

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

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2	<p>MR. MENENDEZ: Okay. Good afternoon.</p> <p>Welcome to the regularly scheduled meeting of the City of Coral Gables Historic Preservation Board.</p> <p>We are residents of Coral Gables and are charged with the preservation and protection of historic or architecturally worthy buildings, structures, sites, neighborhoods and artifacts which impart a distinct historical heritage of the city.</p> <p>The board is comprised of nine members, seven of whom are appointed by the commission, one by the city manager, and the ninth is selected by the board and confirmed by the commission.</p> <p>Five members of the board constitute a quorum, and five affirmative votes are necessary for the adoption of any motion.</p> <p>Lobbyists registration and disclosure: Any person who acts as a lobbyist pursuant to the City of Coral Gables Ordinance Number 2006-11 must register with the city clerk prior to engaging in lobbying activities or presentations before city staff, boards, committees, or the city commission. A copy of the ordinance is available in the office of the city clerk.</p> <p>Failure to register and provide proof of registration shall prohibit your ability to present to the Historic Preservation Board on applications under</p>	4	<p>1 Dona Spain; to my left, Cesar Garcia-Pons, John Fullerton, 2 Alicia Bache-Wiig, and Bruce Ehrenhaft, and myself, Albert 3 Menendez.</p> <p>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?</p> <p>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."</p> <p>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</p>
3	<p>1 consideration this afternoon.</p> <p>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.</p> <p>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.</p> <p>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.</p> <p>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,</p>	5	<p>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.</p>

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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.

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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.

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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

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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

10	<p>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</p>	12	<p>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</p>
11	<p>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</p>	13	<p>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</p>

<p style="text-align: right;">14</p> <p>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</p>	<p style="text-align: right;">16</p> <p>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.</p>
<p style="text-align: right;">15</p> <p>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.</p>	<p style="text-align: right;">17</p> <p>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</p>

18	<p>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</p>	20	<p>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</p>
19	<p>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,</p>	21	<p>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. DUBROVINA: 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</p>

22	<p>1 Bache-Wiig.</p> <p>2 MR. FULLERTON: And I seconded.</p> <p>3 MR. MENENDEZ: And Mr. Fullerton has</p> <p>4 seconded.</p> <p>5 MS. LYONS: Miss Spain?</p> <p>6 MS. SPAIN: Yes.</p> <p>7 MS. LYONS: Mr. Menendez?</p> <p>8 MR. MENENDEZ: Yes.</p> <p>9 MS. LYONS: Mr. Durana?</p> <p>10 MR. DURANA: Yes.</p> <p>11 MS. LYONS: Miss Bache-Wiig?</p> <p>12 MS. BACHE-WIIG: Yes.</p> <p>13 MS. LYONS: Mr. Garcia-Pons?</p> <p>14 MR. GARCIA-PONS: Yes.</p> <p>15 MS. LYONS: Mr. Ehrenhaft?</p> <p>16 MR. EHRENHAFT: Yes.</p> <p>17 MS. LYONS: And Mr. Fullerton?</p> <p>18 MR. FULLERTON: Yes.</p> <p>19 MS. LYONS: Motion passes.</p> <p>20 MR. MENENDEZ: All right. Thank you. Okay.</p> <p>21 The next item on the agenda is Case File LHD 2021-007,</p> <p>22 consideration of the local historic designation of the</p> <p>23 property at 1230 Genoa Avenue (sic) legally described as</p> <p>24 Lot Nine, Block 44, Coral Gables Granada Section Revised,</p> <p>25 according to the plat thereof as recorded in Plat Book</p>	24	<p>1 portrays the environment in an era of history</p> <p>2 characterized by one our more distinctive architectural</p> <p>3 style.</p> <p>4 "Criteria Two, It embodies those</p> <p>5 distinguishing characteristics of an architectural style</p> <p>6 or period or method of construction.</p> <p>7 "1230 Genoa Street is a single-family home on</p> <p>8 a 50-by-100 interior lot on the west side of the street</p> <p>9 between Columbus Boulevard and Cordova Street in the</p> <p>10 Granada Section of the city.</p> <p>11 "George Merrick founded Coral Gables in the</p> <p>12 early 1920s based on his vision for a fully-conceived,</p> <p>13 Mediterranean-inspired city.</p> <p>14 "The city's developmental history is divided</p> <p>15 into three major historical periods. During the initial</p> <p>16 development period, designs specifically combined elements</p> <p>17 commonly used in Spanish, Moorish and Italian architecture</p> <p>18 and has come to be known as the Mediterranean Revival</p> <p>19 style. During the 1920s, structures and amenities were</p> <p>20 built almost exclusively in accordance with this style.</p> <p>21 "The home at 1230 Genoa Street occurred</p> <p>22 during this initial phase and is indicative of the type of</p> <p>23 architecture that was the founding premise of Coral</p> <p>24 Gables. It exemplifies the Mediterranean ideals and</p> <p>25 climate adaptation espoused by Coral Gables founders</p>
23	<p>1 Eight at Page 113 of the public records of Miami-Dade</p> <p>2 County, Florida</p> <p>3 a.</p> <p>4 MR. ADAMS: Can we play the video, please?</p> <p>5 (Thereupon, the audio/video recording was played as</p> <p>6 follows:)</p> <p>7 "MS. GUIN: The property at 1230 Genoa Street</p> <p>8 is before you for consideration for designation as a local</p> <p>9 historic landmark. The designation was generated by city</p> <p>10 administration.</p> <p>11 "The home was recently purchased, and the new</p> <p>12 owner is aware of the city's intent to designate.</p> <p>13 "As per Article Eight, Section 8-103 of the</p> <p>14 Coral Gables zoning code, a local historic landmark must</p> <p>15 have significant character, interest or value as part of</p> <p>16 the historical, cultural, archeological, aesthetic or</p> <p>17 architectural heritage of the city, state or nation.</p> <p>18 "For designation, a property must meet one of</p> <p>19 the criteria as outlined in the code. 1230 Genoa Street</p> <p>20 is eligible as a local historic landmark based on three</p> <p>21 criteria:</p> <p>22 "Historical, Cultural Significance, Criteria</p> <p>23 Four, It exemplifies the historical, cultural, political,</p> <p>24 economic, or social trends of the community.</p> <p>25 "Architectural Significance, Criteria One, It</p>	25	<p>1 George Merrick and his design team.</p> <p>2 "Coral Gables was originally conceived as a</p> <p>3 suburb of Miami and attracted investors from across the</p> <p>4 nation during the South Florida real estate boom of the</p> <p>5 1920s. Merrick drew from the Garden City and City</p> <p>6 Beautiful movements of the 19th and 20th century to create</p> <p>7 his vision for a fully-conceived, Mediterranean-inspired</p> <p>8 city, which is now considered one of the first modern</p> <p>9 planned communities in the United States.</p> <p>10 "Nationally-acclaimed landscape architect</p> <p>11 Frank Button drew the first comprehensive maps of Coral</p> <p>12 Gables in 1921 and '22, one of which is on the left in</p> <p>13 this slide.</p> <p>14 "The initial construction in Coral Gables was</p> <p>15 concentrated in Sections A through E which were located</p> <p>16 near Merrick's plantation. Through 1922 and into 1923,</p> <p>17 Merrick continued to amass additional land holdings.</p> <p>18 "He was particularly interested in obtaining</p> <p>19 the land north to Tamiami Trail in the area outlined in</p> <p>20 blue on these maps. As you can see in the map on the</p> <p>21 left, in 1922 he only held the lots on either side of</p> <p>22 Granada Boulevard.</p> <p>23 "Over the next year, he acquired large</p> <p>24 portions of land in this area and he renamed it the</p> <p>25 Granada Section.</p>

26	<p>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.</p> <p>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.</p> <p>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.</p> <p>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.</p> <p>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</p>	28
27	<p>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.</p> <p>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.</p> <p>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.</p> <p>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.</p> <p>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.</p> <p>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</p>	29
	<p>1 completion in March of 1924.</p> <p>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.</p> <p>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.</p> <p>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.</p> <p>14 "These 30 homes on Genoa Street are amongst 15 the earliest of the Coral Gables Cottages.</p> <p>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.</p> <p>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.</p> <p>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,</p>	



30	<p>1 style of the building.</p> <p>2 "In this photo, note the wing wall protruding</p> <p>3 diagonally from the southeast corner, the texture of the</p> <p>4 stucco, the diamond-shaped vent under the gable end</p> <p>5 two-piece barrel tile.</p> <p>6 "The front southeast corner of the home was</p> <p>7 originally a screened entry porch. As illustrated in the</p> <p>8 1925 drawing here, the openings originally held spindled</p> <p>9 screen door and spindled panel. The historic photo dating</p> <p>10 to the 1940s shown here in the lower left indicate that</p> <p>11 the spindle ensembles were replaced early in the home's</p> <p>12 history with the louvered door panels.</p> <p>13 "At a later, unknown date, the porch was</p> <p>14 enclosed for living space and the front door was moved to</p> <p>15 the front facade as shown in the current photo on the</p> <p>16 right. Also on the current photo, note the variety of</p> <p>17 casement windows with protruding sills down the south side</p> <p>18 of the facade with grouped round vents centered above</p> <p>19 them.</p> <p>20 "These views show the north side of the home.</p> <p>21 Note the round corner porte cochere openings as well as</p> <p>22 the Spanish-style chimney at the juncture of the shed roof</p> <p>23 of the front bay and the flat roof parapet of the rear of</p> <p>24 the home.</p> <p>25 "In the photo on the lower right, you can see</p>	32	<p>1 of what he called very moderately priced attractive homes.</p> <p>2 The houses on this street are among the earliest of what's</p> <p>3 now known as the Coral Gables Cottages.</p> <p>4 Permitted in 1925, this residence is an</p> <p>5 example of the modest homes built in the Mediterranean</p> <p>6 Revival style that defined Merrick's vision for the city.</p> <p>7 These modest homes were built smaller in size but with the</p> <p>8 same construction and Mediterranean-Revival-style features</p> <p>9 as other structures that shaped the new city.</p> <p>10 "The home at 1230 Genoa Street is also a very</p> <p>11 early example of Architect H. George Fink's interpretation</p> <p>12 of Merrick's vision for homes in this category. Thus this</p> <p>13 home and other early homes on Genoa Street play a</p> <p>14 significant role in the development of Coral Gables</p> <p>15 Cottage in the city and Fink's evolution in this genre.</p> <p>16 "As demonstrated by these photos, the home</p> <p>17 has retained its historic integrity over the last 96</p> <p>18 years. There have been no substantial changes to the form</p> <p>19 or style of the home.</p> <p>20 "Hence, the property at 1230 Genoa Street</p> <p>21 significantly contributes to the historic fabric of the</p> <p>22 City of Coral Gables and is part of a collection of</p> <p>23 quality buildings that serves as a visible reminder of the</p> <p>24 history and cultural heritage of the city.</p> <p>25 "Staff recommends approval for the local</p>
31	<p>1 the location of the original detached garage.</p> <p>2 "The left photo is the rear facade of the</p> <p>3 home. The center protruding bay is the 1952 bathroom</p> <p>4 addition abutting the back door. The large window</p> <p>5 ensemble was originally a screened opening of the sleeping</p> <p>6 porch.</p> <p>7 "The photo on the right shows the north</p> <p>8 facade of the 1952 addition, and the building at the right</p> <p>9 of the screen is the garage, and you can see its proximity</p> <p>10 to the home.</p> <p>11 "The original detached garage sits at the</p> <p>12 northwest corner of the property. The photo on the left</p> <p>13 is the front facade of the garage. Note the stepped</p> <p>14 parapets.</p> <p>15 "The original vehicular doors were removed at</p> <p>16 an unknown date and replaced with these windows. The</p> <p>17 outline of the original opening is easily discernable as</p> <p>18 the texture of the in-fill stucco is different.</p> <p>19 "The photo on the right is the side facade of</p> <p>20 the garage facing the backyard. The rear of the garage</p> <p>21 has been consumed by a large tree.</p> <p>22 "In conclusion, the single-family residence</p> <p>23 at 1230 Genoa Street was built during the city's boom</p> <p>24 years of the early 1920s. Genoa Street was specifically</p> <p>25 developed with financing from George Merrick as a street</p>	33	<p>1 designation of the property at 1230 Genoa Street based on</p> <p>2 its historical, cultural and architectural significance."</p> <p>3 (Thereupon, the playing of the audio/visual recording was</p> <p>4 concluded.)</p> <p>5 MR. ADAMS: Again, you were just recently</p> <p>6 given a timeline over the past couple of years of the</p> <p>7 property regarding its disrepair and the change of</p> <p>8 ownership, some work that was done without approvals, and</p> <p>9 the involvement of the code enforcement board and with the</p> <p>10 current owner, and so that was just recently passed to</p> <p>11 you.</p> <p>12 Again, we have a number of letters of</p> <p>13 support. We have one from Michelle Dunaj, 1224 Castile</p> <p>14 Avenue; one from Rabbi Howard E. Berman, 501 Alcazar</p> <p>15 Avenue; one from Karelia Martinez-Carbonell, president of</p> <p>16 the Historic Preservation Association of Coral Gables; one</p> <p>17 from Cheryl Gold, 7212 Biltmore Way, Number 302; one from</p> <p>18 Leslie Rivera, 73 Edgewater Drive, Number One; one from</p> <p>19 Loyda Lewis, president, The Villagers, Inc.; one from</p> <p>20 Alice Goldhagen, 6395 Maynada.</p> <p>21 One from Brett Gillis, which was submitted by</p> <p>22 e-mail with no address; one from Bruce Fitzgerald, Coral</p> <p>23 Gables; and one from Zully Pardo, 49 Campina Court. I am</p> <p>24 not sure if the owner is here.</p> <p>25 MR. MENENDEZ: Is there anyone in the</p>

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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

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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

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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

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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

38	<p>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</p>	40	<p>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</p>
39	<p>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:</p>	41	<p>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</p>

42	<p>1 a 500-foot radius of the proposed development.</p> <p>2 Just as some background, this proposal was</p> <p>3 reviewed at the planning and zoning board on August 11th,</p> <p>4 2021. The PZB reviewed seven requests related to the</p> <p>5 proposed development, including the vacation of the alley</p> <p>6 and abandonment of that portion of University Drive.</p> <p>7 The PZB made seven motions to recommend</p> <p>8 denial to the city commission of the requests as</p> <p>9 presented, and the planning and zoning board recommended</p> <p>10 denial of, one, the abandonment and vacation of University</p> <p>11 Drive.</p> <p>12 Two, the abandonment and vacation of the</p> <p>13 alley.</p> <p>14 Three, comprehensive plan map amendment from</p> <p>15 commercial low-rise intensity to commercial high-rise</p> <p>16 intensity land use.</p> <p>17 Four, a development agreement.</p> <p>18 Five, receipt of transfer of development</p> <p>19 rights.</p> <p>20 Six, conditional use review for mixed use</p> <p>21 site plan.</p> <p>22 And seven, tentative plat.</p> <p>23 The board initially considered deferring the</p> <p>24 project as requested by the applicant to substantially</p> <p>25 revise the proposed building, including the removal of the</p>	44	<p>1 amendment for the abandonment and vacation of that segment</p> <p>2 of University Drive north of Malaga Avenue right of way</p> <p>3 and west of the Ponce de Leon Boulevard right of way.</p> <p>4 Staff observations, and the zoning code reads</p> <p>5 as follows:</p> <p>6 "In the event that the city plan is</p> <p>7 designated historic" -- which it is -- "any material</p> <p>8 amendments to the plan including, but aren't limited to,</p> <p>9 the closing of streets and any development that would</p> <p>10 affect such plan shall be in accordance with the following</p> <p>11 procedure:</p> <p>12 "The Historic Preservation Board, at a public</p> <p>13 hearing, shall review and make recommendation for a</p> <p>14 special certificate of appropriateness on any proposed</p> <p>15 amendments to the city plan under a balancing of interests</p> <p>16 weighing the following factors: historic integrity;</p> <p>17 development; and public purpose."</p> <p>18 So with regard to Request Number One, in</p> <p>19 planning the City of Coral Gables, Founder George Merrick</p> <p>20 incorporated the Garden City precepts of comprehensive</p> <p>21 planning which included defined areas for different uses,</p> <p>22 quality housing for various income levels, and a wealth of</p> <p>23 public facilities.</p> <p>24 He built distinct sections, single-family</p> <p>25 residences, multi-family residences, business and</p>
43	<p>1 additional floor area from University Drive, but this</p> <p>2 motion failed.</p> <p>3 The board ultimately denied the project seven</p> <p>4 to zero in order to require the applicant to either</p> <p>5 significantly redesign the building or allow the city</p> <p>6 commission to consider it.</p> <p>7 The zoning code requires that any material</p> <p>8 amendments to the city plan shall be reviewed by the</p> <p>9 Historic Preservation Board who will make a recommendation</p> <p>10 for a special certificate of appropriateness to the city</p> <p>11 commission and they will ultimately render the decision as</p> <p>12 to whether to grant or deny the issuance of the COA.</p> <p>13 And it should be noted that each request for</p> <p>14 an amendment to the city plan will be reviewed on a</p> <p>15 case-by-case basis as is the normal process for any</p> <p>16 certificate of appropriateness application. Approval of</p> <p>17 one amendment by the board will not be used as a precedent</p> <p>18 or a blanket approval for other applications.</p> <p>19 So we'll deal with the first two requests</p> <p>20 first regarding the historic street plan.</p> <p>21 Request One, recommendation of approval to</p> <p>22 the commission for an amendment to the city plan for the</p> <p>23 vacation of the 20-foot-wide public alley that runs</p> <p>24 north-south within the boundaries of the proposed project;</p> <p>25 and Request Two, approval to the city commission for an</p>	45	<p>1 industrial uses. Numerous sections were dedicated to</p> <p>2 single-family residences. The Douglas section was planned</p> <p>3 as a multi-family area.</p> <p>4 Commercial activities were restricted to the</p> <p>5 business section or along the main thoroughfares such as</p> <p>6 Ponce de Leon Boulevard. An industrial section was</p> <p>7 implemented and located along the eastern border just</p> <p>8 north of Dixie Highway.</p> <p>9 Within those sections of the city dedicated</p> <p>10 to business and commercial use, alleyways were introduced</p> <p>11 as a mechanism to keep services such garbage pick-up or</p> <p>12 deliveries off the streets, allowing for a more pleasant</p> <p>13 and cohesive front-of-house street experience. The</p> <p>14 alleyways can be seen in the plat of the Crafts Section.</p> <p>15 The alley being proposed for vacation runs</p> <p>16 north-south at the eastern end of Block 29, bifurcating</p> <p>17 the assembled site.</p> <p>18 Vacating the alley contributes an additional</p> <p>19 3,002 square feet to the development site. The proposed</p> <p>20 site plan indicates that the service functions of the</p> <p>21 project are being internalized and shifted to the</p> <p>22 southwest corner of the property.</p> <p>23 With regard to Request Number Two,</p> <p>24 nationally-acclaimed landscape architect Frank Button drew</p> <p>25 the first comprehensive map of what would become the City</p>

<p style="text-align: right;">46</p> <p>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.</p> <p>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.</p> <p>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.</p> <p>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.</p>	<p style="text-align: right;">48</p> <p>1 applicant proposes to maintain the open space.</p> <p>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.</p> <p>9 This site plan has not been reviewed by the  10 planning and zoning board.</p> <p>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.</p> <p>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.</p> <p>24 Additionally, there is no direct public  25 purpose being achieved by the alley vacation. The</p>
<p style="text-align: right;">47</p> <p>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.</p> <p>6 The diagonal of University Drive and the  7 architect's intersection with Ponce de Leon are still  8 discernable to this day.</p> <p>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.</p> <p>17 The applicant's proposal includes  18 incorporating the abandoned sidewalk, street and the  19 majority of the triangular parcel into the site.</p> <p>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.</p> <p>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</p>	<p style="text-align: right;">49</p> <p>1 vacation would allow the development to increase  2 exponentially in size, and that's to the allowable FAR.</p> <p>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.</p> <p>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.</p> <p>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.</p> <p>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</p>

<p style="text-align: right;">50</p> <p>1 by the amendment, staff finds the proposed abandonment is  2 detrimental to the overall historic integrity of the  3 historic city plan.</p> <p>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.</p> <p>9 As for the development and public purpose  10 being served, staff finds that there is no public purpose  11 being served.</p> <p>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.</p> <p>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.</p> <p>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.</p> <p>24 Therefore, the recommendation for Request  25 Number Two is a motion to deny the request for a</p>	<p style="text-align: right;">52</p> <p>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.</p> <p>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.</p> <p>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.</p> <p>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.</p> <p>24 Relocation of historic landmarks is addressed  25 in the code which states, "The moving of significant</p>
<p style="text-align: right;">51</p> <p>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.</p> <p>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:</p> <p>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."</p> <p>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.</p> <p>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</p>	<p style="text-align: right;">53</p> <p>1 improvements from their original location shall be  2 discouraged.</p> <p>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."</p> <p>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.</p> <p>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.</p> <p>24 MS. KAUTZ: And the Power Point.  25 MR. ADAMS: The applicant needs to be sworn</p>

<p style="text-align: right;">54</p> <p>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</p>	<p style="text-align: right;">56</p> <p>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</p>
<p style="text-align: right;">55</p> <p>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</p>	<p style="text-align: right;">57</p> <p>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.</p>

<p style="text-align: right;">58</p> <p>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</p>	<p style="text-align: right;">60</p> <p>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</p>
<p style="text-align: right;">59</p> <p>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 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</p>	<p style="text-align: right;">61</p> <p>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</p>



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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

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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

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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

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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

<p style="text-align: right;">66</p> <p>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.</p>	<p style="text-align: right;">68</p> <p>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</p>
<p style="text-align: right;">67</p> <p>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</p>	<p style="text-align: right;">69</p> <p>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?</p>

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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

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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

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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.

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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?

74	<p>1 MS. LYONS: Yes.</p> <p>2 MS. MARTINEZ-CARBONELL: May I speak?</p> <p>3 MR. MENENDEZ: Yes, go ahead.</p> <p>4 MS. MARTINEZ-CARBONELL: This is Karelia.</p> <p>5 Thank you. I apologize for earlier. I was --</p> <p>6 MR. MENENDEZ: Please, please state your full</p> <p>7 name.</p> <p>8 MS. MARTINEZ-CARBONELL: This is Karelia</p> <p>9 Martinez-Carbonell.</p> <p>10 MR. MENENDEZ: Okay.</p> <p>11 MS. MARTINEZ-CARBONELL: Can you hear me?</p> <p>12 MR. MENENDEZ: Yes.</p> <p>13 MS. MARTINEZ-CARBONELL: This is Karelia</p> <p>14 Martinez-Carbonell.</p> <p>15 MR. MENENDEZ: Go ahead.</p> <p>16 MS. MARTINEZ-CARBONELL: I am president of</p> <p>17 the Historic Preservation Association of Coral Gables. We</p> <p>18 have submitted a letter in support of staff's</p> <p>19 recommendations to deny the approval of all three items,</p> <p>20 but I do want to read from the letter a very specific</p> <p>21 paragraph.</p> <p>22 And it says that, "As per the Coral Gables</p> <p>23 city plan," which is a historic landmark, "alleys are one</p> <p>24 of several protected historic resources."</p> <p>25 I hear that alleys, you know, we don't need</p>	76	<p>1 this, end this by saying that Ponce Park Residences will</p> <p>2 encroach on Merrick's historic city plan which protects,</p> <p>3 and I already mentioned, all the parts of it which include</p> <p>4 the roadways, University Drive, alleys, and it will</p> <p>5 adversely affect the historical, architectural and</p> <p>6 aesthetic character of the historic area as per the</p> <p>7 Secretary of the Interior standards and National Historic</p> <p>8 Preservation Act guidelines.</p> <p>9 So as the historic preservation association,</p> <p>10 we promote the understanding and importance of historic</p> <p>11 resources and their preservation and we ask that you, we</p> <p>12 ask that the Historic Preservation Board to reject the</p> <p>13 proposed special certificate of appropriateness in its</p> <p>14 entirety due to its irreversible effect on the integrity</p> <p>15 of the Coral Gables city plan, officially recognized as a</p> <p>16 local landmark by the Historic Preservation Board in</p> <p>17 2018.</p> <p>18 Thank you for listening, and I heard some</p> <p>19 noise back there, but I hope you were all listening to me.</p> <p>20 Thank you.</p> <p>21 MR. MENENDEZ: Okay. Thank you. Is there</p> <p>22 anyone else on Zoom or here in person who would like to</p> <p>23 speak in favor or in opposition to this case?</p> <p>24 Okay. I'm going to close the public hearing</p> <p>25 portion and open it up to discussion and questions on the</p>
75	<p>1 them, they're not protected, they're not historic, they're</p> <p>2 not part of any plan.</p> <p>3 Well, if you look in the master plan, which</p> <p>4 is George Merrick's master plan that was designated</p> <p>5 historic in 2018, specifically alleys are part of the</p> <p>6 historic resources, and I will quote the section.</p> <p>7 It says that it protects, the city's historic</p> <p>8 plan protects, "Right of ways, parkways, roadways, alleys,</p> <p>9 open space, parks, swales, reservation, sidewalk,</p> <p>10 waterways."</p> <p>11 Alleys are 100 percent part of the city plan.</p> <p>12 Presently the code allows seven stories, and this proposed</p> <p>13 Ponce Park Residences is more than twice the zoning height</p> <p>14 at 17 stories. They want to grow by swallowing up this</p> <p>15 additional historic public land.</p> <p>16 Additionally, the project encroaches on</p> <p>17 public historic property in the city plan, and then, of</p> <p>18 course, the several landmarks that have been already</p> <p>19 mentioned, especially the rare, endangered 1926 White Way</p> <p>20 Street Light that is basically, you know, next to this</p> <p>21 potential structure.</p> <p>22 It's at, the address is at 205 Malaga Avenue,</p> <p>23 and so it is right, right there among many others that are</p> <p>24 on that corridor.</p> <p>25 So please bear with me. I just want to end</p>	77	<p>1 board. Mr. Garcia-Pons?</p> <p>2 MR. GARCIA-PONS: Thank you, Mr. Chairman.</p> <p>3 I'd like two clarifications from staff, and then I have a</p> <p>4 question for the city attorney.</p> <p>5 The first one with regard of the light</p> <p>6 location, it is apparent that the existing light is to</p> <p>7 remain in place in the right of way. Does staff have any</p> <p>8 comments on that?</p> <p>9 MR. ADAMS: Obviously we would support the</p> <p>10 light staying in the same place.</p> <p>11 However, our concern is that this development</p> <p>12 or any proposed development has no other approvals at the</p> <p>13 moment. By granting approval of these requests and not</p> <p>14 necessarily ultimately knowing what is going there, we</p> <p>15 believe if the design is ultimately going to change, then</p> <p>16 it will be brought back to you anyway, the lights, the</p> <p>17 alleyway, University Drive, if the proposal is more</p> <p>18 appropriate for the historic street plan and for the</p> <p>19 historic street light, so that's what our concern is.</p> <p>20 Ultimately this has to go to city commission</p> <p>21 for the final approval anyway. This is only a</p> <p>22 recommendation, and no one knows what the city commission</p> <p>23 are ultimately going to determine.</p> <p>24 But I would believe it would be prudent to at</p> <p>25 least wait to see if a more appropriate design potentially</p>

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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?

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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

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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.

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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

82	<p>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,</p>	84	<p>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 men, 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.</p>
83	<p>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?</p>	85	<p>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</p>

86	<p>1 going to argue about that one.</p> <p>2 The architects for The Plaza, aren't they the</p> <p>3 same architects as for this building?</p> <p>4 MR. De YURRE: No.</p> <p>5 MR. FULLERTON: Okay. I'm sorry.</p> <p>6 MR. De YURRE: Oppenheim is our architect.</p> <p>7 MR. FULLERTON: Pardon?</p> <p>8 MR. De YURRE: Oppenheim is our architect.</p> <p>9 MR. FULLERTON: Yes. I thought he had</p> <p>10 something to do with some of the buildings in --</p> <p>11 MR. De YURRE: I can answer that. Once upon</p> <p>12 a time, Allen did own a portion of The Plaza site many,</p> <p>13 many eons ago --</p> <p>14 MR. FULLERTON: Okay.</p> <p>15 MR. De YURRE: -- and in the great recession</p> <p>16 of 2008, sold it to one of the people that then eventually</p> <p>17 sold it to The Plaza, but that's it.</p> <p>18 MR. FULLERTON: Okay.</p> <p>19 MR. De YURRE: We have no tie to them.</p> <p>20 MR. FULLERTON: Thank you for clarifying.</p> <p>21 MR. De YURRE: No problem.</p> <p>22 MR. FULLERTON: I appreciate that, because</p> <p>23 those buildings I think speak to what Merrick meant by</p> <p>24 historic -- by Mediterranean architecture. If you look at</p> <p>25 the main building on The Plaza, on the Ponce Park Plaza, I</p>	88	<p>1 details.</p> <p>2 MR. De YURRE: Absolutely.</p> <p>3 MR. FULLERTON: And I think that is one that</p> <p>4 deserves special recognition.</p> <p>5 The other buildings on the site are not</p> <p>6 historic. Is that true, Mr. Adams, on the existing</p> <p>7 buildings?</p> <p>8 MR. ADAMS: On the proposed development site,</p> <p>9 no, no. It's only the street plan that you are reviewing</p> <p>10 for, and it's the only designated element.</p> <p>11 There are three other designated sites within</p> <p>12 500 feet which we went through.</p> <p>13 MR. FULLERTON: Yes, I understand.</p> <p>14 MR. ADAMS: Not on that.</p> <p>15 MR. FULLERTON: I know they're not taking, I</p> <p>16 know they're not taking the development rights of a</p> <p>17 historic building they're going to knock down.</p> <p>18 MR. ADAMS: Yes.</p> <p>19 MR. FULLERTON: That would not be too good.</p> <p>20 MR. ADAMS: No.</p> <p>21 MS. BACHE-WIIG: Can I just say one more</p> <p>22 thing --</p> <p>23 MR. FULLERTON: Yes.</p> <p>24 MS. BACHE-WIIG: -- about the slippage lane?</p> <p>25 Sorry. I'm emotional about it because I have crossed that</p>
87	<p>1 think the details and everything are very sympathetic to</p> <p>2 our Mediterranean ordinance, and I think that to me is a</p> <p>3 better example than what we're looking at today in this</p> <p>4 presentation.</p> <p>5 I don't understand why the architect would</p> <p>6 put a 200-foot tower up against the neighborhood to the</p> <p>7 south. I would think that he would use the depth of the</p> <p>8 property and move the bulk of the building, have the</p> <p>9 plats, the plinth, lower section of the building, add a</p> <p>10 couple of floors of residential or so on that side, but</p> <p>11 then move the bulk, the high-rise building back against</p> <p>12 the high-rise building to the north of it, which is a very</p> <p>13 nice building until that bird flew into the side of it and</p> <p>14 got smashed into it.</p> <p>15 MR. De YURRE: I didn't know where you were</p> <p>16 going with that.</p> <p>17 MR. FULLERTON: That kind of -- and</p> <p>18 apparently that was a Mediterranean building which, with</p> <p>19 all respect to the architect whom I am very friendly with,</p> <p>20 I think that was a mistake, whatever.</p> <p>21 That's pretty much my take on this, on this</p> <p>22 process right now, and I hope that smarter people will</p> <p>23 look at it and analyze this a lot more and give credence</p> <p>24 to the concern we have about the White Way Light. I know</p> <p>25 it's a tiny detail, but there is importance in tiny</p>	89	<p>1 a lot of times with my kids, and it's not the experience</p> <p>2 you want in City Beautiful.</p> <p>3 But I will say I recognize that maybe we need</p> <p>4 to, you know, give a nod to, you know, University Drive</p> <p>5 and maybe there's a way of, in the paving plan, you know,</p> <p>6 put in, you know, brick pavers that honor it or celebrate</p> <p>7 it or give a nod to it. I'm not saying open it for</p> <p>8 vehicular, but you can.</p> <p>9 I just think you're still going to have the</p> <p>10 same issue, but still, you can still, you can still keep</p> <p>11 it historic without leaving the use of it in place. You</p> <p>12 know what I mean?</p> <p>13 MR. ADAMS: Well, the other side of that is</p> <p>14 there may be other appropriate ways to make it safer</p> <p>15 without altering it to the same, to the same extent, and</p> <p>16 unless any of us are traffic engineers, you know, that's</p> <p>17 going to be based on personal opinion.</p> <p>18 So I do believe that, yes, some of the</p> <p>19 streets were slightly reshaped at Ponce Park to the north</p> <p>20 to make them safer, but these were just gradual changes to</p> <p>21 the --</p> <p>22 MS. BACHE-WIIG: No, I understand.</p> <p>23 MR. ADAMS: -- to the actual carving in the</p> <p>24 roads to carry traffic more.</p> <p>25 MS. BACHE-WIIG: Right.</p>

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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.

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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.

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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

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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



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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

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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. EHRENHAFT: 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?

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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

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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

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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.

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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.

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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

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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?

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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

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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.

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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

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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?

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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.

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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

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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 --

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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.

<p style="text-align: right;">110</p> <p>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</p>	<p style="text-align: right;">112</p> <p>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</p>
<p style="text-align: right;">111</p> <p>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.</p>	<p style="text-align: right;">113</p> <p>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</p>

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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

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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,

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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

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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.

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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.

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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.

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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

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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

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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

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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

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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.

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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



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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.

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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.

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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. Garica-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.

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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

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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.

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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 Cabarocas 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

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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

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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

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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

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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

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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

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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

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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

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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.

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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

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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

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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?

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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

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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.

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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.

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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

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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

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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

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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

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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

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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.

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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

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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 --

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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. KAUTZ: 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

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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

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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.

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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.



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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

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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 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

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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

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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.

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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

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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.

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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

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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

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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

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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

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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,

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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

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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

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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

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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 --

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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 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,

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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?

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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

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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

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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

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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

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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 --

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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,

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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.

182	<p>1 MS. LYONS: Mr. Menendez?</p> <p>2 MR. MENENDEZ: Yes. Thank you.</p> <p>3 MS. LYONS: Motion passes.</p> <p>4 MS. KAUTZ: No, no, second motion.</p> <p>5 MR. MENENDEZ: Oh, that's right.</p> <p>6 MR. GARCIA-PONS: Yes, the variance.</p> <p>7 MR. MENENDEZ: The second one is for the</p> <p>8 variance.</p> <p>9 MS. KAUTZ: To approve the variance, the</p> <p>10 five-foot set-back.</p> <p>11 MS. SPAIN: I'll make that motion. I'd like</p> <p>12 to make a motion to approve the variance.</p> <p>13 MS. KAUTZ: As noted.</p> <p>14 MS. SPAIN: As -- no.</p> <p>15 MS. KAUTZ: As stated.</p> <p>16 MS. SPAIN: I mean, I can read it, but.</p> <p>17 MS. KAUTZ: That's okay.</p> <p>18 MR. DURANA: I'll second.</p> <p>19 MR. GARCIA-PONS: I'll second it.</p> <p>20 MS. LYONS: Who seconded it?</p> <p>21 THE COURT REPORTER: I'm sorry, who seconded?</p> <p>22 MS. LYONS: Miss Spain?</p> <p>23 MS. SPAIN: Yes.</p> <p>24 MS. LYONS: Mr. Fullerton?</p> <p>25 MR. FULLERTON: Yes.</p>	184
183	<p>1 MS. LYONS: Miss Bache-Wiig?</p> <p>2 MS. BACHE-WIIG: Yes.</p> <p>3 MS. LYONS: Mr. Durana?</p> <p>4 MR. DURANA: Yes.</p> <p>5 MS. LYONS: Mr. Garcia-Pons?</p> <p>6 MR. GARCIA-PONS: Yes.</p> <p>7 MS. LYONS: Mr. Ehrenhaft?</p> <p>8 MR. EHRENHAFT: Yes.</p> <p>9 MS. LYONS: Mr. Menendez?</p> <p>10 MR. MENENDEZ: Yes.</p> <p>11 MS. LYONS: Motion passes.</p> <p>12 MR. MENENDEZ: I think we're done.</p> <p>13 MR. GIBB: Thank you very much.</p> <p>14 MR. MENENDEZ: Thank you. All right, the</p> <p>15 last case file of the night, Case File COA (SP) 2017-025,</p> <p>16 Revised, an application for the issuance of a special</p> <p>17 certificate of appropriateness for the property at 4200</p> <p>18 Granada Boulevard, a local historic landmark legally</p> <p>19 described as Lots Ten and Eleven, Block 99, Coral Gables</p> <p>20 Country Club Section Part Five, according to the plat</p> <p>21 thereof, as recorded in Plat Book 23 at Page 55 of the</p> <p>22 public records of Miami-Dade County, Florida.</p> <p>23 The application requesting design approval</p> <p>24 for an addition and alteration to the residence was</p> <p>25 granted approval with conditions on February 15th, 2018.</p>	185

<p style="text-align: right;">186</p> <p>1 decorative elements would be a stucco band and exposed 2 rafters.</p> <p>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.</p> <p>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.</p> <p>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.</p> <p>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.</p> <p>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.</p> <p>25         So we are recommending approval with the</p>	<p style="text-align: right;">188</p> <p>1 submitted to permit counter and perforated," and as a 2 note, that there are additional changes beyond the 3 elevator shaft issue.</p> <p>4         MR. MENENDEZ: Okay.</p> <p>5         MR. ADAMS: Sorry. Have you been sworn in? 6 (Thereupon, Mr. Cruz-Munoz was duly sworn on oath by the 7 court reporter.)</p> <p>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.</p> <p>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.</p> <p>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.</p> <p>25         The only problem is that he was not really an</p>
<p style="text-align: right;">187</p> <p>1 following conditions:</p> <p>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.</p> <p>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.</p> <p>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.</p> <p>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."</p> <p>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</p>	<p style="text-align: right;">189</p> <p>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.</p> <p>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.</p> <p>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.</p> <p>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.</p>



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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

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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

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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

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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

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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  
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

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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

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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 --

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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

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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

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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.

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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

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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

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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.

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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

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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

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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

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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

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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

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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

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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.

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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?

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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.

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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.)  
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1 CERTIFICATE  
 2 STATE OF FLORIDA)  
 3 COUNTY OF DADE)  
 4 I, DOREEN M. STRAUSS, do here by certify that  
 5 the foregoing pages, numbered from 1 to including 213,  
 6 represent a true and accurate transcription of the record  
 7 of the proceedings in the above-mentioned case.  
 8 WITNESS my hand in the City of Miami this 12th  
 9 day of November, 2021.

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Doreen M. Strauss



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