

**CORAL GABLES HISTORIC PRESERVATION BOARD**

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

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

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

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

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

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

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

**I. APPROVAL OF MINUTES:**

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

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

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

**II. NOTICE REGARDING EX-PARTE COMMUNICATIONS:**

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

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

**III. ANNOUNCEMENT OR DEFERRAL OF AN AGENDA ITEM:**

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

**V. SWEARING IN OF THE PUBLIC:**

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

**VI. LOCAL HISTORIC DESIGNATIONS:**

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

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

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

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

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

**VII. SPECIAL CERTIFICATES OF APPROPRIATENESS:**

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

#### **ITEMS FROM THE SECRETARY:**

None

#### **DISCUSSION ITEM:**

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

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

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

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

**OLD BUSINESS:**

None

**NEW BUSINESS:**

None

**ADJOURNMENT:**

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

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

Respectfully submitted,



Anna C. Pernas

Historic Resources and Cultural Arts Director

# EXHIBIT A

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

7 EXCERPT

8 CASE FILE LHD 2023-009 - 5005 HAMMOCK PARK DRIVE

9  
10 Board Members Present:

11 Cesar Garcia-Pons, Chairperson  
12 Brett Gillis  
13 Michelle Cuervo-Dunaj  
14 Xavier F. Durana  
15 Bruce Ehrenhaft  
16 Alejandro Silva  
17 Michael J. Maxwell  
18 Margaret "Peggy" Rolando  
19 Dona Spain

20  
21 City Staff:

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

1 THEREUPON:

2 The following proceedings were had:

3 \* \* \* \* \*

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

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

15 Ms. Pernas.

16 MS. PERNAS: Thank you.

17 Could we, please, have the  
18 presentation?

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

1 does meet the minimum criteria for  
2 designation.

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

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

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

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

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

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

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

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

1 philosophy that informed all of his work.

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

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

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

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

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

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

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

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

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

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

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

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

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

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

1 multi-layer design.

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

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

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

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

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

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

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

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

18 Sorry. That was the slide. I apologize.

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

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

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

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

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

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

25 Parker's designs, material choices,

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

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

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

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

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

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

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

5 In addition to the hallmark two-story  
6 window, the home was illuminated with  
7 natural light by banded windows and doors  
8 and by windows in the gable's eaves.  
9 Parker often used banded windows and doors  
10 to provide continuous views of the natural  
11 features of the site. The banding also  
12 emphasized the horizontality of the homes,  
13 which aided in blending the structure of  
14 the site -- with the site.

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

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

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

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

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

1           this work has not been located to date.  
2           These alterations are discussed in more  
3           detail in the designation report.  
4           Comparison of the original permit plans and  
5           the historic photos and the building  
6           records with the extant structure indicate  
7           that the residence has retained a  
8           significant degree of its historic  
9           integrity.

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

25                 This largely unaltered home is the

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

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

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

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

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

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

12 Is the owner or applicant here?

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

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

25 I'm joined today by Bob Chisholm, our

1 architectural expert witness.

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

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

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

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

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

25 Staff had already previously indicated

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

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

25                 So when we go to this criteria, which

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

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

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

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

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

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

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

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

10 Thank you.

11 MR. CHISHOLM: Thank you, Mario.

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

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

18 MR. CHISHOLM: Yes, of course.

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

22 CHAIRMAN GARCIA-PONS: Thank you.

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

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

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

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

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

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

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

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

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

1           that project, The Alamo.

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

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

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

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

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

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

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

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

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

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

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

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

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

25 So it's part of the process, because

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

1 no doubt about it.

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

1 taken away.

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

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

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

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

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

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

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

1           consideration the interior for the  
2           designation.

3           CHAIRMAN GARCIA-PONS:

4           Mr. Garcia-Serra.

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

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

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

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

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

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

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

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

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

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

1           overhead gets cut back. Next.

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

3           Keep going.

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

1 the exterior, very little.

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

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

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

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

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

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

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

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

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

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

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

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

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

5 MR. CHISHOLM: I can go faster.

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

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

13 CHAIRMAN GARCIA-PONS: Thank you, sir.

14 MR. CHISHOLM: Thank you. I apologize.

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

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

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

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

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

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

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

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

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

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

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

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

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

11                    Mr. Garcia-Serra, closing remarks?

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

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

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

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

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

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

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

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

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

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

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

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

8           MR. STRUMP: I was sworn in.

9           CHAIRMAN GARCIA-PONS: Thank you.

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

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

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

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

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

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

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

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

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

14 Mr. Garcia-Serra.

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

18 MR. POWERS: I'm not.

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

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

23 (Thereupon, the participant was sworn.)

24 MR. POWERS: I do.

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

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

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

25                 None of the original windows are in



1 Powers.

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

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

7 MS. THROCKMORTON: Thank you.

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

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

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

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

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

24 MS. ARGUELLES: Yes, I was.

25 CHAIRMAN GARCIA-PONS: Thank you,

1 ma'am.

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

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

22 Anybody else in the audience here?

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

25 MR. HENNING: Yes.

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

3           MR. HENNING: My name is Randy Hemming.

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

7           MR. HENNING: Yes.

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

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

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

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

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

18          MR. HENNING: That's fine.

19          CHAIRMAN GARCIA-PONS: Thank you.

20          MR. HENNING: Should I begin?

21          CHAIRMAN GARCIA-PONS: Please.

22          MR. HENNING: Thank you.

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

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

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

1 the property.

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

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

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

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

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

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

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

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

24          Thank you for your time.

25          CHAIRMAN GARCIA-PONS: Thank you, Mr.

1 Henning.

2 Anybody else on Zoom? Yes.

3 Ms. Carbonel.

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

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

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

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

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

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

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

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

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

15 So thank you.

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

18 Is there anybody else?

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

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

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

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

12          Ms. Dunaj.

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

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

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

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

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

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

13 MS. CUERVO-DUNAJ: Correct.

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

16 MS. CUERVO-DUNAJ: Correct.

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

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

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

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

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

19 MS. CUERVO-DUNAJ: Thank you.

20 CHAIRMAN GARCIA-PONS: Thank you.

21 Ms. Dunaj, is that all?

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

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

1 Ms. Spain.

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

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

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

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

25 MS. SPAIN: There is an additional

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

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

7 MS. SPAIN: It was not cited.

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

10 MS. SPAIN: That's my point.

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

13 MS. SPAIN: No.

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

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

17 CHAIRMAN GARCIA-PONS: Mr. Gillis.

18 MR. GILLIS: Thank you.

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

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

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

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

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

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

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

25 CHAIRMAN GARCIA-PONS: You're asking a

1 question. You're not answering it.

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

6 CHAIRMAN GARCIA-PONS: Thank you.

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

1 living room, because there's no scale.

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

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

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

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

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

13 MR. GILLIS: It's fine.

14 CHAIRMAN GARCIA-PONS: Thank you.

15 Ms. Rolando.

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

25 There's nothing in our criteria for

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

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

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

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

9           MS. SPAIN: Thank you, Ms. Rolando.

10          Mr. Maxwell.

11          MR. MAXWELL: Thank you.

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

1 Greenway, and yet they're all historic.

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

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

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

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

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

5           Mr. Silva.

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

25          And in terms of the alterations, I

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

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

23 So that's my comments.

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

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

5           Mr. Gillis.

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

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

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

22           Mr. Durana.

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

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

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

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

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

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

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

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

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

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

5 MR. MAXWELL: Second.

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

9 If you can call the roll, please.

10 THE SECRETARY: Ms. Spain?

11 MS. SPAIN: Yes.

12 THE SECRETARY: Mr. Maxwell?

13 MR. MAXWELL: Yes.

14 THE SECRETARY: Mr. Ehrenhaft?

15 MR. Ehrenhaft: Yes.

16 THE SECRETARY: Mr. Durana?

17 MR. DURANA: Yes.

18 THE SECRETARY: Ms. Dunaj?

19 MS. CUERVO-DUNAJ: Yes.

20 THE SECRETARY: Mr. Gillis?

21 MR. GILLIS: Yes.

22 THE SECRETARY: Mr. Silva?

23 MR. SILVA: Yes.

24 THE SECRETARY: Ms. Rolando?

25 MS. ROLANDO: Yes.

1 THE SECRETARY: And Mr. Garcia-Pons?

2 CHAIRMAN GARCIA-PONS: Yes.

3 Motion passes nine to zero.

4 Thank you very much.

5 \* \* \* \* \*

6 (Thereupon, the meeting was concluded at

7 8:30 p.m.)

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C E R T I F I C A T E

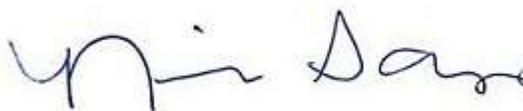
STATE OF FLORIDA:

SS.

COUNTY OF MIAMI-DADE:

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

DATED this 7th day of December, 2023.



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NIEVES SANCHEZ