

CALLUM GIBB ARCHITECT PA
ARCHITECTURE • PLANNING • INTERIORS

Carlos Mindreau

Re: Segovia projects

Carlos,

Unfortunately I am unable to attend the BOA meeting this week. I assume that the project for the single family home located at 2915 Segovia Street will be reviewed in conjunction with the adjoining duplex and second single family home. It was a request of the board that these be seen together the last time the applicant was scheduled to present.

I have made a review of this new project along with the other units in the development area, which were previously submitted by Mateu Architecture and would like the following noted in the record.

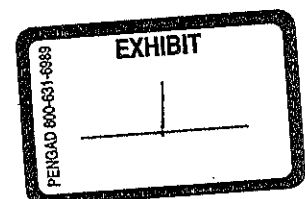
It is my opinion that these projects are not compatible with the area and will not contribute to the overall harmony and character of the area. I do not believe that the Segovia area is a suitable section for projects designed in this manner. I think it would be a disservice to the residents that live in that neighborhood for the board of architects to approve these projects.

It is my opinion that these projects should be rejected. The applicant can always appeal that decision to the city commission if they so desire. I do not think that a deferment will result in a substantial change of design for these projects.

Yours sincerely,

Callum Gibb Architect

115 MADEIRA AVENUE 2ND FLOOR CORAL GABLES FLORIDA 33134
TEL: 305 . 445 . 7083 AR: 0016751 Email: callum@callumgibbarchitect.com



From: Ernesto Fabre <efabre1319@gmail.com>

Date: Thu, 4 Jun 2015 14:15:33 -0400

To: Maricris Longo <maricrislongo@gmail.com>

Cc: AJP <ajp@ajpventures.com>

Subject: Re: Hello. Contacts for Architects

Callum's website is

Callumgibbarchitect.com

Regards,

Ernesto

Sent from my iPhone

On Jun 4, 2015, at 2:10 PM, Maricris Longo <maricrislongo@gmail.com> wrote:

Dear Alberto,

As promised here are two contacts for two architectural firms who have training in classical architecture and whose architects are University of Miami graduates. Either of them will create beautiful, clean, traditional architecture; and they are both very accessible and reasonable.

There is also an architect on the board who is English, Callum Gibb, and who has training in classical architecture. He was not there on the day of the hearing.

Martinez & Alvarez 305.643.6958

Ana Alvarez cell [305.281.0243](tel:305.281.0243)

<http://www.ma-miami.com/Projects/ma-projects.htm>

Lopez Florez Architects (two partners Rick Lopez and Wyn Bradley)

Rick Lopez cell [305.775.2859](tel:305.775.2859)

Wyn G Bradley

Faculty, M.Arch, Assoc. AIA

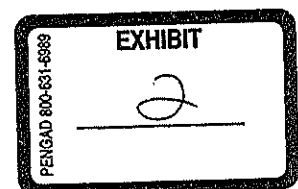
C: [954.401.4269](tel:954.401.4269)

<http://www.florezlopez.com/>

I was happy to learn that you also share our frustration with the architecture produced in the city. We can make a difference!

warm regards,

Maricris Longo-
maricrislongo@gmail.com
[305.798.0156](tel:305.798.0156)



Alberto José Pérez

Alberto José Pérez is Founder and President of AJP Ventures Corporation, a fully integrated real estate firm that acquires, develops, and manages commercial and residential properties. Based in Coral Gables, FL, AJP Ventures has acquired and/or developed over 900,000 square feet of commercial and residential property, more than half of which has been solely in the City of Coral Gables, among them being 2801 Ponce de Leon Boulevard, 2901 Ponce de Leon Boulevard, 3001 Ponce de Leon Boulevard, 2990 Ponce de Leon Boulevard and 2626 Ponce de Leon Boulevard. AJP Ventures prides itself on selecting projects based on the team's criteria of preserving great design, providing high quality and enriching communities.

Established in 2004, AJP Ventures has represented and has formed alliances with accomplished investors to create multi-unit communities and commercial developments in several established markets including Fort Myers, Las Vegas, Phoenix, Houston and Miami.

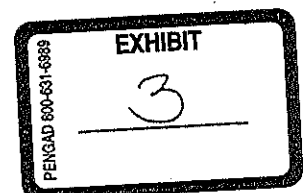
With its current developments, which include The Setting, Cane House, Calbira House, 100 Miracle Mile, 2700 Ponce, Casa Venti Dos and Mandarin Lakes Village, AJP Ventures continues to prove its commitment towards cultivating rich quality of life communities and commercial properties for families, individuals, and corporate entities.

Prior to starting AJP Ventures, Mr. Pérez served in a wide variety of positions at Dallas, TX-based Trammell Crow Company, one of the nation's leading commercial developers and investors.

Mr. Pérez is active in various civic organizations in South Florida and presently serves on the board of directors of the ALS Recovery Fund, a non-profit charitable organization committed to creating public awareness, promoting research and education, and raising funds for patient care and research of ALS (Lou Gehrig's Disease). In 2007, Mr. Pérez was inducted into the George E. Merrick Society at the University of Miami, which recognizes individuals and families that have contributed gifts in excess of One Million Dollars to the University. Mr. Pérez is co-founder and advisor of the University of Miami ALS Research Foundation and is a member of Class IV of the Miami Fellows Initiative, a leadership development program of the Dade Community Foundation. Additionally, Mr. Pérez is a member of the Latin Builders Association, the Coral Gables Chamber of Commerce, and sits on the President's Cabinet of the Miami Children's Hospital Foundation.

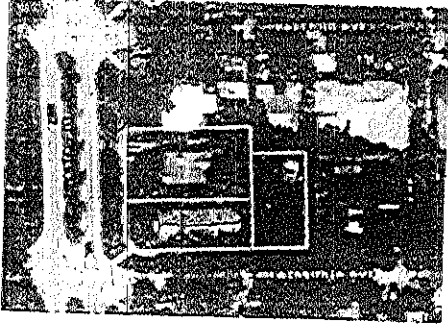
Mr. Pérez is a graduate of Florida International University, where he earned a Bachelor of Arts in Business Administration and a Master of Science in Real Estate and received a Master of Business Administration in Finance and Management from the Crummer Graduate School of Business at Rollins College.

Mr. Pérez and his wife, Kristi, live in Coral Gables, FL with their young children, Lucas, Noah and Nina.

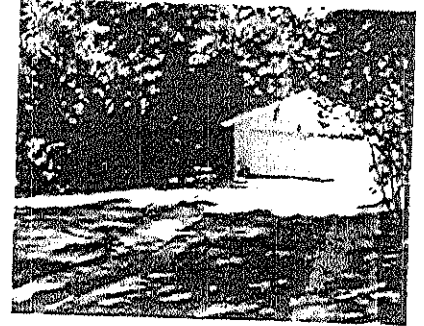
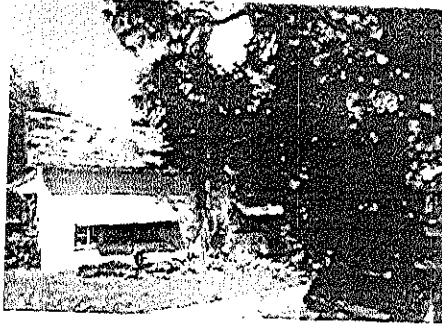


PETITION IN SUPPORT OF 2909/2915 SEGOVIA STREET
& 555 CATALONIA AVENUE

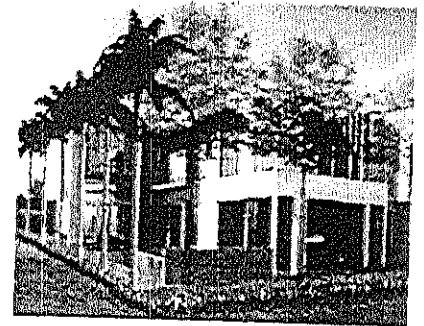
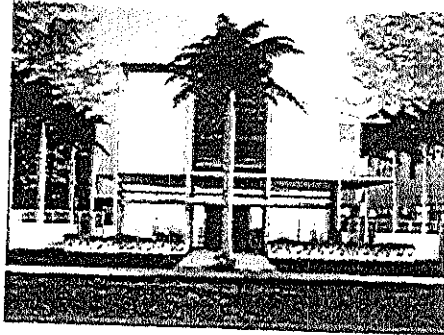
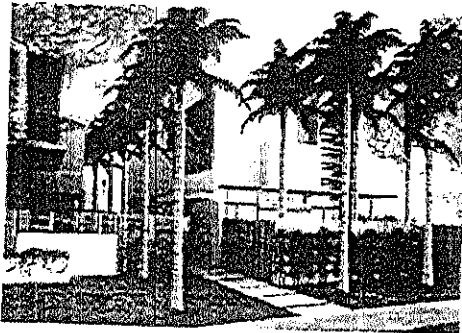
Project Location



Existing Homes



Proposed New Residences



We, the undersigned residents of the City of Coral Gables, hereby express our support of the pending application for the proposed re-development of 2909/2915 Segovia Street and 555 Catalonia Avenue in Coral Gables, Florida for a new residential project design by acclaimed architect Roney Mateu. The project proposes a unique and innovative architectural design, which we believe will be an aesthetic enhancement to area. The development will also replace the existing outdated duplexes on the Property with a high-end residential product. We believe the project is appropriate for the area and will make a welcomed addition to our neighborhood.

Name

Address

Signature

Lucia Dougherty
Sarah Revilla
William Estay
William Villanueva

721 Sevilla
730 Sevilla
724 Sevilla
712 Sevilla

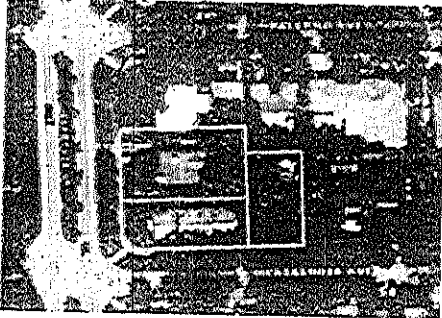
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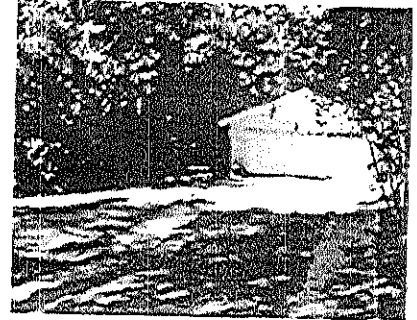
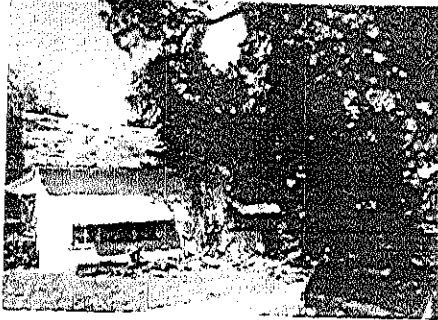


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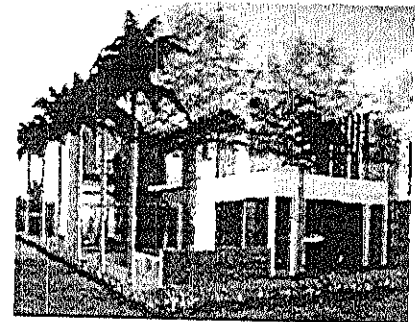
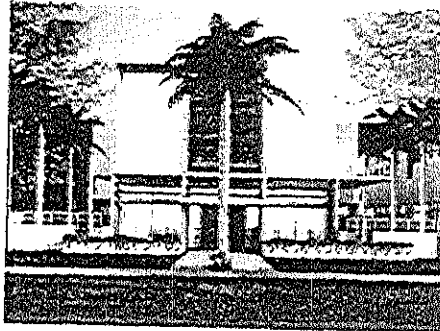
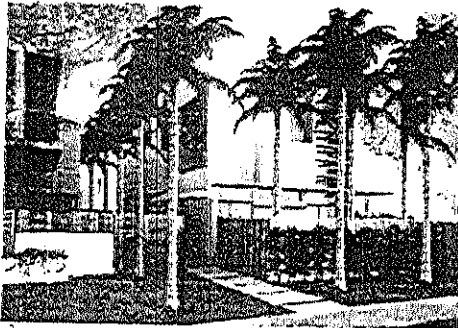
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Name

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Alain Garcia

700 SEVILLA AVE

Andrea Gray

2730 Cardena St.

Andrea Gray

MARC PEARL

636 Sevilla Ave

Marc Pearl

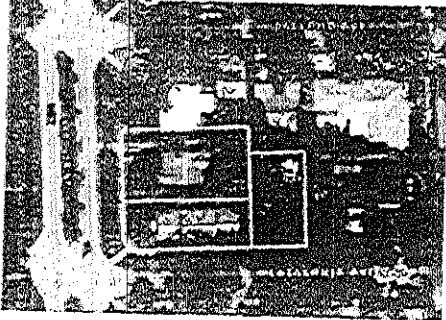
Judith Smith

750 Biltmore Ct.

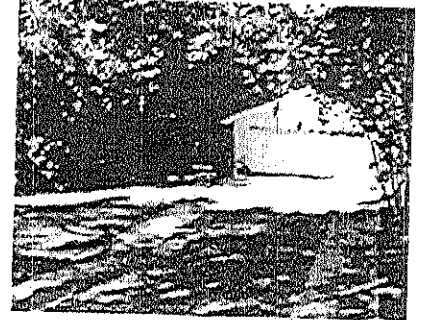
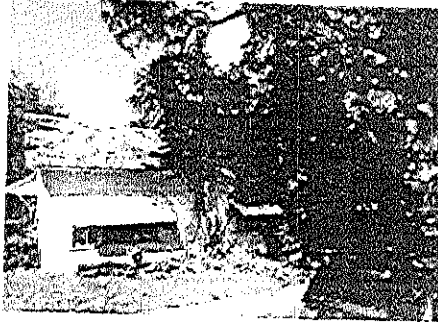
Judith Smith

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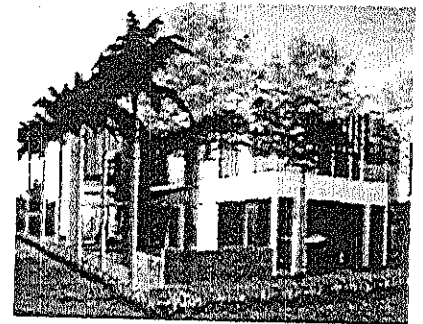
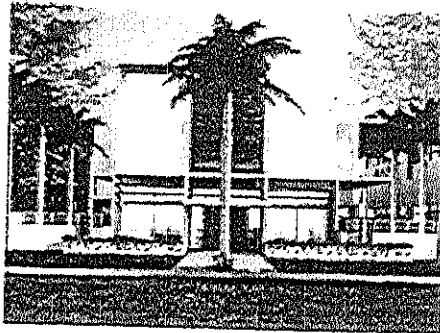
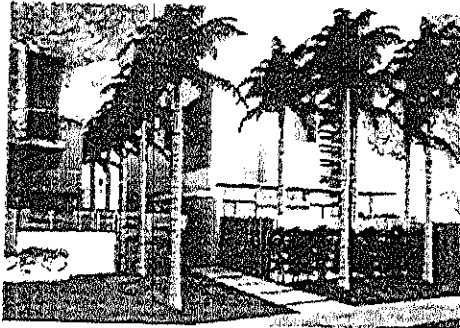
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STAN BERAN

701 PALERMO

DENISE BERAN

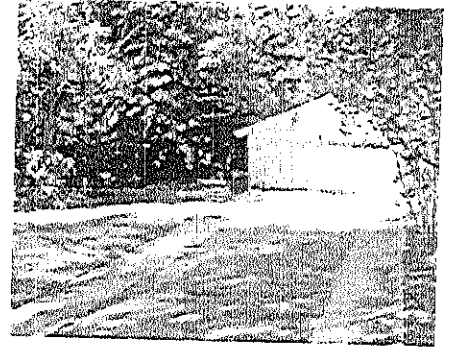
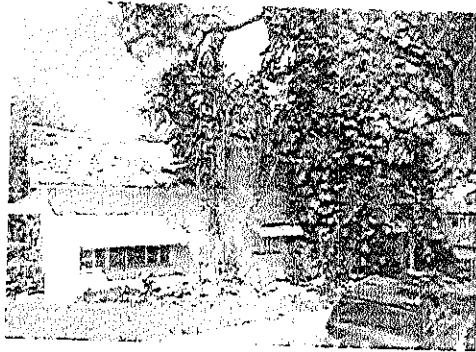
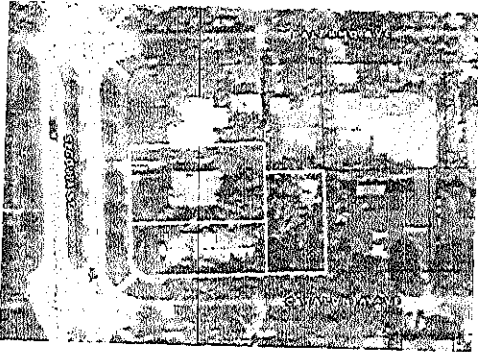
701 PALERMO

Denise Beran

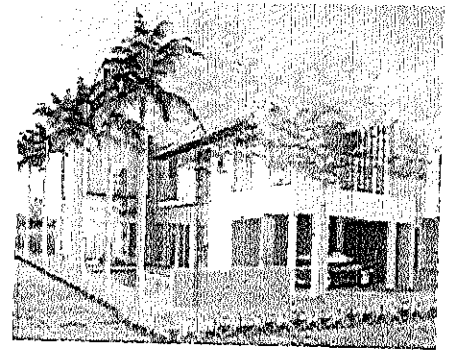
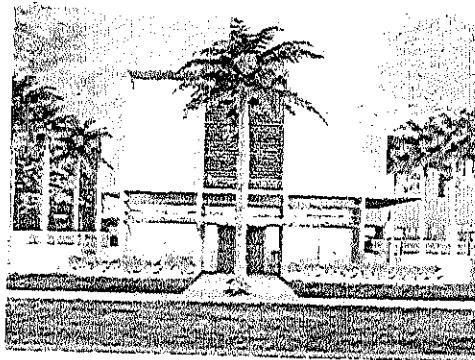
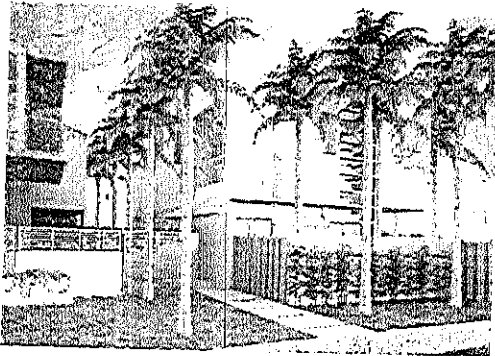
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Name

Address

Signature

Frank A. Rosell

708 Aragon Ave. #708
Coral Gables, FL 33134

[Signature]

ANA ROSELL

5815 TURIN ST
CORAL GABLES, FL 33176

[Signature]

Leonia Rosell

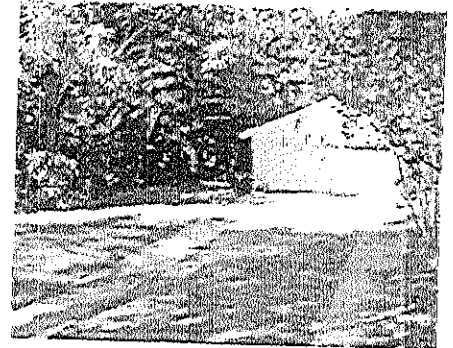
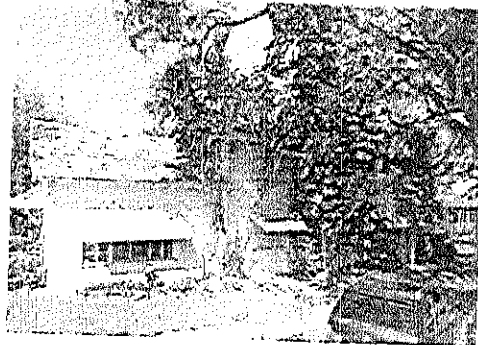
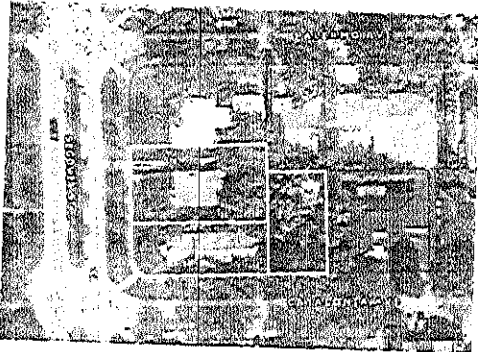
5819 Turin Street
Coral Gables, FL 33146
1220 ALCONTRON AVE
CORAL GABLES, 33146

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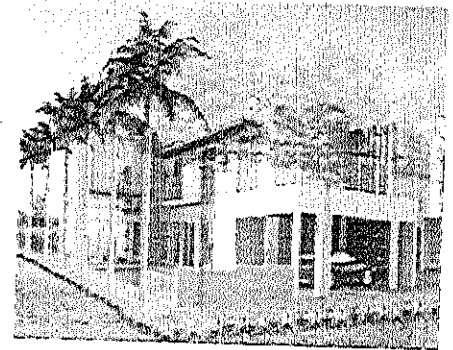
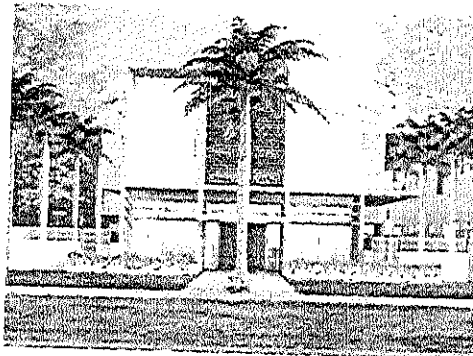
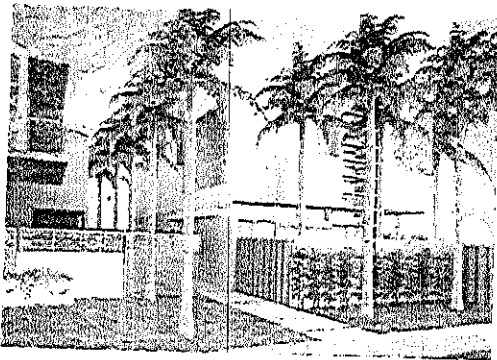
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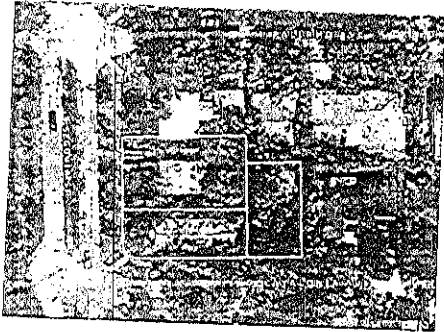
Name
Roberto Russell
Carlos Garcia-Velez
F. Russell

Address
1220 ALYXIRIANO AVE
5815 TURIN STREET
5819 Turin Street
Coral Gables, FL 33146

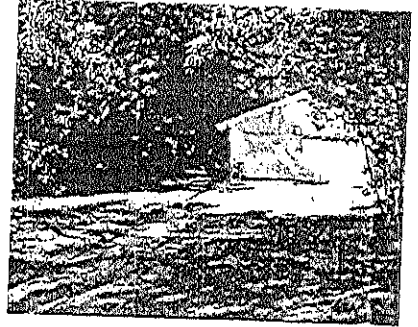
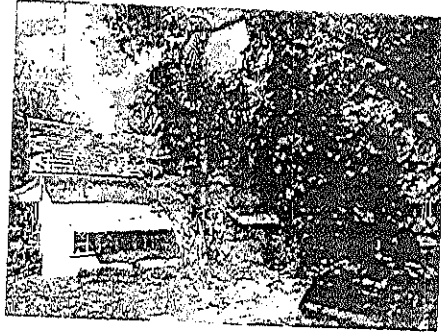
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**PETITION IN SUPPORT OF 2909/2915 SEGOVIA STREET
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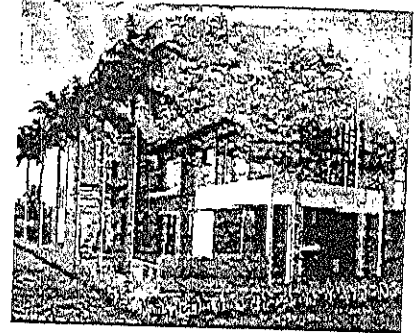
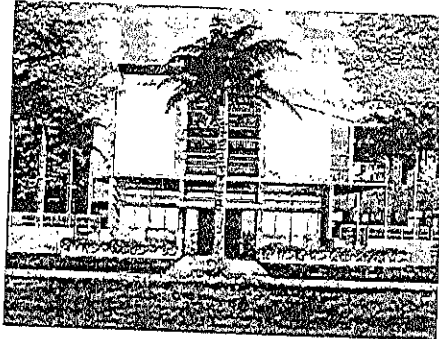
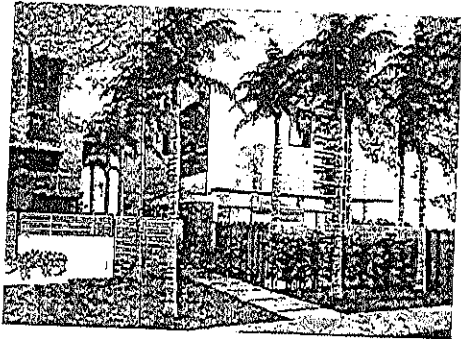
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Name

Address

Signature

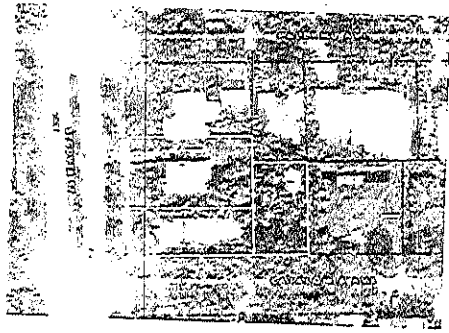
Jorge L. Guerra Jr.
Dinorah Guerra

1262 Andalusia Avenue
Coral Gables, FL 33134
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Coral Gables, FL 33134.

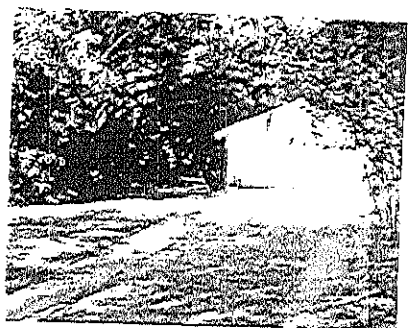
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**PETITION IN SUPPORT OF 2909/2915 SEGOVIA STREET
& 555 CATALONIA AVENUE**

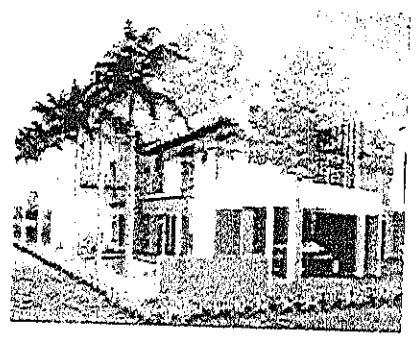
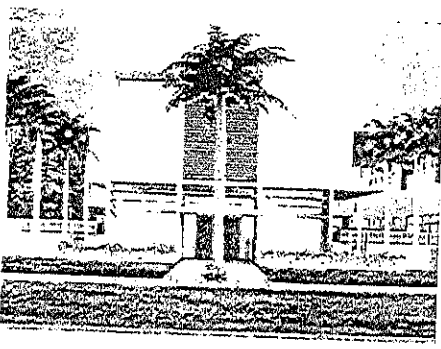
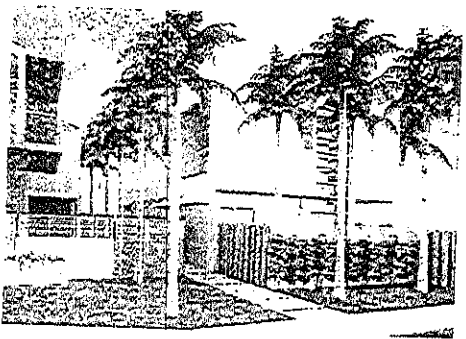
Project Location



Existing Homes



Proposed New Residences

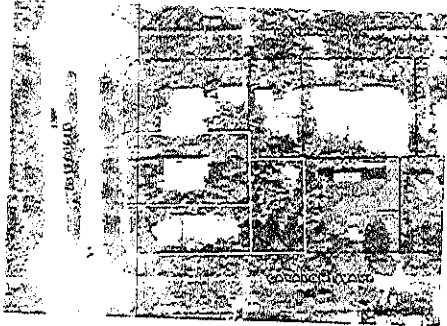


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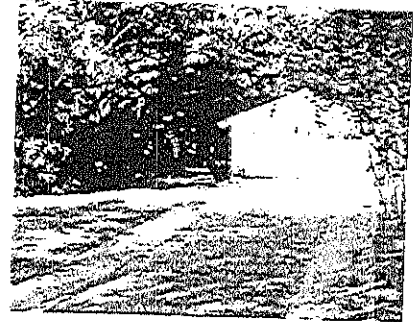
<u>Name</u>	<u>Address</u>	<u>Signature</u>
ARMANDO GUTIERREZ	604 N ASTRON	
PATRICIA SERRA	1310 OBispo	
RICKY LOPEZ	2042 Granada Blvd	
ANA MARIA HINTE	1354 ALEGRIAS	

**PETITION IN SUPPORT OF 2909/2915 SEGOVIA STREET
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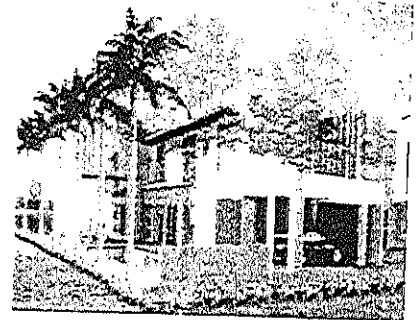
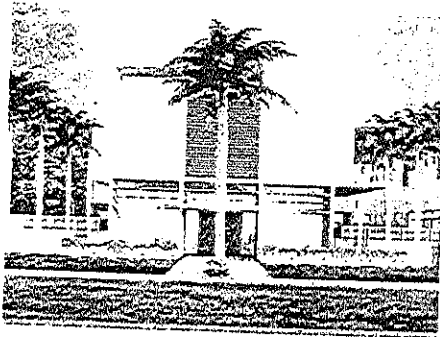
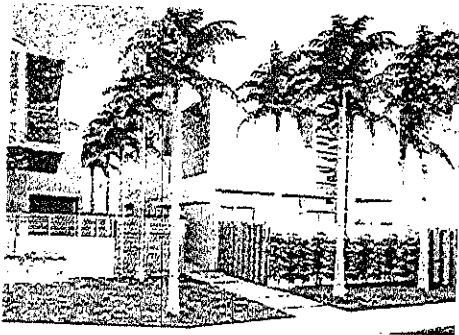
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Existing Homes



Proposed New Residences

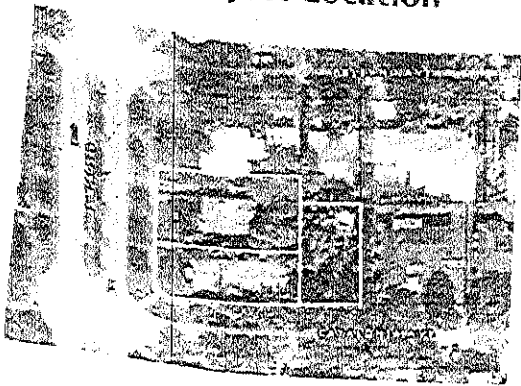


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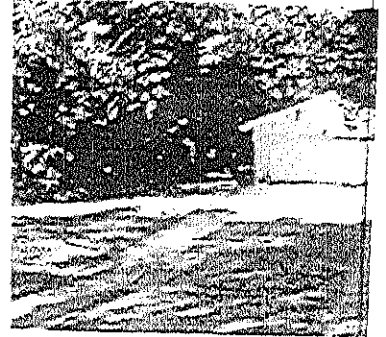
<u>Name</u>	<u>Address</u>	<u>Signature</u>
TOMAS L. LOPEZ-GOTTARDI	2450 CORONA ST. C.G. FL 33134	<i>[Handwritten Signature]</i>
Gary Lohn	3701 Toledo St	<i>[Handwritten Signature]</i>
Cathleen Lamar	CB 88134 11045 Tanya St, CB	<i>[Handwritten Signature]</i>
_____	_____	_____

PETITION IN SUPPORT OF 2909/2915 SEGOVIA STREET
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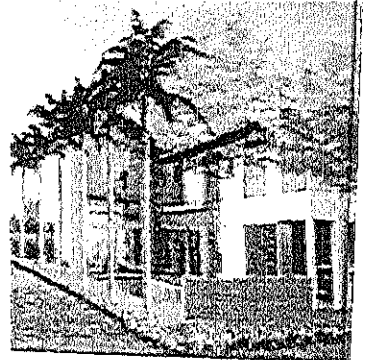
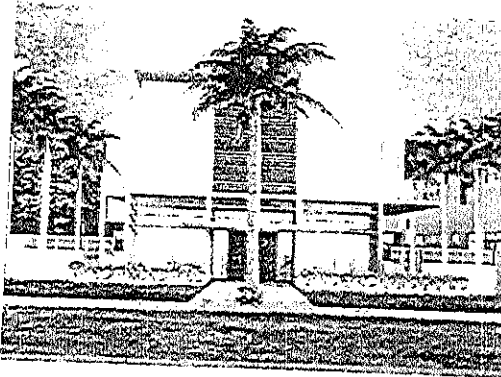
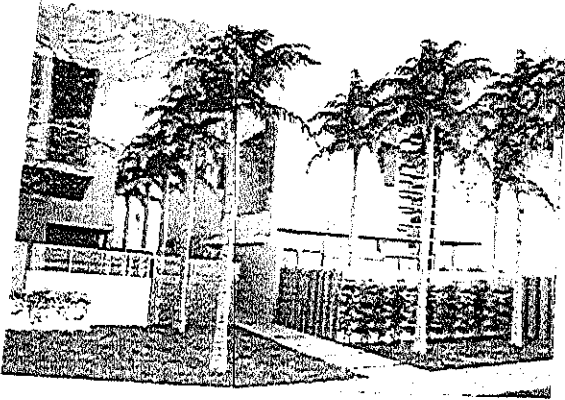
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Existing Homes



Proposed New Residences



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Name

Mike Patino

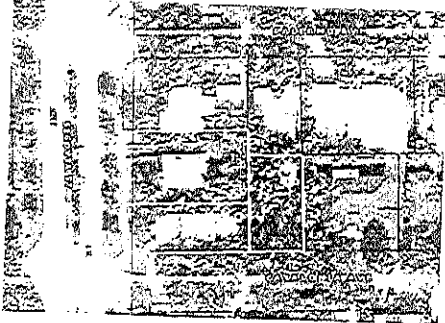
Address

3130 Segovia St

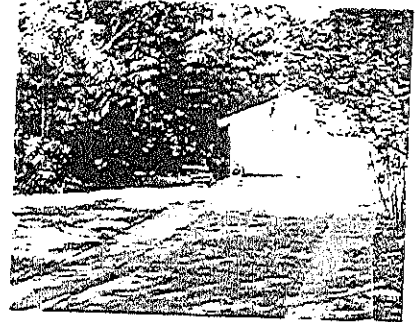
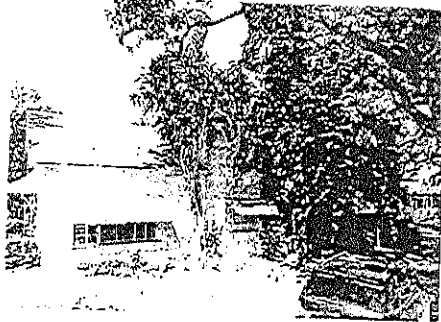
Signature

**PETITION IN SUPPORT OF 2909/2915 SEGOVIA STREET
& 555 CATALONIA AVENUE**

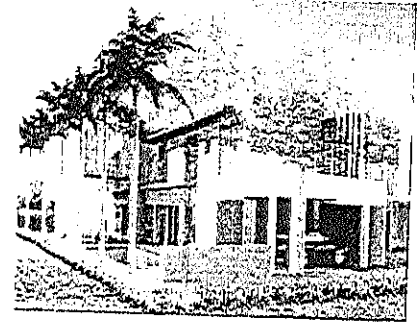
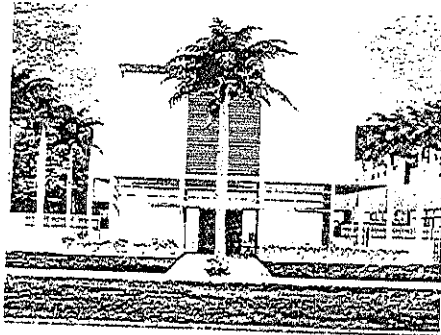
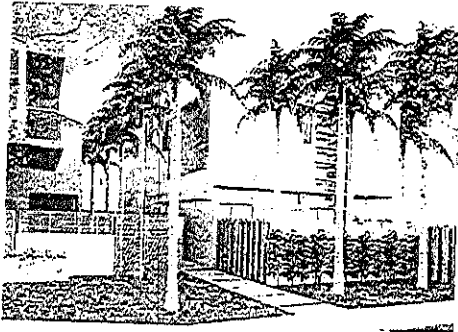
Project Location



Existing Homes



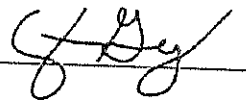
Proposed New Residences



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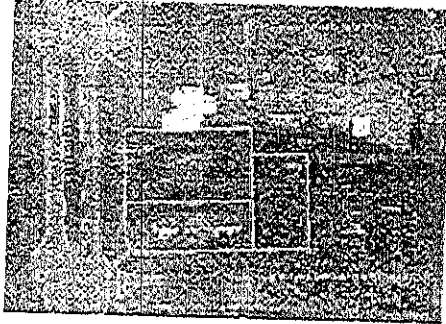
Name
Anthony Gonzalez

Address
3120 Segovia Street
Coral Gables, FL 33134

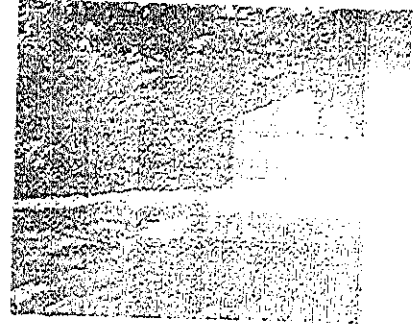
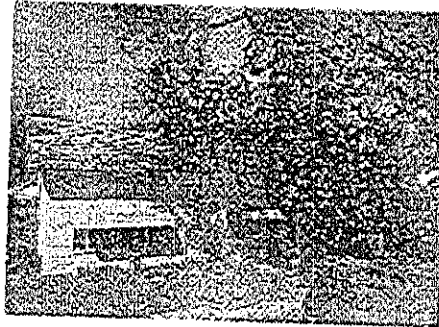
Signature


PETITION IN SUPPORT OF 2909/2915 SEGOVIA STREET
& 555 CATALONIA AVENUE

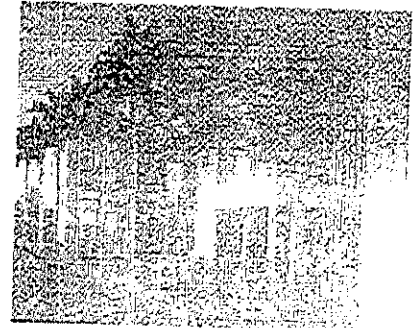
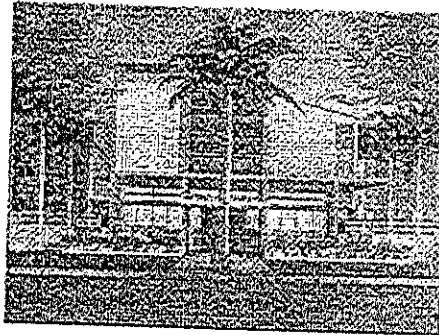
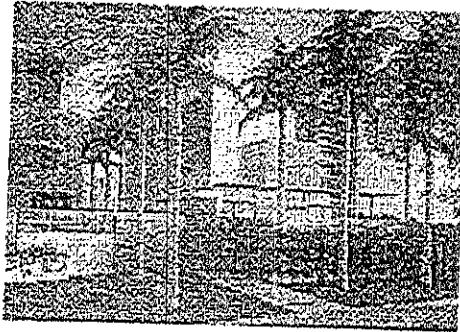
Project Location



Existing Homes



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Name

MARCIAL I. GARCIA

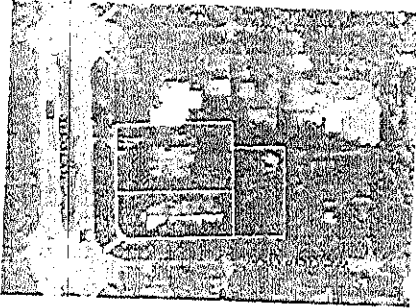
Address

1411 ANCONA AVE

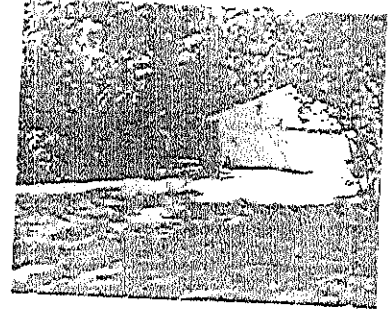
Signature

PETITION IN SUPPORT OF 2909/2915 SEGOVIA STREET
& 555 CATALONIA AVENUE

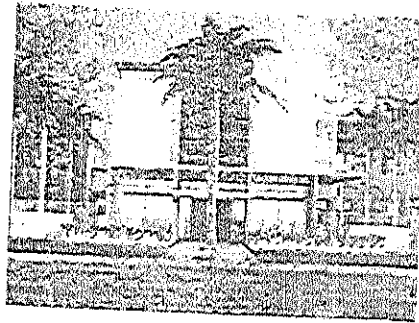
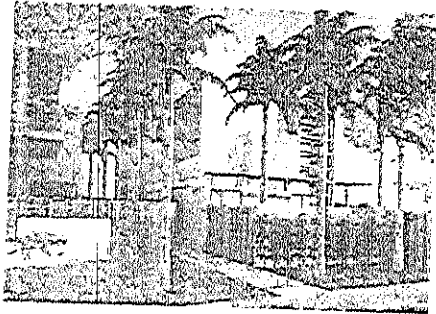
Project Location



Existing Homes



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Name

Umberto Perez

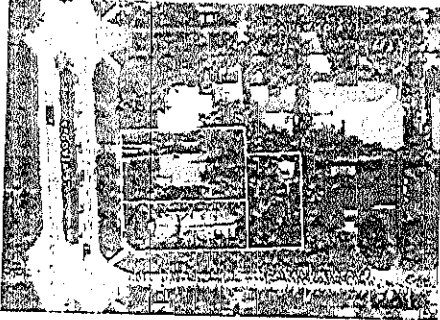
Address

740 Aledo Ave

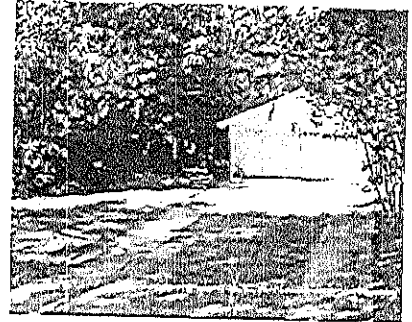
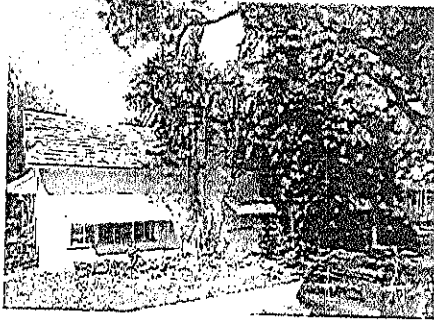
Signature

**PETITION IN SUPPORT OF 2909/2915 SEGOVIA STREET
& 555 CATALONIA AVENUE**

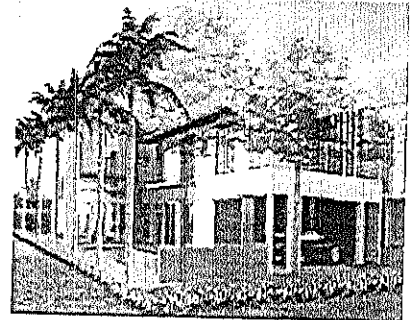
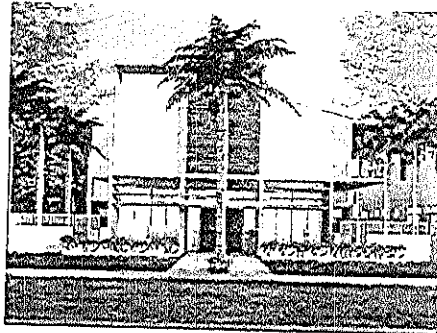
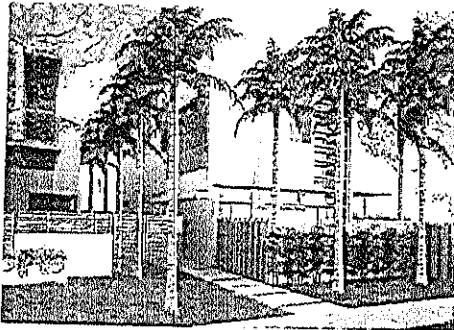
Project Location



Existing Homes



Proposed New Residences



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Name

Address

Signature

James Duckert

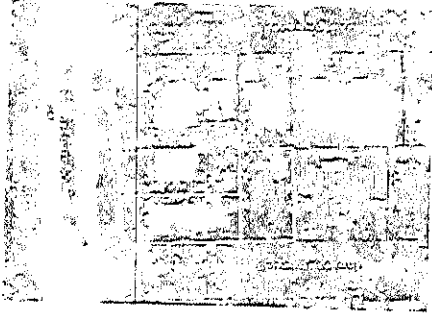
1230 CATALONIA

Suzanne Duckert

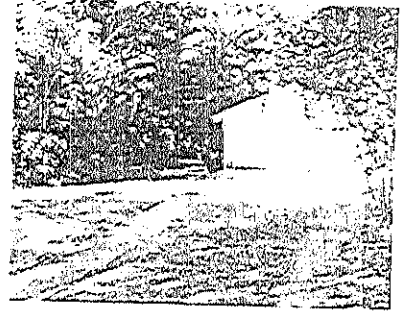
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**PETITION IN SUPPORT OF 2909/2915 SEGOVIA STREET
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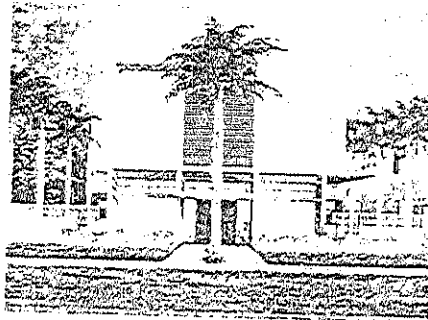
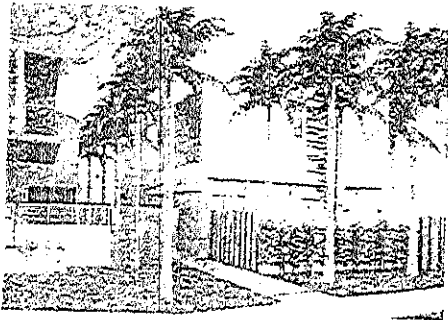
Project Location



Existing Homes



Proposed New Residences



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Name

Address

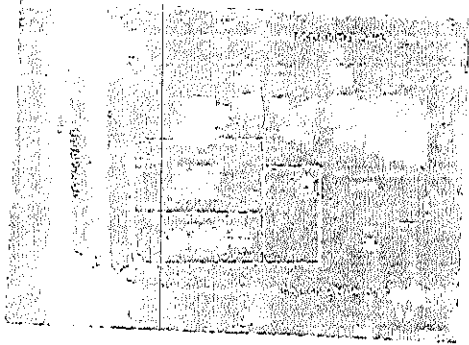
Signature

MARIONA SUAREZ

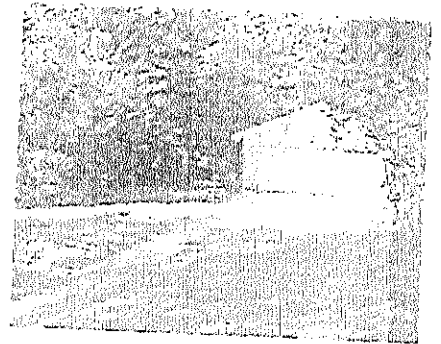
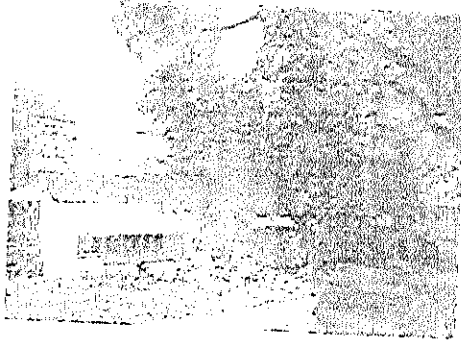
13031 SAN MARCO C.G.

PETITION IN SUPPORT OF 2909/2915 SEGOVIA STREET
& 555 CATALONIA AVENUE

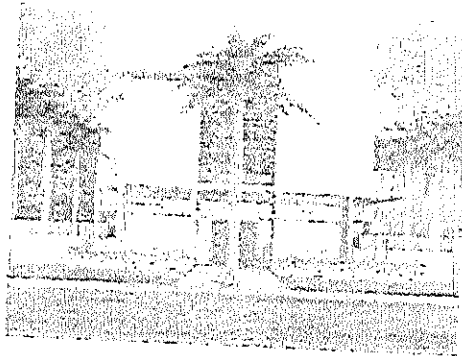
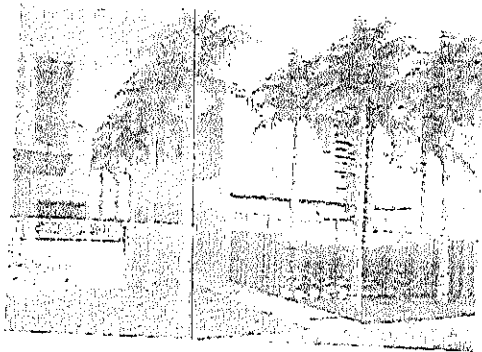
Project Location



Existing Homes



Proposed New Residences



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Name

ISABEL FINE

Address

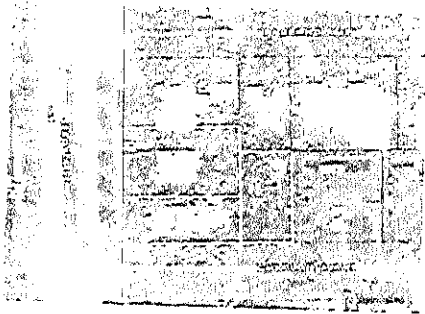
360 SOLANO PARK
CORAL GABLES, FL
33156

Signature

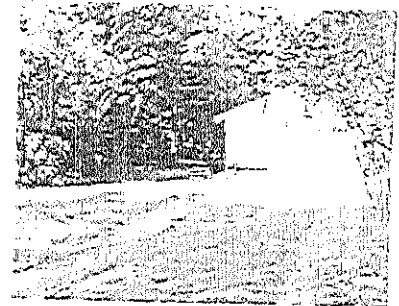
Isabel Fine

**PETITION IN SUPPORT OF 2909/2915 SEGOVIA STREET
& 555 CATALONIA AVENUE**

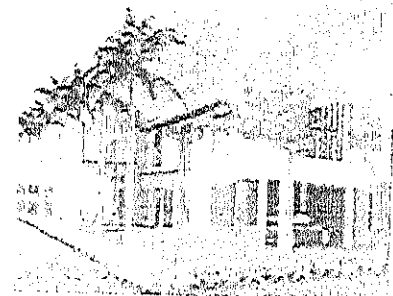
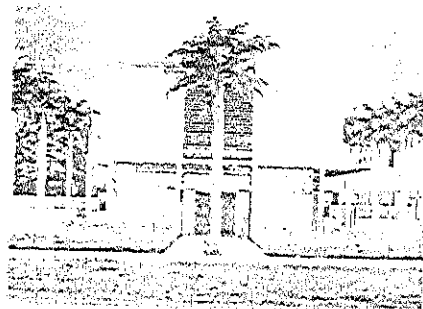
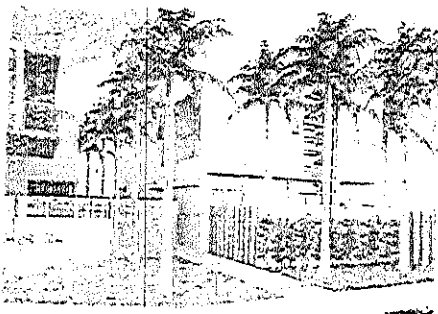
Project Location



Existing Homes



Proposed New Residences



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Name

DON SACKMAN, MR

Address

333 ARAGON AVE

#701

CORAL GABLES, FL.

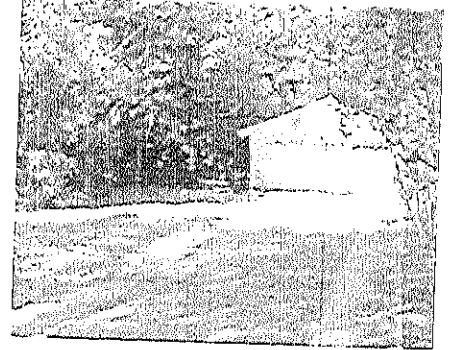
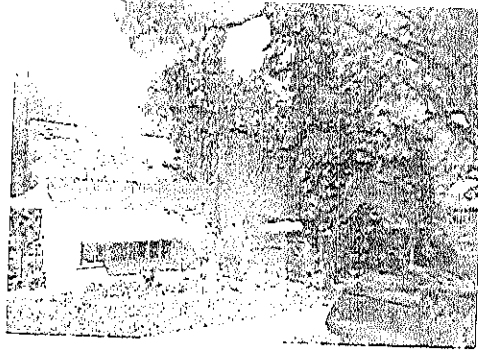
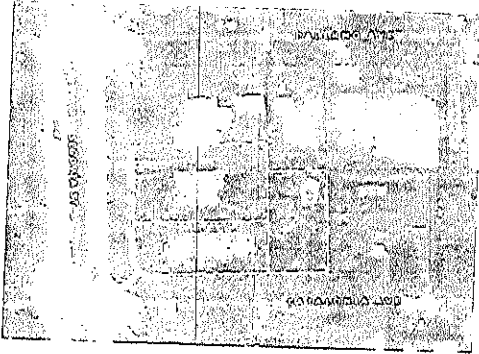
Signature

Don Sackman

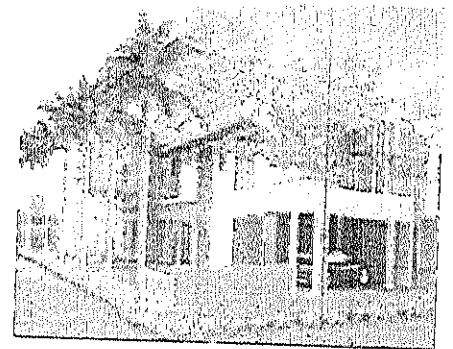
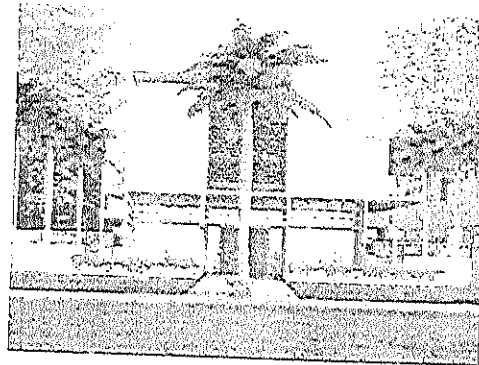
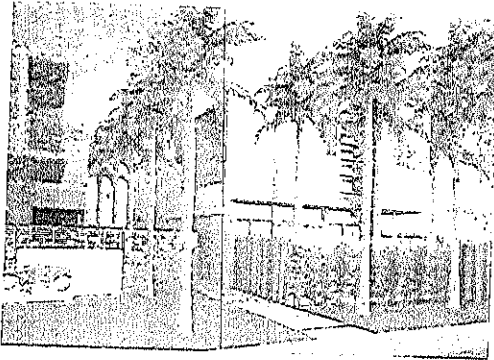
**PETITION IN SUPPORT OF 2909/2915 SEGOVIA STREET
& 555 CATALONIA AVENUE**

Project Location

Existing Homes



Proposed New Residences

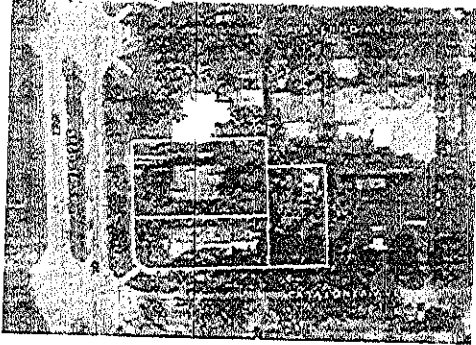


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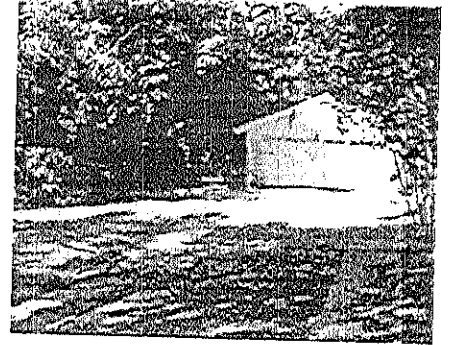
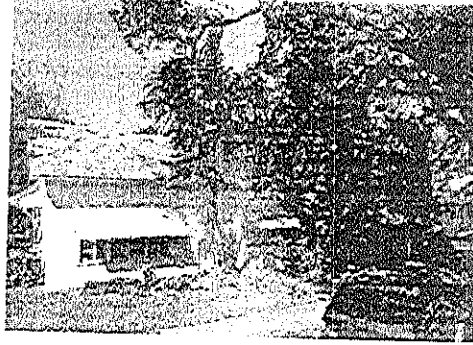
<u>Name</u>	<u>Address</u>	<u>Signature</u>
<u>ARLEO FANJUL</u>	<u>902 PIZARRO ST</u>	<u>[Signature]</u>
<u>Pedro A. GONZALEZ</u>	<u>1030 MATANZAS AVE</u>	<u>[Signature]</u>
<u>Christian Infante</u>	<u>1430 Cecilla Ave.</u>	<u>[Signature]</u>
<u>Christina Bulnes</u>	<u>1430 Cecilla Ave.</u>	<u>[Signature]</u>

**PETITION IN SUPPORT OF 2909/2915 SEGOVIA STREET
& 555 CATALONIA AVENUE**

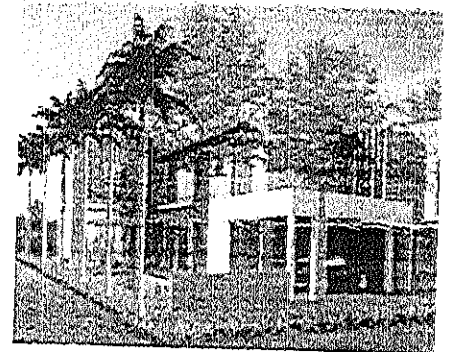
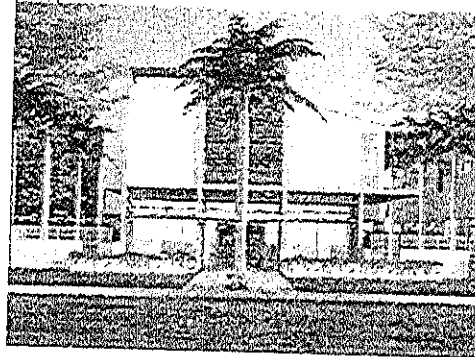
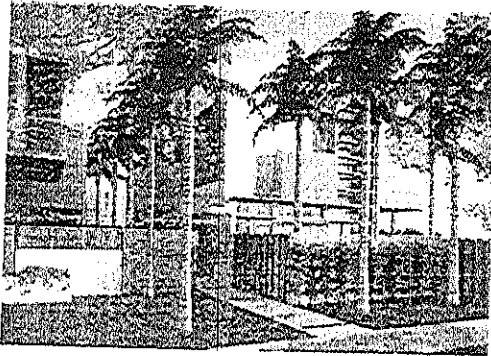
Project Location



Existing Homes



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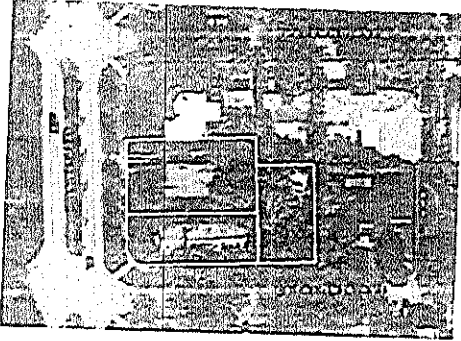
Signature

SERASTIAN TRUJILLO

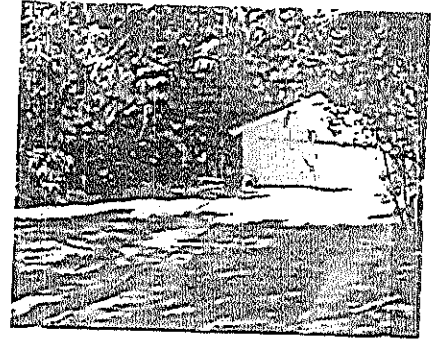
416 SAN SEBASTIAN AVE
CORAL GABLES FL 33143

**PETITION IN SUPPORT OF 2909/2915 SEGOVIA STREET
& 555 CATALONIA AVENUE**

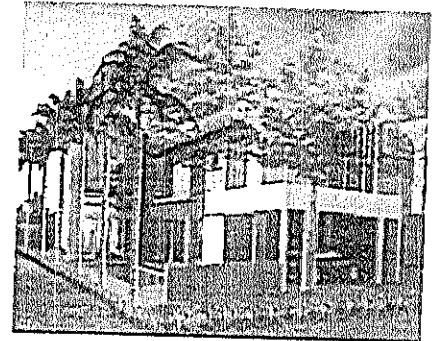
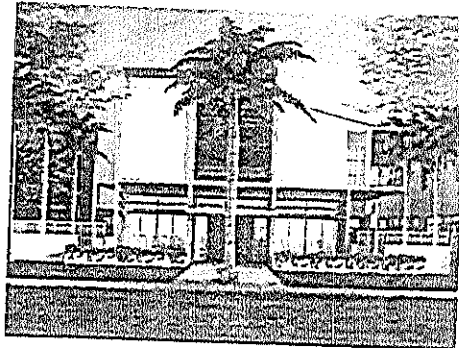
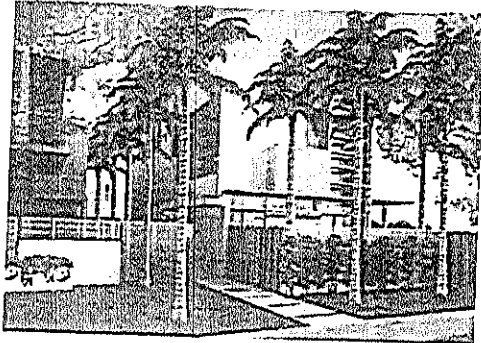
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Name

Address

Signature

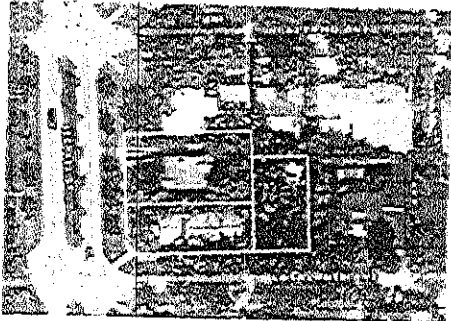
EDDIE AYI KA

236 COSTANERA RD.

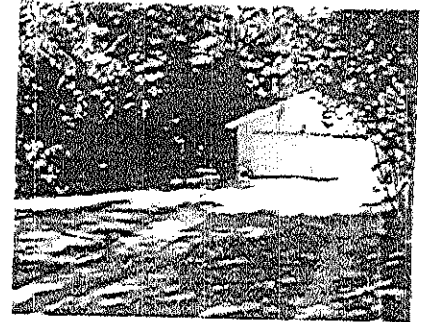
[Signature]

**PETITION IN SUPPORT OF 2909/2915 SEGOVIA STREET
& 555 CATALONIA AVENUE**

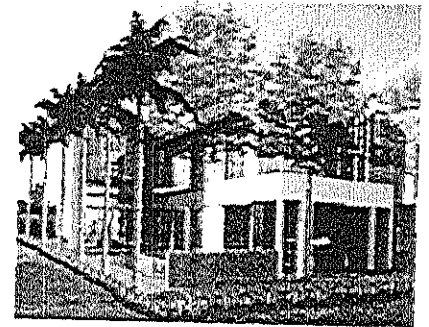
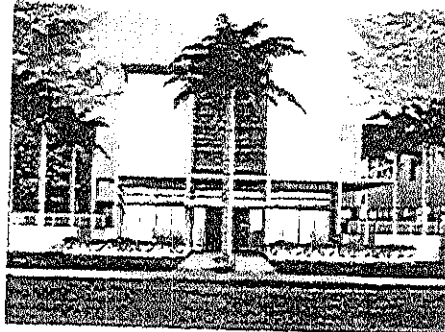
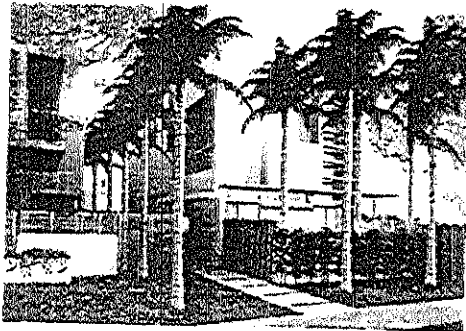
Project Location



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Name

Roy Rodriguez

Address

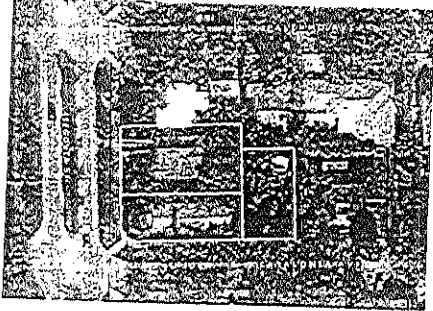
6400 Cellini St.

Signature

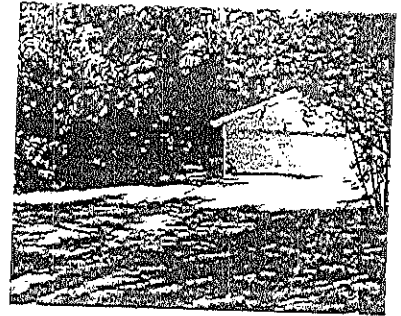
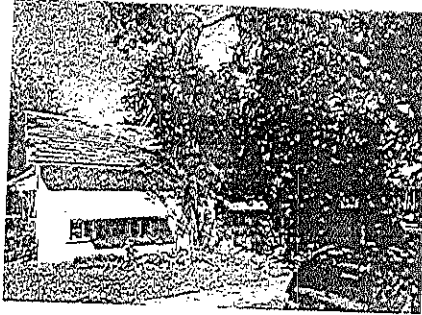
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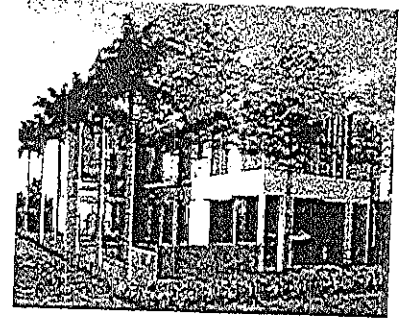
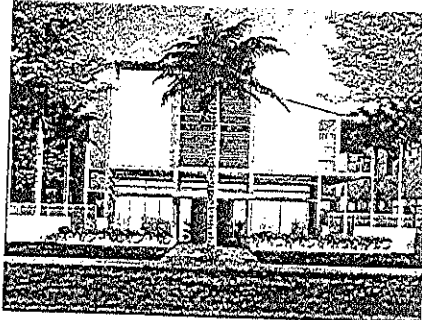
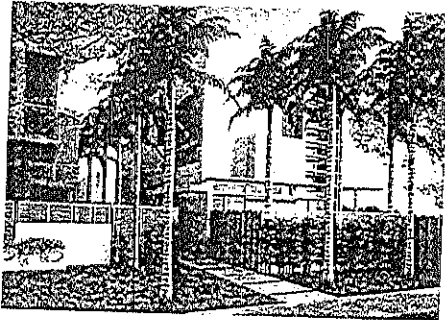
Project Location




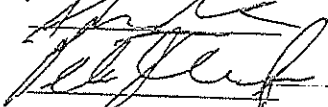
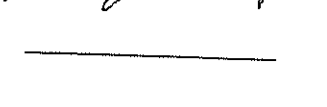
Existing Homes



Proposed New Residences



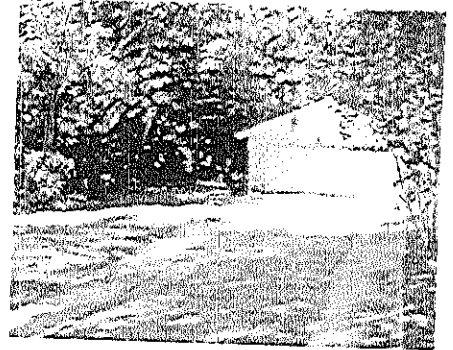
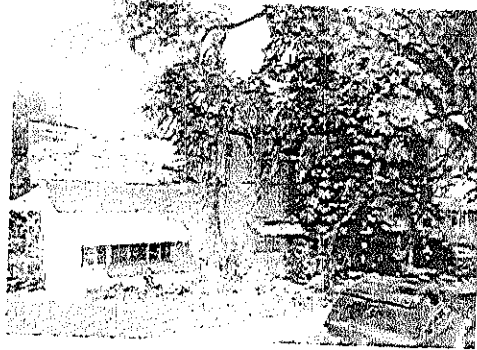
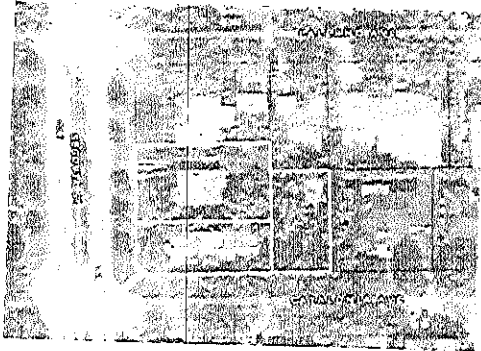
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<u>Name</u>	<u>Address</u>	<u>Signature</u>
<u>Pete Menendez</u>	<u>435 Leucadendra</u>	
<u>Alex Menendez</u>	<u>6811 Capilla Street</u>	
<u>Peter Menendez</u>	<u>740 Sistina Avenue</u>	
_____	_____	_____

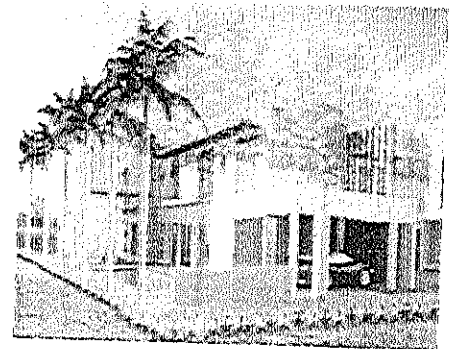
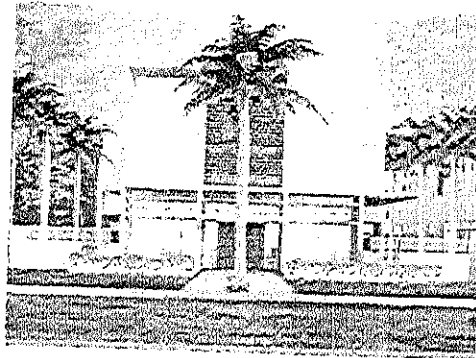
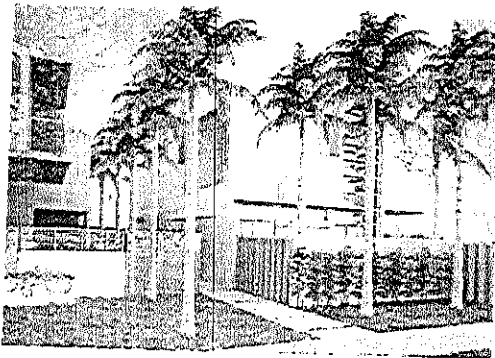
**PETITION IN SUPPORT OF 2909/2915 SEGOVIA STREET
& 555 CATALONIA AVENUE**

Project Location

Existing Homes



Proposed New Residences

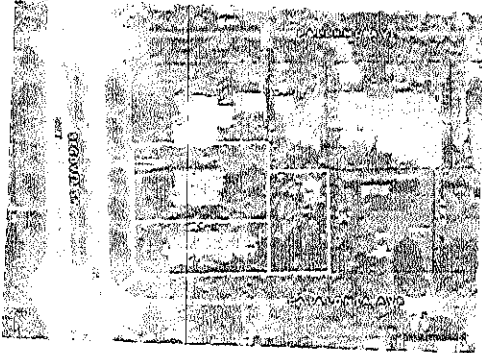


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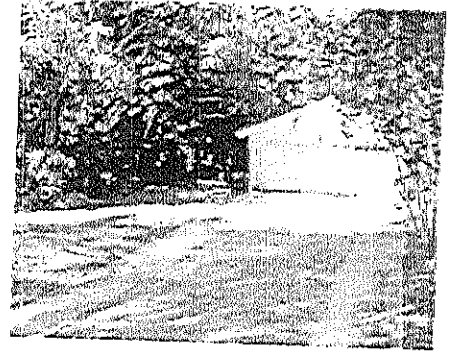
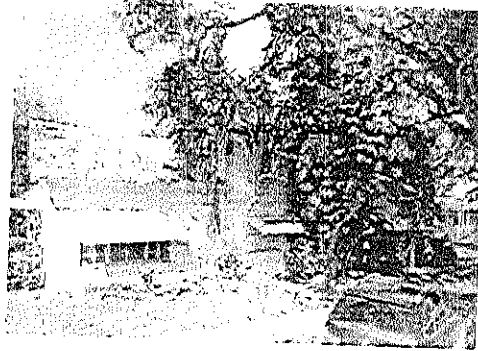
<u>Name</u>	<u>Address</u>	<u>Signature</u>
Giovanna Bajandas	5330 Banyan Dr	Giovanna H. Bajandas
Olga Smith	4406 Anderson	Olga Smith
Marie Mow	610 Olive Rd.	Marie Mow
Maria Gutierrez	5635 ARBOR LN	Maria Gutierrez

**PETITION IN SUPPORT OF 2909/2915 SEGOVIA STREET
& 555 CATALONIA AVENUE**

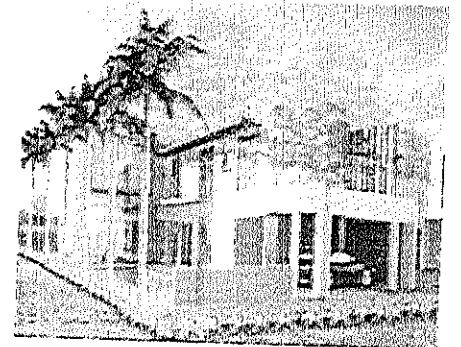
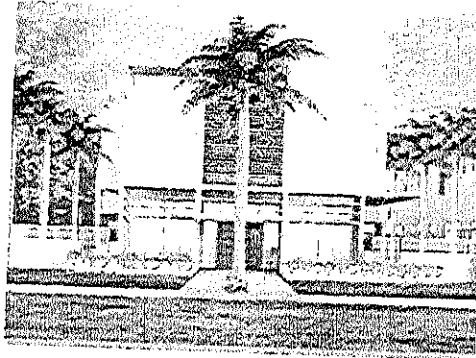
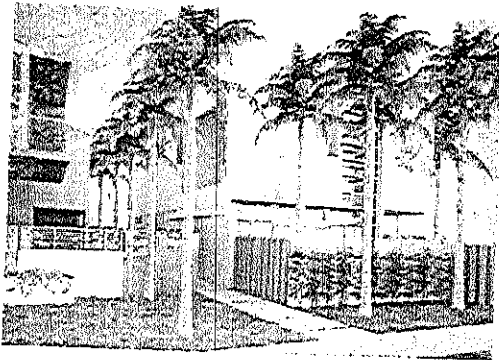
Project Location



Existing Homes



Proposed New Residences



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Name

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Signature

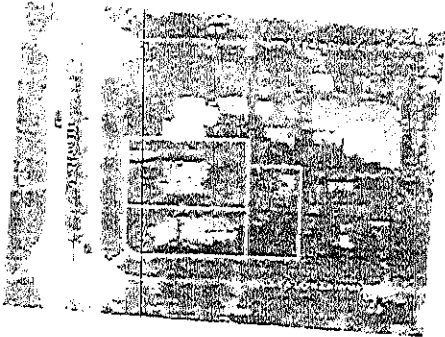
Jessica White
Teresa Dyke
Shirley Grande
Ann W

10250 Old Cutler Rd
4607 Alhambra Cir.
1133 Alfonso
10125 Lakeside Trl

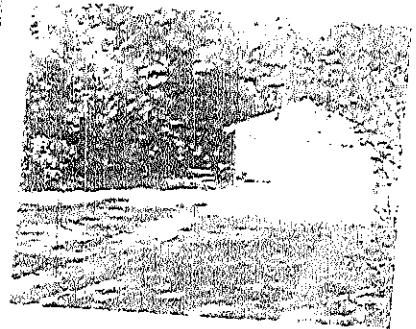
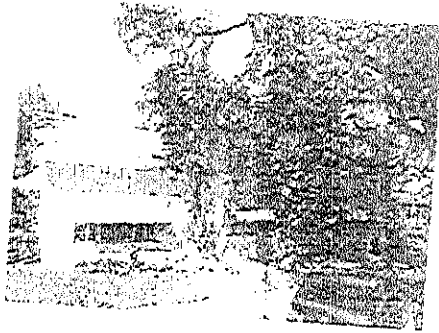
Jessica White
Teresa Dyke
Shirley Grande
Ann W

PETITION IN SUPPORT OF 2909/2915 SEGOVIA STREET
& 555 CATALONIA AVENUE

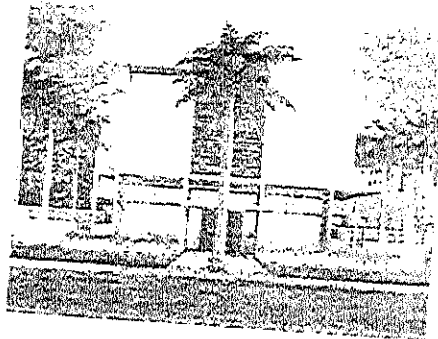
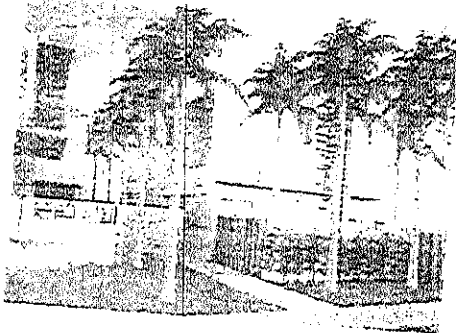
Project Location



Existing Homes



Proposed New Residences



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NAME

Address

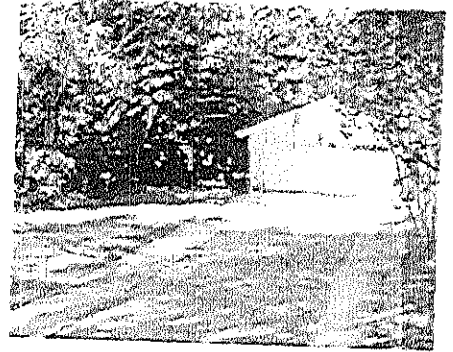
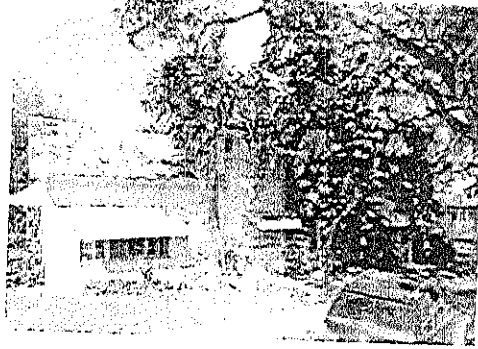
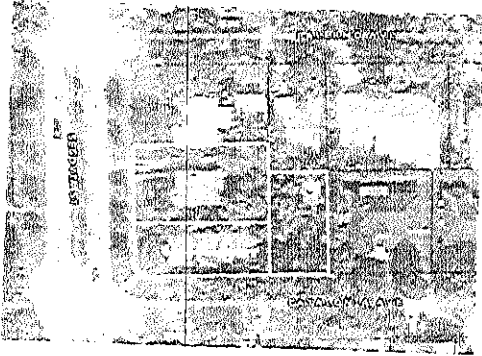
Signature

CARLOS DE OLIVERA 1125 Adulana Ave.
Jorge Rios 1251 S. Alhambra Ct.
Alessandra Stark-Smith 2120 Country Club Pkwy

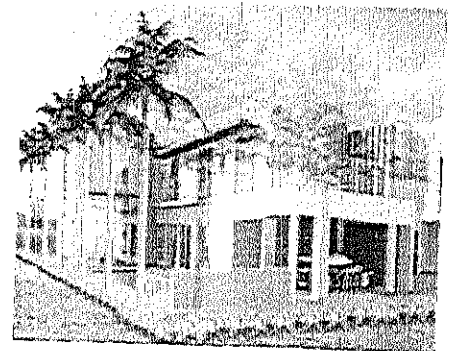
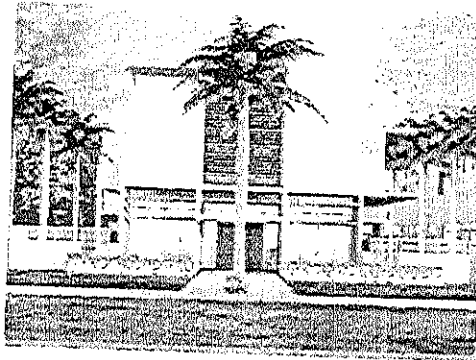
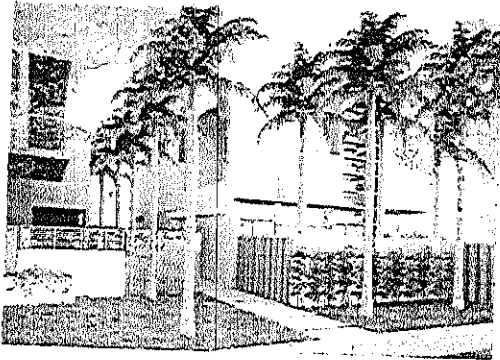
**PETITION IN SUPPORT OF 2909/2915 SEGOVIA STREET
& 555 CATALONIA AVENUE**

Project Location

Existing Homes



Proposed New Residences



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Name

Address

Signature

Alberto J. Perez

4826 Alhambra Circle

LAURA Russo

1920 Courtney Court Pkwy

Kristi Pérez

4826 Alhambra Circle

Nicole de Cospeluz

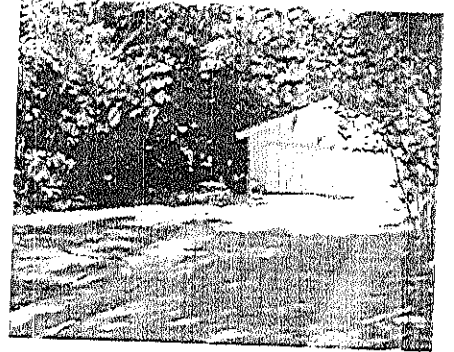
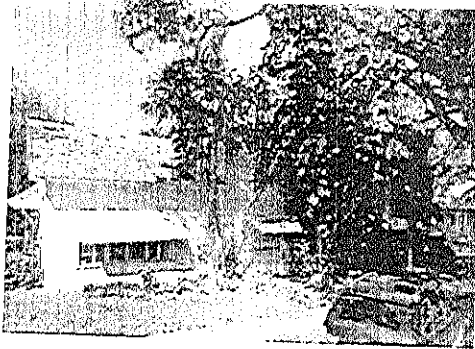
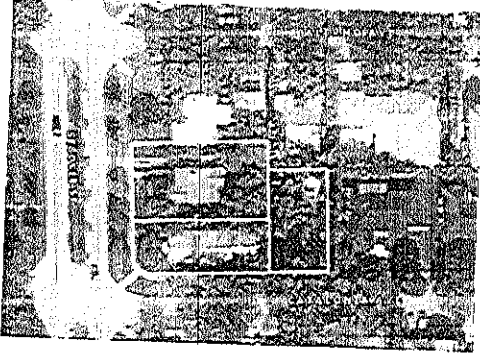
1511 Cecilia Ave

(Handwritten signatures and scribbles over the signature lines)

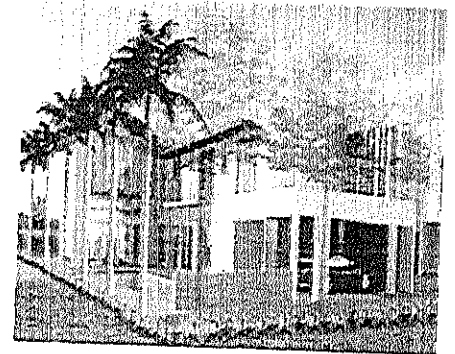
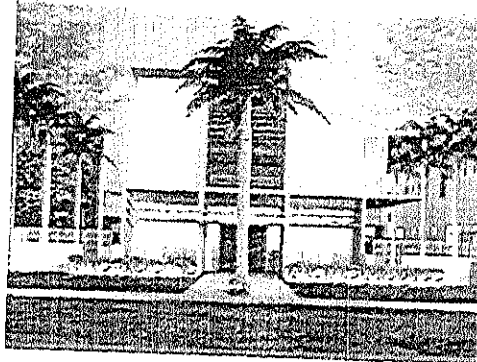
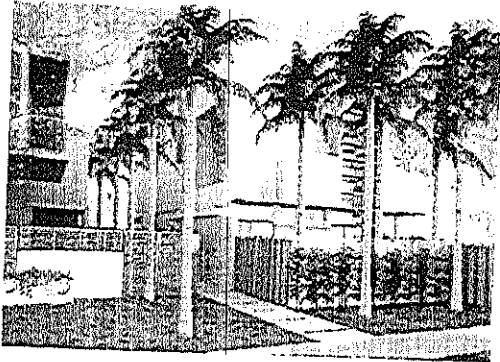
PETITION IN SUPPORT OF 2909/2915 SEGOVIA STREET
& 555 CATALONIA AVENUE

Project Location

Existing Homes



Proposed New Residences



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Name

Address

Signature

MARIA BUDET

6077 Blvd Rd, CG, 33146

Maria Budet

Richard Ristow

125 Ss Pinar Street

Richard Ristow

Jorge Xiqueres

741 MAJORCA AVE

Jorge Xiqueres

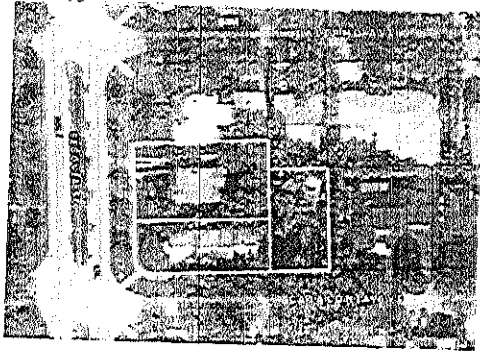
David Berquiza

1511 Cecilia Ave

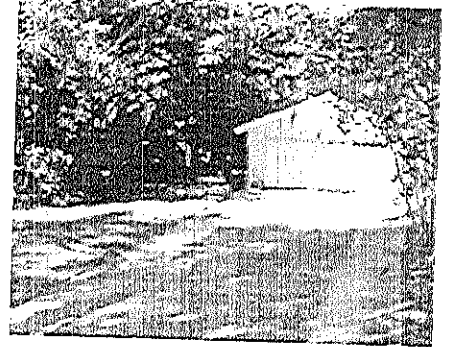
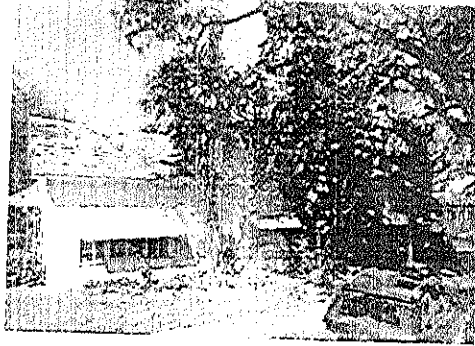
David Berquiza

PETITION IN SUPPORT OF 2909/2915 SEGOVIA STREET
& 555 CATALONIA AVENUE

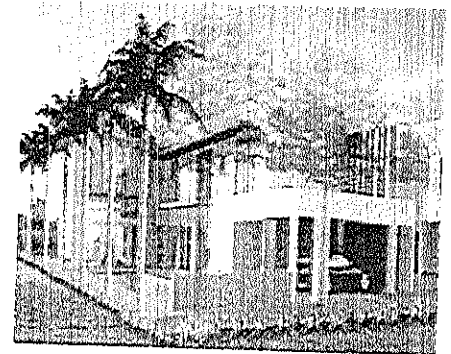
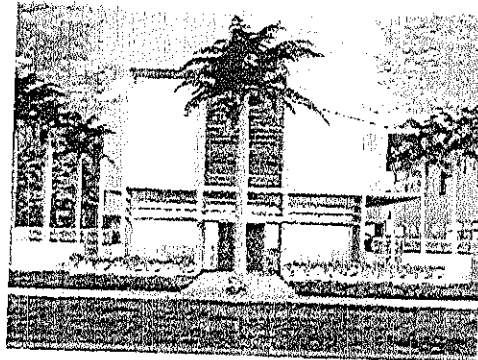
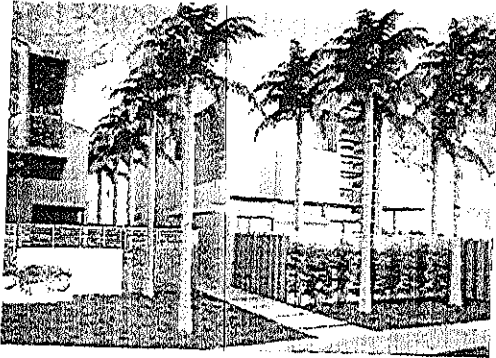
Project Location



Existing Homes



Proposed New Residences

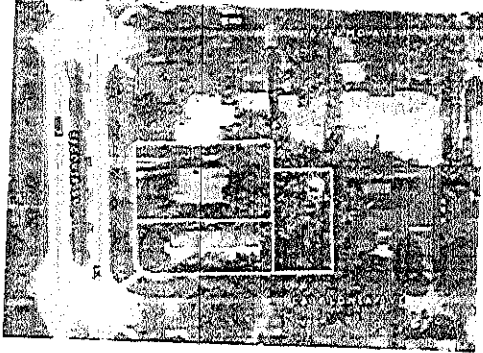


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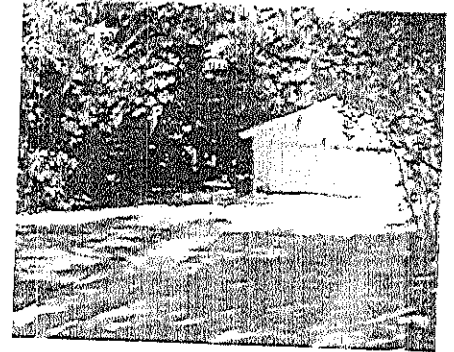
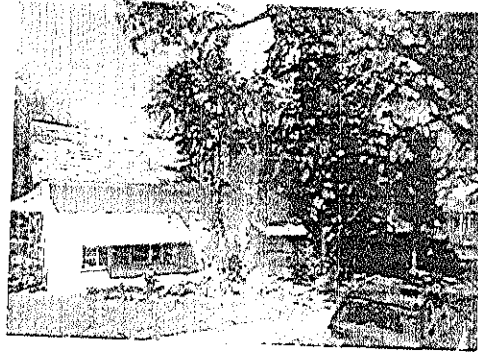
<u>Name</u>	<u>Address</u>	<u>Signature</u>
<u>Gulshan Gulati</u>	<u>4015 SW 16th Ter Apt 5</u>	<u>[Signature]</u>
<u>Stephanie Lauregui</u>	<u>118 Candore Ave #402</u>	<u>[Signature]</u>
<u>Damaris Ponceles</u>	<u>15 Phoenicia Ave #405</u>	<u>[Signature]</u>
<u>Michelle A. Zubizarreta</u>	<u>741 Majorca Ave</u>	<u>[Signature]</u>

PETITION IN SUPPORT OF 2909/2915 SEGOVIA STREET
& 555 CATALONIA AVENUE

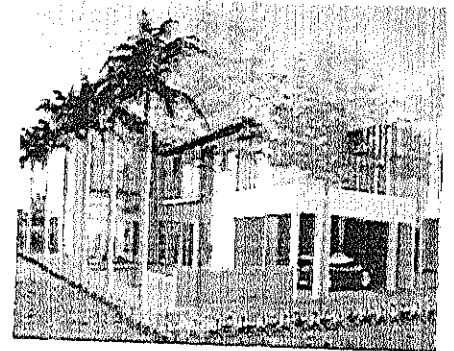
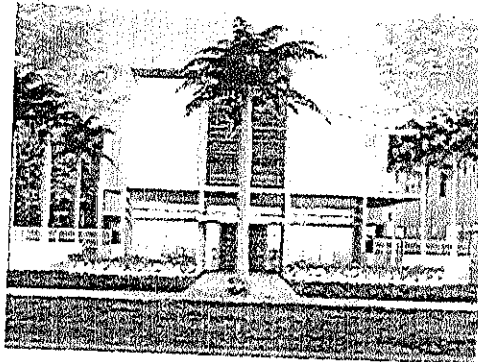
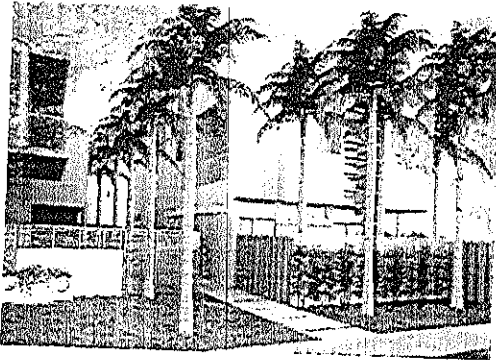
Project Location



Existing Homes



Proposed New Residences



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Name

Address

Signature

Jose Morales

211 Sidonia Ave, 33134

[Handwritten Signature]

Veronica I. Sanchez

408 S. Douglas Rd., #1110
Coral Gables, FL 33124
2030 S Douglas Rd

MICHELLE B. MORAN

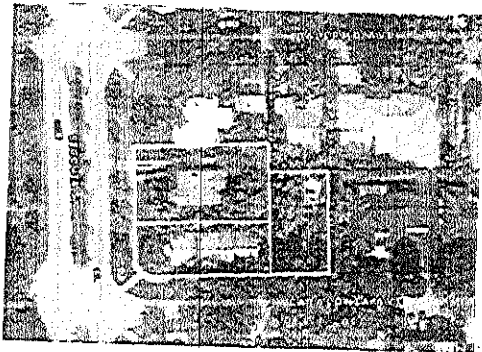
Erin Miller

3500 Coral Way #6614

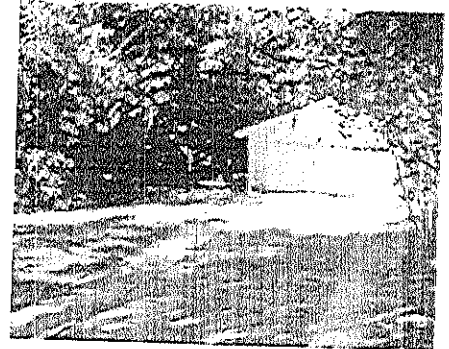
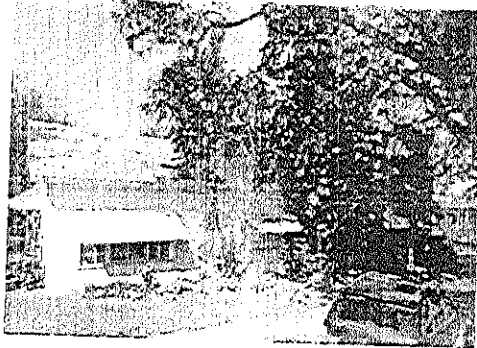
[Handwritten Signature]
Erin Miller

PETITION IN SUPPORT OF 2909/2915 SEGOVIA STREET
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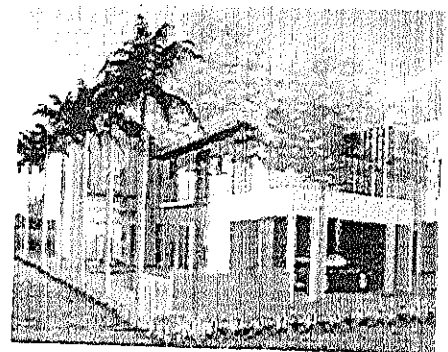
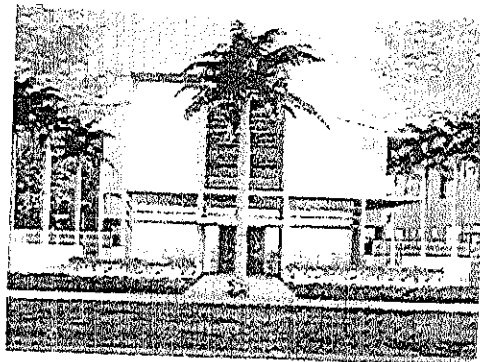
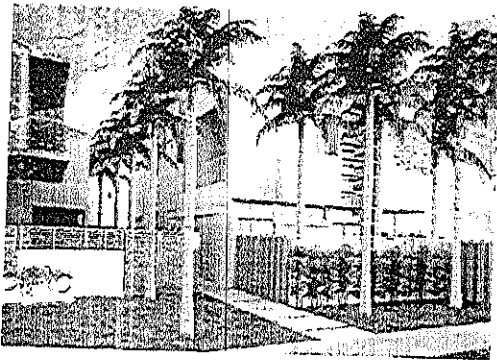
Project Location



Existing Homes



Proposed New Residences

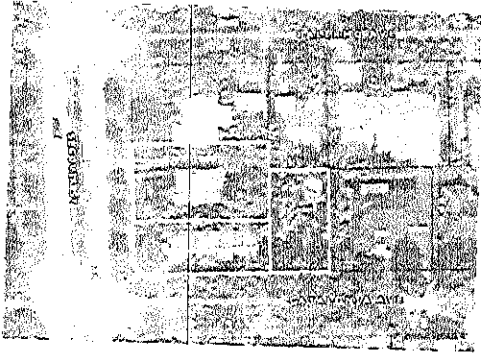


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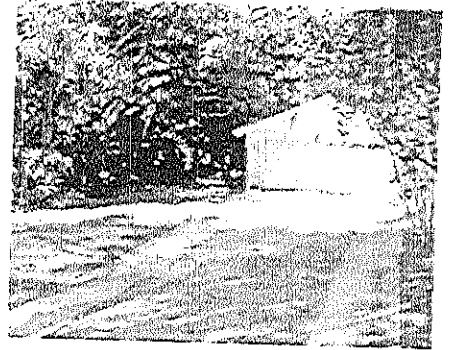
<u>Name</u>	<u>Address</u>	<u>Signature</u>
<u>Kevin VanDina</u>	260 Navarre Ave, Coral Gables 33134	<u>Kevin VanDina</u>
<u>Myoel Garcia</u>	119 CIBAO Ct Coral Gables, 33134	<u>Myoel Garcia</u>
<u>Octavio Zubizarreta</u>	740 Mason Ave	<u>Octavio Zubizarreta</u>
<u>Joe Zubi</u>	7505 Old Cutler Rd.	<u>Joe Zubi</u>

**PETITION IN SUPPORT OF 2909/2915 SEGOVIA STREET
& 555 CATALONIA AVENUE**

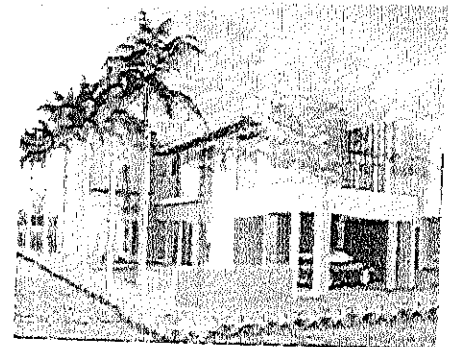
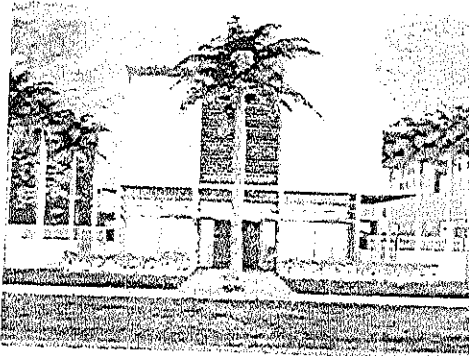
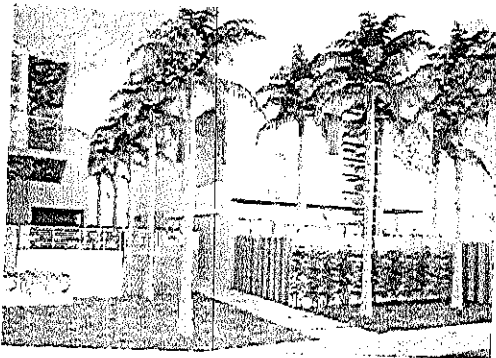
Project Location



Existing Homes



Proposed New Residences

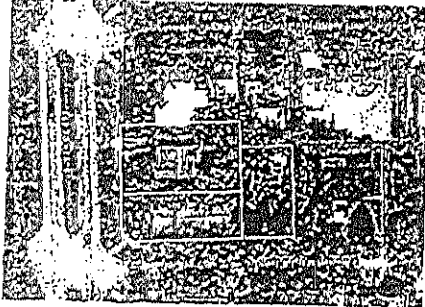


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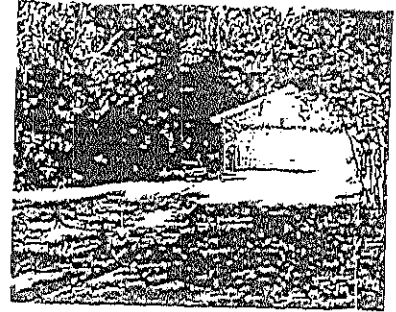
<u>Name</u>	<u>Address</u>	<u>Signature</u>
<u>Andres Weidner</u>	<u>811 Penn Ave Coral Gables</u>	<u>[Signature]</u>
<u>Christina Rodriguez</u>	<u>100 Edgewater Dr 238</u>	<u>[Signature]</u>
<u>Julio C. Arden</u>	<u>5720 Hacienda</u>	<u>[Signature]</u>
<u>ISABEL BLANCO PERUYER</u>	<u>1903 FERDINAND ST</u>	<u>[Signature]</u>

**PETITION IN SUPPORT OF 2909/2915 SEGOVIA STREET
& 555 CATALONIA AVENUE**

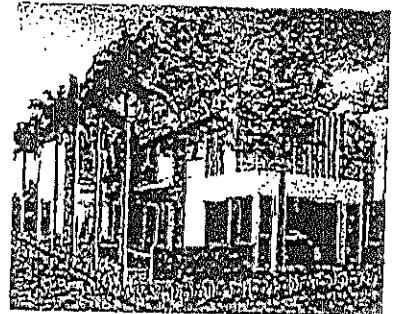
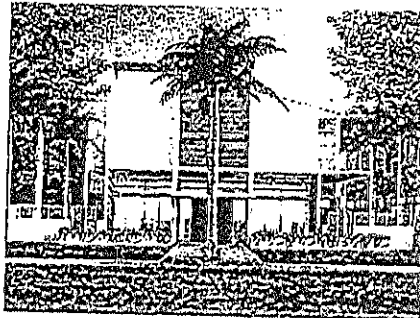
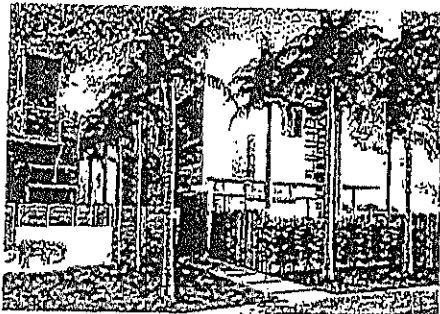
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Existing Homes



Proposed New Residences

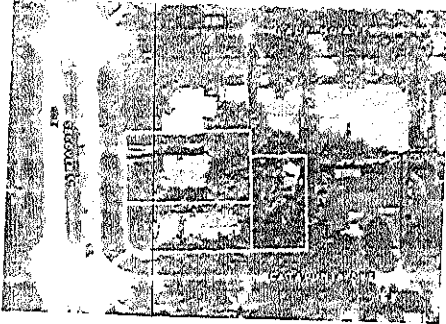


We, the undersigned residents of the City of Coral Gables, hereby express our support of the pending application for the proposed re-development of 2909/2915 Segovia Street and 555 Catalonia Avenue in Coral Gables, Florida for a new residential project. The project proposes a unique and innovative architectural design, which we believe will be an aesthetic enhancement to area. The development will also replace the existing outdated duplexes on the Property with a high-end residential product. We believe the project is appropriate for the area and will make a welcomed addition to our neighborhood.

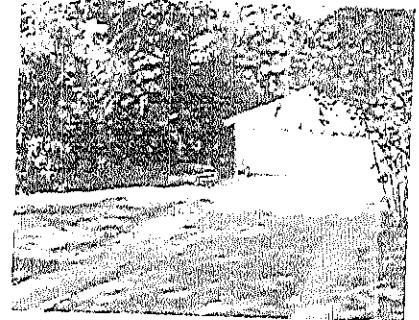
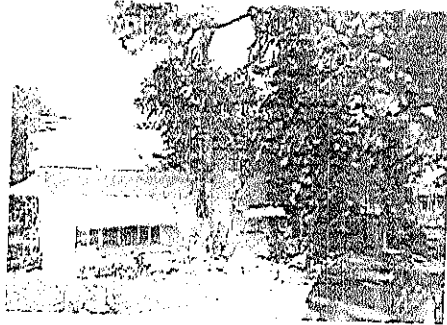
<u>Name</u>	<u>Address</u>	<u>Signature</u>
<u>EVE A Boutsis</u>	<u>612 Scullia Ave</u>	<u>[Signature]</u>
<u>Dimitrios Boutsis</u>	<u>650 Coral Way #406</u>	<u>[Signature]</u>
<u>Mavia Kaci</u>	<u>650 Coral Way #406</u>	<u>[Signature]</u>
<u>EDDIE AVILA</u>	<u>232 Costanera Rd</u>	<u>[Signature]</u>

**PETITION IN SUPPORT OF 2909/2915 SEGOVIA STREET
& 555 CATALONIA AVENUE**

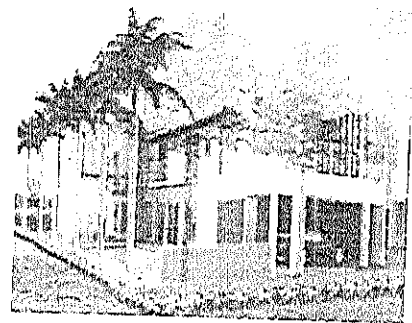
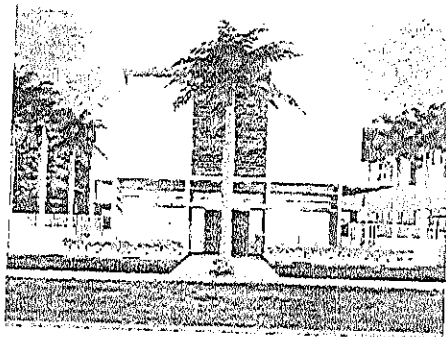
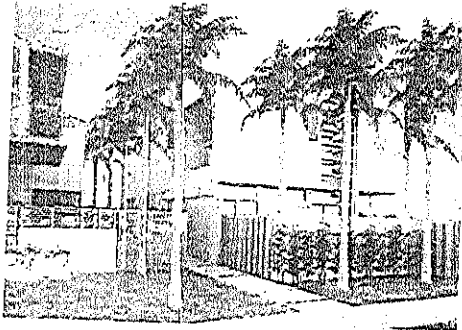
Project Location



Existing Homes



Proposed New Residences



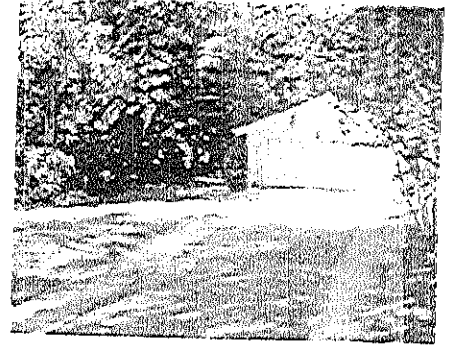
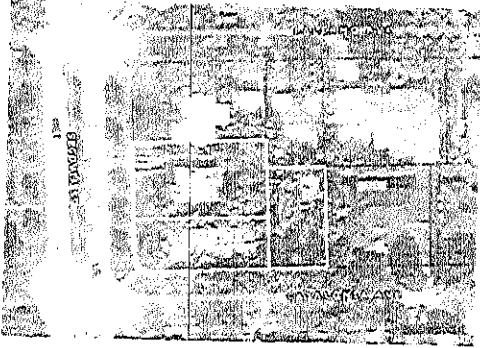
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<u>Name</u>	<u>Address</u>	<u>Signature</u>
Josef Boschetti M.	2860 Hammock Lake Ct.	<i>[Signature]</i>
Laura Boschetti	2800 Laura Boudier	<i>[Signature]</i>
Jose Boschetti	2860 Hammock Lake Ct	<i>[Signature]</i>
SILVIA BOSCHETTI MIA 184837058v1	1200 Prince de Leon Blvd	<i>[Signature]</i>

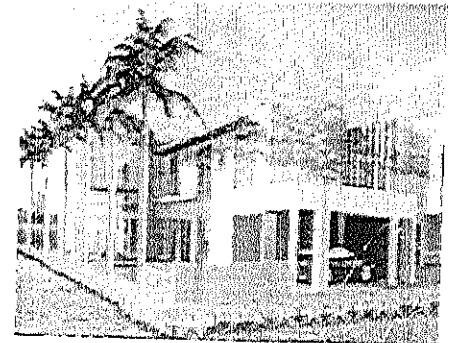
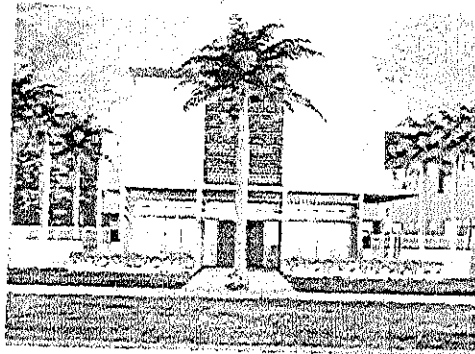
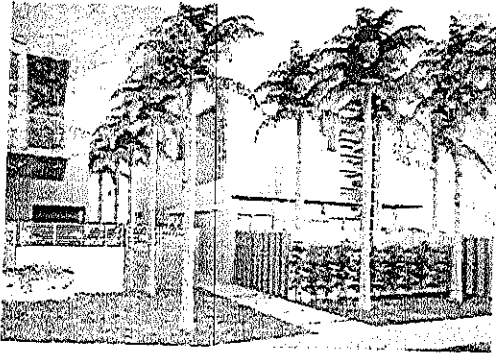
**PETITION IN SUPPORT OF 2909/2915 SEGOVIA STREET
& 555 CATALONIA AVENUE**

Project Location

Existing Homes



Proposed New Residences

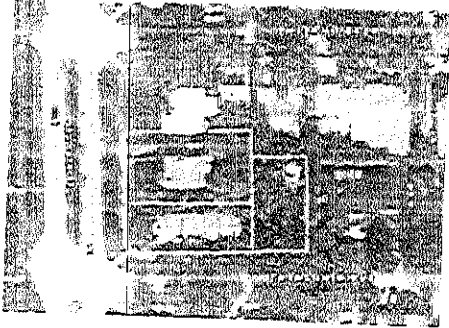


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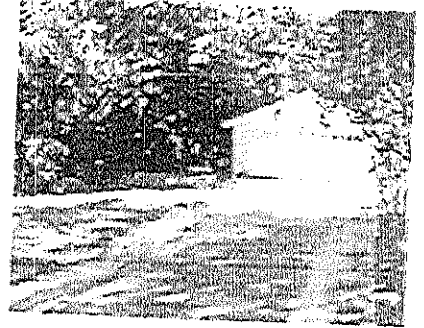
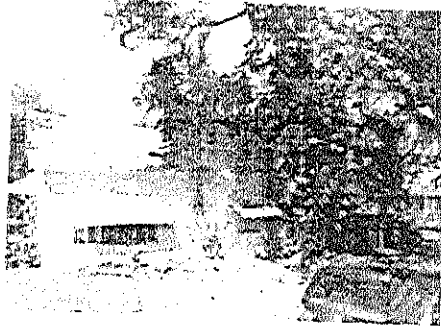
<u>Name</u>	<u>Address</u>	<u>Signature</u>
Andrew Keigans	506 MALAGA #1	
AYDA FERNANDEZ	246 FLUVIA AVE	
JORGE ARAIZURIETA	1118 PLACETAS AVE	
Ana C. Simón	11 SW 52 AVE	

**PETITION IN SUPPORT OF 2909/2915 SEGOVIA STREET
& 555 CATALONIA AVENUE**

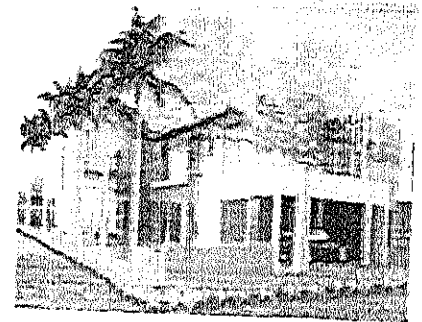
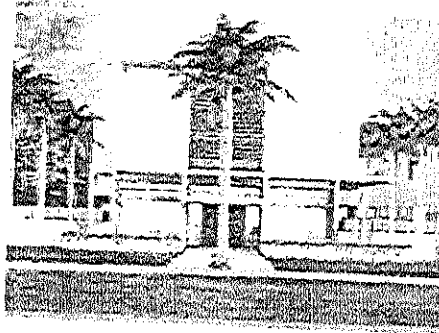
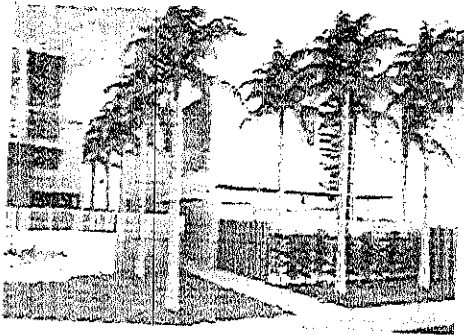
Project Location



Existing Homes



Proposed New Residences



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Name

Address

Signature

MARILYN ASON

355 Malaga Ave CG

Deanna J. Grant

Adriana Huelga Wades

3007 Malaga Ave CG

Deanna J. Grant

Judith Wades

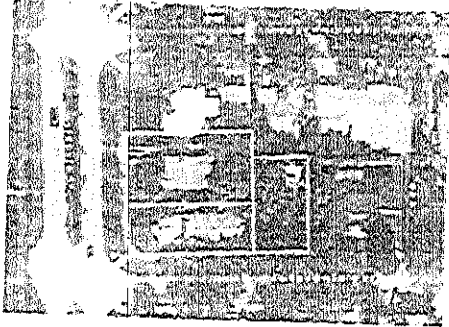
409 Malaga Ave

Deanna J. Grant

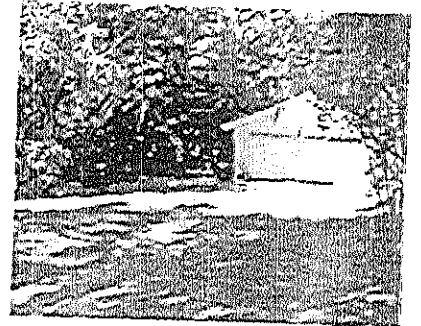
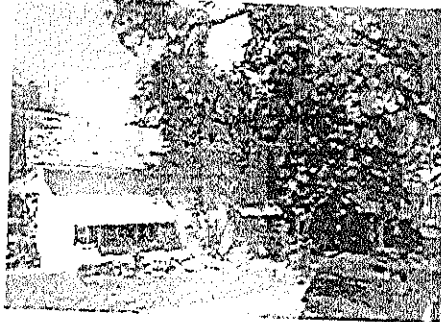
P. # Name	Address	Signature
<u>Alma Young</u>	<u>311 Malaga Avenue</u>	<u>[Signature]</u>
LYDIA MENENDEZ	346 MALAGA AVE	Lydia Menendez
Kirk R. Menendez	323 Malaga Ave	K R MFP

PETITION IN SUPPORT OF 2909/2915 SEGOVIA STREET
& 555 CATALONIA AVENUE

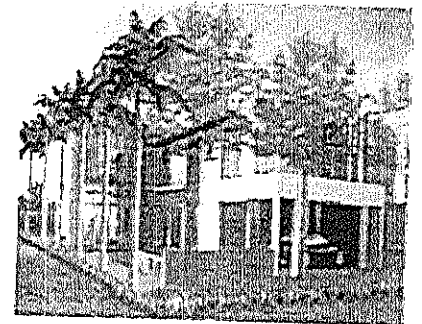
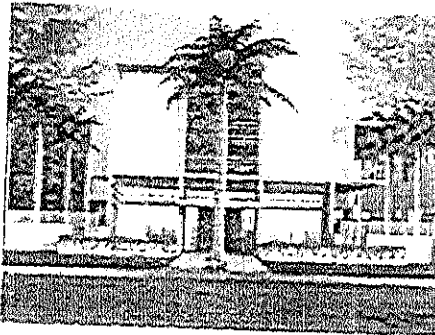
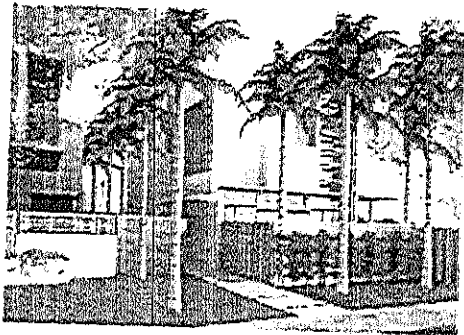
Project Location



Existing Homes



Proposed New Residences



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Name

Address

Signature

Liliana Alvarez

5733 Maggiore St.

[Signature]

Sima de Oña

1021 Manati Ave

[Signature]

Karina Alvarez

5733 Maggiore St

[Signature]

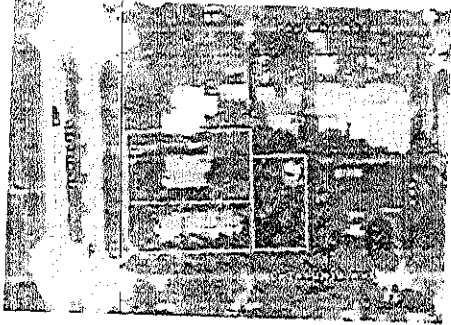
Janie Alston

731 Almeria Av Apt 6

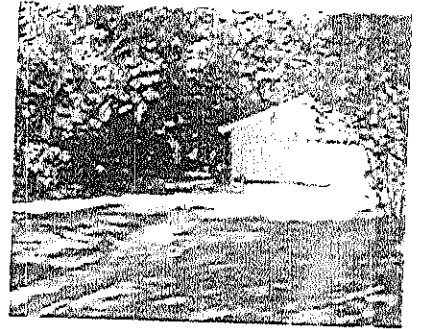
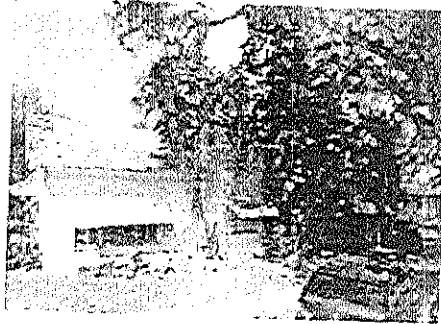
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**PETITION IN SUPPORT OF 2909/2915 SEGOVIA STREET
& 555 CATALONIA AVENUE**

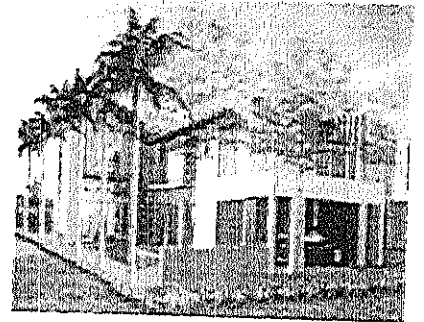
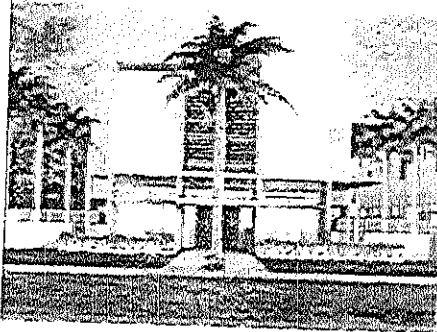
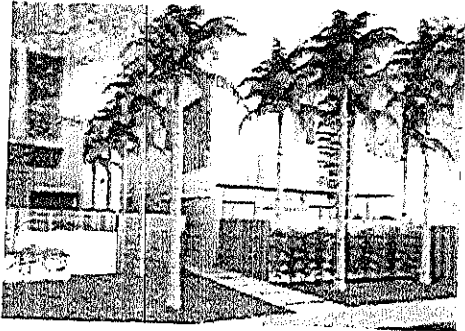
Project Location



Existing Homes



Proposed New Residences



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Name

Paul DiMarco

J. Marc Lewis

Pablo Alvarez

MARIO GONSO

Address

1449 Robbia

20 CATALONIA, # 303

5733 MAGGIONE ST

10725 Lakeside Dr.

Signature

Paul DiMarco

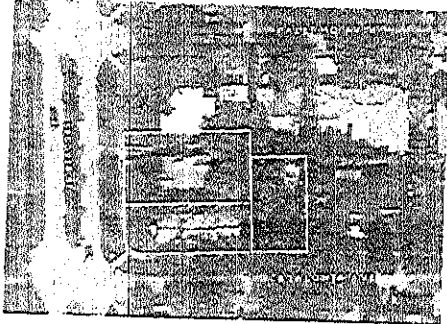
J. Marc Lewis

Pablo Alvarez

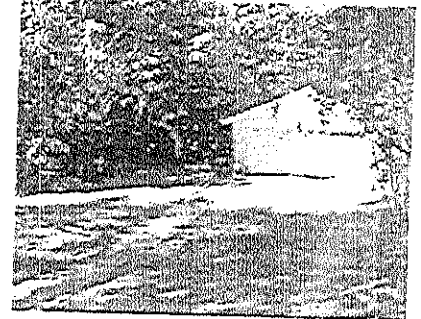
Mario Gonso

**PETITION IN SUPPORT OF 2909/2915 SEGOVIA STREET
& 555 CATALONIA AVENUE**

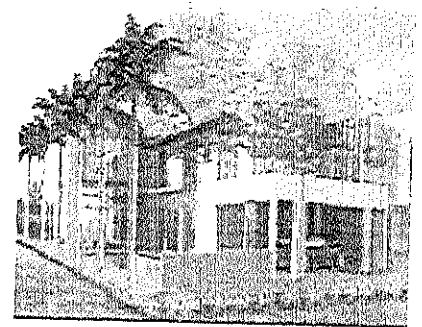
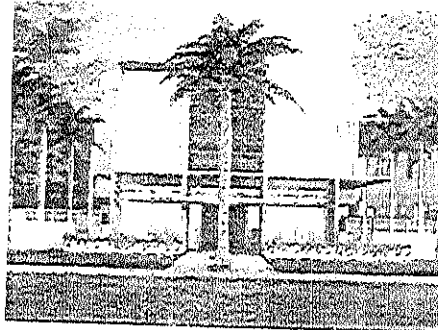
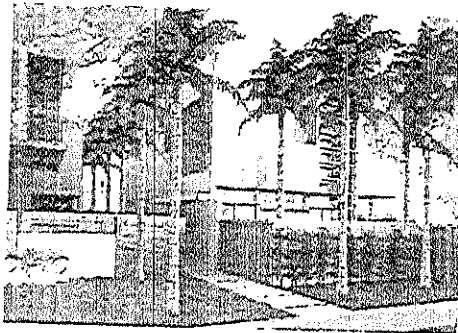
Project Location



Existing Homes



Proposed New Residences



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Name

Address

Signature

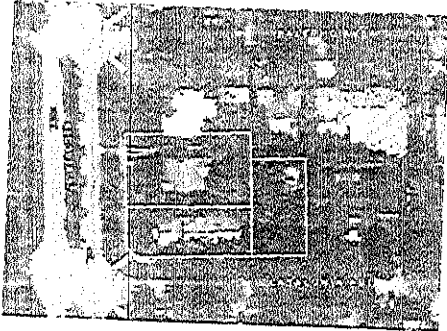
Matthew Pellar

13681 Daxing Bay Dr

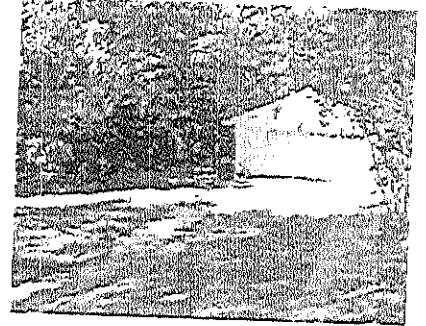
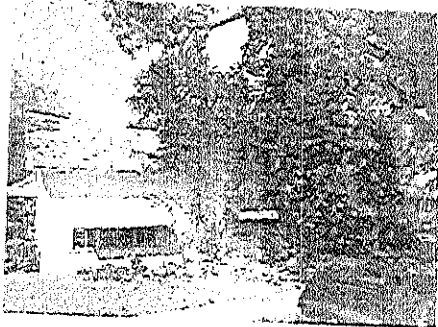
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PETITION IN SUPPORT OF 2909/2915 SEGOVIA STREET
& 555 CATALONIA AVENUE

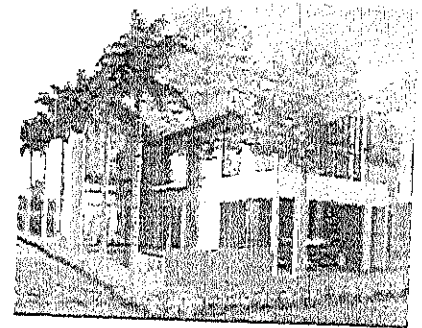
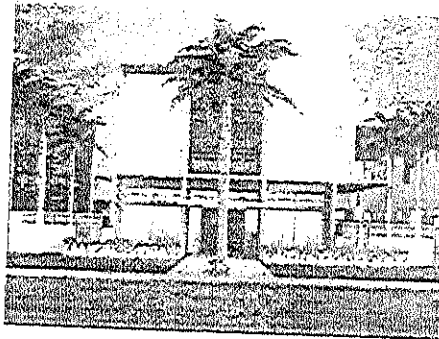
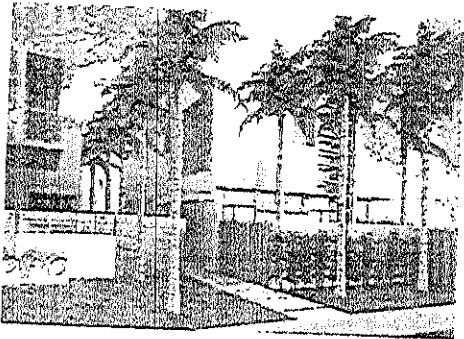
Project Location



Existing Homes



Proposed New Residences



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Name

Address

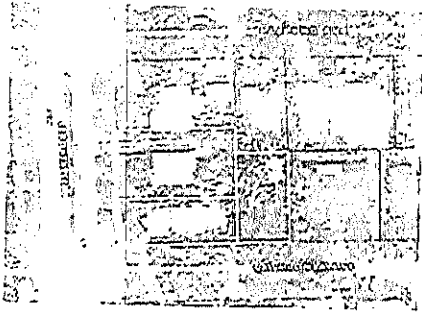
Signature

Rene Gutierrez

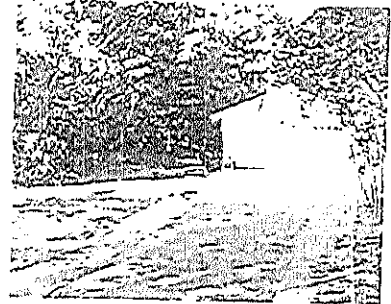
1460 Baracoa Ave
Coral Gables, FL 33146

**PETITION IN SUPPORT OF 2909/2915 SEGOVIA STREET
& 555 CATALONIA AVENUE**

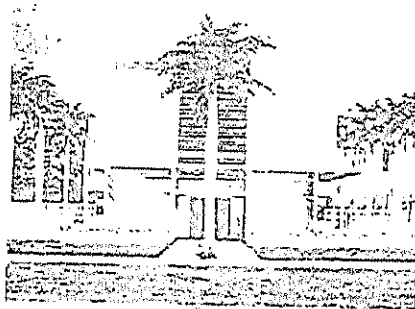
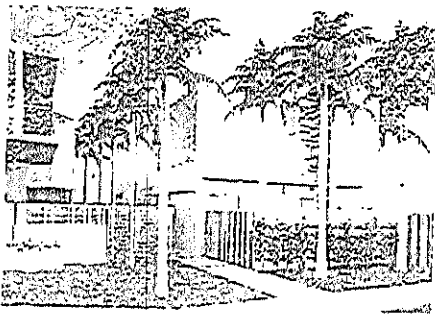
Project Location



Existing Homes



Proposed New Residences



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Name

Francine Leon
MARIANO MACIAS

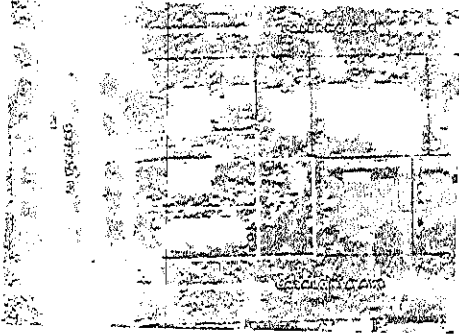
Address

6311 RIVIERA DR
475 CANTONNA

Signature

**PETITION IN SUPPORT OF 2909/2915 SEGOVIA STREET
& 555 CATALONIA AVENUE**

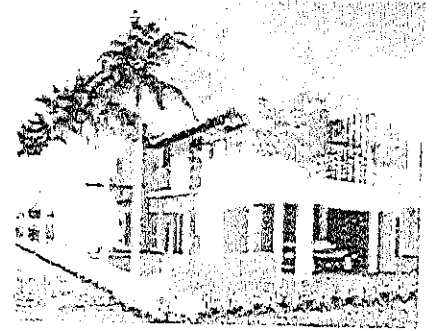
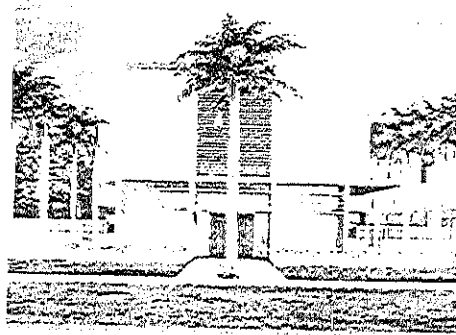
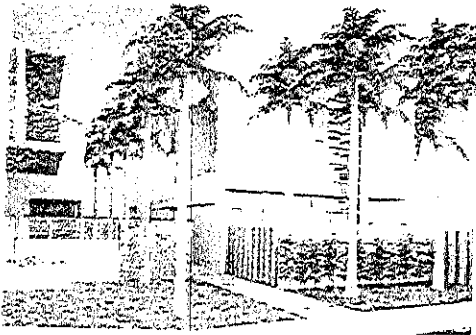
Project Location



Existing Homes



Proposed New Residences



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Name

Address

Signature

Teresa S. Zahn

9999 Fairchild Way

[Handwritten Signature]

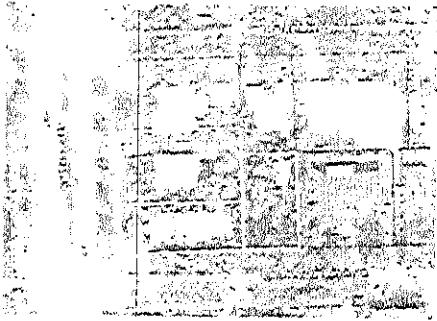
Frank M. Zahn

9999 Fairchild Way

[Handwritten Signature]

**PETITION IN SUPPORT OF 2909/2915 SEGOVIA STREET
& 555 CATALONIA AVENUE**

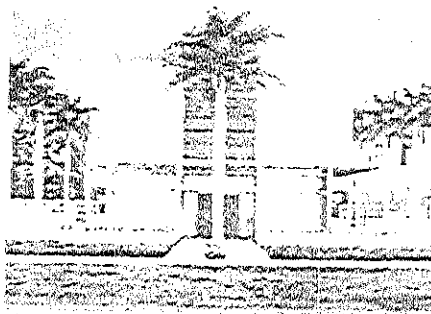
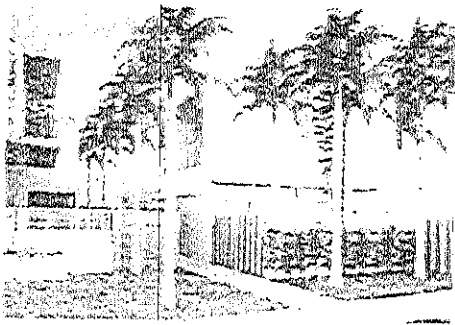
Project Location



Existing Homes



Proposed New Residences



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Name

Address

Signature

[Handwritten Name]

[Handwritten Address]

[Handwritten Signature]

[Handwritten Name]

[Handwritten Address]

[Handwritten Signature]

[Handwritten Name]

[Handwritten Address]

[Handwritten Signature]

[Handwritten Name]

[Handwritten Address]

[Handwritten Signature]

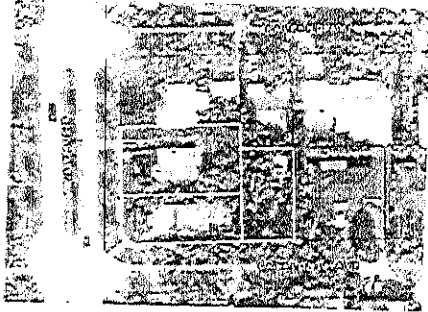
[Handwritten Name]

[Handwritten Address]

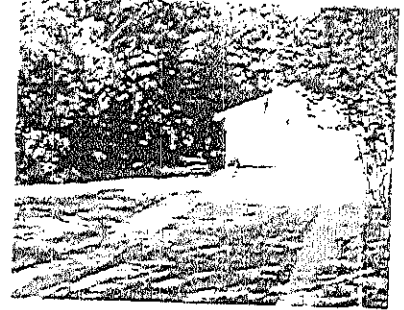
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**PETITION IN SUPPORT OF 2909/2915 SEGOVIA STREET
& 555 CATALONIA AVENUE**

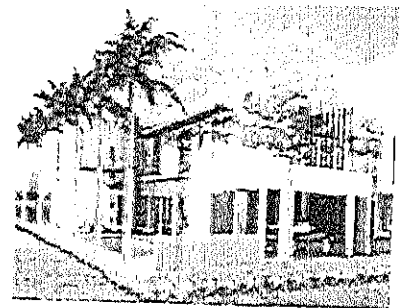
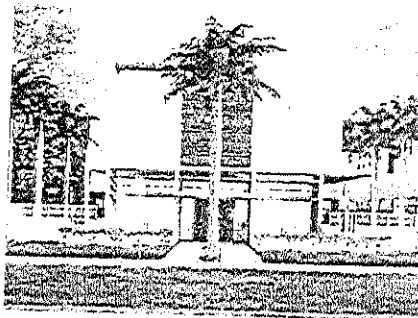
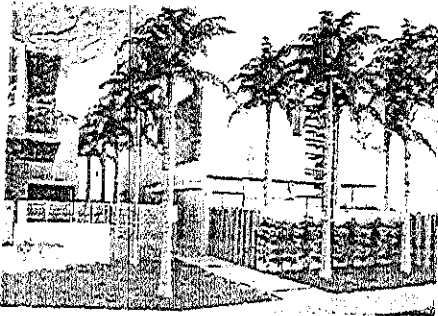
Project Location



Existing Homes



Proposed New Residences



I, ROBERT BEHAK, as a resident of the City of Coral Gables, hereby express my support for the pending application for the proposed re-development located at 2909/2921 Segovia Street, and 555 Catalonia Avenue, in Coral Gables, Florida. The proposed project offers a unique and innovative architectural design style, which I believe will bring a much needed diversity of styles, yet maintained the upmost quality for our City Beautiful.

Name

ROBERT BEHAK

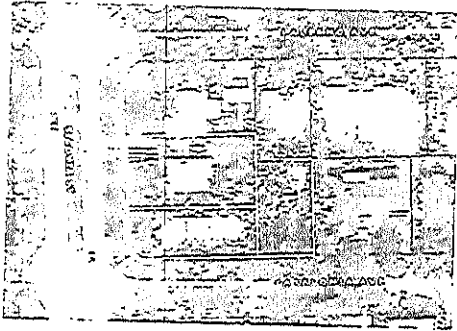
Address

4008 PINCA CUNT
CORAL GABLES, FL

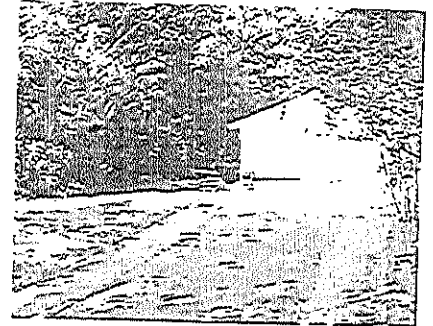
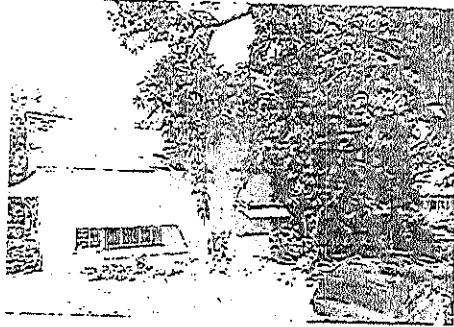
Signature

**PETITION IN SUPPORT OF 2909/2915 SEGOVIA STREET
& 555 CATALONIA AVENUE**

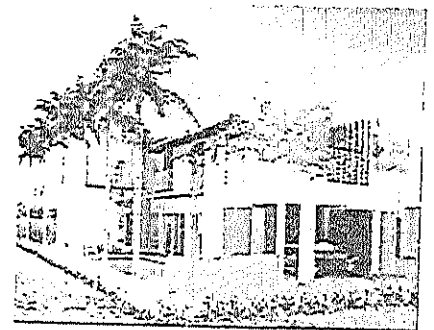
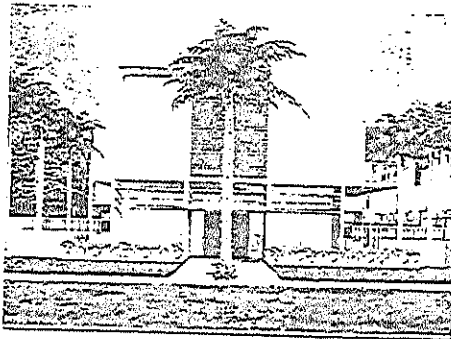
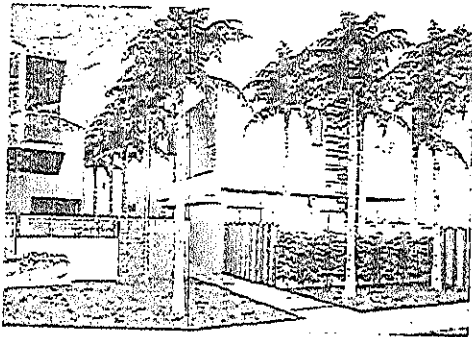
Project Location



Existing Homes



Proposed New Residences



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Name

Address

Signature

ARMANDO G. ACEVEDO

4311 ANDERSON RD
CORAL GABLES, FL 33146

[Handwritten Signature]

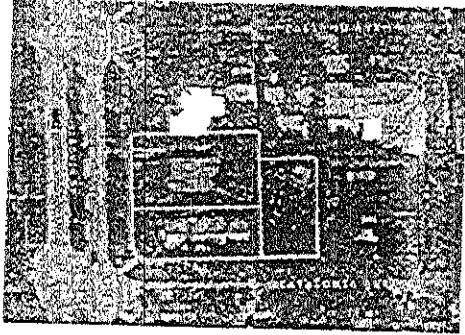
AIDA P. ACEVEDO

4311 ANDERSON RD
CORAL GABLES, FL 33146

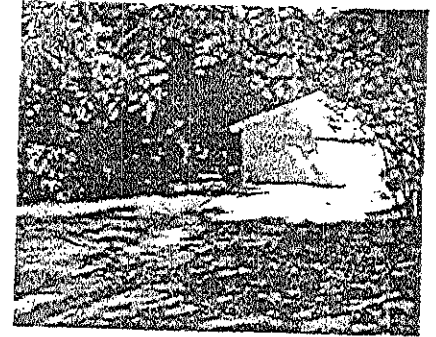
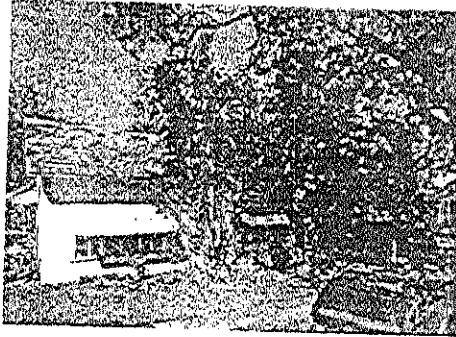
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PETITION IN SUPPORT OF 2909/2915 SEGOVIA STREET
& 555 CATALONIA AVENUE

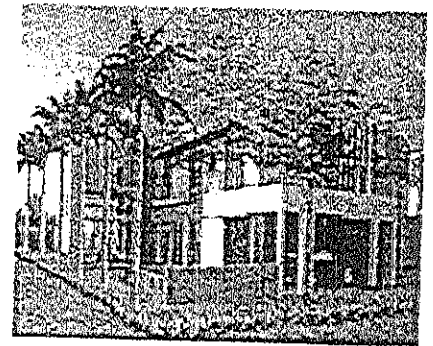
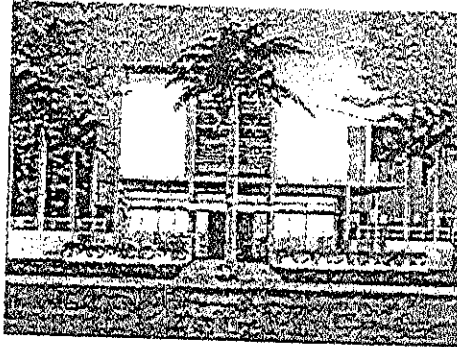
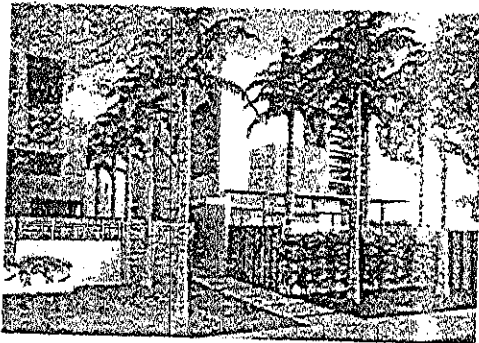
Project Location



Existing Homes



Proposed New Residences



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Name

Antonio Bello

Address

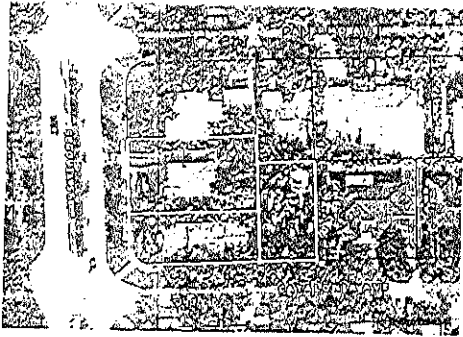
521 San Antonio Ave CG FL 33146

Signature

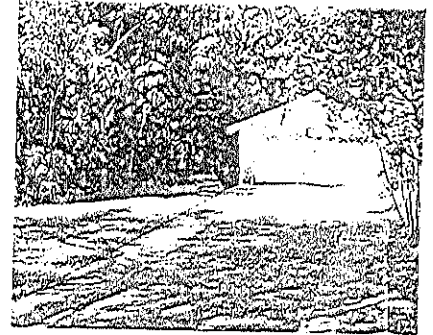
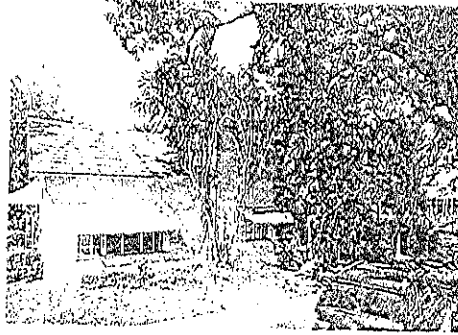
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PETITION IN SUPPORT OF 2909/2915 SEGOVIA STREET
& 555 CATALONIA AVENUE

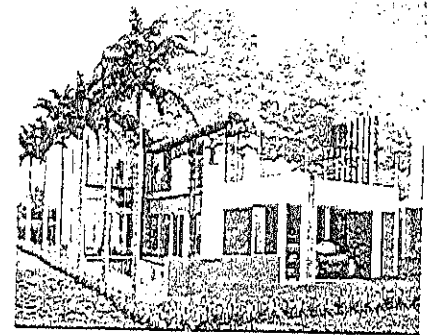
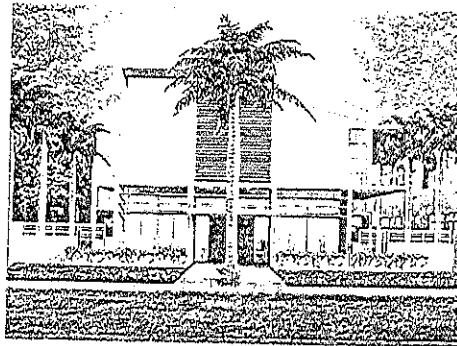
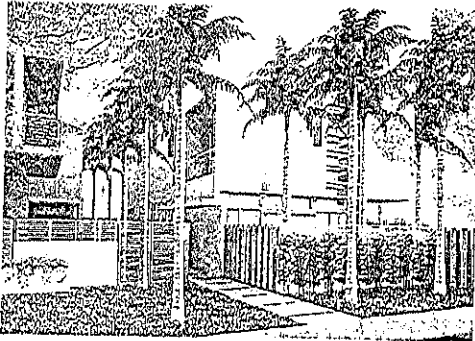
Project Location



Existing Homes



Proposed New Residences



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Name

Address

Signature

Francisco J. Mendez

3621 Granada Blvd

Francisco J. Mendez

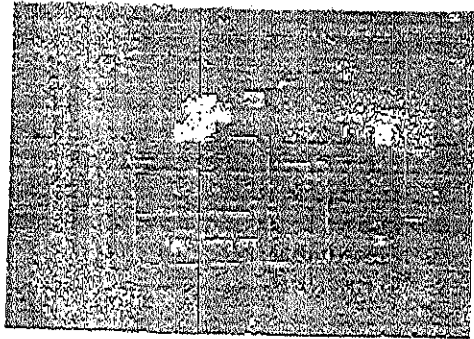
Mirna J. Mendez

3621 Granada Blvd

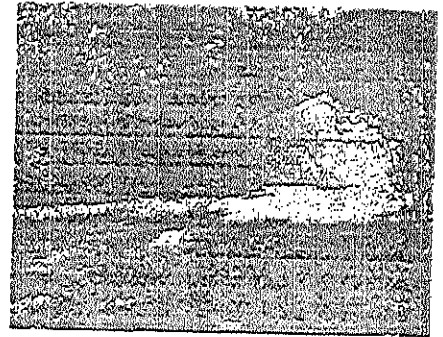
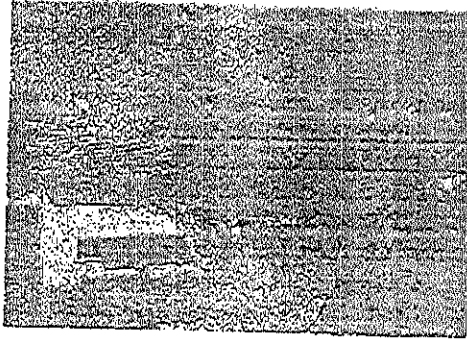
Mirna Mendez

PETITION IN SUPPORT OF 2909/2915 SEGOVIA STREET
& 555 CATALONIA AVENUE

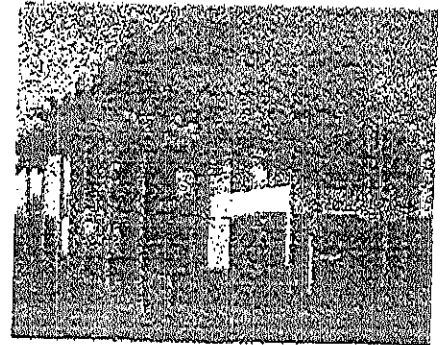
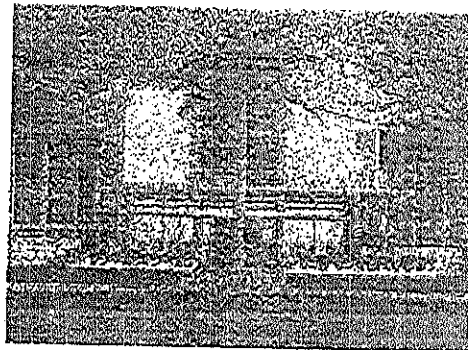
Project Location



Existing Homes



Proposed New Residences



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Name

RACHEL DONAFONTE

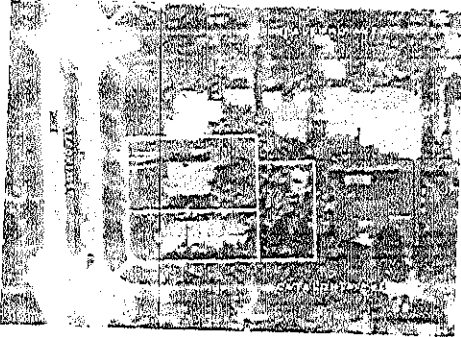
Address

66 VALENCIA A #701

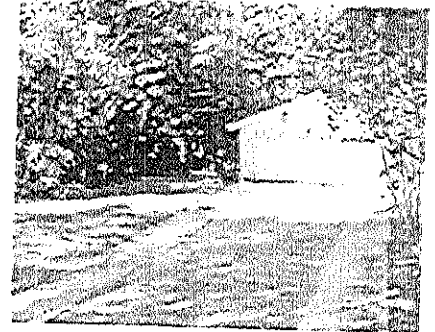
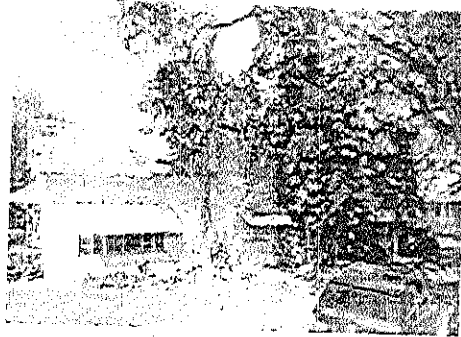
Signature

PETITION IN SUPPORT OF 2909/2915 SEGOVIA STREET
& 555 CATALONIA AVENUE

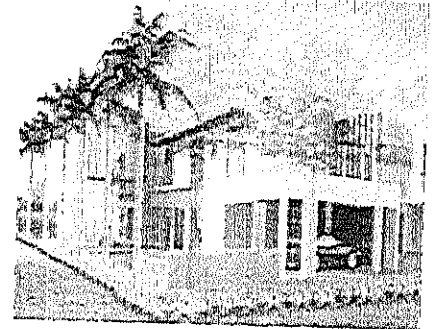
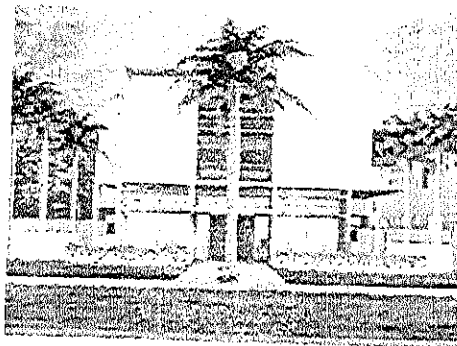
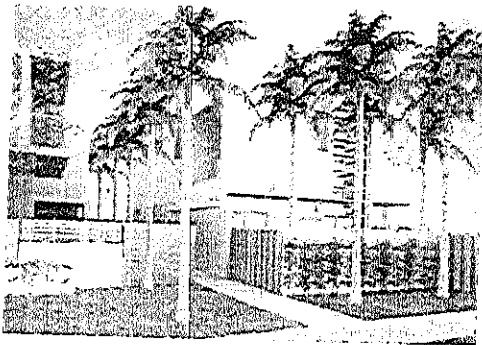
Project Location



Existing Homes



Proposed New Residences



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Name

Thomas A. Mauri

Michelle Mauri

Address

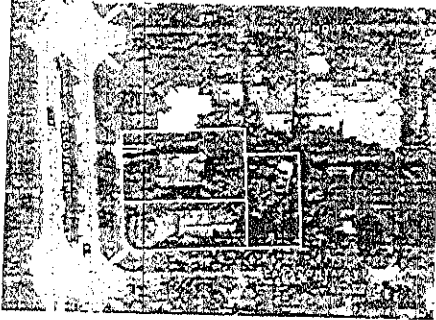
1552 Sopera Ave,
Coral Gables, FL 33134

1552 Sopera Ave,
Coral Gables, FL 33134

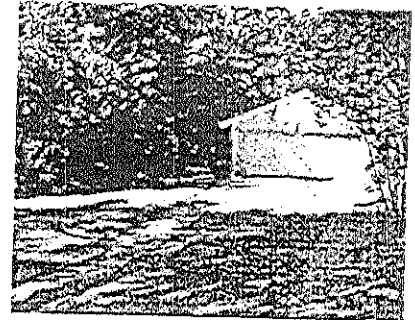
Signature

**PETITION IN SUPPORT OF 2909/2915 SEGOVIA STREET
& 555 CATALONIA AVENUE**

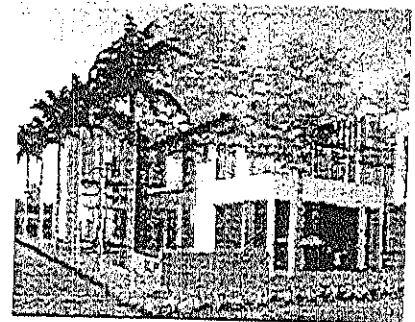
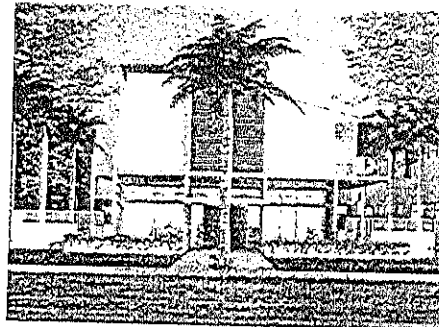
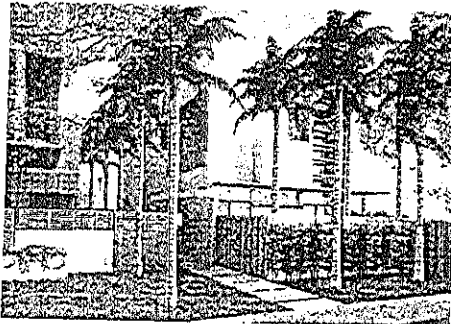
Project Location



Existing Homes



Proposed New Residences



We, the undersigned residents of the City of Coral Gables, hereby express our support of the pending application for the proposed re-development of 2909/2915 Segovia Street and 555 Catalonia Avenue in Coral Gables, Florida for a new, "as of right" residential project. The project proposes a unique and innovative architectural design, which we believe will be an aesthetic enhancement to area. The development will also replace the existing outdated duplexes on the Property with a high-end residential product. We believe the project is appropriate for the area, and will make a welcomed addition to our neighborhood. Additionally, we appreciate that the project complies with all zoning requirements, and no re-zoning, variances or encroachments will be required to bring the project to fruition.

Name

Address

Signature

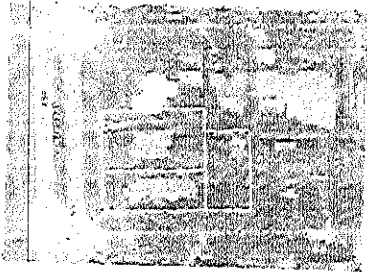
PATRICK McEWAN

1252 ANASTASIA

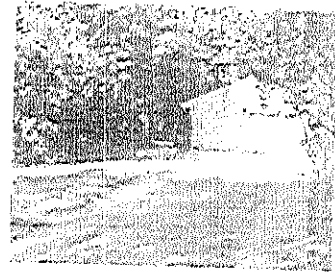
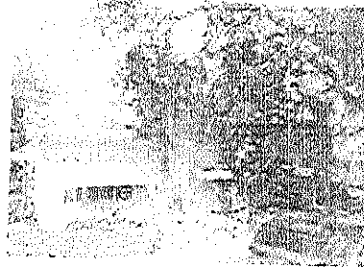
Pat J. M. G.

PETITION IN SUPPORT OF 2909/2915 SEGOVIA STREET
& 555 CATALONIA AVENUE

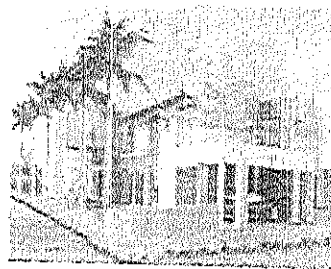
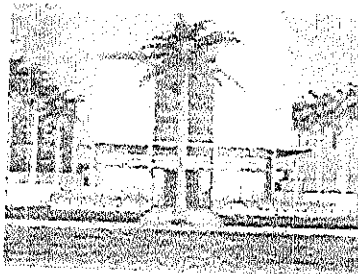
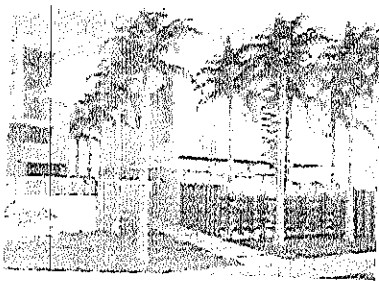
Project Location



Existing Homes



Proposed New Residences



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Name

José Luis Castro

Address

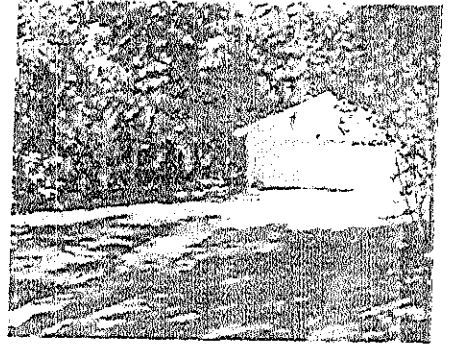
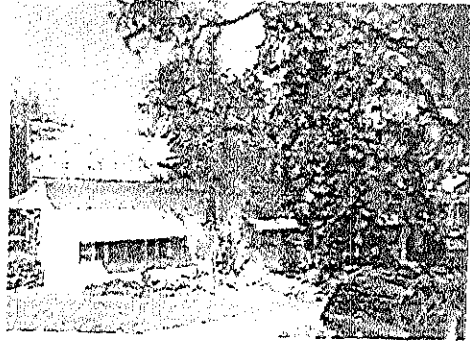
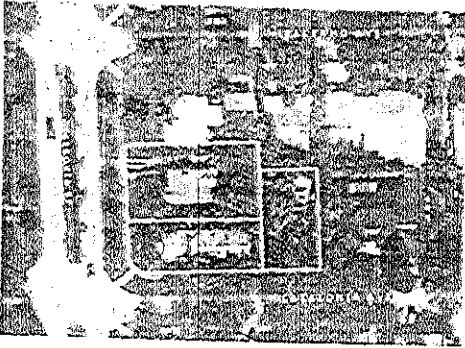
731 Paradise Avenue
Coral Gables, FL 33134

Signature

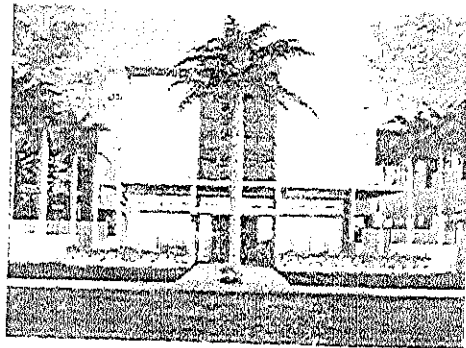
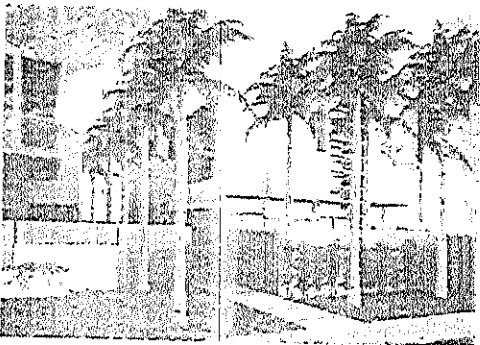
PETITION IN SUPPORT OF 2909/2915 SEGOVIA STREET
& 555 CATALONIA AVENUE

Project Location

Existing Homes



Proposed New Residences



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Name

Address

Signature

TAUIER DALMAU

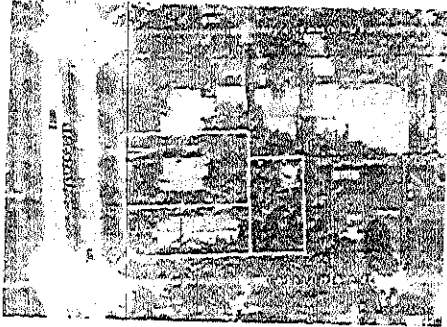
10840 Snapper Creek

Michelle Dalmau

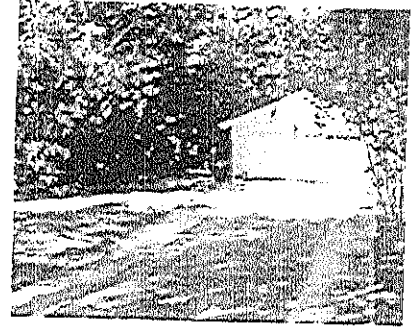
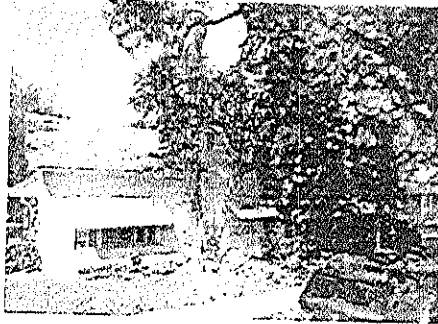
10840 Snapper Creek

**PETITION IN SUPPORT OF 2909/2915 SEGOVIA STREET
& 555 CATALONIA AVENUE**

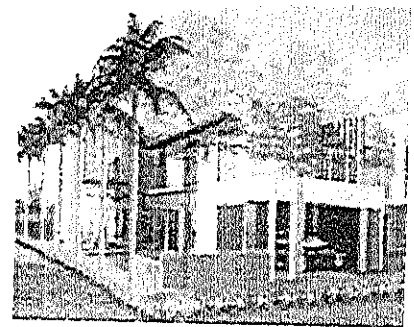
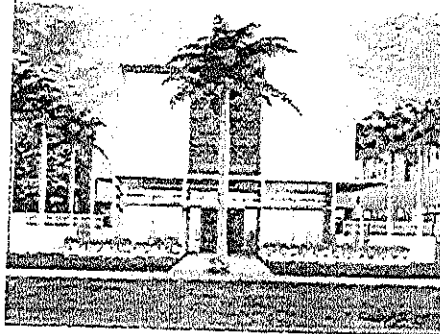
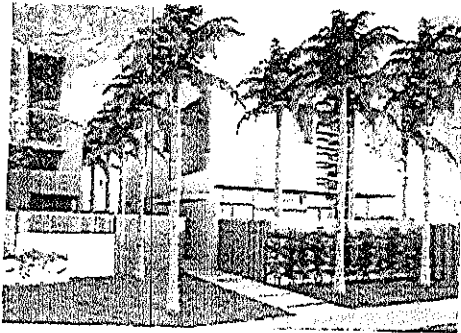
Project Location



Existing Homes



Proposed New Residences



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Name

DIEGO RODRIGUEZ

Address

10305 CORAL CREEK RD

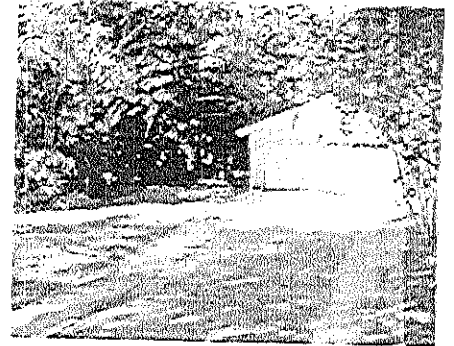
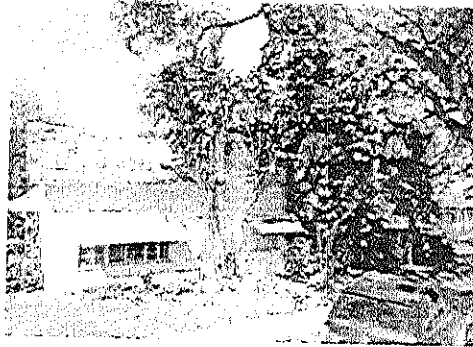
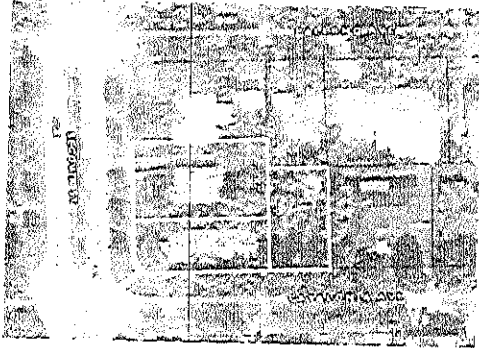
Signature

[Handwritten Signature]

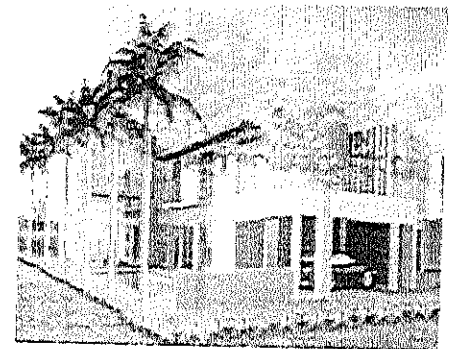
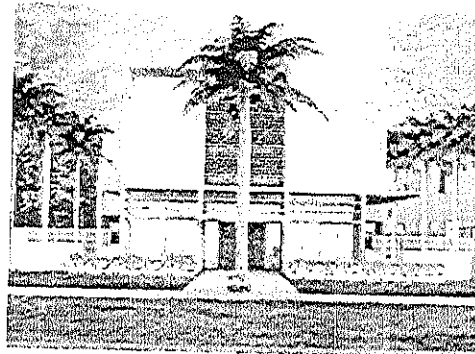
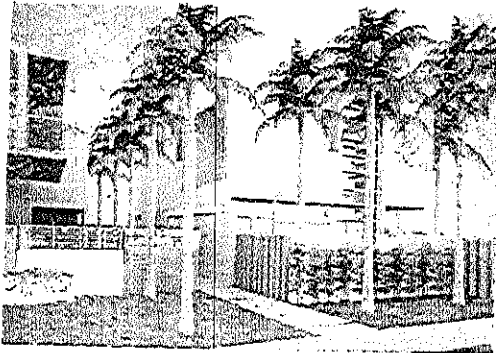
**PETITION IN SUPPORT OF 2909/2915 SEGOVIA STREET
& 555 CATALONIA AVENUE**

Project Location

Existing Homes



Proposed New Residences



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Name

Address

Signature

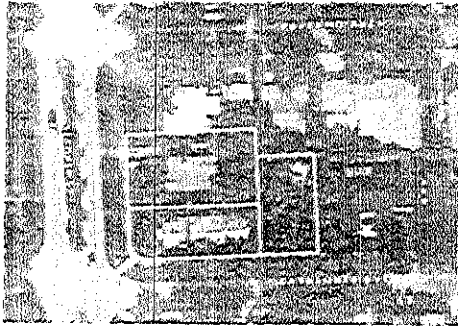
GRAHAM WILSON

4950 CAMPO SANDO CT

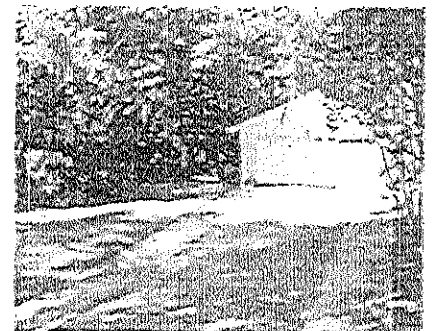
Graham Wilson

PETITION IN SUPPORT OF 2909/2915 SEGOVIA STREET
& 555 CATALONIA AVENUE

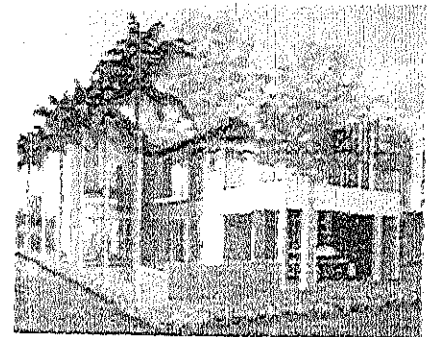
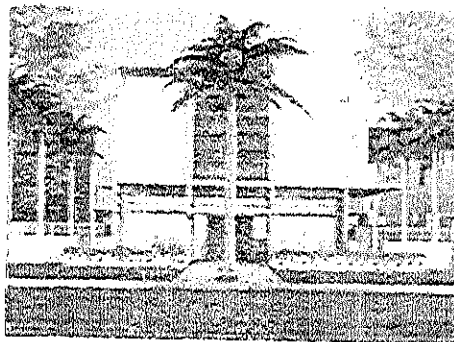
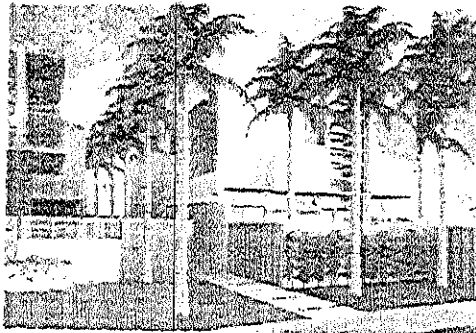
Project Location



Existing Homes



Proposed New Residences



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Name

Edgar Jones

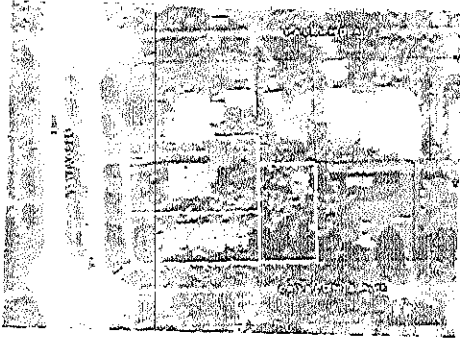
Address

515 Tivoli Ave

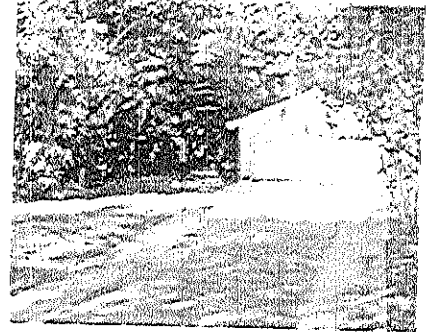
Signature

**PETITION IN SUPPORT OF 2909/2915 SEGOVIA STREET
& 555 CATALONIA AVENUE**

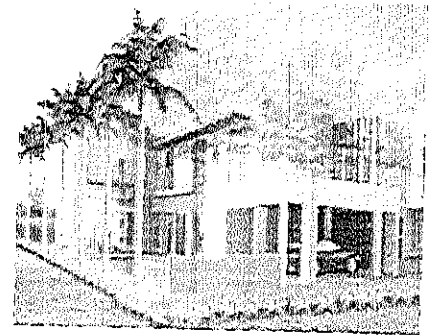
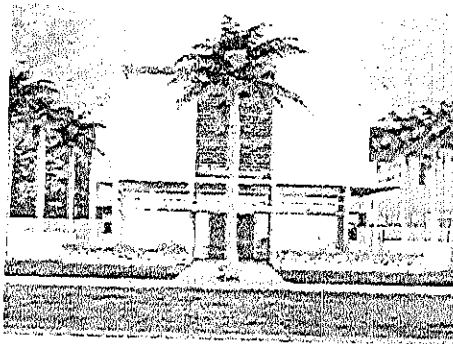
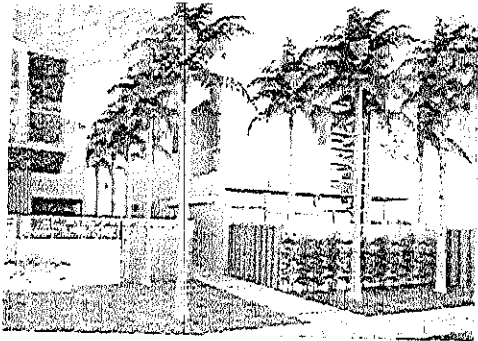
Project Location



Existing Homes



Proposed New Residences



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Name

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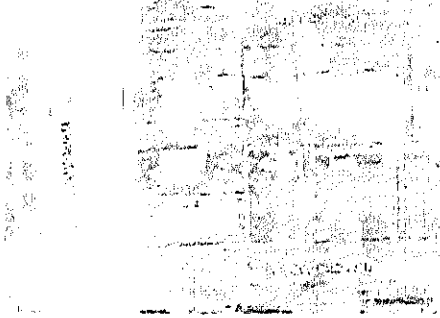
Michelle C. Sánchez

500 Catalonia Ave.

Michelle C. Sánchez

**PETITION IN SUPPORT OF 2909/2915 SEGOVIA STREET
& 555 CATALONIA AVENUE**

Project Location



Existing Homes



Proposed New Residences



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Name

Address

Signature

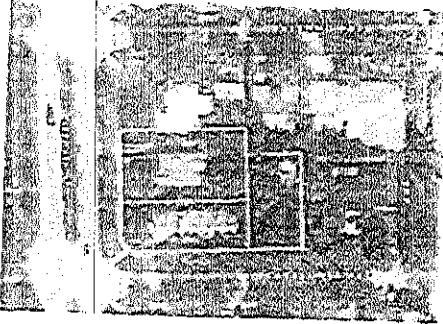
Julie M. Reed
Francisco J. Rojas

2121 N. Greenway Dr.
Coral Gables, FL 33134
2121 N. Greenway Dr.
C. Gables, FL 33134

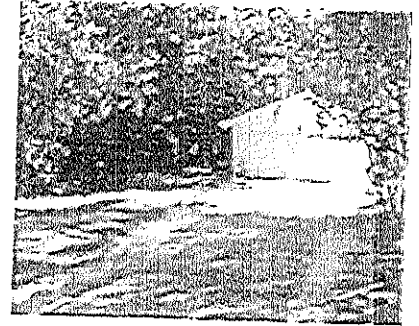
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PETITION IN SUPPORT OF 2909/2915 SEGOVIA STREET
& 555 CATALONIA AVENUE

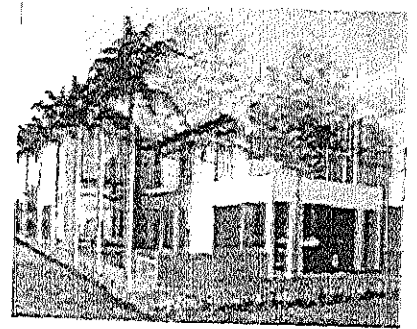
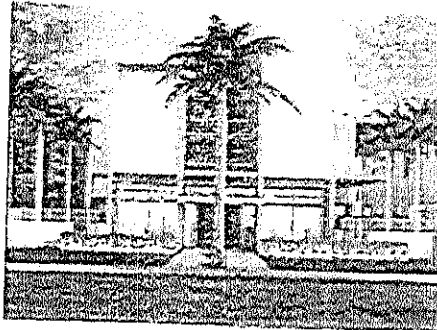
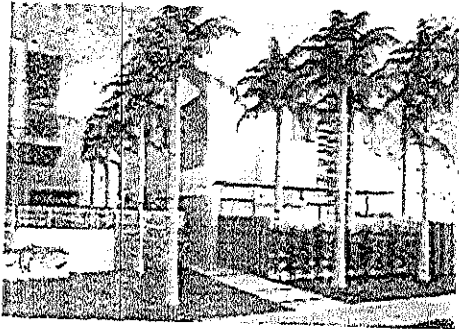
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Name

Robert Apple

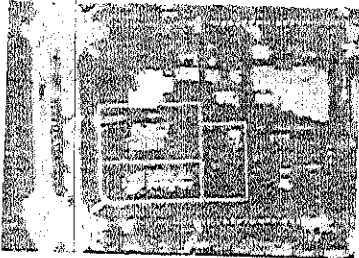
Address

832 Palmyra Circle

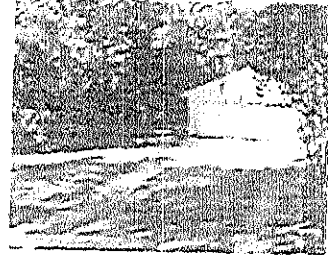
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**PETITION IN SUPPORT OF 2909/2915 SEGOVIA STREET
& 555 CATALONIA AVENUE**

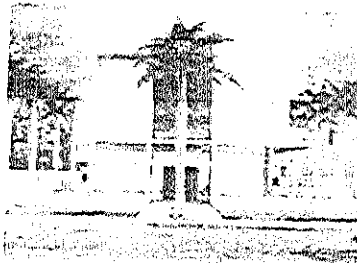
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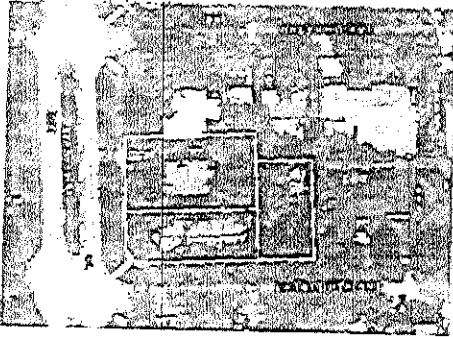
Signature

PATACI KOVAICNIK 555 MILLER ROAD

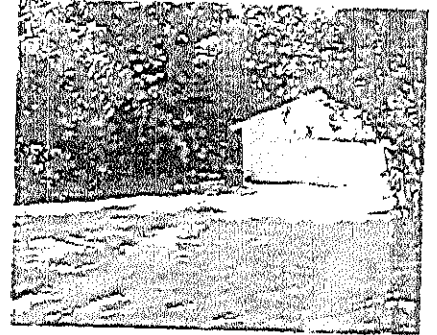
MIRSA KOVAICNIK 555 MILLER ROAD 3946

PETITION IN SUPPORT OF 2909/2915 SEGOVIA STREET
& 555 CATALONIA AVENUE

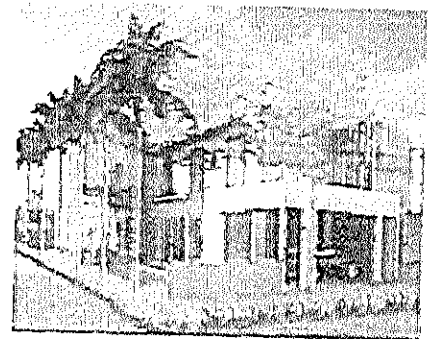
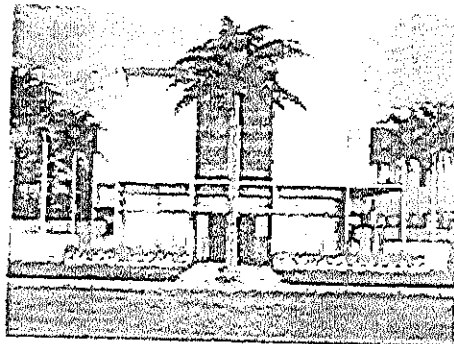
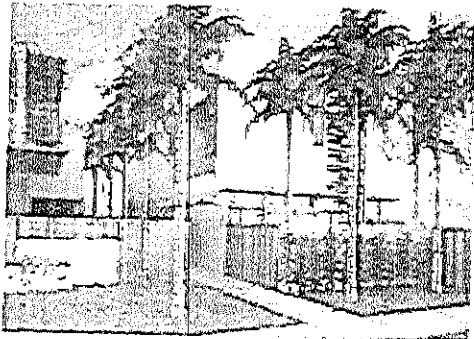
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Name

Address

Signature

Hilda Morello

422 Sansovino Ave

[Handwritten Signature]

Hilda Ganem

422 Sansovino Ave

[Handwritten Signature]

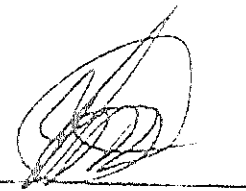
Rafael Ganem

3510 Biviera

[Handwritten Signature]

DIANE Panem
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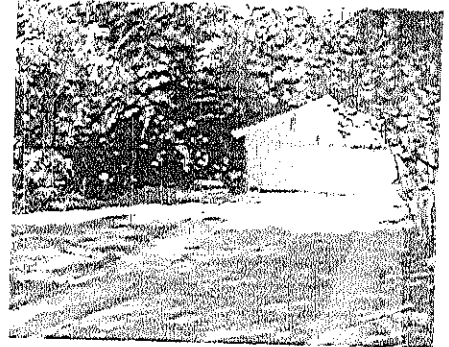
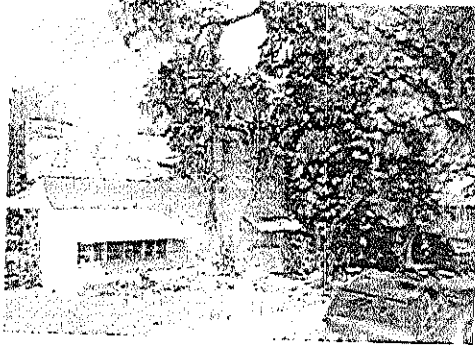
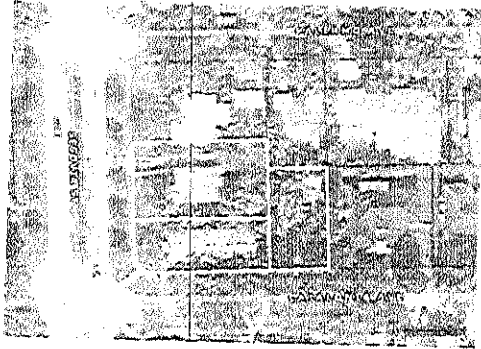
3510 Riviera Dr.



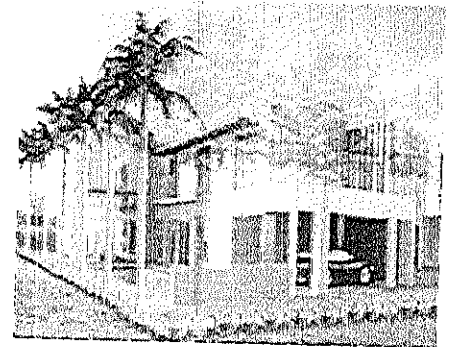
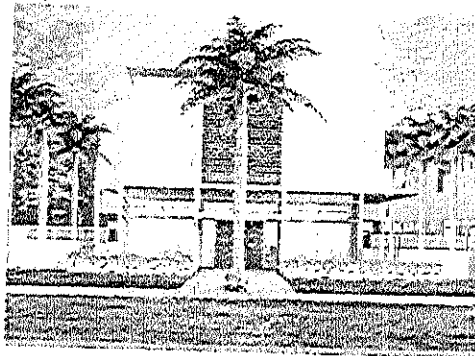
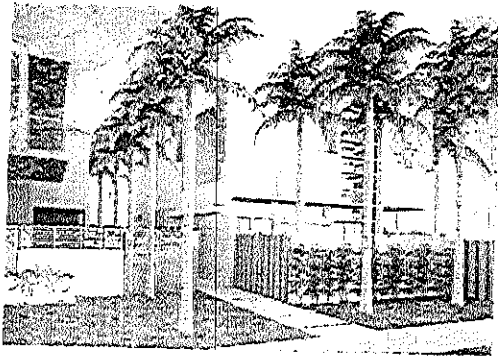
**PETITION IN SUPPORT OF 2909/2915 SEGOVIA STREET
& 555 CATALONIA AVENUE**

Project Location

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Dale A. Grimes

433 Almeric Av Coral Gables

[Handwritten Signature]

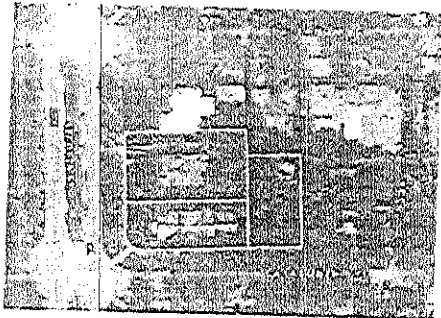
Jay & Simone Corea

811 Al Hangea, Lord Peter's

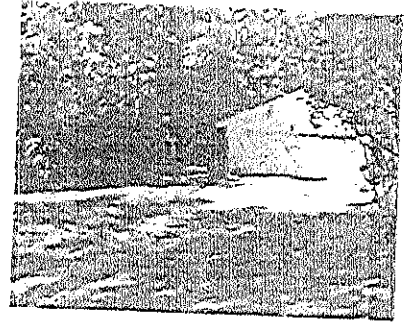
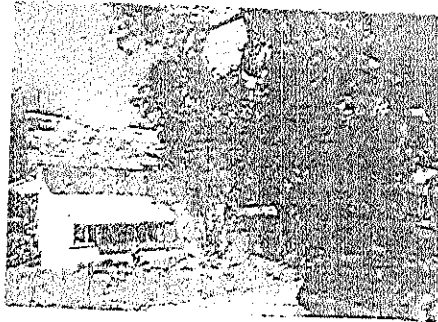
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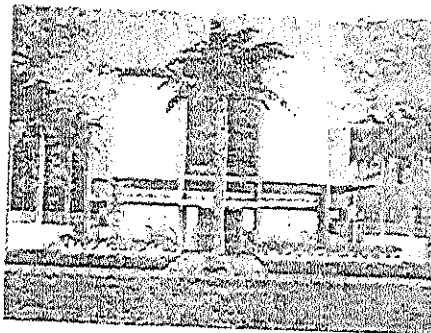
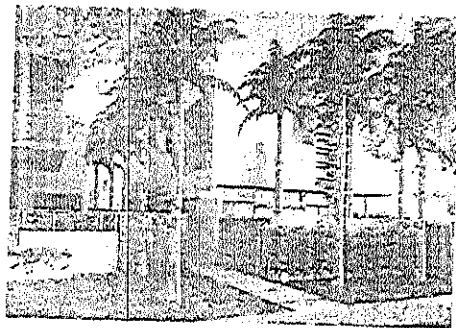
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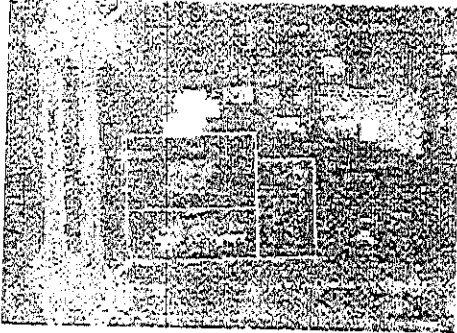
Maria A. Perez

2909/2915 Segovia Ave

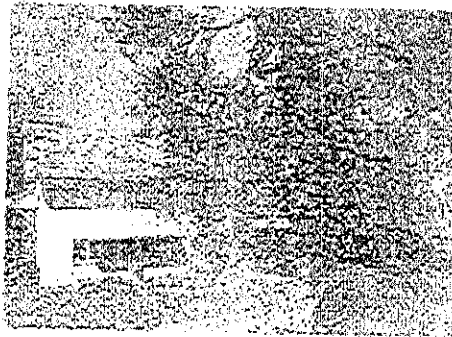
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PETITION IN SUPPORT OF 2909/2915 SEGOVIA STREET
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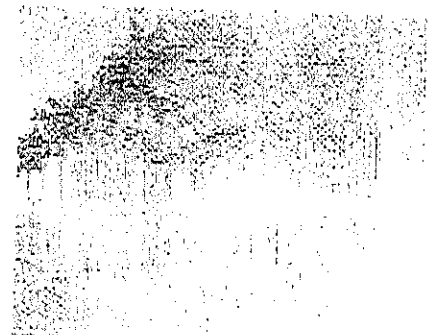
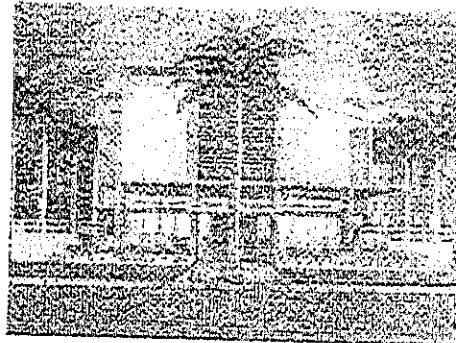
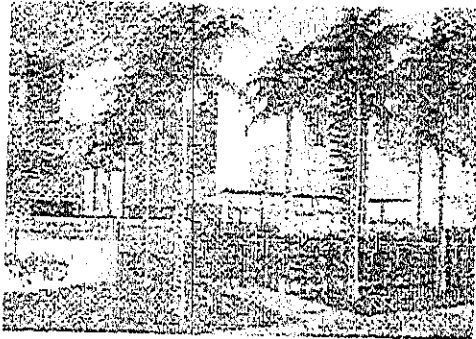
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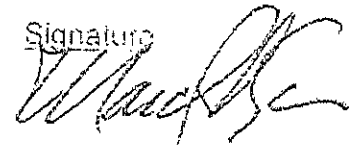
Name

MARCIAL I. GARCIA

Address

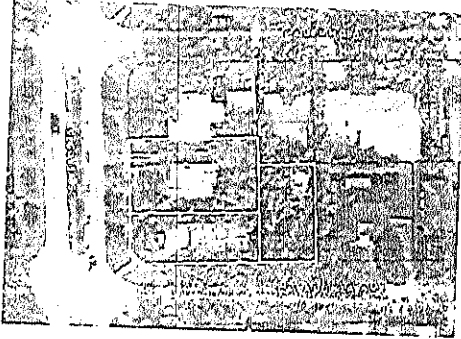
1411 ANCONA AVE

Signature

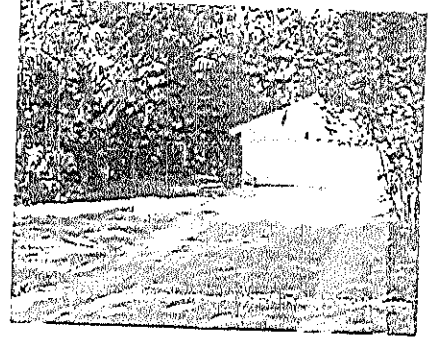


**PETITION IN SUPPORT OF 2909/2915 SEGOVIA STREET
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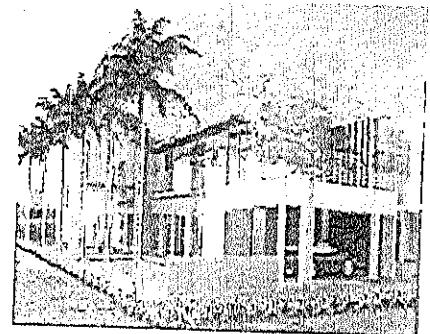
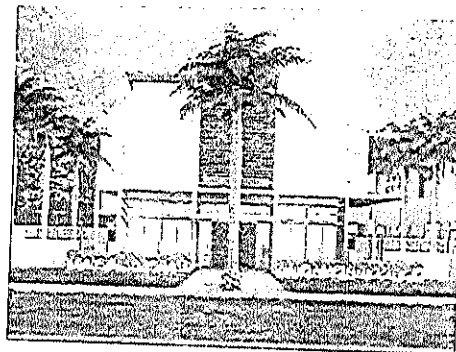
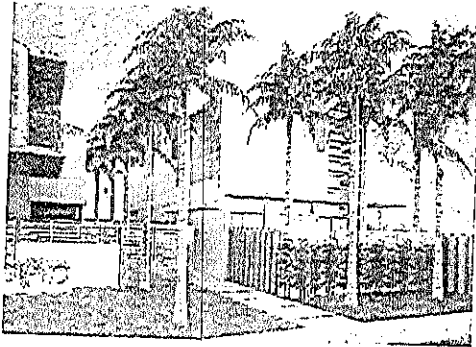
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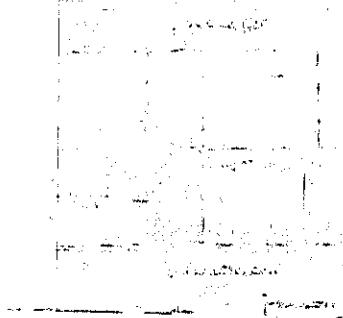


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<u>Name</u>	<u>Address</u>	<u>Signature</u>
<u>James Puckerty</u>	<u>1230 CATALONIA</u>	<u>[Signature]</u>
<u>Suzanne Puckerty</u>	<u>1230 CATALONIA</u>	<u>[Signature]</u>
_____	_____	_____
_____	_____	_____

**PETITION IN SUPPORT OF 2909/2915 SEGOVIA STREET
& 555 CATALONIA AVENUE**

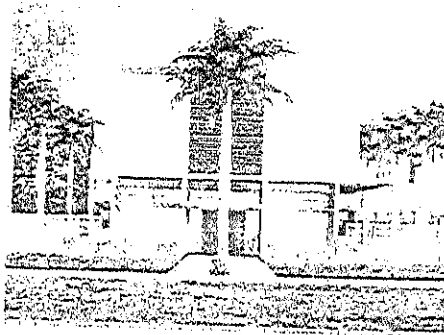
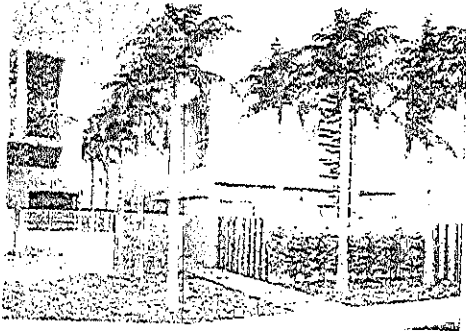
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MARICIA SUAREZ

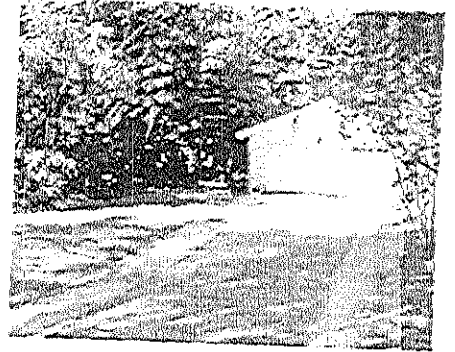
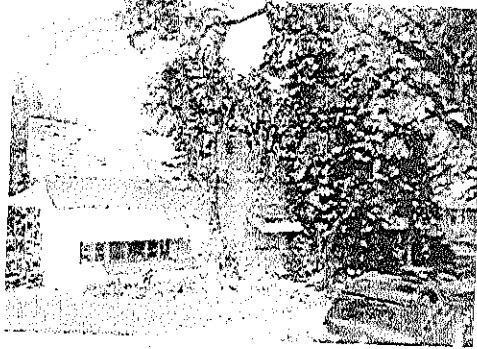
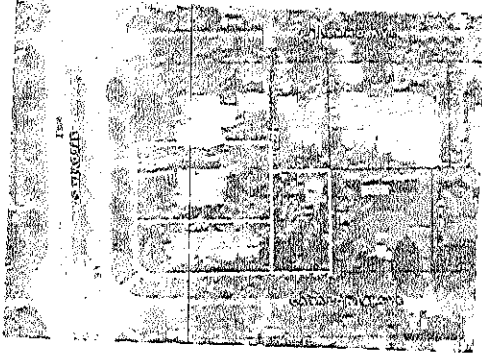
13031 SAN JUAN P.O.

_____	_____	_____
_____	_____	_____
_____	_____	_____

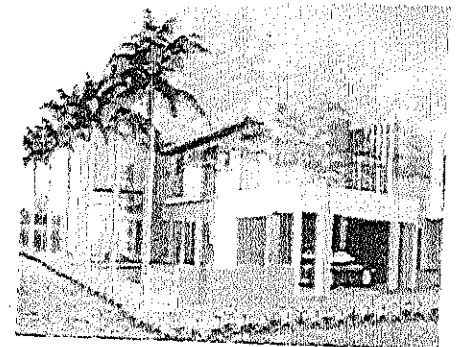
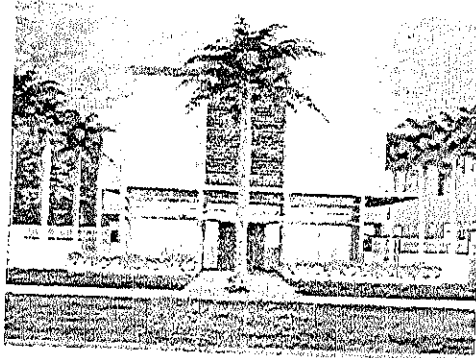
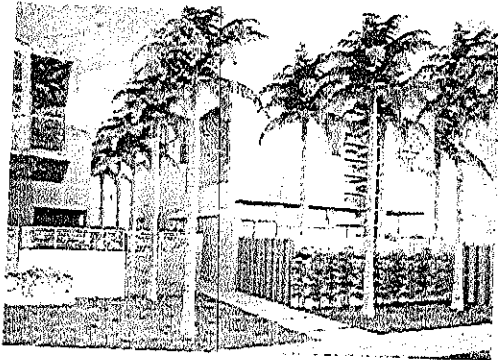
**PETITION IN SUPPORT OF 2909/2915 SEGOVIA STREET
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Project Location

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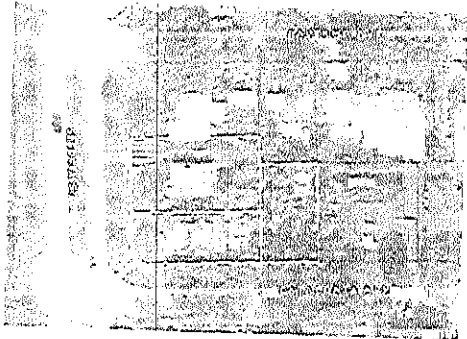
Juan Carlos Delgado

312 Sorbo Ave

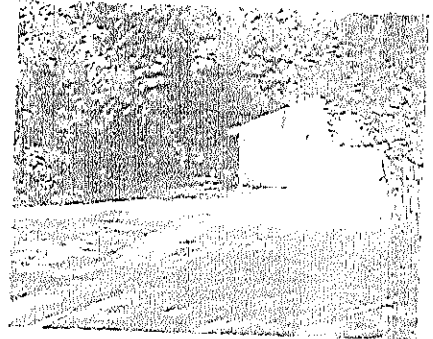
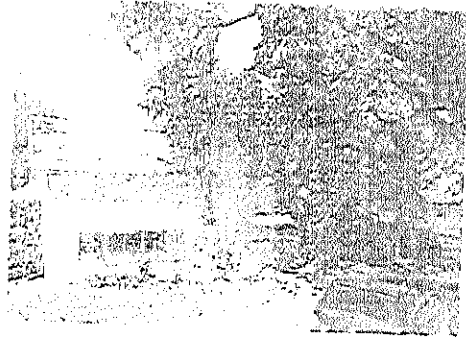
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**PETITION IN SUPPORT OF 2909/2915 SEGOVIA STREET
& 555 CATALONIA AVENUE**

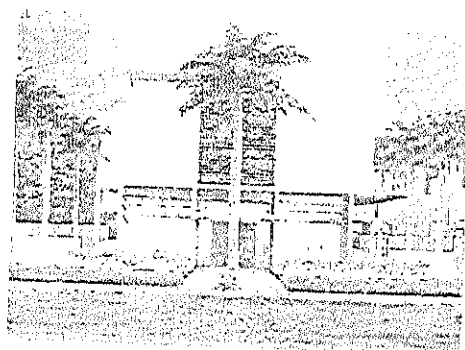
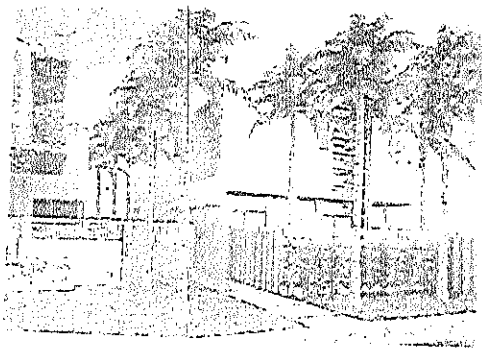
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CAROL R. DE VANCE

3010 WOODLAND DRIVE

Carol R. De Vance

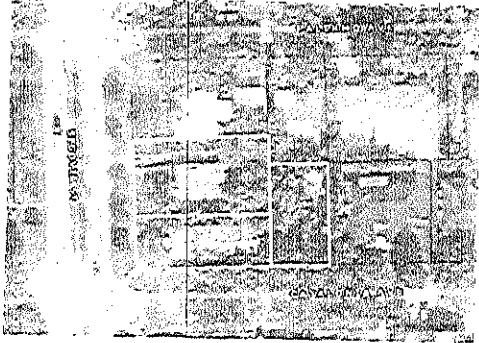
ROSEARIO G. B. HERRERA

240 WOODLAND DRIVE

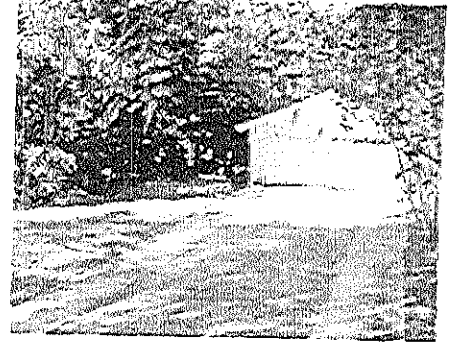
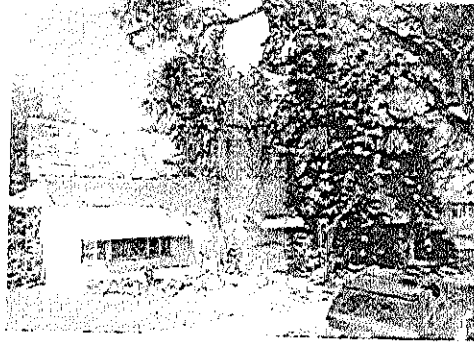
Roseario G. Herrera

**PETITION IN SUPPORT OF 2909/2915 SEGOVIA STREET
& 555 CATALONIA AVENUE**

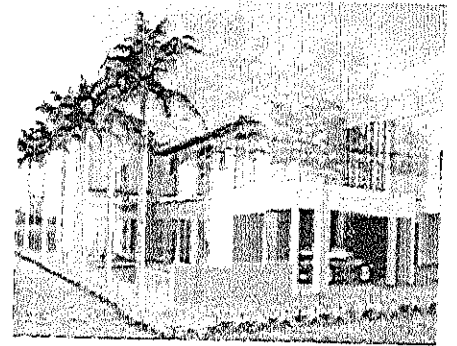
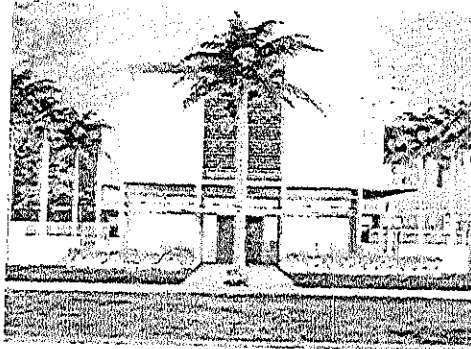
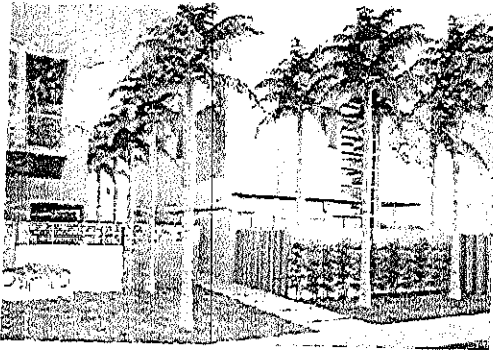
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Name

Address

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Livia Urban

3500 Coral Way apt #14200

[Signature]

Maqy Naro

1238 Palermo Ave.

[Signature]

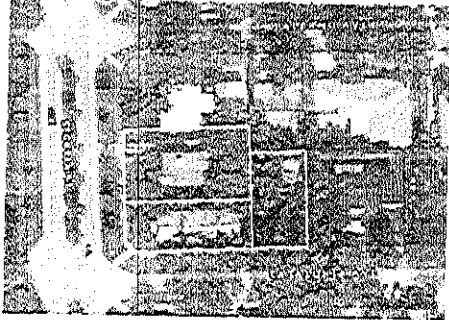
Kristine Wood

1707 Adeline Ave

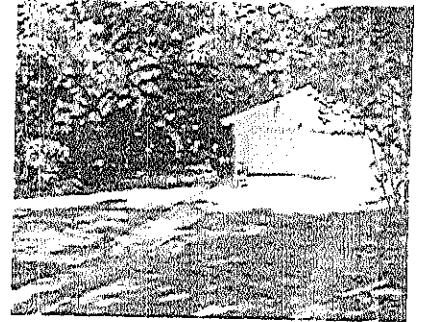
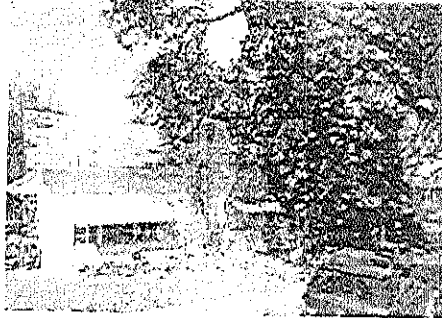
Kristine Wood

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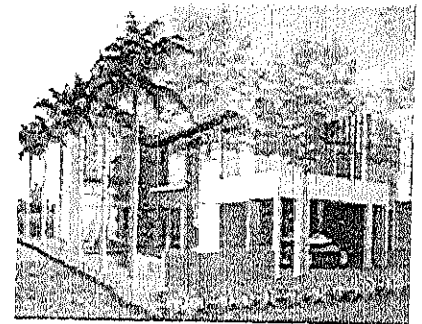
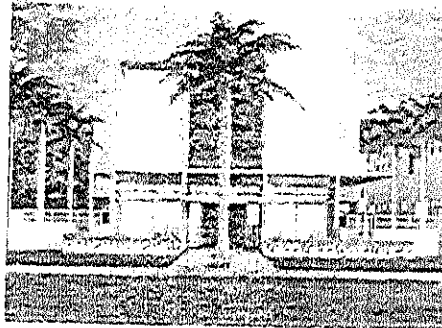
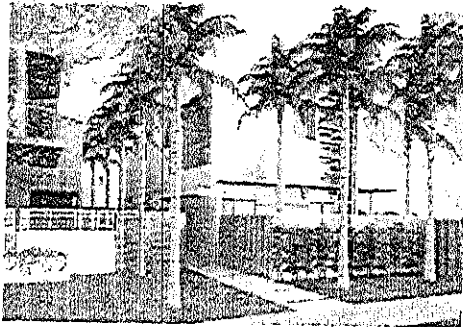
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Dan Medina

945 Vera Ave

Matt Weaver

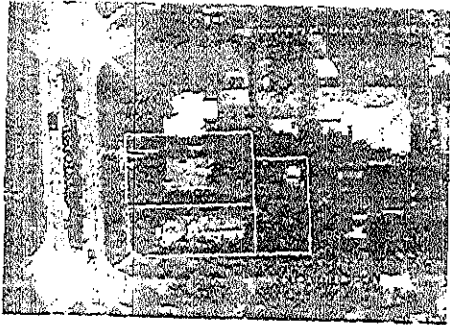
940 Agüero Ave

Diane Weaver

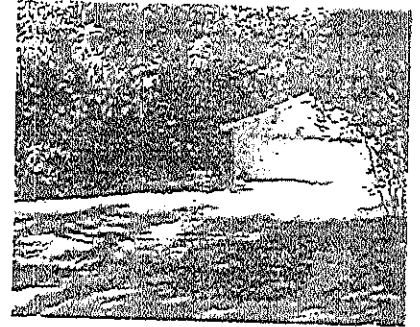
940 Agüero Ave

**PETITION IN SUPPORT OF 2909/2915 SEGOVIA STREET
& 555 CATALONIA AVENUE**

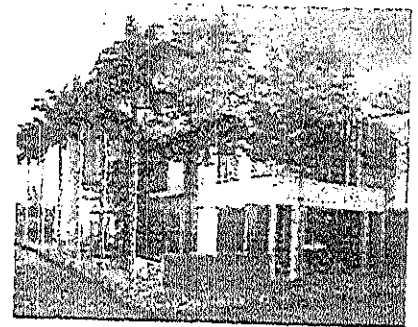
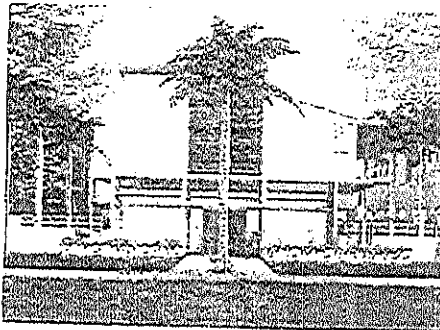
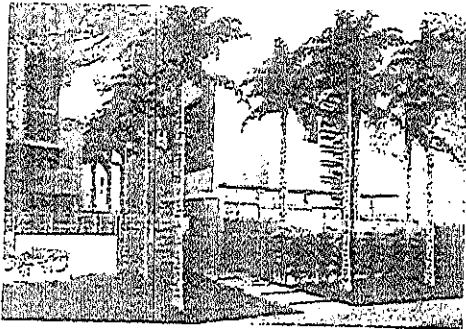
Project Location



Existing Homes



Proposed New Residences



We, the undersigned residents of the City of Coral Gables, hereby express our support of the pending application for the proposed re-development of 2909/2915 Segovia Street and 555 Catalonia Avenue in Coral Gables, Florida for a new residential project. The project proposes a unique and innovative architectural design, which we believe will be an aesthetic enhancement to area. The development will also replace the existing outdated duplexes on the Property with a high-end residential product. We believe the project is appropriate for the area and will make a welcomed addition to our neighborhood.

Name

Address

Signature

Griselle M. Aguilera

47 Miller Rd. Coral Gables

[Handwritten Signature]

Anjie Triana

751 San Juan Dr.

[Handwritten Signature]

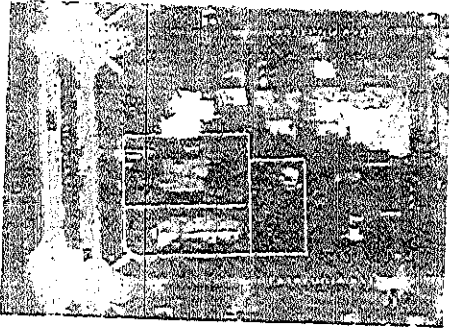
[Handwritten Name]

945 Vista Ave

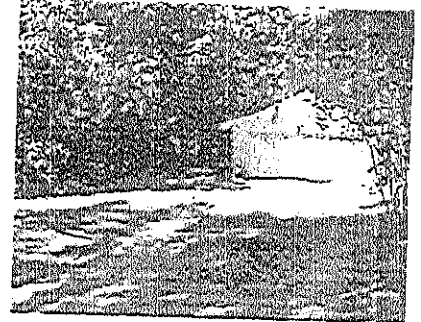
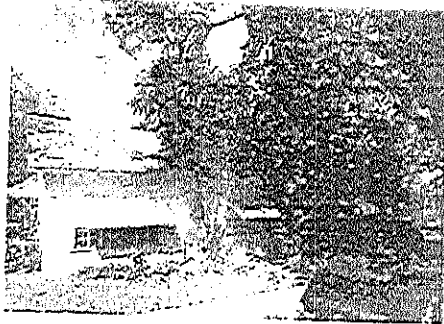
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PETITION IN SUPPORT OF 2909/2915 SEGOVIA STREET
& 555 CATALONIA AVENUE

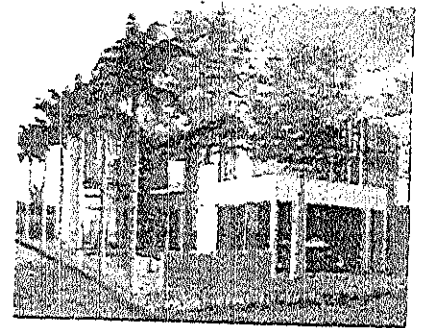
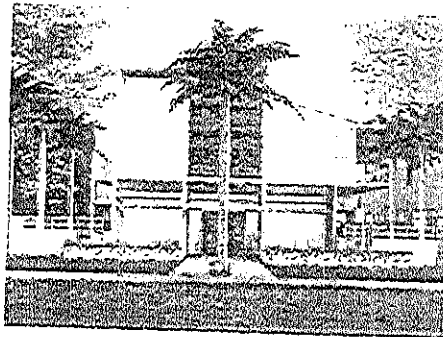
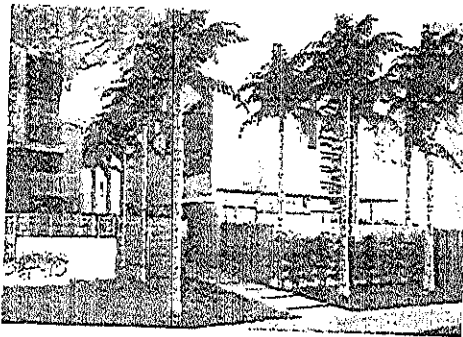
Project Location



Existing Homes



Proposed New Residences



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Name

Address

Signature

Nicole Mestre

11005 Atlantic Ave

[Signature]

Arny Hernandez

6340 Van Vleet Ave

[Signature]

Kegan Courtney

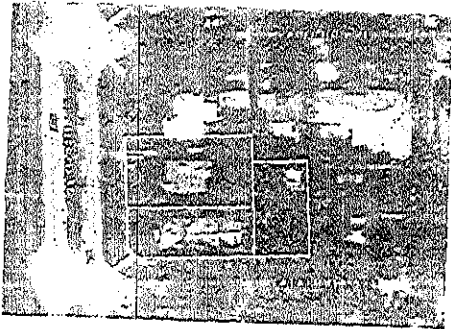
2512 N Greenway Dr

[Signature]

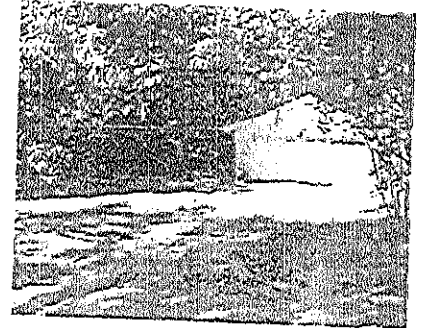
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**PETITION IN SUPPORT OF 2909/2915 SEGOVIA STREET
& 555 CATALONIA AVENUE**

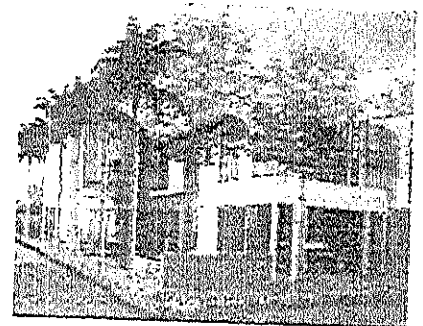
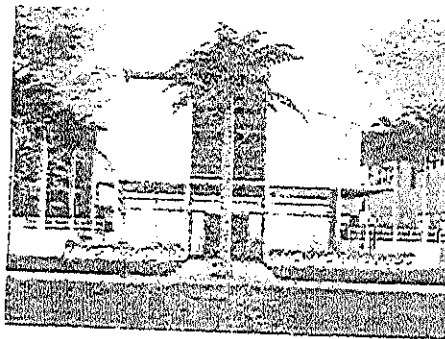
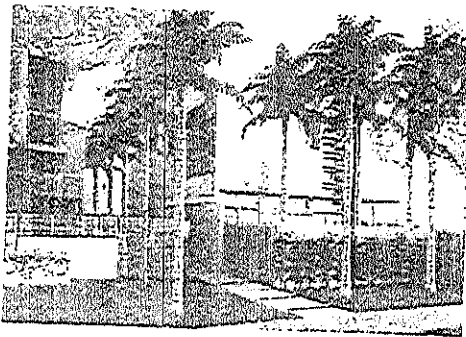
Project Location



Existing Homes



Proposed New Residences



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Name

Anthony (Tony) [Signature]
[Signature]
Julia Pennekamp

Address

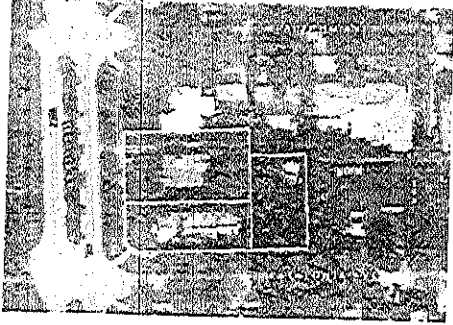
C. G. 33146
1525 Delgado Ave.
467 Lincoln Ave.
5815 Marine St.

Signature

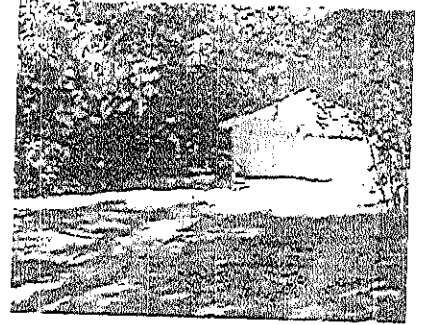
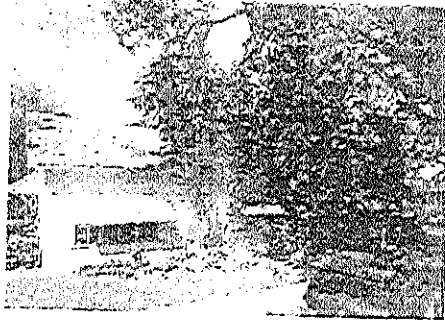
[Signature]
[Signature]

**PETITION IN SUPPORT OF 2909/2915 SEGOVIA STREET
& 555 CATALONIA AVENUE**

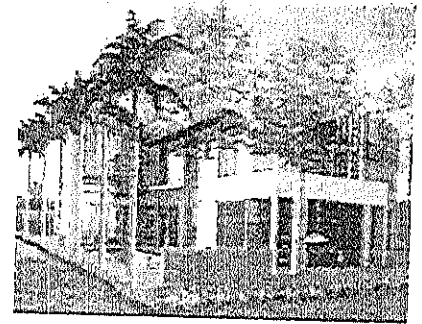
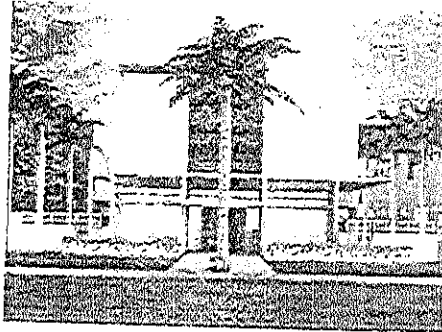
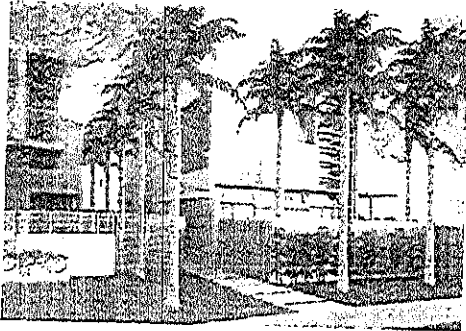
Project Location



Existing Homes



Proposed New Residences



We, the undersigned residents of the City of Coral Gables, hereby express our support of the pending application for the proposed re-development of 2909/2915 Segovia Street and 555 Catalonia Avenue in Coral Gables, Florida for a new residential project. The project proposes a unique and innovative architectural design, which we believe will be an aesthetic enhancement to area. The development will also replace the existing outdated duplexes on the Property with a high-end residential product. We believe the project is appropriate for the area and will make a welcomed addition to our neighborhood.

Name

Jacqueline Augusto

Address

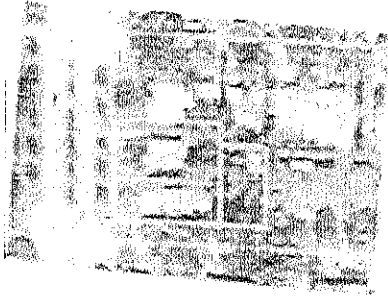
400 Conas Avenue

Signature

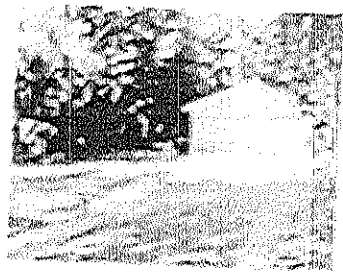
Jacqueline Augusto

**PETITION IN SUPPORT OF 2909/2915 SEGOVIA STREET
& 555 CATALONIA AVENUE**

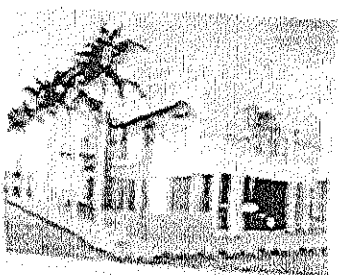
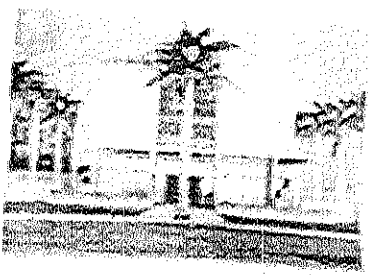
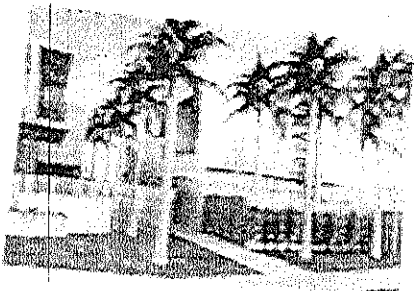
Project Location



Existing Homes

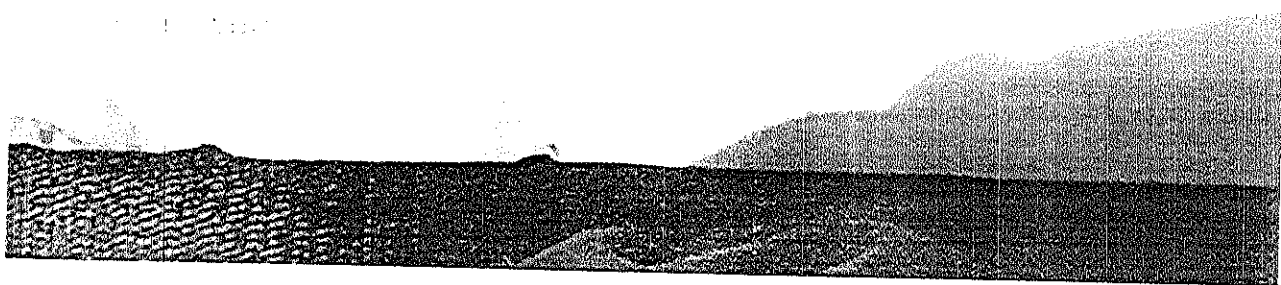


Proposed New Residences



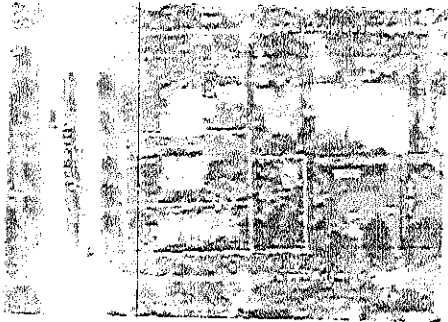
We, the undersigned, residents of the City of Coral Gables, hereby express our support of the pending application for the proposed development of 2909/2915 Segovia Street and 555 Catalonia Avenue in Coral Gables. The proposed new development project, The Springs, proposes a unique and innovative architectural design which we believe will be an aesthetic enhancement to area. The development will also provide the existing residents on the property with a high-end residential environment. We believe the project is appropriate for the area and will make a welcomed contribution to the community.

Name	Address	Signature
[Handwritten Name]	[Handwritten Address]	[Handwritten Signature]
[Handwritten Name]	[Handwritten Address]	[Handwritten Signature]

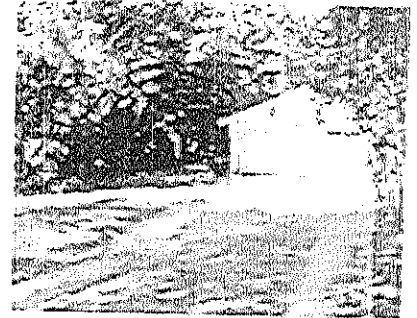


**PETITION IN SUPPORT OF 2909/2915 SEGOVIA STREET
& 555 CATALONIA AVENUE**

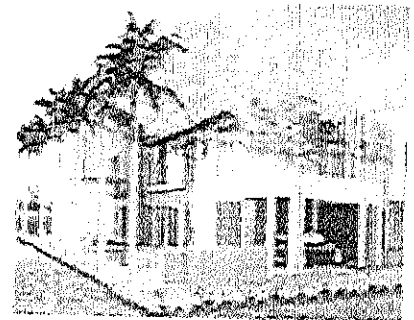
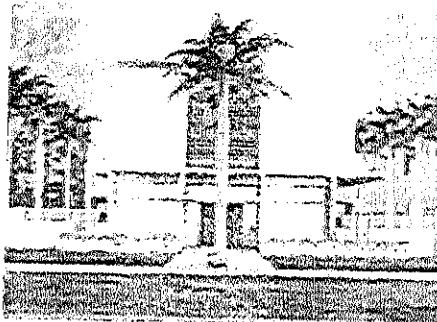
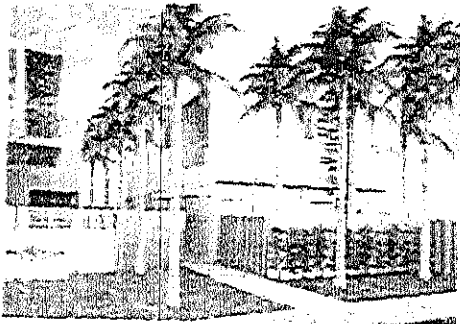
Project Location



Existing Homes



Proposed New Residences



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Name

Address

Signature

Christina Gonzalez

1030 Matanzas Ave

[Signature]

DELAN J. DIAZ

1031 MATANZAS AVE

[Signature]

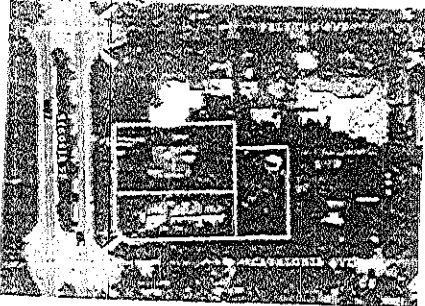
Lisa Vigil

1021 Matanzas AVE

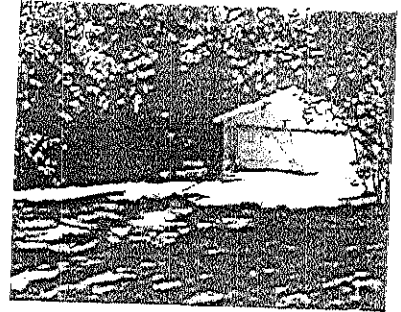
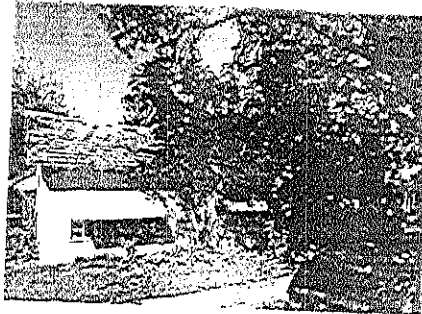
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PETITION IN SUPPORT OF 2909/2915 SEGOVIA STREET
& 555 CATALONIA AVENUE

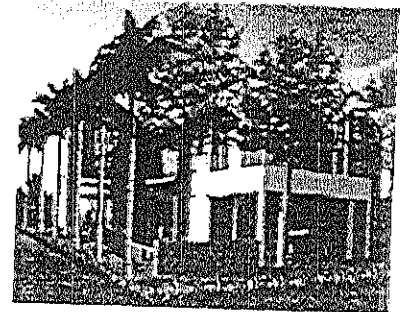
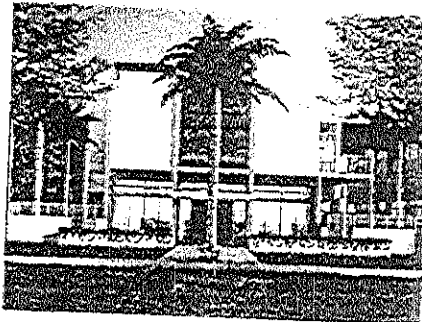
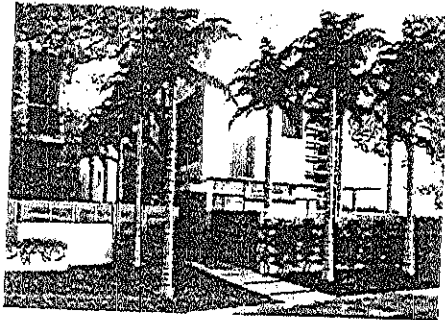
Project Location



Existing Homes



Proposed New Residences



We, the undersigned residents of the City of Coral Gables, hereby express our support of the pending application for the proposed re-development of 2909/2915 Segovia Street and 555 Catalonia Avenue in Coral Gables, Florida for a new, "as of right" residential project. The project proposes a unique and innovative architectural design, which we believe will be an aesthetic enhancement to area. The development will also replace the existing outdated duplexes on the Property with a high-end residential product. We believe the project is appropriate for the area, and will make a welcomed addition to our neighborhood. Additionally, we appreciate that the project complies with all zoning requirements, and no rezoning, variances or encroachments will be required to bring the project to fruition.

Name

Address

Signature

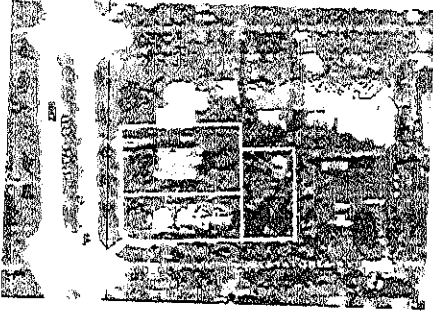
Poland Sanchez-Medina

751 JERONIMO DRIVE

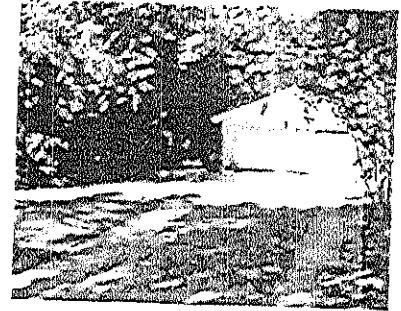
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**PETITION IN SUPPORT OF 2909/2915 SEGOVIA STREET
& 555 CATALONIA AVENUE**

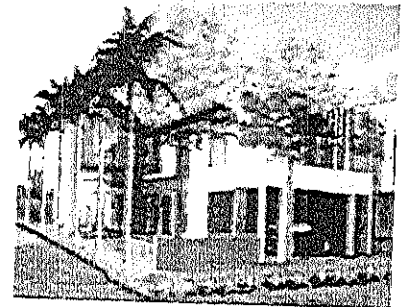
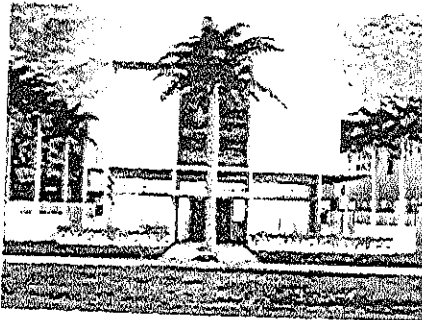
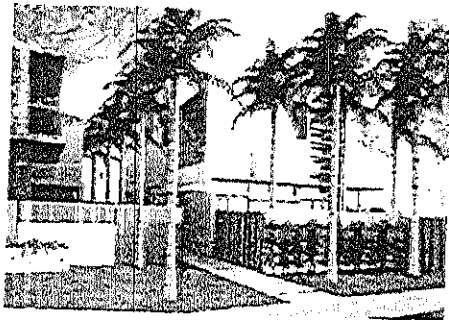
Project Location



Existing Homes




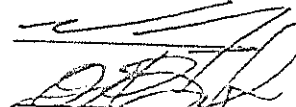

Proposed New Residences



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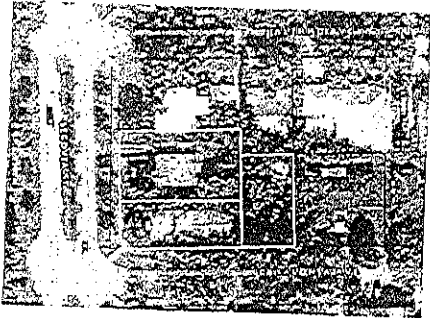
Name
Carlos A. Ortega
Rolando Delgado
Orlando B. Bousquet-Muniz

Address
8030 LOS PINOS BLVD
CORAL GABLES, FL 33143
400 MARQUESA DRIVE
CORAL GABLES, FL 33156
530 SAN JUAN DE LOS RIOS BLVD
CORAL GABLES, FL 33143

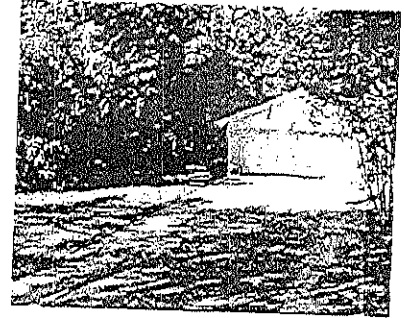
Signature




**PETITION IN SUPPORT OF 2909/2915 SEGOVIA STREET
& 555 CATALONIA AVENUE**

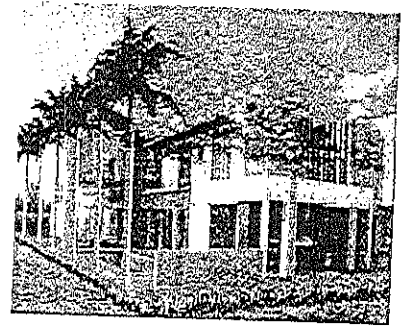
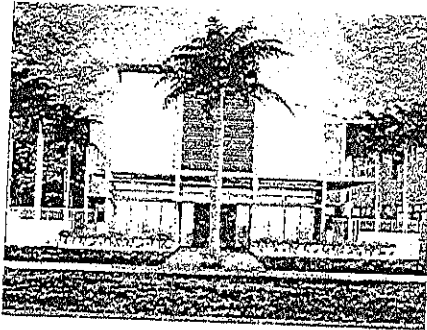
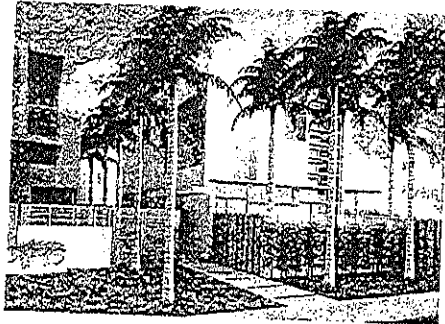
Project Location



Existing Homes



Proposed New Residences

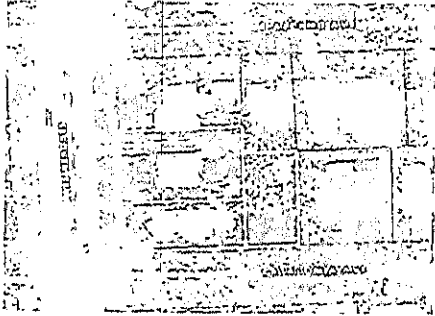


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<u>Name</u>	<u>Address</u>	<u>Signature</u>
VALERIE J. GRANOVIN	1503 Ponce de Leon Blvd #800	<i>Valerie J. Granovin</i>
Emilio Fernandez	650 Candia Avenue	<i>[Signature]</i>
_____	_____	_____
_____	_____	_____

**PETITION IN SUPPORT OF 2909/2915 SEGOVIA STREET
& 555 CATALONIA AVENUE**

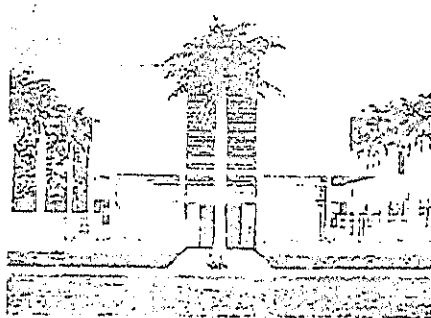
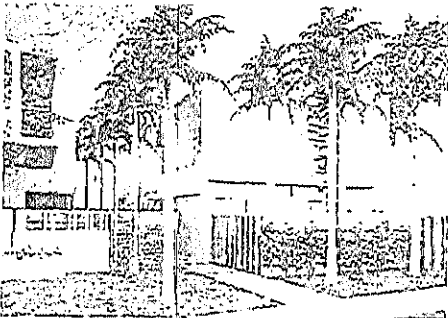
Project Location



Existing Homes



Proposed New Residences



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Name

*Francisco Lopez
Maresia Lopez*

Address

*6311 Riviera Dr
475 Coral Gables*

Signature

JUAN CARLOS MAS
Biographical Profile

Juan Carlos Mas is currently the Chairman of The Mas Group. The Mas Group identifies, analyzes and makes investments in fields of its core knowledge, which include infrastructure development, real estate, construction equipment and healthcare. The Mas Group provides capital funding along with assistance in strategic planning, organizational structure and expertise in the development and growth of companies.

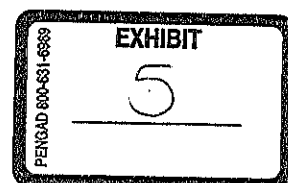
Mr. Mas is the President of Florida R.E. Holdings, which is an active participant in the Florida real estate market. Mr. Mas, through various single asset entities, has entitled, owned and developed millions of square feet of residential and commercial properties in Florida, Arizona and Nevada.

Mr. Mas is a member of the Board of Directors of CareCloud an On-Demand 100 software and services company for the healthcare industry and a recognized leader in cloud-computing. Mr. Mas assists this high-growth company's leadership in defining strategy and achieving operational excellence.

Mr. Mas is the Chairman of the Board of Directors of the Miami Children's Hospital System. As Chairman, Mr. Mas helps define the strategic vision of this globally recognized leader in pediatric care.

Mr. Mas is the Chairman of the Board of Cross Country Pipeline Supply. Cross Country is a leading supplier of materials, tools, parts and equipment for the pipeline construction industry.

Mr. Mas is the Managing Member of Bobcat of Orlando, Fort Myers, Tampa and Miami. These construction equipment dealerships specialize in the sales and servicing of construction equipment in their respective markets.



Mr. Mas is the Managing Member of Synergy Rents, a construction equipment rental company servicing various Florida markets.

Mr. Mas is a member of the Board of Directors of ModSpace, a global leader in temporary and permanent modular solutions.

Mr. Mas is a member of the Board of Directors of Lemartec. Lemartec is a full service design build construction management firm.

Mr. Mas is a member of the Board of Managers of Lightning Diversion Systems. Lightning Diversion Systems is the global market leader in the design, development and production of segmented lightning diverter strips and other innovative lightning protection products for the aerospace and wind turbine industries.

Previously, Mr. Mas was the Chairman of Neff Corporation, a Miami-based construction equipment rental company, founded by the Mas family. Established in 1988, Neff Corp. was distinguished as one of largest and best equipment rental companies in the United States. Mr. Mas joined Neff Corp. as its C.E.O. in 2001 during an industry downturn and repositioned the company into one of the fastest growing rental companies in the United States. This repositioning focused on reestablishing a values based culture which had suffered in its growth from a family owned business to a large publicly traded company and a rebuilding of the sales systems that led to the highest EBITDA margins in the industry. Mr. Mas successfully negotiated the sale of the majority interest in the company to a private equity group assuring a significant return on equity to the shareholders during his leadership. During the next eighteen months Mr. Mas continued the growth of the business and helped arrange a subsequent sale of the business at a substantially higher valuation. As part of this transaction Mr. Mas stepped down as C.E.O. in 2007, remaining as Chairman until 2010.

Prior to joining Neff Corp., Mr. Mas served in a variety of executive positions at MasTec, Inc., including as president of MasTec International. MasTec, Inc. is a leading infrastructure construction company operating mainly throughout North America across a range of industries. MasTec's activities include, but are not limited to, the engineering, building, installation, maintenance and upgrade of energy, utility and communications infrastructure, including: electrical utility transmission and distribution; power generation; natural gas and petroleum pipeline infrastructure; wireless, wireline and satellite communications; wind farms, solar farms and other renewable energy infrastructure; and industrial infrastructure. Mr. Mas led a portfolio of businesses that operated in the United States, Europe, Central and South America. Mr. Mas was an important part of the transformation of MasTec from a successful small family owned business when he joined the company, to its position today as a large publicly traded business while retaining the positive characteristics of a values based business.

Mr. Mas is also an active civic and community leader. In addition to his 17 years of service on the Board of Miami Children's Hospital, he also serves as a director of the Mas Family Foundation, which provides scholarships to disadvantaged young students who demonstrate leadership skills and embrace the ideals of a free society. He has served on the Board of Directors of the YMCA of Greater Miami, Easter Seals Society, the Wellness Community, and has chaired events for UNICEF and the March of Dimes. Mr. Mas served on the cabinet of the United Way, the Orange Bowl Committee, was a trustee of the Beacon Council, and served on the Super Bowl XXXIII Host Committee, as well as many other organizations on behalf of the South Florida community. Mr. Mas has served on federal and local government committees, including the Downtown Development Authority, the City of Miami Mayor's Advisory Committee and the Metro-Dade County Sports Facility and Finance Authority. Mr. Mas, an attorney, is a graduate of the University of Miami, where he earned a law degree and a bachelor's of business administration.

Mr. Mas and his wife, Vivian, live in the Coral Gables area with their two sons.



RONEY J. MATEU, FAIA

President, Director of Design

RESUME:

University of Miami

Bachelor of Architecture, 1976

University of Florida,

1969 -1972

Registered Architect,

Florida, 1979 No. 8220

Registered Interior Designer,

Florida, 1996 No. 3653

Roney Mateu is President and Director of Design for Mateu Architecture, Incorporated. His design work includes project experience in residential, commercial, institutional, industrial, and educational projects throughout Florida and the Caribbean. Mr. Mateu's accomplishments have resulted in the receipt of over **67 Awards for Excellence in Design** from the American Institute of Architects over the last 35 years. He has been recognized as one of Florida's leading Design Architects. Over the years, his design work has been featured in numerous television and print media commercials, along with the television series "Miami Vice".

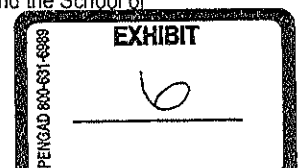
Mr. Mateu has been an Adjunct Professor in the School of Architecture at the University of Miami, Florida International University, and Miami-Dade Community College. He has also served on numerous Design Award juries throughout the state of Florida and the Caribbean, and has served as a juror on International awards for the AIAS. Mr. Mateu has been a featured speaker at numerous conferences and lectures on architecture design and his work has been widely published, including articles in *Abitare*, *Progressive Architecture*, *Architectural Record*, *Newsday*, *House and Gardens*, *The Florida Architect*, *The Philadelphia Inquirer*, *Metropolitan Home*, *St. Petersburg Times*, *The Clearwater Sun*, *The Miami Herald*, as well as numerous books.

Mr. Mateu's commitment to his profession has been documented by his continued participation throughout the years in various committees and elected positions at the state and local levels of the American Institute of Architects. This included being President of the Miami Chapter of the American Institute of Architects in 1993, in the aftermath of Hurricane Andrew.

In 1992, Roney Mateu received the **Award of Honor for Design** from the Florida Association of the American Institute of Architects. This is the highest award for design given to an individual by the Association. Mr. Mateu was only the fifteenth architect to be selected for this honor since 1967 and he is the youngest architect to ever receive this award. In 1995, Mr. Mateu was selected to receive the **Silver Medal for Design** from the Miami Chapter of the American Institute of Architects. This is the highest award given by the Chapter to an individual, and he is the first recipient ever of this award. In 1999, Mr. Mateu received the **Distinguished Service Award** from the University of Florida, School of Architecture. This is the highest award given by the school to a non-alumnus for contributing to the profession and the school. In 2000, the Florida Association of the American Institute of Architects honored Mr. Mateu's work with the **2000 Millennium Award of Honor For Design**, for the Twentieth Century Award Winner 1981-1990. In 2001, Mr. Mateu was inducted into the AIA Miami Chapter **Hall of Fame for Design**. In 2010, Roney Mateu was selected as "**Architect of the Year**" by the **Miami Chapter of the American Institute of Architects** for his special contributions to the profession through excellence in design, and raising public awareness of the role of architecture in the community.

Mr. Mateu was inducted into **The College of Fellows** of the American Institute of Architects in 2012. The Jury of Fellows selected Mr. Mateu for elevation to Fellowship in the Institute because of his **notable contributions to the advancement of the profession of architecture in the area of Design**. He received his Fellowship Medal during an Investiture Ceremony at The National Cathedral in Washington, DC, on May 17, 2012. He was one of four Architects from Florida elevated to Fellowship that year, and the only one for his contributions in the area of Design.

In March of 2015, Mr. Mateu was honored with the rare distinction of receiving an Honorary Alumnus Award from the President of The University of Florida, in recognition of his outstanding service to the university and the School of Architecture.



RONEY J. MATEU, FAIA

HONORS AND RECOGNITIONS

- Selected by Miami-Dade County Public Schools: **"In Search of Excellence"** A book portraying Miami-Dade Public Schools' graduates who have excelled in their professions. 1988
- Roney J. Mateu, AIA received the **Award of Honor for Design** from the Florida Association of the American Institute of Architects (now called the **Medal of Honor for Design**). This is the highest Award for Design given by the Florida Association of the AIA to an individual. At the time, Mr. Mateu was (and still is) the youngest recipient ever to receive this Award. 1992
- Cuban Museum of Art & Culture Exhibition:
Selected from over 125 entries for an exhibition titled **"Cuban-Architects — their impact on the urban landscape of Miami?"**. 1993
- Selected for an exhibition at the Center for the Fine Arts entitled **"Miami, Architecture of the Tropics"** and a book by the same title. 1993
- Selected to be included in book titled **"Architects House Themselves"**, a collection of houses designed by architects across the United States. 1994
- Selected to be included in a book titled **"Marvelous Miami: The Building of a City."** 1994
- Roney J. Mateu was selected to be a member of the Florida A&M University **School of Architecture Advisory Board**. 1995
- Roney J. Mateu was selected as the **first recipient** of the **Silver Medal for Design**, the highest Honor awarded by the Miami Chapter of the AIA. 1995
- Selected by the Center for the Fine Arts to be on a residential architectural tour **"Design for South Florida Living,"** featuring two award winning architects. 1996
- Selected to the **Professional Liaison Committee**, University of Florida School of Architecture. 1997
- Roney J. Mateu was awarded the **Distinguished Service Award** by the University of Florida School of Architecture 1999
- Roney J. Mateu, AIA was inducted into the AIA Miami **"Hall of Fame" Inaugural Class** for his contributions in Design and Service to the South Florida community. 2000
- Roney J. Mateu selected to be featured in **Dream Homes of South Florida**. 2006
- Roney J. Mateu selected as **"Architect of the Year"** by the Miami Chapter of the American Institute of Architects for his special contributions to the profession through excellence in design, and raising public awareness of the role of architecture in the community. 2010
- Mr. Mateu was elected to **The College of Fellows of the American Institute of Architects** The Jury of Fellows selected Mr. Mateu for elevation to Fellowship in the Institute because of his notable contributions to the advancement of the profession of Architecture in the area of Design. 2012
- Roney J. Mateu, FAIA, was selected to receive the **Design Excellence Award** from the School of Architecture at the University of Florida, in recognition and appreciation for outstanding contributions through the Design Disciplines. He is only the third recipient of this award. 2012

MATEU Architecture, Inc.
 SELECTED
2014 "FIRM OF THE YEAR"
 BY THE
FLORIDA ASSOCIATION of the AMERICAN INSTITUTE OF ARCHITECTS

The Florida Association of The American Institute of Architects has selected MATEU Architecture, Inc., as the 2014 "FIRM OF THE YEAR" AWARD, at it's Annual Florida/Caribbean Honor and Design Awards Program, which was held on Saturday, July 19th, 2014, at the Trump National Doral Miami Resort, in Doral, Florida.

The award recognizes an Architectural firm who has displayed outstanding achievement in Design, Community Service, Education, Service to the Profession and the AIA, over a period of no less than 10 years, and under the substantial direction of the same Principal.

"While incredibly excited and humbled by this singular recognition, I am reminded of the commitment made 12 years ago as MATEU Architecture was created; to pursue SUCCESS, measured not by money, but measured by:

1. A commitment to a clear and consistent design ethics.
 2. To "giving" to our community and our profession through our talents, gifts and our time.
 3. To a work environment where all who work here, can learn, have fun while in pursuit of professional goals, participate in a variety of exciting and anticipatory design challenges, all in a place where we treat each other like family, not just friends,"
- said Roney J. Mateu, FAIA, Principal of the firm.

MATEU Architecture has been blessed with clients that through the years have shared our convictions for design, experimentation and creativity.

Over the last 12 years, we have also been blessed with an incredible group of young people whose talents, commitments and character, have developed into life-long friendships that have made this place such a special place, and have contributed to the work we have done over the years. Even as some have moved on to other places, some came back and celebrated this Award with us on July 19th, as they will ALWAYS be a part of MATEU Architecture.

"But none more than Ramon Arbesu, who was my first employee back in 2002, fresh out of graduation from FIU. One of the most talented, gifted, creative individuals I have ever met, with one of the most giving and loving spirits around. He loved architecture, design and our office, but not as much as he loved Victoria, Ilu and his family," said Roney J. Mateu, FAIA. *"Of all the projects he touched at MATEU Architecture during his 12 + years there, his BEST project ever, was not architectural at all, and it wasn't by himself. It was a collaboration with Ilu, his wife, The Creator, and the result was his beautiful miracle daughter, Victoria."*

Ramon was not physically present at our celebration, as he has "moved on" to a better place, but he was there in spirit. His family was there in his place. While we are comforted that he suffers no more pain, we feel his absence and miss him immensely.

We honor him and his family by dedicating the FA/AIA 2014 "Firm of The Year Award" to his memory. He will ALWAYS be a part of MATEU Architecture.





The City of Coral Gables

Historical Resources Department

March 23, 2015

Ernesto Fabre
600 Biltmore Way #912
Coral Gables, FL

Re: Local Historic District Designation of Segovia Street between Alhambra Circle and Bird Road

Dear Mr. Fabre:

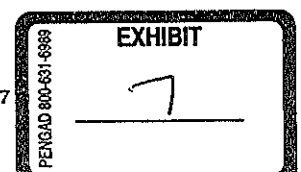
On February 6, 2014 this office received an application requesting "local historic designation for Segovia Avenue (sic) between Alhambra Circle and Bird Road."

Article 3, Section 3-1103 of the Coral Gables Zoning Code states that "in order to qualify for designation as a local historic landmark or local historic landmark district, individual properties must have significant character, interest, or value as part of the historical, cultural, archaeological, aesthetic, or architectural heritage of the City, state or nation." Upon receipt of the application, staff conducted multiple site visits to evaluate the current appearance of the resources along Segovia Street, and compiled historical research to determine the dates of construction, architects, and level of historic integrity of the buildings.

Please be advised that after careful research and study of our records, along with the information provided with the application, it is the determination of this office that Segovia Street between Alhambra Circle and Bird Road is not eligible for designation as a historic district.

In recent years, historical significance applications for multiple duplex and multi-family buildings similar in character, style, and designed by the same architects as those along Segovia Street have been received by the Historical Resources Department. These include multiple buildings along nearby Valencia Avenue. When Historical Significance Requests have been presented to the Historic Preservation Board, either for individual historic designation or historic district designation, the Board has determined not to designate similar resources. In multiple cases, the decision not to designate similar resources was appealed to the City Commission, which upheld the determination of the Historic Preservation Board not to designate the resources.

The prevailing opinion of the Historic Preservation Board on previous cases such as this is encapsulated in the motion which was passed at the Historic Preservation Board meeting on November 16, 2006 in reference to the buildings in the 500 block of Valencia Avenue. At that time a motion to, "deem the buildings significant as a group, but not significant enough for historic designation or to stand in the way of demolition" was passed.



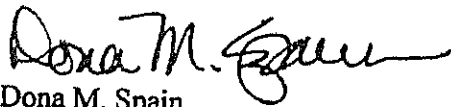
Ernesto Fabre Segovia Street Designation
March 23, 2015
Page 2

It is the evaluation of the Historical Resources Department that what gives the area its unique character is not the historical, cultural or architectural significance of the properties. Rather, it is the siting of the buildings and the manner in which duplexes and multifamily residences are given the appearance of large, single family residences which is required by the Coral Gables Zoning Code. If the preservation of this character is desired, it can be better regulated by Zoning regulations rather than historic district designation.

Please note that pursuant to Article 3, Section 3-1104 (A) (1), "If the department's initial determination is that the property does not meet the minimum eligibility criteria for listing, the applicant may present the proposal for designation to the Historic Preservation Board." Enclosed is Coral Gables Zoning Code Article 3-Division 11 as it pertains to the Historical Resources Department.

We appreciate your interest in historic preservation. If you should need additional information, please do not hesitate to contact the Historical Resources Department.

Sincerely,



Dona M. Spain
Historic Preservation Officer

Enclosure

cc: LHD 2014-001 File
Craig E. Leen, Esq., City Attorney
Miriam Ramos, Esq., Deputy City Attorney



GRE GROUP, INC. 9415 SUNSET DRIVE, SUITE 125 MIAMI, FL 33173

MARKET ANALYSIS

OF

2909 Segovia Street, Coral Gables, FL 33134
2915 Segovia Street, Coral Gables, FL 33134
55 Catalonia Avenue, Coral Gables, FL 33134

GRE Group, Inc. File #15-09010

AS OF:

September 9, 2015

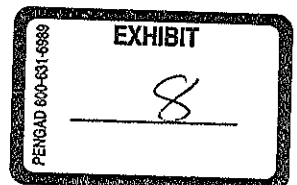
PREPARED FOR:

ALBERTO J. PEREZ
AJP VENTURES
2990 PONCE DE LEON BOULEVARD
SUITE 500
CORAL GABLES, FL 33134

PREPARED BY:

GRE Group, Inc.
9415 Sunset Drive, Suite 125
Miami, FL 33173

Tel.: 305.595.4485
Fax: 888.559.7220





September 9, 2015

TO: Alberto J. Perez
AJP Ventures
2990 Ponce de Leon Boulevard
Suite 500
Coral Gables, FL 33134

RE: Market Analysis; Proposed Development
2909 Segovia Street, Coral Gables, FL 33134
2915 Segovia Street, Coral Gables, FL 33134
555 Catalonia Avenue, Coral Gables, FL 33134

Mr. Perez:

In accordance with our engagement, please allow this correspondence to provide a summary of our findings based on the scope of work agreed upon and the subsequent research and analysis conducted. Our research and analysis were specific to the Coral Gables market and its reaction to newly constructed residences, particularly homes with a Modern and-or Contemporary flair.

The following are the most distinctive conclusions drawn from the analysis completed and the market reactions observed:

- Modern/Contemporary architecture styles appear to be the favored designs for newly constructed residences currently being marketed for sale within Coral Gables. Of the seventeen (17) current listings for homes built between 2014 and 2015, six (6) are Modern/Contemporary.
- Similarly, of the seven (7) closed sales in the past twelve (12) months that were built between 2014 and 2015, four (4) were of a Contemporary design.
- Non-waterfront homes built between 2000 and 2015 command significantly higher price per square foot sale amounts than other notable construction timeframes – such as the Mediterranean Revival era (approximately 1920 to 1940) and the Mid-Century era (approximately 1945 to 1965); a 31.0% premium over “Old Spanish” style homes and a 24.7% premium over “Ranch” style residences .
- Amongst the eleven (11) non-waterfront closed sales in the past twelve (12) months of homes built in the past five (5) years, the four (4) Contemporary residences commanded the highest price per square foot, on average, at \$511/SF.

Additionally, and in direct response to your questions and concerns regarding the effect on value for neighboring properties, a general neighborhood architectural description, and overall compatibility, please note the following...

- There was no data found or believed available that would indicate that the presence or construction of a Modern and-or Contemporary residence within Coral Gables would have a detrimental effect on neighboring property values.
- The Segovia Street Corridor, from Coral Way to Bird Road, was found to have no distinct uniform architectural style amongst the properties located on either side of the road. Several architectural styles were noted – including Mediterranean, Colonial, and Ranch designs – with the majority of residences built in the post World War II era, between the late 1940s and 1950s.
- The proposed residences are compatible with the overlaying nature of the neighborhood as they are single family homes and townhomes, consistent with current land uses. Compatibility, and its resulting effect on neighboring values, would only be a concern if land use were to change from

its current and proposed use – i.e. from residential to commercial (office) or affordable housing – or if the proposed construction would be of inferior and finishes than what the market expects; neither of which is the case here.

Our hope is that the conclusions drawn and the statements made help in answering and addressing your question and concerns regarding the proposed development along Segovia Street and Catalonia Avenue. Attached, please find supporting tables, photographs, and printouts.

Should you have any other questions or concerns, or believe we can be of any further service, please don't hesitate in contacting us.

Respectfully yours,



Carlos D. Gobel
Executive Director
GRE Group, Inc.

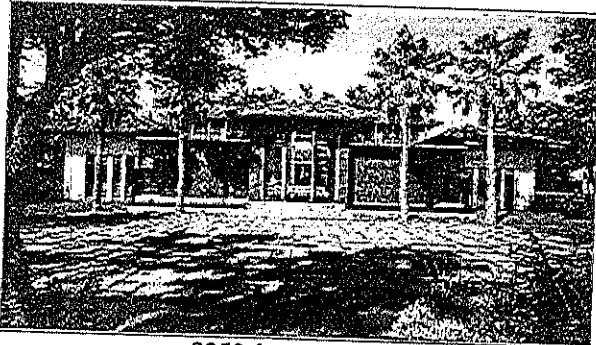
**ACTIVE LISTINGS AND CONTRACTED SALES – CORAL GABLES
HOMES BUILT BETWEEN 2014 AND 2015
(AS OF 09/09/2015; MLS)**

ADDRESS	STATUS	YEAR BUILT	DESIGN STYLE
325 LEUCADENDRA DRIVE	ACTIVE	2015	MEDITERRANEAN
8950 ARVIDA DRIVE	ACTIVE	2015	MODERN
10101 SABAL PALM AVENUE	ACTIVE	2014	CONTEMPORARY
9550 JOURNEYS END ROAD	ACTIVE	2014	EUROPEAN COUNTRY
10101 LAKESIDE DRIVE	ACTIVE	2015	MODERN
6851 SUNRISE PLACE	ACTIVE	2015	CONTEMPORARY
11081 MONFERO STREET	ACTIVE	2015	WEST INDIES
6500 LEONARDO STREET	ACTIVE	2015	FRENCH
900 CALBIRA AVENUE	ACTIVE	2015	MODERN
4420 INGRAHAM HIGHWAY	ACTIVE	2015	KEY WEST
1011 LISBON STREET	ACTIVE	2015	MEDITERRANEAN
1310 SAN BENITO AVENUE	ACTIVE	2015	MEDITERRANEAN
405 MAJORCA AVENUE	ACTIVE	2015	MEDITERRANEAN
232 SARTO AVENUE	ACTIVE	2015	CONTEMPORARY
112 FLORIDA AVENUE	ACTIVE	2015	KEY WEST
106 FLORIDA AVENUE	ACTIVE	2015	KEY WEST
4400 INGRAHAM HIGHWAY	PENDING	2015	WEST INDIES

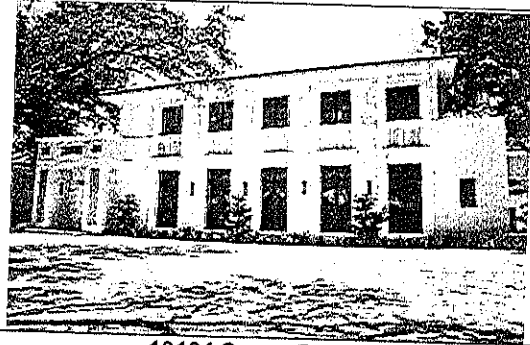
**CLOSED SALES – CORAL GABLES
HOMES BUILT BETWEEN 2014 AND 2015
(AS OF 09/09/2015; MLS)**

ADDRESS	STATUS	YEAR BUILT	DESIGN STYLE
3309 GRANADA BOULEVARD	SOLD; JUNE 2015	2015	CONTEMPORARY
731 ESCOBAR AVENUE	SOLD; JULY 2015	2015	CONTEMPORARY
5656 SAN VICENTE STREET	SOLD; JULY 2015	2015	FLORIDA VERNACULAR
601 GONDOLIERE AVENUE	SOLD; JULY 2015	2015	CONTEMPORARY
1010 ANDORA AVENUE	SOLD; APRIL 2015	2015	DUTCH
629 MADEIRA AVENUE	SOLD; AUG. 2015	2015	MEDITERRANEAN
1511 BLUE ROAD	SOLD; FEB. 2015	2014	CONTEMPORARY

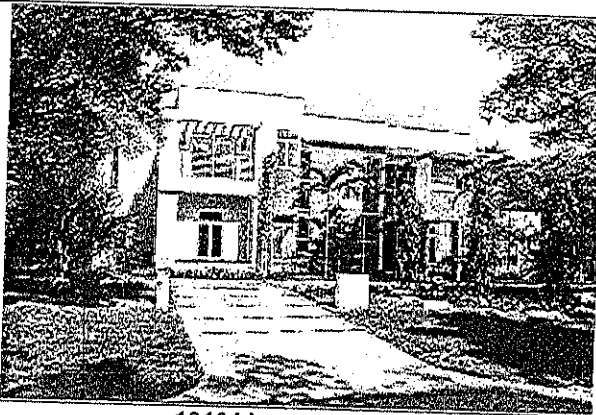
EXAMPLES OF MODERN AND CONTEMPORARY DESIGNS
ACTIVELY LISTED FOR SALE



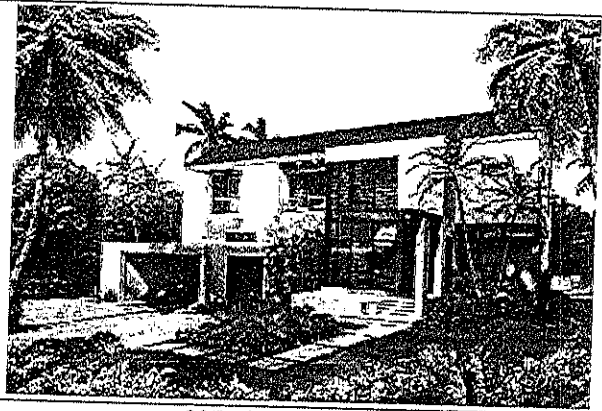
8950 ARVIDA DRIVE



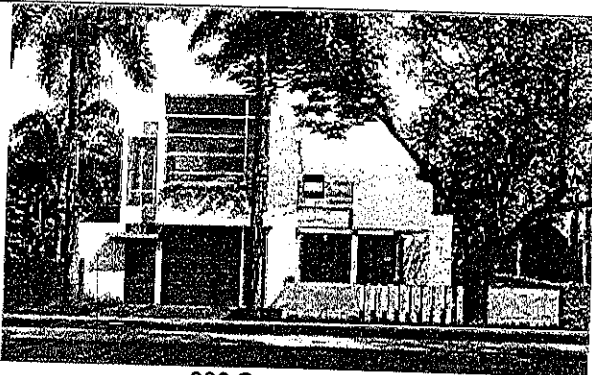
10101 SABAL PALM AVENUE



10101 LAKESIDE DRIVE



6851 SUNRISE PLACE



900 CALBIRA AVENUE



232 SARTO AVENUE

**MARKET DATA; HOMES BUILT BETWEEN 1920 AND 1940; CORAL GABLES
SOLD IN THE PAST 12 MONTHS; NON-WATERFRONT
(AS OF 09/09/2015; MLS)**

Property Type: Single Family (RE1) Status: Closed Sale Number of Properties: 100

	#Beds	#Baths	SF/FF	List Price	LP\$/SqFt	Sale Price	SP\$/SqFt	SP\$/LP\$	Days on Market
High	8	8	8,300	\$4,750,000	\$1,055	\$3,000,000	\$354	136.07	404
Low	2	1	1,047	\$290,000	\$184	\$235,000	\$124	77.88	2
Average	3.35	2.45	2,355.75	\$975,000	\$396	\$831,000	\$236	56.64	82.61
Median	3	2	2,011	\$390,000	\$352	\$380,000	\$242	56.96	45

Search Criteria

Status: CS
 County: DADE
 Photo Number: starts with 03
 Closing Date: 12 months back
 Waterfront Property (YN): N
 Year Built: between 1920 - 1940

**MARKET DATA; HOMES BUILT BETWEEN 1945 AND 1965; CORAL GABLES
SOLD IN THE PAST 12 MONTHS; NON-WATERFRONT
(AS OF 09/09/2015; MLS)**

Property Type: Single Family (RE1) Status: Closed Sale Number of Properties: 720

	#Beds	#Baths	SF/FF	List Price	LP\$/SqFt	Sale Price	SP\$/SqFt	SP\$/LP\$	Days on Market
High	7	7	6,374	\$2,679,000	\$617	\$2,400,000	\$233	127.30	302
Low	2	1	1,050	\$150,000	\$151	\$150,000	\$148	71.53	0
Average	3.25	2.24	2,255.67	\$850,035	\$271	\$859,790	\$255	50.12	73.14
Median	3	2	2,153.5	\$724,000	\$330	\$761,500	\$350	56.77	36.5

Search Criteria

Status: CS
 County: DADE
 Photo Number: starts with 03
 Closing Date: 12 months back
 Waterfront Property (YN): N
 Year Built: between 1945 - 1965

**MARKET DATA; HOMES BUILT BETWEEN 2000 AND 2015; CORAL GABLES
SOLD IN THE PAST 12 MONTHS; NON-WATERFRONT
(AS OF 09/09/2015; MLS)**

Property Type: Single Family (RE1) Status: Closed Sale Number of Properties: 23

	#Beds	#Baths	SF/FF	List Price	LP\$/SqFt	Sale Price	SP\$/SqFt	SP\$/LP\$	Days on Market
High	7	5	10,760	\$5,000,000	\$532	\$3,300,000	\$306	100.52	697
Low	3	3	2,469	\$1,196,000	\$471	\$1,030,000	\$347	80.13	6
Average	5.17	4.99	4,744.65	\$2,202,000	\$473	\$2,130,750	\$444	93.65	156.04
Median	5	5	2,650	\$2,295,000	\$457	\$2,295,000	\$412	60.89	60

Search Criteria

Status: CS
 County: DADE
 Photo Number: starts with 03
 Closing Date: 12 months back
 Waterfront Property (YN): N
 Year Built: between 2000 - 2015

**MARKET DATA; HOMES BUILT NO EARLIER THAN 2010; CORAL GABLES
SOLD IN THE PAST 12 MONTHS; NON-WATERFRONT
(AS OF 09/09/2015; MLS)**

Property Type: Single Family (RES)

Status: Closed Sale

Number of Properties: 11

	#Beds	#Baths	SP/PP	List Price	LP/SqFt	Sale Price	SP/SqFt	SP/LP%	Days on Market
High	3	2	2.071	\$2,505,000	\$832	\$2,695,000	\$558	103.52	458
Low	3	2	2.208	\$1,345,000	\$442	\$1,255,000	\$251	87.77	9
Average	3	4.81	4.626	\$2,384,639	\$500	\$2,252,137	\$455	95.51	98.01
Median	3	2	4.555	\$2,480,000	\$493	\$2,200,000	\$453	86.28	21

Search Criteria
 Status: CS
 County: DAGE
 Folio Number: starts with 09
 Closing Date: 12 months back
 Waterfront Property (Y/N): N
 Year Built: 2010 or more

**MARKET DATA; CONTEMPORARY/MODERN HOMES BUILT NO EARLIER THAN 2010; CORAL GABLES
SOLD IN THE PAST 12 MONTHS; NON-WATERFRONT
(AS OF 09/09/2015; MLS)**

Property Type: Single Family (RES)

Status: Closed Sale

Number of Properties: 4

	#Beds	#Baths	SP/PP	List Price	LP/SqFt	Sale Price	SP/SqFt	SP/LP%	Days on Market
High	3	5	3.071	\$2,005,000	\$623	\$2,035,000	\$555	100.52	463
Low	4	5	3.268	\$1,982,000	\$412	\$1,895,000	\$415	86.23	19
Average	4.75	4.75	4.478	\$2,343,500	\$518	\$2,308,250	\$511	86.66	176.5
Median	3	5	4.085	\$2,512,500	\$529	\$2,437,500	\$518	89.54	169.5

Search Criteria
 Status: CS
 County: DAGE
 Folio Number: starts with 02
 Closing Date: 12 months back
 Waterfront Property (Y/N): N
 Year Built: 2010 or more

PROFESSIONAL QUALIFICATIONS

CARLOS D. GOBEL, MBA, SRA

EXPERIENCE

Carlos D. Gobel, SRA, is Executive Director at GRE Group, a valuation and consulting firm based in Miami, FL that services the South Florida real estate market (Miami-Dade, Broward, Palm Beach, and Monroe counties). Before founding GRE Group in 2011, Mr. Gobel was the Residential Director at Integra Realty Resources - Miami/Palm Beach and, prior to Integra, was a Partner and Managing Director of Florida Appraisal Services (Miami, FL). In the nearly four years since its founding, GRE Group has completed nearly 2,000 assignments, representing more than \$2.2 Billion in South Florida real estate. Mr. Gobel has more than twelve years of real estate valuation and consulting experience that includes valuing vacant land, single family residences, manufactured homes, condominiums, co-operatives, multi-million dollar estates, 2 to 4 unit multi-family dwellings, office and apartment buildings, warehouses, and retail centers. Mr. Gobel has completed, reviewed, supervised, or consulted on over 9,000 assignments, representing more than \$4 billion in South Florida real estate. These assignments include appraisals, research, and-or analyses for lending purposes, feasibility studies, tax appeals, divorces, estate planning, investment and land uses, and expert witness testimony. Mr. Gobel also serves as an appointed Special Magistrate for Broward County's Valuation Adjustment Board and currently serves as an Executive Board Member of the Appraisal Institute's South Florida Chapter.

Mr. Gobel is a designated member of the Appraisal Institute (SRA), and was invited to participate in the Appraisal Institute's annual Leadership Development and Advisory Council (LDAC) in Washington, DC in 2009, 2010, and 2012. He has served as a guest speaker on topics and issues related to real estate and real estate valuation on numerous occasions to audiences ranging from a half dozen to more than 200 participants.

Mr. Gobel received his undergraduate degrees (Finance, Real Estate) from Florida International University (Miami, FL) and his graduate degree (MBA) from the University of Florida (Gainesville, FL). Mr. Gobel has also been awarded an Executive Certificate in Leadership and Management from the University of Notre Dame (South Bend, IN). Mr. Gobel is also a graduate of the FBI's Citizens Academy.

EDUCATION

- University of Florida: Master in Business Administration (MBA) - 2011
- Florida International University: Bachelor of Business Administration (BBA) - Finance, Real Estate - 2003

PROFESSIONAL ACTIVITIES AND AFFILIATIONS

- Appraisal Institute, Designated Member; Senior Residential Appraiser (SRA)
- Leadership Development & Advisory Council; Appraisal Institute (2009, 2010, 2012)

PROFESSIONAL ACTIVITIES AND AFFILIATIONS (CONTINUED)

- Candidate Member; American Society of Appraisers (ASA)

- Coral Gables Chamber of Commerce
- Florida International University Alumni Association
- University of Florida Alumni Association

LICENSES

- Florida, State-Certified Residential Appraiser, RD5485; Expires November 2016
- FHA Approved Certified Residential Appraiser; FLRD5485
- Florida, Licensed Real Estate Sales Associate, SL3226768; Expires September 2015

PROFESSIONAL DEVELOPMENT

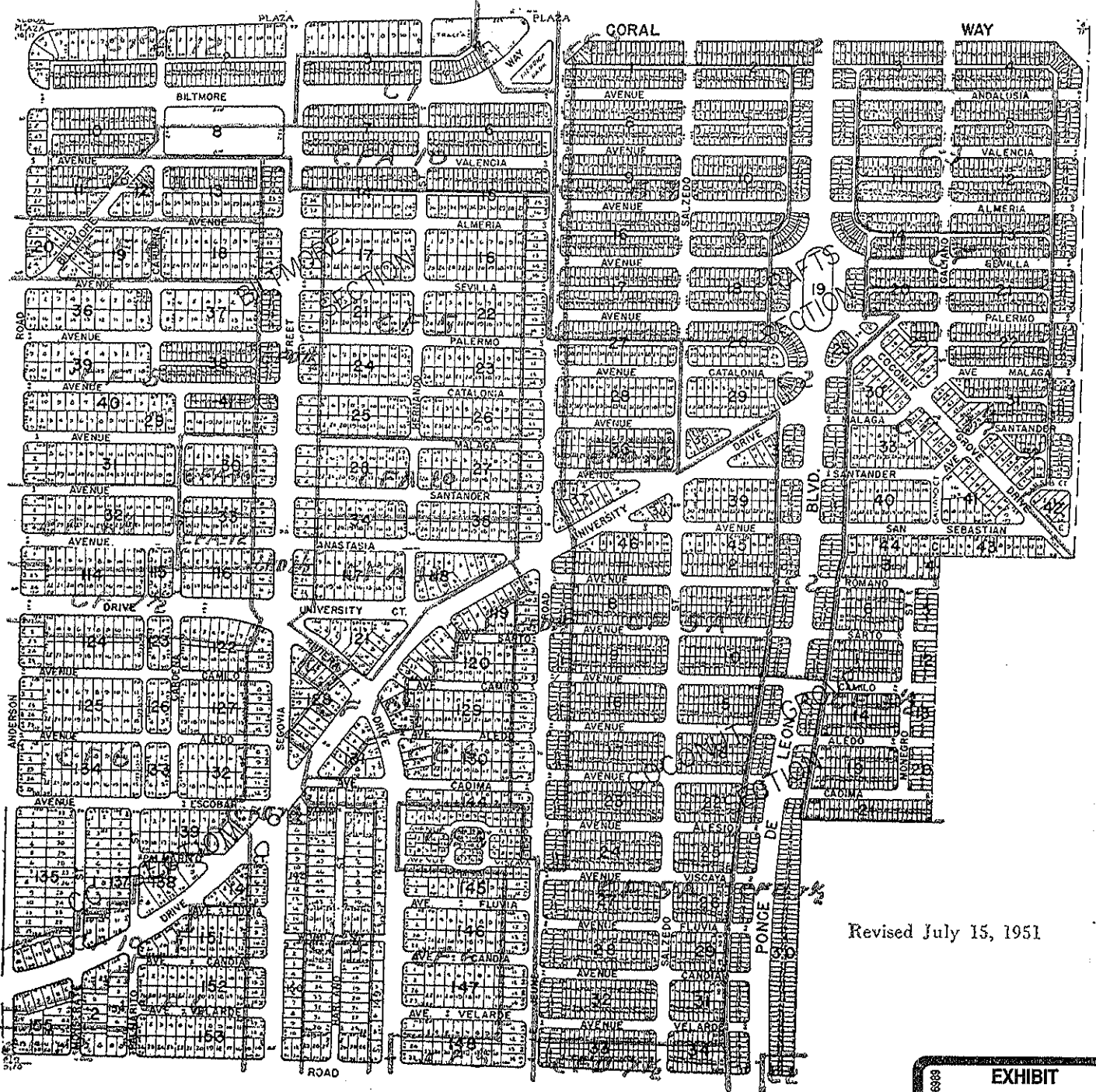
Mr. Gobel has completed numerous continuing and qualifying educational courses in real estate related studies, including more than 450 hours of professional coursework, most of which have been sponsored by the Appraisal Institute. His specialized education includes:

- ABI Registered Assistant Appraiser
- Residential Report Writing and Case Studies
- ABII Certified Residential Appraiser
- Advanced Residential Applications & Case Studies Part I
- Basic Appraisal Principles
- Residential Site Valuation and Cost Approach
- Basic Appraisal Procedures
- Advanced Residential Report Writing Part II
- Business Practices and Ethics
- Residential Market Analysis and Highest & Best Use
- Professional Guide to the URAR
- Real Estate Finance, Statistics, and Valuation Modeling
- Appraising Manufactured Housing
- Residential Sales Comparison and Income Approaches
- HUD Appraiser FHA Property Training
- General Appraiser Site Valuation & Cost Approach
- National USPAP – Jun '04, Mar '05, Jan '08, Nov '12, Oct '14
- Florida Supervisor / Trainee Roles and Relationships
- Inspecting the Residential "Green House"
- General Appraiser Income Approach Part I
- General Appraiser Sales Comparison Approach
- Income Capitalization
- General Appraiser Report Writing & Case Studies
- General Appraiser Market Analysis & Highest and Best Use
- Florida Appraisal Laws & Regulations – Jun '04, Mar '05, Mar '08, Nov '12, Oct '14
- General Appraiser Income Approach Part II
- Advanced Income Capitalization
- That's Logistics – The Valuation of Warehouses
- Commercial Appraisal Productivity
- IRS Valuation
- Inspecting the Residential "Green House"

PLATE 6
 BILTMORE SECTION
 CRAFTS SECTION
 COCONUT GROVE SECTION
 COUNTRY CLUB SECTION 6
 COCONUT GROVE TERRACE
 LOUISE PARK
 FRENCH VILLAGE

FRONT SETBACKS

Coconut Grove Terrace, lots East of Harlano Street, 35 feet; lots on West side of Harlano, 25 feet.
 Biltmore Section, Blocks 1, 2, 3 & 4, fronting on Coral Way, 25 feet.
 Biltmore Section, Blocks 3, 4, 7 & 6, fronting on Biltmore Way, 10 feet.



Revised July 15, 1951

PENSACOLA 600-631-6988

EXHIBIT

9

1957 CODE

be carried on within the City, and shall include every lawful use except an R, A or C use.

Section 9. SPECIAL USES.

For the purpose of this ordinance all special uses are classified as follows:

- Airdrome.
- Street car or bus barn.
- Circus, carnival, open air or tent show or similar use, operated for purposes of private profit, only upon approval of City Commission.
- Hospital or sanatorium for the care of crippled children.
- Penal or correctional institution.
- Public service water reservoir, filtration plant, or pumping station.
- Railroad stations.

(563)

Section 10. NON-CONFORMING USE

A non-conforming use lawfully existing at the time of the passage of this ordinance may be continued subject to the following conditions:

- (a) A non-conforming use shall not be extended, but the extension of a use at any portion of a building which was arranged or designed for such non-conforming use at the time of the passage of this ordinance shall not be deemed the extension of a non-conforming use.
- (b) A building designed or devoted to a non-conforming use may not be constructed or structurally altered to an extent exceeding an aggregate cost during any ten-year period of fifty per cent of the value of the building, unless the use of the building is changed to a conforming use.
- (b-1) That the 50 per cent valuation maximum requirement set forth in Section 10(b) of the Zoning Ordinance in regard to additions to non-conforming uses is hereby construed to be based on replacement value. (R.-3000)
- (c) A non-conforming use, if changed to a more restricted non-conforming use shall not thereafter be changed to a still more non-conforming use.
- (d) A non-conforming use shall not be changed unless changed to a more restricted use, providing that in a residential district an M use shall not be changed unless changed to a conforming use.
- (e) A non-conforming use shall not be continued, if by reason of odors, noxious fumes, smoke, noise or otherwise it shall become a nuisance to residents in adjoining R or A use districts.
- (f) Whenever a non-conforming use of a building has been discontinued for a period of one year or more, such non-conforming use shall not thereafter be reestablished, and the future use shall be in conformity with the provisions of this ordinance.
- (g) Nothing herein contained shall validate any non-conforming use existing at the effective date of this ordinance and not permitted hereby.

Section 11. HEIGHT OF BUILDINGS

1. No residence building shall be constructed in Coral Gables more than two and one-half stories in height.
2. No apartment building, hotel or other structure shall be constructed in Coral Gables of more than three stories in height, without special permission of the City Commission being first obtained.

Section 12. GENERAL REGULATIONS (616)

- (a) Architectural type.
All buildings shall be of Spanish, Venetian, Italian or other Mediterranean or similar harmonious type architecture, except:
 - (1) In the industrial section, McFarlane Homestead and Golden Gate subdivisions;
 - (2) In the Biltmore Section and Biltmore Addition, where

modernistic type houses are also permitted; and in Block 45, Riviera Section Part 3, where Dutch Colonial type houses will be permitted, subject to approval of plans therefor by the Board of Supervising Architects;

(3) Where otherwise required by the terms of presently existing restrictions in deeds conveying lots or lands, or specially provided for herein.

(4) In commercial districts, such types of architecture shall be permissible as shall be found by the Board of Supervising Architects to be harmonious with the immediate neighborhood.

(5) No duplication of elevation or exterior architectural design shall be permitted except in the units of a single housing project, which shall be deemed to be not more than three multi-family units constructed on a lot or on contiguous lots in such plot plan upon said lots as to be one architectural entity.

(6) No duplication of floor plan shall be permitted except in units of a housing project as defined in paragraph (5) hereof; provided however that the supervising architects may permit duplication of floor plans in buildings separated by not less than two intervening streets.

(7) Duplication of floor plan and/or similarity of elevations or exterior architectural design shall be forbidden by the board of Supervising Architects regardless of other provisions of this ordinance, when in their judgment, it is detrimental to the interest and character of the locality or neighborhood, or when it may tend toward row housing, which is defined as repetition of plan and design creating a uniformity or monotony of mass and appearance.

(b) Exterior Walls.

All exterior walls of buildings shall be constructed of concrete or glass block, poured concrete, stone, hollow tile, or coral rock, without wooden facings, and all exterior masonry surfaces shall be stuccoed and painted excepting those of coral rock, stone or glass. Clay brick may be used only for sills and trim. All exterior coloring shall be approved by the Supervising Architect and Building Inspector before being applied.

(c) Roofs.

Excepting in C and M districts, in McFarlane Homestead and Golden Gate subdivisions, and in districts where modernistic type construction is permitted, no flat roofs shall be permitted on single family or two family dwellings, except over rooms on the rear end of two-story dwellings on inside lots. All pitched roofs shall be of vitrified clay tile, or white concrete tile (607), or coral rock slabs laid shingle fashion. Flat roofs shall be permitted on studio and garage apartment buildings in R4 districts, and on Apartment and Commercial or manufacturing buildings.

When flat roofs are used on modernistic type houses, they shall be of poured concrete.

All parapet walls or copings on any single or two-family residence building or apartment building; and on the front and/or side, facing a street, of a private garage building, a studio or garage apartment building in a C-1 or C-2 district, shall be finished with tile.

(d) Walls, Fences, Shrubbery, Utility Lines, Driveways.

1. Every permit for erection of wall or fence in rear five feet of any rear yard shall provide that it is subject to revocation, and to requirement that the wall or fence be removed by the owner at any time on request of a utility company requiring the use of the space for utility purposes; and that if the property owners fails to remove, on demand and notice, the utility company or City may, at his expense.

2. All fences and walls shall be of concrete block or rock, and block surfaces to be plastered with stucco; excepting wooden fences on Avenue Santa Maria.

3. No lot line walls or shrubbery over four (4) feet high shall be permitted within twenty feet of a street or alley intersection, or within twenty feet of front of lot adjacent to a driveway on abutting premises.

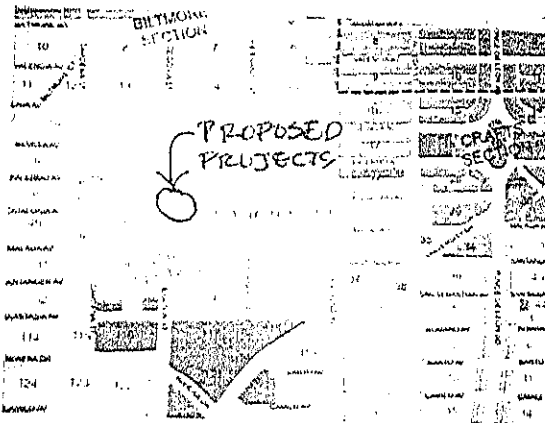
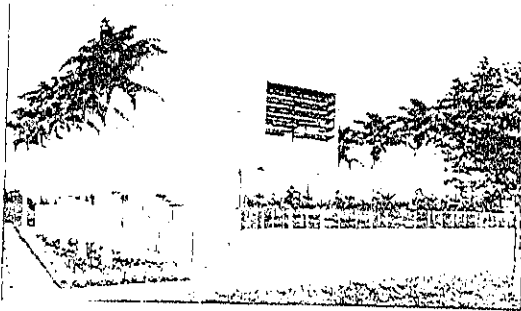
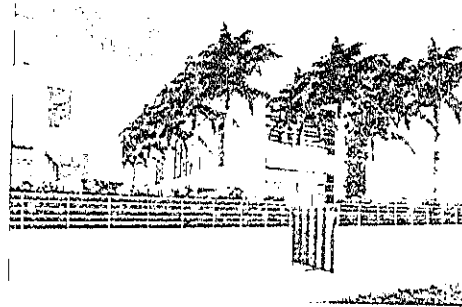
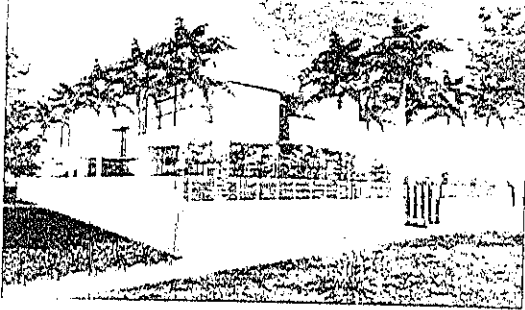
All persons owning or maintaining shade or ornamental trees or shrubbery or flora of any kind in the areas zoned for residential purposes in the City of Coral Gables, shall, whenever the adjoining premises are occupied by a person or persons dwelling thereon, keep all trees, shrubs or flora

NOTICE

HIGHLY INCOMPATIBLE PROJECT ON SEGOVIA ST

DEAR NEIGHBORS,

BE AWARE THAT ON THE CORNER OF SEGOVIA AND CATALONIA THERE IS A PROPOSAL FOR THE DEMOLITION OF 2 DUPLEXES. IN ITS PLACE WOULD BE CONSTRUCTED 3 MODERN BUILDINGS: 2 SINGLE FAMILY RESIDENCES AND A DUPLEX.



THE BOARD OF ARCHITECTS IS SCHEDULED TO MEET ON **THURSDAY MAY 28** TO APPROVE OR REJECT THESE PROJECTS.

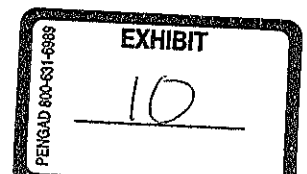
THE ZONING CODE IS VERY CLEAR ON STANDARDS FOR DESIGN IN CORAL GABLES. THESE 3 PROJECTS APPEAR TO NOT CONFORM TO THE ZONING CODE IN VARIOUS SECTIONS OF THE CODE (SEE FOLLOWING PAGES).

THERE ARE MANY REASONS THESE PROJECTS SHOULD BE REJECTED, AMONG THEM:

- THE MODERN DESIGN IS NOT COMPATIBLE, IS OUT OF CONTEXT WITH CITY'S UNIQUE HISTORIC THEMATIC ARCHITECTURE, AND IS SETTING A PRECEDENT THAT COULD GIVE THE GREEN LIGHT TO OTHER DEVELOPERS

WHAT CAN YOU DO?

1. **WRITE** TO THE BOARD OF ARCHITECTS @ CORALGABLES.COM, RTHIAS@CORALGABLES.COM, (Planning Director) GLENN@DELLUNANDPRAI.COM (Chairman BOA) AND ASK THEM TO REJECT THESE PROJECTS
2. **SHARE** THIS INFORMATION WITH YOUR NEIGHBORS AND ASK THEM TO WRITE THE BOARD OF ARCHITECTS
3. **ATTEND** THE BOARD OF ARCHITECTS AND TELL THE BOARD YOU OBJECT TO THESE DESIGNS ON SEGOVIA ST



ARTICLE 5 – DEVELOPMENT STANDARDS

requirements:

1. That a carport or porte-cochere is provided for the storage of an automobile.
 2. That the converted garage may not be used as a rental unit.
- D. The landscape open-space requirement of forty (40%) percent for single-family dwellings may be reduced by ten (10%) percent.

Division 6. Design Review Standards

Section 5-601. Purpose and applicability.

→ A. The purpose of these design review standards is to:

1. Provide standards and criteria for review of applications for development approval within the City;
2. Promote innovative design with regard to the aesthetics, architectural design, appearances, safety, and function of the built environment in relation to the site, adjacent structure and surrounding community;
- 3. Promote orderly and harmonious development of the City;
4. Enhance the desirability of residences or investment in the City;
5. Encourage the attainment of the most desirable use of land and improvements;
6. Enhance the desirability of living conditions upon the immediate site or in adjacent areas;
- 7. Promote visual environments which are of high aesthetic quality and variety and which, at the same time, are considerate of each other;
8. Establish identity, diversity and focus to promote a pedestrian friendly environment; and
9. Encourage the utilization of a variety of architectural attributes and street level amenities to create a sense of place, including the spatial relationship of buildings and the characteristics created to ensure attractive and functional areas.

B. The standards in this Division shall be applicable to applications for development approval within all zoning districts, except as otherwise provided herein.

Section 5-602. Design review standards.

A. The Board of Architects shall determine if an application satisfies the following design review standards:

- 1. Whether the color, design, finishes, fenestration, texture, selection of architectural elements of exterior surfaces of the structure are compatible and the relationships of these items in comparison to building base, middle and top with the hierarchy of importance being the base, top and middle.
2. Whether the planning and siting of the various function and structures on-site provides the following:
 - a. Creates an intrinsic sense of order between buildings, streets and pedestrian movements and

ARTICLE 5 – DEVELOPMENT STANDARDS

activities.

- b. Provides a desirable environment for occupants, visitors and the general community.
 3. Whether adjacent existing historic features, natural features and street level pedestrian view corridors are appropriately integrated or otherwise protected.
 4. Whether the amount and arrangement of open/green space [including urban open space (i.e. plazas) or unimproved areas (i.e. open lawns, etc.)] are appropriate to the design, function and location in relationship to the function of the structures and surrounding properties.
 5. Whether sufficient buffering (including hard and softscape) is provided when non-compatible uses abut or adjoin one another.
 6. Whether the proposed lighting provides for the safe movement of persons and vehicles, provides security, and minimizes glare and reflection on adjacent properties.
 7. Whether access to the property and circulation is safe and convenient for pedestrians, cyclists and vehicles, and is designed to interfere as little as possible with traffic flow on these roads and to permit vehicles a prompt and safe ingress/egress to the site.
 8. Whether waste disposal facilities adversely affect adjacent properties.
 9. Whether the application provides improvements, public open space, pedestrian amenities which benefit the public.
 10. Whether the proposed application is in conformity with provisions of this Division.
- B. In applying the standards set forth in Section 5-602(A) above, the Board of Architects shall review each of the following items of an application:

→ 1. Aesthetics.

→ 2. Architectural compatibility with neighboring properties and uses.

→ 3. Architecture.

→ 4. Building and building components including, but not limited to:

- a. Accessory structures including garages, sheds, utility facilities and waste receptacles;
- b. Arcades, loggias, porte coheres, passages and similar covered areas;
- c. Building appendages including but not limited to the following: balconies, penthouses, loading docks, awnings, louvers, or any visible devices for deflecting, filtering or shielding the structure or interior from the elements, flues, chimneys, exhaust fans, air-conditioning equipment, elevator equipment, fans, cooling towers, antennae or similar structures placed upon the roof or the exterior of the building;
- d. Building entrances/exits for pedestrians and vehicles;
- e. Building height;
- f. Building materials, texture, fenestration and surfaces;
- g. Building openings;

ARTICLE 5 – DEVELOPMENT STANDARDS

- h. Building scale and mass;
 - i. Building façade step-backs;
 - j. Building rooflines;
 - k. Design;
 - l. Lighting;
 - m. Parking and paved surfaces;
 - n. Signage;
 - o. Stairs, ramps, escalators, moving sidewalks, elevators or downspouts on the exterior buildings; and
 - p. Window coverage, casings/depth and proportion.
5. Colors.
- C. If the Board finds that an application is not consistent with the above standards, the Board of Architects may require changes of an application and its specifications to promote and maintain the purpose of these standards.

Section 5-603. Architectural style.

A. Except as provided for in Section 5-603(f) all buildings hereinafter constructed or reconstructed, shall be designed in a specific architectural style such as but not limited to Colonial, Venetian, Mediterranean, Italian, French, Bahamian or other identifiable architectural style. All buildings hereinafter altered or added to shall conform to the architectural design of the existing building provided, however, that if the architectural style of the building is being altered then the building shall be designed in a specific architectural style such as but not limited to Colonial, Venetian, Mediterranean, Italian, French, Bahamian or other identifiable architectural style. The Architect shall include a page or pages in the plan which defines the architectural style with text and photographs and provide a statement on how the proposed building complies with the style. It shall be the duty and responsibility of the Board of Architects to determine in each and every case whether or not the submitted plans comply with the type and scale of architecture set forth hereinabove and require from the designing architect such changes as would bring the design into conformity. The Board of Architects shall require such changes in the design of the structure so as to preserve traditional aesthetic treatments and promote design excellence in the community. In considering the design of the building, the Board of Architects shall consider and render a decision as to the adequacy of the following elements in the design concept.

- 1. Awnings and canopies.
- 2. Colors.
- 3. Decorative lighting (height, location and style).
- 4. Doors.
- 5. Height of building.
- 6. Impact on adjacent properties of continuous two (2) story walls that are in excess of forty (40%)

★ "MODERN" STYLE IS NOT IDENTIFIABLE STYLE IN CORAL GABLES. THE SUGGESTION IS FOR A STYLE THAT IS TRADITIONAL AND ECLECTIC, NOT THE OPPOSITE.

ARTICLE 5 – DEVELOPMENT STANDARDS

percent of the site depth.

7. Location of exposed piping, conduits and rainwater leaders.
8. Location of structure on site.
9. Planters.
10. Roofs including materials, color, slope and overhang.
11. Shutters.
12. Site circulation in regard to pedestrian travel, parking, services, grades and landscaping.
13. Texture of surface.
14. Trim.
15. Walls, height, location, materials, and design.
16. Window boxes.
17. Windows (Fenestration).

B. The architectural style for a given location, unless specified to the contrary, shall be in harmony with the architecture of its particular neighborhood. The Board of Architects shall review a new building or structure or a substantial addition to an existing building or structure that is to be constructed in context within an area that includes both sides of the street, on the block where it is located and surrounding properties. The Board of Architects shall require that photographs of both sides of the street, on the block where a new building or structure or a substantial addition to an existing building or structure is to be constructed and surrounding properties, is submitted for their review.

C. The architectural context of an area includes the height, scale, massing, separation between buildings, and style, in regard to how buildings and structures relate to each other within a specified area. Architectural context allows for differences in height, scale, massing, and separation between building and style, when such differences contribute to the overall harmony and character of the area. The Board of Architects shall not take into consideration existing buildings and structures that are out of context with the area when considering whether a new building or structure or a substantial addition to an existing building or structure is in context with both sides of the street on the block where it is located and surrounding properties. The Board of Architects shall review the building or structure in the context of that area in which the site is located when a new building or structure or a substantial addition to an existing building or structure is located on a building site that is on the border of two areas that have different character or context.

- D. Additions and alterations to buildings, which have been designated by the provisions within the Zoning Ordinance as an Historic Landmark, shall conform to the Secretary of the Interiors Standards.
- E. Duplication of elevations and/or exterior architectural design. No duplication of elevations and/or exterior architectural design or any similar designs as to massing, scale, and architectural features shall be permitted in any residential area. It is the intent of this section that the design of single-family residences be a unique and original design and that the design or similarly designed single-family residences not be repeated within the residential neighborhoods of the City. This section does not prohibit repetitive styles of architecture in the residential neighborhoods of the City, just a repetitiveness of design. Architects submitting plans for consideration by the Board of Architects shall, as part of said plan, and as a prerequisite to approval thereof, sign a certificate reading as follows:

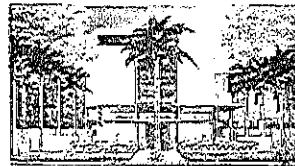
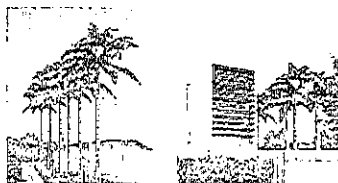
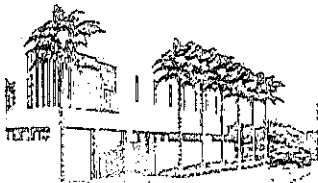
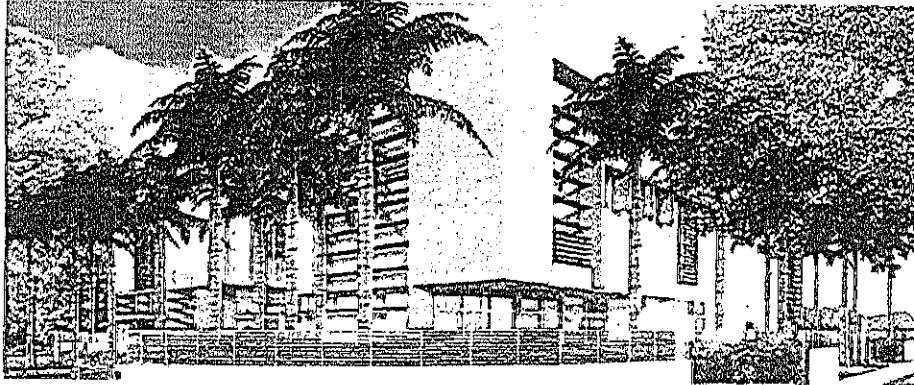
ARTICLE 5 -- DEVELOPMENT STANDARDS

"To the best of my knowledge and belief, the within plans and specifications do not duplicate the elevations and/or exterior architectural design or are similar in design as to the massing, scale, and architectural features of any buildings in the residential area of the City of Coral Gables, previously submitted by me or by my office. Furthermore, that to the best of my knowledge and belief these plans and specifications are a unique and original design and not a duplication of elevations and/or exterior architectural design or similar design as to the massing, scale, and architectural features of any building constructed, or for which a permit has been issued, in the City of Coral Gables; I further certify that I am fully familiar with the ordinance and regulations under which this certificate is required. (Seal)"

- F. Architects who have been found by the Code Enforcement Board to have violated the provisions of this section shall be reported to the State of Florida Department of Business and Professional Regulation for disciplinary action, in addition to the other penalties provided by this Code.
- G. The provisions of this subsection shall not apply, however, in the following cases:
1. In the units of a single-housing project, which shall be deemed and which hereby is defined as not more than three (3) multiple family units constructed on a lot or on contiguous lots so as to be an architectural entity; and
 2. To the interior design or floor plan of any structure.
- H. Specific standards. The owner shall require that his plans be designed in such a manner as to enhance the overall architectural character of the city, neighborhood and street. All new buildings, alterations, additions or changes to the facade in any nature shall conform to the following regulations:
1. Marked stucco to simulate shutters, flanking window openings and indiscriminate use of stucco scoring or cut lines, unless they perform a function in the design, shall not be permitted.
 2. Where particular treatment such as scoring, slump brick or other architectural motifs is employed, these shall return on the abutting elevation.
 3. Excessive use of slump or other brick shall not be permitted.
 4. Where wood or metal columns are used, the same shall be well proportioned.
 5. Shutters shall be architecturally designed to enhance the structure and all tracts and housings shall be concealed from view to the maximum extent practicable when not in use.
 - a. Plans for all new construction shall incorporate or make provisions for hurricane shutters.
 - b. Storm panels with removable horizontal tracks shall be permitted on all structures without Board of Architects review and approval
 - c. The Board of Architects may approve a hurricane shutter type or system for multi-unit buildings (residential and commercial) as a whole, thereby allowing individual owners or tenants to install pre-approved hurricane shutters without additional Board of Architects review and approval.
 - d. No shutter shall be placed on a structure so that it will alter or conceal architectural features or details of a structure.
 - e. Shutters shall not be installed in such a way as to prevent the intended or normal operation of any window or door.

PLEASE BOA REJECT HIGHLY INCOMPATIBLE PROJECT ON 2909 SEGOVIA, 2915 SEGOVIA AND 555 CATALONIA

Neighbors in the Biltmore Section of Coral Gables



Neighbors in the Biltmore Section of Coral Gables

59

Supporters

The project is highly incompatible with the character of Segovia.

Segovia Street is a critically important and symbolic boulevard because it is a unique street in a residential area, emblematic of the Biltmore historic subdivision; and, because it contributes to the city's identity and the economic well being of the city in general.

Segovia Street is very significant because of its location, width, scale, the landscaped median, the tree-lined parkways, and the suburban pattern created by its distinct duplexes that appear to be single family residences, and because of its overall general appearance and urban harmony.

REASONS TO REJECT THIS PROJECT

- The overall design, shapes, scales, volume, extreme elements, and proportions of the proposed buildings and their relation to the existing buildings and street context are not congruent with and are highly incompatible with the character of Segovia Street.
- The proposed ultra-contemporary building is out of character with the historically minded "sense of place" in Coral Gables which took many decades to create and instill.
- The project is an urban project because it is made up of three buildings, not one, in one block; therefore, its impact is greater.
- Segovia Street is a critically important boulevard in the historic Biltmore subdivision that carries a significant weight of the economic value of its neighborhood.
- Segovia Street's urban character contributes to its own charm and identity and it also contributes to the charm and the identity of the neighborhood in general. The proposed project is uncharacteristic of Segovia's identity; and if passed, it will damage the street's identity, consequently reducing its property values, and that of the surrounding neighborhood.
- Branding and uniqueness is what drives tourism and give people a sense of place and security. If the project passes it will create citizens' distrust in the system.
- Coral Gables has a history of thoughtful planning and zoning, but if passed, this project will set up a precedent for more future development of this kind in this street and throughout the City.
- It will allow developers with influence and power to harm and hurt our neighborhoods at the expense of short-term profits.
- It will facilitate other ultra-modern designs to be proposed alongside our beautiful coral rock and Mediterranean treasures throughout the city. What street will be next?

PLEASE KEEP SEGOVIA STREET BEAUTIFUL!

PROTECT SEGOVIA STREET AND OUR COMMUNITY BY REJECTING THIS PROJECT!

Letter to
Boardofarchitects@coralgables.com
City Manager Coral Gables Cathy Swanson
City Architect Coral Gables Carlos Mindreau
and 2 others
Planning Director Coral Gables Ramon Trias
neighbor maricris Longo

PLEASE BOA REJECT HIGHLY INCOMPATIBLE PROJECT ON 2909 SEGOVIA, 2915 SEGOVIA AND 555 CATALONIA

The project is highly incompatible with the character of Segovia.



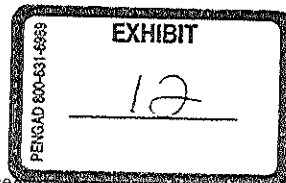
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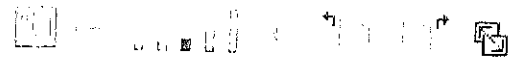
Miami

and

*The Story
of its
Remarkable
Growth*

*An
interview with
George E. Merrick
Published by
The New York Times*





THE NEW YORK TIMES of Sunday, March 15th, contained a four-column interview with George E. Merrick, owner and builder of Coral Gables, which in many ways was one of the most notable expressions of the Miami spirit which has ever appeared in a great Northern newspaper. It is a message which every Miamian should read carefully. It answers in plain, straightforward terms all of the criticisms and derogatory vaporings of writers who come to Miami for a brief stay and, without study or serious thought of the city's growth and spirit, attempt to belittle it before the whole country.

The New York Times is not only one of the nation's foremost newspapers, but one of the most conservative as well. That it invited the interview in question soon after the visit of its owner and publisher, Mr. Adolph Ochs, to Miami and Coral Gables, is evidence of its desire to do justice to Miami and to give Florida its proper place before the serious-minded readers of this country. The interview with Mr. Merrick follows.

CORAL GABLES - MIAMI REVIEWS

MIAMI HAS been misrepresented in a flood of articles which give the impression that it is a boom town, whereas the growth from a population of 1,681 in 1900 to 111,000 in 1925 is the result of the development of the permanent productive resources of the American tropics, according to George Edgar Merrick, who was in this city yesterday at the Hotel Biltmore, arranging with John McEntee Bowman the details of a \$10,000,000 suburban development.

Mr. Merrick, who is less than forty years old, has created a city of tiles, concrete, steel and coral rock out of what a few years ago was his father's orange grove. This is Coral Gables, near Miami. What was an agricultural property a little more than a decade ago is today a varied landscape of lawns and gardens, broken by the white and red of fine residences in the Spanish and Moorish style.

ORANGE GROVE'S TRANSFORMATION

Mr. Merrick was in New York City studying law and practicing poetry when his father died in 1911. He returned to Miami, which was then a city of about 10,000 inhabitants. The idea occurred to him of turning the grove, which his father called Coral Gables, into a suburb of Miami. As the development began to prosper he called in artists, landscape architects and city planners and they built up a modernized Mediterranean city, in connection with which he and Mr. Bowman are now building the \$10,000,000 hotel, country club and bathing casino.

"Just how I came to utilize the Spanish type of architecture in Coral Gables, I can hardly say, except that it always seemed to me to be the only way houses should be built down there in those tropical surroundings."



CORAL GABLES

said Mr. Merrick. "I made a trip to Mexico and Central America and was more convinced than ever of the possibilities offered by the adaptations of the Spanish and Moorish type of architecture. The gleaming white coral rock, the palm trees, tropical flowers and verdure seemed to me to provide a natural setting with which Spanish architecture alone would harmonize."

BRYAN EMPLOYED AS ORATOR

Mt. Merrick has played an important part in the building of Miami, and his enthusiasm about the place is such that he believes that to sing its praises adequately is a task not unworthy of the powers of the greatest natural orator living. He has employed the services of William Jennings Bryan, who makes a daily address to crowds at Miami on the glories and potentialities of the tropical region of which Miami is the metropolis.

"The recent articles in Northern papers and magazines about Miami have been in many instances so unfair to the real Miami that it seems to me time to bring out the facts behind its great, healthy, substantial growth," he said.

"The 'smart Aleck' writings regarding this great Miami growth, from even financial writers, are akin to the solemn European conclusions reached by some of our near statesmen after a month's visit in Europe. Comparing the steady, healthy and tremendous growth of all Florida but Miami, particularly, to Klondike rushes and Texas oil field booms, as done in recent picturesque articles in New York newspapers and magazines, is simply silly, sob-sister, sensational writing.

"Miami merits a more mature consideration and exposition of its remarkable growth and the factors and

potentialities which are steadily forcing it more and more into the national limelight.

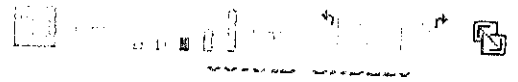
"I might say here that I am not a promoter just snapping upon a new chance for easy exploitation in Miami. I have lived and worked in the upbuilding of Miami for twenty-six years and I am almost as close to a native son as you usually find in Miami. I have done everything from grubbing the coral rock, clearing pine timbers, planting tomatoes, developing grapefruit and alligator pear groves, and have been in personal contact with most of Miami's principal resources in the actual and manual working of them out. And so on, to the developing and marketing of what is now probably America's greatest realty development, which is Coral Gables.

\$21,000,000 SPENT IN THREE YEARS

"In Coral Gables there has been expended during the past three years over \$21,000,000 in hard, cold cash. There have been nearly \$30,000,000 of realty sales made throughout thirty-eight of these United States. There have been close to a thousand Mediterranean-type houses built within three years.

"Such enterprises in Coral Gables as the Miami Biltmore Hotel and the Miami Biltmore Country Club, which, with its golf courses, bathing casino, polo fields, etc., will cost over \$10,000,000, are but a single phase of this development, which has a definite further ten-year program involving a \$100,000,000 expenditure still ahead.

"Remember, too, that Coral Gables is only one of many great developments in Miami. There is, for instance, Miami Beach, which twelve years ago was a mangrove swamp, but by the genius, energy and millions of Carl



Fisher has been transformed into the Greatest Winter playground of the nation, and where there has been invested in construction altogether probably \$100,000,000.

"It has been said in some of these articles that Miami is in the throes of a wild, fantastic boom. Now, on the contrary, Miami never had a boom, and is not having a boom now. To back up this statement of mine it is necessary to make a further emphatic assertion, which is that should no further persons commonly designated as 'tourists' ever again visit Miami it still would steadily become a great city.

THE ADVANTAGES OF FLORIDA

"My father and my family are examples of what I mean. We went to Florida twenty-six years ago, not as tourists, but to take advantage of the natural resources: the advantage for real and broader living and the potentialities for tremendous profit to be taken out of the ground in Miami. And we found them. Disregarding realty value and enhancements entirely, we found them. Today and every day in Miami, Dade County, in the great Everglade empire to the west and south of Miami, and in that great only American tropics which is the backbone of Miami, hundreds of people are finding and making their own, those same things that drew our family to Miami. And the hundreds of today are healthy, naturally, and, just as logically as the endless-chain scheme works, becoming the thousands and hundreds of thousands of tomorrow and the day after.

"From, and because of the establishment of our own family at Miami (and also disregarding realty phases entirely), over 300 people have come to Miami in our

own single endless chain. Once a Miamian always a Miamian—and the present tremendous growth is largely due to the cumulative effect of these endless chains started by satisfied Miamians.

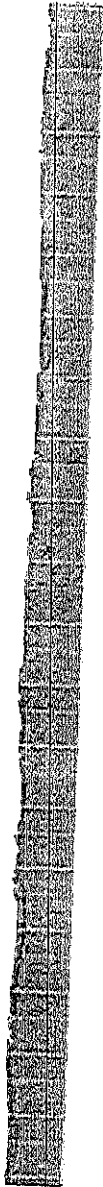
“Miami has had one continuous, steady growth from the one thousand inhabitants of twenty-five years ago to the hundred thousand or so inhabitants of today. True, it has been growing faster, gathering momentum with each year, and it will continue to grow with still increasing momentum for at least ten more years, into a city of 1,000,000 inhabitants, which we surely expect.

● GROWTH OF BANK DEPOSITS

“The bank deposits of Miami are a fair barometer. They have grown steadily and surely from an aggregate of only a few millions fifteen years ago into about one hundred millions today. The fact that Miami is now an all-year city and not just a tourist resort is shown by the fact that its bank deposits will fall off hardly more than 10 per cent. during the Summer.

“Can you call a city a boom town whose building permits last year were close to \$30,000,000 in greater Miami, and whose building permits in the same area this year will exceed \$60,000,000, and all of which are materialized in concrete, reinforced concrete and everlasting coral stone? These are surely not the materials of which a boom town is made. Miami has for years been dubbed by architectural and building magazines the ‘Concrete City.’ In boom cities of the Middle West, of the Southwest and the West you sometimes read of frame schoolhouses burning, sometimes with loss of lives. Throughout the entire Miami area there is not a single frame schoolhouse. Literally millions upon millions are invested in the most modern concrete buildings

CORAL GABLES



of architectural beauty and ideal arrangements, far surpassing anything else in school building architecture, yet worked out in this country. The same phase is apparent in the churches. An \$800,000 Catholic cathedral, a \$600,000 Episcopal church, dozen of \$500,000 churches supplanting \$100,000 ones and in the most beautiful style of ecclesiastical architecture, by national architectural authorities. Does this seem like a boom town?

"A million dollar causeway built only five years ago of stone, concrete and steel, and designed to meet the needs of twenty years is now to be doubled to meet present traffic needs.

THOUSANDS OF MILES OF ROADS

"Thousands of miles of the most permanent kind of highways gridiron the entire Miami area and make every part of this entire and only American tropical country literally a part of the City of Miami.

"A five million dollar overseas highway is stringing together the 150-mile chain of matchless Florida Keys into a super-Riviera highway which will be the most wonderful motor road in the world.

"A great Tamiami trail costing over a million dollars is being thrown across the Everglade Empire to the Gulf Coast, making direct connection with all the Gulf Coast cities and making directly tributary to Miami millions of feet of untouched cypress and the future produce of thousands of square miles of rich lands.

"Nearly \$20,000,000 has been spent by the State of Florida in draining and fitting for agriculture that great Everglade empire of millions of acres, the development and exploitation of which will most directly affect Miami. Men who are largely responsible for the sale

of the Everglade bonds enabling this great drainage project, and Government men familiar with same, say that the properly developed potentialities of the Everglades alone would make a city of a million people out of Miami.

"Several varieties of rubber are indigenous in this area. American rubber manufacturers are just turning their attention to experiments, apparently proving that Everglade rubber culture is a practical thing. Great pulp manufacturers from the North are turning their attention to the Everglades, with its various fibre grasses growing wild and the many tropical fibre plants which would be cultivated thereon, and are actually beginning great manufacturing enterprises based thereon.

"One great sugar company has successfully invested in the neighborhood of Miami over \$10,000,000 in the sugar industry.

RICHERS OF THE EVERGLADES

"The expensive sea island cotton, finest grade wrapper tobacco, have been proved to grow successfully in the Everglades. Think of millions of acres richer than any other area on this continent, and capable of producing not only the staples of the temperate zones, but all the higher priced commodities of the tropics. Why, many a city in the Middle West has been built into great size on the potentialities of its enveloping corn and grain lands which may make from \$10 to \$50 per acre per year. Here are millions of acres which will produce crops ranging in yearly profit from \$100 to \$1,000 per acre.

"Here is the ideal beef-producing section of the United States; with all-year natural forage, capable of growing only the most luxurious tropical grasses twelve months

CORAL GABLES

of the year. There are none of the freezes or droughts common to other beef-producing sections to contend with; there is minimum danger of cattle diseases.

"The casual observer sometimes asks, 'How can you expect a great city here at the jumping-off point of Florida?' Havana has been made a great city by reason of the same resources as those behind Miami. Despite every handicap known to man, and with never in its history any tincture of progressive spirit, Havana, just across the Gulf from Miami, became a great city.

"Great Middle Western cities were built in twenty-five years by farmer migration from the East. Why is it not reasonable for a million people to be drawn in ten years from the congested East and semi-congested West and Middle West to Miami, where the lure, promise and results are a hundred to one more powerful than they were in the Middle West migration?

"A great city, Los Angeles, was brought into being on the far side of the Continent from the congested East, which furnished its population. Economically, should not Miami, which is comparatively a New York suburb, with its vastly greater range of resources and opportunity, grow in vastly greater ratio and extent?

THE FACTOR WHICH BUILDS MIAMI

"The great factor which is building Miami is that same urge which pulls the Canadian from the place of his birth; which pulled my family from Massachusetts; that is pulling from Mid-Western towns that have reached their limit of opportunity for young men. It is pulling from the great congested centres like New York that offer but really pitiful living advantages for the middle-class family.

MIAMI RIVIERA

"All of these are finding what they want in Miami and are sending back for their friends and relatives just exactly as did the people who have populated other new sections of our country. But in the case of Miami, the pull is stronger. The population building works faster, because there are many, many times the resources and potentialities and many times the lure and opportunities of any other new section that has ever been developed in our nation.

"The lure of the tropics is a great and a definite thing alone to build upon. The Miami area and thence on south to Cape Sable (all of which is tributary to Miami) comprises absolutely the only American tropics, and in that great fact Miami owns and will forever hold a priceless American monopoly. We are 600 miles south of the southernmost tip of California. It is the only point in the nation from which the Southern Cross may be seen. It is the only spot in the United States where the royal palm grows wild, where the coconut naturally thrives and the flowers and vines of the South Sea Islands are as common as roadside weeds.

"In these Miami tropics are grown nine-tenths of all the tropical fruits that are grown in our nation. We have a practical monopoly in the growing of the better types of the alligator pears which mature 12 months in the year in Miami. For six months in the year Southern Florida feeds the nation with all Winter vegetables. Citrus fruits and their by-products are worth millions of dollars annually to the Miami tropics. The alligator pear industry alone is destined to become in the United States a larger business than the banana. This alligator pear growing alone will during the next ten to twenty years give splendid livelihood and even fortune to hundreds of thousands of people that will come to the Mi-

CORAL GABLES

ami area. There are in Miami hundreds, yes, thousands, of people who have started in the Winter vegetable business with less than \$500 who are now comfortably fixed.

"I know of no other place in the United States where a farmer can take a mule and \$10 worth of tools and share crop on a ten-acre piece of ground and usually net from two to five thousand dollars for his season's operations.

"These factors are permanent. The Miami monopoly of the alligator pear industry, the Miami monopoly of the finest all-year climate on the globe—yes, these things are permanent. Miami must continue to grow steadily into a great city, should all tourists (purely tourist type) cease to visit here. But will the tourist cease to visit Miami? You may just as well try to make sparks cease from flying upward!

"Within forty hours of three-quarters of the population of the United States is Miami. Within forty hours of seven-eighths of its wealth. Only four days' comfortable automobile ride for the great American family out of snow and ice into everlasting June. Why should a tourist stop going? And a tourist of one year is a Miamian of the next year.

MILLION DOLLAR ESTATES

"A James Deering, after traveling the world over to its favorite rest, pleasure and health places, looked in at Miami for several days one year. The second year thereafter you find him building a ten-million dollar estate in Miami. He is typical of hundreds and hundreds, the aggregate of their estates running into hundreds of millions in Miami. In one afternoon in Miami there dropped into my office the president of one of the

MIAMI RIVIERA


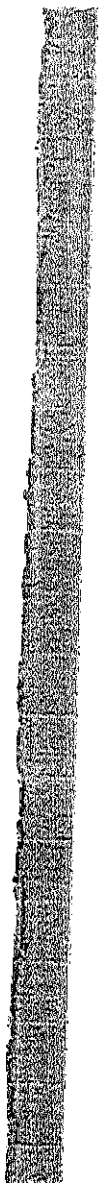
nation's greatest railroads, the head of one of the nation's greatest chains of hotels, two of the nation's greatest bankers, one of the greatest writers and one of the greatest living artists. And that was simply a sample afternoon. What other new section of the United States draws so many such men automatically? At a gathering in Coral Gables recently, upraised hands showed thirty-eight States represented. 'Who's Who in America' finds most of its most noted members either living the year 'round or wintering in Miami.

"Miami was discovered in a large way by the most prominent Americans during the war period when it was difficult to get abroad. Now they don't care to go abroad. Miami is the magnet drawing the most aggressive, progressive go-getting elements from every State west of the Mississippi.

"Miami's port bill has just been approved by Congress and the President, appropriating nearly \$2,000,000 for the completion of its wonderful deep water harbor. Despite its poor facilities in the past, its shipping has grown to the point where a dozen large steamer lines and many freight lines enter Miami, and its shipping has already grown to tremendous proportions.

† TO BE A GREAT PAN-AMERICAN PORT

"With the completion of this harbor Miami will readily take its place as the great Pan-American port of the Atlantic. It is the logical contact port with all of the West Indies, Central and South America, and with a great commercial trade expansion with the United States. Miami's port will grow into something far greater than New Orleans, Galveston or Savannah in the past. Also, with the completion of the deep water



CORAL GABLES

program it is likely to mean the throwing across the Everglades, for instance, from the present terminus of the Atlantic Coast Line, 100 miles away, the railroad links which will connect with the great Florida phosphate fields, and the great freight steamers for every port in a short period will be loading phosphate in Miami port.

"All-year business in Miami has grown to the extent that the Florida East Coast Railroad is now engaged in double-tracking its 400 miles, giving us the equivalent of another railroad. It is likely that the Seaboard and one other railroad from the West Coast will shortly be in Miami.

"Industries are springing up with all-year growth of the city. There are now over 150 profitable industries readily expanding. Great natural assets, like our coral rock, are worth untold millions to Miami. Among many other natural industries may be noted the fish and sponge industries.

RUN BY FIVE BANK PRESIDENTS

"Miami is today the most cosmopolitan and American of American cities. It is a city and country where, despite its mingling of ultra-conservative stock, no public bond issue has ever been voted down. It is one American city that can boast of having its civic affairs handled for years by a commission of its five bank presidents: where, though in the Far South, sectionalism is never thought of, where the community church idea has been carried to its furthest limits; where capitalism and industry work ideally together; where the crudities of the ordinary new country, the half-baked stage that has been in the development of every other



MIAMI RIVIERA

American city, never existed, because national experts in every line are living in our midst and actually working out the future Miami now.

"In Miami the nation has truthfully regained its youth. Optimism is the very air that you breathe—the same air that inspired Flagler in his 70th year to plan the \$100,000,000 overseas railroad, which at first his competitors called 'Flagler's Folly,' but by getting Cuban freight traffic is now one of the nicest paying railroad propositions in the United States. It is essentially that life-impelling quality of the very Miami air that draws men of great and small affairs back to Miami. It is not, however, a foolish optimism, taking no account of obstacles or wasting time in pipe dreams. It is simply an optimism born of tremendous resources and founded upon a range of potentiality and opportunity absolutely new to American life—an optimism founded on the fact that in a single one of its years of 365 sun-filled working days may be compressed what would ordinarily be a lifetime of effort in the common, starved, older North or Western communities.

"Miami is the minting in America, in one fine, shining piece, of the substantial compound of that very American dream of freedom—Opportunity and Achievement."



Board of Architects – STAFF REPORT

PROJECT: 555 Catalonia / 2909 Segovia / 2915 Segovia
Roney Mateu, FAIA / Mateu Architecture, Inc.

DATE: 4 September 2015

Description of the Proposal

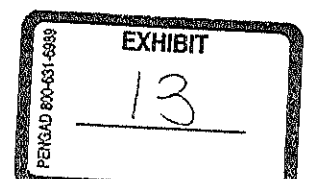
These three separate properties are proposed for development as two single family residences and one duplex structure. The design proposes three separate and distinct structures all sharing a similar design philosophy; this is exemplified by the very elegant and refined lifestyle they propose together with very creative detailing, construction, and use of materials.

Review History

May 28, 2015 The project was presented by Mr. Mateu with extensive dialogue between Mr. Mateu and the Board of Architects (BOA). Several members of the public spoke against the project and there were two positive remarks. The BOA REJECTED the project.

June 25, 2015 The City Attorney determined that the project should be allowed to be presented to the BOA again. Mr. Mateu presented the project and the Board DEFERRED with comments.

July 23, 2015 Mr. Mateu presented the project again having made some revisions to the general site plan and opening up the design to the streetscape on Segovia. The BOA again DEFERRED with comments.



July 30, 2015 *Having made additional changes to the design in response to the Board's suggestions Mr. Mateu presented the project. This time the project was CONTINUED to another meeting date.*

August 6, 2015 *The presentation from the previous week was completed and the Board APPROVED the project. Immediately the residents present at the meeting handed an Appeal Letter to the Deputy City Attorney under the signature of Ms. Maricris Longo.*

September 9, 2015 *This Quasi-Judicial meeting is in response to the Appeal Letter filed by Ms. Longo. This presentation is considered DE NOVO and it is treated as though the Board was hearing this for the first time.*

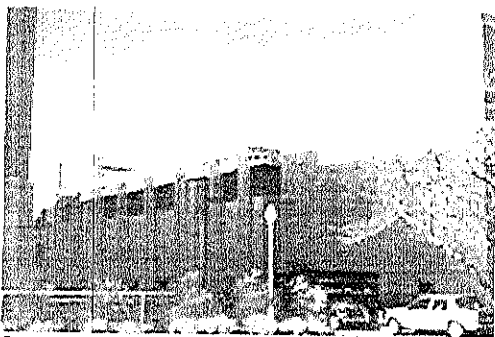
Staff Opinion

Architectural Review Boards (ARB) such as the Board of Architects in Coral Gables have had a very difficult time when it comes to the issue of new construction in an otherwise historical area. We must remember that urban communities like Coral Gables are constantly growing and evolving. Many communities have come to the conclusion that "while new construction needed to fit within the community's composition and scale, the idea was that design criteria should not dictate any type of architectural style giving the designer the latitude to be creative and innovative". Many communities, having taken the wrong track regarding new construction, ended up with more Colonial buildings in the twentieth century than had existed in the eighteenth. In an article "What Does Success Mean in a Historic District" by Erik Nelson he states that "while there are no Secretary of the Interior's Standards for new construction, their basic principle for Rehabilitation can still be used to review urban growth".

The Secretary of the Interior's Standards for Rehabilitation (excerpts included and highlighted below) state that duplicating the form, material, and detailing of the structure to the extent that they compromise the historic character of the structure will fail to meet the Standards. Although this is specifically in reference to additions to Historic structures it stands to reason that it would also apply to new developments within a historic district or community. The Secretary of the Interior's Standards for Rehabilitation have been adopted by historic district and planning commissions across the country, and have been widely used over the years to determine if a rehabilitation qualifies as a Certified Rehabilitation on a Federal level. Further, Standard 9 states that "new additions, exterior alterations, or related new construction will not destroy historic materials, features and spatial relationships that characterize the property. The new work will be differentiated from the old and will be compatible with the historic materials, features, size, scale and proportion, and massing to protect the integrity of the property and its environment".

As stated in the definition, the treatment "rehabilitation" assumes that at least some repair or alteration of the historic building will be needed in order to provide for an efficient contemporary use; however, these repairs and alterations must not damage or destroy materials, features or finishes that are important in defining the building's historic character. For example, certain treatments if improperly applied may cause or accelerate physical deterioration of the historic building. This can include using improper repointing or exterior masonry cleaning techniques, or introducing insulation that damages historic fabric. In almost all of these situations, use of these materials and treatments will result in a project that does not meet the Standards. Similarly, exterior additions that duplicate the form, material, and detailing of the structure to the extent that they compromise the historic character of the structure will fail to meet the Standard.

The Secretary of the Interior's Standards for Rehabilitation



Contemporary addition (left) to historic library appropriately placed on secondary side elevation.

Considering the attached exterior addition both in terms of the new use and the appearance of other buildings in the historic district or neighborhood. Design for the new work may be contemporary or may reference design motifs from the historic building.

In either case, it should always be clearly differentiated from the historic building and be compatible in terms of mass, materials, relationship of solids to voids, and color.

More specifically now, if you evaluate the prevalent architecture (style) on Segovia, it would be very difficult determine a significant direction historically or otherwise. The only designated building on the street – 3110 Segovia Street – is a beautiful art deco structure built in 1937. Segovia Street also has the Coral Gables Branch Library and the Coral Gables Youth Center (playing fields). Many of the other buildings on the street are one and two story mid-century ranches of an un-identifiable architectural style, many of them built from 1947 to the late 1950's.

The proposed homes for 555 Catalonia and 2915 Segovia, and the duplex for 2909 Segovia are sensitively designed to promote the lifestyle and elegance that Coral Gables has come to represent. The attention to detail and the methods of construction together with the creative use of materials has been acknowledged by many (including the opponents to this proposal). Interestingly, one of the criteria for designation of historic properties is fame or notoriety of the architect or designer; this proposed group of buildings have been designed by Mr. Roney Mateu, a FELLOW of the AMERICAN INSTITUTE OF ARCHITECTS – the highest honor given to

an Architect in the US for design excellence as well as service to the organization and the community – Mr. Mateu was awarded this honor for Design Excellence. I personally believe that this project is well conceived in the highest levels of design and construction. Therefore, I recommend this project for approval

Carlos A. Mindreau / City Architect

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CITY OF CORAL GABLES
BOARD OF ARCHITECTS
MEETING: THURSDAY, JULY 23, 2015, 9:15 A.M.
SECOND FLOOR, CITY HALL
405 BILTMORE WAY, CORAL GABLES, FLORIDA

MEMBERS PRESENT:

DON SACKMAN
JUAN CARLOS RIESCO
JUDY CARTY

CITY STAFF PRESENT:

MIRIAM RAMOS, ASSISTANT CITY ATTORNEY
CARLOS MINDREAU, CITY ARCHITECT
CHARLES WU, ASSISTANT DIRECTOR DEVELOPMENT SERVICES

ALSO PARTICIPATING:

RONEY MATEU, ARCHITECT
LAURA RUSSO, ESQ.
MARIA CRISTINA LONGO
RAMON VICTORIA
ERNESTO FABRE

1 THEREUPON:

2 (The following proceedings were held

3 MR. SACKMAN: As you know, Judy is new to
4 this project and I would like for you to go
5 through, I guess, just the last deferral, which
6 was the result of a prior submittal that we
7 made comments and made some adjustments to and
8 now he's here with the results of the comments
9 we made last time.

10 So you have last week's. Let's see that
11 first.

12 MR. MATEU: There are three different
13 buildings. They're all in a pyramid in the
14 corner of Segovia and Catalonia, so I'm going
15 to -- if you don't mind, I'm going to start the
16 way we started before, where I started with the
17 duplex, and then there's a corner house and
18 then there's a house on Catalonia.

19 The duplex faces Segovia, the house faces
20 Segovia, and as the corner turns on Catalonia,
21 there's a house. So I'm going to start with
22 the duplex.

23 MS. CARTY: There's existing properties
24 there that will be demolished?

25 MR. MATEU: Yes. There's two existing

1 duplexes on Segovia and then the one on the
2 interior, the first one I'm going to show you,
3 is demolished.

4 The corner duplex on Segovia, that's going
5 to be demolished and replaced with a single
6 family home, and then the lot on Catalonia,
7 we'll have that as a duplex.

8 MR. SACKMAN: Okay. You're starting with
9 the duplex.

10 MR. MATEU: The duplex. This is last
11 week's submittal. Segovia is here. The corner
12 is going to be here.

13 MR. SACKMAN: This goes like that.

14 MS. CARTY: And the other project is here?

15 MR. MATEU: When we presented this last
16 week, as a result of the -- I need to say my
17 name and everything?

18 Roney Mateu, Mateu Architecture. I'm the
19 architect.

20 When we presented this project last time,
21 it was as a result of other comments from a
22 previous time that we had submitted, and, then,
23 in this submittal, we have made some changes
24 that were the result of some comments that had
25 been made by the Board.

Bailey & Sanchez Court Reporting, Inc.

28 W. Flagler Street, Suite 555, Miami, Florida 33130

(305) 358-2829

1 We had incorporated a number of the
2 comments into our design. So this submittal
3 incorporates a lot of the designs.

4 In this particular project -- we proposed
5 originally, on the first submittal, a pool on
6 both of these units on the duplex, and in this
7 submittal, we proposed a solution that had
8 jacuzzis on the roof, in lieu of pools on the
9 ground, but when we presented it the last time,
10 we also stated that our client would prefer to
11 have the pools back on the ground, and that we
12 wanted to have the opportunity to come back
13 this time with that option, showing almost like
14 a third version, because the rooftop solutions
15 were not the most desirable. So we have done
16 that on this.

17 MR. SACKMAN: What is that?

18 MR. MATEU: One is a jacuzzi on the roof,
19 with a stair that goes up to a rooftop terrace
20 on these units.

21 MR. RIESCO: This is last week's. This is
22 not the new one.

23 MR. MATEU: Right. These are the site
24 plans. The designs, again, were mirror image
25 plans, with the central entrance from Segovia,

1 and in all of these units, what we did, to
2 encourage and to minimize the
3 pedestrian-automobile conflicts, we
4 internalized the automobiles to the back and
5 kind of created a driveway that became one
6 access point from Catalonia, so that this house
7 on the corner, and these duplexes, and, in
8 fact, the Catalonia house, all share a
9 dedicated easement.

10 MR. SACKMAN: You don't feel it's more
11 advantageous to go to the new submittal since
12 you --

13 MR. MATEU: Well, I'm trying to explain to
14 her -- I thought you wanted me to explain to
15 her --

16 MR. RIESCO: I think what would be
17 appropriate is for you to state the comments or
18 the issues that we had, and then how you're
19 addressing them.

20 MR. MATEU: And then the other comments
21 about this project, in particular, was that --
22 I was trying to get -- I thought it was
23 important to say this, overall, about the
24 driveway, because this avoided -- the idea of
25 sharing the driveway avoided street parking, et

1 cetera, which we wanted to accomplish.

2 The other thing that we wanted to
3 accomplish was that, from the first submittal,
4 to this submittal, to the one that we're going
5 to show you, we were able to -- the original
6 submittal had a wall at the property line to
7 these duplexes that was objectionable when it
8 was reviewed. We moved it from the property
9 line on the duplexes.

10 So the comments that were made this last
11 submittal, we've addressed them. One of them
12 was going to have -- that there was sort of a
13 repetitive, monotony about the three units --
14 they're not. They don't look alike -- there
15 was a repetitiveness of height, et cetera.

16 MR. RIESCO: Roof line.

17 MR. MATEU: And they wanted us to review
18 it. That was one of the main things that was
19 commented about on this unit.

20 So in this new plan, we have, again, gone
21 back and removed the option of the jacuzzis --
22 removed the rooftop option of the jacuzzis and
23 put the pools back on the ground, and what we
24 have done is kept the front yard open, and we
25 have stepped in the required fencing that we

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1 would have to have for a pool on the ground and
2 created planters that step up -- gradually step
3 up the fence that would be required around the
4 pool, with low planters and a fence, that,
5 again, allows the front yard to remain open and
6 yet allows the pools to be in the ground, as we
7 originally had wanted, so that the ground area
8 of the house can be used.

9 Everything else pretty much remains the
10 same on the plans. The pools are in the
11 building setbacks, so they're not in the front
12 yard or the side yards. They're small.
13 They're small. They're more like a splash pool
14 than anything else.

15 The difference between this scheme and the
16 previous schemes that had the walls out here
17 are, the only access to the patios are now on
18 the side, as opposed to we had patio access
19 through the front. So these are just windows
20 now in the front, and the front door,
21 obviously.

22 So the pool patios are more compact than
23 the original, as far as the plans are
24 concerned. Everything else in the plans here
25 is as it was originally.

1 The only other thing that we did in
2 response to the comments of our last meeting is
3 that we then changed the facade of the
4 building, where the second level, the facade
5 changed; therefore, the plans of the master
6 bedroom changed.

7 Originally these were mirror image plans,
8 but since we now changed the facade, this half
9 of the facade is different than this half. The
10 plans changed to reflect the facade changes.

11 This bedroom is now one that has a small
12 balcony around it, this one remained basically
13 the same from -- plan-wise that we had before.

14 MR. RIESCO: Is this the bathroom?

15 MR. MATEU: This is a tiny little bathroom
16 behind the --

17 MR. RIESCO: And this is just a slab, next
18 to it --

19 MR. MATEU: This is an opening.

20 MR. RIESCO: An opening?

21 MR. MATEU: Yeah.

22 MR. SACKMAN: Has this changed on the new
23 submittal?

24 MR. MATEU: Yes. This is the new
25 submittal.

1 We also were asked to consider putting
2 in --

3 MR. SACKMAN: I didn't see the notes on the
4 prior ones.

5 MR. MATEU: We didn't get to the elevations
6 page. If you want, we can.

7 The other comment was to incorporate some
8 slopping roofs into the plans, if possible, and
9 we have done that on all three buildings.

10 MR. RIESCO: Can I state the three
11 comments? Restudy all roof lines, consider a
12 pitched roof; Item Number 2 is, re-study duplex
13 front elevation, which you just discussed; and
14 Item Number 3 is study pool location, roof
15 versus site, which, again, he elaborated on
16 that.

17 MR. MATEU: So we have changed
18 these elevations, to this elevation, in the
19 front, the window.

20 MR. SACKMAN: This is the side elevation.

21 MR. MATEU: The side elevation changed.
22 This is the rear elevation, where these
23 bedrooms now have pitched roofs.

24 MR. SACKMAN: What is the opening of that
25 roof?

1 MR. MATEU: Three and twelve, something in
2 that range.

3 MR. RIESCO: This is the alley elevation,
4 correct?

5 MR. MATEU: This is the back side.

6 MR. SACKMAN: The units, basically they're
7 the same, you've changed the roof line on that?

8 MR. MATEU: Right.

9 MR. SACKMAN: And any other changes on this
10 elevation compared to that one?

11 MR. MATEU: No. These window patterns
12 changed.

13 MR. RIESCO: Yes, completely. They got
14 re-distributed.

15 And this is the north side, yeah.

16 MR. SACKMAN: Facing the neighborhood.

17 MR. MATEU: And then on the front and the
18 south -- on the west and the south, we've
19 changed the elevation, where there's a shift of
20 elevations. It's not as symmetrical as it was
21 before, where the north elevation -- the north
22 half of the duplex is different than the south
23 half. There's a shift in elevation and it's
24 not as symmetrical.

25 MR. SACKMAN: This is the door you were

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1 asking --

2 MR. MATEU: Well, no, this is a balcony
3 behind the door. There is a balcony behind and
4 this is a hole.

5 MR. RIESCO: This is a wood element screen
6 or what --

7 MR. MATEU: These are wood louvers on the
8 left side, yes.

9 MR. RIESCO: Okay.

10 MR. MATEU: And then these are the walls.
11 The original planter, the low planter, in the
12 front, that then slopes up and in a
13 proportionate scale --

14 MR. RIESCO: The pool is behind this?

15 MR. MATEU: Yes. The pool is behind this
16 wall, that are part of these planters in the
17 front. This is the front doors of the house.

18 MS. CARTY: Can I ask, the heights compared
19 to the existing buildings are, what? The
20 existing duplex, is there a difference?

21 MR. MATEU: These are a little bit higher.
22 The Code allows up to, I believe, 39 feet in
23 the Zoning.

24 I have prepared sort of a composite
25 elevation that shows the block, with the

1 existing -- again, this is, you know, a
2 composite of the adjacent buildings that remain
3 on the block and how these buildings relate to
4 it.

5 MS. CARTY: The existing duplex is that
6 sort of blocky --

7 MR. MATEU: They're similar. I have
8 pictures of the buildings, and then this is the
9 Catalonia Street elevation when you turn the
10 corner.

11 So there's a variety of heights now on
12 Segovia.

13 MR. SACKMAN: So these heights are similar
14 to what you're proposing in this --

15 MR. RIESCO: He went up by a foot.

16 MR. MATEU: This went up a little bit.

17 MR. SACKMAN: The materials are the same?

18 MR. MATEU: Similar materials, yes.

19 MR. SACKMAN: Screen on that and now
20 screen --

21 MR. RIESCO: Are these considered gate
22 openings or --

23 MR. MATEU: Those are, you know, horizontal
24 fencing and there's landscaping in front of it.

25 MR. RIESCO: And based on the Zoning Code

1 that requires the four-foot solid wall for the
2 pool, that's acceptable within that?

3 MR. MATEU: I don't think that it has to be
4 a solid --

5 MR. MINDREAU: The way the Code is written
6 right now, if the pool is fifteen feet wide,
7 the wall at four feet has to be --

8 MR. MATEU: The pool is this line --

9 MR. RIESCO: And that's the solid part?

10 MR. MATEU: And that's the solid part.

11 MR. MINDREAU: That's the way Zoning is
12 interpreting that.

13 MR. RIESCO: So only that element has to be
14 solid?

15 MR. MINDREAU: Right.

16 MR. RIESCO: Okay. So you complied with
17 that.

18 MR. MATEU: Yes, this is solid, and here is
19 that.

20 MR. RIESCO: That's acceptable to Zoning.

21 And these elements are attached on the
22 face? It looks like they're attached on the
23 top of this thing. They're not recessed?

24 MR. MATEU: We would like for them to stick
25 out a little bit. We've got to work that out

1 obviously structurally, but we'd like for them
2 to stick out so it's not that bunched.

3 MR. SACKMAN: Okay. So that completes the
4 duplex.

5 MR. MATEU: And, again, these are the --

6 MS. CARTY: Is there anything behind this?

7 MR. MATEU: This is a front element on this
8 side. It's glass behind. It's part of the
9 master bedroom.

10 MR. SACKMAN: It's a clear story window.

11 MR. MATEU: A clear story window, yeah. In
12 this piece, it's open, because from here over
13 is the other.

14 MS. CARTY: And this is floor to ceiling
15 windows in those bedrooms, as well?

16 MR. MATEU: This is a high volume on the
17 master bedroom -- on this master bedroom, the
18 height --

19 MR. RIESCO: Probably twelve.

20 MR. MATEU: It's about fourteen --
21 thirteen-eight.

22 MS. CARTY: But it goes up to here?

23 MR. MATEU: On one piece, it goes up to --

24 MR. RIESCO: Eighteen feet.

25 MR. MATEU: Seventeen feet.

1 MR. RIESCO: All right.

2 MR. SACKMAN: The corner lot.

3 MR. MATEU: That is the one unit that faces
4 north and all of the light in the master
5 bedroom --

6 MR. RIESCO: And, again, Roney, these
7 planes are not on this or is this pushed in
8 from that, in that frame, or where does this --

9 MR. MATEU: These are on the same plane.

10 MR. RIESCO: They're flushed?

11 MR. MATEU: Yes, to make the frame.

12 MR. SACKMAN: It needs to be flushed?

13 MR. MATEU: Does it need to be flushed?

14 MR. SACKMAN: It looks like it's meant to
15 be set back.

16 MR. RIESCO: I was asking the questions
17 about the louver and also this plane. It
18 almost seems like it wants to be pushed back.

19 MR. SACKMAN: What is the relationship
20 between there?

21 MR. MATEU: It's flushed.

22 MR. SACKMAN: It's flushed from here to
23 there? And this is sitting out in front of it
24 a little bit.

25 All right. We're going to go through the

1 three houses and we can comment -- I think the
2 comments were written for all three.

3 MR. RIESCO: Well, there's an issue that's
4 related to all three properties, and it's the
5 roof line.

6 MR. SACKMAN: We'll take a vote at the end
7 for all three.

8 Let's go to the corner. Do you think you
9 can explain the differences between the last
10 review and this one?

11 MR. MATEU: This is the corner lot. The
12 corner lot, the biggest change from the
13 previous version was the elevation treatment,
14 again, trying to articulate the elevation, the
15 massing, more than anything.

16 MR. SACKMAN: Got rid -- the green wall is
17 gone.

18 MR. MATEU: That was gone on the last one.

19 So plan-wise, this one remained pretty much
20 the same. We articulated on the second floor
21 some changes in the corner, where basically we
22 wanted to deal with the corner more than
23 anything else, to change the elevation and the
24 volume and how we addressed it.

25 MR. RIESCO: This is 6/25. The other was

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1 7/17.

2 MR. MINDREAU: This is the right one.

3 MR. RIESCO: This is the correct one. The
4 green wall is gone already.

5 MR. MATEU: No, that was the last one.
6 This is the new one.

7 So what we did here was, again, dealt with
8 the corner, articulate the corner, and we
9 introduced some sloping roof tops in the
10 composition of the roof, as requested.

11 MR. SACKMAN: Exposed on the inside to
12 volume?

13 MR. MATEU: Yeah.

14 MR. SACKMAN: I'm just asking, I'm sorry.

15 MR. MATEU: If we have a sloping roof, it
16 has a sloping ceiling.

17 MR. SACKMAN: I'm ready to vote.

18 MR. MATEU: So, again, the plans for these
19 units are similar, exactly the plan as before.
20 The changes on the master bedroom area have to
21 do with the treatment, you know, of the balcony
22 in the corner, and, in this case, the roof over
23 the reading area, and the wall -- and the wall
24 of this glass -- which previously was all
25 glass, along the stair, has now become solid

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1 for more privacy up and down the stairs, and
2 then the glass -- since we don't now have a
3 sloping here, the glass is now only on the top
4 part.

5 MR. SACKMAN: Is that the one prior to
6 this?

7 MR. RIESCO: Yes.

8 MS. RUSSO: Yes.

9 MR. MATEU: This one, the fireplace that a
10 Board Member didn't like --

11 MR. SACKMAN: I recall that.

12 MR. MATEU: -- we took out the fireplace,
13 and we then treated the corner element in a
14 somewhat similar fashion as the other one, but
15 with a different height as it turns the corner.
16 We raised the height of the corner and then it
17 drops back down, and, then, at this point, the
18 facade stops and then recesses in a break here.

19 MR. SACKMAN: And this is back, beyond
20 this?

21 MR. MATEU: This sticks out, and then this
22 is further back, and this eyebrow is continuous
23 as it was prior.

24 MR. SACKMAN: And is this a similar
25 condition to what Juan was talking about

1 before? Is this on the same plane?

2 MR. MATEU: These are on the same plane.

3 MR. RIESCO: They're flushed with the
4 frame.

5 MR. MATEU: Yes. And, then, this is the
6 roof beyond, and halfway down the building --

7 MR. RIESCO: Is this just a beam or is this
8 a slab?

9 MR. MATEU: A beam.

10 MR. RIESCO: Just a beam?

11 MR. MATEU: A roof beam kind of thing that
12 frames --

13 MR. RIESCO: So there's no depth for that?

14 MR. MATEU: Yeah, there is.

15 MR. RIESCO: Eight inches?

16 MR. MATEU: No, it's fatter -- this is the
17 roof line.

18 MR. RIESCO: But it's not an eyebrow?

19 MR. MATEU: It's a flat element. Right
20 here, it's this thick.

21 MR. RIESCO: So it is like an eyebrow?

22 MR. MATEU: Yes.

23 MR. RIESCO: Okay.

24 MR. SACKMAN: So this roof is back?

25 MR. MATEU: Way back.

1 MR. RIESCO: Way back.

2 MR. SACKMAN: That's actually that roof.
3 And this roof, is that roof, and those issues
4 on the roof are --

5 MR. MATEU: White flat tiles.

6 MR. SACKMAN: Tiles, okay.

7 MR. MATEU: This is the reading room
8 elevation now.

9 MR. SACKMAN: You got rid of the glass that
10 was on the stairway?

11 MR. MATEU: All of the glass that was there
12 before.

13 MR. RIESCO: This is the gables thing
14 that --

15 MR. MATEU: The reading. So there's solid
16 on the bottom part, as well.

17 MR. RIESCO: I'm not sure if this is the
18 right solution there, Roney. I like this
19 concept of the shed, and I don't know what that
20 is doing there. I don't know what you're
21 trying to achieve. I know there was a comment
22 about roof lines --

23 MR. MATEU: Well, these are balconies.
24 This plane is set back.

25 MR. RIESCO: This is a thin wall? You've

1 got a thin wall and a thin wall, right, and
2 that lid --

3 MR. MATEU: Yes. You see it better in the
4 respective drawing. You can see it here.

5 MR. RIESCO: So this sticks out beyond this
6 end?

7 MR. MATEU: Yes.

8 MR. RIESCO: Yeah. I'm not sure -- again,
9 that's just talk now. We'll get back to that,
10 but -- okay. All right. Let's keep going.

11 Could we reiterate the comments on this
12 one?

13 Re-study all roof lines, consider
14 introducing pitched broken roof lines -- what
15 does it say -- roof --

16 MR. MATEU: I think it meant --

17 MR. RIESCO: Right, the movement. Re-study
18 all massing to reduce the long wall, because
19 there was an appearance of a very flat plane
20 here.

21 And then study lowering the privacy wall.
22 Those were the three comments specific to this
23 site, and I think he's addressed those issues.

24 MR. MATEU: And the last one, the Catalonia
25 house, really the only thing we really did on

1 this one was to take the element of the master
2 bedroom, which had a higher element, just a
3 flat roof, and we sloped this element. We felt
4 the rest of the house --

5 MS. RUSSO: You have the old one, so they
6 can compare the old one to this one?

7 MR. MATEU: Yes.

8 MR. RIESCO: You're saying, this is sloped
9 now?

10 MR. MATEU: Yes.

11 MR. RIESCO: That's the only change?

12 MR. MATEU: That's pretty much the only
13 change we did on this one. The front window,
14 we dropped this lower --

15 MR. RIESCO: Came down?

16 MR. MATEU: I think that's the first one,
17 for some reason.

18 MR. RIESCO: Yeah, this is May.

19 MR. MATEU: So in this last version, we had
20 these windows lower, the shading devices only
21 came up to here, and now we had brought these
22 lower and sloped the roof downward.

23 MR. SACKMAN: Okay.

24 MR. RIESCO: The window stayed?

25 MR. MATEU: Yes. Everything else is pretty

1 much --

2 MS. CARTY: When you say, "sloped" --

3 MR. MATEU: The roof over this area -- it
4 is hard to see in any of these renderings, but
5 the elevations --

6 MR. SACKMAN: This roof is sloping that
7 way.

8 MR. MATEU: Sloping this way.

9 MR. SACKMAN: It almost looks like a metal
10 roof with ridges, but it's really tile.

11 MR. RIESCO: East elevation.

12 MR. SACKMAN: So you sprung here?

13 MR. RIESCO: There are some breaks here?

14 MR. SACKMAN: No, it's behind it. This is
15 behind it. This is the neighbor's side.

16 MR. MATEU: It has this little piece here
17 that's flat.

18 MR. SACKMAN: This is like sitting on top.

19 MR. RIESCO: Okay.

20 MS. CARTY: Can I see that a second?

21 MR. SACKMAN: You took that in and sloped
22 it?

23 MR. MATEU: And sloped it down.

24 MR. SACKMAN: And then this is that pop-out
25 of the living room.

1 MR. MATEU: Yes.

2 MR. SACKMAN: And this is way back towards
3 the front of the house.

4 MR. MATEU: That's going towards the front.
5 This is the view from the courtyard.

6 MR. RIESCO: So this edge, it would just be
7 a slab, and that sits on this plane?

8 MR. MATEU: This is a wall and a balcony,
9 as it is here.

10 MR. SACKMAN: Right. We didn't discuss a
11 lot of the finishes. Are these sliding doors,
12 obviously, there? This may be some single
13 hung --

14 MR. MATEU: No, fixed.

15 MR. SACKMAN: Okay. And in the others,
16 they have like at ground level, those were
17 either sliding doors or fixed glass?

18 MR. MATEU: Yes, these are all sliding
19 glass doors, fixed glass.

20 MR. SACKMAN: This is very familiar.

21 MR. MATEU: The floor slab --

22 MR. SACKMAN: Yes, I lived in a house like
23 that once. Okay.

24 MR. RIESCO: Okay.

25 MR. MINDREAU: Roney, if I might add, I

1 noticed that in many cases your perimeter wall
2 is a coral rock design --

3 MR. MATEU: Yes.

4 MR. MINDREAU: So all of those sidewalk
5 elements are the natural stone?

6 MR. MATEU: Yes.

7 MR. SACKMAN: There aren't elements of
8 stucco on the perimeter wall?

9 MR. MATEU: No. I think all of the
10 perimeter walls -- those columns are --

11 MR. SACKMAN: You had changed them from a
12 small tile to, I think, rectangular --

13 MR. MATEU: I had changed them to a
14 rectangular --

15 MR. SACKMAN: But these are stucco?

16 MR. MATEU: These are stucco. Wherever
17 there is a column for air going through, it's a
18 stucco --

19 MR. SACKMAN: But any solid wall would
20 be --

21 MR. MATEU: Covered.

22 MR. SACKMAN: And that would be in --

23 MR. RIESCO: In stone.

24 MR. MATEU: Everything, even the inside.

25 MR. SACKMAN: Okay.

1 MR. RIESCO: And, again, the same comments
2 are applicable to this?

3 MS. CARTY: I need to run to the rest room.

4 MS. RAMOS: Let's take a two-minute break.

5 (Short recess taken.)

6 MS. RAMOS: Back on the record.

7 MR. SACKMAN: That completes your
8 presentation?

9 In all fairness to Judy, I think, Juan, you
10 should start and then Judy.

11 MR. RIESCO: I'll start with this one.

12 MS. RAMOS: Before you take a vote, there's
13 three people that want to talk.

14 MS. LONGO: Hi. Good morning. First of
15 all, if we can take out the Segovia -- the
16 entire context --

17 MR. RIESCO: The composite.

18 MS. LONGO: The entire boulevard.

19 Okay. This project was rejected in the
20 first presentation. I was part of a hundred
21 people who opposed the project, because it's
22 not within the context of the character of
23 Segovia.

24 You don't have the benefit of looking at
25 the entire boulevard, again. Because of a

1 technicality, it was rejected unanimously, the
2 the developer hired a lawyer, came back, and
3 because they didn't use the word, "Final,"
4 that's why we're here.

5 They have the five conditions.
6 Unfortunately this project still clashes with
7 the -- by the way, my name is Maria Cristina,
8 and I live two short blocks from this project.
9 This is my neighborhood. This is my street.

10 So Segovia Street is a historic
11 subdivision, which carries as lot of the weight
12 of what is the value for a city, we have City
13 Hall, we have the Venetian Pool, and we have
14 the Biltmore Hotel.

15 This project would look great in Doral or
16 Coconut Grove, but it doesn't work in my
17 street. Those are all of the things that I
18 have to say.

19 Please continue to review it carefully,
20 because it still clashes, for the same reasons
21 that you rejected it the first time. This is
22 starting a precedent. This is all three homes,
23 very similar, modern, in a historic
24 subdivision. It has never been done this way.

25 MR. SACKMAN: Okay. And your name?

1 MR. VICTORIA: It's Ramon Victoria, and I
2 live very close by, and I understand it was
3 rejected the first time and I don't see any
4 difference still. It still clashes with the
5 theme of what is Coral Gables, and I grew up
6 admiring Coral Gables, the way it looks and
7 everything, and I just have to say that from
8 what I've seen lately, all of these new
9 buildings, we're losing Coral Gables, and I
10 totally reject the project.

11 MR. SACKMAN: Thank you. All right.
12 Anyone else?

13 MR. FABRE: Yes. Ernesto Fabre. I live at
14 600 Biltmore Way, and I own numerous duplexes
15 and fourplexes a block away from this project.
16 And as you know, the project was unanimously
17 rejected the first time around.

18 For your benefit, this is a copy of all of
19 the letters and petitions that we put together
20 to try to get this project stopped. It may
21 have swayed a little bit, because it was
22 rejected, but it came back with a deferred and
23 modifications, and now it's being presented
24 again.

25 I feel that the project is still way out of

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1 context. I think that the Comprehensive Plan
2 for the City of Coral Gables is very clear in
3 looking for traditional design, and modern, by
4 definition, is the rejection of traditional
5 design. If I feel strongly that if you guys
6 allow this project to pass in any form, it will
7 definitely set a major precedent and we'll see
8 the beginning of the end of that traditional
9 character in the neighborhoods, and I'm very
10 concerned that it's going to diminish values
11 and it's going to be basically a bad decision,
12 and we'll be appealing it as a neighborhood.

13 I haven't been able to keep up with the
14 pace of the developer and the architect, but
15 this project is definitely going to be standing
16 out very, very strongly in the neighborhood,
17 and I think it should be rejected.

18 It's a great project. It's not a bad one.
19 I have reservations about the duplex. It still
20 looks like a duplex, when the Comprehensive
21 Plan talks about duplexes looking as individual
22 homes.

23 The way that the corner building, the
24 residential home, clashes with the scale of the
25 neighboring house, the way that -- the scale

1 along here is just creating a lot of, how would
2 you say, urban tension.

3 So please consider rejecting it, and if you
4 want a copy of this, since you're new here, I
5 would be more than happy to give it to you.
6 Thank you very much.

7 MR. SACKMAN: Thank you.

8 MS. RAMOS: Anyone else that would like to
9 speak on this issue?

10 MR. SACKMAN: So I think we want to talk,
11 in general, about all three projects, perhaps,
12 rather than -- I think the issues that were
13 written on each one were for really the entire
14 three projects.

15 So, Juan, if you want to start.

16 MR. RIESCO: I think, first of all, the
17 architect has addressed the comments that we
18 made. There was a huge concern about, you
19 know, the overall look of the three components
20 with regard to the roof lines.

21 I think if you look at the new elevations,
22 the roof lines have been staggered and reduced
23 and decreased in certain areas, so I think that
24 comment has been addressed.

25 I think the other issue of the massing has

1 also been addressed, in terms of the way he
2 penetrates the walls with either different
3 elements or recesses or windows or openings.

4 I think the issue of the privacy wall, I
5 don't think is significant anymore, either.
6 He's deleted the majority of the privacy walls
7 on the property, with the exception of the
8 corner, and then you're entitled to have a
9 privacy wall for your pool, so I don't think
10 that's an issue.

11 My concerns right now are, in regard to
12 this one, in particular -- I guess I'll start
13 with Catalonia, you know, more details of how
14 these elements are coming together. There
15 wasn't anything significant in this house that
16 we talked about.

17 I think sloping this roof helps reduce,
18 again, the mass and -- from the side of the
19 house, as you're approaching it, I think it
20 helps it.

21 I think the louver is a positive element,
22 also. It gives you a little bit of depth and
23 screening and shading.

24 I'm still a little bit concerned about the
25 blank wall, but I think we've gone beyond that,

1 and we've discussed it, and for whatever
2 reasons that hasn't been modified.

3 So I don't see anything significant beyond,
4 of course, the issue that we discussed already,
5 in terms of massing and roof line. I think
6 this one has the least of the issues.

7 Let's go to the corner. This is the
8 corner. In terms of the corner, as I stated
9 earlier, I'm not sure this is the right
10 solution to the comment that was stressed about
11 roof lines being sloped. I mean, it's a
12 literal reaction to that comment, by sloping,
13 but I don't know if that's correct. I think
14 maybe reducing it and flattening might be a
15 little bit more attractive than having this
16 element. It looks like a foreign element
17 relative to the rest of the house.

18 I think this shed roof, what you've
19 introduced here, I think is a positive element.
20 I'm not a hundred percent sold on maybe the
21 scale of this. I know you're addressing the
22 corner and you're trying to emphasize the
23 corner. I like this elevation a lot now, in
24 terms -- I just don't know when it turns the
25 corner or not, how this addresses the corner.

1 I'm not sure about this piece here,
2 especially -- but, I think, again, you've
3 addressed the issue of breaking the roof lines.
4 The movement of the house, I think now is in a
5 positive direction.

6 Let me go to the next one, the duplex. I
7 think the duplex has been really successful --
8 no, this is not the duplex.

9 MR. MATEU: Yes.

10 MR. RIESCO: Yes. The duplex, I think, in
11 terms of separating the two units, I think
12 you've been very successful there. I like the
13 introduction of the balcony in the corner.

14 Again, the only thing that I'm concerned
15 with, and I think Judy was asking questions
16 about the height, if there's a possibility to
17 bring down the height a little bit, and this
18 element, I know you're trying to introduce
19 clear story into that bedroom, but, again, a
20 thirteen or fourteen foot ceiling might be a
21 little bit out of scale, and, maybe, instead
22 going up, maybe it comes down and break this
23 line.

24 So those would be my comments.

25 MR. SACKMAN: Okay.

1 MR. RIESCO: But I think he's addressed the
2 issues.

3 MR. SACKMAN: Judy, I know you haven't had
4 the opportunity to sit through the first two
5 presentations, this being the third, and I
6 don't know if you're familiar with the street
7 and the makeup of it. You can see a little bit
8 of it here, but I think you should give your
9 comments about it, since you're looking at it.

10 You looked at the homework as best you
11 could. This is your time. I'd like to hear
12 any comments that you would like to voice.

13 MS. CARTY: Well, for me, the scale of all
14 of this element, and it goes all around, I'm
15 not sure how much value it adds to the actual
16 spaces below, because I think it's high, and my
17 issue is, it's much higher than even the tree
18 line.

19 For me, the big issue is the scale. I
20 mean, there's obviously an issue of context,
21 but that's sort of a philosophical, bigger
22 picture, design issue.

23 I think we could comment a lot more, any
24 architect, on any project, forever, but my big
25 concern is just these elements, of the scale,

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1 and I don't know that they add anything.

2 I think -- you know, I think you're a
3 genius --

4 MR. RIESCO: Strike that from the record.

5 MS. CARTY: So, I mean, there's really, you
6 know, wonderful elements in here, but for this
7 street, I really struggle with the size of
8 this, even on Segovia, but more for Catalonia.

9 MR. RIESCO: Yes.

10 MR. SACKMAN: Okay. Those are your
11 comments?

12 MS. CARTY: Yes.

13 MR. MATEU: I'm sorry, am I going to be
14 able to say anything?

15 MR. RIESCO: Yeah, but let him do his thing
16 and then you can rebut.

17 MR. SACKMAN: As you know, we rejected the
18 first set of projects and we looked at it again
19 as a second project, and it was deferred
20 preliminarily, and the comment that I thought
21 was the most outstanding from the last
22 presentation was, in looking at the makeup of
23 Segovia -- the houses to the north and south
24 and the east and west side of Segovia are much
25 like this, two-story duplexes, and what I got

1 out of our comments was, the roof line that
2 goes from -- let's say, from Valencia down to
3 Biltmore is consistent. I don't mean in
4 height. There are some one story homes further
5 south, but I think having either a gable or
6 other type of roof is something that is almost
7 a hundred percent consistent. It may not be in
8 every instance.

9 I thought that's what you were going to
10 come back with, pay some attention to that,
11 under your elevation. Unfortunately, I don't
12 see the roof slopes, except when I get to the
13 side of the building, certainly on the driveway
14 that is off Catalonia, but I don't see them
15 from the front elevation, and I think that
16 would soften it.

17 Certainly we're not going to re-design it
18 here, but I think if these elements that you
19 proposed in the rear of, let's say, the duplex
20 building, came closer to the front, like the
21 project that you did for the same applicant, a
22 single family, I could see some of those maybe
23 from the side, but there were several sloped
24 roofs that added some interest and my comment
25 would be to try to resolve that issue that I

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1 have, and I can't speak for the other two, by
2 trying to bring some of those elements to the
3 front.

4 The one that bothers me the most is the one
5 behind the duplex, which is the single family
6 home, you know -- I don't know where it is.
7 The front elevation of it -- this one.

8 This troubles me, and I know this is beyond
9 and so forth, but -- I'm not suggesting you put
10 this in the front, because I think that would
11 be inappropriate, but maybe turning the roof
12 the other direction, so you actually see a roof
13 line, I think is important for this
14 neighborhood.

15 I have no problem with, you know, this
16 scale down at the first level.

17 Minor issues or things like pool equipment,
18 I don't know where that goes. The stairway
19 pops up. I'm sure you're right with the height
20 and so forth, but you have air conditioners
21 that can go on this roof, and I don't know
22 about the other air conditioning.

23 Those are minor details, but my comments is
24 particularly to address the roof line.

25 With those, you want to follow up and then

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1 we'll take a vote?

2 MR. MATEU: Yes. First, I want to read --
3 you know, the Code for the duplex zoning
4 specifically allows the height to be at 39 feet
5 along the front, and, you know, it's a hybrid
6 height description that has been --

7 MR. RIESCO: You said, 39 feet? It allows
8 you to go 39 feet?

9 MR. MATEU: Let me read it to you. It's 34
10 feet, and I'm going to read you this from a
11 document from December of 2006.

12 MR. SACKMAN: This is the City's Code?

13 MR. MATEU: A Zoning Code Re-Write, and
14 this is a recommendation from an individual.
15 "My recommendation is to require the first 25
16 feet from property line to single-family homes
17 be at 29 feet in height, and the rest at 34
18 feet in height. The minimum rear set back
19 requirements for duplexes is ten feet;
20 therefore, fifteen feet allows ample space for
21 a 29 feet height. More than 25 feet from
22 property line would restrict buildings at 34
23 feet high, because Duplex Zonings have minimum
24 front setbacks required at 25 feet, when the
25 average lot is about 100 foot wide. Please

1 note that the idea for implementing a hybrid
2 solution is to allow duplex designs with higher
3 ceilings and more vertical proportions which
4 are more luxurious than those with
5 eight-foot-and-a-half height ceilings.

6 "Additionally, duplex streets," which is
7 Segovia, "by their very same urban context
8 demand a scale of importance and
9 sophistication."

10 This was written by Maria Cristina Longo,
11 the person that is here kicking and going like
12 this that everything was too high, is the
13 person that wrote this recommendation into the
14 language that became the Code. So it's ironic
15 that the decision or the comment about, "This
16 is too high" or whatever, is exactly what has
17 been recommended especially on a street like
18 Segovia, which is a boulevard, which has an
19 incredible width, has great landscaping, it is
20 of the right scale and proportion, and when
21 these things get demolished and redone -- and
22 it is not correct that 99 percent of them are
23 that type, because there's only one historic
24 building along here, which is higher than even
25 my proposal.

1 There's a whole variety of things along
2 this street that do not make it a repetitive
3 street, and we believe that these things --
4 these buildings, these designs and these
5 proposals are a great addition to the fabric of
6 Segovia, to the fabric of Coral Gables.

7 Modern architecture is not
8 anti-traditional. That is a false statement.
9 Modern architecture -- in fact, these buildings
10 are very, very classical in their
11 conceptualizing, their expression. It may not
12 be of a traditional ornamentation, but it does
13 mix in modern classical in design, so the
14 statement by individuals here that stated that
15 modern architecture is the antithesis of
16 traditional architecture is absolutely false.

17 We can talk about options and changes and
18 your suggestions, maybe you want to see more
19 sloping roofs, et cetera, we can certainly
20 listen to that, but I think that the -- by the
21 way, just to answer, the reason the roofs do
22 what they do in the places that they do is
23 because the plans inside are oriented in that
24 way. In other words, where the bedrooms are,
25 et cetera, they're vaulting. If I do a roof,

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1 just for the sake of the elevation, in the
2 other direction, the room doesn't work right.

3 MR. SACKMAN: If you move that element --
4 if you use that roof element at the front, that
5 can be the living room and the dining room.

6 MR. MATEU: It could be, but as -- in my
7 decisions, since the front bedrooms -- since
8 the rooms are in the front and since the front
9 is the most prominent, as the master bedroom
10 has the higher volume, you know, I chose to
11 give it a volume that was a flat roof.

12 And the living room is in the front, and
13 those are the things that I decided
14 architecturally make more sense.

15 Can it be a roof like this? Sure, but
16 those are decisions that were done
17 architecturally, within the Code, within
18 everything that's allowed, in trying to
19 incorporate the comments that we were asked to
20 do the last time.

21 We weren't asked to say, you know, I want
22 to see gable roofs in the front. We were asked
23 to look at it.

24 MR. RIESCO: Right.

25 MR. MATEU: I believe we have done that, in

1 the places that we felt made sense.

2 MS. CARTY: The scale of this increased
3 from the last one. The majority, it increased.
4 There were smaller elements that were higher,
5 and now it's much larger elements that are
6 higher.

7 MR. SACKMAN: Is that because of the
8 rooftop pool?

9 MR. MATEU: No, the rooftop pool is no
10 longer there.

11 MR. SACKMAN: All right. We'll close
12 the --

13 MS. RAMOS: Before you take a vote, an
14 individual has asked to speak, because her name
15 was mentioned --

16 MR. SACKMAN: One minute.

17 MS. LONGO: Yeah, okay.

18 First of all, the comment that he made is
19 out of context and just because you have a
20 height -- we have the height on Almeria Road,
21 and we didn't go as high we could, because --
22 you have a good instinct; it's scale, it's
23 massing, and it's the context. So stick to
24 your instincts and your comments, and please
25 don't give up to the pressure.

1 MR. SACKMAN: Thank you.

2 All right. The public hearing is closed.

3 It's not a quasi, it's a public meeting --

4 MS. RAMOS: Yes, you take a vote.

5 MR. SACKMAN: Do I hear any -- do I hear a
6 motion?

7 MS. RAMOS: Let's take one at a time.

8 MR. SACKMAN: Let's start with the duplex.
9 Am I the chairman on this?

10 MR. MINDREAU: No, you're a panel of three.
11 Panel of three. There was no chair.

12 MS. RAMOS: No, there is not.

13 MR. SACKMAN: I'll start. I know this has
14 gone -- this has taken a lot of change since
15 the first time seeing it and I'm happy it has
16 progressed like this. Each time I see it, I
17 think it's somewhat better.

18 This particular submittal, I don't think it
19 addresses my concerns with the roof. I'm not
20 suggesting you put a barrel tile roof on it, a
21 gable and slope, whatever, but I think that is
22 my biggest concern.

23 The style of architecture is -- although
24 not consistent with the existing like '40s and
25 '50s buildings, but I think it is acceptable in

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1 this area. We're not doing one unit. We're
2 basically doing three different projects, but
3 my concern is trying to minimize the impact by
4 making some adjustments in the elevation that's
5 visible, not necessarily in the site plan or a
6 roof plan, but in a street view, particularly
7 on Segovia, and I would like to defer it to see
8 one more time if that request can be
9 accomplished without you sacrificing your
10 architectural talent -- did you say -- genius?

11 That's my thought.

12 MR. RIESCO: That would be my suggestion.

13 So your motion is the sloped roofs?

14 MR. SACKMAN: That is my biggest concern,
15 and I think what would be part of that, it
16 would lessen the height.

17 MR. RIESCO: Well, I was going to say, I'll
18 second that, if we add to that comment that
19 scale-wise I think it's still -- I understand
20 you're within the Code, and that's one option
21 you have as the architect, but I also think you
22 need to respect the context a little more, and
23 I think the scale is too high. A 17 or 18-foot
24 bedroom height, to me, is strange. I
25 understand the concept of the eight-foot

1 ceiling, but I think 18 feet is a bit much for
2 a room of that size.

3 Not that I want to get into the interior
4 plans, but that dictates the height of the
5 building. So I think this element is still too
6 tall, relative to the context and relative to
7 the lines on the street, and if this can be
8 adjusted, I think, with everything else you've
9 done, I think you're there.

10 So I would like to compliment that.

11 MR. SACKMAN: And you second it?

12 MR. RIESCO: I'm seconding the motion to
13 defer, and I'm adding also, beyond the issue of
14 the roof lines, is to address the overall
15 height of this element, which I think it's
16 still too much of a dominant element.

17 MS. CARTY: That is my biggest issue. I
18 think the lower area improved.

19 MR. RIESCO: Yeah, I think it has a nice
20 feel. It's different than the rest of the
21 block, but that's okay, but, again, we have to
22 respect the scale and the integrity of what is
23 there now, and I think that would do that.

24 MS. CARTY: The only thing I would say
25 about the sloped roofs is that, you know, I

1 don't want to make it a camel. It's modern
2 architecture, and I think that it's different,
3 and once the sort of elements of the building
4 work in scale and in texture and all of those,
5 then I'm okay with it.

6 I mean, I'm going to disagree a little bit
7 on the sloping, but --

8 MR. RIESCO: I just think it's a fine line
9 to thread and I don't think it developed well
10 in the rear. Honestly, the way that you put
11 this together, I don't think --

12 MS. CARTY: That's fine. Where is the one
13 with the --

14 MR. SACKMAN: The single family?

15 MR. RIESCO: That's the corner.

16 MR. SACKMAN: Let's take a vote on the
17 duplex.

18 All in favor?

19 MR. RIESCO: Yes. Deferring with those two
20 comments, sloped roof and overall scales.

21 MS. CARTY: Yeah.

22 MR. WU: Write the comments.

23 MR. MINDREAU: Do one at a time.

24 MR. RIESCO: While the topic is hot.

25 Deferred with comments as to the overall

1 scale and the roof scale of the building.

2 Pull out the corner one.

3 MR. SACKMAN: We'll take a vote on Casa
4 Segovia. The recommendation is to defer with
5 comments, and I think they're consistent with
6 the first comments.

7 Take a vote. All in favor?

8 MR. RIESCO: Deferred with comments, the
9 same issues, the height, the sloped roofs.

10 MS. CARTY: Yes.

11 MR. SACKMAN: That passes three to nothing.

12 MR. RIESCO: Deferred with the same
13 comments, same issues with the sloped roof and
14 the general scale.

15 MR. SACKMAN: You have a railing on top of
16 that one?

17 MR. MATEU: Yes.

18 MR. SACKMAN: And the last one is Casa
19 Catalonia. And the motion is to defer with
20 comments. All in favor?

21 MR. RIESCO: Which is this one?

22 MR. SACKMAN: Single family on Catalonia.
23 The motion is to defer with comments, same
24 comments as before.

25 MS. CARTY: Yes.

1 MR. RIESCO: Yes.

2 MR. SACKMAN: Three-none.

3 MR. MATEU: Can you clarify, what are the
4 comments on this one?

5 MR. SACKMAN: My concern is this slope. I
6 mean, you're introducing a sloped roof, but
7 without designing it. If it would have gone
8 the other way, it would have been perfect.
9 From the street, this being the street, or from
10 Segovia looking east, you would actually --
11 none of the roof --

12 MR. RIESCO: Go to the front elevation.

13 MR. SACKMAN: All you see is a square.

14 MR. RIESCO: If you reduce the height --

15 MR. SACKMAN: Yeah. Suppose this started
16 here and went up in the back. If you want to
17 do a perspective like that, and then this
18 element that you have wraps around the back of
19 it or something -- but, again, we're not seeing
20 any of the -- I don't know what it is, whether
21 it's a white tile or some other materials, it's
22 slate looking or something, but that's my
23 concern on all of the homes, I think.

24 You just don't notice that this is a slope
25 until you get to the single family.

1 MR. RIESCO: In his defense, this one is
2 significantly lower, in terms of overall. It's
3 26 feet versus 30.

4 MR. MATEU: The reason this slopes down
5 into the courtyard is because the scale of the
6 courtyard will be ruined if you do it the other
7 way, too.

8 MS. CARTY: My concern with this one is
9 this element and the adjacent adjacency to
10 this. The vocabulary on this is much more
11 commercial, and Catalonia is not Segovia, I
12 think. Things that are more acceptable on
13 Segovia are less acceptable on Catalonia.

14 So, you know, while the scale is better,
15 it's still --

16 MR. SACKMAN: This is still blank.

17 MR. RIESCO: We missed that boat on that a
18 long time ago.

19 MR. SACKMAN: I'll leave it at that. My
20 comment is revise and re-submit. I'm going to
21 leave it like that.

22 MR. RIESCO: You heard the comments on
23 that. We're not here to -- Mr. Mateu is very
24 capable of coming up with something.

25 MR. SACKMAN: All right. Thank you

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everyone.

(Thereupon, the meeting was concluded at
10:30 a.m.)

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C E R T I F I C A T E

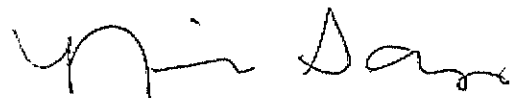
STATE OF FLORIDA:

SS.

COUNTY OF MIAMI-DADE:

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

DATED this 25th day of August, 2015.



NIEVES SANCHEZ

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CITY OF CORAL GABLES
BOARD OF ARCHITECTS
MEETING: THURSDAY, JUNE 25, 2015, 9:05 A.M.
SECOND FLOOR, CITY HALL
405 BILTMORE WAY, CORAL GABLES, FLORIDA

MEMBERS PRESENT:

DON SACKMAN, CHAIRPERSON
JUAN CARLOS RIESCO
NELSON DE LEON
MIKE SARDINAS

CITY STAFF PRESENT:

CRAIG E. LEEN, CITY ATTORNEY
CARLOS MINDREAU, CITY ARCHITECT
CHARLES WU, ASSISTANT DIRECTOR DEVELOPMENT SERVICES

ALSO PARTICIPATING:

RONY MATEU, ARCHITECT
LAURA RUSSO, ESQ.
MARIA CRISTINA LONGO
GAY BONDURANT

EXHIBIT
15
FENGAD 800-631-6689

1 THEREUPON:

2 (The following proceedings were held.)

3 MR. LEEN: These are Cases AB-15-04-4865,
4 AB-15-04-4866, AB-15-05-5196.

5 Before we begin, there are two recusals
6 that are going to be stated on the record.

7 MR. PRATT: Okay. I'm Glenn Pratt. I'm
8 recusing myself. I currently have a contract
9 or a contractual relationship with the owner.

10 MR. LEEN: So he's going to be recusing and
11 he's going to leave the room now.

12 And then the second?

13 MR. GIBB: Callum Gibb. On the advice of
14 the City Counsel, I'm recusing myself.

15 MR. LEEN: The City Attorney's Office
16 recommended that he recuse himself, based on
17 the circumstances of the matter and a letter
18 that he had submitted about his position, and
19 that can be -- and that's sufficient.

20 Okay. With that, I just wanted to say a
21 few words, for the record. This matter has
22 come before the Board of Architects previously,
23 and the Board of Architects voted to deny the
24 application. The Board did give comments, with
25 the idea that they could be corrected, and so

1 based on my opinion as City Attorney, in
2 consultation with the City Architect and City
3 Staff, made the determination that the
4 Applicant could come back in front of them to
5 try to address those comments.

6 The advice I give today is that whatever
7 decision you make, if it's a final decision and
8 you intend it to be a final -- for example,
9 let's say, hypothetically, it was a final
10 rejection or a final approval, if it's a final
11 rejection, you need to make that clear in the
12 record, that he's not going to be coming back.

13 MS. RUSSO: Except, if I may interrupt, we
14 can come back in a quasi-judicial --

15 MR. LEEN: Please don't interrupt.

16 So you have to state on the record whether
17 he's going to be able to come back with
18 comments. Now, there is a process in our Code,
19 which says that any aggrieved party, including
20 the Applicant, can request a quasi-judicial
21 hearing in front of you.

22 So any aggrieved party, and if there is a
23 potential to be a party in the audience, they
24 can come to our office and we'll give our
25 opinion as to whether they're aggrieved or not.

1 That's ultimately a decision for you, and the
2 City Commission can request a quasi-judicial,
3 including the Applicant. If you, for example,
4 deny today, he could request that.

5 In addition, our Code allows any aggrieved
6 party to appeal to the City Commission.

7 So there's really a choice that could be
8 made at that point. One reason -- I've been
9 asked, why do we allow for the quasi-judicial
10 hearing separately from what you're about to do
11 today?

12 And the reason is, sometimes we need to
13 take evidence, have cross examination, expert
14 witnesses, and it allows the party to build a
15 record, which they can then -- if they're
16 eventually going to take this up to the Circuit
17 Court, they need to come in and build a record.

18 Now, there's a record being taken today,
19 even though this is not quasi-judicial, and I
20 presume that's because this matter may be
21 appealed to the City Commission directly from
22 your decision today.

23 So if you have any questions, as this
24 proceeds, please ask. Please handle it like
25 you would any other hearing. I know it's not

1 exactly like any other hearing, but please
2 handle it that way.

3 You have the discretion to allow members of
4 the public to speak. You don't have the duty,
5 because any member of the public, who is an
6 aggrieved party, can always seek the
7 quasi-judicial after the decision today, and
8 then they have a right to speak, but my
9 recommendation is that you allow anyone to
10 speak who wishes.

11 Now, do you have anything to add?

12 MS. RUSSO: No, you addressed the
13 quasi-judicial, because there is the ability to
14 come back on the quasi-judicial. I just wanted
15 that, for the record, and the minutes from the
16 meeting prior are also part of the record, so
17 we'll make sure that they get submitted and be
18 made part of the City record.

19 MR. LEEN: Mr. Chair, are you fine with
20 that, that the minutes be part of the record
21 from the prior meeting?

22 MR. SACKMAN: Yes.

23 MR. LEEN: So they'll be made part of the
24 record.

25 So with that --

1 MR. SACKMAN: My name is Don Sackman. I'm
2 acting as the Chairperson for today's meeting.

3 I have a question for the City Attorney and
4 I don't know if I speak for the entire Board,
5 but it was my understanding that we issued a
6 rejection, as opposed to a deferral, in our
7 last presentation, and in the past, we have
8 assumed that definition means that the project
9 is being revisited in its entirety and we would
10 be looking at a new project, in a sense.
11 Obviously, the same site, but the solution
12 would be significantly different; otherwise, it
13 would have been a deferral.

14 MR. LEEN: I understand.

15 MR. SACKMAN: And I don't know if the other
16 Members of the Board have some thoughts about
17 that, just to clarify --

18 MR. LEEN: For purposes of today, the City
19 Attorney would ask that you re-consider the
20 matter and look at it. That doesn't mean you
21 have to change your decision, but because there
22 was some confusion --

23 MR. SACKMAN: Are we looking at a new
24 project or --

25 MR. LEEN: No. You're looking at the

1 project with some revisions. Make your
2 decisions, and, then, today, if you do reject
3 it again, I would like you to put what we call
4 in the law as a rejection with prejudice or
5 without prejudice, but make -- say it is a
6 final decision, that you're making a final
7 decision, and that they have to come back with
8 a new project.

9 MR. SACKMAN: Explain to me the difference
10 between those two --

11 MR. LEEN: Well, because if you're making a
12 final decision and they don't have a right to
13 cure it, then they have a right to appeal and
14 they have a certain amount of days. If you're
15 just telling them, you know, "We're rejecting
16 this, but here are our comments," they may
17 think they can come back, they may not appeal.

18 By the way, I understand that there are
19 issues with the Code provision, and we're
20 taking a look at it, to try to make it clearer,
21 and we're going to try to take your input, as
22 well, and I know the City Architect and the
23 Planning and Zoning Director and myself and the
24 Deputy City Attorney, we're all going to meet
25 to try to make sure that this process is

1 smoother in the future.

2 MR. SACKMAN: Okay. Thank you.

3 Shall we get started? We have four Board
4 Members, and Mr. Mateu, do you want to
5 introduce your new project for our review
6 today?

7 I have to say, we received homework
8 yesterday electronically, and it was offered as
9 a print version, and some of us may or may not
10 have had an opportunity to review it.

11 MS. RUSSO: I would just like to state, for
12 the record, that the homework was delivered to
13 the City, to the Board of Architects' Office,
14 if I'm not mistaken, Monday afternoon.

15 So we complied with the request. Whether
16 or not the request was distributed -- we heard
17 your request --

18 MR. SACKMAN: And we received it
19 electronically yesterday morning.

20 MS. RUSSO: Okay. I just wanted the record
21 to be clear, that we were asked and we brought
22 nine copies.

23 MR. SACKMAN: I understand.

24 There are three projects. It's different?

25 MR. MINDREAU: I just want to say that I

1 reviewed the project. I think that the new
2 submittal is, in essence, a new project,
3 because the critical elements that were
4 discussed and commented upon in the first
5 review are actually very different, the way
6 that the project presents its way to the
7 street. Segovia, in particular, is very
8 different.

9 The critical objections about the treatment
10 on the single family on the corner with the
11 green wall has not changed considerably, and I
12 think that the project creates a new presence
13 and a different presence than was originally
14 done. I think, and I've always said, I felt
15 the project was commendable and very well
16 suited to Segovia, which is really historically
17 nondescript, and not just by me, but a
18 noteworthy historic architect has made the same
19 observation.

20 Thank you.

21 MR. MATEU: Thank you. Thank you, Don.

22 My name is Roney Mateu, principal of Mateu
23 Architecture.

24 We're here, again, for the three projects
25 that were presented back on May 28th. As you

1 know, we were asked originally to submit all
2 three projects together, because they are
3 forming a corner. Two of the buildings face
4 Segovia and one faces Catalonia.

5 And we were asked to do that as a group,
6 because we had, as part of our solution of
7 designing the three buildings, proposed that
8 they share a common driveway, not unlike what
9 the new urbanism proposals typically try to do,
10 to have an alley or a back street, et cetera,
11 for the pedestrian experience along the front,
12 so that all of the buildings are not interfered
13 with by automobiles, and in that regard, since
14 the developer owns all three lots, we felt that
15 it was a positive design decision to remove all
16 of the automobiles from the front, especially
17 on Segovia, and share all buildings on a single
18 driveway.

19 It also helps the single family house,
20 which is the one facing Catalonia, by, in our
21 design solution, proposing that the garage or
22 carport area be in the rear of the house, as
23 opposed to being in the front, which would be
24 the only solution available if we did not have
25 those conditions where we are able to do that.

1 What I have done in response to the last
2 meeting that -- at the beginning, when I
3 presented each project individually, this Board
4 made specific comments about each of the
5 projects, and I've taken the comments that were
6 made, and, in general, tried to respond
7 individually to those commentaries and
8 implemented my interpretation of how we have
9 been able to make the project better, based on
10 those comments, and I believe the majority of
11 the commentary, if I can generalize, was having
12 to deal with the perimeter wall that is
13 basically surrounding the three projects.

14 So with that, I took a serious look at each
15 one and tried to articulate the wall more, in
16 particular, and in one case, we've actually
17 removed it from the side or the sidewalk, but
18 what I want to do is -- and I'll start with the
19 house on Catalonia first, because I think --

20 MR. SACKMAN: Roney, before you start, do
21 you have a master plan or a composite plan of
22 all three on one sheet?

23 MR. MATEU: I had an aerial of the three of
24 them on one of the --

25 MR. SACKMAN: With the new home

1 superimposed?

2 MR. MATEU: No.

3 MR. SACKMAN: Okay. Continue.

4 The three homes speak to each other, correct?

5 MR. MATEU: The idea of the three projects
6 do speak to each other. They are of the same
7 vocabulary. They're different, they have
8 always been different, as opposed to some other
9 descriptions by others, but the house on
10 Catalonia, the site plan --

11 MR. SACKMAN: This is the older one, and
12 this is the newer.

13 MR. RIESCO: I want to open them up, so we
14 can compare them side by side.

15 MR. MATEU: In the old plan -- in this
16 one -- you know, I'll start with this one,
17 because this one really has the least amount of
18 proposed changes. This house, as I explained
19 the first time, is sort of an L-shaped house,
20 that creates an outdoor courtyard that allows
21 the public spaces on the ground floor to take
22 advantage of the yard, with a private area
23 where the pool patio is, and the front
24 courtyard, where the living room sits, in the
25 center here, and allows the occupants to enjoy

1 the front and back of the house.

2 What the original house design did is, it
3 had a big wall that was along the sidewalk, the
4 length of the front, and then the entrance was
5 along the side.

6 As I mentioned earlier, the driveway, this
7 carport area, is on the common easement that is
8 the rear part of the house, of the parcel, of
9 the Segovia properties, so that the automobile
10 entrance for this house is along the side.

11 The entrance, the front door, is here, so
12 there is a big open space between the side, if
13 you will, of the corner house, facing the front
14 of Segovia, and the side of this house.

15 MR. SACKMAN: Can we lay out the site plan
16 for the corner house?

17 MR. MATEU: Sure.

18 MR. SACKMAN: Because there is a
19 relationship.

20 MR. RIESCO: And I want to reiterate, that
21 the only significant change in this project is
22 the property wall?

23 MR. MATEU: The property wall jogs and
24 breaks up the wall, but everything here is the
25 same.

1 MR. RIESCO: Everything else is still the
2 same? It's consistent --

3 MR. MATEU: On the site plan, and then this
4 elevation has been a little --

5 MR. RIESCO: Has some changes.

6 MR. LEEN: The thing I would ask is, since
7 there is a court reporter, I don't normally
8 object to the quick back and forth, but try to
9 keep a little separation.

10 MR. SACKMAN: Got it.

11 MR. MATEU: The house, originally, like I
12 mentioned, the wall was straight across to
13 here, then the driveway, and the next house
14 is -- the back of the house is here, and the
15 next wall is here, and it was here, on the
16 original, so there is a space of -- you know,
17 substantial, 50 feet or so of no wall.

18 That property line is this property line
19 here.

20 MR. SACKMAN: The driveway continues on up
21 and goes that way, right, and then exits?

22 MR. MATEU: Yes.

23 MR. SACKMAN: So there's a five-foot
24 buffer?

25 MR. MATEU: Yes. There's another five-foot

1 buffer of landscaping between the driveway, and
2 that's why this shows a projection here, which
3 lines up with this.

4 MR. SACKMAN: Okay.

5 MR. RIESCO: So, again, to simplify things,
6 the major change in this site plan, versus the
7 original, just the site plan, is essentially
8 the property wall, correct?

9 MR. MATEU: In the site plan for the corner
10 house, it's the articulation of the property
11 wall, which originally was just a big wall
12 around the perimeter. I recessed it back here
13 along Segovia, and I've broken it up in here
14 and put landscaping in front of it and
15 landscaping in front of it here, so that it is
16 not the repetitive look that it had before.

17 MR. RIESCO: Okay. The building mass and
18 the pool are still identical?

19 MR. MATEU: In the corner house, yes.

20 MR. RIESCO: And in this house, also?

21 MR. MATEU: Yes.

22 The difference here, however, on this one,
23 also the green wall has --

24 MR. RIESCO: The facade, yes. When we get
25 into the elevation --

1 MR. SACKMAN: Finish on the Catalonia
2 house.

3 MR. MATEU: So the Catalonia house, in
4 terms of other changes, there were comments
5 about the elevation facing the east side, which
6 is this wall here.

7 MR. SACKMAN: Which is the driveway, the
8 common driveway?

9 MR. MATEU: No. The east side, that had
10 this here, and this was blank. It had this
11 here, on this elevation, windows at the floor
12 level, and we've added some additional windows
13 on this facade.

14 And, again, I remind the Board that this
15 wall is a two-story wall. We're allowed by
16 Zoning to do that. It is eight feet from the
17 property line, where they're allowed to be at
18 five, and it only occupies something like
19 fifteen feet of width.

20 And in our design, in order to not hug our
21 neighbor, who has a one story house at the east
22 side, we took the L-shape of the design of the
23 house, which is the two-story portion, and did
24 it on the west side, along the driveway, so
25 that the courtyard created by our patio area is

1 what is adjacent to our neighbor, and there is
2 only this piece, in the front, where actually
3 the garage is, toward the house next door.

4 There are other houses along Catalonia that
5 are two stories next to neighbors, they're five
6 feet apart from each other, and, obviously,
7 they exist, but we took into account that
8 adjacency and created the courtyard space,
9 rather than hugging the two-story portion up
10 against the neighbor, and used the two-story
11 portion up against the west side and the
12 driveway, so that the proportion and the scale
13 of the building would not be an issue with the
14 neighbors.

15 MR. RIESCO: This is not a two-story space,
16 correct?

17 MR. MATEU: No. It's the living room on
18 the bottom and the master bedroom.

19 MR. SACKMAN: So your slab is there?

20 MR. MATEU: Yes.

21 MR. SACKMAN: Anything else on Catalonia?

22 MR. RIESCO: The rest of the elevations are
23 the same? Okay. We don't have to see the
24 other sheet.

25 Did something change on the other sheet?

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1 MR. MATEU: No. Just the wall, and then we
2 re-did the renderings showing the revised
3 walls; the break in and out, and the
4 landscaping.

5 MR. RIESCO: The materials on the perimeter
6 wall are the same?

7 MR. MATEU: The same. The only thing, with
8 the original renderings, we had twelve by
9 twelve tiles, P-stone tiles. We are proposing
10 one foot by two rectangular tile.

11 MR. SACKMAN: So if I'm understanding this
12 correctly, at the property line, you have a
13 landscaped -- a wall behind it and then this
14 portion is on --

15 MR. MATEU: On the property.

16 MR. RIESCO: And it comes back over here.

17 MR. MATEU: Exactly.

18 MR. SACKMAN: And that's the five --

19 MR. MATEU: This is the entrance. Well,
20 the pedestrian entrance to the front door is
21 back here. This is just more landscaping and
22 then there is the five-foot. So this is
23 landscaping, and then this is like a ten-foot
24 landscaping space between the driveway and --

25 MR. SACKMAN: All right.

1 MR. RIESCO: So, in essence, the wall
2 changed and the one facade changed?

3 MR. MATEU: On this house.

4 MR. RIESCO: On this house.

5 MR. SACKMAN: Okay.

6 MR. MATEU: Then the corner house, which
7 probably had the most significant changes,
8 because in this one, again, listening to the
9 commentary on this project, going back, again,
10 to the wall matters that were mentioned and the
11 wall, we, again, looked at the wall and
12 articulated it so that it breaks down -- and
13 that was one of the issues that was brought
14 out, that it was all solid, except for the
15 entrance, and we broke it down, so that at the
16 curb is the only place, really, where it is at
17 the property line, with the exception of a
18 small piece in the back, and then the wall
19 steps back actually halfway to the setback on
20 Segovia, and then there's a series of step
21 backs to the entrance, and then it steps back
22 and puts landscaping in front of the wall, so
23 that the solidness of the wall, sort of
24 referring to the comments, is changed.

25 The other big thing on this house was the

1 fact that a lot of commentary was made about
2 the green wall on the second floor. While I
3 would agree that, graphically, the green wall
4 appeared sort of heavy-handed, that was more as
5 a result of the graphics --

6 MR. SACKMAN: It appeared very green.

7 MR. MATEU: But, again, the intent of this
8 idea was that if you drive up and down Segovia,
9 if there's one thing that we can say about
10 Segovia is that the one thread or the one thing
11 that I believe ties the knitting of Segovia is
12 the landscaping.

13 I cannot say that about the architecture, I
14 cannot say that about the rhythm, I cannot say
15 that about a lot of the things, and a lot of
16 words have been used to describe the place, but
17 the one thing I can say for certain is that the
18 landscaping is the one thing that becomes like
19 the knitting and the thread and the beauty of
20 Segovia.

21 So when I first conceptualized the idea of
22 this green wall, since this building was in the
23 corner, I envisioned the fact, as I drove and
24 walked and I photographed all of the houses up
25 and down Segovia, that in all cases, it seemed

1 that the canopy of the trees basically hid a
2 lot of the buildings from the first floor up.

3 So my thought was, well, if I clad this
4 building, which is in the corner, in a green
5 wall, that that would sort of be consistent
6 with the visual, as well.

7 In discussions with the Board, comments
8 were made, and re-thinking it all, it probably
9 made a lot of sense that it might not be as
10 pretty as it may be from the inside, the
11 maintenance may be an issue, et cetera, and I
12 then decided to get rid of the green wall and
13 provide then a more traditional treatment on
14 the corner, by using the area where the
15 balconies are, which are here and here, and
16 creating places for shading as sort of
17 expressions of the louvers or the shutters
18 ideas -- these are abstracted shutters -- but
19 the idea of the Bahama shutters that are
20 typical treatments of windows, et cetera, and I
21 used them as shading devices, since this is the
22 south elevation --

23 MR. RIESCO: This shows concrete, a
24 different paint color?

25 MR. MATEU: Correct. Yes. This is a

1 treatment that has been used in all three of
2 the properties.

3 THE REPORTER: Please speak up.

4 MR. MATEU: Yes.

5 MR. RIESCO: This is a railing. This is a
6 balcony?

7 MR. MATEU: Yes.

8 MR. RIESCO: How do you enter the balcony?

9 MR. MATEU: From the back.

10 MR. RIESCO: Oh, these are doors?

11 MR. MATEU: Yes, these are louvers out on
12 the front.

13 MR. RIESCO: So this is all the same plane?

14 MR. MATEU: Yes, set back. We removed it
15 from this elevation, so you can see the --

16 MR. RIESCO: Right.

17 MR. MATEU: All of these other elevations
18 are pretty much the same.

19 MR. SACKMAN: What changed on the perimeter
20 of the project?

21 MR. MATEU: In the perimeter, again, the
22 green wall and the perimeter wall, with the
23 curb remaining at the sidewalk level, and,
24 then, at the front, along Segovia, the front
25 wall is set back halfway back into the setback,

1 and on the sides, the wall is broken in the
2 setback, and landscaping is placed in the
3 front.

4 And this rendering sort of begins to show
5 you how this house and the Catalonia house, the
6 rhythm -- that was the commentary, about this
7 large wall, a compound kind of effect, is gone.

8 MR. SACKMAN: Is this portion to the north
9 actually --

10 MR. MATEU: This is west.

11 MR. RIESCO: That's north.

12 MR. SACKMAN: This way, going up Segovia,
13 is that accurate to some extent?

14 MR. MATEU: Well, there's another house --

15 MR. SACKMAN: This area here.

16 MR. MATEU: We're going to get to that.

17 MR. SACKMAN: Okay.

18 MR. RIESCO: Do these shutters occur in any
19 of the other houses or only this one?

20 MR. MATEU: Yes. No, only on this one.

21 MR. SACKMAN: This is from Segovia looking
22 east, correct?

23 MR. RIESCO: East.

24 MR. MATEU: Okay. This is going to be the
25 duplex.

1 MR. RIESCO: Okay.

2 MR. MATEU: All right.

3 MR. RIESCO: Again, the changes are the
4 property wall and the south elevation,
5 predominantly?

6 MR. MATEU: Predominantly, yes.

7 Now, we have proposed for the duplex a
8 solution that I think addresses also the issue
9 of the wall. I will also want to go on record
10 saying that my client wishes for this Board to
11 know that while I am presenting this and we
12 understand the reasons why I'm presenting this,
13 that he would also like to go on the record as
14 saying that he would like to see about
15 returning to the idea of the original design on
16 this duplex, in terms of the pools on the
17 ground, as we discussed this, because what we
18 have done here, in order --

19 MR. SACKMAN: Then tell me, why are you
20 introducing this now -- why are you presenting
21 this project?

22 MR. MATEU: I'm presenting this project,
23 but I'm also suggesting that --

24 MR. SACKMAN: What do you want us to
25 review?

1 MR. MATEU: I want to review this, but --

2 MR. SACKMAN: Go ahead.

3 MR. MATEU: -- I am also saying that we
4 want to discuss the pools on the ground,
5 because -- and you'll see why.

6 What we have done here is proposed that, in
7 contrast to the original design, and in an
8 effort to respond to comments and the
9 criticisms that Segovia is a series of
10 buildings and duplexes and particularly the
11 duplex structures that are set in where they
12 open -- the yards in the front are open, et
13 cetera, in keeping to that idea -- obviously,
14 when we had, you know, the pools in the ground,
15 we had to put fences around them, walls, et
16 cetera.

17 So what this proposal proposes is that if
18 we can get rid of the walls at the front, and,
19 say, take the duplex, being that it is a duplex
20 and in conformance with the majority of the
21 duplexes up and down Segovia, we are saying, we
22 will give back to the Segovia corridor -- in
23 response to the rhythm and the openness of the
24 front yards, we will remove the pool from the
25 ground, and then we are proposing that we go up

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1 and create a pool -- a jacuzzi or a spa on the
2 roof.

3 What we've done is, we've removed the walls
4 in the front, and we did put a wall back at the
5 setback line for security, but we have, in
6 exchange for moving and improving it, a roof
7 condition, where we access the roof and have a
8 jacuzzi on the roof deck.

9 We then now have in the front, instead of
10 sliding glass doors, we have the window, a
11 planter on the floor -- on the ground, et
12 cetera, to create a more traditional setting,
13 if you will, of a house or a duplex building
14 and still create an amenity that the duplexes
15 that exist up and down Segovia do not have,
16 which is probably, you know, a pool and those
17 kinds of things, which in today's market are
18 things that are marketable and saleable.

19 MR. SACKMAN: For purposes of this meeting,
20 we're reviewing the rooftop pool, correct?

21 MR. MATEU: We're reviewing this, but we
22 would like to -- I want to have a discussion as
23 to, if we went back and considered a pool on
24 the ground and we considered a wall that maybe
25 did not go to the front or was less than what

1 we had before, et cetera, if that was something
2 that we could discuss, and if this body saw it
3 fit to even defer this or bring this particular
4 -- since these are all individual, if you
5 thought that was something that you might
6 consider, and say, "Well, maybe you can show
7 us --"

8 MR. SACKMAN: Mr. Attorney, do you have an
9 opinion?

10 MR. LEEN: Yes. This hearing is limited to
11 the proposed changes. If you wanted to
12 re-consider that, one of you could move to
13 re-consider it to the next meeting where we're
14 considering this, but you would have to vote to
15 re-consider that. You don't have to
16 re-consider it.

17 MR. SACKMAN: We would need a drawing and
18 then another sort of plans?

19 MR. LEEN: Ultimately you can direct
20 anything you'd like, but the purpose of this
21 hearing, as it's been made known to the
22 Applicant, is to look at the comments and how
23 he's responded to them and whether that would
24 change your mind.

25 MR. MATEU: Correct.

1 MR. SACKMAN: This was an error, where you
2 had labeled the pool?

3 MR. MATEU: Yes. It was left over from the
4 prior.

5 MR. SACKMAN: Right.

6 Do you want to go through the changes other
7 than the one --

8 MR. MATEU: Yes. There are no walls along
9 the front yards. The setback lines are met,
10 and then we have, you know, a security fence or
11 a wall that starts behind the setback lines for
12 privacy.

13 MR. RIESCO: And this is all yard or paved
14 or --

15 MR. MATEU: Yes. It's yard.

16 MR. SACKMAN: It appears that you could
17 drive across here.

18 MR. MATEU: No. It would be a terrace and
19 there would be a patio here, and this is
20 landscaping. This is landscaping. There are
21 doors out here, and the doors that we had
22 originally in the front are gone, and this is
23 now just windows and a planter.

24 MR. SACKMAN: And the site plan --

25 MR. MATEU: This is open.

1 MR. SACKMAN: Right. And you would
2 normally maybe put the barbecue there, like it
3 was in the other plan, and this would be a more
4 private area? I'm more concerned about a
5 vehicle driving through here, but not looking
6 at the scale, it may not allow for that.

7 I mean, I would hate to see a car parked in
8 the front.

9 MR. MATEU: I would, too.

10 MR. SACKMAN: On the south side of the
11 duplex, this is a walkway?

12 MR. MATEU: Walkway to the entrance to the
13 single family house.

14 MR. SACKMAN: Can we look -- do you have a
15 rendering of this on the corner?

16 MR. MATEU: Everything here is the same,
17 except this page has a roof -- an access to the
18 roof.

19 MR. RIESCO: This element is popped up --

20 MR. MATEU: This is new, because you have
21 to get to the roof now.

22 MR. SACKMAN: No height problems or
23 variances?

24 MR. MATEU: No. And this is also set back,
25 so that it's really not even visible or seeable

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1 from the street.

2 MR. SACKMAN: So these two pop out? Those
3 two rooms, they pop out?

4 MR. MATEU: Yeah. What you see in the
5 front --

6 MR. RIESCO: This --

7 MR. MATEU: This is in the back.

8 MR. RIESCO: This is the pop up for the
9 stairs?

10 MR. SACKMAN: And that material?

11 MR. MATEU: This is the tiles, again, on
12 this back wall that we had --

13 MR. SACKMAN: What is that, a Travertine?

14 MR. MATEU: Yes.

15 MR. SACKMAN: A different color than on the
16 perimeter wall?

17 MR. MATEU: It's the same.

18 MR. SACKMAN: That's paint?

19 MR. MATEU: That's paint.

20 MR. RIESCO: This element got higher now?
21 It changed there.

22 MR. SACKMAN: Probably because you need a
23 three and a half foot protection as guard rail?

24 MR. MATEU: Yes, because of the floor being
25 used.

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1 MR. RIESCO: The height, right.

2 MR. MATEU: So what you see in the front is
3 really this.

4 MR. SACKMAN: So these are the front doors.
5 This is the living room.

6 MR. MATEU: This is the living room, and
7 these are the windows with planters. The doors
8 are actually wood doors.

9 MR. SACKMAN: And glass.

10 MR. MATEU: The renderings will show it.

11 MR. SACKMAN: That would be the property
12 line?

13 MR. MATEU: This is the property line.
14 This is the entrance to the side -- to the
15 corner house. The front yards are, again, open
16 to the public grounds as they are in --

17 MR. RIESCO: So all of this is now gone?

18 MR. MATEU: Correct.

19 MR. SACKMAN: Okay.

20 Does that conclude your presentation?

21 MR. MATEU: Well, when -- I brought, also,
22 just what these structures would look like.

23 This is Segovia. This is the three structures
24 that would be on the block of Segovia, and this
25 is the elevation of the front part, on the

1 western part of Catalonia and the corner of
2 Segovia, which is the corner building, the
3 Catalonia house and then the house that's --

4 MR. SACKMAN: You said that was the
5 original on the adjacent house?

6 MR. MATEU: Yes, and then this is the other
7 house. There's only three structures on this
8 block.

9 MR. RIESCO: That's the end of the block,
10 you're saying?

11 MR. MATEU: Yeah. Uh-huh.

12 To conclude, I think that, you know, there
13 were comments made during your deliberations
14 last time about scale and context and harmony
15 and character, et cetera, and the definition of
16 harmony is friendly, in agreement, pleasing
17 combinations, and I think, in our view of what
18 we have proposed here -- with all due respect,
19 I felt that I heard sort of conflicting
20 commentary, because I kept hearing comments
21 that it's a beautiful building, even from
22 people in the opposition, yet somehow they
23 don't fit in this context, and context is the
24 setting that is the surroundings and the
25 surroundings on Segovia are a collection of --

1 we counted, between the houses on Catalonia and
2 Segovia, about 81 structures, stretching
3 stylistic definitions of about 18 different
4 stylistic expressions, the overwhelming
5 majority of them are undefinable.

6 There are things here in Segovia, for
7 example, even the structure where Ms. Longo
8 lives, that has red brick as a material, and
9 has a screen and red brick and the red brick is
10 really a very foreign material.

11 MS. LONGO: I don't live there.

12 MR. SACKMAN: I'm sorry, it's his turn.
13 He's not finished.

14 MR. MATEU: There are structures up and
15 down Segovia that have red brick and have
16 screens and have different materials that are
17 quite foreign to South Florida, and yet to
18 describe these houses as a disservice to this
19 community is baffling to me, quite frankly.

20 I think that when you talk about rhythm, if
21 you go up and down Segovia, there are a series
22 of duplexes that are next to each other, and,
23 then, there's a house, for example, across the
24 street from here, that takes up the whole
25 block, a single house.

1 So rhythm I think is a word that repeats a
2 pattern, and I'm having a hard time -- if you
3 say to me that every house along Segovia is in
4 the same pattern, they're all the same width,
5 you know, then I could say, "Well, yeah," but
6 even if that was the case, we have two
7 structures that are built on Segovia, one is on
8 a 50-foot lot and the other one is on a 75-foot
9 lot, and there's not much that we can do that
10 creates a non-rhythm, which is pretty much the
11 rhythm that is there, that is given to us.

12 The separation of this house and the house
13 next door is exactly similar to all of the
14 rhythms and separations that exist in other
15 duplex relationships. The corner house is of a
16 scale and a proportion similar, if not less,
17 than other structures around there, and I think
18 that we believe that these are going to be
19 great structures that will do nothing but
20 increase value.

21 It has been said also that these houses are
22 going to diminish value in the neighborhood.
23 This is an outrageous statement, which is
24 obviously made out of not knowing reality or an
25 attempt at not putting forth factual

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1 information.

2 These buildings will be very desirable,
3 they're very functional, and I think they very
4 much belong in Coral Gables.

5 If George Merrick were today alive, I think
6 he would welcome these buildings as correct
7 additions to the City. George Merrick never
8 intended Coral Gables to be a Mediterranean
9 city. George Merrick was a smart developer,
10 and what he did, which is to be noticed, is
11 that he hired great architects to design his
12 buildings -- that's a fact -- and they designed
13 buildings in a style that was appropriate and
14 correct at that time.

15 I can assure you that if George Merrick
16 were alive today, he would be considering
17 buildings very similar to this. Anything to
18 the contrary is conjecture, and I think that I
19 would argue and I would ask you to re-consider
20 the changes and the comments that we have made
21 and executed based on your comments of the last
22 time.

23 MR. SACKMAN: That's the end of your
24 presentation?

25 MR. MATEU: Yes.

1 MR. SACKMAN: Mr. Attorney, are we going to
2 entertain comments from the audience?

3 MR. LEEN: Mr. Chair, it's your discretion.
4 I recommend that you give people two minutes to
5 speak. They had an opportunity to speak the
6 last time.

7 MS. LONGO: My name is Maria Cristina
8 Longo, and I live two shorts block away from
9 the project. I don't have any red bricks at
10 all. Actually, I don't have anything red in my
11 house.

12 I live in a 1960s building, and I
13 appreciate the effort to make some changes, but
14 these are slight changes, and there is a theme
15 in the Gables, and I think George Merrick had a
16 theme and was inspired by Mediterranean
17 architecture and that he implemented
18 Mediterranean revival architecture as a theme,
19 and I think the best practice shows that
20 keeping a theme sustains values, and so I don't
21 agree with the comments made here.

22 And I see that there were some slight
23 changes. I appreciate the introduction of the
24 shutters and the removal of the green wall;
25 however, I think it was -- you rejected it the

1 last time, because it doesn't follow the
2 comprehensive design plan. It is still highly
3 incompatible with the street, and I live in
4 Segovia, and I definitely have a stake on it,
5 so I would ask you to reject it again.

6 MR. SACKMAN: Thank you.

7 MS. BONDURANT: My name is Gay Bondurant,
8 and I live at 446 Alcazar, and as I mentioned
9 before, I spent eight years on the Preservation
10 Board, one year as Chairman, and I'm going to
11 reiterate a couple of things that I said the
12 last time, just for the record.

13 I, however, don't plan to speak for George
14 Merrick, but I mentioned again, not everything
15 is Mediterranean. There is the Chinese
16 Village, there's the French Normandy Village,
17 there is -- and there were planned to be
18 several more villages, including a Middle
19 Eastern Village, and my failing memory escapes
20 me, but there were supposed to be, I think,
21 seven more villages of a variety of styles.

22 And I feel that the changes that I've
23 seen -- and I'm not an architect, but the
24 changes I've seen make this a much more user
25 friendly project. It's more open, and the idea

1 of Segovia having some fifteen plus different
2 styles even, you know, maybe we can go through
3 and pick those out and make a time line of the
4 architecture.

5 I live on Alcazar, and it's a historic
6 district, but it's also considered a time line
7 of architecture. There's everything from 1925
8 to 1950 on that street, and it's still
9 considered a historic district.

10 I find this much more pleasing. The
11 openness is much more welcoming, the wall is
12 gone, and I think it's going to be an asset to
13 Segovia, and I agree that pretty much what
14 holds Segovia together is the landscaping down
15 the center of it. I was glad when that
16 happened.

17 Segovia does need help. The lighting needs
18 to be worked on.

19 All in all, in concept, I think this is a
20 much more pleasing and interesting project.

21 MR. SACKMAN: Thank you.

22 Anybody else wishes to speak?

23 Not hearing any, I guess we close the
24 public hearing.

25 MR. LEEN: Yes, Mr. Chairman.

1 This technically was not a public hearing,
2 but public comments were permitted and it's now
3 closed.

4 MR. SACKMAN: Thank you.

5 Mike, would you like to start?

6 Nelson, would you like to start?

7 MR. DE LEON: Sure. To me, there's no real
8 substantial difference from the previous
9 project. Massing-wise, aside from some
10 sidewalk gestures, it continues to be the same
11 project, and I will -- I'm not going to
12 reiterate my comments, because I heard that the
13 transcript from the previous meeting was going
14 to be brought into the record, so I'll keep to
15 those same comments, and I'll continue to
16 support a rejection, amended this time to a
17 final rejection.

18 MR. SACKMAN: Juan?

19 MR. RIESCO: I reviewed the drawings that
20 we received yesterday and I'm a strong
21 proponent of modern architecture. I know Roney
22 is a very capable architect, and the product,
23 in a bubble, is a beautiful product. I still
24 have reservations about this product in this
25 neighborhood.

1 And beyond that, I think part of the
2 problem is the fact that it's multiple sites,
3 that are going to draw a lot of attention, and
4 I'm not sure if this is the right fit for this
5 neighborhood.

6 So, in essence, again, I stand by the
7 rejection. The design has not changed
8 substantially, and that's one of the precepts
9 of the rejection, is that the architect has to
10 go back and re-consider the design from the
11 core, not just subtle changes to property walls
12 and adding a window here and swirl lines there.

13 So I will stand by my rejection.

14 MR. SACKMAN: Mike?

15 MR. SARDINAS: For me, I think some of the
16 concerns that I had -- and some of these have
17 been improved. The front wall on the
18 apartment, I think, makes a difference, it
19 opens up that piece.

20 Some of the things that I think are still
21 not helping, the corner house is a fairly long
22 piece and kind -- a long block. I don't know
23 if there's a way, Roney, to maybe break that
24 down. I know you're working with a very
25 limited area, and I know that you also have a

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1 particular aesthetic that you work with and you
2 do it very well.

3 I don't know if the hard flat roof lines
4 are helping you. That may be something that
5 you can look at. Maybe soften it a little bit.

6 I know that there isn't any one particular
7 architecture in the immediate area, but there
8 is kind of a fabric that's there, and I don't
9 know if that's a consideration for you, maybe
10 to try to soften some of the roof lines a
11 little bit.

12 And with regard to the corner piece, this
13 sort of a big, long wall, I know you treated it
14 with screening and some offsets -- that's a
15 question, I don't know if that's something you
16 would consider, softening the roof line and
17 trying to create more -- I don't know if you
18 can do either a pitched roof somewhere or maybe
19 break up the roof line a little bit, so you
20 don't have the hard flat line? I don't even
21 know if that would be a consideration for you,
22 but I bring that up.

23 MR. MATEU: Can I say anything?

24 MR. SACKMAN: Very briefly.

25 MR. MATEU: That was sort of a question.

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1 MR. SACKMAN: Go ahead.

2 MR. MATEU: If we were to consider looking
3 at the roof lines -- I mean, I'm still at a
4 loss why that, but I'm asking, if we were to
5 re-consider the roof lines, studies and
6 proposing variation of the roof lines, is that
7 enough to say --

8 MR. SACKMAN: Are you open to that?

9 MR. MATEU: I would be. Of course, I would
10 be open to that.

11 MR. RIESCO: Would you also be open to
12 massing? The roof line is going to impact the
13 massing.

14 MR. MATEU: Of course.

15 MR. RIESCO: This hard edge is probably
16 your most detrimental --

17 MR. DE LEON: That's part of what would
18 happen with the rejection, is bringing new
19 roofs --

20 MR. SACKMAN: One at a time.

21 MR. SARDINAS: If he might consider it as
22 an option. I just want to know if you would
23 consider that as an option.

24 MR. MATEU: A study of the roof lines, for
25 example, is not a re-design of the structure

1 necessarily.

2 MR. RIESCO: Well, that's why I asked about
3 the massing, also.

4 MR. MATEU: Yeah. It could end up moving
5 some of the massing so that the scale --

6 MR. RIESCO: I think it will.

7 MR. SARDINAS: If that's a possibility --
8 this is only me -- I think it would help the
9 project fit a little bit into -- again, I know
10 there's no architecture style on this
11 particular street, but I think there's a fabric
12 in the area.

13 MR. SACKMAN: Any other comments?

14 Let me tell you, I spend a good amount of
15 time riding my bike around the downtown area,
16 and I've gone up and down Segovia obviously in
17 a vehicle, but most recently I've been walking
18 and riding my bike around there, and I'm
19 feeling more comfortable with this than I did a
20 month ago.

21 And I think the improvements, particularly
22 to the duplex, made a big difference to me, in
23 setting back the wall or eliminating the wall,
24 and the elimination -- I don't know about the
25 elimination, but the green wall on the south

1 elevation of the corner lot, although I like
2 the elevation of the green, I'm not too fond of
3 the newer elevation, but considering how we
4 don't know how that green wall would be
5 developed, I'm fine with it.

6 I have a big problem with the exposed
7 fireplace flues, just because it's on the
8 street. Maybe if it was somewhere else, it
9 wouldn't bother me as much.

10 But I'm very interested to see a response
11 to Mike's comments regarding the softening of
12 the elevation with perhaps some roofs like you
13 did on the other project, the single family
14 home with the same front, and breaking up
15 that -- I won't call it the property line, but
16 that straight, line particularly on Segovia,
17 but I'm not allowed to make a motion to defer.
18 Those are my comments.

19 MR. MATEU: Why not?

20 MR. SACKMAN: As the chairperson.

21 MR. SARDINAS: Mr. Chair, may I ask a question?

22 MR. SACKMAN: Yes.

23 MR. SARDINAS: Is this something that you
24 would be willing to?

25 MR. MATEU: Yes.

1 MR. SARDINAS: If you said, "This is the
2 way I'm going to do it and this is it --"

3 MR. MATEU: No, listen, as was mentioned,
4 I'm not against sloping the roofs. We went
5 this way because we felt this is a very simple
6 approach to these buildings, because while
7 other buildings along Segovia, the duplexes,
8 may have, you know, little roofs, et cetera,
9 the overall idea was never a simple box.

10 The one historic building is all flat
11 roofs.

12 MR. SACKMAN: That's the only one with the
13 a flat roof.

14 MR. MATEU: The only one with the flat roof
15 is the historic building, but it's kind of
16 ironic that all of a sudden this is not -- but
17 I don't have a problem with re-visiting it, but
18 I would hope that maybe the comments of
19 rejection -- that maybe you'll say you'll defer
20 and we can come back with a revision.

21 MR. SACKMAN: I have another comment.
22 We're going to take a vote pretty soon, but I
23 think the issue of the pool on the roof versus
24 the ground, where it was originally, personally
25 I'm not in favor of that. At least -- let me

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1 put it another way. I don't recall -- that
2 pool was in the front setback?

3 MR. MATEU: No. It was always in the
4 building setback, but the wall was at the
5 sidewalk.

6 MR. SACKMAN: Which is what I really
7 enjoyed seeing as a solution.

8 MR. MATEU: The answer or our proposal
9 would be that we would still have a wall, if we
10 put the pool on the ground, but we wouldn't put
11 it at the sidewalk.

12 MR. SACKMAN: Could you maintain the
13 25-foot area in front of the home?

14 MR. MATEU: Well, if we were to be given
15 the opportunity to defer and come back, if we
16 would show you an option that maybe looked like
17 this and had something similar, and would have
18 the pool as an option on the ground --

19 MR. SACKMAN: All right.

20 MR. RIESCO: Also, I think another item
21 that might help is, would you consider, in the
22 duplex scenario, not doing a mirror design and
23 doing things that are different, asymmetrical,
24 give it more variety? I mean, it's just a
25 suggestion.

1 MR. MATEU: Listen to what you're saying,
2 because the Code says that this is supposed to
3 look like a single door and all of this stuff
4 and -- if I had this door here and this door
5 here, somebody is going to say, "Well, you
6 don't meet the Code."

7 MS. RUSSO: However, the Board of
8 Architects can make recommendations and then
9 Zoning will deal with them based on the
10 recommendations made.

11 MR. MATEU: And, again, I'm not trying --
12 of all of the three structures, this is the
13 most traditional looking of all of them,
14 proportionally, in the front, and all of that
15 stuff, and that's kind of interesting.

16 And I can get rid of the fireplace.

17 MR. SACKMAN: Maybe internalize it somehow.

18 MR. MATEU: The client doesn't really like
19 the fireplace.

20 MR. SACKMAN: He doesn't like the rooftop
21 pool?

22 MR. MATEU: He doesn't prefer that.

23 MR. SACKMAN: Okay. Any other comments?
24 Does anybody want to make a motion?

25 MR. SARDINAS: I'd make a motion that we

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1 defer with the conditions that the overall
2 mass, especially on the corner house, would be
3 looked at, on the Catalonia side, and re-study
4 the rooftops and maybe you can soften some of
5 the roof lines, which may impact the massing,
6 as well, and a third condition would be to
7 possibly take a look at the walls to see if you
8 can scale down -- you've done a great job
9 bringing down the wall, because there's a fence
10 on top of the wall, and, again, this is
11 something for you to look at, but that would be
12 the three conditions.

13 MR. SACKMAN: Can I ask -- I know you're in
14 the middle of the motion, but the issue of a
15 pool on the ground floor level --

16 MR. SARDINAS: I mean, the pool, if he can
17 have the effect of the open front in the
18 duplex, I'm not opposed to it. Personally, I'm
19 not opposed to it.

20 MR. SACKMAN: That would be a fourth item.

21 MR. SARDINAS: That would be a fourth item,
22 keep the front open. That would be the motion.

23 MR. SACKMAN: Do I hear a second?

24 MR. RIESCO: Can the Chair second?

25 MR. SACKMAN: Going once, twice, three.

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1 Out.

2 Do we have another motion?

3 MR. DE LEON: I'll make a motion for final
4 rejection.

5 MR. SACKMAN: Do I hear a second?

6 MR. RIESCO: I'll second it.

7 MR. SACKMAN: All right. Take a vote.

8 MR. LEEN: Before you vote, the way I
9 interpret your motion is that this is final,
10 they don't come back unless they have a new
11 project or they wait the six months, and it's
12 appealable or take it to the quasi-judicial
13 board. It's basically the effect of the
14 motion.

15 MR. SACKMAN: So the motion is to reject
16 it?

17 Mike?

18 MR. LEEN: It's been second.

19 MR. RIESCO: Yes.

20 MR. DE LEON: Yes.

21 MR. SARDINAS: No.

22 MR. SACKMAN: I vote no.

23 MR. LEEN: See if you can reach the three
24 votes for anything.

25 MR. SACKMAN: Can I pass the gavel?

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1 MR. LEEN: The Chair can pass the gavel.
2 There is a tie. Ultimately, before any
3 procedure, three of you have to support
4 something.

5 MR. SACKMAN: We are not --

6 MR. RUSSO: I think the Code addresses a
7 tie, if I'm not mistaken, in the Board of
8 Architecture.

9 MR. LEEN: The Code addresses a tie, but
10 this is essentially a re-consideration of the
11 prior vote. So the whole purpose of this is to
12 get guidance from you.

13 MR. SACKMAN: He got it from two of us.

14 MR. DE LEON: The net effect is the same.
15 Once you start introducing the pitched roofs,
16 and you work some of the massing, it's a new
17 project. There is no difference, I think, one
18 way or the other.

19 Whether it's a rejection or a deferral, he
20 may come back with a limited change, but once
21 you introduce those roofs, if you are going to
22 go that way, that substantially changes the
23 project. If you start moving some of the
24 massing around that substantially changes the
25 project.

1 So whether the rejection carries, he can
2 come back next week with basically the same
3 floorplan, move some things around and do the
4 new roofs and that would be a different
5 project.

6 MR. SACKMAN: Not if it's rejected.

7 MR. LEEN: The Code calls for it to be
8 continued until you can reach a majority vote.
9 So it's going to have the effect of a deferral.

10 MR. SACKMAN: You wouldn't want to revise
11 for the two of you to consider a deferral based
12 on your strong concerns -- maybe you could add
13 to Mike's four items. I mean, if he's going --

14 MR. MATEU: Can I ask you to finish your
15 discussion about changing --

16 MR. RIESCO: Well, again, to me the most
17 impacting thing, beyond the roof lines, is the
18 massing, is the fact that the presence of these
19 houses creates a wall.

20 Now, if there is a way you can vary that in
21 depth and in height -- like Mike said, I think
22 the Catalonia facade is a straight, you know,
23 60, 70-foot wall, as far as I'm aware of.

24 MR. SARDINAS: He's treated it. It has some --

25 MR. RIESCO: No, you've done a great job in

1 addressing the comments from the prior meeting,
2 and I think there's a substantial change to the
3 public realm on the sidewalk just because of
4 what you've done to the property wall. So
5 that's a huge help from the original submittal
6 to now.

7 I don't see maybe enough done to the core
8 of the houses. The mass is my biggest concern.
9 If there's a way to break up heights, depths,
10 if you do a little bit more of that, then I
11 think that would help to subtle the vocabulary
12 of the -- I don't want to say the
13 monumentality, but the massing, you know, not
14 to this house, but in the neighborhood.

15 So if you could somehow address that and
16 make a conscious effort to go back and relook
17 at these things a little more, then I think
18 that would help the overall design, and I think
19 you're saying that you're willing to.

20 MR. SACKMAN: Would you put that in a
21 motion?

22 MR. RIESCO: Yeah. I mean, to look at the
23 massing of all three structures, and,
24 particularly, the Catalonia, and if there's
25 anything -- again, in my opinion, this duplex

1 is a very plain symmetrical building, which,
2 again, you're trying to comply with the intent
3 of the Code, but maybe there's a way to --

4 MR. DE LEON: That's not the intent of the
5 Code.

6 MR. RIESCO: I didn't think so, either --

7 MR. DE LEON: The intent of the Code refers
8 only to the front entrance, but not the facade.

9 MR. RIESCO: So if there's a way to vary
10 some of this, that gives it a little bit of
11 more room, then -- I think, in this vocabulary,
12 the movement is what gives it the essence, and
13 when it's very plain -- I'm not saying it's
14 plain, but when it goes in that direction, then
15 it hurts the modern design, especially in a
16 residential neighborhood like this.

17 MR. DE LEON: I want to touch on the roofs
18 again, because whether you do a sloped roof or
19 not, like you said, across the street there's
20 kind of a Deco-ish flat roof building that goes
21 the full block.

22 So I think the roof issue is more of an
23 interplay of heights, but I think right now, if
24 you look at this, it's one straight line
25 wrapping all across.

1 MR. SACKMAN: And down Catalonia.

2 MR. DE LEON: And because you're trying to
3 do the pool, you limit yourself to what you can
4 do with the setbacks. So you create, in
5 essence, that wall. So maybe a look at pushing
6 and pulling in both, the horizontal and
7 vertical planes.

8 MR. RIESCO: That will be a motion, pushing
9 and pulling, horizontal.

10 MR. SACKMAN: You think there's an
11 opportunity for Roney to come back as a
12 deferral?

13 MR. RIESCO: You have to be a willing --

14 MR. SACKMAN: If you decide on a rejection,
15 and he appeals that, he's coming back.

16 MR. RIESCO: Right.

17 MR. SACKMAN: So why not defer it, if we're
18 getting closer? We're not there, but we're
19 getting closer.

20 MR. RIESCO: As long as he's a willing
21 participant, yes. He's already made some
22 changes. I think the changes need to be more
23 significant and they need to be more focused.

24 I think we've got the sidewalk and side
25 work going forward, and we're content with some

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1 of the changes --

2 MR. SACKMAN: Do you think you can adjust
3 some of those elements that are concerning
4 particularly to Nelson?

5 MR. MATEU: Yes.

6 MR. SACKMAN: Okay. He's nodding.

7 MR. MATEU: I know.

8 MR. RIESCO: That would be the fifth
9 comment to add to your four.

10 MR. SARDINAS: I think all three
11 structures, to look at them, in terms of the
12 symmetry. There was already a comment looking
13 at the massing and roof line.

14 MS. RUSSO: So the symmetry would be the
15 fifth one.

16 MR. SARDINAS: On the corner one, but all
17 of them.

18 MR. MATEU: I don't think the symmetry is
19 really specific.

20 MR. RIESCO: You know what I'm talking
21 about.

22 MR. SACKMAN: And the issue of the single
23 door, where you see on the other project
24 further south in Segovia, the two doors don't
25 look like two -- that doesn't look like two

1 separate properties.

2 MR. MATEU: That's not what the ordinance
3 says. That's not what the Code says. The Code
4 says that the entrance needs to look as a
5 single family home. It doesn't mean you
6 have --

7 MR. LEEN: So there's a motion. Is there a
8 second? His motion, added with your fifth
9 condition. This is a different motion and a
10 different roll.

11 Is there a second?

12 MR. SARDINAS: Second.

13 MR. SACKMAN: All right. Mike?

14 MR. SARDINAS: Yes.

15 MR. SACKMAN: Juan?

16 MR. RIESCO: Yes.

17 MR. SACKMAN: Nelson?

18 MR. DE LEON: No.

19 MR. SACKMAN: I vote, yes.

20 MR. LEEN: Okay. All right.

21 MS. RUSSO: Thank you very much.

22 (Thereupon, the hearing was concluded at 10:20
23 a.m.)

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C E R T I F I C A T E

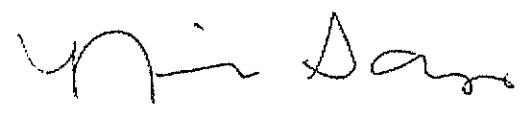
STATE OF FLORIDA:

SS.

COUNTY OF MIAMI-DADE:

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

DATED this 24th day of August, 2015.



NIEVES SANCHEZ

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CITY OF CORAL GABLES
BOARD OF ARCHITECTS
MEETING: THURSDAY, JULY 30, 2015, 9:10 A.M.
SECOND FLOOR, CITY HALL
405 BILTMORE WAY, CORAL GABLES, FLORIDA

MEMBERS PRESENT:

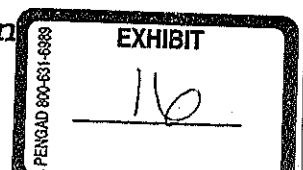
DON SACKMAN
JUDY CARTY

CITY STAFF PRESENT:

MIRIAM RAMOS, ASSISTANT CITY ATTORNEY
CARLOS MINDREAU, CITY ARCHITECT
RAMON TRIAS, BUILDING DIRECTOR
CHARLES WU, ASSISTANT DIRECTOR DEVELOPMENT SERVICES

ALSO PARTICIPATING:

RONEY MATEU, ARCHITECT
LAURA RUSSO, ESQ.
MARIA CRISTINA LONGO
RAMON VICTORIA
ERNESTO FABRE



1 THEREUPON:

2 (The following proceedings were held

3 MR. SACKMAN: I think we're ready to start.
4 You know there's only two of us reviewing this?

5 MS. RAMOS: For the record, one of the
6 members is recusing themselves.

7 MR. SACKMAN: Thank you.

8 Okay.

9 MR. MATEU: Good morning. We're here to
10 present again the three projects that we spoke
11 about last week, and we're doing this again
12 like we did the last time.

13 This is the submittal that we did last week
14 of the duplex, and this is the one that we just
15 had last week, with your comments, and I think
16 the comments were to revisit the height and
17 sloped roofs, et cetera, in the elevations, and
18 so if you want me to go through the whole
19 project again --

20 MR. SACKMAN: I don't think that's
21 necessary. The comments --

22 MR. SACKMAN: Reduce overall scale and
23 height of the duplex, consider adjusting the
24 size and slope of the roof elements. That was
25 last week.

1 MR. MATEU: So we have done that. I guess
2 maybe the easiest thing would be to go through
3 the elevations first and show you the changes
4 that we made from the previous plan, the
5 previous drawings, which I think there was also
6 a point of discussion, we had a gable roof at
7 the center and in this scheme --

8 MR. SACKMAN: On the east side.

9 MR. MATEU: Right, and the slope of the
10 roofs to the outside portions.

11 MR. SACKMAN: All right.

12 MR. MATEU: And, then, this one was, it was
13 here on the last version, and the changes that
14 we did here were, again, I'm going to say,
15 contrary to what the Code suggests for this
16 kind of zoning, et cetera, on this street, we
17 did lower it to be more consistent to the
18 neighbor that exists here.

19 MR. SACKMAN: We'll see that on the front
20 elevation.

21 MR. MATEU: Yeah. So the height you will
22 notice is reduced from the last submittal. The
23 elevations in the rear, you have the gable roof
24 in here, we now have it on the edges, so it's
25 more visible.

1 MR. SACKMAN: The ground level, the
2 carport, stayed the same?

3 MR. MATEU: The same, right, and the
4 side -- this all remained pretty much the same,
5 with the proportions of heights, et cetera,
6 being lower.

7 Again, from the comparison of the last
8 submittal, you can see that these heights are
9 lower.

10 MR. SACKMAN: So the original submittals --
11 so that would be the same as that one?

12 MR. MATEU: Correct.

13 MR. SACKMAN: Okay.

14 MR. MATEU: And we lowered the room
15 proportion of the master bedroom.

16 MR. SACKMAN: There was a comment, for that
17 size room, that the height was too great.

18 MR. MATEU: This whole area has been
19 removed from the volume of the room. Now the
20 room in question is inside the laundry room.

21 MR. SACKMAN: But the overall height, it
22 says 33-6.

23 MR. MATEU: Right. Now it's 31 feet.

24 MR. SACKMAN: Okay.

25 MS. CARTY: But these masses are the same?

1 MR. SACKMAN: No, it's lower.

2 MR. MATEU: Well, this is lower to here,
3 and all of this lowered two feet, but this room
4 was all the way up to here inside. So it's now
5 open. This frame is open all of the way
6 across.

7 MR. SACKMAN: This is now sloped like that
8 and that is sloped like that and this remains?

9 MR. MATEU: This is sloped.

10 MR. SACKMAN: That's behind?

11 MR. MATEU: Right.

12 MR. SACKMAN: All right. And south?

13 MR. MATEU: The south elevation is this.

14 MR. SACKMAN: That's the same, this roof
15 changed?

16 MR. MATEU: This is sloped, where this was
17 flat. That was on the back before.

18 MR. SACKMAN: Okay. Okay. And the other
19 two elevations?

20 Okay. So we got rid of that and you push
21 this over there. That's the same. That's the
22 same. That's significant. This changed a
23 little bit up here.

24 MR. MATEU: That got lowered and became
25 just a frame.

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1 MR. SACKMAN: Okay. Those are clear
2 stairs?

3 MR. MATEU: Yes. That is the bedroom that
4 was all of the way up to here on the inside.

5 MR. SACKMAN: Okay. And the one facing the
6 neighbor is --

7 MR. MATEU: All of this has been removed
8 from the last review.

9 MR. SACKMAN: This roof went out --

10 MR. MATEU: No. The difference is that
11 that sloping roof was in the middle and this
12 one now --

13 MR. SACKMAN: Now it's on the two ends
14 outside.

15 All right. Anything else on the duplex?

16 MR. MATEU: No.

17 MR. SACKMAN: Okay. We'll move to the
18 corner.

19 So this is old.

20 Did you have any questions on this one?

21 MS. CARTY: No.

22 The only question I had, I don't quite
23 understand these elements that still extend up
24 above.

25 MR. MATEU: These are like a frame, like a

1 front --

2 MR. SACKMAN: Is it on the roof plan?

3 MS. CARTY: So it's actually on the face?

4 MR. MATEU: On the face, yes.

5 MR. SACKMAN: That's this element. It's a
6 frame up. That's the mustard colored stucco.

7 MR. MATEU: Right. So the frame that
8 catches the front doors and the glass piece of
9 the street --

10 MR. SACKMAN: It's that?

11 MS. CARTY: Uh-huh.

12 MR. SACKMAN: Okay?

13 All right. So the corner.

14 MR. MATEU: This is last week's submittal.
15 Again, the same similar comments.

16 MR. SACKMAN: Revise overall scale, height
17 of building, height of residence, consider
18 adjusting size, slope and location of roof
19 elements, and there were some other verbal
20 comments.

21 MR. MATEU: So what we --

22 MR. SACKMAN: This is the roof plan, too,
23 or this is separate?

24 MR. MATEU: I think basically the biggest
25 changes on here, we really left the roof plan

1 the way we had it, and we worked on the height
2 and scale of the front piece, the corner piece.
3 So then we lowered the element in the front.

4 MR. SACKMAN: This was way back?

5 MR. MATEU: Way back. This is on the side.
6 So this whole portion of the front facade, we
7 reduced this, the proportions of it, the scale
8 of it, the width, into a more smaller portion
9 and introduced a fireplace box in the master
10 bedroom.

11 MR. SACKMAN: Okay. And the flue --

12 MR. MATEU: The flue is not -- is an
13 internal ethenol, so we don't have the flue,
14 and then all of this stuff is way back. This
15 remained --

16 MR. SACKMAN: This is the same -- I mean,
17 that's the same as the original?

18 MR. MATEU: All, except it's lower.

19 MR. SACKMAN: Slightly adjusted.

20 MR. MATEU: The biggest changes here were
21 in this element that was lowered.

22 MR. SACKMAN: So eliminated that window and
23 changed all of it?

24 MR. MATEU: Right. We basically put a
25 window here and we moved this, so it will be in

1 proportion. I think it works better.

2 MR. SACKMAN: Okay. The south --

3 MR. MATEU: Besides a change in the
4 heights, pretty much the only change was of the
5 element of that corner piece that was removed.

6 MR. SACKMAN: Let's line this up. The
7 overall height here is the same, though?

8 MR. MATEU: No, it got lowered by a foot.

9 MR. SACKMAN: They're both 29.

10 MR. MATEU: No, 29 is --

11 MR. SACKMAN: That's left over? Okay.

12 MR. MATEU: This was lowered.

13 MR. SACKMAN: So that roof on the north
14 side is -- so this element is lower?

15 MR. MATEU: Right.

16 MR. SACKMAN: Everything else is the same?

17 MR. MATEU: It's the same.

18 MR. SACKMAN: Okay.

19 MR. MATEU: All of the elevations remain,
20 except, you know, this stuff was lowered.

21 MR. SACKMAN: I'm sorry. The roof plan is
22 the same as the site plan or is that separate?

23 MR. MATEU: Uh-huh.

24 MR. SACKMAN: Same, just this one changed?

25 MR. MATEU: Yes, there is the part that we

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1 worked on in changing the proportions of the
2 front facade.

3 MR. SACKMAN: All right. So this is old.
4 That's the new.

5 All right. And the single family
6 Catalonia -- is that what it is?

7 You have the old one?

8 MR. MATEU: This is the old one, and in
9 this scheme, we had a sloping roof to the
10 courtyard. It was high at the front and low in
11 the courtyard.

12 MR. SACKMAN: That reduced the scale of
13 the --

14 MR. MATEU: Correct. The Zoning Code
15 allows -- even though I preferred this scheme,
16 I went ahead and changed it based on your
17 comments.

18 MR. SACKMAN: It goes all of the way back?

19 MR. MATEU: The facade straight all of the
20 way to the back. This is the change we made in
21 this house.

22 MR. SACKMAN: So from the rear --

23 MR. MATEU: That's the side elevation,
24 sloping down.

25 MR. SACKMAN: It's the same height at the

1 high point?

2 MR. MATEU: 26-8. It's the same height.
3 It's now in the center, and it's all of the way
4 across, as opposed to just having a high point
5 in the front.

6 MR. SACKMAN: This new roof, this is a
7 parapet up there and the roof -- that water --
8 it's a parapet there?

9 MR. MATEU: Yes, it's a parapet and this
10 parapet is all the way straight.

11 MR. SACKMAN: So when the water comes down
12 here, does it go to a flat roof?

13 MR. MATEU: To a parapet. We haven't
14 figured out if it's an interior drain or --

15 MR. SACKMAN: You have enough --

16 MR. MATEU: Yes, we have more than the
17 required setback from the neighbors for that.

18 MR. SACKMAN: All right.

19 MR. MATEU: And then the front elevation,
20 we have the clear story on the top part.

21 MR. SACKMAN: These are operable or --

22 MR. MATEU: These are not operable, not
23 operable.

24 MR. SACKMAN: It's all two-story space?

25 MR. MATEU: No. This is the living room

1 and the master bedroom on the second floor.

2 MR. SACKMAN: The rendering that shows that
3 again -- so this is open? I couldn't tell what
4 that --

5 MR. MATEU: That's a beam and this is a
6 glass. This is a twelve --

7 MR. SACKMAN: And the slab we talked about
8 earlier --

9 MR. MATEU: They're going to be aluminum
10 and we will probably paint it a wood color.

11 MR. SACKMAN: Okay. And the roof materials
12 was what, a white --

13 MR. MATEU: White tile. Actually, we
14 rendered them in a tile color of the same color
15 as the --

16 MR. SACKMAN: But it comes out darker.

17 MR. MATEU: Yeah, the accent color. We'll
18 probably do the tiles in the beige, you know,
19 in that brown/gray color as opposed to white.

20 MR. SACKMAN: Okay. Do you have any other
21 comments you want to add or anything else you
22 want to discuss?

23 MR. MATEU: No. I think you know, every
24 time we've been here, we've listened to the
25 comments of the Board and we've tried to

1 accommodate where we've agreed, and with few
2 exceptions I think we're happy with where it's
3 at.

4 MR. SACKMAN: Okay. Were we entertaining
5 speakers?

6 MS. RAMOS: Yes. Three minutes.

7 MR. SACKMAN: Do you want to speak on
8 behalf of -- okay. Come on up.

9 MR. VICTORIA: I am requesting you reject
10 the project. It's basically an urban project
11 in the middle of Coral Gables, a very important
12 street, in Segovia. It's not a single family,
13 and it goes against the scale of everything
14 else.

15 Thank you very much.

16 MS. RAMOS: Please identify yourself.

17 MR. VICTORIA: Ramon Victoria, I'm sorry,
18 and I live on Almeria Avenue.

19 MS. RAMOS: Give your full address.

20 MR. VICTORIA: Full address is 735 Almeria
21 Avenue, Apartment Number 2.

22 MS. RAMOS: I'll ask all speakers do the
23 same.

24 MS. LONGO: Okay. I'm Maria Cristina
25 Longo, and I live on 2712 Segovia, less than

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1 two blocks away, and like I said, I appreciate
2 the architect's efforts, and this is not
3 personal at all, this is about architecture and
4 what is best for my street, and the project,
5 from the first time that it was rejected, has
6 changed slightly.

7 Actually, in some instances, in trying to
8 meet the comments, it's gotten worse, and I'm
9 going to agree with Ramon, that the impact --
10 this is not a single-family home, these are
11 three buildings. It's an urban impact, and it
12 cannot be evaluated as a single-family home.
13 It has to be scrutinized as three blocks --
14 three properties, in a block, in a very
15 important boulevard.

16 I have a stake. Once this is approved, we
17 can't go back and delete it with an eraser,
18 that's it, and I'm going to have that project
19 in front of my house, and I know that this is
20 going to have -- this is no better than having
21 three Chinese homes, from the Chinese Village,
22 put together one after the other in a block.
23 That's the type of impact.

24 I'm giving you this example, because even
25 though someone said the last time that this is

1 something different and sometimes different is
2 good, sometimes different can make a bad
3 difference, just like three Chinese homes, one
4 after the other, instead of in a village, on
5 their own.

6 Thank you.

7 MR. FABRE: Ernesto Fabre. The address is
8 600 Biltmore Way, Apartment 912, Coral Gables.

9 I agree with Mari Cris. This is an urban
10 gesture of a scale that will definitely set a
11 precedent for future proposed projects. The
12 neighborhood is already being re-developed.
13 I'm for that, but with a clear, let's say,
14 vision of how the neighborhood is possibly
15 going to end up.

16 We see the houses on Almeria, Almeria Row,
17 you know, award winning, we see kitty-corner to
18 Almeria Row the houses that were designed by de
19 la Guardia Victoria Architects and developed on
20 an empty block. They were very successful. We
21 see Anastasia row by Shoma Homes, very
22 successful, has a traditional blend.

23 We see the projects that are being built on
24 Santander by Shoma Homes, we see the townhouses
25 built by Tora (phonetic) Construction on

1 Valencia, very successful.

2 There's more development that's happening
3 next to those projects. Beatrice Row is coming
4 online. I think that the neighborhood is very
5 clearly conforming to an aesthetic. Everybody
6 is respecting that original vision and I feel
7 that a project like this is going to be
8 contrary to the vision of the founding fathers
9 of Coral Gables. I think this project should
10 be rejected. Thank you.

11 MS. BONDURANT: My name is Gay Bondurant,
12 446 Alcazar. I've spoken a couple of times,
13 and I don't really have anything additional to
14 say, except that I believe the architect is
15 trying to follow the recommendations of the
16 Board, and I think change is inevitable.

17 And as the gentleman has said, sometimes --
18 or the lady said, sometimes it's not good
19 change, but architecture is good architecture,
20 and I think the variety makes the City more
21 interesting.

22 MR. SACKMAN: Okay. Did you want to speak?

23 MS. RUSSO: No.

24 MR. SACKMAN: That closes the public
25 hearing.

1 MS. RAMOS: Public comments.

2 MR. SACKMAN: Public comments, excuse me.

3 We're down to Judy and I. We started with
4 the a rejection several months ago and then
5 we've had two deferrals -- two or three. I
6 think this is the fourth time.

7 So we need to move on with this project one
8 way or another. It's down to Judy and I and I
9 want to hear your comments and then I'll
10 comment, too, to see if we can make a decision.

11 MS. CARTY: Okay. I took some time this
12 week to drive Segovia and drive Catalonia, and
13 really those are not -- those are streets that
14 I take maybe on a bi-weekly basis, but not with
15 the intent of imagining this development there,
16 and to be honest, I still really struggle with
17 this elevation.

18 You know, I'm new to this Board and I'm not
19 even a hundred percent with the process of how
20 it works and what our role even is, aesthetics,
21 but I don't think that's the intent, but in
22 some manner, it occurs, and so -- but I, in
23 imagining this there, I cannot, in good
24 conscious, approve this. I can't.

25 It's not that I don't think that the

1 architecture is good or have, you know, respect
2 for this architect, but that's where I stand.

3 MR. SACKMAN: I too have traveled this
4 road, this particular road, several times
5 since -- in all fairness to you, you didn't see
6 the original proposal -- you might have seen it
7 afterwards -- but sitting on this since the
8 first day, and I think it's come a long way,
9 both in the height of several of the buildings,
10 and I think I'm of the belief now that I think
11 it could move forward, and I think this is the
12 difference we're going to have today, and I
13 don't know how that's going to work.

14 MS. RAMOS: Procedurally, one will make a
15 motion. If the motion fails, it will be denied
16 and deferred to the next week when we have a
17 three-member panel.

18 MR. SACKMAN: For purposes of moving
19 forward, I'll make a motion to approve as
20 submitted.

21 MS. RAMOS: Is there a second?

22 MS. CARTY: No.

23 MS. RAMOS: Motion fails. It will be
24 continued to the next meeting, with a
25 three-member panel.

1 MR. SACKMAN: Comprised of which three?

2 MS. RAMOS: The two of you and a third. It
3 doesn't necessarily have to be the same as last
4 week, but it might want to be.

5 MR. SACKMAN: By whose choice? I just want
6 to get it out in the open.

7 First of all, two people are going to be
8 gone next week, which is Nelson and Juan, if
9 I'm not mistaken -- or Nelson is out until the
10 12th.

11 MR. TRIAS: Yes.

12 MR. SACKMAN: I'm not sure about Juan
13 Riesco. Nelson and Juan can vote, but Callum
14 has recused himself.

15 So should we coordinate to make sure that
16 he's available, without them coming here to
17 find out that he's not?

18 MR. TRIAS: The Applicant --

19 MS. RAMOS: It will be up to the Applicant
20 whether they want to wait another week or go
21 with someone else.

22 MR. SACKMAN: We have another appointment,
23 but I think it won't be until the end of
24 August.

25 MR. TRIAS: Yes, the Commission needs to

1 confirm them, so it wouldn't be until August.

2 MR. SACKMAN: Okay. So there is no action
3 today. Motion --

4 MS. RAMOS: The action is, the motion fails
5 and it's deferred because of a tie.

6 MS. CARTY: Is it the three individual
7 developments? Is it all or nothing?

8 MS. RAMOS: We should clarify that -- we
9 may want to clarify that, for the record.
10 That's a very good point.

11 Why don't we take a motion on each as we
12 did last time?

13 MS. RUSSO: It's not an all or nothing.

14 MS. RAMOS: Okay.

15 MR. SACKMAN: Let's take a vote.

16 MS. RUSSO: I have a slightly different
17 view on each one. I think the request to take
18 it as a project came from the Board.

19 MR. SACKMAN: I think we look -- I
20 personally look at it as one project, but they
21 are three individual buildings.

22 MS. CARTY: I happen to agree that the
23 impact of the three is much more substantial
24 than if it was one. If this was one, the
25 duplex on Segovia, I would have a different

1 take.

2 As we did last time, a motion on each
3 project?

4 MR. SACKMAN: Let's say you approve one
5 today or next week, could they come back two
6 weeks later and have the second one reviewed
7 individually and you might approve that? I
8 mean, is that --

9 MR. MATEU: I think the projects have been
10 voted in the past individually, but they were
11 originally submitted together because of the
12 driveway.

13 MR. SACKMAN: There is a commonality of the
14 driveway.

15 MR. MATEU: The driveway being an easement.

16 MR. SACKMAN: Which solves all of the
17 problems of the cars coming out to Segovia.

18 MR. TRIAS: I think Mr. Mateu raised an
19 issue, the approval of one project affects all
20 of them.

21 MR. SACKMAN: From a legal standpoint, you
22 submitted three projects, so we actually have
23 to vote on all three.

24 MS. RAMOS: We've done both, is the
25 problem, I think.

1 MR. SACKMAN: In my case, the vote would be
2 the same.

3 MS. RAMOS: I'm saying, at the last
4 meeting, we voted on three different projects.
5 Before that, we did it differently.

6 MR. TRIAS: In the recommendations given --
7 the fact is, it's best to continue the same
8 procedure.

9 MR. SACKMAN: The last one was three votes.

10 MS. RAMOS: Legally speaking -- this
11 project has one number? There's three separate
12 projects?

13 MR. TRIAS: It's three buildings and three
14 building permits.

15 MR. SACKMAN: Okay. The motion and the --
16 well, I'll make a motion to approve Casa
17 Catalonia, which is 555 Catalonia.

18 MS. RAMOS: Is there a second?

19 MS. CARTY: No.

20 MS. RAMOS: Motion fails.

21 MR. SACKMAN: Casa Segovia. I'll make a
22 motion to approve.

23 MS. RAMOS: Second?

24 MS. CARTY: No.

25 MS. RAMOS: Motion fails.

1 MR. SACKMAN: And the third one is the
2 duplex. I'll make a motion to approve.

3 MS. RAMOS: Is there a second?

4 MS. CARTY: No.

5 MS. RAMOS: All three motions fail. All
6 three items are deferred to the next meeting.

7 MR. SACKMAN: But this one, you like the
8 best?

9 MS. CARTY: Within the --

10 MR. SACKMAN: Perhaps we'll see you next
11 week. I think we should find out who is going
12 to be available.

13 (Thereupon, the meeting was concluded at 9:40
14 a.m.)

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C E R T I F I C A T E

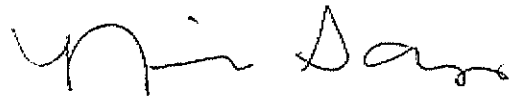
STATE OF FLORIDA:

SS.

COUNTY OF MIAMI-DADE:

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

DATED this 25th day of August, 2015.



NIEVES SANCHEZ

CITY OF CORAL GABLES
BOARD OF ARCHITECTS
MEETING: THURSDAY, AUGUST 6, 2015, 9:30 A.M.
SECOND FLOOR, CITY HALL
405 BILTMORE WAY, CORAL GABLES, FLORIDA

MEMBERS PRESENT:

DON SACKMAN
JUAN CARLOS RIESCO
JUDY CARTY

CITY STAFF PRESENT:

CRAIG E. LEEN, CITY ATTORNEY
MIRIAM RAMOS, ASSISTANT CITY ATTORNEY
CARLOS MINDREU, CITY ARCHITECT
CHARLES WU, ASSISTANT DIRECTOR DEVELOPMENT SERVICES

ALSO PARTICIPATING:

RONEY MATEU, ARCHITECT
LAURO RUSSO, ESQ.,
ERNESTO FABRE
ALVARO FIVRE
RAMON VICTORIA
FERNANDO MENOYO
MARIA CRISTINA LONGO
GAY BONDURANT
LYNNE SEIGNER

1 THEREUPON:

2 (The following proceedings were had:)

3 MR. MINDREU: For the record, the meeting last week
4 ended up with a tie, one in favor and one opposed to, so
5 it was continued to today. This is part of the same
6 meeting.

7 We now have a three member panel, so we should not
8 have a tie at the end of this meeting

9 MR. RIESCO: Were there comments last week?

10 MR. SACKMAN: No written comments.

11 MR. RIESCO: So, there were no changes to the
12 drawings from last week to this week, correct?

13 MR. MINDREU: Correct.

14 For the record, there were three emails that were
15 sent to the City Manager. Here are copies. I'm giving
16 them to the court reporter for her to include in the
17 record.

18 MR. MATEU: Good morning. My name is Roney Mateu
19 from Mateu Architectures, 8887 Southwest 131st Street,
20 Miami.

21 We are here again to present three projects at
22 Segovia and Catalonia from last week. I guess I will do
23 the same presentation in the same order that we did last
24 week if it's okay.

25 We'll start with the duplex unit, then go to the

1 corner unit, and then to the Catalonia Unit for the
2 purposes of continuity of how we did it last time. What
3 we did, for the ones that you weren't here, we presented
4 the last set of drawings for each project based from-- I
5 think the last time you were here, Judy was not, to show
6 what the comments were on this project, and how we then
7 modified the new plans based on your comments, so I will
8 do that again.

9 This is the plan that was submitted on the 23rd, I
10 believe it was, and in general, from the written comments
11 on the elevations, there was a suggestion that this mass
12 in the front be-- considered to be reduced in scale; that
13 the volume of this half of the unit, maybe in the master
14 bedroom area, was a little too high, et cetera, and to
15 reconsider the scale of this elevation, just the Segovia
16 elevation, and to make some other changes, and it was
17 suggested that we maybe look at potentially adding other
18 considerations of the sloping roofs into the composition.

19 So, to respond to those comments, I think-- I don't
20 know if there was any other comment.

21 MR. RIESCO: Revise overall scale and height of the
22 duplex. Consider adjusting the size, slope and location
23 of roof elements.

24 MR. MATEU: So, what we did from a site plan
25 perspective, we did do that in terms of-- and you'll see

1 it in the elevations, but the bigger item that we
2 modified-- I think you had made some actual comments about
3 the rear of this unit, and not something that was of
4 particular preference, but what we did here, we took in
5 the other-- we have the same gable roof on the center
6 piece-- this area here. We revised that-- actually put
7 the sloping roofs on the outside corners so that they
8 would be more visible as a building component, and we
9 then--

10 MR. RIESCO: So these are now sloping?

11 MR. MATEU: Right.

12 MR. RIESCO: And this is sloping, also?

13 MR. MATEU: Yeah, this is sloping, also--

14 MR. RIESCO: Okay.

15 MR. MATEU: --Where it wasn't before, so we have
16 three parts of the roof that are now sloping and adding
17 interest to the elevation.

18 MR. RIESCO: And this was the tall element?

19 MR. MATEU: This was the tall element. It's still
20 tall, but it's been reduced down, and these things pretty
21 much remain the same. Making the changes of the roof
22 compositions, the plans changed from being just a mirror
23 image. So, now the--

24 MR. RIESCO: This is the repeat.

25 MR. MATEU: Yes. So, in the front what has happened

1 is that originally in that elevation, it was higher and in
2 this portion of the-- this half-- this part of the roof
3 was actually part of the interior of-- the volume of the
4 building was higher.

5 MR. SACKMAN: Glazed.

6 MR. MATEU: Glazed, and now it's been lowered and is
7 now open across the top, so the volume has been lowered
8 and the whole composition has been lowered by two feet,
9 and the front elevation has been changed on this half of
10 the duplex to show a sloping roof, so that the symmetry
11 that we originally had at the beginning has been opened
12 down, and has more parts and moving pieces to the
13 elevation to make it a more active elevation as requested.

14 So the scale of this building, even though there's
15 language which suggests that buildings that are facing
16 Segovia would want to be of a higher scale, given the
17 proportions and widths of the avenue, we have lowered it
18 at the request of this Board, and we have introduced more
19 angled roofs in the composition of the building.

20 This is depicting the composition.

21 MR. RIESCO: The material is still the same?

22 MR. MATEU: Yes.

23 MR. RIESCO: Is that wood--

24 MR. MATEU: Yes.

25 MR. RIESCO: --Or metal?

1 MR. MATEU: Yes.

2 MR. RIESCO: Wood.

3 MR. MATEU: It would be, depending, again, when we
4 get the hearing, the NOA, it's either going to be wood or
5 metal, but it would be painted in a brown color like that.

6 This is the other elevation from the back. The
7 biggest change, as you can see on this side elevation, the
8 front portion of the house, the duplex was a lot higher.
9 It's been lowered.

10 MR. RIESCO: And, again, this is not air condition
11 space, just an eyebrow?

12 MR. MATEU: It's an eyebrow.

13 MR. RIESCO: This is the extent of the house?

14 MR. MATEU: Yes. This is kind of a visual kind of
15 space in the front. In the back, the previous design had
16 the gable roof here, which is now pretty down at the
17 edges.

18 MR. RIESCO: Okay. The underside of that is just
19 stucco, concrete?

20 MR. MATEU: Yes.

21 MR. RIESCO: You'll see that from the street?

22 MR. MATEU: Well, it will be like a floating balcony,
23 which there are other buildings up and down Segovia that
24 have this actual balcony around them, so this is not an
25 element that is foreign or unique or different than what

1 is already--

2 MR. RIESCO: This is the same thing, just a slab that
3 projects out?

4 MR. MATEU: Yes, just an eyebrow in the entry.

5 MR. RIESCO: Okay.

6 MR. MATEU: So, that is the duplex. This is the old
7 drawing. That's the corner to the family house, and this
8 is what was submitted before the same comments were
9 applied to this house in general to bring the scale down.

10 In this corner house-- by the way this is a zoned
11 duplex. As you know, both of these lots were zoned
12 duplexes, but the owner decided to do just a single family
13 house here, so we down zoned the use for this corner lot.

14 This one, what we have done more than anything is
15 just the street with the facade in the front dealt with
16 the scale of this. We did not change or make any of the
17 modifications because we felt that the back of this house
18 was the gable roof, and the sloping roof that we had on
19 the side here was sufficient for the size and scale of
20 this house, and we believe that as a house turns the
21 corner, addresses the two streets that we had responded to
22 the previous comments before about breaking up the long
23 facade, et cetera, and we think that we continue to have
24 done that.

25 MR. SACKMAN: Can we look at the prior--

1 MR. RIESCO: This is the prior.

2 Have you elaborated on the material of the roof?

3 MR. MATEU: It's a flat tile.

4 MR. RIESCO: It's a flat tile, because you show it as
5 metal, but it is intended to be flat tile, right?

6 MR. MATEU: Actually, we're going to propose that it
7 be the beige color that could match the--

8 MR. RIESCO: The stone?

9 MR. MATEU: The beige stucco that we have.

10 MR. RIESCO: But, again, flat tile?

11 MR. MATEU: Yes, flat cement tile.

12 This one, the biggest change that we have done is the
13 the scale and the proportion of this corner element, just
14 dropped down in response to the comments of one of the--
15 this element, which is the front, and this is the corner.
16 We have actually changed the composition of what this
17 looks like, and that is the biggest change that we did on
18 this-- on this proposal, were the proportions of this.

19 We changed, as you can see, the height has dropped.
20 The composition of the elements is quite different where
21 it has become narrower, and we have added a box to the
22 fireplace that projects out. The same plane as this, but
23 the width of the overall-- which used to be from here to
24 there-- has been reduced by basically a third. So, it
25 becomes a smaller, more compact corner element than we had

1 before, and then the corner piece is similar as we had
2 before on the Catalonia side.

3 MR. RIESCO: What is the distance separation between
4 these two elements?

5 MR. MATEU: This is about three feet or so.

6 MR. RIESCO: Three feet, okay. So, that's it.

7 MR. SACKMAN: And the pullies contained in the wall
8 are non-existent.

9 MR. MATEU: This is a--

10 MR. RIESCO: So there's no vertical--

11 MR. MATEU: No.

12 MR. RIESCO: Okay.

13 MR. MATEU: So, this is basically the change on this.

14 MR. RIESCO: Is there a 3D of this or--

15 MR. MATEU: Yes.

16 MR. RIESCO: --Did you update this?

17 Let me see the rest of it.

18 Okay. Can you go back to these elevations, the new
19 one. These stayed the same?

20 MR. MATEU: Yes. Stayed pretty much the same.

21 MR. RIESCO: This dropped down. That dropped down.

22 MR. MATEU: Exactly.

23 MR. RIESCO: Okay.

24 MR. MATEU: Casa Catalonia, the comments basically,
25 without repeating all of the discussion, similar comments

1 were made about this one. The discussion that was being
2 done was that this roof, which we had sloped downward to
3 the courtyard because we felt that the scale of the
4 courtyard was appropriate to do it in this fashion for the
5 purpose of the scale of the courtyard.

6 What we did here-- and, again, I still believe this
7 was the better solution, but in order to address the
8 comments and show that we are willing to listen to the
9 comments of the Board of Architects we changed this
10 design, which is really the only place where we made a
11 change. Again--

12 MR. RIESCO: Is there a stamp? So we didn't put any
13 comment on this one. So, the issue was the sloping roof?

14 MS. CARTY: There were so many comments.

15 MR. MATEU: Okay. So, we did a gable roof of this
16 element. That is the change that we basically propose for
17 the master bedroom area.

18 I also note that, again, these are things we have
19 said in the past, but this house is set back farther than
20 we're allowed to be. The setback and heights are gradual.
21 Other houses up and down Catalonia are five feet away from
22 each other, even at two stories with long walls, two story
23 spaces up against neighbors where we don't do that. We
24 only have this much area that is up against--

25 MR. SACKMAN: What is that site setback? That's a

1 five foot--

2 MR. RIESCO: The required setback is five feet?

3 MR. MATEU: Five feet. And we're at eight.

4 MR. RIESCO: And you're at eight.

5 MR. MATEU: And then the gable piece is even farther
6 back, and all within the allowable code, height, setback
7 limitations requirement.

8 So, this is what the side elevation looks like.
9 Again, this is the only piece that is up against the
10 lowest part of the neighbor, but farther down on the other
11 side of the courtyard.

12 MR. SACKMAN: And you have a wall across here-- a
13 solid wall?

14 MR. MATEU: Yes, which is shown here on this section.

15 MR. RIESCO: And this came down? This volume was
16 lowered.

17 MR. MATEU: It all came down. There were several
18 higher volumes that were there. This all came down, so
19 it's now all of this height of 22/8.

20 MR. RIESCO: This is the back of the house?

21 MR. MATEU: This is the back of the master bedroom.

22 MR. RIESCO: So, this was modified?

23 MR. MATEU: The balcony back here was modified from
24 that.

25 MR. RIESCO: Everything else remained the same.

1 This eyebrow here is in front of this element-- way
2 in front or actually connected?

3 MR. MATEU: This is actually part of this volume
4 coming out.

5 MR. RIESCO: Which is here?

6 MR. MATEU: Right.

7 MR. RIESCO: Okay. Let me see the front.

8 MR. MATEU: So the front, we added some more glass up
9 on the top part up here. The gable edge. So this piece
10 basically became more transparant.

11 MR. RIESCO: Okay. Nothing on this one, on the side?

12 MR. MATEU: Right.

13 MR. RIESCO: Go back to the elevation.

14 Okay.

15 MR. MAEU: So, those are the three projects.

16 I would like to take a moment, also, to just-- and,
17 of course, as you know, last week there was a vote, and I
18 just want to make a couple of comments to address, I
19 think, Judy's concerns from last week, because I just want
20 to point out that this whole process of these number of
21 weeks that we've been working on this project, as you have
22 stated last week, you were driving up and down, et cetera,
23 and have seen the neighborhood, so have I as I do in every
24 project that I participate in, and I am somewhat at a loss
25 of why we are where we are here.

1 Notwithstanding the comments from the public that you
2 will also be hearing again and again, but when we first
3 started you were not here. A lot of the things that we
4 were criticized for, things that we listened to, I
5 listened to, and we actually made changes to. One of the
6 biggest comments at the beginning was the issue of this
7 giant wall. You know, we had a wall at the property line
8 basically for all three of the projects, and there was an
9 outcry about that, because of the openness of Segovia
10 versus the privateness of what we were proposing. So, I
11 responded to that by, you know, removing the walls from
12 most of the areas or bringing down the walls that would be
13 around the property lines, especially in the duplex unit,
14 which I felt in the immediate neighborhood to the north
15 series of duplexes punctured along the sides, most of them
16 did not have, you know, the privacy walls, so this is why
17 we pulled back there, but there are a number of-- but if
18 that is a concern, if somebody says, "Wow, this building--
19 these three buildings don't fit in this neighborhood
20 because it has the walls," you know, and there have been
21 letters that were introduced today speaking of that again
22 about the walls, but there are-- if these projects were
23 not cohesive with the neighborhood because of these walls,
24 as had been mentioned, well then neither is 3701 and 3703.
25 There's an existing building that is a duplex that has a

1 wall at the property line, six feet tall, 200 foot long,
2 uninterrupted along the sidewalk, and so is 3110, 2815
3 Segovia, 2600 Segovia, all of those buildings have six
4 foot high walls composed of steel and landscape, et
5 cetera, which in the same effect do the same thing, so if
6 we are not allowed to design our building because of these
7 things, well then those people are also violating what
8 we're not allowed to exist in the context that we are
9 being said we're not in context.

10 If our buildings, because of their style, and at the
11 end of the day, I think this is what it comes down to,
12 there's an argument against modern architecture. They can
13 say whatever they want, but this is basically what it
14 boils down to, but there are over 18 or 19 identifiable
15 styles, and 80 percent of the buildings that make up the
16 84 buildings that are on Segovia and Catalonia are
17 classified as unidentifiable styles, but of the ones that
18 are identifiable, there's about 18 or 19 styles. So there
19 isn't a theme as those would want to believe of a
20 particular style.

21 Segovia is not a historic road. There's one historic
22 building in Segovia, which is the mustard color art deco
23 building, which takes a full block, has flat roofs, has a
24 fence all around it.

25 There are other buildings-- there's three other

1 buildings that are of different styles; the Coral Gables
2 Library, the Church, the Youth Center, all of these things
3 are part of the neighborhood. They're not residential
4 buildings, but they're part of this neighborhood. They
5 have a lot of the elements that we are being chastised for
6 as not fitting the context of what we are.

7 To me, the word, context, is this building; is what
8 we are providing of the right scale, the right proportion,
9 because context does not mean it has to look like what's
10 next door. It doesn't have to look like what's across the
11 street. Context doesn't say it has to be the same
12 materials.

13 There are buildings across the street in Segovia that
14 have red brick. There are buildings across the street
15 that have screen porches and decorative blocks. There are
16 buildings that have other materials that are not typically
17 used in Coral Gables. How come they are contextual and
18 not these.

19 My client is being penalized because he has three
20 lots. Our buildings have been called row homes. In
21 letters that were introduced here today they continue to
22 call this a row townhome project. This is outrageous.

23 The misinformation that is being given out is
24 incredible, and what we have done is designed three houses
25 in a vocabulary that we feel is correct. There hasn't

1 been a new structure, a new residential building in
2 Segovia in many years. There's been remodeling and things
3 of that nature, but there's nothing that we are asking for
4 that isn't permitted. There is no style limitations
5 whatsoever in the code of Coral Gables that prevent us and
6 my client from pursuing this style.

7 You will hear, and you have heard people say that
8 modern architecture is not allowed in Coral Gables. That
9 is bunk. That is absolutely not true, okay. So, to me,
10 what we have done is in the vocabulary and in the style
11 that we have provided within the code, everything we have
12 done is by writing, and we are allowed to do this, and we
13 have done and listened to the comments of this Board,
14 professional Board, about what you are here to do.

15 You are here to look at the designs that are proposed
16 by the different architects, not whether they're
17 Mediterranean or whether they're of any particular style,
18 but in the style that are brought to you and you comment
19 and make better, hopefully, what's presented, and
20 hopefully I believe we have tried to show up here and make
21 better the project that we started out with, and we have
22 listened and we have responded, and hopefully you will see
23 that.

24 Thank you.

25 MS. RAMOS: Mr. Chairman, I've been advised--

1 MR. SACKMAN: We don't have a Chair.

2 MS. RAMOS: Whoever is acting as the Chair, I have
3 been advised that we have members of the public that would
4 like to speak. I think we have allowed that previously on
5 this project. I think in the interest of transparency, we
6 should allow it again, obviously limited to three minutes
7 and I'll keep time.

8 MR. SACKMAN: How many people are speaking today?

9 Okay.

10 All right. Who would like to start.

11 MR. FABRE: Ernesto Fabre, 600 Biltmore Way.

12 Alex Mebane, who's the historic preservationist asked
13 me to read this letter. I think it's part of the record.
14 I'm going to read excerpts of it, but in general he's been
15 working in the preservation of distinctive architectural,
16 urban, and rural spaces with sites throughout the US
17 Southeast and the Caribbean basin, and he's typically
18 working on older buildings, but the guiding principles for
19 respecting established and successful patterns of
20 development in order to retain value are shared and
21 similar, and now I'm quoting.

22 "I am writing to you in reference to the most recent
23 slightly modified version of the projects proposed again,
24 with minimal changes.

25 I am in an uncomfortable position addressing this, as

1 my accustomed preferred role is developing partnerships
2 and advocacy. I avoided addressing this again for the
3 last several hearings, and have thankfully been at
4 projects myself hoping that a suitable design or other
5 solution would be developed. My neighbors have asked me
6 to comment.

7 I will repeat my initial objections raised at the
8 earlier review of this project earlier this year:
9 Succinctly, it is the wrong project for the wrong site.
10 At that time I complimented Mr. Mateu on the architectural
11 formula, which he's developed for this row house project,
12 and their interior spaces, suitable for placement
13 somewhere else.

14 This has been a common-- this has much in common with
15 projects executed in Coconut Grove, unfortunately to the
16 general diminishment and erosion of the distinct and
17 identifiable character of that, one of Dade County's
18 initial cores of residential architectural development,
19 dating from the late 19th Century. At that time I noted
20 that I would be very happy to live in the interior spaces
21 created by these designs, but that their exterior
22 manifestation, siting, and their the proposed placement on
23 Segovia Street, indeed, even in this segment of, if not
24 all, Coral Gables, was a mistake and out of context. In
25 fact, what they appear to be is the creation of a

1 developer's dream, transplanted from other sites or a
2 drafting board for money-making at the expense of the
3 distinct character of Coral Gables, a character that
4 people throughout the southeastern US note and admire for
5 its gentle, open, and park-like nature. There is nothing
6 wrong with making profit from an architectural project,
7 but taking the time and trouble to adapt these, in fact
8 custom-make these, to the specific qualities of Coral
9 Gables and Segovia Street would be appreciated, and should
10 be expected and demanded. Again, these are buildings with
11 what appear to be enjoyable and open interior spaces.
12 There is a way to produce such without being jarred
13 intrusions on the neighborhood recognized across the
14 nation as a landmark in city land use and planning."

15 He goes into some specifics, but basically he's
16 saying, "I'm sorry to be so blunt, and, again, I hope that
17 Mr. Mateu and the site developer will be able to arrive at
18 a solution that is much more respectful of the site, the
19 neighborhood, and Coral Gables, and "city beautiful."
20 And, again, I would note that these are--

21 MS. RAMOS: Three minutes are up.

22 MR. FABRE: Thank you, again.

23 MR. SACKMAN: What's his name again?

24 MR. FABRE: Alex Mebane. He lives on Segovia. He
25 lives in-- he was present in the first hearing where there

1 was a full--

2 MS. RAMOS: Who would like to speak next?

3 Step up.

4 MR. FIVRE: My name is Alvaro Fivre. I live at--
5 what I have seen of this project is just too modern for
6 the area. You know, I respect all the work that they've
7 done, but if they could just change the design to be more
8 in accordance with the neighborhood. We're investors in
9 the area, and we feel this could be detrimental to our
10 interests.

11 Thank you.

12 MR. SACKMAN: Thank you.

13 MR. VICTORIA: Good morning. My name is Ramon
14 Victoria. I live in 735 Almedia Avenue, and I have been
15 here three times, and it looks to me that it hasn't really
16 changed much. It's still a modern project that does not
17 belong in Coral Gables. It's just a money-making project
18 with disregard to the people that own the property in
19 Coral Gables.

20 Thank you very much.

21 MR. SACKMAN: Thank you. Next.

22 MR. MENOYO: Good morning. Fernando Menoyo, 2611
23 Anderson Road. I think that a lot of the buildings that
24 are being knocked down in this area are special
25 structures, and I think that-- I have nothing against

1 modern architecture, but in this area the buildings that
2 are being replaced-- the structures that will replace them
3 should be very well designed, and they should honor the
4 styles that are being demolished, and I think that that
5 would be a more respectful and more beautiful way to
6 continue the development of our area.

7 Thank you.

8 MR. SACKMAN: Thank you.

9 MS. LONGO: Hi. Good morning. My name is Maria
10 Cristina Longo, and I live 2612 Segovia. This is my fifth
11 time here. I have a stake, and the project has not-- it's
12 more of the same, and my argument-- my argument is that
13 this is an urban project. An urban project is not a
14 single family house.

15 Regarding the City of Coral Gables, we have a special
16 history of planning and zoning, where other places in
17 Miami don't. What has made us special is that we have
18 that, the planning components, and you sitting here
19 protecting, protecting the neighborhoods so that they
20 maintain value.

21 This contemporary project, according to your
22 comments, scale, size, the sale, scales in relationship
23 among the parts. The parts, three properties that are not
24 in relationship to the home. Your decision is very
25 important, because your decision, if you decide to pass

1 this today, would open the door for other developers to
2 build like this, and it's going to open the door for the
3 development like the one that happened in the City of
4 Coconut Grove.

5 It is a hodgepodge of architecture. In order to
6 maintain values, we have to keep harmony and uniformity.
7 Again, this project somewhere else will work, may work,
8 depending on the context. It doesn't work in Segovia, and
9 I'm asking you for your commitment to protect Segovia.

10 Thank you.

11 MR. SACKMAN: Thank you.

12 MS. BONDURANT: Gay Bondurant, 446 Alcazar. Again,
13 my comments stand. The architect has presented an
14 argument here that I think needs to be listened to. He
15 has a group of structures that are within code. He has
16 the right to build within code, and I feel, as I said
17 before, that in the interest of making the City more
18 interesting, that different architecture is appropriate,
19 and since the Segovia Corridor is not historic-- I, too,
20 have driven up and down it, and the variety which some
21 people would call hodgepodge, exists in the Segovia
22 Corridor.

23 Frankly, I could argue both sides of this, but I feel
24 like the newness is frightening to some people, and I'm
25 not big on change, but I think that this is an interesting

1 architectural contribution to the City.

2 MR. SACKMAN: Thank you.

3 MS. RAMOS: Would anyone else like to speak?

4 MS. SIEGNER: My name is Lynne Seigner. I live at
5 808 Catalina Place. I'm not necessarily talking about the
6 design, but I think the scale for Segovia, I think is just
7 too extreme, and I don't think it's appropriate for that
8 particular location in Coral Gables.

9 Thank you.

10 MR. SACKMAN: Anyone else wish to speak?

11 MS. RAMOS: No one else.

12 MR. SACKMAN: Not hearing any--

13 MS. RAMOS: We should take them one at a time as we
14 did last time.

15 MS. CARTY: Can we just state-- so this project came
16 before the Board initially-- I'm not sure of the date. I
17 do this because I was not here at the beginning when it
18 was unanimously rejected. Then it came again, and it was,
19 I believe, deferred.

20 Was it deferred?

21 MR. SACKMAN: After the rejection, it came back as a
22 deferral as a quasi judicial review.

23 MS. RAMOS: We never had a quasi judicial review. It
24 was rejected with changes or comments, and those comments
25 were addressed, and it was brought back.

1 MS. CARTY: And then deferred for a third time.

2 MS. RAMOS: And then there was one rejection with
3 comments.

4 MR. MATEU: It was not rejected. It was deferred.

5 MS. RAMOS: You're right. I think this is the fifth
6 time.

7 MS. CARTY: This is the fifth time this is before the
8 Board?

9 MR. MINDREU: The last time this was here, it was
10 actually continued.

11 MS. RAMOS: That's correct, because we had a tie, and
12 the purpose of today was to break that tie with a third
13 member of the panel.

14 MR. SACKMAN: And did you want to say something in
15 regard to that?

16 MS. CARTY: Well, no, only in that I would say that
17 it has only fractionally changed from the initial project
18 that was brought before this Board on day one. That's my
19 assessment of the changes.

20 MR. SACKMAN: Well, you were not here last week, and
21 that's the reason we're all here again today with three
22 people to vote.

23 MR. RIESCO: I think the architect has addressed the
24 comments that we have made. I think the comments that we
25 made are responding and are addressing context amassing

1 the overall height, and I think that the project has
2 developed from the initial design, to those comments that
3 we have brought up.

4 I think he's entitled, again, based on the zoning
5 code to develop this type of project. I think the three
6 different structures are, in fact, different. And the
7 issue that we had with the overriding height of the
8 buildings has disappeared. I think the issue with the
9 walls has disappeared. I think the massing issues have
10 been addressed. I think the roof slopes have been
11 addressed. There seems to be a more residential
12 vocabulary, if I can say that, to the projects because of
13 the introduction of the sloped roofs.

14 So I think he's addressed the issues that we have
15 presented. So, based on that I feel compelled to
16 recommend approval, based on the fact that he's addressing
17 the comments that we've put on the table.

18 It's been through three or four generations, and I'm
19 confident with some of the changes that he's made.
20 There's a couple of things that I would like to talk to
21 him about that are, I think, minor, but beyond that I
22 think the overall scheme is consistent with the comments
23 that we have made, and they're independent and individual
24 looking. Even the duplex, which initially started as a
25 mirror image, is now a building that looks independent and

1 unique on each side. It addresses the exposure. It
2 addresses the street.

3 I think the concept of putting the cars in the back
4 is a great idea, and we don't have that on Segovia, and we
5 don't have cars parking on the swales and cars in front of
6 the house, and, again, I think he's responded well to the
7 comments that we have made.

8 Now, the issue of context has come up from day one,
9 and I think-- I can't find anything in the code that says
10 that you can't do this; that he has the ability to develop
11 his vocabulary in his way, and I think that's part of the
12 richness of architects, is to have different vocabulary,
13 even though you are respecting the context, and I think in
14 terms of the past height, distribution of space, openness,
15 all those items have been addressed. So, I'm satisfied
16 with what he's done.

17 MR. SACKMAN: Did you want to make a motion to that?

18 MS. RAMOS: I think we should make each project
19 separate as we've done in the past.

20 MR. SACKMAN: All right. First one we did was 2909
21 Segovia.

22 Is there a motion?

23 MR. RIESCO: I make a motion to approve it.

24 MR. SACKMAN: I'm not the Chairman so I can vote. I
25 will second it.

1 All in favor?

2 MR. RIESCO: Yes.

3 MR. SACKMAN: Yes.

4 MS. CARTY: No.

5 MR. SACKMAN: The motion passes two to one.

6 The second one is 2915 Segovia, and do I hear a
7 motion?

8 MR. RIESCO: I will make a motion to approve it.

9 MR. SACKMAN: I will second it.

10 MS. CARTY: No.

11 MR. SACKMAN: So we pass.

12 MS. RAMOS: All in favor?

13 MR. SACKMAN: All in favor two to one.

14 MS. RAMOS: Motion passes two to one.

15 MR. SACKMAN: The third and final one is the
16 Catalonia project at 555 Catalonia.

17 MR. RIESCO: This is the only one I have a comment
18 on, which is very minor, but I just-- the roof, the roof
19 line on the front of the house, I think this-- I would
20 like to see a little bit bigger separation.

21 MR. MATEU: Higher?

22 MR. RIESCO: A little bit higher. Not necessarily--
23 just these lines, in my opinion, are conflicting, and I
24 think this line needs to hit that line, so that you'll
25 develop--

1 MR. SACKMAN: You want that roof to sit on top of the
2 structure?

3 MR. RIESCO: Correct. So it's not overlapping, but
4 actually sitting on top of it. That would be my only
5 issue with the house.

6 MR. SACKMAN: You can look at that.

7 MR. RIESCO: And, again, it's purely at your
8 discretion.

9 MR. SACKMAN: So motion to approve as noted?

10 MR. RIESCO: Yes.

11 MR. SACKMAN: I will second that.

12 All in favor?

13 MR. RIESCO: Yes.

14 MR. SACKMAN: Yes.

15 MS. CARTY: No.

16 MS. RAMOS: Motion passes two to one.

17 MR. SACKMAN: It's noted.

18 MS. RAMOS: A request has been made for a quasi
19 judicial hearing on this matter.

20 MS. RUSSO: I would just request that the City
21 Attorney make a determination that the party making the
22 request is deemed to be aggrieved pursuant to the
23 definition under the City code.

24 MS. RAMOS: And I'm finding that's been made. The
25 party lives within a 1,000 foot radius that we consider to

1 be an aggrieved party, and therefore has the right to make
2 the appeal.

3 MR. RIESCO: So the appeal is to do a full Board
4 hearing?

5 MS. RAMOS: A quasi judicial hearing before the full
6 Board.

7 MR. RIESCO: Full Board of Architects.

8 MS. RAMOS: Yes, not a panel, full Board, and it's
9 quasi judicial.

10 MR. FABRE: Is there a future date that we have to
11 set?

12 MS. RAMOS: That will be set, correct. There will be
13 a process. Notice will be sent. The hearing will be set,
14 and all parties will be, you know, made aware of when the
15 hearing is sent and able to attend.

16 MR. SACKMAN: Can you identify the two individuals
17 that have not been permitted to speak, for the lack of a
18 better term, to members of the Board that are recused?

19 MS. RAMOS: That they will remain recused.

20 MR. SACKMAN: That remain recused.

21 MS. RAMOS: That's correct.

22 MR. FABRE: Is there a document called de novo?

23 MS. RAMOS: That's correct.

24 The standard at the quasi judicial hearing is a de
25 novo hearing, which means that nothing that was done here

1 is considered. The process starts essentially in front of
2 the Board.

3 MR. FABRE: And why do they continue to be recused?

4 MS. RAMOS: Because the conflict continues to exist.

5 MR. FABRE: Thank you.

6 MS. RAMOS: So, for the record, the person requesting
7 the public hearing is Maria Longo, who is within the
8 thousand foot radius.

9 MR. RIESCO: So, this is happening next week, next
10 Thursday?

11 MS. RAMOS: No. We need to establish the date and
12 the process.

13 MR. SACKMAN: We only have one more valid member, who
14 will be back on the 12th.

15 MS. RAMOS: That's okay. That's four of seven, which
16 gives us a quorum.

17 MR. MATEU: Thank you.

18 (Thereupon, the proceedings were concluded.)
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CERTIFICATE

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STATE OF FLORIDA)
COUNTY OF MIAMI-DADE)

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

Dated this 25th day of August, 2015.

Estela L. Valle, Court Reporter
and Notary Public, State of Florida
My Commission # FF 197001
Expires: February 27, 2019
Bonded Thru Notary Public Underwriters