

CORAL GABLES HISTORIC PRESERVATION BOARD

Wednesday, November 15, 2023, 5:00 p.m.

Coral Gables City Hall, City Commission Chamber
405 Biltmore Way, Coral Gables, Florida 33134

MEMBERS	N 22	D 22	J 23	F 23	M 23	A 23	M 23	J 23	J 23	A 23	S 23	O 23	N 23	APPOINTED BY
Cesar Garcia-Pons (Chair)	P	P	P	P	P	P	P	P	P	P	E	P	P	City Manager Peter Iglesias
Margaret (Peggy) Rolando	#	P	P	P	E	P	A	P	P	E	E	P	P	Commissioner Melissa Castro
Dona Spain	P	P	P	P	P	P	A	P	P	P	P	P	P	Commissioner Rhonda Anderson
Michael J. Maxwell (Vice Chair)	P	P	P	P	P	P	P	P	P	P	P	P	P	Commission Kirk R. Menendez
Bruce Ehrenhaft	P	P	P	E	P	P	P	P	P	P	P	P	P	Commission-As-A-Whole
Brett Gillis	*	*	*	*	*	*	*	E	P	P	P	P	P	Commissioner Ariel Fernandez
Michelle Cuervo-Dunaj	*	*	*	*	*	*	*	*	P	P	P	P	P	Mayor Vince Lago
Alejandro Silva	*	*	*	*	*	*	*	*	*	*	P	P	P	Board-As-A-Whole
Xavier Durana	*	*	*	*	*	*	*	*	*	*	E	P	P	Commission-As-A-Whole

LEGEND: A = Absent; P = Present; E = Excused; * = New Member; ^ = Resigned Member; - = No Meeting; # = Late meeting arrival

STAFF: Anna Pernas, Historic Preservation Officer, Kara Kautz, Assistant Historic Preservation Officer, Stephanie Throckmorton, Deputy City Attorney.

RECORDING SECRETARY/PREPARATION OF MINUTES: Yvelisse Bonilla, Administrative Assistant

The meeting was called to order at 5:02 pm by Chair Garcia-Pons. The chair read for the record the statement regarding the purpose of the board and the lobbyist registration and disclosure.

I. APPROVAL OF MINUTES:

1. Historic Preservation Board Meeting Minutes October 18, 2023.

A motion was made by Mr. Maxwell, seconded by Mr. Ehrenhaft, to approve the minutes of the October 18, 2023, meeting with amendments.

The motion passed (Ayes: 9; Nays: 0.)

II. NOTICE REGARDING EX-PARTE COMMUNICATIONS:

Chair Garcia-Pons read a statement regarding notice of ex-parte communications. Board members who had ex-parte communication of contact regarding cases being heard were instructed to disclose such communication or contact.

Mr. Gillis stated he was the former owner of 915 Ferdinand Street. Mr. Gillis stated that this will not impact his ability to be impartial. The Deputy City Attorney confirmed with Mr. Gillis that he remains unbiased, unprejudiced and ready to vote on this matter.

III. ANNOUNCEMENT OR DEFERRAL OF AN AGENDA ITEM:

Vice Chair Maxwell requested Case File LHD 2023-009, 5005 Hammock Park Drive, be heard at the end of the meeting.

V. SWEARING IN OF THE PUBLIC:

The court reporter administered the oath to audience members attending in-person and over Zoom who planned to testify during the meeting.

VI. LOCAL HISTORIC DESIGNATIONS:

1. **CASE FILE LHD 2023-006:** Consideration of the local historic designation of the property at **915 Ferdinand Street**, legally described as Lot 19, Block 61, Coral Gables Granada Section, according to the Plat thereof, as recorded in Plat Book 8, at Page 113, of the Public Records of Dade County, Florida.

During a PowerPoint presentation wherein current and historic photographs and original drawings were displayed, Ms. Kautz reviewed the property's history, features, notable architectural characteristics, additions, replacements, and ownership record. She concluded by stating that the property met the criteria for designation based on its historical, cultural, and architectural significance. Ms. Pernas stated she received a letter in support of historic designation for this property from Ms. Carbonell on behalf of the Historic Preservation Association of Coral Gables.

Clara Filgueiras, current property owner, spoke in favor of the historic designation.

A motion was made by Ms. Dunaj, seconded by Ms. Rolando, to approve the historic designation based upon the staff report and recommendations that establish this property has significant historical and cultural value and architectural significance.

The motion passed (Ayes: 9; Nays: 0.)

VII. SPECIAL CERTIFICATES OF APPROPRIATENESS:

1. **CASE FILE COA (SP) 2023-022:** An application for the issuance of a Special Certificate of Appropriateness for the property at **4501 Santa Maria Street**, a Contributing Resource with the "Santa Maria Street Historic District," legally described as Lot 22 and the North 25 Feet of Lot 23, Block 96, Coral Gables Country Club Section Part 5, according to the Plat thereof, as recorded in Plat Book 23, at Page 55, of the Public Records of Miami-Dade County, Florida. The application requests design approval for additions and alterations to the residence and sitework. Variances have also been requested from Article 2, Section 2-101 (D) 6a, Article 3, Section 3-

308 (D) 1, and Article 6, Section 6-105 (A) 1 of the Coral Gables Zoning Code for the minimum overall side setback for the swimming pool, minimum landscape open space, and the maximum ground coverage.

Ms. Kautz briefly introduced the item and noted the property's history, project intent, and request for variances. She then introduced the architect, Nelson de Leon (Locus Architecture), to begin his presentation. Upon his conclusion, Ms. Kautz read an e-mail from the property owner wherein he attached a letter from his immediate next-door neighbor, Mr. Critchlow (4515 Santa Maria Street). The e-mail reads:

"Dear Members of the Historic Preservation Board, I've reviewed the proposed letter of intent and the plan as it relates to the remodeling addition of my neighbor's home to my immediate West. I support the work as described. I feel these changes will enhance Santa Maria Street's character as well as support the architectural significance of my home and all homes in the adjacent area. I hope the board approves these plans and look forward to any comments or concerns that the board may have."

Praising the architect's work, Board members discussed returning the windows to their original configuration or coming to a compromise between the original muntin pattern and what is being proposed. Ms. Kautz acknowledged that the muntin pattern of the current awning windows probably won't work in an impact-resistant window and the proportions would be wrong. Staff answered a Board inquiry about alterations to the rear of the home. The Board continued to discuss the garage doors and windows.

A motion was made by Ms. Spain, seconded by Mr. Silva, to approve the Special Certificate of Appropriateness with the conditions noted in the Staff report and clarified that the windows on the golf course side (rear) are to be as depicted in the drawings, windows on the Santa Maria side (front) should be closer to the original windows and to work with Staff on the side-facing windows, and approve the issuance of the Certificate of Appropriateness.

The motion passed (Ayes: 9; Nays: 0.)

A motion was made by Ms. Spain and seconded by Mr. Maxwell to approve the variance to allow the residence to have a maximum ground area coverage for a principal building of approximately 4,992 square feet (39.92% of the lot) versus 4,378 square feet (35% of the lot) as required by Article 2, Section 2-101 (D) 6a of the Coral Gables Zoning Code.

The motion passed (Ayes: 9; Nays: 0.)

A motion was made by Ms. Spain and seconded by Mr. Maxwell to approve a variance to allow the proposed swimming pool to have an interior side setback of five feet (5'-0") vs. The minimum front and side setback for a swimming pool and/or spa shall follow the same requirements as a residence located on the parcel where pool is to be constructed which, in this case, would be 11'-11" as required by Article 3, Section 3-308 D (1) of the Coral Gables Zoning Code.

The motion passed (Ayes: 9; Nays: 0.)

A motion was made by Ms. Spain and seconded by Mr. Maxwell to approve a variance to allow the single-family residential property to provide approximately 31.2% (approximately 3,902 square feet) landscaped open space of the area of the building site vs. Single-family residential properties shall provide landscaped open space of not less than forty (40%) percent of the area of the building site (5,003 square feet) as required by Article 6, Section 6-105 (A) 1 of the Coral Gables Zoning Code.

The motion passed (Ayes: 9; Nays: 0.)

2. **CASE FILE LHD 2023-009**: Consideration of the local historic designation of the property at **5005 Hammock Park Drive**, legally described as Lot 4, Block 1, Hammock Park, according to the Plat thereof, as recorded in Plat Book 71, at Page 43, of the Public Records of Dade County, Florida.

Please refer to Exhibit A attached, for the complete transcript for this item.

A motion was made by Ms. Spain, seconded by Mr. Maxwell, to approve the local historic designation at 5005 Hammock Park Drive legally described as Lot 4, Block 1, according to the Plat thereof, as recorded in Plat Book 71, at Page 43, of the Public Records of Dade County, Florida based on its architectural significance; Criterion 1) portrays the environment in an era of history characterize by one or more architectural styles, Criterion 2) embodies the distinguishing characteristics of an architectural style or period or method of construction, Criterion 4) contains elements of design details material or craftsmanship of outstanding quality or which represent a significance innovation or adaptation to the South Florida environment and to incorporate those findings that are contained within the designation report Staff.

The motion passed (Ayes: 9; Nays: 0.)

ITEMS FROM THE SECRETARY:

None

DISCUSSION ITEM:

1. December meeting date: The board members present requested that Staff move the December meeting to Thursday, December 14, 2023, at 4:00 PM. Staff to confirm the new date with the City Clerk's office and will send out an email to the Board and the applicants.
2. Presentations: Chair Garcia-Pons questions the amount of time applicants have to present. The City Attorney advised that we should not limit the time for presentations by the applicants but there is a cut off for public comment. Board members recommend asking the applicants to be cognizant of everyone's time and to approximate the amount of time the presentation will take.
3. TDR Workshop: Ms. Pernas is working on scheduling a workshop for TDRs in early 2024.
4. Mr. Gillis is recommending Staff research the properties located at 825 South Alhambra Circle, and 9485 Old Cutler Lane for potential designation. Mr. Gillis would like to have Staff bring share information on the properties with the Board so they can review in advance of the upcoming meetings. Any member of the public can submit a request for historic designation, the City Attorney will look into what conflicts may arise if a request is submitted by a Board Member. Staff confirmed that both properties are located in a minimal flood zone.

5. City Hall Windows – The Board briefly discussed the windows at City Hall. Ms. Spain would like Staff to bring a vendor in and get a price for doing clear view hurricane proof windows to be installed on the interior of each of the windows. Ms. Spain suggests it is a good idea to secure the envelope then over time restore the windows. The estimate does not need to include the cost of the restoration of the existing windows.

A motion was made by Ms. Spain, seconded by Mr. Maxwell, to direct Staff to obtain a price on installing clear view hurricane proof windows on the interior of the City Hall windows.

The motion passed (Ayes: 9; Nays: 0.)

OLD BUSINESS:

None

NEW BUSINESS:

None

ADJOURNMENT:

A motion was made by Mr. Maxwell, seconded by Ms. Spain, to adjourn the meeting at 8:34 PM.

The motion passed (Ayes: 9; Nays: 0.)

Respectfully submitted,



Anna C. Pernas
Historic Resources and Cultural Arts Director

EXHIBIT A

CITY OF CORAL GABLES
HISTORIC PRESERVATION BOARD
NOVEMBER 15, 2023, 5:00 P.M.
CORAL GABLES CITY COMMISSION CHAMBERS
405 BILTMORE WAY, CORAL GABLES, FLORIDA
VERBATIM TRANSCRIPT

EXCERPT

CASE FILE LHD 2023-009 - 5005 HAMMOCK PARK DRIVE

Board Members Present:

Cesar Garcia-Pons, Chairperson
Brett Gillis
Michelle Cuervo-Dunaj
Xavier F. Durana
Bruce Ehrenhaft
Alejandro Silva
Michael J. Maxwell
Margaret "Peggy" Rolando
Dona Spain

City Staff:

Kara Kautz, Assistant Historic Preservation Officer
Anna Pernas, Historical Resources and Cultural
Arts Director
Yvelisse Bonilla, Historical Resources and Cultural
Arts Administrative Assistant
Stephanie M. Throckmorton, Deputy City Attorney

1 THEREUPON:

2 The following proceedings were had:

3 * * * * *

4 CHAIRMAN GARCIA-PONS: Okay. Thank
5 you. Thank you very much. Let's call the
6 meeting back to order, 6:05 p.m.

7 Hearing Item, Case File LHD 2023-009;
8 Consideration of the local historic
9 designation of the property at 5005 Hammock
10 Park Drive, legally described as Lot 4,
11 Block 1, Hammock Park, according to the
12 Plat thereof, as recorded in Plat Book 71,
13 at Page 43, of the Public Records of Dade
14 County, Florida.

15 Ms. Pernas.

16 MS. PERNAS: Thank you.

17 Could we, please, have the
18 presentation?

19 The property at 5005 Hammock Park Drive
20 is before you for consideration for
21 designation as a local historic landmark.
22 A Historic Significance Determination
23 Application was filed on June 22nd, and on
24 August 4th, a Significance Determination
25 Letter was issued, stating the property

1 does meet the minimum criteria for
2 designation.

3 The home was designed in 1964 by
4 Architect Alfred Browning Parker. He was
5 one of the 20th Century's most renowned and
6 honored Florida-based architects. As per
7 Article 8, Section 8-103, of the Coral
8 Gables Zoning Code, Criteria for
9 Designation of Historic Landmarks, "A local
10 historic landmark must have significant
11 character, interest or value as part of the
12 historical, cultural, archeological,
13 aesthetic or architectural heritage of the
14 city, state or nation. For designation, a
15 property must meet one of the criteria
16 outlined in the Code.

17 5005 Hammocks Park Drive is eligible as
18 a local historic landmark based on three
19 architectural significance criteria.
20 Criterion 1, it portrays the environment in
21 an era of history characterized by one or
22 more distinctive architectural style.
23 Criterion 2, it embodies those
24 distinguishing characteristics of an
25 architectural style or period or method of

1 construction. Criterion 4, it contains
 2 elements of design, details, materials or
 3 craftsmanship of outstanding quality or
 4 which represent a significant innovation or
 5 adaptation to the South Florida
 6 environment.

7 5005 Hammocks Park Drive is located in
 8 the Hammock Park Subdivision, just north
 9 and east of the west of Matheson Hammock
 10 Park. The Hammock Park Subdivision was
 11 annexed by the City in 1996. The heavily
 12 wooded lot is just under an acre and is
 13 outlined in yellow in the aerial view
 14 photo.

15 In the late Nineteenth Century
 16 Modernism, a philosophical, religious, and
 17 arts movement, sought to realign
 18 experiences and values in the emerging
 19 industrial world. The Modern architecture
 20 movement arose within this framework.
 21 Emerging around the turn of the 20th
 22 Century, it dominated the architectural
 23 scene from the 1940s until the late 1980s.
 24 New materials and techniques, such as
 25 steel, reinforced concrete and large plate

1 glass, allowed for greater freedom to
2 create new forms and rethink spatial
3 concepts. Modern Architecture embraced
4 utility and simplicity with geometric
5 shapes and forms, open floor plans and a
6 scarcity of applied ornamentation.

7 In Florida, a talented group of
8 architects changed their architectural
9 landscape. They embraced the underlying
10 principles of modernism and created
11 buildings that responded to Florida's
12 unique climate and lifestyle. They used
13 both, modern and locally available
14 materials and methods of construction.
15 Their endeavors are often categorized as
16 tropical modernism. Modern Florida designs
17 evolved over decades and many of the
18 leading architects were highly
19 individualistic in their designs.

20 Miami-based Alfred Browning Parker was
21 indisputably one of the leaders in
22 Florida's modern movement. Parker took to
23 heart the principles of Modernism and
24 precepts of Frank Lloyd Wright's organic
25 architecture and developed his own design

1 philosophy that informed all of his work.

2 Alfred Browing Parker graduated from
3 the University of Florida with honors in
4 1939. His education was supplemented with
5 several travel fellowships which helped
6 form his design philosophy. Parker both,
7 started and ended his career teaching at
8 the University of Florida. He opened his
9 practice in Coconut Grove on January 1st,
10 1946.

11 Parker's design career spanned six
12 decades. His pursuit of beauty and unity
13 in architecture was unwavering. Throughout
14 his career, he produced structures that
15 respected their site and celebrated it. He
16 remained a strong advocate of the use of
17 local materials and building climate
18 sensitive buildings. He had a strong
19 understanding of the nature of building
20 materials and placed a high value on
21 craftsmanship.

22 Parker's recognition and honors were
23 extensive. Shown here is a select list of
24 top professional recognitions for his
25 contributions to the field of architecture.

1 It is worth noting that Parker was one of
2 only a few architects Franklin Wright ever
3 endorsed to become an AIA fellow.

4 Parker thoughtfully and masterfully
5 adapted modernist design concepts and
6 melded new technologies with the use of
7 traditional and local materials to work in
8 a subtropical environment. The results
9 were houses uniquely suited to the South
10 Florida lifestyles. What he designed
11 offered a fresh interpretation of Modern
12 organic architecture.

13 Parker was a prolific writer. He
14 taught at the University of Florida, and he
15 lectured widely on his design approach and
16 his dedication to what is now called green
17 architecture. He was also not shy about
18 voicing his opinions in national
19 architectural publications; hence, Parker
20 himself provides copious sources for
21 understanding his distinctive designs
22 philosophy.

23 The most noted source is his book, *You*
24 *and Architecture*, which was published in
25 1965, just a year after designing the home

1 at 5005 Hammock Park Drive. The quotes in
2 the presentation and throughout the design
3 report -- designation report are Parker's
4 own words and are mostly from his book. He
5 cites his fundamental design principles as,
6 build strongly; build as directly as
7 possible with no complications; use the
8 materials at hand, keep these as few as
9 possible; let your building love its site
10 and glorify its climate; design for use:
11 Make it beautiful.

12 Parker's projects spanned the realm
13 from the Miamarina -- realm from the
14 Miamarina to the Hope Lutheran Church on
15 Bird Road, to modular, affordable
16 Tropex-Pansible Home. However, private
17 homes are where he shone.

18 The following slides focus on the
19 various features of the house. The quotes
20 serve to provide context regarding Parker's
21 design philosophy and how he viewed them as
22 contributing to the unity of the structures
23 he designed. Parker resisted the labeling
24 of architectural works by styles. He
25 designed each structure individually, in

1 harmony with the site, respecting the
2 client's needs.

3 Parker was a master at holistic design.
4 Each of his design elements reflected his
5 overall philosophy from the macro to the
6 micro level. One cannot overemphasize the
7 thought of the design -- the design acumen
8 and the craftsmanship of Parker's work.
9 This presentation is only a brief
10 introduction.

11 Please note that since this site has
12 been -- has heavy vegetation, full view
13 photos of the facade were not possible.
14 Since the property is largely intact,
15 historic photos and Parker's drawings are
16 used to provide overall views and context.

17 Built in 1964, this home is one of
18 Parker's mature work. It demonstrates its
19 suitability to its site, the use of native
20 materials, respect for the climate and a
21 coordination of the interior and exterior
22 architecture within itself and to the site.
23 It may appear at first as a simple house,
24 but it's actually a refined example of the
25 Florida Modern movement and a deeply

1 multi-layer design.

2 Parker's design of this wood frame
3 residence at 5005 Hammock Park Drive is a
4 thoughtful combination of rectangular
5 forms, broad gable roofs, and using natural
6 and indigenous materials. The two-story
7 section, the home steps down -- the
8 two-story section, the home steps down to
9 one-story sections on both sides and rear.
10 The massing gives the home an overall
11 horizontality and grounds the building to
12 the site.

13 The use of cypress for the roof, siding
14 and grillwork aids in achieving harmony
15 with this wooded site. The coral rock
16 facing, terraces, walls, and planters
17 further this impression. A large modern
18 coral rock chimney anchors the home to the
19 site. In response to the subtropical
20 environment, it is set above the ground on
21 a series of elevated concrete slabs that
22 aid cooling, insect protection and
23 drainage.

24 The home is primarily L-shaped in plan.
25 There is now a pool in the corner of the

1 home. Parker often used a variation of an
2 L-shaped plan, as it allowed for designs
3 which facilitated ventilation, sunlight
4 from different angles, and expansive
5 openings for maximum exposure and
6 integration with the site. The eastern
7 extension of the "L" was originally a
8 carport and is now enclosed.

9 Parker was a strong advocate for using
10 local materials. He was particularly
11 partial to coral rock and a dominant
12 feature -- and it is a dominant feature of
13 both, the exterior and interior of the home
14 at 5005 Hammock Park Drive. The coral rock
15 is installed in a refined geometric pattern
16 he developed after many hands-on years
17 working with the material.

18 Randolph Henning, who authored the
19 definitive book on Parker's works, relates
20 it -- relates that it is referred to as the
21 Parker pattern. On this home, coral rock
22 is found on most of the exterior facades,
23 most notably for the prominent features,
24 the chimney, and the front terrace, as well
25 as for the planters facing, garden wall and

1 the study, terrace's floor. It provides
2 visual continuity, symbiosis with the site,
3 and it's used purposefully by Parker to
4 transition the house to the ground and its
5 site.

6 The front coral rock terrace seen here
7 is -- on the right, is a visually
8 dominating feature. It skillfully
9 transitions the two-story central core to
10 the site as you approach the home. A
11 perimeter wall along the front and west
12 side of the terrace results in the terrace
13 having an outdoor room quality. At the
14 southeast corner of the terrace is a
15 rectangular pillar planter whose plantings
16 temper the transition from the built to the
17 natural environment.

18 Sorry. That was the slide. I apologize.

19 A favored feature in Parker's homes was
20 a generous stone fireplace that was focal
21 point of the living -- of the living spaces
22 and its associated large chimney. In this
23 home, a substantial and visually dominant
24 modern rectangular coral rock chimney rises
25 at the western end of the home, between the

1 two-story living area and the one-story
2 study. It is monolithic in appearance as
3 it rises from the ground through the
4 western eave to a half-story above the
5 home. It anchors the house to the site in
6 a visually strong and commanding manner.
7 Note that the photo on the left provides a
8 clear view of the stone pattern.

9 Cypress was another one of Parker's
10 favorite materials and it's extensively on
11 this home. Vertical cypress boards of
12 random widths are used both as exterior
13 siding and interior paneling. Henning
14 relates that Parker was inspired by the
15 varying widths of palm fronds common in
16 South Florida. This may be Parker's first
17 use of this method, one he clearly liked to
18 use, as he used it again for his own home,
19 Woodsong, a few years later.

20 The gable roofs are broad with
21 extensive eave overhangs to provide shade
22 and protection from the subtropical
23 environment. At the one-story bays, the
24 gable roofs continue in a shed-fashion on
25 the front facade, providing additional

1 shade for the first story and giving this
2 two-story volume a more human scale
3 experience. The roof soffits are cypress
4 boards and at each wall roof juncture there
5 is an extended exposed beam. The barge
6 boards are copper, which was a favored
7 material of Parker, as he appreciated how
8 it weathered and harmonized with wood and
9 stone.

10 A variety of the exposed wood details
11 are found in the eaves. These range from
12 craftsman knee braces flanking windows on
13 the first story, to rafter tails whose ends
14 have chamfered sides and a compound bevel
15 ends on the second story. These details
16 are just a few that highlights Parker's
17 skill not only as an exceptional designer,
18 but also as a skilled craftsman. In the
19 apex of the gable end, Parker designed
20 diamond-shaped windows. The craftsman
21 detailing of the windows is depicted here.
22 Note the use of a small amount of red
23 glass, which provides additional dominance
24 to these features.

25 Parker's designs, material choices,

1 siting, and features were thoughtful and
2 intentional. Parker frowned on ornament
3 for ornament's sake. The beauty of his
4 purposeful, well crafted and detailed
5 features spoke for themselves. Like this
6 home, some of Parker's houses seem to turn
7 their back on the street. The privacy for
8 the client took precedence and there were
9 few windows or doors on the street-facing
10 facades.

11 At the entry of this home is another
12 example of a well crafted custom-made
13 feature, a two story cypress grille feature
14 subtly calls attention to the front entry
15 while blending it with the site. The grill
16 fronts a pair of glass doors, as well as a
17 second story window, hence allowing light
18 into the home while maintaining privacy.
19 The grill feature is also use as an
20 interior -- in the interior as a privacy
21 screen, where it allows view to the dining
22 and living room from the second story
23 master bedroom.

24 Windows and doors on the front facade
25 of this home are at the one-story study,

1 bay leading to the study and the kitchen.
2 There are no windows on the front facade
3 for the large two-story -- for the large
4 two story living and dining room spaces.
5 Light to these spaces came from a
6 spectacular two-story pair of picture
7 windows that burst through the gable roof
8 on the rear facade. It is a hallmark
9 feature of the home.

10 Modernist architects embraced new
11 developments in structural engineering and
12 materials that allowed an open-plan
13 interior and allowed larger expanses of
14 glass, both of which Parker embraced in
15 this home. Picture windows were a staple
16 in Modernism. This pair of windows is a
17 unique take on the Modern picture window.
18 The shed roof topping this feature imparts
19 the sense of a dormer, a modern full-height
20 dormer.

21 The window pair is substantially angled
22 to maximize the slant of the sunlight into
23 the living and dining room spaces, as well
24 as provide expansive views of the site's
25 foliage. The proportions of the glass and

1 mullions soften the scale of these
2 openings. On the exterior, the window pair
3 sit on the coral rock planter, whose
4 vegetation also softens its size.

5 In addition to the hallmark two-story
6 window, the home was illuminated with
7 natural light by banded windows and doors
8 and by windows in the gable's eaves.

9 Parker often used banded windows and doors
10 to provide continuous views of the natural
11 features of the site. The banding also
12 emphasized the horizontality of the homes,
13 which aided in blending the structure of
14 the site -- with the site.

15 Parker sought for windows and doors to
16 serve as more than light fixtures -- light
17 filters. Another hallmark feature of this
18 home were the Persiana doors. At 5005
19 Hammock Park Drive, an original Persiana
20 door is extant. It leads from the study
21 onto the covered terrace. As shown here,
22 the home was designed with other Persiana
23 doors. The doors at the southeast of the
24 home were removed with the 2003 additions
25 and the banded doors on the west elevation,

1 if implemented as Persianas, were removed
2 at an unknown date.

3 Hammock Lakes was not part of Coral
4 Gables until 1996. Permits and
5 documentation pre-dating the annexation is
6 sparse. The Miami-Dade building jacket for
7 this property indicates that the pool was
8 constructed in 1977. The change may have
9 occurred at this time.

10 There were two substantial alteration
11 campaigns to the home at 5005 Hammock Park
12 Drive. The first was undertaken by
13 Architect Mike Sardinas in 2003. It
14 included the construction of a second story
15 master bedroom, expansion of the carport
16 and the addition of a two-story coral rock
17 terrace. These alterations occurred in
18 Area A. Sardinas also enclosed a covered
19 terrace off the family room, noted here as
20 Area B. Sardinas used the same materials
21 as Parker and for the most part detailed
22 the alterations in the same spirit of the
23 original design.

24 The second substantial alteration was
25 the enclosure of the carport. A permit for

1 this work has not been located to date.

2 These alterations are discussed in more
3 detail in the designation report.

4 Comparison of the original permit plans and
5 the historic photos and the building
6 records with the extant structure indicate
7 that the residence has retained a
8 significant degree of its historic
9 integrity.

10 In conclusion, the single-family
11 residence at 5005 Hammock Park Drive was
12 designed by Architect Alfred Browning
13 Parker in 1964. Parker was one of the 20th
14 Century's most renowned and honored
15 Florida-based architects. Parker's designs
16 were driven by the intention to
17 appropriately adapt modern architecture to
18 Florida using an ecologically balanced
19 approach where the building and its natural
20 surroundings were integrated so that each
21 borrowed harmony from one another. Parker
22 spent decades refining his design
23 philosophy and honing his craft with
24 hands-on construction.

25 This largely unaltered home is the

1 mature work of this renowned architect. It
2 employs many of his design precepts and
3 features, that are typical to the Tropical
4 Modern style. The home is sympathetic to
5 the extensive tropical vegetation of its
6 site in the Hammock Lake area. It uses
7 local materials chosen for how they weather
8 in South Florida's tropical climate. The
9 design is a coordination of rectangular,
10 gable-roofed forms clad vertical random
11 width cedar siding anchored to the site
12 with coral rock features. It responds to
13 the tropical environment with narrow plan,
14 large eaves, his signature Persiana doors,
15 banded windows and terraces.

16 It features an elegantly designed
17 two-story tilted living room window, custom
18 wood screens, and a proliferation of
19 craftsman wood details. Ultimately, the
20 home at 5005 Hammock Park Drive is a
21 thoughtful collection of integrated details
22 and design precepts that creates a
23 synthesis of beauty and utility.

24 The property at 5005 Hammock Park Drive
25 retains its historic integrity and

1 significantly contributes to the historic
2 fabric of the City of Coral Gables and is
3 part of a collection of quality residences
4 that serve as a visible reminder of the
5 history and cultural heritage of this City.

6 Staff recommends approval of the local
7 historic designation of the property at
8 5005 Hammock Park Drive based on its
9 architectural significance.

10 CHAIRMAN GARCIA-PONS: Thank you, Ms.
11 Pernas.

12 Is the owner or applicant here?

13 MR. GARCIA-SERRA: Good evening, Mr.
14 Chair, Members of the Board. Mario
15 Garcia-Serra, with offices at 600 Brickell
16 Avenue, here this evening representing the
17 owners of the property at 5005 Hammock Park
18 Drive, Dr. Susan Fox and Rebeca Cohen.

19 The property, as already mentioned by
20 Staff, is located in the Hammock Park
21 Subdivision, an area of the City which was
22 originally part of Unincorporated
23 Miami-Dade County, and annexed into the
24 City of Coral Gables in 1996.

25 I'm joined today by Bob Chisholm, our

1 architectural expert witness.

2 As you can imagine, my clients have
3 been thrust into a difficult situation,
4 none of which has been their making. They
5 have lived happily at this house since
6 1994, and now, due to an inquiry by an
7 interested buyer, their privacy and the
8 ability to do as they please with their
9 property has been disrupted and is in
10 question.

11 To their credit, and because my clients
12 recognize the importance of historic
13 preservation, they hired an expert first,
14 before they hired a lawyer. Susan Fox
15 actually already knew Bob Chisholm, our
16 expert witness, from their work together on
17 the preservation of the Coconut Grove
18 Playhouse. Bob, as he, himself, will go
19 into detail further, has been involved in
20 the work of historic preservation at the
21 local level since the 1970s.

22 Everyone on our side acknowledges the
23 importance of historic preservation, the
24 challenges which it is facing today, and
25 the importance of Alfred Browning Parker in

1 architectural history. However, what we
2 are discussing today is whether this one
3 particular building, rises to the level of
4 historic importance and significance, that
5 we need it to be preserved forever. That
6 is what the Board needs to decide, should
7 this home be required to be preserved, so
8 that in the next 100 or even 1,000 years,
9 it is still standing, because, otherwise,
10 the loss of the building would negatively
11 impact the public welfare.

12 That burden, to protect the public
13 welfare, would, of course, be bared
14 exclusively by my clients. City Staff
15 feels that this building does rise to that
16 level of significance, but we disagree.
17 Your responsibility now is to hear both
18 sides and make a decision which will have
19 repercussions either way. Luckily, you do
20 have a set of criteria to help you in that
21 decision, and I would ask if the
22 presentation could be brought up on the
23 screen, so we can take a look at this Code
24 section.

25 Staff had already previously indicated

1 this Code section in their presentation,
2 but I have underlined certain particular
3 parts. And right there, the Purpose and
4 Intent Section of the Historic Preservation
5 Code of Coral Gables, starts off by saying
6 that the purpose of the designation of
7 historic landmarks is to promote the
8 educational, cultural and economic welfare
9 of the public. So, as I mentioned, what
10 we're doing here today, one way or the
11 other, needs to be motivated by whether the
12 preservation of this building serves the
13 public welfare.

14 And in deciding that, you have to
15 follow this directive in the Code, which
16 is, in order to qualify for designation as
17 a local historic landmark and -- or local
18 historic landmark district, the individual
19 properties must have, and we emphasize,
20 significant -- significant character,
21 interest or value as part of the
22 historical, cultural, archeological,
23 aesthetic or architectural history of the
24 city, state or nation.

25 So when we go to this criteria, which

1 is a criteria that is being cited by Staff
2 to justify the designation of this
3 property, we have to keep that significant
4 modifier in mind. In other words, it
5 should significantly portray the
6 environment in an era of history
7 characterized by one or more distinctive
8 architectural styles. It should
9 significantly embody those distinguishing
10 characteristics of an architectural style
11 or period or method of construction, and it
12 should significantly contain elements of
13 design detail, materials or craftsmanship
14 of outstanding quality, which represent a
15 significant innovation or adaptation to the
16 South Florida environment. Without that
17 significant consideration, almost any
18 building could potentially, even
19 half-hearted attempts at certain
20 architectural styles, be deemed to comply
21 with this criteria, but it needs to be a
22 significant compliance with this criteria.

23 Please note that the historic interest,
24 character or value, as I mentioned before,
25 must be significant. Accordingly, this

1 significance requirement also applies to
2 the criteria which Staff is citing in their
3 report.

4 Mr. Chisholm undertook this analysis
5 himself and reached a conclusion that this
6 home does not rise to that level of
7 significance, nor does it comply with the
8 cited criteria. Bob was aided in his
9 review by the writings of Alfred Browning
10 Parker, as well as the extensive cataloging
11 and inventory that is available of Alfred
12 Browning Parker's work and of Tropical
13 Modernism, in general.

14 Also cited by Staff, and we were
15 luckily able to find a copy and read it
16 relatively quickly, You and Architecture by
17 Alfred Browning Parker himself. And, then,
18 Mr. Hennings' book, which is an extensive
19 collection of Alfred Browning Parker's
20 work, detailing dozens and dozens of Mr.
21 Parker's projects.

22 Both of these works informed their
23 analysis considerably and Bob's
24 conclusions, which we will go into in
25 further detail, or that the home itself

1 does not comply with the Tropical Modernism
2 principles espoused by Alfred Browning
3 Parker, and, furthermore, that the
4 structure has been altered to such an
5 extent that it has lost its historic
6 integrity.

7 With that said, I'll ask Bob to come up
8 now and present his credentials and also
9 his analysis of this building.

10 Thank you.

11 MR. CHISHOLM: Thank you, Mario.

12 Good evening, Mr. Chairman, Members of
13 the Board. Thank you for this opportunity
14 to come before you. I have to admit that
15 I'm rather nervous.

16 CHAIRMAN GARCIA-PONS: Mr. Chisholm, if
17 you could introduce yourself, please.

18 MR. CHISHOLM: Yes, of course.

19 I'm Robert Chisholm, owner of Chisholm
20 Architects in Miami. My offices are
21 located at 782 Northwest 42nd Avenue.

22 CHAIRMAN GARCIA-PONS: Thank you.

23 MR. CHISHOLM: And it's a pleasure to
24 come here before you. I hope I'm working
25 this right. I'm from another century.

1 The Table of Contents, just to give you
2 an overview of where my presentation is
3 heading, there was some early questioning
4 about my qualifications and background. So
5 I'll spend a little bit of time on that, to
6 make you comfortable with my ability to
7 address this delicate matter. At the end,
8 it's not about me, or, frankly, about
9 Mr. Parker. It's about the building
10 itself. And that's what we're looking at
11 right now. Then we'll discuss Mr. Parker's
12 background, which has already been
13 addressed, but its extensive and
14 well-deserved. His legacy is very, very
15 strong and very well-established. We'll
16 talk about the Modernism in Architecture
17 which he embraced, in that its development
18 is not -- in my opinion, not a particular
19 style. It's a -- as is any creative
20 endeavor, it's an evolution of the style.

21 We'll also talk about unsuccessful
22 products in history, that -- nobody's
23 perfect. Nobody hits a number one song
24 every time. Nobody can hit home runs
25 without strike outs. And we'll talk about

1 that, as well. Then we'll review briefly
2 the historic preservation criteria for
3 architectural significance that the City
4 has, and then our findings, specifically,
5 about the building, which is the crux of
6 this analysis. Then we'll go into some
7 photo analysis, and then a conclusion.

8 Again, some of my background, I won't
9 bore you with everything, but I graduated
10 from the University of Florida, same as
11 Mr. Parker, but I graduated in 1973. I
12 just celebrated fifty years. Came back on
13 Sunday from the Grand Guard induction into
14 the school, and it was a great trip. Many
15 of my friends and teammates from the
16 university were there. It was a very, very
17 nice weekend.

18 I did my Master's Degree in urban
19 planning and urban design at the University
20 of Miami, and my connection to the
21 university continues. We're about to
22 enlarge St. Augustin Parish, there on
23 Miller, soon, and -- we're undertaking that
24 very soon. I've been involved in the
25 community for quite some time, and I

1 maintain activities and I've been -- I've
2 been lucky to be involved in a lot of very,
3 very interesting activities, with wonderful
4 people, which have really helped me very
5 much in my evolution and development.

6 On the upper right, I'm actually -- I
7 don't know if I should bring this up, but
8 I'm writing a check to the Archdiocese of
9 Miami at the Bunny Bastian Residence. So I
10 was there many, many times. So I know it
11 well.

12 My background in historic preservation,
13 in my Statement of Qualifications, I was --
14 if you remember, there was a big recession
15 in the early 1970s, what is called the Oil
16 Crisis, and I was part of the County
17 Manager's Office, because I was doing my
18 Master's Degree in urban planning. I was
19 the lead principal planner at the County,
20 and if some of you know, the Alamo at
21 Jackson Memorial Hospital, that was my
22 first historic preservation project in
23 1976, '77. We picked up the building and
24 we moved it 400 yards to its present
25 location. I was the project manager on

1 that project, The Alamo.

2 Then, in -- I left the County in 1980,
3 and my intent was to go back to --
4 eventually, to go to private practice as an
5 architect and urban planner, urban
6 designer. I led the team that interviewed
7 and hired Mr. Ivan Rodriguez and Mr. Robert
8 Carr, the archeologist. They ran the
9 Historic Preservation Office for Miami-Dade
10 County from inception through to
11 twenty-five years, did a great job.

12 After I left the County, I was part of
13 the team, with Diane Artfigle (phonetic) of
14 Boston, that did the historic preservation
15 master plan for South Beach. I led the
16 Miami team that won a national award for
17 urban design and historic preservation in
18 '82.

19 And after that, I've put about 22
20 buildings in the National Register of
21 Historic Places. One of the buildings I
22 worked on was the Biltmore. I was part of
23 that team. And the -- the Alamac Hotel,
24 won a historic preservation award in '83.
25 And one of the investors in the Biltmore

1 project was OJ Simpson and Dan Rather,
2 actually, interesting.

3 I got a call from Arnold Middleman in
4 1998 to help out in the Coconut Grove
5 Playhouse, in its preservation master
6 planning, and it had serious, serious
7 defects and issues. I met many great
8 people there, including Susan Fox, and we
9 worked hard -- very hard to keep the
10 playhouse open. We the master plan, which
11 was lauded by the New York consultants, and
12 our intent was to keep the facade intact
13 and build new facilities behind it.
14 Unfortunately, that project has been
15 stalled for many, many years.

16 I worked -- I've gotten other awards
17 from the Dade Heritage Trust. I helped Dr.
18 Padron in getting the Freedom Tower. I was
19 quoted in the national register for my
20 support to declare the Freedom Tower a
21 national landmark.

22 And, as we speak, we're working with
23 UM, the Volpe Building, in historic
24 preservation right now. We're working with
25 the City of Coral Gables on the Venetian

1 Pool under construction, historic
2 preservation of some interior repairs, and
3 we're also working with Miami-Dade County
4 Public Schools, in the Chapman House, in
5 the restoration of that, and now we're in
6 the Fox residence.

7 I don't normally become an expert
8 witness unless I'm asked and there's a
9 specific issue, and I never, ever, go
10 against an architect. I did it once
11 before, because the situation called for
12 that. And like I said, what we're doing
13 today is not about Mr. Parker.

14 Over the years, I've been recognized
15 several times. I knew Mr. Parker
16 personally. When I was 21 and I was
17 interning at HUD, he was working at Musa
18 Isle on the Miami River with some low
19 income apartments, and I went to his office
20 a couple of times. I played with a Grate
21 Dane. I don't know if it was that one or
22 not, but, you know, I played with a big
23 Grate Dane that was there, and everything
24 about Mr. Parker is true. Later on, in the
25 following summer, I worked on Musa Isle for

1 HUD doing site improvements and wayfinding.
2 So I knew the project well. It followed
3 his philosophy and criteria.

4 So, like I said, everything about
5 Mr. Parker is absolutely true, and his
6 legacy is more than well-established, and
7 his humility is also well-established,
8 because several times, as I read about him,
9 as you can see the quote below, and it
10 repeats itself in many of his writings and
11 his letters, "I am an architect because I
12 have to build. Never does one hit the mark
13 squarely, but what a thrill in trying."

14 Architecture demands -- it's a very,
15 very emotional and demanding process. It's
16 not fun when somebody evaluates you, and I
17 remember that happening to me, actually --
18 when I was six or seven years old, at
19 pre-school, I did a drawing of a house or
20 something in my class, and like a child, I
21 took it to my teacher, so he would laude me
22 and praise me, like my mother did, but he
23 crumbled it up and threw it in the garbage.
24 That was my first critique.

25 So it's part of the process, because

1 it's an extremely difficult profession.
2 It's very, very hard to, actually, achieve
3 your criteria and your goals and
4 objectives, for many reasons that you
5 cannot control. It can be the program, it
6 can be the client, it can be the codes, it
7 can be the budget. There are many, many
8 reasons that the project is not entirely
9 successful, and I'm going to prove that to
10 you tonight, when you can see, and I say
11 that, these are some of the other -- just
12 some of the other very, very successful,
13 very prolific work, that Mr. Parker did
14 throughout. I just picked out the ones
15 that I liked graphically, I mean, from the
16 photographs. They're fantastic.

17 Ezra Stoller was his favorite
18 photographer on his use of the Persianas,
19 which we'll talk about. The Persianas have
20 a history, a purpose and a reason, and he
21 used them fantastically, but not in this
22 case, and we'll talk about that, as well.

23 He was very favorable towards Modernism
24 and it has all of these, how should I say,
25 points, of what Modernism embraces, and,

1 again, he says, "While I have not always
2 been successful in fulfilling these ideas,
3 I have not changed my mind as to their
4 validity."

5 So I fully agree with him and I am awed
6 by his humility, and, again, this is a
7 quote from 1955, because he was very good
8 friends with Frank Lloyd Wright, who wrote
9 a letter of recommendation for him to
10 become a Fellow.

11 Okay. So nobody's perfect, and so I
12 say, well, let's put some levity into this
13 and let's talk about some of the projects,
14 and these are just some. And I'm not going
15 to go through them, but I kind of wrote
16 what their -- and it's hard -- I don't
17 think I can zoom in on these things, but
18 anybody from Coca Cola, to Ford, to Apple,
19 to Samsung, you name it, can fail or not be
20 successful.

21 At the personal level, how many of
22 us -- me, I can't cook. I can probably
23 prepare a salad, hopefully -- some of them
24 are good -- because I've burned myself, or,
25 you know, anybody can overcook a steak or

1 get a wine that's not the best year, or who
2 can make a bad cup of coffee sometimes or
3 fry -- I should have put a couple of fried
4 eggs in there, who can fry egg or boil
5 water, right. I mean, in architecture, as
6 well.

7 Frank Lloyd Wright was heavily
8 criticized for the Jackson Wax, even though
9 he's in all of the history books. That
10 doesn't function in a corporate office
11 mode, and that was the main criticism he
12 got for it. There's more. I just picked
13 these three quickly.

14 Le Corbusier, French architect, the
15 Unite d'Habitation was heavily criticized
16 for not being livable, even though it's in
17 all of the history books. And, then, last,
18 Rafael Vinoly, with the "Walkie Talkie," a
19 concave building that would get the angle
20 of the sun and it was dangerous to walk
21 next to the building. It actually melted
22 parts of a Jaguar that was parked on the
23 street. So, ladies and gentlemen, it's
24 just -- sometimes you just -- it doesn't
25 work.

1 And, again, I understand the need for
2 historic preservation. I understand the
3 importance of history in our community. I
4 understand the importance of history being
5 taught to our children of everything,
6 because you need to know where you came
7 from to understand the present, and you
8 need to know where you're going. So you
9 need to know history to try to make heads
10 or tails of what everything is all about.

11 The 1960s, and I was a teen-ager in
12 those years, was the beginning of growth in
13 South Florida, and when you say that it
14 portrays an environment and era of historic
15 characterized by one or more distinct
16 architecture, well, let's start with the
17 fact that this is not a particular
18 architectural style, nor did -- and he
19 states it somewhere, that he didn't follow
20 architectural styling. You can call it
21 Tropic Modernism, call it a derivative of
22 ranch style, which actually came out of
23 California in the 1930s, and Frank Lloyd
24 Wright made it popular, also. The period
25 of execution where most of this happened

1 was mid '40s to mid '60s, and this is a
2 wood frame construction. And if you're
3 going to design in wood, all wood, there's
4 certain detailing that is required and
5 craftsmanship is a necessity, not a luxury.

6 So when you're going to do a project
7 like that, the craftsmanship should be
8 there. It needs to be a part of that. So
9 they're not breaking any sound barrier or
10 world records by being, you know, a
11 craftsman in the work you do, but a
12 subdivision house, which is a ranch style,
13 also qualifies for some of these criteria.
14 There's no real -- and I'm going to prove
15 all of this, by the way, so I'm going
16 there. I'm just kind of letting you know
17 where I'm going. There's a bunch of
18 innovation here. It's pretty
19 straight-forward.

20 His design philosophy, he -- I think he
21 struggled here. I'm not going to say he
22 struggled. That's the wrong word. He was
23 unsuccessful. And that's the problem when
24 -- with any kind of dogmatic approach to
25 anything, it's not black or white. There's

1 a lot of gray everywhere, ladies and
2 gentlemen, and sometimes it's very
3 difficult for a creative individual or a
4 person trying to achieve something, to be
5 able to hit it properly, and a lot of the
6 times, it's out of his control. So we're
7 not judging what happened. We're just
8 judging the product that we're discussing.

9 The test of time has not been kind to
10 this house, either, nor the extreme
11 alteration that's happened here. I have a
12 video. It's pretty short. I don't know if
13 I can pause it or not, but let me see if I
14 can do it.

15 As you approach it -- let me see if it
16 will pause -- I don't know. Somebody got
17 ahead of me. I don't know who. Can you
18 back up, please? Thank you.

19 Well, here's your sign of today's
20 hearing. As you approach the -- I can't
21 stop it. Yeah, thank you. I'll say,
22 pause. If you could help me with that, I'd
23 appreciate it.

24 There's that entry plaza, which I
25 really like. I think it's cool. But

1 somewhere in the evaluation, it says that
2 it's integrated or related to the house,
3 and it's not at all. It's -- the window on
4 the right is a kitchen window. And one
5 thing about this entire house, that it's
6 really dark, because there's not a lot of
7 natural light. And there's no cross
8 ventilation, by the way, whatsoever.

9 The prevailing winds in South Florida
10 come from the southeast, and the south
11 facade, as has been stated, is practically
12 blank of fenestration, for privacy,
13 quote/unquote. I don't know for what
14 reason it is, but -- and the eastern
15 portion, where the bedrooms are, there is
16 no cross ventilation, because the wind
17 can't flow through -- there's one room, the
18 extreme north room, that could have the
19 potential for ventilation, but that's been
20 taken away by an addition that was done by
21 Mr. Sardinas.

22 Mr. Sardinas did a very good job, by
23 the way, of respecting the architecture of
24 Mr. Parker. So there were two very good
25 architects involved in this house. There's

1 no doubt about it.

2 The overhangs, you know, I like them.
3 I think they help to lessen the massing,
4 but, again, I'll show you where these
5 dogmas can come back to bite you, because
6 there's other problems involved with the
7 enormous overhangs. And talking about the
8 Persianas -- there goes the video -- but
9 this is an office on the extreme west. In
10 the video, which is not working that well,
11 when we go inside, you can see that office
12 had no windows and it had Persiana doors,
13 which you're kind of seeing behind the
14 column there, and the Persianas, they
15 come -- some people claim they come from
16 the Moorish influence in Spain. You can
17 find them in Italy, France. They say they
18 might have come from China, et cetera. But
19 Mr. Parker calls it a tropical development,
20 and that's not exactly right.

21 I lived in a house with Persianas and
22 no screen -- in Havana, and no screens, and
23 I can tell you that I had to have a
24 mosquito netting over my bed or I would be
25 carried away by the mosquitos, and my room

1 had no cross ventilation. That was in the
2 early '50s. When my parents put a unit of
3 air conditioning in their master bedroom in
4 the mid '50s, I could not find any more
5 excuses to spend more time in their room.

6 Anyway -- so the Persianas in this
7 particular space, first of all, they have
8 glass behind them. So there's no control
9 for ventilation. And why would you need
10 Persianas, when you have a six-foot
11 overhang or whatever -- plus or minus, five
12 feet overhanging, to protect you from the
13 high sun, in that case, because this is a
14 southern exposure and the sun is high. So
15 all the Persianas did, in this case, was
16 add to the look, if you will. Maybe the
17 client said he wanted Persianas, who knows,
18 and Mr. Parker had no choice but to put
19 them, but the room is -- if you don't turn
20 on the light, you're bound to hit
21 something.

22 Let me see if this video works. No, it
23 doesn't, but -- oh. Okay. Thank you.
24 Thank you so much. Stop. A little more.
25 Thank you.

1 That window is not original. That was
2 added by someone, unknown, to this room,
3 because it's not in the original drawings.
4 And they tried to be discreet about it,
5 again, but in the interior video, maybe it
6 will show it, and you'll see.

7 The other thing about this -- stop.
8 Thank you -- I loved the use of ulexite in
9 all of his projects. I think it's great,
10 as well. The pattern, which they call the
11 Parker pattern, you know, it's -- I don't
12 know, it always reminded me of them on the
13 ground pattern and I've seen these patterns
14 somewhere before, but I didn't have enough
15 time, in less than a month, to prepare for
16 this, but, you know, it's very nicely
17 executed.

18 You can see that the overhangs began to
19 be a problem when it comes to run-off in
20 the rains in South Florida and drainage,
21 and the liters coming down begin to be
22 difficult to detail and you'll see that
23 around the house. Next.

24 And bringing the house towards the
25 grounding, you know, I'm not so sure that a

1 hurricane -- that the chimney would help to
2 -- in hurricane resistance. He wrote that.
3 He wrote that in one of his books. I don't
4 know, I've seen too many pictures of
5 chimneys standing without a house, anyway,
6 but the grounding effect of bringing the
7 light down to the ground, et cetera, I
8 think is very nice.

9 And, then, as we continue -- oh, can we
10 go back a second, please, to the pool deck?
11 Keep going back. Back. Back. Back.
12 Back. Back. Back. Back. I need to see
13 the -- there. Stop, please. Thank you.

14 If you look at the original drawings,
15 there are steps coming out -- do you see
16 where the pool deck joins -- the pool and
17 the pool deck were not original. They
18 would come in somewhere in Circa in 1977.
19 There's clear evidence on that, there's
20 like a permit or something, but there are
21 steps coming out of the -- what they call
22 the family room, on the left, which, again,
23 is also extremely dark, and it had
24 Persianas. So it should have been real
25 dark before. But I like how he comes down

1 towards where the -- where the pool is now.
2 The pool and pool deck were raised to the
3 level of the house, which is unfortunate,
4 in my opinion, because I think that changed
5 an elevation that he had originally, which
6 would have worked a lot better as you
7 relate to the pool. So the grounding
8 effect is gone by this alteration, that was
9 evident, and it surrounded that entire
10 north wing of the house.

11 Can you go back, please? Sorry. Go
12 back. More. More. More. More. More.
13 Stop. Stop, thank you.

14 Again, making -- I don't know if you
15 saw it in one of these shots, but draining
16 these gigantic roofs is very difficult, to
17 bring them to the ground, and you can see
18 another -- on the left side of this north
19 addition, that it comes down to the ground,
20 and literally runs at ground level, to take
21 it to a place where it can drain. Also,
22 that chimney, the second chimney, is an
23 alteration and addition, and we have other
24 shots, but if you zoom in, to the right of
25 the chimney, you'll see that the roof line

1 has been altered with the addition that
2 Mr. Sardinas did in 2003.

3 You also see, to the left of the new
4 chimney, a balcony that is new, and under
5 that, there's another portal that is also
6 new. So these triangular windows --
7 granted, I'm not sure where they extend,
8 but when you're inside that house, you
9 know, there's, unfortunately, not a real
10 appreciation of the site whatsoever,
11 because there's so few windows, and those
12 windows upstairs on the eaves, on the crown
13 of -- right under the tab, you can't --
14 they serve no purpose, from my opinion.

15 I do like the vertical siding, and I
16 have no proof, one way or the other, where
17 they actually act to reduced humidity or
18 whatever. He writes that in his book, that
19 they act to reduce humidity in the siding,
20 but I like the vertical, because I think it
21 makes sense in this climate.

22 These are not the original windows
23 anywhere in the house. The originals were
24 sliders. The fenestration is close, but
25 there's a few fenestrations that have been

1 taken away.

2 Well, the video is not working, but
3 this is a front detail of that house. This
4 is a video, but we're not going anywhere
5 here. And this detail is quite prevalent
6 in the 1960s. I've seen it in many houses.
7 This is the bottom porch. The carport was
8 entirely enclosed, as well.

9 The entry -- well, the video is more
10 effective, but -- okay. I've been told not
11 to touch the buttons anymore. Could you
12 please back up the video to the front door,
13 if you could? I'll say play, and pause.
14 I've just been informed -- by the way, I
15 failed -- very quickly, time out, I failed
16 to recognize Moises Romano, an architect in
17 my office, also an ex-Marine, and also Rosa
18 Lograno and Camilo Rodriguez, who helped me
19 in this, because there's so much
20 information about Mr. Parker, that we
21 wanted to make sure that we were accurate
22 and very thorough in our analysis in our
23 preparation for this.

24 Anyway, the carport has been enclosed.
25 Play. And the front door, as we come in --

1 stop -- just past the front door, and
2 immediately to the left, is a set of
3 monumental stairs that are mostly hidden
4 from -- except when you're right in front
5 of them, but the massing of those stairs is
6 disturbing. The angle of that huge
7 fenestration in the living room, in that
8 window, tilted -- and you sit below the
9 tilt, and the tilt is like this, on top of
10 you. I find it disturbing, as an
11 architect. I find this whole entire space
12 extremely disturbing, from the narrowness
13 and the --

14 MS. PERNAS: I just want to clarify
15 that we are not designating the interior of
16 the building, and so just for a matter of
17 time sake, could we skip over it, please?

18 MR. CHISHOLM: Mr. Chairman, I have
19 great difficulty in doing that, because
20 even Mr. Parker says that the building has
21 to be analyzed entirely, and it's one of
22 his quotes, that the interior works with
23 the exterior and vice-versa.

24 MS. PERNAS: Then I would just clarify
25 that we're just not taking into

1 consideration the interior for the
2 designation.

3 CHAIRMAN GARCIA-PONS:

4 Mr. Garcia-Serra.

5 MR. GARCIA-SERRA: Sure. What's left
6 of the video is relatively short. I
7 have -- just as Staff showed some pictures
8 of the interior during their presentation,
9 we're showing the interior, more than
10 anything, because under Tropical Modernism,
11 the interior and the exterior are supposed
12 to be connected very fluidly. Here we have
13 situations where that light, that sort of
14 breeze that's supposed to be coming through
15 and so forth is just not being reflected on
16 the interior.

17 So we're showing the interior for the
18 purposes of talking about the exterior,
19 but -- I think there's only about two
20 minutes left in the video and then --

21 MR. CHISHOLM: Yeah, and then I go into
22 stills where we can analyze this thing.
23 The video walks you through it and you get
24 a real sense, and I'll try not to bore you
25 with it, but this is a reality.

1 CHAIRMAN GARCIA-PONS: But
2 Mr. Chisholm, if you can keep your comments
3 to how the interior affects the exterior,
4 that would be great.

5 MR. CHISHOLM: I will. Pause, please.

6 Architecture is about the control of
7 space, both positive and negative space,
8 everything, the exterior of the building,
9 the spaces around the interior, the
10 interior, how the interior relates with the
11 exterior and vice-versa. Everything has to
12 work together, because it is a complete
13 creativity.

14 I was going to do a hospital in Abu
15 Dhabi in 2008. I was there to meet with a
16 client, and I visited several of those
17 fantastic buildings, and when I went in
18 there, inside those building was like a rat
19 maze. It was horrible. You couldn't make
20 heads or tails of where you were, where
21 you're going. I asked them, why nobody
22 pays attention to the interior, and he
23 says, "No, we don't care about the
24 interior. All we care about is how it
25 looks outside." Every culture is

1 different, so -- as it is, but the control
2 of space is imperial. You cannot design
3 the exterior if you don't control the
4 interior, and that's just architecture, and
5 it is very difficult. This is not a
6 successful space, because of the functional
7 relationships between the stairs, dining,
8 the size of that gigantic, which I love --
9 I wish he would have done the entire north
10 wall full of glass, because there would be
11 light. It would be a fantastic space with
12 that change, and the narrowness -- and I
13 will go into that later on, because I have
14 a lot more information, and -- I'm sorry, I
15 pressed this thing.

16 Can you go back to that view, please?
17 I apologize. Okay. Please, play.

18 So, here, you can see -- pause. A
19 little more. Thank you -- his overhangs,
20 you know. He had trouble carrying the
21 overhang theme through, because it was in
22 conflict with the window he wanted -- he
23 needed in the dining room. So he had to
24 cut back that overhang. It's the only
25 place in the entire project where the

1 overhead gets cut back. Next.

2 Do you see how it's cut back? Next.

3 Keep going.

4 So, as you come into the space, you can
5 see that there's a kitchen, and the
6 kitchen -- pause -- the kitchen -- the
7 entry to the kitchen is directly next to
8 and in front of the main entry to the
9 house. You know, I know why he did it, and
10 I'll explain that to you that later. It
11 was almost a necessity, but he could have
12 solved it, in my opinion, because he gave
13 priority in the kitchen, which only has a
14 little window, he gave priority to the
15 breakfast nook. The rest of the kitchen
16 has no natural light and no -- and let's
17 not even discuss natural ventilation. It
18 doesn't exist in this house.

19 The living room, you sit at the bottom
20 of these sets of windows. It is bisected
21 by circulation going into the other room,
22 on the other side, which if the light is
23 not turned on, you can see how dark it is
24 in that room, and furniture placement is
25 nearly impossible, because of the

1 narrowness of the space, which is fine, but
2 is bisected by circulation and the
3 placement of furniture, no relationship.
4 Next.

5 I don't see the need to tilt that
6 window and -- pause. This is the living
7 room, where you sit in a massive scale,
8 that has no relationship to the human
9 scale, in my opinion. And -- again,
10 keeping going, please. And the dining room
11 is tucked away on the side.

12 By the way, did I -- I don't know if I
13 -- stop, please -- those set of stairs were
14 supposed to be a ramp. If you look at the
15 drawings, it shows a ramp. For some
16 reason, the ramp wasn't constructed, but --
17 and the stairs don't align properly with
18 the other massing across the way in the
19 dining hall, because he ran out of space, I
20 suppose. But this is not a critique of the
21 person, ladies and gentlemen. This is an
22 analysis of a property that has been put
23 together. This is one of a kind, no doubt
24 about it, but every building in the world
25 is one of a kind, as well. Next. Next.

1 Here, I opened up the door to this
2 room, and this is the room. The window is
3 open. The bathroom is open, with a window,
4 original -- well, original fenestration,
5 and you have to turn on the light, even
6 with a window, because those overhangs
7 cause a lot of darkness. The Persianas,
8 they have glass in the back of them, and
9 why would you need Persianas when you have
10 five or six feet of overhang, like I
11 mentioned earlier. And, again, that window
12 is not original. Stop.

13 The composition of this elevation is
14 very strange. I suppose that that piece of
15 furniture on the left is original,
16 separating the dining from the seating in
17 the living area. You can see the element
18 of difficulty in how you read this space.
19 Also, the grill pattern, as I mentioned
20 earlier, is very popular and it's upstairs
21 in the master bedroom. Next, please.

22 This is going down towards -- pause --
23 this is going towards the family room,
24 which is directly across from the kids'
25 bedrooms. If you -- and I'm going to point

1 that out later, also, in my presentation.
2 If you look at the furniture placement,
3 they have a piano in front of the kids'
4 bedrooms and there is no room for other
5 furniture, and that family room is
6 practically non-functional, because of the
7 circulation. Here, he couldn't carry out
8 his large overhang because of the window.
9 Next.

10 So here you come down, and, again, if
11 -- stop -- if you had Persianas there, this
12 would be much darker. That's why the
13 Persianas are no longer there, because you
14 can't really -- you know, it's -- and in
15 the other side of this wall, it used to be
16 an open terrace, which has been enclosed
17 and altered by Mr. Sardinas. Next. Stop.

18 This bedroom has the light turned off.
19 Obviously there's the impossibility of
20 cross ventilation, unless you had the
21 Persianas open to the pool, this door open
22 and the windows open. So the only
23 possibility of cross ventilation would have
24 been in the room to the north of this,
25 where you had that terrace open and the

1 windows open to the outside. Well, but
2 that's been -- that's gone, but I'll show
3 you now in a minute. Next.

4 And here's a room -- stop. This was a
5 terrace. Stop. This was a terrace at one
6 time, that's been enclosed with new
7 fenestration and new windows. Again,
8 please notice the windows, the triangular
9 windows on top. That really -- I'm having
10 trouble trying to understand why, and also
11 what is meant by the dominance of the red
12 glass dominance. He writes about that in
13 his book, but maybe I just don't
14 understand, but I don't see the purpose or
15 reason of the functionality related to any
16 of this. Next.

17 Here we're coming into the kitchen.
18 This -- stop. Stop. To the right was a
19 breakfast nook, and you can see the little
20 window that was there on the right. That
21 carport is now enclosed with all glazing
22 and the wall -- essentially the kitchen
23 ended where the white floor ends and they
24 had no more windows besides that. There
25 was a door leading to the carport and a

1 window -- the little window you saw in the
2 breakfast nook, and then you had a
3 laundry -- keep going -- it's just small,
4 no windows. Stop. This was the laundry
5 room, where it had one window in the
6 laundry room, where you go in, throw the
7 dirty clothes and pick up the clothes. You
8 don't spend a lot of time. So he put that
9 in there, because I think he needed to
10 balance the south facade with the kitchen
11 window, but it's a room -- with the opening
12 of the carport, it's the only room that has
13 any kind of natural light.

14 So the point of using the environment
15 and natural light, the landscape, you can't
16 see the landscape. There's no windows.
17 And I don't mean to be critical. I'm just
18 making a clear, concise and real
19 observation, and I've walked this house
20 many, many times, because I wanted to make
21 sure that I understood.

22 And, again, I don't -- we're not
23 pointing fingers. Please, no one take
24 that -- this offensively. We're not
25 pointing fingers. We're merely looking at

1 the evidence and -- next. And, of course,
2 this was all an open carport at one time,
3 and the door -- the carport, and this small
4 portal area, is an addition, as is all of
5 that section. Stop.

6 Okay. Let me start my analyses. I can
7 get out of the video now. It's okay.
8 Thank you. If you'd take me back to the
9 slides.

10 This is a synopsis of our findings, and
11 I don't know if I want to put you through
12 this readings, but we're just not in
13 agreement with the historic preservation
14 report, because the philosophy -- the
15 report mostly talks about Mr. Parker, not
16 as much about the actual house, and they
17 talk about his philosophy and his
18 parameters and his strong beliefs, which he
19 does execute, but not here. That is the
20 problem. We're analyzing the structure,
21 we're analyzing this building, not
22 Mr. Parker's legacy. His legacy is more
23 than well-founded and established, but not
24 everybody can hit a home run every time,
25 and it happens to all of us.

1 The City's stated criteria can apply to
2 any building, any time, anywhere. I really
3 don't know, and I haven't had enough time
4 to give you some feedback on how you can
5 improve on that, but -- by the way, it also
6 talks heavily about landscaping and how he
7 was -- yes, he was all that, but in this
8 case, I'll show you that the only place he
9 could put the house was where he put it.
10 That's it. There's no evidence of any
11 landscaping being present. No evidence.
12 I'm not saying he did not respect the
13 landscaping. I'm not saying that at all.
14 I'm just saying that there is no evidence.

15 But what I can tell you is, when
16 Mrs. Fox purchased the property in 1993,
17 late 1993, not 1994, there were like four
18 or five trees in the property. The rest
19 was sawgrass. All of the planting that you
20 see there was planted by Mrs. Fox and
21 Mrs. Cohen, and they already testified to
22 that effect. So that landscaping wasn't
23 there. And if you walk the house, if you
24 see that -- you will see that there's very
25 little connection between the interior and

1 the exterior, very little.

2 I've already made notice of a lot of
3 the points stated in Number 6, and so I
4 won't go through it. I have made a point
5 that Mr. Parker humbly says that it's very
6 difficult to achieve everything he writes
7 about, and that he's not always successful.
8 I think that has a lot -- that means a lot
9 in this case. The house has been altered
10 to such a state that it's -- I don't think
11 it would even qualify, by National
12 Secretary of the Interior standards, I'm
13 pretty sure of that, and I've put 22
14 buildings in the National Registry.

15 Using local materials is fairly common
16 in architecture, for many, many reasons.
17 First of all, they're readily available.
18 Transportation, availability, replacement
19 and maintenance, all of those things are
20 important to local materials. So using
21 local materials, yeah, it's commendable,
22 but -- okay, I'll say it -- I wasn't going
23 to say this -- right now we're doing an
24 apartment on Fisher Island, the interior.
25 I'm not going to say the price, but I'm

1 going to tell you that the interior of that
2 apartment is not made in the United States,
3 it was made in Italy, because they can
4 afford to bring in everything. So that's
5 not it.

6 This is a frame building. It's wood
7 frame construction. You know, the
8 detailing, everything, goes hand-in-hand
9 with that type of quality home that you do,
10 and the craftsmanship in architecture is a
11 requirement. It's not an advancement or an
12 achievement in architecture. Any architect
13 will demand craftsmanship in property
14 determination.

15 In summary, not every project can get
16 an "A," and especially in design. Design
17 is very, very difficult, ladies and
18 gentlemen.

19 And I think the final thing here is
20 that, in the extensive documentation of
21 Mr. Parker's prolific career, this project
22 is not mentioned once. I have -- I have
23 some concern -- not a concern, but a
24 disagreement with the City's report. It's
25 full of generalities and, really -- that

1 are very hard to prove or very hard to show
2 or not evident in this. You can describe
3 anything as being fantastic or terrific,
4 but when you analyze it, you know, they're
5 really not relevant, and I have the marked
6 up report here. If the Board so chooses, I
7 can introduce it as evidence, and I'm
8 willing to leave it here, with all of my
9 markups, and you can see that you can
10 question -- I just show a partial, because
11 I think it's 55 pages long, of which half
12 of it talks about Mr. Parker, not the
13 building, and, again, we're talking about
14 the building.

15 The report talks, and the book talks
16 about his great concern with location.
17 Well, in this project, you can see the
18 property line. You can see the setback
19 lines. He put it dead center. He really
20 had no choice of where to put the
21 property -- put the building, and you can
22 see the yellow, which are severe
23 alterations. You can see the pool and pool
24 deck. The walkways were put in by Mrs. Fox
25 and Mrs. Cohen, and like I said, the pool

1 deck was raised by somebody -- we don't
2 know who -- and it's unfortunate, because
3 it takes away what I consider to be a very,
4 very important connection to the site by
5 the house, which is the only place where
6 you can go to the outside, is through that
7 family room. You can't go through to the
8 house from anywhere else, I mean, without
9 taking the long route -- I mean, direct
10 connection -- and that relationship was
11 totally ruined by this pool and pool deck.

12 Also -- well, let's keep going. By the
13 way, there's a photograph there of 1965,
14 again, to emphasize the point, that shows
15 very little landscape. It shows the trees.
16 I've tried to show those trees in orange in
17 the middle diagram, and from recollection,
18 1993, Mrs. Fox told me where there was some
19 other trees there. The rest of them, they
20 personally planted.

21 CHAIRMAN GARCIA-PONS: Mr. Chisholm,
22 one moment please. I heard, in conclusion,
23 a little while ago.

24 Mr. Garcia-Serra, we've been at --
25 you've been presenting for about an hour.

1 Is there going to be much more? I just
2 want to get a sense of -- I want to make
3 sure you get it all in. I want you to get
4 it all in.

5 MR. CHISHOLM: I can go faster.

6 MR. GARCIA-SERRA: I appreciate that,
7 Mr. Chair. I believe, I don't know, about
8 four or five slides, Bob, right, and then I
9 have a few comments that should be less
10 than five minutes.

11 MR. CHISHOLM: I just have a few
12 slides.

13 CHAIRMAN GARCIA-PONS: Thank you, sir.

14 MR. CHISHOLM: Thank you. I apologize.

15 The next slides show the elevation and
16 it shows the original Parker design versus
17 the Sardinas work, and its outline is
18 clear, and the photographs support what
19 we're showing in these graphics, where
20 Mr. Sardinas had vents. I made a note that
21 those vents were never in the contract
22 (sic) and were never built, but the roof
23 line does change by the addition of the
24 second floor master bedroom, and there's
25 been new fenestrations and windows in

1 several locations. The balcony that was
2 original to the master bedroom, above the
3 carport, was removed as part of the
4 addition and elongation of the carport in
5 2003. The same thing with the west
6 elevation.

7 I've pointed out many of these things
8 in the video, and I've pointed out that,
9 again -- in error, Mr. Sardinas shows the
10 steps being present, but they were not
11 present. The pool was built in '77. So
12 the steps were not in his design. Also,
13 the difficulty of roof drainage. The north
14 elevation, again, showing all of the
15 additions and alterations, that are
16 substantial, plus the addition of
17 fenestration and windows in several
18 locations. The east building is where most
19 of these things are clear, both in the east
20 and the south, and the addition of
21 balconies on the north and a portal on the
22 south, that had to be moved.

23 I know that the floor plan is not a
24 part of this, but as I stated earlier, form
25 follows function. Both of my red markings

1 show how this building works, and where the
2 conflicts are and where they're not, where
3 there's no cross ventilation, where there
4 is no windows, et cetera. So all of those
5 claims of his philosophy are -- by the way,
6 let me go back a second. Let me point
7 something out that's kind of important.
8 Can you go back, upstairs, one slide?
9 It's not happening.

10 There. Look at the second floor, on
11 the upper left. In the upper left second
12 floor plan, there's a window facing south,
13 as you enter, and there's some doors going
14 to the balcony. The balcony had a railing
15 three feet high, solid. So you could get
16 light in between that. But if you were
17 going to be looking at the landscaping,
18 then, you know, I would prefer the north
19 light. So, I don't know, if it was me, I
20 would have placed the bathroom and the
21 dressing room on the south side and put the
22 bedroom looking towards the garden, in the
23 north light, et cetera, but, again, you
24 never know if the client insisted on this.
25 You would never know. So I just want to

1 point those things out, but they're real,
2 and that's a fact, evidence.

3 Same thing with the exterior
4 components. We've gone over that with the
5 video, but the documentation is here. The
6 interior, I know it's not a part, but it is
7 a part, so I've included the photos, the
8 stills and things like that, in addition to
9 the video, and our position stands on that,
10 in terms of the quality of the control of
11 space.

12 And in conclusion, limited innovation,
13 there's no recognition of this project
14 anywhere, of any kind. The repetition of
15 design elements, like I said, it's -- some
16 of these reasons could have been totally
17 beyond the architect's control, and he has
18 written repeatedly that he's not always
19 been able to implement this criteria
20 successfully. So he even admits that that
21 happens, which is really, really very
22 significant.

23 We don't see any historical, cultural
24 or architectural significance when there's
25 so much more, and so much more that is

1 valid on Parker's portfolio. Again, no
2 demonstrable legacy in the architectural
3 world of any kind. Nobody ever talks about
4 this project. And this building has been
5 altered to a degree that, frankly, you
6 know, I think it's not the same building.

7 Thank for your patience, and I
8 apologize for the slowness.

9 CHAIRMAN GARCIA-PONS: Thank you,
10 Mr. Chisholm.

11 Mr. Garcia-Serra, closing remarks?

12 MR. GARCIA-SERRA: I will wrap it up
13 now. We take no delight in criticizing the
14 work of such a well-respected architect,
15 but we all have to recognize that not all
16 works by great artists are masterpieces
17 that must be preserved forever.

18 I think that it is very telling that
19 this house was not recognized for any
20 awards or distinctions. It is not
21 mentioned in the extensive literature on
22 Tropical Modernism. There is no discussion
23 of it at all in Mr. Henning's book, which
24 goes into detail of dozens and dozens of
25 Alfred Browning Parker's projects. Even in

1 the Alfred Broward Parker archives at the
2 University of Florida, the plans for this
3 building are filed under the miscellaneous
4 category. No special mention or treatment
5 of this building at all in the archives at
6 the University of Florida. This building
7 is not a hidden gem. It is not a work
8 worthy of recognition or designation. Many
9 of Alfred Browning Parker's works are
10 worthy of that designation, but this is not
11 one of them.

12 I started off this presentation
13 mentioning the difficult situation in which
14 my client finds itself. We acknowledge
15 that this Board is also in a difficult
16 situation. Aside from having to decide
17 which side is right, you need to make the
18 decision at a time when local historic
19 preservation is under attack, and at the
20 time when a truly great work of Alfred
21 Browning Parker in the City was recently
22 demolished and lost without any of this
23 process being applicable.

24 Please, please, keep in mind that two
25 wrongs can never make a right. My client,

1 a long time, hard working City resident,
2 should not have to suffer the consequences
3 of what an out of town billionaire did to a
4 great work of Alfred Browning Parker just
5 because he could, and State Law enabled him
6 to do so. This decision has to be based on
7 the merits of this particular building
8 only, and we feel that we have presented
9 the necessary evidence and analysis for you
10 to determine that the public welfare does
11 not require that this building be preserved
12 forever, with my clients or their
13 successors bearing that perpetual
14 responsibility.

15 That concludes our presentation. If
16 City Staff submits any new evidence or
17 assertion, we would like an opportunity to
18 provided our commentary about that, and we,
19 of course, are available for any questions
20 that you have.

21 CHAIRMAN GARCIA-PONS: Thank you, Mr.
22 Garcia-Serra.

23 MR. GARCIA-SERRA: Thank you very much.

24 CHAIRMAN GARCIA-PONS: I'm actually
25 going to open it up for public comment at

1 this time, and then we'll come back to the
2 Board.

3 Is there anybody in the audience that
4 wishes to speak on behalf of this
5 application, in favor of this application?
6 If you do, please come to the microphone
7 and give me your name and your address.

8 MR. STRUMP: I was sworn in.

9 CHAIRMAN GARCIA-PONS: Thank you.

10 MR. STRUMP: My name is Walter Strump.
11 My wife and I have been Coral Gables
12 residents since 1989. We're neighbors of
13 the Foxes on Hammock Park Drive since it
14 was known as Southwest 92nd Street.

15 And I want to point out, I also studied
16 architecture at the University of Florida,
17 so I'm very familiar with Parker. Frank
18 Lloyd Wright is one of my favorite
19 architects. I'm not an architect. I'm in
20 advertising and branding, but I've worked
21 with, over the decades, some of the top
22 architecture firms in the world; the New
23 World Symphony, the new Science Museum, but
24 what I know is -- and what I do is in
25 marketing, and to sell an architect's

1 vision to donors for a new museum or to
2 residents of the Ritz Carlton Residences,
3 we use great renderings and great photos,
4 and I don't know who took those photos from
5 the City, but they were really good.

6 And I've been in that house, in that
7 yard, more times than I can remember. If I
8 were hard press to -- if I had seen those
9 pictures, I would never have guessed that
10 those were my neighbor's house. It's dark.
11 It's oppressive. It doesn't look like
12 that. And Parker -- there are great
13 examples of Parker's architecture that I've
14 seen. That's not one of them. And that's
15 all I'm going to say about it. But it
16 really is not a great -- it's not a house
17 worth saving. It's not a gem.

18 You know, the first cases we saw were
19 beautiful gems of Coral Gables architecture
20 that should be preserved, and if this were
21 a beautiful Frank Lloyd Wright or Parker
22 example, I would not be standing here
23 before you, but it's not. Trust me, don't
24 go by the photos you saw. Those do not do
25 justice -- that house is a dark, massive

1 blythe in our neighborhood, and I thank
2 Susan or Rebeca for planting all of those
3 trees over the years, so we don't have to
4 look at it.

5 So that's all I have to say, and thank
6 you very much.

7 CHAIRMAN GARCIA-PONS: Thank you, sir.
8 I did ask if anybody was in opposition to
9 the case before -- if you're in favor of
10 it, is anybody in opposition to this case?

11 Oh, did I do it backwards? In favor,
12 okay. Is anybody in favor of this case?
13 Please come forward.

14 Mr. Garcia-Serra.

15 MR. GARCIA-SERRA: I just think there's
16 a little confusion, because you're asking
17 in favor of the proposed designation --

18 MR. POWERS: I'm not.

19 CHAIRMAN GARCIA-PONS: Actually, it
20 doesn't matter.

21 MR. POWERS: How are you? I have not
22 been sworn in, correct.

23 (Thereupon, the participant was sworn.)

24 MR. POWERS: I do.

25 Good evening. My name's Bob Powers. I

1 created two of the largest historic
2 districts in the City of Miami, the MiaMo
3 District and the Palm Grove Neighborhood
4 District, which is about 300 contributing
5 properties.

6 I think what you're getting here is,
7 you guys are trying to make up for a huge
8 loss that we just all suffered, on a
9 beautiful property, that was completely
10 destroyed, that should have been designated
11 25 years ago, and I think the blow back
12 from that is this, because I've got to tell
13 you something, this house -- I know this
14 house intimately. You don't see it from
15 the street, because of all of the trees,
16 because I helped them plant their trees.
17 I'm a landscape designer. That's what I've
18 done for the last forty years, and I've
19 also bought old homes and redone them. I
20 presently live in a 1947 home, that I
21 painstakingly put back together, including
22 the iron windows, which was a nightmare,
23 okay. So I certainly understand historic
24 preservation.

25 None of the original windows are in

1 this house, not one. There is one,
2 upstairs, in a closet. And the windows on
3 the ends have all been fixed, because over
4 the years they've broken and been broken by
5 storms and things that nature. So they're
6 not even original. Most of the copper --
7 all of the copper on the outside has all
8 been put on by them, all of the gutters and
9 all of the rest of that stuff. And if
10 you're over six foot and you're on that
11 other side of the house where all of the
12 bedroom windows are, you smack your head on
13 the roof.

14 You missed your mark to really
15 designate one of his finest projects, which
16 was not -- this is not it, by any stretch
17 of the imagination. And you know what, I
18 hate to speak against historic designation,
19 but this is not that house, I've got to
20 tell you, and I know, because I worked on
21 doing that for many, many years in the
22 Upper East Side for Miami, and this is not
23 one of those houses. Thank you very much
24 for your time. Have a good night.

25 CHAIRMAN GARCIA-PONS: Thank you, Mr.

1 Powers.

2 MS. THROCKMORTON: Could you please
3 state your address, for the record? Thank
4 you.

5 MR. POWERS: 565 Northeast 66 Street,
6 Miami, Florida 33138.

7 MS. THROCKMORTON: Thank you.

8 CHAIRMAN GARCIA-PONS: Thank you, Mr.
9 Powers.

10 Does anybody else wish to speak about
11 this case, in opposition or in favor of,
12 that's in the room?

13 You need to please come up to the
14 microphone. Please speak everything into
15 the microphone. Into the microphone,
16 please.

17 MS. ARGUELLES: Maria Arguelles, 5000
18 Hammock Park Drive. I'm a neighbor of
19 Susan and Rebeca's, directly in front of
20 the property. I was born and raised here
21 in Coral Gables.

22 CHAIRMAN GARCIA-PONS: Were you sworn
23 in earlier?

24 MS. ARGUELLES: Yes, I was.

25 CHAIRMAN GARCIA-PONS: Thank you,

1 ma'am.

2 MS. ARGUELLES: I was born and raised
3 here in Coral Gables. I'm a history
4 teacher. I love history. I love
5 architecture. I love design. I grew up
6 watching Frank Lloyd Wright's Fallingwater
7 house and all of that, all of my life,
8 loved it, and I agree this --
9 unfortunately, this house is not a design
10 that anybody wants to live in, to be in
11 their neighborhood. It's just not that --
12 it's a beautiful wood frame, but it's also
13 not hurricane impact ready. It's just not
14 a safe house anymore, and I think that if
15 they try to fix the roof, it would probably
16 cave in on them. It's -- they should have
17 the right to, you know, to sit here and
18 petition this. This is not right for them,
19 for any of us.

20 CHAIRMAN GARCIA-PONS: Okay. Thank
21 you, ma'am.

22 Anybody else in the audience here?

23 Anybody on Zoom? Okay. We have one
24 person.

25 MR. HENNING: Yes.

1 CHAIRMAN GARCIA-PONS: Please state
2 your name.

3 MR. HENNING: My name is Randy Hemming.

4 CHAIRMAN GARCIA-PONS: So, Randy,
5 you're not on camera. Would you like to be
6 sworn in?

7 MR. HENNING: Yes.

8 CHAIRMAN GARCIA-PONS: Okay. Then you
9 need to be on camera. If not, then you can
10 testify without it being --

11 MS. THROCKMORTON: It will be public
12 comment, not testimony.

13 CHAIRMAN GARCIA-PONS: Yes, ma'am.

14 MR. HENNING: I don't know how to put
15 it on camera.

16 CHAIRMAN GARCIA-PONS: Okay. Then
17 we'll take it as public comment, Randy.

18 MR. HENNING: That's fine.

19 CHAIRMAN GARCIA-PONS: Thank you.

20 MR. HENNING: Should I begin?

21 CHAIRMAN GARCIA-PONS: Please.

22 MR. HENNING: Thank you.

23 My name is the Randy Hemming. I'm an
24 architect, registered and licensed in the
25 State of Florida. I live currently in

1 North Carolina. I went to the University
2 of Florida, as well, graduated in 1976.
3 And I received a Master's of Architecture
4 degree from the University of Wisconsin in
5 1980. And I wrote a distingular,
6 definitive book on the architecture of
7 Alfred Browning Parking. I spent almost
8 twenty years with Mr. Parker working on
9 that book.

10 And Mr. Parker's legacy is not secure.
11 It's under attack. As we all know, with
12 his Gables Estate house being torn down
13 just last week, I believe it was, nothing
14 is more tragic than that. However, tearing
15 down this house might be just one more nail
16 in the coffin. Like I said, his legacy is
17 under attack. He was, in my opinion,
18 Florida -- South Florida's most renowned
19 and recognized architect, and his work is
20 currently constantly under threat. This
21 home on Hammock Road is one of his unique
22 custom homes. It wasn't a speculative
23 home. It wasn't a home a builder would
24 build multiple times. This was a home
25 specifically design for his client and for

1 the property.

2 I don't agree with the Mr. Chisholm's
3 opinions regarding the house
4 (unintelligible) because, really, the only
5 person that would really be able to respond
6 to that would be the client. We don't know
7 what the client felt or whether the client
8 may have received the dream house of their
9 lives. So to judge a house as a Monday
10 morning quarterback is wrong, in this case.

11 I believe it should be considered for
12 protection and I urge the Board to support
13 that effort.

14 I also want to congratulate the Staff,
15 your Staff, on a most impressive, well
16 researched report. I don't believe I've
17 ever come across one that was as well as
18 this.

19 Again, this home is a custom home. It
20 should be judged by input from Mr. Parker's
21 original client. Mr. Parker designed homes
22 for clients. He did not design homes for
23 himself or impose his designs on the
24 clients. So there's a reason why some of
25 these things that Mr. Chisholm objected to

1 may have happened, but, again, there is
2 reasons for that.

3 So few windows might have been
4 critical, dictated by the client's desire
5 to exhibit art work. He had an art -- the
6 stairs was an art stair, if I recall, in
7 the drawings. Anyway, there's a lot of
8 reasons for the design as it is, and should
9 not be second judged after the fact.

10 I'm open for any questions and any
11 assistance.

12 Oh, one more thing, I'm sorry, I do
13 want to say, the house was not included in
14 my book; it was mentioned in the list of
15 works, but don't think that that's because
16 I didn't think it was worthy. There's a
17 lot of reasons why some of his homes
18 couldn't be included in my book, one being
19 the existing drawings, the lack of
20 photographs, lack of access, that type of
21 thing. So please don't judge the house as
22 inferior based on the fact it wasn't in my
23 book.

24 Thank you for your time.

25 CHAIRMAN GARCIA-PONS: Thank you, Mr.

1 Henning.

2 Anybody else on Zoom? Yes.

3 Ms. Carbonel.

4 MS. CARBONEL: Oh, yeah. Hi. Thank you.

5 CHAIRMAN GARCIA-PONS: Ms. Carbonell,
6 name and address, please.

7 MS. CARBONEL: Yes. My name is Karelia
8 Martinez Carbonel. I live on Altera Avenue
9 and I am president of the Historic
10 Preservation Association of Coral Gables,
11 which a letter has been submitted on behalf
12 of our organization in support of the
13 designation per Staff recommendation.

14 I first want to say, though, and with
15 all due respect to the expert and to the
16 other party, the presentation, 80 percent
17 of it, was about the interior, which is not
18 part of the criteria, and I've been
19 involved with several presentations and we
20 have always gotten from the City a
21 fifteen-minute window, and it's been
22 hammered in. This went over an hour and a
23 half, I believe, and so -- about the
24 criteria -- it was very little about the
25 criteria. It was mostly about the, you

1 know, alterations or the different
2 additions or the interior, and that,
3 please -- for future, please, put a limit
4 on the presentations from both parties, so
5 that it's fair.

6 With that said, Alfred Browning Parker
7 is our Frank Lloyd Wright. It is our Frank
8 Lloyd Wright. Now, whether the home is,
9 you know, considered -- you know, the
10 masterpiece is gone, obviously, but his
11 homes are still worthy of designation due
12 to the fact that he was one of the most
13 pre-imminent architects. You know, Frank
14 Lloyd Wright's architecture homes, many
15 were demolished before people started
16 appreciating Frank Lloyd Wright. Now you
17 can't -- you know, you just have to
18 appreciate Frank Lloyd Wright's homes,
19 whether they're, you know, at the
20 masterpiece level or whether they're a home
21 built, like Mr. Henning said, for a client.
22 So please consider that this home is by one
23 of our Florida pre-eminent. He is the top
24 of the top.

25 And, again, next week -- actually, this

1 week, he will have -- his legacy will be
2 featured in a documentary at the University
3 of Florida in Gainesville, and, you know,
4 his legacy is just going to grow from
5 there.

6 So, you know, the home is worthy. The
7 architect is, you know, our legacy and he
8 is Florida's legacy, and so to focus on the
9 interior and the -- you know, the
10 alterations or whether there's no light
11 inside the property or the addition, I
12 think it's a disservice to the original
13 home, and so I really implore you to think
14 about that when you make your decisions.

15 So thank you.

16 CHAIRMAN GARCIA-PONS: Thank you,
17 Ms. Carbonel.

18 Is there anybody else?

19 Okay. With that, I'm closing the
20 public hearing, and I'm bringing it back to
21 the Board. Before I ask for some comments,
22 I just want to make two statements.

23 One is, the public comment was just
24 that, it wasn't testimony. So there's a
25 difference between the two. And, Two,

1 although it wasn't brought up by us, and
2 I'm sure we're all familiar with it, our
3 job today is to take a look at this project
4 and this case, without any reference to any
5 other projects being referenced by anybody
6 else.

7 So with that, I will bring it back to
8 the Board. Does anybody have any questions
9 or comments for Staff or the applicant or
10 to discuss amongst ourselves? Anybody have
11 any thoughts or comments?

12 Ms. Dunaj.

13 MS. CUERVO-DUNAJ: I have a question
14 for the applicant. So, basically, we're
15 looking at applying the criteria, and I'm
16 hearing that you're saying that this does
17 not qualify, in part, based upon the
18 alterations and because it's not really
19 representative -- is not a good example of
20 Parker's legacy.

21 So we have to apply these three
22 criteria. Could you just succinctly
23 explain to me, and you gave eight examples
24 of the alterations, why each of these
25 criteria does not apply that I just

1 described, your reasoning, or do you have
2 something additional to add to that?

3 CHAIRMAN GARCIA-PONS: I'm going to
4 interrupt for just a second. So the
5 criteria that's being recommended by
6 Staff --

7 MS. CUERVO-DUNAJ: That's being
8 recommended as Staff.

9 CHAIRMAN GARCIA-PONS: We, as the
10 Board, can choose any criteria and it could
11 be any one of them. It doesn't have to be
12 all three.

13 MS. CUERVO-DUNAJ: Correct.

14 CHAIRMAN GARCIA-PONS: Mr.
15 Garcia-Serra.

16 MS. CUERVO-DUNAJ: Correct.

17 MR. GARCIA-SERRA: So you summarized
18 our argument well, In other words, the
19 criteria that Staff is citing as being
20 satisfied here, which talks about, portrays
21 the environment in an era of history
22 characterized by one or more distinctive
23 architectural styles or embodies those
24 distinguishing characteristics of an
25 architectural style or contains elements of

1 design, detail, materials or craftsmanship,
2 all of that is ultimately controlled by the
3 paragraph that comes before it, that says
4 that it must be significant.

5 And our argument is that this building
6 does not demonstrate compliance with any of
7 those criteria to a significant level, to a
8 unique quintessential or one of a kind
9 level, let's call it. So that's sort of
10 how I would summarize our argument. I
11 don't know, Bob, if you want to add
12 anything to that, but it just doesn't rise
13 to the level of significance.

14 CHAIRMAN GARCIA-PONS: Thank you, Mr.
15 Garcia-Serra.

16 MR. GARCIA-SERRA: And, then, also the
17 issue of the alterations, which
18 Mr. Chisholm went into detail on.

19 MS. CUERVO-DUNAJ: Thank you.

20 CHAIRMAN GARCIA-PONS: Thank you.

21 Ms. Dunaj, is that all?

22 MS. CUERVO-DUNAJ: Yes, thank you.

23 CHAIRMAN GARCIA-PONS: Any other
24 questions or comments for Staff or
25 conversation amongst ourselves?

1 Ms. Spain.

2 MS. SPAIN: I have a comment, and I
3 have to find it in the designation report,
4 just to point out a couple of things.

5 I take exemption to your comment that
6 the designation report is mainly about the
7 architect, not about the building, because
8 it's filled with very specific instances
9 about this specific building. I also think
10 that Florida Modern is an architectural
11 style. I don't know if you've read Jan
12 Hochstim's book on that, but it very
13 clearly lays out that there is this style
14 in Florida, and I believe that this is an
15 example of that style.

16 And in addition, you're talking about
17 that it wasn't an exceptional -- sorry --
18 work by Alfred Browning Parker, and there
19 is another criteria that says, is
20 outstanding work of a prominent designer or
21 builder. Staff isn't saying that it fits
22 that criteria.

23 MR. CHISHOLM: I'm sorry, I didn't --
24 could you repeat that?

25 MS. SPAIN: There is an additional

1 criteria in the Zoning Code that says, "Is
2 an outstanding work of a prominent designer
3 or builder." They're not saying that it
4 fits that criteria.

5 MS. CHISHOLM: But that's not the one
6 cited by the Historic Preservation --

7 MS. SPAIN: It was not cited.

8 CHAIRMAN GARCIA-PONS: That's her
9 point.

10 MS. SPAIN: That's my point.

11 CHAIRMAN GARCIA-PONS: So, Ms. Spain,
12 do you have a question for --

13 MS. SPAIN: No.

14 CHAIRMAN GARCIA-PONS: There's no
15 question. There's no question.

16 MR. GILLIS: I have a question for him.

17 CHAIRMAN GARCIA-PONS: Mr. Gillis.

18 MR. GILLIS: Thank you.

19 So, I'll tell you, I grew up near
20 Fallingwater, okay. So I grew up with
21 learning about how Organic Modernism and
22 then fallen in love with Tropical Modernism
23 in Florida.

24 So when you go there, they teach you
25 about these principles of the fact of it

1 being modern or contemporary. You've based
2 the principles of light versus dark, like
3 in this house, when you go in, and that's
4 why there's these then vast spaces that are
5 totally dark, and then you experience this
6 huge window, and that's part of a style,
7 that compression versus release; same thing
8 with the hallways, the stark versus the
9 verdant.

10 So I'd like you to explain why doesn't
11 this property possess the character
12 defining features of Tropical Modernism.
13 To me, it's a great example.

14 MR. CHISHOLM: That's a very good
15 question, very good question, because
16 anything is possible to be twisted to suit
17 your needs. But how many of you have
18 walked through this house? How many?
19 Please raise your hands.

20 CHAIRMAN GARCIA-PONS: This isn't a
21 cross examination. He asked you a specific
22 question. If you could answer his
23 question, we'd appreciate it.

24 MR. CHISHOLM: That's what I'm doing.

25 CHAIRMAN GARCIA-PONS: You're asking a

1 question. You're not answering it.

2 MR. CHISHOLM: I'm going to -- yeah,
3 well, I'm sorry, it was a rhetorical
4 question. I apologize if it was
5 misinterpreted.

6 CHAIRMAN GARCIA-PONS: Thank you.

7 MR. CHISHOLM: When you go into this
8 house, it's not about the compression
9 space. I know about Mr. Wright's
10 compression of space. I'm very aware of
11 that. But this is not about compression of
12 space. Like I said in the beginning, there
13 could be many, many reasons why the outcome
14 of this project is what it is, and many of
15 them might not have been controlled by
16 Mr. Parker, nor have the ability to control
17 it, because they were client influence,
18 cost influence, program influence or Code
19 influence. So this property doesn't have
20 that level of sophistication of the
21 compression of space and explosion of
22 space, because if you stand in that living
23 room -- and I apologize if I asked the
24 question -- if you stand in that living
25 room, it's uncomfortable to stand in that

1 living room, because there's no scale.

2 I do know about scale. That much, I
3 intensely work with in all of my projects,
4 and I also do compression of space and
5 exposure of space, et cetera, but in the
6 Staff's report, it continuously alludes to
7 Mr. Parker's philosophy's and criteria, et
8 cetera, and it claims that these are being
9 shown in this project, and they're clearly
10 not, or not successfully implemented.
11 That's all I'm saying. The evidence is
12 there in the house, and I disagree a
13 hundred and ten percent on anyone that says
14 that the interior has nothing to do with
15 the exterior and vice-versa. Architecture
16 is a complete control of positive and
17 negative space, total, and we're judging
18 this house at the level of Mr. Parker's
19 criteria and performance, and we have to
20 analyze the outcome.

21 We're not talking about Mr. Parker
22 here. He is indeed the quintessential
23 architect of the State of Florida, no doubt
24 about it, and I knew him personally, and
25 I'm telling you that he is everything they

1 talk about, but not everyone hits a home
2 run every time, and this is what we're
3 judging here. We're not judging
4 Mr. Parker. We're judging the product that
5 the City of Coral Gables wants to declare
6 historic, that might not have the merit.
7 I'm trying to show that.

8 CHAIRMAN GARCIA-PONS: Mr. Chisholm, we
9 don't need additional testimony.

10 Mr. Gillis, did he answer your
11 question, even if it wasn't satisfactory to
12 you --

13 MR. GILLIS: It's fine.

14 CHAIRMAN GARCIA-PONS: Thank you.

15 Ms. Rolando.

16 MS. ROLANDO: In response to the
17 statement, the testimony, that the Staff
18 report lacks detail about the building, I
19 think the contents of the report refute
20 that. There are twenty pages of detail in
21 this fifty plus page report about this
22 particular building, this structure, and
23 that's not counting the copies of the plans
24 that are up here in the index.

25 There's nothing in our criteria for

1 designation that requires the subject of
2 designation to be a masterpiece, and we
3 regularly designate properties as historic
4 that are not the finest examples, but that
5 are good characteristic examples.

6 Those of us who live in historic homes
7 often know that they are not the most
8 livable spaces, because expectations of
9 what's livable evolve over a period of
10 time. You know, small closets, in the
11 1920s, were perfectly acceptable. Modest
12 sized bathrooms -- there weren't these
13 palatial rooms that we now expect; master
14 bedrooms that were not 400 square feet.

15 So our expectations of what is
16 appropriate light, what is appropriate
17 volume, have evolved over time. So I'm not
18 bothered by the fact that the spaces may be
19 quirky, they may be dark. We regularly
20 designate spaces, homes, where the windows
21 have been replaced. We regularly designate
22 buildings where there's awning windows or
23 Jalousie windows, that are not period
24 appropriate. So, again, those things don't
25 bother me.

1 What does kind of impress me is that
2 one of the owners has owned this property
3 almost thirty years, and I can kind of
4 think, gee, it's a great location, but if
5 it were a terrible home, I think I would
6 have dumped it. So it's -- I don't think
7 it's a masterpiece, but I do think it's
8 historically significant.

9 MS. SPAIN: Thank you, Ms. Rolando.
10 Mr. Maxwell.

11 MR. MAXWELL: Thank you.

12 The majority of designated historic
13 properties in Coral Gables are simple
14 suburban homes, designed by architects as
15 speculative properties, only a few are
16 custom. Most are repetitive designs. All
17 you have to do is go down and look at
18 Obispo. All you have to do is go over to
19 Palm Court, if you want to go up into
20 Morningside or other places, and you'll see
21 the same thing. Most are repetitive
22 designs. I mean, most architects give a
23 pretty standard plan. I can tell you that
24 there's four houses on Greenway that are
25 all the same, and they're all on North

1 Greenway, and yet they're all historic.

2 Most all of the houses here were built
3 by and for a developer. They're not
4 significant custom homes. And many have
5 undergone changes over time. And what's
6 even more significant is that after they've
7 been designated historic, they continue to
8 evolve and to adapt to the people that own
9 it.

10 So, just like anything else in the
11 environment, things do change over time and
12 simply being designated historic does not
13 limit one's ability to make an addition or
14 anything else. It does set apart a
15 criteria of which one has to do, and I
16 think that in this particular case, the
17 arguments that are made do not hit on what
18 it is that this Board is supposed to take
19 action on.

20 Yes, this house has been changed
21 somewhat. I don't know any house that's
22 been built over 50 years that hasn't been
23 changed, and I would ask the architect, in
24 making the presentation, if he's probably
25 changed his house, too. So we all have.

1 So things evolve over time, but this still
2 is a significant property.

3 CHAIRMAN GARCIA-PONS: Thank you, Mr.
4 Maxwell.

5 Mr. Silva.

6 MR. SILVA: I just want to echo Mr.
7 Gillis, and, really, all of the comments
8 that have been made so far. I appreciate
9 Mr. Chisholm's presentation, but I do think
10 that the house is significant. I think
11 that, in this case, you almost have to take
12 the fact that it's designed by Alfred
13 Browning Parker out of the equation. I
14 think requiring this house to be a master
15 work of a master architect is something
16 that's not the bar for historic designation
17 in the Gables, right. We just look at the
18 property itself, and is it historically
19 significant for the reasons that Staff has
20 designated. As Ms. Spain said, Staff did
21 not invoke that criteria that says it's a
22 master work of the architect, in the
23 equation. So I would echo all of those
24 comments.

25 And in terms of the alterations, I

1 don't see anything here that is not
2 something that we would approve, were it to
3 come to us as an addition, right. We do
4 that all of the time. We approve
5 additions. We just did, on the Tschumy
6 house, right. We approved some alterations
7 to the house. The house was pretty intact,
8 but we recognize that there are times and
9 specific cases where things can change, and
10 this was one of them. That addition on the
11 second floor was a reasonable addition.

12 And just a point regarding those
13 triangular windows, which they were brought
14 up in the presentation a couple times, on
15 the gable ends, I think, personally, those
16 are really, really beautiful, a subtle way
17 of showcasing that varying in structure
18 work, right. You see the beam kind of
19 popping through there and you see the fact
20 that that gable end is not bearing the
21 weight of the roof, and it's just a subtle
22 way of doing that.

23 So that's my comments.

24 CHAIRMAN GARCIA-PONS: Thank you, Mr.
25 Silva.

1 Does anybody else on the Board have any
2 thoughts or comments to share with the rest
3 of the Board? I'm happy to entertain a
4 motion.

5 Mr. Gillis.

6 MR. GILLIS: I'm not an architect, but
7 maybe one of the architects here could
8 opine to this. I was wondering, the
9 massive chimney, and Mr. Chisholm mentioned
10 that, as well, that could potentially have
11 been built for hurricane resistance as a
12 windbreak, but also one of the main issues
13 I believe during Hurricane Andrew was, a
14 lot of roofs blew off and with a chimney of
15 that size, it seems to me that the pressure
16 build-up in the home, that would be a
17 release mechanism for that.

18 So I don't know if that's true, but I
19 thought that was an interesting point.

20 CHAIRMAN GARCIA-PONS: Thank you
21 Mr. Gillis.

22 Mr. Durana.

23 MR. DURANA: Yeah. I have one comment.

24 And this is tough, because, you know, I
25 have a lot of respect for Mr. Chisholm.

1 I've worked with him before and I know he's
2 a very good architect and I value his
3 opinion, but in this case, I mean, you
4 know, I have Alfred Browning Parker's book
5 in my house, on my coffee table. You know,
6 I know a lot about his houses. I mean, it
7 may not be, you know, maybe to the
8 standards of what, you know, you would
9 expect his house to be, but, I mean, I'd be
10 more than excited if that was my house, you
11 know, to be able to, you know, fix it up,
12 and, you know, bring it back to its
13 original quality.

14 And, again, like he is our premier
15 architect down here, and it's like saying,
16 you know, someone gave me a napkin that had
17 a sketch from Picasso and signed by him and
18 it's not his best, you know, work of art, I
19 mean, I would still save it. I wouldn't
20 throw it away, and I wouldn't disqualify
21 it.

22 I understand what you guys are saying,
23 but I think it is a unique house and I
24 would want to save it and I would want to
25 bring it back to life. That's my opinion.

1 CHAIRMAN GARCIA-PONS: Thank you,
2 Mr. Durana.

3 Anybody else on the Board have a
4 comment? I'm happy to entertain a motion.

5 MS. SPAIN: I'll make a motion -- I
6 keep making the motions tonight, which
7 isn't normal.

8 I'd like to make a motion to approve
9 the local historic designation of the
10 property at 5005 Hammock Park Drive,
11 legally described as Lot 4, Block 1,
12 Hammock Park Section, according to the Plat
13 thereof, as recorded in Plat Book 71, at
14 Page 43, of the Public Records of
15 Miami-Dade County, Florida, based on its
16 architectural significance, Criterion 1,
17 portrays the environment in an era of
18 history characterized by one or more
19 distinctive architectural styles; Criterion
20 2, embodies those distinguishing
21 characteristics of an architectural style
22 or period or method of construction;
23 Criterion 4, contains elements of design
24 detail, materials or craftsmanship of
25 outstanding quality or which represent a

1 significant innovation or adaptation to the
2 South Florida environment and incorporate
3 those findings that are contained within
4 the designation report done by Staff.

5 MR. MAXWELL: Second.

6 CHAIRMAN GARCIA-PONS: We have a motion
7 by Ms. Spain, a second by Mr. Maxwell. Any
8 further discussion?

9 If you can call the roll, please.

10 THE SECRETARY: Ms. Spain?

11 MS. SPAIN: Yes.

12 THE SECRETARY: Mr. Maxwell?

13 MR. MAXWELL: Yes.

14 THE SECRETARY: Mr. Ehrenhaft?

15 MR. Ehrenhaft: Yes.

16 THE SECRETARY: Mr. Durana?

17 MR. DURANA: Yes.

18 THE SECRETARY: Ms. Dunaj?

19 MS. CUERVO-DUNAJ: Yes.

20 THE SECRETARY: Mr. Gillis?

21 MR. GILLIS: Yes.

22 THE SECRETARY: Mr. Silva?

23 MR. SILVA: Yes.

24 THE SECRETARY: Ms. Rolando?

25 MS. ROLANDO: Yes.

1 THE SECRETARY: And Mr. Garcia-Pons?

2 CHAIRMAN GARCIA-PONS: Yes.

3 Motion passes nine to zero.

4 Thank you very much.

5 * * * * *

6 (Thereupon, the meeting was concluded at

7 8:30 p.m.)

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C E R T I F I C A T E

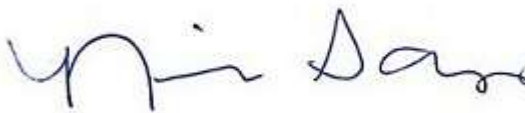
STATE OF FLORIDA:

SS.

COUNTY OF MIAMI-DADE:

I, NIEVES SANCHEZ, Court Reporter, and a
Notary Public for the State of Florida at Large, do
hereby certify that I was authorized to and did
stenographically report the foregoing proceedings
and that the transcript is a true and complete
record of my stenographic notes.

DATED this 7th day of December, 2023.



NIEVES SANCHEZ