

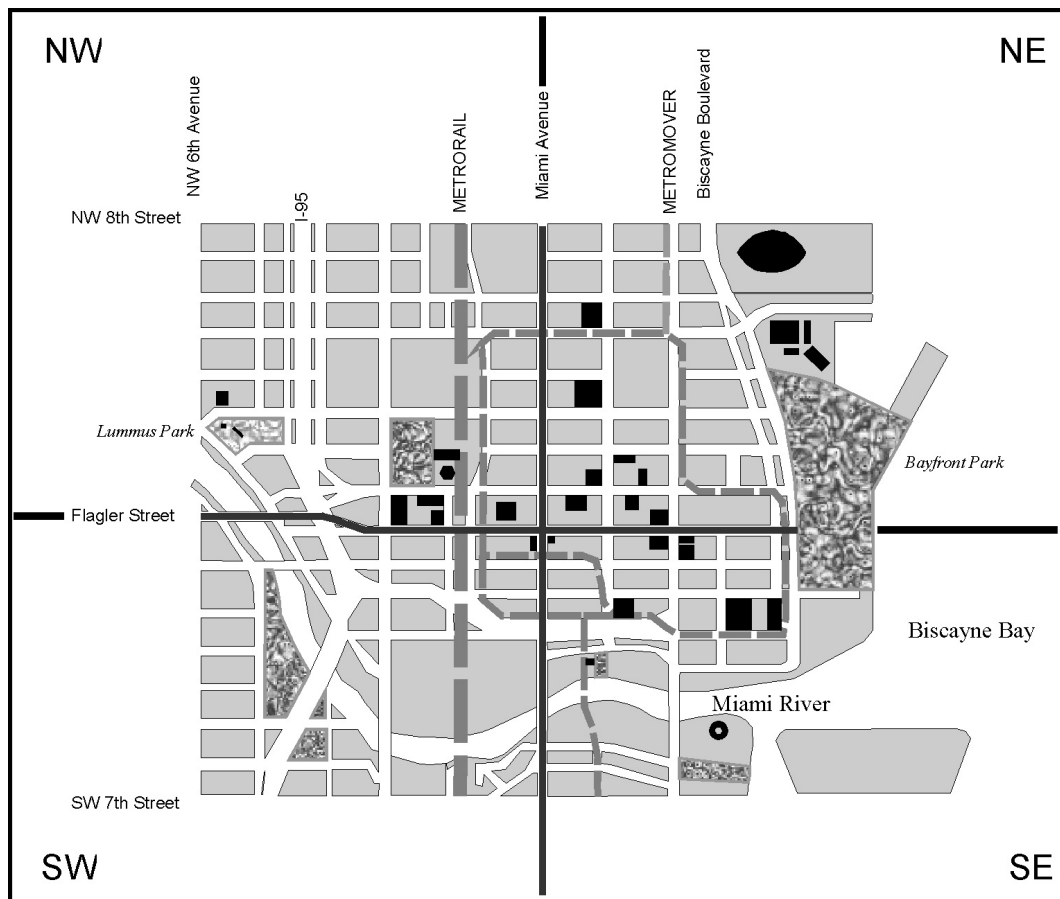


*Society of Architectural Historians*  
*Fifty-Third Annual Meeting*

## **Downtown Miami: The Old and the New Tour**

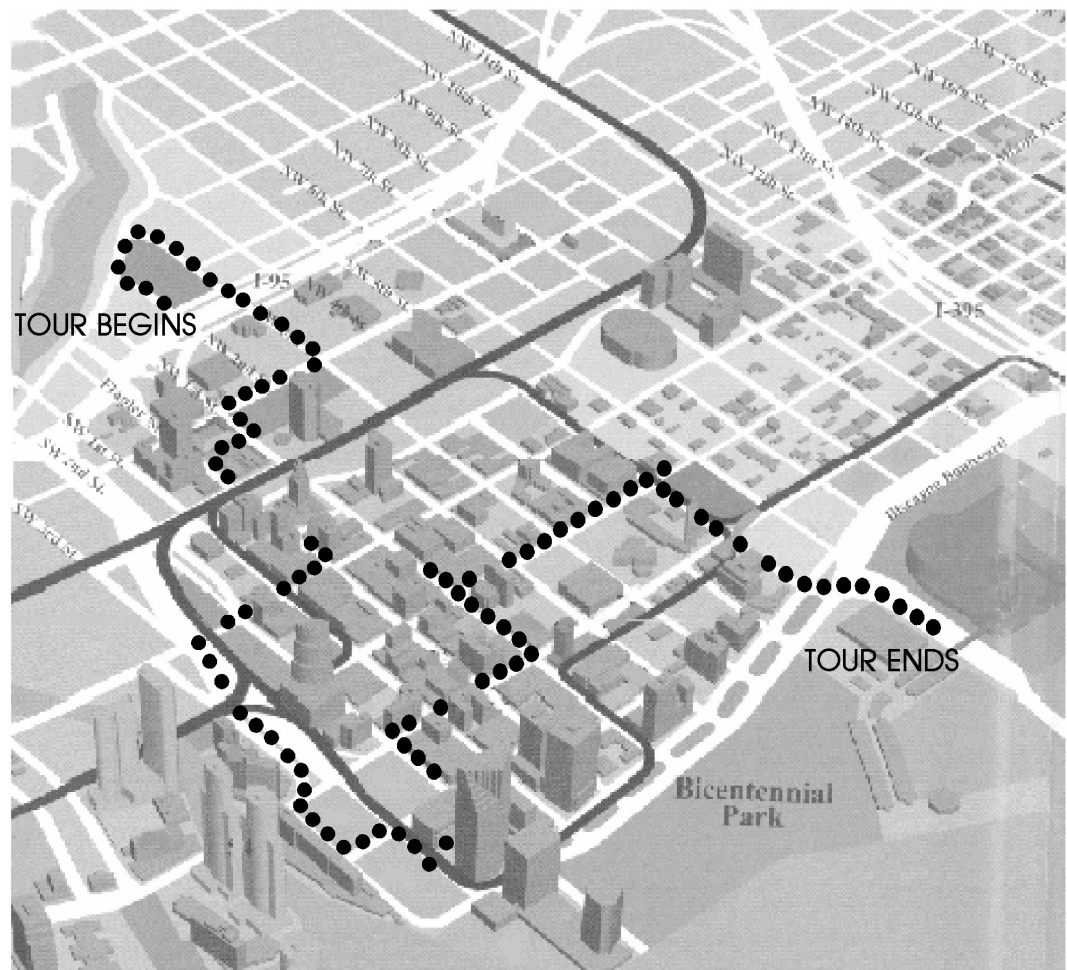
**Wednesday, June 14, 2000**

Guide: Nicholas Patricios



The sequence of descriptions and illustrations of significant old and new buildings that follow conform to a tour progression that begins at Lummus Park and ends at Bayside Marketplace north of Bayfront Park.

## DOWNTOWN TOUR

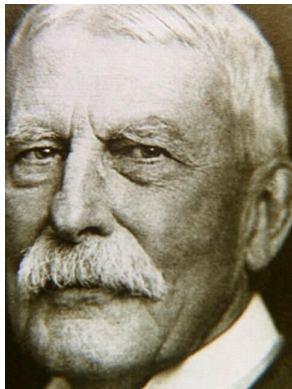


## MIAMI

By the early 1840s pioneers had established themselves in the sparsely populated area of Dade County. The first post office, named the Miami Post Office, opened in December 1856. On October 24, 1895 Henry Flagler and Julia Tuttle signed an agreement for Flagler to bring the railroad to Miami. Miami began to grow with the laying of the railroad tracks in September 1895. The first passenger train reached Miami at nine o'clock on the night of April 22, 1896, and thus a city was born. Miami was incorporated as a city on July 28, 1896.

In its first issue on May 15, 1896, the *Miami Metropolis* stated *This is the first paper ever published on beautiful Bay Biscayne, the most southern newspaper on the mainland of the United States, published at the most southern telegraph terminal and express office on the mainland at Marvelous Miami, the town with one thousand souls and the survey of the place yet completed. The coming metropolis of South Florida.*

The city grew so rapidly that it was called "The Magic City." The land development boom that began in 1921 was soon a frenzy that brought an extension of Miami city limits, a change in its skyline, continued drainage of the Everglades, and the foundation of new cities. In 1923, the City of Miami was at its height as a developer's dream. It had an increasing population and record building, with groups seeking to establish a university, a music conservatory, and a civic theater. On the other hand, there were problems, including dense traffic in narrow downtown streets. It made Miami one of the most congested cities in the nation in the 1920s. In 1926 the real estate market collapsed and combined with the devastating hurricane of September 18, 1926 halted the five-year "Boom, Bust, and Blow" phenomenon. The City of Miami faced financial disaster during the Great Depression of the 1930s. President Franklin D. Roosevelt's New Deal Program brought some relief. During World War II hotels on Biscayne Boulevard were turned into quarters for the navy's Submarine Chaser Training Center. In the postwar years a surge in real estate development and residential construction occurred mainly in suburban municipalities. Beginning in the early 1980s imposing new office buildings have dramatically altered the skyline of downtown Miami.



Henry Flagler



Julia Tuttle



**FORT DALLAS BUILDING, 1849.**

*Lummus Park, N.W. 3rd Street and N.W. 4th Avenue.*

This nineteenth century building was originally the plantation slave quarters of William English before it became an Army barracks during the Second and Third Seminole Wars. After 1891, the structure became Julia Tuttle's home. In 1925, the Daughters of the American Revolution had the coral rock vernacular building moved, stone by stone, to its present location in Lummus Park.



**WAGNER HOMESTEAD, 1858.**

*Lummus Park, N.W. 3rd Street and N.W. 4th Avenue.*

This is the oldest known wood vernacular home still standing in Dade County. It was moved here from its original location, now known as the Highland Park Subdivision. Dade Heritage Trust, to whom the house had been donated, relocated the structure when it was endangered by construction of Metrorail. The Trust restored the much altered house in 1978. As it is a typical structure built by the Dade County pioneers, it provides a good idea of the first houses in the area. Early houses were simple rectangular shapes with vertical butt-jointed boarding on frames, made from hand-hewn lumber with mortise and tenon joints, and with steep gable roofs. Later, imported milled lumber was used and porches were added.



**SCOTTIS  
H  
RIT  
E  
TEM  
PLE,  
1922.**

*471 N.W. 3rd Street. Architects: Kiehnel and Elliott.*

The Scottish Rite Temple is an early Moderne style building, preceding those in Miami Beach. The portico facade of the building is a prime example of Art Deco Moderne. Surface decorations are Egyptian inspired. Four large two-headed

eagles appear on the parapet. A distinctive feature is the ziggurat roof.



**CITY OF MIAMI POLICE HEADQUARTERS, 1976.**

*400 N.W. 2nd Avenue. Architects: Pancoast Architects, with Bouterse Borrelli and Albaisa.*

The City of Miami Police Headquarters building was the first in the future complex of government buildings in downtown Miami. This High-Modern style four-story building departs from the classic modern style architecture through its articulated massing and its use of an unusual material for the area - brick infill panels between concrete beams.



**MIAMI-DADE ADMINISTRATION BUILDING, 1985.**

*111 N.W. 1st Street. Architect: Hugh Stubbins Associates.*

The thirty-story stone faced office tower, with its bands of narrow dark glass windows, has an octagonal commission chamber structure at its foot. As a local architectural critic noted that these government buildings are an "austere, sober work of architecture (with two ends that) are simple bleak-looking - sheer, overpowering, monolithic slabs of stone."



**MIAMI-DADE CULTURAL CENTER, 1983.**

*101 West Flagler Street. Architects: Philip Johnson and John Burgee.*

The architects created a stir when they unveiled their design for the Miami-Dade Cultural Center on Flagler Street. It was not in the expected International Modern style, for which Johnson was famous, but a "multi-dimensioned image of its [Miami's] cumulative character that will stand up (and for) next year, next decade, and next century." The design for the "little cultural Acropolis" was published in 1978, and the Center opened to the public in April 1983. The Cultural Center occupies a full city block and consists of the Miami-Dade Public Library, the South Florida Historical Museum, and the Center for the Fine Arts. Each is housed in a substantial building grouped around a large, open-air tiled plaza. The whole complex is mounted on a one-story base with battered native coral rock walls. The fortress-like palazzo concept has been controversial as the plaza is elevated one-story off street level without any visual access from the street. The idea is peculiar in that plazas in Europe draw the city

in, rather than turning their back on the city.



**DADE COUNTY COURTHOUSE, 1925-28.  
(National Register, 1989).**

*73 West Flagler Street. Architects: A. Ten Eyck Brown and August Geiger.*

This site was first occupied by a neoclassical style courthouse building built in 1904 with an elegant Ionic column portico, classical pediment, rusticated external walls, and a dome on top of an octagonal tower. This building in turn replaced the original Dade County Courthouse, a two-story wood frame building that was built in 1899 on the Miami River, just east of the old Miami Avenue. The third and current structure was constructed between 1925 and 1928 around the 1904 building. The new, tall Dade County Courthouse was for decades a landmark in Dade County, especially at night when the building was illuminated, and one of the tallest buildings in the southern United States. There is a tripartite form of facade organization in which the structure is divided vertically into three parts - a base, a tower, and a crown. The base, a squat, three-story square building with cut-out corners and Doric half-columns supporting a rectangular frieze, is made of Stone Mountain granite. Above the twelve-story square tower is sheathed in terra-cotta tinted to match the granite. The tower is crowned with a five-story structure that has chamfered corners, with Corinthian pilasters, an encircling frieze, decorated pediments on each of the four facades, and a pyramidal roof. Since the recent restoration of the lobby its two-story atrium and mosaic ceiling as well as the original terra-cotta columns can be seen. The elevator doors are etched brass.



**CENTRUST / BANK OF AMERICA TOWER,  
1987.**

*100 S.E. 2nd Street. Architects: I.M. Pei Associates with the local firm of Spillis Candela and Partners.*

Centrust Tower has a memorable shape. The building consists of a quarter circle shaped tower in three layers, each gradually stepping back. Imaginative lighting at night from the base of the building bathes the entire structure in colors to reflect special occasions, such as orange and turquoise during Dolphin football games, and red, white, and blue on the Fourth of July.



**PALM COTTAGE. c1897. (National Register, 1989).**  
*60 S.E. 4th Street (Fort Dallas Park). Architect: Joseph A. McDonald.*

This two-story cottage is the only one surviving of about thirty of the Royal Palm Cottages built by Henry Flagler. He needed them to accommodate the managerial rank of the labor force that was constructing the Royal Palm Hotel nearby. Flagler's houses were frame vernacular with steep gable roofs, horizontal sideboarding, and a front porch with simple support posts and turned wooden balusters.

These Cottages were originally located along 1st and 2nd Streets. The City of Miami bought the sole existing house in 1979, relocated the structure a short distance to Fort Dallas Park, and restored its exterior.



#### **MIAMI CIRCLE**

On the south side of the mouth of the Miami River an ancient structure was discovered in 1999 when the ground was cleared to construct a new building. The structure consists of stones, some with hollow cups, arranged in a circle. Although excavations have yet to be carried out archaeologists believe the structure to have belonged to the Tequesta Indians and to be about

two thousands years old.



#### **SOUTHEAST FINANCIAL / FIRST UNION CENTER BUILDING, 1983.**

*100 South Biscayne Boulevard. Architects: Charles E. Bassett of the San Francisco office of Skidmore Owings and Merrill.*

The tall Southeast Financial Center (now renamed First Union Center) Building has a stepped shape so that its silhouette against the sky reduces the visual impact of its large mass. This is not true of the massive form of the bayside Inter Continental (Pavillon) Hotel opposite. Between the Southeast Financial Center office building and garage structure is a courtyard. With its royal palm trees and high-level glass roof it is a major contribution to the public realm of downtown Miami.



**ONE BISCAZYNE TOWER, 1973.**

*2 South Biscayne Boulevard. Architects: Fraga and Associates.*

This is regarded as the first modern office building in downtown Miami. At forty stories it was the tallest building in Greater Miami until the 1980s. This building consists of a square glass office tower that sits on a nine-story concrete parking structure.



**HUNTINGTON BUILDING, 1925. (National Register, 1989).**

*168 S.E. 1st Street. Architects: Louis Kamper with Pfeiffer and O'Reilly.*

The otherwise austere facades of this thirteen-storied corner building are relieved by oversized sculptured busts on the roofline and a decorative third floor cornice. The ten busts represent knight figures sitting atop an extension of the vertical piers. Until the 1950s the third floor cornice was adorned by four large winged griffins.



**LANGFORD BUILDING, 1925. (National Register, 1989).**

*121 S.E. 1st Street. Architects: Hampton and Ehmann.*

This is an eleven-story commercial building with Classical elements. The building, now renamed the Miami National Bank Building, has a marvelous lobby. A central arched portico with Corinthian pilasters that support a broad lintel with the building's name dominates the facade. Decoration on the entablature of the building is in the form of emblems and seals from early U.S. coins. In the lobby there are classical decorations and gilded elevator doors.



**INGRAHAM BUILDING, 1926.**  
**(National Register, 1989).**

*25 S.E. 2nd Avenue. Architects: Schultze and Weaver.*

The stone faced facades of the building are reminiscent of a 15th century Florentine palace. On the first floor there is heavy rusticated stone graduating to a smooth surface on the upper floors. The whole edifice of twelve stories is crowned by an ornate cornice. Other features of note are the bronze entrance doors, double-arched windows, and wrought iron decorations. In the interior, the lobby has a splendid vaulted ceiling decorated with rosettes and a gold-leaf border. Henry Flagler housed the real estate division of his Florida East Coast Company, the Model Land Company, in the Ingraham Building. It was named after the president of the Land Company from 1910 to 1924, James E. Ingraham. Schultze and Weaver, a New York firm and architects of the Waldorf Astoria Hotel, also designed the Miami-Biltmore Hotel in Coral Gables and the Breakers Hotel in Palm Beach.



**WALGREENS DRUGSTORE / SPORTS AUTHORITY BUILDING, 1936. (National Register, 1989).**

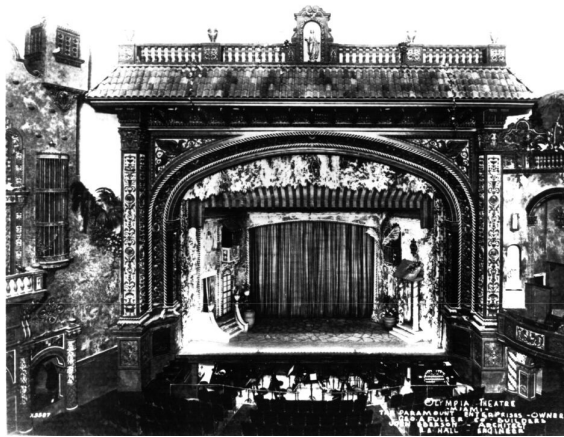
*200 East Flagler Street. Architects: Zimmerman, Saxe and MacBride with Ehmann.*

Streamline Moderne themes of a rounded corner, horizontal band of windows, and Art Deco signs are conspicuous in this five-story building.

**OLYMPIA THEATER & OFFICE BUILDING / GUSMAN CENTER, 1925. (National Register, 1984).**

*174 East Flagler Street. Architect: John Ebersson.*

The exterior of the ten-story building is a fine example of the application of the Mediterranean style to a high-rise commercial structure. The exterior is faced in brick with terra-cotta and wrought iron detail. Suggestive Venetian palazzo motifs on the top floor of the facades are continued in the theater's interior. The auditorium is meant to suggest an urban square with side walls representing enclosing palazzo facades. Despite the presence of large crystal chandeliers, the 246 twinkling ceiling lights and the artificial cloud machine manage to create a fantasy for members of the audience. The impression is that they are seated outdoors in a Venetian square observing a glorious spectacle presented in front of them.



Originally the proscenium had a richly decorated elliptical arch that supported a projecting balcony, on carved corbels, with a balustered parapet rail. Still flanking the stage area on both sides is a wall facade that resembles a bay from an ornate Venetian Gothic palace. The auditorium walls, the ceilings of the mezzanine, and loge balconies are embellished with paintings and ornate, painted plaster ornaments. It was one of the first theaters in the

South, and the first building in Miami to be air conditioned. Since 1972 the Olympia Theater & Office Building has been known as the Maurice Gusman Center when Maurice Gusman donated the refurbished building to the City of Miami.



**ALFRED DUPONT BUILDING, 1937.**  
**(National Register, 1989).**

*169 East Flagler Street. Architects: Marsh and Saxelbye.*

The severity of the Depression Moderne style is evident in the facades of the seventeen-story Alfred Dupont corner building. Decorative richness is confined to the interiors, particularly the second floor bank lobby. This splendid space has a coffered central ceiling and outer ceilings with wooden beams artistically painted with scenes from Florida's history. The building has a steel frame skeleton clad in stone with black granite wrapping around the first floor. It was the first tall building erected after the Dade

County Courthouse and the first major project following the collapse of the 1920s land boom.

**CONGRESS BUILDING, 1923, 1925. (National Register, 1985).**

*111 N.E. 2nd Avenue. Architect: Martin L. Hampton.*

Originally a five-story limestone clad building (1923) it was designed to support additional floors. When the City of Miami lifted its ten-story restriction another sixteen floors were added (1925). This commercial building while it has some Classical facade elements, such as five arched bays two stories high, had an unusual glazed terra-cotta exterior.



**DADE~COMMONWEALTH BUILDING, 1925, 1926. (National Register, 1989).**

*139 N.E. 1st Street. Architect: Henry LaPointe.*

The building, originally the Meyer-Kiser Building designed by Martin L. Hampton, was seventeen stories high. The hurricane of September 1926, forced the removal of the upper ten stories. The building was rebuilt with a facade featuring Neoclassical pilasters supporting a cornice with four carved eagles.



**DADE FEDERAL SAVINGS BUILDING & ARCADE, 1925. (National Register, 1989).**

*120 N.E. 1st Street. Architects: Pfeiffer and O'Reilly.*

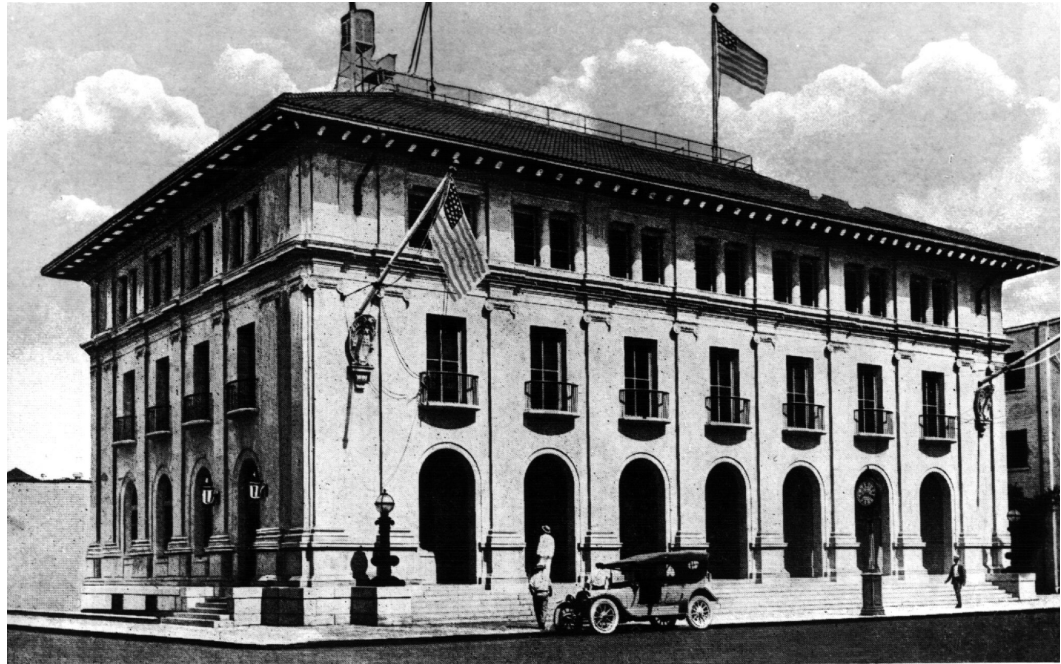
On the facade of this two-story building each of the eight large arched bays is flanked by stylized pilasters. These pilasters are embellished with carved eagles and masonry medallions sporting symbols of Florida's history. The internal Shoreland Arcade (now closed) has arched openings, mosaic floors, and coffered ceilings.



**SEYBOLD BUILDING & ARCADE, 1921, 1926.**

*36 N.E. 1st Street. Architects: Kiehnel and Elliott.*

Originally a two-story building when constructed in 1921 the remaining eight stories were added later (1926). The Arcade originally contained a variety of stores, including John Seybold's popular soda fountain, bakery, and confectionary. It is now lined with jewelry stores and provides a shaded passageway between East Flagler and N.E. 1st Streets.



**OLD U.S. POST OFFICE / OFFICE DEPOT, 1937. (National Register, 1989).**

*100-118 N.E. 1st Avenue. Architects: Kiehnel and Elliott.*

The original building, designed by Oscar Wenderoth and constructed in 1912, was the first major Federal building in Miami. In 1937, the building was remodeled and provided with a generous roof overhang supported on corbels. Afterwards the Post Office building was converted into the headquarters of the First Federal Savings and Loan Association of Miami, which later became Amerifirst Federal, and from 1992 the Office Depot. The exterior of the three-story building is clad in Bedford limestone from Indiana. The Neo-Classical style building is characterized by seven arched bays on the east facade and four bays across the south facade.

**SECURITY / CAPITAL BUILDING, 1926. (National Register, 1989).**

*117 N.E. 1st Avenue. Architect: Robert Greenfield.*

The French Second Empire style of this building departed from the Italian Renaissance style that prevailed in other downtown buildings of the period. A distinctive aspect of the sixteen-story building is the curved copper-faced mansard roof with its decorated cornice and ornamented parapet. Arched and small circular windows puncture the roof that contains the building's top floor. On top of the roof there is a domed octagonal tower. Other motifs on the facades are an eaves cornice, a frieze, and bay windows flanked by pilasters. The facade is of granite and ceramic tile. For many years this most imposing building in the city center after the Dade County Courthouse.

**HAHN BUILDING, 1921. (National Register, 1989).**

*140 N.E. 1st Street. Architects: Pfeiffer and O'Reilly.*

The upper floor of the two-story Renaissance styled building had local details in the pierced tile panels in the parapet rail and a wave-like cornice below.

**GESU CATHOLIC CHURCH, 1922. (National Register, 1974).**



*118 N.E. 2nd Street. Architect: Orin T. Williams.*

The building follows the typical Renaissance tripartite building composition but in modified form. The front facade is dominated by a colonnade of three large arches. Above the colonnade in the middle is a short tower. Each of the four sides of this tower has small triple arches. The middle tower is crowned

by a stepped square tower of two tiers. Inside a wide barrel-vaulted nave is lit by magnificent stained glass arched windows. Above the marble altar, below the curve of the barrel shaped ceiling, is a painting that depicts a procession of pilgrims from various ancient and modern times.

**MIAMI POST OFFICE & COURTHOUSE / U.S. FEDERAL**

**COURTHOUSE, 1933.  
(National Register,  
1983).**

*300 N.E. 1st Avenue.  
Architect: Phineas Paist.*



Local gray coquina stone from the Florida Keys instead of the traditional marble was used for the facade because of the economic depression. Corinthian columns and pilaster are the major

features in the frontages of the three-story former Miami Post Office and Courthouse. From 1978 the building has been a U.S. Federal Courthouse. The entrance lobbies of this building are decorated with coffered ceilings and brass postal fixtures. A colonnaded courtyard has welcome shade and the cooling sound of gushing water from a fountain. Both counteract the heat of the South Florida summers.

Denman Fink was responsible for the mural in the second floor courtroom. A "pyramidal" composition is used for the mural. The figure of Justice is at the peak. Below, as the base of the invisible pyramid, is the evolution of Miami from a wilderness to a modern city. Scenes still important to life in Miami are depicted in the design. On the left side of the mural are views of American Indian life, in the center scenes of pioneer agricultural bustle, and on the right a panorama of contemporary cultural endeavors in music, architecture, science, and the arts. Lush trees on the extreme left of the mural are replaced on the extreme right by buildings under construction. A bathing beauty under a swaying palm tree, with pleasure craft as a backdrop, is portrayed in the background on the far right.



**CENTRAL BAPTIST CHURCH, 1926.**  
**(National Register, 1989).**

*500 N.E. 1st Avenue. Architects: Dougherty and Gardner.*

A fine Renaissance Revival style four-story corner building with tripartite street facades. Distinctive features are a projecting pedimented portico in the center of each of the two street frontage facades, and the gilded cupola above the tiled roof dome. At the base of the dome there are thirteen circular stained glass windows depicting Christ and the twelve apostles. Simulated marble columns, hollow and concealing steel columns, were constructed using the ancient technique of *scagliola*.



**MIAMI DADE COMMUNITY COLLEGE,**  
**NEW WORLD CENTER CAMPUS, 1972.**

*300 N.E. 2nd Avenue. Architects: Spillis Candela and Partners.*

The downtown campus of the Community College was completed in phases with the first phase in 1972 and the second in 1982. The first phase three-story building has three wings around a six-story central atrium capped at the top by a skylight. The exterior facade is of precast concrete panels. The "see through" and "walk through" approach to accommodate the prevailing breezes for cross-ventilation, to deflect direct sunlight, and to allow for natural light to permeate through the buildings, is overwhelmed by the monumental and architecturally forced shapes.



**MIAMI DAILY NEWS  
BUILDING / FREEDOM  
TOWER, 1925. (National  
Register, 1979).**

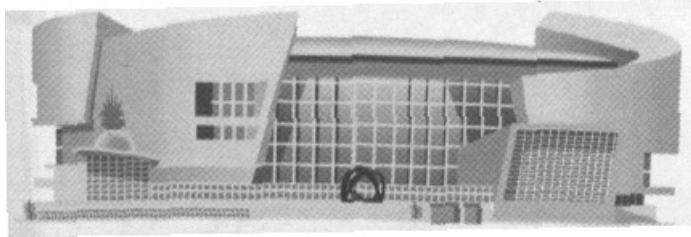
*600 Biscayne Boulevard.*

*Architects: Schultze and Weaver.*

In 1923, James Cox purchased The Miami Metropolis newspaper and changed its name to The Miami Daily News. He also announced plans for a new building, The Miami Daily News Tower, which opened in July 1925. Design of the Miami Daily News and Miami-Biltmore towers was inspired by the Giralda Tower in Sevilla, Spain. For the Miami Daily News Tower the architects designed it in three segments, a base in the form of a rectangular three-story building, a middle section that consists of a tall Spanish Baroque tower, and an elaborate crown. The top

levels of the tower begin with a setback to form a terrace with a paneled and balustraded parapet and "guardhouses" at each corner. Another terrace is created in a similar manner at the upper level with an encircling parapet distinguished by a row of sixteen finials. At this level the square tower is transformed into an hexagonally shaped ensemble. This in turn is topped by a smaller hexagonal tower and then a dome and lantern. The building is also noted for its Baroque entry portal and oak doors, its baronial lobby, and its splendid banquet hall with groin vaults and mural.

After the Miami News moved in 1957, the building remained vacant until April 1962. From this time on the U.S. General Services Administration used it as a Cuban Refugee center until early 1974. The building became the best-known structure in downtown Miami in the 1960s. It was symbolically renamed the Freedom Tower as it housed the center to process the tens of thousands of refugees who fled Castro's Cuba. From 1974, the building remained vacant until 1987 when restoration work was undertaken by R. J. Heisenbottle Architects and completed in 1989. The building has remained empty since then and now requires extensive renovation.



**AMERICAN AIRLINES  
ARENA, 1999.**

*Biscayne Boulevard.*  
*Architects: Arquitectonica.*

The 19,600-seat basketball arena is located on the waterfront. The elliptical shape of the building was selected by the architects to express physical vitality and motion. Two sleek white curving planes, one rising and one falling, give the building a sense of tension and power. The arena within, clad in glass, peeks through the two planes. On the bayfront side a raised plaza is flanked by a circular Cuban Cafe building and rectangular practice court structure.



**BAYSIDE MARKETPLACE, 1987.**

*401 Biscayne Boulevard. Architects:*  
*Benjamin Thomson with the local firm of*  
*Spillis Candela and Partners.*

The festive waterfront marketplace has two-story pavilion buildings designed for natural ventilation with exterior breezeways, porches with fixed sun louvers, and Bahama-shuttered windows.

Illustrations, except for the Miami Circle and American Airlines Arena, are from the book *Buildings Marvelous Miami* by Nicholas Patricios, University Press of Florida, 1994.

Henry Flagler's  
Royal Palm Hotel,  
1897-1930.

