the era with national design awards: William P. Harvard’s 1953 Bandstand and Park Pavilion in St. Petersburg and Victor Lundy’s 1958 Tourist Center at Silver Springs.

The advent of the atomic and space ages also influenced architecture in the 1950s and 1960s. At a lecture at the University of Florida in 1962, Philip N. Youtz, Dean of the School of Architecture and Design at the University of Michigan, reflected on the impact of science on the built environment:

Part of the designer’s cultural heritage from which he draws his inspiration is this science civilization with its rapid expansion of knowledge, its new technology, its development of power industry, and its discovery of atomic energy. [67]

He went on to say that the architect’s job is to give form and beauty to the emerging scientific order by promoting a closer alliance between science and art.

Venice-Nokomis Presbyterian Church

1954, Victor Lundy

Venice, Florida

With a series of churches designed in the 1950s and 1960s, architect Victor Lundy began to experiment with laminated wood structures to create what *Architectural Forum* described as “rhythmic, sculptural and highly directional roofs.” [68] For example, the 1956 Bee Ridge Presbyterian Church employed a series of laminated wood cross braces that extended from the floor to create a distinct and soaring roof.



EVOLUTION OF POSTWAR LIFESTYLES

Modernist architects evolved building types to accommodate changing patterns in where and how American's lived, studied, worked, and played. With most relocating from other parts of the country, Floridians from this period seemed willing to abandon a more traditional and perhaps formal lifestyle in favor of a more casual existence, often in the state's growing suburbs. This cultural shift was reflected in the architecture, such as the open plan of many of the era's modern residences. Changes in educational pedagogy and the workplace also brought about changes in schools and offices.

Lincoln Road Mall 1960, Morris Lapidus Miami Beach, Florida

An early example of an open-air, pedestrian shopping destination, Lincoln Road Mall reflects the shifting attitudes toward retail and leisure during the post-World War II era. Architect Morris Lapidus integrated park-like and landscape features to support recreational and other activities among stores and restaurants.



COURTESY OF STATE ARCHIVES OF FLORIDA, FLORIDA MEMORY.

URBAN RE-INVENTION

Modernist principles also helped transform the urban environment. Jacksonville, Miami, Tampa, and Florida's other major cities as well as many of the state's smaller municipalities experienced large-scale redevelopment. Most mid-century government and civic buildings and public spaces were modern in design and frequently reimagined more traditional types and forms.

Alachua County and Gainesville Government Buildings

1958-1978, Various Architects

Gainesville, Florida

Five new government buildings were constructed in Gainesville, Florida between 1958 and 1978. Housing city, county, and federal functions, these buildings were designed in modern styles ranging from a variation of the International Style (Alachua County Courthouse, 1958 and 1962) to Brutalist (Federal Courthouse and Post Office, 1965, and Gainesville City Hall and Library, 1969). These new structures were surrounded by public plazas. Collectively, these buildings and the open spaces that connected them established a new civic center. The re-envisioning of the city's civic core with modern buildings and spaces aligned with the forward thinking attitudes of the era.



GAINESVILLE PUBLIC LIBRARY IN ALACHUA COUNTY, FLORIDA.

INTEGRATION OF ART

Wesley Manor Retirement Village

(Westminster Woods at Julington Creek Retirement Center)

1964, Jacksonville Area
(St. John's County)

A retirement community, Wesley Manor Retirement Village was designed in 1964 by mid-century modern architect Robert "Bob" Broward. The architect commissioned a number of artists from the period to create murals and other art installations throughout the complex. These artists included Memphis Wood, Charles Brown, Anne Williams, and Roy Craven, among others.


The integration of fine and applied arts with architecture originated with the Bauhaus and other early modern design movements in Europe between the World Wars. This concept of uniting arts and architecture continued into the mid-twentieth century in Florida and elsewhere.



PHOTO CREDIT | MORRIS HYLTON III



WESLEY MANOR RETIREMENT VILLAGE
PHOTO CREDIT | MORRIS HYLTON III



Documenting Florida's
**MID-CENTURY
MODERN**
ARCHITECTURE

DICKINSON HALL, UNIVERSITY OF FLORIDA

PHOTO CREDIT | PAUL PRIVETTE

Documentation Framework

Identification, documentation, and assessment of significance and integrity are key steps in formally recognizing Florida's mid-century modern architecture through inclusion on the National Register of Historic Places or listing as local landmarks. This study and the resulting products are meant to help inform efforts to recognize the many building types and structures erected in the state during the post-World War II era (1945-1975). The following methodology is based in part on the National Park Service Cultural Resource Management Guideline (NPS-28).

STEP 1: IDENTIFICATION

STEP 2: DOCUMENTARY RESEARCH

STEP 3: FIELD INVESTIGATION

STEP 4: STATEMENT OF SIGNIFICANCE

STEP 5: REPORTING

STEP 1: IDENTIFICATION

- Contact historic preservation staff at local, county, and state governments and confirm and examine any previous cultural resource surveys or information that might have included buildings and sites constructed during the mid-century period.
- Refer to the database and list of buildings and sites from your region identified by this survey.
- Refer to the short biographies of architects practicing at mid-century in your region identified by this survey and contact the local and/or regional chapter of the American Institute of Architects.
- Undertake a windshield survey

Products: List of potentially significant mid-century modern buildings and sites.
List of local and regional architects.
List of references and sources.

STEP 2: DOCUMENTARY RESEARCH

- Consult publications on the history and development of the municipality, county, and or region.
- Undertake research at local historical societies and other potential sources for local history including newspapers.
- Examine local and county government records including building permits for identified buildings.
- Identify and interview individuals with knowledge of the area, period, and its postwar buildings and history.
- Consult local and state archives including, but not limited to:
 - University of Florida Architecture Archives, George A. Smathers Libraries
 - University of Miami Archival Collections, Paul Buisson Architecture Library.
- Where possible, obtain copies of original drawings and/or photographs.
- Identify and describe character defining features of each building.

Products: Brief summaries of significant buildings and their character defining features.
Short biographies of architects with list of buildings.
Copies of drawings, photographs, and other materials.

STEP 3: FIELD INVESTIGATION

- Define exact location and boundaries of site.
- Generate descriptive data of property.
- Photograph building and context.
- Assess and determine condition and level of integrity of character defining features.

According to the National Park Service, historic integrity is the "authenticity of a property's historic identity, evidenced by the survival of physical characteristics that existing during the property's prehistoric or historic period." Historic integrity is comprised of seven qualities that should be part of the assessment:

| | | |
|-----------|--------------|--------------|
| -Location | -Materials | -Feeling |
| -Design | -Workmanship | -Association |
| -Setting | | |

Product: Assessment of existing conditions and summary of integrity.

STEP 4: STATEMENT OF SIGNIFICANCE

- Review and utilize the historic context statement provided in this study that includes “information about historic trends” that defined the post-World War II era (1945-1975) in Florida.
- Identify the building type and architectural trend that best describes the building's “style.”
- Provide information on the architect and determine the impact of their work – local, state, or national level.
- Define the period of significance.
- Evaluate significance based on National Register criterion C – that embodies “the distinctive characteristics of a type, period, or method of construction or that represent the work of a master, or that possess high artistic values, or that represent significant and distinguishable entity whose components may lack individual distinction.”

Product: Statement of significance including period of significance and level (local, state, or national).

STEP 5: REPORTING

- Prepare Florida Master Site File form for each building identified and assessed.
- Submit form to Florida Division of Historical Resources and share with local municipality and county representatives.

Product: Florida Master Site File forms and other survey and documentation products.

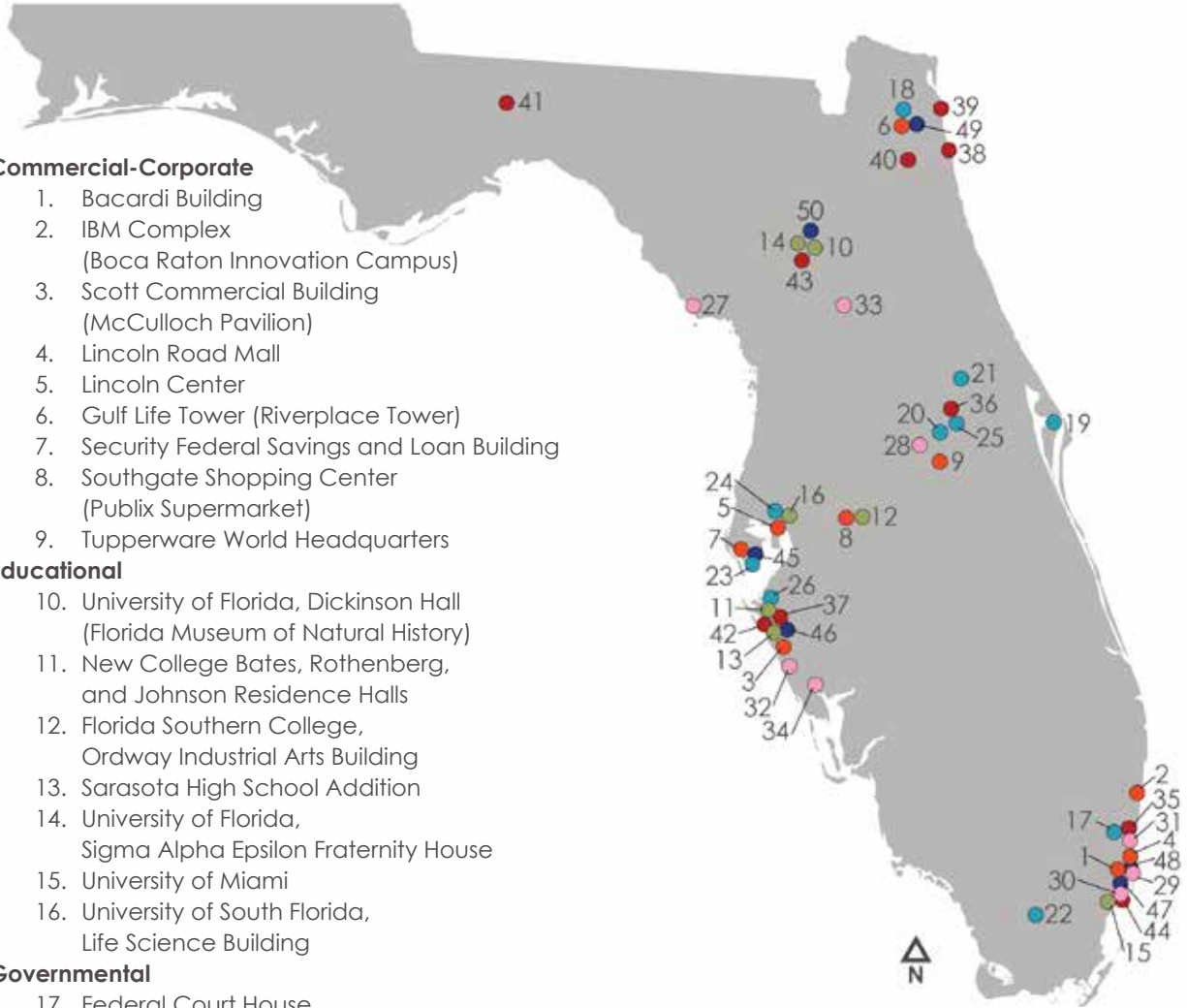
<https://dos.myflorida.com/historical/preservation/master-site-file/documents-forms/>



UNIVERSITY LUTHERAN CHURCH
PHOTO CREDIT | PAUL PRIVETTE

Fifty FLAGSHIP STRUCTURES

Significant properties that represent the character and scope of mid-century modern architecture in Florida.



Commercial-Corporate

1. Bacardi Building
2. IBM Complex
(Boca Raton Innovation Campus)
3. Scott Commercial Building
(McCulloch Pavilion)
4. Lincoln Road Mall
5. Lincoln Center
6. Gulf Life Tower (Riverplace Tower)
7. Security Federal Savings and Loan Building
8. Southgate Shopping Center
(Publix Supermarket)
9. Tupperware World Headquarters

Educational

10. University of Florida, Dickinson Hall
(Florida Museum of Natural History)
11. New College Bates, Rothenberg,
and Johnson Residence Halls
12. Florida Southern College,
Ordway Industrial Arts Building
13. Sarasota High School Addition
14. University of Florida,
Sigma Alpha Epsilon Fraternity House
15. University of Miami
16. University of South Florida,
Life Science Building

Governmental

17. Federal Court House
18. Haydon Burns Library
(Jessie Ball Dupont Center)
19. Kennedy Space Center,
NASA Vehicle Assembly Building
20. Orlando Public Library
21. Sanford Civic Center
22. Shark Valley Observatory Tower
23. Pinellas County,
St. Petersburg Judicial Building
24. Tampa International Airport
25. Winter Park Post Office
26. Van Wezel Performing Arts Hall

Recreational-Tourism

27. Cedar Key State Park Visitor Center
28. Disney's Contemporary Resort
29. Fontainebleau Hotel
30. Miami Marine Stadium
31. Pier 66 Hotel
32. Sanderling Beach Club
33. Silver Springs State Park Visitor Center
34. Warm Mineral Springs Motel

Residential

35. Birch Tower
36. Goldman House (Sig & Marilyn)
37. Hiss Studio (Philip)
38. Milam Beach House
39. Morgan House (William)
40. Wesley Manor Retirement Village
41. Spring House
42. Umbrella House
43. Weil-Cassisi House
44. Woodsong (Al Parker Residence)

Spiritual

45. Grace Lutheran Church
46. St. Paul's Lutheran Church Sanctuary
and Fellowship Hall
47. Gumenick Chapel (Sophie and Nathan)
at site of Temple Israel (1922)
48. Temple Menorah
49. Unitarian Universalist Church
50. University Lutheran Church



TUPPERWARE WORLD HEADQUARTERS
PHOTO CREDIT | PAUL PRIVETTE

COMMERCIAL- CORPORATE



Bacardi Building

Year: 1963, 1973

Architect: Enrique Gutierrez, Ignacio Carrera-Justiz

Location: Miami

National Register of Historic Places
Nominated in 2018

The Bacardi Building Plaza Tower and Annex are an amalgamation of modernist architectural forms and the exuberant colors of the Caribbean, a blend of Bacardi's corporate origins and culture. The Tower was designed by Cuban architect Enrique Gutierrez, of SACMAG International (Puerto Rico), in 1963 in honor of the 100th anniversary of the company. Gutierrez had previously worked with Mies van der Rohe at Bacardi headquarters in Mexico City. The eight-story glass, curtain-wall building is supported by four reinforced concrete vertical columns in white veined marble on the east and west facades. The columns support cantilevered trusses with cables connected to the north and south end walls. A free-standing glass pedestal serves as the entryway. A secondary service core tower outside of the main building houses the elevator and connects to an underground parking garage. The end walls are decorated with 28,000 hand-painted, blue-toned tiles

arranged by Brazilian artist Francisco Bernard, representing the stylized shapes of plants and animals. The 1973 Annex, or Jewel Box, was designed by Ignacio Carrera-Justiz. The two-story modernist cube is raised 47-feet off the ground by a pedestal, with each floor cantilevered 28-feet from the core. The glass, curtain-wall mosaics tell the story of how rum is made, based on an original painting by German artist Johannes Dietz. The plaza served as Bacardi headquarters until 2009, when the company moved to Coral Gables. The building is now occupied by the National Young Arts Foundation. The complex is included on the AIA Florida Architecture: 100 Years 100 Places list.



PHOTO CREDIT | STATE ARCHIVES OF FLORIDA, FLORIDA MEMORY.

Gulf Life Tower (Riverplace Tower)

Year: 1967

Architect: Welton Becket & Associates, and Kemp, Bunch & Jackson, assoc. architects

Location: Jacksonville

The 1967 Gulf Life Tower, now known as Riverplace Tower, is located on the South Bank of the St. Johns River in Jacksonville. National firm Welton Becket & Associates (also the designer of the Contemporary Hotel at Walt Disney World in Orlando) worked with local firm Kemp, Bunch & Jackson to supervise construction of the 432-foot-tall tower. When completed, the tower was the tallest, precast, post-tensioned concrete structure in the world and the tallest structure in the state of Florida. The precast segments were shipped from Atlanta by rail and truck and assembled on site. The 542,000-square foot structure was built by Jacksonville's oldest general construction contractor, The Auchter Company. The innovative post-tensioned framework supported the floor system leaving the interior column free. The concept intended to portray "levels of activity" in the building rather than present it as a singular mass against the horizon. Solar grey glass behind

the concrete frame provided glare protection and contrast. The building is glossy white (achieved with a mixture of white quartz sand and white cement) and is set on a dark green terrazzo podium with an inset, glass-enclosed lobby. The tower was one component of the \$25-million Gulf Life Center, developed on 12 landscaped acres including a hotel and parking garage. A sky bridge attached the garage to the tower at podium level. Becket wrote that the Gulf Tower stood as "a model of interplay between architectural design, structural engineering and the very latest construction techniques." In 2004, the building was recognized as one of the "Seven Precast Concrete Wonders" of the U.S. by the Precast/Pre-stressed Concrete Institution in honor of the organization's 50th anniversary.



IBM Complex (Boca Raton Innovation Campus)

Year: 1970

Architect: Marcel Breuer, Thomas Gatje

Location: Boca Raton

In 1970, IBM completed their office and industrial development in Boca Raton, the first commercial company to build a headquarters in the region. Architects Marcel Breuer, a Bauhaus-trained designer, and Robert F. Gatje created dual structures and accessory buildings incorporating 1.7 million-square feet of space. The complex is a sister project of the IBM France Research Center at La Gaude (1962), incorporating similar design elements but doubled in size. Boca Raton features two X-shaped buildings (rather than the one building in France) surrounding a central pool, with matching entry roundabouts fitting into the arms of the X. The building is in the Brutalist form (a term not in common use at the time of construction), and are characteristic of Breuer's work. The paired main buildings are composed of bright, white concrete with a rhythmic series of board-formed, poured concrete "tree-columns" supporting the bulk

of the elevated structure. A "folded concrete" façade provides raceways for mechanical services within the exterior walls, providing for more flexible interior spaces. The windows are shaded by projecting overhangs to create a sense of depth. The building was sold by IBM and is now referred to as the Boca Raton Innovation Campus or BRIC. The complex is the birth place of early IBM personal computers, created under the supervision of engineer Philip Don Estridge. Breuer is known internationally for his ground-breaking work in furniture design and his "plastic" use of concrete to create monumental structures.



Lincoln Center

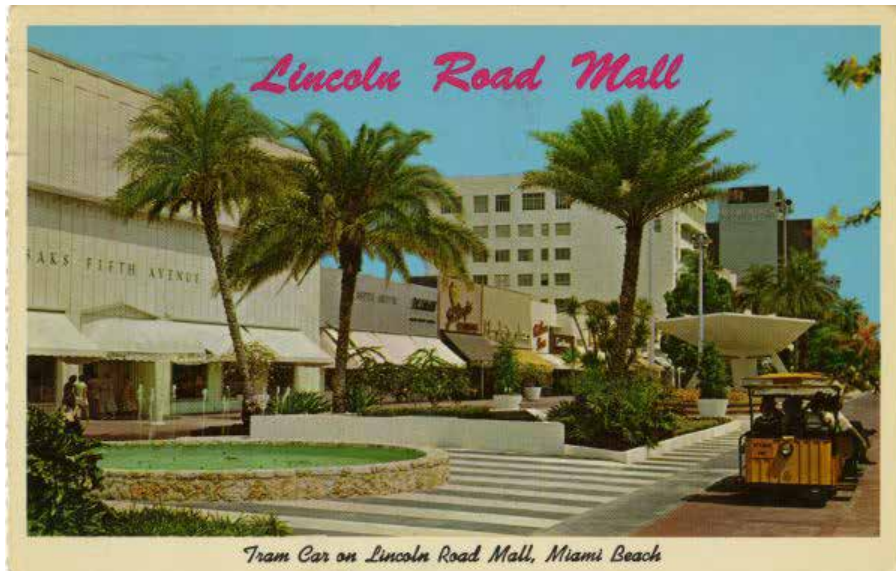
Year: 1975

Architect: Neuhaus + Taylor

Location: Tampa

Designed at the height of the 1970s-era energy crisis, Lincoln Center is an early example of a “mirror-wrap” building featuring an exterior envelope composed entirely of insulating glass. Architecture firm Neuhaus + Taylor, headquartered in Texas, designed the 217,663 square-foot building in 1975 in the Westshore neighborhood for Lincoln Properties of Tampa. The principals of the firm were Julius Victor Neuhaus, III, and Harwood Taylor. The structural system of the building is composed of lightweight steel frames. Two long, thin rectangular boxes are shifted off center and sit on either side of an intermediary, smaller rectangular-shaped space. The architects utilized Pittsburg Plate Glass Co. (PPG) Solarban 550-8 Twindow insulating glass as the skin, known for its reflectivity, shading coefficient, and thermal insulation qualities that resulted in lower operating costs and increased energy efficiency (also seen in two similar projects in Atlanta, Georgia, by

the same firm). The material was chosen for economy but also for beauty. In an architectural advertisement for PPG, the architect described the Tampa building as “the epitome of esthetic expression of the times.” The façade is further distinguished by the rectilinear configuration of the glass to create a graph-paper pattern, each piece creating an individual reflection of the surrounding environment.



Lincoln Road Mall

Year: 1960

Architect: Morris Lapidus

Location: Miami Beach

National Register of Historic Places
Listed in 2011

The 1960 Lincoln Road Mall is a pedestrian-only outdoor shopping area running 3,040 feet along Lincoln Road, from Washington Avenue on the east to Alton Road on the west. According to the Historic American Landscapes Survey (HALS), this is the first pedestrian mall in Florida and possibly the second oldest extant pedestrian mall in the United States. Carl Fisher first developed the area in 1914, to create a premiere main street shopping area for the emerging Miami Beach population. Fisher had previously developed the Lincoln Highway from New York to San Francisco. The street went into decline in the 1950s as shoppers began frequenting suburban malls. Local merchants commissioned the planning firm of Harland Bartholomew and Associates to revive the commercial district. They closed the street to automobile traffic and hired architect Morris Lapidus to create an eight-block long pedestrian esplanade in a modernist style.

The mall incorporates older, historic structures including the Miami Beach Community Church (1921), and the Colony Theatre (1934). Lapidus, known for his designs of elaborate Miami Beach resort hotels such as the Fontainebleau (1954) and Eden Roc (1956), included features such as tropical gardens, fountains, shade shelters, and amphitheaters. Theatrical designer Abe Feder illuminated the landscape. The overall design exhibits defining characteristics of the Miami Modern (MiMo) style. The mall declined again in the 1980s and was revived by architect Ben Wood, consulting with Lapidus and landscape architect Martha Schwartz. In 2008, the Swiss architectural firm of Herzog & de Meuron completed the architecturally distinctive 1111 Lincoln Road parking garage at the western end of the pedestrian mall, a vibrant modernist addition that continues the forward design thinking at the continually evolving site.



Scott Commercial Building (McCulloch Pavilion)

Year: 1960

Architect: William Rupp and Joseph Farrell

Location: Sarasota

National Register of Historic Places

Listed in 2016

The Scott Commercial Building was built in 1960, commissioned by Clarence Scott as a show-room for the Barkus Furniture Company. Architects William Rupp and Joseph Farrell designed the visually striking structure, working with builder W. Ray Mathis. Rupp began his career in the offices of Paul Rudolph. This design is a rare commercial example of the Sarasota School of Architecture and represents the use of modernist high-style principles at a smaller suburban scale. The most distinctive architectural feature of the building is the deep-overhang created by exposed precast concrete rafters. The cantilever extends far past the façade line to create both shade for pedestrians and a rhythmic pattern above the surrounding sidewalk. The low-slung, one-story building emphasizes horizontality with windows across most of the façade and clerestory windows continuing the glass to the ceiling. The building originally had hanging fluorescent

light fixtures and no central HVAC. At the rear of the building, adjacent to the parking lot, a concrete slab is elevated on precast-beams to create an entry-way pavilion. The structure was restored in 2014 by Sarasota architect Guy Peterson. The building is now called the McCulloch Pavilion and hosts the Center for Architecture Sarasota, the American Institute of Architects' local chapter office and the University of Florida's CityLab.



Security Federal Savings and Loan Building

Year: 1961

Architect: W.A. Sarmiento

Location: St. Petersburg

The Security Federal Savings and Loan Building was designed by Wenceslaus A. (W.A.) Sarmiento and William. F. Cann for the Bank Building & Equipment Corporation of America. The building is a series of dramatically modern, contrasting geometric shapes highlighted by a prominent corner location. These features are characteristic of Sarmiento's eye-catching designs for banks and offices throughout the country. Here, a seven-story circular office wing is elevated above a glass lobby, with alternating horizontal bands of ribbon windows and poured concrete gradually increasing in diameter, similar to a seashell in shape. The building bears a strong resemblance to the Frank Lloyd Wright-designed Guggenheim Museum in New York City, opened in 1959. The circular wing is attached to an eight-story, rectangular slab (containing elevators, stairways, plumbing, and HVAC), and anchored with a secondary, square annex, both faced with variegated

brown and beige masonry, set in thin, horizontal courses. The building cost \$900,000 to complete and originally featured the name of the bank in large letters at the top of the rectangular wing. A circular staircase at the entry level of the cone-shaped structure leads to a second-floor lobby and executive office. A "skyline room," on the sixth floor hosted an employee lounge and dining area. The top floor crown disguises the air-conditioning system and storage. The structure is an important example of a branch bank building utilizing a striking architectural design to attract patrons, generate confidence in the institution, and project a modern corporate identity.



Southgate Shopping Center/Publix Supermarket

Year: 1957

Architect: Donovan Dean & Associates and Charles N. Agree

Location: Lakeland

Built in 1957, the Southgate Shopping Center was the first shopping center of Lakeland and one of the earliest modern shopping strips in Florida. George Jenkins, the founder of Publix, commissioned the center on the theory that a grocery store anchoring a shopping area would attract more business than a stand-alone structure. Lakeland architect Donovan Dean, Sr., worked with architect Charles N. Agree of Michigan to create the distinctive new shopping model at the edge of the suburbs. The mall's primary architectural detail is a three-legged soaring parabolic arch showcasing the name of the center above a boomerang roof. The arch is 70-feet tall and created from 67 tons of steel. An opening in the façade, under the arch, leads to a courtyard with more storefronts. The Atomic-era signage became an instant landmark and drew the attention of car-bound shoppers on the adjacent roads. The original \$1-million center featured 16 stores along an 850-foot

long facade, including a department store, hardware store, Woolworth's, a "beauteria," and a flagship Publix grocery store. The Ledger, a local newspaper, proclaimed that "The great crowd of visitors certain to go there will find the best in American merchandising enterprise." The center included an expansive parking lot for 700 cars, also a new idea for the time. The construction of the center spurred further development in nearby suburban areas. The building was famously featured in the 1990s Tim Burton film "Edward Scissorhands."



Tupperware World Headquarters

Year: 1969

Architect: Edward Durell Stone

Location: Kissimmee

Tupperware World Headquarters is located slightly south of Orlando in Kissimmee, Florida. In 1951, Earl Tupper purchased an enormous tract of swamp and pastureland beyond the suburban reach of growing Orlando, with plans for a corporate campus. Tupper introduced Tupperware (a line of plastic home products including trademark food containers with air-tight lids) to the public in 1948. The 1,700-acre site hosts a main building designed by Edward Durell Stone. Stone was a prolific, internationally renowned architect and pioneer of New Formalism, a more decorative form of modernism. Stone designed the original campus to embrace the Florida landscape with a subtle manipulation of forms reaching out towards the horizon. The cantilevered overhangs visually connect the building to the landscape and respond to the climate by providing ample shade from the sun and shelter from the rain. As a pilgrimage site for Tupperware's international salesforce and the annual employee Jubilee, the suburban location incorporated campus-wide amenities

needed for a destination headquarters. Meandering gardens, monuments to achievement and ample spaces for gathering comprise the campus environment. Stone's composition of elegant, white, square structures are linked at their corners and organized around a central garden. The tiered form of the building creates a low, deeply shaded structure that floats along the Florida landscape. The Tupperware Forecourt Fountain, also known as the Dandelion Fountain, is the focus of the central courtyard. This modernist fountain, featuring 211 radially arranged stalks, is the award-winning work of artist Robert Woodward of Australia. Installed in 1969, the sculpture became an icon for the Tupperware brand worldwide and is one of the only full-functioning Woodward fountain designs still in use today. The headquarters hosts the only Tupperware store in the world as well as a museum devoted to the history of the company and its ground-breaking products.



DICKINSON HALL
PHOTO CREDIT | PAUL PRIVETTE

EDUCATIONAL



PHOTO CREDIT | LIBRARY OF CONGRESS



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Florida Southern College Industrial Arts Building (Lucius Pond Ordway Building)

Architect: Frank Lloyd Wright
Year: 1952
Location: Lakeland

National Register of Historic Places
Listed in 2012

The Florida Southern College campus in Lakeland maintains the largest collection of Frank Lloyd Wright-designed buildings on a single site in the world. This area, now known as the Florida Southern Architectural District or the "Child of the Sun Campus," was built between 1937 and 1958 as a premiere educational institution for the Methodist Church. The college campus consists of thirteen buildings constructed under Wright's master plan, nine of which are designed by Wright himself. The Tampa Tribune declared it "the world's most ultra modern college campus" at its unveiling. Wright referred to the building style as "organic architecture," with an "outdoor-garden character intended to be an expression of Florida at its best." The Industrial Arts building is a striking structure, tucked away from the Annie Pfeiffer Chapel (1941) and the intersecting shading esplanades. The Ordway Building demonstrates characteristics also seen at

Wright's home and studio "Taliesin West" in Scottsdale (1937), such as a strong, angular roofline rising above the wall at one side to create a clerestory roof, and the presence of geometric shapes as a repeating element throughout the structure. The lofty space created inside resembles an architect's open studio. Only one story high, the steel and concrete building is composed of custom-mixed concrete blocks (coquina shells, sand, and Portland cement), and is rectilinear in plan, serving an enclosed courtyard on the east and a U-shaped court on the west. The walls on the outer perimeter of the building slope inwards; some of these walls are glass from the ground to the roof-line, protected from the glare by overhangs. On the northern side of the structure, there is a squat, circular tower supporting a ribbon of clerestory windows. The building was restored in 2011.



New College Bates, Rothenberg, and Johnson Residence Halls (Pei Halls)

Architect: I.M. Pei with Bert Brosmith
Year: 1965
Location: Sarasota

The Bates, Rothenberg & Johnson Residence Halls, known as the Pei Halls, at the New College of Florida are the only designs by I.M. Pei in the state and are a rare example of Brutalism from this era in Sarasota. Pei, an internationally-renowned architect, arrived in the U.S. in 1935 from China. He studied architecture at the Massachusetts Institute of Technology and the Harvard Graduate School of Design. The New College appointed Pei as the architect for the new \$15-million campus in 1963. Sarasota architect, Bert Brosmith, served as the local consultant for Pei's New York-headquartered firm. In Florida, Pei imported his individual approach of the Brutalist style to give aesthetic form to the new school. He created a heavy concrete frame for his buildings (in contrast to the transparency and lightness of the Sarasota School architects), designing the dorms in tight clusters of geometrically arranged groups. Built in 1965, the Pei Halls

are composed of three courts or pavilions designed for student living, each centered around a lightly landscaped "Palm Court" (planted with rows of tall palms) focusing traffic flow in an effort to bring students together. Small ponds with fountains in the courtyard have been replaced by gardens. In total, the courts can accommodate 250 students in the spacious rooms, with each room having its own private bathroom. Balconies with sliding glass doors brought in light and air--and rain according to student residents. Financial problems caused Pei to resign from the New College project in 1967. The buildings were renovated in 2014.



PHOTO CREDIT | SARASOTA COUNTY HISTORICAL RESOURCES

Sarasota High School Addition

Architect: Paul Rudolph

Year: 1960

Location: Sarasota

Paul Rudolph's last major commission in Sarasota was a modernist addition to the Collegiate Gothic-style Sarasota High School (1926). The new building, constructed with no air conditioning, incorporated innovative techniques for climate control within the modernist idiom. The completion of the high school addition was overseen by Bert Brosmith, who managed Rudolph's Florida office after he left to become Chairman of Yale University's Department of Architecture. The building and covered walkway structures are rendered in concrete slabs and columns painted a bright white. One walkway connects to the older school building and a second walkway ascends the stairs from the parking area to the main entry. The design, which included a classroom wing and auditorium, incorporated means of passively cooling the spaces and controlling daylight, such as aluminum sliding-glass window walls and transoms that opened onto a central corridor between the classrooms. The corridors, which were open air at either

end, contain openings that allowed hot air to rise and exit through the roof monitors (now sealed). A series of massive concrete sunshades were mounted vertically from the cantilevered roof overhang--suspended a few feet in front of the classroom window walls--to create a visually-arresting facade while protecting the interior from solar gain. Collectively, these design attributes represented what Architectural Review described as "a closely worked-out approach to the 'micro-climatology' of the building." Large open spaces, shaded by the overhang and high ceiling of the full-height entry area, encouraged social interactions and gathering outdoors. The materials and tectonics of the Sarasota High School addition foreshadowed Rudolph's transition from transparent, light-framed structures to what would come to be referred to as the Brutalist style. The building was recently renovated and fully fitted with air conditioning while restoring the original appearance of the structure.



PHOTO CREDIT | PAUL PRIVETTE

University of Florida Dickinson Hall (Former Florida Museum of Natural History)

Architect: William Morgan

Year: 1970

Location: Gainesville

The 1970 Museum of Natural History at the University of Florida (now called Dickinson Hall) is one of the most fully developed examples of architect William Morgan's experiments with earth-sheltered structures and demonstrates his inspired blend of modernism and Native American building forms. Morgan designed a number of buildings that were covered in part or entirely with the surrounding ground (the 1975 Dune House in Atlantic Beach). This style grew in popularity during the energy crisis of the 1970s, as a method of providing energy conservation savings through the creation of a stable interior climate. From the streetside, the minimalist L-shaped corner structure appears to be one story. The angled facade is composed entirely of packed earth planted with low greenery, capped by an angled roof. There are no openings other than the projecting entrance pavilion. The entryway leads to interior spaces but also opens directly onto the top level of a

large courtyard space open on two sides. The concrete building, which has multiple stories under the street level of the steeply-sloped site, was heavily influenced by Native American stepped-pyramid temples and mound structures. Morgan had a background in archeology and incorporated references to that tradition with a mounded facade at the street and layered levels, decorative concrete water spouts, and a series of terraces accommodating the natural topography of the site facing an interior courtyard. The raw concrete is articulated with a coffered slab ceiling, grooved columns, and decorative vertical siding patterns at regular intervals. Alterations include the replacement of the corrugated concrete roof with standing-seam metal. In 1998, the public functions of the museum moved to another structure; the building was then retrofitted for research and collection activities exclusively.



University of Florida Sigma Alpha Epsilon Fraternity House

Architect: Gene Leedy, FAIA
Year: 1964
Location: Gainesville

The SAE Fraternity House highlights the use of long-span, pre-stressed concrete beams to create the framework for a large educational/residential structure. Architect Gene Leedy was a founder of the Sarasota School of Architecture in the early 1950s and created a number of pioneering buildings utilizing this modern structural material, particularly the “double-tee,” form. Leedy was a member of the SAE Fraternity while a student in the architecture school at the University of Florida. The three-story building has a series of openings running the length of the structure rather than a single front door, allowing for free entry and exit. SAE departed from the university tradition of converting a large, vintage residential structure to a fraternity house and instead opted for all-new construction that was custom-designed to better fulfill the needs of the occupants. The complex is composed of two separate buildings (a “quiet” wing and an “active”

wing), facing a series of landscaped terraces and courtyards. The quiet wing contains student living suites clustered around a central library and chapter meeting room. The active wing contains a large, open, double-height recreation room with a fireplace, snack area, kitchen and utilities. Covered bridges connect the wings on each floor. The use of concrete columns and double tee-beams as the framework for the structure enabled Leedy to create a series of cantilevered balconies by extending the length of the beams past the wall line. The architect successfully hybridized UF’s Collegiate Gothic style and Modernism by using red brick panels and glass between the unfinished concrete beams. The building was completed by Guy Cleveland Construction Co., of Gainesville and John Wood & Associates of Winter Haven, contractors. The SAE building was recognized with an Award of Merit from the Concrete Institute of Chicago.



University of Miami Historic Administration Building

Architect: Marion Manley
Year: 1947
Location: Coral Gables

The University of Miami Administration Building was one of five original structures designed by Marion Manley, notable as an early effort in the recycling of used building materials for new construction. Manley was the second woman architect registered to practice in the state and the 13th female member of the AIA (1926). She graduated from the University of Illinois and moved to Miami in 1917, where she practiced for almost 50 years. She worked with Phineas E. Paist, (supervising architect for the Coral Gables Corporation), among others, before starting her own firm. Manley was known for her creative use of standard building materials, and believed that the materials used for a particular project should be both in harmony with the architectural motif of the structure and suitable to the local climate. At the university, she designed an administration building, cafeteria, and three science buildings in preparation for the 1947-48 academic year. Many of the structures

were fabricated of old army encampment buildings obtained from the federal works administration and equipped from war surplus materials obtained from the war assets administration. The federal government paid for dismantling the buildings, transporting the material to the new locations and re-erecting them there, a value of approximately \$350,000 to the university. Each structure was redesigned by Manley to conform to the general aesthetics of the other, permanent buildings on the university's new campus. The buildings were remodeled into offices, studios, and classrooms in 1983. Manley also contributed to the design of the masterplan for the campus with Robert Law Weed and designed the Ring Theater (1953) on campus.



PHOTO CREDIT | MARK G. HAMPTON PAPERS, SPECIAL AND AREA STUDIES COLLECTIONS
GEORGE A. SMATHERS LIBRARIES, UNIVERSITY OF FLORIDA, GAINESVILLE, FLORIDA

University of South Florida Life Science Building

Architect: Mark Hampton, FAIA
Year: 1961
Location: Tampa

The Life Science Building is a modernist structure that represented the organizational mission of a new university in a forward-looking design intended to accommodate atomic-age studies. Mark Hampton, a native of Tampa, opened his office there in 1952 after a brief stint with architects Ralph Twitchell and Paul Rudolph in Sarasota. The primary six buildings of the new university were erected concurrently and designed by five different architects, including Hampton. The structures are unified aesthetically by common materials, such as concrete, brick, and decorative sunscreens. Hampton completed both a Chemistry/Science Building for the school (featuring a bas-relief by artist Joe Testa-Secca, who also designed a mural for the Winter Park Post Office), and was then commissioned to build a second structure for biological studies, working with the Board of Control architect Forrest M. Kelley, Jr., and engineer Fred E. Clayton. The

Life Science Building is composed of two perpendicular wings connected by a corridor. Student laboratories occupied one wing and the second held offices, classrooms, and gathering areas. The building is two stories tall and utilizes exposed brick and concrete slabs as construction materials. The upper floor cantilevers beyond the wall perimeter of the lower floor to create shade and shadow, while the upper facade is divided into a series of alternating, projecting blocks of solid, brick-faced wall surfaces and grids of windows to illuminate the classrooms. Hampton said "the architecture must be an expression of what the school administration is trying to do educationally." The building won a state architectural honor award. Hampton is known for his notable exploration of modern design in all forms and his tenacious attention to detail, with an oeuvre that included residential, commercial, religious, and educational structures.



WINTER PARK POST OFFICE
PHOTO CREDIT | PAUL PRIVETTE

GOVERNMENTAL



Federal Court House

Architect: William Morgan

Year: 1975

Location: Ft. Lauderdale

Built over four years from 1975 to 1979, the \$17 million Federal Court House was one of the first structures to be completed under the Living Buildings Program in Florida, a federal scheme in the 1970s to complete new facilities. Brutalist in style, the concrete five-story courthouse is an L-shaped plan consisting of administrative spaces facing an interior courtyard that opens up to the corner intersection on E Broward Boulevard. On the two-acre site, the Courthouse provides approximately 270,000-square feet of space for federal facilities. Architect William Morgan, known for creating building forms inspired by Mayan and Pre-Columbian architecture, used a similar language for the Courthouse. On the exterior elevations, the exposed, textured, concrete structure takes the shape of an inverted stepped pyramid, allowing each floor of the building to have a terrace as it steps towards the interior courtyard. A high, concrete coffered/waffle ceiling

supported on tall concrete columns provides for an open monumental semi-open space accessible by the public on the southeastern end. A water feature visually connects the building to the street. The design received a federal architecture design award from the Government Services Administration. New safety standards for federal buildings, along with prolonged maintenance issues, have initiated discussions about possible renovations or replacement of the structure.



PHOTO CREDIT
CHRISTINE MADRID FRENCH

Haydon Burns Library (Jesse Ball Dupont Center)

Architect: Taylor Hardwick
Year: 1965
Location: Jacksonville

The Haydon Burns Library, now renovated and in use as the Jesse Ball Dupont Center, demonstrates the prolific use of art as a purely decorative element on an otherwise Miesian-inspired modernist structure. Located in the heart of downtown Jacksonville, the building served as the main library in downtown for forty years. Architect Taylor Hardwick of Hardwick and Lee dedicated five years to designing and overseeing construction of the new 126,000-square foot library, which occupies a good portion of a city block. The colorful interiors and exterior tilework were an attempt by Hardwick to create “a bright spot in a drab urban environment” and attract patrons to the building. The building is supported by concrete columns and floorplates. Glass-curtain walls are open at the ground level to permit pedestrians a full-view of the interior; the second floor support a series of angled concrete fins to cut glare and prevent solar gain. Hardwick designed

this building in a high-modern style but with dramatic splashes of color: on the first floor, at street level and in the lobby interior. Local artist Ann Williams created the vivid elevator and stair tower mural. A “puppet theater” on the second floor in the Children’s Area is remembered fondly by residents. The library cost \$3.7 million to build and was one of the busiest libraries in Jacksonville until the need for a newer, updated library was deemed necessary in 2000. The Haydon Burns Library closed in 2005 and fell into a complex change of ownership and suffered from deferred maintenance. The Jesse Ball Dupont Fund purchased the building in 2013 from its previous owner and established the Center in 2015. The Center largely maintains Hardwick’s original design aesthetic and engaged in an enormous renovation and restoration of the abandoned structure.



Kennedy Space Center NASA Vehicle Assembly Building

Architect: Urbahn-Robert-Seelye-Moran

Year: 1966

Location: Cape Canaveral

The Vehicle Assembly Building is the largest NASA facility at the Kennedy Space Center at Cape Canaveral, is one of the largest buildings in the world by volume, and is the largest single-story building in the world. Originally named the "Vertical Assembly Building," the structure was the tallest building in Florida until 1974. The monumentality of the building was necessary to accommodate production of the Saturn V rocket during the Apollo program. The construction of the Space Center began in 1961 and the foundation for the Vehicle Assembly Building was laid in August 1963. Over 4,000 pile foundations were drilled during construction. The VAB is a cuboid 525-feet tall by 716-feet long and 518-feet wide. Except for the installed mechanism that is needed for aeronautical purposes, the structure is primarily open on the interior and requires 10,000 tons of air-conditioning. The enormity of the structure produces an indoor

microclimate which sometimes leads to cloud formations near the ceiling. The upper portion of this steel and concrete structure is the high bay and the rest the lower bay. Four vertical doors are each 456-feet high (the tallest in the world), on the east and west sides of the building for the entry and exit of spacecrafts. The building was designed by the civil engineering team of Morrison-Knudsen headed by Max Urbahn and was built to withstand adverse climatic conditions in this coastal area. However, a few hurricanes in the 2000s damaged the building's exterior. After serving NASA for several decades, the VAB is currently closed and is undergoing renovations in preparation for use in the future Space Launch System.



Orlando Public Library

Architect: John Johansen

Year: 1966

Location: Orlando

The Orlando Public Library is one of the most prominent and well-represented examples of the Brutalist style of modernism in the state. In the mid-1960s, the city of Orlando experienced unprecedented growth and required a new central library to replace an older downtown facility. The community hired internationally noted modernist architect John Johansen to design a premiere structure. The new Orlando Public Library, opened in 1966, was the first library designed by Johansen, one of the "Harvard Five," an innovative group of Connecticut-based architects. The poured-in-place concrete structure measures 60,000-square feet, and presents an assertive, solid face to the street, features commonly referred to as characteristic of Brutalism. Johansen designed the corrugated concrete facade to express the different functions of the interior building program: reading rooms, elevator shafts/stairways, stacks, etc. He said that the library was a "composition in

monolithic concrete...an accretion of forms, as colonies of shelled animals assemble or grow together. It suggests the continuing process of growth, a most valid concept and expression." In 1988, Orlando-area firm Schweizer & Associates (led by Nils Schweizer) completed a 230,000-square-foot addition in a style similar to the existing building. At the grand opening, L. Duane Stark, design architect at Schweizer, observed "the building projects the image of a well-studied piece of life-scale sculpture, and few who see it remain unmoved." The enormous structure, which now fills an entire city block, has since undergone a series of interior rehabilitations, while keeping the original style of both buildings intact.



PHOTO CREDIT | GARY Q. JOHNSON



PHOTO CREDIT | GARY Q. JOHNSON

Pinellas County, St. Petersburg Judicial Building

Architect: Glenn Quincy Johnson

Year: 1968

Location: St. Petersburg

Located in downtown St. Petersburg, the Pinellas County Judicial Building, also known as the St. Petersburg Judicial Building, is one of the few Brutalist buildings in the city and incorporated innovative materials and construction techniques. Architect Glenn Quincy Johnson designed the structure in 1968 (with a 1976 addition). A Chicago native, Johnson moved to St. Petersburg in 1952 and joined industrial designer George Ely. Their partnership (1952-1955) resulted in St. Petersburg's famous "Bird Cage Houses," airy and light structures custom-designed for the Florida climate. Johnson was the president of Anderson Johnson Henry Parrish when he designed the Pinellas Judicial Building. This structure took on a more robust form to project strength and solidarity. Multiple vertical elements lend height to the structure. The Brutalist-style building is composed of concrete columns and floor plates, with an exterior of corrugated concrete panels.

Vertically-oriented ribbons of windows capped with rectangular projections (a modernist reference to classical columns) illuminate the interior rooms. Wide stairways provide access to the elevated plaza level, highlighted by a projected arcade that provides shade at the pedestrian level. The "rainbow" arches were created in hard building foam and then fitted with concrete panels to lighten the weight of the overall form. The \$5.3 million facility sparked a wave of downtown renewal and planned development at Bayfront Plaza.



Sanford Civic Center

Architect: John A. Burton, IV

Year: 1958

Location: Sanford

The Sanford Civic Center demonstrates a civic use of glued-laminated wood beams (known as Glu-Lam) to create wide, open-span spaces, an engineering innovation in materials at mid-century. The building was praised by the press as the "most modern structure of its kind in the country and as the most versatile," and featured on the front page of "Southern Building Magazine." The center featured a fully air-conditioned interior and a 12x15-foot movie screen. The youth recreation area was housed in a long wing extending away from the auditorium. The auditorium is roofed with a series of six Glu-Lam beams, anchored at one end at the top of the large stage and extending in a wide arc above the public spaces, reaching to the ground on the far end. The dramatically open space is enclosed with fixed glass windows on either side of the arc. The wood-paneled roofing was placed directly on the beams and then surfaced. A honey-combed aluminum

screen was designed to prevent sun glare through the huge, fixed glass windows on the east and west facades of the structure. The original construction included 1.8 acres of building and covered walkways, constructed at an economical \$11.71 per-square-foot for a total of \$279,000. Carroll Daniel Construction Co., was the general contractor, working with Sanford-area architect John A. Burton. The project was part of a larger effort to upgrade public facilities in Sanford, including a street lighting system, new fire station, and a swimming pool. Burton also designed the nearby Seminole County Courthouse, completed in 1972. The building has been altered from its original appearance, such as the covering of the large windows, but the changes are reversible.



Shark Valley Observatory Tower

Architect: Hubert Bebb and Edward M. Ghezzi

Year: 1964

Location: Everglades National Park

The Shark Valley Observation Tower is a prominent example of Park Service Modern, an architectural style that provided a contemporary image for the national parks, utilized efficient methods of construction, and benefitted from the functional advantages offered by modernist design theories, such as few added decorative elements. The Tower was part of a comprehensive National Park Service program called "Mission 66," an effort to upgrade and modernize visitor facilities throughout the country. At the Everglades, a number of new structures were also completed in preparation for the 20th anniversary of the park, when more than one-million people were expected to visit. A fully paved road, visitor center, interpretive facilities, new ranger station, and the tower were built in concert during this period. The 55-foot tall poured-concrete tower by Hubert Bebb is a modernist interpretation of the vernacular forms of fire towers and oil rigs (the

site was once used for oil drilling). The structure overlooks Shark Valley, a lush sawgrass and hammocks area of the Everglades known for frequent visits by wildlife, and is accessed via a 14-mile long scenic loop. The road, originally designed as a one-way route with parking areas for wildlife observation, is now closed to private motor vehicles. A concrete ramp supported by slim columns gracefully follows a wide curve en route to the observation post at the top, providing more views of the landscape. The ramp was noted as an early attempt to create "accessible" facilities for visitors in wheelchairs. Restrooms are provided in the tower's base. The National Park Service commissioned Bebb (who studied with Frank Lloyd Wright) to design a similarly dramatic, concrete observation tower at Clingman's Dome, the highest point in the Great Smoky Mountains.



Tampa International Airport

Architect: Reynolds, Smith & Hill with Hillsborough County Aviation Authority

Year: 1971

Location: Tampa

The Tampa International Airport introduced a number of technological innovations that are still in use today. In the 1960s, the Hillsborough County Aviation Authority chose to conduct a study of designs to find the best modern solution to overcrowding at the old airport. The authorities decided to build new and selected a concept developed by consultant Leigh Fisher Associates, which split the airport into land-side and air-side sections in a design that resembled the spokes of a wheel. To transport passengers to the far-flung terminals, an Automated People Mover system was implemented. The APM, developed by the Transportation Systems Division of Westinghouse, was the first significant airport application of this type of transit technology. Each shuttle could carry 100-standing passengers in air-conditioned comfort. Orlando International Airport later implemented a similar design. As of 2013, there were 46 airports in the world using the system. Jacksonville-based architectural

firm Reynolds, Smith & Hill, led by Ivan Smith oversaw the construction of the \$80 million, all-concrete, Brutalist style building with four distinct facades, each three-stories high with full glass curtain walls to provide views of the runways. The Tampa Airport was also the first in the nation to use an automated baggage system. Joseph A. Maxwell & Associates designed the terminal interiors, using graphic colors and wide swaths of carpeting in contrast to the honey-brown concrete and extensive bands of tinted glass. Florida sculptor Roy Butler created dozens of beautiful metal sea birds "flying" through the open spaces. The airport opened for the first flight on April 15, 1971 (they closed the old terminal and opened the new one overnight). Currently, about 20 million passengers per year travel through the airport. There have been a number of larger renovations to the facility but the overall structure retains its architectural integrity.



Van Wezel Performing Arts Hall

Architect: William Wesley Peters/Taliesin Associated Architects

Year: 1969

Location: Sarasota

The 1969 Van Wezel Performing Arts Hall is a colorful representative of the organic style of Taliesin Associated Architects, the firm Frank Lloyd Wright founded to carry on after his death. The Van Wezel Foundation (Lewis and Eugenia Van Wezel) donated \$400,000 for construction of the \$2.5 million building. The eye-catching 1,778-seat auditorium is situated near the Sarasota Bay, rendered in a triple-toned lavender scheme with deep blue-upholstered seats. Architect William Wesley Peters (son-in-law of Wright) based the design on natural forms, stating that “we wanted it to relate to the native seashell but didn’t attempt to imitate the shell.” Wright’s widow Olgivanna inspired the distinctive color choice with a shell she had found in the Sea of Japan. The colors were tested in the Arizona sun (at Taliesin West) before being used in the bright climate of Sarasota. The concrete, folded plate-roof resembles other Wright-designs, and layers over the

auditorium space. The “fly-gallery” loft and stage are housed in an attached projection. The interior is more like a roofed amphitheater, with no balcony and no aisles. The east side lobby served as the main entrance while the Grand Foyer and waterfront terrace provided meeting spaces. The original building was conceived as part of a larger project to convert the entire area into a Sarasota Civic Center correlated into an overall design concept. The plan was for new buildings to replace standing structures and connect all with covered walkways and gardens. In 2000, Taliesin Associated Architects completed an expansion based on Peters’ plan. Despite criticism of the form and color as the “Lavender Elephant,” Peters maintained that the building “fulfills the principles discerned by Mr. Wright,” and was “among the best work we’ve done” at Taliesin. There is a current debate whether to retain or replace the unusual building.



Winter Park Post Office

Architect: Joseph Shifalo, Shifalo & Williams

Year: 1965

Location: Winter Park

The Winter Park Post Office represents a mid-century movement to improve critical government facilities and is a premiere example of the use of art in federal buildings, which supported the creation of many unique works in the community. The \$250,000 post office contained 23,000-square feet and replaced a much smaller, older building nearby. Contractor George Hill & Company of Memphis built the structure based on a design provided by the government and executed by local architect Joseph Shifalo. The building is a simple modernist rectangular pavilion, elevated on a slight rise, with a columned entry leading to the glass-walled interior areas. Shifalo changed the one-story building from a standard-issue government project to a custom-design to better fit into this prominent community, known for its museums and cultural events. Shifalo specified a more expensive brick for the facing and sought artists to create works for display on the

facade. Two sides of the building are covered by a stone mural with pieces of marble hand-set in abstract patterns, designed by Tampa-based artist Joe Testa-Secca. The two large murals (each 12-feet high, measuring 53-feet and 37-feet long) required eight men working three weeks to complete. Testa-Secca had previously won the best in show award at the Winter Park Sidewalk Art Festival. He also completed murals for the University of South Florida and a similar work for the Robert W. Saunders Library in Hillsborough County. A second art installation was executed by local artist Walt Dittmer, Jr., who created a series of brise soleils (sun shades) composed of crushed Busch Beer cans. Dittmer, a local metal and steel supplier, led a statewide effort to recycle reusable materials, a new effort in the 1960s. His trademark "crushed can screen" was featured nationally and replicated on a number of structures.



PHOTO CREDIT | PAUL PRIVETTE



PHOTO CREDIT | PAUL PRIVETTE



CEDAR KEY STATE PARK VISITOR CENTER
PHOTO CREDIT | PAUL PRIVETTE

RECREATIONAL- TOURISM



Cedar Key State Park Visitor Center

Date: 1962

Architect: Charles F. Kuhn

Location: Cedar Key

Opened as a branch of the Florida State Museum at the University of Florida in Gainesville, this structure (originally called the St. Clair Whitman Cedar Key Historical Museum), was the result of a multi-year effort of residents on the small island of Cedar Key. In 1959, the state park system approved construction of the museum on 10-acres of land donated by owners of the Cedar Key Shores subdivision at the north end of the island. The museum follows an archetype established by the National Park Service during the Mission 66 program to develop tourist-centered interpretive facilities across the country. The modernist building contrasted starkly against the backdrop of the 19th-century fishing village of Cedar Key (once called the Venice of America), an intentional effort intended to draw attention to the site. Architect/engineer Charles Kuhl of Tallahassee created a rectangular-shaped pavilion of Ocala block with white pillars at

the entrance. The patio areas were originally enclosed with concrete screen block, referred to as "concrete lacework," in local newspapers. Visitors were welcomed with air conditioning and a "Danish Modern" style lobby. The one-story structure, the first museum in Levy County, featured floor-to-ceiling windows but was nevertheless developed to withstand hurricane force winds. Dedicated in February 1962 as part of the commemoration of the Civil War in Florida, the museum's original collection of dioramas and exhibits remains intact.



Disney's Contemporary Resort

Date: 1971

Architect: Welton Becket/Welton Becket and Associates

Location: Orlando, Florida

Disney's Contemporary Resort (originally named the Tempo Bay Hotel) and the nearby Polynesian Village Resort were both designed by architect Welton Becket and opened on the same date in October 1971. Becket, headquartered in Los Angeles, maintained a long-term friendship with Walt Disney. The Contemporary Hotel has a distinctive A-Frame design of concrete with a steel-frame structural system. The end elevations are enclosed by multi-paned glass walls. The hotel rooms are stacked up against the long elevations, in a graduated series of horizontal steps, creating an enormous atrium named the Grand Canyon Concourse. The Monorail runs through the atrium, entering from tunnels on the short ends of the structure and connects to the nearby Magic Kingdom theme park. The atrium is also home to Disney artist Mary Blair's remarkable set of tile murals, placed on the walls around the central elevator shafts and composed of more than

18,000 hand-painted tiles. The 90-foot-tall murals—rendered in her distinctive colorful and geometric style—feature flowers, animals, and children telling the story of the Grand Canyon. The hotel utilized an innovative system of prefabrication for the rooms, designed by Palm Springs architect Donald Wexler. Each room was created off site, lifted into place by crane, and slid into the structural frame before being affixed permanently in place.



Fontainebleau Hotel

Date: 1954

Architect: Morris Lapidus

Location: Miami Beach

National Register of Historic Places
Listed in 2008

The Fontainebleau Hotel was considered the most luxurious hotel in Miami Beach at its opening and is one of the most prominent designs of Florida architect Morris Lapidus. The resort was developed by hotelier Ben Novak after demolition of the Harvey Firestone Mansion on "Millionaire's Row." Lapidus, a designer of richly flamboyant and cinematic spaces, is perhaps best known for his motto "Too Much is Never Enough." The arc-shaped plan curves towards the ocean and opens onto a series of outdoor spaces along the beach. The modern hotel's interiors are rendered in an elegant New Regency style which draws upon the influences of French Provincial and Italian Renaissance design. The 17,000-square-foot entrance lobby features a picturesque "Stairway to Nowhere," and a custom-designed floor with repeating black bow-tie tiled shapes. The architect and patron aimed for Old World Luxury, incorporating grand architectural details such as oversized

chandeliers, glittering down-lit columns, and colorful photomurals. The polychromatic interiors feature twenty-seven colors including burnt orange and cobalt. The architectural establishment derided the structure as too controversial and radical to be included in standard publications of the time.



Miami Marine Stadium

Date: 1962

Architect: Hilario Candela/Pancoast, Ferendino, Skeel and Burnham

Location: Key Biscayne

National Register of Historic Places

Listed in 2018

The Commodore Ralph Middleton Munroe Miami Marine Stadium is an all-concrete venue perched on the waterside for performances, boat races, and exhibitions. Cuban-born architect Hilario Candela (of the firm Pancoast, Ferendino, Skeel and Burnham Architects), designed the stadium in 1963 to accommodate the audience for power-boat races in the bay and to attract tourists to the area with a dramatic architectural statement. A floating stage hosted performers for concerts and sunrise services. The building is constructed entirely of poured concrete and features a 6,500-seat grandstand measuring 326-feet long and 126-feet deep. Concrete was chosen as the primary material, over steel, to account for salt water weathering and deterioration. The roof is cantilevered 65-feet over the seating area and is composed of eight V-shaped, thin-shelled, reinforced-concrete folded plates. The architect was inspired by sailboats when touched by the

breeze; the shapes resemble a "crinkled piece of origami." The stadium has an unparalleled view of the Miami skyline across Biscayne Bay and faces a dredged basin measuring 6,000 feet by 1,400 feet, created to mimic the shape of a Roman circus maximus. The heroic scale of the stadium was first posited as part of the Interama campaigns of 1951-1959 and 1960-1969 to promote Miami as a hemispheric center for interamerican, cultural, social and economic development.



Pier 66 Hotel

Date: 1964

Architect: Richard F. Humble

Location: Ft. Lauderdale

The Pier 66 Hotel tower was the first building in Ft. Lauderdale to exceed 15 stories and incorporated innovative design features to attract both tourists and locals. The land was developed by Phillips 66 Petroleum Company in 1957 with a fuel dock and marina adjacent to the Intercoastal Waterway in Ft. Lauderdale. A restaurant was added followed by a two-story hotel in 1959. In 1964, the 17-story tower opened featuring 250 rooms and a rooftop revolving restaurant called "Top of the Pier." Phillips Petroleum architect Richard F. Humble designed the tower and incorporated the theme of "66" throughout the design: the cocktail lounge/restaurant revolved every 66 minutes, each wall of the tower has 66 windows, the glass-walled elevator takes 66 seconds to ascend from the lobby to the top floor, and in 1966 Humble added 66 Statue of Liberty-inspired starburst spikes as a crown on the structure. The building layout consists of three projecting

balconies at each hotel room level. The two corner balconies are stacked vertically in alternating angles of 45 and 90-degree rotations, making the design look dynamic and "in motion" similar to the character of the revolving rooftop restaurant (now only open as a special-events space).



Sanderling Beach Club

Date: 1952-1958
Architect: Paul Rudolph
Location: Siesta Key, Sarasota

National Register of Historic Places
Listed in 1994

The Sanderling Beach Club was developed on 1.2 acres adjacent to the Gulf of Mexico by Elbridge S. Boyd of Atlanta, who successfully transformed Siesta Key from a sandy spit into a series of sophisticated resorts. Architect Paul Rudolph produced a number of master plan drawings which became the basis for construction at the Sanderling Club over the next decade. Rudolph, who studied under master modernist Walter Gropius, utilized economic materials such as concrete and plywood to create a series of signature arched forms that have been referred to as "Bauhaus-on-the-Beach." This is his first major commission after leaving the office of Ralph Twitchell and beginning his own firm. The property features five one-story cabana buildings identical in design, each 50-feet long and 25-feet deep, built between 1952 and 1958. Each cabana building contains five equal units distinguished by a vaulted roof. Each vault is formed of two lapped, glued

sheets of $\frac{3}{8}$ -inch plywood, originally surfaced with a tar and gravel waterproof finish. The buildings provide deep overhangs for shading a 10-foot square outdoor space overlooking the waterside, and an awning window and door at the rear for cross-ventilation. In 1960, architect John Crowell created a two-story clubhouse with five Rudolph-style cabanas on the second level adjacent to an original patio. A two-story observation tower was demolished. Rudolph's work is considered a hallmark of the style now known as Sarasota Modern.



Warm Mineral Springs Motel

Date: 1958

Architect: Victor Lundy

Location: Warm Mineral Springs

National Register of Historic Places
Listed in 2013

Warm Mineral Springs Motel is located on South Tamiami Trail near the privately-owned Warm Mineral Springs sinkhole, the only warm water mineral spring in the state and often touted as the original "Fountain of Youth." Florida architect Victor Lundy designed the U-shaped motel in 1958 as a visually compelling entry for tourists, intended to divert traffic from the busy highway. The most significant feature of the building is a series of precast concrete 2-inch-thick hyperbolic paraboloids measuring 14'-5" square mounted on columns in two heights. The shell-and-stem form echoes the shape of trees. Lundy called it a "forest of architectural palms." The original sign for the motel, composed of three shells on columns, has been removed. Each motel unit has a ceiling composed of six concrete half shells. The eight-inch square columns support roofs of varying heights depending on the function and use of the spaces below. Lower ceiling

columns are set in front of the entrance, bedroom and dining area while the higher ceiling columns demarcate the bathroom, sitting, and kitchenette areas. Clear plastic filled the gaps between the shells, to provide a nighttime view of the stars. There was no roofing on the shells, which were painted with polyvinyl acetate. The design incorporates innovative materials, such as sliding glass doors, "brickcrete" (locally made concrete brick), and air conditioning for each room. The building was a winner of the AIA National Award of Merit in 1958 (the only Florida design recognized that year).



Silver Springs State Park Visitor Center

Date: 1956

Architect: Victor Lundy

Location: Silver Springs

In July 1955, the tourist buildings at Silver Springs (located six miles east of Ocala on State Road 40) burned to the ground. Ray, Davidson, and Ray, facility owners and operators, hired Victor Lundy to design all-new modernist buildings to support a heavily visited tourist destination which welcomed nearly 1.5 million people annually. The overall curved geometry of the building and interconnected covered walkways followed the shorelines of the spring. The steel structural bay system featured floating roof planes over clerestory windows for light and transparency. Floorings include terrazzo with zinc screeds, asphalt tile, and cork tile. Sash, storefront frames and skylight frames are aluminum. The two-story main building enclosed 56,000 square feet of floor space plus a promenade with a cantilevered overhang from 9 to 25 feet wide running the length of the structure. Shops occupied the ground floor with administrative offices above. The plans included a restaurant

building incorporating a banquet room for 400 people, a dining room serving 250, and a coffee shop for 175 patrons in 27,500 square feet. The banquet room was the largest in the area. The complex also included Ross Allen's Reptile Institute, Tommy Bartlett's Deer Ranch, Carriage Cavalcade, and the Prince of Peace Memorial, as well as a curved dock hosting the Jungle Cruise which traveled the Silver River using glass-bottomed boats. John Rasmussen served as the primary general contractor. Lundy, a graduate of Harvard University School of Design, won a number of awards for the design, including an Award of Merit in 1959 from the American Institute of Architects, the highest award given by the AIA. He also received a Progressive Architecture Award Citation at the Third Annual Design Awards Program.



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PHOTO CREDIT | MORRIS HYLTON III



GOLDMAN HOUSE
PHOTO CREDIT | PAUL PRIVETTE

RESIDENTIAL



Birch Tower

Architect: Charles McKirahan

Year: 1960

Location: Ft. Lauderdale

Architect Charles McKirahan was a leader in the modernist movement in Ft. Lauderdale, creating a number of significant structures such as the Mai-Kai Restaurant, distinguished by a towering A-frame design and elaborate Polynesian theming. The 1960 Birch Tower similarly stands out, noted for its bright blue and white color scheme and asymmetrical geometries. The 18-story building is nearly 200-feet high, rectangular in shape with a U-shaped niche in the center. The structure highlights a number of features common to mid-century modern residential towers. The name of the building is dramatically staged on the central elevator tower, rendered in decorative font several stories in height. The letters are illuminated and backlit at night for effect. The balcony walls are decorated with a custom designed cast-concrete, lattice pattern. The pool is set next to the structure on an elevated patio, separated from the shuffleboard court by a concrete-block zig-

zag walls. The units have polished terrazzo floors and views across the city. A swooping cantilevered, concrete overhang marks the main entry, supporting flagpoles at the far end of the boomerang. Decorative screen block is used throughout the complex, as well as naturalistic rock, set on the walls inside the foyer, on either side of a bridge leading to the elevator lobby.



Goldman House (Sig & Marilyn)

Architect: Nils M. Schweizer

Year: 1965

Location: Maitland

This home is one of the most prominent and best-preserved residential designs of architect Nils M. Schweizer, known as the “Dean of Orlando architecture.” Siegmund and Marilyn Goldman commissioned Schweizer to design a family home for the couple and their two children in a residential suburb north of Orlando. The Goldmans operated S.I. Goldman, Co., one of the largest heating and cooling contractors in the region. The cost of \$35,000 was kept within budget by the Goldmans acting as their own general contractor. The 3385-square foot house has walls of concrete block set on a poured concrete slab. Redwood is utilized for the columns on the rear façade, and wood is used throughout the building for cabinets and paneling. The home demonstrates a number of defining features characteristic of mid-century modern Florida residences, including an emphasis on horizontal planes, geometrically-defined spaces, and enormous

windows with “transparent” corners created by butt-edge glazing. The high-contrast white stucco exterior contrasts brightly with the lush greenery growing from concrete planters framing the primary facade. Schweizer incorporated a number of custom features that repeated his trademark notched dentil pattern, including a wooden cornice line, cabinet pulls in the bathrooms, and a concrete mantle in the main room. Landscape architect Walt Freeman designed the amphitheatre-style swimming pool, moon gate, and garden area on the .30 acre lot. Schweizer worked as supervising architect with Frank Lloyd Wright at Florida Southern University and later designed the Mexican Pavilion at EPCOT as well as the Orlando Public Library Addition in the 1980s.



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Hiss Studio (Philip)

Architect: Edward "Tim" Seibert and Bert Brosmith/Carl Abbott

Year: 1953

Location: Sarasota

Tim Seibert graduated from the University of Florida architecture school and made his greatest impact in Sarasota, both working for Paul Rudolph and through his own office. His modernist works are graphically simple but impactful. Philip Hiss commissioned Seibert to design this 1953 building as a private studio annex to his family home nearby (which Hiss designed and built). The studio served as Hiss' real estate office for promoting a planned residential development in Lido Shores. The Paul Rudolph-designed Umbrella House, next door, was the first speculative residence in the project. The glass house is sealed from the environment despite being located near the beaches of the Gulf of Mexico, in order to create a stable environment for Hiss' rare book collection and artworks. The building is entirely air-conditioned, the first house in Sarasota to feature modern climate control. The original house was conceived as a glass box set on 14 exposed steel I-columns, lifted

off the ground to protect from seasonal storms and flooding and provide views of the surrounding landscape. The column rows are centered under the building, with a six-foot overhang on both long sides. The library with cork flooring occupies most of the second floor, with oak shelving to accommodate Hiss' collection. The ground floor entry way is open to the second floor with a curving stairway composed of floating stairs rising along a single support. Glass and metal handrails provide transparency. In 1963, Hiss hired Sarasota architects Bert Brosmith and Carl Abbott for a large addition to the rear of the property (featuring floor-to-ceiling solid maple doors and an atrium garden), bringing the total square footage to 5,252 square feet of living area with four bedrooms and four baths.



Milam Beach House

Architect: Paul Rudolph
Year: 1962
Location: Ponte Vedra Beach

National Register of Historic Places
Listed in 2016

In the early 1960s, Arthur and Teresa Milam commissioned Sarasota architect Paul Rudolph to design their Ponte Vedra Beach home near Jacksonville. The house is visually distinguished by an asymmetrical concrete-block frame composed of rectangles and squares on the seaside facade. The sculptural frame dissolves the borders of the building behind it and does not represent the organization of the interior spaces or program. The plan and sections of the building are unusual for a residence, with manipulations of ceiling height, floor level changes, and spatial proportions governing the relationship between the functional areas. The materials of the building (8x8x16-inch fair-faced concrete blocks) work in concert with the sandy site, but the orthogonal lines of the structure set it apart from nature, a characteristic enforced by the lack of operable windows on the eastern side. Instead, the structure was fully air conditioned and closed off from the

landscape, except through views framed by the large panes of glass and uninterrupted by mullions or other divisions. The sunken living room is double-height and is the central space inside the home. Steps form benches along the sides of the space, to eliminate the need for moveable furnishings. This is the last house designed by Rudolph in Florida. The building is stylistically related to later works by Rudolph, including the 1967 Orange County Government Center in New York, and represents a transition between the beach houses of his earlier career and the concrete masses of his later works. Rudolph designed two annexes on either side of the building in the 1970s, housing a three-car garage and a guest studio.



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Morgan House (William)

Architect: William Morgan
Year: 1973
Location: Atlantic Beach

William Morgan studied under Walter Gropius at the Graduate School of Design at Harvard and worked in Paul Rudolph's Cambridge office, but his most prominent commissions resulted from his own practice in his hometown of Jacksonville. He built a house for himself and his family on Atlantic Beach, near Jacksonville, that promotes the spatial complexity prominent in his residential designs. The 1,893-square foot structure features two triangular prisms facing each other; one slopes upward from the street and the other slopes upward from the beach to meet in the center. Rectangular windows fill the spaces where the size of the streetside prism exceeds the height and depth of the beachside form. The exterior is clad in weathered wood boards and the roofline extends to the ground on both sides (similar to an A-frame). Large, open interior spaces are created by the meeting of the two prisms, with high ceilings faced in knotty-pine wood paneling. Inside the rooms,

the paneling is set at an angle to provide visual movement. There are three openings in the street facade, which is part of the roof, providing garage parking for two cars and a central entry door. The beach facade is perforated by three pairs of openings centered around a central entry stairway. The two sub-grade openings provide storage, and the four other openings in the "roof" function as balconies with large windows for light and air circulation within the living areas and bedrooms. Both sides of this home are earth-sheltered, with the ground built up along the walls. Morgan's near-fully subterranean home, the Dune House, is next door.



Spring House (Clifton and George Lewis II House)

Architect: Frank Lloyd Wright
Year: 1954
Location: Tallahassee

National Register of Historic Places
Listed in 1979

The Spring House is the only residence designed by Frank Lloyd Wright in Florida. The Lewis's had "a lot of children and not much money." Wright designed an unconventional pod-shaped wedge house for their five-acre lot and tasked his representative in Florida, architect Nils Schweizer, to find a specialized contractor, as no local companies would build it. Schweizer worked with Ernest Daffin, of Jack Culpepper Contractor, to complete the structure. The two-bath, three-bedroom house was being erected at the same time as Wright and Schweizer were finishing buildings at Florida Southern College in Lakeland. The two-story home is designed as a hemicycle, a rare example of Wright's work in this style. The open interior plan of the house is characterized by concentric and intersecting circles. A circular utility tower on the west side houses the kitchen, baths, heating, plumbing, and ventilation. The walls of the first story and the tower are constructed of unpainted

Ocala block with deeply raked horizontal joints set on a polished concrete slab tinted with red pigment. The east side, arced facade is a curtain wall of wood-framed, fixed, plate glass mirrored on the interior by the arc of a cantilevered balcony overlooking the open living area. Red cypress weather-board is used on the interior and exterior to distinguish the second floor. Transom windows at the bedroom level provide light and air with small, semi-circular windows in the masonry wall beneath. Clifton and George listed the house on the National Register of Historic Places in 1979. She later formed the Spring House Institute, Inc., to preserve and restore the structure.



Umbrella House

Architect: Paul Rudolph

Year: 1953

Location: Sarasota

Architectural patron Philip Hiss hired Paul Rudolph to design this speculative project on a lot next to his own studio (designed by Tim Seibert). Intended as a model for other single-family homes, the residence remains as a one-of-a-kind example of high-style Sarasota School modernism. At its opening, more than 2,500 people toured the property. The house is positioned and built to take advantage of the local climatic conditions of Lido Key, facing the Gulf of Mexico. Rudolph employed essential principles of modernism, inspired by architect Walter Gropius and the German Bauhaus school of design. There are two complimentary but independent components: a rectangular-shaped glass box set beneath a transverse rectangular canopy or "umbrella" that extends into the landscape. The 3000-square foot structural umbrella covers the length of the swimming pool and is anchored by a "gazebo" at the far end (a lowered roof supported by the umbrella's legs). The relatively small size of the house is increased exponentially by this

visual enclosure of adjacent outdoor spaces. The umbrella is constructed of tightly spaced, narrow wood slats (Rudolph originally used tomato stakes) that permit air circulation but provide ample coverage. A large rectangular opening in this unique shading device mimics the shape of the pool beneath, allowing the sun to heat the water. The slats create a series of constantly moving shadows throughout the day. Indoors, the small house is artfully divided into a number of public and private spaces by the use of varied floor and ceiling elevations and movable screens. Bedrooms are on either end of the second floor, connected by short stairways and a bridge overlooking the double-height living area. Two sides of the house are almost entirely glass. The umbrella was destroyed in a hurricane in 1966 but recently restored using modern materials. The painted aluminum tubing that replaced the original wood columns meets current safety standards while maintaining the original intent of the design.



Weil-Cassisi House

Architect: Harry Merritt
Year: 1964
Location: Gainesville

National Register of Historic Places
Listed in 2015

The 1964 Weil-Cassisi House was designed by architect and University of Florida professor Harry Merritt. This modernist residence is a premiere example of Merritt's designs, demonstrating his extensive knowledge and accommodation of the local climate and landscape. The design of the house specifically accommodated an existing landmark oak tree to provide shade for the structure. The roof is composed of five asymmetrically-set wood beams that cantilever beyond the facade to form a protective overhang on both long sides of the rectangular-shaped house. The building is primarily glass, with areas of Ocala block and redwood. The line between the indoors and outdoors is blurred, particularly in the double-height living room contained within a three-sided box of glass curtain walls overlooking the site. A rear terrace stretches across the length of the house, accessible from all main living areas. A centrally-located

kitchen retains original redwood cabinetry and a pass-through to the terrace at the rear. There are four bedrooms on the second floor, accessed by an enclosed stairway adjacent to the family room. The master bedroom overlooks the living room below, separated by folding, louvered shutters. Clerestory windows run along the exterior perimeter of each room. A brick wall around the perimeter of the suburban lot ensured privacy for the residents despite the extensive use of glass.



Wesley Manor Retirement Village (Center)

Architect: Robert Broward, FAIA and Robert A. Warner; Edward Daugherty, Landscape Architect
Year: 1964
Location: Jacksonville

Wesley Manor Retirement Village was developed by the Methodist Church as a new type of senior citizen complex, with no steps in the entire development and a proliferation of color and texture to provide visual interest. The 42-acre wooded tract contains apartments for 296 elderly occupants in 11 one-story buildings. The architects Robert Broward and Robert Warner, working with landscape architect Edward Daugherty, created a "village" atmosphere with a series of gabled and undulating roofs for each structure, clad in a variety of multi-colored heavy-weight asphalt shingles. The shingles are laid in alternating horizontal stripes of eight tones, such as red/russet, light green/dark green, dark blue/light blue, and brown/beige. Architect Robert Broward designed 514 properties over his 61-year professional career. He was a native of Jacksonville, but left to attend Georgia Tech architecture school. He later served as a fellow at Taliesin

East in Wisconsin and Taliesin West in Arizona with Frank Lloyd Wright as well as a summer working on the construction of Florida Southern College in Lakeland. Broward was known for his in-depth analysis of a site before undertaking a project, including organic approaches with an eye towards client needs and budget. The design was cited by the FHA and rated among the best of its kind in the nation. Apartments were available for singles and couples and included three meals and most medical services. Amenities included a dining room, lounges, trading post, arts and crafts center, barber, beauty shop and post office. The Housing and Home Finance Agency named the project as recipient of an honor award in planning and design.



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Woodsong (Alfred Browning Parker Residence)

Architect: Alfred Browning Parker

Year: 1968

Location: Coconut Grove

Woodsong exhibits outstanding characteristics employed by Miami architect Alfred Browning Parker, a prolific designer known for his eclectic, modernist residences, many featured as "Pace Setters" in *House Beautiful* magazine. Parker graduated from the University of Florida architecture program in 1939. His designs combine the organicism of Frank Lloyd Wright with Miami's tropical flair. The 3100-square foot house is composed of three asymmetrical pavilions connected by expansive patio areas and pools of water. Each pavilion has multiple floor and ceiling levels, delineating private and public spaces, in close relationship with the surrounding natural landscape. The structures as a whole present a profusion of natural shapes, colors, and textures. Parker mixed warm browns and cool whites throughout the buildings, with Honduran mahogany wood on the walls and ceilings and polished stone floors. The dark-stained wood boards covering

the walls are set vertically to provide height and movement, contrasting with the long-horizontal boards (in a lighter stain) across the ceiling. The exterior walls are covered in the same wood, further blurring the lines between indoors and outdoors. The pavilions are all different in shape and purpose. The Living Room pavilion is extended with a two-story greenhouse, with glass walls and roof. A loft bedroom with bath overlooks the open space. The Dining Room pavilion has a large bedroom, sitting room and bath upstairs, and a third pavilion features a den and two bathrooms. The circular jacuzzi, set on an elevated patio, acts as a waterfall, circulating water in the adjacent 90-foot long lap pool which runs the length of the walkway. This is one of the six houses he designed for himself and his family over a span of 45 years.



UNIVERSITY LUTHERAN CHURCH
PHOTO CREDIT | PAUL PRIVETTE

SPIRITUAL



Grace Lutheran Church

Architect: John Randal McDonald

Year: 1961

Location: St. Petersburg

The Grace Lutheran Church in St. Petersburg is one of the first and most significant projects by regional architect John Randal McDonald, known for his use of organic modernism. The building is also representative of the prow-roof form utilized in a number of prominent churches at midcentury. McDonald was born in Wisconsin and was inspired by Frank Lloyd Wright's proliferation of work in the Midwest. In the 1960s, McDonald moved his practice to Florida, and created a distinct fusion of tropical modern with organic influences. The Grace Lutheran mission was established as early as 1927 in St. Petersburg and sought to build a new structure to accommodate their growing congregation by the mid-1950s. McDonald designed an inspiring heightened roof by combining three steeply-sloped, intersecting A-frames. These massed roof prows were conceptualized to resemble hands in prayer, with the tallest A-frame measuring 74-feet high. The steel

beams supporting the roof were encased in California redwood on the interior with wood panelling utilized for the ceilings. The projecting roof forms are filled with a curtain-wall of stained glass. The front facade features a prism-shaped glass sculpture which projects from the wall line. The base of the building is Bradenton stone, laid in uneven courses. The cost of construction of the building was \$600,000 and the contractors were William Giles and James A. Knowles, Inc. Other structures such as a fellowship hall and offices were designed with the church building, but the church remains the most outstanding structure of the complex.



Gumenick Chapel (Sophie and Nathan) at site of Temple Israel (1922)

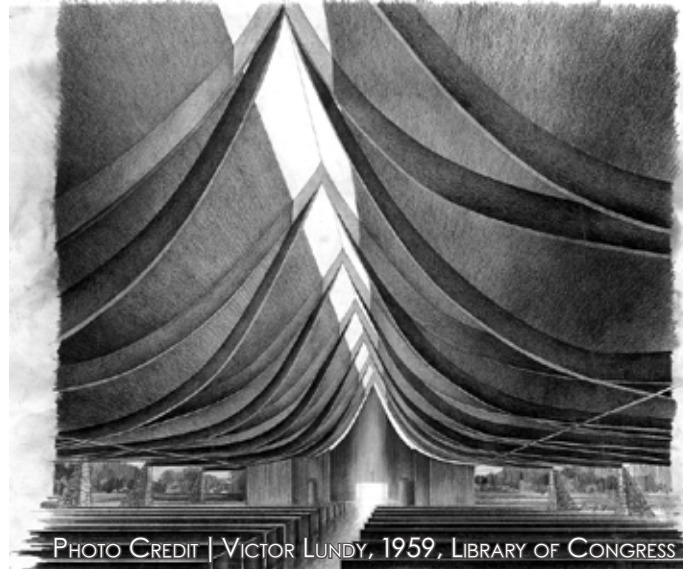
Architect: Kenneth Treister, FAIA

Year: 1969

Location: Miami

The Gumenick Chapel is a unique example of sculptural biomorphic modernism in Florida, featuring an unusual facade of rounded, asymmetrical shapes perforated by ovoid window openings. Architect Kenneth Treister designed the modernist Gumenick Chapel as an addition to the Temple Israel of Greater Miami, built in 1924 in a Moorish/Neo-Gothic style. Treister graduated from the University of Florida architecture program in 1953 and focused his work in Miami, where he was a lifelong resident. Nathan Gumenick (died 1996) was a major developer from Richmond, VA, who pioneered the construction of high-rise apartments on Miami Beach. He donated more than \$1 million to the U.S. Holocaust Memorial Museum in Washington, D.C., and funded the design and construction of this chapel. The plaza was inspired by the cathedral plazas in Europe and incorporated NE 19th Street to achieve openness and provide a sense of continuity for the whole

complex, from the temple to the parking area. In a Miami News interview, Rabbi Narot said that "The new chapel represents this thrust into the future of urban life." The chapel is created from ferro-cement, a system of reinforced mortar applied over a layer of metal mesh. There are two seating areas separated by a raised pulpit with pews to seat 275. The primary decorative features are hand-molded caverns of multi-colored stained glass windows beneath a 35-foot high ceiling. A chimney-like shaft over the ark brings sunlight down over the pulpit. The City of Miami Beautification Committee awarded Temple Israel the "Building Award of the Month" at the dedication of the chapel. Treister said that the chapel was designed as a sculptural environment for a single person or a congregation to become "one with God." He also designed the Holocaust Memorial at Miami Beach (1990) and more than fifty homes in Coconut Grove in the 1950s.



St. Paul's Lutheran Church Sanctuary and Fellowship Hall

Architect: Victor Lundy

Year: 1959, 1968

Location: Sarasota

These St. Paul Lutheran Church buildings in Sarasota were designed by architect Victor Lundy, noted for his groundbreaking modernist designs throughout the state. The St. Paul Lutheran mission purchased land in Sarasota and commissioned Lundy in April 1958 as the architect for the succession of buildings. The church campus includes three buildings, the largest two designed by Lundy in 1959 and 1968. Both of these buildings feature curved, pointed roofs. Among the Sarasota School Architects, Lundy focused primarily on dramatic roof forms to distinguish his buildings. The Fellowship Hall (1959) features a sweeping roof created with glued, laminated (Glu-lam) timber beams, a building feature that became one of his trademarks. The use of Glu-lam beams, along with standardized wood decking as a roofing material, reduced the cost of construction while enabling the enclosure of large interior spaces. At the Fellowship Hall, the beams extend beyond the perimeter walls and are anchored on coquina-clad steel pillars. A secondary, outdoor space was created under the roofline by opening sliding

glass doors in the sanctuary. The Fellowship Hall was also intended to serve as the chapel until an exclusive chapel or "sanctuary" could be completed. The building took eight months to finish and cost \$110,000, completed with structural engineer Paul J. Jorgensen. In 1962, the mission built a school/education building in Lundy's architectural language but smaller in scale. The third and final building, the Sanctuary, was designed by Lundy in 1968 to serve as the main chapel. Though like the Hall in terms of form, the Sanctuary was made of exposed, poured concrete with slit openings instead of timber and glass. The roof of the Sanctuary has a knotty-pine wood-paneled, hanging ceiling supported by cables that hung from a large beam at the apex and anchored to concrete buttresses abutting the walls. The Education building aside, the Fellowship Hall and the Sanctuary mark an unusual grouping of two significant examples of Lundy's work on one site: building forms that create similar visual interest and approaches on the outside but different experiences in their respective interiors.



Temple Menorah

Architect: Gilbert Fein and Morris Lapidus
Year: 1951, 1963
Location: Miami

Morris Lapidus' design for the Temple Menorah incorporated his flair for spectacular eye-catching shapes that are distinctively Floridian with the more practical requirements of this congregation. Russian-born architect Lapidus was raised in the U.S., and made his greatest design contributions in Miami. For the Temple Menorah, Lapidus created an addition to the Gilbert Fein design of 1951, creating a succession of arches facing the street, each featuring a colorful window and terminating in a corner tower perforated with a series of circular openings, rendered in bright yellow on a field of white concrete (known as the "cheese grater"). The cheesehole cutouts are a character-defining feature in many Lapidus designs. The series of arches resemble designs by Walter Gropius and Philip Johnson, but are distinctively classical in their scale and spacing. A rectangular wing reaches from the other end of the tower, containing school rooms and offices, with vertical

masonry louvers shading the facade. Lapidus is best known for his elaborately decorated resort hotels in Miami Beach, including the Fontainebleau and Eden Roc, and was a pioneer of the Miami Modern style, otherwise known as MiMo. In 2009, Temple Menorah was designated as a contributing building in the national North Shore Architectural District. The building was originally designed by Gilbert Fein as the North Shore Jewish Center in 1951 and expanded by Lapidus in 1963.



Unitarian Universalist Church

Architect: Robert Broward
Year: 1965
Location: Jacksonville

Robert Broward worked as a fellow with Frank Lloyd Wright at Taliesin (both East and West) beginning in 1948, and brought an eclectic mix of organicism and modernism when he returned to Jacksonville, his hometown, in 1956. Broward named the Unitarian Universalist Church as one of his favorite designs, emphasizing wood and natural materials with a profusion of light. The architect was a member of the congregation and commissioned the design in 1965. He camped out on the three-acre site to help him envision the building. His Ocala block and wood church design looked as if it was a part of nature but is also expressive of the time and place. The multi-level design emerges from the hill, permitting easy access to the building's sanctuary on the top floor. The sanctuary faces west and has full-height clear glass windows overlooking a lake and wetlands preserve. Glued, laminated (Glu-lam) wooden beams support the roof and

a paneled knotty-pine ceiling. Structural rafters and curving outer walls extend past the facade to connect with the landscape beyond. In a news article, Broward said that "My goal is to celebrate life through the medium of architecture, which, to me, is the highest art form man can achieve."



University Lutheran Church

Architect: Albert Wynn Howell

Year: 1961

Location: Gainesville

The University Lutheran Church is a rare example of the "Polynesian" modern style utilized in a religious structure. The design also relied on the use of mid-century materials in the use of glued, laminated beams (Glu-lam) to support the high-ceilinged roof and provide a clear-span interior space for the congregants. Architect Albert Wynn Howell of Lakeland, Florida worked with Arnold & Wright, Inc., contractor, to construct the building. Howell studied at the University of Florida, and designed a number of churches in the state. The sanctuary measured 60-feet wide by 120-feet long, divided into two sections longitudinally by an aisle leading past pews towards the altar. The sanctuary is best defined by its roof and extended Glu-lam timber roof trusses that are expressed as "spines" through the skylight along the ridge of the roofline. The influence of "Polynesian" architecture is seen in the double-pitch of the roof, with a shallower roof pitch on the

lower roof section and a steeper pitch on the upper part of the roof. The roof is clad with flat, red clay tiles. The area in between the roof truss members is infilled with three triangular stained glass windows, which allows for natural light to enter through the altar. The walls are composed of alternating bands of 8-inch high Ocala block and 4-inch high grey concrete block masonry. In 1971, Moore, May and Harrington designed the Campus Center building to the east of the sanctuary, attached by a covered walkway. The sanctuary was awarded a merit award by the FAA (Florida Association of Architects) in 1961, and the building appeared on the cover of *The Florida Architect* in March 1962.



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CEDAR KEY STATE PARK VISITOR CENTER
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Christine Madrid French, architectural historian, was born and raised in Los Angeles. She graduated from the University of Utah in Architectural Studies and earned a master's degree in architectural history from the University of Virginia. She worked with the National Park Service as an historian in Washington, D.C., Virginia, Maryland and Utah. She is also a writer and photographer, with her work appearing in *U.S. News & World Report*, *Virginia Living*, *Modernism Magazine*, and *Landscape Architecture*. In 2000, she co-founded the Recent Past Preservation Network and served as the president for nine years. She then worked as the Director of the Modernism + Recent Past Program for the National Trust for Historic Preservation in San Francisco. Ms. French also served as Project Director for Preservation Capen, the landmark effort to save an 1885 house by cutting it in two and floating it across a lake to the grounds of the Albin Polasek Museum in Winter Park, Florida, for restoration as an event venue. Her fundraising efforts and grant applications have generated more than \$2 million for historic preservation and museum projects nationwide. French is an Expert Member on the 20th-Century Heritage Committee for the International Council of Monuments and Sites (ICOMOS).

A number of University of Florida Master of Historic Preservation students contributed to the research and report including Kathleen McDonald, Jaycob Kitain, Anulekha Chakraborty, Mayrelis Perez Hernandez, Kyra Lucas, and Maanvi Chawla. Paul Privette photographed seven of the *50 Flagship Structures* and Clarissa Carr provided graphic design services.

Florida's SINGLE FAMILY HOUSING

at Mid-Twentieth Century
(1945-1975)

Florida's SINGLE FAMILY HOUSING

at Mid-Twentieth Century
(1945-1975)

*A survey and study of the postwar residences and
suburban developments of the Sunshine State.*

COVER PHOTO CREDIT | GOGGIN RESIDENCE DETAIL, PAUL PRIVETTE

SEPTEMBER 2019

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DEGROOT RESIDENCE
PHOTO CREDIT | PAUL PRIVETTE

SPONSORS

Florida's Single Family Housing (1945-1975) study was undertaken by the University of Florida's Historic Preservation Program, College of Design, Construction and Planning, with support from the Florida Division of Historical Resources through its Small Matching Grant program (FY2019).

The University of Florida is one of the first institutions of higher learning in the United States to introduce historic preservation studies, with coursework beginning in 1957. Today, the program is dedicated to preparing the next generation of leaders to safeguard historical, cultural, and architectural resources across Florida, the United States, and globally. Research and learning focus areas include digital technology, the recent past and modernism, resiliency, and underrepresented resources and communities.

The collaborations and service projects of the Historic Preservation Program occur through the Center for World Heritage Research and Stewardship. The Center also operates two place-based learning programs: Preservation Institute Nantucket and Preservation Institute St. Augustine, and the Envision Heritage initiative dedicated to exploring the role of digital technology in documenting and sustaining cultural resources.

Academic degrees include PhD, Master of Historic Preservation, and Certificate of Historic Preservation.

Learn more at www.dcp.ufl.edu/historic-preservation/ or contact Morris (Marty) Hylton III, Director at mhylton@ufl.edu.



DEGROOT RESIDENCE
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EXECUTIVE SUMMARY

In the decades that followed the Second World War, Florida, mirroring what was happening in many places across the country, experienced unprecedented growth. The influx of new residents and the dramatic rise in birth rates helped prompt an initial housing shortage beginning in the 1940s and then a continual demand that extended into the 1970s. Many of the housing units constructed during this period were single family homes located in the many suburbs that began to expand around major cities like Miami, Orlando, and Tampa and smaller communities like Sarasota, Gainesville, and Delray Beach. Some of these new residences were architect designed, though the majority were variations on the suburban ranch form constructed by builders and developers. Florida's postwar, single family houses and neighborhoods have now reached an age where they can be evaluated as potentially significant historical, cultural, and architectural resources.

Florida's Single Family Housing (1945-1975) study is meant to help inform the identification evaluation of the state's postwar, single family residences and neighborhoods for potential listing as local landmarks or districts or consideration for inclusion on the National Register of Historic Places. This report contains three sections:

- Context statements that explore the determinants that shaped the era's single family housing including social, cultural, economic, and architectural trends among others.

- 'Toolkit' for identifying and evaluating single family houses and suburban neighborhoods, both those designed by architects and those constructed by builders and developers.
- Case studies of architect designed residences and suburban developments and houses that meet the criteria for listing on the National Register of Historic Places and retain a moderate to high degree of integrity.

Completed in 11 months, this research and study were undertaken by the University of Florida Historic Preservation Program with support from the Florida Department of State's Division of Historical Resources (FY2019 Small Matching Grant Program) and in consultation with many individuals and public and private organizations across Florida. The research team was led by Morris (Marty) Hylton III, Director of Historic Preservation at the University of Florida working with Master of Historic Preservation students Kathleen McDonald, Kimberly Rose, Kristine Ziedina, and Trey Asner and PhD student Kyra Lucas.

Prepared by New South Associates for the Georgia Transportation Corporation, *The Ranch House in Georgia: Guidelines for Evaluation* (2010) inspired and served as a model for this Florida-focused research and report. Specifically, the ranch house sub-types identified by the Georgia study were adopted and adapted in describing the range of ranch house types specific to Florida.

SYNOPSIS OF METHODOLOGY

Florida's Single Family Housing (1945-1975) study employed a multifaceted approach to collect and analyze data. Research activities included:

- Review of national periodicals and journals to determine larger trends influencing single family residential and neighborhood design during the postwar era, including:
 - *Architectural Record*
 - *Better Homes and Gardens*
 - *House & Garden*
 - *House Beautiful*
 - Home Builders Associations
- Content analysis of period Florida newspaper articles to identify potential neighborhoods and builders and developers for case studies and postwar housing issues and trends.
- Utilization and expansion of the database generated as part of the 2018 *Florida's Mid-Century Modern*

Architecture (1945-1975) study to identify prominent architects and sample residences they designed.

- Consultation with individuals and public and private organizations to identify potential case studies and architects, builders, and developers.
- Review of cultural resource surveys and other existing studies shared by representatives from municipalities and counties.
- Assessment of other state and national studies and resources to inform a 'Toolkit' for evaluation.
- Development of databases of architect designed residences and suburban developments and houses.

GOLDMAN RESIDENCE (OPPOSITE)
PHOTO CREDIT | PAUL PRIVETTE

ARCHITECT DESIGNED HOUSES

This inventory focused on architect designed, single family residences that potentially fulfill Criterion C of the National Register of Historic Places (significant for architectural design) or Criterion G (prove "exceptional importance" for architectural design on the local, state, or national level).

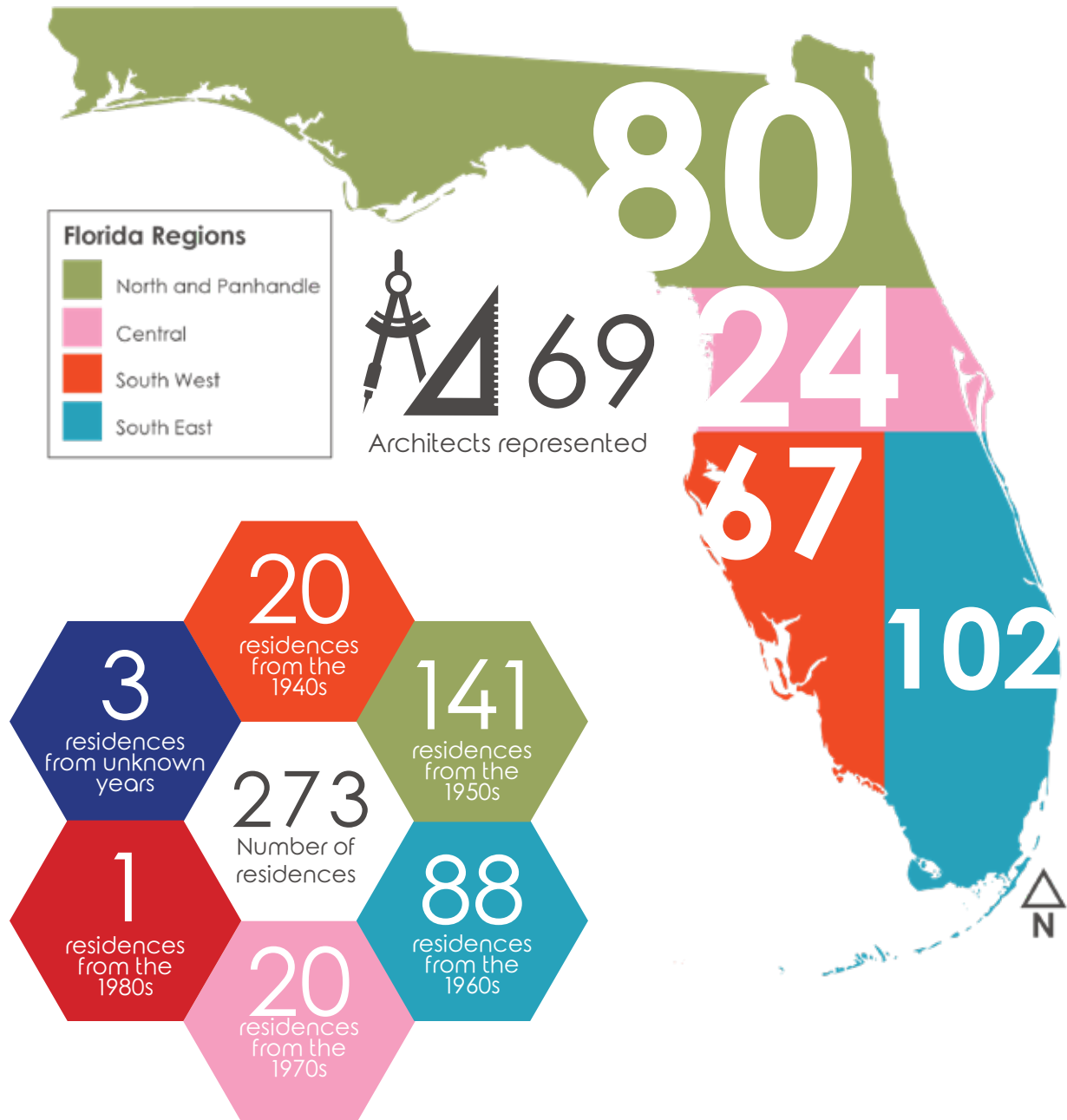
- Represents a mid-century modern design trend or style;
- Serves as a prime example of the work of a master or lesser known architect (Criterion B of the National Register of Historic Places criteria for significance);
- Represents the use of a modern material(s) and / or system(s);
- Represents a geographic region (North and Panhandle, Central, South West, and South East) and/or a major metropolitan area;
- Meets the seven aspects of integrity as defined by the National Park Service (location, design, setting, materials, workmanship, feeling, and association).

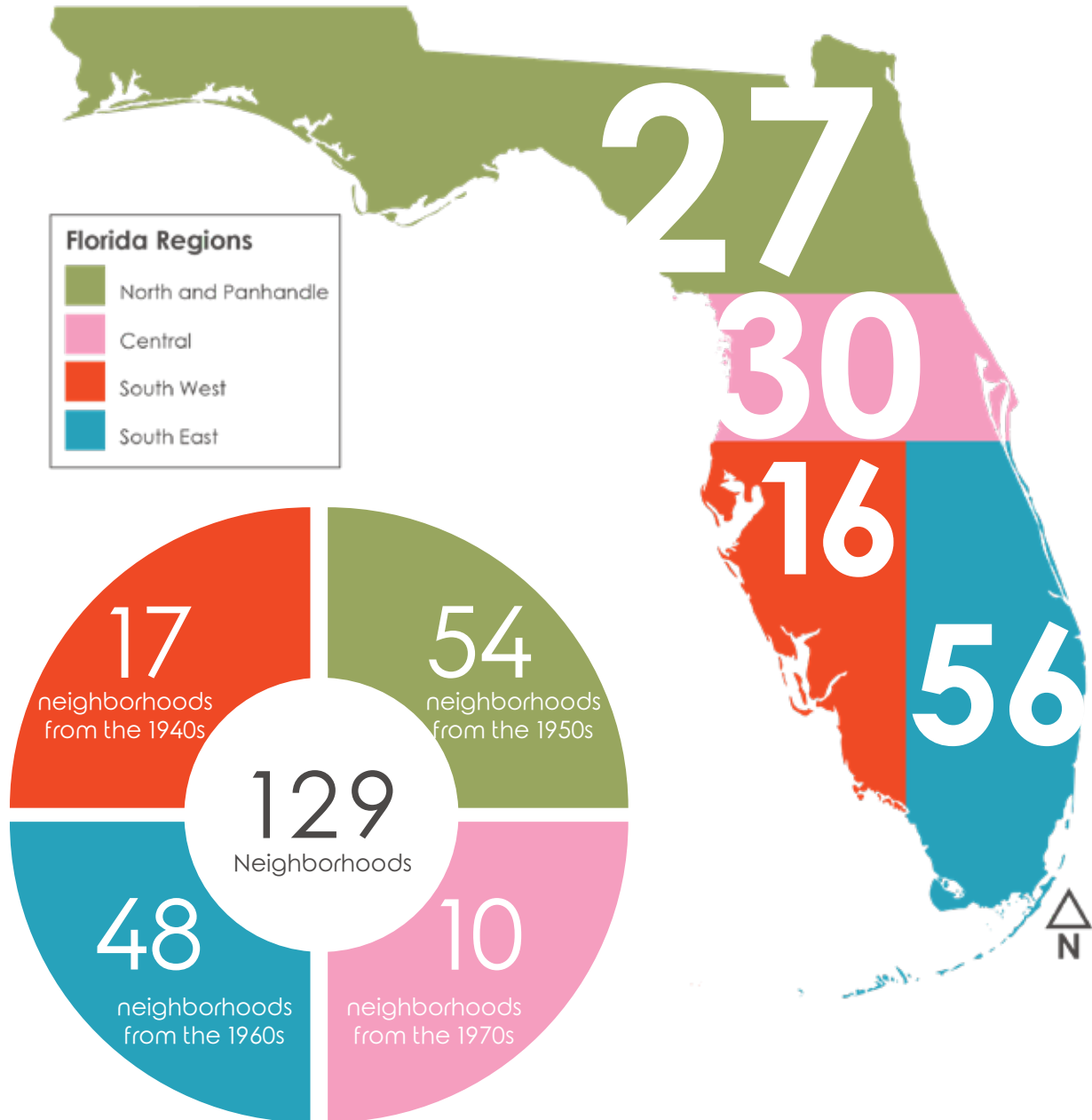
POSTWAR HOUSING DEVELOPMENTS

This is an inventory of suburban and other single family residential neighborhoods created by developers and builders and, in some instances, in partnership with architects. These postwar housing developments were determined to potentially meet the criteria for listing on the National Register of Historic Places based on Criterion A (contribution to a major pattern of American History), Criterion B (affiliation with a significant person or persons), and/or Criterion C (design and/or construction of neighborhood and houses).

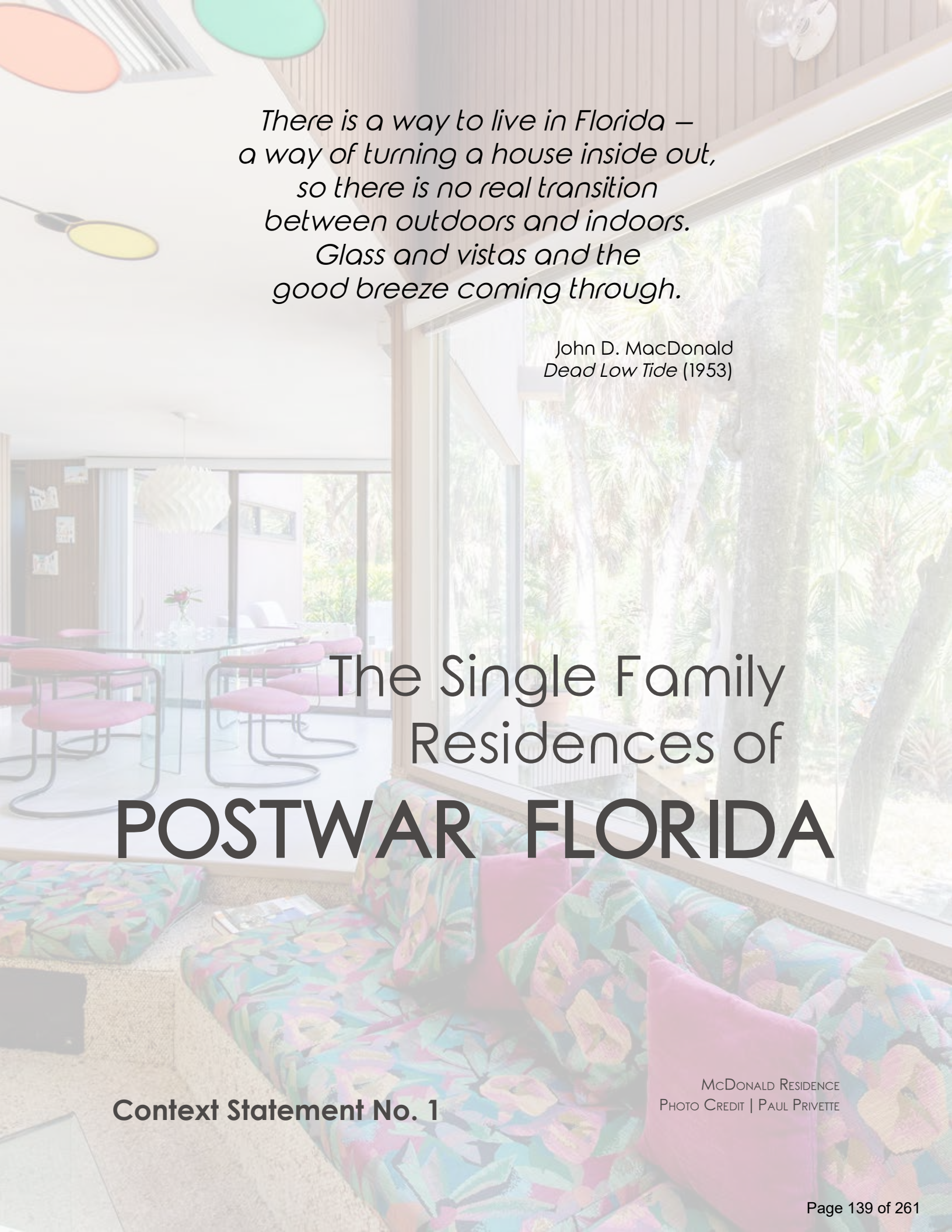
- Represents an approach to neighborhood design and planning for single family housing in the postwar period;
- Reflects single family housing trends of the postwar era;
- Contains prime examples of prominent postwar housing types such as variations of the ranch type and / or a mid-century modern design trend(s);
- Serves as an example of a community and single family houses designed for a specific user group (African American residents, military, migrant workers, retirees, etc.);
- Associated with a prominent or lesser known, but relevant developer, builder, and / or architect;
- Represents a geographic region (North and Panhandle, Central, South West, and South East) and/or a major city;
- Meets the seven aspects of integrity as defined by the National Park Service (location, design, setting, materials, workmanship, feeling, and association).

ARCHITECT DESIGNED RESIDENCES





SUBURBAN DEVELOPMENTS & HOUSES



*There is a way to live in Florida –
a way of turning a house inside out,
so there is no real transition
between outdoors and indoors.
Glass and vistas and the
good breeze coming through.*

John D. MacDonald
Dead Low Tide (1953)

The Single Family Residences of **POSTWAR FLORIDA**

Context Statement No. 1

McDONALD RESIDENCE
PHOTO CREDIT | PAUL PRIVETTE

As the United States entered a period of relative prosperity and optimism following the end of World War II, Florida experienced significant growth with the population increasing by some eight million people between 1945 and 1980.¹ The rate of expansion was unparalleled nationally. Between 1950 and 1958, for example, Florida's population increased by 63% compared to Arizona's 57% and California's 35%.² The postwar "Baby Boom" contributed to this population increase with a 98.4% growth in school-aged children between 1950 and 1958.³ The largest contributing factor, however, was the relocation of people from other states, especially retirees. Florida was not unique in this respect. During this period, at least eleven states in the United States South and Southwest – often referred to as the "Sun Belt" – experienced a large influx of new residents due to migration.⁴ Florida, however, outpaced other areas of the Sun Belt in people relocating to the state.

During the 1950s, gains in residents aged 65 years and older in Florida increased by over 90% as compared to 23.4% in other parts of the country.⁵ According to a March 1960 *House and Home* article, interstate migration "boosted Florida's population growth to about five times the national rate."⁶ By 1975, 7,400 people were choosing to relocate to Florida per week accounting for 90% of the state's overall growth. Among the impacts of this unprecedented population explosion was a housing shortage.

In the immediate years following the end of the Second World War, the housing shortage was acute across all of Florida. In 1946, *The Palm Beach Post*, for example, reported that 200 dwellings had been constructed over a five month period following the lifting of the moratorium on

construction during the war. However, it was noted that ten times more would need to be built before there would be "a noticeable let-up in the housing shortage."⁷ That same year, *The Tampa Tribune* explained the situation there:

Army personnel particularly are having difficulty in places to stay. It is rare that a man and wife can procure more than a room. If they have young children, the difficulties are multiplied. But the problem is not limited to service families. Many Tampans of long standing are forced to 'double up' while running down any clue that might lead to a vacant house or apartment.⁸

The situation in Miami was blamed in part on real estate values, which doubled with the dramatic increase in the postwar population and tourism.

The housing shortage was not isolated to Florida, however. A 1948 survey by the Associated Press found that home building in the nation's largest population centers was not keeping pace with need: "...increased marriages and births, population shifts and industrial expansion have more than offset the efforts of the building industry to catch up with demand in most sections."⁹ In 1950, then President Harry S. Truman addressed the challenge in his State of the Union speech:

One of the most important factors in our continued growth is the construction of more good, up-to-date housing. In a country such as ours, there is no reason

why decent homes should not be within the reach of all. With the help of various government programs, we have made great progress in the last few years in increasing the number of homes.¹⁰

By 1952, Florida was experiencing a building boom. With ten of the fastest growing metropolitan regions in the country and 20 major housing market areas, many builders began to move to Florida to take advantage of the seemingly unending demand.¹¹ The state's housing starts jumped 77% from 1954 to 1958. The construction of single family housing was perhaps most pronounced in Brevard County following the 1949 selection of Cape Canaveral as the nation's missile test site and burgeoning space program. According to a *Florida Magazine* article, there was \$205,200 in building permits in Cocoa Beach during 1950 and more than \$2.5 million in 1958. In Cocoa, during the same period, the figure swelled from \$687,855 to over \$6.25 million.¹²



Despite the increase in housing starts across Florida during the 1950s, the housing shortage persisted, at least for certain income groups according to a 1957 report to the United States Senate prepared by Florida's mayors. (Refer to summary provided in sidebar.) Nationally, there were concerns over the housing industries ability to continue to meet

1957 Report on Florida Housing Shortage to United States Senate Subcommittee

In a February 3, 1957 article titled "Mayors Tell Senate About Housing Shortage For Lower And Middle Income Groups In Florida," *The Tampa Tribune* (page 8-B) summarized the results of a report to the United State Senate subcommittee on housing:

Jacksonville—Housing for the higher income group and for the upper portion of the middle income group is rapidly meeting the demand for those able to secure financing. It is extremely difficult for minority groups to secure financing for home ownership. Rental housing supply for low income families is most inadequate.

Miami—There is a great need for assistance for the middle income families based to a large extent on the number of family heads interviewed whose incomes are slightly too high for admission to public housing but inadequate to pay the standard rents required for good private housing.

Tampa—Dwellings presently being constructed have a sale price beyond the means of the low income and a large percentage of the middle income families. There is sufficient new construction to supply the demand for the higher income groups, but inadequate for the minorities, elderly

overall need. At the annual meeting of the United States Chamber of Commerce in Washington, DC in 1957, George S. Goodyear, President of the National Association of Home Builders claimed the next decade would bring “the worst housing shortage in all our history” unless the housing industry catches up with population growth. He exclaimed, “We will be the best-dressed, best-fed, healthiest and fastest-moving nation of tent-dwellers on earth.”¹³

The majority of Florida's single family housing being built during this period was occurring in the rapidly developing suburbs of major cities and smaller communities. A 1959 research project undertaken by Dr. John N. Webb, a University of Florida Professor of Economics, described the situation:

*Recent trends in population growth indicate an increased flow of new residents into small counties in the shadow of the state's big metropolitan areas... Population is backing up as the concentration of people gets heavy in the cities.*¹⁴

The study indicated that the development and expansion of the suburbs was due in part to a desire for “space” by people relocating from more dense areas in the northern United States. Space, or buildable land, was one Florida's principle commodity as the state transitioned from an economy based on agriculture and the extraction of natural resources to one driven by land development to accommodate new industries and business and attract increasingly more residents and visitors. T.D. Allman, in his book *Finding Florida*, described the situation:

persons and those in a lower-income group.

Orlando—There is adequate housing for all at the present time, except middle income group: however, the Glenn L. Martin Co. expects to located in Orlando within the very near future; therefore, it is likely that a shortage of housing will occur...It is possible that public housing will be inadequate within the next 12 months.

St. Petersburg—In Spring 1955, a housing market analysis of non-white low income families by Federal Housing Administration indicated a shortage of several hundred dwelling units for this group. Since that time St. Petersburg has experienced a large immigration of low income, non-white families from Georgia and Alabama bolstering this group by about 15 per cent. No housing is being provided for this class. Local developers recognize that they cannot build for this group.

Daytona Beach—Being a tourist resort area, this situation is reflected in an unstable rental range for the permanent citizenry. The middle income group is confronted with having to pay above average rentals to maintain accommodations on a year-round or permanent basis. The low income group is relieved somewhat by the public housing program. There is a need for improved housing for the low income group as reflected in the high percentage of sub-standard dwellings, which remain filled to capacity. The supply

Aside from timber or phosphate Florida had little to sell for money, but what if millions of acres of empty, unproductive and waterlogged land could be turned into a commodity?

The postwar era witnessed the conversion of much of Florida's empty land – and its fastest growing economy – to suburbs. The rapid shift from urban to suburban living has come to define the period.

In 1959, William L.C. Wheaton, Director of the Institute of Urban Studies at the University of Pennsylvania, characterized the American suburb as the “the dominant characteristic of our civilization” and that these new communities would absorb “the full impact of our huge population growth.” Wheaton further claimed that suburbia:

...has become a symbol of middle-class status. It has become a way of life which best expresses our materialistic ideals, our frontier love of open space, and our new concern with leisure and the good life.¹⁵

In Florida and other parts of the country, the rapid expansion of the postwar suburb occurred in part from the rise in automobile ownership and the shift toward auto-focused neighborhood planning that began between the World Wars. After a 95% decrease in residential construction during the Great Depression (1928-1933), national programs like the Home Owners Loan Corporation (HOLC), Federal Housing Administration (FHA), and Veterans Administration (VA) Loans were established to help encourage the

of housing designed for elderly is inadequate. Rental housing available for elderly families in the low income group is above their economic means.

Fort Lauderdale—There is a very definite shortage of housing available for large families in both the low and middle income groups and for the workingman. It is almost the unanimous opinion of persons consulted that the need in this locality is for apartments and homes for large families of the low and middle income brackets.

Miami Beach—The city has a resort economy; however, middle income groups may find adequate housing in older apartment houses. There are several hotels available for elderly people at very reasonable rates. Others find adequate housing in nearby Miami and outlying areas.

Pensacola—Middle income families have incomes that are generally too high for public low income housing yet their income is not great enough to afford either private rental housing or be able to own their own homes. There is an acute shortage of housing for Negroes and what little property is available is in most cases sub-standard in character. While it is desirable to provide housing for middle income families at terms more favorable than currently advisable to provide this through non-profit rental sales and cooperative housing groups in this locality.

construction of new housing. The policies and guidelines of these programs favored automobile-focused suburbanization and single family homes over urban living.¹⁶ During this same period, the planning and creation of the suburb became largely the domain of the *developer* or *builder* (*merchant builder*).

Beginning in the 1930s in California, firms like Marlow-Burns and Suburban Builders, Inc. began to construct large-scale planned communities comprised of a series of standardized home plans and designs. These communities often included other amenities like shopping centers, parks, and schools. During this period, David Bonhannon, head of Suburban Builders, Inc., developed what would become referred to as the 'California Method' for constructing new homes by applying an assembly line approach that streamlined the process and greatly reduced time while bolstering volume. The 'California Method' would be enhanced by the wide-scale use of more industrial, prefabricated materials that became more prevalent following the war.¹⁷ Among the leaders of advancing mass-produced housing to suburban development were the building firm Levitt & Sons.

Abraham Levitt and his sons William and Alfred began as builders of custom homes in upper-middle class communities on Long Island, New York. William served in the Navy during World War II where he was exposed to the concept of mass-production for military personnel housing where the designs and components were uniform and the various materials, systems, and components interchangeable. Upon completing his service, William worked with his architect brother Alfred to design

small homes that could be easily mass produced and later expanded as families grew. The first Levittown was constructed on former agricultural land on Long Island, New York. By 1950, the Levitt's introduced ranch type model homes that included a carport among other modern amenities. By 1951, there were over 17,000 suburban residences in Levittown and the surrounding region.¹⁸ The New York Levittown would become a prototype for the suburb as the American middle class grew.



During the postwar era, particularly 1945 to 1960, the United States experienced tremendous economic prosperity and solidified its position as the world's wealthiest country. Gross national product – a measure of all goods and services produced – went from \$200 thousand-million in 1940 to \$300 thousand-million in 1950 to more than \$500 thousand-million in 1960. The growth of American corporations like the automobile industry helped fuel this economic prosperity. At this time, more and more workers also shifted from industrial to service or “white collar,” jobs. These middle class workers and their families created a significant demand for affordable, single family housing.

In general, the suburban communities that began to appear across Florida at this time can be categorized as one of two primary types:

Custom Homes Development: A

community conceived, planned, and platted by a developer with individual property owners having the freedom to choose an architect or builder – or both – to design and construct a custom home. These types of communities might have deed restrictions that guide the size, scale, and aesthetic characteristics of the house or even dictate who can occupy the residence. Overall, these neighborhoods exhibited a wider range of architectural diversity.

Model Homes Development: A community conceived, planned, platted, and built by a single developer. Sometimes referred to as “merchant builders,” these developers typically had a number of plan and house types for owners to choose from. These model homes often reflected the trends of the periods and ensured a varying degree of architectural uniformity to the neighborhood.

The occupants of Florida's suburbs could also be categorized. According to a March 1960 issue of *House & Home* titled “What you can learn from the Florida boom,” Florida's single family, suburban home buyers belonged to one of five categories:

Group 1, Retired Couples: People with a monthly income of \$150 to \$300 with savings of some \$10,000. Some retirees were in the higher-income bracket and can afford houses \$20,000 or more. Clearwater, St. Petersburg, Fort Meyers, and Port Charlotte were noted as retirement centers. Developer James Rosati of St. Petersburg thought many retirees were interested in two bedrooms, community recreational facilities, and moderate sized yards, among other features.

Group 2, Out-of-State Workers: Mostly

middle class, young couples and families who relocated to Florida for opportunities in industry and trade.

Group 3, Executives from Out-of-State: White collar workers who moved to Florida to open new businesses and manage new industries. This small group helped support the \$20,000 plus home price market.

Group 4, United States Servicemen: These personnel were assigned to Florida military bases from two to ten years and often purchase a home.

Group 5, Long-time Florida Residents: These individuals and families are first-time home owners or upgrading to a better one. Despite the influx of new residents, this group accounted for the largest market in Miami, Tampa, and Jacksonville.¹⁹



Beginning in the late 1940s through the early 1970s, the single family suburban homes of Florida were, following national trends, largely ranch type residences. According to *The Ranch House in Georgia: Guidelines for Evaluation* (2010) by New South Associates:

The modern Ranch House appears to be an enigmatic house type that sprung fully formed into the American popular consciousness of the mid-twentieth century because it was ideally suited to the

*domestic needs of the suburban nuclear family... commonly associated with the widespread suburban sprawl of the post-World War II era...*²⁰

The postwar ranch type house has its origins in the dwellings built by settlers of California and the American Southwest. Unlike the English-influenced northeastern United States, early examples of the ranch form incorporated elements of Spanish Colonial architecture including an asymmetrical plan and interior focus on living area. In the early twentieth century, the ranch house form was adopted and modernized by architects like Greene and Greene in Pasadena, California and William Wurster, based in San Francisco, California. The Georgia study, however, singles out sixth-generation Californian Cliff May as helping popularize and bring national attention to the ranch type house.²¹

In particular, May's late 1930's Riviera Ranch subdivision in Los Angeles helped establish an alternative model to residential design that included a low profile, one-story form with open floor plan, large picture windows that visually connected interior to exterior, floor-to-ceiling glass sliding doors that physically opened up the inside to outside, and a focus on cross ventilation and natural light suited for the mild climate of Southern California and, ultimately, other Sun Belt states. The success of Riviera Ranch and articles in national publications like *Architectural Digest* (1934) helped introduce a larger audience to the ranch type, which would be widely adopted and adapted across the United States in the decades that followed the Second World War.²²

Not formally trained as an architect, Cliff May also represented the concept of the developer or [merchant] builder as responsible for the design of individual residences and, in some instances, entire planned suburban communities. As previously noted, California firms like Marlow-Burns and Suburban Builders, Inc. and national companies like Levitt & Sons introduced a new approach to planning, designing, constructing, and marketing single family suburban housing that became the prevailing mode after World War II. Developers and builders, however, were not the only ones experimenting with the design of ranch houses.

In 1950, an article in the *The Miami News* alluded to the regional influence of architects on single family homes:

*The ranch house type – with its horizontal and simple outlines, open plan with large movable glass walls – has become a familiar landmark in this area, based on the work of such innovators as Frank Lloyd Wright, Mies van der Rohe and Le Corbusier.*²³

The referenced architects are recognized as helping introduce modernist architecture to the United States in the first few decades of the twentieth century – Frank Lloyd Wright through his Prairie and Organic Style buildings and Mies van der Rohe and Le Corbusier, among other architects from abroad, through their International Style works.

During World War II, European émigrés and modernists – many with an affiliation with the Bauhaus, a renowned German art and design school – took positions at

American architecture schools. Bauhaus founder, Walter Gropius, for example, joined the faculty of Harvard University's Graduate School of Design in 1938 after its first Director of Architecture, Ludwig Mies van der Rohe became the head of the Illinois Institute of Technology the year before. These appointments marked a turning point as architecture and design schools in the United States shifted from Classical and traditional approaches to modernist concepts and methods. By the late 1940s and early 1950s, the first generation of American educated and trained modernist architects began to adapt the principles they learned to local and regional contexts and to experiment with new modes of living. Florida served as a laboratory.

Abandoning more traditional, inward looking housing forms like the center hall, Colonial Revival or Cape Cod Styles prevalent in New England and elsewhere, many architects practicing in Florida explored how to dissolve the barrier between interior and exterior, provide open plans with spaces for more informal living, and incorporate local materials and references. As described in a *Tampa Bay Times* article in 1955:

*More truly every year than before, Florida home design is shedding traditions borrowed from other regions, and aligning itself with native climate and decoration.*²⁴

Five years later, *House and Home* magazine further elaborated on the emergence of this new type of Florida specific residence. Citing the hot weather, bright sun, heavy rains, leisure outdoors, and informal living, the article claimed the new Florida house "is so different because

it began in freedom from fixed ideas about what a house should be...It was designed to suit the specific demands of a special climate and special place and a special way of life."²⁵ The typical Florida house, according to *House and Home*, is "built on slabs, terrazzo or resilient tile floors, cement tile roofs, prefabricated roof trusses, [and] 99% [are] concrete block."²⁶ Architect designed examples of the Florida house were prevalent in Sarasota.

Between 1946 and 1952, then partners Ralph Twitchell and Paul Rudolph designed a series of residences in Sarasota whose open floor plans and permeable and movable walls helped capture Gulf Coast breezes and promote cross ventilation in the absence of air conditioning. Many of the houses were raised off the ground to combat dampness and periodic flooding. Twitchell and Rudolph also employed indigenous materials including cypress wood and regionally manufactured products such as cast concrete block. These regional materials were often employed in combination with new technologies, such as the Lamolithic concrete structure of the Revere Quality House (1948) and the so-called "cocoon" material, a type of vinyl applied in liquid form to the catenary roof structure of the Healy Guest House (1950).

What was happening in Florida both reflected and influenced national trends in residential design. Whether constructed by a developer or builder, created by an architect, or conceived as a collaboration between developer or builder and architect, houses in Florida – both ranch type and otherwise – often responded architecturally to specific concepts. The different responses to these concepts shaped the character defining

features of Florida's postwar single family housing.

Beginning in the 1940s, the Florida single family residence increasingly became more climate responsive. In the absence of air conditioning originally – which would not become widespread in the form of window units until the 1950s – and even after air conditioning, houses were designed to promote natural ventilation.²⁷ As described in *House & Home* in March 1960:

*For the new Florida house is a different house... It opens to the breeze, even when it also has air conditioning. It has no hard and fast boundary between indoors and outdoors, so the outdoor is much nearer and easier to enjoy. It puts screening over large parts of the outdoors, sometimes enclosing grass, and sometimes trees, and sometimes swimming pools. It spreads a big roof for protection against host sun and steamy rains.*²⁸

This depiction of the new Florida house was in alignment with a growing consensus of what entailed a modern American home: *Spaciousness, openness, in close relation to the out-of-doors; in special orientation to secure sunlight and whatever advantages the sites affords...*²⁹

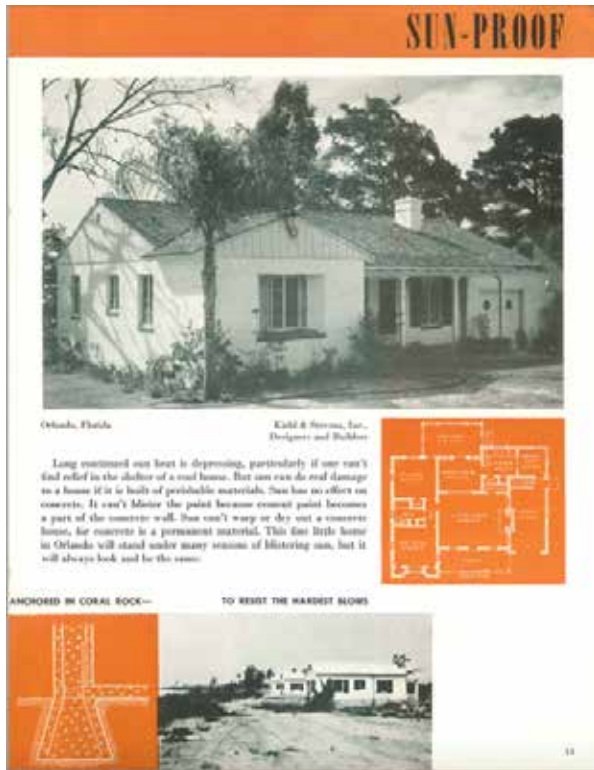
Devices for shading and modulating light like screen blocks and deep roof eaves and features for promoting cross ventilation like jalousie windows became commonplace. The Florida room also appeared during this period. Used in milder climates, Florida Rooms are typically unconditioned spaces with walls



of glass or screen connecting interior to exterior. The *Chicago Daily Tribune*, in an article titled "New on the Home Map: Florida Room," stated that "Since World War II, the Florida room has been welcomed into the home like sunshine itself...typically, it provides space for hobbies, casual entertaining, or just plain relaxing."³⁰

In milder climates like Florida, outdoor living became a significant consideration. A *Better Homes & Gardens* article provided 16 ideas for the terrace including: a loggia or shaded terrace; tiled, brick, or flagstone pavers; and built-in barbecue.³¹ Swimming pools with adjacent outdoor living space were a commonplace component of many of Florida's postwar homes.

Another concept that was promoted



A handsome louvered fence...thoughtful planting, and intelligent house design, and considered integration of house and site can give you a remarkable degree of seclusion – even if you don't have a country acreage.³⁴

Privacy was often achieved through zoned floor plans where primary living and gathering spaces clearly delineated from bedrooms and more private areas. Services like laundry, pantry, and mechanical equipment were often grouped together adjacent to the kitchen. For public spaces like living and dining areas, the open plan was an increasingly strong trend throughout the postwar era. Secondary or service doors leading from carports or garages into kitchens and laundry rooms also became standard.

nationally through popular publications like *Better Homes and Gardens* and *Home Beautiful* was the idea of expandability and adaptability. A 1945 *Better Homes and Gardens* article, for example, discussed the conversion of spaces like closets into lavatories or a basement into a kid's playroom.³² Additions were the focus of many articles. A 1974 *Home Beautiful* feature explored building a home in stages as the family grew over time.³³

Privacy was a key objective in many postwar house designs. Many mid-century modern homes had front or street-facing walls that were largely solid with limited windows or clerestory ones that allowed natural light in, but did not provide a view to the interior. A 1952 *Better Homes & Gardens* article explore options for a house on a small lot in close proximity to other houses:

Concrete masonry units were the preferred, primary building material for Florida's single family residences from the 1940s into the 1970s. The Portland Cement Association's 1945 publication, *Why People like Concrete Homes*, promoted the use of concrete in residential construction, "a concrete house built by an experienced contractor will have a low annual cost and long useful life. Besides, a concrete house is fire safe and easy to heat." Another, 1958 Portland Cement Association publication touted the economic benefits of concrete: "precision construction and durable materials...gives the home-owner more for his money" according to contractor James Rosati, Largo, Florida.³⁵ Often other materials were used in combination with concrete block including stucco and brick. During this period, block manufacturers and companies began to appear across Florida including two of



the largest – Acme Concrete Corporation and Maule Industries, Inc.

By the 1970s, concrete block was being replaced with wood for both structural systems and exterior and interior finishes. In 1975, the *Fort Lauderdale News* reported the results of a nationwide survey of residential architects:

*The ecology and conservation movement is responsible for the biggest shift in attitudes, according to architects. Home buyers want the 'real thing,' a 'natural, warmer look to homes' that blends in with natural surroundings, the survey reports. House designs will feature angular profiles and split-levels that complement the land they are built on. Nature's influence also is reflected in their choice of building materials and "material psychology." Two out of three architects said they would like to see more wood used, principally because of 'appearance,' it's 'warmer to the sight and touch' and 'easier to work with.'*³⁶

The following section, Context Statement No. 2 – *Architectural Expressions, Forms, Features, and Materials*, presents many of the materials and features typical of Florida's postwar architect designed and developer / builder ranch homes.

Florida Postwar Housing Themes

- Climate Responsive
- Concrete Block Construction
- Indoor-Outdoor Connection
- Florida Room
- Open, Zoned Plan
- Outdoor Living Space
- Privacy



ARCHITECTURAL EXPRESSIONS, FORMS, FEATURES, & MATERIALS

Whether designed by a developer or builder or envisioned by an architect, many single family, typically suburban homes from Florida's postwar period frequently share in common certain attributes such as, among others, zoned plans that focus on functionalism, visual and physical connections between interior and exterior, climate-specific features, elements to provide privacy, and a combination of natural and manufactured materials. These ranch houses and architect designed residences, however, exhibit a range of architectural expressions and forms and a variety of character defining features and materials that both connect and distinguish them architecturally and help establish them as cultural resources specific to the mid-twentieth century in Florida.

Context Statement No. 2

WEIL-CASSISI HOUSE, HARRY CLINE MERRITT JR
GAINESVILLE, FLORIDA
PHOTO CREDIT | PAUL PRIVETTE



ARCHITECTURAL EXPRESSIONS

Single family houses from the post-World War II era in Florida typically adhere to one of two broad stylistic categories – traditional or modernist. These categories denote any references or lack of references to historical precedent achieved through the overall form of a house, the application of ornament or decoration, and / or the inclusion of certain features and details.

DEGROOT RESIDENCE
PHOTO CREDIT | PAUL PRIVETTE

TRADITIONAL STYLES

These styles refer to earlier design movements and connect the postwar house to traditional architectural movements and expressions. Traditional styles are more common with ranch houses constructed by developers and builders.



GAINESVILLE, FLORIDA

Colonial Revival

The Colonial Revival is more common in the North and Panhandle and Central regions of Florida, though found throughout the state. Specific to English architectural traditions of the eastern United States, the Colonial Revival style began in late-nineteenth century America and influenced civic and commercial buildings as well as residential design. The Colonial Revival tradition continued to influence single family housing design in the postwar period with the inclusion of features added to the ranch type house:

- Entry porticos
- Classically inspired columns
- Cornice or other classical details at entrance
- Shutters (typically non-operable)



DAVIS SHORES HOME

PHOTO CREDIT | LEONARD BLUSH STAUGUSTINESOCIAL.COM

Mediterranean and Spanish Colonial Revival

The Mediterranean and closely related Spanish Colonial Revival styles originated in part from the Spanish influenced architecture of nineteenth century St. Augustine including Henry Flagler's Hotel Ponce de Leon (1882) by architects Carrère and Hastings. Early twentieth century examples of the Mediterranean Revival include the works of Addison Mizner in Palm Beach. Expressions of the Mediterranean and Spanish Colonial Revival in the postwar, suburban ranch home includes:

- Tiled roofs, often clay or concrete
- Asymmetrical facades
- Exterior stucco finish
- Cast irons details and / or ornamentation

MODERNIST EXPRESSIONS

Modernism is a general term used to describe a broad movement of the twentieth century with many variations. Though multivalent in architectural expression, modern houses frequently share in common a focus on functionalism and aesthetic principles and forms that rejected historical precedent and styles in favor of a more minimalist approach to design. However, a number of modernist architectural design trends from the mid-twentieth century can be identified and categorized according to shared architectural features.



GAINESVILLE, FL
PHOTO CREDIT | GAINESVILLE360

Mid-Century Modern

Mid-Century Modern has increasingly been recognized as a formal design movement and styles that influenced graphic, industrial, furniture, interior, and architectural design from the 1940s through the 1960s. Mid-century modern style residences are both developer or builder and architect designed. Characteristics include:

- Open floor plans
- Windows, window walls, and operable sliding glass doors that provide visual and physical connection between interior and exterior
- Exposed structural components like columns and beams
- Combination of natural and manufactured materials
- Simple geometric patterns in construction (brick, stone, or block walls) and features (like screen blocks)



ARCHITECTS JACK MOORE AND LESTER MAY
GAINESVILLE, FLORIDA
PHOTO CREDIT | GAINESVILLE360

Organic Architecture

The influence of Frank Lloyd Wright can be discerned in standard suburban ranch houses and architect designed residences. Wright's organic architecture philosophy promoted a resident that was well integrated and harmonious with its site and the natural surroundings. Every aspect of the design reinforced this connection between built and natural environment. From the 1930s through the early 1950s, Wright also experimented with his own version of the ranch type home with his Usonian houses. Characteristics include:

- Sympathetic and well-integrated with natural setting and context
- Compact, open plan
- Shallow pitched roof with deep, perhaps cantilevered, overhangs
- Visual and physical connection to exterior
- Use of natural materials like wood and stone
- Unified design with repeating elements and details



HISS STUDIO, TIM SIEBERT
SARASOTA, FLORIDA

PHOTO CREDIT | ARCHITECTYPE CC ATTRIBUTION SHAREALIKE 4.0 INTERNATIONAL

International Style

Developed in Europe between the World Wars, the International Style embraced manufactured and prefabricated materials to create what French architect Le Corbusier described as a “machine for living.” The International Style was codified by Henry Russell Hitchcock and Philip Johnson in a 1932 exhibition at the Museum of Modern Art in New York City. This approach would continue to influence architectural design in the United States after the Second World War when the first generation of American-trained modernist adapted principles of the International Style to local and regional contexts. Characteristics include:

- Emphasis on volume over mass
- Rectilinear, simple geometry
- Use of lightweight, mass-produced and industrial materials
- Lack of ornamentation
- Repetitive, modular forms
- Flat, smooth surfaces



MILAM HOUSE, PAUL RUDOLPH
PONTE VEDRA BEACH, FLORIDA
PHOTO CREDIT | MORRIS HYLTON III

Brutalism

Developing in the late 1950s and extending through the 1970s, Brutalism takes its name from the French word for raw concrete. Architect Paul Rudolph, who began his career in Sarasota, became a champion of Brutalist architecture in the United States and abroad. Characteristics include:

- Weighty massiveness
- Rough-surfaced, exposed concrete walls
- Broad, expansive wall surfaces
- Repeating elements
- Deeply recessed windows and / or juxtaposition of window walls versus concrete, windowless walls



GAINESVILLE GOLF AND COUNTRY CLUB
GAINESVILLE, FLORIDA
PHOTO CREDIT | TOM AND TRISH REALTY 2015 GACAR

Formalism

Formalism, also referred to as Neo-Formalism or New Formalism, represents a return to Classical or traditional elements in modern designs. These Classically inspired features are typically abstracted. Characteristics include:

- Classical or traditional elements like colonnades and arcades
- Strict symmetry
- Use of more traditional materials like stone or prefabricated materials with rich surfaces
- Formal exterior spaces and landscape elements



HERRON HOUSE, VICTOR LUNDY
VENICE, FLORIDA
PHOTO CREDIT | SARASOTA HERALD TRIBUNE

Neo-Expressionism

According to architectural historian Marcus Whiffen in his book *American Architecture since 1780: A Guide to the Styles*, with Neo-Expressionist buildings "unity is achieved by continuity rather than proportional or geometric means." Characteristics include:

- Sweeping, curved or faceted roof lines and wall surfaces
- Minimal or non-existent use of symmetrical and /or geometric forms like rectangles
- Faceted, concave, or convex surfaces
- Arched or vaulted surfaces
- Structural columns or piers may lean

REGIONAL VARIATIONS



ARCHITECT MORRIS LAPIDUS
MIAMI, FLORIDA
PHOTO CREDIT | LAURA DIVENERE

Miami Modern (MiMo)

As described by Eric P. Nash and Randall Robinson, Jr., Miami Modern or MiMo “refers to the architecture that flourished in South Florida from 1945 until the late 1960s. “It is not a single style, but a confluence that includes Latin-inspired subtropical modernism, organic architecture, and Formalism or New-Formalism.” Characteristics include:

- Acute angles in features and details
- Asymmetrical plans and elevations
- Brise-soleils and other sun-shading devices
- Concrete block and stucco
- Concrete canopies
- Decorative railings
- Louvres and metal grilles
- Murals
- Decorative and bold colors



UMBRELLA HOUSE, PAUL RUDOLPH
SARASOTA, FLORIDA
PHOTO CREDIT | ARCHITECTYPE CC ATTRIBUTION SHAREALIKE 4.0 INTERNATIONAL

Sarasota School of Architecture

From the late 1940s through the 1960s, Sarasota became an epicenter of regional modernist architecture that is now referred to as the Sarasota School of Architecture. Led by Paul Rudolph, a group of architects experimented first with residential design and then later civic and commercial buildings, adapting the tenets of International Style modernism to the social-cultural context, geography, and climate of South Florida's Gulf Coast. Characteristics include:

- Clarity of construction
- Visual and physical connection between interior and exterior
- Simple overall volumes penetrating vertically and horizontally
- Clear geometry, mostly rectilinear
- Honesty in details and structural connections

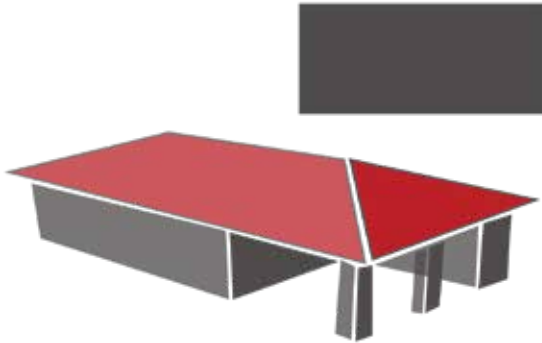


RESIDENTIAL FORMS

Many of the following residential forms are common, but not exclusive to the ranch type house. In general, these residential forms are single story (unless there is a walkout basement on a sloping site) with a low profile and shallow pitched roof(s).

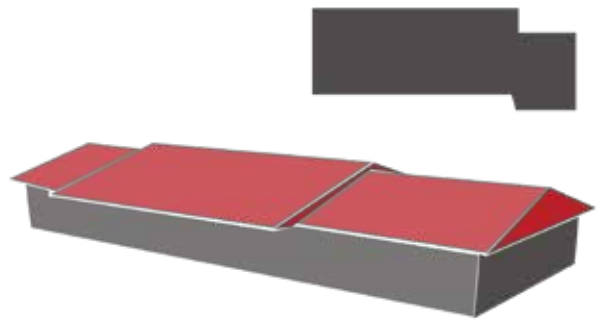
BRANCH RESIDENCE
PHOTO CREDIT | PAUL PRIVETTE

COMPACT



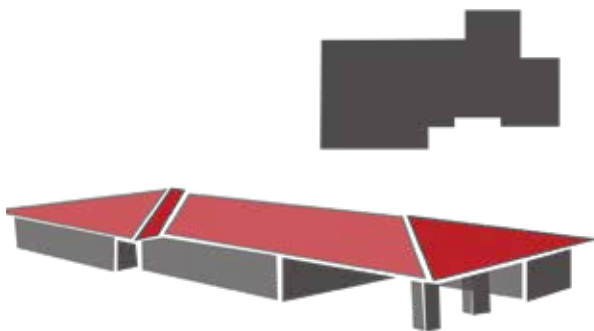
A small, simple square or rectangular plan.

LINEAR



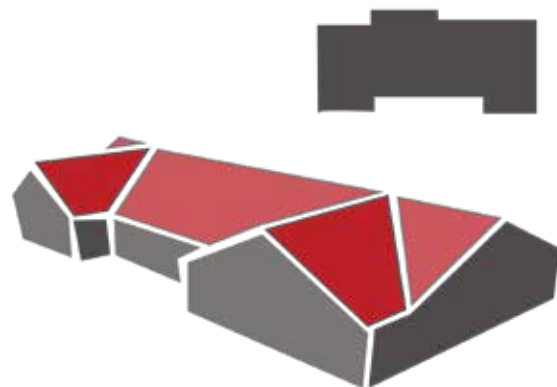
A long plan with a length-to-width ratio of approximately 2:1.

VARIED LINEAR



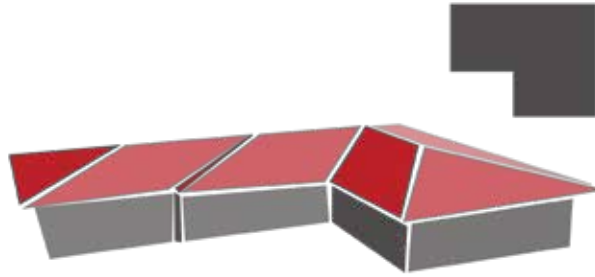
A linear form with projections that may form an L or T shaped plan.

COURTYARD



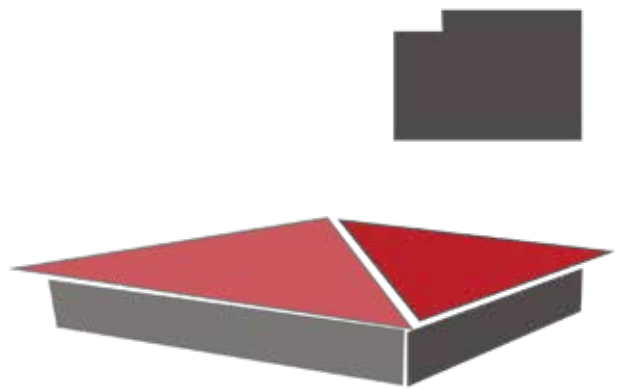
A linear with two projecting wings that form a courtyard, typically at the front of the house.

HALF COURTYARD



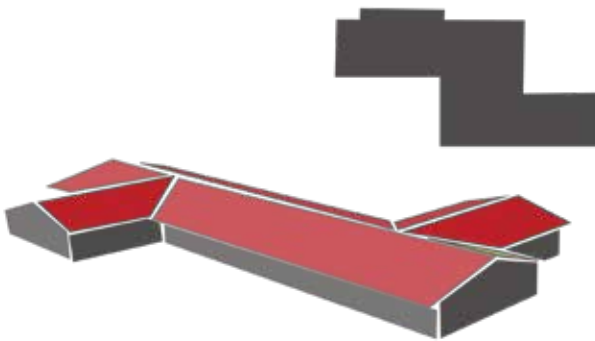
Two linear forms that intersect to form a half courtyard. Both linear forms are equal or near equal in scale, rather than one being a projection.

BUNGALOW



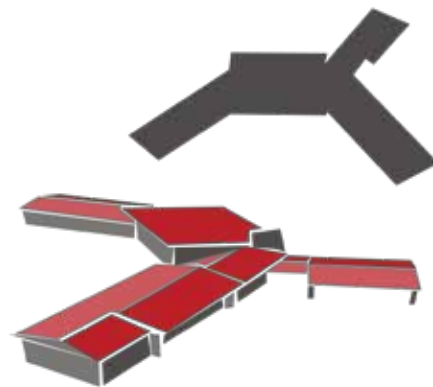
A square plan that is essentially the same dimension in length and depth.

RAMBLING



A linear with multiple projections and / or setbacks and wings – and complex roof configurations.

ALPHABET



Houses whose plans adhere to the shape of a letter such as a L, T, or V plan.

A-FRAME



A house with a tall, steep roof that begins close to the foundation and extends to roof peak, resembling the letter A in elevation.

GEODESIC



A home sheltered by a spherical or hemispherical thin shell structure.

LUSTRON



A prefabricated house constructed of enamel steel panels.

BERMED EARTH



A home with embankments of earth covering one or more walls.

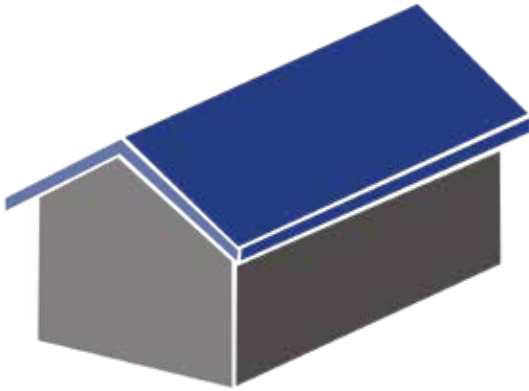


Character Defining **FEATURES & MATERIALS**

HODGIN RESIDENCE
PHOTO CREDIT | PAUL PRIVETTE

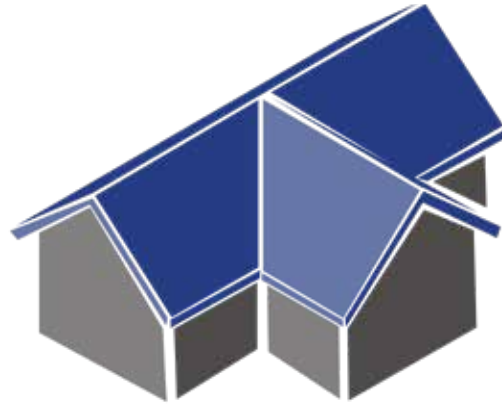
ROOFS

GABLE



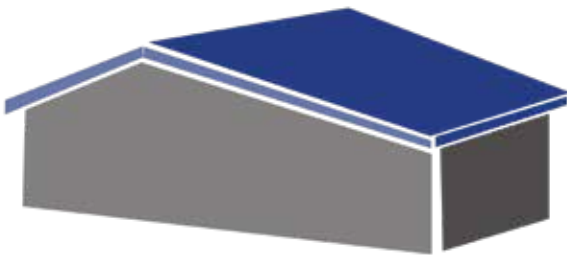
A roof sloping downward in two parts from a central ridge, forming a gable at each end.

MULTIPLE GABLE



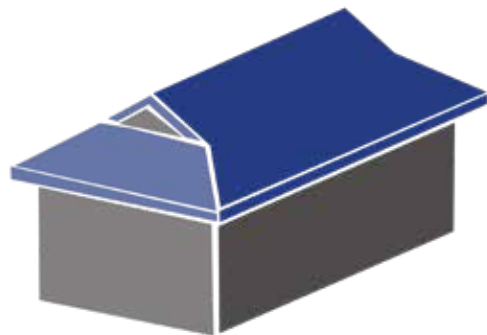
A roof comprised of multiple gables either parallel and lower than the main gable or intersecting.

BROAD FRONT GABLE



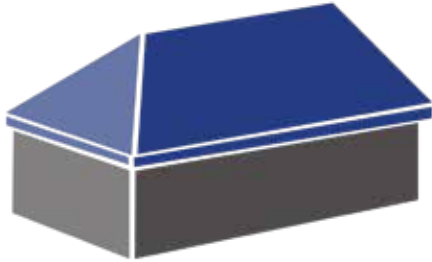
A large, low-pitched gable roof with the gable end facing the street.

ASIAN OR POLYNESIAN (ALSO DUTCH) GABLE ROOF



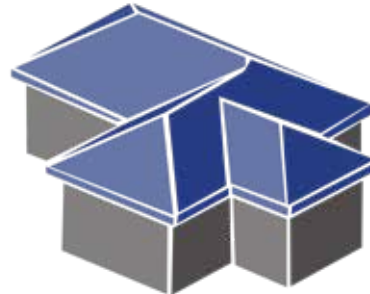
Hipped roof with small gables at each end.

HIP (OR HIPPED)



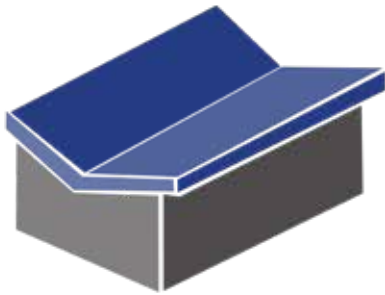
A roof having sloping ends and sides meeting at an inclined projecting angle.

MULTIPLE HIP



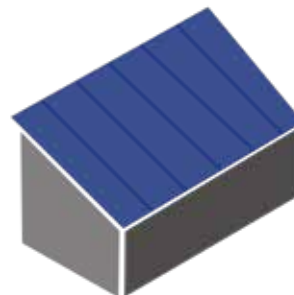
A roof comprised of multiple hipped roofs intersecting.

BUTTERFLY



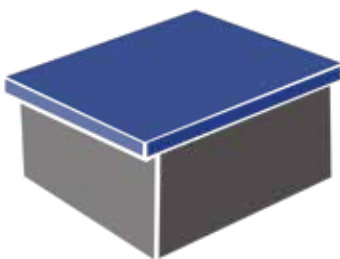
A roof having two slopes, each descending inward from the eaves.

SHED



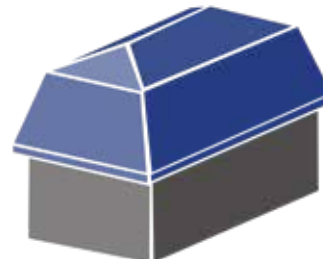
A roof having a single slope.

FLAT



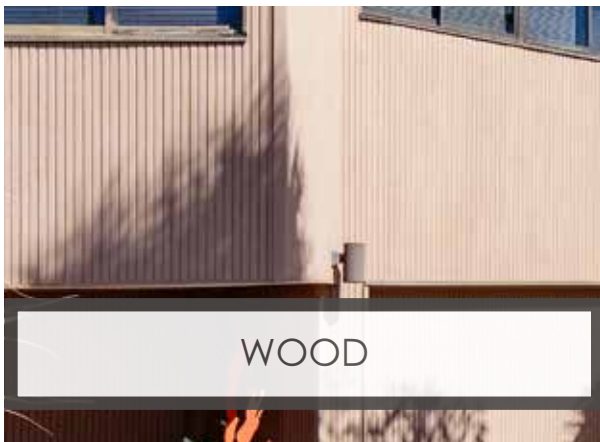
A roof having no slope or one with only a slight pitch to drain water.

MANSARD



A roof having on each side a steeper lower part and a shallower upper part.

EXTERIOR WALLS



Ocala Block refers to a type of concrete masonry unit made from limestone quarried in the Ocala region of Florida. A "family" of masonry units, Ocala Block varies in size, solid versus hollow, color (light beige to buff to orange with even examples of gray-blue).

WINDOWS

(WOOD, STEEL, AND ALUMINUM)



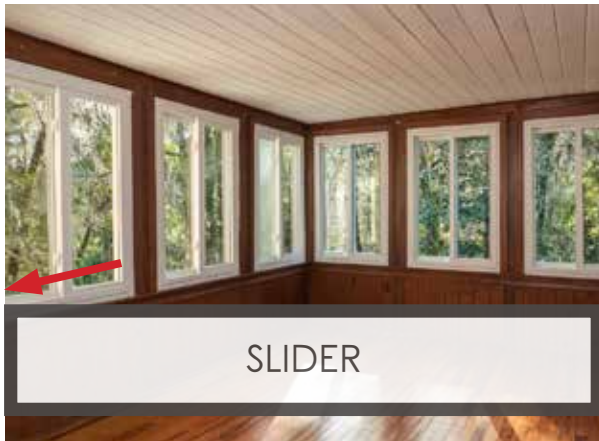
SASH (SINGLE HUNG)

A window having two vertical sashes where one sash slides.



SASH (DOUBLE HUNG)

A window having two vertical sashes where both sashes slide.



SLIDER

A sash window where the sashes move horizontally.



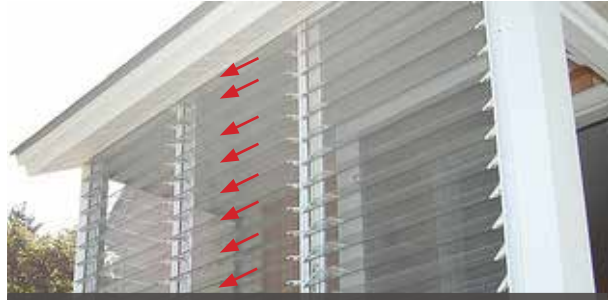
CASEMENTS

A window with a window sash, or multiple sashes, that open on hinges generally attached to the upright side of its frame.



AWNING

A window having one or more sashes swinging outward on hinges generally attached to the top of the frame.



JALOUSIE

A window having horizontal glass or wood louvers which pivot simultaneously in a common frame, often used for ventilation.



PICTURE

A large, usually fixed single-pane window, placed to frame an attractive exterior view.



RIBBON

A horizontal band of windows, separated by mullions.



CLERESTORY

A portion of an interior rising above adjacent rooftops and having windows admitting daylight to the interior.



WINDOW WALLS

A nonbearing wall composed primarily of vertical and horizontal framing members containing a combination of fixed and operable sliders.

SCREEN WALLS




CARPORTS & GARAGES



DETAILS



The background image shows the exterior of a building with light green horizontal siding. A grey door is visible at the bottom center, with a small grey mailbox to its left. Above the door is a window with a white frame. The building is set against a backdrop of green foliage and a brick walkway.

Preservation Toolkit: **GUIDELINES FOR IDENTIFICATION & EVALUATION**

DEGROOT RESIDENCE
PHOTO CREDIT | PAUL PRIVETTE

Preservation Toolkit



STEP 1: IDENTIFICATION & SURVEY

STEP 2: DOCUMENTARY RESEARCH

STEP 3: EVALUATION

STEP 4: REPORTING & NOMINATING

Identification, documentation, and evaluation of significance and integrity are key steps in officially recognizing Florida's postwar single family housing and suburban developments through inclusion on the National Register of Historic Places or listing as local landmarks and districts. This study and the resulting report are meant to serve as a resource for identifying and evaluating potential significant residences and residential neighborhoods built c.1945 to 1975. The following guidelines based in part on the U.S. National Park Service Cultural Resource Management Guidelines (NPS-28).

These guidelines, used in conjunction with the "Architectural Expression, Forms, Features, and Materials" section of this report, serve as a Toolkit to assist in the identification and evaluation of postwar single family residences and suburban developments as historical, cultural, and architectural resources.





Step 1: Identification & Survey

- Refer to the list of Architect Designed Residences (Appendix A) and Suburban Developments (Appendix B) produced from the state-wide survey that was undertaken as part of this study.
- Consult with local historic preservation planner and other city or county officials to identify residences and neighborhoods from the postwar era (1945-1975).
- Contact historic preservation staff at local, county, and state governments and confirm and examine any previous cultural resource surveys or information that might have included residence and residential neighborhoods constructed during the postwar era (1945-1975). This includes consulting the Florida Division of Historical Resources Florida Master Site File – the state’s official inventory of historical and cultural resources:
 FMSF: <https://www.dos.myflorida.com/historical/preservation/master-site-file/>
- Once potential residences and neighborhoods have been identified, review individual buildings and area using online sources including, but not limited to: Google Earth, U.S. Geological Survey, and U.S. Department of Agriculture.
- If possible, examine historic aerial photography of the study area and, if records, exist, begin to map changes to the area or neighborhood over time.
- Examine local and county government records including deeds, tax records, and plat maps.
- Contact any existing neighborhood associations or community organizations that could provide information on an individual residence or suburban development.
- Undertake a cultural resource survey once individual residences and neighborhoods have been identified.
 - Determine study area boundaries and taken notes on surrounding context and natural setting including topography and prominent landscape features.
 - Use a survey form (see Appendix C) or app to record the location, address, style, form, features, and materials of individual residences.
 - Photograph and take notes on prevalent houses or, with neighborhood, house types and styles. Record any community or common facilities and buildings. Note the layout of the development including major streets, block sizes and shapes, setbacks, sidewalks, formal landscape features, and signage, among other features.
 - Utilize survey form to note any discernible modifications to individual buildings including enclosure of carports and garages and window replacements. Refer to Appendix C for sample survey form.

| | |
|-----------|---|
| Products: | List of potentially significant postwar residences and / or neighborhoods List of local and regional architects, developers, and builders List of references and sources. |
|-----------|---|





Step 2: Documentary Research

- Consult publications on the history and development of the municipality, county, and / or region or specific residence or suburban development.
- Undertake research at local historical societies and other potential sources for local history including newspapers. (Although a fee is charged, newspapers.com provides access to digitized copies of many local newspapers in Florida from the period.)
- Research architects, developers, and builders of individual residences and suburban developments. The American Institute of Architects archives and the biographies included in the report – *Florida's Mid-Century Modern Architecture (1945-1975)* serve as sources of information. Local Home Builders Association may also have records on developers and builders and copies of 'Parade of Home' publications from the period.
- Identify and interview individuals with knowledge of the area, period, and individual residence or suburban development.
- Consult local and state archives including, but not limited to:
 - University of Florida Architecture Archives, George A. Smathers Library
 - University of Miami Archival Collections, Paul Buisson Architecture Library
 - Florida Memory State Library & Archives
- Where possible, obtain copies of original drawings, plat and other maps, and photographs.
- Draft a description of individual residence or suburban development and corresponding residences. Describe the character defining features of individual house(s) and neighborhood.

Products: Brief summaries of significant residences and their character defining features and / or brief summaries of significant suburban developments the character defining features of the neighborhood and individual residences

Short biographies of architects, developers, and builders.

Copies (digital or hard copies) of maps, drawings, and historic photographs.





Step 3: Evaluation

Based on the results of Steps 1 and 2 including survey, evaluate individual residence(s) and neighborhood(s) as adhering to the National Register of Historic Places criteria for significance and the National Park Service's threshold for integrity.

represent the work of a master, or that possess high artistic values, or that represent a significant and distinguishable entity whose components may lack individual distinction.

Significance

The National Park Service's Bulletin *How to Apply the National Register Criteria for Evaluation* (1998) is the principle guide for applying the National Register of Historic Places criteria for significance. "Properties" including individual residences and suburban developments / neighborhoods can be deemed eligible for listing on the National Register based on the following criteria:

Criteria A History and Culture: associated with events that have made a significant contribution to the broad patterns of history;

Criteria B People: associated with the lives of significant persons in our past;

Criteria C Architecture and Engineering: embody the distinctive characteristics of a type, period, or method of construction, or that

(Note that Criteria D Archaeology – have yielded or may be likely to yield, information important in our history or prehistory – was not considered as part of this study.)

A house or neighborhood can be determined to be eligible on one of three levels: local, state, or national depending on the context, association with a prominent architect, owner, developer, and /or builder, and architectural significance.

Many designed residences are potentially eligible for National Register listing based on Criterion C as an example of a design expression or style associated with mid-century modern architecture and, potentially, for Criterion B for association with a prominent (locally, state-level, or nationally) architect and / or owner.

As described in Context No. 1 – "The Single Family Residence of Postwar Florida: Context and Period of



Significance (1945-1975)," suburban developments and neighborhoods from this era can be eligible for National Register listing based on Criterion A and their association with the post-World War II period in the United States and the development of the suburb. Other sub-themes in Florida – and elsewhere – may include housing for specific populations like African American families, military personnel, migrant workers, retirees, etc. Postwar neighborhoods may also be eligible based on their affiliation with a developer, builder, or owners (Criterion B) and the architectural significance of the individual and collective residences (Criterion C).

Criterion G for listing on the National Register is also relevant to this study and evaluating residences and neighborhoods from the postwar period since it addresses "properties that have achieved significance within the past fifty years" or what is also referred to as "exceptional importance." A property typically meets exceptional significance when it is associated with a significant event a surviving example of a type of fragile or endangered resource. Exceptional importance can be determined to occur on the local, state, or national level.

Architectural Significance and Character Defining Features

In evaluating the architectural significance and character defining features of an individual architect designed residence or suburban ranch house, describe the following (using the "Architectural Expression, Form, Features, and Materials" section of this report):

- Style / Architectural Expression
- Residential Form
- Character Defining Features
 - Roof type and material
 - Exterior wall materials (primary and secondary and details)
 - Windows
 - Details (chimney, wrought iron, lally columns, emphasis, pattern, etc.)
 - Automobile (carport or garage)

For a neighborhood, evaluate and describe the following:

- Context and natural setting, topography, and landscape
- Major natural features
- Overall plan and street pattern
- Primary and second streets
- Sidewalks, street lights, signage, etc.



Integrity

According to the National Park Service, historic integrity is the "authenticity of a property's historic identity, evidenced by the survival of physical characteristics that existed during the property's prehistoric or historic period." Historic integrity is comprised of seven qualities that should be part of the evaluation for listing:

- Location
- Design
- Setting
- Materials
- Workmanship
- Feeling
- Association

Alterations that may negatively impact the integrity of a residence include the following:

More Invasive

- Conversion of carport or garage into living space
- Enclosed or significantly altered porch and / or entry
- Modified roof form
- Addition to front or side of house
- Adjusting openings of windows and doors
- Altered exterior wall material such as the addition of vinyl siding

Less Invasive

- Rear additions
- Chimney removed or altered
- Window and / or door replacements
- Replacement of some materials or details (to be determined on a case-by-case basis)

| | |
|-----------|--|
| Products: | Determination of significance and corresponding National Register of Historic Places criterion or criteria |
| | Architectural description of individual building or building(s) comprising Neighborhood |
| | Neighborhood description with major character defining features |
| | Evaluation of integrity with noted modifications to character defining features |



Step 4: Reporting & Nominating

Prepare and submit Florida Master Site File forms for each building and neighborhood identified and evaluated.

<https://www.dos.myflorida.com/historical/preservation/master-site-file/>

With a potential National Register or local designation nomination, prepare a description of individual residence or neighborhood and contributing houses and housing types and then develop a statement of significance based on the National Register of Historic Places criteria discussed in Step 3:

- Review and utilize Context No. 1 – “The Single Family Residence of Postwar Florida” Context and Period of Significance (1945-1975)” to describe the socio-cultural and other determinants that shaped and are reflected in the individual building or neighborhood. (National Register Criterion A)
- Provide information on the architect, owner(s), developer, and / or builder (National Register Criterion B).
- Describe potential architectural significance using Context No. 2 – “Architectural Expressions, Forms, Features, and Materials” (National Register Criterion C).
- Define the period of significance –

timeframe of design and completion of construction for individual buildings and timeframe for planning and completion of last phase or houses for neighborhoods.

- If under 50 years of age, determine if building or neighborhood meets the requirements for National Register Criterion G for “exceptional importance.”







BRANCH RESIDENCE
PHOTO CREDIT | PAUL PRIVETTE

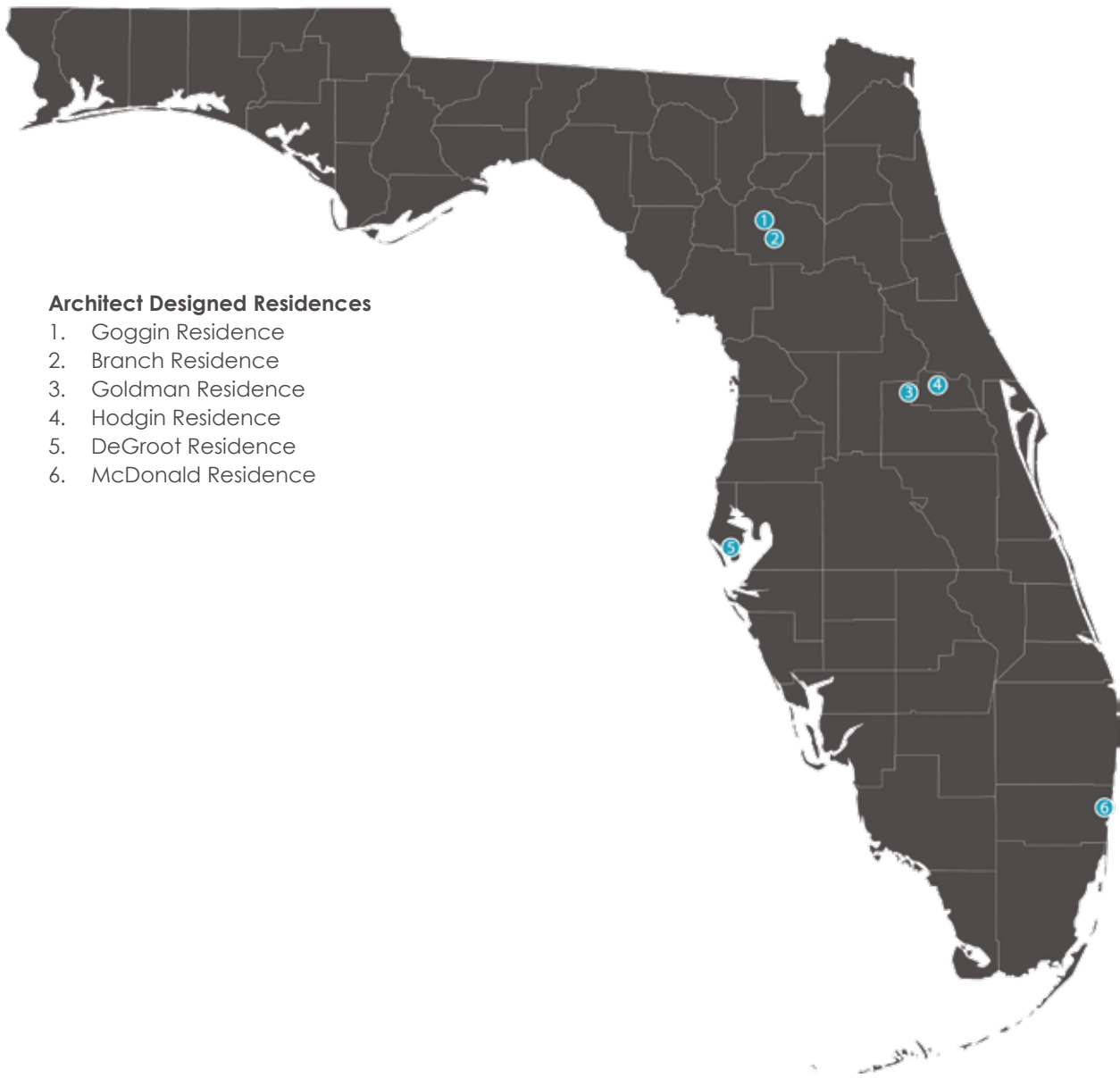
CASE STUDIES



HODGIN RESIDENCE
PHOTO CREDIT | PAUL PRIVETTE

ARCHITECT DESIGNED RESIDENCES

Expanding the survey of postwar era, architect designed residences initiated by the *Florida's Mid-Century Modern Architecture (1945-1975)* survey and report (completed 2018), this study compiled a list of 273 single family homes designed by architects. Nearly 70 architects are represented – some well-known, others just being recognized for their local and regional contributions. Refer to Appendix A for complete list of residences and architects.





Branch Residence

Near Gainesville, Alachua County

Architect: Dan Branch
National Register Criteria: C
Period of Significance: 1965
Integrity Rating: High
Current Owner: Dr. Anita Spring

The Branch Residence was placed on the National Register of Historic Places in 2015 based on its mid-century modern architectural significance (Criteria C).

Dan Paul Branch graduated from the University of Florida with a Bachelor of Architecture and then returned to serve as an Associate Professor in the College of Architecture and Fine Arts (1963 to 1973) after earning his Master of Architecture from Columbia University. As Gainesville grew exponentially during the postwar era, Branch, and many of his fellow architecture professors, helped promote a type of 'Town and Gown' modernism as they adapted the principles of design to the socio-cultural, geographic, and

climatic environment of North Central Florida.³⁷

Designed by Branch for his family, the home is located in the Maloré Gardens community just south of the Gainesville City limits. The neighborhood's plan is characterized by a main street encircling a pond. The overall plan configuration, like many neighborhoods in the Gainesville region, allowed for maximum retention of the existing trees and vegetation. Located on the neighborhood's west side between the pond and principle street encircling the pond.

The flat-roofed, unadorned rectilinear house exemplifies Branch's distinct approach to mid-century modern architectural design largely influenced by the International Style. The house has an open plan and multiple levels united spatially. The residence is constructed of



exposed concrete block, natural wood panels, and aluminum framed, operable windows that visually and physically connect the interior to exterior. The central spine of the house has a floating staircase. A two-story window wall at the back of the house overlooks and provides a view of the pond and natural landscape.

Before leaving the University of Florida and Gainesville, Branch practiced architecture, partnering with a number of different colleagues including David Reaves. The two architects designed the Sate Museum at Crystal River (1961) and the Gainesville City Hall and Library Main Branch (1965) in a Brutalist style.

The Branch Residence was modified by the architect and original owner when two garages were enclosed in 1967 to provide more space for the family and a carport added in 1972. The changes

adhered to the original architectural language and incorporated the same features and materials. With the sympathetic alteration undertaken by the original architect and first owner, the house possesses a high degree of integrity, retaining its original character defining features.



DeGroot Residence

St. Petersburg, Pinellas County

Architect: Sanford M. Goldman
National Register Criteria: A, B, and C
Period of Significance: 1968
Integrity Rating: High
Current Owners: David and Barbara DeGroot

The DeGroot Residence is a strong candidate for listing on the National Register of Historic Places, as it reflects the growth of St. Petersburg following the Second World War (Criterion A), is associated with Eckerd College Professor Dudley DeGroot (Criterion B), and is a local example of mid-century modern architecture adapted to the environment of Central Florida (Criterion C).

In the decades that followed World War II, Pinellas County witnessed rapid growth. During the early 1940s, the War Department selected St. Petersburg as a major technical services training center for the Army Air Corps. In the Post-war period, many of the military men stationed in the area returned. Also, the

1950s brought a considerable amount of housing for retirees, and the population of the City peaked beyond 200,000.³⁸

Many suburban neighborhoods were planned in the response to postwar growth. While curvilinear streets of Pinellas Point, a neighborhood located in the southernmost part of the city, were developed during the Florida Boom of the 1920s, the building of single-family houses was disrupted by the Great Depression and then the Second World War. The construction resumed only in the late 1960s. The architecturally diverse neighborhood contains many custom-designed homes that display a range of aesthetic expressions. Most of the architect-designed houses of Pinellas Point can be classified as mid-century modern with the designers adopting and adapting the principles of modernism to the regional context and environment of Central Florida.³⁹



The DeGroot Residence, built in 1968 and located in the western part of the Pinellas Point, was commissioned by Dudley DeGroot, a Professor of Anthropology who taught at Eckerd College from 1964 to 1989.⁴⁰ Dr. DeGroot hired Sanford M. Goldman, a local architect, to design a house for family of five. A graduate of the University's School of Architecture, Sanford Goldman studied under Frank Lloyd Wright in 1957 and 1958 at Taliesin East in Wisconsin and Taliesin West in Arizona. Goldman, who continues to design single-family residences, admits that his time as Wright's apprentice influenced his design vocabulary. Goldman designed the Hernando County governmental center, numerous schools throughout Florida, and many single-family residences that feature Wright-inspired design solutions and stand out among more traditional buildings.

The DeGroot Residence, constructed of exposed concrete block and mahogany plywood and partially enclosed by a two-story-high screen, is a premier example of Goldman's distinctive approach to modernism. The vertical and horizontal spaces, emphasized by vast expanses of windows and doors, are organized in response to the landscape. The living room's two-story-high glass wall and eighteen-foot-tall doors link the interior to the exterior space, which is enclosed by screens. The spiral staircase leads to a second-floor kitchen, dining room, and bedrooms. All interior spaces have uninterrupted views of a nearby park and Tampa Bay.

The DeGroot Residence possesses a high degree of integrity. The building retains its original design, its appearance has not been altered since the time of the construction, and original exterior and interiors materials are intact. The building is and evidence of the exceptional quality of workmanship of local builders.



Goggin Residence

Gainesville, Alachua County

Architect: David Reaves
National Register Criteria: A, B, and C
Period of Significance: 196X
Integrity Rating: Moderate to High
Current Owner: Dan Stepp

The Goggin Residence is a strong candidate for listing on the National Register of Historic Places based as a reflection of the rapid growth of Gainesville and University of Florida following the Second World War (Criterion A), its affiliation with University of Florida Professor John Mann Goggin and architect David Reaves (Criterion B), and as a local example of mid-century modern architecture adapted to the environment of North Central Florida (Criterion C).

Gainesville, like many places across Florida and the nation, experienced unprecedented growth in the decades that followed the Second World War. This postwar growth was due in large part to the expansion of the University of

Florida. With the introduction of the GI Bill (Serviceman's Readjustment Act of 1944) and full integration as a co-educational institution, the University's enrollment increased from 587 to some 8,000 students during the 1945 to 1946 academic year. African American students added to these numbers following desegregation of the campus in 1958. By 1960, there were some 20,000 students and faculty. The dramatic increase in students, particularly married students, and faculty and staff created a demand for housing that resulted in as many as 60 new suburban neighborhoods being built between 1945 and 1975.

Though many of Gainesville's new single family, post-World War II residences were ranch type houses constructed by builders and developers, the city contains a significant inventory of architect designed, mid-century modern homes. The majority of the designers of



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PHOTO CREDIT | PAUL PRIVETTE

these – often architecturally innovative – residences were faculty and graduates of the University of Florida's School of Architecture, established in 1925 as the first architecture program in the public university system. While displaying a range of architectural and aesthetic expressions, the architect designed houses of postwar Gainesville can be classified as mid-century modern with the designers adopting and adapting the principles of modernism to the regional context and environment of North Central Florida.⁴¹

The house was commissioned by University of Florida Professor John Mann Goggin who helped create the Department of Anthropology. As the first Professor of Anthropology and Chair of the Department, Goggin was a respected scholar in his field, founding the Florida Anthropological Society and serving as editor of the organization's journal (1949-1951)⁴². Goggin hired David Park Reaves II (1925-1978) to design the house.

A graduate of the University's School of Architecture, Reaves' practice was based in Gainesville where he became one of the more prolific architects of the postwar period. Reaves is perhaps best known for his collaborations with Dan Branch, a Professor of Architecture, on the designs of the Gainesville City Hall and Crystal River State Museum.

A premiere example of Gainesville's distinct approach to modernism, the Ocala block house responds to the landscape with an entry / breezeway that connects the two sections of the house and immediately leads to an outdoor, covered area and the backyard, which slopes down to Hogtown Creek. The sunken living room of the open floor plan has a wall of glass doors that open to the exterior and operable clerestory windows that help promote cross ventilation. The wood vents at the gable ends of the house are a signature detail of the architect.

The Goggin Residence possesses a high degree of integrity, retaining its original character defining features including interior finishes and fixtures.



Goldman Residence Maitland, Orange County

Architect: Nils M. Schweizer
National Register Criteria: A, B, and C
Period of Significance: 1965
Integrity Rating: High
Current Owners: Siegmund and Marilyn Goldman

The Goldman Residence was placed on the National Register of Historic Places in 2018 based on its mid-century modern architectural significance (Criteria C) and its association with prolific, postwar architect Nils M. Schweizer (Criteria B).

The Goldman Residence is one of the most prominent and best-preserved residential designs of architect Nils M. Schweizer, often referred to as the “Dean of Orlando Architecture.” Schweizer attended the architecture program at the University of Georgia and, after service during World War II, he moved to Switzerland to continue his architectural education. After practicing in Europe, Schweizer joined Frank Lloyd Wright at

Taliesin and spent four years working with Wright. Schweizer served as Wright's emissary to Florida where he oversaw the construction of Florida Southern College in Lakeland and the Spring House near Tallahassee. Schweizer settled in the Orlando area where he opened a practice with his brothers. Schweizer had a prolific career, designing hundreds of buildings in the Central Florida region including more than 30 churches and religious complexes and the addition, the Orlando Public Library Main Branch, and the Mexican Pavilion at Disney's EPCOT.

Siegmund and Marilyn Goldman commissioned Schweizer to design a family home for the couple and their two children in a residential suburb of North Orlando. The Goldmans operated S.I. Goldman, Co., one of the largest heating and cooling contractors in the region. The cost of \$35,000 was kept within budget by the Goldmans acting as their own



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PHOTO CREDIT | PAUL PRIVETTE

general contractor. The 3,385-square foot house has concrete block walls set on a concrete slab-on-grade foundation. Redwood is used for the columns on the rear façade and wood is utilized throughout the building for cabinets and paneling.

The home demonstrates a number of character defining features characteristic of mid-century modern Florida residences, including an emphasis on horizontal planes, geometrically-defined spaces, and large windows with “transparent” corners created by butt-edged glazing. The white stucco exterior contrasts brightly with the lush greenery in custom-designed concrete planters and the landscaping of the entry. Schweizer incorporated a number of custom features that repeated his trademark notched dentil pattern, including a wooden cornice line, cabinet pulls in the bathrooms, and a concrete mantle in the main room. Landscape

architect Walt Freeman designed the amphitheater-style swimming pool, moon gate, and garden area on the .30 acre lot.

The Goldman Residence retains a high degree of integrity and its architectural significance and premiere example of Schweizer’s residential architecture was officially recognized in 2018 when it was added to the National Register of Historic Places.



Hodgin Residence

Oviedo, Seminole County

Architect: Harry Cline Merritt Jr
National Register Criteria: B and C
Period of Significance: 1975
Integrity Rating: High
Current Owners: Dr. Jon Hodgkin and Susan Hill

The Hodgkin Residence is a strong candidate for listing on the National Register of Historic Places based on its affiliation with University of Florida Professor and architect Harry Cline Merritt Jr (Criterion B), and as a local example of mid-century modern architecture adapted to the environment of Central Florida (Criterion C).

Harry Merritt was one of the more prominent, regional modernist architects who managed to support a prolific practice while serving full time as a faculty member in the University of Florida's School of Architecture beginning in 1960. As a practicing architect, Harry Merritt designed more than 30 residences and more than 20 commercial buildings.

Merritt like other faculty members were among the first generation of American-born and -trained architects to design in a modern style. Learning from Walter Gropius and other modernist designers while finishing a graduate degree at Harvard's Graduate School of Design, Merritt applied and adapted the tenets of International Style modernism to the climate, geography, and socio-cultural context of North and Central Florida.

Sitting on a double lot, nestled in native trees and shrub, the Hodgkin Residence in Oviedo, Florida is the house Merritt describes as being most proud of. Dr. John E. Hodgkin and his wife Winifred sought out Merritt to design a custom home for them in Oviedo. While serving as a Marine in World War II, Dr. Hodgkin was partially blinded in combat. Formerly working for the Veterans Administration, directing a United Fund agency, and practicing privately in Miami, Dr. Hodgkin moved with his wife to Oviedo, Florida around 1972 to teach sociology and



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social work at the University of Central Florida (Florida Technological University until December 1978).

The contractor of the home, Bernie Blackwood and his son sourced local materials including: Ocala block, Tidewater cypress, and cedar. Merritt selected master craftsmen to work on his projects, with the large two-story glass windows framed on site with cedar strips. Harry designed the one-bedroom home with direct paths to get from one zone to another. He kept the walls either glass or solid to provide Dr. Hodgin with constant orientation as he moved around his house. The first floor provided the kitchen, dining, and double height living space with the stairs leading to a bedroom looking out onto the living room below. Focused on passive cooling, Merritt designed this "Cracker Concept" home to have a fan at the West end of the home and to pull air throughout. Navigation at night was enabled through the installation of floodlights outside and interior lights on dimmers. This was because it was important to keep the

exterior brighter than the interior, with glass becoming opaque if the interior is brighter.

Typical of Merritt's designs, there is a strong connection to the surrounding context and natural setting, with the home carefully placed between three oak and one magnolia tree. Taking advantage of the pleasant climate in Florida, Merritt created an enclosed courtyard with walls and light rock paths to provide contrast, orientation, and the ability to move around in a natural way.

The Hodgin Residence received a garage addition designed by Merritt to provide more storage. The addition blends in with the original design through the use of the same materials and forms. The original garage was later repurposed as a bedroom for first floor, with a stair lift installed for access to the second-floor original bedroom. After both his parent's passing, Dr. Jon D. Hodgin and his wife Susan Hill have begun restoration of the home with the help of contractor Scott Blackwood. This property has a high degree of integrity, with the only major change since its construction in 1975 being the removal of several trees impeding on the structure of the home.



McDonald Residence

Fort Lauderdale, Broward County

Architect: Robert E. McDonald
National Register Criteria: A, B, and C
Period of Significance: 1975
Integrity Rating: High
Current Owners: Robert and Diane McDonald

The McDonald Residence is a strong candidate for listing on the National Register of Historic Places based on its significance as a product of the sustainable architecture movement in South Florida (Criterion A), its affiliation with resident and local architect Robert E. McDonald (Criterion B), and representation of mid-century modern architecture designed to incorporate the South Floridian environment (Criterion C).

The modern history of sustainable architecture was shaped in part by two paradigms in the 1970s. These are the Environmental Architecture movement, which spanned from about 1969-1972, and the Energy Conscious Architecture movement, which spanned from about 1973-1983.⁴³ Environmental Architecture

evolved after landscape architect Ian McHarg recognized the negative effects that modern development had on the environment in his 1969 book *Design with Nature*. The movement was defined by the incorporation and inclusion of the environment into both exterior and interior design. Energy Conscious Architecture advanced after the first energy crisis of the 1970s and the development of codes by the American Institute of Architects, the American Solar Energy Society, and the Passive and Low Energy Architecture society. The movement was defined by the inclusion of solar and energy saving elements into architectural designs and the codification of building performance estimation.⁴⁴

When the first energy crisis of the 1970s brought environmental issues to the public's attention, architects began to respond with sustainable and environmentally conscious designs. South Florida's sub-tropical climate proved



to be the perfect canvas for architects to experiment with sustainable forms, techniques, and materials, which later became defining features of South Florida's late mid-century architecture. This regional architecture shaped sustainable development in South Florida in the 1970s.

Robert E. McDonald graduated with his Bachelor's in Architecture from the University of Florida in 1961, and moved to Fort Lauderdale to practice. Before opening his own firm there, McDonald worked alongside well-known local architects such as Dan Duckham, Charles "Chuck" Reed, William Parrish Plumb, and Paul Robin John. He opened his own practice in 1967, and the Environmental Architecture movement heavily influenced his work. During his career, McDonald was well published for his innovative use of mid-century materials, his environmentally conscious design, and the spatial quality he created in his architecture.⁴⁵ He designed many

residential, commercial, and educational projects throughout South Florida, which earned him more than twenty-five design awards from the Broward County Chapter of the American Institute of Architects.

A prime example of Fort Lauderdale's postwar modernism and environmentally conscious mid-century architecture, the primarily plywood and glass house responds to and respects its natural setting, which borders Birch State Park. The form of the house weaves between the trees on the site and open planning, cantilevers, balconies, large windows, and skylights give the house an indoor/outdoor flow that McDonald often included in his designs. Sustainable elements that were incorporated into the house include sensitivity to the natural environment, natural, inexpensive, and low-maintenance materials, natural lighting, and natural cooling and ventilation techniques.⁴⁶

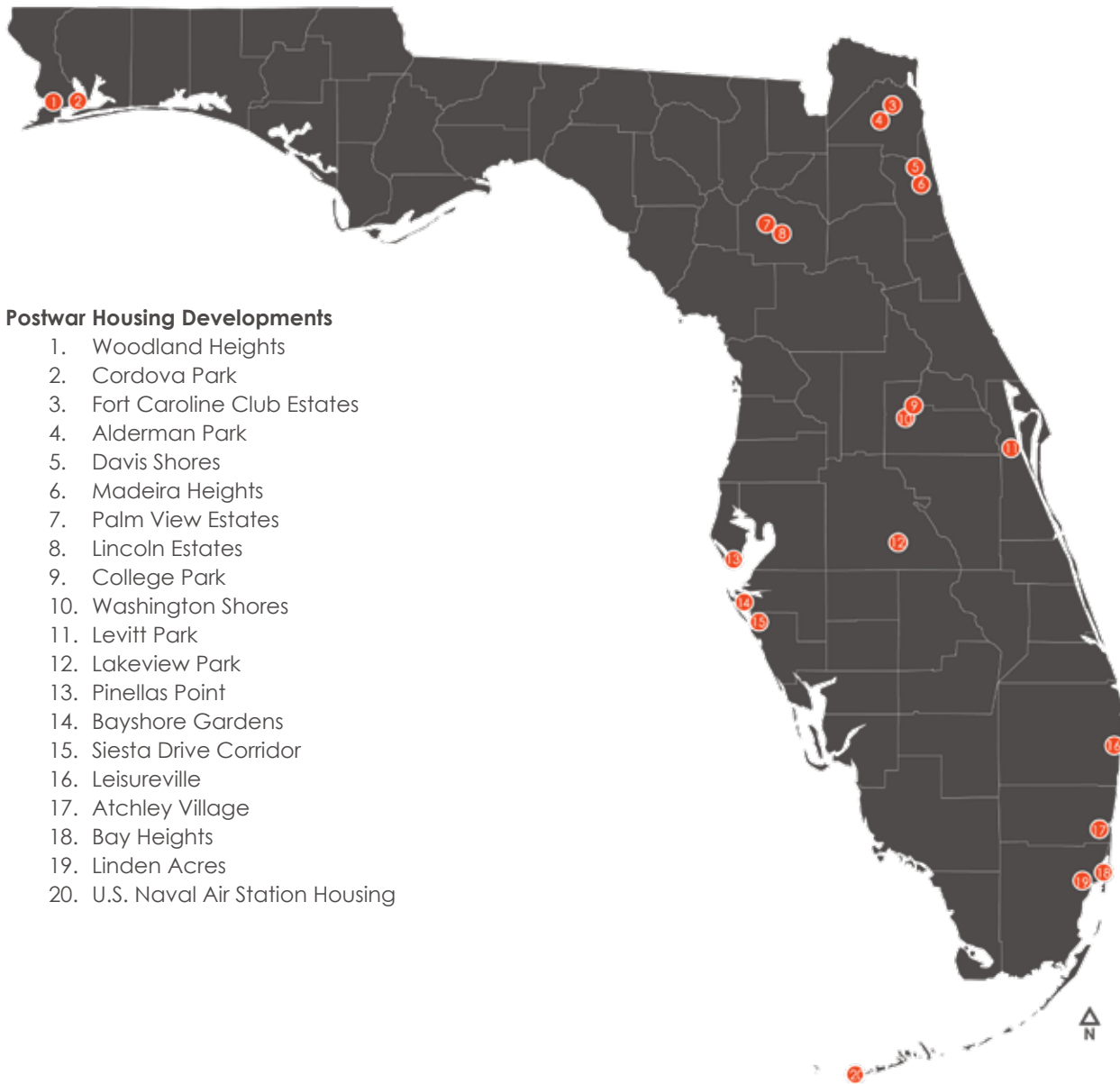
The McDonald Residence possesses a high degree of integrity, retaining its original character defining features, including exterior finishes. Replacement materials, like wood siding, when repaired, have been updated in-kind.



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SUBURBAN DEVELOPMENTS & HOUSES

Almost 130 suburban developments or neighborhoods were identified as potentially meeting the requirements of listing on the National Register of Historic Places including the criteria for significance and threshold for integrity. These neighborhoods are examples of Florida's unprecedented growth during the post-World War II period and the rapid expansion of the suburbs. Themes that emerged during the research of these neighborhoods include housing for the nation's then growing middle class nuclear families, African American owners (particularly during the era of segregation in Florida and the South), migrant workers, military personnel, and retirees.



Alderman Park
Jacksonville, Duval County

Alderman Park is an example of a postwar suburban community comprised of ranch houses and architect designed mid-century modern residences including two works by regionally known architects Robert "Bob" Broward and George Fisher.



National Register Criteria:

C; potentially G

Period of Significance:

1955-1975

Integrity Rating:

Moderate to High

Florida Region:

North and Panhandle



Located in the area of Jacksonville referred to as Arlington, the Alderman Park neighborhood consists of 696 homes built primarily between 1955 and 1974. The neighborhood was advertised as “The Correct Address” and a “Galaxy of Heavenly Homes.”⁴⁷ During the 1957 Parade of Homes, seventeen builder homes and two architect-designed houses were featured. Robert (Bob) Broward (1926-2015), a student of Frank Lloyd Wright, became well known for projects like the Unitarian Universalist Church of Jacksonville and the Jacksonville Art Museum. George Fisher (1922-2017), who worked with prolific mid-twentieth century architect Edward Durrell Stone, was responsible for the design of the Jacksonville Veterans Memorial Coliseum.

The residences found in Alderman Park demonstrate a range of various forms of the postwar ranch and architect designed mid-century modern homes. Common features of the neighborhood are picture, awning, and clerestory windows and lally columns and screen block privacy walls. Many of the houses are constructed from concrete block and were painted or covered with stucco, siding, or brick veneer. Carports and garages are typical for Alderman Park, whether covered by the roof of the house or a separate roof. Gable and hip roofs with asphalt shingles are typical. The home designed by Robert (Bob) Broward’s is known as the “Butterfly House” for its distinctive, inward sloping roof. According to a 2015 article in *The Florida Times-Union*, the Broward designed house is one of some 200 butterfly roof houses in the city built during the mid-twentieth century.⁴⁸ The home architect George Fisher designed for his family has a flat roof and brick exterior.

The integrity of Alderman Park is moderate to high, where the majority of character defining features are maintained. Replacement windows and doors and converted garages and enclosed carports are the most common features. Alderman Park is not currently a local or national landmark or district.

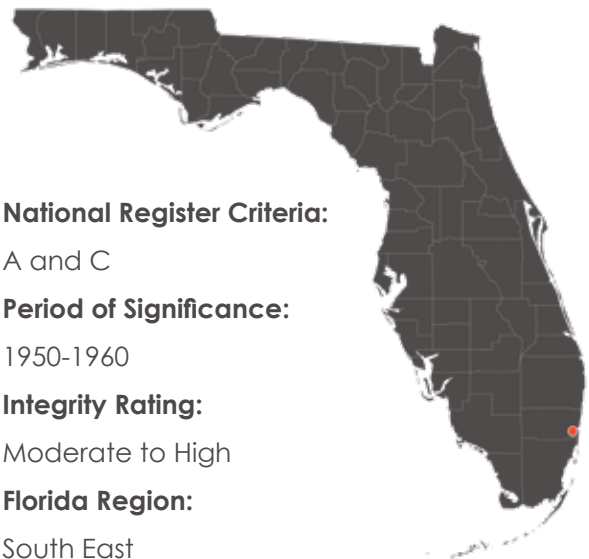
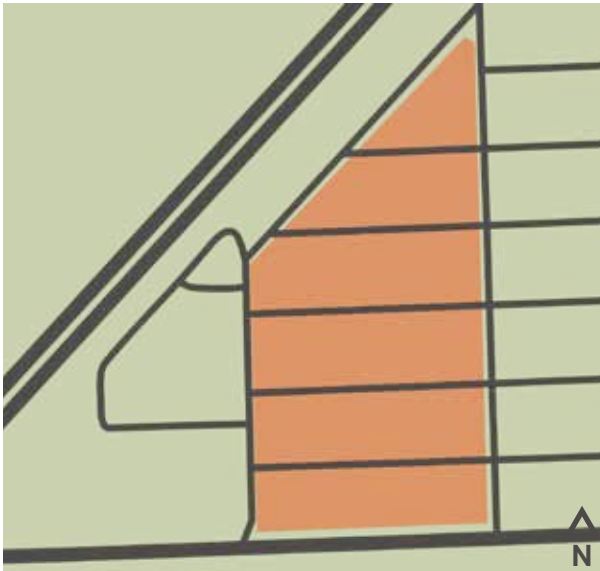
Endnotes

47. Old Arlington, Inc., AIA Jacksonville. *Arlington Mod and More: Symposium and Home Tour*. 2014.
48. Reynolds, Tiffany. “Fate of historic ‘Butterfly House’ uncertain with home on the market,” *Jacksonville Florida Times Union*, August 15, 2015.

Atchley Village

Hollywood, Broward County

Atchley Village was developed by Ralph and Nona Atchley during South Florida's postwar housing boom and exhibits many of the qualities attributed to suburban residential design during the postwar era. The neighborhood is also significant for its association with Nona Atchley who was a licensed contractor in Dade and Broward County and Manfred Manusci-Ungaro, an immigrant architect who is best known for shaping the mid-century modern architectural style of South Florida.



Atchley Village's 119 parcels, located in southeast Hollywood, were rapidly developed between 1956 and 1958 by Ralph and Nona Atchley. Miami and the southeast Florida coast were experiencing significant population growth expanding from eighty-five percent in 1940 to eighty-nine percent in the 1950s.⁴⁹ Nona and Ralph Atchley seized this opportunity and worked alongside Miami architect, Manfred Manusi-Ungaro to create Atchley Village. The development has long straight streets without sidewalks, and the driveways are perpendicular to the road or horseshoe shaped.

Nona Atchley, according to the *Fort Lauderdale News*, was the first woman licensed contractor in Dade County.⁵⁰ Manfred Manusi-Ungaro, who was born in Italy, helped develop the South Floridian mid-century modern style now as Miami Modern, or MiMo, which spans the years 1945 to the mid-1960s.⁵¹ After the success of Atchley Village, the developer couple moved on to other projects, such as a two hundred home subdivision in Titusville.

The homes in Atchley Village are ranch type houses of various forms such as compact, linear, and cluster-type. Atchley Village homes are constructed of concrete block. A character defining feature of the homes are the low pitched gable roofs. Lally columns support the wide eaves, which, on occasion, extend to cover a carport. There are also instances of flat roofs sheltering carport areas. The foundations are continuous with main entrances accessible by several steps. There are a variety of period specific windows in Atchley Village including jalousie and picture windows.

Lastly, decorative architectural features were kept to a minimum except for brick veneer, lally columns, brick or concrete planters under picture windows, and ornamental metal roof supports.

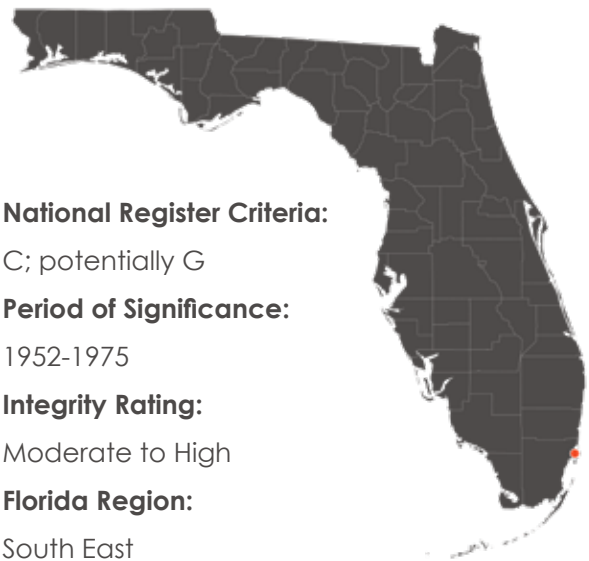
Atchley Village retains a moderate to high degree of integrity with many homes retaining their configurations, materials, and historically significant details. Common modifications include the enclosure of carports and replacement of windows or doors.

Endnotes

49. Mohl, "Changing Economic Patterns in the Miami Metropolitan Area, 1940-1980," 66.
50. "3 More Families Buy in Atchley Village." *The Miami News*. August 12, 1956.
51. Mooney, Thomas R. "North Shore Waterway: Designation Report." Miami Beach Planning Department, March 12, 2018.

Bay Heights Miami, Dade County

Developed on land once part of James Deering's Vizcaya estate, Bay Heights exhibits a variety of ranch type suburban homes, many with mid-century modern materials and details common of the postwar period.



Bay Heights is located in the Coconut Grove part of Miami-Dade and is made up of 189 parcels on approximately sixty-five acres. Prior to and during the development of the neighborhood, Miami-Dade was expanding rapidly. Between 1940 and 1960, for example, the population grew from 257,739 to 935,047.⁵² The property developed as Bay Heights was once owned by James Deering. An executive of the Deering, then International Harvester Company, Deering built the grand, seasonal home and gardens known as Vizcaya along Biscayne Bay. Bay Heights was constructed on the portion of the estate used for equestrian activities and trails. The development was popular with individuals and families attracted to the idea of building a home for themselves on property once owned by James Deering. The ability of residents to hire their own architect or developer / builder resulted in Bay Heights being comprised of many variations of the typical ranch house with features common of mid-century modern design. Bay Heights was marketed to upper middle class homebuyers. Advertisements for the community promoted its generous sized lots for spacious homes.

Ranch house forms found in Bay Heights include the half-courtyard, courtyard, split level, and rambling. Many have slab-on-grade foundations, although some have stem walls with a small crawlspace. The houses are concrete block with a stucco or painted finish or a combination of the two. Typical of the postwar ranch house, the rooflines are long with shallow pitches. However, the neighborhood's mid-century modern houses have steeper pitches with exposed beams. More variation was introduced in the early 1970s when houses with mansard roofs

were constructed. Many of the roofs were originally covered in concrete tiles. The original windows were typically jalousie or aluminum awning. Single or double car attached garages are typical.

The integrity of Bay Heights is ranked as moderate to high. The windows and doors of many homes have been replaced and some garages have been enclosed and converted to living space. The landscape has also been altered as many residents enclosed their properties with wrought iron fences or other forms of privacy walls. A large majority of Bay Harbor homes, however, would be deemed "contributing" to a potential historic district, whether local or national.

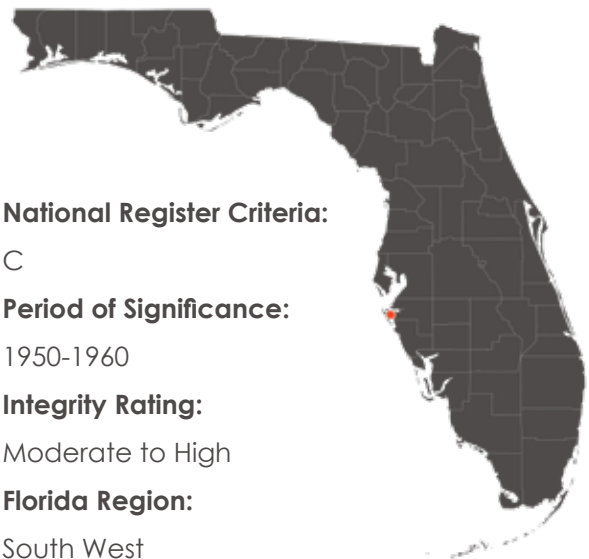
Endnotes

52. Richard L. Forstall, "Population of Counties by Decennial Census: 1900 to 1990," March 27, 1995, <https://www.census.gov/population/cencounts/fl190090.txt>.

Bayshore Gardens

Bayshore Gardens, Manatee County

Bayshore Gardens is significant as a premier example of a planned, mix-use community from America's postwar era. It demonstrates the rapid expansion of Florida and its suburbs in the decades that followed the Second World War. The builder residences of Bayshore Gardens are exemplary of suburban ranch forms with mid-century modern features. The community is also significant for its association with developers Lawrence and Ruth Richmond.



Bayshore Gardens was originally envisioned as an all-inclusive, mixed use community that would have stretched over approximately 3,200 acres along the Tamiami Trail between Sarasota and Bradenton. The initial phases of development were led by Lawrence Morton working with Gus Berne and Sidney Newman. The first two plats were done between 1955 and 1956 and included amenities for recreational activities such as a boat basin, launching ramp, barbeque pits, concrete picnic shelters, and shuffleboard courts. The developers also dedicated parcels to education, health, religion, and retail. For example, the Bayshore Gardens Shopping Center opened in 1959 followed by the elementary school the following year. A section of Bayshore Gardens were constructed by husband and wife Lawrence and Ruth Richmond. Later phases of development also included condominiums.

There were eight standard home plans and designs offered during the initial phases of Bayshore Gardens. The White Orchid, Camellia, Hibiscus, and Calpso were among the most popular models. These houses are variations of the ranch form with mid-century modern features including clerestory and awning windows and low-pitch rooflines, flat roof over carport, exposed structural details, lally columns, concrete block screen walls, and physical and visual connections between the interior and exterior.

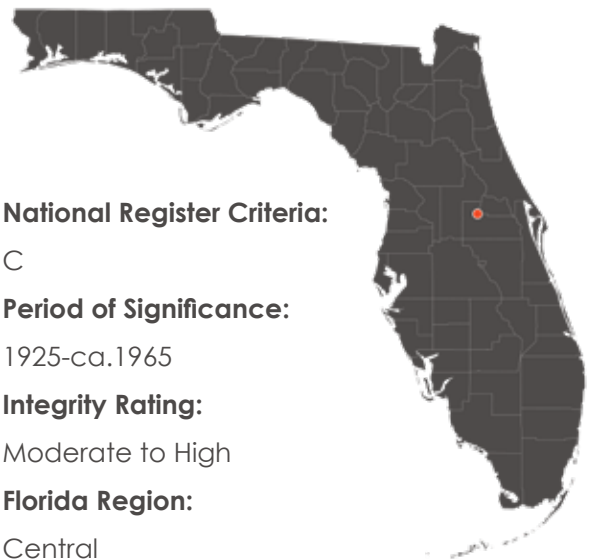
The integrity of Bayshore Gardens is moderate to high. Typical alterations include replacement windows and doors. More invasive modifications include enclosed carports and converted

garages. The clerestory windows of some residences have been removed and replaced with solid panels. Despite alternations to individual houses, the identifiable significant features of Bayshore Gardens remain mostly intact. The neighborhood is potentially eligible for the National Register of Historic Places.

College Park

Orlando, Orange County

College Park demonstrates the transition between architectural periods from post-World War I to post-World War II. The area is often mistaken for a town due to its size, which covers 287 acres, and amenities. Either in its entirety or specific neighborhoods of College Park are potentially eligible for listing on the National Register of Historic Places.



National Register Criteria:

C

Period of Significance:

1925-ca.1965

Integrity Rating:

Moderate to High

Florida Region:

Central



Began in the 1920s and significantly expanded after the Second World War, College Park was developed by the Cooper Atha Barr Real Estate and Mortgage Company, known more commonly as CABCO, after they admired another subdivision for naming the streets after elite colleges and universities such as Harvard, Yale, and Princeton. By the Great Depression, CABCO developed six more additions to the neighborhood. In addition to single family homes, CABCO also added community amenities like the Princeton Elementary School, Publix grocery store, Edgewater High School, College Park National Bank, College Park Branch Post Office, and College Park Middle school, formally known as Robert E. Lee Junior High School.

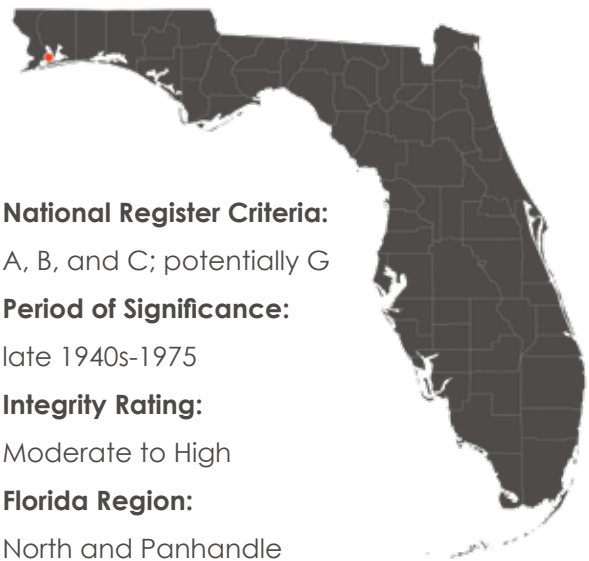
College Park already possesses two local historic districts: the Lake Ivanhow Historic District and Lake Adair-Lake Concord Historic District. However, the districts only recognize a small portion of the properties now eligible for listing. The post-World War II sections of College Park should be furthered documented and assessed and a larger National Register Historic District considered.

Given that residents were given the ability to customize their home, there is a wide variety of postwar residential types and architectural trends and styles that make up the community. The prewar houses in College Park were designed in the Craftsman, Spanish Revival, and other traditional styles. Post-World War II residences were typically variations on the ranch house with numerous examples of the mid-century modern style. Ranch forms, however, are the most common to College Park including the compact, linear, linear with clusters, and courtyard. Roof types include gable, cross-gable, and hipped with asphalt and standing seam metal replacement roofs. Though less common, there are also examples of flat roofs influenced by the International Style. Prevalent postwar, exterior materials include concrete block, brick, and siding. Due to the variation of College Park, the architectural decoration or details are numerous such as lally or wooden columns, garages, carports, large porches, and various styles of windows and doors.

Cordova Park

Pensacola, Escambia County

Cordova Park is a prime example of a postwar suburban housing development targeting middleclass homebuyers. The neighborhood demonstrates the adaptation of historic and more traditional architectural styles to single family residences in the post war era. Cordova Park is also significant for its affiliation with Henry and Mary Baar – a prominent Pensacola couple.



National Register Criteria:

A, B, and C; potentially G

Period of Significance:

late 1940s-1975

Integrity Rating:

Moderate to High

Florida Region:

North and Panhandle



Located in East Pensacola, Cordova Park is on land that was once part of the estate of Henry Gerhardt Sophus Baar and his wife Mary. A German by birth, Henry, after serving in the United States Civil War, relocated to Pensacola where he and his wife built a house known as Cordova Towers on a large wooded parcel. They began to develop a portion of the property as a gated community for wealthy Northerners seeking warmer weather. Don Osgood, who was the City Planner for the City Pensacola at the time, is credited with the layout of the neighborhood. An economic downturn, however, halted the project. Following the Second World War, the descendants of Henry and Mary Baar took advantage of the postwar economic and population boon and developed the neighborhood for middle and upper middle class families. The majority of the residences in Cordova Park were built in the 1960s and 1970s with construction continuing into the 1980s.⁵³

Cordova Park is diverse in architectural expression. While many of the houses are ranch type, they differ stylistically ranging from more traditional examples like Tudor and Colonial Revival to mid-century modern. The most prominent exterior building material is brick with examples of concrete block and wood siding, including board and batten and vertical planks. Breeze block is also present on some of the mid-century modern influenced homes. These modern homes often include clerestory windows. The typical roof types are gable or hipped with asphalt shingles. Windows are mostly single or double hung sash type with a few examples of picture windows.

The integrity of Cordova Park is moderate to high. The most common alteration is replacement windows and doors. Cordova Park is not currently a local or National Register Historic District.

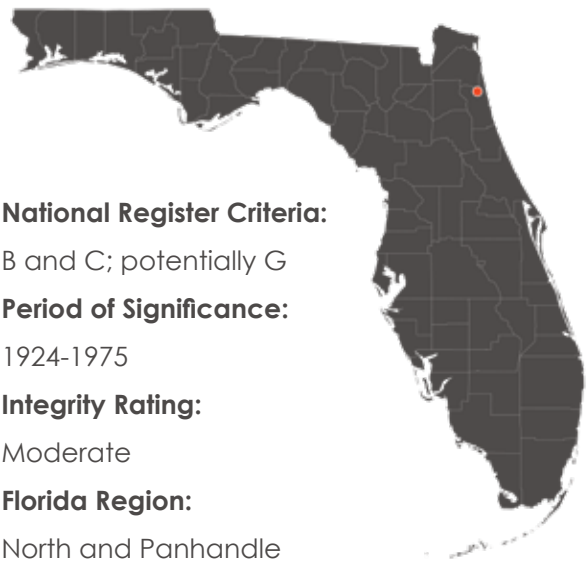
Endnotes

53. "Why Is It Called Cordova Park" webpage: <https://www.erikhansenteam.com/2017/09/27/why-is-it-called-cordova-park/>

Davis Shores

St. Augustine, St. Johns County

An architecturally diverse neighborhood, Davis Shores is an example of a Florida land boom community that was laid out in the 1920s, but substantially constructed during the post-World War II period. Davis Shores is also significant for its association with noted Florida developer D.P. Davis.



National Register Criteria:

B and C; potentially G

Period of Significance:

1924-1975

Integrity Rating:

Moderate

Florida Region:

North and Panhandle



Davis Shores was the dream of D.P. Davis, who was the developer of Davis Islands in Tampa, Florida. The location chosen for Davis Shores was land at the northern tip of Anastasia Island, across the Mantanza's inlet just south of St. Augustine. To make the land buildable, Davis, beginning in the 1920s, dredged and added 13 million cubic tons of earth to fill in marshland. Construction of Davis Shores was halted by the mysterious disappearance of Davis in 1926 and the end of the Florida land boom. The full development of Davis Shores occurred during the economic prosperity and unprecedented growth following the Second World War.

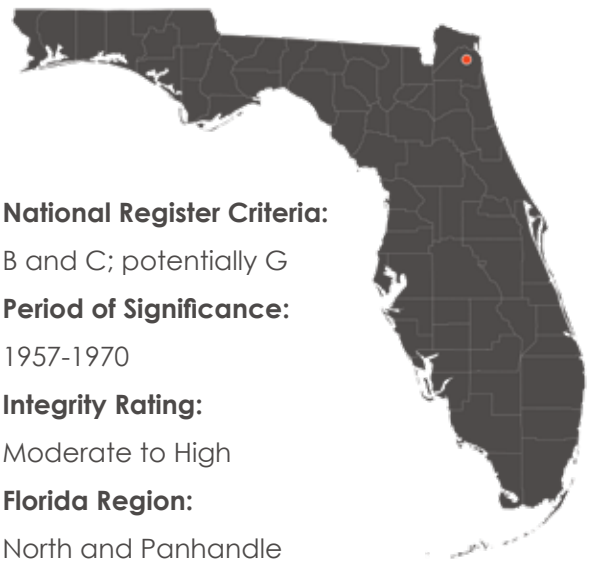
Some houses have been hardly modified since their initial construction while others have been altered with contemporary windows and doors and additions. Since Hurricanes Matthew (2016) and Irma (2017), some residents have decided to raise their house in accordance to FEMA standards. Overall, the integrity of Davis Shores is moderate and is eligible for designation locally or nationally.

The architecture of Davis Shores varies markedly due to the neighborhood's prolonged period of development. The earliest houses are Mediterranean Revival style and are located sporadically throughout the community. A transitional architecture is represented by the appearance of minimal, traditional styles that bridge the gap between 1920s and the post-World War II development. Following the war, most of the homes are ranch type, exhibiting a variety of forms including linear, compact, and courtyard.

The postwar residences are slab-on-grade and concrete block construction with shallow pitched gable roofs. At the front facades, some contain brick details, breeze block, and decorative iron posts at porches, among other embellishments. The original windows were aluminum frame, double hung sash. Most of the homes initially contained a carport covered by the same roof as the main house.

Fort Caroline Club Estates Jacksonville, Duval County

Fort Caroline Club Estates is an example of a postwar suburban community developed for middle-class families living in Florida. The community is also associated with Robert “Bob” Broward, a well-known Florida architect, as well as designer Gilbert Spindel, who is known for his rounded houses.



National Register Criteria:

B and C; potentially G

Period of Significance:

1957-1970

Integrity Rating:

Moderate to High

Florida Region:

North and Panhandle



Fort Caroline Club Estates was developed in Jacksonville in 1957 by the Wurn Arlington Construction company. By the completion of the development in 1970, nearly 900 homes lined the curvilinear roads and sidewalks. Original community amenities for residents include a clubhouse, tennis courts, swimming pool, parks, and boat ramp. In the 1959 Parade of Homes, architect Gilbert Spindel's "Roundhouse" (also referred to as a "Geodesica" house) was featured as a way to have high style architecture at an affordable price. Spindel experimented with many variations on circular residences ranging from tradition to more modern styles. Fort Caroline Club Estates also has a house designed by Robert "Bob" Broward – a prominent architect who developed his own regionally specific approach to mid-century modern design.

The ranch type house dominates Fort Caroline Club Estates. Featuring long, horizontal lines, the houses have shallow pitched roofs covered in asphalt shingles. The houses are typically clad in brick or siding in combination with the brick. The windows are picture or double hung, aluminum frame. There is a substantial number of carports and garages which are under the main roof on the front façade.

The neighborhood maintains a moderate to high level of integrity. Most of the alterations are replacement windows and doors. Unlike many other neighborhoods built during the same time, the garages and carports in Fort Caroline Club Estates remain largely unaltered. The neighborhood has been identified as a potential local or National Register Historic District, though more documentation and assessment is needed.

Lakeview Park Lakeview, Polk County

As more people moved to Florida during the postwar period, housing availability struggled and companies working in Florida sought to find homes for their employees. The Coca-Cola Company Food Division, along with then recently acquired Minute Maid Corporation, decided to build housing for their migrant workers in South Florida. Another level of significance is the connection to known Florida architecture firm Schweizer Associates.



National Register Criteria:

A and C; potentially G

Period of Significance:

1970-1975

Integrity Rating:

High

Florida Region:

South East



Lakeview Park subdivision was initially planned as housing for agricultural migrant workers employed by the Coca-Cola Company. Platted in 1970, the first houses opened to new homeowners on October 12, 1971. The rest of the neighborhood was finished by 1972. Lakeview Park is a collection of ranch type residences designed by the architectural firm Schweizer Associates. The neighborhood started with 56 homes and was expanded to 92 homes by the conclusion of the project. Interest in migrant housing was highlighted in a 1940 visit to Florida by Eleanor Roosevelt who commented how the migrant housing she found there, as well as the living conditions of the migrants, were the "worst in the U.S."⁵⁴ Some 30 years later, Coca-Cola, at the time of the project, employed about three percent of Florida's estimated 78,000 migrant workforces.⁵⁵ Coca-Cola selected Schweizer Associates, a Winter Park architectural, engineering, and planning firm, to assist in designing the new housing development. Using social psychologist understanding of the desires of potential residents, Schweizer Associates incorporated those desires into the design of the houses.

Lakeview Park is made of single story, linear form ranch houses which were "conventionally built, stripped down to essentials in simple, clean, straightforward construction."⁵⁶ These houses have a low-pitch, side-gable roof. Although some houses might have a hipped roof. Asphalt shingles are the typical roof covering in Lakeview Park. The original design incorporated attached carports or storage space under the main roof line. However, moderate roof overhangs were common to provide shade and are asymmetrically centered on the

front façade. The concrete block walls separate houses from their front-yards and provide privacy to the house from the road. Many houses do maintain the original aluminum, double hung windows.

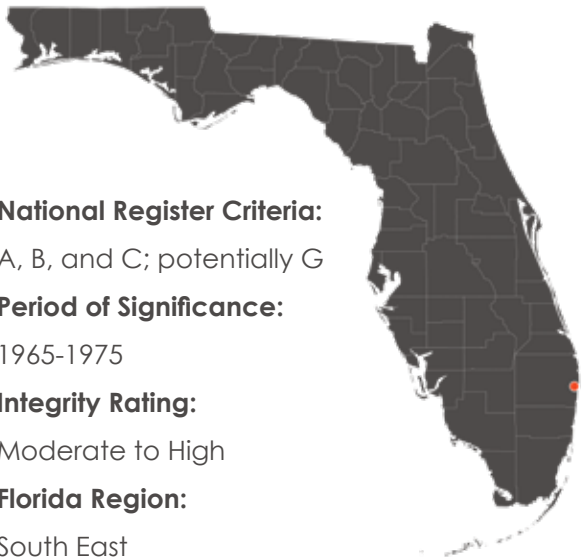
Typical alterations to Lakeview Park houses include replacement windows and doors. The neighborhood retains a high degree of integrity with very minimal changes made to the houses themselves, and no visible changes to the landscape around them.

Endnotes

54. "Migrant Housing Here Branded 'Worst in U.S.': Mrs. Roosevelt Pays Surprise Visit to Miami, Belle Glade." *The Orlando Sentinel*. April 25, 1940. Pg. 1. <http://www.newspapers.com/image/313550323/?terms=%22migrant%2Bhousing%22>.
55. "At Least With One Firm Migrant's Conditions Improve." *Pensacola News Journal*. October 18, 1970. <http://www.newspapers.com/images/225579938/?terms=%22at%2Bleast%2Bwith%2Bone%2Bfirm%22>
56. Marlowe, Dick. "Migrant Project Keyed to Housing." *The Orlando Sentinel*. January 17, 1971. <https://www.newspapers.com/image/225573790/?terms=%22migrant%2Bproject%2Bkeyed%22>.

Leisureville
Pompano Beach, Broward County

Florida is known for its retirement communities, and Leisureville is a prime example of a neighborhood specifically built for those fifty-five and up. It was developed and built by well-known Florida land developer Stephen Calder in cooperation with Felix Granados, Luis Echarte, and George Echarte, who were famous construction industry professionals in Cuba and continued their practices in Florida and Georgia after fleeing communist regimes.



National Register Criteria:
A, B, and C; potentially G
Period of Significance:
1965-1975
Integrity Rating:
Moderate to High
Florida Region:
South East



Leisureville was marketed as an adult club community, which consists of 578 single story houses, twelve two-story multifamily houses, community association building, and two recreation centers for its residents. Development of the neighborhood was rapid, between 1968 and 1972 when most of the single-family houses were constructed as well as the condominium buildings and the community center. Post-World War II brought on much of the population to Pompano Beach, making the community a prime location for second home buyers living in Florida in winter. Felix Granados, the developer of Leisureville, explained an essential factor of the single-family house market in Broward County: "Many more Northern residents are now buying a second home for their winter vacations in the Ft. Lauderdale area." Granados also explained that a high percentage of buyers at Leisureville plan to use their new home only in the winter and "keep their main residence in the North."⁵⁷ Felix Grandos, along with the Echarte brothers and other Cuban entrepreneurs were essential to Florida, and especially South Florida's development during the postwar period.

The architecture of Leisureville has several ranch house forms, including compact, linear, and courtyard organizations. However, many of the houses are half-courtyard with cross gable roofs. The roofs are covered in white cement tiles, and the cement block the houses are constructed of are also typically painted white. This gives a sense of uniformity to the community. The foundations are slab-on-grade, a typical foundation type in Florida. The original house design offered two options for carports. The first was one attached to the house, but sheltered by a separate roof. The second option

was incorporated under the building's main roof. Main entryways are typically located off-center of the main façade, sheltered by an extension of the main roof, and accessible by a walkway from the driveway.

The character-defining features include aluminum awning windows, decorative quoins on the building's corners, built-in brick planters, lally columns, window shutters, and concrete screen block. These features remain mostly intact across the neighborhood. A typical alteration is to enclose the garage or carport. Overall, original streetscapes and general feeling have not been altered. The neighborhood is a moderate to high rating for integrity and is a candidate for listing as a local or National Register Historic District.

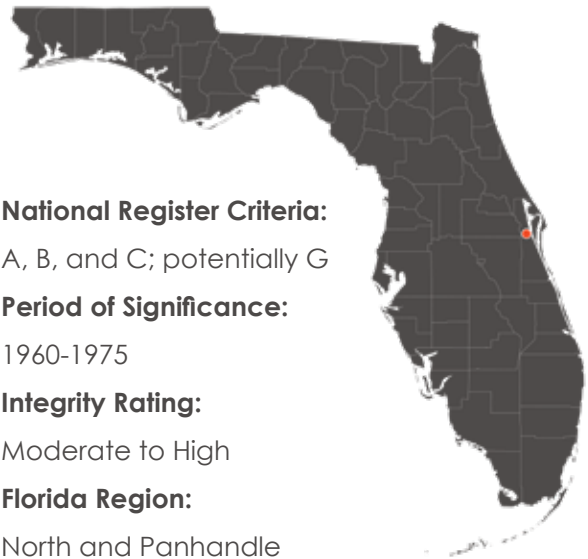
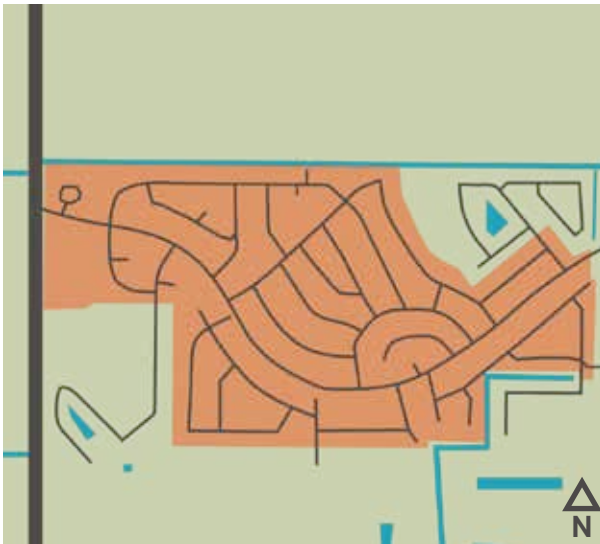
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57. "Second Home Idea 'Catches On' Here." Fort Lauderdale News. January 13, 1968. <http://www.newspapers.com/image/272098252/?terms=%22felix%2Bgranados%22>.

Levitt Park

Rockledge, Brevard County

An example of a postwar suburban development, Levitt Park consists of twenty smaller subdivisions and was the first venture into masonry construction for the prominent national developers Levitt & Sons, Inc. Some houses in the community are by well-known architects. The most prominent is the "The Eastwood". This house was featured internationally in Polish and Russian publications and recognized in *Architectural Record* as one of the twenty best-planned houses in the country in 1965.



Located in the small town of Rockledge, the development of Levitt Park started in 1963 and continued over twenty-five years. The neighborhood is a collection of single-family residences popular with homebuyers during the mid-1960s to the late 1980s.

The name for Levitt & Sons, Inc. development in Florida was chosen "literally in response to popular demand," according to William J. Levitt, president of home buildings firm. He pointed out that he had planned to call the community "Buckingham at Rockledge," and had announced the name—when it was discovered that "Floridians by the hundreds were referring to it as the Levitt place near Canaveral."⁵⁸

Rockledge was official founded on August 7, 1887, and named "for the ledge of rocks running along the river," and is the oldest city in Brevard County, Florida.⁵⁹ During World War II this area was known for the military bases. During the postwar period it became known for the rocket program and then the National Aeronautics and Space Administration (NASA) and the space race. Brevard soared from 23,653 to 111,435 individuals, an incredible increase of 371 percent, almost five times as high as the state's average and 19 times higher than the national average for counties."⁶⁰ For the experienced company Levitt & Sons, Inc., Rockledge was a reasonable choice to begin their newest venture for their company. Gene Leedy, one of the pioneers of the modern architecture movement in Florida and a representative of the Sarasota School of Architecture, also took interest in the project due to his interest in precast concrete.

The houses in Levitt Park are typically

single-story, ranch type displaying various forms such as linear, courtyard, and rambling. These houses feature side-gable, cross-gable, and cross-hipped roofs. While a two-story model, which sparingly exists in this this community, would typically feature a side gable roofline, and a front-gable over the garage. The houses are typically comprised of concrete block, perhaps with stucco, and asphalt shingle roofs. Adding to the already architecturally diverse neighborhood, some houses are covered in stone or brick vaneer on the front façade.

The integrity of the community is rated moderate to high because of the sensitive changes made to the houses. However, the first eight, not all twenty, could be considered historically significant for inclusion on the the National Register of Historic Places. This community could also be considered for listing as a local landmark district.

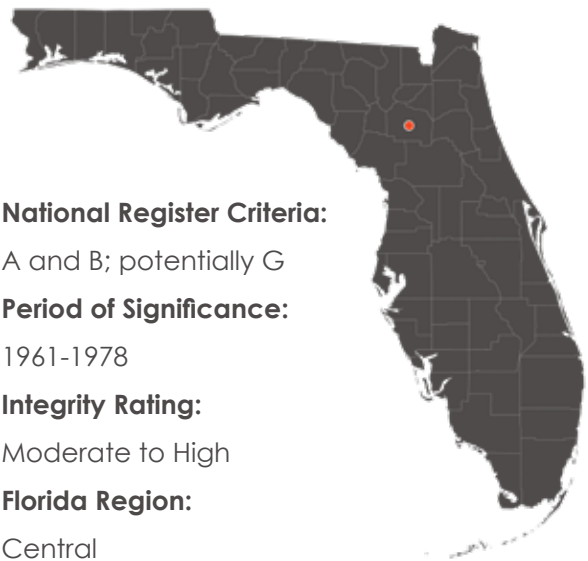
Endnotes

58. "It's 'Levitt Park,' Fla." *The Philadelphia Inquirer*. November 3, 1966. <http://www.newspapers.com/image/179206671.?terms=%22levitt%2B-park%22>.
59. Brevard County Historical Commission. *Brevard County Landmark Guide*, 2016. <https://www.brevardfl.gov/docs/default-source/Files/landmark-guide-2016.pdf?sfvrsn=4>.
60. Hylton III, Morris, and Christine M. French. "Florida's Mid-Century Modern Architecture (1945-1975). A Survey of the Post-World War II Modern Structures, Architects, and Design Trends of the Sunshine State." Gainesville, Florida: University of Florida, 2018.

Lincoln Estates

Gainesville, Alachua County

Lincoln Estates is an example of a postwar suburban community developed specifically for African American families during segregation in the American South. The neighborhood is also significant for its association with Philip I. (Phil) Emmer who was a leader in the development of affordable housing for African American and economically disadvantaged families.



Located in Southeast Gainesville, the suburban residential neighborhood of Lincoln Estates was developed primarily between 1961 and 1969 with the last homes constructed in 1978. Lincoln Estates would become a model for providing affordable housing to lower income, African American families during the period of racial segregation in the American South.⁶¹ Lincoln Estates was the idea of developer Philip I. (Phil) Emmer. Starting in Miami, Florida, Emmer moved to Gainesville where he became "one of the largest developers" of "turnkey public housing projects" sponsored through the federal Department of Housing and Urban Development.⁶² He took personal interest in helping first time home buyers and was described as a "welfare worker, family counselor, [and] financier."⁶³ With the success of Lincoln Estates, Emmer began to advise federal officials and builders who were interested in affordable housing communities. In 1966, the National Home Builders Association in Washington, DC made Emmer, Chairman of the Low Income Housing Committee.⁶⁴ The following year, Emmer testified before the National Commission on Urban Problems and presented Lincoln Estates as a precedent for affordable housing for African Americans.⁶⁵

Originally platted in 1961 and built over four phases, Lincoln Estates consists of 600 individual suburban ranch-type houses initially ranging from 960 to 1,100 square feet. The residences are laid out along rectilinear streets with no sidewalks. Ranch house subtypes prevalent in Lincoln Estates include the half courtyard and linear; the latter being the most prevalent. The houses are slab-on-grade and concrete block construction with shallow pitched gable roofs. At the front facades, some contain brick details,

breeze block, and decorative iron posts at porches, among other embellishments. The original windows were aluminum frame, double hung sash. All of the homes initially contained a carport covered by the same roof as the main house.

Lincoln Estates retains a moderate to high degree of integrity with many homes retaining their original exterior configuration, materials, and details. Common modifications include the enclosure of carports and replacement of windows.

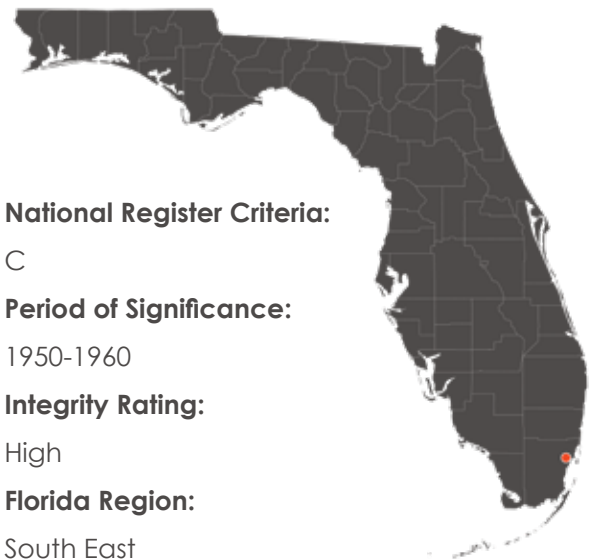
Endnotes

61. Original selling price for a Lincoln Estate home began at \$9,000.00 with a \$250.00 deposit.
62. Gainesville's Greatest Leaders, Gainesville Biz Report (December 14, 2010) <https://gainesvillebizreport.com/gainesvilles-greatest-leaders/>
63. Rummer, Harold. "His Personal Touch Has Made Lincoln Estates a Success," *The Gainesville Sun*, July 16, 1963.
64. "Lincoln Estates – Dreams Now a Reality," *Tampa Bay Times*, May 8, 1966.
65. "Housing Hearings Set for Atlanta," *The Daily News Journal* (Murfreesboro, Rutherford, Tennessee), July 16, 1967.

Linden Acres

South Miami, Dade County

Linden Acres is a significant collection of nine mid-century, upper-middle class, single-family residences with high integrity. These structures relay prevalent and popular architectural styles of the period in which they were built.



Linden Acres was exceptional in that it was individually developed by a wealthier population thus exhibiting the individuality many homeowners desired in their communities. The overall development of the houses continued for a few years between 1953 and 1955: two structures were built in 1952, five in 1954, and two more in 1955.

The architectural description for these nine buildings align with the rambling ranch form. The rooflines are low pitched, with wide overhands, exposed structural elements, and various forms of gables. The roofs are covered with either asphalt shingles, or cement tiles, while the walls are concrete block with stucco. Garages that are attached to the houses under the main roof appear to also be original. The windows are asymmetrically placed on the facades which is typical for this style. Some houses do feature decorative expressions such as natural stone or brick veneer and planters under windows.

A typical alteration for the houses is the replacement of windows. Linden Acres satisfies two of the six criteria for local historic district nomination in the City of South Miami, according to Article XI. Historic Preservation Regulations: (a) Is significant in South Miami and Miami-Dade County's architecture and possess an integrity of location, design, setting, materials, workmanship or association; and (d) Embodies the distinctive characteristics of a type, style, and method of construction.⁶⁶ Linden Acres, however, has not been nominated as a district locally or nationally, despite possible threat to the area by developers wishing to construct two story structures, as allowed by zoning regulations.

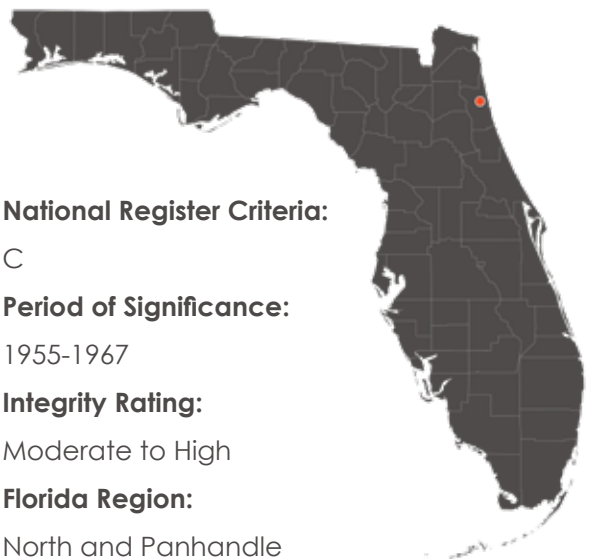
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66. "ARTICLE XI. - HISTORIC PRESERVATION REGULATIONS | Land Development Code | South Miami, FL | Municode Library." Accessed April 2, 2019. https://library.municode.com/fl/south_miami/codes/land_development_code?nodeId=LA

Madeira Heights

St. Augustine Beach, St. Johns County

Madeira Heights is an example of a postwar suburban community developed for the middle-class family in Florida. The community was developed concurrent to Davis Shores, another community that brought modern architecture to historic St. Augustine.



National Register Criteria:

C

Period of Significance:

1955-1967

Integrity Rating:

Moderate to High

Florida Region:

North and Panhandle



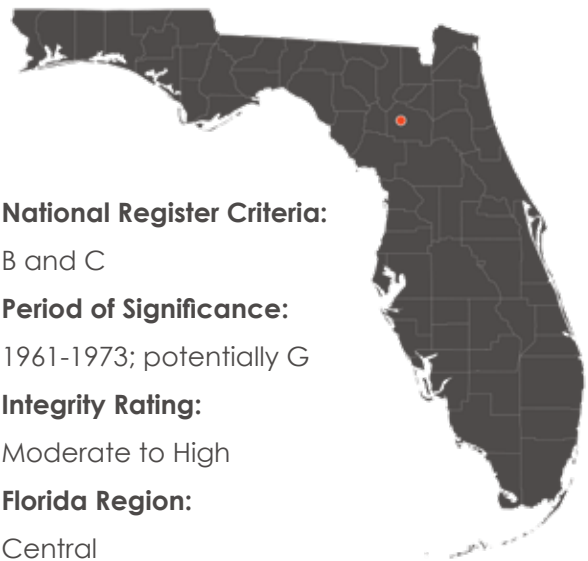
Located in St. Augustine, Madeira Heights was developed beginning in 1955 in response to the postwar population boom. After an initial development of seventy-one lots by 1963, an additional thirty-five lots were added, bringing the total to 106 properties making up Madeira Heights by the end of 1975.

The prominent residential type of Madeira Heights is the ranch type with variations including linear, compact, linear with clusters, rambling, and split-level. However, there is one bungalow style home in the neighborhood, which originated as a linear ranch. Common roof types are gable, cross-gable, and hipped roofs covered in asphalt shingles. Concrete block is the common building material with brick or stone veneer applied in some aspect on the front façade. In the second addition, it was more common to apply the brick or stone veneer to the entire front façade. Carports and garages are common in the neighborhood and are typically under the main roof line. Breeze block is another architectural detail which is used for privacy.

Madeira Heights retains many of its character defining features and has a moderate to high integrity rating. The neighborhood is not currently designated as a local or National Register Historic District.

Palm View Estates Gainesville, Alachua County

Palm View Estates is an example of a postwar suburban community comprised of a set number of plan and housing models based on the ranch type and incorporating mid-century modern architectural features. Palm View Estates is also significant for its association with prominent Gainesville developer Clark Butler.



National Register Criteria:

B and C

Period of Significance:

1961-1973; potentially G

Integrity Rating:

Moderate to High

Florida Region:

Central



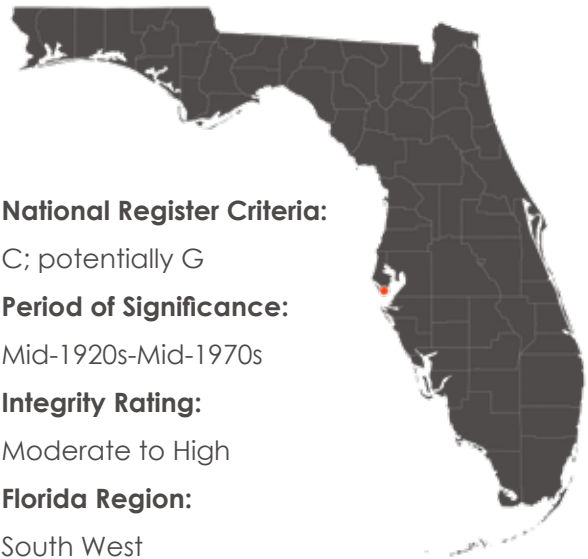
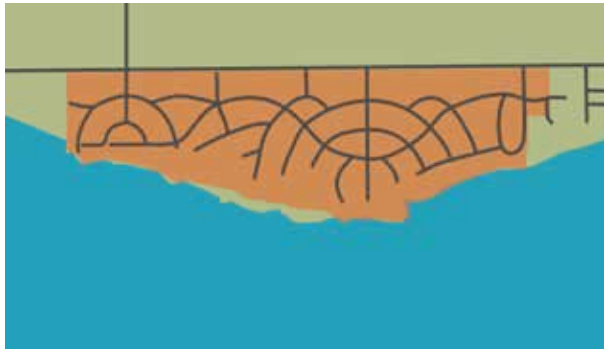
Palm View Estates was developed in the early 1960s by Clark Butler, who was known regionally as a small business owner and City Commissioner and then Mayor of Gainesville. With his brother, Clark Butler founded Butler Brothers Company and began to develop residential neighborhoods, including Palm View Estates in the expanding western portion of the city. When development of the neighborhood ended, it would encompass 194 homes of various styles on tree-lined, curvilinear roads.

The architecture of Palm View Estates consists of one-story, ranch type variations, some with mid-century modern architectural features. The ranch sub-types are linear, linear with clusters, half courtyard, courtyard, and a few compact homes. The houses of Palm View Estates often have metal awning or jalousie windows. They also have gable and side gable roofs with asphalt shingles. The houses are concrete or Ocala block, with the occasional appearance of screen block privacy walls, which are also concrete. Some of the houses have stucco on the exterior to cover the concrete block, others have siding fixed to the front façade. The more mid-century modern style houses have a shed or very low-pitched gable roof. Clerestory and picture windows are also common. Garages and carports are typical.

The integrity of Palm View Estates is intact with a moderate to high rating. Alterations include enclosed garages or carports. Window and door replacements are also common. Palm View Estates has been surveyed by the University of Florida Master of Historic Preservation program, but it is not currently designated locally or nationally.

Pinellas Point
St. Petersburg, Pinellas County

The development of Pinellas Point has been continuous since the mid-1920s and is illustrative of a wide range of postwar housing typologies and styles. Uniquely, Pinellas Point did not develop like the rest of Florida due to ownership of Ed C. Wright. However, after Wright's death, development of Pinellas Point continued under the nationally known Rutenberg Homes, which sold the community to predominantly upper-middle class families.



National Register Criteria:

C; potentially G

Period of Significance:

Mid-1920s-Mid-1970s

Integrity Rating:

Moderate to High

Florida Region:

South West



The Florida population and land boom of the 1920s changed Pinellas Point from straight gridded patterns to more curvilinear streets that were among the first in St. Petersburg to have concrete pavement.⁶⁷ The Great Depression of the 1930s devastated the economy, and construction of the community came to a halt. It was only after World War II that Pinellas County began to grow again following the situation across the rest of Florida. Local "land baron" Ed C. Wright served as developer until his death in 1969 when the nationally known Rutenberg Homes became the primary builder of the neighborhood.⁶⁸ The new company was established in 1953 by Arthur Rutenberg, a Chicago appliance dealer. By 1969, Rutenberg Homes became two-thirds owners of the U.S. Home and Development Corporation, which became the largest homebuilder during the 1970s.⁶⁹ Upon taking control of Pinellas Point, the small lots were re-platted into larger parcels for families to build their ranch type residences.

Pinellas Point consists of many subdivisions, this description focuses on the houses constructed during the 1970s. The styles included in this period of development are Mediterranean Revival, Ranch, and Mid Century Modern. Rutenberg Homes did offer several model styles that were single-story ranch homes; however, lot owners could hire their own architect.⁷⁰ This gave the community an architectural diversity. The houses of Pinellas Point feature several types of roofs: low-pitch, side-gabled; low-pitch, cross-gabled and cross-hipped, Polynesian-inspired hipped, as well as shed roofs. The two-story, Colonial Revival style ranch houses feature high-pitched, side-gabled roofs. Asphalt shingles are the dominant roofing materials. However, several

houses feature concrete tile roofs. Most of the residences are built of concrete block, some with stucco finish. However, exhibiting the transition from exposed concrete block exteriors to other materials like horizontal, vertical, or diagonal wood siding, and stone or brick veneer. The windows range from narrow aluminum awning type, typical for the mid-1950s, to double hung, ceiling to floor size windows and full-height glass walls. As most of the houses were built in the mid-1970s, it is possible that vinyl windows are original to the structures. Decorative architectural features include brick planters, decorative shutters, lally columns, and window awnings.

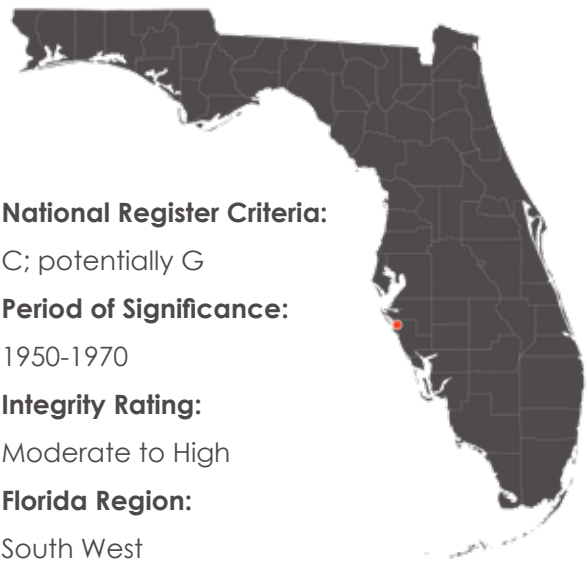
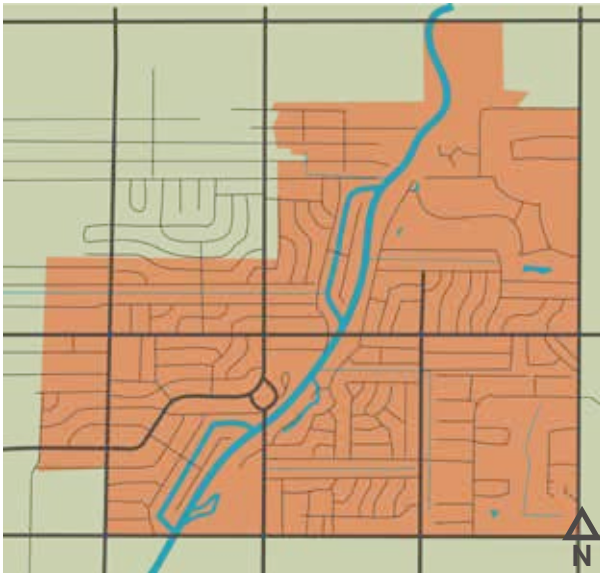
The majority of single-family houses retain their original one- or two-story massing. While several houses are altered, most retain their original exterior materials and character defining features. The cumulative effect of the setting, design, materials, and workmanship conveys a feeling that evokes the sense of a past time and place. Continued residential use maintains the integrity of the association of the original planning purpose. The community is potentially eligible for listing as a local or National Register Historic District.

Endnotes

67. "The Map Is Turning Red." *The Tampa Tribune*. May 7, 1925. <http://www.newspapers.com/image/326215787/?terms=%22george%2Bdunan%22>.
68. "The Wright Property - And Values." *Tampa Bay Times*. February 5, 1969. <http://www.newspapers.com/image/316853623/?terms=%22pinellas%2Bpoint%22>.
69. "Our History | Arthur Rutenberg Homes." Accessed March 9, 2019. <https://www.arthur-rutenberghomes.com/about-history.aspx>.
70. Miller, Jean. "Idyllic Setting Extra Dividend on Investment." *Tampa Bay Times*. January 2, 1977.

Siesta Drive Corridor Southgate, Sarasota County

Siesta Drive Corridor possesses architectural significance as recognized in period publications like *House and Home* and *Architectural Record*.



National Register Criteria:

C; potentially G

Period of Significance:

1950-1970

Integrity Rating:

Moderate to High

Florida Region:

South West



Comprised of five different subdivisions, the 370 parcels that make up Siesta Drive Corridor are single-family houses with some properties along Siesta Drive reserved for commercial and civic buildings. The community was developed beginning the mid-1950s through the early 1960s. Southgate Community Center designed by architect Victor A. Lundy is already recognized as significant and listed as a local landmark in the City of Sarasota.

The character-defining architectural features of the neighborhood's mid-century modern style, single-family houses include clerestory and awning windows, low-pitched roofline with or without a flat roof over the carport, exposed structural details, mix of materials, visual and physical indoor-outdoor connection, lally columns, and concrete block privacy walls. The character-defining features for ranch type houses include side-gabled, hipped, or cross-gabled, low pitched roofs. Most of the roofs are covered with asphalt shingles; several models feature concrete tile roof covering. The architectural details include awning windows, jalousie doors, iron roof supports, brick veneer inserts between windows, scalloped roof trim details. Original house designs also feature carports, integrated under the main roof of the house.

The façade paint of several houses reassembles the original appearance of houses, as visible in promotional materials. Single-family residence, designed by Tim Seibert for Thyne & Swine Inc., and constructed on 2406 Siesta Dr. in South Gate, won an award of South Atlantic conference of the American Institute of Architects. The house won a competition

sponsored by *House and Home*. The publication praised the U-shaped home's large screen court which serves the living and bedroom areas and brings together outdoor and indoor living.⁷¹ *The Architectural Record* in 1961, characterized the house as "an excellent example of the style and considerable luxury that can be produced for reasonable price by close collaboration of architect and contractor."⁷²

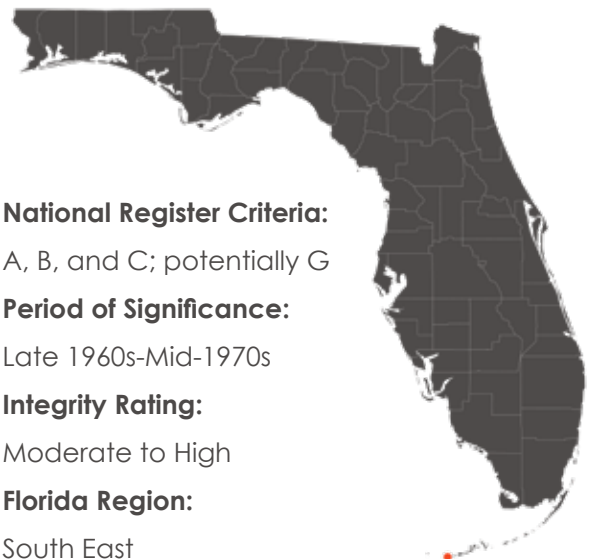
Typical alterations in the neighborhood include replacement windows and enclosed carports. The Siesta Drive Corridor exhibits a rich architectural history that should be recognized as a local and / or National Register of Historic District.

Endnotes

71. "Sarasota Home Cited For Excellence." *The Tampa Tribune*. July 12, 1959. <http://www.newspapers.com/image/329737940/?terms=%22thyne%2B-Swain%22>.
72. "An Architect Gives Style to a Budget Builder House." *Architectural Record* 129, no. 6 (May 1965). <http://www.usmodernist.org/AR/AR-1961-05-RH.pdf>.

U.S. Naval Air Station Housing Key West, Monroe County

The U.S. Naval Air Station in Key West, Florida is a significant community not just locally, but also nationally for its relation to the Cold War. It is also significant because of architect Norman M. Giller, who was a native Floridian, graduate of the University of Florida, and considered a master of architecture for his contribution to Miami's modern design movement.



National Register Criteria:

A, B, and C; potentially G

Period of Significance:

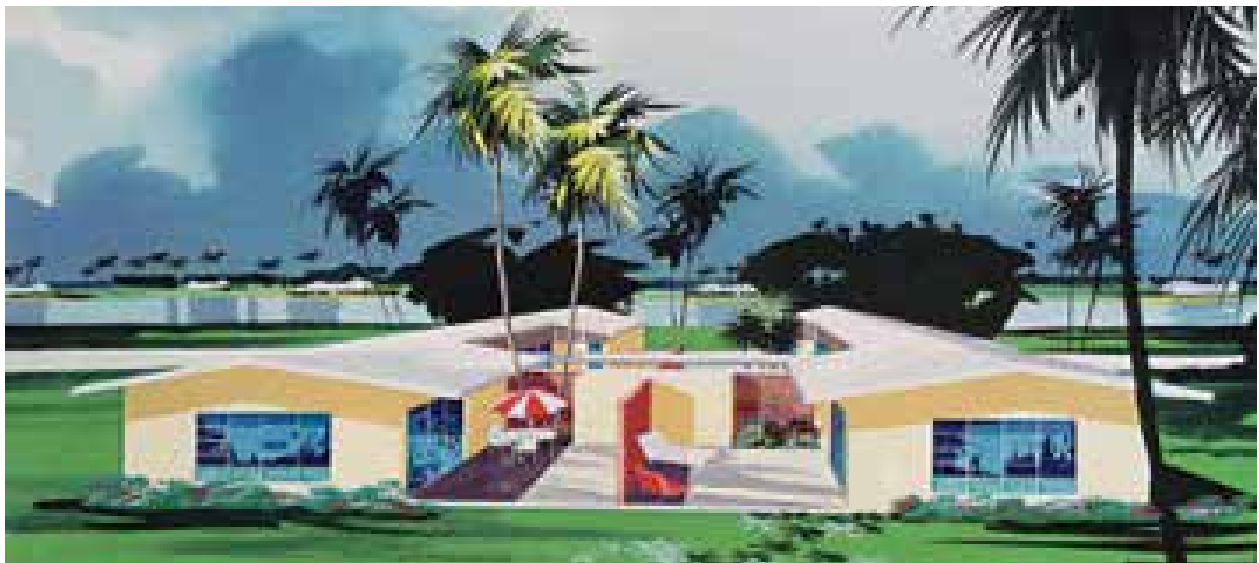
Late 1960s-Mid-1970s

Integrity Rating:

Moderate to High

Florida Region:

South East



The U.S. Naval Air Station in Key West is made up of approximately 200 acres with 500 single-family housing units. This neighborhood is made of long, curvilinear streets and few cul-de-sacs. The sidewalks are only on one side of the street and the plan also included play areas for military families. The neighborhood's architect was Norman M. Giller, known for his work during the Miami Modern or MiMo period. During the planning and construction stages of the community, he understood that Key West has a mineral content which can be corrosive; therefore, he used polyvinyl chloride piping, PVC, which grew in popularity in 1961 when presented to the Building Research Institute of the American Academy of Sciences in Washington D.C. According to Giller, "The adaptation of the new product by the U.S. Navy undoubtedly gave a legitimacy that encouraged code changes across the country."⁷³ The site which Giller pinned for the community was dredged from the Gulf of Mexico to make room for the 500 houses he had planned.⁷⁴ On this island he designed ranch type home with mid-century modern architectural features.

The ranch houses of the U.S. Naval Air Station in Key West are uniform in site design. They are concrete block with stucco and occasionally have an adobe brick accent. Lally columns are also used to support the extended roofs. Smaller features are the use of brick planters to landscape the yards. The windows are typically plate glass, while there are examples of floor-to-ceiling glass jalousies. The street patters are long, suburban blocks with curving patterns and the occasional cul-de-sac.

Giller's project is intact with a high level

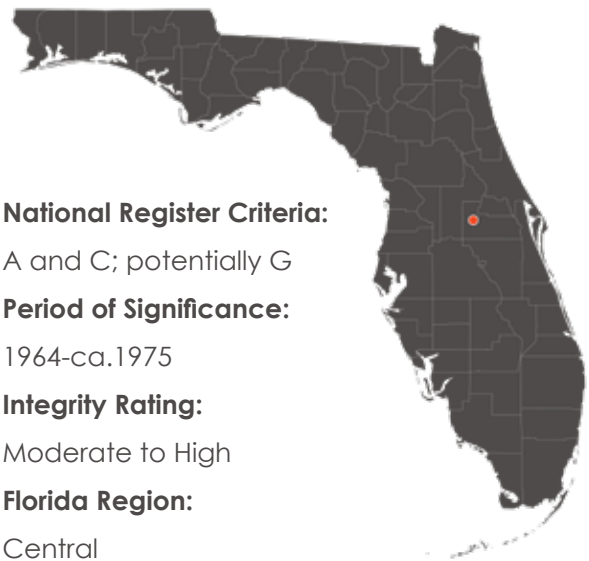
of integrity. The location of the houses, lot sizes, street patterns, and open spaces all exist. The common alterations of the houses are window and door replacements. The U.S. Naval Air Station Housing is eligible for listing on the National Register of Historic Places.

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73. Giller, Norman M, and Sarah Giller Nelson. *Designing the Good Life: Norman M. Giller and the Development of Miami Modernism*. Gainesville: University Press of Florida, 2007. pp 82.
74. *Ibid.*,82.

Washington Shores Orlando, Orange County

Washington Shores is an example of a postwar suburban community developed specifically for African American families during segregation in the American South. As the first neighborhood of its kind in Florida, the development was referred to as the “Orlando Plan” for addressing quality housing for African American families.



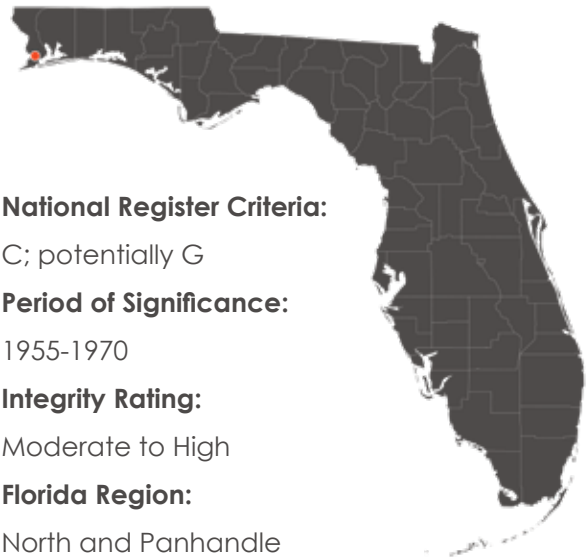
Washington Shores is historically significant for its place in the story of African American, post-World War II communities in the era of segregation. The neighborhood began development in 1948 as one of the earliest suburban neighborhoods for African American families in the United States. It was built as a result of many members of the Orlando community working together to create a subdivision that would be equal to many of the newly completed white postwar neighborhoods. Washington Shores was called the "Orlando Plan" and advertised as an effective method to help the historically marginalized African American community; nevertheless, it was still segregated. The Orlando Plan and Washington Shores itself represents an important part of black history in the twilight of a segregated Southern city.

Washington Shores is made up of ranch homes including the split-level, compact, half-courtyard, and linear. Roof designs include gabled, cross-gabled, hipped, or flat with asphalt shingles. Many of the houses are unique from one another and feature significant decorative elements such as brick or stone veneer and lally or classical columns. The windows are typically awning or picture with aluminum framing. Carports and garages are also typical features, as well as concrete screen block walls.

The integrity of Washington Shores is moderate to high. The neighborhood meets Criteria A and C for listing on the National Register of Historic Places.

Woodland Heights Pensacola, Escambia County

Woodland Heights is an example of post- World War II housing offered to middle class homebuyers with ranch type homes constructed in a variety of traditional architectural styles.



National Register Criteria:

C; potentially G

Period of Significance:

1955-1970

Integrity Rating:

Moderate to High

Florida Region:

North and Panhandle



Comprised of nearly 250 homes, Woodland Heights was developed from 1955 to 1970. The original development was platted in May 1955 with more additions platted in August 1955, April 1956, August 1957, and March 1956 until the mid-1960s. Early newspaper articles said Woodland Heights was "Pensacola's most desirable East side section."⁷⁵ The builders, Jim Foppiano and James Keltner, made sure to include forced heat and air, dishwashers, interior wood paneling and flooring, and plenty of closet and built-in space.

The architecture of Woodland Heights is mostly derivations of the ranch type including linear, half-courtyard, courtyard, and split level. The houses typically have gable or hipped roofs with asphalt shingles. Traditional architecture features, such as columns or other woodwork, and pediments with overt Classical or Colonial Revival connotations is common on the modern ranch type houses. Some houses include different veneers, from brick to board and batten over the underlying exterior material. For houses that are courtyard or half- courtyard, a screen block wall is common because it provides privacy for the home occupants. Carports and, less common, garages, are found throughout the community and are, with a few exceptions, typically under the main roof line. The windows are most commonly single or double hung with a few houses sporting Chicago style windows.

Overall, Woodland Heights maintains a moderate to high integrity with minimal changes to character-defining features. Common alterations are replacement windows carport or garage enclosures.

The neighborhood meets the criteria for designation as a local and National Historic Register District.

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75. "Woodland Heights." *Pensacola News Journal*, April 9, 1960.

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City of Titusville
"Gateway to Nature and Space"

REPORT

To: Members of the Historic Preservation Board
From: Sue Williams, Redevelopment Planner
Subject: **Pritchard House Special Category Grant**
Department/Office: Community Development

Recommended Action:

For information only — no action necessary.

Summary Explanation & Background:

The Historic Pritchard House, which is owned by the City and the North Brevard Heritage Foundation (NBHF) is contracted to operate and maintain the historic structure is in need of maintenance and repairs. Following a review of available funding sources, the Daughters of the American Revolution (DAR) Historic Preservation Grant and potential CRA match were evaluated. Both options were determined to be infeasible because they are structured as reimbursement-only programs. The North Brevard Heritage Foundation (NBHF) does not have resources to front project costs; therefore, pursuing the DAR application is not possible at this time.

As an alternative, staff recommends working with the City's Historic Preservation Officer to prepare an application to the State of Florida Division of Historical Resources Special Category Grant for restoration of the Pritchard House. This program offers funding of up to \$500,000 at 0% match, which provides a more viable pathway to advance restoration work at the Pritchard House.

Staff has identified an architect experienced in historic preservation and has engaged REG Architects to prepare a comprehensive report on restoration needs and rough cost estimates for the Pritchard House. This report is necessary to submit for the State of Florida Division of Historical Resources Special Category Grant.

Alternatives:

N/A

Item Budgeted:

Yes.

Source/Use of Funds/Budget Book Page:

Account # 001-1905-515-3101 Professional Services

Strategic Plan:

Goal 2.b: Partnerships and Effective Services

Strategic Plan Impact:

This action requires coordination among the Historic Preservation Board and the North Brevard Heritage Foundation to achieve preservation outcomes. Restoration and reinvestment in historic properties enhances tourism appeal, cultural visitation, and downtown economic activity.

ATTACHMENTS:

None

City of Titusville
"Gateway to Nature and Space"

REPORT

To: Members of the Historic Preservation Board
From: Sue Williams, Redevelopment Planner
Subject: **Historic Preservation Ordinance**
Department/Office: Community Development

Recommended Action:

As the Board Desires.

Summary Explanation & Background:

At the September 2, 2025, Historic Preservation Board (HPB) meeting, the Board held an in-depth discussion on preservation priorities, potential ordinance updates, and expanded local recognition of historic structures. Chairman Kiesel emphasized the importance of the City of Titusville supporting historic preservation initiatives. Chairman Kiesel recommended updating or amending the City's ordinance to align with Senate Bill 582, which strengthens local historic preservation authority. Chairman Kiesel asked whether the HPB could play a larger role in reviewing demolitions of historic structures. Mr. Parrish responded that this would require a change to the ordinance. Chairman Kiesel requested further discussion on this issue at future meetings.

This is on this agenda for further discussion.

Alternatives:

N/A

Item Budgeted:

N/A

Source/Use of Funds/Budget Book Page:

N/A

Strategic Plan:

Goal 1. to Encourage a vibrant downtown

Goal 2.b to continue partnerships and coordination with public and nonprofit entities

Goal 4.b to continue to market amenities

Strategic Plan Impact:

Expanded HPB review of demolitions ensures significant historic structures are preserved or properly documented.

Builds trust with residents and historic property owners by demonstrating the City's commitment to safeguarding cultural heritage and neighborhoods such as Joynerville. . Protecting historic assets supports tourism, encourages reinvestment in older buildings, and sustains the appeal of the downtown district as a destination for visitors and residents.

Aligning City ordinances with Senate Bill 582 and enhancing HPB's role in demolition review modernizes the City's preservation framework, ensuring stronger local control and more proactive preservation planning.

ATTACHMENTS:

1. ARTICLE_VI.___HISTORIC_PRESERVATION__HPA_

ARTICLE VI. HISTORIC PRESERVATION (HPA)

Sec. 29-111. Short title.

This article shall be known and may be cited as the "Historic Preservation Code."

Sec. 29-112. Scope of regulations.

- (a) This article is intended to and shall govern and be applicable to all property located in the incorporated City Limits of Titusville, Florida.
- (b) The Historic Preservation Ordinance shall be filed, and it shall address the following sections: The establishment of a Historic Preservation Officer and duties, the creation of a process to designate individual historic resources, archaeological sites and zones, a process of issuing certificate of appropriateness, and an appeal process. The City shall also submit the Ordinance to the U.S. Department of Interior, National Park Service, for its certification in order to be eligible for the federal income tax credits under the Economic Recovery Tax Act of 1981, as amended, Public Law 97-34.

Sec. 29-113. Purpose and intent.

- (a) The purpose of this article is to promote the health, safety, education, and cultural and economic welfare of the public by preserving and protecting properties of historic, cultural, archaeological, aesthetic and architectural merit which serve as visual reminders of the City's cultural, social, economic, political, scientific, religious, and architectural history. Furthermore, it is the purpose of this article to strengthen the economy of the City by stabilizing and improving property values in historic areas, by combating urban decay through rehabilitation and revitalization, and by encouraging new construction and developments that are harmonious with neighboring historic structures.
- (b) In addition, the provisions of this article will assist the City and property owners to be eligible for federal tax incentives, federal and state grant funds, and other potential property tax abatement programs for the purpose of furthering historic preservation activities, including, but not limited to, Section 193.502, Florida Statutes or subsequent statutes and the National Register of Historic Places Program.
- (c) It is also the purpose of this article to foster civic pride in the accomplishments of the past, to protect and to enhance the City's attraction to visitors, and to promote the use of individual sites and districts for the education, pleasure, and welfare of the people of the City.

Sec. 29-114. Definitions.

The following words, terms and phrases, when used in this article, shall have the meanings ascribed to them in this section, except where the context clearly indicates a different meaning:

Adaptive use. The process of converting a building to a use other than that for which it was designed.

Addition. A construction project physically connected to the exterior of a historic building.

Allée. A broad walk, planted on either side with trees, usually at least twice as high as the width of the walk.

Alteration. Any change affecting the exterior or appearance of an existing improvement by additions, reconstruction, remodeling, or maintenance involving change of form, texture of materials, or any such changes in appearance of specially designated interiors.

Archaeological site. A single specific location that has yielded or is likely to yield information on local history or pre-history. Archaeological sites may be found within historic districts or places.

Artifact. Any object, which is a product of human modification, or objects that have been transported to a site by a people.

Board. The City Historic Preservation Board created by Chapter 31, Article VI, of the Land Development Regulations.

Certificate of appropriateness. The permit, which is required by the Historic Preservation Board prior to any action.

Certificate to dig. A type of certificate of appropriateness issued by the Historic Preservation Board that gives the Board's permission for certain ground disturbing activities, such as filling, grading, swimming pool excavation and the removal of vegetation or trees that may involve the discovery of as yet unknown or known archaeological resources within a designated archaeological zone.

Certificate of recognition. A certificate issued by the Historic Preservation Board recognizing properties designated pursuant to this article.

Certified local government. A government satisfying the requirements of the United States National Historic Preservation Act amendments of 1980 (Public Law 96-515) and the implementing of regulations of the U.S. Department of the Interior and the State of Florida.

Contributing resource. A building, landscape feature, object, structure or archaeological site or zone that adds to the historic architectural qualities, historic associations, or archaeological values for which a property is significant because (a) it was present during the period of significance, it relates to the documented significance of the property and it possesses historic integrity reflecting character at that time or is capable of yielding important information about the period, or (b) it independently meets the National Register Program criteria.

Demolition. The act or process of wrecking, destroying or removing any building or structure, or any portion thereof.

Department. The City's Planning and Growth Management Department.

Designated exterior. All outside surfaces of any improvement listed in the designation report as having significant value to the historic character of the building or district.

Designation report. A document prepared by the Historic Preservation Officer for all properties and districts that are proposed for local historic designation. The designation report at a minimum must include a boundary description of the proposed historic property or district, an evaluation of its historic significance as it relates to the criteria for significance, location map, representative photographs, and physical description of the historic resource.

Documentation. Photographs, slides, drawings, plans and/or written descriptions submitted to support a decision by the Historic Preservation Board or City Council.

Historic district. A geographically defined area, which includes or encompasses such historic sites, landmarks, buildings, signs, appurtenances, structures or objects as the City Council may determine to be appropriate for historical preservation.

Historic site. A site, structure, building or object meeting one (1) or more of the criteria specified herein and designated as such by the City Council.

Historic survey. The results of the systematic process of identifying significant buildings, sites and structures through visual inspection and research, with the results archived in the Florida Master Site File maintained by the Florida Department of State, Division of Historic Resources.

Infill. Descriptive of buildings that have been designed and built to replace missing structures or otherwise fill the gaps in the streetscape.

Integrity. Any resource proposed for historic designation must retain its historic integrity. Integrity is measured by the retention of location, design, feeling and association. For example, if a building has been subject to unsympathetic alterations that have compromised the quality of its design, it may not be designated. With regard to association, if the property proposed for designation has been moved, or the context of its original use or setting has been compromised, it may not be designated.

Material alteration. Any construction, or change in appearance of the exterior. For buildings, structures or objects, material alteration shall include, but it is not limited [to], the changing of roofing or siding substances; changing, eliminating, or adding doors, door frames, windows, window frames, shutters, fences, railings, porches, balconies or other trim or ornamentation. For buildings, structures, or objects, material alteration shall not include ordinary maintenance, repair or repainting consistent with the criteria of the Uniform Design Manual.

Minor alteration. Any work proposed that is deemed to have a minimal impact on historic resources or when the work is deemed to be a replacement in kind. Examples of work that may be considered to have a minimal impact could include: minor alterations to the rear of the historic building that is not visible from the public right-of-way or the construction of a deck to the rear of a historic building that does not obscure architectural features, and that is easily removable.

Ordinary maintenance or repair. Work done to repair damage or to prevent deterioration or decay of a building or structure or part thereof by restoring the building or structure or part thereof as nearly as practicable to its condition prior to such damage, deterioration or decay.

Resource(s). Sites, buildings, structures, objects and areas, whether public or private, either singly or in combination, as defined in this section of the chapter.

Significant properties. Individual properties that meet the criteria for listing in the Register of Historic Places set forth in Section 29-116 of this chapter, and if located in a district listed in the Register of Historic Places that meet the criteria for structures that contribute to a district.

Titusville Register of Historic Places. A list of various sites, buildings, structures, objects, areas, and districts as historically and/or architecturally significant to the City of Titusville.

Sec. 29-115. Appointment and duties of the Historic Preservation Officer.

The Historic Preservation Program provided for in this article shall be assigned to the Planning and Growth Management Department of the City, but such assignment may be altered from time to time as determined by the City Manager. The City Manager shall appoint a person to serve as Historic Preservation Officer to assist the Historic Preservation Board. The appointee shall be experienced with, and knowledgeable in, architectural history, urban design, local history, landscape materials, site planning and land use regulations. The Historic Preservation Officer shall:

- (a) Schedule meetings of the Historic Preservation Board, prepare agendas for the Historic Preservation Board meetings, and ensure that proper notice is given to the public for all regular and special Historic Preservation Board meetings and hearings.
- (b) Prepare local historic designation reports and make recommendations to the Historic Preservation Board as to whether or not the subject property, resource or district meets the designation criteria established in Section 29-116.

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- (c) Prepare and review National Register of Historic Places Nominations.
 - (d) Provide advice to applicants for certificates of appropriateness regarding the standards and guidelines incorporated within the Secretary of the Interior's Standards.
 - (e) Serve as a resource to applicants concerning the criteria as well as the process and procedures for the designation of historic resources, historic districts, archaeological sites and zones.
 - (f) Review completed applications for a certificate of appropriateness for a designated historic property or for contributing properties within a historic district; provide any necessary field checks of the site, and make approval/denial recommendations to the Historic Preservation Board.
 - (g) Maintain and update an official inventory that includes photographs and maps for all officially designated historic resources, districts, archaeological sites and zones listed in the Titusville Register of Historic Places.
 - (h) Prior to issuance of any building permits, review all final development plans for designated historic resources and historic districts for their compliance with terms and conditions of the approved certificate of appropriateness.
 - (i) Issue all certificates of recognition for designated historic resources.
 - (j) Issue all approved certificates of appropriateness for designated historic resources and for properties within historic districts.
 - (k) Coordinate with other city departments, public agencies and private groups, and the general public, as required, to provide a continuing effort to protect and preserve significant elements of the manmade and the natural environment through public education and encouragement of preservation policies.
 - (l) Serve as the certified local government coordinator between the Historic Preservation Board and the Division of Historical Resources, Florida Department of State.
 - (m) Promote the awareness of historic preservation and its community benefits to the general public and to school children through promotional materials, guidebooks, tours, informational brochures, educational tools, workshops, lectures, and presentations.
 - (n) Apply for preservation awards and grants.
 - (o) Participate in other preservation programs, as appropriate.
 - (p) Prepare and submit a Board-approved annual report to the State Historic Preservation Office by November 1 covering activities of the previous October 1 through September 30. Information to be included in the annual report (at a minimum):
 - (1) A copy of the Rules and Procedures.
 - (2) A copy of the Historic Preservation Ordinance.
 - (3) Resumé of Board members.
 - (4) Changes to the Board.
 - (5) New local designations.
 - (6) New National Register listings.
 - (7) Review of survey and inventory activity with a description of the system used.
 - (8) Grant-assisted activity.
 - (9) Number of projects reviewed.

Sec. 29-116. Historic designation criteria.

Consistent with the criteria established by the National Register of Historic Places, the Historic Preservation Board shall recommend for designation places, buildings, structures, objects, landscape features, archaeological sites, archaeological zones, and other improvements as historic sites, archaeological sites or zones.

These sites or zones must be significant in Titusville's history, architecture, archaeology and culture, and possess integrity of location, design, setting, materials, workmanship or association; and must meet one (1) or more of the following criteria:

- (a) *Events.* Is associated with events that have made significant contributions to the pattern of history in the community, Brevard County, the State or the Nation. In order to justify eligibility for a property under the "events" criterion, the property must have an important association with the event or historic trend, and retain its historic integrity. Examples of properties associated with events could be the site of a battle; the building in which an important invention was developed; or an archaeological site at which a major new aspect of prehistory was discovered, such as the first evidence of man and extinct Pleistocene animals being contemporaneous. Properties associated with a pattern of events could include the following: A trail associated with migration; a railroad station that served as the focus of a community's transportation system and commerce; a building used by an important social organization; or a downtown district representing a town's growth as the commercial focus of the surrounding area.
- (b) *Persons.* Is associated with the lives of persons significant in the past of the community, Brevard County, the State or Nation. In order to justify eligibility for a property under the "person" criterion, the property is usually associated with the person's productive life, reflecting the time period when he or she achieved significance. In some instances that may be the person's home; in other cases, a person's business, office, laboratory, or studio may best represent his or her contribution. Properties associated with a person significant in the past could include the following: The home of an important merchant; the studio of a significant artist; or the business headquarters of an important businessman or woman.
- (c) *Design and construction.* Recognizes the quality of design and construction and embodies the distinctive characteristics of an architectural type, period, style or method of construction; or the work of a prominent designer or builder; or contains elements of design, detail, materials, or craftsmanship of outstanding quality; or that represents a significant innovation or adaptation to the local Florida environment; or represents a distinguishable entity whose components may lack individual distinction. In order to justify eligibility for a property under the "design and construction" criterion, the property must physically convey the qualities for which it is nominated. Distinctive characteristics refer to the physical features or traits that commonly recur in individual types, periods or methods of construction. Characteristics may be expressed in terms such as form, proportion, structure, plan, style or materials. They can be general, referring to ideas of design and construction such as basic plan or form, or they can be specific, referring to precise ways of combining particular kinds of materials. Properties associated with design and construction could include a residence or commercial building representing a significant style of architecture; a movie theater embodying high artistic value in its decorative features or a bridge representing technological advances.
- (d) *Information potential.* Has yielded, or is likely to yield, historical or pre-historical information. In order to justify eligibility under the "information potential" criterion, the property must have, or have had, information to contribute to our understanding of human history or prehistory, and the information must be considered important. The site must retain the ability to convey its association as the repository of important information, the location of historic events, or the representation of important trends.

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- (e) *National Register Listing.* Is listed in the National Register of Historic Places as established by the National Historic Preservation Act of 1966 (as amended).
 - (f) *Distinctive feature.* Is a part of, or related to, a landscape, park, environmental feature or other distinctive area, and should be developed or preserved according to a plan based upon a historical, cultural, or architectural motif; or because of its prominent or spatial location, contrast of siting, age, or scale is an easily identifiable visual feature of a neighborhood or the City and contributes to the distinctive quality of such neighborhood or the City.
 - (g) *Other criteria considerations.* Ordinarily cemeteries, birth places, or graves of historical figures, properties owned by religious institutions or used for religious purposes, structures that have been moved from their original locations, reconstructed historic buildings, properties primarily commemorative in nature and properties that have achieved significance within the past fifty (50) years shall not be considered eligible for the Titusville Register of Historic Places. However, such properties will qualify for designation if they are integral parts of districts that do meet the criteria, or if they fall within the following categories:
 - (1) A building or structure that has been removed from its original location but is significant primarily for architectural value, or is the surviving structure most importantly associated with a historic person or event; or
 - (2) A birthplace or grave of a local historical figure of outstanding importance if there is no appropriate site or building directly associated with his or her productive life; or
 - (3) A cemetery that derives its primary significance from graves of persons of outstanding importance, from age, from distinctive design features, or from association with historic events; or
 - (4) A reconstructed building when accurately executed in a suitable environment and presented in a dignified manner as part of a restoration master plan and no other building or structure with the same association has survived; or
 - (5) A property primarily commemorative in intent if design, age, tradition, or symbolic value has invested it with its own exceptional significance; or
 - (6) A property achieving significance within the past fifty (50) years if it is of exceptional importance; or
 - (7) A religious property deriving primary significance from architectural or artistic distinction or historical importance.

The Historic Preservation Board or the Planning and Growth Management Department may adopt specific operating guidelines for historic structure, site, and district designation providing such are in conformance with the provisions of this ordinance [chapter].

Sec. 29-117. Historic site and resource designation process and procedure.

Properties that meet the criteria for local historic resources and sites, archaeological sites and zones, shall be designated according to the following procedures:

- (a) *Petition of the owner.* The owner of any property in the City may petition the Historic Preservation Board for designation of the property as an individual resource, site or archaeological site or zone by submitting a preliminary application for historic designation to the Historic Preservation Officer. The Historic Preservation Board shall either accept or deny the application only after written verification that the applicant is the owner of record or their authorized agent. By accepting the application, the

Historic Preservation Board must set a date for a public hearing and shall direct staff to complete the designation report and notify the proper parties of the public hearing as provided below.

- (b) *Directive of Historic Preservation Board.* The Historic Preservation Board is empowered to initiate the designation process pursuant to this section. If the Historic Preservation Board is initiating designation, the preliminary application will be waived and the full application presented at the public hearing.
- (1) No individual historic resource or site will be designated without consent of the property owner. For those individual designations initiated by the Historic Preservation Board, the Historic Preservation Officer will notify the legal owner of record of the proposed designation (as determined by the most current Brevard County Tax Rolls), by registered or certified U.S. mail, return receipt requested, at least thirty (30) days before the Historic Preservation Board meeting at which the matter is scheduled.
 - (2) The notice will explain the designation process and its implications, and inform the owner that they may object to the designation of their property. The notice from the City will also include the required form, which must be completed by the owner of record indicating their support or objection. Evidence of their objection will be documented by a copy of the required form, which must be received by the Historic Preservation Officer within twenty-one (21) days after the owner's receipt of the notification. If the owner objects to the designation within sixty (60) days of notification, then the designation process will be withdrawn.
- (c) *Designation reports.* After establishing the owner's consent for the designation of a historic resource or site, and prior to the designation of an individual resource, a site, or an archaeological site or zone, an investigation and designation report must be prepared by the Historic Preservation Officer and filed with the Historic Preservation Board. All reports must address the following:
- (1) Legal description of the property;
 - (2) Historical, cultural, architectural or archaeological significance of the property and how the property fulfills the criteria for designation;
 - (3) Boundaries for individual historic sites and a recommendation of boundaries for archaeological zones. Boundaries shall be drawn to encompass, but not exceed the extent of the significant resources and land areas comprising the property. For example, in defining the boundaries for a residence, the boundary should be drawn so that it incorporates the footprint of the building as well as the yard, as the green space acknowledges the setting and context of the property. Buffer zones, or acreage not directly contributing to the significance of the property shall not be included;
 - (4) Every historic site and historic district designation report may include detailed zoning regulations compatible with its designation. Such regulations may be designed to supplant or modify elements of existing zoning regulations, including, but not limited to, use, floor/area ratio, density, height, setbacks, parking, minimum lot size and transfer of development rights, or create any additional regulations provided for in this section. The zoning amendment may identify individual properties, improvements, landscape features, or sites; or categories of properties, improvements, landscape features or sites for which different regulations, standards and procedures may be required;
 - (5) All reports shall be based on the existing conditions of the property, and shall address whether or not the historic integrity of the property has been maintained;
 - (6) The report shall also contain a location map and photographs of all exterior surfaces and interior if applicable;

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- (7) Optional designation of interiors. Normally interior spaces shall not be subject to regulation under this section. However, in cases of existing structures having exceptional architectural, artistic or historical importance, interior spaces that are normally open to the public may be specifically designated. The designation report shall describe precisely those features subject to review;
 - (8) Designation reports shall also include the parcel identification number and tax account number related to such property, the property appraiser's records of such property, and a copy of the public hearing newspaper advertisement.
- (d) *Procedures for notifications and hearings.* Notification to property owners and surrounding properties of the proposed public hearings shall be in accordance with the following procedures:
- (1) *Notification of owners.* For each proposed designation of a historic resource, site, or archaeological site or zone, the Historic Preservation Board shall, at least fifteen (15) days prior to a public hearing held pursuant to this section, mail a copy of the designation report and a notice of the public hearing to all property owners of record, as determined by the latest ad valorem tax records as published by the Brevard County Property Appraiser, whose properties are located within the boundaries of the designation. A courtesy notice shall also be mailed to property owners of record within a radius of five hundred (500) feet of the affected property to the last known address of the party being served. Failure to receive such notice shall not invalidate the same as such notice shall also be published in a newspaper of general circulation in the City and County. This notice shall serve as notification of the intent of the Historic Preservation Board to consider designation of the property.
 - (2) *Public hearing.* For each historic resource, historic site, archaeological site or archaeological zone proposed for designation, a public hearing shall be held at least thirty (30) days after the date a preliminary designation report has been presented to the Historic Preservation Board. Such notice shall be given by publishing notice of the time and place of the public hearing in a newspaper of general circulation in the City and the County at least ten (10) days prior to the date of the hearing. All interested persons will be provided an opportunity to be heard at the public hearing on the proposed designation.
 - (3) *Notification to the community redevelopment agencies.* Upon the proposal for designation, notification of such proposal shall be furnished to any City or County Community Redevelopment Agency within which the site, resource or archaeological zone is located. The Community Redevelopment Agency may submit comments or make recommendations to the Historic Preservation Board concerning the designation of such property prior to the date of the public hearing.
- (e) *Moratorium.* In addition to the provisions provided herein, upon the filing of a designation report, the owner of the real property, which is the subject matter of the designation report or any individual or private or public entity shall not:
- (1) Erect any structure on the subject property, or
 - (2) Alter, restore, rehabilitate, renovate, move or demolish any structure on the subject property, until such time as a final administrative action as provided for in this article is completed, or one hundred twenty (120) days from the date of filing the designation report, whichever event first occurs; or an appeal to the City Council for the designation of the property is upheld.
- (f) *Permitting.* No permits shall be issued by the City for any new construction, alteration, rehabilitation, renovation, restoration or demolition, of the real property that is the subject of the designation report, until such time as a final administrative action as provided for in this article is completed, or one

hundred twenty (120) days from the filing of the designation report, whichever event first occurs; or an appeal to the City Council for the designation of the property is upheld.

- (g) *Decision of the Historic Preservation Board.* The Historic Preservation Board shall make its decision to approve, deny or amend the proposed designation at the public hearing. It may also continue the matter for additional information or cause. Should the Historic Preservation Board find that the historic resource is eligible for designation pursuant to the criteria set forth in Section 29-116 that recommendation will be forwarded to the City Council for final consideration within sixty (60) days after approval of the eligibility for designation.
- (h) *Modification of zoning.* For the designation of individual resources, archaeological sites and archaeological zones that require a modification or variance in the zoning, the Historic Preservation Board must first send its recommendations to the Planning and Zoning Board for its review. The Planning and Zoning Commission shall then send its recommendations along with the Historic Preservation Board's recommendation to the City Council for final approval.
- (i) *City Council actions.* The City Council shall approve, deny or approve with conditions the designation, and shall designate pursuant to the criteria set forth in Section 29-116 for the property by resolution. The following parties shall be notified of its actions with a copy of the resolution:
 - (1) All affected City departments;
 - (2) The City Clerk, so that the resolution is recorded in the Brevard County public record;
 - (3) Owner of the affected property and other parties having an interest in the property, if known; and
 - (4) Appropriate county and state officials as per the requirements for the Certified Local Governments Program. Notify the State Historic Preservation Officer immediately of all new historic designations or alterations to existing designations.
- (j) *Amendment or rescission.* The City Council may amend or rescind any designation provided the amendment or rescission request complies with the criteria set forth in Section 29-116 and the same procedures used in the original designation.

Sec. 29-118. Nomination to the National Register of Historic Places.

As part of the duties under the Certified Local Government Program, the Historic Preservation Board shall receive all nominations of local property to the National Register of Historic Places following the regulations of the Florida Bureau of Historic Preservation.

- (a) *Notice requirements.* The Historic Preservation Board shall give notice to the owner of the property at least thirty (30) days but not more than seventy-five (75) days prior to the Historic Preservation Board meeting at which the nomination will be considered. The Historic Preservation Board shall also obtain a written recommendation from the City Council and the Board of County Commissioners regarding the nomination to the National Register.
- (b) *Owner notification and requirements for comment.* The Historic Preservation Board shall obtain comments from the public that shall be included in the report making a recommendation. Objections to the National Register listing by surrounding property owners must be notarized and filed with the Historic Preservation Officer. Within thirty (30) days after its meeting, the Historic Preservation Board shall forward the nomination and Board recommendations to the State Historic Preservation Officer.
- (c) *Referral to the Florida State Historic Preservation Officer.* The State Historic Preservation Officer will take further steps on the nomination in accordance with federal and state regulations. If the Historic Preservation Board and/or local officials support the nomination, the State Historic Preservation

Officer will schedule the nomination for consideration by the State Review Board for the National Register at its next regular meeting. If both the Historic Preservation Board and the local officials recommend against the nomination to the National Register, the State Historic Preservation Officer will take no further action on the nomination unless an appeal is filed with the State Historic Preservation Officer.

Sec. 29-119. Certificate of appropriateness procedures and review criteria.

No building, structure, object, or landscape feature within the City of Titusville which has been designated as a historic resource will be erected, altered, restored, rehabilitated, renovated, excavated, relocated, or demolished until a certificate of appropriateness regarding any architectural features, landscape features, or site improvements has been approved under the procedures in this article. Architectural features shall include, but not be limited to, the architectural style, scale, massing, siting, general design and general arrangement of the exterior of the building or structure, including the type, style and material and color of roofs, windows, doors, siding, masonry, porches, storefronts and other architectural features. Architectural features shall include, when applicable, interior spaces where interior designation has been given pursuant to Section 29-117(c).

- (a) A certificate of appropriateness shall be a prerequisite to the application of any other permits required by law or this Code. The issuance of a certificate of appropriateness shall not relieve the applicant from obtaining other permits or approvals required by the City, or other regulatory agency. A certificate of appropriateness must be obtained for the proposed work prior to the application for a building permit or other City permit.
- (b) The construction of new buildings or structures within a historic district (infill) will require the same review procedure as described in this section.
- (c) Landscape features and site improvements that are associated with the historic context of the property will include, but are not limited to, individual plants, such as a specimen tree, or groups of plants, such as a hedge, allee, agricultural field, planting bed, or naturally occurring plant community or habitat, walls, fences, signs, sidewalks, planters, driveways, paving and exterior lighting.
- (d) No certificate of appropriateness will be approved unless the architectural plan for said construction, reconstruction, relocation, alteration, excavation, restoration, rehabilitation, renovation, or demolition is approved by the Historic Preservation Board or the Historic Preservation Officer, as provided in this section.
- (e) Relocation of a building or structure will include, but not be limited to, moving a building or structure into or within any historic district, and moving a historic building or structure within or out of the City or any historic district, and will require the same review procedures as described in this section. Relocation of historic buildings and structures to other sites will not take place unless it is shown that their preservation on their existing or original sites is not consistent with the purposes of this ordinance [chapter] or would cause undue hardship to the property owner.
- (f) A certificate of appropriateness will not be required for ordinary maintenance of any historic building, structure or object, or any building, structure or object within a historic district.
- (g) The Historic Preservation Board may delegate to the Historic Preservation Officer the authority to review and grant standard certificates of appropriateness without their referral to the Historic Preservation Board. A standard certificate of appropriateness is authorized when the work proposed is deemed to have a minimal impact to the historic resource, or when the work proposed is deemed a replacement in-kind. Examples of work that may be considered to have a minimal impact could include: minor alterations to the rear of a historic building that is not visible from the public right-of-way or the construction of a deck to the rear of a historic building that does not obscure architectural features, and that is easily removable.

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- (h) General procedures for the certificate of appropriate application and hearings shall be as follows:
- (1) *Pre-application conference.* Before submitting an application for a certificate of appropriateness, an applicant may confer, at such applicant's election, with the Historic Preservation Officer to obtain information and guidance before entering into binding commitments or incurring substantial expense in the preparation of plans, surveys, and historic data. The purpose of such conference is to further discuss and clarify preservation objectives and design guidelines. In no case, however, shall any statement or representation made prior to completion of official application review be binding on the City.
 - (2) *Standard certificate of appropriateness.* Where the action proposed in an application is a minor alteration to a designated historic resource or a resource within a historic district, the Historic Preservation Officer shall, within twenty (20) business days from the receipt of a complete application, approve or deny the application. The findings of the Historic Preservation Officer shall be mailed to the applicant, accompanied by a statement that explains the officer's decisions. The applicant shall have the opportunity to challenge the officer's decision by applying for a special certificate of appropriateness within thirty (30) days of the officer's findings. Further, the applicant may initially request that his/her application be classified as a special certificate of appropriateness so that the Historic Preservation Board will consider it.
 - (3) *Special certificate of appropriateness.* When the action proposed involves a material alteration, relocation, addition, new construction or demolition of a designated historic resource, or where the Historic Preservation Officer finds that the application is more appropriately considered by the Historic Preservation Board, the application shall be classified as a "special certificate of appropriateness" and the following procedures shall govern:
 - a. Time limit and public hearing. The Historic Preservation Board shall be presented the application within thirty (30) days of receipt of a completed application. The Historic Preservation Board shall hold a public hearing with notice provided to the applicant at least ten (10) calendar days prior to the meeting.
 - b. A courtesy notice shall be mailed to the owner of record for properties within a five-hundred-foot radius of the affected property using addresses as determined by the latest ad valorem tax records as published by the Brevard County Property Appraiser. Failure to receive such notice shall not invalidate the same as such notice shall also be published in a newspaper of general circulation in the City and county.
 - c. An advertisement shall be placed in a newspaper at least ten (10) calendar days prior to the hearing.
 - d. At the public hearing, the Historic Preservation Board shall approve, deny, or approve with conditions, subject to the acceptance of those conditions by the applicant. The Historic Preservation Board may suspend action on the application in order to seek technical advice from outside its members or to further meet with the applicant to revise or modify the application.
 - e. In the event the Historic Preservation Board denies any completed application, the applicant may appeal the Historic Preservation Board's decision to the City Council in the manner provided for in this article (refer to Section 29-120).
- (i) Guidelines for review and issuance. The U.S. Secretary of the Interior's Standards for Rehabilitation are hereby adopted as the standards as adopted on the effective date of this ordinance [Ord. No. 29-2012] and as may be amended from time to time. In adopting these guidelines, it is the intent of this article to promote the proper maintenance, restoration, preservation, rehabilitation, or reconstruction appropriate to the property, and compatible contemporary designs, that are harmonious with the

exterior architectural and landscape features of neighboring buildings, and streetscapes. The salient points of these standards are as follows:

- (1) A property shall be used for its historic purpose or be placed in a new use that requires minimal change to the defining characteristics of the building and its site and environment.
 - (2) The historic character of a property shall be retained and preserved. The removal of historic materials or alteration of features and spaces that characterize a property shall be avoided.
 - (3) Each property shall be recognized as a physical record of its time, place, and use. Changes that create a false sense of historical development, such as adding conjectural features or architectural elements from other buildings, shall not be undertaken.
 - (4) Most properties change over time; those changes that have acquired historic significance in their own right shall be retained and preserved.
 - (5) Distinctive features, finishes, and construction techniques or examples of craftsmanship that characterize a historic property shall be retained and preserved.
 - (6) Deteriorated historic features shall be repaired rather than replaced. Where the severity of deterioration requires replacement of a distinctive feature, the new feature shall match the old in design, color, texture, and other visual qualities and, where possible, materials. Replacement of missing features shall be substantiated by documentary, physical, or pictorial evidence.
 - (7) Chemical or physical treatments, such as sandblasting, that cause damage to historic materials shall not be used. The surface cleaning of structures, if appropriate, shall be undertaken using the gentlest means possible.
 - (8) Significant archaeological resources affected by a project shall be protected and preserved. If such resources must be disturbed, mitigation measures shall be undertaken.
 - (9) New additions, exterior alterations, or related new construction shall not destroy historic materials that characterize the property. The new work shall be differentiated from the old and shall be compatible with the massing, size, scale, and architectural features to protect the historic integrity of the property and its environment.
 - (10) New additions and adjacent or related new construction shall be undertaken in such a manner that, if removed in the future, the essential form and integrity of the historic property and its environment would be unimpaired.
- (j) From time to time, the Historic Preservation Board may adopt additional standards to preserve and protect special features unique to the City. Based on the Secretary of the Interior's Standards for Rehabilitation, the designation report, a complete application, any additional plans, drawings, photographs, and samples of materials to fully describe the proposed project, the Historic Preservation Board may approve, with or without conditions, or deny the application for a certificate of appropriateness.
- (k) Scope of review and general design considerations. The review of the exterior architectural features will include the architectural style, scale, massing, siting and the general arrangement of the structure's exterior including:
- (1) The type and texture of building material;
 - (2) The type, style and materials of roofs, windows, doors, siding, and signs;
 - (3) Prominent architectural features such as porches, balconies, dormers, storefronts, and other important elements that comprise the overall design; and
 - (4) The collective composition of these elements.

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- (5) In considering proposals for alterations to the exterior of historic buildings and structures and in applying development and preservation standards, the documented, original design of the building may be considered, among other factors.
- (l) Changes in approved work. Any change in work proposed subsequent to the issuance of a certificate of appropriateness shall be reviewed by the Historic Preservation Officer.
- (1) If the Historic Preservation Officer finds that the proposed change does not materially affect the historic character, or the proposed change is in accord with approved guidelines, standards, and the certificate that was previously approved, the Historic Preservation Officer may approve the change and amend the current certificate of appropriateness.
- (2) If the Historic Preservation Officer finds that the proposed change materially affects the historic character, or the change is not in accordance with guidelines, standards, or the certificate of appropriateness previously approved by the Historic Preservation Board, a new certificate of appropriateness shall be required. The same time limits, notification procedures and all other procedural requirements shall be met, as the application is considered a new application.
- (m) Demolition. Review of any certificate of appropriateness for demolition shall be in accordance with criteria set forth in this section.
- (1) In connection with any certificate of appropriateness for demolition of buildings or improvements, the Historic Preservation Board may encourage the salvage and preservation of building materials or architectural details and ornaments, fixtures and the like for reuse in restoration of other historic properties.
- (2) The Historic Preservation Board may also require, at the owner's expense and prior to demolition, the recording of the building for archival purposes by photographs.
- (3) The Historic Preservation Board's refusal to grant a certificate of appropriateness for the purpose of demolition will be supported within fifteen (15) calendar days by a written statement describing the public interest that the Historic Preservation Board seeks to preserve.
- (4) In addition to all other provisions of this article, the Historic Preservation Board shall consider the following standards in evaluating applications for a certificate of appropriateness for demolition of designated sites or buildings:
- a. Is the structure of such interest or quality that it would reasonably meet national, state, regional or local criteria for designation as a significant historic or architectural site or structure?
- b. Is the structure of such design, craftsmanship or material that it could be reproduced only with great difficulty or expense?
- c. Is the structure one (1) of the last remaining examples of its kind in the City, county or region?
- d. Does the structure contribute significantly to the historic character of a designated district?
- e. Would retention of the structure promote the general welfare of the City by providing an opportunity for study of local history, architecture and design or by developing an understanding of the importance and value of a particular culture and heritage?
- f. Are there definite plans for reuse of the property if the proposed demolition is carried out, and what will be the effect of those plans on the character of the surrounding area?
- (5) A property owner shall not permit a structure with a Historic Designation to fall into a state of disrepair that may result in the deterioration of exterior appearance or architectural features so

as to produce, in the judgment of the Historic Preservation Board, a detrimental effect upon the life and character of the structure in question. If the Historic Preservation Board finds a designated historic structure has been deliberately neglected, the Historic Preservation Board may refer the property to the Department of Building and Code Enforcement for immediate attention and may be subject to code violation fines in addition to the penalties in accordance with this article.

- (6) Special notice requirements. Notice of application for a certificate of appropriateness for demolition shall be posted on the premises of the building, structure or appurtenance proposed for demolition in a location and manner clearly visible from the street. Such notice will be posted within three (3) working days of receipt of the application for demolition by the Historic Preservation Board and must remain for the duration of the permitting process.
- (n) Moving existing structures. An individually designated historic resource may not be relocated except through the certificate of appropriateness process. In considering such Certificate, the Historic Preservation Board shall determine whether or not any reasonable alternative is available for preserving the improvement or structure on its original site and whether or not the proposed relocation site is compatible with the historic setting and architectural integrity of the improvement or structure.
- (o) Certificate to dig. For the purposes of this article, an archaeological zone shall be defined as an area in which the likelihood of evidences of past cultures remaining in situ, i.e., undisturbed under or partially under the surface, is high. Within an archaeological zone, any construction, placement of utilities, stormwater retention, filling, digging, removal of trees, or any other activity that may alter or reveal an interred archaeological site shall be prohibited without a type of certificate of appropriateness called a certificate to dig.
 - (1) All applications to the City, and any work done by the City or utility companies, involving construction, large-scale digging, the removal of trees or any other activity that may reveal or disturb an interred archaeological site, in an archaeological zone shall require a certificate to dig before approval.
 - (2) The certificate to dig may be subject to specified conditions, including, but not limited to, conditions regarding site excavation. In order to comply with this requirement, the City may require the applicant to conduct an archaeological survey.
 - (3) All construction requiring surface intrusion of known archaeological sites require a phase I archaeological survey, as defined by the Florida Bureau of Historical Resources, to determine the extent of the archaeological site relative to the proposed construction and to recommend plans for mitigating damage to the site. Completed surveys shall be submitted by the City to the Florida Bureau of Historical Resources, archaeological compliance review for concurrence or further recommendation. The State, based on the results of the phase I archaeological survey, may recommend any of the following:
 - a. If the important historical record cannot be preserved, encapsulating the affected portion of the site with fill and constructing above the fill may be an option.
 - b. If the owner proposes destroying a portion of or the entire site, a recommendation for complete salvage excavation may be made.
 - c. An excavation sampling of the affected portions of the site may be another option.
 - (4) The City Council may elect to approve the recommendations, alter the recommendations, or even disregard the recommendations, except, in sites containing human remains, marked or unmarked.

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- (5) The archaeological survey/review shall take place during the time specified by the City after preliminary development plans have been submitted by the owner for review. The review and notification time limits for these certifications shall be the same as for a regular certificate of appropriateness.
 - (6) Approved certificates to dig shall contain an effective date not to exceed one hundred eighty (180) days at which time the proposed activity may begin, unless the Historic Preservation Board designates the site in question as an individual historic site or historic district pursuant to this article in which all the rules and regulations pertaining to the designation process shall apply from the date the designation report has been filed.
 - (p) Compliance with certificate of appropriateness. All work performed pursuant to the issuance of any certificate of appropriateness shall conform to the requirements of the certificate. The City shall make necessary inspections and the inspector shall be empowered to issue a stop work order if performance is not in accordance with the issued certificate.

Sec. 29-120. Administration and enforcement.

- (a) *Variations.* The Historic Preservation Board shall have the power to recommend, with or without conditions, the setback, off-street parking, height, signage, density and floor area ratio requirements of the underlying zoning district of those properties designated by the City Council as historic sites where it is deemed appropriate for the continued preservation of the historic site or historic district. The Historic Preservation Board shall recommend such variances only in conjunction with an application for a certificate of appropriateness. The recommendation of the Historic Preservation Board will be forwarded to the City Board of Adjustment and Appeals.
- (b) *Ordinary maintenance and repair.* Nothing in this article shall be construed to prevent the ordinary maintenance or repair of any improvement that does not involve change of design, material, appearance, color, or to prevent ordinary maintenance of landscape features.
- (c) *Modification of Florida Building Code requirements.* Structures and buildings listed individually on the Local Register or judged as contributing or significant to the character of a district listed on the Local Register shall be deemed historic and entitled to modified enforcement of the Florida Building Code, Existing Building current edition.
- (d) *Unsafe structures.* In the event the City's Building Official determines that any structure within a designated historic site or historic district is unsafe pursuant to the Florida Building Code, as adopted by the City, such official shall immediately notify the Historic Preservation Officer with a copy of any findings. Where reasonably feasible, within applicable laws and regulations, the City shall endeavor to encourage repair of the structure rather than its demolition and shall take into consideration any comments and recommendations by the Historic Preservation Board. The Historic Preservation Board may take appropriate action to encourage preservation of any such structure.
- (e) *Emergency demolitions.* In the event the Building Official declares a building in need of emergency demolition to protect the health, safety, and welfare of the public, the Building Official shall order such demolition and proceed with such demolition. The Building Official shall then notify the Historic Preservation Board of the final action.
- (f) *Undue economic hardship.* Undue economic hardship may be considered after an application for approval to alter or demolish a structure has been denied by the Historic Preservation Board. In any instance in which there is a claim of undue economic hardship, the owner shall submit, by affidavit, to the Historic Preservation Board within ten (10) days after the public hearing at which an application was denied, the following information:

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- (1) The amount paid for the property, the date of purchase and the party from whom purchased;
 - (2) The assessed value of the land and improvements thereon, according to the two (2) most recent assessments;
 - (3) Real estate taxes for the previous two (2) years;
 - (4) Annual debt service, if any, for the previous two (2) years;
 - (5) All appraisals obtained within the previous two (2) years by the owner or applicant in connection with the purchase, financing or ownership of the property;
 - (6) Any listing of the property for sale or rent, price asked and offers received, if any;
 - (7) Any consideration by the owner as to profitable adaptive uses for the property;
 - (8) Estimates for repair using modern materials and, for comparison, estimates for historical reproduction;
 - (9) For income-producing property: Annual gross income from the property for the previous two (2) years; the assessed value of the land and improvements thereon, according to the two (2) most recent assessments; the annual cash flow, if any, for the previous two (2) years; and the itemized operating and maintenance expenses for the previous two (2) years;
 - (10) The Historic Preservation Board may require that an applicant furnish such additional information believed to be relevant in the determination of undue economic hardship and may provide, in appropriate instances, that such additional information be furnished under oath or seal;
 - (11) In the event that any of the required information is not reasonably available to the property owner and cannot be obtained by the property owner, the property owner shall file with the required affidavit a statement of the information that cannot be obtained and the reasons why such information cannot be reasonably obtained. When such unobtainable information concerns required financial information, the property owner will submit a statement describing estimates that will be as accurate as are feasible.
- (g) *Appeals.* Within twenty (20) days of the rendition of the written decision of the Historic Preservation Board, an aggrieved party may appeal the decision on a certificate of appropriateness by filing a written notice of appeal, and an appeal fee, if any, as set by the City Council from time to time by resolution, payable to the City. The notice of appeal shall state the decision that is being appealed, the grounds for the appeal, and a brief summary of the relief that is sought and shall be filed with the secretary to the Historic Preservation Board. The City Council shall conduct a public hearing at which time Council may affirm, modify, or reverse the Historic Preservation Board's decision. The decision of the City Council shall constitute final administrative review, and no petition for rehearing or reconsideration shall be considered by the City. Nothing contained herein shall preclude the City Council from seeking additional information prior to rendering a final decision. The decision of the City Council shall be in writing and a copy of the decision shall be forwarded to the Historic Preservation Board and the appealing party.
- (h) *Violations.* Failure by an owner of record or any other individual or private or public entity to comply with any provisions of this article shall constitute a violation hereof and shall be punishable by penalties for each day the violation continues. Any person who carries out or causes to be carried out any work in violation of this article shall also be required to restore the subject improvement, landscape feature or site, either to its appearance prior to the violation or in accordance with a certificate of appropriateness approved by the Historic Preservation Board.
- (i) *Notification to division of pending amendments.* The Florida Department of State, Division of Historical Resources shall be provided with any proposed amendment of this article for review and comment prior to final adoption.

Secs. 29-121—29-130. Reserved.