REPORT OF THE CITY OF CORAL GABLES

HISTORICAL RESOURCES & CULTURAL ARTS DEPARTMENT

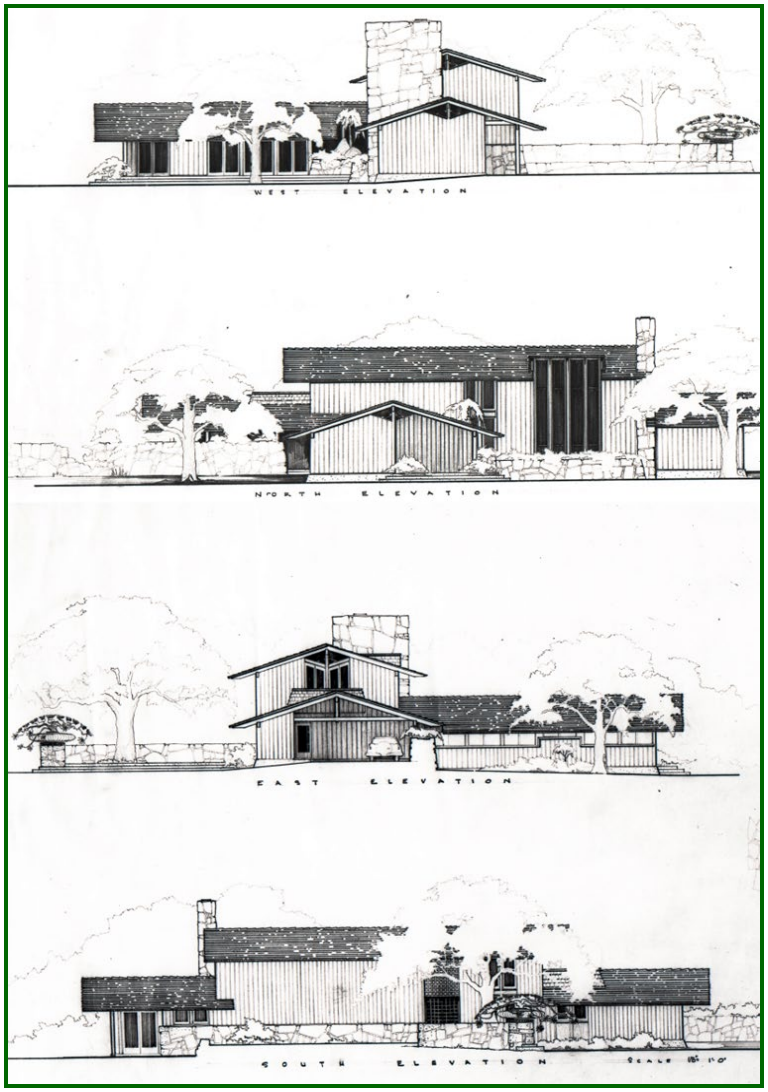
TO THE HISTORIC PRESERVATION BOARD

ON THE DESIGNATION OF

THE PROPERTY AT

5005 HAMMOCK PARK DRIVE

CORAL GABLES, FLORIDA



Alfred Browning Parker Drawings for the "Robert Feldman Residence," 1964
Courtesy University of Florida Special Collections

Historical Resources & Cultural Arts

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LHD 2023-09
October 18, 2023

LOCAL HISTORIC DESIGNATION
5005 HAMMOCK PARK DRIVE (aka 5005 SW 93rd STREET)
CORAL GABLES, FLORIDA

Application: June 22, 2023: Historic Significance Determination application filed
August 4, 2023: Determination issued

Folio Number:	03-5106-04-0040
Legal Description:	Lot 4, Block 1, Hammock Park Section, according to the Plat thereof, as recorded in Plat Book 71, at Page 43, of the Public Records of Miami-Dade County, Florida
Date of Construction:	1964
Original Architect:	Alfred Browning Parker
Original Owner:	Robert S. Feldman
Present Owner:	Susan Fox & Rebeca Cohen
Building Type:	SFR
Style:	Tropical Modern
Site Characteristics:	The property is located on an interior, irregularly-shaped 0.96 acre lot on the north side of Hammock Park Drive (aka SW 93rd Street) just east of Matheson Hammock Park West and School House Road.

SUMMARY STATEMENT OF SIGNIFICANCE

"Architecture encloses space so that beauty and utility become one"
Alfred Browning Parker, You and Architecture, p.13

The single-family residence at 5005 Hammock Park Drive was designed by architect Alfred Browning Parker in 1964. Parker was one of the twentieth century's most renowned and honored Florida-based architects. Parker's designs were driven by the intention to appropriately adapt modern architecture to Florida using an ecologically balanced approach where the building and its natural surroundings were integrated so that each borrowed harmony from the other. Parker spent decades refining his design philosophy and honing his craft with hands-on construction.

Designed in 1964, this largely unaltered home is a mature work of this renowned architect. It employs many of his design precepts and features. The home is sympathetic to the extensive tropical vegetation of its site in the Hammock Lakes area. It uses local materials chosen for how they weather in south Florida's tropical climate. The design is a coordination of rectangular, gable-roofed forms clad vertical random width cedar siding anchored to the site with coral rock features. It responds to the tropical environment with narrow plan, large eaves, his signature Persiana doors, banded windows, and terraces. It features an elegantly designed two-story tilted living room window, custom wood screens, and a proliferation of craftsman wood details. Ultimately, the home at 5005 Hammock Park Drive is a thoughtful collection of integrated details and design precepts that creates a synthesis of beauty and utility.

CORAL GABLES REGISTER OF HISTORIC PLACES: Preserving the City's Story

The built environment reflects the beliefs, values, creative expressions, and technical capacity at a place in time in history. Historic Preservation preserves those structures and spaces that tell the story of the community's historic past. The buildings that comprise the Coral Gables Register of Historic Places portray the City's story of progress, change and preservation. They are valuable, non-renewable resources that embody our collective heritage. The retention of these tangible touchstones provides a sense of community, a sense of evolution, a sense of identity, a sense of ownership, and a sense of place for the City of Coral Gables. In other words, these historic resources provide continuity and context; they are the foundation of the City's identity.

Coral Gables is a Certified Local Government (CLG) and as such must maintain a Register of Historic Places and abide by associated preservation standards. A local community works through a certification process --jointly administered by the National Park Service (NPS) and the State Historic Preservation Offices (SHPOs)-- to become recognized as a Certified Local Government (CLG). Once certified the community gains access to benefits of the program and agrees to follow required Federal and State requirements.

The City of Coral Gables was certified in 1986 and was amongst the first cities in Florida to become a CLG. Hence, it is the task of Historic Preservation, and an obligation of Certified Local Governments, to identify and protect those resources that contribute to the story of the City over time. Furthermore, the City must abide by the federal regulations as put forth in The Secretary of the Interior's Standards for the Treatment of Historic Properties: with Guidelines for Preserving, Rehabilitating, Restoring, & Reconstructing Buildings.

CRITERIA FOR SIGNIFICANCE

Article 8, Section 8-103 of the Coral Gables Zoning Code--*Criteria for designation of historic landmarks or historic districts*--states that to qualify for designation as a local historic landmark individual properties must have significant character, interest, or value as part of the historical, cultural, archaeological, aesthetic, or architectural heritage of the City, state, or nation.

The single-family residence at 5005 Hammock Park Drive is eligible as a local historic landmark based on its architectural significance. For designation, a property must meet **one (1)** of the criteria outlined in the Code. As discussed below, 5005 Hammock Park Drive meets the following **three (3) criteria**:

B. Architectural significance

Criterion 1: Portrays the environment in an era of history characterized by one (1) or more distinctive architectural style

Criterion 2: Embodies those distinguishing characteristics of an architectural style, or period, or method of construction

Criterion 4: Contains elements of design, detail, materials, or craftsmanship of outstanding quality or which represent a significant innovation or adaptation to the South Florida environment.

HISTORIC CONTEXT

Coral Gables: Building Style Overview

Coral Gables, originally conceived as a suburb of Miami, attracted investors from across the nation during the South Florida real estate boom of the 1920s. Founder George Merrick drew from the Garden City and City Beautiful movements of the 19th and early 20th century to create his vision for a fully conceived, Mediterranean-inspired city. It is now considered one of the first modern planned communities in the United States.

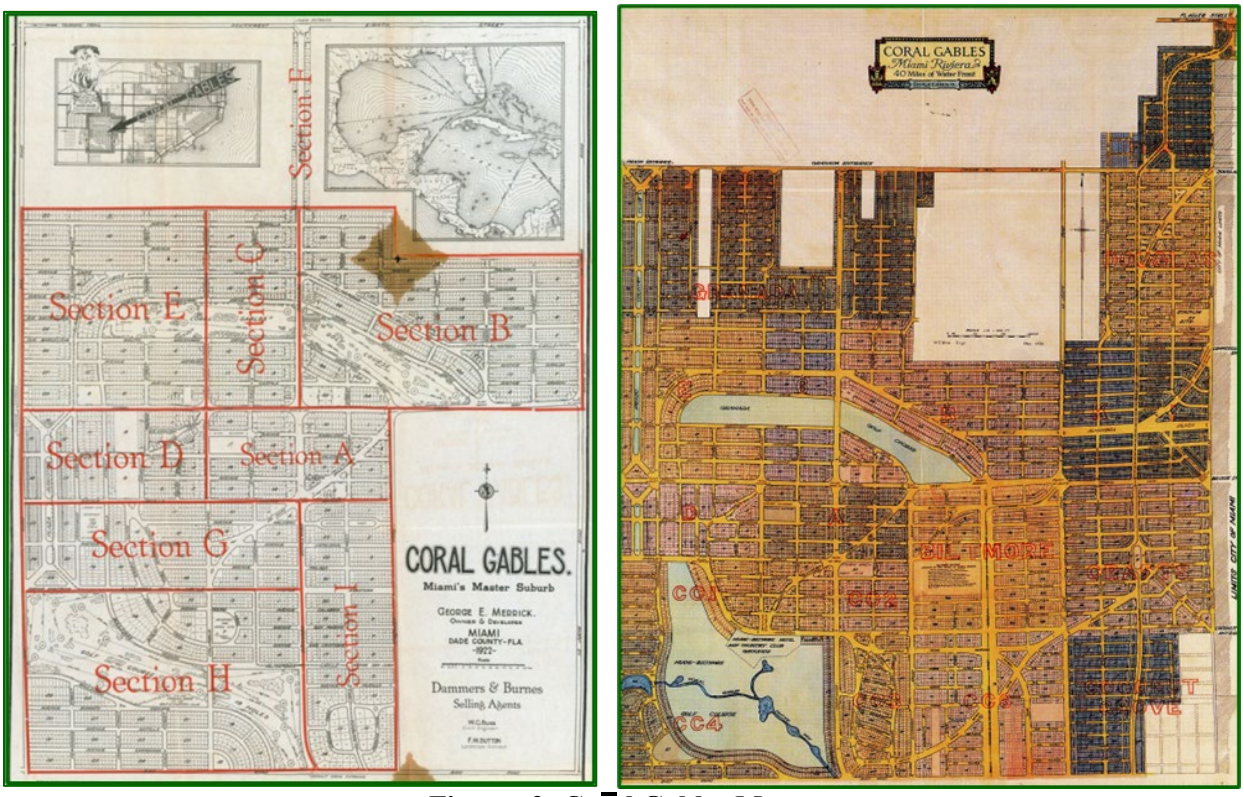
Figure 1: "Spanish Villa in Coral Gables"

Advised by a noted design team, Merrick converted 3,000 acres of citrus plantation and native hammock into a community with ornate plazas, grand entrances, parks, scenic areas, and golf courses melded with monumental buildings and tree-shaded picturesque residential streets. During the 1920s, careful attention was paid by his development team to ensure that the buildings and streetscape elements conformed to Mediterranean ideals. Merrick felt that this type of architecture harmonized best with south Florida's climate and lifestyle. The goal was to create architectural splendor in a Spanish suburb with tropical luxuriance.

As illustrated in Figures 2, in the early 1920s Merrick continued to expand his land holdings at a fast pace north to the Tamiami Trail, west to Douglas Road, and south below Bird Road. In March 1925 Merrick announced the purchase of 6,000 acres to the southeast along Biscayne Bay from James and Charles Deering. In general, the boundaries of Coral Gables remained the same after this acquisition for several decades. (Figure 3)

Construction boomed in Coral Gables until the devastating combination of the 1926 Hurricane and the Great Depression. The dire downturn in the economy, coming so closely on the heels of the hurricane, had a drastic impact on construction. Recovery was slow and few single-family homes were built during the 1930s. With the implementation of the New Deal and other incentives, the building industry experienced a small resurgence in the late 1930s and early 1940s. Beginning in this era, there was a distinct departure from the ornamented and picturesque Mediterranean Revival style that had dominated the City's landscape since its inception. As people adjusted to a new way of life, aesthetics and priorities changed and homes in Coral Gables began to lean towards national trends. At this time many homes were still influenced by the Mediterranean Revival style and thoughtfully incorporated its features into the new styles.

In the years immediately following the war, construction began to significantly increase across the nation as incentives were put in place to help returning soldiers finance homes. Post-War prosperity created an optimism which reigned through the 1950s and 1960s and resulted in an unprecedented building boom. During this time single-family homes in Coral Gables followed national trends both in numbers and in design, with the Ranch style dominating the landscape.



Figures 2: Coral Gables Maps
"Miami's Master Suburb," 1922 [left]; "Miami Riviera," 1924 [right]

Annexations: Hammock Lakes Area

In 1996, as the Village of Pinecrest was forming, several unincorporated areas of Miami-Dade County in the vicinity of Matheson Hammock Park sought annexation to Coral Gables. They included Snapper Creek, Hammock Lakes, and Deering Bay. (Figure 3) These areas were not a part of Merrick's plan for Coral Gables and have their own character.

Upon annexation Coral Gables gave these areas the option to change the street names from the numbered street names of Miami-Dade County system to names of the choice. Most of the street names were changed at this time. Hence, 5005 SW 93rd Street became 5005 Hammock Park Drive. It has been decades since the name changed but many contemporary maps and documents continue to use the Miami-Dade County road names.

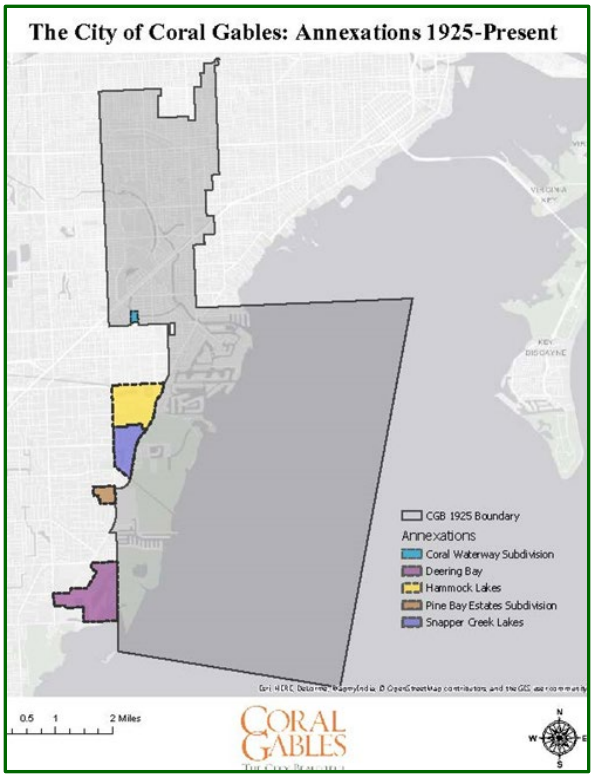
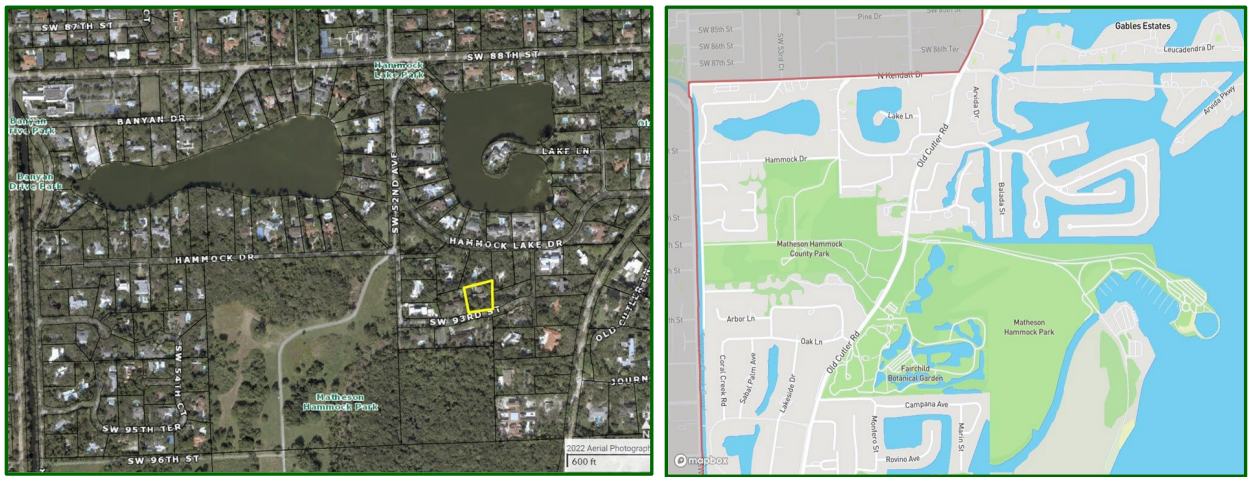


Figure 3:
Coral Gables Annexations 1925-Present



Figures 4: Hammock Lakes Area
Aerial Photo, 2022 [left] ***Yellow:*** **5005 Hammock Park Drive** *Courtesy Maimi Dade Property Appraiser*
Coral Gables Zoning Map, detail, 2023 [right]

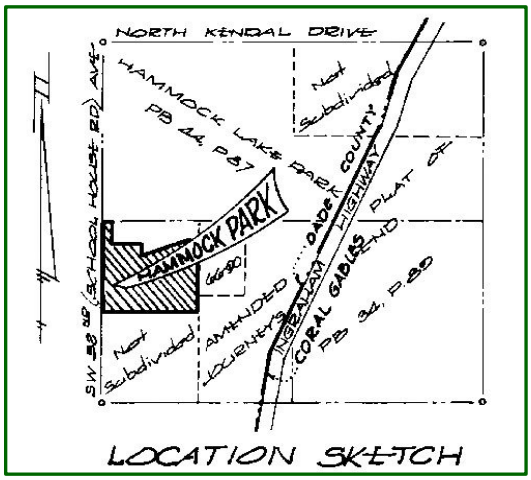
The property at 5005 Hammock Park Drive is in the Hammock Lakes area. (Figures 4) Coral Gables Ordinance 3247, issued on May 13, 1997, provides the following site specifics for the Hammock Lakes area:

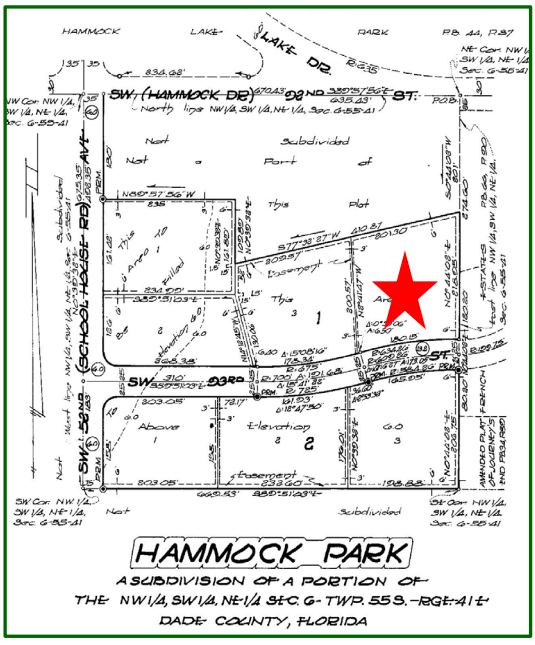
> Annexed into City of Coral Gables on July 31, 1996, is a neighborhood of one-acre sites which have been developed with a character unique to the neighborhood and in harmony with its landscape environs, that includes a changing topography, rich native vegetation, two lakes

In regard to its architectural type, the ordinance states:

> The primary architectural feature of Hammock Lakes is the landscape, which includes irregular topography, two lakes, stands of gumbo limbos, oaks, and other native vegetation. A predominant part of the landscape is the use of native coral rock in slabs as fence material or as individual landscape boulder-type decoration. Homes are built in the classical contemporary style, however there are homes built in other classical styles.

The property at 5005 Hammock Park Drive is located on Lot 4 in the Hammock Park Subdivision of the Hammock Lakes neighborhood. (Figures 5) This small subdivision was platted in 1960. The home was designed in 1964 by the renowned and revolutionary architect Alfred Browning Parker. Parker, whose guiding principle was that 'architecture should live with the site, not conquer it,' designed a home that celebrated Hammock Lakes primary architectural feature – the landscape.





Figures 5: Hammock Park
Location Map [top]; Plat Map [bottom]

The Modern Architectural Movement & Tropical Modernism

In the late 19th century Modernism, a philosophical, religious, and arts movement, sought to realign experiences and values in the emerging industrial world. The Modern architecture movement arose within this framework. It capitalized on the availability of new materials, processes, and engineering to change the face of architecture. Emerging around the turn of 20th century, it dominated the architectural scene after World War II and well into the 1980s. New materials and techniques, such as steel, reinforced concrete, and large plate glass, allowed for greater freedom to create new forms and rethink spatial concepts. Modern Architecture embraced utility and simplicity with geometric shapes and forms, open floor plans, and a scarcity of applied ornamentation. It was based on a set of principles and not a certain style or form. Modernism manifested in various ways throughout the 20th century--from Wright's 'organic architecture' to Modernistic Art Deco and Art Moderne, from the International Style to Brutalism, to name only a few.

The International Style presented a stylistic typology that could be built worldwide irrespective of the site. At the other end of the spectrum were the Modernists who designed site specific buildings. Frank Lloyd Wright was the self-proclaimed founder of Modernism's organic architecture whose philosophy promoted a tri-pronged balance between the built environment, nature, and client needs. Wright held that organic architecture was an interpretation of nature's principles manifested in buildings. He professed that each building should be intimately connected to a particular moment and site and not the result of an imposed style. He strove to join the exterior environment to interior life, and he used the new technologies to 'break the box' and blend these spaces.

In Florida, during the quarter century following World War II, a talented group of architects changed their architectural landscape. They embraced the underlying principles of modernism and created buildings that responded to Florida's unique climate and lifestyle. They used both modern and locally available materials and methods of construction, utilized natural ventilation, breezes, and shading to allow the inhabitants to engage the climate and landscape of Florida. Jan Hochstim in Florida Modern described the distinctive result:

> [Florida modern's] most prevalent approach was to organize floorplans to avoid interior hallways. That meant making houses one-room deep to allow easy cross-ventilation. Large windows with operable louvers of wood or glass provided flexible control of air and light. Sliding glass doors became walls that parted, uniting indoors with screen outdoor terraces. Wide roof overhangs shaded walls and openings while giving protection from frequent summer rains. In the hands of talented designers, these functional requirements transformed into a new architecture closely related to the mainstream of modernism, but uniquely expressive of Florida's climate and lifestyle.

Modern Florida designs evolved over decades and many of the leading architects were highly individualistic in their designs. In general, Hochstim loosely categorizes the Modern Florida designs as transitional, minimalist, organic, neo-vernacular, and neo-brutalist. The result was highly innovative, modern, regional architecture.

Architect, Alfred Browning Parker: Miami's Maverick Modernist

Miami-based Alfred Browning Parker was an undisputed leader in Florida's modern movement. Parker took to heart the principles of Modernism and the precepts of Wright's organic architecture and developed his own design philosophy that informed all his work. He was one of the twentieth century's most renowned and honored Florida-based architects. Parker was first introduced the American public through *House Beautiful*'s Pace Setter series.

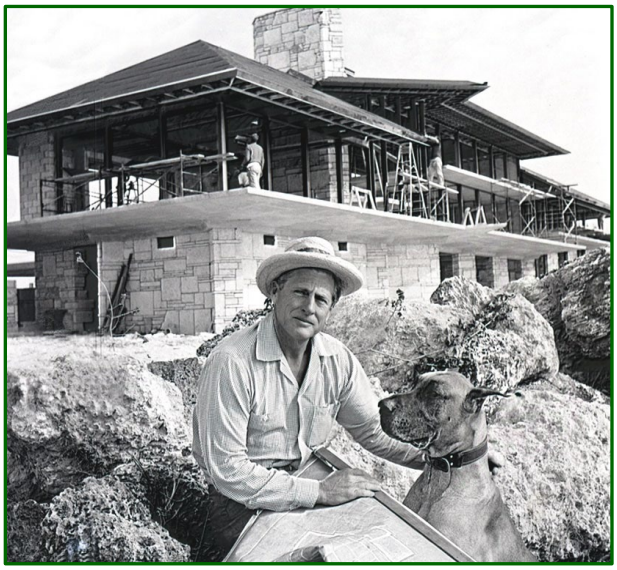


Figure 6: Alfred Browning Parker, c.1962
1965 Pace Setter home, 140 Arvida Parkway under construction in background
© Ezra Stoller, Photographer
Courtesy ESTO Photographs Inc

In 1946 *House Beautiful* launched its Pace Setter House Program, and annually dedicated an issue to the house that highlighted the best of a "livable" thoughtful modern architecture in America. It was a counterpoint to the austere modernism of the International Style. In November 1953 *House Beautiful* proclaimed to America that a new approach to modern design had arrived as seen with 1954 Pace Setter House. The house was Alfred Browning Parker's family home that he had designed and constructed along Biscayne Bay at 3175 Royal Road. The November issue introducing Parker's home was the largest ever published. Frank Lloyd Wright was so impressed he offered to write the photo captions. Additionally, it was featured in the first four issues of 1954. In the introduction to the issue the editor-in-chief Elizabeth Gordon wrote,

> "I have seen many good houses. I have seen some great houses. And we have been showing them regularly. But this is the first time I have wanted to say to you, 'This is it! This is The House Beautiful."

Randolph Henning, in his book The Architecture of Alfred Browning Parker: Miami's Maverick Modernist, stated that "Parker's Royal Road residence was one of his masterworks and an early watershed in his career." With this recognition Parker's integrative design method, which he called Modern American Traditional, gained national attention. Monica Penick, a House Beautiful scholar described the home and Parker's approach as:

> It was the physical manifestation of his theory of integrated design. In his approach…Parker sought integrity of site, building, furnishings, and fittings, so that all elements combined to create a coherent, unified whole. The achievement of this organic integration, of which he acknowledged Wright to be the master, depended on the development of both the general and the particular, as well as the whole and the parts. This cumulative architectural effect resulted in Parker's careful consideration of both the exterior and interior, both the container and the contained. Though Parker's Pace Setter House earned distinction as organic design, it was neither a simple reprise of the 19th century organic theory, nor a reproduction of Wright's architecture. Parker's work was related to both, to be sure…Yet the Pace Setter was wholly contemporary…Parker developed his theory of integrated design throughout his architectural work.

Parker had four of his designs selected as Pace Setter homes—more than any other architect. The other homes were: 1959 Pace Setter, 3990 Leafy Way, "Miller Residence," Coconut Grove; 1965 Pace Setter, 140 Arvida Parkway, Gables Estates; and a 'mini-Pace Setter in 1956 at 1890 Wa Kee Na Drive, "Friedman House," Coconut Grove. Parker received numerous awards and honors over his career (See Architect section below). Of particular note was becoming an AIA Fellow in 1959, sponsored by Frank Lloyd Wright himself. An AIA Fellowship title recognizes architects who have made a significant contribution to both architecture and the greater society, achieving a standard of excellence in architecture at both a local and national level. Parker was the only architect Wright recommended for the Fellowship. Parker also received an AIA Lifetime Achievement award in 2020.

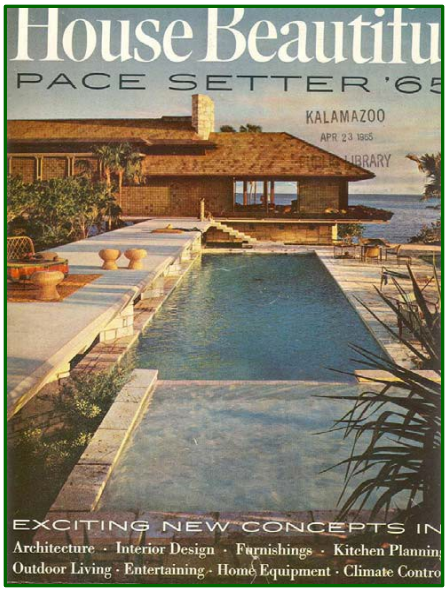


Figure 7: House Beautiful 1965 Pace Setter Home 140 Arvida Parkway, Gables Estates Alfred Browning Parker: architect, owner, & builder

Alfred Browning Parker's career spanned six decades. The University of Florida is home to the Alfred Browning Parker collection. Most of his work was in South Florida. His projects spanned the realm from the Miamarina to the Hope Lutheran Church (6330 Bird Road), to modular, affordable Tropex-pansible Home. However, as Henning succinctly stated, private homes are where he shone.

> *In our society today there is no more important architectural task than that of producing the shelter within which the family dwells.*
>
> Alfred Browning Parker, You and Architecture, p.190

Parker thoughtfully and masterfully adapted modernist design concepts and melded new technologies with the use of traditional and local materials to work in a sub-tropical environment. The results were houses uniquely suited to South Florida lifestyles. Throughout his designs he sought an honest expression of the site, showed a serious respect for the climate, and produced beautiful, useful spaces to create an individualized home for the client in accordance with their budget. He offered a fresh interpretation of Modern organic architecture.

Parker was a prolific writer, he taught at the University of Florida, and he lectured widely on his design approach and his dedication to what is now called green architecture. He was also not shy about voicing his opinions in publications such as American Institute of Architects Journal, the Architectural Forum, and the Architectural Record. Hence, Parker himself provides copious sources for understanding his distinctive architecture. The most noted source is his 1965 book, You and Architecture. It was directed to the layman 'consumer of architecture,' and it strove to explain how to identify, create, and demand architecture 'of merit.' In it he also clearly and succinctly discussed his fundamental design principles which were:

- ✓ *Build strongly*
- ✓ *Build as directly as possible with no complications*
- ✓ *Use the materials at hand keep these as few as possible*
- ✓ *Let your building love its site and glorify its climate*
- ✓ *Design for use: Make it beautiful*

Parker had a clear vision for what he deemed appropriate architecture. Parker's homes were often radically innovative in composition, and he was on the forefront of designing a new type of home that redefined the boundary between indoors and outdoors. Parker continuously studied how built spaces interacted with natural spaces and how to use new technologies to achieve his goals. His homes were characterized by raised floors and open plans extending to outdoor terraces. The plans were usually one room wide to facilitate ventilation and opportunities for natural light. Small changes in room levels occurred throughout the homes and rooms opened to the outside with continuous windows or doors. To achieve this extension and harmony with Florida's tropical environment he embraced and refined the 'Persiana' which served as a door, window, screen, venetian blind, and storm shutter. (Figures 28) He also favored clerestory windows for further unimpeded views to the site. He employed large overhangs to shade and cool the home and provide protection from the torrential tropical rains. Outdoor spaces were essential to his homes, and he carefully planned them for year-round use. Parker was also known for his dominant fireplaces and chimneys that 'anchored' the home to the site and for his love of built-in furniture. He employed specific and thoughtful design elements that not only were individually important, but harmoniously united to create a cohesive whole.

Parker strove for his homes to be appropriate to the site. The goal was to become part of the site, to add to the site, not conquer the site. Most often, the houses expressed strong horizontality to connect them with their sites. Pre-air conditioning, he oriented his homes to catch the prevailing breezes, to capitalize on the shade and sunlight offered by the site, and to utilize the contours and natural elements provided by the site.

> *"There must be a conscious and mighty effort on the part of designers to have nature serve their buildings well through the passage of time. By cooperating with nature instead of trying to thwart her efforts, man learns to realize the highest values in his buildings*."
>
> Alfred Browning Parker, You and Architecture, p.95

Parker was also a strong proponent of using local materials -- materials with a known history of how they would weather in the site's environment. In South Florida, Parker favored exposed concrete, quarried keystone (coral rock), cypress, copper, ceramic tile, terrazzo, and Honduran mahogany. Parker had an exceptional understanding of the craft of architecture, not only because of his dedicated study of materials and construction systems but also, from the direct, hands-on experience of building his own houses.

Figure 8: Alfred Browning Parker, c.1952
© Ezra Stoller, Photographer
Courtesy ESTO Photographs Inc

The home at 5005 Hammock Park Drive is one of Parker's mature works. The extant description below illustrates and contextualizes Parker's philosophy in this home. It demonstrates its suitability to its site, the use of native materials, respect for the climate, corresponding allocation of space, and a coordination of the interior and exterior architecture within itself and to the site.

SIGNIFICANCE ANALYSIS AND DESCRIPTION

Comparison of historic photographs with the extant structure, examination of building records, and correlation with public records, indicate that the property retains its historic character. As per, Article 8, Section 8-103 of the Coral Gables Zoning Code--Criteria for designation of historic landmarks: "Districts, sites, buildings, structures and objects of national, state and local importance are of historic significance if they possess integrity of location, design, setting, materials, workmanship, or association." As presented below, it is Staff's determination that this property possesses sufficient integrity for designation, is a prime example Alfred Browning Parker's work, and meets the historic significance criteria cited above. Thus, the property at 5005 Hammock Park Drive, aka 5005 SW 93rd Street, significantly contributes to the historic fabric of the Coral Gables and is part of the City's collection of quality residences.

Extant Exterior Description

> *"If an architect has a crystal-clear concept of the function of a building and if he consistently expresses that function in his structure so that others also understand explicitly the character of the building in all parts and in total, then the intangible quality described as unity may be attributed to the building."*
>
> Alfred Browning Parker, You and Architecture, p.153

The discussion of the extant home at 5005 Hammock Park Drive above focuses on various features of the home. The quotes serve to provide context regarding Parker's design philosophy and how he viewed them as contributing to the unity of the structures he designed. Parker resisted the labelling of architectural works by 'styles.' He designed each structure individually—in harmony with the site, respecting client's needs, and in accordance with his philosophy. The home at 5005 Hammock Park Drive is an example of one of his mature works. It may appear at first as a simple home, but it is actually a refined example of his design philosophy and when viewed with this understanding, the 'intangible quality' of unity is clear and demands high-level appreciation for Parker, this mature work, and the design philosophy of this 'Maverick Modernist.'

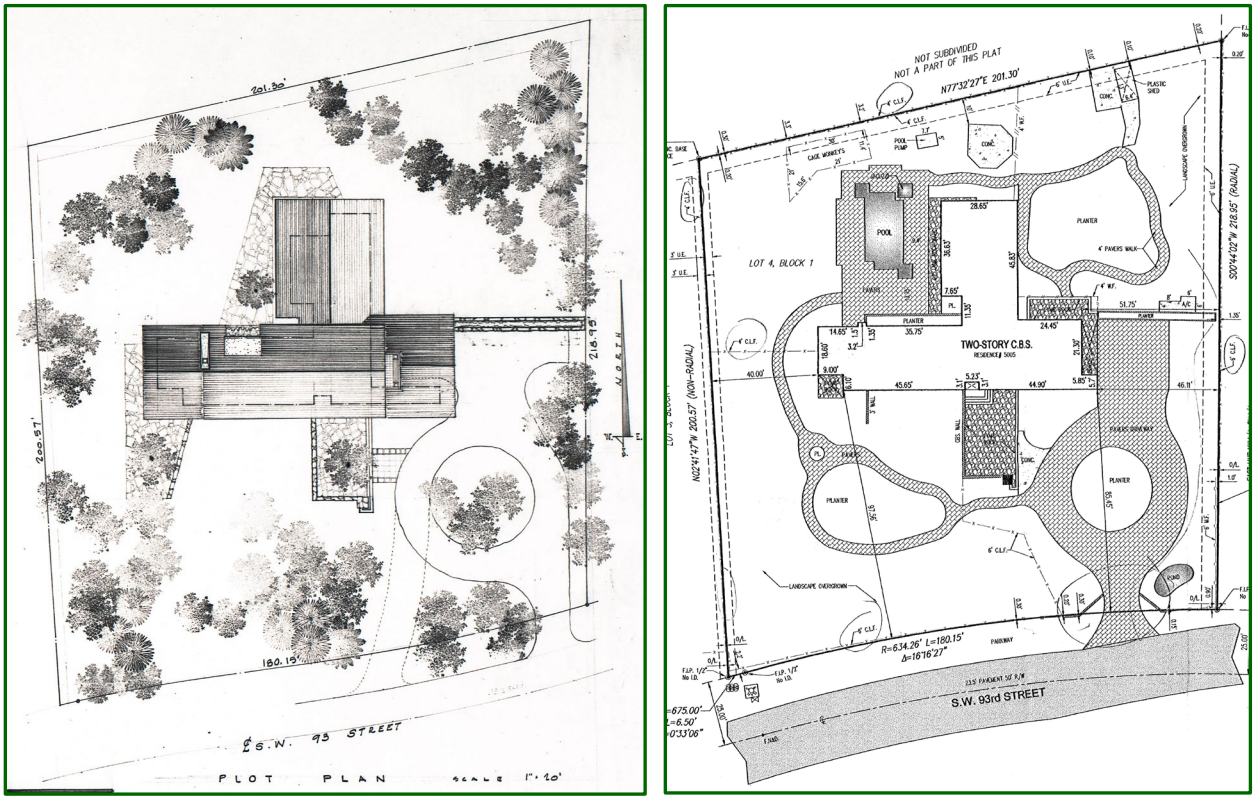
The 5,381 SF single-family residence at 5005 Hammock Park Drive sits on an interior 0.96-acre south-facing lot. The property sits just north and east of West Mathson Hammock Park. (Figures 4 & 10) The lot is heavily wooded and only a glimpse of the house is visible from the street.

Figures 9: 5005 Hammock Park Drive: Aerial Photograph, 2022 [left]; Streetview, 2023 [right]
Courtesy Miami Dade Property Appraiser [left]

> *"Natural features of a site, whether trees, rocks, streams, or slopes should be utilized and not obliterated in the final result. It is wise to subordinate man-made constructions to the natural features of any site. Any natural place has assets all its own which add up to riches when sensitively handled."*
>
> Alfred Browning Parker, You and Architecture, p.13

Designed in 1964, this largely unaltered home is the mature work of the renowned architect Alfred Browning Parker. The home is sited towards the rear of the lot and there is a 50' required front setback on the lot. As cited above, the primary feature of Hammock Park is its natural landscape. As seen in Parker's plot plan in Figures 10, he retained numerous mature trees and designed the driveway roundabout around a group of trees. Parker was always cognizant of the interplay of the site with his homes and utilized trees and vegetation to aid in the shading, ventilation, and drainage of the home as well as offering beautiful views from the home.

> *"Trees, shrubs, vines, and grass have a great influence on local weather conditions. Trees will give up moisture in very dry weather and they will absorb excess moisture on days of high humidity. This tends to equalize temperatures. So, plantings are, in a sense, a form of natural air conditioner serving to balance out and extend the comport range of temperature and humidity at any given point."*
>
> Alfred Browning Parker, You and Architecture, p.114

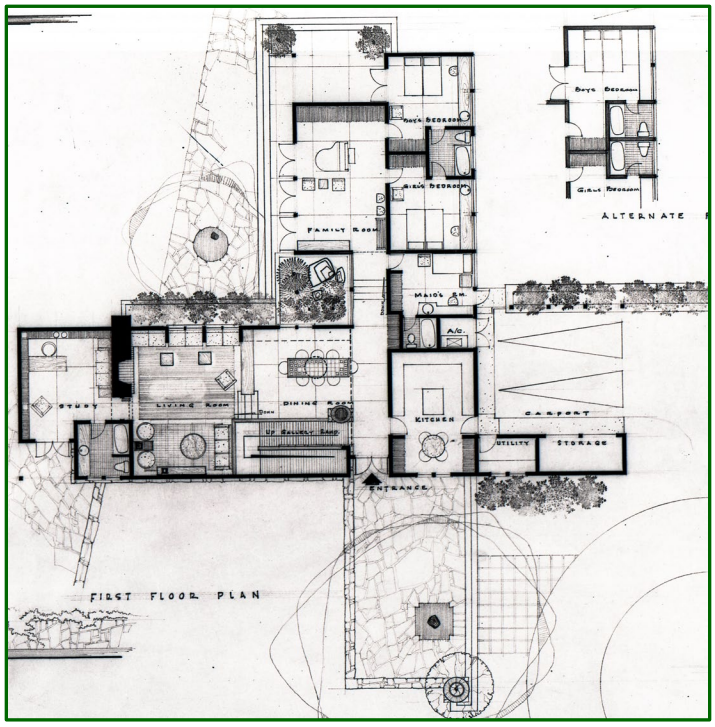


Figures 10: 5005 Hammock Park Drive
Plot Plan, 1964 Original Permit [left] *Courtesy University of Florida Special Collections*
Property Survey, 2009 [right] *Courtesy Gary B. Castel Surveying*

The home is a one- and two-story wood frame residence under gable roofs and clad in wood siding and coral rock. In response to the sub-tropical environment, it is set above the ground on a series of elevated concrete slabs that aid cooling, insect protection, and drainage. The home is primarily L-shaped in plan with a pool in the corner of "L." (Figure 11) The eastern extension of the "L" was originally a carport and is now enclosed. At the southwest corner is a covered terrace. There are a series of coral rock features, most notably the large modern chimney, as well as a front entry terrace, built-in planters, and low walls. A series of brick walkways around landscape features were added to the property.

Figure 11: Aerial View, 2023
Courtesy Realtor.com

Parker often used a variation of an L-shaped plan as it allowed for designs which facilitated ventilation, sunlight from different angles, and expansive openings for maximum exposure and integration with the site. In this plan, as seen in Figure 12 the street-facing, east-west area contains the more public areas of living, dining, and study while the north-south wing is the family-oriented area containing the kids' bedrooms and the family room. The eastern extension of the "L" with the carport and adjacent work area adjoining the kitchen was another common arrangement in Parker's design. Note that the location of utility and storage areas provided privacy to the carport. Parker also always incorporated terraces and other outdoor-oriented spaces. In this home there is a large, uncovered entry terrace (Figures 14) and there were originally two covered terraces--one at the northwest corner off the family room and another at the southwest corner off the study. (Figures 23) The alteration to the northwest terrace is discussed below.



Figures 12: Original First Floor Plan, Parker 1964

Modernist architects embraced new developments in structural engineering and materials that allowed an open-plan interior and allowed larger glass openings that afforded enhanced views of the site. In this home' east-west wing, Parker designed the dining and living rooms as two-story spaces that flow into each other. The spaces are delineated by steps and a built-in wood cabinetry while the open cathedral ceiling and its gable trusses soar seamlessly above. The living room has two major focal points, the coral rock fireplace, and a two-story tilted 'picture' window. (Figures 27) The latter feature is discussed below. At the east end of this wing is the master bedroom and is the only second story space. Please note, the interior of a private home is not designated, however there are discussions of the interior in this report as it informs the exterior features.

"Architecture encloses space so that beauty and utility become one"
Alfred Browning Parker, You and Architecture, p.13

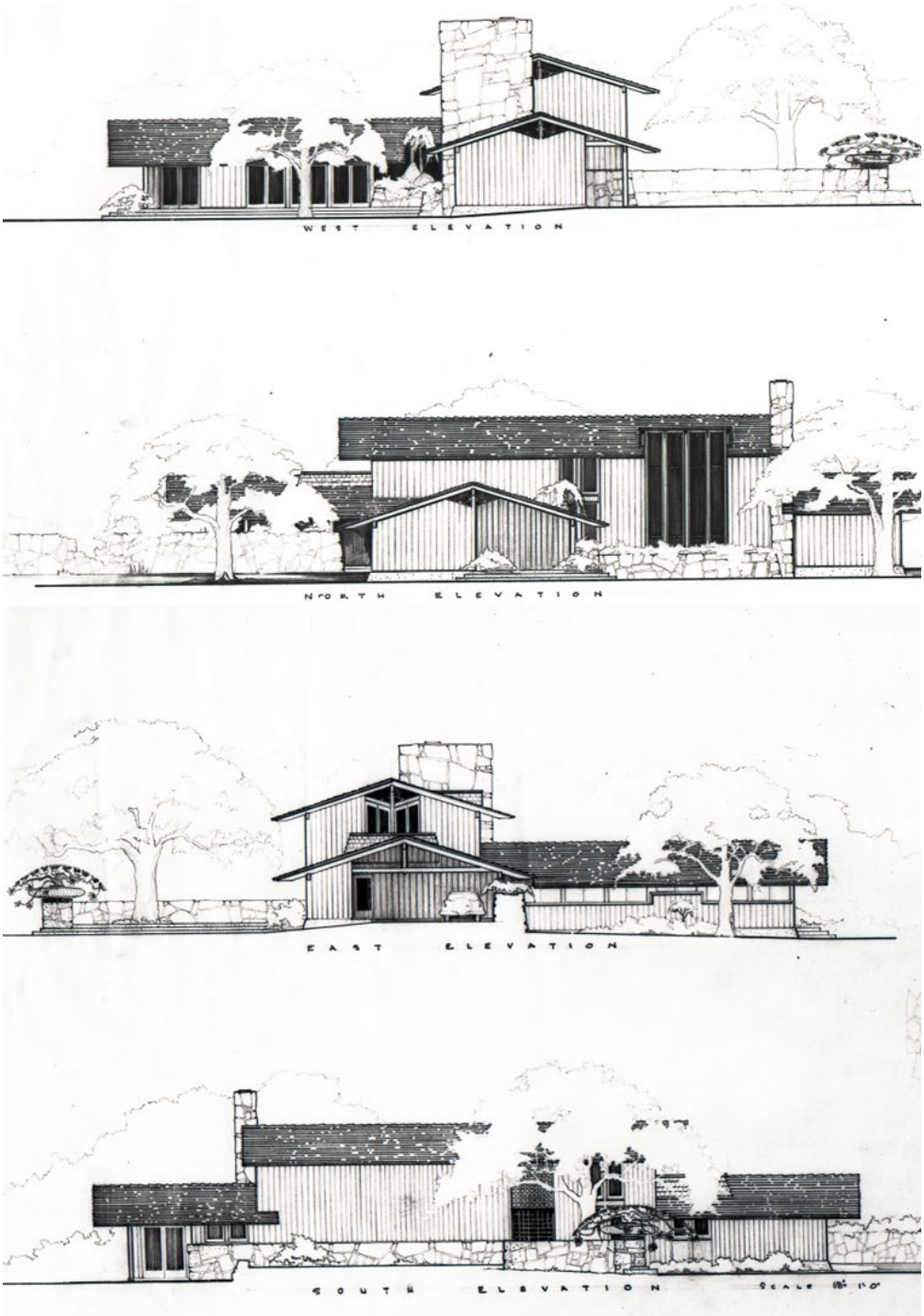


Figure 13: 5005 Hammock Park Drive
Alfred Browning Parker Drawings for the "Robert Feldman Residence," 1964
Courtesy University of Florida Special Collections

Since the site has heavy vegetation full view photos of the façade were not possible. The elevations in Figure 13 are provided for reference.

"Wood and masonry, either singly or in combination, have been man's greatest material resources."

Alfred Browning Parker, You and Architecture, p.104

Figure 14: Front Façade, c.1965
Courtesy University of Florida Special Collections

"Instinctively most of us seem to favor buildings which appear to be in harmony or at one with their natural environment. Frequently we admire colors which are borrowed from the natural colors of the landscape or seascape surrounding the buildings. We like forms which echo the natural forms found in the location. By using indigenous materials of the region and relying upon the climate to weather those materials gracefully, great effects of repose are obtained."

Alfred Browning Parker, You and Architecture, p.66

The design of this home is a thoughtful combination of rectangular forms, broad gable roofs, and natural materials. From the two-story section the home steps down to one-story sections on both sides and rear. The massing gives the home an overall horizontality and 'grounds' the building to the site. The use of cypress for the roof, siding, and grillwork aids in achieving harmony with this wooded site. The coral rock facing, terraces, walls, and planters further this impression. A large modern coral rock chimney anchors the home to the site.

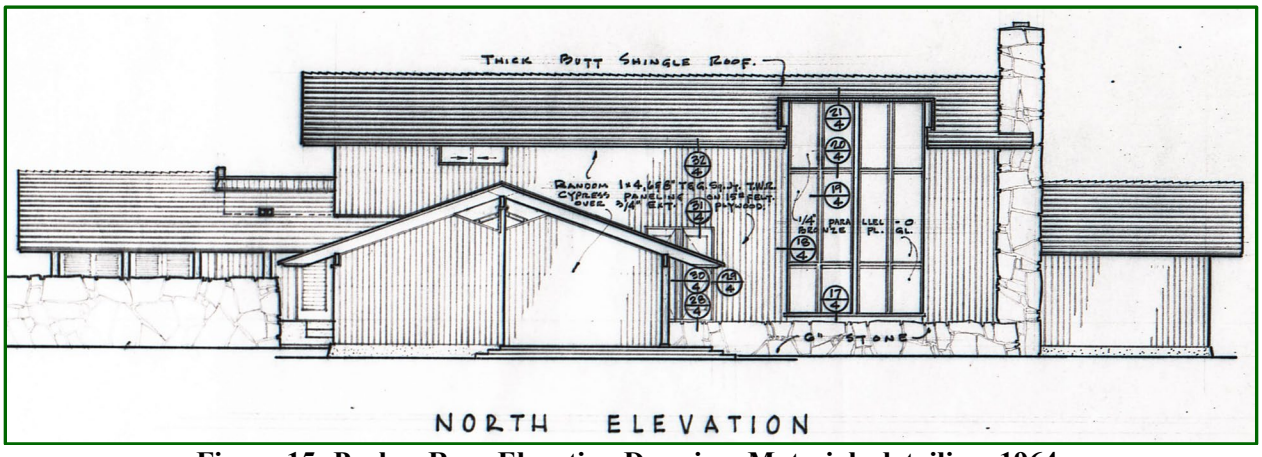


Figure 15: Parker Rear Elevation Drawing, Materials detailing, 1964

The roof was originally thick-butt cypress shingles. It was replaced in 2002 with the current handmade cypress shingles. Vertical cypress boards of random widths are used both as exterior siding and interior paneling. (Figures 15 & 16) Henning relates that Parker was inspired by the varying widths of palm fronds common in south Florida. This may be Parker's first use of this method, one he clearly liked as he used it again for his own home "Woodsong" a few years later.

> *"In building it is generally good construction to "hang" the wood vertically, and to allow the bottom edges to be exposed to the air. This permits the tiny channels which once carried sap up the tree to serve as chimney flues and to help dry the wood if water has been driven into it."*
>
> Alfred Browning Parker, You and Architecture, p.100

Figure 16:
North Elevation Detail, 2023

Note:
Vertical cypress siding of random widths, copper barge board, and exposed beam

The gable roofs are broad and with extensive eave overhangs. At the one-story bays on the eastern (carport) and western (study) ends, the gable roofs continue in a shed-roof fashion on the front facade providing additional shade for the first story and giving this two-story volume a more human scale experience. (Figures 14 & 17) The roof soffits are cypress boards and at each wall roof juncture there is an extended exposed beam. The barge boards are copper which was a favored material of Parker as he appreciated how it weathered and harmonized with wood and stone. A variety of exposed wood details are found in the eaves. These range from craftsman knee braces flanking windows on the first story to rafter tails whose ends have chamfered sides and a compound bevel ends on the second story. (Figures 17) These details are just a few that highlight Parker's skill not only as an exceptional designer but also as a skilled craftsman.

> *"There are many materials that age well: brick, stone, wood, concrete, copper, and bronze. All can be used in a manner so that as aging progresses they become handsomer."*
>
> Alfred Browning Parker, You and Architecture, p.95

"In a southern climate with great heat and glare of the sky, it is appropriate to have wide overhanging roofs, whereas in the northern latitude the sun is frequently wanted…Wide [overhangs] not only screen windows from tropical heat and glare but also from rain."
Alfred Browning Parker, You and Architecture, p.114

Figures 17:
Roof Overhang Details, 2023

Southeast Corner, extension of carport roof along front façade [top]

Front façade looking east [center left]

East Façade looking south [center right]

North Façade [bottom]

> *"Florida quarry keystone is a porous by handsome limestone found in the Florida Keys. It has great interest on its face when sawed apart...This stone has been used throughout South Florida and weathers beautifully, sometimes acquiring a green patina from the growth of tiny plants. This stone, which behaves well in its own general environment would split and crumble miserably when subjected to the erosion and action from ice and cold, smoke and smog of a city located in the north. Look for native stone for economy, durability, and beauty."* Alfred Browning Parker, You and Architecture, p.102

Coral rock was a favored material of Parker and was used in many of his projects. It is a dominant feature on both the exterior and interior of the home at 5005 Hammock Park Drive. It is installed in a refined geometric pattern he developed after many hands-on years working with the material. (Figure 18) Henning relates that it is referred to as his "Parker pattern."

Figure 18: Alfred Browning Parker laying coral rock, c.1952
Ezra Stoller, Photographer
Courtesy ESTO Photographs Inc

Figures 19: Coral Rock Entry Terrace, 1964 [top]; 2023 [bottom]
Note: **"Parker Pattern"**

"I have an interest in the sub-tropical regions and the existence possible for man in these regions. I have been thinking about buildings in our region of the State (Miami and South)

> *...I had been thinking about using indigenous materials in a logical way to serve all requirements in a happy fashion, and, at the same way, to resist hurricanes. Possibly the best way to do this is to root the building into the ground even as a tree is rooted, and this could be done with a heavy central chimney"*
>
> Alfred Browning Parker, 1941 letter to Dr. John Gifford [Henning, p.23]

On this home coral rock is found on most of the exterior facades, most notably for the two prominent features - the chimney and front terrace - as well as for planters, facing, garden wall, and the study terrace's floor. It provides visual continuity, symbiosis with the site, and aids in transitioning the house to the ground and its site.

A favored feature in Parker's homes was a generous stone fireplace that was focal point of the living spaces and its associated large chimney. In this home a substantial and visually-dominant modern rectangular coral rock chimney rises at the western end of the home between the two-story living area and the one-story study. It is monolithic in appearance as it rises from the ground through the western eave to a half-story above the home. It anchors the house to the site in a visually strong and commanding manner. (Figure 20) As seen in Parkers section in Figure xx, the exposed coral rock rises the full two stories on the interior and is a major focal point of the interior as well. There is a second coral rock chimney on the house, but it is a later addition and will be discussed below.

Figure 20: Rear Facades Looking Southeast, 2023

The front coral rock terrace seen in Figures 19 is also a visually dominating feature. It skillfully transitions the two-story central core to the site as you approach the home. The large size of the terrace and the shallow and low-rise cascading steps onto the terrace and at the front door provide a gentle progression from the site into the home. A perimeter wall along the front (south) and west side of the terrace results in the terrace having an outdoor room quality. At the southeast corner of the terrace is a rectangular pillar planter whose plantings temper the transition from the built to the natural environment. The detail of the cascading steps wrapping the corner of the planter softens the leading edge of this feature.

> "*A building may anchor itself to the ground and relate imperceptibly to it by means of walls, walks, terraces, and pools…Just as plants can become the transition between the*

> *structure and the ground, so can water…. Planters/planting soften the line between the building and make transitions with the ground."*
>
> Alfred Browning Parker, You and Architecture, p120

Along the rear (north) façade of the two-story portion of the home Parker used coral rock planters to soften the line between the building and the ground as well as the bulk of the two-story section. (Figures 22 [left]) As seen in the floor plan Figure 12, Parker continued the line of planters to the east of the home, delineating the rear of the carport and continuing into the site, again blurring the lines between the home and site, and providing gentle transitions between the two. (Figures 22 [right]) Parker also employed coral rock as flooring of the study's terrace and as a facing band along ground level. (Figures 23) As seen in Figures 23, the facing on the front façade starting at the study terrace runs to the front entry terrace and seamlessly turns into the west terrace wall.

Figure 21: Coral Rock Protruding Sill/Ledge under Windows of West Wall Nook, 2023

Figures 22: Coral Rock Planters, 2023
Rear (North) Façade [left], Marking End of Carport/Driveway [right]

Figures 23: External Coral Rock Features, 2023
Terrace floor and facing on front façade [left], Facing on front façade joining terrace wall [right]

The front entry to the home is at the northwest corner of the entry terrace. At the entry is a custom-made, two-story cypress grille feature with 1-1/2"x 1-1/2" openings. The grillwork is detailed in the permits found in Appendix A. The front double front door is recessed, and the grill fronts the glass doors. A grill covers the entry recess over the door and another grill, the same as the entryway, extends up the front façade to the roof. The grill screens a custom sliding window on the second story which can be glimpsed in Figure 24 [right]. As seen in Figures 27, the grill feature is also used in the interior as a privacy screen where it allows views to the dining and living room from the original master bedroom.

Figures 24: Front Entry Wood Grill Feature, 2023
Front door [left]; Upper grill over second story window [right]

> *"We need much less look-at-me constructions. We need more buildings that are difficult to see—difficult because they fit so completely into their sites and the surrounding landscape. We must get over the notion that building, to be successful, must hit the passer-by in the eye, must demand attention. It should do just the opposite."*
>
> Alfred Browning Parker, SIOD radio, June 29, 1967 [Henning, p.201]

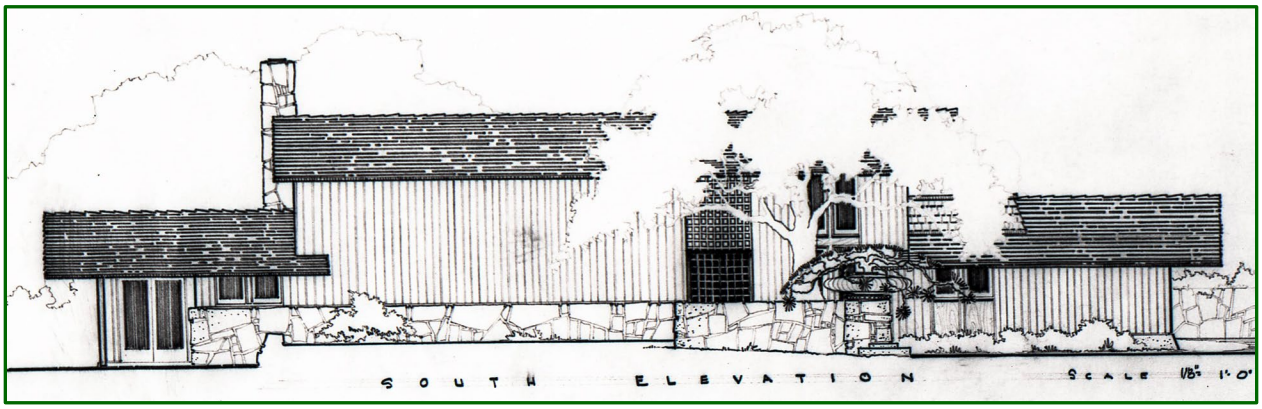


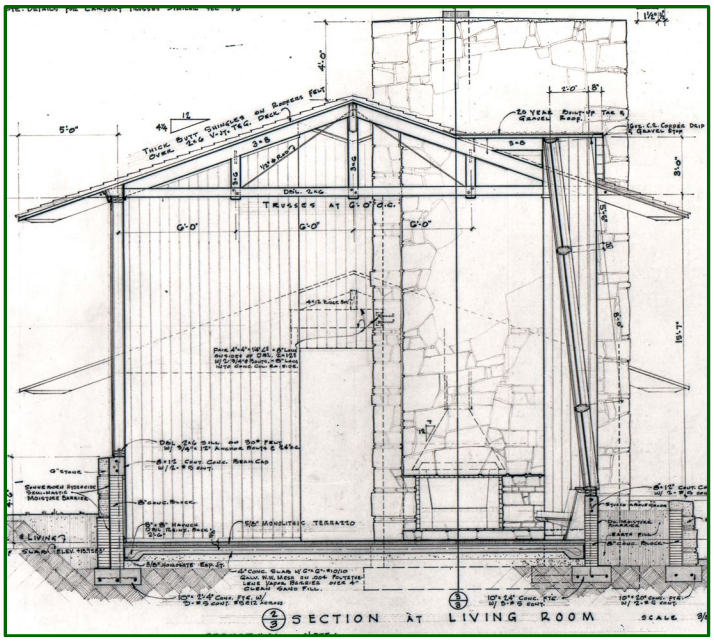
Figure 25: Parker Front (South) Elevation Drawing, 1964

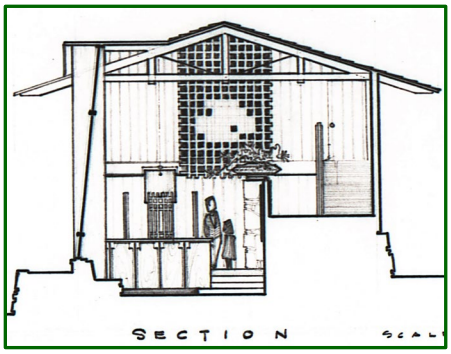
As discussed above, Parker's designs, material choices, siting, and features were thoughtful and intentional. Harmony with site and careful attention to the client's needs were paramount in his designs. Parker frowned on ornament for ornament's sake. The beauty of his purposeful, well-crafted, and detailed features spoke for themselves.

Like this home, some of Parker's houses seem to turn their back on the street. The privacy of the client took precedence and there were few windows or doors on the street-facing facades. Windows and doors on the front façade of this home are at the one-story study bay leading out to the covered terrace at the west end of the home and at the eastern end is a cluster of first floor windows for the kitchen. There are no windows on the front façade for the large living and dining room spaces. (Figures 14 & 25) Light to these spaces came from a spectacular two-story pair of 'picture' windows that burst through the gable roof on the rear façade. It is a hallmark feature of the home. (Figures 26 & 27)

Figure 26: Rear (North) Façade, 2023

With modern technologies that allowed for larger expanses of glass, picture windows were a staple in Modernism. This pair of windows is a unique take on the Modern picture window. The shed roof topping this feature imparts the sense of a dormer – a modern full-height dormer. As seen in Figures 27, the window pair is substantially angled to maximize the slant of the sunlight into the living and dining room spaces as well as provide expansive views of the site's foliage. The proportions of the glass and mullions soften the scale of the openings. On the exterior, the window pair sit on the coral rock planter whose vegetation also softens the scale of the openings.





Figures 27: Two-Story Windows

Exterior, 2023 [top left]
Interior, 2023 [top right]
Parker section drawing, looking west, 1964 [bottom left]
Parker section drawing, looking east, 1964 [bottom right]

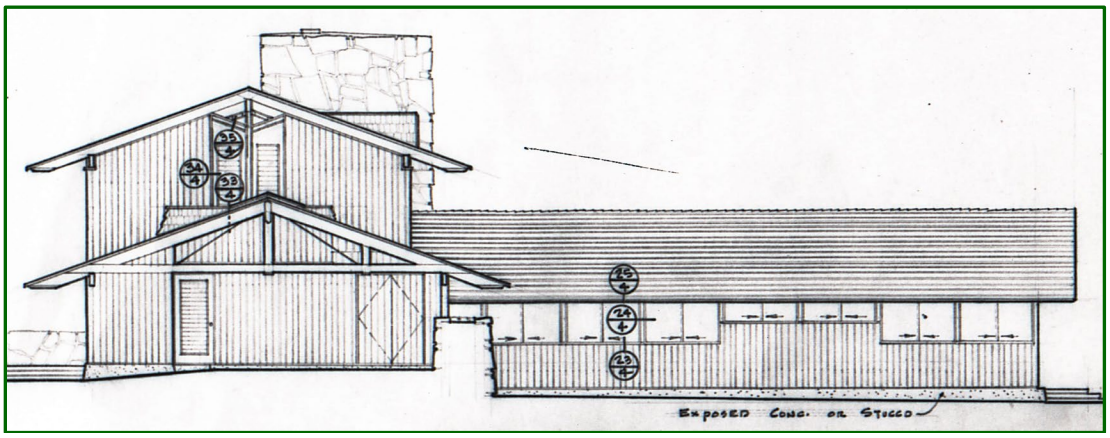
> *"The ideal bedroom might be one from which all light and sound could be excluded yet maintain proper air movement, humidity, and temperature. A tropical development is the "Persiana" which serves as a door, window, screen, venetian blind, and storm shutter."*
>
> Alfred Browning Parker, You and Architecture, p.115

> *"Persiana doors were custom-made wood exterior doors with full-lite openings infilled with operable wooden louvered jalousie slats, with an additional interchangeable glass storm sash or insect screening attached to the inner side of the door frame. The exterior louvers allowed for weather and light control, while the removeable screen or glass panel met the needs of the season. Early on, Parker experimented with cedar, oak, and redwood, but he ultimately favored Honduran mahogany. Parker used persiana doors in many of his project; most were handcrafted by Jose Cruz Naranjo in Cuba."*
>
> Randolph Henning, The Architecture of Alfred Browning Parker, p.337, Footnote 23

In addition to the hallmark two-story window, the home was illuminated with natural light by banded windows and doors and by windows in the gable's eaves. Parker often used banded windows and doors to provide continuous views of the natural features of the site. This banding also emphasized the horizontality of the homes which aided in blending the structure with the site. He employed banding for the rooms in the one-story, north-south family wing of the home. Parker used bands of windows on the east façade (Figures 29) and in the west façade nook (21 & 30) Also on the west façade he used a series of doors. (Figures 30)

As quoted above, Parker sought for windows and doors to serve as more than light filters. Another hallmark feature of this homes was the Persiana doors. At 5005 Hammock Park Drive an original Persiana door is extant. It is in the study and leads onto the terrace. (Figures 23 & 28)

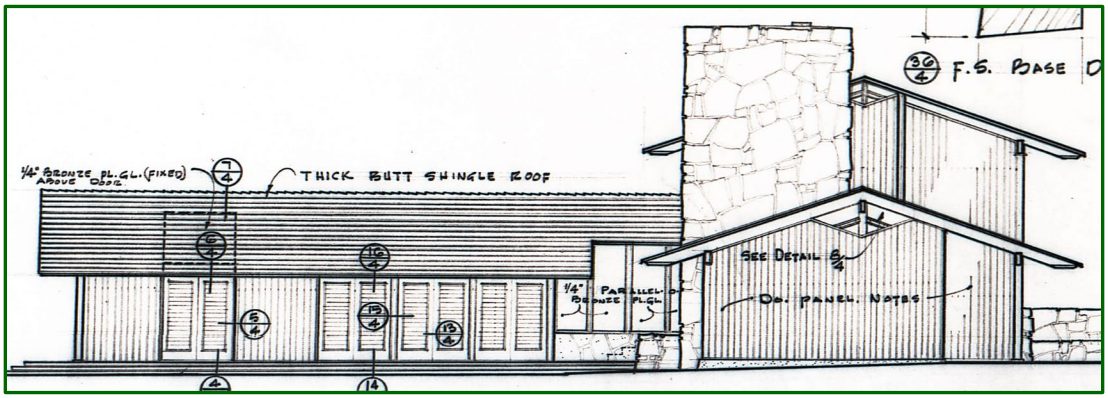
Figures 28: Persiana Doors, Study onto Terrace: Exterior [left]; Interior [right], 2023



Figures 29: East Façade

Parker Permit, 1964 [top]

Current Photo, 2023 [bottom]



Figures 30: West Façade

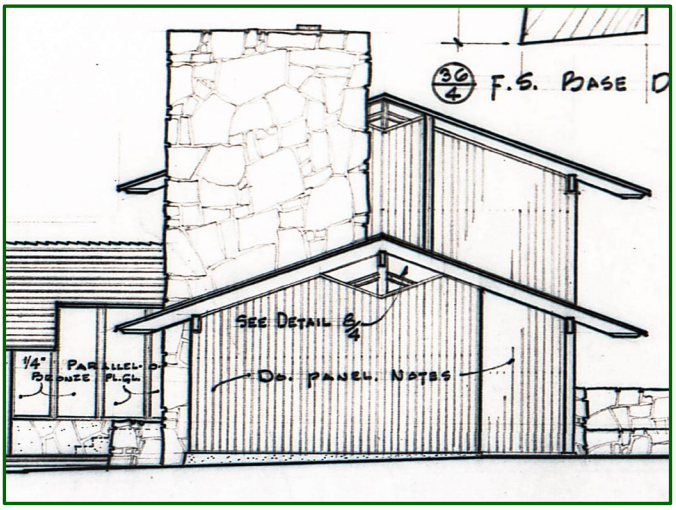
Parker Permit, 1964 [top]

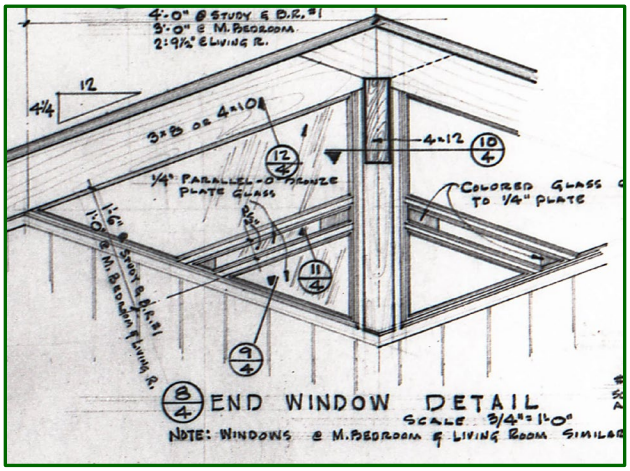
Current Photo, 2023 [bottom]

As shown in Figures 30, the home was designed with other Persiana doors. The doors at the southeast of the home were removed with the 2003 additions (discussed below). The banded doors on the west elevation, if implemented as Persianas, were removed at an unknown date. Since Hammock Lakes was not part of Coral Gables until 1996 permits and documentation predating the annexation is sparse. The Miami-Dade building jacket for this property indicates that the pool was constructed in 1977. The change may have occurred at this time.

> *"In this theory of dominance and subordination there will be colors that have characteristics which enable a small amount of one color to achieve dominance…For example, a small amount of red will usually achieve dominance over much larger quantities of other colors. In architecture or graphics either a horizontal element or a vertical one should be more strongly felt and in the division of parts one part should be greater than the others, not a fifty-fifty ratio, which is dull."*
>
> Alfred Browning Parker, <u>You and Architecture</u>, p.166

In the apex of the gable ends Parker designed craftsman diamond-shaped windows. The diamond is divided in half by a vertical member. An exposed beam protrudes through the member. The diamond is divided further by two closely spaced diagonal mullions on each side of the vertical member. Between these mullions is a thin line of glass. At each end of this sliver is a small amount of red glass, which provides additional dominance to these features.

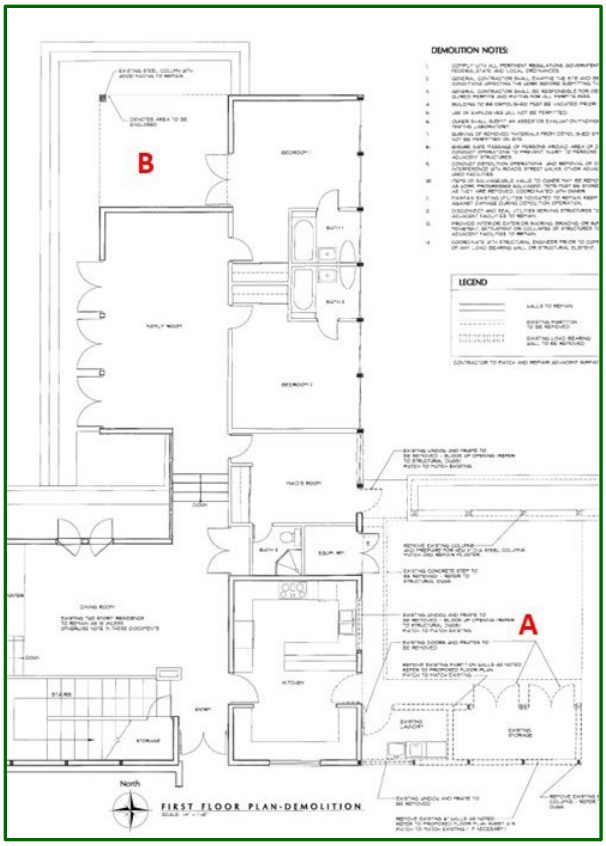




Figures 31: Gable End Apex Window Feature
Parker Drawings, 1964: West elevation [top]; Typical window detail [bottom left]
West façade study window [right]

Additions

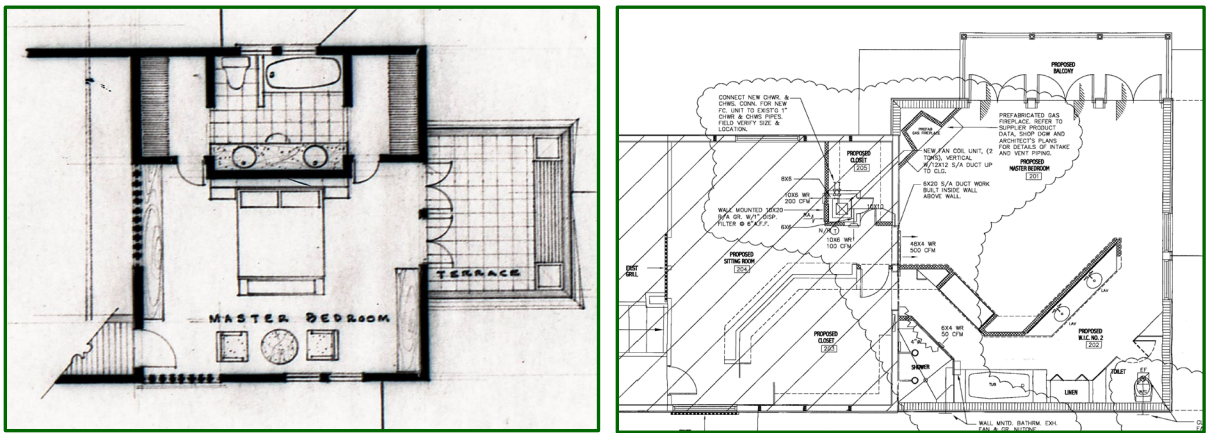
There were two substantial alteration campaigns to the home at 5005 Hammock Park Drive. The first was undertaken by architect Mike Sardinas in 2003. (See Attachment B: Permit #2030189) It included the construction of a second story master bedroom in conjunction with the expansion of the carport below noted as Area A in Figures 32. (Figures 33-38), as well as the enclosure of the covered terrace off the family room noted as Area B in Figures 32. (Figures 40). Sardinas used the same materials as Parker and for the most part detailed the alterations in the same spirit of the original design. The second substantial alteration was the enclosure of the carport. A permit for this work has not been located to date. (Figures 39)



Figures 32: 2003 Alterations
Sardinas Demolition Plan
Note:
A: Carport extension & second story master bedroom addition
B: Covered terrace enclosed

In Parker's original design the only second story space was a master bedroom above the kitchen. It opened onto a terrace over the carport. In 2003, Sardinas extended the second story to the east over the carport and eliminated the original outdoor terrace. The extension became the new master bedroom, and the original became a sitting room. It added one horizontal window to the front façade. (Figures 33) The bedroom opened onto a new two-story coral rock porch on the north facade. (Figures 37)

Figures 33:
Front (South) Façade
c.1965 [top]
2023 [bottom]



Figures 34: Second Story Floor Plan
Parker Original, 1964 [left]; Sardinas Addition, 2003 [right]

On the first story, Sardinas demolished the utility rooms that comprised the south wall of the carport. He rebuilt and extended this utility area, adding one window to the front façade. As seen in Figure 35, Sardinas replicated Parker's siding, rafter tails, overhang, and roof siding. One alteration was the use of cement instead of coral rock to transition to the ground; he also encased the adjoining original coral rock. In Figure 35, the step up in the cement feature marks where the original home ends and Sardinas' work starts.

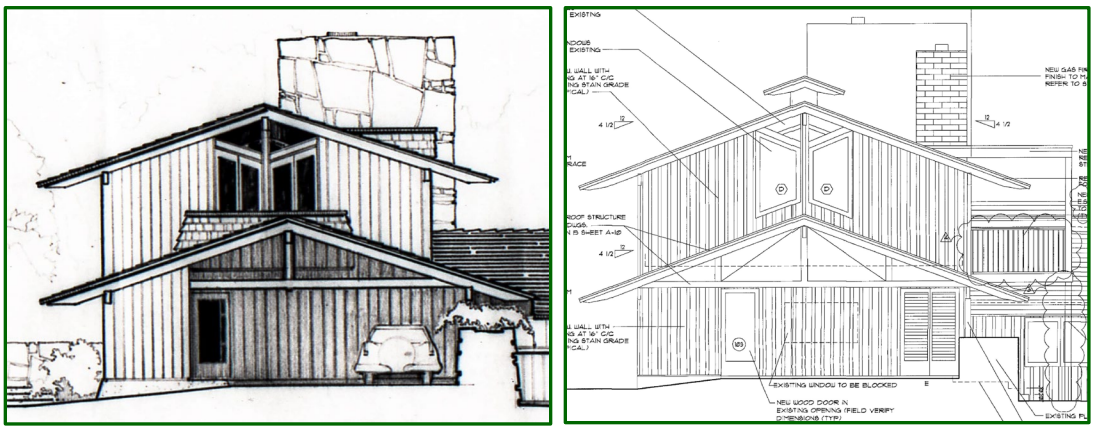
Figure 35:
2003 Alterations
East End of Front Façade, 2023
Note: **Bump up in concrete (behind animal carrier) marks juncture of original fabric and 2003 alteration**

The north façade of the Sardinas 2003 addition is faced in coral rock. Fronting this façade is a two-story covered terrace that is largely clad also in coral rock. On the rear façade, Sardinas added a square coral rock chimney at the northwest corner of the master bedroom addition. These coral rock features serve as another demarcation between Parker's original fabric and the 2003 alterations. (Figures 36 & 37) While the intent was to replicate Parker's coral rock patterning, it is clear it was laid by a different hand. The pattern does not have the same proportions or randomness as Parker's coral rock features.

Figure 36:
Rear of Home, Looking Southeast, 2023
Note: **2003 chimney rising between original home and 2003 second story addition**

Figures 37: 2003 Two-Story Covered Terrace, 2023

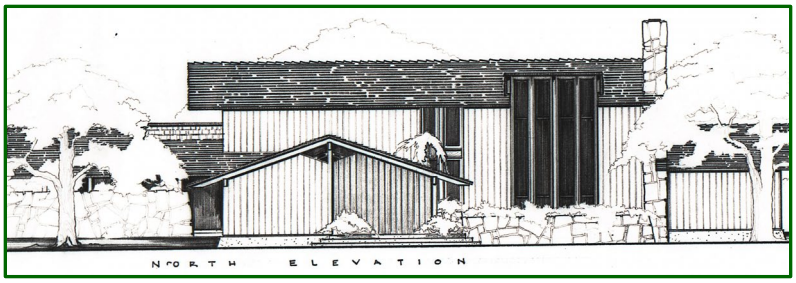
The two front-facing gabled roof ends on the east façade were constructed in 2003. The second story is the new master bedroom, and the first story is the rebuilt and expanded carport and utility spaces. As illustrated in Figures 38, Sardinas designed these facades with slightly different window and truss detailing, but they are in keeping with Parker's original design for these elevations. At a later unknown date, the east and north facades of the extended carport were enclosed with pairs of full-view doors and fixed glass openings of the same dimension. (Figures 39) A permit for this work has not been located to date.

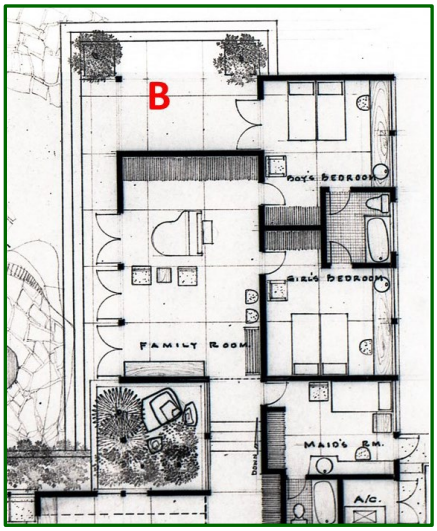


Figures 38: East Elevation Permit Drawings: Parker, 1964 [left]; Sardinas, 2003 [right]

Figures 39: Enclosed Carport, 2023: East Façade [left]; North Façade [right]

Area B denoted in Figures 32 is the location of Sardinas' other 2003 alteration. This area was originally designed by Parker as a covered terrace off of the family wing. (Figures 40) Sardinas enclosed it and installed a series of windows. These windows are a different proportion from Parker's work. Sardinas seamlessly extended the cypress siding, replicating Parker's random patterning. On the north façade, Parker again used the diamond-shaped window feature in the gable apex with half at the northern façade of the boy's bedroom and the other on the family room plane. When Sardinas enclosed the terrace he replicated the west half of the feature. The original western half of this detail remains extant in the interior of the home.





Figures 40: Rear Covered Terrace Enclosure
Parker drawings, 1964: North elevation [top]; Floor plan detail – Area B was location of original covered terrace [right]
Current photos, 2023: North façade [bottom left]; West façade [bottom right]

Ownership History

1964-1977	Robert & Peggy Feldman
1977-1986	Barbara & Burton Dubbin
1986-1994	Otto & Ruth Kaintz
1994-2015	Susan Fox
2015-Present	Susan Fox & Rebeca Cohen

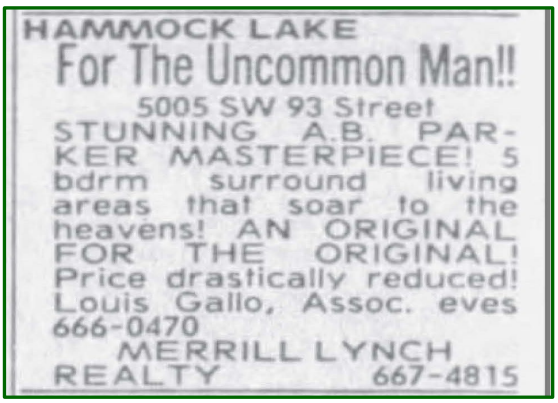

HAMMOCK LAKE
For The Uncommon Man!!
5005 SW 93 Street
STUNNING A.B. PARKER MASTERPIECE! 5 bdrm surround living areas that soar to the heavens! AN ORIGINAL FOR THE ORIGINAL! Price drastically reduced! Louis Gallo, Assoc. eves 666-0470
MERRILL LYNCH REALTY 667-4815

Figure 41: Sales Ad
Miami Herald
January 27, 1986

Architect: Alfred Browning Parker (1916-2011)

"Miami has been my base that has meant the most to me to my work as an architect."
AIA Lifetime Achievement acceptance speech, 2010

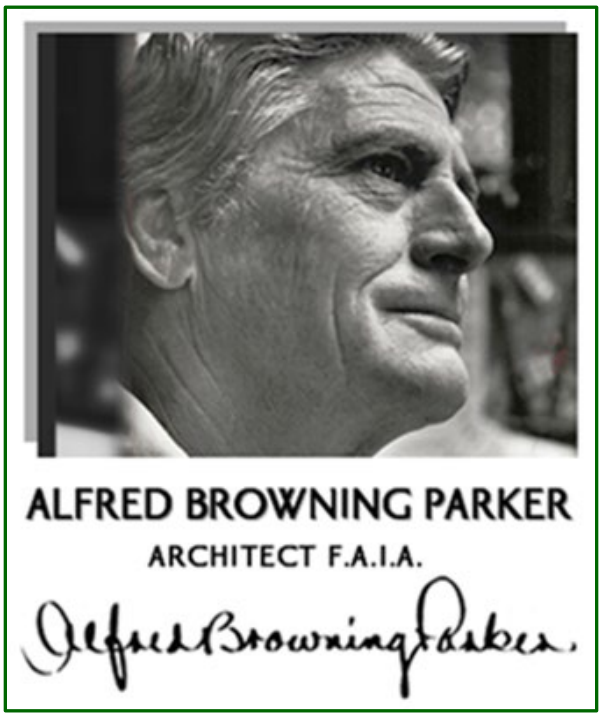


Figure 42: Alfred Browning Parker
Courtesy Robert Adlet, Find a Grave

Born in Boston, Alfred Browning Parker was the only child of James Arden "Jack" Parker (1883-1955) and Jewel Rhae Fry Parker (1890-1968). Jack was a native Georgian and Jewel hailed from Natchitoches, Louisiana. In 1924 they moved to Miami in hopes of alleviating Alfred's respiratory ailments. Upon their arrival Jack, who was a realtor, took a job with Merrick in his Coral Gables Sales Office. He later became a well-established real estate agent in Miami. In his memoir Parker says he remembers the 1926 Hurricane because their garage collapsed and destroyed his new bicycle.

Parker graduated from Miami High School in 1934 and enter University of Florida's School of Architecture and Allied Arts. He graduated with honors in 1939 with a BS in Architecture. Later that year he won an exchange scholarship to the Royal Institute of Technology in Stockholm to study structural engineering and the philosophy of design. This coincided with the outbreak of WWII and his studies were abruptly cut short when he was arrested by local police on charges of espionage as they had observed him photographing ships in the harbor. U.S. Senator Claude Pepper and U.S. Secretary of State Cordell Hull with U.S. Ambassador of Sweden secured his release and organized his journey home on the last ship out of Scandinavia travelling to United States. The journey was 'perilous' and Parker speaks of it in his memoir. In Stockholm they had returned his camera, sans film. Ironically, to reach the ship's port in Bergen, Norway Parker took a train from which he took copious photos. Several years later, when the United States and England were contemplating an invasion of Norway (later abandoned in favor of a massive invasion across the English Channel) those photos were enlarged and bound in a volume and considered a valuable miliary resource.

Once back in Miami, he accepted a teaching offer from Rudolph Weaver, director of the University of Florida's School of Architecture. As Associate Professor his first class was his favorite from his student days "Beauty in Architecture." In later years he taught design, structures, materials and methods of construction, history of architecture, freehand drawing, and photography. During his teaching tenure, Parker received a Pan American Airways Fellowship and for eight months (1940-41) he traveled extensively in Mexico and attended lectures at the School of Architecture at the National University of Mexico. In his memoir Parker spoke of the profound effect this trip had on his design philosophy in terms of siting structures in harmony with nature, the value of proportions, use of local materials, and integral ornamentation.

Upon his return he reached out to Dr. John Gifford who was a professor of tropical forestry at the University of Miami. Gifford was a botanist who received a Ph.D. in ecology in Munich, Germany in the late 1800s and later became one of the first Americans to receive a doctorate in forestry from a U.S. institution. In the early 1900s Gifford helped establish the University of Miami's School of Tropical Forestry and the Gifford Arboretum at the University of Miami is named in his honor. He was a pioneer in tropical ecology and conservation and Parker was captivated by Gifford's concept of tropical subsistence homesteads, in which agriculture and architecture were connected. Parker ended up auditing several of his classes--which were taught at the San Sebastian--and hence began his lifelong appreciation of sub-tropical environments. He also met Gifford's daughter, Martha Ann, who became his first wife in 1942.

In March 1942 Parker joined the United States Naval Reserves as an intelligence officer. He was stationed in Miami until his duty ended in spring 1945. While serving in the Navy Parker received a rare personal invitation from Frank Lloyd Wright to study at Taliesin. Initially Parker said he would accept at the end of his service but when the time came, he turned it down and decided to strike out on his own. He became a licensed Florida architect in June 1945 and opened his practice in Coconut Grove on January 1, 1946.

Simultaneous to launching his practice he agreed to teach for one more year at the University of Florida to help with the influx of soldiers returning home and entering college on the GI Bill. This precipitated his building the first of several homes for his family. This Gainesville home for his wife and three kids became known as the Six-Week Wonder. Parker personally began construction on August 10 and moved in at the end of September. Henning relates that Parker said the design was an attempt to fit it to its climate and environment "to cuddle down around the pines." The modest 1450 SF home was made from local and recycled materials, had built-in features, and was sited such that the south-facing windows were deliberately located to catch the breezes in the warmer months and heat in the winter. It was clearly an early hands-on study by Parker to put into practice his design philosophy that later bloomed to produce master-class architecture.

At the end of year of teaching, he had fulfilled his promise to the late Rudolph Weaver and

> *"I told them, 'Look, I've got to learn something about architecture,' " Parker said. "I became an architect to be an architect, not to be a teacher. I wanted to build things. I said, 'If I learn anything, maybe you want me to come back someday.' "*
>
> Gainesville Sun, June 9, 2006

And he did return decades later. In 1994 he was persuaded to come teach a few classes and was given the prestigious title of Professor Emeritus. He continued to teach graduate seminars and lecture at the university for the remainder of his life.

In the 1970s Parker became very focused on the research and development of alternative energy. In 1975 he founded the Solar Reactor Corporation.

> *It's been my belief for many years that man must constantly seek to live harmoniously in the environment that we find around us. We must be conversationalist of both human and material resources. Sometimes we are blindly concerned with material possessions as we pile up sticks and stones and sticks, bricks, and wood. Yet the human resources and the conservation of natural resources are of infinitely greater importance. It is obvious to*

> *informed ones among us that we are simply children playing with our planet rather than maturing heirs to a beautifully balanced system. This system works with checks and balances beyond belief. It will continue to work if man has the creative imagination to find his place within the eco-system and permit it to operate.*
>
> American Institute of Architects, interview, January 14, 1973
> Henning, p.275

SRT's focus was on developing alternative energy sources to hydrocarbons. Parker was able to garner interest and raise funds but by 1984 he decided the endeavor was larger than he realized, and he decided to redirect his efforts back to architecture and named his son Robin as the new chairman.

Parker's design career spanned six decades. His pursuit of beauty and unity in architecture was unwavering. Throughout his career he produced structures that respected their site and celebrated it. He remained a strong advocate of the use of local materials and building climate-sensitive buildings. He had a strong understanding of the nature of building materials and placed a high value on craftsmanship. And through it all he never lost sight of the client's needs. Parker was innovative, unique, and ahead of his time.

Parker also shared his design philosophy freely and served the greater architectural community. He lectured often, wrote prolifically for magazines and newspapers, and contributed to a Miami radio station for over 10 years. He served on the editorial board of Florida Architecture from 1948-64. He actively served American Institute of Architects (AIA) South Florida Chapter from 1945-59 which included a term as President in 1949. From 1953–61 he was the chairman of the Miami Building Board of Appeals. These are just a few of his endeavors.

Parker's recognitions and honors were extensive. In 2016 the *Journal of Organic Architecture + Design* dedicated an issue to Parker, and they hailed him as "Florida's most recognized and respected architect." His honors, awards, and recognitions were numerous and ranged from being named 'Concrete Man of the Year' in 1960 by the South Florida's Concrete & Products Association to Outstanding New Church of 1966 award from the National Council of Churches for his Hope Lutheran Church. It is impractical to try and capture the breath of his recognitions herein. The following is a select list of top tier professional recognitions for his contributions to the field of architecture.

1959 AIA Fellow -- Frank Lloyd Wright endorsed Parker
1956 House & Home Merit Award for outstanding contributions to quality housing
1967 Florida Association of AIA – First recipient of Award of Honor for Design
1975 Florida South Chapter of AIA – Silver Medal for 25 years of service and achievement
2006 Wallpaper Magazine: Top 10 Houses in the World – Woodsong the only house in the United States to make the list
2020 Florida South Chapter of AIA – Lifetime Achievement Award

STAFF RECOMMENDATION

The purpose of historic designation within the City of Coral Gables is defined in Article 8, Section 8-101 of the Coral Gables Zoning Code as, *to promote the educational, cultural, and economic welfare of the public by preserving and protecting historic structures or sites, portions of structures, groups of structures, manmade or natural landscape elements, works of art, or integrated combinations thereof, which serve as visible reminders of the history and cultural heritage of the City, region, state or nation.*

It is the intent of the Coral Gables Zoning Code to recognize all buildings which possess "significant character, interest or value as part of the historical, cultural, archaeological, aesthetic, or architectural heritage of the City, state or nation" qualify for designation as a local historic landmark (Coral Gables Zoning Code, Article 8, Section 8-103). To that end, the Coral Gables Zoning Code states that for designation as a local historic landmark the property must meet **one (1)** (or more) of the criteria stipulated in Article 8, Section 8-103.

Designed in 1964 by renowned architect Alfred Browning Parker the property at 5005 Hammock Park Drive (legally described as Lot 4, Block 1, Hammock Park Section, according to the Plat thereof, as recorded in Plat Book 71, at Page 43, of the Public Records of Miami-Dade County, Florida) is significant to the City of Coral Gables' history based on the following **three (3) criteria** found in the Coral Gables Zoning Code, Article 8, Section 8-103:

B. Architectural significance

Criterion 1: Portrays the environment in an era of history characterized by one (1) or more distinctive architectural style

Criterion 2: Embodies those distinguishing characteristics of an architectural style, or period, or method of construction

Criterion 4: Contains elements of design, detail, materials, or craftsmanship of outstanding quality or which represent a significant innovation or adaptation to the South Florida environment.

Staff finds the following:

The property at 5005 Hammock Park Drive is significant to the City of Coral Gables history based on:

ARCHITECTURAL SIGNIFICANCE

Therefore, Staff recommends the following:

A motion to **APPROVE** the Local Historic Designation of the property at **5005 Hammock Park Drive** (legally described as Lot 4, Block 1, Hammock Park Section, according to the Plat thereof, as recorded in Plat Book 71, at Page 43, of the Public Records of Miami-Dade County, Florida) based on its architectural significance.

Respectfully submitted,

Anna Pernas
Historic Preservation Officer

Selected References

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REVIEW GUIDE

Definition:
The Review Guide comprises of some of the extant and character-defining features, which contribute to the overall significance of the structure and/or district. Hallmark and character-defining features are the *visual and physical features that give a building its identity and distinctive character.*

The Secretary of the Interior's Standards for the Treatment of Historic Properties embody two important goals: 1) the preservation of historic materials and, 2) the preservation of a building's distinguishing character.

Every historic building is unique, with its own identity and its own distinctive character. Character refers to all those visual aspects and physical features that comprise the appearance of every historic building. Character-defining features are the visual and physical features that give a building its identity and distinctive character. They may include the overall building shape, its materials, craftsmanship, decorative details, features, and aspects of its site and environment.

Use:
The Review Guide may be used to address the impact that additions, modifications, alterations and/or renovations may have on the historic structure and site.

The Review guide may also inform appropriate new construction in an historic district, neighborhood, or streetscape.

Property Address:	5005 Hammock Park Drive
Lot Description:	interior lot
Date of Construction:	1964
Use:	single-family residence
Style:	Tropical Modern / Architecture
Construction Material:	cypress, coral rock, cement
Stories:	one- & two-story
Roof Types:	gable
Photographs Year:	2023

NOTE: The Review Guide is to be referenced in conjunction with the information and photographic documentation contained elsewhere within this Report. Character-defining features may include, but are not limited to, the listing found on the following page.

CHARACTER-DEFINING FEATURES

Site with Extensive Tropical Vegetation
Constructed of Local material

Massing with Horizontal Emphasis and Gable Roofs with Wide Eaves

Various Coral Rock Features Laid in Distinctive 'Parker Pattern'
such as terraces, steps wall facing, planters, garden walls, chimney

Hallmark Feature: Coral Rock Chimney


Hallmark Features:
Two-story Tilted Living Room Window [left]; Persiana Doors [right]


Custom Designed Features such as Wood Screen at Front Entry [left] and Gable Apex Windows with Red Glass [right]

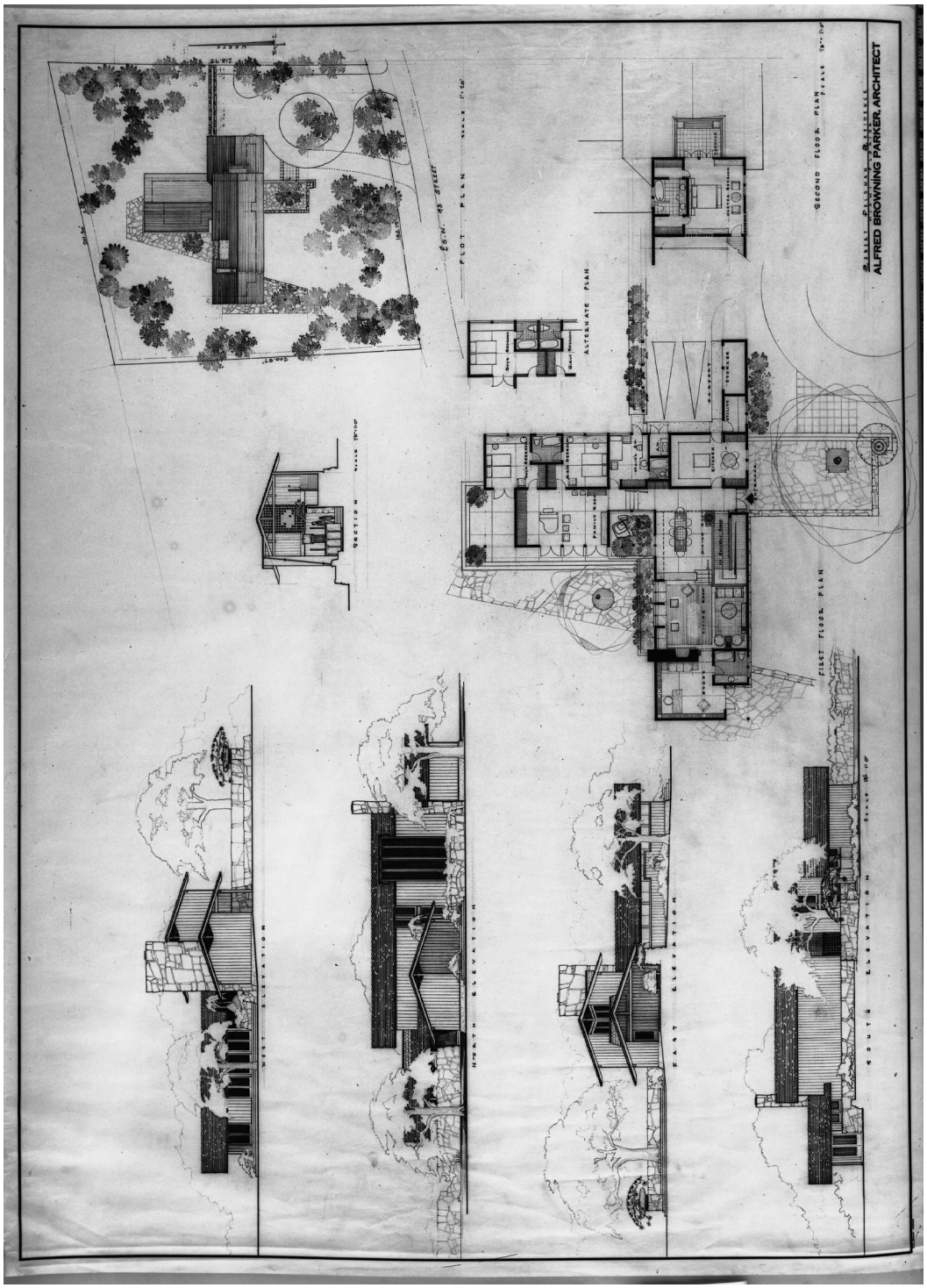

Designed Wood Features: Random Width Vertical Cypress Siding [left].
Craftsman Features such as rafter tails with detailed ends [right], craftsman knee braces, projecting beams, cedar roof shingles

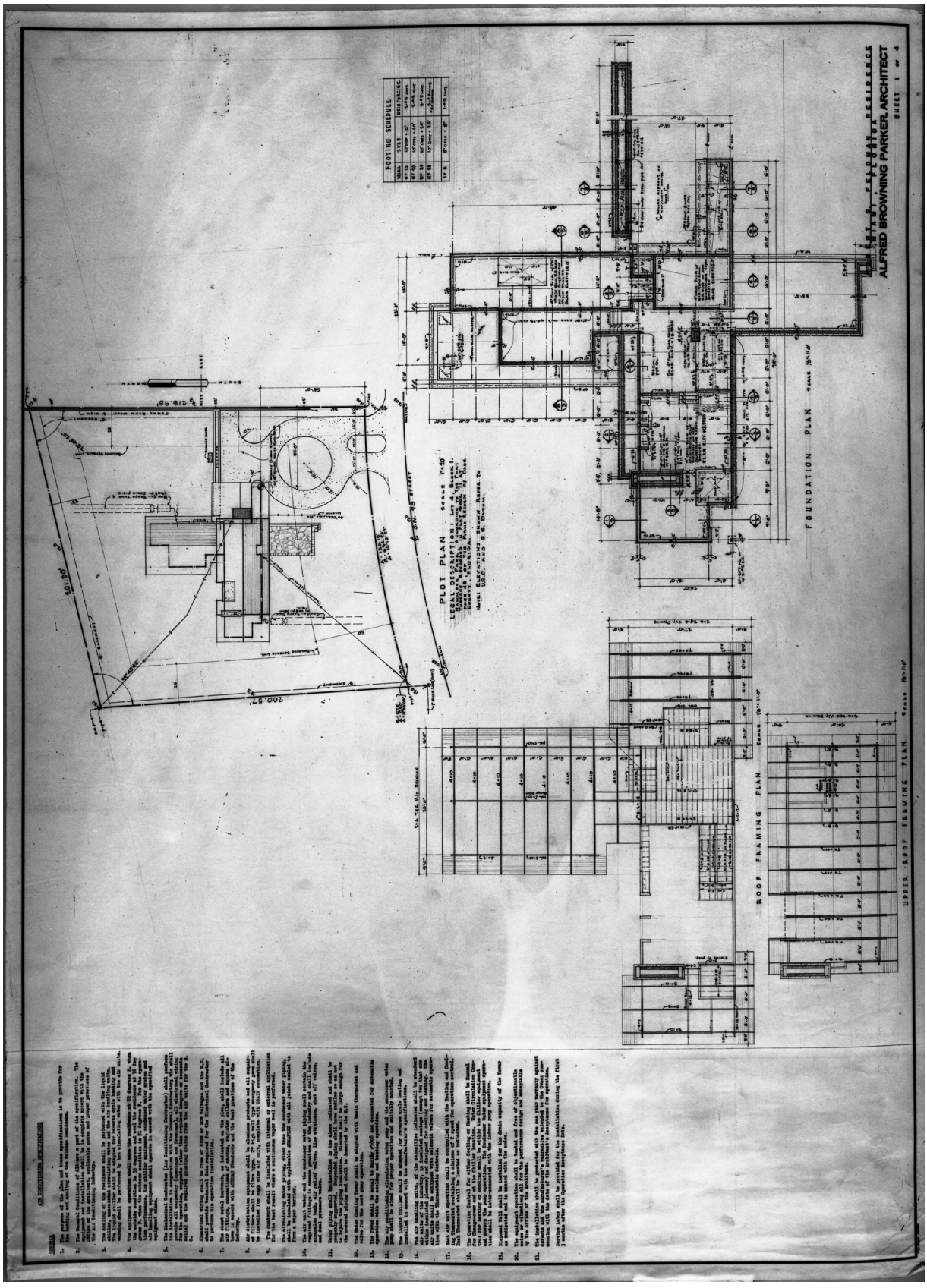
Bands of Windows and Doors
Minimal Fenestration on Front Façade for Privacy

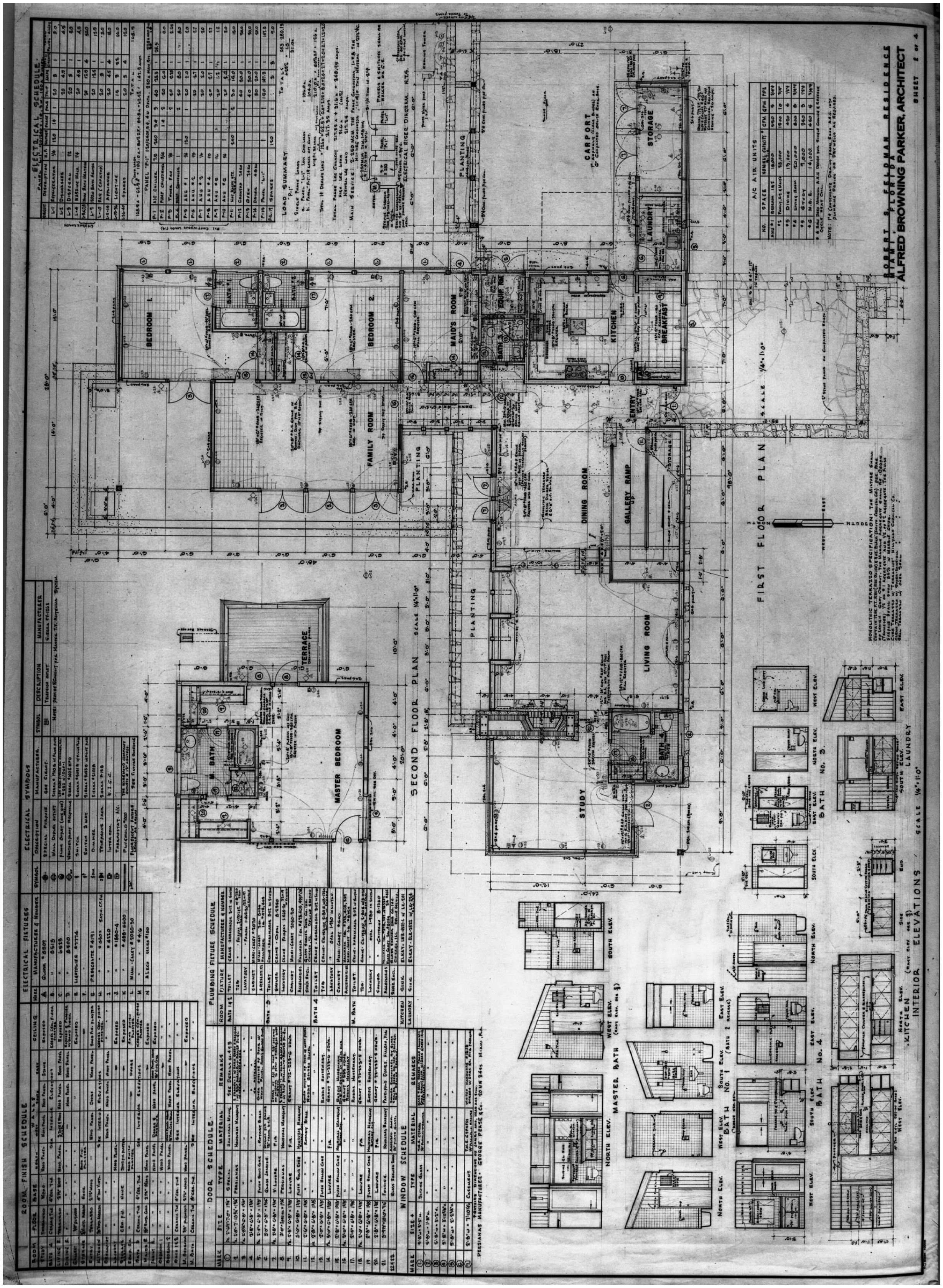
Covered Terrace

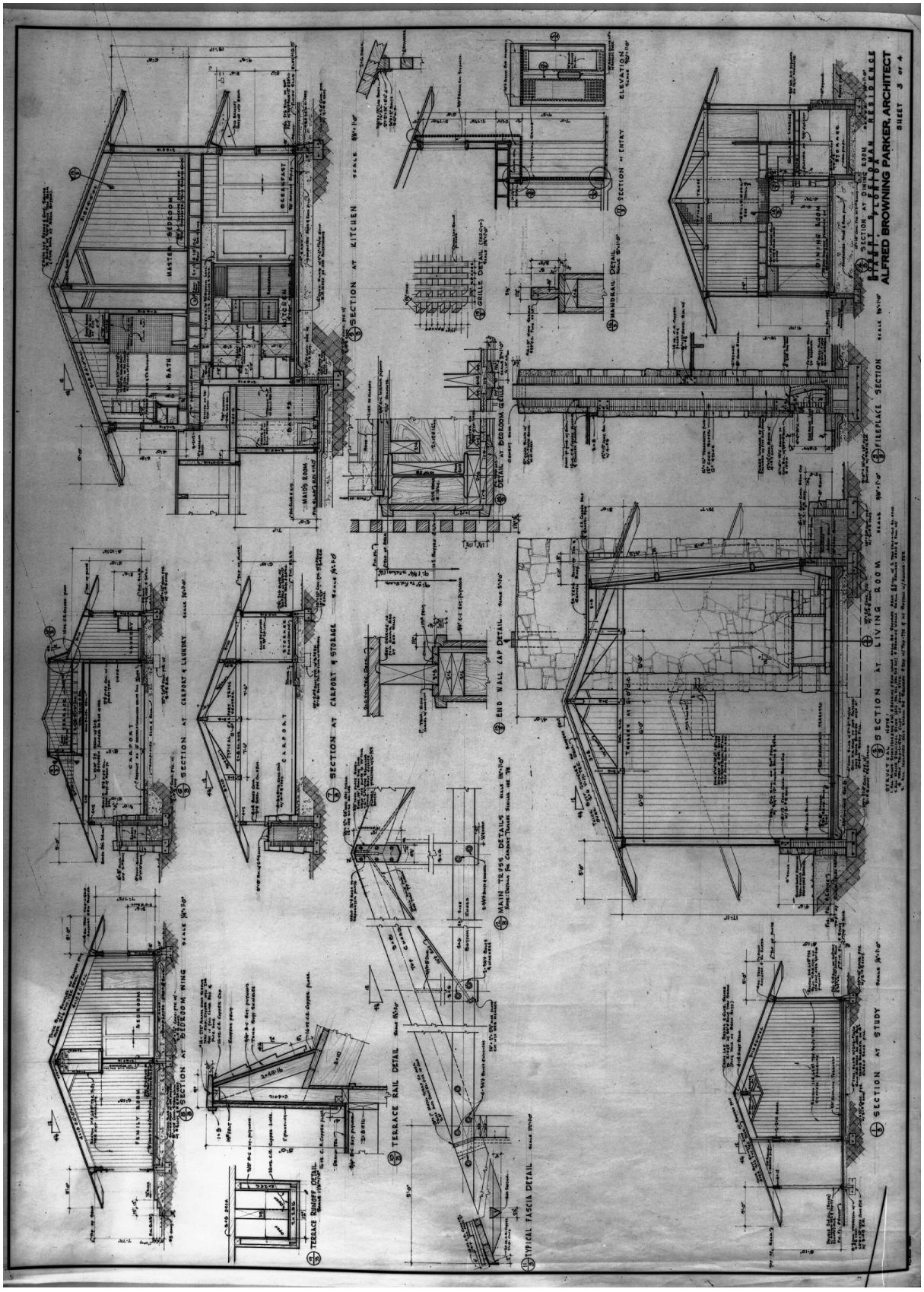
Appendix A:
1964 Original Permit, Alfred Browning Parker, Architect

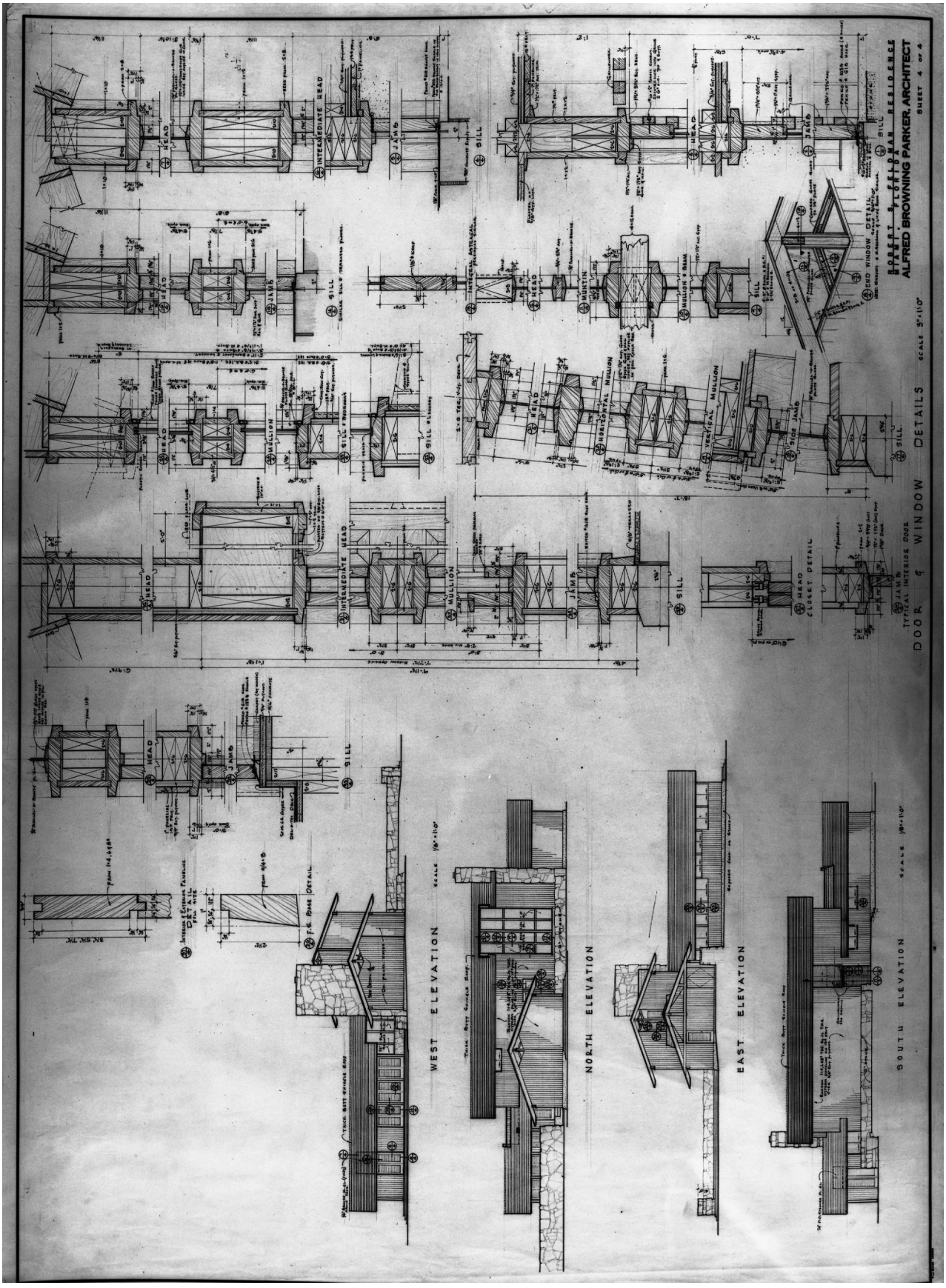
Courtesy University of Florida Special Collections



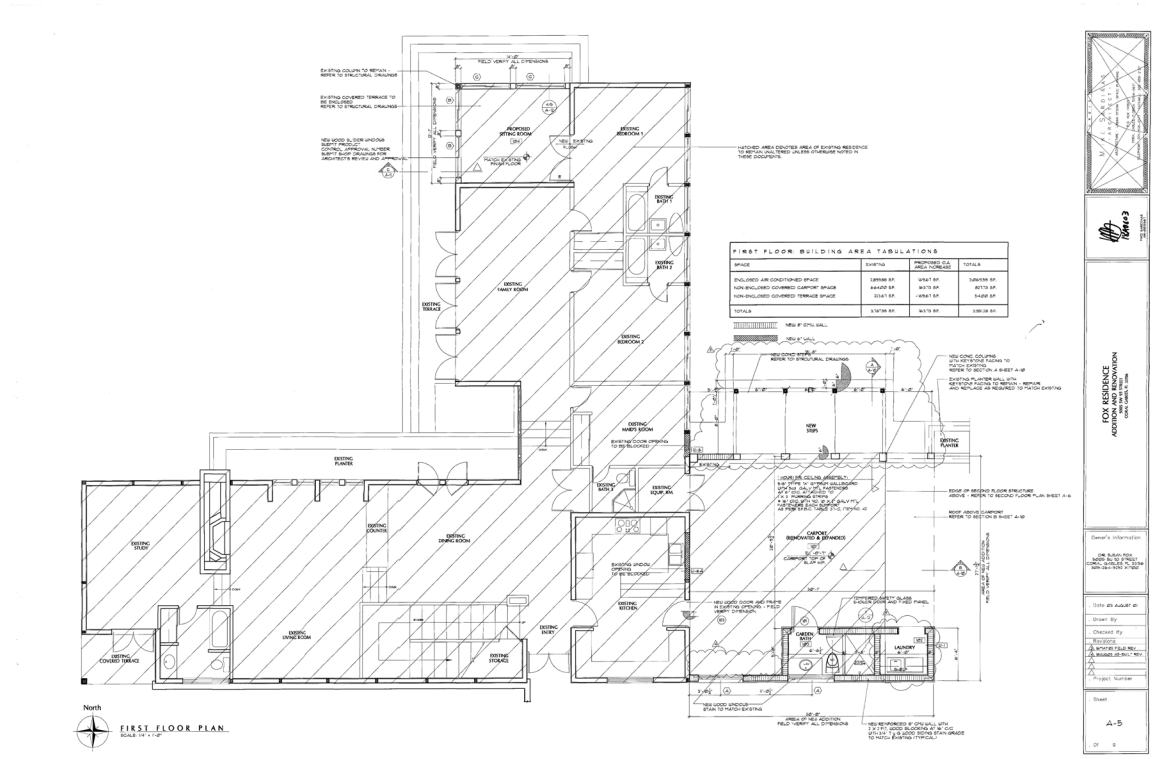

ALFRED BROWNING PARKER, ARCHITECT
FOUNDATION PLAN
ROOF FRAMING PLAN
UPPER ROOF FRAMING PLAN
PLOT PLAN
FOOTING SCHEDULE

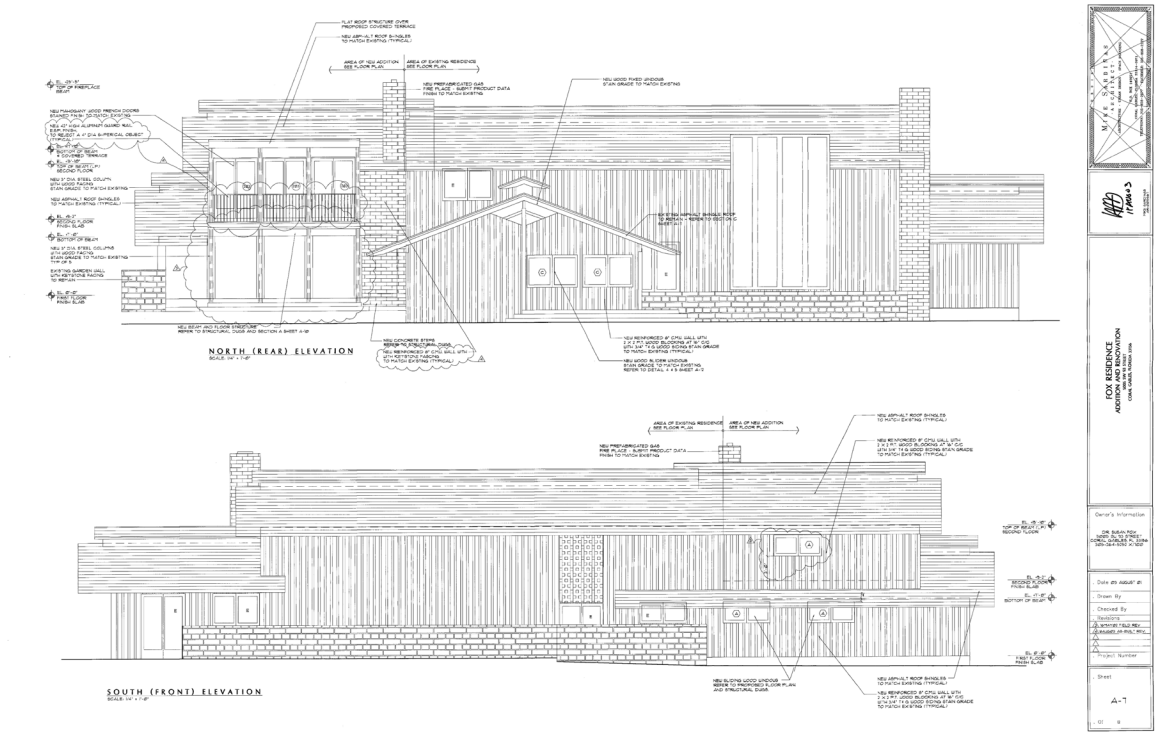

FIRST FLOOR PLAN
SECOND FLOOR PLAN
ALFRED BROWNING PARKER, ARCHITECT
INTERIOR ELEVATIONS
MASTER BEDROOM
LIVING ROOM
DINING ROOM
GALLERY RAMP
FAMILY ROOM
KITCHEN
CARPORT
STORAGE
STUDY
TERRACE
ROOM FINISH SCHEDULE
DOOR SCHEDULE
WINDOW SCHEDULE
PLUMBING FIXTURE SCHEDULE
ELECTRICAL SCHEDULE

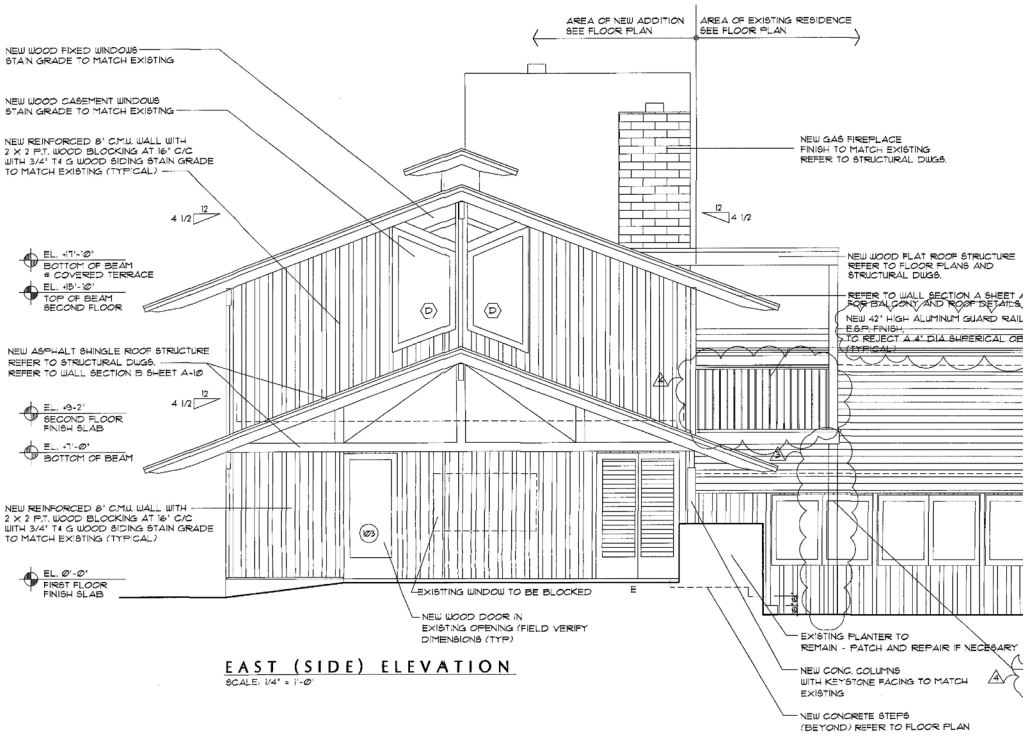

ALFRED BROWNING PARKER, ARCHITECT
SECTION AT KITCHEN
SECTION AT ENTRY
ELEVATION
SECTION AT DINING ROOM
FIREPLACE SECTION
SECTION AT LIVING ROOM
SECTION AT CARPORT & LAUNDRY
SECTION AT CARPORT & STORAGE
END WALL CAP DETAIL
SECTION AT BEDROOM WING
MAIN TRUSS DETAILS
TERRACE RAIL DETAIL
TYPICAL FASCIA DETAIL
SECTION AT STUDY
TERRACE RUNOFF DETAIL


ALFRED BROWNING PARKER, ARCHITECT
DOOR & WINDOW DETAILS
WEST ELEVATION
NORTH ELEVATION
EAST ELEVATION
SOUTH ELEVATION

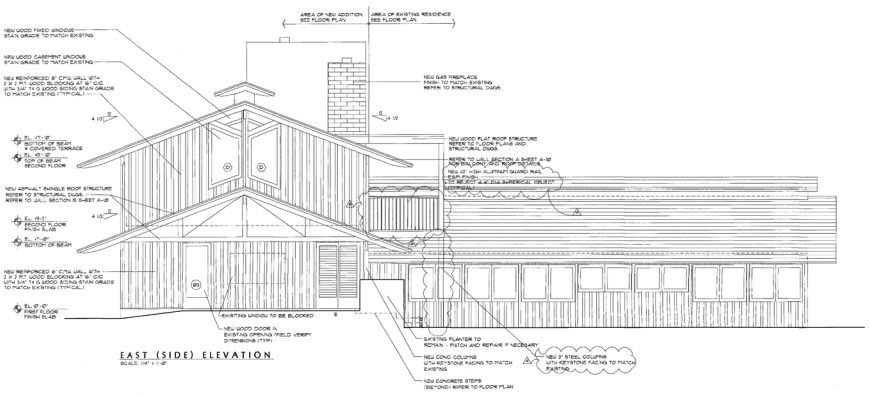
Appendix B:
Permit # 2030189, Mike Sardinas, Architect







EAST (SIDE) ELEVATION
SCALE: 1/4" = 1'-0"



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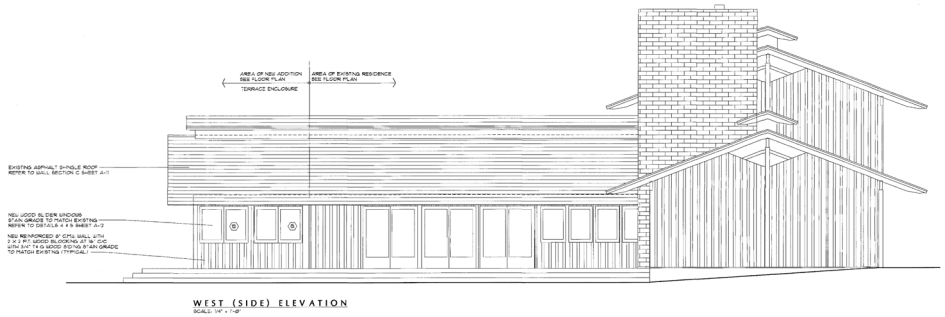

WEST (SIDE) ELEVATION
SCALE: 1/4" = 1'-0"

FOX RESIDENCE
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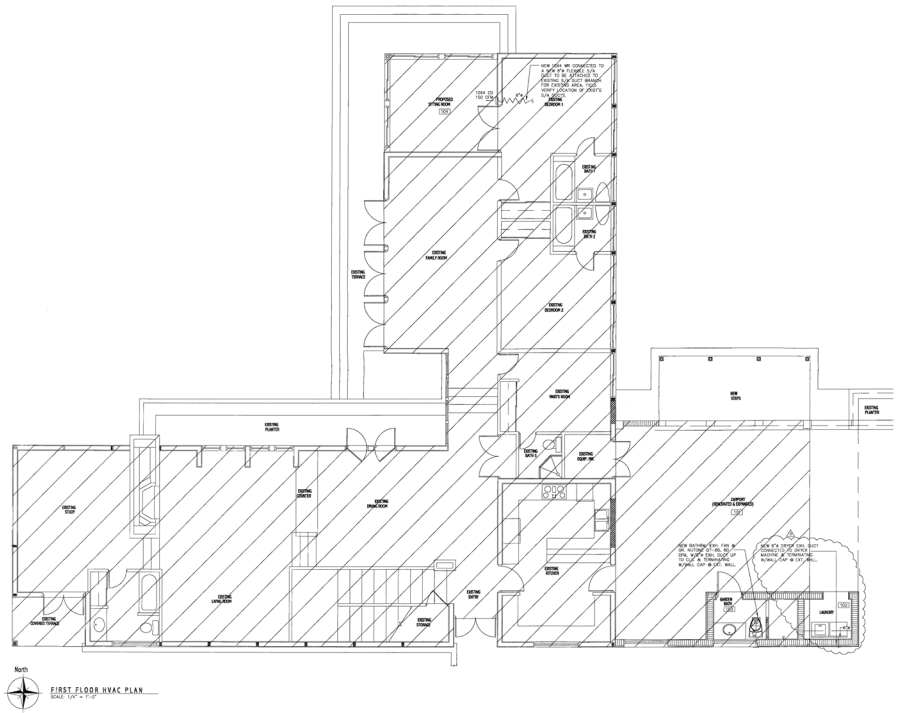
Drawn By
Checked By
Revisions
Project Number
Sheet
A-8
Of 9


North
FIRST FLOOR HVAC PLAN
SCALE: 1/4" = 1'-0"


FOR RESIDENCE
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DR. SUSAN FOX
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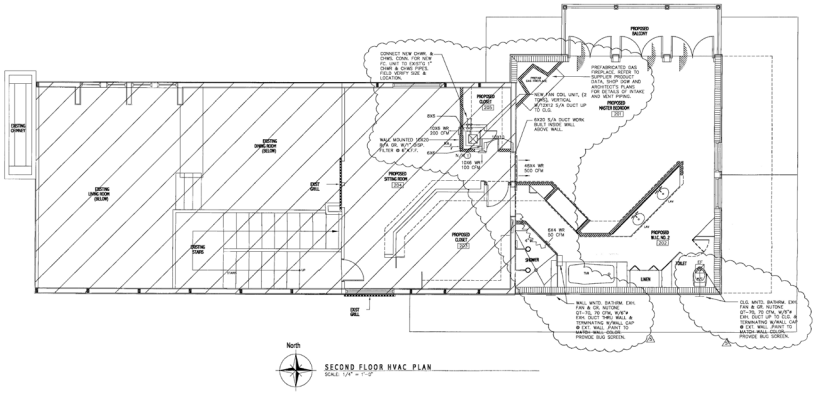
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SECOND FLOOR HVAC PLAN
SCALE: 1/4" = 1'-0"


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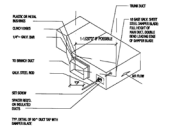
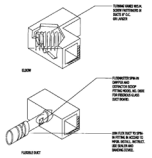


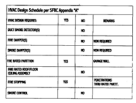


DUCT CONNECTION DETAILS

AIR CONDITIONING UNIT SCHEDULE

UNIT NO. / AHU MKWH	MANUF. MOD. NUMBER / MOUNTING	MODEL NO. / CHW COIL FACE AREA	TOTAL CAP. BTU/HR	SENSIBLE CAP. BTU/HR	EVAPORATOR CONDENSER GPM		CFM	ESP (IN)	BHP	BLOW THRU	HEAT COIL	AHU V / Φ / HP
					CHW	CW/C W						
AHU 55 LBS.	YORK FLOW MULTI-WORY (VERTICAL)	430258 2.29 SQ.FT. 4 ROWS	25,400	19,600	8.00	0.40	5.1	1.6	3.3	44	1/8	5 240 1 240 0.7

V = VOLTS
Φ = NUMBER OF PHASES
P = PURE AMPS



FLEXIBLE DUCT CONN. DETAIL (RES)

H.V.A.C. NOTES

1. ALL WORK SHALL BE AS PER S.F.B.C. AND NFPA.

2. ALL HEATING AND AIR CONDITIONING DUCT WORK SHALL BE FIBERGLASS, ENDURA COAT TYPE, AS MANUFACTURED BY OWENS-CORNING, N.BACTERIAL / FUNGAL GROWTH RESISTANCE, TYPE 475 (1") THICK AT 1ST FLOOR HEATED / CONDITIONED SECOND FLOOR SPACE ABOVE, AND TYPE 800 (1½") THICK AT 1ST AND 2ND FLRS. WITH NON-CONDITIONED ATTIC SPACE ABOVE.

3. DUCT WORK SHALL BE FABRICATED AND INSTALLED IN ACCORDANCE WITH MANUFACTURER'S SPECIFICATIONS & ACCORDING TO ASHRAE & SMACNA STANDARDS AND IN COMPLIANCE WITH UL 181.

4. DUCT DIMENSIONS ARE IN INCHES AND CORRESPOND TO INSIDE CLEAR DIMENSIONS. ALL DUCTWORK SHALL BE CONSTRUCTED TO NFPA 90, NO. 90A AND/OR 90B. ELECTRONIC AND MATERIALS SHALL BE CLASS 1 MATERIALS IN ACCORDANCE WITH U.L. 181 TESTS.

5. COORDINATE LOCATIONS, SIZES & OPENINGS W/OTHER TRADES ON THE JOB. A/C CONTRACTOR SHALL PROVIDE THE COMPLETE DUCT SYSTEM W/TURNING VANES AT ALL ELBOWS, SPLITTERS AND DAMPERS AS REQUIRED. A/C CONTRACTOR SHALL USE THE BEST PRACTICES OF THE TRADE IN THE FABRICATION AND INSTALLATION OF THE SYSTEM.

6. ALL SUPPLY AIR AND RETURN AIR GRILLES/DIFFUSERS SHALL BE NEW, AS SHOWN ON THE DRAWINGS. REFER TO ARCHITECTURAL PLANS FOR THE REQUIRED QTY. TO THE ENTIRE ROOM. EVENLY & DRAFT FREE TO MAINTAIN THE FOLLOWING DESIGN CONDITIONS:

	INSIDE	OUTSIDE	RELATIVE HUMIDITY
COOLING = 76 DB		90 DB = 79 WB	50% TO 60%
HEATING = 72 DB		45 = DB	

7. ALL T.S.P. CONTROLS TO BE VIA CENTRALIZED T.STATS. MOUNT T.STATS AT 5'-0" A.F.F., WHERE SHOWN ON PLAN.

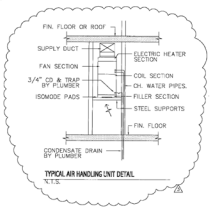
8. ALL NEW GRILLES AND DIFFUSERS TO BE ALUMINUM CONSTRUCTION. DIFFUSERS SHALL HAVE HIDDEN OPPOSED BLADE DAMPERS. PROVIDE GASKETS ON ALL GRILLES & DIFFUSERS.

9. PROJECT ARCH. SHALL REVIEW AND APPROVE ALL DIFFUSER TYPES & FINISHES PRIOR TO PURCHASE AND INSTALLATION.

10. CONTRACTOR SHALL FIELD VERIFY/COORDINATE ALL CONDITIONS AND PARAMETERS W/OTHER TRADES INVOLVED W/THIS PROJECT.

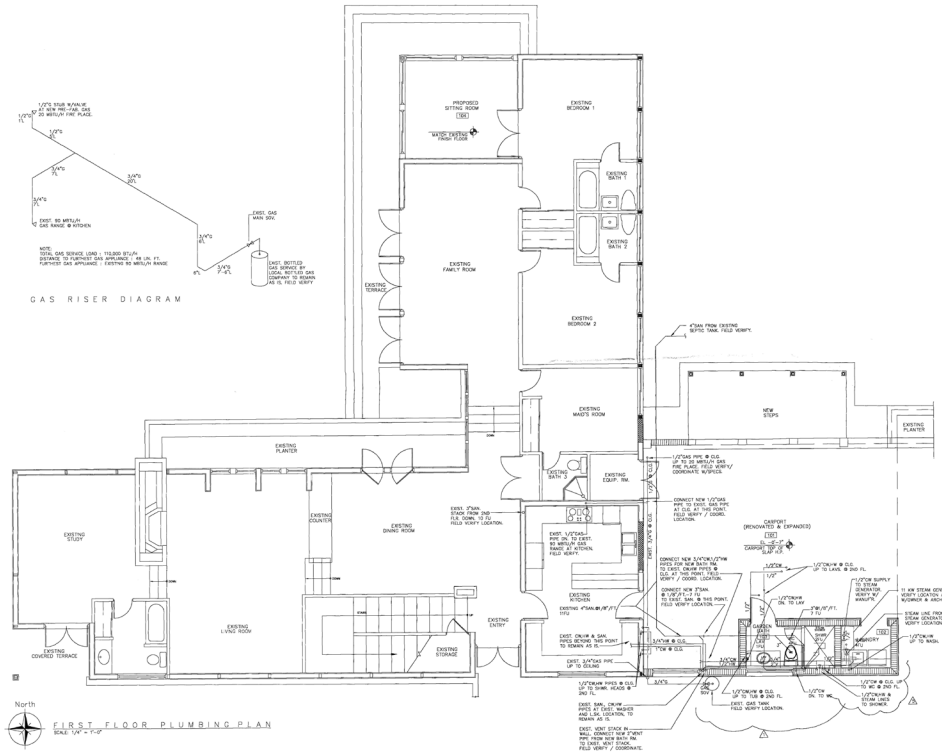
11. ALL AIR HANDLING UNITS SHALL BE PROVIDED WITH NEWTRON AIR FILTERS WITH MICROBIAL ADDITIVE "E" BIT-MICROBIAL, 4" PLEATED, MERV 13, 95% DUST SPOT EFFICIENCY, 2000 FPM MAX. FACE VELOCITY, AND SHALL BE WITH LIFETIME WARRANTY BY THE MANUFACTURER. (BY NEWTRON PRODUCTS COMPANY, CINCINNATI, OH. – 800-543-9160)

12. ALL AIR HANDLING UNITS MOUNTED HORIZONTAL SHALL BE PROVIDE WITH SECONDARY DRAIN PAN.



TYPICAL AIR HANDLING UNIT DETAIL

GAS RISER DIAGRAM



M. A. ARCHITECTURE
www.mahonyarchitecture.com
FOX RESIDENCE
ADDITION AND RENOVATION
Owner's Information
DR. SUSAN FOX
1000 SW 83 STREET
CORAL GABLES, FL 33156
305-284-5252 X 1700
Date 03 AUGUST 01
Drawn By
Checked By
Revisions
12-5-01
05-03-02
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PLANNING AS-BUILT REV.
PLANNING AS-BUILT REV.
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