

HISTORIC PRESERVATION AND THE SARASOTA SCHOOL OF ARCHITECTURE:
THREE CASE STUDIES

By

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A THESIS PRESENTED TO THE GRADUATE SCHOOL OF THE UNIVERSITY
OF FLORIDA IN PARTIAL FULFILLMENT OF THE REQUIREMENTS FOR THE
DEGREE OF MASTER OF HISTORIC PRESERVATION

UNIVERSITY OF FLORIDA

2010

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ACKNOWLEDGEMENTS

First, I would like to thank my special adviser, Morris Hylton III, who was extremely generous with his time and expertise on the subject. I would also like to thank my other committee members, William Tilson and Sara Katherine Williams. Lorrie Muldowney's participation was crucial to this thesis, and I am grateful for all her help. I am thankful to the others who met with me for interviews: Harold Bubil, Jack Clark, John Howey, Joseph King, Jeff LaHurd, Martie Lieberman, and Guy Peterson. I would also like to acknowledge Jens Albiez, Dave Baber, Mollie Cardamone, Rob LaDue, John McCarthy, Lara Meckfessel, John Nemmers, Carrie Scupholm, and Clifford Smith. Finally, I would like to thank my parents, Joan and Bob Berger, for instilling in me at a young age a respect for historic buildings.

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Abstract of Thesis Presented to the Graduate School
of the University of Florida in Partial Fulfillment of the
Requirements for the Degree of Master of Historic Preservation

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By

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May 2010

Chair: William Tilson
Co-chair: Sara Katherine Williams
Major: Historic Preservation

For the past few decades, there has been a movement in Sarasota, Florida, to preserve its mid-century modern buildings. Known as the Sarasota School of Architecture, the development of this regional form of Modernism occurred as the small city was solidifying its reputation as a cultural capital after World War II. Members of the arts community included Sarasota School architects, who adapted modern architecture to the Florida Gulf Coast climate and environment by using native materials and climate-controlling design features. Their buildings received international praise and brought attention to the area, but the architects' works never were fully embraced in Sarasota. In the early 1960s, the city experienced political, economic, and cultural changes, and by the middle of the decade many top architects had departed. Over the years, high land values, changing architectural trends, and lack of public awareness -- among other reasons -- have led to the destruction of many Sarasota School structures. The 1995 release of *The Sarasota School of Architecture, 1941-1966* by John Howey helped revive interest, and some buildings have been saved as a result. These preservation efforts have paralleled those in other communities with strong postwar

Modernist legacies such as Los Angeles and Palm Springs, California; New Canaan, Connecticut; and Miami, Florida. However, Sarasota continues to lose some of its best examples, as evidenced by the demolition of Riverview High School (1958) in 2009 after a high-profile preservation campaign. By utilizing books, articles, letters, Web sites, and interviews, this thesis is among the first studies of Sarasota School preservation efforts. Case study analysis on Riverview High School and two buildings that have been saved -- Revere Quality House (1948) and Nokomis Beach Plaza (1956) -- revealed the common factors of land, location, economics, decision-making process, perceived obsolescence, and public education and awareness. It is hoped the lessons learned from these three sites can be helpful in future mid-century modern preservation efforts in Sarasota and elsewhere.

CHAPTER 1 INTRODUCTION

The years after World War II were a period of great optimism in the United States. The country had proven its industrial might during the fighting and transitioned easily to a peacetime economy. Technological advances made during the war were adapted to aid a construction boom, which made up for the dearth of projects during the Great Depression and World War II. Modernism was the predominant architectural style of the period. It originated in Europe after World War I with a social message, but was embraced in the United States because it was viewed as a representation of the forward-looking, post-World War II era in America with its simplicity, functionality, and industrial aspects.¹ Today, many mid-century modern buildings have surpassed or soon will reach fifty years old, the age at which properties are typically evaluated for historic designation at the local, state, or national level, and many are at risk.²

Adrian Scott Fine, director of the National Trust for Historic Preservation's Center for State and Local Policy, gave thirteen reasons why buildings from that era are in peril at a 2009 National Trust conference session titled *Extreme Makeover: Transform Yourself Into an Effective Advocate for 1950-70's Landmarks*:

1. There are a lot of resources out there, as they represent an era of massive construction.
2. They have not been well maintained and need repairs and updates.
3. Owners are moving on or dying off with no good steward plan for the future.
4. Some of these places sit on undervalued properties that developers are hunting for.
5. They are not all visually appealing at first glance.

6. Some of the places replaced buildings that were more historic. They also represent the first suburbs. People -- including many preservationists -- remember this and when they were built.

7. In trying to being more sustainable, should we preserve suburban places that are car-centric?

8. Sometimes people focus on the icons, but forget the more mundane places. They all matter.

9. Recent past places reflect developments in style and technology. The problem? There is no context. How do they relate to each other? This makes it hard to make a case for saving places.

10. The creators of this place are sometimes groundbreaking architect, which makes National Register listing hard.

11. There is a perception that many recent places weren't meant for the long term or no longer meet today's needs.

12. Many recent past places have been changed over time or have materials that now exhibit problems, but there are fears of ruining their integrity.

13. If it's not 50 years old, you have to jump through more hurdles for National Register listing. You also get less respect.³

The preservation of modern buildings began in Europe in the 1950s and 1960s.

There, the works of iconic architects such as the Bauhaus (1926), designed by Walter Gropius, and Villa Savoye (1931), designed by Le Corbusier, were among the first modern buildings to receive historic designation. However, the movement did not gain strength until the 1990s after the formation of the International Working Party for the Documentation and Conservation of Buildings, Sites, and Neighborhoods of the Modern Movement (DOCOMOMO) in 1989. Since then, many European countries have conducted surveys on their Modernist resources, and a number of sites have been preserved and have been designated.⁴

The initial steps toward preserving modern architecture in the United States began in the 1970s with the formation of the Society for Industrial Archeology and the Society

for Commercial Archeology. Both groups helped bring attention to properties that previously had not been considered historic. Modernism preservation efforts began in part in the 1980s when collectors began restoring houses. The first Preserving the Recent Past Conference in 1995 marked a transition for Modernism preservation. Before that, only iconic buildings had received attention, but afterward attention focused on less well-known structures -- even tract housing. That conference also resulted in the formation of national Modernist advocacy groups such as DOCOMOMO-U.S. and the Recent Past Preservation Network.⁵

This thesis studies mid-century modern preservation in Sarasota, Florida. The Sarasota School of Architecture, as that city's large collection of postwar Modernist buildings is known, was constructed from just before World War II through the 1960s. Seeking to adapt Modernism to southwest Florida's landscape and climate, the Sarasota School architects utilized local, natural materials; walls of glass; wide overhangs; and operable windows in an effort to connect occupants to the outdoors.⁶ The movement was linked with Sarasota's arts community, and wealthy, progressive-minded individuals first commissioned the architects to design their seasonal residences.⁷ Later, the Sarasota School architects created on a larger scale when they were selected to do public buildings. The designs still put a premium on bringing the outdoors in, and the innovative structures brought international attention to the small city.⁸ "The most exciting new architecture in the world is being done in Sarasota by a group of young architects," architectural historian Henry Russell Hitchcock wrote in *Architectural Review* in 1952.⁹ Political, economic, and cultural changes signaled the

end of the movement in the 1960s.¹⁰ Of the about three hundred Sarasota modern examples listed in a 1997 survey, as many as sixty have been destroyed.¹¹

Sarasota's historic preservation movement, like those of many other communities, is characterized by structures that have been destroyed. Demolitions of the Lido Casino (1938), Atlantic Coast Line Railroad Depot (1925), and John Ringling Towers (1926) have had lasting impacts both psychologically and regulatory. A few Sarasota mid-century modern buildings were saved in the early 1990s, but preservation efforts did not coalesce until the publication of John Howey's *The Sarasota School of Architecture, 1941-1966* in 1995.¹² That book resulted in a traveling exhibit.¹³ In 2001, a Sarasota School of Architecture symposium drew one-thousand attendees, and the Sarasota Architectural Foundation -- dedicated to the preservation of the city's modern architecture -- was formed as a result.¹⁴ A second traveling exhibition came out of the book *Paul Rudolph: The Florida Houses*, published in 2002.¹⁵ Since then, articles, tours, documentaries, and other books have been done on the Sarasota School.

During this time, preservation results have been mixed. The Umbrella House (1954), one of the Sarasota School's finest residences, underwent a restoration in the late 1990s, and plans are in place to restore its trademark parasol.¹⁶ Across the street in Lido Shores, the waterfront house Philip Hiss, an important figure in Sarasota's history, designed for his family (1950) was torn down by a developer to make way for a pair of larger homes.¹⁷ On Casey Key, the Burkhardt Residence (1957), one of the larger Sarasota School single-family homes, was restored in the early 1990s and a corresponding Modernist guest house was built nearby.¹⁸ On the same island a few years later, the similarly sized Miller Residence (1947) was torn down despite an

attempt to find a buyer to move the house.¹⁹ On Siesta Key, a restoration of the transitional Cohen House (1955) was overseen by a Sarasota School of Architecture advocate. Nearby, the Twitchell Residence (1941), the first Sarasota School example, was demolished by another preservationist.²⁰

Besides Sarasota, four other communities in the United States are known for their mid-century modern architecture: Los Angeles and Palm Springs, California; New Canaan, Connecticut; and Miami, Florida. In Los Angeles, there is a huge demand for postwar modern houses.²¹ A large advocacy group has emerged as a strong voice for preservation.²² Mid-century modern houses are sought-after resources in Palm Springs, too.²³ That city also has strong advocacy in the form of two nonprofits and an art museum. Its annual Modernism Week seeks to draw people who may not otherwise be interested in modern architecture.²⁴ New Canaan preservation efforts began about five years ago when the Glass House was donated to the National Trust for Historic Preservation.²⁵ Since then, postwar modern houses there have been restored, and a comprehensive survey has been completed.²⁶ In Miami, large-scale hotel restoration projects initiated preservation efforts.²⁷ Two historic districts have been created in hopes of encouraging rehabilitations and spurring economic redevelopment.²⁸ Though they have used different methods to preserve modern sites, Los Angeles, Palm Springs, New Canaan, and Miami have one thing in common: public awareness and education. A benchmark analysis of mid-century modern preservation in these other places is important for two reasons: it demonstrates that preserving modern architecture can be done successfully and provides examples that can be implemented in Sarasota.

With the exception of a few articles in newspapers and magazines, Sarasota School of Architecture preservation efforts have not been studied extensively before. This thesis combines content analysis of archival resources such as books, articles, a thesis, letters, public records, pamphlets, and Web sites to provide context and background information. Though Sarasota School buildings are found throughout the state, this thesis focused on the structures located in the city of Sarasota and its outlying islands. More than ten open-ended, quantitative interviews were conducted with key stakeholders -- representing the public and private sectors. Many of the subjects have had first-hand involvement with preservation campaigns and offered insights that cannot be found elsewhere. Each person was asked questions related to their area of expertise, but everyone was asked the following two questions: How successful have Sarasota School of Architecture preservation efforts been, and what more can be done to improve advocacy for the Sarasota School?

Information gathered from the content analysis and interviews was used to help inform case study analysis of three efforts to preserve Sarasota School of Architecture properties -- Revere Quality House (1948), Nokomis Beach Pavilion (1956), and Riverview High School (1958). (Figure 1-1) The criteria for choosing the case study sites included a mix of private and public properties; building types; historic importance; architect; different advocacy and preservation challenges; and both positive and, with Riverview, negative outcomes. This information was analyzed, and six common factors were discovered: land, location, economics, perceived obsolescence, limited decision-makers, and public awareness and education. Land had to do with the size of the parcels and the restrictions in play. Location related to the structures' siting and how

that affected their preservation. Economics dealt with the role of money in preservation efforts. Perceived obsolescence was how people viewed the properties' functions and how easily each transitioned to their new proposed uses. Decision-making process discussed who was involved in deciding the fate of these structures. Public awareness and education addressed the level of knowledge about Sarasota School of Architecture in each instance. Economics, perceived obsolescence, and public awareness and education were all described by Theodore Prudon in his 2008 book *Preservation of Modern Architecture*, while land, location and limited decision-makers were discovered independently.²⁹ These six factors then were studied to determine how they related to the three case studies as a whole. In addition to the findings from the six factors, recommendations were made to the government and nonprofit sectors.

Sarasota School of Architecture preservation is at a crossroads. There has been discussion of merging the Sarasota Architectural Foundation -- dedicated to the preservation of modern buildings -- with the Sarasota Alliance for Historic Preservation, which advocates for the preservation of all the area's architectural styles. Sarasota is amid a development slowdown, which has given preservationists an opportunity to assess their work thus far. The recent demolition of Riverview High School (1958) also has caused them to reflect, while the fate of the Sarasota High School addition designed by Rudolph (1959) is unknown. The goal of this thesis is to arm these preservationists with knowledge that may be helpful in future threats. They will be better equipped to meet their goals if they are aware of the factors that played a part in past Sarasota School preservation campaigns and implement measures gleaned from other places with strong postwar modern architectural heritages. It is hoped this thesis will

prove helpful not just to Sarasota School of Architecture preservationists, but to everyone attempting to save postwar Modernist resources.

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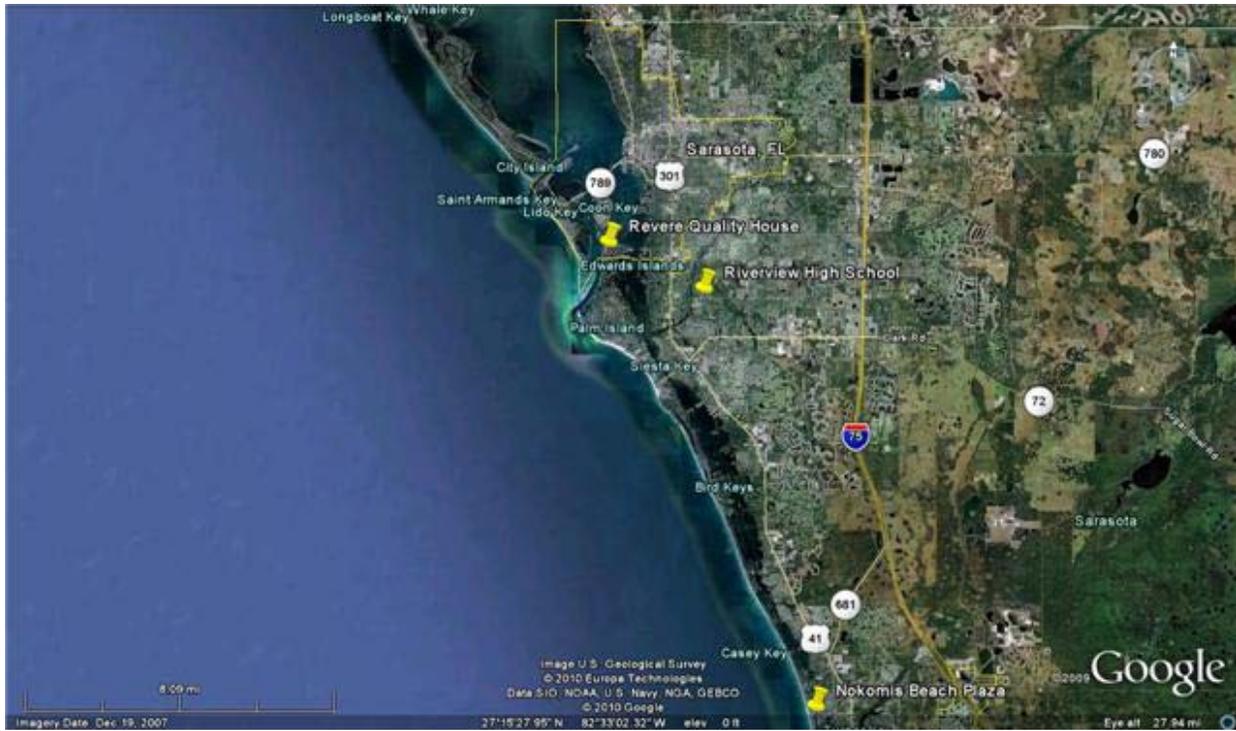


Figure 1-1. A map of Sarasota and its outlying islands. © U.S. Geological Survey, © Europe Technologies, Data S10, NOAA, U.S. Navy, NOAA, GEBCO © 2010 Google.

CHAPTER 2 SARASOTA SCHOOL OF ARCHITECTURE HISTORY

The built history of Sarasota begins with the American Indians, whose seashell middens still remain along the shore.¹ In the mid-1800s, William Whitaker became the first full-time Caucasian settler. He owned more than 100 acres on Sarasota Bay but moved inland during the Civil War to avoid blockade runners.² In 1881, Hamilton Disston bought four million acres in and around Sarasota for \$1 million from the state of Florida. In 1884, Scotsman John Gillespie bought 60,000 acres of what is present-day mainland Sarasota from Disston.³ Gillespie built Sarasota's first hotel and a golf course. A railroad line linking Sarasota to Tampa was opened in the late 1800s, and by the early 1900s Sarasota boasted a yacht club, school, theater, and water and electric plants.⁴

By this time, Sarasota was known as a resort town, and wealthy Americans began building winter residences there. In 1911, Chicagoan Bertha Palmer (Figure 2-1) bought 26,000 acres near Sarasota. The following year John Ringling (Figure 2-2) visited Sarasota for the first time, and in 1913 he and his brother Charles purchased neighboring bay-front properties.⁵ The siblings, of Ringling Brothers and Barnum and Bailey circus fame, purchased most of Sarasota's outlying islands -- Bird, Lido, St. Armand's and Longboat keys -- and had them dredged.⁶ A causeway and bridge were built to connect the islands to the mainland. In 1925, the Ringlings began replacing their bay-front cottages with mansions: Charles with a Georgian residence and John with his 8,000-square-foot Venetian-inspired palazzo, named Ca d'Zan. (Figure 2-3) The house was designed by Dwight David Baum, who hired architect Ralph Twitchell (Figure 2-4) to oversee its construction.⁷ A few decades later Twitchell would found an architectural movement that would become known as the Sarasota School of Architecture.⁸

In the early 1920s, Sarasota experienced a building boom similar to other communities in the state. With little time to develop a style of its own, Sarasota incorporated Mediterranean Revival. By 1926, the boom in Sarasota -- and the rest of Florida -- was over. A pair of hurricanes and a fruit fly epidemic crippled the state's economy before the stock market crash in 1929 led to the Great Depression. John Ringling was not immediately affected by the Great Depression and continued construction of the art museum and school he established before the death of his wife, Mabel Ringling, in 1929.⁹ Ringling's school lured writers, artists, designers, and musicians to Sarasota. When Ringling died in 1936, the museum and its more than-five hundred paintings were left to the state of Florida.¹⁰

Ralph Twitchell

Ralph Twitchell was born in Mansfield, Ohio, in 1890 and spent part of his childhood in Winter Park, Florida. He attended Rollins College there before ultimately receiving a bachelor's degree in architecture from Columbia University in 1921 and a master's degree the following year. His career started at Carrere and Hastings, a New York City-based architectural firm that designed Beaux-Arts buildings. During his time in Sarasota working on Ca d'Zan, Twitchell designed and oversaw construction of Mediterranean Revival houses.¹¹ He moved to Connecticut after Sarasota's housing boom ended, and over the next decade he designed and built traditional houses for high-end clientele.¹² Twitchell often used natural, locally found materials such as stone and wood in his buildings. Throughout Twitchell's time in Connecticut, he and his family spent their winters in Sarasota, and in 1936 they moved back permanently.¹³ Shortly after relocating to Sarasota, Twitchell formed Associated Builders, Inc., which oversaw both design and construction.¹⁴ It was uncommon at the time for designers to also act

as contractors, and Twitchell received criticism from other architects.¹⁵ Twitchell explained that he worked as both to make ends meet, because Sarasota was not big enough to support a full-time architect in the pre-World War II years.¹⁶

Twitchell attempted to adapt Art Deco and Streamlined Moderne designs to the Florida Gulf Coast landscape, and he began to experiment with industrialized materials, combining them with indigenous ones. His paint schemes sought to match the colors of the sky and Gulf of Mexico.¹⁷ Twitchell utilized poured concrete in his first commission, a house on Siesta Key for writer MacKinley Kantor. In 1938, Twitchell received a commission for the Lido Casino, a Works Progress Administration recreational and entertainment facility that was also built out of poured concrete.¹⁸ In 1940, he built a stacked-block concrete, flat-roofed house for his secretary, Lu Andrews. Its flat roof and compact layout was likely influenced by Frank Lloyd Wright's Usonian houses.

In 1938, Wright received praise for Fallingwater.¹⁹ (Figure 2-5) The house was sited over a waterfall on a forested lot in Bear Run, Pennsylvania, and built out of local stone with large, concrete cantilevers. The house demonstrated the possibilities of uniting nature and architecture.²⁰ Fallingwater helped Wright receive the commission for the Florida Southern College campus in Lakeland, Florida, which is sixty miles northeast of Sarasota.²¹ (Figure 2-6) The campus, which Wright worked on until his death in 1955, consists of twelve textile block structures. Developed for a series of houses in Los Angeles, textile blocks were fabricated from concrete and sand and other materials from the actual site, helping achieve the organic architecture Wright espoused. Florida Southern brought international attention to Florida architecture, and Paul Rudolph was among the young architects fascinated with the project.²² (Figure 2-7)

Paul Rudolph

Rudolph was born on October 23, 1918, in Elkton, Kentucky, the son of a Methodist minister. His family's frequent moves during Rudolph's youth gave him a familiarity with the South's vernacular architecture. Rudolph studied architectural design at the Alabama Polytechnic Institute, known today as Auburn University. There, Rudolph learned through documentation how architectural features common in the South such as adjustable awnings and shutters, dogtrotts, and porches could help manage the climate.²³ While in college, Rudolph perfected his pen-and-ink rendering skills, and he was encouraged to attend the Harvard University School of Design after he graduated in 1940.²⁴ A classmate of Rudolph's had worked for Ralph Twitchell in Sarasota and recommended the architect to Rudolph. The appeal of living close to Florida Southern drew Rudolph to Sarasota in 1941.

Rudolph was susceptible to the romanticism of Wright's notions of architecture. In its sweeping horizontality, responding to the vast expanse of the American landscape, the articulation of the natural materials derived from the land, and the use of the art and craft of the machine to create an architecture from the present, he experienced for the first time architecture that was vital, meaningful, and modern.²⁵

One of the first projects Rudolph worked on upon his arrival in Sarasota was Twitchell's own house (1941), located on Siesta Key along Big Pass. (Figure 2-8) Though Rudolph did not receive design credit for the house, it shows his influence and marks a departure from Twitchell's previous work. The layout attempts to take advantage of the house's site by providing views of the nearby Gulf of Mexico. Ceiling heights vary between the service and living areas, a Wright characteristic. The flat-roofed house was built out of cypress and Ocala block, which received its name

because it was produced in the Ocala, Florida, area and was made from local sand. This gave it a warm, buff color.

In the fall of 1941, Rudolph left Sarasota to attend graduate school at Harvard, where former Bauhaus director Walter Gropius was his professor and Philip Johnson was his classmate. Rudolph quickly realized there was a strong link between architecture and the arts, and he visited New York City frequently to take advantage of its cultural offerings.²⁶ At the end of his first year of graduate school in 1942, he enlisted in the U.S. Naval Reserve and spent the bulk of World War II serving as an architect at the Brooklyn Naval Yard. Rudolph's service in the Navy influenced his later work in Florida; his efficient space configurations recall ship construction, and he employed materials previously only used by the Navy.²⁷

Twitchell enlisted in the Air Force and was a group commander at bases in South Carolina. He returned to Sarasota frequently during the war and was discharged in 1945. After World War II, Twitchell offered Rudolph a position with Associated Builders, Inc., and Rudolph, who was discharged in 1946, accepted. Upon leaving the Navy, Rudolph continued his graduate studies at Harvard while working for Twitchell. He graduated in 1947 and traveled in Europe from mid-1947 to mid-1948 under a scholarship. When he finished his journey, Twitchell returned to Sarasota and Twitchell made him a full partner.²⁸

The Sarasota School of Architecture

The Sarasota that Paul Rudolph returned to was experiencing a cultural coming of age. In 1946, the Ringling Museum opened.²⁹ Artists, actors, photographers, musicians, and writers had been drawn to the Sarasota's casual social atmosphere and natural beauty since John Ringling laid the foundation for the arts in the 1920s and

1930s. In 1950, the city had numerous galleries and nine art schools. Two years later, the *Sarasota Herald-Tribune* claimed the city had more artists per capita than anywhere in the United States.³⁰ Sarasota was also attracting a number of progressive seasonal residents. They too were attracted to Sarasota's natural beauty and cultural awareness.³¹

Ralph Twitchell and Rudolph helped create and promote a regional form of Modernism that reflected this transcendent period in Sarasota's history.³² Their unadorned, light designs sought to blend in with the landscape, not dominate it.³³ They favored walls of glass and louvered windows. Open floor plans allowed an easy transition between spaces and from inside to out. Local materials such as cypress wood and Ocala block were frequently used. Rudolph and Twitchell also experimented with concrete construction.³⁴ They combined Twitchell's construction know-how; client-relations skills; preference for local and natural materials; and consideration of the land and climate with Rudolph's forward-looking design skills and knowledge of climate-controlling features. Rudolph laid out their philosophy in 1947:

1. Clarity of construction
2. Maximum economy of means
3. Simple overall volumes penetrating vertically and horizontally
4. Clear geometry floating above Florida landscape
5. Honesty in details and in structural connections³⁵

This philosophy is best represented by a variety of projects completed by Twitchell and Rudolph from 1947 to 1951. The Denman Residence (1947) was characterized by its exposed wood beam ceiling that sloped up to the roof, directing views to the Gulf. Outside, block walls were used for the first time to mark the border between outdoor living areas and the natural setting.³⁶ The T-shaped plan of the Miller Residence (1947)

orients views to the Gulf of Mexico and had a flat roof, glass walls, and was made out of Ocala block. (Figure 2-9) Like the Twitchell residence, it had multiple ceiling heights. The built-in couch and steel fireplace hood in the living room provided “an intimacy to the space.”³⁷ Though never built, the Finney Guest House (1947) “is one of Rudolph's Florida masterpieces.”³⁸ It sought to float above its environment, a departure from Rudolph's previous designs that blended in with their surroundings. Fixed glass panels were to be covered by wood flaps. Partially cantilevered over the water, a footbridge was to link it to the main house across the bayou.³⁹

The Revere Quality House (1948), the subject of Chapter 5, marked a new direction for Twitchell and Rudolph. It was built using the new Lamolithic concrete system, and its flat slab roof allowed for freedom of interior partitions. It was built as part of a housing program and widely published.⁴⁰ The Lamolithic Houses (1948) continued the firm's experimentations with poured concrete. It also marked the first time Rudolph saw one of his site plans come to fruition.⁴¹ With the uncompleted Revere Development, Rudolph took the Revere Quality House a step further and designed a low-density development suited to automobile travel.⁴² The Cocoon House (1950) was experimental in both its design and construction. (Figure 2-10) Cantilevered over a bayou, it had two walls of wood jalousie windows that allowed it to be either completely open to its surroundings or closed off. The catenary roof was coated in “Cocoon,” a type of vinyl material used by the military to mothball and store ships.⁴³ The Coward Residence featured a series of small buildings with tent-shaped roofs set among the scrub, giving the appearance of a campsite.⁴⁴ (Figure 2-11)

Fascinated by the work being done by Rudolph and Twitchell, young architects such as Victor Lundy, Gene Leedy, Jack West, Tim Seibert, and Mark Hampton moved to Sarasota and ended up leaving their own distinct marks on the Sarasota School of Architecture. “The most exciting new architecture in the world is being done in Sarasota by a group of young architects,” architectural historian Henry Russell Hitchcock wrote in *Architectural Review* in 1952.⁴⁵ Besides houses, the Sarasota School architects designed schools, churches, government buildings, community centers, beach pavilions, commercial buildings, and high rises.⁴⁶ Philip Hiss, a developer, chairman of the Sarasota Board of Public Instruction (1954-1959), and patron of the architects, said that in the 1950s, the only other small city that had a higher concentration of architectural talent than Sarasota was New Canaan, Connecticut.⁴⁷

Rudolph’s Independent Practice

The Rudolph and Twitchell relationship was not without its flaws, and in 1951, they went their separate ways.⁴⁸ Author and architect John Howey said there were a few factors that led to the split. First, Rudolph had learned everything he could from Twitchell. Another reason was a clash of egos: Rudolph's designs were receiving international praise, but locally Twitchell took credit for most of the work. Financial issues also contributed to the separation.⁴⁹ By the time Twitchell and Rudolph dissolved their partnership, they had designed and built about twenty houses together that established a precedent for Sarasota’s built environment from that time forward.⁵⁰

After striking out on his own, one of Rudolph's first commissions came from Mary Hook. Hook, an architect in her own right, owned land on Siesta Key and began developing it beginning in the mid-1940s. The neighborhood, named Sandy Hook, became a showcase of Sarasota School of Architecture houses. The residence Rudolph

designed for Hook, known as the Hook Guest House (1953), marked a departure from his work with Twitchell. The house is characterized by its plywood vaulted roof and living area raised over a lagoon.⁵¹ Rudolph would also use the plywood vaulted roofs for the Sanderling Beach Club cabanas (1953), his first non-residential commission to be built.⁵² (Figure 2-12)

Rudolph's work for another developer, Hiss, had a major impact on his work in Sarasota. Hiss received a large inheritance that allowed him to travel the world and enjoy his many pursuits, which included writing, anthropology, architecture, and photography. (Figure 2-13) He visited Sarasota on a sailing trip and returned to live in 1949. By the time he left in 1965, Hiss' impact on Sarasota was comparable to that of Bertha Palmer and John Ringling. Upon his arrival, Hiss bought land along the Gulf of Mexico at the north end of Lido Key. He commissioned Rudolph to design an attention-grabbing speculative dwelling for the development -- named Lido Shores -- and the result was the Umbrella House (1954).⁵³ The residence got its name because of the massive wood-slat canopy that spanned its facade and backyard. (Figure 2-14) The two-story house was designed without air conditioning and had ground to ceiling louvered windows to capture breezes. The Umbrella House's interior was open with a bridge connecting the second floor bedrooms.⁵⁴

The Cohen Residence (1955) was designed to meet the entertainment needs of its owners, two classically trained musicians. A sunken living room provided a practice space. Despite having wide overhangs and an orientation meant to take advantage of cross breezes, the house was air conditioned -- a reflection of the changing tastes in the mid-1950s.⁵⁵ The Burkhardt Residence (1957) on luxurious Casey Key saw Rudolph

beginning to receive more prestigious private commissions. The post-and-beam house is inspired by Japanese architecture and included “a series of upwardly staggered horizontal plans and counter-thrusting eaves.”⁵⁶ A large, glass-walled living area had a sunken floor and a raised ceiling with clerestory windows. It connected the public areas of the house to bedrooms.⁵⁷ Nearby, the Deering Residence (1958) made a bold architectural statement with its nine, stacked-block columns. (Figure 2-15) The all white color scheme is meant to correspond to the color of the sand on the beach, which is just outside the two-story house.⁵⁸

By the mid-1950s, Rudolph’s stature was on the rise, and he was spending most of his time away from Sarasota to attend his many teaching and speaking engagements. By the time he was selected to design Riverview and Sarasota high schools in the late 1950s, Rudolph had accepted chairmanship of the Yale architecture school. He also had opened architectural offices in Boston and New York City.⁵⁹

Other Architects

Besides Rudolph and Twitchell, there were a number of other architects creating Modernist designs in Sarasota. Like Rudolph, Victor Lundy, born in 1923, was a graduate of the Harvard University School of Design and was lauded internationally.⁶⁰ Unlike Rudolph and his other Sarasota colleagues, Lundy practiced a more expressionist form of modern architecture.⁶¹ Lundy’s first foray into Sarasota came in 1951 when he designed the Ben Stahal Residence.⁶² He moved to Sarasota three years later, and his firm’s first project was the Venice Presbyterian Drive-In Sanctuary. The two-story glass and wood church was built on a wooded site and allowed churchgoers to attend services while sitting in their cars, similar to a drive-in movie theater. The novelty was featured in *Life* magazine.⁶³ In 1956, Lundy completed the Bee Ridge

Presbyterian Church, and he returned to Venice Presbyterian to design their meeting hall.⁶⁴ In 1958, he designed St. Paul's Lutheran Church in Sarasota, which featured the laminated bent-wood beams that he favored. (Figure 2-16) He used bent wood in other projects such as the Alta Vista Elementary School Addition (1956), Sarasota Chamber of Commerce Building (1956), and the Herron House in Venice (1958).⁶⁵ Bent wood also was the distinctive feature in Lundy's Galloway's Furniture showroom (1959). The circular, two-story structure featured a wood core and roof enclosed on the sides by glass. Lundy used concrete "mushroom" roofs, plexiglass panels, sliding-glass doors, and concrete block for the Warm Mineral Springs Motel (1958).⁶⁶

Jack West, born in 1922 in Galesburg, Illinois, worked for Twitchell and Rudolph after graduating from the Yale University School of Architecture in 1949.⁶⁷ His early career was marked by a lot of career moves, including a brief partnership with Twitchell, until he formed his own firm in 1954. One of his first projects was a cottage for his mother on Siesta Key. The flat-roofed residence featured Ocala block, cypress boards, and louvered and fixed windows.⁶⁸ In 1953, Sarasota County commissioners chose West to design the Nokomis Beach Plaza, the subject of Chapter 6. Not only was it his first public commission, but it was the first Sarasota School of Architecture public building.⁶⁹ The Sarasota City Hall, one of West's most well-known commissions, was completed in 1966.⁷⁰ (Figure 2-17)

Tim Seibert was born in 1927 in Seattle, Washington, and moved to Sarasota in his teens. After graduating from the University of Florida, he worked for Rudolph, who became his mentor. Seibert said Rudolph's critique of his work was harsh, yet accurate. Rudolph also introduced Seibert to Hiss, who commissioned Seibert to design a Lido

Shores studio for him in 1953. The result was a steel-framed glass box cantilevered over its first-floor base. Seibert did not always adhere to the tenets of Modernism, as evidenced with his Florida Cracker-inspired MacDonald Residence (1965).⁷¹ (Figure 2-18) Seibert experimented with T-beam concrete construction on the Siesta Key beach facility (1962).⁷²

Gene Leedy was born in 1928 in Isaban, West Virginia, and graduated from the University of Florida in 1950. He moved to Sarasota and worked for architects Ralph and William Zimmerman before he was hired by Rudolph. Leedy opened his own office in 1954 before moving to Winter Haven the following year.⁷³ Leedy's early designs in Sarasota and Winter Haven featured single story, flat-roofed houses built out of wood and glass.⁷⁴ Leedy would later design extensively with precast concrete T-beams.

Mark Hampton was born in Tampa, Florida, in 1923 and graduated from Georgia Tech. He worked for Rudolph and Twitchell, and in 1951 he opened his own firm in his hometown.⁷⁵ He was known for his use of cement block walls and emphasis on interior design, as evidenced by the Rudolph-inspired house he built for his mother, Laura Hampton, in 1953.⁷⁶ Hampton's award-winning Jordan residence (1956) showed him shifting away from his earlier Modernism influence. It was characterized by its semi-circles and use of pecan and walnut wood.⁷⁷

Other architects whose work was considered part of the Sarasota School of Architecture include: Carl Abbott, Boyd Blackner, Bert Brosmith, James Durden, Joseph Farrell, Phil Hall, Phil Hammill, James Holiday, William Rupp, Louis Schneider, Rollan Sellew, Frank Folsom Smith, Tollyn Twitchell, Carl Volmer, Joan Warriner, Ken Warriner, Beth Waters, Don Wilkinson, Ralph Zimmerman, and William Zimmerman.⁷⁸

Sarasota Public School Program (ca. 1954-1960)

Hiss, the Lido Shores developer, also was responsible for Sarasota's innovative school construction program, which lasted from 1955 to 1960 and resulted in nine schools and additions.⁷⁹ The program was led by Hiss, who was elected to the Sarasota County Board of Public Instruction in 1952. Hiss had a strong interest in architecture and its effect on academic performance. He found the Sarasota County's existing schools to be poorly designed for the climate and not well maintained. With the area's population booming after World War II, Hiss saw an opportunity to introduce Modernism to Sarasota County school architecture. He convinced his fellow board members of the importance of design in education, and in 1954 they awarded the Brookside Junior High School commission to Ralph and William Zimmerman. When the project came in \$45,000 under budget, the board members became more receptive to Hiss' ideas.⁸⁰ Hiss was re-elected to the school board in 1956 and appointed chairman, thus assuring the program's survival.⁸¹ The nine projects built during that time increased the number of classrooms in the district by 77 percent.⁸² *Architectural Forum* hailed them "as the most exciting and varied new group of schools in the U.S."⁸³

One of the first more original designs came with Lundy's Alta Vista Elementary School addition (1958). (Figure 2-19) The school featured a wood-laminate, butterfly roof that provided shade for outdoor classrooms that connected with interior ones through sliding window walls. Riverview High School (1958), designed by Rudolph, was the largest project of the program and the subject of Chapter 7. The Sarasota High School addition (1960) also was designed by Rudolph and was the last project completed during Hiss' school board reign. (Figure 2-20) The white, two-story concrete structure dominated its site. Panels over the windows acted as sun barriers. As with

Riverview High School, emphasis was put on ventilation. White concrete esplanades recalling Wright's Florida Southern College connect the additions to the original Gothic Revival high school, built in 1926. Sarasota High School's design was not well received by the community. Cost overruns, technical issues, and complaints about acoustics turned public opinion against the school program.⁸⁴

Decline of the Sarasota School of Architecture

By the time Rudolph's Sarasota office closed in 1960, he had already been at Yale for two years. Lundy opened an office in New York that same year, and he closed his Sarasota office in 1963.⁸⁵ The early 1960s also was a time of cultural, political, and economic transition in Sarasota. It was no longer a sleepy artists' haven, but an up-and-coming small city. After Sarasota High School, which was largely viewed as a failure, Hiss turned his attention to creating a liberal arts college. By 1962, New College, as it was named, had a president and board of trustees in place. Next, it needed an architect to design its campus. Instead of choosing a Sarasota-based architect, the trustees conducted a national search and commissioned New Yorker I.M. Pei to do the master plan and designs. In 1965, Twitchell, who founded the Sarasota School of Architecture, retired. By that time, the quality of architecture had declined in Sarasota as development companies -- not individual owners -- decided what was built. Two years later, Hiss wrote an *Architectural Forum* article titled "Whatever Happened to Sarasota?" In it, he criticized Sarasota for not supporting talented architects such as Rudolph and Lundy and said the "Establishment" had succumbed to the money-driven development companies that did not care about quality architecture.⁸⁶ Though the movement was considered over, a handful of Sarasota School architects -- most notably West and

Seibert -- stayed in the area and continued designing with a modern influence in the decades that followed. Abbott also carried the Sarasota School torch.⁸⁷

At a 1982 gathering of the American Institute of Architects, Sarasota's mid-century modern architecture was honored. Rudolph, Hampton, Lundy, and Leedy were among architects in attendance.⁸⁸ Leedy is credited with coining the name the Sarasota School of Architecture at that conference.⁸⁹

Notes

- 1 John Howey, *The Sarasota School of Architecture, 1941-1966* (Cambridge, Massachusetts: The MIT Press, 1995), 10.
- 2 Andrew Weaving, *Sarasota Modern* (New York: Rizzoli International Publications, Inc., 2006), 10.
- 3 Howey, *Sarasota School*, 11.
- 4 Weaving, *Sarasota Modern*, 12.
- 5 Howey, *Sarasota School*, 13-14.
- 6 Weaving, *Sarasota Modern*, 12.
- 7 Howey, *Sarasota School*, 13-14.
- 8 Jan Hochstim, *Florida Modern: Residential Architecture 1945-1970* (New York: Rizzoli International Publications, Inc., 2004), 144.
- 9 Howey, *Sarasota School*, 15-19.
- 10 Philip H. Hiss, "Whatever Happened to Sarasota?" *Architectural Forum*, June 1967.
- 11 Christopher Domin and Joseph King, *Paul Rudolph: The Florida Houses* (New York: Princeton Architectural Press, 2002), 33.
- 12 Weaving, *Sarasota Modern*, 13, and Christopher Domin and Joseph King, *Paul Rudolph: The Florida Houses* (New York: Princeton Architectural Press, 2002), 34.
- 13 Weaving, *Sarasota Modern*, 13.
- 14 Howey, *Sarasota School*, 21.
- 15 Christopher Domin and Joseph King, *Paul Rudolph: The Florida Houses*, (New York: Princeton Architectural Press, 2002), 34.
- 16 Howey, *Sarasota School*, 21.
- 17 Domin and King, *Paul Rudolph*, 34.
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- 19 Howey, *Sarasota School*, 20-21.
- 20 Alan Powers, *Architecture: The Critics' Choice*, ed. Dan Cruickshank (New York: Watson-Guption Publications, 2000), 266.
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- 22 Weaving, *Sarasota Modern*, 14.
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- 24 Howey, *Sarasota School*, 28-29.
- 25 Domin and King, *Paul Rudolph*, 26-27.
- 26 Howey, *Sarasota School*, 34.
- 27 Domin and King, *Paul Rudolph*, 30.
- 28 Howey, *Sarasota School*, 34-39, 43.
- 29 Philip H. Hiss, "Whatever Happened to Sarasota?" *Architectural Forum*, June 1967.
- 30 Lorrie Muldowney, "Constructing Preservation: A Sarasota Model," *Modernism*, Winter 2004.
- 31 Domin and King, *Paul Rudolph*, 35.

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- 33 Ibid, 44.
- 34 Andrew Weaving, "Gene Leedy's Sarasota Modern: As a Regional Modernist Style Garner's New Interest, So Does the Work of One of Its Best Known Practitioners," *Modernism*, Winter 2003
- 35 Howey, *Sarasota School*, 2.
- 36 Domin and King, *Paul Rudolph*, 62.
- 37 Ibid, 65.
- 38 Ibid, 72.
- 39 Ibid.
- 40 Ibid, 79.
- 41 Ibid, 83.
- 42 Ibid, 44.
- 43 Ibid, 97.
- 44 Ibid, 117.
- 45 Michael Zimny, "The Sarasota School of Architecture," *Florida Trend*, July 2001.
- 46 Howey, *Sarasota School*, 5.
- 47 Philip H. Hiss, "Whatever Happened to Sarasota?" *Architectural Forum*, June 1967.
- 48 Howey, *Sarasota School*, 49-63.
- 49 John Howey, interview by author, January 15, 2010.
- 50 Weaving, *Sarasota Modern*, 15.
- 51 Hochstim, *Florida Modern*, 16-17.
- 52 Domin and King, *Paul Rudolph*, 221.
- 53 Howey, *Sarasota School*, 63-72.
- 54 Domin and King, *Paul Rudolph*, 161.
- 55 Weaving, *Sarasota Modern*, 77-80.
- 56 Domin and King, *Paul Rudolph*, 188.
- 57 Ibid.
- 58 Ibid, 191.
- 59 Howey, *Sarasota School*, 68-90.
- 60 Hochstim, *Florida Modern*, 182-183.
- 61 Richard Guy Wilson, introduction to *The Sarasota School of Architecture, 1941-1966* (Cambridge, Massachusetts: The MIT Press, 1995), xi.
- 62 Howey, *Sarasota School*, 175.
- 63 Weaving, *Sarasota Modern*, 20.
- 64 Howey, *Sarasota School*, 79.
- 65 Weaving, *Sarasota Modern*, 20.
- 66 Howey, *Sarasota School*, 79, 90.
- 67 Hochstim, *Florida Modern*, 168.
- 68 Howey, *Sarasota School*, 56, 189.
- 69 Jack West, Stewart Engineering Consultants, and Stirling & Wilbur Engineering Group, Nokomis Beach Plaza Restoration Feasibility Study for the Sarasota County government (August 1, 2002).
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- 73 Hochstim, *Florida Modern*, 194, 208.
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- 75 Jan Hochstim, *Florida Modern: Residential Architecture 1945-1970* (New York: Rizzoli International Publications, Inc., 2004), 194, 215.
- 76 Howey, *Sarasota School*, 66.
- 77 Jan Hochstim, *Florida Modern: Residential Architecture 1945-1970* (New York: Rizzoli International Publications, Inc., 2004), 198.
- 78 Howey, *Sarasota School*, 162.
- 79 Howey, *Sarasota School*, 83.

- 80 Lorrie Muldowney, "Sarasota County's School Building Program 1955-1960" (University of Florida master's thesis), 31-40.
- 81 Heidi Kurpeila, "How Riverview High Became a Landmark," *The Sarasota Observer*, June 19, 2008.
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- 83 Philip H. Hiss, "Whatever Happened to Sarasota?" *Architectural Forum*, June 1967.
- 84 Howey, *Sarasota School*, 83-89.
- 85 Howey, *Sarasota School*, 96, 112.
- 86 Howey, *Sarasota School*, 124, 131.
- 87 John Howey, personal interview by author, January 14, 2010.
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- 89 Lorrie Muldowney, personal interview by author, January 15, 2010.



Figure 2-1. Bertha Palmer. Courtesy of the Sarasota County History Center.



Figure 2-2. John Ringling. Courtesy of the Sarasota County History Center.

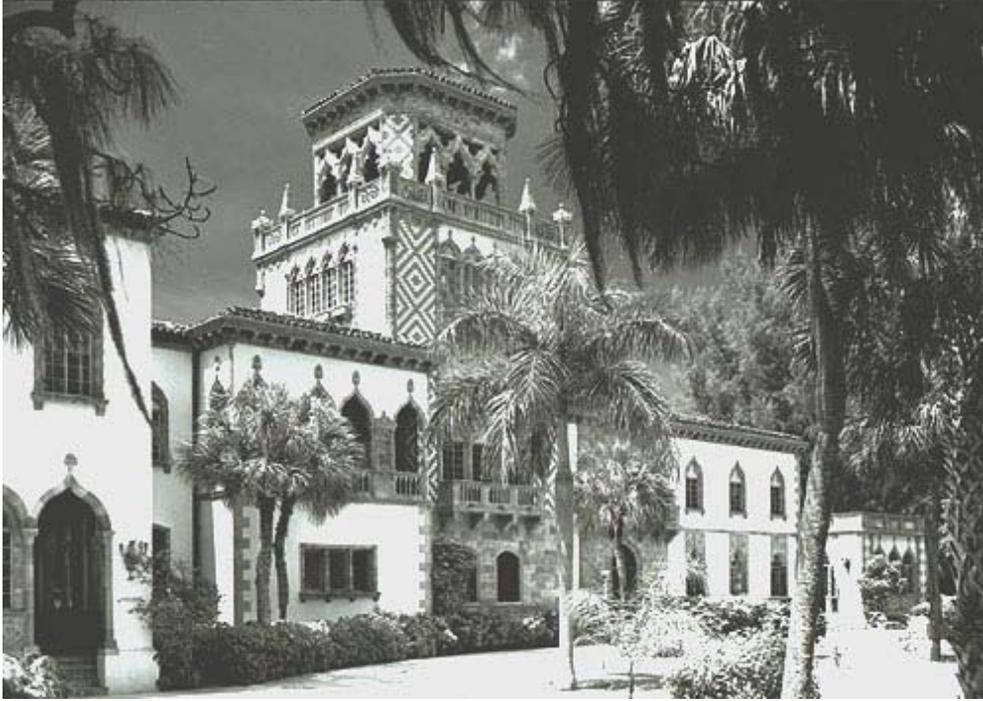


Figure 2-3. Ca d'Zan, completed in 1925, was John Ringling's mansion. Courtesy of the Sarasota County History Center.

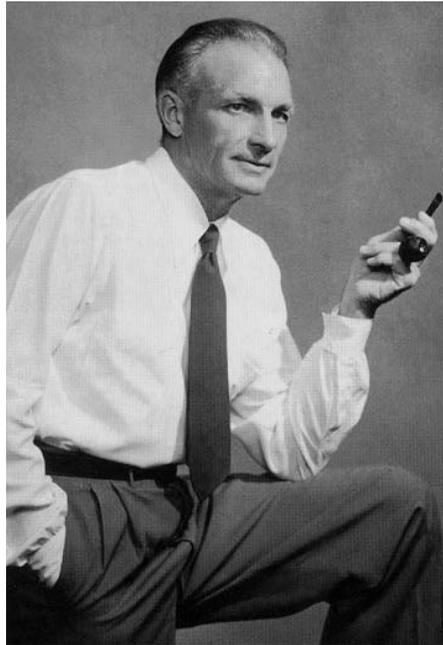


Figure 2-4. Architect Ralph Twitchell worked on Ca d'Zan and designed the Lido Casino. Courtesy of the Sarasota County History Center.

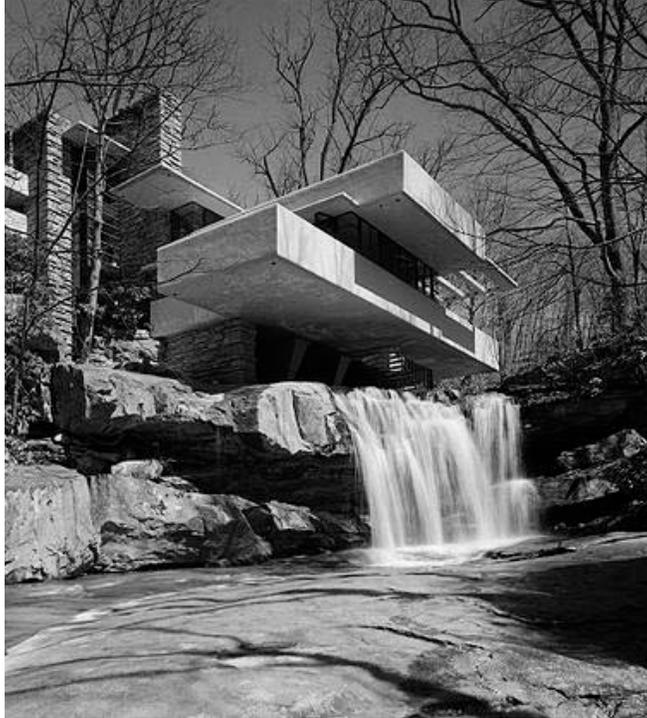


Figure 2-5. Fallingwater, built in 1937, in Bear Run, Pennsylvania, was designed by Frank Lloyd Wright. Photograph by Ezra Stoller for Esto, courtesy of ArtStor.



Figure 2-6. The Florida Southern College campus was planned and designed by Frank Lloyd Wright. Photograph by Ezra Stoller for Esto, courtesy of ArtStor.



| Figure 2-7. Paul Rudolph poses on Siesta Key driftwood in 1950. Courtesy of the Library of Congress, Prints and Photographs Division, The Paul Rudolph Archive, LC-USZ62-135840.



Figure 2-8. The Twitchell Residence was one of the first projects Paul Rudolph worked on for Ralph Twitchell in 1941. Courtesy of the Sarasota County History Center.



Figure 2-9. The Miller Residence was designed by Paul Rudolph and Ralph Twitchell in 1947. Photograph by Ezra Stoller for Esto, courtesy of ArtStor.



Figure 2-10. The Healy Guest House, or Cocoon House, was designed by Paul Rudolph and Ralph Twitchell in 1950. Photograph by Ezra Stoller for Esto, courtesy of ArtStor.



Figure 2-11. The Coward Residence was designed by Paul Rudolph and Ralph Twitchell and finished in 1950. Photograph by Ezra Stoller for Esto, courtesy of ArtStor.



Figure 2-12. The Sanderling Beach Club pavilions were designed by Paul Rudolph in 1952. Photograph by Ezra Stoller for Esto, courtesy of ArtStor.



Figure 2-13. Philip Hiss developed Lido Shores and initiated the Sarasota County school-building program. Courtesy of the University of Florida Special Collections, the John Howey. Collection.



Figure 2-14. The Umbrella House was designed by Paul Rudolph in 1953 for the Lido Shores development. Photograph by Jim Stokes, courtesy of the Florida Photographic Collection.



Figure 2-15. The Deering Residence was designed by Paul Rudolph and finished in 1960. Photograph by Ezra Stoller for Esto, courtesy of ArtStor.



Figure 2-16. St. Paul's Lutheran Church was designed by Victor Lundy in 1958. Courtesy of the University of Florida Special Collections, the John Howey Collection.



Figure 2-17. The Sarasota City Hall was designed by Jack West and completed in 1966. Courtesy of the Sarasota County History Center.



Figure 2-18. The MacDonald Residence was designed by Tim Seibert in 1965. Courtesy of the University of Florida Special Collections, the John Howey. Collection.



Figure 2-19. Alta Vista Elementary School was designed by Victor Lundy and finished in 1958. Photograph by Wayne Andrews for Esto, courtesy of ArtStor.



Figure 2-20. The Sarasota High School addition (1959) was designed by Paul Rudolph. Photograph by Wayne Andrews for Esto, courtesy of ArtStor.

CHAPTER 3 HISTORIC PRESERVATION IN SARASOTA

The demolitions of three buildings -- the Lido Casino (1938), the Atlantic Coast Line Railroad Depot (1925), and the John Ringling Towers (1926) -- have had a lasting impact on historic preservation in Sarasota. After they were torn down, government regulations were put into place and a nonprofit preservation organization was formed. In 1985, the first Sarasota School of Architecture building was designated historic by the city, but mid-century modern preservation did not truly gain momentum until a decade later when *The Sarasota School of Architecture, 1941-1966* by John Howey was published. Since then, gradual steps have been taken to bring awareness to the Sarasota School and encourage preservation. More books followed, as did numerous articles. An informal survey of resources was conducted in 1997, and a symposium on Sarasota Modernism followed four years later. The Sarasota Architectural Foundation, an advocacy group dedicated to modern architecture, formed in 2002 and has held tours, lectures, and other educational events. Martie Lieberman has exhibited her dedication to the Sarasota School as a real estate agent and tour guide. The recent publication of a guidebook of mostly Modernist buildings shows the city of Sarasota's recognition of the importance of promoting this period of its architectural heritage to visitors.

Significant Sarasota Preservation Demolitions

Sarasota County historic preservation specialist Lorrie Muldowney said the demolition of three structures -- the Lido Casino, the Atlantic Coast Line Railroad Depot, and the John Ringling Towers -- have had a lasting impact on preservation in Sarasota. Each building was beloved by the community, and the demolitions were met with public

outcry.¹ The Lido Casino was the first to be torn down in 1969, and its destruction was met with surprise. After the train depot was torn down in 1986 the city implemented an ordinance to try to better protect historic buildings, and the historic preservation chapter of the city's comprehensive plan was revised after the loss of the Ringling Towers in 1999.²

Lido Casino

In 1938, Ralph Twitchell, the founder of the Sarasota School of Architecture, received the commission to design the Lido Casino, a Works Progress Administration project. (Figure 3-1) Located on Lido Beach, the two-story casino featured an Olympic-sized swimming pool surrounded by cabanas, decks, locker rooms, shops, restaurants, and ballrooms. The minimalist structure was built out of exposed concrete that gave it a rough appearance. Square glass blocks placed at forty-five-degree angles were one of the few architectural embellishments.³ The nine precast concrete seahorses that overlooked the pool were the casino's trademarks.⁴ Bright murals depicting tropical scenes decorated the interior spaces.⁵ Beauty pageants, swim meets, gymnastic competitions, and card games were held there.⁶ It was particularly popular during World War II as a gathering spot for servicemen training at nearby bases.⁷ "It just seems like everybody loved it. It was a beautiful place -- it looked incredible," Muldowney said.⁸

By the 1950s, the casino was in need of repairs and patronage was declining.⁹ In 1964, citizens passed a \$250,000 bond referendum to restore the casino.¹⁰ However, government leaders decided it be too costly and instead had the casino torn down. Only the pool was retained.¹¹ A Modernist beach pavilion designed by Tim Seibert was built on the casino's footprint in 1970.¹²

Atlantic Coast Line Train Station

The Atlantic Coast Line Train Station was constructed in 1925 at the end of Main Street in downtown Sarasota. (Figure 3-2) It was designed in the Mission Style by architect Alpheus M. Griffin. The station served the Tampa Southern Line, an Atlantic Coast Line subsidiary that extended from Tampa to Naples. The Atlantic Coast Line and Seaboard Air Line Railway merged in 1967, but that company went out of business when Amtrak was formed in 1971.¹³ There was an attempt by the city to buy the station, but the deal fell through.¹⁴ The station was placed on the National Register of Historic Places in 1984 based on its historical significance, but that did not prevent it from being torn down in January 1986.¹⁵ The owner of the Atlantic Coast Line Train station received the demolition permit on a Friday and had it torn down over the weekend -- likely to avoid public protest -- and by Monday, it was gone. As a result of the demolition, the city revised its historic preservation ordinance to force historically designated properties to undergo a “binding review of applications for Certificates of Appropriateness for demolition.”¹⁶ The parcel on which the station once stood was vacant for about twenty years before a new structure, designed to look similar to the demolished station, was built on the site.¹⁷

John Ringling Towers

The John Ringling Towers, designed by Dwight David Baum, was built in 1926. (Figure 3-3) Developer Owen Burns named it El Verona after his wife. The five-story, 150-room Mediterranean Revival Style hotel cost \$800,000 and was known for its hand-crafted architectural details. Burns lost the hotel after the stock market crash in 1929, and it was eventually purchased by circus magnate John Ringling, who renamed it the John Ringling Hotel. Over the next three decades it continued to operate as a hotel and

was frequented by Ringling Brothers and Barnum and Bailey Circus employees. In 1964, the building was renamed the John Ringling Towers and converted into apartments.¹⁸ By 1980, it was vacant and deteriorating.¹⁹ A failed effort to save the towers in the mid-1980s resulted in the formation of the Sarasota Alliance for Historic Preservation.²⁰ In 1987, the towers was listed on local, state, and national historic registers.²¹

In February 1991, the city gave the owners a year to come up with a plan to restore the towers. The owner, Huntington National Bank of Ohio, was willing to donate the towers to a nonprofit. In 1992, the John Ringling Centre Foundation was formed by about a dozen residents to restore the building and make it available to the community. The rest of the structure was to be shops, restaurants, and a smaller hotel. The foundation had to raise \$2 million by the end of 1994 before the bank would hand over the property, and once the foundation owned the building, they were to meet a series of construction benchmarks.

The foundation failed to raise the \$2 million required by the end of December 1994, but the city gave them a reprieve. Also that month, the bank received a \$3.3 million offer for the property from developer C. Robert Buford. But the deal fell through and the title for the property ended up in the John Ringling Centre Foundation's hands. The foundation asked the city for more time in April 1995, and the city eventually agreed. In April 1996, Verona Hotel Partners offered to buy the towers for \$7.45 million and restore it, and the city supported the offer. However, the bank, still involved in a lawsuit with Buford, could not lift its demolition clause and the deal fell through. In June 1996, the bank settled its lawsuit and Buford bought the property. The next month, the

foundation's restoration deadline arrived and they sued Buford for the title, saying they had met the restoration benchmarks and should be given the title. The two parties settled in December 1997; Buford sought a demolition permit in March 1998; and demolition began the next month.²² Two years later, Buford again aggravated preservationists when he demolished the Karl Bickel House after initially vowing not to. The house, built in the 1920s, stood next door to the Ringling Towers.²³ A Ritz-Carlton Hotel opened in 2001 on the land where the towers and Bickel House once stood.²⁴

A lack of public support, not enough funding, and a clash of egos are all cited as reasons the preservation operation failed.²⁵ However, Sarasota County history specialist Jeff LaHurd said advocates should be commended, and their work “really galvanized preservation in the community.”²⁶ In 2002, the city of Sarasota updated the historic preservation chapter of its comprehensive plan. Beginning that year, the city updated surveys of its historic resources, which included some Sarasota School of Architecture buildings. In all, 3,750 buildings were surveyed and added to the Florida Master Site File.²⁷ Now, the city looks at impacts to properties listed on the state site file as opposed to only those with local designation.²⁸ Also in the aftermath of the towers' demolition, the city hired its first historic preservation officer in 2006.²⁹

While the demolitions of the Lido Casino, Atlantic Coast Line Railroad Depot, and John Ringling Towers have had the biggest effect on historic preservation in Sarasota, there have been some successes in recent years. The following buildings are among those that have been preserved: Ca d'Zan (1925), the Municipal Auditorium (1938), the Sarasota County Courthouse (1926), and the original Sarasota High School building (1927).³⁰

As aforementioned, the Sarasota Alliance for Historic Preservation was formed after the failed effort to save the Ringling Towers in the 1980s.³¹ Since its inception in 1985, the nonprofit has been an advocate for preservation of all the area's historic resources, including the Sarasota School of Architecture. Its focus has included educational programming; partnerships with developers to mitigate or minimize the loss of historic properties; and assisting the city with revisions to its zoning code. The all-volunteer organization has about two-hundred members and upward of \$60,000 in its revolving fund.³²

Sarasota School of Architecture Preservation Efforts

As the failed campaign to save the Ringling Towers was winding down, interest in the Sarasota School of Architecture was ramping up. Some Sarasota School buildings had been restored in the early 1990s, but the 1995 release of a book on the subject truly galvanized preservation efforts. A survey of Sarasota County's modern resources followed two years later, which led to a symposium in 2001. A nonprofit dedicated to the preservation of Sarasota School buildings resulted from the symposium, and that group has held various educational events in the years since. Despite this momentum, Sarasota modern preservation results have been mixed.

John Howey Study and Publication

Howey, the architect and author, is credited with helping revive interest in Sarasota Modernism with the 1995 release of his book *The Sarasota School of Architecture, 1941-1966*.³³ (Figure 3-4) It chronicles the history of the movement and includes photographs and drawings.³⁴ Howey spent three-and-a-half years researching and writing the book and helped offset the travel costs with a grant from the Graham Foundation. He estimated he interviewed forty to fifty people, which included architects

such as Paul Rudolph and Victor Lundy. The book was published by the Massachusetts Institute of Technology Press and an estimated five-thousand copies have been sold. An exhibition based on the book -- *Sarasota Modern: The Sarasota School of Architecture, 1941-1966* -- opened in June 1996 at Ringling College's Selby Gallery in Sarasota. (Figure 3-5) The exhibit traveled to eight or nine different venues across the United States over the next six years. About five-hundred people attended its opening in Los Angeles, the largest turnout.³⁵

Other Studies and Publications

Paul Rudolph: The Florida Houses, written by Christopher Domin and Joseph King, was released in 2002 and was published by the Princeton Architectural Press.³⁶ The book grew out of the authors' mutual interest in the Sarasota School of Architecture while they both were attending graduate architecture school together at Georgia Tech in the early 1990s. The project was initially a hobby but took shape after Rudolph's death in 1997.³⁷ The book detailed Rudolph's work in the state, including unbuilt projects.³⁸ "We tried to make it appealing in general but also useful for historians and so on. It's not strictly a scholarly thing," King said. An estimated nine-thousand copies of the book have been sold. In 2009, it was reissued with a new foreword by the authors. Like Howey's book, a corresponding exhibit was created for *Paul Rudolph: The Florida Houses*. The book was supposed to be released in time for a Sarasota School of Architecture symposium in 2001, but it was not printed in time. However, the corresponding exhibit *Paul Rudolph: Florida Houses & The Sarasota School of Architecture* was on display at the Sarasota History Center during the event. It has since traveled across the country.³⁹

Andrew Weaving's *Sarasota Modern* was released in 2006 by Rizzoli International Publications. In the book, Weaving wrote about the history of nineteen Sarasota School houses and included large photographs.⁴⁰ Jan Hochstim's *Florida Modern: Residential Architecture, 1945-1970* featured many of the architects. Released in 2004 by Rizzoli International Publications, it featured the works of Ralph Twitchell, Rudolph, Jack West, Seibert, Ralph and William Zimmerman, Frank Folsom Smith, Lundy, William Rupp, Joseph Farrell, Carl Abbott, Gene Leedy, and Mark Hampton. It included brief biographies and house descriptions with historic and contemporary photographs.⁴¹

Early Sarasota School of Architecture Successes

The Healy Guest House, more commonly referred to as the Cocoon House, is regarded as the first Sarasota School of Architecture preservation success.⁴² It was designed by Rudolph and Twitchell and built in 1950.⁴³ By the 1980s, the house's experimental curved roof had been leaking for years, and wood was rotting on the inside.⁴⁴ At risk of being condemned, the house was placed on the city of Sarasota historic register in 1985 to ease the permitting process. Next, longtime owners Jim and Rita La Clair had the house reconstructed, and the project was completed in 1990.⁴⁵

Edward and Betsey Cohen bought the four-thousand-square-foot Burkhardt House (1957) on Casey Key in 1981 and were shocked by the unsympathetic alterations made by the previous owner. In 1991, they had the Rudolph-designed house restored and added their own touches, which were keeping with the original design. In 1999, a three-thousand-square-foot Modernist guest house was built on a neighboring lot by architect Toshiko Mori.⁴⁶

In 1994, the Sanderling Beach Club's clubhouse and cabanas, designed by Rudolph, were placed on the National Register of Historic Places so they could receive Federal Emergency Management Agency exemptions. This was done so the delicate structures could be restored without having to comply with wind load requirements, which would have ruined the cabanas' design intent.⁴⁷

Early Preservation Activities and Events

In summer 1997, University of Vermont student Lee Moffitt conducted the first survey of the Sarasota School of Architecture in Sarasota County, known as “The Matrix.” He identified, photographed, and researched more than three-hundred buildings and concluded that seventy were eligible for listing on the National Register of Historic Places.⁴⁸ A year later, Florida Master Site File forms were completed for one hundred fifty of the most significant buildings.⁴⁹ Moffitt's basic survey was the first government assessment of existing Sarasota School of Architecture resources.

After The Matrix was completed in 1997, the Sarasota County History Center was approached by Northern Trust bank about an idea for one of the institution's monthly programs held for its top female clients. The center suggested a Sarasota School of Architecture tour, and the Northern Trust agreed. The bank did not expect a large turnout and initially only a minibus was secured. However, the interest was much greater and on January 18, 2000, about 150 women on three tour buses participated. Former Sarasota County History Center general manager David Baber, historic preservation specialist Lorrie Muldowney, and architect Greg Hall served as tour guides.⁵⁰ This event was important because it was the first of many organized Sarasota School of Architecture tours.⁵¹ One of the women who helped organize the tour was Martie Lieberman.⁵²

Lieberman, a Sarasota real estate agent, is regarded as a key proponent of the Sarasota School of Architecture.⁵³ She moved to Sarasota in 1997 and joined the Fine Arts Society (FAS) of Sarasota.⁵⁴ She ascended to the group's presidency and was asked to organize one of their annual art tour benefits. Lieberman suggested an event on the Sarasota School, because she considered that to be the city's signature art form. Using Palm Springs modern architecture as a model, Lieberman persuaded the other FAS members to agree on the subject, and she served as the co-chairwoman of the event with Carol Kopek. The symposium took two years to plan and was held November 1-5, 2001, at Mote Marine Aquarium on Lido Key. About one-thousand people attended, which was considered impressive because the event came shortly after the attacks of September 11, 2001, when fewer people were traveling. Most of the attendees were design professionals.⁵⁵ A documentary, *An American Legacy: The Sarasota School of Architecture*, was produced and written by Heather Dunhill and Bill Wagy for the symposium, and it premiered the first night. Events included lectures, receptions, exhibits, dinners, and bus and boat architectural tours. Architects such as Lundy, West, Seibert, and Leedy participated.⁵⁶

In 2002, Lieberman teamed with Tom Luzier to form the Sarasota Architectural Foundation (SAF) with the \$45,000 the FAS had left over from the symposium. SAF's initial goal was to serve as a nonprofit "conduit" that could receive Sarasota School of Architecture houses that were at risk and either move them or keep them on site. SAF also held lectures, tours, book signings, and movie screenings.⁵⁷ Today, the nonprofit has about seventy members and \$10,000 in its coffers.⁵⁸

Although Lieberman left SAF's board in 2005, she continued to advocate for Sarasota School of Architecture preservation while working as a real estate agent. In 2001, Philip Hiss' former residence in Lido Shores (1950) was for sale, and Lieberman recalled being troubled by a listing she saw for the property. It did not mention the importance of the modern house or its previous owner, but rather it emphasized the lot's location and views. The property was sold, and the house was razed to make way for a pair of larger homes. Since then, Lieberman has attempted to find good stewards for modern houses that are for sale. Lieberman also owned and oversaw a restoration of the Cohen House (1955). In the latter half of the 2000s, she e-mailed a free Sarasota School of Architecture self-guided tour to people who expressed an interest on her Web site, www.modernsarasota.com. After distributing hundreds of copies, she stopped giving it out in 2009. Lieberman helped arrange architectural tours for SAF, but after leaving that group's board in 2005 she now does them independently. She said some SAF tours had up to 150 attendees; hers have thirty people. Each tour focuses on a different architect, and tour-goers either visit works by that architect or buildings that inspired him. Participating architects have included Howey, Abbott, Seibert, and Leedy. Though she said almost everyone that goes on her tours are familiar with the Sarasota School of Architecture, it is not always the case. "I'm always surprised when people say, 'I don't think I understand what the Sarasota School was. Where was it?'" Lieberman said.⁵⁹

Sarasota School of Architecture Major Demolitions

The Miller Residence was designed by Twitchell and Rudolph and completed in 1948. In 1988, the size of the house was doubled, yet the addition was designed to match the original portion of the residence, and Rudolph was consulted on the project.⁶⁰

The house sold for \$3,950,000 in 1999, the most expensive real estate transaction in the county that year. The new owners wanted to tear down the house, but the Sarasota Alliance for Historic Preservation intervened and the owners agreed to give SAHP the original part of the house and \$50,000 to move it.⁶¹ No interested parties came forward, and the house was demolished.⁶²

The Coward Residence (1951) was a series of tent-like structures Rudolph and Twitchell designed on Siesta Key. In 2004, the large lot was for sale, and Muldowney stepped in and negotiated a deal with the developer to get \$50,000 to help move the house and an at least sixty-day warning before a building permit was to be issued. "The good part of it is that because of the county's Development Review Program, we were at the table. . . . We do have a program and it does work," Muldowney said in 2004. The cost of moving and restoring the three buildings, which totaled 2,400 square feet, was estimated at more than \$400,000.⁶³ In the end, no buyer stepped forward. "What are we moving? Terrazzo? Untempered glass? Untempered steel?" Muldowney said.⁶⁴ The structures were documented according to Historic American Buildings Survey standards and deconstructed before they were razed.⁶⁵

King, the architect and co-author of *Paul Rudolph: The Florida Houses*, bought the Twitchell Residence (1941) in April 2005 for \$2.65 million. The house, designed by Twitchell and Rudolph, is considered the first example of the Sarasota School of Architecture and was once Twitchell's family home.⁶⁶ The Siesta Key house was located on Big Pass and flooded multiple times over the years. "I thought, wait a minute. I can do this thing, I can acquire this thing and make it work and restore it and either keep or utilize it or sell it -- one or the other," King said.⁶⁷ Its historic designation exempted it

from the Federal Emergency Management Agency's 50% rule, which says half of a building's appraised value cannot be spent on its renovation unless it meets county codes.⁶⁸ In 2007, a restoration was estimated at up to \$800,000. Upon further inspection King decided the house had too many issues and would require too much money to repair. He applied for and received a demolition permit. "In some ways it sort of validated my decision because it was remarkably easy to take apart," King said. "The roof decking was early green material. It was made out of recycled sugar byproducts. So it was essentially inch-and-a-half-thick particle board. And it bowed and had swelled when it got wet."⁶⁹ King was active in the effort to save Riverview High School at the time and received criticism for his decision to tear down such an important house while calling for the preservation of the school.⁷⁰

Sarasota School of Architecture Recent Successes

Gary and Carol Stover bought Rudolph's Umbrella House (1954) in 1997 and had it restored -- except its namesake trellis that had fallen down decades ago.⁷¹ The Stovers moved to Sarasota after they read Howey's book just so they could buy a mid-century modern house.⁷² They then hired Howey to oversee the Umbrell House's restoration. The interior was painted its original colors, and the Stovers bought period furnishings.⁷³ In March 2010, the current owners received a permit to rebuild the house's trademark parasol.⁷⁴

Built in 1975, the former Summerhouse Restaurant, designed by Carl Abbott, does not fall within the time period typically assigned to the Sarasota School. However, the building on Siesta Key is inspired by the movement, with its glass walls that sought to make diners feel like they were one with its lush, tropical setting. The restaurant was considered a Sarasota institution. In the early 2000s, the property was sold to Snavelly

Siesta Associates, who wanted to demolish the restaurant to make way for condominiums.⁷⁵ There was such a public outcry, the developer agreed to incorporate the restaurant building into the condo project. “The Summerhouse was a successful project where we were able to minimize adverse impacts,” Muldowney said. “The building itself was saved, the landscape was saved. But you can't really say you avoided impacts because there's a towering condo.”⁷⁶ The Summerhouse received local historic designation in 2007, and now serves as a clubhouse for the forty-five-unit Summer Cove.⁷⁷ As part of an agreement when the plans for the project were approved, the clubhouse is opened to civic groups seventeen times a year.⁷⁸

The Cohen House, designed by Rudolph, underwent two restorations in the early 2000s. The first was completed by the Vross family, who bought the house for \$555,000 in 2000 after the original owners died. The Vrosses spent \$250,000 on the project. Lieberman bought the house in 2004 for \$1.25 million, and consulted with Seibert's firm and Bert Brosmith, who worked at Rudolph's firm when the house was built. Lieberman spent \$350,000 for the restoration and re-created the original furnishings.⁷⁹ Since then, the house was put on the market and failed to sell. It has since been foreclosed on, and the new owners are considering adding a second-floor addition.⁸⁰

West designed the First Federal Savings and Loan Association of Manatee County in 1974 on U.S. 41 in Sarasota. The 14,000-square-foot red clay brick and concrete building was home to various different banks over the years and was last a BB&T. The bank had sat vacant for two years before CVS pharmacy announced plans in 2008 to tear down the structure and build a store on the lot; the bank stands across the street from a Walgreens. Citizens and neighborhood residents spoke out against the

proposed demolition.⁸¹ An investment group bought the bank in 2009 with plans of renovating the building, and a new occupant, Gateway Bank of Southwest Florida, signed a ten-year lease. "The neighbors are delighted that the Jack West structure is being preserved," said Brian Fitz-Harris, who lived nearby, in 2009. "It appears that they are attempting to maintain the original integrity of the building."⁸²

Recent Preservation Activities and Events

In May 2007, the Florida Trust for Historic Preservation held its annual conference in Sarasota for the first time since 1984.⁸³ Muldowney said one of the main reasons Sarasota was chosen as the site for the three-day conference was because of interest in Sarasota School of Architecture preservation efforts; the campaign to save Riverview High School was ongoing at the time of the conference.⁸⁴ The conference featured tours and lectures on Sarasota's postwar modern architectural heritage, and about five-hundred people attended.⁸⁵

In May 2009, the *Tour Sarasota Architecture* guidebook was released. The guide featured seventy historic buildings, most of them examples of the Sarasota School of Architecture. A map doubled as the cover. Muldowney wrote the introduction and consulted for the research. The brief descriptions for each building were written by Sarasota Architectural Foundation members and University of Florida associate professor Morris Hylton III. The Tourist Development Council and Sarasota County Commission provided some money for the guidebook, and it is available at the Sarasota Visitors Center. "I think that as a contribution to preserving architecture and Sarasota's architectural history, this is a little publication that is really meaty and is going to go a long way to helping this community understand that architecture matters, and that as a

community we have a responsibility to preserve our architectural past,” said Myriam Springuel, who worked on the guidebook.⁸⁶

Conclusion

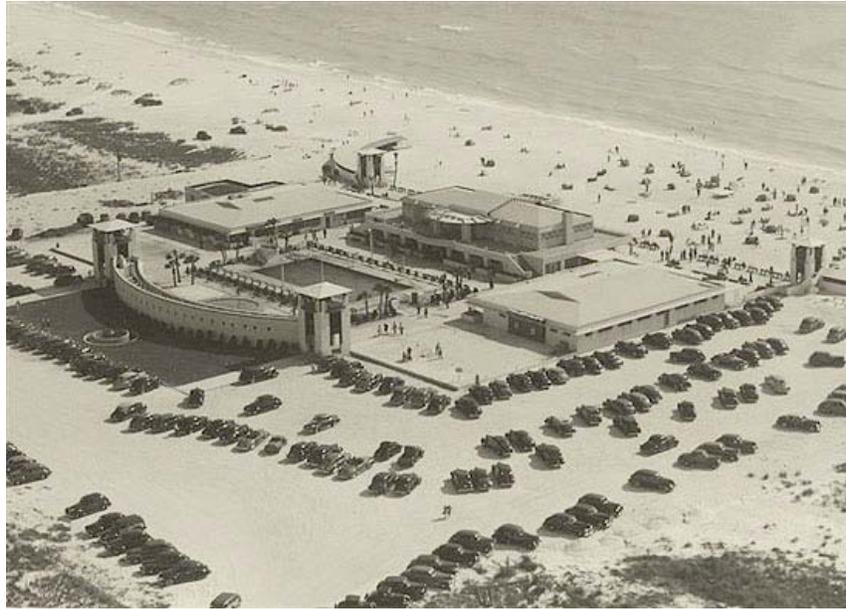
Sarasota's preservation history is characterized more for the buildings that have been torn down than the ones that have saved. It was in this environment that Sarasota School of Architecture preservation efforts were born. There were a few buildings saved early on, such as the Cocoon House, Sanderling Beach Club, and Burkhardt Residence. But it was not until the release of Howey's Sarasota School of Architecture, 1941-1966 in 1995 that preservation of modern buildings gained momentum. Since then advocates have been striving to raise awareness about the movement, but their results have been mixed. Though the survey conducted in 1997 was unofficial, it has had a lasting impact. It resulted in Florida Master Site File forms for half of the three-hundred properties listed on the survey. That survey also helped play a role in Northern Trust bank's Sarasota School of Architecture tour in 2000, the first of its kind. An American Legacy: The Sarasota School of Architecture Tour and Symposium in 2001 had a good turnout and showed the strong interest in Sarasota modern architecture among design professionals. The Sarasota Architectural Foundation was formed in 2002 to advocate for Sarasota's mid-century modern architecture, and it has held tours and lectures on the subject. As a result of this heightened awareness, a number of important buildings have been saved. These Sarasota School preservation efforts helped bring the annual Florida Trust for Historic Preservation conference to Sarasota in 2007. Still, there is potential for improvement as indicated by the demolitions of major buildings such as the Twitchell Residence, Hiss Residence, Coward Residence, Miller Residence, and Riverview High School, the subject of Chapter 7.

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A



B

Figure 3-1. The Lido Casino was built in 1938 and demolished thirty years later. A) This is an aerial view. B) The casino's pool is shown. Courtesy of the Sarasota County History Center.



Figure 3-2. The Atlantic Coast Line Railroad Depot was built in 1925 and demolished in 1986. Courtesy of the Sarasota County History Center.



Figure 3-3. The John Ringling Towers was built in 1926 and torn down in 1999. Courtesy of the Florida Photographic Collection.

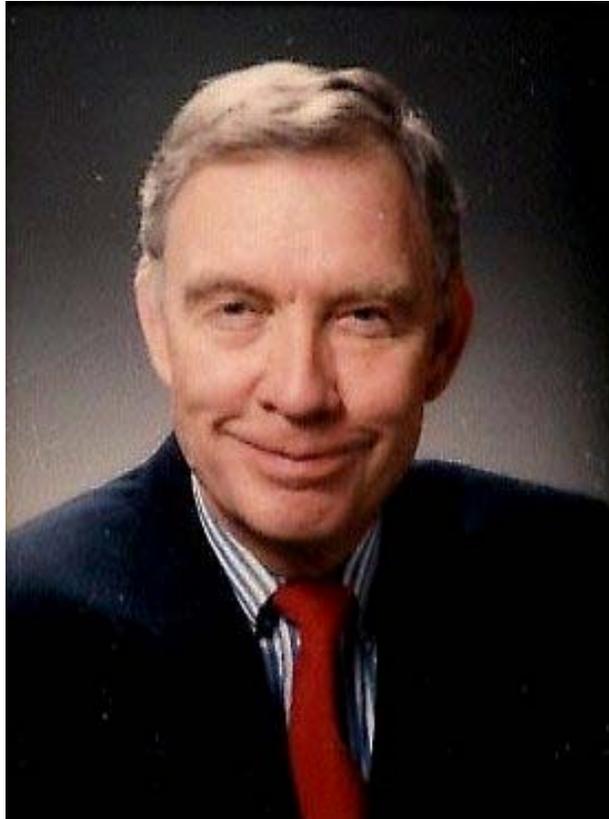


Figure 3-4. Author John Howey is shown. Courtesy of the University of Florida Special Collections, the John Howey. Collection.

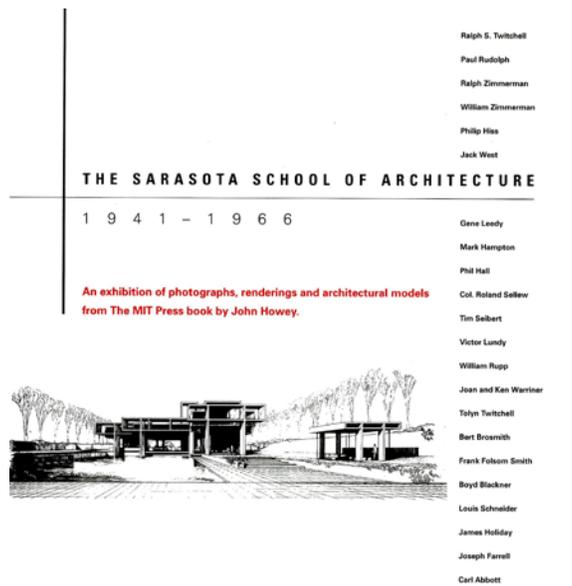


Figure 3-5. Brochure for *The Sarasota School of Architecture, 1941-1966* exhibit. Courtesy of the University of Florida Special Collections, the John Howey. Collection.

CHAPTER 4 MID-CENTURY MODERN PRESERVATION IN OTHER PLACES

The years after World War II were a period of great optimism in the United States. The country had proven its industrial might during the war and transitioned easily to a peacetime economy. It adapted technological advances made during the war to a construction boom, which made up for the dearth of projects during the Great Depression and World War II. Modernism was the predominant architectural style of the period. It originated in Europe after World War I with a social message, but was embraced in the United States because its simplicity, functionality, and industrial aspects best represented postwar America's ideals.¹ Today, mid-century modern buildings are at risk throughout the United States. Many are surpassing fifty years old, the typical age at which they are eligible for local, state, and national historic designation. "If someone didn't think Paul Revere's house was worth saving, what would we have to remind of his role in the Revolutionary War?" said Diane Smart, president of the Broward County Trust for Historic Preservation. "Fifty years later, if we don't save the buildings of the 1950s and '60s, there will be nothing for our kids and grandkids of today."²

The first steps toward preserving modern architecture in the United States began in the 1970s. In 1971, the Society for Industrial Archeology was formed to study and document the country's industrial past. The formation of this group helped bring attention to buildings typically not considered historic. In 1977, the Society for Commercial Archeology was founded to focus on twentieth century properties. It initially studied roadside architecture built in 1920s and 1930s but later spread its focus to the 1940s and 1950s. The Frank Lloyd Wright Building Conservancy was created in 1989

dedicated to the study and preservation of that architect's work. The first Preserving the Recent Past Conference in 1995 marked a turning point for Modernism preservation. Before that, only some iconic buildings had received attention, but afterward attention went to less well-known structures. That conference also resulted in the formation of national Modernist advocacy groups such as the International Committee for Documentation and Conservation of Buildings, Sites and Neighborhoods of the Modern Movement in the United States (DOCOMOMO-U.S.) and Recent Past Preservation Network.

In *Preservation of Modern Architecture*, Theodore Prudon said the preservation of the modern movement has mirrored efforts to save earlier architectural styles. First, he said, collectors became interested in a particular type of architecture about twenty-five to thirty years after it was initially popular. Next, the icons and the important works of the famous architects from that style received attention from preservationists as the buildings became at risk to one or more of the following: material failure, deferred maintenance, obsolescence, alterations, and development pressures. In turn, other buildings of the same style received attention. Once the icons and the works of famous architects were saved, the public accepted the architectural movement as significant and further preservation followed.³

Like Sarasota, Florida, communities such as Los Angeles and Palm Springs, California; New Canaan, Connecticut; and Miami, Florida, all have regional examples of mid-century modern architecture. However, all four places more success with preservation than Sarasota. A benchmark analysis of their mid-century modern preservation efforts is important for two reasons: to show it can be done successfully

and to potentially offer examples that may be applied to the Sarasota School of Architecture.

Los Angeles

Though he said he despised the International Style, Frank Lloyd Wright is responsible for bringing one of its first practitioners to Los Angeles. In 1919, Austrian Rudolph Schindler arrived to oversee work on the Wright-designed Hollyhock House. Schindler set up his own practice in 1922 and persuaded Richard Neutra, his friend and countryman, to move there too.⁴ The pair saw houses as more than structures, but as places that could affect occupants physically and mentally.⁵ Schindler designed the Lovell Beach House, completed in 1926, which is “unquestionably one of the true monuments of modern architecture.”⁶ His 1929 Lovell Health House is, like Schindler's residence for the same client, considered an icon of modern architecture. Neutra's designs sought to blend the indoors with nature, and younger architects such as Harwell Harris, Gregory Ain, and Raphael Soriano followed his lead.⁷ They were drawn to the city because of its unpretentiousness, cheap land, good climate, and openness to fresh ideas.⁸

In 1945, *Arts and Architecture* editor John Entenza launched the Case Study House program, which lasted for fifteen years.⁹ Entenza foresaw a postwar housing shortage and commissioned cutting-edge architects to design modern houses using experimental and inexpensive materials.¹⁰ Some influential buildings were produced as a result such as Charles and Ray Eames' house (1949) and Pierre Koenig's Case Study House Number Twenty-Two (1960).¹¹ Entenza did not expect much of a public reaction from the program, but 368,554 people visited the first six Case Study Houses.¹² In all, thirty-six houses were designed. With their flat roofs, carports, and vinyl floors, they

influenced post-World War II housing in Southern California and the rest of the country.¹³ From the 1930s through the 1950s, Los Angeles was the center of Modernist residential architecture.¹⁴

Historic preservation in Los Angeles was an afterthought until the mid-1970s when Victorian-era homes were restored along Carroll Avenue, the city's first suburb. Afterward, demand for houses from that period soared, but there was not enough of a supply. People started turning to other architectural styles, including Modernism.¹⁵ In 1971, Neutra's iconic Lovell Health House was listed on the National Register of Historic Places, and Schindler's Lovell Beach House followed suit three years later.¹⁶ In the 1980s, rock stars and Hollywood producers were among the first to restore houses designed by architects such as Wright, Neutra, Schindler, Ain, and John Lautner, a former student of Wright's.¹⁷ Despite their lack of size and amenities compared to more contemporary housing, the market for modern houses exploded in the mid-1990s. Houses by well-known architects were selling for twice as much as much larger neighboring houses. For example, Koenig's Case Study House Number Twenty One (1958) -- at 1,300 square feet -- sold for more than \$3 million at auction in 2006.¹⁸ "When you have a city of ten million and only 3,500 properties that can be considered historically and architecturally significant, it creates a feeding frenzy," real estate agent Crosby Doe said in 2004. "These homes are being viewed as pieces of art, which changes the whole market."¹⁹ In 2007, Michael Govan, director of the Los Angeles County Museum of Art, announced his desire for the museum to acquire modern houses designed by renowned architects, an idea that had never been carried out on a large scale before. "This whole initiative will depend on generosity," Govan said. "In the

same way that someone would donate a Picasso, we want people to think of ways to see these houses as works of art and to think about ways to preserve them.”²⁰

Today, the houses are owned by such trend-setters as movie producers and fashion designers. Many of their interiors have been meticulously restored and are rented out for fashion and film shoots.²¹ Despite the demand for Los Angeles modern houses, many lack government protection from demolition and drastic alterations. Some, such as the Eames House, are designated as Los Angeles cultural and historic monuments, meaning any changes to non-movable objects must go before a design review board. However, the designation delays -- but does not prevent -- demolitions. Also, many of the Los Angeles area's noteworthy modern houses are not in city limits but in communities that do not offer protections.²²

The Los Angeles Conservancy is the area's most powerful nonprofit. It was formed in 1978 to prevent the destruction of the area's architectural heritage and now boasts about seven-thousand members.²³ Its Modern Committee (ModCom) was created in 1984 to draw attention to Los Angeles' 1950s architecture, and since then the subcommittee has advocated for the preservation of high-end modern houses, Googie diners, drive-in theaters, and motels.²⁴ ModCom's first major success came in 1993 when it led an effort to preserve the oldest Bob's Big Boy (1949). The following year, it helped save the oldest McDonald's (1953), and in 1998, the ModCom prevented the demolition of the Cinerama Dome (1963). The group has also holds tours, lectures and exhibits.²⁵

In 2010, ModCom launched its *Sixties Turn 50* campaign to bring attention to important architecture from the 1960s.²⁶ Similarly, the group teamed with the National

Trust for Historic Preservation to get Historic Preservation Overlay Zone protection for the Balboa Highlands neighborhood in the San Fernando Valley. Balboa Highlands is a tract housing community built by Modernist developer Joseph Eichler in the mid-1960s.²⁷ Of Los Angeles County's twenty-five other Historic Preservation Overlay Zone's, only one other is made up of predominately post-World War II housing.²⁸

Summary: As manifested in Los Angeles, public awareness and education is important to preserving mid-century modern architecture. ModCom has been a powerful voice for preservation and should be praised, but modern architecture's importance was long known to admirers of Modernist houses. Los Angeles, as a cultural mecca, is quicker to recognize art than other places. Despite the high-level of awareness, government protection is lagging, and many mid-century modern houses in Los Angeles are not part of historic districts or historically designated.

Palm Springs

Located in the Southern California desert about one-hundred miles from the coast, Palm Springs long has been linked to Los Angeles. In the 1920s, it became a retreat for Hollywood stars.²⁹ Celebrities such as Frank Sinatra, Bob Hope, and Lucille Ball all had homes there, and other wealthy Americans flocked to Palm Springs after World War II. Many had houses built in the prevailing architectural style of the period: Modernism.³⁰ Neutra, Schindler, and Lautner were among the top modern architects from Los Angeles who also did work in Palm Springs, but it was locally based architects such as Albert Frey, John Porter Clark, William F. Cody, and E. Stewart Williams who left the greatest mark. Adapted to the desert environment, the houses often featured wide, flat-roof overhangs; walls of sliding glass windows; steel and concrete; and rocks and stone.³¹ In addition to houses, the architects designed government buildings,

schools, restaurants, motels, banks, shops, and country clubs. Palm Springs, with a population of about 45,000, has the largest concentration of mid-century modern architecture in the world.³²

After two decades of housing booms, Palm Springs' growth halted. Property tax reductions depleted the city's finances, and a building moratorium was instituted. By the 1970s and 1980s, postwar modern houses had lost their appeal and people instead turned to air-conditioned golf course villas in nearby communities, and Palm Springs and its postwar Modernist buildings were essentially left frozen in time.³³ Palm Springs' rebirth began in the early 1990s when members of the design community from New York and Los Angeles discovered its wealth of quality mid-century modern buildings available at reasonable prices.³⁴ Tourists and the Hollywood crowd followed.³⁵ The town experienced its largest building boom ever in the mid-2000s, and by 2008, houses that were selling for \$100,000 in the late 1990s were for going for \$1 million.³⁶

Palm Springs' organized mid-century modern preservation movement began in 1997 when the nonprofit Palm Springs Preservation Foundation was created to advocate for the preservation of the area's architectural heritage.³⁷ Also that year, Frey's Tramway Gas Station was slated for demolition, and preservationists spoke out in its defense. The building, constructed in 1965, was spared and served as an art gallery for a few years before coming up for sale again.³⁸ In 2003, the city stepped in and spent \$850,000 to rehabilitate it into a visitors center.³⁹ In 1999, the Palm Springs Modern Committee was created during a venture to save Frey's Fire Station Number One (1955). There were plans to demolish the building for a parking lot, and the committee led a successful effort to have it both locally designated and spared.⁴⁰ Shortly thereafter,

the committee suffered a setback with the razing of the Alpha Beta grocery store building (1960), also designed by Frey. The developer did give the Palm Springs Modern Committee \$50,000 in mitigation to go toward a survey of the city's historic architecture.⁴¹ In 2002, the Neutra-designed Maslon House was torn down. The house, built in 1963 in nearby Rancho Mirage, was considered an important building and the demolition was disappointing to preservationists.⁴² "We need growth; we need improvement," said Robert Imber, an architectural historian and Palm Springs mid-century modern tour guide, in 2008. "But we also need to retain what makes Palm Springs unique. Preservation and development don't have to be at odds."⁴³ The decline in the housing market has affected Palm Springs' Modernist houses. In May 2008, Neutra's masterpiece Kaufmann House (1946) and a nearby orchard went up for auction. Pre-auction estimates reached \$19 million, but it did not sell. Five months later, the house was on the market for \$13 million before it was taken off.⁴⁴

Mid-century modern preservation is widespread in Palm Springs. In 2004, the Palm Springs Art Museum changed its name and focus to feature exhibitions and lectures on mid-century modern architecture.⁴⁵ Since 2006, Palm Springs has hosted Modernism Week, a ten-day event celebrating mid-century Modernism. In 2010 it featured lectures, house tours, film screenings, a fashion show, vintage food and drink, and an Airstream trailer show. An estimated nine-thousand people attended in 2009.⁴⁶ In February 2010, the Royal Hawaiian Estates became the first residential historic district in Palm Springs. The twelve Polynesian-style, Modernist condominium buildings were built in 1960 and designed by Robert Wexler.⁴⁷

Summary: Similar to Los Angeles, trend-setters recognized the value of Palm Springs' mid-century modern houses and inaugurated a preservation movement. More buyers followed, and prices soared. Palm Springs benefits from a pair of historic preservation nonprofits, one strictly dedicated to mid-century modern architecture. The city demonstrates the importance of public awareness and education to spur preservation and the role of nonprofits to continue the fight, as evidenced by its annual Modernism Week and events that attempt to involve more than just architecture admirers. Palm Springs has lost some preservation battles, showing that it has room to improve. The recent creation of a historic district to protect condominiums built in 1960 demonstrates that the progress under way. In *Palm Springs Weekend*, Alan Hess and Andrew Danish wrote, "Palm Springs is on its way to becoming a favored destination because of its unique architecture. Form follows tourism."⁴⁸

New Canaan

Postwar modern architecture in New Canaan was born in 1947 when recent Harvard Graduate School of Design graduate Eliot Noyes built his own house there.⁴⁹ Three of Noyes' Harvard colleagues -- Landis Gore, John Johansen, and Philip Johnson -- and their professor -- Marcel Breuer -- followed him to New Canaan, located forty-five miles north of Manhattan, and designed houses for themselves.⁵⁰ From the late 1940s through the late 1960s, the Harvard Five architects completed about thirty residences in New Canaan; their employees designed about seventy more. The houses, built throughout the town, were modern, with most featuring single stories, flat roofs, and walls of glass to bring New Canaan's rocky and wooded landscape indoors.⁵¹

The houses filled the pages of design magazines, and thousands attended the mid-century modern house tours held there.⁵² Some residents felt the homes did not fit

in with the town's traditional New England architecture -- a sentiment that would linger for decades.⁵³ As the original owners died or moved away, some of these houses were knocked down and replaced by more contemporary dwellings.⁵⁴ "People who are paying \$1 million or more for residential properties want more than 1,800-square-foot houses with five-by-eight-foot bathrooms," John Morris Dixon wrote in 2002.⁵⁵

Starting in the mid-1990s, the large lots the houses sat on were in demand as New Canaan experienced a housing boom. At least four Johansen-designed houses, one by Noyes, and two Breuers were knocked down during this period to make way for considerably larger residences.⁵⁶ Others have received additions and alterations.⁵⁷ "I may sound bitter, but losing each building is like a death in the family. It's gut stuff," Johansen, who designed six New Canaan houses, said in 2000.⁵⁸

Famed architect Johnson bequeathed his iconic Glass House to the National Trust for Historic Preservation upon his death in 2005, and the publicity this gift received boosted the popularity of mid-century modern architecture in New Canaan. As its name suggests, the 1,728-square-foot, rectangular house is enclosed by quarter-inch-thick glass on all sides. There are no walls inside, just a central circular brick column that serves as a fireplace on one side and a bathroom on the other. The first public tours of the Glass House were held in 2007.⁵⁹ They have proven very popular and sell out each year, drawing visitors from throughout the world.⁶⁰ "People are coming looking for these houses, so the tear-downs have slowed down," said Janet Lindstrom, executive director of the New Canaan Historical Society, in 2007. "They seem to be much more respected. Many of them are in the process of being refurbished and it could be that maybe five years ago, they would have been torn down and lost to us forever."⁶¹

Also in that year, \$60,000 was put toward a survey of New Canaan's Modernist houses. The survey was conducted by the Connecticut Trust for Historic Preservation, the Philip Johnson Glass House, the Northeast Office of the National Trust for Historic Preservation, and the New Canaan Historical Society.⁶² It was proposed after the Paul Rudolph-designed Micheels House (1972) in nearby Westport, Connecticut, was torn down in January 2007. A motion was filed to prevent that demolition, but a judge said there was no documentation available to prove the house's significance.⁶³ The survey was necessary, advocates said, because no one knew how many mid-century modern houses existed in New Canaan. Estimates put the number at between eighty and one-hundred; an estimated twenty others had been torn down.⁶⁴

The survey's three goals were as follows:

- To identify and document the range of mid-twentieth century architect-designed Modern houses in New Canaan.
- To develop and promote consistent methodology and nomenclature for the study of mid-century Modern residences.
- To adapt and apply standard criteria for evaluating the integrity and significance of modern residences and related resources in a replicable manner.⁶⁵

The survey -- titled *Modern Homes Survey: New Canaan, Connecticut* -- went online in July 2009. It lists ninety-one Mid-Century Modern houses built between 1939 and 1979.⁶⁶ Twenty-seven of the houses were recommended for National Historic Landmark status by the firm Building Conservation Services.⁶⁷ To accomplish the second and third goals, the survey's Web site provides the sample forms a community would need to conduct a survey of its own modern resources.⁶⁸

Summary: Of the four communities, New Canaan was the last to begin make an effort to preserve its mid-century modern architecture. For years, the houses were torn

down to make way for much larger dwellings, but that has changed in the five years since the iconic Glass House was handed over the National Trust. In that period, attention has spread to New Canaan's other mid-century modern houses, and they quickly gained cachet. After the Glass House, the *Modern Homes Survey* has been the next biggest step in New Canaan's mid-century modern preservation movement.

Miami

Miami Modern, or MiMo, was an architectural style that flourished in South Florida immediately after World War II through about 1960. There are two main types: Resort MiMo and Subtropical Modernism.⁶⁹ Resort MiMo is best exemplified in the Miami Beach hotels designed by Morris Lapidus such as the Fountainebleau (1954) and Eden Roc (1956). The playful style was scoffed at by the national architectural community and only recently has received respect. Subtropical Modernism was a regional form of Modernism suited to Miami's climate, and architects influenced by this style included Igor Polevitzky, Robert Law Weed, and Alfred Browning Parker.⁷⁰ *New York Times* writer Abby Goodnough described the style as a mix of “space-age optimism and touches of whimsy.”⁷¹ MiMo's heyday coincided with Miami's reign as an entertainment and vacation capital after World War II.⁷²

Miami's South Beach, home to a large collection of Art Deco structures, experienced a rebirth in the 1980s after the formation of the Art Deco Historic District in 1979. It was the first twentieth century area to be placed on the National Register of Historic Places.⁷³ Similar to Art Deco, MiMo lost its appeal and was seemingly forgotten for decades.⁷⁴ In 1999, the Royal York Hotel was torn down after a failed drive to protect it. Also that year, the Bel-Aire Hotel was severely altered.⁷⁵ The Carillon Hotel (1957) and its glass curtain wall also underwent drastic changes.⁷⁶ From these destructions, a

MiMo preservation movement was born. “MiMo is today where Art Deco was two decades ago,” Herb Sosa, executive director of the Miami Design Preservation League, said in 2001.⁷⁷

In 2004, the Miami Beach City Commission approved the North Shore Historic District, which protects the Sherry Frontenac Hotel (1947) and the Deauville Hotel (1957). Also in North Beach, the Standard Hotel has been restored.⁷⁸ Lapidus' Fountainebleau underwent a \$1 billion renovation. Next door, the Eden Roc, another one of his iconic hotels, underwent a \$180 million renovation before reopening in 2008.⁷⁹ In 2006, a second local historic district, the Miami Modern/Biscayne Bay Historic District, was approved. The goal was to transform the infamous area, known for its seedy motels, into a “hip urban corridor.”⁸⁰ The city funded a business improvement committee for \$100,000 with the intention of encouraging motel owners to restore their properties. In March 2010, the former Davis Motel reopened as the New Yorker, the first MiMo motel restored in the district.⁸¹ Since 2008, the area has held the annual MiMo Madness street festival. It includes MiMo architecture tours, food, street performers, music, and antique vendors.⁸² In 2009, the North Shore Historic District was listed on the National Register of Historic Places.⁸³

Hotels and motels are not the only MiMo buildings receiving attention from preservationists. The Miami Marine Stadium, built in 1964 fronting Biscayne Bay, has been mired in a prolonged preservation battle since it was shuttered after Hurricane Andrew in 1992. The stadium has received historic designation from the city, and organizations such as the National Trust for Historic Preservation and the World Monuments Fund have placed it on their watch lists.⁸⁴

Summary: Always in the shadow of Art Deco, MiMo has received a share of the spotlight in the past decade. This occurred after the destruction of a few important examples of the style in the late 1990s. Developers realized MiMo's value and undertook pricey restorations of two hotels -- the Fountainebleau and the Eden Roc -- designed by famed architect Lapidus. The city has also recognized MiMo's importance and has created two historic districts of predominately MiMo buildings. In the Biscayne Bay Historic District, it is hoped designation will lead to economic redevelopment, just like how designation of the Art Deco Historic District benefited South Beach thirty years ago. Recently, the first restored motel in the Biscayne Bay Historic District reopened. Also in that district, the annual MiMo Madness street festival attempts to draw outsiders to learn more about the style.

Conclusion

Los Angeles, Palm Springs, New Canaan, and Miami have each taken different approaches to save their mid-century modern architecture. However, there has been one constant in all four places: public awareness. It was not nonprofits or government that began preservation efforts -- though they certainly helped it along -- rather individuals who recognized the worth of the respective community's postwar architectural heritage. Government oversight and nonprofit advocacy then followed.

Sarasota School of Architecture supporters can take something from the preservation efforts in each place. From Los Angeles they can see mid-century modern houses not just as residences that are too small for contemporary living, but as functional works of art. Los Angeles also has a powerful advocacy group with ModCom. In Palm Springs, they can see how post-World War II Modernist architecture can stimulate tourism, the basis of Sarasota's economy. New Canaan was similar to

Sarasota in that high land values and changing housing trends led to the demolition of postwar houses, and the town demonstrates how quickly preservation efforts can turn around. New Canaan's comprehensive survey is another tool Sarasota could implement to better prepare for future preservation efforts. And in Miami, historic districts are being used to protect modern buildings in hopes they will be restored and help revitalize downtrodden parts of the city.

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CHAPTER 5 REVERE QUALITY HOUSE CASE STUDY

The Revere Quality House is an example of a mid-century modern house receiving a new use. The dwelling, designed by Paul Rudolph and Ralph Twitchell, was built in 1948 as part of a national housing program to showcase fresh designs and materials. Its innovative features sought to adapt it to its location on Siesta Key near the Gulf of Mexico. Twitchell later lived in the house, and it was bequeathed to his family after he died in 1978. They owned there another twenty-five years until taxes and maintenance costs caused them to put it on the market. They nearly sold the property to someone who intended to tear down the Revere Quality House until Sarasota School of Architecture preservationist Martie Lieberman stepped in and tried to find a sympathetic buyer. The buyer, Doug Olson, partnered with developer Howard Rooks to have the Revere Quality House restored and a much larger addition built on the lot. Factors such as location, land, and the ability to give it a new use helped the Revere Quality House's cause. In the end, it came down a handful of key people who recognized its importance and had the vision and, most importantly, the money to restore it and add a new residence to the property.

History and Significance

By the late 1940s, Paul Rudolph was established in the architectural community.¹ His connections helped him and Twitchell receive sponsorship from *Architectural Forum* magazine and the Revere Quality House Institute, which was part of the Revere Copper and Brass Company, to design and build a house on Siesta Key for Roberta Finney.² The institute's mission was to promote the construction of quality, affordable houses that featured bold designs.³ The Rudolph-Twitchell project was the third of eight houses

constructed as part of the program.⁴ In early 1948, Rudolph completed most of the house's design while in New York, and it was built later that year.⁵ The house cost \$18,400.⁶

The Revere Quality House was constructed using the Lamolithic concrete system, which was developed by the house's builder, John Lambie, and advertised as being resistant to termites and hurricanes.⁷ A flat, concrete roof was set on pipe columns, which were placed at even intervals along the dwelling's perimeter.⁸ Because none of the interior walls were load-bearing, the resulting open plan allowed for both freedom of interior space configuration and large areas of windows.⁹ The rest of the house was enclosed by six-inch thick, non-load-bearing concrete exterior walls.¹⁰

(Figure 5-1)

The residence was rectangular shaped with a smaller rectangle within making up the living area.¹¹ A carport with a storage shed at the back was at the north end, and a concrete wall divided the carport from the porch, which was enclosed on three sides by glass walls. A grass courtyard was in the middle of the porch, and a rectangular opening in the roof was screened in. Inside was a living room and dining room, kitchen, bathroom, and two bedrooms. A concrete wall linked the front of the house to a laundry room. The one-story house stood eight feet, four inches tall from floor to rooftop.¹² It totaled 1,890 square feet, with the enclosed living space comprising 1,027 square feet.¹³ The house, which was not air conditioned, had sprinklers on the porous vermiculite roof, wide roof overhangs, and jalousie windows. The interior architectural features of the house included terrazzo floors, striated plywood walls, and leather pulls.¹⁴ The house's trademark feature was its copper fireplace hood and kitchen vent,

which was featured in Revere Copper Company advertising.¹⁵ Rudolph described the house in a letter written after it was completed.

The ceiling is painted a strong peacock blue, in contrast to gray concrete walls and the gray wood stain of the striated plywood storage partitions. A note of warmth is introduced with a copper-hooded fireplace, whose hood penetrates the fire-place wall to become a hood for the stove. Copper color is picked up in cushions and upholstery, and lemon yellow is used on kitchen and bathroom walls, and as the bedspread in the master bedroom. But the overall scheme is subdued and quiet, in cool contrast to the sunny, living warmth of color of the outside garden planting.¹⁶

The Revere Quality House won the American Institute of Architects National Honor Award.¹⁷ About sixteen-thousand people toured it, and it was advertised in the *Saturday Evening Post* and published in eight architectural magazines.¹⁸ Though the Revere Quality House Institute program did not have as much influence as anticipated, the residence marked a transition in the design of Sarasota School of Architecture houses.¹⁹

With the Revere House, Twitchell and Rudolph established the model for the classic 1950s Florida residence: a narrow one-story rectangle, often one room wide for cross-ventilation from glass jalousie windows; slab on grade; terrazzo floors; non-loadbearing walls with high glass window bands; wide overhangs, top-lit interior courts; and attached service buildings or carports, often connected by screen walls to the residence.²⁰

Finney, the homeowner, and Twitchell, the co-architect, later became romantically involved and married, and he lived in the house until his death in 1978. It remained in his family another twenty-five years until they sold it in 2003 because maintenance and taxes were too costly.²¹ (The tax bill was \$13,820.21 in 2002, the last full year the family owned the property.)²² Some alterations were made to the house over the years. The carport was enclosed to form a master bedroom and new bathroom. Ducts were put in above the clerestory windows when air conditioning was added, and a new roof was placed over the original.²³ The porch lost some of its connection to the

outdoors when the floor-to-ceiling glass windows were replaced by glazed walls and wooden jalousies, and the screened-in roof was replaced by fiberglass.²⁴ These changes increased the house's size to 1,917 square feet of enclosed living space.²⁵ In 1957, a new building was added on the south end of the property. In 2003, it totaled 1,356 square feet and contained a utility room, carport, and a 472-square-foot guest room.²⁶

Preservation Efforts

Martie Lieberman, a preservationist and Sarasota real estate agent who specializes in modern properties, stopped at a garage sale at the Revere Quality House in 2002 and found out the property was for sale. She was aware of its importance and encouraged the Twitchell family to let her help them sell it, but they rebuffed her offer. They said they already had a buyer lined up who planned to tear the house down. Lieberman contacted Doug Olson -- who lived in a house designed by Sarasota School architect Gene Leedy -- about the Revere Quality House, and he approached the Twitchells about purchasing it.²⁷ In 2003, the land was valued at \$743,700, with the house and guest house worth \$106,800.²⁸ Doug Olson bought the house on May 12, 2003, for \$740,000.²⁹ Though Olson bought the property as an investment, Peterson said he had no plans to tear down the Revere Quality House and was hoping to one day restore it and build an addition. Peterson said the house received local historic designation in 2003 to take advantage of the exemptions it afforded. "It allows you relief from the FEMA 50% rule," he said. "And it gives you some relief from the current building codes because with the expanses of the glass in that house, it's just not feasible to do it by code."³⁰ It was listed on the National Register of Historic Places on March 26, 2008.³¹

After he bought the house, Olson's then fiancée did not like it and he approached Lieberman about finding a well-intentioned buyer, and she put him in contact with developer Howard Rooks.³² In the mid-2000s, there was a growing enthusiasm in Sarasota for Modernism, and Rooks was among developers constructing Modernist, speculative buildings.³³ Peterson said Rooks was not initially aware of the Revere Quality House's historic importance. "He called me up one day and said, 'Guy, I want you to come look at this house and see if you would be interested in working with me. I'm interested in buying this house with Doug Olson,' " Peterson said. "So I drove out there and we walked through it and I said, 'Do you realize what this is? This is a very important house.' "³⁴ (Figure 5-2)

On January 3, 2005, Olson formed the Ogden House Partnership with Rooks, who bought a half interest in the property.³⁵ Peterson was hired as the architect and Pat Ball of Ball Construction Inc. as the contractor. The plan was to restore the Revere Quality House, install a pool behind it, and make it into a guesthouse or pool house with a much larger main house built adjacent.³⁶ "The rationale is simple," Peterson said in 2005. "To preserve the Revere House, we had to give it a function and make it part of a larger design scheme. The structure is being revived because it has a use." Rooks credited Peterson for coming up with the site plan.

There would be no way to save this kind of house, which sits in the middle of the property, without some really imaginative project. In today's market, waterfront land is just too valuable, and any buyer would naturally expect a spacious home on the lot. But Guy Peterson had an idea. [Olson] and builder Pat Ball and I were intrigued by it. And now we're going through with a project that will save and restore the Revere House by making it a vital part of a larger whole.³⁷

The project was lauded before work even began; it won five awards from the Florida Gulf Coast Chapter of the AIA and one state design award.³⁸

Work got under way in early 2005.³⁹ The first step was to demolish the 1957 building, because it was where the new, main house was to go. Construction on the new house began after that. "We didn't really focus on the restoration until we got pretty far vertical with the new building, because there wasn't any sense getting this thing too far along and have it all ready and clean while we're still bringing stuff in behind the building," Peterson said. The new house is set off on an angle from the Revere Quality House.⁴⁰ It is three stories tall and has 4,712 square feet of living area, including five bedrooms and four-and-a-half bathrooms.⁴¹ The first floor is an open, covered courtyard.⁴² The two habitable floors begin more than eight feet off the ground, per Federal Emergency Management Agency requirements. This places them at the Revere Quality House's roofline. Peterson was conscious of the sight lines and placed walls to make sure occupants cannot look down on the Revere Quality House. Walls of glass allow views of a back garden, Bayou Louise, and the Gulf of Mexico.⁴³

"The design plays off the little house, and the materials are the same -- walls of glass, steel columns, concrete exterior and terrazzo floors," Peterson said. "There's continuity between the two structures; and the placement of the swimming pool, the motor court and even the trees is precise and calculated."⁴⁴ The new house also pays homage to its predecessor with the same color schemes of burnt red and peacock blue.⁴⁵ Walls added to the property also reflect the Revere Quality House's original colors: a burnt red wall and a white wall are found at the entrance to the property (Figure 5-3), and a lemon yellow wall -- the color of the kitchen -- runs along the pool. (Figure 5-4)

Peterson did extensive research for the restoration of the Revere Quality House. He said he consulted with Sarasota County historic preservation specialist Lorrie Muldowney at the Sarasota History Center, where he found Rudolph's drawings of the house.⁴⁶ "Why have me re-create drawings when I have the hand of architect right here?" he said.⁴⁷ Peterson also sought out Joseph King, an architect and co-author of *Paul Rudolph: The Florida Houses*. King provided him with materials on the house. To match the original colors, Peterson scraped off layers of paint from the house and consulted with Aaron Twitchell, who grew up in the Revere Quality House and sold it to Olson in 2003.⁴⁸ Peterson said those working on the project tried to be as true as possible to the original materials. "When we tore down the little guest house, there was some striated plywood, so we certainly harvested all the materials of that we could," he said. "We tried to find some more on eBay, but we couldn't -- we looked everywhere. What we didn't have we made it as close as we could." The restoration did not require too much work because many of the original features remained. The roof decking and columns were repaired, and the plumbing and appliances were updated.⁴⁹ The bathroom is the one room that was modernized. The separate laundry room off the front of the house now is intended as a storage space.⁵⁰ Though the Revere Quality House's historic designation exempted it from FEMA regulations, the plate glass windows were replaced with tempered glass. The project was completed by 2007.⁵¹

The result was "a vintage piece of architecture that's been beautifully restored," said Harold Bubil, real estate editor at the *Sarasota Herald-Tribune*.⁵² (Figure 5-5) According to Rooks, the restoration of the Revere Quality House itself was estimated at \$300,000. The entire project cost millions and went about \$400,000 more than expected

because it ran seven or eight months longer than anticipated.⁵³ In April 2007, the property was listed at \$4,875,000.⁵⁴ In 2009, the Sarasota County Property Appraiser valued it at \$2,162,400.⁵⁵ As of February 22, 2010, the house had yet to sell, likely a product of the housing market slump in Sarasota in the late 2000s.⁵⁶

Findings

There were six factors that played a part in the preservation of the Revere Quality House: location, perceived obsolescence, public awareness and education, land, economics, and decision-making process. Located on a barrier island with extremely high values, the Revere Quality House was a candidate for demolition to make way for a much larger house. Not only that, it is on a parcel considered large for pricey Siesta Key. The property is along a waterway with boat access to the Gulf of Mexico and near the beach. At less than two-thousand square feet, it was very small compared to nearby residences, and it was not in very good condition. Despite all these factors the house was saved and given a new use. Here, in ascending order of importance, are how the factors played a part in the preservation of the Revere Quality House.

Location

The Revere Quality House is located on luxurious Siesta Key near the Gulf of Mexico and Big Pass. However, it is not directly on those bodies of water, and that improved its chances for survival. For example, flood concerns was one of the reasons the Twitchell Residence (1941), which was located near the Revere Quality House on Big Pass, was torn down in 2007. The owner could not justify spending the amount of money required to restore that water-damaged house when it could flood again. Also,

had the house been sited on waterfront property, it probably would not have been financially feasible to restore the house.

Perceived Obsolescence

Market demands made the Revere Quality House obsolete as a primary residence on Siesta Key. Instead of being razed, architect Peterson devised a site plan to give the Revere Quality House a new use. Now, it can serve two functions: as a guesthouse and a pool house. Besides updating the bathroom, the Revere Quality House's original design did not have to be altered to meet the new usages; only its surroundings had to change. "It shows there is an extended life or another function, another purpose that this house can now become, in conjunction with something else," Peterson said. "The old can go with the new and be preserved."⁵⁷

Public Awareness and Education

In 2003, the Twitchell family could have sold the property to an unsympathetic buyer, but they sold it to Olson, who already lived in a Sarasota School of Architecture house and intended to be a good steward for the Revere Quality House. Olson was informed that the house was for sale by Lieberman, who had tried to find a buyer for the Revere Quality House despite having nothing to gain financially from its sale. Later, Olson's partner Rooks also grasped the house's significance after he was informed by Peterson, and Peterson took the extra steps in the house's restoration to return Rudolph's design intent.

Land

Though the placement of the Revere Quality House in the center of the lot forced the new house to tower above it and be built at an angle, the fact there was enough room to build in the first place was crucial. One reason why Sarasota School of

Architecture buildings are demolished is lack of space on the properties for new structures to justify the land costs. For example, when Olson bought the property in 2003 the land was worth seven times more than the two structures on the property combined.⁵⁸ The Revere Quality House's two-third acre lot provided the room necessary for a much larger structure, thus making it possible to save the original house.

Economics

“When they're on the water, it takes a lot of imagination; it takes a lot of dedication -- and money. Don't forget money,” Bubil said.⁵⁹ Rooks provided the funds, and without that money it is questionable whether the Revere Quality House would have ever been restored if he did not step in when he did. When work began in 2005, it appeared it would be profitable because of the growing interest in modern houses in Sarasota. However, the housing market collapsed by the time construction was finished and the house is still owned by the partnership formed by Olson and Rooks. “It's gotten a lot of interest, but no one's buying anything, unfortunately,” Peterson said.⁶⁰

Decision-Making Process

Two men are most responsible for saving the Revere Quality House: Olson and Rooks. Olson was initially important because he bought the house with the intention of eventually restoring it, but it was Rooks who had the greatest hand in saving the residence. Without the millions of dollars he invested in the project, it never would have reached its scale.

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A



B

Figure 5-1. The Revere Quality House shortly after it was completed. A) A view from the front. B) A view from the inside looks out at the courtyard porch. Photograph by Ezra Stoller for Esto, courtesy of ArtStor.



A



B

Figure 5-2. The Revere Quality House prior to its restoration. A) The exterior of the residence. B) The interior and its trademark copper fireplace hood. Courtesy of Guy Peterson Office for Architecture.



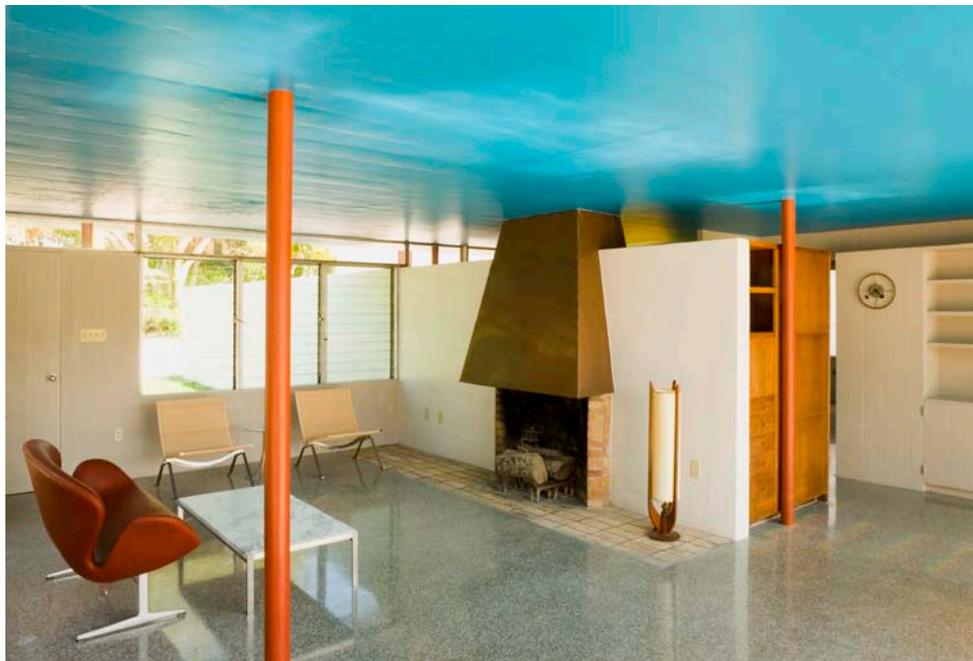
Figure 5-3. The Revere Quality House, right, and addition facing west. Photograph by author.



Figure 5-4. The Revere Quality House and addition facing east. Reprinted, by permission, from the *Sarasota Herald-Tribune* archive.



A



B

Figure 5-5. The interior of the Revere Quality House after it was restored. A) A view of the interior from the courtyard. B) A view of the copper fireplace hood. Photographs by Steven Brooke, courtesy of Guy Peterson Office for Architecture.

CHAPTER 6 NOKOMIS BEACH PLAZA CASE STUDY

Though many obstacles had to be overcome, the preservation of the Nokomis Beach Plaza in 2008 demonstrates the viability of rehabilitating postwar modern structures. The plaza, built in 1955 to serve as a bathhouse at a public beach, was characterized by a series of firsts. It was the first beach pavilion built as part of a Sarasota County program; the first Sarasota School of Architecture public building; and the first public commission for architect Jack West. Deferred maintenance in the decades that followed compromised the architectural integrity of the site, and it was considered outmoded after a new public facility opened nearby in 1991. At that time, the plaza was slated for demolition, but residents organized to save it. County commissioners relented and approved funding for minor updates. The plaza continued to deteriorate for another decade until 2002 when falling plaster struck a passer-by, and it was partially cordoned off. That event kick-started a preservation drive that ultimately led to the plaza's rehabilitation. Factors such as land, location, economics, and its adaptive reuse played roles in its survival. However, what really saved the Nokomis Beach Plaza was the ambition of two county department managers who were aware of its importance and convinced others of its worth.

History and Significance

In the late 1940s, the land on which the Nokomis Beach Plaza now stands was privately owned, and Nokomis citizens united in support of buying the beach, located on Casey Key at the western end of Albee Road, for public use.¹ In 1952, Sarasota County voters approved a \$250,000 bond referendum to buy land for public beaches. Nokomis Beach was one of the first three purchased.² In 1953, the Sarasota County Commission

chose architect West to design a pavilion for the site.³ The Nokomis Beach Plaza was his first public commission and it was also the first Sarasota School of Architecture public building.⁴ Construction began in June 1955, and the grand opening was held in February 1956.⁵ (Figure 6-1) The project cost \$28,800.⁶

The flat-roofed, single-story structure consisted of two pavilions connected by a covered walkway. It was perched on the sand near the Gulf of Mexico.⁷ Steel columns held up the concrete roof planes. The one-hundred-by-one-hundred-foot paved area featured a fountain and landscaping. The north pavilion served as a concession stand and bathhouse, which included lockers, showers, and toilets. It was built out of Ocala block and had a band of windows around the top. The south pavilion was open and featured murals painted by artist Hilton Leech.⁸ West said he provided the house paint for the murals, and Leech used a spraying machine and cardboard cutouts to complete the murals in one day.⁹ The eight-foot wide covered walkway connected the north and south pavilions, and a fountain was situated in the front.¹⁰

Preservation Efforts

Sarasota County historic preservation specialist Lorrie Muldowney said over the years, the Nokomis Beach Plaza did not receive necessary repairs and it “went the way of many good buildings that are maintained by public entities.”¹¹ For example, she said West wanted to use stainless steel pipe columns but a cheaper steel was used instead that did not hold up well in the salty environment.¹² In about 1980, the columns were boxed in and stucco was applied. Also at that time, the two shower rooms in the north pavilion were converted into a pair of county offices.¹³ At an unknown date, the Ocala block was painted over and bulky wooden benches were placed around the site.¹⁴ West said the fountain also was filled-in because it attracted too many seagulls.¹⁵

In 1991, a public building with restrooms and concessions was constructed on Nokomis Beach about one-fourth a mile south of the Nokomis Beach Plaza, and the county planned to raze the plaza. However, about one-hundred residents urged Sarasota County leaders to reconsider. "To us it was just a pavilion, but we enjoyed it," said Isla Fagan, who led the grassroots preservation drive.¹⁶ Sarasota County Parks and Recreation general manager John McCarthy said the residents who wanted the plaza saved did not even particularly like the Nokomis Beach Plaza's design; they just enjoyed gathering there.¹⁷ Their campaign was successful when in 1993 Sarasota County removed the structure from its demolition list. Commissioners also approved \$40,000 for restroom repairs and a boardwalk linking the Nokomis Beach Plaza to the newer building.¹⁸

Despite the funding, the Nokomis Beach Plaza remained in poor condition, and McCarthy said some Sarasota County Parks and Recreation department employees wanted it demolished.¹⁹ "You can tell by the deferred maintenance that it became clear that they never had an intention to really save it," former Sarasota County historic preservation specialist Dave Baber said.²⁰ On April 20, 2002, a woman received minor injuries at the plaza when a piece of falling plaster fell and hit her on the shoulder as she passed under the covered walkway.²¹ McCarthy said it was lucky the estimated inch-and-a-half chunk did not "knock her out."²² As a result, the south pavilion and covered walkway were partitioned off, and some crumbling materials were removed.²³ The falling plaster was the event that brought attention to the plaza's condition and ultimately led to its rehabilitation.²⁴

Muldowney and Sarasota County Parks and Recreation project manager Rob LaDue praised former Sarasota County History Center general manager Dave Baber for leading the charge to restore the plaza.²⁵ When Baber began working for Sarasota County in 1995, he was already aware of the Sarasota School's importance. His arrival coincided with the release of John Howey's *The Sarasota School of Architecture, 1941-1966*.²⁶ After the woman was injured at the plaza in 2002, Baber and McCarthy collaborated. Baber sought grant funding while McCarthy tried to determine the feasibility of fixing up the plaza, while McCarthy asked West -- the original architect -- to assess the plaza's condition.²⁷ (Figure 6-2) In early May 2002, West met with Sarasota County officials to request \$10,000 for a feasibility study on the plaza's rehabilitation.²⁸ In the study dated August 1, 2002, West noted, among other conditions, the failing Ocala block, steel columns and bracing, and concrete. The roof was found to be in good condition, and West recommended the plaza be rehabilitated. He said a "restored Nokomis Beach Plaza will once again become a landmark dramatically announcing the presence of the Nokomis Public Beach!" He estimated the project cost at \$630,000.²⁹

McCarthy said he went before the Sarasota County Commission to sell them on the benefits of rehabilitating the Nokomis Beach Plaza. "Basically, I said to them, 'Hey, look, I can deliver back to you what was once a jewel of the beach. If we demolish it we can never build on the footprint with all the coastal rules.'"³⁰ On July 8, 2003, the county commission approved historic designation for the plaza.³¹ "That was done in this context because we realized it would make the grant application stronger," Muldowney said.³² Later that month, the Sarasota County Commission voted to hire West to oversee the rehabilitation of the Nokomis Beach Plaza. "It's a great opportunity I never expected to

happen,” West said at the time. “If it gets done, the architecture will speak for itself. I have learned that good art is appreciated by all people.”³³ Even with West in place as the architect, the project still faced funding and permitting obstacles.

In September 2003, the county commission passed a resolution agreeing to match any grant funding received for the project. The resolution also said money would be provided for maintenance upon the project's completion.³⁴ Sarasota County employee applied for a Florida Historical Commission grant in fall 2003. In the application, they listed three reasons why the Nokomis Beach Plaza should be rehabilitated: it was the first beach pavilion in the county; West's importance to the Sarasota School of Architecture; and the fact it was the first Sarasota modern public building.³⁵ By the beginning of 2004, the project had stalled. The Nokomis Beach Plaza was fifty-fourth on the Florida Historical Commission's grants list, with projects totaling \$10 million ahead of it.³⁶ (The county was seeking \$305,000.)³⁷ Baber said the Nokomis Beach Plaza was the first mid-century modern structure the Florida Historical Commission reviewed, and commission members Ellen Ugucconi, Marion Almy, and Jan Snyder Matthews were instrumental in advocating for it to receive funding.³⁸ The Florida Historical Commission eventually approved the grant for the plaza in 2005.³⁹ Also at that time, the county was spending \$4.3 million for infrastructure, widening, and beautification along the stretch of Albee Road that terminates at the plaza.⁴⁰

After the first permit application, additional problems were uncovered that caused further delays and raised estimates. A faulty septic system was discovered, and a lengthy permitting process ensued with the state's Department of Environmental Protection.⁴¹ The landscaping plan was revised to include drought resistant, native

plants.⁴² Also, the parking lot was deemed inadequate, and plans were made to rebuild the nearby boardwalk, sidewalks, and dune walkover.⁴³ There was so much red tape, McCarthy recalled two different state departments telling Sarasota County to do two different things. The Florida Division of Historical Resources wanted the clerestory windows in the north pavilion to be clear glass, while the DEP wanted glass that would not emit light so as to not distract sea turtles. In a compromise, the unobstructed glass was used on the two sides of the building that faced the road.⁴⁴ On September 11, 2007, the project finally received the green-light when the Sarasota County Commission approved Howell Construction as the contractor for the now \$1,330,033 project.⁴⁵ Along with the \$305,000 state historic preservation grant, the county received a \$185,000 grant from the *Florida Recreation Development Assistance Program*.⁴⁶ The rest of the money came from a county voter approved 1 cent sales tax for infrastructure improvements.⁴⁷

With the exception of the roof, the Nokomis Beach Plaza was essentially reconstructed. “Basically, we took everything out except for the foundation systems and the roof system,” Clark said. “We actually held that in mid-air while we put the building back together.”⁴⁸ (Figure 6-3) The north pavilion, which once housed the locker rooms and restrooms, was converted into a community meeting room with a kitchen and linear restrooms.⁴⁹ Sand-colored concrete block was used to replicate the original Ocala ones. Stainless steel braces and pipe columns were added.⁵⁰ The surrounding parking lots were reconfigured to improve access and reduce impact on the nearby sand dunes.⁵¹ “Based on existing code conditions, you’re allowed to build in the code of the time,” Clark said. “But (West) did upgrade things because the building had been there fifty

years on the beach and he wants it to be there another fifty years.”⁵² West was impressed with the work done by Howell Construction. “The contractors did an excellent job,” West said. “They took an unusual amount of pride in their work.”⁵³ (Figure 6-4)

On September 19, 2008, a couple hundred people gathered at the Nokomis Beach Plaza to celebrate its reopening.⁵⁴ “When I sat there at the opening day and recognized it took us seven, eight years to get to this point, I think everybody could appreciate what we did to get there and the time didn't matter anymore,” McCarthy said.⁵⁵ West was honored for his both work on the original structure and its rehabilitation. When asked about what the project reveals about preservation of mid-century modern buildings, he stressed the importance of adaptive reuse. “What it says is that if the building makes sense -- if it's going to be useful for the public -- it ought to be saved and can be saved successfully,” he said.⁵⁶ The project won the 2009 Award for Outstanding Achievement in the Field of Adaptive Use from the Florida Trust for Historic Preservation.⁵⁷ (Figure 6-5)

Findings

As with the Revere Quality House, there were six factors that played a role in the Nokomis Beach Plaza's preservation: land, location, economics, perceived obsolescence, public awareness and education, and decision-making process. The plaza sits on desirable land, but that land is owned by the county so outside development was never an issue. Plus, its proximity to the water deterred new construction on the site. The plaza's highly visible location on a public beach helped it from being torn down in 1991, when residents banded together in support of retaining their gathering spot. The finances were in order once the Florida Historical Commission grant was received. Since 1991, the plaza was no longer needed to serve its original

purpose so giving it a new use assured its survival. The Sarasota County department managers recognized the plaza's importance to the Sarasota School of Architecture, and convinced others of its merits. They set out from the start to have the plaza rehabilitated and did not waver despite all the issues that arose. Here are how the six factors played a role in the preservation of the Nokomis Beach Plaza, in ascending order of importance.

Land

The Nokomis Beach Plaza sits on valuable, beach-front land. However, it is owned by Sarasota County, so it was never at risk of outside development. If the county wanted to build something new there, they would have faced difficulties. "If the (plaza) was not kept, then any new structure there wouldn't be able to enjoy the proximity to the water that this one did, or the elevation," Muldowney said.⁵⁸ This is because of stronger environmental regulations put into place since its opening in 1956. The plaza's historic designation afforded its exemptions from later regulations.

Location

The Nokomis Beach Plaza's prominent location on Casey Key helped its cause. For it to be a community meeting room and gathering spot, it needed to be in an accessible spot where people would want to go. Also, Albee Road was the focus of improvements in the mid-2000s. This elevated the importance of the plaza's rehabilitation, because it was part of a larger redevelopment plan.

Economics

The numbers worked out for the Nokomis Beach Plaza rehabilitation. Even though the project cost \$1.3 million -- more than double the original estimate -- the final cost was not prohibitive. The \$490,000 in grants, particularly the \$305,000 grant from

the Florida Historical Commission, spurred the venture. The grants also demonstrated to the county that the project was considered worthy of saving by the state. The timing of the project also was important as it came just before the housing bust forced government budget cuts.

Perceived Obsolescence

The Nokomis Beach Plaza functioned as a bath house for many years before a new facility was built in 1991. It continued serving as a restroom afterward, but its role had been stymied. Though it could have continued to serve in that capacity, it made sense for it to be given a new use as a community meeting room. The new use helped validate the calls for preservation. As West said, as long as mid-century modern buildings can still be useful, they should be saved.

Public Awareness and Education

Baber and McCarthy understood the Sarasota School of Architecture's importance and saw the Nokomis Beach Plaza as an important part of that movement. This is evident in the Florida Historical Commission grant application in which three things were emphasized: the importance of West to the Sarasota School, the plaza's role in the county beach pavilion program, and the fact it was the first Sarasota modern public building. McCarthy said Sarasota School of Architecture preservation had come a long way since the plaza project got under way. "The bracket of time this project basically spanned ignorance to awareness in a remarkable fashion," he said.⁵⁹

Decision-Making Process

The Nokomis Beach Plaza was languishing from years of deferred maintenance when the woman was hit by falling plaster in 2002. Baber and McCarthy saw the plaza as important and believed it still could be valuable to the community. Both were in

positions to do something about it, and they used their standings to convince county commissioners of its significance. Baber and McCarthy's work was not done even after the commission came on board; they still needed to receive grant funding for the project and deal with the many permitting issues that cropped up. Their continued leadership helped see the project to its ultimate goal.

Notes

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A



B

Figure 6-1. The Nokomis Beach Plaza shortly after it was completed. A) A view of the plaza looking west. B) A view of the plaza looking north. Courtesy of the Sarasota County History Center.



A



B

Figure 6-2. The Nokomis Beach Plaza before it was rehabilitated. A) Looking northwest toward the north pavilion and B) architect Jack West, who designed the plaza and oversaw its rehabilitation, poses in front of the south pavilion. Reprinted, by permission, from the *Sarasota Herald-Tribune* archive.



A



B

Figure 6-3. The Nokomis Beach Plaza in January 2008 shortly after work got under way. A) A view of the north pavilion. B) An aerial view of the plaza. Courtesy of Howell Construction.



A



B

Figure 6-4. Aerial views of the Nokomis Beach Plaza rehabilitation project. A) This one was taken in March 2008. B) This one was taken in September 2008, shortly before the plaza's grand reopening ceremony. Courtesy of Howell Construction.



A



B

Figure 6-5. The Nokomis Beach Plaza after its rehabilitation. A) The new meeting room
B) The view looking west. Photographs by author.

CHAPTER 7 RIVERVIEW HIGH SCHOOL CASE STUDY

The demolition in June 2009 of the original Riverview High School campus has joined the Lido Casino, Atlantic Coast Line Railroad Depot, and the John Ringling Towers as one of Sarasota's most notable demolitions. The campus, designed by architect Paul Rudolph, was considered revolutionary when the school was completed in 1958 and drew international attention. A decade later it was air-conditioned, thus nullifying the buildings' creative passive ventilation system. Inconsiderate alterations and deferred maintenance over the years further compromised Rudolph's design intent, and the school was in poor condition by early 2006, when it was announced the original campus would be knocked down. The plan was to construct a new campus on the site and use the land on which the old buildings stood for parking. This came as a shock to the Sarasota architectural community, because for about a decade prior there had been discussion of restoring Riverview. Preservationists launched a campaign to have the Rudolph buildings rehabilitated, and their efforts received national and international attention. But in the end, Riverview was razed. As with the Revere Quality House and the Nokomis Beach Plaza, the factors of land, location, perceived obsolescence, economics, decision-making process, and public awareness and education played a role in the preservation venture.

History and Significance

Riverview High School was a product of Sarasota County's groundbreaking school construction program, which lasted from 1954 to 1960 and resulted in nine schools and additions. The program was the brainchild of Philip Hiss, who was elected to the Sarasota County Board of Public Instruction in 1952 and was appointed chairman

in 1956.¹ Hiss inherited a sizable amount of money that allowed him to pursue his varied interests, which included architecture.² Upon his arrival in Sarasota after World War II, he found the county's schools to be poorly designed for the climate and not well maintained. In a December 28, 1959, *Time* magazine article, Hiss said, "Some of the schools were downright unsanitary. The rest rooms were so bad the kids wouldn't even go the bathroom. And the curriculum was just as bad."³ With the area's population booming after World War II, Hiss sought to build Modernist schools that would respond to the region's climate and support new teaching methods. He convinced his fellow board members of the importance design can have on education, and when the first project -- Brookside Junior High School (1955) -- came in \$40,000 under budget, the board members became more receptive to Hiss' ideas.⁴

Riverview was the second to last school built under Hiss' oversight and was Rudolph's first large public commission in Florida.⁵ School board members were already wary of the ambitious program when Hiss announced to the board in September 1957 that the campus would take a year to complete; they wanted it done by August 1, 1958, but Hiss got his way. When construction began on the school, the community considered the design to be too progressive -- even for a school approved by Hiss. He tried to calm the public fears at a December 4, 1957, meeting:

Some people like only what they are used to. I'm frank to admit there are mistakes, but when you deal with forward-looking projects that will happen. It would be a worse mistake to go along old lines.⁶

Riverview High School was constructed on a forty-two acre, rural site south of downtown Sarasota on Proctor Road.⁷ (Figure 7-1) The school cost \$1,070,898 to build, making it the most expensive of the Sarasota public school program's nine projects. It had capacity for 594 students in its twenty-two classrooms.⁸ Riverview was laid out

around a courtyard, with two-story classroom buildings to the north and south; library, cafeteria and shop and art classrooms to the west; and bus loading area to the east.⁹ Inside of the courtyard on the west side were two flat-roofed, single-story structures: one for administrative offices and another was a clinic.¹⁰ South of the courtyard buildings was a pair of gymnasiums; an auditorium; and musical practice rooms. Covered corridors linked the buildings.¹¹ The primary building materials were stacked buff-colored bricks and black steel columns, which visually recalled the slender Southern yellow pine trees that surrounded the school.¹²

The buildings were designed without air conditioning, and the design put a premium on passive air flow. The two-story buildings had an interior corridor system that allowed air to circulate. Sliding glass doors and jalousie and transom windows also helped ventilation.¹³ Open monitors on the roofs allowed hot air to escape.¹⁴ Sunlight was regulated by precast concrete sunshades, placed perpendicular to classroom windows. Suspended panels also shielded students at the bus ramp in front of the complex.¹⁵ "Riverview High School is a fantastic prototype of what today we call green architecture," said architect Charles Gwathmey in 2008. Rudolph "was so far ahead of his time, experimenting with sun screens and cross-ventilation."¹⁶ Former Sarasota mayor Mollie Cardamone was on the Riverview faculty when the school opened in 1958 and said the air-flow system worked extremely well. Combined with the windows, "it was almost like having an education outdoors."¹⁷ She said the school received a lot of attention and architectural enthusiasts from as far away as Japan visited the campus.¹⁸

In about 1970, Riverview was air conditioned and the sliding glass walls and transom windows were sealed.¹⁹ The introduction of air conditioning also resulted in the

addition of pipes and ducts that blocked the air-flow system. Roll down gates were added as a security measure.²⁰ Beginning in 1994, the flat roofs were replaced by gabled, metal roofs.²¹ In about 2000, many of the precast concrete sunshades were removed.²² (Figure 7-2) “When they started changing things up at Riverview they started creating a problem that wasn't there before,” said Harold Bubil, the real estate editor at the *Sarasota Herald-Tribune*.²³ The building was not well maintained over the years, which helped contribute to leaky roofs and mold.²⁴ (Figure 7-3) Water frequently ran down the corridors when it rained.²⁵ The science labs were considered old and not properly ventilated.²⁶ New buildings and portable classrooms were added over the years to accommodate increased enrollment.²⁷

For years, there had been discussion of rebuilding Riverview, but the talks sped up with the arrival of superintendent Gary Norris in 2004.²⁸ Norris championed a Small Learning Community model -- a school within a school approach -- as a way to provide students on large campuses a more personalized education. It was a teaching philosophy not unlike what Hiss pushed for in the 1950s.²⁹ The school was in need of a new technology and a larger media center, cafeteria, auditorium and gymnasium for its 2,600 students. Purchasing the one hundred acres the district said it needed for a new campus for Riverview was considered until it was realized buying that much land would be too expensive. The Sarasota County School District considered a campus swap between the nearby Sarasota County Technical Institute and Riverview High School. In the end, a new technical high school was built on its original site.³⁰

In 2002, the Sarasota County School Board hired BMK Architects to assess Riverview's condition, and they concluded that the Rudolph campus had sanitation,

electricity, and safety code violations that would have been very difficult to correct. BMK Architects advised the construction of a new Riverview High School and recommended that the old buildings be rehabilitated.³¹ Darrell McLain, a BMK Architects principal, said the Sarasota County School District decided to demolish the original buildings in September 2005.³² In early 2006, the Sarasota County School District announced its plan to raze the Rudolph-designed buildings and build a new campus, and BMK Architects was chosen to be the designer.³³ The land on which the Rudolph buildings stood was to be a parking lot, but those buildings were to be used until the new school was completed.³⁴ Scott Lempe, the school district's associate superintendent and chief operating officer, said because a portion of Riverview's forty-two acres sat on protected wetlands, there was not enough room for both school complexes and recreational fields.³⁵ Bob Earley, Sarasota County School District's associate superintendent, said there were three reasons why it was decided to start Riverview anew: maintenance issues, out-of-date facilities, and security concerns.³⁶ The proposed school was to have 444,000 square feet of classrooms with "Small Learning Communities and a design that allows for changing technology."³⁷ It was to accommodate 2,900 students.³⁸ The Sarasota County School District had budgeted \$70 million for the new school, but by March 2006 the project was estimated at \$80 million.³⁹ By June 2006, it was up to \$90 million, and four months later it had jumped to \$135 million.⁴⁰

Preservation Efforts

Preservationists rallied to prevent Riverview High School's demolition. "This building is like a pearl," said architect Carl Abbott, "it's been crusted with all this stuff but the beauty is still there."⁴¹ Joseph King, an architect and co-author of *Paul Rudolph: The Florida Houses*, warned that more is lost when demolishing a building than the actual

structure. "It will be a loss to lose that building in the sense that a building is a physical representation of ideas," he said. "While the drawings and photographs remain, it is not the same thing as experiencing the building."

The Sarasota County School District had a history of renovating pre-World War II schools. Bay Haven Elementary School (1926), in the Italian Renaissance Style, was restored, as was Southside Elementary School (1926), which was designed in the Spanish Renaissance Style. In addition, the original Sarasota High School building (1926), which is Gothic Revival, was rehabilitated into an art center and museum in collaboration with the Ringling School of Art and Design. However, none of the eight other Sarasota modern schools have been restored.⁴²

A grassroots group formed in opposition of the plans to demolish the Rudolph-designed buildings that became known as the Save Riverview Committee. The group was mostly made up of architects such as Carl Abbott, King, Guy Peterson, and Mark Smith, who was then president of the Florida Chapter of the American Institute of Architects; Cardamone, a two-term mayor of Sarasota, was among the non-design professional members.⁴³ The committee launched a public relations campaign by writing guest editorials, participating in interviews, pitching article ideas to local and national publications, and encouraging supporters to write letters to school board members. They also received seven-hundred signatures from citizens who disapproved of the plans to tear down Riverview. American Institute of Architects chapters in Florida, New Jersey, and Michigan all passed resolutions opposing the planned demolition.⁴⁴ On May 18, 2006, the Florida Trust for Historic Preservation listed Riverview first among its Eleven Most Endangered Historic Sites.⁴⁵

Yet, the community seemed to be on the Sarasota County School District's side. In a June 8, 2006, editorial published prior to a Sarasota County School Board workshop, the *Sarasota Herald-Tribune* called for a new Riverview campus. "We sympathize with the preservationists' desire to save the Rudolph architecture, but at this point the most pressing question is: What's best for the students?"⁴⁶ Norris predicted that by saving just one of the Rudolph buildings it would double the amount of time it would take to overhaul Riverview High School.⁴⁷ A feasibility study done by Michael Cook, a University of Florida professor in the College of Design, Construction, and Planning, was presented at a June 13, 2006, workshop.⁴⁸ Cook studied six options:

Option A was to renovate the Rudolph buildings and later additions. The four-year project was estimated at \$86,232,000.

Option B was to demolish the existing buildings and rebuild. It was expected to last three years and cost \$72,264,000.

Option C was to reuse five of the seven original buildings and renovate a later addition. It was to take four-and-a-half years and cost \$80,147,000.

Option D was build Riverview on a new site over three-and-a-half years at \$77,753,000. The price of land was not taken into consideration.

Option E was to demolish all but the later additions and build replacements over four years at \$75,310,000.

Option F was to renovate some Rudolph and newer buildings, take five-and-a-half years, and cost \$80,106,000.⁴⁹

Abbott said the feasibility study was flawed because it spent too much time calculating the cost of restoring the Rudolph buildings; the Save Riverview committee wanted the buildings rehabilitated.⁵⁰ Save Riverview also said Cook's study did not take into account potential historic preservation tax credits and disputed the construction schedule estimates.⁵¹ It was a later addition to the Riverview High School campus -- not the Rudolph-designed buildings -- that posed a potential obstacle to the Sarasota

County School District's demolition plans. The Florida Department of Education had guidelines requiring school buildings to be used fifty years. The 30,000-square-foot building in question was built in 1986, meaning it could not be torn down. The district appealed to the Florida Department of Environmental Protection for a waiver.⁵² On June 20, 2006, the five-member Sarasota County School Board voted unanimously to approve a new Riverview High School campus. The FDEP ruling on the building from 1986 was still pending at that time.⁵³ (It was later resolved and clearance was given for demolition.)⁵⁴ The Sarasota Architectural Foundation and the Sarasota Alliance for Historic Preservation offered money for a study on saving some of the Rudolph buildings, but they were rebuffed. Principal Linda Nook was ecstatic with the decision. "I honestly never thought this was going to happen," she said. "I hope that I'll be able to tell this year's freshman class that they will be the first to graduate from the new building -- that's my dream."⁵⁵

John Howey, an architect and author of *The Sarasota School of Architecture, 1941-1966*, said the Sarasota County School District had not been open with its plan for the Rudolph buildings and had thwarted potential preservation. "Something should have been made public years ago about the options that were available," he said. "It sounded like there was never a clear presentation of a vision from the school board."⁵⁶ Even Sarasota County School Board member John Lewis felt the decision had been made swiftly. "I strongly believe that had we had the appropriate time and information,' the decision might have been reached to save the Rudolph buildings. Nonetheless, he said, 'We are at the point where we need to move forward.'"⁵⁷ In a departure from its editorial two weeks before, on June 22, 2006, the *Sarasota Herald-Tribune* lamented the school

board's decision and stressed Riverview High School's importance to the city: "The Sarasota School of Architecture is our unique architectural heritage. History shouldn't solely be a subject that Sarasota County students study in books."⁵⁸ A number of renowned design professionals also spoke out against demolition: British architect Norman Foster, a former student of Rudolph's at Yale University, wrote:

Despite its present state of disrepair, the underlying structure of this strikingly innovative building is sound. It could easily be restored to its original condition and brought back to life as a focal point for the expanding school campus. As even BMK Architects' report into the school has indicated, the "rehabilitation" of the Rudolph buildings should be incorporated into the future planning of the Riverview site. This point is supported by the fact that modern building technologies allow us now, more easily than ever, to adapt older structures to modern use.⁵⁹

Urban planner Andres Duany said at a Sarasota City Commission meeting in January 2007 that the city's reputation as a center for the arts was at risk. "You know what the world thinks of your tearing down Riverview?" he said. "It doesn't matter how many concerts you have and how many art museums you have. You will be considered forever barbarians if you take it down."⁶⁰ Acclaimed architect Robert A.M. Stern, another former student of Rudolph's at Yale, also wrote a letter criticizing Riverview's planned destruction.⁶¹

The preservation effort gained traction in January 2007 when the Sarasota County Commission investigated whether it could block the Sarasota County School District from razing the school. The action was led by newly elected commissioner Joe Barbetta, who said he had support from many residents. Barbetta believed the demolition would violate the county's comprehensive plan for saving historic buildings. School board chairman Frank Kovach was opposed to Sarasota County intervention. "The county commission, in addition to everything else they stick their nose into, wants

to stick their nose into school issues," he said. "I think they ought to leave us to do our job and they do theirs."⁶² Kovach added that the school district had been exempt "forever" from applying for construction and demolition permits with the county.⁶³ However, on January 24, 2007, a county attorney said an inter-local agreement required the school board and the county to meet about the plans to tear down Riverview.⁶⁴

Preservationists received more good news on February 6, 2007, when the Sarasota County School Board voted four to one to allow the National Trust for Historic Preservation to conduct a study on saving Riverview High School.⁶⁵ A workshop was held March 16-18, 2007, and was led by John Hildreth, director of the National Trust's southern office. Architects, residents, and district officials met to discuss how to save the original campus without raising costs, delaying construction, putting student security at risk, or impeding school board educational guidelines.⁶⁶ The plan that resulted from the workshop called for the construction of a raised soccer field and tennis courts with parking underneath. The Rudolph-designed buildings would be saved and used as either affordable housing for teachers or as a cultural center, similar to what was being done at the original Sarasota High School building.⁶⁷ The parking plan was expected to cost about \$20 million.⁶⁸ Another intermediary, the World Monuments Fund, was also involved in the effort to save Riverview through its Modernism at Risk program. The school was named to the 2008 World Monuments Watch List of 100 Most Endangered Sites as part of serial listing called Main Street Modern.⁶⁹

On March 20, 2007, the Sarasota County School Board voted to give preservationists a year to come up with the \$20 million. The restoration of the Rudolph-designed buildings was expected to cost \$11 million.⁷⁰ School board attorney Lamar

Matthews called the proposal a “win-win.”⁷¹ Meanwhile, Riverview's condition was only worsening, and there were fears the school would lose its accreditation “due to health and safety issues associated with the buildings” if the county found demolition of the school violated its comprehensive plan.⁷² On May 3, 2007, Sarasota County History Center general manager David Baber, county Community Service Business Center executive director Larry Arnold, and Lempe met to discuss a permit application the school district had submitted to the county. It was agreed the application would be approved and the county would halt efforts to prevent the construction of a new Riverview on condition of the school district accepting mitigations. These included a rehabilitation of the Rudolph-designed building at Sarasota High School and a deal on preserving historic schools.⁷³ At the same time, the Riverview High School preservation effort continued to gain attention outside of the region. On March 24, 2007, a short film produced by *Metropolis* magazine on Riverview, *Site Specific: The Legacy of Regional Modernism*, debuted.⁷⁴

By June 2007, the Save Riverview Committee and Sarasota Architectural Foundation united to form a twelve-member committee. It conducted an international competition to find a design for parking and new uses for the original Riverview buildings.⁷⁵ Five firms took part in the request for proposals, but one dropped out. A jury made up of members from throughout the United States ranked the proposals and submitted the ideas to the Sarasota County School Board on November 20, 2007. The top-ranked proposal called for linking the Rudolph campus with the new campus. The school board rejected it outright saying it would delay construction of the new buildings and add cost.⁷⁶ The school board had stipulated that the original Riverview buildings

could not remain a high school, so that choice was seen as a “nose-thumbing.”⁷⁷ The second proposal chosen was for a community music performance and studio center and called the Riverview Music Quadrangle. The design was a collaboration among RMJM Hillier, with Diane Lewis Architect and Beckelman+Capalino of New York, and Seibert Architects.⁷⁸ The plan, which was presented to the public on November 29, 2007, would have removed all the non-Rudolph designed buildings and added 958 parking spaces.⁷⁹ The courtyard was to be a community gathering spot for concerts and other events.⁸⁰ Another plan called for making the Rudolph buildings a charter or private school, and the last wanted it to be fifty housing units along with 50,000 square feet of commercial space.⁸¹ Kovach doubted the group, now known as Revive Rudolph's Riverview Committee of the Sarasota Architectural Foundation, could raise the money to save the courtyard buildings. "I saw what happened when they tried to save the Ringling Towers," he said. "There's a lot of support, but the money is not always there."⁸²

The school board was scheduled to vote on the plan March 15, 2008, but as the time neared the details were not finalized. On March 4, the board voted four to one to delay the vote three months to give the Revive Rudolph's Riverview Committee more time to develop the design scheme and business plan. Kovach was the dissenter.⁸³ Lewis, the lead architect for the Riverview Music Quadrangle, visited Sarasota from New York City in April 2008 to encourage fundraising.⁸⁴ The World Monuments Fund had given a \$50,000 grant, which was matched by the Sarasota Architectural Foundation.⁸⁵ Lewis was seeking an additional \$100,000 so major fundraising could get under way. The rehabilitation of the courtyard buildings and raised fields was estimated at up to \$50 million. As stipulated by the school board, none of it could come from tax

dollars. Despite the steep fundraising goals, preservationists were optimistic. Norris, who had pushed for the rebuilding of Riverview since shortly after his arrival in 2004, was leaving to take another superintendent position.⁸⁶ Before the school board's decision on the Riverview Music Quadrangle, the plans were unveiled at a public forum on June 11, 2008. The crowd of about one hundred people -- mostly Riverview High School teachers and parents of students -- was not receptive to Lewis' plan, and the architect got into heated verbal exchanges with audience members. Among the attendees' concerns were the ability to raise money for the project, campus security, and the loss of athletic fields.⁸⁷

Six days later, the school board met to discuss the fate of Riverview's Rudolph-designed buildings. A standing room only crowd attended, and about twenty-five parents, teachers, architects, and residents spoke at the four-hour meeting. Teachers and students, wearing Riverview's colors, said sparing the buildings would further cramp the campus and potentially attract unwanted visitors. Preservationists, who wore green stickers, said the Riverview Music Quadrangle could draw musical talent to the community and enhance the school's music programs. Ultimately, money was the determining factor. The Revive Rudolph's Riverview Committee had raised \$100,000 toward the rehabilitation, but the committee members said they could not raise any more until the school board voted to save the buildings.

School board member Caroline Zucker did not believe committee members could raise the necessary funds. "I'm impressed with the design, but I also know we have to be practical," she said. "We don't have any money to help them. I see a lot of talk, but I don't see how they're going to come up with the money."⁸⁸ School Board member Carol

Todd sympathized with preservationists and submitted a motion that would have required the Revive Rudolph's Riverview Committee and the school district to compromise on a site plan for Riverview. New superintendent Lori White said that would require the school district to make concessions, and the motion was defeated. In a three-two decision, the school board voted to retain the plan approved two years before and have the Rudolph-designed buildings demolished.⁸⁹ In a postmortem editorial published June 19, 2008, the *Sarasota Herald-Tribune* praised the Revive Rudolph's Riverview Committee for its “aspirational” plan. However, the editorial said, the plan came too late in the process and “wasn't tempered by reality.”⁹⁰ Demolition of the Rudolph-designed buildings began on June 13, 2009.⁹¹ (Figure 7-4)

Findings

As was the case with the Revere Quality House and Nokomis Beach Plaza, there were six factors that played a role in the effort to save Riverview High School: location, land, perceived obsolescence, economics, limited decision-makers, and public awareness and education. Riverview was not sited in a prominent location that kept it in the public eye. The school had grown five-fold since it opened, and it was difficult to find enough land for a new campus while retaining the original. The Rudolph-designed buildings were considered obsolete by a new teaching model introduced by the school district. The cost of renovating Riverview was considering deemed costly, and then preservationist struggled to raise money for rehabilitation. The five-member school board were the limited decision-makers, and they followed the superintendent's lead and voted for demolition. And, most importantly to Riverview's demise, the public was not aware of the school's importance. Described here in ascending order of importance

are how each of the six factors played a role in the campaign to save Riverview High School.

Location

Cardamone worked on the successful effort to rehabilitate Sarasota High School's 1928 Gothic Revival building into an arts center, and she said that building's prominent location along busy U.S. 41 was important for its preservation. "Probably one of Riverview's major problems was that it was not on a major highway and it was unknown by many people in the community who had no cause to go out on Proctor Road," she said.⁹² Riverview was considered an architectural icon by design professionals. However, as Herbert Muschamp said in a January 8, 2006, article lamenting the alteration of 2 Columbus Circle in New York City, a building must be entrenched in a community's mind for it become embraced.

Landmarks are not created by architects. They are fashioned by those who encounter them after they are built. The essential feature of a landmark is not its design, but the place it holds in a city's memory. Compared to the place it occupies in social history, a landmark's artistic qualities are incidental.⁹³

Land

Like many Sarasota School of Architecture buildings that have been demolished, the lack of land played a role in Riverview's demise. Its forty-two acres did not provide enough space for a school with an enrollment of 2,600 students. As witnessed with the Revere Quality House, having enough land available to build a new structure is often critical to the survival of Sarasota School of Architecture buildings. Though the Save Rudolph's Riverview Committee believed they had solved the land problem with the raised athletic courts parking proposal, it was not financially feasible.

Perceived Obsolescence

In many Sarasota School preservation success stories, the building has been given a new use, as evidenced with both the Revere Quality House and the Nokomis Beach Plaza. It can be argued that Riverview was obsolete very early on. "It was designed for its site, and when the school board started air conditioning buildings it suddenly didn't work anymore because it didn't breathe," Bubil said.⁹⁴ Riverview's classrooms were designed for specific subjects, so they did not have a lot of versatility.⁹⁵ These designs served the school for many years, but teaching trends have changed since Hiss was on the school board in the 1950s. Norris sought to introduce Small Learning Community clusters to Riverview so its 2,600 students could receive a more personalized education, and he believed a new school was necessary to facilitate that teaching method. Recent emphasis on school security in the wake of the Columbine High School shootings in 1999 and the others that followed also put Riverview at odds with modern needs. In the wake of the shootings, open campuses such as Rudolph's Riverview were discouraged, and the school district cited the need for better security as a reason why restoring Riverview was not an option. (The new Riverview High School only has two principal entrances.)⁹⁶ Even the Music Quadrangle proposal was seen as a detriment to security because it would have brought outsiders to the campus.

Economics

Money problems plagued Riverview almost from the start. Lack of adequate funding for maintenance caused the building to fall into disrepair. When the deferred maintenance issues became unbearable, there was talk of restoring the Rudolph buildings and constructing a new facility on a larger parcel, but the cost was deemed too

much. The Riverview Music Quadrangle demonstrated that the Rudolph buildings could be rehabilitated and reused, but -- again -- finances got in the way. Revive Rudolph's Riverview Committee raised only \$100,000 toward the project, which was estimated at between \$15 million and \$25 million. This was an instance of history repeating itself; just a decade before, the effort to rehabilitate the John Ringling Towers into a center for the arts failed because not enough money was raised.

Limited Decision-Makers

Despite all the people involved on both sides of the Riverview case, the decision rested with just five people: the school board members. And the person who had the biggest sway over them was Norris, the superintendent. Upon his arrival, Cardamone said he was warned, "Don't touch the Rudolph buildings!"⁹⁷ Instead, he embarked on his successful campaign to have the buildings torn down. Norris was not shy about his dislike for Riverview's original buildings.⁹⁸ Cardamone and King remembered a breakfast meeting with Norris in April 2006 in which he vowed to restore Rudolph's Sarasota High School building if the Save Riverview Committee gave up its cause. Both found the offer baseless because Norris had no authority to make such a decision.⁹⁹ Norris' Small Learning Community teaching philosophy has since been abandoned by the school district.¹⁰⁰

Public Awareness and Education

Ironically, the main reason the effort to save Riverview failed was the lack of education. Not education at the school, but education about the school's importance to the Sarasota School of Architecture. Riverview was Rudolph's first major commission in Florida, the largest of his projects to be built there, and among his finest work in Sarasota. They are also excellent examples of sustainable design with their emphasis

on air flow and allowing in natural light. Few people grasped its importance because of unsympathetic alterations and deferred maintenance. “When a community or owner allows a building to fall into such disrepair, it builds a case for tearing it down,” Cardamone said. “There were people in the community that say [about Rudolph's Riverview High School], 'It's ugly, it's moldy, it's dirty.' Ugly may be in the eye of the beholder, but dirty is nothing the school should ever be.”¹⁰¹ The demolition of Riverview High School proved that while more people than ever understand the importance of the Sarasota School of Architecture, it still has a long way to go to gain the respect it deserves. “It all goes back to education,” King said.¹⁰²

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A



B

Figure 7-1. Riverview High School shortly after it was completed in 1958. A) A view of the original campus. B) A view inside of the courtyard. Photographs by Ezra Stoller for Esto, courtesy of ArtStor.



A



B

Figure 7-2. The Paul Rudolph-designed Riverview High School campus shortly before it was demolished. A) Notice the lack of the concrete sunshades on the building in the foreground. B) The new campus is shown under construction. Used with permission. Photographs by Andrew Moore. © 2007 Andrew Moore.



A



B

Figure 7-3. Many changes were made inside Riverview High School. A) The openings behind the lockers were enclosed, and the windows along the hallways were painted. B) Pipes for air conditioning were added, and roof monitors were blocked. Used with permission. Photographs by Andrew Moore. © 2007 Andrew Moore.



A



B

Figure 7-4. Riverview High School is shown being torn down in 2009. A) One of the classroom blocks is demolished. B) The sunshades along the bus ramp are destroyed. Courtesy of Morris Hylton III.

CHAPTER 8 CONCLUSION

Recently, there has been a movement in Sarasota, Florida, to preserve its mid-century modern buildings. Known as the Sarasota School of Architecture, the development of this regional Modernist architect occurred at the same time the small city was solidifying its reputation as a cultural capital after World War II. Sarasota School architects were included in this arts community. They adapted modern architecture to the southwest Florida climate and environment by using native materials and climate-controlling design features. Some of the architects received international praise, but their works never were fully embraced by the community. Two factions have formed around Modernism since its arrival in Sarasota, and the recent preservation efforts have shown that the separation still exists. Philip Hiss' transcendent school construction program in the late 1950s best demonstrates the divide. Hiss represented the city's progressive and moneyed residents who commissioned Sarasota modern architects to design their seasonal residences. On the other side were the year-round residents. Hiss, who served on the school board, was able to implement his program, which sought to use modern architecture to improve the education experience. It was initially accepted because the first project, Brookside Junior High School (1955), came in under budget. Hiss then assumed control of the board and additional schools were built. A few years later, the designs of Alta Vista Elementary School (1958) and Riverview and Sarasota high schools (1958 and 1959) proved to be too radical for the year-round residents and the program ceased. Its demise subsequently led to the end of the Sarasota School of Architecture a few years later in the mid-1960s as Sarasota experienced political, economic, and cultural changes. High land values, changing

architectural trends, and lack of public awareness -- among other reasons -- have led to the demolition of many fine examples of the Sarasota School over the years. The 1995 release of *The Sarasota School of Architecture, 1941-1966* by John Howey helped revive interest, and some buildings have been saved as a result. These preservation efforts have paralleled those in other communities with a plethora of quality mid-century modern architecture such as Los Angeles and Palm Springs, California; New Canaan, Connecticut; and Miami, Florida. However, Sarasota continues to lose some of its best postwar modern architecture, as evidenced by the demolition of Riverview High School in 2009 after a high-profile preservation campaign.

Findings

Three case studies -- the Revere Quality House (1948), the Nokomis Beach Plaza (1956), and Riverview School -- provide the bulk of this thesis. They were chosen to represent wider Sarasota School of Architecture preservation efforts. The two buildings that were saved, Revere and Nokomis, and the one that was lost, Riverview, were analyzed to determine if there were any common factors. Six were found: location, land, economics, perceived obsolescence, decision-making process, and public awareness and education. They are combined and analyzed further to determine the effect they had on the three preservation efforts. (Table 8-1)

Table 8-1. Determinants influencing preservation findings

	Revere Quality House	Nokomis Beach Plaza	Riverview High School
Location	On an exclusive island, but not directly on the Gulf of Mexico	Directly on Gulf of Mexico at highly visible intersection and public beach	South of downtown in a residential area on an infrequently traveled road
Land	Large lot allowed for the addition of a new structure	New construction there would have faced permitting obstacles or would not have been allowed	Forty-two acres did not provide enough room for all the desired amenities
Economics	Multimillion-dollar project funded by developer who planned to profit from venture	State grants paid for about half of \$1.3 million rehabilitation	Only \$100,000 was raised for estimated \$40 million adaptive use and rehabilitation project
Perceived obsolescence	One-thousand-square-foot living area considered too small by market demands	Made redundant by bathhouse built nearby in 1991	Open campus plan and other design features considered difficult to adapt to changing needs
Decision-making process	Two private citizens decided fate	Two county department managers led rehabilitation project	Superintendent supported demolition, and five-member school board made ultimate decision
Public awareness and education	History and significance of property, once understood, became a primary driver of design and project	The value of the site was understood by most from the beginning	Relatively few people recognized its historical and architectural significance

The Revere Quality House was a speculative residence designed by Paul Rudolph and Ralph Twitchell as part of a Revere Copper Company housing program. An experimental concrete construction method was used that allowed for walls of glass and freedom of interior space partition. Twitchell later lived in the house until his death, and

his family continued ownership until it was sold to Doug Olson in 2003. He partnered with another developer, Howard Rooks, for a restoration of the Revere Quality House and the construction of a much larger house on the property designed by architect Guy Peterson. The new house was built to serve as the main residence, while the Revere Quality House is now a guesthouse and pool house. It was chosen as a case study because it was on private property and saved by private citizens. It is also representative of the other modern houses in Sarasota that have had additions to their properties.

The Nokomis Beach Plaza (1956) was designed by architect Jack West. It was the first Sarasota School of Architecture public building and for many years served as a bathhouse for visitors to Nokomis Beach. It was not well maintained over the years, and Sarasota County built a new restroom facility nearby in 1991. The plaza was slated for demolition, but a group of citizens banded together in support of the property because they liked its prime location on the beach. The plaza was spared, but it still was in poor condition. In 2002, falling plaster injured a woman, and the plaza was partially closed down. David Baber and John McCarthy, two Sarasota County department general managers, united to come up with a plan for rehabilitating it, and West was hired as the project architect. Funding and permitting obstacles held up the rehabilitation for a few years, but the plaza reopened in 2008. Today, it includes a community meeting room. It was chosen as a case study because it was a public building saved by government employees. It was also chosen because it was not designed by a major architect; West is well-known in Sarasota but does not carry the same national name recognition as Rudolph and Victor Lundy.

Riverview High School was the largest undertaking in Hiss' school-building program, which lasted from 1955 to 1960. The buildings, designed by Rudolph, featured an innovative air flow cooling system. Concrete panels were suspended over windows to regulate the amount of natural light coming through the expanses of glass. The design intent was destroyed by years of inconsiderate alterations and deferred maintenance. In the early 2000s, there was talk of renovating the school, but those talks turned upon the arrival of Sarasota County School District superintendent Gary Norris in 2004. Norris said Riverview's design did not correlate with the new teaching approach he wanted to implement. In 2006, he called for the demolition of Riverview and the construction of a new campus on the site. The location of the original buildings was to become a parking lot. The school district offered two other reasons why Riverview should be rebuilt: security concerns in the wake of the Columbine and other school shootings and the cost of repairing the Rudolph-designed buildings. Preservationists banded together and formed the Save Riverview Committee in an effort to save the campus. Their efforts drew international attention, and the school board voted to give the committee time to come up with a plan to add parking and rehabilitate the original buildings. The Riverview Music Quadrangle proposal was the result of a 2007 design competition. It sought to convert the original buildings into community musical practice and performance spaces. By 2008, preservationists had failed to raise the estimated \$50 million for the rehabilitation and parking plan. The school board voted to go forward with the demolition of Riverview, and it was torn down the following year. The school was chosen as a case study because it was a major preservation effort that drew a lot of interest not just in Sarasota, but from throughout the world. It was also chosen

because it was part of Hiss' school-building program; the Sarasota County School District is the largest steward of Sarasota School of Architecture buildings.

There were six common factors impacting the preservation of these three sites: location, land, economics, perceived obsolescence, decision-making process, and public awareness and education. Location had to do with the structures' siting and how that affected their preservation. Land related to the size of the parcels and the restrictions in play. Economics dealt with the role of money in preservation efforts. Perceived obsolescence was how people viewed the properties and how easily each transitioned to their respective new proposed uses. The decision-making process addressed who were involved in deciding the fate of these structures. Public awareness and education delved into how informed were the people involved in each case study when it their knowledge on the Sarasota School of Architecture.

Location

Among the three case studies, location was an important factor that contributed to the success, or with Riverview High School, the failure of preservation efforts. The Revere Quality House's location on luxurious Siesta Key on a bayou with boat access to the Gulf of Mexico made it highly desirable. However, it is not directly on the Gulf, which is the most sought after location for house construction. Had that been the case it is likely it would have been torn down like the Twitchell Residence (1941), which once stood nearby. Flooding is also a concern for waterfront structures that are not raised. The Nokomis Beach Plaza sits on a popular public beach at the intersection of Albee and Casey Key roads, one of two access points to Casey Key, a barrier island. The rehabilitation of the plaza coincided with efforts to redevelop that visible corridor. Many residential areas surrounded Riverview High School, and it is located along a minor

east-west road. Not a lot of people traveled past Riverview unless they had reason to go there or they lived nearby. Therefore, Riverview, unlike the Nokomis Beach Plaza, was not a physical presence in the daily lives of most residents.

Land

With land, the Revere Quality House had enough, Riverview High School did not have enough, and the Nokomis Beach Plaza's land had limitations. The Revere Quality House is on a two-third-acre lot. This is large for Siesta Key and allowed room for the much larger addition that made restoration of the house financially viable. In contrast, Riverview's forty-two acres -- which include restricted wetlands -- did not provide enough space to contain both the original campus and a new one. The site of the old campus was needed for parking, school district administrators said. A plan to build parking underneath sporting fields was estimated at \$20 million. Only a dune and the beach separate the Nokomis Beach Plaza from the Gulf of Mexico. Stricter codes instituted since the plaza was built made it highly unlikely new construction would have been permitted had the plaza been razed. This point was stressed to the county commission to help bolster the case for preservation.

Economics

Money played a role in the three case studies. For the Revere Quality House and the Nokomis Beach Plaza, providing the necessary finances never proved to be a huge barrier. However, lack of funding played a role in the loss of Riverview High School. The Revere restoration and addition cost upward of \$4 million at a time when the housing market was faring well and it was believed the project would be profitable. Economics has become an issue after the project's completion, because the property has yet to sell and is now valued at less than \$3 million. Attaining grant funding was important in the

rehabilitation of the Nokomis Beach Plaza. Shortly after the preservation effort got under way, Sarasota County commissioners agreed to match any grants received for the plaza. The \$305,000 Florida Historical Commission grant was received when the project was estimated at twice that amount. Though the project's final cost was \$1.3 million, another grant worth \$185,000 was attained, and additional county funding paid for the rest. Fundraising was insurmountable for the Riverview High School project. The raised athletic field proposal was estimated at \$20 million, and the rehabilitation of the school was to cost another \$20 million. Only \$100,000 was raised toward the project.

Perceived Obsolescence

Though they could have continued functioning in their original capacities, all three case study properties were considered obsolete. The Revere Quality House was considered too tiny to be a primary residence by market demands. At two thousand square feet, it is much smaller than neighboring residences on Siesta Key. A new bathhouse was constructed on Nokomis Beach in 1991 a short distance from the Nokomis Beach Plaza. The plaza was still used as a gathering spot and contained restrooms, but it was considered redundant. School district administrators said Riverview High School's design would not work with the Small Learning Community teaching approach. It also was in poor condition after years of unsympathetic alterations and deferred maintenance, and its open campus was considered a security risk.

Decision-Making Process

Only a few people decided the fate of each case study property. Martie Lieberman initially drew attention to the Revere Quality House when it appeared that house was going to be bought and torn down. She informed Doug Olson, who bought the property from the Twitchell family in 2003 and intended to restore the house. He teamed up with

Howard Rooks, and Rooks provided the funding for the project. Two men are most responsible for stepping in to save the Nokomis Beach Plaza. Sarasota County department heads -- David Baber at the History Center and John McCarthy at Parks and Recreation -- were intent on rehabilitating the plaza as soon as it was partially shuttered in 2002. Baber and McCarthy also convinced the county commission of the plaza's worth, a critical step. For Riverview High School, the superintendent called for the demolition of the campus, and the school board majority ultimately supported the decision. Others tried to step in to save the school, but they did not have the authority to counter the momentum and reverse the decision.

Public Awareness and Education

Public awareness and education were a means to preservation success in the three case studies. All those involved in the Revere Quality House project understood its importance and set out to have it restored. Baber and McCarthy recognized the Nokomis Beach Plaza's significance to the Sarasota School of Architecture and acted to rehabilitate it. Sarasota community members had long forgotten what made Riverview High School special after years of deferred maintenance and poor alterations. They saw it as a shabby school that was no longer functional and did not understand why it was important to Sarasota history. The superintendent and school board shared those sentiments.

Recommendations

After studying Sarasota's preservation history, mid-century modern preservation in other places, and the three case studies, recommendations now can be made. It was learned in Chapter 3 that Sarasota has a history of losing some of its beloved buildings, and Sarasota School of Architecture preservation campaigns have had mixed results.

Los Angeles and Palm Springs, California; New Canaan, Connecticut; and Miami, Florida -- the subjects of Chapter 4 -- showed that it is possible to achieve a high level of success when it comes to saving mid-century modern buildings. Assuming the buildings analyzed in the three case studies are representative of Sarasota School preservation efforts as a whole, Chapters 5, 6, and 7 uncovered six common factors. The recommendations are for two entities: government and nonprofits. However, the influence of scholars and preservationists cannot be underestimated. Howey's study of the Sarasota School has had a tremendous effect on preservation, and to a lesser degree so has the work of the other authors on the subject. Lieberman has done a lot for preservation by operating tours and trying to put houses in the hands of good stewards. Lorrie Muldowney, as both the Sarasota County historic preservation specialist and as a member of the Sarasota Alliance for Historic Preservation, also has demonstrated the positive influence one person can have on Sarasota modern preservation. The recommendations for both the government (Table 8-2) and nonprofit (Table 8-3) sections appear in the order they would be best suited for implementation.

Government

Table 8-2. Recommendations for government

Step 1	Step 2	Step 3
Comprehensive survey of Sarasota School of Architecture resources	Historic designation of noteworthy properties and formation of either a conventional or thematic historic district	Inclusion of modern architecture in Sarasota marketing campaigns

Survey

The only county-wide survey of the Sarasota School of Architecture was completed in 1997, and about three-hundred properties associated with the movement were included. That survey was done by a college student as part of a ten-week summer internship and is not comprehensive. An estimated sixty structures have been demolished since then.¹ The city is currently updating a survey that was completed in 2003. That survey did not include many buildings that fall within the Sarasota School's time frame.² Using the New Canaan Modern Homes Survey as a model, Sarasota County should carry out a comprehensive survey of its modern buildings. Using the 1997 survey as a basis, the existing buildings should be photographed and descriptions written of their conditions. Next, research should be conducted on each building's history using articles, books, and building and tax records. A written history and description of each should be included with photos and made publicly accessible online. Florida Master Site File forms should be completed for all the buildings surveyed, and the files for buildings already listed should be updated.

Historic designation

Once the survey is completed, the next step would be to designate the buildings. Historic designation by either the county or city is an owner-initiated process, and it often is done before renovations to take advantage of the exemptions it affords. In other instances, it is done by people proud of their buildings and seeking to bring attention to them.³ The city of Sarasota has tried to be a good influence and has designated mid-century modern government buildings such as the Sarasota City Hall (1966) and the Pagoda Building (1956).⁴ There needs to be more government oversight of Sarasota

School buildings to deter demolitions and unsympathetic alterations. Once the Sarasota School survey is completed, the city and county should go forward with designating worthy modern properties. The buildings featured in the *Tour Sarasota Architecture* guidebook are all deserving of historic designation, if they are not already designated. (At least six privately owned Sarasota School properties are designated by the city.)⁵

A Sarasota School of Architecture historic district should be created in the city. A district would help protect buildings that may not be worthy of individual listing. This was done in Miami with the two MiMo historic districts. In the city of Sarasota, fifty owners must sign off before a neighborhood can become a historic district. If there are not fifty properties, then 100% of owners must give their consent.⁶ Lido Shores is the only neighborhood with a large collection of Sarasota School buildings, but it does not contain fifty properties and receiving 100% agreement is improbable. Another option would be a thematic historic district, which is different from a conventional historic district in that the buildings do not need to be located near each other in a city; they just have to be of the same architectural style.

Marketing

The *An American Legacy: The Sarasota School of Architecture* symposium in 2001 drew one thousand people, many of them from out of town. Since then, interest in the city's modern architecture has only grown, and it received international attention during the effort to save Riverview High School. The 2009 release of the *Tour Sarasota* guidebook indicates the community is willing to showcase its modern architecture to outsiders, and as of this writing the *Paul Rudolph: The Florida House* exhibit is based at the Sarasota and Her Islands Official Visitors Center.⁷ Sarasota's economy is heavily dependent on tourism, and adding its namesake architecture to its marketing

campaigns could bring more people to the area and enhance awareness within the community. Sarasota should also take a cue from Los Angeles and market its modern properties for film and photo shoots.

Nonprofit

Table 8-3. Recommendations for nonprofit

Step 1	Unify Sarasota Alliance for Historic Preservation and Sarasota Architectural Foundation
Step 2	Target key decision-makers for at-risk properties in professional public relations campaign
Step 3	Introduce an easements program
Step 4	Mitigate the loss of Sarasota School buildings
Step 5	Create a revolving fund to purchase threatened properties
Step 6	Hold a 1950s celebration to educate more people about Sarasota Modernism's importance
Step 7	Create a Sarasota School of Architecture museum

Unify preservation organizations

The Los Angeles Conservancy is a nonprofit that advocates for the preservation of buildings from all eras of the area's past. Its Modern Committee champions buildings of that architectural style. Sarasota has two preservation organizations. The Sarasota Alliance for Historic Preservation (SAHP) advocates for buildings from all periods of the area's history, including the Sarasota School of Architecture. The Sarasota Architectural Foundation (SAF) strictly advocates for modern buildings. There has been discussion of merging SAF with SAHP.⁸ Using the Los Angeles Conservancy as a model, SAF could

serve as the modern subcommittee for SAHP. Unifying the two organizations will also serve as an example to both Sarasota preservationists and others in the community that modern architecture should be viewed on the same level as earlier styles. As Theodore Prudon said in *Preservation of Modern Architecture*:

Although preserving modern architecture may seem to be pushing the preservation discipline in new directions, the increasing focus on modern architecture is not unique in the evolution of the appreciation for earlier periods' distinct traditional architectural styles.⁹

Public relations

Sarasota School advocates even can take cues from past adversaries. With Riverview High School, the school district launched a public relations campaign pitting students and parents against preservationists.¹⁰ Real estate Martie Lieberman recognized the role the school district's public relations department had on public opinion. "I think they were brilliant," she said.¹¹ Lieberman has used the Internet with great success to get the word out on modern houses for sale.¹²

In the three case studies, the fate of each property was decided by a handful of people. For nonprofits to improve their effectiveness, they would be wise to launch a public relations campaign targeting those few decision makers. *Sarasota Herald-Tribune* real estate editor Harold Bubil said developers use public relations in their projects, and now it is time for preservationists to follow suit. "Good intentions and expert knowledge are important -- they're the driving force, they're the fuel -- but there has to be structure in a professional public relations campaign," he said.¹³

Interior easements

The formation of an easement program would be a significant step. Easements are legal restrictions placed on properties that limit alterations. The easements are held

by nonprofits and remain with the deed even when the property is sold. In most instances, the easements reduce property values thereby saving owners money on taxes. There are two types of easements: interior and exterior.¹⁴ Some Sarasota School homeowners may volunteer their residences for easements, because they do not want future owners to make changes. Still others might be interested in the reduction in taxes that easements can offer. The restrictions do not have to be rigid. For example, an interior easement could prevent alterations to every room in a house except the bathrooms and kitchen. This allows for sensitive alterations to meet new occupants' needs.

Mitigation

In the past SAHP has found success trying to mitigate the loss of Sarasota School of Architecture buildings. For the Summerhouse Restaurant, they were able to prevent its demolition and have a say on the design of the condominium project. For the Coward Residence, they received money from the developer to move the properties. It was decided the structures would not hold up during transport, so the money instead was used for Historic American Buildings Survey documentation. In the end, it was deconstructed with the intention of rebuilding it at another location. SAHP must build on these successes in future mitigations. The goal should be to receive something out of every at-risk building -- whether the building is ultimately saved or money is received that can be used in future preservation undertakings.

Revolving fund

Money collected from mitigations could go toward a revolving fund. SAHP has an estimated \$60,000 in its fund, and SAF has \$10,000 in its coffers. More money is needed for a nonprofit to be a major Sarasota School preservation force. Significantly

increasing its revolving fund will allow SAHP to buy at-risk properties, place easements on them, and then sell them to good stewards. This has been done with great success across the United States for decades. However, it is not a common practice for modern buildings yet. One example would be the A. Conger Goodyear House (1938) in Old Westbury, New York. The World Monuments Fund and Society for the Preservation of Long Island Antiquities bought the house, placed easements on it, and sold it to a sympathetic owner with an easement attached to the deed.¹⁵

Community outreach

In the three case studies, public awareness and education were important to preservation success. Also, the mid-century modern preservation movements in Los Angeles and Palm Springs were triggered by public awareness. “If the general public knew what a gem we had here, they would be more appreciative of it,” said Jens Albiez, president of SAF.¹⁶ Sarasota County has many seasonal residents and retirees who have strong ties to their hometowns. According to a 2008 U.S. Census Bureau estimate, 30.4% of Sarasota County residents were age sixty-five or older; in comparison, 17.4% of Floridians are in this age group.¹⁷ Sarasota County historic preservation specialist Lorrie Muldowney said that segment of the population seems more interested in the area's natural features, not its history:

I think that's one of the difficulties of practicing preservation in Florida is when you have folks coming from the Northeast, it's very difficult to raise their awareness about the significance of the mid-century moderns, or [19]20s and [19]30s buildings for that matter because it just doesn't seem old enough. . . . There just isn't a rootedness here that there is up there.¹⁸

Former Sarasota County History Center general manager David Baber said he has noticed a lot of postwar buildings recently in commercials and television shows. “There's this behind the scenes thing that's planting into people's subconscious: modern

architecture.”¹⁹ It is up to Sarasota's nonprofit to latch on to modern architecture's popularity to heighten awareness. They have achieved some level of success in the past with their lectures, events, and tours, and those activities should be continued. But those events are drawing people who are already knowledgeable about the Sarasota School of Architecture, and the nonprofits must expand their audience if postwar modern architecture is to ever receive acceptance there.

Palm Springs holds Modernism Week every year. The event -- which is attended by thousands of people -- features lectures, home tours, and film screenings that appeal to mid-century modern architecture connoisseurs. To draw others, it features vintage car and fashion shows and other events that do not pertain to architecture. In Miami, there is the annual MiMo Madness street festival. It includes architecture tours, food, street performers, music, and antique vendors. A celebration of the 1950s in Sarasota potentially could educate a new segment of the population on the importance of Sarasota Modernism.

Museum

When the plans to raze Riverview High School were announced in 2006, Joseph King, an architect and co-author of *Paul Rudolph: The Florida Houses*, said, "It will be a loss to lose that building in the sense that a building is a physical representation of ideas. While the drawings and photographs remain, it is not the same thing as experiencing the building." Before the lot was cleared, King had the Twitchell Residence (1941) deconstructed with the intention of rebuilding the house as part of a museum. King owns the Bennett Residence (1951), a house in Bradenton, Florida, designed by Rudolph and Ralph Twitchell, and he would like to rebuild the Twitchell Residence next door.²⁰ A long-term goal of the SAHP should be to see this plan come to fruition, though

it would be best to locate a museum in Sarasota. One potential site could be the Pagoda Building, formerly the city's Chamber of Commerce building, which is located in downtown Sarasota and owned by the city. The museum could serve as the permanent home for the exhibits that correspond to both King and Christopher Domin's book and Howey's book. The Twitchell Residence could be partially reconstructed on the site. The museum would draw visitors and others who may not be familiar with the Sarasota School, and it could also function as a gathering spot for the city's preservation community.

Conclusion

Sarasota School of Architecture preservation has taken important steps in the past couple decades, but is not at the same level as other communities with strong mid-century Modernist traditions such as Los Angeles, Palm Springs, New Canaan, and Miami. By understanding how the six common factors found in the case study analyses -- land, location, economics, perceived obsolescence, decision-making process, and public awareness and education -- played a role in past preservation efforts, advocates should be better equipped to face future challenges. Along those lines, implementing measures on the government and nonprofit level can be helpful to Sarasota Modernism advocates. Government should conduct a comprehensive survey of resources, form a historic district, and market the Sarasota School in its marketing campaigns. The two historic preservation nonprofits should unify, and that single organization should try to increase public awareness by involving more community members. When threats arise, a professional public relations operation should target the decision makers. The group can introduce an easements program and try to mitigate for buildings at risk of being destroyed. A revolving fund should be set up to buy properties in peril and put them in

hands of good stewards. Finally, a Sarasota School of Architecture museum should be created in order to educate more people on the movement's importance.

Further Research

This thesis focused on Sarasota modern buildings located in that city and its outlying islands, however the movement is not limited to just that geographic area. Sarasota School of Architecture structures can be found throughout Florida, and future studies should include these buildings. Many Sarasota School houses have received additions, and a future study of Sarasota Modernist preservation should look at those examples. Two of the three case study properties analyzed here were designed by Rudolph. While he is the most notable architect to practice in Sarasota, his buildings may not be representative of Sarasota School preservation as a whole because of the extra attention given to his works. There should be additional research on buildings designed by the other Sarasota School architects. Due to time constraints, not all the key preservationists were interviewed. Also, all those interviewed came from a pro-preservation viewpoint, and an opposing side should be included in the future. For example, no one who opposed the effort to save Riverview High School was interviewed.

Notes

- 1 Lorrie Muldowney, interview by author, January 15, 2010.
- 2 Clifford Smith, phone interview by author, March 4, 2010.
- 3 Lorrie Muldowney, interview by author, January 15, 2010.
- 4 City of Sarasota, "Locally Historically Designated Properties," <http://www.sarasotagov.com/NDS/HistoricPreservation/HISTORIC%20DESIGNATIONS%207-31-09.pdf>, July 2009.
- 5 City of Sarasota, "Locally Historically Designated Properties," <http://www.sarasotagov.com/NDS/HistoricPreservation/HISTORIC%20DESIGNATIONS%207-31-09.pdf>, July 2009.
- 6 Clifford Smith, phone interview by author, March 4, 2010.
- 7 My Sarasota, Sarasota and Her Islands Official Visitors Center,

- <http://www.sarasotafl.org/official-visitors-center> (accessed March 15, 2010).
- 8 Lorrie Muldowney, personal interview by author, January 15, 2010.
 - 9 Theodore Prudon, *Preservation of Modern Architecture* (New York: John Wiley & Sons, Inc., 2008), 6.
 - 10 Lorrie Muldowney, interview by author, February 25, 2010.
 - 11 Martie Lieberman, interview by author, December 17, 2009.
 - 12 Ibid.
 - 13 Harold Bubil, interview by author, December 17, 2009.
 - 14 National Park Service, Historic Preservation Tax Incentives, <http://www.nps.gov/hps/tps/tax/easement.htm> (accessed March 15, 2010).
 - 15 Philip Boroff, "Hidden Architectural Gem Is Rescued." *Washington Post*, September 10, 2005.
 - 16 Jens Albiez, phone interview by author, March 9, 2010.
 - 17 U.S. Census Bureau, Sarasota County Florida, <http://quickfacts.census.gov/qfd/states/12/12115.html> (accessed March 15, 2010).
 - 18 Lorrie Muldowney, interview by author, February 25, 2010.
 - 19 David Baber, phone interview by author, January 29, 2010.
 - 20 Joseph King, personal interview with author, January 15, 2010.

LIST OF INTERVIEWS

Person interviewed	Interview type	Date	Location
Jens Albiez	Phone	March 9, 2010	Does not apply
Dave Baber	Phone	January 29, 2010	Does not apply
Harold Bubil	In-person	December 17, 2009	Sarasota, Florida
Mollie Cardamone	Phone	February 11, 2010	Does not apply
Jack Clark	In-person	November 6, 2009	Sarasota, Florida
John Howey	In-person	January 14, 2010	Tampa, Florida
Rob Ladue	E-mail	December 1, 2009	Does not apply
Jeff LaHurd	In-person	December 17, 2009	Sarasota, Florida
Joseph King	In-person	January 15, 2010	Bradenton, Florida
Martie Lieberman	E-mail	March 15, 2010	Does not apply
Martie Lieberman	In-person	December 17, 2009	Sarasota, Florida
John McCarthy	Phone	January 29, 2010	Does not apply
Lorrie Muldowney	In-person	November 6, 2009	Sarasota, Florida
Lorrie Muldowney	In-person	January 15, 2010	Sarasota, Florida
Lorrie Muldowney	In-person	February 25, 2010	Sarasota, Florida
Guy Peterson	In-person	February 16, 2010	Gainesville, Florida

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BIOGRAPHICAL SKETCH

Chris Berger lived the first sixteen years of his life in northwest Indiana before moving with his family to Sarasota, Florida, in 1999. He went to Sarasota High School and had classes in a building designed by Paul Rudolph but had no clue of its importance at the time. Later that year, Chris and his family moved again, this time to Brandon, Florida, where he completed high school before attending the University of Florida. He graduated with a bachelor's degree in magazine journalism in 2005 and spent the next three years working at a newspaper in Naples, Florida. Chris then left the struggling media industry to study something he had long been interested: historic preservation. He graduated in spring 2010, and entertains thoughts of one day becoming a preservation carpenter and writing a book about Wrigley Field and its historic preservation issues.