

TRANSCRIPT  
OF THE  
CITY OF CORAL GABLES  
HISTORIC PRESERVATION BOARD MEETING

405 Biltmore Way,  
Coral Gables, Florida  
Thursday, 4:02 p.m.,  
February 15, 2018.

PARTICIPANTS:

VENNY TORRE, Chairperson

JANICE THOMSON, Board Member

PAUL RODRIGUEZ, Board Member

ROBERT PARSELY, Board Member

ALEJANDRO SILVA, Board Member

ALBERT MENENDEZ, Board Member

JOHN FULLERTON, Board Member

BRUCE EHRENHAFT, Board Member

ALICIA BACHE-WIIG, Board Member

KARA KAUTZ, Historic Preservation Officer

DONA SPAIN, Historic Preservation Officer

CRISTINA SUAREZ, Assistant City Attorney

1 MR. TORRE: Okay. We shall begin. So good  
2 afternoon, everybody, and welcome to the regularly  
3 scheduled meeting of the City of Coral Gables Historic  
4 Preservation Board.

5 We are residents of Coral Gables and are  
6 charged with the preservation and protection of historic  
7 architecturally worthy buildings, structures, sites and  
8 artifacts which impart a distinct historical heritage of  
9 the city.

10 The board is comprised of nine members, seven  
11 of whom are appointed by the commission and one by the  
12 city manager and the ninth is selected by the board and  
13 confirmed by the commission. Five members of the board  
14 constitute a quorum and five affirmative votes are  
15 necessary for the adoption of any motion.

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

22 Failure to register and provide proof of  
23 registration shall prohibit your ability to present to the  
24 historic preservation board on applications under  
25 consideration this afternoon.

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

17           Presentations made to this board are subject  
18 to the city's false claims ordinance, Chapter 39 of the  
19 City of Coral Gables City Code.

20           I now officially call the City of Coral  
21 Gables Historic Preservation Board meeting of February  
22 15th, 2018, to order. The time is 4:05 p.m.

23           Present today, to my left, Jan Thomson, Raul  
24 Rodriguez, Robert Parsley and Mr. Alejandro Silva, and to  
25 my right Mr. Albert Menendez, Mr. John Fullerton,

1 Mr. Bruce Ehrenhaft, and Miss Alicia Bache-Wiig.

2 The next item on the agenda is the approval  
3 of the minutes of the meeting which was held on January  
4 18th, 2018. Are there any changes or corrections? If  
5 not, is there a motion for approval?

6 MR. SILVA: I'll move approval.

7 MR. TORRE: Is there a second?

8 MR. MENENDEZ: Second.

9 MR. TORRE: All those in favor, please say  
10 aye.

11 MS. THOMSON: Aye.

12 MR. RODRIGUEZ: Aye.

13 MR. PARSLEY: Aye.

14 MR. TORRE: Aye.

15 MR. FULLERTON: Aye.

16 MR. EHRENHAFT: Aye.

17 MS. BACHE-WIIG: Aye.

18 MR. TORRE: All those against? Thank you.

19 Notice regarding ex parte communication says that please  
20 be advised that this board is a quasi-judicial board and  
21 that the items on the agenda are quasi-judicial in nature  
22 which requires the board members to disclose all ex parte  
23 communications.

24 An ex parte communication is defined as any  
25 contact, communication, conversation, correspondence,

1 memorandum or other written or verbal communication that  
2 takes place outside a public hearing between a member of  
3 the public and a member of the quasi-judicial board  
4 regarding matters to be heard by the quasi-judicial board.

5 If anyone has made any contact with a board  
6 member and the issue comes before the board, the member  
7 must state on the record the existence of the ex parte  
8 communication, the party who originated the communication  
9 and whether the communication will affect the board  
10 member's ability to impartially consider the evidence to  
11 be presented regarding the matter.

12 Does any member of the board have such a  
13 communication to disclose at this time?

14 MR. FULLERTON: Mr. Chairman, I had a brief  
15 conversation with an architect that is presenting before  
16 us on 4209 --

17 MS. KAUTZ: Santa Maria.

18 MR. FULLERTON: -- Santa Maria, but it had  
19 nothing to do with the project and nothing to do -- we're  
20 just old friends, so I just want to make sure that you're  
21 aware.

22 MR. TORRE: Thank you.

23 MR. RODRIGUEZ: Mr. Chairman, I don't have an  
24 ex parte communication to report, but I do want to report  
25 and disclose to the board that the item at 4200 Granada

1 Boulevard is represented by Herbert Brito who is an  
2 architect who is doing work for me on another project.

3 I checked with the city attorney's office. I  
4 do not need to recuse myself, but I need to disclose this  
5 and to state for the record that I can be objective in  
6 this matter.

7 MR. TORRE: And impartial.

8 MR. RODRIGUEZ: And impartial.

9 MR. TORRE: Thank you.

10 MR. RODRIGUEZ: Thank you.

11 MS. SUAREZ: Mr. Chair, I want to clarify  
12 that, yes, we did speak with Mr. Rodriguez earlier today  
13 and the relationship with the designer or with the  
14 architect is not a relationship that would create a voting  
15 conflict, and he expressed that he could be fair and  
16 impartial.

17 MR. TORRE: Thank you. All right. Any  
18 deferrals today?

19 MS. SPAIN: Yes, actually the local historic  
20 designation of 122 Menores Avenue, that's case file LHD  
21 2017-014, has been deferred.

22 MR. RODRIGUEZ: Again.

23 MS. SPAIN: Again.

24 MR. TORRE: Thank you. All right. So we'll  
25 be starting. Anyone who will be speaking today, please

1 rise to be sworn in if you will be speaking today. Thank  
2 you.

3 (Thereupon, the potential speakers were duly sworn on oath  
4 by the clerk.)

5 MR. TORRE: All right.

6 MS. SPAIN: I have one thing before we begin.  
7 I think Cristina would like to introduce us to someone who  
8 is just starting with the city.

9 MS. SUAREZ: Thank you, Dona, and thank you,  
10 Mr. Chair, members of the board.

11 I'd like to introduce you to the newest  
12 member of our office, Assistant City Attorney Gustavo  
13 Ceballos. He joins us from the City of Fort Lauderdale  
14 where his duties included, among other things, serving as  
15 counsel to the historic preservation board there. Before  
16 that, he was a project attorney at Greenberg Traurig  
17 working on land use and zoning matters.

18 So we are excited to have him on board, and I  
19 anticipate going on maternity leave in April, so he may be  
20 sitting up here serving as counsel to you, so that's why I  
21 wanted to make sure that you all knew who he was, and  
22 you'll be in good hands with Gustavo.

23 MR. TORRE: Thank you. Congratulations and  
24 welcome aboard. I just wanted to tell you that I know  
25 that Fort Lauderdale has a great historical board, but

1 this is the best board in Florida.

2 MR. CEBALLOS: Glad to hear that.

3 MR. TORRE: Yes.

4 MS. SPAIN: This is true.

5 MR. TORRE: All right. So we'll start today  
6 with Case File COA (SP) 2017-020, application for the  
7 issuance of a special certificate of appropriateness for  
8 the property at 516 Alcazar Avenue, a contributing  
9 resource within the Alcazar Avenue Historic District, and  
10 this is legally described as Lot Eight, Block 12, Coral  
11 Gables Section B, and as recorded in Plat Book Five, Page  
12 111 of the public records of Dade County.

13 The application requests design approval for  
14 the construction of an addition to the residence and also  
15 site work, and to note, a variance has been requested from  
16 Article Five, Section 4-101(D)(8) of the Coral Gables  
17 zoning code for allowable lot coverage.

18 MS. KAUTZ: Thank you. The location map.  
19 This is right in the middle of the Alcazar district on the  
20 south side of the street. This is a photo from the 1940s  
21 which would have been shortly after this property was  
22 built.

23 It was constructed in 1936, Permit Number  
24 5172, and designed by the firm of Paist and Steward in the  
25 Mediterranean transitional style.

1           In December 2007, Alcazar was placed on the  
2 historic register as a district. This is a contributing  
3 residence within that district. The architect is here and  
4 I'll let him walk through the plans with you.

5           I did want to note that there is a variance  
6 requested here for maximum ground lot coverage, and the  
7 rationale for staff being in support of this variance is  
8 that it's a one-story house on a largely one-story street.

9           They are allowed by right for FAR to build  
10 much more square footage which would necessitate them  
11 going to a second story, which we did not want to see  
12 happen, so we are supportive of giving a lot coverage  
13 variance to keep the property at one story.

14           They are well under their FAR for the  
15 property and are keeping it as a one-story structure, so  
16 we do support the variance request.

17           I'll go over the conditions that we have for  
18 approval at the end, and I'll turn it over to the  
19 architect.

20           MR. CRUZ-MUNOZ: Good afternoon, ladies and  
21 gentlemen. I am Rafael Cruz-Munoz. I am the architect of  
22 record for the addition.

23           What we're trying to do here is, as you will  
24 see, the house from the front, it's very appealing with  
25 the Mediterranean kind of look and the barrel tile and so

1 on. However, the whole rear of the house, as you can see  
2 from the aerial view, is a flat roof, and the lot is  
3 rather tight.

4           There is an existing addition which you'll  
5 see in the bottom photograph at the right-hand side which  
6 was apparently built in the '60s, and it may not have had  
7 a building permit. It's certainly something that doesn't  
8 look like it belongs in Coral Gables and it seems unsafe  
9 because the roof is composed of three-by-six wood beams  
10 that I don't think should really be -- and you know, it's  
11 not properly built at all.

12           So what we'd like to do is get rid of that  
13 addition and then go ahead, and in addition, there is this  
14 storage shed that appears to be part of the original  
15 house, very blocky, very square.

16           Initially we were going to demolish it, but  
17 in going to the architectural board, the architects had a  
18 very good suggestion of incorporating it and using it for  
19 the barbecue and so on, which then would allow us to go  
20 and match the historical rear set-back instead of having  
21 to be ten feet away, and that was considered that it was  
22 appropriate.

23           So we went ahead and incorporated their idea  
24 which was very, very helpful. I think it has made the  
25 whole project a lot better.

1 I don't know if you can -- well, you have the  
2 plans in front of you. Basically --

3 MS. THOMSON: I don't have them.

4 MR. CRUZ-MUNOZ: -- what we want to do is  
5 create a new addition. We have created a transition so  
6 that we don't eliminate the back corner of the house but  
7 maintain that individuality versus, the old versus the  
8 new, and then incorporate in the other corner of the rear  
9 the shed into a barbecue spot.

10 We put barrel tiles to bring some of that  
11 element into the back of the house also and make it a  
12 little bit more balanced between the flat and the tile,  
13 and then we defined that little courtyard that now is  
14 created with a few -- with a trellis that consists of like  
15 three or four side by side two-by-twelves or  
16 three-by-twelves, depending -- you know, we'll do that as  
17 working drawings, and I think it creates a very usable  
18 patio, a very usable, very nice ambience.

19 And again, I have to give credit to the  
20 members of the architects board that gave us some of these  
21 suggestions. I mean, I really incorporated immediately  
22 their ideas because I thought they were great.

23 What we're doing is eliminating that  
24 small-ish, ugly family room and adding a little bigger  
25 one, adding a little office space and bathroom for this

1 part of the house, and then again being able to  
2 incorporate the barbecue and create a nice courtyard.

3 You can see the elevation of the side of the  
4 old addition versus the new, and then from the rear you  
5 can see the element of the barbecue versus the addition  
6 and then with the trellis tying them together.

7 From the other side, then you have the new  
8 addition and so forth now balances the house with the tile  
9 on either end, and then I did a little sort of a cut so  
10 you could see the barbecue and the part of the existing  
11 house and how they tie together. Those are seen in a  
12 little bit better detail here.

13 You know, again, about the matter of the  
14 trellis which was raised, and also there was some  
15 questions from the historic board, from the historic  
16 department people as to how we were going to attach these  
17 to the house, so I mean, this will be explored a lot more  
18 detail once we're in construction drawing, but basically,  
19 you know, they have -- believe that maybe I had to destroy  
20 too much of the house, but I believe we can just put some  
21 seats for the joists that can be anchored into the wall  
22 with either Tapcons or expansion bolts, and then cover  
23 those with some kind of a wood trim and then just let it  
24 all be a very neat detail and yet minimal impact on the  
25 wall of the house, and that's it. Thank you.

1                   MR. TORRE: You in your first page show some  
2 of the roof material on the existing and then on the new.  
3 Does that mean anything particular? You're changing the  
4 roof? I'm not sure I'm clear on that.

5                   MR. CRUZ-MUNOZ: No, no. What's happening is  
6 the house had, a portion of the front of the house had  
7 barrel tiles since originally, and the rest of the house  
8 was flat roof as you can see it in the photographs.

9                   And so all I'm doing is in the addition,  
10 adding some more barrel tile so that we balance all of  
11 this flat roof against the, you know, against the -- see,  
12 in this site elevation that you see the one at the top is  
13 the existing condition, and you can see that you have  
14 barrel tile and it's all flat roof and then the old  
15 addition was just a little nothing there.

16                   And then now what we're doing is we're  
17 matching the barrel tile that's in the front in the new  
18 addition except that we created the area where the  
19 bathrooms are as a transition to separate the addition  
20 from the main house and be able to tell what's historic  
21 and what's not.

22                   MR. TORRE: The reason I'm asking, in the  
23 site plan it doesn't distinguish the new roof from the old  
24 roof, so I was just questioning whether some of --

25                   MR. CRUZ-MUNOZ: Yes, but the only new roof

1 is the addition and the little barbecue thing in the  
2 corner.

3 MR. TORRE: Okay. Thank you.

4 MS. KAUTZ: So?

5 MR. FULLERTON: I think you and the  
6 architecture board did a nice job in adding great space to  
7 the house and a nice outdoor space as well. I think it  
8 works very well. I move approval.

9 MR. TORRE: You're moving for approval?

10 MS. KAUTZ: Wait, wait.

11 MR. TORRE: I have to close the public  
12 hearing, close the public hearing and ask for comments.

13 MR. PARSLEY: I have one question.

14 MR. TORRE: Go ahead.

15 MR. PARSLEY: Okay. On the barbecue, you  
16 show it enclosed on kind of two and a half, three sides.  
17 If you don't have a chimney on the barbecue, I think  
18 you're enclosing it a little bit too much.

19 I would suggest you put some side windows in  
20 on the narrow side.

21 MR. CRUZ-MUNOZ: There is an existing window  
22 that we're going to leave it as an opening in the back or  
23 in the back wall of the barbecue.

24 MR. PARSLEY: Well, I see what you're trying  
25 to do and that's what I'm commenting on.

1 MR. CRUZ-MUNOZ: Okay.

2 MR. PARSLEY: I don't quite agree with it. I  
3 think you need two more side windows on the narrow sides.

4 MR. CRUZ-MUNOZ: Uh-huh.

5 MR. PARSLEY: I think you can just put it  
6 open to get breeze through there.

7 MR. CRUZ-MUNOZ: Yeah.

8 MR. PARSLEY: And I certainly would center  
9 the barbecue under the window, not have half in, half out,  
10 and if you're not going to have a hood, move the sink to  
11 the side, the refrigerator underneath.

12 And I kind of find the wood beams above,  
13 they're just wood beams sitting there with no vine on  
14 there. I'm not quite getting the look architecturally or  
15 landscape architecturally.

16 I think the one that goes to the new family  
17 room hits the edge of the family room okay, but it's kind  
18 of awkward how it hits the barbecue, and the post is kind  
19 of, kind of right in the middle of where you might have a  
20 seating area, so I think you ought to re-look at that.

21 And the other one that goes from Bedroom Two  
22 to the side of the barbecue, that's just over, over yard,  
23 and you know, let's make a real trellis and grow  
24 something, put side slats or pave underneath it so it  
25 works as a seating area, but I don't see it really helping

1 the space or the atmosphere of the backyard.

2 MR. CRUZ-MUNOZ: Well, actually it was made  
3 precisely to help the space because we felt that by having  
4 those boards creates some sight lines, especially because  
5 there is a two-story house that was allowed to be built  
6 very close to the back property that is like a monster  
7 there, and he sort of wants to not see it.

8 So when he's sitting down in the middle of  
9 his courtyard, the boards in the back are going to hide it  
10 a little bit and we felt that the ones on the side then  
11 would help define the courtyard more, you know, give you  
12 without having -- will almost give you a little more  
13 enclosed, intimate feeling, and yes, we will plan, you  
14 know, but --

15 MR. PARSLEY: And why wouldn't you put the,  
16 you know, kind of -- if these are the beams, the rafters  
17 of the trellis to -- for that argument, wouldn't you want  
18 a little bit more architectural mass, members going the  
19 perpendicular way to give it a little bit more decorative  
20 quality and something to grow the vine on?

21 MR. CRUZ-MUNOZ: We will certainly look at  
22 it, you know, in the next step as we develop the working  
23 drawing.

24 MR. PARSLEY: And when you look at the other  
25 one, how it hooks underneath the new family room, that's,

1 that's -- I'm not quite sure I'm getting the detail of how  
2 that roof comes down on the new roof line with the trellis  
3 beam coming through the soffit.

4 MS. KAUTZ: Staff had the same concerns about  
5 the trellis, about the functionality and the way it's  
6 connected and sort of how it hits that new --

7 MR. PARSLEY: It should be below or above it,  
8 can't be right at it.

9 MS. KAUTZ: Like it's competing with the  
10 brackets that are bulling the overhang of the door.

11 MR. TORRE: Is that something you are willing  
12 staff to clarify and work on? You think that you would  
13 leave it to staff if they have the same concerns?

14 MR. PARSLEY: Anybody else have similar  
15 concerns?

16 MS. KAUTZ: I mean, we had suggested  
17 eliminating them if there wasn't a purpose for them. I  
18 understand what the purpose might be, but I think there's  
19 a more elegant way to do it. I just don't see it here.

20 MS. BACHE-WIIG: And what is the height of  
21 the arm of the trellis, do you know?

22 MR. CURZ-MUNOZ: It's going to be somewhere  
23 around, from the ground there, it's going to be around  
24 eight foot eight to nine feet.

25 MS. KAUTZ: To the other underside?

1 MR. CRUZ-MUNO: Yeah.

2 MS. KAUTZ: This is seven foot four according  
3 to this to the top of the window.

4 MR. FULLERTON: But that's lower than --  
5 that's for the window, so by the time you get up to the  
6 trellis, it's close to eight feet.

7 MR. CRUZ-MUNOZ: Close to nine.

8 MR. EHRENHAFT: May I inquire?

9 MS. KAUTZ: Of course.

10 MR. EHRENHAFT: When I was looking at the  
11 trellis, I had concern about the physical attachment  
12 between the barbecue and the new family room in that I  
13 couldn't see whether there was enough open physical  
14 distance between the bottom of the roof pitch on the  
15 barbecue and the bottom of the header that seemed to be  
16 newly built to -- at the open side of the barbecue to, you  
17 know, in order to fit adequately sized beams.

18 They can't things be like two-by-fours.  
19 They're not going to be strong enough, and I'm wondering  
20 whether, you know, something that is an eight-inch beam to  
21 stand that 18, through that 17-foot width is going to fit  
22 under the --

23 MR. CRUZ-MUNOZ: The one in the rear, the  
24 longer one will have the support in the middle.

25 MR. FULLERTON: You know, there's only --

1 it's half that. There's a column.

2 MS. KAUTZ: And the beam.

3 MR. EHRENHAFT: No, I understand, but to tie  
4 them into the header above the opening, is there going to  
5 be sufficient --

6 MR. CRUZ-MUNOZ: Well, you know --

7 Mr. EHRENHAFT: -- vertical, vertical --

8 MR. CRUZ-MUNOZ: -- we're taking the roof of  
9 the, that square storage shed off, and then we're, you  
10 know, redoing -- so we can adjust, you know, that roof to  
11 make sure that we have enough height, you know, for the  
12 beam.

13 Mr. EHRENHAFT: Okay. Go ahead.

14 MR. SILVA: My only comment was I don't, I  
15 don't have an issue with the trellises in theory. I think  
16 maybe the idea of having them screen the surrounding areas  
17 is good.

18 I think there's been a lot of discussion that  
19 maybe you could look at with staff just the exact  
20 composition of those trellises, how they attach. I think  
21 Robert's idea of having them planted and having the, you  
22 know, cross-members is a good one.

23 MR. CRUZ-MUNOZ: Yeah.

24 MR. SILVA: I think if you need to address  
25 Bruce's concerns about maybe -- you're already doing

1 structural modifications to that little barbecue building.  
2 I think maybe raising that tie beam another six inches to  
3 have that hit a little better would be something that  
4 would probably be acceptable to us.

5 My other suggestion in looking at the trellis  
6 is if you're putting in that single column in the middle,  
7 that you look at having three bays, maybe two columns to  
8 get the proportions a little closer to the house,  
9 something like that.

10 MR. CRUZ-MUNOZ: Well, I had two columns  
11 initially, and at the request of the -- or the comments of  
12 the architectural board, changed it to a single one  
13 because the architects of, the board of architects felt  
14 that the two columns were interfering too much with the  
15 space, and so we did it with one column then with a brace  
16 coming out to catch the trellis.

17 MR. SILVA: Well, I think that the single  
18 column with the brace is a good idea, but I'm talking  
19 about two -- not two side by side, but to break up the --

20 MR. CRUZ-MUNOZ: Oh, yes, break it into  
21 spaces.

22 MR. SILVA: Right, three bays, right. I  
23 think that will work a little bit better.

24 MR. CRUZ-MUNOZ: Yeah, yeah.

25 MR. FULLERTON: It wouldn't even have to be

1 equal space. You could divide it into quarter spaces and  
2 don't put one in the middle.

3 MR. CRUZ-MUNOZ: Right, right, yeah.

4 MR. MENENDEZ: You are getting rid of the  
5 existing family room and rebuilding it?

6 MR. CRUZ-MUNOZ: Yes.

7 MR. MENENDEZ: And why, why -- do you have a  
8 flat roof there in between? I don't get why you stopped  
9 at that point.

10 MR. CRUZ-MUNOZ: The decision, both, I mean,  
11 both from the historic side made a point and so on, it was  
12 decided that we should have a transition, that the  
13 addition shouldn't just come full width, full height with  
14 tiles all the way into the existing house, but that there  
15 should be a transition which is going to be a little  
16 narrower so that you can still maintain the corner of the  
17 existing house in the back and have that definition so you  
18 can tell what's new and what's old, and then at the same  
19 time, you know, separate the barrel tile coming this way  
20 from the flat, existing flat roof of the house.

21 MR. MENENDEZ: But was that original to the  
22 house?

23 MS. KAUTZ: The little hyphen piece, no.

24 MR. MENENDEZ: It doesn't look like it.

25 MS. KAUTZ: No, but it is sort of providing a

1 transition between the new pitched roof and the flat roof,  
2 so we were fine with it.

3 MR. MENENDEZ: Okay.

4 MR. TORRE: Do we need to take the variance  
5 separately, or can we discuss it at this point?

6 MS. KAUTZ: We do. I would like -- if you  
7 read through the staff report, there was a question that  
8 we had as staff about the windows.

9 MR. EHRENHAFT: Yes. I wanted --

10 MR. TORRE: The windows that are on the house  
11 now -- can you go back to the photograph?

12 MR. CRUZ-MUNOZ: Yes.

13 MS. KAUTZ: Go back. Here you go. The  
14 windows that are on the house now are impact-resistant  
15 units that were placed sometime after 2014, and no permit  
16 was located for them, so they were never reviewed by us.  
17 They were never approved by us, and they're not really  
18 appropriate to what we would have approved originally. Is  
19 there a front picture?

20 MR. CRUZ-MUNOZ: Oh, yes.

21 MS. KAUTZ: So, you know, what's in your  
22 staff report would have been what we would have preferred  
23 which would have been two casements with much bigger  
24 window, glass.

25 And so the odds are, are that they aren't

1 going to replace these impact windows anytime soon because  
2 they're new, but the new addition, the windows are  
3 matching what's there now as opposed to matching what's  
4 actually appropriate.

5 So we just wanted some direction from you  
6 all, because we didn't really have a consensus in the  
7 office of whether or not they should be appropriate to  
8 what would have been there, or to make sense with what's  
9 there now.

10 So if you guys are fine with them, then we'll  
11 let them proceed as shown but with the knowledge that if  
12 something happens to these windows, we will require them  
13 to go back to what was there originally.

14 MR. EHRENHAFT: Mr. Chair, can I ask a couple  
15 of questions?

16 MR. TORRE: Sure.

17 MR. EHRENHAFT: So I thought a lot about the  
18 windows, and in light of the fact that all of the new ones  
19 are to the rear, not visible from the street --

20 MS. KAUTZ: For the addition, yes.

21 MR. EHRENHAFT: -- for the addition and even  
22 for those that may be on the barbecue, there are, there  
23 are six window openings in the new space plus the double  
24 doors on the west.

25 MS. KAUTZ: Right.

1                   MR. EHRENHAFT: And there are, on the house  
2 existing now, nine other openings, nine other window  
3 openings, and I was wondering if it might not be of  
4 interest to have them install windows that would be the  
5 kinds of casements in those six new openings that would  
6 have been what would have been original to the house and  
7 which would have been approved by staff had they been  
8 requested in the last update.

9                   And then perhaps a cursory plan for the other  
10 nine, perhaps not to be executed, you know, in the near  
11 future, could still be contemplated, and then we might be  
12 able to go back to staff -- if the owners at some future  
13 date want to change those out, then they could be brought  
14 back to match the new ones in your additions, and that  
15 would bring the house back to the way that it would have  
16 been in the 1930s. I don't know whether --

17                   MR. TORRE: Can I ask a question so I can  
18 follow with your thought, please?

19                   Mr. EHRENHAFT: Yes.

20                   MR. TORRE: The proposed windows right now,  
21 are they not casements? I can't tell whether they're one  
22 or the other because there's a very sort of --

23                   MS. KAUTZ: Are these --

24

25                   MR. CRUZ-MUNOZ: The casements?

1 MS. KAUTZ: Are they casements?

2 MR. CRUZ-MUNOZ: Yeah, they're casements.

3 MR. TORRE: Describe what's on the proposed,  
4 for example, family room.

5 MS. KAUTZ: Right.

6 MR. TORRE: Those are casements?

7 MS. KAUTZ: It looks like they're casements,  
8 but I don't know -- there's, okay, two there --

9 MR. TORRE: So to follow --

10 MS. KAUTZ: -- together, or is this one  
11 window?

12 MR. CRUZ-MUNOZ: This is one opening.

13 MS. KAUTZ: So on the west elevation, for  
14 example, within the height then, it's two windows, it's  
15 not four?

16 MR. TORRE: It's two windows made to look  
17 like four?

18 MS. KAUTZ: There's a thicker center.

19 MR. TORRE: That's what I was looking for.

20 MS. KAUTZ: Yes.

21 MR. TORRE: Is that signifying that there  
22 would be four casements there or fake four casements?

23 MS. KAUTZ: Okay. It's drawn in the plan as  
24 two.

25 MR. CRUZ-MUNOZ: Yeah, and it's actually two

1 windows that divide into four.

2 MR. TORRE: To make it look like there was  
3 four? So Bruce, your -- just so I can clarify your  
4 thought, you wanted to make the addition have the most  
5 authentic windows as possible related to the old?

6 MR. EHRENHAFT: I thought that would be an  
7 advantage because then --

8 MR. TORRE: Right, correct. So is this not  
9 following what we're thinking is a casement solution?

10 MS. KAUTZ: Right, possibly, but the muntin  
11 divided lines are completely --

12 MR. TORRE: I got you. So it's more about  
13 the muntins that make up the difference.

14 MS. KAUTZ: Right. So we had reviewed this  
15 on the front elevation. Do you have the picture? No.  
16 They would have been two pairs of sealed casements with a  
17 transom above with one, two, three, four, five panes of  
18 glass on each, on each operable wing.

19 MR. TORRE: Let's look at that picture.

20 MS. KAUTZ: This is not close to what's, what  
21 was original so we wouldn't approve this, so.

22 MR. TORRE: Right. Let me find the other.

23 MS. KAUTZ: The casement issue is one thing,  
24 but then it's also the style of the muntins and the  
25 placement of muntins is the other issue. They're much,

1 they're actually much bigger glass in the original.

2 MR. CRUZ-MUNOZ: We would have no problem  
3 with the new addition.

4 MR. TORRE: So your thought and I think what  
5 you're saying is try to match that old picture to a better  
6 degree.

7 MS. KAUTZ: Yeah. If the windows on this  
8 were done correctly, we would have asked them to, you  
9 know, match with them.

10 MR. TORRE: I don't think it's that far from  
11 what you have right now, right?

12 MR. CRUZ-MUNOZ: No. I mean, we don't have a  
13 problem with trying to -- you know, making the adjustments  
14 and then having -- because anyway at the same time, like  
15 you say, these are all in the back and we can't quite see  
16 them from the front.

17 So right now there's a little discrepancy  
18 between the windows, and then like you say, in the future  
19 years from now, somebody wants to change the windows, they  
20 got to bring them back for every window.

21 MR. TORRE: Right.

22 MS. KAUTZ: And that's fine, but our, you  
23 know, the internal debate we were having, just so you all  
24 are clear, is that, like I said, the odds are that these  
25 windows will not be replaced unless they fail, which is

1 going to be, you know, 15, hopefully 15 years from now.

2 In the meantime they're living with mismatched windows.

3 So that was our -- you know, do we reward  
4 behavior that didn't get a permit or do we do the right  
5 thing, and that's sort of the internal debate we were  
6 having with no conclusion.

7 MR. TORRE: Okay, so your comments primarily  
8 were the trellis which we've discussed, the windows which  
9 we've discussed. Anything else a problem or concern?

10 MS. KAUTZ: If you all do agree to -- if the  
11 trellis is not removed and it is left in place in a  
12 modified version, we would like to incorporate the BOA  
13 comments that are noted here which include brackets and  
14 adding a column and a base to -- I'm sorry, adding a  
15 capital --

16 MR. TORRE: Even if we add more columns, that  
17 will --

18 MS. KAUTZ: Yes, add a capital and a base to  
19 both of those so it's not just a pole --

20 MR. TORRE: Okay.

21 MS. KAUTZ: -- to, you know, doing the  
22 cross-members as Mr. Parsley was discussing, that the  
23 windows are actually high-profile muntins and the roof is  
24 to be two-piece barrel tile roof.

25 MR. TORRE: Okay. Does that satisfy you,

1 Robert, that they're going to deal with this trellis as  
2 requested by staff and it's going to satisfy you with the  
3 windows?

4 MR. EHRENHAFT: Absolutely.

5 MR. TORRE: I think we both have accomplished  
6 here what was required and said to you, and then let's go  
7 back to the variance.

8 MS. KAUTZ: Sure.

9 MR. TORRE: And we can wrap it up.

10 MS. KAUTZ: Sure. Do you all understand why  
11 we're in favor of the variance, because they're keeping it  
12 at one story? And you know, the idea is that -- and we  
13 are in favor of that and do support the variance.

14 MR. SILVA: I just want to say, this is a --  
15 people always bring up the negatives, right, of having a  
16 house historically designated. I think this is a  
17 positive. I think the fact that we can look at this and  
18 possibly grant a variance is a result of the house being  
19 historically designated.

20 MS. KAUTZ: Yes.

21 MR. TORRE: Any more comments from the board?

22 MS. KAUTZ: And there would be two motions.

23 MR. TORRE: Sorry?

24 MS. KAUTZ: Two motions.

25 MR. TORRE: Yes. I wanted to see if anybody

1 wants to speak and we can close the discussion here.

2 Anybody from the audience want to speak for or against  
3 this item? If not, we'll close the public hearing and see  
4 if we can make the motion happen, and we have two motions.

5 MR. RODRIGUEZ: Someone made a motion  
6 earlier.

7 MR. TORRE: John, you want to come back with  
8 the motion?

9 MR. FULLERTON: Okay. I move staff  
10 recommendations for approval and incorporating the  
11 comments we've made about the trellises and --

12 MR. TORRE: The windows and the barrel tile.

13 MR. FULLERTON: -- the windows.

14 MR. TORRE: And the two-piece barrel tile.

15 MR. FULLERTON: Yes, that too.

16 MR. TORRE: Okay. There's a motion. Is there  
17 a second?

18 MR. RODRIGUEZ: Second.

19 MR. TORRE: Mr. Rodriguez made the second.

20 MR. EHRENHAFT: Do we need to be more  
21 specific about the variance?

22 MS. KAUTZ: That's the next one.

23 MR. TORRE: That's next, so hold that  
24 thought.

25 MS. KAUTZ: I think you all, just so I'm

1 clear when I have to write this motion for you all, so the  
2 windows are to match what would have been historically  
3 appropriate --

4 MR. FULLERTON: Yes.

5 MR. TORRE: Yes.

6 MS. KAUTZ: -- on the house, on the new  
7 portion only.

8 MR. TORRE: Yes. Without further comment,  
9 we'll go to a roll call.

10 THE CLERK: Mr. Parsley?

11 MR. PARSLEY: Yes.

12 THE CLERK: Mr. Silva?

13 MR. SILVA: Yes.

14 THE CLERK: Mr. Ehrenhaft?

15 MR. EHRENHAFT: Yes.

16 THE CLERK: Mr. Rodriguez?

17 MR. RODRIGUEZ: Yes.

18 THE CLERK: Miss Thomson?

19 MS. THOMSON: Yes.

20 THE CLERK: Mr. Fullerton?

21 MR. FULLERTON: Yes.

22 THE CLERK: Mr. Menendez?

23 MR. MENENDEZ: Yes.

24 THE CLERK: Miss Bache-Wiig?

25 MS. BACHE-WIIG: Yes.

1 THE CLERK: Mr. Torre?

2 Mr. TORRE: Yes. Thank you, sir.

3 MS. KAUTZ: There's the variance.

4 MR. TORRE: Oh, I always forget. We're going  
5 to the variance.

6 MS. KAUTZ: It's important.

7 MR. TORRE: I'm sorry about that. John, how  
8 about doing Number Two?

9 MS. KAUTZ: Anyone can do it.

10 MR. TORRE: Anyone.

11 MR. RODRIGUEZ: So moved.

12 MR. TORRE: There's a motion for approval of  
13 the variance. Is there a second?

14 MR. MENENDEZ: Second.

15 MR. TORRE: Mr. Menendez seconds it. Is  
16 there any further discussion? Let's go to the roll call.

17 THE CLERK: Miss Bache-Wiig?

18 MS. BACHE-WIIG: Yes.

19 THE CLERK: Mr. Ehrenhaft?

20 MR. EHRENHAFT: Yes.

21 THE CLERK: Mr. Silva?

22 MR. SILVA: Yes.

23 THE CLERK: Mr. Parsley?

24 MR. PARSLEY: Yes.

25 THE CLERK: Mr. Rodriguez?

1 MR. RODRIGUEZ: Yes.

2 THE CLERK: Mr. Fullerton?

3 MR. FULLERTON: Yes.

4 THE CLERK: Miss Thomson?

5 MS. THOMSON: Yes.

6 THE CLERK: Mr. Menendez?

7 MR. MENENDEZ: Yes.

8 THE CLERK: Mr. Torre?

9 MR. TORRE: Yes. Thank you, sir.

10 MR. PARSLEY: The next one is 4200 Granada.

11 MR. TORRE: You need the chart here again?

12 Are you going to be the one presenting? So the next item  
13 on the agenda is Case File COA (SP) 2017-025.

14 It's an application for the issuance of a  
15 special certificate of appropriateness for the property at  
16 4200 Granada Boulevard, a local historic landmark, legally  
17 described as Lots Ten and Eleven, Block 99, Coral Gables  
18 Country Club Section Part Five, as recorded in Plat Book  
19 23, Page 55 of the public records of Miami-Dade County.

20 This application is requesting design  
21 approval for an addition and alterations to the residence.

22 MS. KAUTZ: Thank you. This is the location  
23 map. This is on the east side of the waterway on Granada  
24 just south of Bird Road.

25 This was actually designed by Phineas Paist.

1 It is a local historic landmark not within a district.  
2 However, it was intended to be part of the planned  
3 Venetian Country style village in the City of Coral  
4 Gables. We don't have a '40s photo, and it was one of 16  
5 groups of thematic housing groups.

6 This one actually was never completed due to  
7 the bust of economy. There are only two that were  
8 constructed, and what makes this house rather unique in  
9 the city is that its front entrance was supposed to be the  
10 waterway, so the part facing Granada was actually the  
11 service area and the back of the house, so it's a little  
12 bit turned around.

13 No variance has been requested as part of  
14 this application. The board of architects approved it in  
15 November with notations regarding the addition, the roof  
16 overhang, the stucco texture, I believe, and the high  
17 profile muntins. Those have been addressed within your  
18 submittal.

19 Staff has a few comments as a condition of  
20 approval, but I'll turn it over the architect and let him  
21 explain the project.

22 MR. BRITO: Thank you, Kara. So this was the  
23 first house of what was destined to become or was supposed  
24 to become the Venetian Country Village or it has also been  
25 referred to as the Venetian Canal Village.

1                   This is the area to the south of Bird Road  
2 bound by Granada Boulevard and University Drive. There  
3 are only two houses that comprise what was to be that  
4 grand scheme. The other is in the 4500 block.

5                   So as Kara mentioned, the actual principal  
6 elevation faces the waterway, and these are literally not  
7 only on the water, they're about a foot in the water.

8                   The house was designed by Phineas Paist with  
9 the, on the left-hand side, first floor, was actually an  
10 open porch, and just a few years after construction, it  
11 was enclosed by George Fink.

12                   So this is actually the water side which is  
13 the principal elevation for this house. You can see the  
14 terrace, a very wide terrace. Had this been, had this  
15 village been fully built, it would have been a miniature  
16 Venice, wall to wall, a wonderful canal scene on both  
17 sides, but so be it. The economic conditions caused it to  
18 be different.

19                   This is the actual street elevation, and you  
20 can see how the house sits further back. This is really  
21 the service wing or the rear of the house. As you come on  
22 in, you see the garages and the service buildings to the  
23 right and left, and you can see on the aerial there from  
24 Google maps how the house is positioned.

25                   We had met with the historic resources

1 department staff three times on this, and they adjusted  
2 and gave us wonderful guidance. One of the things that  
3 they did was, take a look at how the ridge, the ridge  
4 lines -- I guess is there a pointer?

5 MS. KAUTZ: It used to work on that.

6 MR. BRITO: Okay. Well, you can see that  
7 there. You can see the ridge line from the first floor  
8 addition to the left behind the house and to the right.  
9 They requested that we align that ridge line with the  
10 addition.

11 And the addition is actually going to be a  
12 portion of the first floor right behind the house what is  
13 now a family room. That is going to be increased in size  
14 to accommodate both a kitchen and a family room. Then  
15 there is an elevator shaft that's going right in that  
16 corner adjacent to the house which opens up to a foyer.

17 All the zoning compliance data meets with the  
18 current building code. The building has height for the  
19 ratio of set-backs and open landscape, and as you can see  
20 here the first floor plan, this is going to become the new  
21 kitchen.

22 You can see the dashed line and you can see  
23 the solid line represent the new masonry wall that  
24 delineates the first floor addition portion, and the  
25 second floor constitutes a fully accessible master suite.

1 That was the reason for beginning this addition project.

2 Here you have existing and proposed  
3 elevations. This is the street elevation, so you can see  
4 the first addition, the first floor addition at the top,  
5 and this is what will happen to it with the addition in  
6 place.

7 This is the south elevation. You can see  
8 that the three small windows are replaced with a balcony  
9 in the master suite and then pairs of French doors  
10 providing light and accessibility into the great room  
11 kitchen below.

12 And then to the north it abuts the northerly  
13 neighbor, and you can see what happens to the elevation  
14 there.

15 So in effect, we're keeping the principal  
16 elevation intact and all the work takes place on the rear,  
17 so we're here to ask for a special certificate of  
18 appropriateness to encompass the elevator shaft and a  
19 fully accessible master suite.

20 MS. SPAIN: Mr. Brito, I don't believe you  
21 stated your name. Would you introduce yourself?

22 MR. BRITO: I'm sorry. Thank you very much.  
23 Herbert Brito with Brito Design Studio, B-R-I-T-O. Any  
24 questions, please?

25 MR. TORRE: Does the space in between the

1 addition and the structure to the right, the sitting room,  
2 I guess, just becomes the same space as it was?

3 MR. BRITO: Same space that is there, right.  
4 The addition -- right. The east side of the addition is  
5 actually where that wall is.

6 MR. TORRE: Right.

7 MR. BRITO: We're just moving the addition  
8 southward a little bit.

9 MR. TORRE: When you address the second floor  
10 balcony, are you trying to match anything in particular?  
11 Are you trying to play off anything in particular to the  
12 house, or how are you handling that?

13 MR. BRITO: It's actually a new design, but  
14 we are reinforcing the Venetian theme, and it just so  
15 happens that the homeowners have corbels, decorative  
16 corbels which will be applied to the underside of the  
17 balcony at the end of the structural beams.

18 MR. SILVA: Would you mind going back to the  
19 photograph of the canal side? I didn't get that whole  
20 issue on that. Thank you.

21 MR. BRITO: It's very nice had that been all  
22 continued across the canal.

23 MS. KAUTZ: Are the corbels stone or are they  
24 wood?

25 MR. BRITO: No, they're wood, pecky cypress.

1 They're decorative, strictly decorative.

2 MR. SILVA: I think the addition is very,  
3 very well done.

4 MR. BRITO: Thank you.

5 MR. SILVA: I think it's a little, it's a  
6 little odd that we're talking about -- we're always  
7 worried about what the thing looks like from the street,  
8 but in this case the facade is actually from the canal, so  
9 it's just an interesting flip, but I think it's  
10 sensitively done.

11 My only question is, is are you planning on  
12 differentiating, since it's in the same plane as the  
13 existing residence and you're kind of in-filling above the  
14 first floor, is the intent just to feather the stucco and  
15 just match it?

16 MR. BRITO: There will be variances in the  
17 stucco and the sills, subtle differences to differentiate  
18 it. The roof tiles will be the same. The ridge lines  
19 will match.

20 And as a follow up to Kara's earlier comment,  
21 we will retain the existing front door. We will also  
22 provide muntins for the windows, and we're going to  
23 develop a full window schedule so when some of the  
24 existing windows are replaced, and we do have original  
25 drawings for this house so we know what was there

1 originally.

2 MR. TORRE: Do you have to change the  
3 existing windows for those?

4 MR. BRITO: For the time being, no.

5 MR. TORRE: Okay.

6 MR. BRITO: Just for the addition because  
7 we're focusing on the addition.

8 MS. KAUTZ: They're not impact, right?

9 MR. BRITO: No.

10 MS. KAUTZ: Right, so that will get changed  
11 eventually. That was part of the discussion.

12 MR. BRITO: She wants a window schedule that  
13 shows all the windows.

14 MR. TORRE: Interesting.

15 MS. KAUTZ: Those are our comments.

16 MR. BRITO: You think that's unfair?

17 MR. TORRE: We're very particular with  
18 windows around here.

19 MR. BRITO: I know you are. We will be very  
20 happy to provide her with the window schedule. It's  
21 actually better because it's a guide to the future.

22 MR. TORRE: All right. I think while you're  
23 ahead, we should just maybe take some comments and see if  
24 we can get a motion. Let's do this.

25 MR. MENENDEZ: How about questions from the

1 audience?

2 MR. TORRE: Well, any questions for the  
3 architect from us before we close it?

4 MR. SILVA: No. I just want to make sure  
5 that you pay attention when you -- we are differentiating  
6 the stucco, but that north elevation where it's in the  
7 same plane, just make sure we -- you do some sort of  
8 detail so it doesn't just bleed into --

9 MR. BRITO: I know how to do a reveal.

10 MR. SILVA: Yes.

11 MR. BRITO: A reveal.

12 MR. SILVA: There you go, perfect.

13 MR. TORRE: Are you making the motion? All  
14 right. Without any more comments, we'll close the public  
15 hearing. Actually, we'll ask audience for comments or  
16 input. Anybody? No.

17 Then we'll close the public hearing. All  
18 right. You ready?

19 MR. SILVA: Sure. I will, I will move  
20 approval with staff comments and the additional comment  
21 that a reveal be detailed to differentiate the old from  
22 the new stucco on the north elevation.

23 MR. TORRE: All right.

24 MS. BACHE-WIIG: I'll second it.

25 MR. TORRE: We have a second from Miss

1 Bache-Wiig. Any further discussion? Okay. Roll call,  
2 please.

3 THE CLERK: Mr. Rodriguez?

4 MR. RODRIGUEZ: Yes.

5 THE CLERK: Mr. Ehrenhaft?

6 MR. EHRENHAFT: Yes.

7 THE CLERK: Mr. Silva?

8 MR. SILVA: Yes.

9 THE CLERK: Miss Thomson?

10 MS. THOMSON: Yes.

11 THE CLERK: Mr. Fullerton?

12 MR. FULLERTON: Yes.

13 THE CLERK: Miss Bache-Wiig?

14 MS. BACHE-WIIG: Yes.

15 THE CLERK: Mr. Parsley?

16 MR. PARSLEY: Yes.

17 THE CLERK: Mr. Menendez?

18 MR. MENENDEZ: Yes.

19 THE CLERK: Mr. Torre?

20 MR. TORRE: Yes. Good luck.

21 MR. BRITO: Thank you very much.

22 MR. TORRE: You're welcome.

23 MR. BRITO: You're not going to ask if the  
24 kitchen is going to be on the tour?

25 MR. TORRE: Not in a public hearing because

1 you'll be stuck with that.

2 MR. BRITO: Thank you.

3 MS. THOMSON: It's on the record.

4 MR. TORRE: Famous last words. All right.

5 Last item, Case File COA (SP) 2015-005 revised, and it's  
6 an application for the issuance of a special certificate  
7 of appropriateness for the property at 4209 Santa Maria  
8 Street, a local historical landmark and a contributing  
9 structure within the Santa Maria Street historic district.  
10 This is legally described as Lots 11 and 12, Block 96,  
11 Coral Gables Country Club Section Part Five, according to  
12 the plat thereof recorded in Plat Book 23, Page 55 of the  
13 public records of Miami-Dade County.

14 The application is requesting design approval  
15 for addition and alterations to the residence which was  
16 approved with conditions on June 18th, 2015. The revision  
17 requests design approval for modification of previously  
18 approved shutters.

19 MS. SPAIN: I just want to state -- I'm going  
20 to turn this over to Kara. I just want to state for the  
21 record that this is my previous home, and I sold it to the  
22 present owners.

23 MR. TORRE: We have her at the back of the  
24 line again. She's always at the back of the line.

25 MS. KAUTZ: I have a location map, obviously,

1 east side of Santa Maria Street. This is not part of the  
2 colonial village. This was again intended to be part of a  
3 rustic country, Italian country village which two homes  
4 were constructed. This was a very sad-looking 1940s photo  
5 that we have of the property. It's the only early photo  
6 we have.

7                   These are the original permit drawings and I  
8 put these on your memo and also in here just to show you  
9 that when the house was designed, it wasn't sort of  
10 intended to be colonial. It wasn't intended to be super  
11 Mediterranean elaborate. It was really a rustic sort of  
12 house, and the only shutters that were on the property in  
13 the lower left was one with very rustic board and batten.

14                   These were the drawings that were approved.  
15 I sort of tried to blow up the bottom one so you could see  
16 it a little clearer. The drawings are also in your  
17 packet.

18                   They were framed board and batten with  
19 vertical battens with, you know, a surrounding frame.  
20 This is what's installed. The pictures aren't very good.  
21 You also got copies. What was installed sort of matches  
22 the shape and the outline of what was depicted.

23                   However, they are very thin, horizontal  
24 louvers much like you would find -- well, that didn't work  
25 at all. You can see it better there.

1                   Much that you would find on a colonial house.  
2   They are very colonial in nature. The one on the right, I  
3   just showed you a close-up so you could see how thin they  
4   are, and the left was the arch of the same style.

5                   This was -- I took this photo today. This is  
6   the house on Alhambra that is actually very similar to  
7   what was depicted without the little inserts that was  
8   installed. This is actually the same architect's job.

9                   This is from a manufacturer off the Internet  
10  that makes these. They are paneled shutters with a frame.  
11  These were the same ones installed which we think are  
12  actually the appropriate way to go.

13                  So the architect is here to talk to you about  
14  plans to modify what's currently installed if you guys are  
15  amenable to doing that. Staff -- this was part of a final  
16  inspection on the property and one of the reasons why we  
17  rejected it, so he decided to come to you and ask if it's  
18  okay if he modifies what's there.

19                  MR. SILVA: Before we start, Kara, three  
20  questions just to clarify. So these are -- it's hard to  
21  tell from the pictures. These are those louvered  
22  shutters?

23                  MS. KAUTZ: Yeah. They're thin horizontal  
24  lovers.

25                  MR. SILVA: And are they true? Are they

1 operable or are they decorative?

2 MS. KAUTZ: No.

3 MR. SILVA: They're decorative?

4 MS. KAUTZ: They're applied.

5 MR. SILVA: And we didn't -- were the  
6 shutters discussed at all like specifically when we looked  
7 at the plans?

8 MS. KAUTZ: They were actually because what  
9 was, you know, what was presented to you all, this is sort  
10 of an as-built -- I'm sorry. This is the previously  
11 approved one.

12 Part of our recommendation at the time when  
13 this came in 2015 was that only the shutter where it was  
14 originally be reinstalled, and that was discussed here,  
15 and you all gave them the okay to do more shutters, and  
16 they were these.

17 MR. TORRE: This particular shutter was not  
18 there, and then they wanted to put it, and we said if it's  
19 going to go, right?

20 MS. KAUTZ: Yes.

21 MR. TORRE: This window did not have a  
22 shutter originally, right?

23 MS. KAUTZ: It did not, no, not when Dona  
24 owned it, it did not.

25 MS. SPAIN: No.

1 MR. PORTUONDO: Good afternoon. My name is  
2 Rafael Portuondo, Portuondo Perotti Architects, and we're  
3 here just to be able to discuss the shutters and the sort  
4 of evolution of the shutters as the house sort of evolved.

5 One of the things that I just wanted to  
6 state before starting the presentation was that one of the  
7 things that I'm constantly striving to do is to do the  
8 right thing, so one of the things that I would start off  
9 by saying is that during the process of the design of the  
10 house, we ran into certain conditions with zoning and  
11 things which maybe Kara didn't bring up.

12 But the rear porch which was actually  
13 originally a screened porch was our dividing -- a division  
14 between the rear property and the pool, so one of the  
15 things that we ended up doing through zoning was actually  
16 coming up with a louvered system that actually was able --  
17 you were able to see through the louvers but not having  
18 people and not having a child be able to go into your  
19 property.

20 One of the things that I always take pride in  
21 doing and one of the things that I think I will do today  
22 is also be self-critical.

23 One of the things that happened with the  
24 decision from zoning was that if we wouldn't have done the  
25 louvers, we would have had to have put a fence on the

1 backyard which would have defeated the whole purpose of  
2 that transparency and the whole thing.

3 One of the things that I also did at that  
4 point is kind of respond to things as they come up.

5 MS. KAUTZ: Can I just -- I just need to  
6 bring something up. We're only -- you all are not here to  
7 discuss those installation of the louvers. That's not  
8 part of this, what's being brought to them. They don't  
9 have any knowledge of that, so I just want to make that  
10 very clear. The shutters are the only thing being  
11 addressed.

12 MR. TORRE: The front.

13 MS. KAUTZ: The shutters in the front.

14 MR. PORTUONDO: That's fine. I couldn't have  
15 said it any better. So one of the things that I did is I  
16 looked -- I kind of look at a house as being whole.  
17 Right? So one of the things that I went ahead and did is  
18 I started to do research on the types of louvers that are  
19 used on Italian farm houses.

20 And one of the things that I did is I went  
21 back to sort of historical precedent and started to look  
22 at what is a solid louver and what is a horizontal louver  
23 and the applications for that. I'm going to agree with  
24 Kara and say that that's not part of it, but it's part of  
25 my decision making in the process of things, but Kara is

1 absolutely right.

2                   So what I did was I went back and I started  
3 looking for historical type, and I started looking at, at  
4 the end of the day, what's going to make the house better  
5 as a house, right?

6                   So this is George W. Smith, George Washington  
7 Smith, and this is actually an Italian farm house, and one  
8 of the things that you -- it's difficult seeing it, but  
9 these are actually horizontal louvers with the intent that  
10 when the windows and things are closed, that they actually  
11 allow the house to breathe and become part of this whole  
12 thing.

13                   One of the things that is important with that  
14 is that it starts to establish the style of the house and  
15 the style of the rear as a whole.

16                   So in this particular drawing, which is very  
17 difficult to see on the screen, it's actually the  
18 horizontal louvers which are on the top windows and in the  
19 bottom windows.

20                   And then one of the things you also see in  
21 the sort of Italian farm houses is that the louvers are  
22 actually divided so that there's actually -- they become a  
23 series of panels, so when you add a certain level of  
24 texture to those panels.

25                   So the other thing that I was looking at was

1 under what conditions is a louver, an open louver being  
2 used and in what conditions is a solid louver is being  
3 used, so it wasn't that we were just changing the louvers  
4 for the change of the louvers. We changed the louver for  
5 the intent of the houses.

6 So this balcony is actually reminiscent of  
7 the balcony we have on the rear of the property, which is  
8 a new balcony, which is actually established in the back.

9 This is a farm house that has horizontal  
10 louvers on the top and then flat shutters on the bottom.

11 This is another farm house that has the  
12 horizontal louvers as part of the fabric and the  
13 horizontal, the doors which becomes solid, and these are  
14 actually louvers that, these are actually shutters that  
15 are actually solid, and they're part -- they're all  
16 indicative of what is the sort of Italian farm house.  
17 This is a combination of both.

18 One of the things that you'll notice in the  
19 bottom on the doors is going to be a critique on myself.  
20 One of the things that I didn't pick up was the division  
21 and the strength of the division in the larger louvers, in  
22 the larger louvered doors.

23 So one of the things that I ended up doing is  
24 going back, back to the owners, which are here, we have  
25 them here, and saying that as a farm house louver, I fell

1 short in some of the details that I provided for you, and  
2 I'm going to show you what I did as sort of remedial to  
3 regain that type of louver.

4 This is also to show that part of the  
5 analysis that we go through is that in the farm house, in  
6 the Italian farm houses there is both a combination of  
7 horizontal louvers and solid louvers, and I'm not arguing  
8 the fact that both aren't perfectly viable.

9 One of the things that happens with the farm  
10 louver -- the solid louvered shutters is that it's  
11 typically indicative of houses that are actually more to  
12 the north where they would actually keep them and the  
13 cooler air and stuff would actually be maintained inside.

14 One of the things that happens with the  
15 horizontal louvers is that it's actually made to be much  
16 more tropical and much more open, and the shift was, what  
17 Kara was saying, was that in order to get the privacy from  
18 the rear, it started to affect what I thought was the  
19 design decisions.

20 And this is a combination of the solid panel,  
21 louver, and horizontal open louvers, and you can see the  
22 application that when it's in a closed position, the doors  
23 can be opened and there would be a breeze going through  
24 the house. Combination of solid, then you have the  
25 solids, another option of the solids, and there was one

1 more of these. Kara, do you have the drawings that we  
2 did?

3 MS. KAUTZ: The ones that you submitted?

4 Mr. PORTUONDO: They're like in a CD.

5 MS. KAUTZ: They're not in this part.

6 MR. PORTUONDO: They're not, so do I just  
7 keep going forward?

8 MS. KAUTZ: Is that a separate one that you  
9 brought?

10 MR. PORTUONDO: That was --

11 MS. KAUTZ: Ask Aaron to load the original --  
12 talk into the microphone and ask him to load the original.

13 MR. PORTUONDO: Eric?

14 MS. KAUTZ: Aaron.

15 Mr. PORTUONDO: Aaron, it's Rafael. Could  
16 you load the original Power Point?

17 MS. KAUTZ: They're behind that. Go forward.  
18 Say "thank you."

19 MR. PORTUONDO: Thank you. It's like having  
20 an angel. Well, this isn't the actually kind of physical,  
21 so I'm going to just kind of describe it. Do you have a  
22 hard copy?

23 MS. KAUTZ: Yes.

24 MR. PORTUONDO: Instead of going through this  
25 whole drawn-out process, I'm going to take you to the end.

1                   So going back and looking at the combinations  
2 of farm houses, louvers and solid panels, one of the  
3 things that I did is I went back, and if you look at the  
4 middle one in the center, it's a horizontal louver that  
5 we're adding a horizontal thicker mullion to reinforce the  
6 idea of the transom, so it's actually a combination of  
7 what was some of the louvers that I showed you in regards  
8 to the photographs where it divided so that they  
9 reinforced the actual windows behind.

10                   On the bottom with -- in the middle, the one,  
11 the first one is the one that was installed, and the one  
12 that was installed, if I were to critique it myself, I  
13 would say that it's devoid of a level of refinement that  
14 doesn't reinforce the existing house.

15                   So what I did was actually -- if you looked  
16 at George Washington Smith, he actually had the middle one  
17 which was actually the divided panel on the bottom which  
18 actually aligns with the windowsills in the house, so in  
19 other words, it ties together the windowsills of the  
20 house.

21                   But then the one that I thought was actually  
22 kind of interesting as well was the fact that the bottom  
23 part of that panel is actually a solid panel which gives  
24 you a little bit more density, a little bit more color.

25                   The other thing that I did which is not --

1 for whatever reason, it did not show that well -- is you  
2 see the transom on the first -- on the second option? I  
3 actually added another line to actually define so that  
4 last one is actually divided into three instead of being  
5 into two, so it would be, the top portion of it would be  
6 reinforcing the transom. The middle shaft would be  
7 reinforcing the fabric of the shutters, and then the  
8 bottom would be a more solid panel, so it becomes kind of  
9 a hybrid of all the ideas.

10 One of the things that happens with me is,  
11 and it happens with me with clients, like all the time,  
12 and the next thing that I wanted to do is I wanted to  
13 actually apologize to Kara and Dona because one of the  
14 things that happened with me was that in fighting zoning  
15 and fighting moving the plans and keeping everything  
16 going, I actually lost sight of going back to historic,  
17 and I was telling the clients last night that I'm mostly  
18 upset at myself for not having done that.

19 So one of the things that I take pride in is  
20 understanding the situation and actually trying to make it  
21 better. My goal is to actually meld the farm house solid,  
22 which is in an odd sort of way out of context, with the  
23 horizontal louvers, but adding the solids so that it  
24 actually brings back that recall.

25 One of the other things too that happens in

1 my reality is that -- and it's not an excuse, but it's  
2 actually still the things that I have to deal with, is  
3 when we get close to the end of jobs, many times the  
4 budgets that we have aren't necessarily there to do the  
5 right thing, so one of the things that we ended up doing,  
6 and I think the question came up before, is are they  
7 operable or they're not operable, so one of the things  
8 that we're doing is we're adding the parts to the shutters  
9 to make them look like they're operable, and so we're  
10 going to add a certain level of detail that is going to  
11 bring them back.

12                   And even though we haven't talked to the  
13 contractor, one of the things that we're also going to do  
14 is separate them from the back wall because that was  
15 something that actually bothered the owners and it  
16 actually kind of bothered me as well.

17                   So one of the things that I come to many  
18 times in my practice is it isn't my idea, it isn't your  
19 idea. It's kind of their idea which I felt was the best  
20 idea because I think I was able to, at that point, when  
21 you look at solid shutters they become, in a closed  
22 position, they become very oppressive which is actually  
23 the intent in the northeast when they are closed and the  
24 house is heated.

25                   And so in responding to the things that I had

1 to deal with, with zoning, I actually feel that it's  
2 actually better than it started out to be, yes, and I was  
3 the author of the house on Alhambra with that shutter that  
4 we showed you which was actually a beautiful shutter.

5 The combination of the louvers in the back  
6 and then now the combination of what would be the solid  
7 shutters in the front, I felt was a contradiction in the  
8 architecture, so we -- I feel personally that this is  
9 better than before.

10 So I will, I will look at the shutters that  
11 the way they are now, and they're actually in a very  
12 simple format, and I will say that even though that it  
13 works better as a whole, it still falls short of what I  
14 feel is the proper use of the horizontal shutter, so the  
15 combination of the solid, the horizontal, and the upper  
16 solid actually I think works really, really well.

17 So thank you for listening, and I am hopeful  
18 that this is actually something that's better than before.  
19 Amen.

20 MR. TORRE: Thank you.

21 MR. SILVA: Questions before I get the whole  
22 scope straight here. I completely understand. I know  
23 there was no, there was no ill intent here. You know, you  
24 explained I think very well the process and then what  
25 happened.

1                   So just so that I'm clear, number one, the  
2 only window that ever had a shutter on this house  
3 originally was the one over the main door, correct?

4                   MR. PORTUONDO: And it was a sort of solid  
5 plank shutter.

6                   MR. SILVA: Okay, and that shutter is gone?  
7 It's been --

8                   MR. PORTUONDO: It was never really there.  
9 It was just -- it was in the historic drawings, but it  
10 wasn't -- it was in the house when the owners bought it.

11                   MR. SILVA: Okay. Then the proposed change,  
12 the existing shutters, the ones that are installed now,  
13 you're proposing to leave the horizontal shutters on all  
14 the smaller opening windows?

15                   MR. PORTUONDO: What we're doing is we're  
16 going to actually, we're going to actually change --

17                   MR. SILVA: Hardware and bring them forward.

18                   MR. PORTUONDO: -- hardware. We're going to,  
19 we're going to rip -- we're going to take out some of the  
20 lower louvers, add solid panels and add the horizontal  
21 muntin bars, the thicker muntin bars to reinforce the data  
22 lines of the transoms.

23                   MR. SILVA: No. I'm talking on the smaller  
24 ones.

25                   MR. PORTUONDO: The smaller ones when it's a

1 single window --

2 MR. SILVA: Right.

3 MR. PORTUONDO: -- stay as they are, except  
4 we'll be adding the kit of parts for them.

5 MR. SILVA: For the hardware --

6 MR. PORTUONDO: For the hardware and  
7 everything else.

8 MR. SILVA: -- to face off the house, okay.  
9 Then so the only windows, the only shutters we're talking  
10 about are the two, two larger door opening and the larger,  
11 the larger window with the transom.

12 MR. PORTUONDO: Correct, which are the two  
13 facades that are facing the street which is the regular  
14 window size plus the transom.

15 MR. SILVA: Now that I've asked you, my  
16 thinking is I think you're right in the treatment of the  
17 elements to offset them. I think they look very flat  
18 here, so I think that's really going to help and be a  
19 good, good thing.

20 I think that the solution where the bottom  
21 piece has a stronger reinforcement on the horizontal on  
22 the doors is a good one. I think picking up that, the  
23 line of the sill and the line actually of the other  
24 louvers on the new portion of the residence makes sense.

25 If you're leaving all the smaller single

1 windows without the divisions, I understand the whole  
2 discussion of introducing the other horizontal on the  
3 transom, but I would maybe consider leaving that as is as  
4 well, just, you know, adding the hardware and bringing  
5 those forward and then doing something on the two-door  
6 ones.

7 MR. PORTUONDO: The two-door ones are the  
8 most important.

9 MR. SILVA: I think those are -- yes.

10 MR. PORTUONDO: I'll be the first to  
11 acknowledge that.

12 MR. SILVA: The other shutters, last question  
13 is the other shutters on the, let's say on the east  
14 elevation where you have the wooden spindles --

15 MR. TORRE: The cabana.

16 MR. SILVA: -- on the cabana --

17 MR. PORTUONDO: Yes.

18 MR. SILVA: -- those are horizontal louvers  
19 to remain with no horizontal divisions, right?

20 MR. PORTUONDO: Where, where?

21 MR. SILVA: This elevation. These are  
22 proposed to stay?

23 MR. PORTUONDO: No. Those would be changed  
24 to the same as this, just reinforcing. I was just going  
25 to say since we're reinforcing the transom --

1 MR. SILVA: You would do it there too, or  
2 leave it.

3 MR. PORTUONDO: Or leave them both simple.

4 MR. SILVA: Thank you.

5 MR. PARSLEY: The shutters on the breezeway,  
6 that is not part of this discussion, Kara?

7 MS. KAUTZ: No, and those were another reason  
8 why we rejected the inspection as well.

9 MR. PARSELY: I'm sorry? Say again.

10 MS. KAUTZ: They were another reason we  
11 rejected the inspection as well.

12 MR. SILVA: But we don't need to opine on  
13 those?

14 MS. KAUTZ: Not today.

15 MR. SILVA: Are they going to come -- should  
16 we? Are they going to come back, or?

17 MS. KAUTZ: They are metal louvers that look  
18 like, in our opinion, an industrial sort of mechanical  
19 louvers that I feel are completely inappropriate for this  
20 property. That is not part of the discussion for today,  
21 so when he's matching those, I'm not sure if that's --

22 MR. TORRE: We need pictures and we need a  
23 lot more --

24 MS. KAUTZ: -- something that will be for a  
25 different day, so this was just to address the wooden

1 shutters.

2 MR. TORRE: Okay.

3 MR. EHRENHAFT: Mr. Chairman, can I ask  
4 Mr. Portuondo a couple more questions?

5 MR. TORRE: Absolutely.

6 MR. EHRENHAFT: Are the small shutters to the  
7 right and left of each window fixed to the wall, or are  
8 they hinged so that they can close? If they do close, do  
9 they completely cover the window openings?

10 MR. PORTUONDO: When I went to go measure  
11 them, they're actually spread out a little bit further  
12 than they should be. It's going to be about an inch or so  
13 off.

14 MR. PARSLEY: But they're not meant to be  
15 off.

16 MR. ENRENHAFT: So if you close them, then  
17 there will be a gap between them. Is that what I'm  
18 understanding?

19 MR. PORTUONDO: Yes.

20 MR. PARSLEY: But are they meant to be  
21 operable?

22 MR. PORTUONDO: No.

23 MR. PARSLEY: You'll never see them if  
24 they're operable.

25 MR. EHRENHAFT: They're not hinged at this

1 time. Is that right?

2 MR. PORTUONDO: We're going to add the kit,  
3 the hinges and the look of the hinges and the strapping  
4 but --

5 MR. FULLERTON: It still won't close.

6 MR. EHRENHAFT: But it still will not close.

7 MR. PORTUONDO: Correct.

8 MR. FULLERTON: No. They're decorative,  
9 they're decorative.

10 MS. BACHE-WIIG: But they'll pull out from  
11 the pane --

12 MR. PORTUONDO: Right.

13 MS. BACHE-WIIG: -- and the wall?

14 MR. EHRENHAFT: And then my second question  
15 is as for the larger shutters, modified or not as you were  
16 discussing, that are at the doors, do they also not close  
17 without a gap? Do they leave a gap if closed?

18 MR. PORTUONDO: The larger.

19 MR. EHRENHAFT: They're hinged; is that  
20 correct?

21 MS. BACHE-WIIG: No.

22 MR. PORTUONDO: No.

23 MR. EHRENHAFT: They are not.

24 MR. PORTUONDO: None of the shutters are  
25 hinged.

1 MR. EHRENHAFT: They're also decorative?

2 MR. PORTUONDO: Yes. It was a way of not  
3 spending the amount of money, but it's --

4 MR. EHRENHAFT: Okay. I understand.

5 MS. KAUTZ: Let me ask a question. Aaron,  
6 can you put the Power Point back up on the screen?

7 One of the things that makes us a little  
8 crazy in the office are shutters that aren't  
9 proportionately sized to the window, and we've looked at  
10 this a gajillion times, and I cannot see how that arched  
11 shutter is proportionate to that window, and it sort of  
12 makes us a little nuts.

13 So I don't know if we can measure that off  
14 and make sure it's actually the right size, because when  
15 you get the arch and that arch is truncated, it seems just  
16 a little off, so that's --

17 MR. TORRE: Well, not --

18 MS. KAUTZ: I know the square ones and the  
19 rectangular ones won't matter as much, but I don't know.  
20 It just looks like it's too small.

21 MR. SILVA: The drawing, the drawing looks  
22 correct. I don't know about the --

23 MR. TORRE: The one on the right is more off  
24 than the one on the left, but that's another discussion.

25 MR. PARSLEY: But I don't want to start

1 precedent where you have shutters that large on those  
2 doors. I mean, that's a modern proportion anyway, and  
3 we're trying to sort of retrofit a faux shutter that is  
4 not proportional anyway.

5 MR. RODRIGUEZ: I have a question, Kara.

6 MS. KAUTZ: Yes.

7 MR. RODRIGUEZ: You're saying that these  
8 shutters, the metal shutters are still an issue we're not  
9 supposed to discuss today?

10 MS. KAUTZ: Yes.

11 MR. RODRIGUEZ: However, we're discussing  
12 these other shutters because they were to follow the lines  
13 of the metal shutters.

14 MS. KAUTZ: Well, that's --

15 MR. RODRIGUEZ: And that's his argument, so  
16 if we were to make a decision today on these shutters, we  
17 may have to reverse that decision or modify it, depending  
18 on what's done with the metal shutters.

19 MS. KAUTZ: The rear, that breezeway was  
20 supposed to be enclosed with a screen porch, with the  
21 screen doors, the transom, you know, so that it was, it  
22 was still open but the view was there and it wasn't a  
23 solid thing.

24 So what is installed is what I think are the  
25 issues that zoning said that did not meet the pool

1 enclosure because the screens were breakable. Is that  
2 correct?

3 MR. PORTUONDO: That's correct.

4 MS. KAUTZ: So there are these metal, very  
5 large louvered doors. Are they doors? I don't know what  
6 they are.

7 MR. PORTUONDO: They're actually, I think  
8 they're actually really beautiful, and they're -- one of  
9 the things also with the house is that the house is, at  
10 the end it's a little bit more transitional, so the fact  
11 that the shutters come with a little bit of sheen  
12 actually, I thought it was actually kind of a beautiful  
13 thing.

14 MR. TORRE: So you said a magic word that I  
15 wanted to bring up. You said the word transitional, so if  
16 this project had been handled to the highest, utmost, to  
17 the authentic design of this house originally or if it was  
18 true to everything Italian-esque, but this house was not  
19 followed in that fashion. This house has more of a  
20 transitional.

21 MR. PORTUONDO: Right.

22 MR. TORRE: And I get it and I see that, and  
23 whether that was the way we approved it or that's the way  
24 it turned out, there's a lot of things that I think  
25 removed the authenticity of the Italian-esque and of this

1 original house.

2                   At this point I think we're so far into it --  
3 had it been perfectly in tune with everything, I think we  
4 would have gone back and said, "You need to put those  
5 shutters exactly how they were because that's just the  
6 right thing to do."

7                   I think at this point, we're so far into the  
8 ocean with this issue that I'm willing to give you the  
9 correction because it means nothing more than another  
10 thing that's not appropriate, or not necessarily  
11 appropriate; not in tune with the perfection of this  
12 house.

13                   Again, you know, we're trying to perfect the  
14 shutters when so many other things are not authentically  
15 Italian-esque.

16                   MR. PORTUONDO: That's correct.

17                   MR. TORRE: So, you know, I feel a little bit  
18 hypocritical to that point.

19                   MS. KAUTZ: So just for two things, so I  
20 think that the louver, the metal louvers that were added  
21 that are not in keeping with the style of the house, I  
22 think those in relationship to these have no, no  
23 connectivity in my mind at all. They're metal louvers.  
24 They're much thicker.

25                   They sort of -- I don't buy the argument that

1 they're connected in some way, and I understand that may  
2 very well be your design mentality, but when I look at the  
3 house, I don't see any connection between the two, so I  
4 would treat them as separate issues.

5 The second, the second issue is that the  
6 applicant has requested ad valorem tax relief for this  
7 property, and so to me, to do something that's appropriate  
8 to the property, that makes the difference.

9 MR. TORRE: But so are we coming back for the  
10 other shutters or not?

11 MS. KAUTZ: They are not approved by staff.

12 MR. TORRE: Okay.

13 MR. FULLERTON: They're not what?

14 MS. KAUTZ: Approved by staff.

15 MR. TORRE: All right. So what are you  
16 proposing to do with the other shutters if you're going to  
17 be without a historical approval? What is the proposed  
18 solution here?

19 MR. PORTUONDO: I think that the other  
20 louvers are actually really nice.

21 MR. TORRE: But you're not there yet, so what  
22 are we -- how are you going to get to the end?

23 MR. PORTUONDO: So I think that the one thing  
24 that we can say at this point is I think that the louvers  
25 that we have now actually are, are actually, with the

1 adjustments that we're making, they're actually going to  
2 be really quite beautiful.

3 MR. PARSLEY: I think you can argue it like  
4 this: Even though we're not supposed to think or refer to  
5 these louvers in the breezeway, if we do end up approving  
6 those and they have the horizontal banding and they're  
7 metallic and they're more modern looking, then these  
8 shutters that are here will be somewhat in keeping with  
9 that.

10 I think pulling them away from the wall and  
11 adding a little hardware, giving a little relief, gives  
12 them a little bit more feeling of maybe they're operable  
13 instead of just looking like they're slapped on the facade  
14 which they do now, so I'm kind of okay approving --

15 MS. KAUTZ: Can I -- sorry. Go ahead.

16 MR. PARSLEY: -- these shutters. I think the  
17 modification where you put a solid panel in the bottom  
18 helps a little but not enough to do it. I would, I would  
19 -- so I'm okay with these if those are okay, so.

20 MR. TORRE: But I think you can't make a  
21 judgment on the other one at all.

22 MS. KAUTZ: Can I make a suggestion?

23 MR. PARSELY: I think the other side of the  
24 argument, if you came to me with these big plank shutters  
25 on those doors in front, I would say I think the scale is

1 way too heavy, and you've got these big, solid wood  
2 planks, and you would never -- they would never make those  
3 in solid pieces because wood, wood would never hold that  
4 shape. You would always have to have vertical bi-fold  
5 doors, you know, like the old kind where -- kind of the  
6 privacy type shutters. You would have done something like  
7 that.

8 So I'm not sure we would have approved just a  
9 straight plank even if they had had it.

10 MR. TORRE: But you did; not you, but --

11 MR. PARSLEY: So in some ways I think  
12 everything is sort of in keeping now, even though it may  
13 not be our ideal solution had we been to your point at the  
14 very beginning.

15 MR. RODRIGUEZ: Do we have a picture of the  
16 shutters that you're discussing, that we're not  
17 discussing?

18 MS. KAUTZ: Okay, so here is the kick, and  
19 I've already told this to Rafael, I will vehemently defend  
20 my position on those metal louvers to the rear of the  
21 house be referred to you all at some point because I think  
22 they're wildly inappropriate.

23 MR. RODRIGUEZ: But we don't have a picture  
24 of them now.

25 MS. KAUTZ: However, if you are basing the

1 discussion on these shutters on those, which I believe are  
2 inappropriate, I would rather you have them, discuss them  
3 all at the same time and get it all done at once, rather  
4 than choosing these now and --

5 MR. TORRE: I see you guys taking two  
6 positions that -- so how were you planning to solve this  
7 issue with the other shutters? I still ask the same  
8 question.

9 MS. KAUTZ: I don't know, I don't know.

10 MR. RODRIGUEZ: Shouldn't we be doing that at  
11 the same time?

12 MS. KAUTZ: That's what --

13 MR. TORRE: Were you going to allow her to  
14 bring that over at some future point, or are you going to  
15 stand your ground and say, "We need to" -- I mean --

16 MR. PORTUONDO: I have no problem bringing it  
17 up, all up at the same time.

18 MR. TORRE: Okay.

19 MR. PORTUONDO: In other words, the issue of  
20 the shutters came up, and I wanted to address the  
21 shutters, so it was, to me it's, to me it's looking at the  
22 house as a whole, and the louvers in the back are actually  
23 really beautiful and the louvers in the front are actually  
24 really nice as well, so, and even -- and with the  
25 understanding that with -- I think we can make them even

1 better.

2 MR. TORRE: I see a contextual issue here. I  
3 think we had discussed it. There's a contextual issue, so  
4 maybe we do have to listen to the whole thing as one then  
5 for the sake of everybody. I think that would help you.

6 MR. PARSLEY: Not if we disapprove these and  
7 allow those.

8 MR. TORRE: I think we're going to have to  
9 look at it in context again.

10 MR. PARSLEY: We have planks and we have the  
11 louvers.

12 MR. TORRE: So I think you get to see  
13 everything at one time and make a judgment call on  
14 everything. Let's listen to the other side.

15 MR. FULLERTON: I agree with Mr. Parsley  
16 about the planks being kind of heavy and clunky, but, and  
17 I think the proportion of these vertical louvers are  
18 pretty nice and I like the texture that they add to the  
19 front of the house as well, so, and then I think it will  
20 ultimately look a little more delicate, I think, than the  
21 big planks would be.

22 And it seems to me that on the last drawing  
23 we looked at, that the proportion, the width of them is  
24 pretty reasonable and proportionate. It feels like it  
25 would close all the way.

1 MR. TORRE: I think we have two people that  
2 are willing to move it forward. It sounds like you're  
3 willing to move it forward. We can definitely move this  
4 particular item forward and get it out of the way and you  
5 can come back, or if somebody feels different, we can come  
6 back and review it as a whole.

7 MR. RODRIGUEZ: It just seems we're wasting  
8 our time and their time to decide something which then we  
9 have to review the other part of the shutters and then  
10 maybe change our minds --

11 MR. TORRE: Right.

12 MR. RODRIGUEZ: -- to a whole different  
13 perspective.

14 MR. TORRE: So what's your --

15 MR. RODRIGUEZ: I would like to see it all  
16 done at once.

17 MR. TORRE: One time, okay.

18 MR. SILVA: Is there any reason -- I mean,  
19 the things are installed already at this time. They're  
20 not waiting on something or --

21 MR. PORTUONDO: No.

22 MR. SILVA: We have to resolve both issues  
23 anyway, right?

24 MR. MENENDEZ: I don't have a problem moving  
25 forward with these shutters, but when we do, it sets the

1 precedent for anything else that's going to come before  
2 us, so.

3 MR. PARSLEY: Meaning you're more likely to  
4 approve the others because they're a similar style.

5 MR. TORRE: Or vice versa, but who knows?

6 MR. MENENDEZ: Well, no. What I'm saying is  
7 there are louvers now that are not approved, the ones that  
8 you were talking about, so if we accept these, then, you  
9 know, the others would have to fall in line with these, is  
10 what I'm saying. That's the way I would be thinking.

11 MS. KAUTZ: Unless they do some modified  
12 screen version. I don't know the whole semantics behind  
13 the zoning, but.

14 MR. TORRE: Does anybody want to try to make  
15 a motion, see how it flies? Alicia, do you have any  
16 thoughts on how to proceed?

17 MS. BACHE-WIIG: I do have a question about  
18 the metal louvers. So they were installed, and what now?  
19 I'm sorry.

20 MS. KAUTZ: We rejected their final  
21 inspection.

22 MS. BACHE-WIIG: Okay, because they  
23 weren't --

24 MS. KAUTZ: They were, they were -- I don't  
25 believe they went to the board of architects. I don't

1 believe there were shop drawings that were submitted.

2 MS. BACHE-WIIG: Okay.

3 MS. KAUTZ: They're there.

4 MR. EHRENHAFT: But you also rejected the  
5 final inspection on all of those shutters --

6 MS. KAUTZ: Yes, it was at the same time,  
7 yes.

8 MR. EHRENHAFT: -- because they were not  
9 installed as drawn --

10 MS. KAUTZ: Correct.

11 MR. EHRENHAFT: -- and approved by the board.

12 MS. KAUTZ: Correct, same thing, same with  
13 the back louvers.

14 MS. BACHE-WIIG: So now the effort is to  
15 modify the existing shutters in order to appease or to,  
16 you know --

17 MS. KAUTZ: My comment was that I would not  
18 approve these and staff would not approve these as a  
19 department administratively unless you all did.

20 MR. RODRIGUEZ: But if we approve these as  
21 now installed, we're going to have the other issue come up  
22 later on?

23 MR. TORRE: It appears.

24 MR. RODRIGUEZ: It just seems to me that --

25 MS. KAUTZ: I agree with you.

1 MR. RODRIGUEZ: -- I don't see how we can  
2 decide one thing and then not the other. We don't even  
3 have a picture of these other ones.

4 MS. KAUTZ: I agree.

5 MR. EHRENHAFT: I would like to see the  
6 matters before us deferred. We all will have the memory  
7 of this discussion which will abbreviate whatever  
8 consideration there is, but I think that it would be  
9 helpful at least to me to have everything considered as a  
10 whole.

11 MR. TORRE: I see that almost like a motion,  
12 so let's make it a motion and we'll get this thing moving.

13 MR. EHRENHAFT: I move that the matter before  
14 us be deferred and that when staff and the owners can  
15 coordinate the question of the shutters on the rear of the  
16 house facing the pool be brought back for consideration of  
17 them as well as these, at the same time.

18 MS. KAUTZ: I would like to request that the  
19 board of architects does review those prior to you all  
20 seeing them.

21 MR. EHRENHAFT: Thank you.

22 MR. TORRE: Is that amended?

23 MR. EHRENHAFT: Yes, with that amendment  
24 then.

25 MR. TORRE: Is there a second to this motion?

1 MR. RODRIGUEZ: Second it.

2 MR. TORRE: Second. Is there any further  
3 discussion? Roll call.

4 THE CLERK: Mr. Fullerton?

5 MR. FULLERTON: Yes.

6 THE CLERK: Miss Bache-Wiig?

7 MS. BACHE-WIIG: Yes.

8 THE CLERK: Mr. Parsley?

9 MR. PARSLEY: Yes.

10 THE CLERK: Mr. Silva?

11 MR. SILVA: Yes.

12 THE CLERK: Mr. Ehrenhaft?

13 MR. EHRENHAFT: Yes.

14 THE CLERK: Mr. Menendez?

15 MR. MENENDEZ: Yes.

16 THE CLERK: Mr. Rodriguez?

17 MR. RODRIGUEZ: Yes.

18 THE CLERK: Miss Thomson?

19 MS. THOMSON: Yes.

20 THE CLERK: Mr. Torre?

21 MR. TORRE: Yes.

22 MR. SILVA: Kara, when you bring this back,  
23 could you also include in the package the floor plans?  
24 Because I was a little confused as to what's addition and  
25 what's original and the elevation.

1 MR. TORRE: And I'd like to see the original  
2 approval package from the original.

3 MS. KAUTZ: Okay.

4 MR. TORRE: And the sealing, the original  
5 sealing.

6 MR. RODRIGUEZ: And photographs also, please.

7 MS. BACHE-WIIG: Yes, and photographs.

8 MR. FULLERTON: Can we go to the site at any  
9 point and walk around so we can really look at it more  
10 clearly?

11 MR. PORTUONDO: Absolutely.

12 MR. FULLERTON: I mean, I would not be able  
13 to do it alone, I don't think. How could we do that  
14 legally?

15 MS. KAUTZ: We can coordinate it somehow with  
16 the owners.

17 MR. PORTUONDO: For sure.

18 MR. FULLERTON: I'll do it the way you tell  
19 me.

20 MS. KAUTZ: Okay.

21 MR. FULLERTON: If anybody else wants to go.

22 MR. PORTUONDO: Thank you.

23 MR. TORRE: You know what we're doing. Thank  
24 you very much.

25 MR. PARSLEY: I wish they were a different

1 color, much paler, not so contrasting.

2 MR. PORTUONDO: Thank you.

3 MR. TORRE: Thank you, sir. Okay. New  
4 business, old business?

5 MS. SPAIN: No, I don't think so, that I can  
6 think of.

7 MS. KAUTZ: No.

8 MR. TORRE: Congratulation on your  
9 appointment. Welcome aboard.

10 MR. CEBALLOS: Thank you.

11 MR. TORRE: See you you again. Thank you,  
12 everybody. Any -- can I get a motion for adjournment?

13 MR. PARSLEY: Motion to adjourn.

14 MR. TORRE: Second?

15 MR. MENENDEZ: Second.

16 MR. EHRENHAFT: Second, oh.

17 MR. TORRE: All those in favor, please say  
18 aye.

19 MS. THOMSON: Aye.

20 MR. RODRIGUEZ: Aye.

21 MR. SILVA: Aye.

22 MR. FULLERTON: Aye.

23 MR. EHRENHAFT: Aye.

24 MS. BACHE-WIIG: Aye.

25 MR. TORRE: We're adjourned.

1 (Thereupon, proceedings were adjourned at 5:34 p.m.)

2 C E R T I F I C A T E

3 STATE OF FLORIDA)

4 COUNTY OF DADE)

5 I, DOREEN M. STRAUSS, do here by certify that  
6 the foregoing pages, numbered from 1 to including 79,  
7 represent a true and accurate record of the proceedings in  
8 the above-mentioned case.

9 WITNESS my hand in the City of Miami this 5th  
10 day of March, 2018.

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13 Doreen M. Strauss, RMR

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