



LAKE PARK

DESIGN APPROACH MANUAL

2009

Prepared for the Town of Lake Park's Community Redevelopment Agency

By Jose Venegas, Ricardo Lopez, and Steven Fett, Urban Designers, in association with the University of Miami's "Housing in the City" Studio; Allan Shulman, Professor, and the University of Miami's Center for Urban and Community Design; Sonia Chao, Director.

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AN URBAN RETROFIT IN LAKE PARK

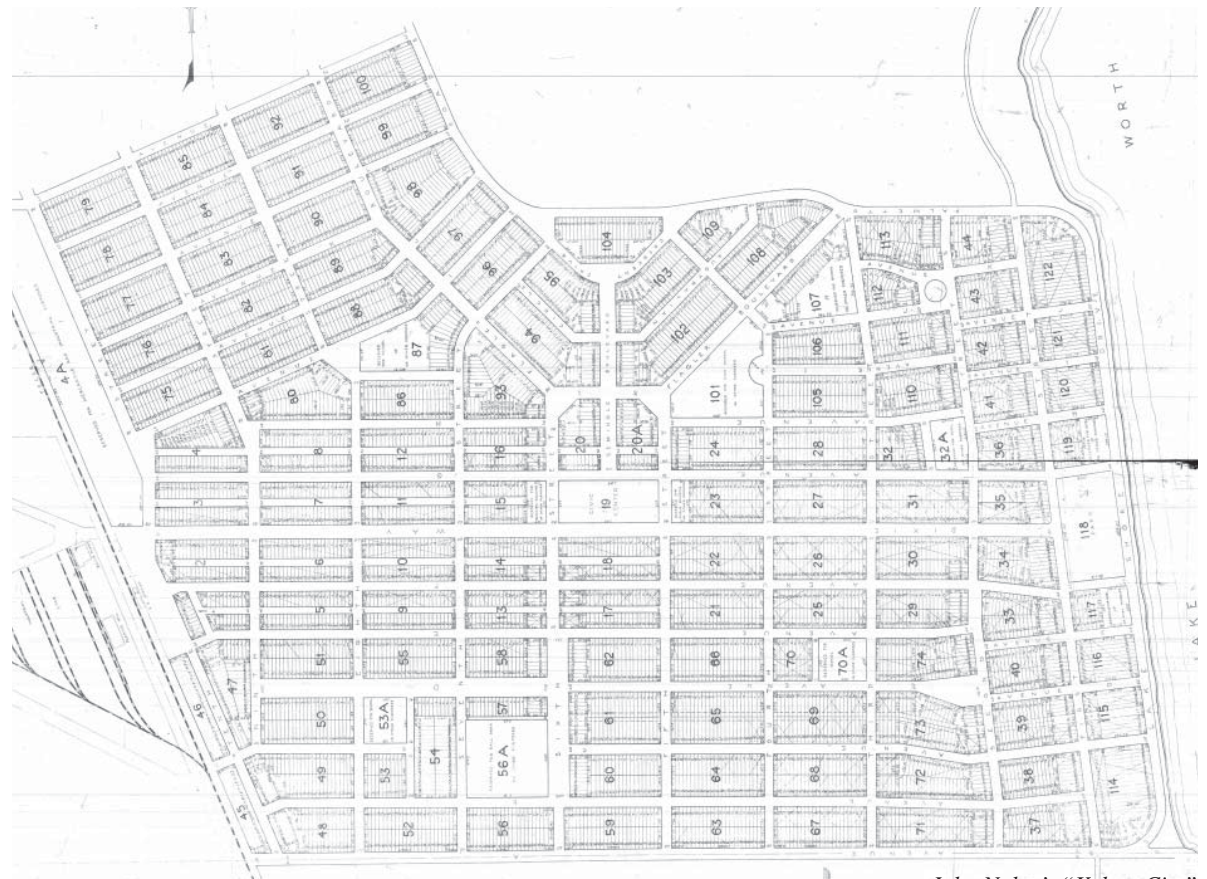
“Any city planning that is worthy of the name is concerned primarily with use and secondarily with beauty. But if there is a reasonably high standard in providing the useful improvements of a town or city, it will invariably be found that utility and beauty go hand in hand and are virtually inseparable.”

*John Nolen, New Towns for Old
(Boston: Marshall Jones Company) 1927*

Good plans are a sound basis for a successful town. The town plans developed in the 1920s by John Nolen are among the most notable planning efforts in Florida, and Nolen’s plan for Lake Park is an excellent example of the planner’s work.

During Spring 2008, I and 10 graduate students of the University of Miami School of Architecture were honored to collaborate with the Town of Lake Park and the School’s Center for Urban and Community Design on an urban retrofit for the Park Avenue commercial corridor. The work of this report follows from the urban analysis, urban designs and building types the students initially prepared as part of this studio.

The studio began with an analysis of Nolen’s plan for Lake Park. The plan is functional and abundantly legible, with subtle variations that give interest and variety to each part. A principal east-west axis, Park Avenue, connects the FEC rail line (and former station) with a waterfront park facing Lake Worth. A cross axis, centered on Town Hall, bisects the town north to south. The plan is thus divided into four quadrants, or districts, each with



John Nolen’s “Kelsey City”

its own central square, park or other civic amenity. At the center of the plan, Town Hall provides an appropriate civic image of the town.

A focal point for the studio was the commercial center at the west end of Park Avenue. Had Nolen’s plan been built out in the 1920s, this area would have fulfilled the planner’s vision of a pedestrian-friendly, mixed use, diverse and low-scale community center. Its appearance would no doubt have matched the urban character of Florida “main streets” like Atlantic Avenue in Delray

Beach and Miracle Mile in Coral Gables. Post-war commercial developments here, however, ultimately worked against Nolen’s vision and the strengths of the historic plan: strip shopping centers with front-loaded parking lots create an incoherent and unfriendly street environment. This automobile-oriented space at the heart of Lake Park is not good for business, or for the town’s dream to see the area develop as a walkable town center.

The University of Miami students did not look at



Masterplan from the University of Miami's "Housing in the City" Design Studio, 2009

the issue of building facades and style, but they explored urban retrofit ideas for this area, like plans that allowed existing strip shopping centers to grow toward the street incrementally. They suggested a new park in the center of the commercial district, and breaking the existing long

retail blocks with new cross passageways. These passageways would increase the "permeability" of the town center, as well as facilitate access to new parking areas behind. Another strategy to improve the retail and pedestrian environment was to incentivize mixed-use development and create

medium-density residential areas on either side of Park Avenue. Of particular note, the students proposed to "refine" the existing shopping center parking lots by redefining them as "slip streets", bringing the traditional relationship of building, sidewalk and street right up to the existing strip-

center façades.

In addition to the focus on Park Avenue, the students looked at two other areas of Lake Park, although these are outside the purview of the current report. First, they studied the FEC rail corridor, and proposed environmentally sustainable infill development that could accompany the reactivation of the rail as a regional commuter line. Second, the students looked at the large industrial area west of the FEC line, proposing a comprehensive and integrated street network that builds on this area's rich concentration of small and medium sized industrial uses and re-purposes the existing environmental reserve in this area as a park. The new street network in this district would be tied into Park Avenue, reinforcing its centrality to the town and its connectivity westward to other commercial and residential districts.

The Town of Lake Park confronts specific challenges that, although local in scale, have a regional and global dimension. The car-oriented urbanism and use-specialized zoning of the last 60 years have imprinted a complicated legacy on American towns, even well-planned ones like Lake Park. Under the guidance of city officials, a new urban identity can be forged by reconciling the built character of these spaces with the town's original design vision and traditional infrastructure, as well as with new urban spaces and innovative architecture. The retrofit of existing districts toward a more sustainable and livable urbanism is the challenge that will occupy students, academics and professionals over the next 60 years.

Allan Shulman



Aerial Perspective View North (Fire Station is in Lower Left)



Aerial Perspective View East Along Park Avenue (Images by B.Ghareeb, C.Rivera, D.Yanez)

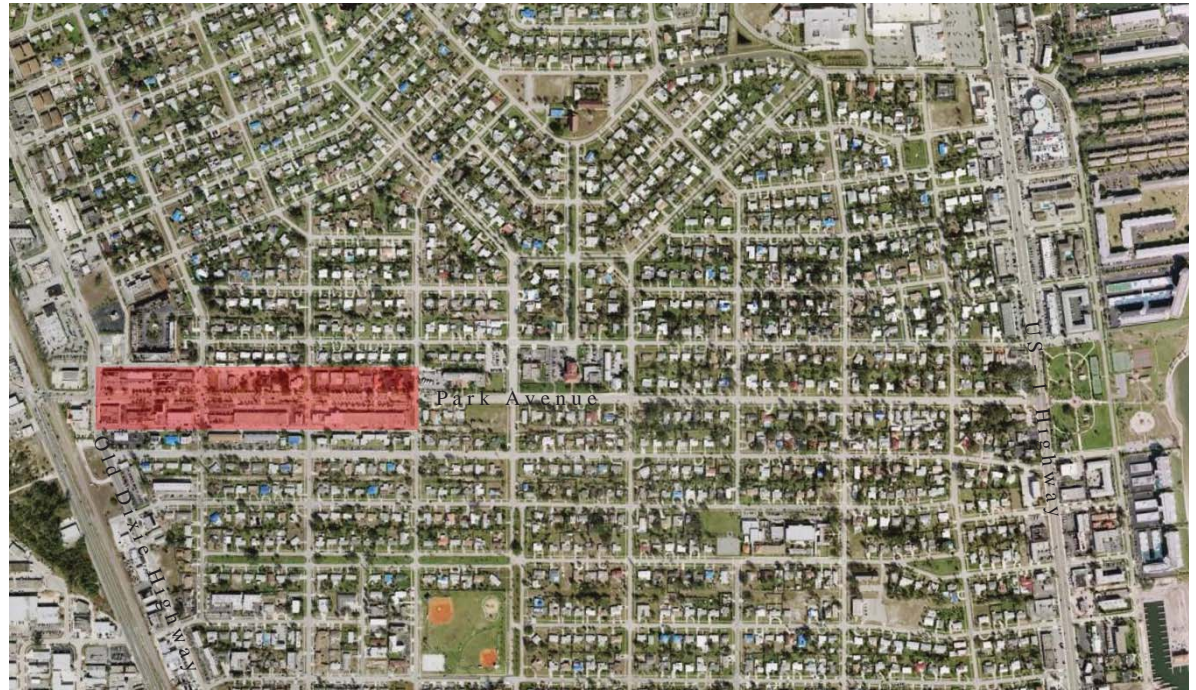
REPORT SUMMARY

REPORT SUMMARY

The Lake Park Design Approach Manual is the result of a collaboration between the Town of Lake Park Community Redevelopment Agency and the University of Miami, Center for Urban & Community Design. The manual is intended to offer feasible short and long term architectural solutions on an incremental lot by lot basis to collectively improve the urban character of downtown Lake Park. The study area is generally defined as one block north and south of Park Avenue between 6th Street and 10th Street. The work done in the report follows a semester long academic investigation by faculty and students in the School of Architecture's "Suburb and Town" Design Studio, led by Professor Allan Shulman, entitled "ARC 602: Housing in the City."

Following the semester, we were asked to focus on strategies for improving the building facades along Park Avenue in the downtown. The images to the right show "Free-standing," and "Strip Center" developments, typical of the type and style of buildings located in Downtown. Many of these buildings are vacant today; others are under performing. This report offers architectural solutions to better the appearance of these buildings and planning suggestions helping to improve the urban character of Park Avenue, such as connecting sidewalks to existing building arcades (see image, page 4)

This Design Approach Manual is divided into four distinct chapters: The first chapter, "Architectural Styles" is a visual dictionary and explanation of the elements and compositional characteristics of the Mediterranean Revival, Classical Tradition, Anglo Caribbean, and Bungalow



Design Approach Manual Study Area



An example of existing "Free-Standing" Commercial Use" along Park Avenue



An example of an existing “Strip Center” in Downtown Lake Park

styles. The purpose of this chapter is to define the specific characteristics of the individual elements (columns, doors, windows, roof pitches, etc.) that make up a style and demonstrate how they can be used effectively and give staff, elected officials, developers, and architects a common platform to discuss architecture. This chapter also helps to provide a very clear expectation to the building community as to what the town desires to have

built. The second chapter, “Freestanding Buildings” is a categorical analysis of façade improvements to free-standing single use buildings currently found along Park Avenue within the study area. Through a series of “case-study” examples, various proposals are presented that improve existing store fronts into better defined contributing buildings using the the various styles listed above. The study includes a spectrum of pos-

sibilities from simple façade improvements that would require less time and money spent, to more elaborate and more substantial proposals. The third chapter, like the second, is a case-by-case analysis of existing buildings along Park Avenue in the CRA; however, the focus of this chapter includes a more substantial retrofit of the many “Strip Centers” currently populating the avenue. Solutions parallel to those listed above for the



Interrupted pedestrian connection between the sidewalk and the building. Strategies are discussed in “Recommendations”

for the free-standing buildings are considered, in addition to proposals for future connections to parking located to the rear of these long commercial buildings. The fourth and final chapter, “Recommendations” suggests future actions to help establish a cohesive pedestrian network. As development continues, opportunities are created to

expand and refine the town’s civic infrastructure. Included in this chapter are plan diagrams indicating locations for sidewalks, covered walkways, alleys, and mid-block connections. Plans for in-fill development are also diagrammed. A phasing plan with reasonable growth scenarios indicates recommended building placements. Finally, the

chapter offers “Additional Recommendations” for continued study at a more municipal scale.

ARCHITECTURAL STYLES

Cornice roof eaves
 & Wood rafters
 Chimney Stacks
 & Towers
 Barrel tile, Spanish "S"
 tile, or flat concrete tile
 Wooden Brackets
 Double Hung Windows
 Cantilevered balcony
 with awning cover
 Hip roof over
 colonnade
 Stucco Finish
 Square stucco columns
 Cylindrical Stone col-
 umns



Mixed use building, Worth Avenue, documented by: University of Miami Historic Preservation Studio, 2008

MEDITERRANEAN REVIVAL

General Characteristics

Introduction:

The 2008 Design Institute Report mentions the Town's desire to develop in the Mediterranean Revival style. Lake Park already has some fine examples of this tradition. Most were built many years ago in a time when the style was first being introduced to the region. It is important to understand the underlying principles of the style to be able to assess any future proposals in an informed manner.

Characteristics:

- *Roofs of the primary structure can be hipped, gabled, flat, or a combination of all three. Roof slopes are somewhat shallow and are generally sloped between 3:12 and 6:12.*
- *Roofing materials consist of barrel tile, Spanish "S" tile, or flat concrete tile.*
- *Roof overhangs can vary from being deep to having no overhang at all. When deep overhangs do exist, they are typically supported by sizable wooden brackets. Roofs that do*

not have an overhang are usually treated with a molded cornice.

- *The Mediterranean Revival is typified as ornate, asymmetrical, and eclectic. Columns, posts, wooden and masonry balustrades, brackets are contributing elements of the style. It is not uncommon to have multiple levels, multiple interior and exterior spaces, and even multiple buildings. Building massing tends to be irregular with a variety of shapes and heights however, the appearance of solidity and permanence is critical.*

- *Exterior finishes are almost exclusively stuc-*



Via Parigi, Palm Beach, FL



Worth Avenue, Palm Beach, FL

co and colored with great richness, variety, and multiple methods of application. Brackets, balconies, arcades, shutters, and other elements are usually wood or iron. Arched openings are a prominent characteristic.

- *Windows and doors are of vertical proportions with the occasional round, oval or ornamental window. Openings for doors and windows are deep and cast deep shadows as well as give the impression of thickness and solidity. Windows do usually have divided lights and are commonly double-hung or casement. Window and door surrounds, when they exist, are made of stucco or stone.*

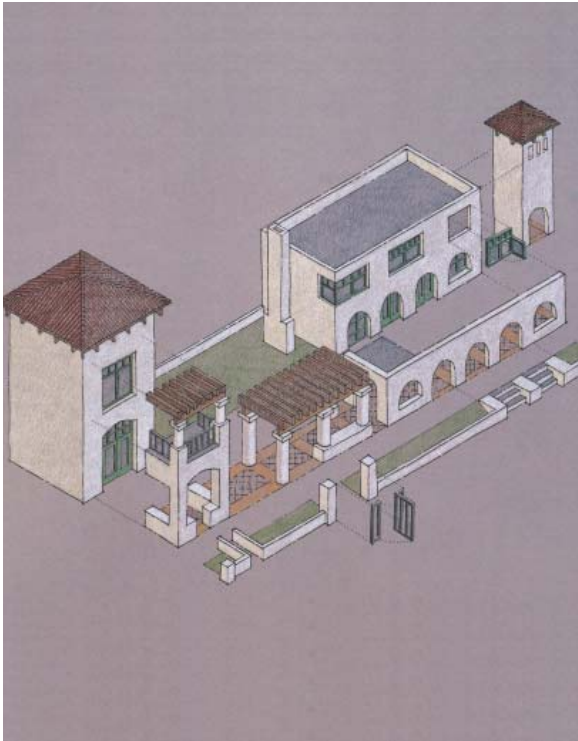
- *The attached porch is a common element as are balconies and courtyards. The Loggia, a porch, not attached, but located within the volume of the building, is very common and may even serve as outside circulation between rooms.*

Images:

Left: Via Parigi in Palm Beach along Worth Avenue is a secondary retail space in the interior of the block. Rents here are significantly less than along Worth Avenue and could be seen as models for proposed passages along Park Avenue between the street and parking lots located to the

rear of shops. Office and Residential uses are both encouraged in these locations.

Right: Worth Avenue is the “Main Street” of Palm Beach, FL. Many of the buildings along it were designed by Addison Mizner, a master of the Mediterranean Revival. The buildings are commercial, yet note how the building to the left is composed of different parts (see following page) These parts include: A lower story coral stone arcade, a third story verandah, a taller, set back central mass, and a tower. The construction is simple: Concrete and stucco. The money is saved for the details, which are delicate wood carved posts and coral stone accents.



"Kit of Parts" (from Joe Scagna, Calthorpe & Assoc.)



Home, Lake Park, FL.



Mixed-Use building, Lake Park, FL

Left: The Mediterranean Style is always composed. Detailing is often Classical in language, however, it is the composition of the building that gives the Mediterranean its individuality. The diagram above demonstrates that the styles is essentially a kit of parts. These parts can include: Towers, a central building mass, a porch (or arcade) a garden wall, balconies, decorative wood work, iron railings, and expressive chimneys.

Center: This Lake Park residence demonstrates the principles exhibited in the diagram. The building is composed of these parts: A grouping of lower volumes, a two-story upper mass, expressive chimney, an embellished entry, a rear porch, decorative masonry work along the parapets as well as sculpted buttresses near the entrance.

Right: This historic building on Park Avenue in downtown Lake Park contains a number of Mediterranean Revival characteristics: Vertically oriented windows, dual loggias (one has been subsequently filled in) decorative show rafters, a slightly projecting upper mass, arched openings, and an embellished entrance motif. The downtown area of Lake Park could benefit from the proliferation of similar structures. The second story of office use (could also be residential) adds height to the building and helps to better spatially define the street. This is also encouraged.



Town Hall, Lake Park, FL

| TYPE OF ORDER | | NAMES OF FEATURES | | GREEK DORIC | TUSCAN | DORIC | IONIC | CORINTHIAN COMPOSITE | | PERSPECTIVE VIEW | | | |
|---------------|------------|--|----------------------------------|---|---|---|-------|----------------------|---------------------|------------------|----|------------------------|--------------------|
| ENTABLATURE | 1/4 To 1/5 | CORNICE | IONIC ATLAS CORONA REF. MOULD | 1/2 | 3/4 | 3/4 | 7/8 | 1 | <p>FROM WITHOUT</p> | | | | |
| | | FRIEZE | | 3/4 | 1 3/4 | 2 | 6/8 | 3/4 | | | | | |
| | | ARCHITRAVE | TABEA | 3/4 | 1/2 | 1/2 | 5/8 | 3/4 | | | | | |
| | CAPITAL | ABACUS ECHINUS NECKING ASTRAGAL | 1/2 | 1/2 | 1/2 | 1/3 (1/2) | 7/6 | | | | | | |
| COLUMN | 1 | SHAFT | | 4-6 | 7 | 6 | 8 | 7 | 9 | 8 | 10 | 8 1/3 | <p>FROM WITHIN</p> |
| | | BASE | CINOTURE BASE MOULD PLINTH | NONE | | 1/2 | | 1/2 | | 1/2 | | 1/2 | |
| | | PEDESTAL | CAP CORONA REF. MOULD | | | THE CAP IS ONE NINTH THE HEIGHT OF THE PEDESTAL | | | | | | | |
| | | DIE | | NO PEDESTAL BUT THREE STEPS THE STYLOBATE | | | | | | | | PEDESTAL 1/3 [VIGNOLA] | |
| | | BASE | BASE MOULD PLINTH | | THE BASE IS TWO NINTHS THE HEIGHT OF THE PEDESTAL | | | | | | | | |

Comparison Chart of Classical Orders, American Vignola

THE CLASSICAL TRADITION

A Brief Introduction

Introduction:

The tradition of Classical Architecture should be differentiated from the Mediterranean Revival style. While it is true the later borrows from the former in its decorative vocabulary, the compositions of the two are quite different. As previously mentioned, the Mediterranean is more eclectic, the massings are more varied. Towers rise above the roof, balconies project out over streets, arcades encroach onto the public realm. Classical Architecture can be defined as the architecture of ancient Greece and Rome. It is the one “style” of architecture that has endured since that time.

The Italian Renaissance rediscovered it, and the Neoclassical movement in the mid 18th to early 20th century brought it to widespread use in the United States via the Ecole des Beaux Arts (the first formal architectural school, located in Paris) What all forms of Classicism depend on most fundamentally is a consensus about a set of principles or “Cannons,” faithfully represented by a continued body of work from ancient to contemporary times. These cannons include, but are not limited to: proportion, symmetry, order, collection of parts, and appropriate arrangement of those parts.

Images:

Upper Right: From the “American Vignola” a guidebook of Classical architecture in America. This image charts the proportional differences between the different Classical orders. Research should be undertaken when hiring an architect for a classical commission, as the advanced study of these cannons are paramount for a successful project.

Left: Lake Park Town Hall is a classically inspired building built of Stucco designed by Bruce Keichell in 1927.

Roof Slope 8:12 with Wooden Shingles

Change in Roof Slope: to 3:12 for Larger Overhang

Wooden Posts with Beam Brackets

Horizontal Wooden Siding (Upper Floor)

Flat Board Railing

Louvered Bay for Privacy and Shade

Masonry Pilasters with Simplified Details

Smooth Stucco Finish (Lower Floor)

Store Front Casement Doors



ANGLO CARIBBEAN

General Characteristics

Design by: Dana Little & Jose Venegas

Introduction:

The Anglo-Caribbean style should be seen as a hybrid style, borrowing elements from both Spanish and British Colonial architecture. It is often associated in Florida with the architecture of St. Augustine. It is a logical addition to the accepted styles of Lake Park due to the fact that it shares characteristics of both the Mediterranean Revival and the Bungalow styles.

Characteristics:

- *Roofs of the Anglo-Caribbean style are made of wood or concrete shingles, metal, or slate. Roofs slopes are between 4:12 and 8:12 and are typically hip roofs.*
- *Roof overhangs are typically quite deep with exposed rafter tails and thin eaves. Often the overhang will kick out from the beam at a shallower roof slope to give the appearance of a canted roof. Brackets can be used at the overhang but are not used as extensively as is the case with the Florida Bungalow style.*
- *Exterior finishes are very often lower level stucco and upper level siding. Colors tend to be subtle with an emphasis on natural materials and earth tones. There is the extensive use of balconies supported by brackets, two story porches, louvered openings and shutters. Detailing and ornamentation is very simple and tectonic in its usage.*
- *Windows and doors are of vertical and/or square proportions. Openings for doors and windows are deep and cast deep shadows as*



Mixed-Use Building, St. Augustine, FL.

well as give the impression of thickness and solidity. Windows can have divided lights, single lights, and may borrow light configuration from the Florida Bungalow or Craftsman languages. Windows are most commonly double-hung or casement. Window and door surrounds, when they exist, are made of stucco, stone, or wood.

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



Commercial Street, Rosemary Beach, FL.

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

Images:

Left: St. Augustine has the most extensive collection of buildings that can be classified as “Anglo Caribbean.” The style can be identified by its urban configuration (usually these buildings are built up to the property lines and incorporate garden walls into the architecture to define court-



Commercial Street, St. George, Bermuda

yard spaces within) Other defining characteristics include a mix of materials (typically a masonry base with a wood framed upper floor) and the prolific use of upper floor balconies and loggias.

Middle: The new Panhandle towns of Rosemary Beach and Alys Beach feature the Anglo Caribbean architectural style and should be referenced for further examples.

Right: St. George in Bermuda is a city known for its beautiful architecture. Simple masonry construction techniques with a consistent architecture vocabulary define this British Colonial style. Upper floor balconies, decorative formed walls, and dramatic chimneys are a few of the features visible in the photo above.



Design by: Dana Little

FLORIDA BUNGALOW

General Characteristics

Introduction:

Along with the Mediterranean Revival style architecture, the Florida Bungalow is the most present historic style in the Town of Lake Park. There are a number of homes along Park Avenue, Greenbriar Drive, and adjacent streets that provide clues to the type of place Lake Park once was and elude to what it might have become. These existing historic structures are few in number, but nevertheless, important references to a better understanding of the Florida Bungalow.

The Florida Bungalow is generally limited to

single-family residential homes. Occasionally its details are applied on larger buildings, but more typical are conversions from single-family homes to commercial uses. When this is proposed, it is important to maintain the integrity of the structure by preserving the key features of the style.

Characteristics:

- *Roofs of the Bungalow are predominantly gabled with shallow slopes between 3:12 to 6:12.*
- *Deep overhangs are characteristic as well*

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

- *The Florida Bungalow house is generally one or one and one-half stories tall and maintains a low profile. It is typically moderate in size yet delivers a prominent street presence with its porches and detailing.*
- *Front porches are a very important element in the Bungalow composition. The porch, when it is the full width of the house, can share the roof of the primary structure. When under*



Bungalow, Chico, CA.



Matthewson Studio, Berkeley, CA.

the primary roof, typically shed overhangs or “sleepy” dormers are provided to add light into the roof space.

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

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

Images:

Left: This example clearly demonstrates a number of common features of the Bungalow home: The raised porch, central entrance, dormers, ex-

posed rafters, and the primary gable ridge running perpendicular to the street. Tapered columns are a distinguishing feature of the Bungalow style. The diminution of width from the base to the cap is overly pronounced. This stylistic reinterpretation of a column became common in the Arts and Crafts movement.

Right: A leading figure to develop the bungalow style was Bernard Maybeck. This house responds to desirable views through a tower and a heavily glazed facade. To mitigate direct sunlight, it incorporates a deep overhang supported by heavy brackets.



Bungalow house, now a dental office, Park Avenue



Home, Park Avenue

Left: This former bungalow home sits on the Corner of Park Avenue and US-1 behind a tremendous ficus tree. Today it houses a dentist office, however, it was built originally as a single-family house. Typical of the Florida Bungalow, the house has wooden brackets supporting a deep overhang. A raised entrance porch is flanked by a pair of tapered columns. The house is wood framed and clad with horizontal clapboard siding, also typical. A masonry foundation, chimney, and garden wall complete the composition. Note the relatively thin mass of the house with adjoin-

ing wings projecting out from the central block. This approach to design ensured that no one room got too deep to preclude natural ventilation from cooling the spaces inside.

Right: This Lake Park home along Park Avenue is another good example of the Florida Bungalow. Although it has probably received some alterations through the years, many typical characteristics of the style can still be seen: Tapered columns towards the left side of the front facade, a second floor built partially into the mass of the

attic, decorative brackets, a long eave and traditional wood siding. The tropical landscaping of the property and the immaculate condition of the house provide a very attractive frontage to Lake Park's most important Boulevard.

FACADE STRATEGIES FOR FREE STANDING BUILDINGS



FACADE STRATEGIES FOR FREESTANDING BUILDINGS

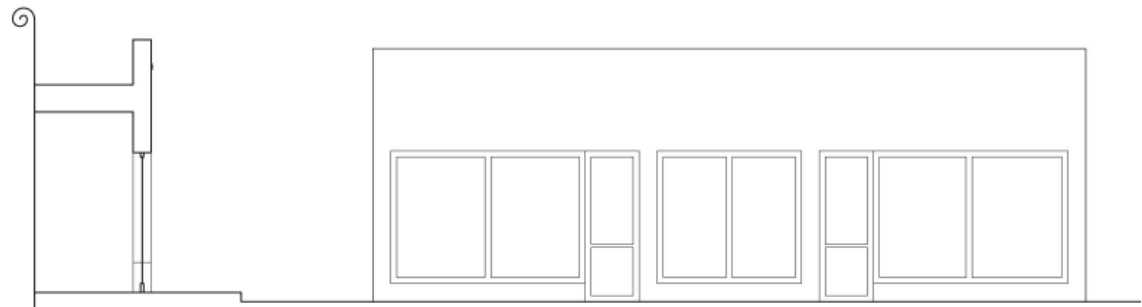
(A)

General Characteristics for Facade Redevelopment on Park Ave.

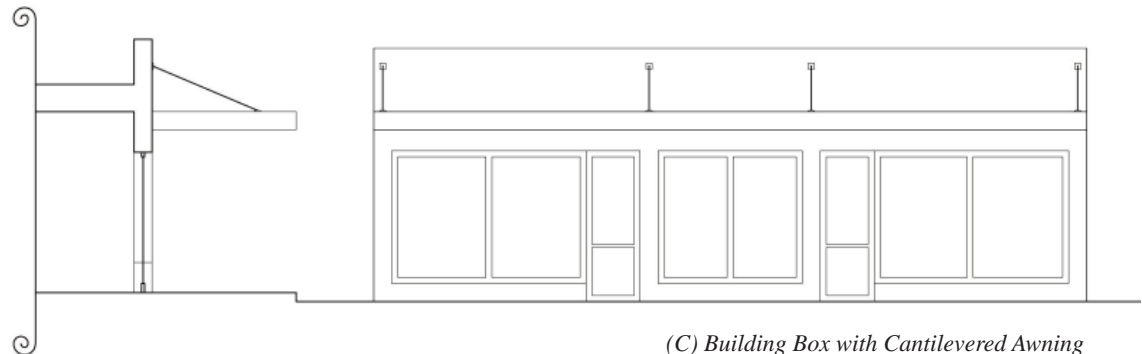
Free standing commercial buildings are typically identified as buildings erected on a single lot which are not contiguous structurally with any adjacent structures. They represent approximately 25 percent of the building inventory within the study area.

The single use retail building on the corner of Park Ave. and 8th Street has been identified as an example of a free standing building targeted for redevelopment (A). In the following diagrams we will demonstrate the potential evolution of this free standing building in the various architectural styles discussed in earlier sections of this manual.

It is advisable to begin redevelopment by bringing buildings to a basic structural box (B). From this point, a first step in redevelopment can be to add a new awning, which is best complemented with a fresh coat of paint (C).



(B) Simple Building Box

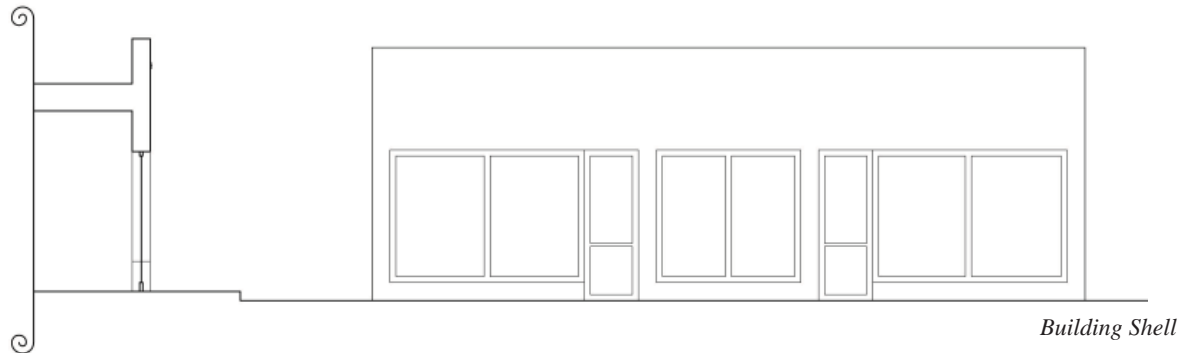
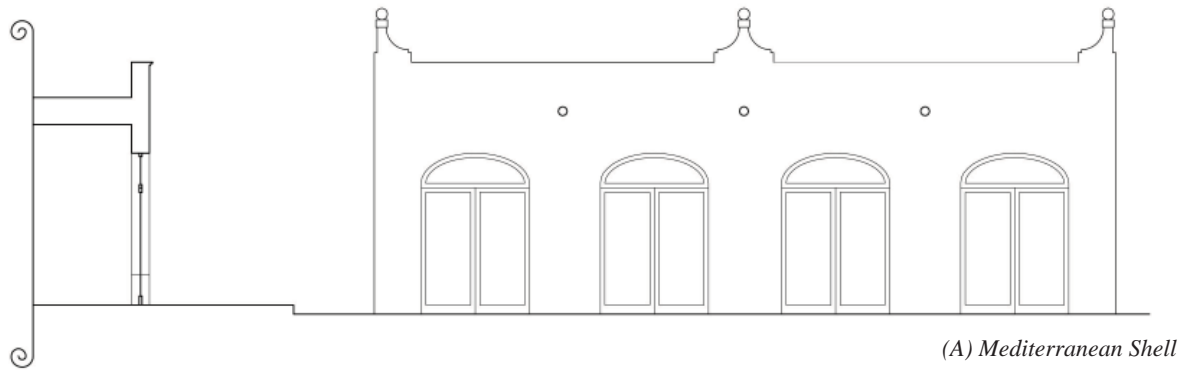
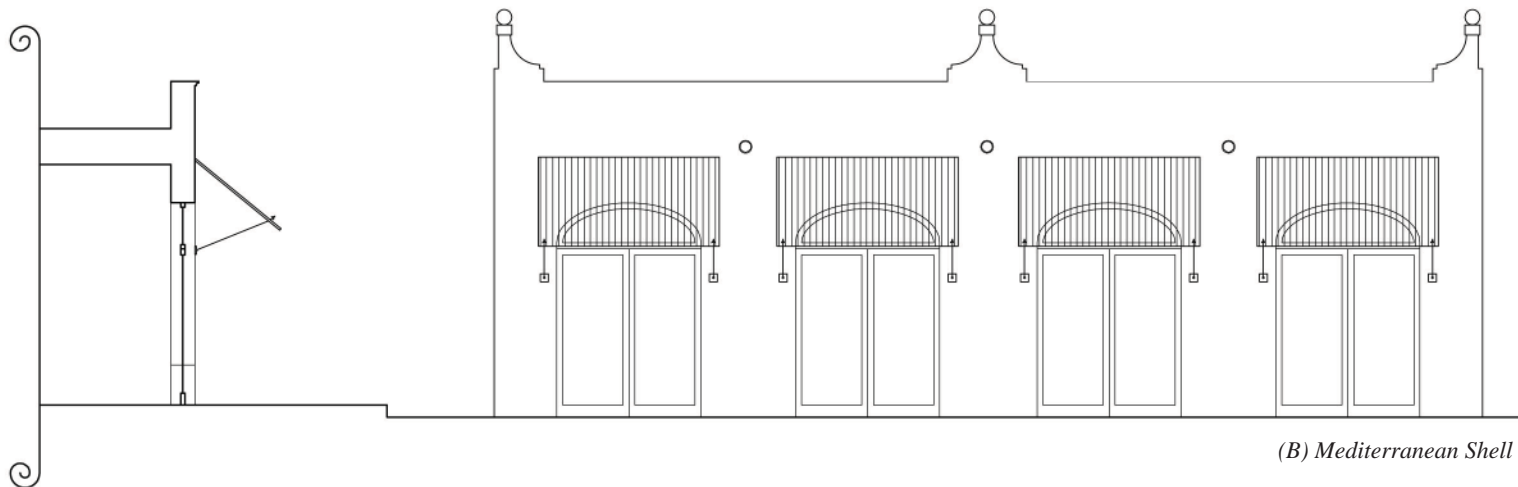


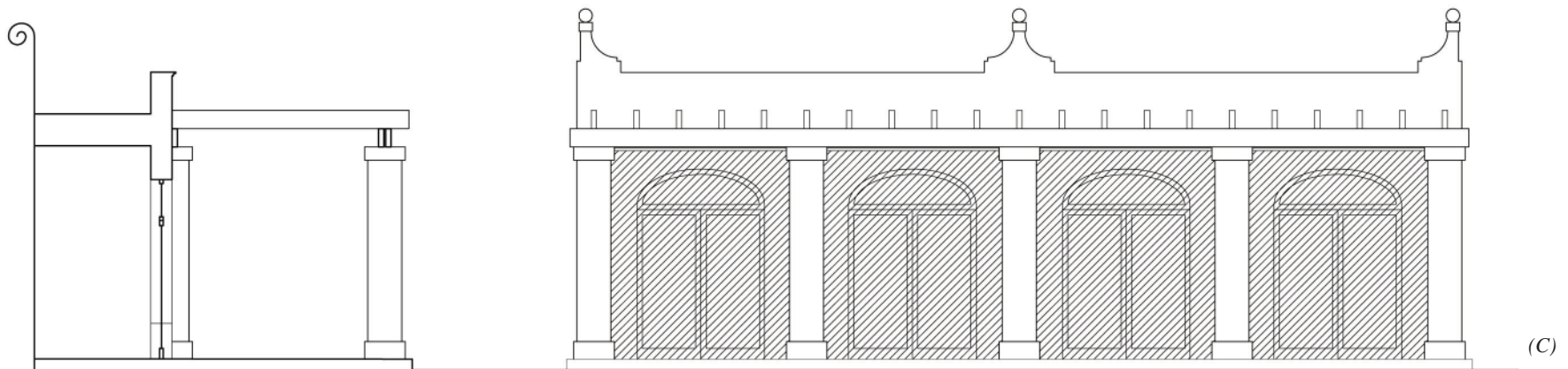
(C) Building Box with Cantilevered Awning

MEDITERRANEAN FACADE RENOVATION:

A Mediterranean facade renovation can begin by using the basic structural box as a starting point. Establishing or reconfiguring openings that introduce a modular rhythm is recommended. Although there is a financial cost associated with this approach, it helps achieve retail continuity and it helps to formalize and balance the facade. Decorative parapets provide opportunities for individual architectural expression (A).

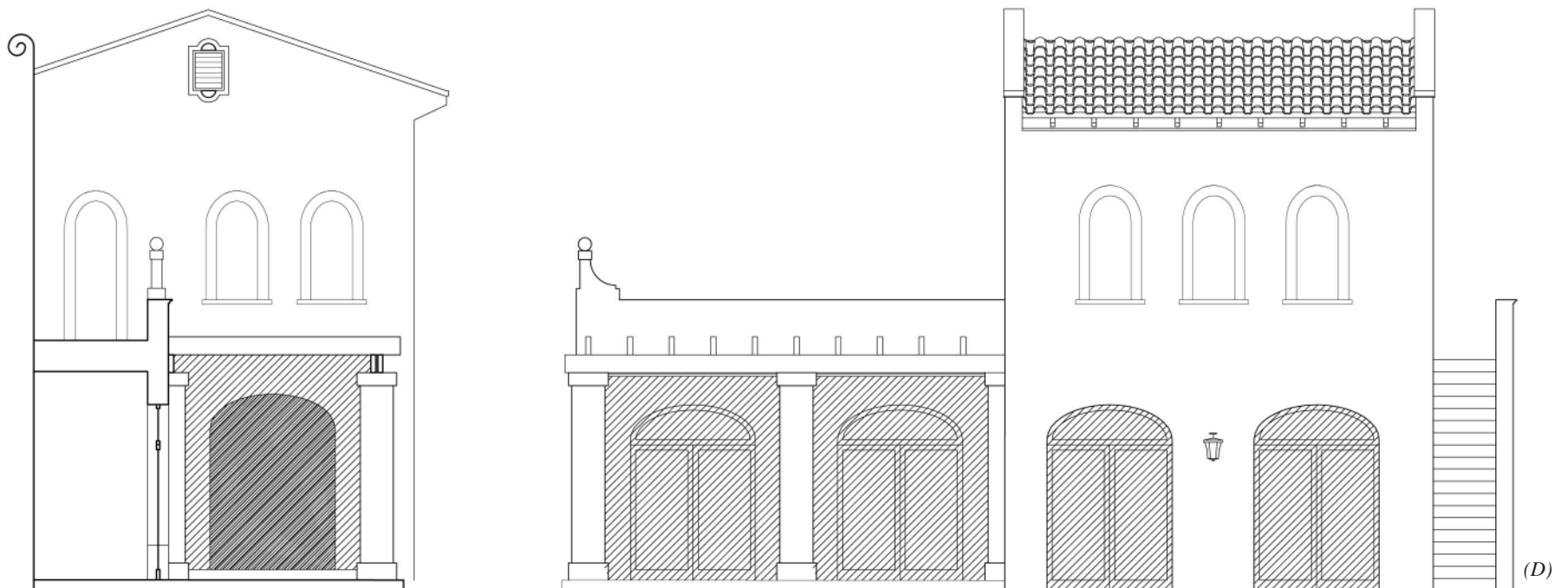
Awnings can provide a first step solution to enhance the user experience and are characteristic of the Mediterranean Style (B). The awning can be used as a singular intervention for immediate cost effective facade redevelopment. The Awning can also be considered a viable option in achieving protection from the sun and rain, adding a unifying architectural feature, and providing space for signage and graphics. Awning frames are typically made of aluminum, steel or wood and are covered with linen, canvas or an acrylic fabric.

*Building Shell**(A) Mediterranean Shell**(B) Mediterranean Shell with Awnings*



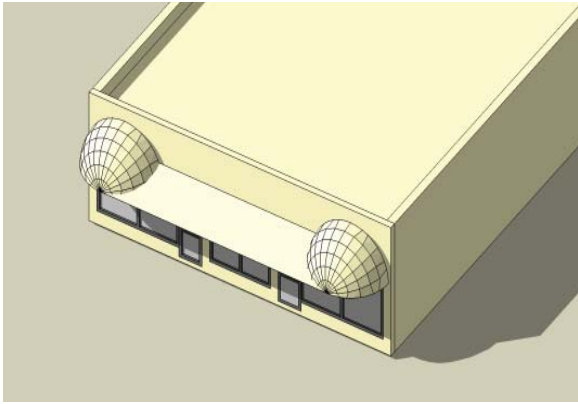
(C)

A more permanent architectural element is the trellis colonnade (C). Like the awning, the trellis also provides some protection from the elements. The colonnade further accentuates the modular rhythm established by coupling openings with column spacing.

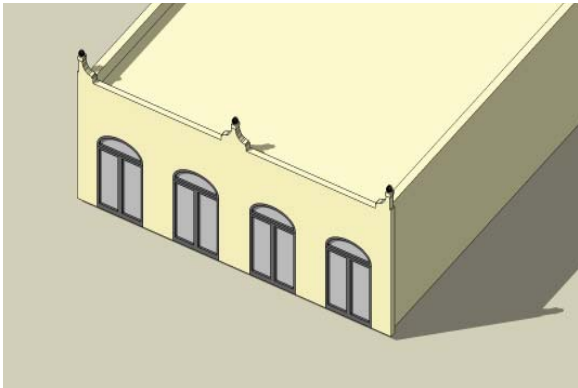


(D)

A Mediterranean renovation will achieve a harmonious mix of elements characteristic of its style (D). The colonnade and loggia provide comfortable public space for all. A future second floor can be added, providing richness and complexity, and allows for offices or residential uses.



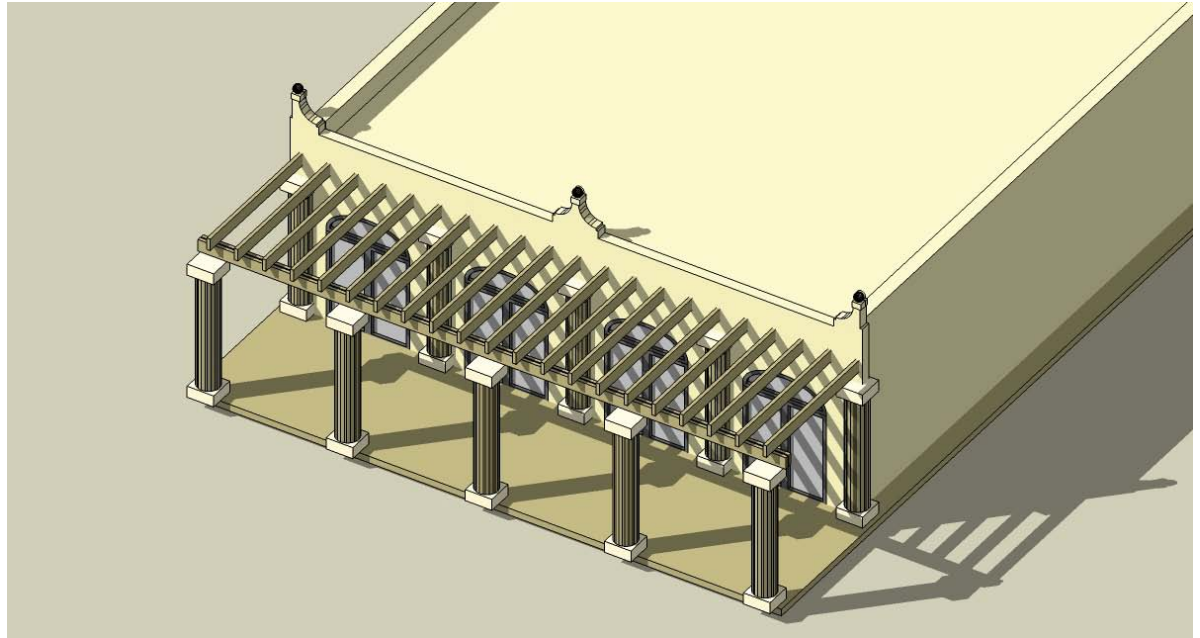
(A) Existing Conditions



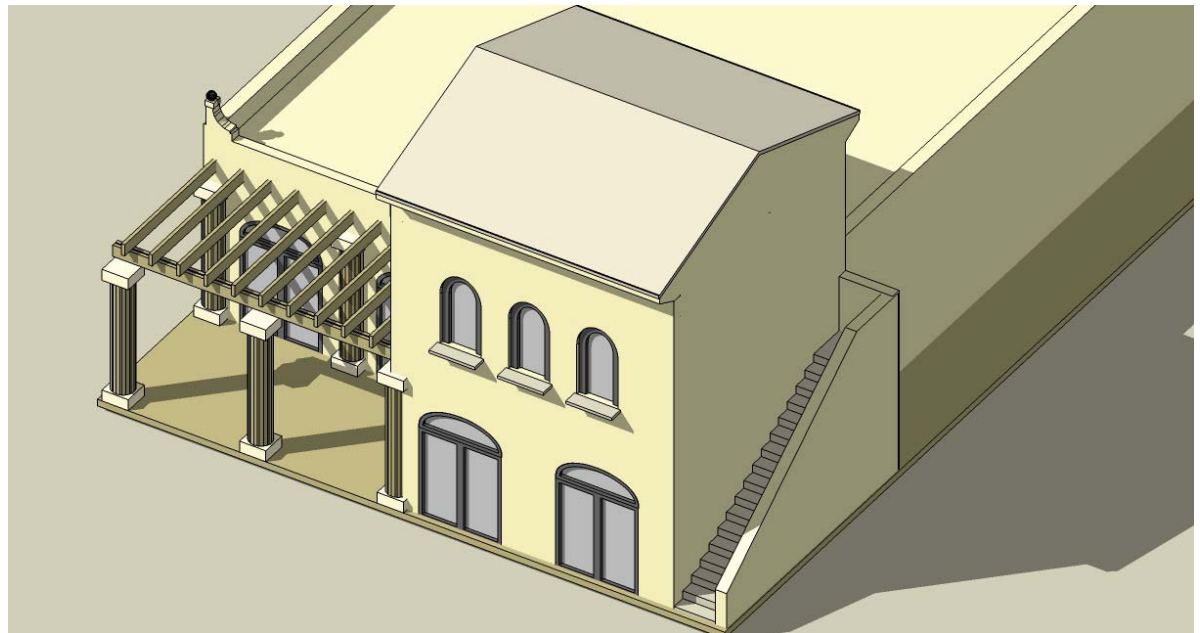
(B) Rearranged Facade



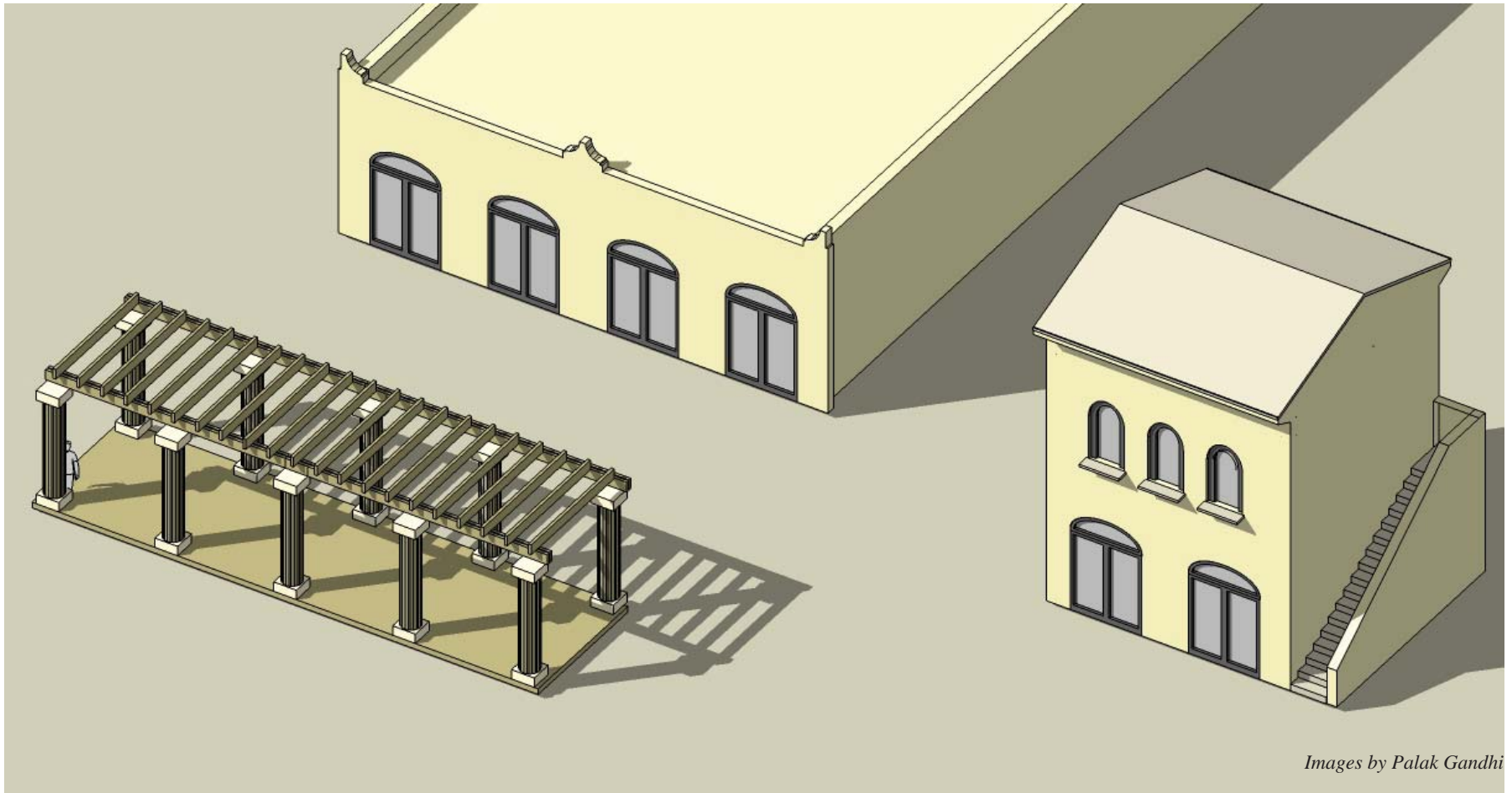
(C) Added Awnings



(D) Added Trellis Colonnade



(D) Added Second Story



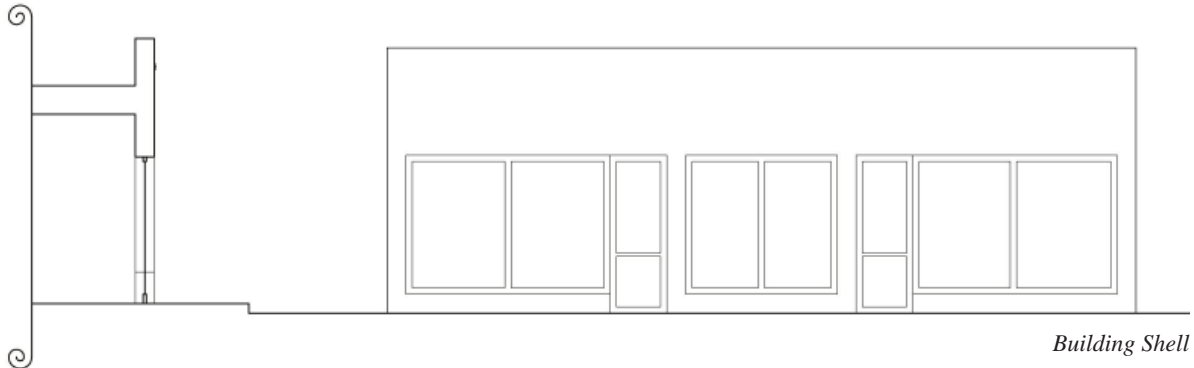
Images by Palak Gandhi

"Kit of Parts" drawing showing how all the elements of the building come together to produce a balanced, harmonious, Mediterranean Revival composition.

CLASSICAL FACADE RENOVATION:

Although classical architecture is typical of civic buildings it can also be used as a more elegant solution to commercial redevelopment. The orders establish a framework that implies the building's structure (A). Profiles that are true to their order are preferred but can be simplified to achieve an implied order. Openings that introduce a modular rhythm are paramount in achieving retail continuity and facade harmony in this style.

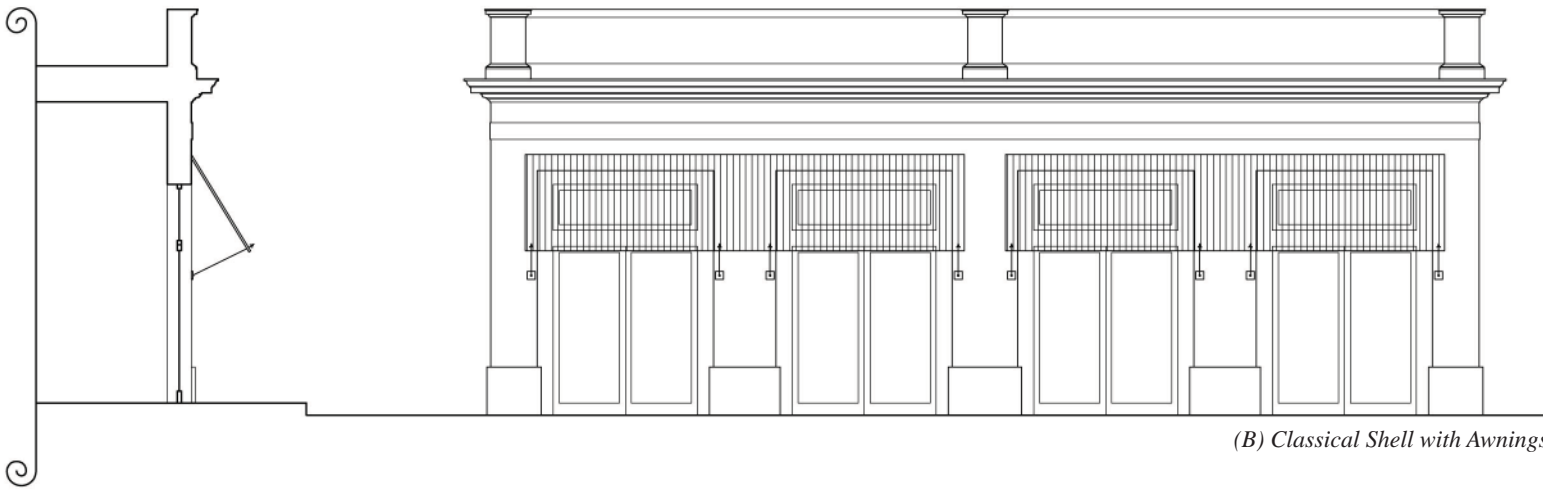
Awnings can provide a first step solution to enhance the user experience (B). As discussed in earlier sections of this manual the awning provides various advantages.



Building Shell



(A) Classical Shell



(B) Classical Shell with Awnings



A more advanced architectural solution is the colonnade (C). The order is properly proportioned and comprised of a column, entablature, and attic (parapet).



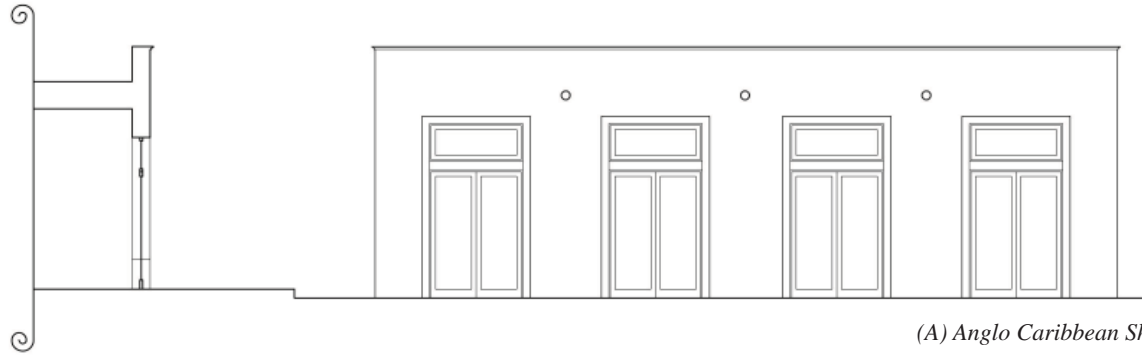
A complete classical renovation is efficient and ordered (D). The added colonnade provides a comfortable public space for all users. A second floor of office or retail is encouraged to help populate the downtown and provide spacial definition to the mainstreet.

ANGLO CARIBBEAN FACADE RENOVATION:

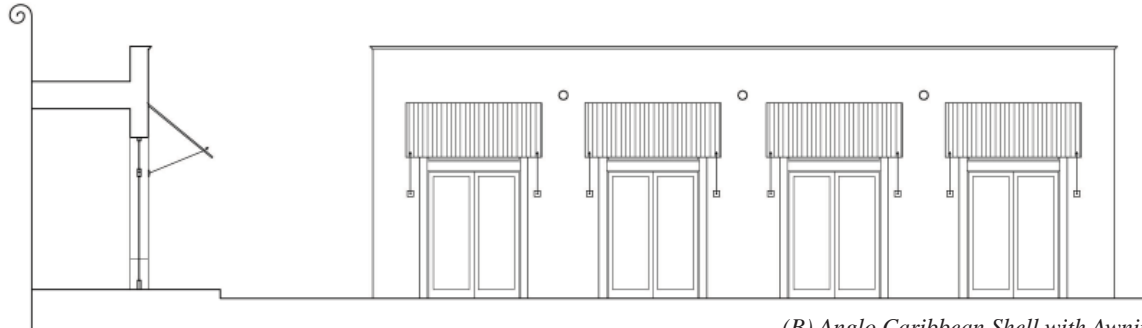
This style also uses classic principles of order and rhythm. The simplified building shell can be used as a starting point for a facade renovation (A).

This style can also use awnings to provide a first step solution to enhance the user experience (B). As discussed in earlier sections of this manual the awning provides various advantages.

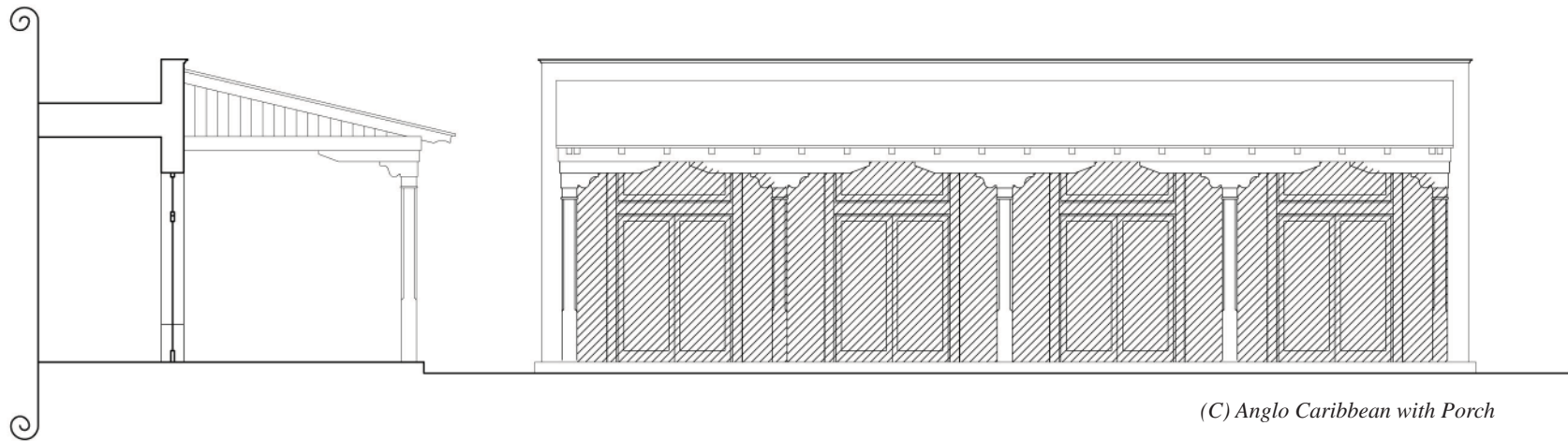
A more permanent architectural element characteristic of the Anglo Caribbean style is the porch (C). In this example a masonry shell is embellished with a porch. Wooden columns with decorative capitals and beam brackets support a shed roof. The porch provides shade and rain protection for shoppers.



(A) Anglo Caribbean Shell



(B) Anglo Caribbean Shell with Awnings



(C) Anglo Caribbean with Porch



A complete Anglo Caribbean renovation (D) adds a wood framed second floor on top of the masonry built first floor. The roof has a change in slope as it approaches the eave. Wooden brackets help to support the overhang. Double hung windows with operable wood shutters are located in line with lower floor bays.

FACADE STRATEGIES FOR STRIP CENTER BUILDINGS



FACADE STRATEGIES FOR STRIP-STYLE COMMERCIAL BUILDINGS

(A)

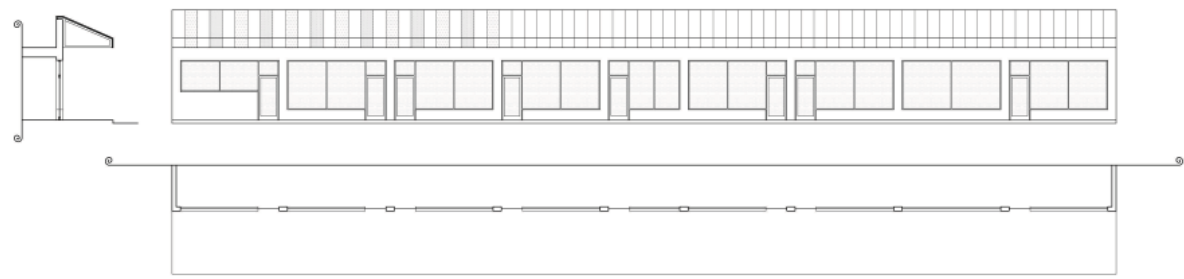
General Characteristics for Facade Redevelopment on Park Ave.

The Strip-Style Commercial Building is the prevalent building typology on Park Avenue. These buildings generally spread over multiple lots, have zero side setbacks and therefore, when assembled one next to the other, can stretch out, uninterrupted for an entire city block.. They are generally characterized by their low horizontal composition, variety of awnings, and deep front property setbacks to accommodate parking. Currently, their composition and style fail to express a clear architectural identity, and a more pressing concern is their high vacancy rates and failure to deliver commercial space attractive to businesses and consumers.

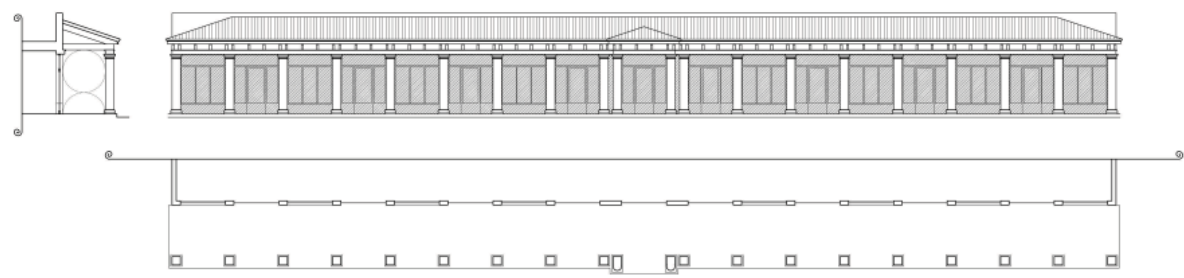
In the following diagrams potential strategies for facade redevelopment are presented as a first step approach toward redefining Park Avenue as viable commercial corridor. The architectural styles and their corresponding parts discussed earlier in this manual are presented as solutions for redevelopment.



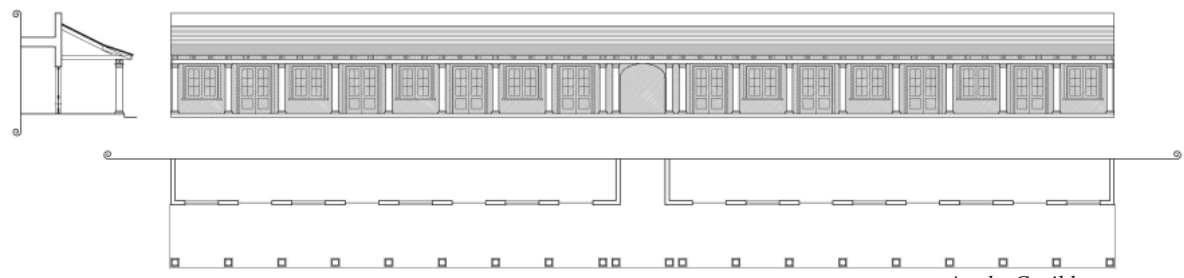
Strip Shopping Center along Park Avenue



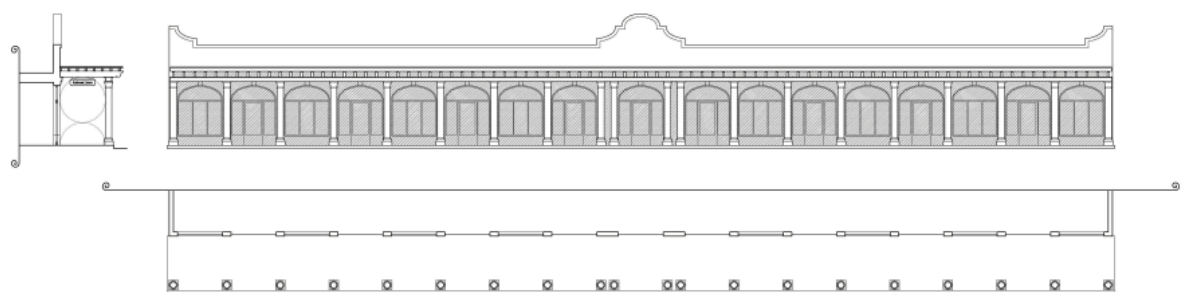
Existing Strip Center



Classical Tradition



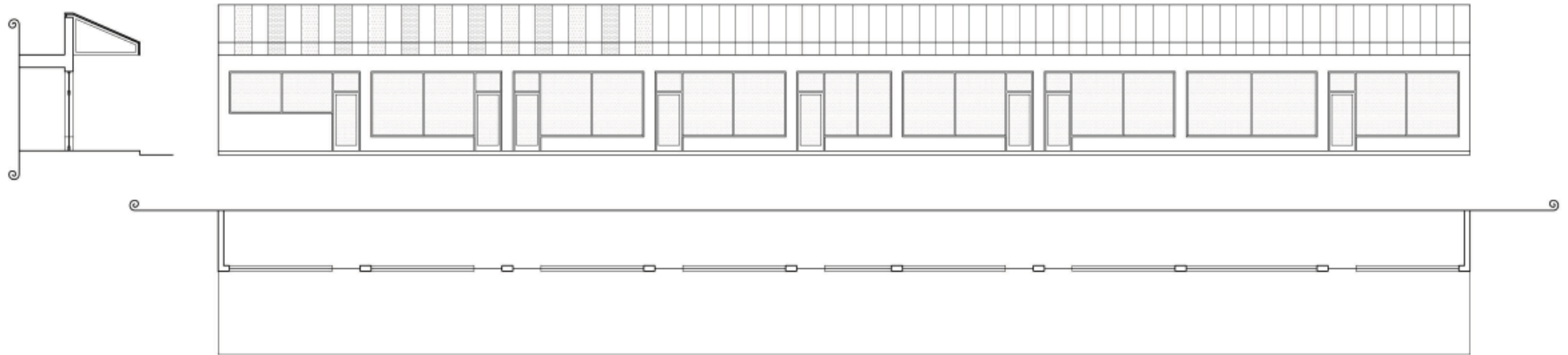
Anglo-Caribbean



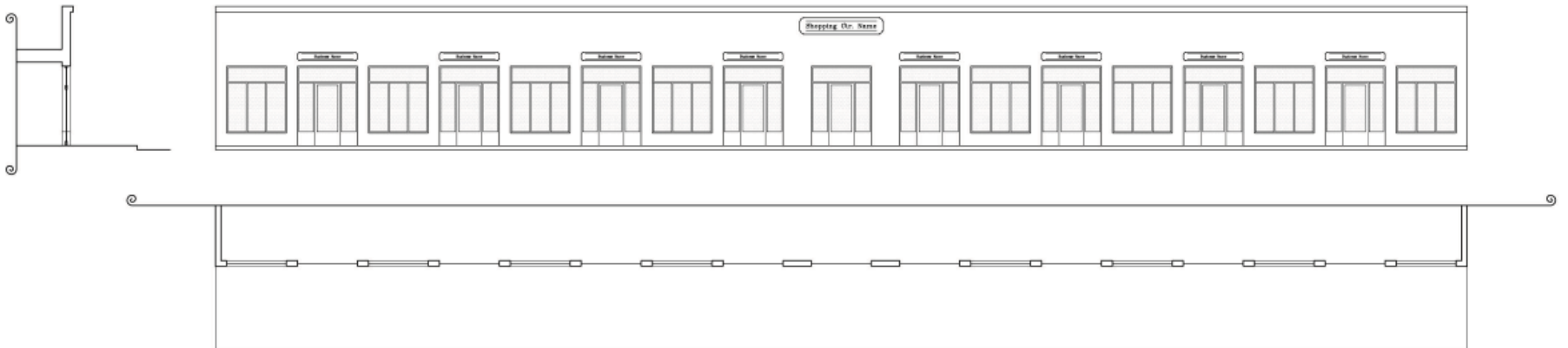
Mediterranean Revival

The images to the left show stylistic variations of façade treatments to a typical strip center along Park Avenue. The images are suggestions as to what the existing retail building might become after redevelopment if the principles of the Classical, Mediterranean Revival, and Anglo Caribbean are applied to its façade. The transformation of the existing buildings into more authentic representation can have positive economic effects. First, the added character associated with the added embellishments of the building produces an inherent charm that is typically not lost on the consumer. Towns like Key West and St. Augustine continue to foster higher rents and sales due in some part to their architectural character. These towns of course are historic and have been regional destinations for generations, but the traditional architectural principles that the retail and mixed use buildings along Duval Street in Key West and George Street in St. Augustine share are measurable and can be understood by observation. Porches in Key West and cantilevered balconies in St. Augustine produce shady sidewalks, helping to keep shoppers cool. A dense, walkable urban environment with a diversity of retail goods make trips between stores pleasurable and increases multi-store shopping. Added height (2 or 3 stories) provides better spatial definition to the street and help shoppers feel more enclosed and more part of a space. The added height also helps subsidize the higher retail rents on the ground floor and contributes to added protection from the sun. These characteristics are currently missing in Downtown Lake Park. The following pages will suggest how some of the Town’s existing buildings might be transformed into beautiful contributing structures of a successful mixed-use district.

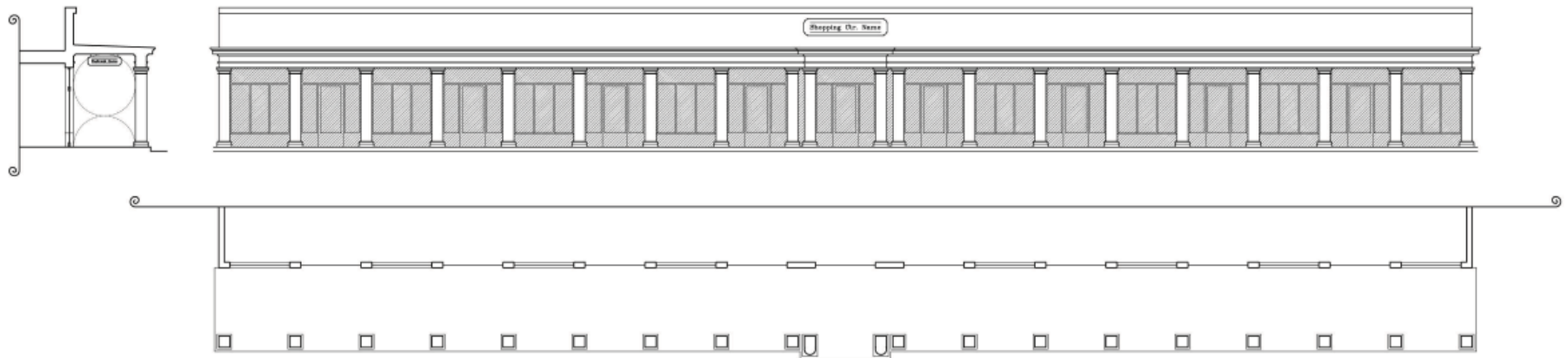
CLASSICAL STRIP-STYLE FACADE RENOVATION:



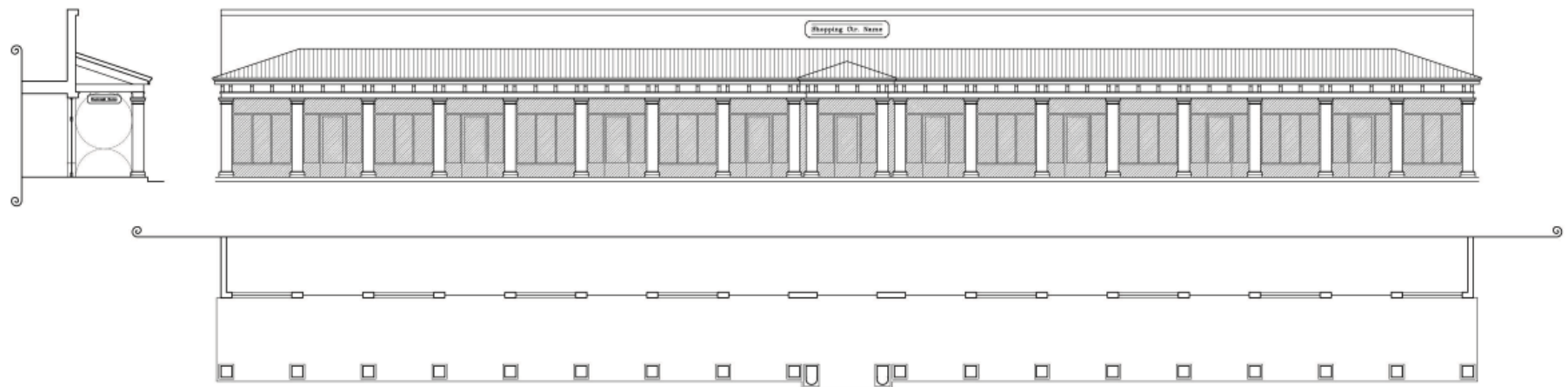
The existing condition of a strip building on the 900 block of Park Avenue already has a wide metal frame awning that does a good job of protecting the storefront walkway from rain and provides some shade as well; however, the extreme horizontal proportion of the building and of its individual bays seems to appeal more to the car in motion than to pedestrians.



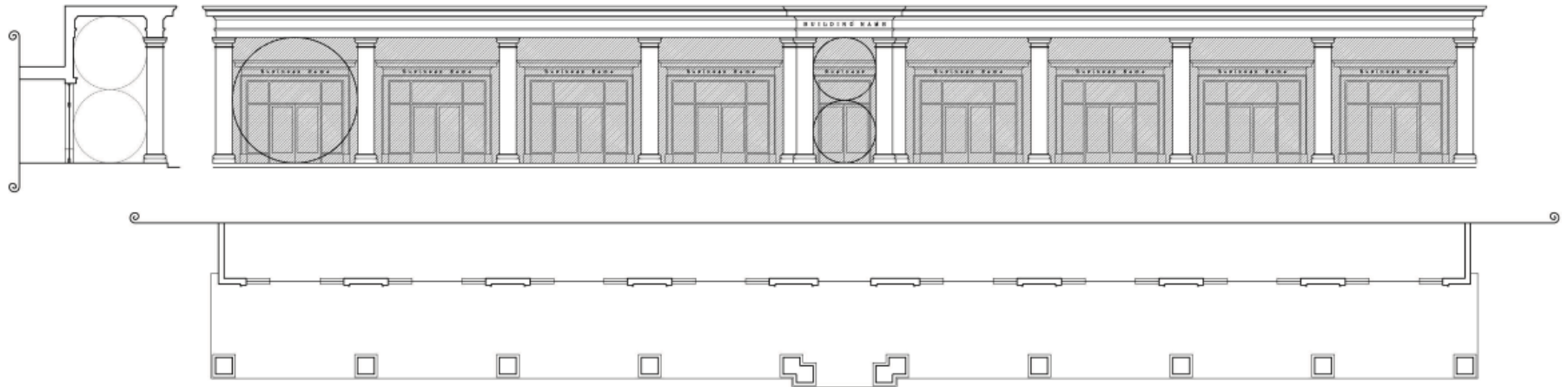
Removing the awning and dividing each storefront bay in half enhances a pedestrian oriented rhythm in the façade. Since the existing structure has a central bay that is narrower than the four bays to either side, the new vertically proportioned bays make it easier to read the façade as symmetrical. Using vertically proportioned windows topped by transoms complements the vertical proportion of each overall bay. The parapet on the building is raised to produce a taller proportion and make signage easier to read from the street.



The addition of a row of columns carrying an entablature and flat roof accomplishes several things at once. The column spacing complements that of the storefront openings. The roof, of course, provides protection from direct sunlight and rain, but now the columns themselves help shading the storefronts by creating a vertical screen at the edge of the walkway. The proportioning of each architectural element complements the proportions of the overall composition, lending a refined experience to both from a distance, and up close. Finally, the central bay which stands out from the others in width is expressed here by a projection forward from the vertical plane of the column screen.



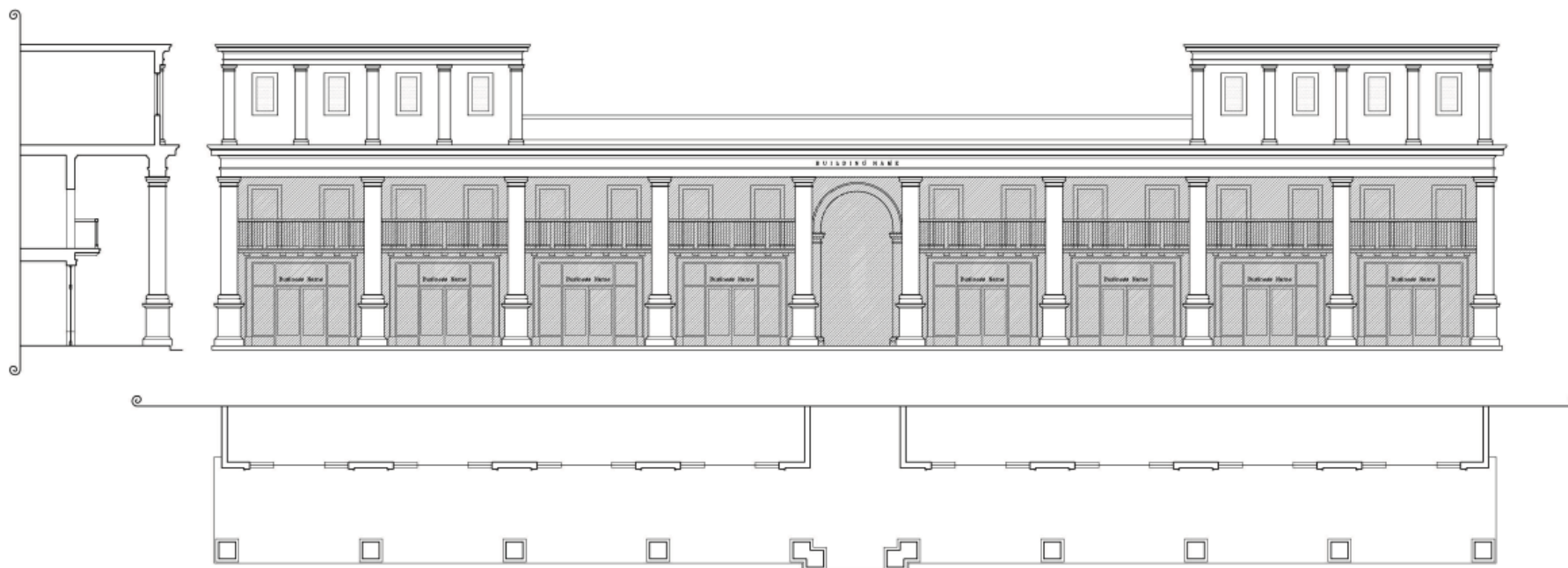
Switching from a flat roof and formal entablature to a more casual pitched roof lends a welcome openness overhead. The change in material, from concrete to wood framing for example, enriches the storefront experience with open beams and rafters that project in elevation. While this can be accomplished with metal framing, well proportioned natural materials are incomparable.



To incorporate a classical order over the existing bay-dimensions, that order needs to be tall enough to yield an intercolumniation with a proportion of at least one to one. The result is a very open and airy walkway with a high flat roof. The storefront windows should incorporate vertical proportions and be topped by transom windows. They could even be framed by stone, concrete, or plaster architraves to complement the broader rhythm. This phase is a longer term solution, and would probably accompany moving the building closer to the street, or a slip street closer to the building. In either case, the signage of the building could be reduced to a more pedestrian scale, versus a larger car oriented scale as shown in previous phases.

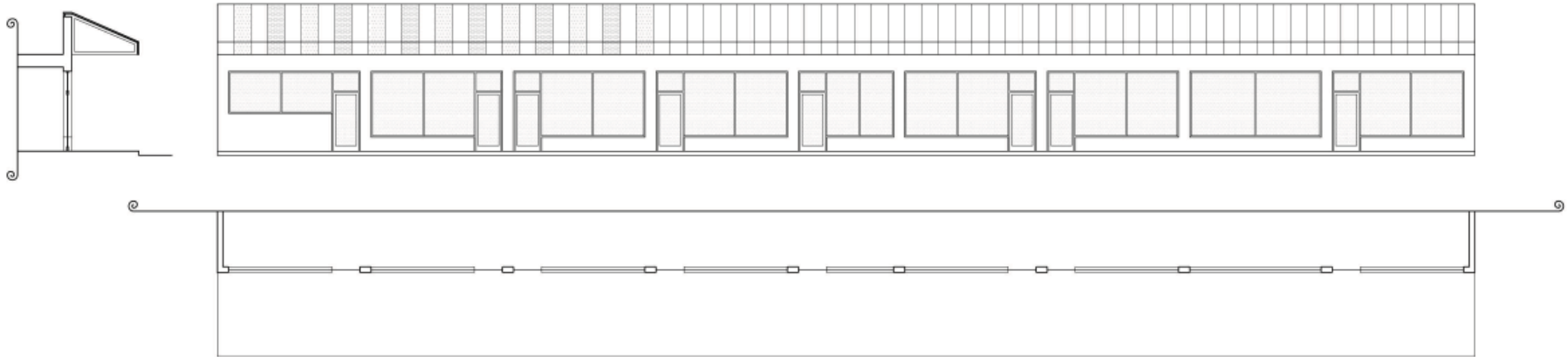


Axonometric View of Classical Renovation

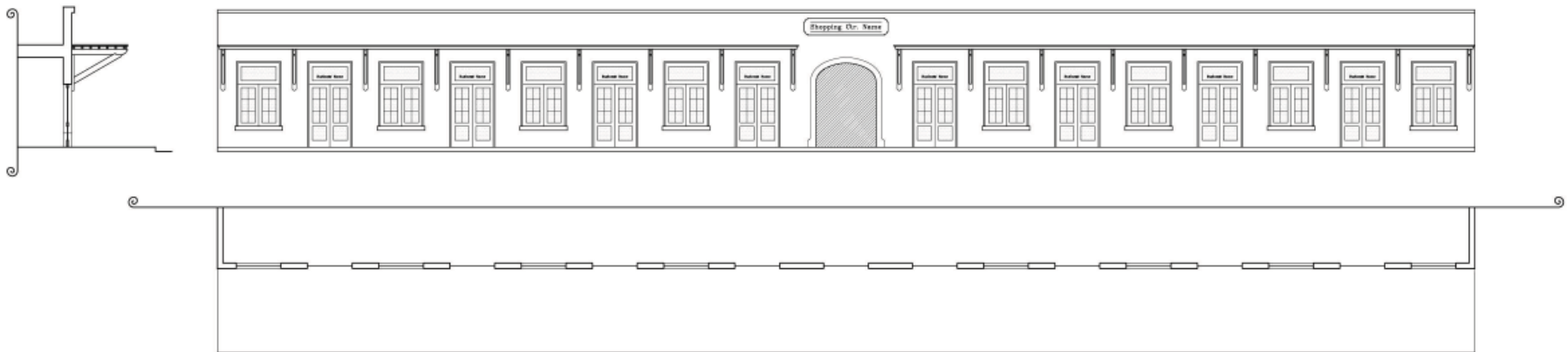


One way to incorporate a second floor using the existing bay-dimensions is to raise the tall order on pedestals. The individual bay now has a vertical proportion and accommodates a mezzanine which can open into the shaded colonnade with balconies, further activating the storefront walkway. Furthermore, a central archway may indicate an open passage to parking, internal storefronts, or entrances to different uses upstairs.

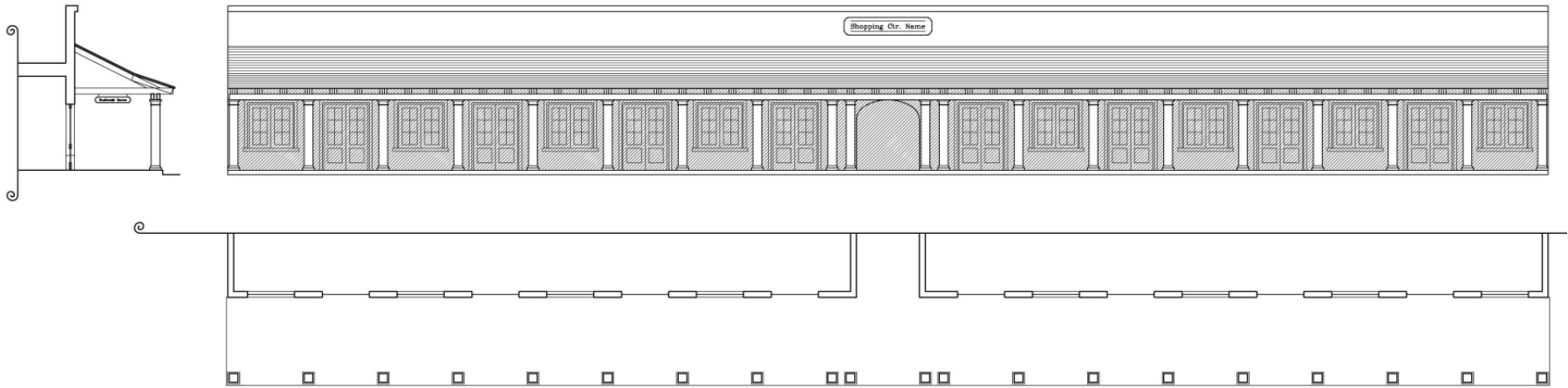
ANGLO-CARIBBEAN STRIP-STYLE FACADE RENOVATION:



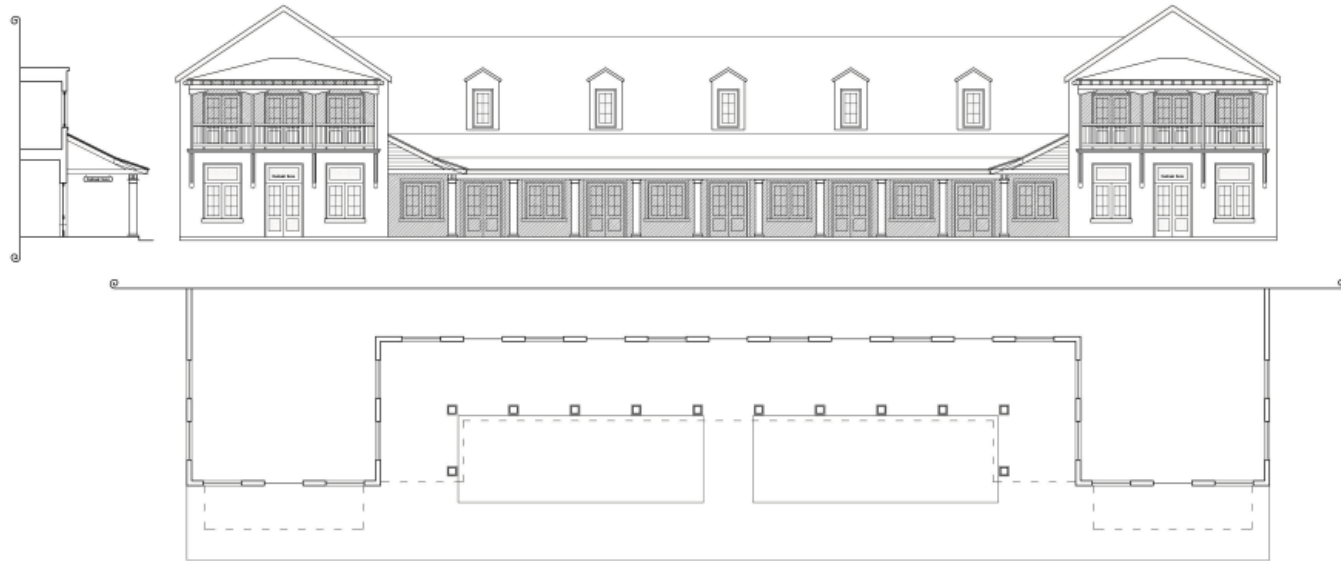
Existing Conditions: The building has a good amount of storefront glazing; however, it makes it difficult to design much architectural expression into the facade.



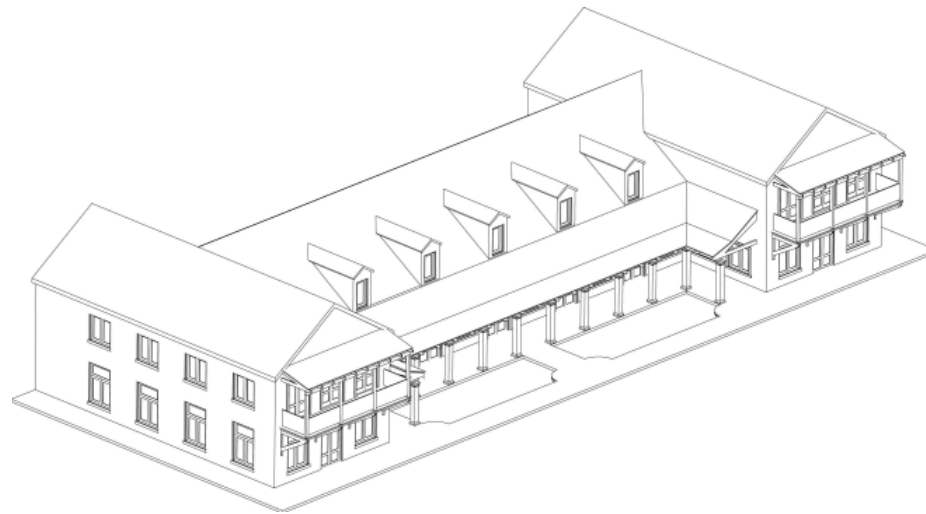
Adding transoms to a new system of openings will help bring more daylight to the interior, and at the same time a cantilevered wood frame roof will help with rain and direct sunlight protection. The wood framing enriches the façade with its assembly of beams, rafters, and brackets. To prevent the cantilever from appearing to be too long, it could be broken at the central bay, where a unique opening can be introduced. This round top passage is reminiscent of colonial entrances through tall garden walls or into internal courts. In this case it could lead to the parking in the rear.



A shed or half-gable roof over the walkway could be carried by a screen of columns with a smooth stucco finish. The columns carry a system of wood beams and rafters that extend to create a comfortable overhang and frame a roof with a change in pitch. The shallower pitch towards the eave slows the flow of rain water off of the roof while at the same time allowing for a taller space over the storefront. Additionally the intercolumnation could shift to correspond to the central opening.

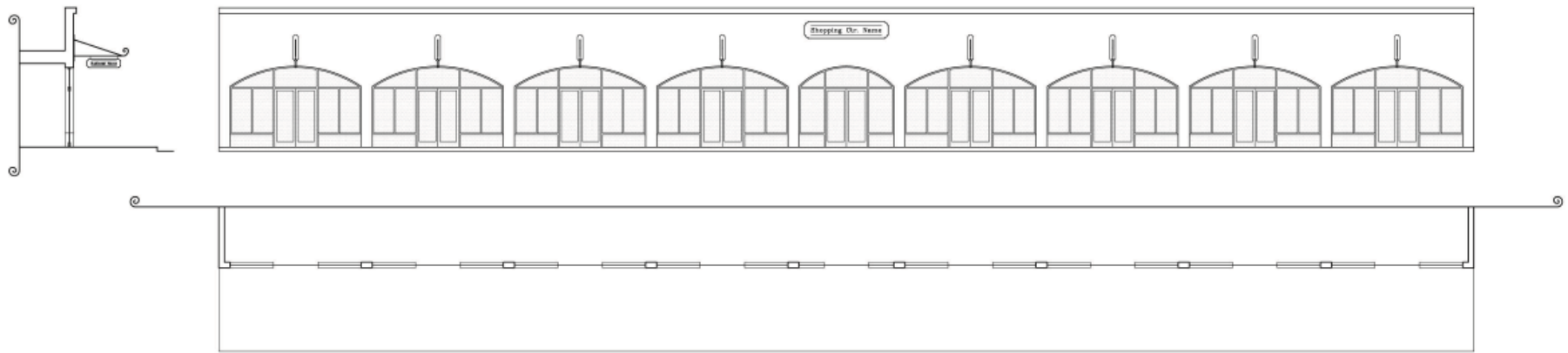


Other elements can be integrated to enrich the façade, animate the storefront walkway, and add square footage to the building. The cantilevered flat roof over the ground floor can incorporate wood posts and railings to frame a balcony from a second floor housed inside the gable roof. Dormer windows allow for day lighting in the attic, which could be used simply for storage. Pushing part of the storefront wall back can make the storefront more dynamic and create small spaces for additional landscaping. This solution should be seen as longer term, and its principles could also be applied to new construction.

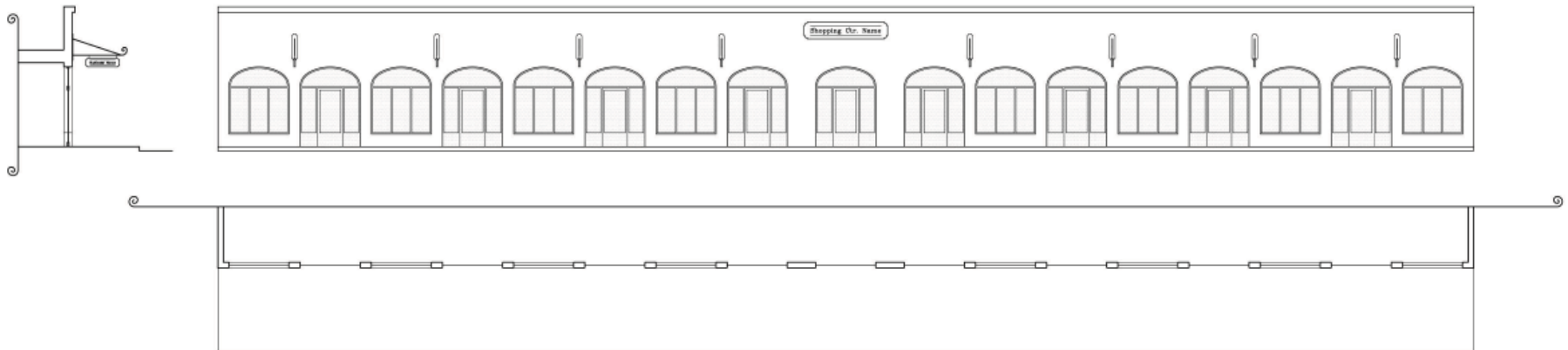


Axonometric View of Anglo-Caribbean

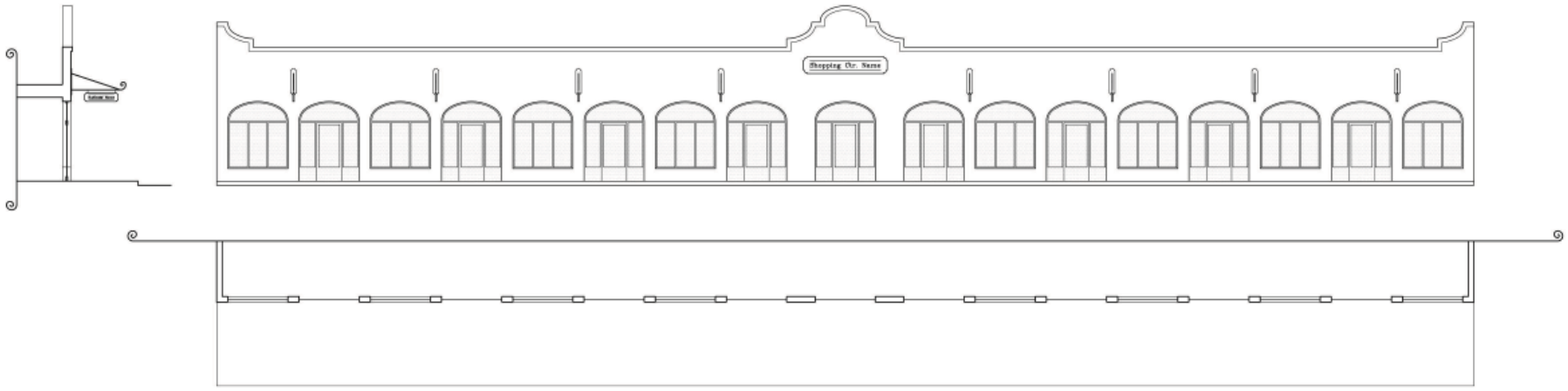
MEDITERRANEAN STRIP-STYLE FACADE RENOVATION:



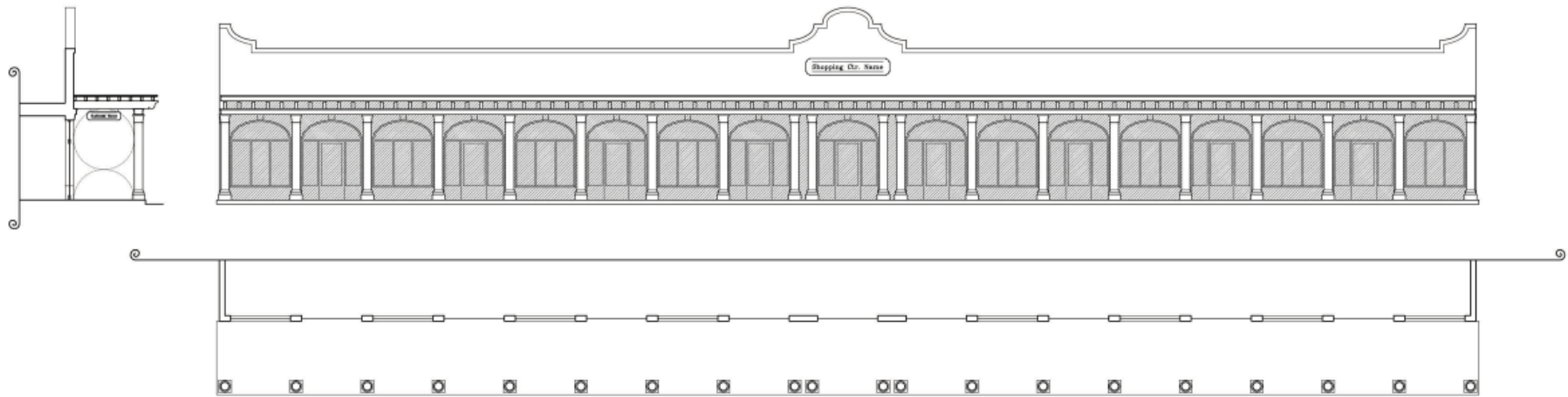
The advent of the Roman arch in masonry buildings spread throughout the Mediterranean and beyond. Because of the width of the existing bays, and the current limits of the ceiling height, there is only room for a segmented arch. While the Roman, semicircular arch is preferred, the segmented arch does begin to emphasize the rhythm of the bays.



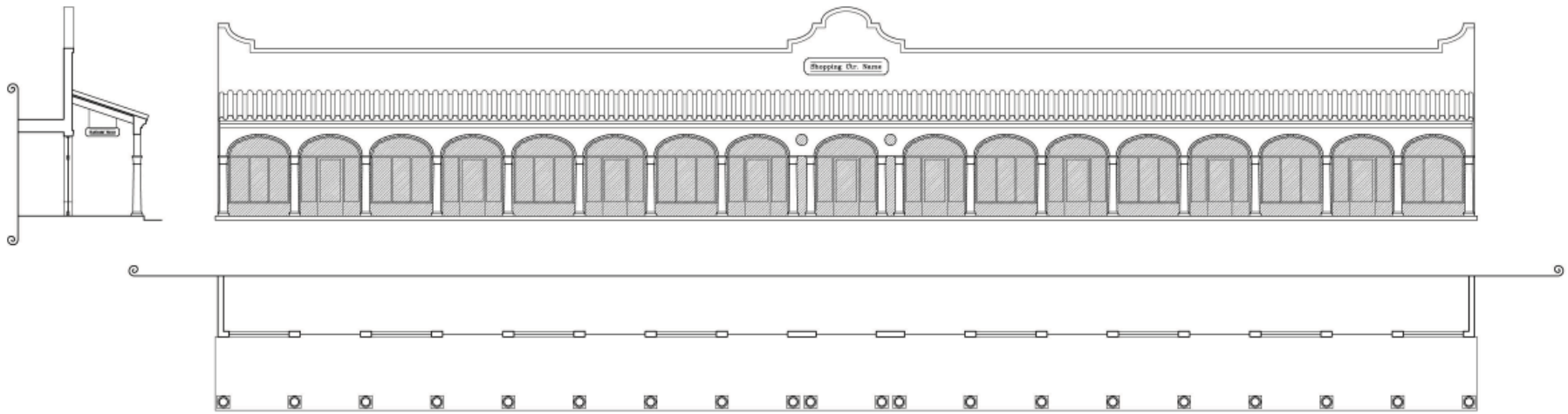
A very good compromise between the Roman arch and the segmented arch is the elliptical arch. In this case the bays are divided in half to reduce the diameter of the arch which now fits better under the existing ceiling. Again, vertically proportioned windows in a tripartite composition work very well below the spring line of the arch, while the transom window takes the shape of the arch.



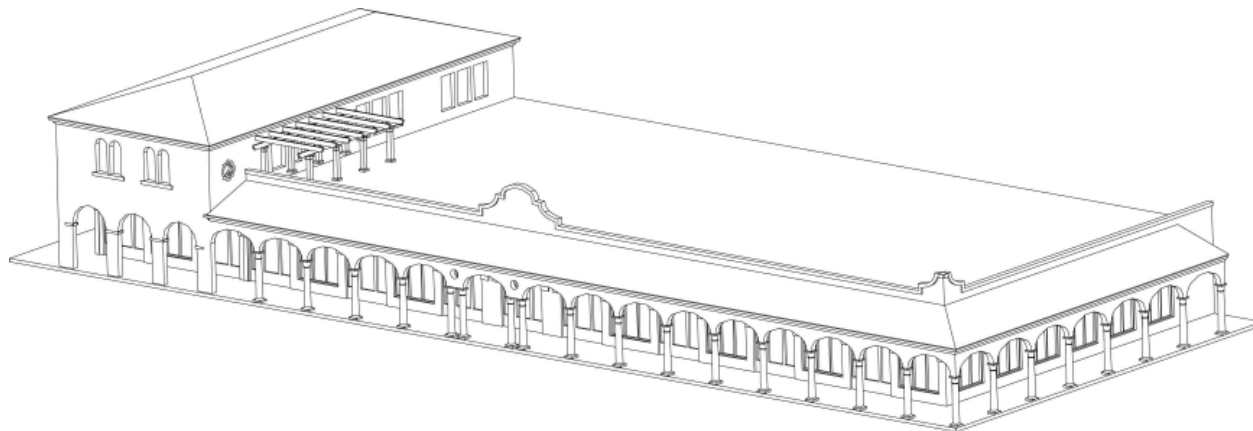
The parapet wall is a building element which can be elaborated simply and with great effect. There are endless possibilities for the design of parapet walls because they are free to take on any shape above the waterproofing of the roof. Here the parapet wall stretches up to mark the center and the ends of the building to cradle the highly repetitive nature of the strip building.



A colonnade can also be integrated to a building with arches. This example utilizes round columns with proportions reminiscent of the Corinthian order and lifted on blocks, which could be a different color, material, or finish. They carry a masonry or concrete beam on which wood rafters rest. The ends of the rafters are cut with a decorative profile which animates the eave as well as the ceiling of the storefront walkway. The arches are also decorated with a stone or stucco keystone which projects from the plane of the wall while suggesting a load bearing masonry structure.



An alternative to the colonnade is the Arcade, a wall with a series of arched openings carried by walls, piers or in this case by columns. The arcade is capped by a masonry or concrete molding and can be perforated to denote special places, such as the round openings on either side of the central bay. The pitched frame roof is protected by barrel tiles as in the Mediterranean tradition.



Axonometric View of Mediterranean Revival



Ultimately, Mediterranean architecture is characterized by a dynamic composition of building element, volumes, openings, and relationships. Historically this condition was the results of generations of building interventions over time. Mediterranean Revival architecture aims to recreate that natural variety. In this composition the arrangements and types of openings correspond to unique volumes, which in turn are arranged in such a way as to create unique spaces: arcades, colonnades, roof terraces, balconies, and even open passages that lead to places one cannot see, but imagine.



Proposed view of "Strip-Style Center" after unifying facade improvements have been completed. Anglo-Caribbean, Mediterranean Revival and Classical architectural styles are shown.

RECOMMENDATIONS

Pedestrian Networks 42

Incremental Development 44

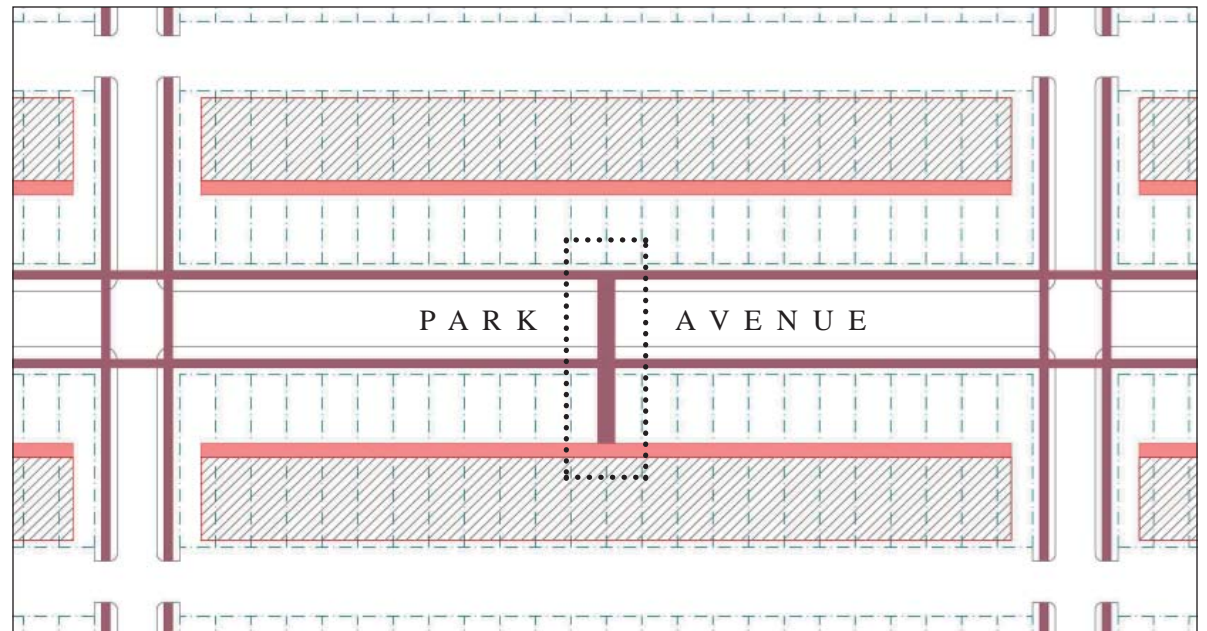
Additional Recommendations 49

PEDESTRIAN NETWORK DIAGRAMS

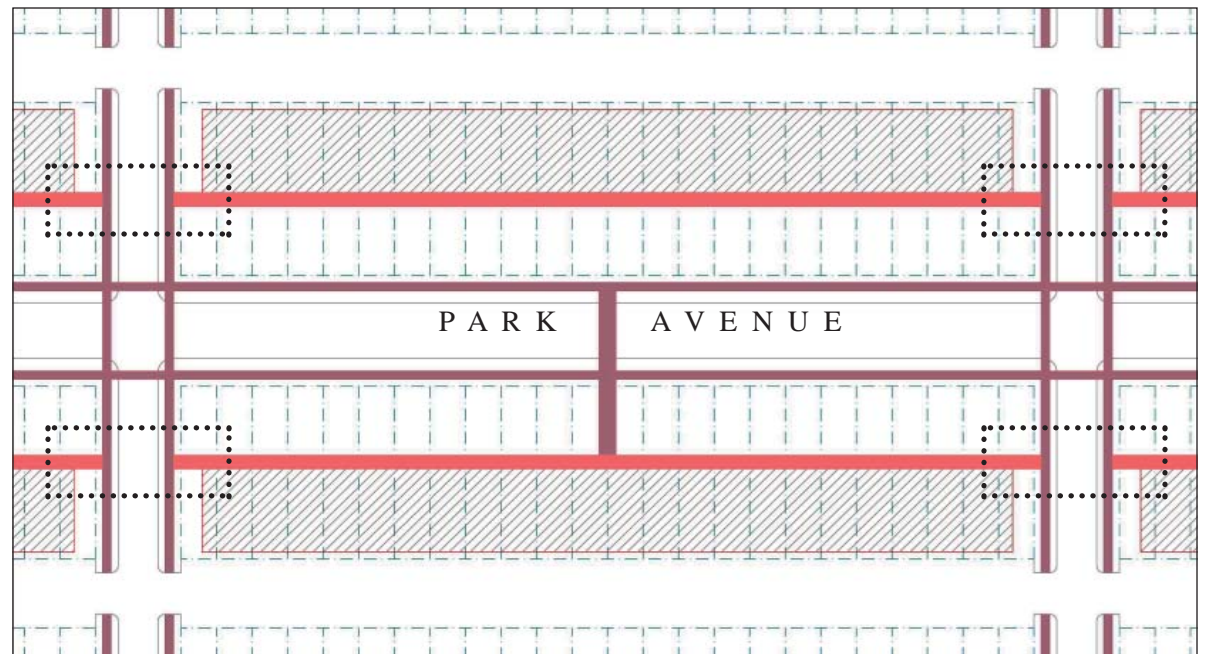
A low cost and short term improvement to Park Avenue would be to establish a cohesive pedestrian network as infrastructure for future development. Existing sidewalks already connect efficiently to crosswalks, but the walkways adjacent to storefronts are largely disconnected from the sidewalks. In many cases, the relatively new and shaded sidewalks are separated from the storefronts by 50 feet of asphalt. They are currently two independent systems that would both benefit from being joined into one fluid pedestrian network.

The recent improvements of curbs and sidewalks developed mid-block crosswalks which are a step in the right direction. At these locations, the sidewalks widen to accommodate pedestrian safe zones with benches and trash receptacles framed by palm trees and ground vegetation. These mid-block crosswalks should extend walkways across the parking lots (or slip streets) to reach the storefront walkways (A) in order to link the two independent systems. This could be detailed with planters that extend with the walkways, ensuring they allow a minimum dimension for cars to pass through the slip street.

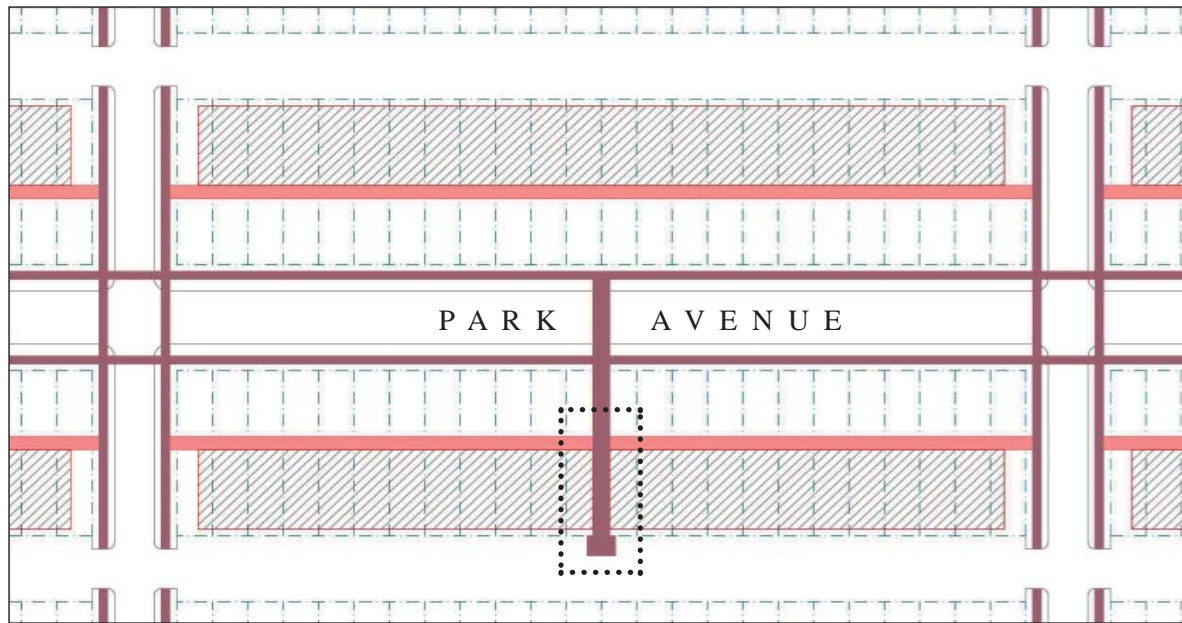
Similarly, a link between the two systems could be made at the ends of the block. Because many commercial buildings along Park Avenue respect the same setbacks, their storefront walkways tend to be aligned. Extending those walkways across a link (B) to the sidewalks on the 'B' streets will also help bind the pedestrian network into a single system.



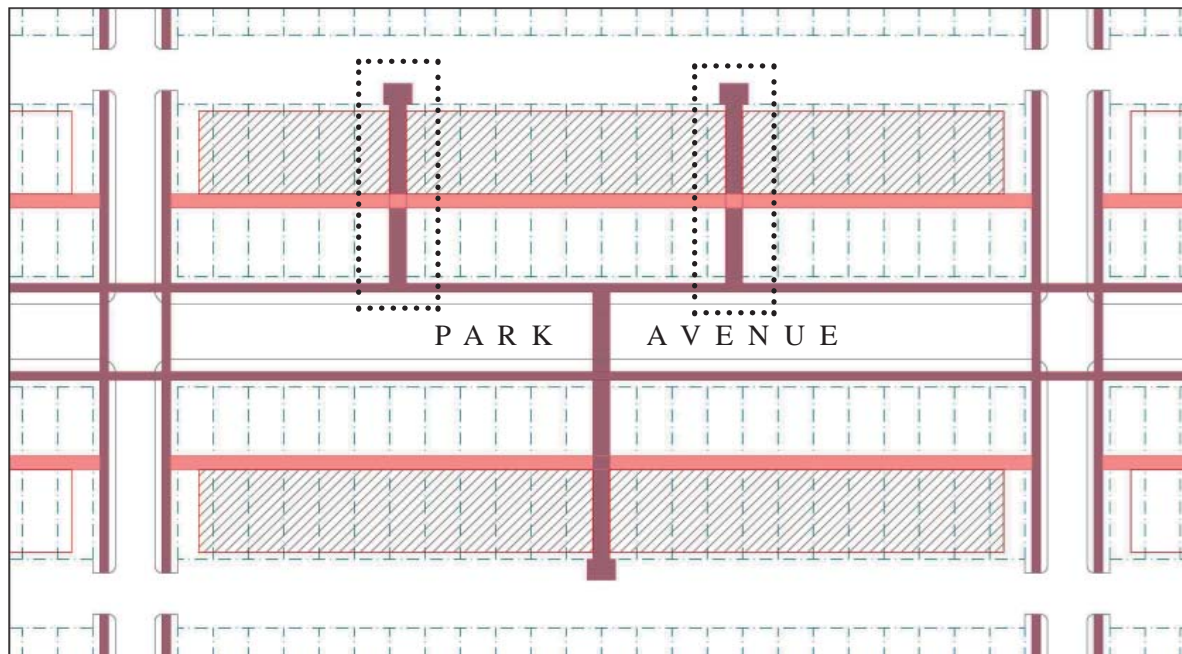
(A): Connect mid-block crossing to shop front walkways



(B): Connect shop front walkways to sidewalks



(C): Connect mid-block crossing to alley and parking



(D): Pedestrian passages to alley parking should occur whenever the opportunity presents itself.

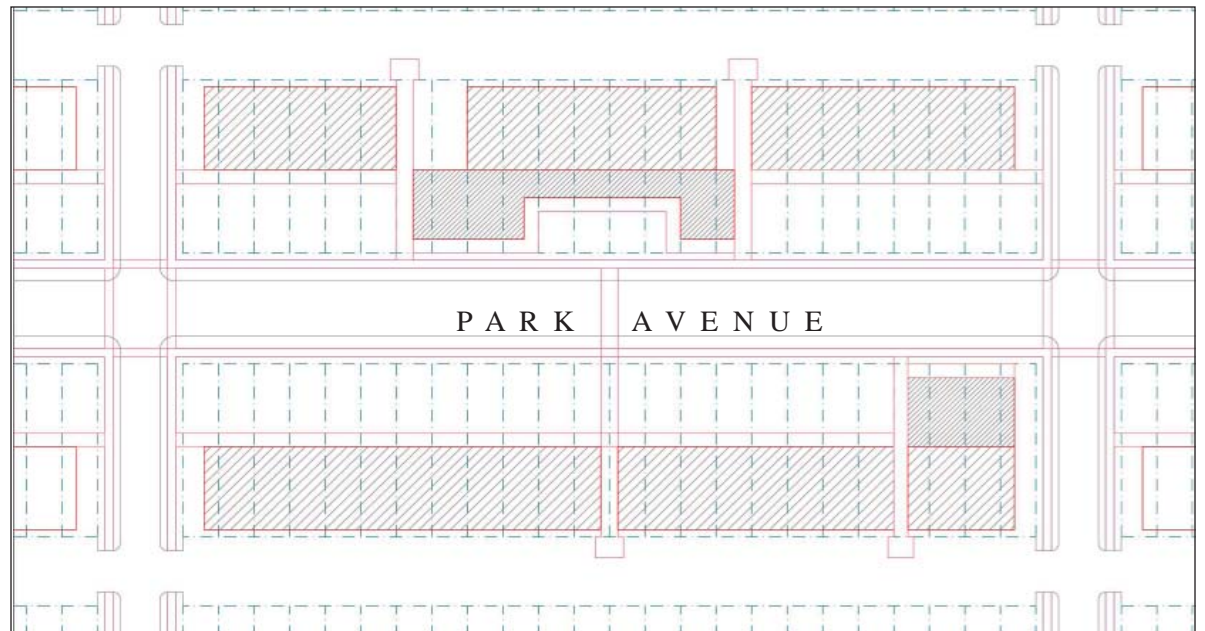
A pedestrian who makes it safely across Park Avenue and on to the storefront walkway, may still face a long walk to their car parked behind the building. In order to improve pedestrian access to the generous alleys, open passages (C) can be introduced to extend that pedestrian network between buildings and to a pedestrian safe zone to the rear of the building. The typical block is 600 feet long, and by extending the mid-block crosswalk all the way to the alley, the distance a shopper has to walk could be reduced significantly. Passages, or breezeways, also create opportunities for additional storefront windows and doors, and create natural breaks in form of some very long buildings.

In fact, passages do not necessarily have to align with the mid-block crosswalks. Additional passages could allow for an even more fluid pedestrian network (D), while providing for a more diverse storefront experience. The shopper could come from any direction and have a comfortable and pleasant experience on the way to his/her destination.

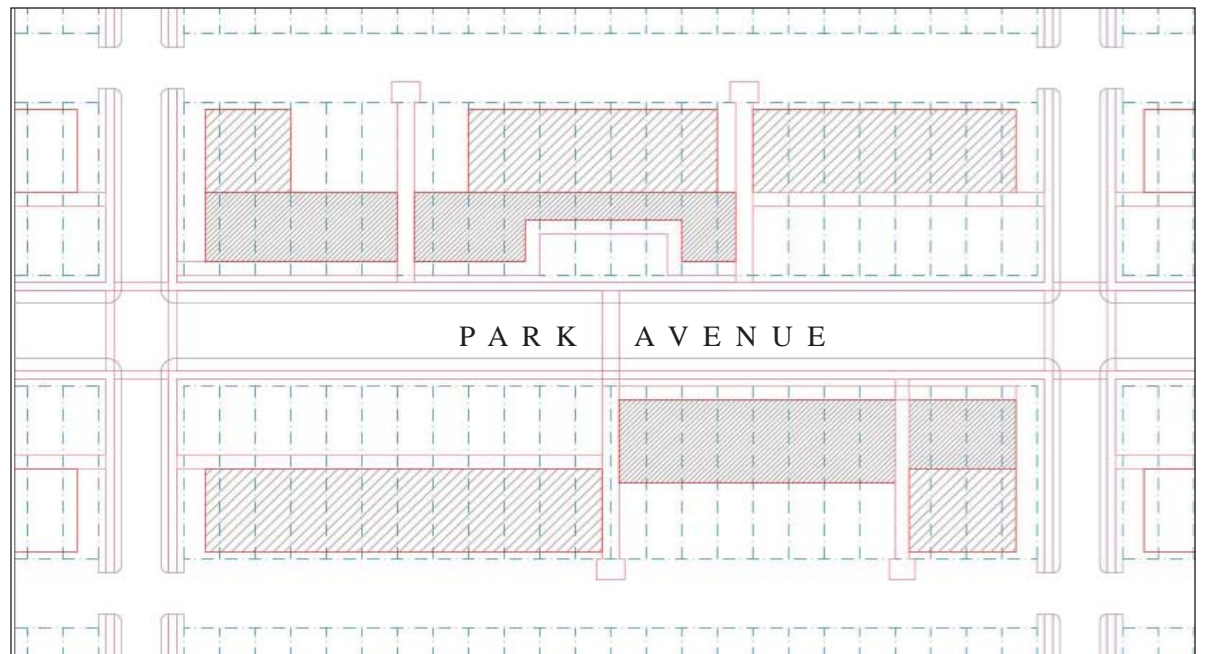
INCREMENTAL DEVELOPMENT

A plan should be put in place to encourage future developments to build up incrementally to the sidewalks while utilizing the pedestrian passages and the alley parking behind. Free standing buildings as well as strip buildings could build forward with solid masses or with volumes that carve out open spaces adjacent to the sidewalks. They could keep the existing structures or replace them with rear courts framed by garden walls and providing direct access to rear parking. The passages themselves can take on a variety of forms by implementing side setbacks and creating diverse open spaces and courts on a single block. The resulting open spaces could be complemented by covered walkways and additional entrances to commercial or mixed use buildings.

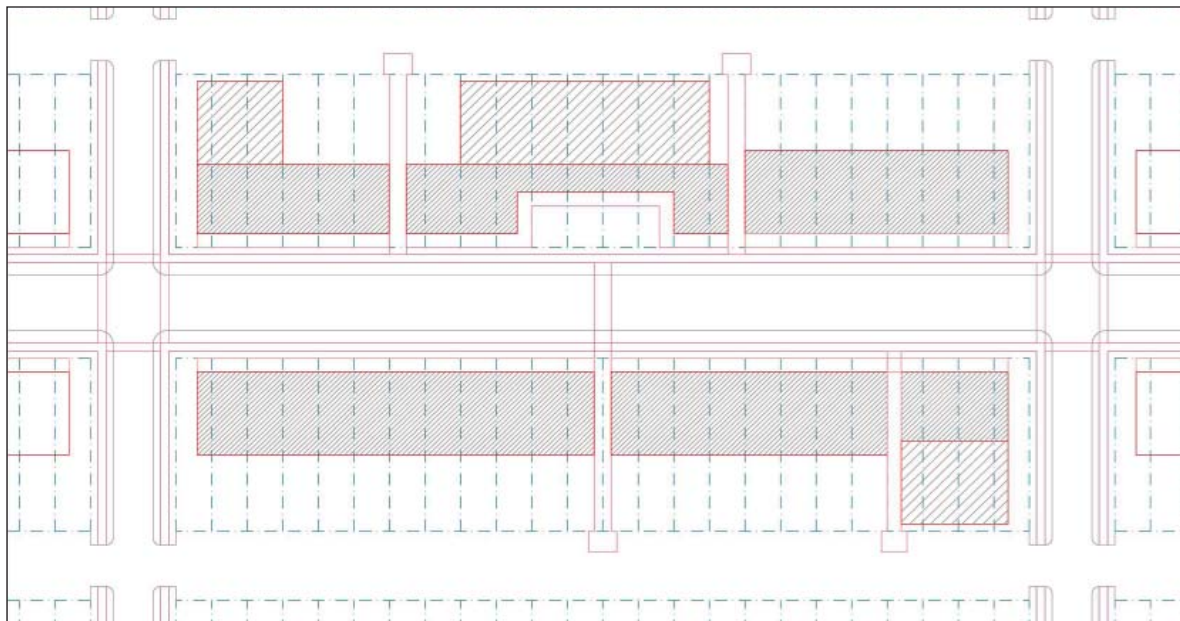
The diagrams (A,B,C,D) indicate how incremental infill growth might develop through time. (A) shows a large addition to a building along Park Avenue. The site plan accommodates spaced needed for a pedestrian passage to parking beyond and a small courtyard space in front. (B) continues the infill scenario. Here, buildings on both sides of Park Avenue are built up to the street and create new passages to parking.



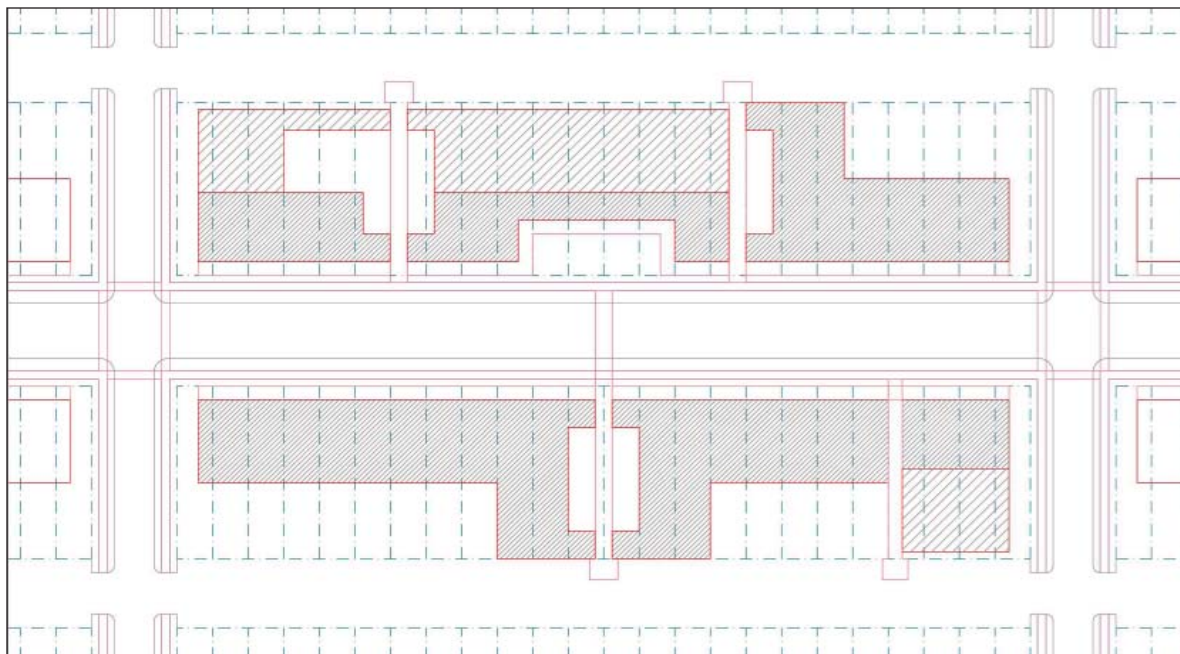
(A): Infill development should incorporate access to rear alley parking



(B): New buildings should be built up to the sidewalk and face Park Avenue



(C): As buildings are replaced new construction should pull forward

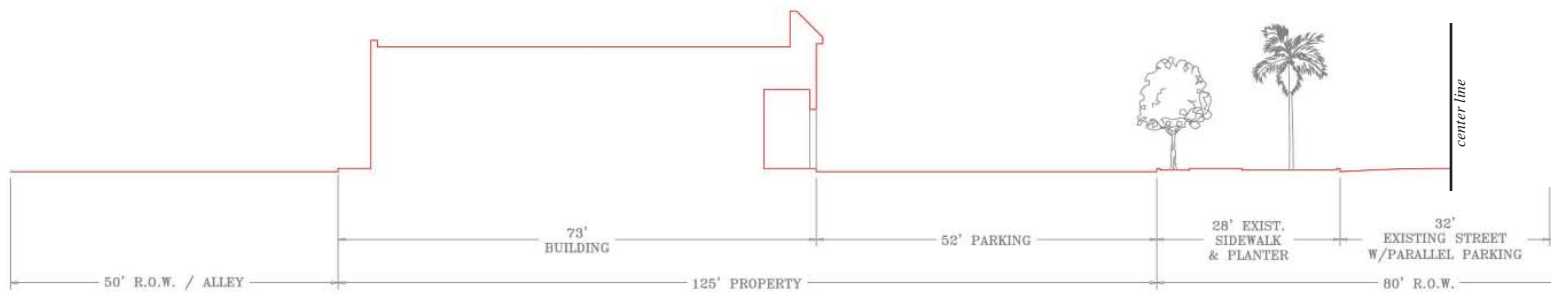


(D): In the long-term build out A system of "Vias" and courtyards are formed

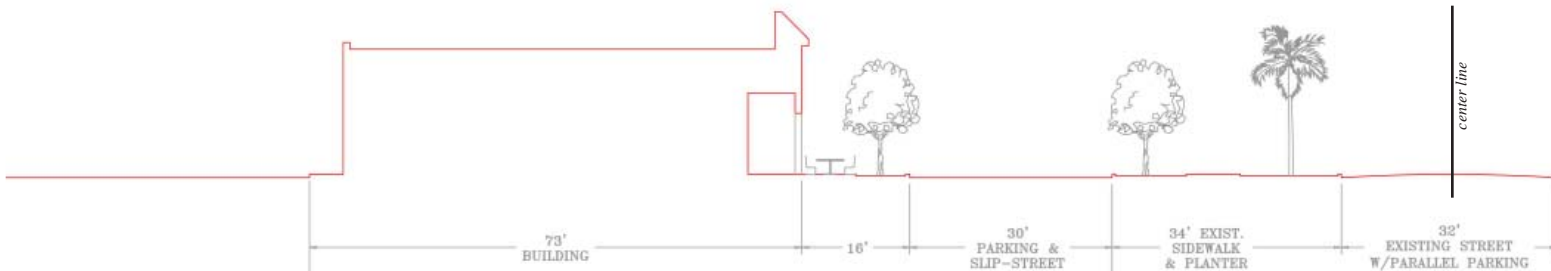
As older buildings are replaced with newer buildings they should be relocated closer to the existing sidewalk. This will give better traffic exposure to businesses and will give better spacial definition to the main street. This pattern of growth is exemplified in (C) In time, the sidewalk should be widened to a minimum of 15 feet. This dimension is wide enough to accommodate dining tables, bus shelters, planters, and benches.

In (D) the 25-50 year build-out is shown. In this example, the pedestrian passages are expanded and elaborated. Second tier retail, office and residential uses are all encouraged in this scenario. Like Via Parigi in Palm Beach (see pages 8-9) great exterior courtyard spaces with charm and character and added profitability can occur in lake Park.

The street sections on the following pages help to further explain recommended building placement strategies.



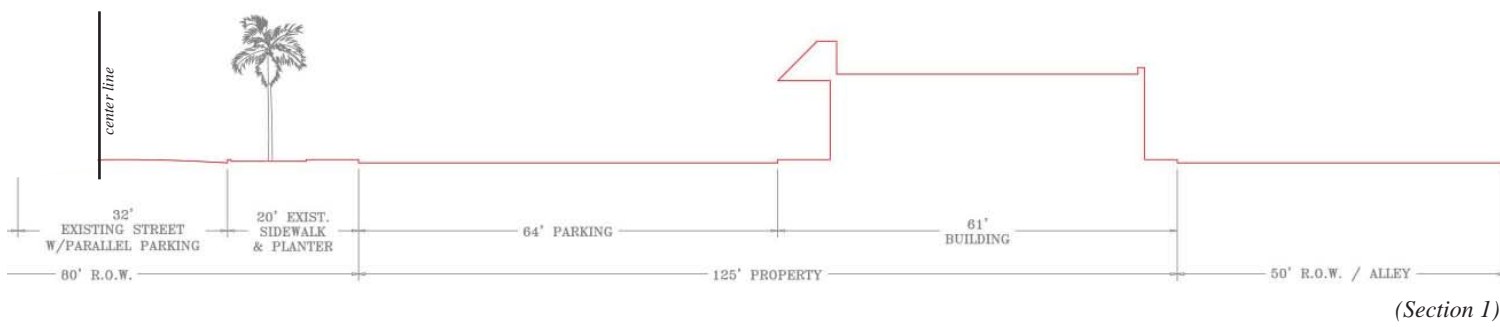
Section 1: “Existing Condition, Symmetrical With Parking In Front” Park Avenue in Downtown Lake Park is lined with retail buildings set back far away from the street. Prior developments accommodated parking in front of the structures instead of using the generous alleys provided in Nolen’s plan to access parking. As a result of this type of development, the storefronts are disconnected from the pedestrian on the sidewalk by more than fifty feet.



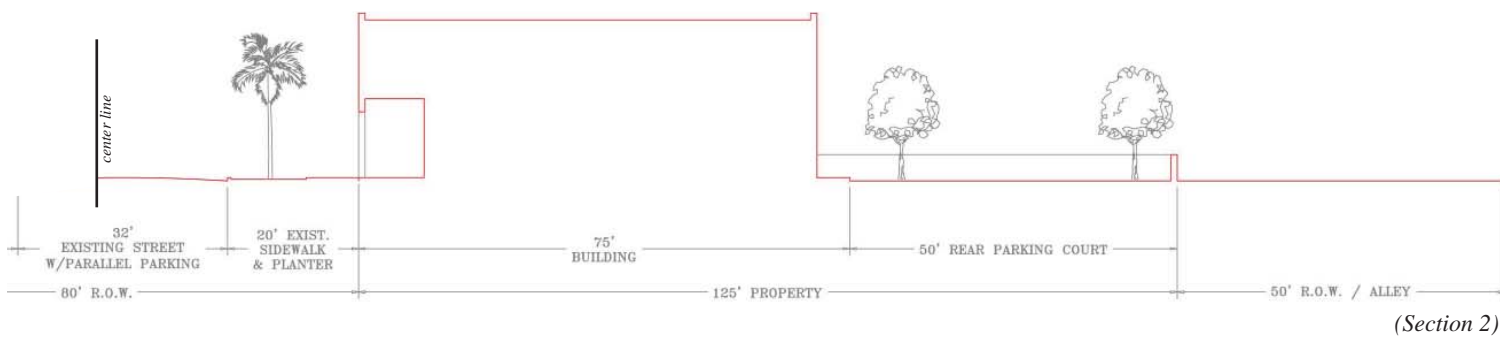
Section 2: “Proposed, Short Term - Slip Street” There are some instances along Park Avenue where buildings sit up close to the sidewalk and thereby activate the pedestrian realm with architectural elements and easy visibility into store fronts. The current parking lot is over 50 feet in width. A one lane street with parking to either side needs approximately 30 feet. The additional space could be used to widen the sidewalks and create terraces in front of businesses for dining and relaxation.



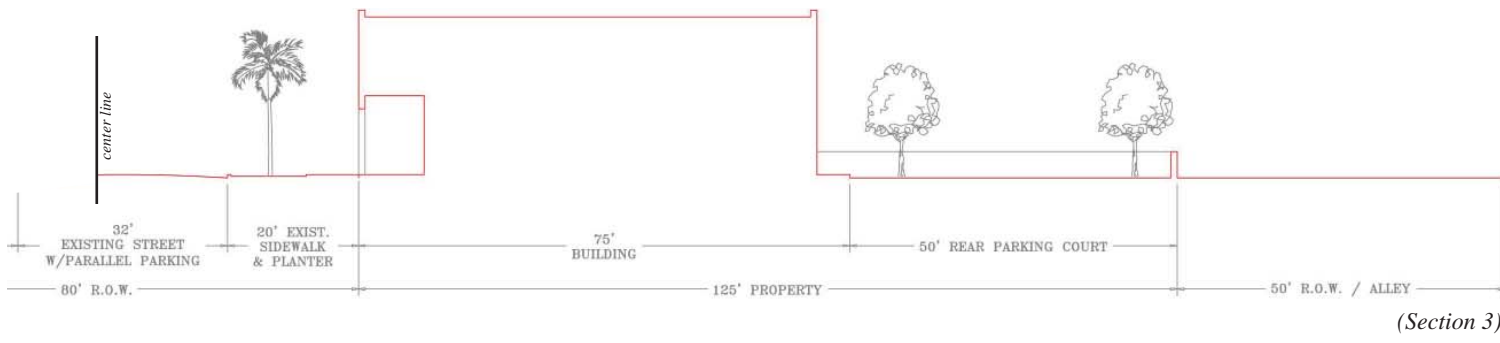
Section 3: “Proposed, Long-Term” Future developments that shift parking to the rear by building up to the front property line will further enhance the quality of the public space of Park Avenue. Pedestrians, shaded by trees and buildings, will have easier access and visibility to storefronts. It will be a more comfortable and a safer place to walk since drivers tend to slow down in streets framed by buildings. The tighter proportions are akin to the spirit of Nolen’s plan, inspired by the elegant proportions of Mediterranean architecture.



(Section 1)



(Section 2)



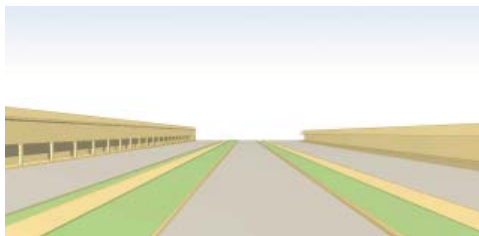
(Section 3)

SLIP STREETS

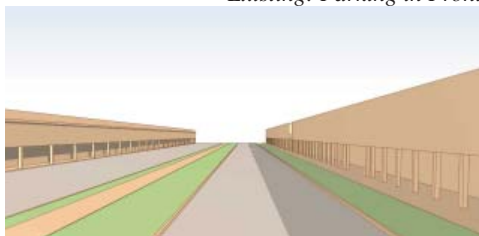
The “Slip” Street is seen as a relatively immediate improvement that can help shape Park Avenue into a more urban environment. By converting the existing parking in front to a one-lane street with parallel parking on both sides and activating rear loaded parking in the wide alley behind the buildings will provide more than enough parking and will let traffic pass in front of the store facades, thereby making shop fronts more visible for walkers and slower paced drivers. The images below show the transition from existing conditions to ultimate build out; to the right are examples of well known slip streets.



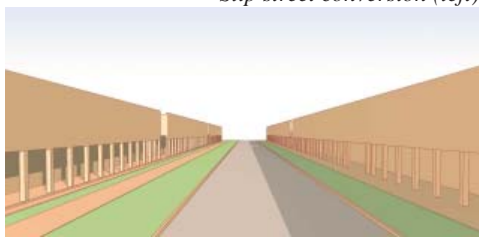
Added storefront glazing and architectural improvements coupled with a slip street in front of the buildings could be an intermediate term solution to help activate business along Park Avenue.



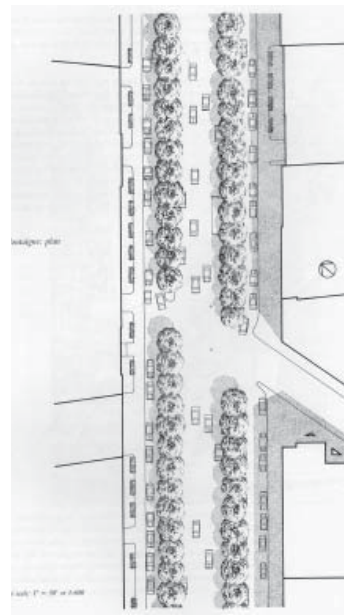
Existing: Parking in Front



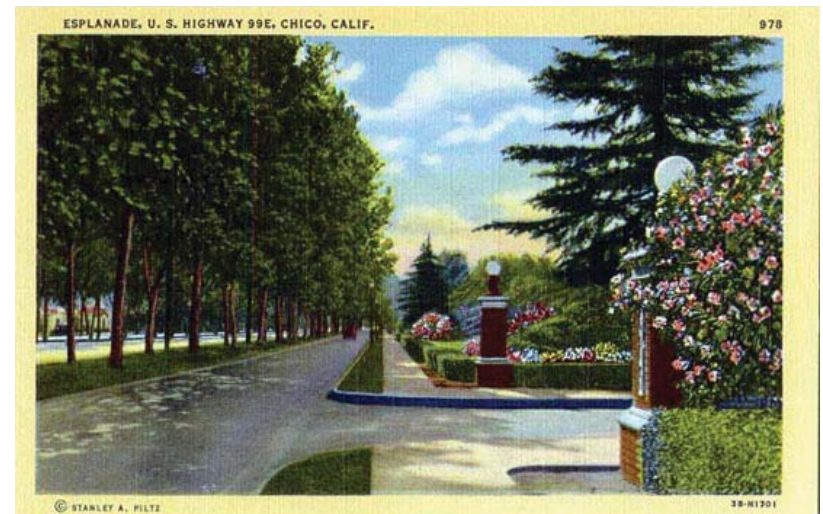
Slip street conversion (left)



Ultimate Build out



Avenue Montaigne, Paris



A slip-street in Chico California. A tree-lined median divides the main thoroughfare to the left and a slower residential street to the right.

incorporates these principles.

5. Develop a comprehensive parking strategy for downtown Lake Park. Parking today is not a problem. With the low density and single-use formats, there are plenty of opportunities to park. However, if Lake Park develops into a mixed-use, walkable, vibrant center, a parking strategy would be an important consideration in the plan. As discussed in the report and highlighted in the section drawings on the previous pages, the long term goal is to place new buildings closer to the street. The interim strategy also replaces parking with a new slip street. In both cases the parking is moved to the rear. In order for this to be effective, it needs to be easy and safe for customers to use. It also needs to be coordinated with existing businesses so that no undue burden is placed on them during this transition. Shared parking should be considered to encourage multi-stop shopping.

6. Have a plan in place if passenger rail returns to the Florida East Coast Railroad. Preliminary planning is already underway for the return of passenger rail to the F.E.C. Amtrak and Tri-Rail both have expressed interest in returning. Amtrak's return would probably come sooner. Preparing for this involves a number of things. First, insist that the station be located along Park Avenue. Northlake Boulevard is a busier street in terms of vehicular traffic, but Park Avenue is the Town's "Main Street." The added pedestrian activity associated with a passenger rail service could help the struggling retail along the corridor. Second, when the time is right, adjust zoning or land use regulations as appropriate to accommodate the uses and densities that typically accompany transit. Currently the uses adjacent to

the tracks along Old Dixie and Park Avenue are occupied by a Fire Station, a warehouse type auto parts retailer, and a number of light industrial uses. While these uses make sense surrounding a freight-only line, they make significantly less sense when the track is being used by commuters. Preferred uses should include higher density residential, employment centers, and a good mix of neighborhood retail services. Third, develop an urban plan that begins to define, and quantify the type of development desired. Having a plan in place gives the Town a vision and collective direction it can champion. The University of Miami, School of Architecture Studio work, establishes a solid foundation for this plan. Other towns along the F.E.C. Corridor, including Jupiter, West Palm Beach, Riviera Beach, Lake Worth, Palm Beach Gardens, Lantana, and Boynton Beach have also begun this process. They have been coordinating with The Treasure Coast Regional Planning Council and Gannett Flemming, a planning and engineering firm with rail expertise, from Philadelphia in their efforts.

7. Investigate the possibility of an additional direct East-West connection between Park Avenue and North Congress Avenue. Congress Ave. has a high traffic count and also has a number of successful, large-format retail anchors. In the same spirit as reaching out to US-1 and trying to draw traffic from it, Congress Avenue should be seen as a catalyst of activity as well. Currently Park Avenue connects to Old Dixie and continues north. Watertower Road offers some possibilities, but an additional East-West connection would be advantageous. The School of Architecture's masterplan suggests this as well. The more streets that can link the activity along Congress to the Downtown

of Lake Park, the more likely the possibilities of a rejuvenated main street.

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