United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet

Name of Property

County and State

Name of multiple property listing (if applicable)

Section number _____ Page _____

SUPPLEMENTARY LISTING RECORD

NRIS Reference Number: 100002293 Date Listed: 4/2/2018

Property Name: Miami Marine Stadium

County: Miami-Dade State: FL

This property is listed in the National Register of Historic Places in accordance with the attached nomination documentation subject to the following exceptions, exclusions, or amendments, notwithstanding the National Park Service certification included in the nomination documentation.

Signature of the Keeper For

4.2.2018
Date of Action

Amended Items in Nomination:

Section 10: Acreage

The nominated area comprises 233 acres.

This information was provided by Ruben Acosta, NR coordinator at the Florida SHPO

The Florida State Historic Preservation Office was notified of this amendment.

DISTRIBUTION:

National Register property file
Nominating Authority (without nomination attachment)

SC 2293

NPS Form 10-900
(Rev. 10-90

OMB No. 1024-0018

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NAT. REGISTER OF HISTORIC PLACES

United States Department of the Interior
National Park Service

NATIONAL REGISTER OF HISTORIC PLACES REGISTRATION FORM

This form is for use in nominating or requesting determinations for individual properties and districts. See instructions in How to Complete the National Register of Historic Places Registration Form (National Register Bulletin 16A). Complete each item by marking "x" in the appropriate box or by entering the information requested. If any item does not apply to the property being documented, enter "N/A" for "not applicable." For functions, architectural classification, materials, and areas of significance, enter only categories and subcategories from the instructions. Place additional entries and narrative items on continuation sheets (NPS Form 10-900a). Use a typewriter, word processor, or computer, to complete all items.

1. Name of Property

historic name Miami Marine Stadium

other names/site number Commodore Ralph Middleton Monroe Miami Marine Stadium; FMSF DA11451

2. Location

street & number 3501 Rickenbacker Causeway ☐ not for publication

city or town Miami ☐ vicinity

state Florida code FL county Dade code 025 zip code 33149

3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act, as amended, I hereby certify that this ☒ nomination ☐ request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60. In my opinion, the property ☒ meets ☐ does not meet the National Register criteria. I recommend that this property be considered significant ☐ nationally ☐ statewide ☒ locally. (☐ See continuation sheet for additional comments.)

SHPO 2/16/2018
Signature of certifying official/Title Date

State Historic Preservation Officer, Division of Historical Resources
State or Federal agency and bureau

In my opinion, the property ☐ meets ☐ does not meet the National Register criteria. (☐See continuation sheet for additional comments.)

Signature of certifying official/Title Date

State or Federal agency and bureau

4. National Park Service Certification

I hereby certify that the property is:

☒ entered in the National Register
☐ See continuation sheet
☐ determined eligible for the National Register
☐ See continuation sheet.
☐ determined not eligible for the National Register
☐ See continuation sheet.
☐ removed from the National Register.
☐ other, (explain) _____

Signature of the Keeper Date of Action

4.2.2018

5. Classification

Ownership of Property
(Check as many boxes as apply)

- ☐ private
- ☒ public-local
- ☐ public-State
- ☐ public-Federal

Category of Property
(Check only one box)

- ☐ buildings
- ☐ district
- ☐ site
- ☒ structure
- ☐ object

Number of Resources within Property
(Do not include any previously listed resources in the count)

Contributing	Noncontributing	
1	0	buildings
0	0	sites
2	0	structures
0	0	objects
3	0	total

Name of related multiple property listings
(Enter "N/A" if property is not part of a multiple property listing.)

N/A

Number of contributing resources previously listed in the National Register

6. Function or Use

Historic Functions
(Enter categories from instructions)

RECREATION AND CULTURE/Sports Facility
RECREATION AND CULTURE/Outdoor Recreation
RECREATION AND CULTURE/Music Facility
LANDSCAPE

Current Functions
(Enter categories from instructions)

VACANT/NOT IN USE
RECREATION AND CULTURE/Outdoor Recreation (Basin)

7. Description

Architectural Classification
(Enter categories from instructions)

MODERN MOVEMENT/Brutalism

Materials
(Enter categories from instructions)

foundation Concrete
walls Concrete
roof Concrete
other

Narrative Description
(Describe the historic and current condition of the property on one or more continuation sheets.)

8. Statement of Significance

Applicable National Register Criteria
(Mark "x" in one or more boxes for the criteria qualifying the property for National Register listing.)

☒ **A** Property is associated with events that have made a significant contribution to the broad patterns of our history.

☐ **B** Property is associated with the lives of persons significant in our past.

☒ **C** Property embodies the distinctive characteristics of a type, period, or method of construction or represents the work of a master, or possesses high artistic values, or represents a significant and distinguishable entity whose components lack individual distinction.

☐ **D** Property has yielded, or is likely to yield information important in prehistory or history.

Criteria Considerations
(Mark "x" in all the boxes that apply.)

Property is:

☐ **A** owned by a religious institution or used for religious purposes.

☐ **B** removed from its original location.

☐ **C** a birthplace or grave.

☐ **D** a cemetery.

☐ **E** a reconstructed building, object, or structure.

☐ **F** a commemorative property.

☐ **G** less than 50 years of age or achieved significance within the past 50 years

Areas of Significance
(Enter categories from instructions)

ARCHITECTURE
ENTERTAINMENT/RECREATION

Period of Significance

1963
1963-1967

Significant Dates

1963

Significant Person

N/A

Cultural Affiliation

N/A

Architect/Builder

Arch: Candela. Hilario; Ferendino, Andrew

Narrative Statement of Significance
(Explain the significance of the property on one or more continuation sheets.)

9. Major Bibliographical References

Bibliography
Cite the books, articles, and other sources used in preparing this form on one or more continuation sheets.)

Previous documentation on file (NPS):

☐ preliminary determination of individual listing (36 CFR 36) has been requested
☐ previously listed in the National Register
☐ previously determined eligible by the National Register
☐ designated a National Historic Landmark
☐ recorded by Historic American Buildings Survey
#

☐ recorded by Historic American Engineering Record #

Primary location of additional data:

☒ State Historic Preservation Office
☐ Other State Agency
☐ Federal agency
☐ Local government
☐ University
☐ Other

Name of Repository

10. Geographical Data

Acreage of Property _____

UTM References
(Place additional references on a continuation sheet.)

	Zone	Easting	Northing
1	17	583259	2847478
2			
3			
4			

☐ See continuation sheet

Verbal Boundary Description
(Describe the boundaries of the property on a continuation sheet.)

Boundary Justification
(Explain why the boundaries were selected on a continuation sheet.)

11. Form Prepared By

name/title Max Adriel Imberman, Historic Preservationist; Karen Nickless, National Trust for Historic Preservation

organization Bureau of Historic Preservation date August 24, 2017

street & number 500 South Bronough Street telephone (850) 245-6333

city or town Tallahassee state Florida zip code 32399-0250

Additional Documentation

Submit the following items with the completed form:

Continuation Sheets

Maps

A **USGS map** (7.5 or 15 minute series) indicating the property's location.

A **Sketch map** for historic districts and properties having large acreage or numerous resources.

Photographs

Representative **black and white photographs** of the property.

Additional items
(check with the SHPO or FPO for any additional items)

Property Owner

(Complete this item at the request of SHPO or FPO.)

name City of Miami

street & number 3500 Pan American Drive telephone 888-311-3233

city or town Miami state Florida zip code 33133

SUMMARY

Miami Marine Stadium was constructed in 1963 to provide various forms of entertainment in an aquatic setting, ranging from concerts to boat races. It was the only stadium in the world built explicitly and especially for the enjoyment of powerboat racing. The stadium has three contributing resources: a grandstand, a basin, and a small ticket booth. The grandstand structure is complemented by a large man-made engineered tidal basin in the shape of an elongated oval, based upon the Circus Maximus in Ancient Rome and dredged to allow for races in the water. This water basin, measuring 6,000 by 1,400 feet, is positioned directly to the north side of the structure and is a contributing historic element. The grandstand itself is an extraordinary example of Brutalist design. The stadium is located on Virginia Key (an island connected by the Rickenbacker Causeway bridge to the mainland of Downtown Miami), and its associated basin feeds into Biscayne Bay and the Intracoastal Waterway. The grandstand structure is the focal point of the landscape and waterscape. Surrounded by paved parking lots, vegetative landscaping is minimal, although invasive vegetation has grown up around the stadium. A paved drive approaches the stadium from the south off of the Rickenbacker Causeway. A small building in front of the stadium served as a ticket booth. Miami Marine Stadium retains a high degree of integrity.

SETTING

Miami Marine Stadium is located in Miami, Florida, the county seat of Miami-Dade County. The city, located in the state's southeast region, has the second largest population in the state. Within the city, it is located on Virginia Key, a barrier island. Miami Marine Stadium's setting has been altered little from when it opened to the public on December 27, 1963. As built, there was minimal landscaping—a grassy ellipse with circular drive served as a focal point to the entrance. Palm trees surrounded all but the water-facing side of the stadium. Most of the surrounding area was paved parking lot. Beyond the parking lot, to the northwest, is a marina. To the southeast is the Miami Rowing Club as well as Marine and Science Technology (MAST) Academy, a public magnet high school. State Road 913, or the Rickenbacker Causeway, a six-lane highway which connects the two barrier islands of Virginia Key and Key Biscayne to the Miami mainland, runs parallel to the stadium and its parking lot. The stadium was designed and placed to offer its visitors a pleasing natural panoramic view of a tropical vista from its seats. Since the stadium's closure in 1992, very little has changed. Over the decades, street artists have gradually covered both the interior and exterior of the stadium with graffiti. The tidal basin remains unaltered. Both the basin and Miami Marine Stadium retain their physical integrity and that of their setting, with only minor alterations and losses, even with 25 years of abandonment.

PHYSICAL DESCRIPTION

There are three contributing resources on the site: the grandstand structure, the tidal basin, and the ticket booth. Historically, there was a fourth component, a floating stage, which is no longer extant.

Grandstand

The grandstand (Photo 1), designed by Hilario Candela, is built entirely of poured-in-place concrete, and measures 326 feet long east to west and 126 feet north to south. It is rectangular in plan, and is oriented northwest to southeast, along the coastline of the man-made engineered basin. Patrons approach the grandstand from the rear, where a one-story ticket booth (a separate building) is centrally located. Above the concrete grandstands, the roof consists of eight V-shaped thin shelled reinforced concrete elements shaped as folded planes with a 65-foot cantilever. The grandstand is centered on the southern shore of the aquatic basin, facing and extending into the basin. On the north side (Photo 2), the structure opens to the sky and sea as lower rows of seats project over the waters of the basin.

The roof of the grandstand is a thin shell of cantilevered concrete. The folded planes of the roof structure are formed by hyperbolic paraboloids and appear to float over the over-6,500 seats in the stands below. The top of the barrel vaults of the interior are flattened into V-shapes, which creates a distinctive sawtooth look. The roof was created with a matrix of galvanized steel rods with concrete spread on. Many of the roof slabs were only three inches thick. When Miami Marine Stadium was built, its roof was the longest span of cantilevered concrete in the world.[1] The cantilevered folded plane roof is supported by a complex concrete set of tilted columns divided into two repetitive segments, the first being a set of eight beams placed at the center of each V-shape at the roof level. These beams pass through the structure and are anchored into the ground. Each meets at the ground level with two other beams, which each support a side of each V-shape. Each V-shape at the roof level thus has its own full architectural support at its base (Photo 3), which has three beams connecting it to the roof, one in the center projecting from the interior of the grandstand, and two coming from the back end of the roof. According to Hilaro Candela, architect of Miami Marine Stadium, "The concrete structure was cast in successive short layers for strength and quality control purposes. The folded planes of the thin shelled cantilevered roof display a modern means of construction where a structural expressionism is the intent of the artistic, constructive, and material qualities of the building."[2]

The stadium's grandstand is accessed from the southwest side of the structure, by two short mirrored staircases which are evenly spaced from the ticket booth. The staircases and the ticket booth, if viewed from the parking lot, seem to divide the structure into four nearly-symmetrical sections. The structure's rear consists of seven bays, each defined by the fall and rise of the triangular support structure, with a rising half-bay on each side of the grandstand structure. The staircases take up the entirety of the second and fourth triangular bays, and the ticket booth is centrally-located in front of the fourth bag. Each staircase's width is equal to one-eighth of the entire structure's width, and the staircases together make up one-fourth of the stadium's width. Ramps lead up

[1] Carlos Harrison, "Miami Romance: Saving Architect Hilario Candela's Beloved Stadium," *Preservation*, Spring 2013, 29.
[2] Correspondence with Miami Marine Stadium architect Hilario Candela, August 17, 2017, located at Florida Division of Historical Resources.

to the second floor balcony (Photo 4), which hosted the concessionaires, as well as two large open entrances to the grandstand seating area (Photo 5), which are aligned with the entry staircases from the parking lot, and are exactly as wide. At this level, on each side of the grandstand structure, a concrete staircase leads down to the ground level (Photo 6). Below the wide entrances, the bottom third of seating is supported by a foundation made up of concrete columns and a seawall, extending downward to five feet above the water level. A large percentage of the seats have been removed in the years since the stadium closed. The core structure of the grandstand is perfectly symmetrical. A technical booth, suspended from the roof, was accessible by a catwalk, which was located slightly west of the center of the structure, from the level of the highest seats (Photo 7). The catwalk has been removed, but the technical booth still remains. The stadium is covered with layers of graffiti, both inside and out, on the concrete and stucco of the structure, and on the remaining seats.

Basin

The tidal basin is surrounded by land on its north, south and east sides. Opposite the stadium, the northern shore is a narrow spit of land planted with a windbreak of Australian Pines. The trees extend around the eastern curve of the basin, edging a pedestrian trail 12 feet wide. The west side opens to a view of the skyline of Miami. A small island was left along the central axis of the stadium racecourse in line with the northwestern end of Virginia Key, to be used as a race marker. In addition, a small inlet was carved into the land to the northwest of the grandstand to serve as a pit area, marked by another small island.[3] According to Miami Marine Stadium architect Hilario Candela, "The dredging of the Basin recalls the manner in which the City was developed and Biscayne Bay became navigable."[4] The original floating stage, which was used for performances and connected to the grandstand by a gangplank, is not extant. The pedestrian path and basin are still in recreational use.

Ticket Booth

The ticket booth (Photo 8), centered on the southwestern elevation of the stadium, is original to the stadium's design. It is comprised of a freestanding concrete building situated over a smaller, functional wooden booth. The concrete building consists of eight simple columns (four on the east and four on the west side) supporting a flat roof. Under this covering is a wooden ticket booth with vertical paneling enclosing the bottom half. The top half consists of movable louvered windows.

ALTERATIONS, DAMAGE, VANDALISM, GRAFFITI

[3] Jean-Francois Lejeune, "Miami's Marine Stadium," *Miami Modern Metropolis: Paradise and Paradox in Midcentury Architecture and Planning*, (Balcony Media, Inc., 2009), 353.
[4] Correspondence with Miami Marine Stadium architect Hilario Candela, August 17, 2017, located at Florida Division of Historical Resources.

In the wake of Hurricane Andrew's August 1992 destructive landfall, Miami Marine Stadium was declared an unsafe building under the City of Miami's building code. It was shuttered by the City of Miami on September 18, 1992. An engineering study conducted in 1993 demonstrated that the structure was sound and not significantly damaged by the hurricane, but it remained closed to the public nonetheless. A thorough examination of the building uncovered a series of cracks in the cantilevered roof. The engineering study, conducted by Simpson Gumpertz & Heger Inc. (SGH), determined that the cracking had occurred before the storm. The study also found that the concrete structure of Miami Marine Stadium had experienced a great deal of corrosion in Miami's maritime climate. In 2009, after 17 years of disuse, SGH did a second engineering study, and found further severe deterioration due to climate and water exposure. Some of the structural concrete slabs on the mezzanine level had experienced spalling due to the corrosion of embedded steel reinforcement. Overall, SGH found that Miami Marine Stadium's condition had not experienced significant increases in the cantilever roof cracking, or the deterioration and spalling of the concrete, though new damage had appeared in some places. SGH determined that fixing and protecting the concrete structure would be expensive, but "technically feasible," with a cost ranging from $5.5-8.5 million.[5] In the intervening years, the original floating stage has been lost.

Since the closure of Miami Marine Stadium, it has become a haven for vandals, graffiti artists and taggers. The graffiti are so pervasive that it has become a character-defining feature of the stadium itself, leading many admirers to encourage its preservation as part of the structure's new character and context. Graffiti has accumulated over the decades, with generations of taggers breaking into the abandoned structure, crawling among its foundations and sneaking onto its roof, spray-painting the concrete and seating and treating the stadium as a sort of canvas.[6] Despite the graffiti having potential artistic or cultural merit, it still required trespassing and vandalism to be created. Because of this, the City of Miami has removed the catwalk which led to the raised technical booth, as vandals used it to get to the roof level. At the same time, the graffiti have been determined to be deleterious to the long-term life of the structure's concrete features.[7]

INTEGRITY

Miami Marine Stadium retains a high level of integrity. The effects of Hurricane Andrew's 1992 landfall rendered the building legally unusable, but the overall structure was barely affected. While some of the built surroundings of Miami Marine Stadium have changed over the decades, it retains its location and setting where the land and water meet, with the same view of Virginia Key's natural surroundings around the basin, as well as

[5] Michael L. Brainerd, J. Gustavo Tumialan, and Matthew B. Bronski, "Evaluating Current Conditions of Miami Marine Stadium," *Concrete International*, February 2011, 44-49.
[6] "Grafitti Gives Abandoned Miami Stadium a Second Life," PBS.org. http://www.pbs.org/newshour/bb/graffiti-art-gives-abandoned-miami-stadium-second-life (accessed July 11, 2017).
[7] "Miami Marine Stadium Restoration Phase 1 Executive Summary," Prepared by RJ Heisenbottle Architects P.A., Coral Gables, 2017, 1.

the view of Miami's city skyline across Biscayne Bay. Miami Marine Stadium is currently considered unsafe, but intact. While the structure's original unpainted concrete has been covered with graffiti, this does not significantly affect its integrity. Miami Marine Stadium retains its integrity of location, design, setting, materials, workmanship, feeling, and association to a high degree.

SUMMARY

Miami Marine Stadium is significant at the local level under Criterion A in the area of Entertainment/Recreation. It was built primarily for boat racing but was soon adapted to host a wide variety of entertainment, including concerts, opera, and wrestling matches. The period of significance for Criterion A is 1963 to 1967. The stadium's use as a boat-racing and performance space continued beyond that year, and future amendments to this nomination could very well justifiably extend the period of significance up until 1992, when the stadium was shut down by the city of Miami in the wake of Hurricane Andrew. It is also crucial to the historical context of the development of Miami into an international city. Miami Marine Stadium is also significant at the local level under Criterion C in the area of Architecture. The period of significance for Criterion C is 1963, the year the stadium was constructed, when it represented and epitomized the modernity of a growing city and the international cultural influences that helped shape it. Miami Marine Stadium is a significant example of the Modernist architecture characteristic of the mid-1960s in the city of Miami, as a Brutalist building designed for public consumption and enjoyment. The building was a result of a partnership between architect Hilario Candela and engineer Jack Meyer. Constructed primarily of concrete, the structure's design is evocative of its waterfront location, with shapes that reflect nautical themes. The stadium's waterfront grandstand is a distinctive and remarkable work of engineering, with a very large nontrussed cantilevered roofspan as well as an overall design which reflects and capitalizes on the meeting of land and water. The manmade engineered water basin associated with Miami Marine Stadium is characteristic of the work which had to be done to make much of Greater Miami's waterfronts livable and usable for human activity, dredging swamp and mangrove into a veritable racecourse.

HISTORIC CONTEXT

Miami Marine Stadium emerged in 1963 as a symbol of growth and glory for a metropolis on the rise. The 1960s were Miami's second major attempt at making a significant mark on the country's national culture and becoming a pre-eminent tourism destination for a domestic and international audience. The first attempt had taken place in the 1910s and 1920s, but ended in economic and infrastructural disaster. Miami learned from the mistakes of the first attempt, and instituted changes in strategy and tactics to make the second more lastingly successful.

Miami's First Rise: The Land Boom and Bust

The city of Miami in the first few decades of the twentieth century experienced a great deal of growth, both in terms of land mass and population. The city, through the mid-1920s, had pursued an aggressive agenda of expansion, annexing surrounding communities such as Silver Bluff and Coconut Grove. Attempting to ensure a larger tax base in a community with rapidly-increasing land value and tourism draw, Miami swallowed up nearby independent towns and cities to ensure that the city would be large enough to compete on a more even

footing with the country's other destination cities.[8] Population in the city also ballooned. The city's population in 1900 had been 1,681, and increased 225.5 percent by the 1910 Census, growing to 5,471. In the 1910s, the city's population grew 440.5 percent, increasing to 29,571 residents.[9] With Miamians increasingly being able to tame Miami's tropical wilderness into an area more comfortable for a human population, the city assumed an almost enchanting reputation in the American consciousness, giving it the nickname "The Magic City."

The Florida Land Boom also drew droves of speculators to the city, with the mass waves of construction enabling employment and financial opportunity to people from all over the country. The 1920s were a heady time in the city of Miami, with some land prices increasing at precipitous rates. The city was seen as an American paradise, with warm weather and a vast swath of unused land, ripe for new construction. The increasing population drew new business to Miami, with corporations and hotels setting up shop in the city to take advantage of the city's growth. Miami's newspapers were filled to the brim with advertisements, dwarfing all other newspapers in the country in size and length. New developments in the Greater Miami area spread at a breakneck pace, with rapid land price increases creating a real estate bubble.[10]

By 1925, the Florida Land Boom bubble began to burst in the wake of a wave of negative economic forces, accidents, and disasters. In that year, the Florida East Coast Railway, overwhelmed by the constant loads of construction materials for projects in South Florida, raised the cost of shipping items to the city.[11] In January 1926, the *Prinz Valdemar*, a 241-foot Danish steel-hulled schooner, was turned on its side by a heavy wind, blocking access to the ship channel. The harbor was closed for a month until the wreck was finally towed to shore. During that month, 100 ships bearing wood and other building supplies were unable to unload their cargo. The wood on those ships added up to 45 million feet of boards. At the same time, 32 schooners were trapped inside the harbor. With Miami's chief economic engine, construction, halted by increased rail prices and a total blockage of sea delivery, many firms and projects failed.[12] In September of 1926, a Category 4 hurricane struck Miami, causing immense property damage and loss of life. The storm was massively destructive, causing $105 million in property damage, which would equate to $1.4 billion in 2017 dollars. The city was profoundly affected by the storm, with flooding, boats tossed ashore into city streets, extensive building damage. The loss of life was also enormous, with 114 Miami residents being drowned or killed by flying debris. Many Miamians

[8] For more information on Miami's annexation attempts of the 1920s and earlier, read Grant Livingston, "The Annexation of the City of Coconut Grove," *Tequesta: The Journal of the Historical Association of Southern Florida*, (Miami, Historical Association of Southern Florida, Number LX), 2000.
[9] Miami-Dade County Department of Planning & Zoning, *Miami-Dade County Facts*, 4.
[10] F. Page Wilson, "Miami: From Frontier to Metropolis: An Appraisal," *Tequesta: The Journal of the Historical Association of Southern Florida*, (Miami, Historical Association of Southern Florida, Number XIV), 1954, 38-39.
[11] F. Page Wilson, "Miami: From Frontier to Metropolis: An Appraisal," *Tequesta: The Journal of the Historical Association of Southern Florida*, (Miami, Historical Association of Southern Florida, Number XIV), 1954, 39.
[12] "Aerial View of the "Prinz Valdemar" Overturned in the Ship Channel," Floridamemory.com, https://www.floridamemory.com/items/show/35982 (Accessed July 12, 2017).

were new to the area, arriving during the Land Boom, and were unaware that the eye of the storm was a brief period of deceptive tranquility. People who left their homes to survey the damage of the first half of the storm were caught by surprise when the storm winds quickly returned with a vengeance.[13] The economic, physical, and infrastructural devastation caused by embargo, sunken ship, and hurricane, killed the Florida Land Boom, injuring the perception of Miami as an up-and-coming coastal paradise.

The events of 1925 and 1926 showed that Miami's economy and infrastructure had been like a house of cards. Decades of unchecked growth in the tropical climate had been aided by great luck, with no great storms striking the city since 1906. The city's dependence on outside trade had left it vulnerable to the effects of the Florida East Coast railway embargo and the random happenstance of the sinking of the *Prinz Valdemar.* With paradise being revealed to have its own tragic downsides, Miami's reputation on the national stage took a hit. The end of the Land Boom bubble had the impact of tempering America's voracious appetite for South Florida. For a city that was billed in popular culture as a perfect place to live in or visit, a wave of economic and natural disaster was a difficult public relations challenge to overcome. A few years after the hurricane had devastated the city, the 1929 stock market crash threw yet another wrench into a city economy that had just managed to scrabble itself back together. Of the two Miami banks to survive the land boom and hurricane, one collapsed with the stock market and the resulting Great Depression. Miami's 1920s were characterized by a dramatic rise and fall.[14]

A New Miami: Industry and the Second World War

In spite of all of the difficulties of the second half of the 1920s, Miami still experienced extraordinary growth in that decade. By 1930, the population had grown to 110,637, a percentage increase of 274.[15] During the Great Depression, Miami's attractiveness as tourism destination rebounded, with much lower prices than during the height of the land boom. Miami also began to authorize and encourage pari-mutuel gambling during this period, especially horse-racing, dog-racing, and jai-alai. The ability to host these types of racing and sporting events during the winter months was quite a draw for tourists to Miami. By 1933, construction had recommenced in earnest, and prices began to climb once more to near where they had been during the land boom. Miami also had learned to not be entirely dependent upon outside production and shipping in order to obtain supplies, in turn establishing local industrial manufacturing. Production focused on domestic products, such as food, clothing, and sporting goods.[16]

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[13] "1926 – Great Miami Hurricane," Hurricanescience.org, http://www.hurricanescience.org/history/storms/1920s/GreatMiami/ (Accessed July 12, 2017).
[14] F. Page Wilson, "Miami: From Frontier to Metropolis: An Appraisal," *Tequesta: The Journal of the Historical Association of Southern Florida*, (Miami, Historical Association of Southern Florida, Number XIV), 1954, 42.
[15] Miami-Dade County Department of Planning & Zoning, *Miami-Dade County Facts*, 4.
[16] F. Page Wilson, "Miami: From Frontier to Metropolis: An Appraisal," *Tequesta: The Journal of the Historical Association of Southern Florida*, (Miami, Historical Association of Southern Florida, Number XIV), 1954, 43.

American involvement in the Second World War had an enormous impact upon the redevelopment of Miami during its second rise. The United States military used Miami extensively as a training ground for its recruits in the massive war effort. As Florida's attractiveness to tourists waned in the wake of the Pearl Harbor attack, the United States military filled Miami-area hotels with recruits and used local civic and cultural institutions as training facilities. The recruits spent their leisure time patronizing local establishments.[17] After the war ended, in the era of the G.I. bill and the onset of the United States' mid-century rise to global prominence, many of the veterans who had been trained in Miami returned to the warm, sunny city, which many held in fondness.[18] The emergence of cheap domestic and commercial air-conditioning units also facilitated year-round tourism and comfortable living in an environment that tended to get hot and muggy during the summer months. Many of the people who visited Miami during the war found it to be an attractive place, and technological improvements made it even easier to enjoy.[19]

The Second World War also contributed to the development of Miami's commercial aviation industry, which provided manifold benefits for the tourism-centered city. Four major airlines were heavily invested in the city: Pan American World Airways, Eastern Airlines, National Airlines, and Delta Air Lines. These companies flew nationally and internationally out of Miami's airport, serving as a conduit for tourism. These airlines hired over 15,000 workers in Dade County by the early 1960s, with a payroll of over 75 million dollars. Eastern Airlines was the largest employer in the county, hiring over 7,000 Miami residents.[20] These international airlines were a conduit for travelers and businesspeople to Miami.

Miami's post-war era spurred another building boom, to meet the demands of the reinvigorated tourism economy. The decade after the Second World War had a boom of new hotel construction. Although population growth slowed down in the city of Miami, having spread to other parts of Dade County, the city nonetheless grew in response to the re-emergent tourist market and increasing wealth in the American economy.[21] Miami's manufacturing industries, which had originally been centralized in the city of Miami, began to spread to the suburbs, as international trade and banking organizations found homes in Miami. The city's geographic

[17] Tracy J. Revels, *Sunshine Paradise: A History of Florida Tourism*, (University Press of Florida, Gainesville, 2011), 86-87.
[18] F. Page Wilson, "Miami: From Frontier to Metropolis: An Appraisal," *Tequesta: The Journal of the Historical Association of Southern Florida*, (Miami, Historical Association of Southern Florida, Number XIV), 1954, 44.
[19] Gary R. Mormino, "Midas Returns: Miami Goes to War, 1941-1945," *Tequesta: The Journal of the Historical Association of Southern Florida*, (Miami, Historical Association of Southern Florida, Number LVII), 1997, 41-42.
[20] Aurora E. David, "The Development of the Major Commerical Airlines in Dade County, Florida: 1945-1970," *Tequesta: The Journal of the Historical Association of Southern Florida*, (Miami, Historical Association of Southern Florida, Number XXXII), 1972, 10.
[21] Raymond A. Mohl, "Changing Economic Patterns in the Miami Metropolitan Area, 1940-1980," *Tequesta: The Journal of the Historical Association of Southern Florida*, (Miami, Historical Association of Southern Florida, Number XLII), 1982, 65-66.

location, bilingual nature, and position as an aeronautical hub encouraged increased engagement with Latin American individuals and companies.[22]

Modern Miami on the World Stage: Interama and the Dream of Pan-Americanism

Miami's unique collection of geographic, cultural, and economic factors made it seem like a perfect location for enhanced engagement with Latin America. Actors at the local, state, and national level enthusiastically pursued the creation of institutions that would facilitate these connections. Economic and political interests pursued the creation of stunning venues to attract tourism and trade, host entertainment and educate the populace. Florida leaders had pursued the creation of an international trade center in Miami since the 1910s, and generations of state and federal-level politicians viewed the project as having immense economic potential, as well as being a statement about American supremacy on the western continents, a Monroe Doctrine-esque assertion of New World unity and cooperation against the Old World. Miami's mid-century civic and infrastructural boom, which included Miami Marine Stadium, included elements of trade, entertainment, and architectural imagination.

By 1950, the project had been planned in earnest, with a vision that reached Congress, who issued a joint declaration in support of the proposed Inter-American Cultural and Trade Center (Interama for short). Congress viewed trade with Central and South America as crucial, and saw Miami as a perfect location for a trade center "because it is the natural gateway of the United States to Latin America and possesses the additional advantages of moderate climate, ample hotel and recreational facilities, and long acquaintance with the people of Latin America."[23] The State of Florida and city of Miami donated land and money for the project, which entailed a "permanent year-round nonprofit self-sustaining enterprise for the development of improved relations and increased trade with the republics of Latin America."[24] In 1952, President Harry S. Truman issued a proclamation in support of the endeavor, demonstrating that the nation's government, interested in preserving and expanding American influence in the Western Hemisphere, saw Miami as critical to that goal.[25]

Interama was an ambitious project. According to a 1965 fact sheet distributed by its planners, it was intended to be "the first permanent international exhibition. INTERAMA will contain the outstanding features of Disneyland, a world's fair, and a trade fair, yet be entirely different by presenting unique features of its own… INTERAMA will portray the AMERICAN WAY OF LIFE – PROGRESS WITH FREEDOM… INTERAMA

[22] Raymond A. Mohl, "Changing Economic Patterns in the Miami Metropolitan Area, 1940-1980," *Tequesta: The Journal of the Historical Association of Southern Florida*, (Miami, Historical Association of Southern Florida, Number XLII), 1982, 67.
[23] United States Cong. *Providing for recognition and endorsement of the Inter-American Cultural and Trade Center*. 81st Cong. H.J. Res 511. 64 Stat. 1075 (1950).
[24] United States Cong. *Providing for recognition and endorsement of the Inter-American Cultural and Trade Center*. 81st Cong. H.J. Res 511. 64 Stat. 1075 (1950).
[25] Harry S. Truman, "Proclamation 2962—Inter-American Cultural and Trade Center," Presidency.ucsb.edu, http://www.presidency.ucsb.edu/ws/?pid=87316 (Accessed July 13, 2017).

will bring together, under freedom, the governments and industries of the Americas in a spirit of good will."[26] Interama's design was intended to highlight industry, culture, and diplomacy, giving opportunities for United States-subsidized pavilions for countries from throughout the New World. The Interama planners had hired prominent Modernist architects to design buildings throughout the park, including Marcel Breuer, Harry Weese, Jose Luis Sert, Louis Kahn, Paul Rudolph, and Edward Durrell Stone. Perhaps the most striking building was to be the Tower of Freedom, which was designed by Minoru Yamasaki, who later designed the World Trade Center in New York City. It was planned to be 1,000 feet tall, and to be, according to a 1967 Interama Fact Sheet, "the physical and spiritual symbol of Interama. The Tower of Freedom will take its place among the other major monuments of the world, illustrating man's desire to reach ever upward in intellectual, spiritual, and physical freedom."[27] The Tower of Freedom was designed to rise out of a man-made lagoon at the center of the park, and to be accessible by an underwater walking tunnel. The Tower consisted of three very thin structures with elevators carrying guests to observation decks and a restaurant.[28] The site was even intended to contain an amphibious amphitheater, situated in the middle of the planned Bahia de las Americas lagoon, viewable from seats on the land or boats in the water.[29] The Modern architecture in the park was intended to stand in direct contrast to Miami's classic Spanish-American influenced Mission Revival and Mediterranean Revival buildings, which were seen as fundamental to the city's character in the 1920s, during the land boom. A new Miami sought to show a new brand of built character.

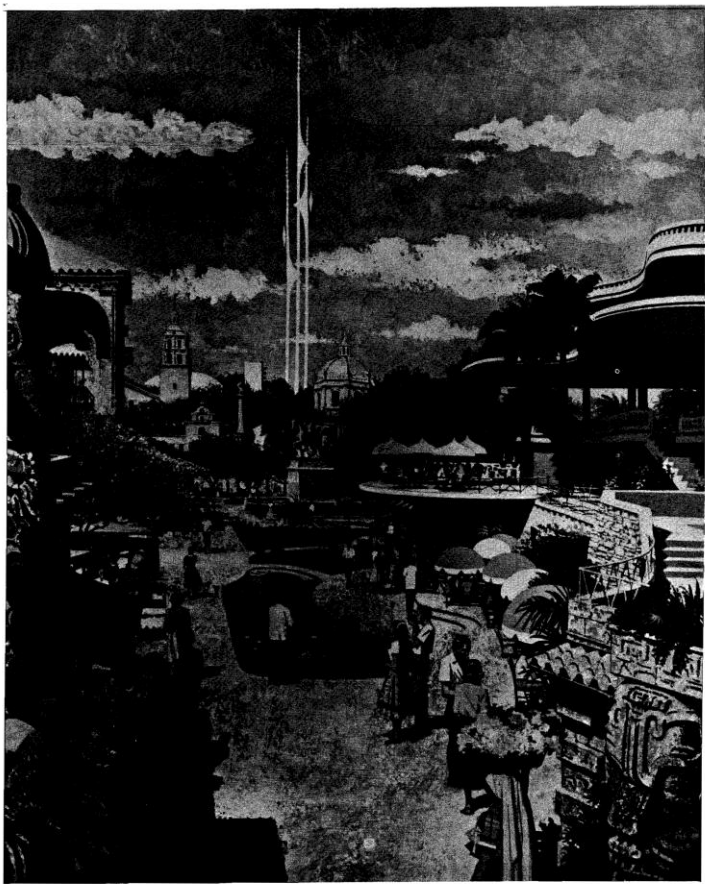

Figure 1: 1965 Preliminary Sketch of Interama's International Area. Note the Tower of Freedom in the background, designed to be the centerpiece of the park and eventually a world monument. Interama was to be feature Modernist spin on the various cultures of the Americas. Source: What's Interama? A Fair and More

[26] State of Florida Inter-American Center Authority, *Interama Fact Sheet No.5,* (Miami, 1965), 1.
[27] State of Florida Inter-American Center Authority, *Interama Fact Sheet,* (Miami, 1967), 2-3.
[28] "Interama: Miami and the Pan-American Dream," Historymiami.org, http://www.historymiami.org/fastspot/museum/exhibitions/details/interama/index.html (Accessed July 13, 2017).
[29] "Floating Stage Envisioned: Art to Play a Key Role," *What's Interama? A Fair and More*, (Reprinted from *The North Dade Journal,* February 25, 1965), 13.

Interama's futuristic built environment was to have stood in the midst of a massive infrastructural endeavor. Even though the park never opened, its operators still managed to pave the way for it by dredging 5,800,000 cubic yards of material out of Biscayne Bay.[30] The site was intended to be reached by road, highway, or boat, accommodating local resident and tourist alike. Interama was to be the culmination of Miami's ascendance, being a triumph over nature. In the process of construction, its designers and planners would have overcome Miami's natural fauna, climate, and ecosystem. With the park originally intended to be opened in the late 1960s, Miami was attempting to signal that, in just over 70 years, the city had gone from an untamed swamp to the host of world-class architecture and planning, the site of a marvel demonstrating American leadership in a prosperous and cooperative Western Hemisphere. The project never was completed due to financial and political complications, but the ambition behind it, and the mere fact that such an endeavor would be located in Greater Miami, inspired the city to pursue other projects, such as Miami Marine Stadium, that took advantage of the area's natural and cultural advantages.

Virginia Key and the Rickenbacker Causeway

Miami's drive to overcome the natural difficulties of the city's swampy ecosystem and aquatic surroundings extended to the Rickenbacker Causeway, a 5.4-mile-long road that connects Miami to the barrier islands of Virginia Key and Key Biscayne named after famed fighter pilot Eddie Rickenbacker. Virginia Key had been attached to the mainland until the ferocious hurricane of 1835 swiped away the connection.[31] The island became notable for being the only Miami beach where Miami's African-Americans were allowed to swim. The island's Bear Cut had long been a place where Miami's black community gathered for social and religious functions. Jim Crow laws restricted African-American access to beach locations, and after local black civil rights leaders challenged the laws by engaging in a swim-in at Baker's Haulover Beach in May 1945, Miami commissioners made Virginia Key's beach an official city beach, and provided boat and dock access for people to reach the island, until the Rickenbacker Causeway was developed to connect the island to the mainland.[32]

By the early 1960s, Miami was in the midst of its second rise, one that was built on a much more solid footing than that of the 1920s. The city attempted to invest in its own infrastructure, industry, and culture, in addition to the tourist sites that had always been so characteristic of the city. Miami attempted to position itself as a world city, as a place that would stand out among America's many metropolises. To accomplish this, the city embraced its international character, as well as its placement along the coast. Miami circa 1960 would have been completely unrecognizable to a resident from the era of the city's founding in 1896. Due to improvements in technology, Miamians were able to tame the swamp and water to carve out more and more usable land and territory. By 1960, Miami was consciously rejecting the architecture that had been so prominent and

[30] State of Florida Inter-American Center Authority, *Interama Fact Sheet No.5,* (Miami, 1965), 14.
[31] Joan Gill Blank, *Key Biscayne: A History of Miami's Tropical Island and the Cape Florida Lighthouse,* 1996. 30.
[32] Kirk Nielsen, "A Historic Dip," *Miami New Times,* April 8, 1999.

characteristic in the 1920s, embracing a New World Modernist aesthetic rather than the Old World Spanish-American Revival styles of past eras. Miami Marine Stadium encapsulated and exemplified all of these trends, being an ambitious attempt for the city to create something new and unprecedented, something distinctly "Miami."

HISTORIC SIGNIFICANCE

Miami Marine Stadium is significant at the local level under Criterion A in the area of Entertainment/Recreation. The structure hosted sporting and entertainment events, including powerboat races, concerts, boxing matches, religious ceremonies, and political events for almost three decades, until it was closed in the wake of Hurricane Andrew in 1992. The stadium's events were not always popular or successful, but the structure evinces an attempt by the city of Miami to capitalize on its unique resources. Miami Marine Stadium was designed specifically to host powerboat racing, creating an aquatic version of a more traditional stadium racetrack. Using Virginia Key's natural surroundings as a backdrop, the stadium encapsulates the natural and cultural entertainment opportunities that civic boosters hoped to emphasize about the city. Miami Marine Stadium was also envisioned as a tourist attraction, in a city that traditionally depended upon the tourism industry as an income source.

In the early 1960s, looking to capitalize on the city's post-Second-World-War success as a tourism mecca noted for sunny weather and sandy beaches, the Miami City Commission pursued projects that would increase the luster of Miami's civic and architectural offerings. The Orange Bowl Committee, who, in addition to organizing and operating the annual Orange Bowl college football game, were dedicated to expanding tourism to South Florida, saw a marine stadium in Miami as a potential global capital for unlimited hydroplane racing, a powerboat racing format with fewer limitations on size and power of boats, drawing in global visitors.[33] At the same time, an organization made up of Miami residents attempted to garner public support and funding for a marine stadium on Virginia Key. This organization believed that the stadium could draw up to five million tourists and residents every year, and that it would be a self-supporting project that would bring money and prestige to the city.[34]

In 1962, the City Commission agreed to the project, aiming to make Miami "the boat racing capital of the world." Miami, conscious of its status as a metropolis on the verge of global distinction, eagerly sought greater prominence in a field that would be attractive to tourists. In order to accomplish this, they hired Chicago architect Ralph H. Burke, who had been involved in the planning of the city's Chicago O'Hare

[33] "Lester Johnson Memory," *If Seats Could Talk*, Collection of Donald Worth.
[34] "Huge Marine Stadium Proposed for Miami," *The Miami Herald*, November 11, 1961.

Airport, to develop a plan for the marine stadium.[35] Virginia Key at that time contained the Virginia Key Beach Park, the city's only public beach accessible to African-Americans, as well as the Miami Seaquarium and a public sewage treatment plant.[36] The project's location, on land belonging to the city, made the prospect even more tantalizing for the city commission who backed it. If the project was profitable and successful, most of the benefits and rewards would go to the city itself.

Figure 2: Ralph H. Burke's original 1962 plan for Miami Marine Stadium. Note the many similarities to the final Hilario Candela product. The basin is the same shape, and the grandstand has a cantilevered roof. The original plan's use of glass clearly distinguishes it from the final product, however. Source: Master Plan and Feasibility Study of Miami Marine Stadium

The Miami Marine Stadium project had two main aspects: the dredging of a basin into a workable aquatic racecourse based on the shape of the Circus Maximus (a very culturally-relevant reference in the wake of the 1959 film *Ben-Hur's* popularity), and a grandstand built alongside the water for viewing events in the basin. Both had rich collections of predecessors in the Greater Miami area. Miami, in the course of the 20th century, had a tradition of dredging usable, aesthetically-pleasing landmasses and waterways out of the area's swampland and mangroves. In the 1920s, Miamians created a collection of islands, including the upscale Star, Hibiscus, and Palm Islands out of the Biscayne Bay. In addition, the planning of the massive uncompleted Interama project entailed the dredging of the northern reaches of Biscayne Bay in order to transform swampland into a usable fairground. Waterside entertainment was also a cultural staple of the community. Early Miami Beach developer Carl Fisher built grandstands along Biscayne Bay and attempted to host speedboat races, inviting globally-renowned racers to the area to compete. When Miami's commission initiated the plan to make Miami the global center of powerboat racing, they did so with awareness of a history that pointed to potential success in that endeavor. The community had experience in the transformative process of dredging swamp and mangrove. Miami Marine Stadium would be the first

[35] Paul Burley , "Ralph H. Burke: Early Innovator of Chicago O' Hare International Airport," Northwestern.edu, http://www.library.northwestern.edu/libraries-collections/transportation/collection/o-hare-at-50/research-materials/ralph-h-burke.html (Accessed July 26, 2017).
[36] Jean-Francois Lejeune, "Miami's Marine Stadium," *Miami Modern Metropolis: Paradise and Paradox in Midcentury Architecture and Planning*, (Balcony Media, Inc., 2009), 353.

project to combine these two initiatives, however, as the first stadium to be created through the systematic excavation of nature, with an associated grandstand that could be utilized for a variety of event types.[37]

Ralph H. Burke's report stated that Miami Marine Stadium would be the first structure of its kind in the entire world, and that Miami's unique characteristics, both cultural and historical, would likely make the project a success. Burke points out that the stadium would add to the profitability of the boat racing industry in Miami, and would be a perfect place to host the annual Orange Bowl Regatta.[38] The Orange Bowl Regatta was a part of Miami's annual Orange Bowl festival, which celebrates the yearly Orange Bowl college football game, held in late December or early January every year since 1935. Miami hosted multiple annual events surrounding the football game, including a parade (from 1936 to 2001) and the Orange Bowl Regatta (from 1945 to 1970). The Regatta was orchestrated by Alex Balfe, who was a business owner who acted as chairman of the Miami Chamber of Commerce.[39] The regatta was started to give sailing snowbirds visiting Miami an opportunity to race during the winter months.[40] In the master plan, Burke points out that a structure like Miami Marine Stadium would be necessary for the city, in order to "provide a large and varied number of tourist attractions compatible with fiscal soundness in order to retain and to attract tourist business."[41] In order to retain its position as a global tourism capital, Miami had to adapt and evolve, expanding its offerings, while retaining its tropical maritime branding. To accomplish these two goals, an ambitious marine stadium fit the bill.

Burke's master plan presents a great deal of detail as to what the optimal location of a marine stadium would be in Miami, as well as offering explanations for design elements of the basin racecourse and grandstand. The report includes maps measuring the overall direction of strong winds at Virginia Key (on most days, the strongest winds come from the south and east)[42], and the context of Miami Marine Stadium among the great Miami development projects planned in the 1960s, most notably Interama to the north and a planned Key Largo Causeway connecting Miami Beach to Key Largo along the Atlantic coastline. This highway, which was never built, would have served as an eastern connective road leading to the stadium from Miami Beach, with the Rickenbacker Causeway connecting Virginia Key and Miami Marine Stadium to mainland Miami. The map also evaluates the potential competition for Miami Marine Stadium in terms of tourist attractions, including auditoriums, sports venues, and race tracks. Within Miami's city limits, there were three other auditoriums and two other sports stadiums, with more

[37] Jean-Francois Lejeune, "Miami's Marine Stadium," *Miami Modern Metropolis: Paradise and Paradox in Midcentury Architecture and Planning*, (Balcony Media, Inc., 2009), 353.
[38] Ralph H. Burke, *Master Plan and Feasibility Study of Miami Marine Stadium*, (Ralph H. Burke Inc., Chicago, 1962), i.
[39] "Southward Ho!" *Motor Boating: The Yachtsmen's Magazine*, July 1946, 68.
[40] "2016 Orange Bowl Sponsorship Brochure," Issuu.com
https://issuu.com/karolmarsden/docs/2016_orange_bowl_sponsorship_brochu (Accessed July 14, 2017)
[41] Ralph H. Burke, *Master Plan and Feasibility Study of Miami Marine Stadium*, (Ralph H. Burke Inc., Chicago, 1962), i.
[42] Ralph H. Burke, *Master Plan and Feasibility Study of Miami Marine Stadium*, (Ralph H. Burke Inc., Chicago, 1962), Figure 1.

competition just outside city limits, including three race tracks.[43] Miami Marine Stadium was guaranteed a great deal of competitors for many of the various event types it would attempt to host, making the design, location, and novelty of the structure crucial to its success or failure.

Burke was especially cognizant of the threat that the Interama project presented to the Marine Stadium as a competing location for marine entertainment and events. Burke wrote that "a proposed floating stage at the Interama may seriously curtain entertainment performances at the Marine Stadium, and if the rumored 1500 foot boat race course is constructed this latter item would constitute a definite hardship to operation of the Marine Stadium."[44] Miami Marine Stadium's backers were well-aware that a competing project was being developed, one which would duplicate many of the marine stadium's amenities, and perhaps improve upon them. Interama's stadium would have been in the midst of an ambitious theme park, surrounded by innovations in modern architecture, supported by federal, state, local, and international money, with numerous other entertainment and dining amenities surrounding it. Even though Interama was never completed, at the time of Miami Marine Stadium's construction, Interama's eventual failure was not seen as inevitable. Planning for the stadium structure, in terms both of design and programming choice, had to anticipate the future competition coming from Interama.

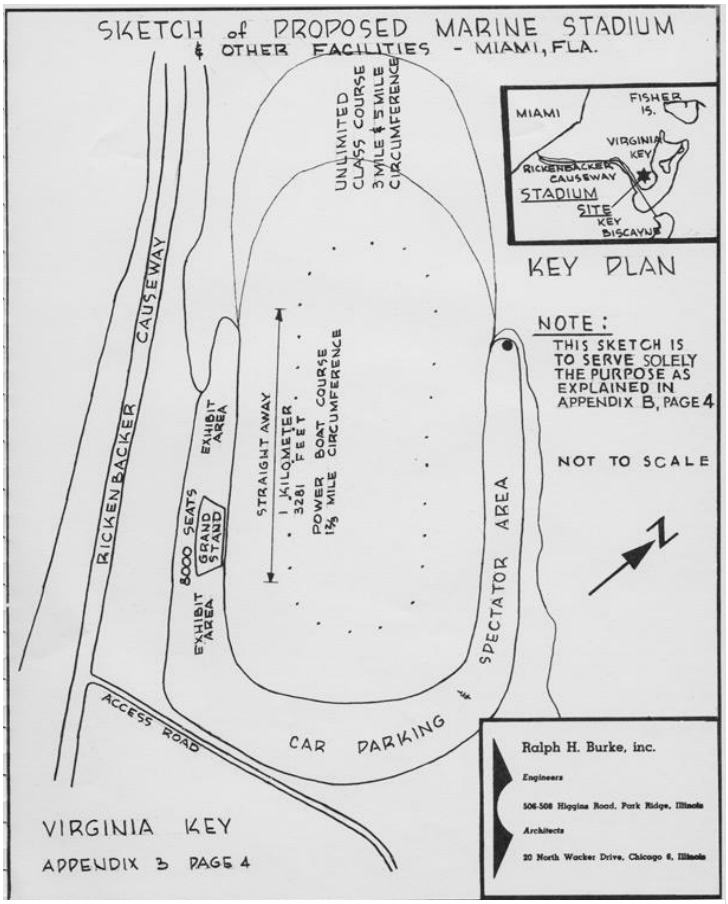

Figure 3: Ralph H. Burke's sketch of the plan for Miami Marine Stadium and its environs. The structure was at its heart designed for boat racing, as shown here, and was originally intended to wrap around the basin. Source: Master Plan and Feasibility Study of Miami Marine Stadium

Burke's master plan document stringently studied the exact specifications needed to fit the stadium's many intended uses. Burke's plan was designed to fit the requirements for all race

[43] Ralph H. Burke, *Master Plan and Feasibility Study of Miami Marine Stadium*, (Ralph H. Burke Inc., Chicago, 1962), Figure 2.
[44] Ralph H. Burke, *Master Plan and Feasibility Study of Miami Marine Stadium*, (Ralph H. Burke Inc., Chicago, 1962), 8.

types listed in the Pleasure Craft Racing Rules and Official Rule Book of the American Power Boat Association. Burke also examined the boat races traditional to Greater Miami, and determined that the stadium would be likely to schedule at least 25 sanctioned racing days a year, with at least 15 days of open races on top. Each of these events was projected to draw 5,000 to 8,000 visitors to the stadium.[45] On top of races, Burke projected many instances of water shows, including aqua spectaculars, water skiing events, and stage shows (which would have received some competition from Interama). The stadium, under Burke's plan, would also be the site of Miami Boat Show events and demonstrations, with a potential annual usage of six days per year, with visitors spending money to enter and supporting adjoining stores and restaurants.[46]

Burke's plan was not intended to be set in stone once constructed; the site was supposed to continuously evolve and expand. While the initial grandstand was intended to have a seating capacity of around 8,000, Burke's projections for five years after construction indicate that the seating would expand to 10,000 by then. While the stadium's initial construction would cover the stadium's initial uses, including the development of a host of floating structures for various event types, as well as a storage area for these structures, Burke had an eye on expanding what was available at the site. The parking lot, with over 4,000 parking spaces to start, would have eventually been expanded to include a drive-in movie theater. The site also featured a walking path around the basin, allowing for event viewing from multiple angles apart from the grandstand.[47] These developments never occurred in the final developed project, with the grandstand remaining the primary location for watching Marine Stadium events. Although the stadium's final design maintained the large parking lot, the drive-in theater was never developed.

Burke's original master plan for Miami Marine Stadium set the stage for the eventual design, by determining the location and orientation of the basin as well as the grandstand. The specifics of the grandstand design were not set in stone from the Burke plan, and the City of Miami hired a local engineering firm to lead the design process, as was standard in municipal projects at the time.[48] The project was not entirely unprecedented, with a similar basin having been constructed in Long Beach, California, for the 1932 Olympics, and a waterside grandstand having been constructed at Jones Beach Theater in Wantagh, New York in 1952. Miami Marine Stadium would be the first project to combine the two concepts, however.[49] The city hired a local firm, Norman Dignum Associates, who put Jack Meyer in

[45] Ralph H. Burke, *Master Plan and Feasibility Study of Miami Marine Stadium*, (Ralph H. Burke Inc., Chicago, 1962), 9.
[46] Ralph H. Burke, *Master Plan and Feasibility Study of Miami Marine Stadium*, (Ralph H. Burke Inc., Chicago, 1962), 11.

[47] Ralph H. Burke, *Master Plan and Feasibility Study of Miami Marine Stadium*, (Ralph H. Burke Inc., Chicago, 1962), 14.
[48] Rosa Lowiger, John Fidler, Marjorie Lynch, and Kelly Ciociola, "MMS-CONSOL: Concrete Solutions," *Getty Foundation Keeping it Modern Initiative*, 2016, 3.
[49] Nathan Brown, "Form, Use, and Sustainability: A Geometric and Structural Feasibility Study of Hypar Shells," (bachelor's thesis, Princeton University, 2012), 96.

charge of designing the project. The engineers hired the architectural firm of Pancoast, Ferendino, Grafton, Skeels, and Burnham, with whom they had worked on recent projects at Dade Junior College, to partner with them on the endeavor. The firm selected young architect Hilario Candela to take the lead on the Miami Marine Stadium project.[50] Meyer and Candela, being two professionals with differing training, interests, and approaches, had to cooperate and compromise.

Hilario Candela, a Cuban-born architect, received his architectural education at the Georgia Institute of Techology. While at Georgia Tech, he was influenced by his mentors. He worked with Pierre Luigi Nervi - designer of Rome's Olympic stadium, Eduardo Torrojo,- architect of the Zarzuela Hippodrome in Madrid, and Felix Candela – who was quite prolific and innovative in his use of thin reinforced concrete shell. Candela's work and philosophy were rooted in modernism and influenced by his professional and cultural ties to the Caribbean, where he had held a summer internship with architect Max Borges – designer of the Tropicana Nightclub. Candela left Cuba in 1961, after which he joined the firm of Pancoast, Ferendino, Grafton, Skeels, and Burnham. He was part of the mass migration of professionals from Cuba to Miami in the wake of the Cuban Revolution, a phenomenon that dynamically altered the city of Miami demographically and culturally.[51]

Figure 4: Architect Hilario Candela in front of Miami Marine Stadium during its construction. At this time, the roof had not yet been started. Source: Pancoast Ferendino Skeels and Burnham/Hilario Candela

From the very onset of the project, Hilario Candela's design ethos, which prioritized beauty over simplicity, complicated matters. Burke's original master plan plotted a grandstand structure with a traditional metal truss roof, much like that of a baseball field. Candela was unimpressed by this prospect, and refused to work with metal, preferring the architectural potential of concrete. He was concerned that the salt water and salty air would degrade the steel too quickly.[52] Candela had been impressed by the potential of concrete shell during his time working in Cuba, and was especially inspired by the design of

[50] "Interview with Jack Meyer – Engineer of Miami Marine Stadium," 2010, Collection of Donald Worth.
[51] Correspondence with Miami Marine Stadium architect Hilario Candela, August 17, 2017, located at Florida Division of Historical Resources
[52] Richard Morgan, "Q&A: The Miami Marine Stadium's Architect on Its Past and Future," Metropolismag.com, http://www.metropolismag.com/architecture/qa-the-miami-marine-stadiums-architect-on-its-past-and-future/ (Accessed July 17, 2017).

the main terminal at Dulles Airport in Washington D.C., which featured concrete columns and a sloped roof. Candela's original plan for Miami Marine Stadium, submitted to Norman Dignam Associates in 1962, was intended to be cheap as well as beautiful. City officials had threatened Candela that if his concrete design could not be built for under one million dollars, the city would force his firm to redesign the structure in a more traditional way without paying for it. Candela sought to prove the potential economy of his philosophy of viewing structure, as he stated in a 2011 interview: "not as a tool to support a building, but as a visible architectonic expression."[53] Candela was attempting to push the envelope with concrete design, to create something monumental.

Candela's design discouraged most of the engineers at Norman Dignam Associates, but lead engineer Jack Meyer accepted the challenge. He had developed some experience working with concrete in the years before picking up the Miami Marine Stadium project. While most of his work with Norman Dignam Associates had been on churches and schools, he had had some experience designing and engineering folded-plate roofs like the one the Miami Marine Stadium plan called for, mostly on bowling alleys.[54] In a 2012 interview, Meyer commented on his original perception of Candela's design, saying "Hilario was a very skilled artist who wanted his roof to float on top of basically nothing, and he wanted holes in the seating area around the columns big enough to throw a cow through."[55] Meyer attempted to tone down some of the effusiveness of Candela's design, returning a more conservative altered plan. Candela refused to budge, and Meyer had to make the seemingly-impossible possible.[56]

With Miami Marine Stadium having a nontrussed cantilevered roof, being made out of concrete rather than the more traditional steel, placed in an environment where salt corrosion would be constant and inevitable, the engineers had to ensure that the structure would be safe. Meyer's attempt to engineer a realistic solution to create Candela's vision required extensive calculation and innovation. The Norman Dignam Associates engineers determined the dimensions of the structure's elements, including the roof, while Meyer was forced to embrace new ways of using old materials, such as bending structural rebar to follow the folded roof of the stadium, rather than simply fusing two rebars together at the points. He also used a lightweight concrete in the cantilevered roof to ensure that it was balanced and would not tip

[53] Nathan Brown, "Form, Use, and Sustainability: A Geometric and Structural Feasibility Study of Hypar Shells," (bachelor's thesis, Princeton University, 2012), 97-98.
[54] Rob Jordan, "Preserving the Miami Marine Stadium," Dwell.com, https://www.dwell.com/collection/preserving-the-miami-marine-stadium-19715133 (Accessed July 20, 2017).
[55] Nathan Brown, "Form, Use, and Sustainability: A Geometric and Structural Feasibility Study of Hypar Shells," (bachelor's thesis, Princeton University, 2012), 99.
[56] Nathan Brown, "Form, Use, and Sustainability: A Geometric and Structural Feasibility Study of Hypar Shells," (bachelor's thesis, Princeton University, 2012), 99.

forward.[57] In the end, Meyer ended up producing an engineering plan for the building that made Candela's dream into a reality, while being inexpensive enough for the city to support it.

Miami Marine Stadium's construction process faced some difficulties, as the city had a tough time determining how best to run the stadium's programming. While the structure was slated to open in December of 1963, in July of that year, the city hadn't yet started to develop the necessary programming infrastructure, including the stages where events such as concerts would be held.[58] By December, the stadium was essentially ready to open, but the grandstand still was not complete. At that time, City Manager M. L. Reese said that it would take an additional year to truly finalize the structure's features, even though the overall design was complete by that point.[59] By opening night, Miami Marine Stadium was an unfinished project - one with great potential, but without the infrastructure to allow its operators to do all they intended to do.

Miami Marine Stadium opened on December 27, 1963, named after Commodore Ralph Munroe, a Coconut Grove founder and yacht designer who contributed heavily to Miami's boating culture in the city's early years. He designed many yachts over the course of his lifetime, and founded the Biscayne Bay Yacht Club, a social and sporting association of which he was the first Commodore. Opening night was marked by an aquatic extravaganza, aimed at displaying the various types of events that could be possible using the basin and grandstand. Opening night was coordinated by Earnie Seiler, president and founder of the Orange Bowl stadium, who had a lot of experience organizing performances in locations intended for sporting. The night opened up with a performance of the second act of Johann Strauss II's opera *Die Fliedermaus*. While dramatic and concert performances would happen on a specially-crafted floating platform in future years, the opera on the first night was borne upon barges pulled into the basin.[60] After the operatic performance was an impressive, explosive, and tragic event. Aiming to impress the audience with the sheer variety capable of being hosted in the basin at Virginia Key, event organizers had a simultaneous symphony of action in the water and sky. Water-skiers and powerboat racers sped up and down the racecourse, impressing the audience with their roars and the spray of water behind them, while men parachuted into the basin and fireworks ignited the night. Unfortunately, one of the powerboat racers, a man named James Tapp, died in a crash in the midst of the opening night performance.[61] The events of opening night showed the crowd that the stadium had a lot of potential. It could host many different types of events, offering elegant entertainment as well as loud raucous explosive fun. At the same time, powerboat racing, which was intended to be the bulk of the stadium's offerings, was shown to be a high-

[57] Nathan Brown, "Form, Use, and Sustainability: A Geometric and Structural Feasibility Study of Hypar Shells," (bachelor's thesis, Princeton University, 2012), 100.
[58] Juanita Greene, "Marine Stadium Showdown Slated," *The Miami Herald,* July 22, 1963.
[59] Dick Knight, "It's Smooth Sailing for Sea Stadium," *The Miami Herald,* December 10, 1963.
[60] "Water Show Wows 4,000," *The Miami Herald*, December 28, 1963.
[61] Carlos Harrison, "Miami Romance: Saving Architect Hilario Candela's Beloved Stadium," *Preservation*, Spring 2013, 25.

risk endeavor, with the potential for danger and injury perhaps adding to the potential excitement of the audience. All of this happened in the midst of an environment that, while man-made, highlighted Virginia Key's flora and the broad aquatic expanse of Biscayne Bay, with the Miami skyline glistening to the Northwest.

Figure 5: Photograph of a powerboat racing event held at Miami Marine Stadium. The grandstand was packed full, and the cranes in the background were used to carry the racing boats into the water. Source: Collection of Donald Worth

The stadium's early years were complicated by its incomplete and unpolished nature. While the city was quickly able to find leasers to host events there, the grandstand missing implements to host non-boating event types added an additional wrinkle to the operating budget. One of the first to attempt to host non-boat-racing events was showman and booking agent Lou Walters (father of broadcast journalist Barbara Walters), who hosted a 14-week series of water-bound shows in the summer of 1964. His shows, following the model of the marine stadium's opening night, featured a combination of water-skiers, fireworks, and variety entertainers. Walters ran the event six days a week, with fourteen shows a week being held divided between daytime and nighttime. Tickets ranged from 75 cents to $2, and the city projected their intake adding up to around $1,000 per week.[62] At the same time, the grandstand structure began to crack and leak almost immediately, with projected repair costs in 1964 being up to $30,000. Miami's Public Works Director, W.T. Eefting, stressed that the damage was not structural, but the stadium's ambitious roof design certainly had its complications, both financially and in terms of public perception.[63] This initial setback also began the grandstand structure's long history of non-structural cracking, creating somewhat of a public and governmental perception of the stadium as a damaged place even before it was eventually shut down in 1992.

Miami Marine Stadium was designed and built to be the world capital for powerboat racing. The basin itself was designed to be the perfect location to hold a powerboat race, with a shape matching the speedways used in automobile racing, and dredged islands and inlets designed and intended to serve as lap markers and pit areas for quick repairs. Unlimited hydroplane powerboats are fast and loud, and the sights and sounds of the boat races were intended to stand out against the natural backdrops of Virginia

[62] Dick Knight, "Shownman Lou Walters Wins Miami Marine Stadium Lease," *The Miami Herald*¸ May 1, 1964.
[63] Dick Knight, "'Noble Experiment' Costs City $30,000," *The Miami Herald*, May 12, 1964.

Key's beaches and trees, as well as the city of Miami skyline, and were amplified by the clam-shaped design of the stadium. The stadium was built explicitly to host the annual Orange Bowl Regatta, but over the years it accumulated other traditions, including the annual national championships of the American Power Boat Association, which governed and regulated powerboat racing in the United States.

Races at Miami Marine Stadium either went for a set distance or for a length of time. One prominent recurring race at Miami Marine Stadium was the Mike Gordon 100, named after a successful Miami-area racer and restaurateur. The race was 100 miles long, and generally lasted around 80 minutes.[64] The prizes for the Mike Gordon 100 ran in the tens of thousands of dollars, with the 1981 iteration having a prize of $30,000.[65] The stadium also often featured endurance races, some running for up to nine hours, usually featuring two pilots per boat. These competitions were as much about tenacity as they were about speed, ending with racers being sore for days and being bruised or worse.[66]

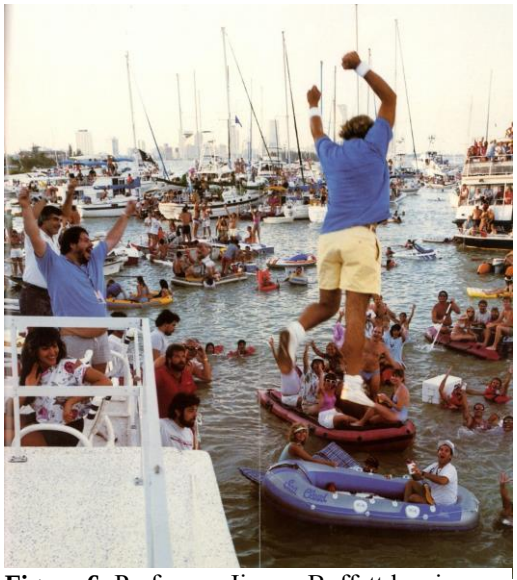

Figure 6: Performer Jimmy Buffett leaping into the waters of the Marine Stadium's basin prior to a 1985 performance at Miami Marine Stadium (turned into the 1986 recording *Live by the Bay*). The boats surrounding Buffett had paid a ticket fee to gain access to the basin. Source: Coral Gables Museum

Miami Marine Stadium, in addition to hosting powerboat races, also developed a rich culture surrounding the races and boating in general. During a race, the area between the grandstand and the pit area came to be known as "Has Been Point," where the former star racers who had fallen out of competitiveness would congregate.[67] The stadium also served as a place where corporations would introduce innovations in the powerboating design field. The grandstand and basin allowed for press gathering and demonstration. For instance, Outboard Marine Corporation introduced an outboard motor version of the Wankel Rotary Engine at Miami Marine Stadium.[68] With the stadium being designed to be the center of a global brand of sporting event, and assuming an important role in the sport's yearly traditions, it assumed a legendary status within the powerboating community in the almost-three decades it was open.

[64] "Duff Daily Memory," *If Seats Could Talk*, Collection of Donald Worth.
[65] John Crouse, "Duct-Taped Duff Does it Again in Miami . . . . Overcomes Crazy Horse and Ground Gears," *Powerboat*, March 1981, 62.
[66] "Bob Halstead Memory," *If Seats Could Talk,* Collection of Donald Worth.
[67] "Earle Hall Memory," *If Seats Could Talk*, Collection of Donald Worth
[68] "Charles Strang Memory," *If Seats Could Talk*, Collection of Donald Worth.

Miami Marine Stadium was also a prolific venue for musical performances, ranging from jazz, to folk, to rock and roll. The stadium featured acts by lauded performers Dave Brubeck and Cab Calloway, a concert by Peter, Paul, and Mary, and performances by The Who, Queen, Kansas, Jimmy Buffett, Gloria Estefan and the Miami Sound machine, and many more.[69] Concerts could be viewed from the grandstand or from private boats. Both methods required the purchase of tickets, with boats paying prices based upon their length. Boat ticket prices went as high as $40 for a craft 15 feet or larger, but there was no limit as to how many people could be on board.[70] Boats viewing the concert would attempt to get as close to the floating stage as possible, and sometimes visitors would hop in the water to watch the performance from directly next to the stage. Some concert-goers would even attempt to climb onto the stage from the water.[71] The design of the performance space at Miami Marine Stadium, with performers playing from a floating stage close to the grandstand, surrounded by boats and paddlers, created an atmosphere of intimacy and intensity.

Figure 7: Annual Easter Sunrise services were held at Miami Marine Stadium until 1992. The services brought in speakers from all around the world, welcoming people of all denominations. Source: Collection of Owen Blauman

Aside from powerboat races and concerts, assorted other event types were held at Miami Marine Stadium. From the mid-1960s until the stadium closed in 1992, the stadium held an annual Easter Sunrise Service, an interdenominational event which packed the grandstand and brought in boat visitors, much like a concert. The event usually featured prominent speakers, such as boxer George Forman, or Moishe Rosen, founder of the non-profit Jews for Jesus. The event would start at 6:00 A.M., before sunrise, and would usually have a packed house.[72] The stadium also hosted wrestling events, including an appearance by the famous WWE wrestler Dusty Rhodes, who was thrown into the water from the performance float.[73] In 1968,

[69] *Marine Stadium Events with City Input* [Microsoft Excel Spreadsheet], Collection of Donald Worth.
[70] "Bob Smith Memory," *If Seats Could Talk*, Collection of Donald Worth.
[71] "The Immensity of Intensity: 1976 – Lynyrd Skynyrd at Miami Marine Stadium, by Neil Harden," *If Seats Could Talk*, Collection of Donald Worth.
[72] "Dr. Frank Jacobs Memory," *If Seats Could Talk*, Collection of Donald Worth.
[73] "Frank Mercado-Valdes Memory," *If Seats Could Talk*, Collection of Donald Worth.

during a statewide teachers' strike, Miami's striking teachers held a rally at Miami Marine Stadium, and packed the house.[74] In 1969, poet Allen Ginsberg performed at Miami Marine Stadium, with his microphone being shut off by City of Miami Police in response to his criticism of the police force, comparing them to the oppressiveness of Soviet law enforcement. He was eventually granted a free new performance by a Federal judge, after the judge decided that Ginsberg's first amendment rights had been abridged.[75] In 1972, a year when both the Democratic and Republican National Conventions were held in Miami Beach, Richard Nixon attended a youth rally at Miami Marine Stadium, and was introduced and hugged by performer Sammy Davis, Jr.[76] In 1985, in the wake of riots in Overtown, the city of Miami's historic black community, members of University of Miami's Kappa Alpha Psi fraternity petitioned the city for a grant application to host a Miss Collegiate Black America contest, which was held at Miami Marine Stadium.[77] Miami Marine Stadium was one of many performance venues in the Greater Miami area, but the sheer variety of events it hosted, as well as the prominence of some of them, demonstrate that it was one of the premier options in the city at the time. Even though the stadium was shut down in the wake of Hurricane Andrew in 1992, its uniqueness and the open feel of its performance space grant it a special feeling in the memories of older Miamians.

Figure 8: Shot from the 1961 Brutalist-inspired Miami-Dade College North Campus' William Pawley Center, designed by Hilario Candela. Candela loved to work with concrete, as he would later do with Miami Marine Stadium. Source: Miami Brutalism Tumblr

ARCHITECTURAL SIGNIFICANCE

Miami Marine Stadium is significant at the local level under Criterion C in the area of Architecture. The lead architect on the project, Hilario Candela, and the lead engineer, Jack Meyer, collaborated on the stadium, which is a locally significant example of the Brutalist design philosophy and aesthetics. The Candela/Meyer partnership spawned a grandstand structure characterized by its long soaring cantilevered roof, a project defined by its use of poured concrete as its primary material. As a design intended to respond to Miami's maritime history and culture, built along the shore of a man-made engineered basin, responding

[74] "Patricia Jennings Braynon MMS Memory," *If Seats Could Talk*, Collection of Donald Worth.
[75] "Jerry Powers Memory," *If Seats Could Talk*, Collection of Don Worth.
[76] Lauren Walser. "If Seats Could Talk: Richard Nixon and Sammy David Jr. Share the Stage at Miami Marine Stadium," Savingplaces.org , https://savingplaces.org/stories/if-seats-could-talk-richard-nixon-and-sammy-davis-jr-share-the-stage-at-miami-marine-stadium (Accessed July 19, 2017).
[77] "Frank Mercado-Valdes Memory," *If Seats Could Talk*, Collection of Donald Worth.

to the constant barrage of salt in the air and water, Miami Marine Stadium encapsulates a mid-century ethos of imagination and ambition, as well as echoing the unpolished concrete appearance of many structures and buildings from the era.

Brutalism Context

Miami Marine Stadium follows the basic tenets of Brutalist architecture. The Brutalist movement, which was extremely prolific in institutional architecture from the mid-1950s to the 1970s, is characterized by its use of concrete, a simple inexpensive material that is free of pretension and adornment. The name of the movement derives from the French term *béton brut*, meaning "raw concrete," coined by Swiss-French architect Le Corbusier. Brutalism, as an architectural movement, was expressed internationally, generally in large projects, such as office and apartment buildings. Brutalism also was common in college architecture in the mid-century period, including in South Florida. In the Miami area, mid-century Brutalist architecture is very common, including the 1968 Hialeah City Hall designed by Hernando Acosta, the 1961 Miami-Dade College North campus designed by Hilario Candela, and the 1980s Metrorail stations. Brutalism is defined primarily by the use of concrete as a material, repetitive patterned geometric forms, and transparency and exposure of structural elements.[78]

Miami Marine Stadium as a Brutalist Structure

Candela's design for Miami Marine Stadium is intended to communicate to a viewer or visitor its purpose, both in the context of it being a waterside entertainment venue, and in terms of it being characteristic of Miami's mid-century aspirations. Candela described the stadium as "an architecture for that place where the land and the sea kiss."[79] Symbolic of Miami's position as a tropical waterside community, the sentiment shown through Miami Marine Stadium's architecture expresses the tone of the marine without being explicitly designed in a programmatic manner. The repetitive rise and fall of the roof, situated symmetrically throughout the grandstand, resembles ocean waves. The impression of the grandstand's cantilevered roof and seating area descending to the waterline resembles an opened clam shell. The span of the cantilevered roof, stretching out over the water unsupported, tethered only by its base at the back end of the structure, gives the impression of a kite gliding through the air. The naked concrete of the structure, demonstrating a Brutalist philosophy, connotes a lack of pretension, an honesty, with all of the structural elements of the grandstand being clearly visible.

[78] "Brutalist Architecture," Saylor.org, https://www.saylor.org/site/wp-content/uploads/2011/05/Brutalist-architecture.pdf (Accessed July 27, 2017).
[79] Jorge L. Hernandez, "The Fruits of Hemispheric Stewardship," *Preservation Today,* 2009, 33.

The effusive projecting concrete cantilever, at the time the longest in the world, demonstrates the mid-century aesthetic of attempting to break barriers and prove that more and more things were becoming possible.[80] The concrete construction of the structure took advantage of one of Brutalism's signature materials, one which could be poured into any shape. The roof's hyperbolic paraboloids toward the end of the cantilever, made out of concrete shell, were an imaginative expression of a common shape in MiMo architecture, while the folded concrete planes showed strength and solidness. Miami Marine Stadium is a triumphant example of monumental Miami architecture, demonstrating the philosophy of Brutalism in a location designed for both sporting and artistic entertainment.

Miami Marine Stadium has received recognition from DoCoMoMo,[81] the World Monuments Fund,[82] the National Trust for Historic Preservation,[83] and the Getty Foundation[84] as an outstanding example of mid-century design.

[80] Rosa Lowiger, John Fidler, Marjorie Lynch, and Kelly Ciociola, "MMS-CONSOL: Concrete Solutions," *Getty Foundation Keeping it Modern Initiative*, 2016, 3.
[81] Jean-Francois Lejeune, "Preserving the Miami Marine Stadium (1962-1964): Tropical Brutalism, Society of Leisure, and Ethnic Identity," Docomomo-us.org, http://docomomo-us.org/news/preserving-the-miami-marine-stadium-1962-64-tropical-brutalism-society-of-leisure-and-ethnic-identity (Accessed August 18, 2017).
[82] "A Closer Look: Miami Marine Stadium," Wmf.org, https://www.wmf.org/project/miami-marine-stadium (Accessed August 18, 2017).
[83] "National Treasures: Miami Marine Stadium," Savingplaces.org, https://savingplaces.org/places/miami-marine-stadium#.WZcef-mQxhE (August 18, 2017).
[84] "Keeping it Modern: 2014 Grants Awarded," Getty.edu, http://www.getty.edu/foundation/initiatives/current/keeping_it_modern/grants_awarded.html (Accessed August 18, 2017).

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Verbal Boundary Description

17 18 54 42 28.495 AC M/L
BEG 1709.52FTW & 1954.40FTNW OF
SE COR OF SEC TH N 45 DEG W
3075FT S 00 DEG W 650FT 45 DEG
E2620FT N 44 DEG E 460FT TO POB
LESS BEG 1709FTS & 1954.40FTNW OF

To the West 100 ft extending from the Stadium Structure, To the East 100 ft extending from the Stadium Structure, To the South extending to the north edge of Rickenbacker Causway, To the North comprising the full perimeter/area of the basin inclusive of the two islands. See attached map.

Boundary Justification

The above property description contains all of the historic resources associated with Miami Marine Stadium.

United States Department of the Interior
National Park Service

NATIONAL REGISTER OF HISTORIC PLACES CONTINUATION SHEET

LIST OF PHOTOGRAPHS

1. Miami Marine Stadium
2. 3501 Rickenbacker Causeway, Miami (Miami-Dade County), Florida
3. Pablo Quinones-Cordero
4. April 13, 2017
5. RJ Heisenbottle Architects Archives
6. South-East Elevation, Ground Level Looking Northeast
7. Photo 1 of 8

Numbers 1-2 and 5 are the same for the remaining photographs

3. Juan Alcala
4. January 31, 2017
6. General View of Grandstands from Lower Grandstands, Looking West/Northwest
7. Photo 2 of 8

3. Juan Alcala
4. January 31, 2017
6. Column Detail – Ground Level Looking Southeast
7. Photo 3 of 8

3. Juan Alcala
4. January 31, 2017
6. South-East Grandstand Entrance Ramp & Column Detail – Ground Level Looking East
7. Photo 4 of 8

3. Pablo Quinones-Cordero
4. February 18, 2017
6. South-East Elevation from Water Looking West/Northwest
7. Photo 5 of 8

3. Pablo Quinones-Cordero
4. February 18, 2017
6. South-East Elevation, Ground Level Looking Northeast
7. Photo 6 of 8

3. Pablo Quinones-Cordero
4. January 31, 2017
6. Upper Grandstands - Looking East/Southeast
7. Photo 7 of 8

3. Pablo Quinones-Cordero
4. April 13, 2017
6. Ticket Booth – Looking North/Northwest
7. Photo 8 of 8

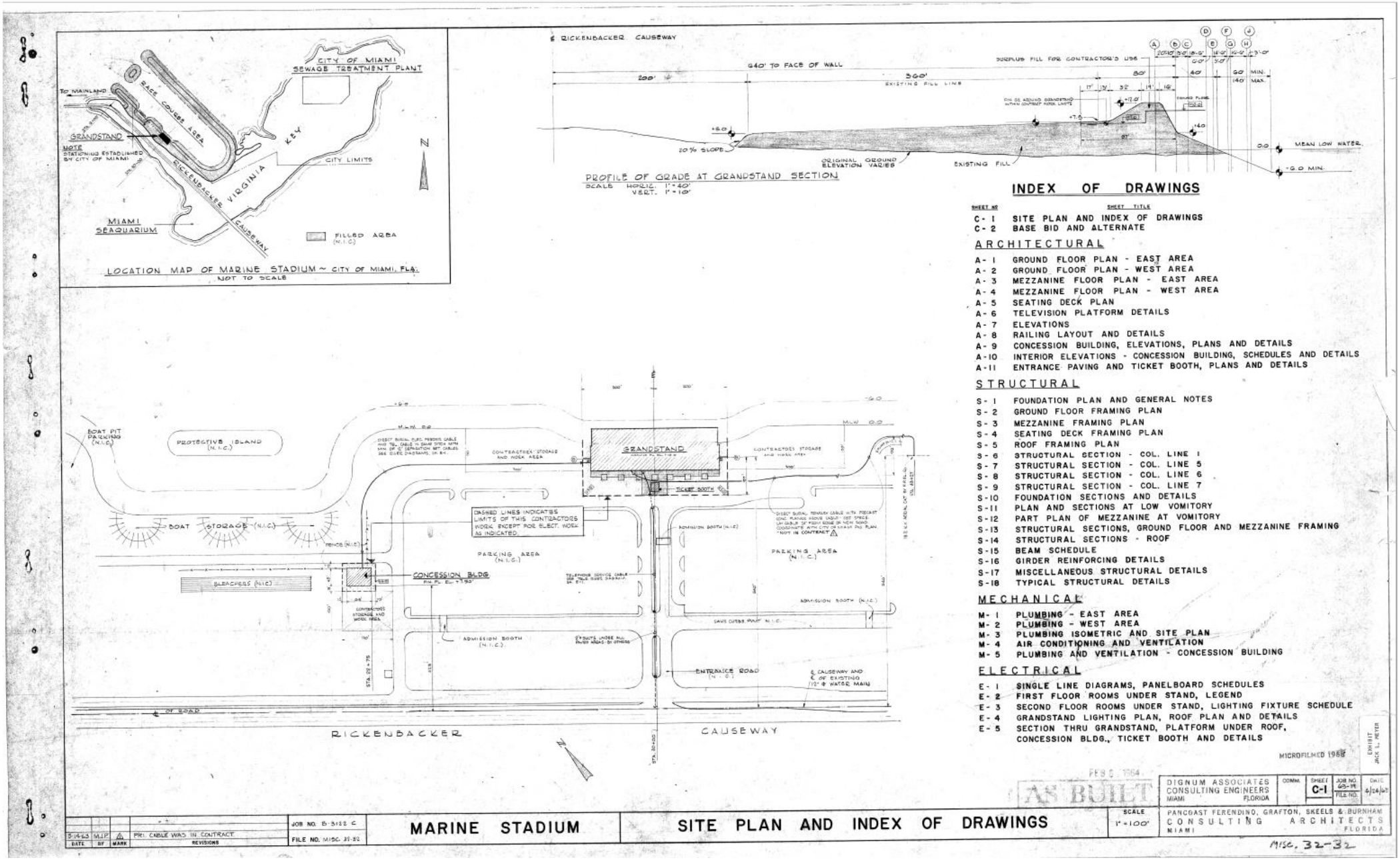

Figure 1: Site Plan

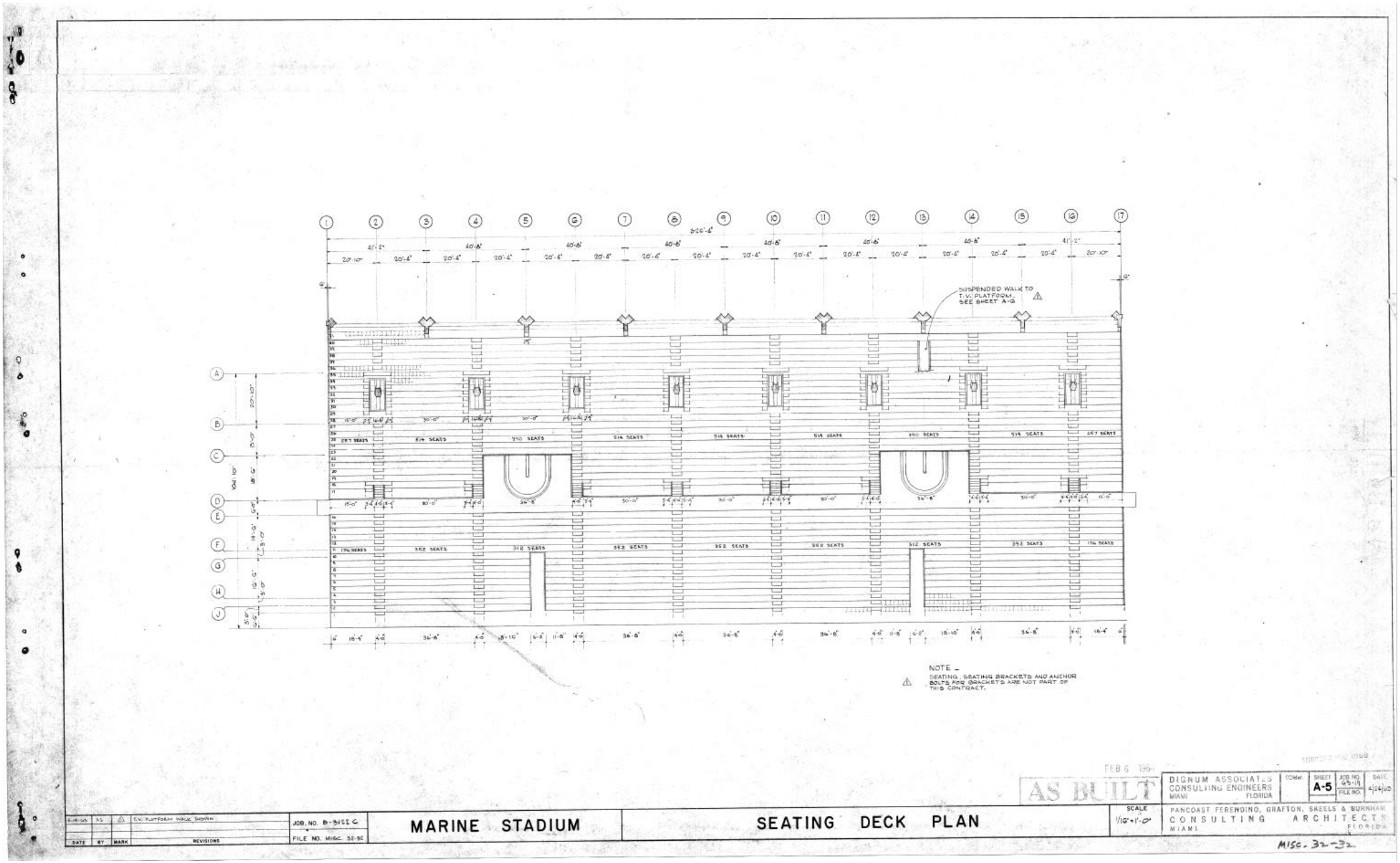

Figure 2: Seating Deck Plan

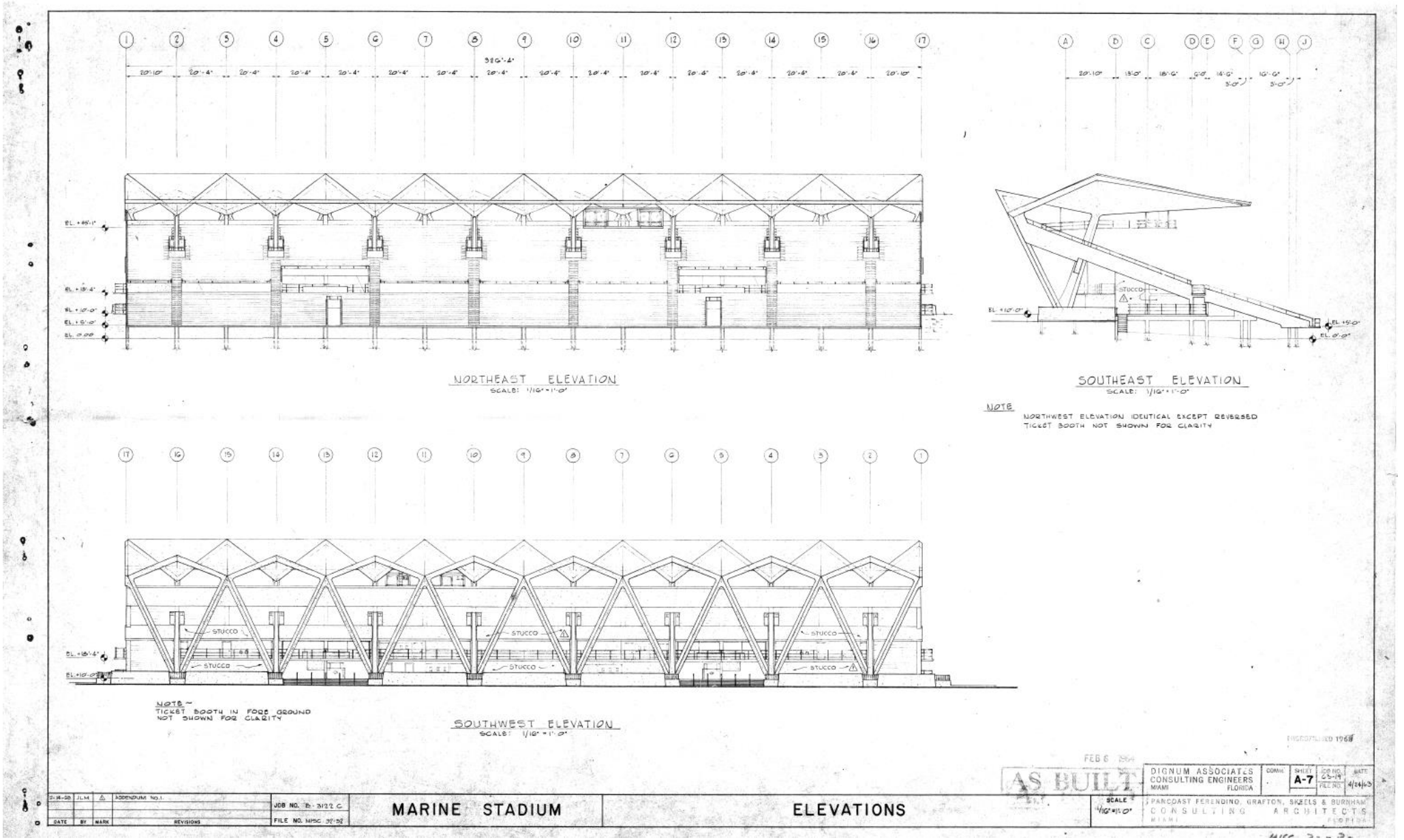

Figure 3: Elevations

Miami Marine Stadium

3501 Rickenbacker Causeway
Miami, Miami-Dade Co.
Florida

Lat./Long. Coordinates:
25.743573 -80.171978

UTM:
17R 583259 2847478

Datum: WGS84

Legend

Proposed NR Boundary

Date: 8/18/2017

1:10,000

N

0 425 850 1,700 Feet

0 105 210 420 Meters

Basemap Source: Source: Esri, DigitalGlobe, GeoEye, Earthstar Geographics, CNES/Airbus DS, USDA, USGS, AEX, Getmapping, Aerogrid, IGN, IGP, swisstopo, and the GIS User Community

Miami Marine Stadium

3501 Rickenbacker Causeway
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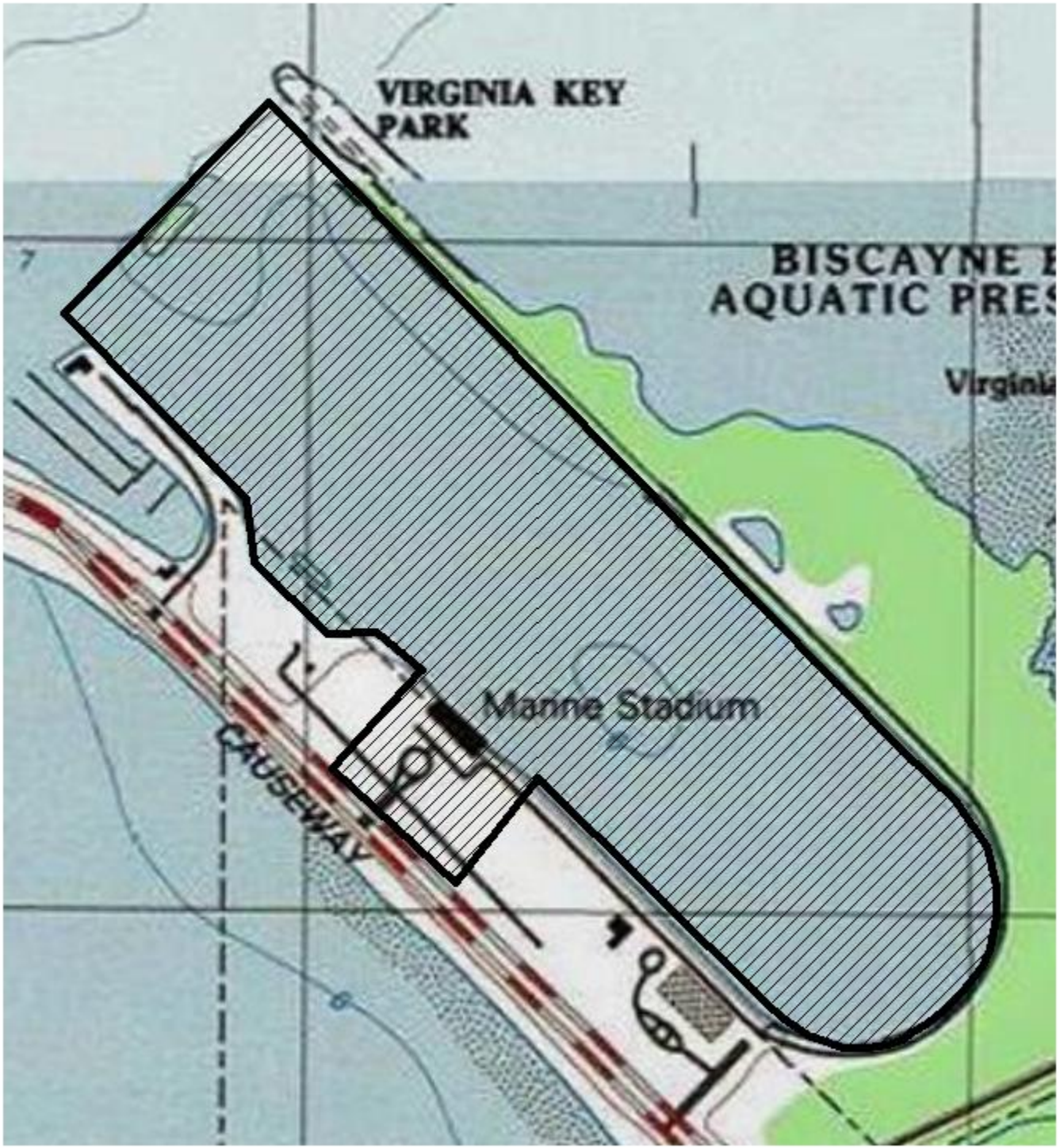



QUESTB
LSD


THEN
RTISTS
KEPT IT
ALIVE
MOAN
MOAN
MOANS
THE GET DOWN...
LOCK IT UP!
CASH
SUH DUDE!


SEA BUTLER

National Register of Historic Places
Memo to File

Correspondence

The Correspondence consists of communications from (and possibly to) the nominating authority, notes from the staff of the National Register of Historic Places, and/or other material the National Register of Historic Places received associated with the property.
Correspondence may also include information from other sources, drafts of the nomination, letters of support or objection, memorandums, and ephemera which document the efforts to recognize the property.

UNITED STATES DEPARTMENT OF THE INTERIOR
NATIONAL PARK SERVICE

NATIONAL REGISTER OF HISTORIC PLACES
EVALUATION/RETURN SHEET

Requested Action:	Nomination
Property Name:	Miami Marine Stadium
Multiple Name:	
State & County:	FLORIDA, Dade

Date Received:	Date of Pending List:	Date of 16th Day:	Date of 45th Day:	Date of Weekly List:
2/20/2018	3/14/2018	3/29/2018	4/6/2018	

Reference number:	SG100002293
Nominator:	State

Reason For Review:

__ Appeal	__ PDIL	__ Text/Data Issue
__ SHPO Request	__ Landscape	__ Photo
__ Waiver	__ National	X Map/Boundary
__ Resubmission	__ Mobile Resource	__ Period
__ Other	__ TCP	__ Less than 50 years
	__ CLG	

__X__ Accept _____ Return _____ Reject **4/2/2018** Date

Abstract/Summary Comments:	The stadium and basin represent a significant engineering/architectural construct. Using lightweight concrete, the designers were able to cantilever the roof with no supports. The waterside venue was a popular attraction for locals and tourists until hurricane Andrew.
Recommendation/ Criteria	Accept / A & C

Reviewer Jim Gabbert Discipline Historian

Telephone (202)354-2275 Date

DOCUMENTATION: see attached comments : No see attached SLR : **Yes**

If a nomination is returned to the nomination authority, the nomination is no longer under consideration by the National Park Service.

Acosta, Ruben A.

From: Adams, Warren <WAdams@miamigov.com>
Sent: Wednesday, February 7, 2018 9:28 AM
To: Acosta, Ruben A.; Imberman, Max A.
Subject: National Register Recommendations

Ruben/Max,

At last night's meeting the City of Miami Historic and Environmental Preservation Board provided the following recommendations:

Miami Marine Stadium National Register nomination – recommended approval

Coconut Grove Playhouse National Register nomination – recommended approval (Lynn Lewis, Vice Chair commented that she agreed with the State's assessment of integrity as opposed to the assessment included in Miami-Dade County's letter to you).

I & E Greenwald Steam Engine #1058 National Register delisting – recommended approval

Atlantic Gas Station National Register delisting – recommended denial. The Board does not agree with the delisting as they believe the structure still retains its historic architectural features and could potentially be restored.

I do not yet have the minutes from the meeting. Once I receive them I can provide more details of Lynn Lewis's comments on the Coconut Grove Playhouse and the Board's comments on the Atlantic Gas Station if required.

Regards,

Warren

Warren Adams, MRICS
Preservation Officer
Planning Department
Office: 305-416-1059
Visit us at www.miamigov.com/planning.

EXECUTIVE DIRECTOR
Christine Rupp
chris@dadeheritagetrust.org
cell: 305-910-3996

◦ DADE HERITAGE TRUST ◦

Preservation. Education. Advocacy.
Founded 1972

January 3, 2018

Dr. Timothy Parsons
Division Director and State Historic Preservation Officer
State of Florida
Department of State
R.A. Gray Building
500 South Bronough Street
Tallahassee, FL 32399-0250

Dear Dr. Parsons:

Please allow this correspondence to serve as a letter of support for the application for the Miami Marine Stadium and Basin to be listed on the National Register of Historic Places.

As you may know, Dade Heritage Trust has been working for the preservation and restoration of this iconic Miami structure for over a decade. We have joined in the efforts of the National Trust for Historic Preservation in its promotion as a National Treasure. The City of Miami has also recognized Dade Heritage Trust's efforts by giving our organization a seat on the Virginia Key Advisory Board which is instrumental in guiding the future use and restoration of the Stadium and Basin.

The Miami Marine Stadium and Basin are worthy of Federal recognition and we wholeheartedly support its listing on the National Register of Historic Places.

Sincerely,

Christine Rupp
Executive Director

cc:
Mr. Warren Adams
City of Miami
Historic Preservation Officer
444 SW 2 Avenue
Miami, FL 33130

Regulatory and Economic Resources Department
Office of Historic Preservation
111 NW 1st Street, Mailbox 114 • 12th Floor
Miami, Florida 33128
T 305-375-4958

February 1, 2018

Mr. William E. Hopper, Chair
Historic & Environmental Preservation Board
Commission Chambers
3500 Pan American Drive
Miami, FL 33133

Re: DA11451 Miami Marine Stadium, National Register of Historic Places Nomination

Dear Chairman Hopper:

Pursuant to Miami-Dade County Ordinance 81-13, Chapter 16A-3.2, I offer the following recommendation on behalf of Miami-Dade County. Miami-Dade County recommends approval of the nomination of the Miami Marine Stadium to the National Register of Historic Places.

The Marine Stadium is an iconic building that is nationally recognized as a symbol of the innovative architecture that defines Miami. I appreciate you and the Historic & Environmental Preservation Board for taking the time to review the nomination, and for considering the County's recommendation.

Sincerely,

Sarah K. Cody
Historic Preservation Chief
Miami-Dade County

Cc: Ruben A. Acosta, Survey and Registration Supervisor, Florida Division of Historical Resources

National Trust for Historic Preservation
Save the past. Enrich the future.

January 29, 2018

Ruben Acosta
Division of Historical Resources
Florida State Historic Preservation Office
500 South Bronough Street
Tallahassee, FL 32399

Dear Mr. Acosta:

I am writing you today to ask for your support of Miami Marine Stadium's nomination to the National Register of Historic Places – our nation's official list of places worthy of preservation.

Chartered by Congress in 1949, the National Trust for Historic Preservation has over 60 years of experience preserving historic places across the United States. Because of this, we know firsthand that preservation is rarely straightforward; it is hard work that requires vision, patience, and creativity. We also know that, no matter how beloved or how strong the groundswell of support may be, saving a place takes time.

That was our thinking when we founded our flagship program, National Treasures – a portfolio of historic buildings, landscapes, and communities across the country that are integral to the story of America, but face challenges that can be difficult to resolve. For each National Treasure, we make a deep, long-term commitment to find a preservation solution that will stand the test of time. This is the commitment we have made, for example, in the District of Columbia for the Washington National Cathedral, in Houston for the Astrodome, and in Miami for Miami Marine Stadium.

When we named the stadium a National Treasure in 2012, our goal was to ensure that future generations could experience this place that captures the spirit of South Florida like no other structure does. And in the course of this work, we have inspired supporters in Florida and from around the country to take direct action nearly 20,000 times, usually in the form of petition drives to city leadership when the stadium needed it most.

Too loud and passionate to ignore, their collective voice proves what we have known all along – Miami Marine Stadium is not just cherished local landmark; it's an architectural icon that inspires people across the nation.

Today, I ask that you keep this momentum going by supporting the stadium's nomination to the National Register of Historic Places.

Stephanie K. Meeks | PRESIDENT

The Watergate Office Building 2600 Virginia Avenue NW Suite 1100 Washington, DC 20037
E smeeks@savingplaces.org P 202.588.6105 F 202.588.6082 SavingPlaces.org

Miami Marine Stadium not only exemplifies the distinctive characteristics of the international idiom of mid-century modern architecture, but helped pioneer it. The naked, unadorned nature of its materials along with the sculptural bravura of its form place it firmly in the context of this period, while the weightlessness of its wavelike expression and the addition of an engineered basin represent exciting innovations. Because of this, it is the strong belief of the National Trust that Miami Marine Stadium meets Criteria C for the National Register, which states that a property must embody the distinctive characteristics of a type, period, or method of construction.

From the Freedom Tower to the Art Deco of South Beach, the National Register recognizes and celebrates historic treasures that are South Florida's calling card to the world. By adding the stadium to this impressive list, we will finally and fully recognize its significance as a place that – like those other landmarks – defines Miami.

New York City has the Empire State Building. San Francisco has the Golden Gate Bridge. And Miami, it has the Marine Stadium.

I hope I can count on your support.

Sincerely,

Stephanie K. Meeks
President and CEO

UNIVERSITY OF MIAMI
COLLEGE of ENGINEERING

Antonio Nanni, PhD, PE, FASCE, FACI, FIIFC
Inaugural Senior Scholar
Professor & Chair
Civil, Architectural & Environmental Engineering

1251 Memorial Drive
MEB Room 325
Coral Gables, FL 33146

Ph: 305-284-3461
Fax: 305-284-3492
nanni@miami.edu

December 5, 2017

City of Miami Historic and Environmental Preservation Board

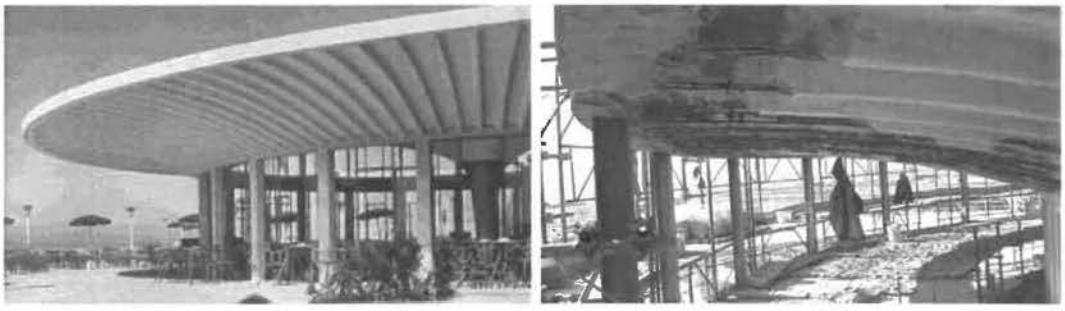
Ref.: National Register Nomination for the Miami Marine Stadium

Dear Board Members:

After reading of this nomination, I felt compelled to write this letter in its support. I am a structural engineer and, as such, I wanted to give you a perspective beyond the architectural prominence of this structure that is more than well known.

Our Miami Marine Stadium is among the iconic reinforced concrete buildings around the world that stem from construction materials and methods originally developed by the Italian engineer/architect Pier Luigi Nervi. In fact, during the month of October of this year, UM hosted for three weeks an international exhibit on the works of P.L. Nervi. During this event, the resemblance of the Miami Marine Stadium and the soccer stadium designed by Nervi for the City of Florence, Italy, in 1932 was discussed. The point being that our stadium may be considered a "modern monument." It played a central role in the evolution of construction as part of the historical legacy of stadiums built throughout Europe and Latin America utilizing cantilevered folded plate roofs. This thin-shell technique takes advantage of geometry and shape to allow for the creation of long spans.

I just wanted to inform you that this type of historic thin-shell structures (perhaps even less prominent) are being restored and made available to the public as a living testimony of the development of engineering. For example, the Kursaal bathing establishment in Ostia, on the Tyrrhenian Sea near Rome, Italy, was refurbished in 2014. The two pictures below show the original structure and its state prior to the repair.



In closing, the addition of the Miami Marine Stadium to the National Register will contribute to have Miami recognized not only for its vocation as a tourist destination, but also for its cultural heritage and relevance in the history of construction.

Sincerely,

Antonio Nanni

WORLD MONUMENTS FUND

November 27, 2017

Mr. Ruben A. Acosta
Division of Historical Resources
Florida State Historic Preservation Office
500 South Bronough Street
Tallahassee, FL 32399-0250

Dear Mr. Acosta,

The World Monuments Fund (WMF) is pleased to write in support of the nomination of the Miami Marine Stadium to the National Register of Historic Places.

Because of the Stadium's outstanding cultural and architectural significance, including its innovative reinforced concrete engineering; its sculptural, futuristic architectural form featuring a daring cantilevered roof, created by a young Cuban architect; and its storied history as a sports and cultural center-- plus its threatened demolition due to its perceived structural instability and high repair cost, WMF included the Stadium on the 2010 World Monuments Watch.

Subsequent to Watch listing, WMF contributed funds to enable an engineering study by Simpson, Gumpertz and Heger. The study showed that the building was structurally stable and that the concrete restoration could be accomplished for half of the amount the City of Miami had estimated in 2008. That information supported a highly successful campaign to make the preservation and restoration of the Stadium a City of Miami priority.

The inclusion of the building on the National Register of Historic Places is richly deserved at this moment when the preservation work is about to get underway.

Sincerely,

Frank Sanchis

Frank Sanchis
Program Director
World Monuments Fund

Cc: Lisa Ackerman

A RESOLUTION OF THE VIRGINIA KEY ADVISORY BOARD ("BOARD") SUPPORTING THE NOMINATION OF THE COMMODORE RALPH MUNROE MIAMI MARINE STADIUM TO BE LISTED IN THE NATIONAL REGISTER OF HISTORIC PLACES; DIRECTING THE BOARD LIAISON TO FORWARD A COPY OF THIS RESOLUTION TO THE OFFICIALS STATED HEREIN.

WHEREAS, pursuant to Resolution No. HEPB-2008-56, the City of Miami ("City") Historic and Environmental Preservation Board ("HEP Board") locally designated the Commodore Ralph Munroe Miami Marine Stadium ("Miami Marine Stadium") as a historic property; and

WHEREAS, the National Register of Historic Places ("National Register") is the United States federal government's official list of districts, sites, buildings, structures, and objects deemed worthy of preservation for their historical significance; and

WHEREAS, the National Register recognizes some of the most iconic and important historic resources in Miami-Dade County, including the Cadillac Hotel, the Cape Florida Lighthouse, the Collins Waterfront Historic District, Coral Gables City Hall, the Fontainebleau Hotel, Lincoln Road Mall, the Miami Beach Architectural District, the Biltmore Hotel, and the Venetian Causeway; and

WHEREAS, inclusion in the National Register confers numerous tangible and intangible benefits such as:

- Official and national recognition of the property's importance to its community;
- Identifying the property as a tourist destination;
- Building community pride in the history of the property;
- Allowing owners of income-producing properties to be eligible to receive certain federal tax incentives and funds for the substantial rehabilitation of the property;
- Serving as the first step towards eligibility for National Park Service-administered federal preservation tax credits; and
- Increasing access to grants and funds from other sources;

WHEREAS, the HEP Board would retain the right to be the sole reviewing body for any material alteration to the Miami Marine Stadium unless there are federal funds being used on the relevant project; and

NOW, THEREFORE, BE IT RESOLVED BY THE VIRGINIA KEY ADVISORY BOARD OF THE CITY OF MIAMI, FLORIDA:

Section 1. The recitals and findings contained in the Preamble to the Resolution are adopted by reference and incorporated as if fully set forth in this Section.

Section 2. The Virginia Key Advisory Board ("Board") supports the nomination of the Miami Marine Stadium to be listed in the National Register of Historic Places.

Section 3. The Board Liaison is directed to forward a copy of this Resolution to the members of the City Commission, Mayor Francis X. Suarez, City Manager Emilio T. González, and the City Clerk.

Section 4. This resolution shall become effective immediately upon its adoption.

UNANIMOUSLY PASSED AND ADOPTED THIS 28th DAY OF NOVEMBER, 2017.

Joe Rasco, Chairman

FLORIDA DEPARTMENT of STATE

RICK SCOTT
Governor

KEN DETZNER
Secretary of State

February 16, 2018

J. Paul Loether, Deputy Keeper and Chief,
National Register of Historic Places
Mail Stop 7228
1849 C St, NW
Washington, D.C. 20240

Dear Mr. Loether:

The enclosed disks contain the true and correct copy of the nomination for the **Miami Marine Stadium (FMSF#: 8DA11451), in Dade County**, to the National Register of Historic Places. The related materials (digital images, maps, and site plan) are included.

Please do not hesitate to contact me at (850) 245-6364 if you have any questions or require any additional information.

Sincerely,

Ruben A. Acosta
Supervisor, Survey & Registration
Bureau of Historic Preservation

RAA/raa

Enclosures