

CITY OF CORAL GABLES
HISTORIC PRESERVATION BOARD MEETING

405 Biltmore Way,
Coral Gables, Florida,
Wednesday, 4:05 p.m.,
October 20, 2021.

PARTICIPANTS:

Albert Menendez, Chairperson
Cesar Garcia-Pons, Board Member
Bruce Ehrenhaft, Board Member
Alicia Bache-Wiig, Board Member
Dona Spain, Board Member
Xavier Durana, Board Member
John P. Fullerton, Board Member

Warren Adams, Historic Preservation Officer
Kara Kautz, Assistant Historic Preservation Officer
Gustavo Ceballos, Esq., Assistant City Attorney
Nancy Lyons, Administrative Assistant

1 MR. MENENDEZ: Okay. Good afternoon.
2 Welcome to the regularly scheduled meeting of the City of
3 Coral Gables Historic Preservation Board.

4 We are residents of Coral Gables and are
5 charged with the preservation and protection of historic
6 or architecturally worthy buildings, structures, sites,
7 neighborhoods and artifacts which impart a distinct
8 historical heritage of the city.

9 The board is comprised of nine members, seven
10 of whom are appointed by the commission, one by the city
11 manager, and the ninth is selected by the board and
12 confirmed by the commission.

13 Five members of the board constitute a
14 quorum, and five affirmative votes are necessary for the
15 adoption of any motion.

16 Lobbyists registration and disclosure: Any
17 person who acts as a lobbyist pursuant to the City of
18 Coral Gables Ordinance Number 2006-11 must register with
19 the city clerk prior to engaging in lobbying activities or
20 presentations before city staff, boards, committees, or
21 the city commission. A copy of the ordinance is available
22 in the office of the city clerk.

23 Failure to register and provide proof of
24 registration shall prohibit your ability to present to the
25 Historic Preservation Board on applications under

1 consideration this afternoon.

2 "Lobbyist" is defined as an individual,
3 corporation, partnership or other legal entity employed or
4 retained, whether paid or not, by a principal who seeks to
5 encourage the approval, disapproval, adoption, repeal,
6 passage, defeat, or modifications of any ordinance,
7 resolution, action or decision of any city commissioner,
8 any action, decision, recommendation of the city manager,
9 any city board or committee, including, but not limited
10 to, quasi-judicial advisory board, trust, authority or
11 council.

12 Or any action, decision or recommendation of
13 city personnel during the time period of the entire
14 decision-making process on the action, decision or
15 recommendation which foreseeably will be heard or reviewed
16 by the city commission or a city board or committee,
17 including, but not limited to, quasi-judicial advisory
18 board, trust, authority, or council.

19 Presentations made to this board are subject
20 to the city's false claims ordinance, Chapter 39 of the
21 City of Coral Gables city code.

22 I now officially call the City of Coral
23 Gables Historic Preservation Board meeting of October
24 20th, 2021 to order. The time is 4:08 p.m.

25 Present today are, to my left, Xavier Durana,

1 Dona Spain; to my left, Cesar Garcia-Pons, John Fullerton,
2 Alicia Bache-Wiig, and Bruce Ehrenhaft, and myself, Albert
3 Menendez.

4 The next item on the agenda is the approval
5 of the minutes for the meeting held on September 15th,
6 2021. Are there any changes or corrections?

7 MR. FULLERTON: I had three, but I had them
8 on my phone, and I lost my phone on the way in here.

9 But one of them was something that Dona said
10 in relationship to one of the items we had on, and she
11 said that we should have -- they should be more
12 "conservative" involved in the project, and I think she
13 meant "conservator."

14 MS. SPAIN: Oh, yes.

15 MR. FULLERTON: It was a misstatement.

16 MS. SPAIN: I do remember saying that.

17 MR. FULLERTON: Yes, you did, you did.

18 MS. SPAIN: That's right, it was conservator.

19 MR. FULLERTON: And then there was another
20 one that you said that I cannot remember, and so I will
21 have to get in touch with the staff.

22 MR. MENENDEZ: Okay.

23 MR. FULLERTON: Just little misspellings or
24 misstatements, no big deal.

25 MR. MENENDEZ: Any other corrections or

1 changes? Okay. Do I have a motion for approval?
2 MR. GARCIA-PONS: Approved as amended.
3 MR. FULLERTON: Second.
4 MR. MENENDEZ: Okay. Mr. Fullerton.
5 MR. FULLERTON: Yes.
6 MS. LYONS: Who seconded?
7 MR. FULLERTON: I did.
8 MS. LYONS: And who made the motion? Oh,
9 thank you. Mr. Garcia-Pons?
10 MR. GARCIA-PONS: Yes.
11 MS. LYONS: Miss Bache-Wiig?
12 MS. BACHE-WIIG: Yes.
13 MS. LYONS: Mr. Durana?
14 MR. DURANA: Yes.
15 MS. LYONS: Mr. Fullerton?
16 MR. FULLERTON: Yes.
17 MS. LYONS: Mr. Ehrenhaft?
18 MR. EHRENHAFT: Yes.
19 MS. LYONS: Mr. Menendez?
20 MR. MENENDEZ: Yes.
21 MS. LYONS: Mr. Maxwell?
22 MR. MENENDEZ: Mr. Maxwell is not here.
23 MS. SPAIN: He's not here.
24 MS. LYONS: I'm sorry. Miss Spain?
25 MS. SPAIN: Yes.

1 MS. LYONS: Motion passes.

2 MR. MENENDEZ: Okay. Notice regarding ex
3 parte communications:

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

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

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

21 Okay, Deferrals. Mr. Adams, any deferrals
22 today?

23 MR. ADAMS: No, there are or no deferrals.

24 MR. MENENDEZ: Okay. We need to swear in
25 anyone who would like to speak today.

1 (Thereupon, certain members of the audience were duly
2 sworn on oath by the court reporter.)

3 MR. MENENDEZ: Okay. We have some board
4 members that are absent today?

5 MR. ADAMS: Yes. We have received a request
6 for absence from Michael Maxwell and Peggy Rolando.

7 MR. MENENDEZ: Okay. So would anybody --

8 MR. GARCIA-PONS: Move accepting the
9 deferral --

10 MR. MENENDEZ: Yes.

11 MR. GARCIA-PONS: -- or the excused absence?

12 MR. MENENDEZ: Yes.

13 MR. GARCIA-PONS: So moved.

14 MS. SPAIN: Second.

15 MR. MENENDEZ: Do we have a second?

16 MS. SPAIN: I second.

17 MR. MENENDEZ: Okay.

18 MS. LYONS: Was that Miss Spain?

19 MS. SPAIN: Yes.

20 MS. LYONS: Miss Bache-Wiig?

21 MS. BACHE-WIIG: Yes.

22 MS. LYONS: Mr. Menendez?

23 MR. MENENDEZ: Yes.

24 MS. LYONS: Mr. Garcia-Pons?

25 MR. GARCIA-PONS: Yes.

1 MS. LYONS: Mr. Ehrenhaft?

2 MR. EHRENHAFT: Yes.

3 MS. LYONS: Miss Spain?

4 MS. SPAIN: Yes.

5 MS. LYONS: Mr. Fullerton?

6 MR. FULLERTON: Yes.

7 MS. LYONS: Mr. Durana?

8 MR. DURANA: Yes.

9 MR. MENENDEZ: Okay. First item on the
10 agenda is Local Historic Designation, Case File LHD
11 2021-004, consideration of the local historic designation
12 for the property at 1129 Sevilla Avenue, legally described
13 as Lot 19, Block 15, Coral Gables Section A, according to
14 the plat thereof as recorded in Plat Book Five at Page 102
15 of the public records of Miami-Dade County, Florida.

16 MR. ADAMS: Can we play the video, please?
17 (Thereupon, the audio/video recording was played as
18 follows:)

19 "MS. GUIN: The property at 1129 Sevilla
20 Avenue is before you for consideration for designation as
21 a local historic landmark. This designation was generated
22 by city staff. There is a recent new owner who is aware
23 of the city's intent to designate.

24 "Please note all observations were made from
25 the public right of way. There was not access to the

1 property.

2 "As per Article Eight, Section 8-103 of the
3 Coral Gables zoning code, criteria for designation of a
4 local historic landmark, a landmark must have significant
5 character, interest or value as part of the historical,
6 cultural, archeological, aesthetic or architectural
7 heritage of the city, state or nation.

8 "For designation, a property must meet one of
9 the criteria as outlined in the code. 1129 Sevilla Avenue
10 is eligible as a local historic landmark based on three
11 criteria:

12 "Historical, Cultural Significance, Criteria
13 Four, It exemplifies the historical, cultural, political,
14 economic, or social trends of the community.

15 "Architectural Significance, Criteria One, It
16 portrays the environment in an era of history
17 characterized by one or more distinctive architectural
18 style.

19 "And Criteria Two, It embodies those
20 distinguishing characteristics of an architectural style,
21 or period, or method of construction.

22 "1129 Sevilla Avenue is a single-family home
23 on a 50-by-150-foot interior lot on the north side of the
24 street between Columbus Boulevard and Cordova Street.

25 "George Merrick founded Coral Gables in the

1 early 1920s based on his vision for a fully conceived
2 Mediterranean-inspired city. The city's developmental
3 history is divided into three major historical periods.

4 "During the initial developmental period,
5 architectural designs specifically combined elements
6 commonly used in Spanish, Moorish and Italian architecture
7 and has come to be known as the Mediterranean Revival
8 style. During the 1920s, structures and amenities were
9 built almost exclusively in accordance with this style.

10 "The home at 1129 Sevilla Avenue occurred
11 during this initial phase and is indicative of the type of
12 architecture that was the founding premise of Coral
13 Gables. It exemplifies the Mediterranean ideals and
14 climate adaptations espoused by Coral Gables founder
15 George Merrick and his design team.

16 "Coral Gables was originally conceived as a
17 suburb of Miami and attracted investors from across the
18 nation during the South Florida real estate boom of the
19 1920s. Merrick drew from the Garden City and City
20 Beautiful movements of the 19th and early 20th century to
21 create his vision for a fully-conceived
22 Mediterranean-inspired city, which is now considered one
23 of the first modern planned communities in the United
24 States.

25 "Nationally-acclaimed landscape architect

1 Frank Button drew the first comprehensive maps of Coral
2 Gables in 1921 and '22, one of which is on the left in
3 this slide.

4 "The initial construction in Coral Gables was
5 concentrated in Sections A through E which were located
6 near Merrick's plantation at the northeast corner of
7 Section A and in the direct vicinity of the Granada Golf
8 Course.

9 "The red arrow indicates the location of 1129
10 Sevilla Avenue along the southern border of Section A.
11 These maps dating to 1922 and 1923 illustrate the vast
12 amounts of land acquisitions by Merrick in the north and
13 the west. Also note the changes in Section G outlined in
14 blue.

15 "In 1923, Merrick turned his attention to the
16 area south of Section A which was primarily undeveloped.
17 He revamped this area, initially called Section G, and
18 renamed it Country Club Section Part One.

19 "In this area he built the Congregational
20 Church to honor his father and planned for a premier hotel
21 and golf course. The church was completed in 1925, and
22 the large, ten-million-dollar Biltmore Golf Course complex
23 opened in January 1926. Rapid development of this area
24 around the church and the hotel complex was anticipated.

25 "During the early 1920s, lot sales were

1 highly successful, and Merrick continued to substantially
2 increase his land holdings. To keep up with the demand
3 and to safeguard design quality, Merrick's team began
4 recruiting leading architects and builders from across the
5 country.

6 "In 1926, with the goal of providing safety
7 and security of investment, as well as ensuring that
8 Merrick's vision of a Mediterranean-inspired city was
9 upheld, a list of successful Coral Gables builders was
10 published in various newspapers. It included L.J. Ursem,
11 the builder of this home.

12 "After completing construction of 1129
13 Sevilla Avenue in early 1926, Ursem purchased the property
14 from Merrick's Coral Gables Corporation in April and sold
15 it to Dr. E. Sterling Nichol in May.

16 "Dr. Edward Sterling Nichol and his wife
17 Dorothy moved into the newly completed home at 1129
18 Sevilla Avenue in May of 1926. From this home, Dr. Nichol
19 launched his career as an internationally-respected
20 cardiac physician and researcher. He was a pioneer in
21 cardiology, in particular anti-coagulant therapy and was a
22 founder of the Miami Heart Institute. The photo on the
23 left shows him looking at a model of it.

24 "Dr. Nichols served in the Army ambulance
25 Corps in France and Belgium during World War II and was

1 awarded the Croix de Guerre with silver and gold stars.
2 After the war, he completed medical school and moved to
3 Florida.

4 "From 1926 to 1950, he developed the
5 department of cardiology and the cardiac clinic at Jackson
6 Memorial Hospital, bringing in the first electrocardiogram
7 recorder to Florida in 1933. He founded the Miami Heart
8 Association in 1939, and in 1944 began raising money to
9 build a research and treatment clinic for cardiac patients
10 which resulted in the opening of the Miami Heart Institute
11 in 1951.

12 "The Nichols lived in the home for only a few
13 years and it's not clear when they sold it. After a
14 series of owners, the home was purchased in 1956 by Evelyn
15 and Aubrey Clemens. The home remained in the Clemens
16 family for the next 65 years. The current owner purchased
17 the home from the family this past June.

18 "As mentioned previously, it was anticipated
19 that with the completion of the Congregational Church and
20 the Biltmore complex, that this area would develop
21 rapidly. With this in mind, the home at 1129 Sevilla
22 Avenue was permitted by Ursem just prior to the opening of
23 the Biltmore Miami golf course and is located directly to
24 its north. It's circled in red here.

25 "Unfortunately, the devastating hurricane of

1 1926 and the subsequent Great Depression curtailed future
2 development plans. In Coral Gables, the dire downturn of
3 the economy, coming so close on the heels of the September
4 hurricane, had a drastic impact on new construction. Few
5 single-family homes were built during the Depression era.

6 "This aerial photo from 1931 demonstrates
7 that the area remained undeveloped.

8 "With the implementation of the New Deal and
9 other incentives, the building industry finally
10 experienced a small resurgence in the late 1930s and the
11 early '40s. However, it abruptly ground to a halt during
12 the war years.

13 "However, unlike its northern counterparts,
14 the area around the church and the hotel complex was not
15 developed at this time, and the home at 1129 Sevilla
16 Avenue, which lies on the northern edge of the section,
17 remains as one of the few residences in this area built
18 during the early years of the city.

19 "The post-war prosperity that followed these
20 lean years created an optimism which reigned through the
21 1950s and '60s and resulted in the unprecedented building
22 boom and it is when this area was finally developed.

23 "During this era, single-family homes in
24 Coral Gables followed national trends both in numbers and
25 style and were a distinct departure from the ornamented

1 and picturesque Mediterranean Revival style that had
2 dominated the city's landscape since its inception.

3 "Hence, the extant home at 1129 Sevilla
4 Avenue remains as one of the few Mediterranean-Revival-
5 style homes in this area.

6 "As will be illustrated in the following
7 slides, the home exhibits numerous Mediterranean-Revival-
8 style character-defining features, including projecting
9 bays, two-piece barrel tile roofs, flat roofs with
10 parapets, a one-and-a-half-story tower feature with arched
11 opening ensemble complete with original wooden spindles,
12 porte cochere, wing walls, decorative vents, casement
13 windows and textured stucco.

14 "Here is an aerial view and floor plan to
15 give you an overall sense of the home since all photos
16 were taken from the public right of way.

17 "Note the home is primarily under a flat roof
18 with parapets. At the southeast corner of the home is a
19 one-and-a-half-story tower. At the front of the home is a
20 projecting gabled bay.

21 "Along the rear of the property is an
22 auxiliary structure that contains a garage and a studio.
23 Records indicate that very early in the property's
24 history, this auxiliary structure was rented as a guest
25 cottage and early tax cards record the current footprint.

1 "The next few slides show some of the
2 character-defining features of the home. The front
3 projecting bay of the home is comprised of a covered entry
4 porch and a porte cochere under an asymmetrical extended
5 gable roof.

6 "In this photo you can see the auxiliary
7 building through the segmental arches of the porte
8 cochere. The photo on the right shows the exposed rafters
9 in the porte cochere's interior. A wing wall extends from
10 the southwest corner which is currently obscured by
11 vegetation. Also note the chimney that rises just behind
12 the porte cochere.

13 "The adjacent covered entry porch has a
14 series of semi-circular arched openings with protruding
15 sills. Also note the circular vent incised in the gable
16 end and the exposed carved rafter ends from the eave of
17 the side gable. You can also see the stucco texture in
18 this slide.

19 "Here is the corner tower feature with its
20 curved wing wall. Note the casement window grouping on
21 the first story. Most of the windows throughout the home
22 like this one are original.

23 "It should be noted that there are very few
24 alterations to the home. It retains a very high amount of
25 original historic fabric on the exterior.

1 "At various places in the home, through-wall
2 air conditioning units were installed. You can see here
3 that the sill was cut to accommodate this unit. This is
4 one of the very few alterations to the exterior of the
5 home.

6 "The corner tower is a hallmark feature of
7 the home. Here is a detail of the arched opening ensemble
8 with its original delicately curved wooden spindles
9 sitting on the projecting sill. Also note the curved
10 rafter tails under the pyramidal roof and its two-piece
11 barrel tile.

12 "Looking down the east side elevation, you
13 can see the grouped round vents centered over the windows.
14 The projecting bay at the rear was likely an original
15 sleeping porch whose screened openings are now enclosed
16 with windows.

17 "In conclusion, the single-family residence
18 at 1129 Sevilla Avenue was built during the initial
19 development phase of Coral Gables and is amongst the first
20 homes built in the city.

21 "It was permitted by the firm of Ursem and
22 Marquard in November 1925. Designed in the
23 Mediterranean-Revival style with its hallmark corner
24 tower, the home is indicative of the type of architecture
25 that was the founding premise of Coral Gables and it

1 exemplifies the type of Mediterranean ideals espoused by
2 founder George Merrick.

3 "As demonstrated by these photos, the home
4 has retained a high degree of historic integrity over the
5 past 95 years. There have been no additions or changes to
6 the form or the style of the home.

7 "Hence, the property at 1129 Sevilla Avenue
8 significantly contributes to the historic fabric of the
9 City of Coral Gables and is part of a collection of
10 quality buildings that serves as a visible reminder of the
11 history and the cultural heritage of the city.

12 "Staff recommends approval of the local
13 designation of the property at 1129 Sevilla Avenue based
14 on its historical, cultural and architectural
15 significance."

16 (Thereupon, the playing of the audio/visual recording was
17 concluded.)

18 MR. ADAMS: You were just recently given a
19 timeline of the recent history of the property from when
20 the property, and the previous owner of the property
21 passed away, the house was in disrepair. It passed on to
22 her son who tried to do some repairs. It went through the
23 code enforcement board process, and then to the sale of
24 the new owner.

25 So what you were given just gives a brief

1 summary of the more recent history and the timeline of the
2 property.

3 We also have a number of letters of support
4 here, and there are quite a few, so is it sufficient just
5 to read the name of the person who submitted it and their
6 address into the record?

7 MR. MENENDEZ: I think so.

8 MR. ADAMS: Yes, okay. We have a letter of
9 support from Michelle Dunaj, 1224 Castile Avenue; another
10 one from Adriana and William Munoz, 4804 Biltmore Drive;
11 another from Rabbi Howard A. Berman, 501 Alcazar Avenue.

12 We have another from the Historic
13 Preservation Association of Coral Gables, submitted by
14 Karelia Martinez-Carbonell, president. We have another
15 from Cheryl Gold, 7212 Biltmore Way, Number 302; another
16 from Leslie Rivera, 73 Edgewater Drive, Number One;
17 another from Bruce Fitzgerald, 2842 Desoto Boulevard; one
18 from Loyda Lewis, president of The Villagers, Inc.;
19 another from Alice Goldhagen, 6395 Maynada Street; one
20 from Zully Pardo, 49 Campina Court.

21 One from Brett Gillis, this one was e-mailed.
22 There is no address on it. Another from Daniel Ciraldo,
23 executive director of the Miami Design Preservation
24 League; another from Bruce Fitzgerald, Coral Gables; and
25 another from Sandra L. Scidmore, 100 Lincoln Road,

1 Apartment 423.

2 MR. MENENDEZ: Is there anyone in the
3 audience who would like to speak in favor of this case?

4 MR. ADAMS: The property owner is here.

5 MR. MENENDEZ: Okay. Would you like to
6 speak?

7 MS. DUBROVINA: Hello. I'm Irene Dubrovina,
8 owner of the property, and I just wanted to come here and
9 convey that I have met with Mr. Adams over the past week
10 or so.

11 We went over the details of what my plans are
12 for the property, and he's made me feel very comfortable
13 that the design ideas that I have for this property are
14 going to be most likely in line with what the Historic
15 Preservation Board would want to see, and I don't -- he's
16 made me feel very comfortable that I shouldn't have any
17 issues getting my designs approved, obviously in
18 consultation with the Historic Preservation Board, and I
19 am happy to agree to or consent to the designation or
20 support the designation, the historic designation of this
21 property.

22 MS. SPAIN: Okay. Thank you.

23 MS. SPAIN: Did she state her name?

24 MR. MENENDEZ: Yes, she did.

25 MR. ADAMS: And just for clarification, we

1 also discussed the ad valorem tax program for this
2 property. This is a sort of ideal candidate for that
3 because of the condition and because of the alterations
4 that the owner wishes to do.

5 MS. DUBORVINA: Yes.

6 MR. MENENDEZ: Okay. Thank you.

7 MS. DUBROVINA: Thank you.

8 MR. MENENDEZ: Is there anyone in the
9 audience who would like to speak in opposition of this
10 case?

11 Okay. Well, I'll close it to public hearing
12 portion, open it up for discussion or motion by the board.
13 Any questions?

14 MS. BACHE-WIIG: I think I'm ready to -- I'd
15 like to move it for designation.

16 MR. MENENDEZ: Okay. Do I have a second?

17 MR. FULLERTON: I'll second.

18 MR. CEBALLOS: Mr. Chair, I would just ask if
19 there's anyone on Zoom. I believe there are a few
20 participants. I don't know if any of them actually want
21 to speak on this item, but you may want to ask.

22 MR. FULLERTON: What?

23 MR. MENENDEZ: Okay.

24 MS. LYONS: There's no one there.

25 MR. MENENDEZ: Okay. So we have Miss

1 Bache-Wiig.

2 MR. FULLERTON: And I seconded.

3 MR. MENENDEZ: And Mr. Fullerton has
4 seconded.

5 MS. LYONS: Miss Spain?

6 MS. SPAIN: Yes.

7 MS. LYONS: Mr. Menendez?

8 MR. MENENDEZ: Yes.

9 MS. LYONS: Mr. Durana?

10 MR. DURANA: Yes.

11 MS. LYONS: Miss Bache-Wiig?

12 MS. BACHE-WIIG: Yes.

13 MS. LYONS: Mr. Garcia-Pons?

14 MR. GARCIA-PONS: Yes.

15 MS. LYONS: Mr. Ehrenhaft?

16 MR. EHRENHAFT: Yes.

17 MS. LYONS: And Mr. Fullerton?

18 MR. FULLERTON: Yes.

19 MS. LYONS: Motion passes.

20 MR. MENENDEZ: All right. Thank you. Okay.

21 The next item on the agenda is Case File LHD 2021-007,
22 consideration of the local historic designation of the
23 property at 1230 Genoa Avenue (sic) legally described as
24 Lot Nine, Block 44, Coral Gables Granada Section Revised,
25 according to the plat thereof as recorded in Plat Book

1 Eight at Page 113 of the public records of Miami-Dade
2 County, Florid

3 a.

4 MR. ADAMS: Can we play the video, please?
5 (Thereupon, the audio/video recording was played as
6 follows:)

7 "MS. GUIN: The property at 1230 Genoa Street
8 is before you for consideration for designation as a local
9 historic landmark. The designation was generated by city
10 administration.

11 "The home was recently purchased, and the new
12 owner is aware of the city's intent to designate.

13 "As per Article Eight, Section 8-103 of the
14 Coral Gables zoning code, a local historic landmark must
15 have significant character, interest or value as part of
16 the historical, cultural, archeological, aesthetic or
17 architectural heritage of the city, state or nation.

18 "For designation, a property must meet one of
19 the criteria as outlined in the code. 1230 Genoa Street
20 is eligible as a local historic landmark based on three
21 criteria:

22 "Historical, Cultural Significance, Criteria
23 Four, It exemplifies the historical, cultural, political,
24 economic, or social trends of the community.

25 "Architectural Significance, Criteria One, It

1 portrays the environment in an era of history
2 characterized by one our more distinctive architectural
3 style.

4 "Criteria Two, It embodies those
5 distinguishing characteristics of an architectural style
6 or period or method of construction.

7 "1230 Genoa Street is a single-family home on
8 a 50-by-100 interior lot on the west side of the street
9 between Columbus Boulevard and Cordova Street in the
10 Granada Section of the city.

11 "George Merrick founded Coral Gables in the
12 early 1920s based on his vision for a fully-conceived,
13 Mediterranean-inspired city.

14 "The city's developmental history is divided
15 into three major historical periods. During the initial
16 development period, designs specifically combined elements
17 commonly used in Spanish, Moorish and Italian architecture
18 and has come to be known as the Mediterranean Revival
19 style. During the 1920s, structures and amenities were
20 built almost exclusively in accordance with this style.

21 "The home at 1230 Genoa Street occurred
22 during this initial phase and is indicative of the type of
23 architecture that was the founding premise of Coral
24 Gables. It exemplifies the Mediterranean ideals and
25 climate adaptation espoused by Coral Gables founders

1 George Merrick and his design team.

2 "Coral Gables was originally conceived as a
3 suburb of Miami and attracted investors from across the
4 nation during the South Florida real estate boom of the
5 1920s. Merrick drew from the Garden City and City
6 Beautiful movements of the 19th and 20th century to create
7 his vision for a fully-conceived, Mediterranean-inspired
8 city, which is now considered one of the first modern
9 planned communities in the United States.

10 "Nationally-acclaimed landscape architect
11 Frank Button drew the first comprehensive maps of Coral
12 Gables in 1921 and '22, one of which is on the left in
13 this slide.

14 "The initial construction in Coral Gables was
15 concentrated in Sections A through E which were located
16 near Merrick's plantation. Through 1922 and into 1923,
17 Merrick continued to amass additional land holdings.

18 "He was particularly interested in obtaining
19 the land north to Tamiami Trail in the area outlined in
20 blue on these maps. As you can see in the map on the
21 left, in 1922 he only held the lots on either side of
22 Granada Boulevard.

23 "Over the next year, he acquired large
24 portions of land in this area and he renamed it the
25 Granada Section.

1 "In November 1923, Merrick launched the
2 Granada Section, publishing numerous ads and articles
3 stating his intention for the area like the one
4 illustrated here.

5 "Merrick wholeheartedly incorporated the
6 Garden City precepts of offering housing for different
7 income levels without sacrificing quality, and he invested
8 heavily in this northern area towards that end.

9 "In 1923, he commissioned architects Keihnel
10 and Elliott and Walter De Garmo to design 15 homes along
11 Country Club Prado in accordance with his vision of the
12 Prado as a premiere prominent residential boulevard.

13 "On Obispo Avenue, his design team built 33
14 one and two-story homes, and on Genoa Street, which was
15 centrally located in the Granada Section and is
16 highlighted in yellow here, he had 18 one-story, five-room
17 homes built to show his vision for the moderately-priced
18 homes. These were designed by two members of his team, H.
19 George Fink and Lewis Brumm.

20 "In accordance with his Garden City beliefs,
21 Merrick platted areas for homes that could be affordable
22 to the middle class. He dedicated large portions of the
23 Granada Section towards that end, in particular Genoa
24 Street. Merrick had his architects design finely detailed
25 Mediterranean-Revival-style homes on a smaller lot to

1 demonstrate that the moderately-priced homes in Coral
2 Gables would have the same quality of construction and
3 aesthetics as the larger homes. Many of these smaller
4 homes are now classified as Coral Gables Cottages.

5 "The home at 1230 Genoa Street is also a very
6 early example of Architect H. George Fink's interpretation
7 of Merrick's vision for the homes in this category. Fink
8 became the leading architect in the Cottage genre in
9 subsequent years.

10 "Thus the home at 1230 Genoa Street, along
11 with the other early homes on this street, played a
12 significant role in the development of the Coral Gables
13 Cottage in the city and Fink's evolution in this genre.

14 "Genoa Street runs north-south from Eighth
15 Street to Milan Avenue and encompasses Blocks 29 through
16 50 and is comprised of 50-foot lots.

17 "Genoa Street was one of the first streets
18 ready for development in the Granada Section. In November
19 1923, while other streets in the Granada Section were
20 still being laid, Merrick had Architects H. George Fink
21 and Lewis Brumm begin construction of 18 very
22 moderately-priced, attractive houses.

23 "These 18 homes were spread along the entire
24 length of Genoa Street. They are depicted here in red,
25 and the photos show three of them as they neared

1 completion in March of 1924.

2 "Newspapers indicate that by April of 1924,
3 some of the homes were occupied. The new owners included
4 George Wariner, a newlywed and Merrick's chauffeur, as
5 well as Troy Bishop, who served both as the chief police
6 officer and chief mail clerk for Coral Gables.

7 "As intended, these homes sparked interest in
8 Genoa Street, and 12 additional homes were built on it
9 prior to the September '26 hurricane. These are depicted
10 here in blue.

11 "The home at 1230 Genoa Street was among this
12 cadre and is denoted by the blue block on the map. It was
13 also designed by H. George Fink.

14 "These 30 homes on Genoa Street are amongst
15 the earliest of the Coral Gables Cottages.

16 "The home at 1230 Genoa Street was permitted
17 in 1925 by owner-builder Paul Kramer who held the home
18 until it was foreclosed in 1929.

19 "There have been two long-term owners of the
20 home. Hilliard Earnest, the president of Terminex Miami
21 Company, lived in the home for 43 years, from 1940 to
22 1983.

23 "Linda Marling purchased the home from
24 Earnest in 1983 and owned it for the next 38 years.
25 Marling, a captain in the Miami-Dade police department,

1 lived in the home until her marriage in 2004.

2 "After this time it appears the home was only
3 sporadically occupied.

4 "1230 Genoa Street is an example of an early
5 Coral Gables Cottage in the Mediterranean Revival style
6 that demonstrates George Merrick's vision for the city.

7 "In addition to the home being one story on a
8 50-foot-wide lot, it possesses the following Cottage
9 character-defining features: textured stucco finish,
10 combination of roof types and heights; distinctive
11 chimney; detached garage whose parapets mirror the main
12 home; a porte cochere; wing wall; two-piece barrel tile
13 roof; a diamond-shaped vent in the masonry cross on the
14 front facade; decoratively arranged groups of round vents;
15 a foundation over the crawl space; and recessed casement
16 windows with protruding sills.

17 "This 1925 floor plan shows the original
18 layout of the home. The front porch is under a gabled
19 roof and a portion of the living room is under a shed roof
20 as seen in the photo on the right. The remainder of the
21 home has a flat roof with parapets that step down towards
22 the rear.

23 "The orange box on the floor plan marks the
24 small 1952 bathroom addition at the rear of the home.
25 There have been no other alterations to the form or the

1 style of the building.

2 "In this photo, note the wing wall protruding
3 diagonally from the southeast corner, the texture of the
4 stucco, the diamond-shaped vent under the gable end
5 two-piece barrel tile.

6 "The front southeast corner of the home was
7 originally a screened entry porch. As illustrated in the
8 1925 drawing here, the openings originally held spindled
9 screen door and spindled panel. The historic photo dating
10 to the 1940s shown here in the lower left indicate that
11 the spindle ensembles were replaced early in the home's
12 history with the louvered door panels.

13 "At a later, unknown date, the porch was
14 enclosed for living space and the front door was moved to
15 the front facade as shown in the current photo on the
16 right. Also on the current photo, note the variety of
17 casement windows with protruding sills down the south side
18 of the facade with grouped round vents centered above
19 them.

20 "These views show the north side of the home.
21 Note the round corner porte cochere openings as well as
22 the Spanish-style chimney at the juncture of the shed roof
23 of the front bay and the flat roof parapet of the rear of
24 the home.

25 "In the photo on the lower right, you can see

1 the location of the original detached garage.

2 "The left photo is the rear facade of the
3 home. The center protruding bay is the 1952 bathroom
4 addition abutting the back door. The large window
5 ensemble was originally a screened opening of the sleeping
6 porch.

7 "The photo on the right shows the north
8 facade of the 1952 addition, and the building at the right
9 of the screen is the garage, and you can see its proximity
10 to the home.

11 "The original detached garage sits at the
12 northwest corner of the property. The photo on the left
13 is the front facade of the garage. Note the stepped
14 parapets.

15 "The original vehicular doors were removed at
16 an unknown date and replaced with these windows. The
17 outline of the original opening is easily discernable as
18 the texture of the in-fill stucco is different.

19 "The photo on the right is the side facade of
20 the garage facing the backyard. The rear of the garage
21 has been consumed by a large tree.

22 "In conclusion, the single-family residence
23 at 1230 Genoa Street was built during the city's boom
24 years of the early 1920s. Genoa Street was specifically
25 developed with financing from George Merrick as a street

1 of what he called very moderately priced attractive homes.
2 The houses on this street are among the earliest of what's
3 now known as the Coral Gables Cottages.

4 Permitted in 1925, this residence is an
5 example of the modest homes built in the Mediterranean
6 Revival style that defined Merrick's vision for the city.
7 These modest homes were built smaller in size but with the
8 same construction and Mediterranean-Revival-style features
9 as other structures that shaped the new city.

10 "The home at 1230 Genoa Street is also a very
11 early example of Architect H. George Fink's interpretation
12 of Merrick's vision for homes in this category. Thus this
13 home and other early homes on Genoa Street play a
14 significant role in the development of Coral Gables
15 Cottage in the city and Fink's evolution in this genre.

16 "As demonstrated by these photos, the home
17 has retained its historic integrity over the last 96
18 years. There have been no substantial changes to the form
19 or style of the home.

20 "Hence, the property at 1230 Genoa Street
21 significantly contributes to the historic fabric of the
22 City of Coral Gables and is part of a collection of
23 quality buildings that serves as a visible reminder of the
24 history and cultural heritage of the city.

25 "Staff recommends approval for the local

1 designation of the property at 1230 Genoa Street based on
2 its historical, cultural and architectural significance."
3 (Thereupon, the playing of the audio/visual recording was
4 concluded.)

5 MR. ADAMS: Again, you were just recently
6 given a timeline over the past couple of years of the
7 property regarding its disrepair and the change of
8 ownership, some work that was done without approvals, and
9 the involvement of the code enforcement board and with the
10 current owner, and so that was just recently passed to
11 you.

12 Again, we have a number of letters of
13 support. We have one from Michelle Dunaj, 1224 Castile
14 Avenue; one from Rabbi Howard E. Berman, 501 Alcazar
15 Avenue; one from Karelia Martinez-Carbonell, president of
16 the Historic Preservation Association of Coral Gables; one
17 from Cheryl Gold, 7212 Biltmore Way, Number 302; one from
18 Leslie Rivera, 73 Edgewater Drive, Number One; one from
19 Loyda Lewis, president, The Villagers, Inc.; one from
20 Alice Goldhagen, 6395 Maynada.

21 One from Brett Gillis, which was submitted by
22 e-mail with no address; one from Bruce Fitzgerald, Coral
23 Gables; and one from Zully Pardo, 49 Campina Court. I am
24 not sure if the owner is here.

25 MR. MENENDEZ: Is there anyone in the

1 audience who would like to speak in favor of this case?
2 Anyone in the audience who would like to speak in
3 opposition of this case?

4 MR. MANES: I would on Zoom.

5 MR. MENENDEZ: Zoom, okay. Go ahead.

6 MR. MANES: My name is Oscar Manes
7 (phonetic). I'm the current owner of the property, and I
8 can appreciate the history of Coral Gables. That's what
9 has drawn me to live and work and buy this property in
10 Coral Gables. I did not buy this property with the
11 intention of designating it or requesting for it to be
12 designated.

13 The property has been in disrepair for over
14 20 years, and some of the things that were mentioned
15 earlier and the description of what has been done to the
16 property take away from the original design of the
17 property, for instance, the sleeping porch in the front
18 that was modified and enclosed; in the back, the
19 additional bathroom; and then in the master bedroom, that
20 was also modified in the '50s as was mentioned earlier.

21 As I mentioned earlier, that house has been
22 in disrepair for -- I've been driving past it for over a
23 decade, as the previous owner hasn't lived in the property
24 since the early 2000s, neighbors have confirmed that.

25 I have a tree that's growing inside the

1 auxiliary structure that has compromised that structure
2 100 percent, and I'm waiting for an engineer's report to
3 determine the integrity of that, the main structure.

4 So for these reasons, I'm not in favor of it
5 being designated as historical.

6 MR. MENENDEZ: Okay. Thank you. Would
7 anyone else like to speak in favor or in opposition? If
8 not, I'll close the public hearing portion, open it up to
9 the board.

10 MS. SPAIN: I have a question for the
11 attorney's office. The testimony that we just heard --

12 MR. CEBALLOS: That was not testimony.

13 MS. SPAIN: Exactly.

14 MR. CEBALLOS: It clearly states that is
15 simply public comment. To provide sworn testimony, you
16 need to be in person.

17 MS. SPAIN: That's what I thought. We can't
18 take that into consideration when we're making our
19 determination.

20 MR. CEBALLOS: That is just general public
21 comment that was provided. It's stated right literally in
22 the first page of the board's agenda.

23 MS. SPAIN: Right. That's what I thought. I
24 just wanted to clarify.

25 MR. MANES: If I may, I was not able to

1 attend. My daughter is sick. I'm also sick. So this is
2 the reason why I attended via Zoom and not in person.

3 MR. MENENDEZ: Okay. Any comments?

4 MS. SPAIN: So I also should comment that
5 about the discussion on whether it's structurally sound or
6 not, that's an entirely different application for this
7 board. If, in fact, it's designated, then that argument
8 can be made, but we need to look at, just at whether or
9 not it fits the criteria for designation.

10 MS. BACHE-WIIG: I have a quick question.
11 Sorry. The attorney was providing the description, is
12 that something that the city has requested, or --

13 MR. ADAMS: The timeline.

14 MS. BACHE-WIIG: Yes.

15 MR. ADAMS: We thought it would be useful to
16 the board to see the recent history of the property and
17 the fact that it had fallen into disrepair, had been
18 through code enforcement, and as part of that process, it
19 was brought to our attention, and we believed that
20 obviously it was potentially eligible for designation, and
21 so we moved the designation forward.

22 And as it says, on October the 11th, the city
23 sent the owner the notice of its intent to designate the
24 structure.

25 So we just felt it would be useful to see

1 that.

2 In some cases, properties that are in a state
3 of disrepair, you know, obviously if they're historically
4 significant, we want to give them every opportunity to be
5 saved.

6 MS. BACHE-WIIG: Okay. So we basically hired
7 a third party to come up with this timeline?

8 MR. ADAMS: No. This is the attorney who
9 actually works with the code enforcement board --

10 MS. BACHE-WIIG: Okay.

11 MR. ADAMS: -- and I believe has been in
12 touch with the property owner as well, and so he's really
13 the attorney that advises on these cases --

14 MS. BACHE-WIIG: Got it, okay.

15 MR. ADAMS: -- as they proceed through code
16 enforcement.

17 MR. CEBALLOS: Mr. Palenzuela is an extension
18 of our office, so he is part of the city attorney's
19 office. Okay.

20 MR. FULLERTON: I'd like to say also that
21 several years ago, if not two decades ago, it was
22 determined by the City of Coral Gables and this board that
23 the decision whether a building qualifies as historic is,
24 unfortunately for this owner, not up to the owner. It's
25 either a fact that it's historic or not, and it has

1 nothing to do with the opinions of the ownership.

2 So I think the staff has done a good job
3 reporting what the historical details of this building
4 are, and I would like to move approval to designate.

5 MR. MENENDEZ: Do we have a second?

6 MR. EHRENHAFT: I'll second.

7 MR. MENENDEZ: Mr. Ehrenhaft seconds.

8 MS. LYONS: Mr. Fullerton?

9 MR. FULLERTON: Yes.

10 MS. LYONS: Miss Bache-Wiig?

11 MS. BACHE-WIIG: Yes.

12 MS. LYONS: Mr. Garcia-Pons?

13 MR. GARCIA-PONS: Yes.

14 MS. LYONS: Mr. Menendez?

15 MR. MENENDEZ: Yes.

16 MS. LYONS: Mr. Durana?

17 MR. DURANA: Yes.

18 MS. LYONS: Miss Spain?

19 MS. SPAIN: Yes.

20 MR. MENENDEZ: Okay. Thank you.

21 MS. LYONS: And Mr. Ehrenhaft?

22 MR. EHRENHAFT: Yes.

23 MS. LYONS: Ehrenhaft, sorry.

24 MR. EHRENHAFT: Yes.

25 MS. LYONS: The motion passes. Tell them I

1 can't hear you. Dona, I can't hear you.

2 MS. SPAIN: I keep pushing the thing. I
3 can't tell whether it's on or off. Can you hear me now?

4 MS. LYONS: Yes.

5 MR. MENENDEZ: Okay. The next item on the
6 agenda is Special Certificate of Appropriateness, Case
7 File (SP) 2021-005, an application for the issuance of a
8 special certificate of appropriateness in accordance with
9 Section 8-104 (D) 2 of the City of Coral Gables zoning
10 code for the public right of way adjacent to 216 and 224
11 Catalonia Avenue, 3000 Ponce de Leon Boulevard, 203
12 University Drive, and 225 Malaga Avenue, legally described
13 as Lots Eight through 20, Block 29, Coral Gables Crafts
14 Section, according to the plat thereof, as recorded in
15 Plat Book Ten at Page 40 of the public records of
16 Miami-Dade County, Florida.

17 The applicant is requesting a recommendation
18 of approval for an amendment to the city plan for the
19 vacation of the alley and the abandonment and vacation of
20 a segment of University Drive.

21 The proposed development is also a receiving
22 site for transfer of development rights.

23 The following historically designated
24 properties are within 500 feet of the proposed
25 development:

1 The Historic White Way Street Lights, a local
2 historic landmark located on Riviera Drive between
3 Anastasia Avenue and University Drive, and on University
4 Drive between Bird Road and Ponce de Leon Boulevard.

5 2901 Ponce de Leon Boulevard, legally
6 described as Tract E, Plaza Coral Gables, according to the
7 plat thereof, as recorded in Plat Book 173, Page 078 of
8 the public records of Miami-Dade County, Florida.

9 And 247 Malaga Avenue, legally described as
10 Lots 26 and 27, Block 29, Coral Gables Crafts Section,
11 according to the plat thereof, as recorded in Plat Book
12 Ten, Page 40, of the public records of Miami-Dade County,
13 Florida.

14 Therefore, per Section 14-204.6 (A)(3) of the
15 Coral Gables zoning code, the historic preservation's
16 review and approval of the proposed development is
17 required to determine if the proposal adversely affects
18 the historic, architectural or aesthetic character of the
19 historic property.

20 MS. SPAIN: I'm going to recuse myself on
21 this item. When I was the historic preservation officer,
22 I met multiple times with the applicant and made
23 determinations, and I'm not comfortable now voting as a
24 board member. I don't believe I can be fair and
25 impartial, so I am going to leave the room. Just remember

1 to come get me when this is over.

2 MR. MENENDEZ: No. Mr. Adams?

3 MR. ADAMS: Okay. The subject property
4 consists of the east half of Block 29 within the Crafts
5 Section and is bounded by Catalonia Avenue to the north,
6 Ponce de Leon Boulevard to the east, and the intersection
7 of University Drive and Malaga Avenue to the south.

8 The certificate of appropriateness
9 application is submitted in conjunction with the
10 development project known as Ponce Park Residences, and
11 there are really three actions being requested of the
12 Historic Preservation Board.

13 Number one is the recommendation of approval
14 for an amendment to the city plan for the vacation of the
15 20-foot-wide public alley that runs north-south within the
16 boundaries of the proposed project.

17 Number two is a recommendation of approval
18 for an amendment to the city plan for the abandonment and
19 vacation of that segment of University Drive north of the
20 Malaga Avenue right of way and west of the Ponce de Leon
21 Boulevard right of way.

22 Number three is to review and approve the
23 proposed development to determine if the proposal
24 adversely affects the historic, architectural, or
25 aesthetic character of historic properties located within

1 a 500-foot radius of the proposed development.

2 Just as some background, this proposal was
3 reviewed at the planning and zoning board on August 11th,
4 2021. The PZB reviewed seven requests related to the
5 proposed development, including the vacation of the alley
6 and abandonment of that portion of University Drive.

7 The PZB made seven motions to recommend
8 denial to the city commission of the requests as
9 presented, and the planning and zoning board recommended
10 denial of, one, the abandonment and vacation of University
11 Drive.

12 Two, the abandonment and vacation of the
13 alley.

14 Three, comprehensive plan map amendment from
15 commercial low-rise intensity to commercial high-rise
16 intensity land use.

17 Four, a development agreement.

18 Five, receipt of transfer of development
19 rights.

20 Six, conditional use review for mixed use
21 site plan.

22 And seven, tentative plat.

23 The board initially considered deferring the
24 project as requested by the applicant to substantially
25 revise the proposed building, including the removal of the

1 additional floor area from University Drive, but this
2 motion failed.

3 The board ultimately denied the project seven
4 to zero in order to require the applicant to either
5 significantly redesign the building or allow the city
6 commission to consider it.

7 The zoning code requires that any material
8 amendments to the city plan shall be reviewed by the
9 Historic Preservation Board who will make a recommendation
10 for a special certificate of appropriateness to the city
11 commission and they will ultimately render the decision as
12 to whether to grant or deny the issuance of the COA.

13 And it should be noted that each request for
14 an amendment to the city plan will be reviewed on a
15 case-by-case basis as is the normal process for any
16 certificate of appropriateness application. Approval of
17 one amendment by the board will not be used as a precedent
18 or a blanket approval for other applications.

19 So we'll deal with the first two requests
20 first regarding the historic street plan.

21 Request One, recommendation of approval to
22 the commission for an amendment to the city plan for the
23 vacation of the 20-foot-wide public alley that runs
24 north-south within the boundaries of the proposed project;
25 and Request Two, approval to the city commission for an

1 amendment for the abandonment and vacation of that segment
2 of University Drive north of Malaga Avenue right of way
3 and west of the Ponce de Leon Boulevard right of way.

4 Staff observations, and the zoning code reads
5 as follows:

6 "In the event that the city plan is
7 designated historic" -- which it is -- "any material
8 amendments to the plan including, but aren't limited to,
9 the closing of streets and any development that would
10 affect such plan shall be in accordance with the following
11 procedure:

12 "The Historic Preservation Board, at a public
13 hearing, shall review and make recommendation for a
14 special certificate of appropriateness on any proposed
15 amendments to the city plan under a balancing of interests
16 weighing the following factors: historic integrity;
17 development; and public purpose."

18 So with regard to Request Number One, in
19 planning the City of Coral Gables, Founder George Merrick
20 incorporated the Garden City precepts of comprehensive
21 planning which included defined areas for different uses,
22 quality housing for various income levels, and a wealth of
23 public facilities.

24 He built distinct sections, single-family
25 residences, multi-family residences, business and

1 industrial uses. Numerous sections were dedicated to
2 single-family residences. The Douglas section was planned
3 as a multi-family area.

4 Commercial activities were restricted to the
5 business section or along the main thoroughfares such as
6 Ponce de Leon Boulevard. An industrial section was
7 implemented and located along the eastern border just
8 north of Dixie Highway.

9 Within those sections of the city dedicated
10 to business and commercial use, alleyways were introduced
11 as a mechanism to keep services such garbage pick-up or
12 deliveries off the streets, allowing for a more pleasant
13 and cohesive front-of-house street experience. The
14 alleyways can be seen in the plat of the Crafts Section.

15 The alley being proposed for vacation runs
16 north-south at the eastern end of Block 29, bifurcating
17 the assembled site.

18 Vacating the alley contributes an additional
19 3,002 square feet to the development site. The proposed
20 site plan indicates that the service functions of the
21 project are being internalized and shifted to the
22 southwest corner of the property.

23 With regard to Request Number Two,
24 nationally-acclaimed landscape architect Frank Button drew
25 the first comprehensive map of what would become the City

1 of Coral Gables. It was based on an infrastructure of the
2 inherited grid of fruit trees from the Merrick family's
3 citrus plantation weighed carefully over the resulting
4 grid of orthogonal streets and avenues at a series of
5 diagonal and curved roadways.

6 The meeting of diagonal and orthogonal
7 thoroughfares created both the large open areas at the
8 intersections often used for roundabouts as well as
9 smaller geometric spaces known as reservations or
10 breathing spaces. The intention was to serve both the
11 motorist and the pedestrian.

12 An international -- an intentional hierarchy
13 of roadways was thoroughly planned and included wide
14 parkways with center-planted medians that were
15 thoroughfares across the development as well as wide
16 parkways with substantial swales for tree planting. The
17 residential streets were purposefully smaller in width to
18 limit traffic.

19 The city's unique street grid was developed
20 intentionally to conform to the vision that Merrick had
21 for Coral Gables, every aspect of the built environment,
22 the earliest homes and commercial structures being built,
23 the landscaped plazas and entrances, civic structures and
24 planned amenities and even the layout and hierarchy of the
25 city's roadways.

1 University Drive, originally called Anastasia
2 Avenue, and Ocean Beach Drive is one of the diagonals that
3 cut across the established grid from Ponce de Leon
4 Boulevard to Granada Boulevard and is highlighted by the
5 blue arrow.

6 The diagonal of University Drive and the
7 architect's intersection with Ponce de Leon are still
8 discernable to this day.

9 At some point a triangular island was
10 inserted into the intersection, presumably to direct the
11 flow of traffic and provide clarification to vehicular
12 movement. While this particular parcel is not original to
13 the city plan, it is an appropriate intervention. This
14 type of triangulation was an original feature of Merrick's
15 earliest plans and are called out as reservations left
16 over at the intersections of the grid and the diagonals.

17 The applicant's proposal includes
18 incorporating the abandoned sidewalk, street and the
19 majority of the triangular parcel into the site.

20 The carved footprint of the proposed building
21 encroaches into the existing right of way as illustrated
22 in this diagram and the following diagram.

23 The applicant proposes to create a landscaped
24 open space within the abandoned right of way and transfer
25 it back to the city upon completion of the project. The

1 applicant proposes to maintain the open space.

2 Please also note that an alternate site plan
3 depicting a modified roadway between Ponce de Leon
4 Boulevard and Malaga Avenue was submitted at a late date
5 to the department. It was not accompanied by any written
6 supplement or any further detail. It has been supplied to
7 the board at the request of the applicant but is not
8 referenced here for discussion.

9 This site plan has not been reviewed by the
10 planning and zoning board.

11 So staff conclusion with Request Number One,
12 in weighing the alley vacation against the historic
13 integrity of the city plan and the effect of the proposed
14 amendment on the integrity of the city plan, the historic
15 integrity, the development and the public purpose being
16 served by staff, staff finds the proposed alley vacation
17 negatively impacts the overall historic integrity of the
18 historic plan.

19 In terms of the intentional hierarchy of
20 streets and open spaces purposely inherent in the plan,
21 the vacation of the subject alley is detrimental to this
22 plan. By eliminating the alley in its entirety from Block
23 29, the city plan loses a piece of its historic fabric.

24 Additionally, there is no direct public
25 purpose being achieved by the alley vacation. The

1 vacation would allow the development to increase
2 exponentially in size, and that's to the allowable FAR.

3 With the vacation of the alley, the
4 development services are not to be handled back of house
5 as is the intention of the alleys, but rather at the
6 southwest corner of the site. The alley vacation and
7 subsequent proposed handling services at the southwest
8 corner also necessitates the relocation of a historic
9 landmark, the extant White Way Street Lights located just
10 south of the site.

11 Additionally, staff is not comfortable
12 recommending approval of the vacation of an alley for a
13 project that in its current iteration, with the
14 recommendation of denial from PZB, may not move ahead as
15 designed. The request for an alley vacation could be
16 considered at a later date if another plan is submitted.

17 Therefore, the first motion would be to deny
18 the request for a recommendation of approval to the city
19 commission for an amendment to the city plan for the
20 vacation of the alley.

21 Request Number Two, In weighing the proposed
22 abandonment and vacation of the portion of University
23 Drive against the historic integrity of the city plan and
24 the effect on the proposed amendment of the historic
25 integrity, development and the public purpose being served

1 by the amendment, staff finds the proposed abandonment is
2 detrimental to the overall historic integrity of the
3 historic city plan.

4 The diagonal streets and boulevards cutting
5 through the regular grid of the city street were an
6 important feature of George Merrick's plan for the city.
7 Eliminating a portion of this diagonal diminishes the
8 importance and effect of the design.

9 As for the development and public purpose
10 being served, staff finds that there is no public purpose
11 being served.

12 The proposed development is absorbing the
13 public right of way in order to increase the floor area
14 ratio and the footprint of the structure, allowing them to
15 build a larger structure. Landscape open space may be
16 given back to the city, but to the developer's benefit.

17 As noted in the PZB staff report, the use of
18 the development rights of the current right of way will
19 result in additional bulk to the proposed abutting
20 building.

21 Development of this site can be accomplished
22 within the confines of the existing platted lots, not by
23 one that required an amendment to the historic city plan.

24 Therefore, the recommendation for Request
25 Number Two is a motion to deny the request for a

1 recommendation of approval to the city commission for
2 amendment to the city plan for the abandonment and
3 vacation of that segment of University Drive north of the
4 Malaga Avenue right of way and west of Ponce de Leon
5 Boulevard right of way.

6 With regard to Request Number Three, the
7 proposed development is asking to be considered as a
8 receiving site for transfer of development rights.
9 Article 14, Section 14-204.6 (A)(3) of the code states,
10 "An application to transfer development rights to a
11 receiver site shall being reviewed subject to all of the
12 following:

13 "If the receiving site is within 500 feet of
14 a local historic landmark, Historic Preservation Board
15 review and approval is required to determine if the
16 proposal shall not adversely affect the historic,
17 architectural or aesthetic character of the property."

18 Therefore, the Historic Preservation Board
19 review of and approval is required to determine if the
20 proposal adversely affects the historic, architectural or
21 aesthetic character of the historic properties.

22 The following historically-designated
23 properties are located within 500 feet of the development:

24 Historic White Way Street Lights located on
25 Riviera Drive between Anastasia Avenue and University

1 Drive, and on University Drive between Bird Road and Ponce
2 de Leon Boulevard; 2901 Ponce de Leon Boulevard; and 247
3 Malaga Avenue.

4 The White Way Street Lights were designated
5 as a local historic landmark in 1981. The Arts Center
6 building at 2901 Ponce de Leon Boulevard was designated in
7 1987, and the building at 247 Malaga was designated in
8 2004.

9 The proposed development does not adversely
10 affect the historic Arts Center building at 2901 Ponce de
11 Leon which has been absorbed into the Plaza at Coral
12 Gables project surrounding it, all the historic property
13 at 247 Malaga Avenue which received approval for a
14 substantial addition in July 2020. This proposed project
15 will not further harm the integrity of either site.

16 However, a historic White Way Street Light
17 located on the right of way adjacent to 203 University
18 Drive is proposed to be relocated and will be adversely
19 affected by development. The existing pole is just south
20 of the existing structure at 203 University Drive and is
21 one of the 11 extant poles that still remain in their
22 original locations lining University Drive east of Le
23 Jeune.

24 Relocation of historic landmarks is addressed
25 in the code which states, "The moving of significant

1 improvements from their original location shall be
2 discouraged.

3 "However, the Historic Preservation Board may
4 grant a special COA if it finds that no reasonable
5 alternative is available for preserving the improvement on
6 its original site and that the proposed relocation site is
7 compatible with the historic and architectural integrity
8 of the improvement."

9 So there doesn't appear to be any viable
10 reason for relocating the existing historic landmark. The
11 historic pole resides on the public right of way, not
12 private property, and has done so for almost 100 years.
13 Any new development should be designed in such a way to
14 retain the pole in its original location.

15 Therefore, with regard to Request Number
16 Three, staff recommends a motion to determine that the
17 proposal does adversely affect the historic, architectural
18 or aesthetic character of the historic properties located
19 within 500 feet of the site, namely the White Way Light,
20 White Way Street Lights, a local historic landmark, and to
21 deny the proposal referred to as Ponce Park Residences
22 with the understanding that it requires further review and
23 approval by the city commission.

24 MS. KAUTZ: And the Power Point.

25 MR. ADAMS: The applicant needs to be sworn

1 in.

2 (Thereupon, Mr. De Yurre was duly sworn on oath by the
3 court reporter.)

4 MR. De YURRE: Thank you. Good afternoon,
5 everyone. My name is Anthony De Yurre. I'm here on
6 behalf of the applicant, the Allen Morris Company. I just
7 want to take a chance to walk you through briefly the
8 Power Point to get a sense of what we're trying to
9 accomplish with the project, and then we added some
10 specific slides to help clarify some of the stuff from the
11 report, not that it's necessarily wrong, but it's
12 important to point out a couple of factors in there.

13 This is the original plat of the City of
14 Coral Gables. Where the number 29 is and the property
15 fans out, that's the block that we're talking about.
16 You'll notice here on this particular slide that -- can
17 you see it there? Okay, perfect.

18 You'll notice on the particular slide that
19 the original site plan, the city plan -- this is the
20 historic city plan that was recorded and was approved. It
21 wasn't one of the green space reservations like Merrick
22 Park across the street or Pittman Park which are platted
23 reservations that were made.

24 This was an open right of way, and in the
25 same line of 121 Alhambra for the same developer, there

1 was also an open right of way which became the southwest
2 corner of the building.

3 And so in the 1960s, what occurs is -- well,
4 this picture is from 1951, so you can see it. Also, if
5 you want to try and reference the alley there, it's not
6 really ascertainable on this slide.

7 This is your slide from 1968 where you see
8 the introduction of the landscaped median. This is the
9 same time the landscaped median was introduced at 121
10 Alhambra. There was a landscaping project at the City of
11 Coral Gables at the time, and in the 1960s they added
12 these two landscaped medians. Again, 121 Alhambra is the
13 one that ultimately became the southwest corner of that
14 project.

15 This is the site as you see it today. As you
16 can tell, there's really, it's very difficult to discern
17 where exactly the alleyway here is between all the
18 different surface lots. You had different uses here over
19 the years of a -- I mean, it depends how long you've been
20 in Coral Gables, but I used to go here and buy fire
21 crackers illegally at the Circle K for New Year's and the
22 4th of July.

23 This has also been a Chevron. This has been
24 a Royal Castle if you ever were around in that time.
25 We've also done -- that Chevron still has environmental

1 considerations that we've had to go in there, we are going
2 to fix relative to the underground tanks that were there
3 during the operation of the gas station.

4 So I mean, if I can create a narrative for
5 you, this is probably one of the least desirable leftover
6 pieces or assemblages of property in downtown Coral
7 Gables, especially given the environmental concerns which
8 we have come to do our project on. I'm sorry.

9 MR. FULLERTON: Could you go back and show us
10 the alley --

11 MR. De YURRE: Absolutely.

12 MR. FULLERTON: -- with the pointer?

13 MS. BACHE-WIIG: I don't think the pointer
14 works.

15 MR. De YURRE: The pointer? You know, I'll
16 try it on the TV. Let's see what I can do. It won't
17 work? It disappeared, it disappeared.

18 So the alleyway, if I could do a job of
19 describing it, if you can see the grass lot at the end,
20 the narrow end of the grass lot is the beginning of the
21 alleyway, and it's between the grass lot and the building
22 that you see kind of a U-shaped, flat roof, continues
23 south, and then bends southeast.

24 And it's a good question to raise because
25 it's one of the points that we discussed with Historic, is

1 that, you know, this originally was meant -- so if we talk
2 about the historical context of it, George Merrick creates
3 these commercial districts. This is zoned commercial, and
4 these alleyways are meant to service back of house.

5 This is, from that point, from the discussion
6 of integrity, it's not doing that at this point in time,
7 but you'll see what we're going to replace it with. We
8 created an overlay, but I'll show you an overlay that we
9 added to the Power Point that will help you out. This
10 I'll go to in some detail later.

11 Ava Moore Parks was our consultant on the
12 project. The discussion of the city plan was happening at
13 that time, the late Avra Moore Parks, excuse me, and so we
14 were very interested in the discussion of the city plan,
15 how it worked, the research we did.

16 As board member Miss Dona Spain said, when
17 she was the historic preservation director, we had several
18 meetings with her and we went back into the history of the
19 city, talked about whether this was like Merrick Park or
20 Pittman Park, was it a green space, what was it originally
21 platted as, and Ava did that research for us as well, and
22 it was part of the application, but I'll touch on a couple
23 of points. I don't want to take too much time, but out of
24 respect of Miss Parks, I want to make sure that I touch
25 base on that.

1 MR. FULLERTON: Can I correct you? It's
2 Arva.

3 MR. De YURRE: I'm sorry, did I say Rosa?

4 MR. FULLERTON: Arva Parks.

5 MR. De YURRE: I said Arva, didn't I?

6 MR. FULLERTON: You said Avra.

7 MR. De YURRE: I'm sorry. That's another
8 client of mine, who was a developer in the City of Miami.

9 MR. FULLERTON: Especially Arva.

10 MR. De YURRE: Yes.

11 MR. FULLERTON: She's very important to the
12 city.

13 MR. De YURRE: No, no, absolutely, but, you
14 know, one of the times -- not only do they have similar
15 names, but they both are adamant about historic
16 preservation, one in the City of Miami and here in the
17 City of Coral Gables.

18 Out of curiosity, the reason we came with
19 this park is because the city engineer at a point in time
20 did a beautification project for Ponce Park, I mean Ponce
21 de Leon. It never came to fruition, but in our public
22 records search of the historical context of the property,
23 we came across this sheet, and this really became the
24 genesis of the park concept.

25 We never thought about doing a park. It

1 wasn't really in the books, but everybody seemed
2 enthusiastic about it, and that's how the kernel of it
3 came up, not that the city told told us to do it. Let me
4 make sure I'm clear about that. Right?

5 And this is, there's a reference to a slip
6 lane in the application. We have gone out and done a
7 bunch of meetings with the neighbors at this point in
8 time, large meetings, smaller meetings, meetings at our
9 office, and one thing was clear. They all were concerned
10 about respecting the travel lane from that corner, and so
11 what we proposed with them was to reintegrate the travel
12 lane.

13 And the interesting thing is when we went to
14 the historic preservation originally to discuss this
15 project, we had this design. Public works came back to us
16 and said, "Look, you know, we've looked at the
17 intersection, the traffic issues, we think it makes more
18 sense to create just a solid park."

19 We actually like it with the slip lane or
20 without the slip lane. It works both ways, but we want to
21 be respectful to the neighborhood, and our proposal is to
22 reintroduce the travel lane, but without the parking
23 spaces. There are parking spaces there.

24 And as an architect, you all are well
25 familiar with Felix Pardo, he made statements when we were

1 at planning and zoning that really that the issue here is
2 the parking space. People are backing up into a
3 flow-through street without a stop sign, so we found a way
4 to respect the historical context of, to the extent there
5 is one -- if you want to say that once the landscaped
6 island was created and this slip lane now has some
7 historical context even though it's not part of the
8 historical city plan, we're all in for that, the neighbors
9 are all in for that.

10 And so the plan is to reintroduce this
11 exactly as the travel lane stands today, obviously
12 improved to match the quality of the landscaped area
13 around it, with some traffic calming so people stop
14 blowing through here at high rates of speed.

15 This will probably be interesting to you,
16 Mr. Fullerton. This is the overlap of what we're
17 proposing. We're proposing to replace this with a
18 pedestrian paseo, and so when we talk about public
19 purpose, in the zoning code it encourages and in certain
20 instances requires as a matter of public purpose the
21 introduction of paseos, mid-block paseos in projects to
22 reach the comprehensive land use objective of the city and
23 other public policy of the city which is to increase
24 pedestrian activity in the pedestrian realm.

25 And so we did the best that we could to

1 replace what is an alleyway, as you aptly pointed out, was
2 difficult to figure out where it was in regards to the
3 rest of the surface lots and respect it with, instead, a
4 pedestrian paseo which is explicitly in the code of the
5 city, part of the public purpose of the code, and I think
6 that we accomplished something much better than its
7 utility today.

8 If it was at one point in time created in the
9 commercial sector to serve back of house, it is not doing
10 that today.

11 I think Mr. Garcia-Pons, at a recent hearing,
12 you made a comment, we were talking about when you were
13 reviewing Almeria and the Mercedes Benz project, you made
14 specific comment about the importance of keeping back of
15 house, back of house, and garbage and things of that
16 nature, to keep it off the streets.

17 And so even though there's no back of house
18 activity here, all our back of house activity in the new
19 project will be contained within the project and be off
20 the street, and we'll talk about that, that approval
21 because that's been the only other approval -- I'm sorry,
22 that's been the only other approval that's gone before
23 Historic Preservation after the city plan was designated
24 historic.

25 MS. KAUTZ: I just wanted to clarify

1 something.

2 MR. De YURRE: Sure.

3 MS. KAUTZ: The previous slide and the one
4 before it, those plans are not under consideration for the
5 board at the moment. These were not part of your packet,
6 so this, this iteration was not presented to you all in
7 that application.

8 MR. De YURRE: Yes, to Kara's point, this is,
9 we made the application and at the same time we were
10 having meetings with the neighbors, and the funny thing
11 is, this is what we originally discussed. It came out,
12 and we're happy to do it today.

13 Now, I just want to clarify that, and Kara
14 can correct me if I'm wrong, but she's pointing out the
15 travel lane. We did have the pedestrian portion of the
16 project that replaces the alleyway in our application.

17 I wanted to address the White Way Light, so
18 this is what the White Way looks like today. This is the
19 structure that's been the Circle K and a number of other
20 uses over the years.

21 You can see it just between the gray and the
22 white vehicle, and you can also see it on the bottom
23 left-hand corner of the frame of the bottom picture.

24 It's a little hard to tell, but I'm going to
25 point it out to you, that there is language on the bottom

1 left-hand corner with an arrow, and that is the White Way
2 Light, and it may be that the graphics we gave were a
3 little difficult to read because of the size of the font,
4 but we're not going to move the White Way Light.

5 What we are going to do is remove these
6 parking spaces, and those were the discussions to improve
7 the right of way with public works so that the White Way
8 Light will actually become more of a prominent feature on
9 this site than it is today, and you can see the eave or
10 the roof of this building is almost on top of this White
11 Way Light.

12 What we're doing to do is pull it back
13 approximately, that's going to be about ten feet, so we're
14 going to separate the line of the building between five
15 and ten feet. Ultimately it may, you know, be a foot or
16 two. We have to still do as-builts and plans for the
17 building department.

18 But you're going to see, the White Way Light
19 is not going to move. We understand the historic
20 significance of that. The building will actually be
21 peeled back significantly relative to what you see today,
22 and the parking, the vehicles are going to be removed.

23 So I think where, you know, to the extent
24 that comments are, "We want you to accentuate further the
25 White Way Light," we're very happy to accomplish that, and

1 my apologies if the images came out too small because of
2 the size of the site plan, and if it was difficult to
3 read, that's on us, and I want to apologize to Kara and
4 Warren if that was the case.

5 There is a slight jogging of the property
6 line. The dotted line is the new property line, and the
7 orange is the current property line. This was done at the
8 request of the city so we could comply with Florida
9 department of transportation, FDOT sight line requirements
10 on the northeast corner of the property.

11 They asked us to pull it back, and what we
12 did in exchange was, you see there's a small piece of
13 green that's within our property line now and a larger
14 swath of red that's outside the property line, so
15 ultimately what we did was we gave the city an extra, it's
16 approximately going to be between 500 and 1,000 square
17 feet of our land on that.

18 MR. FULLERTON: And you took a little bit
19 more from the city on the southern edge.

20 MR. De YURRE: Right. Well, the green area,
21 and you know, I'll touch base on it right now, is that the
22 green area, because with the adjacent property owner we
23 have what is called a reversionary interest over it, so if
24 it gets vacated from the city, we don't need a deed. We
25 always are owners of it by reversionary interest. The

1 city holds it in trust for the neighboring property owner.

2 And the idea was to increase the square
3 footage of the building and the unit count in exchange for
4 the dedication back to the city of a fully improved park.
5 There was a significant investment in that. It's a
6 vehicle that's been used in the city before. Again, just
7 referencing 121 Alhambra, that's how Allen did 121
8 Alhambra.

9 And look, at the end of the day, if that
10 doesn't end up being a feature that's amenable to the
11 commission, or if that's the purview of the Historic
12 Preservation Board, we can talk about perhaps separating
13 that, but you know, there are multiple things for
14 consideration before you today.

15 MR. FULLERTON: To clarify, the green area
16 you're showing there is now a part of your property?

17 MR. De YURRE: If you look at the green area
18 that's behind, or let's just call it to the northwest of
19 the dotted line --

20 MR. FULLERTON: Yes.

21 MR. De YURRE: -- that bisects, that's our
22 property line today.

23 MR. FULLERTON: Okay.

24 MR. De YURRE: And the property that you see
25 that on the southeast corner of the line that bisects

1 that's orange, that's land that is ours today that we
2 would give to the city.

3 So we're switching some of that land to
4 change the contour of the building so that the city -- so
5 we comply with the FDOT requirements, and that was at the
6 request of the city, in particular that northeast corner,
7 they needed more of a sight line.

8 In good faith, we told the city, "We'll give
9 you more land, in theory, than you're giving us because
10 that would be the dedication."

11 All the green area is ultimately going to
12 belong to the city. It's vacated to the city. We don't
13 own it, so while the city -- excuse me, will dedicate it
14 to them is the proper term, so while the city vacates
15 temporarily to us so we can use it for our development
16 rights, we're going to give it back improved and dedicated
17 in fee simple title.

18 Right now the city holds it in trust for our
19 benefit as the reversionary interest holder next door. I
20 know it's, these are discussions sometimes that are not at
21 the heart of the Historic Preservation Board discussions,
22 but I wanted to touch base with them.

23 And this is, these are renderings of what we
24 contemplate. We can do this with the slip lane or without
25 the slip lane, but this is what you're going to see here.

1 You're going to see, to use almost direct quoted
2 languages, language from the city plan, lush streetscapes
3 at entry features to the city, and this is what we hope to
4 accomplish today instead of what you see there, which is
5 an alleyway that's really lost and become kind of blended
6 in with other surface lots, a Circle K, a former Chevron.

7 And this is, so you understand what we're
8 replacing it with, this is not a small, tiny tunnel. You
9 know, if you're thinking about the paseo between Miracle
10 Mile perhaps by the Massage Envy and the garage on
11 Andalusia, it's completely different. They were adamant,
12 at the board of architects, about light, about features,
13 about retail lining the entire, the entire thing.

14 So, and this is what you're going to see on
15 the north side of Catalonia. You're going to have a plaza
16 here and again an entrance feature plaza on the other
17 side.

18 So this is essentially what we're going to
19 replace, and this is what we talk about, you know, public
20 purpose and the zoning requirement of mid-block paseos
21 within the zoning code and pedestrian activity, and we hope
22 that that's really the driving force.

23 The only thing I would leave you with is, out
24 of respect for time and brevity, I just want to make a
25 comment that Arva made, the late Miss Arva Parks made in

1 regards to it.

2 She said, "To summarize, while the city plan
3 should continue to be respected and maintained by the
4 city, the existing condition of University Drive is not
5 reflective of the city plan and has been modified from its
6 original form.

7 "Closing this portion of University Drive to
8 vehicular traffic will not only make the intersection
9 safer and more pedestrian friendly, but will also increase
10 the amount of landscaped open space and allow for a design
11 more consistent with the city plan.

12 "The project's Mediterranean features,
13 curvi-linear shape and lush landscaped area all honor and
14 further George Merrick's original vision for the city."

15 I appreciate your time, and obviously I'm
16 available to take questions, and the only other comment
17 I'd make to you is just putting the alleyway apart, the
18 precedent was a vacation of a 265-foot-long alley that was
19 discussed, that had back of house service.

20 We're talking about here the smallest
21 alleyway in the commercial area of the City of Coral
22 Gables. It does not bisect our block, and you know, in
23 the point where alleyways were discussed at all during the
24 process, it was, and I quote, "It's not about the
25 alleyways, it's about the streets," and that was Miss Dona

1 Spain's comment when a board member from planning and
2 zoning, Robert Behar, asked her about it, and his concern
3 was, "We're going to create a historic component to
4 non-historic applications for alleys."

5 I want to make sure that that's in the
6 designation report and it was agreed to that that would be
7 the case. I've reviewed the designation report, and you
8 know, there's no material mention of the concept of
9 alleys. I leave that to another discussion on other
10 projects.

11 But if it's about materiality, which is the
12 first prong of discussion of the city plan, it would be a
13 precedent where the city always, has always vacated when
14 you're the adjacent land owner on both sides, and this is
15 the smallest alleyway in the commercial district, so the
16 precedent would be set that there would be no
17 recommendation ever for any alleyway because any one of
18 them would by default be larger than this one.

19 This one serves no back of house, and it
20 doesn't create any bisection, and it's probably close to
21 half the size of the one that was vacated of almost 260
22 feet recently for the Mercedes Benz. Thank you very much.

23 MR. MENENDEZ: Thank you.

24 THE COURT REPORTER: Could you just spell
25 your last name?

1 MR. De YURRE: Sure. My last name is De
2 Yurre, D, E, space, capital Y, U-R-R-E.

3 MR. ADAMS: Just a couple of points, Chair.
4 It is quite clear that approval of one amendment by the
5 Historic Preservation Board will not be used as a
6 precedent or blanket approval for other applications, so
7 you have to review this application on its own merit.

8 With regard to the White Way Light, if it is
9 not being relocated, you still have to take into
10 consideration any adverse impact that may be imposed on
11 the White Way Light from any new development there.

12 And we have received a few letters, and these
13 letters are in opposition to the request. We have one
14 from Zully Pardo, 49 Campina Court. We have one from
15 Alice Goldhagen, 6395 Maynada Street; one from Lesley
16 Rivera, 73 Edgewater Drive, Number One; one from Cheryl
17 Gold, 7212 Biltmore Way, Number 302; and one from Karelia
18 Martinez-Carbonell, president, Historic Preservation
19 Association of Coral Gables; and another from Rabbi Howard
20 A. Berman, 501 Alcazar Avenue.

21 MR. MENENDEZ: Okay, thank you.

22 MS. LYONS: We have someone on Zoom.

23 MR. MENENDEZ: Okay. Is there anyone in the
24 audience who would like to speak in favor of this project?
25 Anybody on Zoom who would like to speak in favor of this

1 project?

2 MS. LYONS: I don't know.

3 MS. MARTINEZ-CARBONNEL: Yes. I would -- no.
4 I want to speak in opposition.

5 MR. MENENDEZ: Excuse me. I'm asking if
6 there's someone who would like to speak in favor of this
7 project. Okay. Is there anyone in the audience who would
8 like to speak in opposition to this project? Sir?

9 MS. MARINTEZ-CARBONELL: This is me. Thank
10 you. This is Karelia.

11 MR. MENENDEZ: Please, please come up.
12 Excuse me, excuse me. We're speaking with people inside,
13 in the building right now. We'll get to you shortly.

14 MR. KIRK: Good evening. My name is -- is
15 this on? No.

16 MR. MENENDEZ: Now it is.

17 MR. KIRK: My name is Joseph Kirk. I live on
18 117 Santander Avenue, less than 500 feet from this
19 project.

20 MR. CEBALLOS: Mr. Kirk, were you sworn in?

21 MR. KIRK: Yes. I stood up and raised my
22 hand.

23 MR. CEBALLOS: Okay. Thank you.

24 MR. KIRK: I'm here to recommend that you
25 follow the staff's recommendation and deny all three

1 requests. What is proposed to being built here is a
2 massive structure that's going to change, further change
3 the character of the Crafts neighborhood which is supposed
4 to be low-rise artisan buildings, and now we're going to
5 have to potentially face, if these things are approved, a
6 multi-story, very large building that will create a canyon
7 effect between The Plaza and this project across the
8 street.

9 I'm in a group of neighbors that have been
10 meeting with the developer. We're trying to reach a
11 consensus on what would be acceptable that wouldn't
12 severely impact our neighborhood.

13 We have children living nearby, and this is a
14 huge project, a huge structure, more than a hundred units,
15 and it would devastate the quality of our neighborhood and
16 it would impact our lives.

17 So the developer has been gracious. We've
18 had several meetings. We haven't reached an agreement.

19 We are relieved that the slip lane will stay,
20 but that's not under your -- apparently you can't consider
21 that because it's not in the proposal.

22 So at this time I recommend you follow the
23 staff's recommendation and deny this, all three proposals.

24 MR. MENENDEZ: Okay.

25 MR. KIRK: Thank you very much.

1 MR. MENENDEZ: Thank you.

2 MR. De YURRE: This is a quasi-judicial
3 hearing, correct, or no?

4 MS. SPAIN: Yes.

5 MR. De YURRE: Yes. If I could just, as such
6 could I briefly respond?

7 MR. MENENDEZ: Yes.

8 MR. De YURRE: I just, I believe that, you
9 know, we would proffer that if it met with your approval,
10 to condition it on the inclusion of the slip lane, and
11 thank you very much for appearing, I appreciate it, but I
12 would just qualify the comment in terms of the size of the
13 project.

14 Across the street is The Plaza, and the
15 tallest structure there is 297 feet with millions of
16 square feet of development, and if you see the Power Point
17 that you saw of the building, we've purposely brought it
18 back, at it's closest point in the northeast corner, it's
19 35 feet from the right of way, and as you go south, you
20 end up, you know, in triple digits away from the right of
21 way, and that was done on purpose to avoid, knowing that
22 The Plaza was across the street, so thank you very much.

23 MR. MENENDEZ: Okay, thank you. Okay.
24 Anyone on Zoom who would like to speak in opposition of
25 this project? Nancy, do we have anybody?

1 MS. LYONS: Yes.

2 MS. MARTINEZ-CARBONELL: May I speak?

3 MR. MENENDEZ: Yes, go ahead.

4 MS. MARTINEZ-CARBONELL: This is Karelia.

5 Thank you. I apologize for earlier. I was --

6 MR. MENENDEZ: Please, please state your full
7 name.

8 MS. MARTINEZ-CARBONELL: This is Karelia
9 Martinez-Carbonell.

10 MR. MENENDEZ: Okay.

11 MS. MARTINEZ-CARBONELL: Can you hear me?

12 MR. MENENDEZ: Yes.

13 MS. MARTINEZ-CARBONELL: This is Karelia
14 Martinez-Carbonell.

15 MR. MENENDEZ: Go ahead.

16 MS. MARTINEZ-CARBONELL: I am president of
17 the Historic Preservation Association of Coral Gables. We
18 have submitted a letter in support of staff's
19 recommendations to deny the approval of all three items,
20 but I do want to read from the letter a very specific
21 paragraph.

22 And it says that, "As per the Coral Gables
23 city plan," which is a historic landmark, "alleys are one
24 of several protected historic resources."

25 I hear that alleys, you know, we don't need

1 them, they're not protected, they're not historic, they're
2 not part of any plan.

3 Well, if you look in the master plan, which
4 is George Merrick's master plan that was designated
5 historic in 2018, specifically alleys are part of the
6 historic resources, and I will quote the section.

7 It says that it protects, the city's historic
8 plan protects, "Right of ways, parkways, roadways, alleys,
9 open space, parks, swales, reservation, sidewalk,
10 waterways."

11 Alleys are 100 percent part of the city plan.
12 Presently the code allows seven stories, and this proposed
13 Ponce Park Residences is more than twice the zoning height
14 at 17 stories. They want to grow by swallowing up this
15 additional historic public land.

16 Additionally, the project encroaches on
17 public historic property in the city plan, and then, of
18 course, the several landmarks that have been already
19 mentioned, especially the rare, endangered 1926 White Way
20 Street Light that is basically, you know, next to this
21 potential structure.

22 It's at, the address is at 205 Malaga Avenue,
23 and so it is right, right there among many others that are
24 on that corridor.

25 So please bear with me. I just want to end

1 this, end this by saying that Ponce Park Residences will
2 encroach on Merrick's historic city plan which protects,
3 and I already mentioned, all the parts of it which include
4 the roadways, University Drive, alleys, and it will
5 adversely affect the historical, architectural and
6 aesthetic character of the historic area as per the
7 Secretary of the Interior standards and National Historic
8 Preservation Act guidelines.

9 So as the historic preservation association,
10 we promote the understanding and importance of historic
11 resources and their preservation and we ask that you, we
12 ask that the Historic Preservation Board to reject the
13 proposed special certificate of appropriateness in its
14 entirety due to its irreversible effect on the integrity
15 of the Coral Gables city plan, officially recognized as a
16 a local landmark by the Historic Preservation Board in
17 2018.

18 Thank you for listening, and I heard some
19 noise back there, but I hope you were all listening to me.
20 Thank you.

21 MR. MENENDEZ: Okay. Thank you. Is there
22 anyone else on Zoom or here in person who would like to
23 speak in favor or in opposition to this case?

24 Okay. I'm going to close the public hearing
25 portion and open it up to discussion and questions on the

1 board. Mr. Garcia-Pons?

2 MR. GARCIA-PONS: Thank you, Mr. Chairman.
3 I'd like two clarifications from staff, and then I have a
4 question for the city attorney.

5 The first one with regard of the light
6 location, it is apparent that the existing light is to
7 remain in place in the right of way. Does staff have any
8 comments on that?

9 MR. ADAMS: Obviously we would support the
10 light staying in the same place.

11 However, our concern is that this development
12 or any proposed development has no other approvals at the
13 moment. By granting approval of these requests and not
14 necessarily ultimately knowing what is going there, we
15 believe if the design is ultimately going to change, then
16 it will be brought back to you anyway, the lights, the
17 alleyway, University Drive, if the proposal is more
18 appropriate for the historic street plan and for the
19 historic street light, so that's what our concern is.

20 Ultimately this has to go to city commission
21 for the final approval anyway. This is only a
22 recommendation, and no one knows what the city commission
23 are ultimately going to determine.

24 But I would believe it would be prudent to at
25 least wait to see if a more appropriate design potentially

1 comes along and not necessarily grant or recommend any
2 approvals based on something that we don't even know if
3 it's going to go ahead at the moment.

4 MR. GARCIA-PONS: Thank you, but Mr. Adams,
5 the question was if apparently the light is in the right
6 of way and not to be moved, the staff analysis says
7 something different than that.

8 Do you agree that the light is to remain and
9 not to be moved per the presentation and the application?

10 MR. ADAMS: Do I agree it has to remain?

11 MR. GARCIA-PONS: That the applicant is not
12 moving it or replacing it per their application.

13 MR. ADAMS: Based on what was shown to us,
14 then yes, I believe it's going to remain in the same
15 place.

16 MR. GARCIA-PONS: Second question for staff
17 for clarification, Miss Carbonell mentioned it but I want
18 to hear it from staff, is that alleys are part of the
19 master plan?

20 MR. ADAMS: Yes.

21 MR. GARCIA-PONS: Thank you, and my third
22 question is for the city attorney. The dispute resolution
23 agreement that's included in the packet, does that have
24 any tie to this particular site, or just have the ability
25 to transfer TDRs?

1 MR. CEBALLOS: I haven't reviewed the dispute
2 agreement. It doesn't have a particular bearing on this
3 particular board's review, so you have to follow the
4 criteria.

5 I think staff did a great job to articulate
6 all three items that are being presented and that dispute
7 resolution doesn't, wouldn't apply to those
8 characteristics.

9 MR. De YURRE: The dispute resolution only
10 pertains to the TDRs and has nothing to do with this
11 particular project, and the design that you see there, you
12 know, is the design that's moving forward.

13 The one caveat is, you know, the slip lane
14 was always part of the discussion. We're happy to
15 reintroduce that.

16 I mean, it's a concession that we're giving.
17 I don't want to be, you know, treated punitively because
18 we're giving concessions to the neighborhood in our
19 discussions.

20 And you know, to me, the TDRs, the only
21 objection to the TDRs was the White Way Light. I
22 understand the street is more of a complicated issue, but
23 the alley, again, step one is, is it a material amendment
24 to the city plan? I mean, if this is material to the city
25 plan, then every alleyway is in Coral Gables and we're

1 never going to approve one again.

2 MR. GARCIA-PONS: Thank you.

3 MR. MENENDEZ: Miss Bache-Wiig?

4 MS. BACHE-WIIG: I have a couple comments.

5 So I'm going back to when Ponce Park came to us some
6 months back and that the city brought it to our attention
7 because they were, I believe, if I recall correctly, they
8 were expanding into the existing lane and making them,
9 making the park, you know, enlarging the park essentially
10 to make those lanes a bit smaller, because right now
11 they're wide and they invite for speeding. Right? That's
12 one thing.

13 I remember they also came to us with -- was
14 it to in-fill the triangle there? Can we get the --

15 MR. De YURRE: Power Point?

16 MS. BACHE-WIIG: -- the Power Point back up?

17 MR. De YURRE: Yes, sure, if I'm given the
18 Power Point.

19 MS. BACHE-WIIG: I don't think you'll see it
20 here, but.

21 MR. De YURRE: I don't know where the person
22 is, but are they listening to us right now? Okay.

23 MS. KAUTZ: Yes.

24 MR. De YURRE: It's not like the good old
25 days when they were sitting right there next to us.

1 MR. GARCIA-PONS: Is it A Three?

2 MR. De YURRE: Here, this is probably a good
3 one.

4 MS. BACHE-WIIG: Yes, but can you go back to
5 the --

6 MR. De YURRE: That one?

7 MS. BACHE-WIIG: -- 1958 or the 1960 --

8 MR. De YURRE: Sure, absolutely.

9 MS. BACHE-WIIG: -- 1951, 60?

10 MR. De YURRE: This is 51.

11 MS. BACHE-WIIG: Yes, that's fine.

12 MR. De YURRE: And this is 68.

13 MS. BACHE-WIIG: Okay. So if I remember
14 correctly, what the city was proposing was to in-fill, you
15 know, that, on the north, like the block north of this
16 property, actually, yes, the north, yes, the property
17 north of this property, to in-fill --

18 MR. De YURRE: Sorry.

19 MS. BACHE-WIIG: -- that triangle, right?
20 Okay, and they wanted to do that to lessen those lanes.
21 Right now it's like an open invitation. So that's one
22 thing. That's the second thing.

23 Another thing, there were strategies that
24 they were trying to implement with the design of the park
25 to slow down traffic, as you got to essentially the

1 entrance of this park, if you will, and slow that traffic
2 down as you go, you know, down parallel to this park.

3 So I'm just bringing it up because I think
4 that's the spirit that the city is going with this, you
5 know, Ponce Park and with this area with regards to the
6 public, you know, right of ways and the lanes, existing
7 street lanes.

8 So going to this, this, the first item that's
9 before us, right, the vacationing of University, that slip
10 lane is dangerous from a pedestrian and from a vehicular
11 point of view. There isn't one time that I'm not going
12 south on Ponce and I'm turning on University that there
13 isn't a pedestrian waiting to cross that crossway, and
14 it's difficult to see at night. There's no, there's no
15 device that's telling you to stop. You know, just the
16 nature of that is to go quickly.

17 So I have been both a pedestrian and a
18 driver, so both sides of that, and I think that that slip
19 lane inherently has issues. It's dangerous.

20 I think that just talking concept, the
21 strategy of giving back that area that is dangerous, okay,
22 as a park, if you will, or as a pedestrian-friendly area
23 where you're protected from traffic is in the spirit of
24 what we're trying to do and accomplish at Ponce Park,
25 which is encourage walkability, pedestrian safety,

1 vehicular safety.

2 And because of what's happening across the
3 street at The Plaza, you know, whatever is going on at
4 this property, if you have something that's softening that
5 edge with landscaping and a place of respite for people,
6 that's exactly what this, I'm going to call it this pivot
7 point is really needing, because you have The Plaza which
8 is millions of square feet of development at 200 feet up
9 in the air, and then across the way, you know, you have
10 the building, and then just north of it you have the bank
11 building. I forgot the name of the bank.

12 MR. FULLERTON: Regions.

13 MS. BACHE-WIIG: Regions Bank, so you know
14 you have this like epicenter, and I think that that corner
15 is a big -- it should respond to everything that's going
16 on right now and the evolution of this area.

17 So for those reasons, I would be in support
18 of vacating that piece, giving it back to people,
19 pedestrians, beautifying it, and making it usable, because
20 right now it's dangerous.

21 MR. De YURRE: I don't know if any of you
22 live in the area or you've been there before, but I would
23 mirror those sentiments.

24 MR. MENENDEZ: Mr. Fullerton, do you have
25 anything to say?

1 MR. FULLERTON: I think, Miss Bache-Wiig,
2 sorry, you brought up a good point and it has some merit.
3 My original thoughts were to allow the slip lane, but I'm
4 not really here to talk about that so much as the alley.

5 To me, the alley is a service, a method of
6 servicing whatever businesses are within this development
7 as are all alleys in Coral Gables, of which we have
8 modified, I would say if not most, many.

9 I don't have any objection to the alley
10 modification to service the building. I think that's what
11 it's there for, and that's what Merrick intended those
12 alleys to be. I don't think it was a design issue per se,
13 excuse me, per se, but a service issue, so the alleys are
14 for servicing the buildings that are there.

15 I would like to know more about the zoning
16 upgrade from seven stories to 17 stories.

17 MR. ADAMS: I don't believe that's under our
18 review at the moment.

19 MR. FULLERTON: Not under our review?

20 MR. ADAMS: No.

21 MR. FULLERTON: Okay.

22 MR. ADAMS: The historic street plan and the
23 effect on historically-designated sites within 500 feet.

24 MR. FULLERTON: Well, I have very big
25 reservations about the building itself and its scale.

1 MR. ADAMS: Again, that's not part of what
2 we're here to --

3 MR. FULLERTON: I would hate to approve
4 something that looked like this and have somebody at the
5 city commission level assume that we as historic
6 preservationists believe that this is appropriate, but
7 that aside, if we're not talking about that today, then I
8 think it needs to be explained how it got from seven
9 stories zoning district to a high-rise district.

10 MR. De YURRE: If you'd like me to, just a
11 brief comment on that.

12 MR. FULLERTON: I'm sorry. I'm sure you
13 would be able to educate me, but our discussion here is
14 really for us and staff.

15 MR. De YURRE: Sure.

16 MR. FULLERTON: And so if we have a question
17 for you, I think we can address you directly.

18 MR. De YURRE: Thank you. My apologies.

19 MR. FULLERTON: So the bottom line for me is
20 the alley is not a big question. I think we have had some
21 very intelligent input on the use of a public parkway
22 instead of a street.

23 I do think that the extension of University
24 is kind of an important, important street that I think I
25 would go along with leaving the slip lane, but I'm not

1 going to argue about that one.

2 The architects for The Plaza, aren't they the
3 same architects as for this building?

4 MR. De YURRE: No.

5 MR. FULLERTON: Okay. I'm sorry.

6 MR. De YURRE: Oppenheim is our architect.

7 MR. FULLERTON: Pardon?

8 MR. De YURRE: Oppenheim is our architect.

9 MR. FULLERTON: Yes. I thought he had
10 something to do with some of the buildings in --

11 MR. De YURRE: I can answer that. Once upon
12 a time, Allen did own a portion of The Plaza site many,
13 many eons ago --

14 MR. FULLERTON: Okay.

15 MR. De YURRE: -- and in the great recession
16 of 2008, sold it to one of the people that then eventually
17 sold it to The Plaza, but that's it.

18 MR. FULLERTON: Okay.

19 MR. De YURRE: We have no tie to them.

20 MR. FULLERTON: Thank you for clarifying.

21 MR. De YURRE: No problem.

22 MR. FULLERTON: I appreciate that, because
23 those buildings I think speak to what Merrick meant by
24 historic -- by Mediterranean architecture. If you look at
25 the main building on The Plaza, on the Ponce Park Plaza, I

1 think the details and everything are very sympathetic to
2 our Mediterranean ordinance, and I think that to me is a
3 better example than what we're looking at today in this
4 presentation.

5 I don't understand why the architect would
6 put a 200-foot tower up against the neighborhood to the
7 south. I would think that he would use the depth of the
8 property and move the bulk of the building, have the
9 plats, the plinth, lower section of the building, add a
10 couple of floors of residential or so on that side, but
11 then move the bulk, the high-rise building back against
12 the high-rise building to the north of it, which is a very
13 nice building until that bird flew into the side of it and
14 got smashed into it.

15 MR. De YURRE: I didn't know where you were
16 going with that.

17 MR. FULLERTON: That kind of -- and
18 apparently that was a Mediterranean building which, with
19 all respect to the architect whom I am very friendly with,
20 I think that was a mistake, whatever.

21 That's pretty much my take on this, on this
22 process right now, and I hope that smarter people will
23 look at it and analyze this a lot more and give credence
24 to the concern we have about the White Way Light. I know
25 it's a tiny detail, but there is importance in tiny

1 details.

2 MR. De YURRE: Absolutely.

3 MR. FULLERTON: And I think that is one that
4 deserves special recognition.

5 The other buildings on the site are not
6 historic. Is that true, Mr. Adams, on the existing
7 buildings?

8 MR. ADAMS: On the proposed development site,
9 no, no. It's only the street plan that you are reviewing
10 for, and it's the only designated element.

11 There are three other designated sites within
12 500 feet which we went through.

13 MR. FULLERTON: Yes, I understand.

14 MR. ADAMS: Not on that.

15 MR. FULLERTON: I know they're not taking, I
16 know they're not taking the development rights of a
17 historic building they're going to knock down.

18 MR. ADAMS: Yes.

19 MR. FULLERTON: That would not be too good.

20 MR. ADAMS: No.

21 MS. BACHE-WIIG: Can I just say one more
22 thing --

23 MR. FULLERTON: Yes.

24 MS. BACHE-WIIG: -- about the slippage lane?
25 Sorry. I'm emotional about it because I have crossed that

1 a lot of times with my kids, and it's not the experience
2 you want in City Beautiful.

3 But I will say I recognize that maybe we need
4 to, you know, give a nod to, you know, University Drive
5 and maybe there's a way of, in the paving plan, you know,
6 put in, you know, brick pavers that honor it or celebrate
7 it or give a nod to it. I'm not saying open it for
8 vehicular, but you can.

9 I just think you're still going to have the
10 same issue, but still, you can still, you can still keep
11 it historic without leaving the use of it in place. You
12 know what I mean?

13 MR. ADAMS: Well, the other side of that is
14 there may be other appropriate ways to make it safer
15 without altering it to the same, to the same extent, and
16 unless any of us are traffic engineers, you know, that's
17 going to be based on personal opinion.

18 So I do believe that, yes, some of the
19 streets were slightly reshaped at Ponce Park to the north
20 to make them safer, but these were just gradual changes to
21 the --

22 MS. BACHE-WIIG: No, I understand.

23 MR. ADAMS: -- to the actual carving in the
24 roads to carry traffic more.

25 MS. BACHE-WIIG: Right.

1 MR. ADAMS: This is a more significant
2 alteration --

3 MS. BACHE-WIIG: Yeah, but you know --

4 MR. ADAMS: -- to the plan --

5 MS. BACHE-WIIG: Yes.

6 MR. ADAMS: -- which your decision should be
7 based on basically three things: balancing of interests
8 weighing historic integrity, development, and public
9 purpose.

10 MS. BACHE-WIIG: Right.

11 MR. ADAMS: So you really need to weigh all
12 three.

13 MS. BACHE-WIIG: Yes. I think you can strike
14 a balance and give a nod and identify it as a street, but
15 it doesn't have to act as a street.

16 MR. ADAMS: And just to make clear, we can't
17 discuss the amended proposal that was presented because
18 staff haven't had an opportunity to review that.

19 MS. BACHE-WIIG: Right.

20 MR. ADAMS: So approving this based on a new
21 design that was submitted to us only a few days ago is
22 not, you know, is not something we would recommend.

23 MS. BACHE-WIIG: No, no. I'm not looking at
24 the new design.

25 MR. ADAMS: Yes.

1 MS. BACHE-WIIG: I'm just thinking, you know,
2 as a condition, you know, saying, "I approve it," I'm
3 saying.

4 MR. MENENDEZ: Well, If there was a new
5 design, wasn't it -- why wasn't this deferred then so that
6 we could review the new design?

7 MR. ADAMS: The amended plan was only
8 submitted to us last week, I believe it was after the
9 reports had been prepared.

10 It was included in your packet and it was
11 mentioned in the report, but staff had already done the
12 reports and things, but not completed the report, but we
13 didn't have time to review it in the way we would review
14 applications normally.

15 MR. MENENDEZ: Okay. Mr. Durana, do you have
16 anything to say?

17 MR. DURANA: I just kind of want to be clear
18 on what we're voting on, so maybe this is a question for
19 the city attorney.

20 So we're saying does the closure of the
21 alley, turning it into a pedestrian walkway, does that
22 affect any sort of historic integrity to the area? That's
23 part one, correct?

24 MR. CEBALLOS: Basically you're looking at
25 two vacations.

1 MR. DURANA: Two what?

2 MR. CEBALLOS: Two vacations, the street,
3 University --

4 MR. DURANA: Yes, the slip-through.

5 MR. CEBALLOS: -- the alley, and the TDRs as
6 a receiving site. Those are the three items that you're
7 looking at.

8 MR. DURANA: Okay.

9 MR. CEBALLOS: So I know there's been
10 multiple discussion about the building and the height and
11 things of that nature. That really would only apply to
12 the TDR discussion that would be appropriate, but not
13 necessarily for the vacation.

14 I believe staff did a great job in their
15 report in delineating exactly the criteria that you should
16 be reviewing for each one of those, so if you have any
17 questions, I would defer to the report. That does provide
18 the actual zoning code sections that would apply.

19 MR. DURANA: Okay, I'm good.

20 MR. CEBALLOS: You're good?

21 MR. DURANA: Yes.

22 MR. CEBALLOS: Okay.

23 MR. MENENDEZ: Mr. Adams?

24 MR. ADAMS: Yes.

25 MR. MENENDEZ: These are three different

1 items that we're going to vote --

2 MR. ADAMS: Yes.

3 MR. MENENDEZ: -- on each?

4 MR. ADAMS: Yes.

5 MR. MENENDEZ: Correct?

6 MR. ADAMS: Yes.

7 MR. MENENDEZ: Okay.

8 MR. FULLERTON: May I ask another question?

9 MR. MENENDEZ: Mr. Fullerton.

10 MR. FULLERTON: Sorry.

11 MR. MENENDEZ: Go ahead, yes.

12 MR. FULLERTON: The TDRs are coming from
13 historic properties. That's been adjudged --

14 MR. MENENDEZ: No.

15 MR. DURANA: He's saying no.

16 MR. MENENDEZ: No, no.

17 MR. De YURRE: So there was a lawsuit with a
18 property down south off of Old Cutler that got down-zoned,
19 and as a result of that, it was called a Bircher-Harris
20 claim where the property got down-zoned.

21 The city entered into that dispute resolution
22 agreement and essentially detached the development rights
23 that were lost by the change in zoning and allowed them to
24 be transferable development rights, and they're different
25 in a sense that they can be -- excuse me. They're treated

1 a little differently than the regular TDRs in the city
2 because they don't come from an originally historic
3 property.

4 MR. FULLERTON: Okay. So those TDRs are
5 gone?

6 MR. CEBALLOS: These are a very unique set of
7 TDRs. These are the last of them to the best of my
8 knowledge.

9 MR. De YURRE: That is correct.

10 MR. FULLERTON: Are you getting any
11 additional square footage for the FAR by virtue of the
12 vacation of the alley?

13 MR. De YURRE: Yes. The alleyway is
14 approximately 3,000 square feet.

15 MR. FULLERTON: Right.

16 MR. De YURRE: So just like any other alley
17 in the city, when you vacate, as the reversionary interest
18 owner on both sides, it becomes part of your property
19 automatically.

20 MR. FULLERTON: Are you getting any square
21 footages from the vacation of the portion of the -- sorry.

22 MR. De YURRE: The street, University?

23 MR. FULLERTON: Yes, the street.

24 MR. De YURRE: Yes. That is a much larger
25 portion, and to the point, if you think one is appropriate

1 and one is not, you know, it might give us better guidance
2 to go to the commission and continue the conversation with
3 the community.

4 MR. FULLERTON: That's the one that I object
5 to. Even though you're beautifying it and everything,
6 you're taking a portion of the historic arrangement of
7 Merrick's genius, and then getting the land and the
8 benefit of it in square footage, which makes the building
9 even bigger and even more of an intrusion on the area, so
10 I would have a difficulty with that.

11 MR. De YURRE: I understand.

12 MR. MENENDEZ: Mr. Ehrenhaft, do you have any
13 questions, comments?

14 MR. EHRENHAFT: Yes. Sorry. Can you hear me
15 now?

16 MR. MENENDEZ: Yes.

17 MR. EHRENHFT: Okay. I have a basic
18 reservation about vacating the alley, and I understand the
19 proposal is essentially to turn it into a pedestrian
20 passageway, but it is going to be serving a
21 privately-owned project, which is a mixture of retail and
22 residential, and I think, I think that the historic plan
23 that includes the alley should be honored, so.

24 MR. MENENDEZ: Okay, thank you.
25 Mr. Garcia-Pons, do you have another question?

1 MR. GARCIA-PONS: No, some, actually some
2 statements.

3 So I'd like to thank the board members. I
4 think a lot of the concerns and thoughts about the
5 potential benefits of pedestrian safety and traffic
6 circulation and all these things are incredibly important,
7 but what I would -- and I think Mr. Adams had alluded to
8 it, is these things are not solely impacted by this
9 development.

10 These are design issues that can be solved
11 with the current plan. It doesn't have to be a whole new
12 development to solve pedestrian safety or traffic
13 circulation within the existing city plan, so although I
14 can appreciate the conversation, I'm not sure if it
15 relates specifically to the task before us today.

16 The three, sort of the three things that
17 we've been asked to do is review the vacation of the
18 alleyway, review the vacation of University Drive, and
19 then take a look at the transfer of development rights
20 with regards to the affected site.

21 I think, listening to my fellow board
22 members, the scale, massing and character, and I've said
23 this before particularly with the vacation of streets, is
24 the creation of a thoroughfare, whether it be an alleyway
25 or roadway or any sort of public park, creates a boundary

1 for development, so if you have a parcel size that is
2 bounded by an alley and streets, that is the size of your
3 parcel which equates to the scale, the massing and the
4 character of the building that can be placed on it.

5 When you vacate alleys and vacate roadways
6 and enlarge the development parcel from, let's say a third
7 to three times that amount, you get a building that would
8 be a third to three times that amount.

9 So I'm going to be consistent, I've said I'm
10 going to be consistent on this item, is whenever we talk
11 about the vacation of an alleyway that impacts the
12 potential scale, massing and character of the buildings
13 that would be built on the affected parcels, I think
14 that's a problem because the city plan was designed in
15 such a way so that these parcels have a development
16 capacity and a size commensurate to the size of that
17 parcel.

18 So I don't know if it's clear, but, you know,
19 my recommendation is going to be to not approve either the
20 alley or the roadway vacation because I think the problems
21 that were cited are fixable through design and not
22 necessarily through development.

23 Although I can appreciate what the developer
24 is proffering here with the public spaces and the
25 pedestrian passageways, I don't think it's enough to

1 change the historic city plan of the City of Coral Gables.

2 Now, when it comes to the transfer of
3 development rights, I might have a different position, but
4 I would just like to sort of state those two for maybe
5 further discussion, or I'm happy to make a motion.

6 MR. MENENDEZ: I'll entertain a motion.

7 MR. GARCIA-PONS: So I'd like to -- I'm going
8 to do this in order. The first one is -- we need three
9 votes, Mr. Adams?

10 MR. ADAMS: Sorry?

11 MR. MENENDEZ: Yes, three separates votes.

12 MR. ADAMS: Yes.

13 MR. GARCIA-PONS: So I'd like to make a
14 motion recommending denial of the amendment of the city
15 plan for the vacation of the alley.

16 MR. MENENDEZ: Request One, correct, Request
17 Number One?

18 MR. GARCIA-PONS: Do you want to vote?

19 MR. MENENDEZ: Do we have a second?

20 MR. EHRENHAFT: I'll second.

21 MR. MENENDEZ: Mr. Ehrenhaft seconds.

22 MS. LYONS: Mr. Menendez?

23 MR. MENENDEZ: Yes.

24 MS. LYONS: Mr. Durana?

25 MR. DURANA: Yes.

1 MS. LYONS: Miss Bache-Wiig?

2 MS. BACHE-WIIG: No.

3 MS. LYONS: Mr. Garcia-Pons?

4 MR. GARCIA-PONS: Yes.

5 MS. LYONS: Mr. Ehrenhaft?

6 MR. EHRENHAFT: Yes.

7 MS. LYONS: Mr. Fullerton?

8 MR. FULLERTON: No.

9 MR. GARCIA-PONS: I'm willing to make a
10 second motion, so.

11 MR. FULLERTON: So that passes, correct?

12 MR. CEBALLOS: That does not pass.

13 MR. MENENDEZ: No.

14 MS. LYONS: The motion failed.

15 MR. CEBALLOS: That does not pass.

16 MR. GARCIA-PONS: That does not pass.

17 MR. CEBALLOS: That motion failed.

18 MS. BACHE-WIIG: You need a quorum

19 MR. FULLERTON: Four out of seven.

20 MR. GARCIA-PONS: You need five.

21 MR. DURANA: You need five.

22 MR. CEBALLOS: The Historic Preservation
23 Board is unique in that it needs a majority of the full
24 board, meaning for any, passing of any sort of decision,
25 you need five affirmative votes.

1 MR. FULLERTON: I beg your pardon. Then I
2 would reverse my vote and say yes.

3 MR. GARCIA-PONS: How do we do that?

4 MR. FULLERTON: Can we do that?

5 MR. CEBALLOS: If somebody would like to
6 reconsider that motion.

7 MR. FULLERTON: I want to reconsider it.

8 MR. GARCIA-PONS: Is it the winner or loser
9 who can make that?

10 MR. CEBALLOS: You can reconsider the item.
11 You can ask to reconsider the item.

12 MR. FULLERTON: He's the loser.

13 MR. MENENDEZ: Okay.

14 Mr. De YURRE: It has to be that, according
15 to the rules, it has to be that the winning side has to
16 allow the reconsideration of the item.

17 MR. CEBALLOS: But there is no winning side.
18 The board took no action. A four-two vote is basically
19 like if no vote would have taken place, which means no
20 action, so you can --

21 MR. MENENDEZ: Okay. So he can rephrase his
22 motion and we can vote again.

23 MR. CEBALLOS: Correct.

24 MR. MENENDEZ: So please rephrase the motion.

25 MR. GARCIA-PONS: Okay. I would like to make

1 a motion recommending denial of the amendment of the city
2 plan for the vacation of the alley.

3 MR. MENENDEZ: Do we have a second?

4 MR. EHRENHAFT: I'll second the motion.

5 MR. MENENDEZ: Mr. Ehrenhaft.

6 MS. LYONS: Mr. Menendez?

7 MR. MENENDEZ: Yes.

8 MS. LYONS: Mr. Durana?

9 MR. DURANA: Yes.

10 MS. LYONS: Miss Bache-Wiig?

11 MS. BACHE-WIIG: No.

12 MS. LYONS: Mr. Garcia-Pons?

13 MR. GARCIA-PONS: Yes.

14 MS. LYONS: Mr. Ehrenhaft?

15 MR. EHRENHAFT: Yes.

16 MS. LYONS: Mr. Fullerton?

17 MR. FULLERTON: With apologies, I vote yes.

18 MS. LYONS: Motion passes.

19 MR. MENENDEZ: Okay. Do I have a motion for
20 Request Number Two?

21 MR. GARCIA-PONS: I'd like to make a motion
22 to, a recommendation of denial of the amendment of the
23 city plan for the abandonment and vacation of a segment of
24 University Drive.

25 MR. MENENDEZ: Do I have a second?

1 MR. FULLERTON: Second.

2 MR. EHRENHAFT: I'll second the motion.

3 MR. MENENDEZ: Mr. Fullerton --

4 MR. EHRENHAFT: Okay.

5 MR. MENENDEZ: -- seconds.

6 MS. LYONS: Mr. Garcia-Pons made the motion?

7 MR. MENENDEZ: Correct.

8 MR. GARCIA-PONS: Yes.

9 MS. LYONS: Thank you. Mr. Fullerton?

10 MR. FULLERTON: Yes.

11 MS. LYONS: Miss Bache-Wiig?

12 MS. BACHE-WIIG: No.

13 MS. LYONS: Mr. Garcia-Pons?

14 MR. GARCIA-PONS: Yes.

15 MS. LYONS: Mr. Menendez?

16 MR. MENENDEZ: Yes.

17 MS. LYONS: Mr. Durana?

18 MR. DURANA: Yes.

19 MS. LYONS: Mr. Ehrenhaft?

20 MR. EHRENHAFT: Yes.

21 MS. LYONS: Motion passes.

22 MR. MENENDEZ: Do I have a motion for Request

23 Number Three?

24 MR. GARCIA-PONS: I'll make that motion.

25 This is a motion to approve the proposed development as a

1 receiving site for the transfer of development rights.

2 MS. KAUTZ: Can you please word it the way
3 that it's outlined in the staff report? Just reverse it,
4 "To determine the proposal does not adversely affect the
5 historic," dah, dah, dah, dah. Last page.

6 MR. GARCIA-PONS: I would like to make a
7 motion determining that the proposal does not adversely
8 affect the historic, architectural or aesthetic character
9 of the historic properties located at, located within 500
10 feet of the site.

11 MR. FULLERTON: I need an explanation of
12 that, I'm sorry.

13 MR. GARCIA-PONS: It might fail just because
14 there's no second motion, or no second. It's a motion so
15 I don't know how you want to do it. He wants discussion.

16 MR. FULLERTON: Does it need a second to
17 discuss it?

18 MR. MENENDEZ: Well, it needs a second to
19 have a vote.

20 MR. FULLERTON: Oh, yes, but to discuss it.

21 MR. CEBALLOS: You can make a second for the
22 purposes of discussion.

23 MR. MENENDEZ: Okay.

24 MR. CEBALLOS: Or you can let the motion die,
25 whatever you prefer.

1 MR. FULLERTON: I just don't understand the
2 motion, I'm sorry.

3 MR. GARCIA-PONS: I can withdraw it.

4 MR. CEBALLOS: You can withdraw or provide
5 clarification, whatever you prefer.

6 MR. GARCIA-PONS: I'll withdraw it and then
7 we can have discussion. Is that okay, Mr. Chair?

8 MR. MENENDEZ: Proceed.

9 MR. GARCIA-PONS: So my thought process
10 behind here is the specific of does it impact the historic
11 properties within 500 feet?

12 I agree with staff that it does not impact
13 2900, 2901 Ponce, or 247 Malaga, and based on what I heard
14 today, I do not believe this project impacts the light
15 because it is going to remain in place. The proposed
16 building is separated from that location

17 And again, I don't believe that, based on
18 what I think I need to review this for, that the proposed
19 development negatively impacts either of the three
20 historic elements. That is my opinion.

21 MR. ADAMS: Bear in mind that the proposed
22 development was denied at planning and zoning, so we're
23 not -- unless it's approved by commission, at the moment
24 we're not going to know what the potential development is.

25 MR. FULLERTON: Yes. That's a big problem in

1 my mind.

2 MR. De YURRE: If I could please speak to
3 that point. The prior project that Palance (phonetic)
4 had and Mercedes Benz was also denied at planning and
5 zoning. There wasn't even a site -- there wasn't even a
6 plan in place.

7 This project is going forward as it is to the
8 commission for them to review the project that's there.
9 There will be considerations that are given, and I do not
10 want my client to be prejudiced. Imagine the chilling
11 effect of telling somebody, "Hey, you met with the
12 neighbors, but now you can't give them a better project,
13 okay, because of comments where someone might say, 'Well,
14 we can't vote on this now because they might make it
15 better.'"

16 That's, I want to make sure that I clarify
17 that statement appropriately because we want to make the
18 project better and I don't want my client to be prejudiced
19 by doing things, as you heard the resident here say, that
20 in fact, that was a positive move for the project, so I
21 would just put that forth, and I appreciate the time.

22 MR. MENENDEZ: Would you like to resubmit
23 your motion? No? Would someone make a motion?

24 MS. BACHE-WIIG: The motion is (inaudible)
25 approve?

1 THE COURT REPORTER: I can't hear you.

2 MS. BACHE-WIIG: Sorry. Your motion is to
3 approve? I'll second that motion.

4 MR. GARCIA-PONS: Well, I didn't make it.

5 MR. MENENDEZ: He didn't make the motion.

6 MR. GARCIA-PONS: I withdrew it.

7 MS. BACHE-WIIG: Oh, you withdrew it.

8 MR. GARCIA-PONS: Somebody else can make any
9 motion they would like.

10 MR. MENENDEZ: Well, I cannot make a motion,
11 so somebody has got to make a motion.

12 MR. GARCIA-PONS: Okay. I'll make the
13 motion.

14 MR. MENENDEZ: Okay.

15 MR. GARCIA-PONS: I'll make a motion to
16 recommend to determine that the proposal does not
17 adversely affect the historic, architectural or aesthetic
18 character of the historic properties located within 500
19 feet of the site, namely the White Way Street Lights, a
20 local historic landmark, and to approve the proposal
21 referred to as Ponce Park Residences with the
22 understanding that it requires further review and approval
23 by the city commission.

24 MR. FULLERTON: I'll second the motion.

25 Now we can discuss it.

1 MS. LYONS: Mr. Garcia-Pons?

2 MR. GARCIA-PONS: Yes.

3 MS. LYONS: Miss Bache-Wiig?

4 MS. BACHE-WIIG: Yes

5 MS. LYONS: Mr. Durana?

6 MR. DURANA: Yes.

7 MS. LYONS: Mr. Fullerton?

8 MR. FULLERTON: Yes.

9 MS. LYONS: Mr. Ehrenhaft?

10 MR. EHRENHAFT: Yes.

11 MS. LYONS: Mr. Menendez?

12 MR. MENENDEZ: Yes.

13 MS. LYONS: Motion passes.

14 MR. MENENDEZ: Okay.

15 MR. FULLERTON: So Mr. Adams --

16 MR. De YURRE: Thank you very much for your
17 time.

18 MR. MENENDEZ: Thank you for your time.

19 MR. FULLERTON: -- Mr. Adams, when are we
20 going to see a project, the project? All of this
21 beautiful presentation here doesn't really mean anything
22 to us. Is that correct?

23 MR. ADAMS: I don't think you'll actually see
24 the project, as far as I'm aware, because the only
25 historic site that potentially, or sites that would

1 potentially be affected were the street plan and the three
2 properties within 500 feet of the White -- the
3 development.

4 So ultimately, I believe you've done your
5 part, and if there is a major redesign, then obviously it
6 may come, it may come back to you with another request for
7 the alley and any amendments.

8 MR. FULLERTON: So they can come back with
9 the same request for another vote.

10 MR. ADAMS: Well, the city commission could
11 approve it.

12 MR. De YURRE: Yes. Look, what you see
13 before you today is the project. Do we create benefits
14 that are more in line with what -- or to provide
15 responses, to be responsive to requests from neighbors or
16 commissioners on the projects? Of course we could,
17 absolutely.

18 But the design is going to be what you see
19 there. Ultimately if they decide to vacate the street, I
20 couldn't tell you, but it's going to be subject to that
21 discussion, and I think people want to have the public
22 discourse and allow the commissioners, the elected
23 officials to make the decision, obviously based upon your
24 recommendation, so thank you very much for your
25 volunteer --

1 MS. BACHE-WIIG: Where does this project go
2 now, to the commission?

3 MR. De YURRE: Next to the commission, yes,
4 and thank you very much, again, appreciate it.

5 MR. MENENDEZ: With the board's approval, we
6 are going to take a ten minute recess.

7 (Thereupon, a brief recess.)

8 MR. MENENDEZ: Call to order. The next case
9 file is COA (SP) 2021-016, an application for the issuance
10 of a special certificate of appropriateness for the
11 property at 4615 Santa Maria Street, a contributing
12 resource within the Santa Maria historic district legally
13 described as Lot 29 and south 54.1 feet of Lot 28, Block
14 96, Coral Gables Country Club Section Part Five, according
15 to the plat thereof as recorded in Plat Book 23 at Page 55
16 of the public records of Miami-Dade County, Florida.

17 The application requests design approval for
18 a two-story addition and a covered terrace addition and
19 alterations to the residence and site work.

20 MS. KAUTZ: Thank you. Just, this is up to
21 the control room. This is the Power Point that was a
22 stand-alone. This is just for you all. This is the
23 location map of the property. Well, it was. Never mind.
24 The Power Point is too big.

25 I'll get started while they're putting it up.

1 So in November of 2007, the Santa Maria Historic, Street
2 Historic District was listed in the Coral Gables Register.

3 This property is considered a contributing
4 resource within the district. It was designed in 1951 by
5 Architect Upton Ewing in the traditional style that
6 responds to the Florida pioneer village found elsewhere on
7 the street.

8 The applicant is requesting design approval
9 for alterations and two additions to the existing home, a
10 two-story addition at the northwest corner, sort of the
11 front corner of the house, and a one-story covered terrace
12 addition at the southeast rear of the residence.

13 The project also includes interior remodeling
14 at the first and second floors and site work.

15 The board of architects reviewed the project
16 without comment on July 8th. No variances have been
17 requested.

18 Staff did have some comments and about six
19 conditions that we'd like incorporated into any motion, so
20 we can do that at the end. I'll let the architect walk
21 you through. You were here, you were sworn in.

22 To the control room, for some reason the
23 clicker isn't working on this Power Point. Oh, wait.
24 There we go. Thanks.

25 MR. DeLEON: We'll jsut start with the

1 context of the home which --

2 MR. MENENDEZ: Please state your name.

3 MR. DeELON: Sorry, Mr. Chair. Nelson
4 DeLeon, Locus Architecture, Inc. Thank you, board
5 members, staff.

6 So I'll just get right into it. The scope of
7 work for us was pretty straightforward, a growing family
8 that needs an additional two bedroom suites and some
9 outdoor covered space which the home currently does not
10 have any of, and as I go through the presentation, I'll
11 let you know what parts of the home we developed the scope
12 with based on existing conditions.

13 You're all familiar with Santa Maria, the
14 context of the neighborhood. This is a front view of the
15 house.

16 So our major portion of our addition will be
17 to the left side of the home which is currently a
18 one-story garage, and to that end, what we're doing is
19 we're going to work with the massing that's on the
20 existing right side of the home, which is a one-story
21 guest house, and get our cue from there to start with a
22 one-story element, and then push our two-story element
23 further back.

24 So looking at the existing site, there was
25 limited opportunities to where we could add our new work.

1 The home had been through several remodelings, several
2 additions. A relatively new one-story wing on the
3 northeast side of the property facing the golf course is
4 the master bedroom suite.

5 To the right of that was a one-story kitchen
6 addition with a flat roof, and then to the right of that
7 next to the original two-story home was a family room
8 addition, also one story.

9 So where we could connect to the home
10 basically became limited to the existing garage side of
11 the home and outdoor space on the right edge of the home,
12 so our site plan shows you in dark gray where the existing
13 garage is that we'll be replacing, and the plan is pretty
14 straightforward. I'm going to get right into the plan.

15 So with the two bedroom suite addition, we
16 were able to bring the garage into current code compliance
17 as far as depth and width, and being on the golf course,
18 they requested to have a golf cart spot, so it's, at the
19 end of the day, it's two-and-a-half-car garage with a one
20 -- two-car garage with a half-car addition to accommodate
21 that golf cart.

22 Some miscellaneous interior remodelings next
23 to that garage, which is the laundry, the pantry, and a
24 work space at the front of the house.

25 And to the left side of the house creating

1 now a courtyard is an open, one-story entertainment
2 covered space, and that connects directly to the existing
3 guest house. The guest house, we're going to open that up
4 a little bit, put double doors so that connects to that
5 entertainment space.

6 Second floor of the house, one of the
7 existing bedrooms is now converted to an upstairs small
8 family room, and then the new two bedroom suites you see
9 on the right of the home.

10 So after this remodeling, the home will be a
11 four-bedroom home with a guest suite.

12 Our roof plan showing how we stepped back the
13 second floor mass to respect the front of the home.

14 And this is, on the top view is the existing
15 elevation of the home, and then our proposed addition to
16 the left of that, again stepping back the front portion of
17 that, the one-story portion of that picks up the massing
18 of the guest house on the right end of the property, so
19 you maintain a flanking one-story element, and then our
20 two-story element is stepped back.

21 The rear of the home which shows on the left
22 portion of the drawing that existing guest room, which the
23 gray around it is the new double doors that are being
24 inserted.

25 So the new covered terrace actually dovetails

1 very nicely into that one-story gable end, and we create a
2 gable end at the other end, and -- I'm sorry, we create a
3 hip end which is primarily what the home has. With the
4 exception of the gable end at the guest, everything else
5 is a hip or flat.

6 And the side-view of the existing home with
7 that one-story covered entertainment element.

8 So that part of the project is about 15 feet
9 from the street, but there actually happens to be a very
10 nice green hedge and landscaped area that the client did
11 not want to lose visual connection from the kitchen.

12 Hence that, what I normally would have done which
13 would have maybe turned that entertainment space and made
14 it a little bit more private on the street side. It's
15 actually very open to the street because it maintains
16 their sight lines through that courtyard and across the
17 new covered space, so it maintains a very light, kind of
18 open connection to the home.

19 This is the view from the north side, so
20 showing you the existing one-story garage, and then the
21 replacement which is the two-car garage with the one-story
22 -- I'm sorry, two-car garage with the smaller garage for
23 the golf cart.

24 And you see here probably the best view where
25 you see that second-story mass pushed back almost eight

1 feet from the edge of the home, so the home does have a
2 very, very low sloped roof. You know, it's really at,
3 it's at the minimum.

4 So when we go back to the street view,
5 standing on the edge of the street, really all you read
6 is, you read the fascia drip edge of the home.

7 You don't really pick up the roof because
8 it's such a -- but even though it's such a low slope, we
9 still felt that it would be respectful for the home which
10 actually, even though it has very simple detailing,
11 there's no sill, there's no header, it's a window system
12 that's un-gridded, it's a clear-view system, that we just
13 felt that stepping back a little bit would just let the
14 original portion of the home breathe and kind of hold its
15 own to what we're doing.

16 I did read through staff's recommendations on
17 their six elements, five or six elements that I think,
18 Kara, maybe we'll highlight on, one of which is the
19 shutters.

20 Again, the home, very simple detailing. The
21 shutters that exist are very simple, and we just picked up
22 on the language of those shutters.

23 One of staff's recommendations is maybe to
24 delineate those shutters differently. I think there's so
25 few of them on the front that if we did them differently,

1 it might be more of a visual shock than a complementary
2 shift to delineate what was a 1950s design to what we're
3 doing now, so I just felt personally keeping the window
4 style, no sill, no header, in this particular case would
5 be more in keeping with the home rather than having a
6 different type of shutter system.

7 One of the other points was that the windows,
8 the three windows at the second floor also have the
9 shutters removed. I don't really have an issue with that.
10 Again, I think it's more in keeping with the style of the
11 home to keep them, but if staff recommends removal and you
12 recommend to follow that suit, I think that's fine, and I
13 can't, Kara, remember your other items.

14 MS. SPAIN: "Relocate the proposed AC unit,
15 existing house is not to be re-stuccoed."

16 MR. DeLEON: Yes, exactly. So we have the
17 small guest portion of the house, which is the one-story
18 element on the bottom drawing all the way to the right.
19 There's no air conditioning in that space. The current
20 system, when designed, did not reach that space, so they
21 have a floor unit in there. They have a humidity issue in
22 there, so I recommended they put in a small mini-split.

23 And while we could locate that mini-split
24 maybe at the back end of the new entertainment wing, those
25 units are so small that the condensing line, when it's too

1 far apart, it just breaks down the efficiency of the unit,
2 the condensing portion of it. For those of you that are
3 architects, know that those type of units are probably 20
4 inches high, eight inches wide. They're very small units
5 that in essence could be hid behind hedges.

6 I recommended a wall only because I figured
7 zoning would look at it more favorably in that light, but
8 in reality where we've had no choice but to put them in
9 the front in other cases, the hedge more than adequately
10 hides the small size of the unit.

11 MS. SPAIN: So does zoning have an issue with
12 the placement here?

13 MR. DeLEON: Zoning only wanted that the
14 board of architects would okay it, and the board of
15 architects had no issue with it.

16 MS. KAUTZ: Did they discuss, did they
17 discuss? Did they point that out at all?

18 MR. DeLEON: I pointed it out to them as a
19 condition that zoning would need to have approved, yes.

20 I personally would rather not have the low
21 wall because the existing slump brick is prevalent at the
22 entry porch of this house, and it does appear again in a
23 few, on planter edges and on -- I don't think it's on the
24 side or the back of the house. It's mostly, mostly at the
25 front elevation.

1 So adding the wall, I don't know anybody who
2 does slump brick anymore, so ideally I wouldn't have a
3 wall at all, but again, if we have to move the unit, it's
4 really just a technical matter of just moving it further
5 back, so that would not be something that would cause us
6 any real stress, to move it.

7 MS. KAUTZ: We just never recommended AC
8 units be put on the front of a property. We've had them,
9 it occurred once or twice, a split unit, a mini-split on a
10 property on Columbus that was done without approval, and
11 hedges don't work. They just -- you could always see it.
12 It was right in the front.

13 So that's our, that's just sort of a blanket
14 comment, is that we just don't want to see them on the
15 front.

16 MR. DeLEON: Yeah, and believe me, I try to
17 avoid them as much as possible. I think in all the
18 projects you've seen of mine over the years, this may be
19 the first one.

20 MS. KAUTZ: Agreed.

21 MR. DeLEON: And that was really just because
22 of an unusual condition that you have one space without
23 air conditioning, and you know, an issue with mold and
24 just never being able to get that room to the right
25 temperature.

1 MS. KAUTZ: So with the shutter comment, it
2 was a suggestion as a way to provide some sort of
3 differentiation. It's a very simple house. It's smooth
4 stucco, I believe, with, you know, with just some
5 shutters, are basically its only ornamentation besides the
6 slump brick.

7 And so that was just sort of thinking of any
8 way to make a distinguished, you know, be able to
9 distinguish the two.

10 I'm open to suggestions if you all don't want
11 to, you know, mess with the shutter style.

12 The three window grouping with the shutters
13 is just a personal preference for me because they're not
14 really functional. They're just decorative at that point,
15 and it makes me a little crazy, but if you all want to
16 leave it there, it's totally fine.

17 MR. DeLEON: Well, I would add to that
18 particular, that section of the house, the two-story
19 portion, if we do remove the shutters, I think I would go
20 with a four-window grouping and just add one more window
21 just to break down the amount of wall space.

22 MS. BACHE-WIIG: Two separate, two and then
23 two?

24 MR. DeLEON: I would just do four because the
25 view is actually nice.

1 MS. BACHE-WIIG: Yes.

2 MR. DeLEON: You know, the street is
3 beautiful. There's a lot of oaks, there's a lot of
4 mahoganies, there's a lot of, you know, greenery looking
5 out of that window, so I think adding more windows would
6 be --

7 MS. BACHE-WIIG: Window with the shutters,
8 without the shutters?

9 MR. DeLEON: We could remove the shutters but
10 add one more pane so we would have four windows, yes.

11 MS. BACHE-WIIG: Exactly.

12 MS. LYONS: Alicia, talk into the mic. We
13 can't hear you.

14 MS. BACHE-WIIG: Sorry. The brick that you
15 have on the new, is that going to be painted white, the
16 new brick?

17 MS. KAUTZ: What new brick?

18 MS. BACHE-WIIG: Oh, no, never mind. I'm
19 reading it. I take it back.

20 MR. MENENDEZ: Have you completed your
21 presentation?

22 MR. DeLEON: Yes, I have.

23 MR. MENENDEZ: Okay. I'll open it up to --
24 is there anyone in the audience who would like to speak in
25 favor of this case? Anyone in the audience who would like

1 to speak in opposition to this case?

2 Okay. I'll close the public hearing portion,
3 open it up to discussion among the board. Any questions,
4 comments? Mr. Garcia-Pons.

5 MR. GARCIA-PONS: So one quick follow up, I
6 think the recommendation or the suggestion to put four
7 windows up on the second floor, I think that would
8 actually help.

9 And one of the things that I appreciate about
10 it, it's a simple building, but it does have sort of the
11 balance of the windows above lining up with the windows
12 below, the windows above lining up with the door below.
13 It was a little bit odd in that section, the new section.

14 And I think when you re-look at it, if
15 there's four windows on top, if perhaps the outside
16 windows, I think they kind of do now line up with the
17 below windows in the storage room and the bathroom, that
18 might actually help balance that elevation a little bit,
19 so I think that's potentially a good move.

20 I would also maybe recommend on those two
21 windows on the first floor that is the storage and the
22 bathroom, I think that you are harkening back to what was
23 in the garage beyond before. I don't even know if that's
24 necessary anymore because that was a different use. It
25 was a garage. These are two different things. There may

1 be, you know, issues of privacy.

2 But if you so felt inclined to make them a
3 little bit bigger, I think that would really look really
4 wonderful from the front elevation, but I really do, I
5 think it's important to have the, sort of the balance
6 between the upper windows and the below windows with the
7 alignment.

8 MR. DeLEON: Okay.

9 MR. GARCIA-PONS: That's all for me,
10 Mr. Chair.

11 MR. MENENDEZ: You haven't specified roof
12 tile?

13 MR. DeLEON: We have not selected that with
14 the clients, but it will either be a medium gray or a dark
15 gray. The current tile is sort of a white-ish creamy
16 colored, and there's so much staining from the oak leaves
17 that it's, right now it's almost like a mottled roof, so
18 they want to get rid of the entire roof and go with
19 either --

20 MR. MENENDEZ: I walk by this house every
21 day.

22 MR. DeLEON: Okay.

23 MR. MENENDEZ: So I know exactly what you're
24 talking about.

25 MS. SPAIN: Yes. You're very close to this

1 house.

2 MR. MENENDEZ: Yes, so.

3 MS. SPAIN: And I know this house very well
4 also.

5 MR. MENENDEZ: Yes, and it's a beautiful
6 property.

7 MS. KAUTZ: If you look at the '40s photo in
8 your staff report, and there was one in the Power Point as
9 well, the tile has a dark hue. I don't know -- I'd have
10 to pull the plans to see what it was intended for, but it
11 already does look dark, so I don't think we'd have a
12 problem with it being dark or medium gray.

13 MR. MENENDEZ: Yes.

14 MS. SPAIN: So how were you going to
15 differentiate it if not -- the old new from the new, you
16 know that pesky rule that we have to differentiate the old
17 from the new?

18 MR. DeLEON: You know, on the homes that
19 we've done that are '20s, it's a lot easier I think --

20 MS. SPAIN: Yes.

21 MR. DeLEON: -- because the contrast with the
22 more contemporary work --

23 MS. SPAIN: And doing the stucco.

24 MR. DeLEON: -- is easy to, it's easier to
25 handle, but a home that has for the most part smooth

1 stucco is already in the style of what many people are
2 doing now. It's hard to differentiate those pieces
3 without adding rather than being subtractive --

4 MS. SPAIN: Right.

5 Mr. DeLEON: -- because you can't subtract
6 any more. There's nothing left to subtract, so we'd have
7 to actually add, and that would make the addition seem
8 heavier, so we just kind of, in this particular case, just
9 kept to what was there.

10 MR. GARCIA-PONS: Through the Chair, though,
11 I think staff's recommendation about differentiating
12 through the use of shutters or removal of the use of
13 shutters is a very clear way to do that, so I don't know
14 if these shutters are all operable and/or required, but
15 that might be the way to do it.

16 MS. KAUTZ: And they could also introduce a
17 score line on the south elevation to distinguish between
18 the covered terrace and the corner of the existing house.
19 I mean, it's very minor, but it's at least a nod.

20 MR. MENENDEZ: Mr. Durana, do you have any
21 comments?

22 MR. DURANA: I mean, I think I'm fine with
23 it. I would say, just, it seems like the comments are
24 pretty minor, that I hope that, you know, you can resolve
25 it with staff without having to come back here.

1 MS. KAUTZ: Absolutely.

2 MR. DURANA: Okay.

3 MR. MENENDEZ: Anyone else?

4 MR. DeLEON: Yeah. I will say sometimes with
5 these particular style homes, they're much harder to work
6 with than a very elaborate 1920s home, right? A Spanish
7 eclectic, or you know, a revival style, these become
8 really much more challenging.

9 MS. SPAIN: It's very efficient, your
10 addition, though, it's very efficient. I mean it's nicely
11 done, and it's really nice to see young people move onto
12 that street and houses grow with them, and you know, every
13 generation, there's more children on that street. It's
14 nice. Do we have any other discussion?

15 MR. MENENDEZ: No. I'm entertaining motions
16 actually.

17 MS. SPAIN: Yes. I'd like to make a motion
18 to approve -- I don't know whether you want to go through
19 these staff recommendations. Study the use of shutters as
20 a means, you can figure that out with Kara, I think.

21 Mr. DeLEON: Yes, and I think removing them
22 works perfectly fine too.

23 MS. SPAIN: Okay. Specify roof tile type,
24 again, you can do that with staff.

25 MS. KAUTZ: You guys are okay with gray as a

1 whole?

2 MS. SPAIN: Yes. Window glass to be clear.
3 Eliminate the shutters at the triple front facing window,
4 we've already discussed that. Existing house is not to be
5 restuccoed.

6 And relocate the proposed AC unit at the
7 front facade, if zoning is okay with it, I'm okay with it
8 there. I mean, it's weird to have it in the front.

9 MR. MENENDEZ: Yes.

10 MS. SPAIN: And we haven't done that before.
11 I'm not sure why zoning is okay, but if you can't see it,
12 I would be okay with leaving it there. I don't know how
13 anyone else feels.

14 MS. KAUTZ: Then would you clarify to not
15 raise the wall?

16 MS. SPAIN: Raise the wall?

17 MS. KAUTZ: No, to not raise the wall. The
18 existing planter wall is a slump brick planter.

19 MS. SPAIN: Oh, no, you should not raise the
20 wall.

21 THE COURT REPORTER: I'm sorry, I can't hear
22 you, Mr. Fullerton.

23 MS. KAUTZ: Turn the mic on.

24 MR. EHRENHAFT: You need to approach the mic.
25 They can't hear you.

1 MR. FULLERTON: I'm sorry. Thank you for
2 helping me with my wheelchair.

3 I have a small mini-split at my house for my
4 garage, and it's quite unobtrusive and small, and you can
5 cover it with landscaping quite effectively.

6 MS. SPAIN: Okay. Well, I don't know whether
7 that's an appropriate motion, but.

8 MR. MENENDEZ: Okay. Do I have a second?

9 MR. GARCIA-PONS: I have a friendly amendment
10 to the motion.

11 MS. SPAIN: Okay. Tell me what it is.

12 MR. GARCIA-PONS: With regards to Number
13 Four, the eliminate shutters at the triple front facing
14 window grouping, I appreciate the suggestion from the
15 applicant to turn that triple front facing into a
16 quadruple front facing window.

17 MS. SPAIN: Yes, I would agree.

18 MR. GARCIA-PONS: And to work to align the
19 windows with the ground floor.

20 MS. SPAIN: Yes, I would accept that.

21 MS. KAUTZ: So is that an "or" situation?
22 Eliminate the shutters "or," or you would just replace it
23 with, put four windows and align them?

24 MS. SPAIN: Eliminate the shutters and put
25 four windows.

1 MR. FULLERTON: With no shutters.

2 MS. KAUTZ: Okay.

3 MS. SPAIN: No shutters.

4 MR. MENENDEZ: Do I have a second?

5 MR. GARCIA-PONS: I will second that motion.

6 MR. MENENDEZ: Mr. Garcia-Pons seconds the
7 motion.

8 MS. KAUTZ: Just again, I'm sorry, to
9 clarify, so Number Six is not to relocate it. It's to
10 leave it as is --

11 MS. SPAIN: Yes.

12 MS. KAUTZ: -- in the front without altering
13 the wall?

14 MS. SPAIN: Yes.

15 MS. KAUTZ: Okay.

16 MS. LYONS: Miss Bache-Wiig?

17 MS. BACHE-WIIG: Yes.

18 MS. LYONS: Mr. Garcia-Pons?

19 MR. GARCIA-PONS: Yes.

20 MS. LYONS: Mr. Ehrenhaft?

21 MR. EHRENHAFT: Yes.

22 MS. LYONS: Miss Spain?

23 MS. SPAIN: Yes.

24 MS. LYONS: Mr. Fullerton?

25 MR. FULLERTON: Yes.

1 MS. LYONS: Mr. Durana?

2 MR. DURANA: Yes.

3 MS. LYONS: Mr. Menendez?

4 MR. MENENDEZ: Yes. Motion passes. All
5 right.

6 MR. DeLEON: Thank you.

7 MR. MENENDEZ: All right.

8 MR. DeLEON: Have a good evening.

9 MR. MENENDEZ: All right. Next case file,
10 COA (SP) 2021-017, an application for the issuance of a
11 special certificate of appropriateness for the property at
12 840 Coral Way, a local historic landmark and contributing
13 resource within the Coral Way Historic District, legally
14 described as Lots One and Two, Block One, Coral Gables
15 Section A, according to the plat thereof as recorded in
16 Plat Book Five at Page 102 of the public records of
17 Miami-Dade County, Florida.

18 The application requests design approval for
19 a two-story addition and alterations to the residence and
20 site work.

21 MS. KAUTZ: Thank you. So here you have the
22 location of 840 Coral Way. It's on the corner of Toledo
23 and Coral Way on the southeast corner.

24 It was designed by John and Coulton Skinner
25 in 1926. It is a national -- I'm sorry. It's a local

1 historic landmark in 2003, and was also a contributing
2 resource in the Coral Way Historic District in 2014. No
3 additions or substantial exterior alterations have really
4 occurred to the residence over the years.

5 The applicant is requesting design approval
6 for a two-story addition to the south elevation of the
7 residence, alterations to the existing structure and site
8 work,

9 The addition consists of a new loggia and
10 cabana bathroom on the ground floor and new bedroom with
11 closet and bathroom on the second floor.

12 Alterations to the property itself include
13 interior remodeling and alteration of existing windows and
14 doors.

15 Site work includes the installation of a new
16 swimming pool, terraces, gates, and alterations to the
17 perimeter wall for the creation of a garden entry gate at
18 the northwest corner of the site.

19 The property was reviewed by the board of
20 architects on August 26th without comment. No variances
21 are requested.

22 We do have quite a few comments and quite a
23 few conditions that we would like to address at the end.
24 That takes care of it. Were you sworn in?

25 MS. TRELLES: No.

1 (Thereupon, Ms. Trelles was duly sworn on oath by the
2 court reporter.)

3 MS. TRELLES: This is the Maxwell house.

4 MR. MENENDEZ: Could you state your name for
5 the record?

6 MS. TRELLES: Oh, sorry. Mari Trelles from
7 Trelles and Cabarrocas Architects.

8 This is the existing Maxwell residence. What
9 we're basically doing to the Coral Way side is just
10 changing the physical tops of the gate. The original
11 walls do not -- are not original to the house. The walls
12 were added, the garden walls were added in '89 by the
13 previous owner, which have a typical casted cap.

14 We just wanted to change those and provide
15 lanterns for lighting, casted lanterns.

16 We're opening up on the garden wall on the
17 northwest corner which is the corner of Coral Way and
18 Toledo. We're kind of stepping back on the corner, giving
19 it a radius, opening up the view because we get a direct
20 axial view towards the Merrick House, which is a beautiful
21 relationship and apparently they were very good friends,
22 so we want that visual connection there.

23 On the Toledo side, again, the concrete
24 piers, we're changing out the caps.

25 Okay, as you see on the drawing on the

1 bottom, that's, the walls are actually meeting the corner
2 of Toledo and Coral Way. We're actually pushing the walls
3 back for that viewing corridor toward the Merrick House.

4 On the Toledo side entrance -- the house has
5 two major entrances. We're just removing the casted caps,
6 again putting in casted light lanterns, and then providing
7 gates there. Those openings do not have gates. The car
8 drive area does not have a gate for security reasons.

9 The only thing that does exist of this garden
10 wall is the southwest corner, is the original wall.

11 In terms of the Coral Way facades, we're not
12 touching the house, the original house other than
13 providing impact doors and windows. We're looking at this
14 moment at both steel and aluminum products to match the
15 existing in style and in type throughout. Based on
16 budgets, we'll see which direction we go.

17 On the Toledo side is where this addition
18 will occur. The addition is set back ten feet from the
19 face of the house. This is an area that is going to
20 basically be a loggia, a dining loggia downstairs. The
21 house has no covered terrace, and a guest suite upstairs.

22 The current house does not have a maid's
23 room, maid's bath area, nowhere in the house, so we are
24 unfortunately taking over half the garage to accommodate a
25 butler's pantry and service quarters in that area by

1 eliminating one of the garage doors, which we will, in our
2 drawings, we're leaving it where you kind of see where the
3 garage door existed, but we are providing a window lining
4 up with the window above so that we do have natural light,
5 ventilation, and a second means of egress to that room.

6 When you wrap the corner of the house, you're
7 going towards the rear of the house, we're adding a pool
8 in the form of a fountain. It's a raised pool with
9 borders and stone borders on the top of it to keep it more
10 in line with the house. It's a beautiful garden back
11 there.

12 In terms of the rear facade which is the east
13 facade, we are widening a window in the kitchen and on the
14 corner of the east elevation and south elevation, which is
15 a breakfast, currently a breakfast room that the windows
16 came down to the floor, we're raising them because
17 they're, we're doing like a breakfast nook in that area.

18 It's, we're still within the same arched
19 opening. We're just closing off the bottom in that area,
20 and then making the window larger in the kitchen which is
21 on the east elevation, you have the arch on your left
22 window, the one adjacent to it before the two other
23 windows on the first floor, that's the location of the
24 kitchen.

25 And then again, all doors and windows will be

1 impact, trying to match the style of the house as it is
2 today.

3 There was some additions -- not additions,
4 but extensive remodeling done to the house in '89 by the
5 previous owners where doors were changed, windows were
6 changed, kitchens were brought up, porches were enclosed,
7 et cetera. We're staying with the same footprint. We're
8 just trying to enhance the house with a little bit more
9 detail in certain areas.

10 We will be matching as close as possible the
11 barrel tile, which is a Cuban barrel tile with a stamp
12 from Havana, and, but trying to stay in keeping with the
13 house, I know there's comments -- because I mean, from
14 what we've seen is we have approval with conditions.
15 There's a few items that are listed that I would like to
16 discuss with you all, why we did it.

17 So other than that, you know, they have -- we
18 have lovely, lovely clients that are in love with this
19 house. We've never had anyone better in our career.
20 They're truly a delight, and they're really happy about
21 this opportunity, so that's it.

22 MR. MENENDEZ: Kara?

23 MS. KAUTZ: Do you all want to discuss?

24 MR. MENENDEZ: Anything else?

25 MS. KAUTZ: No. We can go over the comments

1 afterwards if you all want to discuss first, however you
2 want to do it.

3 MR. MENENDEZ: Let me just go through --

4 MS. TRELLES: I think we've got to go through
5 the comments, perhaps, the suggestions.

6 MR. MENENDEZ: Yes. Let me get the public
7 portion out of the way.

8 Is there anyone in the audience who would
9 like to speak in favor of this case? Anyone in the
10 audience who would like to speak in opposition to this
11 case?

12 Okay. Well, then I'll close the public
13 portion, and then, you know, we can discuss. Any
14 questions from any board members?

15 MR. FULLERTON: I have a comment, which is
16 only that I think this is probably the, if it's not the
17 top best example of Merrick's vision, it's very close to
18 the top. It's the most beautiful house.

19 MS. SPAIN: It's a great house.

20 MR. MENENDEZ: Yes.

21 MS. SPAIN: It's a beautiful, beautiful
22 house --

23 MS. SPAIN: Have you been in it and in the
24 garden?

25 MR. FULLERTON: -- in every way, in every

1 way, in every view.

2 MS. SPAIN: Yes.

3 MR. FULLERTON: It's a remarkable place, and
4 I'm glad that you guys are doing such a beautiful job with
5 it. The drawings are wonderful.

6 MS. TRELLES: Thank you.

7 MR. FULLERTON: And I'm really happy that
8 it's in good hands.

9 MS. TRELLES: It's a very special place.

10 MR. FULLERTON: Yes, it is.

11 MR. GARCIA-PONS: To the Chair, I would love
12 for staff to go one by one over the items.

13 MR. MENENDEZ: Yes, yes.

14 MS. KAUTZ: Sure. So the first one is that
15 just a general comment that we feel that more needs to be
16 done to differentiate -- sorry, differentiate the new from
17 the old.

18 So the existing windows, as was mentioned,
19 are steel casements that are the original windows that are
20 on the house, and so the drawings reflect the thinness of
21 a steel casement as drawn, so we -- I know you're working
22 through that, but prior to submitting for a permit, you
23 need to have a choice made --

24 MS. TRELLES: Right, right.

25 MS. KAUTZ: -- so that they're drawn

1 appropriately to the current thicknesses if you use
2 aluminum, because that will change the configuration of
3 the windows --

4 MS. TRELLES: Okay.

5 MS. KAUTZ: -- and the muntin pattern and
6 whether the transom is still a viable options. We're
7 having that discussion right now with another property, so
8 that's going to be important.

9 We would, of course, prefer steel casements,
10 but we can't make that, we can't make that --

11 MS. TRELLES: Us too.

12 MS. KAUTZ: -- we can't make that claim. We
13 would also prefer that the southern garage bay remain as
14 is, or at least, if it is being blocked up, that a faux
15 garage door remain in its place.

16 Just having the in-fill with the small window
17 inset reads like you've blocked up an opening, and having
18 that sort of secondary important facade, it just seems
19 like it's, like you're missing an opportunity to do
20 something else.

21 So we would recess -- if the board is okay
22 with in-filling it and just having a little window there,
23 then there should at least be a recess and not just a
24 score line, but we would prefer that it either remain open
25 or that a faux garage door to match the other one is in

1 place there.

2 MR. GARCIA-PONS: Can we pause on that one?

3 MS. KAUTZ: Sure.

4 MR. GARCIA-PONS: Through the Chair, can we
5 do it one by one, or do you want to do them all and come
6 back?

7 MS. SPAIN: It's easier for me if you do them
8 one by one because my attention span, you know, bad, so.

9 MR. MENENDEZ: All right.

10 MS. KAUTZ: Can you put the Power Point back
11 up, please?

12 MR. MENENDEZ: Let's do them one by one.

13 MR. GARCIA-PONS: Well, I think it's a
14 question for the applicant: Are they amenable to the
15 proposal?

16 Because I would agree with staff, and in
17 fact, maybe more so would think of incorporating the
18 window into the design of the garage door. It looks like
19 you're going to get a new garage door, so if there's,
20 instead of just a scoring pattern, if you can actually
21 create or recreate the door and then have an inset window,
22 I think that would, that may be a little bit more
23 interesting. I'm interested to hear your opinion.

24 MS. TRELLES: We're actually good with that.

25 We don't have a problem with that whatsoever. We're

1 especially happy to get the room.

2 MR. MENENDEZ: Have you seen the list of
3 items that --

4 MS. TRELLES: Yes.

5 MR. MENENDEZ: Okay. Do you have an issue or
6 questions regarding any of these items?

7 MS. TRELLES: With the window on the second
8 floor which is on the right side of the chimney on the
9 Toledo Street, it's currently a very small window. Back
10 in the day, that was a bathroom. There was a toilet and a
11 sink.

12 Today it's being incorporated as part of the
13 master bedroom. We want to actually match the window so
14 it's symmetrical on the facade, therefore bringing more
15 natural light and more view to the master bedroom. I know
16 it's a tricky area because it's the front facade, but just
17 keeping in mind when it was designed back there for its
18 function, it makes sense to have a small window, being the
19 fact that today it would be a master bedroom.

20 You know, like we think, like we channel,
21 like John and Coulton Skinner in this whole process, "What
22 would they do, how would they see it today," and we see it
23 as something that would be positive. I think they
24 wouldn't have an issue with making the windows
25 symmetrical.

1 MS. KAUTZ: Can I ask you to pause for a
2 moment?

3 MR. MENENDEZ: Okay.

4 MS. KAUTZ: Can the control room put the
5 Power Point back up, please?

6 MS. SPAIN: Is this on the east elevation?

7 MS. TRELLES: It's on the west elevation.

8 MS. KAUTZ: West.

9 MR. MENENDEZ: The west.

10 MS. TRELLES: On Toledo Street.

11 MR. MENENDEZ: Yes.

12 MS. TRELLES: It's left to the main entry on
13 Toledo.

14 MS. SPAIN: Okay.

15 MS. KAUTZ: Waiting for the Power Point,
16 please.

17 MR. GARCIA-PONS: Kara, I have a
18 recommendation, unless you want to wait for the Power
19 Point.

20 MR. MENENDEZ: Here we go.

21 MS. KAUTZ: It's to the left of the arched
22 windows that we --

23 MS. SPAIN: That's the front elevation.

24 MS. TRELLES: That's the side elevation to
25 the house. The front elevation is on Coral Way. The side

1 elevation which is street facing is on Toledo.

2 MS. KAUTZ: I mean, it's essentially another
3 primary facade because it's --

4 MS. SPAIN: Is that her front -- I'm sorry.
5 I knew it when Barbara Reese (phonetic) owned it, so when
6 I say "her."

7 MS. TRELLES: Yes.

8 MS. SPAIN: That's her front door, that's the
9 front door of the house there. Is that right?

10 MS. TRELLES: That's the, you can -- actually
11 it has two front doors. The original -- the current, the
12 front door on Coral Way was actually the front door to a
13 ballroom. The front big room is a ballroom which was used
14 for events back in the day with George Merrick.

15 The family entrance is this entrance here
16 which is on Toledo.

17 MS. KAUTZ: She used it as her front door.

18 MS. SPAIN: That was used for years as front,
19 a front door, so in my mind --

20 MS. TRELLES: Oh, it has always been, yeah,
21 it's always been a front door, yeah.

22 MS. SPAIN: -- it's the primary facade, yes.
23 So do you have a suggestion?

24 MR. GARCIA-PONS: I do.

25 MS. SPAIN: Because I agree with staff. Go

1 ahead.

2 MR. GARCIA-PONS: So I agree with staff, but
3 maybe it's a compromise. Right?

4 Looking at the relationship or the proportion
5 of opening to wall between the chimney and the entrance,
6 there's something really gorgeous about the proportion of
7 that little opening, but it was a bathroom and it's not a
8 master bedroom anymore.

9 Maybe my recommendation is instead of making
10 it symmetrical to the other window which is not in the
11 same room, that it doesn't need to be that, and that the
12 chimney -- that window can be placed still in line with
13 the window below it, but in a not symmetrical way. It
14 doesn't have to be the five by four --

15 MS. TRELLES: Right.

16 MR. GARCIA-PONS: -- that it could be
17 something a little bit more proportional --

18 MS. TRELLES: Right.

19 MR. GARCIA-PONS: -- while still be a bedroom
20 window --

21 MS. TRELLES: Right.

22 MR. GARCIA-PONS: -- instead of a bathroom
23 window.

24 MS. TRELLES: It's actually in the same room.

25 MR. GARCIA-PONS: These two?

1 MS. TRELLES: It's just part of a closet,
2 yeah.

3 MR. GARCIA-PONS: But it's not visible from
4 the bed?

5 MS. TRELLES: No, no, no.

6 MS. SPAIN: One is in the closet and --

7 MS. TRELLES: The right and the left of the
8 chimney is the master bedroom.

9 MR. FULLERTON: There you go.

10 MS. SPAIN: One is in the closet, I believe.

11 MR. FULLERTON: The one on the left is in the
12 closet.

13 MR. GARCIA-PONS: So I'm sorry, the window,
14 one is in the closet?

15 MS. TRELLES: Right.

16 MR. GARCIA-PONS: One is in the bedroom.

17 MS. TRELLES: Right.

18 MR. GARCIA-PONS: So you don't see it from
19 the same room, so that they're not -- internally to the
20 space --

21 MS. TRELLES: No, no.

22 MR. GARCIA-PONS: -- you don't perceive both
23 windows.

24 MS. TRELLES: Correct, correct.

25 MR. GARCIA-PONS: So they're not necessarily

1 need to be twins.

2 MS. TRELLES: Right.

3 MR. GARCIA-PONS: So we should think of it
4 from the front.

5 MS. TRELLES: Right.

6 MR. GARCIA-PONS: And I think, let's think
7 about the relationship between the top window and the
8 below window instead of the side to side, would be my
9 recommendation.

10 MS. TRELLES: Right.

11 MR. GARCIA-PONS: It doesn't necessarily --
12 not the bathroom window, but something other than the
13 twin.

14 MS. TRELLES: Right. There, just to -- are
15 you doing it again? I think there's such strength in the
16 facade. I know it's, I know the small window -- I love, I
17 mean, I love blank walls, you know, in architecture.

18 I think in this case just making it a little
19 bigger or a little subtle, I think at that point we just
20 leave it alone.

21 Our intent here was really to try to get the
22 symmetry on the facade, which I think originally that was
23 part of the master. When it was designed in 1926, I think
24 these two windows would have been symmetrical. He
25 wouldn't have had the bathroom window dimension.

1 MR. MENENDEZ: You're in agreement with all
2 the other items outlined, correct?

3 MS. TRELLES: Yes. I don't think we had any
4 issues with anything else.

5 MR. MENENDEZ: Okay, and you could work with
6 staff to come up with a solution on that window?

7 MS. TRELLES: 100 percent.

8 MR. GARCIA-PONS: I'm actually in
9 disagreement with one of the staff recommendations, Number
10 Eight, which is the new French doors into the ballroom.
11 Is the ballroom the gallery, Kara?

12 MS. TRELLES: It's the --

13 MS. KAUTZ: No. The ballroom, the
14 ballroom --

15 MS. TRELLES: -- front living room off --

16 MS. KAUTZ: -- off Coral Way.

17 MS. TRELLES: -- off Coral Way.

18 MS. SPAIN: It's just the Coral Way outlet.

19 THE COURT REPORTER: I'm sorry, I need one at
20 a time.

21 MR. MENENDEZ: All right.

22 MS. KAUTZ: It's the big room --

23 MS. TRELLES: Big room --

24 MS. KAUTZ: -- to the left of the picture.

25 MS. TRELLES: Yeah.

1 MS. KAUTZ: And so that comment has to do
2 with the windows in all of the remaining, the facades of
3 the ballroom are very, you know, very tight muntin
4 pattern, and then when you're changing the two windows on
5 the east elevation into French doors, it then becomes --
6 you know, you have two horizontal muntins, so it becomes a
7 very wide expanse of glass.

8 And I feel like if you're in that room, it's
9 going to look very strange that you have, you know know, a
10 very compact, tight Colonial pattern, and then --

11 MR. GARCIA-PONS: Hey, Kara, I just, I don't
12 see "ballroom" in the plans.

13 MR. FULLERTON: Ballroom is the (inaudible)
14 of that room right there.

15 MS. TRELLES: We had to take the word off due
16 to --

17 MR. GARCIA-PONS: Living room.

18 MS. TRELLES: It's the living room. It was
19 originally the ballroom.

20 MR. GARCIA-PONS: Right.

21 MS. TRELLES: But we had to take it off --

22 MR. GARCIA-PONS: Right.

23 MS. TRELLES: -- because of zoning.

24 MS. KAUTZ: So Cesar, you see the right, the
25 two doors on the right that are being made from the

1 window? They're just showing a six, you know, a two --
2 what is it, two over, two by three?

3 MS. TRELLES: It's the two to either side of
4 the chimney that has --

5 MR. GARCIA-PONS: Again, I do understand. I
6 just didn't see the word "ballroom."

7 MS. KAUTZ: Okay, got it.

8 MS. TRELLES: Yes, yes.

9 MS. KAUTZ: So you should know where I'm
10 talking about.

11 MR. GARCIA-PONS: But I still, I don't, I
12 don't, I don't necessarily think you need that, so I think
13 the proportions of those doors are attractive and the
14 muntins are attractive on those doors, so I don't --
15 unless you want to change them? I don't care.

16 MS. TRELLES: I mean, just following what
17 Kara is saying, in terms of the windows, the windows, the
18 division of the muntins are smaller to glass, the
19 steel-to-glass.

20 Here was more or less mainly picking up --
21 because I guess they turned that side into a garden. It's
22 actually a beautiful space right now that's unused. It
23 was kind of like when we were looking at the facade, even
24 though you're not going to see it, standing in either
25 space is just trying to match, because these will be done

1 in steel. All the exterior doors will be impact steel.

2 What we're working right now is on the budget
3 for the windows so it's trying to match the arched doors
4 that are going in the loggia which will be full arch
5 doors.

6 MR. GARCIA-PONS: What you're saying, again,
7 I hear what you're saying, but that's now what this is
8 saying, so if you want to keep what you have, you do not
9 want to do Number Eight, and I'm agreeing with you.

10 So you could decide what you want. I mean,
11 right now it's, we can run the slate, but obviously --

12 MS. TRELLES: No, no, no, no. I'm good.
13 Agreed. I just want to make sure Kara is okay with it
14 too.

15 MR. GARCIA-PONS: Kara listens to the board.

16 MS. KAUTZ: It's not up to me at this point.

17 MS. TRELLES: No, no, no, I know.

18 MR. MENENDEZ: I don't have any issues with
19 this list.

20 MS. TRELLES: Let me ask you one question.
21 You just brought it up to me now.

22 If we were to switch the window size on that
23 facade looking at both windows off that master bedroom
24 where the small window goes to the closet and the bigger
25 windows goes to the bedroom, that's altering the facade in

1 two positions. That's too much.

2 MR. GARCIA-PONS: No.

3 MS. SPAIN: Yes, that went through my mind,
4 but no.

5 MR. MENENDEZ: No. That's not --

6 MR. GARCIA-PONS: It's the relationship of
7 the front to the chimney?

8 MS. TRELLES: Right, right, right, right,
9 right.

10 MR. MENENDEZ: Do we have any other comments
11 from anybody? Mr. Ehrenhaft.

12 MR. EHRENHAFT: I have a question just for
13 clarification. I'm looking at the east elevation which
14 you now have (inaudible).

15 MS. LYONS: Speak into the mic, Bruce.

16 MR. FULLERTON: Forgive me. I'm sorry. So
17 I just had a question for some clarification.

18 I'm looking at the east elevation which is
19 your A 202, and existing in what was a gallery or a loggia
20 down below, what I assume was just a large open room, you
21 have existing, I guess you would call them palladian
22 windows --

23 MS. TRELLES: Yes.

24 MR. EHRENHAFT: -- at the bottom, and you are
25 proposing now, and you just were discussing to put in

1 arched-shaped metal doors, steel doors, so you have four
2 of them that are going to go in, but when I'm looking at
3 the facade, obviously where those doors are sitting, the
4 line of the facade is set back --

5 MS. TRELLES: Yes.

6 MR. EHRENHAFT: -- I don't know how many
7 feet, but then you have switched what was a small pool in
8 the garden there, and you're turning that into a dining
9 space --

10 MS. TRELLES: Yes.

11 MR. EHRENHAFT: -- as you described, a patio
12 for dining.

13 MS. TRELLES: It's actually not a pool. It's
14 actually a fountain. It's very, it's very shallow. Yes,
15 we're turning that into a dining area.

16 MR. EHRENHAFT: But where I read, on G002,
17 this schematic and the existing showed that outside of
18 that loggia, there was a fountain or described as a pool,
19 but then that is becoming a dining space.

20 MS. TRELLES: An outdoor dining, yes.

21 MR. EHRENHAFT: Okay, and then to the, I
22 believe it's to the south of it --

23 MS. TRELLES: East, east southeast, yes.

24 MR. EHRENHAFT: -- then you're putting --
25 east southeast. Then below that you are putting in oval

1 shaped --

2 MS. TRELLES: A long -- exactly.

3 MR. EHRENHAFT: -- a long pool.

4 MS. TRELLES: Yes.

5 MR. EHRENHAFT: But the doors, I don't,
6 forgive me, but I don't understand putting those metallic
7 doors in there unless, unless they are hurricane
8 protection or something, but --

9 MS. TRELLES: Well, currently --

10 MR. EHRENHAFT: -- why would you close in
11 with steel doors an open space like that? I'm just trying
12 to understand that.

13 MS. TRELLES: Oh, no. When the house was
14 done in 1926, that was an open loggia. At some point --
15 which we believe was '89. Prior to '89, it had sliding
16 glass doors there, which the owner, the previous owner
17 actually, when they were pulling the permit for the house
18 in '89 --

19 MR. EHRENHAFT: Okay.

20 MS. TRELLES: -- they switched it to the
21 palladian-style door.

22 MR. EHRENHAFT: Okay. Those were not
23 original to the house?

24 MS. TRELLES: Those are not original to the
25 house.

1 MR. EHRENHAFT: Okay, okay.

2 MS. TRELLES: And it's just basically, it's
3 an eight-foot door or nine-foot door with a semi-circle
4 above.

5 MR. EHRENHAFT: Okay.

6 MS. TRELLES: What we're going after is a
7 full, arched, tall door that opens, in steel, out, these
8 will be impact, that opens out to a dining area, because
9 the original fountain to the house is actually, when
10 you're looking at the fountain on the plan, it's on the
11 east wall. When you walk out --

12 MR. EHRENHAFT: Yes.

13 MS. TRELLES: -- there's a fountain with a
14 lion head with a spigot. That's one of the fountains that
15 we actually want to restore the original fountain.

16 Remove the middle, which is not original to
17 the house, remove the little, so-called classic little
18 pool, pond, so that becomes an outdoor dining.

19 MR. EHRENHAFT: Okay.

20 MS. TRELLES: The owners, they're young.
21 They highly entertain. They're travelers, so this is a
22 big deal for them, to have outdoor dining, and they're
23 amongst a beautiful garden.

24 MR. EHRENHAFT: So these doors will remain
25 functionally closed except when you're using that dining

1 space. Is that correct?

2 And they'll be opaque? There will be no
3 glass. They'll read almost like garage doors, but --

4 MS. TRELLES: No, no, no, no, no. It's full
5 glass doors. The dining area is exterior to the house.
6 This is like a courtyard. You're in the courtyard.

7 MR. EHRENHAFT: The arches, the four arches,
8 the four arched openings that are doors --

9 MS. TRELLES: Right.

10 MR. EHRENHAFT: -- looked to me like -- I
11 didn't read that as being glass, I'm sorry, the way the
12 drawing is.

13 MS. TRELLES: No, no, no. That's glass.

14 MR. EHRENHAFT: Okay, okay.

15 MS. TRELLES: You have like --

16 MR. EHRENHAFT: End of discussion. Now I
17 understand. Okay.

18 MS. TRELLES: The living room of the house --

19 MR. EHRENHAFT: Okay.

20 MS. TRELLES: -- which is the ballroom --

21 MR. EHRENHAFT: Got it.

22 MS. TRELLES: -- pushes out. The courtyard
23 pushes in where the arches are.

24 MR. EHRENHAFT: Okay.

25 MS. TRELLES: And then the next wing --

1 MR. MENENDEZ: Got it.

2 MS. TRELLES: -- pushes out halfway.

3 MR. EHRENHAFT: Thank you for clarifying. It
4 was just the way the drawing was --

5 MS. TRELLES: It's just the shading of the
6 drawing.

7 MR. EHRENHAFT: Got it. Thank you, thank
8 you, thank you, thank you. All right.

9 MR. MENENDEZ: Would somebody like to make a
10 motion?

11 MS. KAUT: Can I revisit two things?

12 MR. MENENDEZ: Okay.

13 MS. KAUTZ: One is the garage bay, how you
14 all want them to interpret that.

15 And the second is the perimeter wall and the
16 columns and the gates and their style relating back to the
17 house.

18 Give me the Power Point. So just to know how
19 you all fall on the blocking up with the garage door and
20 what you want to see there, and then also with the
21 lanterns and the gates that are proposed for the exterior.

22 We just didn't think that the lanterns were
23 really appropriate for the style of the house.

24 MR. GARCIA-PONS: So the staff's
25 recommendation is to restudy the perimeter wall, columns

1 and gates?

2 (Reporter clarification.)

3 MR. GARCIA-PONS: Staff's recommendation or
4 Condition Number Nine is to the restudy perimeter wall,
5 columns and gates?

6 MS. KAUTZ: Yes.

7 MR. GARCIA-PONS: I was assuming that would
8 be part of the motion.

9 MS. KAUTZ: That's fine. Do you all want to
10 see those again when they come? Do you want them to come
11 back to you?

12 MR. GARCIA-PONS: Whoever makes the motion --

13 MS. KAUTZ: Okay.

14 MR. GARCIA-PONS: -- could probably bring it
15 back to staff.

16 MS. KAUTZ: Okay.

17 MR. FULLERTON: And I don't understand why
18 the oolitic street marker is not permitted.

19 MS. KAUTZ: Because those are historic street
20 markers and we can't make them out of coral rock.

21 MS. TRELLES: No. Actually they're not coral
22 rock. It's the existing corner address, except currently
23 right now it's on the parkway, and the parkway has very
24 old, large trees, and it's all crooked, so we wanted to
25 take it off the parkway and actually put it on our little

1 plaza.

2 MS. KAUTZ: Okay. They're not oolite,
3 though.

4 MS. TRELLES: They're what?

5 MS. KAUTZ: They're not oolite. They're
6 called out in your plan as an oolitic. They're not
7 oolite.

8 MS. TRELLES: No, no, no. Ours is the
9 existing one. We're not making it new out of oolite.

10 MS. KAUTZ: But your note says oolitic
11 limestone marker.

12 MS. TRELLES: On the floor, it's on the
13 floor, it's on the floor, it's on the benches, but it's
14 not the marker. That's a City of Coral Gables street
15 marker.

16 MS. KAUTZ: All right.

17 MR. FULLERTON: It's just made out of poured
18 concrete, our typical corner --

19 MS. TRELLES: Yeah.

20 MR. FULLERTON: Yeah, it's just poured
21 concrete.

22 MR. GARCIA-PONS: Yeah, oolitic stone
23 planters. It's not the marker.

24 MS. BACHE-WIIG: Oh, yeah, it's not the
25 marker.

1 MR. GARCIA-PONS: There's a note that I can
2 read now.

3 MS. BACHE-WIIG: Yes, the tiny text.

4 MS. KAUTZ: Yes, that's part of the problem,
5 couldn't read it.

6 MS. BACHE-WIIG: Too small.

7 MS. TRELLES: I mean, in terms of the, I mean
8 the columns where these, where the lanterns are going,
9 those columns are, that's the new thing. These are casted
10 lanterns. If you need us to study again, we're trying to
11 stay within the Spanish feel.

12 MR. MENENDEZ: I think the lanterns need to
13 be looked at a little bit more, and you can work with
14 staff on that.

15 MS. TRELLES: Okay. Is there any comment
16 like what you don't like so we don't do the same thing
17 again?

18 MS. KAUTZ: For them?

19 MR. FULLERTON: Is that a water fountain, or
20 a planter?

21 MS. TRELLES: Sorry?

22 MR. FULLERTON: Is that a water fountain, or
23 a planter?

24 MS. TRELLES: A planter. There's no water
25 there.

1 MS. BACHE-WIIG: I think they look too, I
2 don't know, too square.

3 MS. TRELLES: We could do something a little
4 bit more subtle in that area there.

5 MS. BACHE-WIIG: I mean, is there anything on
6 the existing house that you can just try and complement?

7 MR. DURANA: What about a surface-mounted
8 lamp, like bring the column up and then just buy a
9 surface-mounted lamp, like a gas lamp?

10 MS. TRELLES: I mean, we can eliminate the
11 actual cast lantern and just go to a purchased-type lamp.
12 We just like to throw in a little original custom on these
13 things.

14 MR. TRELLES: Can I mention something? Hi.
15 I'm Jorge, Mari's partner, an architect, and we've been
16 designing cast concrete detail, detailed vents and lamps,
17 and we have a number of them already accomplished.

18 They're very similar actually to the vents
19 that we see here at the bottom of the base and that kind
20 of cast concrete work that we see in Coral Gables, and
21 it's actually called cast stone because it looks like
22 stone at the end.

23 So we were thinking of something very special
24 there that we could design, custom, and it could be a
25 lantern for a little corner plaza, and the little corner

1 plaza is obviously relating with the Merrick House, giving
2 the position and kind of the memory of the two houses
3 together and the importance in their history, so those are
4 very special and custom pieces.

5 We like working with staff and we will
6 continue to work with staff on every one of these items,
7 and we'll be happy to. I think we'll come to all of those
8 conclusions, but it's a difficult question because it
9 starts with do something like the house, you know, be
10 inspired by the house, but at the same time we want to be
11 distinctive and original.

12 MS. BACHE-WIIG: Yes, sure.

13 MR. TRELLES: That's all I would say about
14 those.

15 MR. FULLERTON: I think we should trust the
16 architects to do something that's commensurate with the
17 the rest of the house. If they do this professionally
18 already, I think we should trust their vision.

19 MR. MENENDEZ: And again, they can work with
20 staff.

21 MR. FULLERTON: Yes.

22 MS. KAUTZ: We can always bring it back to
23 you if we're not comfortable with either.

24 MR. MENENDEZ: Exactly, exactly.

25 MS. SPAIN: If you're not comfortable you can

1 bring it back. Otherwise you can work with Kara.

2 MS. SPAIN: I'd like to make a motion,
3 please. Sadly, we're on the last one.

4 MR. MENENDEZ: Please, please.

5 MS. SPAIN: I'd like to make a motion to
6 approve with conditions the design proposal for the
7 addition to 840 Coral Way, and I would work with staff on
8 those issues.

9 I don't know what you want to do with the
10 garage door, maybe work with staff on that also and see
11 what she's comfortable with.

12 My motion includes not re-sizing the window
13 on the second floor.

14 MR. GARCIA-PONS: So as is?

15 MS. SPAIN: As is.

16 MR. MENENDEZ: As is.

17 MR. GARCIA-PONS: So I'd like to make two
18 friendly amendments, please.

19 MS. SPAIN: Here you go.

20 MR. GARCIA-PONS: One is to, the garage door,
21 to work with staff to create a second door similar to the
22 other door with an inset window. Is that clear enough,
23 Kara?

24 MS. KAUTZ: So they can still block it up,
25 but they will have like a faux with a window in it. Do

1 you want to see the same window on the other side so
2 they're matching, or no? Okay.

3 MR. GARCIA-PONS: And that's one friendly
4 amendment.

5 MS. SPAIN: That's for the garage, right?

6 MR. GARCIA-PONS: Yes, yes, ma'am.

7 MS. SPAIN: Okay.

8 MR. GARCIA-PONS: And then the second
9 friendly amendment is to not require Condition Number
10 Eight regarding the French doors.

11 MS. SPAIN: Oh, I'm okay with that. I would
12 accept that. Oh, see, that's pretty good.

13 MR. MENENDEZ: So we have --

14 MR. FULLERTON: What about the oolitic
15 limestone --

16 MR. GARCIA-PONS: Doesn't matter.

17 MR. FULLERTON: -- street marker?

18 MR. GARCIA-PONS: Doesn't exist.

19 MS. BACHE-WIIG: Right, right.

20 MR. FULLERTON: But do you want the street
21 marker there, the concrete one?

22 MS. TRELLES: Yes.

23 MS. BACHE-WIIG: Yes.

24 MR. FULLERTON: Okay.

25 MS. BACHE-WIIG: It's on their plan.

1 MR. FULLERTON: Yeah. No, I know. I just, I
2 said --

3 MR. MENENDEZ: Do we have a motion?

4 MR. TRELLES: We clarified Point Number Five,
5 and the second floor window on the west elevation is not
6 to be re-sized?

7 MS. SPAIN: Yes. That's what my motion
8 included.

9 MS. TRELLES: Yes.

10 MR. MENENDEZ: Yes. It's not to be resized.

11 MR. GARCIA-PONS: Unless somebody else has a
12 friendly amendment.

13 MR. TRELLES: Interior design, you understand
14 the master bedroom will have an old little bathroom
15 window?

16 MS. SPAIN: I understand that.

17 MR. MENENDEZ: Understood.

18 MS. SPAIN: I'm sorry. I just need to say
19 that when I went back to school and studied architecture
20 as an old person, George Trelles was one of my first
21 professors.

22 MR. TRELLES: Don't count those years.

23 MR. MENENDEZ: Okay. So we have a motion by
24 Miss Spain, a second by you?

25 MR. GARCIA-PONS: No. I just said friendly

1 amendment.

2 MR. MENENDEZ: Oh, we have a friendly
3 amendment. Do I have a second from someone?

4 MS. BACHE-WIIG: I would like to second the
5 motion.

6 MR. MENENDEZ: Okay. Miss Bache-Wiig seconds
7 the motion. Call roll.

8 MS. LYONS: Mr. Garcia-Pons?

9 MR. GARCIA-PONS: Yes.

10 MS. LYONS: Mr. Ehrenhaft?

11 MR. EHRENHAFT: Yes.

12 MS. LYONS: Miss Spain?

13 MS. SPAIN: Yes.

14 MS. LYONS: Mr. Fullerton?

15 MR. FULLERTON: Yes.

16 MS. LYONS: Mr. Durana?

17 MR. DURANA: Yes.

18 MS. LYONS: Miss Bache-Wiig?

19 MS. BACHE-WIIG: Yes.

20 MS. LYONS: Mr. Menendez?

21 MR. MENENDEZ: Yes.

22 MS. LYONS: Motion passes.

23 MR. MENENDEZ: Thank you.

24 MS. TRELLES: Thank you very much.

25 MR. MENENDEZ: Thank you.

1 MS. SPAIN: Sorry about the window.

2 MR. MENENDEZ: Okay. Case File COA (SP)
3 2021-018, an application for the issuance of a special
4 certificate of appropriateness for the property at 1203
5 Asturia Avenue, a local historic landmark legally
6 described as Lot 17 and 18, Block Five, Coral Gables
7 Section E, according to the plat thereof as recorded in
8 Plat Book Eight at Page 13 of the public records of
9 Miami-Dade County, Florida.

10 The application requests design approval for
11 a covered terrace addition and alterations to the
12 residence and site work.

13 A variance has also been requested from
14 Article Two, Section 2-101 (D) (4c) of the Coral Gables
15 zoning code for the minimum rear set-back.

16 MS. KAUTZ: Thank you. This is a location
17 map, corner of Asturia and Columbus.

18 You guys have seen this property before. The
19 same architect did some work on it back in 2012.

20 This is a photo of the house from the 1940s.
21 It was Permit Number 506 in the city in 1923. There are
22 no original plans available so we don't know who the
23 architect was. It was designated and had an accelerated
24 COA in 2012.

25 The application requests design approval to

1 renovate a trellised porch on the east side of the
2 residence that was added previously in 2012, and to
3 construct a new one-story covered terrace of approximately
4 315 square feet to the rear of the existing residence, and
5 also adding a swimming pool and pool deck.

6 There is a variance that has been requested
7 regarding the rear set-back. We can discuss that after,
8 and we had just a very few minor comments at the end, so
9 I'll turn it over to the architect.

10 MR. GIBB: Good evening. This has been a
11 long night. I'll try and keep this brief.

12 My name is Callum Gibb. I'm the architect
13 for the property. It's owned by Mr. Goldstein who has
14 lived there since 2012 when we did the last renovation.
15 Go through the plans.

16 So these are photographs of the existing
17 house. In our original renovation, the front basically
18 stayed as is. What we did back in 2012, you can see in
19 the photograph on the lower left, we added a second floor
20 to the rear of the house.

21 Originally it had a two-story front and a
22 one-story rear. We added that so that everything you see
23 there, that second floor there is new.

24 At the same time, we did a sort of a trellis
25 off the kitchen, creating a benched and porched sort of

1 kitchen/dining area. Unfortunately, it has become quite
2 problematic because it has a lot of heavy, big leaves
3 around the property and it tends to collect the leaves and
4 gets a bit moldy, so part of our renovation is to modify
5 that previous addition.

6 And then you can see in that same photograph,
7 you can see the rear yard extending, you know, sort of
8 across fairly sort of narrow and long, and the owner
9 really wants to add a swimming pool in that area. That's
10 the main genesis behind the addition, and at the same time
11 add an outdoor covered area.

12 Let me -- so looking at the site plan, the
13 Shaded area is the existing house. You can see the
14 location of the pool in the rear, and then to the left of
15 that is a covered terrace. It is shown as an extension of
16 the existing residence in size and proportion, and sort of
17 just extends back to the rear property line.

18 The dashed lines on the right of the house is
19 the area for the new porch off the kitchen. Some
20 diagrams, some floor plan really just showing the existing
21 floor plan plus the new covered area, ground floor plan
22 obviously shows the dimensions of the rear porch and the
23 swimming pool. Front elevation which doesn't change,
24 really.

25 So this elevation, which is I believe it's

1 Columbus, shows the existing trellis off the kitchen, and
2 then below you can see the same French doors and above
3 that we're doing sort of a shed roof covered area.

4 We did that, chose that roof so it avoided
5 any conflict with the original little bay that pushes out
6 there, and then to the right of that on the proposed
7 elevation is the scale of the covered terrace with the
8 three arched openings facing the pool.

9 This is the rear property line -- rear,
10 sorry, rear elevation where you can see the covered
11 terrace to the left and the new covered terrace facing the
12 pool.

13 There is an opening shown on this elevation
14 to bring in some breezes. The idea was that we would have
15 a sort of an opening at the top which is an ellipse which
16 matches the arches, and then underneath that sort of a
17 louvered gate or shutters that sort of can be opened and
18 and closed if you need more ventilation.

19 This is the west elevation, the existing
20 above. It has always had, you know, a blank wall, so with
21 this design we're sort of extending that same portion of
22 the house and we're adding a nominal elliptical opening,
23 again just basically to encourage some cross-ventilation,
24 not too much because the pool equipment, we have a fairly
25 large-size set-back there so we were able to locate all

1 our equipment along there, so there is the little existing
2 air-conditioning units are there, and so we didn't want to
3 have too many openings.

4 That would be it, I guess. As far as the
5 variance goes, sorry, I was just going to mention that,
6 looking at the site plan, the house is set back from
7 Asturia by 41 feet, is our front set-back, which I think
8 as Kara mentioned, it's a 1923 house, so it kind of
9 predates almost probably the platting.

10 So that, although it gives a great front sort
11 of street effect, it does limit the rear yard, so that's
12 why we're taking or requesting that that rear set-back be
13 five feet, you know, the original previous, shall I say,
14 Coral Gables rear set-back line, and that's the main
15 reason for that request.

16 MS. KAUTZ: So they're asking for a reduction
17 from ten to five feet.

18 The zoning code does allow for a five-foot
19 set-back if it's one story in height, if the board of
20 architects recommends in favor it, if it's historically
21 contextually appropriate, and this property is, as
22 mentioned in the staff report, set back about 41 and a
23 half feet from the front property line, which 25 is what's
24 standard.

25 If you look at an aerial of that streetscape,

1 you can see that it's pushed way farther back than most of
2 the houses that front Asturia, so for that reason, it's a
3 one-story addition, we were supporting the variance
4 request, for that reason.

5 MR. FULLERTON: You sure you don't want to
6 move the house a little bit?

7 MR. GIBB: That's an interesting idea. I'll
8 look into that.

9 MR. FULLERTON: I'm sorry, I didn't mean --

10 MR. GIBB: That's okay.

11 MR. MENENDEZ: Kara, you want to go over the
12 four items, conditions that you've got?

13 MS. KAUTZ: Yes. The roof tile is to be
14 two-piece barrel tile. An elevation of the proposed gate,
15 which I'm assuming is just going to be a picket fence.
16 The new --

17 MR. GIBB: To the left there, just, yeah,
18 for the pool, to complete the pool enclosure.

19 MS. KAUTZ: I'm just guessing it's going to
20 be a picket --

21 MR. GIBB: Well, we'll submit something to
22 you.

23 MS. KAUTZ: Okay, that's fine. I just see it
24 on the permit drawings.

25 There is, so that one-story portion that

1 they're adding onto, the terrace, was the original garage
2 of the house before an addition was done and the garage
3 was moved forward, so it is an original structure to the
4 house, so we just ask that a score line be introduced to
5 the stucco to demarcate that edge.

6 And then the last one was that there is an
7 open terrace -- if you can go back to the photographs --
8 at the rear corner that you see.

9 MR. GIBB: Bottom left, yeah.

10 MS. KAUTZ: Bottom left, that picture kind of
11 to the right of the trellis feature, it's an original
12 feature on the house, and so we just thought that the low
13 wall shouldn't be opened up.

14 MR. GIBB: Sorry. I should have mentioned
15 that. Yes, so if we go to the site plan -- or I think
16 it's on the floor plan. Let me see. Sorry.

17 So in the floor plan, it's the area to the
18 left of the breakfast nook -- I'm sorry, to the right of
19 the breakfast nook, and currently it's -- I think it used
20 to be, well, it was sort of, it's called the monkey cage.

21 It was a little sort of enclosed area, a
22 screened-in porch, so it had a low wall, maybe two feet,
23 and it had a single screened-in, screen door that you
24 entered, sort of, the wall sort of created that sort of C
25 shape, and the owner would like to open that up a little

1 bit more to allow for a seating area overlooking the pool.

2 Now, there are some quite nice details
3 looking at the photographs, sort of a scroll or a bracket
4 that comes down from the wall. You can see it just on the
5 corner of the house closest to us. It sort of has like a
6 scoop, and that is repeated against the little breakfast
7 nook addition.

8 So we wanted to keep that but take it down,
9 only the wall that sort of faced the pool to sort of just
10 open it up, so it's a remnant of a previous thing that no
11 longer is there, and it is in the back, and we thought
12 that --

13 MS. BACHE-WIIG: What part of that is
14 historic or original, just to the wall?

15 MR. GIBB: As far as what's historic in this
16 photograph, the ground floor of that house is historic, so
17 that breakfast nook that pushes out into the rear, that's
18 original, the window next to that, and then the only thing
19 we added to this -- well, "only thing" -- is the whole
20 second floor and the trellis.

21 That whole area that you see in the
22 foreground of that photograph, if you are looking at the
23 top right, that trellis area and that wall is all new.
24 It's all 2012.

25 MS. BACHE WIIG: Okay. So the low wall is

1 new and the trellis is new.

2 MR. GIBB: The new -- the low wall where the
3 trellis is, is new. The wall that Kara is asking to
4 remain and we're asking to remove is actually the,
5 underneath the window of the kitchen in the rear of the
6 property. I'll go --

7 MR. EHRENHAFT: The ones that has the metal
8 beds in it?

9 MR. GIBB: Yes.

10 MS. BACHE-WIIG: That's original, Kara.

11 MR. GIBB: Yes, that little low wall is
12 original, and you can imagine now, that used to have a
13 little lean-to screen, it was a screened roof. It was
14 never tiled or anything. It was like a little enclosure,
15 like a glass, you know --

16 MR. EHRENHAFT: You're asking to open that
17 wall so that --

18 MR. GIBB: We want to open that area up to
19 make it a little easier to get from the pool and to put
20 some seating in that area.

21 MS. KAUTZ: The breakfast nook originally was
22 an entry. There were steps leading into that.

23 MR. GIBB: Oh, that's right. I think that
24 maybe the window you see on the side of the breakfast
25 nook --

1 MS. KAUTZ: the door, so you went in the --

2 MR. GIBB: -- probably was a door, so you
3 sort of went into the little screen enclosure and then
4 walked into the house, essentially.

5 MR. GARCIA-PONS: So Alicia, on Page 2.0 on
6 the top right-hand corner.

7 MR. GIBB: Yes, correct, so what we're
8 showing as an an L-shaped bench right now is more of C
9 shape.

10 MR. EHRENHAFT: And if (inaudible).

11 THE COURT REPORTER: I'm sorry I can't hear
12 you.

13 MR. EHRENHAFT: I'm sorry, the mic wasn't on.
14 So with respect to that space, the wall where you now have
15 the metal bench --

16 MR. GIBB: Yes.

17 MR. EHRENHAFT: -- you made a comment earlier
18 about being able to see the pool from that space if
19 somebody was sitting there. Is that correct? Was that
20 part --

21 MR. GIBB: No. You can definitely see. It's
22 not a visual obstruction.

23 It's just more that right now you have to
24 enter through a three-foot-wide little opening in that low
25 wall, and then, you know, the furniture is within that,

1 and the idea was to widen that opening so that it was just
2 an easier in and out and felt more part of the pool deck.

3 All right. So this plan, 2.0, shows the
4 current size of it, which shows sort of the walls that
5 come around and enclosed it, and 2.1 shows the -- and
6 then, sorry, 2.1, the right side L is removed and just
7 leaving the bracket.

8 MR. GARCIA-PONS: What was that before, Kara?
9 You said that space was something before, a screen porch?

10 MS. KAUTZ: When it was, I think this was
11 before the current owner purchased it, it was like, it was
12 screened in, and then that pop-out, that breakfast nook
13 now was the entry to the kitchen, like the service entry.

14 So it was, it had like lattice work on it,
15 and I think it had a covered like flat roof.

16 MR. GIBB: But it wasn't, yeah, it wasn't
17 tile. It was sort of --

18 MS. KAUTZ: Yeah.

19 MR. GIBB: -- it was definitely a sort of a
20 screened-in lean-to roof.

21 MR. EHRENHAFT: Kara, was there a doorway
22 there when the house was constructed?

23 MS. KAUTZ: Yes.

24 MR. EHRENHAFT: So they blocked it up and
25 simply put a window in?

1 MS. KAUTZ: In what's now the breakfast nook,
2 yes, there was a door there.

3 MR. GIBB: That was I guess the equivalent of
4 a mud room or entrance. Just to raise it, there was, one
5 of the conditions was to delineate between the new covered
6 porch addition and the existing wing. Staff is
7 recommending a score line.

8 It actually sparked a conversation with our
9 client, and we're thinking that to get a better or clearer
10 separation, we could widen the rear porch. We have a
11 little extra room to the side set-back, making it slightly
12 wider, slightly taller, which would change it a little
13 bit, but that might be something we could work through
14 with staff.

15 MS. KAUTZ: You're tying it into the existing
16 roof line right now, correct?

17 MR. GIBB: Right now it's a gable end, so
18 right now the idea was to extend that same profile
19 straight across.

20 The thought was if we wanted to make a
21 clearer distinction, we could widen it, which would then
22 raise the ridge a little bit above the existing tile line,
23 but that might -- it's just a way -- we hadn't
24 really thought of that before, but when we were discussing
25 what the best way to sort of mark the difference between

1 the existing and the proposed, that was, just came up.

2 MS. KAUTZ: And get a bigger turn.

3 MR. GIBB: It was, like I say, it was not
4 something we thought of before. My default is to continue
5 what was there as opposed to change it.

6 MR. MENENDEZ: Any other questions, comments?
7 Anybody like to make a motion?

8 MR. FULLERTON: Anybody for or against,
9 anybody else for or against?

10 MR. MENENDEZ: Oh, I forgot. Anybody in the
11 audience would like to speak in favor of this case?
12 Anybody in the audience who would like to speak in
13 opposition of this case? No, Mr. Fullerton, no one is
14 there.

15 MR. FULLERTON: Then I'll make a motion to
16 approve.

17 MS. KAUTZ: Wait, wait.

18 MS. SPAIN: With the conditions.

19 MS. KAUTZ: So you need --

20 MR. MENENDEZ: With conditions.

21 MS. KAUTZ: Okay, so with conditions, and --

22 MR. MENENDEZ: Are you okay with those,
23 Callum?

24 MS. KAUTZ: And we need two separate motions.

25 MR. GIBB: Well, I prefer if we could modify

1 the wall, the low wall first.

2 MR. GARCIA-PONS: So are you doing the first
3 one, approve with conditions of the changes, not the
4 variance, right?

5 MS. SPAIN: Right.

6 MR. MENENDEZ: Variance is separate.

7 MR. FULLERTON: Yes, variance is separate.

8 MR. GARCIA-PONS: I'm happy to second the
9 motion, but I do have a friendly amendment.

10 MR. FULLERTON: Okay.

11 MS. SPAIN: He's so good at those.

12 MR. FULLERTON: Your amendments are very
13 unfriendly sometimes.

14 MR. GARCIA-PONS: Or open it for discussion,
15 I'll second for discussion, through the Chair. I think
16 that little low wall corner is -- I don't know if it still
17 functions in any way, shape or form like it used to
18 function.

19 There's no door. There's no access to the
20 mud room. It's a breakfast nook. I don't see the benefit
21 or value of maintaining it the way it is. I'm not sure
22 that your solution is good, but I don't know what else to
23 do.

24 So I'm actually, as far as discussion,
25 hopefully my board members can come up with something

1 better, but I can't, so I don't think it's -- I think it's
2 too much to ask of the architect to save it because I
3 think it's too different than its original intention
4 unless something else can be done. I don't know if
5 anybody has any discussion around that.

6 MR. EHRENHAFT: Mr. Garcia-Pons, I do have a
7 suggestion with respect to that.

8 My concern about taking the wall out is that
9 there are, on both sides of that patio, architectural
10 details that flow downward beautifully to the wall, and if
11 Mr. Gibb and his client need to open that patio space up a
12 bit, I would suggest considering, if you're going to cut
13 parts of the wall out that actually are facing the pool,
14 perhaps leaving a memory of it, a slight L at the end
15 where the wing wall comes down and comes forward, and open
16 the access that way. I don't know how many feet wide that
17 is.

18 MR. GIBB: You're suggesting to open the
19 access as it directly faces the pool as opposed to turning
20 any corners, so rather than --

21 MR. EHRENHAFT: I would like to see the wing
22 walls remain. That's my personal --

23 MR. GIBB: It's only -- any decorative
24 elements as wing walls would remain. The question is I
25 guess how close you would then cut the low wall up against

1 that, and we would do it in a manner that -- the goal
2 would be to do it in a manner that it leaves a little bit
3 of the wall, the end of the detail, so it looks like it's
4 an abutment, or you know, sort of a --

5 MR. EHRENHAFT: So you would take, you would
6 actually take the L out. I was suggesting perhaps just
7 the wall that is parallel to --

8 MR. GIBB: No. That's what I was saying, you
9 take the narrow opening and made it wider, but not take it
10 round the corner.

11 MR. EHRENHAFT: Again if where the wing wall
12 comes down and turns the corner, even if you left just
13 that much on it --

14 MR. GIBB: I understand.

15 MR. EHRENHAFT: -- you would still open it up
16 perhaps.

17 MR. GIBB: Right.

18 MS. BACHE-WIIG: This is existing.

19 MR. GIBB: Exactly.

20 MS. BACHE-WIIG: And this is what he's
21 proposing. You see here?

22 MR. GIBB: No, yes, that --

23 MR. FULLERTON: And then if you need --

24 MR. GIBB: -- would basically be --

25 MR. EHRENHAFT: -- to bring the --

1 THE COURT REPORTER: I'm sorry, I need one at
2 a time, please.

3 MR. GIBB: Sorry. I mean, that's a
4 compromise that you're -- you know, that you can discuss.

5 MR. GARCIA-PONS: So is that a friendly
6 amendment, Mr. Ehrenhaft? Bruce, is that a friendly
7 amendment that you're --

8 MR. EHRENHAFT: That's a friendly amendment,
9 please.

10 MR. GARCIA-PONS: Okay, so if somebody needs
11 to describe that.

12 MR. GIBB: Could we put I would work with
13 staff --

14 MR. EHRENHAFT: Exactly, to work with staff.

15 MR. GIBB: -- on the amount of wall removed
16 to --

17 MS. SPAIN: That's what I think, that they
18 should be able to.

19 MR. GIBB: -- my maximum, staff's minimum?

20 MR. GARCIA-PONS: I will accept that as a
21 friendly amendment.

22 MR. MENENDEZ: Okay.

23 MR. FULLERTON: That it's worked out with
24 staff.

25 MS. KAUTZ: So we're doing Conditions One,

1 Two and Four, and working out the surrounding low wall of
2 the open terrace to be worked out with staff to some
3 solution.

4 MS. SPAIN: Yes.

5 MR. MENENDEZ: Correct.

6 MR. EHRENHAFT: Yes, please.

7 MR. FULLERTON: Okay. I moved.

8 MR. GARCIA-PONS: Second.

9 MR. MENENDEZ: Mr. Garcia-Pons seconded.

10 MR. GARCIA-PONS: Mr. Fullerton.

11 MR. MENENDEZ: Mr. Fullerton made the motion

12 MR. FULLERTON: With help.

13 MR. MENENDEZ: It was so long ago, I forgot.

14 MS. LYONS: Mr. Ehrenhaft?

15 MR. EHRENHAFT: Yes.

16 MS. LYONS: Mr. Durana?

17 MR. DURANA: Yes.

18 MS. LYONS: Miss Spain?

19 MS. SPAIN: Yes.

20 MS. LYONS: Mr. Fullerton?

21 MR. FULLERTON: Yes.

22 MS. LYONS: Miss Bache-Wiig?

23 MS. BACHE-WIIG: Yes.

24 MS. LYONS: Mr. Garcia-Pons?

25 MR. GARCIA-PONS: Yes.

1 MS. LYONS: Mr. Menendez?

2 MR. MENENDEZ: Yes. Thank you.

3 MS. LYONS: Motion passes.

4 MS. KAUTZ: No, no, second motion.

5 MR. MENENDEZ: Oh, that's right.

6 MR. GARCIA-PONS: Yes, the variance.

7 MR. MENENDEZ: The second one is for the
8 variance.

9 MS. KAUTZ: To approve the variance, the
10 five-foot set-back.

11 MS. SPAIN: I'll make that motion. I'd like
12 to make a motion to approve the variance.

13 MS. KAUTZ: As noted.

14 MS. SPAIN: As -- no.

15 MS. KAUTZ: As stated.

16 MS. SPAIN: I mean, I can read it, but.

17 MS. KAUTZ: That's okay.

18 MR. DURANA: I'll second.

19 MR. GARCIA-PONS: I'll second it.

20 MS. LYONS: Who seconded it?

21 THE COURT REPORTER: I'm sorry, who seconded?

22 MS. LYONS: Miss Spain?

23 MS. SPAIN: Yes.

24 MS. LYONS: Mr. Fullerton?

25 MR. FULLERTON: Yes.

1 MS. LYONS: Miss Bache-Wiig?

2 MS. BACHE-WIIG: Yes.

3 MS. LYONS: Mr. Durana?

4 MR. DURANA: Yes.

5 MS. LYONS: Mr. Garcia-Pons?

6 MR. GARCIA-PONS: Yes.

7 MS. LYONS: Mr. Ehrenhaft?

8 MR. EHRENHAFT: Yes.

9 MS. LYONS: Mr. Menendez?

10 MR. MENENDEZ: Yes.

11 MS. LYONS: Motion passes.

12 MR. MENENDEZ: I think we're done.

13 MR. GIBB: Thank you very much.

14 MR. MENENDEZ: Thank you. All right, the
15 last case file of the night, Case File COA (SP) 2017-025,
16 Revised, an application for the issuance of a special
17 certificate of appropriateness for the property at 4200
18 Granada Boulevard, a local historic landmark legally
19 described as Lots Ten and Eleven, Block 99, Coral Gables
20 Country Club Section Part Five, according to the plat
21 thereof, as recorded in Plat Book 23 at Page 55 of the
22 public records of Miami-Dade County, Florida.

23 The application requesting design approval
24 for an addition and alteration to the residence was
25 granted approval with conditions on February 15th, 2018.

1 This application requests after-the-fact
2 design approval for a revision to the approved certificate
3 of appropriateness due to a deviation from the previously
4 approved plans. Mr. Adams.

5 MR. ADAMS: The residence is located on the
6 two interior lots between Bird Road and Blue Road. The
7 primary elevation faces west onto the Coral Gables
8 Waterway. The east elevation faces Granada Boulevard.

9 The applicant is requesting after-the-fact
10 design approval for deviations from the previously
11 approved plans for a substantial increase in the height of
12 the elevator and an amendment design for the stairs on the
13 south elevation of the addition.

14 The applicant is also requesting approval for
15 a change of design from the previously approved railings
16 and for a natural limestone finish to the front of the
17 addition at the first floor level.

18 The residence at 4200 Granada was designed by
19 Phineas Paist and is one of two residences identified as
20 part of the planned Venetian-country-style village to be
21 constructed.

22 The property was designated as a local
23 historic landmark in 1994. In 2018, the COA was approved
24 by the board. The application requested approval for an
25 addition and alterations to the property. This was a

1 two-story addition to the east of the existing residence.

2 The existing residence had a one-story wing
3 protruding from the northeast corner. The approved
4 addition expanded that wing to the south by approximately
5 six feet and placed the second story atop the expended
6 footprint. An elevator was also included in the project.

7 At the time the elevator was depicted as
8 having no impact on the elevation and no shaft was
9 intended to rise above the roof line.

10 The applicant is basically requesting
11 after-the-fact design approval for the increase in height
12 of the previously approved elevator tower, after-the-fact
13 design approval for the stairs in the south elevation of
14 the addition, approval for a change in design of
15 previously approved railings, and approval of a limestone
16 finish to be applied to the front door of the addition.

17 And with regard to the increased height of
18 the elevator tower which has already been built, the
19 applicant has stated that during construction, it was
20 determined that the elevator required higher travel above
21 the second floor than had been designated in the plans.
22 The height required by the elevator equipment resulted in
23 the elevator shaft protruding above the roof.

24 The drawings indicate the tower will be
25 topped with a pyramid roof with flat clay tile and

1 decorative elements would be a stucco band and exposed
2 rafters.

3 The tower now rises above the height of the
4 original pitched roof but is still lower in height than
5 the two original chimneys. The tower has been
6 constructed. However, at the moment there is no stucco
7 band and no exposed rafters.

8 And there are some proposed changes to the
9 previously approved stairs and the previously approved
10 railings, and neither of these are really visible from the
11 right of way so there's not any major concern about them.

12 And there is a request to add a limestone
13 finish to the first floor of the addition. Again, this
14 will not be visible from the right of way. However, we do
15 not have a sample of the limestone finish to review.

16 So basically the staff conclusion is although
17 considerably set back from the right of way, the increased
18 height in the pyramid roof with the flat clay tile of the
19 elevator tower do negatively impact the front elevation.

20 It's recommended the applicant work with
21 staff to lessen the impact on the front elevation, and the
22 proposed new railings, the amended stairs and limestone
23 finish to the front of the first addition will be
24 minimally visible from the right of way.

25 So we are recommending approval with the

1 following conditions:

2 The applicant work with staff to amend the
3 design of the top of the elevator tower and roof to lessen
4 the impact on the front elevation of the structure.

5 The design of the proposed railings should be
6 more in keeping with the architectural style of the house,
7 and we do need a sample or specifications of the proposed
8 natural limestone to review properly.

9 Now, just to add to the staff report, the
10 applicant had apparently met with the city architect two
11 or three weeks ago. However, we only received the
12 comments today.

13 And the city architect's comments are, "I met
14 with Mr. Asrani to discuss his project issues, and he
15 subsequently provided copies of revised drawings with the
16 originally permitted drawings. We reviewed the plans, and
17 the elevator shaft extension is not appropriate for the
18 existing roof condition and overall massing of the
19 existing residence."

20 In addition, I have the following comments on
21 the submitted plans: "Owner changes shall be submitted as
22 a permit revision; include revision clouds to clearly
23 identify all changes from approved design; submit a change
24 of architect form; all revised plans shall be signed and
25 sealed by architect of record; all revised plans shall be

1 submitted to permit counter and perforated," and as a
2 note, that there are additional changes beyond the
3 elevator shaft issue.

4 MR. MENENDEZ: Okay.

5 MR. ADAMS: Sorry. Have you been sworn in?
6 (Thereupon, Mr. Cruz-Munoz was duly sworn on oath by the
7 court reporter.)

8 MR. CRUZ-MUNOZ: Okay. My name, my name is
9 Rafael Cruz-unoz, and I am now the architect of record. I
10 was not the architect of record when the addition was
11 started.

12 And I must say that the reason, the main
13 reason and the only reason that the owners wanted this
14 addition was they wanted an elevator to get to the second
15 floor because they're getting old and they didn't -- you
16 know, there's just stairs.

17 So I started a few years ago with them doing,
18 planning an addition that was going to be independent from
19 the house because we didn't think we could really
20 integrate it, and we were going along with that until the
21 fellow that became the architect for this thing had an
22 idea. He went one day to the house, had an idea, and
23 said, "Oh, we can put it here," and he had a great idea,
24 and the thing has worked very well.

25 The only problem is that he was not really an

1 architect. He was an interior designer, and he missed a
2 few things. For example, the whole purpose of the
3 addition is the elevator. He never talked to an elevator
4 company to find out how much room he needed for the level
5 of the second floor for the carrier to the elevator for
6 the equipment to work.

7 So he had planned and the initial approval
8 had plans that was approved, he had thought that he could
9 stay within the roof that was existing. He could not.
10 The elevator needed substantially more height, so that's
11 where this thing came.

12 The issue of the steps in front of the
13 addition was part of -- he had, he never really looked at
14 the difference in height, I don't know, and so he had two
15 steps which he was running it all the way across. Two
16 steps running all the way across looks nice and it's still
17 discreet, but if you now take and it turns out that you
18 need five steps -- actually the thing says three, but
19 there's actually five steps as you'll see in the
20 presentation, and now we have five steps running all the
21 way across, it looks like you're building a pyramid or a
22 temple to yourself, so it had to be reduced.

23 And the previous fellow actually changed it
24 to two stairs coming down, you know, from the terrace to
25 make it more in character with the house.

1 And so, and the third item, the issue of the
2 railings, all the railings, and as I'll show, everything
3 in the house is wrought iron, from the gate where you
4 enter through the railings on all the balconies through,
5 there's a loggia that's kind of like an outside roof space
6 that has these arches and has full wrought iron work, so
7 the original idea of wood railings was actually totally
8 foreign to the house.

9 And even we have the plans that were
10 submitted previously and the ones for the building
11 department, somebody in red marked and signed and dated a
12 thing saying that the railings were going to be metal. I
13 don't know who did that. I have no idea, but that's
14 there.

15 So anyway, to get on with the thing, that
16 again, the addition which was approved is basically two
17 story. On the first floor, there was, it was a family
18 room which was expanded now to make a kitchen and family
19 in it, and on the second floor it became the master
20 bedroom.

21 The elevator was tucked in right by the
22 entrance, and it opens from the first landing of the
23 stairs which has one step and then a landing, and that's
24 where the elevator opens, and then it comes in the second
25 floor into a little lobby taking you to the bedroom, and

1 that was the whole purpose of this.

2 So initially, and as you can see in the
3 elevation, initially it was going to be, he thought that
4 he could stay in there, and he couldn't, so the elevator
5 had to go higher because of the carriage, and the height
6 where the sloping roof is shown, that basically is the top
7 of the concrete slab that was put.

8 In other words, whatever it needed for the
9 carriage, right above that level, concrete, you know,
10 without going any higher or anything, extra space, it was,
11 a concrete slab was put, and now on top of the concrete
12 slab to make it balanced with the house, sort of roof with
13 the tiles being placed.

14 Because of the smallness of this roof, in
15 other words, in the sense that it's not like a large
16 expanse, if you put barrel tiles, it becomes a little bit,
17 you know, where they get cut all over the place, you know,
18 barrel tile, you know, requires, you know, when you're
19 cutting it at the angles to -- you know, because of the
20 hip roof.

21 So we thought that maybe, and again, because
22 the idea of being a historical house, you want to make
23 sure that it's compatible but you have a slight difference
24 to what was originally there so you can tell the
25 difference, we said maybe, you know, we'll go with flat

1 clay tiles.

2 This is what is seen from the pool which is
3 the closest to the south elevation. On the left, the
4 before, you know, shows that there used to be a one-story
5 element there which was the family room, and now, beyond
6 that now is two story.

7 You can see the door entrance to the house,
8 and you can see sort of behind a pine, because
9 unfortunately, there's all kinds of landscaping, it was
10 very hard to find the photo that we have chosen, you can
11 see the tower and you can see that it's substantially
12 lower not only of the chimneys, but it's actually lower
13 than the roof of the main portion of the house.

14 That's why, as you'll see when we show the
15 elevation from the canal side, you can't see the elevator
16 tower. It's lower than that.

17 Seen from the driveway, you know, as you,
18 once you enter the house, on the left, the before, again
19 you see the one-story thing. The two story was approved,
20 and obviously it's incomplete. In other words, it's in
21 construction right now, and the balcony is going to have,
22 you know, wood, decorative wood covers on the steel
23 columns.

24 The elevator tower is going to have, you
25 know, a stucco band created around it, and then the

1 outriggers, you know, similar to what is in the existing
2 portion of the house, will have them on the little
3 elevator tower also.

4 Again, that is the east elevation or from the
5 street, and you can see that the elevator tower, once you
6 see it straight flat, it's not that higher.

7 Here is the view of the house before the
8 addition, and then with the addition, and again, the
9 higher you are from the street, then the less impact the
10 thing has. See, this is from the opposite side of the
11 canal, and no tower is visible except the chimneys.

12 From the, the view from the other side of
13 what would be the opposite of that elevation where you see
14 the balcony is very tight because there's only a few feet
15 to the fence with the neighbor, and what you do, can
16 appreciate is the steps that are there coming out.

17 That's the same level of the addition and the
18 steps are existing, so in other words, you knew that it
19 had to be more than two steps. How, why that was
20 forgotten and nobody noticed, I can't answer.

21 And then from this side, again, here is a
22 closer look where the steps are, and again, cutting it,
23 breaking it into two instead of having this huge stairs,
24 you know, thing, that then you would need to have
25 intermediate railings and everything would look like, you

1 know, some bank, bank entrance or a Supreme Court or
2 something like that.

3 So I think by cutting it into the two steps
4 and then having the railings that will be provided
5 eventually, you know, because they're not there yet, it
6 will be better.

7 And so you can see it, in this case over
8 there, the way that it will eventually look with the
9 railings, and the railings will -- as you can see on the
10 other side, that is the existing loggia with all the and
11 wrought iron work, and above it is a balcony coming from
12 the old master bedroom, which again is a wrought iron
13 railing, and what we've done with the railing is try to
14 work with that and keep it in a way that it will be
15 compatible with the house without being exactly the same.

16 This is iron work on that loggia, and that is
17 the detail that we're incorporating into the railings.
18 You know, we're using the same little leaves, so to speak,
19 and working them into our railing, and you know, keeping
20 it, without making it too elaborate, and thank you very
21 much.

22 MR. ADAMS: Just a couple things, Chair, and
23 having looked at the photographs and there are five steps
24 there, I think the drawings have to be amended because the
25 drawings only show three steps and possibly four in one of

1 them, so there's obviously a discrepancy still in the
2 drawings, which is what the report is based on.

3 I don't have a major issue with it. I just
4 think the drawings need to be corrected.

5 And secondly, if you look at the photograph
6 in the staff analysis, when you go into the property, the
7 driveway actually slopes down, so he is correct that when
8 you're in the yard and looking at it, it looks a lot more
9 impactful than it does from the street, so the street view
10 is actually the photograph I included in the report.

11 And with regard to the tower, you know, a
12 couple of possible ways to minimize it may be flat roof
13 with barrel tile coping, or possibly even a flat roof
14 maybe with a small canopy coming off, so I think there are
15 options there to bring it more into character with the
16 house and minimizes its impact.

17 And again, you know, we would like the
18 opportunity to work with the applicant at a staff level if
19 the board felt that was appropriate and it didn't have to
20 come back to you.

21 MR. MENENDEZ: Okay. Questions, comments?

22 MS. SPAIN: Can you explain to me where the
23 limestone is, keystone is going? I couldn't figure that
24 out.

25 MR. ADAMS: If you look at the south

1 elevation, it's very hard to see, but underneath the
2 balcony it's sort of dotted.

3 MR. CRUZ-MUNOZ: This is like actually here
4 in City Hall.

5 MS. SPAIN: City Hall.

6 MR. CRUZ-MUNOZ: Yeah.

7 MS. SPAIN: But where is that supposed to go?

8 MR. DURANA: I think they want it here, just
9 natural limestone finish on the wall (inaudible).

10 MS. SPAIN: Oh, okay.

11 MR. CRUZ-MUNOZ: This is going to go --

12 THE COURT REPORTER: Wait a minute. I'm not
13 getting this on the record, so.

14 MS. SPAIN: That's okay. Just go back there.
15 I'll figure it out.

16 MR. CRUZ-MUNOZ: Right.

17 MS. SPAIN: Here we go, natural limestone
18 finish.

19 MR. CRUZ-MUNOZ: The limestone is simply
20 going below the balcony --

21 MS. SPAIN: I got it.

22 MR. CRUZ-MUNOZ: -- from the elevator to the
23 corner of the thing, you know, surrounding the doors, and
24 that's it.

25 MS. SPAIN: And that elevation is --

1 MR. CRUZ-MUNOZ: And the doors, you know, all
2 the doors have --

3 MS. SPAIN: -- facing --

4 MR. CRUZ-MUNOZ: -- trim.

5 MS. SPAIN: -- that elevation is facing
6 the --

7 MR. CRUZ-MUNOZ: The pool.

8 MS. SPAIN: -- the pool.

9 MR. CRUZ-MUNOZ: In other words, it's not
10 facing the street.

11 MS. SPAIN: I understand.

12 MR. CRUZ-MUNOZ: It's all along the side of
13 it to the street.

14 MR. FULLERTON: This is probably a moot point
15 at this point, but is the contractor who did this work
16 still on the job?

17 MR. CRUZ-MUNOZ: The contractor is, not the,
18 not the designer or whatever he --

19 MR. FULLERTON: And it did not occur to that
20 contractor to contact the City of Coral Gables to let them
21 know that they were changing the elevation of this
22 building?

23 MR. ADAMS: No. The first we heard of it was
24 when I received a phone call maybe, I don't know, six
25 weeks ago, eight weeks ago when the owner actually called

1 and asked me if I would go out and meet him on site, and
2 it was already, it was already there.

3 MR. FULLERTON: Are there fines or any other
4 punitive --

5 MS. SPAIN: No. I can tell you, that doesn't
6 happen.

7 MR. FULLERTON: That doesn't happen?

8 MS. SPAIN: Uh-uh.

9 MR. MENENDEZ: No building --

10 MR. FULLERTON: So anybody can do anything
11 and then do it and then tell the city that they've done
12 it, and they've got to just live with it?

13 MR. ADAMS: No. The board should --

14 MR. GARCIA-PONS: That's why they're here.

15 MR. ADAMS: That's why they're here.

16 MS. SPAIN: No. That's why they're here, but
17 there's no fine levied.

18 MR. FULLERTON: Well, I know, but this
19 gentleman unfortunately has to bear the brunt of that.

20 MS. SPAIN: Right.

21 MR. FULLERTON: And it seems to me that the
22 contractor responsible for it should bear some
23 responsibility for this.

24 MR. ADAMS: I mean, as you said, the correct
25 approach is, "Hang on, there's something not going to work

1 out here," contact staff, see how we can resolve this
2 situation, either review it at a staff level or bring it
3 back to the board, is how it should work.

4 MR. FULLERTON: I think your suggestion to
5 allow staff to work with the client to decide what's going
6 to happen here, but I think, and I know the city probably
7 can't say this, but the contractor should do this work pro
8 bono, to put it back where it belongs. I mean, this is
9 outrageous I think that somebody can get this far away
10 from a plan and then have to come back to us for us to
11 solve it.

12 MS. SPAIN: Yes.

13 MR. CEBALLOS: John, one other thing, what
14 about the city inspectors that went out there?

15 MR. FULLERTON: Good point.

16 MR. GARCIA-PONS: Yes. For the Chair, are
17 you going to do public comments, or?

18 MR. MENENDEZ: I can't hear you.

19 MR. GARCIA-PONS: Are you going to do public
20 comment, or are we going to be addressing --

21 MR. MENENDEZ: Let's do public comment. Is
22 there anybody in the audience who would like to speak in
23 favor of this case? Anybody in the audience who would
24 like to speak against this case? Okay. We're closing the
25 public hearing.

1 MS. SPAIN: So code enforcement, I believe,
2 assumes that if there's a deviation -- and Kara, you can
3 correct me if I'm wrong, but it's a pet peeve that I had
4 for years. Code enforcement believes that if they deviate
5 from the plans, that they have the ability to revise the
6 plans and get it approved, which is why they don't cite
7 people for a deviation from plan.

8 MS. KAUTZ: So if there's an open permit and,
9 there's an open permit on a property and there's something
10 that's different, they just assume that they're going to
11 do a revision or an as-built and take care of it, so it
12 doesn't get picked up that way.

13 MS. SPAIN: So they don't cite for something
14 like this.

15 Now, if there's a situation where they've
16 destroyed historic fabric, that's a different situation,
17 but this deviation from plans would not kick in code
18 enforcement, which is good and bad, because you don't want
19 the owner to have to pay for something the contractor has
20 done.

21 MR. MENENDEZ: Right.

22 MS. SPAIN: But you also don't want the
23 contractor not to be held accountable or the architect for
24 doing that.

25 What amazes me, because this was in February

1 of 2018, you know, had anybody asked me about your home, I
2 would have assumed that it was done. I remember talking
3 to you about that elevator and that how important it was
4 for you to, as you're aging in place, to have one, so I'm
5 so sorry, I'm really so sorry for you.

6 MR. MENENDEZ: And we would have never found
7 out if the owner didn't come forward.

8 MS. SPAIN: That's right. Well, eventually
9 they would have.

10 MR. ADAMS: Possibly on final inspection, but
11 by then it would have been even more complete.

12 MR. MENENDEZ: But all the other inspections
13 missed it.

14 MS. SPAIN: That's right.

15 MR. MENENDEZ: Final inspection would
16 probably miss it too.

17 MS. SPAIN: Not ours.

18 MR. ADAMS: Not from preservation staff, but
19 by that point the entire job --

20 MR. MENENDEZ: Exactly.

21 MR. ADAMS: -- would have been finished.

22 MR. GARCIA-PONS: To the Chair, if I may, I
23 hear a board, it sounds like we're seeing this as a
24 foregone conclusion.

25 I would just like to then give my comment, is

1 I disagree with staff. I don't think this is far enough
2 along to put back in your hands, because what was a
3 non-element is probably the featured design element of the
4 facade now, and I don't agree that we should approve and
5 put it in your hands.

6 I think this needs to come back with some
7 solutions as to what it is because I think it's just too
8 much, it's too substantive a change from what the
9 intention was to what the result is, and I hope it can be
10 resolved, and I would love to give the architect a chance
11 to resolve it, but I don't want to put you in the position
12 of doing that. I think this needs to come back to the
13 board, and that is my opinion.

14 MR. MENENDEZ: This has to go back to the
15 city architect anyway, right?

16 MR. ADAMS: Yes. There's a number of things
17 that he wants to see again, yes.

18 MR. MENENDEZ: So maybe, as Mr. Garcia-Pons
19 is saying, those comments should be taken up and with the
20 comments that you've heard from us today and come back.

21 MR. ADAMS: The best I could come up with was
22 maybe flat roof with a barrel tile coping or maybe even --
23 at least it's going of get rid of, it's going to get rid
24 of the pitch on the roof. It's going to bring the height
25 down some.

1 MR. MENENDEZ: Right.

2 MR. ADAMS: Or maybe a canopy, a small canopy
3 with some barrel tiles on it, but.

4 MR. GARCIA-PONS: Sorry, Mr. Adams. Again, I
5 think that's why I don't want to put it in your hands,
6 because I don't think that's enough. Right?

7 The condition of, "Work with staff to amend
8 the top of the elevator tower," it's not the top of the
9 elevator tower. It's the entirety of the elevator tower,
10 right, it's the entire element that needs to be rethought
11 on how it's addressed as part of the elevation as opposed
12 to the condition that somehow --

13 MR. ADAMS: Well, my way of thinking was
14 there was a tower approved anyway.

15 MS. SPAIN: There was.

16 MR. ADAMS: The design was approved up to the
17 eaves level effective with the roof.

18 MR. GARCIA-PONS: Internal to the wall.

19 MR. ADAMS: They've gone beyond that, so are
20 you now saying that they need to design all of the tower?

21 MR. GARCIA-PONS: I think it needs to be, the
22 new element needs to be designed as part of the
23 composition of the elevation, and it could be done in a
24 million different ways. I don't want to limit it to tile
25 on top of the pyramid-level thing. If there's a better

1 solution, I would love to see it.

2 MR. CRUZ-MUNOZ: Right, but the one thing
3 that cannot change is the height of that tower because the
4 elevator is there and it has to operate, and that's the
5 whole purpose of this addition.

6 MR. GARCIA-PONS: That's why I'm saying it's
7 not a height issue, it is an element issue, and we would
8 love -- I would love, and again, this is me, we haven't
9 voted, for you to address it as an element in the
10 composition of the element versus trying to dress it up
11 and put a hat on it.

12 MR. FULLERTON: There are other types of
13 elevators that don't require an overhead machine room.

14 MR. CRUZ-MUNOZ: Yeah, but at this time the
15 elevator is in place, and he's not going to buy a second
16 elevator.

17 MR. FULLERTON: Well, the contractor can buy
18 it. I'm very free with other people's money.

19 MS. BACHE-WIIG: Can I ask a quick question,
20 can I ask a quick question? Was it the interior designer
21 that designed this, they had somebody else sign and seal
22 the documents?

23 MR. CRUZ-MUNOZ: Sorry, I couldn't hear.

24 MS. BACH-WIIG: The interior designer who
25 designed the original plans, they had somebody else sign

1 and seal their drawings?

2 MR. CRUZ-MUNOZ: I imagine. I don't know.

3 MS. BACHE-WIIG: Okay. No -- just, okay,
4 right.

5 MR. ASRANI: My name is --

6 MR. GARCIA-PONS: We have to recognize them.

7 MR. ASRANI: Do you wish to swear me in? I
8 just need to make a quick comment.

9 MR. ADAMS: No, he's not been sworn in.

10 (Thereupon, Mr. Asrani was duly sworn on oath by the court
11 reporter.)

12 MR. ASRANI: My name is Mr. Asrani from 4200
13 Granada. I just wish to point out something, that you
14 seem to feel this was done with some mal-intent.

15 MR. GARCIA-PONS: No.

16 MR. ASRANI: The elevator, a two-story
17 elevator cannot fit into the height which was stipulated
18 by the so-called architect.

19 It is not easy when you're in the midst of
20 construction to say, "Well, stop all this construction and
21 now we're going to have to go before the architecture
22 board to get permission," and you would be hard pressed
23 not to allow us to put the elevator where it belongs.
24 That's all I have to say.

25 This is year number five that we are having

1 to go through this arduous process, and it's no fun having
2 a historic home if I have to go through this punishment,
3 so gentlemen, please, don't make us run around like -- you
4 know, we're not young anymore, and therefore we deserve a
5 little, not concession, but certainly a little deference
6 to the situation that we are in, which was not
7 intentionally.

8 If the gentleman here, Mr. Adams, is saying
9 that we'll try and mitigate the elevator shaft in some way
10 or another by working with them, other than that, I see no
11 other solutions. If you have one, give it to me right
12 now.

13 MS. SPAIN: But Mr. Asrani, the deviation
14 from the plans has nothing to do with you having a
15 historic home. I mean, you know, it isn't because it's
16 historic that the contractor deviated from the plans. It
17 would have happened whether it was designated or not.
18 This whole process would, if it happened, it wouldn't have
19 had to come to the historic board, but it would have had
20 to go back through the permit process.

21 MR. FULLERTON: Could also go back to the
22 city commission to reverse any decisions made here if you
23 need to.

24 MS. SPAIN: Well, I personally think we
25 should work with what we have and not make him do a new

1 elevator.

2 MR. FULLERTON: Well, I do, of course, but
3 I'm just saying that you have alternatives after --

4 MS. SPAIN: I'm not comfortable with that.

5 MR. ASRANI: But anyway, I said what I had to
6 out of sheer frustration, but if you have an idea, the
7 gentleman said we'll come up with some solution so it
8 doesn't look -- and as he said, from the street. He's
9 been to the site. Perhaps you should come to the site and
10 take a look and tell me what I can do.

11 So I think I've said enough, and I hope
12 you'll take that into consideration. Thank you.

13 MR. MENENDEZ: Thank you.

14 MR. GARCIA-PONS: To the Chair, I would to,
15 for the record, I did not express any ill intent on the
16 behalf of the architect or the owner.

17 MR. MENENDEZ: So noted. Any comments,
18 suggestions?

19 MS. SPAIN: I would like to make a motion to
20 have the architect work with staff and then come back to
21 the board with a solution, and hopefully, you know, make
22 it soon, like next month, so that we can actually see what
23 it would be.

24 And I like your idea of having it be a flat
25 roof with a parapet. I mean, there is a certain height of

1 a parapet that is required in Coral Gables. Maybe in
2 order to make it a little bit shorter, we could approve a
3 variance for a smaller parapet for him so that the height
4 will come down. That's my motion.

5 MR. GARCIA-PONS: I'll second that motion.

6 MR. MENENDEZ: Okay. Miss Spain, and
7 Mr. Garcia-Pons seconds.

8 MS. LYONS: Miss Spain?

9 MS. SPAIN: Yes.

10 MS. LYONS: Mr. Durana?

11 MR. DURANA: Yes.

12 MS. LYONS: Miss Bache-Wiig?

13 MS. BACHE-WIIG: Yes.

14 MS. LYONS: Mr. Garcia-Pons?

15 MR. GARCIA-PONS: Yes.

16 MS. LYONS: Mr. Ehrenhaft?

17 MR. EHRENHAFT: Yes.

18 MS. LYONS: Mr. Fullerton?

19 MR. FULLERTON: Yes.

20 MS. LYONS: Mr. Menendez?

21 MR. MENENDEZ: Yes. Okay, thank you.

22 Mr. Adams, do we have any old business, new business?

23 MR. FULLERTON: I have new business.

24 MR. MENENDEZ: Oh, bring it on.

25 MR. FULLERTON: Thank you for your

1 confidence, appreciate that.

2 Can we do something in this wonderful
3 electronic age in which we live, can't we do something
4 that would allow the applicant to point at something on
5 that TV thing --

6 MS. SPAIN: Yes.

7 MR. FULLERTON: -- and make it understandable
8 to us?

9 MR. MENENDEZ: Or at the very least, a long
10 stick.

11 MS. SPAIN: When they ordered that, I
12 requested them to have a surface on it that you could use
13 a laser pointer.

14 MR. FULLERTON: Laser point.

15 MS. SPAIN: And they said no problem, but
16 when it came in, it wasn't, so I believe that there is a
17 screen that they can put --

18 MR. FULLERTON: I'm sure there is.

19 MS. SPAIN: -- over it --

20 MR. FULLERTON: There is a --

21 MS. SPAIN: -- so that a laser pointer would
22 be allowed to be used.

23 MR. MENENDEZ: There is a film or coating
24 that they can put on that.

25 MR. FULLERTON: Right, right.

1 MR. ADAMS: We can ask, yes.

2 MR. FULLERTON: I make a motion then --

3 MS. SPAIN: I second it.

4 MR. FULLERTON: -- that we put a film on all
5 the boards, TV sets, which allows somebody to use a
6 laser --

7 MS. SPAIN: Yes.

8 MR. FULLERTON: -- on them.

9 MS. SPAIN: Yes. I think that's a great
10 idea.

11 MS. LYONS: Okay.

12 MR. FULLERTON: And I also make a motion that
13 the applicants can only speak for two minutes.

14 MS. SPAIN: There's a timer right there.

15 MR. ADAMS: I think that's everything. Doc
16 Dammers Day is this Sunday. I don't know who's all is
17 going to it.

18 It's being hosted by the Merrick House, and
19 it's effectively a trolley tour round the Venetian Pool,
20 the Biltmore, the museum, the Merrick House, and there
21 will be drinks and foods at the locations and music, and
22 tickets are on sale on line. I believe it's \$75 a ticket,
23 and that's this Sunday if anybody is interested in going.

24 MR. FULLERTON: Free to board members,
25 though, right?

1 MR. ADAMS: Sorry?

2 MR. FULLERTON: It's free to board member,
3 though, right?

4 MR. ADAMS: No, unfortunately, no, no, and
5 with regard to the golf course shelters, I know that you
6 had brought that up before, and I did speak with them,
7 parks again, and at the moment there is no intention to do
8 anything with the ones that are remaining. They're going
9 to stay there at the moment.

10 If you would like for the next meeting, I'm
11 happy just to go out and get some photographs and at least
12 let you see the conditions they're in at the moment, if
13 that's something you'd want to see.

14 MR. DURANA: They look the same.

15 MR. ADAMS: Yes.

16 MR. GARCIA-PONS: Not necessary.

17 MR. ADAMS: No? I know there was concern
18 over their condition. That's it.

19 MR. MENENDEZ: Nothing else?

20 MR. ADAMS: No.

21 MR. MENENDEZ: Okay.

22 MR. GARCIA-PONS: Motion to adjourn.

23 MR. ADAMS: Thank you.

24 MR. FULLERTON: Second.

25 MR. MENENDEZ: Thank you.

1 MR. DURANA: Second.

2 MR. MENENDEZ: Second his motion?

3 MR. FULLERTON: I did.

4 MR. MENENDEZ: Okay. We're adjourned. We're
5 friends again.

6 (Thereupon, proceedings were concluded at 8:37 p.m.)

7

8

9

10

11

12

13

14

15

16

17

18

19

20

21

22

23

24

25

C E R T I F I C A T E

1
2
3
4
5
6
7
8
9
10
11
12
13
14
15
16
17
18
19
20
21
22
23
24
25

STATE OF FLORIDA)
COUNTY OF DADE)

I, DOREEN M. STRAUSS, do here by certify that
the foregoing pages, numbered from 1 to including 213,
represent a true and accurate transcription of the record
of the proceedings in the above-mentioned case.

WITNESS my hand in the City of Miami this 12th
day of November, 2021.

Doreen Strauss



Doreen M. Strauss