
AINSLEY BUILDING

14 NE 1ST AVENUE

Designation Report



Historic and Environmental Preservation Board

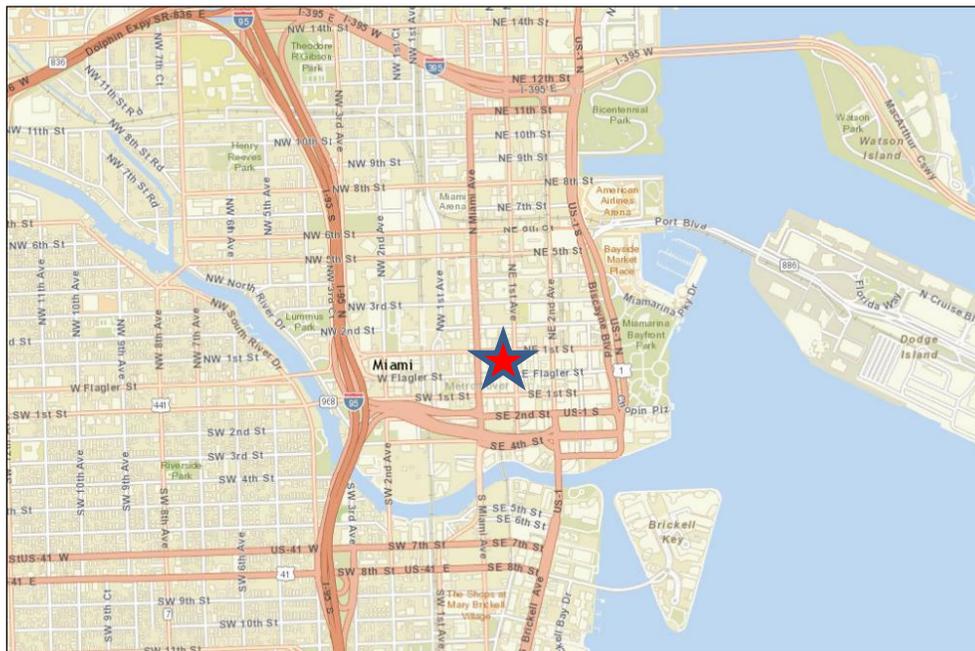
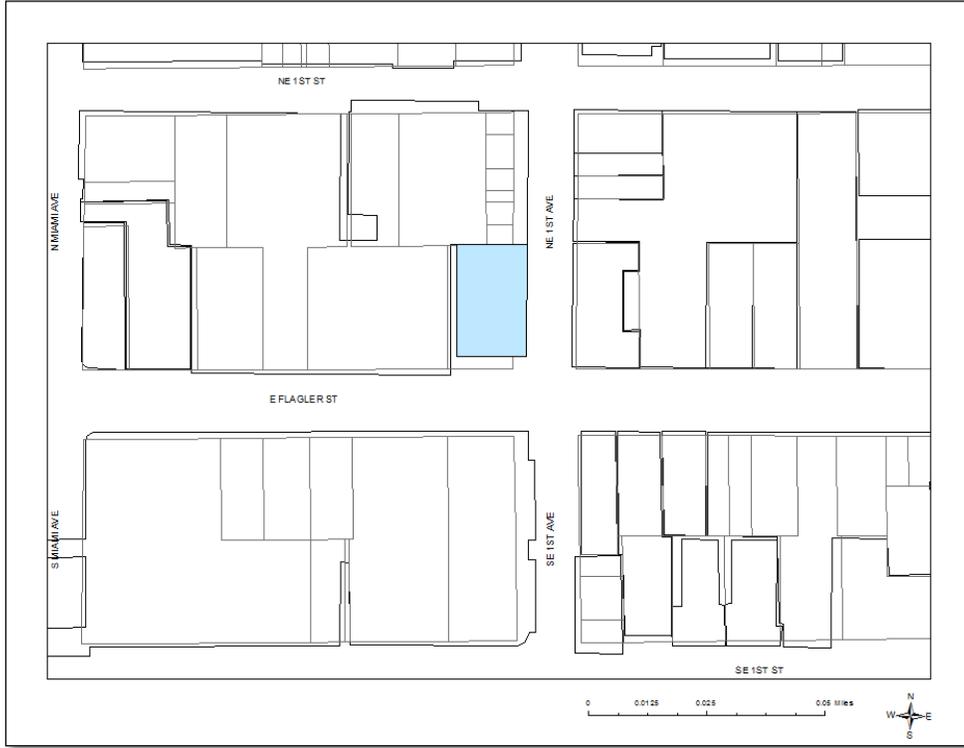


City of Miami

REPORT OF THE CITY OF MIAMI
PRESERVATION OFFICER,
MEGAN SCHMITT
TO THE HISTORIC AND ENVIRONMENTAL PRESERVATION BOARD
ON THE FINAL DESIGNATION OF THE
AINSLEY BUILDING

Written by Marina Novaes,
Historic Preservation Planner II
Date: September 2015

Location and site maps



Contents

- I. General Information
- II. Statement Of Significance
- III. Description
- IV. Application of Criteria
- V. Bibliography
- VI. Photographs

I- General Information

Historic Name: Ainsley Building, Foremost Building

Current Name: One Flagler

Year Built: 1952

Architect: Morris Lapidus

Location: Downtown Miami

Present Owner: One Flagler Dev LLC

Present use: Office / Commercial

Zoning: T6-80-O

Folio No.: 01-0111-060-1170

Legal Description: MIAMI NORTH PB B-41 LOTS 19 & 20 LESS E 10FT OF LOT 20 FOR T BLK
. 116 LOT SIZE 90.000 X 140 COC 25559-1962 04 2007 6

Setting: The Ainsley Building sits at the northwest corner of East Flagler Street and NE 1st Avenue in Downtown Miami.

Integrity: The Ainsley Building has integrity of design, setting, materials, workmanship, feeling, and association.

II- Statement of Significance

South Florida's real estate boom of the 1920s was cut short by the 1926 hurricane that devastated the region. Three hundred and ninety-two people died, over six thousand were injured, and 17,874 families were directly affected by the storm. Consequently, South Florida plunged into a depression a good three years before the rest of the country.¹

During the Great Depression years, at least one-quarter of the American workforce was unemployed. When President Franklin Roosevelt took office in 1933, he acted rapidly to stabilize the economy and provide jobs and relief to the population in distress. Over the next eight years, the government instituted a series of experimental projects and programs, known collectively as the New Deal that aimed to restore some measure of dignity and prosperity to Americans.²

The "National Recovery Act" of 1933 authorized, among other agencies, the Public Works Administration (PWA) to provide assistance in the construction of public buildings such as schools, post offices, hospitals, and etc.³ The Streamline and Depression Moderne with their simple lines and clean surfaces were the architectural styles chosen by the PWA for reflecting the seriousness of the hardship of the time, however the projects also integrated artwork whose themes consciously emphasized a nation pride and strength of character usually commissioning the work of local artists and architects.⁴ The New Deal policies kept the country from collapsing and helped Americans to survive the Great Depression years, but weren't a permanent solution to the general economic hardship yet.

The entry of the United States into WWII caused vast changes in virtually every aspect of American life. By the middle of 1941, the economic problems of the 1930s had virtually vanished before the great wave of wartime industrial expansion. The most important factor of the new prosperity was government spending. After 1939, the government was pumping more money into the economy than ever before.⁵

¹ Rodriguez, Ivan A. "From Wilderness to Metropolis – The History and Architecture of Dade-County (1825-1940)." Franklin Press, Inc. 1982.

² History.com Staff. "New Deal" History.com. 2009. Access date August 21, 2015.
<http://www.history.com/topics/new-deal>

³ Tohnston, Sidney. "Florida's New Deal Resources, a Research Tool and Predicative Model." NRHP Multiple Property Form. Survey # 11495. 2004.

⁴ Rodriguez, Ivan A. "From Wilderness to Metropolis – The History and Architecture of Dade-County (1825-1940)." Franklin Press, Inc. 1982.

⁵ Brinkley, Alan. "The Unfinished Nation – A Concise History of the American People." Volume 2: from 1865, page 675.

By 1940, Miami metropolitan area was still primarily a tourist destination, and tourism related activities were the main source of revenue. The Great Depression years were sour for the local economy, and the imminent war was a common concern. Indeed, the war cut tourism even more drastically but contradicting the expectations, it also brought war-related activities that helped sustain the economy during the war years.⁶

Because of its mild year-round climate, Florida became a major training camp for soldiers, sailors, and aviators. By 1942, hundreds of Miami Beach's hotels and apartment buildings were being used as barracks to house enlisted men and officers in training.⁷ Several other facilities in the metropolitan area were taken for military or war-related use, suddenly the region was alive again and by the end of the WWII, Miami metropolitan area had an up-to-date transportation infrastructure (airports and highways) ready to welcome back the so expected tourist.

When WWII ended in 1945, the U.S. was in better economic condition than any other country in the world. The continuous economic stimulus through public funding of schools, housing, welfare, veterans benefits, and interstate highway construction combined with technological advances developed during the war boosted the economy creating jobs and an extraordinary array of industrial goods became accessible to the growing middle-class. This steady economic growth period that lasted through the next two decades is known as the "Golden Age of American Capitalism." For the first time since 1929, Americans were able to afford new homes, education, and goods such as cars, refrigerators, and television sets.⁸

The television was the result of a series of scientific and technological discoveries, but its impact was mostly social and cultural becoming probably the most powerful medium of mass communication in history. In 1946, there were only 17,000 sets in the country; by 1957, there were 40 million. Supposedly, more people had television sets than had refrigerators.⁹ The car was also an important item that the emergent middle-class could largely afford now and traveling through the new interstate highway system became very popular at the time. Consequently, and especially after the invention of the air conditioner, South Florida was one of the preferred vacation destinations again.

In Miami, the construction sector had been stalled since the 1926 hurricane and aside New Deal projects, nothing much was getting built. Downtown had very little activity during the Great Depression and war periods. After the end of the war not only the

⁶ Mohl, Raymond A. *Changing Economic Patterns in the Miami Metropolitan Area, 1940-1980.* Tequesta XLII. 1982. http://digitalcollections.fiu.edu/tequesta/files/1982/82_1_04.pdf

⁷ Rodriguez, Ivan A. *From Wilderness to Metropolis – The History and Architecture of Dade-County (1825-1940).* Franklin Press, Inc. 1982.

⁸ Floyd, Patrick. "The Golden Age – America in the 1950's" Prezi web. 21 February, 2013 https://prezi.com/oluzm9bgapk_/the-golden-age-america-in-the-1950s/

⁹ Brinkley, Alan. *The Unfinished Nation – A Concise History of the American People.* Volume 2: from 1865, page 737.

tourists were coming back, but many veterans never left or came back to settle in Miami. The fixed and fluctuating population growth combined with the continuous government incentives, stimulated the local housing and hospitality industries, generally construction of hotels and affordable apartment buildings.

In addition, the University of Miami in Coral Gables was recognized as one of the most prestigious independent schools of the nation. The avant-garde University was also a pioneer in commissioning for its campus new buildings in the architectural trend that was gaining momentum in America in the post-war innovating time.¹⁰

Modernism first emerged in the early 1900s. However, it was not until after the Second World War that it gained mass popularity. When Hitler came to power in Germany, he identified Modernist art and architecture with Bolshevism and moral decadence. Feeling threatened, many leading Modernists fled to America, among the most renowned were Walter Gropius, Mies van der Rohe, Moholy-Nagy, Joseph Albers, and Marcel Breuer.¹¹

Holding positions of authority in some of the most prestigious architecture schools in the country, the European Modernists introduced the Modernism's concepts into the very traditional academic curricula influencing the new (and old) generation of American architects. Upon the end of WWII, America emerged as the economic and political leader of the Western World, and instead of following European trends, America starts to dominate the world's preference in popular music, fashion, and eventually architecture.¹²

Modernism principles of rationality, functionalism, and efficiency reflected the character of America in the postwar era; Mark Gelernter stated in his book "A History of Buildings in Their Cultural American and Technological Context Architecture:"

All of these developments following the Second World War led to a widespread acceptance of Modernism as the most appropriate architectural expression of the new age. The austere, ahistorical forms now represented a number of ideals which many in the post-war generation admired. First of all, Modernism symbolized a break with the past and seemed to stand for a shiny new age of peace and prosperity after the deprivations and nightmares of the Great Depression and the two world wars. Second, the Modernist emphasis on rational and efficient building technology accorded well with the enthusiasm for high

¹⁰ Wilson, F. Page. "Miami: From Frontier to Metropolis: An Appraisal." Tequesta XIV. 1954. http://digitalcollections.fiu.edu/tequesta/files/1954/54_1_02.pdf

¹¹ Gelernter, Mark. "A History of Buildings in Their Cultural American and Technological Context Architecture." University Press of New England and Manchester University Press. 2001. Page 255

¹² Ibid.

*technology in the period. Third, the Modernist conception of design as rational problem-solving appealed to the generation that had similarly used rational problem-solving methods to tackle the logistical complexities of the largest war in history. And fourth, particularly for the government and the private corporations, the visual character of the Modernist style seemed to sum up their own self-images: rational, efficient, the confident possessors of immense power and wealth, and yet not flashy or desirous of individual expression.*¹³

The term “Modern” has been used to describe various twentieth-century movements that combine functionalism with aesthetic ideals that reject historical precepts and styles. Art Deco, Streamline, and Depression Moderne are considered styles of the first wave of the “Modern” era. The International Style (1930s -1970s) evolved from the German Bauhaus School and was brought to America by renewed architects such as Walter Gropius and Mies van der Rohe, the style relied on pure geometric forms, with ornamentation stripped from the façades to reveal the essential line and curve that defines space.¹⁴

The International Style is predominantly found in the large-scale commercial application of skyscrapers and office buildings and is characterized by flat, unornamented planes for roofs, walls, and windows. The composition is often asymmetrical, with interesting contrasts between flat planes and curved elements, cantilevered components are also standard. Strong horizontal lines are apparent in the arrangement of windows and other design features. The materials were concrete, glass, aluminum, and steel revealing the skeleton frame that was occasionally an integral part of the design. Windows were often arranged in horizontal bands and the colors used were subtle; many buildings were designed to be white or neutral with black or gray contrasting elements.¹⁵

After the construction of the Alfred DuPont building in 1937, Downtown Miami did not see any skyscraper going up until the Ainsley Building in 1952. The first high-rise built in downtown after WWII, the steel-frame International Style office building was designed by prominent architect Morris Lapidus.

Morris Lapidus was born in Odessa, Russia (now Ukraine) in 1902 and moved with his family to America when he was still an infant, he grew up in New York and studied architecture at Columbia University graduating in 1927. Lapidus' first intention was to

¹³ Ibid. page 263.

¹⁴ Antiquehome.org. “International Style – America’s Interpretation of the Bauhaus” accessed August 21, 2015 <http://www.antiquehome.org/Architectural-Style/international.htm>

¹⁵ Ibid.

study drama and become an actor, at college he got involved with scenography that became a passion that led him to give up drama to study architecture.¹⁶

Not unlike his peers, Lapidus had a very classical academic formation. In the early twentieth century, modernism was emerging in Europe arousing the interest of young American students who would be extremely discouraged any attempt to experiment with the new architectural trend by their old-fashioned teachers as Lapidus recalled in his autobiography book "Too Much is Never Enough:"

As architecture students, we studied all the great styles of the past. One of the design problems we were given to work out was a ten-room house in the suburbs. Our design critic for this project was Mr. Hirons, a graduate of the Ecole des Beaux-Arts. As our mentor, what was the suggestion he made to his class? "Look at the magazines and copy a house! There is nothing new, gentlemen, so copy a good one." Some of us timidly asked about the houses being designed by the German architects or by Frank Lloyd Wright. "That crackpot!" Hirons said. "Don't be misled. The poor chap is doing weird things. Steer clear of him."¹⁷

In 1926, since graduation was approaching, Lapidus found that it was time for him to take a job that was already getting difficult to come about due to the first symptoms of the troubled economy soon to affect the whole nation. After being recommended by an esteemed professor, he got a low-paid job in the architectural firm of Warren and Wetmore in New York which he left after graduating for a much better paying job at Ross-Frankel, a retail design firm.¹⁸ Lapidus did not plan to stay in the company for long since interior design "was not really real architecture" as he used to say, but the circumstances of the time made him stay in the retail design business for practically half of his career.¹⁹

As a retail designer, Lapidus pioneered the use of bright colors, lights, and sweeping curvilinear forms to sell merchandise. He developed an ability to make money while many other architects were searching for work. During these years, working for several firms and later for himself, he supervised the construction of more than five hundred stores, storefronts and showrooms for Lerner, Bond's, Howard Clothes and such shoe chains as Florsheim, Baker and A. S. Beck.²⁰ His work was being published in every

¹⁶ Lapidus, Morris. *"Too Much is Never Enough – An Autobiography."* Rizzoli International Publications, Inc. 1996.

¹⁷ Ibid. page 63.

¹⁸ Ibid. page 91.

¹⁹ Desilets, Deborah. "Morris Lapidus – The Architecture of Joy." Rizzoli International Publications, Inc. 2010

²⁰ Rothstein, Mervyn. "Morris Lapidus, an Architect Who Built Flamboyance Into Hotels, Is Dead at 98." The New York Times. January 19, 2001. <http://www.nytimes.com/2001/01/19/arts/morris-lapidus-an-architect-who-built-flamboyance-into-hotels-is-dead-at-98.html>

important interior design magazine of the time, and he was becoming distinguished for his innovative designs.

One day in 1947, a friend introduced Lapidus to Ben Novak, who was the developer of Miami Beach's Sans Souci Hotel. Not happy with the project's architect, Novak asked Lapidus' opinion, and after a lot of suggestions and sketches, Novak was sold. The phone call came several days later when Novak offered Lapidus the job even though he had no prior hotel experience.²¹ The associate architect position showcased his design ideas and soon other interior design projects followed such as the Nautilus, the Delano Hotel, the Biltmore Terrace Hotel, and the Algiers Hotel.

Due to the volume of work in Miami, Lapidus rented an apartment and opened an office in Miami Beach, commuting between New York and Miami ever since until his retirement in 1984. Lapidus' next big commission, the Fontainebleau Hotel (1954) on Miami Beach, would transform his architectural career forever. To convince his former client Ben Novak that he was the right architect for the project, Lapidus agreed to a very low fee that almost broke him financially, but proved to be the best deal he ever made.

The Fontainebleau Hotel promoted Morris Lapidus from interior designer to architect and soon other important commissions followed such as The Eden Roc Hotel, Miami Beach (1955); Aruba Hotel, Aruba (1955); The Summit Hotel, New York (1959-61); Lincoln Road, Miami Beach (1960); and many others. The Ainsley Building was built concurrently with Lapidus' other greater projects that stole from this important building its deserved attention.

The Ainsley building in Miami was not only the first high-rise to be built in downtown after the Second World War, but was also the first office building in the International Style of architecture. Although some modernist buildings had already been built (or were under construction) in the U.S., it was not until the 1950s that the movement took strength. In New York, the "Lever House" (1951-52) designed by Mies van der Rohe was the second glass tower office in the International Style to be built after the war - the first was the United Nations Secretariat Building (1947-52) – and was being built simultaneously with the Ainsley in Miami. These two glass towers of New York, the Lever House and the United Nations Secretariat Building, would become a leading force in American architecture.²²

Different from any other building designed by Lapidus at that time, the Ainsley Building is stripped of ornamentation, featuring a rectangular plan, glass curtain wall on its east façade which features a tilted overhang entrance canopy, ribbon windows, smooth surfaces, cantilevered "tray-like" projections that wraps the building's corner adding

²¹ Lapidus, Morris. "Too Much is Never Enough – An Autobiography." Rizzoli International Publications, Inc. 1996.

²² Roth, Leland M. "American Architecture – A History." Westview Press. 2001. page 414.

depth and horizontality to the south and part of the east façades shading the windows from Miami's intense sunlight.²³

The building was one of the first to "utilize aluminum panel exterior walls combined with Artex windows" says an advertisement flyer of the Artex window company from Summerville, SC; "First in South Florida to use the new "aluminum skin" construction eliminating laborious masonry wall erection, the Ainsley Building is only one example of outstanding Artex jobs including the Bowman F. Ashe Memorial Building at the University of Miami, the Carrigan Building in Dallas and the new Fontainebleau Hotel in Miami Beach."

One may ask: where are the sweeping curves, woggle-shapes, cheese holes, curved walls, and beanpole so characteristic of Morris Lapidus' architecture? According to Gabrielle Esperdy in the article "*I am a Modernist*" *Morris Lapidus and His Critics*:

On the cover of his 1996 autobiography, The American architect Morris Lapidus (1902-2001) strikes a confident pose. The photograph is from 1957; Lapidus is dressed in white, his face framed against a building of his own design, the Aruba Caribbean Hotel. With this unadorned cubic structure as a backdrop, Lapidus seems like a typical modernist architect working in a familiar International Style idiom. But the book's title and its jacket design subvert this notion. The photograph is tinted robin's egg blue and emblazoned with neon orange script that proclaims Lapidus' design credo: "Too Much is Never Enough"- a parody of Mies van der Rohe's famous dictum "less is more."²⁴

During his career, Lapidus was exposed to the various facets of design. He learned the theory, the drama, the commercial, the functional, and the appealing sides of the design business. His interpretation of the Modernist principle that "Form Follows Function" was that the building's shape should not only follow its structural functions but also the overall purpose (function) of the building itself. To his understanding, a synagogue would look different from a store because the functions of worship and selling are different. Lapidus articulated this position in his 1946 essay saying "One of the Functions of the Functional Store is to Attract."²⁵

Lapidus understood that his tropical hotels as his retail stores had to be designed to attract the consumer. In the movie and TV era, when consumption of goods was widely encouraged and stimulated by movies and TV shows that sold glamour and

²³ Shulman, Allan T., Robison Jr. Randall C., Donnelly, James F. "Miami Architecture – An AIA Guide Featuring Downtown, the Beaches, and Coconut Grove." University Press of Florida. 2010. Page 44.

²⁴ Esperdy, Gabrielle. "'I am a Modernist' Morris Lapidus and His Critics. New Jersey Institute of Technology. 2007. <http://www.esperdy.net/wp-content/uploads/2009/03/I-am-a-Modernist.pdf>

²⁵ Ibid.

extravagant settings to the spectator, nothing was more evident, at least to Lapidus, than the type of atmosphere the hotel's clientele would enjoy. In Lapidus own words:

While I was creating the [Fontainebleau Hotel] style that was neither period nor modern, I still had to arrange all the interiors, especially the huge lobby, to represent a direction. But what was the direction I was seeking? What was the central theme? Whose tastes was I trying to satisfy? Obviously, Ben's as my client, but also that of his clientele, who would be wealthy Americans coming for a winter vacation.

What were the tastes of the vast majority of affluent Americans? What and who were the taste-makers of the middle of the twentieth century? Bauhaus and the International School were considered the leaders of design, but were Americans accepting these imported theories of Gropius and Bauer and Mies van der Rohe? The answer was an emphatic "no"! The critics loved it, but the critics were not going to be guests at the Fontainebleau. So where was I to seek that certain style which would satisfy the guests and would represent for them their dream of tropical opulence and glittering luxury? I finally realized that American taste was being influenced by the greatest mass media of entertainment of that time, the movies. So I imagined myself the set designer for a movie producer who wanted to create a hotel that would make a tremendous impression on the viewers. Wasn't that exactly what I had wanted to do when I studied architecture? So I designed a movie set! I never for a moment let my client know what I was doing. For him, I was expressing his ideas of what a luxury hotel should be.²⁶

Unfortunately, Lapidus was harshly criticized by great architects such as Frank Lloyd Wright and architectural critics for many years to come. Ada Louise Huxley, the "Great Gray Lady" of American journalism placed the blame for the gilding of Atlantic City squarely on what she called Lapidus' Miami Beach "style of calculated insubstantiality and theatrical illusion" which created "stage sets of paint, plaster, and kitsch."²⁷

Lapidus seemed not to be bothered by the accusations; he replied to the critics saying that "I'm not ashamed of my hotels, they weren't built as monuments. They were built as hotels for people who want glamor and excitement in their vacations."²⁸

²⁶ Lapidus, Morris. "Too Much is Never Enough – An Autobiography." Rizzoli International Publications, Inc. 1996. page 166.

²⁷ Dewar, Heather. "Paper swings wrecking ball at hotels; Lapidus says: I'm not ashamed of them" Miami News. October 23, 1979.

²⁸ Ibid.

Lapidus adaptation of the International Style to the local tropical climate was later baptized MiMO, short for Miami Modern, by landscape architect and city planner Randall Robinson and interior designer Teri D'Amico. "MiMo is made up of as many strands as a jungle liana, but can be dived into two major branches: the Fantasy Resort MiMo of Miami Beach and Subtropical Modernism."²⁹

Even though Lapidus favored flamboyant architecture featuring curves, cheese holes, woggle-shapes, beanpole, and etc., he also designed in pure International Style, as the Ainsley Building in Downtown Miami and the Crystal House in Miami Beach. The "Morris Lapidus/Mid-20th Century Designation Report" of 2009 states: "The third Morris Lapidus creation in the proposed historic district, the 13-story Crystal House was designed in 1960 as a luxury apartment house. Embodying the International Style, it lacks the exuberance of Lapidus' hotels, but has an impressive glass front and articulated porte-cochere. "The owner liked the work of Mies van der Rohe," Lapidus wrote; "I didn't, but I convinced him that this was my version of Mies."³⁰

The Ainsley Building, an office structure, was designed in the best office concept of the time; it was austere, elegant, and...Modern. The building owned by Herman Greenfeld, head of the leasing firm, Ainsley Realty Company from New York, offered an unusual open plan and joint services to tenants – "The Executive Suites." The cooperative office spaces would be rented according to the tenant's necessity and all offices would be supplied with shared conference rooms, reception (and receptionists), switchboard, phone answering service, and etc., all for a monthly fee. The entire third floor was furnished and decorated to accommodate young professionals or small business who could not afford larger offices and yet wanted the prestige of being in a large building. The Ainsley was the first building to provide this kind of service in South Florida.³¹

Greenfeld was not successful and lost the building in a foreclosure suit in 1963, the buyers were Collins Tuttle and Company Inc., and Dollar Land Corp. Ltd. The building was sold again in 1966 to Sunbeam Television Corp., Channel 7, for two million dollars.

The building was later known as the "Foremost Building" and since 2010, "One Flagler." During the 63 years of its existence, several important tenants had the Ainsley Building as address, tenants such as the Cuban Consulate, the Miami Athletic Club, and a branch of the Israel Discount Bank.³²

The Midgard Group took over the management of the building in 2010 and is converting the building into office condominiums. James Goldstein, CEO of Midgard

²⁹ Nash, Eric P., Robinson Jr., Randall C. "MiMo – Miami Modern Revealed" Chronicle Books LLC. 2004. Page 9.

³⁰ City of Miami Beach Planning Department. "Morris Lapidus/Mid-20th Century Designation Report" 2009.

³¹ Anonymous. "Building Introduces New Plan." Miami News. Nov. 20, 1955.

³² Wilkerson, Wendi. "New Office, Retro Locale for Miami Businesses." October 7, 2014. <http://blog.hbweekly.com/new-office-condos-retro-locale-for-miami-businesses/>

Group which is a South Florida real estate development and Management Company and a member of an international real estate conglomerate, says that “The upgrades we have been making are very systemic, but we have been paying attention to detail and leaving the most historic features.” Midgard has joined with Miami developer Harvey Hernandez, of Newgard Development, to convert the building into office condos. In Hernandez opinion, investors will be keen to buy commercial office space located downtown in an iconic building designed by a renowned architect.³³

In 2009, the City of Miami Beach designated a one-mile stretch of Collins Avenue north of 44th Street as “The Morris Lapidus /Mid-20th Century Historic District,” containing the Lapidus-designed Seacoast Towers (1966), Crystal House (1960), and the instantly recognizable Fontainebleau and Eden Roc Hotels.³⁴

By the time Morris Lapidus died at the age of 98 in 2001, he had achieved international renown – and begrudging respect even from his detractors.³⁵

³³ Ibid.

³⁴ Heisenbottle, Richard, FAIA; Matkov, Becky Roper. “Ainsley Building” Preliminary Designation Report. 2015

³⁵ Ibid.

III- Description

The Ainsley Building is a 15-story steel frame office building with a rectangular plan located in the northwest corner of East Flagler Street and NE 1st Avenue intersection in Downtown Miami. The building is a contributing resource within the national nominated Downtown Miami Historic District and found eligible to be individually nominated to the National Register of Historic Places by the Florida Department of State, Division of Historical Resources.

The International Style office building is stripped of ornamentation. The south façade facing Flagler Street, consists of ground floor commercial storefronts with an overhang canopy, a series of cantilevered “tray-like” projections separating the levels and adding horizontality to the façade from the third floor up. The fourteenth and fifteenth floors are stepped recessed. Ribbon windows with aluminum frame accentuated the horizontality stressed by the tray-like projections that wrap the corner of the structure extending to about 1/10 of the east façade's width. The first tray-like projection above the third floor runs all the way through the east elevation which consists of a curtain glass wall with ribbon windows and spandrels with aluminum frame in a grid pattern. The double height entrance atrium is located in the last bay on the north side of the east façade accentuating asymmetry typical of the style and is topped by an overhang tilted canopy that sticks out upward. The fourteenth floor lacks the tray-like projection and is flushed with this elevation; the fifteenth floor is recessed.

The building is mainly white and glass. The north façade consists of a brick wall in a soft golden color; the same element is also partially featured in the west façade.

IV- Application of Criteria for Designation

The Ainsley Building is eligible to be designated as a historic site by the City of Miami for having significance in the historical, cultural, aesthetic, and architectural heritage of the city, and possesses integrity of design, setting, materials, workmanship, feeling, and association; and for meeting the following criteria:

(3) Exemplify the historical, cultural, political, economic, or social trends of the community;

The 15-story, steel frame Ainsley Building was the first office building to be constructed in downtown Miami after WWII. It was built in 1952, an era of expansion and optimism in America when advances in industry, technology and transportation were encouraging new design. The Ainsley Building was a very modern innovation for this period in local history, denoting a marked shift in the architectural styles prevalent up until that time in Miami's central downtown.

(5) Embody those distinguishing characteristics of an architectural style, or period, or method of construction:

The Ainsley Building was designed in the International Style of architecture. The building is stripped of ornamentation, featuring a rectangular plan, glass curtain wall on its east façade which features a tilted overhang entrance canopy, ribbon windows, smooth surfaces, cantilevered "tray-like" projections that wraps the building's corner adding depth and horizontality to the south and part of the east façades shading the windows from Miami's intense sunlight.

(6) An outstanding work of a prominent designer or builder

The architect of the Ainsley Building was the iconoclastic Morris Lapidus, who would achieve fame for designing the Fontainebleau Hotel in 1954 and the Eden Roc Hotel in 1956 on Miami Beach.

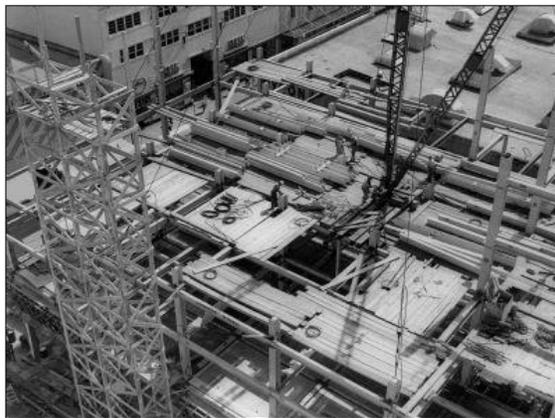
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VI- Photographs





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