

# DELRAY BEACH

## CENTRAL BUSINESS DISTRICT ARCHITECTURAL DESIGN GUIDELINES

DECEMBER 2015



*prepared by:*

TREASURE COAST REGIONAL PLANNING COUNCIL

***Acknowledgements***  
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*Vice Mayor Shelly Petrolia*  
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*Commissioner Mitch Katz*

*Adopted by Ordinance 28-15, December 8, 2015*

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## INTRODUCTION

These guidelines are intended to provide a framework for the successful execution of quality urban architecture in the downtown area of Delray Beach. They address building composition, scale, and articulation to establish a measure of architectural harmony that accommodates diverse styles and uses. The guidelines are also intended to facilitate the review process by making the architectural expectations of the community clear.

Seven architectural styles are identified as appropriate for downtown Delray Beach based on historical precedent, climate, and building scale: **Florida Vernacular, Anglo-Caribbean, Mediterranean Revival, Classical Tradition, Art Deco, Masonry Modern, and Main Street Vernacular**. These styles are purposefully broad in their categorizations in order to provide a wide range of detailing options. However, it is important to note that “eclectic” stylistic interpretations that mix styles or apply historic details to modern forms are discouraged.

Departures from these seven styles are not encouraged, but will be considered. If a different style is proposed, applicants should provide the following documentation to City Staff and approving bodies:

- 1) A description including images (similar to those in these guidelines) of a documented and substantiated Florida vernacular architecture;
- 2) A justification of the appropriateness of the style for downtown Delray Beach; and
- 3) An explanation of how the building design follows the proposed style.

The utmost intention is for architecture to be authentic and true to style.

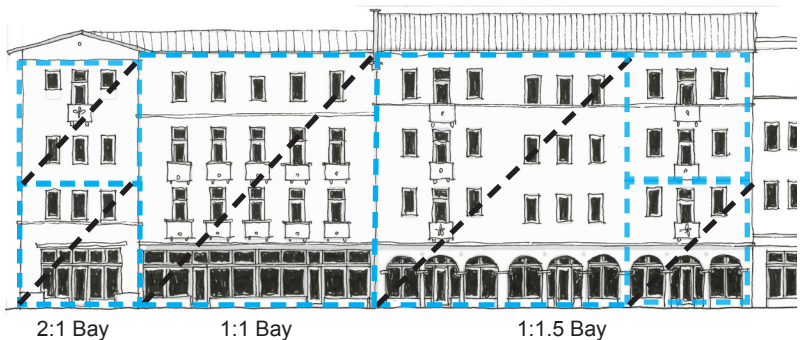


## BUILDING COMPOSITION

The historic Delray Beach development pattern occurred on lots generally ranging from 25 to 150 feet wide. Recent construction patterns have agglomerated multiple properties into much larger parcels, often on half or full city blocks. This newer pattern has raised concern about maintaining the character of the city. The size of a building is not the same as its scale. Building scale can be affected by building articulation and facade design.

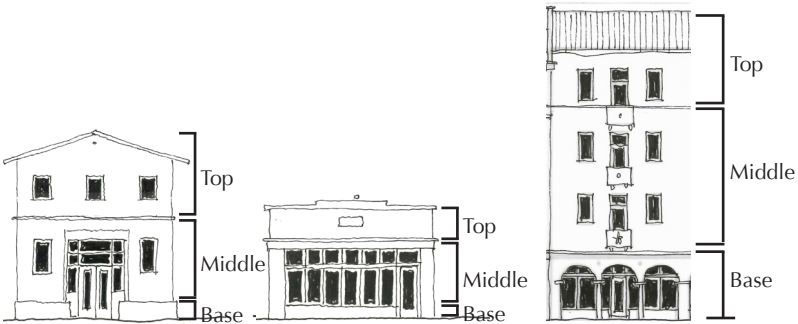
Building articulations may occur in elevation (building height) or in plan (building placement) or both. Building articulations should reflect a meaningful relationship with the urban condition. Building articulation, especially proposed tower elements, should respond to corner conditions, public open spaces, the visual axis of a street, and/or main building entries. Using a pre-determined increment of shift in the building height or position will not result in the desired, authentic pattern. Similarly, alternating bays that do not respond to building program or urban surroundings can appear overly simplistic.

Building façades shall be composed so that proportions generally do not exceed height to width ratios of 3:1 or 1:3. The façade composition should be reinforced by fenestration patterns and architectural elements.



DIAG. 1 FACADE PROPORTION. For all styles, facade compositions should be comprised of a series of bays. Even the Art Deco and Masonry Modern styles, which have streamlined, horizontal elements, should also meet the bay proportions.

Buildings designed using any of the Delray Beach architectural styles should have a base, a middle, and a top. The base is the most important part of the building because passersby come into direct contact with this portion of the building. The base should be constructed of the most durable and highest quality materials. The base provides a visual termination to the building, demonstrating that the building is solidly anchored to the ground. The base may be expressed in a number of ways as shown in Diagram 2.

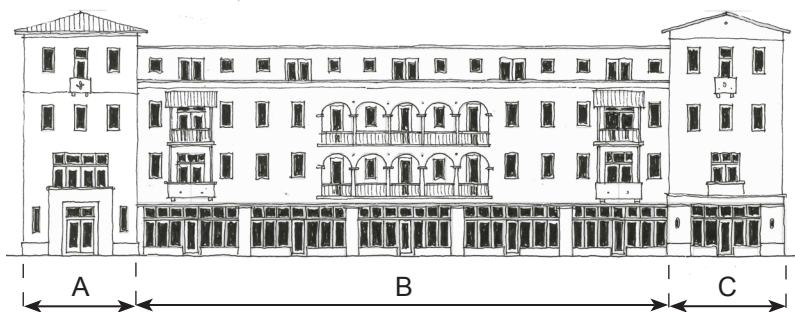


DIAG. 2 BASE. For buildings one to two stories tall, the base may be expressed in a number of ways.

For “smaller buildings” (one to two stories tall), the base may be expressed by the visible thickening of the wall surface, which may be accompanied by a change of material or color. For one story buildings, the facade may express the storefront base, windows, and parapet as the building base, middle, and top. For buildings three or four stories in height, the base of the building is the first story.

For all buildings, a transition line is required at the top of the first story to establish cohesion between adjacent buildings. The transition line may be a molding or cornice. The transition line should be reinforced by the location of other architectural elements such as awnings on the first story or balconies and window sills on the second story. The transition line should not be covered by signage or awnings. Significant architectural features, such as tower elements, columns, or pilasters may interrupt the transition line.

The Delray Beach land development code requires a setback at the top of the third story, so the top of a four-story building will generally be defined by the fourth story. Towers may receive relief from the setback requirement from the SPRAB and should reflect the top using techniques such as changes in fenestration patterns, moldings, balcony elements, etc. For buildings one to three stories tall, the top may be expressed in the parapet or roofline.



DIAG. 3 FACADE COMPOSITION. Towers respond to the corners of the building and emphasize entries. The central portion is articulated by balconies and loggias.



## FLORIDA VERNACULAR



The Florida Vernacular is a style of architecture native to the region, most typically constructed with a wooden frame and finished with wood siding. The origins of the style are adapted from multiple sources, including the Victorian (more common in the northern states), the Southern Plantation home, the Florida Cracker, and Florida Craftsman styles. The classical temple is heavily referenced in the Florida vernacular, as evidenced by gable-roof ends facing the street and simplified classical detailing. The front facade is often composed of double-height or stacked porches.



115 DUVAL STREET, KEY WEST, FL.

# FLORIDA VERNACULAR

## *Defining Characteristics*

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

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

Roof overhangs are typically deep, between two and four feet, and have exposed rafter tails. Fascias on the gabled ends are deeper than those exposed along the eaves.

When attic spaces exist, they are vented at the gable ends underneath the ridge and/or where the rafters meet the wall under the eaves.

Exterior finishes are usually horizontal wood lap-siding, vertical board and batten, or wood shingles. Siding typically exposes 4”-6” to the weather, which is terminated with corner boards at building edges. Stucco finishes are also appropriate, though less common. Modern day building materials also include fiber cement siding.

Doors and windows are vertically proportioned with wooden surrounds and sills. Horizontally proportioned openings are made of a groupings of vertical windows. Windows are always operable and historically double-hung, though casements and single-hung are also appropriate. The style uses a small palette of window and door sizes.

Porches are integral to the style and prominent on the front facades. Porches extend along a large percentage of the ground floor elevations, often wrapping the corners to continue at some length along side facades. Porch roofs are supported by posts positioned to create vertical or square openings between them. Porches are typically quite deep (at least 8 feet), creating outdoor rooms. The porch roof may have a different slope than that of the primary building, however, detailing and overhang depths should be consistent.

The Florida Wood Vernacular building frequently has a raised, continuous base. Historically, the raised base protected the building from potential flooding, provided a measure of privacy for residences, and concealed a crawl space that allowed for ventilation.





# FLORIDA VERNACULAR

## *An Example in the Style*

- Roof slope: Approximately 6:12; roof material: galvanized metal
- Gable end of roof facing the street
- Attic vent centered on gable ends for cross ventilation
- Porch facing the street, commonly 2 stories in height or stacked
- Vertically proportioned and aligned openings
- Decorative railing
- Horizontal siding with vertical wood trim at the corners
- Square posts establishing a vertical bay spacing
- Large windows with operable shutters, appropriately sized to cover the opening, and classically inspired decorative trim work
- Simplified classical detailing and trim
- Elevated base for privacy for residences and, historically, for air flow



MIXED-USE BUILDING, KEY WEST, FL. The composition of this building places the commercial use at the corner to ensure visibility and access from two streets, emphasized by the gable end. The body of the building has an elevated two-story porch setback from the sidewalk. The roof space is habitable and is naturally lit with dormer windows.



AUDUBON HOUSE, KEY WEST, FL. This building has a classical, symmetrical composition. The ground-story porch has simplified classical columns. Operable shutters are sized proportionally to the openings they cover.



THE GRAND FLORIDIAN, LAKE BUENA VISTA, FL. This hotel is more expressive of its Victorian origins than most Florida Vernacular examples. This example demonstrates a three-story composition, with the fourth story contained within roof space, an appropriate method for this type of architecture to implement the required upper setback.

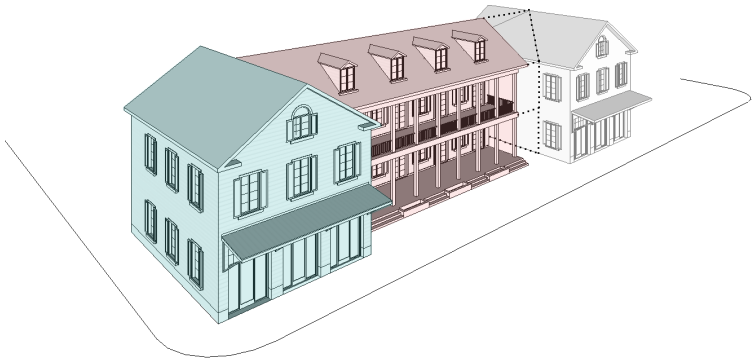


HOUSE IN NASSAU, BAHAMAS In this example from Nassau, a balcony provides shade by projecting over the front entrance. The balcony is supported by brackets. A common detail is demonstrated in the roof; the slope changes as the second-story porch roof engages the primary building's roof.

# FLORIDA VERNACULAR

## *Building Composition*





Key Massing Elements of the Florida Vernacular language display one to three volumetric components and can be symmetrically or asymmetrically composed. If more than one building volume is used, different roof pitch orientation and building placement distinguish among them. Massing utilizing three building volumes frequently establish a symmetrical composition.

Historically constructed of wood, the Florida Vernacular style is generally more appropriate for smaller scale, free-standing buildings no more than three stories high. Florida Vernacular architecture is composed of a first story base, a one or two-story middle, with a pitched roof, typically occupiable, defining the top. The base always incorporates a porch or arcade, or provides shade from a projecting second story balcony or awning that are integral elements of the building.

The main building facade has a regular rhythmic pattern set by the intercolumniation of the porch and continued by the vertically proportioned windows and doors. The facade is composed of repetitive bays and a limited palette of window and door sizes.

Distinguishing elements of the Florida Vernacular Architecture can also be found at the top. Elements such as feature windows, viewing terraces, articulated chimney caps, attic vents, and dormers generally populate the tops of buildings.

The building form prescribed in the Central Business District requires the fourth story setback to reduce visual impact to the street. This type of shift in building form is not common to the Florida Vernacular. In the Florida Vernacular style, this recess is more appropriately achieved by utilizing the occupiable area under a pitched roof as the fourth story to achieve the same intent.



## ANGLO-CARIBBEAN



Anglo-Caribbean architecture is often considered an eclectic style, common to the British-settled isles of the Caribbean and influenced by Portuguese, Dutch, French, and Spanish colonizations. Anglo-Caribbean architecture is characterized by wooden upper floors and roofs historically added over time to the masonry ground floors of initial settlements. The style today often references this through a change in material between floors or as a predominantly masonry construction with sculptural transitions between horizontal and vertical areas, incorporating wood building features.





72 MAIN STREET, ROSEMARY BEACH, FL.



# ANGLO-CARIBBEAN

## *Defining Characteristics*

Roofs are typically hipped with slopes are between 4:12 and 8:12. Parapet walls are used to contain roof ends and are common sculptural features on front facades.

Roofing materials consist of standing seam or “V” crimp metal, wood or asphalt shingles, or slate.

Roof overhangs are usually deep with exposed rafter tails and thin eaves. Often, the overhang will extend from the beam at a more shallow slope creating a canted roof. Brackets are often used to support the overhang.

Anglo-Caribbean architecture expresses weight and compression, therefore the corners are thick to reflect solidity of the structure.

The exterior finish is predominantly smooth stucco. Colors tend to be subtle with an emphasis on natural materials and earth tones.

Second story balconies and two-story porches are distinguishing features of the Anglo-Caribbean style. Balconies are generally made of wood and are supported by brackets. The balcony is usually roofed and may support another balcony above it.

Detailing and ornamentation is very simple and tectonic in its usage.

Windows and doors are vertically proportioned. Openings for doors and windows are recessed, casting shadows and revealing the thickness and solidity of the structure. Windows can have divided lights, single lights, and may borrow light configuration from the Florida Vernaculars style. Windows are most commonly double-hung or case-ment type (though single-hung is also appropriate) and have a stone or stucco sill. Window surrounds are minimal; when they exist, surrounds are made of stucco or stone. Doors surrounds are more prominent and sculptural in design.

Columns, posts, railings, brackets, louvered openings, and shutters are all elements definitive of the style.



# ANGLO-CARIBBEAN

## *An Example in the Style*

- Roof slope: Approximately 8:12; roof material: galvanized metal.
- Parapet walls contain roof ends
- Sculptural parapet wall
- Double height wood balcony
- Vertically proportioned openings
- Wood-framed balcony
- Vertically proportioned and aligned openings
- Wood brackets and floor joists
- Ground-story french doors facing the street as part of a storefront
- Visually strengthened corners



57 GOVERNORS COURT, Alys Beach, FL. Anglo-Caribbean architecture typically elaborates and sculptural shapes masonry elements. Generally this detailing occurs on the parapets, chimneys, entries, and stairways.



WATERCOLOR, FL. Designed by Cooper Robertson, this is an excellent example of a recently constructed Anglo-Caribbean building. The building clearly expresses the base, middle, and top. The design incorporates varied detailing adding richness to the simple facade.



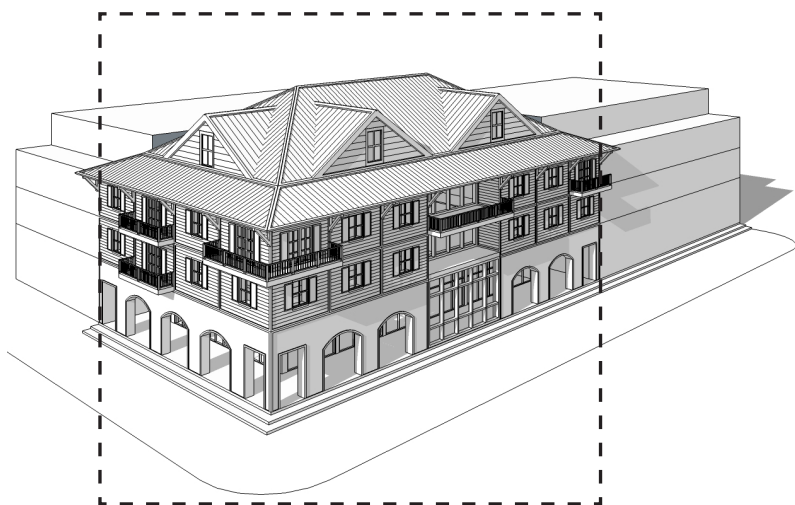
WILLEMSTAD, CURACAO: The origin of the style has European roots and vernacular adaptations from the Caribbean. Curacao shows some of the Dutch and Portuguese influence that was introduced to the region in the colonial era. The embellished parapet walls and steeper roof pitches remain central compositional features of the style.



FRENCH QUARTER, NEW ORLEANS, LA. New Orleans was founded by the French, and occupied by the Spanish before being part of the Louisiana purchase. This eclectic style includes stacked porches, surrounding masonry structures, awnings, and expressive parapet and end walls.

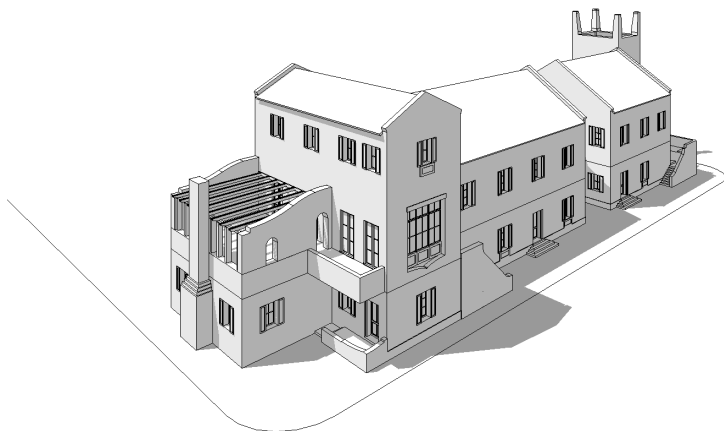
# ANGLO-CARIBBEAN

## *Building Composition*



Anglo-Caribbean architecture may be symmetrical or asymmetrical in composition and is typically composed of multiple building volumes of varying heights, widths, and functions assembled to form a single structure. The purposeful arrangement of multiple architectural forms creates small courtyards and passageways within the mass of the building that allow access to additional units or amenities beyond the primary elevation. Volumetric setbacks and intentional misalignment between building masses often result in opportunities for balconies, porches, and terraces. These elements help define the style and create an interesting, memorable composition.

The walls of the buildings are generally stuccoed masonry, though upper floors may be finished in wood. The wall openings are relatively small compared to the expanse of the building's facade. Elements such as exterior stairs, chimneys, stoops and benches are sculptural in nature and help provide visual interest to the otherwise straightforward, sober forms of the building. Details such as terrace roofs, railings, and balconies are commonly finished in wood, however, metal railings are also common, with more decorative designs found on buildings with French influences.







## MEDITERRANEAN REVIVAL



Mediterranean Revival is a style introduced primarily in Florida and California at the end of the 19th and beginning of the 20th centuries. The style references the architecture of the Mediterranean, especially that of the Beaux-Arts, the Venetian Gothic, and the Spanish and Italian Renaissance. In Florida, Spanish Colonial and Mission architecture also emerged, largely used for hotels and civic buildings. The principal mass of a Mediterranean Revival building is typically rectangular in plan, with elements such as towers, loggias, porches, balconies, chimneys, and garden walls added for compositional effect. The language of classical architecture is referenced by the use of the Classical Orders (columns, profiles, and details) but Mediterranean Revival does not follow the stricter rules of symmetry and superimposition of the Classical style. Spanish Mission uses similar elements and composition, but is less ornate with fewer facade openings.



VIA MIZNER, PALM BEACH, FL. Architect: Addison Mizner.

# MEDITERRANEAN REVIVAL

## *Defining Characteristics*

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

Roofing materials consist of barrel tile, Spanish “S” tile, or flat concrete tile.

Roof overhangs vary from deep to having no overhang at all. When deep overhangs exist, they are supported by sizable wooden brackets. Roofs without overhangs are finished with a molded cornice.

The Mediterranean Revival building is typified as ornate, asymmetrical, and eclectic. Columns, posts, wooden and masonry balustrades, and brackets are contributing elements of the style. It is common to have multiple building volumes and varied interior and exterior spaces. Building massing is commonly irregular, with a variety of shapes and heights.

Exterior finishes are almost exclusively stucco. Buildings are colored with soft earth tones and contrasting colors frequently highlight recessed areas such as loggias and porches.

Brackets, balconies, porches, shutters, and other elements are wood, iron, or stone.

Windows and doors are of vertical and/or square proportions with the occasional round, oval or ornamental window used as a facade accent. Openings for doors and windows are recessed, casting deep shadows revealing the thickness and solidity of the structure. Windows have divided lights and are commonly double-hung, single-hung, or casement. Window and door surrounds are minimal and are made of stucco or stone.

Defining characteristics of the Mediterranean Revival architecture include attached porches, balconies, courtyards, towers, loggias, and arched openings.



Drawing documentation by: Catherine Kirchoff, University of Miami, School of Architecture, Joanna Lombard, Catherine Lynn, Veruska Vazcona, faculty.

# MEDITERRANEAN REVIVAL

## *An Example in the Style*

- Hipped Roof with Barrel Tile
- Upper floor room embellished with arched openings
- Smooth stucco finish
- Misaligned openings occasionally occur in facade composition
- Balcony
- Vertically proportioned openings
- Building is composed of multiple massings of varying sizes and heights
- Metal railing
- Arcade projects over the sidewalk
- Arched openings
- Stone cladding on column bases and arches
- Elevation along Worth Avenue, Palm Beach, FL. This elevation depicts the varying massing of a Mediterranean Revival building and the use of multiple building volumes.



150 WORTH AVENUE PALM BEACH, FL. This mixed use commercial building has a multi-levelled parking garage integrated into its design; however, the variation of heights and the use of arcades and loggias and an interior courtyard help break down the mass and make the building compatible in scale with the surrounding context.



EVERGLADES CLUB, PALM BEACH, FL. This famous club was designed by architect Addison Mizner. The building extends along most of a city block, however, the composition of the massing is artfully broken up into smaller increments. The result is multiple building volumes providing a rich visual environment along the sidewalk and street.





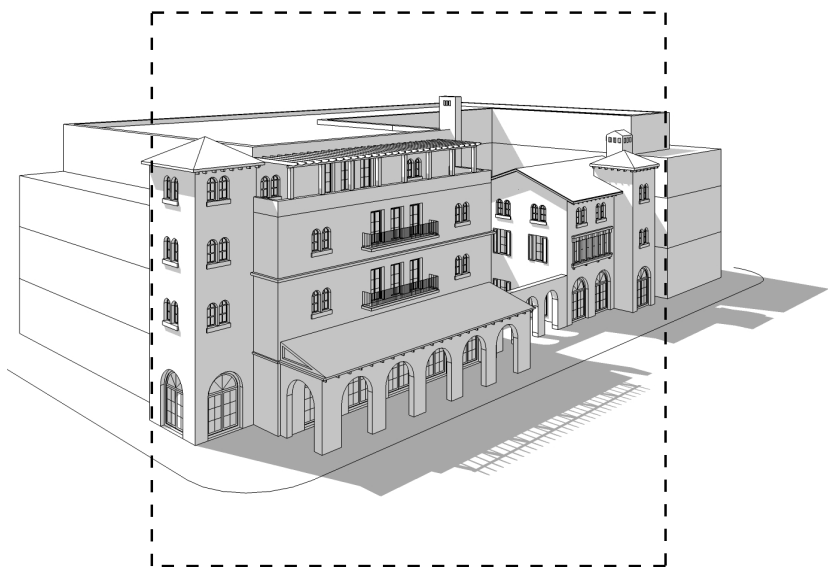
AM TRUST BANK, CORAL GABLES, FL. This building has a variety of compositional devices, including loggias and balconies, that reduced the visual scale of a relatively large building. The significant outdoor spaces within the mass of the building are all covered - an important characteristic in the Florida environment.



OLD POLICE STATION, HONOLULU, HI. The Mediterranean Revival style is often asymmetrical and varied in its composition. In this example, a classically articulated entrance is placed at the corner, while the building's mass is varied to create visual interest and compose a well-proportioned building volume.

# MEDITERRANEAN REVIVAL

## *Building Composition*





*The Mediterranean Revival style is highly articulated with varied massing and architectural features. Towers, balconies, loggias, porticos, chimneys, trellises, and exterior staircases are assembled to form picturesque buildings. The result is buildings that are rich in shade and shadow, with multiple building volumes and setbacks, and varied building heights.*

*Building composition is typically asymmetrical. Base, middle, and top are defined by moldings, changes in window pattern and size, and cornice lines. Arcades and loggias are also commonly used to reinforce the base, middle, and/or top of the building.*

*The base building form in the Central Business District (CBD) requires the fourth story setback to reduce visual impact to the street. In the Mediterranean Revival style, this recessed area is appropriate for terraces and to achieve variations in building height and mass. A tower is a desirable element in the style and, if designed as a distinctive, well-proportioned element, should provide relief from the continuous recess line.*



## CLASSICAL TRADITION



“Classical” Architecture can be defined as the architecture of ancient Greece and Rome. Classicism uses a specific vocabulary, “the orders,” which provide a specific and detailed design framework. Books written about Classical architecture by architects such as Vitruvius, Alberti, Serlio, and Palladio, remain relevant today and should be referenced when designing a Classical building.



BUILDING FOR TIFFANY AND CO., NEW YORK. Architect: McKim, Mead and White, 1906.

# CLASSICAL TRADITION

## *Defining Characteristics*

Roofs of the primary structure are hipped, gabled, or a combination of both. Roof slopes are shallow and are 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 elements of a Classical building are arranged in a rational, symmetrical manner. The facade has a base, middle, and top clearly evident on the facade. Bay spacing for windows, colonnades, and arcades are vertical in proportion and generally odd in number.

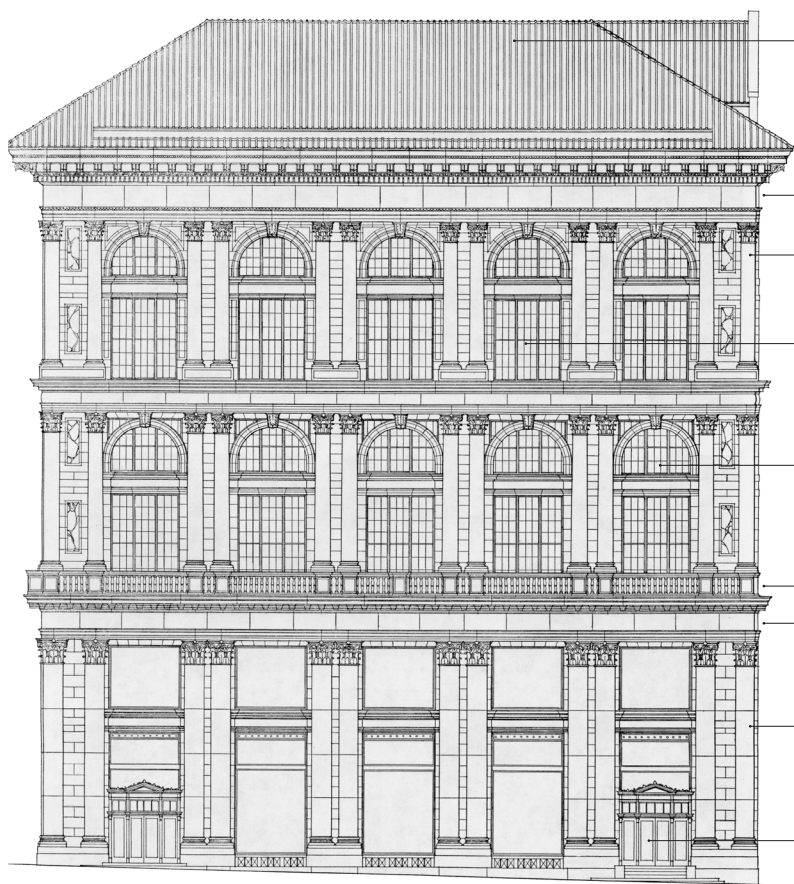
Classicism is an architecture that expresses weight and compression, therefore the corners are wide to reflect solidity of the structure. Columns support the weight of beams and brackets support cantilevers.

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. Openings for doors and windows are deep, cast shadows, and give the impression of thickness and solidity. Windows should be double-hung, single-hung, or casement. Window and door architraves, when they exist, are made of wood or stone.

The attached porches and balconies are common elements. Loggias located within the volume of buildings, serving as covered outdoor circulation between rooms, are also common elements.

Building in the classical tradition today is a direct translation of the canons of the classical orders. Pedestals, columns, and entablatures categorically related to the Tuscan, Doric, Ionic, Corinthian, and Composite orders.



# CLASSICAL TRADITION

## *An Example in the Style*

- Hipped roof with barrel tile roof
- Entablature, appropriately scaled to height of building
- The classical “orders” are used to organize the facade by establishing a proportional framework that all architectural elements follow.
- Vertically proportioned openings, centered in bays and aligned between the floors above and below.
- Arches reference Roman classicism. Post and lintel motifs reference Greek precedents.
- Balcony composed of column pedestals and balustrade
- Entablatures help establish a clearly articulated base, middle, and top to the building
- Properly proportioned columns reference an historic treatise on classical architecture (e.g. Palladio, Serlio, Vignola) Columns have clearly distinguished bases, bodies, and capitals
- The entrances to the building are evident and embellished





**TOTTENHAM COURT ROAD, COMMERCIAL BUILDING, LONDON** This recently constructed commercial building was designed by Quinlin Terry. The six-story building is cleverly disguised in a three-story composition. This play of scale maintains classical proportions while making the building appear smaller.



**THE BETSY ROSS, MIAMI BEACH, FL.** This hotel has a classical, symmetrical facade with a double-height porch in the center flanked by volumes with simple gabled ends. Windows align in vertical pattern. The modest detailing is also consistent with Florida Vernacular architecture's application of classical trim.





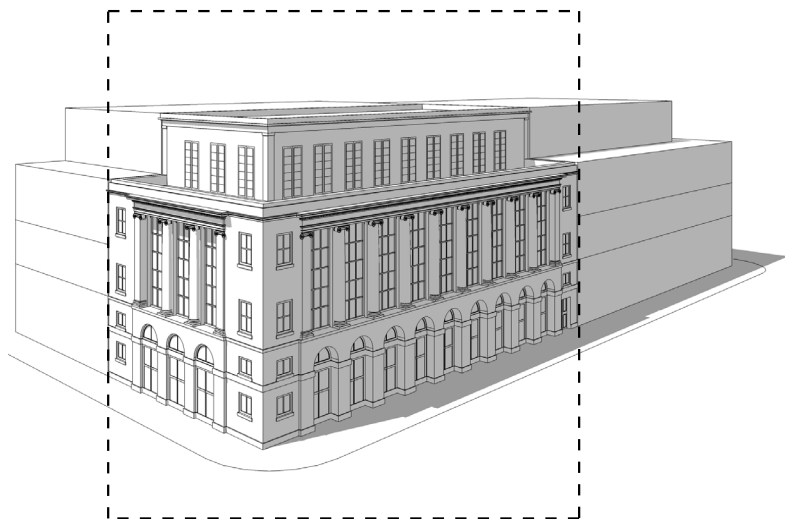
COMMUNITY FOUNDATION, WEST PALM BEACH, FL. This building, designed in the Classical Tradition by Portuondo Perotti Architects and constructed in the early 2000s, has a clearly articulated base, central mass, and top. Classical detailing is expressed in the double-height loggia, bracketed masonry balconies, and a symmetrically balanced facade.



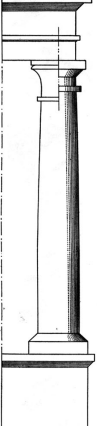
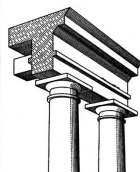
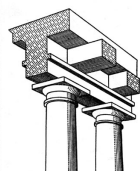
JENSEN BEACH COMMUNITY CENTER, JENSEN BEACH, FL. Constructed in 2010, the civic building provides a Classical example in the Florida Vernacular tradition. The stuccoed first story creates the building's base, with the upper story finished in siding. A prominent porch overlooks the street, expanding the main congregational space in the second story.

# CLASSICAL TRADITION

## *Building Composition*



Classical architecture is based on a set of well-defined guiding principles that ensure proper proportion and form. These principles establish guidelines by which a building facade can be designed. Fundamental to the style is a three-part ordering system that expresses a base, middle and top to every building. The origin of this system is based on the five “orders” of classical architecture. They are the Tuscan, Doric, Ionic, Corinthian, and Composite. Each order has different relative proportions based on column diameter.

| TYPE OF ORDER  | NAMES OF FEATURES         |            |  | GREEK DORIC  | TUSCAN | DORIC | IONIC        | CORINTHIAN<br>COMPOSITE | PERSPECTIVE VIEW  |     |    |       |   |
|--|---------------------------|------------|--|--|--------|-------|--------------|-------------------------|---|-----|----|-------|---|
|  | ENTABLATURE<br>1/4 to 1/5 | CORNICE    | IONATUM<br>CORONA<br>REP. SCUTUM         | 1/2  | 3/4    | 3/4   | 7/8          | 1                       | <br>FROM WITHOUT |     |    |       |   |
|  |                           | FRIEZE     |  | 3/4  | 1 1/4  | 1/2   | 3/4          | 2 1/4                   |   | 3/4 |    |       |   |
|  |                           | ARCHITRAVE | TABULA                                   | 3/4  | 1/2    | 1/2   | 5/8          | 3/4                     |   |     |    |       |   |
|  |                           | CAPITAL    | ABACUS<br>ECHINUS<br>NECKING<br>ABAKUSAL | 1/2  | 1/2    | 1/2   | 1/3<br>[1/4] | 7/6                     |   |     |    |       |   |
|  | COLUMN<br>1               | SHAFT      |  | 4-6  | 7      | 6     | 8            | 7                       | 9   | 8   | 10 | 8 1/3 | <br>FROM WITHIN |
|  |                           | BASE       | CINCTURE<br>BASE MOULD<br>PLINTH         | NONE   | 1/2    | 1/2   | 1/2          | 1/2                     | 1/2   |     |    |       |   |
|  |                           | CAP        |  | THE CAP IS ONE NINTH THE HEIGHT OF THE PEDIESTAL   |        |       |              |                         |   |     |    |       |   |
|  |                           | DIE        |  | PEDESTAL 1/3<br>[VIGNOLA]                          |        |       |              |                         |   |     |    |       |   |
|  | PEDESTAL<br>1/3 ±         | BASE       | BASE MOULD<br>PLINTH                     | THE BASE IS TWO NINTHS THE HEIGHT OF THE PEDIESTAL |        |       |              |                         |   |     |    |       |   |
|  |                           |            |  |  |        |       |              |                         |   |     |    |       |   |
|  | PEDESTAL<br>1/3 ±         | DIE        |  | NO PEDIESTAL BUT<br>THREE STEPS THE<br>STYLOBATE   |        |       |              |                         |   |     |    |       |   |
|  |                           | BASE       | BASE MOULD<br>PLINTH                     |  |        |       |              |                         |   |     |    |       |   |

THE AMERICAN VIGNOLA, WILLIAM ROBERT WARE (1901)

Today, Classicism is often abstracted and simplified. Many of the details common to Classical buildings from antiquity are simplified, however, what remains fundamental is the underlying proportional system. Bay spacing is vertically proportioned and can continue uninterrupted on buildings of great length. Corners are visually strengthened. Facades are symmetrical, rational and rhythmic. The palette of window and door openings is limited.



## ART DECO



Art Deco is an influential modern design style that first appeared in France post WWI. It is an eclectic style, borrowing traditional craft details and incorporating influences from the streamlined machine age. The popularity of the Art Deco waned post WWII, although it is often referenced in modern architectural design. While stone typically was used in northern examples of the Art Deco, masonry and stucco with vivid color highlights are common in Florida.



THE COLONY HOTEL, MIAMI BEACH, FL.. Architect: Henry Hohouser, 1935.

# ART DECO

## *Defining Characteristics*

Roofs of the primary structure are flat with concealing parapets.

Parapets are embellished with ornamentation.

Integrated signage is an important characteristic of the Art Deco.

Abstract figures and geometries often adorn the exterior of an Art Deco building. In Florida, the flora and fauna native to the region are often represented in panels between windows, or in the signage, parapet, and base of the building.

Art Deco is associated with streamlined design. Corners are often rounded and horizontal lines are expressed. Individual elements such as towers and signage are vertically oriented.

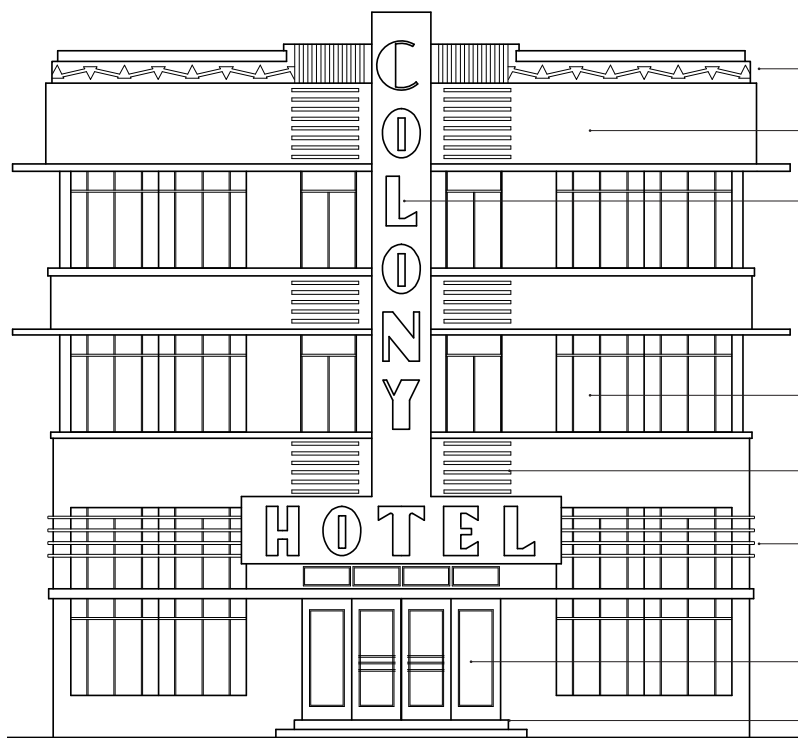
Cantilevered eyebrows are a defining characteristic of Florida Art Deco. They provide needed shade to the interior spaces.

Exterior finishes in the Florida Art Deco style are almost exclusively stucco and colored with light, neutral, or pastel colors. Ornamentation is often highlighted to provide a contrast to building mass.

Arched openings are not typically used in Art Deco architecture. Openings for doors and windows are recessed, casting deep shadows revealing the thickness and solidity of the structure.

Windows are commonly located at corners, emphasizing the horizontal composition of the building facade and expressing modern building structural advancement.

Raised terraces located at the ground level of an Art Deco building are common and help transition between public and private spaces. These terraces are typically defined by a low perimeter wall.





# ART DECO

## *An Example in the Style*

- Flat roof concealed by ornamental masonry parapet
- Smooth stucco finish
- Integrated signage with modern font type
- Cantilevered masonry eyebrows
- Metal framed windows often located at the corners of the building
- Simple geometric stucco reliefs
- Horizontal, streamlined metal ornament
- Metal doors with large glass openings and decorative hardware
- Masonry stoop leading to entrance



OFFICE BUILDING, MIAMI, FL. This Art Deco example has a three-story central mass, and two-story wings. Art Deco motifs including articulated parapets and corners decorate a fairly simple geometric massing. At ground level, large store-front openings help provide visual interest for pedestrians.



THE CARLYLE, MIAMI BEACH, FL. Nautical references are apparent in this Miami Beach hotel. Three centralized vertical piers stretch above the building's parapet and culminate with metal mast-like poles. The streamlined style, popular in the era, is evident in the rounded corners of the building, and the recessed ground floor.



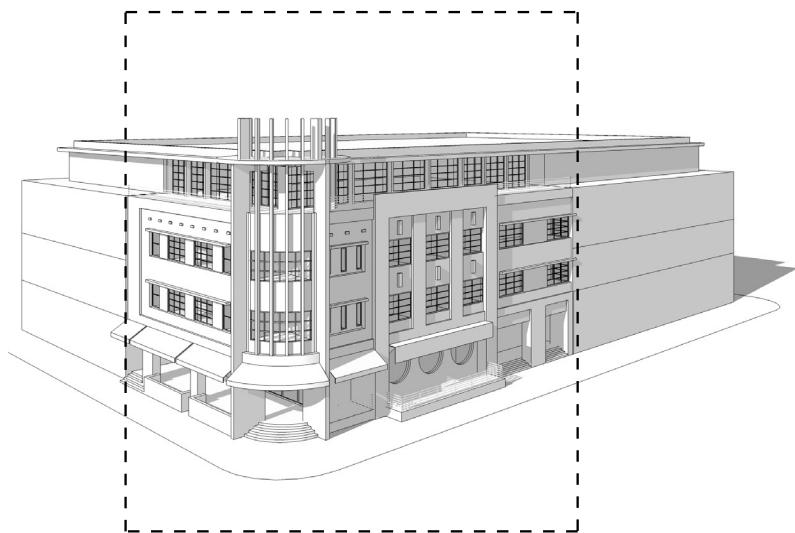
ALBION HOTEL, MIAMI BEACH, FL. This building has a horizontal composition, accentuated by vertical windows aggregated to fill horizontal masonry openings. The building has long, linear eyebrows, further emphasizing the horizontal lines. The corner, however, is vertically composed with a decorative tower used to display the name of the hotel.



THE BREAKWATER, MIAMI BEACH, FL. This Art Deco hotel on Ocean Drive in Miami Beach emphasizes the name of the hotel on a central marquee and is symmetrically composed to either side of it. Wide awning windows are pushed to the extreme ends of the walls, and concrete eyebrows provide necessary shade.

# ART DECO

## *Building Composition*



Art Deco is an architectural language with both traditional and modern influences. The strong horizontal lines of an Art Deco building in Florida are typically juxtaposed to vertical features such as towers and marquees that mark the building entrances. Elements include clearly marked entrances, shaded storefronts, cantilevered eyebrows for protection from sun and rain. The components that make up an Art Deco building are influenced by modern architecture. Roof top terraces, ribbon windows that often turn buildings' corners, and streamlined horizontal details all embody a more modern aesthetic and express advances in building tectonic.

Unlike its European and northern American predecessors, examples of Art Deco buildings in South Florida are typically finished with painted stucco instead of stone. Details abstractly depicting the local flora and fauna are incorporated into the stucco and are often painted with contrasting colors.



## MASONRY MODERN



The Masonry Modern style of architecture is defined by its rational load bearing construction technique, its system of punched openings (vs. large expansive walls of windows) and its limited ornament. Stucco is the prevalent building finish in the Masonry Modern style. Stone and wood details are used to soften the stark modern forms of the building mass.





MIXED USE BUILDING, SEASIDE, FL. Architect: Merrill, Pastor, & Colgan Architects



# MASONRY MODERN

## *Defining Characteristics*

Roofs of the primary structure are often flat or based on pure geometric form.

Flat roofs are frequently utilized for terraces. Stairway access rooms are often embellished and sculptural in nature.

Masonry Modern architecture emphasizes the solidity of the mass. The geometry of the building appears to be carved from a solid volume.

Exterior finishes in the Masonry Modern language are typically stucco. In Florida, the color palette reference Art Deco, comprised primarily of whites and creams, with sea greens and blues highlighting details. Darker hues may highlight the bases of buildings, or emphasize deeper recesses of porches or loggias.

The ratio of glass to wall emphasizes the solidity of the structure.

Windows are typically recessed back from the exterior face of the building, producing deep shadows and revealing the thickness of the wall.

Window types are typically casement or fixed-pane with transom openings, though single or double-hung may be used.

The tripartite composition (lower, middle, upper) characteristic of other styles is present in the Masonry Modern language. The public nature of the ground floor of a commercial building is emphasized with more glass, middle portions of the building are more solid, and the top often incorporates usable exterior spaces including loggias and terraces.

The Masonry Modern architecture of South Florida is a rationally composed style of architecture. The structural system of the building is clearly expressed in the building's exterior.



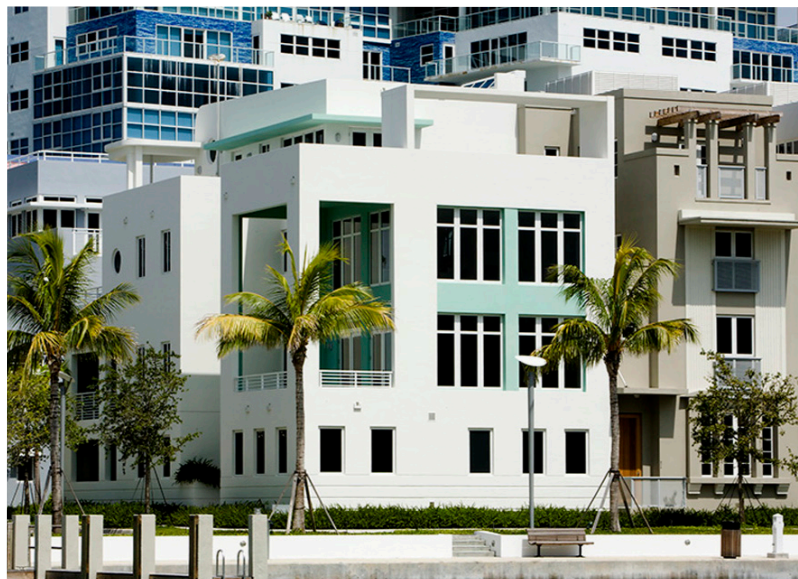
# MASONRY MODERN

## *An Example in the Style*

- The upper part of building is marked with special features such as rooftop terraces or sculptural stairwell roofs.
- Parapet wall extends to enclose accessible roof terrace.
- Window proportion is vertical, when aggregated, the masonry opening can be square or horizontal; divided lites can create square or vertical proportions.
- Composition of building reflects solidity of structural system, uses simple geometries, and includes spaces carved from the mass to create entries or terraces.
- Smooth stucco; precast and stone are also appropriate.
- Railings are metal, wood, or extensions of solid walls.
- Eyebrows, terraces, arcades, or deep roof overhangs provide shade.
- Entrance to building is clearly identifiable.
- Like more classically inspired buildings, the Modern Masonry building has an articulated base, middle, and top.



DESIGN DISTRICT, MIAMI, FL. This pair of buildings designed by Cure & Penebad (left) and Khoury & Vogt (right) help frame a new street in the design district. Both demonstrate how good proportions, elegant detailing, and sensitivity to the public realm can produce a beautiful street composition.



AQUA, MIAMI BEACH, FL. This house by Suzanne Martinson illustrates a tripartite composition with punched openings and carved spaces creating outdoor terraces. Photograph by Steven Brooks Architectural Photography and Prints.



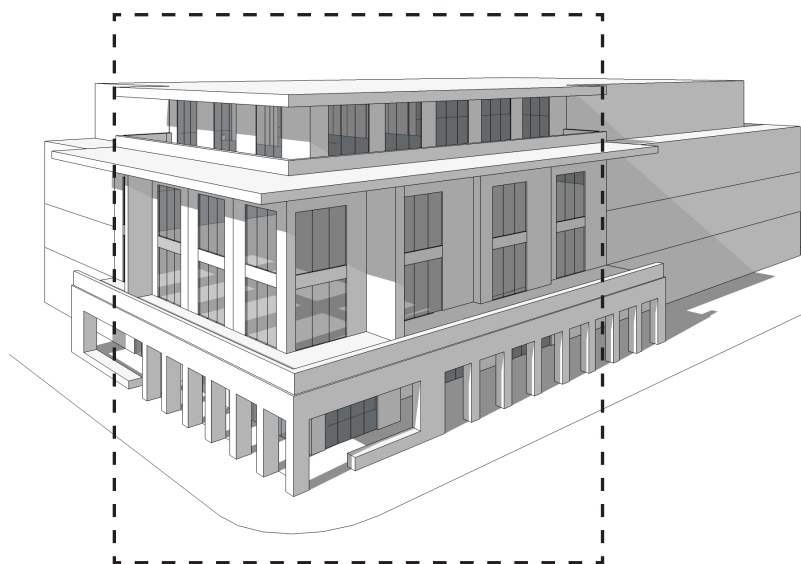
THE HYBRID, SEASIDE, FL. Designed by Steven Holl Architects, the building has a continuous arcade facing the central town square. The building houses a broad mix of uses with retail located along the sidewalk, offices in the second story, and residential uses in upper stories. The main roof geometry is curved.



AQUA, MIAMI BEACH, FL. The BDA Island home is located in Aqua on Allison Island, an 8.5 acre private island. This home has simple, elegant geometries and incorporates deep overhangs and outdoor spaces. Image Source: aqua.net

# MASONRY MODERN

## *Building Composition*



In Florida, Masonry Modern architecture refers to a global building style adapted to the environmental context of South Florida. It is an architectural language noteworthy for its rationally expressed structural system and its minimal use of building ornamentation. Pure geometric forms are emphasized in the overall volumetric layout.

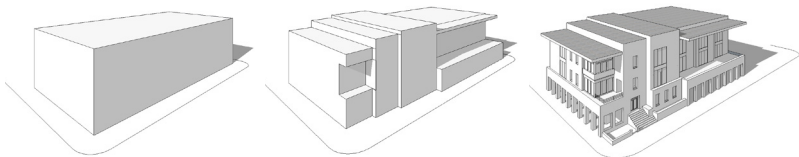
Buildings in the Masonry Modern style maintain an organizing framework of a base and a top for two-story structures and a base, middle, and top for taller buildings.

Exterior spaces are frequently incorporated into the facade, creating articulations in the volume and composition of the building. Walls are often extended as columns or railings, though simple metal pipe railings are also common. Shading devices including louvers, cantilevered eyebrows, and vertical sun shades are elements of the architecture. Boxing around windows should be avoided as it can result in a dated, rather than modern look.

The exterior finish in a Masonry Modern building is almost exclusively stucco. Stone or wood accents are common.

Masonry openings can be vertical or horizontal, but the windows themselves should be vertically proportioned.

Windows maintain simple geometries but can be larger, with fewer dividing lights than found in other styles and curtain walls are appropriate in this style, though limited to upper stories.



The volumetric layout of a Modern Masonry building starts with a solid mass and is “carved” away, creating outdoor spaces.





## MAIN STREET VERNACULAR



The Main Street Vernacular is a style of architecture that encompasses the traditional commercial and mixed-use buildings that have shaped successful main streets throughout the region since the 1900s. Storefronts line the sidewalk and frequently, one or two upper stories contain offices or residences. The buildings are structurally simple, comprised of a bay or series of bays and openings that are aligned over each other. Depending upon the era of construction, the buildings may have only simple cornice lines at the top of the first story and on the parapet or may incorporate ornamentation in the form of friezes, gilding, keystones, and quoins.



CLEMATIS STREET, WEST PALM BEACH, FL. This Main Street Vernacular building provides an example finished in brick. The facade is composed of a series of vertically proportioned bays containing storefronts and second story offices. Note the same window size is used singularly or grouped in two. Ornamentation is found in the lintels and brick detail of the parapet cornice line.

# MAIN STREET VERNACULAR

## *Defining Characteristics*

Roofs of the primary structure are flat with concealing parapets.

Exterior finishes in the Main Street Vernacular language are typically smooth stucco or brick; wood is rarely used.

The composition of the building is simple, usually a simple bay or series of vertically-proportioned bays containing storefronts along the sidewalk.

Storefront windows are typically fixed-pane with transom openings and sit on a knee wall one to three feet in height. Modern day materials occasionally employ a series of doors to open restaurants to the sidewalk.

Openings are vertically-proportioned with simple sills and surrounds. Horizontally-proportioned openings are made of a grouping of vertical windows or doors. Main Street Vernacular utilizes a limited palette of opening sizes.

Storefronts are designed to accommodate shade for pedestrians, either by incorporating upper story balconies, cantilevered overhangs, or attached awnings.

Windows on upper stories may have shutters or awnings.

A cornice line is located between the first and second stories and along the parapet. If other ornamentation is incorporated, it is typically expressed in the parapet, between window bays, or around entries and may be classical in nature or reflective of native flora or fauna



# MAIN STREET VERNACULAR

## *An Example in the Style*

- The parapet has a cornice and may incorporate ornamentation
- Composition of building is comprised of a series of vertically proportioned bays
- Smooth stucco finish
- Windows are vertically proportioned and aligned; when grouped, the masonry openings may be square or horizontal
- A transition line is incorporated between the first and second stories
- Entrance to upper story uses is clearly identifiable.
- First story is largely comprised of storefronts.



MIXED-USE BUILDING, WEST PALM BEACH, FL. This Main Street Vernacular example has a symmetrical facade comprised of three bays, with the center emphasizing entry to the store. Ornamentation is limited to a simple cornice line between the first and second stories and an articulated parapet. Shade is provided from awnings and street trees.



49 SW FLAGLER AVE. STUART, FL. A mixed use building with storefronts on the ground floor and an entry providing access to upper story offices. The facade is comprised of a three bays. Ornamentation is a simple cornice line between the first and second stories, an articulated parapet, and lintels over second story windows.





CLEMATIS CENTRE, WEST PALM BEACH, FL. This two-story building contains stores in the first story and residences in the second story. The facade is comprised of a series of storefronts and regularly spaced, vertically-proportioned windows with shutters in the second story.

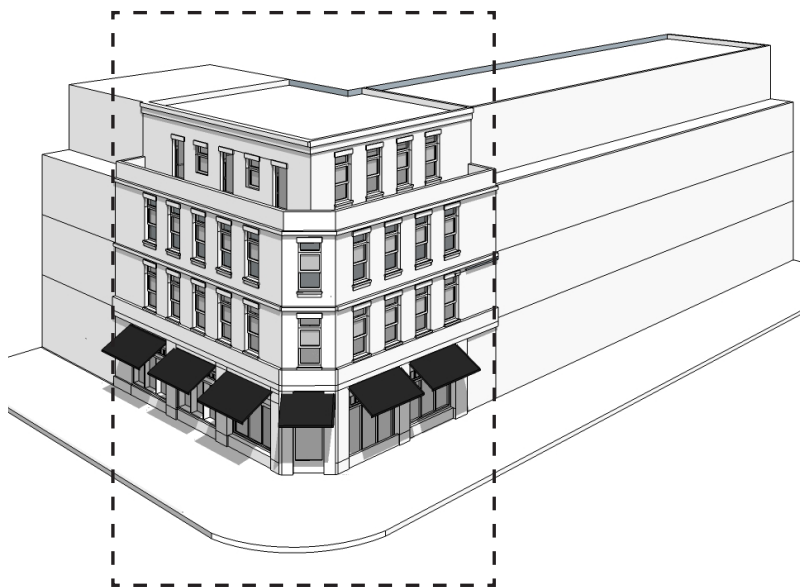


1913 S. DIXIE HIGHWAY, WEST PALM BEACH, FL. This shop illustrates the type of ornamental friezes and pilasters that were frequently incorporated in the 1920s. Buildings remain simple in form with decorative elements typically applied between bays, around openings, or within parapets.



# MAIN STREET VERNACULAR

## *Building Composition*



Main Street Vernacular architecture is very simple, with few articulations in elevation or plan. Historically, buildings were constructed on one to three lots so the collection of attached, individual buildings provided visual interest.

Main Street Vernacular architecture is commonly composed of a first story base, a one or two-story middle, with an articulated parapet, defining the top. The base always incorporates storefronts, and may have an arcade.

The facade is composed of a series of vertically-proportioned bays of aligned windows over storefronts. The architecture uses a limited palette of window and door sizes.

Distinguishing elements of Main Street Vernacular include awnings, eyebrows or arcades on the first story to shelter pedestrians. Awnings and shutters are also common on upper stories. Railings and balconies may be wood or metal. Ornamentation is found along the parapet or can be incorporated between bays or to distinguish prominent building entrances.

The building form prescribed in the Central Business District requires the fourth story setback to reduce visual impact to the street. This required recess would define the top.

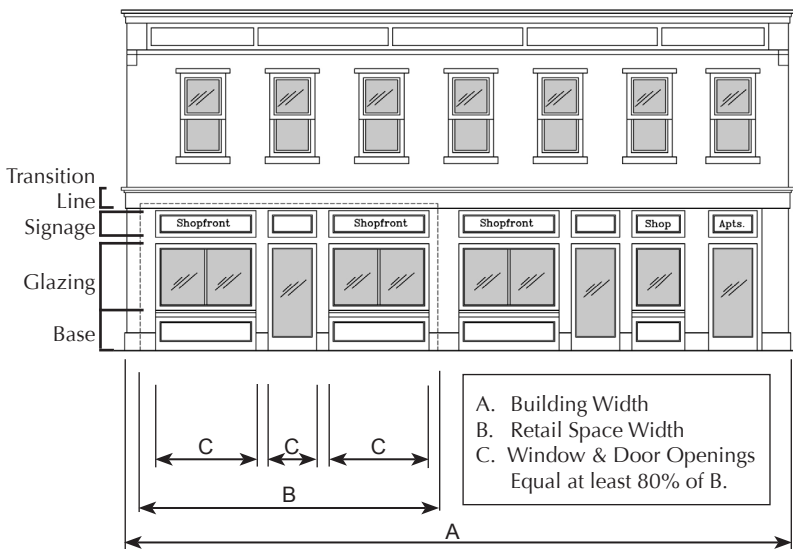
# STOREFRONTS

*Applies to All Styles*

Storefronts are required for the ground floor of all buildings located on streets designated with Required Retail Frontage and may be incorporated on any building in the Central Business District.

In order to maintain the historic pattern of development that defines downtown Delray Beach's character, the maximum width of an individual store or restaurant on the ground floor adjacent to the street is 75 feet on Atlantic Avenue, Pineapple Grove Way, and Ocean Boulevard. Stores and restaurants in other locations do not have a size limit.

Storefronts are generally composed of a base, one to three feet tall, with clear glazing that extends from the base to at least eight feet above the sidewalk level. Commercial windows and doors extend along at least 80% of the length of the facade of the space. The base ensures structural resiliency in response to both climate and street-front location pressures. The proper position of glazing on the facade ensures pedestrians are afforded a view of the merchandise and an interesting urban environment. The location and lighting of signage is integral to the facade design. Storefronts may incorporate arcades or awnings to provide shade and shelter. All of these elements can be successfully composed in a traditional architecture or modern designs.





155 MAIN STREET SALT LAKE CITY, UTAH This storefront has a facade with a high base, framed openings, and traditional detailing. Though the overall facade transparency is lower using a taller base line, the location of the windows provide a clear view into the store for passersby.



244 WORTH AVENUE PALM BEACH, FL. This storefront is a modern, sleek design. The clean lines, colors, and materials result in a minimalistic facade that supports the main street environment.

# BALCONIES

## *Applies to All Styles*

Balconies are an important asset in downtown living. The detailing and design of balconies shall be consistent with the style of architecture. Each style section discusses appropriate materials and elements for balconies. Generally, buildings in the Florida Vernacular, Anglo-Caribbean, Mediterranean Revival, and Classical Tradition include supporting brackets, while buildings in the Art Deco or Masonry Modern styles can employ a cantilever. For styles where the structural load is visually transferred via brackets, the size of bracket is important for authentic representation; elements that are out of scale can diminish the building. Brackets typically extend the full depth of the balcony. The thickness and number of brackets should reflect the scale and design of the balcony being supported.



THE EDGE, CONDOMINIUM WEST PALM BEACH (LEFT) & CAMDEN AVENUE HOUSE, STUART (RIGHT). Built in the Masonry Modern style, the Edge Condominium appropriately does not utilize supporting brackets on the balconies. The Camden Avenue house is built in the Florida Vernacular style, which is characterized by brackets supporting balconies.





COMMUNITY FOUNDATION, WEST PALM BEACH (LEFT) & WORTH AVENUE, PALM BEACH (RIGHT). The scale of the brackets respond to the visual weight of the balconies: the “heavier” balcony with the solid wall enclosure (left) is supported by four large brackets; the balconies on the right, with thin floors and light metal railings, are supported by iron scrollwork.



MIXED USE BUILDING (LEFT) & COMMUNITY FOUNDATION, WEST PALM BEACH. The brackets on the building on the left are too small for the balconies they “support.” Smaller corbels are appropriately used to support a balustrade (right). The upper balcony on the mixed use building interrupts the cornice line; better compositions are shown in the top images, which incorporate the cornices into the balconies.

# AUTHENTIC ARCHITECTURE

## *Applies to All Styles*

The City of Delray Beach requires authentic architecture. This mandate applies to every architectural style. Buildings should clearly reflect their use and respond to their unique location in the city. Challenging uses (parking, for example) that are difficult to incorporate into a superior pedestrian environment should be shielded by site design. Applying false architectural elements to these types of uses in an attempt to add interest to the urban experience is not desirable. Simple solutions are preferred to overly-complex solutions.

Details should be consistent with the architectural style. Appropriate materials and types of elements are discussed within each style. These elements should also be of an appropriate scale: shutters should fit the window openings, bracket sizes should reflect the loads being supported, etc.



PHARMACY, WEST PALM BEACH. Significant expenses were incurred on this building to add architectural interest, though many of the details are applications to the facade that do not function. False second-stories, fake window openings, and arcades that do not provide shelter to passersby are not elements of authentic architecture. In Delray Beach, windows that provide a view of the merchandise (while affording oversight of the street from the store), occupiable stories, and arcades that pedestrians can use in a simple architectural style is preferred to exaggerated, unauthentic ornamentation.





**SHUTTERS.** Shutters should be operable and sized to cover the opening they flank.



**BALCONIES & RAILINGS.** Decorative railings should be used on building facades when they serve a function such as on an occupiable balcony, enclosing planting areas, or as a safety measure for large windows in upper stories. Grills should not be applied to facades without serving a true function (left).