



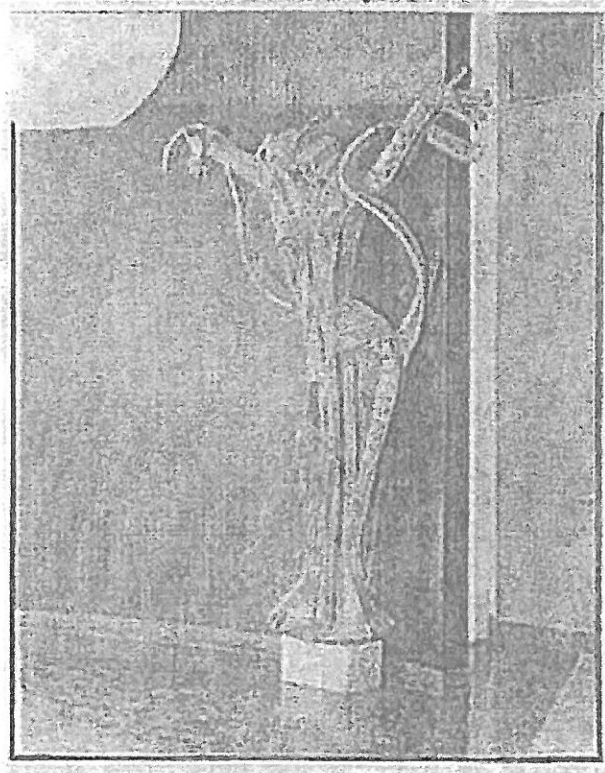
DiLido Hotel – interior view

*Architecture & Interior Design for 20<sup>th</sup> century America: Photographs by Samuel Gottscho & William Schleisner, 1935-1955.* American Memory at the Library of Congress, Washington D.C. Call No. LC-G613-67044



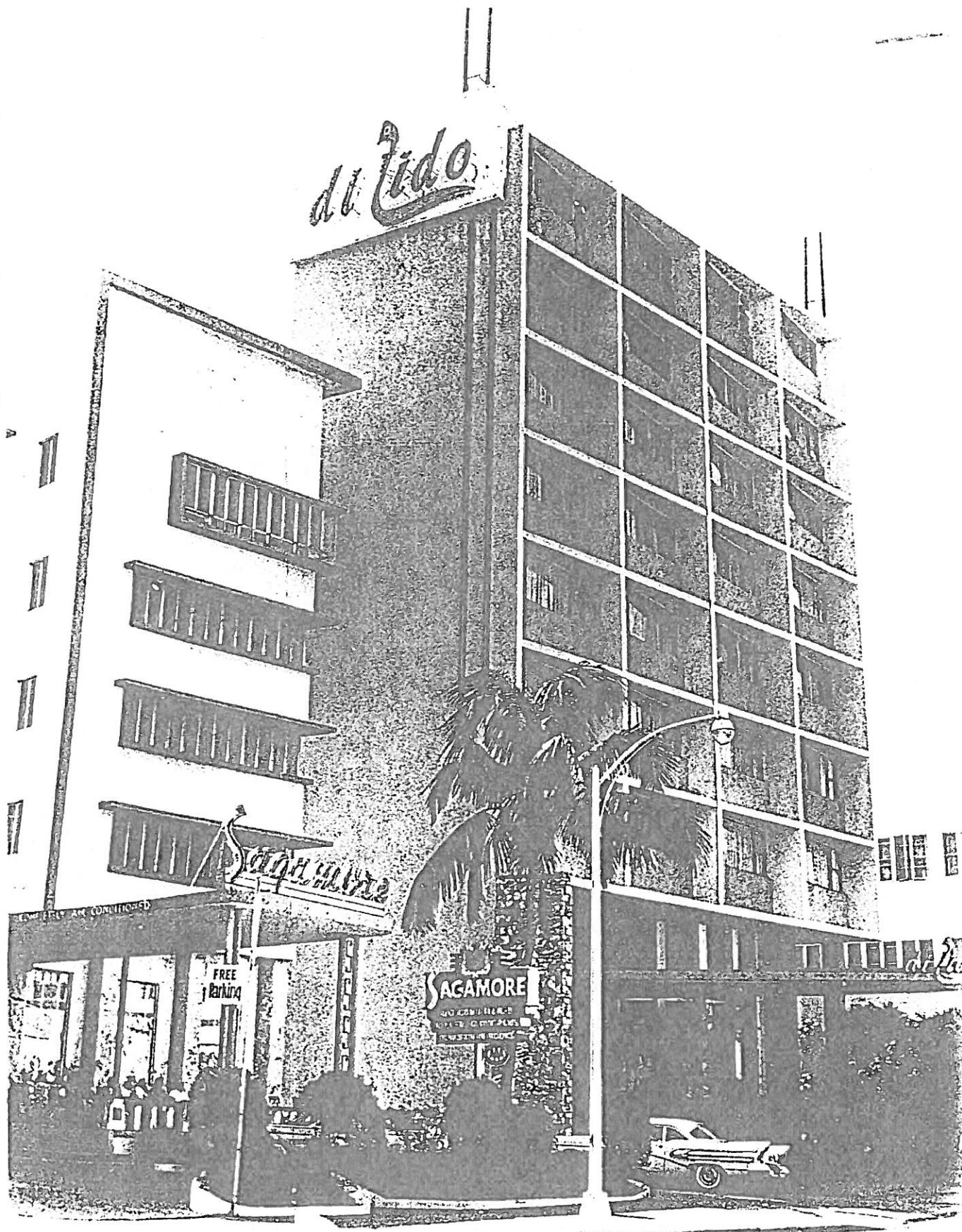
DiLido Hotel - view of rotunda

*Architecture & Interior Design for 20<sup>th</sup> century America: Photographs by Samuel Gottscho & William Schleisner, 1935-1955.* American Memory at the Library of Congress, Washington D.C. Call No. LC-G613-67042



DiLido Hotel - statue

*Architecture & Interior Design for 20<sup>th</sup> century America: Photographs by Samuel Gottscho & William Schleisner, 1935-1955.* American Memory at the Library of Congress, Washington D.C. Call No. LC-G613-67043



DiLido Hotel. *Miami News*, May 1, 1959



DiLido Hotel – Postcards. 1955



## Preliminary Discussion of Historic Resources

### The Architects

The existing components of the One Lincoln Road and DiLido Hotel site were designed by perhaps the two most significant and internationally recognized architects to have practiced in Miami. Parenthetically, they were both Russian émigrés, both educated in the top architectural schools of the day, and both considered creative geniuses of their time. Both architects also considered themselves apart from prevailing styles and trends, preferring to develop an individual style.

Igor Polevitzky's involvement on the site began with the design of the Center Building for client Harry Sirkin in 1945, continued with the design and construction of the cabana complex (partially remaining on the east part of the site) and ended with the design and construction of the commercial office complex (on the corner of Lincoln Road and Collins Avenue). Polevitzky designed over 300 structures in South Florida and the Caribbean, was a leader among Miami's architects, and taught at several prominent American architectural schools. Almost all of his significant projects were published in architectural journals, most frequently in the *Architectural Forum*. Polevitzky's highly innovative 'birdcage house', built in 1949, was included in 'Built in USA', an exhibition at the Museum of Modern Art in New York, confirming his status as an important, if regional, figure of American Modernism.

The design of the DiLido Hotel represents a collaboration between Morris Lapidus and Melvin Grossman. As an early work of Lapidus, who was associate architect on the project, it represents an early phase of his career as the preeminent designer of hotels and resort hotels in New York City, Miami and the Caribbean. Lapidus' later work, including the Fountainbleau (begun only a year after the DiLido Hotel) as well as the Eden Roc and Americana Hotels confirmed and enhanced Lapidus' reputation. The quantity of Lapidus' work in Miami Beach alone qualifies him as an important local force in designing the face of the city. He designed many hotels, apartment buildings, office buildings and even the 'mall' of Lincoln Road Mall in 1960. His influence on others, especially in the areas of apartment building design and retail design, was considerable.

Melvin Grossman never attained the star status of Polevitzky and Lapidus. Nevertheless he is responsible for the design and construction of many Miami Beach residential buildings, including the new Roney Plaza and Morton Towers.

### Urban Design

The One Lincoln Road and DiLido Hotel property generally follows the mixed-use strategy of Miami Beach resort hotel conceived by Igor Polevitzky in his design for the Center Building in 1945. In this sense the site is related to Polevitzky's other projects on Lincoln Road, most notably the Albion Building and Hotel. The mixed-use resort hotel as a building type can in fact be said to be an important component of the urbanism of Lincoln Road. In execution, however, the components are fragmented and disconnected. The space between the two main buildings has become a covered service space; a parking lot occupies much of the oceanfront property,

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including the critical area at the terminus of Lincoln Road; the decoupling of the interconnected lobbies makes it impossible to traverse the site from Collins Avenue to Lincoln Road, as was once the case. The current project offers the opportunity to knit the components into a new and more coherent relationship.

The present site is located on one of the most important and visible corners in Miami Beach. Other corner locations on Lincoln Road have occasioned the development of towers and/or special decorative treatment. The One Lincoln Road building is rather understated in this regard, elegantly wrapping the corner but otherwise giving it no special emphasis.

#### Architectural

The architectural significance of the site is as complex as the buildings themselves. Both buildings, in their broad concept and in their details, are excellent examples of late 1940's-early 1950's architecture in Miami Beach. The key to the presence of these structures, however, lies principally in the street facing facades and lobby spaces.

The Lincoln Road and Collins Avenue facades of both the One Lincoln Road building and the DiLido Hotel are distinct but related to each other stylistically. One Lincoln Road is wrapped by a eight foot cantilevered balcony and sheathed in a cast-in-place bris-soleil system. This system can be found in a limited number of other Polevitzky buildings of the same period, including the Plaza Building on SE 1<sup>st</sup> Street in downtown Miami. It thus forms a characteristic feature of Polevitzky's buildings.

The DiLido Hotel, completed about four years after the One Lincoln Road building, has a façade design sympathetic with Polevitzky's cast-in-place bris-soleil. The 'eggcrate' type façade is composed of similar concrete fins, which also shade the inset windows. The design is not unlike Lapidus' design for his own office in New York City, completed in 1947.

A unique feature of the building is its double-lobby, opening to Miami Beach's two main streets: Lincoln Road and Collins Avenue. The continuity between the two lobbies, through a generous double height space intersected with hanging mezzanines creates, in effect, an interesting promenade between the two streets. This promenade is consistent with Morris Lapidus' theatrical vision of commercial space.

The two lobbies, while similar in width and length, were in fact quite different in use. The Collins Avenue entrance, the more important one, was the hotel lobby. Here were the registration desk and concierge station, the bellhop and the elevators. A skewed and somewhat 'sawtooth' sequence of spaces and levels rose from the street to the main lobby level. These changes in level and orientation were an integral part of the 'promenade' through the space.

The Lincoln Road lobby combined convention facilities with modest commercial activities (small shops and restaurants). The distinction in use (Lincoln Road as a commercial center, Collins Avenue as a hotel address) falls naturally into place within the existing patterns of South Miami Beach.

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In a half-basement east of the Lincoln Road Lobby, behind the current front desk, lies the nightclub. Although the club hosted many important personalities, it is essentially detached from the main public spaces of the building. Having been renovated many times, and possessing little of its original design, the nightclub is not considered a significant factor in the renovation.

The cabana complex, although the oldest element of the DiLido Hotel complex, has been mainly demolished, or severely altered. The existing cabana structure at the northeast side of the site is the principal remnant, however it represents only the core of the original north building. The cabanas which once formed the south face of this structure and overlooked the pool have been cut away. The remaining fragment has little significance and is unusable structurally.



## Major Recommendations (Preliminary)

The proposed renovation and expansion should observe the following guidelines:

### *General Recommendations*

1. *Maintain and/or restore the primary historic façade components of both One Lincoln Road and the DiLido Hotel*
2. *Maintain and/or restore the historic lobby configuration and circulation of the DiLido Hotel*
3. *Maintain and enhance the connectivity of the individual elements of the site*
4. *Develop a style for the renovated elements of the hotel which acknowledges its 1950's character of the buildings, and its place within the work of its two main architects: Igor Polevitzky & Morris Lapidus*

### *Specific Recommendations for One Lincoln Road*

1. *Maintain the continuous upper façade (above storefront) of the building on Lincoln Road and Collins Avenue. This includes the projecting concrete canopy, the (minimal) architectural detail of the sign-band and most importantly the concrete bris-soleil that 'wrap' the two façades. The bris-soleil appear to require restoration. The flair in the bris-soleil on the east end of the building is particularly interesting, and is designed as the primary decorative feature of the structure. The existing signage on this element should be removed. The metallic blue canopy over the entrance of Denny's should also be removed.*
2. *The Lincoln & Collins facades should visibly maintain their existing height. Any projections above this height should be set-back behind this façade and ideally be invisible from the opposite corner of Lincoln & Collins.*
3. *All efforts should be made to reestablish this storefront as a standard across the full length of the One Lincoln Road Building. The façade of the ground floor has been considerably altered, with the exception of the Cy Clyde Men's Clothing Store frontage on Collins Avenue. This frontage appears to maintain the character of the original storefront.*

*In addition, the following suggestion would enhance the relationship of the façade to Lincoln Road and to the building in general:*

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- *Return the corner to a simple radius condition. The simple corner radius is a typical feature of Lincoln Road and was in fact prescribed by zoning.*
- 4. *The intention to re-use the upper floors of the building as a double height ballroom space does not appear to effect the design integrity of the building. In fact, a ballroom space, veiled from the street by the bris-soleil, brings to mind the Arthur Murray Dance Studio designed by Igor Plevitzky on 41<sup>st</sup> street in Miami Beach. In that structure, there was a high degree of transparency between dancers and the street.*
- 5. *The lobby of One Lincoln Road, while consistent with the style of the building, is not considered significant architecturally.*
- 6. *The corner space should ideally be maintained as a restaurant space. Originally the location of Wolfies Restaurant (renowned locally), it has always been a restaurant.*

**DiLido Hotel**

1. *The Lincoln Road facade of the DiLido Hotel should be restored to its previous 'look'. This would mean restoring the integrity and primacy of three main elements of the façade:*
  - *The 'egg-crate' type façade of the tower. This is intact, but should be highlighted by detailing or coloring the recessed panels in a way to contrast with the projecting fins of the frame.*
  - *The exposed concrete columns, or 'pilotis'. The disengaged nature of these columns, which support the tower above, was an important feature of the building. They are currently supporting additional concrete canopy elements not original to the structure, which should be removed. The columns should contrast with the tower above. Originally this was done by coloring them darker.*
  - *The 'skewed wall' with projecting balcony. Originally decorated with a mural or mosaic this wall dynamically 'slides' beneath the tower, integrating the high-rise and low-rise character of the building. The wall is currently stuccoed and the balcony inaccessible. These two elements should be restored.*
2. *The short wall of 'Puerto Rican Stone' at the east end of the 'skewed wall' should be maintained*
3. *The concrete wall and canopy connecting One Lincoln Road and the DiLido Hotel and located flush to the property line over the service entrance should be removed. I recommend that the new connection between the two buildings be set back from the*

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*property line, perhaps to a line following the offset of the tower above. This will help open and liberate the Lincoln Road entry to the DiLido, while maintaining the individual character of the two separate structures*

4. *The current travel office located outside the entryway of the DiLido is a later addition, and should be removed. It appears that, originally, a completely glass booth with a butterfly concrete shell roof occupied this area. Something like this would be more appropriate in this space.*
5. *The intention to use the set back in front of the Collins Avenue façade, the first set-back on Collins Avenue north of Lincoln Road, as a restaurant terrace / patio will make a positive improvement on this frontage. The overhead canopy should be retained. The façade should maintain its visibility from Collins (in other words, tall hedges or other walls should be avoided along the property line). Platforms, planting, etc. which obscure the sight of the glass rotunda facing Collins Avenue should be avoided.*
6. *The addition of floors above the existing DiLido facades should be set back behind those facades in a way that maintains a 'distinct' separation.*
7. *The "DiLido" signs atop the Collins and Lincoln wings of the hotel are cast into the structure and thus integral features of the façade. They belong to a genre of signage often called 'sky-signs' that were popular in the 1940's and 1950's. In some manner they should be retained.*
8. *The DiLido lobby should be maintained as a connected and continuous thru-lobby between Collins Avenue and Lincoln Road, even if functionally the space is separated by use. The original levels and stairs should be restored in their original locations. This will create a multi-level lobby, introducing handicap accessibility issues that can perhaps be addressed in the new infill areas outside the public sequence of spaces.*
9. *The Lincoln Road lobby should maintain its dynamic plan and section. In plan, the main features are the long, two-story high curved wall, and the opposite round columns opening to the retail areas and mezzanine. In section, the projecting mezzanine forms part of a sequence which begins at the open switchback stair near the Lincoln Road entry, and continues to the winding stair which wraps a rotunda near the intersection of the Lincoln Road and Collins Avenue lobbies. The original thin edge profile and open railing of the stairs and mezzanine have recently been encapsulated in gypsum wall board. These enclosures should be removed, restoring the open character of these elements. The original railing system is intact in certain areas, encapsulated in some places and partially removed in others. In any case, as it is made of wood and not adequate to the standards of current codes, a suitable replacement should be found.*
10. *The two open stairs of the ground floor, along with more minor level changes that were originally a part of the lobby design, belong to a theme that emerges in Morris Lapidus'*

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*hotel work - the 'theater' of circulation. The switchback stair at the Lincoln Road entrance originally floated over a planter, and the stair and planter were lit through a corrugated glass window to the sideyard. The glass window and planter below are still existing and visible from the service court. The free-floating character of this stair should be restored. The winding stair that wraps the rotunda near the intersection of the two lobbies is likewise important. The top of the rotunda was designed with a built-in planter, perhaps with the intention that plants would spill over the side. The railing of the winding stair was distinctly different from the other railings found throughout the lobby. This railing should be restored as closely as possible to its original design.*

11. *The suspended walkway between the switchback stair at the Lincoln Road entrance and the mezzanine was once an important feature of the lobby. It appeared as a thin floating walkway with open railing and one passed beneath it upon entering. This feature should be restored as it is part of the 'theater' of circulation through the lobby, an important element of the sequence between the two public stairs.*
12. *The Collins Avenue lobby, currently occupied by the La Luna club, is raised to the highest level of the ground floor lobby, obscuring the original geometries and level changes of Lapidus' lobby plan. Handicap accessibility issues will pose difficulties in restoring the multi-level character of the lobby, but restoration would be important.*

### Style Issues

*One Lincoln Road and the DiLido Hotel were built within a period of five years, and are both consistent generally with 1950's modernism as it is understood in the United States and as it was practiced in Miami Beach. The following recommendations apply to maintaining the native style characteristics of the buildings through their rehabilitation:*

1. *An elegant 1950's character should be maintained in the existing lobby and facades of the DiLido Hotel.*
2. *Both Morris Lapidus and Igor Plevitzky eschewed the popular Art Deco style in Miami Beach, and conciously avoided it. The same spirit should apply to the restoration of the building.*
3. *The lobby areas of the DiLido Hotel are considerably more austere and stark than most of Morris Lapidus' other notable hotels, including hotels of a similar date. One can speculate that budget issues played an important role in this fact. Giving the hotel a richer appearance consistent with the style would not be inappropriate.*
4. *Morris Lapidus' peculiar and unique modern style, often called 'baroque modern', may be a point of departure for the interior design.*

### Minor Recommendations

1. A mobile once hung in the glass rotunda facing Collins Avenue. Although the identity of the artist has not been confirmed, Lapidus is known to have collaborated with Alexander Calder, and it can be reasonably assumed that Calder designed the mobile. Re-installing the mobile at this location, if it can be found, or installation of a new mobile, is recommended.
2. Photos of the original lobby show areas of wood paneling recessed into the north wall to east of lobby desk. These have been removed, but may inspire the design of similar recessed areas off the main lobby.
3. The lobby desk, fronted with a pattern in terrazzo, appears to remain behind a recently added partition in the old main lobby. The lobby desk had terrazzo front and top with a geometric design in contrasting colors on its face. Restoring this desk, perhaps with a new purpose, is recommended.
4. With the exception of the cove at the mezzanine, the ceiling of the Lincoln Road and Collins Avenue lobbies were largely flat white planes with recessed lighting. Currently, a large number of lights and fans descend from the ceiling plane. These should be removed, and all fixtures aligned flush to the ceiling or recessed.
5. Six square apertures in the south wall of the Collins Avenue lobby brought light into the deepest area of the space. These have been removed, but can and should be restored.
6. The wall currently enclosing the lobby bathrooms was originally designed to continue to the ceiling of the space, although now it continues only to the top of the bathrooms, leaving an odd and inaccessible lobby above. The original full height wall, with its designed Circular oculae, should be restored.
7. The area beneath the rotunda, in the main lobby, is currently the entry to the nightclub. Regardless of what happens behind this space, the rotunda should remain accessible at the ground level.

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## Chronology

1913-15 Carl Fisher, pioneer Miami Beach developer and founder of the Alton Beach Development Company, develops 'Fisher's First Subdivision'. He builds his own home, 'Beach Shadows', on the south side of Lincoln Road, directly across from the subject area.

1915 John Whitcomb Riley, the 'Hoosier poet', plants a tree to celebrate the founding of the new community of Miami Beach. The tree is planted on Lincoln Road just west of the subject area. He pens the following dedication:

*We plant this tree  
Beside the sea  
In trust, that it yet may wave  
Through shower and shade  
In sunny hours  
For other eyes as glad as ours<sup>iv</sup>*

c.1918 John H. Hanan, the 'shoe king', constructs a home on the north side of Lincoln Road, on the subject area. The home is known as 'Stafford House'.

c.1920 The Hanan Estate is sold to Frank A. Seiberling, president of the Goodyear Tire Company (Akron, Ohio)

c.1925 The Seiberling Estate is sold to William Horlick, president of Horlick's Malted Milk Corporation and the Horlick Investment Co. (Racine, Wisconsin)

1940 Owner of Stafford House is Frank Webb<sup>v</sup>

1945-46 Stafford House is known as the 'Mansion Hotel'<sup>vi</sup>

1945 Harry Sirkin, new owner of the subject area, commissions prominent Miami architect, Igor Polevitzky to design the 'Center Building', a mixed use hotel, commercial and office building on the site. The project is never built as such.

1948 Construction of the 'Town and Beach Club' – 78 cabanas, dining room & swimming pool, at 1 Lincoln Road (later 5 Lincoln Road) on the oceanfront. Owner: Harry Sirkin. Architect: Igor Polevitzky. Permit: September 1, 1948; Building Card No. 5051.

1948 Addition of 25 cabanas in the second story. Permit: October 25, 1948

1948 Major seawall improvements. June-August, 1948

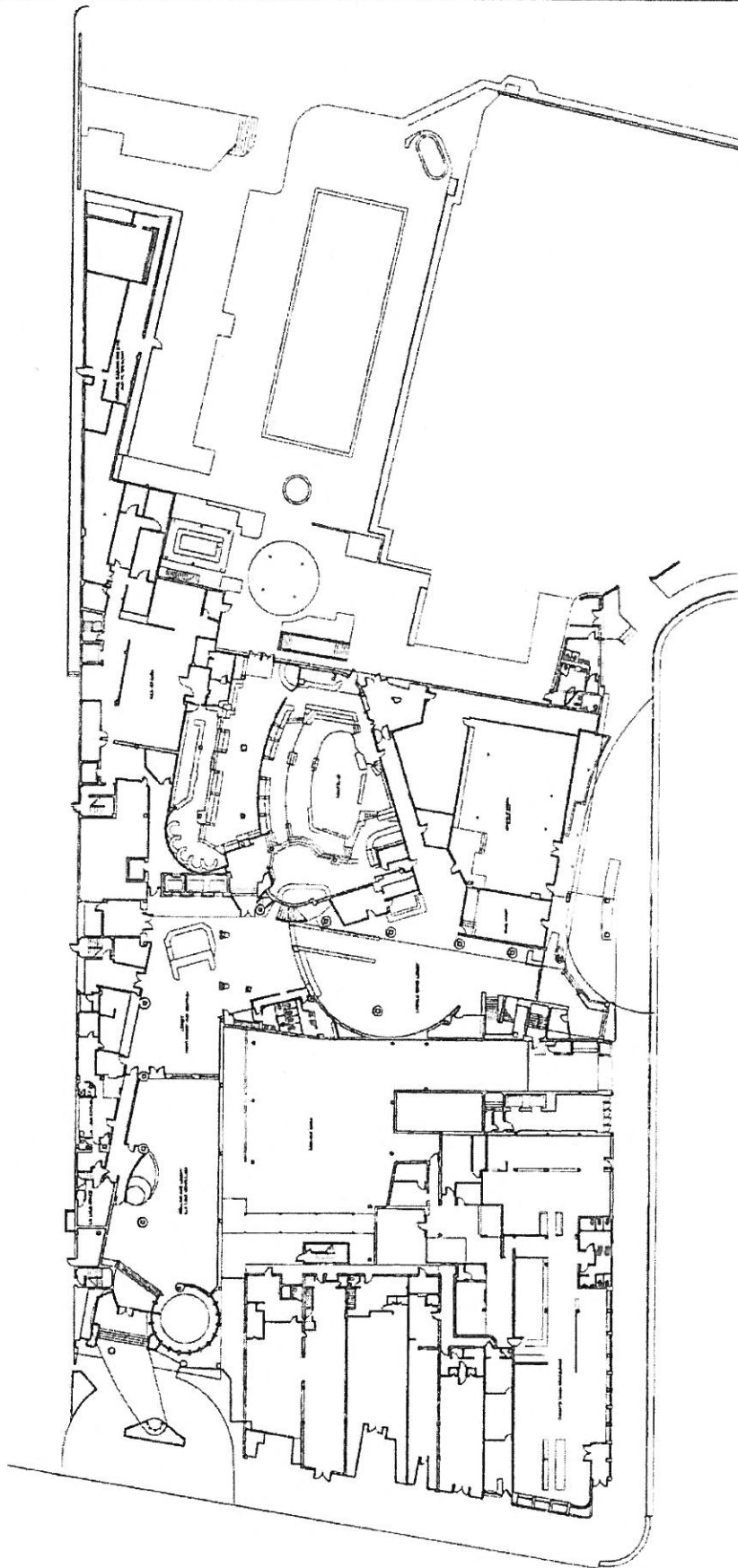


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- 1949      Stafford House is the site of Mrs. Frances Mitnick's Carpet Golf & Auto Parking<sup>vii</sup>
- 1949      Construction of one story retail building (11 stores) at the corner of Lincoln Road & Collins Avenue (165-195 Lincoln Road, 1651-1663 Collins Avenue - later 1 Lincoln Road). Owner: Thomas Corporation (Harry Sirkin & family). Architect: Igor Polevitzky. Permit: August 1, 1949, Building Card No. 5056.
- 1949      Installation of 'Wolfies'. Permit: October 27, 1949
- 1950      Demolition of small wood cabana structure on Lincoln Road
- 1950      Addition of two story office building over existing one story commercial building, including two new elevators, new stairs & elevator room. Permit: November 28, 1950. Owner: Harry Sirkin and family (who maintain offices at No. 223). Architect: Igor Polevitzky. Permit: November 28, 1950.
- 1953      Remodelling of 'Wolfies'; adding new kitchen, 86 new seats & toilet facilities. Architect: Melvin Grossman. Permit: October 15, 1953
- 1953-54    The grounds are the site of Maury's Miniature Golf Course<sup>viii</sup>
- 1953      Construction of the DiLido Hotel at 125 Lincoln Road & 1669 Collins Avenue (Block 29, Lots 1,2,3,4,17, and ½ of lots 15 and 16, Fisher's First Subdivision). 8 story, 303 hotel rooms with baths, 1 one bedroom apartment and 15 efficiency apartments, coffee shop, banquet room, dining room & cocktail lounge. Owner: Harry Sirkin family. Architects: Melvin Grossman & Morris Lapidus, Associate Architect. Permit: May 26, 1953, Building Card No. 5050.
- 1953      Installation of new pool, 22' x 50'. Permit: October, 14, 1953
- 1955      Commercial/office building redesignated 'One Lincoln Road Building'.
- 1964      Variance granted by Zoning Board of Adjustment & City Council to construct a parking structure on cabana district (Town & Beach Club site). Approvals: June 5, 1964 & June 19, 1964
- 1982      Renovation of 'Wolfies' into 'Denny's Family Restaurant'. Architect: P.N. Fowler. Permit: April 7, 1982
- Unknown*    East extension of the South line of Block 29, following the centerline of Lincoln Road to the City of Miami Beach Harbor Line
- 1967      Addition of 11' x 76' reflected marquee (concrete). Approved October 24, 1967

## C. Drawings





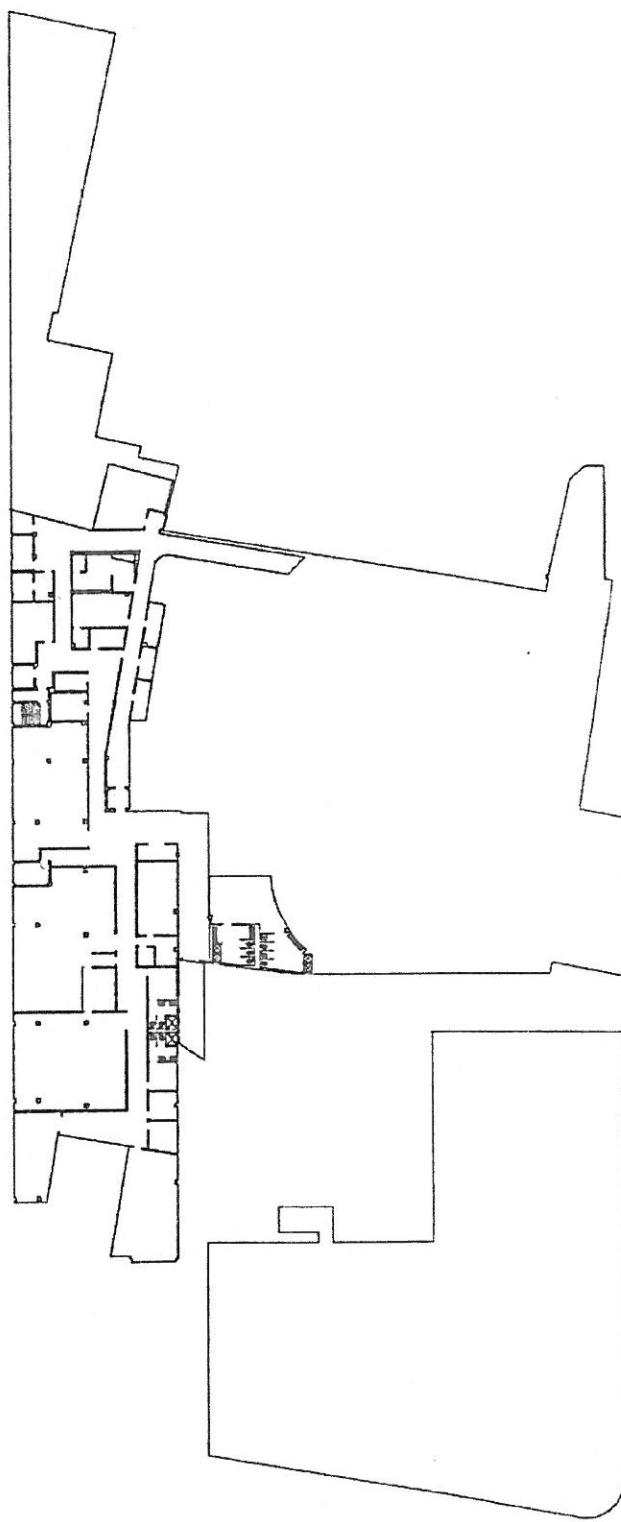
# FIRST FLOOR PLAN

ONE LINCOLN ROAD & THE DUILIO HOTEL  
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 11-0011-000000  
 11-0011-000000  
 11-0011-000000

DATE	11-0011-000000
BY	11-0011-000000
REVISION	11-0011-000000
PROJECT NO.	11-0011-000000

DATE	11-0011-000000
BY	11-0011-000000
REVISION	11-0011-000000
PROJECT NO.	11-0011-000000





BASEMENT FLOOR PLAN

ONE LINCOLN ROAD & THE DULDO HOTEL  
 1100 N. LINCOLN, TULSA, OK 74106

DATE	11/11/88
DESIGNED BY	ARCHITECT
DRAWN BY	ARCHITECT
CHECKED BY	ARCHITECT
APPROVED BY	ARCHITECT

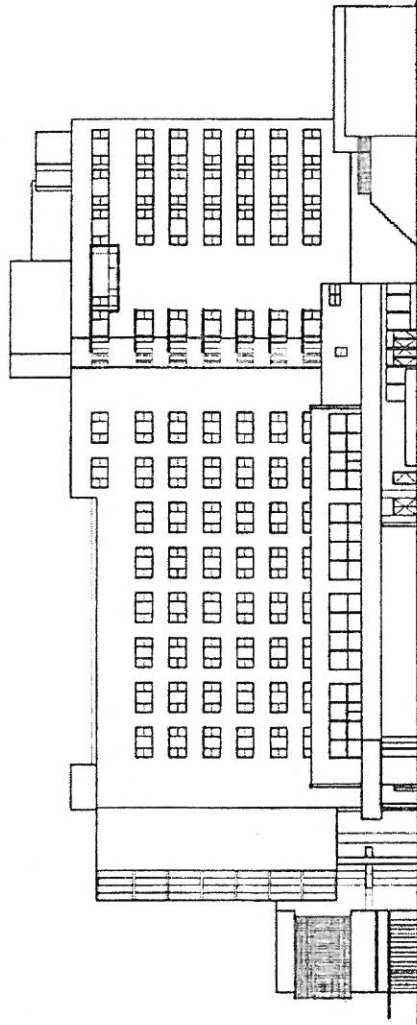
PROJECT	1100 N. LINCOLN, TULSA, OK
CLIENT	THE DULDO HOTEL
ARCHITECT	ARCHITECT
DATE	11/11/88











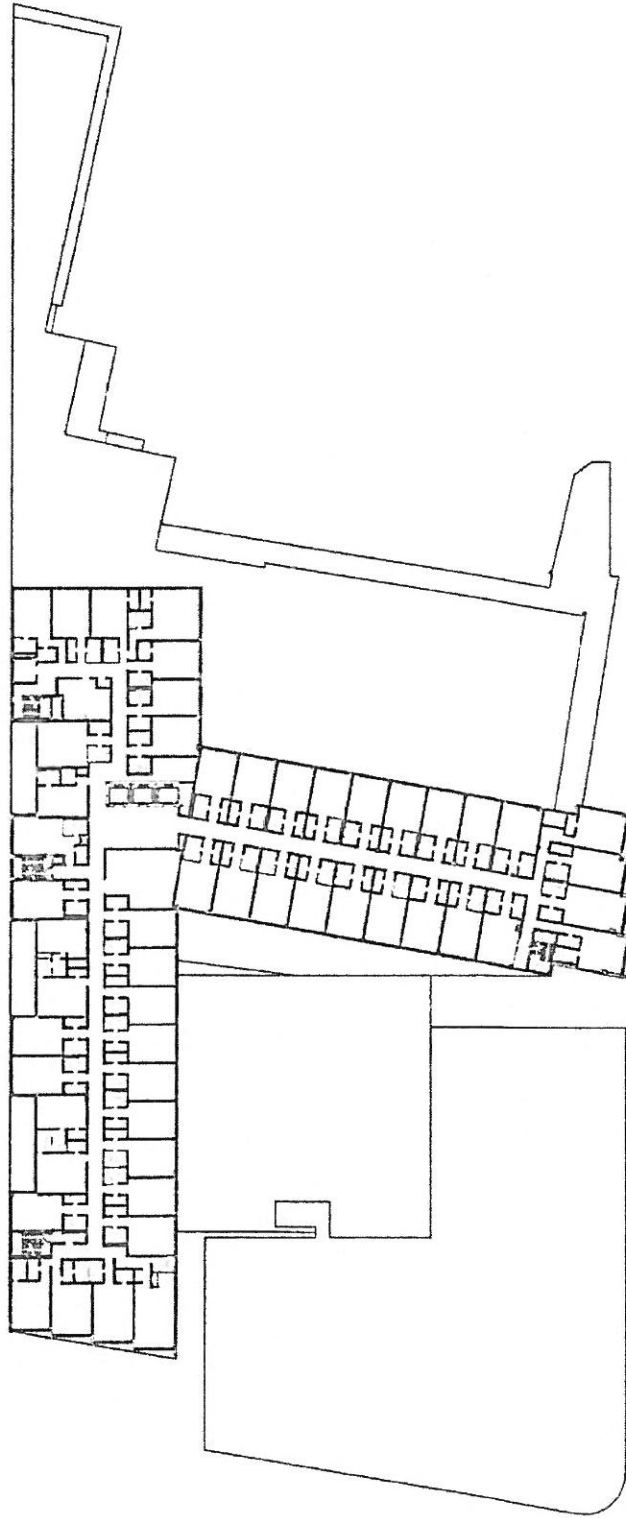
**EAST ELEVATION**

11-20111 DRAWING  
 ONE LINCOLN ROAD & THE DIDO HOTEL  
 NEW YORK, N.Y. 10022

DATE	10-10-78
BY	W. H. H.
CHECKED	
APPROVED	

**ALLEN & SOUTHERN ASSOCIATES**  
 ARCHITECTS  
 110 N. 11th St.  
 New York, N.Y. 10022





TYP. FLOOR PLAN

ONE LINCOLN ROAD & THE DUOMO HOTEL  
 1000 W. LINCOLN, CHICAGO, ILL. 60606

DATE	BY	CHKD.
10/1/77	J. J. J.	J. J. J.
10/1/77	J. J. J.	J. J. J.
10/1/77	J. J. J.	J. J. J.

DATE	BY	CHKD.
10/1/77	J. J. J.	J. J. J.
10/1/77	J. J. J.	J. J. J.
10/1/77	J. J. J.	J. J. J.





**SOUTH ELEVATION**

ONE LINCOLN ROAD & THE MIDCO HOTEL  
 15-0011 15-0011  
 15-0011 15-0011  
 15-0011 15-0011

DATE	15-0011
REVISION	15-0011
BY	15-0011
DATE	15-0011

**15-0011 15-0011**  
 15-0011 15-0011  
 15-0011 15-0011  
 15-0011 15-0011



WEST ELEVATION

ONE LINCOLN ROAD & THE DURO HOTEL  
 1000 WEST STREET, STAMFORD, CT 06907

ARCHITECT  
 SCALE  
 DATE

ALLAN & TERRILL ARCHITECTS  
 1000 WEST STREET, STAMFORD, CT 06907  
 TEL: (203) 353-1111  
 FAX: (203) 353-1112





WEST ELEVATION

11-1901 BIRCHES  
ONE LINCOLN ROAD & THE DE IDO HOTEL  
400 LEXINGTON  
WEST WICH, IOWA 52591

ARCH. 11-1901  
DESIGN  
DRAWN  
DATE  
BY

ALLEN T. STUBBS ARCHITECT  
11-1901 BIRCHES  
400 LEXINGTON  
WEST WICH, IOWA 52591  
DATE  
BY

