Half a century ago, before the jet age, the Miami area was already the wintertime Mecca for sun-starved northerners. For many, especially those making the pilgrimage for the first time, the subtropical lifestyle was unforgettable. Many thousands decided to retire to Florida eventually. In 1932 a group of AIA architects decided to start a publication directed to these people, keeping them current on the amenities of the area and providing a graphic basis for their dreams. Thus the first edition of Florida Architecture. After the first two editions the publication of regional periodicals was disallowed by the national headquarters of the AIA. However, the initial reader reaction was so favorable that the publication of the book was continued as a private venture.

The original concept: a publication, not for architects, but for those planning to move to Florida, has proved increasingly viable through the years. Now with industry moving into the Sunbelt, many people in mid-career are Florida bound. Our book is burgeoning. Many of our readers have complete files going back through the years. Our subscribers are located all over the world—Europe, South America, the Near East, Taiwan, the Philippines. Several times a week we receive long distance inquiries from across the nation about the publication date of the next edition.

In this issue we feature a project that originated with a subscriber in Germany. From his files of FLORIDA ARCHITECTURE he began to follow the development of the Naples, Florida area. Pleased with what he learned, he started communication with the architect whose work was featured. The consummation of this relationship is typical of the wide-ranging interest focused on our region.

Looking through the earlier editions of our book, it is difficult to imagine how the brilliance of our skies and the vivid beauty of our horticulture could have been so effectively projected in sepia or black print. Each year we have kept abreast of the latest technology in color photography and printing. In format and lavish use of color our publication has become what is known in the trade as a "coffee table" showpiece. This is its mission: to catch the attention of those who dream of a career or a retirement in Florida. We dedicate this 44th edition to our subscribers throughout the world.

The Publisher
“There is a tide in the affairs of men, Which, taken at the flood, leads on to fortune—”
Julius Caesar, Act 4, Shakespeare

Many find a foreboding of doom in our present situation concerning energy, the economy and our manifold environmental problems.

We do not take this position. We anticipate substantial changes during this decade in architecture, interior design and landscaping. The changing demographics, the increasing preciousness of space, the shortfall of energy, the inflated cost of petroleum derivatives, the dwindling sources of potable water—all these will provide the frame of limitations within which the designer must work. We should remember that throughout history the greatest art man has produced has always been within the disciplines of limitation. Our architects and designers will work through a period of catharsis where the overblown, the ornate, the foolish will be discarded. This will not lead to prosaic results. On the contrary, function will be enclosed in design and an integral beauty will emerge.

We believe the buildings of the future will reflect a refinement of balance—a balance between the energy they can collect and that which can be used by the occupants. There must be a balance between the necessary paving and the equally necessary earth, grass and trees which fulfill a basic need of man. With each cubic foot of enclosed space at a premium, interiors will be even more minutely examined and the function of each area analyzed.

The wise use of land is the responsibility of commissioners who regulate zoning. It is their task to project the future at least a generation ahead. Will their county be covered with square miles of pavement or will generous options be given for underground or ramp parking?

We have little notion what shape the new architecture will take. This will require thousands of hours of creative effort. It is apparent, however, that the tide of opportunity is now at the flood. The challenges of our time will demand adaptivity on the part of all those who shape our lives.
Brickell Ave. entrance of Flagship Center’s principal tenant, Flagship National Bank which occupies first four floors of the new office tower.

Flagship Center

Hellmuth, Obata and Kassabaum, Architects

The Nasher Company, Developer
Henry C. Beck, Contractor
Richard Plumer Interior Design, Furnishings Contractor
Yuichi Idaka, Photography

The Nasher Company's functions are research, planning, design, marketing and financing. It brings in teams of consultants and designers.
The architectural firm was chosen to develop a design encompassing the dual function of banks and a quality office facility.
Alternating bands of stainless steel and reflective solar glass impregnated with silver particles produce an overall silver effect.

Flagship Center

Flagship Center, the first high-rise office building built in downtown Miami in five years, offers substantial evidence that the city is rapidly becoming an international financial center. Situated on an eight-acre site between Brickell Avenue and Biscayne Bay north of S.E. 8th Street, it occupies one of the choicest of sites since the early years of Miami. Handsome, prestigious Flagship Center is pervasive with the stability and efficient functioning appropriate to a financial institution. Its “High-Tech” architecture and engineering design, incorporating energy and conservation systems as well as environmental controls for maximum human comfort, makes it a harbinger of the architecture we will see in the 80’s. Flagship Banks Inc. and Flagship National Bank of Miami are the major tenants, occupying the first four floors. Among other firms are three foreign banks: Royal Bank of Canada, Banco de la Nacion Argentina, and Banco Exterior de Espana, as well as seven other financial institutions. The developer-owner is Raymond D. Nasher.
Design of the bank's interiors was produced by the developer and Dallas architects. A local firm ordered and installed all furniture.

Teller lobby in its four-story atrium sees customers conducting business under full-size trees.

Flagship Center

who first achieved national recognition with North Park, a shopping complex located eight miles north of downtown Dallas. As part of a 94-acre site, this complex includes landscaping, fountains, art, repertory theater, and music—all integrated with prestigious stores and small shops. Completed in 1965, it won the American Institute of Architects' "Design of the Decade" award for the 1960's and established a concept which has been a forerunner and catalyst for shopping centers throughout the world. Nasher is a leader in the support of the visual and performing arts and the Nasher family's collection of contemporary painting and sculpture, oceanic, and pre-Columbian works has recently been noted as one of the ten most important private collec-

(continued)
On four floors of wrap around offices, this handsome lobby entrance takes one into their busy International Department.

Flagship Center

Raymond Nasher's cultural background dates back to his childhood in Boston when his family attended operas and concerts and visited art museums. Raymond Nasher attended Boston Latin School, Duke University, where he was Phi Beta Kappa in economics, studied law at Harvard, received a Masters degree in economics at Boston University, and a Doctorate of Humane Letters from Southern Methodist University. In 1951, he moved to Dallas and began his career in the real estate business. The Nasher Company has developed into an umbrella concern with a small staff and immense interests. Its functions are research, planning, programming, design, marketing, and financing. It brings in teams of consultants, designers and architects. In the late 1960's Raymond Nasher's father relocated from Boston to Southern Florida where the Nashers were involved in major community developments. Recognizing the potential of Miami as a burgeoning international center, in 1977 he purchased the Flagship Center site. Construction began in 1978. The architectural firm of Hellmuth, Obata and Kassabaum was chosen to develop a de-
An unusually spacious employee lounge has the prime location of a second floor balcony at tree top level, overlooking atrium lobby below.
Employing large scale use of open office systems, this area provides customer conference meetings with a Flagship counseling officer.

Flagship Center

Bank, with a wrap-around arrangement allowing for the maximum number of offices to front on the atrium. The ten-story office tower rising above the bank overlooks Biscayne Bay and helps shade the atrium below. During the season when the sun is higher, a fiberglass material is draped over the skylight. Viewed from the inside, the draped skylight gives the appearance of tinted glass. The atrium is the most exciting feature of the structure and provides an exhilarating experience. The skylight is forty-five feet above the floor and its dimensions are generous enough to accommodate a small grove of trees. A second floor lounge for employees opens the mezzanine level to the atrium. Here, as well as from the wrap-around offices in the floors above, which front the atrium, one can look down on the tree tops. The structural elements spanning the glass expanse are cylindrical and their round cross sections are repeated throughout the atrium in the writing tables and the round planters for the trees. Light and medium colored woods and fabrics combine with the lush greenery throughout this great sun-filled space and generate an atmosphere which is
No other National Bank, but several International Banks have offices on the upper floors. This functions well for Banco Exterior de España.

In its consideration for valuable personnel, Flagship National Bank gave special attention to the lounge.

unique in bank design. Elevator lobbies are defined in neutral tones with ash wood panels, gray carpets and beige and gray quarry tile flooring. Additional regional and international accents in the interior are seen in local art, balanced with textiles from India and South America. Nasher is a firm believer in the integration of art into business environment to satisfy a basic human need of the employee as well as the customer. The plaza of Flagship Center provides a
The Nasher Company is proud of its quality tenants occupying space in the ten story office tower. This serves a firm of auditors.

A large land development company selected Flagship Center for its executive offices, with the rest of a large staff housed nearby.
Suites like this, with a magnificent outside view have attracted many tenants to the office tower.

setting for “Les Arêtes du Poisson” (“Fish Bones”), a stabile by Alexander Calder. The late American sculptor whose early works concentrated on mobile sculptures, and from whose later works evolved the “stabile” or moving sculpture, is recognized for having developed the concept of sculpture as an architectural environment. The only signage on Flagship Center is the Flagship logo — two sails carved in a twelve-foot blue metal plaque. This forthright signage is in perfect keeping with the dramatic simplicity of the structure. In addition to the basic orientation of the structure to reflect the sun’s rays, the heat that does warm the building heats an outside area and through a hydronic control cycle, provides energy for cooling towers that generate interior cooling. Energy management is further enhanced by electronic computers on each floor which monitor lighting and temperature and determine energy-saving settings. With the necessity to conserve energy in this decade, and with space in prime Miami locations becoming continuously more precious, we believe Flagship Center is a pace maker in architectural design in this city.
Florida Keys

Christ A. Fergis, A.I.A. Architect

Decorative Manner Interiors
Charles Natale, A.S.I.D.
Kenneth Harder, A.S.I.D.

Jennings Construction Corporation, General Contractor
Dale R. Baldwin, Landscape Architect
Charles McKnight, Structural Engineer
Yuichi Idaka, Photography

Designed along graceful, clean lines, this Florida Keys home blends in with the natural surroundings.
Overlooking the Oriental garden, the master suite features a chinoiserie motif of bamboo fronds, cream lacquer furniture, and accents of natural rattan.

Florida Keys
The dining room, with white minnow and polished chrome upholstered chairs, faces a "Le Pho" oil and a bisque lacquer.
cumulation of “things” is carried forward to the point where a home becomes a minor museum. This would have been an essential betrayal of the real needs of a young and vital family. Initial requirements were for a three-bedroom home with a den-library convertible into a fourth bedroom on occasions. The master suite is apart from other rooms. Design criteria considered by the architect not only included the family’s needs, but also views to be enjoyed from the proprietary Reef Club, and also exposure to the sun and prevailing breeze. The pool-and-patio area is located to give maximum sunshine while capturing southeast breezes. An ample overhang shades large glassed areas, offering a cool place for basking in summertime. The structure of the house itself blocks infrequent northern winds in winter. As a contrast to the more traditional living style for the Corleys up north, one pleasure of brief visits by the younger generation is to enjoy all Most rooms open onto the pool patio, which in turn seems to flow beyond to the adjacent waterway via paths and landscaping. Patio gardens have been created to screen direct views into sleeping areas. Privacy, in fact, is the key in the overall layout of the house. The master bedroom with its beamed ceilings and indirect lighting continues this same design from the living room. The master bath contains “his and her” vanities, dual walk-in closets and built-in drawers. A
viewed through a cornered glass wall. One principal room does not open to the pool — the library-den, which serves as an office and often as a guest room. The view here is a splendid one of a nearby lagoon and Card Sound. High ceilings in the living area were designed to give a flowing, open feeling and promote cross ventilation. Rough sawn beams provide a warm accent tempering the simple but elegant furnishings. The cooperation between architect and interior designers in locating light fixtures, planning wall spaces and excellent finishing details is evident when entering this cheerful area. One immediately pictures good times, particularly when weather permits lighting a fire in the handsome stone fireplace. The stone wall divides the living room from the formal dining area where a basically white decor is accented with sparkling chrome, glass and well chosen art. The beamed ceiling continues across here and into the kitchen area. A difference in design of the kitchen ceiling is interpreted by open cross beams which,

The focal wall features a Finnish wool tapestry that blends into the creamy background.
Using compact and functional arrangements, the multi-purpose library retains both a tailored simplicity and inviting atmosphere.

Florida Keys

in the architect's words, "gives human scale." In this attractive interruption of vertical spaciousness, he says, "the floor space was not large enough to handle the height of the beamed ceiling, so this solution gives interest and place for strategically placed lighting squares." Yet the open squares, which tempt one's eyes upward, still accommodate ventilation. The inviting food-and-service center, with its own dining facility and central work space, becomes a core of daily activities. The decor of the house is predominantly light in coloring with washed wood finishes and off-white carpet and upholstery. Various areas change moods from casual to formal, depending on the use of the moment. There is a clean, uncluttered arrangement of furniture. The Corleys shun "trendy" looks, though the end result is assuredly fashionable. An important adjunct to the overall effect is the landscaping of many garden areas, accomplished by Dale.
The bathroom, with Venetian marble tub, is set in a mirrored alcove overlooking a private garden executed in the Oriental manner.

The foyer features a long parsons table with a crystal collection, and a view of the entrance garden.

Baldwin, landscape architect. From lush tropical greenery, he selected low-maintenance materials, adjusting these according to the amount of light each garden would receive. By coordinating his efforts with the architect, the home becomes part of a natural setting, not a picture framed by formal landscaping. Current use of the home is planned around vacation times of the various colleges attended by the three daughters. Often it is two weeks here and two weeks there. Looking ahead — although that time seems distant for this dynamic couple, it will provide an enviable retirement haven. The conviviality of the team of professionals, Eugene Corley, Christ Fergis, Harder and Natale has been such that builder Corley anticipates upcoming commercial projects together. This will certainly offer to others an opportunity to enjoy the results of their combined talents. Naples is fortunate in looking forward to this creative team.
The formal gardens give a feeling of timeless serenity conducive to meditation or simple relaxation.

Mediterranean style and vast dimensions set this residence apart in suburban Fort Lauderdale.

Casa De Sonseca

George Storrs, Jr., A.I.A., Architect

Le Mieux Construction, Contractor
Yuichi Idaka, Photography

It is small wonder that, given an extensive site, the almost ideal home for gracious living in subtropical Florida is the Spanish hacienda. Its basic elements, the rambling single-story structure enclosed in a walled garden with formal landscaping has represented the ultimate in casual living in Southern Europe and Mexico for centuries. It captures privacy, perhaps the most precious single element in our lives today. It is interesting that the owners of Casa de Sonseca, on a vacation to Mexico, first envisioned building a small Spanish colonial cottage. The need for more room and comfort led inevitably to their present home, which comprises 8,000 square feet of living space surrounded on three sides by 800 feet of wall plus hedges, located on a wooded two-acre site adjoining a golf course in the Fort Lauderdale area. After one year and one-half of planning, the couple submitted their ideas to Architect George Storrs, Jr. of Fort Lauderdale, whose ingenuity and architectural expertise are clearly evidenced in this well-conceived residence. The couple wanted an atmosphere of traditional Spanish, yet functional modern decor; a home with spacious high ceilings. (continued)
Softly undulating lines and earthy, natural tones predominate in this facade.
arched windows and doorways, and tiled floors. The windows would be left undraped, dramatizing the architectural detail while at the same time creating a continuity with the outdoor courtyards. In a shopping trip throughout the world, the owners acquired most of the furnishings and decorative items for the house. The many hand-carved doors, handmade wrought-iron fixtures, and most of the furniture are from Spain, the door-handles from Japan, the tiles from Portugal and Italy, and many other special items from distant places. The facade of the house shows a simple one-story structure of pale pink stucco exteriors and Spanish-barrel tile roof. As the intricately carved double doors open into the foyer, the visitor is charmed by the subtle
Although located in a heavily populated area, the seclusion and lush colors of this pool patio render it a private haven.

yet cheerful pattern of the Italian floor tiles. An antique rock crystal chandelier sets the tone of excellence prevailing throughout. To the right of the foyer is the dining room. Like most of the furniture, the dining room set is of African mahogany, the beautiful wood of warm brown tones. A Florentine painting of floral design adds a soft warmth to the room. Through the glass-and-wrought-iron doors off the foyer is a loggia, where a comfortable leather-and-walnut dining set enhances a pleasant retreat with a view of the formal gardens. Behind the dining room is a gourmet dine-in kitchen fully equipped with modern conveniences. Adjoining it is the service wing, which includes the servants’ suite, a temperature-controlled wine room, a walk-in pantry, a laundry room, and a three-car garage. Furnished in striped Spanish velvet and other fabrics of natural tones, and decorated with paintings and other objets d’art, the living room follows the Spanish theme of the remainder of the house. Off the living area, facing east, is the billiard room, where an (continued)
unusual wall displays an assemblage of bric-a-brac in niches. Leading away from the living room towards the back of the house is the gallery, a long hall lined with a collection of paintings from the Renaissance period. The gallery was built facing north in order to provide a glare-free light. At the end of the gallery, there is a guest bedroom with its bath, and adjoining it are a hobby room and a photo dark room, convertible into another bedroom and bath. The master-bedroom suite, located at the southernmost end of the house, has separate baths. The pool area, located just outside the master suite and enclosed by walls with hedges, is a completely private spot. The pool itself is lined with the same Italian tiles as the foyer. A wall with a waterfall fountain separates the pool from a cabana complete with air conditioning, water heater, and full bath. Off the east end of the gallery, a paneled study leads to a tennis court and walled garden. Many of the rooms open out into the spacious formal gardens, where a terrace leads to a small lake and waterfall. Architect George Storrs, Jr and Le Mieux Construction, Inc. gave painstaking attention to all construction details, attaining high quality craftsmanship throughout. Casa de Sonseca, an equipped and tastefully decorated residence, is an excellent example of the luxury provided when modern conveniences are incorporated into an age-old traditional architectural style.
A comfortable seating arrangement around the fire is accentuated by the brightly patterned cushions and live plants.
What will be the quality of life in Florida twenty years from now? An unending struggle goes forward between environmentalists who look toward the long term and many developers whose goals are often short-term. This publication has for many years been dedicated to presenting a whole picture of living and working in Florida — the architecture, landscaping, interior design. We must now urgently consider the whole of South Florida as a single entity. How does this conglomerate of developments, condominiums, townhouses, offices, shopping malls, surrounding each major city fit together? Are we becoming a stereotype of the northern cities we left? Florida has been unique not only for its climate but for its great natural beauty. We
are fortunate in having a coastline longer than any other state. The sea is there, and always will be—an immensity beyond our comprehension, a magnet to pull the humdrum out of our lives. The Florida wilderness areas, the stands of cypress, pine, palmetto palms, the wetlands of estuaries with their mangroves remain, but they are being invaded. No landscaping effort by man can duplicate the environment of these wilderness areas, nor evoke the sense of wonder one experiences when standing alone in these forests. It is an added dimension to the full life. Unfortunately it is disappearing. A very large untouched tract of land is required to afford all these elements for a complete, enriched life. Pelican Bay, located on the Gulf of Mexico north of Naples is such a project. The tract is over 2100 acres and contains more than three miles of wide beach on the Gulf. It was acquired in 1923 by the Collier family who created the county which bears its name. The entire unbroken parcel was held untouched until a (continued)

Breakfast by the pool at the Showcase Home in Pelican Bay is an exhilarating experience for both the staff and the future homeowners.
The copper fireplace hood and deep-red Bokhara rug radiate warmth in the reception area.

This well-equipped kitchen adjoining the party room makes entertaining a pleasure.
The waiting area of the Showcase Home, featuring a view of the patio, maintains the feeling of a home rather than an office.

Pelican Bay

developer could be found who would preserve its natural beauty. In 1972 Coral Ridge Properties, a subsidiary of Westinghouse Electric Corporation, teamed with Collier for a long-term effort. Coral Ridge Properties has been committed to prestigious developments in Florida since 1946. A planning team of professionals in the fields of biology, ecology, environmental planning, engineering, and law was gathered to coordinate the Pelican Bay project from its inception. Many fundamental decisions were made at the outset. The community was to reflect the subtle elegance of Naples to the south and reinforce the dedication of that city to environmental preservation. The plan was to provide for all the needs of a community — commercial areas containing high fashion shopping, banks, markets, professional facilities for doctors and lawyers, and suitable environments for schools and churches. The final plan incorporates all of these facilities and offers purchasers a choice of single family homes, patio-cluster homes, garden and midrise apartments, and multi-level condominium residences overlooking the mangrove forest, interior bays, and the Gulf. An 18 hole golf course almost 2 miles long runs north and south through the development and is (continued)
The many ponds and lakes throughout the golf course add interest to the game and beauty to the surroundings and their sustaining ecosystems.

**GOLF COURSE**

Arthur Hills and Associates, Architect

Wadsworth Golf Course Construction Company

Golf Course Construction

J. Roland Lieber & Raymond L. Uecker, Landscape Design

closely related to the natural environment with some holes playing through stands of pines and palmetto or upland oaks. Ponds, small lakes, and marshes abound. The drainage swales meander through the course and are alive with red-winged black birds enjoying the protection of the tall water weeds and cattails. The land plan utilizes the course as a major amenity for the residences adjoining. The plan provides focusing many of the residential units onto the course from across lakes, giving a feeling of privacy for the residents as well as the players. Respect for privacy is apparent throughout the development. Bicycle paths wind through woods and around waterways affording a perfect mode of recreation for the cyclist, and jogger or nature-lover on foot. The cluster-type homes feature walled patios with complete living quarters and swimming pool in compact units. They convey a single family feeling with all the amenities. Decking and brickwork reduce maintenance costs. A single family resi-
This view of the two-mile golf course includes well-trimmed greens, and beyond, some of the many densely wooded areas, where pine trees predominate.

dence serves as a general information center for Pelican Bay and is termed a Showcase Home, designed to establish the character of single family home development within the community. Holland Salley and his associates, who must be given great credit for their part through the years in evolving the Naples style, created the interior design for the Showcase Home and villa models. The entire project will require 20 years for completion. This is an excellent measure of the stature and dedication of the developer.

Each step in the development will be accomplished with the meticulous deliberation this site warrants. The staff of Coral Ridge-Collier Properties has coordinated the planning and execution of this effort since its inception. In their negotiations they have dealt with 36 different environmental and governmental agencies, patiently negotiating practical and conscientious solutions. Several million dollars have been spent on environmental safeguards, water supply and sewage disposal.

(continued)
Entrance to the four-bedroom Tierra Mar Villa through the walled privacy of the pool and patio.
The roofs and warm pastel colors of Tierra Mar Villas At Pelican Bay form interesting patterns in Florida's sub-tropical landscape.

Beamed ceilings add an interesting perspective to the living room of this Tierra Mar Villa.

Pelican Bay

TIERRA MAR
Peabody & Childs, Architects

Gilvesy Construction, General Contractors
Holland T. Sallee and Associates, Interior Design
R.G. Enterprises, Developer
Rubinton & Swanson, Sales-Marketing
Landscape Architects
Kelley's Gardens
Sunny Grove Landscaping

Raw water comes in a twelve-inch main from a well field six and one-half miles to the northeast. The dual water line system provides one line for sprinkling and fire protection as well as one line for potable water. Almost a third of the development, the three-mile beach area along the Gulf, comprises a mangrove forest and the white beach beyond. This remains untouched, but it required substantial effort to protect it from drainage impact from the developed area. A wide earth berm has been constructed along the three-mile length to act as a holding station for drainage from seasonal applications of fertilizer on the golf course and gardens of the developed area. This mangrove forest (continued)
The terrace for breakfast or luncheon outside this two-bedroom apartment is trimmed with a variety of attractive plantings.
A well-equipped, versatile kitchen provides facility for gourmet cooking.

Intimate contact with nature in master bathroom.

and beach area is of course the crown, the unique feature of the development. In twenty years it may be one of the very few left in South Florida. It comprises a wide beach of sugar sand and an associated system of bays, wetlands and marsh. The larger water bodies are connected by tiny estuaries which wind through stands of mangroves. The dune line along the beach supports sea grapes, sea oats, even cabbage palms and Australian pines. The only penetration from the community side is a wide boardwalk four feet above the wetlands. It meanders toward the Gulf curv-

(continued)
A view of the pool-and-deck area is brought inside by the ample windows. Continuity with the outdoors is achieved through the use of color.

The arbor and heavy plant growth combine to furnish a private retreat in the three-bedroom villa.

Pelican Bay

ing around prized trees, bridging the channel which connects the bays. Supported on permanent concrete pilings, built of heavy, treated yellow pine, it accommodates golf carts, pedestrians, and similar quiet modes of transportation. Eighteen hundred feet long, it affords a real journey into the early Florida wilderness. Pelican Bay represents a triumph for both the environmentalist and developer — an unusual achievement. In 1977 it received one of the coveted national Sensible Growth Design and Planning awards presented annually by the National Association of Home Builders and Better Homes and Gardens magazine. As its development proceeds, we should expect additional awards. As the distinguished panel from the Urban Land Institute (ULI) stated, “Pelican Bay may be one of Florida’s most important projects since it is the first major gulf-front development with beach access that is required to preserve the coastal wetlands and their associated ecosystem. What is done here will set a precedent in Florida and in the nation. While this situation creates problems, it offers a unique opportunity to create a community that will always be unchanged and may be even more beautiful and functional than the traditional Florida communities that have been so successful in the past.”
Living room at the three-bedroom villa captures a view of the hot tub and sunning deck.
The developers of the Mirabelle Restaurant have been for many years visitors to Naples, where they plan to reside in the near future. This traveled couple who has dined in most of Europe's gourmet places brought to Naples their love of fine dining. The Mirabelle became an expression of this predilection. Studying the dominant architectural character of Naples which has been represented in Florida Architecture in past years, a design of elegant character formed in their minds. When they had located a prime piece of property on the Bay of Naples, Architect Walter L. Keller was commissioned to fulfill their plan. Many hours were spent in the beginning discussing the ultimate "personality" of the project. It was agreed that the traditional, local style of Naples should be dominant. The concept of the design would incorporate the elegant hospitality of Southern Europe, and at the same time be representative of all of the amenities afforded by a subtropical lifestyle. In addition, the functional re-
With the appearance of a Mediterranean villa, the Mirabelle offers a residential atmosphere.

The requirements of a restaurant should be satisfied. Spaciousness was paramount in the overall character to be achieved. The empathy between the owners and the architect soon led to a plan design and exterior facade that encompassed all the parameters defined in the concept. Boran, Craig, Shreck Construction Company were selected as the General Contractors, based upon the years of experience the firm had acquired in constructing many of the handsome residences and buildings on the Gulf Coast. Working as a team, Mr. Boran and the architect visited the clients at their home in Germany and were introduced to the character and quality of dining service and building design that were to be incorporated into the Mirabelle. It was there that the architect also became acquainted with many of the fine old (continued)
From the elegant recessed central dining area, the patron may enjoy an entrancing view of the mangrove-lined waterway.
The recessed, coved ceiling of the anteroom mirrors the design of the interlocking fountains. Bright plantings accent the subdued tones.
Furnished in casual yet charming style and surrounded by a beautiful natural setting, the outdoor patio provides a perfect place for informal dining.

Mirabelle

paintings and original engraving prints that were to have their place in the new restaurant as part of the interior decor. The building plan consists of some 16,000 square feet of space, including a lounge, three dining areas, three private party rooms, a boutique and ancillary areas. Arriving under the porte-cochere one is greeted by the valet. Proceeding to the anteroom, one's spirits are lifted by the high, coved ceilings softly lit by indirect lighting. The circular fountains surrounded by colorful plantings add an interesting dimension to the room. The floor is of white imported tile. To the right, the patron enjoys a multi-level cocktail lounge with a circular bar that repeats the architectural character of the ante room. Live plants in boxes separate three dining areas, with the central area recessed below the level of the other two. From any of these, the patron enjoys a panoramic vista encompassing the inland waterway and the mangrove sanctuaries to the east. The easterly room opens onto a wide, covered patio for less formal dining and Sunday brunch. The private dining rooms are easily separated with movable walls which can be opened individually to provide smaller dining space, or combined for the large private parties given by Neapolitians. A large wooden deck surrounds the waterway side of the property to give access, if desired, for small craft passengers to secure dock lines and enjoy on-shore hospitality. Docks and the waterway are attractively lighted in the evening, presenting yet another entrancing view. The basically white interior decor, with beige, brown and persimmon accents, was implemented by the owner-wife using concepts she had formed during her travels throughout Europe. The effect is that of a private club atmosphere which offers the patrons a charming environment combined with impeccable service.
Enjoying the Mirabelle’s warmth and hospitality, guests toast the delightful meal and surroundings. Beyond, a wooden deck gives access to the waterway.
With the angular structure of "One Grove Blue" behind it, Alexander Calder's "The Lion" sets the artistic tone of the island.
In the lobby at "One Grove Isle," an artistic and tropical climate is achieved through the distinctive use of materials, works of art, and foliage.

Grove Isle

Stuart Cohen, A.I.A., Architect

Grove Isle Towers One, Two, and Three, and Grove Isle Club
Martin Z. Margulies, Owner-Developer-Contractor
Gee-Martinez and Associates, Associate Architects
Bliss and Nyitray, Structural Engineers
Hufsey-Nicolaides and Associates, Mechanical-Electrical Engineers

Interiors
Towers One, Two, and Three
Don Rutledge, Interior Designer
Grove Isle Club
Claude Malo and Eduardo Craven, Interior Designers
Hotel Rooms
Diane Winovich and Joann Pison, Interior Designers
Yuichi Idaka, Photography

Four years ago a twenty-acre island in Biscayne Bay, 800 feet off shore from Coconut Grove, lay dormant, shackled by controversial real estate and zoning pressures, its only connection to the mainland a temporary power line. From this raw material, developer Martin Margulies has created a totally integrated, self-contained urban community which includes three eighteen-story apartment towers, a private club, a five-story hotel, and (continued)
A seating group with Orienti accents faces Garland Faulkner sculpture of a bonsai

The three towers, though parallel to each other, are set at an angle to the island itself, affording all residents maximum views of the bay.

The three towers, though parallel to each other, are set at an angle to the island itself, affording all residents maximum views of the bay.

Grove Isle

sweeping, landscaped decks. Faithful to his ideal, the developer made of Grove Isle a unique island community set apart from everything else, a private, peaceful world where people like to live. In today's economy of mass-produced items, where repetition is ever present, special pleasure may be derived from the individual nature of the island, its sculptures, its gardens, and its unusual setting. Furthermore, the developer has established for the island community a unique standard of cultural awareness by using the site as a setting for a sculpture collection which has been nationally recognized in the contemporary art world. Alexander Calder's "The Lion" stands watch at the island entrance. The lobby of Tower One is enriched with Isamu Noguchi's bronze "Avatar." The landscaped decks become sculpture gardens with works of Sol Lewitt, Tony Smith, Ken-
Grove Isle

neth Snelson, Tony Rosenthal, and others, precisely placed for optimum viewing. Alexander Liberman's "Argosy" towers against the sky in views from the pool and club patio. Early in the planning, Margulies entered into agreement with his discriminating neighbors in Coconut Grove and established criteria for a balanced development. The three towers provide apartments for 510 owners and cover less than ten percent of the site.

(continued)
The angular design of the pool was conceived in order to provide ample swimming, diving, and conversation areas in an unequaled subtropical setting.
Louise Nevelson's "Night Wall II" is set in Mr. Margulies' sculpture garden.

Located on a lookout point above Biscayne Bay, Tony Rosenthal's "T" sculpture.

The sculpture garden is outstanding for its natural beauty and representative pieces by world-renowned artists. "Throwback," by Tony Smith.
From the terrace of each unit, residents enjoy a panoramic view of the bay and the beauty of either sunrise or sunset.

Grove Isle

The lowest apartments, thirty feet above sea level, interface with the landscaping and near view of the bay. Thanks to the talent and full cooperation of Stuart Cohen, who has been Mr. Margulies' architect for sixteen years, the developer's concepts have been brilliantly interpreted. Completing the team is Don Rutledge, who with his deft balance of space and warm-textured materials has achieved in the main lobbies the feeling of a fine old home in Coral Gables, avoiding completely the impersonal lobby look characteristic of many condominiums. Seating groups off the main lobby are made intimate with tumbling water and heavy foliage. Lobbies in each tower are treated quite differently, yet each generates a warm hospitality which is in keeping with the spirit of the whole community. The presence of the sculptures on the island has created an artistic ambience.

(continued)
such that, even when not directly aware of them, the visitor cannot help but feel their aesthetic impact. There is an aura of man’s creative achievement at its best which sets the island apart from other communities. Tours and lectures are arranged in groups of 20 and 30 for visiting students, artists, and dignitaries. Grove Isle, though not yet completed, is rapidly acquiring a reputation for its cultural overtones. Three museum directors are residents. The site has proved an attractive setting for performances in benefit of organizations such as the Lowe Art Museum, the local PBS TV station, Mercy Hospital, and the University of Miami. In several subtle ways, the isolation of an island brings its reward. The noises of metropolitan Miami do not carry to Grove Isle. The 800 foot-long bridge to the mainland is the only link. Like a castle surrounded by a huge moat, the

Furnished with an oversized bed, and Noguchi lamps, a typical hotel suite at Grove Isle has a spectacular view.
Designed with contemporary elegance, the "Grove Isle Club" features Garland Faulkner's sculptural screen, an Italian marble floor, and sculptured door.
This view of Grove Isle Club’s pool deck features the cluster of roof tops in the background, and Alex Liberman’s sculpture, “Argosy,” as the focal point.

Grove Isle

island offers a high degree of security. A guard house is at the entry road. Each building is a self-contained entity with its own security system, valet parking, pool and whirlpool, gym, sauna, office, and multipurpose room on the first floor. The club facility comprises a dining room seating 275 guests in addition to a cocktail lounge, a banquet room, and a health club. Twelve lighted clay tennis courts are provided, and a mile-long jogging path circumvents the island. Convenience stores, beauty salon, grocery store, and boutiques complete the integration of the island community. In past editions of this publication, we have explored the psychological attractions of living on an island. It satisfies basic emotions of security, self-sufficiency, and exclusiveness. Grove Isle is unique in being so totally integrated in such a compact area. Because of its size, one knows at all times that it is an island, yet all the amenities of the mainland are immediately available. The addition of the sculpture collection provides an opportunity to suddenly become aware of things not noticed before, a growth of consciousness which perhaps has been dormant since childhood. Today, in large metropolitan areas, the distractions of noise, traffic, and a sense of growing insecurity drain the psyche of those subtle energies which can enrich the inner man. It is an unfortunate sacrifice to make for the obvious advantages of living within the city. Residential islands, which have been on some occasions created within a city, offer a degree of privacy, but the sound of sirens and the predatory atmosphere of a city at night are difficult to eliminate. Grove Isle appears to be the ultimate solution. The resident can almost immediately be within the city, or away from it all.
Looking in a southerly direction, guests at the dining room in the Grove Isle Club can enjoy the view as if aboard a ship cutting across Biscayne Bay.

Enriched with strong tones of red, French upholstered chairs, and distinctive table settings, the club caters to members for breakfast, lunch, and dinner.
A large courtyard surrounded by formal landscaping greets the visitor entering from Gordon Drive.

Designed along simple classical lines, this Neapolitan residence offers a stunning view from the Gulf on a mid-summer’s night.

Jack and Betty Forsyth had visited Naples many times over the years, and when they decided to move from Rochester, New York — some fifteen years ago — they had a carefully conceived plan in mind. That plan was to purchase Gulf Front property and con-
struct their permanent home in Naples, having determined after extensive travels that the Gulf Coast of Florida was the place. Finding prime undeveloped Gulf Front property in Naples proved difficult, if not impossible, and the Forsyths decided to bide their time and wait for the “right property” to come on the market. After waiting ten years, they finally found the ideal property and location on the Gulf shore, and proceeded to plan their home. Architect Walter L. Keller of Walter L. Keller and Associates, P.A., a long-time resident of Naples, had been commissioned to design many beautiful homes in the area. Admiring these, the Forsyths requested Mr. Keller to design theirs. Jack Forsyth is a prominent attorney in both Rochester and Naples, and Betty Forsyth is extremely active in many of Naples’ charitable organizations. It was therefore of the utmost importance that their new home would have all the facilities necessary (continued)
Reflective elegance accented by plantings, fresh flowers, and decorative touches is the keynote in the formal seating area at the Forsyth residence.

The entrance foyer to the home welcomes the newcomer with a collection of tokens from land and sea.

Classic in Naples

for frequent entertaining. The parameter of design given to the architect was to create an extremely livable home with the major rooms affording a panoramic view of the Gulf of Mexico. The design must have the warm yet classic lines of the villas seen in Southern Italy and
Northern Spain. The architect determined first of all to set the structure on a platform, reminiscent of terracing done in Europe. The platform was built some seven feet above the existing grade and enclosed with masonry walls. The home itself, consisting of a large center foyer, living area, separate dining area, kitchen, and master and guest bedrooms with their baths, was centered on this platform. The plan included a large detached garage with guest accommodations over it. Simplicity of design was the keynote, again reflecting the traditional character and clean lines of the classics. As an integral part of the design team, the Forsyths selected Rosemary Robinson of R&R Robinson Interiors, and Stockton Renfroe, Landscape Architect, to work with Architect Keller so as to insure an integrated and complete design. Mr. and Mrs. Forsyth asked that their interior planning be serene, uncluttered, and understated so that in its (continued)
simplicity it would relate to their lifestyle. The foyer is essentially a garden room, with slick white tile flooring and tall ceilings. The formal area of the great living room is comfortable and at the same time elegant. A more casual grouping is set beyond this, facing the beach. These spaces are integrated by the coloring, which is clear tropic orange with taupe and white. The library, although roomy, is made cozy by the texture of the pecky cypress walls. The dining room is elegant; a dignified background for the intimate dinners Mrs. Forsyth favors.

Pecky cypress wall paneling, thick pile carpeting, and warm-colored upholstery invite relaxation.
With a color scheme similar to the remainder of the house, this informal area offers an excellent place for relaxation with an inviting view.
Circa 1695, a William and Mary oak chest graces the entrance to this waterway home. A signed Miro and fine quality Temple Horse weds yesterday and today.

To live as fully as the owner of this Florida home, you would need, just as he, to make assured decisions in a minimum time frame. If the client is to spend winter weeks in the warmer climes of the United States, summers on the French Riviera, and still touch home base in London with some frequency, time becomes critical and organization a must.
The linen covered cube end table holds a fine Chinese vase which was fashioned into a handsome lamp. Macrame vertical blinds invite the daylight with privacy.

Having sampled California's life style, this well-traveled bachelor decided to experience our Gold Coast. He asked his trusted California designer to recommend a reliable Florida firm from which he could expect exacting performance in his absence. This, first by telephone call from the West Coast, brought him to Richard Plumer Interior Design. When he met with Plumer designer, William L. Vernon, he had purchased an older home on a tributary of the Intracoastal Waterway in Broward County. Vernon appraised the residence, making well-received suggestions for remodeling. He quickly assimilated the tastes and expectations of his client. Preferences were for contemporary design, simplicity, and superior quality. They spoke of their mutual appreciation for fine woods and rare exotic finishes. The client was receptive to the designer's recommendations of the new finishes fashioned from materials such as goat skin, ostrich, suede, and horn marquetry. All metals, such as steel, brass, or gold plate, were to be authentic. Colored bathroom tiles were to (continued)
Custom sofas hold accent pillows covered in Terri Roese, handpainted silk. Matching stainless steel and glass cocktail tables serve two seating areas.

be replaced with white marble. The gentleman required assurance his assignment would result in completeness. This was achieved down to laundered linens for hospitably welcoming the return of the London party. Before his leaving the States, the designer showed the client into preferable showrooms of New York, where several antique items were purchased: for instance, the museum-quality Dutch vase, circa 1900. Another vase of exquisite Chinese design and heritage would be made into a lamp. A true find was the William and Mary oak chest, circa 1695, which with a brass Temple Horse and signed Miro print would grace the entry. Two contemporary tables, although from different sources, are highly sympathetic in design, each presenting a bulky, well-detailed stainless steel base;

(continued)
To divide conversational areas, a glove-leather chaise was designed, dramatic but welcoming place from which to watch television or enjoy selected music.
Greenleaf of Mayfair created a lushly planted, flowering garden to greet the northern visitors during winter months. Remodeling opened walls to the view.

Continental Flavor

one with off-white etched carrara marble and one with crystal-quality glass. These would serve two seating areas in the long and narrow living room. Also, an accent item was tempting: a red-lacquered, parchment-covered Chinese stool. The designer was appreciative of the Britisher's professional attitude toward design, and by now the client was cognizant of the designer's own fine taste, which he felt he could trust. During the two-day shopping tour, most selections were touched upon such as custom carpeting, fabrics, and colors. All else was left to Vernon's discretion. If possible, the house was to be ready in six short weeks for the return with staff and guests. The designer determined the home would not only be complete and workmen out of the way, but enjoyably ready. Two
The most sophisticated can appreciate this opulence of simplicity. Rich silks and woods complement an eggshell, faux-parchment contemporary armoire.

walls were soon demolished to make way for sliding glass openings into the garden and pool deck. This neglected area was quickly assigned to an expert landscape designer. An ultra-fine music system was designed by Vernon and given to sound specialists for installation. Security and communication electronics were added. With the help of his own assistants, the designer maintained an accelerated work-schedule with constant supervision over a multitude of workers and a plethora of details. He knew his new client would not wish to spend vacation time shopping for small essentials. Everyone seemed to enjoy the element of surprise being created for the Britshers, who would spend Christmas Holidays in Florida. A giant poinsettia was, with champagne, the final touch.
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This picture shows the coordination and ability of Levitz Electric, Inc. as it is reflected in the mirrored light luminous ceiling and the electrical work, also in the indirect lighting. This is an example of the coordination between the Ceiling Division and the Electrical Division of Levitz Electric, Inc.

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The gardens at the side of the building are a pleasing foil to the curved balconies, equipped with retractable plastic enclosures.

Bal Harbour 101

Morris Lapidus, Architect

Cal Kovens Construction Corporation, General Contractor
Bleemer, Levine and Associates, Interior Architecture
Desimone Chaplin, Structural Engineer
Sassett Engineers, Electrical and Mechanical Engineers
Charles Allen, Landscape Architect
Yuichi Idaka, Photography

Bal Harbour 101, a quiet statement of international affluence, has taken its place in one of the choicest locations on the Gold Coast of Florida, fashionable Bal Harbour. Rumors of its becoming were heard on the beaches in Cannes, in London, and in Geneva, months before its completion. Builder-developer Cal Kovens commissioned international architect Morris Lapidus and the interior architectural design firm of Bleemer, Levine, and Associates to create a luxurious deluxe apartment in keeping with the (continued)
The graceful balconies and lace-like railings of the façade add a distinctive touch to this exclusive apartment house.
The pristine elegance of the contemporary baroque lobby is softened with flowers and plants.

life style of condominium owners who have homes throughout the world. Cal Kovens has had experience going back for over 30 years in developing and building deluxe rental and condominium apartments. Bal Harbour's newest and most exclusive high-rise condominium, on the ocean, is comprised of 172 residences. The structure provides a sweeping view of the ocean on the east facade. Set back from the public thoroughfare, the west facade is dramatized with lush foliage and a waterfall-fountain. Designed as a series of tiered granite basins, the water cascades

Subtropical foliage and graceful fountains form the attractive base for the apartment house.
from one into the other. The working team, by the lavish use of space and their intuitive perceptions of the international character, have created special sophisticated amenities which are expected by the affluent of the world community. As the car drives under the building canopy to the entrance, the passenger alights on a polished granite pavement that is carried throughout the public spaces. A sense of strength and security is reinforced by the additional use of granite for the walls. The slick, polished feel of the various shades of grey granite on the floor is softened by the custom-designed carpets that delineate the lounge seating area in the lobby. An antique lacquered and mirrored table in the center of the lobby supports a towering fresh-flower arrangement. The soft curves of the walls and the ceiling contribute to the feeling of opulence. The walls of granite are designed to express the thickness of the material, and the designed pattern repeats the curves outlined in the floor and on the custom circular rugs. The ceiling (continued)
The soft seating areas of the lobby, designed with richly colored rugs and chairs, are a strong contrast to the hard granite walls and floors.

The curved wood ceilings emphasize the circular shape of the wool carpeting and easy chairs.
Bal Harbour 101

The contemporary baroque corridor to the club features teak moldings, repeating archways, and glass ceilings designed in appealing geometrical patterns. The design reflects the same pattern, and teak planks are used with special lighting to achieve the quiet, understated elegance that is everywhere. Morris Lapidus, at the beginning of his career over 50 years ago, developed a style termed post-modernism. It has three basic characteristics. The transformation of angles to curves was a revolutionary innovation in managing the movement of people. Other basics were the lavish use of color and lighting. Now, his long experience is coordinated with Bleemer and Levine’s creative use of fabric and lighting, and the result is a soft symphony of elegance which is pervasive throughout the public areas. The corridors to the elevators and club rooms lead through small seating areas providing semi-privacy even in the public spaces.

(continued)
Sleekness of forms, simplicity of design, and the rich colors of wood paneling and navy blue upholstery combine to give the bar its intimate atmosphere.

Bal Harbour 101

The corridor itself, finished in suede and teak moldings, serves as a picture gallery. The appearance of a tunnel is achieved by the use of successive arched openings detailed in teak, a subtle baroque use of space and perspective. The galleria-corridor, which converges to a raised foyer paneled with suede and floored with teak parquet and stainless steel, is the anteroom for the large spaces which serve the activity of the public areas. The structural columns of the dining room are planked with teak and accentuated by the special lighting system above them, becoming a point of interest and contrasting with the gleaming metal of the furniture and the chrome-and-suede railing of the bar. The back bar has an etched mirror pattern of contemporary mermaids and moving sea, which repeats the theme of movement. The design team has continued the elegant contemporary baroque feeling on the residential floors. From the moment the passenger leaves the suede-covered, channeled-back paneling in the elevator and enters the foyer, he is surrounded by beautiful material and integrated design. The cabana club, health spas, and party room give the viewer experiences of a total design concept. The talents of many people have been perfectly blended to create a work of art.
On The Ocean

Designs Unlimited, Inc. was commissioned to create an apartment residence in Bal Harbour 101 which would provide an excellent setting for a varied range of experiences, from relaxation in a comfortable home environment, to the excitement of entertaining surrounded by a visually stimulating decor. This was successfully accomplished through the use of subtle color schemes, dramatic designed furniture, and architectural treatment. The intimate living area features custom-designed sofas bordered with units of burl wood and stainless steel, which serve as planter units and provide table illumination. The dining area features a custom-designed carpet bordered by terra cotta Italian tile. The sculptured wallpaper design adds to the feeling of strength achieved by the designer's use of color. This skillful blend of earth tones with soft touches of melon and ebony creates the feeling of warmth and intimacy that prevails throughout this three-bedroom residence.

(continued)
The teak ceilings combined with the soft contours of the Italian leather furniture give a feeling of honest materials used in a natural way.

Penthouse Apartment.
Bleemer, Levine & Associates, Interior Design

Commissioned to design an ocean-front penthouse, Bleemer and Levine's first consideration was to capture the spectacular view which extends for miles along ocean and beach. The client is a bachelor father who also entertains business associates frequently. In this living room, ample seating area is provided for conversation or conference with the view forming an entire wall. A raised area below the glass wall provides a small, intimate lookout which lifts the eye level above the outside railing so that one enters wholly into the breathtaking sweep of surf, sea, and sky. The columns projecting into the room are enclosed in teak, emphasizing the structural system and giving the apartment a feeling of solidity and permanence which is the mark of this international design firm. The whole approach to the woodwork is structural rather than applied decoration. The remainder of the walls are padded suede, softening the stone floors. A game table and a bar add to the amenities. Natural materials are used
The pyramidal lighting fixture echoes the shape of the ceiling. Extra dimension is added by the mirrored wall and cabinetry.

throughout the apartment. The dining area is a perfect square. A square table was designed to comfortably seat eight people in an intimate manner. On one side of the room, a buffet was built-in with a series of mirrored doors with wood frames, providing storage for dishes, trays, and personal objects requiring a special type of storage. The buffet surface is of granite because it is the hardest stone and does not stain as marble would in case of spillage of food and drink. Above the buffet, a mirror reflects the whole length of the living-dining area, again capturing the view for those diners facing the wall. A custom-designed carpet under the wood-and-bronze table adds to the warmth and tempers the acoustics heightened by the marble floor. The mirrored ceiling built in pyramid shape was designed to add sparkle and pick up the refracted light from the chandelier. The idea was to create an illusion of great height. The designers' purpose was to re-create the intricate great ceilings found in palaces and outstanding homes throughout the world. The color scheme is a classic neutral background to complement the client's art collection.
Displaying an excellent balance of space and volume, this room is transformed into a living theater when the chenille verticals are opened.

Posh Pied-à-terre

Peg E. Gorson, A.S.I.D., Interior Design

The apartments at Bal Harbour 101 have been designed by several leading designers, one of whom is Peg E. Gorson, A.S.I.D. Her designs are characterized by a sense of buoyancy through astute handling of wall coverings, light colors, and carpet design, always controlled by a keen sense of space-and-volume relationships. She began her career as an artist and was led into specializing in fabric design. Her thorough knowledge of the crafts equip her with a flexibility which avoids the stereotype and repetitious. In addition, her concepts are formed only after listening carefully to her clients and, with probing questions, a sensitive profile of their tastes, habits, and activities is structured. As a result, her initial concept is highly perceptive and the momentum of a rewarding relationship is quickly established. The owners of this open contemporary living room wanted to be able to lock the door with a minimum of fuss and travel, to open the door on their return and settle in for however long they might wish. The custom-designed furniture is arranged to facilitate the flow of movement. An area of ceiling lighting over the game table adds
The arrangement of furniture groupings is well defined, without the confinement of walls, by the winding pattern of the custom carpet.
The creative use of wall covering, lighting, and floor design dramatizes this foyer and vaulted ceiling.

Bal Harbour 101

Architectural Illusion

Peg E. Gorson, A.S.I.D., Interior Design

An excellent example of the buoyancy of Peg Gorson's work is this apartment foyer. A balance is achieved by scale and what is really architectural illusion. The corridor-like shape of the room is altered by a traditional ceiling being modified with custom additions featuring accents of beams, sharp angles, and special lighting. The rich Oriental colors on one wall are balanced by the bright colors of a contemporary primitive on the opposite wall. The abstract of winged forms soaring to the top of the frame on the far wall combining with the vaulted ceiling would make the room seem weightless if not balanced by the massive urn and the strong green foliage. A dining room console designed for her clients in another environment years before was refinished in burgundy lacquer for the foyer. The burgundy, a foil for the red-haired lady of the house, appears in frequent accents. In the living room, the diagonal beams, reminiscent of a country estate, contain hi-hat lighting for the sofa seating area. Mirror inserts lend an atrium-like illusion to the center of the room. The play of squares and diagonals is repeated in the cocktail table, custom-woven wool rug, and furniture arrangement. The folding screen masks sliding panels used to close off the den for extra guest accommodations. Light and neutral colors provide background for art and antiques.
The Florida hammock is a subtropical hardwood forest abounding in shrubs and herbaceous plants as well as high-growing species such as orchids and air plants. Found in the Everglades as hilllocks rising from a few inches to one and one-half feet above water level, these emerge as the sawgrass dies and collects in mounds over the water. As soil begins to accumulate in bare, thin layers throughout the centuries, the first seeds, usually of scrub palmetto and pine, begin to grow. These are followed by hardwoods, which will eventually
Thick hand-split cedar shakes and cypress paneling lend a rustic appearance to the entry of this South Miami residence.

Shade out the pineland and palmettoes. In areas such as South Miami, where the natural vegetation has not been entirely cleared, many trees native to the hammock are still to be found as is the case with this quite beautiful and extensive lot. It was the intent of the owners to preserve as many of these trees as was possible while at the same time providing a large open area with an attractive sunlit view, and a place where their children could play. To accomplish this, many old and unhealthy trees had to be uprooted. Landscape Architect Bruce Howard and his team gave their full cooperation in this project of restoration and enhancement of the existing hammock. Many tree specimens, as a lychee with a height and spread of 35 feet, half a dozen pandanus, a 50 year-old paradise tree, and a satin leaf were found growing there. Others, such as the oak and mahogany, which are also hammock trees, were imported and added to the

(continued)
Brass rail, oak planks, old bricks and other decorative touches give it a turn-of-the-century look. The cathedral ceilings add interest.

Suburban Estate

existing material. In the same vein of special care and restoration, the owners wanted a home that would look as if it had been in existence a long time. Architect Edward Maxwell was commissioned to create the design. “It has to be one of the most fantastic and exciting sites in all of South Dade!” exclaimed the client at their first encounter. Five acres of choice property located in Miami’s most fashionable suburban area was indeed a rare find. A prominent elevation at the rear of the property provided a dominant setting for this ten thousand square-foot home commanding some four hundred feet of yard. The living, game, and breakfast rooms as well as the master suite overlook a richly landscaped 10,000 square-foot patio and pool area. The terraced patio, an extremely large screened area, features a lagoon-like swimming pool with cascading falls. Underneath these lies a man-made cave constructed with natural rock and complete with seating areas. For the house proper the owners requested a heavy timbered structure with a high-pitched cathedral ceiling, but insisted, however, that these living areas maintain a considerable amount of (continued)
An eighteen-foot ridge rises above a pit built-in seating.
Old-fashioned tub and marble floors, stained glass, rough-sawn wall paneling, and several antique items lend a classic yet quaint look.
The conversation pit in the master bedroom looks out into the hot tub, while the mirrored ceiling adds dimension and interest.
A rough-sawn frame hovers over dining area to give scale.

The kitchen area looks out toward the front yard through a leaded panel.
The atmosphere of a tropical lagoon is achieved in this pool and patio area through the skillful use of lush plantings and natural rock.

natural light, avoiding the typically dark interior normally generated by such volume and extended overhangs. The solution chosen was an elongated clerestory “brow” across both sides of the living area as well as a prolific use of gables and glazing in addition to sliding windows and doors. The result captured an overall natural illumination coupled with a much desired through ventilation. Another significant requirement of the clients’ was a racquetball court, which could hardly be incorporated into the main structure. A site alongside the residence was therefore chosen, and every attempt was made to make the two structures architecturally compatible despite the awkward proportions of this sport facility. In charge of the interior spaces was Designer Jeffrey Howard, whose task was to give the home the appearance of a restoration. The result was an eclectic and skillful combination of old materials with new construction methods. Because the client wanted the home to be put together piece by piece, as in the clients’ personal selection of leaded panels, the designer used an architectural approach for the interiors. Instead of selecting the various items for the home, he made suggestions in terms of function and style for each architectural space, allowing the clients to make the choices personally. Many antique and classic items were thus incorporated into the design. It is encouraging to find such interest in preserving what good the past has to offer. Instead of indiscriminate land development and modern innovations, we find a taste for durable, classic materials and design, in conjunction with a reverence for nature.
The foyer was covered in marble flooring and a silk Qum carpet. It shares welcoming atmosphere with an original Miro and oriental table.

The Cannes Connection

Richard Plumer Interior Design
Margaret Webb DeHass, ASID, Designer
Daniel Eifert, Photography

A small drama took place in a prestigious design showroom, featuring in its cast veteran designer Margaret DeHass. The time was the fall season of 1979. As she walked through the studio of Richard Plumer Interior Design, a path familiar to her for nearly one-third of a century, she approached a group of British visitors engaged in conversation. Among them was Geoffrey J. Willis, a distinguished gentleman who towered somewhat over his three friends. Noticing her white sweater with its Cannes blazer patch, he asked if she were familiar with that area, at which query world-traveler Margaret effervesced with her love of the French Riviera, discovering he maintains a home there. Geoffrey also happened to have just purchased a condominium at the new
Comfortable with traditional furnishings, Geoffrey Willis and Margaret DeHass combined fine reproductions with a dash of good contemporary.

Auctions and antiques, always a love of Mr. Willis, resulted in this lovely collection of miniature snuff bottles.

Key Colony on Key Biscayne, a location he'd been visiting for a number of years. From this chance meeting the client-designer relationship began. One year later, both the building and apartment are completed, and now Geoffrey enjoys his ground-floor location, where he can leave from his patio near the beach and experience the pleasures of sunny Florida. He frequently jets over to a (continued)
three-story beach home in Nassau. His choice of three of the most beautiful beach locations in the world most probably evolved from a lifetime of waterfront living in England, where the family home was at Henley-on-Thames on the river’s bank. It is a historically significant home designed in 1906 by a prominent architect of the time for the Chairman of Kodak of England. Geoffrey reluctantly parted with The White House when he himself retired as Chairman of the Board of United Carriers, a public company comparable to the States’ United Parcel Service. His taste in furnishings permeates each of his homes, so that visitors seeing more than one immediately are impressed with a resemblance of one to the other. For the all-new furnishings at Key Colony, tasteful, traditional designs predominate, spiced with an oriental flavoring. With Mrs. DeHass along, he purchased a large Persian carpet, a signed family piece depicting a hunting scene. It rests on marble flooring, as does the silk Qum antique carpet in the foyer purchased at auction. Willis likes attending certain auctions. Often he purchases items to take to France, and in
A spacious wrap-around, wooden floored terrace is another attractive feature of this apartment. It is used for entertaining and gardening turn brings small items back. A glass-enclosed collection of tiny snuff bottles is typical of things which add charm to the Key Colony living area. As she does so well, Margaret DeHass immediately captured the personality of the soft-spoken gentleman. The same words would describe the new American home in which he lives. Well-coordinated, warm, soft colors blend so well that there is hardly a departure anywhere. Music is cleverly concealed into a rich red Chippendale secretary. Speakers are unobtrusively located. Television is tucked away into a smaller cabinet. The master bedroom says immediately that it serves a distinguished and discriminating gentleman, with its executive desk, a finely-grained wall unit for books, an apricot suede lounge chair and ottoman, and king-size bed. A ready guest room is bright and cheerful, welcoming international visitors plus sixteen-year-old Master Dominic Willis, who spends school time in military training in England as did his father before him. The drama is far from over since designer and client have a fine continuing friendship, and there are always more treasures to discover.
Mirrors and glass in this Florida Keys residence, featured in this edition, were furnished and installed by

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The architectural-interior design firm of Bleemer, Levine & Associates is well known in Florida, throughout our nation and recognized internationally for their outstanding design ability.

Robert Bleemer and Richard Levine started the firm fifteen years ago in Miami and grew rapidly because of their many innovative and financially successful architectural and design projects. They have also designed many outstanding residential projects which have been published in numerous national publications.

Among their exciting work in South Florida is the award winning Washington Federal Bank Building in Hollywood, an architectural sculpture using glass and concrete to articulate the forms of the building. Their design for the Boca Lago Golf and Racquet Club, which is one of the most successful condominium projects in Boca Raton, used wood and stone to create a casual club atmosphere that is reminiscent of early Florida wood construction. The innovative design is a series of small structures connected together to create a romantic, tropical feeling.

The firm recently completed the dramatic, contemporary, baroque architectural interior at the Bal Harbour 101 condominium which integrates granite, brass and teak wood. The firm's versatility is very apparent when one views the award winning Metromedia Television Building in Minneapolis, which is a steel and concrete structure floating above a stone base that hides the parking area.

Upon completion of their television center in Minneapolis, Metromedia, a large public company commissioned Bleemer, Levine to design their new corporate headquarters which are on the top three floors of a high-rise building in New York City. The firm did the total office planning and then designed and decorated the 60,000 sq. ft. of space.
The recently completed 100,000 sq. ft. Hunter's Run Country Club and Hotel with 3500 condominiums is one of the most exciting recent jobs undertaken by Beemer, Levine. The complex included three restaurants, total health spa facilities, golf pro shop and all the auxiliary provisions for a fine golf course are included in this building. The firm's lists of credits in South Florida include some of the most prestigious condominiums and rental buildings including the public spaces at the Towers of Key Biscayne, Plaza Venetia in Miami, 5660 Collins Avenue in Miami Beach and La Fontana in Boca Raton.

The office building for the Genesis Company is an extremely innovative project, which uses Twin T's in a vertical manner to create an unusually interesting and exciting building and hides the automobiles beneath the building. The private hotel in Houston is a concrete design "in the round" used to its maximum to create the shape for an oil group that wished to have a luxury hotel that would be ultra-sophisticated and extremely luxurious. Some of the firm's international work include the residence for the Minister of Culture in Kuching, Malaysia, as well as doing plans for worker accommodations in Kuching. The firm has completed the Royal Haitian Hotel and gambling casino in Port Au Prince, Haiti, as well as the interior design spaces for the

Tiki Maya Hotel in Honduras. They designed the Abacoca Hotel in Colombia, S.A., and are now designing an addition.

They have done numerous private residential apartments and homes which have been in national publications as well as our own local media. Outstanding among them was the "English" Penthouse design at the Jockey Club as well as the two story apartment at the Palm Bay Tower that is considered an outstanding example of contemporary interior design. At the present time, the firm is doing numerous clubhouses for the Arvida Corporation as well as a large country club for Alcoa Aluminum in Jupiter, Florida. They are doing the architecture and the interior design of a new high-rise oceanfront condominium on Miami Beach as well as the interior design for the Villa Regina which is one of the most luxurious buildings on Brickell Avenue. This outstanding design firm is multi-faceted and have worked in every media in their field. The partners are looking forward to the next fifteen years for even more exciting and architecturally challenging projects.

Robert R. Bleemer, Richard Levine and Rodney Harrison are not only designers and architects, but they are involved in the community in a very creative way. They created the American Foundation For The Arts and opened a new museum three years ago which is known for having the first "Patterning and Decoration" exhibition in the world. This movement has now become one of the most outstanding art movements of the 70's. They brought numerous artists including the conceptual sculptor Cristo to Miami and had the world premiere of his Running Fence Film.

They have lent their multi-talents to art organizations that needed architectural plans and designing. Bleemer, Levine & Associates are truly versatile and a part of all that is outstanding in Florida architecture.

Robert R. Bleemer, A.I.D., I.B.D., attended Washington University and earned his Bachelor of Architecture degree at the University of Florida — minor in Landscape Architecture and Interior Design.

Richard Levine, A.I.A., is a graduate of the University of Florida where he earned his Bachelor of Architecture degree.

Rodney Harrison, ASID, is a graduate of the University of Florida where he earned his Bachelor of Design degree.
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To remain consistent with the rest of Pelican Bay, architect Karen Noel, A.I.A., has based her design of The Heron on simple, understated elegance. Her sensitivity is especially evident in the family living and entertaining areas of these homes.

Inside, the emphasis is on unobstructed views of the breath-taking Pelican Bay and Naples panorama. Carefully planned combinations of balconies and full height bay windows will provide you with spectacular daytime views of the Gulf of Mexico, the Pelican Bay community, and Naples. And at night, from these same windows and balconies, you'll be able to see the lights of Naples.

Your home at The Heron will provide you with two bedrooms, an eat-in kitchen that opens onto a deck, dining room with deck, optional third bedroom or den, and more. When designing The Heron's floor plans, Karen Noel also gave careful consideration to your day-to-day activities.

A full range of amenities is available to every Heron resident. In addition to the three miles of secluded beach and nature trails presently available in the Pelican Bay community, you will have use of our private swimming pool, tennis court, club room, spa, and secured below-deck parking. Residents are eligible to apply for membership in the CLUB with its championship golf course. Guest suites are also provided for the residents' convenience.

To know more about The Heron, visit us at Pelican Bay in person, write, or call us at (813) 597-1127.
Innovators are those who pursue the new, the creative, the exciting... that is why we call our Carlson * Harris team "The Design-Build Innovators". In addition to our established "Olde Naples Construction Service", Carlson * Harris now provides architectural design services. This Design-Build capability allows Carlson * Harris to create unique and personalized living areas for the home buyer and to construct the project more quickly and with more controls than were available in the past. This resultant savings in time, construction costs and construction interest charges will help the home buyer to reduce the overall cost and at the same time create a personalized home.

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The Lausanne Towers represents my ultimate theories of design. The challenge was to design not just an apartment house but an apartment house which lives and breathes the south Florida atmosphere. Our design was predicated on the shape of the property along the Naples coast. In order to secure the proper number of apartments without creating a veritable wall blocking the gulf from the landward side we conceived this project as two Towers. We went further and designed these two Towers in a cruciform shape with a large circular atrium in the center. Our atrium design gave us the possibility of using glassed in elevators rising on the two sides of the atrium. The corridors are circular in form and lead to the three apartments in each of the four legs of the plan.

There are no square edges on the buildings. The exterior corners are rounded and the balconies are rounded. In the interior, the circular atrium reiterates the same theory. Very fortunately for us Mr. Carl Lambein, the owner of the project, agreed to the suggestion that the atrium be roofed over with a glass dome which insures weatherproof circular corridors leading to the four legs of each building. The landscaping designed by J. R. Lieber and R. L. Uecker, Jr., of the interior of the atrium as well as all of the landscaping on the site is both lavish and exciting and enhances the potentials of south Florida architecture and landscaping.

This was a most unusual endeavor because it was started by a former owner and taken over in an early stage and completed by the present owner. The construction of the complete project was fortunately in the hands of excellent builders in the Naples area, Boran Craig & Schreck Construction Co., Inc. The contractors met the challenge of this transition and succeeded in completing the architect’s concept in every one of its details. We are proud of the fact that we served as architects for this most innovative apartment complex which represents the very best thinking of our office and exemplifies my theory of design using soft curving lines which has been our contribution to the field of architecture.

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