

CITY OF CORAL GABLES
HISTORIC PRESERVATION BOARD MEETING
VIA VIDEO CONFERENCE
JULY 15, 2020

PARTICIPANTS:

Bruce Ehrenhaft, Chairperson
Albert Menendez, Vice Chairperson
John P. Fullerton, Board Member
Alicia Bache-Wiig, Board Member
Xavier Durana, Board Member
Cesar Garcia-Pons, Board Member
Raul R. Rodriguez, Board Member
Margaret A. Rolando, Board Member
Dona Spain, Board Member

Kara N. Kautz, Historic Preservation Officer
ElizaBeth B. Guin, Historic Preservation Coordinator
Gustavo Ceballos, Assistant City Attorney

1 MR. EHRENHAFT: Wednesday, July 15th, 2020.

2 Welcome to the regularly scheduled meeting of
3 the City of Coral Gables Historic Preservation
4 Board. We are residents of Coral Gables charged
5 with the preservation and protection of historic or
6 architecturally worthy buildings, structures,
7 sites, neighborhoods, and artifacts which impart a
8 distinct historical heritage of the city.

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

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

16 Before we begin, I would remind all persons in
17 attendance that because this meeting is being
18 conducted virtually with people joining both via
19 Zoom and telephonically, the reporter/stenographer
20 won't have the benefit of the sign-in sheet that is
21 customarily relied upon to record attendance by
22 members of the public and assist in accurate
23 recording of the minutes.

24 Also, there's no dais with nameplates to
25 identify board members as they speak. So for

1 clarity, I ask each applicant or their agent and
2 board or staff member to state their name before
3 they begin speaking, and that's for the benefit of
4 the public who may not know us.

5 And then, as later will be reiterated, during
6 the periods of public comment each speaker must
7 first identify her or himself by name, if necessary
8 spelling their name, state his or her address, and
9 be sworn by the clerk before speaking on the
10 record. And to help the stenographer each person
11 should please speak slowly and clearly because some
12 connections may not be clear.

13 Lobbyist registration and disclosure; any
14 person who acts as a lobbyist pursuant to the City
15 of Coral Gables Ordinance 2006-11 must register
16 with the city clerk prior to engaging in lobbying
17 activities or presentations before the city staff,
18 boards, committees, and/or the city commission.

19 A copy of the ordinance is available in the
20 office of the city clerk. Failure to register and
21 provide proof of registration shall prohibit your
22 ability to present to the Historic Preservation
23 Board on applications under consideration this
24 afternoon.

25 Lobbyist is defined as an individual,

1 corporation, partnership, or other legal entity
2 employed or retained, whether paid or not, by a
3 principal who seeks to encourage the approval,
4 disapproval, adoption, repeal, passage, defeat, or
5 modifications of, A, any ordinance, resolution,
6 action, or decision of any city commissioner; B,
7 any action, decision, recommendation of the city
8 manager and any city board or committee, including
9 but not limited to quasi-judicial advisory board,
10 trust, authority, or counsel; or C, any action,
11 decision, or recommendation of city personnel
12 during the time period of the entire
13 decision-making process on the action, decision, or
14 recommendation which foreseeably will be heard or
15 reviewed by the city commission or a city board or
16 committee, including but not limited to
17 quasi-judicial advisory board, trust, authority, or
18 counsel.

19 Presentations made to this board are subject
20 to the City's False Claims Ordinance, Chapter 39,
21 of the City of Coral Gables code.

22 So I will now officially call the City of
23 Coral Gables Historic Preservation Board meeting of
24 July 15th, 2020 to order. The time is 4:10 p.m.

25 Present today in alphabetical order are the

1 following board members: Alicia Bache-Wiig, Xavier
2 Durana, John P. Fullerton, Cesar Garcia-Pons,
3 Albert Menendez, who is our vice chair, Raul R.
4 Rodriguez, Margaret A. Rolando, who goes by
5 "Peggy," Dona Spain, and I am Bruce Ehrenhaft.

6 Staff present from the historical resources
7 and cultural arts department are Kara N. Kautz, the
8 City's historic preservation officer, ElizaBeth B.
9 Guin, the City's historic preservation coordinator,
10 and also present is Gustavo Ceballos, assistant
11 city attorney.

12 The next item for approval is for approval of
13 minutes of our last two meetings. We have the
14 minutes distributed for the meeting held on
15 February 19th, 2020.

16 To the Board: Are there changes or
17 corrections to any of those minutes?

18 MR. FULLERTON: This is Fullerton.

19 I read not all of it, but what I did read it
20 seemed okay, except there were a lot of
21 misspellings and stuff, just typos, a lot. So I
22 don't know if it requires any changes or not.

23 MR. EHRENHAFT: I mean, we'd have to go --

24 MR. FULLERTON: No. No. I don't want to do
25 that, but I think it would be smart to take another

1 look at it and just go back and correct the typos.

2 MR. EHRENHAFT: All right. That being said,
3 is it okay to approve but with the caveat that --

4 MR. FULLERTON: Sure. Sure.

5 MR. EHRENHAFT: Okay. So we have a motion to
6 approve but with some proofreading after the fact
7 to fix anything that is --

8 MR. FULLERTON: I'm not sure if it's important
9 or not, Bruce, but it's just a comment.

10 MR. EHRENHAFT: Okay. All right. Thank you.
11 All right. So can we call the role for
12 approval of the minutes of February 19th?

13 MS. KAUTZ: We can. Give me two seconds.
14 Let's see, let's start with Albert Menendez.

15 MR. MENENDEZ: Yes.

16 MS. KAUTZ: Peggy Rolando? You're on mute.
17 (No response.)

18 John Fullerton?

19 MR. FULLERTON: Yes. Yes.

20 MS. KAUTZ: Cesar Garcia-Pons, who's also on
21 mute.

22 MR. GARCIA-PONS: Kara, is this for February
23 and March or just February?

24 MS. KAUTZ: I believe it's just February.

25 MR. GARCIA-PONS: I wasn't at the meeting.

1 MS. KAUTZ: Okay. And Dona wasn't either, so
2 you guys I guess just won't vote.

3 So, Peggy?

4 MS. ROLANDO: Yes.

5 MS. KAUTZ: Raul?

6 MR. RODRIGUEZ: Yes.

7 MS. KAUTZ: Xavier?

8 MR. DURANA: Yes.

9 MS. KAUTZ: Alicia? On mute.

10 MS. BACHE-WIIG: Yes. I'm sorry.

11 MS. KAUTZ: Okay. Thanks.

12 And, Bruce? I'm sorry.

13 MR. EHRENHAFT: Yes.

14 So the motion passes unanimously.

15 Okay. Then we have before us the minutes for
16 March 4th, the special meeting which was held that
17 date. I would note two minor corrections, again,
18 one was that the Chair's last name was misspelled,
19 it's E-H-R-E-N-H-A-F-T. And I noted that at
20 page 42 Ms. Martinez Carbonell's first name was
21 misspelled. It should be K-A-R-E-L-I-A.

22 MS. BACHE-WIIG: Kara, can I say something? I
23 don't think I was there on February. Sorry.

24 MS. GUIN: Yeah, that's right, she wasn't
25 there.

1 MS. KAUTZ: I don't have that in front of me.

2 Okay.

3 MS. BACHE-WIIG: All right.

4 MS. KAUTZ: All right. So, sorry, I don't
5 have the roster in front of me. I'm getting it.

6 Peggy?

7 MS. ROLANDO: Yes.

8 MS. KAUTZ: John Fullerton?

9 MR. FULLERTON: Yes.

10 MS. KAUTZ: Cesar Garcia-Pons?

11 MR. GARCIA-PONS: Yes.

12 MS. KAUTZ: Albert Menendez?

13 MR. MENENDEZ: Yes.

14 MS. KAUTZ: Raul Rodriguez -- I just butchered
15 your name. Raul Rodriguez? You're on mute.

16 MR. RODRIGUEZ: Yes.

17 MS. KAUTZ: Alicia?

18 MS. BACHE-WIIG: Yes.

19 MS. KAUTZ: Xavier Durana?

20 MR. DURANA: Yes.

21 MS. KAUTZ: And Bruce Ehrenhaft?

22 MR. EHRENHAFT: Yes.

23 MS. KAUTZ: Great.

24 MR. EHRENHAFT: And continuing, notice
25 regarding ex parte communications; please be

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

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

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

20 As we go to each one of the items I'll very
21 quickly ask the board members as a whole if they
22 have any matters to disclose.

23 So does staff have any deferral of any item to
24 bring to our attention?

25 MS. KAUTZ: No, sir.

1 MR. EHRENHAFT: No?

2 MS. KAUTZ: No.

3 MR. EHRENHAFT: Okay. All right. So we will
4 now proceed to public hearings of cases on the
5 agenda. And the first is a special certificate of
6 appropriateness, public hearing on case file COA
7 (SP) 2019-023. The address is 247 Malaga Avenue.

8 This is an application for the issuance of a
9 special certificate of appropriateness for the
10 property at 247 Malaga Avenue, a local historic
11 landmark, legally described as Lots 26 and 27,
12 Block 29, Coral Gables Craft Section, according to
13 the plat thereof, as recorded in Plat Book 10 at
14 Page 40 of the public records of Miami-Dade County,
15 Florida.

16 The application requests design approval for
17 an addition and alterations to the commercial
18 structure. A variance has also been requested from
19 Article 5, Section 5-1409 of the Coral Gables
20 Zoning Code to waive the off-street parking
21 requirement.

22 So, Kara, do you have a brief presentation to
23 make?

24 MS. KAUTZ: I do.

25 MS. SPAIN: Before you do, this is Dona Spain.

1 I think I have to recuse myself on this item
2 because I met multiple times with the architect on
3 the design and went over all of the variances with
4 him multiple times. I was at the Board of
5 Architects, so I think according to the City
6 Attorney's Office I should recuse myself.

7 Now, how do I leave the room? How do I do
8 that? Do I just leave the meeting and then log
9 back on to it?

10 MR. URQUIA: Do not do that, Dona. I will
11 mute your microphone and turn off your video, and
12 once the item has passed --

13 MS. SPAIN: Oh, cool.

14 MR. URQUIA: -- I'll let you back in.

15 MS. SPAIN: I'm good with that. Thank you.

16 MS. KAUTZ: Wait, wait, wait, before you go.

17 MS. SPAIN: Yes.

18 MS. KAUTZ: So before we started I wanted to,
19 you know, bring to your all's attention the fact
20 that Mike Sardinas did resign from the Board, and
21 we actually have a new member, who's now leaving.
22 So Dona Spain is our new board member taking Mike's
23 place until his term is done in June.

24 So welcome to Dona.

25 MS. SPAIN: Thank you. This is going to be

1 very weird.

2 Bye, guys.

3 (Ms. Spain exited Zoom meeting.)

4 MS. KAUTZ: So I was hoping, Bill, to share my
5 screen with you all to show you a 1940s photograph
6 and a location map, but it doesn't seem to be able
7 to, so I'll just start with a brief presentation.

8 Originally constructed as a one-story dance
9 conservatory, the building at 247 Malaga Avenue is
10 a prime example of post World War II masonry
11 vernacular commercial architecture. It was
12 constructed around 1946, designed by Robert M.
13 Little. There was a western wing that was added to
14 the building in 1978 that as part of this proposal
15 will be demolished. The structure was designated
16 at a local historic landmark in 2004.

17 There is a variance that is requested with the
18 application. I'll just read it briefly into the
19 record for you all. It's to grant a variance to
20 waive the required off-street parking requirement
21 versus provide 30 parking spaces, and that's one
22 per parking space per 300-square feet of square
23 area as required for office space required by
24 Section 5-1409(b) of the Coral Gables Zoning Code.

25 This was reviewed by the Board of Architects

1 in December of 2019, and also reviewed by the Build
2 & Review Committee in November of 2019.

3 We have very brief comments at the end, and I
4 can explain our rationale for recommending in favor
5 of the variance after the architect has given his
6 presentation.

7 So if you can put up his PowerPoint.

8 MR. URQUIA: Kara, I also made you a cohost,
9 so if you wanted to share your screen and show
10 those photos, you're able to.

11 MS. KAUTZ: Let me see if I can do that
12 quickly without messing this up.

13 I did it.

14 Come on. Okay. It won't let me move forward.

15 MR. URQUIA: Just click on the screen and hit
16 the right arrow. There you go.

17 MS. KAUTZ: All right. There's the beginning.
18 So this is the location map. It's just south of
19 the Central Business District. It's about one, two
20 three blocks south of the Central Business District
21 in which there's no required parking, just as an
22 FYI.

23 This is an early rendering at the top. There
24 isn't an early photo, but a current view is on the
25 bottom of your screen, and the left portion, to the

1 left of where it says Prana Yoga was an addition
2 that was constructed in 1978. I just wanted you
3 guys to be aware of that.

4 So I will now --

5 MR. BLITSTEIN: Are we ready?

6 MS. KAUTZ: Give them one second to load it
7 up.

8 MR. BLITSTEIN: Okay. Can we begin?

9 MS. KAUTZ: Sure.

10 MR. BLITSTEIN: My name is Peter Blitstein and
11 we are the architects for 247 Malaga.

12 Nice to see everybody in these very strange
13 times, but that's the life we lead right now.

14 MR. URQUIA: I'm sorry, Mr. Blitstein, I don't
15 want to cut you off, really quick, but, Francesco,
16 if you can please enter slide mode so that this
17 takes over the full screen.

18 MS. KAUTZ: And, Billy, can we -- Jessica, can
19 you swear him in, please?

20 THE COURT REPORTER: Yes.

21 MR. URQUIA: So on the bottom right-hand
22 corner is the icon.

23 There you go, that one.

24 THE COURT REPORTER: Okay. Are you ready for
25 me to swear him in?

1 MS. KAUTZ: Yes, please.

2 THE COURT REPORTER: Mr. Blitstein, could you
3 please raise your right hand?

4 MR. BLITSTEIN: I am.

5 THE COURT REPORTER: Do you swear to tell the
6 truth, the whole truth, and nothing but the truth?

7 MR. BLITSTEIN: I do.

8 THE COURT REPORTER: Thank you.

9 MR. EHRENHAFT: Could you also state your
10 address for the record, please.

11 MR. BLITSTEIN: 285 Sevilla Avenue, Coral
12 Gables, Florida.

13 MR. EHRENHAFT: Thank you.

14 MR. BLITSTEIN: Okay. We are the architects
15 for this project, which is to deal with a small
16 historic structure and to build our new structure
17 wrapping around it.

18 We can go to the next slide.

19 So you can see the idea was to clearly define
20 the original structure and then to wrap it in a
21 kind of a Mid-Century looking structure without a
22 lot of detail to really enhance that small
23 structure, and also to make our new addition very
24 simple to try and sort of add a feeling to that
25 existing building. We didn't want to put anything

1 Mediterranean there. We wanted to do something
2 that very much was in simpatico with it but not
3 copying it.

4 Next slide.

5 You can see it's a very small site, but we
6 kept the right side of the site and we're just
7 demolishing the small portion which was added in
8 the '70s, then wrapping this building like an L
9 around the existing one-story structure, which we
10 will refurbish and keep totally in place.

11 You can see the arrow showing you we're
12 keeping the garage in the back. We're going to
13 remove the roof, which is not part of the original
14 structure, and we're going to build an L structure
15 which surrounds the original one.

16 Any questions, please stop me at any time.

17 Next slide.

18 Here you can see the adjacency to their left.
19 There's, I guess, a simple modern structure from
20 maybe the '80s, I don't know, and you can see this
21 structure, which is a one-story structure, very
22 nicely detailed, the center and to the right.
23 We're going to remove the left section.

24 And you can see what's going on in the
25 neighborhood. It's pretty simplistic, not a lot of

1 development going on right now. Fairly industrial
2 looking.

3 Next slide.

4 You can see the massing that we're doing
5 leaving the original building in fact, the
6 elevation, and how the building wraps around the
7 original. It kind of enhances the original and
8 respects it so that you know what was the original
9 and what's the addition. It's fairly
10 clearly articulated in these drawings, which we
11 worked with Historic to do that, make sure that the
12 original building had an identity of its own and
13 the new structure, you knew it was new the second
14 you'd see it.

15 Next slide, please.

16 You can see another view.

17 Okay. Next slide.

18 Here's a context drawing showing the building
19 immediately to the left, immediately to the right,
20 and there's a massing around the small building.
21 You can see the rendering in the center below which
22 shows you how this is going to fit in next to the
23 adjacent building. There's also a space between
24 the adjacent building and this building. On their
25 side there's a setback on their property.

1 Next slide.

2 Here you can see the beginning of the site
3 plan's landscape plan just showing what is there
4 and what we're going to remove.

5 Next slide.

6 You can see the beginning of the floor plan
7 where we left the original building intact and
8 we're wrapping the new building around it with
9 exiting and elevator and different floor plans.

10 Next slide.

11 Here's the beginning of the next floor --
12 excuse me -- that's the demo drawing, I apologize.
13 It's showing what we're going to demo. There's a
14 small structure in the back and there's that
15 addition on the lower left.

16 Next slide.

17 Here you can see the typical floor plan how
18 we're wrapping around the building. Whatever's in
19 white is going to remain intact and be renovated,
20 and what's on the left, the shaded area, is the new
21 structure.

22 Next slide.

23 You can see the multiple floor plans. They're
24 pretty much identical as we go up. You have a
25 balcony on one when we go above the existing roof

1 of the existing building.

2 Next slide.

3 That's the roof.

4 The final floor plan has kind of an open area
5 in the front and then it has a long walkway which
6 allows views towards the city. It's a very simple
7 floor plan and a very simple structure.

8 Here you can see the relationship of the two
9 together. It's just we have very, very simple
10 detailing; glass, floated stucco, some scored
11 stucco, a metal screen in front, and some glass
12 railings for the balconies.

13 Next slide.

14 Here's the context. You can see it again.

15 Next slide.

16 That's it.

17 So the idea, of course, is in order for this
18 project to work you could not build this project
19 and also have parking on the site. Even now you
20 can't have parking on the site. It just doesn't
21 work if you leave the building as it is as a
22 historical structure. So the only way to do this
23 was to ask for a variance in order to be able to
24 build this amount of square feet on this project.

25 So I think it's pretty straightforward,

1 without the parking variance we're not going to be
2 able to do this project.

3 Are there any questions?

4 MS. KAUTZ: I actually have one question while
5 you have this image up.

6 This is Kara, Jessica.

7 One of the staff conditions was a question to
8 clarify the change in elevation at the front
9 entrance. You know, right now as you can see here
10 it's achieved through a series of steps, so how are
11 you making that work, because your renderings don't
12 show any steps at all or ramps?

13 MR. BLITSTEIN: I think we showed it on one of
14 our elevations, but I'm not sure.

15 Franceso, did we have that when we were
16 dealing with the stairs in front, I think? We were
17 going to re-level the street, ramp it up. I'm
18 sorry, it's not really shown there.

19 MS. KAUTZ: I didn't find it anywhere so
20 that's why I was curious. I wanted to make sure
21 that if you were going to make any interior
22 alterations to the floor slab, it would be -- we
23 would not really like that much.

24 MR. BLITSTEIN: I didn't understand that.

25 MS. KAUTZ: Huh?

1 MR. BLITSTEIN: I didn't understand that.

2 MS. KAUTZ: I wasn't sure if you were going to
3 be, you know, bringing the floor slab interior down
4 at all, or if you were going to raise the
5 exterior --

6 MR. BLITSTEIN: We were going to deal with the
7 floor, but right now I'm not sure. If that helps
8 alleviate the situation, we can come back to you
9 with that.

10 MS. KAUTZ: Yeah, I would just like to know
11 how that's done. It seems to be, you know, a good
12 three steps up so --

13 MR. BLITSTEIN: If you blow this up you can
14 see we wanted to -- I mean, it's hard for me to see
15 that, but I think we were going to deal with
16 ramping up to avoid the step.

17 The other side is flush to the street, so the
18 new entrance is flush to the street. There's no
19 step at the new entrance.

20 MS. KAUTZ: Okay.

21 MR. EHRENHAFT: That's basically the only
22 demolition that you would do, assuming that the
23 steps as we see them today, that's basically the
24 only demolition that you're doing to the --

25 MR. BLITSTEIN: You mean in the existing

1 building?

2 MR. EHRENHAFT: Yeah, the --

3 MR. BLITSTEIN: There may be some interior to
4 take out, some of the old posts, you know, some
5 ceilings and things that were not historic, but
6 that we haven't really talked about.

7 The outside is going to be left intact and
8 restored.

9 MR. EHRENHAFT: Yeah, but with respect to the
10 exterior, that's the only change, is that you're
11 going to --

12 MR. BLITSTEIN: Yes. Yes.

13 MR. EHRENHAFT: Thank you.

14 MR. FULLERTON: On the front elevation -- I'm
15 sorry -- the front rendering on the first page,
16 your title page, there are steps shown to the old
17 structure.

18 MR. BLITSTEIN: That's correct, but that was
19 just a photograph superimposed there. We're going
20 to have to rework that area there to bring --

21 MR. FULLERTON: I also notice on the floor
22 plans on the first floor that it appears that there
23 are communicating spaces --

24 (Music interruption.)

25 MR. FULLERTON: -- building. You'd have to

1 make some adjustment for the --

2 MR. BLITSTEIN: Sorry, there's some music
3 coming through there.

4 MR. FULLERTON: Did you hear me, Peter?

5 MR. BLITSTEIN: Yes, John, but there's some
6 music coming through, I apologize.

7 MR. FULLERTON: Yeah. Yeah, I hear that.

8 MR. BLITSTEIN: Okay. Let's go back in again.
9 You want to go back to the plan?

10 Francesco, let's show him the plan.

11 MR. FULLERTON: Yeah, that's -- no, the first
12 floor plan.

13 MR. BLITSTEIN: First floor. Okay. I believe
14 that is the first floor.

15 MR. FULLERTON: Oh, I'm sorry. It appears
16 that there are openings between the two buildings,
17 and I just wanted to see --

18 MR. BLITSTEIN: Those are existing, John.

19 MR. FULLERTON: Okay. So you're not intending
20 to communicate there with the --

21 MR. BLITSTEIN: Yeah, you're going to be able
22 to go from space to --

23 MR. FULLERTON: Yeah, I would think so. I
24 just wanted to --

25 MR. BLITSTEIN: You'll be able to communicate,

1 yes.

2 MR. FULLERTON: There will be a difference in
3 floor elevation then --

4 MR. BLITSTEIN: I'm not sure because I think
5 the owner is intending on modifying the floor. We
6 want it to be the same, so I think that's the whole
7 thing in the front. It's probably going to be
8 lowered so that they're at the same elevation.

9 MR. FULLERTON: Okay. It's just a minor
10 thing.

11 MR. BLITSTEIN: No, it's not minor. It's a
12 good point. But the idea is that all this would be
13 on one level.

14 MR. CEBALLOS: Peggy, go ahead.

15 MS. ROLANDO: Yes. This is Peggy Rolando.

16 I'm very familiar with this building because I
17 took yoga classes there for years.

18 MR. BLITSTEIN: Good. You helped pay me fee.
19 Good.

20 MS. ROLANDO: Right. Question for you: The
21 main building is basically a series of studios --

22 MR. BLITSTEIN: Right. Yes. You see there,
23 you can see it in the drawing. You see, it's --

24 MS. ROLANDO: But if you look at -- but there
25 is a separate building, if it's now two stories,

1 it's separated from the main building by a
2 breezeway, and I can't tell from your drawing on
3 Sheet A-1 what exactly is going to happen to the
4 two existing buildings and --

5 MR. BLITSTEIN: The one in the back is the
6 small building, that remains.

7 MS. ROLANDO: Yes, but it looks as if you're
8 cutting through there for fire access or additional
9 access there --

10 MR. BLITSTEIN: Yes.

11 MS. ROLANDO: -- and you're cutting off the
12 corner of the existing larger building, and I'm not
13 sure I understand how --

14 MR. BLITSTEIN: No. No. No. We're not
15 cutting off. Okay. We're not cutting off any --
16 the only thing we're taking down is the structure
17 that was built in the '70s. Everything in the back
18 is remaining. What you're looking at, there was
19 some columns and whatnot, but everything that you
20 see there is existing. We're not taking any of it
21 out.

22 We have to access through the old section to
23 get out for means of egress, but we're not taking
24 out any of that.

25 MS. ROLANDO: Okay.

1 MS. KAUTZ: It was originally an attached
2 garage. It was never a detached garage. It was
3 always on that corner of the building.

4 MS. ROLANDO: Yeah, but it's not attached,
5 it's separated from the main building by a
6 breezeway.

7 MR. BLITSTEIN: No. The garage is connected.

8 MS. ROLANDO: When you walk outside of the
9 building -- when you -- there's a roll up door.
10 You walk through that door --

11 MR. BLITSTEIN: Right. That's right there,
12 right.

13 MS. ROLANDO: And there's a breezeway there.

14 MR. BLITSTEIN: Breezeway. Yeah, there's a
15 whole walkway all the way down. That's still
16 intact. We're not touching that.

17 MS. ROLANDO: Well, it goes east-west. Once
18 you go into the garage area, it's not
19 really -- it's -- there's a walkway into the
20 courtyard here.

21 MR. BLITSTEIN: Right.

22 MS. ROLANDO: So what I'm trying to understand
23 is what are you doing with those spaces? Just are
24 you -- you're going -- cutting into the main
25 building. Do you have to do that or can you just

1 go through that breezeway to the garage?

2 MR. BLITSTEIN: I'm not sure I follow you, but
3 we're not cutting -- you mean the access from the
4 new stairwell?

5 MS. ROLANDO: Yes.

6 MR. BLITSTEIN: There's no way to get out onto
7 the street. There's no way to get an exit there.

8 MS. ROLANDO: You could go through the garage
9 as you're depicting through the side of the main
10 building.

11 MR. BLITSTEIN: I'm not sure I'm following
12 you, I apologize.

13 MS. ROLANDO: Okay. If you look -- if
14 you're -- instead of --

15 MR. BLITSTEIN: -- the upper level -- I mean,
16 that stairway's got to be where it is otherwise we
17 can't --

18 MS. ROLANDO: I totally get that.

19 MR. BLITSTEIN: Okay.

20 MS. ROLANDO: What I'm wondering is if you can
21 instead of as you come out the staircase, instead
22 of doing the L leg, could you go straight through
23 the garage and out into the paved area, the
24 driveway?

25 MR. BLITSTEIN: There's a roll up door

1 there --

2 MS. ROLANDO: I know.

3 MR. BLITSTEIN: You'd have to go through that
4 door, that's the problem. You'd have to go into
5 the garage through that door.

6 MS. ROLANDO: Right now there's a walkway
7 through the garage.

8 MR. BLITSTEIN: A walkway through the garage?

9 MS. ROLANDO: Yes. You walk in front of --

10 MR. BLITSTEIN: One moment, please. That's --
11 yes, Mohammed. Hold on.

12 (Inaudible.)

13 Okay. There's the owner.

14 MS. ROLANDO: I can't hear him.

15 MR. BLITSTEIN: Hold on.

16 THE COURT REPORTER: Yeah, I can't hear what
17 he's saying at all. You're going to have to repeat
18 that, please.

19 MR. BLITSTEIN: Well, he's saying that what
20 part of the building that's historic are we going
21 to be able to modify? That's the question.

22 MS. KAUTZ: So originally that garage was a
23 garage. There was no breezeway, no walkway. I
24 would rather not mess with the garage door so that
25 it still reads as if it's the garage structure.

1 MR. BLITSTEIN: We went through a whole bunch
2 of iterations there.

3 MS. KAUTZ: So that's the reason I believe why
4 they didn't just go through the door.

5 MR. BLITSTEIN: Correct.

6 MS. ROLANDO: So you want it to read as a
7 garage even though it's not been used as a garage?

8 (Noise interruption.)

9 MS. KAUTZ: Rafael, can you please mute
10 yourself? Thank you.

11 MS. ROLANDO: You want it to read as a garage
12 even though the roll down door is not original?

13 MS. KAUTZ: Yeah, it was originally a garage
14 door. I mean --

15 MS. ROLANDO: Yeah, but now it's a roll down
16 industrial door.

17 MS. KAUTZ: But maybe we can look at what that
18 becomes, if that becomes something else.

19 MR. BLITSTEIN: I mean, the idea is that's the
20 way the building is now. We wanted to leave the
21 fact that there was a garage there. We didn't want
22 to have a door going through that opening. That's
23 why we have a very subtle side door which 99
24 percent of the time's not going to be used.

25 MS. ROLANDO: Exactly.

1 MR. BLITSTEIN: So if you came down that long
2 walkway, we want the building to look like it did
3 when it was built basically.

4 MS. ROLANDO: Okay. So you're intentionally
5 having this L, it's going to go through the
6 original building and there's -- and there's --
7 behind the garage door there is a walkway there.
8 That's going to remain?

9 MR. BLITSTEIN: We're going to make whatever's
10 behind the garage door as a single usable space as
11 the garage was originally.

12 MS. ROLANDO: Okay. So you're keeping the
13 garage but not for garage purposes. You'll
14 repurpose it --

15 MR. BLITSTEIN: Correct. There's no more
16 garage there. That's correct.

17 MS. ROLANDO: But right now there's a roll
18 down door and behind the roll down door there's a
19 walkway.

20 MR. BLITSTEIN: There might very well be, but
21 that's not the intent. The intent is now to make
22 it all one simple space, and then you have the
23 walkway going out from the stairwell.

24 MS. ROLANDO: Okay. And what --

25 MR. BLITSTEIN: If you come into the garage,

1 which again, you'd be destroying the roll down door
2 or whatever door ends up being there, and when
3 you're looking at it from the street you're going
4 to have something which was never intended there
5 from when it was built.

6 So the idea was to try and get this small
7 building to be as close as the way it was when it
8 was built so when the larger structure gets built
9 it enhances what the original structure looked
10 like.

11 MS. ROLANDO: Okay. So --

12 MR. BLITSTEIN: So if that's an issue, I guess
13 we need to discuss it or the Board needs to give us
14 some direction, because this is what we ended up
15 doing when we met with everybody from Historic. So
16 I'll just defer to whatever anybody wants to do
17 here.

18 MS. ROLANDO: I'm trying to make sure that
19 whatever's there is space, one, that's usable. And
20 so if you're putting in -- right now what's there
21 is this roll down door. What I'm wondering is, if
22 you put -- are you going to keep the roll down door
23 and is there going to be a walkway behind it?

24 You know, I don't know. I'm just trying to
25 understand what you're doing here. I understand

1 now why you have the L there, so you're retaining
2 the appearance, the facade of the garage --

3 MR. BLITSTEIN: Would you prefer that we take
4 the roll up door out and leave it as a walkway to
5 come out?

6 MS. ROLANDO: You know, that's something to
7 think about.

8 MR. BLITSTEIN: Well, that's not our decision.
9 That would be -- I mean, we can do that. We'd like
10 some guidance from someone. It doesn't make a
11 difference. We can do that. Now, it's also going
12 to -- it's a means of egress from a, you know,
13 three-story structure, so you got to be able to get
14 out.

15 MS. ROLANDO: Yeah. As far as I'm concerned,
16 I'm okay with your working out with staff what's
17 going to happen to that garage area and maybe find
18 a more eloquent solution than this. But I don't
19 want to drive the design, that's not my job. I'm
20 just raising the issue.

21 MS. KAUTZ: Can I show you something, Peggy,
22 and tell me -- so this is from a designation
23 report. This is going to be very, very low tech so
24 just bear with me.

25 So that's the rear of the garage building as

1 modified, so that was from 2004. So the bottom of
2 this is the back garage, this was a later addition,
3 which will be removed --

4 MS. ROLANDO: Yeah.

5 MS. KAUTZ: -- and this to me, I would rather
6 them restore it back to --

7 MR. BLITSTEIN: But, Mohammed, wait.

8 MS. KAUTZ: -- a garage space. You know,
9 whether or not this still looks like this, I don't
10 know, but that's not their intent is to leave it as
11 this open space.

12 MS. ROLANDO: It is their intent to leave it
13 as open space or --

14 MS. KAUTZ: It is not.

15 MS. ROLANDO: Okay.

16 MS. KAUTZ: It's to be enclosed, you know,
17 rentable space.

18 MS. ROLANDO: Okay. So the question then is,
19 if it's going to be enclosed rentable space, then
20 you need the L shape exit.

21 MR. BLITSTEIN: That's correct --

22 MS. KAUTZ: Correct.

23 MR. BLITSTEIN: -- because if you have the
24 walkway there, you're cutting it off. But again,
25 we're not going to make an issue of it either way.

1 For us this was a pragmatic solution, and if
2 somebody doesn't think this is the way to go, this
3 was -- you got to get out of the stairwell one way
4 or the other --

5 MS. ROLANDO: -- (inaudible.)

6 MR. BLITSTEIN: -- into the garage.

7 MS. ROLANDO: Kara, I could not see what you
8 were showing. It's too microscopic but --

9 MS. KAUTZ: Okay. The rear of the garage
10 essentially had been made into arched openings, but
11 the ground floor of the garage is exposed to the
12 exterior.

13 MS. ROLANDO: Yes.

14 MS. KAUTZ: So their intent is to bring it
15 back to the enclosed space, which is what it was
16 intended to be originally, which we're okay with.

17 MS. ROLANDO: Okay. If it's supposed to be
18 enclosed and --

19 MS. KAUTZ: Yes.

20 MS. ROLANDO: -- keep the appearance of --

21 MS. KAUTZ: Yes.

22 MS. ROLANDO: -- this later issue roll down
23 door is the way that we want to keep it.

24 MS. KAUTZ: Well, originally -- I have the
25 plans here, they're just really big -- there was an

1 overhead door in that location for the original
2 garage. You know, it's probably not the same
3 industrial roll down version, but there was an
4 overhead garage door. It was a utilitarian space.

5 So, I mean, if the Board wants to have them
6 put, you know, doors and make their exit there,
7 that is certainly up to your discretion. We were
8 trying to keep it looking as if it were a garage
9 space.

10 MR. EHRENHAFT: May I interject and ask a
11 question?

12 MS. KAUTZ: Sure.

13 MR. EHRENHAFT: Okay. And, Peggy, bounce it
14 off of me if you think I'm correct. But what I'm
15 understanding is, we see the long drive walkway
16 from Malaga all the way back to the garage, then
17 the opening, which is the large door, is there. It
18 seems like having the L, which comes out, that
19 might cause a perforation for a pedestrian door in
20 the side of what -- the right side of the original
21 structure for an egress, but that certainly is not
22 going to be visible from the street.

23 MS. ROLANDO: Correct.

24 MR. EHRENHAFT: One way or the other I think
25 it's imperative at the base of that staircase that

1 is adjacent to the rear building, but part of the
2 interior of the new construction, that there be
3 easy access for safety purposes straight out to
4 that driveway.

5 MR. BLITSTEIN: Go back, Francesco.

6 MR. EHRENHAFT: So your question about the L
7 is that it is basically being new construction on
8 the inside of the envelope of the new building?

9 MS. ROLANDO: I had two questions. Is there a
10 different way to do it, one? And, two, the garage
11 facade, if that's being maintained, what will be
12 the finish? Because right now it's a roll down
13 corrugated metal. It's really not attractive, and
14 we have an owner who's going to be spending a lot
15 of money doing a nice building. And to me it will
16 be very incongruous to have this metal door, roll
17 down, and so I was wondering if there was a
18 different way to do it.

19 I'm not trying to do the design, but I'm
20 concerned about that garage door facade, and I
21 understand now that the emergency access will go
22 through the existing building. They're not taking
23 down -- it will just be a corridor through the
24 existing building. But I'm concerned about that
25 door, the garage door.

1 I agree that the side door, access door on the
2 east side is probably the least offensive location
3 for it to be.

4 MR. GARCIA-PONS: Bruce, this is Cesar. Can I
5 ask a related question that might address both this
6 issue and my question?

7 MS. ROLANDO: Sure.

8 MR. GARCIA-PONS: So can you go to the first
9 slide please, the title slide? So my question is
10 one of the city staff questions that the existing
11 frontage window that's shown in the photograph is
12 gridded, if you go to your front elevation, it's
13 shown more of a storefront frontage. Is it the
14 intent to keep the existing gridded window or go to
15 this more storefront frontage?

16 That's a question for, Peter.

17 MS. ROLANDO: That's on the interior.

18 MR. GARCIA-PONS: I know. I'm asking a
19 separate question. Peter?

20 MR. BLITSTEIN: We're going to put new
21 windows, because we have to make them -- first of
22 all, they're not hurricane so we'd have to do that
23 anyway. The same way in the back, if we had to put
24 a new roll down it'll be slightly -- it'll
25 certainly look a lot better. We're going to put

1 the windows in the way they were originally
2 installed.

3 MR. GARCIA-PONS: Perfect. So that I think
4 that could lead to two things, one, is as city
5 staff requested, we're going to need information on
6 that new frontage storefront window. And then,
7 Peggy, to answer your question, is if they're
8 re-designing these sort of storefront windows
9 anyways, that garage door can be a storefront
10 window with an egress exit, and that way we get two
11 really nice storefronts with the appropriate egress
12 and you get rid of that silly line.

13 MS. KAUTZ: That was the other question I had
14 for Peter looking at that plan, is if that's going
15 to be rentable space, then how do you access it?

16 So, Cesar, if your solution is to dismiss the
17 garage door and make a new storefront with the door
18 within it, that would potentially somehow get you
19 access to that space too.

20 MR. GARCIA-PONS: This is Cesar. That's
21 correct.

22 MS. KAUTZ: Yeah.

23 MR. BLITSTEIN: Well, there's only one way
24 when we finally go for construction documents
25 whether we have to rate that hallway to get out or

1 not, I'm not sure if we do. And we have to have at
2 least one egress going immediately to the street.
3 So the idea was that we were going to have to deal
4 with that as a rated corridor of some kind anyway.

5 But we'll end up with a fire-rated door
6 somewhere through there, and I like the idea that
7 we could doing something a little bit more
8 creative. We were trying to honor that fact. But
9 I think the gentleman who gave the comments
10 before -- I'm sorry, you didn't come up on the
11 screen -- I think if we can do that, that's the
12 best of all worlds and not even have the door.

13 The door was out of -- and it wouldn't have
14 been the door that you see, Peggy. It would have
15 been a new door, but it was out of respect to the
16 way the building was built originally, even though
17 this is not a significant historic building in the
18 sense of some of the bigger buildings in the
19 Gables, but we were trying to -- you know, with
20 Kara's help we were trying to do some justice to
21 the back part of the building. You know, it's a
22 wonderful small building.

23 So, I mean, that's been a struggle since we
24 started, that little corner. But if we have the
25 Board's approval to do something where we can make

1 the storefront match what we're doing in the
2 one-story building, that's solves a lot of problem.

3 MR. GARCIA-PONS: Thank you, Peter. This is
4 Cesar again.

5 And I think if that is a solution for us, if
6 we can move on to the next item from the city --

7 MR. BLITSTEIN: -- ownership before that --

8 MR. GARCIA-PONS: -- Peter, let me -- if we
9 can move on from these two items, if we think we
10 can get to an agreement, I have one more which is
11 also a city staff request, which is the
12 clarification of the fourth floor window and door
13 alignment on the east facade. They're just
14 slightly off aligned, but if we can take a look at
15 that east elevation.

16 MR. BLITSTEIN: Okay. You want the
17 elevations? Okay. Let's scroll them back,
18 Francesco.

19 Okay. Is that the one you want?

20 MR. GARCIA-PONS: East. Correct.

21 MR. BLITSTEIN: The east elevation?

22 MR. GARCIA-PONS: And the question, I believe,
23 and I'll let Kara answer it specifically, is it
24 looks like the sort of steel gridded doors and the
25 window alignment above just seem to be disjointed

1 by a few inches.

2 MS. KAUTZ: Yes.

3 MR. GARCIA-PONS: I'm not sure if, again, the
4 storefront is going to align themselves or not.

5 And, maybe, Kara, you can restate the
6 question.

7 MS. KAUTZ: Yeah, that was our -- in plan it
8 appears that floor to floor that like the mull
9 tubes, or whatever you're using, will line up for
10 the windows. In elevation they don't. And so we
11 just wanted to make sure that looking at this
12 elevation that you see a clean line all the way up
13 between the window frame and the --

14 MR. BLITSTEIN: I don't know why it isn't. I
15 agree with you. I don't -- maybe we drew it a
16 number of different times. I don't know.

17 MS. KAUTZ: Probably. We just wanted to make
18 sure that that was -- you know, make sure that they
19 line up.

20 MR. BLITSTEIN: That's a mistake on our part.
21 That's easy to rectify.

22 MR. GARCIA-PONS: Bruce, I'm ready to make a
23 motion if there are no other questions.

24 MS. BACHE-WIIG: I have a question.

25 Kara, on the original building they have a big

1 square plane next to the entrance --

2 MS. KAUTZ: Yes.

3 MS. BACHE-WIIG: Currently there's a photo
4 where it has like the rock feature, I guess like a
5 stone feature. Was that original, and if so,
6 what's the intent of the new design? I mean, it's
7 not clear on the rendering. That just seems like
8 it's been stuccoed over.

9 MS. KAUTZ: No. Do you mean the framework
10 around where it says Prana Yoga?

11 MS. BACHE-WIIG: Yeah.

12 MS. KAUTZ: No. That's actually fretwork, and
13 that's to remain. So it's not --

14 MR. BLITSTEIN: That's going to remain. It's
15 going to remain.

16 MS. KAUTZ: It's not articulated on the
17 drawings, but the intention is that it's definitely
18 going to remain.

19 MS. BACHE-WIIG: Okay. Thank you.

20 MR. EHRENHAFT: Cesar, before we go to your
21 motion, I just want to clarify one thing.
22 Obviously you're going to put hurricane proof
23 windows in the front, and you're considering
24 working with staff to mimic that on the facade
25 of -- the front facade of the garage, but it would

1 be nice if the window configuration on the front of
2 the historic building not change from what it was
3 originally.

4 MS. KAUTZ: What they've shown sort of -- if
5 you go back to the elevation -- dividing the front
6 masonry opening into five equal parts is what the
7 original drawings do show. So they are putting it
8 back to the original configuration in --

9 MR. EHRENHAFT: -- but I don't see horizontal
10 muntins in the --

11 MS. KAUTZ: Those are not original. So this
12 is going back to what the original intent was.

13 MR. EHRENHAFT: Oh, okay.

14 MS. KAUTZ: We're fine with that.

15 MR. EHRENHAFT: Thank you. Thank you very
16 much.

17 Okay. Cesar -- is there any other discussion
18 from the Board?

19 MS. BACHE-WIIG: Just really quick, on A-4,
20 Mr. Blitstein, you're just missing the door, the
21 exit door that's being proposed as of, you know,
22 right now, just FYI.

23 MR. BLITSTEIN: Yeah. Yeah. I know. Okay.
24 There it is. Well, it won't be there now.

25 MS. BACHE-WIIG: Yeah, I know. Well --

1 MR. BLITSTEIN: It's not there. We're trying
2 to see if you're paying attention. That's all.
3 It's a test. We're testing you. That's all.

4 MS. BACHE-WIIG: That's okay. That's all
5 right.

6 MR. BLITSTEIN: You're right.

7 MS. KAUTZ: Bruce, it is a public hearing so
8 you do need to open it up.

9 MR. EHRENHAFT: All right. Yes.

10 MR. BLITSTEIN: Well, if the door -- Kara, the
11 door is not going to be there, and if we move it to
12 the back where the roll down, where the -- then
13 this facade is the right one.

14 MS. KAUTZ: Correct.

15 MR. BLITSTEIN: We'll modify that.

16 If you look up -- excuse me. If everybody
17 looks up to A-4, you look at the other elevation,
18 the south elevation, you see how simple it is, and
19 you'll see how we're restoring it.

20 Bruce, to your comment, you see the windows
21 and everything is back to the original. This
22 drawing doesn't really articulate that archway.
23 But everything in the front is being -- that's the
24 nicest part the building. We wouldn't touch that
25 under any circumstances.

1 Maybe the graphics need to be a little bit
2 stronger on this to show that so...

3 MS. KAUTZ: I just realized, so, Peter, I did
4 have one question. If you can go to the first
5 floor plan, and this didn't make it into my
6 comments and I apologize for that, I'm just seeing
7 it.

8 MR. BLITSTEIN: Whatever.

9 MS. KAUTZ: The canopy that's over the front
10 door -- and if you guys look on your drawings it's
11 probably easier, you can't see it on the screen, it
12 doesn't extend all the way over those storefronts,
13 that's intentional, obviously, but is there a
14 reason why it can't --

15 MR. BLITSTEIN: I'm sorry. I don't know what
16 you're referring to.

17 MS. KAUTZ: The canopy that's over the front
18 entrance, it ends -- yeah, where he's showing on
19 the arrow, it ends right there.

20 MR. BLITSTEIN: Okay.

21 MS. KAUTZ: Is there any reason that doesn't
22 extend over to the wind wall?

23 MR. BLITSTEIN: No. We could extend it if
24 you'd like us to. I don't know that -- it was just
25 an architectural item.

1 MS. KAUTZ: Okay. I just wasn't sure if there
2 was a reason. It just --

3 MR. BLITSTEIN: Let me go back to the
4 elevation. Maybe it's just to give it a little bit
5 of definition at the entry.

6 Yeah, you see, it was just a detail. We can
7 extend it over.

8 Also, the other thing we're going to do is the
9 exit door will be made smaller and less obvious,
10 you know, because the building is in so much nice
11 detail. The exit door to the left will be as small
12 as the code will allow it, which I think is seven
13 feet, six-eight or seven, I'm not sure. So we'll
14 make that -- but if you feel that you want that
15 canopy to go across, if everybody feels that way,
16 it's not a problem. Either way --

17 MS. BACHE-WIIG: Yes. I agree with that,
18 Kara.

19 MS. KAUTZ: Okay.

20 MR. BLITSTEIN: You want it to go all the way
21 across?

22 MS. BACHE-WIIG: Yes, please.

23 MR. BLITSTEIN: No problem.

24 You got that? Okay. We're taking notes on
25 this. No problem.

1 MR. EHRENHAFT: Cesar, as I interrupted you, I
2 was going to say we have Zoom and -- potential Zoom
3 and phone members attending that we need to allow
4 to comment.

5 MS. KAUTZ: Francesco, can you unshare your
6 screen, please?

7 Thank you.

8 MR. EHRENHAFT: So the Chair will open the
9 floor to public comment. Does any member of the
10 public attending on Zoom wish to speak in support
11 of or in opposition of the case? Please limit your
12 comments to three minutes. Each person must unmute
13 the line to speak, and please state and spell your
14 name, if it's necessary, and give your full
15 address. And the clerk will swear you in one at a
16 time as you queue up to speak. And then be mindful
17 to mute your line after you're done speaking so the
18 next person can talk.

19 Thank you.

20 Can staff see whether there's any individual
21 queued up to speak via Zoom or by phone?

22 MR. URQUIA: No one has requested to speak,
23 sir.

24 MR. EHRENHAFT: Okay. If there's no person
25 waiting to comment, then --

1 MR. FULLERTON: I'd like to comment.

2 MR. EHRENHAFT: I'm sorry?

3 MR. FULLERTON: I just want to make mention
4 that I think the canopy as designed is pretty nice.
5 I would leave it the way it is. Just a comment.

6 Did you hear? Were you able to hear that?

7 MS. ROLANDO: Yes.

8 MR. FULLERTON: And as to the garage door in
9 the back, it seems to me that that space as a
10 potential rental space will require some sort of
11 windows in there anyway. And so that's going to be
12 a design maybe submitted in the future or designed
13 now so you can deal with it ahead of time.

14 If it's a rental space there has to be some
15 sort of an entrance or windows from it. So I think
16 that should take care of itself in time.

17 The rest of the project, you know, Peter, I
18 think is really a wonderful addition to that
19 neighborhood, and I congratulate you.

20 MR. BLITSTEIN: Thank you very much. We
21 worked very hard at that. We had a lot of -- I
22 must say something, that whatever it is, you know,
23 bureaucracy can be good, can be bad, but the
24 Historic group -- and Dona, of course, had to
25 recuse herself -- they really made it much easier

1 for us to push this and to really come up with
2 something very interesting. So for whatever it's
3 worth, staff has been wonderful, and I hope this
4 gets built. We really spent a lot of time on it.
5 We're trying to do something that the City would be
6 proud of. And I appreciate your comments, John. I
7 do.

8 I want to give thanks to the staff because
9 they were just great, just great.

10 MR. FULLERTON: Peter, I wish your comments
11 would get publicized somehow because a lot of
12 people are afraid of historic preservation and they
13 think it's negative, and I hope maybe you can be a
14 voice on our side.

15 MR. BLITSTEIN: Well, I would. And I want to
16 tell you something, again, not to go on about it,
17 when I walked in and first talked to Dona and Kara
18 about it I had no idea. And in all fairness, they
19 sort of guided us through it, and I don't think
20 you'd have a building there that we're trying to
21 get built without them.

22 So I'm just telling you, you're right, instead
23 of being nervous and being afraid about it, it was
24 the opposite. Without them, story over.

25 MR. FULLERTON: I also think that variances

1 like the ones that you're getting for your owner
2 are very hard to get, and I think having historic
3 designation and the staff help you through that
4 process has given them a gift, and I think people
5 ought to know that we're on their side. We want to
6 make things workable for them.

7 MR. BLITSTEIN: John, I know that. And I also
8 would say that they guided me through everything,
9 the owner as well, and I'm just hoping that we're
10 able in these very difficult times to pursue the
11 construction of this building. But I mean it, I
12 can't say enough good things about -- for me the
13 whole process was something really wonderful.
14 That's all I can say.

15 MR. FULLERTON: Well, you brought them a good
16 project.

17 MR. BLITSTEIN: Thank you.

18 MS. BACHE-WIIG: John, can I ask you a quick
19 question?

20 MR. FULLERTON: Sure.

21 MS. BACHE-WIIG: About the canopy --

22 MR. FULLERTON: Yeah.

23 MS. BACHE-WIIG: -- is the canopy original,
24 Kara, the one that goes across and connects the two
25 wings? Oh, it's not.

1 MR. FULLERTON: No.

2 MS. KAUTZ: No.

3 MR. FULLERTON: That's just part of the
4 design.

5 MS. BACHE-WIIG: Oh, okay. I thought it was
6 original. That's why I was -- but in the report
7 where you have the opening up through this cape, it
8 looks like that eyebrow does connect the two wings.

9 MS. KAUTZ: No.

10 MR. FULLERTON: No.

11 MS. KAUTZ: There's an eyebrow over that front
12 window. You can't really see it because of the
13 awning that's there, but it's only on the east side
14 of the building.

15 MS. ROLANDO: Right.

16 MS. BACHE-WIIG: So I guess what I was saying
17 was in the renderings it looks like there's
18 something missing up top, right? Like on A0.A if
19 you look above the windows, the original windows
20 and the door --

21 MS. KAUTZ: Yes. There's an eyebrow missing.

22 MS. BACHE-WIIG: Okay. So there is an eyebrow
23 missing?

24 MS. KAUTZ: Yes.

25 MS. BACHE-WIIG: That's what, Kara, you and I

1 were saying was to bring that eyebrow back.

2 MS. KAUTZ: No. I was talking about the one
3 on the new portion of the building that is only
4 over the westernmost portion where the exit door is
5 extending just to the eastern edge of the lobby
6 front door. It doesn't extend any further to the
7 east. I wanted it to engage that wing wall.

8 John disagrees. So if you guys feel strongly
9 either way, it's fine. I just -- there's a gap
10 there and I --

11 MR. FULLERTON: I love the gap. I love the
12 gap.

13 Alicia brought up something that I think is
14 important. The eyebrow on the historic building,
15 there are two vertical elements. There is a
16 concrete eyebrow there, correct?

17 MS. KAUTZ: There is.

18 MR. FULLERTON: I just wanted to make sure.
19 That drawing on A0.A doesn't indicate that eyebrow.

20 MR. BLITSTEIN: Francesco, post that up again.

21 MS. KAUTZ: I think they're good.

22 MS. BACHE-WIIG: Okay.

23 MR. BLITSTEIN: Which one are we referring to?
24 We don't want to take anything down that --

25 MS. KAUTZ: No, on that right there, over the

1 existing storefront on the existing --

2 MR. BLITSTEIN: No. No. No. That's just a
3 mistake in the drawing.

4 MS. KAUTZ: Yeah, that's what I thought.

5 MR. FULLERTON: That's what I thought. That's
6 what I thought.

7 MS. BACHE-WIIG: Okay. All right. Never
8 mind.

9 MR. BLITSTEIN: But we're going to leave the
10 new canopy not engaged to the wall, right? We're
11 going to leave it as John had suggested, correct?

12 MS. KAUTZ: Depends on the motion.

13 MR. BLITSTEIN: Okay. I'm sorry. I'm sorry.

14 MS. KAUTZ: If you guys can take the screen
15 sharing down again so I can see who's doing what,
16 please.

17 Francesco, if you can take the screen share
18 down. Thank you.

19 I think Cesar wants to speak.

20 MR. EHRENHAFT: Yeah, Cesar?

21 MR. GARCIA-PONS: Yes. I'd like to make a
22 motion, a motion to approve with the three
23 conditions noted in the city conditions recorded in
24 the report, plus two conditions; one, John, is to
25 extend the canopy over the front door on the new

1 building; and, two, is to replace the existing roll
2 up garage door with a new storefront window
3 inclusive of the required egress door in the back,
4 and grant a variance to waive the required
5 off-street parking requirement.

6 MS. KAUTZ: Cesar, can you do it in two
7 separate motions, please, just in case --

8 MR. GARCIA-PONS: I can. I can.

9 MS. KAUTZ: This is just for the design.

10 MR. GARCIA-PONS: That was my first motion,
11 motion to approve with the three conditions, plus
12 the two that I added.

13 MS. ROLANDO: Second.

14 MS. KAUTZ: Peggy seconds it. Okay.

15 MR. EHRENHAFT: Okay. Call role, please.

16 MS. KAUTZ: I will call role.

17 Alicia Bache-Wiig?

18 MS. BACHE-WIIG: Yes.

19 MS. KAUTZ: John Fullerton?

20 MR. FULLERTON: I say no only because of the
21 canopy issue.

22 MS. KAUTZ: Okay.

23 MR. FULLERTON: I apologize, Cesar. I just
24 feel strongly about the design as presented.

25 MS. KAUTZ: Raul Rodriguez?

1 MR. RODRIGUEZ: I'm with John. No for that
2 reason.

3 MS. KAUTZ: All right. Albert Menendez?

4 MR. MENENDEZ: Yes.

5 MS. KAUTZ: Bruce Ehrenhaft?

6 MR. EHRENHAFT: Yes.

7 MS. KAUTZ: Cesar Garcia-Pons?

8 MR. GARCIA-PONS: Yes.

9 MS. KAUTZ: And Xavier Durana?

10 MR. DURANA: I say no for the same reason as
11 John. I think we should let -- you know, the
12 architect's kind of given a lot up on the other
13 side on the historic part, and I think we should
14 just give him that eyebrow if that's something he
15 wants to add to the design.

16 MS. KAUTZ: So let me just make sure -- oh,
17 Peggy, I'm sorry. Did I get you already?

18 MS. ROLANDO: I say yes, but I don't care
19 whether that eyebrow on the west side of the front
20 facade is shorter or longer. And those who feel
21 strongly about it, I will acquiesce to that, but
22 otherwise I agree with all the votes and the
23 conditions.

24 MR. FULLERTON: The only reason I say that is
25 because it's the architect's design originally

1 presented, but I think it's his original notion
2 that it should be done the way he presented it, and
3 I think that's a very valuable approach. And I
4 think it's something that he obviously did on
5 purpose. So I think it should be left.

6 MR. DURANA: I agree.

7 MS. KAUTZ: Okay.

8 So the motion passes as stated by Cesar.

9 MR. BLITSTEIN: So I don't understand, we have
10 to extend it or we don't? I missed it.

11 MS. KAUTZ: Yes.

12 MR. FULLERTON: You have to extend it.

13 MS. KAUTZ: Yes.

14 MR. BLITSTEIN: We have to extend the canopy?

15 MS. KAUTZ: Yes.

16 MR. GARCIA-PONS: And, Bruce, I'm ready to
17 make the second motion.

18 MS. KAUTZ: Great. Go for it.

19 MR. GARCIA-PONS: I'd like to make a motion to
20 grant the variance to waive the required off-street
21 parking requirement as dictated in the city staff
22 report.

23 MS. ROLANDO: Second.

24 MS. KAUTZ: Peggy seconds it.

25 All right. John Fullerton?

1 MR. FULLERTON: Yes.

2 MS. KAUTZ: Raul Rodriguez?

3 MR. RODRIGUEZ: Yes.

4 MS. KAUTZ: Albert Menendez?

5 MR. MENENDEZ: Yes.

6 MS. KAUTZ: Bruce Ehrenhaft? You're muted.

7 Bruce?

8 MR. EHRENHAFT: Yes.

9 MS. KAUTZ: Thank you. Cesar Garcia-Pons?

10 MR. GARCIA-PONS: Yes.

11 MS. KAUTZ: Peggy Rolando?

12 MS. ROLANDO: Yes.

13 MS. KAUTZ: Xavier Durana?

14 MR. DURANA: Yes.

15 MS. KAUTZ: And Alicia Bache-Wiig?

16 MS. BACHE-WIIG: Yes.

17 MS. KAUTZ: Great. Thank you so much. The
18 motion passes.

19 MR. BLITSTEIN: May I say something?

20 MS. KAUTZ: Yes.

21 MR. BLITSTEIN: I'm speechless with this. I
22 just want to say that I feel that this process has
23 been so unusual and so professional, and I want to
24 thank everybody for their support. It means a lot
25 to me so many years that I've been doing this, and

1 it means a lot to my client. So I thank you all
2 for your very gracious attitude to this project.
3 Thank you.

4 MS. KAUTZ: Thank you.

5 MR. EHRENHAFT: Kara, are you ready for us to
6 proceed to the next item?

7 MS. KAUTZ: I am.

8 MR. EHRENHAFT: This is again a special
9 certificate of appropriateness, public hearing on
10 Case File COA SP 2020-001, property located at 1148
11 Alhambra Circle.

12 This is an application for the issuance of a
13 special certificate of appropriateness for the
14 aforementioned property, a contributing resource
15 within the Alhambra Circle Historic District, local
16 historic landmark, legally described as Lots 1 and
17 2, Block 15, Coral Gables Section C, according to
18 the plat thereof, as recorded in Plat Book 8 at
19 Page 26 of the public records of Miami-Dade County,
20 Florida.

21 The application requests design approval for
22 an addition and alterations to the residence and
23 sitework.

24 MS. KAUTZ: Thank you very much.

25 MR. EHRENHAFT: So we'll hear from staff

1 first.

2 MS. KAUTZ: You all can see my screen.

3 MS. SPAIN: Before you do, before you do, I
4 need to just disclose that I have been out on the
5 property when I was working for the City and spoke
6 with the owners of the property, but I don't feel
7 like I have to recuse myself. I did not give them,
8 you know, any approvals at the time.

9 MS. KAUTZ: Thank you.

10 MS. SPAIN: That's all I have.

11 MR. EHRENHAFT: I'll interject. I was going
12 to ask after the staff presentation, but does any
13 other board member have any ex parte communication,
14 site visit, disclosures to make with respect to the
15 case?

16 MR. FULLERTON: No.

17 MR. RODRIGUEZ: Like Dona stated, I'm very
18 familiar with the property having walked by it
19 probably a thousand times with two dogs over a
20 period of ten years. I've known the previous
21 owners, but that will not affect my ability to make
22 an impartial judgment. This is Raul Rodriguez.

23 MS. KAUTZ: Thank you.

24 MR. EHRENHAFT: Thank you.

25 MS. KAUTZ: So this is the location map, the

1 southeast corner of Columbus Boulevard and Alhambra
2 Circle. This is a photo of the property from the
3 1940s. It was permitted in April 1929. It was
4 designed by the firm of Oemler & Wade. It has been
5 expanded over the years, but the overall integrity
6 of the property has remained. This elevation is
7 largely intact with a few minor modifications.

8 This is a contributing resource within the
9 Alhambra Circle Historic District. And there are
10 no variances requested as part of this application.

11 It was reviewed and approved by the Board of
12 Architects in December with no comments. Staff, as
13 you probably saw, has quite a few comments which
14 shouldn't be too alarming. It was just after a
15 close study of the drawings some things we just
16 want clarified prior to permitting.

17 Overall they're doing some restoration work,
18 bringing some features back to the property that
19 we're very pleased with, and looking forward to see
20 this project move forward.

21 So if you can pull up the PowerPoint, the
22 architect is -- there you are. If you can pull up
23 your PowerPoint, we can discuss the comments
24 afterwards.

25 MR. ANTONIO RODRIGUEZ: Good afternoon. My

1 name is Antonio Rodriguez. I'm the architect of
2 record.

3 As Kara explained, we're proposing an
4 addition/remodeling --

5 THE COURT REPORTER: Excuse me.

6 MR. ANTONIO RODRIGUEZ: It's 1148 Alhambra
7 Circle.

8 THE COURT REPORTER: Kara, I apologize, I need
9 to get him sworn in, right?

10 MS. KAUTZ: Absolutely. Sorry.

11 THE COURT REPORTER: No, no, no, that's okay.
12 Give me one second.

13 Okay. Could you please raise your right hand,
14 sir. Do you swear to tell the truth, the whole
15 truth, and nothing but the truth?

16 MR. ANTONIO RODRIGUEZ: I do.

17 THE COURT REPORTER: Thank you.

18 MR. ANTONIO RODRIGUEZ: So the addition
19 essentially is a family room that we're adding in a
20 gap between the main house and the garage. We're
21 also adding a covered terrace and, you know, doing
22 some interior alterations, but nothing major.

23 We're also eliminating a few elements that
24 were added in later additions that both the owner
25 and I and Kara agreed that it really detracted from

1 the original intent of the design, namely, the
2 front entry. They added a -- and I don't know if
3 we can put up the -- yeah, I think you need to let
4 Tom be a host for the slide show.

5 It's not letting us in.

6 MS. KAUTZ: Hang on one second. He's on as
7 Thomas Iglesias; is that correct?

8 MR. ANTONIO RODRIGUEZ: Yes.

9 MS. KAUTZ: He was on as two yesterday, so I
10 want to make sure that that's the right one that
11 needs the -- Billy, can you do that?

12 MR. URQUIA: Yeah, it's done.

13 MR. ANTONIO RODRIGUEZ: Thank you.

14 MS. KAUTZ: Your desktop looks like mine. Oh,
15 my gosh.

16 MR. ANTONIO RODRIGUEZ: Here we go. We do
17 have some renderings and a lot of great pictures of
18 the existing house.

19 If you can bring up the existing floor plan
20 first.

21 MS. KAUTZ: Can you take it off of presenters
22 view and put it just on the slide show so it's
23 bigger?

24 MR. ANTONIO RODRIGUEZ: We'll try.

25 MS. KAUTZ: Yeah, that's it.

1 MR. ANTONIO RODRIGUEZ: Okay. I just wanted
2 to bring this one up, just so you can see the
3 location of the addition would be between where you
4 see there as the main house on the left side and
5 the garage on the right.

6 And if you could go to the original front
7 elevation, I wanted to show you the original look.

8 That elevation on the bottom, that's the
9 front, that's the original look, and we're trying
10 to bring back -- we are bringing back in the
11 proposal the archway there on the left side that
12 got covered up by a later addition, and then the
13 two garage doors on the right side, this is the
14 original, and we're bringing those back as well.

15 You can show the pictures of the current
16 house -- or, actually, go to the front elevation in
17 our plans, the new and existing.

18 So, yeah, the drawing on the right there, on
19 the upper right -- or, sorry, no, on the left, you
20 have the archway the way it was originally, and we
21 brought it back, and then the addition that we're
22 removing is on the bottom there. You see that
23 there was a --

24 MS. KAUTZ: Can I interrupt you briefly for
25 one second?

1 MR. ANTONIO RODRIGUEZ: Yeah, go ahead.

2 MS. KAUTZ: Billy, can you see the screen?
3 Can you show him how to take it off the setting so
4 that it's full screen, because the TV's not going
5 to pick up any of this?

6 MR. URQUIA: I cannot, but if you want I can
7 share -- I'm not sure how to do it, maybe display
8 settings on top.

9 MS. KAUTZ: I think it's on top. Yeah, I
10 think there's notes you have to hide.

11 MR. URQUIA: Swap presenter view and slide
12 show view. There you go.

13 MS. KAUTZ: There you go. Perfect. Thank
14 you.

15 MR. ANTONIO RODRIGUEZ: So you see the bottom
16 is the existing as it currently stands, and we're
17 going to remove that addition to the covered entry
18 and bring it back to the original design.

19 And you see the two garage doors that had been
20 covered up. Actually, one was converted to a
21 window, and one has a new garage door that we're
22 bringing back the openings there.

23 But, yeah, so if you have any questions.

24 We can also put up some of the renderings.

25 MS. KAUTZ: Can you walk them through the

1 addition? You need to tell them what you're doing
2 to the --

3 MR. ANTONIO RODRIGUEZ: Sure. Go to the floor
4 plan.

5 Okay. So you see the area there between the
6 garage and the main house, we expanded the existing
7 kitchen and added a new family room and a covered
8 terrace in the rear. We also added a pool and a
9 stone deck as well. We did keep the three-car
10 carport that was added in a later addition, but
11 made a revision there as well.

12 If you can go to the renderings real quick and
13 see the carport.

14 The carport actually had what you're going to
15 see now, but -- there it is. And it also had a
16 trellis but it was at an angle, kind of following
17 the line of the carport, and it looked kind of
18 massive.

19 So that's the other change we did. We did a
20 new trellis, but it's actually flat so it doesn't
21 compete with the carport, and enclosed the existing
22 courtyard that was there. We just actually
23 enclosed it with a privacy wall.

24 Okay. Go back to the floor plan.

25 Actually, leave it right there.

1 So this is the back showing the addition off
2 to the left, the new covered terrace and the family
3 room behind it. And we do have a connection, a
4 covered loggia there connecting to the original
5 covered terrace that the house had.

6 And we worked with Kara to make sure we
7 maintained the existing openings and, you know,
8 trying to bring back all the original detailing as
9 much as possible.

10 We also had a mosaic in the front entry that
11 got covered up by the new addition on the floor
12 with the address of the house, the number of the
13 house, that was a really cool detail and they had
14 covered it up with the new entry that will get
15 restored once we demo the new entry.

16 That's about it.

17 MS. KAUTZ: Does anyone have any questions?

18 I mean, the addition, you know, the one-story
19 addition, if you all look at the floor plan, the
20 1.1, the existing demo plan, it fits within sort of
21 a U, existing U of the building, so they're just
22 kind of filling in a portion that doesn't exist.
23 They're doing very little demolition as part of the
24 application, which we were quite happy with.

25 It's a one-story addition. It will be

1 slightly visible from Alhambra but not much, which
2 is why we thought it was -- ElizaBeth is on, if you
3 want to add anything. It wasn't just -- I keep
4 getting credit for all these things, but it's not
5 just me. It's ElizaBeth as well. So if you have
6 anything to add, if you have any questions of us,
7 or we can go through the comments, whatever the
8 Board wishes.

9 MR. GARCIA-PONS: So, Bruce, this is Cesar. I
10 have a couple of questions regarding City's
11 comments. Do you want to do those first or do you
12 want to go to public comments?

13 You're on mute, Bruce.

14 MS. KAUTZ: Bruce, you're muted. You're
15 muted.

16 MR. EHRENHAFT: Okay. So I think first let me
17 see if there's any public comment, and then go back
18 to questions from the Board to move the motion, if
19 that's all right with everybody.

20 So is there any member of the public attending
21 on Zoom who wishes to speak in support of or in
22 opposition of the case? If so, please limit your
23 comments to three minutes, unmute to speak, please
24 state your name, spell your name, and give your
25 address, and the clerk will swear you in after you

1 identify yourself. And each individual's reminded
2 to mute yourself after speaking so the next person
3 can talk.

4 Do we have anybody on Zoom who wishes to
5 comment?

6 MR. URQUIA: No one has raised their hand to
7 show that they want to be heard.

8 MR. EHRENHAFT: Okay. All right. Similarly
9 then, the Chair will open the floor to comments
10 from the public attending via telephone if there's
11 anybody that wants to speak as to the case. Is
12 there no one?

13 MR. URQUIA: No one on the telephone, sir.

14 MR. EHRENHAFT: Okay. All right. Then staff
15 has no further questions to the applicant, I guess;
16 is that correct?

17 MS. KAUTZ: No. I'm fine with it. If you
18 guys are fine with the presentation and want to go
19 into the comments, that's fine. If you want more
20 information from the applicant, feel free to ask
21 him.

22 MR. EHRENHAFT: Okay. As a matter of personal
23 privilege, I have one question that goes to M-13,
24 it is questioning what type of roof is proposed for
25 the new covered terrace. It's identified as a

1 sloped roof only.

2 I got the understanding from the drawings and
3 the elevation and construction notes that it was a
4 tile surface for on that sloped roof. It appeared
5 to me that the sloped roof has a very mild slope.
6 I was looking at the fine notes with my magnifying
7 glass, and it looked like the slope was from the
8 edge of the building to the outside edge where the
9 water would drip away, had only a slope of maybe
10 perhaps one-and-a-half to three inches of
11 downslope; is that correct?

12 MR. ANTONIO RODRIGUEZ: That is correct. It's
13 actually more like a flat roof. It just has a very
14 slight slope.

15 MR. EHRENHAFT: But it is tile?

16 MR. ANTONIO RODRIGUEZ: No. The tile wouldn't
17 work on that slope.

18 MR. EHRENHAFT: Oh, okay.

19 MR. ANTONIO RODRIGUEZ: Yeah, it's a flat roof
20 basically.

21 MR. EHRENHAFT: Okay.

22 MS. KAUTZ: What's the material though?

23 MR. ANTONIO RODRIGUEZ: It's just going to be
24 either built-up roofing or some other roofing. We
25 haven't specified that yet.

1 MS. KAUTZ: I'm pretty sure that's not allowed
2 by code. I don't think you can have exposed
3 built-up roofing as a roofing surface.

4 MR. ANTONIO RODRIGUEZ: So we will do -- I
5 think, Kara, you mentioned that it wasn't
6 specified.

7 MS. KAUTZ: Right.

8 MR. ANTONIO RODRIGUEZ: We'll look into that
9 and make sure it's an approved method.

10 MS. KAUTZ: Okay. There's a -- I can't point
11 it out to you, but I'm pointing at my screen like
12 you can see me. There's a section cut through that
13 roof that wasn't provided, so I thought that would
14 have shown what the roof was, but it's just not
15 called out.

16 MR. ANTONIO RODRIGUEZ: Absolutely, yeah.

17 MS. KAUTZ: You know, they could do a copper
18 roof, but that would be, you know --

19 MR. ANTONIO RODRIGUEZ: That would be --

20 MS. KAUTZ: -- be loud.

21 MR. ANTONIO RODRIGUEZ: Okay. We'll look into
22 it, a proper roof, yeah.

23 MR. EHRENHAFT: Okay. And then continuing to
24 Item 11, Kara, I'm lost on the reference to a
25 square medallion. I don't find it anywhere.

1 MS. KAUTZ: Okay. I know. Do you have a
2 photograph of the existing house?

3 MR. ANTONIO RODRIGUEZ: Kara, it's in the
4 front elevation?

5 MS. KAUTZ: Yeah, it's on the front.
6 It's again -- that's weird. I think it's already
7 gone.

8 MR. ANTONIO RODRIGUEZ: Yeah, I don't see it.

9 MS. KAUTZ: Yeah. Okay. We have a photograph
10 that shows -- again, I'm pointing at the screen
11 like you can see me.

12 Go back one to get the front facade -- yeah,
13 so between those two, above the arches on the
14 right-hand side on the top photograph, there was an
15 applied like plaster square medallion that was on
16 there. It's in a photograph that I have. And we
17 just want it to be removed, but it looks like it
18 already has been.

19 MR. ANTONIO RODRIGUEZ: Yeah, absolutely.
20 These are pretty recent --

21 MS. KAUTZ: Yeah, so never mind. Ignore that
22 comment.

23 MR. ANTONIO RODRIGUEZ: All right.

24 MR. EHRENHAFT: And I don't want to step on
25 anybody else's comments from the Board, but the

1 applicant has -- we have 17 requests from staff.

2 Are there any that you have problems with or
3 you're in agreement with?

4 MR. ANTONIO RODRIGUEZ: No. We're fine with
5 all of them. Most of them are shifting of windows
6 where we had shifted the windows, in one case I
7 remember about six inches, and we're fine with just
8 readjusting it back to the original location. I
9 think Kara just generally wanted to keep the
10 windows and doors in their original location if at
11 all possible.

12 MS. KAUTZ: Yes.

13 MR. ANTONIO RODRIGUEZ: So, yeah, there were
14 some cases where, again, we just to try to center
15 things we shifted some of the fenestration, but
16 it's not a problem. You know, most of it was
17 pretty minor. We can put it back to the original
18 opening.

19 MS. KAUTZ: There were a few conditions -- as
20 part of the conditions I noted certain instances
21 where we note it on the plans, but as a rule unless
22 on the report it was noted as, yeah, we're okay
23 with blocking up a window or shifting window, it
24 should remain in their existing locations with the
25 existing sills and not to be, you know, add sills

1 or just, you know, to move a window over six inches
2 is --

3 MR. FULLERTON: Immaterial.

4 MS. KAUTZ: Anyway, I think Cesar had --

5 MR. EHRENHAFT: Yeah, I was going to say to
6 the rest of the Board, I apologize, because I
7 didn't mean to step on the discussion. So any you
8 who want to comment further and address any of the
9 requests or anything else, please do so.

10 MR. GARCIA-PONS: Bruce, this is Cesar. I do
11 have one question for the architect that I had the
12 same question about the City's comments. Looking
13 through them on No. 9, the last bullet where the
14 City's asking to not move that window, looking at
15 the plan it looks like it's between the shower and
16 a toilet up in the bathroom. I don't know how
17 movable that is, so I just wanted to make sure that
18 you were okay with that so that it's clear.

19 MR. ANTONIO RODRIGUEZ: Yeah, I discussed it,
20 actually, with the owner earlier today, and what
21 we're going to do is just take three inches from
22 the toilet and make that partition a two-inch
23 partition and we'll get it right to the edge of the
24 window. And we might go -- yeah, that should work.

25 MR. GARCIA-PONS: And then the second question

1 is on No. 10 where it looks like the sill was going
2 to get dropped a little bit, and you're mentioning
3 it has an egress window, is the height of the sill
4 an egress requirement or not?

5 MR. ANTONIO RODRIGUEZ: Let me see that one.

6 MS. KAUTZ: It might have been just a drafting
7 error. I wasn't sure. If you go to 2.1 you can
8 see what I'm talking about on the balcony, the
9 window to the right of the door. On the existing
10 you can see the sill very clearly above the edge of
11 the balcony. And then on the top one it gets
12 dropped, it's been elongated in some way.

13 MR. ANTONIO RODRIGUEZ: Yeah, I'm not sure
14 that is an agrees.

15 Can you go to the floor plan?

16 I know there's other windows in the front
17 facade. We could -- I think the front window might
18 be a bigger window. We can probably make that one
19 the egress.

20 MS. KAUTZ: All right. It just had to do with
21 the window not being elongated, so if that can be
22 achieved -- I think Cesar's question was: Was that
23 intentional because of egress or is it just a
24 drafting error?

25 MR. ANTONIO RODRIGUEZ: Yeah, I think maybe it

1 got done because it was an egress window, but
2 clearly the front window is a little bit bigger
3 anyway, so we can make that the egress if the
4 original one doesn't comply with the height
5 requirement.

6 MS. KAUTZ: And just for the Board's
7 edification, what you're calling the front is
8 actually the Columbus side, so I just didn't want
9 you to confuse the Board.

10 MR. ANTONIO RODRIGUEZ: Right.

11 MS. KAUTZ: It's not the Alhambra side, this
12 is the Columbus side.

13 MR. ANTONIO RODRIGUEZ: The west side is what
14 I'm referring to, yeah. There's a large window
15 there.

16 MR. GARCIA-PONS: Thank you. And, Bruce, I'm
17 ready to make a motion whenever you're ready.

18 MS. BACHE-WIIG: I have a quick question.
19 Comment No. 12 regarding the shutters, will the
20 architect work with staff to identify the correct
21 rustic looking shutters?

22 MR. ANTONIO RODRIGUEZ: Absolutely, yeah.

23 MS. BACHE-WIIG: Okay.

24 MR. FULLERTON: Yeah, I had a question about
25 that too. I noticed when I looked at the house

1 there were shutters where you do not show them,
2 and -- there were shutters where you did not show
3 them and shutters on windows that you're showing
4 that are not on the building. I'm sure it's a
5 drafting thing, but are you clear on what are
6 getting shutters and what windows are not getting
7 shutters?

8 MR. ANTONIO RODRIGUEZ: Absolutely. I'll work
9 with Kara to make sure we do the original looking
10 shutters, because there were I believe some newer
11 shutters, I guess, and we'll square it away with
12 her, whatever they want to go with is fine.

13 MS. KAUTZ: They were a bit more rustic.
14 They're meant to be more rustic. You guys have the
15 original drawings. They were more sort of a
16 farmhousy look than a Colonial look so --

17 MR. ANTONIO RODRIGUEZ: Right. Yeah, I
18 believe the owner asked for this type, but it's
19 fine. I already spoke to him about it and we'll go
20 with the more rustic ones.

21 MR. FULLERTON: My reference was simply that
22 on your drawings it shows shutters in a lot of
23 windows that in the building are not shuttered, and
24 there are shutters on windows on the building that
25 you do not show. So I just wanted to make sure

1 that we're clear --

2 MR. ANTONIO RODRIGUEZ: Yeah, there may be
3 some that were there originally but they're no
4 longer there, so I'm not sure. I got to through
5 it.

6 MR. EHRENHAFT: So you'll work with staff,
7 identify where in the original drawings there were
8 indications of shutters, and you'll place them in
9 all those locations; is that correct?

10 MR. ANTONIO RODRIGUEZ: Absolutely.
11 Absolutely.

12 MS. KAUTZ: The only one of the comments that
13 was more of a question than a requirement had to do
14 with the new gates on the front new masonry wall.
15 If you can go to that elevation. It was more of a
16 question of are they necessary and can they be
17 cuter.

18 MR. ANTONIO RODRIGUEZ: Yeah, absolutely.

19 MS. KAUTZ: If the Board has no issue with
20 them, then that's fine. It was just, they're very
21 wide and they look like what you find at the rear
22 of the house, which you do already have them at the
23 rear of the house, so that was just why --

24 MR. ANTONIO RODRIGUEZ: Yeah, I already --
25 sorry, Kara. I already spoke to the owner and he

1 definitely agreed that that should be a pedestrian
2 gate only. He already has a double gate on the
3 right side on the Columbus side so we're going
4 to -- yeah, we're going to go ahead and remove the
5 double gate and just add a pedestrian gate.

6 MS. KAUTZ: Okay. I wasn't sure if it was a
7 requirement in any way for pool access, but you do
8 have one at the other end, so I wasn't sure.

9 MR. ANTONIO RODRIGUEZ: Yeah, and it being
10 smaller, it will be easier to create something more
11 attractive.

12 MS. KAUTZ: Thanks. Okay.

13 MR. EHRENHAFT: And so you'll try to find
14 something that speaks to what ironwork might have
15 been --

16 MR. ANTONIO RODRIGUEZ: Correct. Yes, sir.

17 MS. KAUTZ: The ironwork's still on the house.
18 This is the house on the corner with the front gate
19 with the parrot. If you all have ever seen it,
20 this is that house. So there is existing ironwork
21 on the building to use as a reference.

22 MR. FULLERTON: It's a beautiful house.

23 MR. ANTONIO RODRIGUEZ: Absolutely. And,
24 actually, the ironwork is in pretty decent shape
25 considering how old it is.

1 MR. EHRENHAFT: Well, if there are no other
2 comments, I think Cesar had requested to make a
3 motion?

4 MS. SPAIN: I'd like to make just one comment.

5 MR. EHRENHAFT: Okay.

6 MS. SPAIN: This is Dona Spain. I just really
7 appreciate the removal of the non-original items
8 that you're doing on this house. I think you're
9 going to find that it's so much nicer when you're
10 done with it. It will be a really nice job.
11 That's it.

12 MR. ANTONIO RODRIGUEZ: Thank you.

13 MR. FULLERTON: I move approval.

14 MR. GARCIA-PONS: I'd like --

15 MR. FULLERTON: This is Fullerton, I move
16 approval of the motion.

17 MR. EHRENHAFT: Is there a second?

18 MS. KAUTZ: I think Cesar was trying to say
19 something.

20 MR. GARCIA-PONS: I'm sorry, John, do you want
21 that with conditions?

22 MR. FULLERTON: Yes, with the conditions.

23 MS. SPAIN: I second that. This is Dona.

24 MR. EHRENHAFT: May we call the role, please?

25 MS. KAUTZ: Cesar Garcia-Pons?

1 MR. GARCIA-PONS: Yes.

2 MS. KAUTZ: Peggy Rolando?

3 MS. ROLANDO: Yes.

4 MS. KAUTZ: Xavier Durana?

5 MR. DURANA: Yes.

6 MS. KAUTZ: Alicia Bache-Wiig?

7 MS. BACHE-WIIG: Yes.

8 MS. KAUTZ: John Fullerton?

9 MR. FULLERTON: Yes.

10 MS. KAUTZ: Raul Rodriguez?

11 MR. RODRIGUEZ: Yes.

12 MS. KAUTZ: Albert Menendez?

13 MR. MENENDEZ: Yes.

14 MS. KAUTZ: Bruce Ehrenhaft?

15 MR. EHRENHAFT: Yes.

16 MS. KAUTZ: And Dona Spain?

17 MS. SPAIN: Yes.

18 MR. ANTONIO RODRIGUEZ: Thank you all.

19 MR. FULLERTON: Thank you.

20 MR. ANTONIO RODRIGUEZ: See you soon.

21 MR. EHRENHAFT: Okay. Lastly, we have a

22 standard certificate of appropriateness, public

23 hearing on Case File COA (ST) 2019-74 revised. The

24 property is located at 4408 Palmarito Street.

25 An application for a revision to a previously

1 issued Standard Certificate of Appropriateness for
2 the property at 4408 Palmarito Street, a
3 contributing resource within the Italian Village
4 Historic District, legally described as Lots 10, 11
5 and 12, Block 12, Coral Gables Riviera Section,
6 Part 1, according to the Plat thereof, as recorded
7 in Plat Book 28, Page 31 of the Public Records of
8 Miami-Dade County, Florida.

9 The applicant is requesting design approval
10 for impact-resistant windows and doors that do not
11 match the approved permit plans.

12 MS. KAUTZ: Thank you.

13 So this is being brought to you as an
14 after-the-fact revision. This is the location of
15 the property. It's located within the Italian
16 Village, designated as a Landmark District in 1992.
17 This was constructed in 1926, designed by Alfred
18 Klingbeil.

19 So again, this was an after-the-fact request
20 for impact resistant windows and doors that do not
21 match the plans. Before I turn it over, I just
22 want you guys to be aware in your package, just so
23 you know what everything is, the first Attachment A
24 are the original permit drawings from 1926.
25 Attachment B is what was approved, the permit set

1 that was approved by Board of Architects, by staff,
2 by the Development Services Department, and then
3 Attachment C are essentially as-builts and these
4 are what actually got installed. So I just want to
5 make sure you knew what all three of those
6 attachments were.

7 So as a little bit of background, when owners
8 of historic properties want to change out windows
9 that are doors, our department's response always is
10 the requirement that the windows and doors match or
11 come closer to what was originally on the building.
12 This is our common spiel that we give to everybody,
13 we get as close as we can with meeting egress, and
14 also different windows, if they're steel casements,
15 they'll have a different look once they're changed
16 to aluminum, so we get as close as we can.

17 So the permit drawings approved by both the
18 Board of Architects and staff fulfilled that
19 requirement. They were double casements. And
20 you'll note on Attachment B there were some hand
21 drawn corrections from the Board of Architects as
22 part of their condition of approval that weren't --
23 also weren't made part of what was installed.

24 So when we went out to do our final inspection
25 we rejected the inspection for the permit because

1 very few of the windows and doors were installed
2 according to the approved permit. Mostly it was
3 single casements that were installed and single
4 French doors that were installed instead of double
5 casements and double French doors where those would
6 be appropriate.

7 So the muntin profiles, the muntin patterns,
8 the type of unit, don't match what we approved, and
9 so staff would not approve the revision
10 administratively because we don't feel that they're
11 appropriate.

12 So with that, I'll turn it over to Rafael
13 Portuondo who's presenting on behalf of the owner.

14 MR. GARCIA-PONS: Okay. Kara, before you hand
15 it off, I have a question for staff. Bruce, can I
16 ask now?

17 MS. KAUTZ: Yes. Go ahead.

18 MR. GARCIA-PONS: So what are the options?
19 What are you asking us to do today to review; it's
20 either to approve, and if we don't approve, what
21 are the options?

22 MS. KAUTZ: So what I have told the owner, I
23 spoke to him on the phone, that your options are
24 you can approve what was installed; you cannot
25 approve what was installed, then in that case, they

1 need to put in what was permitted; you can approve
2 what installed and they leave them as is, we sign
3 off on the revision, it moves forward and goes
4 away; or a hybrid of the two where they can modify
5 the muntins, they can add, you know, a thicker
6 simulated double -- you know, to look like a pair
7 of casements where there's only a single; you can
8 ask them to change out windows that are visible
9 from a street facade or a side facade. It's
10 honestly up to you all how you want to handle this.

11 We just were not comfortable approving
12 something that goes against what we've told every
13 other applicant that they need to do.

14 MS. SPAIN: Kara, this is Dona Spain. Has
15 this gone back to the Board of Architects at all or
16 it just came to the Board?

17 MS. KAUTZ: I am not sure of that question.
18 The Board of Architects isn't meeting, so it would
19 just be Carlos reviewing it --

20 MS. SPAIN: Oh, of course.

21 MS. KAUTZ: -- and I'm not sure if Rafael got
22 questioned on it. I don't know.

23 MR. MENENDEZ: Kara, this is Albert. How does
24 this get to this point where we're in a situation
25 where all this is installed and now it's wrong and

1 now, you know, we're put in this position?

2 MS. SPAIN: That's probably a question for the
3 owner, because something happened between when it
4 was permitted and when it was installed. Because,
5 I mean, you've got a permit for one thing and then
6 it's different.

7 MR. MENENDEZ: But isn't there a checks and
8 balances here somewhere along the line?

9 MS. KAUTZ: We only do a final inspection.

10 MS. SPAIN: Inspections.

11 MS. KAUTZ: We don't do intermediate
12 inspections. That's up to the Development Services
13 Department who just looks for, you know,
14 installation, framing, things like that. We only
15 get called out when everything's completed.

16 MR. PORTUONDO: Albert, can you hear me? It's
17 Rafael.

18 MR. RODRIGUEZ: Yeah.

19 MR. PORTUONDO: By the way, I haven't been
20 sworn in.

21 MS. KAUTZ: Yes, you need to be sworn in.

22 THE COURT REPORTER: Could you please raise
23 your right hand. Do you swear to tell the truth,
24 the whole truth, and nothing but the truth?

25 MR. PORTUONDO: So help me God.

1 THE COURT REPORTER: Thank you.

2 MR. EHRENHAFT: Rafael, could you state your
3 name and --

4 MR. PORTUONDO: So I have Dr. --

5 MS. KAUTZ: Rafael, state your name and
6 address, please, for the record.

7 MR. PORTUONDO: I'm sorry. Rafael Portuondo,
8 Portuondo Perotti Architects, right outside of
9 Coral Gables.

10 And I just wanted to ask Dona, if that
11 painting is for sale, the one behind you, I'll take
12 it.

13 MS. SPAIN: I'm in Tom's little portion of his
14 studio where he does all the messy work. It's
15 quiet in here.

16 MR. PORTUONDO: So I have Dr. Arias, he's here
17 with us. He's a neurosurgeon.

18 And I think Dr. Arias, you might be -- okay.
19 And what I thought would be smart would be to have
20 him discuss with the Historic Board the process he
21 went through and why we are here today.

22 So we're close friends, we've been friends for
23 many, many years. We've done work for him. And
24 after he went through what he went through, he
25 called us and we're here to help him get through

1 the process. He's actually a neurosurgeon at
2 Baptist, a surgeon.

3 DR. ARIAS: Yes.

4 MR. PORTUONDO: So, Sergio, why don't you
5 explain the process you went through and what it
6 took to get here today.

7 DR. ARIAS: Thank you very much --

8 MS. KAUTZ: Excuse me, Dr. Arias, you need to
9 be sworn in as well.

10 DR. ARIAS: Yes.

11 THE COURT REPORTER: Please raise your right
12 hand. Do you swear to tell the truth, the whole
13 truth, and nothing but the truth?

14 DR. ARIAS: I do, so help me God.

15 Okay. Well, first of all, let me thank the
16 Board for the opportunity to be here. I'll try to
17 be brief.

18 As Rafael addressed, I am a neurosurgeon. All
19 I know how to do is brain and spine surgery, and
20 when I was going to -- my wife and I decided --
21 we're owners since 1991, very proud supporters of
22 the historic designation, and we're one of the
23 first ones in the Italian Village to approve and to
24 be part of it.

25 What happened -- I'll give you a chronological

1 synthesis of what happened. We approached a
2 contractor who was referred to us, and the
3 contractor knew that we were historically
4 designated. He devised the first plans that were
5 proposed with an architect, and he brought in the
6 person to provide the PGT windows that we had
7 chosen to be -- after we did our due diligence to
8 be the best we can use because we thought that the
9 match of it and the different metals used matched
10 the property best.

11 Those plans were approved and he came back.
12 And one of the things that -- I'll give you an
13 example of what he said. If you look at -- I'm
14 sure Rafael's going to show you some pictures. But
15 if you look at the door, which was originally a
16 double door on the second story balcony, PGT said
17 that the size of the glass would be too small and
18 it would be completely off dimension because of the
19 thickness of the metal frame around it, and they
20 proposed going to the single.

21 And, you know, my wife and I felt that we
22 would be represented with the appropriate
23 accountability knowing that they already had gone
24 through structural, going through architectural
25 board, and the Historic Board. So it was partly

1 ignorance on our part, but maybe not, to confirm
2 that indeed that was the process that was followed
3 again.

4 The new drawings for -- the doors and the
5 windows were placed according to what was
6 recommended to us and represented to be appropriate
7 for the historical designation, and obviously it's
8 not the case.

9 So this is a nightmare for us as it is for
10 you. And, you know, we now -- we went through
11 structural approval and there was no problem.
12 Historical came twice, and they were talking to the
13 contractor and walked away. When we faced the
14 contractor -- and, in fact, it was my wife who
15 dealt with the contractor -- he immediately ripped
16 out a page of the plans, and your records will show
17 that my wife had to go back to Historic, to Coral
18 Gables, and get a copy of that ripped page, because
19 we didn't know what was going on. And we have a
20 copy of that, she received that from Coral Gables.

21 MS. KAUTZ: Just to clarify, I never met your
22 contractor. I drove by the property and never got
23 out of my car. So I'm not sure who you're
24 referring to, but it's not me.

25 DR. ARIAS: No. No. No. No.

1 MS. SPAIN: It was probably not Historic. It
2 could have been someone from --

3 DR. ARIAS: No. No. No. She dealt with
4 somebody in the office. I'm not saying it was you.

5 MS. KAUTZ: I'm the only one in the office
6 right now. I'm the only person doing inspections,
7 so I'm not sure who you're referring to. It must
8 have been someone from Development Services.

9 DR. ARIAS: Somebody in Coral Gables gave us a
10 copy of that ripped page.

11 MS. KAUTZ: It wasn't me.

12 DR. ARIAS: I understand.

13 MS. KAUTZ: I just want to make that clear.

14 DR. ARIAS: That's fine.

15 So we find ourselves in this predicament now,
16 and we want to resolve it as much as you do. We as
17 owners of a historic designated home, we want to be
18 compliant. I want to be compliant as I've been in
19 the 34 years I've been practicing my profession
20 without one blemish in it. And I apologize for
21 owners trusting the accountability of a situation
22 that obviously was derelict to the process.

23 And I'm here to hopefully find a balance
24 between what we -- the situation we're in and what
25 we need to do to optimize the Historical Board's

1 perception of taking into account what our reality
2 is today.

3 MS. SPAIN: I appreciate that, sir. You're in
4 a mess of a situation. And I know a lot of times
5 it happens that the installers do one thing, and
6 the City isn't -- and the owners aren't aware that
7 they haven't gone to the City through the proper
8 process, so then it becomes really difficult for
9 you.

10 Can I ask Ralph -- this is Dona Spain,
11 again -- so is it possible to, you know how in your
12 homes you've done egress windows with a single
13 casement instead of the double casement and you
14 mimic the double, looking like double with a muntin
15 pattern? Is it possible to do that on these? I
16 mean, is it --

17 MR. PORTUONDO: In talking to Sergio, Dona --

18 MS. SPAIN: Yes.

19 MR. PORTUONDO: -- I think that we would be
20 willing to do that.

21 MS. SPAIN: I mean, can you physically do it?
22 Can you remove the muntins from these now and have
23 it look right? I mean, I don't know what the glass
24 looks like.

25 MR. PORTUONDO: I think the --

1 MS. SPAIN: -- the double class --

2 MR. PORTUONDO: I think right now they're
3 single panes like large --

4 MS. SPAIN: Okay. So it's not like it's a
5 double layer so that you really couldn't be able to
6 do that.

7 MR. PORTUONDO: So I think that maybe what we
8 could do, this is what maybe I'm suggesting, is I
9 sit down maybe with Kara and with the windows the
10 way they are, with Dr. Arias or maybe his wife, and
11 then maybe we go window by window and see which
12 ones are okay, because some of them might be okay,
13 and which ones maybe might need a little bit of
14 adjustment, right?

15 And then, for example, one of the things that
16 Dr. Arias was saying earlier was that because it's
17 PGT, and let's say -- I think the second floor door
18 was like a three-foot door -- that when you have it
19 as a double door with PGT, you even have like six
20 inches of glass, right? So he was told by the
21 window manufacturer, let's make it one, right?

22 So maybe that one door with PGT, we could
23 maybe change the muntin pattern to make it more
24 presentable, right, so that we wouldn't have to go
25 to a double door, right?

1 And then there's certain doors maybe that -- I
2 think maybe the more important doors might be the
3 ones facing the street, and maybe the secondary
4 windows, you know, that we could maybe look at it
5 maybe being okay.

6 And I don't have the answers because I haven't
7 gone through that exercise, but basically this is
8 to answer what you're saying, that I think that
9 there is an opportunity to rework the muntin
10 patterns.

11 MS. SPAIN: I think it might be doable so that
12 he doesn't have to go through the hellish -- let
13 alone the expense, but the whole idea of the mess
14 that it would be to have to reinstall new windows.
15 It would just be horrible.

16 I mean, you understand, sir, that your window
17 company put in the wrong windows, because they did
18 not have a permit for them?

19 DR. ARIAS: I understand.

20 MS. SPAIN: Okay. Just as long as -- I don't
21 want staff in any way to be --

22 DR. ARIAS: No. If I could, the one concern
23 that we have from a safety point of view is that
24 the one -- the door, the front door, it's sitting
25 in our garage because we obviously have been

1 paralyzed by the process, and I believe
2 Mr. Portuondo has handed in drawings that include
3 the front door, and if we somehow could address
4 that we're very concerned that we're right in the
5 middle of hurricane season getting to the real bad
6 part, and we have a door that's rotting that I have
7 in my garage.

8 And I don't know if Rafael is planning to show
9 the current pictures of the house, so at least the
10 Board gets a flavor of what we have.

11 MS. SPAIN: We have them.

12 MR. PORTUONDO: You have them?

13 MS. SPAIN: We have them in the packet.

14 MS. KAUTZ: We can put up your PowerPoint if
15 you wish.

16 MR. PORTUONDO: Do we have the pictures to
17 show?

18 MS. KAUTZ: Are they part of your PowerPoint?

19 MR. PORTUONDO: Yes.

20 MS. KAUTZ: Then we can put it up.

21 Billy, can you put that one up, please, the
22 third one -- or Alex, sorry.

23 MR. GAMUNDI: We're putting it up now.

24 MR. PORTUONDO: So, I guess, for example, the
25 slide that's up now -- we might as well take them

1 as they come up. Certain windows I think could be
2 looked at as being okay because they're in between
3 being a double or single. So I think --

4 MS. SPAIN: What are we looking at? What's
5 the elevation --

6 MR. PORTUONDO: This is the side elevation.

7 MS. KAUTZ: That's the front elevation.

8 MR. PORTUONDO: I'm sorry.

9 MS. KAUTZ: On the right on the middle.

10 MR. PORTUONDO: The one on the left is the
11 front, and the one on the right is the side.

12 So, for example --

13 MS. KAUTZ: The one in the middle that you're
14 looking at with the balcony on the top, that's the
15 front, and that portion from the rain gutter to the
16 left is an addition.

17 MS. SPAIN: I got it. I see it.

18 MS. KAUTZ: So those don't have to be changed.
19 I'm okay with whatever happens on the --

20 MS. SPAIN: That's the east elevation of the
21 main house.

22 MS. KAUTZ: Yes.

23 MR. PORTUONDO: So I'll expand what Dona said.
24 Let's say that we're looking at the front windows
25 on the right-hand side of the slide, that maybe we

1 could add muntins there to make it more palatable,
2 right? You see the round windows?

3 MR. FULLERTON: Oh, on the left.

4 MR. PORTUONDO: On the left.

5 MS. SPAIN: I'm sorry, I'm getting confused.
6 Yes, I see what you're talking about.

7 MR. PORTUONDO: Sorry. I'm trying to look at
8 it sideways. So you would -- so you have the sort
9 of upper transom with -- is my mouse working?

10 MS. KAUTZ: Those I'm fine with.

11 MS. SPAIN: I think they're fine.

12 MS. KAUTZ: That was a screened opening. That
13 whole front room was a screened opening, and so
14 those actually are fairly -- I mean, they're a
15 little bulky, but they're fairly consistent with
16 the original drawings.

17 MR. PORTUONDO: Great.

18 MS. KAUTZ: I don't need muntins added to
19 that. It's the remainder of the casements that
20 would need to be addressed.

21 MR. FULLERTON: Except those muntins are --
22 they're very thin.

23 MS. KAUTZ: They are.

24 MS. SPAIN: They are. But, I mean, they match
25 the muntins on the other windows. They're just --

1 you know, it's out of scale for the window.

2 MR. FULLERTON: Correct.

3 MR. PORTUONDO: John, which -- so then there's
4 the image in -- the center image which is one, two,
5 three --

6 MS. SPAIN: That's fine.

7 MR. FULLERTON: Those are fine.

8 MR. PORTUONDO: So let me see. Can you move
9 the slide?

10 So I have all your images. Okay. These
11 are -- can you reduce the image a little bit?

12 MS. KAUTZ: Yeah, they're not coming across --
13 you're filling up too much of the screen, if that
14 makes sense.

15 Can you shrink it, Billy, at all?

16 Okay. That's better at least.

17 MR. PORTUONDO: Much better.

18 MS. SPAIN: So are the upper left -- there we
19 go. Are the upper left windows -- I mean, doors,
20 are they on the west elevation of the main house,
21 is that what I'm looking at?

22 DR. ARIAS: No, that's part of the addition.

23 MR. PORTUONDO: But, yes, the west elevation.

24 MS. SPAIN: So in the original drawings, one,
25 two, three, four, there were four doors but they

1 only had one center mullion down the center out of
2 it; is that right?

3 MR. PORTUONDO: Yes.

4 MS. SPAIN: One, two, three, four; one, two,
5 three, four, five, six; one, two, three, four,
6 five.

7 Well, it's going to be an odd dimension if you
8 try to do it like the drawing's shown; don't you
9 think?

10 DR. ARIAS: These are part of the addition.
11 This is not part of the original home.

12 MS. SPAIN: Okay.

13 MS. KAUTZ: Bottom left is the original home.

14 MS. SPAIN: Okay. So I'll ignore those. I
15 wouldn't know what to do with them.

16 MS. KAUTZ: The bottom left would have been a
17 pair of casements divided into eight lines each.

18 MR. PORTUONDO: So maybe here, Dona, we could
19 divide it in the middle with muntins?

20 MS. SPAIN: Yes.

21 MR. PORTUONDO: And then make it look like a
22 casement.

23 MS. SPAIN: Yes, I agree.

24 Are you comfortable with that, Kara?

25 MS. KAUTZ: It's up to you guys at this point.

1 MS. SPAIN: She's not. She's noncommittal. I
2 mean, I think that has happened in the past for
3 egress windows even on the front of a residence
4 so...

5 MS. KAUTZ: Like that bottom left photograph,
6 though, so you're talking about the front window
7 and all of the ones on the side because that's one
8 big room, so you're going to end up doing the
9 majority of the windows in the house to make them
10 consistent.

11 MS. SPAIN: Right. Right.

12 MS. KAUTZ: So if the doctor's okay with that,
13 then that's probably what's happening if that's the
14 way you guys --

15 MS. SPAIN: I think if you're going to do that
16 though, you need to look at the individual lights,
17 whether they're vertical or horizontal, because if
18 you just put a very wide center looking as if it's
19 two leaks you may end up with really horizontal
20 panes.

21 MR. PORTUONDO: Correct.

22 MS. SPAIN: So that's something that you and
23 Kara need to work out.

24 MR. PORTUONDO: 100 percent.

25 MS. SPAIN: It might be that you end up doing

1 less horizontal muntins because of that, but, you
2 know...

3 MR. FULLERTON: I would say anything -- can
4 somebody hear me?

5 MR. PORTUONDO: Sergio? Sergio?

6 DR. ARIAS: Yes.

7 MR. PORTUONDO: So one of the things that I
8 think is important about the windows that you
9 bought is that all the muntins are basically glued
10 on, right?

11 DR. ARIAS: Yes.

12 MR. PORTUONDO: So we would talk to the window
13 manufacturer, and what the City's saying at this
14 point is that --

15 MS. SPAIN: The City's not saying it, just to
16 clarify.

17 MR. PORTUONDO: What Historic is discussing,
18 what Historic is discussing, right, sorry, let's
19 just put it that way, is that we can talk to the
20 window manufacturer, we can have them remove the
21 muntins the way they are, we can reattach a thicker
22 mullion in the center that makes it look like a
23 double casement. And we've done that before, and I
24 think it would be something that would be fairly
25 easy to do without having to rip out the window and

1 redo it.

2 DR. ARIAS: We were told that PGT does not
3 make different sizes, that this is their muntin.
4 And, you know, listen, we want to comply so I'm not
5 here in an adversarial fashion other than trying to
6 minimize more expenditure beyond this.

7 But I think the entire look of the house
8 should be an important consideration that -- I
9 mean, did we do justice to the historical nature of
10 the house that already has been changed by the
11 previous owners? Because, yes, there were casement
12 windows there, but are we being offensive to the
13 Italian Village heritage by the type of windows
14 that are placed now? If the Board says that we
15 have to do that because they're offensive on a
16 visual, we will do whatever the Board says.

17 But, you know, as an academician I understand
18 some of the ways that we can become very rigid, but
19 I think the flavor of the historical nature is we
20 tried to preserve, and unknowingly we did not meet
21 some of the academic expectations.

22 But, you know, I'd love the Board to consider
23 that, and even if it means having to come and see
24 the house, I'm happy to host whatever needs to be
25 done, and I'm happy to be a showcase for future

1 Coral Gables historical people so they don't go
2 through what I went through, because this is not --
3 it's not good for you and it's definitely not good
4 for us.

5 MS. KAUTZ: It's not a matter of the windows
6 being offensive or not. We were given directive by
7 the Board in the past that when windows are changed
8 they need to go back to what was originally on the
9 house. So it's not as if we're singling you out as
10 a case of, you know, we just don't like your
11 windows --

12 DR. ARIAS: I understand. I understand, Kara.

13 MS. KAUTZ: -- because that's not it. Our
14 task is to bring the property as close back to
15 originally what it was, which was what we were
16 trying to do with the permit set of drawings. So
17 it's not as if you're being singled out because we
18 just don't like your windows, they're not very --

19 DR. ARIAS: No. Don't take my comments as
20 implying that the Board is being pedantic towards
21 us, that's not the case at all.

22 You know, the original house had screen --
23 metal screen where there's glass, so if those
24 windows were allowed to be changed to glass in the
25 screens, what is the downside of the windows that

1 are presented in the front of the house that is so
2 egregious that it requires further expenditure on
3 my part? And I'm happy to do whatever we can do in
4 a balanced fashion. I just wanted to the bring
5 that up because obviously it's going to cost us a
6 lot of money.

7 MS. SPAIN: This is Dona Spain again. The
8 only reason that Kara was able to administratively
9 approve it and that you didn't come to the Historic
10 Board originally is because they were going back to
11 the original double casement.

12 DR. ARIAS: I understand. I understand.

13 MS. SPAIN: So now you're sort of stuck. And
14 I'm surprised that PGT doesn't have a wider muntin.

15 DR. ARIAS: I'm happy to confirm it, but
16 that's what I was told by the contractor when I
17 inquired upon that. They said, no, this is what
18 they have.

19 MR. MENENDEZ: Kara, it's Albert.

20 MS. KAUTZ: Hi.

21 MR. MENENDEZ: May I suggest that maybe the
22 best way to handle this is you meeting with Rafael
23 and determining which windows can be salvaged and
24 which really need to be replaced, if any.

25 MS. KAUTZ: Are you talking about replace or

1 reconfigure?

2 MR. MENENDEZ: The best and I would say the
3 most economical way of salvaging and getting what's
4 required. So maybe if you met with Rafael and
5 looked at all the windows again, and we came up
6 with a plan for salvaging the windows,
7 reconfiguring the windows, and then coming back to
8 the Board with a plan.

9 MS. SPAIN: Either that or taking one of the
10 windows, the windows we're looking at maybe on the
11 front, and doing the best you can to make it look
12 like a double casement, Ralph.

13 MR. PORTUONDO: Yeah.

14 MS. SPAIN: And have Kara go -- just do one of
15 them as a mock-up and see what it looks like. And
16 if it looks really bad, then it's, you know -- I'll
17 have to figure something else out.

18 It's a pity because it's a beautiful home.
19 And, honestly, sir, I'm talking to the owner now,
20 those windows don't do it justice. It's really a
21 pity.

22 MR. FULLERTON: That's right.

23 MS. SPAIN: Because it will make a huge
24 difference if you had done the casements the way
25 the permit shows. It's a shame.

1 MR. FULLERTON: Am I on? Can I --

2 MS. SPAIN: Yes, we hear you.

3 MR. FULLERTON: This is Fullerton.

4 I agree, and it's a terrible shame that the
5 doctor has been put in this position, but I think
6 it seems to me that the window company bears some
7 responsibility on this because --

8 MS. SPAIN: Absolutely.

9 MR. FULLERTON: -- they were given a set of
10 approved plans, permitted plans, and they decided
11 to do anything they wanted. To me they are liable
12 for this problem and should be consulted to help
13 fix it.

14 MS. SPAIN: I would agree. I would agree.

15 MR. PORTUONDO: So, Albert, I think that your
16 suggestion of meeting with Kara, I'm going to --
17 with Sergio -- I'm going to call PGT, because we
18 have done thick muntins for egress windows that
19 look like a double casement. So I know that they
20 can do that. The question would be, can they do it
21 like at this point. But I'm assuming that the
22 answer is most probably yes.

23 MS. KAUTZ: I've had people change out the
24 muntins after they've been installed. It's
25 happened before, not on this scale actually, but we

1 have had people make modifications to a window or
2 two in the past.

3 MS. SPAIN: I did it in my own house.

4 MS. KAUTZ: Yeah, PGT might do the muntin.
5 Just because your contractor told you they didn't,
6 I wouldn't -- I may not listen to that contractor,
7 what he's telling you. We can certainly find out
8 as well.

9 MR. DURANA: One thing to note, PGT and CGI
10 are owned by the same company, so you should be
11 able to speak to somebody there that can give
12 you -- either borrow a PGT profile, you know,
13 muntin and use it on a PGT window. I would assume
14 the colors are pretty similar. You might be able
15 to make that work also.

16 DR. ARIAS: Yeah, I can tell you that the
17 colors are close but not, because the front door we
18 decided to go with CGI because we wanted to make it
19 a solid door. PGT doesn't make solid doors and the
20 color is matte close, but not the same. They're
21 not the same colors.

22 But I'm willing to work with Ralph -- with
23 Rafael and whatever Kara suggests and just see if
24 we can come up with a reasonable balance approach.

25 Our concern continues to be the front door.

1 Is there anything you can recommend for --

2 MR. PORTUONDO: Dona, Kara, can you have the
3 slide go to the front autocad, or the architectural
4 elevation?

5 MS. KAUTZ: Just as an FYI too, Dr. Arias,
6 your permit drawings indicated that the windows
7 were going to be white, not --

8 DR. ARIAS: White?

9 MS. KAUTZ: Yeah. So I don't know what they
10 were actually permitting but --

11 MR. FULLERTON: Wow.

12 MS. SPAIN: Wow.

13 MS. KAUTZ: Yeah.

14 MR. FULLERTON: I didn't even see that.

15 Another thing, Rafael, and even the doctor --

16 MS. KAUTZ: Keep going, Billy, to the
17 drawings.

18 MS. SPAIN: Oh, yeah, white, all of them. Oh
19 my gosh.

20 MR. FULLERTON: I'm not offended by the
21 bronze.

22 MS. SPAIN: I like the color. I love
23 the bronze.

24 MS. KAUTZ: Me too. I do too.

25 MR. PORTUONDO: Okay. So go to the next

1 slide.

2 So there's the front door the way it's in
3 Dr. Arias's garage. It's a little bit blurry where
4 I am, I'm not sure if you can see it clearer. But
5 one thing that -- so, first of all, I guess, what
6 do you think of the front door?

7 And, I apologize, I can barely see it on the
8 screen.

9 MR. GARCIA-PONS: It's Sheet 202. We have the
10 11 by 17.

11 MR. FULLERTON: 202?

12 MS. KAUTZ: Yeah.

13 MR. PORTUONDO: So, basically, it looks like
14 it's a four-panel front door with two sidelights.

15 MR. FULLERTON: Yes.

16 MR. PORTUONDO: Solid. It's a solid door.
17 Dr. Arias, is it imitation -- is it like imitation
18 wood or is it --

19 DR. ARIAS: It's metal, imitation wood in
20 metal on an impact door. And what the side panels
21 don't show is that we already have the carpentry
22 and the personnel to make the break with muntins,
23 you know, actual wood on the outside to match the
24 original that we had.

25 See, this was never -- I don't know if you

1 know, but anecdotally this was not the front
2 entrance to this home. The front entrance was on
3 the side perpendicular to the large room. This was
4 a window just like the other three large ones in
5 the front of the house. And I don't know how many
6 owners ago, they did that change. So this is not
7 an original door.

8 MR. PORTUONDO: Okay.

9 MR. GARCIA-PONS: If I can make a
10 recommendation to Rafael, and I agree with Dona and
11 Albert that, you know, we have the as-builts, but
12 we're all looking for the architect's
13 recommendations for a window-by-window basis of
14 what he would recommend to this board. I think the
15 intent is clear from this board as to what we'd
16 like to see.

17 I don't know, Kara, if you would be
18 comfortable for us to move it so that you guys work
19 with our intentions as stated, or would you feel
20 more comfortable if you worked with Rafael and then
21 you bring it back to this board so that we can
22 review the findings?

23 MS. KAUTZ: Either one. I mean, I'm happy to
24 work with him to find a solution. If you all do
25 want to see it again or if something kind of goes

1 sideways, I'm happy to bring it back to you.

2 MR. GARCIA-PONS: Because I'm still very
3 interested in seeing the architect's recommendation
4 versus just the after-the-fact as-builts, because I
5 do think there are solutions that could be had, and
6 this is not a one size fits. I'd be happy to allow
7 staff and the architect to work on its own to
8 Kara's judgment. If she feels comfortable to move
9 forward, great. If she wants to bring it back,
10 great. But I'm also willing to listen to other
11 people.

12 MS. SPAIN: I'm comfortable allowing staff to
13 work with them as long as we tell her that we're
14 okay possibly with Rafael's muntin reconfiguration.
15 If she's able to do it, I don't want to hold the
16 owner up because it's hurricane season and I just
17 feel badly for him. But I think if Kara wants to
18 bring it back to you, she certainly can, but I'd be
19 comfortable having her do it.

20 MR. MENENDEZ: Does this need to go back to
21 the Board of Architects?

22 MS. KAUTZ: Rafael, did this go? Did these
23 set of drawings go to the Board of Architects?

24 MR. PORTUONDO: We sent it to the Board of
25 Architects, and, Carlos -- did he review it?

1 So I got into a discussion with Carlos
2 Mindreau, and it was like do we need to go back to
3 Historic first? Can we get it approved by the
4 Board of Architects? And Carlos was going to talk
5 to Tony Silio, and then it just sort of fell apart.

6 So it was one of those -- so I guess at the
7 end of the day it doesn't really matter if it had
8 to go to the Board of Architects, because until you
9 and I and the owner are on the same page, even if
10 the Board of Architects approves it and you don't
11 approve it, we're nowhere.

12 MS. SPAIN: Right. Right.

13 MR. PORTUONDO: Right. So I'd rather solve it
14 that you're happy, whether we need to come back to
15 the Board. Maybe we can kind of -- if we could
16 prioritize the front door, so if you're comfortable
17 with whatever suggestions of muntin patterns that
18 we come up with together --

19 MS. SPAIN: Ralph, what do you think of the
20 front door?

21 MR. PORTUONDO: I actually think that if we
22 could add the muntin patterns on the sidelight to
23 match the muntin, the visions of the four panels, I
24 think it could look fine, right?

25 MS. KAUTZ: It's a solid door though?

1 MR. PORTUONDO: It's a solid operable door --

2 DR. ARIAS: Yes.

3 MR. PORTUONDO: -- with glass sidelights.

4 MS. KAUTZ: So my only question is -- Billy,
5 can you go to the drawing before this?

6 Dr. Arias sent me photographs of the existing
7 front door, which I probably should have shared
8 with you all, but I didn't.

9 So do you see the transom, the arched transom
10 that's there? See where the half circle is that
11 makes the radial?

12 MR. PORTUONDO: Yes.

13 MS. KAUTZ: Go to the next elevation, the one
14 we were just at, Billy, please.

15 I'm sorry. It's different.

16 MR. PORTUONDO: It's different, but it's the
17 same, right? Because it's a larger assembly,
18 right?

19 MS. KAUTZ: No. I get it. I don't know if
20 it's just going to look weird if you're in the same
21 room and you got three, three, three and then one
22 that's off.

23 MS. SPAIN: I think it helps that it's a solid
24 door because it's a totally different situation.

25 MR. FULLERTON: I agree.

1 MS. SPAIN: It wouldn't bother me.

2 MS. KAUTZ: Okay.

3 MR. FULLERTON: Can I ask a question about
4 that same elevation?

5 On the application drawings, the original
6 permit drawings, the three windows next to the
7 entry configuration have a transom on them, as well
8 as being double casements below. These three
9 windows on Rafael's drawings don't have a transom
10 and it's not broken. So I wondered if you could
11 look at that especially because it's so prominent.

12 MS. KAUTZ: What we've done in the past when
13 homes have, you know, steel casements with a
14 transom, it's a typical configuration, that it will
15 never translate into an aluminum window because of
16 the thickness of the mull tube that has to happen,
17 so the way we've treated that in the past is we
18 have just allowed the owner to add, like they did
19 here, add another horizontal muntin.

20 MR. PORTUONDO: Right.

21 MS. KAUTZ: Otherwise you get this very wide
22 horizontal break of what would have been a transom
23 on the top of the window.

24 MR. FULLERTON: The only thing is if they can
25 add a middle mullion, larger, you know, to simulate

1 the double casement, there's no reason why you
2 can't use that same type of a mullion on the
3 horizontal to simulate the transom.

4 MR. PORTUONDO: I'm not disagreeing with that,
5 John. And that's one of the things that in talking
6 to PGT we can figure out how complicated that would
7 be to do.

8 MR. FULLERTON: It seems to be that maybe that
9 might help the scale of the three casement windows.

10 MS. KAUTZ: So while we work this out, would
11 you all want to approve the design installation for
12 the front door so they can at least submit that as
13 a revision --

14 MS. SPAIN: Yes.

15 MS. KAUTZ: -- to do the permit to get it
16 moving so they can install the front door --

17 MS. SPAIN: Yes.

18 MR. FULLERTON: Yes.

19 MS. KAUTZ: -- while we work out the rest of
20 the conditions? It would --

21 MS. SPAIN: Yes. Do you want that as a
22 separate motion?

23 MS. KAUTZ: Yes, please.

24 MS. SPAIN: I'll make that motion to approve
25 the front door installation.

1 MR. FULLERTON: Second.

2 MS. KAUTZ: And, Rafael, you have to submit
3 that as a revision to the permit just to include
4 that door.

5 MR. PORTUONDO: It's already in our drawing
6 set, but, yes.

7 MS. KAUTZ: They can call it out separately so
8 it moves forward.

9 MR. PORTUONDO: Yes. Yes, I understand. I
10 understood.

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

12 MS. KAUTZ: All right. Let me take that role.
13 Peggy Rolando?

14 MS. ROLANDO: Yes.

15 MS. KAUTZ: Xavier Durana?

16 MR. FULLERTON: He's muted.

17 MR. DURANA: Yes.

18 MS. KAUTZ: Alicia Bache-Wiig?

19 MS. BACHE-WIIG: Yes.

20 MS. KAUTZ: John Fullerton?

21 MR. FULLERTON: Yes.

22 MS. KAUTZ: Raul Rodriguez?

23 MR. RODRIGUEZ: Yes.

24 MS. KAUTZ: Albert Menendez?

25 MR. MENENDEZ: Yes.

1 MS. KAUTZ: Bruce Ehrenhaft?

2 MR. EHRENHAFT: Yes.

3 MS. KAUTZ: Okay. Dona Spain?

4 MS. SPAIN: Yes.

5 MS. KAUTZ: And Cesar Garcia-Pons?

6 MR. GARCIA-PONS: Yes.

7 MS. KAUTZ: So then if you want to move the
8 other portion at some point, that's fine too.

9 MR. EHRENHAFT: So can we make a motion for
10 the other -- the remainder of the fenestrations for
11 all the rest of the house?

12 MR. PORTUONDO: I'm sorry, Bruce, I could
13 barely hear you.

14 MR. EHRENHAFT: I'm sorry, I'm asking if
15 there's no further discussion, may we have a motion
16 to address the approach and approval of the process
17 for dealing with all the rest of the fenestrations
18 in the house?

19 MS. SPAIN: I can try to make that motion.

20 I feel like Peggy. Peggy normally is doing
21 this.

22 Okay. I'd like to make a motion for staff to
23 work with the architect for each individual window
24 with a preference towards making do with the
25 existing window and working with a muntin pattern,

1 unless staff is uncomfortable with that, and if
2 they are uncomfortable, to bring it back. But if
3 they're okay with doing that, they can go ahead and
4 approve it. Is that okay?

5 MR. GARCIA-PONS: Second.

6 MS. KAUTZ: That's Cesar?

7 MR. GARCIA-PONS: Yes.

8 MS. KAUTZ: Okay. I will start with
9 Mr. Fullerton?

10 MR. FULLERTON: Yes.

11 MS. KAUTZ: Raul Rodriguez?

12 MR. RODRIGUEZ: Yes.

13 MS. KAUTZ: Mr. Menendez?

14 MR. RODRIGUEZ: That was yes.

15 MS. KAUTZ: No, I know. I said Mr. Menendez.

16 MR. MENENDEZ: Yes.

17 MS. KAUTZ: Mr. Ehrenhaft?

18 MR. EHRENHAFT: Yes.

19 MS. KAUTZ: Dona Spain?

20 MS. SPAIN: Yes.

21 MS. KAUTZ: Mr. Garcia-Pons?

22 MR. GARCIA-PONS: Yes.

23 MS. KAUTZ: Ms. Rolando?

24 MS. ROLANDO: Yes.

25 MS. KAUTZ: Mr. Durana?

1 MR. DURANA: Yes.

2 MS. KAUTZ: Ms. Bache-Wiig?

3 MS. BACHE-WIIG: Yes.

4 MS. KAUTZ: Thank you all. Okay.

5 MR. PORTUONDO: Thank you, guys.

6 Kara, real quick, how are you working the City
7 at this point?

8 MS. KAUTZ: We are not taking face-to-face
9 meetings, so we can either set up a Zoom, something
10 similar, we can talk on the phone, we can, you
11 know, share screens, whatever you want to do.

12 MR. PORTUONDO: Maybe what I'll do is I'm
13 going to talk with Sergio, Dr. Arias, maybe also
14 talk to PGT and see what they can do, and then what
15 we'll do is maybe I'll do a sketch, send it to you
16 for review, and then we can do a Zoom call.

17 MS. KAUTZ: Perfect.

18 MS. SPAIN: You might want to show them the
19 permit drawings compared to what they installed.

20 MR. FULLERTON: Yeah, good idea.

21 MS. ROLANDO: Rafael, were there no shop
22 drawings for this home for the windows and doors?

23 MR. PORTUONDO: Dr. Arias?

24 DR. ARIAS: I don't --

25 MR. PORTUONDO: Well, I think what might have

1 happened is there was a design set of drawings --
2 by the way, Sergio, if I say something wrong, just
3 correct me -- and it was approved, and then they
4 went back to the owners and they said some of the
5 things you want to do don't work that well with
6 PGT, and they did another set of shop drawings that
7 weren't the ones that were approved by the City.

8 DR. ARIAS: That's correct. That's what I
9 got.

10 MS. KAUTZ: So, Peggy, normally if you have a
11 larger construction project, for example, the one
12 at 1148 Alhambra, they submit for a permit, their
13 windows are shown on the permit drawing, you know,
14 calling out what they're going to be, you know,
15 clear view, white frame, whatever. And then as
16 part of their permit process, they're required to
17 submit shop drawings. And then we check them, the
18 elevations that they submit, the shop drawings to
19 make sure they match what you all approved and then
20 we approve them.

21 When you submit for a window permit, you
22 submit the drawings that you all got as Attachment
23 B with the NOAs, which are the notice of acceptance
24 for the county, which are only the installation.
25 It just says, you know, out swing casement window.

1 It won't tell you that it's double casement. It
2 won't tell you it's single casement. It won't tell
3 you the muntin pattern. It's just the install, how
4 it meets hurricane. So there's not a separate set
5 of shop drawings that come through.

6 MS. ROLANDO: When I replaced the windows and
7 doors in my house, I had to sign off on shop
8 drawings before they would manufacturer them.

9 MS. KAUTZ: Right. And that maybe did happen,
10 is that he was saying the second set, but that was
11 never brought back to the City.

12 MR. PORTUONDO: Right.

13 MS. ROLANDO: Well, frankly, that's the
14 disconnect, because the manufacturer is always
15 going to take the path of least resistance. So
16 they go to the owner and say, whoa, we can't do
17 this or it's going to cost more money. Here, sign
18 here, and we'll do it this way.

19 So that is obviously a gap in the process and
20 it's going to happen again.

21 MS. SPAIN: It's happened in the past.

22 MS. ROLANDO: Yeah, and just sometimes it
23 happens on purpose because the owner is
24 surreptitious about it. This owner is saying, hey,
25 I didn't know.

1 So we've got to figure out a way that you
2 don't -- where the owner does not get stuck in the
3 middle, because this is going to end up costing
4 money and hardship. And even if -- so I don't know
5 what we need to do, but we need to fix the process.

6 MS. KAUTZ: I agree, and I'm --

7 DR. ARIAS: I appreciate that comment.

8 MS. KAUTZ: -- open to any suggestions at this
9 point because we've had this discussion internally
10 before about windows, about lots of different
11 things, and the repercussion of doing something
12 like this -- and I'm not referring to you,
13 Dr. Arias, at all -- but the repercussion to a
14 contractor or a homeowner who has perhaps just
15 said, well, okay, they approved this, I'm going to
16 go the cheaper route and install -- it's fine.
17 There's no repercussion or no penalty to those
18 people.

19 MS. SPAIN: And that happened at the
20 University of Miami on those windows too because we
21 caught it on the shop drawings and the windows were
22 already installed. So maybe it's to go to the
23 building department and ask them to require shop
24 drawings to be done before installation and signed
25 by the owner.

1 DR. ARIAS: I agree.

2 MS. SPAIN: So that --

3 DR. ARIAS: The contractor --

4 MS. SPAIN: -- you know, so that the City is
5 aware of what's going on way before the inspection.
6 I don't know. And you should talk to Suramy about
7 that because I've had that discussion with her.

8 MS. KAUTZ: I've talked to Tony Silio about
9 that too in the past because it was happening when
10 he was in the Public Services Building and Zoning
11 at the time that it would happen quite often that
12 we would do a drive-by and go, well, their windows
13 are installed, and the next day I would get shop
14 drawings, and at that point, I mean, what's the
15 point of the shop drawings because they're already
16 in?

17 MS. SPAIN: I know. It's done.

18 MS. KAUTZ: I will definitely have that
19 conversation with them and see if we can come up
20 with some solution.

21 MS. ROLANDO: Yeah, and then the City ends up
22 being the bad guy --

23 MS. KAUTZ: Yeah, absolutely.

24 MS. SPAIN: Right. Right.

25 MS. ROLANDO: -- and the Board looks like a

1 bunch of jerks if we say no.

2 MS. SPAIN: I know.

3 MS. ROLANDO: So, you know, I think there's an
4 easy solution, and that is move the shop drawing up
5 in the process, and they have to be submitted, I
6 don't know, with construction drawings or whatever,
7 but I think there's a way to fix the problem.

8 MS. KAUTZ: I know --

9 MS. SPAIN: -- required --

10 MS. KAUTZ: Yeah, and I know that recently
11 they've started doing some certain inspections that
12 are required before you can move on to your next
13 inspection through the process to sort of -- not
14 for this specific instance or case or circumstance,
15 but where there's a hole. So if the contractor
16 goes in to call another inspection, they can't do
17 it until this is done. So maybe shop drawings
18 become this, and they can't proceed without a lot
19 of other necessary inspections, so they can't move
20 forward until that's done. So that might be a --

21 MR. FULLERTON: Normally aren't shop
22 drawings handed in before the permit is given?

23 MS. SPAIN: No, not at all. That's the issue.

24 MS. KAUTZ: It's like a checklist on the
25 permit requirements, almost as if it's an

1 inspection. You just have to check it off at the
2 end.

3 MR. FULLERTON: Yeah, but there are building
4 permits, there's a pool permit, there are different
5 kind of permits you have to get before you can
6 build, and I would think window permits would be
7 part of that.

8 MR. PORTUONDO: And, John, one of the things
9 with shop drawings is you can't do your masonry
10 openings without the shop drawings.

11 MR. FULLERTON: That's a good point too.

12 MR. PORTUONDO: The contractor can't just kind
13 of willy-nilly just make up an opening because
14 they've got to follow the required MO of a window
15 shop drawing.

16 MS. SPAIN: So they have them, they just don't
17 have to submit them.

18 MR. PORTUONDO: Correct. So we have them up
19 front in order for the shell contractor to build
20 the house.

21 MS. KAUTZ: A lot of times they're not getting
22 submitted. I mean, we've talked about this in the
23 past, you know, driving by a house that was
24 supposed to have clear glass and it's heavily
25 tinted or heavily mirrored, and we go, how did this

1 get approved? We didn't approve this.

2 And so we'll go do the research and there were
3 no shop drawings ever submitted. And then they
4 come to us a week or two later, and again, our
5 hands are tied because they're already installed.

6 So you may have them, Rafael, up front, it
7 doesn't mean we've seen them.

8 MR. PORTUONDO: Right. One of the things that
9 I would say, and I don't want to take up anymore
10 time, but we're having a huge problem with the
11 glass, because it's become very reflective, almost
12 like mirrors.

13 MS. SPAIN: Yes.

14 MR. PORTUONDO: And we're having a difficult
15 time getting around it. So, for example, in Palm
16 Beach in Historic they don't allow it to be
17 reflective. They will override the code for clear
18 glass.

19 MS. KAUTZ: We've done that. And the
20 gentleman who's in charge of energy efficiency over
21 at City Hall, which is what I'm pointing at, you
22 guys can't tell, is aware of that.

23 MR. PORTUONDO: I thought there was flies. I
24 thought there was flies in the room.

25 MS. KAUTZ: He has worked with us in the past.

1 We say we absolutely want clear glass and people
2 come in and say, well, we're not going to meet our
3 efficiencies. And we go, it's a historic house,
4 you won't anyway. And he has waived that
5 requirement for us regularly, because we do not
6 want to see reflective glass or heavily dark tints.
7 It detracts from the structure.

8 So we do have at least that relationship where
9 we can do that.

10 MR. PORTUONDO: Okay. Well, listen, thank you
11 for everything. I think I'm going to be reaching
12 out to -- I'll talk to Sergio now, and, Kara, we'll
13 be reaching out to you and we'll try to get through
14 it.

15 MS. KAUTZ: Great.

16 MR. PORTUONDO: Thank you for your time.

17 DR. ARIAS: My wife and I would like to
18 appreciate the Board's consideration. Thank you
19 very much. We understand that you're in a
20 predicament. We'll try to work it out with you in
21 a way that's balanced for everybody. Thank you.

22 MS. KAUTZ: Thank you.

23 Okay. I know it's been a long first meeting,
24 but it could have been longer, so, you know, hang
25 in there for one second.

1 So your chair and vice chair positions are
2 overdue to be voted on, and so we thought we'd
3 handle it at the end of the meeting rather than at
4 the beginning so that there was not a lot of
5 confusion in switching over to a new chair if
6 needed.

7 MR. FULLERTON: Can we take a brief bathroom?
8 Sorry. Sorry to interrupt.

9 MS. KAUTZ: Sure. Sure. Go for it.

10 (Recess taken from 6:34 p.m. to 6:39 p.m.)

11 MS. KAUTZ: All right. Everyone's back.

12 So as I was saying, you all need to vote for
13 chair and vice chair again. We'll entertain
14 motions or suggestions.

15 MR. FULLERTON: I move or nominate Albert
16 Menendez.

17 MR. DURANA: I second that.

18 MS. KAUTZ: Who seconded it?

19 MR. DURANA: Xavier. I seconded it.

20 MS. KAUTZ: Albert, do you accept the
21 nomination?

22 MR. MENENDEZ: Yeah, I'll accept the
23 nomination. Thanks, John.

24 MR. FULLERTON: I beat you to it.

25 MS. KAUTZ: Gus, can we do this by voice vote,

1 or does it have to be individual?
2 MR. CEBALLOS: I would do it individual.
3 MS. KAUTZ: Okay. So Albert for chair.
4 Mr. Fullerton?
5 MR. FULLERTON: Yes. Aye.
6 MS. KAUTZ: Mr. Rodriguez?
7 MR. RODRIGUEZ: Yes.
8 MS. KAUTZ: Mr. Menendez?
9 MR. MENENDEZ: Yes.
10 MS. KAUTZ: Mr. Ehrenhaft?
11 MR. EHRENHAFT: Yes.
12 MS. KAUTZ: Ms. Spain?
13 Okay. She's nodding.
14 MS. SPAIN: Yes. Yes. Sorry.
15 MS. KAUTZ: Mr. Garcia-Pons?
16 MR. GARCIA-PONS: Yes.
17 MS. KAUTZ: Ms. Rolando?
18 MS. ROLANDO: Yes.
19 MS. KAUTZ: Mr. Durana?
20 MR. DURANA: Yes.
21 MS. KAUTZ: Ms. Bache-Wiig?
22 MS. BACHE-WIIG: Yes.
23 MS. KAUTZ: Okay. So welcome to our new
24 chair.
25 So for vice chair you need to do the same.

1 MS. SPAIN: I nominate Cesar. I nominate
2 Cesar Garcia-Pons.

3 MR. FULLERTON: I second that motion. I
4 second that.

5 MS. KAUTZ: Do you accept? Where are you?
6 You accept?

7 MR. GARCIA-PONS: Yeah, sure.

8 MS. KAUTZ: Okay. So let's start. So,
9 Mr. Rodriguez?

10 MR. RODRIGUEZ: Yes.

11 MS. KAUTZ: Mr. Menendez?

12 MR. MENENDEZ: Yes.

13 MS. KAUTZ: Mr. Ehrenhaft? Nod?

14 MR. EHRENHAFT: Yes.

15 MS. KAUTZ: Okay. There you go.
16 Ms. Spain?

17 MS. SPAIN: Yes.

18 MS. KAUTZ: Mr. Garcia-Pons?

19 MR. GARCIA-PONS: Yes.

20 MS. KAUTZ: Ms. Rolando?

21 MS. ROLANDO: Yes.

22 MS. KAUTZ: Mr. Durana?

23 MR. DURANA: Yes.

24 MS. KAUTZ: Ms. Bache-Wiig?

25 MS. BACHE-WIIG: Yes.

1 MS. KAUTZ: Mr. Fullerton?

2 MR. FULLERTON: Yes.

3 MS. KAUTZ: Motion passes. There you go.

4 So, Albert, we'll get you the script and all
5 that before the next meeting so you know what
6 you're doing.

7 MR. MENENDEZ: Fantastic.

8 MS. KAUTZ: Great. The only other item I have
9 for you guys is -- thank you for doing this. I
10 know it's been a long time. We tried to keep the
11 agenda short and manageable because we didn't want
12 it to get too out of hand. So thank you for this.

13 So 1208 Astoria was -- I don't know if any of
14 you followed it, it went to the Commission.

15 Gus, you can help me with the legal language
16 here. It went to the Commission, and basically no
17 action was taken due to tie votes at two different
18 meetings.

19 Is that the correct way to say that?

20 MR. CEBALLOS: Technically no vote of the
21 Commission -- no, there was no action taken by the
22 Commission, but because the code speaks to it, this
23 code basically says if there's two meetings where
24 you have back to back tie votes, basically it
25 fails. So your decision was upheld by the inaction

1 of our city commission.

2 MS. KAUTZ: Thank you.

3 That being said, the appellant has appealed to
4 the court, so it's now going to be in the court
5 system. And the demolition has been temporarily
6 stayed.

7 MR. FULLERTON: Appealed for what? I mean, I
8 thought our Board, even though I voted against it,
9 voted to allow it to be -- not designated, I mean,
10 not designated.

11 MS. KAUTZ: They're appealing that decision,
12 or the Commission -- Gus, tell me.

13 MR. CEBALLOS: The same appellant is appealing
14 the decision of the Commission and the underlying
15 Board to not designate it. They're appealing that
16 to the circuit court, the appellate division of the
17 court circuit.

18 MR. FULLERTON: But who's bringing that suit?

19 MR. CEBALLOS: The same individual, abutting
20 property owner.

21 MR. FULLERTON: Oh.

22 MS. KAUTZ: So that's what that is.

23 MR. FULLERTON: Okay.

24 MS. KAUTZ: Otherwise, I have nothing new for
25 you guys. Just good to see your faces.

1 MR. FULLERTON: Anything new on my next door
2 neighbor to the west?

3 MS. KAUTZ: Gosh, this is so funny. So I've
4 had this reminder on my calendar to have Cristina
5 in the City Attorney's Office come and give you a
6 presentation, and we reached out to each other and
7 I said, no, no, no, this meeting's going to be --
8 let's get them used to a Zoom meeting, and I'll
9 bring her to the next meeting.

10 So that was my bad. I thought that it would
11 be just burdensome to do that. But I will have her
12 be at the next meeting so that you can get an
13 update from her.

14 MR. FULLERTON: It's just sitting vacant and
15 drawing rats. Luckily occasionally once or
16 twice -- three or four times a week I think there's
17 a police car that pulls up and just sits there for
18 a while, but that's only a few minutes.

19 MS. KAUTZ: Yeah, I know it's still going
20 through a process with -- that she knows about, and
21 I apologize. I told her for the next meeting.

22 MS. ROLANDO: What are you speaking about?

23 MS. KAUTZ: 1113 --

24 MR. FULLERTON: Yeah.

25 MS. SPAIN: -- Castile.

1 MS. KAUTZ: Yeah.

2 MR. FULLERTON: Castile.

3 MS. KAUTZ: They began construction and then
4 ceased construction. It went into receivership,
5 and the receiver was giving it back to the bank.
6 It's been a very long process, but we're hoping to
7 get it finished at some point.

8 MR. FULLERTON: Can it be purchased, do you
9 know? Can it be purchased?

10 MS. KAUTZ: I don't know. I know that -- I
11 believe they were trying to get the bank to finish
12 the work, but again, I'll have Cristina at the
13 meeting to give you a proper update.

14 MR. FULLERTON: Okay. Thank you.

15 MS. KAUTZ: That's all I have.

16 MR. EHRENHAFT: Kara, so I assume that I
17 should finish the chairing of this meeting?

18 MS. KAUTZ: I don't know. You're not chair
19 anymore. I guess Albert adjourns.

20 MR. EHRENHAFT: I have one more comment
21 though. I want to reconfirm whether Wednesday,
22 August 19th is our next meeting. Are we having a
23 Zoom meeting that day?

24 MS. KAUTZ: Let me just check the date really
25 quick, but as far as I know we've not been given

1 any indication that we're moving to real in-person
2 meetings, so your next meeting would be on the
3 19th, and I'm assuming right now it will be
4 virtual.

5 MR. EHRENHAFT: Okay. Very good.

6 MS. KAUTZ: If that changes, I will let you
7 know and we'll go from there. But as far as I know
8 this is the format for now.

9 MR. URQUIA: Kara, before you adjourn I want
10 to remind the board members about financial
11 disclosure. You should have all received the forms
12 in the mail. Please make sure you file it with the
13 State. You're going to start receiving reminders
14 by tomorrow.

15 MR. FULLERTON: If we've already sent it in,
16 do you get notice of that?

17 MR. URQUIA: Yes, we do.

18 MR. FULLERTON: So I need to make sure that
19 somebody knows that I already sent mine in. Last
20 time I got all kinds of mail about it, a \$250-a-day
21 fine.

22 MR. URQUIA: They will start fining towards
23 the end of next month.

24 MS. SPAIN: That's for last year, right?

25 MR. URQUIA: Yes. This is for 2019. That is

1 correct. It only goes to those who served in 2019.

2 MR. GARCIA-PONS: Mr. Chairman, I'd like to
3 make a motion to adjourn.

4 MR. RODRIGUEZ: Wait just one minute. I'd
5 like to ask a question. I sent my form in online.
6 Is there a way to check to make sure it was
7 received?

8 MS. KAUTZ: Billy, that's a question for you.

9 MR. URQUIA: I know. Give me a second.
10 Did you send it to the city clerk's office or
11 directly to --

12 MR. RODRIGUEZ: No, I sent it to, I guess, the
13 Tallahassee website.

14 MR. URQUIA: Give me one second.

15 Can I have your name, sir.

16 MR. RODRIGUEZ: Raul Rodriguez.

17 MR. URQUIA: It does not show as having been
18 received yet.

19 MR. RODRIGUEZ: When you send it and you hit
20 send, nothing happened. And I did it to the online
21 website that they provided.

22 MR. URQUIA: It does not show as being
23 received yet. If you have it, send it to the city
24 clerk's office. It's ClerkofCoralGables.com, and
25 we'll make sure it's filed for you.

1 MR. RODRIGUEZ: This happened last year also,
2 and last year I sent it to your office, and I was
3 later cited for a fine, and it was cleared up. But
4 it was quite a mess.

5 Okay. I will resend it --

6 MR. URQUIA: All right. Thank you.

7 MR. RODRIGUEZ: -- to your office.

8 MR. URQUIA: CityclerkofCoralGables.com.

9 MR. RODRIGUEZ: Okay.

10 MR. FULLERTON: Billy, would you mind looking
11 for mine also, make sure you got it? I did it like
12 three or four weeks ago.

13 MR. URQUIA: Mr. Fullerton, yours was received
14 on June 8th actually.

15 MR. FULLERTON: All right. Yeah.

16 MS. ROLANDO: Billy, would you also confirm
17 that mine was received, Margaret Rolando?

18 MR. URQUIA: I don't show you on the Board in
19 2019.

20 MS. ROLANDO: Okay.

21 MS. KAUTZ: Oh, you weren't. You don't need
22 to do it.

23 MR. URQUIA: So this is only for those members
24 who served last year.

25 MS. KAUTZ: Okay. Great.

1 Cesar, continue.

2 MR. GARCIA-PONS: Albert, motion to adjourn.

3 MR. MENENDEZ: Okay. Adjourned. Meeting
4 adjourned.

5 (The meeting concluded at 6:50 p.m.)

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STATE OF FLORIDA
COUNTY OF PALM BEACH

I, Jessica A. Donnelly, Florida Professional Reporter and Notary Public in and for the State of Florida at large, do hereby certify that I was authorized to and did report said Historic Preservation Board Meeting in stenotype; and that the foregoing pages, numbered from 1 to 137, inclusive, are a true and correct transcription of my shorthand notes of said Historic Preservation Board Meeting.

I further certify that said Historic Preservation Board Meeting was taken at the time and place hereinabove set forth via video conference and that the taking of said Historic Preservation Board Meeting was commenced and completed as hereinabove set out.

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Jessica A. Donnelly
Jessica A. Donnelly

