St. Petersburg Judicial Building (545 1st Ave No., St. Petersburg)

1970's photo of St Petersburg Judicial Building from Glenn Johnson's files

This iconic building has attracted a lot of positive attention from the newspapers, the public, and architectural peers over the years. There were over 50 newspaper articles and several unsolicited appreciation letters from nearby businesses. Architecturally it is described as a "brutalist" style since it is formed raw concrete; the well-known international architect Le Courbusier started the trend in the early 1900s by using "beton brut" (raw concrete in French) to form the buildings. Rough sawn lumber was used to make the forms for the concrete to give it texture; changing light angles during the day changed the play of shadows on the building.

The building was honored by awards from his peers in the 1975 Architect's Annual Building Awards Association. In 2019, the University of Florida Mid Century Modern survey of buildings across the state listed this building as one of 50 "Landmark" buildings.

The building design details will be described later after reviewing the history of the decision to build the new judicial building. The Pinellas County Department of Real Estate graciously provided digital copies of two architectural drawings showing elevation views of the building; these are at the end of the document.

The collection of 1970's photos below is from Glenn Johnson's files.

Arches filled with Styrofoam to reduce weight, rough sawn lumber in concrete forms for texture

Cross a pool of water with fountain Closeup of rough sawn lumber formed detail

1970's building sign, open arches (later partially enclosed) - photos from Glenn Johnson's files

Studies

In 1964, Anderson, Bruce, Henry, Johnson, & Parrish, Architects-Engineers, were retained to conduct a feasibility study for a committee headed by Judge Kissinger; the judicial community felt that more court rooms and office space were needed to accommodate a recent increase of circuit court judges in St. Petersburg[1]. By December 1965, the County Commissioners affirmed their intent to build a new courthouse at a site on 1st Avenue North and 5th Street, adjacent to Mirror Lake; a map in the

[1] Office Space for Judges Is Discussed, Tampa Bay Times, 15Feb1964, main edition, page 12

article shows a map of the planned location of the courthouse adjacent to Mirror Lake and a new county health building at 5th Ave. So and 3rd St.[2]; a consideration for picking a site was where to place the shuffleboard club. The County Health Building site was later moved further south on 5th Street to between 7th & 8th Avenues (See **81-County Health Building.**) A 0.39 mill tax increase was proposed to pay for the two new buildings; the estimated cost for the courthouse was $ 2,600,000 and the county health building was $ 1,100,000[3]; the proposed construction would provide a new look for the Mirror Lake area by tearing down a number of old buildings to make room for the judicial building.

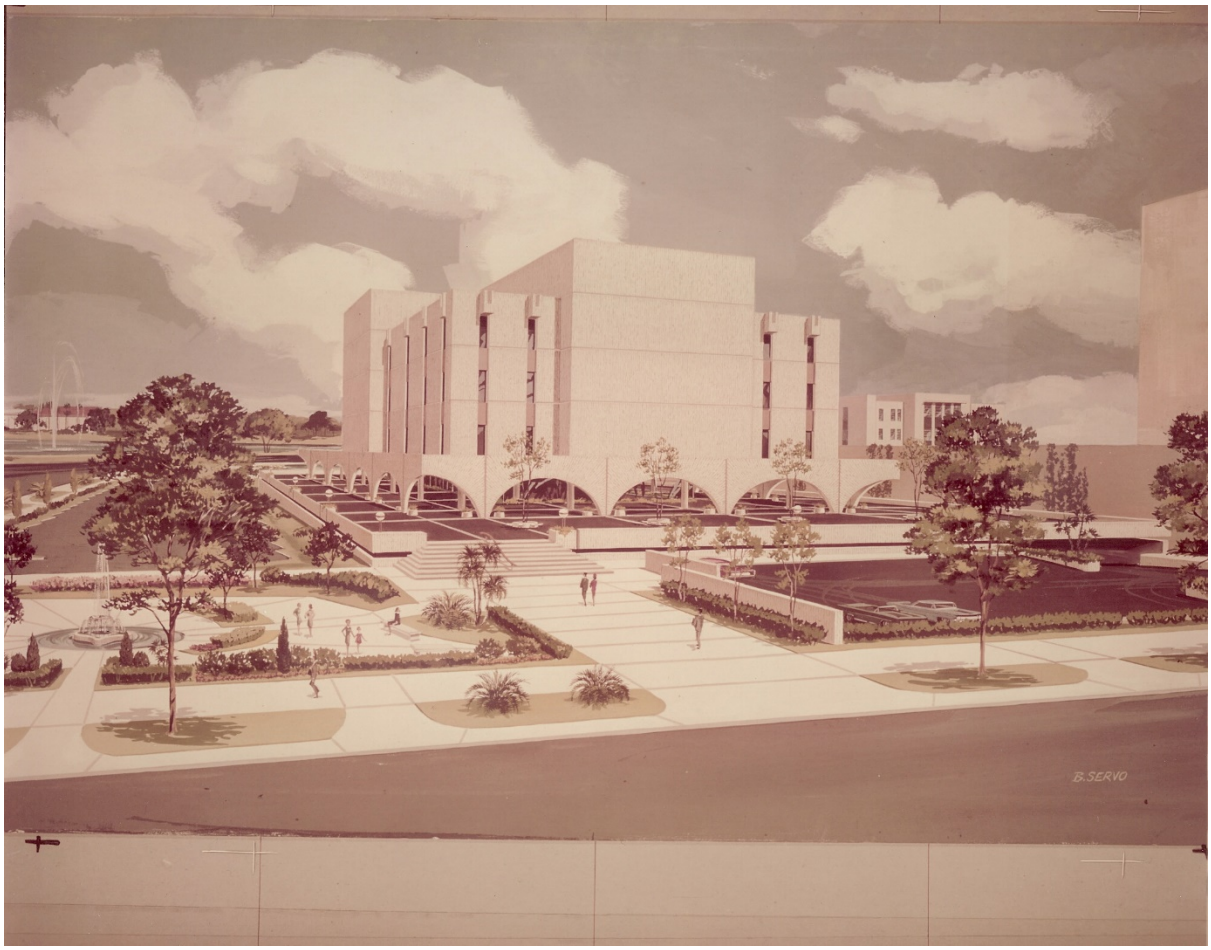
The county had appraised two properties adjacent to the site at $ 302,000; they were owned by Guarantee Abstract Co. and Weyman Willingham Co, Inc, and M.W. Moeller, owner of the Ambassador Hotel and its annexes. The owners wanted more and when negotiations broke down, the County condemned the land so it could acquire it[4]. Rather than increasing taxes, the County Commissioners decide to sell $ 5,500,000 of bonds to pay for the St. Petersburg Judicial Building, an addition to the Clearwater Courthouse, and a juvenile detention house[5]. As the plans were being developed, the Pinellas Planning Department produced a model of the proposed courthouse, with entrance off of 1st Ave. No., as shown in the photo in the article[6]; the final building entrance was off 2nd Ave. No./Mirror Lake Drive.

The County Commissioners decided to add more land to the judicial property by acquiring adjacent properties Guarantee Abstract Co. and the Imperial Building[7]. The land was needed for site appearance improvements, additional parking spaces, set aside potential expansion room for the judicial building, and temporary housing for the Health Department while the new County Health Building (see **81-County Health Building**) was being completed first. The old health building would then be razed for the new Judicial Building site. The new judicial building will be connected by a bridge to the Pinellas County Building.

On March 13, 1967, construction began with site clearance of the old building[8]. By the end of the month, the site was bare ground as can be seen in the photos in the newspaper article; eight buildings had been razed[9].

The new building was revealed in a St. Petersburg Times article in June 1967, which included the architectural rendering below from Glenn Johnson's personal files[10]. The new courthouse will be a five story building of reinforced concrete with a rough textured concrete surface; its cost was estimated to be $ 3,000,000. It will provide 8 new courtrooms and 61 offices in 83,480 sq.ft. of space. The foundation will be reinforced so that if needed two more stories could be added to the building. The building will be situated on a promenade deck five feet higher than street level as part of a monumental look. This deck will serve as the roof of a two story garage with spaces for 135 cars. The monumental nature of the main building is relieved by arches and a landscaped promenade with fountain and decorative pool.

[2] Mirror Lake Sites Reaffirmed, Tampa Bay Times, 07Dec1965, main edition, page 15
[3] Buildings Require a Slight Tax Hike, Tampa Bay Times, 16Mar1966, other editions, page 5
[4] Land to be Condemned for Judicial Building, Tampa Bay Times, 15Apr1966, main edition, page 9
[5] $ 5.5-Million Bond Sale Okayed, 27Apr1966, main edition, page 25
[6] Model of St. Petersburg Judicial Building, Tampa Bay Times, 05Aug1966 main edition, page 31
[7] County to Add to Judicial Building Site, Tampa Bay Times, 22Feb1967, other editions, page 24
[8] Judicial Building Site Clearing Starts Monday, Tampa Bay Times, 11Mar1967, main edition, page 29
[9] Where County Judicial Building Will Rise, Tampa Bay Times, 29Mar1967, main edition, page 20
[10] A Glimpse Into $ 4-Million Construction, Tampa Bay Times, 09Jun1967, main edition, pages 21



1967 rendering of Judicial Building – Glenn Johnson personal files

In a July 1967, the St. Petersburg Times reported that the courtroom designs would be innovative, emphasizing function rather than classic design[11]. The judge's benches would be off-center in the room with movable jury box, witness box, attorney's tables, and clerk's and recorder tables; each judge can decide the layout depending on how the relational requirements for that particular hearing. There are several sketches showing this flexibility in the article. Glenn Johnson is quoted that "Pinellas County is one of the first governmental units in the nation to consider such designs for a new building." There will be private offices for each of the judges, with private toilet facilities and a judges' only elevator. Completion of the plans for the new building were scheduled for February 19, 1968[12].

The start of construction was delayed for 6 months to allow the county health department to continue in its old facility while the new County Health Building was being built[13]. The estimated savings for avoiding temporary relocation of the health department employees was $ 25,000. Glenn Johnson reported to the County Commissioners that the Judicial Building could start in July 1968 and

[11] Courtroom Design Innovative, Tampa Bay Times, 10Jul1967, other editions, page 5
[12] Judicial Facility's Plans On Schedule, Tampa Bay Times, 22Nov1967, main edition, page 19
[13] Start on Judicial Building May Be Delayed 6 Months, Tampa Bay Times, 08Mar1968, main edition, page 27

the County Health Building (also designed by Glenn Johnson) would be completed on December 1, 1968[14].

Construction

Groundbreaking ceremonies were on October 16, 1968, with a reception afterwards at the St. Petersburg Yacht Club[15]; Judge Ben Overton lifted the first space of dirt. 100 people attended the groundbreaking and the reception afterwards; someone joked "Hey somebody better ask the contractor where he wants this hole." John Bonsey, Chairman Pinellas County Commissioners, Ed Turville, President St. Petersburg Bar Association, and Judge Ben Overton, Presiding Judge of 6th Judicial Circuit of Pasco and Pinellas Counties gave speeches before the groundbreaking[16]. There is a photo taken at the reception showing Judge Overton, Glenn Johnson, and Judge McGarry [17]. See the St. Petersburg property card (Attachment 1) which shows October 30, 1968, as the date the building permit was granted.

In December 1968 the St. Petersburg Independent reported an imaginary tour of the future building described by Glenn Johnson[18]. You start by parking either under the building or in the surface lot. The ground floor will be an open patio. The building will be held up by white, concrete pillars which will be bathed with concealed indirect light; from a distance the building will have the impression of being supported by pillars of light. The entry door will have a radio field device to automatically open the doors, a new innovation in St. Petersburg. Courtrooms will be flexible in design, with jury boxes on castors so the judge can decide where the parties in a hearing should be positioned. See the courtroom renderings in the article as well a copy of the rendering of the building shown above. The fifth floor has a 45,000 sq.ft. law library and more offices. The building was designed so that two more floors could be added to meet future needs

The St. Petersburg Times had numerous article with photos showing the progress of construction on the building. The columns were formed along with the building foundation[19]. See the close-up photo of one of them below.

Originally the column was outside the lobby entrance before the added enclosure was built– author's photo

[14] No Decision On Judicial Building Start, Tampa Bay Times, 13Mar1968, other editions, page 24
[15] Groundbreaking Is Set For Judicial Building, Tampa Bay Times, 11Oct1968, main edition, page 23
[16] 100 At Rites for Judicial Building Start, Tampa Bay Times, 17Oct1968, main edition, page 44
[17] Groundbreaking, Tampa Bay Times, Tampa Bay Times, 21Oct1968, main edition, page 50
[18] Judicial Building Mixes Tradition, Modernity, St. Petersburg Independent, 28Dec1968, page 3-A
[19] Judicial Building Construction Under Way, Tampa Bay Times, 24May1969

Next a photo of a high rise crane used to lift the concrete as each floor was formed was shown[20]. Another photo showed how the main floor for the building was formed with metal pans to form multiple ribs in the concrete to support the floor[21]. On another day, a photo showed a crew of construction workers setting the rough lumber forms for the walls of the main building[22].

Photos of decorative arches from Glenn Johnson files

On a tour of the construction site when I was home from college in 1969, my father told me that he reduced the weight of the concrete arches by placing Styrofoam slabs inside the forms.

Building completion was nearing as the concrete steps were poured and shown in a photo[23]. In an August 1970 article, Charles Benbow, the Times Architectural Writer, commented that the St. Petersburg Judicial Building "may be the finest architecture built in this city for some time." The article has several photos showing close-ups of one of the columns and the fluted walls formed of concrete. Architect Johnson was quoted that the building had "the sense of strength and permanence a judicial building has got to have."

The St. Petersburg Independent reported in September 1970 that the building would be ready to open on November 12[24]. The building was about 9 months behind schedule due to strikes by construction workers, a major trucking strike, and some spells of bad weather. The Daniels Construction Company project manager, Robert DuPree was killed in an auto accident; he had been with the project from the start. Photos of the completed building were shared in the October 10, 1970, St. Petersburg Times[25].

The public liked the building and several letters of appreciation were sent to Anderson Johnson Henry Parrish; see attachment 2. One from Daniel Wilson, Florist, dated October 12, 1970, read in part:

> This is just a note to tell you that we think that is one of the most beautiful buildings we have ever seen. St. Petersburg and Pinellas County can really be proud to have this building -- it is certainly a great asset to the down-town section and to the entire area. We have traveled to many different cities -- but have seen nothing to equal this building in beauty, regardless of size.

[20] New Pinellas Judicial Building Shaping Up, Tampa Bay Times, 08Sep1969, other editions, page 19
[21] Judicial Building Taking Form, Tampa Bay Times, 22Sep1969, main edition, page 15
[22] All In A Row, Tampa Bay Times, 29Nov1969, other editions, page 14
[23] The Steps To Justice, Tampa Bay Times, other editions, page 20
[24] Judicial Building To Open Nov. 12, St. Petersburg Independent Evening Edition
[25] Pinellas' New Judicial Building: Art in Concrete, Tampa Bay Times, 10Oct1970, main edition, page 17

On November 19, 1970, the St. Petersburg Independent reported that the water in the fountain for the Judicial Building was turned on for the first time and worked successfully; in one of the photos in the article, Glenn Johnson was smiling as he was sitting by the fountain; the State Office Building behind him was also under his design direction[26]. There are exterior photos showing the columns by the building entrance, before they were enclosed. There are also interior photos showing a courtroom and a judge's office.

On December 21, 1970, the Judicial building was inspected by the architect, contractors, and engineers to make sure everything was ready for judicial employees to move in[27]. On December 22, 1970, the St. Petersburg Times reported that the building passed the architect's inspection and he was recommending to the Pinellas County Commission that they accept the building[28]; it was 14 months since construction began.

An expensive ($ 3,600) Phoenix reclinata palm tree was planted on the promenade and led to several irate letters to the editor on February 8, 1971[29]; the collection of letters has an amusing cartoon of the palm tree.

Dedication

The building dedication was on June 4, 1971[30]. Principal speaker at the dedication was Chief Justice B.K. Roberts of the Florida Supreme Court. The program for the dedication is included as Attachment 3. A reception was held after the dedication at the Suwannee Hotel sponsored by Anderson Henry Johnson Parrish, Architects and Engineers, Inc. The St. Petersburg Times of June 5, 1971, reported some of the remarks made by the speakers in Courtroom A of the new building. County Commission Chairman McEachern stated that "These should be halls of justice and forums of service." Judge Overton, who accepted the building on behalf of the judiciary said that he hopes it becomes "a special place, one of the most important places in the community. This building is traditional in purpose even though it's ultra-modern in design." Burton Young, President of the Florida Bar said "The work done in this building is the heart and reason of democracy." Florida Chief Justice Roberts stated "I remind you that you have a responsibility and opportunity to instill in those who come before you a sense of pride, appreciation and respect for our judicial system."

The casual observer of the government buildings on Mirror Lake might not realize that the Pinellas Judicial Building and the Sebring State Office Building across the street were designed by the same architect in about the same time frame. See **84-St.Petersburg State Office Building** for more information.

[26] Fountain Gets Wet, St. Petersburg Independent, 19 Nov 1970, page 3-A
[27] Officials Checking Building, St. Petersburg Independent, 21Dec1970
[28] Judicial Building Passes The Architect's Inspection, Tampa Bay Times, other editions, page 23
[29] Palm Tree Possibilities, Tampa Bay Times, 08Feb1971, main edition, page 18
[30] New Judicial Building To Be Dedicated Today, Tampa Bay Times, 04Jun1971, main edition, page 33

Looking across Mirror Lake, State Office Building on left, Pinellas Judicial Building on right – author's photo

In an August 1971 commentary in the St. Petersburg Times, Charles Benbow, Times Architectural Writer, contrasts the different styles of the courthouse and the state office building with an interview of architect Glenn Johnson[31]. The courthouse was built for permanence to convey the importance of the law. The state office building was built with a limited budget with precast quartz aggregate panels which frame two windows each; these give the building "clean lines and textural interest." The office building was completed during a time of budget constraints for a group of state offices that each had different space requirements so the building required open interior spaces.

[31] Mirror Lake Reflects A Case of Contrasts, Tampa Bay Times, 25Aug1971, main edition, page 55

The Times commentary prompted another letter of appreciation, this time from the Business Manager of the Suwanee Hotel See (Attachment 4 for the complete letter.) A portion of the letter read:

The article in today's St.Petersburg Times, "Mirror Lake Reflects A Case of Contrasts" prompts this letter.

While others may speak their preferences about the architectural features of the two new buildings, I note the unity which you have created--the unity I speak of is the "government center" effect which has been acheived.

The City, the County and the State each have separate spaces and structures of individual styles.However they are as harmoniously related in physical appearances as they are in functional use.

The fountain and the waterfall of the Judicial Building site, together with all the landscaping of the new buildings, provide a very pleasing accomplishment relating the entire area to Mirror Lake .

The handsome concourse about the Judicial Building provides a very desireable effect to the business properties on First Avenue and on Sixth Street without subtracting from the unity of the government center.

You have done more than designed two fine buildings; you have designed a government center. Congratulations.

The Judicial Building made the news several times in the early 1970's. The courthouse and the state office building were getting so many visitors that parking was becoming a problem when there were many organizations having events in the area of the government buildings[32]. In January 1972 it was reported that several water leakage problems (parking area and some roof and wall leaks) were being addressed as part of a final building inspection before making the final payment to the contractor, Daniels Construction[33]. The controversial Phoenix Reclinata palm, pictured in the article, made the news again in August 1972 when it underwent some "surgery" to prune some dead limbs[34].

[32] Drivers Despair, Where Do You Park Downtown?, Tampa Bay Times, 21Sep1971, other editions, page 23
[33] Judicial Building Checked for Flaws In Construction, Tampa Bay Times, 08Jan1972, other editions, page 21
[34] Controversial Tree Undergoes Surgery, Tampa Bay Times, 01Aug1972, main edition, page 13

Modification

In 1973, the county administration decided it needed extra space in the building[35]; the open space under the building outside the entrance (pictured in the article) would be enclosed to provide clerical office space, some 6,000 sq.ft. Glenn Johnson was brought in as the architect and stated that the space could be enclosed without hurting the aesthetics of the building[36]; he was quoted "They do need the space. They might as well use it." Work began on the $ 680,000 addition in March of 1974 with a project completion of 15 to 18 months.

Arches enclosed with curved windows at entrance – author's photo

Interior of addition enclosing the columns up to the arches – author's photo

[35] Judicial Building Deck To Be Offices, Tampa Bay Times, 04Feb1973, main edition, page 42
[36] Architect Approves Courthouse Enclosure, Tampa Bay Times, 11Feb1973, main edition, page 46

Peer Recognition

In April 1975, the St. Petersburg Judicial Building was honored with a Merit Award from the Annual Architects Building Award Association, which was co-sponsored by the Florida Central Chapter of the American Institute of Architects (AIA) and The Florida West Coast chapter of the Producers' Council Inc. (St. Petersburg Times, April 13, 1975, May 25, 1975.) In the photo below, Glenn Johnson and his partner John D. Parrish, who also won an award for the Holy Cross Church, are holding their award plaques.

Glenn Q. Johnson, John D. Parrish, holding AABAA awards after presentation – Glenn Johnson files

A December 1979 St. Petersburg Times article by Charles Benbow[37] called the St. Petersburg Judicial Building "a majestic architectural masterpiece." He called the building ". . . a thorough and successful integration of function, esthetics, expression and durability seldom found in any large, urban structure, much less a publically owned one."

In 2019, the University of Florida, Department of Architecture, conducted a survey of Mid Century Modern Buildings (1945-1975) across the state. The St. Petersburg Judicial Building was designated one of 50 "Landmark" buildings. See an abbreviated copy of the report at Attachment 5.

[37] St. Petersburg Judicial Building is a majestic architectural masterpiece, Tampa Bay Times, 09Dec1979, page 20E

Retrospective

Glenn Johnson, when interviewed in later years, always indicated that the judicial building was his proudest achievement. Here he is visiting the building in 1994.

1994 visit with his grand-daughter and great grandchildren – Glenn Johnson files

1994 - looking again at a courtroom and remembering the judges' teasing when he forgot toilet paper holders for the bathrooms – Glenn Johnson files

The building has aged well as can be seen in the 1990s photos below. The water features (fountain and pool) are no longer in operation.

Perspective of corner facing Mirror Lake – author's photo

Close-up of south side of building – author's photo

View of building from 1st Avenue North – author's photo

Attachment 1 - Property card/building permit for Judicial Building

SUBDIVISION	LOT	BLOCK
REVISED MAP OF ST. PETERSBG BLOCK 19, PARTIAL REPLAT		19-31-17

Card #2

BUILDING CBD-1	ELECTRICAL	PLUMBING F-2
Location: 545 - 1 Avenue North Minor easement granted to construct two concrete columns at the entrance and exits. Adopted at regular session of City Council meeting held October 1, 1970. #19222-CBD - 6/26/73 - $200 Owner Board of County Commission - Erect 24' of 6' high wood fence - (Type VI) Florida Fence, Contractor #23713-CBD- 2/19/74 - $680,496 Owner Pinellas County -Interior & exterior alterations, plumbing, electrical, partitions, fixtures, mech. with 4 new bathrooms (15,488 sq. ft.)(Type II) Rowe & Newberry, Inc., Contractor, Anderson-Johnson-Henry-Parrish, Architect Check List#644 #23713-C.O. TO FLA. POWER 1/22/75 #88888 - CBD-1 - 12/15/82 -$17,781. Owner Board of County Commissioners - built-up roof - insulation - tar/felt & pitch w/river gravel surface (Type II) The Dean Co., Contractor	#E4433E - 2/20/74 - Pinellas County J&K Elec. - 600-amps - 3-phase - 1-meter - 313-cen. - 41-sw. - 95-recp. - (1) 50HP-cen. A/C - (1) 25KW-heat strip - (1) 3KW-heat strip - (1) 4KW-heat strip - (10 5KW-heat strip - (1) 6KW-heat strip - (1) 25HP-motor - (1) 5HP-pump motor 1-fire alarm panel - 4-stations - 1-horn #E9766E - 11/14/74 - Pinellas Cnty J&K Elec -1-fire alarm panel - ~~3-stations~~ 1-pull station only	#P6114B - 3/11/74 - Pinellas County Southeastern Plbg. - 1-drinking fountain - 6-floor drains - 6-lav. 2-service sinks - 1-sink res. - 2-urinals - 7-cl. - 2-ewh - 1-roof drain Addition that enclosed the arches

INSTALLATION	GAS	SEWER
#M4028B - 2/25/74 - Pinellas County R.V. Money - 1-unit - 50-total tonnage		#P6114B - 3/11/74 - Pinellas County Southeaster Plbg. - 1-xxx connect.
	SIGNS	SEPTIC TANK

SUBDIVISION: REVISED MAP OF ST. PETERSBURG BLOCK 19, PARTIAL REPLAT | LOT | BLOCK

Card #1 | BUILDING | ELECTRICAL | 19-31-17 PLUMBING | F-2

Location: 545 - 1 Avenue North Pinellas County Judicial Building
BAA(BC) - 1/16/68 - Denied to use one entrance in lobby (#1)
BAA(BC) - 7/2/68 - Granted variances #2-4-5-6; Denied #1 - Withdrawn #3 (Maintain Door 103 in stair tower was denied)(#1) (see file) (Case #3)

#B343A - CBD- 10/30/68 -$1,800,000 Pinellas County - Erect Judicial Building - Daniel Construction Co. (Five story) (Type I)

#B578A- CBD- 11/12/68 - $3,000. Owner Pinellas County- Install stand pipe system and hose cabinets. (Type I) C. Seidenspinner Contractor.

#3385A-CBD - 4/29/69 - $25,285 Owner Pinellas County - Install two 20-HP elevators. Montgomery Elevator Co., Contractor

BAA(BC) - 3/3/70 - Granted that revised plan of the standpipes be accepted providing the supervisory valves be installed on the cut-off of the main riser to the fourth floor and on each of the two drop lines from the fourth floor; also that the supervisory valves be connected to the alarm system within the building. (#2)

#B1958B-CBD - 9/28/70 - $3,800 Owner Pinellas County - Convert 80 housepower boiler from No. 2 fuel to combination gas primary No. 2 oil secondary - George Simonds, Contr.

E3282A - 11/12/68 - Daniels Const. Blackwelder Electric - 200 amps 1-meter (construction office)
#E6811A - 4/29/69 - Pinellas Country Montmongry Elevators - 2-20HP Elevators.
#E8700A - 7/10/69 - Daniels Const. Blackwelder - 200amp 1-meter

Original building construction

#P5717 - 11/4/68 - Pinellas County Seidenspinner Plbg. - 49-closets 45-lav 1-sink 3-slop sinks 43-floor drains 11-urinals 8-roof drains 4" water service
#P3208A - 3/17/71 - Pinellas Cnty- Pinellas Cnty Parks Dept - 2- vacuum breakers

(1)

INSTALLATION	GAS	SEWER
M5265 - 11/15/68 - Pinellas County R. V. Money - 350-ton central a/c heat		#P5717 - 11/4/68 - Pinellas County Seidenspinner Plbg. - Sewer Inspection only
	SIGNS	SEPTIC TANK

Attachment 2

Wilson's Florist

FORMERLY THE GARDEN CENTER

J. DANIEL WILSON

2140 - 9TH AVENUE NORTH
ST. PETERSBURG, FLORIDA 33713
TELEPHONE 862-3419

October 12, 1970

Anderson,Johnson,Henry,Parrish Architects-Engineers
10500 Roosevelt Blvd. N.
St. Petersburg, Florida

Gentlemen:

We understand that you are the architects for the new Judicial Building now under construction in St. Petersburg.

This is just a note to tell you that we think that is one of the most beautiful buildings we have ever seen. St. Petersburg and Pinellas County can really be proud to have this building -- it is certainly a great asset to the down-town section and to the entire area. We have traveled to many different cities -- but have seen nothing to equal this building in beauty, regardless of size.

Congratulations on a masterpiece.

Sincerely,

J. Daniel Wilson

JDW:mcr

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Glenn Johnson files

PINELLAS COUNTY

BOARD OF COUNTY COMMISSIONERS

A. Oliver McEachern, Chairman
George Brumfield, Vice-Chairman
William Dockerty
Charles E. Rainey
W. E. Taylor

COUNTY ADMINISTRATOR.....Lowell C. Wikoff
CLERK OF CIRCUIT COURT..Harold Mullendore
SHERIFF.....Don S. Genung
STATE ATTORNEY.....James T. Russell
PUBLIC DEFENDER.....Robert A. Jagger

ARCHITECTS

Anderson-Johnson-Henry-Parrish
Architects Engineers, Inc.

CONTRACTOR

Daniel Construction Company

PINELLAS COUNTY

JUDICIAL BUILDING DEDICATION

ST. PETERSBURG, FLORIDA
JUNE 4, 1971

CIRCUIT JUDGES

Allen C. Anderson
Robert E. Beach
B. J. Driver
Charles R. Holley
Richard Kelly
Clyde M. Kissinger
C. Richard Leavengood
Mark R. McGarry, Jr.
Ben F. Overton
William A. Patterson
Charles M. Phillips, Jr.
Robert L. Williams

CIVIL AND CRIMINAL COURT OF RECORD JUDGES

Robert A. Freeze
Robert F. Michael

COUNTY JUDGES

Richard A. Miller
David Seth Walker

JUVENILE JUDGES

Jack A. Page
William Walker

JUSTICES OF THE PEACE

Jack E. Dadswell	District 1
David F. Patterson	District 2
Joseph S. Clark	District 3
C. Archie Clement	District 4
Richard W. Carr	District 5

P R O G R A M

INVOCATION.....The Rt. Rev. William L. Hargrave

INTRODUCTION OF GUESTS.....C. Richard Leavengood
Senior Circuit Judge

PRESENTATION OF BUILDING

A. Oliver McEachern, Chairman
A. L. Anderson, Former Chairman
Board of County Commissioners

RECEPTION OF BUILDING

Ben F. Overton, Presiding Judge

REMARKS

Glenn Q. Johnson, Architect
Burton Young, President, The Florida Bar
Wm. H. Carey, President, St. Petersburg Bar

DEDICATORY ADDRESS

The Honorable B. K. Roberts
Chief Justice, Supreme Court of Florida

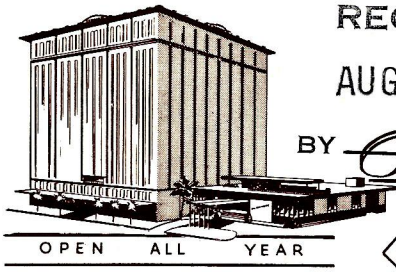
BENEDICTION.....Rabbi David J. Susskind

§§§§§§§§§§§§§§§§§§§§§§§§§§§§§§§§

RECEPTION - LOBBY FLOOR
St. Petersburg Legal Secretaries Association

Attachment 4

Suwannee Hotel



RECEIVED
AUG 26 1971
BY

PAUL BROWN
GENERAL MANAGER
MERCER BROWN
BUSINESS MANAGER

EXECUTIVE OFFICE
TELEPHONE AREA CODE 813 862-7871

ST. PETERSBURG, FLORIDA 33731

August 25,1971

Mr.Glenn Johnson
Anderson,Johnson,Henry,Parrish
Engineers-Architects
10500 Roosevelt Blvd North
St.Petersburg,Florida

Dear Mr.Johnson:

The article in today's St.Petersburg Times, "Mirror Lake Reflects A Case of Contrasts" prompts this letter.

While others may speak their preferences about the architectural features of the two new buildings, I note the unity which you have created--the unity I speak of is the "government center" effect which has been acheived.

The City, the County and the State each have separate spaces and structures of individual styles.However they are as harmoniously related in physical appearances as they are in functional use.

The fountain and the waterfall of the Judicial Building site, together with all the landscaping of the new buildings, provide a very pleasing accomplishment relating the entire area to Mirror Lake .

The handsome concourse about the Judicial Building provides a very desireable effect to the business properties on First Avenue and on Sixth Street without subtracting from the unity of the government center.

You have done more than designed two fine buildings; you have designed a government center. Congratulations.

Sincerely,

Mercer Brown

Mercer Brown
Suwannee Hotel

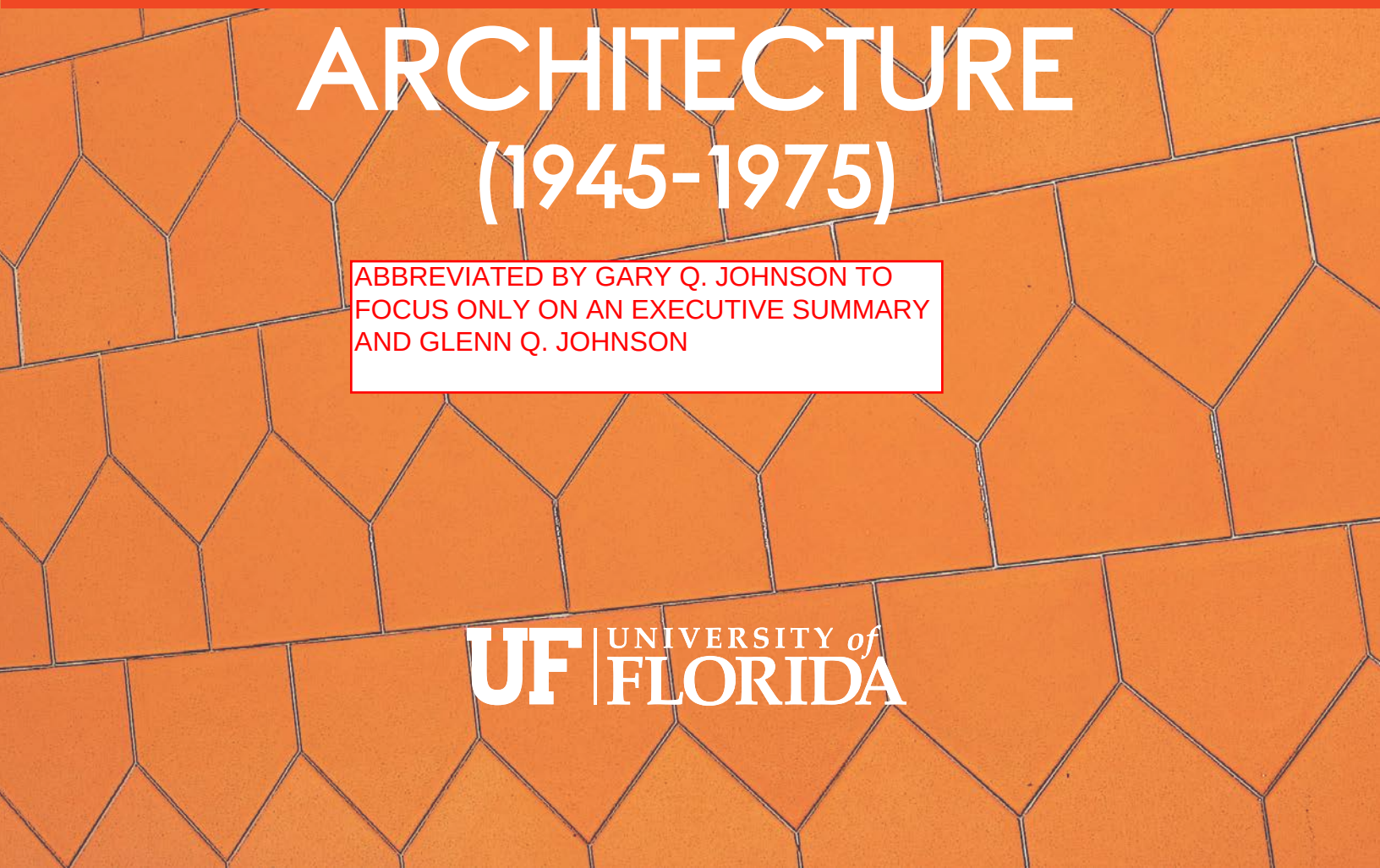
ATTACHMENT 5

Glenn Q. Johnson's architecture is honored in this University of Florida survey. Use the bookmark view to move around more easily in this 117 page document. See "Regional Design Leaders" (pg 32) and St Ptbg: Pinellas County Judicial Building (pg 75) where Glenn Johnson is mentioned. GARY Q. JOHNSON 1/23/19

Florida's MID-CENTURY MODERN

ARCHITECTURE (1945-1975)

ABBREVIATED BY GARY Q. JOHNSON TO FOCUS ONLY ON AN EXECUTIVE SUMMARY AND GLENN Q. JOHNSON



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

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

Cover Photo Credit | Bacardi Building Jewel Box Detail, Morris Hylton III

October 2018

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Dickinson Hall, University of Florida
Photo Credit | Paul Privette

SPONSORS

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

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

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

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

For more information, contact:
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Tupperware World Headquarters
Photo Credit | Paul Privette

EXECUTIVE SUMMARY

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

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

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

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

CONSULTING ORGANIZATIONS AND AGENCIES

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

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

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

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

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

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

The subsequent lists of mid-century modern buildings, architects, and material manufacturers are not comprehensive, but serve as a baseline that can be expanded and refined over time. The research and products of this project are meant to assist in local, regional, and statewide efforts to identify and document Florida's mid-century modern architectural resources, evaluate architectural and historical significance, and generate Florida Master Site File submissions, local designations and/or nominations to the National Register of Historic Places.

The results of the study includes:

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

473

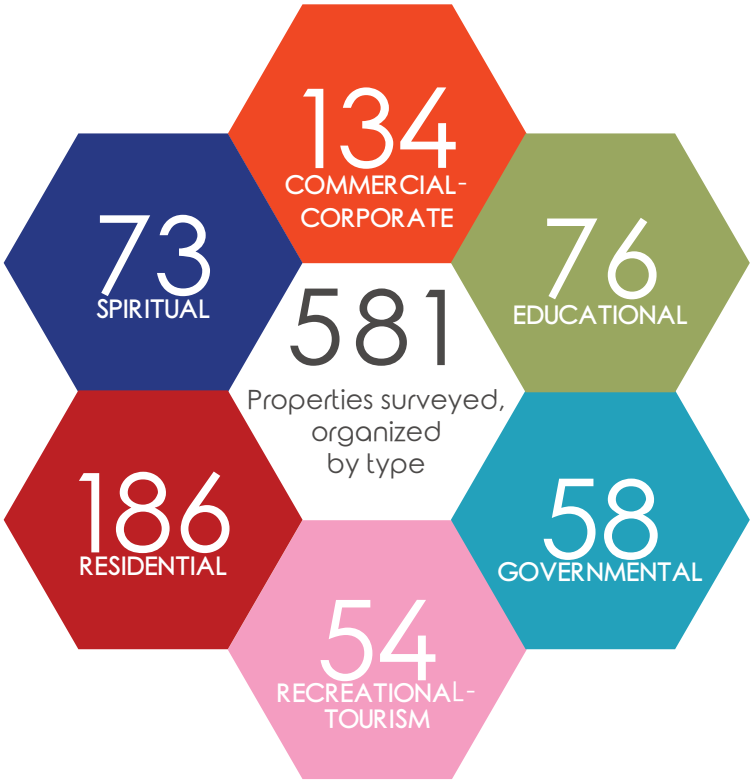
Architects listed with short biographical summaries.

1,002

Advertisements listed and placed in a database representing approximately

300

Different companies and manufacturers of building materials and systems



50

FLAGSHIP STRUCTURES

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

- 9 COMMERCIAL-CORPORATE
- 7 EDUCATIONAL
- 10 GOVERNMENTAL
- 8 RECREATIONAL-TOURISM
- 10 RESIDENTIAL
- 6 SPIRITUAL

Sanford Civic Center
Photo Credit | Paul Privette

SYNOPSIS OF METHODOLOGY

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

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

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

The following is a summary of the methodology and methods for developing the final products for this project. The data gathered during these simultaneous research activities informed one another to generate a cross-referenced collection of materials. For example, the names of architects and firms that designed the buildings selected for the Inventory were then included on the architects database.

Mid-century Modern Architecture Inventory

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

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

MID-CENTURY MODERN ARCHITECTURE

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

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

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

MID-CENTURY MODERN ARCHITECTS

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

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

The criteria for selecting architects included:

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

BUILDING MATERIALS, COMPANIES, AND MANUFACTURERS

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

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

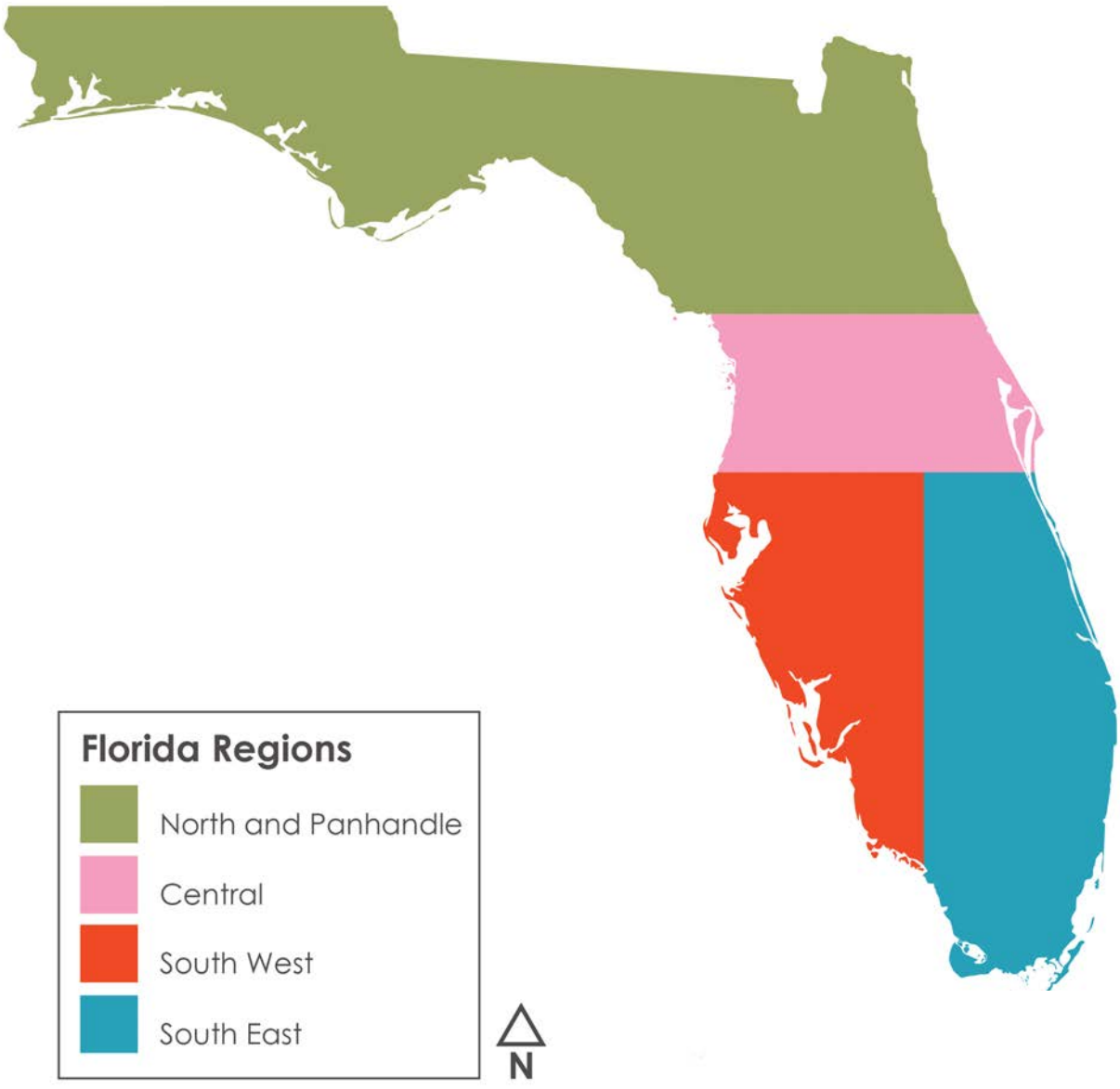
50 FLAGSHIP STRUCTURES

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

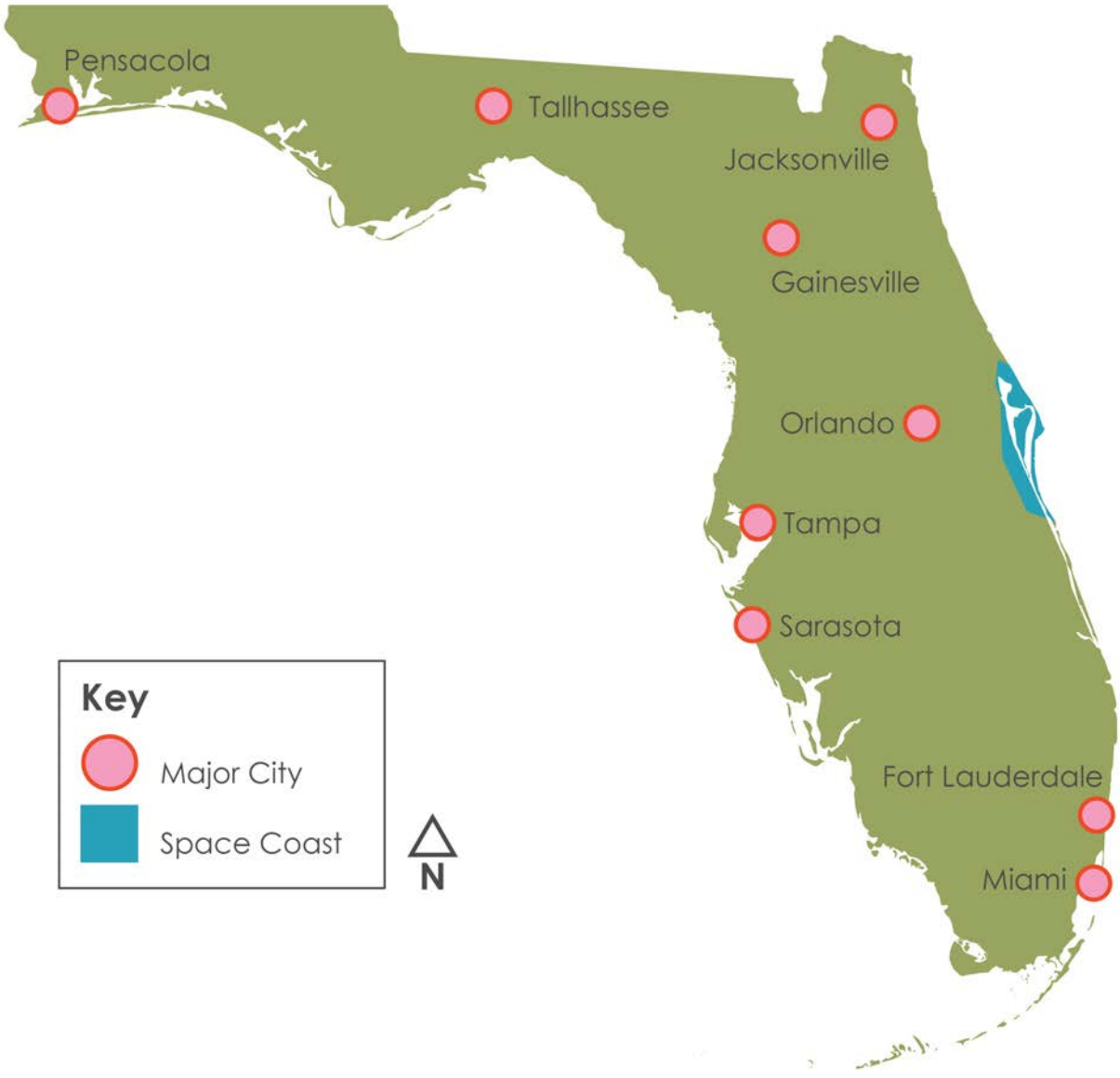
- Must be an architect-designed work.
- Retains architectural and design integrity.
- Building and site exhibit characteristics that define a distinct adaptation of modernism.
- Groundbreaking utilization of materials to forward the science of design and construction.
- Design is an outstanding representative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

Goldman House
Photo Credit | Paul Privette

FLORIDA REGIONS



MAJOR CITIES



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

T.D. Allman
Finding Florida (2013)

Florida MID-CENTURY MODERN

Architectural Context Statement

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

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

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

Between 1940 and 1980, the population of Florida increased by nearly eight million people.[2] This substantial increase can be attributed to a number of factors. The state, for example, became an important training ground for the military during World War II. Bases like Camp Blanding near Starke, Florida, trained tens of thousands of soldiers, some of which, upon returning, chose to relocate.[3] As described by historians Nick Wynne and Richard Moorhead,

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

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

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

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

Florida's Space Coast, from 1950 to 1960:

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

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

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

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

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

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

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

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

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

> *Many of the central changes in our society since World War II would not have been possible were air conditioning not keeping our homes and workplaces cool. Florida, Southern California, Texas, Arizona, Georgia, and New Mexico all experienced above-average growth during the latter half of the 20th century—hard to imagine without air conditioning. In fact, the Sunbelt's share of the nation's populations exploded from 28 percent in 1950 to 40 percent in 2000.* [11]

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

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

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

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

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

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

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

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

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

Urban centers across Florida were also redeveloped during the mid-century era as a proliferation of new government, civic, and commercial buildings replaced existing ones. Some of these structures were built as part of urban renewal projects. Urban renewal was a federally-sponsored program of financial cooperation with municipal governments to eradicate slums and blighted areas.[16] The program began in 1950 with states more fully participating by 1954. A Supreme Court decision overturned a Florida prohibition on urban renewal in 1960. The first two test cases were in Tampa.[17] This rapid transformation of Florida's built environment coincided with a significant shift in American architecture. Modernism became the predominant design approach.

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

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

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

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

The architects who chose to relocate here, or train and remained in the state, encountered a blank slate. Building codes and regulations, for example, were not implemented in most Florida counties and municipalities until the mid- to late-1960s. The statewide Florida Building Code was officially adopted in 1974. Development along the state's shorelines, waterways, and lakesides were only loosely regulated prior to the environmental protection movement of the 1960s and 1970s. Canal dredging, fill disposal, and swamp draining provided developers with new tracts of land to develop. Suburban "canal" neighborhoods arose, promoting water access from every home, connecting to a series of waterways that led to larger bodies such as the Gulf of Mexico. Plans for the Gulf Intracoastal Waterway, a nine-foot-deep by 100-foot-wide improved water route extending from Carrabelle, Florida to Texas, began in 1939 although construction was not completed until 1967. The work stimulated a regional transportation infrastructure investment.

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

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

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

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

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

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

Aerial view of Rotonda West.

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

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

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

Commercial-Corporate

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

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

This surge in new businesses and industries necessitated the rethinking of existing building types and the creation of new ones. Since the early skyscrapers of Chicago such as the Rand McNally Building (1911), and New York City's Woolworth (1912) and Chrysler (1930) Buildings, the corporate office tower was viewed as a symbol of the company it housed. This branding through design continued after World War II when modernist architecture was used to project an image of progress and innovation. Prominent examples include Skidmore, Owings, and Merrill's Lever House (1952), and Mies van der Rohe and Philip Johnson's Seagrams Building (1958), both in New York City. Florida examples include the Bacardi Building (1963), in Miami and the Gulf Life (Riverplace) Tower (1967), in Jacksonville.

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

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

Educational

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

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

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

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

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

> *Both academically and architecturally, the keynote of the new U.S. school is freedom. In some ways, the building of a new school is nothing more than a process of elimination. The whole idea is to eliminate as many blocks and barriers as possible. Air must flow and light flood in; the building must be capable of shrinking or growing according to the tides of population, and it must be made for use at all hours of the day.*[30]

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

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

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

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

Governmental

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

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

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

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

Recreational-Tourism

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

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

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

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

Tourist destinations also included Florida State Parks. The state's park system was established by the Florida Legislature in 1935 and, according to historian and scholar David. J. Nelson, were meant "to create several roadside attractions in order to jump-start Florida's tourism trade."[36] Examples of mid-century modern park architecture includes the visitor centers at Cedar Key (1962) and Crystal River Preserve State Parks (1960s).

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

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

Residential

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

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

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

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

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

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

Spiritual

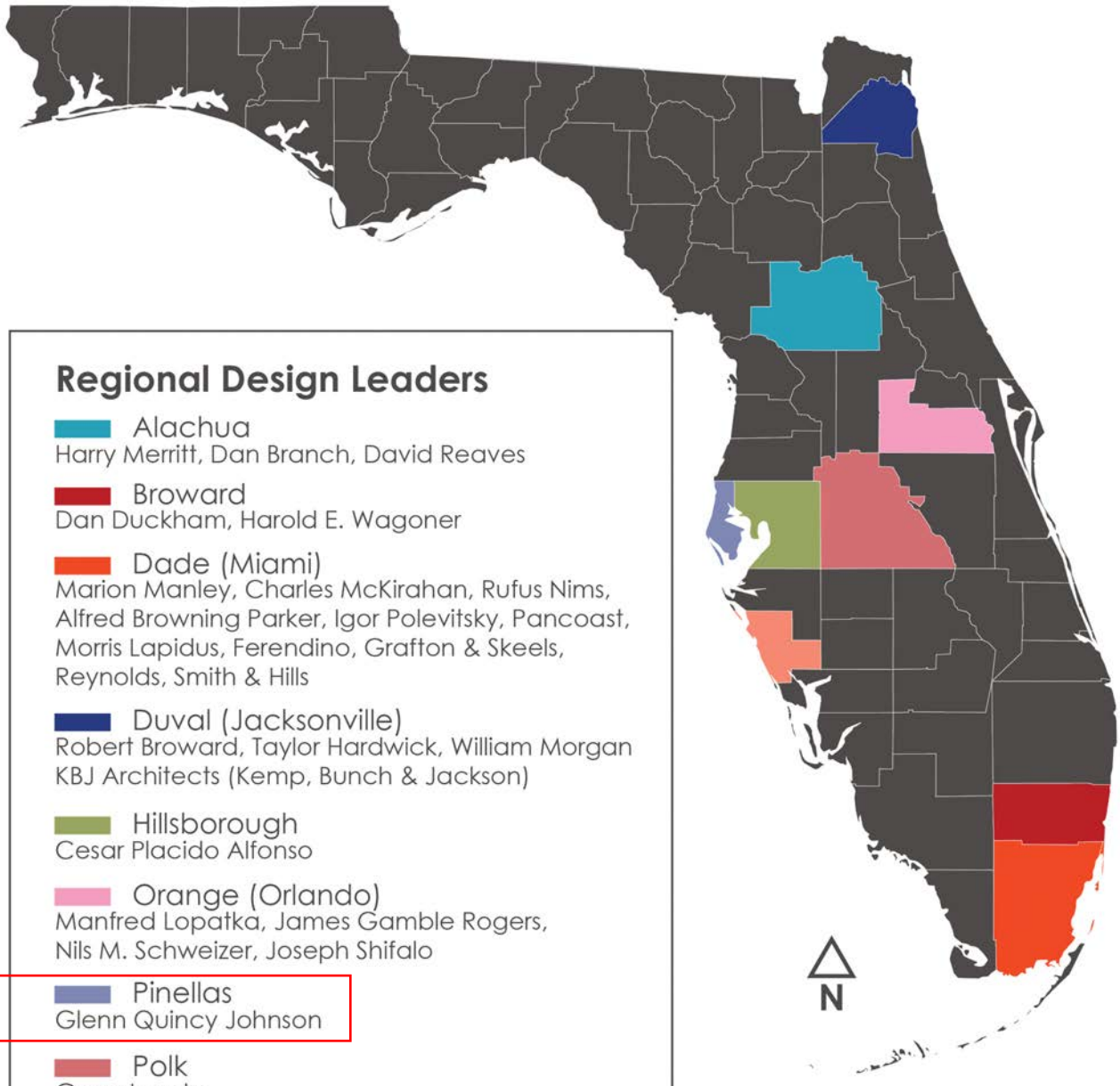
As discussed in a 1962 Tampa Tribune article, a significant change occurred in the design of churches, synagogues, and other religious and spiritual buildings:

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

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

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

REGIONAL DESIGN LEADERS



Regional Design Leaders

Alachua
Harry Merritt, Dan Branch, David Reaves

Broward
Dan Duckham, Harold E. Wagoner

Dade (Miami)
Marion Manley, Charles McKirahan, Rufus Nims, Alfred Browning Parker, Igor Polevitsky, Pancoast, Morris Lapidus, Ferendino, Grafton & Skeels, Reynolds, Smith & Hills

Duval (Jacksonville)
Robert Broward, Taylor Hardwick, William Morgan KBJ Architects (Kemp, Bunch & Jackson)

Hillsborough
Cesar Placido Alfonso

Orange (Orlando)
Manfred Lopatka, James Gamble Rogers, Nils M. Schweizer, Joseph Shifalo

Pinellas
Glenn Quincy Johnson

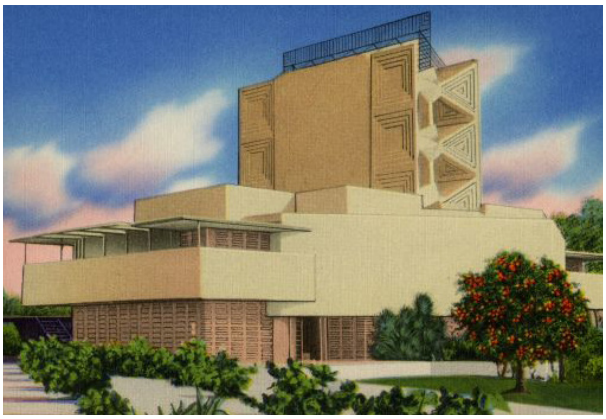
Polk
Gene Leedy

Sarasota
Victor Lundy, William Rupp, Edward "Tim" Seibert, Ralph Twitchell, Jack West, Mark Hampton, Paul Rudolph, Jack West, Carl Abbott

Architectural Expressions, Forms, and Materials

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

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



Annie Pfeiffer Chapel, Frank Lloyd Wright
Florida Southern College, Lakeland. Florida

Organic Architecture

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

Photo Credit
Artie White / CC BY-NC 2.0

Spring House Interior, Frank Lloyd Wright
Tallahassee. Florida

University Gallery and College of Architecture and Fine Arts
University of Florida, Gainesville, Florida

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

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

Bacardi Tower, Enrique Gutierrez
Miami, Florida

International Style

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

Photo Credit
Paul Privette

Sanford Civic Center, John A. Burton, IV
Sanford, Florida

Neo-Expressionism

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

Orlando Public Library, John Johansen
Orlando, Florida

Brutalism

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

Nokomis Beach Pavilion, Jack West
Nokomis, Sarasota, Florida
Photo Credit | National Park Service

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

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

Aztec Motel
Miami Beach, Florida
Photo Credit | State Archives of Florida, Florida Memory

Miami Modern (MiMo)

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

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

Cedar Key State Park Visitor Center
Photo Credit | Paul Privette

Mid-century Modern ARCHITECTURAL THEMES

Many postwar designers explored a number of issues that would shape the mid-century modern architecture of Florida and elsewhere, resulting in divergent aesthetic results and forms. These themes include, among others:

ENVIRONMENTAL ADAPTATION

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

Weil-Cassisi House
1964, Harrry Merritt
Gainesville, Florida

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

Weil-Cassisi Residence, Harry Merritt Papers, Special and Area Studies Collections, George A. Smathers Libraries, University of Florida, Gainesville, Florida.

SPATIAL, FORMAL, AND MATERIAL EXPERIMENTATION

Healey Guest or "Cocoon" House
1950, Paul Rudolph
Sarasota, Florida

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

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

STATE ARCHIVES OF FLORIDA/STEINMETZ

TECHNOLOGICAL INNOVATION

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

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

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

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

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

Venice-Nokomis Presbyterian Church

1954, Victor Lundy

Venice, Florida

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

EVOLUTION OF POSTWAR LIFESTYLES

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

Lincoln Road Mall
1960, Morris Lapidus
Miami Beach, Florida

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

Courtesy of State Archives of Florida, Florida Memory.

URBAN RE-INVENTION

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

Alachua County and Gainesville Government Buildings

1958-1978, Various Architects

Gainesville, Florida

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

Gainesville Public Library in Alachua County, Florida.

INTEGRATION OF ART

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

Wesley Manor Retirement Village

(Westminster Woods at Julington Creek Retirement Center)

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

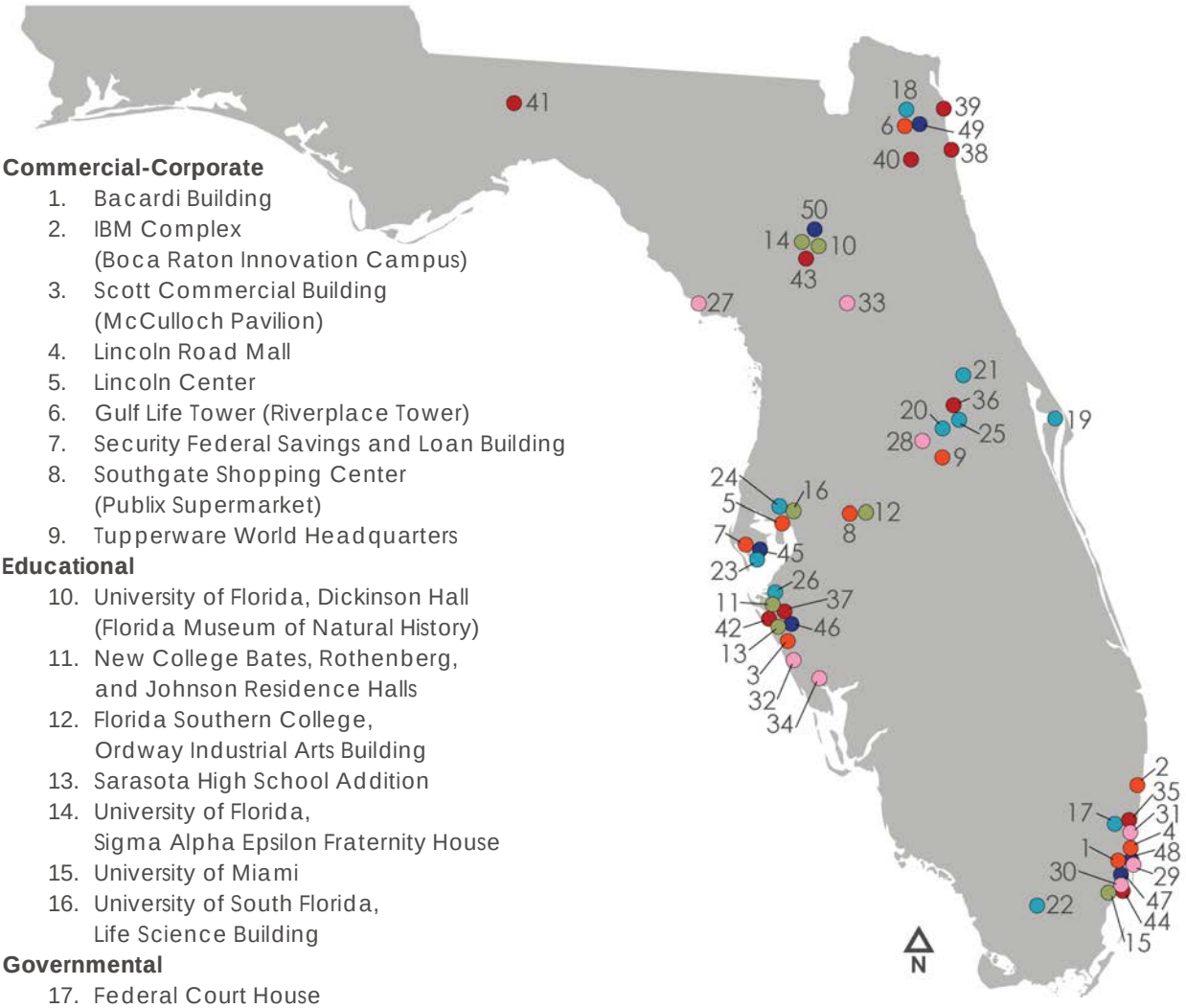
A retirement community, Wesley Manor Retirement Village was designed in 1964 by mid-century modern architect Robert "Bob" Broward. The architect commissioned a number of artists from the period to create murals and other art installations throughout the complex. These artists included Memphis Wood, Charles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

Photo Credit | Morris Hylton III

University Lutheran Church
Photo Credit | Paul Privette

Fifty FLAGSHIP STRUCTURES

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



Commercial-Corporate

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

Educational

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

Governmental

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

Recreational-Tourism

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

Residential

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

Spiritual

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

Winter Park Post Office
Photo Credit | Paul Privette

GOVERNMENTAL

Pinellas County, St. Petersburg Judicial Building

Architect: Glenn Quincy Johnson
Year: 1968
Location: St. Petersburg

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

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

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Cedar Key State Park Visitor Center
Photo Credit | Paul Privette

RESEARCH
Team

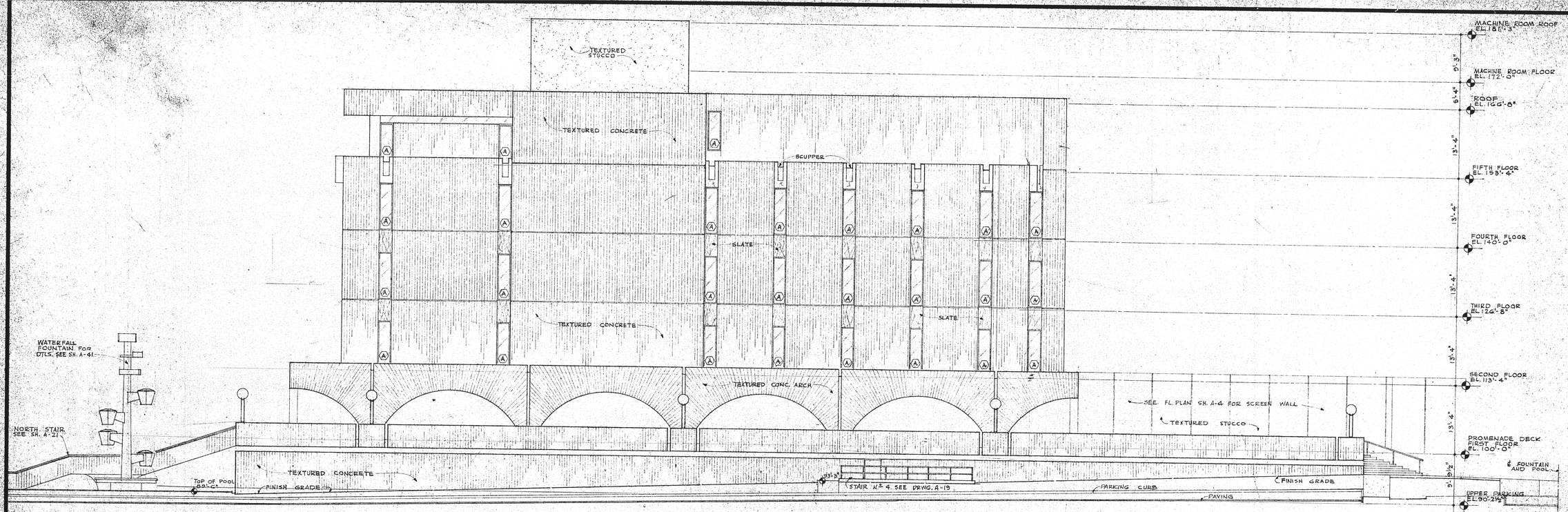
Morris Hylton III, Director of Historic Preservation Program
College of Design, Construction and Planning, University of Florida

Morris (Marty) Hylton III is Director of Historic Preservation and Associate Scholar at the University of Florida's College of Design, Construction and Planning where his research focuses on preserving post-World War II modern architecture and resources. He has lectured extensively on the issue of preserving modern heritage and has served as a consultant to the Advanced Studies in Urbanism conserving modern architecture program at the Swedish Royal Institute of Art. Marty helped create the World Monuments Fund's Modernism at Risk program and was curator of the *Modernism at Risk: Modern Solutions for Modern Landmarks* traveling exhibition and catalog exploring the role architects and designers play in saving endangered modern buildings. He also researched and curated *The Building Itself Teaches: Sarasota, Florida's Public School Program (1954-1960)*, an exhibition exploring the people, events, and architecture that shaped the nationally and internationally acclaimed modern educational facilities constructed in postwar Sarasota. Currently, Marty is collaborating with co-author Chris Madrid French on a book that documents the modern architecture of Florida at mid-century: *Florida Modern: Architectural Transformation of the Sunshine State at Mid-Century (1945-1975).* He currently serves on the board of the Florida Trust for Historic Preservation where he co-chairs of the '11 to Save' endangered list and is the current President of Gainesville Modern.

Christine Madrid French, Adjunct Faculty, Historic Preservation Program,
College of Design, Construction & Planning, University of Florida

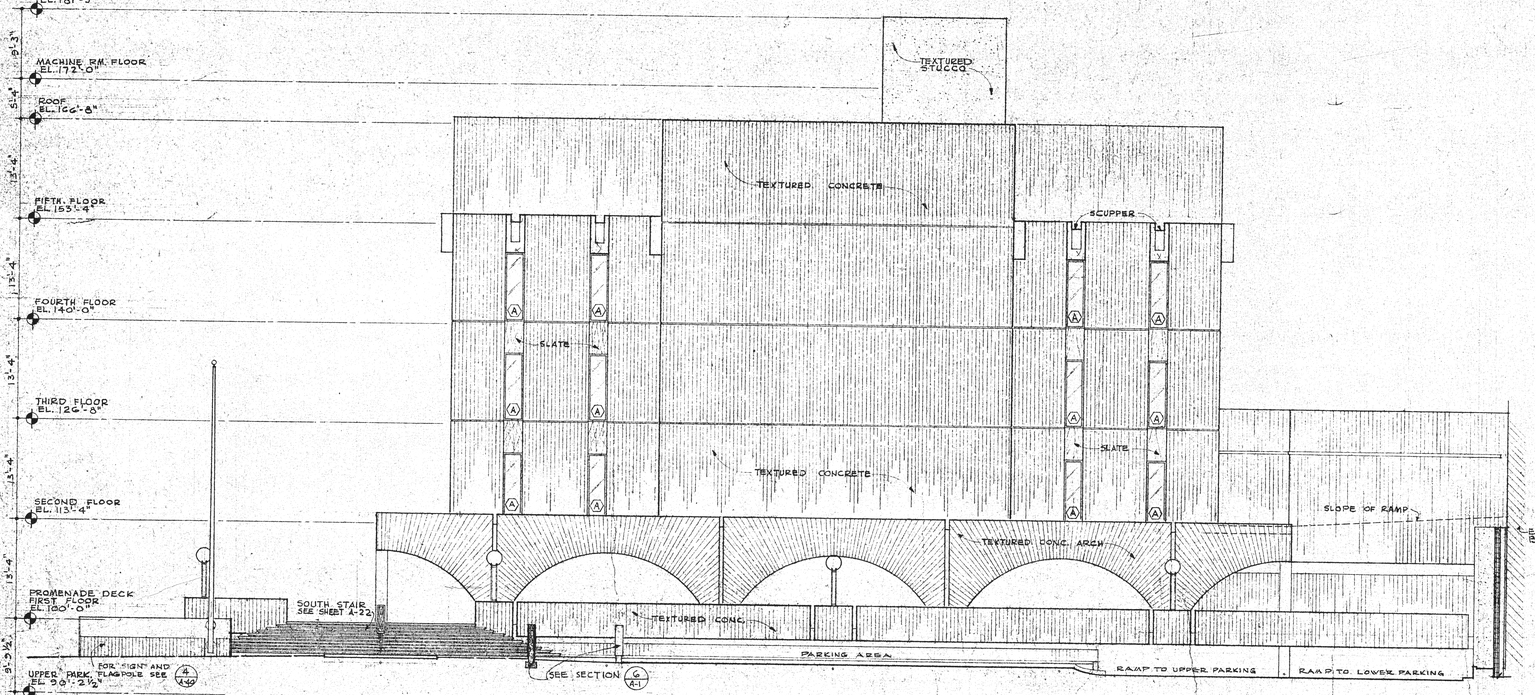
Christine Madrid French, architectural historian, was born and raised in Los Angeles. She graduated from the University of Utah in Architectural Studies and earned a master's degree in architectural history from the University of Virginia. She worked with the National Park Service as an historian in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

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



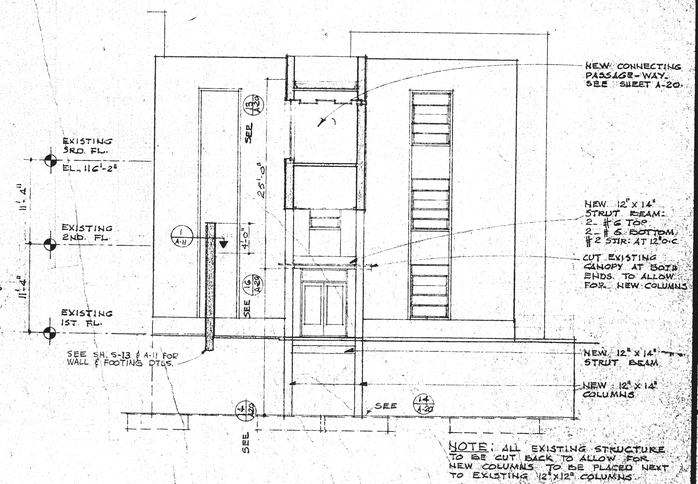
WEST ELEVATION

SCALE 1/8" = 1'-0"



SOUTH ELEVATION

SCALE 1/8" = 1'-0"



NOTE: ALL EXISTING STRUCTURE TO BE CUT BACK TO ALLOW FOR NEW COLUMNS TO BE PLACED NEXT TO EXISTING 12"X12" COLUMNS.

PARTIAL WEST ELEVATION OF EXISTING COUNTY BUILDING

SCALE : 1/8" = 1'-0".

REVISIONS

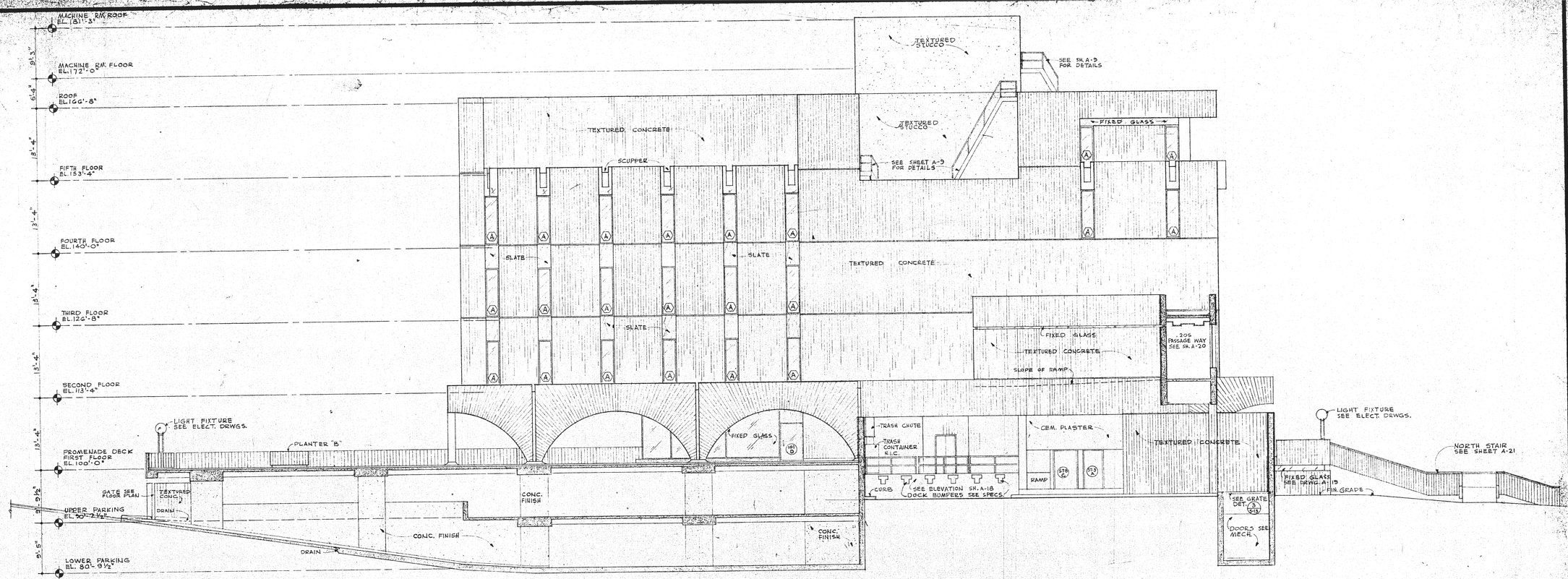
NO.	DATE	BY	DESCRIPTION

OFFICES
HENRY J. PARRISH ASSOCIATED
ENGINEERS
ANDERSON ARCHITECTS
839 BEACH DRIVE NORTHEAST
ST. PETERSBURG, FLORIDA
SUITE 607 CAPE ROYAL BLDG.
COCOA BEACH, FLORIDA

DRAWN BY DH JD
CHECKED BY
DATE JUNE 14, 65

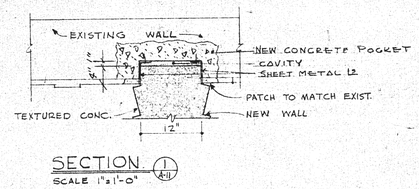
JOB NO. 213-B

SHEET NO. A-10



EAST ELEVATION THRU CAR RAMP

SCALE 1/8" = 1'-0"



SECTION 1/A-11

SCALE 1"=1'-0"

NORTH ELEVATION

SCALE 1/8" = 1'-0"

NO.	DATE	BY	DESCRIPTION
			REVISIONS

OFFICES
• 939 BEACH DRIVE NORTHEAST ST. PETERSBURG, FLORIDA
• SUITE 607 CAPE ROYAL BY D'G COCOA BEACH, FLORIDA

ANDERSON - JOHNSON - HENRY - PARRISH ASSOCIATED ARCHITECTS - ENGINEERS

AEA

DRAWN BY DEH, RB

CHECKED BY

DATE JUNE 14, '66

JOB NO. 213-B

SHEET NO. A-11