

CITY OF CORAL GABLES
HISTORIC PRESERVATION BOARD MEETING
SEPTEMBER 15, 2021

PARTICIPANTS:

Albert Menendez, Chairperson
Bruce Ehrenhaft, Board Member
Alicia Bache-Wiig, Board Member
Xavier Durana, Board Member
Michael Maxwell, Board Member
Cesar Garcia-Pons, Board Member
John Fullerton, Board Member
Dona Spain, Board Member
Peggy Rolando, Board Member

Kara N. Kautz, Historic Preservation
Warren Adams, Historic Preservation
Cristina Suarez, Assistant City Attorney

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

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

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

16 Lobbyist registration and disclosure; any
17 person who acts as a lobbyist pursuant to the City
18 of Coral Gables Ordinance 2006-11 must register
19 with the city clerk prior to engaging in lobbying
20 activities or presentations before city staff,
21 boards, committees and/or the city commission. A
22 copy of the ordinance is available in the office of
23 the city clerk.

24 Failure to register and provide proof of
25 registration shall prohibit your ability to present

1 to the Historic Preservation Board on applications
2 under consideration this afternoon.

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

21 Presentations made to this board are subject
22 to the City's false claims ordinance Chapter 39 of
23 the City of Coral Gables city code.

24 I now officially call the City of Coral Gables
25 Historic Preservation Board meeting of September

1 15th to order. The time is 4:10 p.m.

2 Present today are Dona Spain, Peggy Rolando,
3 Cesar Garcia-Pons, John Fullerton, Xavier Durana,
4 Alicia Bache-Wiig, Bruce Ehrenhaft, and myself
5 Albert Menendez.

6 MR. FULLERTON: And Michael.

7 CHAIRMAN MENENDEZ: And Michael Maxwell.

8 MR. MAXWELL: Saved the best for last.

9 CHAIRMAN MENENDEZ: There you go.

10 Next item is approval of the minutes. The
11 next item of the agenda is approval of the minutes
12 of the meeting held on August 18th.

13 Are there any changes or corrections?

14 MR. EHRENHAFT: Mr. Chair, I have noted two
15 minor changes. At page 54, line 15, the words "The
16 Court" should be instead substituted with the words
17 "Chairman Menendez."

18 And just prior to that in the transcript at
19 page 54, lines 6 to 8 and lines 10 to 14, there are
20 two references to an "unidentified speaker." The
21 speaker is Andrea Porrás, P-O-R-R-A-S, who is with
22 her husband, Frank Czul Gurdian, the owner of the
23 property that was being addressed at that point in
24 the transcript.

25 CHAIRMAN MENENDEZ: Okay. So noted.

1 A motion to approve?
2 MR. MAXWELL: Move to approve the minutes.
3 CHAIRMAN MENENDEZ: Do we have a second?
4 MR. DURANA: I'll second.
5 CHAIRMAN MENENDEZ: Mr. Durana seconds it.
6 THE CLERK: Who made the motion?
7 CHAIRMAN MENENDEZ: Mr. Maxwell.
8 THE CLERK: Mr. Garcia-Pons?
9 MR. GARCIA-PONS: Yes.
10 THE CLERK: Ms. Bache-Wiig?
11 MS. BACHE-WIIG: Yes.
12 THE CLERK: Mr. Durana?
13 MR. DURANA: Yes.
14 THE CLERK: Mr. Fullerton?
15 MR. FULLERTON: Yes.
16 THE CLERK: Mr. Ehrenhaft?
17 MR. EHRENHAFT: Yes.
18 THE CLERK: Mr. Menendez?
19 CHAIRMAN MENENDEZ: Yes.
20 THE CLERK: Mr. Maxwell?
21 MR. MAXWELL: Yes.
22 THE CLERK: Ms. Spain?
23 MS. SPAIN: Yes.
24 THE CLERK: Ms. Rolando?
25 MS. ROLANDO: Yes.

1 THE CLERK: Motion passes.

2 CHAIRMAN MENENDEZ: Okay. Notice regarding
3 ex parte communications; please be advised that
4 this board is a quasi-judicial board and the items
5 on the agenda are quasi-judicial in nature which
6 requires board members to disclose all ex parte
7 communications.

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

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

23 Swearing in; if any persons in the audience
24 will be testifying today, please rise to be sworn
25 in.

1 THE COURT REPORTER: Do you swear or affirm to
2 tell the truth, the whole truth and nothing but the
3 truth?

4 (ALL): Yes.

5 CHAIRMAN MENENDEZ: Okay. First case is Item
6 No. 1, ad valorem tax relief, an application
7 requesting ad valorem tax relief for the property
8 at 4209 Santa Maria Street, a local historic
9 landmark and contributing resource within Santa
10 Maria Street Historic District, legally described
11 as Lots 11 and 12, Block 96, Coral Gables Country
12 Club Section Part 5, according to the plat thereof
13 as recorded in plat book 23 at page 55 of the
14 records of Miami-Dade County, Florida.

15 The related special certificate of
16 appropriateness, COA (SP) 2015-005, was granted
17 design approval by the Historic Preservation Board
18 on June 18th, 2015.

19 MS. KAUTZ: Thank you.

20 This is the location map of the property on
21 Santa Maria Street. It was permitted in 1925 and
22 designed by Robert Law Weed. It is actually one of
23 two Italian country homes that were constructed on
24 Santa Maria in the '20s. It was designated as a
25 local historic landmark individually in November of

1 1981 and designated as a contributing resource
2 within the Santa Maria Street Historic District in
3 November of 2007.

4 So the application requesting tax relief is
5 for the renovation of the historic structure and
6 the construction of an addition and alterations to
7 the residence. There are three COA files that are
8 associated with this, one of which you all
9 reviewed, (SP) 2015-05, and two standards that we
10 had reviewed administratively which were 2015-162
11 and 2016-173.

12 I want to remind you that only portions of the
13 proposed work will actually apply to the tax
14 exception which is finally determined by the
15 property appraiser's office.

16 So I'll scroll through some pictures, some
17 before and afters of the property so you all can
18 see the scope of work while I describe what they
19 did.

20 This is a current picture taken yesterday.

21 These are before pictures and after.

22 So they got new impact-resistant casement
23 windows to match the original configuration, new
24 barrel tile roof, stucco repair, painting of the
25 house, new mechanical, electrical, and plumbing

1 systems, complete interior configuration,
2 structural work that was also done to stabilize and
3 sustain the building.

4 There's a two story addition that consisted of
5 expanding the kitchen on the first floor and master
6 bedroom suites on the second floor.

7 There was a one story addition to the rear of
8 the home that you can see in this photograph to
9 expand and enclose a covered terrace as the great
10 room. The covered terrace is added, as you see in
11 this photo, surrounding the new swimming pool and
12 pool deck area.

13 Side improvements included the installation of
14 a new driveway, an auto court, and walkways,
15 installation of new swimming pool and deck,
16 installation of new landscaping, and a perimeter
17 wall and gates.

18 And I'll finish scrolling through.

19 That is it. And we are recommending approval
20 of the ad valorem abatement.

21 The owners and the architect are here if you
22 have any questions for them.

23 CHAIRMAN MENENDEZ: Questions?

24 First of all, let's see, is there anyone in
25 the audience who would like to speak in favor of

1 this case?

2 Mr. Portuondo?

3 MR. PORTUONDO: Can I?

4 MS. KAUTZ: Yeah, go ahead.

5 MR. PORTUONDO: Good afternoon. Rafael
6 Portuondo, Portuondo Perotti Architects. I figured
7 after being here I might as well say something
8 about the house.

9 It was a great house to work on. It was
10 actually Dona's old house, and I know that we did
11 our best to make it -- to make her proud. And so
12 it means a lot to us the fact that we had the
13 opportunity to do it.

14 So the owners are here and they've been living
15 in it for like a year, like almost two-and-a-half
16 years, and it's been tough getting through this
17 whole COVID thing, so we're actually glad to be
18 seeing you guys in person again.

19 So thank you for having us today. And, Dona,
20 thank you for having a beautiful house.

21 MS. SPAIN: I want to make a few comments
22 after you get to when the board can speak.

23 CHAIRMAN MENENDEZ: Okay. Is there anyone in
24 the audience who would like to speak in opposition
25 of this case?

1 Okay. Then I'll close out the public hearing
2 portion and open it up.

3 Dona?

4 MS. SPAIN: So I purchased that home in 1994.
5 I raised my children there. I had wonderful times
6 there. That back porch we added, so that was not
7 something that you altered. That was original to
8 the house.

9 I can't tell you how happy I am that you ended
10 up with Ralph Portuondo as the architect because he
11 did such a great job.

12 And I'm amazed about the roof terrace. That
13 roof -- that window that you all turned into a door
14 was originally a door going out into a tiny little
15 balcony in the 1920s that wrapped around the house,
16 and when we put that terrace on we turned it into a
17 window. So you're actually bringing that feature
18 back the way it was originally.

19 And how cool it is that you can step out onto
20 a second floor porch with a sauna overlooking the
21 golf course. Okay. I really like that. I'm just
22 saying.

23 MR. PORTUONDO: You're invited. You're
24 invited.

25 MS. SPAIN: Trust me, you don't want me.

1 Anyhow, thank you very much for doing such a
2 nice job and have many, many years of happiness
3 there.

4 CHAIRMAN MENENDEZ: Anything from the board
5 members? If not, I will entertain a motion.

6 MR. FULLERTON: I'd like to move approval.
7 And compliments from this board to the applicant
8 and the job that was done by the architect.

9 However, I do have some complaints about the
10 plans. I'll talk to you about that sometime in the
11 future, but I think we need to get the word out to
12 architects in general to, you know, organize their
13 plans in a way that makes it a little easier for us
14 to understand.

15 MS. KAUTZ: Well, these, just so that you
16 know, are a little bit different than what you
17 normally see or should normally see for a project.
18 These are actually the permit drawings that we
19 require to be submitted, you know, they're not the
20 usual format of existing and proposed, they're the
21 actual permit drawings which are a requirement.

22 MR. FULLERTON: I understand.

23 MS. KAUTZ: Okay. I just wanted to make sure.

24 MR. FULLERTON: Understood. That's why I'm
25 not making a big deal out of it right now. In

1 general, the plans are much easier to read than
2 most of the plans that we get. I will compliment
3 you on that for sure. Thank you.

4 My motion is to approve it.

5 CHAIRMAN MENENDEZ: Okay. Do I have a second?

6 MS. ROLANDO: Second.

7 CHAIRMAN MENENDEZ: Ms. Rolando seconds it.

8 THE CLERK: Ms. Bache-Wiig?

9 MS. BACHE-WIIG: Yes.

10 THE CLERK: Mr. Menendez?

11 CHAIRMAN MENENDEZ: Yes.

12 THE CLERK: Ms. Rolando?

13 MS. ROLANDO: Yes.

14 THE CLERK: Mr. Garcia-Pons?

15 MR. GARCIA-PONS: Yes.

16 THE CLERK: Mr. Ehrenhaft?

17 MR. EHRENHAFT: Yes.

18 THE CLERK: Mr. Maxwell?

19 MR. MAXWELL: Yes.

20 THE CLERK: Ms. Spain?

21 MS. SPAIN: Absolutely.

22 THE CLERK: Mr. Fullerton?

23 MR. FULLERTON: Absolutely.

24 THE CLERK: Mr. Durana?

25 MR. DURANA: Yes.

1 THE CLERK: Motion passes.

2 MS. KAUTZ: Thank you.

3 CHAIRMAN MENENDEZ: Thank you.

4 MR. FULLERTON: And we had the pleasure of
5 seeing this house, I don't know how long it was
6 ago, maybe a year ago? Two? And we were amazed at
7 the time. I frankly didn't realize that it was the
8 same house that I was going back to look at today.

9 MS. KAUTZ: Yeah, guys visited to look at the
10 louvers.

11 MR. FULLERTON: Yeah.

12 MS. KAUTZ: Yeah.

13 MR. PORTUONDO: Thank you for the louvers, by
14 the way.

15 CHAIRMAN MENENDEZ: Mr. Adams, are we going
16 forward with this one?

17 MR. ADAMS: I believe you should probably read
18 the item out and then we can have the owner up to
19 address before we move forward with it.

20 CHAIRMAN MENENDEZ: I'm not getting it.

21 MR. ADAMS: If you just proceed as normal we
22 will get the owner up to -- she wants to address
23 the board before moving forward with it.

24 CHAIRMAN MENENDEZ: Okay. So you just want me
25 to continue.

1 MR. ADAMS: Yes. You can read the title into
2 the record and then we'll get the owner up.

3 CHAIRMAN MENENDEZ: Okay. Item No. 7. Local
4 historic designation, Case file LHD 2021-004,
5 consideration of the local historic designation of
6 the property at 1129 Sevilla Avenue, legally
7 described as Lot 19, Block 15, Coral Gables Section
8 A, according to the plat thereof, as recorded in
9 plat book five at page 102 of the public records of
10 Miami-Dade County, Florida.

11 MS. DUBROVINA: Irene Dubrovina, I'm the owner
12 of the property.

13 So I would like to have a conversation with
14 the director. I would like ask for an extension.
15 I know that I purchased this property about three
16 months ago, but I had a very serious family tragedy
17 which took all my attention away from all of this,
18 so I've not had any chance to get familiarized with
19 the implications of getting the historic
20 designation for this property, but I am fully back
21 on this. And if I can get an extension, say, for
22 30 days or until the next meeting I will be fully
23 ready to respond to this.

24 CHAIRMAN MENENDEZ: I have no problem with it.
25 Any of the other board members have any issues with

1 it.

2 MR. MAXWELL: I can't --

3 MR. FULLERTON: I'm sorry, I didn't --

4 CHAIRMAN MENENDEZ: She's asking for a
5 deferment until next month.

6 MR. ADAMS: Just to clarify, it has also been
7 the understanding that the designation of this
8 property would move ahead. It is in poor condition
9 at the moment. It was one of the subjects at the
10 code enforcement board meeting this morning.

11 We do believe that when it was advertised, one
12 of the websites did state that this property would
13 potentially be designated.

14 One of the attorneys representing the city has
15 been in touch with the property owners through the
16 entire process because she only purchased the
17 property a few months ago, and so there always has
18 been an understanding that the property will be
19 designated, so, you know, just keep that in mind.
20 And also keep in mind that the code enforcement
21 board this morning did request that the property be
22 secured and wind and watertight immediately to
23 protect it for the future.

24 So the question really is does the board want
25 to hear this item today or do they want to grant

1 the deferral.

2 We were advised by counsel that we should
3 bring it forward and the board should make the
4 determination.

5 CHAIRMAN MENENDEZ: I don't have an issue with
6 granting a deferral.

7 Do we need to make a motion? Would somebody
8 like to make a motion.

9 MR. FULLERTON: Can we ask why? I didn't
10 understand if you explained it before.

11 MS. DUBROVINA: So I purchased this property I
12 think around three months ago, and two days after I
13 purchased this property my mother was diagnosed
14 with a terminal cancer and she passed away two
15 months later.

16 MR. FULLERTON: Oh, I'm sorry.

17 MS. DUBROVINA: So I really literally could
18 not get to this. But I'm now fully on board. I
19 will correct -- I'll make all the corrections that
20 are required by code enforcement. I will get the
21 engineering reports to figure out how structurally
22 sound or not this property is.

23 I am pretty experienced in this space, just
24 not in Florida, I recently moved to Florida. I
25 don't think the property is in any danger of

1 immediate collapse or anything like that.

2 That said, I will be engaging a structural
3 engineer immediately to figure out exactly what
4 needs to be done to secure the property. I'll
5 apply for the permit for the fence that's required
6 and waterproof the property. I think it's pretty
7 much waterproof for the most part. But whatever
8 else needs to be done, I will.

9 And what I really need to understand is
10 the -- my plan is to renovate the property, so I
11 just need to understand how the historic
12 designation is going to impact my ability on what
13 it is that I'm able to do and not able to do. I
14 have no plans to turn this into some modern
15 structure or anything, none whatsoever. I bought
16 it because I love the historic look of it.

17 So I just want a little more time to
18 understand the consequence of this designation and
19 I should be ready to respond one way or the other
20 by the next hearing.

21 MS. SPAIN: Can I ask you a question? Have
22 you talked with staff at all?

23 MS. DUBROVINA: I have just got back to, you
24 know, life about a week-and-a-half ago and I've
25 been in daily correspondence with the city attorney

1 on the code violation things so --

2 MS. SPAIN: You haven't spoken to the historic
3 department?

4 MS. DUBROVINA: Not yet. I reached out to
5 someone this morning. I've not had a -- they have
6 not responded to me, although there have been a
7 number of e-mails. So I'm in no way suggesting
8 that they have not been responsive. It's been on
9 me. But I am going to be fully engaged going
10 forward.

11 MR. ADAMS: And we did have a very brief
12 chance to speak during the code enforcement board
13 meeting today.

14 MR. MAXWELL: I have a question. Mr. Adams,
15 this would be more for you.

16 Would a designation at this time assist the
17 property owner? The house is in very severely
18 deteriorated condition and would that assist the
19 owner with dealing with the code enforcement board?
20 I mean, the house needs a roof, I mean, the floors
21 are going to have to be removed, there's structural
22 issues. I mean, it's like interesting.

23 MR. ADAMS: The designation of the property
24 would certainly help if she went through the ad
25 valorem and tax process because this is a prime

1 candidate for that sort of thing. And it may also
2 assist the property owner with variances should she
3 build an addition and need any variances.

4 And certainly the code enforcement board this
5 morning, they gave you, I believe, another 30 days,
6 and one of the things that was mentioned was they
7 wanted it to come before the preservation board to
8 move through the historic designation process.

9 So I'm not sure how, ultimately, that would
10 affect the decision of the code enforcement board
11 this morning.

12 MS. DUBROVINA: I don't think it would have a
13 great impact. They actually had concerns that if
14 this property were to be designated historic
15 immediately that might slow down the permitting
16 process for the few things that I might have to do.
17 Again, I don't know whether it would or not. I
18 suspect that --

19 MS. SPAIN: Can I just say something? If it's
20 designated tonight then she can move forward with a
21 permit of like a roof or anything else if it's
22 leaking. But if it's not designated, it puts a
23 stay on all of that. And so I would -- if it's
24 going to be designated, I think it should be
25 designated tonight so that she can go forward with

1 whatever she needs to do and pull permits for it,
2 because sometimes a month's delay can make a lot of
3 difference.

4 MR. FULLERTON: By virtue of this report we're
5 going to designate one way or the other.

6 MR. MAXWELL: Right.

7 MR. FULLERTON: So it doesn't matter if it's
8 next month or this month, it will be designated.

9 MR. MAXWELL: Your house is almost 100 percent
10 intact on the exterior. You're down to the
11 original styles and all original windows. I mean,
12 you're really looking at some very interesting
13 work. And my question to Mr. Adams at the
14 beginning was would this help you. Okay. And what
15 Mrs. Spain is saying is saying from what I
16 understand is this will help you.

17 MS. SPAIN: I think so, unless they've changed
18 the process. I mean, code enforcement, if she's
19 been cited for a problem with the roof, I guess she
20 could pull a permit to mop it in, but she needs to
21 come to the historic department for the type of
22 tile that's required and --

23 MS. DUBROVINA: So I don't think they're
24 requiring me to repair the roof right now. They
25 need me to produce a report that tells us where the

1 roof is -- what the issues of the roof are and, and
2 one of the solutions, at least until the full
3 permit is pulled is to put a tarp on it. That's
4 one of the requirements of the proposed order.

5 So I don't think it's necessary for me to have
6 the historic designation in order to get a permit
7 faster. And also I am working with the City now,
8 so I don't think there would be any delays
9 whatsoever. They want me to get the work done. So
10 I think they actually committed to expediting any
11 permit requests --

12 MS. SPAIN: I'm saying but to expedite a
13 permit would have to come through the historic
14 department and there's going to be a flag on your
15 property saying "pending historic," you know,
16 whatever.

17 I'm going to vote to designate it tonight.

18 MS. DUBROVINA: I would just request a bit
19 more time to really understand what the
20 implications -- just if it's possible, I would like
21 a little more time to get a handle on this.

22 MR. GARCIA-PONS: Through the chair, Madam
23 City Attorney, is there anything --

24 MS. SUAREZ: I just wanted to caution the
25 board not to get into the specifics of the -- you

1 know, the consideration of the designation, just
2 consider her request for a continuance. That's
3 what should be considered at this time. She's
4 requesting a continuance, and so make that
5 determination before you actually consider the
6 designation.

7 MR. GARCIA-PONS: Okay. Chair, I have one
8 question for staff, I think it's a similar
9 question, so for historic preservation staff, we
10 have an action required by the code enforcement.
11 How does the requirements from the code enforcement
12 office to the applicant, in your opinion, do you
13 think they can make the temporary shoring up of the
14 building within 30 day to come back or?

15 MR. ADAMS: I believe they could. But again,
16 I'm not sure of the actual condition of the actual
17 building. I believe you were advised to get a
18 report --

19 MS. DUBROVINA: Right. And just so you know,
20 I only just found out about this like literally a
21 week and a half ago. I had no idea about the code
22 violations and that was never disclosed to me at
23 the time of sale. That said, I probably wouldn't
24 have got to it anyway. And about this, I had no
25 idea this was going on.

1 I don't think that the property is in any kind
2 of shape that it's going to collapse tomorrow. It
3 certainly needs help, but it is not in danger of
4 imminent collapse, and that said, I will do my best
5 to get an engineer report immediately as soon as I
6 can find one.

7 I have done a number of historic properties
8 and other renovations. We recently moved here from
9 Washington, D.C. and I deal with historic
10 properties all the time. I've done more than 50
11 projects in my career. So I kind of do have a good
12 idea if a building is going to collapse or not.
13 This is a strong block structure, including the
14 rear structure that's missing a roof. I've been
15 inside. It's more like a walled garden than
16 anything else. I don't believe it's going
17 anywhere.

18 But that said, I will do everything that is
19 required to shore it up immediately.

20 MR. MAXWELL: When did you purchase the
21 property?

22 MS. DUBROVINA: I'm sorry?

23 MR. MAXWELL: When did you purchase the
24 property?

25 MS. DUBROVINA: So I think we closed on June

1 1st or June 2nd.

2 MR. MAXWELL: In June?

3 MS. DUBROVINA: Yeah.

4 MR. MAXWELL: This year?

5 MS. DUBROVINA: Yes, like two or three months
6 ago.

7 MS. BACHE-WIIG: Sorry. Who brought the
8 designation before us? Was it the City?

9 MR. ADAMS: Yes.

10 MS. BACHE-WIIG: Okay.

11 MR. ADAMS: And I think we also need to be
12 reminded, we are in hurricane season at the moment,
13 which is obviously another consideration.

14 MR. GARCIA-PONS: If I can have one follow-up,
15 the code enforcement order, can you restate what
16 that is that she was given this morning. What is
17 she required to do?

18 MR. ADAMS: I don't have a copy of it. She
19 may.

20 Do you have a copy.

21 MS. DUBROVINA: I have it right here.

22 So I need to update the vacant property thing
23 online, which is done.

24 So it says I need to secure and stabilize the
25 single family and the garage. And I've spoken with

1 the city attorney and he -- they haven't changed
2 the wording on this but from my understanding with
3 him is if required by the engineer's report, so if
4 that's not required, then that doesn't need to be
5 done. So they said they're going to give me ample
6 time to get that done.

7 All of these things are now if required by an
8 engineering report. If I had known I would have
9 ordered an engineering report.

10 So there is some things that we need change.
11 The ribbons in the driveway require repair, but
12 that's, again, not something -- that can be done
13 pretty promptly.

14 They need to.

15 MR. GARCIA-PONS: Ma'am, I just wanted to know
16 what the order was.

17 MS. DUBROVINA: Right. So secure the
18 property, secure and stabilize the single property
19 and the garage, within seven days clean or pass
20 final inspection on the color pallet approval. I
21 need to get a permit to erect a temporary
22 construction fence, secure all windows and doors by
23 replacing any missing glass or closing them with
24 protective with screens, submit a structural report
25 from a licensed engineer within ten days, fumigate

1 if needed, within 60 days place a white or tan
2 cover on top of the structures. I'm summarizing
3 them a little bit. Within 90 days apply for all
4 required development approvals to correct the
5 violations that require permits, obtain permits in
6 no more than 30 days for the work that needs to be
7 done, and within 30 days make substantial progress
8 on the permits to the satisfaction of the building
9 official every 30 days thereafter, pass the final
10 inspection within 120 days and no more than 210
11 days.

12 The respondent shall consent to maintain the
13 property to avoid any new violations. The City
14 agrees to expedite its review of the applications
15 for the permits, building plans, and inspections.

16 MR. GARCIA-PONS: Thank you.

17 CHAIRMAN MENENDEZ: So all these things have
18 to be done whether it's designated or not?

19 MR. ADAMS: Right.

20 MR. FULLERTON: Have you done any other
21 historic renovation in Coral Gables?

22 MS. DUBROVINA: Never in Coral Gables. This
23 will be the first project in Coral Gables.

24 MR. FULLERTON: Is this part of your
25 hesitation, that you are not sure what it's going

1 to mean?

2 MS. DUBROVINA: Yeah, I'm just not familiar
3 with the process and implicate the pros and cons.
4 That's all it is. I just -- before I say yes, I'm
5 okay to commit to this, I just don't know the
6 process. That's all it is.

7 MR. FULLERTON: All right. They'll be very
8 helpful, I'll tell you. They've always been very
9 helpful to people.

10 Anyway, I'll make --

11 MS. DUBROVINA: But I have, just so you know,
12 I have dealt with a lot of historic properties in
13 the past.

14 MR. FULLERTON: I'll make the motion for
15 deferral.

16 CHAIRMAN MENENDEZ: Do I have a second?

17 MR. DURANA: I'll second.

18 MS. ROLANDO: Is the motion to defer?

19 MR. FULLERTON: Yes.

20 MR. DURANA: I'll second it.

21 CHAIRMAN MENENDEZ: Mr. Durana seconds it.

22 MS. SUAREZ: I would ask that the motion
23 include defer to a date certain which I'm assuming
24 the board would want to be --

25 CHAIRMAN MENENDEZ: To the next -- I would say

1 to the next board meeting.

2 MS. SUAREZ: So that would be October 20th,
3 and I want to say it on the record because if we
4 have a date certain, then there's no requirement to
5 send out notices again, so October 20th, 2021.

6 MR. FULLERTON: Call role.

7 THE CLERK: Ms. Rolando?

8 MS. ROLANDO: Yes.

9 THE CLERK: Mr. Garcia-Pons?

10 MR. GARCIA-PONS: Yes.

11 THE CLERK: Mr. Ehrenhaft?

12 MR. EHRENHAFT: Yes.

13 THE CLERK: Mr. Maxwell?

14 MR. MAXWELL: Yes.

15 THE CLERK: Ms. Spain?

16 MS. SPAIN: No.

17 THE CLERK: Mr. Fullerton?

18 MR. FULLERTON: It won't make any difference,
19 but I'll say yes.

20 THE CLERK: Mr. Menendez?

21 CHAIRMAN MENENDEZ: Yes.

22 THE CLERK: Mr. Durana?

23 MR. DURANA: Yes.

24 THE CLERK: Ms. Bache-Wiig?

25 MS. BACHE-WIIG: Yes.

1 THE CLERK: Okay. Motion passes.

2 MS. DUBROVINA: Thank you.

3 CHAIRMAN MENENDEZ: Thank you.

4 MR. MAXWELL: See you next month.

5 CHAIRMAN MENENDEZ: Okay. Item 1, No. 8,
6 special certificates of the appropriateness, Case
7 File COA (SP) 2021-010, an application for the
8 issuance of a special certificate of
9 appropriateness for the property at 525 Alcazar
10 Avenue, a contributing resource within Alcazar
11 Avenue Historic District legally described as west
12 1/2 of Lot 18 and Lot 19, Block 13, Coral Gables
13 Section B, according to the plat thereof, as
14 recorded in plat book 5 at page 111 of the public
15 records of Miami-Dade County, Florida. The
16 application requests design approval for the
17 installation of an S tile roof.

18 MS. KAUTZ: Put the PowerPoint up, please.

19 Sorry, not this one. We skipped this item.

20 Back to the other one.

21 Thank you.

22 This is a location map of the property. It
23 was permitted in December of 1926, designed in the
24 Mediterranean Revival style by architect H. George
25 Fink, who you all are familiar with. This is a

1 1940s photo of the property.

2 The application is requesting approval for the
3 replacement of the existing S tile roof with an S
4 tile roof as a replacement. The existing S tile
5 roof was installed in 1994. A 1985 Florida Master
6 Site File Form, which was attached to your report,
7 indicates that the roof at that time in '85 was a
8 terra cotta barrel tile painted white.

9 No variances have been requested with this
10 application, and the city architect
11 administratively reviewed the project and it was
12 deferred with the following comment: To provide a
13 cap and pan clay barrel tile.

14 Our recommendation is that the tile is a
15 contributing structure in a historic district, it
16 originally had a barrel tile roof, and that is the
17 appropriate roofing material for a structure of
18 this age and type.

19 So the owner is here, and I believe the
20 roofing contractor is here, if they want to get up
21 and walk you through their PowerPoint.

22 MR. ASHBAUGH: Good afternoon. Thank you for
23 giving me the opportunity to speak to you this
24 afternoon.

25 As Kara had explained, what we were --

1 MR. GARCIA-PONS: Excuse me, sir. Can we have
2 your name?

3 MR. ASHBAUGH: Oh, I'm sorry. My apologies.
4 This is the first time I've done this. I haven't
5 spoke publically since the start of the pandemic.
6 I'm Joe Ashbaugh. I'm the owner of the property.
7 I've been a resident of Coral Gables for about
8 11 years now. I worked for UPS for 30 years and
9 this is the place that it transported me to.

10 So I've enjoyed living in the community, and I
11 want to help preserve the historic designations and
12 the residence, and so my goal today is to explain
13 why I'd like to maintain the roof as it has been
14 for nearly three decades.

15 So what we want to do is replace it with
16 Spanish S tile. That's the shape that's currently
17 on the roof, and as Kara had mentioned, it's been
18 there since May of 1994. We also have a sample, if
19 you'd like to see, that we brought in with the
20 roofer.

21 So this is what we're looking to put back on
22 the roof. It's what's on there today, and it's
23 been in place since May of '94.

24 So when they put that in in 1994 the area
25 hadn't been designated historic at that time. It

1 preceded it by about 13, 14 years, and so my goal
2 with this was to maintain what's been there for
3 nearly three decades. Restoring it back to its
4 true nature, it does take a two-piece barrel tile
5 concrete, but using that material it does not have,
6 I guess, a current Miami Dade approval for that
7 type of material.

8 The third bullet point says there's various
9 residents in Alcazar on my 500 block that do have
10 the S barrel, and I took a stroll count of that,
11 and it looks like about 67 percent of the houses
12 that have a historical designation do have the S
13 barrel tile. The ones that do have the double
14 barrel tile, it only constituted two houses out of
15 that whole total of 18.

16 And as my roofer instructed me, he says
17 there's not really a visible difference from the
18 street from a layman's perspective, and it
19 functions the same as what the true barrel is what
20 we're asking for, is with the S barrel.

21 And when you take a look at the house and
22 those pictures that we had, it's basically the
23 cricket, is the only place that that's visible,
24 where you'll see the actual S barrel -- or the
25 double barrel that was installed in that manner.

1 The rest of the roof, about the other 85
2 percent, that would be hidden from view from the
3 street and wouldn't be very apparent unless you
4 walked around the sides of the house.

5 So that's all I had at this point as far as
6 points on what I was requesting. I'd be happy to
7 answer any of your questions.

8 CHAIRMAN MENENDEZ: Thank you.

9 Is there anyone in the audience who would like
10 to speak in favor of this case?

11 MR. ADAMS: We do have a number of letters of
12 support and one letter recommending denial.

13 Do you want them read into the record or can I
14 just read off who actually sent them in?

15 CHAIRMAN MENENDEZ: You can -- for me, whoever
16 sent it in is fine.

17 MR. ADAMS: Is that okay?

18 We have a letter of support for the S tile
19 from Rabbi Howard A. Berman from 501 Alcazar Avenue
20 We have a letter of support from Susana Goni, 609
21 Alcazar Avenue. We have a letter of support for
22 the S tile from Tom and Mary Riggs who live at 528
23 Alcazar, and a letter of support for the S tile
24 from Mindy Hamersmith who resides at 541 Alcazar, a
25 letter of support for the S tile from John and

1 Noreen Cunningham, 525 (sic) Alcazar, and a letter
2 of support from Param Singh at 524 Alcazar.

3 And we have a letter recommending denial of
4 the S tile from Karelia Martinez Carbonell, the
5 president of the Historic Preservation Association
6 of Coral Gables basically stating that the barrel
7 tile is a character defining feature of the style.

8 CHAIRMAN MENENDEZ: Thank you.

9 Is there anyone else in the audience who would
10 like to speak in opposition of this case?

11 MR. CRONJE: Good afternoon, everybody. Thank
12 you for taking the time to listen to me. My name
13 is Mr. Conje, I am the vice president and qualifier
14 of Bob Hillson & Company. We are a roofing
15 contractor that has been in business since 1978.
16 And many of you know probably Bob Hillson, Robert
17 Hillson, Tibor Torok, Mark Zanel. These are just a
18 few people that have been working with our company
19 over the past decades.

20 We've been a very legitimate roofing
21 contractor from the get-go. We installed a lot of
22 tile roofs in this area. And I just want to
23 reiterate that when you look at this tile from a
24 distance for the untrained eye, you would not be
25 able to tell the difference between the two.

1 Furthermore, the functionality of these two
2 tiles are just about the same. The water
3 absorption is the same, the drainage is the same.
4 There is no difference.

5 Also, the color of the tile is the same. In
6 essence, the only thing that's different is the
7 actual finished product, looking at it, is the pan
8 and the cab and is one continuous tile.

9 All right. Thank you so much.

10 CHAIRMAN MENENDEZ: Thank you.

11 Anyone else who would like to speak in favor
12 or opposition to this case. If not, I'll close it
13 to the public hearing and I'll open it up for
14 debate here on the board.

15 Mr. Adams, it seems that we're getting a lot
16 of these cases of the barrel tile.

17 MR. ADAMS: Yes.

18 CHAIRMAN MENENDEZ: The official position of
19 the City as far as these tiles?

20 MR. ADAMS: As far as the historic
21 preservation office is concerned, it should be the
22 barrel tile that is replaced, which is why the
23 property owner is before the board, and the board
24 has the authority to make their own determination,
25 but going by the Secretary of the Interior's

1 Standards, it's the barrel tile that staff would
2 support, and that's why it is a recommendation for
3 denial in the staff report.

4 CHAIRMAN MENENDEZ: Okay. Any board members
5 have any comments or questions?

6 MS. SPAIN: I'm happy to comment.

7 So in 1994 when this was done I was living on
8 Miami Beach at the time and I had an old Spanish,
9 and I tried to reroof it with true barrel tile and
10 there was non available because of Hurricane Andrew
11 in 1992. It still wasn't readily available.

12 I moved to Coral Gables in '94, had another
13 old Spanish house, again, could not find true
14 barrel tile. So the fact that it has an S tile
15 from 1994 quite possibly could have been that they
16 couldn't find true barrel, and it will make a huge
17 difference even in this house.

18 So, you know, my view is it should be a true
19 barrel tile.

20 CHAIRMAN MENENDEZ: Any motions?

21 MS. ROLANDO: I move that we deny the
22 application for the S tile.

23 CHAIRMAN MENENDEZ: Do I have a second?

24 MR. EHRENHAFT: Second.

25 THE CLERK: Who seconded?

1 CHAIRMAN MENENDEZ: Mr. Ehrenhaft.

2 THE CLERK: Mr. Durana?

3 MR. DURANA: Yes.

4 THE CLERK: Mr. Ehrenhaft?

5 MR. EHRENHAFT: Yes.

6 THE CLERK: Mr. Maxwell?

7 MR. MAXWELL: Yes.

8 THE CLERK: Ms. Spain?

9 MS. SPAIN: Yes.

10 THE CLERK: Mr. Fullerton?

11 MR. FULLERTON: Yes.

12 THE CLERK: Ms. Bache-Wiig?

13 MS. BACHE-WIIG: Yes.

14 THE CLERK: Ms. Rolando?

15 MS. ROLANDO: Yes.

16 THE CLERK: Mr. Menendez?

17 CHAIRMAN MENENDEZ: Yes.

18 THE CLERK: Mr. Garcia-Pons?

19 MR. GARCIA-PONS: Yes.

20 THE CLERK: Motion to deny passed.

21 CHAIRMAN MENENDEZ: Thank you, sir.

22 MR. ASHBAUGH: Okay. Thank you.

23 MR. MAXWELL: Have a good afternoon.

24 CHAIRMAN MENENDEZ: Okay. Next case, Case

25 File COA (SP) 2021-013, an application for the

1 issuance of a special certificate of
2 appropriateness for the building currently on the
3 University of Miami Main Campus referred to as
4 Pentland House Building 34, located at 1238
5 Dickinson Drive, legally described as all of the
6 Apartment Building 34 Pentland as now existing,
7 laid out and in use the same being a portion of
8 Tract 5 of amended plat portion of main campus
9 University of Miami, according to the plat thereof
10 as recorded in Plat Book 46 at page 81 of the
11 public records of Dade County, now Miami-Dade
12 County, Florida.

13 The application requests design approval for
14 an addition and alterations to the structure.

15 MR. ADAMS: Built in 1947 the structure on the
16 University of Miami's main campus known as the
17 Pentland House Building 34 was one of 27 structures
18 designed by Robert Law Weed and Marion Manley that
19 were built to house veterans taking advantage of
20 the GI Bill.

21 Part of the university's rapid growth in the
22 post war years, these structures were styled in a
23 modern and highly efficient manner emblematic of
24 the International Style.

25 Four of these apartment buildings, each

1 representing an original building typology were
2 designated as local historic landmarks in November
3 2010.

4 In exchange, the university was allowed to
5 demolish the remainder of the existing veteran's
6 housing structures.

7 Pentland House is designed in the Subtropical
8 Modern Architectural Style which was a local
9 interpretation of the International Style.

10 The project consists of a two story addition
11 to the historic Pentland House Building to house
12 the teaching and performance spaces of the
13 university's theater arts program. The offices of
14 the theater arts professors and staff will be
15 housed within the reconfigured Pentland House.
16 This was approved under a prior COA.

17 Although the exterior walls of the addition do
18 not physically touch Pentland, the adjacency to the
19 historic building link them together. In order to
20 accommodate the new construction and original one
21 story service building and brick walls of a drying
22 yard at the west end of Pentland House are proposed
23 to be demolished.

24 An L-shaped portion of the brick walls of the
25 service building will be retained to delineate a

1 palm garden.

2 Atop the brick walls is a decorative aluminum
3 screen rising to the height of the existing third
4 floor steel railing.

5 In the plan, the proposed black box and
6 courtyard are on axis with the adjacent Pentland
7 Building. The remainder of the building pivots
8 away creating an angular as opposed to linear floor
9 plan.

10 All of the circulation space within the
11 building is open-air but roofed.

12 The modern exterior of the proposed addition
13 is clad in stucco with metal skins as prescribed by
14 the Board of Architects in specific locations.

15 On various facades the stucco is scored to
16 differentiate between planes. The irregularly
17 shaped and placed windows reflect the uses within.

18 A grill of horizontal aluminum tubes screens
19 the west and south windows of the second floor
20 dance studio. The same screen is shown on the
21 partial east elevation.

22 No variances are being required with this
23 application. It was reviewed and approved by the
24 Board of Architects on September the 9th, 2021 with
25 the following comments: One, shall use metal

1 panels for black box; two, shall use concrete for
2 base of black box; three, shall use large format
3 tile or metal panels for yellow stairs and yellow
4 panels between windows; four, changes to these
5 conditions require re-review by the Board of
6 Architects; five, there was a suggestion to study
7 the IT layout with the idea to activate the
8 courtyard.

9 The suggestion to study the IT hub was in
10 response to a question from the board chair as to
11 whether this was the appropriate location for the
12 facility, encouraging the university to look at
13 alternate locations.

14 This building is dependent on the demolition
15 of the existing original one story service
16 building.

17 In September 2010 two of the 12 apartment
18 buildings that remained from the original 27 were
19 designated as a local historic landmark. At the
20 same meeting, the other ten apartment buildings
21 were presented to the historic preservation board
22 for follow up determination of historic
23 significance.

24 The university offered the designations of
25 Building No. 34B Pentland and No. 35 La Gorce as

1 representative of the original architectural
2 typologies and requested that the remainder be
3 allowed to be demolished.

4 The board passed the motions with the
5 following language: A motion recognizing the
6 importance of the assembly of the four preserved
7 buildings, the Brunstetter Building No. 22 is not
8 individually significant as it is represented
9 within the assembly of preserved buildings,
10 therefore, demolition by the University of Miami at
11 its discretion of this individual building will be
12 allowed.

13 When designated as a local historic landmark,
14 the designation report for Pentland and La Gorce
15 noted the following: Both Building 35 and Building
16 34B retain their auxiliary service buildings.
17 Intended to be garbage, janitorial and laundry
18 facilities, these one story elements are original
19 to the design of the buildings.

20 Building 34 retains a small perimeter that
21 would have enclosed a drying yard. It repeats the
22 horizontal brick work of the stair towers. Both of
23 these design features should be considered as part
24 of this application.

25 Staff does not support the demolition of these

1 structures. The Secretary of the Interior
2 Standards discourages the removal of historic
3 fabric. The demolition of the service building and
4 brick walls of the drying yard have an adverse
5 impact on the historic structure and diminish its
6 architectural integrity.

7 Furthermore, staff does not support the
8 construction of this building immediately adjacent
9 to the historic structure. The massing, style, and
10 location of the proposed additions are not
11 compatible and have an adverse impact on the
12 historic structure in its setting. Secretary of
13 the Interior Standard 9 acknowledges that additions
14 awaiting or related new construction should be
15 differentiated from the historic resource.
16 However, it also stipulates that the new is to be
17 compatible with massing, size, scale, and
18 architectural features to protect the integrity of
19 the historic property.

20 So the staff is recommending a motion to defer
21 the design proposal for the construction of the
22 addition to the historic Pentland House to
23 adequately address the retention of the one story
24 service building, address the Board of Architects'
25 comments and provide a materials sheet with

1 specifications for the selected materials for the
2 subject property.

3 CHAIRMAN MENENDEZ: Do we have someone here
4 from the university?

5 MR. HERRAN: Yes. Good afternoon, board
6 members and city staff. My name is Ricardo Herran.
7 I'm the campus planning director at the university.
8 Here with us today as part of our team we have
9 Alicia Corral who's a development services director
10 at the university and we have Roney Mateu and
11 Armando Rizo as part of Mateu Architecture.

12 First of all, it's really nice to see all of
13 you in person. We've been living in a world of
14 Zoom and flat screens, so it's nice to see all of
15 you in three dimensions.

16 As you know, as you may remember we were in
17 front of you back in April for a certificate of
18 appropriateness for Pentland House. That
19 certificate of appropriateness was for the addition
20 of an elevator tower for ADA compliance, as well as
21 interior renovations, and the replacement of
22 windows.

23 You granted that COA, and part of the purpose
24 for that project is to house the theater arts staff
25 offices which will be moving into Pentland House.

1 We received a permit for that project last week.
2 Construction will start in October, the first week
3 of October, and it should be completed by August of
4 next year for a fall move-in date for the theater
5 arts program.

6 As you know, this is one of four buildings
7 that was designed and historically designated by
8 the city, designed by Marion Manley and Robert Law
9 Weed. The other three buildings are La Gorce house
10 which is attached to Pentland House, and Building
11 48 and Building 49 which are part of the school of
12 architect precinct.

13 And you'll see in an aerial now they're part
14 of -- they're all in the same neighborhood. So we
15 take great pride in these structures. We've made a
16 significant investment in all four of these
17 buildings. We've replaced the windows in Building
18 48. As I mentioned building -- or Pentland House
19 will start next week, and we will be coming to you
20 in the next few months for a certificate of
21 appropriateness for the windows in Building 49.

22 The certificate of appropriateness in front of
23 you today is essentially a companion item for the
24 certificate of appropriateness approved in April,
25 and it's for the balance of the theater of arts

1 program. And this program will house the Black Box
2 Theater, dance studio, acting rooms, and voice
3 studios.

4 So we look forward to a fruitful conversation
5 with all of you, and we thank you in advance for
6 your time. We'll be here at the end of the
7 presentation to answer any questions, and with
8 that, I'll hand it over to Roney so he can walk you
9 through the project.

10 MR. MATEU: Good afternoon. Thank you for the
11 privilege of being here and presenting our project
12 in front of you. As I start, I'd like to just say
13 a couple of comments --

14 CHAIRMAN MENENDEZ: Could both of you state
15 your names for the record.

16 MR. MATEU: Roney Mateu, FAIA from Mateu
17 Architecture, president.

18 MR. RIZO: Armando Rizo with the firm of Mateu
19 Architecture, principal and partner.

20 CHAIRMAN MENENDEZ: Okay.

21 MR. MATEU: This is not ours.

22 Okay. So we were excited to be selected by
23 the University of Miami to do another project
24 there. We both graduated from the University of
25 Miami. And it was especially exciting to be able

1 to work on this project, which is not by any means
2 the biggest project that architects are working at
3 at the University of Miami, but we felt it was a
4 special opportunity for us to shine our talents and
5 add to this campus in a meaningful way.

6 We were excited and are excited that this is a
7 project that the site that we were given is
8 adjacent to the Pentland Building, knowing the
9 history of the people involved, and especially
10 excited that the historic building we are adding
11 next to is of the modern vernacular which we
12 appreciate.

13 As was stated earlier, the Marion Manley and
14 Robert Weed building is in the spirit of
15 subtropical modern architecture, and we believe
16 that our solution and our addition proposal is in
17 the same vocabulary.

18 As you can see from these images, the shaded
19 red area is the area that we were given for the
20 location of our project. It's not a large space.
21 It's complicated by a number of things that impact
22 it and limits that surround it, but these images
23 help show the context of where our project is and
24 the surrounding buildings, including the Watsco
25 Center to the south of the Pentland Building, which

1 is a massive footprint and high, maybe five, six
2 stories in volume, the Hecht Residential Towers to
3 the north of the Pentland Building, which are part
4 of the reason why this project is a project, is
5 because they are -- the theater arts building
6 program is actually at the Hecht Towers, and they
7 are going to be slated for demolition in spring of
8 next year, which also house the IT component for
9 this quadrant of the University of Miami, so
10 therefore why that portion of the program is a part
11 of our building.

12 MR. RIZO: One note, if I can add, the site is
13 a designated buildable site in the university
14 campus master plans per the agreements between the
15 university and the city of Coral Gables, so it is a
16 designated site of the few they have available
17 remaining, at least in this quadrant of the campus,
18 and been slated by the university now for quite a
19 while for theater arts because of it's -- the
20 imposed displacement that the program is facing due
21 to Centennial Park.

22 MR. MATEU: So some of these images are
23 showing the context and surrounding areas of the
24 site and their impact on the addition proposal that
25 we are doing next to the Pentland.

1 This image shows some photographs of the one
2 story service building at the end of Pentland on
3 the west side. It's in the plan. It's shown in
4 the green area with the L-shaped wall that was the
5 old garden wall that surrounded the drawing area.
6 This building hasn't been used for its original
7 purposes in decades. It's currently used as a
8 storage facility.

9 One of the things that I wanted to point out
10 as we move forward is that in this image, as you
11 see there where the red arrow shows the service
12 building that we are proposing to demolish, is that
13 all of the buildings that were part of the original
14 scheme and plan of Marion Manley and Mr. Weed were
15 all -- all of them had a service building, such as
16 the one that's there now. The difference between
17 where we are today and the buildings that are left,
18 that as you see all of these L-shaped and S-shaped
19 buildings all of the service buildings were in
20 knuckles where the three story buildings abutted
21 the knuckle, and then they turn 90 degrees.

22 So it wasn't -- any of them did not have a
23 condition as it exists today because the Pentland
24 Building had the two buildings that are making the
25 knuckle to the south of it demolished.

1 So we feel that the importance and the
2 proportions of the imagery of the existing Pentland
3 Building is compromised from what the original
4 intent was of the rest of these buildings.

5 So our proposal as we try to match the -- meet
6 the program of the university was we wanted to make
7 a composition that was respectful and harmonious to
8 the Pentland Building. As we said earlier, the
9 Pentland Building currently is getting permitted
10 to -- I think the University's spending over \$5
11 million for that project, a project we are not
12 involved in, but it is for the offices and the
13 facilities of the theater arts program. So being
14 adjacent to this building makes all the sense in
15 the world.

16 Having the one story service building at the
17 end of a long axial building solution, we felt that
18 it might be a very good opportunity to create a
19 space that became the glue that connected and
20 separate the two pieces, the old historic Pentland
21 Building from the new piece, and what we propose
22 was to create, instead of building -- demolishing a
23 building and building something on top of it, what
24 we are proposing is demolishing the structure but
25 leaving very important slump brick walls that wrap

1 around this structure and using that as a place
2 where an outdoor courtyard could take the footprint
3 of the removed storage building, unifying and
4 separating the two pieces as it is always -- as it
5 has been stated that the federal guidelines for
6 additions and/or buildings next to historic
7 buildings show the difference between the old and
8 the new so that the general person is not confused
9 in any way about what is old and what is new.

10 We feel that the location of the Black Box
11 Theater, which is the sort of iconic space for the
12 program of the theater of arts building made a
13 great ending of the axis started by the Pentland
14 Building, and as such we put it on the front plane,
15 if you will, of the new addition and separated by
16 this courtyard, separated and united, okay, I want
17 to keep using those two interchangeably.

18 The program also --

19 MR. RIZO: Roney, if I can interrupt you.
20 Could you go back one slide? I want to point out a
21 very important point of our approach was also to
22 respect --

23 MR. MAXWELL: Could you please talk more
24 clearly into microphone?

25 MR. RIZO: Yes, sir.

1 MR. MAXWELL: Thank you.

2 MR. RIZO: I think I'll do better without
3 this.

4 CHAIRMAN MENENDEZ: Thank you.

5 MR. RIZO: One of the things that we took
6 special care to do was to respect the glass facades
7 of the building in both the northeasterly and
8 southeasterly directions and preserve the face of
9 the building. And by the removal of the service
10 building, which is not meeting its intent, other
11 than being tissue or fabric of the original
12 building in a one story, and while we are retaining
13 all of the street brick walls that wrap that
14 building, it was to move the building and contort
15 it in a way where it fronts the street on
16 Dickinson, it uses the hub as the new knuckle of
17 the complex, and does everything possible to
18 respect the facades of the glass windows on either
19 side of the existing building.

20 MR. MATEU: Thank you for saying what I was
21 going to say.

22 MR. RIZO: Sorry. Just in case.

23 MR. MATEU: But that's why we're partners.

24 But back to the plan. The composition of our
25 new piece is one that uses the idea of the

1 subtropical composition where we have open
2 corridors and break up the massing of our program
3 through open covered walkways that are not air
4 conditioned so that the building programs, as
5 presented to us from the university, is broken down
6 into pieces.

7 The other thing that we wanted to say, and I
8 think Armando alluded to it, is our addition was
9 purposely located in a way where the whole facade
10 of the north and the south side of the Pentland
11 Building are kept free from any obstruction from
12 the south or the north.

13 And the other thing that is important to note
14 is that these program requirements for the theater
15 arts building have a higher floor-to-floor
16 dimension requirement for technical reasons and for
17 all kinds of other purposes that make the two story
18 piece that we're adding taller than the floor to
19 floor, obviously, of the Pentland Building.

20 The facade that you see here, the top drawing,
21 shows the totality of the Pentland Building and
22 then our intervention and addition next to it, and
23 we take exception to the comments from staff that
24 the scale and the proportions of our addition are
25 not compatible with the Pentland Building.

1 In fact, in this elevation on the top right
2 you see the addition that we are proposing, and the
3 portion that goes all the way to the edge on the
4 right side of the Black Box Building are all within
5 the height projection of the existing Pentland
6 Building.

7 The portion of the building that is behind the
8 planes of the axis of the Pentland Building are the
9 ones that are higher and, therefore, we located all
10 the classrooms and dance halls, et cetera to the
11 south of that so that the frame, if you will, of
12 the higher portion is set back, and what you see as
13 a pedestrian is a perception that addition of the
14 courtyard and the Black Box Building are the things
15 that are on the same axis as the Pentland Building.

16 We changed the axis of our addition to a
17 different axis, more of a north/south axis, again,
18 to differentiate the addition from the existing
19 historic building.

20 These are more details of the relationship of
21 the Pentland Building on the north elevation of the
22 courtyard with the yellow stair, and then the Black
23 Box theater.

24 The other things that are in the gray in the
25 back are on the back side of that, and we can see

1 that in a minute in some of the elevations.

2 These images that we show here and some of the
3 coming up sketches are showing glass in a green
4 tint for purposes of showing what glass is versus
5 solid. The glass is not -- because that was a
6 comment that was also made by the staff, the glass
7 is slated to be clear, which is why we've taken
8 care to shade and provide shading devices wherever
9 we have glass portions.

10 So here you get to start to see some of the
11 composition. I'll say this also about the stair,
12 we know that programmatically the staff of the
13 theater arts building are going to be in the
14 Pentland Building, but rather than do a physical
15 stair connection to our building, we actually
16 encourage by necessity the separation where you
17 actually have to leave the Pentland Building to go
18 up to our building. Again, further emphasizing
19 this adjacency, but mixing apples and oranges,
20 showing the historic and the new purposely as part
21 of our design solution.

22 As stated earlier by staff, we presented this
23 project to the Board of Architects with the
24 conditions that were read. It was voted
25 unanimously where we would bring to them at the

1 approval -- at the permitting process, the
2 materials that we agreed to do based on our
3 conversations with them, where the Black Box
4 Theater will be clad in a metal skin. The yellow
5 stairs will either be metal or a tile in the
6 yellow, and the yellow panels on these windows on
7 the west side would be decided.

8 The other thing that I think is important that
9 we have created are outdoor spaces at the ground
10 level, the courtyard in the place, in the footprint
11 with the remnants of the storage building that is
12 now used as a pedestrian circulation and space, and
13 we've added that also along the backside of the
14 Pentland Building so that students and others can
15 sit and enjoy the view and the vistas of the
16 Pentland and the new addition.

17 We have taken a couple of hints from the
18 Pentland Building and the La Gorce Building. The
19 Pentland Building frames of the windows were
20 originally blue. The frames of the windows of the
21 La Gorce Building were originally yellow. This is
22 where our yellow suggestion comes from.

23 And, in fact, one of the images that I want to
24 get to here real quick, this image here you can see
25 that in the middle there's that little triangular

1 projection that pops out of the wall that separates
2 the higher portion of the building to the south and
3 the lower portion of the building adjacent to
4 Pentland, which is sort of a beauty mark gesture
5 towards the same window treatment.

6 It's almost like taking one of the elements,
7 one of the window systems of the Pentland Building
8 and introducing it into the student lounge area on
9 the second level.

10 MR. RIZO: Show the courtyard. Go back and
11 focus on the courtyard there.

12 MR. MATEU: Okay. Let me get to the
13 courtyard.

14 So these are renderings of the massing and the
15 relationship between our building and the Pentland
16 Building. The element that is the covered -- that
17 comes down as a wall in the front that has the
18 theater of arts title on it, is sort of
19 representative of the piece where the new elevator
20 and stairs are going to be introduced in the
21 project for the Pentland Building.

22 So in our attempt to separate and distinguish
23 our buildings so that there's no debate that what
24 is old and what is new, but yet we use elements,
25 and we have used elements and introduced things

1 here that are similar in nature and similar in
2 texture to the Pentland Building.

3 The majority of our building is designed in
4 stucco, mostly white, some gray colors, but it was
5 again a gesture towards the very simple plain white
6 stucco treatment of the Pentland Building.

7 As you can see in these renderings that the
8 glasses are clear, and again, the composition and
9 the drawings show some of the spaces that we have
10 created in between and around the Pentland
11 Building --

12 MR. RIZO: If you go back --

13 MR. MATEU: And then the courtyard where the
14 storage building was becomes a sitting courtyard
15 with palms, and we framed a grill above it for
16 scale purposes that has an abstracted graphics of
17 dancers.

18 MR. RIZO: There's an interior view of that.

19 MR. MATEU: And the interior view for that, I
20 thought we had it already, is here. And these
21 walls, again, are the remnants that we have decided
22 to leave of the storage building. The texture is
23 one that matches the texture of the end of the
24 Pentland Building all the way up at the stairs.

25 And we feel this is a very appropriate

1 resolution to putting this program together for the
2 university.

3 Do you have anything else to add?

4 MR. RIZO: No. I think it's a difficult
5 program for any site, and the university worked
6 very hard to pare down the program that was much
7 larger, actually, for theater arts to bare bones in
8 terms of programmatic space and square footage to
9 allow us some breathing room to make it fit.

10 It's not a program that works with a three
11 story building, that would probably not be
12 appropriate either in terms of its compatibility
13 given the low floor to floor of the existing
14 Pentland House project for what it was intended,
15 its intended purpose. So the solution reflects
16 their minimum programmatic needs in terms of a
17 college to be able to provide the education that
18 they provide for theater arts.

19 And we worked very hard to make sure that it
20 worked together as a cohesive complex in terms of
21 given the fact that faculty and administration
22 would be working out of Pentland and educating out
23 of this building.

24 MR. MATEU: Thank you very much. We'll be
25 here for any questions.

1 CHAIRMAN MENENDEZ: Thank you.

2 Is there anyone in the audience who would like
3 to speak in favor of this project?

4 MR. HERNANDEZ: May I take this off? Thank
5 you. I'm not sure -- there's a deferral so I don't
6 know how you speak against or for a deferral.

7 CHAIRMAN MENENDEZ: Please state your name --

8 MR. HERNANDEZ: Yes. Yes. Yes. Jorge
9 Hernandez, 337 Palermo Avenue.

10 CHAIRMAN MENENDEZ: Okay.

11 MR. HERNANDEZ: Yes. So I just wanted to say
12 a couple things before I speak to clarify some
13 things. I am a full professor at the University of
14 Miami, but I am not a member of the administration
15 nor the staff, and the University of Miami, as all
16 American universities, invest a large amount of
17 money in the infrastructure of tenure, which I hold
18 the privilege to possess, and the reason for that
19 is that it grants me autonomy of thought and the
20 ability to express that thought from the position
21 of the administration or staff.

22 And over the years, I think Dona and Kara can
23 attest to the fact that many times I've been here
24 and advocated alongside the university for some of
25 their projects and other times not so much. So

1 that's just a -- I don't want to be confused
2 because I'm a UM professor with people that are
3 hired to do this work. That's the reason I'm
4 saying that.

5 I'm here in favor of the proposal and I really
6 am going to speak to two items by and large. I
7 should also say, for those people who may not know,
8 the school of architecture occupies the buildings
9 just immediately around Pentland, so I have been
10 living there for 34 years in these buildings
11 because that's how long I've been on the faculty.
12 So I know the environment well. I understand the
13 scale and the quality of light and the architect of
14 that environment.

15 So I do not believe the Board of Architects
16 made the following statement, I think it was a
17 statement by the staff, I do not think these
18 buildings are out of scale to the Pentland or
19 Marion Manley buildings. I think the architects
20 may have done a disservice to themselves when they
21 showed the convocation center, which is the large
22 basketball arena, only in 3D. Had they shown the
23 scale of the convocation center in the elevations
24 we wouldn't see sky in the renderings. I know it's
25 very tempting to color sky in renderings. But that

1 wall, which sits less than 100 feet from Pentland,
2 is a 60-foot wall, and the face of that wall that
3 faces Pentland is the back of the convocation
4 center. I know, we look onto it. So it's very
5 blank, no openings, no doors.

6 If anything, the scale of this building which
7 at times is lower and at times is higher than
8 Pentland mediates the presence of the convocation
9 center and certainly blocks the view of the
10 convocation center from Dickinson Drive as it
11 rotates back to the school of architecture away
12 from Lennar.

13 So I just wanted to say for the record, I
14 think the project is in fact in scale with Pentland
15 and certainly not in scale with the other neighbor,
16 which is the convocation center, which is a good
17 thing.

18 So the second point I would like to talk to is
19 about the removal of the utility building, and to
20 do that I have to give a kind of history with my
21 involvement with all of this.

22 Dona, I don't remember if you were the chair
23 of the board or Kara was the interim chair.

24 MS. SPAIN: Kara was. I came in right after
25 that. I was before and then I wasn't, then I came

1 back.

2 MR. HERNANDEZ: Okay. So these were
3 designated in 2010, so 12 years ago or 11 years
4 ago. There were three people that were
5 advocating -- Elizabeth Plater-Zyberk was the dean
6 of the school at the time, and Shalala, Donna
7 Shalala, obviously the president of the school at
8 the time, but there was a riff or a gap between the
9 university and the city. Obviously you saw the
10 aerial view from the fire maps. These buildings
11 not only -- I think there were more than 27, but
12 early on -- you know, some of us that have been
13 here a long time, they extended across U.S. 1, so
14 these buildings that were designed by Marion Manley
15 and Robert Law Weed were built up to U.S. 1 and
16 then east of U.S. 1 near the canal.

17 So there were many, many more. There were
18 five types when we designated these. As was
19 stated, only four typologies remained. They were
20 replicable, they were serial, they were designed to
21 be repeated, and being a class A university,
22 rightfully so, the university needed to discuss
23 their removal to use the land to educate and do
24 research.

25 The issue was that there was a gap. The

1 university wanted to remove more and the city
2 didn't want that. So Arva Parks and Carie Penabad,
3 some of you may know her, she wrote the definitive
4 book on the work of Marion Manley, and I kind of
5 came to be mercurial agents and see if we could
6 reconcile that gap.

7 And the strategy that was reported earlier in
8 the report, which is that we were able to identify
9 one of each of the remaining types if we took the
10 three buildings that architecture owns and uses and
11 added Pentland to the mix. So there's an important
12 concept in preservation called interpretation, and
13 if you can tell the history of the building with
14 what remains of its fabric, then the associative
15 history is preserved. So that's why the logic that
16 we built, and it was kind of a love fest that night
17 when we finally came here because everybody finally
18 agreed, right.

19 But the logic that we proposed that night was
20 that we will have one of each kind, kind of like a
21 Noah's Ark strategy because we couldn't keep all of
22 the four remaining kinds, and we could tell the
23 story of Marion Manley and the story of Robert Law
24 Weed.

25 Most importantly, these buildings were sort of

1 the largest HUD project immediately after the war.
2 They were done when Bowman Ashe was the president
3 and Harry Truman was the present of the nation.
4 And interesting enough, these buildings were
5 designed after Mies's design for the IIT campus in
6 Chicago. Mies's design for IIT would have been the
7 first International Style buildings built in
8 America, but the construction was delayed.

9 MS. SPAIN: I was going to say because these
10 are.

11 MR. HERNANDEZ: Yeah, because construction of
12 IIT were delayed, these buildings were built first
13 so these are the first International Style
14 buildings, albeit tropical ones, which I find even
15 more interesting because the International Style is
16 German, so these were the first International Style
17 buildings built in the nation, but thankfully these
18 are built by an American hand, and female hand at
19 that, or designed by an American hand, so they're
20 important and they have national importance.

21 So let me focus my comments now on the utility
22 building, the removal of the utility building. The
23 strategy -- let me say one other thing first. So
24 this is the report, and I know how hard these
25 people work. I've worked with the staff a lot.

1 They're amazing and wonderful and we're blessed to
2 have them as a citizen of the city. But the report
3 really focused on Pentland, but the resource is not
4 one building, the resource is a grouping of four
5 buildings, right. So in a way it's a
6 quasi-district or a mini district, and that was the
7 whole point for making the argument of what to
8 save, right. So if you look at removing the
9 utility building from Pentland, yes, it is historic
10 fabric, absolutely. It happens to be not placed in
11 the way it was original placed, and I think the
12 architect mentioned that because they tore a piece
13 of Pentland down before we were able to designate
14 what we designated.

15 But the point is, there's another identical
16 utility building in La Gorce, so 200 -- no, not
17 even, like 75 feet away you see the utility
18 building, so one can interpret or give a class or
19 give a tour, and there's enough fabric remaining
20 that you can explain the relationship of the
21 utility buildings to the apartment buildings, and
22 you can explain it compositionally and you can
23 explain it socially and culturally because, you
24 know, the students did their own laundry. They
25 were married, returning GIs.

1 So, really, I'm here to fill out a little bit
2 of the history in a way and to say that, you know,
3 the Secretary of the Interior Standards, if you
4 read the introduction, it says these standards are
5 neither technical nor prescriptive, that's the very
6 first paragraph. It starts with that sentence,
7 "These standards are neither technical nor
8 prescriptive."

9 What they can be used for is to set a
10 philosophical strategy, and what I just laid out in
11 my little story, and I'm sorry this is taking so
12 long, is we constructed that philosophical
13 strategy, and I do not believe that the removal of
14 one of the two existing utilities building lessons
15 that philosophical construction one bit.

16 Anyway, thank you very much.

17 CHAIRMAN MENENDEZ: Thank you.

18 MR. FULLERTON: Thank you.

19 CHAIRMAN MENENDEZ: Is there anyone in the
20 audience who would like to speak in opposition of
21 this case?

22 THE CLERK: We have someone who has raised
23 their hand on Zoom.

24 CHAIRMAN MENENDEZ: Okay. How do we get them
25 on Zoom then?

1 MS. SUAREZ: Because the city has returned to
2 in-person meetings, if somebody from the public
3 wishes to comment via Zoom, we're allowing it but
4 it's not to be considered testimonial evidence
5 since they can't be appropriately sworn given the
6 circumstances. So you can hear it, but it can't be
7 considered evidence for the board to consider.

8 CHAIRMAN MENENDEZ: Okay.

9 THE CLERK: Brett, can you hear us.

10 MR. GILLIS: Yes, I can you hear you. Can you
11 hear me?

12 CHAIRMAN MENENDEZ: Go ahead.

13 MR. GILLIS: Hello. My name is Brett Gillis,
14 915 Ferdinand Street. This is the first time Im
15 hearing about any demolition requests. I follow
16 historic preservation in the City of Coral Gables.
17 I look at every agenda that I'm aware of. I see
18 no -- I'm looking at the agenda right now. I see
19 no note that there's a request for demolition. So
20 the historic preservation groups have not had a
21 chance to review this or opine on it.

22 And I'm really stunned the university would go
23 back on their agreement. So many of the buildings
24 were allowed to be demolished and now we hear
25 they're coming back trying to demolish one of the

1 few remaining pieces of that fabric.

2 So I have significant concerns about that, and
3 I hope that you will either defer or deny the
4 request. Thank you.

5 CHAIRMAN MENENDEZ: Okay. Thank you.

6 I'll close the public hearing, and open it up
7 to comments from the board.

8 Mr. Garcia-Pons?

9 MR. GARCIA-PONS: Thank you, Mr. Chair.

10 I have a question for staff, two questions for
11 staff. Could you explain a little more what a
12 deferral would yield if we request one?

13 MR. ADAMS: Well, firstly the Board of
14 Architects have requested that they actually go
15 back there with I believe it is more information on
16 the materials that they will be using. So there is
17 a question over some of the materials that
18 ultimately will be proposed, and which could be
19 reviewed at staff level should, you know, the board
20 decide to move ahead. So that was the first one.

21 The second one was is there a possibility to
22 retain the service building on the property? We
23 are guided by the Secretary of the Interior
24 Standards which as was said --

25 MS. BACHE-WIIG: Can you speak up? I'm sorry.

1 MR. ADAMS: We are guided by the Secretary of
2 the Interior Standards, which was said, you know,
3 are prescriptive. However, the standard that we
4 have to go by is Standard No. 2, which states the
5 removal of historic materials or alteration of
6 features and spaces that characterize a property
7 shall be avoided.

8 So again, this is obviously why this is in
9 front of the board. Staff are tied by the
10 Secretary of the Interior Standards, so they were
11 the main two reasons that we had recommended
12 deferral and allowed us to bring it to the board
13 for their consideration, allowed for an open
14 discussion, and allowed for various people to put
15 their feelings and thoughts forward.

16 And so ultimately the deferral would allow it
17 to go back to the Board of Architects to see
18 whether they approve any of the amended materials.
19 It would allow time to see if there was a
20 possibility of retaining the service buildings.

21 There is a back history to this, and you've
22 actually heard from one person and possibly you'll
23 hear from someone else who was actually involved in
24 that. And really what we wanted to do was allow us
25 to bring it forward and put it to the board for the

1 other determination.

2 So that was really the thinking behind this,
3 to have all the opinions and the facts on the table
4 and then allow the board to come to a decision.

5 MR. GARCIA-PONS: Thank you. And my second
6 question, if I may?

7 CHAIRMAN MENENDEZ: Go ahead.

8 MR. GARCIA-PONS: The Board of Architects, was
9 it only the materials that was there? I apologize
10 if you stated it earlier.

11 MS. SPAIN: The staff report says that it was
12 reviewed and approved by the Board of Architects,
13 and then they list the comments; shall use metal
14 panels, shall use concrete for the base --

15 MR. GARCIA-PONS: Apologies, yes, it's right
16 there.

17 MS. SPAIN: So it looks as though those were
18 their only comments, I believe.

19 MR. GARCIA-PONS: Thank you.

20 MR. ADAMS: And any changes to these
21 conditions would require re-review by the Board of
22 Architects. So the intent was to bring it to you
23 to open up the discussion because staff are tied by
24 the Secretary of the Interior Standards.

25 MR. GARCIA-PONS: And one question for the

1 applicant, unless you want to --

2 CHAIRMAN MENENDEZ: Go ahead.

3 MR. HERRAN: Can I clarify something just
4 quickly? I'd just like to state that the Board of
5 Architects did approve the project unanimously and
6 they did make comments on the materials. And we
7 have no objection with working with staff on
8 materials that will be compatible --

9 MS. SPAIN: That was my question.

10 MR. HERRAN: Yeah, we have no objection at all
11 to working with staff on the suggestions from the
12 Board of Architects.

13 MR. GARCIA-PONS: And the question for the
14 applicant, would the applicant be amenable to a
15 deferral tonight.

16 MR. HERRAN: I think we would like to move
17 forward with your thoughts and an approval. We'd
18 like to move forward with an approval. We're on a
19 very tight deadline because of the August fall 2022
20 moving in of the theater arts program.

21 MR. GARCIA-PONS: Thank you.

22 CHAIRMAN MENENDEZ: You stated that this is a
23 companion piece to the piece that came to us in
24 April?

25 MR. HERRAN: Correct.

1 CHAIRMAN MENENDEZ: Why didn't it come to us
2 in April as a total package?

3 MR. HERRAN: Yes. Our original thinking was
4 we were going to present two certificates of
5 appropriateness applications on that at that
6 meeting. Unfortunately, we were still working on
7 the design and we wanted to get started on the
8 windows for the Pentland House renovation. So we
9 decided to divorce the two applications.

10 CHAIRMAN MENENDEZ: Go ahead, Mr. Maxwell.

11 MR. MAXWELL: I have a couple of questions
12 about this, and I really agree with Mr. Hernandez
13 about this, but I think the scale is good and it
14 fits really well.

15 I'm going to tell you that my issues are that
16 the stair running in front of the historic wall and
17 moving that space out sort of breaks it, and while
18 I'm not really crazy about the supporting building,
19 and I agree with Mr. Hernandez's discussion, I
20 think that there should be some, shall we call
21 memory, that's at least placed -- I would move the
22 stair inside that space, and I would create a
23 memory that says what that was.

24 And I think it's a difficult thing to deal
25 with. The scale is good, and I really like the

1 fact that it's highly differentiated from the other
2 so that it sets itself up as contemporary, highly
3 contemporary with this really very interesting
4 tropical International Style building.

5 Those are my comments.

6 MS. SPAIN: Can I make a comment on that? I
7 really like that stair in the front. I think it's
8 very sculptural, and I love the fact that it's
9 yellow as homage to Jan Hochstein who did the
10 yellow windows, and that's why we kept them when
11 you were contemplating the -- although we sent
12 scrapings to a laboratory and we know what the
13 original color was because Jan Hochstein, who was a
14 professor who passed away, because he had done that
15 when it was moved from the engineering building,
16 when the school of architecture was moved to where
17 it is now, he wanted the windows to be yellow.

18 And so I think it's quite nice to have that.

19 MR. HERNANDEZ: I want to say one thing as a
20 matter of history. What's interesting is that when
21 Jan was asked to redo those buildings they were not
22 designated yet, and when we came to -- the color
23 thing was a quandary for us, and I guess we were
24 swayed by our love for Jan who taught until the
25 last day of his life, essentially, and he had brain

1 cancer.

2 But what was interesting when we looked at it,
3 the buildings had been colored as Jan recast them
4 for exactly the number of years that they were
5 colored as they were previously. So we thought,
6 again talking about interpretation, that it would
7 talk about a guy who was a Holocaust survivor from
8 Poland who remade his life in America, loved modern
9 architecture, got a chance to remodel those
10 buildings, and used the primary Bauhaus colors for
11 the buildings.

12 And then the Pentland House windows we were
13 able to say, well, this one we'll do with the
14 original blue. So just --

15 MS. SPAIN: I think he's also a graduate of
16 the University of Miami in the '50s.

17 MR. HERNANDEZ: Yeah. Yeah.

18 MS. SPAIN: That's right.

19 MR. HERNANDEZ: Sorry.

20 MS. SPAIN: We digress.

21 MR. HERNANDEZ: That's what happens when you
22 get too old.

23 CHAIRMAN MENENDEZ: My concern is that
24 basically these buildings were made historic and
25 now we're knocking down parts of this historic

1 structure. And I guess they were made historic so
2 that other buildings could be knocked down.

3 MS. SPAIN: Well, a part of this building
4 already was knocked down.

5 CHAIRMAN MENENDEZ: Before it was designated.

6 MS. SPAIN: Yeah.

7 CHAIRMAN MENENDEZ: But it's designated now.

8 MS. SPAIN: I understand. I also don't have
9 an issue with it. I agree with Jorge Hernandez.
10 As long as they're -- and I tried to find whether
11 was a storage building still there.

12 MR. HERNANDEZ: It's attached to La Gorce.

13 MS. SPAIN: I'm glad you said that.

14 MR. HERNANDEZ: Yeah, right where the wood
15 shop is.

16 CHAIRMAN MENENDEZ: Understood. Understood.
17 But what happens the next time the university wants
18 to build something?

19 MS. SPAIN: Well, and that's true.

20 MR. ADAMS: Or what happens should someone
21 else take the same approach that we can knock that
22 side of the house -- that wing of the house down
23 because there's another identical -- you know, I
24 mean, there is this issue with potentially setting
25 a precedent.

1 CHAIRMAN MENENDEZ: That's the quandary,
2 because we want to allow the university to, you
3 know, expand to have better facilities --

4 MS. SPAIN: I have a question for Rick.

5 It was mentioned that the university has
6 designated this area or this site as a construction
7 site. I'm not exactly sure that's the term that
8 was used.

9 MR. HERNANDEZ: Yes.

10 MS. SPAIN: But what site is that? What are
11 the parameters of the construction site. Is it
12 just where they're building now?

13 MR. HERNANDEZ: That is exactly where we're
14 building, the parameters that were shown. I don't
15 know if we can pull up the presentation. But it's
16 pretty much where the building footprint that is
17 being proposed sits today.

18 Behind that we have circulation that is
19 required for the Watsco Building for fire and all
20 sorts of other reasons.

21 MS. SPAIN: But it didn't include the Pentland
22 Building as a potential construction site?

23 MR. HERNANDEZ: No, it does not.

24 MS. SPAIN: Just checking.

25 MR. FULLERTON: I love the building, and I

1 think Mr. Hernandez has explained to us that that
2 one element that is going to be removed has been
3 replaced or it exists in context with the
4 composition of the other ones that remain. So
5 that's maybe a rationale for allowing this exciting
6 element to be put into that area, much as it has
7 been done around that campus.

8 I remember 50 years ago walking that campus
9 and wondering having spent six years at the
10 University of Florida where there are beautiful old
11 buildings, I couldn't understand why anybody would
12 want to go there. But it has changed so
13 dramatically over these last years that I think
14 this is just one more step in that direction, in
15 that right direction.

16 And I think you're creating -- I drove around
17 there, I have several times, my wife and I have had
18 to spend a lot of time at Lennar, so while she's
19 there I'm driving around the campus and looking at
20 opportunities there. And this is one place which
21 is devoid, I think of, other than the Perez
22 Building, which was an addition to a composition of
23 existing similar buildings, and yet it made that
24 space more important.

25 And, wow, you know, I've been on this board

1 probably as long as has been around.

2 MS. SPAIN: You've been on longer, Dear.

3 MR. FULLERTON: Yeah. But I think it's a
4 beautiful building and beautiful addition to the
5 space. I love the yellow stair. I love the Black
6 Box. I think it's really an inspired kind of a
7 piece of work.

8 So that's all I have to say. And I would move
9 to approve it.

10 MS. SPAIN: Was that a motion?

11 MR. FULLERTON: Well, if it's appropriate.

12 MR. GARCIA-PONS: If there's room for one bit
13 of discussion before?

14 MR. FULLERTON: Of course.

15 MR. EHRENHAFT: I still had a couple of
16 questions I might --

17 MS. SPAIN: Can I second it for discussion?
18 I'll just second his motion, then we can have the
19 discussion.

20 MR. FULLERTON: Sure.

21 MR. EHRENHAFT: When I'm looking at the drying
22 room, if you look at the photos that are page
23 D-100, they show in Photo No. 2 at the top left the
24 existing drying room.

25 MR. FULLERTON: Bruce, can you remove your

1 mask for a moment.

2 MR. EHRENHAFT: Yes. I'm sorry.

3 So if one looks at Photograph 2 on Schematic
4 D-100 it shows the exterior of the drying room with
5 the slump brick walls. If you look down to No. 4
6 at the bottom, then the inside, I guess it's on the
7 parking lot side, I'm not sure, of that same
8 structure, it has no slump brick on the back. It
9 looks like it's just, you know, plain concrete.

10 So one sees that there are two perpendicular
11 walls with the slump brick on it, and at the end
12 where there's a grill for ventilation there's a
13 stepdown in that wall. So if one looks to their
14 palm court schematic, which is showing what the
15 interior of the courtyard would be on Schematic
16 A-706 or drying A-706, one sees slump brick walls
17 there, and the grillwork is on top of slump brick.

18 And I'm wondering whether the two lower arms
19 of that slump brick wall are actually parts of the
20 original structure itself or whether they're
21 proposing to totally demolish it. I see to the
22 right of what could have been the two slump brick
23 walls that one sees in the schematic on D-100
24 almost look like they could be the two short arms
25 of that slump brick wall in the palm court

1 rendering.

2 And then to the right it appears that they've
3 gone a story or two higher with the higher slump
4 brick wall.

5 MR. RIZO: I'm sorry. Can you hear me? The
6 slump walls on the right are the slump walls of the
7 end of the three story portion of the Pentland
8 House --

9 MR. EHRENHAFT: Oh, okay.

10 MR. RIZO: -- which encloses the stairwell.
11 It's the vertical circulation. So it's an existing
12 component and we wanted to emphasize that wall as
13 part of preserving that wall, as well as the
14 stepped wall which faces Dickinson Drive --

15 MR. EHRENHAFT: So what I'm seeing in that
16 rendering of the palm court include two walls of
17 the drying room and then the adjacent higher slump
18 brick wall at the end of the Pentland Building?

19 MR. RIZO: That is correct.

20 MR. EHRENHAFT: Okay. So you are taking down
21 the roof, you're demolishing the --

22 MR. RIZO: Two other walls.

23 MR. EHRENHAFT: -- plain concrete that was on
24 the other aspect of the drying building, and
25 actually retaining two walls of the original

1 structure.

2 MR. RIZO: That is correct.

3 MR. EHRENHAFT: I thought that if the board
4 was inclined to allow this that Mike's comment was
5 a good one, which is to have some sort of a --

6 MR. RIZO: Recollection.

7 MR. EHRENHAFT: -- modest exhibit that
8 explains, you know, in a way that's concise but
9 explains what went on there --

10 MR. RIZO: That's our intent.

11 MR. EHRENHAFT: -- so that -- I don't know
12 whether it would be done inside the other structure
13 in the lobby of the -- you know, the theater or
14 whether it would be out in the patio, but that
15 would be open to elements. But that would be of
16 interest to speak this was an accommodation where
17 you're still showing the idea of what was there and
18 why it was there so people can learn.

19 MR. RIZO: Okay.

20 MR. MAXWELL: Mr. Chair, May I?

21 CHAIRMAN MENENDEZ: Mr. Maxwell?

22 MR. MAXWELL: Mr. Rizo, may I ask you a
23 question, please.

24 MR. RIZO: Yes, sir.

25 MR. MAXWELL: The stair, I really like it. I

1 think it's really cool, and what you've done is
2 very, very interesting. Would it be possible to
3 move that stair behind the slump wall so that not
4 only that this sort of memory of space occurs, you
5 know, where you can see where the space was, but
6 maybe it's turned into a connection or a knuckle
7 where that stair pulls inside that slump wall and
8 so that now it becomes an entry exit to be
9 celebrated as, well, this is that connection to
10 this rather than being on the outside of it. It's
11 a question.

12 MR. RIZO: You want to answer that, Roney, or
13 maybe we both will.

14 MR. MATEU: The reason we put the stair on the
15 exterior portion is because of the -- I think I
16 mentioned earlier that we don't have a physical
17 connection of the Pentland Building circulation,
18 stair at the end, and therefore we put that stair
19 on the outside of the slumped wall.

20 And, by the way, in the renderings it shows
21 the stair up to the slump brick wall. We would be
22 probably interested in separating it completely so
23 that there's a gap between the stair and the slump
24 wall.

25 But if we put it on the inside then the

1 connection of the stairs from the Pentland Building
2 into the theater arts building is lost because we
3 would either have to break through the slump wall,
4 which we don't want to do, to get into it from the
5 inside of the courtyard. This is why we did it on
6 the outside because the circulation from the stair
7 tower at the end goes right in.

8 If we have it on the inside, then we lose that
9 connectivity for circulation between faculty.

10 MR. RIZO: There was one additional reason for
11 its location besides the functional practicality of
12 coming out of Pentland as faculty and running up
13 the stairs to your class.

14 And the other one was out respect out of the
15 footprint of the service building and where it
16 now -- it once sat and now becomes a palm court or
17 a garden, a garden being one of the major themes of
18 the university, known for it's lush landscape, et
19 cetera.

20 But we thought that would be an imposition on
21 that footprint and we wanted to respect the
22 footprint and just acknowledge its existence with
23 the treatment that we would do on it as a
24 recollection in the garden, and imposing such a
25 harsh modern stair on top of it that wasn't really

1 jelling with the function of the building, we
2 thought was not the best course and that's why it
3 resulted in the image that you see here.

4 MR. MAXWELL: It's a service building, and a
5 stair is a service, okay, and stair towers are
6 services, you know, and while I think the
7 architecture is very good, I mean, I think that the
8 point that staff has is very good too.

9 And if you can make this work as a service
10 kind of thing, I mean, by essentially eliminating
11 the roof, you know, we're trying to make a
12 compromise here. So I understand what you're
13 saying, but I also as an architect also can see it,
14 you know, in multiple different ways like you.

15 So that's my comment. Thank you.

16 MR. FULLERTON: In your rendering it indicates
17 a handrail on both sides, so I agree with you're
18 pulling it away from that wall. So I think that's
19 a successful idea, and your rendering indicates
20 kind of that concept. I like that.

21 CHAIRMAN MENENDEZ: I think this is an
22 exciting design. It creates some beautiful spaces,
23 but I'm hesitant at the precedent that this is
24 going to put forward the next time something -- you
25 know, the next time there's a project and something

1 needs to be knocked down.

2 MR. GARCIA-PONS: Mr. Chair, I think
3 Ms. Bache-Wiig wants to say something.

4 MS. BACHE-WIIG: I just wanted to make a
5 couple comments. I think it's definitely a
6 challenging project. It's almost like an in-fill
7 project, you know, at the end of the day.

8 I think, first off, in terms of protecting the
9 existing, you know, historical structure, I think
10 the plaza in front is successful, it's quiet, and I
11 think it's a nice, you know, floor plan to the
12 Pentland Building. I think the Black Box pulling
13 it back all the way to the corner is great.

14 I think in terms of scale, the scale's fine.
15 I mean, I think there's even nods to the existing
16 Pentland, you know, with your exterior stairs,
17 those proportions, those ribbons, if you will. I
18 think you're, you know, taking that language from
19 Pentland, so I think that's appropriate.

20 I think your nod, you know, you called it a
21 beauty mark, I think it's great. I think your
22 materials on that, I don't know, knife wall, it's
23 like that brick, I guess, pattern is also like, you
24 know, in the spirit of the slump brick but it's not
25 slump brick.

1 I think definitely the memory of, you know,
2 the potential memory of that building with a
3 courtyard is also, you know, really appropriate and
4 it's useful. I mean, we need some green space
5 wherever we can.

6 I can understand a little bit of what staff is
7 saying in terms of, I think when they mean scale, I
8 think maybe it's sometimes the placement of some of
9 the windows or, you know, maybe because you go from
10 horizontal and then vertical, but that's fine.

11 I think the only thing I would suggest, and
12 this is to staff's comments about the adjacency and
13 the closeness to Pentland, is just here on
14 number -- hold on -- okay, A-705, exterior plaza
15 area, so here, sorry, I'm pointing here, I think
16 just the glazing, the last section of that glazing
17 is so close to that eyebrow from Pentland, maybe
18 you just don't have that last section of glazing,
19 and it's just blank so that it reads like you're
20 stepping a little bit away from Pentland. You know
21 what I mean?

22 So I think that could address their concern
23 about it being so close to the building that
24 there's some -- there's a pause, you know, there's
25 a blankness, and I think you can achieve it by just

1 making that last panel maybe solid, I don't know,
2 just because that eyebrow is -- when you look at
3 the plan of the eyebrow, if I'm reading it
4 correctly, hold on, it's close.

5 MR. MATEU: The eyebrow on that rendering, it
6 actually doesn't go up --

7 MS. BACHE-WIIG: No, I know it doesn't touch
8 it.

9 MR. MATEU: -- on this side of the stair.

10 MS. BACHE-WIIG: No. No.

11 MR. RIZO: If I interpret what your suggestion
12 is, which is not a bad suggestion, is to provide a
13 white wall buffer at the end of the windows.

14 MS. BACHE-WIIG: Yeah.

15 MR. RIZO: Cut it back so it turns the corner
16 a little cleaner. I think that's a great
17 suggestion.

18 MS. BACHE-WIIG: I think just there so it's
19 not so -- so you're not running into the building.

20 MR. RIZO: It's well taken. It's a good
21 observation and we're certainly amenable to that,
22 and we don't see any reason not to do it.

23 MS. BACHE-WIIG: Okay. I think it will
24 address the concern of touching.

25 MR. RIZO: Thank you.

1 MR. GARCIA-PONS: Through the chair, I have,
2 if nobody else, I have two things. If i can make a
3 formal amendment to the motion, actually maybe a
4 couple. One is to separate the stair from the
5 slump wall. If the mover accepts that, I would
6 like to make that part of the motion.

7 Second is to accept the Board of Architects'
8 recommendations and to have them work with staff to
9 approve them.

10 Third is Ms. Bache-Wiig's comment now about
11 the return of the wall to the window.

12 Those are the three formal ones. And then I
13 have a question I'd like to ask of the applicants.
14 But if you can sort of -- if the mover wants to
15 accept those first.

16 MR. FULLERTON: I'll accept the first two as
17 to the wind wall that would come out from that
18 wall. I would let you stay that and bring the
19 eyebrow away from it instead of adding more wall.

20 MR. GARCIA-PONS: The eyebrow is 30 feet away.

21 MR. FULLERTON: Yes.

22 MR. GARCIA-PONS: But it already is 30 feet
23 away.

24 MR. FULLERTON: That's fine, yeah.

25 MR. ADAMS: I would also suggest that if

1 the --

2 MR. GARCIA-PONS: I'm sorry, Warren.

3 So are you accepting that third one or no?

4 MR. FULLERTON: The third one, meaning the
5 wall --

6 MR. GARCIA-PONS: Ms. Bache-Wiig's --

7 MR. FULLERTON: -- the glass. I was just
8 making a suggestion --

9 MS. BACHE-WIIG: Mr. Fullerton, all I was
10 saying was here, you see how that glazing is so
11 close --

12 MR. FULLERTON: Right. And you look at the --

13 MS. BACHE-WIIG: -- to the existing. Just
14 don't go all the way with the glazing.

15 MR. FULLERTON: No, I understand. And I was
16 looking at that as you were telling us about that,
17 and I understand your concern.

18 I was just thinking that on 705 there's a
19 similar arrangement or a similar view which shows
20 the overhang approaching the glass.

21 MS. BACHE-WIIG: What sheet is that?

22 MR. GARCIA-PONS: Mr. Fullerton, can you speak
23 into the microphone, please.

24 MR. FULLERTON: Oh, sorry.

25 MS. BACHE-WIIG: What sheet are you on?

1 MR. FULLERTON: So I see it in No. 1, exterior
2 plaza area. No. 2 I see it from an aerial view,
3 and it looks like the overhang is dropped away from
4 the glass, pulled back away from the glass. So it
5 appears to me not to be impinging itself on the
6 glass, really, and I would rather have more glass.

7 MS. BACHE-WIIG: I think if you look at
8 sheet -- I saw it in a plan and it looked really
9 close.

10 MR. FULLERTON: Yeah.

11 MS. BACHE-WIIG: That's why I mentioned it. I
12 think it's a couple feet away, not more. It's
13 right there.

14 MR. MATEU: We don't have a problem moving the
15 glass.

16 MS. BACHE-WIIG: But, you know.

17 MR. FULLERTON: It's just if you move it over
18 on the second floor, what do you do with it on the
19 first floor? You bring it all the way down?
20 Sorry?

21 MR. MATEU: The first floor is open. So it's
22 only the student lounge --

23 MR. FULLERTON: So it looks like something by
24 itself that would just have a frame around it?

25 MR. MATEU: Yeah.

1 MR. FULLERTON: Okay. Thank you.

2 So I accept that.

3 MR. GARCIA-PONS: Thank you, sir.

4 And then I have a question for the applicants
5 or the architects. And, of course, I appreciate
6 Professor Hernandez's comments.

7 The question specifically is the slump wall
8 that's being retained is just the wall itself, and
9 I think Mr. Ehrenhaft was going there and I don't
10 know if -- I thought he was going to go someplace
11 slightly differently.

12 One of the things that makes this building
13 separate from the other slump wall, which is a few
14 feet away that's going to be demolished that is a
15 wall, is that this was a building, and there is
16 something about that corner, right, that top right
17 corner and/or this sort of horizontal line of the
18 roof line that projects a few inches out that gives
19 it that third plain as opposed to just a remnant of
20 a wall, which is not what it was. It was a
21 building.

22 So when I was looking at it I was lost for a
23 few minutes as to why it looked off, and I realized
24 it was those metal louvers and that little wall
25 that made that proportion of that rectangle, the

1 horizontality of it go away, and now it becomes a
2 ruin of a wall.

3 Is there something that we can do to really
4 bring back the expression of the horizontality of
5 that piece even if it's just --

6 MR. MATEU: You mean like a (inaudible off
7 microphone.)

8 MR. GARCIA-PONS: Some version of it. In my
9 brain, again, you guys are the architects, but
10 there's the eyebrow, right, that has this sort of
11 little piece of concrete. If there's something
12 that could maybe extend back a little bit onto the
13 wall that shows the third plain, or the roof plain
14 that used to exist, and perhaps some version of the
15 metal screen or the metal louvers, I think that
16 will be a more accurate portrayal of what used to
17 be there versus a wall that is -- it wasn't a wall,
18 it was a building.

19 MR. RIZO: Your suggested preference would be
20 to not just preserve the step slump brick wall
21 facing, but the extension of the plain stucco
22 element that continues the line in the scale of the
23 original service building and the louvers that
24 were --

25 MR. GARCIA-PONS: And --

1 MR. MATEU: We could do that.

2 MR. GARCIA-PONS: And something on the top,
3 right, that beautiful horizontal line. I don't
4 know what the depth of that would be, right, if
5 it's going to have a few inches or a couple of
6 feet.

7 And I'm not even advocating that you keep the
8 exact metal louvers because there is something
9 about the transparency between the courtyard and
10 the plaza in front, but at least the proportion of
11 those three elements, and even if they're metal
12 elements --

13 MR. MATEU: We can do that.

14 MR. GARCIA-PONS: If that's okay with you,
15 that would be a recommendation again to the movers.

16 MR. MAXWELL: Mr. Chair?

17 CHAIRMAN MENENDEZ: Go ahead, Mr. Maxwell.

18 MR. MAXWELL: That goes back to my question --

19 MR. FULLERTON: If the architect is good with
20 it, I'm good with it.

21 MR. GARCIA-PONS: Thank you, sir.

22 And the second --

23 MR. MAXWELL: Mr. Rizo, that goes back to my
24 question, okay, about the stair and the location of
25 the stair. You know, by putting the stair in front

1 of that wall, you obviate everything that you've
2 just agreed to because now you can't see it. Okay.
3 But you could take the stair and you could turn the
4 stair at a certain point where it could land
5 inside. It could still be outside on the part of
6 the building but you could turn it.

7 MR. MATEU: Actually, you can see it if you
8 look at --

9 MR. MAXWELL: I understand, but it blocks that
10 view. Okay. In other words, it's like putting a
11 screen in front of, you know, the building.

12 And so, you know, take a look at how that
13 would be, and when you look at the paving pattern,
14 you know, that's being proposed if this is it, you
15 know, that doesn't give you that memory. You know,
16 it actually breaks it up. It's like broken teeth
17 in your smile.

18 So I would move to move, at least at some
19 point turn the stair somewhat so it lands inside.
20 It can still go outside, outside that wall, but
21 you're going to hide that wall.

22 And so if you agree to what Mr. Garcia-Pons is
23 saying, then you've just restored a wall that
24 you're not going to be able to see.

25 MR. FULLERTON: Doesn't that stair have a

1 see-through railing? I mean, it's yellow, but is
2 it solid?

3 MR. MATEU: Again, I don't want to belabor
4 it, but the stair -- the stair is a piece of
5 sculpture in this design, and you can actually --
6 especially as we proposed to do, also, and agreed
7 to separate it from the wall a foot or two, you
8 know, separate it so it's absolutely separate.

9 You can see past -- once you get to the
10 landing you're about the height of the wall that
11 we're proposing to now keep with the louvers. So
12 you would be able to see that from walking by from
13 any perspective. From the landing up, you know, it
14 doesn't -- you know, the wall is already below you.

15 MS. BACHE-WIIG: The floor of the landing
16 would be at the height of -- I see it. What you're
17 saying is the floor of the landing is at the height
18 of the top of that --

19 MR. MATEU: Exactly. We've got to detail it
20 and figure out, but we can make it so that the
21 landing --

22 MR. RIZO: We can raise the landing so you see
23 more of the wall. I think turning the stair into
24 an L-shaped stair or some other contortion of the
25 stair probably would dilute the design, the

1 strength of the design compared to how it reads
2 right now and the strength it provides.

3 I for one, and, you know, we're a team here of
4 architects, as you know how we work in offices,
5 there's debate on everything and sooner or later
6 you make a decision and you go with it. I would
7 be -- if we had to reimagine the stair, it probably
8 would be preferable just to move it inside.

9 MR. MAXWELL: That was what I'm saying, yes.

10 MR. RIZO: Which is what I think you wanted
11 initially.

12 MR. MAXWELL: Yes, exactly.

13 MR. RIZO: Now, that may or may not work in a
14 straight shot anymore because I think --

15 MR. MAXWELL: No, I'm saying to turn it.

16 MR. RIZO: -- it would land -- we would be
17 hitting the existing wall of Pentland.

18 MR. MATEU: (Inaudible.)

19 MR. GARCIA-PONS: Mr. Mateu, into the
20 microphone, please.

21 MR. RIZO: Yes, you lose the -- what Mr. Mateu
22 was reminding me, is that you lose the functional
23 relationship of the proximity of the entrance of
24 that stair to the exit of the stair of Pentland and
25 that intercommunication between faculty and the

1 user of the buildings being able to go, hence, from
2 one end to the other very easily, especially if
3 it's slightly raining or inclement weather. You'd
4 make them go a longer way.

5 And I think we can tweak the stair so that the
6 horizontal element where you see the landing, make
7 sure that that clears the height of the wall we're
8 talking about and you only see --

9 MR. MAXWELL: You know, this is -- you know, I
10 mean, I understand it's a design element, but
11 you've got a lot of design elements on this and by
12 pivoting that so that it goes on the inside rather
13 than the outside, I mean, I don't really see what
14 the objection would be other than aesthetic.

15 And, you know, the idea is to try to preserve
16 this and to try to make some kind of compromise. I
17 mean, that's just my own thought. And if you can't
18 turn it, okay, fine. But in the meantime you're
19 agreeing to restore a wall that you're not going to
20 be able to see.

21 MR. FULLERTON: There's a motion on the floor.
22 Call the question.

23 CHAIRMAN MENENDEZ: Is there a second?

24 MS. SPAIN: Yes. Yes.

25 CHAIRMAN MENENDEZ: Peggy?

1 MR. GARCIA-PONS: With the four amendments.

2 MR. FULLERTON: With the four amendments, yes.

3 MR. ADAMS: Can I ask that you perhaps give
4 some sort of findings as to why the proposed
5 demolition is appropriate? I'm not really
6 comfortable with it being in the record that, well,
7 there's another one over there so it's okay to take
8 this one down.

9 Can you perhaps give of findings, maybe even
10 what you suggested earlier that had already been
11 altered?

12 MR. FULLERTON: Well, there is a remnant in
13 this composition, isn't there, that replicates the
14 location and height of that add-on, the slump brick
15 wall?

16 MR. ADAMS: And as the existing building had
17 previously been altered.

18 MR. FULLERTON: I'm sorry, I didn't
19 understand.

20 MR. ADAMS: And as the existing structure was
21 previously altered?

22 MR. FULLERTON: Yes. Yes.

23 MR. ADAMS: Right. So it's not in its
24 original form.

25 MR. FULLERTON: Correct. The remnant is there

1 and the impression remains, and I think -- and as I
2 said in my motion, that there is an alternative to
3 look at to see if there's any -- you know, you need
4 to find something specific about what was there.
5 You can look at it.

6 MR. MAXWELL: So are we going to see this
7 again when it's finalized?

8 MR. FULLERTON: Huh?

9 MR. MAXWELL: Are we going to see this again
10 when it's finalized if we vote on your --

11 MR. FULLERTON: You'll see it. You'll see it.
12 It's going to be separated from the wall, and even
13 if you look at this elevation here, you can still
14 see the wall.

15 CHAIRMAN MENENDEZ: Is that a requirement or
16 part of the motion that it come back here?

17 MS. SPAIN: I don't think it should be.

18 MR. GARCIA-PONS: That wasn't the question he
19 was asking, John. He was asking if the project is
20 going to come back before the board.

21 MR. FULLERTON: If we approve it, then --

22 MS. ROLANDO: It shouldn't.

23 MR. FULLERTON: -- the architects' board
24 should review it.

25 MS. SPAIN: Right.

1 MR. ADAMS: They can work with staff if that's
2 what the board wishes.

3 MS. SPAIN: I think it's also appropriate to
4 put in the minutes that the buildings were
5 designated originally as a collection, and in the
6 entirety that situation with the storage building
7 does exist.

8 MR. FULLERTON: Yeah, remains. Thank you.

9 CHAIRMAN MENENDEZ: So we have a motion and we
10 have a second by who?

11 MS. SPAIN: I seconded it.

12 CHAIRMAN MENENDEZ: By Ms. Spain.

13 MR. FULLERTON: Dona. Okay.

14 MR. MAXWELL: Before we vote, can we read the
15 motion again in its entirety, please?

16 CHAIRMAN MENENDEZ: You're making him work too
17 much today.

18 MR. FULLERTON: Can you read it back to us?

19 MS. BACHE-WIIG: I think Cesar --

20 MR. GARCIA-PONS: Would you like me to
21 summarize?

22 MS. BACHE-WIIG: -- you had a good handle on
23 it.

24 MR. GARCIA-PONS: The motion as I understand
25 it was a motion to approve the project with four

1 amendments. One is to separate the stair wall from
2 the slump wall.

3 Two is to accept the Board of Architects'
4 recommendations and have those be worked out with
5 staff for review and approval.

6 Third is to accept the return of the wall on
7 the back for the glass separation between the
8 existing building and the new glass piece on the
9 second.

10 Fourth is to add to the slump wall the
11 entirety of the facade of the existing building in
12 at least its proportion with a horizontal element
13 at the top where the roof would be, and where the
14 metal louvers are to at least have some sort of a
15 metal screening in a proportion of those metal
16 louvers.

17 Those are the four amendments, plus the
18 information of the reasoning behind it being that
19 the buildings have been recently altered and
20 aren't -- don't function -- don't serve the
21 function as they were intended, and that the
22 original dedication was of a grouping of buildings
23 of which there's already a service -- similar
24 service building as part of that existing grouping
25 of buildings.

1 MS. ROLANDO: I have one question. Is the --
2 the walls that bound the landscape, the palm court
3 landscaped area, are they the original walls of the
4 service building?

5 MR. RIZO: Yes.

6 MS. ROLANDO: And so the idea would be to
7 retain the finish for the -- like a parapet around
8 those two walls to comparable or the existing?

9 MR. RIZO: The idea as we understand it is to
10 retain the entirety of the front wall of the
11 service building as it faces Dickinson Drive.

12 MS. ROLANDO: Okay. Thank you.

13 MR. EHRENHAFT: May I ask one more question?

14 MR. MAXWELL: Mr. Chair?

15 CHAIRMAN MENENDEZ: Mr. Ehrenhaft, go ahead.

16 MR. EHRENHAFT: I forgot to interject earlier,
17 and you're way down the line in the motion, but I
18 thought if you might make as a friendly suggestion
19 or a number five, behind putting the grillwork
20 where the vents were in the side of the building,
21 if there could be some sort of a demarcation on the
22 floor of the inside of the palm court, perhaps
23 using slump brick or anything else that they could
24 to show where the other two walls that are
25 demolished were lying.

1 I don't know. I would leave it up to --

2 MS. ROLANDO: In pavers.

3 MR. MAXWELL: Of course, you can.

4 MR. MATEU: Actually, I was sitting here
5 thinking that maybe to extend the remnancy of the
6 building we're proposing to demolish, that maybe as
7 a pattern on the ground where --

8 MR. EHRENHAFT: Exactly.

9 MR. MATEU: -- the palm yard is. Maybe even
10 some pieces that are where the old walls were, that
11 maybe some of them actually become benches and
12 seating areas where the complete shape of the
13 historic building may be remembered. I think
14 that's an excellent --

15 MR. FULLERTON: That's a great idea.

16 MR. MAXWELL: So is that a -- Bruce, is that
17 an amendment?

18 MR. EHRENHAFT: That would be a friendly
19 amendment --

20 MR. FULLERTON: Six, number six.

21 MR. EHRENHAFT: -- for staff to work out some
22 solution that would also show the memory of --
23 without impeding or causing any trip hazards or
24 danger inside, but something to show where the --
25 exactly the length where the other two walls were.

1 MR. FULLERTON: I think that's a great idea.
2 And, Roney, I think your thought about some benches
3 in that shape to recall the overall shape of that
4 building would be terrific.

5 CHAIRMAN MENENDEZ: Staff will follow up,
6 correct?

7 MR. FULLERTON: So, Dona, do you agree with
8 the second of that?

9 MS. SPAIN: Yes.

10 MR. FULLERTON: Okay.

11 THE CLERK: Okay. Mr. Menendez?

12 CHAIRMAN MENENDEZ: Yes.

13 THE CLERK: Mr. Ehrenhaft?

14 MR. EHRENHAFT: Yes.

15 THE CLERK: Mr. Durana?

16 MR. DURANA: Yes.

17 THE CLERK: Ms. Spain?

18 MS. SPAIN: Yes.

19 THE CLERK: Mr. Fullerton?

20 MR. FULLERTON: Yes.

21 THE CLERK: Ms. Bache-Wiig?

22 MS. BACHE-WIIG: Yes.

23 THE CLERK: Ms. Rolando?

24 MS. ROLANDO: Yes.

25 THE CLERK: Mr. Garcia-Pons?

1 MR. GARCIA-PONS: Yes.

2 THE CLERK: Mr. Maxwell?

3 MR. MAXWELL: Yes.

4 THE CLERK: The motion passes with the
5 amendments.

6 CHAIRMAN MENENDEZ: Thank you.

7 The next case is Case File COA (SP) 2021-015,
8 an application for the issuance of a special
9 certificate of appropriateness for the property at
10 534 Menendez Avenue, a contributing resource within
11 the Chinese Village Historic District, legally
12 described as Lots two, three and four, Block 100,
13 Coral Gables Riviera Section Part 2, according to
14 the plat thereof, as recorded in plat book 28 at
15 page 18 of the public records of Miami-Dade County,
16 Florida.

17 The application request design approval for
18 the construction of a freestanding gazebo and
19 sitework.

20 MR. ADAMS: The Chinese Village exists as a
21 unique assemblage of residences which share
22 distinctive designs generated from the Chinese
23 architectural tradition, transplanted and adapted
24 for the newly developing city of Coral Gables.

25 The request is for the new construction of a

1 285-square foot gazebo located to the rear of the
2 property between the swimming pool and the rear
3 property line that will be set back from the front
4 end of the property approximately 71 feet and
5 12 feet, six inches from the rear and measures
6 approximately 18 feet by 16 feet and is roughly
7 13 feet high. Construction is of four 10-by-10
8 inch cast in place concrete columns and a flat
9 concrete roof.

10 Decorative elements include three-inch by
11 three-inch woods posts, ornamental lighting, cast
12 in place recessed corner brackets, wooden brackets,
13 and copper scuppers and decorative parapets.

14 The concrete structure will be white in color.
15 The corner posts and brackets will be brown, and
16 the decorative parapet will be blue.

17 No variances have been requested.

18 The Board of Architects reviewed and deferred
19 this project once, and once by the city architect
20 before ultimately being approved by the city
21 architect with the following comment: Recess
22 stepped brackets from face of concrete columns and
23 beam. This appears to have been done.

24 And the applicant is requesting approval for
25 this design. Staff is recommending approval with

1 the condition that the proposed color of the
2 concrete patio and concrete pavers be specified and
3 submitted to staff for review.

4 MR. MORENO: My name is Mario Moreno from
5 Bellon Architecture.

6 MR. EHRENHAFT: Can you speak a little more
7 loudly and into the microphone, please.

8 MR. MORENO: Oh, sure. Sure.

9 We are requesting approval for the proposed
10 gazebo that is going to be a freestanding gazebo on
11 the patio of this residence.

12 Basically we have to follow up the details
13 that we do have on the existing house like, you
14 know, brackets, and overhangs, columns, and colors,
15 you can see in the presentation, brackets. Same
16 type of brackets that we have on the main house,
17 right.

18 Also, we are providing evaluations from the
19 street that, as we say before, the setback is plus
20 or minus 70 something feet. I mean, it's not going
21 to be at any impact -- it's not going to create any
22 impact on the Sansovino Avenue.

23 So we're looking for approval. As you guys
24 are aware, the Board of Architects approved it.
25 It's still pending some specifications of the

1 colors for the driveway, for the concrete slabs.

2 And that's pretty much the status of this
3 application. All right. If you have any
4 questions...

5 CHAIRMAN MENENDEZ: Is there anyone in the
6 audience who would like to speak in favor of the
7 project?

8 MR. SEMERARO: Hi. My name is Mario Semeraro.

9 CHAIRMAN MENENDEZ: Please step up to the
10 microphone.

11 MR. SEMERARO: Hi. My name is Mario Semeraro.
12 I'm the owner's representative on the project, and
13 we're just trying to seek your approval as far as
14 our design integration with the Chinese Village
15 gazebo project with some landscape upgrades and
16 just simple slabs.

17 CHAIRMAN MENENDEZ: Okay. Thank you.

18 Is there anyone in the audience who would like
19 to speak against this project? No.

20 Okay. I'll open it up to debate here on the
21 board.

22 MS. ROLANDO: Can you tell me what sheet -- or
23 Photograph no. 3, the third sheet, what this
24 represents? Is that a view from the interior? Is
25 it --

1 MR. MORENO: I'm sorry, which sheet.

2 MS. ROLANDO: The third sheet.

3 MR. MORENO: The third sheet?

4 MS. ROLANDO: This.

5 MR. MORENO: Okay. That we brought that --

6 MS. KAUTZ: I have the PowerPoint

7 presentation.

8 MR. MORENO: On the first review of the Board
9 of Architects --

10 MS. ROLANDO: I'm sorry?

11 MR. MORENO: Can you hear me?

12 MR. GARCIA-PONS: Please, again.

13 MS. ROLANDO: Please repeat.

14 MR. MORENO: On the first review that we did
15 with the Board of Architects, one of the questions
16 was from where we took that bracket on the proposed
17 gazebo, and the answer was from the existing patio,
18 covered patio that we have on the back of the
19 house.

20 MS. ROLANDO: This is an existing condition
21 then?

22 MR. MORENO: Right. Yes. So --

23 MS. ROLANDO: From the interior --

24 MR. MORENO: Yes.

25 MR. GARCIA-PONS: Of a different --

1 MS. ROLANDO: -- of the main structure?

2 MR. MORENO: Yes.

3 MS. ROLANDO: Okay. Thank you.

4 MR. MORENO: That photo was the answer for
5 that particular question exactly.

6 MS. SPAIN: And is that a pitched roof on that
7 structure that we're looking through?

8 MR. MORENO: If it's a pitch?

9 MS. SPAIN: It is a --

10 MR. MORENO: Yeah, it's a ridge in the middle.

11 MS. SPAIN: It's a pitch.

12 MR. MORENO: You're talking about the existing
13 or the one we proposed?

14 MS. SPAIN: The existing.

15 MR. MORENO: On the existing. It's a flat
16 roof.

17 MS. SPAIN: The one that's existing is also a
18 flat roof?

19 MR. MORENO: Yes. Correct.

20 MR. FULLERTON: Where is this?

21 MR. SEMERARO: It's a screened in patio facing
22 the pool.

23 MR. FULLERTON: Where is this one?

24 MR. MORENO: That's on the -- I will show you
25 this picture. IN between the pool and the existing

1 residence. If you see SP 1.1 is the existing
2 covered porch, right?

3 MR. FULLERTON: Where is the proposed one? I
4 see.

5 MR. MORENO: Right. That's the elements that
6 we're basically replicating, right, on the proposed
7 gazebo. We're trying also to match the colors and,
8 you know, go with the Oriental motifs that the
9 residence has.

10 MR. FULLERTON: You know, those Chinese
11 Village homes are special, they're beautifully
12 detailed, beautifully drawn, beautifully conceived,
13 beautifully built. I find this to be really kind
14 of like, well, let's just throw something out
15 there. I don't feel that it has any relationship
16 to the intention and the beauty of those homes.

17 This is big heavy concrete and the homes
18 are -- they're lighter. The whole roof structures
19 are -- they fly. This just kind of --

20 MR. MORENO: Well, I mean, if you see this
21 structure in a pedestrian way -- I mean, of course
22 if you see like maybe an aerial we can agree with
23 you, but basically on the pedestrian view on the
24 daily basis you will see the replica on the full
25 element that come from the entrance of the house,

1 which is facing --

2 MR. FULLERTON: I went by the house. I took
3 pictures. And the dryings that you've made here,
4 the technical dryings makes it look like it's very
5 heavy --

6 MR. MORENO: I was referring to this element
7 here, that, right --

8 MR. FULLERTON: If you look at the proportions
9 of that, it goes up higher and it's thinner, and
10 it's not as heavy as these make it look. They're
11 so much heavier, and I don't understand.

12 MR. SEMERARO: Well, we are going with a
13 concrete structure.

14 MR. FULLERTON: Maybe you don't need my vote,
15 but I think it deserves a little more attention. I
16 don't know how anybody else feels about it but...

17 MS. SPAIN: I agree with you.

18 MR. SEMERARO: So your concern is the massing
19 of the structure?

20 MR. FULLERTON: Yeah, the size of that beam,
21 those two blue beams that just kind of go over and
22 they kind of grunt their way up.

23 MR. SEMERARO: Well, the intention from
24 ownership was to go with a concrete structure and
25 not with like wood --

1 MR. FULLERTON: I understand that for the
2 longevity. But I think just the proportion is much
3 more elegant in the building than it is in this.

4 And I think if some of the features of this
5 were, I don't know, slimmed down --

6 MR. MORENO: You're more concerned with the
7 radius on the top of that element?

8 MR. FULLERTON: Perhaps, yeah. And I'm not
9 sure what those -- these elements are here. Are
10 they repeated or replicated on the house?

11 MR. SEMERARO: Those are the wood out lookers
12 that we're picking up from the existing building.

13 MR. FULLERTON: Which are intended to be the
14 ends of structural elements that go all the way
15 across the building. Do these do that?

16 MR. SEMERARO: They do go through.

17 MR. FULLERTON: These go all the way through?

18 MR. SEMERARO: Yes, they do.

19 MR. FULLERTON: Oh, okay. That's not
20 indicated -- I mean, they might have been and maybe
21 I didn't see it. But, anyway, it just feels a
22 little heavy.

23 MR. SEMERARO: Understood.

24 MR. FULLERTON: I just wish you could do it a
25 little more gracefully. I'll shut up.

1 MS. ROLANDO: Mr. Chair?

2 CHAIRMAN MENENDEZ: Go ahead.

3 MR. GARCIA-PONS: I'll have to echo my
4 colleague's sentiments. I'm not sure if this needs
5 to be more like the original building or less like
6 the original building.

7 MR. FULLERTON: Maybe so.

8 MR. GARCIA-PONS: It's caught somewhere
9 between and I think that's sort of trying to do the
10 hybrid of this sort of modern interpretation of the
11 Chinese Village. I don't think it quite has the
12 subtlety or grace of the existing building.

13 I think the drying that speaks to me the most
14 is on A-6 because it's not really two separate
15 things. You're going to see them together. Right?
16 It's going to be part of the composition.

17 So the attempt to put a Chinese architectural
18 style on top of a concrete gazebo doesn't seem to
19 be working as well as the materials that it would
20 really be made out of.

21 And I think you're struggling with that, the
22 materiality and the sort of transparency and
23 elegance and almost frailty of the design of the
24 sort of beautifully arched elements, and these are
25 just very thin pieces of wood and the pairings of

1 them and the spacings of them and the vertical
2 proportions of them with something that is a little
3 bit more practical.

4 I think I would agree with my colleague that I
5 don't know if this is -- if it's quite there yet.

6 CHAIRMAN MENENDEZ: Go ahead, Mr. Maxwell.

7 MR. MAXWELL: Gentlemen, on the 1960s
8 photograph that's in the staff designation report,
9 you can see off on the left-hand side the existing
10 wooden patio which is looking through for that.
11 You know, perhaps one way to look at solving this
12 issue in front of the board would be to emulate
13 more of that structure rather than the gate
14 entrance, because what you're doing is you're just
15 creating another gazebo, right? You're not
16 creating a new gate, and that symbolic Chinese
17 design is really a gate structure.

18 Okay. So I would suggest you look at what you
19 have there, you know, as perhaps a design
20 motivation.

21 MR. FULLERTON: I agree with all that.

22 CHAIRMAN MENENDEZ: The new gazebo is not
23 really complimenting the delicate architecture
24 that's there.

25 MR. FULLERTON: It sounds like you understand

1 what we're saying. I get that feeling from you.

2 MR. MORENO: I mean, absolutely, I do
3 understand completely. But again, it's a matter of
4 interpretation, and also like, you know, you're
5 saying is that maybe we can give it more flair to
6 the gazebo compared to the beauty that we have in
7 the house. And then again, by changing maybe the
8 top radius on that element and making the columns a
9 little bit bigger will create more massive, maybe
10 more Oriental look.

11 MR. FULLERTON: I'm not sure that we're
12 looking for more massive, but I think --

13 MR. SEMERARO: I think what they're trying to
14 say, correct me if I'm wrong, is basically just
15 copy the --

16 MR. MORENO: No, because --

17 MR. FULLERTON: Perhaps simplify --

18 MR. MORENO: But --

19 MR. SEMERARO: Trying to get your feedback --

20 MR. MORENO: See they mentioned that the
21 columns were kind of skinny, and it's a massive
22 structure with skinny columns and then -- that's
23 my --

24 MS. BACHE-WIIG: Can I ask a question?

25 This view here, so there's some wall to this,

1 right?

2 MR. SEMERARO: Yes.

3 MS. BACHE-WIIG: So there's like a knee wall?

4 MR. SEMERARO: Yeah. Yeah.

5 MS. BACHE-WIIG: I don't know if what you guys
6 are getting at is, this is what you want to see
7 when you're in the gazebo probably looking out. Is
8 that -- can be --

9 MR. FULLERTON: I like that better than what
10 we're --

11 MR. MORENO: Well, we're mimicking that, those
12 brackets, the step-up brackets, and the columns are
13 pretty much the same as we have in that existing
14 covered patio. Yeah.

15 MS. BACHE-WIIG: Right. I think maybe what
16 could help is like the knee wall. I know you don't
17 want to close in the gazebo, but it seems like it's
18 more of a pavilion than a gazebo because it's such
19 a beautiful --

20 MR. SEMERARO: You want to make any comments?

21 MS. VALLS: If I may, yes.

22 MR. SEMERARO: Sure. Of course.

23 MS. VALLS: I understand what you're saying,
24 but that point, it's not an open --

25 MR. GARCIA-PONS: Your name, please?

1 MS. VALLS: Nicole Valls, homeowner of 534
2 Menendez.

3 I think, if I'm understanding correctly, we're
4 trying to mimic what you see there except without
5 the walls on the bottom. What we have in the
6 screened porch is the walls, the rest is screened.
7 If we mimic kind of like the columns that you see
8 in that screened porch with more of like just a
9 flat roof detail that you see from that screened
10 porch, would that be more or less what you guys are
11 suggesting?

12 MR. MAXWELL: What we're sort of talking about
13 here is, you know, what you're proposing is
14 something that's really pretty brutal, and I'm
15 going to use that word in an architectural sense.

16 We're looking for something that's a little
17 more delicate and has -- like the house, the house
18 is a filigree. I mean, it's a beautiful piece of
19 jewelry, and this too should be a little jewel box
20 in a sense that it kind of picks up on that. It
21 would add tremendous value to what you already
22 have.

23 MS. SUAREZ: Excuse me, Mr. Chair. Sorry to
24 interrupt.

25 I'm not sure if Ms. Valls was sworn in.

1 MS. VALLS: Oh, no, I wasn't.

2 MS. SUAREZ: So we need to do that.

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

5 MS. VALLS: I do, yes.

6 MR. MORENO: Yes.

7 MR. SEMERARO: Yes.

8 MS. SUAREZ: And just we would like to deem
9 that they will be deemed have been sworn in with
10 all the testimony they have provided today.

11 MR. FULLERTON: I'm sorry, I did not
12 understand one word of that. Could you repeat it
13 without your mask?

14 MS. SUAREZ: Sorry. That they will be deemed
15 to have been sworn in for the entirety of this
16 hearing and all testimony provided today.

17 MR. FULLERTON: Thank you.

18 MR. MAXWELL: So, ma'am, in other words, you
19 know, I think the suggestion has been made, you
20 know, to take a look at what you have already and
21 celebrate that, okay, rather than trying to do
22 something new and trying to be -- you know, you
23 already have a porch, you know, kind of a gazebo
24 with that addition that's there. You know, I think
25 that that's really inspiration for you.

1 MR. GARCIA-PONS: Mr. Chair?

2 CHAIRMAN MENENDEZ: Go ahead.

3 MS. ROLANDO: What's proposed here reads to me
4 as a carport. It doesn't have -- it's very
5 utilitarian and it reads as if it's a carport with
6 like Chinese light layered on.

7 What I think we're looking for is something
8 more subtle, more in keeping with the design of the
9 home. Anybody who's ever on this board loves the
10 Chinese stuff. It's so magical, and I have to say
11 we're very protective of it because it is so
12 special and so unique. So any time you're placing
13 anything within that enclave, this group is really
14 picky.

15 It's just not a gazebo, it's a part of the
16 historic fabric of Coral Gables. So bear with
17 us --

18 MS. VALLS: No. No. I understand that and I
19 too love the Chinese Village. I think it's
20 probably the coolest of all the villages.

21 What we tried to do was kind of make it look
22 like it belonged there. I think the issue is that
23 thing that is over kind of the little gate when you
24 walk into the house makes it look I guess like a
25 carport is what you're suggesting or -- like more

1 like an entrance instead of --

2 MS. ROLANDO: Aren't you really looking for an
3 outdoor room?

4 MS. VALLS: I just need a covered area because
5 I have no covered area besides that little screened
6 in porch which is tiny.

7 CHAIRMAN MENENDEZ: I think this needs to be
8 studied a little bit more.

9 MS. VALLS: I just want to make sure I go in
10 the right direction because this whole process has
11 taken a really long time. If I remove that kind of
12 curved thing from the top and have the columns
13 mimic the columns from the screened porch and just
14 do more of like a flat roof, would that be
15 something that would work?

16 MR. FULLERTON: You know, it's hard to say.
17 You said -- made that kind of description and
18 everyone of us have a different idea of what you
19 just said. I think you have to work with your
20 architect and your builder, or whatever, and come
21 up with a plan that you think works with your
22 house, and, I mean, philosophically,
23 architecturally, artistically, and, you know, with
24 your budget too.

25 CHAIRMAN MENENDEZ: This was approved by the

1 Board of Architects?

2 MR. ADAMS: Yes. They had similar questions,
3 and we had, you know, discussed the heaviness of
4 how it looks. The issue being that I think to get
5 the lightness of the original building it needs to
6 be timber. I mean, are they going to be able to
7 achieve anything even close out of concrete?
8 That's what I don't know. However, they do want a
9 concrete structure for longevity, for hurricanes.

10 So should they go completely away from the
11 proposal and keep it simple and concrete and
12 obviously a new design, or is the board looking for
13 something which mimics the house even more to
14 incorporate more woods and less concretes?

15 CHAIRMAN MENENDEZ: You could always wrap
16 concrete with wood or another material.

17 MR. ADAMS: You can, but then everything's
18 going to become bigger. I assume there's a minimum
19 size these post supports can be, so obviously this
20 has to meet, you know, hurricane requirements. The
21 design has to be appropriate for the Chinese
22 Village, and has to be identifiable as a later
23 addition and not original.

24 So I do understand where the homeowner
25 possibly needs some guidance in this because the

1 Board of Architects said it's okay. We have some
2 concerns about the heaviness of it, which is
3 similar to what you have. It's obviously new
4 construction. The proportions are obviously
5 different from the gate because the decorative
6 parapet is obviously much wider but the same
7 height.

8 You know, I think for the applicant to go away
9 and just study it and do something different,
10 there's no guarantee that what they bring back is
11 going to be -- I mean, it's not an easy one to do.
12 So I think if they could get some direction that
13 would be helpful.

14 MS. BACHE-WIIG: Can I just go back to what I
15 was mentioning before? I think maybe one of the
16 reasons that there's comments about it is that the
17 first picture that you show has, you know, the
18 verticals very continuous, and then they're
19 grounded by this wall. I know you don't want to do
20 a wall because then you close in the gazebo and
21 that's not the point. You want to make it open and
22 airy.

23 So maybe if look at the second floor here
24 where it is very delicate up here, you know, you
25 have your -- I think it's about the spacing of

1 columns maybe like two together and then there's a
2 space, and then two together instead of just like
3 the four columns.

4 And then what happens here is that there's
5 a -- it sits on a cap, if you will, I'm going to
6 call it a cap, but it's detailed so that the base
7 has some, you know, meat to it I guess, and then
8 it's slender when it reaches the top.

9 So I think if you go in the direction of maybe
10 this, it keeps it still open and airy, you see
11 here?

12 MS. VALLS: I'm sorry, what --

13 MR. FULLERTON: What page are you on?

14 MS. VALLS: Oh, okay.

15 MS. BACHE-WIIG: You know, your second floor,
16 and maybe that's -- you know, maybe that will
17 appease the feeling of making it --

18 MR. SEMERARO: I can see the rhythm of where
19 you're going with that, but now you're talking
20 about a whole different kind of construction.

21 MS. BACHE-WIIG: No, no, but keep it concrete.

22 THE CLERK: Can you speak into the mic, sir,
23 because the court reporter can't hear.

24 MR. SEMERARO: I'm sorry.

25 MS. BACHE-WIIG: You can keep it concrete.

1 MR. SEMERARO: But then we're going to add
2 slender columns.

3 MS. BACHE-WIIG: You can do steel.

4 MR. SEMERARO: We can do Lally columns as
5 well, yeah.

6 MR. FULLERTON: Is there any reason you
7 couldn't go to wood? I mean, do you specialize in
8 concrete, is that the deal?

9 MR. SEMERARO: No, I'm not. You want to --

10 MS. VALLS: No, it's just maintenance,
11 honestly. This house is a lot of maintenance, it's
12 a lot of wood. Hurricane purposes also. It's more
13 just --

14 MR. FULLERTON: Wood is very strong in
15 hurricanes and it's durable. There are hundreds of
16 years old wood structures in Japan and China,
17 hundreds of years old, thousands of years old. So,
18 I mean, you can do it. It's just a matter of the
19 will.

20 And, you know, the beams, for instance,
21 sitting across, first of all, I think they should
22 go the other way because you've got these big heavy
23 things on top of them and you want to support them,
24 you got to put your beams the other way. And let
25 them be extensions of the beams that you can.

1 It looks like these are just glued on to the
2 outside beam. You see? When you beam. When you
3 illustrate it like that --

4 MR. SEMERARO: They're strictly ornamental
5 treatments.

6 MR. FULLERTON: That's what it looks like, and
7 I think that takes away from -- the lightness. If
8 you use those beams and use them as extensions out
9 from under the horizontal work, then it looks like
10 it's being supported by the beams.

11 And these beams should definitely be going in
12 the opposite way if you're going to be supporting
13 these big -- if you're to actually do that. I'm
14 not sure who would want to do that but, you know.
15 That's why it needs to be thought through.

16 MR. SEMERARO: The reason was to go with a
17 full concrete structure, and then trim it out to
18 make it --

19 MR. FULLERTON: Appear like wood, which is
20 crazy when you've got really good wood here.

21 MR. MORENO: No, no, those --

22 MR. SEMERARO: We understand where you're
23 going.

24 CHAIRMAN MENENDEZ: Mr. Maxwell?

25 MR. GARCIA-PONS: Into the microphone, please.

1 MR. MORENO: They are wood. The brackets are
2 wood.

3 MR. FULLERTON: Where? These brackets?

4 MR. MORENO: Yeah, those are wood.

5 MR. FULLERTON: Yeah, but they're just
6 brackets sticking out from a beam. You say they
7 went all the way through, so that means they stick
8 out from the outside wall and then there's a beam
9 over here, and then they go through this way.

10 So they're going through a beam?

11 MR. MORENO: No.

12 MR. FULLERTON: It's supposed to be supporting
13 the structure.

14 THE CLERK: Sir, talk into the mic.

15 MR. SEMERARO: They're decorative treatments.

16 MR. FULLERTON: That's the lie. That's the
17 lie to me. That's not carrying architect through
18 to its normal -- that's why it's excessive and it
19 doesn't work.

20 MR. MAXWELL: I'd like to suggest to you, if I
21 may, the consideration of steel tubing rather than
22 concrete. They both do the same thing. The steel
23 tubing is much lighter, will give you that, and
24 also, you know, I think the comment of our
25 colleague that this looks like a carport really is.

1 I mean, it needs some other columns in there to
2 break it up to fit into it. And so that it's
3 repetition, and really the scale fits in more with
4 the house. Okay.

5 I mean, the way that the existing, you know,
6 porch is sort of laddered up, okay, and the rhythm
7 of it, in other words, the bays are much smaller.
8 I mean, you have one big bay rather than a series
9 of bays.

10 And most of us when we get these things, well,
11 we put our sofas on the outside so we're all facing
12 on the inside so, you know, I understand the
13 dilemma that you're in, but it's really worth a
14 thought to do that. And there are plenty of
15 alternatives that would be cheaper than pouring
16 concrete and give you that same solution.

17 MR. FULLERTON: And tell me what this -- I
18 think know this is a repetition of the element that
19 you have on the other gazebo, this little piece of
20 wood stuck on to the outside of the column on one
21 side of the column only. There's one here, one
22 here, one here. I mean, that's just decorative --

23 MS. VALLS: Right.

24 MR. FULLERTON: That's just junk. I'm sorry
25 for calling it the way I see it. It's just

1 unnecessary embellishment of something. It doesn't
2 do anything. If you had them on all four sides,
3 maybe.

4 MS. VALLS: Yeah, that could be removed. That
5 was just added there to mimic kind of what's on the
6 screened porch area.

7 MR. FULLERTON: I know, but that's part of the
8 thing that makes it unsuccessful to me as an
9 architect, and that house of yours has been thought
10 through by amazing artists, and what this looks is
11 somebody just throwing something out there that,
12 you know, with the right color painted on something
13 it's supposed to look like the building.

14 And, I'm sorry, I don't mean to be insulting,
15 but it really just -- I say absolutely not.

16 MR. ADAMS: Although, please be reminded the
17 house was designed by a scholar of Oriental
18 architect, and I think this is possibly where the
19 difficulty is. And as far as I'm aware there's not
20 a scholar of Oriental architecture in here. So I
21 think this is why there's the difficulty and the
22 fine tuning and the fine touches and the lightness
23 and the overall design.

24 MR. FULLERTON: If I could make a quick
25 suggestion. What I do, and this is kind of

1 cheating maybe, but go to YouTube and look up
2 Oriental architecture. She could probably find
3 hours of information on it and ideas that you might
4 be able to use and why not use what's been done
5 before.

6 MS. VALLS: If let's say this whole Oriental
7 thing doesn't pan out, if I just do something very
8 clean and modern, would that work?

9 MR. FULLERTON: Well, I think you have to --

10 MS. VALLS: Because I feel like we kind of
11 tried this. The architecture board passed it and
12 now we're back here. I just -- I don't want to
13 waste time and I know you can't give me an answer
14 now because you're not going to know what it looks
15 like. But is the idea maybe to just go with
16 something completely off?

17 MR. FULLERTON: Maybe so. I mean, you have to
18 come to us with your best thoughts.

19 MR. GARCIA-PONS: So through the chair, if I
20 may, I think I said this earlier, what's before us
21 today is a hybrid of many, many things. The
22 proportions are off, the materials are -- they
23 don't work in concert with one another.

24 I think one of my earlier recommendations, you
25 need to go in one direction or another, and that is

1 for you to decide. But no matter what it is, it
2 has to be really beautiful. And I think that's
3 what we would like to see.

4 If you're going to do something with an open,
5 wider proportion opening with a lower height,
6 that's not this. Right? That's another thing. If
7 you want to do what this looks like, it's
8 completely different propositions, it's completely
9 different materials. So we would encourage you to
10 be honest with what your intent is and let the
11 architect express that, and that would help with
12 the review of the elements.

13 Now, if this were closer in one direction or
14 another, I think we'd be able to give you better
15 comments, but since this is right smack dab in the
16 middle, you're hearing all of us giving you our
17 opinions, which I don't know if it's being helpful
18 or not.

19 MS. VALLS: No. I mean, it's helpful because
20 I have to make changes. I want to know which
21 direction to go to so, okay.

22 MS. SPAIN: Can I ask you just a quick
23 question?

24 MR. FULLERTON: Maybe something with an
25 overhang instead of just a big square thing.

1 MS. SPAIN: Is there a reason that it has to
2 be a flat roof? Is that for cost? I think it's
3 making it more difficult for it to be graceful to
4 have that flat roof, and I don't know what the cost
5 implication is, so I'm not saying that you should
6 not do a flat roof, but it seems to me if you can
7 have a graceful roof on this and little small
8 pavilion out in the garden, it would be more --

9 MR. MORENO: The problem with that is that, I
10 mean, we can come up with something like a typical,
11 -- you know, like you say, we can go to YouTube and
12 we can find the most beautiful gazebos and go with
13 a regular, you know, upturn eaves at the end flair
14 and do that. Perfect.

15 But the problem with that is sometimes it's
16 very hard to find the same roof tile.

17 MR. FULLERTON: That roof tile is quite --

18 MS. SPAIN: It's Ludowici.

19 MR. FULLERTON: They're doing a whole roof
20 right next to you.

21 MR. MORENO: That's why we didn't decide to go
22 that route.

23 MR. FULLERTON: Well, that roof is being
24 replaced -- a roof like yours is being replaced on
25 a house right next door.

1 MR. MORENO: They never match, and --

2 MS. SPAIN: Well, I don't think it has to
3 match.

4 MR. FULLERTON: This is a gazebo that's what,
5 50 feet from the house?

6 MR. MORENO: I would say --

7 MR. FULLERTON: But you put a blue --

8 MR. MORENO: About 35 feet.

9 MR. FULLERTON: Okay. If you put a blue,
10 shiny till on that roof, and it doesn't have to
11 curve maybe, but it should be a low profile going
12 out to an overhang so you're getting better rain
13 protection under it, and with that blue ceramic
14 tile roof tile, you're just going to -- it's going
15 to be a remainder of what the house is and probably
16 more --

17 MR. MORENO: Like Nicole was mentioning, maybe
18 Option B will be to go with something completely
19 different and make a contrast.

20 MS. SPAIN: I think you could do something
21 entirely different on the tile. It doesn't have to
22 match, because if you're concerned about it
23 matching exactly, then just make sure that whatever
24 you do is intentional, you know, and that it reads
25 as intentional.

1 MR. MORENO: That would be a good approach.

2 It's not going to be intentional, it's going to be
3 something completely different.

4 MR. FULLERTON: Right.

5 MS. BACHE-WIIG: I think if you go in the
6 direction of more like the style of the house, I
7 would just look at this top piece, because then you
8 have it, I mean, it's there, you just have to
9 massage it to the proportions of that pavilion, you
10 know. Obviously we're talking about a bigger, you
11 know, roof so you have to massage it.

12 But I think that's a clearer direction if
13 you're going to go that route, because we're
14 talking, you know, not a flat roof. We're talking
15 about a pitched roof, a hip roof, if you will. So
16 I think if it's that direction, it should work.
17 You know, it's almost like a mini-me of the house.

18 MR. ADAMS: Would another option be to
19 recreate the gate at the front, not enclosed, not
20 with gates, not with anything, but you would have a
21 recreation of the front entrance to the house at
22 the front of the gazebo with the columns and then
23 the other two columns to the side, so you're
24 actually effectively mimicking the gate in the
25 front, forgetting the additional columns and still

1 keeping it open?

2 MR. FULLERTON: To me it could -- I don't
3 think it should be trying to make another entrance
4 or feeling of an entrance. I think that decorative
5 stuff on the roof, it would be more important to
6 put the roof on it than some decorative gimmick on
7 top.

8 MR. GARCIA-PONS: I think Ms. Rolando and
9 Mr. Maxwell said something similar.

10 CHAIRMAN MENENDEZ: Would anybody like to make
11 a motion?

12 MR. GARCIA-PONS: I was going to ask if the
13 applicant would like to withdraw or -- because if
14 not I'll probably make a motion to deny.

15 MS. VALLS: Yeah, is there a difference?
16 We'll be back here for that?

17 MR. FULLERTON: Yeah.

18 MS. SPAIN: You can come back.

19 MR. FULLERTON: We can defer it or --

20 MS. BACHE-WIIG: I think defer is better.

21 MR. GARCIA-PONS: Unless somebody wants to
22 make a motion to defer.

23 MR. FULLERTON: That way you're not denied.

24 MR. SEMERARO: Just so I understand the
25 process, if you defer it that means we do our

1 revisions, we come back to you? I'm sorry, do our
2 revisions, we come back, get your approval, then we
3 submit -- resubmit those revisions to the building
4 department, and then have them review it and
5 approve it, correct?

6 MR. FULLERTON: I would come --

7 MR. GARCIA-PONS: I think that's a question
8 for staff.

9 MR. SEMERARO: Because I'm already like 90
10 percent approved, so now I've got another month,
11 revise, month to come see you, get your approval,
12 resubmit and then full review?

13 MR. ADAMS: A change of design like that would
14 have to go back to BOA.

15 MS. SPAIN: But I think this was approved
16 administratively by the city architect, so it could
17 go back just to the city architect and tell him
18 what happened, and maybe he'll be able to approve
19 it so it can get to us, other than going to the
20 full Board of Architects.

21 MR. SEMERARO: Okay. But it still -- okay.
22 So back to the procedure, from my understanding is
23 we have two essential options, one, picking up the
24 rhythm from the upper level, the second floor,
25 using that rhythm. That's Option No. 1.

1 Option No. 2 would be to select the actual
2 existing screened patio and match that as closely
3 as possible architecturally.

4 Those are our two options.

5 MR. FULLERTON: Well, I don't know what the
6 existing one looks like.

7 MR. MAXWELL: There's third option too.

8 CHAIRMAN MENENDEZ: Go ahead, Mr. Maxwell.

9 MR. MAXWELL: The third option is what
10 Mr. Fullerton and Mr. Garcia-Pons said, is come
11 back with something that's not historical, okay,
12 like the previous applicant at the university, they
13 didn't copy what was there. They put in something
14 all new so...

15 CHAIRMAN MENENDEZ: What we're saying is this
16 needs more thought, and it just doesn't look right
17 to us.

18 MR. MORENO: (Away from the microphone) --
19 submissions in terms of CDs and structural details
20 of anything that happened with this project, we
21 should get the blessing from the board, from the
22 historic board, and then also, as you comment, we
23 just go to the city for the Board of Architects
24 since this was approved before with the changes
25 that we are going to propose, correct? I think

1 that should be the route.

2 MR. GARCIA-PONS: If I may --

3 MR. MORENO: In other words, we have to come
4 to you guys first, right?

5 MS. SPAIN: You have to go to the city
6 architect before you come here. The Board of
7 Architects is always prior to the historic board
8 because we're the final.

9 MR. FULLERTON: But staff can go with you to
10 the city architect and discuss the issue.

11 MR. MORENO: But that's what I'm afraid of. I
12 mean, we don't want to do the same thing, get
13 approved by the board and come here after all the
14 due diligence and get disapproved. So I would
15 rather have the blessing from you guys and then,
16 you know, go to the Board of Architects.

17 MR. GARCIA-PONS: Through the chair, if I may.
18 I think the one step that you missed was working
19 closely with the preservation staff prior to going
20 to the Board of Architects. So, please, work
21 through them because they know the will of the
22 board generally and can guide you towards the right
23 direction before you go to the Board of Architects
24 and come back.

25 So please work with our existing, very

1 professional staff to work between with whatever
2 direction you decide to go in, so that when you go
3 to the Board of Architects they'll come back and
4 you'll have something that we can review with
5 either great joy and approve, or with comments that
6 can help you move forward.

7 MR. FULLERTON: Because we want you to
8 proceed, we want you to go with it. You know,
9 we're happy for you and want to do it.

10 MR. SEMERARO: We appreciate that. But,
11 ultimately, the way I'm seeing this it's going to
12 have to go through a full submittal because the
13 systems are going to ultimately be --

14 MR. FULLERTON: Well, come back to staff with
15 ideas.

16 MR. SEMERARO: Right.

17 MR. FULLERTON: You know, some direction.

18 MR. SEMERARO: So back to your last statement,
19 you were going to defer. So now once you defer, we
20 revise, re-design, and then resubmit 16 sets and
21 you guys review it in a month and we reconvene?

22 CHAIRMAN MENENDEZ: No. What you need to do
23 is go back, reevaluate the design, decide what
24 design using the historic resources that are
25 available, and come up with something different,

1 and they will be able to guide you.

2 MR. FULLERTON: Do a preliminary set. Don't
3 do a whole working drying set. I mean, you don't
4 need to do this kind of -- what we're looking at
5 here.

6 MR. DURANA: You don't need all the
7 construction. Just give them elevations, floor
8 plan of the architectural.

9 MR. GARCIA-PONS: Mr. Adams, is there --
10 what's the functional difference between a motion
11 from the board to defer or a motion to deny? What
12 does that mean either way to this applicant?

13 MR. ADAMS: Deny I believe requires a whole
14 new application to be submitted, but they have to
15 resubmit 16 sets anyway. I would say deferral is
16 probably the best way.

17 Is there a noticing requirement with deferral
18 difference --

19 MR. GARCIA-PONS: That's my question, is there
20 a noticing requirement if it's not to a date
21 certain.

22 MR. FULLERTON: When we've been in this
23 position before, we've always deferred.

24 MS. SUAREZ: There's no notice requirement for
25 a COA application so it's not an issue.

1 MR. GARCIA-PONS: Thank you.

2 CHAIRMAN MENENDEZ: So a motion?

3 MR. FULLERTON: To defer, I move.

4 MS. BACHE-WIIG: Yeah, that's the best.

5 MS. ROLANDO: Let's do a motion to defer.

6 CHAIRMAN MENENDEZ: Okay.

7 MR. FULLERTON: I second.

8 MS. ROLANDO: Thank you.

9 MR. GARCIA-PONS: Motion to defer by Ms.
10 Rolando, second by Mr. Fullerton.

11 MR. ADAMS: To the October meeting?

12 MS. ROLANDO: Yes.

13 MR. GARCIA-PONS: I'm sorry, does it need to
14 be date certain? It doesn't need to be date
15 certain for us.

16 MS. ROLANDO: No.

17 MR. GARCIA-PONS: I think it's when you're
18 ready, please come back. I don't want to put a
19 date on it if you're not ready, if that's okay with
20 the movers.

21 MS. ROLANDO: Yeah, it's a different situation
22 from the first applicant.

23 CHAIRMAN MENENDEZ: Okay. Could we have a
24 role call, please.

25 THE CLERK: Mr. Maxwell?

1 MR. MAXWELL: Yes.

2 THE CLERK: Ms. Rolando?

3 MS. ROLANDO: Yes.

4 THE CLERK: Ms. Spain?

5 MS. SPAIN: Yes.

6 THE CLERK: Mr. Fullerton?

7 MR. FULLERTON: Yes.

8 THE CLERK: Ms. Bache-Wiig?

9 MS. BACHE-WIIG: Yes.

10 THE CLERK: Mr. Durana?

11 MR. DURANA: Yes.

12 THE CLERK: Mr. Garcia-Pons?

13 MR. GARCIA-PONS: Yes.

14 THE CLERK: Mr. Ehrenhaft?

15 MR. EHRENHAFT: Yes.

16 THE CLERK: Mr. Menendez?

17 CHAIRMAN MENENDEZ: Yes.

18 THE CLERK: Motion to defer pass.

19 CHAIRMAN MENENDEZ: Thank you.

20 #2: Thank you. Thank you very much for your
21 time.

22 CHAIRMAN MENENDEZ: Mr. Adams?

23 MR. ADAMS: Yes.

24 CHAIRMAN MENENDEZ: At the last board meeting
25 we asked you to come back with an update on the

1 golf course shelters. Do you have an update for
2 us?

3 MR. ADAMS: I do have an update of sorts. I
4 contacted Fred Couceyro, his title is?

5 MS. KAUTZ: Director.

6 MR. ADAMS: Director of Parks. I asked if he
7 had any updates, and his e-mail to me was I do not
8 have any updates. The consensus at the
9 neighborhood meeting was to take a pause and work
10 on completing the pro shop project first. The city
11 manager's direction is to revisit the project after
12 the pro shop project has been completed.

13 MR. FULLERTON: So another year.

14 MS. SPAIN: Easily.

15 CHAIRMAN MENENDEZ: They're going to wait to
16 decide on the shelter until the pro shop is done?

17 MR. ADAMS: That's what it says.

18 CHAIRMAN MENENDEZ: I don't understand that.

19 MS. ROLANDO: They're just going to crumble
20 more.

21 MR. DURANA: Well, they're already -- you
22 can't even use them.

23 CHAIRMAN MENENDEZ: The existing shelters,
24 have any been replaced.

25 MR. DURANA: No.

1 MR. ADAMS: No. I don't think so.

2 CHAIRMAN MENENDEZ: Okay.

3 MR. EHRENHAFT: There are two that are still
4 extant on the golf course.

5 CHAIRMAN MENENDEZ: Okay. Can anything be
6 done to protect them before they fall apart?

7 MR. ADAMS: I believe that one of them had to
8 be retained anyway, I believe. Or was that
9 changed?

10 MS. KAUTZ: (Inaudible, away from microphone.)

11 MR. ADAMS: Because I had raised that question
12 with Fred and I was under the impression that one
13 of them were going to be --

14 MS. KAUTZ: You all had made that, as part of
15 that discussion, to keep one and have it moved if
16 needed, but to keep one as an example. So we
17 should follow up with --

18 CHAIRMAN MENENDEZ: So can you follow up and
19 let us know?

20 MR. ADAMS: Uh-huh.

21 MR. EHRENHAFT: Is there a reason why they
22 would not keep two and move them to the Boy Scouts?

23 MS. KAUTZ: I don't know to that. I don't
24 know if one is sufficient. I mean, you all
25 suggested one, but I also don't know the condition

1 of both of them, but --

2 MR. FULLERTON: Which one? Any idea?

3 MS. KAUTZ: I don't know.

4 CHAIRMAN MENENDEZ: I have no idea.

5 MR. FULLERTON: None of them are worth saving.

6 MR. ADAMS: Hence the reason for not
7 demolishing something because there are other
8 examples, as we discussed earlier.

9 CHAIRMAN MENENDEZ: There you go.

10 MR. FULLERTON: Well, if we put a yellow stair
11 case --

12 CHAIRMAN MENENDEZ: Any other items?

13 MR. ADAMS: Just one thing I would like to
14 bring to your attention, well two things, and
15 should all have received the e-mail about the 2021
16 biannual boards and committees ethnics seminar
17 that's coming up, and this is a requirement for all
18 board members. So, you know, hopefully you all
19 registered. If any of you haven't, then we'll get
20 the details to you and see if we can still get you
21 on there.

22 And the second thing is, I don't know if any
23 of you were aware that on the city commission
24 agenda yesterday, an ordinance for first reading
25 amending the City of Coral Gables code by creating

1 Chapter 2, Administration, Article 3, boards and
2 committees, division seven, for the creation of a
3 landmarks advisory board.

4 And, basically, the attachment to it says,
5 "The city of Coral Gables is home to various
6 entrances, landmarks and historic features, and
7 presently the city has boards and committees in
8 place which assist city staff in the oversight and
9 maintenance of city infrastructure. There may be a
10 gap in city board and committee oversight as it
11 relates to the city-owned and/or maintained
12 entrances, plazas, fountains, historically
13 significant poles and lights, historic markers,
14 statues, and other historically significant
15 landmarks or items. As such, the city commission
16 believes that addition of a landmarks advisory
17 board would provide resident oversight of the
18 extensive landmarks throughout the city, and allow
19 a structure for residents and board members to
20 review the condition of entryways and landmarks and
21 bring maintenance issues to the City's attention."

22 There was a draft ordinance prepared. Would
23 you like me to read what the ordinance says or
24 would you --

25 MR. GARCIA-PONS: Yes, please.

1 MR. ADAMS: Yeah. So creation and purpose,
2 that a landmarks advisory board is hereby created
3 for the purpose of identifying and recommending
4 improvement opportunities to city staff with
5 respect to the city-owned and/or maintained
6 entrances, plazas, fountains, historically
7 significant poles and lights, historic markers,
8 statues and other historically designated landmarks
9 or items. The board shall establish a collection
10 of written records and photographic inventory of
11 each item within it's purview and document its
12 state of preservation. At the end of each quarter,
13 the board shall make non-binding policy
14 recommendations, recommend maintenance care, and
15 improvement opportunities to the city commission
16 for items within its purview.

17 The board shall consist of seven members, five
18 appointed by the commission, each appointing one
19 member, and one member shall be appointed by the
20 board as a whole. One member shall be appointed by
21 the city manager. And each of the members of the
22 board shall be city residents residing in the city
23 for a period of greater than five years prior to
24 their appointment and having demonstrated a passion
25 for preservation of Coral Gables landmarks.

1 And the rest of the paragraphs are regarding
2 terms of office, the chairperson, and the
3 administrative support staff.

4 So this passed on first reading. The
5 requirement was that we -- staff work in the
6 language to make it absolutely clear what this
7 board would be, what their duties would be.

8 One of the things that was pointed out was
9 they would not have the power for historic
10 designation. So we need to look at that.

11 And so it has passed on first reading, and it
12 will probably be moving forward, you know --

13 MS. SPAIN: I have such a concern on this. I
14 saw that it was on the agenda and I kept checking
15 the agenda and there was never an attachment. I
16 don't know when they add those attachments, but
17 when I first checked whenever they first put the
18 agenda up, because it's e-mailed, there were no
19 attachments. So I couldn't see the proposed
20 legislation.

21 Having said that, I haven't had a chance to
22 listen to what they discussed, but there's no
23 qualifications of these board members and so how
24 are they going to make recommendations on
25 maintaining the plazas and entrances?

1 There's already in the zoning code a clause
2 that says that staff and the city can appoint
3 advisors to the historic preservation board, and
4 that's been used for people that are knowledgeable
5 about conservation techniques, and preservation
6 techniques.

7 You know, there are experts that this board
8 could use, a financial expert when someone is
9 coming in here with economic hardship would be
10 great. But that document does nothing for me other
11 than well meaning residents that love historic
12 preservation, and there's so many of them out
13 there. But it may not be helpful to staff to have
14 that type of a person, you know, say you need to
15 fix that vine, whatever it is. That's my concern.

16 CHAIRMAN MENENDEZ: And that legislation, as
17 you said, their recommendations are non-binding, so
18 what does that do?

19 MR. MAXWELL: The question also is, why has
20 the commission decided that it needs a separate
21 board in order to advise it on these things?

22 MS. SPAIN: You know, better to hire a
23 conservative for the city that actually knows --

24 MR. GARCIA-PONS: If we can let staff answer.

25 MS. SUAREZ: I just wanted to address the

1 comment about the legislation. It should have been
2 attached once the agenda published, so I'll look
3 into that, because I know it went through on our
4 end through the que and everything for approval so
5 it should have been available. I'll double check
6 that.

7 I do know that between first and second
8 reading, the city manager is required to prepare a
9 report per our city code that addresses certain
10 aspects and certain questions such as, you know,
11 what the need is for the board, whether another
12 board already serves the purpose, some additional
13 points that I just don't know off the top of my
14 head, but they're listed in our city code, and so
15 that's something that the city manager will prepare
16 before second reading.

17 MS. ROLANDO: Well, let me ask you too, aren't
18 our plazas and our entrances already historically
19 designated or most of them?

20 MS. SPAIN: They are.

21 MS. ROLANDO: And so they would be under the
22 purview of historic preservation, and modifications
23 of them would come to us?

24 MS. SPAIN: Well, the biggest -- yes. You're
25 absolutely right. The biggest issue with city jobs

1 on city-owned historic properties is that work is
2 directed by the public works department, and so
3 it's -- I mean, they're really in charge of
4 maintaining any of the city-owned properties
5 including the historic properties.

6 The historic department certainly can point
7 out to them that it needs to be restored. It would
8 be wonderful if the historic department was really
9 in charge of -- actually in charge of maintaining
10 those, but then they would have to be given the
11 staff in order to do that. They would have to be
12 given the project manager, and they would have to
13 be given a budget in order to do that. But that's
14 really the ideal situation.

15 MR. ADAMS: The plan is should it move ahead
16 that there will be a member of the preservation
17 office and the public works department will be at
18 each of the meetings at least to provide whatever
19 advice is needed.

20 But as I said, that's just first reading so I
21 brought it to your attention. If you have any
22 comments --

23 MS. SPAIN: They could do that with us.

24 MR. ADAMS: Sorry?

25 MS. SPAIN: They could do that with us at the

1 end of every meeting. You can have someone from
2 public works here and city staff, and we can talk
3 about the maintenance of certain things and bring
4 them. I don't think it needs to have well-meaning
5 citizens in --

6 MR. FULLERTON: So moved.

7 MS. SPAIN: You know, listen, I'm not staff
8 anymore. I can just get there. I'm old,
9 retired --

10 THE CLERK: There's someone that has their
11 hand up on Zoom.

12 MR. GARCIA-PONS: Mr. Chair, if I may ask
13 staff a question?

14 MS. SUAREZ: There's somebody on Zoom who
15 would apparently like to comment, so it's up to the
16 chair if you would like to hear from a member of
17 the public?

18 CHAIRMAN MENENDEZ: That's fine.

19 THE CLERK: Can you hear us? There is no name
20 on your -- 1(305) last number 449, do you want to
21 speak?

22 MS. CARBONELL: Yes, I'm here. Hello?

23 THE CLERK: Yes, we can hear you.

24 MS. CARBONELL: Okay. This is Karelia.

25 Thanks for taking my, I guess my hand, you saw my

1 hand up.

2 Yeah, and the reason I wanted to comment, I
3 heard Mr. Adams mention the landmarks advisory
4 board, and you know, I hear a lot of push back from
5 your board and this is really a partnership, and I
6 think it's -- you know, the commission obviously
7 felt very strongly, 5-0, that this is needed.

8 Now, you know this has been ongoing, I mean,
9 there's a list of over 100 items that unfortunately
10 have not been looked at, you know, our public
11 entrances, our -- and, you know, they're not just
12 entrances. There's many other items on the list
13 that not myself personally have been keeping, other
14 residents have been keeping.

15 And so I really am surprised the comments that
16 I hear from this board, how negative you have
17 accepted this, really, a partnership. I just want
18 to put that out there. This is you know, a
19 partnership with public works. It's a partnership
20 with historic preservation staff. And it's all a
21 positive for the city. There is nothing here that
22 will step on anybody else's territory other than
23 working in partnership.

24 So there are residents that are very strongly,
25 you know, meaning to do this. It's years that I

1 understand residents have been asking for a board
2 like this.

3 And it's -- you know, please keep in mind that
4 this is a positive for the city and for all
5 historic structures. This is in no way would
6 diminish the historic preservation board's
7 quasi-judicial position. This is advisory, and any
8 advice would go through staff, public works,
9 historic preservation, obviously through the
10 channels.

11 So I really urge you to really think through,
12 you know, those comments and read what it is
13 proposed, and it's all in good.

14 So thank you for listening.

15 THE CLERK: Mr. Gillis also has his hand up.

16 CHAIRMAN MENENDEZ: Okay. Put him through.

17 THE CLERK: Go ahead, Mr. Gillis.

18 MR. GILLIS: Brett Gillis, 915 Ferdinand, and
19 I would also like to share in the disappointment in
20 the comments I'm hearing. I have tried for years
21 to get something done at Pinewood Cemetery.
22 There's supposedly a Pinewood Cemetery advisory
23 board. Unfortunately under the previous historic
24 department head or whatever, we had issues where
25 things -- you look at the Alhambra water tower,

1 look at Pinewood Cemetery. The condition of these
2 historic landmarks is really, really terrible.

3 So between public works and historic
4 preservation department we haven't been able to
5 accomplish what needs to be done there. I really
6 encourage you to think about this and find a way to
7 work with this new landmarks advisory board to come
8 to a final solution.

9 I'm concerned. I happen to live near the
10 Alhambra water tower, I'm concerned that that
11 structure is spalling and has leaks that are going
12 in, as you can see where some of the stucco is
13 deteriorated, and nobody seems to be anything about
14 it. So this is another way that could potentially
15 bring attention for it, get neighborhood input,
16 have watch dogs out there.

17 Thank you for your time.

18 CHAIRMAN MENENDEZ: Thank you.

19 MR. ADAMS: That's it.

20 CHAIRMAN MENENDEZ: You will keep us advised.

21 MR. ADAMS: Absolutely. Yes.

22 CHAIRMAN MENENDEZ: Perfect.

23 MR. GARCIA-PONS: Before, Mr. Chair, just for
24 clarity, is there anything, are there any elements
25 to be in the purview of the proposed landmarks

1 committee that aren't already part of the purview
2 of this committee?

3 MR. ADAMS: I believe the final
4 responsibilities have still to be --

5 MR. GARCIA-PONS: I'm sorry, not the
6 responsibilities, elements.

7 MR. ADAMS: The what?

8 MR. GARCIA-PONS: Elements. The elements that
9 were delineated in the language, are they not
10 already part of the purview of this board?

11 MR. ADAMS: With regard to alterations and
12 designations, yes, it is the purview of this board.

13 There are, however, other things that were
14 included on a list that aren't necessarily under
15 the auspices of this board, certain markers, and I
16 believe certain pieces of art possibly as well.

17 So I believe the final list of the places or
18 items that they will have purview over still has to
19 be finalized, and I believe the final
20 responsibilities have also still to be finalized.
21 In other words, it was made clear that this new
22 board would not be responsible for designation, so
23 that was made very clear.

24 One of the commissioners, Commissioner Mendez,
25 suggested there should also be a list of certain

1 things which they do not have any oversight over or
2 any input over. So that still have to be finalized
3 for the final language.

4 MR. FULLERTON: It seems to me that this would
5 be largely looking after their maintenance and
6 physically being looking at them, analyzing,
7 structurally, mechanically, whatever, and that's
8 certainly outside of our purview.

9 MS. ROLANDO: You're right.

10 MR. ADAMS: And that most definitely the
11 original language specifically said that a
12 representative from public works should attend the
13 meetings. However, we did think it was advisable
14 that someone from preservation should also attend
15 certainly on an as-needed basis, if not every
16 meeting, so that's still to be finalized.

17 But it's more to do with -- the intent seems
18 to be a body of citizens that will possible repair
19 requirements. I don't believe they would make the
20 final determination on what that repair would be.
21 That obviously would be preservation or public
22 works.

23 MR. FULLERTON: It seems to me it's more of a
24 maintenance situation than it is historic
25 qualification, other than detailing and things like

1 that, which might come to staff.

2 But I don't want anybody who's listening
3 outside to think that we are not on board with
4 trying to take care of our monuments, and so we all
5 share in that desire to make sure everything is
6 maintained, especially structures like the water
7 tower. I mean, that thing has been a nightmare for
8 years. My brother 25 years ago painted the
9 building and it was a huge, huge job.

10 MR. GARCIA-PONS: I'm sorry, through the
11 chair. Do we actually -- does the board present an
12 annual report to the commission as to the purpose
13 and function of the board? Do we do that annually?

14 MR. ADAMS: I am preparing that at the moment,
15 and I will need to meet with the chair before
16 October 1st to actually have that signed.

17 MR. GARCIA-PONS: So one of the questions is
18 typically in those, does the board serve the
19 function for which it was --

20 MR. ADAMS: That question's in there, yeah.

21 MR. GARCIA-PONS: -- created. And I think
22 it's important to answer the question with what we
23 do here, and if perhaps there's anything that we
24 aren't doing regularly that we should be doing or
25 can be doing, because there is an outcry from the

1 community to do so.

2 So I think that could be part of the
3 conversation, because what I don't want to happen
4 is to cause confusion to the outside world between
5 two different committees unless it's incredibly
6 clear what the rules and responsibilities are. And
7 that's the difficult part, much as well as staffing
8 both of them and the time and energy it takes to
9 do, you know, waste not, want not.

10 CHAIRMAN MENENDEZ: Confusion or duplication
11 of effort?

12 MR. MAXWELL: Or both.

13 MR. ADAMS: Yeah, we want to avoid both
14 obviously, yes. And I think that's the intent of
15 providing, clearly specifying what the duties of
16 the new board will be and what they will not be.

17 MR. MAXWELL: So, Mr. Adams, I mean, it
18 appears that it's simply an advisory board in that
19 capacity with no budget capability, but the public
20 works department who's responsible for these things
21 would then be a part of it.

22 You know, I can tell you that the members of
23 this board are highly, you know, for the most part
24 all trained in materials, conservation, and other
25 things like that, and so it's an interesting

1 dilemma between whether it is, as the chair says,
2 you know, both confusion and duplication.

3 And I think one of the things that we're
4 notorious for as a community is that it takes a
5 long time to do things and we're under a lot of
6 pressure to move things forward more quickly. So
7 perhaps that might be a burden. It's just a
8 thought.

9 MR. FULLERTON: How long did it take us to do
10 the Coral Gables House, finish the renovations and
11 the air conditioning and all the things there that
12 were absolutely crumbling in that building? It
13 took years and years and years.

14 MR. MAXWELL: Yeah. It's all budget.

15 MS. SPAIN: You set aside a certain budget one
16 year and you get that much done, and it's still not
17 done, by the way. The interior woodworking is
18 still not done in that building. But you just eat
19 away at it. But all of that came to this board.

20 CHAIRMAN MENENDEZ: So you'll keep us abreast
21 of --

22 MR. ADAMS: Yes.

23 MR. GARCIA-PONS: Before you close, can you
24 forward -- can staff forward the board the
25 manager's report when it comes out just so that we

1 don't miss it? Is that something that we can --

2 MR. ADAMS: I believe that would be public
3 record, I believe, it's requested.

4 MR. EHRENHAFT: Can I ask one more question?

5 With respect to the new proposed board, are
6 there any concerns that the additional workload
7 might fall on the shoulders of your department and
8 cause staffing issues, overload?

9 MR. ADAMS: We'll certainly have to attend the
10 meetings so there will more than likely be another
11 meeting to attend. I believe we're round about
12 nine or ten meetings at the moment with arts
13 advisory, Board of Architects, preservation board.
14 You know, they do stack up.

15 At the moment I do not know, I am not sure
16 what staff may be called on to do. So one of the
17 requirements was to create a public record of the
18 various sites. I don't know if that will
19 potentially mean that there will be requests to go
20 into the archives and find certain information.
21 It's not been made clear if it's a current record
22 of the sites, or if it's a historic and the current
23 record of the sites. I don't know if there will be
24 requirements from the board themselves, in other
25 words, Warren, we think we've identified an issue

1 with this site, can you come out and look at it
2 with public works. I'm really not sure at the
3 moment how that's going to function.

4 MR. EHRENHAFT: Thank you.

5 MR. FULLERTON: Completely off of the subject,
6 all the previous subjects, has there been any
7 conversation about the possibility of going back on
8 Zoom due to the explosion of the COVID situation?
9 I don't know how anybody feels about that, but I
10 know my family is extremely concerned about it. I
11 mean, now that I'm entering middle age I have to be
12 careful and my wife is a cancer patient, and I've
13 got three little tiny crawling babies at home more
14 often than not, and so we're all concerned about
15 going back -- a possibility of going back onto Zoom
16 for these meetings, and I don't know how the rest
17 of you feel about it.

18 I feel comfortable right now, but who knows.

19 MR. ADAMS: I haven't heard anything, but the
20 current legal --

21 MS. SUAREZ: So currently we are required to
22 have, per state law, a quorum in the room to have
23 these meetings, and what, you know, the attorney
24 general opinions have allowed in the past pre-COVID
25 is if a particular board member has an

1 extraordinary circumstance, as long as there's a
2 quorum in the room, they can appear telephonically
3 or now virtually via Zoom, et cetera.

4 So if somebody has a particular circumstance
5 they want to bring to our attention, we consider it
6 on a case-by-case basis.

7 But as a general answer to your question,
8 we're in person. The city commission has adopted a
9 resolution saying we're returning to traditional
10 in-person meetings and this is where we're at.

11 MR. FULLERTON: Okay. I feel being here is
12 more important as far as all of us expressing
13 ourselves and being able to express ourselves
14 fully. It's probably the best thing. I may have
15 to go to Zoom once in a while.

16 CHAIRMAN MENENDEZ: Okay. Anything else,
17 Mr. Adams?

18 MR. ADAMS: No, that's it.

19 MR. GARCIA-PONS: Mr. Chair, I do have one
20 very, very --

21 MS. SUAREZ: I'm sorry, just to address
22 Mr. Fullerton's last point, if there's a particular
23 circumstance you have to bring it to our attention
24 and we'll let you know whether it qualifies as an
25 exceptional circumstance.

1 MR. FULLERTON: Okay. Thank you very much.

2 CHAIRMAN MENENDEZ: Mr. Garcia-Pons?

3 MR. GARCIA-PONS: A mundane administrative
4 request, can we get the minutes more than one day
5 before the meeting? Because it's difficult to
6 review in the car on the way over?

7 MR. ADAMS: Yes. We will push to do that.
8 There is a push on by the City at the moment to
9 actually have the minutes come out quicker, so that
10 is something that the city's actively working on to
11 improve, so we will certainly do that.

12 MR. GARCIA-PONS: Thank you, sir.

13 MS. BACHE-WIIG: Can I just make a quick
14 comment about what Mr. Fullerton said? Is there a
15 way to like for COVID purposes, is there a way to
16 just not have every single person need to be in the
17 room if their item is not before us? Maybe they
18 get called in. Maybe they wait outside. I don't
19 know. Just as a compromise so you don't have so
20 many people in one room. There's usually a limit.
21 There has been. So I don't know, just a
22 suggestion.

23 MR. FULLERTON: Good point.

24 MS. SUAREZ: That would be a question for the
25 city manager, and I'm sure staff can relay the

1 concerns and discuss it with the city manager.

2 MR. ADAMS: Yeah, it may be possible to
3 stagger people when they come here. I can raise
4 that question, yeah.

5 MR. FULLERTON: That's probably a real good
6 idea.

7 CHAIRMAN MENENDEZ: Okay. If there's nothing
8 else, a motion to adjourn.

9 MR. MAXWELL: So moved.

10 MR. GARCIA-PONS: Second.

11 MR. FULLERTON: Call the role.

12 THE CLERK: Who moved it?

13 MR. GARCIA-PONS: Mr. Maxwell moved it. I
14 seconded it.

15 THE CLERK: Who said seconded?

16 MR. GARCIA-PONS: Garcia-Pons.

17 CHAIRMAN MENENDEZ: Okay. Adjourned.

18 (The meeting concluded at 7:33 p.m.)
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REPORTER'S CERTIFICATE

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STATE OF FLORIDA
COUNTY OF PALM BEACH

I, Jessica A. Donnelly, Florida Professional Reporter and Notary Public in and for the State of Florida at large, do hereby certify that I was authorized to and did report said Historic Preservation Board meeting in stenotype; and that the foregoing pages, numbered from 1 to 167, inclusive, are a true and correct transcription of my shorthand notes of said Historic Preservation Board meeting.

I further certify that said Historic Preservation Board meeting was taken at the time and place hereinabove set forth and that the taking of said Historic Preservation Board meeting was commenced and completed as hereinabove set out.

I further certify that I am not an attorney or counsel of any of the parties, nor am I a relative or employee of any attorney or counsel of party connected with the action, nor am I financially interested in the action.

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Jessica A. Donnelly

Jessica A. Donnelly

