1. NAME OF PROPERTY

Historic Name: Florida Southern College Historic District

Other Name/Site Number: The *Child of the Sun* Campus

Designated a National Historic Landmark by the Secretary of the Interior March 2, 2012

2. LOCATION

Street & Number: 111 Lake Hollingsworth Drive Not for publication: N/A

City/Town: Lakeland Vicinity:

State: Florida County: Polk Code: 105 Zip Code: 33801-5698

3. CLASSIFICATION

Ownership of Property

Private: X
Public-Local:
Public-State:
Public-Federal:

Category of Property

Building(s):
District: X
Site:
Structure:
Object:

Number of Resources within Property

Contributing		**Noncontributing**	
buildings	7	buildings	2
sites	0	sites	0
structures	1	structures	1
objects	0	objects	0
Total	8	Total	3

Number of Contributing Resources Previously Listed in the National Register: 9

Name of Related Multiple Property Listing: N/A

4. STATE/FEDERAL AGENCY CERTIFICATION

As the designated authority under the National Historic Preservation Act of 1966, as amended, I hereby certify that this ____ nomination ____ request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60. In my opinion, the property ____ meets ____ does not meet the National Register Criteria.

Signature of Certifying Official Date

State or Federal Agency and Bureau

In my opinion, the property ____ meets ____ does not meet the National Register criteria.

Signature of Commenting or Other Official Date

State or Federal Agency and Bureau

5. NATIONAL PARK SERVICE CERTIFICATION

I hereby certify that this property is:

___ Entered in the National Register
___ Determined eligible for the National Register
___ Determined not eligible for the National Register
___ Removed from the National Register
___ Other (explain):

Signature of Keeper Date of Action

6. FUNCTION OR USE

Historic: Education Sub: College Campus

Current: Education Sub: College Campus

7. DESCRIPTION

ARCHITECTURAL CLASSIFICATION: Modern Movement: Wrightian

Materials:

Foundation: Concrete
Walls: Concrete blocks composed of coquina shell, sand, and Portland cement; steel rebar
Roof: Concrete
Other: Glass, Tidewater red cypress, aluminum, copper

Summary

Beginning in 1938, Frank Lloyd Wright and Florida Southern College president Ludd M. Spivey created one of the most important campuses in the United States. The pioneering modern design strongly differed from the Beaux-Arts principles that had long dominated campus planning. Over the next two decades, much of Wright's master plan was realized and the campus represents the largest collection of Wright-designed buildings on a single site, including seven contributing buildings of various sizes and functions, and a contributing structure called the Esplanade, composed of approximately 1.5 miles of covered walkways. Within Wright's career, the campus was large and complex enough to uniquely integrate a number of the architect's key preoccupations during his career such as explorations on the theme of "organic architecture." This entailed, in part, forms and materials appropriate to a particular site or region; the use of a comprehensive modular system for planning and construction; the use of concrete and textile blocks in construction; and, notably, one of the few examples of his work that three-dimensionally explores his ideas about creating community.

The national significance of this work by Frank Lloyd Wright under NHL Criterion 4 is without question. It is not only the sole property that is appropriately termed a "campus," but also, as observed in the 1998 study sponsored by the NHL Program and recommending Florida Southern College for NHL consideration, "a rare opportunity to see a unified plan of Wrightian thought on a city-planning scale." While there are conservation and preservation issues observable throughout the aging Wright-designed portions of the campus, most of the buildings and structures retain a high degree of integrity. Nearly all of Wright's original building fabric remains intact and changes to the buildings over time have been largely additive in nature and can be readily reversed.

Describe Present and Historic Physical Appearance.

Site Overview

Located in Lakeland, Florida, 45 miles southwest of Orlando and 30 miles east of Tampa, Florida Southern College (FSC) is a thriving comprehensive college with 60 buildings spread over 100 acres. At the time of Wright's first visit in 1938, the campus consisted of only seven buildings nestled amid 78 acres of citrus groves bordering Lake Hollingsworth. Wright's master plan for the college did not address the entire site, but only 30 acres of land referred to as the West Campus. It is likely that the architect selected the unbuilt site "so that he could design an original plan unencumbered by buildings that were alien to his design aesthetic."[1] This was the first and only time that Frank Lloyd Wright would realize an entire architectural ensemble on an empty site.

Wright's vision for the campus originally comprised eighteen buildings interconnected by approximately 1.5 miles of covered walkways (collectively, the Esplanade), a central water feature formed by a circular pool known as the Water Dome, and landscaping that was to feature indigenous plants, terraces and arbors. Although the entire *Child of the Sun* campus never fully came to fruition, ten (three were later conjoined into a single building) of Wright's buildings as well as the Water Dome and the Esplanade would be completed between 1938 and 1958. This series of interconnected structures integrated into the landscape would almost seem to be Wright's twentieth-century interpretation of Thomas Jefferson's Academical Village at the University of Virginia.

There are seven contributing buildings and one contributing structure designed by Frank Lloyd Wright in the Florida Southern College Historic District:

Annie Pfeiffer Chapel	1938–41

[1] Kathryn Smith, "Frank Lloyd Wright's West Campus of Florida Southern College: An Overview," in *Florida Southern College Campus Heritage Preservation Plan,* unpublished report by Mesick Cohen Wilson Baker Architects (Albany, NY, 2008), 106.

E. T. Roux Library	1941–45
Emile E. Watson Administration Building	1946–48
Benjamin Fine Administration Building	1946–48
Lucius Pond Ordway Industrial Arts Building	1950–52
William H. Danforth Chapel	1954–55
Polk County Science Building	1953–58
The Esplanade (structure)	1940–58

There is one non-contributing building and one non-contributing structure that were constructed on designs by Wright during the period of significance, but have been significantly altered in subsequent years:

L. A. Raulerson Building is composed of the three Wright-designed buildings listed below as well as significant additions/changes from 1958-59, 1964-65, and the 1990s.	
Cora Carter Seminar Building	1941
Charles W. Hawkins Seminar Building	1941
Isabel Walbridge Seminar Building	1941
J. Edgar Wall Water Dome (structure)	1947–48 (covered/filled-in 1966–68; rebuilt 2007)

There is one non-contributing building within the Florida Southern College District that existed on-site at the time that Wright developed the campus plan: the neo-Georgian President's House (1937).[2]

At the time of Wright's design, the West Campus was an undivided tract of land covered in groves of citrus trees that sloped down to Lake Hollingsworth. The nearly circular lake was formed by a sinkhole, a naturally occurring phenomenon not uncommon in Florida. The most dominant site feature was the citrus grove, planted in rows, some of which ran parallel to the city's street grid, with others curving to conform to the lake's circumference. Wright visualized the orchard as a unified grove with evenly spaced trees of equal height. The buildings and structures were designed to be compatible with the height and spacing of the mature citrus trees. Wright's original intent was for the buildings to be visible only from close view or down the grid of a row of trees. Today, many of the trees are no longer present. In the 1950s, when there was a general cleanup of the West Campus, rough grass and other vegetation were removed and replaced by the grassy lawns found throughout the site today. Even while the campus buildings were still under construction, changes to the landscape were being made, including efforts to save existing trees, and Wright's planting scheme was never completely realized.

CONTRIBUTING BUILDINGS AND STRUCTURES

Annie Pfeiffer Chapel
Date of Construction: 1938–41; tower reconstructed 1945
Original Use: Chapel
Existing Use: Chapel/Lecture Hall

Centrally located within the site plan, the Annie Pfeiffer Chapel stands out as the only Wright building with a strong vertical emphasis. The eleven thousand square foot, hexagonal-shaped, two-story building is dominated by a forty-foot steeple constructed of concrete slabs braced by diagonal steel work, painted in Wright's signature Cherokee red. Textile blocks are inlaid with thousands of multicolored cast glass cubes that permit

[2] Joseph M. Siry, "Frank Lloyd Wright's Annie M. Pfeiffer Chapel for Florida Southern College: Modernist Theology and Regional Architecture," *Journal of the Society of Architectural Historians* 63:4 (2004): 500.

light to dramatically enter and escape the structure.[3] Four massive hollow-core concrete piers provide support. As it was originally built, the parallel walls which formed the main tower were constructed of simple textile blocks, while the upper regions of the structure were faced in perforated textile blocks. The large wall that extended vertically from the main chapel supported the uppermost metal grille-work that was expected to act as an arbor-like armature for vines to grow up and along the top of the building. The walls were designed to form a sound chamber for a series of spherical bronze bells that were intended to climb up each narrow end of the building to and be heard throughout the campus. These walls created a dramatic volume inside of the chapel which would be seen through a very low skylight that spanned between the walls and across the entire chapel.[4]

Wright designed the chapel to be ventilated at the base by a series of perforated blocks fitted with small adjustable doors to control the amount of air entering the building. Archival documents suggest the warm Florida climate overwhelmed the ventilation system and the building was uncomfortable from the beginning.[5] Copper "gravity heat" pipes were installed beneath the concrete slab throughout the building and connected to a boiler located in the partial cellar in the southeast corner of the building. The boiler was ventilated through a flue that extended vertically up one of the main piers to the roof.

In October 1944, hurricane winds pushed the main tower walls down into the chapel, destroying the walls, the skylight, the upper regions of the perforated textile block along the top of the chapel, the pulpit, and much of the bench seating below.[6] President Spivey immediately contacted Wright, imploring that he advise the college on how to reconstruct and improve the chapel. Wright responded with plans for rebuilding and reinforcing the structure, stating "We will rebuild it now to stand anything that Florida has ever had."[7] The two large parallel block tower walls were reconstructed with additional internal steel reinforcement. The redesigned walls featured a new skylight raised to a higher elevation than the original. The supporting structure of the new skylight doubled as an additional support structure for the main walls of the chapel to sustain them in high winds. The skylight also featured large operable glass doors on the east and west ends to improve ventilation.[8]

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[3] Joyce M. Davis, *Lakeland's Unique Architectural Heritage* (Lakeland, FL: Polk Museum of Art, 1987), 24. See pages 22-24 for a detailed description of Wright's textile block system.

[4] Siry, 512.

[5] Six months into the chapel reconstruction period, Spivey wrote to Wright that "[o]ne of the sharpest criticisms that has come to me about the chapel is the sun shining down during the service. It is impossible for people to bear it...I hope you will devise some plan to take care of this criticism...The second thing I hope you will do is to rebuild it in such a way that we can ventilate it, or else suggest an air conditioning plant...Let me remind you again that for nine months out of the year in Florida the weather is hot—very hot. When the sun beats down upon this concrete for a few hours the inside of the building becomes boiling heat [*sic*]." Ludd M. Spivey to Frank Lloyd Wright, 25 May 1945, Florida Southern College Archives (hereafter FSCA), Lakeland, Florida.

The matter of the ventilation system was not satisfactorily resolved when the chapel was reconstructed. Five years later, in anticipation of the College hosting the annual Florida United Methodist Conference in the Annie Pfeiffer Chapel in June 1949, Spivey contracted with the Central Oil Company in Tampa to install an air conditioning system in the building. In March 1949, reiterating the need for a proper cooling system in the chapel, Spivey responded to Wright's concern that the installation of air conditioning would damage the building and to Wright's suggestion of an alternative method of cooling it. "I want you to keep in mind that the chapel is not usable eight months of the year in its present condition," Spivey wrote to Wright on March 16th, "The heat is terrific...We have no other place for [the United Methodist Conference] to meet other than in the chapel. It is utterly impossible to have them there without air conditioning. I am very sure the cuttings in the big pillars will in no way damage the building. They will be done in a place where they will not be noticeable. These pillars were built with steel running horizontally and vertically. The holes will not require a solid block to be removed. With the proper air conditioning in this chapel, we can use it the whole year...I want you to keep in mind that the hot sun pouring down upon the building fills it with heat in such a way that running cold water through the floor would in no way keep it cool," Spivey to Wright, 16 Mar. 1949, FSCA. Spivey closed his letter by asking Wright to send his written consent for installation of the air conditioning system. Any written reply Wright may have sent to Spivey has apparently been lost.

[6] Randall M. MacDonald, Nora E. Galbraith, James G. Rogers Jr., *The Buildings of Frank Lloyd Wright at Florida Southern College* (Charleston, SC: Arcadia Publishing, 2007), 29-30.

[7] Siry, 527.

[8] Siry, 527-8.

The pulpit was designed to be the main focus of the chapel. As in his earlier Unity Temple in Oak Park, the choir was to be heard and not seen, so Wright designed a choir screen that was porous enough to allow the choir director to observe the service below yet not allow the choir to distract worshippers. Wright placed the stationary pulpit in the main space of the chapel well above the audience, and flanked it with two large planters to underscore the importance of nature. Although Wright stipulated that the new pulpit exactly match the original during reconstruction after the 1944 hurricane, the college elected to change the design, eliminating the flanking planters and making the pulpit moveable, so that the stage could be used for various purposes.[9] Available photographs reveal that, after the hurricane, seating was reconstructed essentially the same as the original seating. In the mid-1960s, Wright's pulpit was removed to create a large stage for contemporary music services and productions.[10] The seating was also removed and replaced with metal theatrical seating still in use today.

E. T. Roux Library (now the Thad Buckner Building)
Date of Construction: 1941–45
Original use: Library
Existing use: Administrative offices and visitor center

Built almost exclusively by students during World War II, the E. T. Roux Library took longer to construct than any of the other Wright buildings on campus. It was named for Edwin Timanus Roux (1876-1946), a businessman who served as a FSC trustee from 1918 until his death. Roux played a role in the college's relocation to Lakeland in 1922.[11] Structurally and architecturally dynamic, the building's two stories and basement are arranged in two integrated units, the circular reading room and a hexagonal three-story tower formerly containing the book stacks.[12]

The circular portion of the building was constructed using a pattern of plain, perforated, and ornamented textile blocks, all resting on a concrete base. The walls are held together by a series of ribs that also supported the tiered concrete roof. The copper-trimmed roof appears to hover over the continuous band of clerestory windows.[13] Wright provided space between the tiers for the windows to allow natural light into the reading room and to illuminate the underside of the concrete roof and ribs creating a coffered effect. The tower portion is concrete with a series of bent perforated blocks on the east façade stacked vertically to meet the cutout overhanging eaves of the roof. The roof has five skylights, illuminating the light wells cut through the floors directly beneath them, which allowed light to penetrate down to the basement level. An additional light well was located at the west end of the book tower, which illuminated the inside of the west wall and provided a dramatic background for the small chapel originally located in the basement of the building.

In 1956, a 900 square foot addition was built onto the northwest corner of the building, containing supplementary library work space.[14] By the late 1960s, Wright's library could no longer accommodate the

[9] Two weeks after the October 19, 1944 hurricane, Spivey wrote to Wright regarding the plans for the reconstructed chapel. "Keep in mind that in your new design for [the chapel]...we need a removable pulpit, and likewise, the platform should be such that we can have conferences." Spivey to Wright, 2 Nov. 1944, Frank Lloyd Wright Correspondence (hereafter **FLWC)**, Getty Research Institute (hereafter **GRI**), Los Angeles, California. Wright responded three weeks later in a letter that accompanied the chapel drawings, stating: "I hope you will reconsider the moveable pulpit and restore it just as it was. It was a fine feature of the whole and you are now going to have so many audience halls that you won't need to use the chapel that way. I have taken the liberty of indicating it restored to status-que [*sic*]." Wright to Spivey, 21 Nov. 1944, FLWC, GRI. Spivey prevailed in the debate, and the pulpit in the reconstructed chapel was removable.

[10] Davis, 24.

[11] MacDonald et al, 48.

[12] Davis, 24.

[13] Steven B. Rogers, "The Frank Lloyd Wright Campus at Florida Southern College: A Child of the Sun," *Frank Lloyd Wright Quarterly* 12:3 (2001): 12.

[14] Little and Werndli, continuation sheet, item number 7, 1.

growing student body, which had increased substantially following the end of World War II. Plans were initially made to expand the library; however, they were abandoned and in 1968 the new Roux Library, designed by former Wright apprentice Nils Schweizer, was constructed north of the Water Dome.[15] Wright's library was then converted to administrative offices and renamed the Thad Buckner Building; the reading room became the William M. Hollis Seminar Room at that time. In the early 1990s a portion of the original reading room became home to the Frank Lloyd Wright Visitor Center. During the remodeling, the book stacks were removed, three out of five light wells were filled with concrete, and walls were constructed at the balcony parapet, isolating the second floor from the main reading room. Other alternations include installation of carpeting; painting of the interior walls to stem moisture penetration; installation of modern systems, including central heating and air conditioning; and the insertion of columns under the balcony in the reading room to carry the weight of offices and air conditioning equipment.

Emile E. Watson Administration Building and
Benjamin Fine Administration Building
Date of Construction: 1946–48
Original: Administrative offices and meeting space
Existing: Administrative offices and meeting space

The improving economy and increased enrollment following World War II allowed the college to move forward with many of their projects on the West Campus. The Emile E. Watson and Benjamin Fine Administration Buildings are notable for being the first of Wright's projects at FSC to be constructed by a private contractor, B. E. Fulghum of Lakeland, rather than through the use of student labor. Although it is commonly stated that Wright himself oversaw construction of these buildings, it was his apprentice Kenneth Lockhart who, in fact, supervised the project.[16] While the buildings are occasionally mistaken for a single edifice, the Watson and Fine Buildings are actually two individual units incorporated into the Esplanade and separated by an open courtyard that features a small reflecting pool. Wright designed this section of Esplanade double the width (36′) of the other sections on campus, with cutouts along the midsection of the roof, creating a trellis-like atmosphere between the two buildings.

Like the earlier buildings constructed on the campus, the Watson and Fine Buildings are composed of both perforated and solid textile blocks. They also feature long, thin, perforated cantilevered roof slabs that appear to defy gravity. The Administration Buildings are domestic in scale, and their pavilion-like qualities make them both architecturally fascinating and admired by all who visit the campus. The Watson Building was designed as a U-shaped building, cleverly providing an unbroken outward prospect while simultaneously forming a quiet, contemplative courtyard within. The function of the Watson Building has not changed since its original construction: it still houses the president's office, a conference room, and other ancillary offices.

The temperate Florida climate allowed Wright to split an already diminutive building into even smaller parts, connecting each part with a portion of the Esplanade. The smaller unit to the east is called the Fine Building, and like the Temple of Athena Nike at the Acropolis, its small size contributes greatly to its charm. As an architectural expression, it is quite elemental; the roof is supported by diamond-shaped piers in the inner third of each elevation, while the corners are constructed of solid textile blocks. The play of the horizontal corner blocks and the central vertical piers makes the composition of the building highly satisfactory, and the verticality of the piers is accentuated by the tall glass casement doors and windows separating them. This verticality is wonderfully expressed on the interior of the building, where the tall and slender casements extend from the

[15] Davis, 24.
[16] Rogers, "The Frank Lloyd Wright Campus at Florida Southern College," 19.

floor to the ceiling high above. At the ceiling the square-within-a-square diminishing copper-trimmed coffers highlight the rotated shape of the upper roof.

Wright arranged the Administration Buildings to harmonize with other elements of his campus design. The small Fine Building was intended to sit on the edge of the Water Dome basin as a terminus to the planned "Arboreal Hemicycle," trees of staggered size planted in rows that arced around the north side of the Water Dome. Wright intentionally placed the Fine Building in a position offset from the centerline of the Watson Building to create a clear view of the Water Dome from the courtyard. Elements of Wright's organic architectural style could be seen in the incorporation of a water feature, lush plantings, and landscaping in this outdoor "room" created between the two buildings.

In 1955, a 1,200 square foot addition, designed by Taliesin fellow Nils Schweizer, was added under the Esplanade immediately north of the Fine Building. The project also involved reconfiguring the second-floor terrace into office space, and was undertaken at the behest of President Spivey, despite Wright's disapproval of the plans.[17] Since the 1950s, other modifications have been made to the administration buildings. Fenestration on the southeast corner of the Fine Building was shortened by two feet to alleviate water infiltration. The second-floor balcony on the east side of the Watson Building has been enclosed. Both buildings have been partitioned, painted, carpeted or tiled, and have had new utilities installed. Despite these changes, both buildings still serve the purpose for which they were originally designed. The Watson Building still contains the President's Office, along with the Alumni Office and College Relations, while the Fine Building currently houses the Advancement and Development offices.

Lucius Pond Ordway Industrial Arts Building
Date of Construction: 1950–52
Original use: Industrial Arts Building, with metalworking shop, woodworking shop, drafting studio, ceramics, theater-in-the-round, pavilion
Existing use: Classrooms, offices, student testing, theater-in-the-round

Completed in 1952, the Lucius Pond Ordway Industrial Arts Building originally housed the industrial arts, home economics, and fine arts programs, with a theater-in-the-round and a student lounge. The building was named for Lucius Pond Ordway (1862–1948), philanthropist and former president of Minnesota-based Minnesota Mining and Manufacturing (3M since 2002). Wright produced the first drawings for the building in 1942, but the project did not move purposefully forward until 1949. It was originally designed as a multiuse complex having a dining hall and cafeteria; however, the final design did not include those elements and, when completed, it included spaces devoted to domestic, industrial and fine arts. It was reportedly one of the architect's favorite creations, as Wright was recorded to have said, "I don't think I've ever done any building that is so completely strong and adapted to its purpose."[18]

[17] Before construction began, Nils Schweizer, a member of the Taliesin Fellowship and by then Wright's onsite supervisor at FSC, advised Wright of plans to build the Administration Building addition. "In discussing the new addition to the Bursar's Office with Dr. Spivey," Schweizer wrote to Wright on September 7, 1955, "I learned he would much rather have it below, along the esplanade, to the north and east. I have drawn a sketch accordingly, and hope it meets with your approval. We would like to proceed with this as soon as is possible." Schweizer to Wright, 7 Sep. 1955, FLWC, GRI. Without waiting for a reply, Schweizer commenced construction. Soon after, he received a letter from Wright, which apparently has been lost; however, as evidenced by Schweizer's response to the master's missive, it is clear that Wright was most unhappy about the addition. "I have nothing whatever to offer in defense of the Administration Building addition," Schweizer wrote to Wright on October 5, 1955. "As soon as your note arrived with the part in it about the water dome, I knew I was wrong. However, the addition will be completed in three to four weeks. My sincere regret and apologies in that direction. I should have waited despite all." Schweitzer to Wright, 5 Oct. 1955, FLWC, GRI.

[18] MacDonald et al, 85.

Simpler than his other campus buildings, the single-story building is U-shaped in plan, open to the west, and divided in half by a north-south wing at the center that creates an enclosed courtyard on its east side. The Esplanade is actually incorporated into the structure at the west end, essentially closing off the U and creating a second courtyard. The central wing was punctuated at its north end by the circular Fletcher Theater, while the southern length was enclosed with glass to create a long lounge space (the Zimmermann Lounge) that opened out to the courtyards on either side. Structurally, the Ordway building represents Wright's reinterpretation of the Esplanade as architecture, using the same structural piers as his covered walkways, except covered with an expansive shed roof.[19] The upper tier of the building can be described as a 30-60-90-degree triangle lying on its hypotenuse. The roof angles in, toward the courtyards, and the outer ends are punctuated with large clerestory windows designed to flood the interior with natural light.

In the last half century, many of the spaces in the Ordway Building have been repurposed to accommodate the college's changing needs. In 1958, the Zimmermann Lounge was divided to create offices and classrooms. The same thing was eventually done in many of the large industrial arts spaces with partition walls added to create smaller rooms. The Fletcher Theater was originally conceived as a Greek-type amphitheater but was later used as a lecture hall with fixed seating. It was later closed in to create a "black box" theater. In 1991, the building underwent an extensive renovation which included replacing glass in the expansive clerestory windows with translucent insulating panels to reduce the amount of heat that entered the building. Since then, central heating and air conditioning, restrooms, overhead lighting, modern systems, and carpeting have also been added. In 2004, funding from a historic preservation grant from the State of Florida facilitated the restoration of Fletcher Theater. Restoration work is continuing in phases and is expected to be completed in 2011.

William H. Danforth Chapel
Date of Construction: 1954–55
Original use: Chapel
Existing use: Chapel

The Danforth Chapel was designed for use by the campus chaplain and is located just southwest of the larger Annie Pfeiffer Chapel. The chapel was named for William H. Danforth, owner of the Ralston Purina Company and creator of the Danforth Foundation, a charitable organization that donated funds for the construction of chapels on campuses throughout the United States in the 1950s and 1960s. Danforth Chapel is perhaps the most pristine building in the *Child of the Sun* collection. Many of the original features are still intact, including the tidewater red cypress casings and doors, stained glass windows, fireplace, original pews with cushions, and pulpit. Two features that make the chapel unique to the campus are the use of stained glass, and the fact that it is the only Wright building that is not connected to the Esplanade.

The small building is situated at an angle offset 30° from Wright's orthogonal grid, with the main entrance at the northeast end facing Annie Pfeiffer Chapel. The entrance patio is marked by an iron cross with colored glass. Wright used textile block for the walls, highlighting the entrance with blocks inlaid with amber colored glass. The low gable roof is trimmed with decorative copper, and hangs over rows of clerestory windows. The wood framework and entrance doors were made of local Florida tidewater red cypress. The southwest façade is composed of full height leaded stained glass windows that reach up to the deeply overhanging roof; together the window wall and roof resemble the prow of a ship.[20] Wright intended for the roof to be covered in copper; however, when the chapel was initially completed simulated copper was used. The chapel contained a large office for the chaplain, along with classroom and meeting spaces, and a gallery level facing the altar. Wright

[19] Smith, 140.
[20] MacDonald et al, 103.

designed the interior furnishings, including the pews and cushions, which were made by students in the woodworking and home economics departments.

Minor changes have been made to the chapel, such as the installation of air conditioning, grilles facing the main chapel space, and a partition between the foyer and meeting room to the east. One change that has actually added to the authenticity and integrity of the building occurred in the late 1990s when the roof was replaced with copper in accordance with Wright's original design.

Polk County Science Building
Date of Construction: 1953–58
Original use: Biology, Chemistry, Citrus, Cosmography, Mathematics, Physics
Existing use: Biology, Chemistry, Mathematics, Physics, and Natural Sciences Computer Lab

The Polk County Science Building, originally named the Science & Cosmography Building, was completed in 1958 and was the last Wright building to be constructed on the campus. The three-story, 60,000 square-foot structure was the largest component of the completed *Child of the Sun* campus design and contains the only Wright-designed planetarium ever constructed. The building's placement at one end of the 60° diagonal axis counters the Roux Library at the opposite end and provides a terminus for the southeast and northwest running Esplanade.[21] The three-story rectangular building has a strong horizontal emphasis and a stepped profile necessitated by the topography of the site, which gradually slopes southward down to Lake Hollingsworth. The Esplanade is incorporated into the west side of the building, with triangular planters topping the columns. A long loggia with Wright's signature cutout roof runs along the east side and is supported by structural steel columns clad in decorative aluminum sheaths, Wright's first use of aluminum in a public building.[22]

The single structure was designed with four sections, complete with classrooms, offices, and laboratories, to house various academic departments; physics and mathematics, biology and chemistry, earth science and astronomy, and the citrus department. The domed planetarium was placed at the southern end of the building. Wright had designed a greenhouse at the end of the citrus section; however, it never functioned well and in 1967, a 160-foot-long greenhouse, designed by Schweizer, was added along the east side of the building.[23]

The Polk Science Building underwent major renovations in 1999–2000. Many of the interior spaces were modified, particularly on the first floor. Along the east elevation the original long glass-walled passage was filled with small offices altering the visual effect. This renovation also was designed to meet the contemporary needs of FSC's mathematics and science programs. Stringent regulations for laboratory venting systems and safety necessitated the installation of an extensive filtration system, impacting the original roofline of the building. The 1967 greenhouse was also removed at this time and the east façade restored to its original appearance.

The Esplanade
Date of Construction: 1940–1958

The series of covered walkways that became known as the Esplanade was begun in 1940, with construction continuing for eighteen years up to the completion of the final Wright building on the West Campus. With the idea that all of his buildings would function together as a whole, the Esplanade was essential to Wright's master plan, providing both the visual and functional connection that fused them into a single unit. Beyond the practical functions of shelter and shade, the mile and a half long Esplanade "was carefully designed to provide

[21] Smith, 142.
[22] Jack McClintock, "How Florida Southern College Pulled off the Architectural Coup of the Century," *Floridian* 10 Feb. 1974, 16.
[23] MacDonald et al., 121.

human scale to the overall West Campus and to prevent the units from standing as isolated objects in a special void."[24] Danforth Chapel is the only Wright building not connected to the Esplanade, although its close proximity to the Annie Pfeiffer Chapel keeps it from appearing cut off from the overall plan.

Supported by massive columns, the walkway roofs cantilever out, creating the appearance of the roofs hanging suspended in air. Wright's cantilevered design demonstrates his principle of the "palm-in-the-hand" support system that has been likened to a waiter carrying a tray.[25] The ceilings were designed to be 6′-9″ high in keeping with the scale of other campus elements. The edges of the roof are trimmed with decorative stamped copper and the cast columns have textured surfaces. To accommodate changes in grade, Wright designed the roofs to step down in a zigzag fashion. In many cases, the Esplanade is incorporated into the structure of the buildings, as with the Administration Buildings, the Ordway Building, and the Polk Science Building. The section of Esplanade at the east of the Polk Building is known as the "President's Walk," and features a sixty-three-foot-long concrete planter built around the columns. The planter was inscribed with the names of FSC's first fifteen presidents. In 1967, the Esplanade was extended a short distance southward beyond its former terminus on the east side of Annie Pfeiffer Chapel, stepping down as it nears the Danforth Chapel.

In 2006–08, the Esplanade underwent a complete restoration, funded by $1.6 million in grants from the State of Florida. The project was aimed at repairing various problems, mostly aesthetic, that were associated with the aging concrete. Sagging and deflecting roofs were repaired, along with cracked columns and deteriorating ceilings. Layers of paint were removed and the finishes restored to their original condition. Areas of the copper fascia along the roof edges that were missing or damaged were repaired and replaced.

NON-CONTRIBUTING BUILDINGS AND STRUCTURES

L. A. Raulerson Building
Cora Carter Seminar Building
Charles W. Hawkins Seminar Building
Isabel Walbridge Seminar Building
Dates of Construction: 1941; renovated into a single building 1958–59; additions in 1964–65 and the 1990s

Named for Cora Carter, a retired schoolteacher; Charles W. Hawkins, an instructor of ancient languages at FSC from 1935 to 1957; and Isabel Walbridge, a dormitory hostess in Allan Spivey Hall in the 1940s and 1950s, the three seminar buildings were the next buildings completed on the Wright campus. Located directly east of the Water Dome, the three buildings were arranged in a linear fashion along a section of the Esplanade. The original design was a square grid plan with three, single-story 36′ x 36′ units, each containing one classroom and two offices separated by open courtyards. Before the Administration Building was constructed, President Spivey's office was located at the north end of the Carter Building.

The Seminar Buildings were constructed entirely of textile blocks with very few windows incorporated into the design. The blocks were similar to those used for the Annie Pfeiffer Chapel, containing ornamental colored glass that allowed light to penetrate the interior. Wright designed the buildings to be cooled using a series of perforated ventilation base blocks around the perimeters, as well as vents at the bottoms of the doors and sidelights at the entrance to each room. The roofs were outfitted with operable skylights to provide natural light as well as additional air flow for cooling the spaces. This ventilation scheme met with marginal success.

In 1958–59, the Seminar Buildings were incorporated into a single unit. At this time, the courtyards were enclosed under a common roof and central heating and air conditioning was installed. In 1964–65, a northwest

[24] Smith, 125.
[25] Rogers, "The Frank Lloyd Wright Campus at Florida Southern College, 17.

wing was built onto the former Walbridge Building. When construction was completed, the conjoined Seminar Buildings and the new cinder block addition were renamed the L.A. Raulerson Building in honor of Lewis Audubon Raulerson who had served as honorary chancellor in 1947. The two additions of the 1990s extend behind the former Hawkins and Carter buildings but are not physically connected to them. The Raulerson Building currently houses administrative offices, including the Business Office, Student Affairs, Financial Aid, and the Student Solutions Center. Although many of the interior spaces have been altered to accommodate additional office space, the modifications have all been additive rather than subtractive. Walls were inserted to divide rooms, including President Spivey's former office, and new lighting, utilities and flooring have been incorporated. Fortunately, care was taken to encapsulate the original walls and architectural features and the majority of original fabric is preserved beneath the modern materials.

J. Edgar Wall Water Dome
Date of Construction: 1947–48; covered/filled-in 1966–68; reconstructed 2007

The J. Edgar Hall Water Dome was designed to be the centerpiece of Wright's *Child of the Sun* campus plan. It was named in honor of Tampa's postmaster and thirty-five-year member of FSC's board of trustees, J. Edgar Hall.[26] Wright's original vision was a 160-foot diameter circular pool with a ring of jets creating an 80-foot-high dome of water over the expanse, but the technology did not exist at the time to fully realize the feature. The plan also incorporated the Arboreal Hemicycle to the north, with rows of trees arranged in a semicircle that were intended to provide a contrasting backdrop for the translucent dome.[27]

The Water Dome that was completed in 1948 was not what Wright had envisioned. The as-built version was simply a 160-foot-wide shallow circular pool. Although the Arboreal Hemicycle was completed, it only included three rows of trees rather than the four specified by Wright. The design was further obscured in 1968, when the single pool was divided into three smaller ponds with a central fountain arranged within a large concrete plaza. The remodeling was designed by Schweizer and coincided with the construction of the new Roux Library to the north, which he also designed, resulting in the removal of the Arboreal Hemicycle.

The Water Dome was reconstructed in 2007, but in its original location and probably closer to Wright's concept than initially executed, made possible by new fountain technology and the generosity of alumni donor M. Clayton Hollis. State-of-the-art water cannons and a new basin were installed within the original concrete rim. The 60-foot-tall dome was dedicated on October 25, 2007, and now dominates the north end of FSC's West Campus.

President's Residence
Date of Construction: 1937

The first master plan for Florida Southern College was designed by Orlando architect Frederick H. Trimble in 1922. Had it been executed in full, Trimble's plan would have occupied all of what is today regarded as the West Campus and the western half of the Middle Campus. The buildings were designed in the red brick neo-Georgian style, which was at its height of popularity in the United States. The buildings constructed from the Trimble plan included Joseph-Reynolds Hall (1922) and Edge Hall (1922), the Men's Dormitory (1926, demolished), Allan Spivey Hall (1936), Gilbert Gymnasium (1937), the Student Activities Building (1937), and the President's Residence (1937). The President's Residence is a large, two-and-one-half story brick, neo-Georgian dwelling located in the southeast quadrant of the West Campus.

[26] MacDonald, et al., 79.
[27] Smith, 138.

WEST CAMPUS BUILDINGS ADJACENT TO THE FLORIDA SOUTHERN COLLEGE HISTORIC DISTRICT

Following President Spivey's retirement in 1957 and Wright's death in 1959, the prospects for completing Wright's master plan were greatly diminished. Spivey's successor as president, Charles T. Thrift, governed the campus with different financial restrictions and ideas for curriculum development. At this time, large areas of the West Campus were left unbuilt. These included the Johnson Avenue frontage from the corner of E. T. Roux Library to Lake Hollingsworth; the entire southern section, with the exception of the President's Residence, from the corner of the Polk County Science Building to Johnson Avenue; and the area north of the Arboreal Hemicycle to McDonald Street.

In the subsequent decades, however, several new buildings were completed within the West Campus area. Four of those buildings were designed by Nils Schweizer, a former Wright apprentice who established his own practice, Schweizer Associates, Inc., in 1957, following his work under Wright. Schweizer entered Wright's tutelage as a student in 1946 and later served as Wright's onsite supervisor at Florida Southern College from 1952–1956. During that time he oversaw the construction of several buildings and designed the addition to the Administration Buildings in 1955. Nils Schweizer served as the campus architect for a number of years under President Thrift and Thrift's successor, Robert A. Davis. In 1960, he entered into a partnership with his brother, establishing the firm Schweizer Associates.

Ludd M. Spivey Humanities and Fine Arts Center (Schweizer Associates)
Date of Construction: McKinley Music Building, Phase 1, 1963; Loca Lee Buckner Theatre, Melvin Art Gallery, Phase 2, 1970

In 1963, Schweizer designed the Modern McKinley Music Building on the site of the Men's Dormitory along the Johnson Avenue corridor. In a second phase completed in 1970, Schweizer designed the Ludd M. Spivey Humanities and Fine Arts Center around the McKinley Building, which features a 348-seat amphitheater called the Loca Lee Buckner Theatre and the Melvin Art Gallery.[28]

John Branscomb Memorial Auditorium (Schweizer Associates)
Date of Construction: 1964

President Thrift turned to Schweizer Associates when the school needed a larger theater. An example of Brutalist architecture, the 1,800-seat facility was built on a site in the southern zone of the West Campus approximately on the north-south axis with the Water Dome. The building memorializes Methodist Bishop John Warren Branscomb (1905–1959). Using state-of-the art technology, Branscomb Auditorium met the need for performing arts as well as serving as a site for college functions such as commencement exercises. In addition to the auditorium, Branscomb includes several recital and exhibition halls and a spacious glass pavilion.[29]

Roux Library (Schweizer Associates)
Date of Construction: 1968

As the college accommodated a growing study body, it became evident the Wright-designed library was no longer large enough or flexible enough to meet needs. In 1968, a new poured concrete building designed by Schweizer Associates was constructed directly north of the Water Dome and adjacent to the parking lot parallel

[28] Theodore M. Haggard, Florida Southern College, Lakeland Florida: The First 100 Years, An Illustrated History, 1985 (Lakeland, FL: Florida Southern College Press, 1985), 148-9, 158-9.
[29] Ibid., 138-9.

to McDonald Street.[30] Construction of the new Roux Library—named for Mr. and Mrs. E. T. Roux—necessitated removal of the Arboreal Hemicycle and coincided with a reconfiguration of the Water Dome.

J. Carlisle Rogers Business and Economics Building (Schweizer Associates)
Date of Construction: 1985

Located just north of the Seminar Buildings and east of the Roux Library, the J. Carlisle Rogers Business and Economics Building was the last commission completed by Schweizer Associates at Florida Southern. It is a two-story, C-shaped building, with a relatively unadorned façade with exposed concrete piers and decking infilled with glass block, black glass panels, and a scattering of tall and narrow windows.

McKay Archives Center (Straughn Trout Architects)
Date of Construction: 2009

In 2009, the Sarah D. and L. Kirk McKay, Jr. Archives Center was constructed adjacent to the Roux Library to house various growing archival collections. The two-story building was designed by Straughn Trout Architects of Lakeland, and is located directly west of Roux Library and northeast of the Watson-Fine Administration Buildings.

INTEGRITY

Although there are conservation and preservation issues observable throughout the Florida Southern College Historic District, its overall integrity remains high and its Wright-designed character fully discernible. When viewed within the broad context of the nation's architectural heritage, the Wright's *Child of the Sun* campus at FSC is not exceptionally old; however, the buildings and site suffer from a number of issues which must be addressed in order to both preserve the campus and present an authentic account of Wright's work. While the scale of the issues facing the college may appear to be monumental, the reality is that a limited number of reoccurring issues plague a majority of buildings and structures contributing to the site's significance.

As a portion of a larger academic institution, the *Child of the Sun* campus is a dynamic place, serving both as a facility for learning and a community for students and faculty. Upgrades and modifications above and beyond the level of routine maintenance have been necessary in order to provide a modern learning environment. Several notable changes—such as those made to the Annie Pfeiffer Chapel, Benjamin Fine Administration Building, and the Seminar Buildings—were made during Wright's involvement at FSC. Often, alterations were made as a matter of necessity, such as to repair the structural damage sustained by the Annie Pfeiffer Chapel in 1944, or to meet the increasing demand for classrooms and office space at the growing institution, as in the case of the original E. T. Roux Library (Thad Buckner Building), the Ordway Building, and the Polk County Science Building. The three Seminar Buildings have been subject to the greatest amount of change, first in their integration into a single building followed by a series of additions that have doubled the size of the integrated building. It should be emphasized, however, that even in this case, the alterations to the Wright-designed buildings at FSC have been largely additive, completed without deeply harming or dismantling original structural elements, allowing them to be reversed in the future. Indeed, across the district, nearly all of Wright's original building fabric remains intact.

Beginning in 1922, with the initial development of his "textile block" system, Wright's architecture increasingly became inseparable from its structure. His earliest buildings using the textile block system still incorporated wood framing for the floor and roof structure, but as the system was developed Wright began to refine the system so as to allow it to serve as floors, ceilings, and roof structures. This concept met its full expression in

[30] Ibid., 153.

the San Marcos in the Desert project, which was unfortunately designed in 1928 just before the onset of the Depression, making the realization of the project impossible. When Wright began designing the campus for Florida Southern College ten years later, the concept of creating a pure and elemental architecture, where the structure and its architecture were fully integrated, was by then a fully matured principle: the floor and roof/ceiling structures were formed-in-place concrete and only the walls were textile block. It is fortunate for later generations of admirer's of Wright's work that this fundamental type of construction is very difficult and costly to change. As a result, the buildings designed by Wright retain a high degree of architectural integrity, despite the fact that much of their interiors remain somewhat modified or obscured. Most of the modifications made to the original buildings were motivated by efforts to install air condition systems, which, with the exception of the Watson and Fine Administration Buildings, were not designed to accommodate these systems.

Since the buildings are essentially constructed of slab-on-grade concrete floors, textile block walls, and solid concrete roofs that also serve as the ceilings, changes to the buildings, whether to accommodate building systems or new functions, are generally *additive* in nature. Suspended ceilings, wood stud and drywall partitions, closets, and other similar features were easily added and constructed in ways that generally did little harm to the original building fabric. As the Campus Heritage Preservation Plan describes in more detail, the expedient nature of these changes makes reversing them a fairly simple exercise, and the college has now set a course to reinstate Wright's vision within his buildings. Integrating new building systems into these buildings is less simple, and it is obvious that the best method of achieving perfect integration into the original design is to insert the systems below the slabs. A prime example of how these buildings can be restored is found in the Annie Pfeiffer Chapel, where later period ductwork was recently removed from the original balconies, allowing them to be repaired and restored. Once the ductwork was removed from the balconies, the original French doors allowing congregants to access the balconies were reinstated, using Wright's original drawings and historic photographs. The next phase of the work will remove all of the later period ductwork from within the chapel's magnificent choir screen and relocate it within the existing closets adjacent to the screen.

Improvements to the interiors of the Wright buildings have also greatly impacted the buildings; however, these alterations have not demolished original fabric, merely covered over and filled in spaces. In many of the buildings, such as Ordway and Polk Science, Wright designed the interiors with large, open areas creating voluminous rooms. Great expanses of glass filled these spaces with natural light and air. Unfortunately, as additional offices and teaching space were needed, these open areas were frequently partitioned into smaller rooms and corridors. In places, the original design of these interiors is masked under layers of later additions. Fortunately, these later additions can be easily removed to restore the interiors to their original appearance as designed by Wright.

Similarly affecting the buildings of the Wright campus have been unsympathetic repairs carried out as a result of common maintenance practices through the decades. As part of an active college, the campus buildings have been used regularly since their construction. This near constant use requires that the buildings and their systems function properly to meet the needs of their occupants. Repairs and improvements to building systems and materials have generally been performed in ways that did not take into consideration the significance of the buildings' materials and design. Indiscriminate and unsystematic repairs performed by numerous people over many decades have resulted in a patchwork of fixes. The extent of these repairs varies, depending on the situation and system affected. Repairs included: boring holes through textile block to run wiring and pipes, the application of sealants to textile block joints in order to keep water out, fastening signage, lighting, and accessories directly to buildings, and painting surfaces that were originally never painted. Such long-term, collective impacts on historic fabric cannot be remedied in a single, contained project, but rather on a building-by-building basis and through comprehensive changes to their future care and upkeep as outlined in "The Frank Lloyd Wright Campus, Florida Southern College, Lakeland, Florida: Campus Heritage Preservation Plan," completed by Mesick Cohen Wilson Baker Architects in March 2008 and funded by the Getty Trust.

Textile Blocks

The greatest of issues faced by FSC are repairs to the textile blocks. Every building and feature, such as original retaining walls, on the campus constructed in textile block is suffering some degree of failure as a result of deteriorated blocks. Failures in the textile blocks are occurring as a result of a number of situations. Some of these failures are associated with characteristics intrinsic to the textile block system, while others have been brought on as a result of external influences. Problems inherent with the textile block system used at FSC lie principally in poor fabrication and failures caused by rust jacking of the reinforcing bars. The majority of the textile blocks made for the buildings constructed prior to World War II (Annie Pfeiffer Chapel, Roux Library, the Seminar buildings) were produced by student labor, and, as a result, varied in quality. Improper proportioning of sand and cement, as well as using too uniform a sand in the concrete, resulted in blocks that were highly porous and relatively weak in compressive strength.

Further contributing to problems with the textile block system is the method in which the blocks were bonded together. Wright designed the textile blocks to be stacked one on top of another and set side to side. Aside from the dead weight of being stacked, nothing ties the blocks together into a unified system. In order to create a bond, Wright designed semicircular hollows to be cast into the sides of the blocks so that when stacked together, adjoining blocks created a circular void into which steel rebar was inserted. After the walls had been built to a sufficient height, a flowable, cement grout was poured into these voids to fill them, encapsulate the concrete, and bond the blocks together. In reality, the grout mixture did not always entirely fill the cavities, resulting in pockets of exposed rebar within the block walls. The exposed rebar, in combination with the porous nature of the concrete, allows air and moisture to contact the steel rebar, prompting it to rust. The rusting of the rebar has caused blocks to crack and break apart, resulting in the failures found across the campus.

The Campus Heritage Preservation Plan has identified the deterioration of the textile block work as a major concern for the continued integrity of the campus. Poor sand gradation, rusting reinforcing bars, and uneven curing have taken their toll on many of the blocks, particularly those that are fully exposed to rain. Those that are well protected by deep roof overhangs are in very good condition. Deterioration of these blocks can be found on every Wright-designed building on campus, but it is fortunate that, when the total number of blocks used in the construction of the buildings are considered, those requiring repair or replacement amount to less than five percent of them. Therefore, although the deteriorated blocks are a problem being addressed by FSC, the overall percentage of blocks that can be considered to be in good condition is approximately ninety-five percent.

Campus Landscape

The natural setting of the district is the area of integrity that has been most compromised over time. The two landscape features historically most associated with the school, and Lakeland, were the orange groves and the lake. Wright's design depicted buildings set informally against the regular grid of the surrounding groves, connected by the strong diagonals of the Esplanade. Except for a small copse of orange trees located to the southeast of the Annie Pfeiffer Chapel, this element of the landscape has entirely disappeared and has been mostly replaced by expanses of lawn. Limited efforts are now underway to incrementally reinstall portions of the citrus groves, but the campus's overall natural landscape remains significantly changed from the time when Wright conceived the campus.

The upward slope of the hill from the lakeshore assures that some views of the water remain from the Wright-designed portion of the campus; however, mature trees and plantings, and more conspicuously, the mass of the Branscomb Memorial Auditorium and associated fine arts buildings blocks views of Lake Hollingsworth from many places. The fine arts complex on the south and the second Roux Library (ca. 1968) and Archives Center

(2009), and the Carlisle Rogers Building (1984) on the north side constitute the major intrusions on the Wright portion of the campus; most of the school's later expansion has occurred east of the general area of the NHL district.

Discussion of the integrity of the campus landscape is complicated because Wright's ideas about the designed elements of the landscape were intertwined with the natural elements, and his ideas seem to have evolved during the construction of the campus. In 1938, prior to any construction, the undeveloped site was a series of orange and pecan groves and the first landscape interventions were clearing areas for building sites and pathways for moving materials and equipment. The first formal constructed landscape seems to have been the planting of the Arboreal Hemicycle on the north side of the Water Dome ca. 1948. This landscape was later lost with the construction of the current Roux Library. Some efforts were also made to retain some of the existing pecan trees as more of the campus was realized. At two locations, the concrete canopy of the Esplanade was formed around the trunks of trees and branches, thereby breaking the continuous horizontal lines of these features.

Around the time the Ordway Building was constructed (1950–52), FSC began a general "clean up" of the Wright portion of the campus. Rough grass and vegetation disappeared and was replaced with grassy lawns throughout the site, including the areas around the Annie Pfeiffer Chapel and the future site of the Polk County Science Building, and most of the pecan trees were removed. Wright's on-site apprentice, Kenneth Lockhart, has commented that he "convinced Dr. Spivey, with the support from the professor of citrus culture, to change the site from a citrus grove into a campus. We removed scattered parking, [and] planted grass between the trees." No record has been found of Wright's reaction to this, but Lockhart's description reveals that he was likely not involved in, and may not have known about, the decision. The creation of lawns in the place of groves was contrary to Wright's larger vision for the campus. This transformation, however, was in process during the period of significance and, although unfortunate and counter to Wright's original concept, it has limited negative impact on the site's integrity relative to the NHL significance. Indeed, the loss of the groves will hopefully be reversed at some point in the future.

Legacy

Florida Southern College commissioned, constructed, and has retained continuous ownership of this collection of Wright-designed building and structures. A capital campaign currently under way has been successful in securing funding for the FSC restoration initiative. The importance of the campus to Wright's career and to the nation's architectural heritage has resulted in a number of grants. The Annie Pfeiffer Chapel recently received a $350,000 Save America's Treasures grant for repair and restoration. In July 2008, the Florida Division of Historical Resources (DHR) awarded FSC a grant of $50,000 to restore the Fletcher Theatre in the Ordway Building. State grant awards in 2005 and 2006 totaling $1.9 million also enabled FSC to restore portions of Wright's Annie Pfeiffer Chapel and to fully restore the Esplanade connecting the Wright buildings. Also, a 2006 grant of $350,000 from the DHR, coupled with matching gifts from two FSC trustees totaling $550,000, allowed the college to restore Wright's spectacular Water Dome. The Florida Trust for Historic Preservation selected the Water Dome to receive a 2008 Statewide Preservation Award for Outstanding Achievement in the field of restoration and rehabilitation. In May 2009, the World Monuments Fund sponsored a meeting of Wright scholars, architectural conservators, historical architects, and preservationists to focus specifically on the textile blocks. These experts discussed both the reasons for block and construction system failures as well as varying approaches for their conservation. Altogether, FSC and its supporters and stakeholders are committed to the long-term restoration and informed care of its nationally-significant campus.

Florida Southern College is also completing one of Wright's un-built buildings for the campus: a Usonian house that was intended to be a prototype faculty housing. He developed the Usonian concept for domestic design in

the 1930s and was still building this type of house at the time of his death in 1959. They were devised to be low-cost options for middle-income Americans, although this goal was not entirely met, and featured open planning, concentrated service areas, carports, slab construction, and abundant indoor-outdoor links. When completed in late 2011 or early 2012, the Usonian house at FSC will be the first Frank Lloyd Wright-designed building since 1966 constructed for an original client on the original site.

The Usonian house at FSC will comprise 1,700 square feet and include two bedrooms and a bathroom. It will give visitors a clear sense of Wright's ideas about domestic design and will be the starting point for a comprehensive visitor experience at FSC's Tourism and Education Center. The Center will be open seven days a week, year-round, and offer multiple docent-led tours throughout the day. This expanded schedule will provide FSC myriad possibilities to offer enriching educational programming for schoolchildren, as well as adults who make the Wright campus a cultural and historic tour destination.

8. STATEMENT OF SIGNIFICANCE

Certifying official has considered the significance of this property in relation to other properties:
Nationally: X Statewide:__ Locally:__

Applicable National Register Criteria:	A__ B X C X D__
Criteria Considerations (Exceptions):	A__ B__ C__ D__ E__ F__ G__
NHL Criteria:	4
NHL Theme(s):	III. Expressing Cultural Values 5. Architecture, landscape architecture, and urban design
Areas of Significance:	Architecture
Period(s) of Significance:	1938–1958
Significant Dates:	N/A
Significant Person(s):	N/A
Cultural Affiliation:	N/A
Architect/Builder:	Frank Lloyd Wright
Historic Contexts:	XVI. Architecture S. Wrightian

State Significance of Property, and Justify Criteria, Criteria Considerations, and Areas and Periods of Significance Noted Above.

Introduction

The campus of Florida Southern College (FSC) contains the largest "integrally designed" grouping of buildings by Frank Lloyd Wright on a single site in the world and is a nationally-significant benchmark in his career under NHL Criterion 4. After their initial contact in 1938, FSC's president Ludd Spivey and Wright eventually settled on a campus composed of approximately eighteen buildings and structures set in groves on a hill that descended gently towards Lake Hollingsworth. Spivey was committed to the curricular modernization, and raising the profile of FSC; Wright's design became an integral part of Spivey's ambitions. Over the next twenty years, the college, under Spivey's leadership, implemented much of the plan: ten buildings of various sizes and functions, a large water feature called the Water Dome, and approximately 1.5 miles of covered walkways known collectively as the Esplanade. Although not fully realized, Wright and Spivey's collaboration resulted in a campus that was the first strong departure away from Beaux-Arts planning principles that had dominated the American campus design since the nineteenth century.

Construction of FSC's West Campus also reflected Wright's interest in community building. As observed in the 1998 study sponsored by the NHL Program that recommended Florida Southern College, among other Wright-designed properties, for NHL consideration, the campus provides "a rare opportunity to see a unified plan of Wrightian thought on a city-planning scale." The interrelated group of Wright-designed buildings and structures on the Florida Southern campus is an idyllic representation of Wright's organic architecture, buildings designed to integrate local materials—including cypress wood, sand, and coquina—into construction, while exploiting the existing landscapes and vistas of the lakefront location. Wright developed a grid system for the entire West Campus as a means of organizing the composition of buildings, structures, and landscape features. The system extended down to the dimensions of the concrete and textile blocks used in the construction of the buildings. When viewed within the context of Wright's entire career, FSC stands apart from his other work principally because, as a multifaceted project, it represents most of Wright's philosophies about architecture, design, and, most significantly, the shape of the modern landscape.

Frank Lloyd Wright

Frank Lloyd Wright's contributions and influence over architecture in this country, and across the globe, are perhaps unmatched by any other architect. A famous and at times infamous legend throughout his own long life, Wright consistently concentrated on developing and promoting an "organic architecture," a credo that stressed the use of native materials and forms in a sensitive response to a building's natural surroundings.[31] This concept manifested itself in different ways during Wright's prolific career and had particular impact on how domestic space came to be defined among practitioners in America. He worked on well over one thousand projects, including houses, offices, churches, schools, libraries, bridges, and museums. Of these projects, an estimated 430 were seen to completion (not including work that may have been done on projects with other principal architects). A vast majority of these projects are still standing.[32] Wright pursued them during five chronological periods that provide a flexible structure for comprehending the constancy and change in his work over time. The divisions are as follows: Early Period (1890–1900), First Mature Period or Golden Age (1900–12), Second Period (1913–29), Third Period (1930–41), and Fourth Period or Second Golden Age (1941–59). At the time of the Florida Southern College (FSC) commission, Frank Lloyd Wright had emerged from his Second Period,

[31] For a concise summary of Wright's thoughts about organic architecture see: Frank Lloyd Wright, "The Language of Organic Architecture," *Architectural Forum* 98 (May 1953): 106-107.

[32] For a catalog of Wright's work see: William Allin Storrer, *The Architecture of Frank Lloyd Wright: A Complete Catalog* (1978; repr., Cambridge, MA: The MIT Press, 1995).

which was characterized by a great deal of conceptual experimentation, including textile blocks, but resulted in relatively few completed buildings. The FSC commission came just after Fallingwater (Mill Run, Pennsylvania, 1936–39; NHL, 1976) and the Johnson Wax Administration Building (Racine, Wisconsin, 1936–38; NHL, 1976) vaulted him back into renown as a designer, and its realization would span and be one of the most important outcomes of his "Second Golden Age."

Wright's efforts at FSC, unlike a majority of his other works, resulted in an entire landscape rather than a building site. The significance and beauty of FSC does not lie in any single building, but in the sum of the parts: the buildings, the structures, and overall landscape sculpted by Wright. To assess the significance of his work at FSC by comparing it to his other buildings is simplistic; rather, one must consider the site in its entirety and comprehend it within the context of Wright's concepts about what a modern society should be and aspire to. Within this context, perhaps the only comparable work is Taliesin West (Scottsdale, Arizona, 1937–59; NHL, 1982). While the two vary greatly physically and architecturally, they share similar philosophical concepts that ultimately manifest themselves in the built environment. Both are sites where ideas about living, work and education, and recreation converged.[33] The mixed-use function of both these sites results in buildings that accommodate diverse functions: classrooms for learning, libraries and studios for study, theaters for the arts, and offices for administration. Although each building may be looked at individually, they lose their real purpose once removed from the campus context. Wright saw the campus at Florida Southern College as an ensemble, "We are making the ground, trees, buildings, the young people inhabiting them, and even the instructors themselves—all living factors in one comfort giving, protective, sympathetic building, divided into special buildings for special activities. What I am most proud of having done in this effort is to have succeeded in making all units into the one gracious pattern—a complete whole for college work."[34]

In this respect Florida Southern College is uniquely different from Wright's residences, churches, and office buildings. While many of these buildings are noted for their distinctive intrinsic characteristics, such as the manipulation of light at Beth Sholom Synagogue (Elkins Park, Pennsylvania, 1954–59; NHL, 2007), the intimacy of space at Unity Temple (Oak Park, Illinois, 1905–08; NHL, 1970), and the unique forms and geometries of the Guggenheim Museum (New York, New York, 1956–59; NHL, 2008), FSC's individuality grows from an assortment of features which together shape and form the visitor's experience of the Wright campus. These features occur at a variety of levels ranging from the tangible to the intangible, yet uniformly occur throughout the campus as a whole.

A System of Textile Block Construction

Of all the design approaches and construction elements Wright employed at FSC, the use of concrete and textile block construction, in particular, produced an environment unlike that found anywhere else. Though the massive decorative piers of the Esplanade are cast entirely in concrete, their geometry and repetitive use across the campus mask their true function, as supports for the Esplanade roofs, and instead transform them into sculptured objects reminiscent of the trees once found in the orange and pecan groves originally covering the landscape. The use of textile block construction for many of the buildings across the campus further defines the environment resulting in buildings with entirely unique proportions, forms, and textures. This contrast in materials and design is readily apparent when one simply compares the campus buildings to the architecture of the surrounding neighborhoods, much of which was built during the same period as the campus.

Wright's use of concrete as an aesthetic can be seen as early as 1913 at Midway Gardens (Chicago, Illinois, demolished) where concrete units were used in the structure, copings, trim, and panels throughout the building.

[33] For Wright's own ideas about and approaches to education, see Dale Allen Gyure, *Frank Lloyd Wright's Florida Southern College*, in The Florida History and Culture Series (Gainesville, FL: University Press of Florida, 2010), 54-62.

[34] Wright to Spivey, 20 Sep. 1938, FLWC, GRI.

At Midway, the decorative wall panels relieved broad expanses of otherwise flat wall surfaces and corners. Set in a repeating pattern, these courses of block function more as a surface embellishment than structural components. While a benchmark in Wright's development of a concrete aesthetic, the invention of a system of textile block construction would come a decade later in Los Angeles. The system stacked cast concrete units atop each other and tied them together with horizontal and vertical lengths of rebar set in semicircular grooves cast into the sides of the block. Once stacked, a flowable cement grout was poured into the cavities holding the rebar, bonding the block walls together into a unified mass. The essential characteristics of the textile block system consist of:

- Individual rectilinear blocks were designed to be stacked directly on top of each other without bedding mortar or exposed joints.
- Horizontal and vertical rebar are bound together with cementitious grout, which ties the wall system together.
- Frequently the individual blocks may be patterned. As these patterns are cast directly into the surface of the block, all embellishments become part of the actual structure and are not superfluous.
- Shaped blocks were crafted for specific locations and uses. In addition to standard blocks used to form the body of walls, individual patterns were designed for corners (inside and outside), terminations, ventilation, and other places.

Wright's textile block system allowed him to create some of the most remarkable houses of his career, including "La Miniatura," the Alice Millard House (1922–23), the John Storer House (1923), and the Ennis House (1924), all located in Los Angeles, California. He continued experimenting with the possibilities of this system for the rest of his life, most extensively at FSC, a project also informed by developments in Wright's concept of spatial development and the possibilities of various building materials. For example, he demonstrated the structural possibilities of plastic concrete in his dramatic and daring design for Fallingwater, and investigated using three-dimensional grid systems to standardize construction and lower construction costs with his Usonian houses, such as the First Jacobs House (Madison, Wisconsin, 1936; NHL, 2003).

Insights from these projects, along with the unitized concepts developed for the textile block system in the 1920s, were merged with the design of FSC. Unlike his textile block houses in Los Angeles, Wright's buildings at Florida Southern College combined cast in place concrete with pre-cast textile blocks. This gave Wright the ability to create structural systems with more dynamic and plastic shapes while simultaneously realizing the benefit of the lower cost yet intimately scaled textile blocks. This marked a breakthrough in his work, and for the remainder of his career he continued developing this concept both on the FSC campus and elsewhere.

The Annie Pfeiffer Chapel, the first building to be constructed on the new Wright-designed campus, utilized the grid system within the concrete floor and tied this together with the size and arrangement of the textile block walls. Instead of carrying this concept to the roof and balcony structure, Wright freed himself from this system in the same way that the concrete tray balconies at Fallingwater free themselves from the stone piers. At the chapel, Wright used the textile block as infill walls between the concrete floor slabs and the cantilevered balconies, which in turn enabled him to puncture the blocks and fill the holes with colored glass, thereby creating artificial starlight within the room. At the same time, vertical elements were a combination of stacked textile blocks and structurally amazing "bow ties" that formed planters rising up the sides of the building.

The cooperative nature of the construction of the Annie Pfeiffer Chapel also melded perfectly with Wright's conception of how organic architecture could be achieved. Both Wright and President Ludd Spivey understood that true knowledge could only be obtained by working with one's hands, and Wright modeled his Taliesin Fellowship around this principle. In order to create the correct blend for the textile blocks to be used for the chapel, Wright and his apprentices experimented with mixtures of materials local to Florida, such as sand and

coquina shells. However, once the appropriate formula was determined, the block manufacture and much of the earliest construction was performed by FSC students, who exchanged their labor for room, board, and tuition. Robert Wehr, an industrial arts instructor, initially oversaw these student workers.[35] The chapel alone required approximately six thousand separate blocks of forty-six various design configurations. While the use of students for block manufacture and construction did not last beyond the first few buildings, the dynamic play of static stacked blocks and cantilevered roofs and balconies was extended through the design of the remainder of the campus. The work represented the culmination and the assimilation of all that Wright had been contemplating and developing throughout his long and renowned career.

Wright's Design Philosophy for the FSC Campus

Wright developed a grid system for the entire FSC West Campus in an effort to establish an organization and scale appropriate to this spectacular site. This grid system was reminiscent of one he conceived two decades earlier for the Aline Barnsdall ("Hollyhock") House (Los Angeles, California, 1919-21; NHL, 2007), which was based on the spacing of existing olive groves on the hilltop site in Hollywood. For FSC, Wright's grid originated in the spacing of trees in the citrus grove, subdivided to suit the scale of his buildings. The resulting eighteen-foot module was at a sufficient and flexible scale to develop a master plan for the entire campus. As he began to conceive of individual buildings, the system was further refined by subdividing the eighteen-foot module into three, creating six-foot grids that were eventually inscribed into the concrete floors and sidewalks throughout the entire campus. Upon detailing the buildings, the six-foot grid was further subdivided, allowing for a manageable and formable three-foot long textile block. These textile blocks were proportioned by creating four squares, making the blocks 36″ x 9″. Using these proportions, Wright devised a vertical grid system that complemented the horizontal system and all of the buildings on the campus respected this arrangement. Indeed, the "unitized" nature of the scheme enabled Wright to create his design drawings with very few dimensions, which was intended to make the construction process simpler and more comprehensible.

As the plan of the campus developed, Wright broke and skewed the grid in an effort to create broad vistas toward Lake Hollingsworth and to further ensure that his buildings more fully embraced the site. The pivot point of this movement was the center of the large circular water dome, which was clearly intended to be the central landscape feature of the composition. Wright placed the chapel (Annie Pfeiffer Chapel) at the center of the overall site, making it the most prominent building in the composition and reflecting its importance in the program.

The earliest schemes developed for the campus featured covered walkways, later known collectively as the "Esplanade." These were apparently envisioned by Wright when he first visited the site and were seen as the unifying feature of the entire composition. Indeed, Wright envisioned the Esplanade as a series of covered paths slicing through the citrus grove, where their interaction with buildings and vistas was intended to be surprising and unexpected. The Esplanade was so central to the idea behind the scheme that Wright imagined the entire campus as a "series of esplanades that occasionally became a building."[36] In a sense, the Esplanade formed a logical conclusion to Wright's preference for horizontal lines expressed in buildings throughout his career. The long cantilevered roof overhangs of the houses of his First Golden Age (1900–12) were frequently complemented with long, low horizontal trellises and loggias that seamlessly merged with roof eaves. By 1938, Wright took these horizontal lines to the extreme, taking them beyond his buildings, across the landscape towards the horizon.

[35] Steven B. Rogers, "The Frank Lloyd Wright Campus At Florida Southern College: A Child of the Sun," *Frank Lloyd Wright Quarterly* 12:3 (Summer 2001): 14.

[36] Frank Lloyd Wright "Sixty Years of Living Architecture," *Architectural Forum* 94 (January 1951): 103.

While the Esplanade, and a common architectural vocabulary and repeated materials, allowed him to create a visually coherent ensemble where the whole is far greater than the sum of its parts, these elements were also part of developing a "Florida form" for the school and its buildings. Wright later observed that the FSC campus was "probably the one entirely modern campus among our educational institutions. The overall plan is Floridian in character…The whole is Florida—southern and plastic in feeling, richly planted."[37] The creation of a "Florida form" was an outgrowth of his preoccupation with developing an "organic architecture." It was also part of a broader movement that focused on the development of regional expressions of modern architecture, a nationally significant architectural context that is central to the maturation of modernism in the United States during the middle decades of the twentieth century.[38]

Wright approached the FSC campus design with the conviction that Florida was without an architecture appropriate to its unique environment and landscape.[39] Wright used materials native to the state and acknowledged the climate through architectural forms and features. For example, he used local sand and coquina, a naturally occurring stone made of crushed shell found along the east coast of Florida, to construct the concrete blocks; he avoided large expanses of glass to reduce direct sunlight in buildings; he sought to retain the groves on the site and stress views of the lake; and he designed the Esplanade to not only physically link the disparate buildings, but also to provide shelter from the sweltering sun and unexpected tropical showers.[40] With these, he applied his insights about organic architecture in the development of an architecture specific to Florida, observing that when completed: "the United States will have at least one example of the cultural value of organic buildings well suited in time, purpose, and place."[41]

A New American Campus in Context

The unconventional plan of Florida Southern College is one of the earliest, if not the first, departures from traditional campus planning in the United States and reflects a complete change in thinking what a campus should look like and how it should function. Prior to Wright's involvement at FSC, the campus was an unfinished collection of neo-Georgian buildings, the latest in a number of predecessor campuses and locations for FSC's various antecedent institutions.[42] The origin of Florida Southern College was a Methodist-run public high school founded in Orlando in 1883. In the mid-1880s, the Florida Conference of the Methodist Episcopal Church, which represented Methodists in southern Georgia and Florida, moved the school to Leesburg and extended its curriculum to include both secondary and tertiary coursework. In 1900, the growing school moved to Sutherland, near Clearwater, on the Gulf Coast in 1900. A fire in 1921 destroyed the Sutherland campus and the school moved temporarily to a hotel in Clearwater Beach before relocating permanently to Lakeland later that year in the wake of a tropical storm and another fire.

Lakeland had competed successfully against bids from other Florida cities and FSC immediately commissioned Orlando architect F.H. Trimble to create a master plan for the new site. Trimble's plan adhered to contemporary trends in campus design, which were heavily influenced by the Beaux-Arts tradition in its emphasis on order, symmetry, and unified patterns. Trimble's plan placed a domed administration building at the center of the site, surrounded by dormitory quadrangles, and classroom buildings, with a major north-south axis leading down to a boathouse on the north shore of Lake Hollingsworth. Beginning in 1925, the real estate bust in Florida, followed by the financial hardships of the Great Depression, hindered realization of Trimble's plan. Between 1922 and

[37] Frank Lloyd Wright, *A Testament* (New York: Horizon Press, 1957), 169.
[38] For a discussion of the significance of regional modernism, see: Jennifer L. Flathman, National Historic Landmark nomination for the "Aubrey Watzek House," U.S. National Park Service, Department of the Interior, 2010.
[39] Gyure, 51-53, for discussion of the Florida form. See also: Siry, 503-507.
[40] Gyure, 49-51, 51-53.
[41] Frank Lloyd Wright, "Frank Lloyd Wright," *Architectural Forum* 88:1 (1948): 129.
[42] For more information about FSC's founding, see: Gyure, 7-10.

1937, only seven buildings from Trimble's plan were completed: Joseph Reynolds Hall (1922), Edge Hall (1922), Men's Dormitory (1926), Allan Spivey Hall (1936-37), Gilbert Gymnasium (1937), Student Activities Building (1937), and the President's Residence (1937).[43] The buildings were all designed in the neo-Georgian style, with red brick exteriors and white stone trim, characterized by the use of classical design principles such as symmetry and balanced proportions.

President Ludd M. Spivey's arrival at FSC in 1925 marked a turning point for the institution and its campus. Although Spivey oversaw the completion of five of Trimble's buildings, he eventually shifted his focus toward the creation of a startling new campus. Spivey's movement from the inherited Beaux-Arts concept to a modern one was tied up in the brief life of the E. Stanley Jones Educational Foundation.[44] Spivey had chanced to meet Jones, a well-known and charismatic Christian evangelist, on a return trip from Europe in 1936. In less than a year, Spivey and Jones had formally developed plans for an educational foundation to be established at FSC reflecting modern approaches to Christian theology by focusing on concepts such as the complementary links between science and religion, the comparative study of religion, and the practical applications of Christian teachings in the contemporary world. While a seemingly perfect merger of their common ideas about religion and modernity, Spivey's ambition for the college, and how the foundation might be used to serve his physical and financial goals, caused Jones to begin distancing himself from the project in mid-1939.

From the outset, Spivey pursued building schemes on a scale far larger than Jones envisioned. Nearby Florida architect L. Alex Hatton provided initial designs for a single, multipurpose building in a Georgian Revival mode, but the concept was ultimately thought to be unremarkable for a foundation having revolutionary potential.[45] It is not known whether Spivey's dedication to theological and curricular modernity extended to the architecture of the foundation's anticipated facility, nor is it entirely clear how he came to focus on Frank Lloyd Wright. However, once Wright was in Spivey's sightline, Spivey's keen understanding of the role of publicity in meeting his goals for FSC—as evidenced by the quick, if brief, attachment to Jones—probably had a significant impact on his contacting the famous architect. In April 1938, Spivey and Wright made written contact and the latter visited the site the following month; Wright delivered the first plans in the fall of 1938 and ground was broken for the Annie Pfeiffer Chapel in November. At the time of the groundbreaking, the chapel was part of a more expansive, Wright-designed scheme for the E. Stanley Jones Educational Foundation, but six months later Jones disassociated himself with fundraising and in only a few years the progressive institution was only infrequently mentioned in published articles and publicity materials. As noted by historian Dale Allen Gyure, "by then…a great campus expansion had begun, and Ludd Spivey had found another famous name to attract attention to his school."[46]

When Spivey approached Wright, the architect was given the opportunity to create a fully planned community based on ideas that he had been refining for a number of years. The FSC West Campus shows a melding of Wright's philosophies of organic architecture and the idealized city. The use of local materials and integration of the buildings into the natural landscape "fit into the land, the life and the spirit of Florida." The campus itself was composed of buildings of different designs that served separate functions; however, these were conceptually unified by an overriding geometric system and physically unified by interconnecting walkways. Wright had designed his first full-scale planned community in 1913, a submission to the National Conference on City Planning's design competition. The architect did not include government buildings or a police station in his plan, believing that he was creating "a community bound by common beliefs and values, nurtured by a universal understanding of what was good and proper, the religious facility was the glue that insured social

[43] Smith, 85.
[44] Information about Spivey and the E. Stanley Jones Educational Foundation drawn from Gyure, 17-25, and Siry, 501-503.
[45] Gyure, 25-26.
[46] Ibid, 25.

cohesion."[47] While this cohesion may not have been attainable in Chicago's suburbs, it was certainly within reach at FSC.

Wright had never built an academic campus prior to FSC; however, he had loosely conceived of a university as part of his Broadacre City plan, launched in 1934–35. With the encouragement and funding of Edgar Kaufmann, who a year later commissioned famed Fallingwater, Wright was able to develop a traveling physical and theoretical model, depicting his idea for a new type of decentralized, yet integrated urban development.[48] Responding in part to the cultural dislocation brought on by the Great Depression, Broadacre City included all the components Wright believed necessary for a zoned, modern anti-urban community. In Broadacre City, Wright envisioned that the university "would be set in a natural park in the choicest part of the whole countryside, preferably by some…large body of fresh water. The buildings themselves should be well designed and appointed not only as a whole, but so that 'small' may again be divided into 'small'."[49] It is possible to see aspects of his campus for FSC in this general description of such a facility in the hypothetical Broadacre City.

The FSC plan, initially designed in 1938 and refined throughout the construction of the campus, for the first time marked a complete departure from traditional planning principles for American campus organization. Since the beginning of the twentieth century, the favored layout of most colleges and universities was an axial arrangement of buildings facing a central quadrangle with one or two principal buildings receiving the dominant focus. This system of planning was largely reflective of Beaux-Arts design ideals as forwarded by the immensely popular "White City" of the 1893 World's Columbian Exposition in Chicago. The Beaux-Arts tradition placed emphasis on the careful organization of the architecture within a landscape with clear axes and lines of sight so as to establish a hierarchy among the buildings and landscape features, which in turn influenced how people used and viewed the buildings as well as experienced the landscape. Well into the twentieth century, a majority of colleges and universities continued to embrace models and ideas originating out of both medieval and classical architectural traditions as well as Beaux-Arts planning by such notable practitioners as McKim, Mead & White, Cram & Goodhue, James Gamble Rogers, and Charles Klauder. While a few institutions began to commission individual works in modern idioms, modern architecture and campus planning would not become commonplace on American campuses until after World War II.

The most obvious comparison to Wright's roughly contemporary accomplishment with the FSC campus is the Illinois Institute of Technology (IIT). Mies van der Rohe arrived at IIT in 1938 and its new campus was largely realized between 1943 and 1957.[50] As with his architecture, Mies's design for the IIT campus, while clearly groundbreaking in many ways, also nods to traditional campus planning in its overall organization. Beaux-Arts principles resonate in the strict axial arrangement of the buildings and the uniformity of the architecture. The formal organization of the buildings, which form a central quadrangle, further reflects more conventional planning practices. In contrast, Wright's master plan for the campus and its built form grew out of several of his primary design interests that did not have direct correspondence with Beaux-Arts planning and architecture based on historical models, including complex building shapes, nonrectilinear forms, and the use of modular grid systems. The FSC campus also grew out of his long-time emphasis on the development of an organic architecture and his exercises in modern city planning.

Unlike the linear organization of Mies's buildings at IIT, Wright's buildings at Florida Southern College are sited intermittently along paths forming thirty-, sixty-, and ninety-degree angles. Unconstrained by

[47] Twombly, 545.

[48] Richard L. Cleary, *Merchant Prince and Master Builder: Edgar J. Kaufmann and Frank Lloyd Wright* (Pittsburgh, PA: Heinz Architectural Center, 1999), 29; Alvin Rosenbaum, *Usonia: Frank Lloyd Wright's Design for America* (Washington, DC: The Preservation Press, 1993), 115.

[49] Frank Lloyd Wright, *The Living City* (New York: Horizon Press, 1958), 185-188.

[50] Si ry, 507-508.

preconceived doctrines and existing buildings, Wright was free to place his structures as he saw fit, taking advantage of views and landscape features that otherwise would not be feasible given the rigidity of an axial plan. This worked to Wright's advantage in a number of ways. It allowed him great freedom in the scale, massing, and shape of the buildings designed for the campus. Without the need to adhere to uniform shapes, buildings could be scaled according to their use—large buildings where the program required the assembly or gathering of people and small, intimate structures for individuals or small groups. To unify the individual buildings, Wright connected them together with the Esplanade, repeating the same types of materials, and employing the same aesthetic vocabulary. There was also an underlying sense of order tying the individual parts of the campus together, but this order was not as obvious as the hierarchical axiality visible then in most American campuses. As Wright explained in a 1938 letter to Spivey: "each building is individual in character—practical in effect—yet contributing its share to an occult symmetry—delightfully informal and easy as a whole."[51]

Conclusion

Over a two-decade period from 1938 through 1958, Frank Lloyd Wright and Florida Southern College president Ludd M. Spivey directed the design and realization of one of the most important campuses in the United States. The pioneering modern arrangement strongly departed from the Beaux-Arts planning that previously dominated campus design and was the natural extension of the curricular modernization Spivey was pursuing for the Methodist college. Although Wright's master plan was not fully completed, much of it was implemented and it represents the largest collection of Wright-designed buildings on a single site, including seven contributing buildings and approximately 1.5 miles of covered walkways known collectively as the Esplanade. Among Wright's works, as a campus, it was large enough and complex enough to uniquely integrate a number of the architect's key preoccupations during his career, such as explorations on the theme of "organic architecture," the use of an overriding modular system for planning and construction, the employment of concrete and textile blocks in construction, and, most notably, one of the few examples of his work demonstrating his ideas about urban planning and community.

[51] Wright to Spivey, 20 Sep. 1938, F031 C04, Frank Lloyd Wright Foundation Archives, Taliesin West, Scottsdale, Arizona, as transcribed in Dale Allen Gyure to James A. Jacobs, electronic correspondence, 17 Jan. 2011, copy in NHL file.

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Previous documentation on file (NPS):

__ Preliminary Determination of Individual Listing (36 CFR 67) has been requested.
X Previously Listed in the National Register [1975]
__ Previously Determined Eligible by the National Register
__ Designated a National Historic Landmark
X Recorded by Historic American Buildings Survey [HABS No. FL-323]
__ Recorded by Historic American Engineering Recor

Primary Location of Additional Data:

X State Historic Preservation Office
__ Other State Agency
X Federal Agency
X Local Government
__ University
X Other (Specify Repository): Kay Archives Center
Florida Southern College
111 Lake Hollingsworth Drive
Lakeland, Florida 33801

10. GEOGRAPHICAL DATA

Acreage of Property: Approximately 18 acres

UTM References:	Zone	Easting	Northing
A	17	406630	3101150
B	17	406875	3101240
C	17	406970	3101240
D	17	406960	3101050
E	17	406900	3100790
F	17	406770	3100760
G	17	406625	3100920

Verbal Boundary Description: Beginning at a point on the south side of McDonald Street approximately 15′ north of the northwest corner of the Esplanade roof attached to the Lucius Pond Ordway Building, proceed east approximately 258′ to the west side of the parking lot entrance to the east of the Ordway Building. Then proceed south approximately 622′ to the pathway running parallel to the north wall of Joseph Reynolds Hall, then proceed west along the pathway approximately 225′ to a pathway running roughly parallel to the west wall of Joseph Reynolds Hall. Then proceed on the pathway as it curves to the south-southeast approximately 285′ until it intersects with the roadway bending around the northeast corner of the greenhouse. Then proceed approximately 536′ to the south to the east side of the parking lot entrance at Lake Hollingsworth Drive before turning west for approximately 433′ along the north side of Lake Hollingsworth Drive to the entrance of the driveway running along the east side of the Branscomb Memorial Auditorium. Then proceed for approximately 516′ north along a line running perpendicular to Lake Hollingsworth Drive before turning west for 382′ to Johnson Avenue. Then proceed approximately 736′ north along the east side of Johnson Avenue to a point in line with the northern extent of the Watson and Fine Administration Buildings and continue eastward for approximately 220′ to the pathway between the Archives Center and the Water Dome. Then proceed approximately 48′ to the southwest along the pathway to a point in line with the southwest corner of the E. T. Roux Library before continuing east for approximately 533′ to the western edge of the Esplanade connecting to the Ordway Building. Then proceed northward on a line running roughly perpendicular to McDonald Street for approximately 315′ to the point of origin.

Boundary Justification: As depicted in the “site plan,” the boundary includes all of the Frank Lloyd Wright-designed buildings and structures on the West Campus of Florida Southern College that maintain historic integrity. The boundary excludes buildings on the West Campus constructed after 1958, as well as one predating 1938, which are located to the northeast, southeast, and southwest of the Wright-designed buildings and structures.

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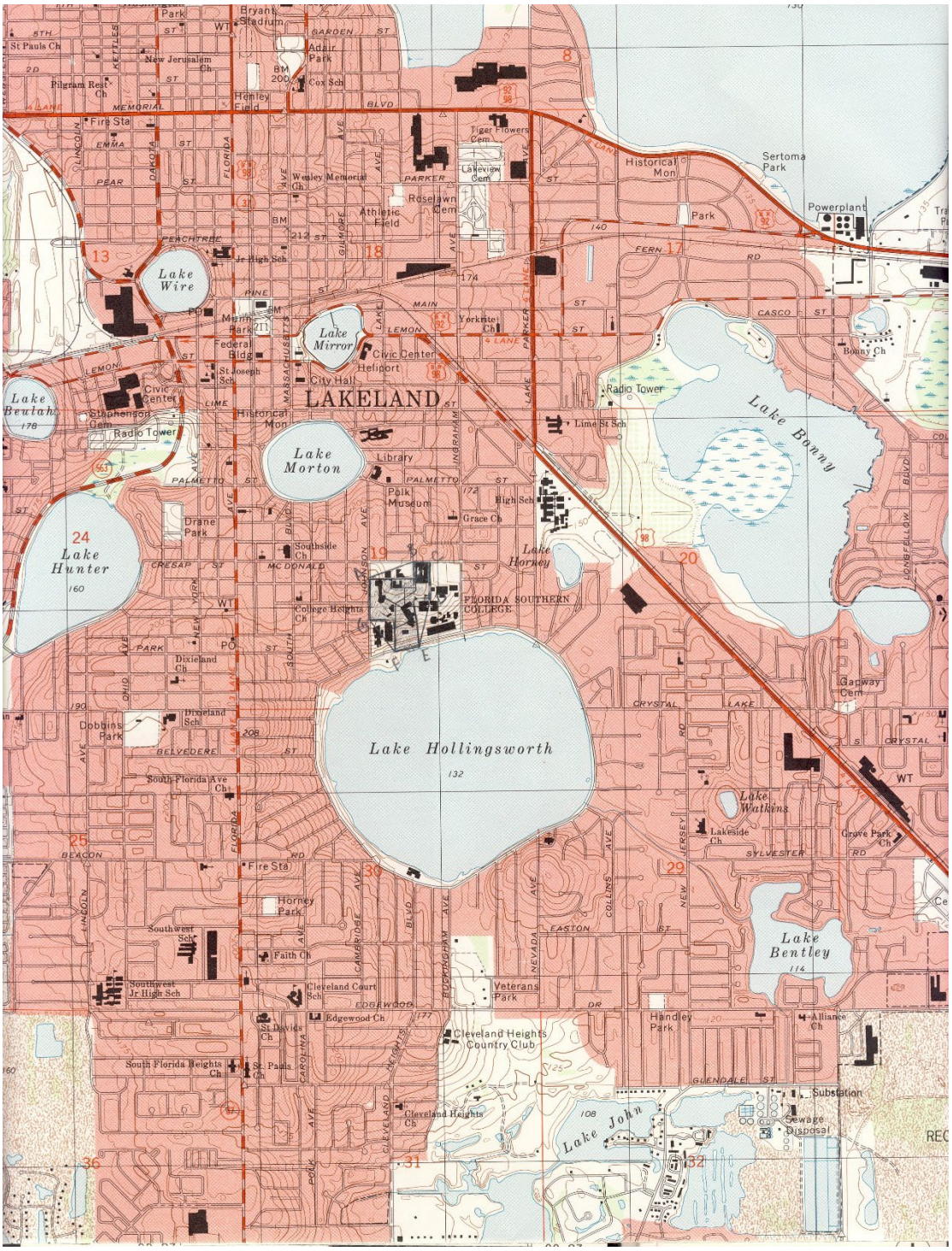
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Albany, NY 12207

Telephone: 518-433-9394

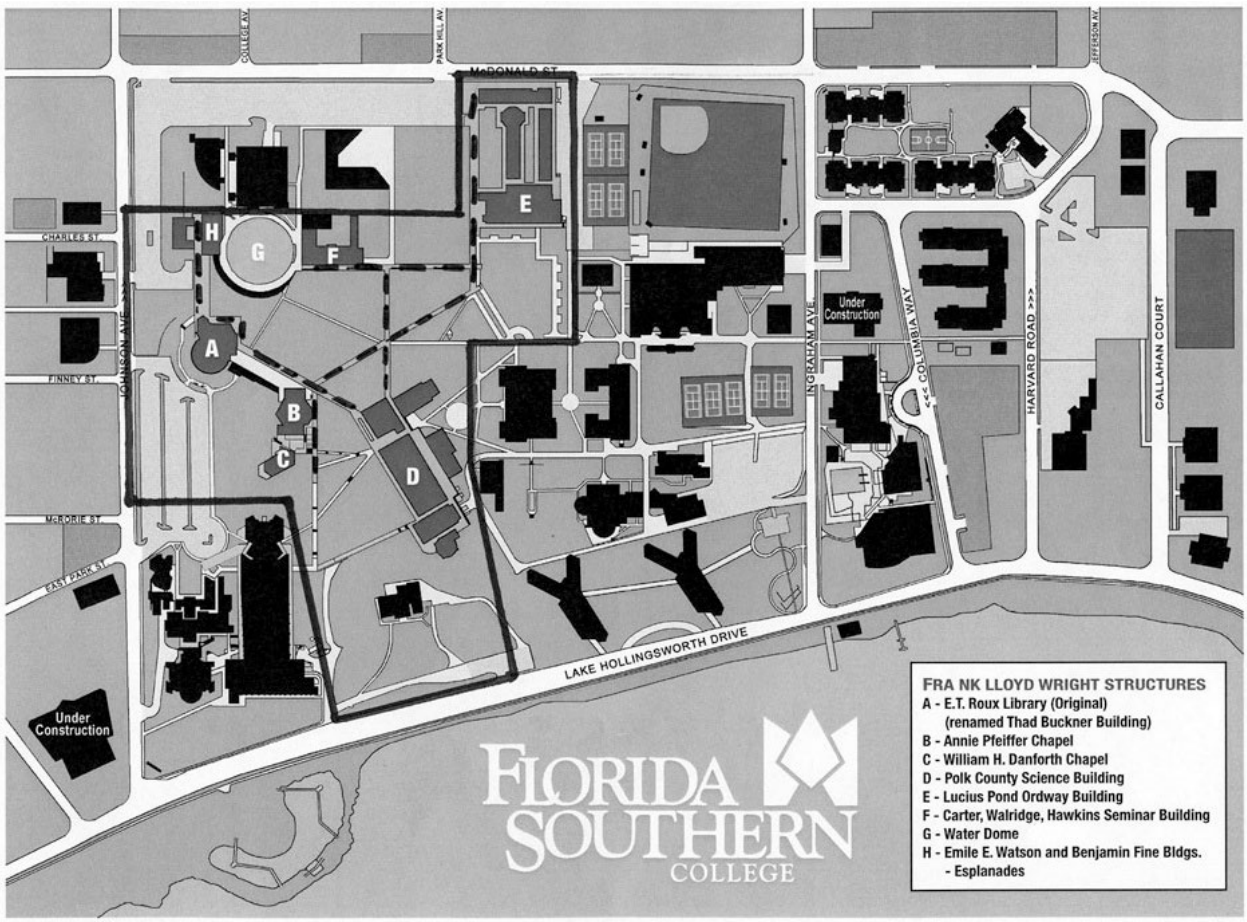
Date: November 2010

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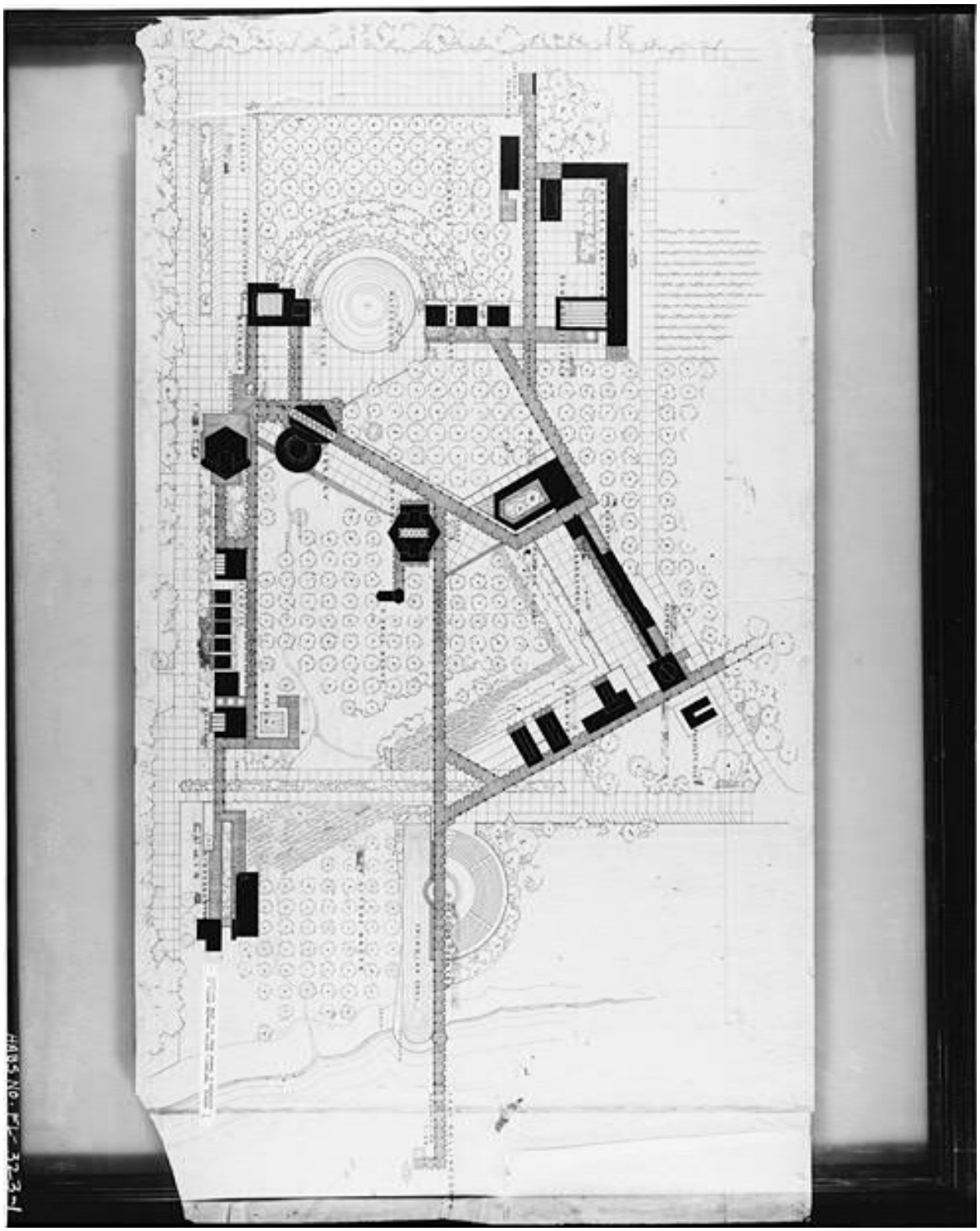
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LAKELAND
Lake Hollingsworth
Lake Morton
Lake Mirror
Lake Wire
Lake Beulah
Lake Hunter
Lake Bonny
Lake Horney
Lake Watkins
Lake Bentley
Lake John
FLORIDA SOUTHERN COLLEGE
Bryant Stadium
Civic Center
City Hall
Library
Polk Museum
Historical Mon
Radio Tower
Fire Sta
Jr High Sch
Lime St Sch
High Sch
Grace Ch
College Heights Ch
Dixieland Ch
Dixieland Sch
Southside Ch
Drane Park
Dobbins Park
Horney Park
Southwest Sch
Southwest Jr High Sch
Faith Ch
Cleveland Court Sch
Edgewood Ch
St Davids Ch
St Pauls Ch
South Florida Heights Ch
Cleveland Heights Ch
Cleveland Heights Country Club
Veterans Park
Handley Park
Lakeside Ch
Gagway Cem
Roselawn Cem
Lakeview Cem
Tiger Flowers Cem
Sertoma Park
Powerplant
Substation
Sewage Disposal
Bonny Ch
Yorkrite Ch
Wesley Memorial Ch
Athletic Field
Adair Park
Cox Sch
Henley Field
New Jerusalem Ch
Pilgrim Rest Ch
Stephenson Gem
Federal Bldg
St Joseph Sch
Main Park
Alliance Ch
Grove Park Ch
South Florida Ave Ch

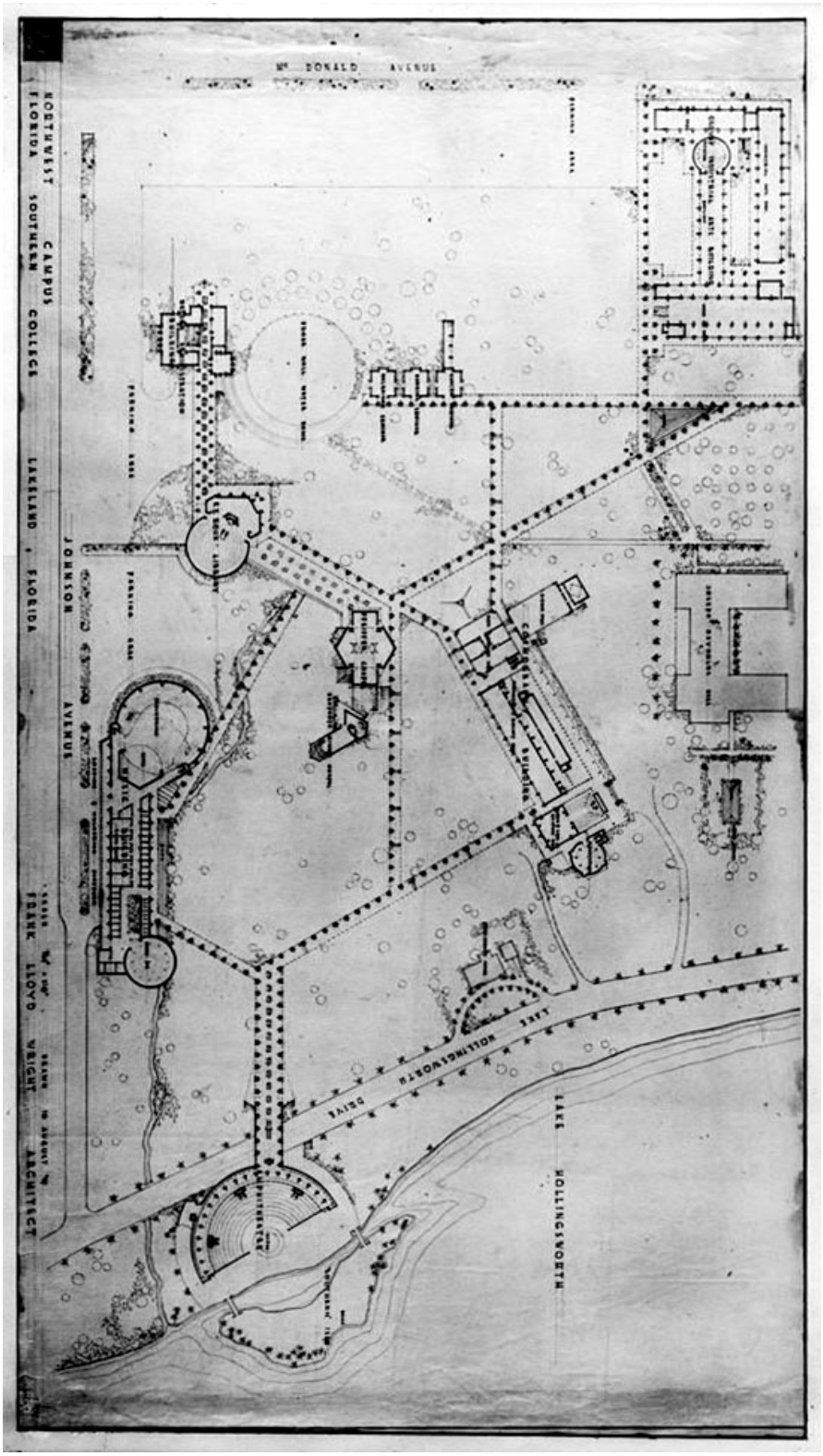
USGS Map



Florida Southern College site plan with NHL boundary, 2011
The Esplanade is represented by the dashed lines.
The building marked “F” and the structure marked “G” are non-contributing resources.



Original master plan, ca. 1938.
Historic American Buildings Survey



Accepted master plan, 1957. The two principal Wright components not realized by FSC were the music building on the left of the drawing, along Johnson Avenue, and the amphitheater on the lake.
Historic American Buildings Survey



Annie Pfeiffer Chapel, looking northeast
Wayne Koehler & Robin Hill, photographers, 2011



Annie Pfeiffer Chapel, interior view towards raised pulpit area
Wayne Koehler & Robin Hill, photographers, 2011



Thad Buckner Building (formerly the E.T. Roux Library), looking northwest
Wayne Koehler & Robin Hill, photographers, 2011



Thad Bucker Building, former library reading room
James A. Jacobs, 2009



Benjamin Fine Administration Building, looking north
Wayne Koehler & Robin Hill, photographers, 2011



Emile Watson Administration Building, looking east
Wayne Koehler & Robin Hill, photographers, 2011



Portion of the Esplanade extending between the Thad Buckner Building and the Watson and Fine administration buildings, looking north
Wayne Koehler & Robin Hill, photographers, 2011



Esplanade detail
James A. Jacobs, 2009





Lucius Pond Ordway Building, looking east toward the Theatre in the Round at right (top)
Lucius Pond Ordway Building, Rodda Courtyard, looking south (bottom)
Wayne Koehler & Robin Hill, photographers, 2011



Lucius Pond Ordway Building, interior view
James A. Jacobs, 2009



William H. Danforth Chapel, looking northeast
Wayne Koehler & Robin Hill, photographers, 2011





Polk County Science Building highlighting planetarium, facing northwest (top)
Polk County Science Building, loggia on the east side of the building, facing north (bottom)
Wayne Koehler & Robin Hill, photographers, 2011



Esplanade and front (south) wall of the former Seminar Buildings
Wayne Koehler & Robin Hill, photographers, 2011



Water Dome, looking south
Wayne Koehler & Robin Hill, photographers, 2011