

CITY OF CORAL GABLES
LOCAL PLANNING AGENCY (LPA)/
SPECIAL PLANNING AND ZONING BOARD MEETING
VERBATIM TRANSCRIPT
HYBRID FORMAT
THURSDAY, SEPTEMBER 26, 2024, COMMENCING AT 4:02 P.M.

Board Members Present at Commission Chamber:

- Eibi Aizenstat, Chairman
- Wayne "Chip" Withers
- Sue Kawalerski
- Felix Pardo
- Javier Salman
- Robert Behar

City Staff and Consultants:

- Jennifer Garcia, Planning Official
- Arceli Redila, Zoning Administrator
- Cristina Suarez, City Attorney
- Gustavo Ceballos, Assistant City Attorney
- Jill Menendez, Administrative Assistant, Board Secretary
- Fenggian/Grace Chen, Principal Planner
- Juan Riesco, City Architect

Also Participating:

- Peter Kiliddjian, Vice Chairman, Board of Architects
- Maria Cristina Longo.

Pursuant to Resolution Number 2021-118, the City of Coral Gables has returned to traditional in-person meetings, However, the Planning and Zoning Board has established the ability for the public to provide comments virtually.

For those members of the public who are appearing on Zoom and wish to testify -- actually, you do not have to be -- since it is not -- it's legislative, you do not have to be visible and be sworn in.

Lobbyist Registration and Disclosure, any person who acts as a lobbyist must register with the City Clerk, as required pursuant to the City Code.

As Chair, I now officially call the City of Coral Gables Planning and Zoning Board Special Meeting on Mediterranean Standards of September 26th, 2024 to order. The time is 4:02.

Jill, if you'd please call the roll.

THE SECRETARY: Robert Behar?

MR. BEHAR: Here.

THE SECRETARY: Julio Grabiell asked to be excused.

Sue Kawalerski?

THEREUPON:

(The following proceedings were held.)

CHAIRMAN AIZENSTAT: I'd like to go ahead and get started, if everybody is okay with that. I'd like to go ahead and call the meeting to order. I'd like to please ask everybody to please silence their phones and beepers, if they have any.

Good evening. This Board is comprised of seven Members. Four Members of the Board shall constitute a quorum and the affirmative vote of four Members shall be necessary for the adoption of any motion. If only four Members of the Board are present, an applicant may request and be entitled to a continuance to the next regularly scheduled meeting of the Board.

If a matter is continued due to a lack of quorum, the Chairperson or Secretary of the Board may set a Special Meeting to consider such matter. In the event that four votes are not obtained, an applicant, except in the case of a Comprehensive Plan Amendment, may request a continuance or advance the application to proceed to the City Commission without a recommendation.

MR. KAWALERSKI: Here.

THE SECRETARY: Felix Pardo?

MR. PARDO: Here.

THE SECRETARY: Javier Salman also requested to be excused.

Chip Withers?

MR. WITHERS: Here.

THE SECRETARY: Eibi Aizenstat?

CHAIRMAN AIZENSTAT: Here.

We will not have swearing in today, as the item is legislative, as I had stated before.

Everyone who speaks today must complete the roster on the podium. We ask that you print your name clearly, so the official records of your name and address will be correct.

Zoom platform participants, I will ask any person wishing to speak on this afternoon's agenda item, to please open your chat and send a direct message to Jill Menendez, stating you would like to speak before the Board and include your full name. Jill will call you when it's your turn. I ask you to be concise, for the interest of time.

Phone platform participants will then follow, as Zoom participants are done. I will

1 ask phone participants to comment on tonight's
2 agenda item, as well, and I ask you to be
3 concise, for the interest of time.

4 The procedure we'll use tonight is, first,
5 the identification of the agenda item by
6 Mr. Collier -- actually, it will be Madam City
7 Attorney. Mr. Collier is not here --
8 presentation by Staff, and a -- I'll go ahead
9 and open it for public comment, first in
10 Chambers, then the Zoom platform, and phone
11 line platform.

12 I'll go ahead and close the public comment.
13 We'll have Board discussion. Then, if there's
14 a motion, discussion, and second of a motion,
15 if applicable, the Board's final comments and a
16 vote.

17 Before we start, in light of not having a
18 full board on this item, which is such an
19 important issue, I would like the Board's input
20 on a few options. One, we can go ahead, defer,
21 to reschedule the meeting; Two, we can proceed
22 with the meeting and see if there is a
23 recommendation and a vote; and, Three, we can
24 proceed with the meeting and defer
25 recommendation and vote. Absent Board Members

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1 discussion can continue, and we would be able
2 to provide the verbatim minutes to all three
3 members, at that time, depending on how far
4 along we get in the hour and a half that we
5 have before the 5:30 time, and, you know, we
6 can then have that, to be able to conclude the
7 discussion and vote with hopefully all of the
8 members present at the next Planning Board
9 Meeting.

10 CHAIRMAN AIZENSTAT: Cristina, let me ask
11 you a question, please. Since we have
12 advertised as a Planning and Zoning Board
13 Meeting, which is quasi-judicial, even though
14 this item is legislative, do we need to --
15 because of Sunshine Laws, if we lose a quorum,
16 are we allowed to continue?

17 MS. SUAREZ: So you would not lose the
18 quorum. You would still have four members, if
19 I'm not mistaken, right? We would not lose a
20 quorum.

21 MR. PARDO: He leaves at 5:30.

22 CHAIRMAN AIZENSTAT: But once he leaves at
23 5:30, we'll have one, two, three, four --

24 MR. BEHAR: Yeah, you're right. We will
25 have a quorum.

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1 will then have the ability to read the
2 transcript and we can continue at a later
3 meeting.

4 MR. BEHAR: Mr. Chairman, we also have
5 another issue, because we have one of the Board
6 Members who's going to be --

7 CHAIRMAN AIZENSTAT: Correct.

8 MR. BEHAR: -- departing at 5:30, you said?

9 MR. WITHERS: Yeah.

10 MR. BEHAR: So we may not --

11 CHAIRMAN AIZENSTAT: One, two, three --

12 MR. BEHAR: Four. I don't know that that's
13 really appropriate for such an important
14 matter, and I want to start, because we need to
15 start. We may have to get -- when we get to
16 that point, we may have to reconsider if we
17 continue or -- right?

18 MR. KAWALERSKI: Uh-huh.

19 MR. PARDO: Mr. Chairman.

20 CHAIRMAN AIZENSTAT: Yes, Felix.

21 MR. PARDO: Mr. Chairman, I would suggest
22 Number Three, and even with present company
23 leaving prematurely, although we would not have
24 the quorum -- we would lose the quorum at that
25 time, the quorum would be lost for a vote. The

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1 MR. PARDO: We will have a quorum.

2 CHAIRMAN AIZENSTAT: And we can continue.

3 MR. PARDO: So it's a matter --

4 MS. SUAREZ: And just to answer, for the
5 sake of a discussion, if you lost the quorum,
6 you can continue discussion, you just could not
7 take any action.

8 CHAIRMAN AIZENSTAT: Right.

9 MR. PARDO: And the verbatim minutes could
10 be made available to all of the Board Members
11 or they could watch a tape of the discussion --

12 MS. SUAREZ: That's an option.

13 MR. PARDO: -- to be able to hit the ground
14 running the next time, and complete it.

15 MS. SUAREZ: Yeah. I mean, you could also
16 decide that, you know -- when Mr. Withers has
17 to leave, you could decide to maybe conclude
18 this one and then continue it at, you know, a
19 later meeting. All of the options are really
20 available.

21 MR. BEHAR: But I think, you know, Felix,
22 your recommendation is probably a good one. We
23 could continue. We may not take a vote until
24 we get all seven Board Members present, you
25 know.

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1 MR. PARDO: Exactly. And I think that
 2 would be fair, and, specifically, you know, I
 3 would like to hear the input of --
 4 MR. BEHAR: Two architects, which to me are
 5 -- you know.
 6 MR. PARDO: Correct. You took the words
 7 out of my mouth, right.
 8 CHAIRMAN AIZENSTAT: Right. There's two
 9 architects that are missing tonight -- or this
 10 afternoon.
 11 MR. BEHAR: Okay.
 12 CHAIRMAN AIZENSTAT: All right. If
 13 everybody's okay, we'll go ahead and continue
 14 with this matter at this time, okay?
 15 MR. WITHERS: Absolutely. Absolutely.
 16 CHAIRMAN AIZENSTAT: Thank you.
 17 Madam City Attorney, could you please read
 18 into the record the agenda item?
 19 MS. SUAREZ: Yes.
 20 E-1 is an Ordinance of the City Commission
 21 of Coral Gables, Florida, providing for text
 22 amendments of the City of Coral Gables Official
 23 Zoning Code, Article 5, "Architecture," Section
 24 5-200, "Mediterranean Standards;" Article 3,
 25 "Uses," Section 3-402, "Restrictions related to

1 location;" and Article 16, "Definitions;" to
 2 enhance the quality of Coral Gables
 3 Mediterranean design by requiring a conceptual
 4 design review; removing duplicative criteria;
 5 relocating inapplicable standards;
 6 supplementing existing criteria; and including
 7 additional Mediterranean building examples;
 8 providing for severability, repealer,
 9 codification, and providing for an effective
 10 date.
 11 MS. GARCIA: So, good afternoon. Jennifer
 12 Garcia, Planning Official.
 13 And so the memo today actually is just
 14 capturing what was discussed at the last
 15 meeting two weeks ago. The red lines that are
 16 in here should look familiar. They were on
 17 your draft from the last -- from the board
 18 meeting from two weeks ago, and the ones in
 19 purples are the ones incorporated from the last
 20 time discussion, right.
 21 Some of the comments are from Alex Adams, a
 22 member of the public who came and had some
 23 comments, additional comments for the Board to
 24 consider. There were some clarifications by
 25 some of the Board Members here that are

1 incorporated into this draft in purple.
 2 So, to save time, that's all I need to say.
 3 Thank you.
 4 MR. BEHAR: You do have a PowerPoint of all
 5 of the -- right? You don't?
 6 MS. GARCIA: No. This is here for
 7 discussion and to get your feedback, remember?
 8 MR. BEHAR: I mean, I said the last time,
 9 I've got some comments, that I don't know if --
 10 then we're not going to be able to put it up to
 11 go through, you know, each --
 12 MS. GARCIA: We all have the same draft, we
 13 can go page by page, if you wish to do it that
 14 way.
 15 MR. BEHAR: Okay.
 16 CHAIRMAN AIZENSTAT: Before we proceed,
 17 Jennifer -- I mean, sorry, Jill, do we have
 18 anybody that signed up to speak?
 19 THE SECRETARY: No one has indicated they
 20 wish to speak.
 21 CHAIRMAN AIZENSTAT: Okay. Nobody in Zoom
 22 or phone platform, either?
 23 THE SECRETARY: I'll send them a message,
 24 but, no.
 25 CHAIRMAN AIZENSTAT: Okay. At this time,

1 I'd like to go ahead and close it for public
 2 comment.
 3 Chip, would you like to start us off?
 4 MR. WITHERS: No. I mean, I don't -- I'm
 5 not quite sure I totally understand. I thought
 6 we were going to go point by point and discuss
 7 them as we went through, no?
 8 MS. GARCIA: We had also mentioned, some
 9 people had some red lines to share with the
 10 Board. We can go page by page, if you want to
 11 do it that way.
 12 CHAIRMAN AIZENSTAT: Well, I know Felix
 13 wanted to go page by page, item by item --
 14 MR. WITHERS: No, that's okay.
 15 CHAIRMAN AIZENSTAT: -- is what he had
 16 stated.
 17 MR. WITHERS: I think, if we went through
 18 it, it might be easier, rather than me going
 19 through mine and then --
 20 CHAIRMAN AIZENSTAT: Agree.
 21 MR. WITHERS: I mean, I don't know how you
 22 guys feel about that.
 23 MR. PARDO: And I think what Robert was
 24 intending, by having it up there, then it's
 25 easy to go from one -- everybody is looking at

1 it. And, also, anybody that's home watching
 2 this --
 3 CHAIRMAN AIZENSTAT: Samples.
 4 MR. PARDO: -- you know, will understand
 5 where we are, you know, where it would be the
 6 same thing as this, except page by page, you're
 7 going through it.
 8 MS. GARCIA: Right. So we had it in the
 9 past.
 10 MR. PARDO: Right. Would you be able to
 11 bring it up or --
 12 MS. GARCIA: I can find it and e-mail it
 13 to --
 14 CHAIRMAN AIZENSTAT: But we can go ahead
 15 and continue while they're looking for it.
 16 Felix, do you want to get us going?
 17 MR. PARDO: Sure. I'll take a stab at it.
 18 So, on the memorandum from Staff, before
 19 you get into this thing, there are a few
 20 questions that I had. This was the best -- you
 21 know, Staff, what they're trying to do is
 22 capture the previous meeting, before this
 23 particular meeting, and I think that when you
 24 look at that, one of the things is, "Some of
 25 the criteria" -- this is the second paragraph,

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1 on the first page, and it says, "Some of the
 2 criteria was revised or removed, such as porch
 3 balcony depths, and insisted to keep other
 4 proposed criteria, such as window design
 5 standards and habitable liner requirements,"
 6 and if you'll recall, that was where we really
 7 got to Page 1, where we were talking about the
 8 depth, which is not -- you know, it's not shown
 9 anywhere, like the City of Miami does, you
 10 know, which is the depth of the liners. And it
 11 just so happens that, that particular evening,
 12 we had looked at a project that we had
 13 recommended approval for, that hasn't gone to
 14 the Commission yet, and they had hidden the
 15 parking areas, which that was the discussion
 16 with that.
 17 We don't -- we still don't have, you know,
 18 a minimum depth on this, but that's something
 19 that is shown here. That's something that
 20 should be discussed at some point, trying to
 21 establish a minimum depth of the liner that
 22 would go in front of the parking areas inside
 23 the Mixed-Use buildings.
 24 The second thing is that, I thought that it
 25 was a little unfortunate, the way it was

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1 written, Number 5, on the first page, which
 2 was, "Prohibited horizontal and vertical
 3 sliding windows and doors of the buildings." I
 4 think it's almost like a run-on sentence.
 5 What we started to discuss was keeping the
 6 windows and doors, you know, separate, so you
 7 have either (A) horizontal or (B) vertical
 8 opening and closing fenestration. And there
 9 was a discussion that we had, where we had a
 10 difference of opinion of whether you could see
 11 or not see. We discussed also, in detail, the
 12 Juliet balconies, whether they could be done
 13 one way or the other.
 14 I know we have the City Architect here and
 15 one of the board members from the Board of
 16 Architects here today, and I know that they
 17 have, in the past, discussed the Juliet
 18 balconies and how to do it in such a way that
 19 looks symmetrical and it's on the same plane.
 20 One of the discussions that we had,
 21 specifically, was, you know, whether when
 22 you're looking at the fenestration on these
 23 especially tall buildings, where you have these
 24 sliding doors where there's a difference
 25 between the two, it makes it look different,

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1 and we also discussed specifically that some of
 2 the buildings that have been built, although
 3 the Board of Architects were blamed for them,
 4 they actually got changed during the shop
 5 drawing process and they were switched and
 6 never went back to the Board of Architects, and
 7 they were administratively reviewed by someone,
 8 other than a member of the Board of Architects
 9 or the City Architect, at that time.
 10 Generalizing Option Number 7, as an option
 11 for the first three to four stories to be
 12 activated with habitable space and consistent
 13 with high quality materials, I think high
 14 quality materials should be used throughout the
 15 buildings. I see that certain developers in
 16 this City really go all out to use quality
 17 materials, and I don't think it should be
 18 limited to three or four stories. I think you
 19 could see that all of the way through.
 20 And I think that if you're -- this is a
 21 bonus that is being provided to not only give
 22 great architecture, but also great materials,
 23 that are long-lasting, and I don't think that
 24 there should be a limit to just the first three
 25 or four stories. And I understand that some of

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1 the elements that you might be able to look at,
2 you should be able to look at them, but make
3 sure that the quality of the materials
4 throughout looks good. And we see other
5 examples of Mediterranean inspired design, and
6 they use poor materials, and you could see it,
7 whether it's on the second, third, fourth,
8 fifth, sixth, seventh, eighth story.

9 So that's the only other comment I have --

10 MR. BEHAR: Felix, but let me ask you this,
11 we talked about it briefly, and I don't know
12 where you're reading from, because --

13 MR. PARDO: I'm sorry, the memorandum, the
14 first page --

15 MR. KAWALERSKI: The previous one, not the
16 current one?

17 MS. GARCIA: From the last --

18 MR. WITHERS: The original.

19 MR. KAWALERSKI: You're reading from the
20 original?

21 MR. PARDO: From the original one, because
22 that's where we started the conversation.

23 MR. KAWALERSKI: Right.

24 MR. PARDO: And, again, these are not
25 necessarily provisions that are in the Code

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1 really is not part of the Med Bonus, it's
2 really part of -- you know, more of the Zoning
3 Code itself, not necessarily a Med Bonus, but
4 when you're using the liners, having a
5 prescriptive way of saying you're going to have
6 a minimum of 20 feet is, I think, what we were
7 discussing, where feasible.

8 And for example, Glenn Pratt's project that
9 came before us that particular evening, he was
10 able to do it, where it was feasible, not all
11 of the way around, and he had a very difficult
12 site. It was not only triangular, but it was
13 also -- it had street facing all of the way
14 around. So that became very difficult for him
15 there, but, you know, we looked at it for what
16 it was.

17 So, the last comment, that I don't see
18 here, from the previous one, and if you could
19 indulge me, it's the last comment,
20 Mr. Chairman --

21 CHAIRMAN AIZENSTAT: Please.

22 MR. PARDO: -- it says, "Incorporate an
23 optional requirement to provide the additional
24 open space and reduce the amount to pay to the
25 0.25."

19

1 itself. This was what Staff captured, from our
2 previous conversations, and that's what that
3 front page is.

4 CHAIRMAN AIZENSTAT: But, Jennifer, you've
5 updated those in what you sent us now?

6 MS. GARCIA: Yes.

7 CHAIRMAN AIZENSTAT: Okay.

8 MR. KAWALERSKI: Yes. This is the latest.
9 So that's what we have.

10 MR. BEHAR: This is more confusing, but --

11 CHAIRMAN AIZENSTAT: Because I think that's
12 confusing. I'd rather, if we can, read from
13 what has been updated.

14 MR. PARDO: Okay. I'll read from what's
15 updated, but what's updated is -- some of these
16 things are omitted, and that's why I didn't
17 feel comfortable with that. In other words --

18 MR. BEHAR: Because the liner is one
19 example that is in the second, third, and
20 fourth levels, but we also talked about it,
21 which I'm in favor, but where feasible, right?

22 MR. PARDO: Correct. And if you'll recall,
23 we discussed -- you and I both discussed that,
24 where feasible, which should be in there. And,
25 again, one of the issues here is that this

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1 Staff started to address that comment at
2 the last meeting. I still don't understand it.
3 I'm not that smart, but I'd like to be able to
4 understand where the .25 -- how it works.

5 MS. GARCIA: Yeah, the open space fund.

6 So, as you know, there is a fund -- like a
7 CIP fund, that the City has, that routinely
8 puts money into it for acquisition of parks,
9 right, open space in our City.

10 MR. PARDO: Right.

11 MS. GARCIA: So part of the optional --
12 remember, these are twelve options that they
13 can do -- six of the twelve, if Multi-Family,
14 or eight of the twelve, if it's mixed-use --
15 they could have that option. Maybe it's a
16 small site, they can't provide a lot of open
17 space, so they can pay it into a fund that
18 would eventually have open space available by
19 the City in the area.

20 MR. PARDO: Right.

21 And Mr. Chairman, I want the Board Members
22 to remember that comment. The reason I want
23 them to remember the comment is because,
24 there's also a sustainability bonus in the Med
25 Bonus scale, and for me, I think that, you

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1 know, the sustainability should be a
 2 requirement, not a bonus for Mediterranean
 3 style architecture, you know.
 4 And putting money into a park fund should
 5 not be one of the -- again, we're getting into
 6 check-offs. We're going to check this off.
 7 One thing has nothing to do with the
 8 Mediterranean style. It has nothing to do with
 9 it, and it should not be there. If you want to
 10 give -- if someone can't meet their green
 11 space, I think we have a different
 12 conversation. It has nothing to do with the
 13 bonuses. I just want to either, (A) Take it
 14 off the table or discuss it during -- you know,
 15 when we're looking at the required items, you
 16 know, to be able to achieve that bonus.
 17 So, Mr. Chairman, those are all of the
 18 comments that I had on the transmittal -- the
 19 original transmittal that was there, and I know
 20 that Staff has floated the 20-foot habitable
 21 liner. You know, I don't have an issue with
 22 that, but some of these things, I think -- we
 23 can't lose focus that we're giving people a
 24 bonus, and bonuses -- all bonuses -- are
 25 discretionary. So because they're

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1 discretionary, we can ask for these things, but
 2 for the style and to give the Board of
 3 Architects and the City Architect the ability
 4 to provide more power, to be able to achieve
 5 architecturally what we're asking them to
 6 achieve, in return for a bonus, I think is
 7 important.
 8 CHAIRMAN AIZENSTAT: Okay.
 9 MR. PARDO: Okay. Thank you.
 10 CHAIRMAN AIZENSTAT: Sue.
 11 MR. KAWALERSKI: Well, I certainly don't
 12 have that level of detail to talk about, but I
 13 agree with Felix. It was like, if you provide
 14 a bike rack, you know, in the old -- I mean, we
 15 can't be arbitrary and throw a bike rack in it
 16 and that's part of your requirement. I totally
 17 agree, putting money into a fund should just be
 18 part of the Zoning Code, if they don't have
 19 enough space for green space, not a requirement
 20 that they get by for a Mediterranean bonus.
 21 MS. GARCIA: And just to clarify, that
 22 wasn't to get out of a requirement for green
 23 space. It was just in addition to any green
 24 space that they have on-site, that's required
 25 of them, 25 percent for multi-family and 10

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1 percent for mixed-use, those would be in
 2 addition to that, just to clarify.
 3 MR. KAWALERSKI: Right. Right. But that's
 4 an arbitrary thing. That has nothing to do
 5 with what the building looks like.
 6 MS. GARCIA: Yeah, understood.
 7 MR. KAWALERSKI: You know, to me, the
 8 requirement are, does it look Mediterranean.
 9 Okay. That's all I have to say.
 10 MR. BEHAR: Thank you.
 11 I have several questions, and some of it is
 12 going to be for our City Attorney.
 13 For example, the Context Analysis -- and
 14 that has been modified and I have had some
 15 conversation with Jennifer regarding this one,
 16 in particular.
 17 MR. PARDO: Sorry, Robert, what page are
 18 you on?
 19 MR. BEHAR: 5. Page 5 of the Development
 20 Bonus Standards, Number 1, which is Context
 21 Analysis.
 22 MS. GARCIA: So it appears that we can have
 23 that pulled up on the screen. I think Jill has
 24 that ready, the first one.
 25 MR. BEHAR: And my question is, because we

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1 talked about it, contextually is in the
 2 surrounding, the existing condition, but you
 3 may be in an MX2 zoning and you have one story
 4 buildings. To me, I want to make sure that the
 5 Context Analysis is based not only on what's
 6 there, but what the future development
 7 potential is, based on the Zoning, and I want
 8 to make sure that the language, as provided,
 9 assures that you could do that, because if
 10 you're zoned, you know, to be able to do a
 11 77-foot building, and you only have a one story
 12 building next to you today, it doesn't mean
 13 that the uses and the zoning allows you to do
 14 that, you know. Otherwise, you're going to
 15 prohibit that land owner doing what the zoning
 16 allows.
 17 MS. GARCIA: Right, and that was the intent
 18 of having, "Compatible with the existing and
 19 planned context."
 20 MR. BEHAR: And the planned context refers
 21 to the zoning?
 22 MS. GARCIA: Right. Yes.
 23 MR. BEHAR: Okay.
 24 MS. GARCIA: Future Land Use Map, yes.
 25 MR. PARDO: I would just like to add my

24

1 opinion, when Robert is done with this
2 particular point.

3 MR. BEHAR: So I want to make sure that it
4 does state that you also have to consider the
5 existing zoning that is for that particular
6 site.

7 MR. KAWALERSKI: Can I ask a question
8 regarding this context? You know, I'm all for
9 the context and compatibility features, but
10 what if you have an area in the City that has
11 glass buildings -- I mean, nothing
12 Mediterranean at all -- and a project comes in
13 that's Mediterranean and they're asking for
14 bonuses, how does that fit into that? How does
15 a Mediterranean --

16 MR. BEHAR: No, because I think that the
17 Board of Architects will have the authority to
18 approve or not approve the project. That is
19 too specific. And I think the Board -- my
20 concern is that you have a zoning that, you
21 know, is MX1, and you have an existing one
22 story, two story building, and you're going to
23 come in with a building that's going to be
24 taller, are you then not -- because you're not
25 contextually compatible with the existing

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1 building, you're not allowed to do what the
2 zoning allows?

3 MR. WITHERS: Wouldn't that be picked up in
4 the initial conceptual review? Isn't that the
5 first step, is the conceptual review, before it
6 goes to the Board of Architects? Would that
7 not be discussed at that point?

8 MS. GARCIA: Yes, but not this actual
9 criteria.

10 MR. BEHAR: Right.

11 MS. GARCIA: This criterion will be
12 discussed at the Med Bonus public meeting.

13 MR. WITHERS: Okay.

14 MR. BEHAR: I want to make sure -- look,
15 I'm all for the compatibility, but you cannot
16 take away the zoning and say, "Well, you're
17 zoned for "X," but because you've got a one
18 story building next to you, you won't be able
19 to do that."

20 MS. GARCIA: Right. Again, the intent is
21 existing and planned context of the area.

22 MR. BEHAR: I just want to make sure
23 that --

24 MS. GARCIA: And we clarified it's within
25 one block, right.

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1 MR. BEHAR: I just want to make sure that,
2 you know --

3 MS. SUAREZ: If that was the intent, it
4 sounds like it's been, you know, incorporated
5 in here with that intent.

6 MR. BEHAR: Because when -- I consulted
7 two, you know, land use attorneys that come
8 here, and they were not --

9 MS. SUAREZ: You're saying that there's a
10 concern that it should be more explicit?

11 MR. BEHAR: Yes.

12 MR. PARDO: There are different ways of
13 resolving these issues. One of them, first of
14 all, when the Board of Architects and the --
15 when the Board of Architects reviews their
16 plans, they're reviewing it according with
17 Section 5-102, which is the Design Review
18 Standards.

19 Forget about the bonuses. First, it's the
20 Review Standards, and in there, specifically,
21 it says, "Architectural compatibility with the
22 neighboring properties and uses."

23 As far as the context is concerned, the
24 zoning, as you say in this particular example,
25 77 feet, and let's say you're near or across a

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1 waterway or you're across a public
2 right-of-way, and you have two stories,
3 single-family residential, you know, how do
4 you -- how do you work out the compatibility
5 issue there? Because you said, "MX1," but what
6 if it's single-family residential?

7 MR. BEHAR: No. No, that's different.

8 MR. PARDO: No. No. I just want to make
9 sure --

10 MR. BEHAR: Single-family, I concur with
11 you, but if you have -- and I don't know -- you
12 know, if you have an MX1 and you've got an
13 existing one, two-story building next to you,
14 and then you're going to come in with a --

15 MR. PARDO: Right. One of the things that
16 I find excruciating, when I see some of the
17 developments that have been built, is that
18 we'll have an, you know, eight-story building
19 next to -- right across the street from
20 single-family. So I find that wrong.

21 But the other way of contextually is that
22 you have the ability of massing -- that the
23 Board of Architects has the responsibility to
24 look at massing, and you have the ability of
25 stepping down, not taking the rights away --

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1 the zoning rights away, and I just want to make
2 sure that everybody understands, there's a
3 difference between the Design Review Standards
4 that the Board of Architects has to make sure
5 that they review as part of their charge, and
6 then the second thing is, the discretionary
7 bonuses.

8 So we're talking about two different
9 things. If you're allowed four floors, but
10 with the bonuses, you're allowed six floors,
11 when you're looking at the massing of the
12 building, you, on the Board of Architects, have
13 the ability to say, "But wait a minute, you
14 have to step back those two floors, so at least
15 you ameliorate the particular issue of the
16 compatibility and the contextual."

17 It would be, obviously, wrong to take away
18 the right, and illegal to take away the right,
19 but the Board of Architects has the ability to
20 say, "But wait a minute, how can we make it
21 more compatible?"

22 MR. BEHAR: But, Felix, you want to make it
23 simpler for them to do the interpretation. You
24 don't want it to be, you know, questionable.
25 You want to make sure what when they look at

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1 hands. On the contrary, we're trying to make
2 it, you know, I think, clear for them to make
3 that --

4 CHAIRMAN AIZENSTAT: So that it's not
5 arbitrary.

6 MR. BEHAR: Yes. I mean -- you know, and I
7 think that the compatibility is one that you're
8 going to have -- and nothing has to do with
9 single-family, because, you know, if you have a
10 two-story single family in front, you know, you
11 have more options. This is more -- and look at
12 the example I said, MX1 or something to that,
13 and you may have an area -- for example, I'm
14 going to use the Design District by the
15 Collection.

16 Now it's all built, or pretty much, but you
17 had a zoning that allows you to do up to --
18 back then, up to whatever, ten stories, 120
19 feet, whatever, but you had existing one story
20 buildings. So if you go by the wording, you
21 know, here, you've got to look at the -- you
22 know, what's there in the area. You will not
23 give them -- the Board the discretion that
24 says, even though, you know, you've got one
25 story buildings, you could do "X."

31

1 it, it says, you know, based on this, they're
2 compatible, and that's my point. For the Board
3 to have -- to facilitate the process for them.

4 MR. PARDO: I will tell you that I
5 respectfully disagree with what has been built
6 recently in the last ten, fifteen years, in the
7 City. Why? Because the Zoning Code, on Le
8 Jeune Road, said that for the first, you know,
9 hundred feet -- I can't remember, a hundred, a
10 hundred fifty feet --

11 MR. BEHAR: A hundred feet, 45 feet.

12 MR. PARDO: Right, 45-foot maximum. Gee,
13 why did they put that in? Because across the
14 street, on Le Jeune Road, they're duplexes, but
15 when you have that building behind it stepping
16 down, that makes the compatibility and the
17 contextual component --

18 MR. BEHAR: Felix, I don't think that's the
19 argument here. I agree a hundred percent.

20 MR. PARDO: Right, but if you tie the Board
21 of Architects' hands -- if you tie the Board of
22 Architects' hands and you don't allow them to
23 suggest the massing component of it, why have a
24 Board of Architects?

25 MR. BEHAR: We're not saying to tie the

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1 CHAIRMAN AIZENSTAT: Cristina, let me ask
2 you a question. When a project is presented to
3 the Board of Architects, what is -- or maybe
4 Gus is better at answering this. When a
5 project is presented to the Board of Architect,
6 what is their responsibility to look at and not
7 look at? Do they go ahead and look at zoning?
8 Do they look at other items? Or do they look
9 at design?

10 MS. SUAREZ: Yes. So, Mr. Chair, I would
11 like Gus to answer, since Gus does -- from our
12 office, when we do serve as counsel to the
13 board at their meetings, when there's big
14 projects or special questions, Gus does serve
15 as counsel to the Board of Architects. So I'd
16 like him to give the guidance that he has given
17 over the years.

18 CHAIRMAN AIZENSTAT: Thanks.

19 Welcome, Gus.

20 MR. CEBALLOS: Thank you.

21 Good afternoon, Chair, fellow Board
22 Members. This is City Attorney Gus Ceballos.

23 So I've reviewed the most recent Planning
24 and Zoning Meeting, and I think there's a bit
25 of confusion as to what the Board of Architects

32

1 really can look at. So there is zoning-related
2 items, meaning upzoning, change of Comp Plan,
3 all of those things. Those items are not
4 within the purview of the board.

5 Now, the question of height and massing,
6 that is a hundred percent within the purview of
7 the board. The best example I gave to the
8 board recently was, if a building is allowed a
9 hundred feet per Code, and with Mediterranean
10 bonus, they can go to 120, when they review
11 whether a property meets Mediterranean bonus,
12 you look at the Mediterranean standards. You
13 apply that section of the Code, and a property
14 could check all of the boxes and meet the
15 criteria and be a Mediterranean bonus -- a
16 Mediterranean style building and meet a
17 criteria for a Level 1 and Level 2 bonuses.

18 So, now, that building that was 100 feet,
19 now could be 120 feet, but then when the design
20 review of the building happens, which is the
21 second step -- because typically the board will
22 grant the bonus first, and then review the
23 design. At that moment, the board could make a
24 determination that because of the massing and
25 the context, that an 80-foot building is

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1 not at every meeting. But I don't think it
2 happens often.

3 MR. PARDO: Mr. Ceballos, I have a
4 question.

5 MR. CEBALLOS: Sure.

6 MR. PARDO: I don't see anywhere where it
7 says aesthetics. It says, "Design review
8 standards." Nowhere does it say aesthetics.

9 MS. SUAREZ: He meant design.

10 MR. CEBALLOS: I mean design.

11 MR. PARDO: I'm sorry. The reason I'm
12 saying that is because that minimizes what the
13 Board of Architects does.

14 When you're talking about massing, as you
15 just said, those are not aesthetics. We're
16 talking about Design Review Standards, the
17 massing, how you set it back. I mean, for me,
18 I would want to make sure that, from a massing
19 standpoint, for example -- there's a great
20 example, which I will not name, the project,
21 right now, it is a very tall project. It is on
22 a street, and they have all of the massing
23 right on the edge of this street.

24 Me, I mean I would have said, you still can
25 have your square footage, but you should push

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1 appropriate. Even though, in particular
2 situations, they could do a hundred feet or 120
3 feet, because of the surrounding neighborhood,
4 because of the context, that they believe the
5 appropriate building here is 80 feet.

6 Now, it's a little confusing at times,
7 because you're looking at the same -- similar
8 issue, but under two different lenses. So you
9 cannot be looking at it in the lens of zoning
10 and determining whether there's appropriate
11 sewer or right-of-way improvements. Those are
12 items that are handled elsewhere. They're not
13 for the aesthetic review board.

14 But if, aesthetically, because of the
15 compatibility, the context and the massing, a
16 particular building shouldn't be 120 feet in
17 this area -- maybe if it gets set back, maybe a
18 portion gets pushed back, and the massing
19 changes, that is all within the purview of the
20 board.

21 MR. KAWALERSKI: How often does that
22 happen, where the board says, "You know, not
23 120, but 80 is better"? How often does that
24 happen?

25 MR. CEBALLOS: I can't speak to that. I'm

34

1 the massing back, and that's what the Board of
2 Architects can do, and that's part of the
3 Design Review Standards, which are on these
4 simple pages. It says it specifically,
5 "Building scale and mass, building facade step
6 backs."

7 I mean, what I would do, the City
8 Architect, I would give this to every board
9 member, to make sure they know that they have
10 that ability to do that, you know, because if
11 they subjectively say, "I'm going to reduce
12 your allowed height, you know, that is given
13 from a zoning standpoint," that is the taking.

14 MR. CEBALLOS: So let's be clear, you
15 cannot say that. There's a difference.
16 There's a difference in saying, you have a
17 zoning that you can build 100 feet, but I don't
18 think it's appropriate, it needs to be 90.
19 That's a problem.

20 CHAIRMAN AIZENSTAT: That is Bert Harris.

21 MR. CEBALLOS: Now, if you can articulate
22 that because of the Design Review Standards,
23 the compatibility and the massing, this
24 particular building is not appropriate for the
25 neighborhood, for the abutting properties, at

36

1 this particular height, the massing should be
2 revised so that this hundred foot area be
3 reduced to 70, 80, whatever that may be, and
4 move around the design of the building, that is
5 a hundred percent permissible.

6 See how I'm saying the same thing, but in
7 two different ways?

8 MR. PARDO: Right.

9 MR. CEBALLOS: I tried to make that
10 distinction to the board. I've probably
11 presented this before the board maybe five
12 times, at least, but there is a distinction to
13 be made.

14 MR. PARDO: I don't disagree with what you
15 said. The only thing I objected to was the
16 word, aesthetic.

17 MR. CEBALLOS: That's my apologies. I
18 meant, Design Review Standards.

19 MR. PARDO: No. No. No. I'm just saying,
20 it's not aesthetic. What they have to do is
21 very important, and from a contextual
22 standpoint, there's absolutely no doubt, and I
23 think you could have it both ways, as long as
24 the Board of Architects understands what they
25 can and cannot do, and it has to be crystal

37

1 clear.

2 But the massing is one of the largest tools
3 that they have in their tool chest to make it
4 compatible and make us different and a nicer
5 place.

6 MS. CEBALLOS: Agreed.

7 Any other question for me?

8 MS. SUAREZ: I think we're good.

9 MR. KAWALERSKI: You know, I still have a
10 question that hasn't been answered, because
11 we're talking about architectural
12 compatibility. If a project comes in, on a
13 piece of property, where it's surrounding by
14 glass buildings, is that compatible? Would
15 that Mediterranean project be compatible with a
16 sea of glass buildings?

17 MR. PARDO: That would be in the CBD area,
18 which would be the only place where you can --

19 MR. BEHAR: Yeah. No, it wouldn't be
20 compatible, but then you're not going to get
21 the bonuses that you're seeking.

22 MR. CEBALLOS: The quick answer to that
23 would be, up to the Board of Architects. They
24 would make the determination if it was
25 compatible or not.

38

1 MS. SUAREZ: On a case by case basis.

2 MR. CEBALLOS: On a case by case basis, yes.

3 CHAIRMAN AIZENSTAT: Each individual
4 building, once an individual project comes in.

5 MS. SUAREZ: On a case by case basis.

6 MR. PARDO: And since you're on the
7 subject, to be very specific, the Allen Morris
8 iconic building on Alhambra -- on the Allen
9 Morris project on Alhambra, which is on a very
10 acute angle, it was surrounded by very, you
11 know, Brutalist architecture, and they chose to
12 do something which was iconic today, and use
13 the quality materials, and the massing, and
14 everything else, and basically that was along
15 the lines of the Mediterranean Bonus, and
16 sometimes you're actually providing that, and
17 from -- you have contextual, which you normally
18 would look at, but you have to be careful,
19 because the reason that you're providing this
20 discretionary bonus is specifically to be able
21 to promote a specific style, and in order to
22 have that style, to get those discretionary
23 bonuses there, that's where you try to turn the
24 corner and make the exception.

25 So I think that, when you're promoting

39

1 Mediterranean bonuses for Mediterranean
2 architecture, it's very specific. You would
3 not be providing Mediterranean bonuses for
4 another glass building or another Brutalist
5 concrete building.

6 MR. KAWALERSKI: No, I understand that, but
7 I'm just saying, it becomes, then, subjective?

8 MR. PARDO: Exactly.

9 MR. KAWALERSKI: You have a sea -- aren't
10 we supposed to get very specific here about how
11 to navigate Mediterranean bonuses?

12 MR. PARDO: Well, the problem is that the
13 first subject that was brought up, which was
14 the contextual study, is the most broad of
15 them. As you proceed through the sections,
16 you're going to have much more specific type
17 of, you know, constraints.

18 So the biggest one is -- on the contextual,
19 which Robert brought up, is what happens when I
20 have this type of zoning? You know, am I going
21 to be -- am I going to suffer, because I'm next
22 to something that isn't necessarily going to
23 meet the scale requirement, when I set it up
24 right next to it?

25 MR. KAWALERSKI: Yeah, and I understand the

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1 scale and all of that, but that's not what I'm
2 talking about. We were talking architectural
3 compatibility. So, for a novice, if I have a
4 glass building, and there's a project coming in
5 that wants to be a Med Bonus building, and it
6 says it has to be compatible, according to
7 this, if I was on the Board of Architects, I'd
8 say, "Well, it's not compatible. No, you don't
9 get the bonus."

10 MR. PARDO: I just want to make sure
11 there's clarity on this. The reason that the
12 Med Bonuses were first brought up was because
13 all of the buildings in the CBD area were glass
14 buildings or Brutalist architecture, and, then,
15 the bonuses came in, once a specific building
16 was built 40 years ago, and that specific
17 building became the template for other people
18 to start building that particular style,
19 because they wanted to achieve the bonuses,
20 achieve a specific look. And the other
21 buildings, which were there 40 years ago, are
22 still there, and -- but you do see more of an
23 influence, because there are very few more of
24 those glass buildings that were built from 40
25 years forward.

41

1 Architects would review the particular design
2 that's being presented, and in that particular
3 case, would apply the criteria and make that
4 determination, in each particular case. It's
5 not a one size fits all. It's, in each
6 particular case, they would make the
7 determination. It's not subjective, it's based
8 on the criteria, and on the standards.

9 MR. KAWALERSKI: So it doesn't have to be
10 architecturally compatible is what you're
11 saying?

12 MR. BEHAR: Not necessarily --

13 MS. SUAREZ: It doesn't have to be the same
14 design.

15 MR. BEHAR: Yeah, it doesn't have to be.
16 The board has the authority to say, you know,
17 that's a glass building, we're not going to
18 give you the bonus on this, you know. It
19 has --

20 MR. KAWALERSKI: Look, and I'm not saying
21 that they shouldn't build a Med style building
22 next to a glass structure, but should they get
23 the Med Bonus?

24 MR. BEHAR: Well, but --

25 CHAIRMAN AIZENSTAT: I think you're talking

43

1 MR. KAWALERSKI: No, I understand why this
2 came to be. I'm just saying that we're getting
3 very specific on what needs to be required to
4 get the Med Bonus, and then we're saying,
5 "Yeah, but regarding the architectural
6 compatibility, it's up to --"

7 MR. BEHAR: No, not necessarily.

8 MR. PARDO: It's contextual.

9 MR. BEHAR: Contextual.

10 MR. PARDO: Very different than --

11 MR. BEHAR: -- style or design.

12 MR. PARDO: Yes.

13 MR. BEHAR: You know, design is -- I think
14 design is going to be very descriptive of what
15 you're going to be able to do. Contextually is
16 more of the scale.

17 MR. PARDO: Right. It's more of a
18 massing -- a massing tool than a detailed
19 architecture tool. That's the difference --

20 MR. KAWALERSKI: No, and I get where Robert
21 is coming from and that's not what I'm talking
22 -- I'm not talking about massing. I'm talking
23 about look. I'm talking about architectural
24 compatibility. Isn't that the look?

25 MS. SUAREZ: So, in each case, the Board of

42

1 more about should they build a taller building?
2 I think your concerns is -- if you're talking
3 about the Med Bonus, to me, you're talking
4 about adding more FAR or more height. I think
5 what Robert or what's being said is,
6 compatibility between the design, if it's a
7 glass structure next to a Mediterranean
8 building --

9 MR. KAWALERSKI: I'm not talking about
10 massing. I'm not talking about additional
11 height. I'm talking about the look. You're
12 nodding. I think you know what I'm saying.

13 I don't care if there's a Med --

14 MR. KILIDDJIAN: And I don't know if I have
15 the answer.

16 Peter Kiliddjian. I sit on the Board of
17 Architects. I'm here today --

18 CHAIRMAN AIZENSTAT: Would you state your
19 name and address, please?

20 MR. KILIDDJIAN: Peter Kiliddjian, 1330
21 Northwest 84th Avenue, PPKS Officer.

22 CHAIRMAN AIZENSTAT: Thank you.

23 MR. KILIDDJIAN: I sit on the board. I'm
24 here today -- I'm the co-chair. Judy is the
25 chair. She's not here today.

44

1 I don't know if I have the answer for you,
2 but the way that I see it, the entire City is a
3 Mediterranean-based City. So, in the larger
4 context, any Mediterranean building is
5 contextual in the City. The ones that are
6 glass boxes are not contextual. So it would
7 not be inappropriate to have a Mediterranean
8 building in an area where there is Brutalist or
9 glass boxes. I don't know if that helps.

10 MR. BEHAR: You said it would not be --

11 MR. KILIDDJIAN: It would not be -- no, it
12 wouldn't be appropriate to give a Mediterranean
13 bonus to a non-Med building that's, you know --

14 MR. BEHAR: Okay. Just to be clear,
15 because if you're going to -- let's say, on
16 Alhambra, where it's the most examples of the
17 glass buildings and Brutalist, if you come in,
18 the Allen Morris, which is a good example of
19 Mediterranean, that building, even though it's
20 incontextually in that area, would get the
21 bonuses?

22 MR. KILIDDJIAN: Yes.

23 What I'm saying is -- and taking it a step
24 further, the context can be further out than
25 just a block, when you're speaking of such

45

1 go with, based on George Merrick's vision, -
2 was to have Mediterranean.

3 MR. KAWALERSKI: Why have this in there
4 about architectural compatibility if the whole
5 City is Mediterranean and it's a given? Why
6 even consider that?

7 MR. KILIDDJIAN: Because context is, both,
8 language, massing, proportional --

9 MR. PARDO: Style.

10 MR. KILIDDJIAN: It's more than just -- I
11 understand your point, and it's a good point,
12 right, if we're next to a glass building, but
13 there are other things. There's building
14 typology, there is massing, there is
15 proportions, things like that. So it's just
16 not one aspect of the building, it's several
17 aspects.

18 MR. RIESCO: Juan Riesco, City Architect.

19 I think that's part of the value that we
20 add to cities, is also the distinction and
21 building types and typologies and styles and
22 looks. I don't think -- we understand that
23 this City is based on the Mediterranean style,
24 and that is our core standard, and I think we
25 want that, but I think there's also viability

47

1 large buildings.

2 MR. KAWALERSKI: Well, not according to
3 this. It's a block, according to this.

4 MS. GARCIA: Immediate context.

5 MR. BEHAR: But, Sue, the point is -- and I
6 think that example is, on Alhambra, you've got,
7 you know, some glass buildings and you've got
8 some Brutalist buildings, and then you've got a
9 beautiful Mediterranean building that today
10 will also get the same bonuses, these bonuses.
11 So it could be adjacent, you know, to a glass
12 building, but if contextually, it's
13 appropriate, I think that's --

14 MR. KILIDDJIAN: It's contextual within the
15 City, because we are a Mediterranean-based
16 City.

17 MS. GARCIA: Yeah. If I could, so we're
18 talking about the proposed building massing
19 shall be compatible with the existing and
20 planned context, period. Analysis is within a
21 block, as to the immediate context. So the one
22 block is not your context, if you're going to
23 be compatible with the existing and planned.
24 It's the plan as for the entire City, and as we
25 know, our planned architecture style we want to

46

1 to differences, and buildings like the glass
2 structures that are time dated buildings, that
3 were built in the '80s or the '70s, whenever
4 they came about. The Brutalist style was also
5 a period of building that was prevalent at that
6 time, and it was built, and it's a time stamp
7 of that particular era, and I think that's part
8 of the beauty of the City, that there is
9 viability in versatility, that things that are
10 different are good and it's not all the same
11 cookie cutter style. I think that would be
12 something that would be derogatory, to a
13 certain extent, coming from a profession where
14 creativity --

15 MR. KAWALERSKI: And by the way, I'm not
16 saying don't build Mediterranean next to a
17 glass building. That's not what I'm saying.
18 I'm saying, should that Mediterranean project
19 get the bonus, if it's not compatible with the
20 glass buildings and the Brutalist buildings all
21 around it?

22 MR. BEHAR: Well, you've got to look at
23 each case, and the building that is being
24 proposed.

25 MR. PARDO: I have, I think, a good

48

1 example, which I think the architect will
2 agree, the Luminare Building. The Luminare
3 Building is a classic building by Roney Mateu,
4 very small building, there, right on Ponce.

5 (Simultaneous speaking.)

6 MR. PARDO: Directly across the street --
7 unfortunately, Julio Grabiell isn't here, but
8 when he designed The Colonnade Building, which
9 is Mediterranean, and it saved and preserved
10 the original Colonnade building, that is
11 directly across the street, if we did it -- if
12 we go backwards in time, when Roney Mateu came
13 in to the Board of Architects and showed them
14 what he was doing with The Luminare Building,
15 which was specifically selling types of
16 furniture which are very contemporary, very
17 cutting edge type of furniture, that building
18 really made a statement. It has won numerous
19 architectural awards, and on top of that, it is
20 directly across the street from someone that
21 did take advantage of the bonuses. Roney
22 Mateo's building did not take advantage of any
23 bonuses, because it was never intended to be
24 that way.

25 The diversity of that type of architecture,

49

1 MR. BEHAR: You could do it.

2 (Simultaneous speaking.)

3 MR. KAWALERSKI: Look, I've got no issue
4 with what you're saying. I'm saying, if that's
5 the case, let's just eliminate the
6 architectural compatibility component of this
7 thing, because it doesn't matter in the end.

8 MR. PARDO: No, it does. It does. I think
9 it's a very, very important tool that the Board
10 of Architects absolutely a hundred percent
11 needs.

12 MR. KAWALERSKI: Why, because they can
13 make --

14 MR. RIESCO: I think there's various
15 components to compatibility, I think is the
16 issue. Compatibility is not just, I look like
17 this guy. There's compatibility in terms of
18 massing, there's compatibility in terms of
19 scales, there's compatibility in terms of
20 materiality, architecturally.

21 MR. KAWALERSKI: This says,
22 "Architectural," not scale, not height. This
23 says, "Architectural." Maybe I'm
24 misinterpreting architecture. I think it's the
25 look, isn't it?

51

1 which is really just great architecture, I
2 think that's a perfect example. You have a
3 bonus to promote Mediterranean.

4 MR. RIESCO: Correct. Yes.

5 MR. PARDO: Bingo. And on top of that, it
6 was also preserving a historic jewel, and,
7 then, across the street, you have a very low
8 key, award winning contemporary building, that
9 I don't find offensive. In fact, I think it's
10 aesthetically incredibly good, you know, in my
11 opinion, but they didn't ask for a bonus.

12 MR. RIESCO: Correct.

13 MR. PARDO: Now, there had been -- there
14 have been mistakes made over the years, don't
15 need to name them, but, for me, I think the --
16 as you once said, the cat is out of the bag.
17 You get Med Bonus for Med architecture, and
18 that was the theme and the problem that we had
19 in the CBD area, that that wasn't being
20 addressed all of the time.

21 So I think, contextually, they can coexist.

22 MR. BEHAR: And you could still do another
23 Luminare building today, if you're not asking
24 for the bonuses.

25 MR. RIESCO: Correct.

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1 MR. BEHAR: No.

2 MR. PARDO: Sue, I'll give you one last --

3 MS. GARCIA: No.

4 MS. SUAREZ: Remember, we need to speak one
5 at a time, for the court reporter, please.

6 MR. PARDO: Okay. So let me give you one
7 last example. I was just in Boston.

8 At Boston University, they built a
9 technical building, which is completely out of
10 place. I mean, I looked at it. Immediately
11 the name that came to me was vomiting drawers.
12 You know, it looks like it had vomiting
13 drawers. Contextually, it is very misaligned
14 with that area, that one block area. It would
15 fail miserably, but they got it approved. They
16 built it. The scale is so out of scale, and
17 the detailing, et cetera, in my opinion -- you
18 know, the architect, I'm sure, is a genius, but
19 in my opinion, it's so out of place, that I had
20 to drive around, get out of the car, and walk
21 through it and look at it, to see what the
22 redeeming values were. That's my personal
23 opinion.

24 But if they were on the Board of Architects
25 reviewing that buildings there, contextually,

52

1 being a contemporary building, not because it's
2 a contemporary building, a Mediterranean
3 building or any other style, it just out of
4 scale, out of place, and that's part of what
5 this contextual component is, which is a key
6 tool that they need in their tool box.

7 MR. BEHAR: You know, look, we do have
8 something very close at the Douglas Metrorail
9 station. We've got buildings that are 36-story
10 buildings. Are they out of context? Yes, they
11 are. You know, we know that. You know, that's
12 more -- it doesn't matter the style. You know,
13 it's the massing, the proportions of the
14 building, you know, and I think -- I'm not
15 concerned, because I think the board will have
16 all of the tools necessary to be able to say,
17 if it's, you know, architecturally compatible
18 or not.

19 Am I not -- don't you --

20 MR. RIESCO: No, I think the board
21 understands that and is well equipped in that
22 regard and does that on a weekly basis with the
23 projects, you know, based on the constraints
24 that we have and the zoning issues and whatever
25 things are allowed, but we're looking at the

53

1 missed the argument. You have a good point,
2 but this isn't something that you're checking
3 off to get that bonus. This is a prerequisite
4 that you have to go in there, and this is one
5 of the things, at the very beginning, which it
6 wasn't written like this, you know, a long time
7 ago, when they first started doing this.

8 MR. KAWALERSKI: Well, you know, I have to
9 say, and -- thank you, Gus, wherever Gus
10 went --

11 MR. WITHERS: He's right behind there.

12 MR. KAWALERSKI: -- for letting us know
13 what the Board of Architects can do, because in
14 the past couple of meetings, it was very clear
15 that -- it sounded like the board was being
16 handcuffed in certain areas, and I really hope
17 that every member does now understand that they
18 do have the purview to do what they're supposed
19 to do, okay, because I know that Felix had
20 brought that up initially. This has been
21 brought up in a number of meetings. And maybe,
22 Gus, you need to let them know, for the sixth
23 time, that they have this purview, because
24 obviously some people felt uncomfortable on
25 that board going there.

55

1 aesthetics of the building, the mass of the
2 building. And, remember, we walk a fine line
3 every day between property rights and design,
4 and that's our charge. That's what our
5 challenge is, you know, how do we make this
6 better, while allowing the applicant to do what
7 they are allowed to do?

8 And so we've got to be careful in how we
9 steer that, but the board is very well --

10 MR. BEHAR: I think my original question is
11 answered, when Jennifer says, "Planned
12 surrounding area." That means that takes into
13 consideration the zoning.

14 MS. GARCIA: Correct. Well, the Zoning
15 Master Plan, Comprehensive Plan, all of those
16 together, yes.

17 MR. PARDO: And I'm sorry, I just realized
18 something. We've been discussing this. I
19 think it's a very good discussion, you know,
20 very, very important, but this that we're
21 discussing now is the prerequisite. In other
22 words, you're not getting any bonus for this.
23 This is not part of the check-offs.

24 MR. BEHAR: Right.

25 MR. PARDO: So, I'm sorry, I missed it. I

54

1 CHAIRMAN AIZENSTAT: Do you want to
2 continue, Robert?

3 MR. BEHAR: Yes. My next one is one of the
4 comments that we brought up earlier about
5 Juliet balconies. If we prohibit -- you know,
6 I guess, Item Number -- I got it on Page 30,
7 "Horizontal or vertical sliding windows and
8 doors are prohibited on the exterior of the
9 building facade." If you do that, then you're
10 not going to be able to do Juliet balconies,
11 right? Because the intent of the Juliet
12 balcony is that you could open up a sliding
13 glass door. If you take that away, you won't
14 be able to do a Juliet balcony.

15 MR. PARDO: I think, recently, the Board of
16 Architects allowed a Juliet balcony with a
17 certain detail that you requested.

18 MR. RIESCO: Yeah. It was actually a window.

19 MR. KILIDDJIAN: It was actually a fixed
20 panel at the Juliet balcony level and a
21 casement window.

22 MR. PARDO: Right.

23 CHAIRMAN AIZENSTAT: So it had a railing?

24 MR. RIESCO: Oh, yes. It had the railing
25 height, with a fixed window --

56

1 MR. BEHAR: And you have a glass panel in
2 front of the --

3 (Simultaneous speaking.)

4 MR. RIESCO: And still get the sensation of
5 the Juliet balcony.

6 THE SECRETARY: I'm sorry, one speaker at a
7 time, please, so the reporter could --

8 MR. RIESCO: Yeah. So, again, the window
9 in this particular project had a component that
10 went up to the guardrail height, and that was a
11 fixed panel. So that's not operable. It's
12 solid. The railing sits in front of that.

13 And, then, above the railing, was a
14 casement window. So you can open the window,
15 and the perception of the Juliet balcony is
16 still there, without the bottom portion of it,
17 and that's kind of the concession we made as a
18 design alternative to the concept of the Juliet
19 balcony, because I think the board, in unison,
20 feels that sliding doors are not appropriate on
21 a Med building, and that's the reason.

22 MR. PARDO: And I think Judy expressed the
23 same thing previously, but the point is that a
24 Juliet balcony, as far as the depth is
25 concerned, is basically not quite, you know, an

57

1 MR. RIESCO: At that particular moment,
2 that could have been something that --

3 MR. KAWALERSKI: Because we keep mentioning
4 The Paseo and how the shop drawings got
5 changed, but there are numbers of projects that
6 went through the Board of Architects, went
7 through Planning and Zoning, sliders, and they
8 get a Med Bonus. So how do we protect that
9 from actually happening?

10 MR. RIESCO: I think there's been a
11 progression over the years, because I sat on
12 the board for eleven years and I've experienced
13 the prior administration and what the thought
14 process was, and now I'm the City Architect,
15 and I understand the push back from the
16 community, and the fact that we really want Med
17 Buildings, and the fact that we're changing the
18 Code to align ourselves more with the Med
19 Bonuses and the Med style buildings.

20 So there's been a progression over the
21 years, and, yes, have we made mistakes,
22 absolutely, you know. I think that's obvious.
23 It's built, and it's happened. But I think
24 we've learned from them, and I think we're
25 progressing to the point we're making the

59

1 issue, but you aesthetically can still get
2 exactly what you need to get.

3 MR. RIESCO: Yeah. The intent of a Juliet
4 balcony is not to step out into it, it's to
5 open and experience the outdoor apartment in.

6 MR. KAWALERSKI: Juan, are you familiar
7 with The Venera project, that's now called The
8 Standard?

9 MR. RIESCO: Venera, the one in front of
10 the big park, the curved building?

11 MR. KAWALERSKI: Yeah. Yeah.

12 MR. RIESCO: Yes.

13 MR. KAWALERSKI: That has Juliet balconies.
14 Are you familiar with this project?

15 MR. RIESCO: Am I, what?

16 MR. KAWALERSKI: Are you familiar with that
17 project?

18 MR. RIESCO; Yeah. Yeah. Yeah. Yeah, I
19 remember The Venera. It was like four or five
20 years ago, I think?

21 MR. KAWALERSKI: Yeah. That got a Med
22 Bonus. Doesn't that have sliding doors?

23 MR. RIESCO: Probably.

24 MR. KAWALERSKI: Yes, it does and it got a
25 Med Bonus.

58

1 buildings better and more in tune with, I
2 think, what we all want.

3 MR. KAWALERSKI: Is there something in here
4 that we can prevent a shop drawing from being
5 changed after it goes through the process?

6 MR. RIESCO: Well, that's already been
7 addressed. There was a time when the City
8 Architect, Staff, did not review shop drawings.
9 It only went to building and structural. And
10 so now we've made that adjustment, and now it
11 comes to the City Architect Staff, and we all
12 review it.

13 And what my Staff typically does, or if I
14 review -- I typically handle the larger
15 projects personally, because they're more
16 complex, but my Staff is also trained in the
17 fact that, you know, we get a shop drawing for
18 windows, we've got to go to back to the BOA
19 approved record archived drawings, see what's
20 on there. If it's a sliding door on there, our
21 hands are tied. If the board made the
22 concession or made the whatever or missed it or
23 did it intentionally, I'm not sure, but -- you
24 know, that's the procedure we have in place
25 today.

60

1 So that issue of somebody approving a shop
2 drawing or changing it, should not happen,
3 because everything is based on the prior
4 approval that's already in place.

5 MS. GARCIA: In addition to that, Number 12
6 now prohibits those types of windows and doors,
7 just to be clear.

8 CHAIRMAN AIZENSTAT: Well, Jennifer, one of
9 the discussions that we had the last time that
10 we were here was the fact of how much space you
11 need in a balcony to go ahead and do a French
12 style door, to open up, as opposed to a sliding
13 door.

14 And I think one of the discussions we also
15 had was, if you have a building that's ten
16 stories high, do you really see that division
17 line?

18 MR. RIESCO: And to further that
19 discussion, there's also terraces and balconies
20 that are inset really deeply. A lot of people
21 are now requiring big terraces, outdoor spaces,
22 for outdoor kitchens, for families, whatever.
23 The dynamic has changed, where now we're
24 getting into the larger units, four bedrooms,
25 five bedrooms, larger families living in these

61

1 bifold in a closet, but it's a nice French
2 door, framed glass. It looks just like a
3 French door.

4 CHAIRMAN AIZENSTAT: So that would qualify
5 under the Mediterranean --

6 MR. BEHAR: That would not comply.

7 MR. RIESCO: That's one of the discussions
8 that we've had internally. We haven't, I
9 think, finalized that directive yet.

10 MR. PARDO: The reason is because it's all
11 on the same plane.

12 MR. RIESCO: Correct. When it opens up,
13 you know, you can have a 20-foot wide opening,
14 which is beautiful, on a nice 10-story
15 building, where you could have a view of the
16 Biltmore --

17 CHAIRMAN AIZENSTAT: That makes sense. To
18 me, that makes sense. And the discussion --

19 MR. RIESCO: We're working with that.
20 Again, the board is very capable and very on
21 top of new products, new strategies, dealing
22 with this issue of the Med style and how can we
23 incorporate modern, new technology, new
24 materiality, new products and incorporate it
25 into these buildings and still have achieved

63

1 multi-story buildings. So we've had that
2 discussion internally, hey, you know, the
3 concept of a sliding door, the Nana door,
4 everybody likes the big openings. You know,
5 nobody wants a little six-foot door, open the
6 door and I'm in my terrace that's 30 feet wide,
7 and I only have a six-foot opening. I want to
8 open up the entire facade to create this
9 indoor/outdoor space.

10 So we're struggling with it and we're
11 trying to make criteria that would help us, you
12 know -- for example, on a deep balcony that's
13 fifteen, twenty feet deep, that's really not
14 perceivable from the edge of the building.

15 CHAIRMAN AIZENSTAT: But how do you
16 handle -- let's say you've got twelve feet
17 interior, how do you handle that door, that
18 swing on a twelve-foot door, to be able to open
19 up with the space?

20 MR. RIESCO: Well, like I said, there's now
21 a product called a Nana door, that's a complete
22 opening. I don't know if you've been familiar
23 with that. It's a French door.

24 MR. BEHAR: A folding door.

25 MR. RIESCO: It's a folding door, like a

62

1 that look, without compromising the scenario
2 of, you know, a typical sliding door on a Med
3 building. How do we solve that problem?

4 So we, at the board, work with this stuff
5 weekly, on project per project, and we try to
6 always push the envelope and get these guys,
7 the architects, you know, to work on that
8 concept of, hey, it's easy to just put a
9 sliding door, you know, draw it in and plop it
10 in the computer and be done with it. How does
11 that sliding door affect the integrity of the
12 look of the building? And that's our charge.
13 That's how it comes back together at the end.

14 MR. KAWALERSKI: Well, that's good you
15 bring that up. Should that sort of thing be in
16 here? I mean, this is addressing sliders, but
17 what about technology where it's on the same
18 plane?

19 MR. RIESCO: And, again, I think that's
20 something that happens at the board level on a
21 weekly basis, that may or may not make it to
22 the Code until six months from now, a year from
23 now, you know, because we're always getting new
24 products, new stuff, and we're trying to
25 analyze the pros and cons and the benefits --

64

1 MR. PARDO: What you're doing now is, in
 2 the prerequisite, you're trying to eliminate
 3 the use of a particular product, because of a
 4 look, how it alters the facade.
 5 MR. RIESCO: Correct.
 6 MR. PARDO: And I think, also, Staff may
 7 have said that you are able to use them, as
 8 long as they're not seen from the street level
 9 or something like that.
 10 MR. RIESCO: And that's another discussion,
 11 but, again, I'll give you the example of the
 12 horizontal sliding windows. I think the board
 13 has taken a position and a posture on that, and
 14 said, hey, you know, absolutely, we've seen the
 15 buildings with the horizontal rolling windows.
 16 Definitely, it's not a productive look,
 17 especially for a Med building.
 18 On a modern building, on a modern design --
 19 MR. PARDO: All bets are off.
 20 MR. RIESCO: -- it's no a brainer. We can
 21 do that, we can do fixed storefronts. You
 22 know, we can go on all of those avenues, but on
 23 a Med building, that's asking for Med bonus, in
 24 our opinion, right now, that's something that
 25 we have definitely identified and said, hey,

65

1 that's not appropriate.
 2 CHAIRMAN AIZENSTAT: What I'm hearing is
 3 that we need to give more discretion to the
 4 Board of Architects, as opposed to defining it
 5 specifically, no this, no this, no this.
 6 MR. RIESCO: Well, we don't want to be a
 7 prescriptive Code, either. We don't want to
 8 tie people's hands and say, hey, do A, B, C and
 9 that's it. We want creativity. We want
 10 architects to push the envelope, to come up
 11 with ideas and to impress us and say, hey,
 12 guys, this is what we want to do, and then let
 13 these guys make the final call, but we don't
 14 want to tie their hands.
 15 CHAIRMAN AIZENSTAT: Correct.
 16 MR. RIESCO: Because then we're going to
 17 get redundancy and mediocre work --
 18 CHAIRMAN AIZENSTAT: Agreed.
 19 MR. RIESCO: -- because nobody's pushing
 20 the envelope.
 21 MR. BEHAR: Juan --
 22 MR. RIESCO: We need to be real careful on
 23 how we handle this, because we don't want to go
 24 down the rabbit hole and get into a dead end,
 25 and, then, all of a sudden, --

66

1 (Simultaneous speaking.)
 2 MR. RIESCO: That's one thing we don't
 3 want. I have learned that in 35 years of
 4 practice, that you don't want to do that.
 5 MR. KILIDDJIAN: Yeah, it's very hard to
 6 codify good architecture.
 7 MR. RIESCO: Yes.
 8 MR. BEHAR: Juan, you just mentioned fixed
 9 storefront, right, but the example that I
 10 brought up here, which is the Allen Morris new
 11 building on University --
 12 MR. RIESCO: Yeah, Ponce Park.
 13 MR. BEHAR: On Ponce, which is a very nice
 14 building, I think it went through, but that has
 15 fixed storefront, right?
 16 MR. RIESCO: Fixed storefront windows in
 17 the units or --
 18 MR. BEHAR: In the building, yeah, I mean,
 19 which I think is great. I think, what they
 20 did, they set it back.
 21 MR. RIESCO: It's casement, because we
 22 pushed fixed casements, not --
 23 MR. BEHAR: This, at least from the
 24 rendering, it doesn't look to be fixed
 25 casements.

67

1 MR. RIESCO: And again, Robert, that may be
 2 on the design, in the preliminary, but there's
 3 also the next tier, which is the construction
 4 documents, which I personally am involved in
 5 all of those projects, and I review for that
 6 type of stuff. I look really carefully at it.
 7 And if the board approves something that,
 8 again, is not on the plan --
 9 MR. BEHAR: By the way, I have no issues
 10 whatsoever. I think it's great, okay.
 11 MR. PARDO: And by the way, you know,
 12 easily, my daughter in Chicago lives in a
 13 Midtown town row classic skyscraper, and it has
 14 storefront, built seventy years ago, and it has
 15 the storefront and then it has a Hopper window
 16 down below, and that building looks like it was
 17 designed yesterday. It's a classic, to say the
 18 least. So what I'm saying is that --
 19 MR. RIESCO: Yeah. Yeah. Yeah.
 20 MR. PARDO: -- I agree with the BOA in the
 21 prerequisites of saying, look, you know, don't
 22 use this. Whether you want to give them the
 23 option of using it around the back side, where
 24 you can't see it --
 25 MR. RIESCO: No. No. That's something

68

1 that's applicable more to residential work,
2 smaller scale, and it's a resident and it's not
3 a developer that's building a monster, a
4 300,000 square foot building.

5 MR. PARDO: Right. Right. Right.

6 MR. RIESCO: We give a little bit more
7 leeway to our residents in regards to windows,
8 for example, but that's a great example where
9 we do that. You know, we understand the
10 casement window is a superior product, in terms
11 of the looks and the aesthetics, but it's also
12 more expensive and more costly.

13 So, on a resident level, there's a
14 different dynamic than a commercial project.
15 So we do allow that, on a residential, on the
16 rear sides of the houses, on the side yard,
17 where it's not seen from the street. We try to
18 work with that, because we know that there's a
19 big difference between a \$50,000 window package
20 and a 25,000 window package, and some residents
21 can't get to that \$50,000 level.

22 So we, you know, negotiate, to a certain
23 extent, and I think that's very reasonable, as
24 long as we don't compromise the public realm,
25 which is the front of the house.

69

1 depth, which a lot of the platted lots in the
2 Gables are a hundred feet. Then you will not
3 be able to do the liner, the setbacks and get a
4 garage that is --

5 MR. KILIDDJIAN: But this is also part of
6 the six or eight out of twelve, right?

7 MS. GARCIA: Yes.

8 MR. KILIDDJIAN: So it's one that you may
9 not have to check. I think that --

10 MR. BEHAR: But the example of Glenn's
11 project --

12 MR. PARDO: Glenn's project, that just came
13 in, the Alhambra Circle one.

14 MR. BEHAR: You know, he did a great job.

15 MR. PARDO: He basically had a site that
16 was almost --

17 MR. RIESCO: Next to Gables Elementary? 33
18 Alhambra?

19 MR. PARDO: Yes. It's very tough to do it
20 all of the way around.

21 MR. RIESCO: Four fronts --

22 MR. BEHAR: I think, we're -- you don't
23 need to check it off, but where feasible, you
24 do it, and I think he did it where it was
25 feasible for him.

71

1 MR. PARDO: Right.

2 MR. RIESCO: So, again, we try really hard
3 to see both sides of the equation.

4 CHAIRMAN AIZENSTAT: Okay.

5 MR. RIESCO: But on commercial products,
6 it's different. There's a lot more scrutiny
7 and there's a lot tighter reigns on that,
8 because we understand that it's a for profit
9 project, and it's not somebody's personal
10 residence.

11 CHAIRMAN AIZENSTAT: Robert.

12 MR. BEHAR: My next comment is, on Bonus 1,
13 Level 1 requirements, Number 2, where it says,
14 "Any storage of vehicles or off-street parking
15 that is above grade should occur behind
16 habitable space provided" --

17 MR. PARDO: What page are you on?

18 MR. BEHAR: 15. At least -- 15.

19 What I'm saying is to add, "where
20 feasible," just to make sure, because this
21 specifically says, "Any storage of vehicles or
22 off-street parking must occur behind habitable
23 space."

24 All I'm saying, "where feasible," because
25 you have a lot which is a hundred foot in

70

1 MR. RIESCO: And, again, I think that's up
2 to the discretion of the board and the design
3 and the inherent features of the site, the
4 project.

5 MR. BEHAR: But have you read the language
6 here? It says, mandatory, that you have to do
7 it. This is my point.

8 MR. PARDO: No, where feasible, I think
9 should be added.

10 MR. BEHAR: Yeah. This is mandatory. All
11 I'm saying is to add, where feasible. That
12 gives the option that Glenn bought in.

13 MR. PARDO: Right, a hundred percent.

14 MR. BEHAR: Okay.

15 MS. GARCIA: So I have to ask, again, so if
16 they move forward with the Board of Architects
17 and it's not feasible, do they check that off
18 and get a point for that? Because if you add
19 the word, when feasible, then they're going to
20 have that as one of their criteria that they
21 meet?

22 MR. RIESCO: Right. If it's not feasible
23 for them, they don't check that one off.

24 That's the reason why we do what we do. We
25 don't require all twelve. You're only required

72

1 eight. So you can negotiate with your client
 2 your budget, your issues, and say, "Hey, I can
 3 do these eight, but I can't do that one."
 4 MS. SUAREZ: Right, if it's not feasible --
 5 MR. RIESCO; Any time you buy a property --
 6 MR. KILIDDJIAN: And I agree with him. The
 7 hundred foot property, it's impossible to do
 8 it. I agree with you a hundred percent.
 9 MR. BEHAR: But then you don't --
 10 MS. SUAREZ: You wouldn't be able to
 11 satisfy that. You're not required to satisfy
 12 that one.
 13 MR. BEHAR: Will you be able to get all of
 14 the other eight? You may not be able to do it.
 15 MS. SUAREZ: Then you would not be able to --
 16 MR. BEHAR: Then you can't get the bonus.
 17 MS. SUAREZ: Right.
 18 MR. RIESCO: That's why the architect makes
 19 the big bucks. He's got to figure out the
 20 problem. But, again, Robert, maybe the real
 21 answer there is, this property of a hundred
 22 foot depth is not appropriate for this one
 23 commercial building, where I need to put a
 24 parking garage. I think --
 25 MR. BEHAR: Juan, with all due respect,

73

1 that comment, to me, is -- you know, really, on
 2 a hundred foot property, that you're in, in
 3 most of the Gables, it's not appropriate to do
 4 a commercial project?
 5 MR. RIESCO: A parking garage, where you
 6 need depth to be able to park cars 90 degrees
 7 on both sides of the driveway. You can do it,
 8 Robert. You can do a lot of things.
 9 MR. BEHAR: Then it means that you're going
 10 to do a one story, because you won't be able to
 11 circulate on the garage, right? I mean --
 12 MR. KILIDDJIAN: But, again, you could do
 13 the garage without the liners. You just don't
 14 check that mark. I guess -- I don't know if
 15 you've put one of your projects through these
 16 12 to see --
 17 MR. RIESCO: It's not one of the criteria
 18 that can help me, so I don't use it. I use the
 19 other eight that will help me. I mean, that's
 20 just part of the strategy.
 21 MR. KAWALERSKI: But, Jennifer, I think you
 22 have a good point. That was a good question.
 23 MR. RIESCO: Yeah, you don't add, "Where
 24 feasible." You just don't use it.
 25 MS. GARCIA: The concern is that, if you

74

1 have the entire block, and you can only line a
 2 portion of that block, we can add something in
 3 that says, "For the front street," for example.
 4 MR. BEHAR: On the primary street or
 5 something --
 6 MR. RIESCO: Maybe that's the answer.
 7 MR. BEHAR: But you cannot say completely
 8 off, because --
 9 THE REPORTER: I'm sorry, you guys are all
 10 talking at once, and --
 11 MR. RIESCO: I'm sorry about that. I just
 12 had a Board of Architects' meeting that was
 13 five hours long and there was a level or
 14 arguing, so I'm sorry. I'll back off a little
 15 bit.
 16 But I think maybe that's the answer.
 17 Maybe, if you have a site that's an island,
 18 like Glenn's project, that has four facades,
 19 maybe we add verbiage that says, two frontages,
 20 one frontage. You know, we understand that
 21 there's a front and there's a back, and people
 22 have front faces and back -- you know, so not
 23 everything could be beautiful on all sides. So
 24 apply the same mentality --
 25 MR. BEHAR: And the last comment is, like

75

1 the back of house, you know, if you have only
 2 one street, and there may be only one street,
 3 you have no choice, but you have to put that
 4 FPL vault right in the front. So there was a
 5 section here that talked about back of house,
 6 towards the back of the property. If you have
 7 an alley, I think it's --
 8 MR. RIESCO: A no brainer.
 9 MR. BEHAR: A no brainer, but if you don't
 10 have an alley, you have no choice.
 11 MR. RIESCO: But I think, Robert, what
 12 we're trying to get at is to get the
 13 architect's attention to these things, like
 14 transformers, double detector check valves.
 15 You know, all of the infrastructure stuff
 16 that's required in projects, arbitrarily gets
 17 delegated to engineers, and all of sudden, I'm
 18 walking down a sidewalk, and I'm looking at
 19 these beautiful painted red backflow
 20 preventers, and the only reason it's there is
 21 because the draftsman for the engineer who did
 22 the piping put it there.
 23 MR. BEHAR: Not necessarily.
 24 MR. PARDO: Not always. Sometimes --
 25 MR. RIESCO: No, I know not always, but

76

1 trust me, I do this on a daily basis, I'm
2 reviewing these things, and I talk to the
3 architects, in hindsight, because some of these
4 projects have gotten ahead of me or were here
5 before I was, and I ask them, "Why did you guys
6 decide to put the backflow preventer there?"

7 For example, the Venera project has that
8 issue. I was filming, walking a sidewalk on
9 that project, and I ran into the backflow, and
10 I said, who, in their right mind, would put a
11 backflow in the middle of a sidewalk? And
12 nobody thought, it could be recessed, it could
13 be alcoved, it can be put in the service dock,
14 where the service -- so there's ways around it.

15 I know we have to negotiate with the Fire
16 Department people, and, again, we do it daily
17 in my office. I'm constantly talking to the
18 Fire Department and trying to figure out, hey,
19 can we move this? Can we screen it a little
20 bit? You can set it back and recess it. Can I
21 do it vertically instead of horizontally?

22 You know, there's always five ways to skin
23 the cat, but to notoriously allow people who
24 don't pay attention to that -- and that's
25 something that has come to the forefront in the

77

1 never --

2 MR. BEHAR: You can't negotiate with them.

3 MR. RIESCO: No. No. FPL is very tough to
4 negotiate with. I do it, again, weekly. I
5 have to make that call to the engineer, you
6 know, why here, can we -- we just went through
7 it on The Village. Jennifer and I went through
8 it on The Village project with an ATT
9 switchgear box, that's a monster, that's
10 six-foot tall, and they want to put it right in
11 the front of the building. No.

12 "Can we find a better -- on the corner,
13 where there's a garage or something, that's a
14 service entrance, an alley, a driveway,
15 something, to get it off the main presence of
16 the building?"

17 So there's things that we can do, and,
18 again, we try very hard, and I know my board
19 does it very good. On a weekly basis, they are
20 all over these things. There's a lot of
21 information in this Code that you guys have
22 brought to light, that I think is great
23 ammunition for them to use moving forward, but
24 these things are discussed all of the time in
25 our board meetings, and I want to give you guys

79

1 last five or six years, again, that has come
2 before me, because I'm the City Architect, and
3 everybody comes to me and says, "Hey, I've got
4 a problem. How do I fix it?" So we try to
5 figure these things out. So these things are
6 on our radar now.

7 My Board of Architects, "Like guys, ask
8 them where the equipment is, ask them where the
9 switchgear is, where is the meter, where is the
10 transformer, where is" -- you know, because,
11 again, you know, we're looking at projects
12 twenty minutes, half an hour, sometimes 45
13 minutes.

14 MR. PARDO: Do you know where the David
15 Williams --

16 MR. RIESCO: Yes.

17 MR. PARDO: -- FPL transformer is?

18 MR. RIESCO: No. No. No. I don't know.

19 MR. PARDO: It's on top of the roof.

20 MR. RIESCO: On top of the roof?

21 MR. PARDO: On top of the roof.

22 MR. RIESCO: Wow.

23 MR. PARDO: And they had problems there.
24 To get to that, it was absolutely unbelievable.
25 The problem is that today, with FPL, you would

78

1 that comfort level.

2 I know that you have issues with buildings
3 that have been built and that don't look great
4 and have problems, but I think the awareness is
5 there, and I think that's the most important
6 thing that we've done, is bringing this thing
7 to light and say, "Guys, we need to pay
8 attention to these things that keep recurring,"
9 and we're fixing them. You know, we're working
10 on it really hard, on a weekly basis, and these
11 guys are all over that.

12 CHAIRMAN AIZENSTAT: Thank you.

13 Felix.

14 MR. PARDO: Just going back for a minute,
15 you know, after the prerequisites, we're going
16 to Level 1. You have to get six out of twelve.
17 Why not ten out of twelve, eight out of twelve?
18 Why six out of twelve? Because I think what's
19 happened is, this is the same number that has
20 been used in the past --

21 MS. GARCIA: Correct.

22 MR. PARDO: -- but now it's been refined,
23 and refined and refined, where you can get --

24 MR. KILIDDJIAN: I think it is six for
25 Multi-Family and eight for mixed-use.

80

1 MR. PARDO: You're a hundred percent
2 correct.
3 MS. GARCIA: You're correct, that --
4 MR. KILIDDJIAN: And the credit is not the
5 full credit. So it's incremental.
6 MR. PARDO: Okay. If you feel comfortable
7 with that.
8 MR. KILIDDJIAN: Yeah, it's incremental.
9 And that's to Robert's point, I mean, that's
10 one box you don't check, but you're checking
11 all of the other boxes.
12 MR. PARDO: You've taken a lot of the
13 things out of the boxes that were --
14 MR. KILIDDJIAN: Yeah, but a lot of things
15 have been put in the prerequisites, which were
16 not there before. So you're starting off with
17 a much better building to begin with.
18 MR. PARDO: Correct.
19 MR. KILIDDJIAN: I think Juan is right, the
20 tools that have been implemented in this round,
21 and it's taken a while, but I think the
22 buildings are going to start off at a better --
23 you know, at a better baseline.
24 MR. PARDO: I agree with you, and on the
25 next page after Robert was, on sustainability,

81

1 I don't think it should be a bonus element. I
2 think it should be more like what the City of
3 Miami, City of Hollywood, Miami Beach does,
4 where it becomes, you know, if you have a
5 project of a certain size, you know, you must
6 do it, but I don't think that --
7 MR. BEHAR: Isn't that part of the Code
8 already, of the Florida Building Code, that
9 have you have to have --
10 MR. PARDO: There are certain elements of
11 sustainability that are there, but I know what
12 Staff is looking for is more of, when you look
13 at all of the elements, Robert, there are more
14 of a green -- you know, qualifying for green
15 capability.
16 MR. BEHAR: But I think, in the County, for
17 example, every building has to be, minimum, is
18 it a Silver certification, you know, building?
19 MR. PARDO: I don't think so. I don't
20 think so. And the reason I'm almost sure --
21 MR. BEHAR: I think it is, because --
22 MR. PARDO: -- that it's not in the Florida
23 Building Code, that it has to be in the Zoning
24 Code, is because we have, you know, 150
25 jurisdictions in the State of Florida which use

82

1 the Florida Building Code.

2 MR. KILIDDJIAN: Yes. So, I think, for
3 example, that (R) requires -- the
4 sustainability is in the zoning element, if
5 you're in the redevelopment district.

6 You know, there are parts -- there are some
7 areas that have it already in the --

8 MS. GARCIA: But it's based on the size of
9 the property that triggers LEED or comparable
10 designation.

11 MR. PARDO: Right. Well, the point I'm
12 trying to make is, I'm just saying,
13 sustainability doesn't look Mediterranean. You
14 know, I'm just saying --

15 MR. RIESCO: I would agree with that.

16 MR. PARDO: -- pull that out of here and
17 put it somewhere else and still achieve what
18 you want to achieve, like everybody else does.
19 And like I said, you know, all of the different
20 jurisdictions have their own different things,
21 but, I mean, for me, I want to see something
22 physically that helps the building look more --

23 MR. BEHAR: I don't think it's a
24 prerequisite. I think it's a -- listen, the
25 truth of the matter, in all of your components

83

1 that you're using in a building today, you're
2 going to be a hundred percent or 95 percent
3 there.

4 MR. PARDO: Right, but, you know, you go
5 through it all of the time, and the thing is
6 that, for example, you know, we're doing a
7 building and then, you know, we're complying,
8 we have people that will certify the building
9 to a certain level, et cetera, but normally
10 what happens is, there's a threshold, as you
11 said, the size of the building, which you have
12 a bigger carbon footprint, then you go from
13 there.

14 And what I'm just trying to say is that one
15 thing has nothing to do with the other.

16 MR. RIESCO: I concur with your analysis
17 also.

18 MR. PARDO: I don't think it belongs --

19 MR. RIESCO: It shouldn't be a part of a
20 Med Bonus requirement. It's a different
21 animal.

22 MR. BEHAR: It should -- we're going to be
23 in agreement. It should not be there.

24 MR. PARDO: Twice. Twice.

25 MR. RIESCO: Yeah. Yeah.

84

1 MR. BEHAR: And once with Juan.
 2 MR. RIESCO: Yeah. No, I agree a hundred
 3 percent, wholeheartedly.
 4 MR. PARDO: And, then, one of the things
 5 that I didn't quite understand is the next one,
 6 Number 7, on Page 16, "Each Multi-Family zoned
 7 property shall provide at least 20 percent of
 8 the required ground level landscaped open area
 9 percentage based upon total lot area, as
 10 publicly accessible."
 11 What is average size of the required ground
 12 level landscaped area, if you can?
 13 MS. GARCIA: So Multi-Family usually is a
 14 requirement of 25 percent open space.
 15 MR. PARDO: So, for example, let's say that
 16 we have a 100 by 200 feet, which is 20,000
 17 square feet. 20,000 square feet, times 25,
 18 5,000 square feet. 20 percent of that, which
 19 is 1,000 square feet, has to be accessible to
 20 the public. That's on 100 by 200 feet, which
 21 is a pretty good size, you know, average.
 22 Okay. So if you reduce that by, what,
 23 half, that's 500 square feet for public access.
 24 Can you explain what the open area, as publicly
 25 accessible means?

85

1 MS. GARCIA: Right. So 25 percent, in our
 2 Zoning Code, is a requirement for Multi-Family,
 3 for it to be open space.
 4 MR. PARDO: Right.
 5 MS. GARCIA: 20 percent of that space needs
 6 to be in the front yard. So what this is
 7 saying is that the 20 percent that's already
 8 required to be in the front yard would be
 9 publicly accessible.
 10 MR. PARDO: Okay. Because it doesn't give
 11 you the location, and this is the point I'm
 12 trying to get to. Back in the day, you know,
 13 we had green -- is it something I said?
 14 MR. WITHERS: Yeah. Just go on.
 15 CHAIRMAN AIZENSTAT: Felix, if I may,
 16 before you continue, I just want to make note,
 17 for the record, that Chip Withers had to leave
 18 and we are now one, two, three, four Board
 19 Members here. Thank you.
 20 Continue.
 21 MR. PARDO: Thank you.
 22 So, back in the day, our setbacks were
 23 larger, and now our setbacks have become
 24 minimized.
 25 MS. GARCIA: Uh-huh.

86

1 MR. PARDO: And now what we're saying is,
 2 there's going to be public accessibility, you
 3 know, to this minimized, you know --
 4 MS. GARCIA: As an option, sure.
 5 MR. PARDO: As an option.
 6 MS. GARCIA: Right. In areas that don't
 7 have a lot of open space.
 8 MR. PARDO: What I'm trying to figure in my
 9 mind is, what is the design ramification of
 10 putting that in there? In other words, you
 11 know, one thing is to say, I did the formula,
 12 another thing is to, you know, put it to test.
 13 I don't see the advantage.
 14 MR. RIESCO: Is the intent maybe that you
 15 don't fence it or enclose it or that's not
 16 allowed in Multi-Family?
 17 MS. GARCIA: As well. Multi-Family usually
 18 has limited access to parks, right. There's a
 19 lot of people living in the same area, and they
 20 only have one large park, so it's allowing your
 21 neighbors to use the front area for
 22 (Unintelligible) --
 23 MR. PARDO: The point I'm trying to make
 24 is, one of your typical buildings -- you say,
 25 what, ten feet is your front setback?

87

1 Okay. So now I'm doing the calculation.
 2 Now I've got 10 feet, times 200 feet, that's
 3 2,000 square feet. So, by the time you put the
 4 driveways in, to have access to the parking
 5 structure and everything else, what is the
 6 public benefit to providing this, because it's
 7 almost like it becomes almost like a base
 8 number? In other words, you already have --
 9 what I'm trying to say is, how is this
 10 providing, you know, that Mediterranean
 11 component for a Level 1 or a Level 2? You
 12 know, what is it?
 13 And the reason I struggle with this is, you
 14 know, be careful what you wish for. Our
 15 setbacks now are so minimal that the people
 16 that are occupying these buildings don't have
 17 any green space. So, therefore, now the big
 18 thing is, well, we're going to give them more
 19 height, if they give us a park. Then the parks
 20 are minimized, but the height isn't.
 21 So what I can't wrap my head around is, I
 22 can't understand how this has become an
 23 incentive for the style of the architecture,
 24 unless you said, "Well, there have to be, you
 25 know, fountains. It has to be an improvement."

88

1 MR. RIESCO: I think the intent maybe is
2 for the larger projects, maybe, that 20 percent
3 is more applicable, because you mentioned 100
4 by 200, and that's a small -- that's the size
5 of a big house in the Gables.

6 MR. PARDO: Right.

7 MS. RIESCO: A hundred by two hundred is
8 not, in my opinion, a commercial property or --
9 you know --

10 MR. BEHAR: But that's a 20,000 square foot
11 lot.

12 MR. RIESCO: Right. Right.

13 MR. BEHAR: So you could do the 20,000.

14 I think the intent is, when you say, "The
15 park," to provide more green space, you know,
16 to leave it open, and I think one example is
17 the one building on Valencia here, that they
18 did a green space on the corner.

19 MR. RIESCO: Yeah.

20 MR. BEHAR: The idea is to leave that open
21 for the public, not necessarily the 100 by 200
22 straight setback in front of the building.

23 MR. RIESCO: Right. The proportions of
24 that park are really nice and is a nice --

25 MR. PARDO: Right.

89

1 point for my project, here's my 20 percent park
2 area, green space," whatever you want to call
3 it, I think the Board, at that point, would
4 pounce and say, "Hey, what's happening there?
5 Is it just sod? Are you doing fountains? Are
6 you doing a trellis? Is it a covered space?
7 Is it an open space? Is it a sitting space?"

8 CHAIRMAN AIZENSTAT: We had something
9 similar to that just happen, which was, I
10 think -- part of it was with Publix and that
11 park.

12 MR. PARDO: On the back side, on Salzedo.

13 CHAIRMAN AIZENSTAT: Correct, and part of
14 it was, was it to be open space, was it not to
15 be open space, did it have statutes, did it not
16 have statutes.

17 MR. RIESCO: Correct.

18 CHAIRMAN AIZENSTAT: By the same token, I
19 think, when we start looking at parks and
20 what's the use and the programing, you know, we
21 have a Parks and Recreation Department that
22 also gives input to the City.

23 MR. RIESCO: Correct.

24 CHAIRMAN AIZENSTAT: I just don't know if
25 that's within our purview to state what that

91

1 MR. BEHAR: And to me, it makes sense,
2 because you provide a little, you know, pocket
3 park for the community, for the City.

4 MR. PARDO: Right. You're getting to my
5 point. The point is that, if you say it's not
6 just, you know, grass and some shrubbery there,
7 because not much more can go in there, but now
8 if you say, well, we're going to put benches,
9 we're going to put --

10 MR. RIESCO: I think that's the intent, and
11 that's how we amplify the look, and the
12 Mediterranean, and a trellis, a seating area --

13 MR. PARDO: Juan, that's not here.

14 MR. RIESCO: I know. I know. I know. I
15 understand.

16 MR. PARDO: Now, if you're saying, we're
17 going to provide the benches and we're going to
18 provide, you know, the hardscape and we're
19 going to provide the fountains and things like
20 that -- I know that was the original intent.

21 MR. RIESCO: And, again, Felix, I would say
22 that this scenario, if brought to us from an
23 applicant on a substantially large project or
24 larger project than 100 by 200, where they
25 would dedicate and say, "Hey, I'm using this

90

1 park should be, as far as whether it should be
2 a passive park, an active park or a dog park.

3 MR. PARDO: Mr. Chairman, the biggest
4 problem I have with this is that, when I look
5 at the computations, et cetera, there's -- if
6 you add a fountain, and you have it in the
7 right style, and you have the right design, it
8 could be very complementary to Mediterranean
9 architecture. Right now there's nothing.
10 There's nothing that you're getting back, that
11 augments and enhances the style of architecture
12 that you're promoting. That's my problem.

13 MS. GARCIA: So we can add, you know, "Make
14 sure you have improvements such as seating or
15 fountains or" --

16 MR. RIESCO: Fountains, trellises --

17 MR. PARDO: Please, please, not bicycle
18 racks, not this, not that. You know, it's
19 not -- no, it's not intended at anyone. What
20 I'm saying is that, for God sake, if --
21 although I am -- you know, one of the positive
22 things that you do see at The Plaza is that you
23 see amenities at the ground level --

24 MR. RIESCO: A lot.

25 MR. PARDO: -- that are substantial, that

92

1 do enhance. So that is something that you can
2 codify, to give an improvement and a check-off,
3 but it should be complementary, not a technical
4 thing, such as a bicycle rack --

5 MR. RIESCO: Right.

6 MR. PARDO: -- or just a bench. No, it has
7 to be seating, things that are --

8 MR. RIESCO: -- contributing to the
9 Mediterranean ambiance.

10 MR. BEHAR: No, to the public realm. I
11 mean, because, at the end of the day, you want
12 to do something that's beneficial, you know, to
13 the neighborhood, not necessarily -- because,
14 you know, the style of fountain should not
15 be -- you know, I prefer -- and by the way,
16 typically, in a 20,000 square foot lot, you
17 don't have that many options to provide a park.
18 You know, that happens on the larger projects.

19 MR. RIESCO: That's the point. It has to
20 be a larger project.

21 MR. PARDO: But that urban component, many
22 years ago, with the Bank of Coral Gables, on
23 Almeria, we provided some little areas, just
24 enough push and pull, where it gives you and it
25 enhances that.

1 MR. PARDO: And, you know, you have your
2 parallel parking and you have your landscaping
3 there. So now you provided, you know, a
4 beautiful fountain, which is illuminated at
5 night. Now you're walking your dog at night,
6 you know, and you see this, and this is
7 something that is open to the public and
8 someone could sit down and catch their breath
9 or just enjoy the evening. If you do it in the
10 right style, you feel like it's part of the
11 architecture.

12 So not just taking a piece of artwork and
13 just sticking it there. What you're doing is,
14 you're incorporating elements that are part of
15 this particular open space, that enhances the
16 quality of that architecture. So it should be
17 compatible --

18 MR. BEHAR: But, you know, Felix, not
19 necessarily -- I think that each little park
20 should not have a prescriptive that you have to
21 do this. Because look at what happened, you
22 know, in a time in Coral Gables, every building
23 had a copula, okay. You know, I don't think --
24 I think that the park should be -- each park
25 should be -- you know, has its own identity.

1 If you walk through the streets of Granada,
2 and you see these little elements throughout
3 there, there's absolutely no doubt -- and we're
4 talking about centuries and centuries and
5 centuries of development, which from one people
6 to another people, it just augmented the
7 architecture and complemented it.

8 This doesn't say that, and it should say
9 it. Not just, you know, an improvement, but
10 something for the Board of Architects to see
11 and say, "This is what we're looking for," to
12 be able to make it a better and a complementary
13 type of thing, and this is at the ground level
14 scale, which is extremely important.

15 MR. RIESCO: Absolutely, the landscape.

16 CHAIRMAN AIZENSTAT: Felix, should that
17 park be compatible with the building or should
18 that park be compatible with the neighborhood?
19 Which, to me, when a developer donates or gives
20 a park or does a park, it's meant to be used by
21 the surrounding neighborhood, because it's
22 lacking green space or it's lacking a park.

23 MR. PARDO: But, also, you're -- say you're
24 walking down the public sidewalk.

25 CHAIRMAN AIZENSTAT: Okay.

1 MR. PARDO: I want to be clear, this is not
2 a park.

3 MR. RIESCO: Yeah, it's not a park. A
4 publicly accessible area, which means that it
5 can't be contained, it's open to the sidewalk.

6 MR. PARDO: The reason I gave you the
7 description of walking down the public
8 right-of-way sidewalk is because this is where
9 you have the ability of going into the
10 property, to make it accessible to the public,
11 making it wider and making it more of a true
12 paseo, not a hallway down the middle of a
13 building, you know, and I think that's
14 important. And, you know, I don't have to
15 explain it to you, you know exactly that these
16 elements just enhance the architecture and they
17 could be compatible with it.

18 CHAIRMAN AIZENSTAT: But if that's the
19 case, then should the Board of Architects at
20 the time that they're looking at the building,
21 also be looking at the design of that green
22 space, before it goes further?

23 MR. PARDO: Well, I mean, the architect has
24 already provided a design for the Board of
25 Architects.

1 CHAIRMAN AIZENSTAT: Right, but at what
2 stage? At what point does that park get looked
3 at?

4 MR. RIESCO: I think, at the BOA level.

5 MR. PARDO: At the very beginning.

6 MR. RIESCO: Yeah, we're very comfortable
7 with that and we expect that. We don't want
8 somebody to just show a site plan and not show
9 anything there. We want to see what the intent
10 is, what is the use, what's the activity, what
11 are you trying to do here.

12 CHAIRMAN AIZENSTAT: I'm okay with that.

13 MR. RIESCO: And I think that's, again,
14 what the board does.

15 MR. PARDO: And, you know, that could be
16 easily incorporated into the grand entrance of
17 the building.

18 MR. RIESCO: Absolutely. Absolutely.

19 MR. PARDO: I mean, it could be done in so
20 many different ways, sum and scale, but I think
21 it's important to be very specific about the
22 improvement that is made to enhance, you know,
23 that experience.

24 MS. GARCIA: Yes, we can add that in.
25 Yeah.

97

1 item is there for the project that doesn't
2 have the ability of the open space because of
3 the site constraints?

4 MS. GARCIA: No. No. No. They still have
5 to meet their open space requirement.

6 MR. RIESCO: They still have to do this?
7 So this is in excess of that?

8 MR. GARCIA: Yeah.

9 MR. PARDO: And, again, I just don't see
10 the checking off of this element to enhance,
11 you know, for a Med Bonus.

12 CHAIRMAN AIZENSTAT: What do you think the
13 reason that it was put there in the first place
14 was?

15 MR. PARDO: I don't want to --

16 CHAIRMAN AIZENSTAT: You've been around the
17 City a long time.

18 MR. PARDO: No, I don't want to go there.
19 I think, you know -- for me, one of the
20 subjects that has been continually an issue for
21 me is the PAD, right. So the PAD was put in
22 for a certain reason, which was specifically
23 the Douglas Entrance project. And, then, for
24 dozens of years, it wasn't touched.

25 Now a PAD is used for everything, and,

99

1 MR. PARDO: Okay. And, then, the open
2 space fund, which is the next one.

3 MR. RIESCO: The open space fund?

4 MR. PARDO: Fund. In other words, you
5 know, here's a check and check it off. I don't
6 think -- you know, again, that doesn't enhance
7 the architecture in any way, shape or form, you
8 know, stroking a check to put it into a fund,
9 you know, and God knows if or where it was
10 used.

11 I feel like this -- like impact fees, you
12 know, every time we pull a permit, we pay
13 hundreds of thousands, millions sometimes, for
14 impact fees. We don't know where the money is
15 going. Where is the improvement? Where is the
16 enhancement? Where is the offset? So I don't
17 think that this should be an item. I think
18 Staff could come up with a better item than
19 this, in my opinion, and I think that, you
20 know, contributions, you know, for things like
21 this, you know, that could happen, you know, at
22 the Commission level, but that has nothing to
23 do with the Board of Architects or the style of
24 the building or the bonuses, in my opinion.

25 MR. RIESCO: I'm assuming this particular

98

1 therefore, variances are not required. So you
2 don't have to go to the Board of Adjustment for
3 variances, because you're using a PAD. The PAD
4 was put in specifically to be able to do
5 something like redo the Douglas Entrance and
6 save it the way it was, but now it's become
7 like a normal thing.

8 So what was the reason? That was the
9 reason, on that specific subject. What is the
10 reason here? I think that we have an issue in
11 the City that has to do with a lack of parks
12 that we have, but that's a different issue.
13 That should be an issue that should be a
14 discussion by the Commission, you know, and the
15 Parks and Recreation Board or whatever, but I
16 don't think this has anything to do with the
17 style or the architecture, Mr. Chairman.

18 CHAIRMAN AIZENSTAT: But when a check is
19 written for that, to check that off, where does
20 the funds go?

21 MS. GARCIA: So there is a Parks
22 Acquisition Fund that it would go into, and it
23 would probably be earmarked that it came from
24 Med Bonus criteria, to be --

25 CHAIRMAN AIZENSTAT: What could it be used

100

1 for?

2 MS. GARCIA: -- used adjacent to

3 Multi-Family or Mixed-Use districts. That's

4 the intent.

5 MR. PARDO: And, again, the question is,

6 what did you do to improve that and make it a

7 better Mediterranean style building?

8 CHAIRMAN AIZENSTAT: But aren't you, then,

9 using those funds to improve other

10 neighborhoods or other areas that actually need

11 it?

12 MR. PARDO: I agree conceptually with what

13 you're talking about, but it's like

14 sustainability. One thing has nothing to do

15 with the style of the architecture. It has

16 nothing to do with it. The previous one, if

17 you do the improvements, et cetera, then you're

18 talking about something completely different.

19 MR. BEHAR: I understand, and, you know, it

20 doesn't improve the --

21 MR. RIESCO: Indirectly, it does.

22 MR. BEHAR: But it does indirectly.

23 MR. RIESCO: It improves the City, the

24 overall context, the broader context. I think

25 that's the answer. If that's valid or not,

101

1 that's what it's doing. Again, there's an

2 improvement down the road somewhere, maybe

3 across the street --

4 MR. BEHAR: It may not be project specific.

5 MR. RIESCO: -- not specific to this guy --

6 MR. PARDO: But we're not talking about the

7 style of architecture.

8 MR. RIESCO: Agreed. Agreed.

9 MR. PARDO: Remember, Med Bonus, what's the

10 outcry? Med Bonus for Med architecture.

11 MR. RIESCO: Correct.

12 MR. PARDO: Now it's like, you know, put

13 money in a fund and you get to check this off.

14 It has nothing to do with the style of the

15 architecture.

16 CHAIRMAN AIZENSTAT: But it's a vehicle to

17 get funds --

18 MR. PARDO: Without a doubt.

19 CHAIRMAN AIZENSTAT: -- in areas where it's

20 needed.

21 MR. RIESCO: Kind of like the art in public

22 spaces. You charge one percent, and gets put

23 into a fund, and that gets put somewhere. It

24 may not be on your project, it may not be on

25 your block, but it amplifies and beautifies the

102

1 City.

2 MR. PARDO: I'm glad you said that. We

3 have a tree fund in this City. I know the

4 amount of money that's in the tree fund. My

5 question is, where are the trees going?

6 Where's the accountability for that?

7 So the point is, here, we're discussing --

8 it's the same thing as if we put something for

9 additional trees, wait a minute, what does that

10 have to do with the style of architecture?

11 Nothing. I mean, this is -- the Board of

12 Architects is looking for, give me tools, to be

13 able to make sure that the architecture is

14 really good and it's really Mediterranean

15 inspired, et cetera, et cetera. It has nothing

16 to do with, you know, putting money away to do

17 something somewhere, which God knows where, and

18 it goes back just the same as the impact fees.

19 MR. KAWALERSKI: Yeah, I agree. I mean,

20 writing a check is simple, but it doesn't do

21 anything for this project.

22 MR. RIESCO: Again, I guess, it's not a

23 requirement. It's one of the ones that you may

24 or may not use. It gives somebody an

25 alternative, that may not have any other

103

1 options. I don't know. Again, I'm not

2 justifying it. I think I understand your point

3 -- I don't think, I do understand your point,

4 but --

5 CHAIRMAN AIZENSTAT: Well, point

6 well-taken. Let's move on.

7 MR. PARDO: Okay. The next page, the

8 sidewalks, plazas and courtyards -- page 17,

9 Number 9, the Sidewalks, Plazas and Courtyards,

10 a minimum of 25 percent, it kind of trails off.

11 Did you mean to say -- can you say of what --

12 25 percent of what?

13 MS. GARCIA: So we can add back in, the

14 total ground level paving area, if that's

15 needed. That's fine.

16 MR. PARDO: So it says, "Sidewalks, plazas

17 and courtyards, minimum of 25 percent," of the

18 lot area, of the required --

19 MS. GARCIA: Well, you can and the area

20 that was crossed out. It says of total ground

21 level paving surface.

22 MR. PARDO: Oh, it should not have been

23 crossed out.

24 MS. GARCIA: Yes, you can see that, right?

25 Yeah.

104

1 MR. PARDO: Okay. So it should have stayed
2 in there?

3 MS. GARCIA: We can put that on.

4 MR. PARDO: Got it.

5 CHAIRMAN AIZENSTAT: So that was a
6 strike-out.

7 MR. PARDO: Yes. The strike-out wasn't
8 intentional.

9 CHAIRMAN AIZENSTAT: Striko, instead of a
10 typo.

11 MR. RIESCO: Now, this is right-of-way or
12 is this public property -- private property?

13 MR. PARDO: Private property.

14 MR. RIESCO: Private property, right?

15 MR. PARDO: Yes.

16 MR. RIESCO: So why is Public Works the
17 decision-making factor and BOA?

18 MS. GARCIA: I think this is everything.
19 This is sidewalks; sidewalks, plazas and
20 courtyards. Plazas and courtyards are
21 typically impact property. Sidewalks are
22 outside.

23 MR. RIESCO: That's why I'm asking.

24 MR. PARDO: I agree with the City
25 Architect. I think it should be a co-approval.

105

1 MS. SUAREZ: I think it's probably there
2 for the sidewalks.

3 MR. RIESCO: It sounds -- we actually have
4 a requirement for a material board. They have
5 to have physical samples of what they're
6 proposing.

7 MR. PARDO: That's right.

8 MR. RIESCO: So, again, that's already
9 included in the deal. We have that.

10 MR. BEHAR: It's already there.

11 MR. PARDO: Yeah, but the way this is
12 written --

13 MR. RIESCO: No, I know. That's why --

14 MR. PARDO: This is what happens when you
15 add things, and you add things, and add things.
16 You make one change, and, then, all of a
17 sudden, it doesn't make sense later on, and
18 then somebody makes a wild interpretation.

19 MR. RIESCO: Yeah, I know. That's why I
20 mentioned it.

21 MR. PARDO: And by the way, the reason the
22 City has Coral Gables beige sidewalks is not
23 because of a civil engineer, it's because of
24 the original architects that designed the City.

25 So if you go down to Number 10, Public Art,

107

1 MR. RIESCO: I mean, if it's a plaza, if
2 it's a courtyard, it's mine, it's in my domain.
3 If it's in the right-of-way, I give it up to
4 Public Works all of the time. I don't
5 necessarily agree with it, but I have no
6 choice.

7 MR. PARDO: And the reason I don't, either,
8 is because, you know, here we go again, street
9 lighting -- you know, all of these different
10 things -- come on. I mean, it's just -- we
11 have the BOA. I don't think anyone in Public
12 Works is going to say, "No, we don't want to
13 hear their opinion." I think that's the best
14 thing we could do, is add them in there to it.

15 MR. RIESCO: So that should be under the
16 jurisdiction of the BOA, pavement, hardscape.

17 MR. PARDO: Back in the day, it was in
18 there.

19 MR. BEHAR: And, typically, it is. I
20 think, when you go in for -- you know, for a
21 project, you're showing --

22 MR. PARDO: You're right.

23 MR. BEHAR: -- you know, all of the plazas
24 and everything. You know, I think that's the
25 BOA.

106

1 so when you look at public art, we have the Art
2 in Public Places already there, right? So why
3 would you add public art there, as one of the
4 needed requirements, when it's already part of
5 the statutes that we have to comply with public
6 art?

7 MS. SUAREZ: Can I chime in --

8 MR. RIESCO: I think the logic is, the Art
9 in Public Places domain is the artwork, and the
10 Board of Architects' domain is the context
11 around the artwork and where it goes and how
12 it's situated and how it's placed. I think
13 that's the logic.

14 MS. SUAREZ: And just to be clear, the Art
15 in Public Places requirement is payment of the
16 Art in Public Places fee, and so an applicant
17 can seek a waiver of the fee by then including
18 the artwork in their project, which has to go
19 through the process for including the artwork on
20 the project, but you can just pay the fee and
21 not have the public art on your project.

22 So this would be if you -- I guess, you
23 know, to satisfy that one, it would be public
24 art incorporated into your project.

25 MR. RIESCO: Which is the design --

108

1 CHAIRMAN AIZENSTAT: You wouldn't be
2 allowed to use the fee as a checkmark?
3 MS. SUAREZ: Right. I think that's what
4 the intent of that is, unless, Jennifer, was a
5 different -- this is the existing language, as
6 well, to be clear.

7 MR. PARDO: Right. I mean, once you see,
8 public, it seems like all bets are off there.

9 CHAIRMAN AIZENSTAT: Would this be like
10 what you were saying about artwork or a
11 fountain or something that blends better into
12 the project?

13 MR. RIESCO: It would be integrated.
14 That's what we want. We're trying to get
15 cohesion between the art in public places and
16 the BOA.

17 CHAIRMAN AIZENSTAT: Because if they want
18 to use this, even if they want to pay for art
19 in public places and they use this checkmark, I
20 assume they also have to use public art within
21 their project?

22 MR. RIESCO: Oh, yeah.

23 MR. PARDO: Let me just jump off for a
24 minute, expanded sidewalks, widths beyond the
25 property line; you mean, within private

109

1 outside or -- what do you call it -- not a
2 bicycle lane, we called it a --

3 MR. KAWALERSKI: Mobility lane.

4 MR. PARDO: -- mobility lane, right, you
5 know, where do you draw the line of saying this
6 is part of the things that belong to this
7 building?

8 MR. RIESCO: And maybe the intent there is
9 maybe like a plaza or something internal to the
10 property that kind of bleeds out into the
11 public area.

12 MR. PARDO: Well, (G) is there. It says,
13 "Water features, fountains or similar water
14 features, ground and/or wall-mounted." But,
15 anyway, I just wanted to make sure, because
16 then the bottom paragraph, "Above amenities
17 shall be consistent in design and form with the
18 City of Coral Gables Public Works Manual, in
19 addition to the Board of Architects' approval."

20 MS. GARCIA: Yeah. I mean, they're already
21 reviewing this.

22 MR. PARDO: No. No. The way that it says
23 it is, these -- you know, the last thing I need
24 is for someone to say, "Okay. You know, we
25 have a concrete pole. This is going to be the

111

1 property, correct?

2 MS. GARCIA: Where?

3 MR. PARDO: If you look at (B) --

4 MS. GARCIA: Oh, again, existing language.
5 So I guess within the private property --

6 CHAIRMAN AIZENSTAT: Expanded sidewalk
7 widths may be within the right-of-way or
8 something?

9 MR. PARDO: Within the private property
10 line? Where is this supposed to be?

11 MS. GARCIA: I think it's within the
12 private property line. I'm assuming that's
13 what it means.

14 MS. SUAREZ: We can go back and see, you
15 know, the context for this, because it's
16 existing language.

17 MS. GARCIA: Right.

18 CHAIRMAN AIZENSTAT: Would you review that,
19 so we can see what the intent is?

20 MR. PARDO: Widths within the private
21 property line.

22 CHAIRMAN AIZENSTAT: What the intent is
23 and --

24 MR. PARDO: Because I would think that, you
25 know, if they could look at the sidewalks

110

1 concrete pole, and it's in the manual, you
2 know" You could have it in the manual.

3 MS. GARCIA: Oh, I see.

4 MR. PARDO: You need to have BOA say yes or
5 no.

6 MR. RIESCO; Right. Yeah.

7 MR. PARDO: Let's help out the civil
8 engineers with --

9 MR. BEHAR: You don't want the engineers
10 making all of the decisions.

11 MR. RIESCO: That's the fear. I hate to
12 say it, but that's the reality. They look at
13 things differently, with different criteria,
14 and so do we. We look at it, again, from the
15 perspective of the aesthetics and not the
16 technical --

17 MR. PARDO: Right, but here, you're looking
18 at it to be able to give --

19 MR. RIESCO: And, again, going back to Item
20 B, should we say, instead of expanded sidewalk,
21 expanded pavement, so we don't -- I'm not sure
22 if a bigger, wider sidewalk is better than
23 pavers or something more decorative or more
24 ornate.

25 MR. BEHAR: But --

112

1 MR. RIESCO: No? You know, I don't know if
2 I want to look at a 20-foot wide sidewalk in
3 front of a building. I'd rather see a 10-foot
4 sidewalk, that's the right-of-way, pedestrian
5 area, and then there's pavement that's
6 contributing to the aesthetics of the building
7 and the site, the project, the look. Again,
8 I'm just worried about the word sidewalks,
9 because that implies the Coral Gables beige
10 standard sidewalk, with the score lines at five
11 feet. And do we want to look at that when it's
12 30 feet wide? Is that a positive thing or is
13 that something that's just there?

14 You know, that's my perspective on that. I
15 think the word, pavement, opens it up to
16 interpretation. It could be concrete. It
17 could be pavers. It could be some other
18 material that would be conducive to a nicer
19 product.

20 CHAIRMAN AIZENSTAT: Are you allowed today
21 to put pavers within the sidewalk on a project?

22 MR. RIESCO: On a public right-of-way?

23 CHAIRMAN AIZENSTAT: On the public
24 right-of-way.

25 MR. RIESCO: No, we don't -- that's

113

1 typically Public Works' domain.

2 MR. BEHAR: Yeah, that's very difficult --

3 MR. RIESCO: I would love to do that, but
4 they wouldn't allow me, and they win all of the
5 time.

6 MR. BEHAR: Yeah.

7 CHAIRMAN AIZENSTAT: So if a project has a
8 driveway or something that protrudes out, for
9 example, on residential areas, if you could do
10 pavers --

11 MR. RIESCO: We're allowed to do it in
12 residential with covenants.

13 CHAIRMAN AIZENSTAT: Correct, with
14 covenants and insurance.

15 MS. SUAREZ: It's a Public Works review
16 process.

17 CHAIRMAN AIZENSTAT: Okay. But in
18 commercial, you're not allowed to do it?

19 MR. BEHAR: I think you're allowed to do
20 it.

21 MS. SUAREZ: It's Public Works --

22 MR. RIESCO: Probably the same thing,
23 right, a covenant that they have to write.

24 CHAIRMAN AIZENSTAT: So, then, if you're
25 allowed to do it, are you saying that if you

114

1 have pavers in the approach and you have pavers
2 in the driveway, the part that's the
3 sidewalk --

4 MR. RIESCO: Has to go through.

5 CHAIRMAN AIZENSTAT: -- has to go through?

6 MR. RIESCO: I think that happened at
7 Gables Village. I think we had that same
8 discussion at Gables Village, where they had
9 pavers in the driveway and we recommended
10 pavers in the approaches. So now we have a
11 paver, five or six feet of concrete, and then
12 pavers. I said, no, make it all paver, and you
13 can't do that, it's got to be concrete, blah,
14 blah. So I lost that battle.

15 MS. SUAREZ: Essentially, it would be
16 subject to Public Works' review, yeah.

17 MR. PARDO: So the next item, on Number 11,
18 on the pass throughs, the only mention is --
19 there's no mention of height, and one of the
20 things about these, you know, buildings and the
21 paseos and all of this stuff is, you know, you
22 feel like you're in a dungeon sometimes, right.

23 MR. RIESCO: That, again, Felix, is under
24 the purview of the board. The board is all
25 over that, when they look at the projects.

115

1 (Simultaneous speaking.)

2 MR. RIESCO: I mean, again, other projects
3 that are built, and you're right, they have
4 eight-foot ceilings on these paseos and they
5 look terrible, but I can tell you that, in
6 today's world and going back maybe four or five
7 years, that's been heavily scrutinized by the
8 board.

9 MR. PARDO: Yeah, because people are seeing
10 what was built.

11 MR. RIESCO: And the height and the scale
12 and what the ambiance is there, and so we work
13 on that. I don't know if you want to dictate
14 that here or maybe give a minimum, but it's
15 well under the scrutiny of the board.

16 MR. PARDO: So, let's see, the last item --

17 MR. RIESCO: Yeah, that's part of that,
18 that strategy. The proportional analysis is in
19 another part of the Code. When you have an
20 opening in a building, there's a certain width
21 and height proportions and relationship that
22 has to be maintained.

23 So, again, I think that's inherent already,
24 but if you want to fine tune it some more --

25 MR. PARDO: The only thing here, Number 12,

116

1 which is the last item before Level 2, is that
2 when applicable, complete the undergrounding of
3 existing and new overhead utilities, et cetera.

4 I want to bring up Publix for just a
5 minute. Undergrounding was required. But then
6 the question became, adjacent to the building,
7 three blocks down. You know, it gets to the
8 point -- I remember those people were
9 shell-shocked, because it was not just adjacent
10 to their property, it was like going down the
11 street.

12 MR. RIESCO: That's Public Works --

13 MR. PARDO: No. No. This is -- it says,
14 "Underground utilities." This is one of the
15 things you can check off, underground
16 utilities. "When applicable" -- complete one
17 of the few things that has nothing to do with
18 the style of architecture, that I agree with,
19 because you want to get those wires down and
20 all of that, right.

21 So it says, "When applicable, complete the
22 undergrounding of the existing and new overhead
23 utilities along all public realm adjacent to
24 the building site." I think that's the way it
25 should be written. But how did we request so

117

1 the nature of the beast here in the City.

2 MR. PARDO: One of the things is that --

3 MR. RIESCO: We don't control that. That's
4 a negotiation that's done.

5 MR. PARDO: Even on Glenn Pratt's project,
6 there was an issue of a bulb out --

7 MR. RIESCO: I'm not saying it's right or
8 wrong.

9 MR. PARDO: -- whether, you know, that was
10 required at the last -- not the last minute,
11 but, you know, at the end, and they were kind
12 of squirrely about it, because they didn't
13 know what it was going to cost.

14 MR. RIESCO: Uh-huh. It's a huge impact.

15 MR. PARDO: Right. So one of those things
16 that, you know, when you're working, you know,
17 with the developer, when you're working, you
18 know, with the applicant, you know, kind -- in
19 my opinion, it's kind of (unintelligible).

20 And by the way, like I said, I was in
21 Boston recently, all of their mobility lanes
22 are green. Every single one is painted green.
23 And I don't think we have a standardized yet
24 here. But just so you know, Boston has them
25 green everywhere. I took pictures.

119

1 much more from Publix on the undergrounding
2 there?

3 MS. GARCIA: Because that was a public
4 benefit that was suggested by Staff. So they
5 had a PAD, and they were going to have the
6 south side of the street that didn't have any
7 windows or doors facing the street --

8 MR. PARDO: Now I understand.

9 MR. RIESCO: Which Publix are we talking
10 about?

11 MS. GARCIA: The one over here.

12 MR. RIESCO: On Le Jeune?

13 MS. GARCIA: Uh-huh.

14 MR. BEHAR: But there are some cases where
15 projects -- Public Works requires that the
16 utilities extended beyond --

17 MR. RIESCO: Yeah, like watermains, fire
18 lines. That's done all of the time.

19 MR. BEHAR: But, Juan, I did a project that
20 the watermain extension was a mile away, and
21 that's the burden of the developer?

22 MR. RIESCO: Yeah.

23 MR. BEHAR: Really?

24 MR. RIESCO: That's the price you pay for
25 building big projects. You know, that's just

118

1 CHAIRMAN AIZENSTAT: Well, that's what
2 we -- if I recall, the last meeting we had, we
3 were talking about standardizing -- suggesting
4 to the Commission to standardize a mobility
5 lane.

6 MR. RIESCO: Mobility is the bike lane?

7 MR. PARDO: Yeah, the bike lane.

8 CHAIRMAN AIZENSTAT: We were thinking about
9 mobility, because, in today's society, it's
10 more than bikes. You've got scooters, you've
11 got anything else.

12 MR. RIESCO; Right.

13 CHAIRMAN AIZENSTAT: But it should be
14 standardized, so one project doesn't have it
15 green, the other one has it yellow or so on and
16 so forth. You know, it should be looked at.

17 MR. RIESCO: So, Felix, I guess your
18 question is, is the sentence correct the way it
19 is or do you want to modify it?

20 MR. PARDO: No, no, I think it's correct
21 the way it is.

22 MR. RIESCO: Me, too.

23 MR. PARDO: But I wanted to ask Staff,
24 because of, you know, a couple of recent
25 applicants, where, you know, they --

120

1 MR. RIESCO: -- extended beyond the site,
2 the building site?

3 MR. PARDO: Well, I mean, by the time it
4 gets here, it becomes a condition, and then,
5 you know, the applicant is flatfooted because
6 they --

7 MR. RIESCO: -- didn't anticipate it --

8 MR. PARDO: Yeah, and they were -- I don't
9 know if it was a reasonable reason for them to
10 have heartburn or not, but they were definitely
11 not happy. And the point is that I want to
12 make sure, after Staff explained that because
13 of the PAD, they could ask, you know -- and I
14 get it, you know. Now I understand. So the
15 wording here is consistent with that. And
16 Mr. Chairman, that basically is Level 1.

17 On Level 2, I promise, I have just a few
18 comments. And one of the things that we didn't
19 discuss prior to is the -- we kind of discussed
20 it the last time, and that was the Best
21 Practices Manual, on Page 6, Number 1.

22 CHAIRMAN AIZENSTAT: Page 6 or Page 19,
23 Number 1?

24 MR. PARDO: Page Number 6, Number 1, which
25 is the prerequisites table.

1 MR. PARDO: So I'd like to jump forward to
2 Page 24 of the Coral Gables Mediterranean
3 Architecture Design (A). So I said that --
4 like I said publicly the last time, that there
5 should be pictured examples and put on the
6 City's website of each one of these examples.

7 MS. GARCIA: Yes. I'll still provide the
8 same website,

9 CoralGables.com/MediterraneanDesign. All of
10 these pictures, of all of these buildings, will
11 be there, if not plans accompanied with them,
12 elevations, to be able to help architects.

13 MR. PARDO: Perfect. Thank you very much.

14 MR. KAWALERSKI: You know, also, the last
15 time, Brett Gillis, a resident, had a
16 suggestion for including another building or
17 two as good examples.

18 MR. RIESCO: That we looked at?

19 MS. GARCIA: Yes. So that was discussed
20 with the Board of Architects. They reviewed
21 that, and mentioned other images, like he said,
22 to take out and remove --

23 MR. RIESCO: Yeah, We went through that
24 whole list and we vetted the Brett Gillis
25 projects, the projects that were there, and I

1 So, in here, it says, on the upper
2 right-hand portion of the page, "Precedence
3 appropriate to the proposed building shall be
4 referred visually as provided in the Best
5 Practice Manual or documented in the Historic
6 American Building Survey." I think that --
7 that it should be online, not only for the
8 applicant, the owner, the Board of Architects,
9 everybody -- the public.

10 MR. BEHAR: It is online.

11 MS. GARCIA: Yeah. It's on
12 CoralGables.com/MediterraneanDesign. You'll
13 find it there.

14 MR. PARDO: It is there?

15 MS. GARCIA: Yes.

16 MR. PARDO: And, then, also --

17 CHAIRMAN AIZENSTAT: Before we continue, if
18 we can, for the record, let's show that Javier
19 Salman, Board Member, has joined us. I thank
20 you for coming.

21 MR. PARDO: Were you able to put up all of
22 your shutters?

23 MR. SALMAN: Luckily, I don't have to, but
24 I was at a Commission Meeting, and so it went
25 long.

1 think we came to the conclusion of, this is the
2 final list. Yeah. I don't recall if Brett's
3 project made it or not. I know they looked at
4 it and they discussed it. Do you remember?

5 MS. GARCIA: Palm Beach --

6 MR. RIESCO: There was a Palm Beach
7 project.

8 MS. GARCIA: What's it called?

9 MR. RIESCO: The Palm Beach Town Hall? Is
10 that it?

11 MS. GARCIA: No. No. No. It's not on
12 here.

13 MR. RIESCO: No, it's not in there. We did
14 look at it. Javier, we did review it and
15 said --

16 MR. SALMAN: Juan, can you, as an
17 architect, come in with your own example for
18 review?

19 MR. RIESCO: You can do whatever you want
20 as an applicant, yeah.

21 MR. SALMAN: Yes, exactly. These are just
22 suggestions, but the architect might find
23 something different he can come in with, so --

24 MR. RIESCO: Absolutely, you can bring in
25 whatever you feel is appropriate, and the board

1 will judge it and you'll hear the answer.
 2 MR. SALMAN: Right.
 3 MR. KAWALERSKI: But regarding the examples
 4 of Brett Gillis, I mean, we should get back to
 5 him or, you know, acknowledge what he
 6 suggested. Do you know if that was included?
 7 MS. GARCIA: Yeah. So that was the same
 8 list that we had gone through back in May, I
 9 believe, at the Board of Architects.
 10 MR. RIESCO: Yeah, that was months ago.
 11 MR. KAWALERSKI: Okay. And they're
 12 included in here?
 13 MS. GARCIA: Not all of them are included,
 14 because the board did not feel comfortable with
 15 all of them.
 16 MR. RIESCO: Right.
 17 MR. KAWALERSKI: I think he only suggested
 18 two.
 19 MR. PARDO: Could you be kind enough to
 20 write him a response?
 21 MR. RIESCO: Sure.
 22 MR. PARDO: You know, coming from the BOA,
 23 through Staff, you know, because he did take
 24 the time to do that, and I think it's
 25 important.

125

1 buildings that were more impactful, in terms of
 2 showing someone what we expect and what the
 3 City wants, and we felt that the San Sebastian
 4 wasn't up to par, in terms of design --
 5 affinity or design aesthetics, wasn't at the
 6 top of its game.
 7 Again, that was a decision collectively by
 8 the board. We voted as a board, and some
 9 people --
 10 MR. PARDO: Keep in mind that that building
 11 survived the 1926 hurricane, but the cardboard
 12 college did not.
 13 MR. RIESCO: Yeah. I would be happy to
 14 discuss it with the board again, but we went
 15 through that, and we vetted it, and everybody
 16 voted.
 17 MR. PARDO: And the reason, as minimalist
 18 as it is, based on the times and the whatever,
 19 in all sincerity, I think it's also going to be
 20 important in the future to be able to preserve
 21 that building historically. I think that's
 22 something that maybe the board was not
 23 calculating that.
 24 MS. GARCIA: Not historical --
 25 MR. PARDO: And I also had a separate

127

1 And the other thing is that, the only
 2 objection I have is the San Sebastian
 3 Apartments. I know that they're simplified.
 4 They are historic. The proportions are there,
 5 that is part of the history of the cardboard
 6 college. As you know, the University of Miami
 7 was literally on the site of what is today the
 8 Coral Gables War Memorial Youth Center, and the
 9 housing was that.
 10 MR. RIESCO: Right.
 11 MR. PARDO: And I think that it may not be
 12 the most ornate, it may not have been, you
 13 know, blessed at that time, but I think that
 14 the historical context of that building is
 15 extremely important, as simple as it is. You
 16 know, it doesn't have the push in and out, et
 17 cetera, but it does have several --
 18 MR. RIESCO: The board looked at that and
 19 had that discussion and we understand
 20 historically the significance of the building,
 21 but I think the board looked at it from an
 22 aesthetic perspective and the characteristics
 23 of what's there, and deemed it that it
 24 wasn't -- I don't know if to say, appropriate,
 25 but we felt there was other projects or

126

1 conversation, after the meeting, with the Chair
 2 and --
 3 MR. RIESCO: Historical?
 4 MR. PARDO: No, no, with the BOA Chair, and
 5 she truly believed that it was something that
 6 it wouldn't hurt to have on the list. That's
 7 my opinion. Everybody else here is --
 8 MR. RIESCO: No, and, again, we've had this
 9 discussion at the board level, during meetings.
 10 You know, we have projects that come in, at a
 11 residential scale, that are historically
 12 designated, and -- I want to say this in a
 13 proper way, without hurting anybody's feeling,
 14 but some historical projects are significant
 15 and important because of the historical value
 16 of what happened there, and some projects are
 17 aesthetically important, and I think the charge
 18 of the board, again, is always aesthetics and
 19 what it conveys and what it portrays and what
 20 it looks like, and we felt that the San
 21 Sebastian didn't really meet that standard.
 22 Again, it was a mixed vote. It wasn't
 23 unanimous. We voted. I think it was four to
 24 three or five to two, I forget what the vote --
 25 I have a record of it -- but we debated it, we

128

1 discussed it thoroughly, we brought up the
2 issue of the historical significance of the
3 building and it should be there, but
4 aesthetically, what does it convey to a
5 developer or architect that's trying to
6 understand the essence of Mediterranean design,
7 and we felt that that particular project did
8 not meet that standard, and so based on the
9 list that we had, we felt that that one was not
10 at that level. So we opted not to vote for it,
11 but I can always go back to the board and
12 reiterate.

13 If you feel that that's significant, then I
14 would be happy to entertain another discussion.
15 That's not a problem, but that's what
16 transpired.

17 MR. PARDO: And as you said, you know,
18 these are examples which are, I think,
19 important to everyone. They're examples. And
20 I just -- you know, I could just envision some
21 time in the future someone saying, "You know
22 we're going to knock it down, and even the BOA
23 threw it in the garage can." So it's going to
24 be on you, Juan.

25 MR. RIESCO: No, we didn't throw it in the

129

1 garbage can. We just felt it wasn't to the
2 level of the other projects. It's a different
3 program --

4 MR. PARDO: And again, once you put it into
5 the proper perspective with the cardboard
6 college, I think you're right.

7 MR. RIESCO: Yeah. I mean, we did our job.
8 We looked at it. We vetted it. We talked
9 about it. We argued about it. And at the end
10 of the day, a decision was made and it didn't
11 pass. It didn't make the vote, so that's all I
12 can tell you at this point. But I'd be happy
13 to do it again, if that's important to you.

14 MR. PARDO: I appreciate it.

15 MR. RIESCO: It's not like we missed it.
16 That's what I'm trying to tell you. You know,
17 we did focus on it.

18 MR. PARDO: I got it.

19 In Level 2 bonuses, on Page 19, do you have
20 any example on (A), on the minimum open space?
21 It says, "The total square footage received
22 from the building lot coverage increase is
23 provided as publicly accessible street level
24 open space and" -- do you have an example of
25 that?

130

1 MS. GARCIA: We can provide that.

2 MR. PARDO: Yeah, because for me, it was
3 difficult to understand.

4 MS. GARCIA: Yeah. So, basically, right
5 now, there's no maximum building lot coverage,
6 and we felt like that's kind of unfair. There
7 should be some kind of benefit for the public,
8 to be able to maximize your building to the
9 setbacks. So, in exchange, we're trying to
10 allocate some of that land, right, for the
11 public, but, yeah, we can provide that study,
12 that's fine.

13 MR. PARDO: Thank you.

14 And, then, the minimum square footage --
15 (B), "The minimum square footage of open space
16 shall be 400 square feet," how is that
17 determined? It just so happens that 400 feet
18 was done in the original one 40 years ago. Was
19 that like pulled out of there kind of thing?

20 MS. GARCIA: I think 400 square feet is
21 also the minimum amount for open space -- maybe
22 it's 500, actually, now that I'm thinking about
23 it. It's four or five hundred. So we can
24 double-check and make sure it's consistent with
25 the minimum open space.

131

1 MR. PARDO: I'm just trying to understand
2 where the number came from, you know, and how
3 it's applied.

4 On Page 25, (B), The Multi-Family
5 residential density bonus, it's 25 percent.

6 MS. GARCIA: That's the existing language
7 right now that's taken out of the -- I think it
8 was Table 3 and put in as a standard provision
9 in the Code.

10 MR. PARDO: Okay.

11 MS. GARCIA: So the language is the same.

12 MR. PARDO: And, then, (C), Exclusion from
13 height --

14 MS. GARCIA: That's also right now in -- I
15 think it's being relocated from one of the
16 tables in the Code.

17 MR. PARDO: So talking about the CBD, the
18 last three lines there --

19 MS. GARCIA: Uh-huh.

20 MR. PARDO: -- it seems like it says,
21 "Shall exceed a height of more than 25 feet
22 above the roof. Such exclusion shall be
23 subject to the provisions that no structure
24 shall exceed a height of more than 25 feet
25 above the roof, except for mixed-use buildings

132

1 in the CBD, where no such structure shall
2 exceed more than one-third of the allowable
3 total height."

4 MS. GARCIA: Right. Because right now,
5 that's existing language in the Med Bonus.

6 MR. PARDO: Right. So let's talk about
7 that for a minute.

8 What is the tallest building in the CBD
9 today?

10 MR. BEHAR: Actually, it's the Codina
11 Building, 200 --

12 MS. GARCIA: -- 5 feet.

13 MR. BEHAR: 205.

14 MR. PARDO: 205.

15 MS. GARCIA: It's not there yet, though,
16 but, yes, it will be.

17 MR. BEHAR: It's pretty close.

18 MR. PARDO: Yeah.

19 So if you do the math, the additional
20 height is --

21 MR. BEHAR: One-third.

22 MR. PARDO: That's a lot.

23 MR. BEHAR: 80 feet.

24 MR. RIESCO: 75 feet.

25 MR. PARDO: I think that's a mistake. I

133

1 adding a third on top of this, I find it
2 offensive. I don't want to be -- I could tell
3 the joke, but I'll get in trouble.

4 MR. KAWALERSKI: Say it.

5 MR. PARDO: But I don't want to be on Krome
6 Avenue and be able to see the top of one of
7 these buildings in Coral Gables. It's
8 ridiculous. There's no need for it,
9 architecturally and proportionally.

10 Robert, am I missing something?

11 MR. BEHAR: No. When you analyze it like
12 that, one-third of the total height may be more
13 than you need to -- I don't know what that
14 number is, but, before, it was 25 feet, right?

15 MS. GARCIA: No. Right now, that one-third
16 language is already in the Med Bonus. It's
17 already allowed.

18 MR. BEHAR: I mean, I don't know, I wish
19 Javier and Peter could opine, based on this, as
20 architects. What exactly can you, then, do
21 within that one-third of the distance, you
22 know, height?

23 MS. GARCIA: Architectural features,
24 towers. It's not habitable space.

25 MR. PARDO: A copula.

135

1 don't say you made a mistake. I say, this
2 Board should consider that. I mean, that is --
3 in my opinion, that's unbelievable. See, and
4 this is -- again, nothing personal, but, I
5 mean, this is like, well, we copy, we paste, we
6 copy, we paste, but let's think about what it
7 looks like.

8 You take a 200-foot high building -- 205,
9 and then you add another one-third on top of
10 it, you're going to minimize the Biltmore.

11 MS. GARCIA: I think the calculation was
12 that it would still be underneath the Biltmore,
13 which is, I think, at 315 feet or somewhere
14 around there.

15 MR. PARDO: I'm sorry, let's throw in there
16 now, just for conversation, Live Local Act.
17 How is that going to look, with a third on top
18 of that?

19 MS. GARCIA: Live Local Act can only go up
20 to the maximum height that we have in the City,
21 though.

22 MR. PARDO: Within a mile.

23 MS. GARCIA: Within the City, yes.

24 MR. PARDO: Within the jurisdiction. But I
25 think that the proportion of taking this and

134

1 MS. GARCIA: A very tall copula.

2 MR. BEHAR: I mean, do you need to be
3 one-third? I mean, I don't know. Honestly,
4 me, no. To answer, you don't need to have --

5 MR. RIESCO: So this is only an exception
6 for the CBD.

7 MS. GARCIA: Correct.

8 MR. PARDO: Yes.

9 MR. RIESCO: The normal requirement is a
10 maximum of 25 feet above the roof line.

11 MS. GARCIA: Right. That height is very
12 limiting.

13 MR. PARDO: Think about this one. So now,
14 in the CBD area, you have Alhambra, you have
15 Miracle Mile, you have Ponce. Those are the
16 three widest arteries in the CBD area. Now
17 you're going to be on the interior lots,
18 interior right-of-ways, which are substantially
19 smaller.

20 What, on earth, are you accomplishing by
21 putting something that's disproportionate, on
22 top of a building, which makes absolutely no
23 sense?

24 MR. KAWALERSKI: Why was this in here to
25 begin with?

136

1 MS. GARCIA: The Board of Architect is
2 going to review it, so if it seems absurd, if
3 (unintelligible) and it's a third and it looks
4 like it's out of proportion, I'm assuming the
5 Board of Architects --

6 MR. RIESCO: Yeah, we'll chime in at the
7 right-of-way.

8 MR. PARDO: But wait a minute. Wait a
9 minute. No. No. No. I think that it should
10 be limited to what it is everywhere else.

11 MR. RIESCO: 25 feet.

12 MR. PARDO: Why would it be different in
13 the CBD? Is it to stroke somebody's ego? I
14 don't get it.

15 MR. RIESCO: No, I think that's just a left
16 over sentence from years gone by.

17 MR. PARDO: No. I think, this is why we're
18 here, right?

19 MR. RIESCO: I know that's not something
20 that we discussed or requested or --

21 MR. PARDO: I mean, the 25 feet of this
22 area -- if you look at Allen Morris' new
23 project --

24 MS. GARCIA: Allen Morris' project, if you
25 count above the 114 feet -- how much was it?

137

1 MS. LONGO: I think -- I don't recall, but
2 107 or 109.

3 MS. GARCIA: Okay. I thought it was 115,
4 but the top --

5 MR. KAWALERSKI: Yeah. Yeah.

6 MR. SALMAN: With everything on top of
7 it --

8 MS. GARCIA: No, it's 186 or something,
9 yes, with the architectural features.

10 MR. RIESCO: It goes to 186?

11 MS. GARCIA: Yes, for the tower.

12 MR. BEHAR: No, that's not 190 at all.

13 MR. PARDO: No way, no how.

14 MS. GARCIA: Proportionally, it goes high,
15 yes.

16 MR. RIESCO: I remember that was a
17 discussion.

18 CHAIRMAN AIZENSTAT: In order to move
19 forward, whatever it is --

20 MR. RIESCO: I agree with Felix on this
21 one.

22 MR. PARDO: I'm recommending it's 25 feet,
23 end of story.

24 MR. KAWALERSKI: Yeah, let's get through
25 it.

139

1 MR. SALMAN: I think it's 143 total or
2 something like that.

3 MS. GARCIA: No, it's 190 total -- 180
4 something total.

5 MR. BEHAR: Which would be, the one on
6 Alhambra --

7 MR. SALMAN: The new one.

8 MR. PARDO: The new one that's going up.
9 (Simultaneous speaking.)

10 MR. SALMAN: No, we're talking about the
11 one on Ponce and University.

12 MR. RIESCO: Isn't that the 10 stories?

13 MS. GARCIA: Yeah, the new one.

14 MS. SUAREZ: So the court reporter can't
15 take this down if everyone's talking over each
16 other.

17 MR. BEHAR: No, guaranteed that's -- he
18 came originally at 190 and we rejected and went
19 back.

20 MR. KAWALERSKI: Right.

21 MR. RIESCO: The 10 stories --

22 CHAIRMAN AIZENSTAT: I thought it was 109
23 or something.

24 MR. KAWALERSKI: Like 130, isn't it? You
25 know, don't you?

138

1 CHAIRMAN AIZENSTAT: Okay. That's your
2 recommendation.

3 MR. PARDO: The third is out the door.

4 CHAIRMAN AIZENSTAT: Felix --

5 MR. PARDO: I have one last comment --

6 CHAIRMAN AIZENSTAT: So the recommendation
7 is 25 feet right now.

8 MR. BEHAR: That may not be sufficient,
9 depending on the project, but I agree with you,
10 one-third is excessive. But maybe 25 feet, for
11 other projects, may not be sufficient.

12 MR. SALMAN: Honestly, it should be a
13 function of the right-of-way in front of it and
14 the lot area that they have, because -- I mean,
15 25 feet may be nothing, if you have an entire
16 block, but it would be pretty significant if
17 you have a 50 by 100 foot lot, you know.

18 MR. PARDO: In my opinion, I think the BOA
19 should help Staff in coming up with a right
20 proportion and a right maximum on the thing. I
21 don't have a problem with that, but I think
22 one-third is absurd.

23 MR. SALMAN: I completely agree.

24 MR. PARDO: Okay.

25 MR. SALMAN: All I'm saying is, it should

140

1 be tied -- it should go back to the Board of
2 Architects to come up with a formula based on
3 the frontage and the lot area that they're
4 looking at developing, so that it works out as
5 a function and nobody has to break their head
6 about it.

7 MR. RIESCO: That's fine.

8 Yeah, I think it's a product of the
9 building, the design, the mass.

10 MR. SALMAN: Juan, I'm talking about
11 frontage and the footprint of the building
12 working together to achieve that maximum, all
13 right, and it needs to be some sort of
14 function.

15 MR. PARDO: And, then, the last page, 27,
16 Article 16, why was that added, the term,
17 "Precedent means a building structure
18 element -- "

19 MS. GARCIA: Not everyone knows what a
20 precedent means. It's mentioned a lot in our
21 tables, so we had to define it, so that they
22 understand it's an example of a building that's
23 used for -- by an architect to -- whatever the
24 definition is. "A building structure element
25 of a design that's used by an architect." Not

141

1 it is to say, you know, precedent as used in
2 the Zoning Code.

3 MS. SUAREZ: This is in the definition
4 section. So that's why it's -- this would be
5 plugged into the definition section of the
6 Zoning Code.

7 MR. PARDO: No, I understand, but what I'm
8 trying to say is that it's an architectural
9 historic precedent, correct, or am I incorrect?

10 MS. GARCIA: Architectural precedent. I'm
11 not sure using the word historic, if they're
12 not a historic buildings, because that are
13 plenty of buildings that are in here that are
14 not historic.

15 MR. PARDO: You just said that the Coral
16 Gables Mediterranean architectural design, all
17 applicants who -- shall be required to satisfy
18 all, include the proportional systems as
19 defined in the Best Practices -- where is the
20 word used, precedent, there?

21 MS. GARCIA: It's used, I think, in the
22 prerequisites, if I remember correctly.

23 MR. PARDO: Where is that?

24 MS. GARCIA: Mediterranean precedence,
25 Number 2 on Page 6, under the prerequisite. It

143

1 everyone knows what a precedent is.

2 MS. SUAREZ: It wasn't previously defined,
3 so now it's defined.

4 MR. PARDO: Right, but I think it's -- when
5 you look at the way it's used legally, it's --
6 and you look at this definition, it's kind
7 of -- you know, maybe there should be
8 another --

9 MS. GARCIA: Architectural precedent, you
10 mean?

11 MS. SUAREZ: Yeah. I think the definition
12 defines that it is. It's not -- we're not
13 talking about a legal precedent. We're talking
14 about a building structure element of design
15 that is used by an architect as an example or
16 guide," so that it's clear now.

17 MR. PARDO: So the precedent, you mean, are
18 the examples that you have there?

19 MS. SUAREZ: Yes.

20 MR. PARDO: Right? The pictorial ones --

21 MS. GARCIA: Yes.

22 MR. PARDO: Okay. In my opinion, I think
23 it should be architectural historic precedence,
24 you know, for the definition, you know, and --
25 or -- you know, and maybe the way to simplify

142

1 should be highlighted. It's precedence --
2 Mediterranean precedence appropriate for the
3 proposed building. It uses the word,
4 precedence, throughout this section.

5 MS. SUAREZ: So this is an area that, when
6 we were reviewing these changes and we were
7 going through them and making changes, we saw
8 that there was a need to define the term, so
9 this would provide a definition for the term.

10 MR. PARDO: Yeah. I'm reading that,
11 "Precedence appropriate for proposed buildings
12 shall be referenced visually as provided in the
13 Best Practices Manual." That's --

14 MS. GARCIA: So it's up to the board.
15 They'll have a sheet or a board that has their
16 different precedence, their example buildings,
17 that they're using details and designs from, in
18 the proposed building.

19 MR. PARDO: No, I understand. I'm just
20 saying, when you look at the definition, you
21 look at -- you know, you look at this -- I
22 mean, I think there's a leap between the two.
23 I don't think it's articulated the way you were
24 intending to use it, in my opinion. I just
25 think that maybe -- either say -- if you say --

144

1 MS. SUAREZ: Are you concerned about the
2 term that we're using, precedent, or the
3 definition?

4 MR. PARDO: No, I'm concerned with, for
5 example -- here, this is a perfect example, on
6 Page 6. "Precedence is appropriate based on
7 the Best Practices Manual," that -- the Best
8 Practices Manual and the examples of the
9 buildings on Page 24-A, right, all of those
10 examples -- I think that's what you're
11 intending to be the precedent, but when you go
12 back to the Best Practices Manual and the
13 Historical American Building Survey, none of
14 those are precedence.

15 MS. GARCIA: Those examples of those 20
16 something buildings are going to be in the Best
17 Practice Manual, and -- diagramed, to show
18 what --

19 MR. PARDO: You're going to put them in
20 there?

21 MS. GARCIA: Yes. Correct.

22 MR. PARDO: I missed that, because I've
23 been asking for that. Okay. So it will be in
24 the Best Practices?

25 MS. GARCIA: Yeah, just like today.

145

1 using it, to everybody be on the same page.

2 CHAIRMAN AIZENSTAT: So your concern is
3 that it's not simplified enough or doesn't
4 point to a specific --

5 MR. PARDO: I don't think it's clear
6 enough.

7 CHAIRMAN AIZENSTAT: Okay.

8 MR. PARDO: I don't think it's clear
9 enough, and I think it can be made clear, and,
10 you know, we don't have to throw the baby out
11 with the bath water.

12 CHAIRMAN AIZENSTAT: Well, I'm sure Staff
13 welcomes your input on that.

14 MR. PARDO: Those are all of my comments.

15 CHAIRMAN AIZENSTAT: Thank you.

16 Javier, any -- I know you didn't get the
17 benefit of --

18 MR. SALMAN: I didn't get the benefit of
19 the previous discussion. So far, the comments
20 that I've heard are similar to the ones I had.
21 So I'm assuming that those -- the ones I had
22 were incorporated.

23 MR. PARDO: Mr. Chairman, if you could
24 explain to Javier what we're doing for the next
25 meeting.

147

1 MR. PARDO: So, then, if you go back to the
2 definition, "Precedence refers to the building,
3 structures or elements as shown in the Best
4 Practice Manuals" --

5 MS. SUAREZ: It's not limited to that,
6 right, Jennifer?

7 MS. GARCIA: Right.

8 MS. SUAREZ: The intent was not to limit it
9 just to that, because precedence doesn't just
10 mean the buildings.

11 MS. GARCIA: Yeah. We may not have
12 everything, all 26 buildings, in the Best
13 Practice Manual. We will definitely try to,
14 because right now we only have eight buildings
15 in there and we're going to add more --

16 MR. PARDO: Mr. Chairman, in order not to
17 stand this up, I'm going to -- I would like to
18 just take a look at it and maybe bring it up
19 the next time, and possibly come up with some
20 verbiage that both, Staff and the BOA and
21 Legal, can agree to the thing.

22 CHAIRMAN AIZENSTAT: That's fine.

23 MR. PARDO: I just want it to be simple,
24 for, you know, the architects and the
25 developers and land use attorneys that are

146

1 CHAIRMAN AIZENSTAT: At the next meeting,
2 since we didn't have enough people here at this
3 meeting, there were several options that we
4 decided. One was to go ahead --

5 MR. PARDO: He left at 5:30.

6 CHAIRMAN AIZENSTAT: To just go ahead and
7 cancel the meeting, which we didn't. The other
8 one was to proceed with the meeting and not
9 necessarily make a recommendation at this time,
10 because we didn't have a complete Board, and
11 the Members that missed, they'd be able to look
12 at the minutes and see what was talked about.

13 MR. SALMAN: Okay. Thank you.

14 CHAIRMAN AIZENSTAT: You're welcome.

15 The question that I have is, if you look at
16 Page 6, which would be under -- let me just go
17 there. Page 6, under the pre --

18 MR. PARDO: Prerequisites.

19 CHAIRMAN AIZENSTAT: -- the prerequisites
20 table, correct, Item Number 3, "Exclusions from
21 height, the following shall be excluded,"
22 everything there is --

23 MS. GARCIA: Has been relocated.

24 CHAIRMAN AIZENSTAT: -- stricked out.

25 MS. GARCIA: That's what we just read

148

1 about, yes.
 2 CHAIRMAN AIZENSTAT: Okay. Can we go to
 3 the --
 4 MS. GARCIA: That's where the one-third of
 5 the allowable to -- I'm sorry, total building
 6 height in the CBD, that's where all of that
 7 came from. That's why it's struck through.
 8 CHAIRMAN AIZENSTAT: Okay. And can you
 9 guide me to where you relocated it, please?
 10 MS. GARCIA: It's in (Unintelligible)
 11 provision, under C, on Page 26.
 12 MS. SUAREZ: That's the section we were
 13 just discussing about the one-third, et cetera.
 14 That language was already in there, but in a
 15 table.
 16 CHAIRMAN AIZENSTAT: That language is in
 17 there, okay. Perfect.
 18 MR. PARDO: We cleaned it up.
 19 CHAIRMAN AIZENSTAT: Yeah. I'm good. I
 20 mean, everything has been really covered, that
 21 we spoke about.
 22 Juan, you know, really, your input, you
 23 know, coming here, really helped us out to
 24 clarify a lot, and, honestly, Gus coming here,
 25 to clarify a lot of misconception that was with

149

1 the Board of Architects, I think shed a lot of
 2 light. For me it did, and I'm sure for the
 3 other Board Members.
 4 MS. SUAREZ: Mr. Chair, if you'd allow me,
 5 just going back to that clarification that Gus
 6 made, and I want to avoid further -- or maybe
 7 perhaps manage expectations a little bit, you
 8 know, we discussed how it would be appropriate
 9 for the Board of Architects to look at the
 10 compatibility and determine that a particular
 11 design is not compatible at the proposed
 12 height, but I want to just make it clear, I
 13 don't think it would be appropriate for the
 14 Board of Architects to say, you know, in this
 15 particular location, a hundred foot building
 16 could never be compatible. It would be, this
 17 design, that's a hundred foot high, is not
 18 compatible, this design.
 19 There could be, perhaps, another design
 20 that would be. I just want to make sure that
 21 nuance is clear.
 22 CHAIRMAN AIZENSTAT: It is. Gus made it,
 23 actually, very clear with his examples and so
 24 forth. Thank you.
 25 Any other comments from the Board on this

150

1 at this time?
 2 Go ahead, Felix.
 3 MR. PARDO: I was just going to say, I'd
 4 like to make a motion to continue this meeting,
 5 to the next appropriate meeting, to be able to
 6 have any additional comments from the Board
 7 Members that weren't here for a portion of the
 8 meeting, and then be able to discuss it and
 9 then make a motion at that time.
 10 CHAIRMAN AIZENSTAT: You've got all of our
 11 comments written down and the recommendations
 12 that were made and the concerns --
 13 MS. GARCIA: Yes.
 14 CHAIRMAN AIZENSTAT: Okay. I think
 15 Jennifer has really been doing a great job of
 16 keeping track of it, striking out, and keep
 17 going.
 18 MR. PARDO: And I think this was a very
 19 good move, to have a Special Meeting
 20 specifically for this, because, you know, you
 21 can't be distracted by other applications or
 22 other issues. This is too big of a discussion.
 23 MR. BEHAR: When will the next meeting take
 24 place?
 25 MS. GARCIA: October 9.

151

1 MR. PARDO: Two weeks. Are you going to be
 2 here?
 3 MR. BEHAR: I may not be here.
 4 CHAIRMAN AIZENSTAT: I may not be here.
 5 MR. PARDO: Okay. Can we explore the
 6 possibility of moving that meeting or do you
 7 need 30 days to do that?
 8 THE SECRETARY: We advertised.
 9 MS. GARCIA: We've mailed notice.
 10 THE SECRETARY: And we mailed notice.
 11 MR. PARDO: Okay. You mailed notice, okay.
 12 CHAIRMAN AIZENSTAT: You may want to
 13 continue with the meeting, but you may want to
 14 move this.
 15 MR. PARDO: Right. And then what we could
 16 do is possibly incorporate the other comments
 17 from the members that were not here, and then
 18 you guys can catch up --
 19 MR. BEHAR: Well, I mean, the members that
 20 were not here today was Julio --
 21 MR. PARDO: Right.
 22 CHAIRMAN AIZENSTAT: And Chip missed some.
 23 MR. BEHAR: -- missed some, and Javier.
 24 MR. PARDO: Missed some, yeah.
 25 MR. BEHAR: Okay. Then I guess we will

152

1 have to -- I was going to say, I will put on
2 the table my vote already, just in case I'm not
3 here, but --

4 CHAIRMAN AIZENSTAT: I don't think you can
5 do that.

6 MS. SUAREZ: First of all, we don't have a
7 motion, so you cannot do that.

8 MR. BEHAR: Because otherwise we're going
9 to be -- when are we going to conclude?

10 MR. PARDO: In November.

11 MR. BEHAR: Wow. That's a long time.

12 MS. GARCIA: So we have some projects that
13 are in the pipeline, that would be nice to be
14 able to apply these new Mediterranean related
15 regulations to.

16 MR. BEHAR: That's why I'm saying, I don't
17 know if we could wait until November.

18 MR. PARDO: May I make a suggestion? Can
19 we possibly have a second meeting, as we had
20 today, in between the two next regular Planning
21 Board meetings?

22 MR. BEHAR: I'm perfectly fine --

23 MR. PARDO: And, then, that way, we could
24 bring it --

25 MR. SALMAN: I was going to suggest, why

153

1 So just get a range of the dates from right
2 now. So it would be after the 17th and before
3 the next meeting.

4 CHAIRMAN AIZENSTAT: I don't know my
5 specific -- myself, at this time --

6 MR. BEHAR: Yeah, I'm here on the 16th.

7 MS. GARCIA: I think the 16th has a
8 Board --

9 THE SECRETARY: Historic Preservation
10 Board. Unless we have the meeting next door --
11 unless we have meeting at 427.

12 CHAIRMAN AIZENSTAT: What about the week of
13 the 21st, 22nd, 23rd, 24th, 25th.

14 MR. KAWALERSKI: I'm available.

15 MR. BEHAR: I'm available that week.

16 CHAIRMAN AIZENSTAT: Can we go ahead and
17 possibly leave it up to Staff, because they
18 have to take a look if the room is available
19 and so forth?

20 MR. PARDO: What were the dates again?
21 Mr. Chairman, what were the dates --

22 CHAIRMAN AIZENSTAT: October 21st, 22nd,
23 23rd, 24th, 25th, that week.

24 MS. SUAREZ: So we have a Commission
25 Meeting October 22nd. So that would not be

155

1 don't we just have, at the next scheduled
2 meeting, coming earlier for it, because I don't
3 think we got --

4 MR. PARDO: They're not going to be here
5 for the next meeting.

6 MR. SALMAN: Oh, yeah, that's the next
7 meeting. So we have to have a Special Meeting,
8 Okay. Thank you.

9 MR. PARDO: If we have a second -- if
10 everybody comes up to speed, and then you have
11 a meeting a month from now, this secondary --
12 this second, you know, Special Meeting, then we
13 can tie a bow on this thing.

14 CHAIRMAN AIZENSTAT: Agreed.

15 MR. PARDO: Do you want --

16 MR. SALMAN: Notice is -- the notice, it
17 would be two weeks?

18 MS. GARCIA: No. This is just a legal ad,
19 so, no, not two weeks, but I mean, pretty
20 close, right, Jill, as far getting it to the
21 newspaper and having it published?

22 THE SECRETARY: Just an example up there,
23 if we have a meeting on the 17th, we meet the
24 deadline for legal ad publishing.

25 MR. SALMAN: That's where I was heading.

154

1 ideal.

2 CHAIRMAN AIZENSTAT: What about the 24th,
3 which is a Thursday?

4 MR. RIESCO: I have a BOA meeting on the
5 24th.

6 MS. GARCIA: The week before, the 15th, is
7 that available?

8 MR. PARDO: And the 23rd is a Wednesday.
9 So 23rd or 24th.

10 CHAIRMAN AIZENSTAT: Say that again,
11 please.

12 MR. PARDO: The 23rd is a Wednesday.

13 CHAIRMAN AIZENSTAT: I would just like to
14 confirm exactly when I get back, if you guys
15 are looking for me to be here on that. I'm
16 assuming I will, on the 23rd, and that's why I
17 did that.

18 MR. PARDO: Okay. Or if it makes it easier
19 for you, the 24th, it's a Thursday and we
20 can -- and I would suggest that we start at
21 4:00, and if it only takes an hour, you know,
22 we get it done.

23 CHAIRMAN AIZENSTAT: Just a caution, even
24 the following Tuesday, the 29th, to be safe --

25 MR. PARDO: Right. The 30th is impossible.

156

1 I have a Charter Review Committee on that day.
 2 CHAIRMAN AIZENSTAT: Tuesday, the 29th,
 3 is -- I put out a text, but I haven't gotten a
 4 response on my calendar, unfortunately.
 5 MS. GARCIA: So we can send out some dates,
 6 and I guess you can check your calendar and
 7 make sure you're available.
 8 CHAIRMAN AIZENSTAT: Please.
 9 MS. GARCIA: So somewhere around those two
 10 or three weeks.
 11 CHAIRMAN AIZENSTAT: Yeah. What I would
 12 ask is, we're not supposed to do a reply to
 13 all. So if everybody, when Jill puts out the
 14 dates, if we can just reply to Jill, by
 15 herself, per the Sunshine Laws.
 16 THE SECRETARY: Excuse me, so it would
 17 be -- to check for October 24th --
 18 CHAIRMAN AIZENSTAT: 24th or possibly the
 19 29th.
 20 THE SECRETARY: And for 4:00 p.m., correct?
 21 MS. GARCIA: Not for the 15th?
 22 CHAIRMAN AIZENSTAT: No. I never said the
 23 15th.
 24 Do we need it at 4:00 p.m. at that point?
 25 I mean, we've had extensive meetings on this.

1 Is there not a reason that we can't meet at six
 2 o'clock?
 3 MR. PARDO: Okay.
 4 CHAIRMAN AIZENSTAT: And finish by the nine
 5 o'clock, if we had to go that late?
 6 MR. BEHAR: I don't think it's going to
 7 take very long.
 8 MR. SALMAN: I agree.
 9 MR. PARDO: Six o'clock it is.
 10 MR. SALMAN: When can we get the minutes
 11 for the meeting?
 12 MS. GARCIA: About a week from now.
 13 THE SECRETARY; Our turnaround time is 10
 14 to 12 days.
 15 MR. PARDO: Was this taped?
 16 THE SECRETARY: Yeah, it's being taped,
 17 yes. It's being recorded on Zoom, yes. I can
 18 send you the link tomorrow morning.
 19 MR. SALMAN: Okay. That's perfect. That
 20 will help.
 21 CHAIRMAN AIZENSTAT: To Zoom or YouTube?
 22 THE SECRETARY: As well, yes.
 23 MR. SALMAN: Okay. I just want to check it
 24 against my notes and make sure we covered
 25 everything.

1 CHAIRMAN AIZENSTAT: All right. Is there a
 2 motion to adjourn?
 3 MR. BEHAR: I make a motion to adjourn.
 4 THE SECRETARY: Excuse me, I didn't have a
 5 second on the motion to continue.
 6 CHAIRMAN AIZENSTAT: That is correct. Who
 7 made the motion to continue?
 8 THE SECRETARY: Mr. Pardo.
 9 CHAIRMAN AIZENSTAT: Felix.
 10 MR. BEHAR: I'll second it.
 11 CHAIRMAN AIZENSTAT: We have a second to
 12 continue. Everybody in favor say aye.
 13 (All Board Members voted aye.)
 14 CHAIRMAN AIZENSTAT: Anybody against? No?
 15 Motion to adjourn?
 16 MR. BEHAR: I'll make a motion.
 17 MR. SALMAN: Second.
 18 CHAIRMAN AIZENSTAT: Motion by Robert,
 19 Second by Javier. All in favor say, aye.
 20 (Board Members voted aye.)
 21 CHAIRMAN AIZENSTAT: Thank you, everybody,
 22 for your time.
 23 (Thereupon, the meeting was adjourned at
 24 6:45 p.m.)
 25 C E R T I F I C A T E

1
 2 STATE OF FLORIDA:
 3 SS.
 4 COUNTY OF MIAMI-DADE:
 5
 6
 7
 8 I, NIEVES SANCHEZ, Court Reporter, and a Notary
 9 Public for the State of Florida at Large, do hereby
 10 certify that I was authorized to and did
 11 stenographically report the foregoing proceedings and
 12 that the transcript is a true and complete record of my
 13 stenographic notes.
 14
 15 DATED this 2nd day of October, 2024.
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 NIEVES SANCHEZ