

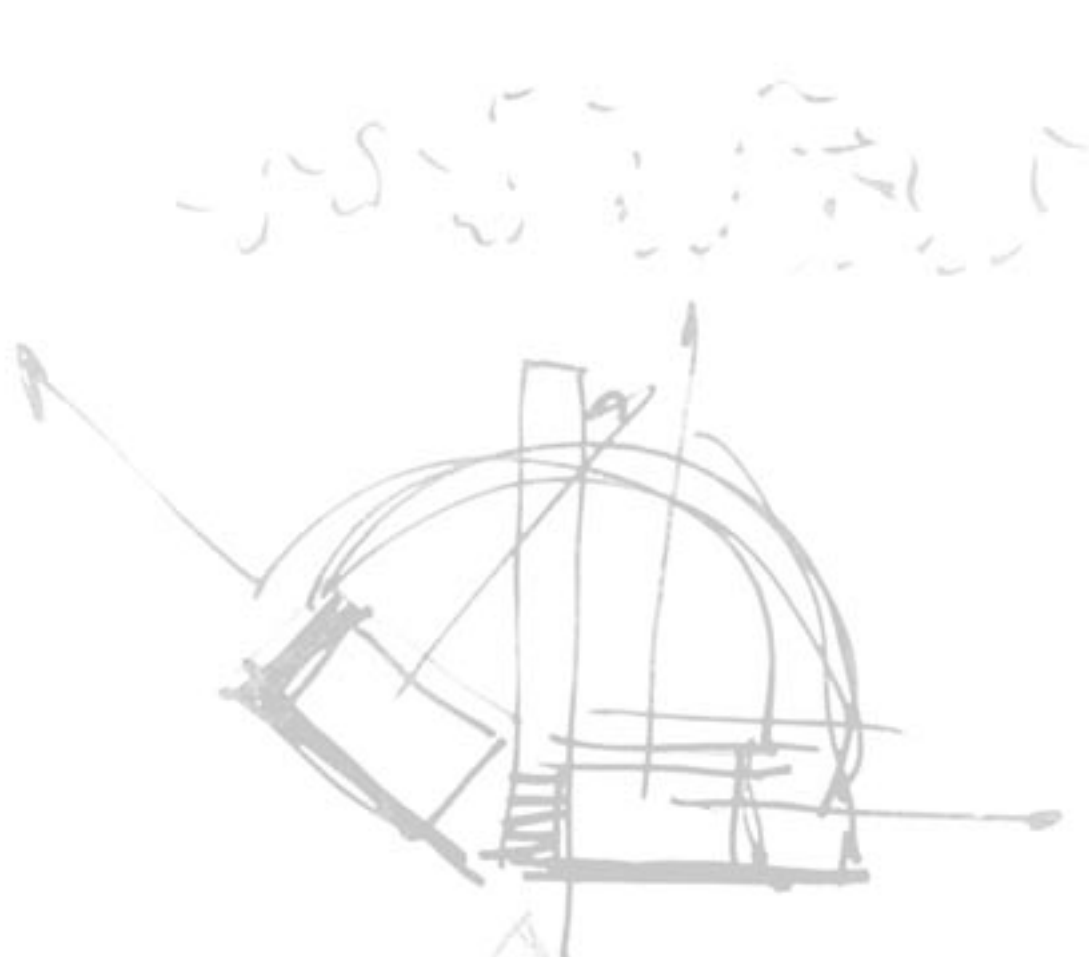
Sarasota Architectural Foundation Inc. / Living Legacy Tour
THE BEST OF CARL ABBOTT FAIA

***The Sarasota Architectural Foundation, Inc. (SAF)** thanks the owners of the buildings who have allowed our members and guests to visit their outstanding architectural projects. This experience has greatly assisted SAF in raising awareness of our unique legacy, in celebrating The Sarasota School of Architecture, and Beyond. For our community, this tour raises the progressive cultural awareness of Modern Architecture – “Architecture of our Time.”*

The Sarasota Architectural Foundation, Inc. (SAF) is a nonprofit membership-based organization dedicated to promoting and maintaining Sarasota’s unique architecture and design, beginning with The Sarasota School of Architecture, and Beyond. SAF also works to develop preservation strategies for modern architecture and to encourage and reward architectural excellence.

To learn more about SAF or to become a member, please contact:

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www.SAFonline.org



CARL ABBOTT FAIA ARCHITECTS / PLANNERS

Humanistic qualities are the emphasis of Carl Abbott’s Architecture... Beautifully executed buildings which create supportive and inspiring environments. Architecture which has both a sense of place and sense of time. —Florida Architect

The goal of Carl Abbott’s office is to work closely with the client to design functional, creative buildings which enhance the highest visions of the clients. Each project is specifically designed to support and enrich the lives of those who use the buildings. A common thread in the buildings is the celebration of natural light and the relationship of each building to its specific site. The Natural Environment is the dominant factor in determining the form of the Architecture...the view lines, the sun angles, the winds, the landscape. Architecture that has a strong sense of being tied with the Earth.

Throughout the country and internationally, the firm has received numerous design awards for public and private projects. For the past three decades, the firm has been recognized as one of the most highly awarded firms in Florida. Nationally, through the category of Design, Carl was elected a Fellow of the American Institute of Architects. The University of Florida honored him as a Distinguished Architectural Alumnus. The Florida / Caribbean AIA awarded Carl the highest design award for “high quality and originality of work over an extended period of time” - - the Medal of Honor for Design. Recently the firm received the Florida /

Caribbean AIA Firm Honor Award, the most prestigious honor given to an architectural office. A book on the firm’s work is in progress.

Carl received his Master’s from Yale, where he studied under Paul Rudolph and Louis Kahn. He received his undergraduate degree from the University of Florida, cum laude. He has worked in Hawaii, in New York with I.M. Pei, and in London with Yale classmates Lord Richard Rogers and Lord Norman Foster. Carl has taught and lectured at universities in America and Europe. Recently, he taught a design studio in Architecture and Planning at the Graduate School of Design at Harvard.

The office has been based in Sarasota for over 35 years. During this period the firm has been widely recognized for its high quality of design and for outstanding level of professional services to its clients and the community. With a strong and continuous series of commissions, Carl Abbott’s office builds on the legacy of previous works and continues to be committed to the spirit of Winston Churchill’s quote, “We shape our buildings; thereafter they shape us.”

www.carlabott.com



PUTTERMAN RESIDENCE

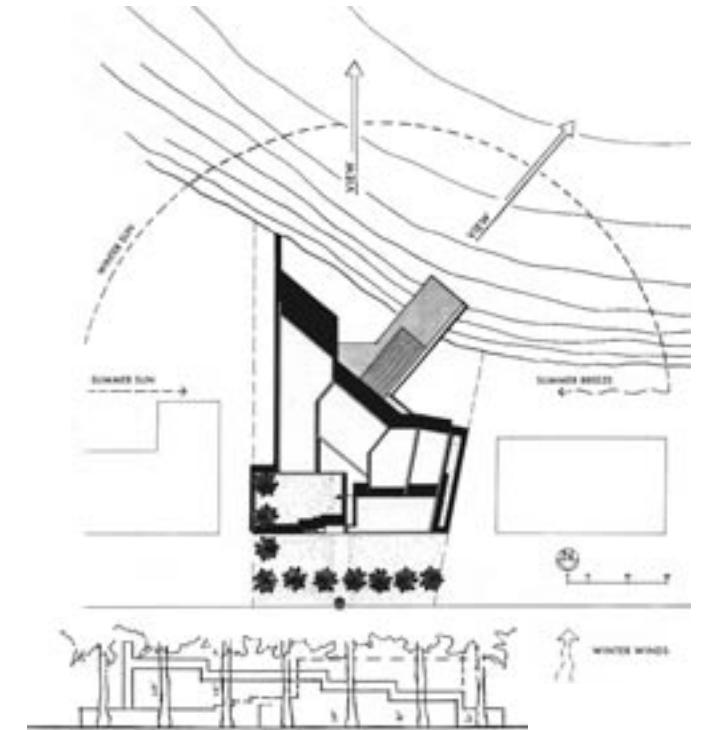
Screened by a colonnade of royal palms, this is a residence and studio for a noted artist and her husband. As with the seashell, the heavy outer walls are in sharp contrast to the inner side with its total openness to the Bay.

The monolithic façade has doors leading to a private entry court. In the main house, the spaces fan out and open wide to the Bay. Across the entire water-frontage are the walls of glass, angled in plan, allowing each room to have a different focus. The large ceiling planes step upwards, creating a sweeping flow of interior space.

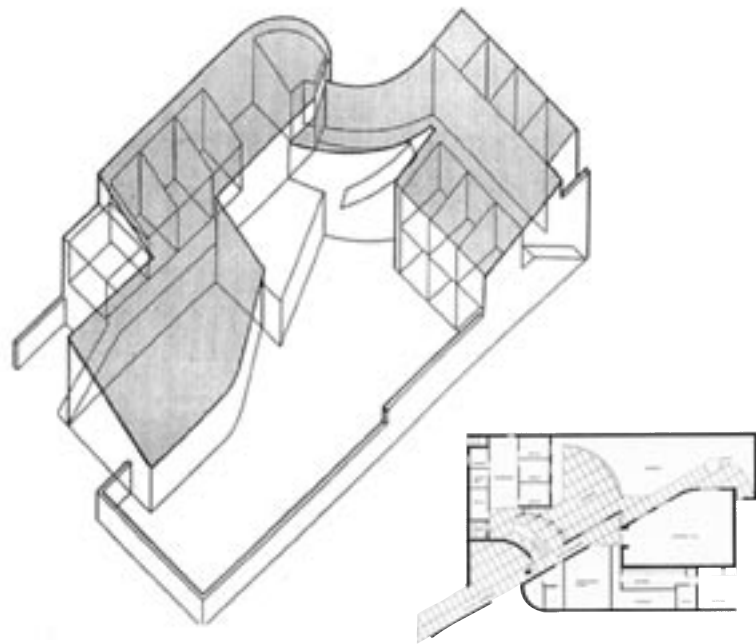
In plan, the house is wrapped tight to the front and sides of the site, leaving the large central open space from which the terraces reach out into the Bay.

Dominant force lines—the central axis of the main entry and the axis of the long swimming pool are not parallel but slip past each other—emphasizing the sense of movement.

Natural materials and neutral colors, based on seashells are used throughout, acting as a backdrop for the vibrant colors of the owner's artwork.



"Carl's elegant houses continue to advance the best traditions of the Modern Movement, especially those of Frank Lloyd Wright, Le Corbusier, and Paul Rudolph, while being sensitive to the more local needs of the region in which they are built." —Lord Richard Rogers Architect, London



"Carl's buildings have a presence—projecting their own elegant, functional and organic integrity."
—St. Petersburg Times

"Buildings that are strong enough to stand on their own. Like children, you want them to be independent, to be self-confident." —FA/ALA Journal

WOMEN'S RESOURCE CENTER

This Center is a special place in the community for women. A place to seek guidance and assistance, and a home for group meetings and activities.

From the main roadway, the Center is a strong, self-assured presence to the community.

At the entry, the curved forms of the building reflect the internal space and lead inward. Acting as the hub of the building is the double-volume entry gallery, with its compound sloped ceiling plane. Radiating from this hub are the two distinct wings of the building. These wings express the functions of the Center – one, individual counseling, the other large group activities. These two wings form sides of the enclosed courtyard.

The design places a strong emphasis on humanistic qualities. The spirit of the design is feminine—with gentle curved walls, sloped roofs and quietly elongated surfaces.

From the exterior, the building appears tall and secure – fortress-like: from the interior, the scale is reduced as the ceilings slope down and the walls open to the cloistered courtyard protected by garden walls.

© photo Vanderwarker



QUOTES

“Carl Abbott’s work is a rare and impressive combination of architectural clarity and humanistic warmth. The spaces both inside and out are at one with the landscape and topography—confident and self-assured. Quality is a mark of Carl’s total commitment and dedication to architecture and its process.”

—Lord Norman Foster Architect AIA Gold Medal – Pritzker Award

“In Carl’s work, the relationship of solids to voids is handled in an architecturally remarkable way.”

—Paul Rudolph Architect – Chairman Department of Architecture – Yale

“His buildings photograph beautifully, but the photos miss a lot. Carl talks about – ‘force lines, light rays, sun angles, seasonal changes, visual weight of material, sky spaces’ – these are the elements of Ancient Architecture – the Egyptians, the Greeks.” —Mack Scoggin, Chairman Graduate School of Design – Harvard

“His buildings look free however there is always a functional and structural order working. Often fractured geometric forms are used, your eye or your mind seeks to complete the form – to find the points of beginning.” —Florida Architecture

“A building by Carl Abbott is a study in contrast. It is a romantic, well-ordered, spatially exciting form that is designed to meet the individual requirements of the owner. The relationship of the building to its specific site always influences the architectural forms.” —Charles Benbow – Architectural Critic

“Architectural space, rather than ornamentation or structure, is the essence of his design...great clarity and simplicity, but with an inherent richness that is built into the design.” —Southern Homes, Atlanta

“He brings diverse influences from his network of international contacts. Carl gives much of himself to each project. The numerous awards and recognitions attest to the quality of his Architecture.” —Joe Farrell Architect, Honolulu

“The intention is to visually throw you right back outside to the land and water itself—offering a choice of views—a constantly changing play of light.” —Architectural Record, Record Houses New York

“Before architecture my background was painting, sculpture and landscape architecture; my travel and study of the Minoan, the Greek, the Maya and the way their buildings work with the land has a great impact on my Architecture.” —Florida Architecture

“Our Architecture must be experienced to sense the different elements we play with; in photos, our buildings appear as simple, dynamic sculpture, however the real intent is the integration of the Architecture with Nature.” —Clubhouse

ANN, SUMNER AND GLENN DARLING HOME

This Home acts as a viewing stage for this large handsome site with its grand oaks and palms.

In concept, the Project is a Village Compound—made up of three independent living units. The treed terrace is the heart—the great room.

The living units grow out of masonry wing-walls. The strong diagonal wing-wall which shoots through the building is the anchor for the Project. These walls enlarge the house so that it is in scale with the site. The low wave-wall of the courtyard helps to define the space of the exterior courtyard.

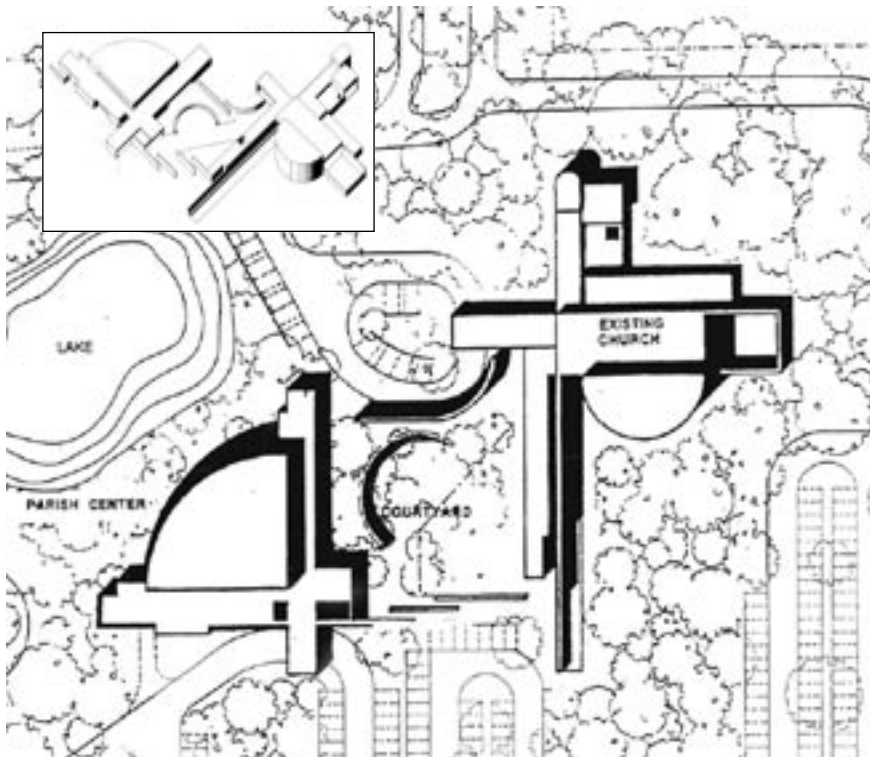
Basic materials are expressed throughout, raw concrete block, concrete slabs—all adding to the honesty and directness of the Architecture.



“There is always a functional and structural order working; the way the building orients itself to the view creates very dynamic geometry.” —Norman Fletcher Architect, San Francisco

“Carl Abbott always approaches the design of a house by first thoroughly studying the proposed site. His buildings have a feeling of being very much tied to the earth.” —Miami Hot & Cool Laura Cerwinske





ST. THOMAS MORE CHURCH COMPLEX

Nestled in a 20-acre pine forest is the Main Church, Chapel, Central Courtyard and the Parish Center. Design for the Church and Chapel is centered on the modern Vatican II Catholic Liturgy, which encourages the spirit of family and participation in new and ceremonial ways.

The Church, the main space of the Complex, has seating for 1,000 people. The more intimate Eucharist Chapel is on axis to the main entrance. The approach is through the woods to the Main Entry with its strong horizontal wall, acting as “anchor”, replacing the traditional steeple. Throughout the building, traditional church forms are evoked: curved apse forms, cloistered gardens, strong internal axis, the treatment of light. Both light and the visual ties to the site itself are experienced as dominant elements in the design.

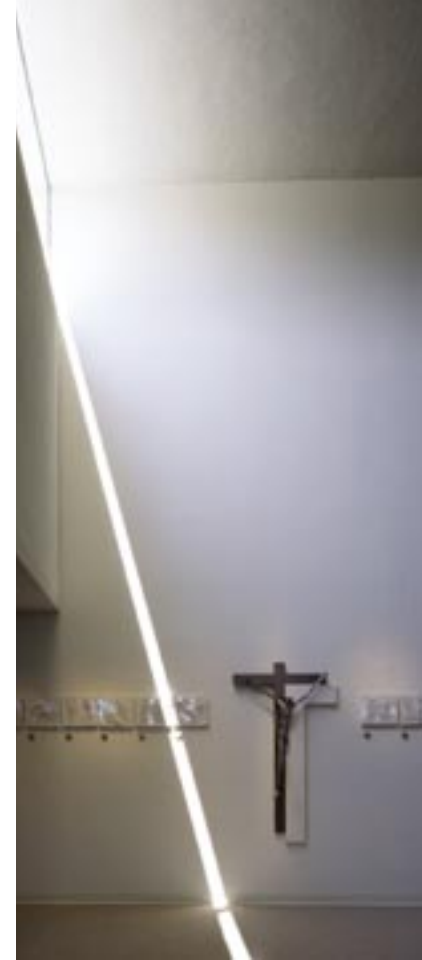
The new Parish Center, while making a clear, quiet statement, is subordinate to the adjoining church. The play of active sunlight is an important element of the design—in contrast to the Church, bathed with indirect meditative light. Once inside, the main space creates a strong relationship with the landscape through views across the lake into the woodland.

The large, Walled Courtyard formed by these two buildings, has become the heart of the Complex. Formed by the tall walls, which contain the space, the Courtyard has become the outside sanctuary—open to the sky.

“A strong statement of simple elegance. The Complex gains strength from the clarity of the parts.”
Test of Time Award —Florida / Caribbean AIA

“A Complex that is quiet in its environment yet has a certain kinetic energy of its own.”
—Architectural Record, New York

© photos Steven Brooke







CASEY KEY BEACHFRONT RESIDENCE

From the road, this beach residence is solid and private—from inside it is totally open to the Gulf of Mexico.

The form-giver is the triangular shaped site, with dramatic views to the Gulf. Light, the sun angles, the breezes, the tropical landscape—are all major factors.

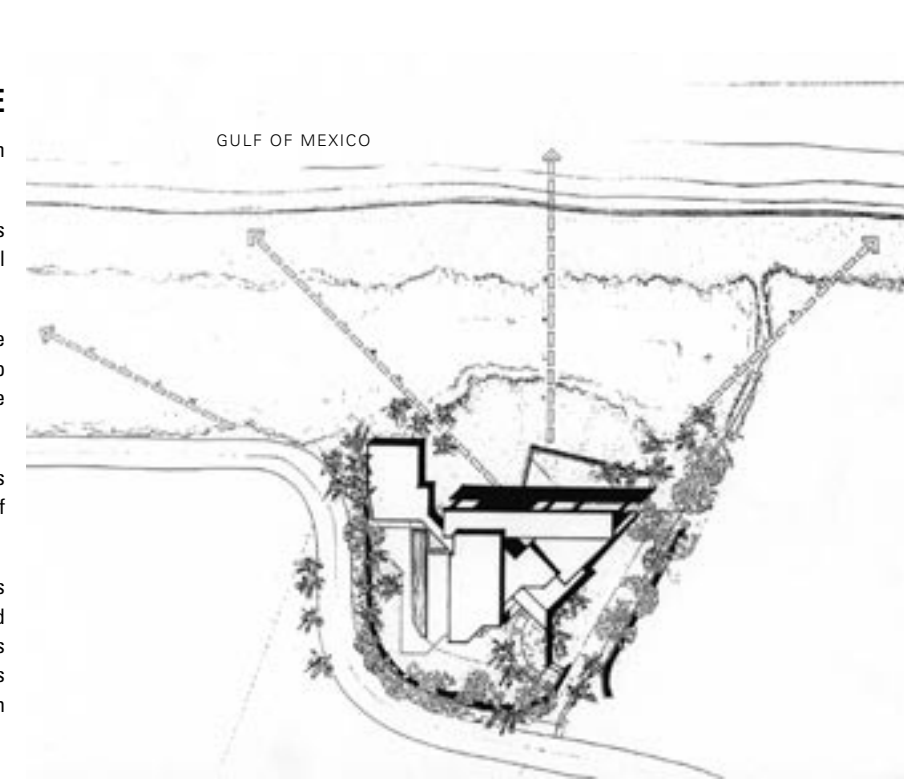
In concept, the design is formed of two rectangles and a tall brise soleil. The rectangles are set at angles to catch sweeping views up and down the beach. The brise soleil, the grand loggia, acts as the organizing element.

The restrictive State Coastal setback codes and two road frontages have been turned into assets—adding views across 1000 feet of unbuildable beach frontage.

Designed as though the site extended to the horizon, the house is of a grand scale—with high ceilings, the rhythm of tall columns and expansive walls of glass. It is a pavilion of six inter-related levels open to the view: the living space on the main level, bedrooms above, playroom below. Accessed by a bridge is a terrace which visually reaches out to the water.

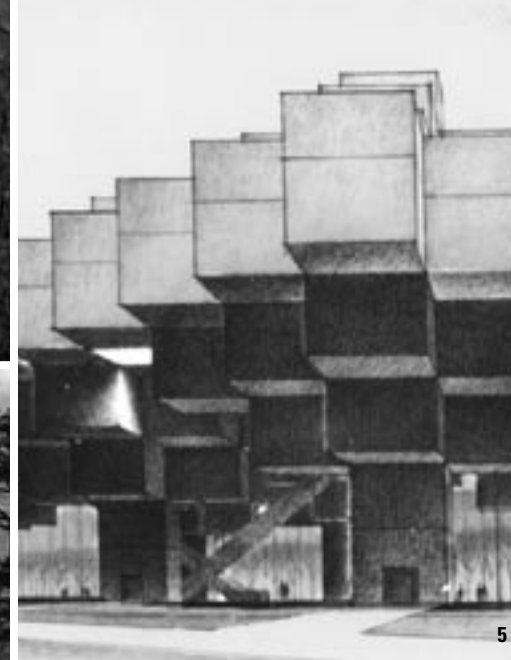
The building is a sculptural presence informed by the site, which through these gestures of movement and reach, becomes a part of the environment.

© photo Steven Brooke



"We live with Nature – it's like always being on vacation." —Owner

"The house begins with a garden —a complex of angles and triangles, offering a choice of views – constantly changing light. The kinetic nature of the contrasts generates a lot of energy." —House and Garden, New York

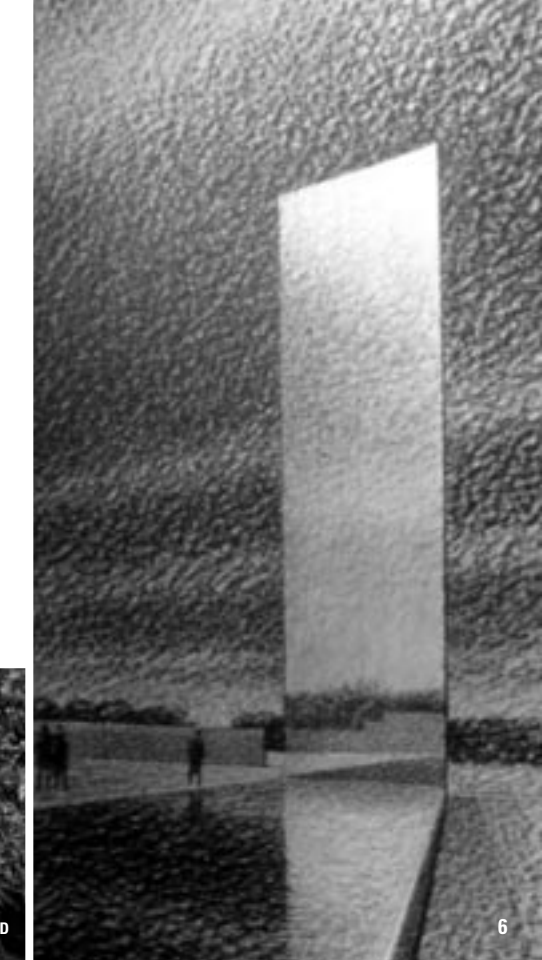
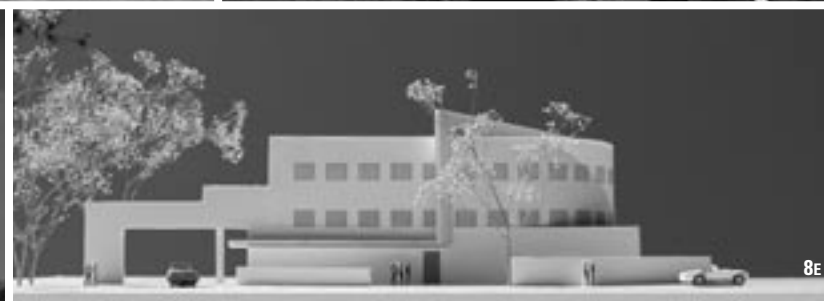


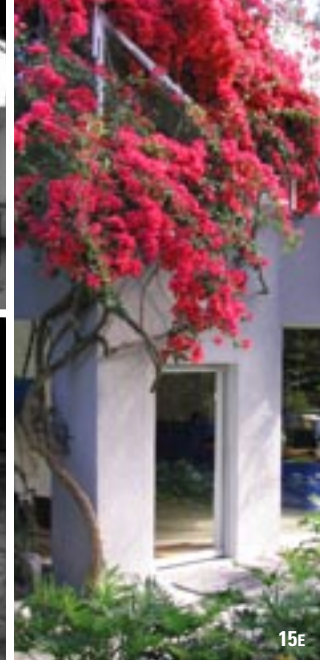
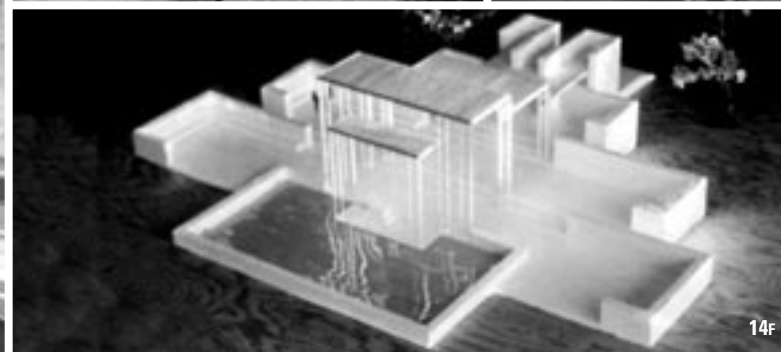
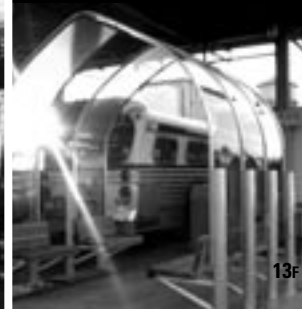
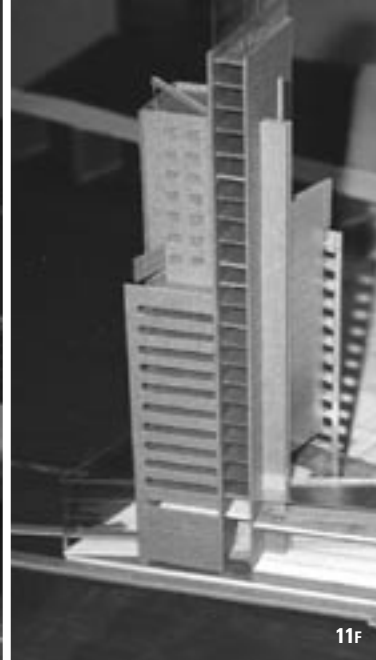
COLLAGE

- 1A Deering Bayfront Residence
- 2A Lido Beachfront Residence
- 3A USF Student Center
- 4F USF President's Mansion – Competition
- 5 National Library for Iran - Competition w /Howey FAIA
- 6 Astronaut Memorial – Competition
- 7A Sundial House
- 8E Professional Office Bldg. – In design
- 9D Weld / Thomson Beach House
- 10A Dolphin House
- 11F Office Tower-project w / Harvard students
- 12F Child Care Center
- 13F Bus Shelter – Competition w /Howey FAIA
- 14F New College Chapel - Project
- 15E Abbott Office Renovation
- 16F Pineview School w / W.R. Frazille
- 17A Lido Bayfront Residence
- 18A Hardee Center
- 19A House of Terraces
- 20A Tierra Verde Bayfront House
- 21A Sarasota Memorial Hospital - Child Care Center

Photographers

A Steven Brooke / B Vanderwarker / C John Twitchell / D Swicord
E Sean Harris / F CMC





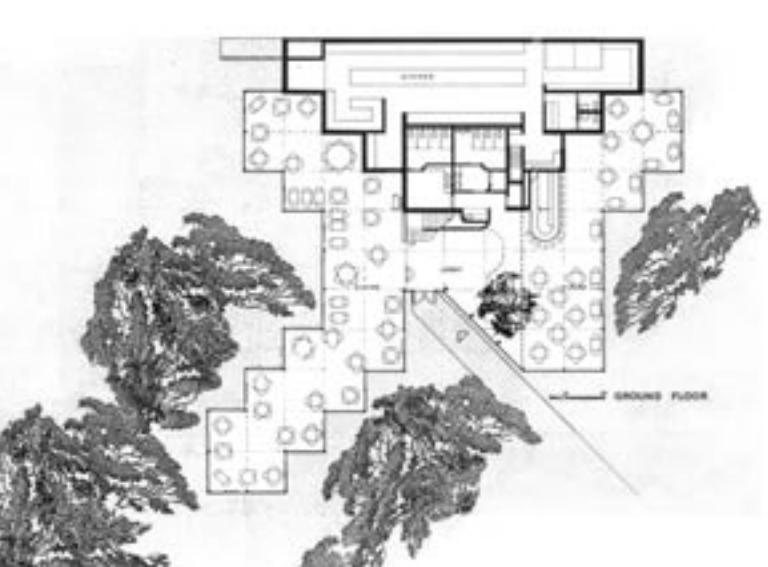


SNAPSHOTS (right)

- 1 Paul Rudolph, Carl – Yale '61
- 2 Carl, Richard Rogers, Norman Foster – Yale '61
- 3 Carl, Norman, Sue Rogers – Cornwall '63
- 4 Nancy Farrell, Carl – Honolulu '62
- 5 Norman, Carl – Berlin '00
- 6 Carl (professor) – Harvard '95
- 7 Yale Class '62
- 8 Carl with sons Cooper & Mark '78
- 9 Mark, Carl, Cooper '92
- 10 Staff: Deb Deam, Julian Norman-Webb, Caleb Janus, Carl, Joan Bowers, Anna Krawiec, Sean Harris '04

22A Gregg Beach House
 23E Horowitz Bayfront House – Under Construction
 24F Island Estate – Under Construction
 25F Jacaranda Library – Under Construction





SUMMERHOUSE RESTAURANT

The Summerhouse is a glass pavilion set in a Tropical Jungle. The building is on an island densely populated with high-rise condominiums; from the road the restaurant is totally concealed providing a much-needed oasis of green.

The building consists of delicate glass walls throughout the dining and tall entry spaces in contrast to the solid service core. The contrast of materials – heavy stucco played against glass – fragile versus mass – amplify one another and generate a felling of serenity and strength.

The design provides an orderly, yet rambling series of spaces – some intimate, some grand. The 300 seat restaurant, reaches out into the Jungle. These wings of the building are composed of 20 foot modules, both to give a sense of order and to give an intimate scale. On an upper level, approached by a curved stairway, is the light balcony which appears to float in the treetops. Dominant throughout are the flowering vegetation and tropical trees of the Jungle.

The Summerhouse has become one of the most highly recognized public buildings of the Sarasota School of Architecture, our unique architectural legacy. This most accessible of all of these buildings has become a landmark in the community - a place in which one can relax and experience the sense of the Sarasota School of Architecture.



The Summerhouse has been published widely and has received numerous Architectural Awards and Environmental Recognitions. The Complex has been repeatedly awarded —Sarasota's Most Romantic Restaurant.

Thirty years ago the owner of the land, Hugh Gregg, Governor of New Hampshire, discussed the site with Carl. Hugh was planning a New England barn restaurant for the site; Carl said—the existing Jungle of green is continually becoming more unique, more needed as the Key develops—consider a glass building hidden in the Jungle. The Summerhouse grew from that conversation.

"Romantic, rambling forms, dodging this way and that to avoid choice trees or reveal new vistas, but there is an underlining order—recurring geometric modules are reinforced throughout the design."
Interiors – New York

