

ORIGINAL

MEETING

HISTORIC PRESERVATION BOARD

THURSDAY, FEBRUARY 16, 2012
4:00 P.M. TO 7:00 P.M.

CITY COMMISSION CHAMBERS
405 BILTMORE WAY
CORAL GABLES, FLORIDA

RESOLUTION NO. 2012-04

Support Resolution from the Miami-Dade County
Historic Preservation Board
For the City of Coral Gables Effort to Designate the
Property located at 2 Casuarina Concourse, Coral Gables

2012 MAR -9 PM 3:09

1 APPEARANCES:

2 MEMBERS:

3
4 Judy Pruitt
5 Peggy Rolando
6 Alejandro Silva
7 Deborah J. Tackett
8 Dolly McIntyre
9 Dorothy Thomson
10 Kendell Turner
11 Venny Torre

12 On Behalf of the Estate of B. Carlin

13 ANDREW C. HALL, ESQUIRE

14 HALL, LAMB and HALL, P.A.

15 Grand Bay Plaza, Penthouse One

16 2665 South Bayshore Drive

17 Miami, FL 33133

18 On Behalf of the City of Coral Gables

19 DONA SPAIN

20 HISTORIC PRESERVATION OFFICER

21 City of Coral Gables

22 2327 Salzedo Street

23 Coral Gables, FL 33134

24 Rafael Portuondo

25 President, Portuondo-Perotti Architects

Also Present: Amy Greenfield, Court Reporter

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GUESTS

- Ellen Uguccione
- Rafael Portuondo
- Megan Recher
- Eric Kuper
- Alex Hernandez
- Allen J. Smith
- Andrew C. Hall
- Gay Bondurant
- Audrey Ross
- Stephen Pardo
- Elizabeth Stanton
- Jorge Hernandez

P R O C E E D I N G S

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THE CHAIR: I think we're ready to get started.

Good afternoon. Welcome to the regularly scheduled meeting of the Coral Gables Historic Preservation Board. We are residents of Coral Gables and charged with the preservation and protection to restore the architecturally worthy buildings, structures, sites, neighborhoods and artifacts which is part of the distinct historical heritage of the state.

The Board is comprised of nine members, seven of whom are appointed by the Commission, one by the City Manager and the ninth is selected by the Board and confirmed by the Commission. Five members of the Board constitute a quorum and five affirmative votes are necessary for the adoption of any motion.

Any person -- this is the lobbyist registration and disclosure statement.

Any person who acts as a lobbyist pursuant to the City of Coral Gables Ordinance No. 2006-11, must register with the City Clerk prior to engaging in lobbying activities or a presentation before City Staff, Boards, Committees and/or the City Commission. A copy of the ordinance is available in the Office of

1 the City Clerk.

2 Failure to register and provide proof of
3 registration shall prohibit your ability to present to
4 the Historic Preservation Board an application under
5 consideration this afternoon. Lobbyist is defined as
6 an individual, corporation, partnership or other legal
7 entity employed or retained, whether paid or not, by a
8 principal who seeks to encourage the approval,
9 disapproval, adoption, repeal, passage, defeat or
10 modifications of any ordinance, resolution, action or
11 decision of any city commissioner; any action,
12 decision or recommendation of the city manager and any
13 City Board or committees including but not limited to
14 quasi-judicial advisory Board, trust, authority or
15 counsel, or any action, decision or recommendation of
16 city personnel during the time period of the entire
17 decision-making process on the action.

18 Decision or recommendation which foreseeably will
19 be heard or reviewed by the city commission or City
20 Board or committee including, but not limited to,
21 quasi-judicial advisory Board, trust, authority or
22 counsel.

23 I now officially call the City of Coral Gables
24 Historic Preservation Board meeting of February 16th
25 to order. The time is 4:05. And present today are to

1 my left, Venny Torre, Kendell Turner, Dorothy Thomson,
2 Dolly McIntyre. To my right, Jude Pruitt and
3 Alejandro Silva.

4 The next item on the agenda will be the approval
5 of minutes. I think we have two separate months to
6 approve. So let's take the November 17th minutes.

7 Do I have discussion or a motion for this?

8 MS. MCINTYRE: I approve.

9 THE CHAIR: Do I have a second?

10 MS. TURNER: Second. Dolly moves. Kendall
11 seconded.

12 THE CHAIR: Okay. We have a motion and a second.
13 Do we need roll call here?

14 MS. TURNER: All in favor?

15 THE CHAIR: All those in favor?

16 (The quorum answered in the affirmative.)

17 THE CHAIR: Okay. That is passed.

18 Now, going to the meeting minutes for
19 January 19th. Do I have discussion or a motion?

20 MS. MCINTYRE: I vote approval.

21 THE CHAIR: Do I have a second?

22 MS. TURNER: Seconded.

23 THE CHAIR: Okay. All those in favor?

24 (The quorum answered in the affirmative.)

25 THE CHAIR: Okay. The notice regarding ex parte

1 communications.

2 Please be advised that this Board is a
3 quasi-judicial Board and the items on the agenda are
4 quasi-judicial in nature, which requires Board members
5 to disclose all ex parte communications.

6 An ex parte communication is defined as any
7 contact, communication, conversation, correspondence,
8 memorandum or other written or verbal communication
9 that takes place outside a public hearing between a
10 member of the public and a member of the
11 quasi-judicial Board regarding matters to be heard by
12 the quasi-judicial Board.

13 If anyone has made any contact with a Board
14 member, when the issue comes before the Board, the
15 member must state on the record the existence of the
16 ex parte communication, the party who originated the
17 communication and whether the communication will
18 affect the Board member's impartiality, ability to
19 impartially consider the evidence to be presented
20 regarding this matter.

21 Does any member of the Board have such
22 communication to disclose at this time? No. Okay.

23 Are there any deferrals for today?

24 MS. SPAIN: Although the owners of the ad
25 valorem, the first item, are not present, I don't know

1 if you want to defer it. I think you can go ahead and
2 hear it.

3 THE CHAIR: I'm fine to go ahead with this.

4 Okay. Yeah. Let's move ahead with that then.

5 Now, the swearing in of any persons in the
6 audience who will be testifying today, please rise to
7 be sworn in.

8 MS. MORGAN: Raise your right hand, please.

9 Do you swear or affirm to tell the truth, the
10 whole truth and nothing but the truth?

11 (All parties answered in the affirmative.)

12 MS. MORGAN: Thank you.

13 THE CHAIR: Okay. So we're going to start our
14 regular agenda which we start out with an ad valorem
15 tax relief, Case File AV 2006-01, an application
16 requesting ad valorem tax relief for the property at
17 2421 San Domingo Street, a local historic landmark,
18 legally described as Lots 5 & 6, Block 18 of Coral
19 Gables, Section D. According to the plat, they are
20 recorded in Plat Book 25, at Page 74 of the public
21 records of Dade County, Florida.

22 The related certificate of appropriateness was
23 granted approval by the Historic Preservation Board on
24 August 18, 2005.

25 Does the staff wish to present?

1 MS. SPAIN: Yes.

2 THE CHAIR: Thank you.

3 MS. SPAIN: This was originally permitted on
4 October 2nd, 1925. The residence at 2421 San Domingo
5 Street remained the only structure on this street
6 until 1936, when another home was permitted for
7 construction at the corner of San Domingo and Coral
8 Way. The two-story home and its auxiliary building
9 are designed in the Mediterranean Revival style of
10 architecture. And it was originally designed, owned
11 and built by Wilbert Harborn.

12 The addition -- the architect for the alterations
13 was Albert Rodriguez.

14 If we can go through the slides. This is what it
15 looked like prior to the renovations. And on the left
16 is the residence prior to the addition. That's the
17 proposed addition on the right. Again, on the top is
18 the original structure and on the bottom is the
19 finished.

20 Same here. You all approved these alterations.
21 That's the wall in front of the residence. And this
22 is how it looks today. This is some interior shots.

23 We'll go through the work that was done, the
24 installation of the new structural beams and columns
25 to stabilize the facade, the restoration of an

1 existence fireplace, and stones surround. The
2 original fireplace was fortified structurally. They
3 reproduced the original crown moldings throughout the
4 house. They restored the decorative parapets. They
5 installed a new floor joist system, because that had
6 fallen into disrepair. New electrical system, new
7 plumbing. They upgraded the air-conditioning system.
8 New impact resistant windows and doors, installation
9 of thermal insulation. The removal of the garage
10 doors and restoration of the carport. It had
11 originally been a carport. They put it back to being
12 a carport. I think that's very cool.

13 MS. THOMSON: What did you say then?

14 MS. SPAIN: They restored the original carport.
15 It had been made into a garage, but originally it was
16 a carport. So they brought the carport back.

17 MS. THOMAS: But it was not used as a carport.

18 MS. SPAIN: I believe it is.

19 MS. THOMAS: You can't get a car into it.

20 MS. SPAIN: Well, I believe you can. I think
21 that's the intent. Maybe a small car. Certainly not
22 an SUV.

23 MS. THOMAS: It's not the size. I'm talking the
24 usage, not the size. From what I could see, it's
25 filled with things.

1 MS. SPAIN: Quite possibly. But architecturally
2 it's a carport. Theoretically they could remove those
3 things and they could use it as a carport.

4 They painted all the interior places. They
5 repaired and restored the exterior stucco. They
6 removed an addition that was nonconforming, that was
7 built in 1965.

8 They installed new doors. They replaced the
9 awning windows with impact casement windows, which was
10 more appropriate to the design. And they restored
11 existing brick patio. And they actually saved the
12 accent tiles from the original house and used it in
13 the loggia.

14 They did do a one-story addition on the south
15 side of the residence and the interior spaces were
16 reconfigured. You don't designate the interior
17 spaces. The second floor addition was added on the
18 rear of the residence and they did site and landscape
19 improvements.

20 Staff is recommending approval of the ad valorem
21 tax rebate. They estimate that they spent one million
22 dollars in the work and the estimated costs of the
23 historic section was 800,000.

24 THE CHAIR: Okay. Thank you.

25 Is there any questions from the Board members to

1 staff? If not, is there anyone in the audience that
2 wishes to speak on this matter?

3 Okay. We'll close the public hearing and open up
4 it up to Board discussion or any motions anyone may
5 have.

6 MR. TORRE: Make a motion to approve.

7 THE CHAIR: We have a motion. Do we have a
8 second?

9 MS. TURNER: I'll second it. Kendell seconds.

10 THE CHAIR: Okay. We'll role call.

11 MR. MORGAN: Ms. McIntyre?

12 MS. MCINTYRE: Yes.

13 MS. MORGAN: Ms. Turner?

14 MS. TURNER: Yes.

15 MS. MORGAN: Ms. Pruitt?

16 MS. PRUITT: Yes.

17 MS. TURNER: Mr. Torre.

18 MR. TORRE: Yes.

19 MS. TURNER: Mr. Silva.

20 MR. SILVA: Yes.

21 MS. TURNER: Ms. Rolando.

22 MS. ROLANDO: Yes.

23 MS. TURNER: Mayor Thomson.

24 MS. THOMSON: Yes.

25 MS. TURNER: Ms. Tackett.

1 THE CHAIR: Yes.

2 MS. TURNER: Thank you.

3 THE CHAIR: Thank you.

4 Now, we'll go to our second item, which is a
5 local historic designation, Case File LHD 2011-04.
6 Consideration of a local historic designation. The
7 property's at 2 Casuarina Concourse, described --
8 legally described as Lot 32, Block A, Coral Gables
9 No -- Coral Gables Estates No. 2, according to the
10 plat thereof, recorded in Plat Book 60, Page 37,
11 public records, Miami-Dade County, Florida.

12 MS. SPAIN: Thank you.

13 I'm going to turn this over to Kara to go through
14 the designation for it and I will come back and go
15 through some letters of support and other documents.

16 But I just want to remind you that Article 3,
17 Section 3-1103 of the Coral Gables Zoning Code states
18 that, "If, after a public hearing, the Board finds
19 that the proposed local historic landmark or proposed
20 local historic landmark district meets the criteria
21 set forth in Section 3-1103, it shall designate the
22 property as a local historic landmark or a local
23 historic landmark district.

24 And that's what's here before you today, whether
25 it meets the criteria.

1 MS. KAUTZ: Thank you.

2 Wait for you call to get comfortable. A lot of
3 information to present, to be followed by a
4 presentation from the applicant or from the owners'
5 representative. I'm sorry.

6 This is where the property is located. It is in
7 Gables Estates on the waterfront site, at the end of
8 Casuarina Concourse. It is bounded on two sides by
9 the Coral Gables Estates waterway.

10 Permitted 1965, this residence was designed by
11 internationally renowned architect, Alfred Browning
12 Parker. Commissioned by R. Kirk and B. Landon, the
13 home is an excellent example of Parker's architectural
14 style and his design philosophy for which he is noted.
15 The residence is only a handful of extant and
16 completely intact Parker-designed projects within the
17 City of Coral Gables.

18 The design of the residence is a collaboration
19 between the architect and client, that resulted in a
20 property that is truly unique and one of a kind. And
21 as you can see, this is an original rendering of
22 Alfred Browning Parker of the front, which is the
23 north side of the house.

24 Although not yet 50 years old, the property at
25 2 Casuarina achieves exceptional importance in

1 multiple areas of significance. It is a one-of-a-kind
2 architectural design by a renowned architect, and it's
3 directly associated with a major architectural
4 movement in the South Florida community.

5 We feel that it meets the following criteria for
6 significance.

7 "Historical and cultural," which is "A-1. Is
8 associated in a significant way with the life or
9 activities of the major historic person important in
10 the past."

11 "A-4. Exemplifies the historical, cultural,
12 political, economic, or social trends of the
13 community."

14 "B. Architectural significance. Embodies those
15 distinguishing characteristics of an architectural
16 style, or period, or method of construction."

17 "B-3. Is an outstanding work of a prominent
18 designer or builder."

19 "B-4. Contains elements of design, detail,
20 materials or craftsmanship of outstanding quality or
21 which represents a significant innovation or
22 adaptation to the South Florida environment."

23 And, "E," which is the "criteria considerations,"
24 which states, "Ordinarily cemeteries, birthplaces, or
25 graves of historical figures, structures that have

1 been moved from their original locations,
2 reconstructed historical buildings, properties
3 primarily commemorative in nature, and properties that
4 have achieved significance within the past 50 years
5 shall not be considered eligible for the Coral Gables
6 Register of Historic Places. However, such properties
7 will qualify if they are integral parts of districts
8 that do meet the criteria or if they fall within the
9 following categories."

10 This falls under "E-6. A property achieving
11 significance within the past 50 years if it is of
12 exceptional importance."

13 Just to remind this Board or anybody else, you
14 only need to accomplish one of those criteria, not all
15 of them. A single one.

16 Description of the property. Mitch will put
17 up -- a copy of the plans are better to talk about
18 first.

19 This property was designed by renowned and
20 influential architect Alfred Browning Parker for Kirk
21 and B. Landing, a business man and his wife, both
22 major philanthropists who made significant
23 contributions to the quality of life in South Florida.

24 This house was virtually unaltered and untouched
25 since its construction. As you could see, it's a

1 court -- hit the -- it's basically a courtyard plan
2 consisting of separated structures arranged around the
3 pool and pool terrace, that are tied together with a
4 singular, tiled hipped roof. The structures include
5 the main residence, a garage, it has a boat storage
6 and a shop attached, a guest house that has men's and
7 women's bathrooms for the pool area, and a pool
8 building with equipment room, dressing room and sauna.

9 You enter the house from the north side of the
10 property, and with the exception of the garage shop
11 structure, the house is elevated on a plinth, which is
12 a tool that was often employed by Parker on his
13 coastal properties to protect them from storm surges.

14 MS. THOMAS: A plinth, what is that?

15 MS. KAUTZ: A plinth is a raised base. You will
16 see on the photographs, the house is raised up on a
17 like a bermed base.

18 MS. THOMAS: I tried to see it, but it's not --
19 you can't see it from the road.

20 MS. KAUTZ: Probably not, but we have pictures of
21 all sides. So you will see it in the plans -- I mean,
22 in the elevations.

23 The entry is located up a short flight of
24 travertine steps on the north side that his plans
25 resemble a nautilus shell.

1 You enter into a rectilinear living area
2 predominated by -- predominated by sweeping, elaborate
3 wood clad ceilings -- these are all fully depicted in
4 the photographs you will see later -- with a large
5 skylight. The space is divided into the east and west
6 living room by a curved, brick fireplace set at an
7 angle. The fireplace wall protrudes through the glass
8 panels, both sliding and fixed, that make up the south
9 side of the living room area and extends out onto the
10 pool terrace.

11 Further, you can see in the living room, is a --
12 what is described in the original plans as a wood
13 screen. It's essentially a low wood wall that has
14 built-in cabinetry that defines the dining room.
15 Parker did design the cabinetry in the dining room,
16 and throughout the house, as well as the built-in
17 dining room table that's anchored to the floor, which
18 has detailing around it designed to match the wood
19 soffit found throughout the house.

20 East of the living area are two bedrooms and a
21 planned middle room called the playroom. One has been
22 made into an office and each of these rooms feature
23 Persianas, which are a signature of Alfred Browning
24 Parker. And I'm quoting Parker from his book, *You and*
25 *Architecture: A Practical Guide to the Best in*

1 Building." He says, "A tropical development is the
2 Persiana, which serves as a door, window, screen,
3 venetian blind and storm shutter."

4 To the west of the living area is the kitchen and
5 breakfast room, a large -- and again, I'm quoting the
6 plans, "Playroom with a built-in bar and banks of
7 sliding glass doors east and west elevations." To the
8 end of this room is what's quoted as a lounge.

9 The second floor consists of a library at the top
10 of the stair landing and a master bedroom suite with
11 the east and west facing outdoor decks. There's an
12 outdoor spiral staircase that connects the east second
13 floor floor deck with the first floor level and then
14 further down is the pool.

15 The interior -- interior detailing is highly
16 refined and meticulously designed. He incorporated
17 such features as acoustic plaster ceilings, travertine
18 floors throughout the public places that flow outdoors
19 to become the upper pool deck, brick work utilizing
20 custom-made four-inch in radius bricks, a brick
21 air-conditioning grill, wool paneling, soffits and
22 cornices, built-in casework, and windows placed just
23 under the ceiling line. All of these details work
24 together to create a residence that is both harmonious
25 and completely architecturally coherent. As Parker

1 himself said, "Even small details should be carefully
2 designed and constructed to harmonize with and
3 contribute to the overall unity of the building."

4 Outdoors, we find that the residence embraces the
5 courtyard and pool area. As I mentioned before, the
6 upper pool area is finished in travertine to extend
7 the indoors to the outdoors. The lower pool terrace,
8 located three steps down, has an exposed aggregate
9 finish. The pool coping, fountain and pool slide are
10 all travertine as well. The guesthouse and the pool
11 building that are in the northeast corner of the plan,
12 are one-story structures that feature Persianas and a
13 cantilevered concrete deck.

14 In the elevation, Parker used brick as the
15 predominant building material, along with copper and
16 some stucco work. He even detailed four brick shapes
17 in the original plans, depicted as Types A, B, C and
18 D, of the architectural drawings, to be used
19 throughout the project, including three radius bricks
20 that were used on the corners, door and window jambs
21 and heads. And quoting from Parker's son, "The bricks
22 were handmade in special molds, the ends were not
23 eased or rounded. The entire end of the special
24 corner bricks were roughly a four-inch radius and
25 prior to firing the face of each brick was

1 hand-scratched with deep grooves, which left clay
2 debris from the grooving that bonded to the face
3 surface during firing, giving a rough but grooved
4 texture." As a result this house has no hard edges on
5 the corners. They're all rounded because of the
6 bricks.

7 As you saw from the elevation, much of the front
8 elevation is devoid of windows. The house was
9 designed around the central courtyard and pool area
10 and living area utilizes large expanses of glass on
11 the south side to open up these rooms to the pool and
12 terrace. The remainder of the elevations feature
13 combination of brick walls, structural concrete
14 framing covered in light colored stucco, banks of
15 sliding glass doors, ribbon windows, Persianas,
16 cantilevered decks, copper cladding on the second
17 floor elevations, deep roof overhangs and mahogany
18 tongue and groove soffits.

19 In addition to the brick detailing that we
20 described earlier, another interesting notable detail
21 on this property is the manner in which Parker treated
22 the roof detailing at the eave. The "typical fascia,"
23 again quoted from the plans, depicted on Sheet A-9,
24 essentially minimizes the fascia at the roof eave,
25 almost eliminating it in its entirety, giving the roof

1 edge a sharp-edged appearance. This unusual detail
2 eliminates any bulky roof edge, and gives the
3 appearance that the wood soffits extend directly to
4 the roof tile edge.

5 The site features found on the property include
6 curvaceous low brick wall and copper-topped brick
7 posts at the entrance to the property, curvilinear
8 asphalt driveway, gravel parking court and a boat
9 dock.

10 And we wanted to note that the residence was
11 featured in, The Villagers' Book of Outstanding Homes
12 of Miami, published in 1975, of which you got a copy
13 of the mention.

14 Alterations to the property have been minimal and
15 have not impacted the integrity of the structure in
16 any way. What we've found from the permit history
17 does indicate that permits were issued for a chain
18 link fence, air-conditioning replacement, hurricane
19 shutters, plumbing repairs, an orchid house and tree
20 removal and that's -- that's it.

21 I'd like to talk to you a bit about the
22 architect, Alfred Browning Parker. He was born in
23 1916, has been recognized for his work and been
24 credited with his peers as being Florida's most famous
25 architect, even receiving praise by Frank Lloyd

1 Wright. Establishing an architectural practice in the
2 Miami area in the 1940s, Alfred Browning Parker gained
3 international recognition for his work. In addition
4 to authoring the book that I mentioned earlier, *You
5 and Architecture*, published in 1965, he also wrote
6 extensively on the architectural field and design
7 philosophies. Parker was made a Fellow of the
8 American Institute of Architects in 1959 on the basis
9 of both his design and his service to the public.

10 The examples of his work that we cited in the
11 local South Florida area, that are not residences, are
12 Carver Junior High in Coral Gables, the Federal --
13 Flagler Federal Building, the Alliance Machine Company
14 in Coconut Grove which has been demolished, the
15 original Bayside development which is like the
16 octagonal building that became the Hard Rock. And
17 that actually still stands but is altered. But he is
18 probably best known for his numerous residences. In
19 1954 *House Beautiful* magazine selected one of his
20 designs in the Grove as a pacesetter home. He went on
21 to design two more such pacesetter homes for *House
22 Beautiful*, including a residence for himself, also in
23 the Gables Estates.

24 As an alumnus of the University of Florida,
25 Parker ultimately became a professor at his alma mater

1 in the College of Design, Construction and Planning.
2 In 2001, he was recognized at the University of
3 Florida with the Distinguished Alumni Award for
4 outstanding achievement. He has also received the
5 National Conference of Church Architecture Award of
6 Merit from the American Society of Church Architecture
7 and the Architects Award from the Society of American
8 Foresters.

9 He died in Gainesville, Florida in March of 2011,
10 only hours before he was to receive a Living Legends
11 award from the Dade Heritage Trust. In 2011 the
12 Architecture of Alfred Browning Parker: Miami
13 Modern -- sorry -- Miami's Maverick Modernist, the
14 first comprehensive monograph of Parker's
15 architectural work, was published.

16 There are two residences designed by Parker.
17 They are listed in the Coral Gables Register of
18 Historic Places; 915 Bayamo Avenue, designed in 1954,
19 designated in 2003, and 6801 Granada Boulevard,
20 designed in 1951 and designated in 2007.

21 Parker is also noted not only for his individual
22 designs, but for his association with the regional
23 modernism movement in architecture. Beginning in the
24 1940s and throughout the country, architects began to
25 interpret, quote, unquote, modern, architectural

1 design to suit their locality. This was mostly as a
2 backlash to the homogenous International Style, modern
3 architecture at the time.

4 I'm quoting that book, "For architects around the
5 world searching for alternatives to the universal
6 formula of the International Style, the work of these
7 regional schools in Florida came as a revelation,
8 embodying an entirely new vision of the relation of
9 the modern architect to its place." The Sarasota
10 School is one such well-known group of architects in
11 Florida who achieved modern architectural diversity,
12 but were inherently tied to the place in which they
13 practiced.

14 In an exhibition by the Historical Museum of
15 South Florida, their exhibition notes -- I'm quoting,
16 "Igor Polevitsky, Rufus Nims, and Alfred Browning
17 Parker were leaders of a Miami version of the national
18 'modern is regional' movement that emerged in the
19 early 1940s. Of the three, Parker was the most
20 inspired by Frank Lloyd Wright's postwar 'organic'
21 architecture, with its emphasis on horizontal spaces
22 and projecting roofs that connected with nature."

23 His movement has also sometimes been referred to
24 as the, "tropical modern school" of architecture and
25 it's sought to bring modern architecture to a local

1 level and to its region. With this movement, "The
2 modern became regional, with houses less rigid in
3 design than the International Style and closer to the
4 public's desires. White walls and glass boxes were no
5 longer the exclusive image of modernity. The warmth
6 of brick, stone and wood could also be modern, as
7 could sloped roofs and courtyards. Glass remained
8 popular but was often screened by awnings, overhangs
9 and louvers, or incorporated in sliding doors." And
10 again, that is quoting the Historical Museum exhibit.

11 Parker, one of the most influential members of
12 this group, was influenced by and helped promote the
13 concept of tropical modern architecture throughout the
14 entire course of his career.

15 So, now we are onto ownership history.

16 This property was built in 1966 for R. Kirk, a
17 notable businessman, and his wife B. Landon. Both are
18 recognized both separately and jointly as
19 philanthropists who have had a major impact on the
20 South Florida community. When they divorced in 1999,
21 the property was deeded to B. Landon and who retained
22 the property until her death in 2007.

23 B. Landon's second husband was Donald Carlin,
24 another notable businessman and philanthropist, who
25 also resided in the house. The co-executors of B.

1 Landon's estate, Don Carlin, who was her husband at
2 the time, Chris Joseph Landon, her son, and Northern
3 Trust, N.A., deeded the property to CASCAR, LLC in
4 June 2009.

5 I'm going to talk to you briefly about each of
6 the individuals and their contributions to South
7 Florida. I'm probably not going to read all of them
8 to you because they're innumerable. Different
9 organizations have benefited from their involvement,
10 but I will highlight some of them.

11 Robert Kirkwood Landon was born in New York in
12 1928, graduated from Hargrave Military Academy in 1946
13 as the valedictorian and the rank of Cadet Major. He
14 went on to graduate from Georgia Institute of
15 Technology and from there entered the United States
16 Navy, where he served for three years. In 1952, the
17 year he was discharged, Landon joined the American
18 Bankers Life Insurance Company as, quote, unquote,
19 Agency Assistant. He worked his way up the company,
20 eventually became Chairman of the Board and Chief
21 Executive Officer of what was then called American
22 Bankers Insurance Group from 1980 to 1995. He
23 remained Chairman of the company until it was sold in
24 1999 and went on to serve as Chairmen or Director of
25 numerous other corporations, including, for example,

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Lennar.

Kirk Landon -- I'm just putting this in there to give you a timeline of the ownership of the house. Kirk Landon married his first wife, not B., in 1954 and they had two daughters. And he and Margaret divorced around 1963.

Kirk Landon and B. Pair, which was B. Landon's original name, Beulah Lee Pair, married sometime between 1963 and 1965. We couldn't establish the date. They had one child, Chris Joseph, and divorced in 1999.

Beulah Lee Pair, who is B. Landon, was born in Virginia around 1927, and little was found of her early life, other than the names of her parents and her brothers and sisters. I don't have a lot of documented history on her.

B. and Kirk Landon devoted themselves to improving the South Florida community. They were ardent supporters of numerous art, civic and charitable organizations. And as two of the most lauded and prominent philanthropists in South Florida, the number of organizations that they impacted in a significant way is considerable.

So, Kirk Landon has been the president since 1996 of two different charitable foundations named for --

1 one named for his parents and the other, I believe,
2 for himself. Serving on the Barry University Board of
3 Trustees, President of the South Florida Chapter of
4 Phi Gamma Delta, Florida International University
5 Advisory Board, and the University Founders Counsel.
6 His philanthropy continues to enrich Miami and he's
7 won numerous awards and accolades for his charitable
8 giving that continues to this day.

9 B. Landon also had a tremendous and lasting
10 impact on the South Florida community. She believed,
11 "If you have a little, you should give some. If you
12 have a lot, then you should give more." She was
13 involved with -- again, with FIU, Barry University,
14 Sylvester Cancer Center, Miami City Ballet, Actors
15 Playhouse, GablesStage, Florida Grand Opera, the New
16 World Symphony. And she also served as Chair or
17 President of the various different organizations. And
18 also, as a side note, she also gave a significant
19 amount of money for the restoration of the Coral
20 Gables Congregational Church.

21 There's a newspaper article that was written in
22 2001 that refers to all of the -- all of the different
23 charitable organizations she was on as well. She's
24 donated a half million dollars to the Performing Arts
25 Center of Greater Miami, a million dollars to the art

1 museum at FIU collection for a permanent collection
2 wing. A million dollars to Barry University for a
3 facility to be named in honor of Sister Jeanne
4 O'Laughlin. She underwrites a number of dance series
5 for a concert association and it goes on from there.

6 She is a recipient of numerous awards including
7 Philanthropy 2001 Red Cross Spectrum Award for Women,
8 and a 2005 Florida Women of Achievement honoree.

9 After her divorce from Kirk Landon, she married
10 Don Carlin in 2000 and they, together, resided at 2
11 Casuarina Concourse as well. They had no children and
12 were married at the time of her death in 2007.

13 Don Carlin was born in 1925 in New York as well.
14 He later came to Miami and was the President and
15 Co-Founder of Kahn-Carlin and Company, one of the
16 largest and oldest independent insurance agencies in
17 the south. Mr. Carlin also is noted for his extensive
18 and generous philanthropy and he's supported the
19 Performing Arts Center of Greater Miami to which he
20 gifted in excess of one million dollars, the Miami
21 City Ballet, the Concert Association of Greater Miami,
22 the University of Miami, Barry University and on and
23 on.

24 He's also the Founder and Chairman of the LEO,
25 which is the Law Enforcement Officers charitable

1 foundation that supports local law enforcement
2 entities. In 2000, he received Outstanding
3 Philanthropist of the Year by the National Society of
4 Fundraising Executives, Miami-Dade Chapter. So, each
5 of these individuals, both individually and jointly,
6 are incredibly significant to this community.

7 For our staff recommendations, again -- I'm not
8 going to read them again, but historical and cultural
9 significance, architectural significance and
10 exceptional importance.

11 Designed by Alfred Browning Parker, this is an
12 excellent example of his later work. With a career
13 that spans seven decades, the property he designed for
14 the Landons fits squarely within the collective body
15 of the work of his design and practice.

16 The design is a result of a close collaboration
17 between the architect and his clients. Avid art
18 collectors, the resulting design was tailor-made to
19 accommodate their large collection.

20 And quoting from the book that was released on
21 Parker, "The large brick home Parker designed was a
22 refined and distinguished solution with spacious
23 interiors and an understated courtyard with a fanciful
24 pool, all complementing and accommodating their
25 extensive collection of two- and three-dimensional

1 contemporary abstract and pop artworks."

2 This residence also clearly represents Parker's
3 genius and his principles. In 1965, just prior to
4 construction of the Landon residence he published his
5 book, *You and Architecture*, that outlines many of his
6 design philosophies and offers guidelines for readers
7 interested in architecture. An interesting chapter
8 entitled "Architect: Luxury or Necessity?" Parker
9 elaborates on the architect-client relationship. And
10 he's written this as if he's speaking to a client,
11 someone who is trying to -- going to engage an
12 architect.

13 "An architect should encourage the active
14 participation of the owner in the design of a
15 building. In recent years there has been a popular
16 belief that a building must suit the personality of
17 the owner. Many times if the architect designed to
18 suit the personality of his clients, he would have a
19 pretty poor building. What he must do is design far
20 beyond the present limits of the client's personality
21 so that the individuals who utilize the building will
22 have something to grow into. Obviously, the building
23 should be far better than what they could have
24 possibly imagined or plan out of their knowledge and
25 experience."

1 And from all -- everything that we've read about
2 this property, it seems that the Landons were
3 delighted with their house.

4 Parker understood the importance of a client's
5 specific program -- in this case specifically privacy
6 and a showcase for an extensive and valuable art
7 collection -- but also realized that an architect
8 would not be entirely dictated by that program.
9 Rather the specific client requirements would be
10 elevated and solved with good architecture. The
11 Landons had a specific program and Parker deftly
12 achieves that without losing his signature style and
13 compromising any of his basic design principles.

14 Let me pause for one second.

15 Parker was greatly influenced by Frank Lloyd
16 Wright. The environment, a building's site, its
17 materials and its design integrity are of paramount
18 importance. Parker himself wrote, "Some time ago I
19 established these principles as guides: Build
20 strongly; build as directly as possible with no
21 complications; use the materials at hand and keep
22 these as few as you can; let your building love its
23 site and glorify its climate; design for use, make it
24 beautiful." Each of these principles can be seen, in
25 one way or another, in the residence at 2 Casuarina.

1 The primary construction materials to the residence
2 are custom made red brick, copper and wood. These are
3 not exotic materials, they are readily available,
4 although handmade and they are widely used. The
5 materials obviously have an inherent strength, weight
6 and solidity and have proven to be strong and sturdy
7 throughout the history of construction.

8 And I'm quoting, "There are many materials that
9 age well: Brick, stone, wood, copper, concrete and
10 bronze. All can be used in a manner so that as aging
11 progresses they become handsomer. The house, while
12 exceptionally detailed, is not overwrought. Its
13 details use simple materials and the materials are not
14 asked to do anything foreign to their nature i.e.,
15 they are not false and trying to be something they are
16 not. The structure embraces the South Florida
17 climate. The roof -- the large roof overhangs, the
18 Persianas, the banks of sliding glass doors and
19 courtyard design that embrace and emphasizes the
20 expansive pool and terrace area, the travertine floors
21 that flow seamlessly and blur the line between indoor
22 and outdoor space are all specific design elements
23 that Parker utilizes to glorify the climate.

24 And I'm quoting him again, "In a southern climate
25 with great heat and glare of the sky, it is

1 appropriate to have wide overhanging roofs."

2 The residence addresses the waterway and is
3 designed partially on parallel with the canal to the
4 west of the site. Views of the waterway are visible
5 from within the house. The playroom takes into
6 account both the canal view and the pool view,
7 marrying both the site and the private spaces the
8 client so desired. The site is essentially flat and
9 the residence is low and horizontal rising on a plinth
10 that slopes down to meet the ground. The house does
11 not overwhelm its environment but rests quietly within
12 it. Finally, Parker's "Make it beautiful, make it
13 useful" credo is perfectly expressed through the
14 design of the Landon residence. The clients'
15 programmatic needs for the house, their use, are
16 solved in this beautiful, stylistic and
17 architecturally cohesive property.

18 Now, staff finds that, again, the property is
19 significant in multiple ways. The criteria and zoning
20 code that governs landmarks is very specific until one
21 considers properties that are less than 50 years of
22 age. Normally, in order to be considered for
23 designation, a property must be at least 50 years old.
24 However, the National Park Service, arbiters of the
25 National Register of Historic Places, has acknowledged

1 that certain properties may achieve significance prior
2 to the 50-year benchmark. In order for these
3 properties to be considered for designation, they must
4 not only meet the regular criteria for designation,
5 they must also have achieved exceptional importance.

6 And quoting from the National Register Bulletin
7 on the topic, "The National Register Criteria for
8 Evaluation encourage nomination of recently
9 significant properties if they are of exceptional
10 importance to a community, a state, a region or the
11 nation. The criteria do not describe exceptional, nor
12 should they. Exceptional, by its own definition,
13 cannot be fully cataloged or anticipated. It may
14 reflect the extraordinary impact of a political or
15 social event. It may apply to an entire category of
16 resources that are so fragile that survivors of any
17 age are unusual. It may be the function of the
18 relative age of a community or its perception of old
19 and new. It may be represented by a building or
20 structure whose developmental or design value is
21 quickly recognized as historically significant by the
22 architectural or engineering profession. It may be
23 reflected in any range of resources for which a
24 community has an unusually strong associative
25 attachment. Thus a complete list of exceptionally

1 significant resources cannot be prepared or precise
2 indicators of exceptional value prescribed."

3 This residence is the work of one of Florida's
4 most notable and influential architects who, in
5 collaboration with very important clients, created a
6 unique and singular piece of architecture that has
7 retained its architectural integrity and remains
8 unaltered as a testament to this confluence of
9 circumstances. The property at 2 Casuarina Concourse
10 achieves exceptional significance in multiple areas;
11 architectural, historical, cultural, and is a
12 one-of-a-kind architectural design and is directly
13 associated with a major architectural movement in the
14 South Florida community.

15 Therefore, staff does recommend approval of the
16 designation of the property at 2 Casuarina Concourse
17 based on its historical, cultural significance,
18 architectural significance and its exceptional
19 importance to the City of Coral Gables.

20 MS. SPAIN: I would like to go through some
21 letters of support and letters that you have already
22 received. Some of them you have in a packet. Some
23 have been received since then.

24 We did receive a letter against the designation
25 from Milton J. Wallace. I'm going to read the names

1 into the record. Stop ruining Gables Estates with
2 nonsense historical designations.

3 (Interruption.)

4 MS. SPAIN: Kara, is this on?

5 Sorry. Can you hear me?

6 We've received this letter from -- Nancy, can you
7 hear me?

8 MS. MORGAN: Yes.

9 MS. SPAIN: Okay. From Milton J. Wallace. "Stop
10 ruining Gables Estates with nonsense historical
11 designations. There is nothing historic at
12 2 Casuarina Councorse [sic]. The only remotely
13 historic site in Gables Estates was the Wackenhut
14 Castle which was torn down. The old dogs in Gables
15 Estates need to be torn down and beautiful new
16 waterfront homes constructed."

17 "By copy of this letter to the City Commission I
18 am urging them to remove Gable Estates from historic
19 designation. Remember, historic did not begin in 1960
20 when Gables Estates was opened."

21 That was written by Milton J. Wallace.

22 Mr. Wallace also wrote a letter when the Wackenhut was
23 up for designation and I would like to read that also.

24 "I live diagonally across the street from the
25 Wackenhut house and there's nothing historic about the

1 Wackenhut house. The worst thing that can be done in
2 Gables Estates is to label obsolete and fantasy
3 architecture historic; the old junk needs to be torn
4 down! My house is the same era as the Wackenhut
5 house" -- his house was actually designed by Alfred
6 Browning Parker -- "and it is being completely
7 renovated. Numerous houses in Gables Estates, built
8 in the 1960's, have been or will be torn down and
9 replaced with contemporaneous architecture."

10 We also received a letter from Randolph C.
11 Henning. He is the author of the book by Alfred
12 Browning Parker. I mean -- I'm sorry, about Alfred
13 Browning Parker.

14 "As one of the foremost authorities of the life
15 work of Alfred Browning Parker, I can, without
16 equivocation nor hesitation, assure you that the
17 Landon residence is both architecturally and
18 historically significant. I do not support its
19 demolition."

20 I'm not going to read all of these letters in its
21 entirety, but I do want to hit the major points in
22 them.

23 "By way of a brief introduction, I have been
24 researching and studying the life and work of Alfred
25 Browning Parker for almost 20 years. The culmination

1 of my work is the publication of the book, The
2 Architecture of Alfred Browning Parker: Miami's
3 Maverick Modernist by the University Press of Florida,
4 scheduled to be available in late August of 2011."
5 And it's now available.

6 Jumping down. "Regarding my experience with the
7 residence in question, I met the Landon's [sic] and
8 toured the residence in 1994, [I] have studied its
9 plans extensively and have discussed its specific
10 history and design personally with Alfred Browning
11 Parker on numerous occasions. My only regret is never
12 having the opportunity to extensively interview the
13 clients in any real depth. So my comments below are
14 based almost entirely on input from Alfred Browning
15 Parker, my visit to the house in 1994 and the
16 intensive study I've accomplished on the project
17 specifically, as well as Parker's life work."

18 "The residence" -- "The residence at 2 Casuarina
19 Concourse in Gables Estates of Coral Gables was
20 designed by Alfred Browning Parker in 1965 and is an
21 example of an architect successfully fulfilling the
22 dreams and visions of dedicated and passionate
23 clients, in this case, Kirk and B. Landon. Within the
24 context of Parker's life work, this residence is
25 considered a mature and highly refined architectural

1 solution designed specifically for a sophisticated
2 client's program and site. Parker always included
3 this project as one of his better architectural
4 projects." Which I think is important.

5 "I agreed that [sic]" -- "I agreed with his
6 assessment and included it among the sixty-nine
7 projects that my upcoming monograph of his life work
8 features in more depth. Parker expressed to me often
9 that he was extremely proud of the Landon residence
10 and its clients. I'm convinced, with 100 percent
11 confidence, that he would vehemently argue against
12 demolition. Since he passed away on March 11, 2011, I
13 will do so in his stead."

14 "The estate, in their June 21st, 2001 letter to
15 The Historical Resources Department" -- and you have
16 that in your packet -- "of the City of Coral Gables,
17 subjectively 'cut and pasted' from Parker's own quoted
18 guiding principles to make a case that the residence
19 was not consistent with his own philosophy, therefore
20 making it less significant. To argue and justify
21 demolition with Parker's own words, principles and the
22 like, or the fact that someone can't see the
23 waterfront nor bay, outside the specific context of
24 this particular residence, is disingenuous and
25 misrepresents the truth. On Page 2, they ask, 'Does

1 this [sic] residence on its own architectural and
2 design merits warrant being designated a historic
3 property?' That is an unfair question as the
4 significance of Parker as its architect must always be
5 part of the equation, as that, in itself, is one of
6 the strongest reasons of proof for its significance."

7 "The design" -- jumping -- "The design solved the
8 client's site, program and budget parameters and
9 solved them well. Parker's primary architectural
10 mantra was always make it useful and make it
11 beautiful, with it being the residence in the case."

12 "The number of homes designed by Parker is
13 becoming legend by exaggeration. The 6,000 number
14 used by the Estate in their letter, while most likely
15 using sources that continue to inflate a number that
16 should be static, is grossly inaccurate. By my count,
17 Parker designed slightly over 500 projects. Some
18 homes were prototypical, so the number of built works
19 can be increased. But if you speak in terms of
20 singular designs, the number remains slightly more
21 than 500. And of the 500 designs only a portion of
22 those were actually constructed. Given the fact that
23 a great majority of those constructed have either been
24 demolished or substantially negatively altered over
25 the years, those remaining structures that exist in

1 any acceptable condition to its original intent are
2 few. The residence in question exists in an
3 acceptable condition close to as it did when
4 constructed, so that, in itself, makes its rarity and,
5 as a surviving Parker designed residence,
6 significant."

7 And then he ends with, "It certainly is, in my
8 stated expert opinion, that the residence, located at
9 2 Casuarina Concourse in Gables Estates, is both
10 architecturally and historically significant."

11 We also received a letter from Martha Kohen, a
12 Professor of the School of Architecture at the
13 University of Florida. She wrote in support of the
14 designation of the Alfred Browning Parker designed
15 residence, and I quote, "We, at the University of
16 Florida, are the keepers of Mr. Parker's collection of
17 his lifetime work, and it is consulted by numerous
18 scholars, because of its unique contributions to the
19 Florida Modern. Parker's collection is the most
20 important component of the Architecture Archives'
21 Special Collection at George A. Smathers Library."

22 I'm jumping down. "It is the prime example as
23 well as a 'complete' design of the interiors, as well
24 as the exteriors, incorporating spectacular wood
25 ceilings, mahogany detailing in bookshelves, closets,

1 and state of the art of [sic] its time of kitchens and
2 bathrooms. Its materials are carefully selected and
3 specifically [sic] manufactured for this residence."

4 We received a letter from Sonia Chao, who is the
5 Director of the Center for Urban & Community Design at
6 the University of Miami School of Architecture. She
7 states, "His most important contribution to the
8 profession" -- she's speaking about Alfred Browning
9 Parker -- "and to our region are in the designs of
10 houses."

11 "The house at 2 Casaurina Concourse serves as a
12 paradigmatic example of Modern Regionalist
13 architecture rooted in the tropics and inspired by the
14 principles of organic architecture. The grouping of
15 buildings is testimony of an architecture defined by
16 and connected to context. The ambiguity between
17 inside and outside spaces speaks to an architecture
18 that could only be realized in this region."

19 And she ends with, "Parker had a prolific career
20 and yet many of his projects have fallen victim to the
21 bulldozer. It [is] unconscionable for such an
22 important project as this to fall prey as well."

23 We received a letter from Quentin Dart Parker,
24 the son of Alfred Browning Parker. Quentin is an
25 architect.

1 And again, I'm not reading all of it but he
2 states, "With the Landon residence we have a prime
3 example of Alfred Browning Parker's work at the prime
4 of his career. With the large roof overhangs, double
5 cantilevers, raised foundation" -- I'm sorry --
6 "Persiana doors and sweeping, open vistas we
7 participate in his site-specific vision as it was
8 created. Much of his work, commissions and projects
9 have been altered in time by various owners with good
10 intent, however often to the detriment of the original
11 design concept. Here we have the original, prime
12 example we should preserve for another generation to
13 enjoy and understand."

14 "When we look back on our society fifty years
15 from today, I believe our children will ask us what we
16 were thinking, as we opulently squandered both
17 resources and gregarious lifestyles with excessive
18 depletion and thoughtless abandon to our future
19 generations. This example will show how a true
20 visionary offered some of his exceptional talent to
21 preserve the environment, engage in a design
22 sustainability and with the use of site-natural
23 material, offered" -- "offered a solution to
24 conservation and functional aesthetic appeal."

25 "Let us remember this for the very reasons we

1 have historic preservation, and honor both client and
2 architect for their vision, talent and perseverance."

3 "Thank you."

4 His other son, Robin Zachary Parker, is also an
5 architect. He wrote a letter of support.

6 "I am very pleased to learn that the City of
7 Coral Gables' Historical Resources Department would
8 like to preserve the home that my father, Alfred
9 Browning Parker, designed for Kirk and Bea Landon at
10 2 Casuarina Concourse, Coral Gables. This is
11 commendable and necessary."

12 "During my studies to become an architect, I
13 worked in my father's office as a draftsman on the
14 Landon home; much of the interior built-ins I
15 designed. In 1966 the residence was a masterpiece of
16 site-planning, architecture and interior design that
17 beautifully and harmoniously exploited the benefits
18 afforded its location, climate and materials of
19 construction to the joy of the Landon family."

20 "Today it is an irreplaceable masterpiece, whose
21 value and legacy cannot be estimated. Honduras
22 mahogany, Swietenia Mahagoni, the most highly prized
23 of all woods, is not available today; the species is
24 endangered and cannot be harvested. The rounded,
25 one-of-a-kind handmade and hand-laid brick walls are

1 invaluable. And most importantly, there will be no
2 more homes designed by Alfred Browning Parker."

3 "I attached [the] "Aphorisms for Architects" from
4 The Florida Architect from the same period of the
5 Landon residence, which guided Alfred Browning Parker,
6 the architect. The Miami Herald ran two distinguished
7 obituaries on my father; however, I prefer the one he
8 wrote himself, truly vintage Al Parker."

9 And you should read it. It's a really wonderful
10 obituary that he wrote for himself.

11 Okay. We have a letter here from Arva Moore
12 Parks in support of the designation.

13 "It has come to my attention that 2 Casaurina
14 Concourse is up for historic designation. I had the
15 privilege of being in the home more than 30 years ago
16 when Kirk Landon and his former wife Bea lived there.
17 It is an architectural masterpiece. I also had the
18 opportunity to interview Alfred Browning Parker on
19 several occasions and have read all the important
20 books, articles and testimonials about his work. He
21 is a genius of our time. His work as an early Miami
22 Modern architect is without peer."

23 Again, I'm not going to read all of it.

24 "Kirk and the late Bea Landon Carlin are also an
25 important part of the story. Kirk Landon has given

1 back to Coral Gables in so many ways. The same is
2 true of Bea, especially her donation to the
3 preservation of the Coral Gables Congregational Church
4 and her involvement in the original Miami Art Museum
5 at the Biltmore. The Landons built the house working
6 directly with the architect so this important home is
7 really a combination of the Landons and talent of
8 Alfred Browning Parker. At the time it was built,
9 Gables Estates was a new luxury area of Coral Gables.
10 So this home also represents one of the earliest homes
11 in that section of Coral Gables."

12 "I encourage you to consider one thing. Does it
13 meet the criteria for historic designation? Of course
14 the answer is a resounding yes. Coral Gables has led
15 the way in historic preservation. Today is an
16 opportunity to be true to the ordinance's purpose and
17 values and stand firm. I am confident you will."

18 "Thank you for your consideration. Arva Moore
19 Parks."

20 Allan Shulman from the University of Miami School
21 of Architecture wrote a letter of support.

22 "I'm writing [a] strong" -- "in strong support of
23 the designation of 2 Casuarina Concourse in Coral
24 Gables."

25 "The home is an exceptional work by one of

1 Miami's preeminent Modern masters. While Coral Gables
2 (and Miami in general) can boast a general number of
3 talented architects, few and perhaps none have
4 achieved the national and international significance
5 and reputation of Alfred Browning Parker. Parker's
6 work was artistic, yet more importantly it was
7 inspired by an underlying philosophy of organicism
8 that connects not only with the spirit of the age but
9 with a distinctly tropical/Miami identity. Parker,
10 held up by national magazine editors as a regionalist
11 modern architect, was the most extensively published
12 Miami architect of the modern period."

13 "The ambition and quality of this intact Parker
14 home certainly qualify for the designation according
15 to both local and national standards. While it does
16 not technically meet the common 'fifty-year rule' (it
17 is 46 years old), the National Register of Historic
18 Places and City of Coral Gables make specific
19 allowance for building of the 'recent past' (less than
20 50 years old). For instance, under the National
21 Register's Criteria Consideration G, properties
22 younger than fifty years old can be listed on the
23 National Register if they are of exceptional
24 significance at the national, state or even local
25 level. The National Register also published Bulletin

1 No. 22, Guidelines for Evaluating and Nominating
2 Properties that Have Achieved Significance Within the
3 Past Fifty Years. This bulletin suggests that
4 comparative and scholarly evaluation may be used as
5 techniques to evaluate the significance of buildings
6 of the recent past. The large amount of recent
7 scholarship about Alfred Browning Parker, including an
8 essay that I authored in 2010, ('Alfred Browning
9 Parker's Organic Florida Homes' in Miami Modern
10 Metropolis) and a more recent book by Randolph C.
11 Henning, The architecture of Alfred Browning Parker:
12 Miami's maverick modernist, have established Parker's
13 singular role in the modern movement in Florida. The
14 Henning book features the 2 Casuarina Concourse home
15 specifically."

16 "Parker was a 'green' architect before the
17 popularization of the term. He believed in
18 conservation of resources, by which I believe he meant
19 cultural as well as physical. The design, development
20 and construction of a home as complex as 2 Casuarina
21 Concourse required an array of resources and talents.
22 The home is literally irreplaceable. The demolition
23 of other Parker homes, like the Manus House in 2008,
24 renders the few remaining grand homes all the more
25 precious. While Coral Gables is well known for the

1 Mediterranean Revival vision put forward by founder
2 George Merrick, it is incontestable that the City (and
3 the Gables Estates area in particular) thrived in the
4 postwar period. Coral Gables accordingly comprises
5 some excellent examples of the architecture of that
6 period. The survival of 2 Casuarina Concourse
7 enriches the City by completing the historical picture
8 of the City's development. The postwar development of
9 Gables Estates, and Parker's role in that development,
10 is certainly part of that picture."

11 And we'd like to show a video at this point.

12 (Video shown.)

13 MS. SPAIN: I believe that was done in 2010.

14 Kara's going to pass out some photographs that
15 were shown to the Miami-Dade County Historic
16 Preservation Board at their recent meeting. And they
17 unanimously passed Resolution No. 2012-04 in
18 support -- says, "Support Resolution from the
19 Miami-Dade County Historic Preservation Board For the
20 City of Coral Gables Effort to Designate the property
21 located at 2 Casuarina Concourse, Coral Gables.

22 "Whereas, the property located at 2 Casuarina
23 Concourse was built in 1966 and was designed by
24 internationally renowned architect Alfred Browning
25 Parker; and

1 "Whereas, the home was commissioned by R. Kirk
2 and wife B. Landon who are both recognized as
3 philanthropists and have had a major impact on the
4 South Florida community; and

5 "Whereas, the design of this particular residence
6 was a true collaboration of both architect and client,
7 resulting in a property that is unique and
8 one-of-a-kind; and

9 "Whereas, Alfred Browning Parker, who recently
10 passed away in 2011, has been recognized for his work
11 and credited by his peers as being one of Florida's
12 most famous architects, and was a Fellow of the
13 American Institute of Architects in 1959, and received
14 praise by Frank Lloyd Wright in a national publication
15 in 1954;

16 "Whereas, Parker's unique style sought to rely
17 heavily on local materials, and building his
18 structures in response to the environment and local
19 climate, which resulted in the balancing of function
20 and form throughout his buildings, and which is so
21 clearly evident in this subject property at 2
22 Casuarina Concourse; and

23 "Whereas, the residence is only one of a handful
24 of extant and completely intact Alfred Browning Parker
25 designed projects left in the City of Coral Gables;

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and

"Whereas, the property because of its association to significant citizens in the South Florida community, its incredible design aesthetic, and having been designed by a world renowned architect gives it exceptional significance;

"Now, therefore, be it resolved, that the Historic Preservation Board, on February 15, 2012, supports the City of Coral Gables' efforts to designate this property as a historic site."

And that was passed unanimously at the County level.

Finally, this is the last letter. We received a letter from Barbara Mattick, Ph.D., Deputy State Historic Preservation Survey & Registration, Florida Department of State, Division of Historical Resources in Tallahassee. I'm going to read the first two paragraphs of this.

"Thank you for your inquiry concerning the possible National Register listing of the above referenced property. [2 Casuarina Concourse] After reviewing the information provided, our staff feels the Landon Residence is potentially eligible for [the] listing in the National Register of Historic Places. Although the circa 1966 building is less than

1 fifty years old, the standard age guideline for
2 evaluating significance, it is our office's opinion
3 that the building meets the criteria for exceptional
4 significance. The Landon Residence displays a very
5 high level of architectural integrity and is a fine
6 example of the modern regional architecture designed
7 by the late Alfred Browning Parker. Parker was well
8 recognized by the architectural community even during
9 his lifetime for his design that was created for local
10 environments, and is considered a master architect."

11 "This property, therefore, could be considered
12 for listing in the National Register of Historic
13 Places or for a determination of its eligibility for
14 listing by the Keeper of the National Register. When
15 private property owners object to the listing of their
16 property, it cannot be listed, but a request for
17 determination of eligibility may be made without owner
18 consent."

19 And it goes on. You have anything else?

20 MS. KAUTZ: No.

21 MS. SPAIN: I believe that concludes our
22 presentation. We're more than happy to answer any
23 questions.

24 THE CHAIR: Thank you very much.

25 Do any of the Board members have questions for

1 staff?

2 MS. THOMSON: You said -- that last sentence you
3 said, that the owner of the property, if it didn't
4 meet the criteria of 50 years -- whatever.

5 MS. SPAIN: That's the national designation.

6 MS. THOMSON: That's the national designation.
7 And the owners are the --

8 MS. SPAIN: They need -- they need the owners
9 of --

10 MS. THOMSON: Of any property.

11 MS. SPAIN: -- of any property. It does not
12 matter whether it's 50 -- less than 50 years of age.

13 MS. THOMSON: Yeah.

14 MS. SPAIN: They cannot -- they do not put on the
15 National Register any property without the owner's
16 consent.

17 MS. THOMSON: And the summary of all this, as I
18 understand it, is that if -- this would not come up at
19 this point until maybe four years hence, except for
20 the fact you received some request for like a
21 demolition, a razing of the property?

22 MS. SPAIN: We have not received a demolition
23 request.

24 MS. THOMSON: You must know something about it
25 because there's referencing to it and that the

1 owners -- the owners' legal representation --
2 representing the Estate of Carlin -- B. Carlin and Don
3 Carlin are requesting that it not be -- not be
4 designated.

5 MS. SPAIN: I believe they have a presentation
6 for you on that matter.

7 MS. THOMSON: That's a question. That was for
8 the national designation.

9 MS. SPAIN: I understand.

10 But that letter from Barbara Mattick, the
11 National Designation, the National Registry has the
12 same 50-year --

13 MS. THOMSON: Criteria.

14 MS. SPAIN: -- exceptional significance that we
15 modeled our local preservation ordinance on the
16 national one. And so she's saying although it isn't
17 50 years of age, it does in fact meet exceptional
18 significance.

19 MS. THOMSON: The only question I have is, has
20 the Gables Estates Association taken any stand on
21 this?

22 MS. SPAIN: No.

23 MS. THOMSON: I know Mr. Wallace has written, but
24 the association itself takes no stand?

25 MS. SPAIN: No, they have not.

1 MS. THOMSON: And the City of Coral Gables is
2 really the one who is really promoting this, with all
3 the support by -- the original application, I guess
4 you might say, comes from the City of Coral Gables?

5 MS. SPAIN: Yes.

6 MS. THOMSON: I understand.

7 MS. SPAIN: Okay.

8 THE CHAIR: Any further questions for staff?

9 MS. TORRE: I have one question just to clarify.
10 So this item is before the Board because there was a
11 request for the determination by --

12 MS. SPAIN: There was a request for
13 determination.

14 MR. TORRE: That's all that we are doing?

15 MS. KAUTZ: There was a request for historical
16 significance determination and the staff found the
17 property to be significant and was writing a staff
18 report.

19 MR. TORRE: Can you clarify this sentence which
20 is on that same letter, "The determination of a
21 historic significance and eligibility for designation
22 as a historic landmark by the Historic Preservation
23 Board is a nonfinal and nonappealable decision."

24 What is that?

25 MS. SPAIN: That's one of those legal questions.

1 MS. KAUTZ: Can you repeat that?

2 MR. TORRE: The last sentence.

3 MS. SPAIN: That comes straight from the zoning.

4 MR. TORRE: This is on the request for
5 determination request.

6 MS. KAUTZ: The significance request.

7 MR. TORRE: I'm sorry. The request for
8 significance. "The determination of a historic
9 significance and eligibility for designation as a
10 historic landmark by the Historic Preservations Board
11 is a nonfinal and nonappealable decision."

12 MS. THOMSON: I don't understand that either.

13 MS. SPAIN: This is Lourdes Alfonsin --

14 MS. ALFONSIN-RUIZ: Lourdes Alfonsin-Ruiz,
15 Assistant City Attorney for Coral Gables.

16 That has been a bit of a confusion for a lot of
17 people. Historical significance is the first step.
18 Property being historically significant does not
19 necessarily mean that the property has to meet all of
20 the other requirements of designation. That is why
21 it's a nonsignificant -- it is a nonappealable
22 decision. It does not stop someone from going and
23 seeking to demolish the property. And in fact, it
24 doesn't even need to come before the Board in order
25 for it to -- for the administration to say that it can

1 be demolished.

2 So there's two steps from the significance and
3 the designation. Under a designation, which is an
4 appealable decision. You -- you are stopping them at
5 their tracks. In other words, an application for
6 demolition would have to come to the Board. If they
7 want to change a window in the home, it has to come to
8 the Board. With the historically significant property
9 it does not.

10 MR. TORRE: So this determination is basically an
11 opinion? Is that what you're --

12 MS. SPAIN: The significance.

13 MR. TORRE: Significance is an opinion?

14 MS. ALFONSIN-RUIZ: It's an opinion.

15 MR. TORRE: Until it becomes designated, you can
16 tear it down?

17 MS. ALFONSIN-RUIZ: Correct. It just says that
18 it may in the future become designated.

19 MS. KAUTZ: It needs to meet the criteria.

20 MS. ALFONSIN-RUIZ: Right.

21 MS. SPAIN: What has happened sometimes in the
22 past is we come forward with that letter and not a
23 designation report. And then you either say, you
24 know, just let it go or you direct the staff to do a
25 designation report and come back.

1 MR. TORRE: To be clear, the Resources Department
2 is asking for it to be designated today?

3 MS. SPAIN: Yes, sir.

4 MS. TURNER: When this is transcribed, is it
5 possible to have Lourdes's word verbatim, so we could
6 have them to read and, you know, reread and --

7 MS. SPAIN: Absolutely.

8 MS. KENDELL: -- and think about?

9 MS. KAUTZ: Turn it over?

10 THE CHAIR: Are there anymore questions from the
11 Board? If not, we can open the public hearing.

12 Can I just have a quick show of hands of who is
13 going to be speaking on this item? Okay. Anyone from
14 the public wishing to speak, just please approach the
15 podium and state your name and address.

16 MS. UGUCCIONI: Good afternoon. Madam Chairman
17 and Members of the Board, my name is Ellen Uguccione.

18 REPORTER GREENFIELD: I'm sorry. Your name is
19 Ellen --

20 MS. UGUCCIONI: Ellen Uguccione. It's spelled
21 U-g --

22 THE CHAIR: Ellen, I'm sorry. I think you should
23 allow -- I think you should allow the representatives
24 of the owner at this time, if they would like to
25 speak, to please come forward to the --

1 MS. SPAIN: I'm sorry. You need to sit down.

2 MS. KAUTZ: These were delivered to our office
3 this afternoon at about one o'clock for you all. So
4 I'm going to pass them out to you.

5 MS. ROLANDO: Kara, who prepared them?

6 MR. HALL: We did.

7 MS. KAUTZ: This gentleman.

8 MS. ROLANDO: Okay.

9 MR. HALL: Madam Chair, Members of the Board, my
10 name is Andrew Hall. I represent the Estate of B.
11 Carlin and the foundation, who are the owners of this
12 property.

13 We started early, just a moment ago, by asking
14 what I thought was a fairly sage question which is,
15 what is the significance of your decision?

16 Well, to us the significance of your decision to
17 the estate and to the people in this community -- it
18 is very significant, because it would cause us to
19 begin a process which is complex, expensive and
20 difficult for everybody involved.

21 Ms. Thomson asked a question which is, where are
22 we going with the property? Let me respond directly
23 to that question which is, the property will be
24 demolished because it was unable to be sold in its
25 current condition.

1 The question that you are really dealing with and
2 the issue that has to analyzed is not whether or not
3 Alfred Browning Parker was a terrific or genius or
4 brilliant architect. Rather the question is whether
5 or not this particular work is of exceptional
6 importance, that is the term, the charging word, an
7 intentionally vague definition that would warrant the
8 imposition of the burden of the maintenance of this
9 property in its current condition to be imposed on
10 someone. And that will happen because there is a
11 burden. So let's talk about the burden for heaven's
12 sake.

13 If this house were marketable in its current
14 condition, that is to say, if it had its full value
15 that was able to be achieved because it was as
16 excellent as made out, the value of the house is
17 between eight and \$10 million.

18 After attempting to sell the house for two years,
19 no one is interested in the house. All offers are
20 conditioned upon the right to tear the property down
21 and the maximum value of the house is between four and
22 \$5 million. So what we have in economic terms is a
23 \$5 million burden. That's the first part of the
24 burden. And then we have to add \$3 million more to
25 that number in order to restore it.

1 So what do we do? Who bears the burden and why
2 should the burden be borne?

3 Well, we have two parts of our presentation. One
4 which deals with the architecture. That is to say, is
5 it an exceptional piece of work by Mr. Parker? We
6 disagree.

7 In watching the emotional presentation, I think
8 you would have to be incredibly callous not to
9 appreciate Mr. Parker. And we watched and we do. But
10 this house -- what the staff has emphasized to you is
11 this is not Mr. Parker's work alone. Rather, it is a
12 compromise between what Parker would do and what his
13 client, the Carlins, wanted.

14 The most important part of the work, and our
15 expert will tell you this in a moment, Mr. Portuondo,
16 is that his distinguishing work was always the
17 integration of outstanding architecture to the
18 surrounding location, so that there's a unity of it.

19 And this house is exactly the opposite. That is
20 to say, this house turns inward, on the inside, and
21 isolates it from the exterior. So that the primary
22 value, the beauty of this house is its waters and it's
23 not there. It does not open to the water, does not
24 show from the water. You can't see it.

25 Now, I came to a burden. So let me talk a little

1 more about the burden before I'm going to bring up
2 Mr. Portuondo in discussion of this, because I think
3 this is fairly important because this ties to the
4 Gables Estates issue. Someone is going to lose by
5 this designation. It is my suggestion to you that the
6 loser is actually the Community of Coral Gables,
7 because this house when its sold, the entire proceeds
8 are going to a charitable foundation and will be
9 distributed over the next two years to charitable
10 organizations that support this community. That's a
11 very positive thing.

12 Conversely, those same dollars will never be
13 available. They are gone forever. As a matter of
14 fact, the foundation would be burdened by the
15 designation because of the \$3 million restoration
16 expense to save a property that would have a value of
17 \$4 million. So there is roughly a seven to \$8 million
18 loss to the community.

19 So when we talk about exceptional importance,
20 let's measure what that term means. Is it important
21 to deprive the needs of this community by that amount
22 of money, in relatively difficult times, in order to
23 save Mr. Parker's work in this house in particular?

24 Now, going on to the same point at least, and I
25 think Mr. Torre asked this question, the process

1 should be no secret for you. This is the first of
2 three steps in the process. We then, if you -- if you
3 vote affirmatively, that is, for the designation, the
4 next question is the administrative decision; the
5 economic burden of this decision, such as it should
6 stand or not. That's not before you. That will be
7 before the next tribunal. That exercise, however, is
8 going to cost about thirty to \$50,000.00 to the estate
9 to move to that place. Money that really shouldn't be
10 going for that purpose.

11 Then, ultimately, let us assume that there is a
12 collective administrative decision to say, fine, we --
13 this is what we want to do. We want to preserve this
14 house and go on that route. The next question, the
15 final question, will be about two years of litigation
16 involving the Brook Harris claim, the taking.

17 The real issue is do we want to expose -- do we
18 want to exchange what is a very positive result, the
19 giving the community all the money that would be
20 available to them, the differential plus the proceeds
21 of the sale of the land; or do we want to take an
22 equal amount of money out of the community, the City,
23 the taxpayers? Ultimately it will find its way back
24 to the charitable organizations, but it is going to
25 happen?

1 And I'm not telling you this in terms of trying
2 to be difficult or threatening. That is not my
3 intent. If you're taking it that way, I apologize for
4 that statement. Rather, I'm trying to basically say
5 to you to measure how serious the decision is in this
6 situation because it's serious. About as serious as
7 you can deal with in a property issue.

8 Now, in that regard, the last person you'd want
9 to hear from is a lawyer talking about architectural
10 excellence. So let me turn it over to somebody who
11 really knows what they're talking about on that
12 subject.

13 Sir, would you introduce yourself to the Board
14 and tell us about your background?

15 MR. PORTUONDO: My name is Rafael Portuondo,
16 principal architect for --

17 REPORTER GREENFIELD: I'm sorry. I can't hear
18 you.

19 MR. PORTUONDO: Principal at Portuondo Perotti
20 Architects. We've been in practice for 25 years. And
21 actually, we were actually designing B. Carlin's house
22 while she was actually very ill. And I actually went
23 to quite a few functions with Donald Carlin and B.
24 Carlin. We were actually doing their house in Hammock
25 Lakes.

1 This is a very tough presentation that I'm going
2 to be giving today, because I'm actually caught in
3 between two personal things. One is, I think Albert
4 Browning Parker is a great architect. And I'm not
5 here to talk bad about Alfred Browning Parker. The
6 other thing that is -- that has me torn is the fact
7 that we were actually the architects for B and Donald
8 Carlin. And every time we met and every time we went
9 to a function, they talked about, "Too much is given,
10 too much" -- the fact that they had been given as much
11 wealth and stuff, they had to give back to the
12 community.

13 One of the things that I think is significantly
14 different than most of the things that we deal with on
15 a daily basis is how selfish people are in regards to,
16 I want to sell this house because I want this money to
17 go to my family.

18 And one of the things that Donald would always
19 say is, "As soon as we pass away, all this money is
20 going to a charitable contribution." And I would sit
21 there and listen to them on how important giving was.

22 So I'm here today to say that being the architect
23 that was designing their house, my goal would be that
24 I felt that their goal was that this money should go
25 to a charitable contribution. So, then I ask myself,

1 how am I going to go about presenting the house in
2 terms of whether it's good or whether it's not?

3 I studied at Miami-Dade South. I went to the
4 University of Miami after. I actually went to school
5 with Jorge Hernandez. And one of the things that I
6 have taken a lot of pride in and actually -- the
7 scholastic portions of the school -- is teaching. And
8 one of the things that I was able to do is teach at
9 the University of Miami. And I always was an
10 assistant teacher at Columbia University where I
11 received my master's. So, one of the things that I
12 wanted to go over today was what I feel are --

13 THE CHAIR: Excuse me. I apologize. There's
14 someone in the audience who has to leave and would
15 like to speak for about five minutes. So, before you
16 get into your -- meat of your presentation, can we
17 just take her?

18 MR. PORTUONDO: Sure.

19 MS. BONDURANT: Thank you.

20 THE CHAIR: Thank you very much.

21 MS. BONDURANT: I'm Gay Bondurant,
22 B-o-n-d-u-r-a-n-t, 446 Alcazar, Coral Gables, Florida.
23 I just want one second -- and thank you for taking me
24 out of turn. I appreciate it.

25 As I drove through the area where this house is

1 located, I was -- it was brought to mind a comment
2 that a builder friend of mine said many years ago
3 that, "Just because you have money, doesn't mean you
4 have taste." And when you drive through Gables
5 Estates, you look at starter castles and hotel
6 entrances and country club entrances and you wonder
7 where you are.

8 When you get to the end of Casuarina Concourse,
9 you find a home that is nestled in the environment.
10 It doesn't jump out at you. It is not the most
11 spectacular home in the area, but it fits into where
12 it sits.

13 And I'm not a studied architect or a learned
14 architectural historian, but Alfred Browning Parker
15 became known to me many years ago, before I really
16 knew anything about preservation, and I felt like this
17 was a man who understood the environment in which he
18 was building houses.

19 I can't give you a long background. I'm the
20 opening act for the heavy hitters here. So, thank you
21 for your time. I just want you to evaluate the
22 houses. When someone said that the house didn't fit
23 into the environment -- I wouldn't want my house to
24 fit into that environment frankly. It's overpowering.
25 And to see this house, it doesn't jump out at you.

1 It's subtle in its appearance. It fits the landscape
2 and the architecture or the environment.

3 And remember that your only issue here -- I sat
4 with you on this Board on and off for eight years, all
5 of you except Mr. Silva. Your only commission here
6 is, does it meet the criteria? That's it. The fact
7 of what's going to happen to money after it's sold, is
8 not in the purview of this Board is my understanding.
9 And you have very cut and dried points to apply to
10 this house and its structure.

11 The only thing you need to do is go by those
12 rules. What's going to happen to the house before or
13 after, during, later, is not what you need to deal
14 with. This is pretty cut and dried. This is a
15 designateable home with extraordinary significance.

16 We have very few designated Alfred Browning
17 Parker homes in Coral Gables. Two I think. There are
18 many others. They may not be as significant, probably
19 are not, as this one. So, please, just look at the
20 charge you're given as a Board and apply those
21 criteria to the house as it stands now.

22 Thank you very much.

23 THE CHAIR: Thank you.

24 MS. BONDURANT: I enjoyed being in front of you.
25 I enjoyed being with you more. Thank you.

1 MR. PORTUONDO: Thank you.

2 So one of the things that I'm going to be
3 discussing today is, at what point does the house
4 become contextually not significant?

5 And with the idea that you can -- we can compare
6 and contrast the different works from Alfred Browning
7 Parker and how in this particular location we feel
8 that it may be not engaging the architecture and the
9 landscape and the setting the way it should be. So,
10 with that said, we'll get started.

11 One of the things -- one of the things that I was
12 looking at when looking at Alfred Browning Parker's
13 work was the fact that the eave of the house was
14 something that in this particular location, in this
15 particular area being South Florida, was the
16 opportunity to actually make the house more open.

17 One of the things that the large overhang gives
18 you is actually some protection. So, one of the
19 things that becomes architecturally significant is the
20 fact that once you have the large eaves, one can
21 actually have large, expansive light and large views.
22 So, in this particular house one of the things that
23 happens is you have these long, large eaves, you have
24 the potential of roof terraces. And you have at the
25 base of the house, the opportunity of the house to

1 actually open up to the water view.

2 In other words, this is actually looking towards
3 the bay. This is actually looking towards the bay and
4 this is actually looking towards the bay in terms of
5 the roof terrace.

6 One of the things that one of my professors told
7 me at the University of Miami was, "all architects
8 have a kit of parts."

9 MS. TURNER: Have what?

10 MR. PORTUONDO: A kit of parts.

11 And this kit of parts actually allows you to do
12 certain things. In this particular case because of
13 the eaves, there's actually a large expansive glass.
14 And because of this large overhang, there's actually a
15 large terrace. And you can play with this kit of
16 parts to actually engage the landscape architecture to
17 engage the sense of place in the location of the
18 house.

19 This becomes the house. So, on the second floor
20 you have all these openings looking towards the bay
21 and all these openings looking towards the bay as
22 well, plus the roof terrace.

23 And then you have the opportunities to actually
24 have an area where one can gather, experience the
25 moonlight, experience the sun and actually look

1 towards the bay. And because of these large overhangs
2 and because of these large eaves, you have the
3 opportunity to have the doors open and the house
4 breathe and open up, so the inside of the house
5 becomes the -- actually outside of the house. And in
6 this particular application, like the Landon
7 residence, these are actually large overhangs.

8 This is another house, the Mass residence, which
9 has the same characteristics. You have the back of
10 the street portion of the house which is actually a
11 more solid version and you have the water portion of
12 the house that actually faces the bay, actually much
13 more transparent and much more open.

14 You have the solid along the back and you have
15 the transparency along the water side. Because of the
16 large overhang and because of the eaves, again, you
17 have the opportunity for the whole house to become
18 exposed to the bay.

19 The other thing that's significant is a sense of
20 place. There is the opportunities that you have when
21 you're building on the water, which is the actual
22 view. So, here you have the similar characteristics
23 of large eaves, copper roofs, large overhangs which
24 creates the terraces below, that actually allows the
25 home to actually open up and have this sort of

1 interaction between the inside of the house and the
2 outside of the house. And again, the opportunities
3 for views and, you know, looking at the gardens and
4 looking at the horizon.

5 One of the other things that happens is that
6 there's also a sort of hierarchy in the architecture.
7 The portions which are garages and sort of compound in
8 Gables Estates, where the cars are, the guesthouses
9 are, the maids' quarters, the covered walkways and
10 pools. One of the things that always happens is,
11 again, because tropical architecture is all about
12 overhangs, eaves, the protection of the sun, the
13 opportunity to have large, expanses of light and
14 larger openings is what makes, I think, Alfred
15 Browning Parker's work actually incredibly
16 significant.

17 When you look at other houses on the water, you
18 will also see again the repeated theme of vista view,
19 transparency, the large overhangs. Again, the large
20 overhangs because they provide you the protection from
21 the sun and allows you to have views of --
22 to wherever. Whether it's in the estate -- in the
23 interior of the estate or whether it's on the
24 waterway, it gives you the opportunity to be more
25 transparent.

1 So one of the things that happens in both
2 planning and elevation, is that because of the large
3 overhangs, you have the opportunity to be much more
4 open than you would -- and much more protected rather
5 than just having a small overhang.

6 And one of the things that I actually think is
7 genius about Alfred Browning Parker is the fact that
8 he has the homes that actually go through a transition
9 of spaces of interior courtyards that open up to an
10 interior courtyard. You have incredible spaces that
11 are divided by partitions. You have corner windows.
12 You have an expanse of glass. You have an expanse of
13 doors as you open into the pool. So the home -- the
14 home's actually become very transparent.

15 In the same house you see the corner, you see the
16 overhang, you see the bay and the house is engaged in
17 its context. One of the things that is significant to
18 me about this picture is the fact that there are
19 elements in architecture which because of the use of
20 overhangs and eaves, the house becomes much more
21 transparent.

22 And then there's a point in the architecture
23 where the house becomes much more sculptural and
24 becomes much more introverted. And this sort of
25 sculptural quality and introversion, because I think

1 the predominant detail of this house actually becomes
2 the roof. And the architectural kit of parts, which
3 is actually significant to this house, is the fact
4 that it's more about the Clerestory window or the fact
5 that the light is coming from above.

6 But there's a sort of change in philosophy in the
7 fact that this Clerestory window is above your line of
8 sight. So, when you are in these rooms, you are not
9 really looking out. You are really looking up.

10 So, one of the things that makes the house
11 complicated in regards to engaging the settings and
12 engaging the views, is that the house sets itself up
13 for these spectacular views but then closes its doors
14 behind it. So, when you go into the house, you have
15 this sort of juxtaposition for an incredible setting
16 and not participate in that setting.

17 So what happens is that -- the picture's actually
18 taken from Alfred Browning Parker's book -- are the
19 fact that these are actually Clerestory windows and
20 these are actually solid walls and these are actually
21 sliding glass doors on the interior of the courtyard,
22 which actually is there to actually make the courtyard
23 much more sculptural and much more significant. So
24 the house becomes sort of internalized. Very much
25 like you would see in a house in Coral Gables in the

1 middle of the City, because when there is no view, one
2 of the goals of the architect is actually to make it
3 internal, so that the view is actually something that
4 you see from within the house as opposed to from the
5 outside of the house.

6 Again, one of the things that you notice is --
7 and I apologize for the picture -- but this is the
8 actual sliding glass doors. This is actually the
9 terrace. These are actually solid walls. These are
10 actually solid walls and this is actually -- on this
11 side of the house is actually solid as well.

12 So one of the things that becomes an observation
13 in terms of the architectural plan is this, this is
14 the entry of the house which is actually an auto port.
15 This is the carport, so the guests park on this area
16 of the house. All of this that you see on the front
17 of the house is actually solid walls. And the
18 majority of the walls that actually front the bay, a
19 termination in the family room, the guest quarters,
20 are actually solid walls. These become the actual
21 bedrooms and they become a combination of the jalousie
22 doors, which are actually wood, and the Clerestory.
23 So the house actually becomes much more
24 internalized -- and in my opinion doesn't take
25 advantage of the view.

1 (Interruption.)

2 MR. PORTUONDO: Becomes much more internalized.

3 So what I did was I did a diagram that showed the
4 views from the bedrooms themselves and the views from
5 the master bedroom itself. And the same thing over
6 here. These are the actually Clerestory windows and
7 these are actually the Persianas or the wood louver
8 doors.

9 From this point over it's all solid. From this
10 point over it's all solid. These are all the parts
11 that face the bay -- face the water. And then more of
12 the same where you see Clerestory, in terms of the
13 office inside the house and the master bathroom.

14 There's no doubt that the drawings themselves are
15 actually very, very incredible, but the one
16 significant thing as you are in this space, the only
17 light source is actually through here. When you are
18 inside this family room or the upstairs office, the
19 actual view is actually through here, overlooking the
20 roofs.

21 And when you're facing the front of the house,
22 the only view is actually through here. So, again,
23 the sort of juxtapositioning of the solid and wood.

24 So what I did was I actually located the house,
25 in terms of the plans, located the -- this is the

1 house here. I wonder if you could dim the lights a
2 little bit.

3 MS. MORGAN: Can't hear you.

4 MR. PORTUONDO: I wonder if you could dim the
5 lights a little bit or if it's possible. If the
6 answer's no, it's no.

7 (Interruption.)

8 MR. PORTUONDO: Thanks. That's better.

9 So what I did is I actually walked through the
10 house, to actually show how the house actually engages
11 the courtyard and how it engages the setting. So this
12 is actually a view of the west living room. You are
13 actually right here, in this particular space, and
14 you're looking into the courtyard. And what you see
15 is actually the two doors of the cabana building. And
16 then next to -- which is here.

17 And then the other thing that you see on the
18 corner is actually the generator -- the generator room
19 and the area where you actually contain your -- or
20 store all the shutters. So when you're in this area
21 here, you're actually looking out and you are looking
22 at a solid as opposed to looking at the bay, which is
23 kind of a shallow thing to say but, nevertheless, it's
24 reality.

25 So now you go down towards the living room which

1 is actually over here, and you're looking towards the
2 waterway. And if you look towards this area, which is
3 the bay, which is actually looking from here, this
4 way, which is where the part that's the open bay, this
5 is actually what you see. If you actually look down
6 this way, and I'll show you pictures, you actually get
7 a glimpse of the canal through these two solids.

8 So now you are actually in this west living room
9 which is actually the den. And you're sitting here
10 and you're actually seeing a glimpse of the waterway,
11 the cabana building, the cabana doors and a glimpse of
12 the waterway. From this point over it's actually a
13 solid building.

14 So then you go into the bedrooms, which is
15 actually the first bedroom which is over here. Now
16 one of the things that I felt was difficult in terms
17 of the house and its characteristics and the house in
18 the way it engaged the gardens, is the fact that the
19 bedroom actually turned its back to the gardens.

20 So as one comes in and sees the Clerestory --
21 which you do get the basic room. The room is actually
22 symmetrical on both sides. You either have a
23 Clerestory lighting over here and there's a Clerestory
24 lighting on the other side. And then you're
25 interrupted by what could be French doors or

1 something, but the significance of the Persianas,
2 which is actually something that is a louver within
3 the door. Again, more of the same.

4 Now, what you don't see is that all through over
5 here is a sculpture garden. So the idea is that when
6 you're in the house and you have this outdoor
7 sculpture garden, you're actually not able to see it.
8 So the house, in essence, becomes almost a sculpture
9 in the sculpture garden.

10 The other thing that's significant is the house
11 is as a building which actually allows you to collect
12 art. Right. So this is actually the opportunity for
13 the art collection, which is actually from this point
14 to this point, about six feet -- six-foot-six, in
15 terms of it's height. And it also has a sort of a
16 very interesting, very beautiful Clerestory. On the
17 other side of that wall, which is this wall right
18 here, is actually the sculpture garden as well as the
19 interior court.

20 But the difficulty with this -- and there have
21 been certain people that have been art collectors
22 who've gone to the house, is that you can't have big
23 art. Because by the time you hang the paintings, you
24 know, if it's big, it goes too close to the floor and
25 a lot of the paintings which are bigger than three by

1 three end up being too long for the location.

2 This is actually the third bedroom which is down
3 here. This wall right here is actually this wall
4 right here. So what happens is that when you're in
5 this room and you don't realize this, but that room
6 being right here, right outside that wall is actually
7 the bay.

8 So when it comes down to the engagement of the
9 gardens and the engagement of the courtyards -- in
10 this particular case, this room doesn't engage the
11 pool, doesn't engage the gardens and doesn't engage
12 the bay. And the only dialog that exists, in terms of
13 this particular location, is a solid wall to a solid
14 wall.

15 Again, in the center over here, bedroom number
16 two, Clerestory, Clerestory and Persianas.

17 As you move towards the house, you move towards
18 the dining room which is over here, or actually right
19 before it is the living room. You are actually
20 looking at what is actually the back of the rooms
21 which is the cabana building and the actual guests'
22 quarters.

23 Now, here is the family room which is here. And
24 you're looking actually this way, towards the canal.
25 So what happens is, as you enter the house, as you

1 terminate through the family room, you have this
2 waterway over here and you have this waterway over
3 here. This waterway over here is actually down here.
4 This is what the family room terminates by. It's
5 actually a solid wall.

6 And it's significant because in this particular
7 case it could be an art wall. And the art walls that
8 exists are here, here and here. So, the house itself
9 is actually transparent in the sense that these are
10 all openings, but they're actually looking at a solid
11 wall. And these are openings but they're looking into
12 an interior court. And from the family room, the most
13 significant water view is towards the side canal.

14 As you're walking up the gallery to the upstairs
15 master bedroom, office, library, this wall, which is
16 along here, actually disengages you from the potential
17 view of the garden.

18 As you enter the family room and you're standing
19 here looking towards the waterway, what you do is you
20 terminate that view with a solid wall, which is down
21 here. As you're behind the bar, which is over here,
22 you're looking towards the waterway. And I'm going to
23 show you pictures looking this way and I'm going to
24 show you pictures looking the other way, so you could
25 see those as well.

1 This is actually in the family room and you're
2 sitting here at the bar, looking towards the canal,
3 which is actually -- this is the solid wall. The last
4 solid wall. This is the solid wall, which is this
5 solid wall. So when you are in this room, you're
6 actually looking in between the concrete column and
7 you're basically obstructed from engaging the garden.

8 The more -- the more significant view is actually
9 the long view which is actually sitting in the family
10 room, looking across and seeing the garden on the
11 other side. Ironically, though, this whole structure
12 here is solid. The mechanics of the building is
13 completely solid. This room over here, which is this
14 room over here, is completely solid.

15 The only transparency is actually in the loggia,
16 but you can't get to it from any of these rooms. And
17 the way you get to it is actually leaving the family
18 room, walking underneath the overhangs and actually
19 arriving into that room.

20 There's a really nice sculptural stair which is
21 actually what you see from the family room. But
22 again, as you look to the outside, you see a solid
23 wall, solid wall. And this portion over here -- and I
24 apologize -- is actually all sliding glass doors which
25 were the ones that you were looking at, can look

1 between this solid wall and this solid wall, but
2 actually have a glimpse of the canal.

3 This is actually the built-in which is actually
4 looking toward the bay. So, this corner right here is
5 actually probably the most significant corner in the
6 architecture itself, because from this corner, if it
7 had the opportunity to be more transparent and more
8 engaging, it would actually engage the gardens
9 themselves.

10 This is actually the -- standing in the bar,
11 actually looking towards the waterway. And actually
12 a -- this is a really nice view of the water because
13 you're actually sitting at the bar. This is the
14 family room. And because the columns -- the concrete
15 columns are actually parallel to you. This is really
16 one of the few instances in the house where you can
17 actually get an unobstructed water view and that's on
18 this waterway on the side.

19 This is actually a view from the breakfast room,
20 which is right here, or actually from the kitchen
21 looking through towards the breakfast room, which
22 actually gives you a glimpse of the water as well.

23 This is actually at the kitchen, looking towards
24 the side yard. And again, because of the thickness of
25 the walls, because of the sculptural part of the

1 walls, it actually becomes a visual barrier towards
2 the water.

3 One of the spaces in my opinion that is actually
4 incredible is the living room space. And I think that
5 there is an incredible sort of sculptural quality
6 about it, which is the actual room itself.

7 Because the house is actually -- and this is the
8 view looking this way. But because the house is
9 actually internalized and because it's actually
10 looking out towards the guests' cottages and the
11 courtyard, it sort of becomes internalized and
12 becomes -- and it is what it is in terms of sculptural
13 space.

14 This is actually going up the stair and you're
15 actually in the landing, looking down towards the
16 brick and the fireplace and the whole thing.

17 On the second floor, the master bedroom, this is
18 actually the view of the bay which is actually a
19 series of sliding glass doors with a solid -- because
20 if you -- if you realize, when we originally looked at
21 the architecture and you looked at the sections, one
22 of the things that became significant about the actual
23 sculptural quality of the house, was the large, sort
24 of imposing quality of the overhang of the roof. So
25 this actually becomes the roof which is actually

1 looking downward and that's actually over here.

2 One of the things that's also noticeable at this
3 point is the fact that when you look out the master
4 bedroom, you see the solid parapet. You see the solid
5 walls. You see the roof. You see the cabana doors.
6 You see the generator building and you see the loggia
7 itself. And then you look down to the courtyard and
8 you see the actual sculptural garden as well.

9 This is actually from the master bedroom looking
10 out towards the water. So you have the wall, you have
11 the sliding glass doors and you have the glimpse of
12 the water. And the good thing about this waterway,
13 it's a very long waterway, so you get the water
14 towards the end of the canal.

15 Now, this is actually the built-in in the master
16 bedroom, which is -- which is actually very well done
17 in the sense that it's got drawers and doors and the
18 whole thing. This is actually looking -- the bed
19 would be down here and you're actually looking toward
20 that built-in. On this side, on the right-hand side,
21 you have the parapet and you have the sliding glass
22 doors. And on the left-hand side you have the parapet
23 and you have the sliding glass doors which would be
24 actually looking this way and looking this way.

25 Then you enter the master bath, which is

1 basically this area here. And what you notice is that
2 this is the bedroom here, looking both ways, and this
3 is the master bath. One of the things this
4 actually -- I would say it's part of the kit of parts.
5 In other words, what is it -- what is it that makes
6 this house significant and what is it that makes this
7 house sculptural? And I think that the sketch -- the
8 different sketches that we saw, the one thing that I
9 think was overriding in terms of the intent, wasn't
10 necessarily to engage the views of the garden as much
11 as it was to actually encase the interior of the
12 architecture in terms of built-ins and cabinetry.

13 So, one of the things that you see when you enter
14 the master bathroom, is the fact that there is no view
15 to the waterway, there is no view to the garden. And
16 at the end of the day it's fairly tight and fairly
17 cramped in the sense that there's a lot of programs
18 with very little space.

19 Again, this is the vanity. And I apologize that
20 it's not a very clear picture. And this is actually a
21 closet door and you have the predominant element of
22 the design which is actually the Clerestory windows.

23 As you're leaving the master bathroom, because
24 there's openings on both sides, you're actually
25 walking through a series of closets and series of

1 doors. And here's the bathroom, the toilet, the
2 Clerestory windows and the use of wood which was done
3 in an incredible way.

4 Here you have the master tub, which is actually
5 in the vanity, where you would actually be in the
6 bathroom. And where I actually differ from the
7 rest -- the other significant work, is that it -- in
8 my opinion, it doesn't have a sense of place. This
9 bathroom could be anywhere in Arizona. It could be
10 anywhere in the central Florida. It could be anywhere
11 in Miami. It could be in downtown Coral Gables.
12 Because at this point one of the things that this
13 house does, because it is a courtyard house and
14 because it does turn into itself, it actually
15 disengages itself in the gardens. And again, looking
16 at the shower, looking at the Clerestory.

17 Now, you come upstairs and you are in the master
18 bedroom sitting room, which is actually this space
19 over here. Now, this space actually looks at the
20 entry garden, at the entry court, at the side of the
21 house which is -- in other words, this room -- this is
22 facing the front of the house. This is facing the
23 entrance to the house. This is actually facing the
24 waterway and what is evident is that it's
25 internalized. What is evident is that as -- as

1 dynamic as the environment is around you, you can't
2 experience it.

3 So the only glimpse of the waterway is across the
4 roof. And in order to get a better view of the
5 waterway, you have to walk up to the window, look out
6 the window and look in between to the roof of the
7 guesthouse and the existing roof of the house.

8 Again, if you wanted to experience the garden
9 from the second floor, the only way to see it is
10 actually through this window. This is overlooking the
11 front garden and this is overlooking the back garden.

12 Well, what it does do really well is that it
13 engages the interior of the house because at this
14 point, because the house predominantly is introverted,
15 the one thing that it does do is engage the sculptural
16 qualities of the ceiling.

17 This is actually standing up at the solid wall
18 towards the back and looking out and looking back
19 towards the front. This is actually standing in the
20 family room and looking out towards the courtyard.
21 Then you walk around the house. This is actually a
22 picture looking from over here. And what you don't
23 see -- or what you see is from this point all the way
24 across, it's solid walls. And what you have is about
25 a one-foot-six Clerestory window which goes all the

1 way across.

2 Why is -- why is this important? Because I think
3 that if you have the eave and if you could see the
4 eave the way it was engaged into the previous houses
5 that we saw, the eave actually allows you to be much
6 more transparent and much more open.

7 This is the entrance to the front door. This is
8 actually standing here and looking at the mechanical
9 building. Right behind this is the bay. This is
10 actually standing here and looking across the fountain
11 and getting a glimpse of the waterway. And right over
12 here is that sculptural wall that we saw before that
13 actually blocks you from looking down to the canal.

14 So what happens is that if you are standing in
15 the terrace, you're actually surrounded by water on
16 actually two sides. And what happens from the
17 interior of the house, is can you get glimpses of
18 water from the terrace and you get glimpses of water
19 when you're standing around the house, actually
20 walking from the exterior of the house.

21 This is actually standing back and looking
22 towards this bedroom. Why is that significant? Well,
23 it's significant because at this point the sculptural
24 quality of the house is actually the Clerestory
25 window. So when you're in this room, which is

1 actually looking out towards the gardens, there
2 actually are no views of the gardens.

3 This is the view standing here in the back of the
4 generator building, which is the mechanical building,
5 which is actually the room with the most significant
6 location in the house, and this is the view that you
7 see, but you can't see this view anywhere in the
8 house.

9 This is the view from the garden, standing down
10 here, looking back towards the house. So if you're
11 upstairs in the master bathroom, what you see is a
12 sliver of light. And what you see from downstairs in
13 the garden is actually the solid wall.

14 When you go to the side of the house and you're
15 standing over here and you're looking back and what
16 faces the waterway is a solid wall. What faces the
17 waterway from the master bathroom is a Clerestory
18 window. And the only opening that you could actually
19 see the waterway is from these sliding glass doors,
20 which are over here, looking towards the side.

21 Here, when you're in the garden and you're
22 standing over here, you're looking back towards the
23 house and what you see is solid wall, solid wall,
24 solid wall, solid wall, solid wall -- windows --
25 Clerestory windows.

1 And then you have the carport which is in the
2 front, which is actually over here. So, basically,
3 between the storage for the boat, between the solid
4 walls of the front of the house, between the solid
5 walls on the side of the house, between the solid
6 walls on the corner facing the bay, between the solid
7 walls of the guesthouse, between the solid of the
8 family room and between the utility rooms and storage
9 closets, the openings that you have in order to
10 participate with the gardens are actually from the
11 living room itself and from the family room itself
12 looking this was.

13 This is actually the facade, which is actually
14 facing the side bar. So, again, you have louver
15 doors, louver doors, louver doors and Clerestory
16 windows.

17 Now, one of the things that I actually felt was
18 important in regards to the previous works was how
19 much interaction there was with the interior of the
20 house and the exterior of the house. So one of the
21 things that happens, that I see with this particular
22 house and this particular retention, is a sort of
23 disconnect from the architecture and the gardens
24 themselves.

25 At the end it's a solid wall and on the other

1 side is a solid wall as well.

2 I apologize. This is actually standing at the
3 bay, looking back towards the house. And I think
4 that's pretty much the end of the presentation.

5 One other -- one other thing.

6 THE CHAIR: Can we wrap up in about -- in less
7 than five minutes, because I know there's a lot of
8 people in the audience that would like to speak.

9 MR. HALL: I just want to complete, without
10 saying -- covering anything a second time, there was a
11 good deal of the presentation by staff, dealing with
12 B. Carlin, Kirk Landon and Donald Carlin.

13 When you look at the definition of exceptional
14 importance, what we're talking about, the key word
15 here is "exceptional." Doesn't stand -- it's nice.
16 It's a home we'd like to have, but it's exceptional.

17 To be sure, Mr. Landon, Mrs. Carlin and
18 Mr. Carlin were philanthropists. And they are to be
19 commended by that. In fact, they actually continue to
20 do that in death. But that's not, I think, what we
21 talked about in terms of celebrating their lives.

22 MS. THOMSON: Mr. Kirk Landon is still alive.

23 MR. HALL: I know that. Ms. Carlin was the owner
24 of the house. She got the house in the divorce. It's
25 her house.

1 MS. THOMSON: Right.

2 MR. HALL: What she wanted in death was to be
3 able to sell that house and give the money away.

4 This house is a fortress. It is designed to keep
5 the outside out and the inside in. We're preserving
6 it so that no one is ever going to get to see it if
7 you want to preserve it. No one. Because the people
8 that go through Gables Estates aren't going to get a
9 chance to go into it and they're not welcomed to be
10 going into it.

11 So the question really is an exercise in your
12 judgment as the Board. What is it that actually falls
13 in the standard other than a desire to honor the
14 architect? But in that regard, do you -- are you
15 charged with the duty of honoring the architect by
16 recognizing all his work or only those pieces of work
17 that are of exceptional importance? This work is not
18 one of his exceptionally important works.

19 Thank you.

20 THE CHAIR: Thank you.

21 Anyone else from the audience wishing to speak?

22 MR. HERNANDEZ: Good afternoon. I need to be
23 sworn in. I came after people were sworn in.

24 MS. MORGAN: Raise your right hand.

25 MR. HERNANDEZ: Thank you.

1 MS. MORGAN: Do you swear or affirm to tell the
2 truth, the whole truth and nothing but the truth?

3 MR. HERNANDEZ: I do.

4 Thank you. Jorge Hernandez, 337 Palermo. I'm
5 here to speak on behalf of the designation. Just for
6 the record, I'm the Vice-Chair of the National Trust
7 for Historic Preservation, a Board of Trustee Member
8 of the Heritage Trust. And I currently sit on the
9 State of Florida, Historic Marker Council and the
10 University of Florida, Director Service Organization
11 for the Stewardship of the Spanish Colonial Properties
12 in Saint Augustine. I've also sat on a number of
13 other state and local preservation organizations over
14 the decades.

15 And I'm here really to address this vis-a-vis
16 concerns having to do with designation and with the
17 criteria. I'm going to read my comments. They will
18 be very brief.

19 The City of Coral Gables is known for its
20 historic architecture and its historic city planning.
21 The stewardship of that plan and its architecture form
22 our cultural resources and contribute significantly to
23 the quality of our lives and to our property values.

24 My arms are not long enough. That's the problem.

25 As our City has matured, the original pioneer and

1 Mediterranean revival history has been expanded to
2 include the area -- era of the depression, the war and
3 the postwar period. Significant examples and traces
4 of that postwar period, now known as mid-Century
5 Modern Architecture, are key or are of key importance
6 in South Florida and in the nation. And of course our
7 not absent from our city.

8 The name Alfred Browning Parker is no doubt the
9 most resounding name of a Florida architecture of the
10 mid-Century. 2 Casuarina Concourse is an expensive
11 property of over two acres on the prestigious area of
12 the City known as Gables Estates.

13 The commissioning of this work in 1963 was a
14 significant act of patronage and speaks to Parker's --
15 speaks to Parker's stature as an architect of that
16 period. Parker's authorship of 2 Casuarina Concourse
17 is unmistakable and indisputable.

18 This is indeed an exemplary work of Browning
19 Parker and is of exceptional significance. Parker,
20 whose architectural works and ideas are understood as
21 tropical adaptations of the works of Frank Wright. It
22 shows here traces and influences of Wright's Usonian
23 houses and perhaps more importantly Wright's design
24 for Florida Southern Memorial College.

25 Although this work is not yet 50 years of age,

1 the National Register Bulletin, issued by the National
2 Park Service of the Department of the Interior provide
3 technical information with regards to the survey,
4 evaluation and preservation of cultural resources.

5 Because the National Park Service defines best
6 practices for the stewardship of historic resources on
7 a national level, these practices are then often
8 emulated as models at the level of local governments
9 to ensure that the greatest care and protection be
10 afforded to locally, significant historic resources
11 should these resources one day be eligible for
12 nomination to the National Register. It has already
13 been established that 2 Casuarina Concourse is
14 nationally registered eligible.

15 National Park Service, National Register Bulletin
16 No. 22, which you've heard about previously, but I
17 also would like to bring it up, provides guidelines
18 for the nation and for locals on evaluating and
19 nominating properties that have achieved significance
20 within the past 50 years. Now, let me stop for a
21 second here.

22 Central High in Little Rock Arkansas was
23 nominated as nationally significant because of its
24 involvement in Civil Rights and desegregation way
25 before the 50-year period.

1 Dulles International Airport was nominated to the
2 National Register and indeed became a national
3 landmark 16 years after its construction.

4 Locally the marine stadium, the Miami Marine
5 Stadium, was designated locally four years in advance
6 of its 50-year threshold by using Bulletin 22. It is
7 a standard of good practice for the nation and for its
8 region. So I'd like to just read an excerpt from the
9 bulletin if I may.

10 "The National Park Service publication guidelines
11 for evaluating and nominating properties that have
12 achieved significance within the past 50 years, states
13 that, and I quote, 'An understanding of the context of
14 the historic resource is based on the knowledge of the
15 time, historic theme and geographic area with which
16 the property is associated. Further, the 50-year
17 period is an arbitrary span of time, designed to
18 ensure that enough time has passed to evaluate the
19 property in a historic content.' It," -- meaning the
20 50-year period. "It was not designed to be
21 mechanically applied on a year-by-year basis.
22 Generally, our understanding of history does not
23 advance a year at a time but, rather, in periods of
24 time which can logically be examined together."

25 In summary, 2 Casuarina Concourse is undoubtedly

1 the work of a mid-Century Modern Master, Alfred
2 Browning Parker. It's existing condition and level of
3 integrity demonstrates an extraordinary and extant
4 house and interior of exceptional quality. That,
5 along with the architectural design itself, points to
6 its exceptionality.

7 Parker's work has been the object of numerous
8 scholarly endeavors, both while Parker lived, and the
9 work continues to be the object of scholarship now
10 after his death.

11 What is in question here is not whether 2
12 Casuarina Concourse is or is not the best example of
13 Parker's verve. The fact that we can engage in that
14 discussion attests to Parker's recognition of a
15 master, whose authorship of this important work is
16 unquestionable.

17 What is also not at issue here is whether the
18 house, as designed by Parker responds to contemporary
19 assessment of what might or might not be an optimal
20 siting condition.

21 What is at issue here is that this Board is
22 entrusted with the stewardship of our historic
23 resources and is charged to apply the criteria
24 quantified in our zoning course in making its
25 determination for that appropriateness.

1 Thank you. Good evening.

2 THE CHAIR: Thank you.

3 Does anyone else from the public that wishes to
4 speak?

5 MS. UGUCCIONI: Good evening. My name is Ellen
6 Uguccione. It's spelled U-g-u-c-c-i-o-n-i. I live at
7 1115 Obispo Avenue.

8 REPORTER GREENFIELD: Sorry. 1115 --

9 MS. UGUCCIONI: Obispo, O-b-i-s-p, as in Paul.

10 I'm currently a lecturer at the University of
11 Miami and the Historic Certificate Program. I am
12 serving as the Chair of the National Register Review
13 Board for the Florida Historical Commission. I have
14 written a couple of books on Coral Gables and more
15 than several others on other subjects.

16 And I have made historic preservation my life and
17 my career. And I don't show up at these meetings that
18 often, because everything is going just fine. And
19 you've heard it certainly by Jorge, the mission of
20 this Board is to recognize historic sites.

21 I had a presentation for you, but I would like to
22 respond to Mr. Portuondo's argument if I may. First
23 of all, I read in Randolph Hennin's monogram. This is
24 a catalog resume. It is a book about -- came out in
25 2011 and Ms. Spain mentioned it earlier -- and I also

1 wanted to say I thought the staff did an incredibly
2 thorough and a professional job at defining the
3 characteristics of this house and I congratulate you
4 on that.

5 I wondered, and I certainly don't know, if
6 Mr. Portuondo is as familiar with Alfred Browning
7 Parker's works more than the two that he showed you as
8 far as the windows -- window treatments.

9 It's in this book which is, again, the book that
10 talks about all of Mr. Parker's work and Allan
11 Shulman, who weighed in with a letter -- this is a
12 book and I'm so tired of carrying this around. This
13 is a book in which he devotes two and a half pages to
14 this particular house.

15 I wonder if you were a painter and if you painted
16 the same subject every time, you would be criticized
17 for that. I wonder if you took a liver out of a frog
18 and put under someone's nose, whether you'd know
19 whether it was a frog or not.

20 I was particularly struck by Mr. Portuondo's
21 statement that the bathroom certainly could be in any
22 place in Arizona or whatever. I've not seen the
23 dissection of a house in this manner before. And with
24 all due respect, I don't think that's how -- certainly
25 I teach students how to look at architectural --

1 architecture in general. We look at exterior massing,
2 roof lines, chimneys and so forth.

3 There is a one-story section in this house and
4 then there's a two-story section where it drops down
5 towards the bay. You heard, I think, in the staff
6 report, that Mr. Parker worked with his clients. So
7 indeed this house was designed presumably with the
8 input of the owners. So I don't think that we can
9 criticize Parker for the design of the house.

10 Nor do I think we could say that windows to the
11 world are the best choice of designs for a house. I
12 think it's a personal preference. And I think what
13 we're talking about is how does this house work in
14 terms of the entire fervor of Mr. Parker.

15 It clearly -- and you heard it again, better said
16 than me, from Mr. Hennin in his letter to you, which
17 indeed said, "This was a house that Mr. Parker was
18 very, very proud of."

19 I think he, Mr. Portuondo, mentioned there was a
20 hierarchy -- and that was my point regarding -- in the
21 other houses, in Mr. Parker's house itself. There was
22 a hierarchy in the sections. And there is a hierarchy
23 here, again, with the movement of the one story and
24 then dropping down.

25 The Clerestory in the main room and the living

1 room is as obviously intentional -- and Mr. Portuondo
2 talked about the art collections of the Landons. And
3 I read in one of these books that Bea landing said, "I
4 want two things." She really treasured two things.
5 One, she wanted a Henry Moore culture which she got.
6 And one was a house designed by Alfred Browning
7 Parker.

8 Now, with the means that they had to choose
9 Mr. Parker as their designer, clearly suggests that he
10 is number one in their opinion of designers.

11 There is an overhang in this house. I think
12 Ms. Portuondo continually talked about whether or not
13 the roof slope continued beyond the wall. There is.
14 I don't know if that's at issue.

15 And that's really all I have to say with regard
16 to Mr. Portuondo's very thorough report.

17 I wanted to kind of put this in a context that
18 helps me understand it. And that is that after World
19 War II there's so very little housing for all of the
20 people returning. And we have the federal government
21 responding with the Federal Housing Act. And the
22 Federal Housing Act told us that you had to have a
23 house that could only be 1,400 square feet. I think
24 that's entirely too large. I cannot remember the
25 regulations. There was something like 800 square

1 feet. It was tiny-weenie. And it had X number of
2 rooms and it had a garage and they were formula
3 houses. And we see these all over the place. And
4 that was happening in 1945 and then into the 50s and
5 then we see ranch houses appear.

6 During that same time, after the war, Mies Van
7 Der Rohe and Corbusier were working with the
8 international style. And some people like that and
9 some people don't. I personally don't, but that has
10 nothing to do with anything.

11 But what I did want to talk about was something
12 that struck me as -- let me -- let me finish that
13 thought first. So, there's a huge departure from the
14 formulaic houses from the FHA to Mr. Parker's design.
15 I kept reading that he was named as a pacesetter home,
16 that three of his designs were named as a pacesetter
17 home. And I didn't know what a pacesetter home was.

18 A pacesetter home was a home that was selected by
19 the editors of House Beautiful. Her name was
20 Elizabeth Gordon. She was a personal friend and Frank
21 Lloyd Wright was her mentor. And she was absolutely
22 opposed to the international style. She hated it.
23 And she really brought with Home Beautiful -- I'm
24 sorry -- House Beautiful to all of the public that
25 bought that magazine, different designer ideas that

1 she thought were ideals.

2 And I would like to quote one very short
3 paragraph from a book that was written by Monica
4 Penick called, Liveable Modernism in Postwar America.
5 "The pacesetter house program, with its implicit
6 organic roofs, underscored one of the most charged
7 architectural debates of the postwar period, with the
8 establishment of the Pacesetter House program. Gordon
9 developed a mature paradigm house and simultaneously
10 created a dynamic public forum for architectural
11 debate."

12 The fact that three of Parker's homes were named
13 by Ms. Gordon and her influence in American
14 architecture at the time through a very popular
15 magazine, I think it's a very highly significant.

16 And in my biased opinion, I totally agree that
17 the house meets criteria in A, B and C. As the Chair
18 of the National Register Review Board for the State of
19 Florida, I have dealt with issues of exceptional
20 significance. It is indeed a very, I guess,
21 subjective term. But that's not the word. It's
22 fuzzy. It's fuzzy. What's exceptional to me is not
23 necessarily exceptional to you.

24 The fact that we have heard from scholars around
25 the country that this gentleman has made a difference

1 in design evolution, suggests that he is important
2 enough. The fact that he did a house that didn't have
3 open wide spaces, which he did for other clients, does
4 not mean this is not an important house. And that
5 again, I want to echo Jorge's -- Mr. Hernandez's
6 opinion; it isn't about that. It isn't about the best
7 house.

8 And, frankly, when I saw it, I thought it was --
9 I thought it was very handsome. And there are --
10 there's a serpentine brick kind of wall that goes in.
11 And the level of detail that we see in the brickwork
12 and that kind of thing.

13 One of your criteria written into the ordinance
14 is the craftsmanship and the workmanship. And we see
15 that over and over again. Mr. Portuondo pointed it
16 out in his presentation.

17 So I would urge you to follow the staff's
18 recommendation and designate this locally.

19 Thank you.

20 THE CHAIR: Thank you.

21 Is there anyone else in the audience that wishes
22 to speak? Okay. If not, I'm going to close the
23 public hearing and open up Board discussion.

24 Would any of the members like to comment?

25 MS. THOMSON: Yeah.

1 THE CHAIR: Okay. Dolly.

2 MS. THOMSON: Want me to start off?

3 THE CHAIR: Let Dolly start and then you can be
4 next.

5 MS. THOMSON: Okay.

6 MS. MCINTYRE: I can understand the quandary that
7 the owners of the property find themselves in. And
8 hopefully we can work with you to help relieve that
9 quandary. It's entirely possible that a historic
10 designation might make it easier for you to sell the
11 property.

12 But I would like to ask a little bit about the
13 sales process. When did this house go on the market?

14 MR. HALL: Two years ago, ma'am.

15 MS. MCINTYRE: And that was at what point in
16 the -- in the economic downturn?

17 THE CHAIR: Dolly, I think -- sir, counselor,
18 you're going to have to speak into the microphone.

19 MS. SPAIN: Otherwise, it won't pick it up.

20 MR. HALL: This house was listed two years ago.
21 It's been for sale continuously ever since. And the
22 price point that this house has been so offered at is
23 consistent with its value. And homes at this trading
24 price were not affected by the downturn.

25 MS. TURNER: That's not true.

1 MS. MCINTYRE: Okay. In the two years since it's
2 been on the market we've heard nothing but the fact
3 the house values keep going down. They haven't
4 reached the bottom yet.

5 So, you have picked a very difficult time to try
6 to sell this house. And you have a very specific
7 house to sell. And I know of several people who have
8 historic houses for sale and they're having a little
9 bit of trouble selling them too. It's part of the
10 times. And I appreciate this is a challenge for you.

11 But as I said, it's impossible, but that
12 designation might help you. So don't close your mind
13 to that possibility.

14 MR. HALL: It's not a question of closing our
15 mind. It is a question of in the last six months
16 there has been an aggressive amount of homes sold at
17 this price point. With a resurgence -- about 90
18 percent of all the homes in Dade County have been sold
19 to Brazilians and Venezuelans in excess of a million
20 dollars.

21 This home has been aggressively marketed in every
22 price point and I can tell you that while all sorts of
23 inventory in Miami has been absorbed -- particularly
24 high end homes on Miami Beach have been absorbed,
25 Midtown's been absorbed.

1 This home basically is all -- every offer is
2 conditioned upon a tear down.

3 THE CHAIR: Okay. Thank you. Dolly, are you
4 finished? Do you have anymore questions for the
5 attorney? Thank you.

6 Kendell.

7 MS. TURNER: I'd like to make a point as a
8 realtor. When you said that prices in this price
9 point, which I'm figuring you're talking about between
10 five and ten million and perhaps --

11 MR. HALL: Overall. Overall.

12 MS. TURNER: Well, that -- it's not true, that
13 they've not been affected. They -- all houses in
14 every market were affected, going from when the
15 downturn kept getting worse and worse and even in the
16 past two years.

17 Maybe it's leveling off a little bit, but you
18 can't compare Midtown with Gables Estates. I mean,
19 there's too -- there are too many variables in real
20 estate to be able to make this broad statement like
21 that.

22 But I'm not interested in debating. I just -- I
23 think that there are just a number of things that are
24 not accurately put forth. And I think what's very
25 important for -- I think it's been said about five or

1 six times, what our mandate is is to determine whether
2 or not the house meets the criteria. And it does on
3 at least three of four counts.

4 And the fact that the previous -- a number of the
5 previous owners were very significant to the community
6 and the architecture -- architect was significant to
7 the community. The fact that -- I mean, it's -- the
8 critique that we had today would be a really great one
9 to have in a classroom.

10 UNIDENTIFIED SPEAKER: That's right.

11 MS. TURNER: Yeah. Yeah. Right. Exactly.

12 But that's -- you know, the critique is a good
13 critique -- critique on the architecture. But, in
14 fact, what we're looking at is not whether they're
15 Clerestory windows or a lot of wood walls. We're
16 looking at how many criteria does it meet. And it
17 meets more than one. It's as simple as that.

18 And it's unfortunate. You know, we would like to
19 get as much money as possible for the charities in the
20 community, but that's not what we're here for.

21 THE CHAIR: I think Dorothy --

22 MS. THOMSON: This has been really one of the
23 most interesting discussions --

24 MS. TURNER: Yeah.

25 MS. THOMSON: -- agenda items that I have ever

1 known. It's absolutely mesmerizing. And listening to
2 the counsel for the estate and also the architect that
3 is advocating and it's just as well. Listening to it
4 has really been very much of an eye-opener. And
5 frankly, I'm just very surprised. I think we all have
6 been -- unless we knew the house beforehand, just by
7 driving by, as I've done, and everybody else has
8 probably done too, you can't determine much about the
9 house unless you see it at a distance, at the outset
10 and entrance to the driveway. To see the interior in
11 such a close-up view is just, for me, I might even use
12 the word shocking, because the home is located at the
13 vantage point. This home is located on the water and
14 yet it hasn't taken advantage of it at all and in very
15 tiny, tiny slivers of it is the water even visible
16 from any part of the house apparently.

17 But we -- on this Board we seem to always be
18 concentrating of the architecture of the structure,
19 rather than an individual such as the architect
20 himself. And I understand where we're coming from
21 here today, to talk about the importance of his works,
22 despite the fact that, well, I would probably not want
23 to buy that home, not having an opportunity to enjoy
24 the water view.

25 However, I read the booklet that was put out,

1 given to us today by the -- by the opponents to the
2 application today. And it's just amazing to me that
3 Mr. Parker would, you know, be constructing this type
4 of a home when he, himself, apparently on page 7
5 describes his moving into Gables Estates in a house
6 himself, and having wonderful views of the ocean and
7 Biscayne Bay and he even quotes -- he said, "I had a
8 room for every kid in that house and we had six by
9 then." He says, "They all had their rooms right on
10 the bay."

11 And to me, obviously -- it's quite obvious to me
12 that he designed this house in accordance with the
13 desires of the -- the owners. And -- and I don't know
14 if this particular house gained any praise anywhere
15 publically, because it points out that his mentor,
16 Frank Lloyd Wright -- and I always understood that the
17 idea of these architects was to bring the outside in
18 and to enjoy the environment and their forward
19 thinking, both of them, in that regard. And this does
20 not do that, as far as interior of the house is
21 concerned.

22 And it's also pointed out that various other
23 homes were praised by Frank Lloyd Wright and they're
24 named to different magazines and this was not one of
25 them.

1 Listening to it -- not to say how I'm going to
2 vote at this point, but I'm just describing my
3 reaction to the presentation. But for the fact that
4 Ms. Uguccioni is up here, and she didn't mention it,
5 but she was the Historic Preservation officer for the
6 City of Coral Gables for a number of years, coming
7 here in 1985. And many years that I sat on the
8 commission and I really relied upon her know how and
9 her expertise and her credibility and --

10 MS. SPAIN: She hired me.

11 MS. UGUCCIONI: Oh Lord.

12 MS. THOMSON: In deference to her I really have
13 to, you know, temper -- temper my views as was put
14 forth by the presentation by Mr. Portuondo. But they
15 did a marvelous job. I'm really tempted just to say,
16 hey, I'm here on the Board and I want to protect the
17 architecture historic designation, but I really -- in
18 good faith, I don't think I could go against the --
19 the wonderful argument made by Ms. Uguccioni and by
20 Mr. Hernandez as well.

21 However, I reserve the right to say which -- I
22 will not say which way I am going to vote until it
23 comes down to it.

24 MS. SPAIN: I should comment here that whether or
25 not this home has a view, that's not a criteria for

1 designation. That's what you're charged with, number
2 one.

3 And number two, it's not on the bay.

4 MS. THOMSON: I know.

5 MS. SPAIN: It's on the canal. I just need to
6 put that in for the record.

7 MS. THOMSON: Right. And I understand that.

8 But, again, architecturally speaking if I walked
9 inside the property, which I did not of course, but I
10 would see that there was no really open window --
11 window area to the -- the -- the waterway, which I
12 would think that that house would have been built
13 there. Otherwise, they should have built that
14 someplace else maybe.

15 THE CHAIR: Mr. Torre was next with his comments.

16 MR. TORRE: Thank you.

17 It's clear to me that this property meets all
18 four criteria of significance. It's also my opinion
19 that Mr. Parker was maybe the premier master of
20 tropical modern architecture.

21 In that regard, he designed this house to meet
22 the desires of the owner. I believe that he would
23 have done that only because that's -- that's what he
24 would do. This is the style that he came up with. He
25 is the premier architect. So, I'm sure he did it in

1 the right way.

2 The third thing is, I'm not sure that what was
3 brought forth in regards to what the owners thought
4 would be the highest, best gift to the community in
5 terms of money would not be challenged by giving this
6 house to the community in the state that it is, as
7 almost a relic or a great example of what Mr. Parker's
8 life meant to everybody, including Coral Gables and
9 South Florida.

10 The most important thing I think to me at this
11 point is the challenge is as follows, and it's not --
12 I think at least I'm very clear on the significance
13 part. I'm concerned about the interior and I'm
14 concerned about what has happened to other houses that
15 have been designated but yet fall to prey on the
16 inside.

17 So I'm not sure what the methodology is to
18 protect the inside, but I don't know that we here, by
19 giving it significance on the outside, also protect
20 the inside. I would like to hear about that.

21 MS. SPAIN: And our -- the code allows us to
22 designate the interiors of a structure.

23 Do you have that portion of the code?

24 So that can be done, even on a private home. And
25 we actually have done that before at the request of a

1 property owner. They wanted their home to be
2 designated -- I want to say 200 Edgewater.

3 REPORTER GREENFIELD: 200 what?

4 MS. SPAIN: 200 Edgewater, the Jude property,
5 Sally and Dr. Jude. They asked that their interior be
6 designated as historic, along with the exterior. So
7 it certainly has been done before.

8 MR. TORRE: Is that something we could request or
9 how does that work?

10 MS. SPAIN: I need to know whether it's possible
11 for them to do that at this hearing.

12 MS. UGUCCIONI: I don't know if I am able to
13 speak again or not.

14 THE CHAIR: Do you have something to clarify the
15 question at hand?

16 MS. UGUCCIONI: I think I do.

17 MS. SPAIN: Here's the microphone.

18 MS. UGUCCIONI: Thank you. Ellen Uguccioni
19 again.

20 When the ordinance was operative when I was
21 here -- I'm sure it's changed a lot -- it said that
22 generally interiors that are generally open to the
23 public. So that those interiors are visible.

24 And the Biltmore in my day, sometime ago -- the
25 Biltmore hotel, the 13th floor suite and the lobby

1 were designated. And when you think about it, if it's
2 a private home, you know, one of the things we tell
3 people is don't worry, you don't have to open your
4 home to people that walk by. I think the Judges are a
5 special breed. And I think that you have the
6 quotation.

7 MS. SPAIN: I don't think, actually, we can do
8 that unless it's requested by the owner, because it
9 says here, "Normally interior spaces shall not be
10 subject to regulation under this section. However, in
11 cases of existing structures having exceptional,
12 architectural, artistic or historical importance,
13 interior spaces which are customarily open to the
14 public may be specifically designated. The
15 designation Board shall describe precisely those
16 features subject to review and shall set forth
17 standards and guidelines for such a regulation."

18 I'm uncomfortable, although I absolutely agree
19 with you. You walk into this home and it's an amazing
20 interior. It's just fabulous. But I'm a little
21 uncomfortable designating the interior.

22 MR. TORRE: It just seems to me that that's half
23 the cake if you don't get the inside.

24 MS. SPAIN: I would like to work with the
25 prospective owners on all of those issues. And I

1 think we certainly could if you all designate them.

2 MR. TORRE: The National Register, would that
3 make it inside as well?

4 MS. SPAIN: The national designation can only be
5 done with the owners themselves.

6 THE CHAIR: Okay. Venny, are you through?

7 MR. TORRE: Thank you.

8 THE CHAIR: Okay. Judy.

9 MS. PRUITT: I have several things to say. Is
10 mine on?

11 First of all, I have been on down the waterways
12 in front of Tahiti Beach and seeing those huge houses
13 with lots of windows facing the water, but they're not
14 pretty at all. They're big. They have views, but
15 they're not as architecturally beautiful as the south
16 harbor has.

17 I love the sculptural approach that he used and I
18 think it's unique. I think we should save it. And we
19 have had several homeowners come before this Board
20 saying, "I bought my house because it was historically
21 designated."

22 And I think if that house is marketed in that
23 way, especially the beauty of the interior and the
24 whole thing, that it possibly could get a buyer and
25 protect the house.

1 MS. ROLANDO: In order to meet the criteria the
2 house does not, or the built-in structure does not
3 have to appeal to modern or prevailing standards of
4 what is appropriate for a home, or that it take the
5 best advantage of this site.

6 I'm -- I have some concerns about the -- it
7 appears that there is some difficult -- quite a bit of
8 deferred maintenance based upon the recent photographs
9 of the house. It also -- I very much appreciated,
10 though, the thoughtfulness and the analysis that went
11 into the representative -- that went into the
12 presentation by the representatives of the estate,
13 because I -- I think what they were pointing out is
14 that there are going to be difficulties in selling
15 this home.

16 But anybody who's been involved in historic
17 preservation knows that 1920s houses were totally out
18 of style and were unbelievably bastardized during the
19 50s, 60s and 70s when they were not trendy, when they
20 were not desirable, when they were not chic.

21 The same thing happened to those 40s and 50s
22 ranch houses. And now everybody's dying for them.
23 And I think this is the kind of house that was very --
24 it was a custom home, designed in close collaboration
25 with people who had very definite ideas and had the

1 money to execute on those ideas.

2 This house is very inward looking. It's -- it's
3 ignoring the bay, but it's very much focused on the
4 outdoors. There's a lot of interplay between the
5 light and the -- the more subdued lighting inside.
6 It's an interesting home. Is it for everybody? No.
7 But that doesn't mean that it does not meet the
8 criteria.

9 And I think what we're being asked to do today is
10 to say that this home is a scraper and -- and that's
11 what we in the real estate business call a house
12 that's ready to be bulldozed. And they're advertised:
13 "It's a scraper."

14 And this house -- just because it doesn't meet
15 contemporary standards of what's fashionable now for a
16 new home, you know, doesn't mean it doesn't quality to
17 be designated.

18 MR. SILVA: I'm not going to belabor this. I
19 agree that the home meets the standards and it should
20 be designated, not that Mr. Parker needs my defense
21 certainly.

22 But I do want to address -- the Board is
23 concerned about views and, again, that's not really --
24 should not really factor into the conversation. But I
25 urge you to keep in mind that that presentation was

1 selectively edited. The views that you saw were very
2 carefully considered and are not necessarily
3 representative of what you actually see.

4 It's like trying to understand a painting when
5 you -- like Ms. Uguccioni said, by sectioning it,
6 trying to understand the painting and you're
7 photographing the frame and a little sliver of the
8 painting. So keep that in mind.

9 THE CHAIR: Okay. One last comment by Dolly and
10 I'm going to give my comments.

11 MS. MCINTYRE: I just want to -- excuse me. I
12 just wanted to say the attorney hinted that if this
13 was designated, it might go to appeal and it will be a
14 costly, long process.

15 No less an authority than the Supreme Court of
16 the United States has supported the designation of
17 properties as not a taking and -- so we're not scared
18 off by that threat.

19 THE CHAIR: Okay. Thanks. I'm going to -- after
20 two hours of discussion, very intelligent, interesting
21 discussion, I am not going to reiterate what some of
22 my fellow Board members say, except for the fact that
23 I'm going to say that I appreciate both presentations.
24 I know they took a lot of time and energy and they
25 were both very well done.

1 I personally am going to agree with staff. I
2 agree with Mr. Hernandez's comments and
3 Ms. Uguccioni's comments. So I am not going to repeat
4 them. They probably said it more eloquently than I
5 could.

6 And, you know, just in my closing I'm gonna say I
7 think it's admirable that the owner is a charitable
8 person and she -- you know, her wishes were to give
9 the money to charity. I do think that the
10 preservation of this spectacular, extraordinary home
11 is one of the greatest gifts that she can leave for
12 future generations. And with that, I will entertain a
13 motion.

14 MS. MCINTYRE: I move to approve the designation
15 of 2 Casuarina Concourse.

16 MS. TURNER: Kendell seconds it.

17 MS. MCINTYRE: Dolly made the motion and Kendall
18 seconded.

19 THE CHAIR: We have a motion and a second on the
20 floor. Role call.

21 MS. MORGAN: Mayor Thomson?

22 MS. THOMSON: Yes.

23 MS. MORGAN: Ms. Pruitt?

24 MS. PRUITT: Yes.

25 MS. MORGAN: Mr. Torre?

1 MR. TORRE: Yes.

2 MS. MORGAN: Ms. Turner?

3 MS. TURNER: Yes.

4 MS. MORGAN: Ms. Rolando?

5 MS. ROLANDO: Yes.

6 MS. MORGAN: Ms. McIntyre?

7 MS. MCINTYRE: Yes.

8 MR. MORGAN: Mr. Silva?

9 Mr. Silva: Yes.

10 MS. MORGAN: Ms. Tackett?

11 MS. TAKETT: Yes.

12 MR. TORRE: Can I make a comment and followup?

13 Just again, getting back to my very dear passion
14 for the inside. Put drywalls on those brick walls to
15 tear up the mahogany it would be a crime. To preserve
16 the price of that house you should make an effort to
17 make sure it stays that way. And I'm not sure if you
18 can do that, but I'm going to say keep the real McCoy
19 and then the value will definitely stay up.

20 You ruin that and you'll probably just get a
21 house with no views.

22 MS. MCINTYRE: It might be better marketed to an
23 art collector than a Brazilian.

24

25 THE CHAIR: Okay. Let's see. Do we have new

1 business? Dona, what do we have next.

2 MS. SPAIN: In your packet was a memo from me
3 about 1248 Coral Way.

4 REPORTER GREENFIELD: I'm sorry.

5 MS. SPAIN: I'll repeat.

6 In the packet there was a memo from me to the
7 Board and attached was three things. One was a letter
8 dated December 12th from the Advisory Counsel --

9 (Interruption.)

10 MS. SPAIN: I can wait.

11 All right. From the Advisory Council and the
12 Historic Preservation Office of the Federal Agency
13 Programs, Federal Property Section. So this is one
14 federal entity writing a letter to another federal
15 entity, because it was written to Grizel Alonso of the
16 U.S. Department of Justice about that case, saying
17 they in fact had not notified them and they were
18 getting -- you know, they were disposing of federally
19 owned property. I thought that was an interesting
20 letter. I was copied on it.

21 And then there's a letter from Laura Kammerer,
22 Deputy State Historic Preservation Officer, saying --
23 actually, they called me and asked me about what
24 happened on this. And I said, "It was sold to two
25 couples that want to restore it." So she wrote this

1 letter saying it was not going to impact the historic
2 designation.

3 And then the third item was the dismissal of the
4 appeal that the federal government put in by the
5 present owners. And we're working with them. You
6 will see them in the future on the restoration. And I
7 thought that was a good thing for historic
8 preservation for the City.

9 I also have in the packet two resumes for the
10 vacant position on the Board, the Board appointing one
11 Michael Steffens. The other one was from Rocco Ceo.
12 And we put at your -- at the dais, another resume from
13 Julio Otozo (phonetic). I don't know whether you want
14 to wait for more resumes. These are what we have thus
15 far. It's totally up to you.

16 MS. THOMSON: How are these names submitted,
17 voluntarily, or were they --

18 MS. SPAIN: They notified our office and the City
19 Clerk's office that they --

20 MS. TURNER: At gunpoint.

21 MS. SPAIN: -- wanted to be on the Board.

22 MS. ROLANDO: Do we advertise for this? How is
23 it --

24 MS. SPAIN: I think it's on the City's website,
25 but staff does not actively go out seeking anyone.

1 MR. SILVA: We also -- they AIA put out a notice
2 also. Sorry. The AIA also put a notice.

3 MS. SPAIN: The AIA.

4 MR. TORRE: Is there a timetable for us to do
5 this?

6 MS. SPAIN: I don't believe there is. I just
7 wanted you to see what we had so far.

8 MS. PRUITT: I just have one here. Did you say
9 there's more than one?

10 MS. SPAIN: You should have had two in the packet
11 that was mailed to you. Michael Steffens and Rocco
12 Ceo and then Julio Otozo.

13 MR. SILVA: What is the procedure? We vote?

14 MS. KAUTZ: Yeah, you nominate.

15 MS. ROLANDO: What is the deadline for
16 submittals?

17 MS. SPAIN: You know, I don't believe there is
18 one. I mean, there's a Board appointee.

19 MS. TURNER: I don't know. Should we take a
20 consensus if the Board wants to wait or do you want to
21 go ahead and move on one of these three? You know, I
22 think it's fine. I mean, Rocco Ceo is just an
23 incredible applicant.

24 MS. PRUITT: Well, I would like time to read them
25 because I have not seen all of them.

1 MS. TURNER: Didn't you get them in your package?

2 MS. PRUITT: No. I only got one. But I've got
3 it now. Dona just gave it to me. But I have not had
4 a chance to read it.

5 MS. TURNER: Why don't we do it next month?

6 MS. SPAIN: That's fine. That's fine.

7 The process is that you would vote on someone and
8 then it would be confirmed by the City Commission.

9 MS. TURNER: So we will just defer it?

10 THE CHAIR: We don't need a motion for that.
11 It's not on the agenda.

12 MS. SPAIN: That's fine.

13 THE CHAIR: Is there any other updates, new
14 business, discussion item?

15 MS. MCINTYRE: What about the El Toro property?
16 We were supposed to get an update on that.

17 MS. SPAIN: Actually, I have an update from the
18 City Attorney's Office, that they're working with
19 the -- now it's owned by the bank clearly and they're
20 working with the bank and trying to have that
21 prepared. It is structurally sound as far as the main
22 house. The roof has collapsed on the -- on the
23 garage. It's the garage that we're concerned with at
24 this point.

25 MS. MCINTYRE: A number of neighbors are highly

1 concerned about that.

2 MS. SPAIN: I know.

3 THE CHAIR: Kendell.

4 MS. TURNER: Can I be excused? I have a function
5 that started at 5:30 at the Alhambra Water Tower
6 Gallery.

7 MS. THOMSON: Are we finished?

8 MS. SPAIN: I believe we're finished.

9 THE CHAIR: I'll take a motion to adjourn.

10 MS. THOMSON: Wait. One more thing. You were
11 going to check and find out what happened to that
12 signage.

13 MS. SPAIN: You know, I asked Public Works. They
14 haven't gotten back to me. I did put in that request.
15 I will follow-up on that.

16 MS. THOMSON: Okay. Thank you.

17 THE CHAIR: Motion to adjourn?

18 MS. PRUITT: I second.

19 THE CHAIR: We have a motion seconded.

20 MR. TORRE: I do.

21 THE CHAIR: All those in favor?

22 (All members of the Board answered in the
23 affirmative.)

24 MS. SPAIN: Thank you very much.

25 (The meeting was concluded at 7:00 p.m.)

CERTIFICATE OF REPORTER

STATE OF FLORIDA
COUNTY OF MIAMI-DADE

I, DENISE MARIE STEWART, Registered Professional Reporter and Notary Public in and for the State of Florida at large, do hereby certify that I was authorized to and did report said proceedings in stenotype; and that the foregoing pages are a true and correct transcription of my shorthand notes of said proceedings.

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IN WITNESS WHEREOF, I have hereunto set my hand this 6th day of March, 2012.

Denise Marie Stewart



DENISE MARIE STEWART, RPR

Notary Public - State of Florida

My Commission No. EE 107129

Expires: June 27, 2015

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