

# 2 Causarina

# HALL, LAMB AND HALL, P. A.

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October 28, 2011

Andrew H. Magenheimer  
Slack, Johnson & Magenheimer, Inc.  
7300 North Kendall Drive  
Suite 520  
Miami, Florida 33156

Re: 2 Casuarina Concourse, Coral Gables, Florida  
Estate of B. Carlin

Dear Andy,

Enclosed is a copy of our written presentation to the City of Coral Gables and copies of several provisions of the Code that may be helpful. Please let me know if there is anything else you need at this time.

Best wishes and kind regards,

  
Allen J. Smith

AJS  
Enclosures

## ARTICLE 3 - DEVELOPMENT REVIEW

### Section 3-1103. Criteria for designation of historic landmarks or historic districts.

In order to qualify for designation as a local historic landmark or local historic landmark district, individual properties must have significant character, interest or value as part of the historical, cultural, archaeological, aesthetic, or architectural heritage of the City, state or nation. For a multiple property nomination, eligibility will be based on the establishment of historic contexts, of themes which describe the historical relationship of the properties. The eligibility of any potential local historic landmark or local historic landmark district shall be based on meeting one (1) or more of the following criteria:

- A. Historical, cultural significance:
1. Is associated in a significant way with the life or activities of a major historic person important in the past;
  2. Is the site of an historic event with significant effect upon the community, city, state, or nation;
  3. Is associated in a significant way with a major historic event whether cultural, economic, military, social, or political;
  4. Exemplifies the historical, cultural, political, economic, or social trends of the community; or
  5. Is associated in a significant way with a past or continuing institution, which has contributed, substantially to the life of the City.
- B. Architectural significance:
1. Portrays the environment in an era of history characterized by one (1) or more distinctive architectural styles;
  2. Embodies those distinguishing characteristics of an architectural style, or period, or method of construction;
  3. Is an outstanding work of a prominent designer or builder; or
  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.
- C. Aesthetic significance:
1. By being a part or related to a subdivision, park, environmental feature, or other distinctive area, should be developed or preserved according to a plan based on an historical, cultural, or architectural motif; or
  2. Because of its prominence of spatial location, contrasts of citing, age, or scale, is an easily identifiable visual feature of a neighborhood, village, or the City and contributes to the distinctive quality or identity of such neighborhood, village, or the City. In case of a park or landscape feature, is integral to the plan of such neighborhood or the City.
- D. Archaeological significance: Has yielded or may be likely to yield information important in prehistoric history or history.
- E. Criteria considerations: Ordinarily cemeteries, birthplaces, or graves of historical figures, structures that have been moved from their original locations, reconstructed historic buildings, properties primarily commemorative in nature, and properties that have achieved significance within the past fifty (50) years shall not be considered eligible for the Coral Gables Register of Historic Places. However, such properties will qualify if they are integral parts of districts that do meet the criteria or if they fall within the following categories.
1. A building or structure removed from its original location but which is significant primarily for architectural

## ARTICLE 3 - DEVELOPMENT REVIEW

- value, or which is the surviving structure most importantly associated with an historic person or event;
2. A birthplace or grave of an historical figure of outstanding importance if there is not appropriate site or building directly associated with his or her productive life;
  3. A cemetery which derives its primary significance from graves of persons of transcendent importance, from age, from distinctive design features, or from association with historic events;
  4. A reconstructed building when accurately executed in a suitable environment and presented in a dignified manner as part of a restoration master plan, and no other building or structure with the same association has survived;
  5. A property primarily commemorative in intent if design, age, tradition, or symbolic value has invested it with its own exceptional significance; or
  6. A property achieving significance within the past fifty (50) years if it is of exceptional importance.

### Section 3-1104. Designation procedures.

Properties which meet the criteria for local historic landmarks and local historic landmark districts set forth in Section 3-1103 shall be designated according to the following procedures:

- A. Proposals for designation of potential local historic landmarks and local historic landmark districts:
  1. Proposals for designation of potential local historic landmarks and local historic landmark districts may be submitted to the Historical Resources Department for recommendation to the Historic Preservation Board by the Board of Architects or any citizen or property owner who provides information, which illustrates that the property meets the criteria for listing as set forth in Section 3-1103. The information submitted must include sufficient preliminary information to enable the staff's review for an initial determination that the property meets the minimum eligibility criteria. The proposal shall include a legal description of the property and a statement explaining its historic, cultural, aesthetic or architectural significance. In addition to furnishing any necessary information, the applicant may be required to pay applicable fees, if any. If the department's initial determination is that the property does not meet the minimum eligibility criteria for listing, the applicant may present the proposal for designation to the Historic Preservation Board;
  2. The Board may, on their own or upon the recommendation from staff or any citizen pursuant to Subsection (a) 1. of this section, direct staff to begin the designation process by preparing a designation report pursuant to Subsection (b) below of this section and any other standards the Board may deem necessary, submitting this report to the procedures described herein, and arranging for a public hearing before the Historic Preservation Board on this matter; or
  3. Whenever a determination is made by either the Director of the Historical Resources Department or the Historic Preservation Board that an application for historic designation shall proceed to public hearing as provided in this Division, no development permits shall be issued until the public hearing is held and a determination made on the subject designation in accordance with the provisions of Section 3-1104(C). In the case where an owner seeks a demolition permit, the public hearing shall be held at the next regularly scheduled meeting where notice can be provided.
- B. Preparation of historic landmark designation report. For every proposed designated historic landmark and historic landmark district, the Historic Preservation Officer shall prepare a designation report, which shall be presented to the Board at a regularly scheduled meeting. The report shall contain the following:
  1. Proposed boundaries. Boundaries for individual historic sites shall generally include the entire property or tract of land, unless such tract is so large that portions thereof are visually and functionally unrelated to any significant historic improvement. Proposed historic district boundaries shall, in general, be drawn to

## ARTICLE 3 - DEVELOPMENT REVIEW

- b. The building shall have previously been issued a certificate of use, certificate of completion, certificate of occupancy or occupational license by the City to reflect its current use.
  - c. The repairs or rehabilitations shall meet the requirements of the City Code, the applicable Florida Building Code, and the Life Safety Code.
  - d. The repairs or rehabilitations shall comply substantially with the Secretary of the Interior's Standards for Rehabilitation, as amended, as well as the Certificate of Appropriateness criteria in Section 3-1106.
- B. For the reconstruction, repair, or rehabilitation of historically designated buildings, structures, landscape features, improvements, sites or portions thereof in violation of the demolition or demolition by neglect sections, please refer to Section 3-1107 and Section 3-1108.

### Section 3-1113. Variances.

The Historic Preservation Board shall have the authority to grant any variance from the terms of these regulations of those properties designated as historic landmarks, either individual sites or buildings within districts, where it is deemed appropriate for the continued preservation of the historic landmark or historic landmark district. The Board shall only authorize such variances in conjunction with an application for a Special Certificate of Appropriateness, in accordance with the provisions of Section 3-1106 and Article 3, Division 8.

### Section 3-1114. Transfer of development rights.

The Historic Preservation Board shall have the authority to grant certificates of transfer of development rights (TDR) to property owner(s) of designated historic landmarks, either individual sites or buildings within districts in accordance with the criteria and standards for transfer of development rights in Article 3, Division 10 of these regulations. Any historic landmark that has transferred development rights shall not be demolished.

### Section 3-1115. Undue economic hardship.

In any instance where there is a claim of undue economic hardship, the property owner may submit, by affidavit, to the Board at least fifteen (15) days prior to the public hearing, the following information:

- A. For all property:
- 1. The amount paid for the property, the date of purchase and the party from whom purchased.
  - 2. The assessed value of the land and improvements thereon, according to the two (2) most recent assessments.
  - 3. Real estate taxes for the previous two (2) years.
  - 4. Annual debt service, if any, for the previous two (2) years.
  - 5. All appraisals obtained within the previous two (2) years by the owner or applicant in connection with his purchase, financing or ownership of the property.
  - 6. Any listing of the property for sale or rent, price asked and offers received, if any.
  - 7. Any consideration by the owner as to profitable adaptive uses for the property.
- B. For income producing property:
- 1. Annual gross income from the property for the previous two (2) years.

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G. RAEMY CHAREST  
ADAM S. GOLDMAN

June 21, 2011

The City of Coral Gables  
Historical Resources Department  
405 Biltmore Way  
Second Floor  
Coral Gables, FL 33134

Re: Letter for determination of historical significance for  
Residence at 2 Casuarina Concourse, Coral Gables, Florida

This law firm represents the Estate of B. Carlin ("Estate"), the owner of the residence located at 2 Casuarina Concourse, Coral Gables, Florida ("Residence").

The Residence has not been designated a historic structure by the City of Coral Gables ("City"). The Estate is hereby requesting a determination from the City as to whether it deems the Residence historically significant.

The legal description of the Residence is as follows:

Lot 32, Block A, of GABLES ESTATES NUMBER 2, according to the Plat thereof recorded in Plat Book 60 at Page 37 of the Dade County, Florida, being situated in the City of Coral Gables.

The City's completed Application for Historic Significance accompanies this Letter.

An original survey of the real property on which the Residence is situated, signed and sealed and dated February 25, 2011, accompanies this Letter.

A Report prepared by Rafael Portuondo of the firm Portuondo Perotti Architects, in which Mr. Portuondo states his expert opinion that the Residence is not historically significant and the basis for his opinion, accompanies this Letter. The Report, in addition to reproductions of portions of the original drawings, includes numerous labeled color photographs of the overall site, and interior and exterior views of the Residence.

A check in the amount of \$100 made payable to the City of Coral Gables is provided.

The Estate does not believe the Residence should be declared a historic structure.

The Residence is 11,183 square feet and consists of 4 bedrooms and 6 1/2 baths. It is situated on a spectacular site, sitting on 1.96 acres surrounded on two sides by large expanses of the Coral Gables Waterway. The southeast portion of the property looks toward Biscayne Bay which is only a few hundred feet away.

The Residence is in deplorable condition. The roof needs to be replaced in its entirety at an approximate cost of \$510,000.00. The pool and pool deck, which are an integral part of the foundation of the Residence, must be raised and rebuilt due to serious structural defects. The cost of this repair is in excess of several hundred thousand dollars. The Residence contains asbestos which must be removed. The cost of removal has not yet been determined. In addition, there are countless other repairs that need to be undertaken and completed. It is reasonable to state that the cost to make the Residence habitable is well in excess of \$1,000,000.00. This sum does not take into account the cost to remodel, upgrade, and bring the Residence up to the standards and requirements of the South Florida Building Code and City of Coral Gables Building Code. That cost could easily be another \$1,000,000.00.

The Estate has had several contracts for the purchase of the property entered into with prospective purchasers, each of whom intended to raze the Residence and build a new house. All of the contracts failed to close because the City implied to prospective purchasers performing their due diligence that it would not issue a permit to demolish the Residence. Additionally, not a single prospective purchaser, including those who did not enter into contracts with the Estate, expressed an interest in repairing and restoring the Residence.

The Estate believes that the City's principal, if not sole criteria, in considering the Residence for historic designation is that its architect was Alfred Browning Parker. The critical question that must be posed is whether the City would consider the Residence for historic designation if it had been designed by another talented architect, but not one of the four or five most distinguished architects in the history of Florida. Stated another way, does the Residence on its own architectural and design merits warrant being designated a historic property.

The Estate has the highest regard and esteem for Alfred Browning Parker. Florida has produced few architects that are Mr. Parker's equal. An accurate description of his exceptionalism was contained in a 2008 article in *Moderism Magazine*:

He was inspired by the ideas of Frank Lloyd Wright to produce original buildings that responded with sensitivity to the subtropical climate, the local landscape, new household technologies and shifting social patterns

that resulted in new ways of arranging domestic space, such as open floor plans and kitchens. Today, his residential work still looks fresh, modern and perfectly adapted to its settings, with open plans, lots of natural ventilation and the light and evocative materials like mahogany and coral keystone. No less an authority than Wright himself praised his work; in an article about Parker's Royal Road House in *House Beautiful* magazine in 1955, Wright declared, "This Florida house aims at the highest goal to which architecture may aspire; organic architecture. Along with this new but ancient way a home where the enlightened mind can flower, where people can develop their fullest potentials, is still a possibility.'

Juliette Guilbert in *Moderism Magazine* Summer 2008.

Regrettably, the Residence is a not a good example of Alfred Browning Parker's work and is not representative of his architectural and design principles. Those principles are best expressed by Mr. Parker in his own words:

Build simply-Build as directly as possible with no complications-Use the materials at hand and keep them sparse-Let your building love its site and glorify its climate-Design for use; make it beautiful.

The 5 Basic Principles of Architecture of Alfred Browning Parker, Ines Hegedus-Garcia in *Miamism* July 2010.

Make it useful... Make it beautiful. That's all I ever tried to do and that's what I'm still trying to do.

Alfred Browning Parker in *Design Book Magazine* 2010.

I'm a general practitioner, not a specialist ... And when it comes to forcing my design on the site, I've always had the idea of taking a little time in coming up with the concept, fitting it to the site, developing in the planning stages, carefully preparing instructions to bidders for the specifications in the working drawings and then supervising construction as an act of cooperation, not enforcement.

Interview with Alfred Browning Parker in the *Orlando Sentinel* 1986.

The Residence does not adhere to many of these principles. Though discussed with greater authority and detail by Rafael Portuondo in his Report and his use of

reproductions of portions of the original drawings and color photographs, set forth below is a description of the Residence and why its design is contrary to the principles of Alfred Browning Parker.

The most significant departure from these principles is the failure of the Residence to “love its site”. As noted, the Residence is located on a spectacular site, surrounded on two sides by large expanses of the Coral Gables Waterway and with an astonishing view of Biscayne Bay. Yet, the manner in which the Residence is situated on the property, it has practically no view of the water from any of its rooms.

The Residence is designed and constructed in a “U” shape, more accurately depicted as follows:



The inside of the U is the pool and pool deck. The Coral Gables Waterway runs the entire length of the right side of the U and the entire length of the top of the U. The kitchen, breakfast area, bar, and family room are on the right side of the U, with the kitchen at the bottom, the family room at the top, and the breakfast area and bar in the middle. The family room borders the Waterway on two sides. Yet, there are only two small sliding glass doors on the right side of the room that looks out on the Waterway. The back side of the room, which should have views of the Waterway and Biscayne Bay, is a solid windowless wall with has no views whatsoever. The kitchen, breakfast area, and bar also have only a single small sliding glass door on the right side of the room that looks out on the Waterway. Additionally, the rooms on this side of the Residence are too small and not in proper proportion. And it is awkward that the only entrance to the family room is through the kitchen.

Running the entire length of the second floor directly above the kitchen, breakfast area, bar, and family room, is the master bedroom suite. There is a small balcony on either side of the suite, accessible by sliding glass doors. The left side of the suite contains the bathrooms and closets. Other than the sliding glass door, this area has no windows or natural light and has a cave like feeling. The right side of the suite is the bedroom and sitting area and is the side that borders the Coral Gables Waterway. Similar to the left side of the suite, other than the sliding glass door there is no other windows or natural light. The only view of the Waterway is available by standing in front of the sliding glass door. Sitting or lying in bed one would have to contort oneself to see the Waterway. Additionally, the master bedroom suite is extremely small, more like a guest suite than a master suite, and not in proper proportion.

The living room and dining room are at the bottom of the U. Looking out to the top of the U they should have wonderful views of the Coral Gables Waterway and Biscayne Bay. They do not. Inexplicably, two out buildings housing the pool equipment and the guest suite, represented by the two dots at the top of the U, almost entirely block the view of the Waterway and Bay from the living room and dining room. These two out

buildings are only a few feet from the Waterway and a few hundred feet from the Bay. Thus, the best views of the Residence are from a maintenance building and a seldom used guest room and bathroom. There is a small non-descript library on the second floor near the master bedroom suite that is accessed by a stairway in the dining room. The entrance into the house is modest, with a low clearance, a tall person must stoop to enter, dark, and lacking in warmth. The living room and dining room have a magnificent curved wood ceiling which represents Alfred Browning Parker's design and craftsmanship at its finest.

The left side of the Û is comprised of bedrooms, bathrooms, and an office. Their principal view is of the pool and pool deck and across to the right side of the Residence. But for the two out buildings, these rooms would have significant views of the Coral Gables Waterway. There is no second floor on this side of the Residence.

As has been shown above, the Residence fails to "love its site". Here you have one of the most beautiful waterfront properties in Coral Gables, with magnificent views of the Coral Gables Waterway and Biscayne Bay, and the design of the Residence not only does not take advantage of these views but, appears to go out of its way to obscure them.

The Residence departs from Alfred Browning Parker's principles to "make it beautiful" and to "use the materials at hand and keep them sparse". The Residence's predominant construction material is red brick. As the Residence is over 11,000 square feet, the overwhelming use of brick gives the Residence a massive bunker or a compound like feel.

Regrettably, because of the location of the Residence on the property, the use of brick as the principal building material, the need to replace the roof, the structural defects relating to the pool and pool deck, and other extensive repairs that are required, there is no practical way to redesign, reconfigure, or rebuild the Residence.

It is ironic that a few years after designing the Residence, in the same development only a mile away, Alfred Browning Parker built a home on Biscayne Bay for himself and his family. That home follows Mr. Parker's design principles with wonderful results. Unlike the Residence, "it loves its site", "he made it beautiful", and it "uses the materials at hand and keeps them sparse".

The Gables Estates house, which Parker completed and moved into with his wife and children in 1965, overlooks Biscayne Bay and the Atlantic Ocean from atop a stone plinth. As with the Royal Road house, persianas open the interior spaces to sea views and breezes, but can be shut up tight against a storm. Cantilevered balconies encircle the upper levels, and a section of the plinth that is supported by stone-clad columns shades outdoor recreational space. The columns allow a view to the ocean from the lower level entry court as well as space for rising waters to pass

through during tropical storms. Perhaps the most poignant example of Parker's exceptional sensitivity to nature is the orientation of the square columns; they are angled to present less resistance to surging floodwaters.

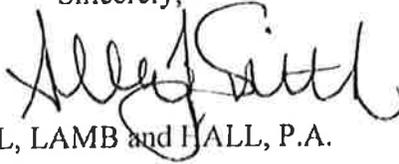
"I had a room for every kid in that house, and we had six by then," he says. "They all had their rooms right on the Bay."

Juliette Guilbert in *Moderism Magazine* Summer 2008.

Alfred Browning Parker designed over 6,000 houses. Royal Road was singled out for praise by Frank Lloyd Wright. Woodson in Coconut Grove was named in 2005 by the British design magazine *Wallpaper* as one of the 10 best houses in the world. In addition, Mr. Parker's houses have won countless design and architectural awards. It is likely that the great majority of those homes are appropriate and worthy of historic designation.

For the reasons stated herein and in the Report of Rafael Portuondo, the Residence at 2 Casuarina Concourse is not one of those homes and should not be declared a historic property.

Sincerely,



HALL, LAMB and HALL, P.A.

Allen J. Smith, Esq.

AJS/ev

cc: Jeffrey Matthews  
Robert G. Breier, Esq.



RECYCLED PAPER



TO REORDER CALL 954-846-9399

CITY OF CORAL GABLES  
HISTORIC SIGNIFICANCE REQUEST  
OF ANY STRUCTURE

U<sup>n</sup> K<sup>n</sup> issue

PROPERTY INFORMATION;

Folio Number: 03-4132-019-0320

Property Address: 2 Casuarina Concourse

Legal Description: Lot 32, Blk A, Gables Estates No 2, PB 60-37

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Original Date of Construction: 1966  
Original Architect(s): Alfred Browning Parker

OWNER INFORMATION:

Owner: Estate of B. Carlin c/o Robert G. Breier, Esq., Breier Seif, P.A.

Mailing Address: 2800 Ponce de Leon Blvd., Ste. 1125, Coral Gables, FL 33134

*(Please be sure to include City and Zip Code)*

Phone number(s): 305-445-0707

CONTACT INFORMATION: Hall, Lamb, Hall, P.A.

Applicant Name: Allen J. Smith, Esq.

Mailing Address: 2665 S. Bayshore Drive, PH 1, Miami, FL 33133

*(Please be sure to include City and Zip Code)*

Phone number(s): 305-374-5030

THE FOLLOWING MUST BE PROVIDED AS PART OF THE REQUEST (as detailed on page 1):

- Survey (5 years old or younger)
- Letter of Request/Intent
- Color Photographs of all sides of all buildings on the site (All photographs submitted must be labeled)
- Processing Fee: \$100.00 (Cash or Checks. Checks made payable to: *The City of Coral Gables*)

EDEN SYSTEM PERMIT #: \_\_\_\_\_

Determination: The property  does not meet the minimum eligibility criteria for designation as a local historic landmark at the present time.

does meet the minimum eligibility criteria for designation as a local historic landmark.

*Note: The Historical Resources staff may require review by the Historic Preservation Board if the building to be demolished is considered eligible for local designation.*

Any change from the foregoing may only be made upon a demonstration of a change in the material facts upon which this determination was made. Please be advised that this determination does not constitute a development order.



RECYCLED PAPER



TO REORDER CALL 954-346-9399



**PORTUONDO PEROTTI**

**ARCHITECTS**

My name is Rafael Portuondo and I am the President and Design Principal of Portuondo-Perotti Architects. We have been practicing as a firm for 25 years and have worked hard to keep a very high level of design. Stated below are lists of the accomplishments throughout my years as a practicing architect.

**Personal Achievements:**

1. A.A: Miami Dade College
2. B.A: University of Miami
  - a. 4<sup>th</sup> year: Designer of the year
  - b. 5<sup>th</sup> year: Designer of the year
3. Masters: Colombia University
  - a. Was the teaching assistant to Susana Torre in the undergraduate studio.
  - b. Was nominated president of my class and represented the studio in faculty functions.
4. Sat on the Dade County Historic Board for about a year with John Fullerton as the Chair.
5. Sat on the Board of Directors for Camillus House for approximately 3 years.

**Design Competition History:**

1. First Place: Fort Lauderdale River Front Gate Competition.  
*(Approximately 400 entries)*
2. First Place: Spectical Island Competition in Boston.  
*(Approximately 300 entries)*
3. Third Place: Harvard Gate Competition.  
*(Approximately 300 entries)*
4. Second Place: New Port News Competition in Rhode Island.  
*(Approximately 400 entries)*
5. First Place: Brickell Bridge Competition.  
*(Approximately 300 entries)*
6. First Place: 2<sup>nd</sup> Avenue Bridge Competition.  
*(Approximately 25 entries)*
7. Second Place: Palm Beach Library Competition.  
*(Approximately 50 entries)*

**\*\*All these competitions are entered anonymously and awarded at the end. \*\***

### **Reasons Why This Home Should Not Be Deemed Historic**

There are times in the career of an architect that one has to design a home that is so customized it becomes unique only to the family in which it's designed for. In my opinion, this home is a courtyard home which revolves around the pool as its central feature. The rooms that surround this central court are: the foyer, living room, east living room, dining room, family bar, and family room. The kitchen faces the canal as well as the family room. The most unique request from the owner was to have the equipment room and the guest room on the most important view from the main house. This design move has blocked the main house from experiencing any major views of the bay; which leads me to believe that the owner wasn't interested in water views as much as a central court.

Homes with central courtyards are usually land lots that don't really have views of water or golf courses; therefore, one has to create this central courtyard to create an ambiance. I have done a series of diagrams that show how the guestroom, and pool equipment room—which are in the prime location—block the views of the major public spaces in the main house. These series of diagrams show the relationship of the major rooms to the view of the bay. It will also show how the solid wall at the end of the family room blocks any possible views of the bay, not allowing the family to have a panoramic view of the waterways.

## COURTYARD AND PUBLIC SPACES

DIAGRAM 1: Views of the East Living Room to Waterways and Bay.



Diagrammatical analysis of views from East Living Room



View of Waterway

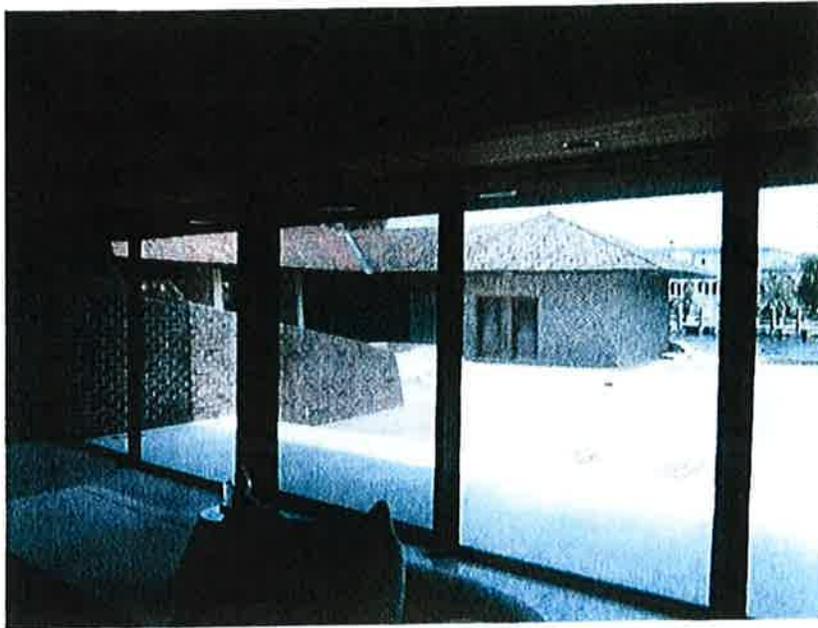


View of Guesthouse blocking view of waterway

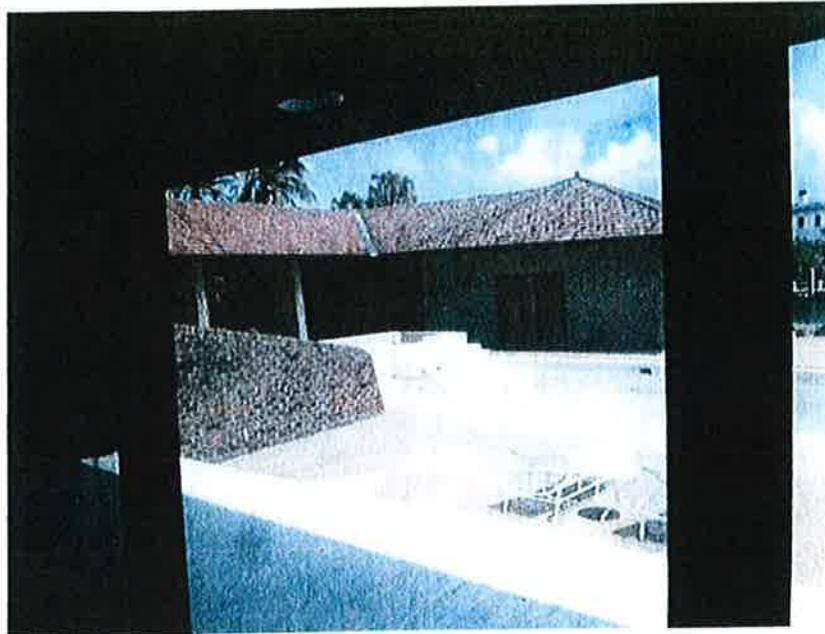
**DIAGRAM 2: West Living Room Views of Waterways and Bay**



Diagrammatical analysis of views from West Living Room.

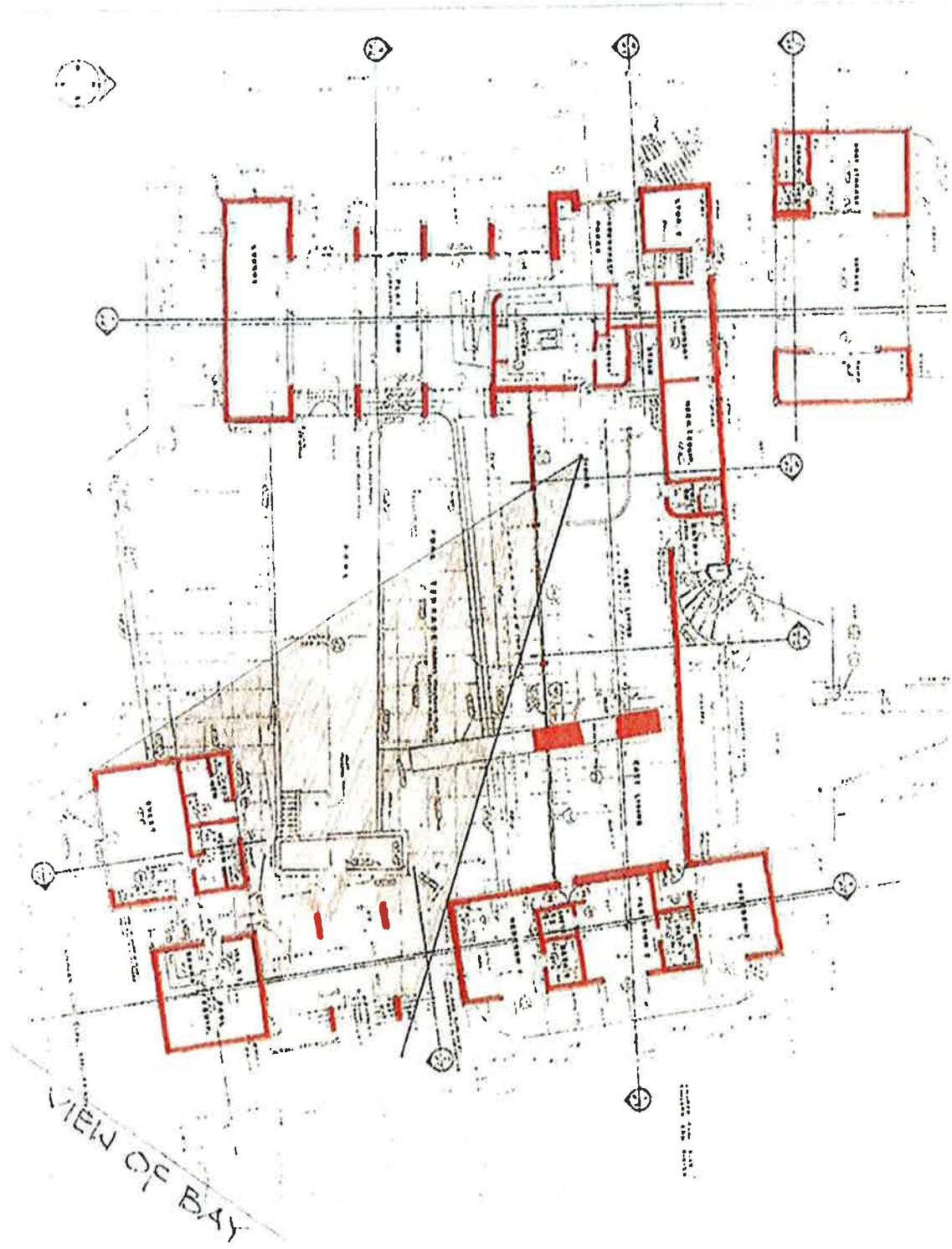


View of Bay and Waterways from West Living Room



View of Bay and Waterways from West Living Room

DIAGRAM 3: Dining Room/ Gallery Views of Bay and Waterways



Diagrammatical analysis of views from Dining Room/ Gallery



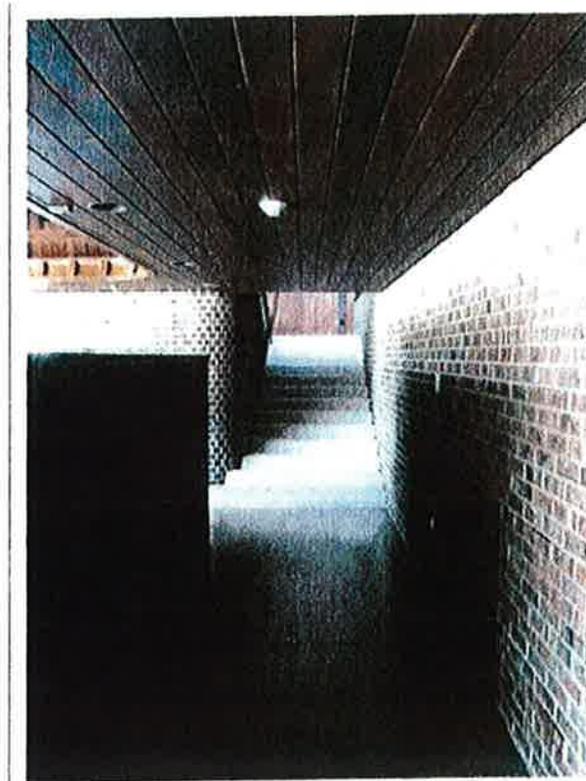
View of Dining Room from Kitchen



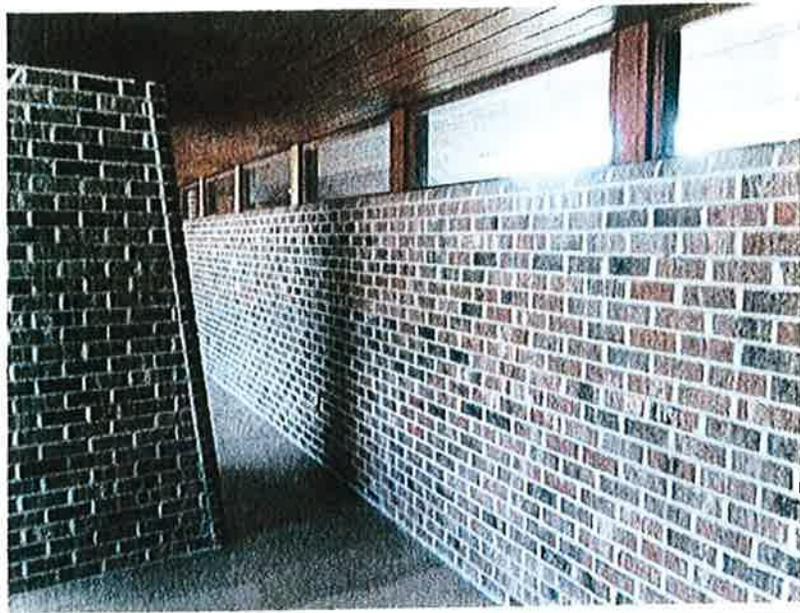
View of Dining Room and Living Room



View of Bay from Dining Room

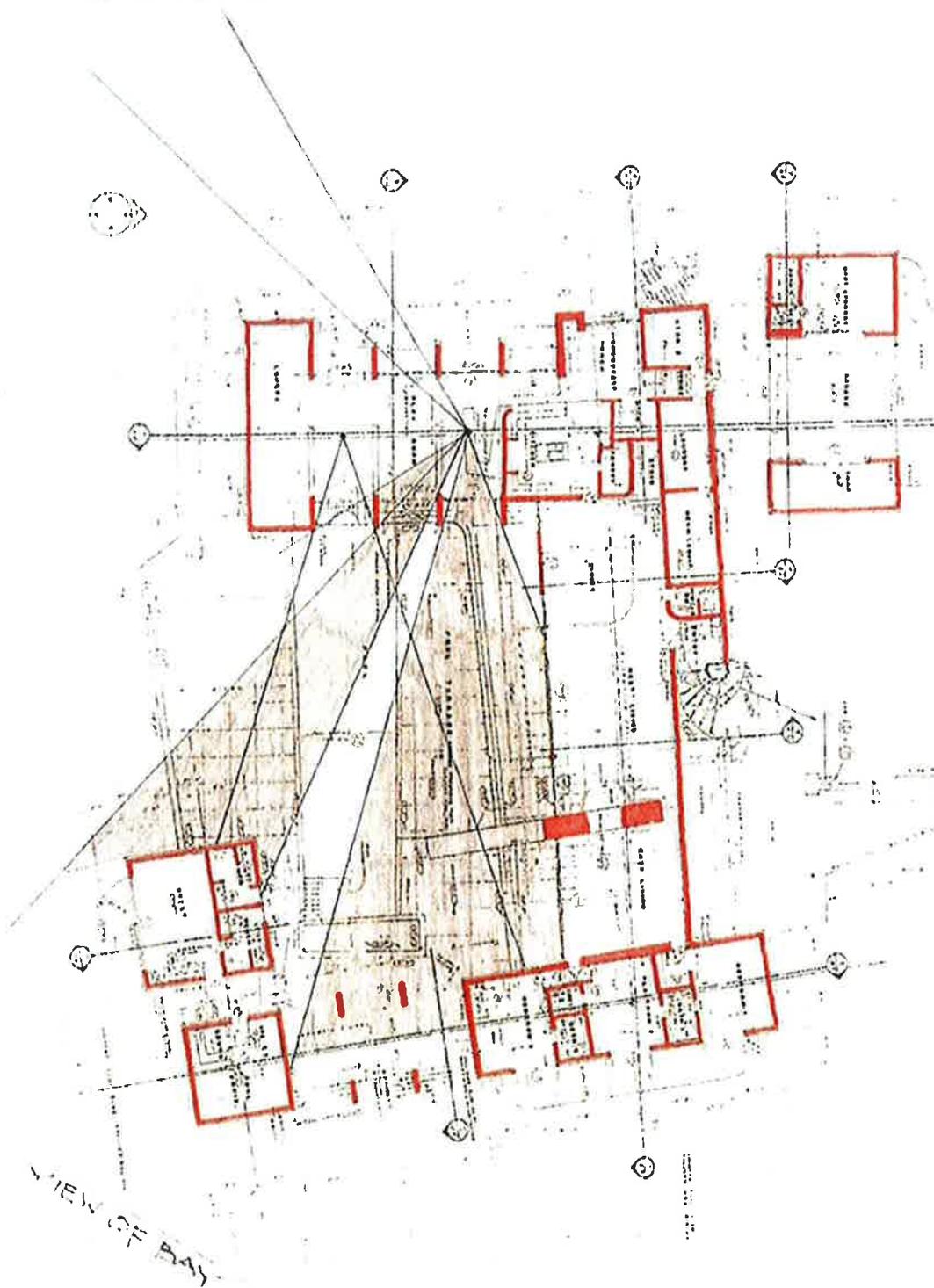


Gallery Wall Next to Dining Room



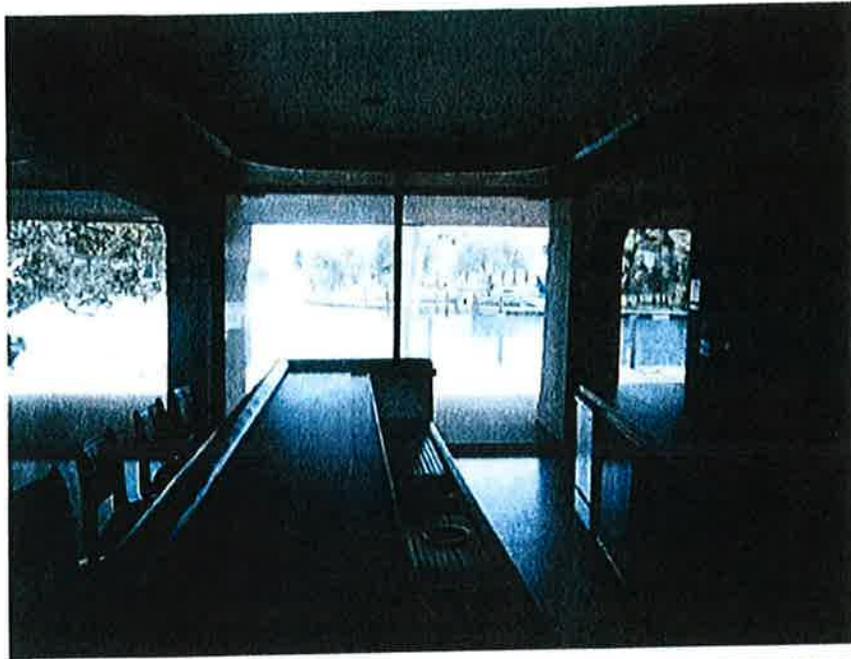
Gallery Wall in Main Space, Brick Height approx. 6'-6" with a 1'-6" Clearstory

**DIAGRAM 4: Bar/ Playroom/ Lounge Views of Bay and Waterways**



VIEW OF BAY

Diagrammatic analysis of views from Bar/ Playroom/ Lounge



View of Canal towards the West from Bar



View towards bay from family room, the guest room and the cabana bath can be seen at a distance blocking the view to the bay.



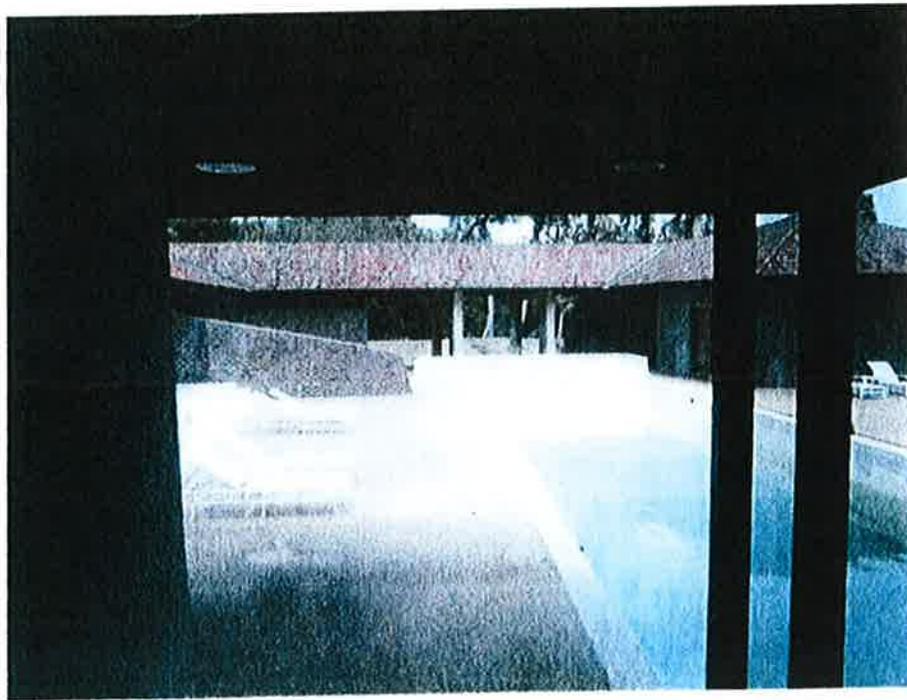
South view of wall from Bar. Behind the wall is the canal.



North View of Bar/ Playroom.



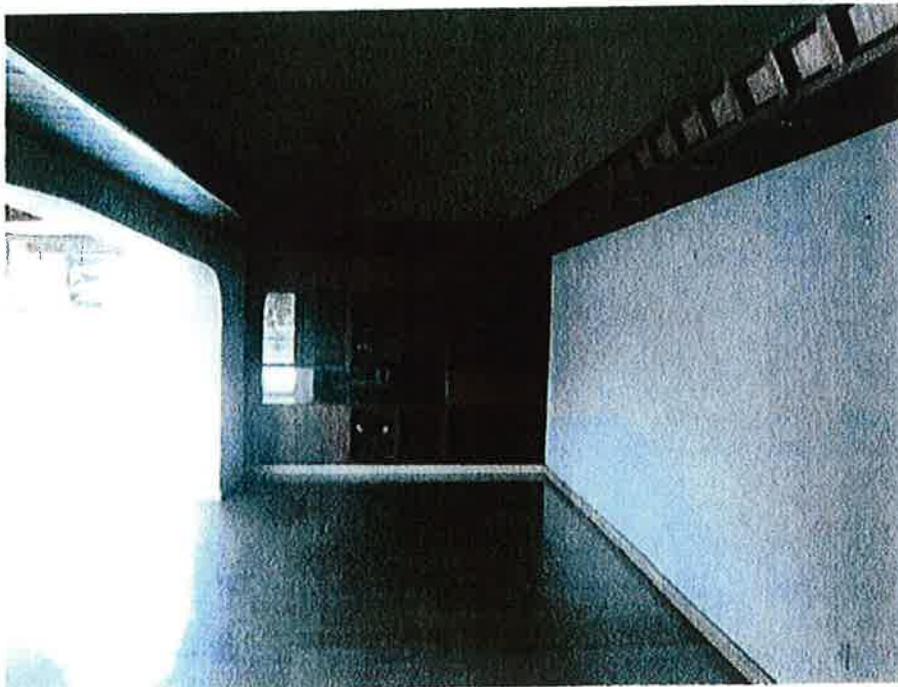
View of the Courtyard showing the Guest House at a distance and the Pool in the foreground.



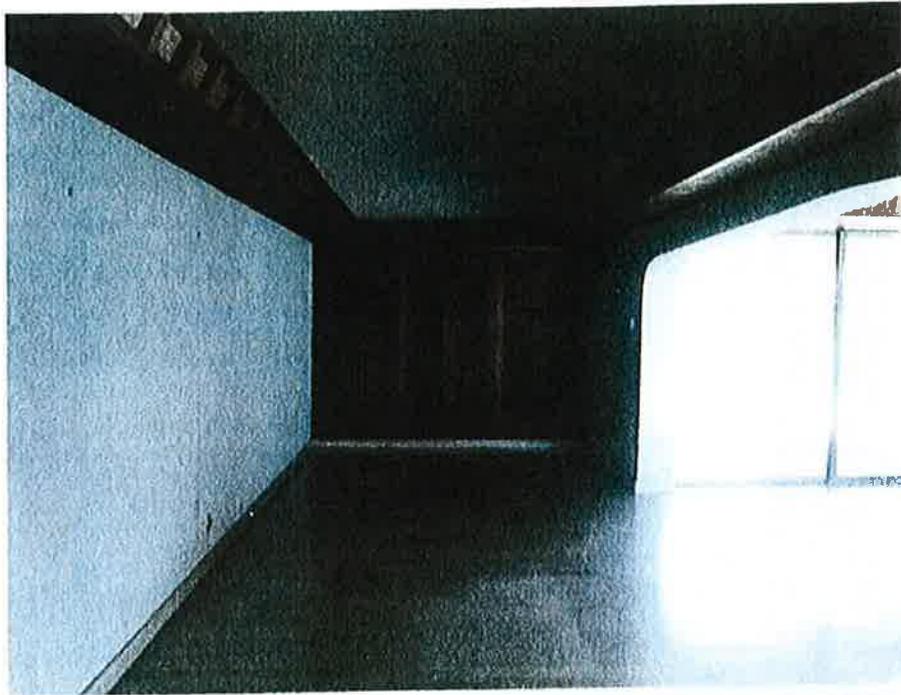
View of Pool Area from Bar. Guest Room and Cabana buildings obstruct views of the bay.



View of Pool from Play Room. Guest House at the distance blocks the view of the bay.



The cabinetry located on the east wall, and the solid wall on the south side of the Lounge Room are two of the prominent locations of the house where one has the opportunity to see the canal and the bay.



West view of the canal showing a solid wall.

KITCHEN AREA



View of canal towards the west from the kitchen.



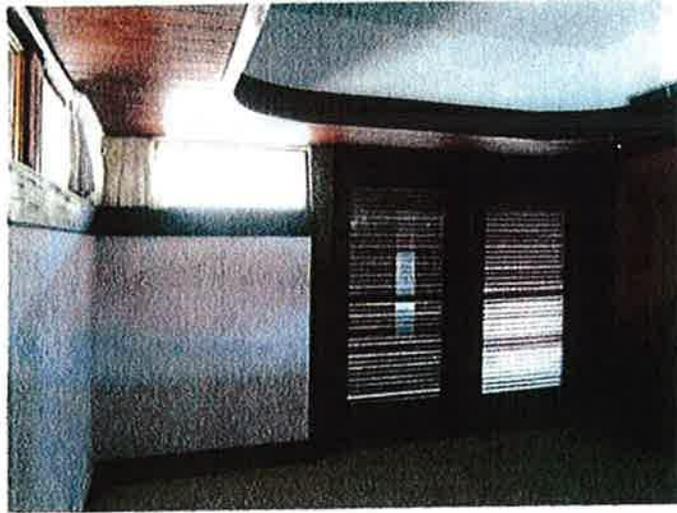
Looking south towards waterway from the kitchen. Notice the solid wall at the end of the room; behind this wall is the canal.



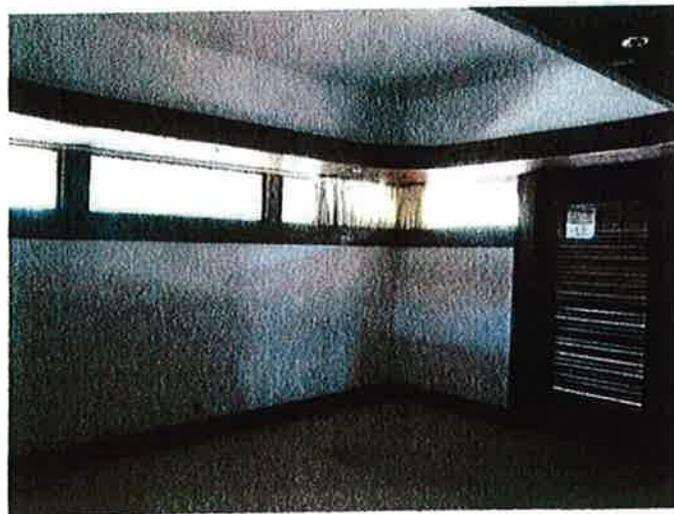
View of the waterway on the west side of the kitchen.

It is also important to discuss the bedrooms, which in most homes on the water make a conscious effort to have water views. In this case, the secondary bedroom does not participate in the central court; it views into the side yard and aims toward the front of the home, eliminating their view of the water. In addition, the room's primary source of light depends on wrap-around clearstory windows, creating a dark, fort-like environment.

### **BEDROOM ONE**



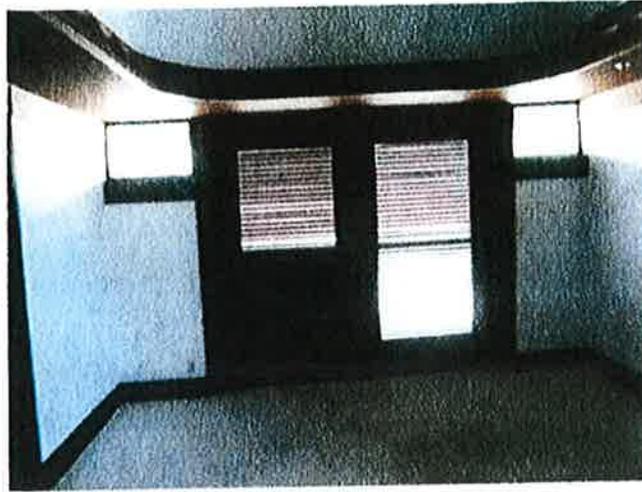
View from bedroom one.



Bedroom one clearstory windows. No views out to the garden.

Bedroom 1 has clearstory windows approximately 7'-0" above the finished floor, and Old Florida louvered doors which are beautiful, but do not allow a lot of natural light to come in, therefore creating a dark interior environment.

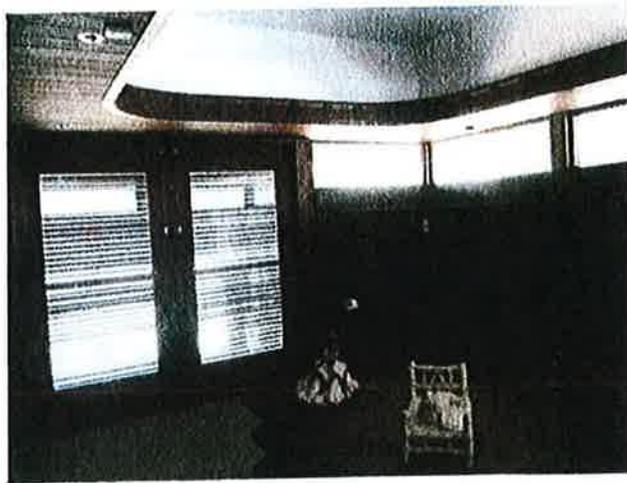
## BEDROOM TWO



View from bedroom two.

Bedroom 2 has the same problem as room one but worse. Its clearstory window is only on one side, making this room even darker.

## BEDROOM THREE



View from bedroom three.

Bedroom 3 ironically has the same problem as bedroom two, but design-wise there is a huge missed opportunity. The wall which would have given the room somewhat of a water-view is solid. The strange thing about this area of the house is that the two rooms that open to the covered terrace both have solid walls. Bedroom three, the pool equipment room, and sauna room are all in the most important corner of the house and block the major views of the bay from the rest of the home. In my opinion, this is such a custom home that it would have only worked for the original family.



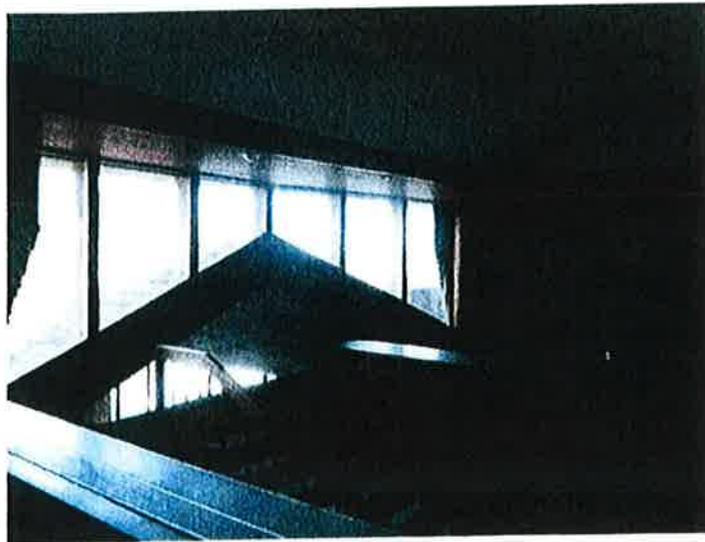
It is also important to state that bedrooms 1, 2, and 3 have very limited views to the side yard due to the high clearstory windows and louvered doors.

## MASTER SUITE

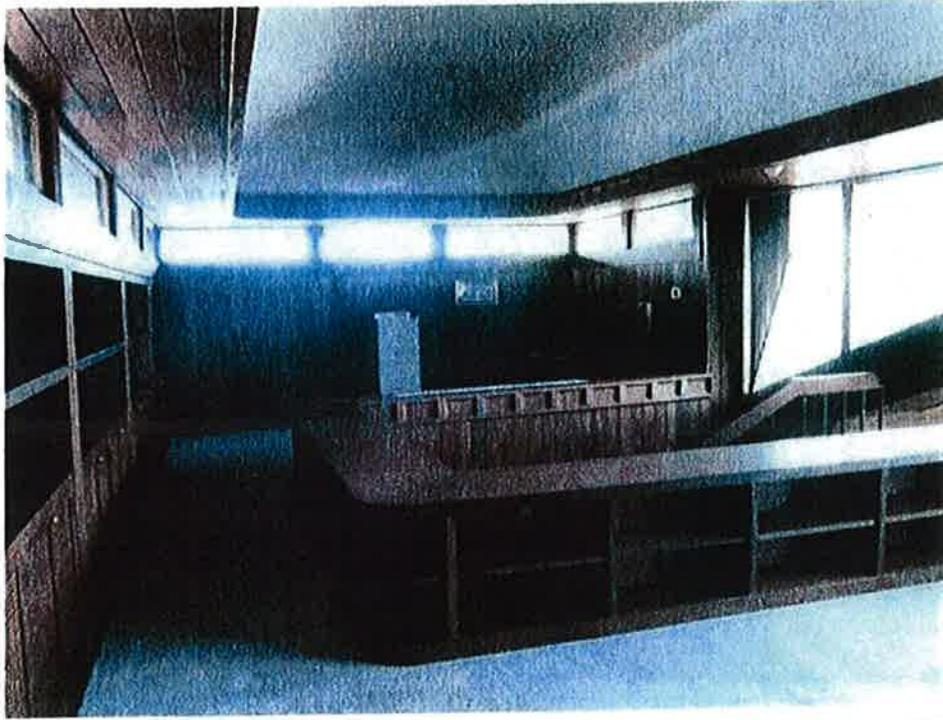
The master, master bath and master sitting room have the same issue. The master bedroom sitting room— which can only be accessed from the downstairs main gallery area— is a fairly large room with absolutely no views to the water, but does in fact give you a glimpse into the dining and living area.



Stairwell leading to master suite.



View of stairwell from master sitting room. Blocks any water views.



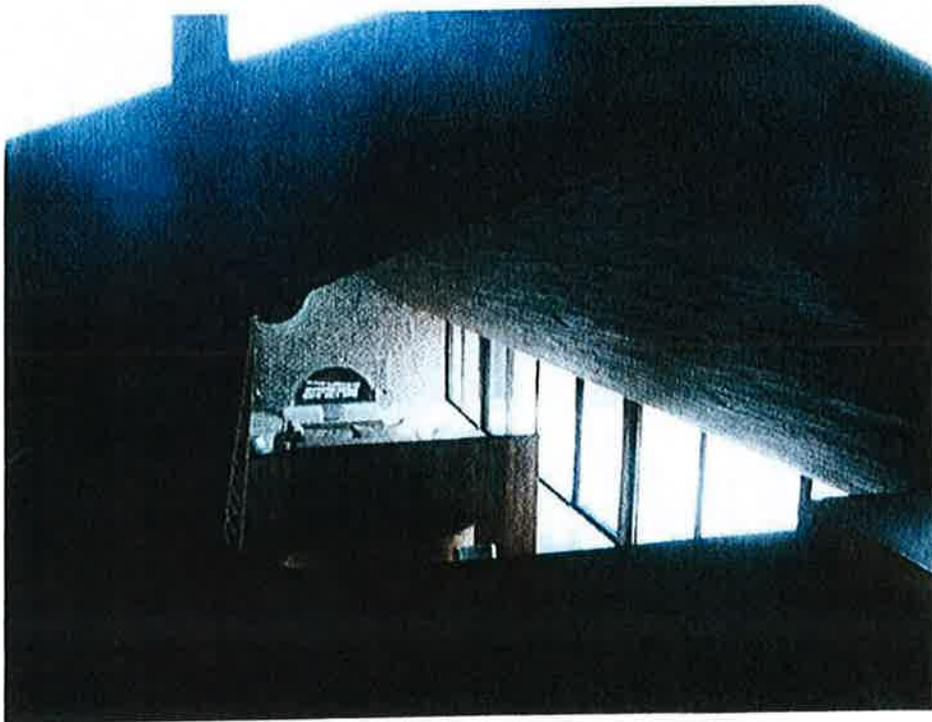
Master sitting room.



View of Living Room from Master Bedroom sitting area.



View of Bay from upstairs sitting room if one is standing right against the window. The solid wall of the master bedroom balcony and the guest room block the majority of the views to the bay.

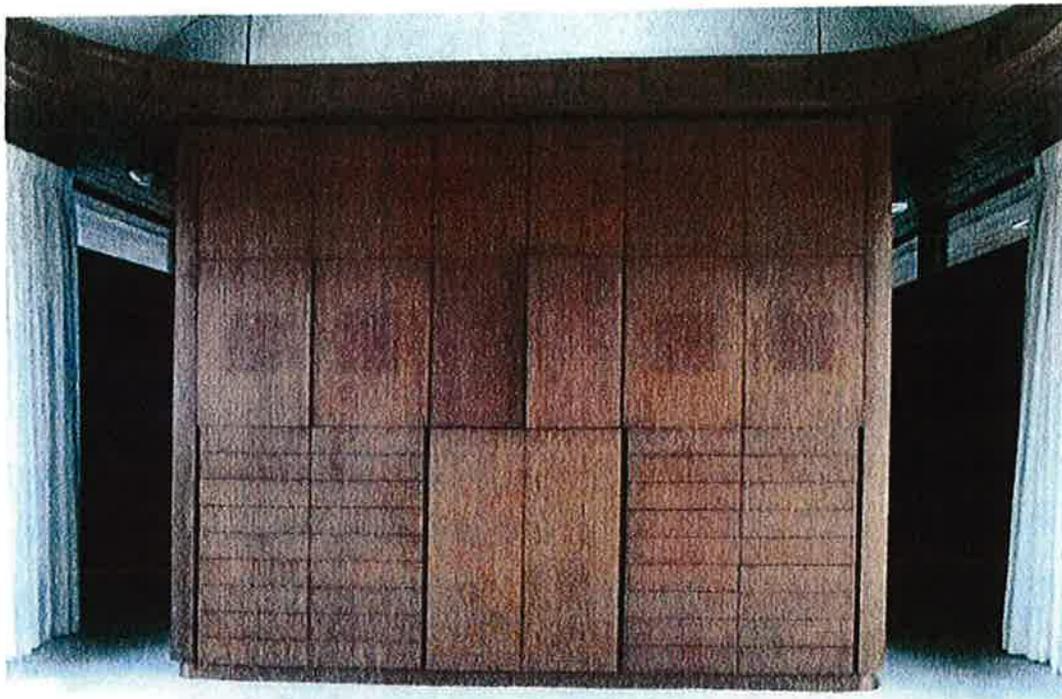


View of dining room and living room from upstairs master sitting area.

From the master sitting area you walk into the master bedroom. This room is small and cozy and typical of the 1960's, however, the views it has to the bay can only be seen when one is standing up. The moment you lay down the solid parapet wall blocks your view to the bay and the canal. The problem doesn't end there; this same issue continues all the way into the master bath and closets. It's safe to say there are no views of any waterways from any spaces in this area.

- No views from the shower
- No views from the tub
- No views from the toilet
- No views from the vanities

### MASTER BEDROOM



View of built-in from bed. Notice the solid walls and the clearstory windows flanking the room; both are entrances to the master bedroom.



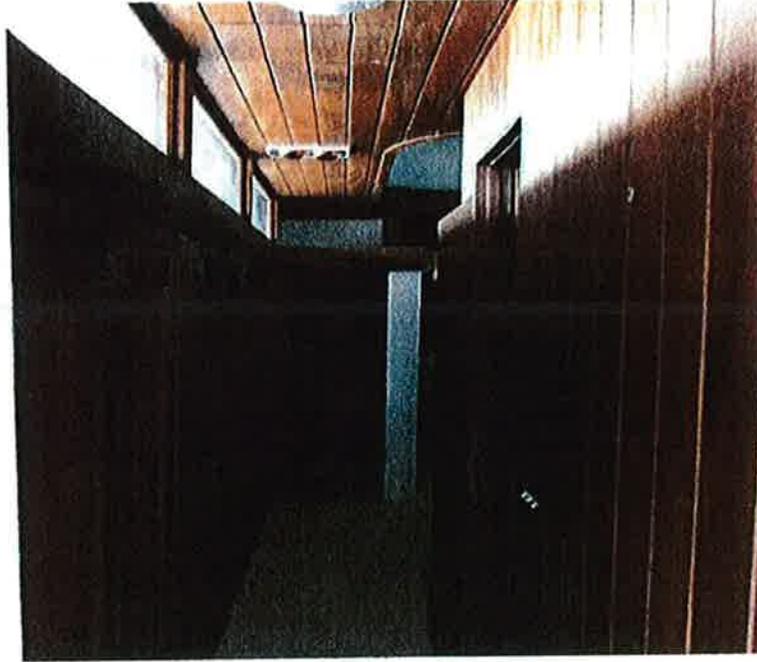
View of canal from Master Bedroom. Notice the solid wall that blocks the majority of views to the canal.



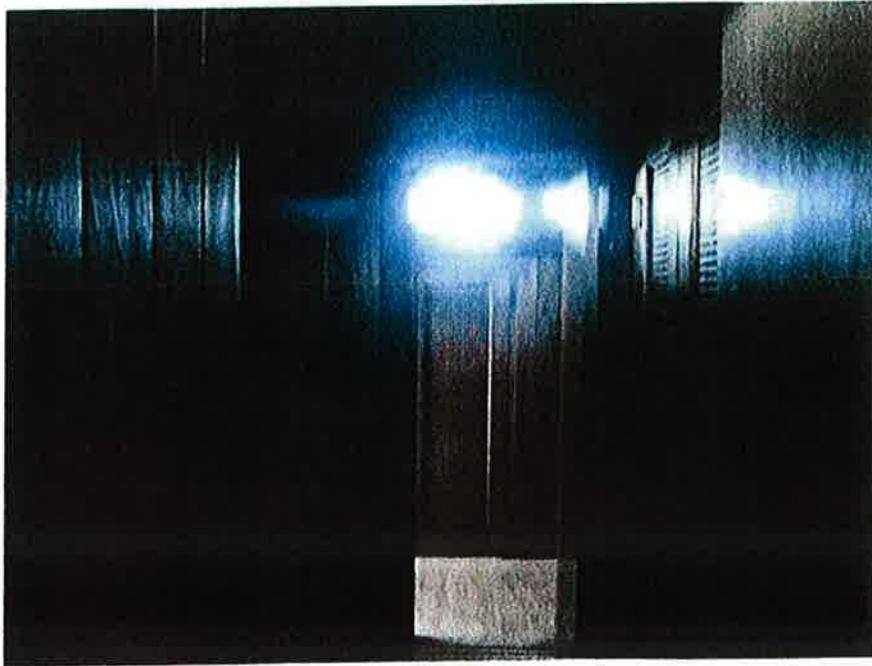
View of the bay from master bedroom. Notice the solid wall and the roof of the guest house as it blocks the majority of the views to the bay.

## MASTER BATHROOM

\*\*\* No views from the shower, No views from tub, No views from the toilet, No views from the vanities\*\*\*



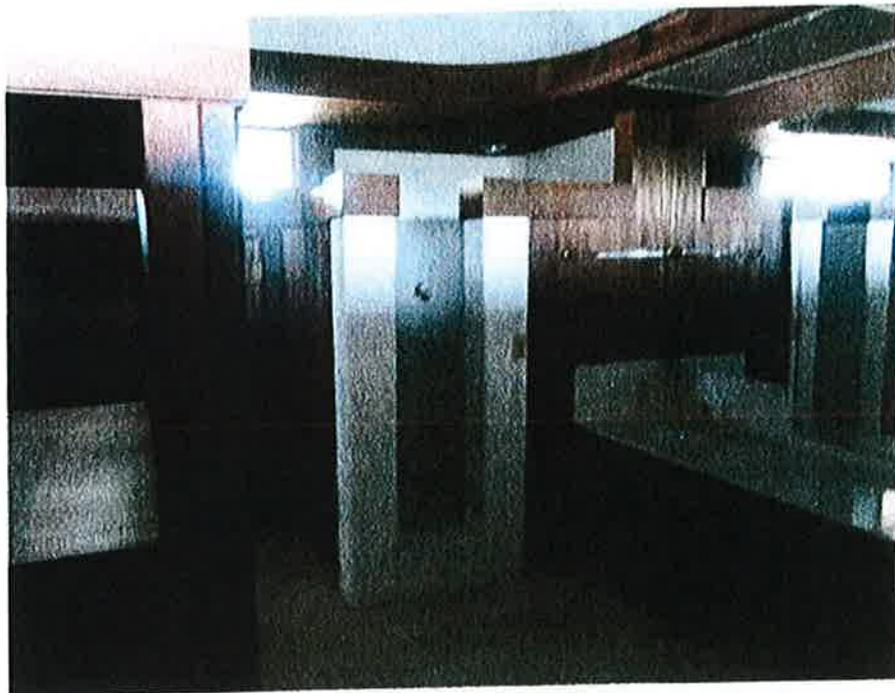
Entrance to closet on the right hand side as one enters master bath area.



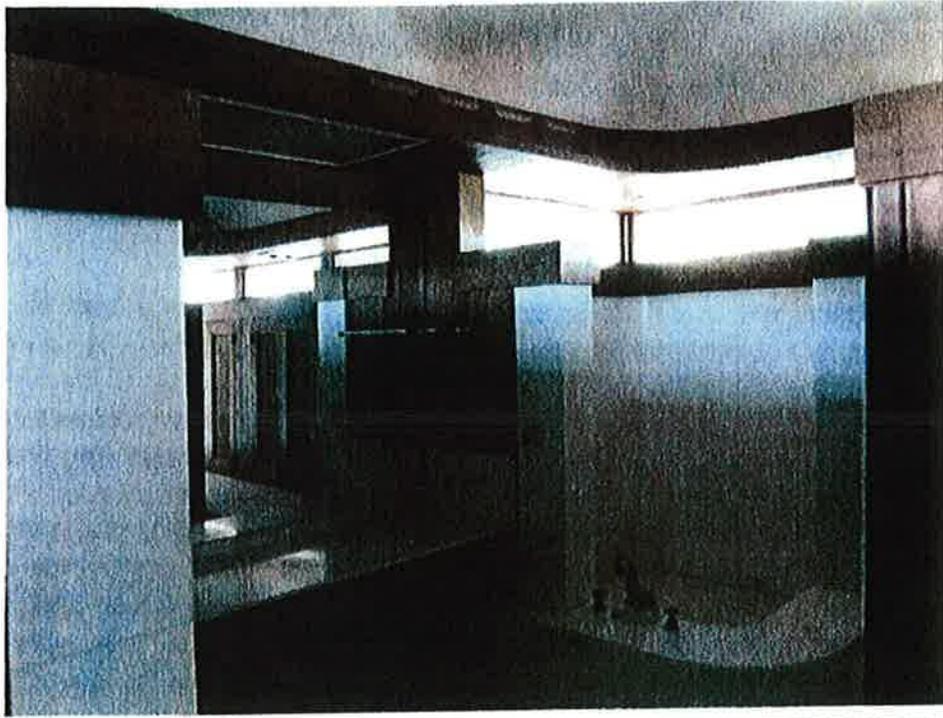
Views from vanity in master bedroom.



View of shower from master bedroom. The solid walls throughout block any views to the water, creating a very enclosed environment.



View of shower inside master bathroom.



View of tub and vanity from shower inside master bathroom. One can see that there are no views to the water.

Ironically, there seems to be a pattern here. It seems like the most important locations of the home are blocked by solid walls (bedroom 3, the pool equipment room and sauna, the family room, guest room, and master bathroom). After analyzing Alfred Browning-Parker's work, it seems like the design decisions he made must have been dictated by the demands and the lifestyle of the client. Given the location of the property, all of these spaces would have been completely open to the sun and waterways like in the Royal Road Residence, the Graham Miller Residence, and the Woodsong Residence.

After evaluating the home, I'm convinced that the original owners probably wanted to have a lot of walls for artwork and a courtyard for sculptures. This home— like a lot of homes designed by Frank Lloyd Wright, an internationally known modern architect at the time—has low ceilings in the gallery and bedroom areas, which create somewhat of a problem for displaying artwork. The gallery which is the wall that fronts the main façade is approximately 8'-0" high with a clearstory of about 1'-4"; which ends up leaving about 6'-8" in height for artwork. This would only work if you housed small paintings, because large paintings range between 5' to 6' in height. You also want to hang paintings at eye level, but at this point it would encroach into the clearstory. One of the strengths this home has is its simple and introverted sense of design; however it lacks the ability to house art. The only areas in which artwork could successfully be displayed in are the wall that backs up to the kitchen from the dining room, and the wall at the end of the lounge area. But the lounge area also has low ceilings that range from 8'-0" at its low, to 9'-0" at its high. Now, had this room been designed to facilitate views to the water, the architect would have designed it to have lots of windows. But the issues don't stop here, there are other major flaws.

The first would be that the home does not have a garage; it has two carports, which by nature isn't bad, but most people today have enclosed garages to protect their cars and tools from the salt spray. The second would be that the house has very little closet space in the master and secondary bedrooms. Finally, the third is that all the bathrooms are small, especially the master bath because they tried to fit too many functions into one small space.

Due to the introverted nature of the home there are some features that are sculpturally interesting. Some of which are:

- The fireplace in the living room. The way that it divides the west living room from the east living room seems to work nicely.
- The wall that divides the gallery from the dining room and how the server is integrated in this wall.
- The sculptural quality of the pool as the main feature of the home with a water feature at the far end of the pool.
- The base of the house which is raised 4' off the ground without any railings, giving off a more streamlined, less cluttered look to the home.

## EXTERIOR IMAGES

In this section are a series of exterior photographs that depict the fortress-like qualities of the house:



Front Door - Main Entrance

Extremely low overhang at entry steps



View of Main Façade (Front) with clearstory windows tucked underneath eave.



View of south wall of Family Room



View of south wall of Family Room

This solid wall obstructs what would be a main water view from within the house.



View of south wall of Family Room



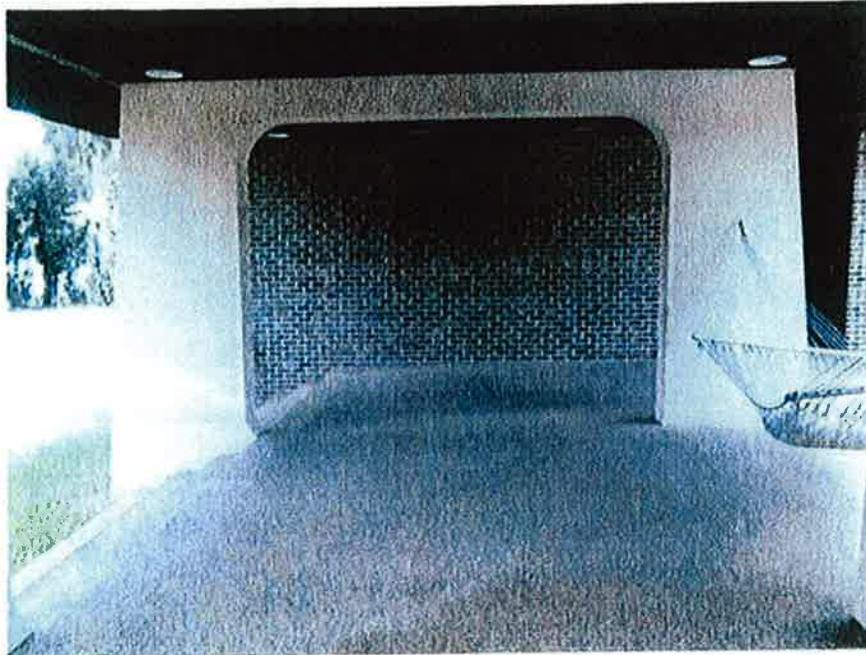
View of bay from behind guest house and Cabana building



View from the bay towards Cabana Bath & Guest house. Solid walls deprive the main house of bay views



Bedrooms 1, 2, & 3 have very limited views to the side yard, because of the high clerestory windows, and louvered doors

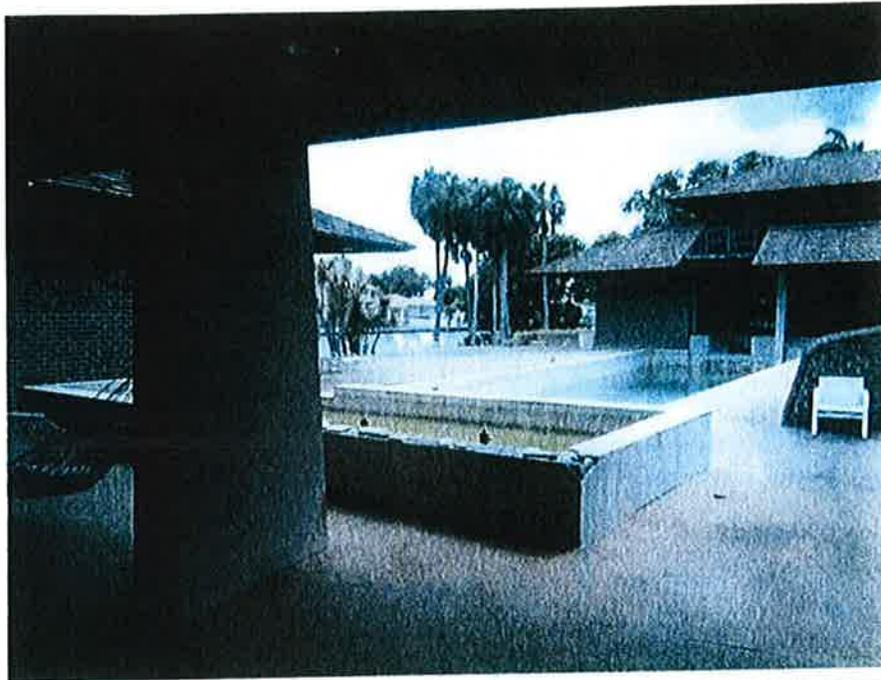


View of Cabana building from outside of Bedroom 3

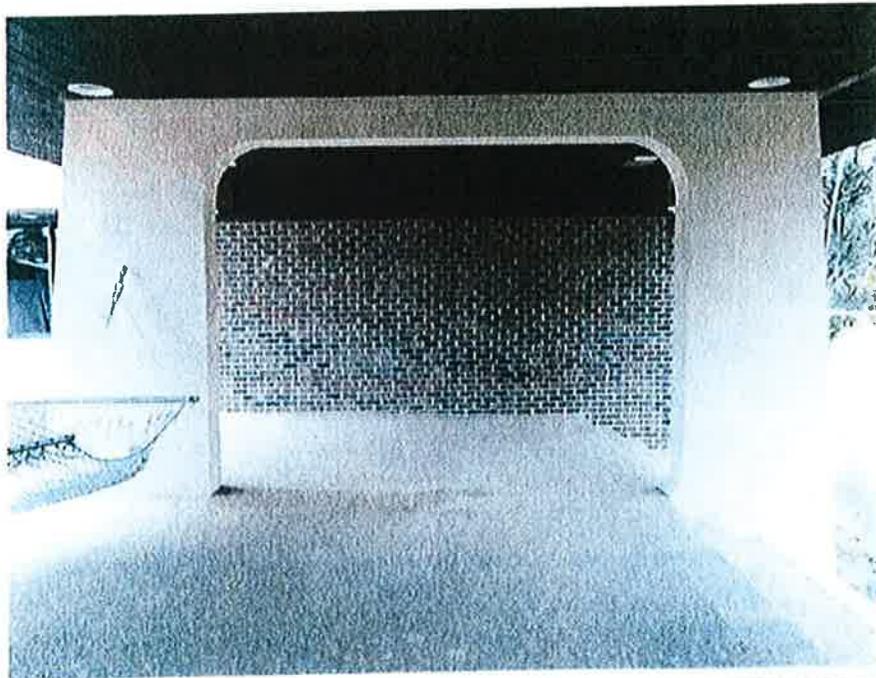
Cabana building blocks direct view of the waterway, and creates an architecturally severe wall without fenestrations



Guest house blocking view of waterway



View of waterway from covered terrace



View of Bedroom 3 from covered terrace

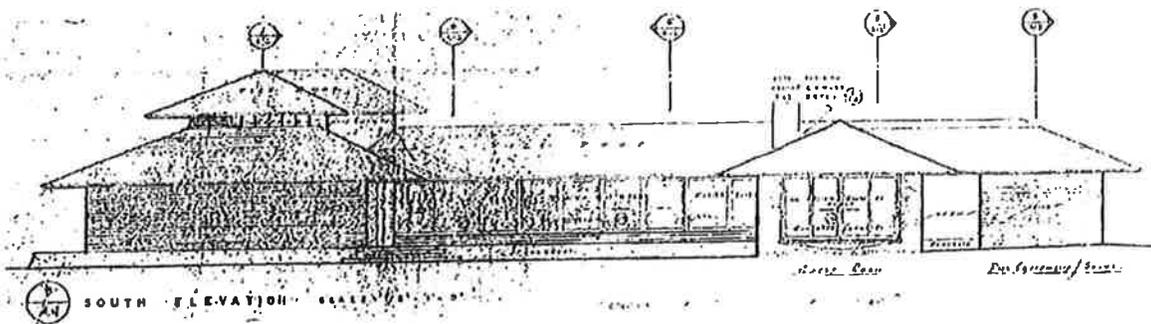
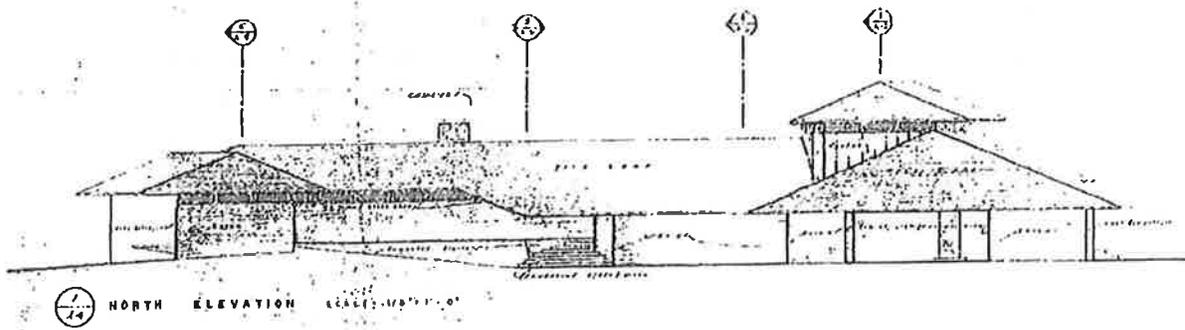


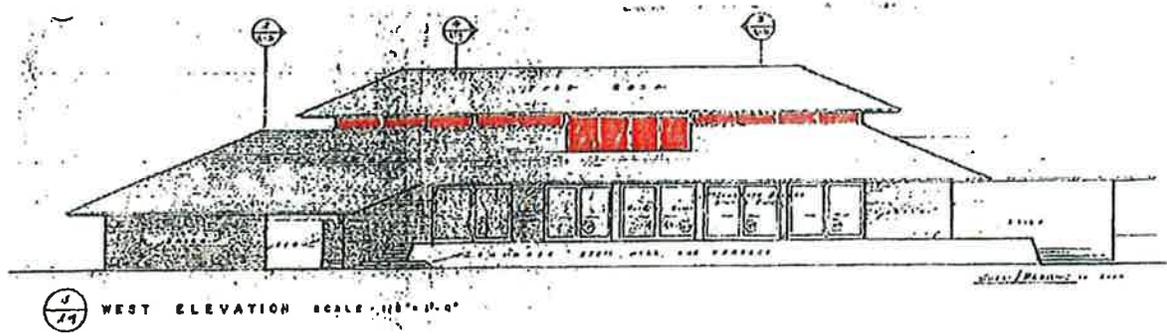
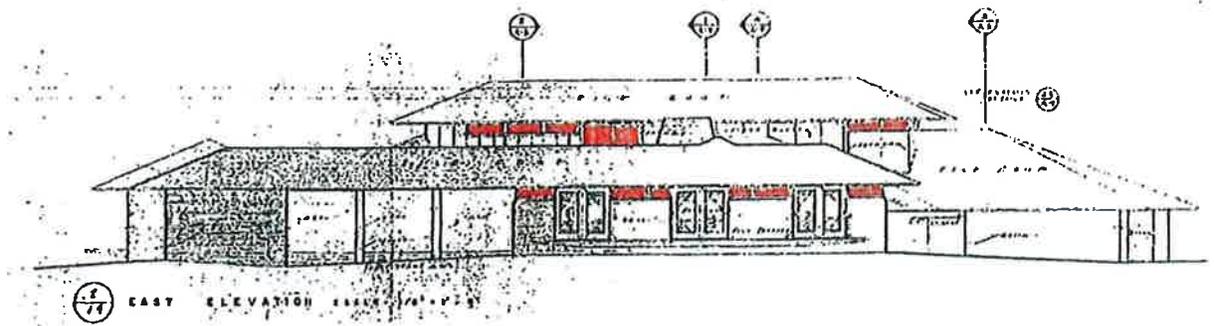
View of carport on the front of the house

No garage doors keep cars unprotected from wind-carried salt and elements.

## SOLID TO VOID RATIO

While studying the house I found that the ratio between solid to void was substantially unbalanced. The solid walls clearly overpower the voids which are, in this case, the clearstory windows. The areas which are highlighted in red are the windows, while the areas that are not highlighted black are the solid walls, verifying that the views one has of the waterway and canal from the inside (and outside) are extremely limited.





In conclusion, I don't feel like the architect was given the flexibility to design a home that made good use of the site. The original owners' lifestyle was one of complete privacy and seclusion from their surroundings, and was executed through the use of fort-like walls and an enclosed courtyard. Because of this, they lost their most important amenity; their view of the bay. Due to all the restrictions put onto this site by the original owners, it makes it very difficult to appeal to most families today. Therefore, I would not deem it historic, leaving the home as is, and hoping someone enjoys its intent.

Respectfully,

x 

**Rafael Portuondo**  
*President, Portuondo-Perotti Architects*



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