

Note: This element was not revised during the 2015 Minor Amendment process. There may be figures referenced in the text that were previously removed from the element.

Architectural Design Guidelines Supporting Data

1. Inventory and Analysis of Existing Conditions

The architectural inventory of the Main Campus of Florida State University in Tallahassee falls roughly into three categories: the Collegiate Gothic Buildings on the East campus dating from c.1900 to 1930; the post- World War II buildings on the West side of Woodward Avenue; and those buildings which have been retrofitted from older housing stock to accommodate University offices, housing, and research efforts.

1.a. Existing Campus/Community Architectural Character

Refer to the Appendix, **Figure A.1** and **Table A.1**, for locations.

In the 1830's, the Gothic style of architecture became an established architectural style in England. However, the spirit of the Gothic style transcended international boundaries and eventually it came to represent the pinnacle of truth and beauty in architecture. During the 1870's, university and college buildings designed in the Gothic mode began to appear all over the United States. When the Florida State College for Women was established in 1905, the Collegiate Gothic style had developed into a nationally recognized form and was chosen by the Board of Control as the model for campus design in Florida. From 1905 to 1955, the Board of Control architects designed campus buildings in the Collegiate Gothic style.

- **Building Style**

Original Campus

These facilities include both the original campus buildings and more recent buildings that are sensitive to the architecture of the original campus.

Original buildings include Bryan Hall (1907), Westcott (1911), Reynolds (1911), Johnson (1913), Broward Hall (1917), Psychology Building (1918), Murphree Hall (1921), Dodd Hall (1923), Gilchrist Hall (1925), Williams (1926), Landis Hall (1935), Montgomery Hall (1938), Longmire (1938), Cawthon Hall (1949), Diffenbaugh (1950), Kellogg Research (1965), Shores Library & Information Studies (1981), and the Kuersteiner Music Building (1950). These facilities are mainly Collegiate Gothic in style.

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New or retrofitted buildings include the Regional Rehabilitation Center, the Pepper Center, Shores Library and Information Studies and the Sandals Building.

These buildings are Collegiate Gothic in style or, in the case of the newer structures, neo- or pseudo- Gothic Revival. Each new or redesigned building is, at least, marginally sensitive to the historic fabric of the original campus.

Planar, red brick facades with regular fenestration characterize the buildings of the original campus. Windows are double-hung operable sash in wooden surrounds. Many of the building facades are anchored at both ends by pavilions with decorative gables and elaborate window surrounds. See **Photo 15.1**. Tile or slate pitched roofs, with little or no overhang, are punctuated with large dormers. The elevations are highlighted with lively brickwork patterns, including diapering. Brick courses are interrupted with courses of light-colored limestone and terracotta details. Stone detailing occurs around doorways and in string courses, quoins, portals, arcades, and below eaves. See **Photos 15.2, 15.3**. Stone bays add a sculptural quality to some of the brick facades. See **Photo 15.4**. A number of buildings employ crenellations to terminate the main façade and hide the pitched roof behind. See **Photo 15.5**. One of the distinguishing features of the original buildings is the consistent use of the four-centered arch. This slightly flattened arch is used in combination with the High Gothic pointed arch to define doorways, portals, porch entrances, and arcades. See **Photos 15.6 and 15.7**. A nearly flat arch can be seen over the entrance to the Kuersteiner Music Building and Cawthon Hall. See **Photo 15.8 and 15.10**. When rendered in brick, shallow arched forms are used in more utilitarian areas, including arcades and bridges between buildings. See **Photo 15.9**.

Photo 15.1 Reynolds Hall (1911)



Photo 15.2 Gilchrist Hall (1925)



Photo 15.3 Williams Building (1926)



SUPPORTING DATA
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2008 UPDATE

Photo 15.4 **Stone Bay Window**



Photo 15.5 **Southeast corner of
Broward Hall (1917)**

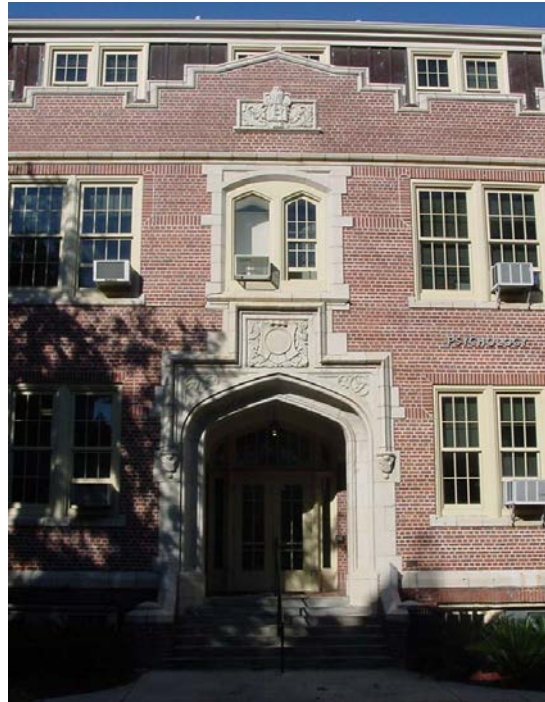


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Photo 15.6 Dodd Hall Entrance (1923)



Photo 15.7 Psychology Building Entrance (1918)



SUPPORTING DATA

2008 UPDATE

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Photo 15.8

Kuersteiner Music Building Entrance (1950)

Photo 15.9

West Quadrangle of Reynolds Hall (1911)



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Photo 15.10 **Cawthon Hall (1949)**



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This period's buildings include the Strozier Library (1956), the Bellamy Building (1967), Oglesby Union- Moore Auditorium (1964), Sandels Building (1956), Housewright Music Building (1979), Rovetta Business Building (1957), Oglesby Union- Crenshaw Building (1964), Roberts Hall (1971), Molecular Biophysics Building (1963), and Dittmer Lab of Chemistry (1967).

The buildings of this period attempt to match the sense of materiality and color of the earlier construction while employing more modern materials such as exposed concrete and curtain wall. A number of modernist, flat-roofed, box-like buildings are designed as freestanding objects. The facades and plans are organized around visible structural bays and make use of precast elements and more compartmentalized brick cladding. The architectural sense is one of a structural frame clad with panels See **Photos 15.11** and **15.12**. The Science Cluster has buildings that are both larger and much taller than the rest of campus. The Keen Building (1965) and the more recent McCollum Hall (1975) are notable for their use of a high-rise vocabulary of elements, including precast panels See **Photos 15.13** and **15.14**. The Crenshaw Building's (1964) south-facing sun screen of concrete baffles is also unique on the campus. See **Photo 15.15**. Their larger massing and the much larger expanses of fenestration, including strip windows, make these buildings stand out on campus

Although a number of the facilities built in closer proximity to the original campus have a fairly close affinity of interior and exterior spaces (e.g. the Sandels Building (1956), see **Photo 15.16**), most of this period's building have limited connections between interior layout and exterior arrangement. As with the original campus facilities, entrances are monumentalized with stone or concrete work and some joinery details are in stone. See **Photo 15.17**.

1980s and 1990s additions (1980-1995) :

The buildings of this period include the new addition to the Student Union (1987), Dodd Auditorium (1993), the Fine Arts Building (1978), the Rovetta Business Building "A" (1983), the Leach Student Recreation Center (1991), the University Center (1994-1997), the Student Life Building (2000), and the Public Safety Facility (1998).

These buildings are often a great deal more sensitive to the scale, material, detail, and feeling of the original buildings than the post World War II facilities. Both as infill and free-standing structures, these edifices use the original planning and facade concepts.

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Open courtyards and campus spaces are formed by low-scaled, often sculptural forms of brick and concrete. Pitched roofs and porch-like entrance overhangs hark back to the original campus. A variety of materials sensitive to the original stone and brick are employed. See **Photos 15.18 and 15.19**.

1995 to Present

The buildings built during this time frame implement the Architectural Design Guidelines that are currently part of the Campus Master Plan. These buildings build upon the special character and graciousness of the Original Campus. This is done by not necessarily replicating details precisely, but rather creating facilities that genuinely and recognizably reflect the beauty of the historic buildings on campus. Using appropriate scale to create humanistic and inviting spaces as well as providing picturesque asymmetrical buildings is part of requirements of these guidelines. Differentiation and appropriate use of monumental (dominant) versus those which are fabric (subordinate) is expected. Examples of buildings of the time period (current) on the Main Campus are: the Chemistry Building, Wildwood Halls, the College of Medicine and the Student Life Building and the Student Services Building. **See Photos 15.24 and 15.25**. Examples of buildings of this time period (current) on the Southwest Campus are: the Middleton Golf Complex at the Seminole Golf Course and the Morcom Aquatics Center.

Photo 15.11 West Service Court for Bellamy Building (1967)



Photo 15.12 William Rogers Hall (1965)



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Photo 15.13 The Keen Building (1965)



Photo 15.14 McCollum Hall (1975)



Photo 15.15 **South Elevation Activities Building – Union (1964)**



Photo 15.16 **South Elevation of Sandels Building (1956)**



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Photo 15.17 **South Entrance of Rovetta Business Building “B” (1957)**



Photo 15.18 **New Union Complex Arcade (1964)**



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Photo 15.19 **Dodd Auditorium (1993)**



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Refer to Appendix for locations.

Original Campus

These facilities include both the original campus buildings and more recent sensitive additions. The buildings are Bryan Hall (1907), Westcott (1911), Reynolds (1911), Johnson (1913), Broward Hall (1917), Psychology Building (1918), Regional Rehabilitation Center (1919), Murphree Hall (1921), Dodd Hall (1923), Gilchrist Hall (1925), Williams (1926), Central Utilities Plant (1930), Landis Hall (1935), Montgomery Hall (Formerly Montgomery Gym 1938), Longmire (1938), Cawthon Hall (1949), Diffenbaugh (1950), Kellogg Research (1965), Shores Library & Information Studies (1981), and the Kuersteiner Music Building (1950). See historic zone location, **Figure 3.4**.

- **Building style**

These facilities are called Collegiate Gothic. See description on pages 15-1 and 15-2.

- **Age**

These facilities were built in a period ranging from 1907 to 1938.

1.c Inventory of Existing Architectural Elements

Refer to **Figure 15.1** and **Table 15.1** for locations.

- **Materials**

Original Campus (1907-1949) :

The material palette consists of red brick facades accentuated with “precast stone” or terra-cotta details, including bay windows, door surrounds, window lintels and sills, gable details, crenellations, and sculptural panels. Multi-paned windows, grouped in pairs of threes, are wood framed. Visible roofs are primarily red and rose tiles with dark accents. See **Photos 15.1** and **15.8**.

Post World War II Facilities (1950-1979) :

The modernist material palette consists of exposed concrete structural bays, usually placed atop a concrete podium, with back infill panels. In some buildings, concrete and

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curtain wall technology dominates. See **Photos 15.12** and **15.13**. The roofs are all flat, with many having overhangs.

1980s and 1990s additions (1980-1995) :

The material palette of these facilities is similar to those materials and details of the older campus. There is a greater use of concrete for both structure and detail, and some of the roofs are flat with overhangs. Brick is used more as a cladding than a load-bearing wall. See Photos **15.20** and **15.21**.

1995 to present:

The material palette these most recent facilities emulates what is seen in the Original Campus with its use of materials and details. There is greater use of concrete for both structure and detail, and some of the roofs are flat with overhangs. Brick is used more as a cladding than a load-bearing wall. See Photos 15.24 and 15.25.

- **Architectural Districts**

The campus can be organized architecturally into districts including:

Northeast Quadrant: Arts and Theatre District

Southeast Quadrant: Original Campus Historic District

Northwest Quadrant: Call Street Science District

Southwest Quadrant: Stadium and Sports District

Photo 15.20 **West Facade of the Rovetta Business Building “A” (1983)**



Photo 15.21 **Biomedical Research Facility (1991)**



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- Color

Original Campus

The original campus has a palette of red brick textured walls with cream or white stone, pre-cast stone or terra-cotta details, and cream window trim and framing. Doors are usually in dark wood stain. Visible pitched roofs are mottled red with dark accents. This color scheme not only plays nicely against the Florida sky, but the colors also seem to be enhanced by the effects of time and exposure. See **Photos 15.5 and 15.8**.

Post World War II Facilities (1950-1979):

These buildings make use of some of the original campus' color palette combined with the use of more modernist materials such as concrete. Sculptural elements, such as precast panels, or sunscreens, match the building's structural members in color and scale. The concrete tends to be noticeable in its discoloration from the Florida elements. See **Photo 15.17**.

1980s and 1990s additions (1980-1995):

The buildings of this period usually match the chromatics of the original campus. See **Photos 15.22 and 15.23**.

1995 to present

These buildings were developed after the Architectural Guidelines were adopted as part of the Campus Master Plan. The guidelines build on the architectural heritage of FSU. Colors for the brick and details will be as close as possible to those used in the historic zone. See **Photos 15.24 and 15.25**.

Photo 15.22 Roberts Hall East Elevation (1971/1989)



Photo 15.23 South Entrance Addition to Dodd Hall (1993)



Photo 15.24 College of Medicine



Photo 15.25 Wildwood Halls



- Detailing

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See pages 15-1 and 15-2 for a description of details in the original campus. The detailing of the elevations with the brick and stone elements and the depth of the entrance porches are referential to a load-bearing masonry construction, which for most of the 20th century buildings is not a true reflection of the structure.

Post World War II Facilities

See page 15-9 for a discussion of the detailing in FSU's post-World War II facilities.

1980s and 1990s additions

See pages 15-9 and 15-10.

1995 to Present

The detailing in buildings of this period is intended to reflect the warm and gracious feeling evoked in the historic zone. While it may be difficult to precisely replicate, today's architects can indeed create facilities that genuinely and recognizably reflect the beauty of the historic buildings on campus. Policy 1A of Section 15 (Architectural Design Guidelines) illustrates several detailing elements for consideration.

- Style
Original Campus

The buildings of the original campus are characterized by a planar, English-based architecture, characterized as "Collegiate Gothic", employing red brick-faced facades with stone, pre-cast stone or terra-cotta details. See **Photo 15.1**. Projecting pavilions mark both building entrances and end bays. The building entrances are used as the formal organizing element of the front facades, on the central axis of symmetrical buildings, set off-axis for a more picturesque composition, or set in the angle of an L-shaped building. Building doorways, especially major entrances, are framed by elaborate stone work and set into deep porch portals. Internal plan arrangements are organized by double-loaded, central hallways.

The sculptural brick piers and spanning elements of the original campus bridges are also handsome, and are used to provide rhythm and repetition to the building's external skins. See **Photos 15.26 and 15.27**.

Post World War II Facilities

The buildings of this period are of the modernist vein. The concrete structural system, sometimes painted, hold precast concrete or brick panels. A few buildings are of a “high-rise” configuration. See **Photos 15.12** and **15.14**.

1980s and 1990s Additions

The buildings of this era are complementary to the original campus fabric. The infill, add-on or freestanding facilities make use of strong sculptural elements and an affinity to the original campus forms and materials. Some detail elements are different from the original campus buildings. Major entrances and vertical circulation are accentuated on facades through material details such as stone or brick surrounds, or formal treatment such as stair towers. See **Photos 15.28** and **15.33**.

1995 to Present

Styling reflecting the Original Campus with its use of Jacobean Revival architecture forms the buildings of this era. This styling is clearly illustrated in the Architectural Design Guidelines which form Section 15 of the Goals, Objectives and Policies of the Campus Master Plan.

Photo 15.26 Bridge Details



Photo 15.27 Bridge between Johnston Building to Gilchrist Hall (1925)



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Photo 15.28 Student Union Car Court



- **Scale**

- Original Campus*

The buildings of the early era are predominantly perceived as three to four stories tall given the changing topography. The buildings naturally respond to the primarily pedestrian scale of campus, with those buildings surrounding larger quadrangles having correspondingly larger scaling elements. Scaling devices and material details such as windows and doors with their surrounds, especially at ground level, are well-used and give a human scale to the larger brick facades. See **Photo 15.29**. In the original campus, the breezeways and bridges enclosed courtyards created within building clusters. See **Photo 15.30**.

- Post World War II Facilities*

The main campus facilities of this era are taller and larger in scale. Most of the buildings are less well connected to the ground or outdoor spaces. See **Photo 15.31**. The design of the facade elements of these buildings (for example, the Keen Building facade and the entrance bay of the Rovetta Business Building) also have a large-scaled presence appropriate for distant views but not necessarily dense campuses. See **Photo 15.13 and 15.17**.

- 1980s and 1990s Additions*

The facilities built in this era are more closely akin to the original campus scale and human-scale feeling. These buildings also frame more humanly scaled campus quadrangles and courtyards while employing increased connection between indoor and outdoor spaces. See **Photo 15.32**.

- 1995- Present*

The buildings built in this time period seeks to create humanistic spaces that are inviting and academic in nature, rather than barren and sterile reflected in some of the campus buildings of a previous era. In order to achieve the proper scale and positioning of campus buildings, it is necessary to follow the objectives for achieving a characteristic open space/quadrangle at FSU that are discussed in Element 3.

Photo 15.29 **South Elevation of Cawthon Hall (1949)**



Photo 15.30 **Broward Hall Arcade (1911)**



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Photo 15.31 Northwest Corner of Bellamy Building (1967)



Photo 15.32 Courtyard of New Union Complex (1987)



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- Siting
Original Campus

The building masses tend to be a series of discrete forms joined in either linear or courtyard clusters. The building blocks are used to frame and enclose discrete campus spaces that are, for the most part, humanly scaled. Those buildings that frame larger campus quadrangles have correspondingly larger scale elements and are taller. There is a moderate level of integration of indoor and outdoor spaces in the facilities through entrance porches, courtyards, and covered arcades. See **Photos 15.9** and **15.30**.

Post World War II Facilities

These buildings are modernist- free-standing towers of greater scale, arranged as independent, free-standing elements. They employ few connections between interior and exterior spaces; the majority of this era's facilities are sealed off from the outside, with the exception of some larger entry courtyards, where building entrances are often accentuated and strip windows or curtain walls often dominate the facades. See **Photo 15.33**. These free-standing buildings tend to be located on major, almost vacant quadrangles and form the end to long vistas - potentially necessitating their 'larger scaled elements. See **Photo 15.13**. In the buildings constructed closer to the original campus, there appears to be a more defined design appreciation for the connection in interior and exterior spaces. See **Photo 15.16**.

1980s and 1990s Additions

A number of the newer buildings do continue the campus planning motif by enclosing and framing courtyards. They also make use of porches and galleries to tie interior and exterior space together. See **Photo 15.28**.

1995 to Present

Buildings of this era seek to achieve proper scale and positioning of campus buildings by following the objectives for achieving a characteristic open space/quadrangle at FSU which is discussed in Element 3. Additionally there is a difference in facilities that are “monumental” (dominant) and those which are “fabric” (subordinate). Monumental buildings are those which occupy prominent positions, such as at the end of a quadrangle, and whose architecture dominates and sets the tone for the entire quadrangle. The massing and architectural details of these buildings should belong to

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the rich design heritage of Westcott Building. Fabric buildings, in contrast, are subordinate buildings in their courtyard and are those which require less detailing and whose massing can be simpler, such as straightforward rectangular “boxes.” However, these buildings should still be fine and handsome in appearance. An excellent example of a subordinate, fabric building that is still outstanding is Montgomery Hall.

Photo 15.33 Entrance Elevation Biology Building Unit I



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- Image
Original Campus

The Collegiate Gothic approach to design shown in the original campus imparts a sense of a traditional, pedestrian-scaled college campus. The material palette fits a sense of campus place, and elements of variation, color, indoor-outdoor connections and distinguishing architectural uniqueness that support the diversity of student life at present. See **Photo 15.3**.

Past World War II Facilities

A large number of this era's facilities are used for scientific and related service functions. The designers of the buildings attempted to use the same material vocabulary of the older facilities at a larger scale for a cladding component. Almost as if these buildings were machines, they are anchored in fairly inhospitable settings, with a minimum of human scale at the ground level. See **Photo 15.34**.

1980s and 1990s Additions

These later buildings, evincing the change of building technology since the original campus forms, nonetheless try to match the human scale, the brick and stone materials and details, and the campus feeling of that earlier collegiate environment. See **Photo 15.35**.

1995 to Present

The buildings built during this time frame implement the Architectural Design Guidelines that are currently part of the Campus Master Plan. These buildings build upon the special character and graciousness of the Original Campus. The Architectural Design Guidelines ensure that there is a match of the human scale, the brick and stone materials and details, and the campus feeling of that earlier collegiate environment. See **Photo 15.25**.

Photo 15.34 Science Corridor View



Photo 15.35 West Entrance Elevation of New Union Complex



2. Future Needs/Requirements**2.a. Assessment of Building Coordination and Contribution**

Following is an assessment of the degree to which existing building designs are coordinated on the FSU Main Campus, and the degree to which they contribute to or detract from the visual or functional quality of the University.

2.a.1 Assessment of Campus Building Design Coordination

This section will assess the degree to which overall coordination of campus building designs has occurred on the Main Campus.

The buildings on the FSU campus can be grouped into three general categories. Category I, the original campus, consists of those buildings that have followed the historic precedent set by Westcott Hall. The design of these buildings generally conforms to the Collegiate Gothic style, although other styles are present. (For example, Dodd Hall and the Johnston Building are examples of Gothic Revival.) Most of these buildings are in the historic zone as shown in **Figure 3.4**.

Category II, post-World War II facilities, consists of those buildings whose designs are Modern Style. The majority of these buildings occur in the western and central part of the campus. Category III, 1980s to the 2000's additions to the campus, consists of those buildings whose designs, though obviously contemporary, make serious efforts to refer visually to the aesthetic qualities of the Collegiate Gothic Style. Excellent example: from this category include the College of Medicine, the Chemistry Building, the Student Life Building, the Student Services Building and Wildwood Halls. In addition to the above categories, there are scattered buildings with various architectural styles. Many of these buildings are small wood frame or brick buildings, and are not considered significant for this study.

When considering the overall coordination of campus building designs on the Main Campus, it is helpful to think of the campus being divided into two sections -- the area east of Woodward Street and the area west of Woodward Street. This division, although an oversimplification, is useful when noting that the area to the east of Woodward contains most of the Category I buildings and the area west of Woodward contains many of the Category II buildings. Category III, which has the fewest buildings, is represented throughout the campus.

The eastern side of the campus is the most homogenous in style. The overall impression this side of campus gives is that of a Collegiate Gothic campus. Westcott Building

makes a spectacular architectural statement that introduces the Collegiate Gothic motif to the campus. Sited on a hilltop at the end of College Avenue, Westcott uses towers, crenellations, bays, and stone detailing to create a fine version of the style. The buildings along Convocation Way -- Longmire Building, Jennie Murphee Hall, Reynolds Hall, and Bryan Hall -- make an outstanding architectural ensemble of buildings that is strong, coherent, and beautiful. See **Photo 15.36**. The buildings around Landis Green are another example of a coordinated architectural statement. Surrounding Green is a mixture of Collegiate Gothic buildings (Landis Hall, Montgomery Gymnasium), Gothic Revival buildings (Johnston Building), and Modern buildings (Strozier Library) and they blend into a handsome addition to the campus.

Some additions to the east side of campus have been of Category III, most notably the Tanner Hall and the new Classroom Building (HCB). This type of sensitive addition has made an excellent aesthetic contribution to the campus. There have been other additions that are not as successful. The addition to the front of the Diffenbaugh Building can be praised for its incorporation of the handsome stone Jacobean arch into the glass and brick facade. However, this addition could coordinate better with neighboring buildings that are far more Collegiate Gothic in appearance. The similar brick color and the addition of a single detail in the historic campus style is not enough to make a successful category III building/addition. Attention must also be paid to the building form, roofline, window proportions, building bays, decorative string courses, window ornamentation, etc.

A few buildings on the east side of campus are poorly coordinated into the campus design. The exterior of the Kellogg Research Building is to be commended for its stone detailing and brick color. However, the mansard roof is inappropriate in form for the campus. Gables and a pitched roof would have been one preferred solution. Furthermore, although the building may meet functional needs, it is unfortunate that it fails to provide a handsome, formal statement to terminate Park Avenue, one of the most attractive streets on the **Photo 15.36** Buildings along Convocation Way

Photo 15.36 **Buildings along Convocation Way**



FSU periphery. Another example of a building that does not coordinate with the historic zone is the Bellamy Building. This building, Modern in style, does not contribute to a coherent campus design style.

The western side of the campus is not as homogenous in feeling, though it does make a fairly consistent, if unexciting, Modern architectural statement. The impression this side of campus gives is that of a series of disconnected, individual buildings constructed in moderately varied Modern idioms. This is not to say that the west side of the campus lacks charm and a collegiate atmosphere. In particular, the walks along Call Street are very pleasant. However, this is primarily due to landscaping and not to any architectural distinction. Some of the buildings on this side of campus belong to recognizable architectural styles that are part of the Modern idiom.

During extensive interviews on campus during the preparation of the original Architectural Design Guidelines, FSU faculty, staff, and students professed a nearly unanimous desire to design future FSU facilities to conform to the styles of Categories I and III. It was generally felt that the buildings in Category II were aesthetically less desirable. The possibility was discussed of using Woodward Avenue as a dividing line to set off the western half of the campus as a zone in which Modern and Post Modern architectural styles could be built. However, this option was not chosen. It was felt that Category III buildings that both took contemporary and also make clear aesthetic references to the Collegiate Gothic style, were the most appropriate ones to build near existing Modern buildings and were also acceptable next to more strictly Collegiate Gothic buildings.

2.a.2 Assessment of Individual Building Visual/Functional Quality

This section will assess the degree to which several of the campus' significant buildings contribute to or detract from the visual or functional quality of the University. Not all buildings are discussed in the following pages. However, a representative sampling is reviewed of major buildings on campus that significantly add to the quality of University life and to the character of the major campus spaces. The facility descriptions below highlight the diversities as well as the potentials and challenges of existing campus facilities. Refer to the Appendix for building locations and numbers. Building numbers are those assigned by FSU.

Photos 15.37 Westcott Building (Building 1) (1911)



Architectural Character Defined

This is the proto-typical Collegiate Gothic facility, symbolic of the brick-based campus. The interiors have been modernized to accommodate primarily administrative and service functions. The interior lobby/entrance sequence has been modernized to a less than sympathetic degree with the character of the building. The rear of the building that houses the Ruby Diamond Auditorium is of a larger scale, marked by large expanses of unfenestrated brick.

Wooden double-hung windows ganged in pairs of groups of four characterize the scale of the primary facades, two stories above a basement to the east. The primary, symmetrical elevations are topped by crenellations and pitched tile roofs with cupolas. On the central axis, marked by a projecting pavilion flanked by crenellated turrets, the major entrance is characterized by a recessed "great portal" of stone accessed by a monumental stair.

The building's architectural presence and functional location is a major contributor to the high quality of the University's historic campus area.

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Photo 15.38 **Dodd Hall (Building 4)**



Unique Architectural Character

This former library facility, now academic offices and classrooms, is Collegiate Gothic. The grand and elaborate portal leads to a fine entry lobby of plaster and wood detail and a great hall library/reading room characterized by wood queen post trusses. The exterior asymmetrical massing, the steeply pitched roof, the great entrance with turret, and the bay organization of the façade, with great gothic windows in the hall, create an attractive example of modern Gothic Revival. The facility has had a number of sympathetic modifications and a successful addition, Dodd Auditorium, on Jefferson Street.

The building's architectural presence and functional location contributes to the high quality of the historic campus area.

Photo 15.39 Jennie Murphree Hall (Building 12) (1921)



Unique Architectural Character

This L-shaped residential facility is an important element in the definition of major campus open spaces. The elevations employ symmetry, with the ends of each long range anchored by projecting gabled pavilions of Flemish silhouette. The primarily brick facades are enlivened with picturesque bay window and entrance ensembles, a re-entrant entrance portal at the corner juncture, and a pitched tile roof with dormers. The building's architectural presence and functional location does contribute to the high quality of the University's historic campus zone.

Photo 15.40 Reynolds Hall (Building 13) (1911)



Unique Architectural Character

Also an L-shaped residential hall, the front facade is composed of a series of mini-gables as crenellation, alternating with dormers in the steeply pitched tile roof. This building, joined by bridges and porches to its neighbors, is part of the older campus network of connected buildings. The primarily flat facade uses sculptural entrance porches to create the campus great portal effect.

The building's architectural presence and functional location does contribute to the high quality of the University's historic zone.

Photos 15.41 Bryan Hall (Building 14) (1907)



Unique Architectural Character

This building is among the oldest on campus. This residence hall has been recently renovated and now provides suite-style housing for 131 men and women.. The exterior, is characterized by a symmetrical elevations with crenellations. Projecting towers flanking an entry loggia behind three Jacobean arches marks the central axis.

The building's architectural presence and functional location does contribute to the big quality of the University's historic area.

Photo 15.42 Gilchrist Hall (Building 16) (1925)



Unique Architectural Character

This T-shaped residential block is part of the interconnected historic campus. The brick facades are marked by regular placement of pavilion and paired wood windows, a pitched roof with gables silhouette, and ornate entrance porches. The sculptural facades are additionally highlighted with stone detailing.

The building's architectural presence and functional location does contribute to high quality of the University's historic campus area.

Photo 15.43 Johnston Building (Building 17) (1913)**Unique Architectural Character**

Bridges and porches to the other buildings of the historic campus connect this complex containing administrative offices, testing facilities, and building services. The asymmetrical western façade is of a grand scale especially appropriate for a major campus open space. In structural bay configuration, fenestration, and stonework, the elevation is a good example of Gothic Revival. The prototypical campus motif of steeply pitched roof and the great, ornate sheltering portal are notable for their quality. The entry sequence and large function rooms, some of which have been reduced to office suites, can and should be rejuvenated to their former grand presence.

The building's architectural presence and functional location does contribute to the high quality of the University's historic campus zone.

Photo 15.44 Dirac Science Library (Building 20)



Unique Architectural Character

This modern facility contains administrative offices and libraries and has an important presence astride a major pedestrian axis. The dominant stepped dark glazing and the expanses of brick, used in floating panels that belie the nature of a brick structure, are quite dramatic, although not especially pedestrian-friendly. The grand entrance, sheltered by porches at the top of a grand stair, leads to an open space plan dominated by a concrete waffle-slab ceiling and exposed ductwork. The building's architectural presence and functional location are among the best in the Science Area and together make a quality addition, albeit a Modern one, to the campus.

Photo 15.45 Rovetta Business Building “A” (Building 23) (1983)



Unique Architectural Character

This modern complex, containing classrooms, academic offices, and libraries, has an important presence on major campus open spaces. The box-like brick façade with modern metal strip windows, often protected by metal sun-screens, has an affinity with the buildings of the older campus, which are characterized by a similar block-like massing. The well-designed porch and entrance areas serve to provide a human scale and create a modern interpretation of the great portal concept. The interior lobbies are less successful. The building’s architectural presence and functional location does contribute to the quality of the University.

Revised: 02 June 2011
NOT REVISED IN 2015

Photo 15.46 **Montgomery Hall (1938)**



Unique Architectural Character:

Montgomery Hall, formerly known as Montgomery Gymnasium, is composed of three distinct arms forming a T-shape. Interconnected by bridges and porches to the other buildings, this structure built in the latter 1920's has a variety of scaled elements. The asymmetrical eastern façade is of a grand scale especially appropriate for a major campus open space. In structural bay configuration, detail of fenestration and stonework, and asymmetrical composition, the elevation is an excellent example of Jacobean Revival.

The prototypical campus motif of steeply pitched roof and the great, ornate sheltering portal are notable for their quality. The entry sequence and large function rooms are utilitarian. The building's architectural presence and functional location does contribute to the big quality of the University's historic campus zone.

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Photo 15.47 Leach Student Recreation Center (Building 26) (1991)**Unique Architectural Character**

This modern complex, containing student-related services, recreation facilities and support areas has an important presence on the west end of campus. Its exuberant massing, materials, and colors are appropriate for this “active” precinct; facility “works” as a stand-alone, almost sculptural building that actively displays its internal programmatic arrangement. The well-designed porch and entrance areas serve to provide a human scale and create a modern interpretation of the great portal concept. The interior atria are very successful.

The building's architectural presence and functional location does contribute to the high quality of the University.

Photo 15.48 Roberts Hall (Law) (Building 32) (1971/1983/1989)



Unique Architectural Character

This modern complex, containing law school classrooms, academic offices and support areas has an important presence to the east of the main campus. It's exuberant massing, brick and stone details materials, and colors appropriately refer to the elements of the older Historic Campus and to the precedent of the University of Virginia. The sculptural building actively displays its internal programmatic arrangement. The well-designed porch and entrance areas serve to provide a human scale and create a modern interpretation of the great portal concept.

The building's architectural presence and functional location does contribute to the high quality of the University.

Photo 15.49 Longmire Building (Building 72)



Unique Architectural Character

This handsome building is characterized by an asymmetrical flat brick façade with selected stone details including window surrounds. Steeply sloped tile roofs, and projecting pavilions with ornate portal entrance and bay windows mark the compact building. It has been recently retrofitted with external fire stairs. The entry sequence and function rooms on the ground floor are particularly attractive. The building is interesting in its mixture of Jacobean and Gothic architectural motifs. The building's architectural presence and functional location does contribute to the high quality of the University's historic campus area.

Photo 15.50 Landis Hall (Building 74) (1935)



Unique Architectural Character

This residential hall, connected by bridges and porches to the other buildings of the historic campus, is an exemplary facility supporting modern campus needs effectively while having the required monumental character. The north and south facades in scale and arrangement are very different. The asymmetrical northern façade is of a grand scale especially appropriate for a major campus open space while the south elevation and courtyard is symmetrical and more humanly scaled. The prototypical campus motif of steeply pitched roof with dormers and the great, ornate sheltering portals are evident on both sides. The entry sequence, lobby, and larger lounges are excellent in their quality.

The building's architectural presence and functional location does contribute to the big quality of the University's Main Campus.

Photo 15.51 Kuersteiner Music Building (Building 89) (1950)



Unique Architectural Character

This post World War II facility, containing classroom, studio, performance and office spaces is an exemplary facility supporting modern campus needs effectively while having the required monumental character. The east façade is of a grand scale especially appropriate for a campus edge. The prototypical campus motif of steeply pitched roof and the great, ornate sheltering main portal has been used. The entry sequence, lobby, and larger lounges are excellent in their quality. As designed, the building section and plan configuration is well suited to a number of programmatic needs including office suites and isolated practice rooms. This building flexibility is complemented by the dedicated performing spaces in the new addition to the west an Housewright Music Building to the north. Additionally, the amphitheater as defined by an open loggia, is a well-scaled outdoor space that may serve as a prototype to other open-air facilities at FSU.

The building's architectural presence and functional location does contribute to the high quality of the University's historic campus area.

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Photo 15.52 Strozier Library (Building 134) (1956)



Unique Architectural Character

This modern facility has a southern entrance façade, composed of steel and glass with stone vertical sun screens that are of a grand scale especially appropriate for a major campus open space. The other elevations, based on the need both for limited access and minimized fenestration, are less connected to the campus. The facility follows the modern vernacular of a brick, flat-roofed box with curtain wall and applied, inoperable steel strip-windows. The building's grand scale and functional location does contribute to a quality campus.

Photo 15.53

New Union Complex (Building 51) (1987)
Crenshaw Building (Union) (Building 193) (1964)
Activities Building (Union) (Building 194) (1964)
Moore Auditorium (Union) (Building 195) (1964)
Union Post Office (Building 199) (1952)

**Unique Architectural Character**

This modern complex is an excellent example of the addition of a Category III building to campus. In this case, the new Union spine not only handsomely refers to the Collegiate Gothic precedent on campus, but also helps to make a coherent whole of group of disparate buildings. As it joins the facilities, it also helps to create a series of pleasant outdoor spaces that are popular student gathering spaces. These building definitely contribute to the high quality of the University campus.

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Photo 15.54 University Center (Building 223) (1994/1997)



Unique Architectural Character

This spectacular new facility, which houses academic, athletic, and administrative facilities, is an outstanding example of Category III building to campus. The new Center makes dramatic references to the Collegiate Gothic precedent on campus, and is so sited as to make a definitive architectural statement to the entire City of Tallahassee. This building definitely contributes to the high quality of the University campus and is an admirably bold statement of the modern validity of the historic campus' architectural style.

2.6. Individual Building Assessment of Accessibility

The accessibility assessment is to be provided by Florida State University System independent of this study.