

LOCAL HISTORIC DESIGNATION REPORT

EATON RESIDENTIAL COLLEGE



Folio Number: 03-4130-015-0020

Address: 1211 Dickinson Drive, Coral Gables, Florida 33146

Legal Description: Eaton Residential College, as now existing, laid out and in use, the same being a portion of Tract 1 of Amended Plat of Main Campus University of Miami, according to the Plat thereof, as recorded in Plat Book 46 at Page 81 of the Public Records of Dade County, Florida

Boundaries: Southeastern shore of Lake Osceola, northwest intersection of Dickinson Road and Service Road, surrounded by other University buildings on both sides

Permit Number: 12,216

Permit Date: 1954

Architect: Robert Murray Little

Original & Present Owner: University of Miami

Building Type & Use: Dormitories (“Residential College”)

Architectural Style: Bauhaus International Subtropical Modern

Site Characteristics: Centrally located on the main campus of the University of Miami

Application: Result of a Significance Determination

Review Guide:

Summary Statement of Significance

Eaton Residential College was designed for the University of Miami in 1954 by master architect Robert Little, one of the three architects responsible for designing the nationally renowned University of Miami modern campus. As part of the unique collection of resources that captures the University's spirit of the era in which constructed, this building embodies the University's and City's history and sense of place over time and, as such, is a valuable, non-renewable historic and environmental resource that should be preserved.

Criteria for Designation

As per the Coral Gables Zoning Code, "Districts, sites, buildings, structures and objects of national, state and local importance are of historic significance if they possess integrity of location, design, setting, materials, workmanship, or association.

In order to qualify for designation as a local historic landmark or local historic landmark district, individual properties must have significant character, interest or value as part of the historical, cultural, archaeological, aesthetic, or architectural heritage of the City, state or nation.

The eligibility of any potential local historic landmark or local historic landmark district shall be based on meeting one (1) or more of the following criteria:" *[annotations in italics]*

A. Historical, cultural significance:

1. Is associated in a significant way with the life or activities of a major historic person important in the past *[no]*;
2. Is the site of an historic event with significant effect upon the community, city, state, or nation *[no]*;
3. Is associated in a significant way with a major historic event whether cultural, economic, military, social, or political ***[YES]***;
4. Exemplifies the historical, cultural, political, economic, or social trends of the community ***[YES]***; or
5. Is associated in a significant way with a past or continuing institution, which has contributed, substantially to the life of the city ***[YES]***.

B. Architectural significance:

1. Portrays the environment in an era of history characterized by one (1) or more distinctive architectural styles ***[YES]***;
2. Embodies those distinguishing characteristics of an architectural style, or period, or method of construction ***[YES]***;
3. Is an outstanding work of a prominent designer or builder ***[YES]***; or
4. Contains elements of design, detail, materials or craftsmanship of outstanding quality or which represent a significant innovation or adaptation to the South Florida environment ***[YES]***.

C. Aesthetic significance:

1. By being a part or related to a subdivision, park, environmental feature, or other distinctive area, should be developed or preserved according to a plan based on an historical, cultural, or architectural motif ***[YES]***; or
2. Because of its prominence of spatial location, contrasts of siting, age, or scale, is an easily identifiable visual feature of a neighborhood, village, or the city and contributes to the distinctive quality or identity of such neighborhood, village, or the city. In case of a park or landscape feature, is integral to the plan of such neighborhood or the city *[no]*.

D. Archaeological significance: Has yielded or may be likely to yield information important in prehistoric history or history *[no]*.

Introduction

The Coral Gables Register of Historic Places preserves the city's history by conserving the natural and built environments. The built environment reflects the beliefs, values, creative expressions and technical capacity at a place in time in history. Historic preservation conserves those structures and spaces that tell the story of the community's historic past. The local landmarks that comprise the Coral Gables Register of Historic Places portray the city's history of progress, change and preservation. They are valuable, non-renewable resources that embody our collective heritage. The retention of these tangible touchstones provides a sense of community, identity, evolution, ownership and place. In other words, these historic resources provide continuity and context and, thus, form the foundation of the city's identity.

Coral Gables is a Certified Local Government (CLG) and, as such, must maintain a Register of Historic Places and abide by associated preservation standards. The City of Coral Gables participated in the certification process jointly administered by the National Park Service (NPS) and the State Historic Preservation Offices (SHPOs) to become recognized as a Certified Local Government (CLG). In doing so, the community gains access to benefits of the program and agrees to follow required Federal and State requirements. The City of Coral Gables was certified in 1986 and was one of the first cities in Florida to become a CLG. As a CLG, the city is required to identify and protect those resources that contribute to the story of the City over time. Furthermore, the City must abide by the federal regulations as put forth in The Secretary of the Interior's Standards.

Subject Photography



Architectural model demonstrating how Eaton's expansive H-plan maximizes surface area and exposure to the outdoors



Mighty oaks from little acorns grow as Eaton rises from the earth



Eaton rises along the shore of Lake Osceola in contrast to the earlier housing blocks (Marion Manley architect)



Eaton's sleek, sprawling chiaroscuro tames the subtropical climate



Natural light fills the rooms through floor-to-ceiling, curtain and ribbon windows



Students mingle and thrive with their charming beaux in the delightfully open interior



Alluring, the high drama and bravado of the exterior staircases and “egg crate” brise-soleils

Context

The history of Coral Gables is well documented in numerous other historic designation reports and books and will not be belabored here. Coral Gables developmental history is divided broadly into three major historical periods: pioneer years/initial planning and development/Florida Land Boom (*pre-1927*), aftermath of the Hurricane of 1926/Great Depression/New Deal/wartime activity (*1927-1944*) and postwar and modern periods (*post 1944*). Eaton Residential College was constructed during the third major historical period (modern).

The story of developers selling off the Sunshine State is as old as the first railroad tracks laid across the peninsula. But, in creating Coral Gables, founder George Merrick was on a quest to distinguish himself from the legions of other developers who sought only profit. After the devastating loss of one of the Merrick children around the turn of the century, the Merricks left the cold North for the grove on the outskirts of Cocoanut Grove "where the sun always shone" that they had purchased, sight unseen. That grove became one of the most successful in Florida and forms the original land on which Coral Gables grew. In the early 1920s, George E. Merrick (1886–1942)—developer, planner, and philanthropist—conceived Coral Gables as a comprehensive experiment in Garden City sub-urbanism. Having moved with his family to South Florida around 1899, Merrick developed his family’s farm in the backwoods of Miami into a planned city of integrated landscape and architecture that would embody Mediterranean imagery and civic idealism. Working closely with landscape architect Frank Button, artist-designer Denman Fink, and architects George Fink, Phineas Paist, Walter DeGarmo and H. H. Mundy, Merrick transformed more than 3,000 acres of hammock and pine into an ordered composition of boulevards, waterways and plazas. Button’s comprehensive plans, prepared beginning in 1921, balanced orthogonal grids with curving parkways that framed vistas and shaded pedestrian routes. The architectural language—stucco walls, Spanish tiled roofs and shaded loggias drawn from Spanish, Italian and Moorish precedents—was adopted as both an aesthetic and climatic solution. Merrick’s civic vision culminated in his decision to establish the University of Miami as Coral Gables’ intellectual and cultural anchor. On April 8, 1925, the University was formally chartered by the State of Florida. Merrick donated 160 acres of land and pledged five million dollars in matching funds, calling the university “the crown of Coral Gables.” He appointed Bowman Foster Ashe (1885–1952), formerly of the University of Pittsburgh, as founding president and engaged his trusted design collaborators—Denman Fink, Phineas Paist and Walter DeGarmo—to advise on the initial campus plan. Their 1925-26 scheme envisioned a Mediterranean Revival campus of arcaded courtyards and low stuccoed volumes consistent with Coral Gables’ architectural idiom. A series of events which continued in the following decades slowed the ambition of campus development. First, though construction commenced in mid-1926, the Great Miami Hurricane of September 18, 1926, leveled much of the unfinished work and devastated the City’s economy. The University nevertheless opened its doors on October 15, 1926, with 646 students and 13 faculty members. In this precarious context, classes were held in the Anastasia Hotel, hastily converted for instruction, while the incomplete concrete frame of the first campus building—later dubbed “The Skeleton”—stood abandoned nearby.

Newspapers quickly labeled the institution the “Cardboard College,” a phrase that captured both its financial fragility and its determination to survive. Second, the Great Depression (1929–1941) deepened the crisis. Merrick, who had reinvested his fortune in public works, was bankrupted by 1933, and the University struggled to remain solvent. Under President Ashe, the institution was reincorporated in July 1934 with a new Board of Trustees, stabilizing governance and finances. Limited building activities ensued thereafter. The outcome reflected Depression-era austerity while preserving the Mediterranean character of the earlier plan. Third, when the United States entered World War II in December 1941, construction again ceased as manpower and materials were redirected to the war effort. To meet enrollment and training needs, the University leased nearby hotels and apartment houses for classrooms and housing—ballrooms became lecture halls and corridors were divided by temporary partitions. By 1942, the makeshift ensemble of converted buildings once again earned the moniker “Cardboard College.”

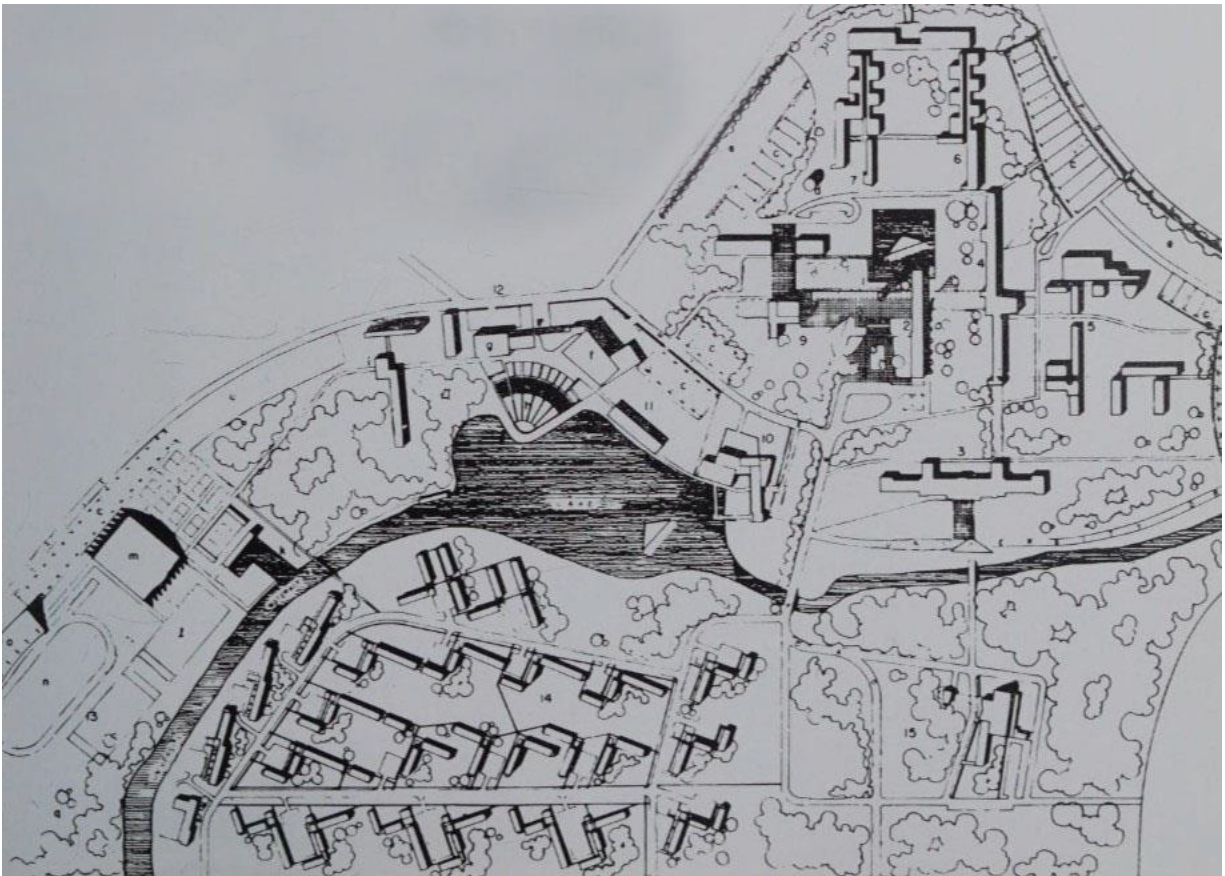
Finally, following the War, President Ashe commissioned a new generation of planners to reimagine the campus for expansion, and the University underwent a renaissance. The New Deal and G.I. Bill provided federal funding and tremendously increased enrollment at the University. Rapid building to provide housing and classrooms ensued. The Mediterranean style and early campus plan were abandoned as the University embraced Modernism. The University of Miami became “the first completely modern United States campus.” Finished in 1948, the new master plan for a modern campus aesthetic that the three chief architects (Robert Law Weed, Robert Little and Marion Manley) created for the University received sweeping national publicity and praise, setting the standard for new academic architecture across the nation. This master plan “called for buildings to be set as objects within the landscape in a Corbusian manner, sited to capitalize on the northeasterly breezes and to reduce sun exposure.” This Modernist plan, with Bauhaus-influenced massing schemes, embedded the campus firmly in dialogue with an International Modern idiom. In line with necessities related to style and economy, these buildings were noted for their economy of material, scarcity of ornamentation, flat roofs, metal-framed window programs and exterior staircases.

Eaton Residential College

Designed by architect Robert Little, the University of Miami’s Eaton Residential College is one of University of Miami’s most significant Modern campus buildings, both for its architectural qualities and for the role it played in establishing future dormitory development and shaping student life. This sprawling campus housing project marks a pivotal moment in the University’s expansion. Constructed under the presidency of Jay F. W. Pearson, this was the first of the larger dormitories that rose on campus in response to the housing shortage during this period of unprecedented postwar growth. Pearson assumed the presidency in 1953. Over the next decade, enrollment increased by 40% from about 10,000 in 1953 to nearly 14,000 by the end of Pearson’s presidency in 1962. The need for large scale housing was pressing, and this new housing complex provided a solution at a scale and density not previously attempted on campus. The Bauhaus-influenced H-shape scheme provides for two wings, maximizing surface area and exposure, consistent with the design ethos of the master plan for the University of Miami. In addition to the importance of axial relationships between buildings, the master

plan promoted an architectural vocabulary of long, narrow building forms extending horizontally across the campus, defining architectural planes that worked in relation to the expansive subtropical landscape and breezes. In this sense, Eaton was conceived as a continuation of the University's commitment to a new regional modernity and a climate and landscape sensitive campus identity.

Eaton Residential College is named in honor of Julian S. Eaton, an alumnus of the Law School and Chairman of the Board of Trustees in 1951 during the planning of rapid expansion on campus. Eaton is the oldest residence hall on campus was dubbed the “ultra-ultra dorm” when it was dedicated and opened in 1954 as an all-female dormitory. Prior to this, female students resided in the San Sebastian Building as on-campus housing consisted of the apartments completed in 1948 by Marion Manley and Robert Law Weed, which were intended to house married veterans and their families. In 1958, Mahoney Residential Hall opened as an all-male dormitory. Pearson Residential Hall opened four years later. The towers came along in the 1960s, and Mahoney and Pearson were connected via an adjoining addition on the first floor. Other dormitory complexes continued to open over the years, and in 1984, all residential halls were converted into residential colleges to “establish a social learning community.”



1948 Manley, Weed, Little - University of Miami Modernist Masterplan. Elongated Barres Orthogonally Positioned Campus Buildings.

Courtesy of the Historical Museum of Southern Florida, Marion Manley Collection



Julian S. Eaton



President Ashe (left) and Trustee Julian S. Eaton (right) present awards to the ladies' tennis champs

Though Eaton is a stuccoed concrete building like many other preceding buildings on campus, it nevertheless stands in architectural contrast with the earlier campus housing space-planning program of the preceding decade. Eaton represents a

departure from the veteran housing complexes designed by Marion Manley. Eaton reinvents modern student housing architecture for the postwar era. Manley's housing blocks were two to three stories in height, restrained in design and organized as narrow blocks with clear structural modules, emphasizing individual apartment style units. By contrast, Eaton was the first of the larger dormitories to be constructed on campus, reflecting the need for greater density during Pearson's presidency and a shift toward communal living arrangements.

As demonstrated, Eaton—and in the following years the Pearson-Mahoney complex—played an important role in shaping the architectural identity of the University of Miami in a postwar context. The University's 1948 master plan envisioned a campus defined by long, narrow modernist blocks set against open landscapes. More than a dormitory building, Eaton holds significance that extends beyond its architectural form by embodying the growth of the University and reflecting the cultural and social patterns in higher education during this period. Its placement on the shore of Lake Osceola and its substantial scale helped anchor a growing campus core, visually and programmatically linking it to the larger modernist campus framework.

In addition to the Eaton Residential College's strong association to a type of sub-tropical postwar Modernism—marked by a clear emphasis on repetition, efficiency, and horizontal extension—a series of building details gesture towards Little's design tendencies towards Miami Modern (MiMo) elements and anchor the building within a more culturally local and climate-sensitive architectural vocabulary. Eaton displays characteristic horizontal and vertical divisions giving a unique egg-crate like rhythm to the building's façade. They provide shade to the setback infill windows and create deep shadows when the tropical sun hits the building. To the high drama of the facades respond the plastic curvilinear staircases that mark the edges of the wings. This façade pattern will serve as starting point to the following college, the Mahoney-Pearson, which will add new design elements such the thin zig-zagging concrete canopies and the screen block-like geometric wall openings that light the staircases. These screen blocks are reminiscent of brise-soleil designs associated to other International Modern architects such as Le Corbusier and perhaps even, more historically adjacent, the likes of ornaments associated to Gio Ponti.

Alterations and Additions

Records and permits are scarce. No significant alterations or additions have been made to the character-defining features. In 1986, Eaton was converted to a residential college. Rooms are in a suite arrangement with two double rooms connected by a shared bathroom. Study lounges and laundry facilities are located on each floor. The second phase of the Centennial Village project in 2020 called for the demolition of some dormitories from the 1960s and the interior renovation of Eaton.

Note on Bauhaus International Style and Subtropical Modernism

The Bauhaus movement, which began as a school and design movement in Germany in the early 20th century, is the direct precursor and foundational influence of the broader International Style that swept across the world. The foundational tenets of the Bauhaus school (simplicity, functionality, overt metal and glass and a rejection of ornament) became the core precepts of the International Style.



Bauhaus School in Dessau, Germany Designed by architect Walter Gropius, 1925-1926

Architect Walter Gropius founded the Bauhaus School in Weimar, Germany in 1919. With a utopic vision for the future, the Bauhaus sought to unite art and function in the face of rapid industrialization. The school played host to an impressive roster of instructors to include Josef Albers, Marcel Breuer, Paul Klee and Ludwig Mies van der Rohe. Relocated to Dessau in 1926, the school faced tremendous pressure from the Nazi Party for its progressive views and was forced to relocate to Berlin in 1932, where it would operate out of a former factory. Continued pressure from the Nazi regime resulted in the shuttering of the school entirely in 1933. But the oppression in Germany was a gift to the world of architecture and design, for many of the former Bauhaus instructors and disciples fled Germany for America. Gropius began teaching at the Graduate School of Design at Harvard where he also designed The Graduate Center. Van der Rohe designed the campus of Illinois Institute of Technology in the early 1940s. The Bauhaus and more generally modernism, also exemplified by Le Corbusier, became one of the driving forces in architecture and design in the 20th century, and its influence is seen nearly everywhere—from furniture design to cityscapes and skylines, to entire cities such as Tel Aviv. The term “International Modern” was first used in 1932 by Henry-Russell Hitchcock and Philip Johnson in their essay titled *The International Style: Architecture Since 1922* and was fast adopted as simpler moniker for buildings and design elements derived from or inspired by the original Bauhaus School.

Miami Modern (MiMo) arose along the Miami Beach resort corridor in the immediate post–World War II era and flourished from 1945 into the late 1960s. Its emergence coincided with a regional nexus of tourism and technology: (1) the railroad had already made Miami a tourist destination by the end of the nineteenth century; (2) after the war, a major airport and seaport positioned the city as a hemispheric crossroads; (3) the Interstate system enhanced access; and by 1955 (4) every major hotel was air-conditioned, enabling a new, glass-forward, climate-managed resort architecture. Within this context, MiMo developed into two principal strands: a “fantasy” resort MiMo identified above all with Morris Lapidus (joined by Robert M. Swartburg, Melvin Grossman, Albert Anis, and Igor Plevitzky). The other strand was a Subtropical Modernism adapting International Modern Style principles to local light and heat. That strand marked the second phase of the University of Miami campus with the Eaton Residential College and in the following years the Mahoney-Pearson Residential Colleges, one of the most important complexes of housing to be built in the 1950s in Dade County.

The Subtropical Modernism codified a detailing vocabulary that fuses climatic performance with theatrical display. Facades deploy continuous “eyebrows”, deep concrete canopies, and egg-crate facades with deep window recess, and overhanging roof plates; porte-cocheres dramatize arrival; projecting floor slabs ride on paired or clustered pipe columns; open-air verandas and often symmetrical staircases script the approach from curb to lobby. Surfaces gain relief through cast-concrete decorative panels, patterned screen-block fields for shade and privacy, rounded eaves, and many other details. Glazing strategies range from ribbon windows and aluminum-trimmed plate glass to curtain-wall assemblies, enabling luminous interiors while mediating the subtropical climate. Although few of these elements appear on the Eaton Residential College, it is obvious that the College pioneered a unique Subtropical style which will reach its zenith in the next years with the Mahoney-Pearson complex.

Architect Robert Murray Little (1903-1998)

Robert Little was the project architect. Mr. Little was born in Uniontown, Pennsylvania (southeast of Pittsburgh) in the shadows of the beautiful Chestnut Ridge and near the future site of *Fallingwater*. He studied at the Beaux Arts Institute of Philadelphia and worked for architect John Windrin in Philadelphia before moving to Miami in 1925. With Robert Taylor on Miami Beach, he contributed to the design of Roney’s Spanish Village (Española Way), the Bath Club, Indian Creek Golf Club and numerous fine residences. Deciding to open his own practice in 1932, he began by primarily designing quaint bungalows that fused Mediterranean and Art Deco elements for developer Lester Preu, thus becoming one of the pioneering architects of the style now known as Mediterranean Transitional. Marion Manley, a competitor at the time, described his charming designs for these bungalows as the first “bright spots” to pop up in Miami during the Great Depression. Increasingly favoring Modernism, Mr. Little turned his attention to Greater Miami by the 1940s. He was one of the three chief architects (along with Marion Manley and Robert Law Weed) that designed the modern campus for the University of Miami. In 1950, he resurrected “The Skeleton” as the new Merrick Building by designing a modern building that would rise up from the existing 1926 foundations. He collaborated with Miss Manley on the Ring Theatre in 1951. Solo, he designed the Lowe Gallery, Eaton Hall, School of Music and Law Group, Varsity Locker Room, Antonio Ferre Building, Mahoney and Pearson Halls, and Baron de Hirsch Meyer Building, thus making an indelible mark on the University of Miami’s modern campus. By the 1950’s, Mr. Little was described as the “university architect.” Aside from his extensive work at the University of Miami, he designed the revolutionary West Lab, the 1956 Little Plan for the development of Brickell Avenue and many noteworthy residences. In 1960, Mr. Little was named an American Institute of Architects (AIA) Fellow (one of the very highest professional honors at the time) for his contributions to architectural design in America. His designs for the University of Miami exhibited at his fellowship ceremony in San Francisco received national recognition. Simply put, Mr. Little was one of the most prominent architects in Florida history. He is

one of the few architects with a career that transversed all of the periods of significance (starting during the Great Florida Land Boom of the 1920s, evolving during the dark days of the Great Depression and culminating as one of Florida's great modernists after the War). By designing the University's most prominent buildings, he was a key force responsible for the national recognition that the University of Miami received as America's first modern university campus. In 1976, Mr. Little was granted emeritus status by the Florida Association, and in 1980, he was awarded the Florida Gold Metal (the highest award given by the architectural profession in Florida).



President Jay F. W. Pearson and Architect Robert Little Examining Campus Plan



An Elated Robert Little Receiving the Florida Gold Metal in 1980

Four of Robert Little's designs are historically designated in Coral Gables:

- ✓ 247 Malaga Avenue (commercial building)
- ✓ 922 Castile Avenue (single-family home)
- ✓ 5489 San Amaro Drive (University of Miami Arnold Volpe Building at the Frost School of Music)
- ✓ 3519 Toledo Street (single-family home)

Four other buildings/groups are historically designated on the University of Miami campus:

- ✓ 1217-1223 and 1228-1238 Dickinson Drive (designed by Marion Manley and Robert Law Weed in 1947 as veterans housing buildings, later adapted to accommodate the newly formed School of Architecture after it was made independent from the School of Engineering)
- ✓ 5489 San Amaro Drive (University of Miami Arnold Volpe Building at the Frost School of Music)
- ✓ 1300 Campo Sano Avenue (early wooden administration building pieced together in the summer of 1947 under the direction of Marion Manley from army surplus scraps obtained from army installations throughout Florida, later adapted to the UM Art Building and recently to university offices once again)

In addition to his work in Coral Gables, several of his structures in Miami Beach and Puerto Rico are designated.

Criteria Analysis

Historical, cultural significance:

Is associated in a significant way with a major historic event whether cultural, economic, military, social, or political

The Bauhaus School closed in response to the oppression, political turmoil and the threat of war from the rise of the Nazi regime in Germany. Many of its leaders fled for America, where they rose to prominent positions and their design ethos became the dominant architectural trend in America after World War II, resulting in the construction of Bauhaus buildings, such as Eaton Residential College.

Historical, cultural significance:

Exemplifies the historical, cultural, political, economic, or social trends of the community

Eaton Residential College received governmental backing as an H.H.F.A. (Housing and Home Finance Agency) project to provide the much-needed housing for students in response to the University's rapid postwar growth before the G.I. Bill expired in 1956. As the first of the large dormitories this building fostered a new way of living on campus. It made history as the first dormitory for single women on campus. Eaton Residential Hall evolved over time into Eaton Residential College, another social trend in the approach to modern campus living.

Historical, cultural significance:

Is associated in a significant way with a past or continuing institution, which has contributed, substantially to the life of the city

Eaton Residential College is the oldest residence hall on campus and provided the much-needed housing for students in response to the University's rapid postwar growth. The University of Miami was an integral part of George Merrick's original vision for Coral Gables and has been a vital part of the City ever since, becoming the largest institution in the city. Eaton Residential College is named after Julian S. Eaton, an alumnus of the Law School and early chairman of the Board of Trustees.

Architectural significance:

Portrays the environment in an era of history characterized by one (1) or more distinctive architectural styles

This building portrays the built environment on the University of Miami campus in the postwar period, which is characterized by its subtropical interpretation of Bauhaus International modern architecture.

Architectural significance:

Embodies those distinguishing characteristics of an architectural style, or period, or method of construction

This building embodies the distinguishing characteristics of the Bauhaus International Style by possessing the character-defining features of this style of architecture:

- ✓ Balanced asymmetry of efficient, repetitive patterns
- ✓ Minimalism and scarcity of ornamentation
- ✓ Rectilinear form with rigorous geometric segmentations intersecting orthogonally
- ✓ Industrial, cost-effective materials (large expanses of glass, steel, concrete and brick)
- ✓ Light, taut plane surfaces
- ✓ Smooth stucco finishes
- ✓ Metal framed fenestration program of ribbon and curtain wall windows
- ✓ Cantilevered “egg crate” brise-soleils and projecting exterior staircases
- ✓ Flat roofs
- ✓ Open interior spaces
- ✓ Simple color scheme

Architectural significance:

Is an outstanding work of a prominent designer or builder

Architect Robert Little is one of the most acclaimed Modernists in Florida history. He was well established after two decades of work in the Miami area but achieved his greatest fame specifically through his postwar work for the University of Miami. Mr. Little designed the master plan for the campus in collaboration with Robert Law Weed. Eaton Residential College was the first major dormitory constructed on the University campus and is one of the best examples of Bauhaus International architecture in the region. It was dubbed the “ultra-ultra dorm” when it opened.

Architectural significance:

Contains elements of design, detail, materials or craftsmanship of outstanding quality or which represent a significant innovation or adaptation to the South Florida environment

This building is one of the best examples of the Bauhaus style in the region, possessing the high level of character intrinsic to the original Bauhaus School. The serpentine “H” plan, exterior staircases and brise-soleils represent thoughtful subtropical adaptations to the South Florida environment and gestures to the Miami Modern (MiMo).

Aesthetic significance:

By being a part or related to a subdivision, park, environmental feature, or other distinctive area, should be developed or preserved according to a plan based on an historical, cultural, or architectural motif

The University campus is a distinctive area of the city of Coral Gables, with distinctive modern buildings and a distinctive modern aesthetic that set a precedent for postwar campus design across the nation and should be developed and preserved according to the development agreement that the University has with the City.

Conclusion

The purpose of the designation of historic landmarks in Coral Gables is "to promote the educational, cultural, and economic welfare of the public by preserving and protecting historic structures or sites, portions of structures, groups of structures, manmade or natural landscape elements, works of art, or integrated combinations thereof, which serve as visible reminders of the history and cultural heritage of the City, region, state or nation. Furthermore, it is the purpose of this Article to strengthen the economy of the City by stabilizing and improving property values in historic areas and to encourage new buildings and developments that will be harmonious with the existing historic attributes of the City including buildings, entrances and fountains. In addition, the provisions of this article will assist the City and property owners to be eligible for federal tax incentives, federal and state grant funds and other potential property tax abatement programs for the purpose of furthering historic preservation activities" (Coral Gables Zoning Code, Article 8, Section 8-101).

"Districts, sites, buildings, structures and objects of national, state and local importance are of historic significance if they possess integrity of location, design, setting, materials, workmanship, or association. In order to qualify for designation as a local historic landmark or local historic landmark district, individual properties must have significant character, interest or value as part of the historical, cultural, archaeological, aesthetic, or architectural heritage of the City, state or nation" (Coral Gables Zoning Code, Article 8, Section 8-103). To that end, the eligibility for designation as a local historic landmark is defined by the Code as meeting one (1) or more of the criteria.

In 1921, founder George Merrick said "Coral Gables is not a thing of the moment, of the year or even of the passing period, but a wonderful monument to the achievement of worth-while perseverance in the creation of Beauty and the bringing true of dreams that will as solidly endure and as beautifully and bountifully age as does the everlasting coral upon which this master development is founded." In Coral Gables An American Garden City, it is concluded that Coral Gables is "a city whose walls should transmit history and bear witness to the roughness of life. It rests with the patina to evoke the passage of time, the tragedies and souvenirs which in turn become engraved in the stone and stucco."

Summary Recommendation

Approval of local historic landmark designation of Eaton Residential College located at 1211 Dickinson Drive, Coral Gables, Florida 33146 for its historical, cultural, architectural and aesthetic significance.

Respectfully submitted,

Brett Gillis

Historian & Preservationist

Jean-Francois Lejeune, Ph.D.

Emeritus Professor, University of Miami /

Adjunct Professor of Architectural History

University of Notre Dame/

DOCOMOMO-US/Fl Founder and Secretary

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Beach. The Miracle of Coral Gables. Copyright by George Edgar Merrick, 1926.

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