



## Exhibit F

*Historical Resources &  
Cultural Arts*

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2327 SALZEDO STREET  
CORAL GABLES  
FLORIDA 33134

☎ 305.460.5093  
✉ hist@coralgables.com

September 25, 2019

Jorge Navarro, Esq., for Owner  
Gables Miracle Mile LLC  
c/o Terranova Corporation  
801 Arthur Godfrey Road, Suite 600  
Miami Beach, FL 33140

Re: Case File TDR 2019-001 Consideration of the Transfer of Development Rights from the property at **348 Miracle Mile**, legally described as Lots 8 through 11, Block 1, Coral Gables Craft Section K, according to the Plat thereof, as recorded in Plat book 10, Page 40 of the Public Records of Miami-Dade County, Florida. The application requests approval of a maintenance plan, authorization for the transfer of the unused development rights, and the issuance of Certificates of Transfer and Historic Preservation Board review of the proposed hotel at 220 Miracle Mile, legally described as Lots 17 to 24 inclusive, Block 2, Coral Gables Crafts Section, according to the Plat thereof, as recorded in Plat book 10, Page 40 of the Public Records of Miami-Dade County

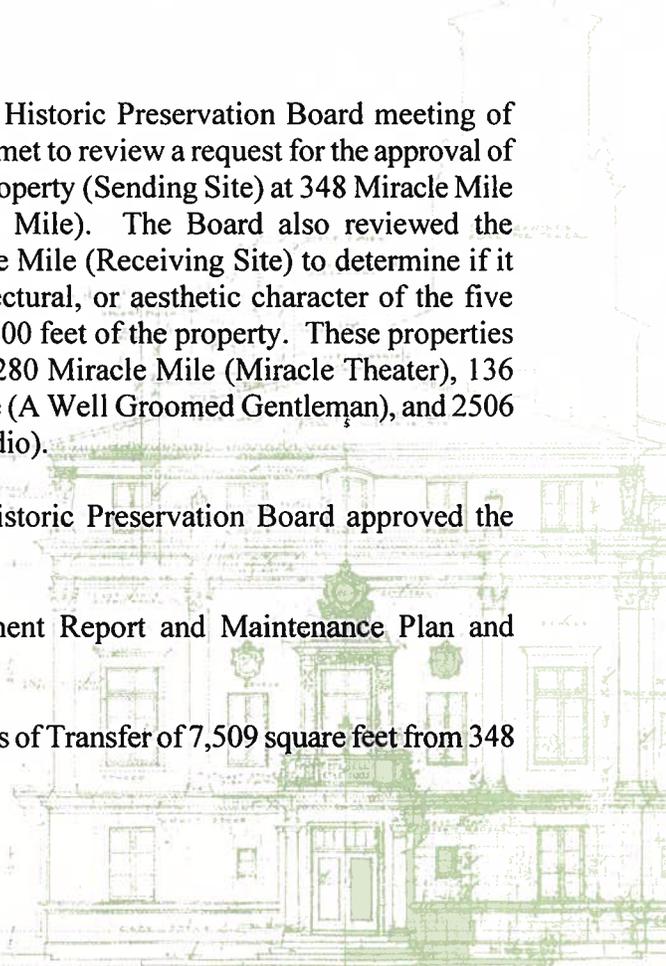
Dear Mr. Navarro:

This letter is to confirm the results of the Historic Preservation Board meeting of Thursday, September 19, 2019. The board met to review a request for the approval of Stabilization / Maintenance Plans for the property (Sending Site) at 348 Miracle Mile (designated as 340 and 348-350 Miracle Mile). The Board also reviewed the proposed hotel to be located at 220 Miracle Mile (Receiving Site) to determine if it would adversely affect the historic architectural, or aesthetic character of the five Local Historic Landmarks that are within 500 feet of the property. These properties are 169 Miracle Mile (Colonnade Hotel), 280 Miracle Mile (Miracle Theater), 136 Miracle Mile (Burger Fi), 130 Miracle Mile (A Well Groomed Gentleman), and 2506 Ponce de Leon Blvd. (H. George Fink Studio).

We are pleased to inform you that the Historic Preservation Board approved the following:

**APPROVAL** of the Conditions Assessment Report and Maintenance Plan and Schedule for 248 Miracle Mile and

**APPROVAL** of the issuance of Certificates of Transfer of 7,509 square feet from 348 Miracle Mile, and



**RECOMMENDATION TO THE CITY COMMISSION** that no building permit for the receiving site proposal at 220 Miracle Mile be issued until the remedial work is completed on the historic property.

The Historic Preservation Board also determined that the proposed development at 220 Miracle Mile will not adversely affect the historic architectural or aesthetic character of the Local Historic Landmarks within 500 feet of the property.

Please note that a Restrictive Covenant is required on both the sending and receiving properties outlining any and all applicable conditions of approval. The Restrictive Covenant shall require review and approval by the City Attorney prior to recordation. The Certificates of Transfer of Development Rights are valid for up to two years from the date of issuance.

Don't hesitate to contact this office if you have any further questions in regard to this matter.

Sincerely,



Dona M. Spain  
Historical Resources and Cultural Arts Director

- C: LHD 2000-17 340 Miracle Mile File
- LHD 2000-19 348-350 Miracle Mile File
- TDR 2019-001 220 Miracle Mile File
- Mindy McIlroy, Vice President Gables Miracle Mile LLC
- Josh Gelfman, Vice President of Development, Terranova Corp
- Miriam Soler Ramos, Esq. City Attorney
- Gustavo Ceballos, Assistant City Attorney
- Suramy Cabrera, Development Services Director
- Devin Cejas, Deputy Development Services Director
- Ramon Trias, Planning & Zoning Director



**TDR 2019-001  
RECEIVING SITE  
September 19, 2019**

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**STAFF REPORT  
REVIEW OF PROPOSED DEVELOPMENT AT  
220 MIRACLE MILE**

**RECEIVING SITE**

If the Receiving Site of TDRs is within 500 feet of a local historic landmark, Section 3-1006(A)(3) of the Coral Gables Zoning Code requires the Historic Preservation Board's review and approval of the proposed development to determine if the proposal adversely affects the historic, architectural, or aesthetic character of the historic properties.

<b><u>Owner:</u></b>	Gables Miracle Mile LLC c/o Terranova Corporation
<b><u>Legal Description:</u></b>	Lots 17 through 24 inclusive, Block 2 of Coral Gables Crafts Section, according to the Plat thereof, as recorded in Plat Book 10, Page 40 of the Public Records of Miami-Dade County
<b><u>Siting:</u></b>	The property faces north and is located on the southwest corner of Miracle Mile and Ponce de Leon Boulevard.

**Historically Designated Properties within 500 feet of the Proposed Development**

**169 Miracle Mile/180 Aragon Avenue (Colonnade Hotel)**, a Local Historic Landmark, a lengthy legal description is on file in the Historical Resources and Cultural Arts Department.

**280 Miracle Mile (Miracle Theater)**, a Local Historic Landmark, legally described as Lots 1 & 2, Lot 3 Less W 10 ft of N 70 ft, Lots 4 & 5 & 44 to 47 & 20 ft ALY Bet, Block 2 of Coral Gables Crafts Section, according to the Plat thereof, as recorded in Plat Book 10, Page 40 of the Public Record of Miami-Dade County, Florida.

**136 Miracle Mile (Burger Fi)**, a Local Historic Landmark, legally described as Lot 13, Block 3 Coral Gables Crafts Section, according to the Plat thereof, as recorded in Plat Book 10, Page 40 of the Public Record of Miami-Dade County, Florida

**130 Miracle Mile (A Well Groomed Gentleman)**, a Local Historic Landmark, legally described as Lots 14 & 15, Block 3 Coral Gables Crafts Section, according to the Plat thereof, as recorded in Plat Book 10, Page 40 of the Public Record of Miami-Dade County, Florida

**2506 Ponce de Leon Blvd (H. George Fink Studio)**, a Local Historic Landmark, legally described as Lots 22 & 23, Block 7, Coral Gables Crafts Section, according to the Plat thereof, as recorded in Plat Book 10, Page 40 of the Public Record of Miami-Dade County, Florida

## **BACKGROUND / EXISTING CONDITIONS**

The five properties listed are Local Historic Landmarks and are within 500 feet of the proposed development at 220 Miracle Mile. Therefore, per Section 3-1006(A)(3) of the Coral Gables Zoning Code, the Historic Preservation Board's review and approval of the proposed development is required to determine if the proposal adversely affects the historic, architectural, or aesthetic character of the historic property.

The proposed development located at 220 Miracle Mile received Board of Architects preliminary approval on August 22, 2019. It was determined at that meeting that the project is entitled to Level 1 Mediterranean bonus. Please note that Section 5-604(C) of the Coral Gables Zoning Code states the following:

*Level 1 bonus – Standards for all types of architectural design. Bonuses are available up to a maximum of .2 floor area ratio and up to a maximum of one (1) story for all types of architectural designs of buildings. The allowable floors are subject to the subject property applicable CP Map designation and the height is regulated by the Zoning Code.*

This means that the proposed development does not need to be a Mediterranean designed building to qualify for Level 1 bonus.

Coral Gables' Miracle Mile was conceived by advertising executive and developer George Zain at the end of World War II when he recognized the impact that the close of the war would have on the City. Mr. Zain suffered from glaucoma and was completely blind by 1945 when he successfully campaigned for a modern retail street. Coral Gables was inundated with servicemen and their families. New housing and additional services were needed to provide for the growing population. George Zain and his wife Rebyl persuaded other businessmen and merchants to focus on the improvement of a four-block section of Coral Way in the generally underdeveloped commercial section of Coral Gables.

The Miracle Mile Merchants Association held its first meeting in 1946 and pledged to convince the City of Coral Gables City Commission that Miracle Mile (their chosen name) would be a new modern 20<sup>th</sup> century street in contrast to the Mediterranean designed residential areas of the City. The following is from a February 28, 1956 article in Miami Daily News:

*They started off with a convincing first step by winning support for their modern ideas from city officials dedicated to preserving the Gables' traditional Spanish architecture. The Coral Gables Board of Supervising Architects in a special ruling declared, "all buildings on Coral Way must be modern, artistic and substantial."*

The Zains hired Architect Upton Ewing to design their storefronts. He used traditional materials combined with contemporary applications of glass and metal to create a new "modern" language for Coral Gables.

On March 4, 1947 the Coral Gables City Commission passed Resolution No. 2791 which stated

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September 19, 2019

*That portion of Coral Way bonded on the east by the west line of Douglas Road and bounded on the west by the east line of Le Jeune Road, be and the same is hereby designated and shall be known as the "Miracle Mile Section of Coral Way."*

On February 15, 1955 Merchants from along the street appeared before the City Commission and Resolution No. 5763 was passed that changed the name to simply "Miracle Mile."

### **STAFF OBSERVATIONS**

The proposed development consists of a ninety-one thousand two hundred forty-two (91,242) square foot 120 key boutique hotel with retail on the first floor. It is seventy feet (70'-0") in height plus a thirteen feet six inch (13'-6") penthouse. The required parking will be off-site in accordance with the Remote Off-Street Parking Section 5-1408(B) of the Coral Gables Zoning Code.

#### **Level One**

The first floor consists of retail space and reception / lobby for the hotel. This is situated off the alley in the rear. There is a paseo on the west of the building connecting the alley to Miracle Mile that satisfies the open space requirement. This level is 17' tall which is similar to the existing buildings on the Mile.

#### **Level Two**

The second floor consists of meeting rooms and two dining spaces. This floor steps back from Miracle Mile ten feet on the east and west sides which flank the center space. The center space is another thirty-four feet five inches back from Miracle Mile. There is a ten foot setback from Ponce de Leon Blvd and a twenty six foot side setback from the west property line.

#### **Levels Three - Level Six**

These are the hotel rooms. These floors follow the same footprint as Level Two below.

#### **Penthouse Level**

This consists of a bar / food and beverage service and a small fitness center with a large outdoor area and pool deck.

#### **Architectural Design**

As in the original 1940s historic buildings on Miracle Mile, the design of 220 Miracle Mile uses traditional materials of limestone and stucco combined with contemporary applications of glass and bronze. The use of black mullions and glass railings complete the composition. The vertical windows set into the white stucco and surrounded by glass span two floors is a contemporary application. The mullions, however, are traditional.

The hotel sits atop a larger seventeen foot (17'-0") tall retail base made of limestone and glass. Limestone is a material used often in Coral Gables, not only on the historic buildings on Miracle Mile but throughout the City. The simple clean lines of the round columns supporting a simple limestone make an elegant statement on the street. The design is continued on the Ponce de Leon

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September 19, 2019

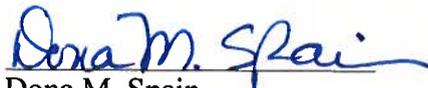
Elevation and the alley elevations. The overall design of the building is in keeping with the ruling of the Board of Supervising Architects when Miracle Mile was first conceived - that "all buildings on Coral Way must be modern, artistic and substantial."

Please note that this proposal requires review by the Planning and Zoning Board and the City Commission.

**STAFF RECOMMENDATION**

Staff recommends a motion to determine that the proposal does not adversely affect the historic, architectural, or aesthetic character of the historic properties located within 500 feet of the site and to **APPROVE** the proposal at 220 Miracle Mile with the understanding that it requires further review and approval by the Planning and Zoning Board and the City Commission.

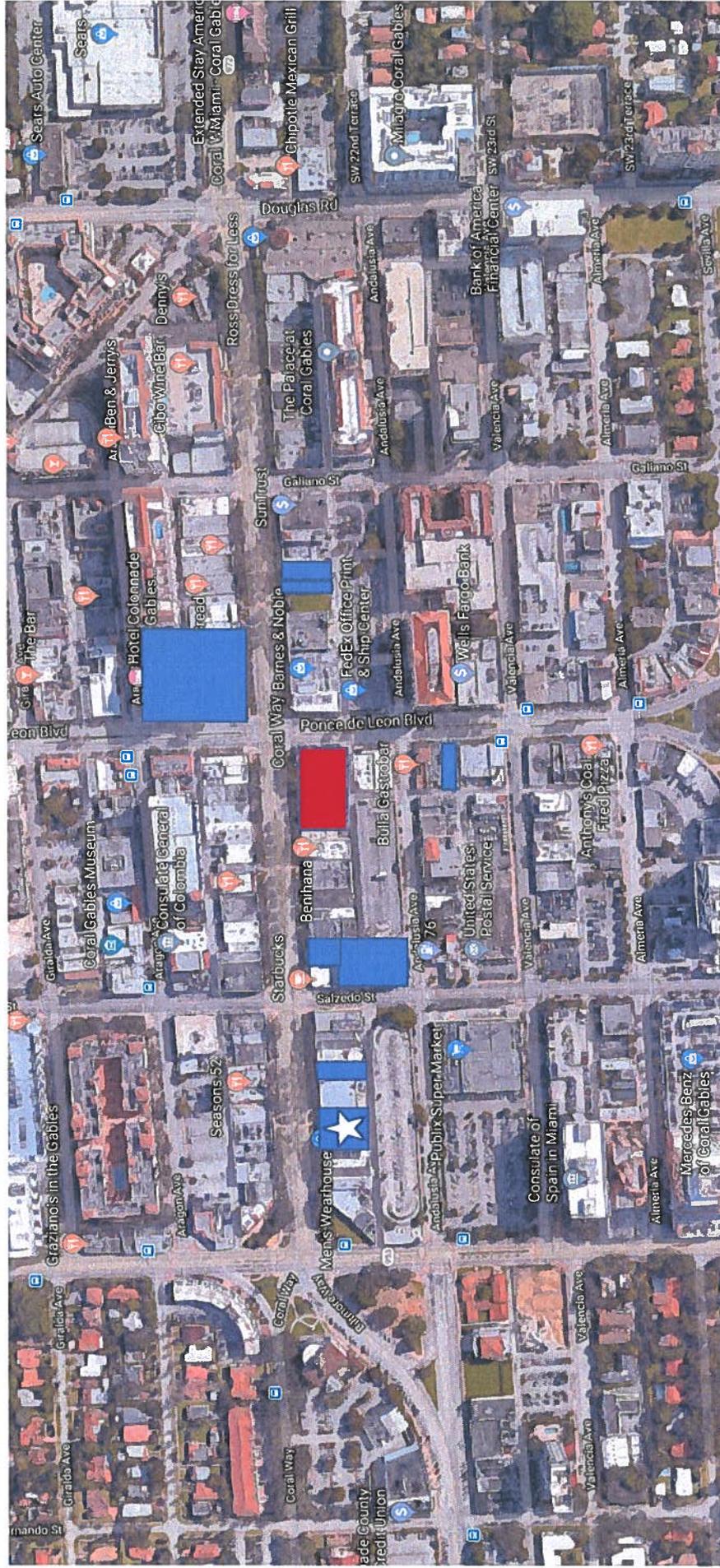
Respectfully submitted,



Dona M. Spain  
Historic Preservation Officer

Attachment:

Aerial view of Miracle Mile showing proposal site and historic properties



-  Receiving site
-  Historic property
-  Sending site

TDR 2019-001 - CORAL GABLES MIRACLE MILE



**TDR 2019-001**  
**SENDING SITE**  
**September 19, 2019**

*Historical Resources &  
Cultural Arts*

2327 SALZEDO STREET  
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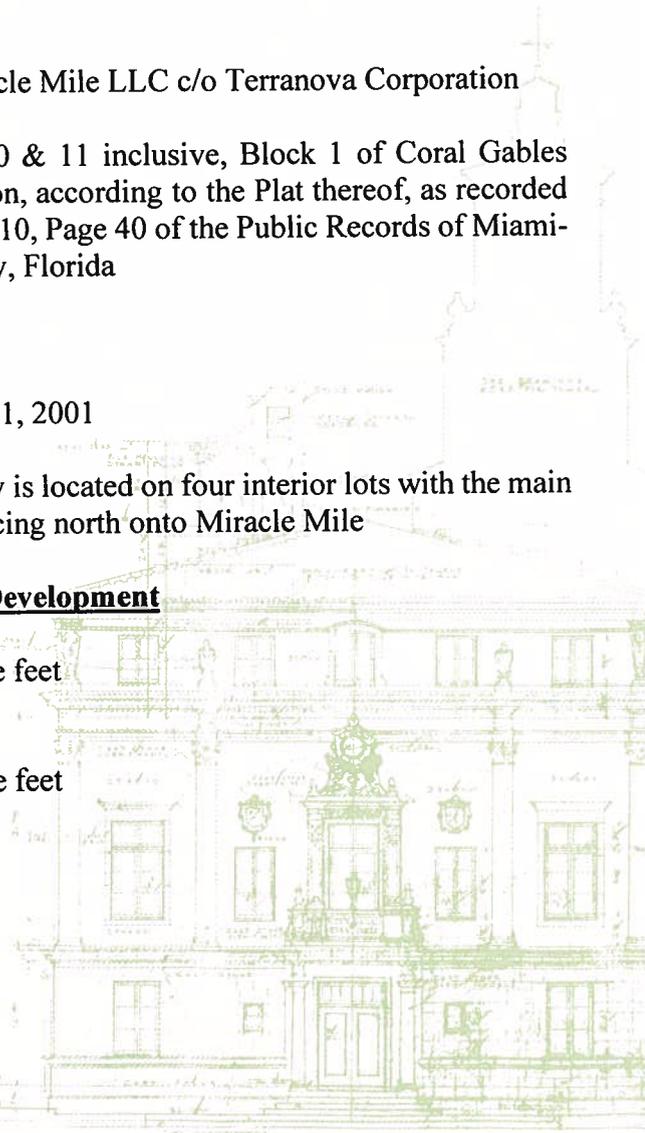
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## **STAFF REPORT**

### **CERTIFICATE OF TRANSFER OF DEVELOPMENT RIGHTS FROM THE PROPERTY AT 348 MIRACLE MILE (DESIGNATED AS 340 MIRACLE MILE & 348-350 MIRACLE MILE) LOCAL HISTORIC LANDMARKS**

#### **SENDING SITE**

<b><u>Proposal:</u></b>	The application requests approval of the maintenance plan, authorization for the transfer of unused development rights, and the issuance of Certificates of Transfer
<b><u>Owner:</u></b>	Gables Miracle Mile LLC c/o Terranova Corporation
<b><u>Legal Description:</u></b>	Lots 8, 9, 10 & 11 inclusive, Block 1 of Coral Gables Crafts Section, according to the Plat thereof, as recorded in Plat book 10, Page 40 of the Public Records of Miami-Dade County, Florida
<b><u>Date of Construction:</u></b>	1946
<b><u>Date of Designations:</u></b>	September 11, 2001
<b><u>Siting:</u></b>	The property is located on four interior lots with the main elevation facing north onto Miracle Mile
<b><u>Rights Available for Transfer:</u></b>	<b><u>Unused Development</u></b> 7,509 square feet
<b><u>Amount requested to be transferred:</u></b>	7,509 square feet



## **BACKGROUND / EXISTING CONDITIONS**

### **Miracle Mile:**

The Miracle Mile concept achieved its fulfillment primarily through the efforts of George K. Zain and his wife Rebyl Zain, who continued to promote her husband's dream even after his death in 1966. This strip of commercial properties located in the heart of the Central Building District was intended to be a modern, high-end shopping boulevard for the area.

Please note that the property now known as 348 Miracle Mile was two properties when it was designated as historic in 2001. It is among the first group of buildings specifically designed for Miracle Mile. The histories of the individual properties are as follows:

### **340 Miracle Mile (Lots 10 & 11, Block 1, Coral Gables Crafts Section)**

Upton C. Ewing, a notable local architect, author and artist, was commissioned to design many of Mr. Zain's buildings throughout the City. The design of 340 Miracle Mile utilized traditional materials such as oolitic limestone veneers combined with contemporary applications of glass and metal to create a new "modern" language for Coral Gables.

This rectangular building is constructed on two lots and exhibits many features that are characteristic of the Art Deco/Moderne architectural style. A storefront that utilizes structural glass, a flat roof with a parapet, pre-cast stone cornices and veneers and its semi-circular entry further reinforce the style. Of particular note is the original disc-shaped canopy, original carriage lamps and original pediment with dentil molding at the entrance door. Merchandise display windows are on both sides of the entry. At the roofline of the building there is a pre-cast stone cornice with a scallop design.

### **348-350 Miracle Mile (Lots 8 & 9, Block 1, Coral Gables Crafts Section)**

The building at 348-350 Miracle Mile was designed by Upton C. Ewing utilizing large expanses of glass combined with the more traditional South Florida material of oolitic limestone veneer. The first occupant was a woman's apparel shop called Ro'al owned by Albert and Rose Friedman. They remained open at this location for 26 years. Albert Friedman, "Mr. Miracle Mile," was one of the founders of the Miracle Mile Merchants Association. That organization held some of its first meetings at the rear of this store.

This rectangular building exhibits many features that are characteristic of the Art Deco/Moderne architectural style. Structural glass combined with more traditional materials of pre-cast cornice and oolitic limestone veneers created a new feeling and language for Coral Gables. Features that still exist today are the rounded planter, flat roof with parapet, a simple cornice, and large molded keystone frame that surrounds the window display.

## **STAFF OBSERVATIONS**

The attached Historic Preservation Board Application contains a Conditions Assessment Report and Maintenance Plan and Schedule done by R. J. Heisenbottle Architects that is dated August 13, 2019. This report evaluates the general condition of the building and site, identifies those areas that require remedial work, proposes corrective actions, proposes a maintenance schedule and assigns corresponding repair cost estimates. The report is based on field observations.

The report concludes that the two buildings are in excellent condition overall. The report recommends certain remedial work to be performed by an architectural conservator within six months and thereafter the condition of the building should be reviewed and the keystone cleaned annually. Staff recommends that no building permit for the receiving site proposal at 220 Miracle Mile be issued until the remedial work is completed.

**CALCULATION OF AVAILABLE TDRS**

PROPERTY ADDRESS	348 MIRACLE MILE
LOT SIZE	12,000 SF
PERMISSIBLE FAR	12,000 SF X 3.5 = 42,000 SF
EXISTING FAR OF BUILDING	12,076 SF
TOTAL AIR RIGHTS	42,000 - 12,076 = 29,924
PRIOR TRANSFERS (IN 2001)	22,415 SF
AVAILABLE TDRs	29,924 - 22,415 = 7,509 SF

**STAFF RECOMMENDATION**

The Historic Preservation Staff recommends the following:

**APPROVAL** of the Conditions Assessment Report and Maintenance Plan and Schedule and

**APPROVAL** of the issuance of Certificates of Transfer of 7,509 square feet from 348 Miracle Mile

**RECOMMEND TO THE CITY COMMISSION** that no building permit for the receiving site proposal at 220 Miracle Mile be issued until the remedial work is completed on the historic property.

Respectfully submitted,



Dona M. Spain  
Historic Preservation Officer

Attachments:

Designation Report for 340 Miracle Mile

Designation Report for 348-350 Miracle Mile

EXCERPT  
OF  
CITY  
OF  
CORAL GABLES  
HISTORIC PRESERVATION BOARD  
MEETING

IN RE: Case File TDR 2019-001 (Sending Site)  
Case File TDR 2019-001 (Receiving Site)

405 Biltmore Way,  
Coral Gables, Florida  
Thursday, 7:30 p.m.,  
September 19, 2019.

PARTICIPANTS:

BRUCE EHRENHAFT, Chairperson  
CESAR GARCIA-PONS, Board Member  
ALBERT MENENDEZ, Board Member  
XAVIER DURANA, Board Member  
RAUL R. RODRIGUEZ, Board Member  
MIKE SARDINAS, Board Member  
JANICE THOMSON, Board Member

DONA SPAIN, Historic Preservation Officer  
KARA KAUTZ, Assistant Historic Preservation Officer  
GUSTAVO J. CEBALLOS, Assistant City Attorney  
YESENIA DIAZ, Administrative Assistant

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1 \* \* \* \* \*  
2 MR. EHRENHAFT: Okay. Next item on the  
3 agenda is Transfer of Development Rights. We have both a  
4 sending site and a receiving site, so it's Case Number  
5 File -- Case File TDR 2019-001, consideration of the  
6 Transfer of Development Rights for the property at 348  
7 Miracle Mile, legally described as Lots 8 through 11,  
8 Block One, Coral Gables Craft Section K, according to the  
9 plat thereof as recorded in Plat Book Ten, Page 40, of the  
10 public records of Miami-Dade County, Florida.

11 The application requests approval of a  
12 maintenance plan, authorization for the transfer of the  
13 unused development rights, and the issuance of  
14 Certificates of Transfer.

15 MS. SPAIN: So this is a little different.  
16 The Transfer of Development Rights, it's a very simple  
17 thing that the city put into place to help the historic  
18 property owners maintain their property, and the concept  
19 is if you have a historical property -- and it has to be  
20 in certain areas of the city, not for single family homes.  
21 There are some apartment buildings on North Ponce that  
22 would qualify, but if you have a property that has a  
23 historic building on it, there are air rights.

24 Let's say that there's no building on it.  
25 There are certain maximum amount that you can build on

1 that property, including incentives, so if the existing  
2 historic property were to be able to be demolished, then  
3 they could build this maximum FAR on the site.

4 So what the TDR ordinance does, it takes into  
5 consideration the size of the historic building. It  
6 subtracts that from the maximum amount that they could  
7 build, and what you have left over are your air rights,  
8 and they're able to sell them to a development.

9 And again, the development has to be within a  
10 certain area of the city.

11 So this first portion is about the  
12 transferring of development rights, and let me get to --  
13 and I included in your packet the portion of the code that  
14 applies to Transfer of Development Rights.

15 MR. RODRIGUEZ: Quick question: Are these  
16 contiguous, 340 and 348?

17 MS. SPAIN: I have a map. Let me see. One  
18 of the properties -- there's two properties. One of the  
19 properties -- they were designated together. 348, 350 and  
20 340 Miracle Mile are contiguous.

21 MR. RODRIGUEZ: They are contiguous?

22 MS. SPAIN: Yes, uh-huh. So as you know,  
23 Miracle Mile was not developed by George Merrick. It was  
24 developed by the Zains, George Zain and Rebyl Zain. They,  
25 after World War II, developed Miracle Mile.

1 And when the sending site was first  
2 designated, it was designated as two properties. It is  
3 now known as 348 Miracle Mile, so it's a little confusing,  
4 but that's what happened on that.

5 It was the intent of the Zains to have this  
6 strip of commercial properties to be modern, high-end  
7 boulevard. It was not their intent to have it be a  
8 Mediterranean street.

9 340 Miracle Mile was designed by Upton Ewing  
10 who was a notable local architect, and it's constructed on  
11 two lots. It's Art Deco/Moderne architectural style, and  
12 there is a maintenance plan that was done by Rich  
13 Heisenbottle that is in your packet; the same with 348  
14 Miracle Mile that was also designed by Upton Ewing. Now  
15 they're known both as 348 Miracle Mile.

16 So the condition assessment report and  
17 maintenance plan that was done by Rich, it was dated  
18 August 13, 2009. It has a general conditions report and  
19 recommendations on how to maintain the properties. It's  
20 actually very well maintained.

21 What they're asking for is 7,509 square feet  
22 to be transferred. There was prior transfers in 2001 of  
23 22,415 square feet, so they only have 7,509 feet left to  
24 be transferred to the new proposal.

25 And staff is recommending approval of the

1 conditions assessment report and maintenance plan and  
 2 approval of the issuance of a certificate of transfer of  
 3 7,509 square feet, and my recommendation, but I understand  
 4 there is -- they have something to say about it, but the  
 5 recommendation to the city commission that no building  
 6 permit for the receiving site at 220 Miracle Mile be  
 7 issued until the remedial work that is in this report is  
 8 completed. I'm going to turn it over to the applicant.

9 MR. NAVARRO: Good evening, Mr. Chair, board  
 10 members. For the record, George Navarro, office at 333  
 11 Southeast Second Avenue. It's great to be here before you  
 12 this evening.

13 I had a pretty lengthy presentation, but I  
 14 think you've had a long agenda and staff has done a great  
 15 job.

16 Just with me this evening is the property  
 17 owner, Mr. Stephen Bittel, the chairman of Terranova, of  
 18 Terranova; along with Mindy McIlroy, the president of  
 19 Terranova and also the past president of the Coral Gables  
 20 Business Improvement District; and Bernardo Fort-Brescia  
 21 from Arquitectonica who has designed the project at 220  
 22 Miracle Mile site which is the old Starbucks location that  
 23 I'm sure many of us have frequented in the past.

24 And we're here before you, as Dona said, for  
 25 two items. One is to obtain your approval of the

1 maintenance plan and the certificate of transfer for the  
 2 340 and 350 Miracle Mile projects.

3 We have engaged Richard Heisenbottle who is a  
 4 well-known and well-respected historian and architect to  
 5 prepare the maintenance plan.

6 The plan said that both buildings were in  
 7 excellent condition, but there were a few items that  
 8 needed to be addressed, and I'm happy to actually report  
 9 that as of today, we've gone and addressed all those  
 10 items, so all of the items that were mentioned in that  
 11 report, we've gone ahead and fixed, so hopefully we'll --

12 MS. SPAIN: I'll check on that.

13 MR. NAVARRO: Yes. So we have an e-mail from  
 14 Mr. Heisenbottle that we'd like to submit into the record  
 15 saying he inspected the site today and all the work had  
 16 been done, so we're very proud of.

17 And we're also very proud for the building  
 18 that we are constructing at 220 Miracle Mile. We feel  
 19 it's going to be a great contribution not only to the  
 20 businesses along Miracle Mile, it's going to bring a lot  
 21 of pedestrian activity, a lot of visitors to enjoy all the  
 22 shops, all the restaurants, and all entertainment venues.

23 We're asking to transfer 7,509 square feet  
 24 from the two historically designated sites at 340 and 350  
 25 Miracle Mile over to the 220 Miracle Mile project.

1 This is going to be a seven-story hotel.  
 2 It's a boutique hotel. It has ground floor retail, so  
 3 we're activating the ground floor. It has some upper  
 4 level amenity space and some ancillary commercial uses for  
 5 the hotel.

6 The site fully complies with all the  
 7 requirements for the transfer of TDRs. It's located  
 8 within the CBD. The sending site has already been  
 9 designated as historic in 2001, and the maintenance plan,  
 10 we're in full compliance.

11 This project has gone through a very lengthy  
 12 review process. We still have one more stop which is city  
 13 commission, but we've gone through DRC. This project was  
 14 twice unanimously approved by the board of architects as  
 15 to architectural design and for the Level One  
 16 Mediterranean bonus.

17 And I'm happy to say that as of last week, we  
 18 went before the planning and zoning board who also  
 19 recommended approval of the project.

20 We've worked very hard with your historic  
 21 preservation officer. We have positive staff  
 22 recommendation, and we would ask that you please uphold  
 23 the staff recommendation and approve our certificates of  
 24 transfer so that we can move forward with this project.

25 Our entire team is here to answer any

1 questions that you may have.

2 MS. SPAIN: I do have one e-mail that was  
 3 sent late today.

4 "Dear Preservation Board: Using TDRs to  
 5 alter the character of Miracle Mile seems like a misuse of  
 6 the concept. The 220 Miracle Mile is out of scale and  
 7 lacks compatibility with the Mile. Please deny the  
 8 transfer."

9 And that's from Dolly McIntyre, 409 Viscaya  
 10 Avenue.

11 MR. NAVARRO: And the process we're  
 12 following, just to kind of respond to that comment, is  
 13 there's been several TDR transfers already approved along  
 14 the Mile, actually one from this site I believe as well.

15 MS. SPAIN: Yes.

16 MR. NAVARRO: So this is something that's  
 17 commonly done, and what it is, is to promote the  
 18 preservation of properties and to, you know, allocate some  
 19 of that unused development capacity. As opposed to  
 20 putting it on that site, we're putting it somewhere else,  
 21 so we're hoping to get your support here today.

22 MR. EHRENSHAFT: Okay.

23 MR. GARCIA-PONS: Are we, are we doing --  
 24 we're doing one item at a time, correct?

25 MS. SPAIN: I think so.

1 MR. GARCIA-PONS: How does that --  
 2 MS. SPAIN: But you can change that. I mean,  
 3 I didn't want it to get confusing.  
 4 MR. GARCIA-PONS: Are we legally required to  
 5 do it a certain way?  
 6 MR. CEBALLOS: I would highly suggest that  
 7 the maintenance and the preservation plan be addressed  
 8 first.  
 9 MS. SPAIN: Right.  
 10 MR. CEBALLOS: And the receiving site be  
 11 treated as a separate matter.  
 12 MS. SPAIN: That's what I thought.  
 13 MR. NAVARRO: Could we have the dialogue on  
 14 both and then just take both items separately for a vote  
 15 since they're both kind of interrelated?  
 16 MR. GARCIA-PONS: Well, and discussion.  
 17 MS. SPAIN: No.  
 18 MR. NAVARRO: And discussion, yes.  
 19 MR. GARCIA-PONS: Right.  
 20 MS. SPAIN: Yes, I agree.  
 21 MR. NAVARRO: Because without the approval of  
 22 one, we --  
 23 MR. RODRIGUEZ: I have a quick question.  
 24 MR. GARCIA-PONS: Did you read them, did you  
 25 read them both in?

1 MR. EHRENHAFT: No.  
 2 MR. GARCIA-PONS: Okay, so --  
 3 MR. EHRENHAFT: I read only the first in.  
 4 MR. GARCIA-PONS: -- we're only --  
 5 MS. SPAIN: Right now you're only doing the  
 6 maintenance plan.  
 7 MR. EHRENHAFT: The maintenance plan and then  
 8 approval --  
 9 MR. RODRIGUEZ: The sending property --  
 10 MR. EHRENHAFT: -- to the issuance of a  
 11 certificate.  
 12 MS. SPAIN: Right.  
 13 MR. RODRIGUEZ: -- if they were able to apply  
 14 for a building permit to add to the top of the building,  
 15 would they be able to go up seven stories?  
 16 MR. NAVARRO: No, no, not on the --  
 17 MS. SPAIN: On the sending site, no --  
 18 MR. RODRIGUEZ: On the sending site.  
 19 MR. EHRENHAFT: No.  
 20 MS. SPAIN: -- because they don't have the  
 21 required square footage.  
 22 MR. NAVARRO: Yeah, we could go up on it.  
 23 We'd have to obviously come before this board to get a  
 24 certificate of appropriateness.  
 25 MS. SPAIN: Yes, and that would be difficult

1 to do.  
 2 MR. NAVARRO: We'd have to go to the board of  
 3 architects. We'd have to --  
 4 MR. RODRIGUEZ: Okay.  
 5 MR. NAVARRO: -- design a plan that would  
 6 fit. I don't know if structurally you could do it, but  
 7 you know, the idea was to not promote that, promote to  
 8 have square footage transferred off site.  
 9 MS. SPAIN: That's what's good about  
 10 transferring the air rights.  
 11 MR. EHRENHAFT: Right.  
 12 MS. SPAIN: Because you really keep the  
 13 historical integrity of the building intact because  
 14 they're not allowed to do the additions.  
 15 MR. MENENDEZ: Right.  
 16 MR. EHRENHAFT: Right.  
 17 MS. SPAIN: They've sold off the ability to  
 18 do that.  
 19 MR. GARCIA-PONS: So the only thing that  
 20 we're reviewing as part of this item is approval of the  
 21 maintenance plan and approving the 7,500 square feet.  
 22 MS. SPAIN: That's right.  
 23 MR. GARCIA-PONS: And that's it for this one.  
 24 MS. SPAIN: That's it.  
 25 MR. GARCIA-PONS: Okay.

1 MR. EHRENHAFT: Okay.  
 2 MS. THOMSON: And the 7,500 square feet that  
 3 you're talking about adding to this building, where is the  
 4 parking going to be?  
 5 MS. SPAIN: Okay.  
 6 MR. MENENDEZ: It's got to be off site,  
 7 isn't it?  
 8 MR. GARCIA-PONS: I think --  
 9 MS. SPAIN: Yes, but right now, we're only  
 10 talking about the sending sites.  
 11 MR. EHRENHAFT: Right.  
 12 MR. GARCIA-PONS: We're approving, we're  
 13 approving just on the sending site, whether the  
 14 maintenance plan as provided to us is appropriate --  
 15 MS. SPAIN: Right.  
 16 MR. GARCIA-PONS: -- to sending 7,500 square  
 17 feet somewhere?  
 18 MR. MENENDEZ: Right.  
 19 MR. GARCIA-PONS: Not specifically to the  
 20 next item? So this first item is just the maintenance  
 21 plan --  
 22 MS. SPAIN: The maintenance plan.  
 23 MR. GARCIA-PONS: -- and the number?  
 24 MR. EHRENHAFT: Right.  
 25 MS. THOMSON: It's just sending 7,500 square

1 feet somewhere out there?

2 MR. GARCIA-PONS: We're approving that they  
3 can do it.

4 MS. THOMSON: That they can do it, okay.

5 MR. CEBALLOS: It is basically the  
6 issuance --

7 MS. THOMSON: I got it.

8 MR. CEBALLOS: -- of the certificate of  
9 transfer.

10 MS. THOMSON: I got it.

11 MR. CEBALLOS: They have two years to use  
12 them.

13 MS. SPAIN: Right.

14 MS. THOMSON: Uh-huh.

15 MR. MENENDEZ: Zoning code for that area is  
16 maximum 70 feet height?

17 MR. NAVARRO: So you have, there's --

18 MS. SPAIN: Okay, but we're only talking  
19 about the sending sites now. I'm sorry. I want to keep  
20 you on track.

21 MS. THOMSON: Yeah, but we --

22 MR. MENENDEZ: But the sending site is  
23 maximum 70 feet?

24 MS. SPAIN: I think that's all of Miracle  
25 Mile.

1 MR. MENENDEZ: Yes. I'm just verifying.

2 MR. NAVARRO: So there's -- from a zoning  
3 perspective, that is the minimum.

4 If you take advantage of Level One, that  
5 bonus, you're allowed to go to 83 and a half feet, and if  
6 you go to Level Two Med bonus, you do a pure Mediterranean  
7 building, you're able to add an additional story, so  
8 you're able to go to a total of eight stories.

9 It was historically at 190 feet, but when it  
10 was down-zoned a long time ago they put these caps in, but  
11 you still have the Mediterranean bonus requirements in  
12 your code and the special bonus.

13 MS. SPAIN: And Level One is just for design.  
14 It's not for Mediterranean. It's called Mediterranean. I  
15 don't know why. It's very confusing.

16 MS. THOMSON: Yeah, I'm confused. Are we  
17 talking about, are we talking about approving the design  
18 at this point, or is this just --

19 MR. SARDINAS: No.

20 MS. THOMSON: -- the feet out there in Never  
21 Never Land?

22 MR. GARCIA-PONS: Excuse me. Can you just  
23 take that drawing down? Right. So we're not talking  
24 about the next project at all.

25 MS. THOMSON: Okay.

1 MR. GARCIA-PONS: We're only talking about  
2 the maintenance plan and the 7,590 square feet. That is  
3 all that's being asked of us.

4 MR. EHRENHAFT: On the property that is  
5 sending the air rights.

6 MS. THOMSON: Okay.

7 MR. EHRENHAFT: Okay?

8 MS. SPAIN: So they could, they can -- you  
9 could issue the certificates of transfer, and if the  
10 proposal that we're not talking about now doesn't go  
11 forward, they have two years to use the transfer to  
12 another site, so it's not about the receiving site.

13 MS. THOMSON: Okay, and these people own this  
14 property and the air rights? They already own that?

15 MS. SPAIN: Yes, yes.

16 MR. GARCIA-PONS: The current owner. Do we  
17 have a picture of the existing building? Maybe that would  
18 help.

19 MS. SPAIN: We do.

20 MR. GARCIA-PONS: Can we pull just that, just  
21 the 220?

22 MR. NAVARRO: Yes. These are, it's the  
23 bridal store and the Men's Wearhouse, so if you're  
24 familiar with those two.

25 MR. RODRIGUEZ: Yes.

1 MR. GARCIA-PONS: So what we're approving  
2 then is that that property --

3 MS. THOMSON: Yes, I'm real familiar with  
4 them.

5 MR. GARCIA-PONS: -- that that property will  
6 never change --

7 MS. SPAIN: Right.

8 MR. GARCIA-PONS: -- the one that they're  
9 going to show us now?

10 MS. SPAIN: That's exactly right. Can you --  
11 I don't think she can see it.

12 MS. THOMSON: I can't see it over here.

13 MR. EHRENHAFT: May I interject and one --  
14 ask a sub-question?

15 MS. SPAIN: Sure.

16 MR. EHRENHAFT: So they have a two-year  
17 window to use that certificate of transfer. If that  
18 expires, does it all go away and they're back to status  
19 quo?

20 MS. SPAIN: It expires in two years, right?

21 MR. CEBALLOS: Yes.

22 MS. SPAIN: Yes.

23 MR. EHRENHAFT: Okay.

24 MR. RODRIGUEZ: So it would have to come back  
25 again.

1 MR. EHRENHAFT: It would have to come back,  
 2 right?  
 3 MR. RODRIGUEZ: They send it.  
 4 MS. SPAIN: Yes.  
 5 MS. THOMSON: Okay. So we're talking about  
 6 adding height to these buildings here?  
 7 MS. SPAIN: No.  
 8 MR. MENENDEZ: No.  
 9 MS. THOMSON: We're not talking about that at  
 10 all.  
 11 MR. MENENDEZ: You're taking away height.  
 12 MR. RODRIGUEZ: I think you have to try  
 13 again.  
 14 MS. THOMSON: So I'm sorry if I'm confused.  
 15 MS. SPAIN: That's okay, no, no, no.  
 16 MS. THOMSON: I'm confused on this.  
 17 MS. SPAIN: It's a little complicated, but --  
 18 MS. THOMSON: Because this came out of  
 19 nowhere.  
 20 MS. SPAIN: -- the sending sites -- well,  
 21 it's been around for quite some time. They used it on  
 22 these same buildings in 2001.  
 23 MS. THOMSON: But this project has come out  
 24 of nowhere.  
 25 MS. SPAIN: Oh, well, I don't know. I've

1 been dealing with it. DRC, planning and zoning board,  
 2 board of architects --  
 3 MS. THOMSON: Has it gone through the  
 4 protocol of steps to get approvals?  
 5 MS. SPAIN: Yes.  
 6 MS. THOMSON: Or has it gone to like another  
 7 area and gotten approval that it should have come here  
 8 before?  
 9 MS. SPAIN: No, no. It's appropriately  
 10 before you.  
 11 MS. THOMSON: Okay.  
 12 MR. GARCIA-PONS: And we're not dealing with  
 13 that project --  
 14 MS. SPAIN: No.  
 15 MR. GARCIA-PONS: -- this time.  
 16 MS. SPAIN: So a sending site -- you have air  
 17 rights. If you have a property, a commercial property --  
 18 MS. THOMSON: Yeah.  
 19 MS. SPAIN: -- and you could build 5,000  
 20 square feet on it and your building is 1,000 square feet,  
 21 then you have 4,000 square feet that you could build on  
 22 that property, but instead of doing that, they're selling  
 23 those air rights. They're getting a certificate that  
 24 allows them to sell them to a developer, and that money is  
 25 used to maintain the historic property.

1 MS. THOMSON: Okay. I understand that.  
 2 MR. EHRENHAFT: Then the historic property  
 3 will stay in its same posture and elevation.  
 4 MS. THOMSON: Same footprint?  
 5 MR. EHRENHAFT: Same footprint, yes.  
 6 MS. SPAIN: Yes, yes, everything.  
 7 MR. EHRENHAFT: They're foregoing the ability  
 8 to build higher.  
 9 MS. THOMSON: Alleyways will remain historic?  
 10 MS. SPAIN: These sending sites will then not  
 11 be able to add any square footage --  
 12 MR. EHRENHAFT: Right.  
 13 MS. SPAIN: -- because they won't have any  
 14 more buildable area to build.  
 15 MR. GARCIA-PONS: They're going to go from  
 16 7,500 to zero change.  
 17 MS. THOMSON: Okay.  
 18 MS. SPAIN: Right. So that's a good thing  
 19 for the sending sites.  
 20 MS. THOMSON: Okay.  
 21 MS. SPAIN: Okay.  
 22 MR. EHRENHAFT: Okay.  
 23 MR. GARCIA-PONS: We need to open it to the  
 24 public, or how do we do it?  
 25 MR. EHRENHAFT: Yes. So is there anyone

1 present in the audience who wishes to speak in favor of  
 2 this case? Anybody in opposition? Okay.  
 3 So that closes the public hearing portion,  
 4 and is there any further discussion from the board?  
 5 MR. GARCIA-PONS: I would like to put forward  
 6 a motion to approve staff recommendations as to designate  
 7 this a sending site for the 7,500 square feet, 7,509  
 8 square feet, and approve the maintenance plan as proposed  
 9 by the applicant.  
 10 MS. THOMSON: It's being ramrodded.  
 11 MR. EHRENHAFT: Is there a second?  
 12 MR. RODRIGUEZ: Second it.  
 13 MR. DURANA: I second.  
 14 MR. RODRIGUEZ: You have the second this  
 15 time.  
 16 MR. EHRENHAFT: Okay, okay. May we call the  
 17 roll, please?  
 18 THE ADMINISTRATIVE ASSISTANT: Mr. Sardinias?  
 19 MR. SARDINAS: Yes.  
 20 THE ADMINISTRATIVE ASSISTANT: Mr. Durana?  
 21 MR. DURANA: Yes.  
 22 THE ADMINISTRATIVE ASSISTANT: Miss  
 23 Bache-Wiig?  
 24 MS. BACHE-WIIG: Yes.  
 25 THE ADMINISTRATIVE ASSISTANT: Mr. Menendez?

1 MR. MENENDEZ: Yes.  
 2 THE ADMINISTRATIVE ASSISTANT: Mr. Rodriguez?  
 3 MR. RODRIGUEZ: Yes.  
 4 THE ADMINISTRATIVE ASSISTANT: Miss Thomson?  
 5 MS. THOMSON: No.  
 6 THE ADMINISTRATIVE ASSISTANT: Mr.  
 7 Garcia-Pons?  
 8 MR. GARCIA-PONS: Yes.  
 9 THE ADMINISTRATIVE ASSISTANT: Mr. Ehrenhaft?  
 10 MR. EHRENHAFT: Yes. Okay. Next we have  
 11 Item Nine, Transfer of Development Rights for receiving  
 12 site.  
 13 The proposed development receiving site is  
 14 located at 220 Miracle Mile, legally described as Lot 17  
 15 to 24, inclusive, Block Two, Coral Gables Craft Section  
 16 according to the plat thereof as recorded in Plat Book  
 17 Ten, Page 40, of the public records of Miami-Dade County,  
 18 Florida.  
 19 The following historically designated  
 20 properties are within 500 feet of the proposed development  
 21 located at 220 Miracle Mile:  
 22 280 Miracle Mile, the Miracle Theater. A  
 23 lengthy legal description is on file at the Historical  
 24 Resources and Cultural Arts Department.  
 25 136 Miracle Mile, legally described as Lot

1 13, Block Three, Coral Gables Craft Section, according to  
 2 the plat thereof as recorded in Plat Book Ten, Page 40, of  
 3 the public record of Miami-Dade County, Florida.  
 4 130 Miracle Mile, legally described as Lots  
 5 14 and 15, Block Three, Coral Gables Craft Section  
 6 according to the plat thereof as recorded in Plat Book  
 7 Ten, Page 40, of the public record of Miami-Dade County,  
 8 Florida.  
 9 Next, 2506 Ponce de Leon Boulevard, the H.  
 10 George Fink Studio, legally described as Lots 22 and 23,  
 11 Block Seven, Coral Gables Craft Section, according to the  
 12 plat thereof as recorded in Plat Book Ten, Page, 40 of the  
 13 public record of Miami-Dade County, Florida.  
 14 Finally, 169 Miracle Mile/180 Aragon Avenue,  
 15 the Colonnade Hotel. A lengthy legal description is on  
 16 file in the Historical Resources and Cultural Arts  
 17 Department.  
 18 Therefore, per Section 3-1006 of the Coral  
 19 Gables Zoning Code, the Historic Preservation Board's  
 20 review and approval of the proposed development is  
 21 required to determine if the proposal adversely affects  
 22 the historic architectural or esthetic character of the  
 23 historic property.  
 24 MS. SPAIN: Okay. So typically if there were  
 25 no historic properties within 500 feet of this proposed

1 site, the proposal would not come to this board, but the  
 2 zoning code requires, if there's any historic properties  
 3 within 500 feet of a development that's receiving TDRs,  
 4 that it come to this board for review, so that's what this  
 5 is about.  
 6 The proposed development received board of  
 7 architects preliminary approval on August 22nd. It was  
 8 determined at that meeting that it meets Level One  
 9 Mediterranean bonus, but that doesn't mean it has to be  
 10 Mediterranean. It -- Level One bonus is a standards for  
 11 all types of architectural design.  
 12 And I remember when that was put in the code  
 13 because they wanted the ability to do something other than  
 14 a Mediterranean bonus and have it just be incentive for  
 15 good design, so that's what that was about, and it  
 16 qualifies for that. That's the purview of the board of  
 17 architects.  
 18 Again, Miracle Mile was conceived by George  
 19 Zain at the end of World War II, and it was interesting,  
 20 he suffered from glaucoma, so when it was finally done he  
 21 was blind, which I find --  
 22 MS. THOMSON: He never could see it.  
 23 MS. SPAIN: I know. He didn't get a chance  
 24 to realize it, but he was convinced that Miracle Mile  
 25 should be a modern street. He did not want it to be

1 Mediterranean, and they went to the board of architects.  
 2 And it was interesting, and I searched for  
 3 something at the commission meeting because all the  
 4 commission meetings from 1925, we have all of them, and so  
 5 I tried to find where they talked about the board of,  
 6 Coral Gables board of supervising architects, but they, in  
 7 a special ruling, declared all buildings on Coral Way --  
 8 it wasn't named Miracle Mile yet -- be modern, artistic  
 9 and substantial, so I believe that this design actually  
 10 qualifies as that.  
 11 And staff is recommending a motion to  
 12 determine that the proposal does not adversely affect the  
 13 historic, architectural or esthetic character of the  
 14 historic properties located within 500 feet of the site  
 15 and move the proposal of 220 Miracle Mile with the  
 16 understanding that it requires further review and approval  
 17 by the city commission.  
 18 And again, what you're looking at is whether  
 19 or not this design affects the historic properties. It's  
 20 not about parking. It's about this design. If they --  
 21 MR. SARDINAS: Which is the historic  
 22 properties?  
 23 MS. SPAIN: -- if they go to -- the five  
 24 historic properties within 500 feet.  
 25 MR. RODRIGUEZ: Which are they?

1 MR. MENENDEZ: He just read them.  
 2 MS. SPAIN: Sure.  
 3 MR. GARCIA-PONS: It's the map right here.  
 4 MS. SPAIN: They are the Colonnade Hotel, the  
 5 Miracle Theater, Burger-Fi, 130 Miracle Mile which is A  
 6 Well-Groomed Gentleman, and the H. George Fink building  
 7 which is owned by the city.  
 8 And as far as the parking goes, if they get  
 9 to the city commission and the city commission requires  
 10 them to provide parking, then this design is going to  
 11 change so it will have to come back to you.  
 12 MS. THOMSON: Yes, it will.  
 13 MS. SPAIN: So I -- we don't need to discuss  
 14 the parking because that's a commission item.  
 15 MS. THOMSON: That's fine. We don't have to  
 16 discuss the parking, but --  
 17 MS. SPAIN: Well, it's not in your purview.  
 18 MS. THOMSON: No, right, but we're talking  
 19 about a lot more development going in on the Mile than is  
 20 there now, and there's something in there that says that  
 21 parking, the parking be remote.  
 22 MS. SPAIN: Yes. That's a code provision  
 23 that's in the new code that's allowable.  
 24 MS. THOMSON: Remote parking.  
 25 MS. SPAIN: Yes.

1 MS. THOMSON: I mean, where is that going to  
 2 be? Do they have any idea?  
 3 MS. SPAIN: It needs to be within 1,000 feet,  
 4 but again --  
 5 MS. THOMSON: Uh-huh.  
 6 MS. SPAIN: -- you're looking at this design  
 7 and you're saying, and you're asking yourself does this  
 8 design, regardless of what it has on the inside, affect  
 9 the historic properties, and that's all you're looking at.  
 10 MS. THOMSON: Okay.  
 11 MR. GARCIA-PONS: Again, just for  
 12 clarification on the purview of this board --  
 13 MS. SPAIN: Yes.  
 14 MR. GARCIA-PONS: -- regardless of whether  
 15 this design requires variances and changes and any of  
 16 that, that is not in our purview.  
 17 MS. SPAIN: That's not. That's right.  
 18 MR. GARCIA-PONS: Only the purview is if this  
 19 design affects these properties --  
 20 MS. SPAIN: That's right.  
 21 MR. GARCIA-PONS: -- that are adjacent.  
 22 MS. SPAIN: That's exactly right.  
 23 MS. THOMSON: Right.  
 24 MS. SPAIN: Yes. It's only -- you're looking  
 25 at those five properties, and you're asking whether or not

1 this design, if it's built, will affect their historic  
 2 integrity.  
 3 MR. GARCIA-PONS: Thank you.  
 4 MR. RODRIGUEZ: I have a quick question. On  
 5 the map, it shows that there is a walkway between the Lots  
 6 18 and 17, and then your plan looks like you shifted it  
 7 over to the end. Is that correct?  
 8 MR. NAVARRO: Yeah, correct. So we wanted --  
 9 so we're actually widening it.  
 10 Right now where it's located, it doesn't give  
 11 a very good access. It's very close to, like to the  
 12 intersection, so whether you took the paseo or you  
 13 actually walked around the edge, you're not really getting  
 14 a lot of benefit, so we moved it, in working with planning  
 15 staff, as far west as possible so it could be closer to  
 16 the middle of the block. I think it serves a much better  
 17 purpose.  
 18 MS. THOMSON: And how long have you been  
 19 working with this?  
 20 MR. NAVARRO: Well, this project has been in  
 21 the works for over a year and a half.  
 22 MS. THOMSON: Over a year and a half.  
 23 MR. NAVARRO: With staff, we've been working  
 24 with staff, with DRC, I think we filed in June, so it's  
 25 been a while.

1 MR. RODRIGUEZ: Is there going to be a  
 2 presentation from the architect? Did you offer -- do you  
 3 have one?  
 4 MR. NAVARRO: We'd be happy to walk you  
 5 through the plan if you like. We did have an elevation.  
 6 We have Bernardo in the audience to answer any questions  
 7 that you may have, so.  
 8 MR. GARCIA-PONS: So I think now that we're  
 9 on this item, I would like to see the elevation back up --  
 10 MR. NAVARRO: Okay.  
 11 MR. GARCIA-PONS: -- and any information you  
 12 have on this.  
 13 I do have a couple of questions. My specific  
 14 one is regarding the properties, and I would also  
 15 appreciate that map, George, if you keep that one up  
 16 there, is the properties particularly catty-corner to  
 17 that, you know, the relationship of this building to that  
 18 building.  
 19 And I was just going to check through the  
 20 drawings again, a street elevation of the south side of  
 21 Miracle Mile, if I can ask you to either focus on that or  
 22 go through your presentation, however you want to do it.  
 23 MR. NAVARRO: Did you want the street section  
 24 on Ponce, or on Miracle Mile?  
 25 MR. GARCIA-PONS: Miracle Mile.

1 MR. NAVARRO: On Miracle Mile.  
 2 MR. GARCIA-PONS: Or again, if you want to do  
 3 your presentation, please go ahead.  
 4 MR. NAVARRO: Sorry. You'd like to see a  
 5 straight-on elevation?  
 6 MS. THOMSON: I can't hear you. Just turn it  
 7 on. Thank you.  
 8 MR. FORT-BRESCIA: This is the view in the  
 9 context of the balance of the neighborhood. Oh, Bernardo  
 10 Fort-Brescia from Arquitectonica.  
 11 The project follows the set-backs and all the  
 12 rules of -- that apply to this location. It has a podium  
 13 that you see here at the base of the building that is 17  
 14 feet high.  
 15 It is -- it contains retail and it hugs the  
 16 street as is required by code along the entire length of  
 17 Miracle Mile and does the same as it turns the corner into  
 18 Ponce.  
 19 Recessed from the facade of the retail is the  
 20 hotel. The hotel has set-backs on both Miracle Mile and  
 21 Ponce as required by code as well. It follows the  
 22 formula.  
 23 And on the west side there is a different  
 24 rule that is based on the height of the building, and  
 25 there is a triangle that, depending on the height of the

1 building, you have to follow, and that is why that is a  
 2 larger set-back because it's what is called a side yard.  
 3 The building on the second floor has somewhat  
 4 of food and beverage and some small meeting rooms that  
 5 open into to a courtyard in the center, and then it has  
 6 two wings that come forward to the set-back, but the  
 7 middle section is significantly set back way beyond what  
 8 is required by code.  
 9 In other words, one could have chosen to fill  
 10 in that, but instead we created that recess in the center,  
 11 actually quite similar in composition to many of the  
 12 buildings that have existed in the past in Coral Gables  
 13 where there's -- including the building catty-corner,  
 14 including the building at the Biltmore where there's a  
 15 center courtyard recessed and two wings that come forward.  
 16 Generally in an arrangement where there's  
 17 always an odd organization, there is never a pair. It's  
 18 always the center is the window, so there's three and  
 19 three and seven, actually exact number as the buildings I  
 20 mentioned, the three, seven and three, and it creates  
 21 these two sort of pilasters that create that recessed  
 22 courtyard that you see here shaded that is further back.  
 23 And this is the podium that is done in shell  
 24 stone, and then the rest of the building is in stucco.  
 25 And then on the roof there is a recessed

1 pavilion that is the rooftop restaurant and bar that is at  
 2 the center of the building, so that creates an arrangement  
 3 of a base and then sort of a center middle portion of the  
 4 building, and then a crown that is further recessed where  
 5 there's terraces that surround on all four sides of the  
 6 building.  
 7 It is -- so that shows you these are all the  
 8 dimensions, and this is all as per is allowed by the  
 9 envelope that is permitted.  
 10 And it's all occupied space so there's no  
 11 evidence of cars, garage or anything. It's all rooms.  
 12 These are the two food and beverage operations. In the  
 13 opening to the courtyard are the meeting rooms, and then  
 14 these are four levels of rooms, but they're combined to  
 15 give the vertical appearance of tall windows like in a  
 16 more classical composition, and I think that's a summary.  
 17 You asked about the facade of the building.  
 18 There's one important feature in the design. You see it  
 19 here in this elevation, is that there is a paseo that is  
 20 being introduced.  
 21 Currently the site has a paseo in the center  
 22 of the site, and it is dark and is a tunnel essentially  
 23 through the building. It is quite close to the corner so  
 24 the function is hardly necessary because you're almost at  
 25 the corner; might as well go to Ponce.

1 So the idea of the paseo is to move the paseo  
 2 as close as possible to the center of the block because  
 3 these are very long blocks so it allows you to take a  
 4 short-cut.  
 5 This paseo normally required at ten feet is  
 6 fifteen feet, and it is open to the sky so it has natural  
 7 light so it's not a dark corridor, so to speak. Instead  
 8 it's a real, like the word says, paseo that is open to the  
 9 air, and it has light and air and flow.  
 10 And that is where we have also provided  
 11 bicycle parking, scooter locations and benches and other  
 12 elements, and we have an art wall over to the side, and it  
 13 is, it has a portion of the paseo that the required paseo  
 14 is ten feet, it is 15. This portion is covered so that it  
 15 protects, if one chooses to, in case of a rainy day or if  
 16 there's cafe tables or whatever. You know?  
 17 So these are some of the features. You see  
 18 the planters that form the gardens on the terrace that  
 19 goes the entire length, and the terrace wraps to one side  
 20 and wraps to the other side towards Miracle Mile.  
 21 When I mentioned the angle, there's actually  
 22 a code calculation that gets this corner that creates that  
 23 larger distance to the next-door neighbor. Here these are  
 24 the required set-backs, of course, that is per code.  
 25 So this, this penthouse is permitted to be 13

1 and a half feet that's shown, and then the rest is as  
2 allowed. There's no variances or specific other requests  
3 when we went to the zoning board or the board of  
4 architects. This is exactly complying in the envelope  
5 that is permitted.

6 MR. EHRENHAFT: So may I interject and ask a  
7 couple questions, please?

8 MR. FORT-BRESCIA: Sure, please.

9 MR. EHRENHAFT: So the ground floor, the  
10 front facade is going to butt up to the sidewalk just as  
11 the buildings do today in that site. Is that correct?

12 MR. FORT-BRESCIA: Correct. It is a  
13 requirement, and we're following it.

14 MR. EHRENHAFT: Okay.

15 MR. FORT-BRESCIA: You have to be at the  
16 edge.

17 MR. EHRENHAFT: Okay, and from there then, at  
18 the top of your 17-foot level, you have some garden space  
19 so there is set-back further?

20 MR. FORT-BRESCIA: Correct.

21 MR. EHRENHAFT: And when I was reading the  
22 documents, I had the impression that the core where you've  
23 got your bay of seven as opposed to the threes on the  
24 ends, the threes come out a little bit further forward.

25 MR. FORT-BRESCIA: A lot further, yes.

1 MR. EHRENHAFT: And then about -- was it 35  
2 feet that --

3 MR. FORT-BRESCIA: I believe so. I have the  
4 floor plans if you like to see them, yes.

5 MR. EHRENHAFT: -- that the -- but the center  
6 core is set back significantly further than the two, two  
7 groups of --

8 MR. FORT-BRESCIA: Correct.

9 MR. EHRENHAFT: -- of structures that are  
10 just three bays wide, right, three windows?

11 MR. FORT-BRESCIA: That is correct, way more  
12 than what the code requires, but we were looking to create  
13 that effect of the two wings and the courtyard.

14 You can see it, yes, this is, this is the  
15 second floor -- bring me the typical floor. You know,  
16 this is the second floor and it is correct -- I'm sorry,  
17 I'm getting on the way to everybody, everybody.

18 This is the second floor where you see here  
19 the set-back where the terrace is and it wraps around and  
20 comes back this way, and yes, you are correct, it's 24 and  
21 a half feet plus the set-back, so it's 35 and a half feet.

22 And that set-back continues, but in the  
23 middle there is a significant retreat from the edge which  
24 you can see in this effect here, and you can see here the  
25 arrangement of the rooms. You are correct, the rooms

1 project forward on the two side wings, and in the middle  
2 they're recessed.

3 And maybe I'll take this over there so that  
4 everybody can see it's far away.

5 See the center portion of the building is  
6 recessed beyond the required set-back. The required  
7 set-back is that line that you see there, and that is that  
8 we create therefore that courtyard that is used for  
9 outdoor dining overlooking Miracle Mile, although the  
10 outdoor dining would also surround here. There's one  
11 restaurant on this side and one on this side, and the  
12 meeting space opens to that garden, and that is the way it  
13 is, it is planned.

14 MR. GARCIA-PONS: Can you leave that one up?

15 MR. FORT-BRESCIA: Excuse me?

16 MR. GARCIA-PONS: Can you leave that plan up?

17 MR. FORT-BRESCIA: Sure.

18 MR. GARCIA-PONS: And can you get the ground  
19 plan as well? Do you have the ground level?

20 MR. FORT-BRESCIA: Yes. I can move it over  
21 there, somebody can see it. This is the ground level --  
22 oh, this is the second floor. Sorry.

23 MR. GARCIA-PONS: Right.

24 MR. FORT-BRESCIA: And on the ground floor --

25 MR. GARCIA-PONS: Put it right --

1 MR. FORT-BRESCIA: This is the ground floor.  
2 Sorry, it's upside down.

3 But this is, that's the paseo that I'm  
4 referring to. The paseo used to be here in the center,  
5 but you can see it was almost at the corner, had no  
6 purpose. Instead the paseo is being moved closer to the  
7 center of the block, and it's open air and natural light  
8 and something that the planning department has been hoping  
9 in the future people also do instead of doing it as a  
10 corridor internal to a building, and that is what we have  
11 done here.

12 We have bike positions both at the entrance  
13 on both ends. If somebody is coming and parks here, they  
14 can tie it here or here, depending whether they come from  
15 which side.

16 And this, this is the whole frontage of  
17 retail, and the only place where we're setting back is  
18 where the doors are because you're not allowed to open the  
19 door and slam somebody, you know, so you have to recess,  
20 and you'll notice in most stores they have that recess  
21 where the doors are, these positions, of course, depending  
22 on the leasing when it's completed, you know, so these  
23 doors do have to recess.

24 And -- but it's all lined with retail as is  
25 the preference of the planning department to enhance the

1 retail activity on Miracle Mile.  
 2 MR. EHRENHAFT: Two more questions: The  
 3 paseo is exclusively pedestrians?  
 4 MR. FORT-BRESCIA: Yes, yeah, and/or bikes,  
 5 yeah.  
 6 MR. EHRENHAFT: And for commercial spaces  
 7 that are on the ground level, do they have, along the  
 8 paseo --  
 9 MR. FORT-BRESCIA: Windows.  
 10 MR. EHRENHAFT: -- windows, but do they have  
 11 openings to go into those commercial spaces?  
 12 MR. FORT-BRESCIA: Yes, yeah, they will, as  
 13 needed. We don't know the tenants' layout yet, but the  
 14 idea is that along this edge, they can have cafe tables  
 15 and activate and be glass, you know, that, the enclosed  
 16 wall.  
 17 MS. THOMSON: So right now in the back where  
 18 you have all -- see, I consider Miracle Mile the front in  
 19 that.  
 20 MR. FORT-BRESCIA: This is Miracle Mile.  
 21 MS. THOMSON: That's Miracle Mile, and  
 22 that's --  
 23 MR. FORT-BRESCIA: This is the alley.  
 24 MS. THOMSON: -- the alley, okay, that's what  
 25 I'm talking about, the alley. Okay, so what you're doing

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1 is you're using the alley for patio space --  
 2 MR. FORT-BRESCIA: No.  
 3 MS. THOMSON: -- back there?  
 4 MR. FORT-BRESCIA: We're just making it look  
 5 prettier. Like many other cities are doing, we're --  
 6 you're using -- we are following the pattern that has been  
 7 already done.  
 8 We're taking it down the paseo around Ponce,  
 9 and we are actually making nice pavers in the alley to  
 10 make it more attractive. It is a different kind of paver  
 11 because it is thicker. It looks the same because of the  
 12 weight of vehicles and trucks that go.  
 13 But the idea is to make alleys a little bit  
 14 more pleasant and like they've been doing in Miami Beach  
 15 on Lincoln Lane behind Lincoln Road to try to enhance the  
 16 alley and make it eventually a nicer place because it's  
 17 actually visible by people going from the garages to  
 18 Miracle Mile, so you actually cross through a rather dingy  
 19 place.  
 20 And instead what we've done is unlike --  
 21 well, in the future it probably will be a requirement, is  
 22 that we have made all our trash refrigerated and closed  
 23 and concealed instead of doing it in big bins out in the  
 24 open, and these are some improvements that we're trying to  
 25 make to make the alley a little nicer.

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1 MS. THOMSON: Okay. So your alley is nice  
 2 behind your building, but --  
 3 MR. FORT-BRESCIA: Of course, the next guy  
 4 hasn't done anything.  
 5 MS. THOMSON: The next guy needs to do  
 6 something then.  
 7 MR. FORT-BRESCIA: Yeah. Hopefully,  
 8 hopefully we set the example so in the future buildings  
 9 will have refrigerated trash that is not smelly, because  
 10 in the end, people do cross the alley when they go from  
 11 the garage to Miracle Mile, so we're trying to make the  
 12 alley a little bit more of a liveable, acceptable place.  
 13 MS. THOMSON: Now, there's been talk about  
 14 renovating the garage and there's been plans that have  
 15 been presented, and like two of the commissioners -- I  
 16 know all this stuff -- two of the commissioners have  
 17 knocked it down and the developers have come in and spent  
 18 like two million dollars just trying to satisfy these two  
 19 commissioners.  
 20 And my question is what is happening with the  
 21 garage space? Because you don't --  
 22 MR. FORT-BRESCIA: Well, there's a garage now  
 23 and another proposals to do a better, more modern, a  
 24 larger garage.  
 25 MS. THOMSON: Do you have that proposal?

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1 MR. FORT-BRESCIA: Well, we -- do I have --  
 2 MS. THOMSON: Uh-huh.  
 3 MR. FORT-BRESCIA: It's not in our purview,  
 4 but we've seen proposals --  
 5 MS. THOMSON: Got you.  
 6 MR. FORT-BRESCIA: -- by the plan -- by the  
 7 parking authority to do a better garage, and I know they  
 8 are --  
 9 MS. THOMSON: Uh-huh.  
 10 MR. FORT-BRESCIA: -- looking forward to  
 11 actually --  
 12 MS. THOMSON: Are you Mr. Bittel --  
 13 MR. FORT-BRESCIA: No.  
 14 MS. THOMSON: -- by the way?  
 15 MR. FORT-BRESCIA: I'm Bernardo Fort-Brescia.  
 16 I'm the architect.  
 17 MS. THOMSON: Bernardo.  
 18 MR. FORT-BRESCIA: Yeah.  
 19 MS. THOMSON: Is Mr. Bittel here?  
 20 MR. FORT-BRESCIA: Yes, here.  
 21 MS. THOMSON: Okay. I didn't know -- I was  
 22 confused as to who these people were.  
 23 MR. FORT-BRESCIA: No, sorry. No, we know  
 24 that the planning department, they've expressed in the  
 25 previous hearings that their intent is some day --

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1 MS. THOMSON: Uh-huh.  
 2 MR. FORT-BRESCIA: -- to do, their plan is to  
 3 do a nicer garage which we would encourage them.  
 4 MS. THOMSON: Uh-huh.  
 5 MR. FORT-BRESCIA: And I think that they're  
 6 trying to, since we're offering such a nice wide and  
 7 open-air paseo, they're trying to, their plan is trying to  
 8 match the descent from the garage --  
 9 MS. THOMSON: Okay.  
 10 MR. FORT-BRESCIA: -- to be in front where  
 11 the elevators come so people can just cross directly into  
 12 Miracle Mile.  
 13 Ms. THOMSON: Uh-huh.  
 14 MR. FORT-BRESCIA: So now then they know our  
 15 plans, of course they are thinking how to coordinate  
 16 because the paseo is a big feature for the garage access.  
 17 MS. THOMSON: Okay.  
 18 MR. FORT-BRESCIA: And they want to make it  
 19 as pleasant as possible, and of course, we're putting the  
 20 nice pavers so people will be able to cross easily from  
 21 the garage to Miracle Mile once the new garage is  
 22 implemented.  
 23 MS. THOMSON: Okay.  
 24 MR. FORT-BRESCIA: Also there is a new,  
 25 there's a Cheesecake Factory I think or something going on

1 here next door to us, so that's being also improved.  
 2 But of course what we would like to  
 3 encourage, that that new garage is built because it would  
 4 be nice for also, for our restaurants and for that and  
 5 exploit the --  
 6 MS. THOMSON: And of course, the city is  
 7 supposed to build the new garage, I understand.  
 8 MR. FORT-BRESCIA: Correct, and they're --  
 9 apparently they have plans to do it, and what we want to  
 10 do is that we don't want our paseo that we're dedicating  
 11 to the city to be built for no reason. You know?  
 12 Ms. THOMSON: Right.  
 13 MR. FORT-BRESCIA: It should be coordinated  
 14 with the garage so that since we're providing nice access.  
 15 MS. THOMSON: I figured there was something  
 16 going on like that. Okay.  
 17 MR. FORT-BRESCIA: It's a -- and I think it  
 18 will be a lot more pleasant than today.  
 19 MS. THOMSON: Sure.  
 20 MR. FORT-BRESCIA: It's rather dingy and  
 21 dark --  
 22 MS. THOMSON: Sure.  
 23 MR. FORT-BRESCIA: -- and musty to go through  
 24 the building.  
 25 MS. THOMSON: Thank you.

1 MR. FORT-BRESCIA: So that is, that is the  
 2 ground floor plan, and you can see in the elevation this  
 3 is where you would emerge, close to the middle of the  
 4 block which is what the purpose of the paseo.  
 5 MS. THOMSON: What about the tenants, the  
 6 people that, that, the small businesses and like dentists  
 7 and stuff that are down there, are they going to still be  
 8 down there on the, in this block?  
 9 MR. FORT-BRESCIA: Actually, no, there's no  
 10 tenants. The building has already been largely vacated.  
 11 MS. THOMSON: Really?  
 12 MR. FORT-BRESCIA: Yeah.  
 13 MS. THOMSON: Okay.  
 14 MR. FORT-BRESCIA: Yeah, this has been --  
 15 MS. THOMSON: Got it.  
 16 MR. FORT-BRESCIA: -- in preparation for a  
 17 long time.  
 18 MS. THOMSON: Uh-huh, okay.  
 19 MR. FORT-BRESCIA: And only finally that the  
 20 tenants are all cleared that we can do this.  
 21 MS. THOMSON: Great. Thank you.  
 22 MR. FORT-BRESCIA: And some of the  
 23 restaurants are looking forward to the second -- to  
 24 entering below and going up to the second floor because  
 25 the idea of a terrace overlooking Miracle Mile, outdoor

1 dining, is quite attractive for many of the potential  
 2 tenants that are excited about moving here.  
 3 MR. GARCIA-PONS: Mr. Chairman, I have a  
 4 couple more questions. There's a Sheet A 22 or A 23 which  
 5 is kind of street section or the street elevation. I  
 6 don't know if you have those boards, but that's the ones  
 7 I'm going to refer to in our package.  
 8 MR. FORT-BRESCIA: This is the street,  
 9 Miracle Mile.  
 10 MR. GARCIA-PONS: Right, but this is the  
 11 longer version showing more of the street, not just the  
 12 elevation of your building.  
 13 MR. FORT-BRESCIA: Oh, the rest, yeah, yeah,  
 14 we have them, yes.  
 15 MR. GARCIA-PONS: So in our package for  
 16 everyone on the board, it's A 22 and A 23 --  
 17 MR. FORT-BRESCIA: Yes.  
 18 MR. GARCIA-PONS: -- which really it's A 22  
 19 which talks about --  
 20 MS. SPAIN: So is it that one?  
 21 MR. GARCIA-PONS: -- the building character.  
 22 That's correct.  
 23 MR. FORT-BRESCIA: Yes.  
 24 MR. GARCIA-PONS: So my questions are going  
 25 to be the relationship of the 17-foot high podium in

1 relation to the rest of the street, and it appears to  
 2 be --

3 MS. THOMSON: Higher.

4 MR. GARCIA-PONS: -- in line with the  
 5 character and height of the existing buildings on the  
 6 street.

7 MR. FORT-BRESCIA: Yes. It is -- we have a  
 8 podium --

9 MR. GARCIA-PONS: My comment --

10 MR. FORT-BRESCIA: -- that comes forward.

11 MR. GARCIA-PONS: -- my question, Bernardo,  
 12 my question --

13 MR. FORT-BRESCIA: Oh, yes.

14 MR. GARCIA-PONS: -- specifically my question  
 15 is the incrementality, if that is even a word, of the  
 16 facade.

17 You know, there's the parcelization of  
 18 Miracle Mile which has buildings of a certain width and  
 19 height that vary in texture, color, massing, et cetera,  
 20 and this particular building is all one height, one mass  
 21 and one plane.

22 I don't know if there's -- is there any  
 23 thoughts moving forward as to the relationship of that  
 24 facade to the street, or is that it? And the question  
 25 specifically is awnings or any other materiality that

1 projects from that glass curtain wall that you have.

2 MR. FORT-BRESCIA: Yes. Of course, Miracle  
 3 Mile is rather eclectic because there's regular buildings,  
 4 the little Swiss chalet, then that long building here.  
 5 You know, it switches from -- the dimensions are very --  
 6 it's not intended to be uniform. Right? And it's -- so  
 7 there's very large buildings that are very long, and other  
 8 ones that are very short.

9 The awnings that we hope we could get  
 10 approved eventually will be presented, depending on the  
 11 tenant. We are presenting what is a base building, and  
 12 the building is doing what the code requires, which is  
 13 this linear, it has to stay on the edge of the street, and  
 14 actually it is not -- it's a very good policy because in  
 15 many cities when people created deep recesses, those  
 16 stores die. They're far away. You don't have eye contact  
 17 with the storefront, you know, that is really close to  
 18 you.

19 But you are asking whether we would  
 20 contemplate awnings in front and coming forward. If the  
 21 city allows, you know, that they come forward, we would  
 22 like it a lot, you know.

23 This is for rain protection. Actually, this  
 24 is the north side so it's more for esthetics and for other  
 25 reasons than the sun, but it is -- yeah, we would not

1 object, but I think it depends on the tenant, because I  
 2 don't know if we would want it all uniform because it  
 3 would look maybe too much like a strip center.

4 MS. THOMSON: This --

5 MR. GARCIA-PONS: The second question --  
 6 sorry. Can I --

7 MS. THOMSON: No, it's okay. Go ahead, and  
 8 I've asked enough.

9 MR. GARCIA-PONS: The second question is do  
 10 you have anything that shows this project in context with  
 11 the Colonnade across the street as far as the podium and  
 12 the building? Is there any -- I don't see any drawings in  
 13 the package that show the Colonnade in any way, shape or  
 14 form.

15 MR. FORT-BRESCIA: Actually we have a view  
 16 from the Colonnade if I can pull it up.

17 The Colonnade, of course, has the same  
 18 composition at its base, but of course it's so much  
 19 taller. It's like 13 feet -- 13 stories. It's just  
 20 actually --

21 MS. THOMSON: But it's beautiful.

22 MR. FORT-BRESCIA: -- it's a much larger  
 23 building than what --

24 MS. THOMSON: This thing.

25 MR. GARCIA-PONS: Right, so I think the

1 question, I'm trying -- and the reason I'm asking the  
 2 question is, and this is --

3 MS. THOMSON: I understand.

4 MR. GARCIA-PONS: -- a question for staff --

5 MS. THOMSON: Right.

6 MR. GARCIA-PONS: -- is again what our  
 7 purview is, it's very tightly written, is how does this  
 8 project fit, my understanding, this, does it affect the  
 9 historic properties, and I'm trying to think of --

10 MS. THOMSON: Right.

11 MR. GARCIA-PONS: -- if this building, if  
 12 designed and built this way in this location, would affect  
 13 the historic properties specifically designated in this  
 14 report which includes that building, and I would like to  
 15 know in context perhaps what the height of the existing  
 16 building would have been, the character of that building  
 17 in relationship, like what is the relationship of these  
 18 two corners.

19 And again, I just don't see a drawing that  
 20 talks about it. I don't know if you have any --

21 MS. THOMSON: No.

22 MR. GARCIA-PONS: -- information about that.

23 MR. FORT-BRESCIA: Well --

24 MS. SPAIN: That's a larger building. That's  
 25 a two-story.

1 MR. FORT-BRESCIA: It's a so much larger  
 2 building.  
 3 MS. SPAIN: Yes.  
 4 MR. FORT-BRESCIA: It's like --  
 5 MS. SPAIN: That's pushed way back, though.  
 6 MR. GARCIA-PONS: So I'll even narrow the  
 7 question.  
 8 MS. SPAIN: The front part of it is the  
 9 historic portion of it.  
 10 MR. GARCIA-PONS: Right. I'll narrow it to  
 11 just the historic portion of the building.  
 12 MS. SPAIN: Right.  
 13 MS. THOMSON: Uh-huh.  
 14 MR. GARCIA-PONS: The ground floor --  
 15 MS. SPAIN: The rotunda, the rotunda portion  
 16 of it.  
 17 MR. GARCIA-PONS: -- rotunda, in fact, the  
 18 historic portion of the building.  
 19 MS. SPAIN: Yes.  
 20 MR. FORT-BRESCIA: Yeah. Well, there are  
 21 some similarities and some differences, and of course, the  
 22 composition of that two solids and the void is quite  
 23 similar in the way it is composed with the fact is that  
 24 you see where the end of that detailing of the pillars is,  
 25 is about the height of our podium, but under the current

1 code, you're not to create a recess. You know?  
 2 So our property does come here to this height  
 3 and the void occurs here above the ground floor, because  
 4 the ground floor in this case is void, and actually this  
 5 was intended originally as a bank, and it's quite  
 6 different than retail.  
 7 Actually it hurts the retail that it's set  
 8 back behind the columns.  
 9 MS. THOMSON: The bank.  
 10 MR. FORT-BRESCIA: It's really tough space  
 11 for that reason. It feels dark and recessed.  
 12 So in our case we do have the arrangement of  
 13 two symmetrical pillars. We have a void, but we don't  
 14 have -- but we do have an occupied base to the edge which  
 15 actually the code requires.  
 16 It's not our choice to create a courtyard in  
 17 the middle, but I think a courtyard would be detrimental  
 18 to the retail success, so, but in every other respect, we  
 19 tried to follow the compositional arrangement of that  
 20 building, and I think we do propose what is a good  
 21 relationship.  
 22 Now, needless to say, we don't have the  
 23 adjacency to this building like this one has, but this,  
 24 even though it's, I can't believe 13 stories -- I guess  
 25 that was at some point considered compatible with the

1 Florida National Bank -- we are a much lower building.  
 2 We're just this height.  
 3 MS. SPAIN: And I'd like to also point out  
 4 that the existing building -- do you have a photograph of  
 5 the existing building that's on 220 now? Because that's  
 6 one long building.  
 7 MR. FORT-BRESCIA: Yes.  
 8 MS. SPAIN: You know?  
 9 MR. FORT-BRESCIA: There is a two-story --  
 10 MS. SPAIN: Right.  
 11 MR. FORT-BRESCIA: -- existing building as  
 12 you all know where Starbucks used to be.  
 13 MS. SPAIN: Yes.  
 14 MR. FORT-BRESCIA: Which is actually far less  
 15 compatible. I mean, it's, that's sort of a mint color  
 16 building.  
 17 MS. THOMSON: Starbucks and Einsteins?  
 18 MR. FORT-BRESCIA: Excuse me?  
 19 MS. SPAIN: I'm sorry, Starbucks and  
 20 Einsteins?  
 21 MR. FORT-BRESCIA: Yes, that's right.  
 22 MS. SPAIN: Yes, yes, that one --  
 23 MS. THOMSON: Okay.  
 24 MS. SPAIN: -- that building.  
 25 MR. FORT-BRESCIA: Yes. It's not a beauty,

1 but it's, that is from -- you know.  
 2 MS. SPAIN: That's all right. It doesn't  
 3 matter. People know that building.  
 4 MR. FORT-BRESCIA: It's not going to be  
 5 there, but it's largely empty as you know.  
 6 MS. THOMSON: I think, didn't it used to be  
 7 like a Three Sisters store and Jean Nicole, or is that  
 8 another block?  
 9 MS. McILROY: No. Three Sisters was at the  
 10 far corner and (inaudible).  
 11 MS. SPAIN: You're right. You're good.  
 12 MR. FORT-BRESCIA: Wow, Jesus.  
 13 MS. THOMSON: I grew up here.  
 14 MS. SPAIN: I'm sorry. If you're going to  
 15 testify --  
 16 MS. McILROY: I'm sorry, Mindy McIlroy,  
 17 Terranova.  
 18 MR. BILLET: Three Sisters and Jean Nicole  
 19 were the same company.  
 20 MR. FORT-BRESCIA: Yes. The proposed  
 21 building is actually not even as long and of course not as  
 22 high or any of it. You know, it's, in fact, a much more  
 23 parcel as you can see from the plans, and there's -- I  
 24 don't know if anything else that you'd like to see, and I  
 25 have full drawings of everything else if you like.

1 MS. SPAIN: So I think the Colonnade is the  
2 anomaly on Miracle Mile because it's a Mediterranean style  
3 ornate building, which I think is fine, surrounded by  
4 modern buildings. That's my view on the Colonnade. It's  
5 an interesting question.

6 MS. THOMSON: When was the Colonnade built?  
7 I don't even know.

8 MS. SPAIN: In the '20s.

9 MS. THOMSON: In the '20s?

10 MR. RODRIGUEZ: It predates the Miracle Mile  
11 concept --

12 MR. EHRENHAFT: Yeah.

13 MR. RODRIGUEZ: -- at the time.

14 MS. THOMSON: It predates it.

15 MS. SPAIN: Yes, it does, absolutely.

16 MR. EHRENHAFT: By about 25 years.

17 MS. SPAIN: By the time the 1940s, after the  
18 war came around, the original 1920s buildings that were  
19 there apparently had all been demolished, and so it was  
20 like a do-over. They wanted it to be modern.

21 MR. FORT-BRESCIA: I mean, it was, I read  
22 some story --

23 MS. THOMSON: Convenient.

24 MR. FORT-BRESCIA: -- it was done by one of  
25 the -- what's his name, my gosh -- the banker that started

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1 Florida National Bank that came from the DuPont family,  
2 and it was intend to be some grandiose --

3 MS. SPAIN: I believe it was George Merrick's  
4 sales office originally.

5 MR. FORT-BRESCIA: Oh, yeah?

6 MS. THOMSON: Was it? Yeah.

7 MR. FORT-BRESCIA: Oh, is that where he  
8 started?

9 MS. SPAIN: Yes, that's where he started.

10 MR. FORT-BRESCIA: Wow, so you know better,  
11 of course.

12 MS. SPAIN: Not really.

13 MR. FORT-BRESCIA: It says, of course you  
14 know, and that's the cover.

15 MS. SPAIN: Okay.

16 MR. EHRENHAFT: I have just a couple of  
17 personal comments. I like the fact that the set-backs  
18 have been included in the upper stories.

19 There are other buildings that have been  
20 built in the Gables in the last half decade that are just  
21 masses of concrete that rise straight from the sidewalk  
22 from -- with almost no, no set-back, so at least when  
23 you're on the street, you're not being slammed in the face  
24 by that rising facade, and the fact that the center,  
25 center court recedes even farther I think is a plus.

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1 And I see the columns that are on the podium  
2 below in your structure are round and limestone.

3 MR. FORT-BRESCIA: Yes.

4 MR. EHRENHAFT: So that was intended to  
5 recapitulate what was --

6 MR. FORT-BRESCIA: Excuse me.

7 MR. EHRENHAFT: Was that chosen to  
8 recapitulate or nod, give a nod towards what the facade of  
9 the Colonnade was?

10 MR. FORT-BRESCIA: Correct. You got it  
11 right.

12 MR. EHRENHAFT: Okay.

13 MR. FORT-BRESCIA: It was, there are circular  
14 columns here, and we picked up on that and tonally the  
15 sand color as well.

16 But you're correct, they're circular. You  
17 picked up a very important part and aspect, and they are  
18 in the shell stone material.

19 MS. THOMSON: See, if this one, this building  
20 -- you talk about modern and George Zain created Miracle  
21 Mile with a modern flare. This looks Georgian to me.

22 MR. FORT-BRESCIA: I see. Well, I think that  
23 clean lines are modern. There's not --

24 MS. THOMSON: Okay.

25 MR. FORT-BRESCIA: -- there's not an -- I

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1 mean, there's sort of clean geometry.

2 MS. THOMSON: This kind of struck me, when I  
3 first saw the rendering here, it struck me, there's this  
4 shopping center on Coral Way and 32nd Avenue that's like  
5 ugly, and so that's what this struck me as.

6 MR. RODRIGUEZ: That's what --

7 MR. FORT-BRESCIA: I don't think so.

8 MS. THOMSON: It's like a wall that hits your  
9 face.

10 MR. FORT-BRESCIA: This is a lot smaller, a  
11 lot smaller.

12 MS. THOMSON: Yeah.

13 MR. FORT-BRESCIA: It's a fraction of that  
14 for you, and it's solid. This has windows. It has glass.  
15 It has details that's borders to the windows. I don't  
16 imagine there's a comparison, frankly.

17 MS. THOMSON: I still think there's a lot of  
18 thought that has to go into the parking for this because  
19 you're talking about a lot of people, a lot more people  
20 coming in.

21 MR. RODRIGUEZ: That's not for us.

22 MS. THOMSON: And I understand it.

23 MS. SPAIN: Again, that's not your purview.

24 MR. EHRENHAFT: That's not --

25 MS. THOMSON: I know, I know, I know, but it

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1 still needs to be considered.

2 MR. FORT-BRESCIA: What is important in terms

3 of compatibility is that if this building would have had

4 parking up to here and the building here, I don't think

5 anybody wants a parking garage facing our block.

6 MS. THOMSON: No.

7 MR. FORT-BRESCIA: And that would be been --

8 MS. THOMSON: But I'm sure the developer will

9 come up with something.

10 MR. FORT-BRESCIA: Oh, sorry. I think if the

11 building contained parking, it would be extremely

12 unattractive to have two levels of parking. I don't think

13 anybody -- and then the building, I think that people

14 would not appreciate parking garages on Miracle Mile.

15 MS. THOMSON: Okay.

16 MR. EHRENHAFT: Okay.

17 MR. RODRIGUEZ: We're ready.

18 MR. EHRENHAFT: Is there anybody else in the

19 audience that intends to speak to the issue? Okay. Any

20 further discussions from the board? Chair will entertain

21 a motion.

22 MR. RODRIGUEZ: I move that we approve the

23 plans as recommended by staff.

24 MR. EHRENHAFT: Is there a second?

25 MR. DURANA: I second.

1 MR. EHRENHAFT: Okay. May we call the roll,

2 please?

3 THE ADMINISTRATIVE ASSISTANT: Mr. Menendez?

4 MR. MENENDEZ: Yes.

5 THE ADMINISTRATIVE ASSISTANT: Mr. Durana?

6 MR. DURANA: Yes.

7 THE ADMINISTRATIVE ASSISTANT: Mr. Sardinas?

8 MR. SARDINAS: Yes.

9 THE ADMINISTRATIVE ASSISTANT: Miss

10 Bache-Wiig?

11 MS. BACHE-WIIG: Yes.

12 THE ADMINISTRATIVE ASSISTANT: Mr. Rodriguez?

13 MR. RODRIGUEZ: Yes.

14 THE ADMINISTRATIVE ASSISTANT: Miss Thomson?

15 MS. THOMSON: No.

16 THE ADMINISTRATIVE ASSISTANT: Mr.

17 Garcia-Pons?

18 MR. GARCIA-PONS: Yes.

19 THE ADMINISTRATIVE ASSISTANT: Mr. Ehrenhaft?

20 MR. EHRENHAFT: Yes.

21 MS. SPAIN: Thank you.

22 MS. THOMSON: I knew, I knew too much.

23 MR. NAVARRO: Thank you very much. We

24 appreciate it.

25 \* \* \* \* \*

1 C E R T I F I C A T E

2 STATE OF FLORIDA)

3 COUNTY OF DADE)

4 I, DOREEN M. STRAUSS, do here by certify that

5 the foregoing pages, numbered from 1 to including 59,

6 represent a true and accurate transcription of an excerpt

7 the record of the proceedings in the above-mentioned

8 matter.

9 WITNESS my hand in the City of Miami this 30th

10 day of September, 2019.

11 

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13 Doreen M. Strauss

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