

CITY OF CORAL GABLES  
HISTORIC PRESERVATION BOARD MEETING

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City Commission Chambers  
405 Biltmore Way  
Coral Gables, Florida 33134  
4:08 p.m. - 5:20 p.m.  
March 15, 2018

The above-entitled cause came on for a  
Historic Preservation Board meeting.

1 APPEARANCES:

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Members of the Board:

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Alejandro Silva, Chairperson

Alicia Bache-Wiig, Board Member

4

Bruce Ehrenhaft, Board Member

Albert Menendez, Board Member

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Robert Parsley, Board Member

Raul Rodriguez, Board Member

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Janice Thompson, Board Member

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Dona Spain, Historic Preservation Officer.

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Kara Kautz, Asst. Historic Preservation Officer.

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1           CHAIRMAN: All right. Good afternoon.  
2           Welcome to the regularly scheduled meeting of  
3           the City of Coral Gables Historic Preservation  
4           Board.

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

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

18          Lobbyist registration and disclosure. Any  
19          person who acts as a lobbyist pursuant to the  
20          City of Coral Gables, ordinance number 2006-11  
21          must register with the city clerk prior to  
22          engaging in lobbying activities, the  
23          presentations before city staff, boards,  
24          committees and/or the city commission.

25          A copy of the ordinance is available in

1 the Office of the City Clerk. Failure to  
2 register and provide proof of registration shall  
3 prohibit your ability to present to the Historic  
4 Preservation Board applications that are under  
5 consideration this afternoon.

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

25 Presentations made to this board are

1 subject to the city's False Claims Ordinance,  
2 Chapter 39 of the City of Coral Gables, the city  
3 code.

4 I now officially call the City of Coral  
5 Gables Historic Preservation Board meeting of  
6 March 15th, 2018 to order. The time is 4:06  
7 p.m. Present today are to my left Jan Thompson,  
8 Raul Rodriguez, Robert Parsley. To my right,  
9 Alicia Bache-Wiig, Bruce Ehrenhaft, and Alberto  
10 Menendez.

11 The next item on the agenda is approval of  
12 the minutes for the meeting held on February 15,  
13 2018. Do we have any changes or corrections to  
14 the minutes? So move --

15 MR. PARSLEY: Move to adopt.

16 MR. EHRENHAFT: Second.

17 CHAIRMAN: And a second.

18 All in favor?

19 The minutes are approved.

20 Notice regarding ex parte communications.

21 Please be advised this board is a  
22 quasi-judiciary board. The items on the agenda  
23 are quasi-judicial in nature, which requires  
24 board members to disclose all ex parte  
25 communications. An ex parte communication is

1 defined as any contact, communication,  
2 conversation, correspondence, memorandum, or  
3 other written or verbal communication that takes  
4 place outside the public hearing between a  
5 member of the public and a member of a  
6 quasi-judicial board regarding matters to be  
7 heard by the quasi-judicial board.

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

16 Does any board member have any such  
17 communications to disclose at this time?

18 Thank you. Are there any deferrals?

19 MS. SPAIN: No.

20 CHAIRMAN: If any persons in the audience  
21 will be testifying today, please rise to be  
22 sworn in.

23 (All parties were sworn by the clerk).

24 CHAIRMAN: I believe we have a request for  
25 an excused absence from Mr. Venny Torre. Do we

1 have a motion?

2 MR. MENENDEZ: No.

3 MS. SPAIN: Was that a no?

4 MR. MENENDEZ: Yes, I move --

5 CHAIRMAN: We have a motion.

6 MR. RODRIGUEZ: Seconded.

7 CHAIRMAN: All in favor say aye.

8 (The motion was passed.)

9 CHAIRMAN: Okay. So we will begin with  
10 the first case file. That's case file LHD  
11 2018-004. This is consideration of the local  
12 historic designation of the building located  
13 within the University of Miami main campus,  
14 Frost School of Music, referred to as the Arnold  
15 Volpe Music Building, located at 5501 San Amaro  
16 Drive, legally described as All of the Arnold  
17 Volpe Music Building, as now existing, laid out  
18 and in use, the same being a portion of Tract 1  
19 of Amended Plat Portion of Main Campus of the  
20 University of Miami, according to the Plat  
21 thereof, as recorded in Plat Book 46 at Page 81  
22 of the Public Records of Dade County, Florida.

23 MS. KAUTZ: Thank you.

24 This is the location map of this site in  
25 question. The building is located on the main

1           Campus in the University of Miami, on the  
2           northern portion of the campus, on the northern  
3           shore of Lake Osceola. As you can see here, the  
4           closest external road is San Amaro Drive to the  
5           northwest.

6           This building was permitted in March of  
7           1954. It was permit number 12362. The  
8           architect was Robert M. Little. The always and  
9           current owner has been the University of Miami.  
10          And its present and current use, and always  
11          used, was a classroom building for the school of  
12          music. In 1954, the photo up on the top is  
13          shortly after it was constructed, and a current  
14          photo below.

15          Article 3, Section 3-1103 of the Coral  
16          Gables Zoning Code, the criteria for designation  
17          of historic landmarks or districts states that  
18          to qualify for designation for historic  
19          landmark, the property must have significant  
20          character, interest or value as part of a  
21          historical, cultural, archeological, aesthetic,  
22          or architectural heritage of the city, state or  
23          nation.

24          The Arnold Volpe Building is eligible as a  
25          local historic landmark based on its historical

1 and cultural significance. For designation, the  
2 property must meet one of the criteria outlined  
3 in the code. This building meets four.

4 First, the historical and cultural  
5 significance as is associated in a significant  
6 way with a past or continuing institution, which  
7 has contributed substantially to the life of the  
8 city. That would be the University of Miami.  
9 It was an integral part of George Merrick's  
10 original vision for the city and has been a  
11 vital part ever since. The building is  
12 significant to the University as the first  
13 permanent building for the School of Music.

14 It's eligible for architectural  
15 significance in that it embodies those  
16 distinguishing characteristics of an  
17 architectural style or period or method of  
18 construction.

19 As an example of the international style  
20 of 20th century architecture, the distinguishing  
21 characteristics of these buildings include  
22 minimalism and scarcity of ornamentation,  
23 rectilinear forms, smooth stucco finishes, flat  
24 roofs, metal-framed windows, cantilevered  
25 elements, and pipe railings.

1           It is an outstanding work of a prominent  
2           designer or builder. The architect, Robert M.  
3           Little, was well-established after two decades  
4           of work in the Miami area, and achieved his  
5           greatest fame through U of M campus. The Volpe  
6           Building is one of the finest examples of his  
7           inventiveness in the new modernist style, which  
8           won him national, professional recognition.

9           It also contains elements of design,  
10          detail, materials or craftsmanship of  
11          outstanding quality or which represent a  
12          significant innovation of adaptation to the  
13          South Florida environment.

14          Together with Robert Law Weed and Marion  
15          Manley, Robert M. Little ushered in the  
16          International Style at the University of Miami  
17          campus. They adapted the style not only to the  
18          local climate, but also to academic use and to  
19          the social and economic circumstances of the  
20          time. "Subtropical Modern" is a local  
21          interpretation of the International Style,  
22          specifically adapted to the local environment.

23          In the Volpe Building, the specific  
24          elements adapted to South Florida include the  
25          breezeways and the stairwells that are open to

1 the warm climate, but sheltered from rain, as  
2 well as the awning windows that are found on the  
3 rear elevation.

4 The early history of the University of  
5 Miami is fairly well-known to all of you, I am  
6 sure. The plans for an elaborate Mediterranean  
7 Revival-style campus were waylaid by the  
8 September 1926 hurricane, and its construction  
9 halted with the lack of funding.

10 During this time the University of Miami  
11 leased or purchased nearby hotels and apartments  
12 currently in the vicinity of the present day of  
13 Coral Gables War Memorial Youth Center. They  
14 hastily converted them into classrooms and  
15 housing, giving the school the nickname  
16 "Cardboard College."

17 This is a gray aerial that you can see.  
18 On the top of the picture is the San Sebastian  
19 apartment buildings, which still stands at Le  
20 Jeune and the University. Down below is the  
21 Anastasia Building, which is currently on the  
22 southernmost ball field of the youth center. A  
23 couple of the buildings that you see scattered  
24 around are used for the University of Miami,  
25 including the small apartment building, sort of

1 a third way over. That's a designated building,  
2 which is the law building. There is the front  
3 of the Anastasia building, to the right.

4 As demonstrated in this photograph from  
5 1938, the development on the original University  
6 of Miami campus and the surrounding area was  
7 virtually nonexistent. I love this aerial. I  
8 think it's so telling.

9 The shell of the 1926 Merrick Building,  
10 which is the red arrow, was later referred to as  
11 the "Skeleton". It stayed unfinished for so  
12 long. The current student health center, which  
13 is located at the green arrow, it was  
14 constructed to serve as the male dormitory; not  
15 by the University of Miami, but by a separate  
16 entity, a separate gentleman, and immediately  
17 repurposed it as an apartment building when the  
18 University moved north. Those are the only two  
19 buildings on the campus that are present.

20 You can see in this photo how the  
21 university was intended to relate to what was  
22 then Ponce High School. It was intended to be a  
23 theatre school at the University of Miami.

24 Also interesting in this photo is that  
25 most of the construction that occurs down

1           towards the south at the bottom of the picture  
2           are the two French Villages on Hardee Road. You  
3           can also see in this photograph that Lake  
4           Osceola is nonexistent.

5           So after World War II the university  
6           underwent a renaissance. The GI bill in 1944  
7           brought a flood of new students as well as  
8           federal funding opportunities for expansion.  
9           They seized the opportunity to create the first  
10          completely modern US campus. Old plans were  
11          scrapped, and the campus was completely  
12          redesigned. And the new modern style campus  
13          received nationwide publicity and set the  
14          standard for new academic architecture.

15          By 1954, construction was booming again on  
16          the campus and the surrounding areas. Multiple  
17          academic buildings were constructed or were  
18          already under construction.

19          Down below, towards the bottom of the  
20          screen, the 1947 apartment buildings just to the  
21          south of the lake are the dominant feature of  
22          the campus. And the only structure completed  
23          near the site of the future Volpe Building is  
24          the Ring Theater to the north.

25          By 1957, the Arnold Volpe Building was

1 complete, as you can see by the blue arrow. The  
2 Richter library in the upper right of the  
3 photograph was also completed, as well as the  
4 Pick music library, and the school of music  
5 campus, which sort of surrounds the blue arrow.  
6 The surrounding area is almost virtually built  
7 out as well.

8 Finally, by 1963, the music school was  
9 completed, as was the rest of the music school  
10 campus. And you can see by the subdivisions and  
11 the houses surrounding the north and south of  
12 US1 that the area was pretty much built out.

13 So the University of Miami School of Music  
14 evolved from the Miami Conservatory, which was  
15 started by Dr. Bertha Foster in 1921. She was  
16 one of the founders of the university in 1926,  
17 then a member of its first Board of Regents, and  
18 was the dean of the music school from 1926 to  
19 1944.

20 It was Foster who persuaded violinist  
21 Arnold Volpe and his wife Marie to come to Miami  
22 from Chicago to give prestige to the music  
23 department. He organized the University  
24 symphony orchestra in 1926, and has served as  
25 the area's community orchestra until 1969 when

1 it evolved into the Greater Miami Philharmonic.

2 In the Post-war years, the University was  
3 finally able to develop its long-abandoned  
4 campus, resulting in the first US college campus  
5 to be constructed almost entirely in the  
6 International Style. The subject building was  
7 named for Mr. Volpe.

8 It was constructed in 1954. There is a  
9 photo on the left, the ground-breaking in  
10 February of that year. It was financed by a  
11 \$100,000 donation by Chicago hotelier and  
12 philanthropist, Albert Pick, Senior, who is the  
13 white-mustached gentleman in the photograph and  
14 his wife on the far left.

15 A second gift a year after Pick's death in  
16 1956 was given by his foundation, which financed  
17 the construction of the Pick music library just  
18 to the south of the Volpe Building. The  
19 architect of the Volpe Building is also in this  
20 photograph. He is the second from the left.

21 So these are the top illustration or  
22 elevations as depicted in the permit drawings  
23 from 1954, as well as a current photo below it.  
24 It is impossible to get a full-on elevation shot  
25 of this building as it's surrounded by both

1           landscaping and other buildings. There is no  
2           comparable photograph.

3           It is significant, as I said earlier, as  
4           an example of the International Style of  
5           subtropical modern architecture that defines the  
6           campus.

7           In response to the climate of South  
8           Florida, the iconic university at the time of  
9           construction, this building is noted for its  
10          scarcity of ornamentation. The detailing is  
11          typically through a mixture of stucco and brick  
12          or stone surfacing, natural ventilation, flat  
13          roofs, metal frame windows, pipe railings,  
14          exterior staircases. The building is a flat  
15          roof, two-story, rectangular building. It's set  
16          on a northwest/southeast axis to take advantage  
17          of the breezes. And the southwest where the  
18          front elevation is faces the Pick Library.

19          The building has undergone a few  
20          significant alterations over the years; most  
21          notably, the demolition of a one-story  
22          administrative wing that was perpendicular to  
23          the southeast end of the two-story building.  
24          You can see it on the top photograph that it ran  
25          parallel with the shore of Lake Osceola. It was

1 demolished in 1980 to make way for a new  
2 building.

3 The International Style originated in  
4 Europe in the aftermath of World War I where an  
5 urgent need for a great deal of affordable  
6 housing in a short time arose in a similar  
7 University's situation under the GI bill.

8 The need for efficiency and economy  
9 translated to a minimalist style of  
10 architecture, devoid of regional characteristics  
11 or ornament, giving it an international  
12 homogeneity.

13 The subtype of the International Style of  
14 Subtropical Modernism structures the environment  
15 of South Florida employs such elements as  
16 sunshades, rain protection, cross ventilation,  
17 and a blending of indoor and outdoor  
18 environments to make it more inhabitable in our  
19 climate.

20 This is the southwest elevation, the  
21 primary elevation. Some features that it  
22 displays include smooth stucco finish, rectal  
23 linear form, it's very strongly horizontal, a  
24 flat roof, two exterior staircases, exterior  
25 walkways, breezeways. The structural bracing

1 becomes decorative elements, pipe railings, and  
2 cantilevered elements.

3 There is some more details of that same  
4 elevation. You can see the exterior walkways  
5 and breezeways. You can see the sort of the  
6 Z-shape structural bracing that becomes the  
7 decorative form; pipe railing, the cantilevered  
8 elements of the breezeway.

9 The exterior staircases have an open,  
10 floating, poured concrete stair with zig-zag  
11 risers and treads, with sort of a nod to the --  
12 this is the second floor; the pipe railings,  
13 again, exterior walkways, breezeways, and  
14 cantilevered elements. You can see the  
15 structural brace in the left photograph.

16 This is looking in both directions on the  
17 second story, pipe railings. The photograph to  
18 the right is the end of the walkway on the  
19 second floor.

20 This is now the opposite side, the  
21 northeast side. It also has cantilevered  
22 elements, the structural bracing, even though  
23 it's a little bit more vertical. That's the  
24 word.

25 So on the southwest elevation, one of the

1 defining features has been altered. A series of  
2 wooden louvers to provide ventilation to the  
3 classrooms were altered in 1977, and the louvers  
4 were encapsulated.

5 You can see on the left its intention when  
6 it was first constructed. It's a louver system  
7 with a door to each classroom in the bays, and  
8 then the glass bands above. The louvers are  
9 still there. They are covered on the exterior  
10 with cement, asbestos panel with gypsum board.

11 The one on the right that you see has been  
12 exposed by the university, and they're with us  
13 exploring ways in which to either restore them  
14 or replicate them or bring them back in some  
15 way.

16 Another feature that has been altered  
17 takes place on the northeast facade. A permit  
18 was issued in 2017 for the replacement of the  
19 original awning windows. They're now  
20 impact-resistant, fixed-glass panels.

21 The permit drawings that you see on the  
22 far right indicate that the windows were to have  
23 horizontal muntins with an extruded aluminum  
24 applique to mimic the original window  
25 configuration of the awning windows.

1           The windows were inspected and approved,  
2           and the permit subsequently closed without the  
3           horizontal elements applied. They are right now  
4           muntinless.

5           The architect of the Volpe Building was  
6           Robert M. Little, who in 1950 designed the  
7           Merrick Building, the "Skeleton," on its 1926  
8           foundation. Had collaborated with Marion Manley  
9           on the Ring Theater in 1951, and designed the  
10          Eaton Residence Hall, as well as this building  
11          in 1954.

12          He was born in Pennsylvania in 1903. He  
13          studied at the Beaux Arts Institute in  
14          Philadelphia and came to Miami in 1925. He  
15          worked for Robert A. Taylor in Miami Beach and  
16          started his own practice in 1933. In 1960 he  
17          was made a fellow with the AIA for his  
18          contribution to design.

19          The contractor for this building was Gus  
20          Newberg Construction Company based out of  
21          Chicago, Illinois. They were responsible for  
22          numerous buildings on the UM campus, including  
23          the student apartment buildings that you saw in  
24          the previous photo and the completion of the  
25          Merrick Building. They also constructed the now

1 demolished Miami Herald building and the  
2 original Orange Bowl structure.

3 These are the two architects, one building  
4 the model and one observing the model at UM.

5 Built in 1954, the structure on UM's Main  
6 Campus known as the Arnold Volpe Music Building  
7 was designed by Robert M. Little, one of the  
8 architects, who, along with Robert Weed and  
9 Marion Manley, set the architectural style for  
10 the University of Miami after World War II.

11 Part of the university's rapid growth of  
12 post-war years was structural style, modern and  
13 efficient manner, International Style adapted to  
14 South Florida. The Volpe Building was the first  
15 permanent structure constructed as part of the  
16 university's school of music and was named in  
17 honor of Arnold Volpe, a faculty member, the  
18 first conductor on the University of Miami  
19 Symphony Orchestra, later the Greater Miami  
20 Philharmonic.

21 Staff finds that the building is  
22 significant to the city based on its historical,  
23 cultural, architectural significance and  
24 recommends approval for designation.

25 MS. SPAIN: I just need to add that as far

1 as the muntins on the windows, the horizontal  
2 muntins on the windows, the plans were never  
3 routed through the historic department. And  
4 typically, they're marked pending for historic.  
5 But because it's University of Miami, that's  
6 almost impossible to do.

7 I believe that we should require those  
8 muntins to go back in the horizontal on the  
9 windows. That's with the Board of Architects  
10 approval. I understand the permit was closed  
11 out, but I think they should come back. And I  
12 talked to the building director about that, and  
13 she believes that we can require that.

14 MS. KAUTZ: The representatives of UM are  
15 here.

16 MR. BASS: Mr. Chairman, Jeffrey Bass is  
17 my name. 46 Southwest 1st Street is my address.  
18 I represent the University of Miami. As a  
19 lawyer, I am keenly aware of the lack of  
20 appetite that professional boards like you have  
21 to hear presentations about matters substantive,  
22 like historic preservation. So I will be  
23 exceptionally brief. I hope to make your job  
24 extremely easy. We accept the condition to come  
25 back as it relates to the muntins, as just

1 recommended by Miss Spain. We don't have to  
2 have a whole lot of discussion. We got it.  
3 We'll do it. You just tell us how. And that's  
4 our every intention.

5 I would like to emphasize, just briefly,  
6 this is, obviously, a voluntary application for  
7 designation. We believe, as the University, it  
8 to be vitally important to be restored as a  
9 historic resource on our property, which is why  
10 we initiated this application before you, and  
11 which is why we believe we satisfy the criteria,  
12 as the staff report, I believe, conclusively  
13 demonstrates.

14 So we're here asking for your favorable  
15 vote on designation for this building, in  
16 accordance with the staff report and with the  
17 additional condition that the muntins come  
18 through, whatever process makes the City happy  
19 and comfortable for us to give them the  
20 assurance that we do justice to that aspect of  
21 the building.

22 I have Ricardo with me, if you'd like to  
23 have a conversation with somebody with actual  
24 technical expertise about the building. We are  
25 happy to answer any questions that you might

1           have, and we would ask for your favorable vote  
2           in support of our request for designation.

3           CHAIRMAN: Thank you, Mr. Bass. I  
4           appreciate it. I appreciate your cooperation as  
5           well.

6           MS. SPAIN: I have to put on the record  
7           that the University of Miami has been a pleasure  
8           to work with on historic preservation. There  
9           really have been very few glitches. It makes it  
10          very easy. So I really appreciate that.

11          CHAIRMAN: Just a question, Dona. I know  
12          that there are many buildings on the campus that  
13          are already designated. This one is coming to  
14          us today. Is there kind of a master plan in  
15          terms of designation and what's to come in the  
16          future, or have we identified --

17          MS. SPAIN: We have a report that was done  
18          by Janis Research a few years ago that  
19          identifies those significant buildings in the  
20          University. And also, the University has done  
21          studies. So we have a sense of what's historic.  
22          And they have to go through the same process for  
23          demolition that any other entity does. So those  
24          come through our office.

25          CHAIRMAN: But I know that the University

1 has a master plan in general. I was wondering  
2 if there was a historical component as well.

3 MS. SPAIN: They come to us, let us know  
4 what they intend to demolish. We go through the  
5 process.

6 CHAIRMAN: Thank you.

7 Does the board have any questions of staff  
8 or the applicant?

9 MR. EHRENHAFT: The only question I have,  
10 the muntin work can simply be handled  
11 administratively?

12 MS. SPAIN: Yes. It can be handled  
13 administratively.

14 MR. EHRENHAFT: And with respect to the  
15 louvers, what work --

16 MS. SPAIN: Are we still working on that?

17 MS. KAUTZ: We're meeting tomorrow.

18 MS. SPAIN: We're going out tomorrow to a  
19 site visit to get it and try to figure that out.  
20 So that may come before you, or we may be able  
21 to handle that administratively, depending on  
22 how it works.

23 MR. EHRENHAFT: Are there hazardous  
24 material questions? He says there is asbestos  
25 in some of them.

1 MS. SPAIN: That will have to be removed.  
2 But there may be a way to bring the louvers back  
3 if we can't salvage them. So we're having that  
4 discussion.

5 MR. EHRENHAFT: Thank you.

6 CHAIRMAN: Any other questions?

7 Is there anyone from the public who wishes  
8 to speak for or against this item?

9 Seeing none, we'll close the public  
10 portion of the hearing, open the floor for any  
11 comments, questions or motions.

12 MS. THOMPSON: This is a wonderful  
13 building. I play in the Miami Greater Symphonic  
14 band. Every Tuesday night I walk pass this  
15 building. I love it. I love the stairwell, the  
16 curved linear shape to it.

17 CHAIRMAN: I think the University has a  
18 very special, historical heritage here as one of  
19 the only tropical modernist university campuses  
20 in the United States. I am glad to see that  
21 we're cooperating with the historic resources to  
22 preserve that heritage. Thank you.

23 MS. SPAIN: It was the first college  
24 campus to have the International Style of  
25 architecture in the United States. It's very

1 special.

2 CHAIRMAN: Are there any motions on the  
3 floor? I can't make one.

4 MS. BACHE-WIIG: I move to approve it.

5 CHAIRMAN: We have a motion for approval.

6 Is that with the condition that --

7 MS. BACHE-WIIG: Yes, with the conditions.

8 MR. PARSLEY: I'll second.

9 CHAIRMAN: We have a motion and a second.  
10 Can we call the roll, please?

11 THE CLERK: Mr. Parsley?

12 MR. PARSLEY: Yes.

13 THE CLERK: Mr. Ehrenhaft?

14 MR. EHRENHAFT: Yes.

15 CHAIRMAN: Mr. Rodriguez?

16 MR. RODRIGUEZ: Yes.

17 THE CLERK: Ms. Thompson?

18 MS. THOMPSON: Yes.

19 THE CLERK: Mr. Menendez?

20 MR. MENENDEZ: Yes.

21 THE CLERK: Ms. Bache-Wiig?

22 MS. BACHE-WIIG: Yes.

23 THE CLERK: Mr. Silva?

24 CHAIRMAN: Yes.

25 The motion passes. Thank you.

1           Moving to the next item. This is case  
2           file COA-SP 2018-002, application for the  
3           issuance of a Special Certificate of  
4           Appropriateness for the property at 1212 Sorolla  
5           Avenue, a local historic landmark, legally  
6           designated as Lots 12 through 14, Block 2, Coral  
7           Gables Section E, according to the Plat thereof,  
8           as recorded in Plat Book 8, at Page 13 of the  
9           public records of Miami-Dade County, Florida.

10           The applicant is requesting design  
11           approval for the construction for an addition  
12           and alterations to the residence and sitework.

13           MS. SPAIN: This is a very small residence  
14           on a very large lot. It went to the Board of  
15           Architects in January of this year. This is one  
16           of the few staff reports that all three of us  
17           had a hand in in writing. So that was a little  
18           bizarre. We were stewing over this. It's a  
19           great design for the addition. There are just  
20           some very minor issues that we had with it.  
21           Staff is recommending approval with the  
22           following conditions.

23           I'll turn it over to the architect after I  
24           list these. The windows and garage door  
25           openings of the addition shall not mimic the

1 curved-corner windows of the historic home. The  
2 curved-corner windows of the historic home are  
3 to remain the focal point of the front facade.

4 That was what actually the Board of  
5 Architects looked at, and that was changed when  
6 they submitted it to us. We'd like to go back  
7 to not have that detail on anything, but where  
8 it was historically.

9 The proposed wing walls are to be removed.  
10 On the guest house, only the original sills  
11 should be retained, and sills should not be  
12 installed in the new openings.

13 The new tile roof is to be a true,  
14 two-piece barrel tile. The new pedestrian and  
15 driveway gate and perimeter wall adjustments are  
16 to be handled under a separate Certificate of  
17 Appropriateness, which is what we do.

18 The pool, the pool deck, and associated  
19 security wall and gates are to be handled under  
20 a separate COA.

21 And then the last one I think we can  
22 resolve here today. I added a seventh  
23 condition, which is, the location of the new  
24 two-car garage should be studied. We can  
25 discuss that further after the architect goes

1 through the presentation.

2 MR. BRAVO: Good afternoon, ladies and  
3 gentlemen. Pedro Bravo with Bravo Architecture,  
4 250 Catalonia Avenue, Coral Gables. With me  
5 here today are the owners, Tony and Eileen  
6 Garcia, and my father and partner, Jose Bravo.

7 What I want to do today is take you  
8 through a little bit of kind of the history of  
9 what we went through and kind of the program  
10 that we were given by our clients when they  
11 purchased the property and when they hired us a  
12 little over year ago -- actually, about year  
13 ago, March of last year.

14 As you know, it's a large property. It's  
15 150 feet wide. It's a small, little house in  
16 the middle of the property. However, the client  
17 had given us a substantial program to fill.

18 Ideally, they wanted to have a comfortable  
19 five-bedroom house. With a family of five  
20 adults, all five adults, one of their children  
21 has moved away, has married and moved away, but  
22 does frequent the house on the weekends. The  
23 other two children are adult children, working  
24 professionals that are living with them in the  
25 house.

1           So five bedrooms, large family room,  
2           comfortable kitchen, covered terrace with an  
3           outdoor kitchen, outdoor summer kitchen,  
4           billiard table, billiard room, collects sports  
5           memorabilia, billiard player, living/dining  
6           area, comfortable laundry room, two-car garage;  
7           and at the same time, having all this fit and  
8           work with and maintaining that existing small  
9           structure that was there.

10           So the existing house, as I will point out  
11           here, sits right in the middle. Oh, it doesn't  
12           work. As you see here, the existing house sits  
13           right in the middle of the property. The  
14           biggest challenge we had is how to add on this  
15           entire program to this structure.

16           We want to maintain the rear structure,  
17           which is the existing original garage structure,  
18           which was added on to it sometime after it was  
19           originally built.

20           There was also a small addition that was  
21           added onto afterwards, which is a master  
22           bathroom, a tower portion. That was sometime in  
23           the early 90s, the early 90s. There was a tower  
24           that was a very awkward master bathroom closet,  
25           which we felt that was easy to remove and allow

1 us to work with whatever we wanted to do.

2 Our ideal condition was to create a kind  
3 of formal courtyard environment between the  
4 existing main house and the detached structure.  
5 This is an adult living house -- it's an adult  
6 lived house. We wanted to create a pool  
7 structure in the center between both the  
8 structures. We wanted to create a nice,  
9 intimate, elegant courtyard.

10 We decided to go ahead and propose to  
11 eliminate that addition that was done in 1990.  
12 So here, you'll see the work done. The one that  
13 has the X on it, it's a higher roof. There is  
14 also a large trellis that was added at the same  
15 time. It's fairly large also. We're proposing  
16 to remove it.

17 This plan indicates -- and it's in your  
18 packet what's being proposed to be demolished.  
19 It shows that tower. It also shows some of the  
20 interior work that's being done. We are  
21 proposing to re-distribute the inside. It also  
22 talks about and illustrates the detached guest  
23 house, how we are renovating that for one of  
24 their daughters who is going to be living there  
25 as part of her apartment. It's going to be a

1 one-bedroom apartment with a small kitchen, and  
2 a bedroom, a bathroom. It has a connection to  
3 the outside for a pool bathroom.

4 These drawings can be -- basically, these  
5 were for zoning and compliance, which we went  
6 through the process and were approved.

7 So here we go. So this process -- this  
8 drawing indicates -- breaking up the project, we  
9 felt the way the existing was house laid out, it  
10 was broken up into the formal area -- I'm  
11 sorry -- the informal area, such as kitchen, and  
12 family, and then the bedroom area.

13 We decided the addition, we were going to  
14 expand it as far as two bedrooms, the master  
15 suite, and a bedroom was going to be built  
16 towards the east side. That was going to be an  
17 expansion of at least 35 feet wide.

18 On the west side, we were going to expand  
19 everything that was the informal guest areas,  
20 such as the kitchen, family, and billiard area.  
21 That was on the west side. And that we tried to  
22 set back. Each one of those places that we're  
23 adding to we're going to connect with what we  
24 call small bridges.

25 In your report, they're called hyphens.

1           Those small bridges were basically five feet  
2           wide. We call them transitional spaces; not  
3           only in width to separate the existing house,  
4           but it was also in height. And, massively, we  
5           created a skylight above throughout those  
6           transitional spaces, creating a ray of light  
7           that transitions on the inside. You can feel  
8           the transitions from the old to the new. That  
9           allows it, again, to really identify the  
10          existing structure the best we could. At the  
11          same time we tried to break up the massing of  
12          the entire structure, half on one side, half on  
13          the other side.

14                 Then what we also tried to do is on the  
15          west side where the family room and the kitchen  
16          and the billiard room were added, we created a  
17          transparent bridge that connected the existing  
18          house with the detached guest house. What that  
19          did was it created, basically -- it divided the  
20          yard in the back into basically a formal  
21          courtyard area, which is where the pool area is,  
22          and an informal garden area, which is on the  
23          west side where we have a large oak tree that  
24          we're trying to preserve.

25                 That tree, at one time we looked at maybe

1 removing or possibly even relocating it. We got  
2 an expert out there. They said the tree is  
3 okay, but it wouldn't survive a transplant.  
4 Plus, we couldn't find a place to put it. So we  
5 decided to leave it there, and we worked around  
6 it. We decided to leave the tree where it was.

7 So in keeping with that -- also, in the  
8 massing of the project, the way we would break  
9 it up is when you look at the roof structure,  
10 you will notice the proposed roof structure, we  
11 decided to create the existing -- the proposed  
12 structure in a very similar nature. The roof  
13 structure is simple. They're straight. They're  
14 not jagged. They're very clean and simple.

15 So the main house itself, if you look at  
16 the living room that's there of the existing  
17 house, it's a very simple, clean roof, truss  
18 system or Joyce system. We're proposing the  
19 same kind of ideal, simple solution for the  
20 additions as well, very clean and simple and  
21 straight, not a lot of jagged lines, very clean,  
22 and straightforward.

23 Now, this is the main facade of the house.  
24 This is the biggest challenge of all, is how do  
25 you integrate this large program into -- this

1 large, large property into this small cottage  
2 house. The approach that we took was to try to  
3 break the facade and the massing the best way we  
4 could into a rhythm that we felt that the house  
5 had.

6 Starting from the main house in the  
7 center, it had a main central portion, which was  
8 that living room with the arched gabled end and  
9 the window in the center.

10 The addition on the left-hand side, which  
11 is where the bedrooms are, we tried to kind of  
12 replicate -- not replicate, but try to use the  
13 same idea of rhythm; gabled end in the center,  
14 and then flat roofs on either side. That kind  
15 of created a rhythm proportion and small  
16 proportion. We didn't want to create any large  
17 proportion anywhere else. We felt it  
18 overshadowed the small cottage that it was.  
19 This has very small intimate proportions that I  
20 wanted to maintain the best we could.

21 On the right-hand side where we had the  
22 public spaces, that was the largest challenge,  
23 only because that kind of family room and  
24 kitchen massing is the largest of all. So what  
25 we did was we pushed that back further from the

1 street. That's set back 35 feet from the  
2 street. It is the largest massing, however. By  
3 setting it back and putting some planting in  
4 front it, a large window, we felt that it would  
5 be a lot less of an impact from the street.

6 And then on the right-hand side, at the  
7 end, all the way on the right is where the  
8 garage is. The two-car garage is a structure  
9 that is -- the two-car garage, it is impeding.  
10 And the idea was -- we did study numerous  
11 possibilities. We studied a two-car garage with  
12 one door, or a simple, plain facade with a flat  
13 roof. We studied the gabled ends on the  
14 left-hand side as opposed to the right-hand  
15 side.

16 What happens is the massing got very, very  
17 large. Our intent was what we were doing on the  
18 left-hand side. When you have a kitchen, family  
19 massing that you see right next to it, and then  
20 the garage as one large structure, it really  
21 completely lost its balance. We felt that that  
22 was the best way to alleviate the situation, by  
23 creating simple gable ends with light fixtures  
24 on the top as opposed to the ventilation that  
25 the existing house had, by doing some nice

1 barn-type doors, by doing some nice wing walls.  
2 We felt that it was kind of starting to soften  
3 up the facade as best possible, try to minimize  
4 the impact on the street.

5 So these basically take you to the facades  
6 of the house, the different sizes between the  
7 south elevations, which is the rear; the east  
8 facade, which is the open terrace; the  
9 transparent -- which connects the courtyard with  
10 the informal garden, which is where the tree is;  
11 the west elevation, which you will also see a  
12 bridge connection.

13 The terrace that connects the main house  
14 with the detached guest house, there is a small  
15 trellis that connects. That's more of a  
16 transition between the proposed terrace and the  
17 existing guest house. It's something that  
18 really softens the connection that goes there.

19 This particular drawing, which is also  
20 part of your packet, it illustrates on the top  
21 the existing facade as it is today. The one in  
22 the middle is the black and white of technical  
23 drawings of what's proposed, and the one below  
24 is in color what you just saw.

25 So here's an aerial photograph that we did

1 to get an idea of the rhythm, of the movement.  
2 We tried to maintain the proportions intimate  
3 and small as possible, tried to maintain that  
4 kind of ideal scenario of the existing house,  
5 and tried to minimize the impact on the street  
6 by creating small massing and rhythm.

7 You'll notice that where the bedroom wing  
8 is -- where the gabled end is, instead of doing  
9 ventilation on the top, we did a lantern on the  
10 top and a planter in the front. The birds are  
11 optional.

12 Another thing that was being proposed, in  
13 the front entry of the house, the existing front  
14 entry has a shed roof. We don't know -- and in  
15 talking to the department, there was a  
16 discussion if that shed roof is existing.  
17 Currently, it's got a small, round key stone  
18 column, and it has an entrance to the side. The  
19 steps are not in the front.

20 We felt that that door that's there now  
21 has really nice concave corners. We felt it  
22 would be nice to express it. So we're proposing  
23 to eliminate the shed roof to really express the  
24 door and bring it out. It's a really nice  
25 detail. And also, bring in the entrance to the

1 steps toward the front, bringing the steps  
2 forward as opposed to on the side. That's what  
3 you see there.

4 Then in the rear -- this is a shot of the  
5 rear courtyard area. In the new addition, we  
6 are proposing corner windows. There's one in  
7 the master bedroom, and there is a couple  
8 proposed in the family room structure as well.  
9 So it kind differentiates a little bit with the  
10 existing structure.

11 This is the shot from the gazebo looking  
12 towards to the covered terrace and beyond to the  
13 garden area. Again, it's just trying to keep  
14 elements -- wherever we had tall elements, we  
15 would choose maybe some smaller -- trellises,  
16 intimacy, small proportions, keeping and  
17 maintaining the character and the spirit of the  
18 existing house, which is the cottage feel.

19 There was one comment that the Board of  
20 Architects made regarding the wing walls. It's  
21 one of the conditions that Dona had mentioned.  
22 The wing walls on the sides, on the elevations,  
23 the Board of Architects made a comment about it  
24 regarding the length and width that they were,  
25 bring it back. Those wing walls, initially when

1 we took it to the board, they were a lot more  
2 pronounced. On the side, it had more of an  
3 evolution, and they were a lot wider.

4 What we did at the time to reflect our  
5 comment was that we made the wing wall wider.  
6 It's six inches wider, and the actual  
7 development of the curve is much shallower, a  
8 small taper.

9 We like it the way it looks. We welcome  
10 to entertain their suggestions. We have been  
11 working with them the whole time. They have  
12 been an integral part in helping us along. We  
13 have been meeting with them throughout the  
14 process. We welcome any questions or  
15 suggestions.

16 CHAIRMAN: Just two quick technical  
17 questions. We had another elevation passed out  
18 today. That's just the same elevation, but  
19 without the -- there is no changes?

20 MR. BRAVO: No.

21 CHAIRMAN: The other question was, Dona,  
22 in your comments, you reference the corner --  
23 kind of corner motif. And then you reference a  
24 BOA approved --

25 MS. SPAIN: Correct me if I am wrong.

1           When this was presented to the Board of  
2           Architects, only the historic portion of the  
3           house had those curves on it. Is that right?

4           MR. BRAVO: Right.

5           MS. SPAIN: But when they applied to this  
6           board, all the windows had those on it, at least  
7           in the front facade. So we think that it should  
8           just be on the historic portion to differentiate  
9           it.

10          CHAIRMAN: But there was no alternate  
11          detailing? It was just squared off?

12          MS. SPAIN: It was squared off.

13          MR. BRAVO: When we submit it to the Board  
14          of Architects -- in the process of design, we  
15          had those concave windows in our design. Before  
16          we submit it to the board, we took it upon  
17          ourselves to simplify it, to the dismay of our  
18          clients. When we presented it to the board, our  
19          client really liked the way it was before. So  
20          they really asked us to really move along  
21          forward and see if we can get that approved,  
22          because they really prefer the way it was  
23          before.

24          MS. SPAIN: I said that's a discussion  
25          that you all can have. There is no reason for

1 us to hold them back getting to this board when  
2 you could have that discussion.

3 CHAIRMAN: Just so we can focus the  
4 discussion, the two things -- well, there is a  
5 third thing as well. The two things so far that  
6 we have talked about that you kind of want to  
7 keep and disagree with staff comments are the  
8 wing walls, and the decorative elements on the  
9 windows of the proposed additions, right?

10 MR. BRAVO: We'd like to, but we're open  
11 to discussion.

12 CHAIRMAN: Dona, you had a comment about  
13 the garage as well.

14 MS. SPAIN: I know we discussed that at  
15 the Board of Architects. And I know there was a  
16 reason that you said that it couldn't be pushed  
17 back. I remember the discussion, but I didn't  
18 remember the cause, that you couldn't do that.

19 So, again, I didn't want to hold them up  
20 getting to the board. I thought we could have  
21 that discussion here.

22 It just seems like it's a very busy front  
23 elevation. I have to say I am thrilled that  
24 it's a one-story addition to a small home;  
25 because this could very easily on this property

1           been a massive two-story addition. So it's to  
2           the owners' credit and the architect's credit  
3           that they kept it at one-story. So this is just  
4           nitpicking on these small items. But I was a  
5           little concerned that it was very busy with the  
6           gabled ends, and I certainly can be convinced  
7           otherwise. It was just a concern.

8           MR. BRAVO: Can I respond to the garage  
9           location?

10          MS. SPAIN: Please.

11          MR. BRAVO: I think that the garage  
12          placement, initially it was all the way forward.  
13          We ended up moving it back another five or eight  
14          feet -- I'm sorry -- seven or eight feet further  
15          back, based on conversations that we had in the  
16          meetings with them.

17          There is a large oak tree that's back  
18          there. The way the program lays out is the  
19          public space, the billiard, the family room,  
20          those areas are facing the backyard, facing the  
21          garden. With the space that we had back there,  
22          this really starts to get closer to that space  
23          and creates a problem with that tree. We wanted  
24          to create that large green area back there.

25          Also, if you look at the floor plan and

1 the way it lays out, by moving the garage back  
2 there is almost like a line in the point. But  
3 there is almost like a line from the addition of  
4 the bedrooms all the way back, including the  
5 main house. We tried to preserve it.

6 Because the guest house that's back there  
7 is in the middle of the property. It creates a  
8 small space. We wanted to kind of preserve some  
9 type of -- almost like a Mason-Dixon line to  
10 really create green space in the back. Because  
11 the house is wide, but we wanted to create some  
12 depth. With the guest house in the middle,  
13 there was no sense of green space.

14 And the fact there is a one-story addition  
15 that was large -- we understand it was large.  
16 So building it forward, trying to create  
17 intimacy and movement, we're trying to create  
18 that green space that they wanted, that the  
19 owners certainly wanted.

20 MS. SPAIN: Maybe it's just the last  
21 gabled end. Can you bring up the front facade?

22 MR. PARSLEY: I like it with the gabled.

23 MS. SPAIN: Pardon me?

24 MR. PARSLEY: I like it with the gabled,  
25 to be different.

1 MS. SPAIN: It breaks it up.

2 CHAIRMAN: I was actually happy with  
3 the massing. As you were saying, we could have  
4 ended up with a massive, two-story monster that  
5 just overpowers that addition. This is actually  
6 nice, the way it balances out. I'm also glad  
7 there was no single door for the two-car garage.

8 So I don't mind the gabled as much. I  
9 would like to see that garage pushed back a  
10 little, if it's possible, and I'll tell you why.  
11 My concern is that you may have to increase the  
12 size slightly. I think the minimum size is 22  
13 feet, right, for a garage, depth?

14 It looks like you may be a little short on  
15 the length. You're going to have to go up by a  
16 foot or so. So if we do that, you want to do it  
17 to the rear. I wouldn't want to come any  
18 farther forward than we are now certainly.

19 But my question is, how close are we to  
20 that? That oak is near that trellis in the  
21 back?

22 MR. BRAVO: It's a little bit further  
23 back. We meet the one-car criteria. The bigger  
24 garage does meet the 22-foot criteria. The  
25 other one is a little bit shallower. We do meet

1 the zoning criteria. I don't think it will be  
2 growing the garage much because of it. The  
3 discussion of the garage moving in, if it's  
4 going to move, it's going to move. I don't  
5 think it's going to make a difference in the  
6 movement of it.

7 I think that the integration of the family  
8 room and the billiard room, the way that whole  
9 area works, I think it works well together. By  
10 moving the garage significantly, ten feet, for  
11 instance, I think that will kill that whole  
12 connection. And that's a significant move. Two  
13 or three feet, no. It's not going to kill a  
14 tree, but it would hurt the movement of the  
15 space.

16 Also, it will start to flatten a little  
17 bit the location of the kitchen. If you look at  
18 where the kitchen is situated on the side, it's  
19 set back 35 feet from the street. I have a  
20 separation in the garage. It's forward from  
21 that, five feet. If I start to move the garage  
22 back, then that separation between elements  
23 starts to really dissipate. And then what? I  
24 have got to do -- it kind of creates a domino  
25 effect.

1 CHAIRMAN: Anyone else want to comment?

2 MR. EHRENHAFT: I just want to talk about  
3 a couple of things that I have observed. I am  
4 not sure whether the last elevation could be put  
5 back up or not.

6 So going back to the main house, the  
7 original historic house, when I went by I  
8 noticed the shed roof. And I noticed that its  
9 pitch went so far down, that unless you're kind  
10 of ducking, you don't see the original curved  
11 edges -- you don't see the top of the windows  
12 that are there.

13 So does staff have a feel whether the shed  
14 roof was an addition that --

15 MS. KAUTZ: When we looked at the photos  
16 earlier on, and correct me if I am remembering  
17 this wrong, that the cypress that's in the  
18 porch, the rafters, don't extend through. So  
19 what's out there on that shed is now supported  
20 by a ledger on the outside that doesn't make  
21 sense. It shows up in the 1940s photograph.  
22 Correct?

23 MR. BRAVO: Yes.

24 MS. KAUTZ: We don't have a 20s  
25 photograph. And the way it's constructed

1 doesn't seem to be sort of an integral roof. So  
2 we were okay with that decision.

3 MR. EHRENHAFT: I like its absence, and  
4 then -- because you have the niche, you know,  
5 that goes back to your hyphen. I like the fact  
6 that then the original window on the west side  
7 also still has the curve details at the top.

8 MR. BRAVO: It does.

9 MR. EHRENHAFT: But I think it would  
10 enhance the original structure if only the  
11 original had the curved corners. I am wondering  
12 why the garage door to the left is less tall  
13 than the one on the right. Is it just because  
14 -- it would look awkward with the pitch?

15 MR. BRAVO: Correct. Typically throughout  
16 the facades and the whole composition in the  
17 front facade, you'll notice that the parapet  
18 roofs are lower than the sloped roofs. We kind  
19 of want to preserve that concept throughout.  
20 And it's just slightly lower. So we worked with  
21 the minimum height for the garage, and then we  
22 worked slightly higher for the pitched roof with  
23 the gabled end.

24 MR. EHRENHAFT: I think if the taller door  
25 on your right lost details at the top corners

1 and were simply square, and if the rest of the  
2 windows also did lose them, it would enhance the  
3 attention to what was original.

4 But it kind of really catches my eye and  
5 makes me, you know, stop and pause to see the  
6 square one to the left and the detailed one on  
7 the right. So I think it would be nice to have  
8 it the same --

9 MR. BRAVO: The same door?

10 MS. THOMPSON: I will disagree, though.

11 MR. EHRENHAFT: You would disagree?

12 MS. THOMPSON: Yes, I would disagree. I  
13 like that the two garage doors -- that the last  
14 one has that little scallop detail to it that is  
15 a repetition of the main structure window.

16 What I don't like is the other windows  
17 having the scallops, which you said they're  
18 going to flatten those. I think if those  
19 windows were flat, but that little scallop on  
20 the garage door was left in there, I think that  
21 would be really sweet.

22 MR. PARSLEY: I like the scallop.

23 CHAIRMAN: You like the scallop all over  
24 the garage door and the windows, on both?

25 MR. MENENDEZ: It's just visually it

1           throws you off a little bit. I think that's  
2           what it is. I like the flow that you have  
3           created and the rhythm of the house itself. But  
4           at the end of the garage, visually, it throws  
5           you off, as Bruce was saying.

6           CHAIRMAN: I think maybe if there is  
7           consensus, then maybe the scallops could stay.  
8           Maybe they can be detailed differently. Maybe  
9           they can be a smaller radius or even recessed an  
10          inch --

11          MS. SPAIN: It just needs to be something  
12          to differentiate the old from the new because,  
13          otherwise, it's really confusing --

14          CHAIRMAN: Exactly.

15          MS. SPAIN: -- this front elevation. You  
16          cannot tell where the historic portion ends and  
17          where the new begins. That's one of those  
18          standards that we're being held to.

19          CHAIRMAN: It seems to be the consensus  
20          that the scallops are a go, I guess, but --

21          MS. THOMPSON: On the door?

22          CHAIRMAN: Well, we have kind of a split  
23          board here. We'll see what the motion comes out  
24          with, but I do think it should be  
25          differentiated. I think they should be maybe

1           even recessed a little bit, and the radius  
2           changed so that there is differentiation between  
3           the existing and the proposed.

4           But, overall, I think we're kind of  
5           looking at details because the details are there  
6           to be analyzed. I think, overall, the project  
7           is great. I think it's a beautiful composition,  
8           and it is very well thought out and very  
9           appropriately scaled to the neighborhood, as  
10          well as to the house itself.

11          MR. PARSLEY: I've got one little minor  
12          suggestion. On the guest house, we have got an  
13          air conditioning unit right underneath the  
14          window.

15          MR. BRAVO: I see it. We haven't moved it  
16          yet.

17          MR. PARSLEY: I'd move that to the wall.  
18          And then if you go to your elevation 19, your  
19          rendering A-19, I like the overall design  
20          sequence and axial nature of your outdoor  
21          spaces. And I like the idea that it is with a  
22          trellis. I think it's a little too hard.  
23          Everybody is going to hang out in the covered  
24          terrace, the family room, the billiard room, the  
25          wading pool. 99 percent of your activity is

1 going to be down on the east end.

2 I think you've got to come up with a  
3 reason to use this trellis down here. In some  
4 ways it could be an outdoor dining table. But  
5 then I think I would treat it a little bit more  
6 country-esque; if it was framed by a border and  
7 then gravel underneath, and sitting underneath a  
8 Tuscan little hill town, outdoor, long, skinny  
9 buffet table with a -- I think you can get all  
10 the details and the actual nature, but I think  
11 you can do it a lot softer. I think it's too  
12 hard, and I think it could be detailed nicer,  
13 softer.

14 MS. THOMPSON: Are you saying you don't  
15 like this Pergola here?

16 MR. PARSLEY: No. I don't like the hard  
17 platform it sits on.

18 MR. BRAVO: It's an elevated platform.

19 MS. SPAIN: That's an interesting  
20 observation. That's something we can work out  
21 with staff and with the owners. They can look  
22 at that.

23 MR. BRAVO: Our client, he's more of an  
24 indoor guy, baseball, indoor billiards. She is  
25 definitely the outdoor. On the weekends she's

1 outside the whole time, working on the garden.  
2 This is more of a -- like you're saying  
3 something softer.

4 MR. PARSLEY: It would be softer.

5 MR. BRAVO: Like you're saying something  
6 softer, maybe some cleaner designs and cuts in  
7 the woods, and then some softer base as opposed  
8 to the hard concrete slab is something we can  
9 look into.

10 MS. SPAIN: I like that.

11 MS. BACHE-WIIG: I have a comment. I  
12 really appreciate your set. I think it was  
13 really well presented. It's very clear. The  
14 renderings that back it up, you know, help to  
15 communicate the design intent very nicely.

16 I think all of your elevations are great.  
17 The rear, the sides, I think that you really did  
18 a masterful job of changing the planes and the  
19 sloping, and introducing some trellises. And  
20 those corner windows I think were a great idea  
21 for those volumes.

22 And I think that the renderings of the  
23 rear showcase that you met your goal about  
24 creating that intimate space for adults. It  
25 looks like a hotel, if you will, like a

1 high-end, intimate boutique hotel that people  
2 will pay a lot money to stay at that hotel. I  
3 think you were successful in achieving that goal  
4 for your client, certainly.

5 You definitely had a big challenge for the  
6 front because you were essentially doing  
7 something that was three times its current size  
8 across the board.

9 I have to go back to Dona's comment about  
10 the volumes, because they seem to be similar,  
11 and I understand why you did it regarding the  
12 plan. But taking that center original volume  
13 and sort of repeating it on either side, if you  
14 will, with a large window -- isn't it along the  
15 same lines of what you did on the other  
16 elevations where you broke it up and you  
17 introduced other elements?

18 This one seems just too similar. And I  
19 don't know if there is a way of bringing in  
20 another element that could break that up. I  
21 don't know if there is like some kind of -- like  
22 a trellis element that introduces something  
23 else, just so that it doesn't look so similar to  
24 the original house. And I am sure you can do  
25 something like that, because you did it

1           everywhere else.

2           So I don't know what the solution  
3           necessarily would be at this moment. But taking  
4           maybe something from the rear -- these  
5           trellises, how they look in elevation, and maybe  
6           introducing something like that somewhere else.  
7           I think it's calling for it, because the volume  
8           is just -- they look too similar for me.

9           MR. BRAVO: As part of this lengthy  
10          process that we have been involved in, it's been  
11          a tremendous challenge and it's been -- in the  
12          rear, it turns out that the rear is almost  
13          completely modified. Because the existing house  
14          that remains is -- we have a nice terrace back  
15          there, and the terrace is actually being  
16          replaced again.

17          And in the front, we did study a number of  
18          things. We introduced several issues. We  
19          introduced trellises. We introduced brackets  
20          with shed roofs. We just felt that there were  
21          elements that were being introduced for no  
22          reason. We introduced canvass awnings. We  
23          thought they were kind of foreign.

24          Some of the initial renderings we took  
25          that Dona had, some colored awnings, canvass

1 awnings in the front, that brought a little bit  
2 of dynamic flow and shadow and stuff; but we  
3 ended up taking them off. We can look into  
4 something like that. Maybe that would help on  
5 the face and bring a little bit of shadow.

6 MS. BACHE-WIIG: To me, if I stand back, I  
7 see three houses, and I know that that's not  
8 your intent.

9 MR. BRAVO: Right.

10 MS. THOMPSON: The spot on the front  
11 elevation, that I can see where you can probably  
12 introduce a Pergola type of -- oh, that went on.  
13 I can't hear now. A little Pergola effect --  
14 like on the left side of the original structure,  
15 that would link it to the gabled part of the  
16 new -- on the left side -- I don't know what  
17 direction that is, but something that kind of  
18 stretched across from that gabled to the other  
19 gabled, or somewhere in there. Maybe not the  
20 total distance of that, but maybe just kind of  
21 like set -- a narrow one set on the ground, and  
22 then maybe bougainvillea can grow up in there or  
23 something.

24 I don't know. Like what you're saying, it  
25 does look like three houses.

1 MS. BACHE-WIIG: I don't know why you went  
2 away from the awnings. Maybe you saw that and  
3 it became very busy.

4 MR. BRAVO: What happened was the way it  
5 was laid on the east side, the left-hand side of  
6 the elevation, the awning was only placed on the  
7 small window all the way in the left, and it was  
8 nowhere else on the property.

9 We thought about doing it over the entry,  
10 because now the entry is exposed. Now that we  
11 took the shed roof off the entry, that front  
12 door is now exposed. We have to do something  
13 there. I don't know if a canvass awning is the  
14 proper thing to do there.

15 So now it's just an awning on one corner  
16 of the house, nowhere else on the front facade.  
17 It's on other places. It's on the rear. It's  
18 on the sides. So it kind of felt very isolated.  
19 So we removed it.

20 And then we didn't want to introduce it  
21 anywhere on the existing part. And then over  
22 the main house where the kitchen was, we kind of  
23 like that large window. We didn't want to break  
24 up that large window and put --

25 MS. SPAIN: I have a question about the

1 kitchen. Kara just pointed it out. If you're  
2 looking at the front facade, to the right of  
3 that, on the front elevation you have a large  
4 window. Behind that, I believe, is the counter  
5 in the kitchen. Is that right?

6 MR. BRAVO: Yes.

7 MS. SPAIN: Isn't that going to raise the  
8 sill high?

9 MR. BRAVO: It's 36 inches from the  
10 finished floor.

11 MS. SPAIN: You step down into that space?

12 MR. BRAVO: You do.

13 MS. SPAIN: Clever.

14 MR. BRAVO: If you look at the floor plan,  
15 there's a step.

16 MS. SPAIN: There is a step?

17 MR. BRAVO: Yeah. That's part of the  
18 transition. So the ray of light from the  
19 skylight and the step down gives you the  
20 transition physically and the space --

21 CHAIRMAN: I hear your points. I kind of  
22 like the three houses. It reinforces the rhythm  
23 from the street. I think it works. My issue  
24 with kind of adding ornamentation to the other  
25 wings is that I feel like the main house might

1 start to get lost.

2 MS. SPAIN: That's my concern, because  
3 you're really supposed to have the historic  
4 portion of the home be the focal point. If you  
5 start adding additional details to the  
6 additions, I am not sure that it wouldn't  
7 detract.

8 CHAIRMAN: The comments that we're getting  
9 from BOA and from staff are to kind of simplify  
10 it, in addition to try to eliminate or reduce  
11 the corner treatment and the wing walls. I  
12 think adding this, it may start popping those  
13 side pieces out a little more than we want them  
14 to. But that's my opinion.

15 Is there anybody else from the public that  
16 wishes to speak?

17 MR. RODRIGUEZ: I'd like to ask a  
18 question. How much set aside are on either side  
19 of the house --

20 MS. SPAIN: What are the setbacks?

21 MR. RODRIGUEZ: The setbacks on the sides.

22 MR. BRAVO: I think it's 15 on one and ten  
23 on the other. On the west side, it's ten. It's  
24 15 feet on the east side.

25 MR. RODRIGUEZ: Because I am very familiar

1 with the property. I've walked by it several  
2 times a day for years.

3 MS. SPAIN: You must walk everywhere in  
4 Coral Gables.

5 MR. RODRIGUEZ: I do, because I have  
6 walked all Coral Gables with my dog.

7 I was wondering how this is going to look  
8 on that block. You have a very small house next  
9 to you on one side, and then a corner house  
10 that's kind of on the side that's also much  
11 smaller. I'm wondering about the scale of this  
12 property on that block and how it's going to sit  
13 with the other houses.

14 If I were living across the street from  
15 it, I'd wonder, am I going to want to have this  
16 long house in front of me.

17 MS. SPAIN: I think that's why he broke up  
18 the facade. I think that's to Alex's point and  
19 looking like three smaller homes may be okay on  
20 that street.

21 MR. PARSLEY: Versus going vertical.

22 MS. SPAIN: On a historic property, we  
23 always tell people they can max out on an FAR on  
24 a historic property, just like they can on a  
25 non-historic property. So we would not want to

1           limit the ability to build on an addition. I am  
2           not exactly sure how you can do it with this  
3           size of a property.

4           MR. RODRIGUEZ: There are at least two  
5           other houses on the same block, on the same size  
6           lot, that have much more ample land on either  
7           side.

8           MR. MENENDEZ: That doesn't stop them from  
9           building something there tomorrow.

10          MR. RODRIGUEZ: I am not opposed to this.  
11          I'm speaking out loud, that it will seem a bit  
12          out-sized for that particular neighborhood.

13          MS. SPAIN: But less so than a large  
14          two-story addition would be.

15          MS. BACHE-WIIG: Is there any way that  
16          landscaping could break up this facade?

17          Robert, could we throw in a tree here and  
18          there and just break this thing up so that you  
19          don't have to see --

20          MR. PARSLEY: Most of the landscaping was  
21          done by a renderer, I think -- particularly if  
22          you're a gardener, a landscape architect  
23          could --

24          MR. RODRIGUEZ: I think that would make a  
25          big difference.

1           MR. PARSLEY: It would help most  
2 properties, including this one.

3           MR. BRAVO: We haven't mentioned it, but  
4 there is a four-foot height masonry wall with  
5 two feet of a picket fence above it --

6           MR. RODRIGUEZ: You were going to modify  
7 that wall.

8           MR. BRAVO: We're going to modify it to  
9 allow for the garage entry.

10          CHAIRMAN: Speaking to that, the staff is  
11 already requesting that the pool, the pool deck,  
12 and the exterior walls be brought back for a  
13 separate Certificate of Appropriateness. Maybe  
14 the landscaping could be added to that, and  
15 that's how we kind of handle it.

16          MS. SPAIN: Kara, was it your intent when  
17 you put that in to have him come back to the  
18 board for that, or do that as a standard COA?

19                 It was our thought that we would do that  
20 administratively.

21          CHAIRMAN: You could review the  
22 landscaping administratively.

23          MS. SPAIN: Happy to.

24          CHAIRMAN: You could add it to a  
25 condition.

1 MS. SPAIN: I know that he was surprised.

2 MR. PARSLEY: I'll move for approval with  
3 the --

4 CHAIRMAN: We have to close the public  
5 hearing first.

6 Anyone else in the public wants to speak  
7 for or against? Seeing none, the public portion  
8 is closed. We'll open the floor for other  
9 comments or motions.

10 MR. PARSLEY: I move to approve the  
11 project, with the staff comments and with the  
12 new scallops, to recess them slightly. I don't  
13 think you should change the style. I think you  
14 could insert them some to make them slightly  
15 different. And what were the other --

16 MS. SPAIN: Let's go through them one by  
17 one. You can either vote them up or down.

18 The wing walls, the proposed wing walls,  
19 we're asking that they be removed.

20 MS. THOMPSON: No.

21 MS. SPAIN: On the guest house, only the  
22 original sills should be retained. The sills  
23 should not be installed in the new openings.

24 The new tile roof is to be a true  
25 two-piece barrel tile. And then the pedestrian

1 and driveway gate would be a standard COA, as  
2 well the pool, the pool deck. That will be  
3 handled administratively by staff. And then we  
4 discussed the garage.

5 Since you all seem to be okay with the  
6 garage --

7 MR. PARSLEY: Exclude that.

8 MS. SPAIN: -- the only thing would be  
9 whether the wing walls stay and the original  
10 sills on the guest house.

11 MR. RODRIGUEZ: I like the wing walls.

12 MS. SPAIN: And the roof.

13 MS. THOMPSON: Why would anybody want to  
14 remove those wing walls? I think it just  
15 finishes it. It's like a finishing touch.

16 MS. SPAIN: Typically, in a historic home  
17 you don't add details that could possibly have  
18 been there --

19 MR. RODRIGUEZ: Doesn't that differentiate  
20 it from the main house?

21 MS. SPAIN: It does.

22 MR. RODRIGUEZ: Also, it's consistent with  
23 some of the other structures in that  
24 neighborhood.

25 MR. PARSLEY: I think a lot of times you

1           could see the old to the new. I think you're  
2           going to have a hard time differentiating here.  
3           I think that's the nature of the beast because  
4           it's so small. I think that's a preferable  
5           solution to going two stories, big massing  
6           behind it. And I like the ornamentation. So I  
7           don't think it takes away from the historic --

8           MS. SPAIN: It's your motion.

9           What about the roof tiles, true barrel  
10          tile?

11          MR. PARSLEY: True barrel.

12          CHAIRMAN: It sounds like we have a  
13          motion.

14          MR. PARSLEY: Let's try again.

15          MS. BACHE-WIIG: What about the  
16          landscaping?

17          MR. PARSLEY: I think that's going to be  
18          part of the pedestrian, pool deck, and -- yeah,  
19          we will add landscaping. So let's see if we can  
20          do this.

21          Recommend approval with the garage as  
22          shown, with the wing walls as shown, with the  
23          scallops slightly -- with any new scallops  
24          slightly recessed to differentiate.

25          The original sills only should be

1 retained. I think that's good; to use barrel  
2 tiles; that the new gate, driveway, perimeter  
3 walls and landscaping would be handled  
4 administratively under a separate Certificate of  
5 Appropriateness.

6 MS. SPAIN: And the pool deck also.

7 MR. PARSLEY: And the pool deck.

8 MR. RODRIGUEZ: And maintain the wing  
9 walls?

10 MR. PARSLEY: If it's shown on the  
11 drawing, we don't have to undue it.

12 MR. RODRIGUEZ: But they're recommending  
13 against it.

14 MS. SPAIN: I am not hearing this  
15 conversation.

16 MR. PARSLEY: Our motion is not  
17 contradicting theirs. It supercedes their  
18 recommendations. So we don't have to state the  
19 negative. Correct?

20 MS. SPAIN: Right. I don't know what the  
21 negative was.

22 MR. RODRIGUEZ: You were recommending to  
23 remove the wing walls.

24 MS. SPAIN: Yes, but that's okay. He said  
25 for them to remain.

1 MR. EHRENHAFT: Mr. Parsley, did you also  
2 argue for re-studying the platform with Pergola  
3 to the rear?

4 MR. PARSLEY: With a recommendation, it's  
5 part of the landscaping. I hope they heard  
6 that.

7 MR. EHRENHAFT: Thank you.

8 CHAIRMAN: We have a motion.

9 MS. THOMPSON: I second it.

10 CHAIRMAN: And a second.

11 Call the roll, please.

12 THE CLERK: Miss Bache-Wiig?

13 MS. BACHE-WIIG: Yes.

14 THE CLERK: Mr. Menendez?

15 MR. MENENDEZ: Yes.

16 THE CLERK: Mr. Parsley?

17 MR. PARSLEY: Yes.

18 THE CLERK: Mr. Ehrenhaft?

19 MR. EHRENHAFT: Yes.

20 THE CLERK: Miss Thompson?

21 MS. THOMPSON: Yes.

22 THE CLERK: Mr. Rodriguez?

23 MR. RODRIGUEZ: Yes.

24 THE CLERK: Mr. Silva?

25 CHAIRMAN: Yes.

1           Thank you. Do we have any items  
2           from staff?

3           MS. SPAIN: I don't have anything.

4           CHAIRMAN: Does anyone on the board have  
5           anything new?

6           Seeing none, can we get a motion to  
7           adjourn then?

8           MS. THOMPSON: I move that we adjourn this  
9           meeting.

10          MR. RODRIGUEZ: Second.

11          CHAIRMAN: There's a second. All in favor  
12          of adjournment?

13          (The motion was passed.)

14          CHAIRMAN: Thank you.

15          (The meeting was adjourned.)

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CERTIFICATE

I, LILLIAN RIVERA, Court Reporter, certify that I was authorized and did stenographically report the foregoing board meeting and that this transcript, pages 1 through 70, is a true record of the proceedings.

I further certify that I am not a relative, employee, attorney, or counsel for any of the parties, nor am I a relative or employee of any of the parties' attorney or counsel connected with the action, nor am I financially interested in the action.

Dated this 30th day of May 2018.

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LILLIAN RIVERA

Notary Public - State of Florida

My Commission Expires June 13, 2020

Commission # FF 980677