

HISTORIC PRESERVATION BOARD
CITY COMMISSION CHAMBERS
405 BILTMORE WAY
CORAL GABLES, FLORIDA

June 21, 2018
Thursday
4:00 p.m.

B E F O R E:

VENNY TORRE, Chairman
ALICIA G. BACH-WIIG
BRUCE EHRENHAFT
JOHN P. FULLERTON
ALBERT MENENDEZ
ALEJANDRO SILVA
ROBERT PARSLEY
RAUL R. RODRIGUEZ

ALSO PRESENT:

KARA KAUTZ
ELIZABETH GUIN
GUSTAVO CEBALLOS, Assistant City Attorney
YESENIA DIAZ, Secretary

TRANSCRIPT OF PROCEEDINGS

1 (Thereupon, the following proceedings were
2 had:)

3 CHAIRMAN TORRE: Good afternoon and
4 welcome to the regularly scheduled meeting of
5 the City of Coral Gables Historic Preservation
6 Board. We are residents of Coral Gables and
7 are charged with the preservation and
8 protection of historic, architecturally worthy
9 buildings, structures, sites, neighborhoods and
10 artifacts which impart a distinct historical
11 heritage of the city.

12 The board is comprised of nine members,
13 seven of whom are appointed by the commission,
14 one by the city manager, and the ninth is
15 selected by the board and confirmed by the city
16 commission. Five members of the board
17 constitute a quorum and five affirmative votes
18 are necessary for the adoption of any motion.

19 Any person who acts as a lobbyist pursuant
20 to the City of Coral Gables Ordinance
21 No. 2006-11 must register with the city clerk
22 prior to engaging in lobbying activities or
23 presentations before city staff, boards,
24 committees, and/or the city commission. A copy
25 of the ordinance is available in the office of

1 the city clerk. Failure to register and
2 provide proof of registration shall prohibit
3 your ability to present to the Historic
4 Preservation Board an application under
5 consideration this afternoon.

6 A lobbyist is defined as an individual,
7 corporation, partnership or other legal entity
8 employed or retained, whether paid or not, by a
9 principal who seeks to encourage the approval,
10 disapproval, adoption, repeal, passage, defeat
11 or modification of any ordinance, resolution,
12 action or decision of any city commissioner,
13 any action, decision, recommendation of the
14 city manager, any city board or committee,
15 including but not limited to quasi-judicial,
16 advisory board, trust, authority or council, or
17 any action, decision, or recommendation of city
18 personnel during the time period of the entire
19 decision-making progress on the action,
20 decision or recommendation which foreseeably
21 will be heard or reviewed by the city
22 commission or city board or committee,
23 including but not limited to quasi-judicial
24 advisory board, trust, authority or council.

25 So, presentations made to this board are

1 subject to the city's False Claim Ordinance,
2 Chapter 39 of the City of Coral Gables City
3 Code.

4 I now call the City of Coral Gables
5 Historic Preservation Board meeting, June 21,
6 2018, to order. The time is 4:07.

7 Present today, to my left, Mr. Raul
8 Rodriguez, Mr. Robert Parsley, Mr. Alejandro
9 Silva; to my right, Mr. Albert Menendez,
10 Mr. John Fullerton, Mr. Bruce Ehrenhaft.

11 Approval of the minutes. The next item on
12 the agenda is the approval of the minutes for
13 the meeting held on May 24, 2018. Are there
14 any changes or corrections to that meeting
15 minutes?

16 MR. SILVA: Move approval.

17 CHAIRMAN TORRE: Is there a second?

18 MR. MENENDEZ: Second.

19 CHAIRMAN TORRE: All those in favor of
20 approval, please say aye.

21 (Board members respond "aye.")

22 CHAIRMAN TORRE: All those against?

23 (No response)

24 CHAIRMAN TORRE: Thank you.

25 The notice regarding ex-parte

1 communications says that this board is a
2 quasi-judicial board and the items on the
3 agenda are quasi-judicial in nature, which
4 requires the board members to disclose all
5 ex-parte communications. Ex-parte
6 communication is defined as any contact,
7 communication, conversation, correspondence,
8 memorandum or other written or verbal
9 communication that takes place outside a public
10 hearing between a member of the public and a
11 member of the quasi-judicial board regarding
12 matters to be heard by the quasi-judicial
13 board.

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

23 So, would the board have such
24 communication to disclose today?

25 (No response)

1 CHAIRMAN TORRE: We're good? Perfect.

2 (Ms. Bache-Wiig enters.)

3 CHAIRMAN TORRE: Any deferrals today?

4 MS. KAUTZ: Yes, actually. The standard
5 Certificate of Appropriateness for 200

6 Edgewater. It's the last item on the agenda.

7 CHAIRMAN TORRE: Got it.

8 MS. KAUTZ: Will be deferred.

9 CHAIRMAN TORRE: Okay. So anyone in the
10 audience who will be testifying today, please
11 rise to be sworn in.

12 THE SECRETARY: Please raise your right
13 hand. Do you swear to tell the whole truth and
14 nothing but the truth?

15 (Audience responds affirmatively.)

16 THE SECRETARY: Thank you.

17 CHAIRMAN TORRE: If you would all remember
18 to silence your phones, that would be great.
19 Thank you very much.

20 And then we also, before we get started,
21 we have a request from Ms. Thomson, Ms. Jan
22 Thomson, to be excused for today's meeting?

23 MS. KAUTZ: Yes.

24 CHAIRMAN TORRE: If anybody has an issue
25 with that. If not, could I get a motion for

1 approval?

2 MR. MENENDEZ: Move approval.

3 CHAIRMAN TORRE: Second?

4 MR. FULLERTON: Second.

5 CHAIRMAN TORRE: All those in favor,
6 please say aye.

7 (Board members respond "aye.")

8 CHAIRMAN TORRE: Thank you. So, today's
9 first item is Case File LHD 2018-002. This is
10 consideration of the local historic designation
11 of the Coral Gables Historic City Plan. A
12 lengthy description is on file with the City of
13 Coral Gables Historic Resources and Cultural
14 Arts Department.

15 MS. GUIN: Good evening.

16 CHAIRMAN TORRE: Hello.

17 MS. GUIN: So, you have in your packet the
18 designation report, which is comprehensive and
19 includes a lot of details. So, tonight our
20 presentation is gonna -- just gonna be a very
21 brief overview of significance. We'll take
22 questions after the presentation. Gus, our
23 intrepid city attorney representative, is here,
24 as well as Gary Resnick, who's an outside
25 counsel. He can answer any questions along

1 those lines that you might have.

2 So, the designation of the Coral Gables
3 Historic City Plan includes but is not limited
4 to right-of-ways, parkways, roadways, alleys,
5 open space, parks, swales, reservations,
6 sidewalks, waterways, and associated features.
7 For those of you that might not be familiar
8 with the term "reservations," that's where the
9 grid meets those diagonal or curved streets.
10 It's those little geometric shapes. Some of
11 them are pretty large, but some of them are
12 pretty small. Those were intentional in the
13 plan and they are included in our designation.
14 You can see, somewhat -- some examples of those
15 reservations in this plan. And this map is
16 found on page 20 of your report, if you want to
17 take a clearer look at that.

18 So, what is outlined here in red is the
19 approximate boundaries of the Coral Gables
20 Historic City Plan. This map is the last page
21 in your report. In short, it's predominantly
22 the land that George E. Merrick acquired and
23 the city acquired during the early 20th century
24 and that follows the precepts of the garden
25 city suburb.

1 What's not included in the designation are
2 the later 20th century and present day
3 annexations, and those are the ones that are
4 called out and colored here. This map, if you
5 want to look a little bit closer, let's see, is
6 on page 45 of your report.

7 So now reading for the record, Article 3,
8 Section 3-1103 of the Coral Gables Zoning Code,
9 criteria for designation of historic landmarks
10 or historic districts, states that to qualify
11 for designation as a local landmark, properties
12 must have significant character, interest or
13 value as part of the historical, cultural,
14 archeological, aesthetic or architectural
15 heritage of the city, nation or state.

16 The Coral Gables Historic City Plan is
17 eligible as a local historic landmark based on
18 its historical, cultural, architectural and
19 aesthetic significance. For designation, a
20 property must meet one of the criteria. The
21 Coral Gables Historic City Plan meets the
22 following seven criteria.

23 In the historical, cultural significance,
24 Criteria 1, is associated in a significant way
25 with the life or activities of a major historic

1 person, important in the past. In Criteria 4,
2 exemplifies the historical, cultural,
3 political, economic or social trends of the
4 community.

5 The architectural significance, Criteria
6 2, embodies those distinguishing
7 characteristics of an architectural style or
8 period or method of construction. Criteria 3,
9 is an outstanding work of a prominent designer
10 or builder. And Criteria 4, contains elements
11 of design, detail, materials or craftsmanship
12 of outstanding quality or which represents a
13 significant innovation or adaptation of South
14 Florida environment.

15 And then finally, the aesthetic
16 significance, Criteria 1, by being a part or
17 related to a subdivision, park, environmental
18 feature, or other distinctive area, should be
19 developed or preserved according to a plan
20 based on its historical, cultural or
21 architectural motif. And then lastly, Criteria
22 2, because of its prominence of spatial
23 location, contrasts of sighting, age, or scale
24 is an easily identifiable feature of a
25 neighborhood, village or the city. It

1 contributes to the distinctive quality or
2 identity of such neighborhood, village or the
3 city. In the case of a park or landscape
4 feature, is integral to the plan of such a
5 neighborhood or a city.

6 So the historic significance of the Coral
7 Gables Historic City Plan. Incorporated in
8 1925 by developer George E. Merrick, Coral
9 Gables, was originally conceived as a suburb of
10 Miami. It attracted investors from across the
11 nation during the South Florida real estate
12 boom of the 1920s. Merrick drew from the
13 Garden City and City Beautiful movements of the
14 19th and early 20th century to create his
15 vision for a fully-conceived Mediterranean
16 inspired city which is now considered one of
17 the first modern planned communities in the
18 United States.

19 The City Beautiful Movement, sorry, strove
20 to define new communities and to mitigate urban
21 sprawl. The movement's premise was that
22 through thoughtful planning, that included
23 tree-lined streets, monumental public
24 buildings, planned housing, and extensive park
25 development, as well as control of such

1 distractions as billboards, utility poles and
2 noise, a city can provide its inhabitants with
3 improved environmental and living conditions.

4 By the 1920s there were several movements,
5 such as the Garden City movement, that expanded
6 upon it to include comprehensive problem
7 solving of urban and planned city needs. It
8 addressed beautification, parks and
9 playgrounds, as well as addressing traffic, the
10 uncontrolled overlapping of industrial,
11 commercial and residential uses, the
12 conflicting role of government and business,
13 and housing and social welfare
14 responsibilities. One of the strengths of the
15 Garden City movement was that it dealt with
16 plan -- with town planning in a comprehensive
17 manner. And it was in this context that the
18 City of Coral Gables was conceived by George
19 Merrick.

20 Advised by landscape architect Frank
21 Button, artist Denman Fink, and architects
22 H. George Fink, Walter DeGarmo, H.H. Munday and
23 Phineas Paist, Merrick converted 3,000 acres of
24 citrus plantation and native hammock into
25 ornate plazas, grand entrances, small parks,

1 monumental buildings and tree-shaded streets.

2 Nationally acclaimed landscape architect
3 Frank Button drew the first comprehensive map
4 of what would become the City of Coral Gables
5 in 1921. And you can take a closer look at
6 this map on page 12 of your report. It was
7 based on an infrastructure of the inherited
8 grid of fruit trees from the Merrick
9 plantations, citrus plantation, as well as the
10 native pineland.

11 Laid carefully over the resulting grid of
12 orthogonal streets, which run north-south, and
13 the avenues, which run east-west, are a series
14 of diagonal and curved roadways as depicted in
15 this 1925 map. This map is found on page 19,
16 if you want to take a look.

17 The meeting of the diagonal and orthogonal
18 thoroughfares created both large and open areas
19 at the intersections, often used for
20 roundabouts, as well as smaller geometric
21 spaces known as reservations or breathing
22 spaces that provided additional green space and
23 visual appeal. This aerial photo dates to
24 1925. That's DeSoto Boulevard running through
25 the middle with the Venetian Pool at the

1 center. And you can see the DeSoto Fountain
2 there in the lower left-hand corner under
3 the -- under construction.

4 Merrick's intention was to serve both the
5 motorists and the pedestrian alike and to
6 provide modern amenities for both. An
7 international hierarchy of road was -- an
8 intentional hierarchy of roadways was
9 thoughtfully planned. It included a series of
10 wide parkways with center planting medians that
11 were major thoroughfares across the
12 development, as well as parkways with
13 substantial swales for tree planting that
14 provided internal access and scenic routes. The
15 residential streets were purposely --
16 purposefully smaller in width to limit traffic
17 in the neighborhoods, but still included
18 planting swales and sidewalks. The business,
19 industrial and commercial sections also had
20 narrow internal streets along the rear of its
21 lots. And throughout the city lights formed an
22 extensive white way.

23 As part of Merrick's Great Development
24 Program the grid was opened up at strategic
25 locations to include grand entrances, plazas

1 and fountains in order to give focus to the
2 major arteries and vistas. Tree-lined parkways
3 provided tunnels of green which opened to
4 light-flooded plazas. Broad boulevards were
5 curved around planned features which included
6 vast park land, monumental public and community
7 buildings, and other amenities. Picturesque
8 canals, cut deep into rock outcroppings,
9 provide vertical relief in contrast to the
10 naturally flat landscape.

11 The design team carefully planned the city
12 to maximize the potential that's intrinsically
13 part of the tropical environment. They laid
14 out broad sweeping boulevards with grand vistas
15 and tree-lined streets, plazas with fountains
16 that invited visitors to linger, and
17 Mediterranean homes that conveyed a quality of
18 centuries-old permanence with generous street
19 setbacks for front yards that celebrated, as
20 Button said, "tropical vegetation in a
21 delightful profusion."

22 The planned community employed restrictive
23 zoning to control development in residential,
24 business, industrial and recreational areas.

25 And the significance of the Coral Gables

1 Historic City Plan lies in its unique sense of
2 place that it imparts. From the rational
3 nature of rhythmic placement of streets,
4 buildings and open areas, to the great variety
5 of spatial experiences planned throughout the
6 city, it resulted in a harmonious integration
7 of planning, landscaping and architecture. It
8 was comprehensive in thinking, poetic in
9 ambiance, and detailed in execution. Merrick's
10 vision and plan resulted in a modern -- master
11 modern suburb whose precepts continue to be
12 hailed today.

13 In summary, the over-arching plan for the
14 City of Coral Gables is -- is inextricably -
15 I'm having a good time tonight - bound with its
16 developer and founder, George E. Merrick. When
17 Merrick turned his attention from the family's
18 agricultural enterprise to real estate, he
19 envisioned the development of the modern
20 community of Coral Gables as a Mediterranean
21 themed city which celebrated its tropical
22 environment. He formed a talented team of
23 architects, artists and landscape architects
24 responsible for carrying out this vision.
25 After careful and comprehensive planning, the

1 Coral Gables Historic City Plan was created and
2 Merrick undertook the initial phase of the
3 city's development in the 1920s. He was
4 responsible for the development of the city's
5 initial infrastructure as well as its
6 buildings. The Coral Gables Historic City Plan
7 has been used to inform the city's development
8 from the 1920s through present day.

9 Successful, comprehensive community
10 building is an experiential art, an art that
11 Merrick achieved at Coral Gables. Its plan was
12 rooted in the Garden City and City Beautiful
13 precepts. It implemented a new concept of the
14 times by designing dually for the pedestrian
15 and the motorist. Its fully planned concept as
16 a Mediterranean inspired Garden City included
17 wide tree-lined streets, plazas, grand
18 entrances, ample green space, and a hierarchy
19 of roadways, community amenities, coupled with
20 careful zoning. Coral Gables is considered one
21 of the first modern planned communities in the
22 United States. The concept of the modern city
23 as a vast garden complete with botanical
24 parkways and winding canals is still evident in
25 Coral Gables. The plan succeeded in

1 harmoniously integrating planning, landscaping
2 and architecture to create a city with a
3 distinct sense of place which we still honor
4 today and is deserving of protection and
5 preservation for future generations.

6 Therefore, staff recommends approval of
7 the Local Historic Designation of the Coral
8 Gables Historic City Plan based on its
9 historical, cultural significance, its
10 architectural significance, as well as its
11 aesthetic significance.

12 Also, included in your packets is a memo
13 from Dona, since she couldn't be here today.
14 And you can read this, but I would like to read
15 her last paragraph into the record. She said,
16 "Since I'm not able to attend the hearing, I
17 want to share with you how excited I am that
18 this is finally happening. Historic
19 Preservation does not happen automatically. It
20 takes scholarship, commitment and passion to
21 ensure for future generations the wealth of
22 their past. For many years we've talked about
23 the importance of preserving George Merrick's
24 vision by designating the Historic City Plan of
25 Coral Gables as a Local Historic Landmark.

1 This is particularly true today with the
2 increased development potential. The
3 designation is one of many ways that the city
4 is undertaking to ensure proper growth while
5 maintaining its rich heritage."

6 And then also included in your packet is
7 another letter of support from architect Jorge
8 Hernandez. And I'd like to read the last
9 paragraph of his letter into the record. "The
10 artistry that is Coral Gables is now
11 increasingly understood and known as one of the
12 nation's great early 20th century suburbs.
13 Merrick's place in the pantheon of American
14 planning is on the ascend. This decision
15 tonight is an important step in granting that
16 plan, the very design of our beautiful city,
17 the distinction, protection and care that it
18 merits."

19 Thank you.

20 CHAIRMAN TORRE: I have a question. In
21 regards to -- you call it the, um, the original
22 Historic City Plan, but the city kept growing
23 in the -- the -- the city kept growing as
24 you -- George kept purchasing more land. At
25 what point did that become the official final

1 plan that you call historic?

2 MS. GUIN: It -- it -- it was about mid
3 century. Because they did acquire some more
4 land right after the city was incorporated.

5 CHAIRMAN TORRE: So -- so we're moving
6 the -- the freezing of the plan all the way
7 towards the middle of the century?

8 MS. GUIN: Yeah. Well, there -- I mean
9 there wasn't much changes in the interim. Um,
10 there were some redefining of the boundaries
11 that happened in the '40s. And Merrick had
12 originally, when he acquired the lower section,
13 the southern section, part of that came with
14 pieces of Key Biscayne and other Keys, which we
15 lost in the '40s, um, with a court case. So,
16 we wanted to make sure that, you know, it was
17 clear that that was not included.

18 CHAIRMAN TORRE: So -- so Frank Button did
19 the original master plan. Who kept adding or
20 changing the plan as -- as it went? Do you
21 know?

22 MS. GUIN: Well, Button, uh, till, yeah,
23 till the late '30s --

24 MS. KAUTZ: It just evolved.

25 CHAIRMAN TORRE: The -- the city just

1 adopted a new plan?

2 MS. GUIN: Frank Button worked for the
3 city until the late '30s when, um, he passed
4 away.

5 CHAIRMAN TORRE: What -- what we're doing
6 is we're -- the city kept adopting the plan as
7 it went along, growing and changing with it.

8 MS. KAUTZ: Yes.

9 CHAIRMAN TORRE: Then at some point we're
10 saying that's the end of the adoption, we're
11 calling that the end of the line.

12 MS. KAUTZ: Right.

13 MS. GUIN: Yes. Because what it was, we
14 annexed over the other areas, they came with
15 their own, uh, zoning precepts. So that --
16 that began to change a little bit with some of
17 those areas.

18 MS. KAUTZ: The, um, the -- the feel kind
19 of started to change a little bit, too.

20 MS. GUIN: Yeah.

21 MS. KAUTZ: This is just basic with the --
22 the most historic portion.

23 MR. PARSLEY: Okay. Can I ask a question?
24 How, if we adopt this, uh, how might it be
25 used, uh, if -- if you go back to Dona's memo

1 to the -- the second to last sentence it says,
2 "This is particularly true today with the
3 increased development potential."

4 MS. GUIN: Mm-hmm.

5 MR. PARSLEY: She might -- might have said
6 pressure. It might have been another word I
7 think she could have used. Um, so how -- how
8 could that be used to, uh, if somebody... What
9 would be other circumstances where we would go
10 back and say no, this is not in our Historic
11 City Plan? Uh, or this is and can be allowed,
12 how -- how might that be?

13 MS. KAUTZ: Okay. We discussed -- we
14 discussed the closing of alleys. We discussed
15 the closing of roadways or changing a dir --
16 like changing a -- shifting a roadway, um,
17 things like that would come to you all for
18 review for recommendation at the city
19 commission.

20 CHAIRMAN TORRE: So -- so one that comes
21 to mind that could come, now that I think about
22 it, Ponce Circle, (inaudible) obvious project.
23 That probably will reshape a little bit of what
24 happens in that area. Would that come to us,
25 for example?

1 MS. KAUTZ: That -- the -- the pond.

2 CHAIRMAN TORRE: The big circle.

3 MS. KAUTZ: The --

4 MR. PARSLEY: Mediterranean.

5 CHAIRMAN TORRE: That section.

6 MS. KAUTZ: Mediterranean Village, that's
7 already -- that's already been approved.

8 That's in permit.

9 CHAIRMAN TORRE: But would there be some
10 changes that go along with -- with that circle
11 there maybe or the way that... Because I know,
12 for example, they changed, when you turn right,
13 at some point they added some -- some green
14 space, for example. That kind of stuff, is
15 that coming to us, for example? That was --

16 MS. KAUTZ: If that -- if it's proposed to
17 be eliminated or, um, yes it would.

18 CHAIRMAN TORRE: How about the use of what
19 circle does -- the park could look like? The --
20 the use of the park, would that be something
21 that we would look at?

22 MS. KAUTZ: I believe so.

23 MS. GUIN: Yeah, for the parks they would.

24 CHAIRMAN TORRE: So if an amphitheater
25 wants to be placed there, for example -- I

1 don't know. I'm just thinking.

2 MR. FULLERTON: Those are all enumerated
3 in the definition.

4 MS. KAUTZ: Yes, right.

5 MR. FULLERTON: Parks, rights-of-way,
6 et cetera.

7 MS. KAUTZ: Mm-hmm, yeah. That would all
8 come to you for a recommendation.

9 MR. RODRIGUEZ: What would be the impact
10 of this plan or adopting the plan on these
11 various other areas that we're annexing or
12 discussing annexing like little, you know,
13 little Gables? What impact would that have on
14 the community or not at all?

15 MS. KAUTZ: They wouldn't be included in
16 the designation. They would be like the other
17 annexed areas.

18 CHAIRMAN TORRE: So when something is, as
19 you said, annexed, that becomes part of this
20 then automatically? Or do we have to
21 enlarge --

22 MS. KAUTZ: No, no.

23 MS. GUIN: The boundaries would have to
24 change.

25 CHAIRMAN TORRE: When we looked at that

1 little street deviation off Segovia and
2 Alhambra a while back, that came to us.

3 MS. GUIN: Mm-hmm.

4 CHAIRMAN TORRE: How did that differ from
5 this? In other words, how did that come about?

6 MS. KAUTZ: That came to you all
7 specifically because when we designated
8 Alhambra as a historic district --

9 CHAIRMAN TORRE: Mm-hmm.

10 MS. KAUTZ: -- um, it was important to us
11 to designate the rights-of-way at Alhambra so
12 that nothing could happen to the -- the wide
13 median. Um, so when we did that particular
14 district, we included the rights-of-way,
15 specifically so that the street couldn't be
16 widened, the, um, the median couldn't be
17 narrowed, things like that. So in that case,
18 when they, um, the intersections about that
19 district, they'll come to you all.

20 CHAIRMAN TORRE: But all these in the
21 future would be similar -- similar to that
22 would come here, because we're talking about
23 whether a curve takes up wider or lesser turn
24 or something?

25 MS. KAUTZ: Yes. Correct.

1 MS. GUIN: Mm-hmm.

2 CHAIRMAN TORRE: The ones that also come
3 to mind are the Granada intersects with
4 Columbus and all those little things you guys
5 were working on in terms of expanding, taking
6 away asphalt or expanding green space and all
7 that.

8 MS. GUIN: Mm-hmm.

9 CHAIRMAN TORRE: Similar things, right?

10 MS. KAUTZ: Right. That would all come to
11 you.

12 MR. SILVA: I -- I have some logistical
13 questions.

14 MS. KAUTZ: Sure.

15 MR. SILVA: Um, so things like -- like
16 run-of-the-mill public works projects, right,
17 sidewalk repairs, things like that, those would
18 technically fall under this purvey, right?

19 MS. KAUTZ: If it's repair work, it's
20 maintenance, it's the same we would do with the
21 historic landmark, if it's a maintenance thing,
22 it wouldn't come to you all for review. If
23 it's -- if it's substantially altering the
24 portion of that feature, then yes.

25 MR. SILVA: But that would be like an

1 administrative review or something?

2 MS. KAUTZ: Yes, yes. Correct.

3 MR. SILVA: Unless it's something --

4 MS. KAUTZ: The same that we would do --
5 the same that we would do for a normal
6 landmark, yes. The minor things would not come
7 to you all.

8 MR. SILVA: And -- and things like, like
9 kind of a radical re-imagination of -- of
10 streets like Miracle Mile, right? And like
11 Helda (sic) Plaza which is something fairly
12 substantial, we're changing the street section,
13 we're changing kind of the parking, the
14 planning of -- of that area. How -- I mean
15 that -- that's, I think, a successful project.

16 MS. KAUTZ: Mm-hmm.

17 MR. SILVA: Um, something like that would
18 come to us. And what's staff's position on --
19 on -- on kind of street sectioned issues and
20 street landscaping issues? Are we really
21 looking at kind of the plan, the platting
22 really, or are we looking at street section?
23 Are we looking at landscaping and -- and kind
24 of details?

25 MS. KAUTZ: I think it depends on the

1 project, what it is. Um, and correct me if I'm
2 wrong, but I -- I think it's given to me a case
3 by case basis on what -- what substantially
4 alters what we've done, what we're preserving.
5 And I know that's sort of a wishy-washy answer,
6 but until we sort of get into it, um, we won't
7 know.

8 CHAIRMAN TORRE: Because it -- it can be
9 as minor as, uh, extension of sidewalks when
10 you get to corners. If you -- there are a ton
11 of sidewalks --

12 MS. GUIN: Right.

13 CHAIRMAN TORRE: -- in the Granada
14 neighborhood which just go around the block.

15 MS. GUIN: Mm-hmm.

16 CHAIRMAN TORRE: And there's no crossing
17 to the next where one side has it, the other
18 side doesn't. And there's some pressure every
19 once in awhile to start adding these. I
20 actually like the way it looks without them.
21 But it doesn't make sense to have sidewalks
22 that don't actually go -- go where you want to
23 go which is across the street.

24 MS. KAUTZ: Well, I think they're
25 extending them now because (inaudible).

1 There's, you know -- I know, um, but a lot of
2 them --

3 CHAIRMAN TORRE: But that would come to us
4 first, not just necessarily administrative,
5 anything it does.

6 MS. KAUTZ: Any -- anything, from the way
7 I understand it, anything that would go to the
8 city commission for their review, you all would
9 be a recommending body for the city commission.
10 So if those items would go to the commission,
11 then I assume they would come here as well.
12 That's what I understand.

13 MS. GUIN: That's our understanding.

14 MR. SILVA: One last question. Things
15 like, um -- so the -- the agencies that
16 currently trump the city now, like FDOT and --
17 and the state for state roads, they would
18 still -- we would be a recommending body to
19 them or they -- how would that work?

20 MS. KAUTZ: The -- it's the way it would
21 work now. Um, with the state historic roadway
22 when they do work, they -- they -- they ask us
23 for input.

24 CHAIRMAN TORRE: Like, for example, US-1
25 and -- and -- and, you know, the Metro-Rail

1 line, right?

2 MS. KAUTZ: Mm-hmm.

3 CHAIRMAN TORRE: Where that's included in
4 this area that we're designating, right?

5 MS. KAUTZ: Mm-hmm.

6 MR. SILVA: So that --

7 MS. KAUTZ: Mm-hmm.

8 MR. RODRIGUEZ: How about a situation like
9 FPL putting these light posts -- I mean the
10 telephone poles along Ponce de Leon Boulevard,
11 would that have to come here?

12 MS. KAUTZ: I believe so, yes.

13 MR. RODRIGUEZ: So we can stop FPL from
14 doing that?

15 (Crosstalk)

16 MS. KAUTZ: (Laughs). You all can make a
17 recommendation.

18 MS. GUIN: You can recommend it to the
19 city commission (laughs).

20 CHAIRMAN TORRE: All right. Anything
21 else? Hello, Alicia, you snuck in.

22 For the record, Alicia is in attendance.

23 All right. Any further comments or
24 questions for staff?

25 (No response)

1 CHAIRMAN TORRE: Good. Close the public
2 hearing. Anybody in the audience want to speak
3 for or against this item? That will close the
4 public hearing.

5 Any further discussion? Motion? Robert,
6 you're always so quiet. How about --

7 MR. PARSLEY: I -- I -- I'll move.

8 CHAIRMAN TORRE: You'll move?

9 MR. PARSLEY: To -- I'm not sure how to
10 move it, but I'll move to include the historic
11 neighborhood plan, whatever the official title
12 is --

13 MS. KAUTZ: It would just be designating
14 as a historic landmark, the Historic City Plan.

15 (Crosstalk)

16 MR. PARSLEY: Yeah, yeah, yeah. That's
17 why I'm doing it.

18 CHAIRMAN TORRE: That's right.

19 MR. FULLERTON: I'll second.

20 CHAIRMAN TORRE: We have a second from
21 John Fullerton. Any further comments?

22 (No response)

23 CHAIRMAN TORRE: Close the public hearing,
24 uh. Roll call, please.

25 THE SECRETARY: Mr. Menendez?

1 MR. MENENDEZ: Yes.

2 THE SECRETARY: Ms. Bache-Wiig?

3 MS. BACHE-WIIG: Yes.

4 THE SECRETARY: Mr. Parsley?

5 MR. PARSLEY: Yes.

6 THE SECRETARY: Mr. Rodriguez?

7 MR. RODRIGUEZ: Yes.

8 THE SECRETARY: Mr. Fullerton?

9 MR. FULLERTON: Yes.

10 THE SECRETARY: Mr. Silva?

11 MR. SILVA: Yes.

12 THE SECRETARY: Mr. Ehrenhaft?

13 MR. EHRENHAFT: Yes.

14 THE SECRETARY: Mr. Torre?

15 CHAIRMAN TORRE: Yes. Thank you.

16 MR. RODRIGUEZ: Well, we congratulate the

17 staff for the write-up. I'm keeping this.

18 CHAIRMAN TORRE: That's very nice.

19 (Crosstalk)

20 BOARD MEMBER: It's so good. You could

21 make a book out of this.

22 MS. GUIN: It felt like it could. I was

23 saying I was writing another thesis.

24 MS. KAUTZ: She graduated. We gave her an

25 A plus (laughs).

1 MS. GUIN: I graduated. Thank you.

2 MR. SILVA: Wow, very impressive.

3 CHAIRMAN TORRE: Thank you very much.

4 (Agenda item concluded.)

5 CHAIRMAN TORRE: All right. Next item on
6 the agenda is Case File LHD -- this is local
7 historic designation for the property at 741
8 Navarre Avenue, legally described as Lot 26,
9 Block -- Block 26, Coral Gables Section B,
10 according to the Plat thereof, as recorded in
11 Plat Book 5, Page 111 of the Public Records of
12 Miami-Dade County.

13 MS. KAUTZ: Thank you. So this is a -- a
14 1940s photograph of the property in question on
15 Navarre Avenue with the location map, um, it's
16 just North of Alhambra Circle and kind of to
17 the southeast of, um, the country club.

18 So, this application was brought to us by
19 the owner of the property, um, owner-driven
20 designation. Just gonna make that -- it is a
21 single-family residence that was designed in
22 1924. It was permit number 285. The first,
23 um, pages of the city's permit books, up until
24 about number 1300, um, were lost many years
25 ago. So, um, it was built prior to the

1 designation of the city and permitted, um,
2 permitted after the city was incorporated. It
3 was designed by H. George Fink, who was a very
4 prominent and important member of George
5 Merrick's initial design team. The -- the
6 original owner was Mr. E.C. Schwab. And the
7 builder is unknown.

8 So Article 3, Section 3-1103, as
9 Elizabeth, um, had just mentioned previously of
10 the Zoning Code, states the criteria for
11 designation of local historic landmarks or
12 landmark districts. We must meet one of the
13 criteria outlined in the code. And 741 Navarre
14 Avenue meets two. Both architectural, uh, it
15 portrays the environment in an era of history
16 characterized by one or more distinctive
17 architectural styles and it embodies those
18 distinguishing characteristics of an
19 architectural style through a period or method
20 of construction. In this case it is a
21 Mediterranean revival. Um, and it's also
22 qualified as a cottage. So Coral Gables'
23 development history can broadly be divided into
24 major historical periods. Uh, the Coral Gables
25 initial phase and development, um, the land

1 boom prior to the hurricane of 1926, then the
2 aftermath of the 1926 hurricane, followed by
3 the Great Depression, the New Deal, and the
4 beginning of the war, so it's 1927-44 and post
5 World War II and the modern period.

6 It was designed in 1924, this home, uh,
7 occurred during the city's boom years and is
8 indicative of the type of architecture that was
9 the founding premise of the city.

10 So this was, uh, located within
11 subdivision platted as Coral Gables Section B,
12 as it sounds. It was one of the earliest
13 sections after section A. Um, this property is
14 located in an area of smaller lots. Um, and is
15 an example of the more modest residences
16 designed to provide the same level and quality
17 of construction as the larger homes, um, that
18 flank the major boulevards. Merrick had his
19 architects design these finely detailed
20 Mediterranean Revival style homes on smaller
21 lots, uh, to demonstrate that smaller and
22 moderately priced homes can be just as charming
23 and beautiful as the larger homes. And this
24 type has become known as the Coral Gables
25 Cottage.

1 And as, um, as it was one of the earliest
2 sections to be platted, Section B was built out
3 rather early. So you can see it in the
4 pre-1935 homes, uh, are in blue here on the
5 map, and the quite, um, large number of them
6 that surround this property.

7 These are aerial photos from 1938 on the
8 left. So you can see, um, little bit fuzzy,
9 but you can see how -- how much was built out
10 by 1938. And construction actually did
11 continue pretty steadily in this area, didn't
12 sort of drop off after, um, after the -- the
13 area went bust. So there are a lot of
14 properties from the late 30's, from the 40's,
15 into the 50's, and by 1954 on the right, it was
16 virtually built out.

17 So this is an example of a Mediterranean
18 Revival Style architecture and George Merrick's
19 vision for a planned community that included
20 affordable, middle-class housing. Uh, they
21 felt this type of architecture harmonized best
22 with South Florida's climate and lifestyle. And
23 of the features that, uh, this house
24 exemplifies of that style, has a rectilinear
25 floor plan. The covered front porch, the

1 loggia, which has now been enclosed, with the
2 three arches on the front, to the right of the
3 screen, um, which are typical of the time
4 period.

5 Has first floor over a crawlspace, um, a
6 textured stucco finish which appears to be
7 original. Flat roof with a parapet, um,
8 parapet is stepped in varying heights. Uh,
9 there's a porte cochere to, uh, the side, with
10 segmental arched openings, um, on all three
11 sides. Has decorative clay scuppers on the
12 front that you can see on the right-hand photo.
13 The windows are highly recessed. Um, this is
14 on the east side. That's an original
15 configuration where there was a -- a
16 rectangular window set into a recessed opening.
17 Um, you can see the vents, uh, above as
18 decorative accents, both single and double. On
19 the right is a wing wall that comes off the
20 porte cochere that's a really beautiful shape.
21 Has a prominent chimney to -- that you see to
22 the right with, um, with shoulders with -- that
23 have barrel tile on them. Um, oops, sorry. Um,
24 and there's the really prominent feature on the
25 front, the stylized mission revival curved-top

1 parapet that looks sort of like a bell tower,
2 and then barrel tile coping throughout the
3 parapet. It also has a detached garage, which
4 has since been enclosed. Um, French doors sort
5 of delineate the opening of what would have
6 been the garage door. And these are the two
7 facades, the front and, uh, and the side.

8 So, comparison of the permit drawings, and
9 historic photos, um, with the existing house,
10 show this house retains its integrity over the
11 years. As was often the case, as-built
12 features may differ from the permit drawings,
13 um, that we have on file. And based on the
14 comparison of the two, there were a few changes
15 that occurred, most likely during construction.
16 On the permit drawing that you see on the
17 bottom of the screen, um, two of the arched
18 openings that flank the center, um, have some
19 sort of iron. It's called out as ironwork.
20 Um, I don't know if they were railings, if they
21 were scree -- to hold the screens. I'm not
22 sure what they were, but these iron elements
23 that were never, um, constructed.

24 In the 1940's photo that -- the loggia has
25 been screened, but there are no, there's no

1 ironwork, there's no pickets, except there's a
2 wooden picket, um, railing, on the east side,
3 which you can see in the 40's photo. Other
4 deviations from the drawing, uh, includes the
5 construction details of the front steps. Um,
6 in the bottom it was supposed to be sort of
7 splayed out and as it was built with two
8 retaining walls. Um, the elimination of the
9 cement moulding, um, at the masonry columns,
10 that you see right where the spring point of
11 the arches is, and the design of the winged
12 wall at the southeast corner, um, also changed
13 design.

14 Alterations to the property include the
15 enclosure of the front porch, a rear addition,
16 changes in window type, and the alterations to
17 the attached garage structure. In 1979 a
18 permit was issued to enclose the front porch
19 and move the front door to the front facade as
20 you see it now. At some unknown date,
21 unfortunately the wing wall at the southeast
22 corner was also removed. Um, it was sh -- not
23 shown on the elevations that, um, were provided
24 that, that enclose that front porch. So it was
25 removed at some point prior to that date.

1 In 2010 a permit was issued for new
2 driveway ribbon strips, new front walkway,
3 installation of pavers, tiling of the front
4 steps, installation -- I should say
5 reinstallation of the barrel tile coping, and
6 removing some non-original planters. Uh, an
7 iron gate was added in 2012 at the rear of the
8 porte cochere. And in 2015 the current impact
9 windows were installed.

10 Other permits issued were basic roof,
11 painting, things like that.

12 So this is the addition that was done in
13 1983. Um, it's to the rear of the property at
14 the northeast corner, and, um, it's very
15 distinguishable when you walk around the
16 property. It's got some highly textured, um,
17 stucco that is -- it's very clear. Um, very
18 simple addition, does not detract from the, um,
19 from the home; can't see it from the front.

20 The single-family home at 741 Navarre
21 Avenue was designed by prominent architect
22 H. George Fink in 1924. He was a member of
23 George Merrick's core design team and
24 responsible for much of the early design and
25 planning of Coral Gables. His work in the '20s

1 created the fabric of Mediterranean Revival
2 architecture, which became emblematic of the
3 city. Built during the boom years, the
4 residence, um, typifies a distinctive
5 architectural type that was prevalent in the
6 city in the '20s, known as a Coral Gables
7 Cottage. They were modest in size, but built
8 with the same high quality construction, and
9 Med Revival style features as other structures
10 that shaped the new city in the early '20s.
11 This home, with its original detached garage,
12 is a largely intact cottage and retains its
13 integrity, and contributes to the historic
14 fabric of the city. And we recommend approval.

15 And the owner is in the audience.

16 CHAIRMAN TORRE: Questions --

17 MS. KAUTZ: Oh, and I do want to note,
18 too, finally. I'm sorry, um, there is on the
19 desk, uh, it was received earlier today, an
20 email from Historic Preservation Association,
21 that is, um, noting their support of both this
22 designation and the one that follows.

23 CHAIRMAN TORRE: Any questions for staff?

24 (No response)

25 CHAIRMAN TORRE: Thank you.

1 Anybody in the audience want to speak on
2 this site? Please, come up.

3 MR. GARCIA: Good evening. I'm Enrique
4 Garcia and I live in 741 Navarre. I'm the
5 current owner along with my wife. I want to
6 really congratulate the staff here, about the
7 stand that you guys have taken on the
8 historical, uh, protection of -- of -- of this
9 beautiful community. I've -- we've been living
10 here since three years, for -- for the past
11 three years and fallen in love with it. I am
12 very glad that our house has been considered
13 and I -- from what I can tell, it's going to be
14 approved as a historical, or a landmark
15 designation. I walked that street today from
16 the 400 block to the 800 block, and I counted
17 60 homes that were built in that time it's like
18 a beautiful, beautiful street. I strongly
19 recommend we look into it, so we keep the, uh,
20 the scale and the beauty of the street. There
21 is new developments. They are very nicely done
22 but, you know, they're new developments. So,
23 let's see if we can protect the integrity of
24 the street. And thank you very much.

25 CHAIRMAN TORRE: Thank you for your kind

1 words. Anybody else?

2 (No response)

3 CHAIRMAN TORRE: We'll close the public
4 hearing. Discussion.

5 MR. SILVA: I think it's a --

6 MS. KAUTZ: Anyone?

7 MR. SILVA: I think it's a beautiful home.
8 And I think it's very deserving of historic
9 designation. So I would move approval.

10 CHAIRMAN TORRE: There we go.

11 MS. BACHE-WIIG: I second.

12 CHAIRMAN TORRE: Perfect. Any further
13 comments or questions? Discussion?

14 (No response)

15 CHAIRMAN TORRE: Good to go.

16 THE SECRETARY: Mr. Ehrenhaft?

17 MR. EHRENHAFT: Yes.

18 THE SECRETARY: Mr. Menendez?

19 MR. MENENDEZ: Yes.

20 THE SECRETARY: Mr. Silva?

21 MR. SILVA: Yes.

22 THE SECRETARY: Mr. Parsley?

23 MR. PARSLEY: Yes.

24 THE SECRETARY: Ms. Bache-Wiig?

25 MS. BACHE-WIIG: Yes.

1 THE SECRETARY: Mr. Fullerton?

2 MR. FULLERTON: Yes.

3 THE SECRETARY: Mr. Rodriguez?

4 MR. RODRIGUEZ: Yes.

5 THE SECRETARY: Mr. Torre?

6 CHAIRMAN TORRE: Yes.

7 MS. KAUTZ: Great. Thank you.

8 CHAIRMAN TORRE: Thank you. Thank you
9 very much.

10 (Agenda item concluded.)

11 CHAIRMAN TORRE: Next item. Case File LHD
12 2018-007, this is consideration of the local
13 historic designation of the property at 1311
14 Pizarro Street, legally described as Lot 22 and
15 South 10 feet of Lot 1, Block 6, Coral Gables
16 Granada Section Revised, according to the Plat
17 thereof, as recorded in Plat Book 8, page 113
18 of the public records of Miami-Dade County.

19 MS. GUIN: Local historic landmark
20 designation for the single family home at 1311
21 Pizarro, where you can see a 1940's historic
22 photo of the home. The property is located on
23 an interior lot on the east side of Pizarro,
24 between Ortega and Venetia Avenues. The site
25 dimensions are 60 feet wide by 107 feet deep.

1 Primary elevation faces west.

2 The designation was requested by the
3 owner. The owner is Mr. Moredo, is in the
4 audience here tonight, and he is very excited
5 about bringing this property back. Um, he's
6 hired an architect we've met with several times
7 on site. Um, we've come up with a plan. And
8 there's concurrently a permit, um, for
9 restoration of the property in process.

10 So as I read into the record before, um,
11 Coral Gables Zoning Code gives the criteria for
12 historic landmarks. For the designation of a
13 property, it must meet one of the criteria.
14 This property is eligible on two. For
15 architectural significance, it portrays the
16 environment in an era of history characterized
17 by one or more distinctive architectural
18 styles. It, two, embodies those distinguishing
19 characteristics of an architectural style or
20 period or method of construction.

21 So for this home, permit 2149 was issued
22 in January of 1926. The plans that are filed
23 under that permit don't seem to correspond with
24 what we see in the site. Um, so either it had
25 extensive alterations early on, um, or during

1 construction, or the plans just don't match.
2 Um, and we haven't found any other early plans,
3 um, for this property, which is why you don't
4 have them in your packet. The architect listed
5 on the permit was H. O. Vanderlyn.

6 The property was built during the initial
7 planning and development period of the city,
8 and reflects Merrick's vision for the
9 Mediterranean inspired city, with housing for
10 varying income brackets.

11 The home is located in the Coral Gables
12 Granada Revised section. These, the lots, as
13 Kara talked about, closer to the golf course,
14 and the boulevards were much larger. And then
15 part of Merrick's plan was to have sections of
16 the city that were built for the modest, um,
17 income, which is what this section is. You can
18 see this section of the city with the -- the
19 smaller homes. There was a number of them
20 built, um, during the land boom era prior to
21 1935. Um, in the period between '35 and '48
22 there was not a lot of construction in this
23 area. But then in the 1950's is really when
24 this area got -- became totally built out. It
25 was conceived as a single-family home area for

1 modest income, and it retains that character
2 today.

3 So the residence at 1311 Pizarro Street is
4 a significant example, um, of Mediterranean
5 Revival Style architecture as Merrick
6 envisioned it for the modest home. It
7 exemplifies the building archetypes upon which
8 Coral Gables was founded. Built on a 60 foot
9 wide lot, it was built as a two-bedroom,
10 one-bedroom ba -- one-bath home, with a front
11 porch, sleeping porch, a porte cochere, and
12 what we believe was a detached garage. And
13 I'll come back to that in a minute.

14 The home retains the Mediterranean Revival
15 style hallmark features, such as the
16 rectilinear floor plan, asymmetrical design of
17 the main elevation, roofs of varied heights and
18 types, projecting facades, planes including the
19 front porch with the distinctive arch opening,
20 and a turned porch column, grouped vents, a
21 prominent chimney, decorative rafter tails, as
22 well as the recessed windows with projecting
23 masonry sills.

24 So here's a -- a picture of the front
25 facade from a little different angle, so you

1 can see the massing of the home. Zooming a
2 little you can see the, um, open-air front
3 porch with its low wall. You can see the
4 decorative vents up above. And the -- a
5 glimpse of that, uh, distinctive chimney. This
6 central portion of the front facade was
7 originally a screened porch. You can see the
8 column still is, um, there in the middle, the
9 windows originally went all the way down, um,
10 and the plan was to return them to that. Also,
11 on this section you can see the decorative
12 vents. The feature that's currently hidden
13 behind the gutter system are a series of carved
14 rafter tails.

15 The south elevation remains intact in its
16 original configuration. You see the deeply
17 recessed windows and the projecting sills
18 there.

19 Now, this home has had a -- a number of
20 additions over the years. We believe that
21 there was originally a detached garage, um, in
22 the north, is that, east corner. But early on,
23 the -- the portion that's in green was an
24 infill and that became the new garage, which
25 you can see in the historic photo, which I'll

1 show you in a minute. Um, but that happened
2 early in the '30s, early '40s. The building
3 records, uh, talk about what was the original
4 garage then being called out as a maid's
5 quarter. So it seems like they built a garage
6 in front of the original garage; turned the
7 original garage into living quarters.

8 There was an early permanent addition that
9 you see in orange of one room to the rear. And
10 then we have a series of smaller -- well, some
11 of them smaller, um, unpermitted and undated
12 additions. Probably fairly recent. Um, and
13 I'll talk -- I'll show you those in a moment.

14 And then we have the, um, enclosing of the
15 porte cochere, which we don't -- we don't have
16 a date for that either. So when you look at
17 the historic photo, you can see the porte
18 cochere in the front, and you see that new
19 garage, or what we believe is a -- an addition
20 for a new garage. And then the original garage
21 being converted to living space. And see,
22 the -- the connection is, um, not elegant,
23 which sort of lends credence that it wasn't
24 original. Looking at the enclosed porte
25 cochere, the openings are clearly, um, outlined

1 in the stucco. So actually bringing back this
2 feature is not gonna take any guesswork. We
3 know exactly where those openings are.

4 Here are those additions on the north
5 facade. Their -- they have two undated. One
6 is used as a laundry room, the one more towards
7 the front. And then towards the back there was
8 a -- an addition, it's a wood frame addition,
9 to that original garage, um, that's now used as
10 storage. And then the rear, another undated
11 addition that stretches, um, across a good part
12 of the rear facade.

13 And then what you can see here, jutting
14 back, where the addition juts back, that's the
15 original sleeping porch. And those openings
16 and the sills, um, have been retained, so it
17 clearly reads, um, as it originally was.
18 There's just windows in the openings now.

19 So the, um, the -- the one point that I
20 wanted to make about this property is that it
21 has had several additions. Some of them can
22 easily be reversed, um, and that's the owner's
23 intent however, um, if Dona was here she would
24 remind you all that you need to designate it as
25 you see it now. Um, but letting you know that

1 the owner is definitely on board with it
2 becoming a historic property.

3 So, in summary, the single-family home at
4 1311 Pizarro Street was permitted in 1926.
5 Built during the early boom years, it's a good
6 example of the Mediterranean Revival style
7 architecture that defined George Merrick's
8 vision for the city. Merrick dedicated
9 numerous portions of Coral Gables to lots and
10 homes that could be affordable to the middle
11 class. And he had his architects design homes
12 in that style to show that they would have the
13 same quality and construction as the larger
14 homes.

15 The house at 1311 Pizarro Street is an
16 example of one of these modest homes. The
17 Mediterranean Revival home retains a number of
18 hallmark features, including its rectilinear
19 floor plan, asymmetrical design of the main
20 elevation, roofs of varying heights and types,
21 projecting facades, including the rectilinear
22 front porch with the distinctive arched
23 openings, a turned porch column, grouped vents,
24 prominent chimney, decorative rafter tails, as
25 well as recessed windows with projecting

1 masonry sills.

2 The staff recommends approval for the
3 local historic designation of 1311 Pizarro
4 Street, based on its architectural
5 significance.

6 And I believe these letters were, um, left
7 for you on the desk, but I have three letters
8 of support, uh, for this property. And I'll
9 read those into the record. One is from Sheryl
10 Gold, who lives at 721 Biltmore Way. It says,
11 "This is a modest but detailed home in the
12 Spanish Mediterranean style from the 1920's
13 that is part of the historic fabric of Coral
14 Gables. With more and more pressure to
15 demolish and develop, it is increasingly
16 important to preserve the unique character of
17 the city. I urge you to vote for the historic
18 designation of this property."

19 We have another one from Carolyn Reyes,
20 who lives at 814 Mariana Avenue. "We are
21 unable to attend the meeting regarding the
22 above property. However, we would like to
23 voice our support for the historic designation
24 of 1311 Pizarro Street. The old Spanish style
25 proclaims the history of our neighborhood and

1 exemplifies the charm and character for which
2 our city is known. This property is definitely
3 worthy of designation."

4 And then finally we have one from Mr. Bret
5 Gillis, from 915 Ferdinand Street. He says, "I
6 am unable to attend the meeting this week, but
7 would like to offer my strong support for the
8 historic designation of 1311 Pizarro Street.
9 The old Spanish Mediterranean style still holds
10 sway in this home and gives our neighborhood
11 charm, character, and distinction."

12 CHAIRMAN TORRE: Thank you.

13 MS. GUIN: Thank you.

14 CHAIRMAN TORRE: Will the homeowner want
15 to speak? Were you intending to speak or not?

16 MS. GUIN: Do you want to speak?

17 CHAIRMAN TORRE: No? I -- I kind of
18 wanted to have a back and forth on some of the
19 questions that pertain to, um, intentions and
20 things. So maybe you can -- So my -- my
21 concern is that this has a lot of things that,
22 like you suggest, are not exactly something I
23 would feel comfortable with, because I don't
24 like setting bad precedents for other people to
25 come in and say, "Look, look what you guys did

1 over here." Is there a way to define what
2 exactly we want to protect, and some things
3 that we don't want to protect, so that this can
4 be shaped back into the -- more of the original
5 house, or -- I -- I just feel some of that
6 stuff shouldn't be protected.

7 MS. GUIN: Right.

8 CHAIRMAN TORRE: How -- how do we deal
9 with that?

10 MS. GUIN: And we've been working with
11 him. The architect had actually intended to be
12 here tonight, and actually had to go out of
13 town. Um, but we've been working with him as
14 to what's appropriate and what's not. And
15 we're -- we are comfortable with what they're
16 putting forward, um, see it's -- we're sort of
17 in a catch-22 in this. You might remember we
18 had another, uh, property on Pizarro Street
19 that, um, had a lot of -- where features were
20 missing, had some additions. And they did all
21 of the restoration work before it came to you
22 for designation. And then they, um, were
23 presented to you with an addition. Now they
24 applied for the ad valorem, and all the work
25 they did in the restoration, because that was

1 before the designation, didn't apply. So
2 that's one of the reasons that we're bringing
3 this property forward now, so it's designated,
4 so all of the work that he does would be
5 included.

6 CHAIRMAN TORRE: Do -- do you have enough
7 basis to look back at how this house should
8 look, or what, um, we only saw one elevation.
9 And you don't have the plans here. So what's
10 the way to -- to see what was right and wrong?
11 How do you -- how do you restore -- how do you
12 work that house back into something as he moves
13 forward with design?

14 MS. GUIN: Well, we've -- we've done a bit
15 of ground -- you know, on the site looking
16 what's there. We've been out to the site a
17 couple times.

18 CHAIRMAN TORRE: And by the way, I'm not
19 against the historic designation of this house.
20 But I just want to make sure that this is done
21 in the best way --

22 MS. GUIN: Yeah, it's --

23 CHAIRMAN TORRE: -- possible.

24 MS. GUIN: You know, and --

25 MS. KAUTZ: A lot of -- a lot of times

1 when you look at properties, um, bad
2 workmanship is our best friend. Because it's
3 really clear what's not original. Um, and
4 it -- because, you know, the carport, you can
5 see the arched openings exactly where they are;
6 it's really easy to tell. I mean, what's
7 later -- a later addition, is not a good one.
8 So it's gonna be very easy for them to
9 distinguish what's -- what comes off. And they
10 have, um, and we've -- like she said we've
11 worked with them to sort of help them through
12 that. And they're completely on board with
13 doing the right thing.

14 MR. MENENDEZ: So is staff gonna require
15 certain work to be done? Certain things to be
16 brought back?

17 MS. KAUTZ: Not require, because we can't.
18 But they're in permitting already, if I'm not
19 mistaken, for restoration work that we've
20 signed off on.

21 MR. MENENDEZ: Okay.

22 MS. KAUTZ: So it's -- it's something that
23 we are completely happy that they're doing.
24 Um, and it's all good work.

25 (Crosstalk)

1 CHAIRMAN TORRE: So it has to come back to
2 us.

3 MR. MENENDEZ: Well, but --

4 MS. KAUTZ: No.

5 MS. GUIN: No.

6 MS. KAUTZ: It's restoration work only.

7 (Crosstalk)

8 MS. KAUTZ: They're just -- they're only
9 removing bad stuff.

10 CHAIRMAN TORRE: But if we designate it
11 today, it will -- that's not permitted. When
12 it does get permitted, it will have to come --

13 (Crosstalk)

14 MS. KAUTZ: Not nec -- not for restoration
15 work. But if -- like if they do impact
16 windows, we do that administratively.
17 Restoration work typically doesn't come back to
18 you all because they're doing the right thing.
19 They're doing something good we want to see
20 happen.

21 MR. MENENDEZ: Well, my question, the --
22 the unpermitted additions, are those gonna go
23 away? Required, correct?

24 MS. KAUTZ: Yeah.

25 MS. GUIN: Correct.

1 MR. MENENDEZ: Okay.

2 (Crosstalk)

3 MR. FULLERTON: And the carport enclosure?

4 MS. KAUTZ: Yes.

5 MR. FULLERTON: That's going away?

6 MS. KAUTZ: Yes. It's opening. They're
7 opening back up the carport.

8 MS. GUIN: They're opening it back up.

9 (Crosstalk)

10 MS. KAUTZ: No.

11 MR. MENENDEZ: That's -- that's my
12 concern, grandfathering in --

13 MS. KAUTZ: No. No, you're not. There --
14 there are -- there's un -- unpermitted work on
15 this property, that is, it's a violation. So
16 there's -- there's nothing that if you
17 designate something as is now, if it doesn't
18 meet code, it's not -- doesn't have to stay.

19 CHAIRMAN TORRE: You -- you lost me a
20 little bit on the restoration. Okay. So, so a
21 permit that has -- um, house that's like
22 designated has to go to your department?

23 MS. KAUTZ: Mm-hmm.

24 CHAIRMAN TORRE: Obviously. And when you
25 say de -- uh, restoration means that there's

1 not enough reconstruction, or -- or something
2 that requires our viewing? That you are able
3 to just do that on your own?

4 MS. KAUTZ: Yes.

5 CHAIRMAN TORRE: That's -- that's all that
6 means.

7 MS. KAUTZ: Yes.

8 CHAIRMAN TORRE: And the removal of all
9 carports, demolition of that type is -- is
10 still considered restoration?

11 MS. KAUTZ: Yes.

12 MR. MENENDEZ: But we can request it to
13 come back, can we not?

14 MS. KAUTZ: You can. You can. It
15 would --

16 MR. MENENDEZ: So we might want to do
17 that, to review it.

18 MR. FULLERTON: If we don't designate it,
19 or is it already designated because it's in --
20 (Crosstalk)

21 MR. MENENDEZ: No, it's not.

22 MS. KAUTZ: This is -- this is just for
23 the designating.

24 MR. MENENDEZ: That's what we're doing.

25 MR. FULLERTON: Yeah, I'm -- I'm sorry.

1 Uh, if we don't designate it, do you lose
2 control over, uh, what they do?

3 MS. KAUTZ: Yes.

4 MR. MENENDEZ: Yup.

5 MS. KAUTZ: I mean, the way -- the way
6 that we've talked about this, is we've -- it --
7 it came to us because it -- there was, um, they
8 were proposing work that was really
9 incompatible with the historic nature of the
10 house. We went out to go visit it. We talked
11 to the architect. We spoke to the owner. We
12 told them what we'd like to see happen, for it
13 to be brought back. And they've been
14 completely agreeable thus far. Which is why we
15 didn't -- we wanted to let them go forward into
16 permitting and start getting that accomplished
17 and not hold them up. Because we are --

18 CHAIRMAN TORRE: I just --

19 MS. KAUTZ: -- comfortable with what
20 they're doing.

21 CHAIRMAN TORRE: My concern is that if
22 someone points a finger at the house later on
23 and says, "Look, this is what you guys did,"
24 and -- and I don't want it to be used an
25 example of something that makes me look like a

1 hypocrite, or some of -- something of that
2 sort. I -- I want to stand comfortable with
3 what we're going forward with.

4 MS. KAUTZ: I -- if -- if it were -- if --
5 if I were looking at this and, which is how you
6 should, as Dona would remind you, if you look
7 at the house now, are there enough features
8 that you think that it still qualifies for
9 designation? And the reason why we are
10 proposing it to you for designation is that if
11 it came to us for a demo, we would say no, that
12 it can't be demolished. So it should be
13 designated. Does that make sense? Did I
14 explain that --

15 CHAIRMAN TORRE: I -- I think what I'm
16 saying is, how do we make it look the best or
17 bring it back to the best? What's the options
18 for us to try to perfect the house as much as
19 possible? And if that's up to you guys, that's
20 fine. If we have no control over that, that's
21 fine but since we're gonna designate it, how do
22 we make sure that it -- it comes back to be the
23 best, best design possible? And that's my
24 question.

25 MR. FULLERTON: I think there are enough

1 things that were done incorrectly to say no, it
2 shouldn't be designated. Possibly.

3 CHAIRMAN TORRE: Well, that's why I wanted
4 to -- I like the designation option. And I
5 think a lot of people are -- are for it. And I
6 think it's a good thing. But how do we -- how
7 do we extract the best part of this house back?

8 MR. SILVA: Well, I -- I -- I think,
9 Venny, we need to look at it from kind of a
10 holistic view and say, okay, these blue
11 additions were unpermitted. Right? And I
12 think they're a big part of the problem that we
13 have with this. Right? Um, so those are
14 coming down. Right?

15 MS. KAUTZ: Mm-hmm.

16 MR. SILVA: Those -- those have to come
17 down, those additions.

18 MR. FULLERTON: Coming down or just --

19 MR. SILVA: So I think -- I think we say
20 okay --

21 (Crosstalk)

22 MR. SILVA: -- if those additions are not
23 there, then following the secretary of interior
24 standards --

25 (Crosstalk)

1 MR. SILVA: -- do we -- is there enough,
2 is there enough there to designate? And I --
3 and I think there is. I think that then
4 you're -- then you're talking about the
5 enclosure of the carport, um, actually that was
6 unpermitted as well, so -- so, you're opening
7 that up already. You're getting rid of those
8 unpermitted additions. Then we're just talking
9 about opening maybe those -- those bay windows
10 on the front. And those are things that I
11 think are easily reversible and do fall under
12 that definition. So I think we're justified.

13 And I think furthermore that we should be
14 encouraging, um, the restoration and -- and not
15 penalizing folks for -- for doing things in --
16 in the proper way, like the other house was,
17 where they couldn't take advantage --

18 MS. KAUTZ: Right.

19 MR. SILVA: -- of that ad valorem. And --
20 and here we can and we can kind of support
21 them --

22 CHAIRMAN TORRE: And -- and I agree.
23 And -- and I don't think anybody here is saying
24 that we shouldn't designate it. It's just how
25 do we work this so it's best done in the -- in

1 the reversal process.

2 MR. MENENDEZ: But these drawings still
3 have to go through the Board of Architects.

4 MS. KAUTZ: I believe they have.

5 MS. GUIN: Yeah, they've been through the
6 Board of Architects. They're now in the
7 construction drawing phase.

8 MR. MENENDEZ: Well, shouldn't it come
9 here to us then?

10 (Crosstalk)

11 MS. KAUTZ: Again, as a restoration, we
12 typically -- if someone is just --

13 MR. RODRIGUEZ: It's the cart and horse.

14 MS. KAUTZ: If someone is just doing
15 restoration work, and modifying, um, something
16 that's wrong on a property, we typically don't
17 bring it back to you. Because we -- we handle
18 that. We know what they're -- they're removing
19 something --

20 CHAIRMAN TORRE: Are those brackets coming
21 off?

22 MS. GUIN: Yes. Mm-hmm.

23 CHAIRMAN TORRE: Okay.

24 MR. RODRIGUEZ: If this were not
25 designated, you could have it, you could sign

1 off on demolition?

2 MS. KAUTZ: Yes.

3 (Crosstalk)

4 MR. SILVA: Take a leap of faith.

5 MS. GUIN: Yes.

6 CHAIRMAN TORRE: Can we at least agree
7 that we'll -- the motion should carry the
8 removal of the non-permitted pieces of the
9 house, and the brackets that I'd -- for sure
10 should come off? Can that be part of the
11 designation?

12 MS. GUIN: Yeah.

13 MS. KAUTZ: I think so.

14 MS. GUIN: I think so, yeah.

15 CHAIRMAN TORRE: At least, um, we know
16 that --

17 MS. KAUTZ: We don't like to, um,
18 condition a designation, uh, only because I
19 don't know if -- I don't know if any of you all
20 were here. There was a house on Cordova, um,
21 that the designation was conditioned on them
22 doing remedial work to the property to add
23 features back that had been lost. In this
24 case, we're not adding features essentially
25 back. We're taking things off.

1 CHAIRMAN TORRE: Mm-hmm.

2 MS. KAUTZ: Um, in that case, the work was
3 never done. And five or six years later, they
4 came back to remove the designation of the
5 property, because they didn't complete the
6 work, and they weren't -- they had no intention
7 of completing the work.

8 So, conditioning it is a little bit
9 trickier than just accepting the designation
10 and then letting us follow through with them
11 doing the work --

12 CHAIRMAN TORRE: Can we do it so those
13 areas are not designated?

14 MR. CEBALLOS: I'd like to interrupt for
15 one second. I'm very hesitant to the board to
16 make any sort of conditions --

17 MS. KAUTZ: Right.

18 MR. CEBALLOS: -- that lack teeth.
19 Meaning if there's no way for us to enforce it,
20 there's no point in making the condition. If
21 we put a condition that A and B needs to be
22 removed, but there's no way --

23 CHAIRMAN TORRE: No, no, that's -- so
24 that's what it is. So leave those pieces alone
25 for now. Only the original part of the house

1 is designated. And the pieces that are added
2 are not designated.

3 MS. KAUTZ: Well, we desig --

4 CHAIRMAN TORRE: Is that -- is that it?

5 MS. KAUTZ: We designate the property.

6 It's the -- it's the whole --

7 CHAIRMAN TORRE: We can't do that?

8 MS. KAUTZ: -- the -- everything. I mean,
9 that would be sort of piecemealing it together,
10 which I wouldn't be really comfortable with.
11 It's the whole property.

12 MS. GUIN: But are -- are you concerned
13 that if you designated that those --

14 CHAIRMAN TORRE: That back roof has got
15 nothing to do with that house.

16 MS. GUIN: Right.

17 CHAIRMAN TORRE: I mean --

18 MS. GUIN: But that was --

19 CHAIRMAN TORRE: How do I live with that?
20 I don't know how I'd live with that, if that
21 stays. And then it continues to operate --

22 MS. GUIN: But it was unpermitted, so
23 it -- it will need to come off once that goes
24 in --

25 CHAIRMAN TORRE: Right. Somebody comes

1 back and says, "How did you guys approve this?"
2 And I have to say, "I don't know. We -- we --
3 I don't remember."

4 MS. KAUTZ: And they -- they, you know,
5 they have, there's no off-street parking
6 currently provided. That porte cochere was
7 enclosed without a permit either. That has to
8 come off. They have to have off-street
9 parking. So there are -- there are things that
10 they have to do.

11 We've designated properties that have been
12 altered in the past through either windows
13 have, you know, inappropriate windows. And we
14 say, "When you go to replace the windows again,
15 we will make you put the right ones back in."
16 So, it's a -- in those cases it's more of a
17 gradual process. In this case we know what
18 they're going to do, and -- and --

19 MR. SILVA: But just -- just so we're
20 clear, I think that the zoning code requires
21 them to remove those non-permitted additions.
22 Is that correct?

23 MS. KAUTZ: As far as I know.

24 (Crosstalk)

25 MS. GUIN: Yeah.

1 MR. SILVA: And we are not granting any
2 sort of variance --

3 MR. CEBALLOS: If they're in violation and
4 we've already cited the property, then it would
5 go through the normal procedure. It would be
6 cited, eventually be -- fines would go -- would
7 amount to a lien, and there would be a lien
8 placed on the property.

9 CHAIRMAN TORRE: So --

10 MS. KAUTZ: So to get -- they would have
11 to get compliance.

12 CHAIRMAN TORRE: What you said just a few
13 seconds ago, says, we know what they're working
14 on. That's also a condition. Tomorrow they
15 sell a property or they decide they have to
16 leave town, that -- then it doesn't happen. So
17 that's still a condition, that we're approving
18 with your -- we think it's gonna happen. We
19 know it's in the process of being done.

20 MR. CEBALLOS: I would --

21 CHAIRMAN TORRE: It's still not done.

22 MR. CEBALLOS: I would consider -- I would
23 consider taking a look at the property the way
24 it currently stands right now.

25 MS. KAUTZ: Mm-hmm.

1 MR. CEBALLOS: And if it meets the
2 criteria for designation, then you would go
3 forward with the designation. But yes, you are
4 going forward with the designation of a
5 property that tomorrow could be sold, and it
6 stays at its current status. Until the -- the
7 property is cited, and it goes through the
8 process of violations, and eventually becomes a
9 lien, and until somebody owns that property and
10 decides that they want to update it, the only
11 additional benefit that this board will have
12 is, if it is designated, all of those
13 modifications would come back before this
14 board.

15 CHAIRMAN TORRE: Hm.

16 MR. MENENDEZ: What if they want to knock
17 it down? If somebody buys it and they want to
18 knock it down --

19 MS. KAUTZ: If -- if it's designated, they
20 cannot.

21 CHAIRMAN TORRE: They can't.

22 MR. CEBALLOS: And if it is not
23 designated, it still has to get approval
24 through Historic, for demolition.

25 MS. KAUTZ: But if -- but if they say that

1 it's not designatable, that's then -- then
2 that's it.

3 MS. GUIN: No. Then that's it.

4 CHAIRMAN TORRE: I think what he said is
5 right.

6 MR. PARSLEY: I think we have more teeth
7 with a designation than without it.

8 CHAIRMAN TORRE: I mean --

9 MR. PARSLEY: To use your analogy of
10 teeth.

11 CHAIRMAN TORRE: It -- what he said is
12 correct. This is a leap of faith, in a way.
13 And we prefer the house is designated than not,
14 yes.

15 MR. PARSLEY: There's -- there's --
16 there's more to designate than not to
17 designate.

18 MR. RODRIGUEZ: If it's not designated, it
19 can be demolished tomorrow.

20 CHAIRMAN TORRE: Right.

21 MR. CEBALLOS: Right.

22 CHAIRMAN TORRE: And -- and it's --
23 there's a bad example -- well, it -- there's
24 some bad features of that house that should
25 never stay there with that house, if you're

1 gonna be designated again. But there's no
2 guarantees from what I'm hearing. Except
3 hoping that the -- the code compliance people
4 help us out.

5 MR. EHRENHAFT: Um, can I muddy the
6 waters?

7 CHAIRMAN TORRE: Let's do it.

8 MR. EHRENHAFT: Your hypothetical that if,
9 for some reason, they decided to put the house
10 back on market, these unpermitted additions,
11 the ones that bother the board, and the -- the
12 closure of the -- well, the closure of the
13 porte cochere may or may not have been
14 permitted. I don't know. But then does that
15 mean that, if there were liens that were cited,
16 anybody who's going to purchase the house would
17 be having to know about that at the time of the
18 purchase, and they would be facing that?

19 MS. GUIN: Mm-hmm. Correct.

20 MR. MENENDEZ: You -- you can't purchase
21 it without -- with the lien on it.

22 MR. CEBALLOS: The liens would exist --

23 MR. EHRENHAFT: That's right.

24 MR. CEBALLOS: -- and they would be
25 recorded to maintain the permits. I could

1 purchase a home with two million dollars worth
2 of liens. I'd have to purchase the property
3 cash, because no -- most, uh, mortgagers would
4 never finance a home that has liens. But yes,
5 it could be -- it could be sold.

6 MS. KAUTZ: But then the owner is
7 responsible for bringing the property into
8 compliance -- but then the owner's responsible
9 for bringing the property into compliance.

10 MR. CEBALLOS: The liens would remain.
11 Simply transferring property from one person to
12 another, the liens would remain.

13 MR. EHRENHAFT: So if there were successor
14 owner --

15 MS. KAUTZ: Mm-hmm.

16 MR. EHRENHAFT: -- then if we were to
17 designate it, they're still going to have to
18 bring the -- the property into compliance.

19 MS. KAUTZ: Yes.

20 MS. GUIN: Yes.

21 MR. EHRENHAFT: The only thing that would
22 keep that from happening is if we -- if -- if
23 they were to make a sale before the
24 administrative processes of placing the liens
25 were there or with the --

1 MR. CEBALLOS: If the property --

2 MR. EHRENHAFT: Would the city still be
3 able to --

4 MR. CEBALLOS: If the property's currently
5 in violation?

6 MR. EHRENHAFT: Mm-hmm.

7 MR. CEBALLOS: The -- it would be
8 hopefully the duty of the purchaser to do his
9 due diligence and find out that there's
10 violations on the property. But it wouldn't be
11 recorded unless there's liens. But even if the
12 change -- the possession of the property
13 changed from owner A to owner B, if the
14 property is still in violation, it still
15 becomes the responsibility of owner B to
16 resolve the violations.

17 MR. EHRENHAFT: Okay.

18 CHAIRMAN TORRE: Now, the issue of the
19 property violations is assured or pending, or
20 you -- you said there's going to be or there is
21 violations? Or these things are already on
22 record?

23 MS. KAUTZ: There are -- there are
24 unpermitted additions to them. I don't believe
25 there are violations recorded on the property

1 yet because we are working with the owner.

2 MS. GUIN: Correct.

3 CHAIRMAN TORRE: So, if it fell apart you
4 could -- then at that point you'd go upstairs
5 and you'd say, "Let's file these violations."

6 MS. KAUTZ: Yes.

7 MS. GUIN: Correct.

8 CHAIRMAN TORRE: So, while you're still
9 working on removing them, that's still a work
10 in progress, if there's nothing to be done --

11 MS. KAUTZ: Yes, if they --

12 CHAIRMAN TORRE: You have to think we rely
13 on -- so we're relying then on you to put that
14 marker in place if it doesn't --

15 MS. KAUTZ: Yes.

16 CHAIRMAN TORRE: -- if it doesn't happen.
17 Okay.

18 MR. SILVA: That make you more
19 comfortable?

20 CHAIRMAN TORRE: At least that makes me
21 more comfortable. Okay.

22 MS. KAUTZ: We -- we have no problem
23 calling code enforcement.

24 MS. GUIN: True.

25 CHAIRMAN TORRE: All right. I think we

1 have at least some idea what's going on here.

2 Raul, you have any questions? I see
3 you're quiet today.

4 MR. RODRIGUEZ: Me?

5 CHAIRMAN TORRE: Yes.

6 MR. RODRIGUEZ: No, no.

7 CHAIRMAN TORRE: You're good?

8 MR. RODRIGUEZ: I'm more concerned about
9 the ability to demolish the building if we
10 don't designate anything.

11 CHAIRMAN TORRE: Okay. That's always our
12 strongest concern.

13 MS. BACHE-WIIG: I just want to make a
14 comment about the area. And it -- it seems
15 like there's attention to this area --

16 MS. GUIN: Yeah.

17 MS. KAUTZ: Uh-huh.

18 MS. BACHE-WIIG: -- coming back, and so
19 things coming along to get designated. And
20 it's really exciting because it's a, it's a
21 super area with a collection of every style --

22 MS. GUIN: Uh-huh.

23 MS. KAUTZ: Yes.

24 MS. BACHE-WIIG: -- that's significantly
25 contributing.

1 MS. KAUTZ: Absolutely.

2 MS. BACHE-WIIG: So, that's really, um,
3 exciting.

4 MS. KAUTZ: Yeah, we've -- we've got --
5 now we have four up there --

6 MS. GUIN: Four.

7 MS. KAUTZ: -- like within three blocks on
8 Pizarro.

9 MS. GUIN: Yeah, four that are.

10 CHAIRMAN TORRE: Excellent. Okay.

11 MR. RODRIGUEZ: Isn't it also close to
12 Little Gables?

13 MS. GUIN: Uh-uh.

14 MS. KAUTZ: Yes.

15 CHAIRMAN TORRE: Does anybody else want to
16 speak? This side?

17 (No response)

18 CHAIRMAN TORRE: Okay. So we'll close the
19 public hearing. Thank you both.

20 Anybody else? Got it.

21 (No response)

22 MR. SILVA: I'll move approval then.

23 CHAIRMAN TORRE: Okay.

24 MR. RODRIGUEZ: I'll second it.

25 CHAIRMAN TORRE: Motion for approval,

1 designation, and there's a second. Any more
2 discussion?

3 (No response)

4 CHAIRMAN TORRE: Okay. Jessie.

5 THE SECRETARY: Mr. Rodriguez?

6 MR. RODRIGUEZ: Yes.

7 THE SECRETARY: Mr. Parsley?

8 MR. PARSLEY: Yes.

9 THE SECRETARY: Ms. Bache-Wiig?

10 MS. BACHE-WIIG: Yes.

11 THE SECRETARY: Mr. Fullerton?

12 MR. FULLERTON: Yes.

13 THE SECRETARY: Mr. Ehrenhaft?

14 MR. EHRENHAFT: Yes.

15 THE SECRETARY: Mr. Silva?

16 MR. SILVA: Yes.

17 THE SECRETARY: Mr. Menendez?

18 MR. MENENDEZ: Yes.

19 THE SECRETARY: Mr. Torre?

20 CHAIRMAN TORRE: Yes. Thank you.

21 MS. KAUTZ: Thank you.

22 (Agenda item concluded.)

23 CHAIRMAN TORRE: Okay. We're going to go
24 to Case File COA, Certificate of
25 Appropriateness for 2018-006. An application

1 for the issuance of a Certificate of
2 Appropriateness for the property at 4733 Santa
3 Maria Street, contributing resource within the
4 Santa Maria Historic District. And this is
5 described as Lots 21 to 23 inclusive, Block
6 112, Coral Gables Country Club Section Part 5,
7 as recorded in Plat Book 23, page 55, of the
8 Public Records of Miami-Dade County. The
9 application requests design approval for the
10 addition and alterations to this residence.

11 MS. KAUTZ: Thank you.

12 This is the location map. Um, it is
13 towards the south end of Santa Maria on the
14 corner at Blue Road. This is a picture from
15 1940's. This would have been shortly after it
16 was desig -- uh, after it was completed. Um,
17 it was, uh, designed and built in 1949,
18 architect Earl Wolfe. It's a contributing
19 residence within the Santa Maria Historic
20 District, which was designated in November of
21 2007.

22 The application, uh, requests design
23 approval for two, uh, one-story additions to
24 the rear of the home, interior renovations,
25 installation of new impact resistant windows

1 and doors, uh, within existing openings and
2 site work. The Board of Architects did review
3 and approve this without comments. Um, no
4 variances are requested and, um, there are a
5 couple conditions that we'd like to note at the
6 end, um, and one brief discussion item. But
7 I'll let the architect give his presentation
8 first.

9 MR. BRAVO: Good evening, everybody.
10 Pedro Bravo, with Bravo Architecture, 250
11 Catalonia Avenue.

12 Uh, our clients recently purchased this
13 house, um. It's a young family, very, very
14 young family who have two young children. Uh,
15 those young children will be going to school at
16 private school here in Coral Gables. Uh,
17 they've hired us to change kind of the look and
18 the dynamic and the feel of the house a little
19 bit.

20 Uh, the house was added into in 2015, um,
21 where the existing garage used to be towards
22 the back and that was changed to the front.
23 And the old garage was converted into a
24 playroom. That whole section at the back, that
25 is the playroom, and the kitchen. This is an

1 existing plan. The playroom in the back and
2 the kitchen, that whole area we plan on
3 demolishing, basically cutting the house right
4 there. There's a corner of the dining room,
5 which you'll notice, uh, that's exactly where
6 we'll cut the house and that's where the roof
7 itself, the existing roof kind of blends back
8 together, back into a simple hip roof. And
9 then from there back is where we're planning on
10 doing the expansion.

11 So the inside of the program was, hey, we
12 need to get larger spaces. We have family that
13 lives out of town that comes and visits. We'd
14 like to get a larger family room. We really
15 want to get a nice, larger, open kitchen. We'd
16 like to get nice terraces. A few things that
17 they needed in the house that they wanted in
18 the house. They love the area, yet this house
19 kind of lacks, so they wanted to see if we can
20 work with it.

21 So, for the main house, the existing house
22 as you see here that has the three bedrooms,
23 uh, and three bathrooms, we're going to
24 slightly alter that. Um, this is the existing
25 roof configuration, very simple, very clean,

1 but what we're showing you on the corner,
2 you'll notice how the roof braids cleanly for
3 the rest of the house. Um, what we have
4 proposed -- here's a proposed site plan. But,
5 essentially, here's the proposed floor plan.

6 The program also calls for not only the
7 family room and guest room addition and
8 kitchen, but it also asks for another storage
9 area. We needed more storage, and this is
10 essentially another garage basically. So we
11 decided to create a tandem storage behind the
12 existing garage and that's where you see the
13 area behind it that's slightly, um, offset from
14 the corner of the garage in the back and it
15 creates more of a flow through, uh, double-car
16 kind of tandem garage. But it won't used as a
17 two-car garage. It'll be used mostly for
18 storage. The front part of the garage would be
19 used as a garage, then the back will be used
20 for storage.

21 And you'll also notice back down on the --
22 on the south side, uh, by where there's a small
23 addition of a master bedroom. We reconfigured
24 those rooms and the old room into a closet and
25 bathroom area for the master. And then we

1 added just a simple bedroom. I'll show you now
2 on the elevations. But that bedroom that was
3 added follows the same lines as the house, the
4 same eaves, the same beam height.

5 Here's a proposed roof plan and what
6 you'll notice essentially from the back part,
7 from the master bedroom, like I said, the
8 actual roof lines up perfectly with the
9 existing house, and existing roof, piggybacks
10 easily onto the existing house. On the north
11 side, the whole addition part, what we decided
12 to do was to create a transitional piece
13 between the existing house roof, which had a
14 beam -- had a beam height of 8 feet, and then
15 it transitions up to 10 feet, which is a new
16 kind of pavilion that we've created, it's a
17 public space, and then it transitions back down
18 to the 8 feet. So, it's almost like a pop-up
19 in the center. I'll show you now on the
20 elevation. But that transitional piece which
21 is a flat roof, we felt that it was the best
22 way to transition the old to the new, number
23 one. And number two, there is a -- there's a
24 nice light, it's a big skylight that kind of
25 transitions the old house from the new house.

1 So when you transition into the house, you feel
2 it through the skylight.

3 Uh, the front facade which you see on the
4 top existing, middle is the proposed and the
5 bottom is just the color of the proposed. The
6 front facade. We're not proposing any work
7 with the exception of changing the front door.
8 It is written in your report, in the staff
9 report, that we are changing the shutters. All
10 windows and doors are being changed from
11 horizontal sliders to casements, full light.
12 Um, we're replacing the shutters where they
13 exist, on the existing part of the house and we
14 are planning on changing the front door.

15 Now, the front door, we want it to be
16 impact obviously, want the side lights to be
17 impact, so our proposal is to really mimic --
18 mimic exactly what's there. So, the side
19 lights are on the sides. And the way they're
20 broken up into four pieces, we'd like to
21 maintain that look. However, go ahead with a
22 side light that's product approved and is
23 impact resistant.

24 Um, so I know that one of the things the
25 staff report said is that shown on our

1 rendering on the elevations with regards to the
2 shutters, the decorative shutters, they're a
3 little bit different. We just wanted to avoid
4 that kind of a Home Depot louvered shutter. We
5 wanted to kind of work with staff and you guys
6 possibly if you make suggestions not only in
7 the texture of what it's going to look like,
8 possibly even the color.

9 This is a facade, the side facade, the
10 side street elevation that you see from Blue
11 Road. Um, and here you'll notice what I was
12 saying in the center. The center portion,
13 you'll see the part that's the actual kitchen
14 and family room area that we're adding. And
15 it's transitioned by the flat roof that's right
16 next to it to the left. And as you continue to
17 the right it -- it goes back down to the guest
18 room and it goes back down to the main height,
19 the main beam height of the main house. But we
20 created covered terraces in the front, which is
21 part of the program. So, we wanted to break up
22 that covered terrace into kind of an
23 eating/dining area and then the lower level
24 becomes kind of the outdoor, summer kitchen
25 area.

1 The, um, the rear facade you'll notice
2 also that the -- the guest room that was added
3 towards the back is at the same as the -- as
4 the main roof of the house. And we're trying
5 to kind of place that pavilion that's -- that's
6 2 feet higher than the rest of the house. We
7 want to kind of sandwich it in the rest of the
8 house, the rest of the structure.

9 Yeah, okay. This is the north facade, the
10 north elevation, which you'll see the existing
11 part of the garage on the right-hand side.
12 That's where the existing garage is. There are
13 no windows there currently. To the left of
14 that, we're adding that one, that flat roof
15 area, which we felt was an easier transition
16 from the existing to the new. The roof
17 configurations, when you put them together and
18 you try to work different heights with a
19 separation and -- and a lower height, it really
20 creates a really difficult roof condition. It
21 was, uh, it was very -- it was a very dirty
22 condition, so that's why we felt that the flat
23 roof would be a nice transition.

24 So here you have an image of the front and
25 you kind of get an idea of what the overall

1 massing of the house would be. We wanted the
2 addition itself to maintain that kind of long
3 piece going east/west and try to maintain that
4 green area, that green yard. We like for it to
5 really take advantage of what was existing and
6 not really build into that space at all.

7 Uh, we do not have a pool proposed, nor a
8 deck or anything like that. Little kids, they
9 want grass; they want to play soccer, with no
10 pool at all right now. At all.

11 More views of -- of the pavilion and the
12 integration into the house. One of the things
13 that was mentioned in the staff report was the
14 height of that transitional square, that
15 transitions from the old house to the new,
16 mentioning that it was possibly a little bit
17 too high and they wanted for us to lower it. I
18 think the way that it works out is that right
19 now, the way that the flat roof portion or the
20 parapet connects to the -- to the higher
21 pavilion, it's only about 18 inches. I still
22 have to put a cricket there. I've got to put
23 some type of waterproofing there to get the
24 water outside. So I need a little bit of meat
25 there to get that water out. And with 18

1 inches, I'm really at -- almost at the minimum
2 which -- which I really should be to get that
3 water to the sides. So, we felt that keeping
4 it above, almost like if it was a chimney, I
5 think is a better look than if it was lower.
6 So we'd like to keep it. We understand that on
7 the existing side, uh, where it connects to the
8 existing house, it's a little bit higher, but
9 it's still only 3 feet, 3 feet, 3 feet, 2
10 inches. So it really wasn't that much higher.

11 Um, a view of the front showing the
12 shutters and the front door. And we're also
13 proposing to take out that large circular
14 driveway that's not a stamped concrete, and
15 doing something simpler with concrete slabs,
16 grass in between or gravel or something in
17 between. And we'd also like to maybe take that
18 brown color that the house has right --
19 currently. It's just all brown roof, brown
20 shutters, light brown house. So really kind of
21 change it and go with grays, something more
22 reflective, transparent.

23 A better shot of that pavilion, of the
24 kitchen and family room area, the covered
25 terrace. Here we wanted to create some nice

1 composition of columns, almost like they were
2 floating, very simple and not -- not ornate.
3 This is the existing dining room structure area
4 where on the right-hand side, you'll see
5 that -- kind of that transitional square piece
6 that comes out with the parapet. I think it
7 blends okay. There's a garden there. There's
8 a planter there. I think it transitions okay.

9 We're also working on the interiors. But
10 on the bottom right, you'll see the covered
11 terrace.

12 With regards to, um, the comments in the
13 staff report, uh, one of the -- the third
14 comment they mentioned was a new -- no new
15 windowsills to be added to the existing
16 structure. We're okay with that. We wouldn't
17 add any new windowsills or any ornamentation
18 whatsoever.

19 And the last thing was a suggestion of
20 lowering the height of the connector piece on
21 the south elevation, which we discussed.

22 I'm here to answer any questions.

23 CHAIRMAN TORRE: I have a couple, just
24 clarifying questions. Page A-13 is existing,
25 uh, obviously it is. So the main door is

1 currently existing and your elevation shows per
2 proposed the same door. Is that door staying?

3 MR. BRAVO: No. It's a new door. We're
4 replacing the door and the side lights.

5 CHAIRMAN TORRE: Okay. I'm -- I'm going
6 to ask a bunch of questions, so let me just
7 continue. Um, obviously the roof's going to be
8 white or gray?

9 MR. BRAVO: Gray.

10 CHAIRMAN TORRE: Gray. Okay. Um, okay.
11 And the metal columns with the old, uh, I don't
12 what the right -- architecture for that, in the
13 front are staying from histor -- for historical
14 reasons?

15 MS. KAUTZ: Yes.

16 CHAIRMAN TORRE: And you're asking them to
17 keep those?

18 MS. KAUTZ: Yes.

19 CHAIRMAN TORRE: Okay. Because in the
20 back I know you are using square columns and
21 not -- so that goes away. That only happens in
22 the front. So, the questions that I have --
23 and by the way you -- you always bring good
24 work, so it's not to be cri -- critical. I
25 just want to -- I'm trying to find the more --

1 what style exactly this is tending to be,
2 because the house is tended to try to go modern
3 a little bit, but in some cases, it can't. Uh,
4 case in point, those columns that you have in
5 the front, you're asking for shutters and
6 you're putting shutters, which is great. So,
7 that's helping to go more toward traditional.
8 But then that door doesn't look to me like it
9 falls in line with those aspects of -- of the
10 architecture. The lights don't look like they
11 fall in line with that aspect of the
12 architecture.

13 So, what I would like to try to do is just
14 the smaller details that would make this house
15 be either a little more traditional or stay
16 within some form of style that can be applied
17 throughout and it doesn't leave -- it looks a
18 little contrived right now with -- with
19 different things that are going on.

20 Um, so grass in between pavers looks to be
21 modern. And again, I -- I'm trying to say
22 pick -- pick a style a little bit and try to
23 stay towards it and let's see how -- and I'm
24 having a dialogue with you so, see where --

25 MR. BRAVO: I understand.

1 CHAIRMAN TORRE: -- where that can end
2 it -- So, again, the shutters, I think we can
3 find a way to make those look very nice.

4 I think the color you picked is great.

5 The door, I would ask that they match more
6 towards the shutters, so maybe something a
7 little bit more traditional but yet, clean
8 or -- but I -- I wouldn't pick the
9 Italian-esque looking doors, for your choice.

10 I -- I wouldn't pick the -- the lanterns
11 as my choice to match what you're trying to do.

12 And then I would revisit the patterns on
13 the -- the -- the -- I'm so glad you took away
14 that circular driveway. That was one of the
15 first things I was very happy about.

16 But then, you know, again try to con --
17 contrive something that continues to repeat
18 itself as a standard traditional or
19 semi-traditional look or, for example, the
20 steps. You know, if you put a bullnose on the
21 steps versus just putting that edge to edge, it
22 continues to be more traditional versus that
23 modern look.

24 MR. BRAVO: Agree.

25 CHAIRMAN TORRE: So, stuff like that

1 adds -- adds a look that at some point you'll
2 recognize it's -- it's just more stylish, in my
3 view.

4 MR. BRAVO: Yeah, I think this house had
5 over the years -- it's been changed it seems
6 and -- and the shutters were there and the
7 shutters were original and the shutters are
8 staying. So, that's part of one of the
9 conditions and that's fine. But yet, um --

10 CHAIRMAN TORRE: But I think you're
11 modernizing the house when you're sort of
12 dealing with something that maybe virtue of the
13 historic nature of this, you're forced to do
14 something else.

15 MS. KAUTZ: It was kind of a transitional
16 house to begin with. It was '49, um, so the
17 iron work is original. The slump -- it's got a
18 slump brick, um, basic like ledge front, um,
19 that we're asking to be retained. It had the
20 big open side lights, with the single door. Um,
21 we're asking them to maintain those features.
22 There's not a lot of overt detail on this house
23 and I think it was transitioning towards being
24 modern. So I think that that's what they
25 picked up on and then took it. Whether or not

1 it should be reined in a little bit then, you
2 know.

3 CHAIRMAN TORRE: That -- those are my --
4 my sort of feelings about --

5 MR. BRAVO: Yeah, I think the tendency of
6 our client also was to go more towards the
7 contemporary, um, their taste. However,
8 they're living in a traditional home and they
9 purchased a traditional home.

10 CHAIRMAN TORRE: But -- but I don't think
11 you can -- I mean, you don't have to go
12 ultra-conservative.

13 MR. BRAVO: Right.

14 CHAIRMAN TORRE: But you can have this
15 sort of semi-contemporary look that still gives
16 you that feeling of clean lines without --
17 again, bullnose makes a big difference. You
18 can use the highest quality material, but if
19 you put it corner to corner, it just feels
20 modern. If you do a bullnose, it feels
21 traditional. That's just -- that's simple.
22 Right?

23 MR. BRAVO: Yeah.

24 CHAIRMAN TORRE: Stuff like that. And,
25 um, the door, I -- I would say the first thing

1 is I -- I wouldn't want to see a house -- a
2 door -- a main door is always very important to
3 me. That looks like an Italian type of line.
4 I would say more something different there that
5 could still be --

6 MS. KAUTZ: Like a panel?

7 CHAIRMAN TORRE: -- considered. Yeah, a
8 panel. It still could be beautiful. It could
9 still be colored. But I -- I just think it
10 looks very Italian-esque or one of these things
11 you buy at the -- Doors Galore here or
12 whatever.

13 MR. BRAVO: We're okay with it.

14 CHAIRMAN TORRE: I'm not saying that
15 that's what it is.

16 MR. BRAVO: Yeah.

17 CHAIRMAN TORRE: But it just looks too
18 like that.

19 MR. BRAVO: That's fine.

20 CHAIRMAN TORRE: And then the -- the
21 driveway, I'm a little bit more hesitant to try
22 to again, not over-conservative, but just keep
23 some -- something that doesn't over-modernize
24 it. That's all.

25 MR. BRAVO: Understood.

1 MS. BACHE-WIIG: Would it help if the side
2 lights, the mullions being white, which is sort
3 of how it was originally?

4 CHAIRMAN TORRE: If you look at the
5 existing picture on A-13.

6 MS. KAUTZ: Yeah.

7 CHAIRMAN TORRE: I think that's the door
8 they have. And I think that's --

9 MS. BACHE-WIIG: The original photo, or
10 the one from the 40's, seems like there's a
11 dark door, then the side lights, the mullions
12 are white. Second page of the staff report.

13 CHAIRMAN TORRE: And Kara, you feel
14 strongly about leaving those four column things
15 in the front at this point? They're
16 significant to this house to have those?

17 MS. KAUTZ: Yeah, there's -- there's --

18 CHAIRMAN TORRE: I don't know what this
19 house was like but --

20 MS. KAUTZ: There's -- I mean, if you look
21 at the original photo of the features that are
22 salient on there, they'd be the shutters,
23 they'd be the slump brick, they would be the
24 iron columns.

25 CHAIRMAN TORRE: Okay.

1 MS. KAUTZ: I mean, those are the -- those
2 are the decorative elements of this
3 transitional house.

4 MS. BACHE-WIIG: I like the fact that
5 you're bringing the cement tile back.

6 CHAIRMAN TORRE: Great.

7 MR. EHRENHAFT: When I was reading the
8 staff report, I noted that it had been proposed
9 that -- that the, you know, the barrel top be
10 removed, but that it was going to be replaced
11 with white flat cement tiles and that was what
12 was proposed. And when I look at A-8, which is
13 the front elevation, that's what you've got.
14 But then you get all the way back to A-11,
15 which is labeled -- mislabeled east. It's the
16 north elevation. Then they're gray. It -- it
17 seems like, you know, it's -- it's mixed.
18 But --

19 MR. BRAVO: We never had the intent to
20 have a white roof. There's a tremendous amount
21 of foliage around the area, and we knew it
22 wouldn't last. So...

23 MR. EHRENHAFT: I'm just saying that it
24 said that, the staff report read the roof tile
25 is proposed to be replaced with white, flat

1 cement tile, to match what was originally in
2 the home.

3 MS. KAUTZ: Yeah, that's because it's
4 drawn that way, on the renderings.

5 MR. EHRENHAFT: So, I mean...

6 MS. KAUTZ: I know Don -- I know Dona's
7 okay with gray roofs, so I don't think that
8 would be like a deal breaker.

9 MR. EHRENHAFT: I'm just asking --

10 MS. KAUTZ: Yeah, but it's not consistent
11 in the renderings. I -- I get where you're
12 going.

13 MR. EHRENHAFT: Yeah. And I'd still like
14 to go back, if I could, to that transitional
15 height of the transitional part. I understand
16 you want some height because of, uh, the
17 skylight. Is that correct? In this space? I
18 mean, it -- I mean, it would seem like you
19 could -- could lower it and still have the
20 scuppers, and have -- have water still spill
21 out onto the roof. But what bothers me, or
22 what caught my attention was that if you look
23 at A-8, which is the front rendering, one could
24 see from the front of the house it -- it's kind
25 of disturbing me that I see the top edge of

1 that parapet, where all the rest of it is
2 just -- Can you see here? It looks -- it looks
3 strange. You know? If you go to A-8.
4 Directly above the left-hand side of the
5 windows, you can see the -- the height of
6 the -- the parapet is really evident from the
7 street. But it doesn't -- all it does is stick
8 up just as a -- as a straight -- straight line
9 interrupting the rest of the roof.

10 MR. BRAVO: Well, that parapet, we're not
11 sure if you'll see it from the street. Um,
12 it's set back from the street probably 60 feet,
13 more possibly. We know that that -- we know
14 the main -- the -- the high portion that the
15 family room and the kitchen area, that is like
16 45 set off from the front of the house. And
17 then plus the setback itself. So I can imagine
18 that's about 60 to 70 feet from the facade,
19 which I don't think that in perspective you'll
20 ever -- ever perceive it. You're seeing that
21 on a two-dimensional drawing. It's the way
22 it's drawn. It's drawn correctly with the
23 heights. However, I don't think it'll ever be
24 perceived that way. If you look at it in three
25 dimensions, you'll notice that's kind of

1 sandwiched in two structures.

2 And really, I don't think it's going to be
3 anything that's really going to stand out
4 terribly. The height difference between the
5 existing house and the highest portion of that
6 parapet is, like I said, 3 feet 2 inches. So I
7 measured that today. It's chimney height. We
8 could lower it a little bit and we can work
9 with it. I just -- I wouldn't like to lower it
10 lower than the eave of the higher roof
11 structure. I would not want to do that. I'd
12 like to create a little bit more important,
13 something that is clearly a, um, a transitional
14 structure as opposed to just more of a mundane
15 just horizontal line going across. I mean, if
16 I had to lose a transom, if I had to lower the
17 ceiling and the skylight, not a big deal. But
18 I think that, that structure itself, the fact
19 that it's different, it stands out a little bit
20 better and I -- I kind of liked it.

21 MR. PARSLEY: On A-9, I like the
22 proportions. It works the way you've got it.

23 MR. EHRENHAFT: I like it from the
24 perspective where you can see it, but it -- it
25 looked to me from the front of the house --

1 MR. FULLERTON: Yeah, but I think he's
2 right. I think it --

3 MR. EHRENHAFT: -- standing above the roof
4 line on -- on the left-hand side above the
5 garage, and it just -- it looks funny. Okay.
6 Thanks.

7 MR. FULLERTON: I think you've made a -- a
8 fairly ordinary looking house look pretty nice.

9 MR. BRAVO: Thank you.

10 MR. FULLERTON: I like what you've done to
11 it. (Inaudible).

12 THE REPORTER: I can't hear you.

13 MR. FULLERTON: I say, I think he's taken
14 a fairly ordinary looking house -- I don't even
15 know what it's contributing in the area
16 personally. But, uh, he improved it a great
17 deal. It looks really much better.

18 MR. BRAVO: Thank you.

19 CHAIRMAN TORRE: I would ask -- I'm not
20 going to be able to make a motion, but I would
21 ask that the motion can carry that -- that door
22 really looked a little bit more like what's
23 already there. The shutters and those wrought
24 iron columns and the door should play at least
25 a symbolic part as -- as a combined element.

1 Not something that -- the door just looks
2 out -- out of place. That's my -- and maybe
3 the light fixture, even though I think that's
4 tough to put in place, what is right and what
5 is wrong for you. But it just, that's -- those
6 are -- and the other stuff, I -- again, I
7 looked at the details. But if you want to do
8 some nice bullnoses on the stairs, that would
9 be great.

10 MR. BRAVO: Okay.

11 MR. RODRIGUEZ: Are these lights that
12 you're suggesting or is it just proforma?

13 MR. BRAVO: Pardon me?

14 MR. RODRIGUEZ: Are the lights what you
15 are suggesting or are they really just
16 proforma?

17 MR. BRAVO: No, these are just lights that
18 we put on the images. We haven't selected the
19 light fixture yet. It's leaning more along the
20 contemporary side, if you noticed. But it's
21 not the light fixture by any means. We'd have
22 to shop it out with our client and price it
23 out. So, no, it's not the definitive light
24 fixture we're open to really honestly going
25 with something more --

1 CHAIRMAN TORRE: Could you work with staff
2 on the lighting maybe?

3 MR. BRAVO: Of course. Absolutely.

4 CHAIRMAN TORRE: I'm not suggesting you
5 don't make it contemporary, but maybe --

6 MR. BRAVO: Yeah.

7 CHAIRMAN TORRE: -- less obvious than it
8 is.

9 MR. BRAVO: Yeah.

10 CHAIRMAN TORRE: Any further questions
11 for -- because I want to ask anybody else in
12 the audience to speak or not. If not, I'm
13 going to close the public hearing, so we can
14 have discussions on the board.

15 MR. FULLERTON: Have you looked at the --
16 the, uh, conditions for approval, Pedro?

17 MR. BRAVO: Yes, I did.

18 MR. FULLERTON: All of -- I know you don't
19 want the connector piece changed. What about
20 the other ones?

21 MR. BRAVO: Um, with the exception of the
22 shutters that we'd say we can work with staff,
23 or work with you guys, I was okay with the
24 other ones. I mean, that's -- my comment about
25 the side lights in the front door were

1 addressing that already. But we'd like to have
2 something that's impact resistant and -- and
3 work with the geometry that's there and work
4 with the color. But -- but we're okay with
5 that with the exception of number four. The
6 other three we're okay with.

7 MR. FULLERTON: So, I'll move approval of
8 these, uh, the application, with staff
9 recommendations.

10 MR. MENENDEZ: I second.

11 MS. KAUTZ: Staff recommendations one, two
12 and three or --

13 MR. FULLERTON: One through three.

14 CHAIRMAN TORRE: Is anybody adding my
15 friendly amendment? I will forced to vote a
16 no. Even though it'll pass but -- I guess not.

17 MS. KAUTZ: Was there a second to your
18 motion?

19 CHAIRMAN TORRE: There was.

20 MR. EHRENHAFT: Yes.

21 MR. RODRIGUEZ: The motion is with
22 conditions one through three.

23 MS. KAUTZ: Mm-hmm.

24 MR. RODRIGUEZ: But not four.

25 MR. EHRENHAFT: Correct.

1 MR. SILVA: Does it include Vinnie's
2 comments as well? To work with staff on the
3 fine details?

4 MR. FULLERTON: Yeah, the working with
5 staff comments, of course, yes.

6 MR. RODRIGUEZ: Mr. Chairman?

7 CHAIRMAN TORRE: I'm reading the
8 conditions for one more -- one more time. Go
9 ahead. Do you have a question?

10 MR. RODRIGUEZ: No.

11 CHAIRMAN TORRE: I'm -- I'm going to ask
12 one last time before I put the vote. The
13 door's not -- it's not in the motion.

14 MR. FULLERTON: No.

15 CHAIRMAN TORRE: Okay.

16 MR. FULLERTON: Proceed.

17 MS. KAUTZ: Wait, wait, wait. Say that
18 again? The what?

19 CHAIRMAN TORRE: The conditions are staff
20 approve -- staff recommendations.

21 MS. KAUTZ: But Alex confirmed that he was
22 amenable to working with staff to
23 incorporate --

24 CHAIRMAN TORRE: As long as you are going
25 to request my request.

1 MS. KAUTZ: Yes.

2 MR. EHRENHAFT: Whatever that is, yes.

3 MS. BACHE-WIIG: That works for me.

4 MR. FULLERTON: I'll accept that.

5 CHAIRMAN TORRE: Thank you very much.

6 Go ahead, Jessie.

7 THE SECRETARY: Mr. Ehrenhaft?

8 MR. EHRENHAFT: Yes.

9 THE SECRETARY: Mr. Silva?

10 MR. SILVA: Yes.

11 THE SECRETARY: Mr. Menendez?

12 MR. MENENDEZ: Yes.

13 THE SECRETARY: Ms. Bache-Wiig?

14 MS. BACHE-WIIG: Yes.

15 THE SECRETARY: Mr. Parsley?

16 MR. PARSLEY: Yes.

17 THE SECRETARY: Mr. Rodriguez?

18 MR. RODRIGUEZ: Yes.

19 THE SECRETARY: Mr. Fullerton?

20 MR. FULLERTON: Yes.

21 THE SECRETARY: Mr. Torre?

22 CHAIRMAN TORRE: Yes.

23 MR. BRAVO: Thank you.

24 (Agenda item concluded.)

25 CHAIRMAN TORRE: This is Santa Maria

1 that -- all right. So, Case File COA (SP)
2 2018-008. An application for the issuance of a
3 Special Certificate of Appropriateness for the
4 property at 4412 Santa Maria Street,
5 contributing resource within the Santa Maria
6 Historic District, legally described as the
7 south 15 feet of Lot 22 and all of Lot 23 and
8 Lot 24, less the south 15 feet of Block 93,
9 Coral Gables Country Club Section Part 5, as
10 recorded in Plat Book 25 -- uh, Plat Book 23,
11 Page 55, of the Public Records, Miami-Dade
12 County. This application request is on
13 approval for the addition and alterations to
14 the residence and also site work.

15 MS. KAUTZ: Thank you.

16 So moving up Santa Maria Street to the
17 north. This property is on the west side, um.
18 Again, it's a contributing residence within the
19 Santa Maria Historic District. It was designed
20 in 1941 by William Shanklin, traditional style
21 that plays on the Florida Pioneer Village found
22 throughout the street. It has undergone
23 alterations over the years, but does retain its
24 historic integrity.

25 This is a 1940's photograph of the home.

1 Um, this was, um, uh, the application -- I'm
2 sorry. The application, um, requests site
3 approval for additions to both the south and
4 the west of the home. Interior and exterior
5 renovations and some site work. It was
6 approved without comments by the Board of
7 Architects. Again, there are no variances, uh,
8 in conjunction with the application.

9 Staff has four minor comments at the end
10 of the report, but I'm going to turn it over to
11 the architect's office so they can walk you
12 through.

13 You're -- you're reading it? Okay.

14 I correct myself. The owner is giving the
15 presentation. Very rare that we have an owner
16 give a presentation, so...

17 SPEAKER: Um, can you forward documents?

18 MS. KAUTZ: Sure.

19 MR. BAJANDAS: Good afternoon. My name is
20 Ricardo Bajandas. I am the owner with my wife,
21 Giovanna. Unfortunately, my architects skipped
22 town, so I'm here making the presentation.

23 Um, as stated, we're looking for a
24 Certificate of Appropriateness. The street
25 address, 4412 Santa Maria Street. Uh, these

1 are pictures of the existing home. You'll see
2 the, um, front in the lower center. Uh, the
3 southern part of the house is on the lower
4 left. The northern part of the house is on the
5 lower right. The rear pictures, again, same
6 orientation. Center is the, uh, the top center
7 is the most western part. With the top right,
8 the, uh, northern part and the top left, the
9 southern part, as it exists now.

10 These are our home and surrounding homes.
11 It gives you an indication of character of the
12 street and those houses that surround or
13 immediately about our house.

14 This is a picture of the front of the
15 house. This is as -- as was shown before,
16 this, uh, the main section from column to
17 column is the original part of the home.

18 Again, the rear, better picture of the
19 rear with, um, the -- the main part of the
20 house again being the -- uh, what you see from
21 the top portion of the house, and then the both
22 sides were additions after the original
23 construction.

24 This is the footprint of the house as
25 proposed. Uh, the intention of the design was

1 to better utilize the lot area. The, uh, the
2 spaces -- the spaces, uh, both in the rear and
3 on the side yard. You can see from the
4 existing plan that the, um, the design, uh,
5 encompassed the pool area, but kind of left the
6 western side of the property almost unusable.
7 That's where the drain field is. And the way
8 that it was cut off, and how the rest of the
9 house is cut off from the side yard, it's very
10 hard to use. This is again, uh, a more
11 descriptive, uh, drawing of the existing
12 residence.

13 The upstairs, as it exists currently with
14 the roof lines as they currently exist. And
15 then, this the, uh, more descriptive view of
16 the design of the house, as proposed. On the
17 left side is the master bedroom suite. It's
18 got a den in between that connects the -- the
19 original existing house to the new part of the
20 house. And on the right side, that primarily
21 remains the same, except that the garage is,
22 uh, shows a little bit more of a detached
23 format than it originally was, uh, in order to
24 accentuate the main part of the house and to
25 make it appear as if it was not so much of an

1 addition, as it appears currently.

2 Again, uh, the new upstairs, which has a
3 new walk-out patio out back. Uh, it converts
4 three bedrooms into four bedrooms and shows the
5 new roof line, both of the, uh, the main a --
6 new addition on the left-hand side and a little
7 bit of a reconfiguration of the roof line on
8 the northern side.

9 Here you see, uh, the -- the top two
10 drawings are the existing, as the house exists
11 today. You see the -- the middle section shows
12 the demolition, uh, notes. And then the -- the
13 lower section is an elevation of how it's
14 intended to be after construction. Same here.
15 This is the, um, existing southernmost part of
16 the house, with the lower portion being the new
17 design.

18 This is, again, the top portion of the
19 existing house and the bottom portion, the new
20 design, um, with the new patio upstairs, the
21 new portion of the house, the rear master
22 bedroom the furthest to the right, the den in
23 the middle with windows floor to ceiling, and
24 then the left side stays mostly as it were --
25 was, it is currently now.

1 Here, you see a mass scene with the orange
2 being the existing condition of the residence
3 and the blue showing the new addition, uh, with
4 the connective features. That's the front,
5 which again, the main portion of the house, the
6 original portion of the house remains mainly
7 unchanged, with the exception that there is a,
8 uh, entry door, you'll see on the left side of
9 the house, facing south. Same here. The
10 orange, your existing conditions. With the
11 blue, the new additions part of the house.
12 There is, uh, the walk-out space, again,
13 upstairs. There's a -- a, uh, um, a, um, I
14 guess patio area, where the, um, um, the --

15 SPEAKER: The covered pavilion.

16 MR. BAJANDAS: -- the covered pavilion.
17 Sorry. Which is right off of the master
18 bedroom suite. And, there is the, uh,
19 renderings with the existing trees, as it would
20 look from the street. Uh, different view,
21 again with existing trees. Same from the rear,
22 with the pavilion and the, um, new gate. The
23 one -- one distinctive element of the back is
24 that the wall that is there now would be
25 replaced with a half wall and a part of, um, a

1 railing, to allow a little bit more visibility
2 of the -- of the golf course. Little bit
3 different view of the same elements, and you
4 get a little bit better view of the pavilion.

5 Um, we have noted the four conditions of
6 the conditioned approval by the um, uh,
7 department staff. And we are amendable to all
8 those recommended changes, um, with the
9 exception of some clarity on the issue of the,
10 uh, restuccoed addition to be a different
11 texture. I'm not sure exactly what they mean,
12 if they can give some clarity on, um, that
13 point. The rest of those are fine.

14 MS. KAUTZ: So, all that means is that,
15 um, the existing portions of the house aren't
16 to be re-stuccoed. If there's patching --

17 MR. BAJANDAS: Right, we're not.

18 MS. KAUTZ: -- work to be done, that's
19 fine.

20 MR. BAJANDAS: Yeah, yeah.

21 MS. KAUTZ: Um, and then the addition, we
22 ask that, um, the stucco be slightly different
23 texture.

24 MR. BAJANDAS: Okay.

25 MS. KAUTZ: Um, because I think you're

1 fairly smooth. You're -- you're --

2 MR. BAJANDAS: Right. It's not -- it's
3 not gonna be much notable. Yeah.

4 MS. KAUTZ: So just -- it'll be -- it,
5 yeah. It'll be like, a little bit. There's
6 enou -- I think there's enough distinction in,
7 um, other aspects of the additions that
8 distinguish them. You -- you -- you did some
9 very subtle variations of --

10 MR. BAJANDAS: Yeah, one of the --

11 MS. KAUTZ: -- some subtle things that I
12 think, um, I think it'll be fine.

13 MR. BAJANDAS: One of the things that the
14 architect did try to do was that he didn't make
15 any of the additions flush --

16 MS. KAUTZ: Right, right.

17 MR. BAJANDAS: -- with any of the sides,
18 so that it's clear that it's a different --
19 that it's an --

20 MS. KAUTZ: We like that.

21 MR. BAJANDAS: -- addition or separate
22 part of the house.

23 MS. KAUTZ: Yeah, we like that.

24 MR. BAJANDAS: I'll be happy to ask --
25 answer any questions I have the ability to

1 answer.

2 MR. PARSLEY: So the pool's coming back to
3 us and the front gates are coming back to us?
4 They're both --

5 MS. KAUTZ: They will -- they will come to
6 staff for a separate Certificate of
7 Appropriateness, um, as a standard.

8 MR. PARSLEY: And landscape plans, if any
9 are required? It says there's new landscape
10 area, new landscape plan. Do those come back?

11 MS. KAUTZ: Um, if you want them to.
12 Typically we do that administratively, unless
13 you ask for it. She'll probably ask me for it.
14 She's a landscape architect, that's why.

15 MR. BAJANDAS: Okay. The pool itself will
16 actually -- we need to make it a little bit
17 smaller, because it's much, too big for the
18 area in the back and almost -- today it almost
19 encompasses the full back yard it's a little
20 bit ridiculous in terms of -- of the size
21 compared to it. So we just want to shorten it
22 up a little bit.

23 MR. PARSLEY: Well, well, you have some
24 nice little niches for courtyards off the
25 study. Um, in the -- in the front area, you

1 have, um, the existing living room walking down
2 in there. You ought to take some time and, uh,
3 look to develop those as -- as little garden
4 rooms instead of just a sodded -- a few little
5 bushes on the foundation.

6 MR. BAJANDAS: Sure. Yeah.

7 MR. PARSLEY: I -- I would recommend that.
8 Do I need to see it? No.

9 CHAIRMAN TORRE: Kara, you -- you look at
10 shop drawings for railings and -- and -- and
11 garage doors, right? That's part of --

12 MS. KAUTZ: Yes.

13 CHAIRMAN TORRE: -- you do that anyway?

14 MS. KAUTZ: Mm-hmm.

15 MR. SILVA: I think that -- that rear
16 elevation is a significant improvement over
17 what's there now. That -- that addition, kind
18 of covered terrace addition is coming down.
19 And the one you're replacing it with I think is
20 much more in character with the house. Um, so
21 I -- I appreciate that. I think that's --

22 MR. BAJANDAS: Yeah.

23 MR. SILVA: -- that's an important facade
24 on the -- on the house as well --

25 MS. KAUTZ: Mm-hmm.

1 MR. SILVA: -- especially on these Santa
2 Maria homes.

3 MR. BAJANDAS: Yeah.

4 MR. SILVA: I know the golf course
5 facade --

6 (Crosstalk)

7 MR. BAJANDAS: We've, um, we've tried to
8 buy two or three different historic homes. So
9 we really appreciate this street in the area.
10 And we -- our desire is to keep it consistent
11 with the street. We live there, members of the
12 club, board member of the club. The whole area
13 is very important to us. So we understand
14 the -- and appreciate the comments from the
15 Historic Board.

16 CHAIRMAN TORRE: Anybody else from the
17 audience want to speak on -- on this site?

18 (No response)

19 CHAIRMAN TORRE: We'll close the public
20 hearing. Thank you very much.

21 MR. BAJANDAS: Thank you very much.

22 CHAIRMAN TORRE: All I can do is nudge you
23 guys. I have to sit here and wait.

24 (Crosstalk)

25 MS. KAUTZ: This is the quietest you guys

1 have ever been.

2 MS. BACHE-WIIG: I'll echo, um, Alex's
3 comments. I think it's a real enhancement to
4 the property and to the view, to the golf
5 course. Um, I think that adding that railing
6 on that wall, to not have it be so bulky, you
7 know, is a positive. And just echoing
8 Mr. Parsley's comments about softening the hard
9 edges on that, which I guess you're just not
10 showing the landscaping now but, you know, in
11 the future, do that.

12 MR. SILVA: I agree.

13 MR. BAJANDAS: Just, uh, one comment.
14 As -- as a member --

15 MS. KAUTZ: Excuse me.

16 MR. BAJANDAS: -- of the club, the -- the
17 constant comment we get is how bad that wall
18 looks. So that was the first thing that was
19 on -- that we asked for when we met with the
20 architect, was to get rid of or soften the
21 wall.

22 CHAIRMAN TORRE: Anybody else?

23 MS. KAUTZ: Yeah, you guys are quiet.

24 CHAIRMAN TORRE: More comments?

25 MR. SILVA: I hit my quota for motions.

1 CHAIRMAN TORRE: Albert?

2 MR. MENENDEZ: I think it's great. I
3 think it's a big improvement over what's there.
4 I walk by there every day, so. I, uh, commend
5 you for going the distance.

6 MS. KAUTZ: And?

7 MR. MENENDEZ: And with that -- and with
8 that -- okay. Well, I motion to approve.

9 CHAIRMAN TORRE: Second?

10 MR. RODRIGUEZ: Wait. With conditions?

11 MR. MENENDEZ: With the conditions
12 stipulated by staff.

13 MS. KAUTZ: Thank you.

14 MS. BACHE-WIIG: I'll second.

15 CHAIRMAN TORRE: Perfect. Any further
16 discussion?

17 (No response)

18 CHAIRMAN TORRE: Jessie, go ahead.

19 THE SECRETARY: Mr. Parsley?

20 MR. PARSLEY: Yes.

21 THE SECRETARY: Mr. Fullerton?

22 MR. FULLERTON: Yes.

23 THE SECRETARY: Mr. Rodriguez?

24 MR. RODRIGUEZ: Yes.

25 THE SECRETARY: Mr. Ehrenhaft?

1 MR. EHRENHAFT: Yes.

2 THE SECRETARY: Mr. Silva?

3 MR. SILVA: Yes.

4 THE SECRETARY: Mr. Menendez?

5 MR. MENENDEZ: Yes.

6 THE SECRETARY: Ms. Bache-Wiig?

7 MS. BACHE-WIIG: Yes.

8 THE SECRETARY: Mr. Torre?

9 CHAIRMAN TORRE: Yes.

10 MS. KAUTZ: Thank you.

11 CHAIRMAN TORRE: Thank you.

12 MR. BAJANDAS: Thank you all.

13 (Agenda item concluded.)

14 CHAIRMAN TORRE: Rafael, what have you

15 done to this board to deserve always being

16 last? Is there something I don't know?

17 MR. PORTUONDO: Today's my anniversary.

18 MR. SILVA: Happy anniversary.

19 MS. KAUTZ: Better be a good gift if you

20 had to sit here.

21 CHAIRMAN TORRE: All right. Let's go to

22 the last one for today. This is Case File COA

23 (SP) 2015-005 Revised. An application for the

24 issuance of a Special Certificate of

25 Appropriateness for the property at 4209 Santa

1 Maria Street, a Local Historic Landmark and a
2 contributing structure within the Santa Maria
3 Street Historic District. This is legally
4 described as Lots 11, 12 of Block 96, Coral
5 Gables Country Club Section Part Five,
6 according to the Plat thereof as recorded in
7 Plat Book 23, at Page 55, of the Public Records
8 of Miami-Dade County, Florida. The application
9 requesting design approval for addition and
10 alterations to the residence which were --
11 which was approved with conditions on June, 18,
12 2015. The revision requests design approval
13 for modification of previously approved
14 shutters and the installation of louvers in
15 lieu of screen doors.

16 MS. KAUTZ: All right. So a few months
17 back this came to you as a discussion about
18 the, um, the modifications to the window
19 shutters, um, on the residence. And at that
20 time the louvers were starting to be discussed.
21 Uh, you all made a motion to defer the item to
22 take them both together, um, which is why we're
23 back here.

24 So, um, I'm gonna turn over to the
25 architect and I'll more to say. Sorry. We're

1 still in Santa Maria. Now on the other side of
2 the street. This is the site, 1940's photo
3 that you guys have seen before. And that's
4 your presentation, so front, back. Mm-hmm.

5 MR. PORTUONDO: Thank you. Rafael
6 Portuondo, Portuondo Perotti Architects.

7 THE REPORTER: I'm sorry?

8 MR. PORTUONDO: Rafael Portuondo,
9 Portuondo Perotti Architects, 5717 S.W. 8th
10 Street.

11 Um, one of the things that -- that I
12 think, um, I just want to, uh, clarify is that,
13 um, when one goes through a design process and
14 one gets conflicted between life safety and
15 historic, um, one of the things that I did was
16 I made sure that I took care of life safety.
17 And the mistake that I made was that I didn't
18 go back to historic to make sure that what
19 other decisions I was making were the correct
20 ones. Um, one of the things that I've always
21 taken pride in is that whenever I have a design
22 dilemma, that I don't give up for the fact that
23 it was a life safety issue, that I really
24 fought for something beautiful. And I believe
25 that what we did was something beautiful.

1 So, um, you -- I wanted to thank you for
2 going by the house the other day. Um, it's
3 actually a project I'm really proud of. Um,
4 they're a great couple and they've been
5 instrumental to make sure that the inside of
6 the house and the outside of the house is quite
7 beautiful.

8 Um, it's still the same house in terms of
9 the house that you saw yesterday. The issue
10 that we have is the -- the louvers on the -- on
11 the back edge of the golf course. Um, when we
12 were doing our fences and perimeter, uh, one of
13 the things that came up was the fact that the
14 screen enclosure wouldn't act as a life safety
15 barrier. So one of the things that we ended up
16 doing was, um, going to talk to Manny. And we
17 came up with different solutions, some of them
18 that I didn't like and some of them that I
19 thought were more appropriate to the style of
20 the house.

21 One of the reasons why it came back -- it
22 came back as a life safety issue is because the
23 screens themselves don't act as a fence. So we
24 don't have a fence in the back yard. So one of
25 the things that we ended up was in talking to

1 Manny, a typical fence has to be 48 inches
2 high. And I thought that something that was 48
3 inches high, when you're sitting in a chair on
4 a golf course, wouldn't work. The other thing
5 that came up was that it still had to have
6 separation no more than 4 inches because it had
7 to act as a fence. So I didn't actually know
8 what to do. So I started to research different
9 types of shuttering systems. And we looked at
10 wood ones, but the wood was too thin; they
11 wouldn't hold up. It had to have an NOA. So
12 we ended up finding a product with NOA.

13 One of the things that I thought was
14 actually when one goes through a design
15 process, one is constantly looking to improve.
16 So I've always taken the opportunity to do
17 something that's better than what I originally
18 thought I was doing. So some of the things
19 that I thought were for the positiveness was
20 the fact that, if you look at the -- this,
21 those sort of black squares on the top, are
22 actually the actual screen doors. Uh, one of
23 the things that -- that you start to look at in
24 terms of the louvers on the back was that
25 they're proportionately narrower. So it

1 actually looks more like -- historically like a
2 shutter, like a louvered shutter door
3 composition.

4 So in taking the pictures, one of the
5 things that -- that it does is, the lower rail
6 of the louvers is 30 inches and one of the --
7 and I'm gonna kind of go -- and I'm gonna come
8 back to this. But one of the things that I
9 always thought in terms of beauty is that sort
10 of transparency and the light that comes
11 through the louvered doors. I've always loved
12 and have seen in Coral Gables those old scre --
13 those old, uh, louvered -- metal louvered
14 porches. Like, I've always thought those were
15 the coolest things ever. So when we saw this
16 product, I thought this was -- this was
17 actually along the lines of what I've always
18 seen to be historic in Coral Gables.

19 My -- my uncle, which is Desi Arnaz's
20 house, which is a house that's on Alhambra, is
21 actually a house that had, uh, jalousie
22 windows. And I remember going into that and
23 saying, wow, it was just such a strong
24 statement. But there's also houses on the golf
25 course and on some of the interior houses that

1 had sleeping porches that were actually metal
2 louvered porches. So I've always seen that as
3 something that is typical of Coral Gables and
4 typical of that.

5 One of the things that -- that I also
6 looked at, this is George Rosington Smith
7 (sic), which is a sort of -- it was a house
8 that I looked at that was actually comparable
9 in terms of eaves and details and things, the
10 white, the roof, with, uh, the style of house
11 that we have.

12 So, um, I started to research. I started
13 to research for Manny Lopez. So in order to
14 prove to Manny that this could work, right?
15 Um, and we ended up looking at different
16 historical types. And the conclusion that I
17 came to was the louvered windows were in the
18 warmer climates and the solid shutters were in
19 the -- in the northern climates in order to
20 keep the heat into the house. It -- it didn't
21 matter to me at that point it was just an
22 interesting observation. But one of the things
23 that did come up was the fact that we were
24 looking at louvers that were actually in
25 keeping with the historical context of Coral

1 Gables. And when you look at shutters like
2 these on windows and you looked at these here
3 where you have the transparency of the
4 indoor/outdoor, I just thought it was a
5 beautiful thing. And I -- and I thought it was
6 contextually appropriate.

7 Um, so in -- in doing that, one of the
8 things that I ended up doing was, um, making
9 the system work. So one of the things that I
10 always look at is, once you make a design
11 decision, is it -- is the decision consistent
12 throughout? So, uh, if I needed to make
13 decisions based on life safety and -- and the
14 decisions that have to do with a 4-inch object,
15 has to have an NOA, has to have this, has to
16 have, uh, a wall that's -- that's 48 inches
17 high, but the wall that's 48 inches high is
18 absorbed into the louvers, so you don't have
19 to -- you don't have to designate a 48-inch
20 high wall.

21 Um, so in -- in doing all of that, um, I
22 thought we did a great job. But at the end of
23 the day, Manny Lopez is not historic and
24 that's -- from the day that I tried to solve a
25 life safety issue, till the day that I met with

1 Kara, I can honestly tell you that I haven't
2 had a good night's sleep since that day.

3 So, um, I'm here just to let you know that
4 even though I was dealing with a life safety
5 issue, I never gave up the intent of design.
6 It was never a compromise to the house. It was
7 never looked at as, oh, you know, so, um, I
8 think that from that day on, I think every time
9 I've talked to Kara, I've always started it off
10 by saying I'm really, really sorry. And this
11 is like a lesson for me, because sometimes when
12 you're working on a job and you're trying to
13 get the CO, you're trying to do this, um, you
14 don't always dot your I's and cross your T's.
15 But I just want to let you guys know that in no
16 circumstance was something done to actually
17 take a shortcut in any way. So, um, that's
18 really, uh, what I wanted to say, so.

19 CHAIRMAN TORRE: Did -- did we throw up
20 the French shutters last time?

21 MR. PORTUONDO: The French shutters was
22 out of the question. Was that -- are you --
23 Venny, you -- you bring a good point. And so
24 we all -- and so I also met with Dona, Kara,
25 ElizaBeth, and Carlos Mindreau who's here in

1 the audience today. So one of the things that
2 we concluded with Dona was that she was okay
3 with the louver, the louvers -- the louvers on
4 the back and she was okay with the shutters on
5 the house except the four shutters in the
6 front.

7 So one of the things that I think I showed
8 most of you, it's actually a -- it's actually
9 not a very good drawing. So, the -- the
10 existing shutters broke, the -- the new
11 shutters are broken up into three. There
12 were -- there were a couple things that were,
13 uh, mistakes from our end in terms of the
14 design, which was the -- the shutters that we
15 ordered actually matched the door; they didn't
16 match the opening. So they looked smaller than
17 they should have looked like on the side of the
18 house.

19 The second thing that I think, um, and I'm
20 agreeing with is -- I'm agreeing with Dona in
21 that it fell short of what it should have been.
22 So the bottom part of the shutter, which is
23 actually solid, is actually sill height. The
24 horizontal louver of the next piece of that
25 shutter goes to the transom, to the bottom of

1 the transom with -- which has a horizontal, uh,
2 rail. And then the upper portion of the
3 shutter is actually arched to match that. So
4 it's actually a three-part, um, it's gonna make
5 a three-part uh, shutter, which in many ways
6 are like that type where -- I'm assuming that
7 behind there, there's a door with a transom and
8 then it breaks down into different sections of
9 the shutter. So it actually reinforces that as
10 a design intent of the house. Um, so, um,
11 that's basically that.

12 MR. RODRIGUEZ: Are these shutters
13 decorative or are they actually operable?

14 MR. PORTUONDO: They're operable. And the
15 good thing about them is that, for example, if
16 you wanted to, there's two parts to these
17 shutters, a lower section and the upper
18 section. So here I -- I actually closed the
19 bottom section and left the top section open.
20 So let's supposing you're sitting in a chair,
21 in your bathing suit, you don't want the
22 golfers to come and see you, that was actually
23 something that was actually a good thing with
24 this system, right? And then I have another
25 image right here that you don't notice the

1 bottom section because the bottom section's
2 open. So at that point it actually opens up
3 all the way. So you can -- you actually
4 control the privacy within the covered terrace.

5 MS. KAUTZ: The four on the front, are
6 they going to be operable or are they going to
7 be faux?

8 MR. RODRIGUEZ: Yeah, that's right.

9 MS. KAUTZ: That was your question?

10 MR. RODRIGUEZ: That's what I meant, the
11 front ones.

12 MR. PORTUONDO: I'm sorry. Um, they're
13 gonna be -- we're actually -- something else
14 that was, uh, we're actually adding hinges to
15 all the shutters of the house and they're gonna
16 be operable. Now, the fact that they're gonna
17 use them for --

18 MR. RODRIGUEZ: For hurricanes.

19 MR. PORTUONDO: -- you know, for
20 hurricane, they're not because all the windows
21 are product -- or our product approval's in
22 there, but they're -- we're adding the hinges
23 and we're adding, um, the S curve on it. And
24 part of going back to the Board of Architects
25 was that we had to show them the hinges and we

1 had to show them everything else. It's
2 actually on the drawings. But at that -- at
3 this scale and with this projector, you can't
4 see them. But part of -- of -- of working
5 with, uh, Historic was to make sure that the
6 hinges were on and that was a prerequisite from
7 Dona.

8 MS. KAUTZ: You also as part of the
9 deferral recommended or required that they go
10 back to Board of Architects with the louvers
11 because they had not seen them before. Um,
12 they did on -- what was the date -- on, uh,
13 March 1st, um, and their -- one of their
14 comments was add hardware to the shutters, um.
15 And they had another comment to add, uh,
16 cladding the -- the structural columns between
17 the louvers. And staff, our end, actually
18 recommended against that. So they did not
19 incorporate that second, which is fine. We're
20 good.

21 MR. MINDREAU: Good evening. For the
22 record, my name is Carlos Mindreau. I'm the
23 city architect.

24 Um, members of the board, I'd like to say
25 that my comments, um, are gonna be strictly

1 architectural. I believe that the historic
2 relevance of the project is well-handled by the
3 Historic Preservation Board and the staff.

4 I happened to be present at the meeting
5 that, uh, Dona, Kara, uh, Ralph, myself, and
6 the owners of the property were present, uh,
7 when we were reviewing the particular research
8 at hand and the project in general.

9 Um, architecturally speaking, uh, I think
10 that the project, uh, from the golf side is
11 superb. It's delicate. It's -- the
12 proportions of the overall -- the existing
13 house, the original historic house, and the
14 addition even though it's significant, uh, are
15 just in beautiful symphony with each other.
16 Uh, as you approach the house from Santa Maria,
17 the entry court takes such a great deal of
18 prevalence in the overall scheme that the
19 historic house is really where you go. The
20 addition, significant as it is, um, takes a --
21 takes a step back to the history of the -- of
22 the building. Uh, I think this is superbly
23 done, typical to, uh, Ralph Portuondo's
24 projects. The detailing is, you know, I -- I
25 can't tell you enough, is subtle and

1 beautifully carried out.

2 The history of the house as you walk
3 through the interior of the house, the history
4 of the house is very prevalent. But the
5 execution of the details of the -- of the
6 programming that it has is extremely crisp and
7 actually it's far into the history, but it
8 blends in and -- and speaks to it so delicately
9 that it's really beautiful.

10 I wanted to say these things, uh, from the
11 architectural point because I think it was --
12 it's important. Um, I really do believe that
13 staff will handle the historic aspects well.

14 If you have any questions for me, I'd be
15 happy to answer them.

16 CHAIRMAN TORRE: I think we're gonna close
17 the public hearing. And if anybody else has
18 questions? For Mr. Portuondo, for staff? If
19 not, we'll leave it for deliberation. Thank
20 you.

21 MS. KAUTZ: All right. Can I -- may I
22 ask? I just have one question. And I forgot
23 to ask you this the other day. The -- the
24 louvers as they are installed now, are they
25 fixed in place?

1 MR. MINDREAU: Yes.

2 MS. KAUTZ: Okay. That was one of the
3 conditions of zoning, that they actually be
4 fixed in place and not be operable. Um, I
5 mean, they can move this way, but the panels
6 themselves have to be fixed in place if they --

7 MR. EHRENHAFT: They do not swing like
8 doors, is what you're saying.

9 MS. KAUTZ: Correct. They have to be the
10 pool barrier and if they're allowed to free
11 swing, then it -- so, that's all I wanted to
12 say. They're already fixed.

13 MR. SILVA: Just out of curiosity if -- if
14 you wanted to make them swing, could you input
15 a closer -- just like a gate, like a -- a
16 self-closer?

17 MR. PORTUONDO: Well, one of the things
18 that --

19 MR. SILVA: Or is that the deal?

20 MR. PORTUONDO: -- we looked into was --
21 one of the things that I was looking into was
22 not to make it more complicated than I've
23 already made it, so.

24 MR. SILVA: Understood. Understood.
25 Perfect.

1 CHAIRMAN TORRE: They got a lot
2 accomplished with what they had to do. Yeah.

3 MR. FULLERTON: Yes, I'd like to, uh,
4 thank you, uh, for, uh, inviting us over there
5 to see the place, because it's actually one of
6 the most beautiful homes I've seen in Coral
7 Gables that I, uh, echo Mr. Mindreau's
8 comments, because it's beautifully, beautifully
9 handled.

10 MR. PORTUONDO: Thank you.

11 MR. FULLERTON: And I don't want you to go
12 walk out of here with a great big head, you
13 know, but really it is a lovely, lovely --

14 MR. PORTUONDO: I -- I'm humbled being
15 here today, I gotta tell you.

16 MR. FULLERTON: No, every -- every part of
17 it was, uh, beautifully thought out and --

18 MR. PORTUONDO: Thank you, John.

19 MR. FULLERTON: So I'd like to, um, uh,
20 make the motion to approve it.

21 MR. RODRIGUEZ: Second.

22 CHAIRMAN TORRE: We've got motion. We
23 have a second. Any further discussion?

24 (No response.)

25 CHAIRMAN TORRE: All right.

1 MR. PORTUONDO: Thank you. And again,
2 sorry for --

3 MR. RODRIGUEZ: We haven't voted yet.

4 MR. PORTUONDO: Okay. That's true. Like
5 I said, thank you, because it's my --

6 CHAIRMAN TORRE: You haven't been punished
7 enough.

8 MR. PORTUONDO: Yeah.

9 CHAIRMAN TORRE: Just kidding.

10 All right. Jessie, go ahead.

11 THE SECRETARY: Mr. Rodriguez?

12 MR. RODRIGUEZ: Yes.

13 THE SECRETARY: Mr. Ehrenhaft?

14 MR. EHRENHAFT: Yes.

15 THE SECRETARY: Mr. Silva?

16 MR. SILVA: Yes.

17 THE SECRETARY: Mr. Menendez?

18 MR. MENENDEZ: Yes.

19 THE SECRETARY: Ms. Bache-Wiig?

20 MS. BACHE-WIIG: Yes.

21 THE SECRETARY: Mr. Parsley?

22 MS. KAUTZ: He -- he left. Absent.

23 THE SECRETARY: Mr. Fullerton?

24 MR. FULLERTON: Yes.

25 THE SECRETARY: Mr. Torre?

1 CHAIRMAN TORRE: Yes.

2 MR. MENENDEZ: Now you can get a good
3 night's sleep.

4 MR. PORTUONDO: Thank you. And I --
5 again, sorry for the -- for the whole thing.

6 BOARD MEMBER: I'm tired of searching for
7 those shutters for another beautiful mid
8 century project. That -- those can go on
9 anything.

10 MR. PORTUONDO: Yeah, it's really -- it's
11 just got a way which is --

12 BOARD MEMBER: Yeah, I was amazed.

13 MR. PORTUONDO: So, uh, thank you guys
14 and --

15 BOARD MEMBER: Thank you.

16 MR. PORTUONDO: -- have a great evening.

17 MR. FULLERTON: Motion to --

18 CHAIRMAN TORRE: Well, let's see if staff
19 has anything else. No, one second.

20 MR. FULLERTON: All right.

21 MS. KAUTZ: Um, I don't have anything.

22 CHAIRMAN TORRE: You have nothing?

23 MS. KAUTZ: I've got nothing.

24 CHAIRMAN TORRE: I've got nothing.

25 MS. KAUTZ: It's been that kind of week.

1 I've got nothing else.

2 CHAIRMAN TORRE: Well, I like it. You
3 all, you guys did a lot of good work. So I
4 think we should always give you the compliment
5 when you --

6 MS. KAUTZ: Thank you.

7 CHAIRMAN TORRE: Not that you never. You
8 always do good work. But there's a lot of
9 stuff that went in it.

10 MS. KAUTZ: I -- but again, that city plan
11 designation was always -- phenomenal.
12 Phenomenal.

13 CHAIRMAN TORRE: These agendas, when you
14 have six things to do, I can only imagine how
15 much -- how much work you guys put in when it's
16 six, seven items on the agenda. It's crazy.

17 MS. KAUTZ: Thank you.

18 CHAIRMAN TORRE: We have something.

19 MR. PORTUONDO: I just want to thank
20 Carlos for coming and waiting patiently for
21 this last on the agenda.

22 CHAIRMAN TORRE: There you go.

23 MR. PORTUONDO: I actually wanted to be
24 last because I didn't want to -- if there was
25 gonna be a show, I didn't want to put it front

1 of everybody.

2 CHAIRMAN TORRE: All right.

3 MR. RODRIGUEZ: You know, you might want
4 to publish that report.

5 MS. KAUTZ: I told Carlos to give it to
6 the Board of Architects as reading as a
7 homework because it's set.

8 CHAIRMAN TORRE: Yeah, that should be --
9 that should be available.

10 MS. KAUTZ: It's -- it's a great resource.

11 MR. EHRENHAFT: They should bind it and
12 make it publicly available, even if it's at
13 cost, you know?

14 MS. KAUTZ: Well, she has to go to grad
15 school and submit it first, because it's
16 totally worthy of something. I don't know
17 what, but, yeah.

18 CHAIRMAN TORRE: All right. With that
19 being said, motion for adjournment?

20 MR. FULLERTON: I move that.

21 CHAIRMAN TORRE: Those in favor?

22 (Board members respond "aye.")

23 MR. SILVA: Thank you all.

24 (Thereupon, the meeting concluded at

25 6:24 p.m.)

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CERTIFICATE

STATE OF FLORIDA)
COUNTY OF BROWARD)

I, LILLIAN GADOMSKI, Professional Court Reporter and Notary Public, certify that I was authorized to and did stenographically report the foregoing proceedings, and that the transcript is a true and complete record of my stenographic notes.

Dated this 5th day of July, 2018.

LILLIAN GADOMSKI