ARCHITECTURE FOR FLORIDA LIVING
"The daily act of belief cannot be supported by a pessimist or an unwholesome man . . . in fact, I cannot see how a man can be an architect without being an optimist and basically an optimist concerning his own worth and abilities . . ."

—ROBERT C. BROWARD, AIA

PROLOGUE

Florida, geographically, is more than the land of bright sunshine and gentle tropical breezes. It is a place of flat lands covered with pine and palmetto. There are forests of trees whose leaves change with the seasons. Mats of green citrus trees cover rolling hills nestled among sparkling lakes. Vast acres of vegetables and sugar cane spring from black soil under cloudless skies. And, unique to the state, are the Everglades, a vast wild place of tangled mangrove swamps and seas of sawgrass.

To this land have come people who represent a cross section of our nation’s history, a people as varied as the states’ geography. They represent traditions of the old south, as in Pensacola and Tallahassee, and Latin traditions as in Tampa’s Ybor City. There are young people whose work at Cape Kennedy will shape the nation’s future as its past and present has been shaped by retirees now living throughout the state.

Architecture is a reflection of environmental forces, natural geographical forces as well as economic and social forces. Photographs in this book are representative of architecture reflecting these forces in Florida. We let the photographs speak for themselves; words are few . . .
Architecture is the poetry of buildings. Just as the poet uses ordinary words through juxtaposition, meter, rhythm and rhyme to create beauty in the written word, so does the architect create beauty in buildings by use of the same implements. Architecture is not something to be added to buildings, but rather is a quality created through imaginative choice and positioning of materials and masses to form a pleasing, metered, rhythmic composition which is the poetic expression found in truly good architecture. Architects are the artists who create poetic beauty in our buildings, but unlike other art expressions, architecture must be functional. It must serve the needs of its occupants and also be beautiful.

The architect, and his architecture, is subject to many influences. These influences may vary in degree, depending on client and conditions, but they are always present. Geography, climate, geology, social norms, politics and economics all have a part in influencing the end result of an architect’s efforts. His responsibility is to not be unduly influenced by any one condition, but rather to properly evaluate the requirements and blend all the influences into a perfect whole.

Florida has risen from its sandy beaches, mangrove swamps, its sea of grass and palmetto wastes to become a vital, warm, interesting, refreshing and beautiful place in which to live and work. This transformation has taken place in a relatively short period of time, much of it through two world wars, the greatest speculative real estate boom ever witnessed in our nation, and the worst depression in our history. Each of these factors has had its influence.

Florida today is a dynamic, growing community, entering upon a new phase of mature growth with renewed vigor and knowledgeable pride in creating an attractive environment for its citizens and guests.

The architects of Florida are proud of and feel privileged for the part they have played in the development of this great state.
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Heading for home on Bird Key

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"We should judge architecture by how well it serves the growth of human spirit. Architecture is for the use and delight of the family of man happily at home on earth."

—ALFRED BROWNING PARKER, FAIA

1 / RESIDENTIAL

"Man happily at home" in Florida will see that the form, layout and shape of that home will vary with location in the state. Frost, which makes leaves turn in the North, does not invite so much outdoor living. Large glass windows, which open up to an ocean vista, must be shaded from glare and protected from hurricanes. Outdoor areas must not only be screened from insects but from prying eyes in urban situations. Opening wide for tropical breezes also calls for protection from tropical showers. Materials which have stood well the test of time have been natural ones, unfinished save for necessary weather protection: Wood, stained and allowed to weather to a silvery grey in sun, rain, and wind; native limestone, coquina and even concrete block are allowed to collect a patina of mildew through the years.
The featured residence is truly of Florida, being aptly named the "Everglades House." It is located in tropical Florida and becomes part of the environment with the house sitting among pine and palm on the edge of a small pond. It is organic in its flowing layout which opens main living areas to a swimming pool—a mark of Florida living. Materials are natural, unfinished and allowed to weather with age, the best manner of accomplishing maintenance in a tropical climate. Windows and doors are easily opened to catch and enhance gentle breezes, yet air conditioning may be used when desired in times of high humidity.
A special place which provides living experience for a family who desired an economical yet unusual home is this residence. The couple are artists and make the upper level, with its unique construction, their studio as well as living space. Sloping walls are built of alternating wood and glass strips—a manner of combating sunlight and glare while providing the light and airy feeling of a pavilion. In contrast, the solid concrete block walls of the lower floor give a solid base while affording privacy and security to sleeping areas. It is intended that a larger house will be built in the future as a family home, with the present one being converted into a guest house and studio. This type design is considered an ideal week-end or vacation haven.
WILLIAMSON RESIDENCE / ponte vedra beach
Situated high on rolling dunes, this home for a family of six faces the Atlantic ocean to the east, and windblown oaks, bays, magnolias and palms to the west. Protection from hurricanes, sun and vandalism was a prime problem. Counterweighted wood shutters, prominent features on the exterior, are the design solution accomplishing all of this. The house consists of a platform containing all living areas raised above garage and storage areas to give maximum view and ventilation. Four concrete block towers contain plumbing, mechanical equipment, and provide main structural support. Finish materials express location characteristics and consist of weathered wood, exposed masonry and glass. Exposed metals are stainless steel and anodized aluminum. The house becomes an elegant expression of contemporary seaside living.
GREENBERG
Designed for a family with four young children, this house discreetly turns its back on the street and focuses attention of the living pattern to the lakefront. On entering the house from streetside through a long and deliberately low walk and foyer, a mood of intimacy is established. The spatial statement of the house is made immediately... space flows at once up, down and out to the water. The line of living, dining, kitchen and breakfast creates an axis about which the house revolves. A separate wing contains three bedrooms and a bath for the children. Structurally, the house is a series of block terminals spanned by job-built plywood trusses. The finish plywood constitutes the structural web of the truss. The grooved plywood becomes the major finish material both inside and outside the house and is finished with a weathering agent in order to provide a natural backdrop for splashes of color.
ARCHITECT: Donald I. Singer, AIA
CLIENT: Mr. and Mrs. Robert Greenberg
CONTRACTOR: Hersman Construction Co.
ARCHITECT: Dan P. Branch, AIA
CLIENT: Mr. and Mrs. Dan P. Branch
CONTRACTOR: Johnnie Lee Builders
This North Florida residence expresses the manner in which living in this region of the state focuses inward while enjoying outside vistas, in this case, a small pond. Because of the sloping site, the house was easily split into four levels in a basically open plan. All spaces, with the exception of bedrooms, are oriented to the pond for view and privacy. The structural system is a series of 12 “columns”—sheer walls of concrete-filled blocks supporting built-up plywood beams. The resulting spaces are spanned by wood joists in conventional framing manner. Circulation proceeds efficiently from the front door to all areas by means of the stairway and its landings. In the major spaces, play of geometry was implemented. The living-conversation and music areas are two cubes separated by a circulation buffer. Living experiences are thus dramatized, not only by change of level, but by varying volumes of space as well. The house is an example of an architect building for himself. The result not only is an expression of his functional needs, which vary little from those of many families, it also expresses experimental ideas for which architects are their own best clients.
In Sarasota, a city noted for its cultural climate providing amenities of gracious living, Arvida Corporation has developed Bird Key, an island community of fine homes. The Courtyard House is one of fresh contemporary design having many features suited to Florida waterfront living. The roof form gives a sheltering feeling while adding spatial excitement to interior spaces. Each of the major rooms, and especially the living area, is over two stories high. Living as well as sleeping rooms open to secluded patios for private entertainment or relaxation. Screening over the patios makes them an extension of interior spaces, available for year-round use. Materials are naturally finished and concrete brick walls carry through to interior walls, giving further emphasis to interior-exterior continuity.

ARCHITECT: Jack West, AIA
CLIENT: Arvida Corporation
CONTRACTOR: Jack Lavender
INTERIOR DESIGN: Terry L. Rowe & Associates
LANDSCAPE ARCHITECT: Lane Marshall
This residence, located in tropical south Florida, was described by one writer as "Le Petit Grand Pavillon - American Style." It consists of two independent open pavilions, the larger on an elevated terrace, and the smaller resting on a terrace at ground level. This is not a design for family living. It is a home for a woman whose family responsibilities are behind her; a place to live alone. She wanted a house in which she would entertain, and also one in which her grandchildren could visit and enjoy. There is an abundant pattern. The louvered doors supply a quality of richness and rhythm that makes the absence of curtains less noticeable. The tile patterning provides a tapestry-like enrichment under foot. All the construction provides interest just by the way it is assembled. This is a house for quiet reflection in which one can enjoy the shadow-flecked calm of a gentle sunny day. It is a house in whose sheltered openness one can live an outdoor life a great part of the year. But it does close up into a snug retreat for chilly winter days or a cool, shadowy air conditioned haven when Florida's summer heat becomes too extreme.
ARCHITECT: Alfred Browning Parker, FAIA
CLIENT: Mrs. Jewel Parker
CONTRACTOR: Architect
The Trovato residence is an expression of a mode of life which has almost vanished from the American scene—where both living and making a living occur beneath the same roof. Sebastian Trovato is a painter and Annie Trovato, also an artist, works closely with her husband. Their day-to-day pattern of living, working and entertaining all flow easily into one another. Major elements of the house consist of a studio, exhibit galleries and sculpture courts contained under a single, large roof. Into these volumes are introduced mezzanines and alcoves which define areas for sleeping, dining, entertaining and recreation. The plan is so arranged that flow of space and activities can occur freely throughout the entire house. Movement is activated and directed by light emanating from partially-revealed spaces beyond. Structurally, the exterior walls are composed of diagonally-sheathed wood trusses which span the irregularly-spaced masonry masses of the ground floor. These wall trusses in turn carry wood roof trusses providing a clear span across the entire structure. All masonry is finished with splatter-dash stucco inside and out.
"SECOND FLOOR"
An observer called this house “a modern interpretation of a medieval castle” since it presents a fortress-like appearance to the street. In the rear are walls of glass which open to a lake view and a large patio and swimming pool. The owners requested a spacious house without wasted space, one in which all rooms would be in use. To achieve this, formal and informal living areas are combined into one large room with the carpeting extending across the floor of the unusual kitchen, screened from the main living spaces by a counter shield. Exposed and painted concrete block and concrete tie beams give the house a rugged look. Fabrics were chosen by the interior decorator for warmth of color and for texture. Walls are basically white with furnishings, doors, paintings and wall hangings providing an artful combination of lively colors. Owner, architect, interior decorator and builder all worked together in achieving a happy and successful solution to a residential design problem.
Wanted: A "Florida" prototype house of contemporary yet conventional appearance, providing spacious, and private living on a small site, for $21,900, including air conditioning and land. The solution was to expand living space by means of courtyards behind a 6'8" high concrete block wall on the building setback lines. Each room, except baths, then opens to one of the courtyards. One courtyard was divided, creating a small play court. The adjacent courtyard is a private sitting area for the living room. The front courtyard serves the family for outside dining, cooking and entertaining. Thus, adult gatherings at night will not disturb sleeping children. The carport and storage area is separated from the house, but connected by a covered walk. A generous storage area is provided which could be converted to a workshop. A two-car carport design is also offered by extending the roof toward the sideline another 12 feet. The front entry is accentuated by a small court with a wrought-iron gate, creating a romantic grand entry. All concrete block courtyard walls are to be covered with ivy or flame vines to soften the exterior.
The site of the Mandell Residence is a wedge-shaped lot fronting on a lake in a developed neighborhood. The house was positioned to the rear of the lot, creating an illusion of space by opening up lake vistas in both directions. To exploit these views, the angled relationship of major elements was introduced. Varied vantage points provided by angles and multilevel plan command quite different views of the lake through large glass areas. The house is air conditioned, but natural ventilation is provided by panels of wood jalousies. Two upstairs bedrooms accommodate teenage children. The master bedroom on the first floor is served by a large dressing room and bath area, and a separate study. Although closely situated to side property lines, siting is such that from no room can adjoining houses be seen. Major material is a small buff-colored concrete unit exposed inside and outside. A dark grey asphalt shingle roof contrasts pleasantly with these walls.
ARCHITECT: Milton C. Harry, AIA
ASSOCIATE ARCHITECT: Robert T. Whitton
CLIENT: Mr. and Mrs. Lester Mandell
CONTRACTOR: Greater Construction Co.
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"... Architecture is a fundamental way to make meaning and sense, to cause richness of experience, to celebrate what nature does and what man can do."
—LESTER PANCOAST, AIA

2 / PUBLIC

There are many buildings which embrace use by the population as a whole. Such structures can be seen as a mirror of the community — the architectural style reflects not only the dreams and desires of the people but also their basic values. The form and function of these structures answer expressed needs in terms of time and place. Materials utilized in construction respect local character: Wood, stone and concrete. One building may open itself to the sun, air and view, while another chooses to become an enclosed sanctuary turned away from the elements. "To celebrate what nature ... and ... man can do."

Nature has provided the ideal climate and physical surroundings in Florida and man has shaped it, though not always ideally. Where architecture has been consciously shaped, man has done well. These are some examples ...
In a crowded urban site surrounded by structures of varied and nondescript design was built an architectural gem. It doesn’t shine like one, as perhaps was expected, but it stands as a foremost example of the current mode of exposed, textured, unfinished concrete. This texture is not random, but positioning of each form board was planned to achieve maximum effect and appearance. Its logic is simple: What other material can stand gracefully weathering effects not only of natural climate but of urban man-made climate, while making itself so much at one with its environment? The interior consists of multilevel interlocking spaces, private where need be, but largely open. The building has a solid massiveness, yet is of human scale which invites and requires use by people. And used it is—not in the tradition of tomb-quiet libraries, but in an active, learning, participating manner.
ARCHITECT: John M. Johansen, AIA
SUPERVISING ARCHITECT: Robert B. Murphy, AIA
STRUCTURAL ENGINEERS: Milo S. Ketchum & Partners
MECHANICAL ENGINEER: John L. Altieri
LIBRARY CONSULTANT: Martin Van Buren, Inc.
LANDSCAPE ARCHITECT: Tom Wallis
GENERAL CONTRACTOR: H. L. Coble Construction Co.
ORLANDO LIBRARY
A lakefront site with large, old, oak trees provides a setting for this library. Located near the downtown area, the building was designed to offer comfortable and convenient library facilities for all people of the community. The surrounding neighborhood is in a deteriorating condition making the only view possible one through the oaks to the lake on the west. Thus, the building was designed and oriented to screen out the neighborhood and create a pleasant entry court on the lake side. The entry court framing system is built with a wide overhang providing both sun shading for large glass areas and protection for walkways. Solar bronze glass is used. All exterior walls except at the entry court are precast concrete panels with brown rock aggregate, providing a maintenance-free surface. The panels are non-load bearing and attached to an exposed structural steel frame. The interior provides large, open, flexible areas with a polarized luminous ceiling and carpeted floors. A children's area is located in one wing of the "U"-shaped plan, and the adult section study and lounge areas are separated by free-standing shelves.
LAKELAND LIBRARY

ARCHITECT: Renfroe & Setliff, AIA
GENERAL CONTRACTOR: P. J. Callaghan, Inc.
CONSTRUCTION ENGINEER: Langbein Engineering
LIBRARY CONSULTANT: Clarence Payne
COCONUT GROVE LIBRARY / coconut grove

From a base of native oolite limestone rise the arches of laminated pine structural timber which support the high gabled, planked roof shading a wide veranda around three sides of the building and overlooking the Bay. Thus does this library addition retain not only the architectural characteristics of the historic building, but of the Coconut Grove area as well. The old library has stood since the days when books were brought in on the heads of servants, who waded from ship to shore across the flats of Biscayne Bay. Today, in its new life it houses a unique collection of books on marine history, given by early seafaring patrons. The new structure is multilevel with a browsing room for adults situated over a children’s area on the lower level. This library stands as a fine example of successful marriage between contemporary form and function and historic character and atmosphere.
A Municipal Pier extending out into the Atlantic ocean is perhaps an unusual design problem, but one which represents versatility in an architect's capabilities. Extensive research was done on piers around the state, and operators as well as fishermen were interviewed on questions of function, design and use. The end of the pier was established by scuba divers as the best position on the reef for fishing. A consultant was retained to study all forces of wind and waves which had to be counteracted. The sculptural triangular pile caps were designed to withstand forces from all directions. The deck structure was devised to be either easily removed before storms, or to come apart before structural damage might occur. The shape of the pierhead was determined to give a maximum of fishing perimeter and to minimize line-tangling. The small buildings contain ticket booth, bait and tackle shop and vending machines at the entrance, rental tackle lockers midway on the pier, and shelter and bait sinks at the terminus.
ARCHITECT: Alfred Browning Parker, FAIA
ENGINEER: Dignum and Associates
GENERAL CONTRACTOR: Gafney-Nelson Construction Corp.
A sanctuary providing space for the soul to soar is Hope Lutheran Church located on Bird Road. This much-traveled thoroughfare presented simultaneously a noise and movement problem, and an opportunity to bring the church to the thoughtful attention of travelers. Economy was mandatory. The cost of construction was $105,000.

The normal seating capacity is 300. Furnishings were limited to memorial gifts, none of which were large in amount. Excellence was sought through design and craftsmanship. The Crown of Thorns, grape leaves at the altar, the altar, railing supports, and doves at the baptismal font were all cut by a torch from sheet steel and thrown into the bay where rust developed in 24 hours. A clear wax coating was then applied before installation. Sculptor Albert Vrana, working closely with the architect, accomplished these memorials. Structure is of laminated wood bents with wood decking enclosing space. The effect is warm, human, yet spiritual.
THE REED RESIDENCE

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—WILLIAM MORGAN, AIA

3 / MULTI-RESIDENTIAL

Rising across flat lands which characterize so much of Florida are vertical shafts of high rise living towers, a logical and economic answer to pressures of population and land costs. Even in these structures are adopted fundamentals of Florida living: Balconies to enjoy outdoor weather, terraces with a swimming pool and outdoor corridors allowing through ventilation for each living unit. In contrast to such towers are the garden-type apartments nestled on small properties near city centers or semi-urban areas. Thus comes a new way of living for many people.
PLYMOUTH HARBOR / sarasota

Plymouth Harbor’s site on Coon Key is one of the most beautiful locations in America. It is wooded with Casuarinas, Sabal Palms and other native Florida foliage. The southeast point borders a deep water channel with unobstructed passage to the Gulf of Mexico. A few floors above the ground a magnificent panorama of Sarasota Bay, the Gulf of Mexico, and tropical keys emerges. A tower was chosen as the architectural form which could best command the view and preserve the beauty of the site.

Realizing that smaller, congenial groupings were necessary for the social atmosphere desired, the architects developed a unique “colony” system on the premise that elimination of corridors would avoid the impersonal character usually associated with apartment buildings. Thus, apartments are entered from interior galleries grouped around lounges, each three floors high, creating a neighborhood atmosphere not unlike the courtyard apartments of Mediterranean countries. This community subdivision principle has been in use in many retirement projects, but Plymouth Harbor represents its first adaptation to high rise apartments. This arrangement overcomes the beehive feeling experienced when an apartment is accessible only through a series of horizontal and vertical passageways.
ARCHITECT: Frank Folsom Smith, AIA
ASSOCIATE ARCHITECT: Louis F. Schneider, AIA
STRUCTURAL ENGINEER: William J. McGraw
MECHANICAL ENGINEER: Emil L. Tiona
GENERAL CONTRACTOR: Robert Chuckrow Construction Co.
MAYAN TOWERS

ARCHITECT: Carson Bennett Wright, AIA
CONSULTING ENGINEER: David Schultz
GENERAL CONTRACTOR: Vaughn Construction Co.
A small site in a suburban area required a tower structure. A design sense desired the ground level to remain open and of a human scale. The solution was achieved by raising the tower on a base of battered piers allowing the site to flow past lush landscaping and cantilevered terraces to an open central lobby. This provides a pleasant space, cool, and sheltered from sun and tropical showers. From this base the tower rises with the structural system expressed by projecting exterior columns and massive concrete balconies cantilevered at each floor. Perimeter beams of structural floor slabs are projected to express floor lines. Apartments open to balconies through sliding doors of bronze glass used to reduce glare and provide color in contrast to exposed concrete. Exterior enclosing walls are faced with quarry tile bearing a low relief Mayan pattern, achieving a design requirement of maintenance-free construction.
The question of how to achieve a weathered waterfront look in a multistory building has been answered by the extensive use of wood shingles on balcony railings. A location on the Intra-coastal Waterway, with the Atlantic ocean nearby, and in tropical Florida, called for unique design in keeping with these surroundings. Entry to the building is through an open lanai gallery, past lush tropical gardens, and into a covered transitional space before entering the controlled environment of air conditioning, necessary for comfort. The building is a hotel with units slightly larger than normal for more comfort in long-term stays. There are also efficiency apartment units which alternate with hotel rooms, giving flexibility in occupancy. A dining room and cocktail lounge overlook the pool-patio and a yacht basin. A solarium and sauna bath on the roof round out facilities.
ARCHITECT: Paul Robin John, AIA
STRUCTURAL ENGINEER: Walter C. Harry & Associates
MECHANICAL ENGINEER: Paul Davis
GENERAL CONTRACTOR: Fisher-Payne Construction Co.
The program was to give shelter and comfort to several different groups of people gathered in a medium density living situation and at the same time, afford all a sense of individuality and privacy. The site is a 60 foot by 100 foot corner lot in an oak hammock. In the main apartment work and family are one, this being the architect’s residence and studio. The only separation is space and time—no walls. Family work is below; studio work above. The relaxing area is up and away but still visually related to the two separate work areas. The second floor is nestled between the mass of the two larger trees and the fenestra extends the interior space, giving an awareness of “up,” so very enlightening to Florida living. Garden walls become part of the building and, as such, increase the expanse of each room. The smaller apartments are all on and just below grade level and have completely private access—each from a different side of the building. The corner site allowed each unit to face its own way, all sound and light being focused away from other occupants. Inside, the flow of space around, down, and out, offers a thoughtful repose with always a new point of view. Economy limited use of materials, but the desired plastic quality was achieved through the use of construction familiar to Florida for no less than 30 years.
ARCHITECT: Donald I. Singer, AIA
CLIENT: Mr. and Mrs. Donald I. Singer
STRUCTURAL ENGINEER: Walter C. Harry & Associates
CONTRACTOR: John Dec
The Sheraton Four Ambassadors Apartment Hotel complex is the first major building of its kind to be built in Miami since the boom, answering the need for convention-type hotel facilities and small luxury apartments with hotel service in a downtown location. It is a natural part of the revival of downtown Miami as a tourist and cultural center. The commanding view of Biscayne Bay and surrounding areas suggested the construction of four towers, with each unit having a different outlook. This permitted the effective isolation of permanent tenants in quiet surroundings from the transient guests. The entire complex is raised on a high base above concealed parking and service areas. The four towers are connected at lobby level by a gallery 45 feet wide and more than 400 feet long, flanked by dining and banquet rooms, cocktail lounges, shops and open terraces. Two huge sundecks face the east with two swimming pools, one heated.
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"... Architecture must be experienced in space and time to be perceived; it cannot be verbalized. Like all art forms it has its own language. Architecture must be understood through buildings, not words."

—HERSCHEL SHEPARD, AIA

4 / EDUCATIONAL

All across Florida are springing forth many new and varied educational institutions, hopeful of imparting to their students a measure of life's optimism. The box-like schoolroom containing a single group of children is breaking open. Grades are dissolving into a continuum of learning. Two-year junior colleges are being established within commuting distance of potential students. New state universities are coming into being; private schools are expanding. The educational scene is complex, alive, and changing. Architecture is following suit and providing stimulating environments in which learning can take place amid comforts and conveniences of modern technology.
Miami-Dade Junior College is a phenomenon. Scarcely seven years ago at its founding there was projected a student body numbering 3,000. In its short lifetime, Miami-Dade today has surpassed that figure seven-fold, having a student body of over 21,000, making it the largest Junior College in the country and the largest institution of higher learning in Florida. The college is comprised of two campuses. North Campus, near the Opa-locka section of Greater Miami, is the site of an abandoned airfield. It consists of three buildings housing a learning resources center, classrooms, a science-technology center, and offices. A hangar was remodeled as a field house, and a fine arts center is under construction. A site for South Campus was chosen amid the pine and palmetto of the Kendall area near the intersection of two future expressways. Its urban cluster includes a learning resources center, a science-classroom building, and the central administrative offices for the entire college. A future center is projected for the Downtown Miami area.
LEARNING RESOURCE CENTER AND CLASSROOM BUILDING

NORTH CAMPUS

TECHNOLOGY BUILDING

CONNECTING LINK, SCIENCE TECHNOLOGY BUILDING

STONEY PREY PHOTO
SOUTH CAMPUS

CENTER CORE OF SCIENCE-CLASSROOM BUILDING

LEARNING RESOURCES CENTER

SNACK AREA
This building is the first of what is to be a closely coupled complex of classroom buildings. It is essentially a structural frame of three stories plus a basement and a subbasement and capped with a strong unifying cornice. The precast window units on the third floor become a part of the cornice strengthening this expression. Beneath this element the simple brick masses are relieved by the precast walkway railings and exposed structure. The building grows from the earth in such a manner that the basement walkways are only partially below grade, eliminating dark tunnel-like corridors, yet displacing a sufficient amount of earth to relieve structural loads. The administrative core grasps two service cores at the second floor level somewhat like the bridge of a ship. This core functions as a unit yet retains a unifying conformity by treating its mass in a manner similar to that of the projecting classrooms. The program required that several different size classrooms be provided to accommodate the various general and special classroom functions. It was necessary to make a functional study of each type classroom to establish a size which would be adaptable to a regular-organized structural system. The classrooms are back-to-back, separated only by a duct shaft or common service wall with access via a covered walkway. The classrooms with lesser dimensions were placed on the lower floors, thus providing maximum coverage to the walkways. It is discernible that the form of the building grew naturally from the function of the various classrooms.
ARCHITECT: H. Leslie Walker, AIA
MECHANICAL ENGINEER: Bedingfield & Associates
STRUCTURAL ENGINEER: Diaz & Associates
CONTRACTOR: Daniel Construction Co.
The junior high is the first stage of a K-12 "educational park." The facilities provided are flexible enough to allow these schools to utilize the philosophy of the team-teaching approach, the use of teaching machines, and the exchange of facilities and students between schools. As a result of air conditioning, a great degree of consolidation of areas occurred. Classrooms were located to form departments for each subject taught. Within each department there are standard-sized classrooms, and also two smaller rooms that can be used for small classrooms, seminar rooms, an office for instructors, or for teaching machines. Classrooms for large group instruction of 120 students are located near the departments. The Library is in an area central to the instructional areas and dining areas, and to the general teaching areas, as well as the future production center of the entire school complex. Dining areas were designed to serve principally as large instructional areas and secondarily as eating areas. The administration suite, away from the classrooms proper and accessible by covered outside walkways, is located in such a way as to facilitate later incorporation into a common administrative unit for the entire complex. Since many rooms do not have windows opening to the exterior, large skylights have been located at each department entrance and at corridor intersections to give natural light and to furnish variety and accent. Also, at the entrance to each classroom is a floor-to-ceiling, two-foot-wide glass panel.
ARCHITECT: Mark G. Hampton, FAIA
CONSULTING ENGINEER: Julian C. Johnson & Associates
CONTRACTOR: C. A. Fielland Inc.

1. Kindergarten
2. Elementary School
3. Junior High School
4. Covered Play & Lockers
5. Senior High School
6. Gymnasium
7. Auditorium
8. Administration
9. Kitchen
10. Mechanical Equipment
11. Advanced Study
New teaching methods demand a complete restudy of the conventional school with its many small classrooms and large, centralized common facilities. Colonial Drive Elementary was one of the early schools in Dade County breaking this conventional mold. It is designed to fully utilize team-teaching, nongraded educational concepts housed in five complexes called "pods." Each pod contains a central arena surrounded by smaller support spaces. The old library is broken up into resource centers located in each pod. Lunch is brought to the school from a satellite kitchen and served in the pod. All floors are carpeted with the exception of wet work areas. The school is fully air conditioned, but natural light and ventilation are available through glass doors opening into teaching courts. Such is the mode of educational facilities today.
The Florida Southern Campus contains perhaps the largest complex of buildings ever built by the late Frank Lloyd Wright. This auditorium, as the first addition to that complex, is at once a link with the past while being a functional building of its own nature. The scale of an auditorium is necessarily large. Here a block of teaching auditoriums is the link between Wright buildings and the rising auditorium mass. The scale of walkways and entrances as well as similarly-derived details tie this building to its predecessors of the Wright Campus. The auditorium seats 1,812 persons and was built for use by the Florida Methodist Conference, as well as for college use, and other public functions.

BRANSCOMB MEMORIAL AUDITORIUM
FLORIDA SOUTHERN COLLEGE / Lakeland

ARCHITECT: Nils Schweizer Associates, AIA
MECHANICAL ENGINEER: John Simonds
ELECTRICAL ENGINEER: Lee Stuhl
ACOUSTICS: Bolt, Berenak & Newman
GENERAL CONTRACTOR: Templins, Inc.
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5 / COMMERCIAL

Architects and merchants in Florida find opportunities for commercial ventures varied and exciting. Nowhere do architects have greater latitude for implementing the vision of enterprise than in Florida. Geographically, economically, and politically as well, favorable conditions permit the architect’s talents to express functions freely in forms and colors, pleasant to behold and efficient to use. Commercial architecture shown here is unique to Florida, enhances the marketplace, and is a functional delight for its ever-expanding population and millions of visitors.
The Gulf Life Tower is not only Jacksonville’s tallest building at 27 stories, but it is also the largest prestressed, post-tensioned structure in the nation. The building’s unique frame is supported by a structural core and eight towering columns, two on each side of the building. A grey-tinted glass wall is recessed on each floor, the concrete frame providing sun protection. Gulf Life Insurance Company is the chief tenant, but over half the floor area will be leased by other firms. The tower is only one element of an entire complex on the south bank of the St. Johns river, which also includes a luxury hotel, extensive parking facilities and a shopping area. The center will be a showplace of Jacksonville, with extensive landscaping, covered walks and pedestrian bridges linking all buildings and parking areas. Outdoor recreation will include a putting green and shuffleboard courts. When completed, the center will be a self-contained “city” with a population of thousands.
Towering over the Miami skyline 30 floors high, the 100 Biscayne Building is a trend-setting structure. The tower incorporates the "piggyback" principle, new in urban development, of apartments superimposed over an office building. The top nine floors house luxury apartments served on the ground floor by a separate entrance and lobby guarded by a uniformed doorman. The gleaming glass curtainwall, especially engineered to be hurricane proof, is glazed with tinted, heat resistance glass protecting people inside while at the same time cutting glare and affording full vision out on panoramic views. Concrete columns are faced with marble. Office areas were designed to provide the latest in function and convenience, while apartments were meticulously created to reflect the luxury expected in such a location.
Here is a bank building which retains a feeling of traditional atmosphere expressed in a contemporary idiom of concrete structure and natural materials. This is an architecture devoid of unnecessary "applied" decoration. Structure, electrical and mechanical systems are frankly stated. Enclosing walls of red brick are expressed on interior as well as exterior. Rich, naturally-finished woods combine with brightly-colored carpet and furnishings to bring life to a monolithic building. An old vault door, expressive of its function—security—was taken from a bank built around the turn of the century. The building is an architectural style in which something old fits so well with something new. Night-lighting was studied and designed to emphasize bold, sculptural shapes.
A brick facade punctuated by heavy-faceted copper fascias give this small office building for AAA a distinctive appearance. Easy access for motorists was desired by the client, and the building is located on an expanding suburban traffic artery near Tampa International Airport. Good design and landscaping will pay future dividends in public appeal. The structure was not designed as "just another flexible box," but there were precise definitions and dictated relationships between various departments. Efficient internal circulation was critically evaluated in the plan layout. "Public" members' services are located in a central lobby space which is architecturally defined and separated from internal operations of the club.
The most efficient office layout as well as maintenance and mechanical equipment considerations suggested a windowless design featuring large glass areas at entrances and stairwells and in the cafeteria. Also, the entire building is constructed as a fallout shelter. Besides creating a good public image, the well-landscaped site becomes a good neighbor to nearby residential areas. The building is designed with the first floor partially below grade and the second floor only a few feet above grade. Thus, the majority of people using the building have ease of entry and exit, and do not have to rely on vertical transportation. Exterior walls are precast, prefinished, quartz-faced panels, ribbed for added strength and visual appearance. Most interior walls are faced with vinyl wall covering, cutting down considerably on maintenance requirements. Exterior appearance of the building has been especially featured at nighttime through the use of colored lights set in recessed concrete enclosures at the foot of each building column. The grounds are also brightened by colored lights placed in landscaping.
ARCHITECT: Herbert H. Johnson & Associates
STRUCTURAL ENGINEER: H. J. Ross & Associates
MECHANICAL ENGINEER: R. L. Duffer & Associates
ELECTRICAL ENGINEERS: Weeks Associates
LANDSCAPE ARCHITECT: James Voss
INTERIOR DESIGN: Richard Plumer Business Interiors
CONTRACTOR: Wesley Construction Co.
This gleaming glass tower is the new headquarters for Volkswagen’s southeast operations. The six story office tower with penthouse is built of fire-resistive materials and clad with bronze-colored curtainwall facing. It provides complete facilities for administering all phases of distribution operations in modern air conditioned office space. Adjacent to the office tower and connected to its lobby by the entrance vestibule is a large automobile display room. Walls are of clear plate glass, opening the room to full public view. The roof structure is exposed, deep-web concrete beams cast in a checkerboard pattern. This creates an interesting counterpart to the open glass walls below it as well as to the glass office tower. Unity in appearance was enhanced by matching special color spandrel panels to the window draperies.
The location of Tony's Fish Market Restaurant gives it a commanding view of the new Aspinwall Marina and Intracoastal Waterway to the east, and busy Port Everglades to the south. Many interesting and novel building techniques are used. The restaurant is built on the second floor to take advantage of excellent views and harbor-front atmosphere. This entire floor is cantilevered from unusual cross-shaped concrete piers resembling petals. The dining area is constructed of heavy wood timbers reminiscent of early building and ship construction techniques. The rough-sawn fir timbers from the state of Oregon are probably the largest single order of timbers that has ever been used in this area. These timbers form the columns, beams, and exposed trussed ceiling of the building, giving the dining areas, and the building in general, a feeling of massive, rustic, heavy woodwork. A roof of hand-split cedar shingles completes the rustic effect. The entire restaurant structure seems to hang over its waterfront setting and newly-created lagoon. A sunken lounge is located below the restaurant looking out into the lagoon, with its waterfalls and lush landscaping. The entrance drive crosses the lagoon by means of a heavy timber bridge.
Perhaps you have visited one of the many convenient drive-up dairy product Farm Stores. This building houses the executive offices for the entire Farm Store chain. It was designed and furnished with the concept that it represents the public image of the company. In this respect no detail was spared. The building and interiors shown are only a portion of the complex. Located on the same site is a building housing ice cream and milk processing facilities. Well-landscaped grounds complement buildings and mark the complex as an asset to the community.
Univis, Inc., a manufacturer of optical products, is representative of the many high quality, "clean" industrial plants located in South Florida. The plant consists of two structures separated by a garden and connected by glassed walkways. The garden preserves a specimen oak, one of a grove of live oaks on the property. This being the General Headquarters of the Corporation, special effort was put forth to make the lobby and executive suite reflect the desired corporate image. The two-story lobby, with its circular stair, contains a hand-crafted central light fixture of special design, symbolic of the company's products. The result is an optimum working environment for both executive and manufacturing areas.
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112 • Lowry Electric Company, Inc.
ELECTRICITY
120 • Florida Investor-Owned Electric Utilities
EXERCISE EQUIPMENT
129 • Sauna Rooms of America, Inc.
FIREPLACES — WOOD BURNING
60 • Floridale Products, Inc.
FLOORING — MANUFACTURERS
127 • Seamless Floors of Miami
GAS — BOTTLED & APPLIANCES
122 • Tropigas Inc. of Florida
GRILLES — WOOD CARVED
123 • Customwood Manufacturing Company
INTERIOR DESIGNERS
76 • Pavlow Office Furniture, Inc.
125 • Richard Plumer Business Interiors, Inc.
124 • Richard Plumer — Miami
92 • Terry L. Rowe & Associates, Inc.
KITCHEN EQUIPMENT — COMMERCIAL
125 • Dwyer Products of Florida, Inc.
LIGHTING — RESIDENTIAL & COMMERCIAL
122 • The Lighting Center, Inc.
MARBLE — BATHTUBS & LAVATORIES
115 • Venetian Marble Products, Inc.
MASONRY — DECORATIVE
130 • Dunan Brick Yards, Inc.
OFFICE FURNITURE — MANUFACTURER
76 • Pavlow Office Furniture, Inc.
PAINTING CONTRACTORS
127 • Arthur Cappelen, Inc.
128 • Pass Painting Company
PLASTICS — LAMINATED & DECORATIVE
129 • Formacraft, Inc.
75 • Westinghouse Electric Corporation — Micarta Division
PLUMBING
119 • Certified Plumbers of South Florida
PROFESSIONAL ASSOCIATIONS
116 • American Institute of Interior Designers — Florida Chapter
REAL ESTATE & LAND DEVELOPMENT
4 • Arvida Corporation
126 • Camino Gardens
ROOFING TILE MANUFACTURERS
39-42 • Gory Roofing Tile Manufacturing, Inc.
SAUNA ROOMS & EQUIPMENT
129 • Sauna Rooms of America, Inc.
SEALANTS
129 • Lambert Corporation of Florida
STONE
130 • Dunan Brick Yards, Inc.
SWIMMING POOLS — CONTRACTORS/ EQUIPMENT & MAINTENANCE
131 • Catalina Pools, Inc.
121 • Reed Pool Company
WASHROOM EQUIPMENT
127 • The Charles Parker Co.
WINDOWS
127 • V. E. Anderson Manufacturing Co.
121 • Clearview Corporation
126 • Windowmaster Corporation
WOOD PANELING
126 • Exotic Woods, Inc.