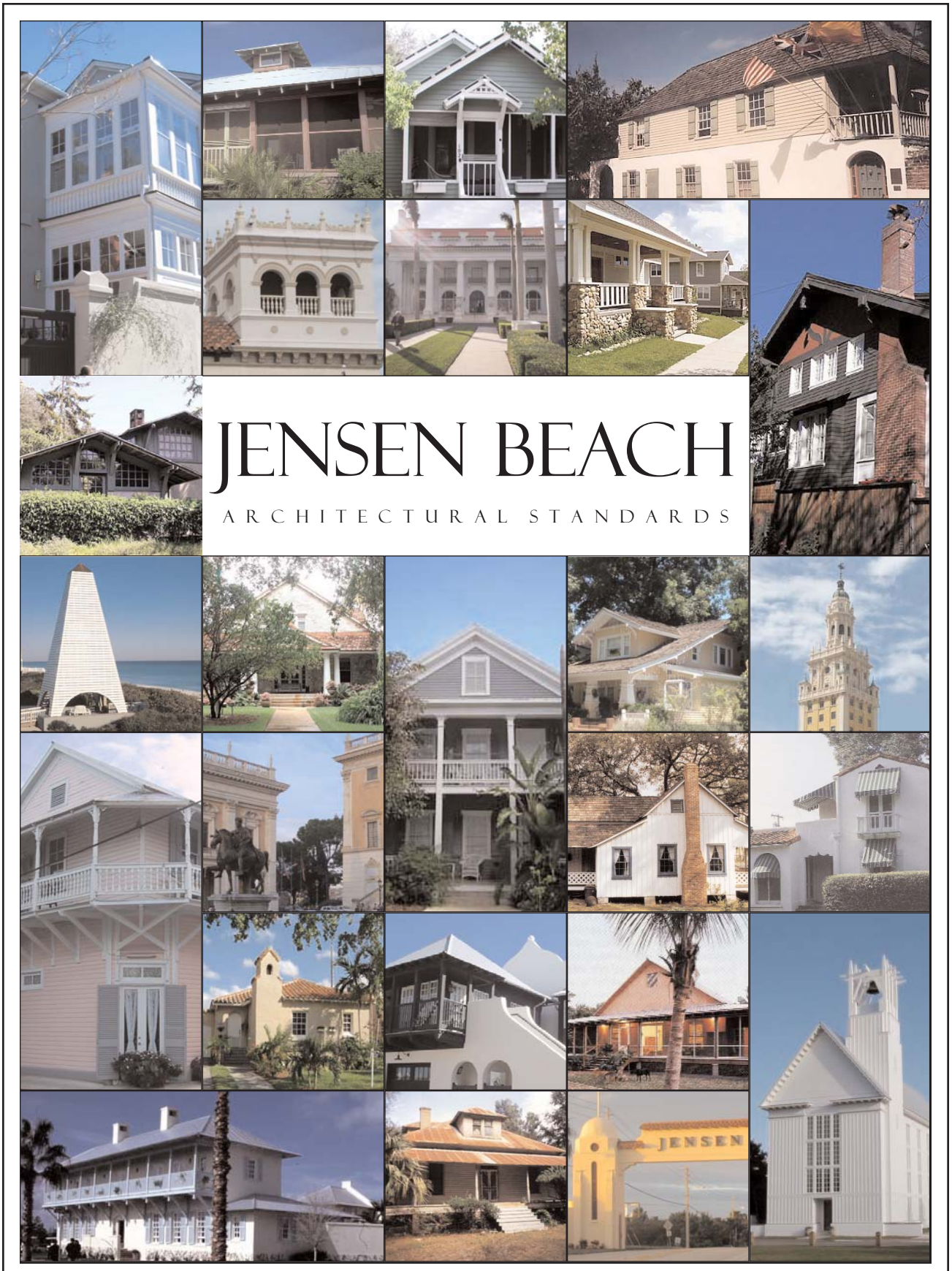
This document is intended only to inspire and assist. The regulatory standards for the Jensen Beach Community Redevelopment Area are to be found in Article 12, Division 1 and 2 of the Martin County Land Development Regulations.



JENSEN BEACH • ARCHITECTURAL • GUIDELINES
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FLORIDA CRACKER

Chapter Contents

I.1

FLORIDA CRACKER

General Characteristics

1.2

• Roofs of the Florida Cracker can be gabled or hipped with varying slopes. Slopes on the main body of the house are generally greater then those covering porches. This can be accomplished in the framing of a single roof, or in separate roofs.

• Roofing materials are typically wooden shakes or shingles, however, later examples of cracker homes feature metal, standing seam, or even barrel tile.

• Styles can differ, but two key elements help define Cracker architecture: Ventilation and shade. Large openings and shallow building depths allow for cross ventilation, while the central stair often doubles as a ventilation shaft leading to a cupola to release warm air. Long roof overhangs and deep porches provide ample shade and also help to move water away from the foundations of the house during fierce downpours of rain.

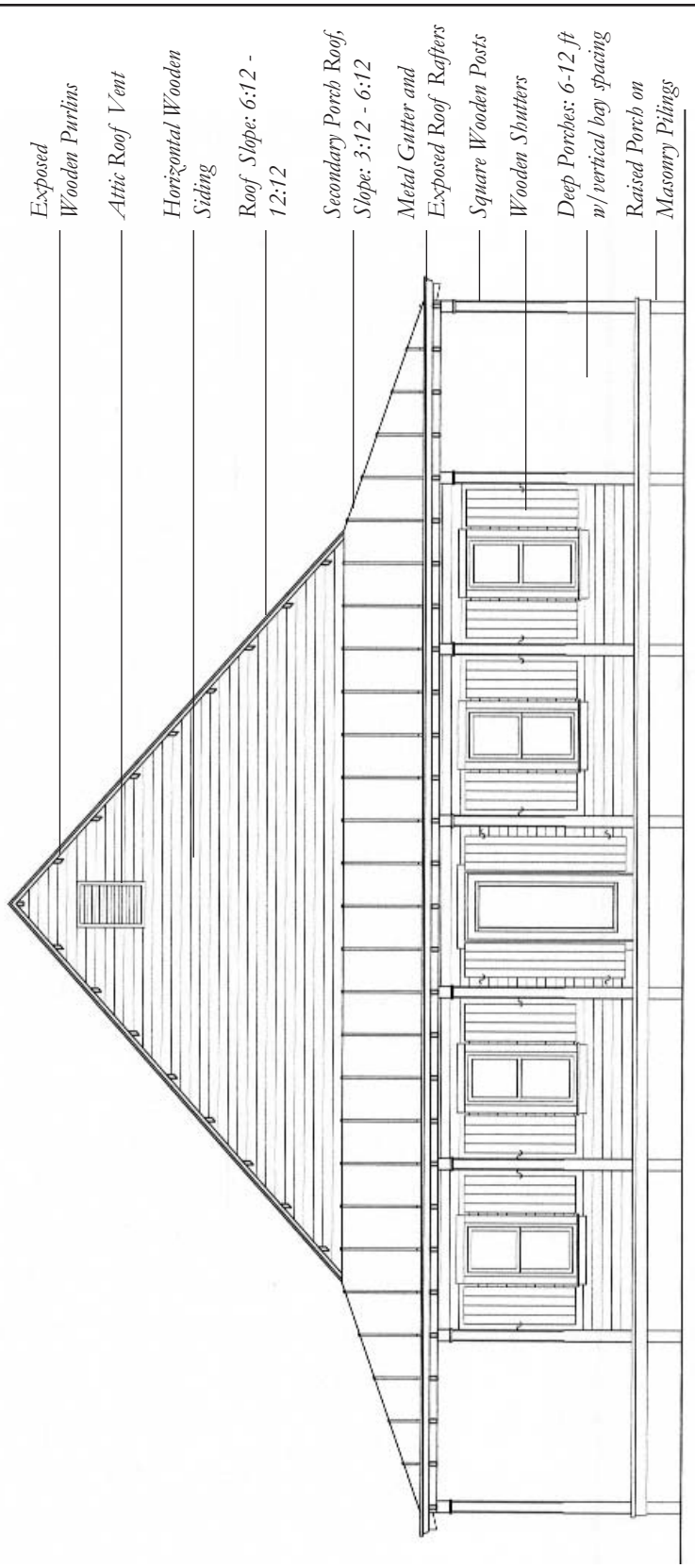
• The porch helps to reduce solar heat gain, most of the Cracker style homes provide a large overhang or porch on the east/west sides of the house or a porch that wraps around three sides, leaving just the north side unprotected. This helps to reduce the severity of the morning and afternoon Florida sun.

• Floors of Cracker style homes are typically raised above grade on pilings to provide air circulation under the house and to keep building materials dry.

• Windows are vertically proportioned and shuttered. Louvers can be incorporated into the shutters to allow for ventilation while still offering rain protection.

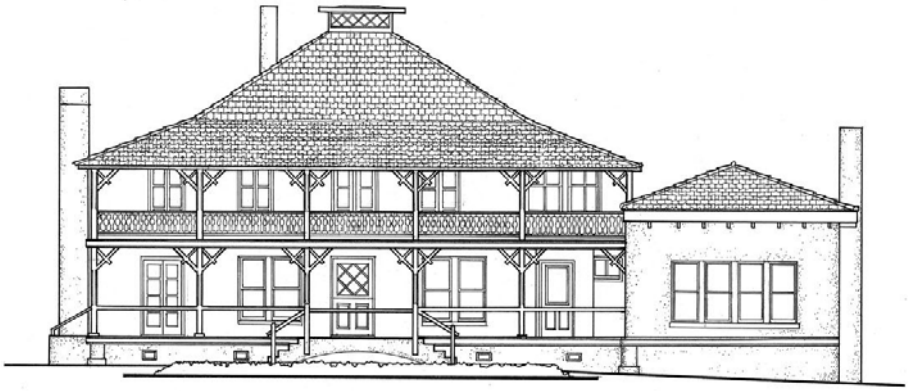
• The Florida Cracker home is typically wood framed. Cypress is a good siding material to resist termite infiltration.

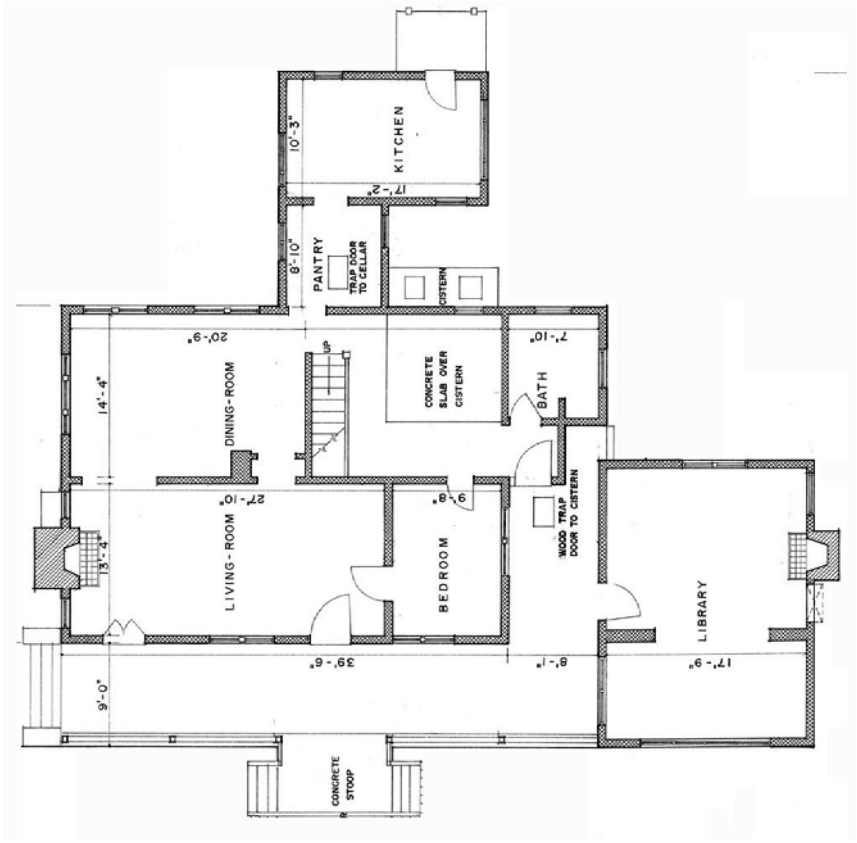
• The Cracker home is rustic in nature. It typically incorporates simplified details and pure geometries. Houses are usually composed of a single mass, with the occasional wing.



FLORIDA CRACKER
Detailed Listing of Parts

1.3



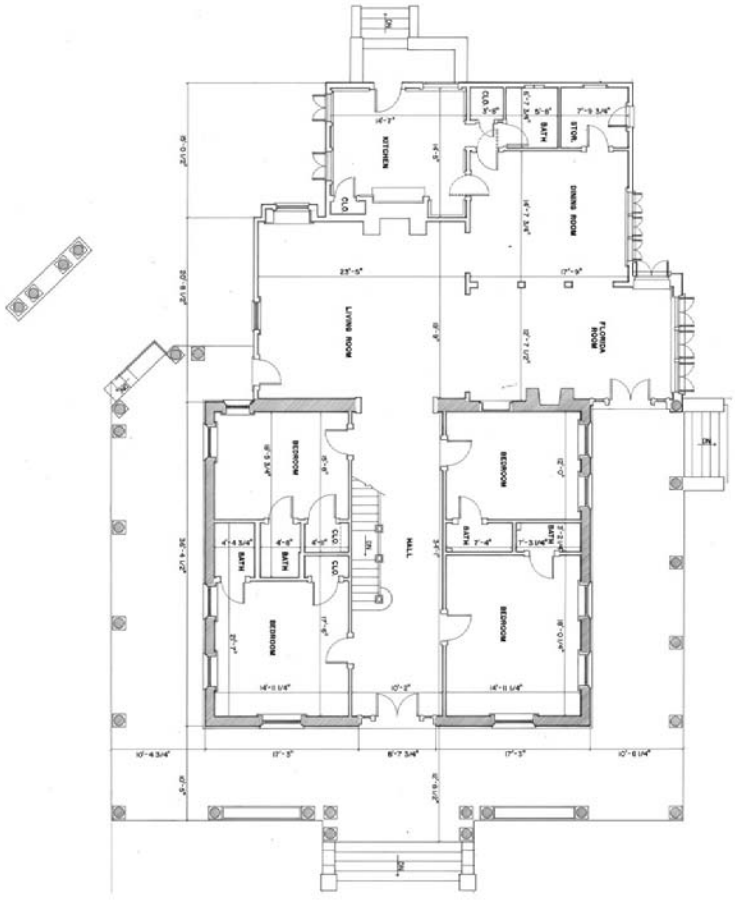


FLORIDA CRACKER

Key Examples

1.4

THE BARNACLE, MIAMI, FL: The Barnacle is not only one of the oldest homes in Miami (built for Commodore James Monroe in 1891) it is also a superb example of vernacular cracker architecture. The wrap-around porch, numerous doors and windows, and cupola allowed the house to be naturally ventilated while the two-sloped roof helped to quickly shed water. The house also utilized large overhangs for sun protection. These features, along with native materials (wood with a coral stone base) and simple construction techniques made the cracker style economical and receptive to the harsh Florida environment.

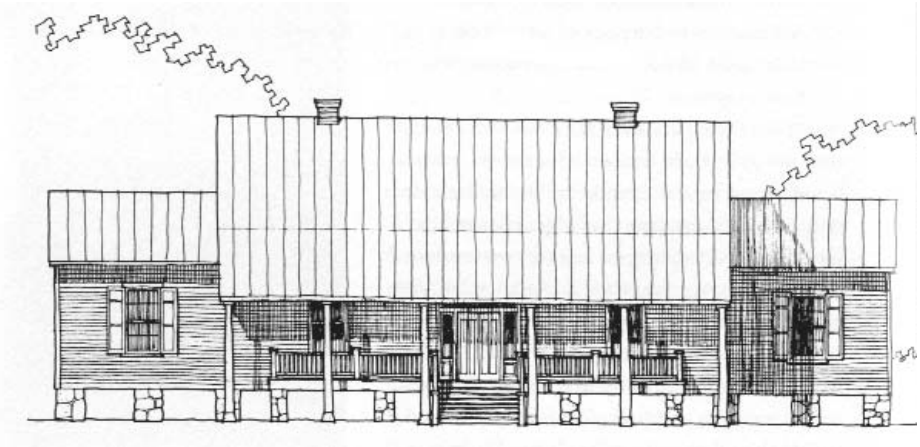


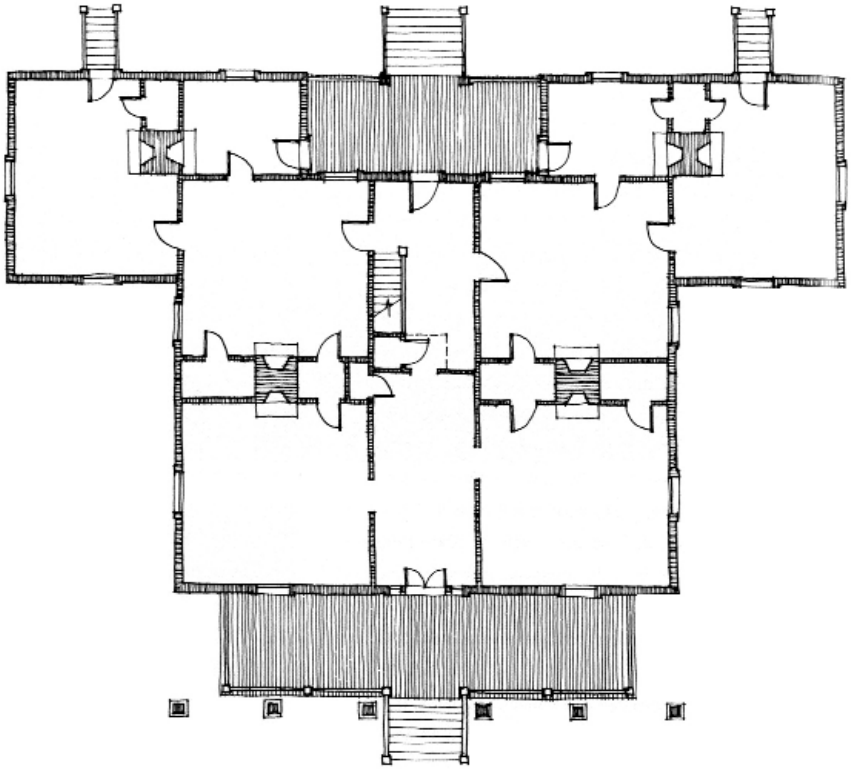
FLORIDA CRACKER

Key Examples

1.5

MERRICK HOUSE, CORAL GABLES, FL: The Merrick house is a key example of the Florida cracker style. A ten-foot deep porch surrounds the house on three sides of a cross-gabled plan. The large roof sheds water easily from the body of the house and allows meaningful attic space to occur. The attic space, although hot in summer, provides an insulation buffer to the lower floor, and is cross vented properly to quickly cool when the sun sets. The stair is, as typical, to the style, centrally located and doubles as an exhaust path for warm air. The materials in this example are coral stone and clay roofing; a departure from other more rustic examples, but compatible to the desired Mediterranean theme of Coral Gables.





FLORIDA CRACKER

Key Examples

1.6

HAILE PLANTATION, ALACHUA COUNTY, FL: Haile Plantation is an early Florida Cracker example built around 1860, yet still can serve as a model for contemporary design. The central stair, large roof with long overhangs and large openings to allow for breezes makes the house useable during all seasons and weather conditions. Multiple porches are incorporated in the plan. The front porch acts as a public vs. private transition and provides an enjoyable place to sit, while the rear porch provides a rear entrance near the kitchen, and passageway between the rear wings. The plan type is Georgian with four square rooms each sharing a fireplace.


1.7

GEIGER HOUSE, ALACHUA COUNTY, FL: This early Florida cracker home dates back to the 1860's. It is important to study early examples, as they dealt with climate in a direct way and didn't rely on modern inventions such as air conditioning. Designing in a responsive way today helps control rising energy costs.


1.8

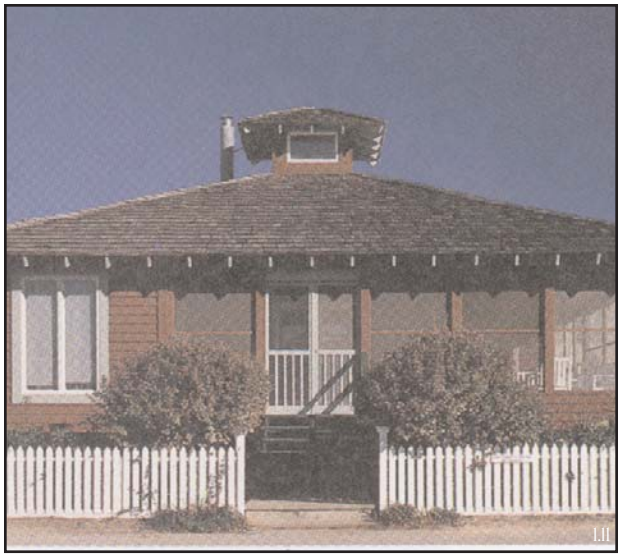
CRACKER STYLE LOG HOME, WILLSTON, FL: Their simple aesthetic and intelligent design continue to make cracker style homes popular today. This recently built log home in Willston incorporates historic design features of the cracker style including: A wrap-around porch, a double-sloped roof, and a raised finish floor.


1.9

WHIDDEN HOUSE, HOMESTEAD, FL: The large roof of a cracker-style home acts as an umbrella protecting the house and porches from sun and rain. The purpose of this is to allow activities to continue to occur inside the house in all weather conditions. Windows can remain open and air flow can continue to occur.


1.10

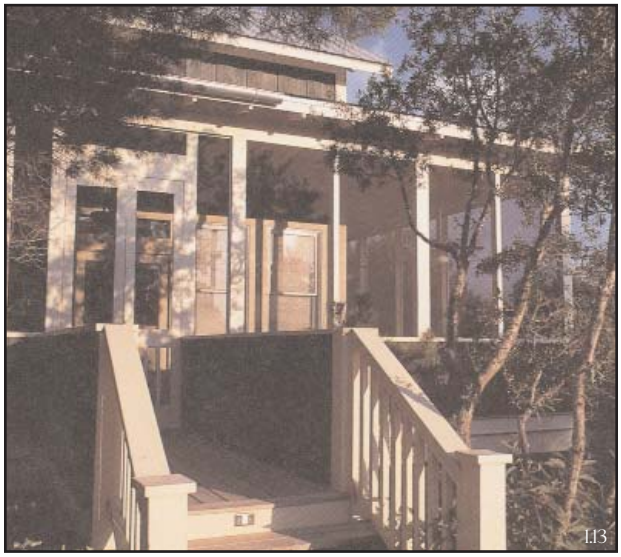
HOUSE, KEY WEST, FL: This house appears as somewhat of a hybrid between the cracker and the Florida wood-framed vernacular. The wrap-around porch is present, however, the detailing is more elaborate then typical of a Florida cracker home. The evolution of one style into the other can be observed in Key West.


I.11

HOUSE, SEASIDE, FL: The cupola (roof went) is an intelligent design feature as it allows warm air to escape as it rises from the highest point in the house. This system of stack ventilation requires a central space, stair hall, or room open to the ceiling above to collect the air from the house and allow it to rise.


I.12

FLORIDIA, MIAMI, FL: Floridia is a contemporary version of the cracker style by dLGV architects. The predominant features of the house are the large screened wrap-around porch and the steep pitched gable roof. The entire house is raised above grade to vent the substructure and to allow flooding to occur during storm showers and surges.


I.13

HOUSE, SEASIDE, FL: This Florida cracker influenced house is found in the recently conceived town of Seaside, Fl. The beauty of the house lies in the purity of the plan and in its detailing. Notice the simplicity of the wood detailing and the dominating presence of the porch; both important characteristics of the style.


I.14

ROW OF CRACKER HOMES, SEASIDE, FL: Historic Florida cracker homes typically are found in isolation as part of a homestead or in very low density areas. The opposite occurs in Seaside. Here the beautiful simplicity of the style is repeated and arranged in a more urban condition forming a streetscape.

FLORIDA WOOD VERNACULAR

Chapter Contents

2.1

FLORIDA WOOD VERNACULAR

General Characteristics

2.2

• Roofs of the primary structure are typically gabled with a slope between 6:12 and 12:12

• Roofing materials consist of metal, standing seam or "V" crimp, asphalt shingles or wooden shakes.

• Roof overhangs are typically deep, between 2'-4', and have exposed rafter tails. Fascias on the gabled ends are deeper than those exposed along the running eave's edge.

• Generally, the massing of the Florida Wood Vernacular home is vertically proportioned and 2 stories. Wherever possible, roofing rafters should be exposed to the interior to allow for greater interior volume on the second floor.

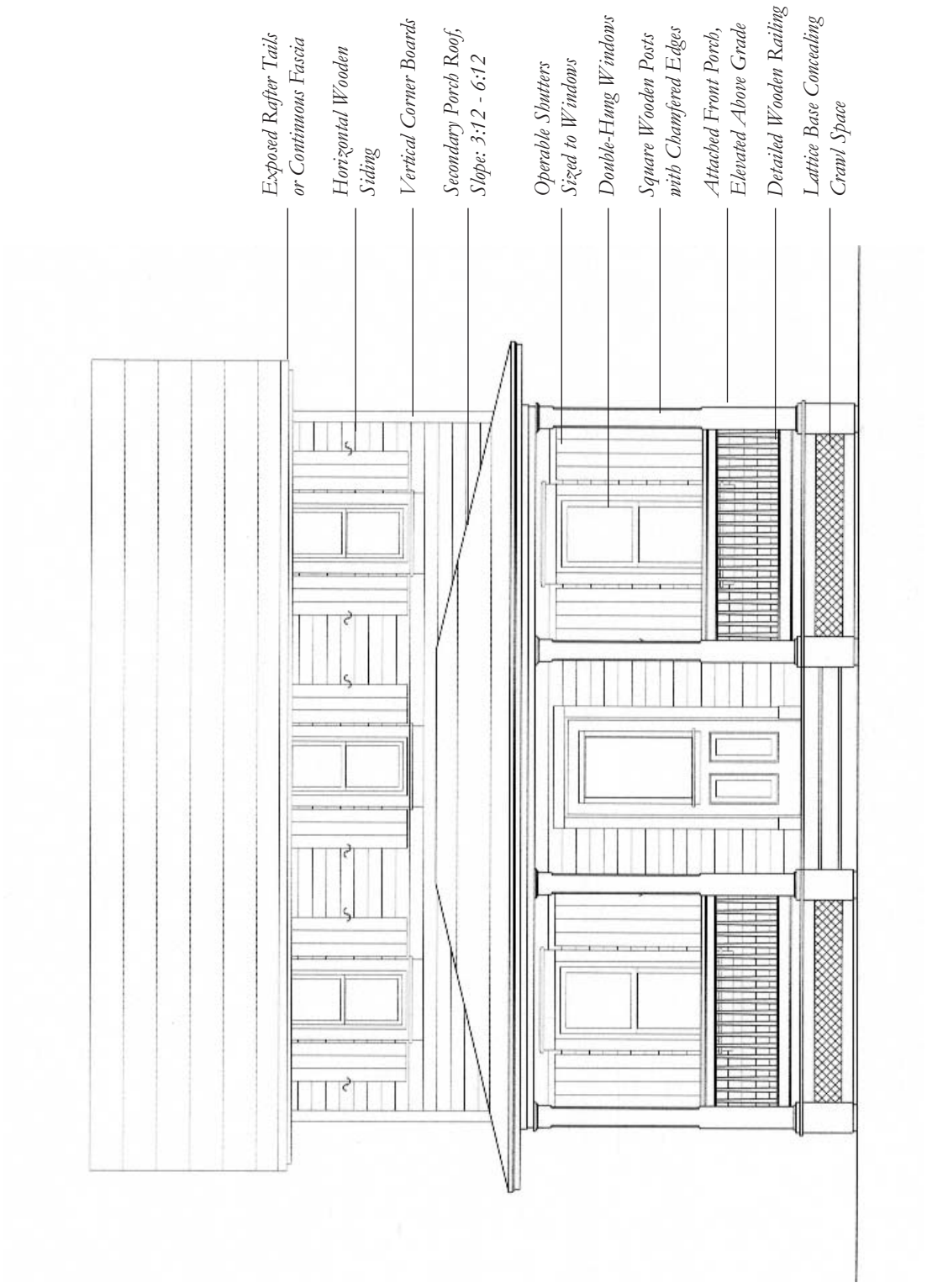
• Porches are obligatory and in many cases wrap around the front facade and continue at some length along the side facade. The porch roof is supported by posts which are placed to create a vertical opening between them. Porches in this genre are typically quite deep and occupy a large percentage, if not all, of the ground floor elevation. The porch roof may be of a different slope than that of the primary building however detailing and overhangs should be consistent.

• The exterior finishes are almost always horizontal wood lap-siding. The siding should have between 4"-6" exposed to the weather and is terminated with vertical corner boards at building edges.

• Doors and windows are vertically proportioned with wooden surrounds and sills. Horizontally proportioned openings are made of a grouping of vertical windows. Windows are usually double-hung with no light divisions in the top or bottom sash.

• The entire Florida Wood Vernacular house sits on a continuous, typically skirted, base. The base actually conceals a crawl space to allow for access and ventilation to the underside of the building.

• Variations to this style include Key West.



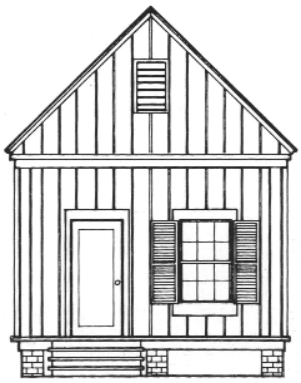
FLORIDA WOOD VERNACULAR

Detailed Listing of Parts

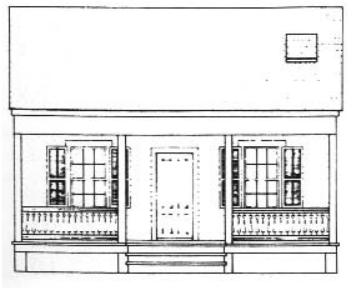
23

Three-Bay, Two-Story

Five-Bay, Center-Hall



Shotgun



Three-Bay, Center-Hall

Three-Bay, Side-Hall

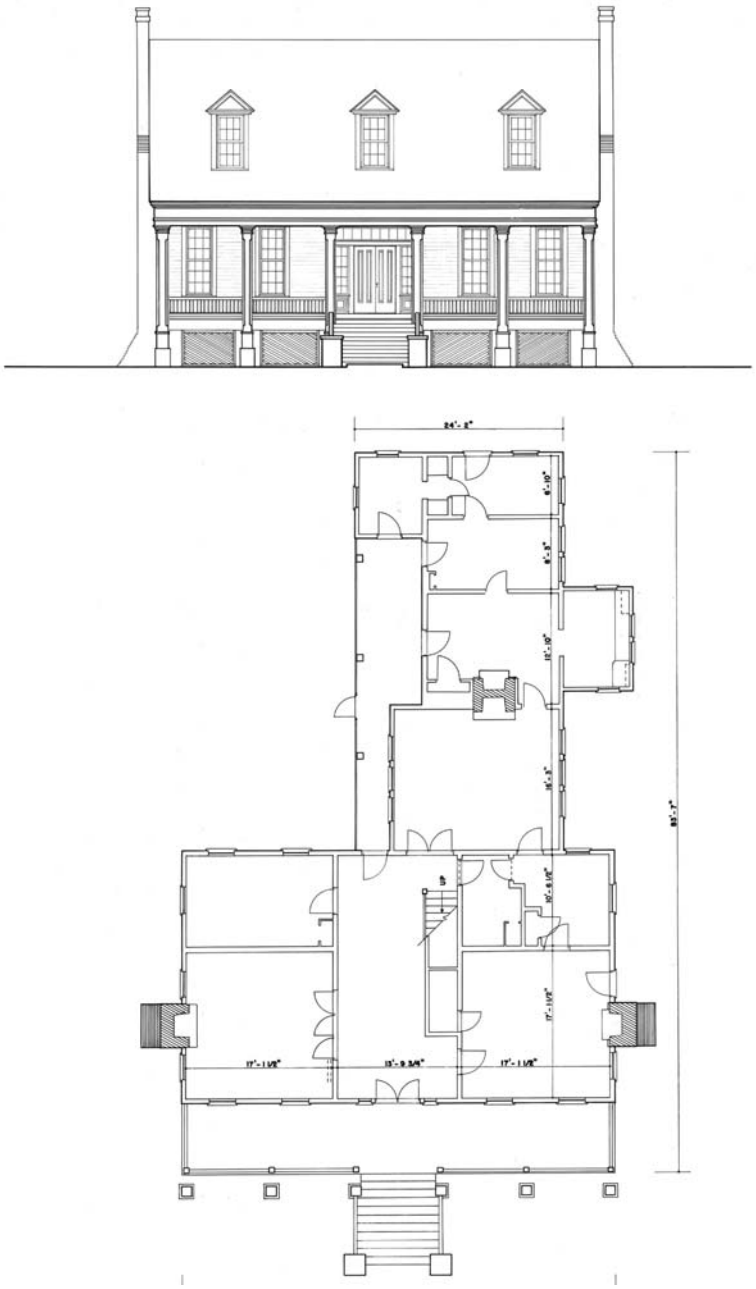
Eyebrow

FLORIDA WOOD VERNACULAR

Variety of typologies within the style

2.4

WOOD FRAMED VERNACULAR IN KEY WEST, FL: Several different building typologies exist within the Florida Wood Framed Vernacular style: The Three Bay, Two-story has well defined details and a side-hall plan. The Five Bay Center Hall is the most formal of the types. Symmetry and balance are important. The roof ridge runs parallel to the street. The Shotgun is a single room wide and the most simple in terms of detailing. The Three Bay Center Hall's ridge runs parallel to the street and is typically one-and-a-half stories supported by square columns. The Three Bay Side Hall is the most common type in Key West and is gabled-ended. Finally the Eyebrow is two-story and well suited for the climate.

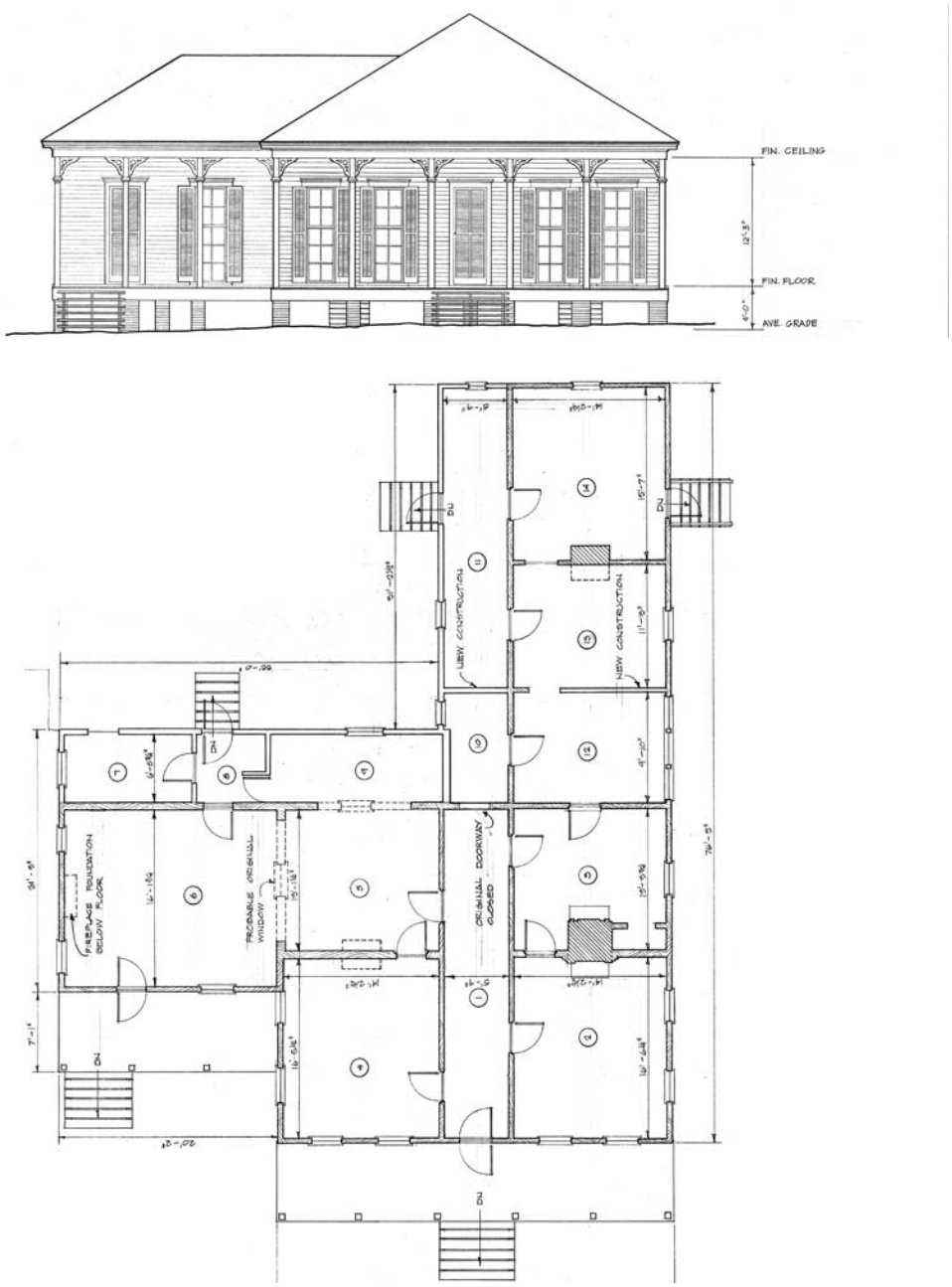


FLORIDA WOOD VERNACULAR

Key Examples

2.5

ASA MAY HOUSE, JEFFERSON COUNTY, FL: The Asa May house is a model example of a small scaled Florida wood vernacular home. It uses elegant and simple wood detailing in a modified Georgian plan (central hall with 4 surrounding rooms) with an ample sized front porch (at least six feet) The stair leads to a second story built in the lower mass of the roof space. Dormer windows allow breezes and light to fill the upper story. An addition has been added to the house in the rear. Notice it is only one room deep. This is to insure that cross ventilation can occur. The circulation of the addition is accommodated on the exterior through a porch.

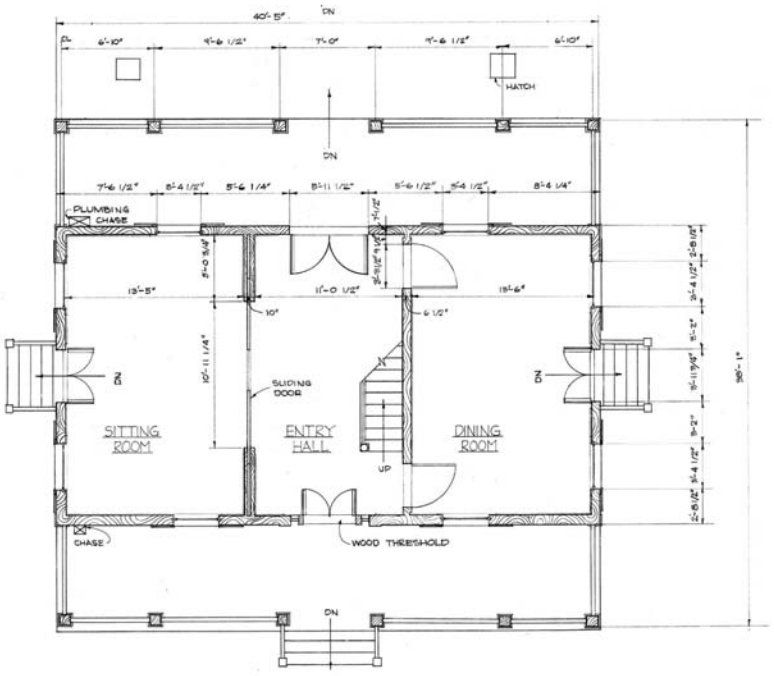


FLORIDA WOOD VERNACULAR

Key Examples

2.6

MARY PERRY HOUSE, PENSACOLA, FL: This slightly larger wood-framed Florida home also is based off of the Georgian floor plan (see Asa May house) A prominent side wing projects off of the central square plan to the left and provides a complimentary mass in the composition of the whole. As typical, the house is raised on the ground to allow the flooring materials to breathe. In contemporary construction, a masonry base could replace the wood platform provided proper measures are taken to ventilate the crawl space (e.g. flow-through vents) The detailing of the house is decorative but not classical.



FLORIDA WOOD VERNACULAR

Key Examples

27

GEIGER (AUDUBON) HOUSE, KEY WEST, FL: The Audubon house is one of the more celebrated historic homes in Key West. Provided that modern amenities be incorporated, it remains a suburb model for a contemporary large-scaled Florida vernacular home. Porches dominate the design of the house. Two large first story porches occupy the front and rear of the house, while a second story "Sleeping porch," actually a loggia (porch contained within the mass of the house) can be closed off with shutters to add privacy to second story bedrooms. A third floor, primarily used in winter, is accented with gabled dormer windows. Notice the vertical proportions of the windows and the bay spacing on the porches; a stylistic must.


2.8

CORNER HOUSE, KEY WEST, FL: This Florida vernacular Key West home emphasizes the corner by chamfering the lower floor to face the street and wraps the porch around the two urban sides on the upper floor. Although most examples are symmetrical, it is not a rule, and this example shows a clever contextual response.


2.9

HOUSE, ROSEMARY BEACH, FL: Above is a very typical Florida wood vernacular home. Stacked porches are the main ordering element in the facade. A gable roof is oriented perpendicular to the street. This is typical of the style, although the gable can run parallel as well. The attic is occupied with an additional bedroom.

2.10

HOUSE, SEASIDE, FL: Seaside contains countless contemporary Florida vernacular homes, all with different interpretations of the style. Here, a side yard typology is utilized with a tower bedroom added to the composition. White corner boards provide contrast to the rich blue paint scheme. The entrance is clearly articulated.


2.11

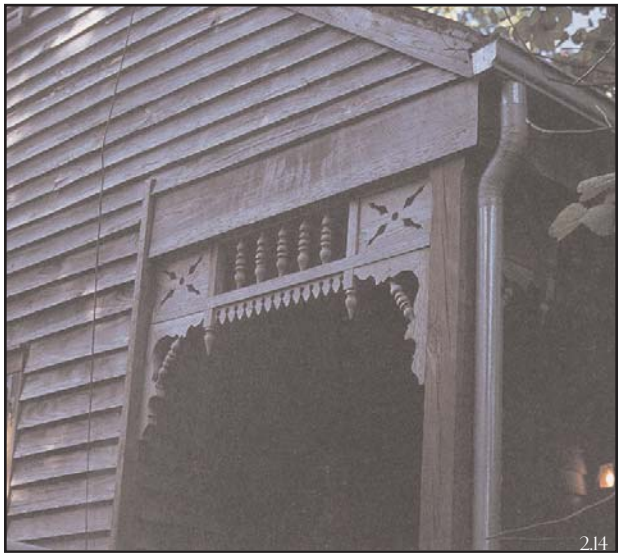
SHOTGUN HOUSE, SAVANNAH, GA: The shotgun typology (long and narrow with front porch) is a simple example of Florida's wood vernacular style. The components are a raised base, covered porch, gable end facade and simple wood moldings around the doors and windows.

2.12

DENTIST OFFICE, JENSEN BEACH, FL: This beautiful example of the wood-framed vernacular is located in downtown Jensen Beach. Originally a single family home, it building has been converted to accommodate a dentist office. The textured siding and hipped gable ridge are variations to the style.


2.13

HOUSE, SEASIDE, FL: The Florida wood-framed vernacular is well suited for narrow lot configurations. This recently built house in Seaside also properly addresses the street. A picket fence denotes the threshold between the public and private realm. The porch is another component of this transition.


2.14

ORNAMENTAL DETAILING: A clear difference between the Florida cracker and the Florida wood-framed vernacular styles is the use of ornamentation. This elaborate bracket system is an example of the quality of craftsmanship once present in the region. This type of detailing is often referred to as "gingerbread."


2.15

MIXED USE BUILDING: Florida wood-framed vernacular is not limited to single-family homes. In this Florida example, a mixed-use building is influenced by the style. The composition combines two gable-ended structures connected by a lower mass and tied together with a continuous porch.

FLORIDA BUNGALOW

Chapter Contents

3.1

FLORIDA BUNGALOW

General Characteristics

3.2

• Roofs of the Bungalow are predominantly gabled with shallow slopes between 3:12 to 6:12.

• Deep overhangs are characteristic as well as exposed rafter tails and support joinery. Typically at a gable's end there are substantial wooden support brackets.

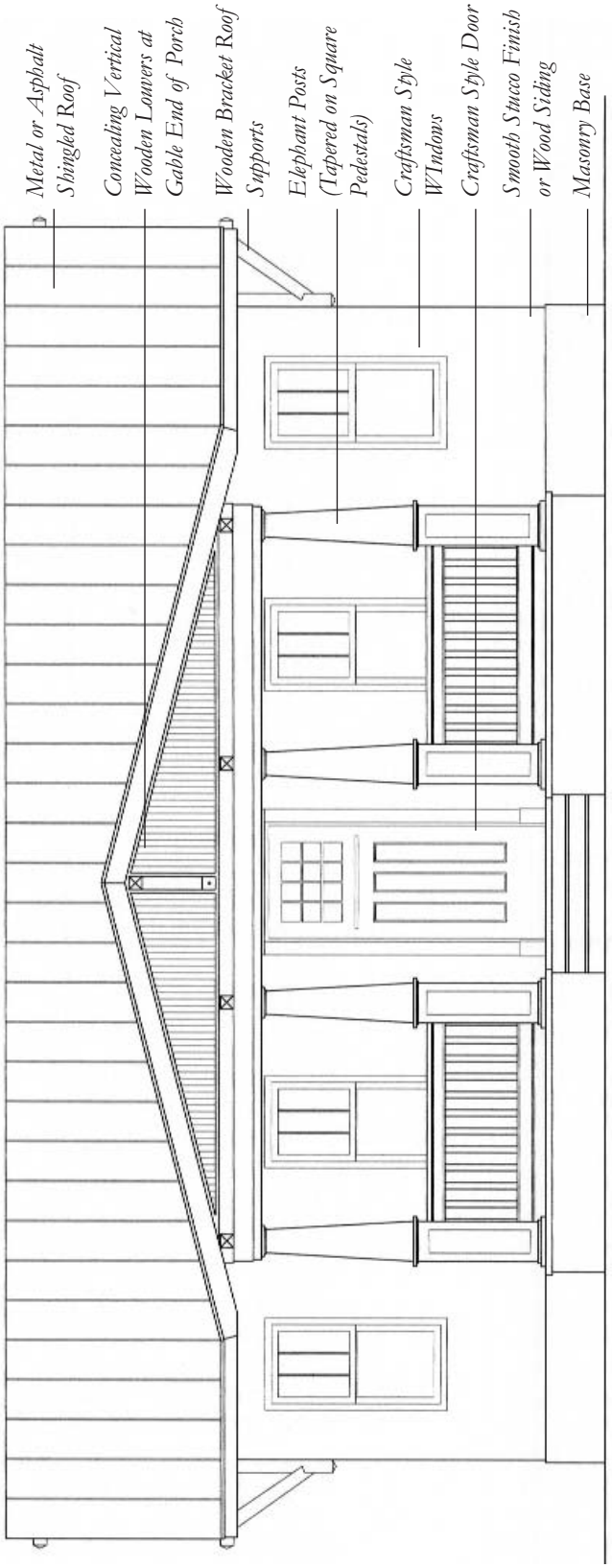
• The Florida Bungalow house is generally one or one and one-half stories tall and maintains a low profile. It is typically moderate in size yet delivers a prominent street presence with its porches and detailing.

• Front porches are a very important element in the whole Bungalow composition. In addition to their usefulness as an important neighborhood device, the front porch is the opportunity to articulate and ornament an otherwise straightforward box. The porch, when it is the full width of the house, can share the roof of the primary structure. When under the primary roof, typically shed overhangs or "sleepy" dormers are provided to add light into the roof space.

• Exterior finishes are primarily wood and masonry. Although stucco is a common wall finish, variations of wood siding and shingles give the bungalow its true Craftsman aesthetic. Masonry and stone are used extensively for a building's base, steps, and the pedestal for porch columns. Wooden brackets, railing, balustrades, and tapered columns are all very common elements.

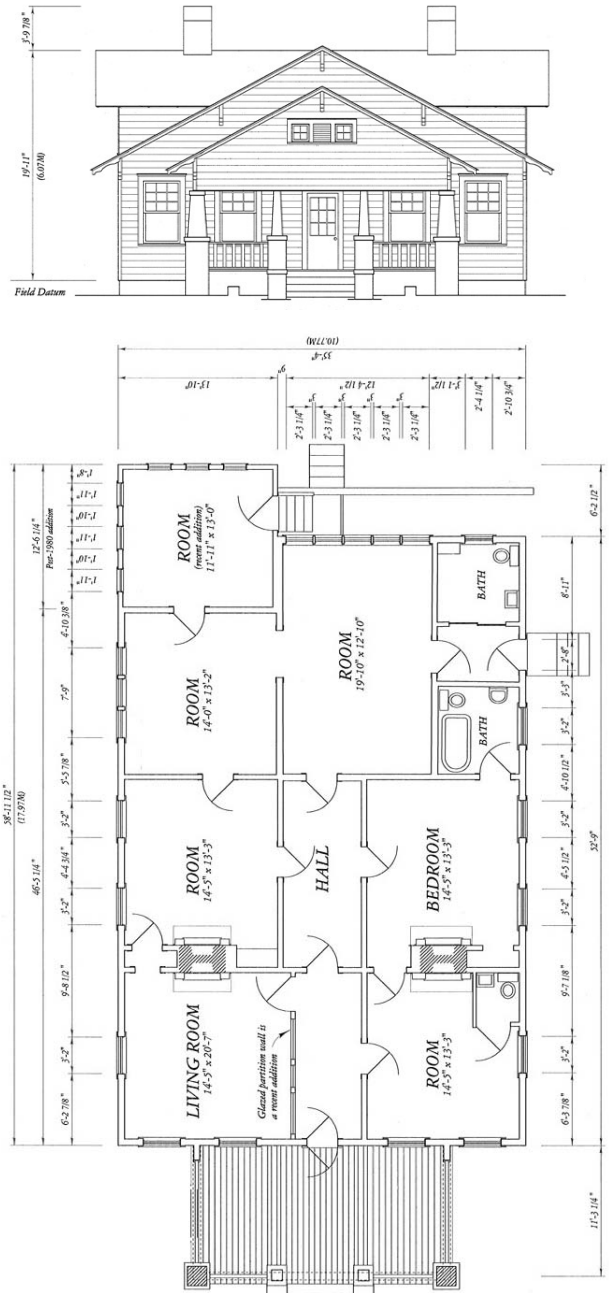
• Windows and doors are square or vertically proportioned and are almost exclusively double-hung. In character with the Craftsman or Prairie style, windows will typically have multiple vertically divided lights; many times the top sash alone will be divided with the bottom sash remaining whole.

• The Florida Bungalow house sits on a continuous stone or masonry base which becomes an integral and defining element throughout the facades. Rarely are rounded columns used. Tapered wooden posts or masonry piers are the most common vertical support members.



FLORIDA BUNGALOW
Detailed Listing of Parts

3.3

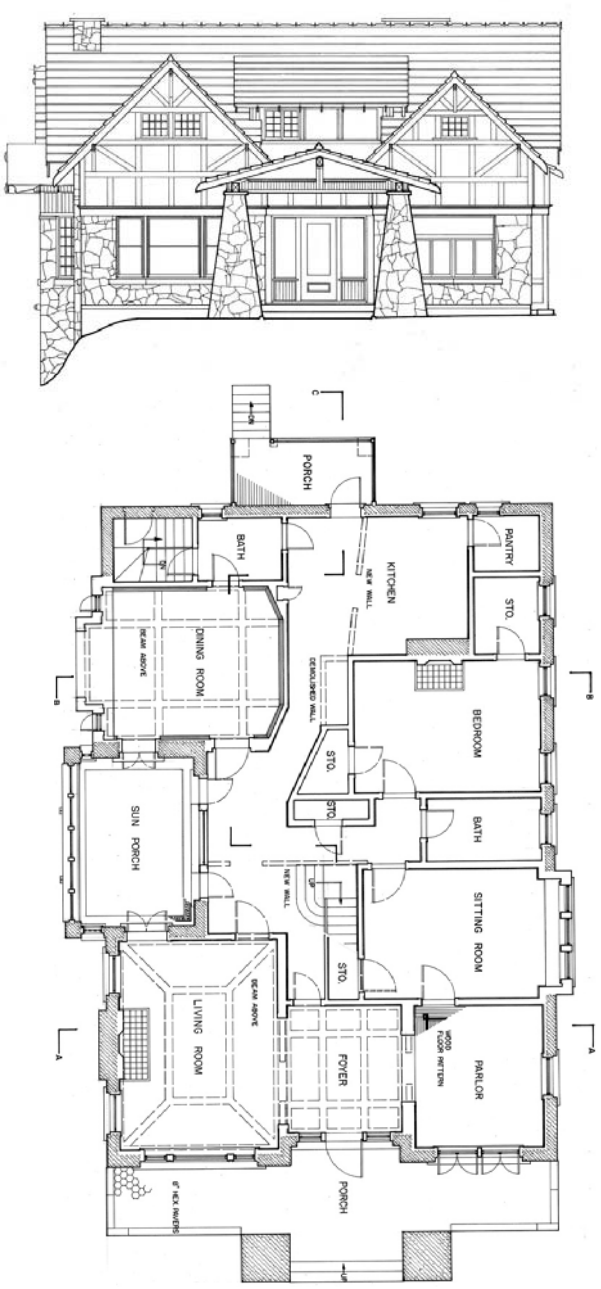


FLORIDA BUNGALOW

Key Examples

3.4

606 LINCOLN STREET, LAGRANGE, GA: This Bungalow is located in LaGrange Georgia, but shares similar important regional characteristics to those that should appear in the construction of a bungalow in Florida. First, stylistically, the massing of this bungalow home is divided into distinguishable parts articulated with different roof lines. For example, the roof over the main body of the house is higher and is gable-pitched in the opposite direction of the porch roof. Second, rooms are relatively shallow and have openings on opposite walls to allow for cross ventilation. Third, overhangs are quite large, like an umbrella, to shelter the house from sun and rain, and allow windows to remain open despite the weather.



FLORIDA BUNGALOW

Key Examples

3.5

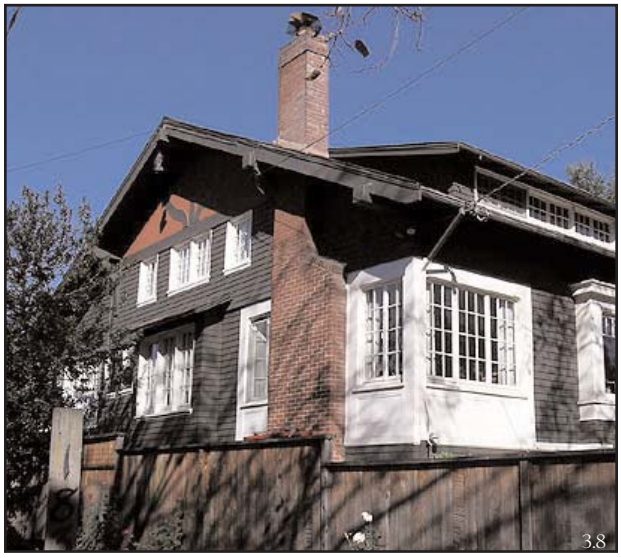
39 ELEVENTH STREET, ATLANTA, GA: This Atlanta home is the superlative of bungalow design. It is quite large and therefore, not a typical example, however, despite its size, it maintains some unifying characteristics of the bungalow style: A rubble stone base anchors the house to the ground and rises up to include the over-scaled tapered columns. The upper floor is stuccoed in a smooth finish and decorative wooden boards at diagonal angles are used as ornamental representation of the wood-framed corner bracing construction technique that appears inside the wall. The roof pitch is steep, allowing a room to exist within. A shed roof dormer is added, which, reinforces the overall horizontal composition of the house.


3.6

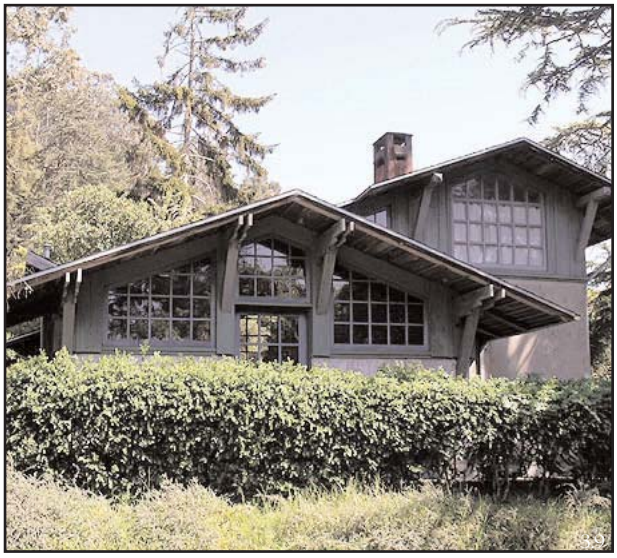
HOUSE, CHARLESTON, SC: Pictured above is a somewhat eclectic version of a Carolina bungalow. The porch has been filled in, but the its impression is still felt. An upper story porch is added to connect two projecting bedrooms. A large overhang with a simple plank soffit cover the house. The dormer above reveals an attic story.


3.7

HOUSE, ASHVILLE, NC: Roof brackets are a common feature of the bungalow style. Functionally, they are needed to help support the massive room overhangs' aesthetically, they are often elaborated and become beautiful objects that help give a strong character to the house, as is the case in this North Carolina home.


3.8

RALPH WHITE HOUSE, BERKELEY, CA: Julia Morgan developed great notoriety for her creative designs. The Ralph White house in Berkeley shows a clever blend of tradition and innovation within the context of the bungalow style. The rich surface textures and seamless mix of materials make this house an historic icon.


3.9

MATTHEWSON STUDIO, BERKELEY, CA: Another leading figure to develop the bungalow style was Bernard Maybeck. His Matthewson project responds to desirable views through an attached tower and an almost all glass facade. To mitigate direct sunlight, he incorporates an elongated overhang supported by brackets.


3.10

ROW OF BUNGALOWS, VA: Individually, a well designed bungalow style house can be architecturally significant, however when grouped in a row, the defining characteristics of the style, e.g. tapered columns, dormers, and brackets, combine and form a collective impression on the street.


3.11

ROW OF BUNGALOWS, JENSEN BEACH, FL: A row of bungalow homes are located in Jensen Beach. The deep overhangs and seasonal porches are well suited for the Treasure Coast environment. Property lines in this case are delineated by fences. Lots are typically narrow and deep.


3.12

CALIFORNIA BUNGALOW: Not surprisingly, the Bungalow style is also very common in southern California. Similar climactic conditions produce similar architectural solutions. This example clearly demonstrates a common feature of the California bungalow home: The dormer. This is less typical in Florida, but still common.


3.13

BUNGALOW COLUMN CHARACTERISTICS
Tapered columns are a distinguishing feature of the bungalow style. Often called "Elephant" columns, the diminution of width from the base to the cap is overly pronounced. This stylistic reinterpretation of a column became common in the art and crafts movement.

ANGLO-CARIBBEAN

Chapter Contents

4.1

ANGLO-CARIBBEAN

General Characteristics

4.2

• Roofs of the Anglo-Caribbean house are made of wood or asphalt shingles, metal, or slate. Roofs slopes are between 4:12 and 8:12 and are typically hip roofs.

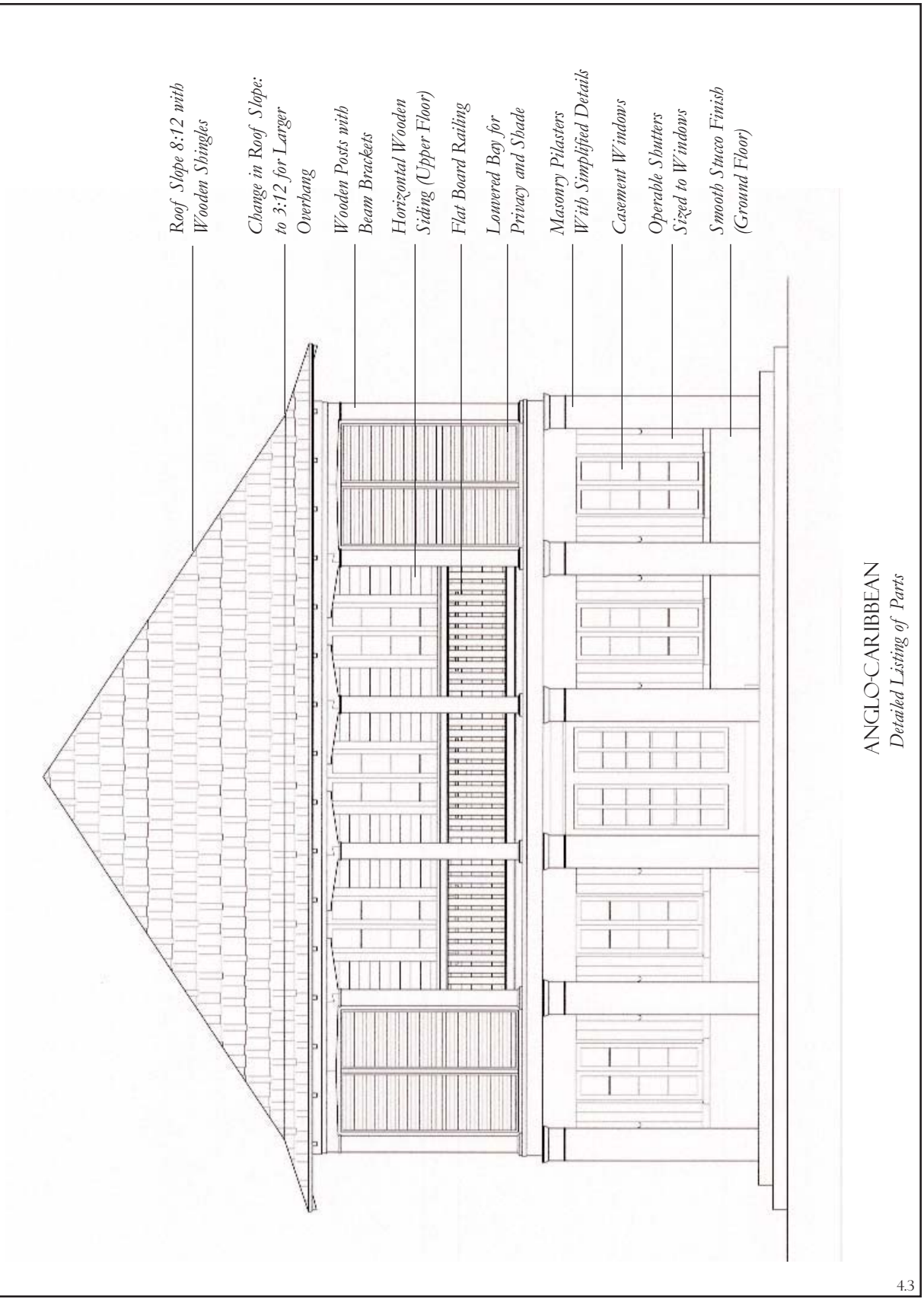
• Roof overhangs are typically quite deep with exposed rafter tails and thin eaves. Often the overhang will kick out from the beam at a shallower roof slope to give the appearance of a canted roof. Brackets can be used at the overhang but are not used as extensively as is the case with the Florida Bungalow house.

• Exterior finishes are almost exclusively lower level stucco and upper level siding. Colors tend to be subtle with an emphasis on natural materials and earth tones. There is the extensive use of balconies supported by brackets, two story porches, louvered openings and shutters. Detailing and ornamentation is very simple and tectonic in its usage.

• Windows and doors are of vertical and/or square proportions. Openings for doors and windows are deep and cast deep shadows as well as give the impression of thickness and solidity. Windows can have divided lights, single lights, and may borrow light configuration from the Florida Bungalow or Craftsman languages. Windows are most commonly double-hung or casement. Window and door surrounds, when they exist, are made of stucco, stone, or wood.

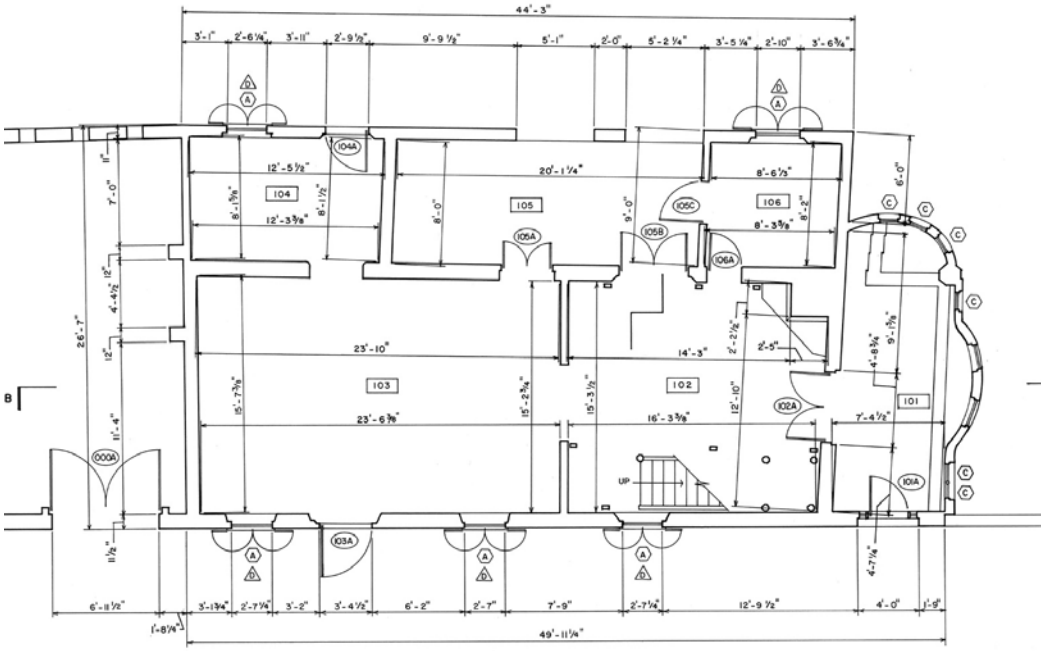
• The front porch is a common element and typically supports a second story balcony and is thereby under the primary roof. Loggias, like in the Mediterranean Revival, can be found on either the first or second story. Porches are augmented by bracketed second floor balconies.

• Columns, posts, wooden and masonry balustrades, and brackets are all very common elements within this language. Columns are either, smooth and round, or can be detailed as squared masonry piers. The most prominent feature of the Anglo-Caribbean house is the clear distinction between the first and second floors; between the massive and the delicate, between masonry and wood.



ANGLO-CARIBBEAN
Detailed Listing of Parts

4.3

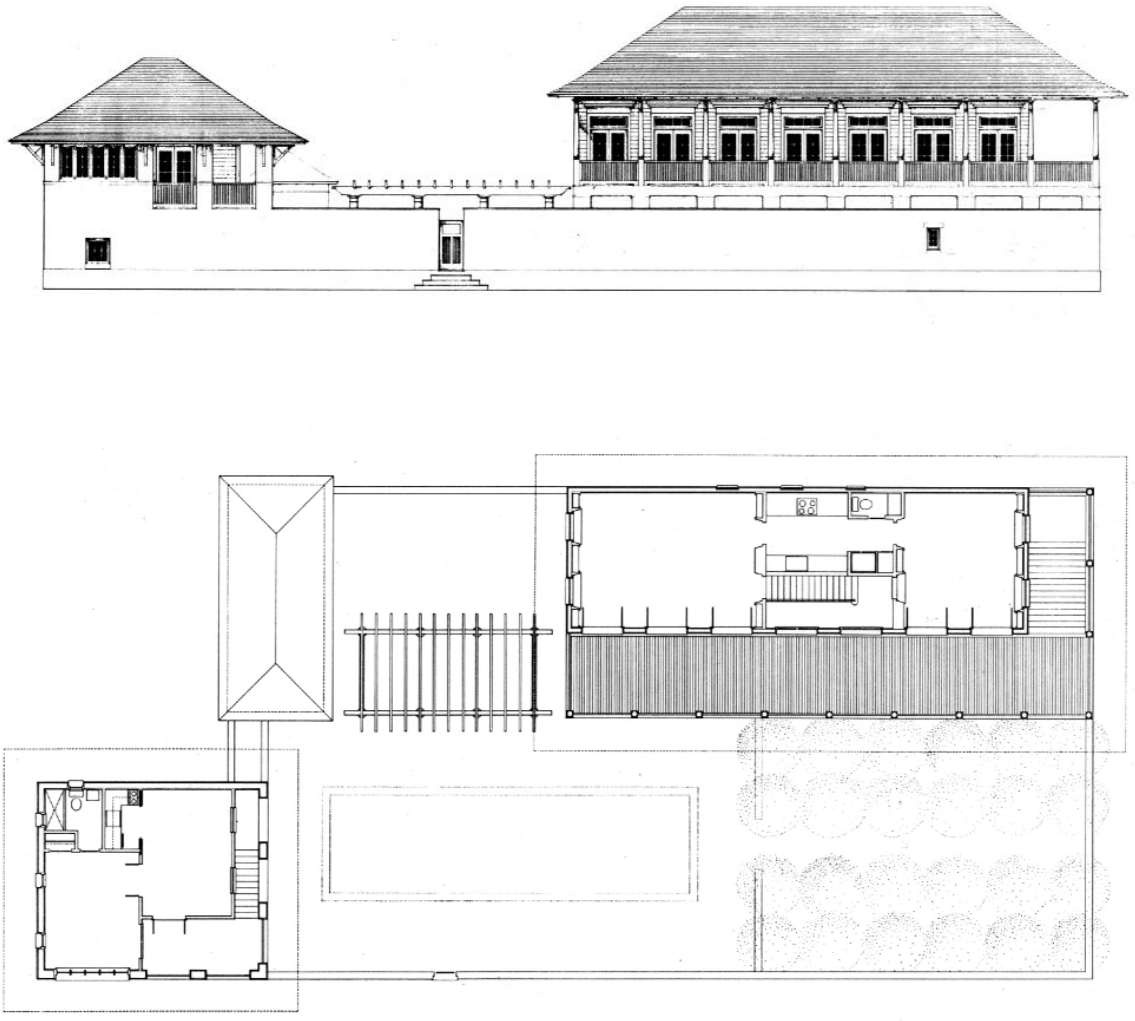


ANGLO-CARIBBEAN

Key Examples

4.4

THE OLDEST HOUSE, ST. AUGUSTINE, FL: St. George Street in St. Augustine is the main street running through the historic district of St. Augustine, it is here where one can find multiple strong examples of masonry vernacular homes with elements of the Anglo-Caribbean style. The style can be identified by its urban configuration (usually these houses are built up to the property lines and incorporate garden walls into the architecture to define courtyard spaces within) Other defining characteristics are a mix of materials (typically a masonry base with a wood framed upper floor) and the prolific use of upper floor balconies and loggias.



Side facade on a lane.
Second floor plan.

ANGLO-CARIBBEAN
Key Examples

4.5

SIDEYARD HOUSE, WINDSOR, FL: This Windsor house designed by Florida architect Scott Merrill is influenced by the tradition of the Anglo-Caribbean. The architecture of the wall is very important. It surrounds the property and defines the property's edge. The body of the house is pushed to one extreme, leaving a generous side-yard occupied by a dense grove of trees and a long lap pool. A small cottage atop the garage anchors the other extreme of the property. This contemporary house also utilizes another key feature of the Anglo-Caribbean: The balcony. The upper floor appears light with generous opening. It is wood-framed and provides a contrast to the heavy masonry first floor.


4.6

HOUSE, ROSEMARY BEACH, FL: The Anglo-Caribbean style is showcased in the Florida Panhandle at Rosemary Beach. Large roofs shed water and provide shade to interior spaces, while porches and loggias offer outdoor rooms with pleasant proportions. Roof vents can help keep materials dry.


4.7

HOUSE, ALYS BEACH, FL: The decorative, formed wall is another aspect of the Anglo-Caribbean style. In this house, the architect has embellished the entrance to the home with a sculptural masonry wall and arched opening. The use of operable shutters is an aesthetic and functional solution.


4.8

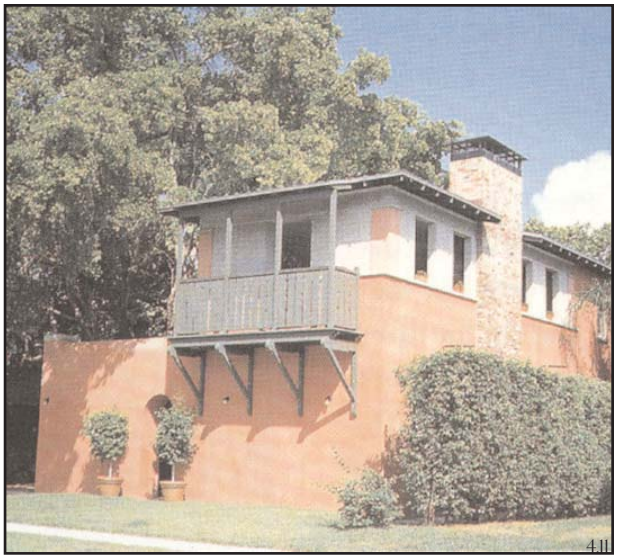
HOUSE, WINDSOR, FL: Even though this house by Duany, Plater-Zyberk is larger then typical for the Anglo-Caribbean style, it maintains the same architectural language. A simple mass is covered by a single roof (with the exception of the lower wings) and a balcony held within the mass of the roof is continuous along the entire elevation.


4.9

HOUSE, WINDSOR FL: Materials are another important aspect of proper Anglo-Caribbean design. They should be local whenever possible. Here a concrete base, wooden upper story and wooden shingle roof create a logical building system for Florida. The masonry base continues as a property wall and also defines a courtyard within.

4.10

XIMENEZ FATIO HOUSE, ST. AUGUSTINE, FL: This early St. Augustine house reveals the truly urban character of the old city. The house is brought directly to the street, and a projecting balcony encroaches onto the roadway/sidewalk. This type could be adapted to accommodate a mixed-use program.


4.11

TIGERTAIL HOUSE, MIAMI, FL: Located in Coconut Grove in Miami, this house designed by Trelles Architects features a wood-framed projecting balcony. Here the house is masonry built and finished with lime-based paint. As typical of the style, the heavy lower story wall is offset by a more illuminated upper floor.


4.12

SIDEYARD HOUSE, WINDSOR, FL: The appearance of solidity on the bottom floor is both aesthetic and functional. It provide a sense of security and privacy. Large openings on the bottom floor are reserved to the garden side. Courtyard, sideyard, and rear-yard enclosed gardens are characteristic of the style.


4.13

PROPOSAL FOR WINDSOR, FL: This rendering of a proposed street in Windsor by Charles Barrett highlights the strength of the solid property walls. They can contain one property, or as the case is here, link two properties together. The effect is a more urban sensation. Additional walls hidden from sight, separate the properties.

Architecture in the

CLASSICAL TRADITION

Chapter Contents


5.1

Architecture in the

CLASSICAL TRADITION

General Characteristics

5.2

• Roofs of the primary structure can be hipped, gabled, or a combination of both. Roof slopes are somewhat shallow and are generally sloped between 3:12 and 6:12.

• Roofing materials can vary. Shingle, barrel tile and pan, Spanish "S" tile, or the flat concrete tiles are all acceptable.

• The language of Classical buildings is a direct translation of the cannons of the classical orders. Pedestals, columns, and entablatures categorically related to the Tuscan, Doric, Ionic, Corinthian, and Composite orders.

• The elements in a Classical home are arranged in a rational manner. The structure of the building should be simply understood. A column should support the weight of a beam, while brackets support cantilevers.

• As an overall composition, Classical buildings can be asymmetrical, however, all parts should have a relative symmetry about themselves.

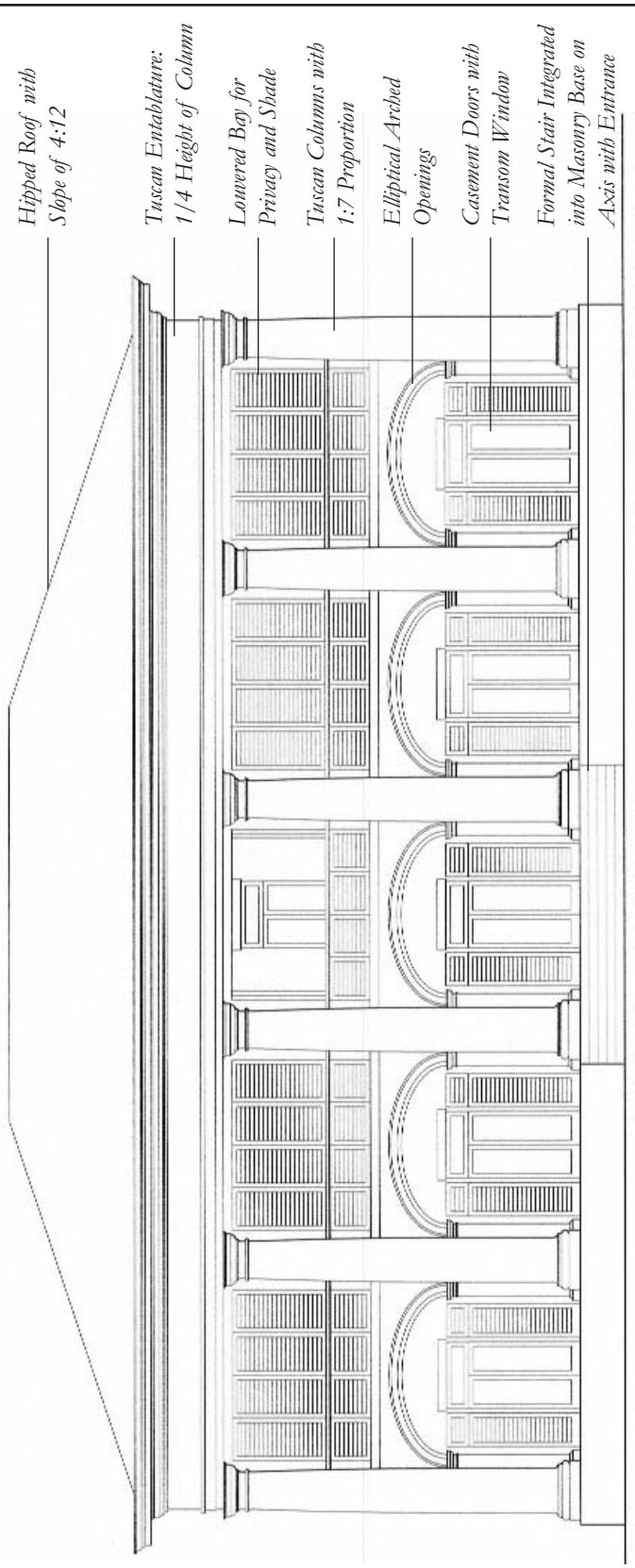
• Bay spacing for colonnades and arcades should be vertical and are generally odd in number.

• The building typically rests on a base or plinth. Stairs rise up to the height of the finished floor and are generally constructed of solid masonry materials.

• Exterior finishes can be wood or masonry, the scale of classical elements corresponds to the material. Masonry columns for example, are proportioned with ratios of 1:7 to 1:10, while a wood post can be much thinner.

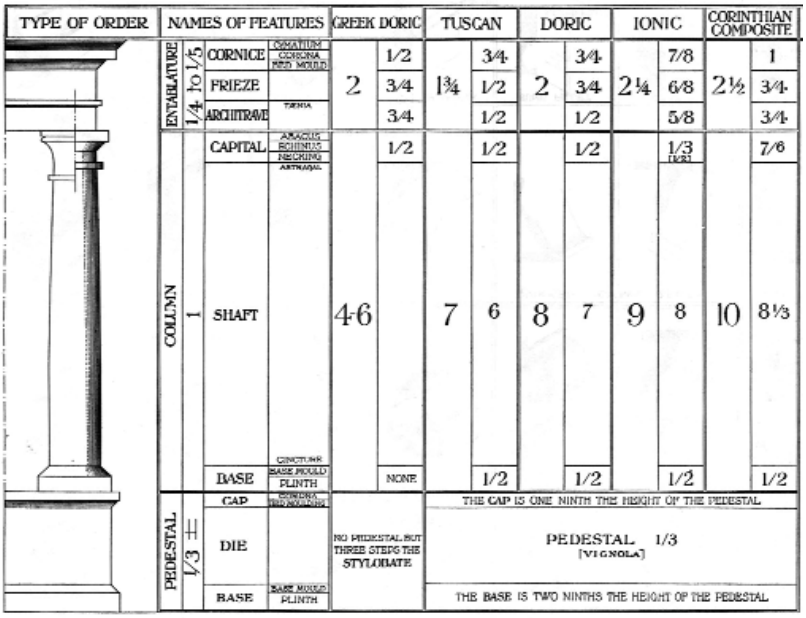
• Windows and doors are of vertical and/or square proportions with the occasional round, oval, or ornamental window. Windows usually have divided lights and are commonly double-hung, or casement. Window and door surrounds, called architraves, when they exist, are made of wood or stone.

• Variations of this style could include Plantation or Coastal.



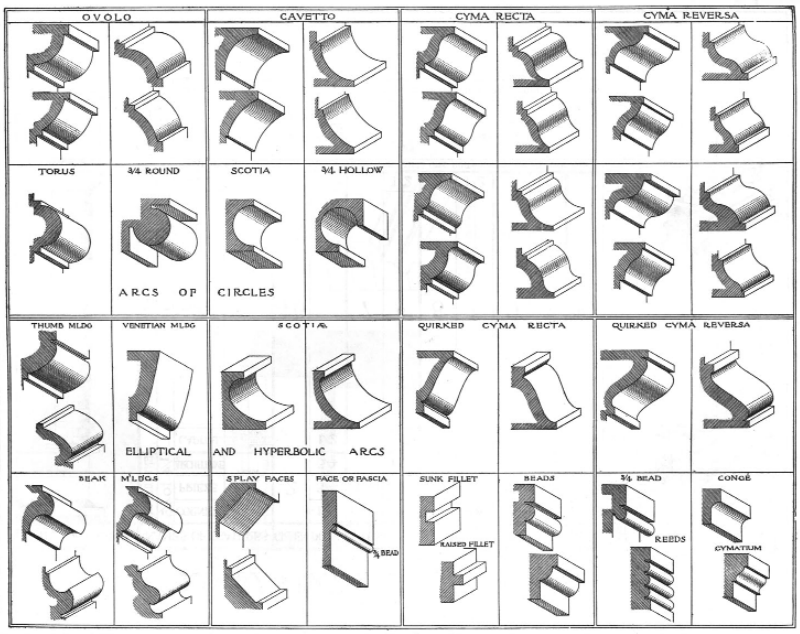
Architecture in the
CLASSICAL TRADITION
Detailed Listing of Parts

5.3



TYPE OF ORDER	NAMES OF FEATURES		GREEK DORIC		TUSCAN		DORIC		IONIC		CORINTHIAN COMPOSITE	
ENTABLATURE 1/4 to 1/5	CORNICE	CYMATIUM CORONA REED MOULD	2	1/2	1¾	3/4	2	3/4	2¼	7/8	2½	1
	FRIEZE			3/4		1/2		3/4		6/8		3/4
	ARCHITRAVE	TAENIA		3/4		1/2		1/2		5/8		3/4
COLUMN 1	CAPITAL	ABACUS ECHINUS NECKING ASTRAGAL		1/2		1/2		1/2		1/3 [5/8]		7/6
	SHAFT		46		7	6	8	7	9	8	10	8⅓
	BASE	CINCTURE BASE MOULD PLINTH		NONE		1/2		1/2		1/2		1/2
PEDESTAL 1/3 ±	CAP	CORONA TORUS MOULDING	NO PEDESTAL BUT THREE STEPS THE STYLOBATE		THE CAP IS ONE NINTH THE HEIGHT OF THE PEDESTAL							
	DIE				PEDESTAL 1/3 [VIGNOLA]							
	BASE	BASE MOULD PLINTH			THE BASE IS TWO NINTHS THE HEIGHT OF THE PEDESTAL							

5.4



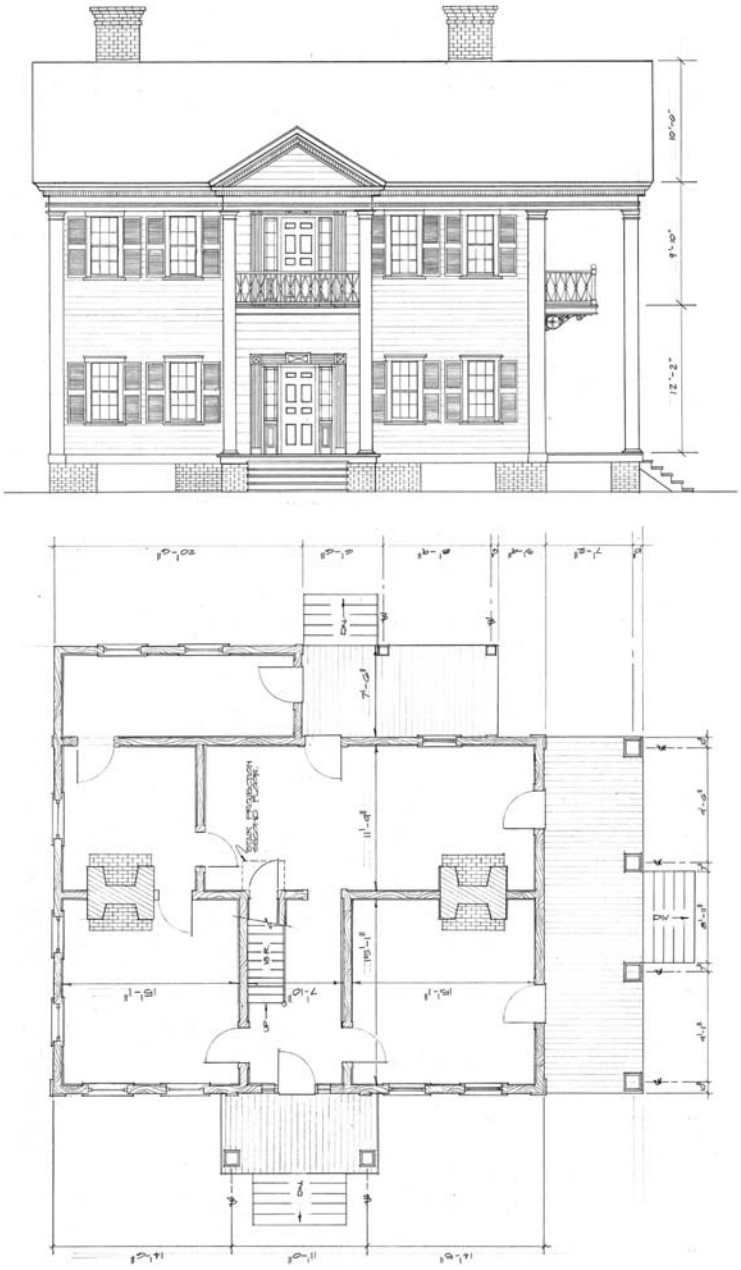
5.5

Architecture in the

CLASSICAL TRADITION

Key Examples

THE CANONS OF CLASSICAL ARCHITECTURE: Canons, or guiding principles exist in the language of architectural classicism. These should ALWAYS be referenced when designing in the style. Roman classical details are most typical of contemporary building due to their simplified geometries. The diagram on the top is a comparison of the 5 orders of classicism: The Tuscan, Doric, Ionic, Corinthian and Composite. It indicates the advisable proportions for each of the orders with respect to the diameter size of the column. For instance a Doric column is 8 diameters in height, while a Ionic has a proportion of 1 to 9. The diagram on bottom shows all the Roman moldings commonly used.



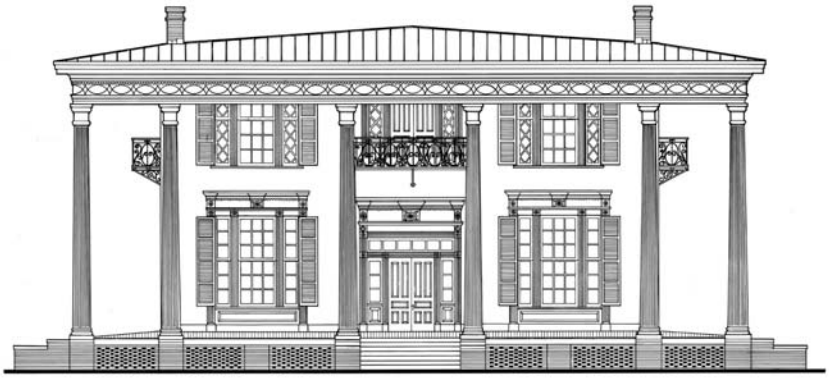
Architecture in the

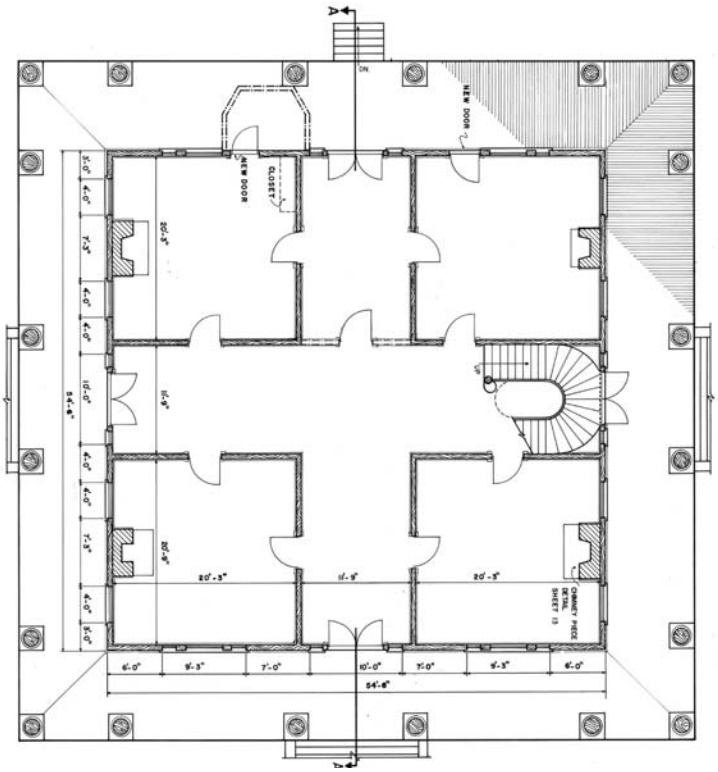
CLASSICAL TRADITION

Key Examples

5.6

WIRICK - SIMMONS HOUSE, MONTICELLO, FL: The Wirick-Simmons house is a early wood-framed example of classical Florida architecture. The difference between this house and examples of the Florida wood vernacular is found in the detail. Classical architecture uses the vocabulary of the classical canons, i.e. the orders (Tuscan, Doric, Ionic, Corinthian, Composite) Thinner dimensions then the cannons suggest are the result of the native building material (wood mill-work) Typologically, the house is still consistant with classical ideals. A monumental pedimented portico faces a garden to the right and a double-height portico clearly articulates the entrance to the residence.





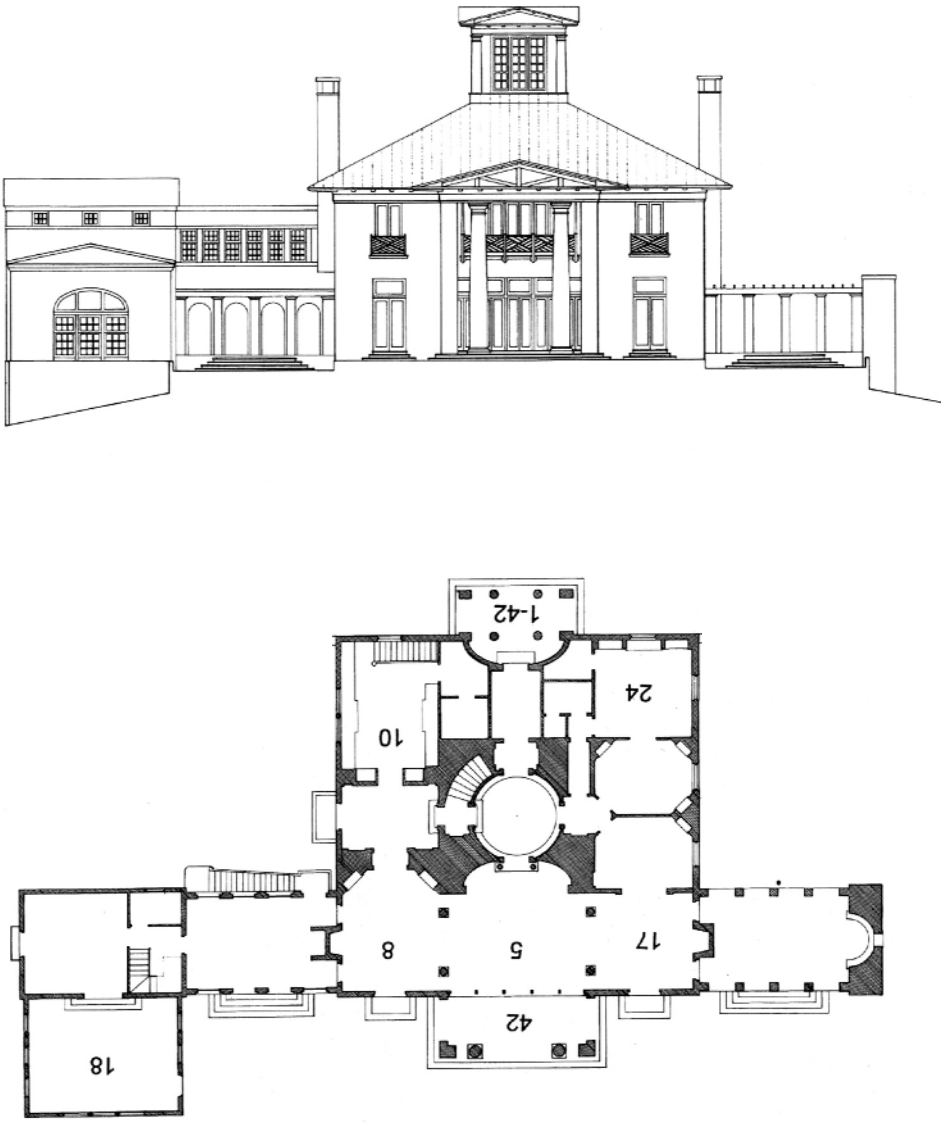
Architecture in the

CLASSICAL TRADITION

Key Examples

5.7

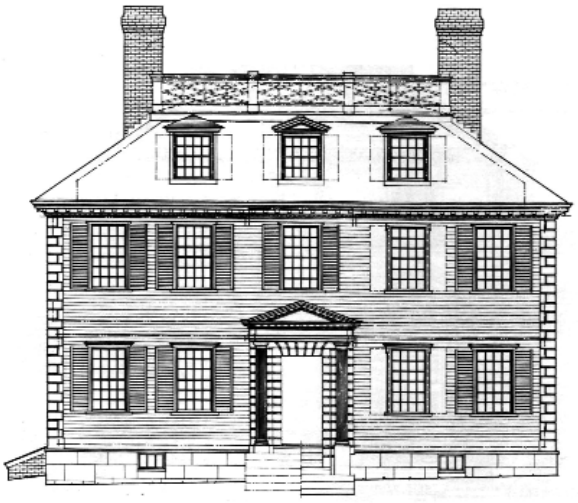
WARDLAW-SMITH HOUSE, MADISON COUNTY, FL: The Wardlaw-Smith house is based on a nine-square plan subdivided into 5 rooms. A large entrance vestibule and a wide hall. Buildings in the classical tradition typically strive to develop symmetry in each room as well as a relative symmetry for the composition of the overall house. A double height porch surrounds the mass of the house and is deep enough to accommodate projecting upper story bedroom balconies. The architectural language is classical. Elongated doric columns, a decorated frieze (center portion of beam) and formed iron balcony brackets demonstrate this.

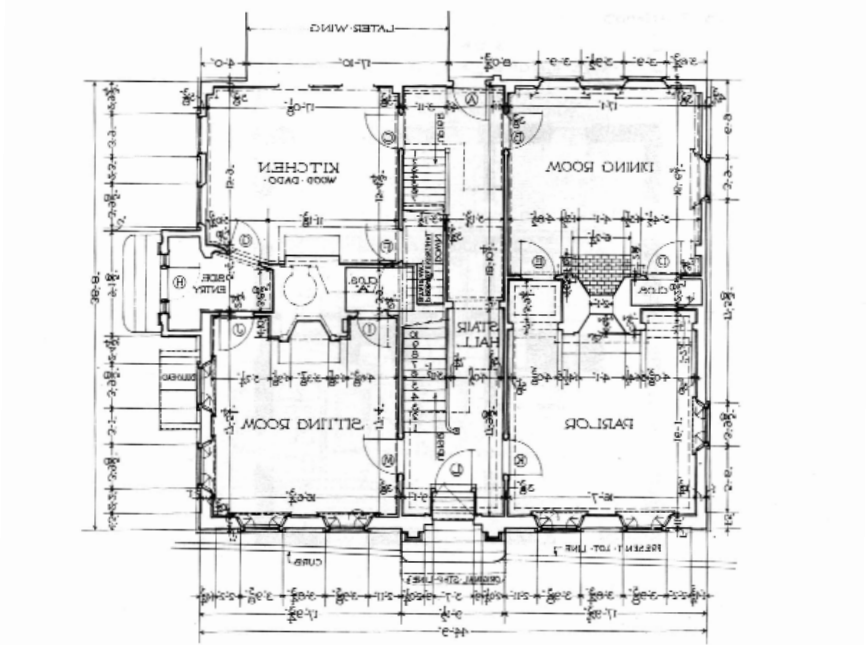


Architecture in the
CLASSICAL TRADITION
Key Examples

5.8

VILLA ATLANTA, ATLANTA GA: This Atlanta home designed by contemporary Florida architect Jorge Hernandez is clearly based on a nine-square plan. Here the form and siting of the house are inspired by the 16th Century Italian architect from the Veneto region, Andrea Palladio. His Villa Rotunda in Vicenza has been an influential model for many Villa designs, including Thomas Jefferson's Monticello. In this example, Hernandez uses a cross-axial pedimented cupola to draw light into the interior. An insistence upon relative symmetry in the layout of the house, a strong entry portico, and prolific use of classical references firmly establishes this home in the language of the classical tradition.

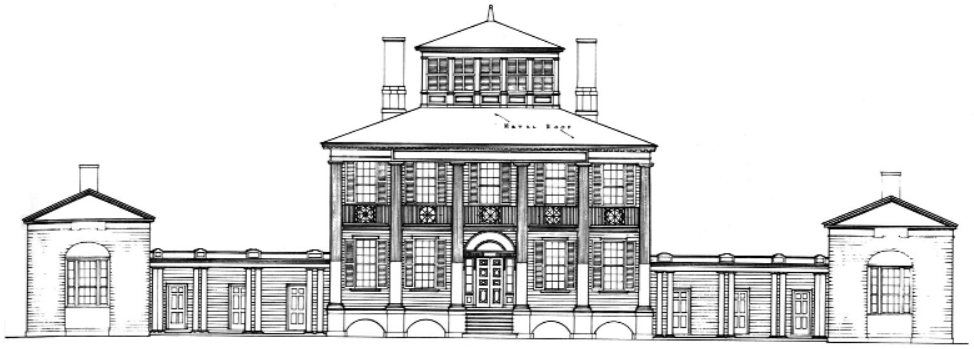


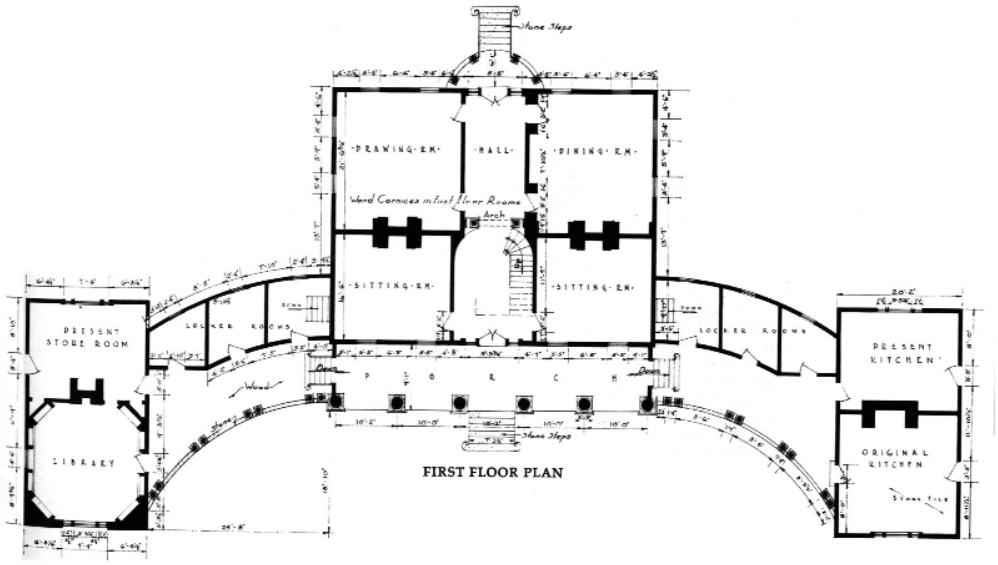


Architecture in the
CLASSICAL TRADITION
Key Examples

5.9

BENJAMIN HALL JR. HOUSE, MEDFORD, MA: Building in the Classical tradition can take many forms. A building can be Classical without making dramatic gestures such as double story colonnade. The example here is relatively simple. It properly incorporates use of the moldings to compose a cornice at the eaves of the roof. Quoining (staggering stone coursing) solidifies the corners of the building and Classical motifs surround the openings of the house. There are also many stylistic sub-sets within the tradition of Classicism. In this case, the house is in the Georgian style. This is made most obvious by its centrally planned stair, use of brick and cut-stone accents, and multiple chimneys.





Architecture in the
CLASSICAL TRADITION
Key Examples

5.10

HAYES MANOR, EDENTON, NC: In this stately residence in North Carolina a desire to build a home of exaggerated size and proportion was pursued. Here the double height colonnade is employed to give a noticeable hierarchy between the central house mass and the symmetrically flanking wings and end pavilions housing the kitchen on one side and the library on the other. Notice that although the house is in the tradition of Classicism, a style, which is based on the Classical canons, the Doric order here is very thin. This is an American interpretation of the canons, modified to emphasize the light nature of wood, which, the house is built from.


5.11

4520 SANTA MARIA STREET, CORAL GABLES, FL: This house is located in the Pioneer Village of Coral Gables. A few strong classical elements emerge: Most notable is the double height porch with a raking (sloped) pediment. Additionally, the house has continuous Tuscan architrave and detailed door surround.


5.12

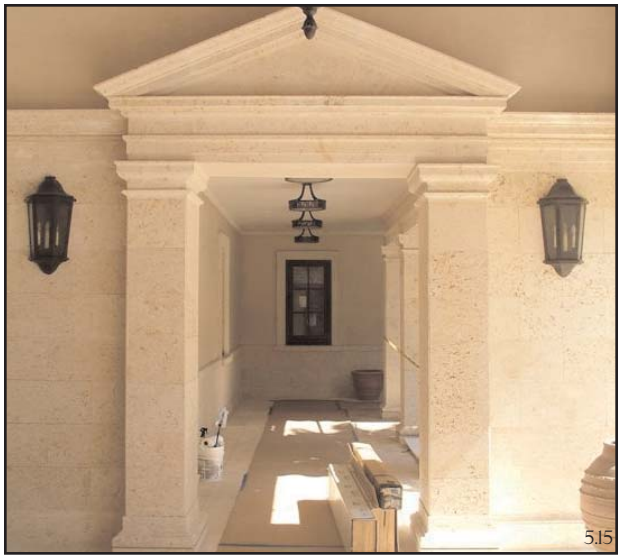
HOUSE, CONNECTICUT: This northern house is included in the chapter to point out the fact that although no columns or pilasters are used in the elevation, the house has an implied order to it and thus remains an example of classical tradition. The cornice and pedimented entry use classical elements, furthering the classical understanding.


5.13

HOUSE, CHARLESTON, SC: A Serlian (Arch and two columns, removed from the wall) opening is a classical motif used here to frame the opening to this Charleston home. A stacked side porch also adds to the classical spirit, while a white wooden cornice caps the top of this brick built home.


5.14

SIDE-YARD HOUSE, CHARLESTON, SC: This side-yard home in Charleston is easily distinguishable as belonging to the classical tradition. The double height Ionic ordered side porch is raised on a one-story, masonry base with arched openings. An attic story with classical balustrades serves as a railing for a roof terrace.


5.15

TUSCAN ORDER: The Tuscan order is the most minimal of the five orders. In this example by architect Ernesto Buch, the Tuscan order is applied in the form of an engaged aedicula forming an entrance to a colonnade. The three primary parts in the composition are the column, the entablature and the pediment.


5.16

BALCONY COMPOSITION: As balconies are very popular in Florida, they should always be designed rationally and should be well composed. In this example, the brackets appear to support the weight of the cantilevered balcony, while the rail rests firmly on supporting piers and balusters.


5.17

SHEFTAL HOUSE, WINDSOR, FL: Classicism is reduced in this house by Duany Plater-Zyberk. It still incorporates a correctly proportioned Tuscan column, but here the entablature, normally associated with it, has been reduced, and the rest of the house has been stripped of ornament, leaving only its elementary massing.

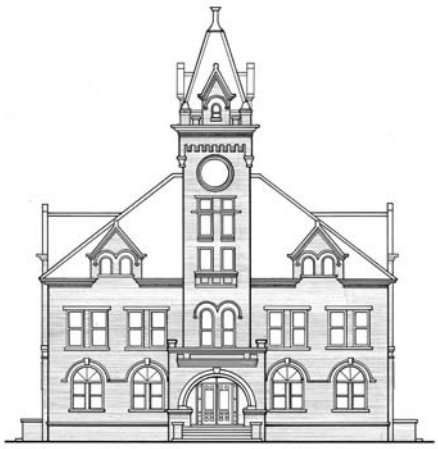

5.18

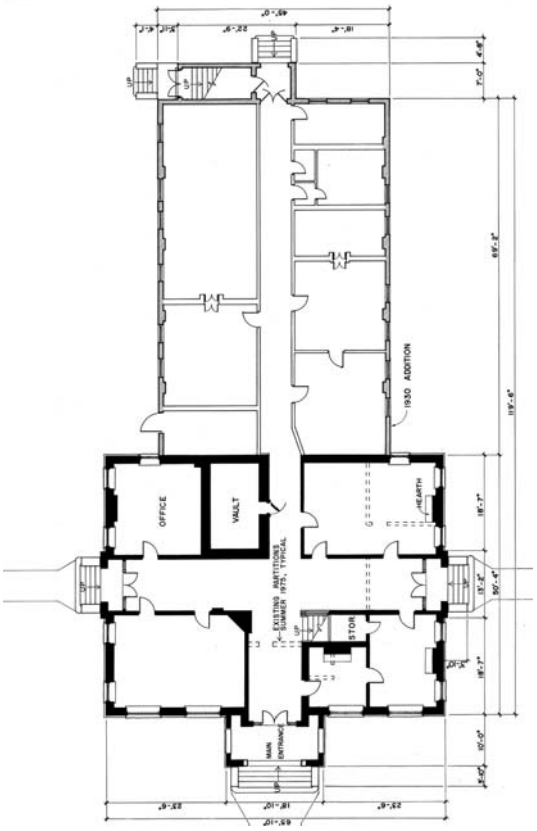
COCOPLUM HOUSE, MIAMI, FL: The typological precedent of this house is an Italian Villa. In the Cocoplum House, Jorge Hernandez has modified and reduced that precedent to is essential parts: The base, a central, symmetrical mass, well proportioned openings, and a few simplified moldings.

CIVIC ART

Chapter Contents

6.1



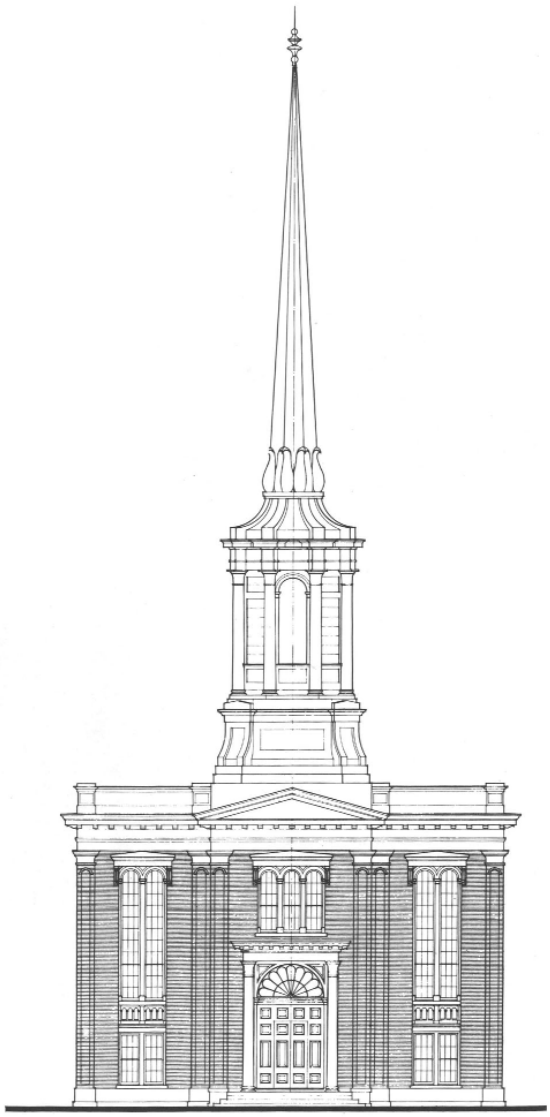


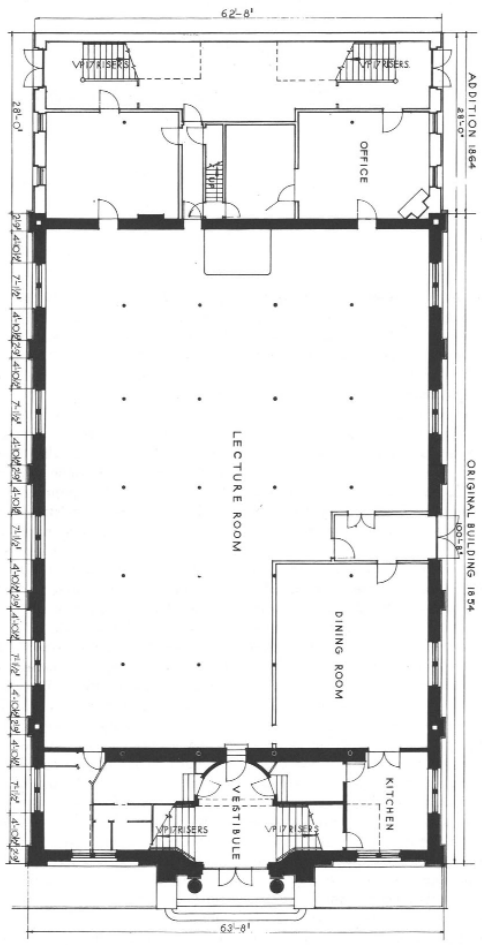
CIVIC BUILDINGS

Key Examples

6.2

BRADFORD COUNTY COURTHOUSE, STARKE, FL: Simply put, civic buildings should look civic, meaning they should be individual and easily distinguishable from non-civic structures. The Bradford County courthouse accomplishes this through its architecture. A clearly defined entrance is marked with a large Roman arch (half-circle) opening while a bold brick facade rises up to an ample cornice and simple hip roof with sophisticated dormer openings. It is culminated by an elegant bell tower. The special care given to the design and construction of the building add to its unique character and help to create a bond between the building and the inhabitants of the place. Such should be the goal of all civic buildings.





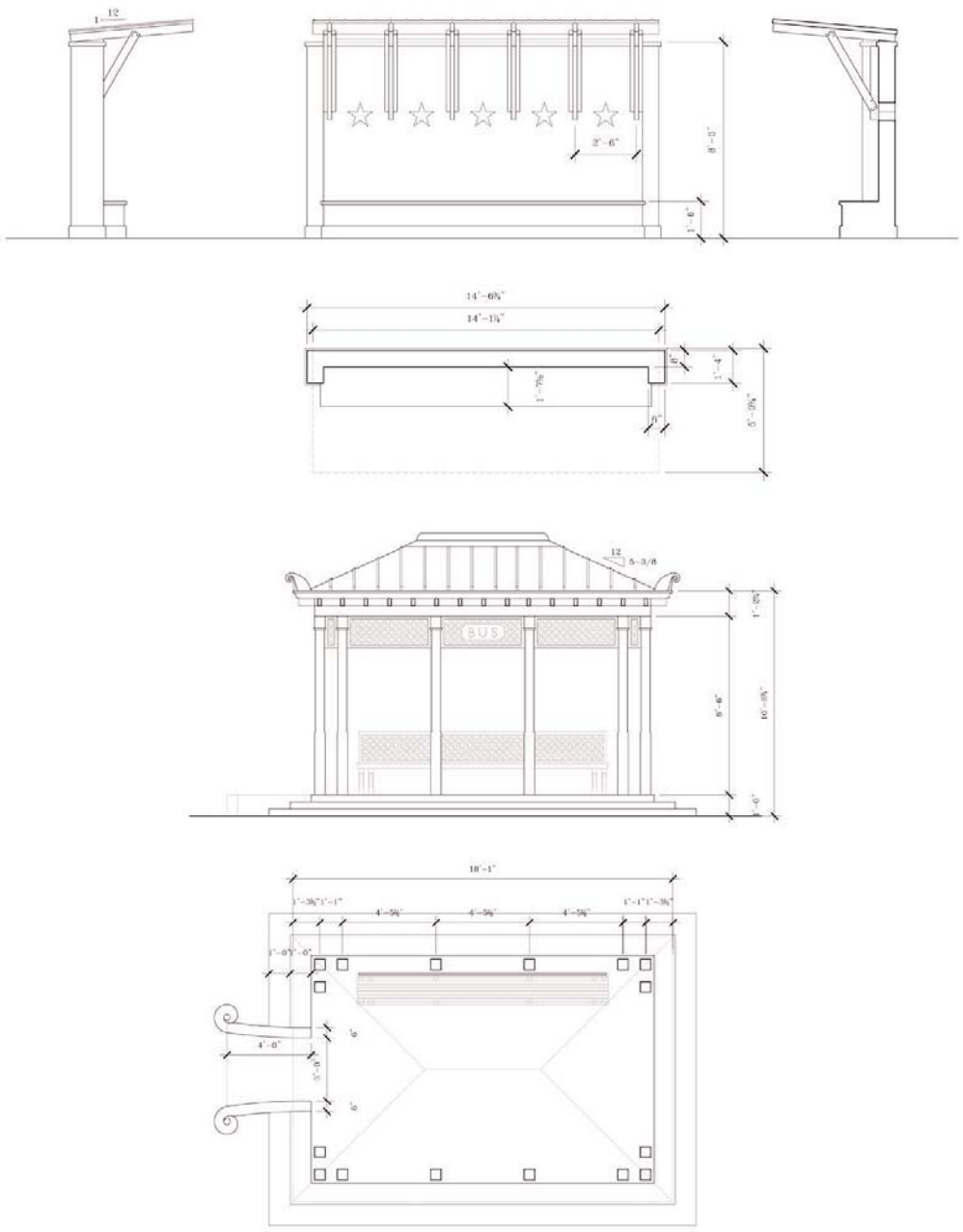
FLOOR PLAN

CIVIC BUILDINGS

Key Examples

6.3

FIRST BAPTIST CHURCH, CHICAGO, IL: Although religious structures are often privately owned and therefore limited in some respects to the public, they serve an important role in communities and often open their doors to civic events in addition to religious ceremonies. Religious structures historically have always occupied important locations along town greens and at important intersections. This has the effect of creating memorable locations in the city. The caveat to giving favorable sites to religious and civic buildings is that what is built must be of the highest level of architectural quality. The First Baptist Church in Chicago, above, with its beautiful facade and steeple, deservedly so, occupies such a site.



CIVIC BUILDINGS

Key Examples

6.4

BUS STOP PAVILIONS, BROWARD COUNTY, FL: Shown above are two proposals for bus stops along State Road 7 in Broward County, Florida. The idea here is to suggest that with a little effort, even something as simple as a bus stop can take on the quality of civic art. The example on top is a simple masonry shelter with a cantilevered roof supported by large wooden brackets. The American star pattern is formed into the concrete. The example below uses a hipped metal roof with Greek motifs at the corners to cover a wooden loggia structure sitting on a masonry stylobate (3 stepped base) A ramp offers ADA accessibility. The top example could be used for busier stops, and the above example for common routes.


6.5

CHAPEL, SEASIDE, FL: The chapel in Seaside maintains the wood framed vernacular of the town while differentiating itself from non civic buildings through the use of more monumental proportions, a splendid bell tower and a bright white painted finish. A provision in the town code only allows civic buildings to be painted white.


6.6

CITY HALL, CORAL GABLES, FL: Coral Gables city hall is located at the termination of Miracle Mile, the city's main street. When planning new development, special siting with increased visibility should be afforded to civic buildings to make their impact on the place more significant.


6.7

CINEMA, CHARLESTON, SC: A cinema is not a civic building, but the way this building addresses the street and sidewalk through its placement and orientation creates a civic presence. Every public urban building should not only adhere to the requirements of the client, it should also respond to the wishes of the city and community.


6.8

TOWN HALL, PALM BEACH, FL: The town hall in Palm Beach is part of a larger civic complex including a fire station. It is located at the entrance of the town and faces a public green space. The architecture is mediterranean revival with coral stone accents. Both the site and the building itself contribute to a grand civic statement.


6.9

SCHOOL, SEASIDE, FL: This school in Seaside is based on the historical precedent designed by Thomas Jefferson, the University of Virginia. In both cases, porches connect buildings together and help to enclose open green spaces. Ideally schools should present a face to the city instead of isolating and turning their backs to it.


6.10

FIRE STATION, NEWPORT, RI: To reiterate the ideal: Civic buildings should look like civic buildings. In this example from Newport, the fire station looks like a fire station. Technology and the desires of the clients are important, but so is the responsibility for public buildings to be environmentally and socially sensitive.


6.11

POST OFFICE, ST. AUGUSTINE, FL: The post office in St. Augustine recently designed by Florida architect Scott Merrill occupies a site at the entrance to the town. It serves a dual purpose: It houses the mailboxes for all the residents, it also acts as a benchmark for the quality of architecture expected to be built within the town.


6.12

TOWN HALL AND POST OFFICE, CELEBRATION, FL: Downtown Celebration is the site of several important civic structures, designed to be extraordinary. The two pictured above are by noteworthy architects Philip Johnson and Michael Graves. Johnson's Town Hall is to the left; Graves' Post Office is to the right.


6.13

PAVILION, SEASIDE, FL: A series of beach front pavilions line the sands in Seaside; each terminates the view of the street looking towards the water and each provides a beacon from the water back towards the land. Civic gestures such as these pavilions help make a town more memorable.


6.14

ROLLINS COLLEGE ENTRY GATE, WINTER PARK, FL: The entrance to Rollins College is marked with a pair of elegant gates, one on each side of the street. These gates help to denote entry to a special place (the campus) and although the gates are solely aesthetic, they provide a valuable landmark for the campus.


6.15

GAZEBO, STUART, FL: A fine example of a civic folly exists in Stuart on East Ocean Blvd. This Gazebo is a perfect place for community driven functions such as concerts, lectures, and commemorations. Cities should occasionally build purely civic structures and scatter them throughout parks, squares, and waterfronts.

6.16

CITY GATE, RIO, FL: This Art Deco gate between Stuart and Jensen announces the entrances to the cities. It is a memorable monument and one which has become important to the residents. With a small investment, a gesture such as the building of a gate can areate a valuable sense of community.


6.17

SAVANNAH STREET, SEASIDE, FL: The view of this street in the resort town of Seaside terminates on a pavilion. Civic structures should be placed where they can be seen from long distances, or multiple angles. The street itself is also well formed, with shade trees protecting parallel parking spaces and a surface change from the roadway.


6.18

DUVAL STREET, KEY WEST, FL: Duval Street is Key West's main street. It is therefore the most urban in character. Trees are placed in sidewalk grates, buildings are mixed-use and form a continuous street wall, and entries and storefronts are covered with awnings. Mass transportation routes are also desirable here.


6.19.

PARK AVENUE, WINTER PARK, FL: Winter Park's main street has key elements to a successful urban space: Wide sidewalks, shade trees, parallel parking, storefronts and entrances facing the street, awnings, outdoor seating, and human-scaled lighting. Businesses are encouraged to activate the street even more with outdoor seating.


6.20

RESIDENTIAL STREET, CHICO, CA: Residential streets with minimal commercial activity have different requirement then their urban counterparts. 6-8 foot planting strips with tall street trees are encouraged. Houses are detached with porches in front facing the street. Parking is placed on street and in alley-loaded garages.


6.21

ALLEY ENTRANCE, CHARLESTON, SC: Great residential streets usually have allies behind to hide cars and garages. These ally entrances can be treated in beautiful ways as well. The example above shows how the masonry of the wall steps down to the height of the wall and a wooden gate is framed with two capped pillars


6.22

APARTMENT, ROSEMARY BEACH, FL: The allies in traditionally planned towns like Rosemary Beach are good places to introduce auxiliary units above garages. These apartments are nice places for a home office, a guest apartment, or a place for extended family to stay. They can also be rented to subsidize mortgages.


6.22

HOUSE, CORAL GABLES, FL: Wide houses with no alley access can be problematic. If a garage must be placed on the street in such an urban condition, it should be well designed. The example above attempts to resolve this dilemma with a reduced opening, well-crafted door and beautiful ivy wall.

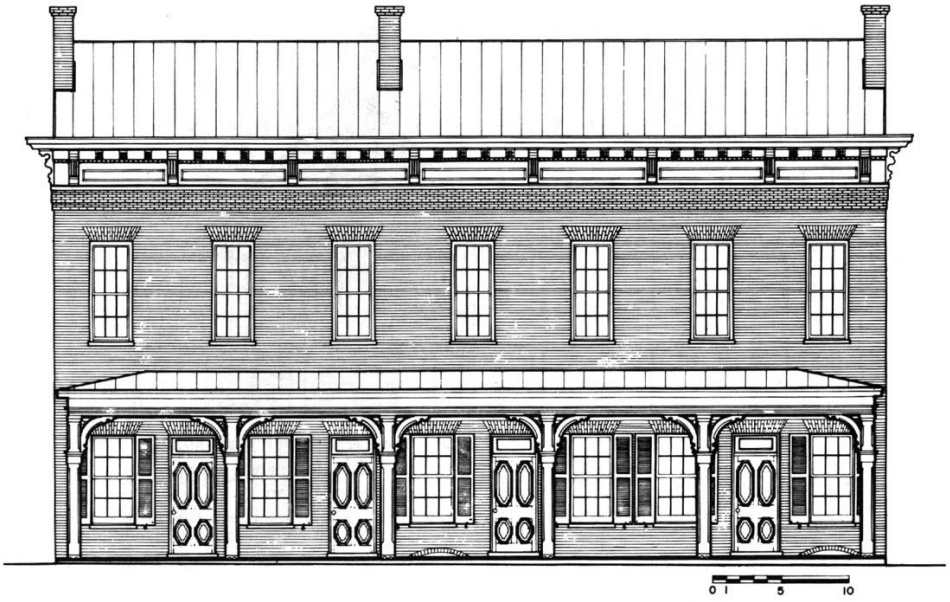

6.23

GARAGE, CHARLESTON, SC: This garage is set back from the street and heavily camoflaged by neighboring vegetation and a manicured ivy covering. Again, it is not a desirable condition to present a garage to the street, however, if it is unavoidable, then a solution such as this, is acceptable.

MIXED USE BUILDINGS

Chapter Contents

7.1



MIXED USE BUILDINGS

General Characteristics

7.2

• Mixed-Use buildings are a combination of two or more different uses. Uses are often separated by floors with one use, typically retail or office, occupying the first floor and residential uses occupying the upper floors.

• Large shop-front openings on the ground floor in the form of display windows are generally desired for maximum exposure to potential shoppers.

• Window types for ground floor retail are typically fixed panel. Ground floor office uses typically have a greater variety of window types including: Double hung, casement and awning.

• Awnings or arcades often shelter sidewalks and shop entrances along retail frontages.

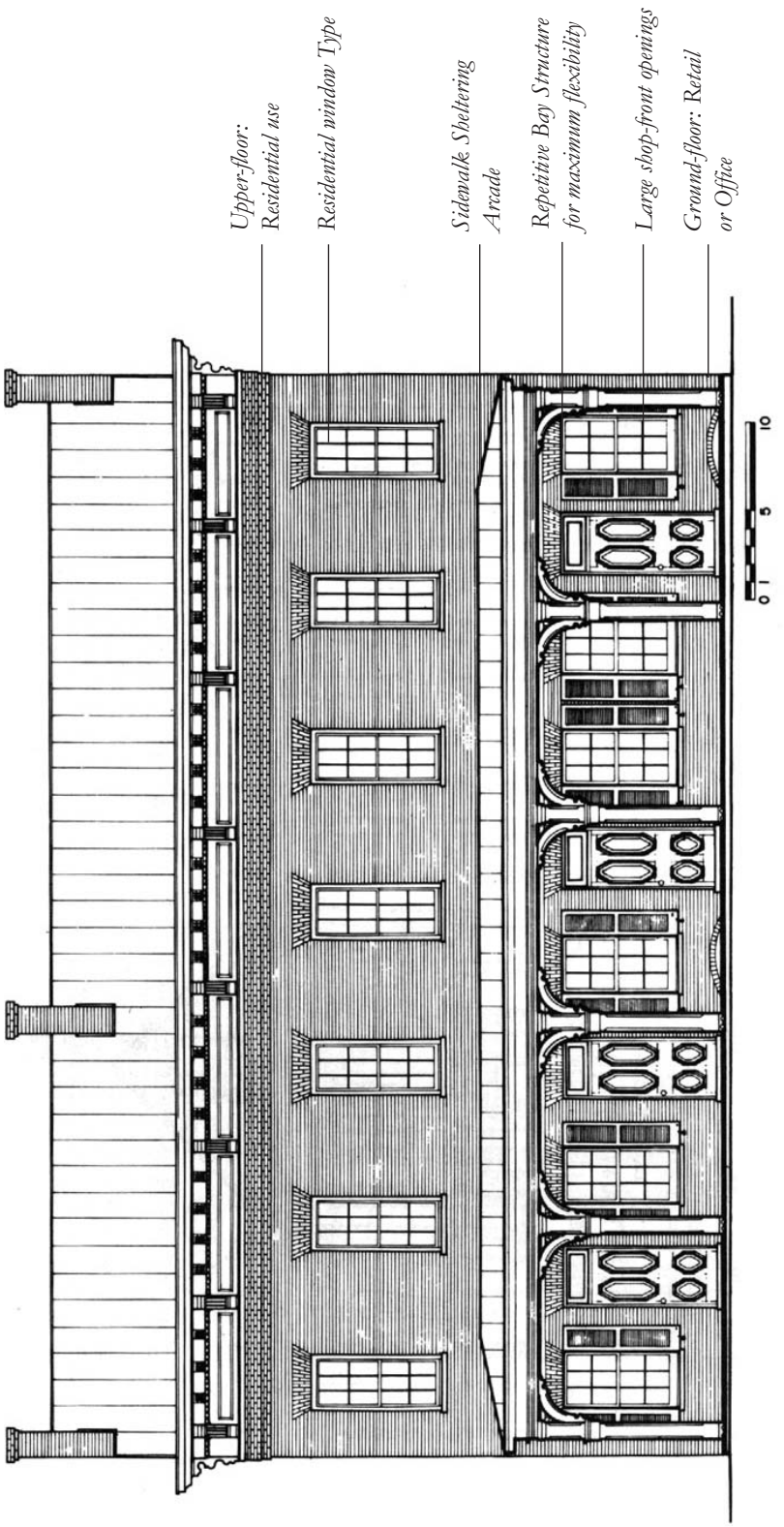
• Signage in traditional mixed-use buildings is typically contained within the arcade in the form of small hanging signs, or is printed on shop-front windows or awnings.

• Structurally, the plan of a mixed-use building is generally based on an open floor plan with column bays. Non-load bearing walls are used to divide the space according to tenant needs. This bay system is meant to be flexible and therefore easily modified.

• Stair and Lobby entrances to upper floors are often located towards the rear or side of the building. If the entrance is located along the front elevation, its articulation is often reduced and unassuming.

• Retail uses on the ground floor are seldom raised above the elevation of the sidewalk. Easy access and American Disabilities Act (ADA) compliance is expected.

• The mixed-use building is encouraged in all areas of potential commercial activity. Parking is typically shared between day-time shoppers and night-time residents, and is preferable in the rear of the building.



MIXED USE BUILDINGS
Detailed Listing of Parts

7.3

7.4

GOODMAN BUILDING, AUSTIN, TX: This traditional mixed-use building has a diagrammatic quality to it. The lower story is clearly articulated as housing retail through its large glass shop-front openings and simplistic bay structure. Notice how the hierarchy of openings is down-played. The entrance to the upper story residences is located on the left side, all other openings are essentially equal in size and importance. The upper story is devoted to residential units and is clearly more domestic in characteristic. Wrought-Iron balconies provide outdoor spaces for residents and large operable shutters allow for the control of light into the units.

7.5

MIXED USE BUILDING, WEST HAMPTON, NY: This mixed-use building in West Hampton combines retail, office and residential uses. The building is intentionally scaled to relate to its context of predominantly single-family homes. The mass of the building is broken up to include different heights and masses, thus creating an appearance of multiple buildings. Dormer windows allow light to fill upper story spaces and make it possible to house two continuous floors of program. Although, built in New York, this building's gable ends, large openings and similar materials, are reminiscent of the Anglo-Caribbean.

MIXED USE BUILDINGS

Key Examples

7.6

JOHN READ'S ROW, CHARLOTTESVILLE, VA: The home office and small business are important contributors to urban life. These segments of the commercial spectrum can exist in very unassuming buildings such as the case in these rowhouses in Virginia. Here rowhouses have been slightly modified to allow for low-traffic commercial activities to take place. These offices are excellent for small businesses to occupy, especially by those who live above. The live/work unit is a derivation of this type. It creates an environment where walking to work is made very easy and that translates to less cars on the road. This type should be considered whenever townhouses are permitted.


7.7

FORT PIERCE, FL: Commercial centers in the form of main-streets should be urban in character. In Fort Pierce, the commercial buildings are long with Repetitive bay structure to easily accommodate a mix of changing clients. The buildings approach the street and visually contain the space within.


7.8

JENSEN BEACH, FL: A good main street example exists in Jensen Beach, Fl. Wide sidewalks, parallel parking and street trees in planters are all appropriate and well detailed. Notice how height shapes the space of the street. It is contained with the two-story building on the left and by the taller trees on the right.


7.9

PALM BEACH, FL: The Mediterranean Revival style is well suited for commercial and mixed use buildings. Building can be taller in this style as the European and African influences they are derived from,genreally are. The porch, typical of the style, is tranformed here into a shopping arcade


7.10

MASHPEE COMMONS, CAPE COD, MA: The wood-frame vernacular is typically associated with building of height no greater then two or three stories. This mixed-use complex in Cape Cod is divided into a two-story mass on one half and a one story mass with a roof terrace use for dining on the other.

7.11

WIDE SIDEWALKS: Enough sidewalk depth is especially important for restaurants to create a pleasant environment for would-be customers. Street dining requires enough separation from the street to allow for pedestrians to pass by tables. Good depths for sidewalks in urban conditions are a minimum of 12 feet.

7.12

MIXED USE, CHICAGO, IL: This image shows a typical building in a mixed-use district of Chicago. Shopfronts have large glass openings as display windows and sidewalks are wide enough to accommodate pedestrians, parking meters, street trees in planting grates, and any additional signage.


7.13

COMMERCIAL CORNER, GEORGETOWN, WASHINGTON, DC: In mixed-use districts that encompass several blocks, the corners should be encouraged to be built to slightly greater heights. The added height helps to contain the wider width of the intersection and creates awareness of the commercial activity held within.


7.14

COMMERCIAL CORNER, VILLAGES, FL: This mixed-use building in the Villages, Florida emphasizes the strength that additional height at the block corners can have. In this case, the additional height of this classically inspired Mediterranean building is articulated in the building itself with a corner tower element.

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