

MEETING
OF THE
CITY OF CORAL GABLES
HISTORIC PRESERVATION BOARD

405 Biltmore Way,
Coral Gables, Florida,
Thursday, 4:05 p.m.,
October 18, 2018.

PARTICIPANTS:

VENNY TORRE, Chairperson (Page 1 through 61)
ALEJANDRO SILVA, Board Member
RAUL RODRIGUEZ, Board Member
ALBERT MENENDEZ, Board Member
ALICIA BACHE-WIIG, Board Member
BRUCE EHRENHAFT, Board Member
JOHN FULLERTON, Board Member
JANICE THOMPSON, Board Member
ROBERT PARSLEY, Board Member (Page 28 to Page 135)

DONA SPAIN, Historic Preservation Officer
KARA KAUTZ, Asst. Historic Preservation Officer
ELIZABETH GUIN, Asst. Historic Preservation Officer

MIRIAM RAMOS, Esq., Chief City Attorney
GUSTAVO CEBALLOS, Esq., Deputy City Attorney

1 MR. TORRE: Good afternoon, everybody, and
2 welcome to the regularly scheduled meeting of the City of
3 Coral Gables Historic Preservation Board. We, the
4 residents of Coral Gables, are charged with the
5 preservation and protection of historic architecturally
6 worthy buildings, structures, sites, neighborhoods and
7 artifacts which impart a distinct historical heritage to
8 the city.

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

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

21 Failure to register and provide proof of
22 registration shall prohibit your ability to present to the
23 Historic Preservation Board an application under
24 consideration this afternoon.

25 A lobbyist is defined as an individual,

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

16 Presentations made to this board are subject
17 to the city's false claim ordinance, Chapter 39, City of
18 Coral Gables city code.

19 I now officially call the City of Coral
20 Gables Historic Preservation Board meeting of October
21 18th, 2018, to order. The time is 4:07.

22 Present today to my left, Jan Thomson, Raul
23 Rodriguez. We have Al Silva, Mr. Albert Menendez,
24 Mr. John Fullerton, Mr. Bruce Ehrenhaft, Miss
25 Alicia Bache-Wiig.

1 Next item on the agenda is the approval of
2 the minutes from the meeting held on September 20th, 2018.
3 Is there any changes or corrections? No. If not, is
4 there a motion for approval?

5 MS. THOMSON: I move.

6 MR. TORRE: Janice moves. Is there a second?

7 MR. MENENDEZ: Second.

8 MR. TORRE: Mr. Menendez. All those in
9 favor, please say aye.

10 THE COMMISSIONERS: (Collectively) Aye.

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

12 Notice regarding ex parte communications: Be advised this
13 board is a quasi-judicial board and items on the agenda
14 are quasi-judicial in nature which requires board members
15 to disclose all ex parte communications.

16 Ex parte communication is defined as any
17 contact, communication, conversation, correspondence,
18 memorandum or other written or verbal communication that
19 takes place outside of a public hearing between a member
20 of the public and a member of the quasi-judicial board
21 regarding matters to be heard by the quasi-judicial board.

22 If anyone has made any contact with a board
23 member, when the issue comes before the board, the member
24 must state on the record the existence of the ex parte
25 communication, the party who originated the communication,

1 and whether the communication will affect the board
2 member's ability to impartially consider the evidence to
3 be presented regarding the matter.

4 Does any member of the board have such
5 communication to disclose at this time? No.

6 I will be deferring myself or recusing myself
7 from two items today. Those will be Item Number COA 2018
8 -- this is 931 Valencia, actually. It's the third item --
9 the second item on the agenda, and also I'll be recusing
10 myself from 33 -- 4037 Santa Maria Street. I am working
11 on these projects as a contractor.

12 I will also be asking to move Case File 1232
13 Castile Avenue to Position Number Two so I can go ahead
14 and leave the room at that point. Thank you. Any
15 deferrals today?

16 MS. SPAIN: No.

17 MR. TORRE: At this time, if anyone in the
18 audience plans to testify today, please rise to be sworn
19 in.

20 THE CLERK: Please raise your right hand. Do
21 you swear to tell the whole truth and nothing but the
22 truth?

23 MR. TORRE: Thank you. So the first item
24 today is Case File LHD 2018-009 and COA (SP) 2018-009, and
25 this is consideration of the local historic designation of

1 the property at 1106 Tangier Street, legally described as
2 Lot Three, Coral Gables Granada Terrace, according to the
3 plat thereof as recorded in Plat Book 16, Page 73 of the
4 public records of Miami-Dade County, Florida.

5 The applicant is also requesting the issuance
6 of an accelerated special certificate of appropriateness
7 and design approval for alterations to the residence and
8 site work. A variance has also been requested from
9 Article Five, Section 5-1409 (B)(1) for the elimination of
10 the required off-street parking.

11 MS. GUIN: Good afternoon. This is a
12 historic photo of the property under consideration, 1106
13 Tangier Street. The property is located on interior lots
14 on the west side of Tangier, 50 by 100. The designation
15 was requested by the owner.

16 The property was cited by code enforcement in
17 August 2017 for a series of issues, including enclosing
18 the garage without a permit and for a lack of off-street
19 covered parking, which we will address if you designate
20 the property with a certificate of appropriateness.

21 I do want to say up front that that the
22 current owners are not the ones who did the series of
23 alterations without a permit, which they have been working
24 very diligently with code enforcement to try to rectify
25 the situation.

1 So reading for the record, in Article Three,
2 Section 3-1103 of the Coral Gables zoning code, the
3 criteria for designation of a historic landmark, the local
4 historic landmark must have significant character,
5 interest or value as part of the historical, cultural,
6 archaeological, aesthetic or architectural heritage of the
7 city, state or nation.

8 For designation, the property must meet one
9 of the criteria outlined in the code. Staff has
10 identified three significant criteria for this property.
11 Historical cultural significance exemplifies the
12 historical, cultural, political, economic or social trends
13 of the community, and also based on its architectural
14 significance, portrays the environment in an era of
15 history characterized by one or more distinctive
16 architectural styles, and it embodies those distinguishing
17 characteristics of an architectural style, or period, or
18 method of construction.

19 Here we have another historical photo. We do
20 not have original building permit drawings for this
21 property. We don't have a record of the permits. We've
22 identified that we believe it was built, it definitely was
23 built by 1924, and we'll go through that a little bit
24 quickly how we come to that conclusion, and it may
25 actually be earlier than that.

1 The property is located in the Coral Gables
2 Granada Terrace up in the Granada section. You can see
3 the blow-up to the side, that red strip. The Granada
4 Terrace section is actually a very small section, about
5 two blocks at the 1100 and 1200 block of Tangier between
6 Mariana Avenue and Venetia Terrace.

7 So to put some perspective on this property
8 and the Granada Terrace section, we go back and we look at
9 the Coral Gables map of 1922 when Merrick was launching
10 his plan. You can see Section F up at the north, that was
11 the only portion of that area of land that Merrick owned
12 connecting his holdings up to Tamiami Trail, and it was
13 just a lot straight along Granada Boulevard.

14 So the area in yellow here is what became the
15 Granada section, and records indicate that acquiring the
16 land up in this area was a huge priority for Merrick. So
17 that map, this map is from '22.

18 By '24, he has amassed a fair amount of that.
19 A lot of the land -- the land in that area was initially
20 platted by, to the Cocoanut Grove Development Company in
21 1911. They still owned a fair amount of that land. They
22 sold that land to Merrick. There were some private land
23 owners that also sold their land to Merrick, but as you
24 can see, there are areas where private land owners that
25 had not yet sold, and the Granada Terrace section is one

1 section of that.

2 That land was held by Emma and Everett
3 Pierson who were real estate investors, did a lot of work
4 in Miami at this time.

5 Now, they were obviously pretty savvy to
6 develop this knowing that Merrick wanted it, and they
7 shopped a pretty good bargain at the end.

8 So the Piersons platted this area in 1925 and
9 they continued to negotiate, and then that, this little
10 section was annexed by the city in May of 1926.

11 The first building permits for this area were
12 issued in July 1926, and they were for 1112 and 1113
13 Tangier, and we see where 1106 Tangier is on this plat
14 map. However, when you look at the siting for this
15 property, you notice that it's all the way back along the
16 rear property line, not at all how the rest of the houses
17 on, in this area are sited.

18 But when we go back and we have this sort of
19 working office map that Merrick's office and the city
20 later used where they're recording permit numbers, and as
21 the land sold, and what you see outlined here in the red
22 is 11 -- there's the blow-up -- 1108 Tangier which was the
23 initial address of the property. Very soon it was changed
24 to 1106, and you can see that they have a structure noted
25 on the property.

1 Now, the other properties, 1112, 1113, right
2 next to it, you can see their permit numbers. We know
3 that they were permitted in '26.

4 So doing some sleuthing and trying to figure
5 out what that meant, you know, why are they showing a
6 building there when they don't show it in other places,
7 there's two other structures like that just a block away
8 on Wallace, again these properties are sited along the
9 rear property line. They don't have building permits.
10 Tax records date to 1924, 1923, and that's the same as the
11 tax records for 1106 Tangier.

12 You can see the historic photo of 1120
13 Wallace, so with a little more sleuthing, we determined
14 that these structures that are on this working map are
15 structures that were in place before Merrick acquired the
16 property.

17 Then here's an aerial photo just to give you
18 a sense of the siting of these properties. See the red
19 arrow points to 1106 Tangier, how it sits on that rear
20 property line and how the structure of the wall actually
21 straddle the property, making it pretty clear that they
22 were built before this area was plotted.

23 Here we have a current photo of the property.
24 See how it sits all the way to the back, and this area
25 pretty much follows the development pattern that we see

1 throughout the city. We have the huge investment of
2 constructing in the Granada section by Merrick in the
3 early '20s. As he's acquiring the land, he's throwing
4 everything he's got at developing it.

5 The Piersons held out. They didn't develop
6 their land until later in the '20s.

7 Then by 1930, it appears that all the
8 building permits pretty much stopped in this area, picked
9 up again in the '40s. We begin to see that in the aerial
10 photo from '48, and then the area was built out in 1950s.

11 It was then and continues to be a single
12 family residential neighborhood.

13 The property was built in the Mediterranean
14 revival style, and we see many of the character-defining
15 features that we see in the later buildings that Merrick
16 and his team designed with the thick masonry walls, the
17 clay-colored stucco, the varied windows, predominantly
18 casements, the rectilinear floor plan, roofs of varying
19 heights. We have the parapets, a porte cochere,
20 projecting bays that has an inset ceramic plaque, the wing
21 walls with the recessed windows.

22 There again is a view of the front facade as
23 it stands today. Here is the porte cochere that was
24 turned into a garage that has been later enclosed. You
25 see it has those distinctive convex shoulder corner arch,

1 the Mission-inspired parapets with delineated corners,
2 two-piece barrel tile edging.

3 The central section was originally a front
4 porch that was enclosed. Inside, though, you -- they
5 still have the original tile from the front porch, so when
6 you walk into the home, you can definitely read from where
7 the front porch was versus the rest of the living space,
8 and here's a close-up of that inset ceramic plaque that
9 was original from the structure. You can see the wing
10 wall jutting out to the south here from what was the front
11 porch area, screened front porch, and then the southern
12 bay that has the shed roof, two-piece barrel tile with
13 these wooden carved outriggers.

14 Walking towards the back of the property,
15 we're now straddling the back property line. This is the
16 south facade with the side rear door.

17 Now, there have been several alterations to
18 the property, no additions. As we talked about, the front
19 porch was enclosed, originally a screened front porch.
20 The original tile from the floor still remains. The
21 windows, the original windows were changed out in 1994,
22 and then just recently in 2007 to impact resistant
23 windows. The garage was enclosed.

24 The shed mansard roof on the southern bay,
25 and I'll show you what I'm talking about there, was clad

1 in two-piece barrel tile, and then those carved outriggers
2 were added at some point.

3 The front door opening was widened. The wing
4 walls coming out from the porte cochere and the planter in
5 front of the front porch and the the hood over the front
6 door were removed at some point. The brick patio was
7 added and the house was restuccoed.

8 Now, in doing a little bit of research,
9 looking to see and verify that these actually were not
10 permitted, the owner that owned the property in the
11 mid-'90s until 2013 advertised that he was running a
12 carpentry building out of this site, and so all evidence
13 points to the fact that that owner is the one that did all
14 of these modifications without a permit.

15 Here is that sort of shed mansard, unique
16 thing that happens on this roof line on that southern bay.
17 When I first looked at the first historic photo, I was
18 thinking they were in the middle of doing something, but
19 it shows up in both historic photos, and these photos are
20 about ten years apart, so it's just sort of a unique, odd
21 condition that then gets clad with the tile and the
22 outriggers added.

23 Now, as I said, the home has been restuccoed.
24 This is looking west where the porte cochere sort of juts
25 out. This back piece for some reason wasn't restuccoed so

1 we get a -- we can see what the original stucco looked
2 like, and we have a road map that if we were to ever have
3 the house restuccoed again, we would ask that it go back
4 to its original texture.

5 So the home at 1106 Tangier maintains its
6 original massing and many of the character-defining
7 features of the Mediterranean revival style and retains
8 its historic integrity.

9 In summary, the modest single family
10 residence at 1106 Tangier Street is significant as an
11 early example of the Mediterranean revival style of Coral
12 Gables. Founder George Merrick and his design team felt
13 that this type of architecture harmonized with the South
14 Florida climate and lifestyle and this house exemplifies
15 the building archetype on which Coral Gables was founded.

16 Built in the early '20s, it was the first
17 home constructed in the Granada Terrace section and
18 predates the platting of the section and the city's
19 acquisition of the subdivision. It is in keeping,
20 however, with the contemporaneous homes built in the
21 Granada section by Merrick's team and it tells another
22 piece of the city's history.

23 The house is set back along the rear property
24 line, distinguishing it from the other homes on the block
25 that were built in Granada Terrace after it was platted.

1 The home retains its historic integrity, and
2 staff is recommending approval for the local historic
3 designation of the property at 1106 Tangier. Any
4 questions?

5 MR. TORRE: I have a question, but it relates
6 to the construction, so I'll just wait.

7 MS. GUIN: Okay.

8 MR. FULLERTON: Do we know who the architect
9 was?

10 MS. GUIN: We don't.

11 MR. FULLERTON: It wasn't anybody on
12 Merrick's team?

13 MS. GUIN: It could have been because they
14 definitely were building in the Granada section at that
15 time.

16 MR. FULLERTON: Yes.

17 MS. GUIN: But we haven't been able to verify
18 that and there doesn't seem to be any proof.

19 MR. SILVA: I think your report, ElizaBeth,
20 stated it very well. I think the house merits designation
21 based on its architectural merits as well as its kind of
22 strange history that it predates the platting of that
23 area, so I'm for designation.

24 MR. TORRE: Just to be clear, and I think we
25 talked, the windows do not get locked in. The windows are

1 going to be able to be replaced in the future.

2 MS. GUIN: Right.

3 MR. TORRE: And they were determined to be
4 better looking and more historic, something I would
5 approve.

6 MS. GUIN: Right, and if you designated it,
7 then all of that will come through us and we will work
8 with the owner too.

9 MR. FULLERTON: Do you have anything to say?

10 MS. GUIN: She's going to speak to the
11 certificate of appropriateness. Do you want to speak on
12 the designation?

13 MR. TORRE: Would you like to speak up?

14 MS. MEDINA: Yeah.

15 MS. GUIN: Anything on designating the
16 property you want to say?

17 MS. MEDINA: Hi, everyone.

18 MS. GUIN: You need to come speak in the
19 mike.

20 MS. MEDINA: Well, my purpose is --

21 THE COURT REPORTER: I'm sorry. Can you
22 state your name, please?

23 MS. MEDINA: Carolina Medina.

24 THE COURT REPORTER: Thank you.

25 MS. MEDINA: My purpose really is to, you

1 know, comply with all the codes of Coral Gables, but I'm
2 also aiming to enclose what already -- you know, when I
3 bought the house, it was already -- the garage was
4 enclosed and we tried to come up with a resolution, and we
5 just, you know, we felt that, you know, going with
6 historic, it would preserve the look of the house and
7 allow us to have -- kind of keep the garage as a living
8 space, so.

9 MR. TORRE: Does anybody else want to speak?

10 MS. MEDINA: Yes.

11 MR. TORRE: Okay.

12 MR. SILVA: This is still the designation?

13 MR. TORRE: It is still the designation.

14 MS. GUIN: This is about the designation, not
15 about the work yet.

16 MR. TORRE: We're still designating.

17 MS. GUIN: They have to vote on the
18 designation.

19 MR. TORRE: The variance comes with this
20 part. Yes?

21 MS. GUIN: The variance comes with the work,
22 with the certificate of appropriateness.

23 MR. TORRE: With the second part?

24 MS. GUIN: With the second.

25 MR. TORRE: Okay. You're right. I'm reading

1 too fast.

2 MR. FULLERTON: Does the staff think that
3 house was built so far back because it wasn't platted yet
4 and the lot might have gone all the way through to the
5 next street?

6 MS. GUIN: Yes. That is certainly what it
7 looks like when you look at those houses on Wallace.

8 MR. FULLERTON: That really puts it in an
9 awkward position to do anything.

10 MS. MEDINA: Right, yes.

11 MS. GUIN: Exactly, and that's been the
12 struggle, to try to --

13 MS. MEDINA: Right.

14 MR. FULLERTON: I think you've done --

15 MR. TORRE: I'm sorry.

16 MR. FULLERTON: To take it on.

17 MS. MEDINA: Yes, but you know, I have a
18 small son so I definitely need that space, and I bought it
19 as it is, and you know, I'm trying --

20 MS. GUIN: She was unaware --

21 MS. MEDINA: Right.

22 MS. GUIN: -- all the hurdles we had to
23 cross.

24 MR. TORRE: No more questions? I'll close
25 the public hearing.

1 MS. MEDINA: Okay. Thank you.

2 MR. MENENDEZ: I move to approve for historic
3 designation.

4 MR. FULLERTON: I second.

5 MR. TORRE: We have a motion. We have a
6 second. Is there any further discussion?

7 MS. THOMSON: No.

8 MR. TORRE: Call the roll.

9 MS. THOMSON: Guess not.

10 THE CLERK: Miss Bache-Wiig?

11 MS. BACHE-WIIG: Yes.

12 THE CLERK: Mr. Silva?

13 MR. SILVA: Yes.

14 THE CLERK: Mr. Fullerton?

15 MR. FULLERTON: Yes.

16 THE CLERK: Mr. Ehrenhaft?

17 MR. EHRENHAFT: Yes.

18 THE CLERK: Mr. Menendez?

19 MR. MENENDEZ: Yes.

20 THE CLERK: Mr. Rodriguez?

21 MR. RODRIGUEZ: Yes.

22 THE CLERK: Miss Thomson?

23 MS. THOMSON: No.

24 THE CLERK: Mr. Torre?

25 MR. TORRE: Yes. Thank you.

1 MS. GUIN: So we are considering an
2 accelerated special certificate of appropriateness for
3 design approval and alterations to the residence and site
4 work, and they're asking for a variance for the inclusion
5 of off-street parking. Again, this is to comply with
6 current code enforcement citations.

7 Here is a photo of the house in 2016 when it
8 was for sale, and you can see a lot of these violations
9 are already in place, and I do want to say once again that
10 the owner has been working very diligently to come into
11 compliance.

12 So when she was cited for not having an
13 off-street parking, she designed a carport, porte cochere,
14 attached to the front, to the front of this, went to the
15 board of architects numerous times, all working together
16 to try and find something that worked with this property,
17 and just couldn't come up with something that everybody
18 was happy with.

19 At some point somebody brilliant on the board
20 of architects, may have been Nelson, I don't know,
21 suggested that they come to Historic and begin to talk to
22 us about perhaps waiving that requirement because they
23 just couldn't come up with a resolution that everybody was
24 happy with, so that's how the property came to us.

25 Dona was in agreement that a variance was

1 certainly warranted for the siting of the house.
2 Enclosing the garage with an enclosed -- the square
3 footage is under 1,000 foot for this, so we don't have any
4 issue with the remaining enclosed and waiving the
5 off-street parking.

6 Here is the views from the front and the
7 side. It has a large window along the side. See how it's
8 set back?

9 When this plan, moving forward, keeping the
10 garage enclosed and waiving the off-street parking, the
11 board of architects just had two comments which you can
12 see in your report, that the doors mimic the sort of
13 carriage doors and that they be installed with clear
14 cypress wood, and also making sure that the relief, that
15 the doors were set back so that porte cochere still reads
16 and those rounded corners remain and that detail not be
17 touched.

18 MR. FULLERTON: They didn't mention putting
19 the wing walls back on, did they?

20 MS. GUIN: It was mentioned, but it wasn't
21 part of -- the board of architects didn't make that part
22 of the comments.

23 MR. FULLERTON: Were they aware of it?

24 MS. GUIN: They were aware of it, and we sort
25 of had that discussion. We're not requiring it as part of

1 this, but as we said in our report, we would like the
2 board to consider it either now or in the future.

3 MR. EHRENHAFT: If they did come back to you
4 later, even if what's before us now were approved, could
5 that be done administratively, or would it still have to
6 come back to the board?

7 MS. GUIN: No.

8 MR. EHRENHAFT: If they wanted to add back --

9 MS. GUIN: To put those wing walls back.

10 MS. SPAIN: Yeah. No, I'm comfortable
11 administratively approving that so they wouldn't have to
12 come back to the board because they were just putting back
13 what was there before, so I would actually like to see
14 that happen.

15 MR. TORRE: Can you add the little finial
16 that's missing? I think --

17 MS. GUIN: The wing wall that exists?

18 MR. TORRE: To the left of the front door.

19 MS. GUIN: It was an urn.

20 MR. TORRE: An urn or something.

21 MS. GUIN: Yes.

22 MR. TORRE: Would that be installed during
23 the process of the wing walls just to keep it --

24 MS. GUIN: Have them bring that back.

25 MR. EHRENHAFT: And the planter in front?

1 MS SPAIN: That's a question for them.

2 MS. GUIN: So you all would like to come up.

3 So you have the plans. They're up on the screen.

4 MS. MEDINA: The big planter, that's from the

5 -- I have no idea where it is because when I purchased it

6 -- I mean, I know that it was like that when it was being

7 shown, but I have --

8 MS. GUIN: Just --

9 MS. MEDINA: Oh, this?

10 MS. GUIN: Yes, just --

11 MR. TORRE: Let me just say this.

12 MS. GUIN: The other thing that they're

13 asking is putting these back.

14 MR. TORRE: This is for the architect. If

15 you're doing the wing wall, you're doing the footing, you

16 have to change the structure a little bit as well, if you

17 do that, it might not be that much of a difference, and

18 once you do the wing walls, it's just a suggestion, the

19 planters will -- you're going to have to revise it to put

20 the footings in unfortunately.

21 MR. GOMEZ: Hi. My name is Rafael Gomez.

22 I'm a contractor, and I've been helping Carolina trying to

23 get all this mess going back and forth, going back and

24 forth with the board of architecture, historical, and

25 she's been trying to come up with an idea to satisfy

1 everybody.

2 So if we have to put back the wing walls, I
3 don't think it's that big an issue.

4 MS. MEDINA: No, no.

5 MR. TORRE: It's not a big deal.

6 MR. GOMEZ: As far as the planter, it's just
7 not around. Maybe we can imitate it or buy something
8 similar, I guess.

9 MR. TORRE: I think --

10 MR. FULLERTON: It's the front.

11 MS. THOMSON: Could it be that the owners
12 back in 1927, the ones who originally built this house,
13 just bought some planters like at Home Depot of the day
14 and put it there? I mean, or was it like something that
15 was attached to the structure? In other words, is it that
16 significant, the planters?

17 MR. TORRE: The point that I was making, if
18 you're going to do the wing walls, the planters aren't
19 that much of an add.

20 MR. GOMEZ: No.

21 MR. TORRE: If we were asking, staff was
22 asking to agree to the wing walls, then the planters are
23 just a small, little piece of it. That's my point.

24 MR. GOMEZ: It's not a big deal. I think we
25 can buy something similar and try to paint something

1 similar.

2 Our biggest issue is that we want to comply
3 with code enforcement. I mean, code enforcement has been
4 really nice with us and they understand.

5 MR. TORRE: The point is you get a legal
6 square footage that was not legal before, fully legal.

7 MR. GOMEZ: Right, right

8 MS. MEDINA: Yes.

9 MR. TORRE: That's the big piece for us.

10 MR. GOMEZ: That is the big piece actually.

11 MR. TORRE: Yes.

12 MR. GOMEZ: And we proposed a couple of ideas
13 and a couple of ways to do it.

14 MS. MEDINA: Right.

15 MR. GOMEZ: And that's why we're here.

16 MR. TORRE: Right. The variance that we give
17 from the board's perspective is something you get by doing
18 these kind of things. These sort of little back and
19 forths help us to give you that variance.

20 MR.GOMEZ: Right.

21 MS. MEDINA: Right.

22 MR. TORRE: That's the benefit of this
23 process.

24 MR. GOMEZ: I think we can deal with the wing
25 walls and try to get the planters, we can get the

1 off-street parking. That would be great for us.

2 MS. MEDINA: Okay.

3 MR. TORRE: And the house looks great.

4 MS. MEDINA: It's beautiful. I love it, so
5 I'm glad to preserve it as it is. That's really my wish
6 too.

7 MR. GOMEZ: She's been working at it and it's
8 really beautiful. It's a really small, little cottage,
9 and it's really quite pretty actually. Anyway, we're
10 willing to do it.

11 MS. MEDINA: Yeah.

12 MR. GOMEZ: Okay.

13 MR. TORRE: Thank you very much.

14 MS. MEDINA: Thank you so much.

15 MR. TORRE: All right. Do you have anything
16 else, ElizaBeth?

17 MR. FULLERTON: We have to amend the motion.

18 MR. TORRE: Well, public comments, if
19 nothing, nobody wants to speak, we'll close the public
20 hearing, and then you're ready for a motion?

21 MS. THOMSON: I have a question.

22 MR. TORRE: Go.

23 MS. THOMSON: Why would you go to all the
24 trouble of closing in that porte cochere for storage?
25 That's my question. What is the reason for enclosing

1 that? I know you want extra square footage, but it just
2 says "storage" on it.

3 MS. MEDINA: Just, I really -- the house is
4 pretty small as it is, you know, so to lose any more
5 space, it's pretty tight.

6 MS. THOMSON: Is it used as storage right
7 now?

8 MS. MEDINA: Yeah. It's like -- exactly.
9 It's like a play room.

10 MS. THOMSON: Okay, okay.

11 MR. TORRE: Any further comment before we
12 maybe set the motion?

13 MR. FULLERTON: Well, I'll move approval of
14 the proposed modifications, the variance, and with the
15 proviso that the wing walls on both sides of the garage be
16 replaced and the planter in front of the porch in the
17 detail that is illustrated in this photograph from 1940
18 and the wing wall to the left of the front door.

19 MS. SPAIN: So we need before -- we need two
20 votes, one for the variance and one for the certificate of
21 appropriateness.

22 MR. FULLERTON: Oh.

23 MS. SPAIN: So we can move the variance.

24 MR. FULLERTON: Okay. I move the variance.

25 MS. BACHE-WIIG: I second.

1 MS. SPAIN: All right. Vote on that.

2 MR. TORRE: We have a second. Any further
3 comments or discussion? Yessie, call roll.

4 THE CLERK: Mr. Silva?

5 MR. SILVA: Yes.

6 THE CLERK: Mr. Menendez?

7 MR. MENENDEZ: Yes.

8 THE CLERK: Miss Bache-Wiig?

9 MS. BACHE-WIIG: Yes.

10 THE CLERK: Mr. Ehrenhaft?

11 MR. EHRENHAFT: Yes.

12 THE CLERK: Mr. Rodriguez?

13 MR. RODRIGUEZ: Yes.

14 THE CLERK: Miss Thomson?

15 MS. THOMSON: Yes.

16 THE CLERK: Mr. Fullerton?

17 MR. FULLERTON: Yes.

18 THE CLERK: Mr. Torre?

19 MR. TORRE: Yes.

20 MS. SPAIN: Okay. Now we need a vote on the
21 certificate of appropriateness, and you can put conditions
22 on that like the wing walls and everything else.

23 (Thereupon, Mr. Parsley entered the room.)

24 MR. TORRE: You want to continue?

25 MR. FULLERTON: Can I take it from the

1 minutes and just say move it the way I said it before?

2 MS. THOMSON: No.

3 MS. SPAIN: Can he do that?

4 MR. CEBALLOS: He needs to make the motion.

5 MS. SPAIN: I agree. I think you need to
6 make the motion.

7 MR. FULLERTON: All right. I move approval
8 of the -- what am I doing?

9 MR. TORRE: Certificate of appropriateness.

10 MS. SPAIN: Certificate of appropriateness.

11 MR. FULLERTON: The certificate of
12 appropriateness for the enclosure and with the idea that
13 we would bring back in the wing walls, the front planter
14 including the finials and the wing wall to the left of the
15 front door.

16 MS. GUIN: And accepting staff comments.

17 MR. FULLERTON: Yes.

18 MS. SPAIN: And accepting the conditions of
19 staff.

20 MR. FULLERTON: Based on the 1940 photograph.

21 MR. EHRENHAFT: And would staff look at the
22 design of the wing walls and planters before --

23 MS. SPAIN: Yes.

24 MR. EHRENHAFT: -- and handle it
25 administratively?

1 MS. SPAIN: Yes.

2 MR. TORRE: Do you want to add that?

3 MR. FULLERTON: With that staff approval of
4 the progress of the design.

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

6 MS. THOMSON: I second it.

7 MR. TORRE: Thank you very much. Any further
8 discussion? Roll call, please.

9 THE CLERK: Mr. Fullerton?

10 MR. FULLERTON: Yes.

11 THE CLERK: Mr. Menendez?

12 MR. MENENDEZ: Yes.

13 THE CLERK: Miss Bache-Wiig?

14 MS. BACHE-WIIG: Yes.

15 THE CLERK: Miss Thomson?

16 MS. THOMSON: Yes.

17 THE CLERK: Mr. Rodriguez?

18 MR. RODRIGUEZ: Yes.

19 THE CLERK: Mr. Parsley?

20 MR. PARSLEY: Yes.

21 THE CLERK: Mr. Silva?

22 MR. SILVA: Yes.

23 THE CLERK: Mr. Torre?

24 MR. TORRE: Yes.

25 MR. EHRENHAFT: Did you call me?

1 THE CLERK: Oh, sorry. Mr. Ehrenhaft?

2 MR. EHRENHAFT: Yes.

3 MS. GUIN: Thank you.

4 MS. SPAIN: Perfect.

5 MR. TORRE: We're going to pass this. All
6 right.

7 MS. KAUTZ: Aaron, can you put the Powerpoint
8 up on the second application for Castile, please?

9 MR. TORRE: So we're moving to Case File COA
10 (SP) 2018-018.

11 This is an application for the issuance of a
12 special certificate of appropriateness for the property at
13 1232 Castile Avenue, a non-contributing resource within
14 the Castile Avenue historic district, being described as
15 Lot Eight and Lot Nine less east 22 feet of Block Seven,
16 Coral Gables Section E, according to the Plat Book Eight,
17 Page 13, of the public records of Miami-Dade County.

18 The application requests design approval for
19 additions and alterations to the residence and site work.

20 MS. KAUTZ: I think it's that one. All
21 right. This is the location map. This is a
22 non-contributing residence within the Castile Avenue
23 Historic District which was designated in 2008. The
24 period of significance for this street was established
25 when the district was created, was 1921 to 1958. This

1 house was built in 1951.

2 However, due to the substantial alterations
3 that had occurred prior to the district designation, it
4 was considered a non-contributing resource.

5 In April of this year, an application was
6 made, COA (SP) 2018-01, for additional alterations to the
7 property, but that never actually reached the board. It
8 was withdrawn due to lack of board attendance. They
9 wanted a full board, and I think there were only six of
10 you available at that meeting, so they withdrew the
11 application to submit it the following month, but instead
12 withdrew the entire application.

13 So this is a new architect, same owner, but a
14 new architect, new design, new plan, new everything.

15 All right. I'm sorry. He brought boards.
16 There's a Power Point.

17 It went to the board of architects and was
18 approved on September 6th. There were two notations which
19 are actually easier to understand in the plan elevation
20 that were drawn on in your staff report that have to do
21 with the covered terrace and a detail around the edges of
22 the opening.

23 We did have a couple of conditions, but very
24 few at the end of the report, which I'll go over at the
25 end, and no variances have been requested. It's all by

1 right, so.

2 MR. POZA: Good afternoon, ladies and
3 gentlemen. Thank you for having me here. Albert Poza,
4 architect.

5 The house has a little bit of a history with
6 not only the board of architects, but also the historical
7 board. As it turns out, the first application was
8 withdrawn like staff mentioned. It also -- not only
9 because of the issue of the quorum, the client actually
10 was not very happy in terms of what the numbers cost of
11 the addition was going to be.

12 It was a lot larger than what is currently
13 being presented. It was not as efficient. It used up a
14 lot of the land, and that with maybe 30, 40 percent over
15 budget, the client basically gave up and said, "Forget
16 it," so that's how I arrived.

17 So the concept of the project is to somehow
18 maintain the existing facade pretty much as it is. All
19 the additions are basically, or any major modifications
20 are basically 50 feet from the sidewalk. The actual area
21 of the work that is proposed to be done is almost the same
22 or just a matter of a couple dozen square feet more than
23 what was actually there already.

24 Everything that's being removed -- and I'll
25 try to show you some pictures here. When I first arrived

1 at the house, and staff had to correct me, I really -- you
2 know, the experience that I had working with the city, I
3 would have given any bet, taken on any bet that the rear
4 of the house, a large portion of it was illegal.

5 It's made out of wood. It's one of those
6 things that you figure this must have been an
7 afterthought, they got caught with something, and somebody
8 legalized it by way of architectural detailing somehow.

9 But anyway, all that area is basically being
10 removed, so what we're trying to do is to keep the street
11 view of it pretty much the same. Any addition is 50 feet
12 back. The client wants something to be a lot cleaner,
13 more modern that may be normally in Castile, but by the
14 same token, not go overboard

15 So what I've also did was kind of showing the
16 different possibilities. There's a lot of homes in
17 Castile that in essence really, I guess they're also not
18 contributing. They're nice homes and everything, but
19 they're not helping the nature of the historic element
20 found in Castile, so I just bring that up because we're
21 not really going to be the only non-quiet, non-little
22 house, or non -- yeah, non-little house on Castile.

23 By the time that everything gets broken up
24 code-wise, zoning-wise and everything else, it's
25 significantly smaller than what the lot would allow, both

1 in ground coverage and in FAR, so, and quite frankly, the
2 client doesn't need anything else other than that, and
3 we're also trying to keep the cost down as opposed to the
4 previous design.

5 So the concept of the project is to maintain
6 the front as much as possible the way it is now,
7 everything towards the back, and for the back to, little
8 by little, become more modern, more minimalist in terms of
9 compared with other elements in the street and in the
10 house originally as it is currently, you know, if you
11 drive by and see it, so the idea is that the rear of the
12 house kind of embraces the front.

13 That's where you see some walls that are
14 actually protruding out. You see some, some elements of
15 eyebrow to break up the second floor, the verticality
16 there, two stories straight up, so the board suggests to
17 break that up. The eyebrow kind of has a connotation as a
18 modern detail. I mean, eyebrows have been around since
19 the '30s. They're in just about every Art Deco building.
20 They have a connotation, they're coming back, but it's
21 like fashion. They've been around since the '30s or the
22 '40s.

23 So that was an element to break up and also
24 to somehow start giving it a more somewhat modern look as
25 opposed to what is currently out there as existing or in

1 the other elements of the house as proposed in the front.
2 We try to not do too much in the front and do most of it
3 in the sides and in the back.

4 So a couple items on the comments, the
5 observations from staff that I want to point out just for
6 clarification.

7 There is a mention of removal of the existing
8 barrel tile. The proposed is to have a flat concrete
9 tile, but the existing is actually not barrel tile. It's
10 more of a flat, one-sided S tile, so it's like a modified
11 S tile. It's not traditional, you know, barrel tile with
12 one side up and the other side down.

13 So we're not really removing that element
14 because really nothing to speak of, of any significance,
15 with the existing roof.

16 So the other thing that's being done with the
17 design as we mentioned earlier is we're projecting the
18 existing ridge a little further back so that the impact of
19 the second floor is not as great on the street level.
20 This makes it appear like if it's a little taller in the
21 front, but hence, the height, total height appears to be
22 less because it's kind of hidden by the extension of the
23 ridge that cleans it up.

24 It used to have like a multi-level type of a
25 ridge that kind of climbed up. Now it's straight across,

1 clean and smooth.

2 Another item that was brought up by the board
3 again is the issue of the second floor height, so we
4 definitely have addressed that in terms of -- and I keep
5 on saying "we" because, believe it or not, the client is
6 an architect herself in Canada. She doesn't have a
7 license here or anything, but I can speak to her as a
8 colleague, as a professor. She doesn't understand
9 concrete block or tie beams, but she knows a little bit
10 about the, you know, the building industry and so forth.

11 The other item that, on the east elevation
12 that the board or the staff brought up is that it appears
13 as if, and I'm almost paraphrasing, it appears that the
14 foyer area of the roof is being raised. That was actually
15 my mistake. I was allowed to use the previous architect's
16 elevations because he happened to be there, lived there.
17 He did his own elevations for the existing, and on the
18 side view, it was incorrectly, on the east view it was
19 incorrectly drawn like if lower than it actually is.

20 I corrected it on the front existing
21 elevation. My mistake, I did not do it on the east.
22 There is nothing that's happening to any of the roofs on
23 the existing house other than the extension of the portion
24 over the garage but not on the foyer.

25 There was also mention on the west elevation,

1 and I don't know if this was good or bad, but I'm just
2 going to mention it, there's no windows on the west side
3 of the master. You know, neighbors come and go, but the
4 current neighbors are basically young boys with a liking
5 to rock and roll music, and the neighborhood -- or my
6 clients maybe do not have the same liking, so they rather
7 emphasize everything towards the rear and the pool.

8 It's not really a big issue, I don't think,
9 because it's so far back on the property, and it's
10 indented. You really couldn't even tell from the street
11 if there are windows there or not.

12 And a couple -- another item that the staff
13 had commented, I failed to, in the version that you have
14 which was an early-on version -- by early-on I mean that
15 since then I've gone ahead and continued working, and what
16 I think is not going to be at all, you know, problematic,
17 if at all, and that is that the carport columns do
18 emphasize the little reveal that the board wanted to do,
19 so they're not completely rectangular like I've drawn in
20 your package. They actually do have a cut-out edge, the
21 one-and-a-half-inch column, so that reveal is true. It's
22 not a stucco reveal. It's actually implied in the
23 structure and hence it will be also in the stucco, so that
24 has already been addressed.

25 Commenting on the recommendations of the

1 board, if -- you know, with all due respect, but I just
2 want to comment, on Number One on the last page, they talk
3 about to be consistent to add the stucco bands in the
4 rear.

5 Part of, like I said, in the concept is as
6 you go to the rear, make it a little bit cleaner, a little
7 bit more modern, and just following somewhat, you know,
8 what historical wants you to do is whatever you add, try
9 to be somewhat respectful of the historical portion,
10 although it's non-contributing, but in essence in some
11 respects it is because it is part of the street.

12 So as you go to towards the rear, I have
13 eliminated the stucco bands to be true to the concept of
14 making it a little bit more modern, so if we have to have
15 a couple, half dozen windows with a stucco band on the
16 rear, so be it. I would prefer as the architect not to
17 have them.

18 Number Two, it says to use clear glass. I
19 know that in historical, you know, situations, clear glass
20 is basically a must.

21 In this situation, I don't think it really is
22 worth it in terms of there's other houses on the, you
23 know, in the neighborhood, and even just the nature of
24 this architecture, that having some sort of a gray tint --
25 the clear glass nowadays is the latest Florida energy

1 code. It is extremely difficult to make your AC
2 calculations work, if any of you have been working on
3 them, extremely difficult.

4 In fact, a lot of the companies, you have to
5 be very careful with, they'll sell you clear glass, and
6 it's clear glass, but a very high reflectense. It is
7 probably worse than having a tint without the reflectense.
8 It almost appears to be a little greenish, a little
9 something because of it's reflective.

10 So if possible, I'd rather have just a
11 regular everyday gray tint.

12 So other than that, everything else, you
13 know, obviously you'll get materials as the construction
14 drawings are finished up and so forth. I'll meet with
15 staff to make sure those are okay, and I don't want to
16 bore you with all the boards and everything else. If you
17 have any specific questions, I'll ask -- or I'll answer
18 them, and I had one -- and I just did it basically to
19 cover the bases.

20 I -- because, "Gray tile, historic district,
21 oh," you know, that feeling, but I went around. There's
22 actually about five or six houses that currently have gray
23 tile, same type of gray flat tile along Castile, so again,
24 it is not going to be the first one with gray tile.
25 There's others that have gray tile. So with that, I'm

1 open to your questions.

2 MR. TORRE: Is the door to be painted any
3 particular color?

4 MR. POZA: Pardon me?

5 MR. TORRE: The door's any particular
6 material or color that would accentuate the door, the
7 front door?

8 MR. POZA: The front door is probably going
9 to be -- you know, haven't gotten into that detail yet,
10 but I would imagine it's going to be, could be wood with
11 the glass insert, but there's no -- I'm open to any
12 suggestion whatsoever.

13 MR. TORRE: Let me back up. Does the staff
14 have any problems with the flat tile?

15 MS. KAUTZ: With the what?

16 MR. TORRE: Did you make any -- the flat
17 tile, Did you make any -- you're okay with it.

18 So the things that I'm really losing, I think
19 you're making the house a little Art Deco. Is that a fair
20 statement?

21 MR. POZA: Not really.

22 MR. TORRE: Not really?

23 MR. POZA: I just mentioned that because --

24 MR. TORRE: The back is going to look like
25 that.

1 Mr. POZA: When you, nowadays when you think
2 of an eyebrow, you think of, you know, ultra modern,
3 super-duper, you know, minimalist, concrete, and -- you
4 know.

5 MR. TORRE: The original --

6 MR. POZA: The eyebrow, eyebrow has been
7 around longer than most of us, you know, so it's nothing
8 new.

9 MR. TORRE: The ridge on the back and the
10 caps, there's some Art Deco feeling with that.

11 But, so one of the points of the board is
12 this house doesn't have a contextual specificity that
13 needs to happen because I think the street is so random
14 that we're not trying to match anything, so I think that
15 design-wise, in my opinion, we shouldn't be playing board
16 of architects as much as sometimes we do. I think we
17 should let the architect do his thing. It doesn't seem to
18 have a problem historically. I think we should let them
19 have some freedom.

20 MR. POZA: If I may just interject something.
21 It didn't go by, the first time, the board of architects.
22 There was several issues, and they were all resolved, and
23 they were, the last time around, they were -- everything
24 that they wanted was implied, not exactly how they wanted,
25 but they were --

1 MR. TORRE: What I'm trying to tell the
2 board, I think we should continue to look at this from a
3 historical, contextual and other things, and not try to
4 play board of architects too.

5 MS. KAUTZ: Typically what we view as a
6 non-contributing residence is not to necessarily look --
7 we do look at the architecture because it's important how
8 it blends and all that.

9 But we look at more of the impact on the
10 district as a whole, which is why, you know, we were
11 noting that the front facade from the street level is
12 relatively unchanged. It's already been altered, and the
13 massing will generally stay the same till you do the
14 addition way further back.

15 So in that, in that perspective, the
16 streetscape doesn't really change all that much except for
17 the addition.

18 So we were looking a lot at what happens in
19 the overall district. There are two-story residences
20 already. It's not like it's all one-story other, so
21 that's where we're coming from.

22 MR. TORRE: But Kara, two points. The front
23 entrance does have a more ornate look now, and the barrel
24 tile gives it more of a Mediterranean and now you're
25 basically going to clean it up, but which I have no

1 problem, but it does have --

2 MS. KAUTZ: That is exactly why it isn't
3 historic.

4 MR. POZA: Yeah. That ornate wing type thing
5 plus the arch wasn't part of the original house as the
6 photographs that staff showed. That was added at some
7 point.

8 MR. FULLERTON: I've lived on that street for
9 25 years now. I go by this house a lot. When that front
10 alteration was made and finished, I thought it was one of
11 the nicest things that had been done in the neighborhood
12 in a long time.

13 So I'm surprised that you want to take that
14 away from it, because it's really, I think it's very
15 effective, but that's your decision.

16 MR. POZA: Yeah. It was following through on
17 the client's request and to make it -- to clean it up,
18 make it a little bit more updated.

19 MR. FULLERTON: I don't see how it could be
20 too much cleaner, honestly, but I'm not, as our chairman
21 says, I'm not -- anyway.

22 MR. TORRE: Unless there's more questions,
23 we'll close the public hearing. Actually, I'm going to
24 ask is there anybody in the audience that wants to speak?
25 If not, we'll close the public hearing. Thank you.

1 MR. POZA: Thank you.

2 MR. TORRE: Comments?

3 MR. SILVA: Venny, I agree with you in terms
4 of the historical massing and how it fits into the
5 neighborhood. I think it's fine, it's respectful, doesn't
6 change the front facade, just the addition to the rear.

7 I kind of agree with your arguing point about
8 playing board of architects, especially on the rear
9 addition. I think that I don't have an issue letting the
10 architect proceed, you know, as he wishes in terms of, you
11 know, windows and the sill.

12 MR. TORRE: There's four comments from staff.
13 Do you want to make comments?

14 MR. SILVA: Well, the other two, I agree.
15 Having to come back for the pool and the materials, I
16 think that makes sense. That's what we normally require.

17 MS. KAUTZ: Which I believe that is the
18 standard administratively, but.

19 MR. RODRIGUEZ: So are you suggesting we
20 remove One and Two from the motion?

21 MR. SILVA: Yes, that's fine.

22 MR. RODRIGUEZ: Is there a motion?

23 MR. TORRE: Yes. Go ahead.

24 MR. RODRIGUEZ: I would just move to accept
25 as -- to approve with the conditions Three and Four.

1 MR. SILVA: I second that.

2 MR. TORRE: Any further discussion on the
3 motion? Roll call.

4 THE CLERK: Mr. Ehrenhaft?

5 MR. EHRENHAFT: Yes.

6 THE CLERK: Miss Thomson?

7 MS. THOMSON: Yes.

8 THE CLERK: Mr. Rodriguez?

9 MR. RODRIGUEZ: Yes.

10 THE CLERK: Mr. Silva?

11 MR. SILVA: Yes.

12 THE CLERK: Mr. Fullerton?

13 MR. FULLERTON: Reluctantly, yes.

14 THE CLERK: Miss Bache-Wiig?

15 MS. BACHE-WIIG: Yes.

16 THE CLERK: Mr. Parsley?

17 MR. PARSLEY: Yes.

18 THE CLERK: Mr. Menendez?

19 MR. MENENDEZ: Yes.

20 THE CLERK: Mr. Torre?

21 MR. TORRE: Yes.

22 MR. POZA: Thank you.

23 MS. SPAIN: The city attorney would like to
24 say a few words about code enforcement because, you know,
25 she spoke very briefly about it. You all talked about it

1 last time, so Miriam?

2 MS. RAMOS: Hi, everyone. Good evening. So
3 promises made, promises kept, I promised I'd come back to
4 you and report on how we're going to look at and address
5 the demolition by neglect issue that's been creeping up
6 lately.

7 We had a meeting, staff, and look, a lot of
8 the things that we brought up as challenges, you all
9 brought up as challenges. Right?

10 The big hammer is the foreclosure of
11 properties based on liens, and that has a plethora of
12 issues that come with it, not the least of which is that
13 we inherit the problem, and so on a particular property
14 that may be of interest where it might make sense, you
15 know, a Merrick that had been owned by a private owner,
16 sure, but for us to take on property after property after
17 property, I don't know that we even could be -- could
18 finance that, and that we would be in the business of
19 rehabbing these properties.

20 So the other part of that is some of these
21 are actually homestead properties, so the idea of the city
22 coming and foreclosing on homesteaded properties, on
23 private homes is a whole other conversation.

24 So those big issues are there, those
25 challenges are there, things we're talking about, but we

1 as staff came together and talked about some things we
2 could do to maybe hold the hands of those people from the
3 beginning, make the consequences evident, and try to get
4 ahead of the game rather than at the end; you know, do a
5 little, and then have to have the hammer at the end which
6 has all these issues, versus doing more at the beginning
7 so that we never get to that.

8 So what we have essentially done for the
9 moment as our first kind of out of the box, is code
10 enforcement sets a number of different notices. First is
11 your warning typically, and then you get your notice of
12 violation. Then you get summoned to come to the code
13 enforcement board meeting if you don't comply. Obviously
14 if you comply, then the problem is resolved.

15 And so one of things that we are instituting
16 as we speak is to have very prominently displayed, simply
17 worded, bold language on all of those notices, not just
18 one or the other, but on all them, that states three main
19 things.

20 One is that not only are you subject to
21 substantial fines, but the city may not mitigate those
22 fines, and that's huge because we have always had a policy
23 that as long as you comply, we work with you and we
24 mitigate, typically not to zero, but to something
25 reasonable.

1 So we're saying to them from day one, you
2 know, that's going to be a difficult conversation to have
3 if you don't hold up your end of the bargain.

4 The second is advising them that if they let
5 this structure demolish by neglect, they're going to be
6 required to build a structure that is a replica of the
7 prior structure, and I think most people, at least the
8 ones we've come across lately, had no idea that that was
9 the case.

10 So now the cost of doing business analysis
11 of, "Oh, well, I'll just let this thing fall apart, I'll
12 mitigate the fine, and I'll build my dream home," are gone
13 because you're going to have to build exactly the same
14 thing you had before, and then once you do that at your
15 cost, then you're going to lose your tax exemption because
16 it's no longer a historic property.

17 So we're going to make those very real facts
18 that have always existed very prevalent from day one in
19 the hopes of getting them on board from the beginning.

20 The other thing I think would be effective,
21 and I'm going to talk to the code enforcement board in
22 November about it, is oftentimes when they have a property
23 that they're concerned about usually that could be unsafe,
24 they have, aside from time to comply, and the running
25 fine, they have a reporting, come every 30 days and report

1 on what you're doing.

2 So perhaps in a historic property, aside from
3 the running fine, we can have a reporting mechanism where
4 they have to come here and show their face and say, "I've
5 done nothing," and maybe that again will help to push
6 things along.

7 So this is not the end of the conversation,
8 but I wanted to give you a report on what we've come up
9 with so far. We are more than happy to hear ideas to this
10 complex problem, so if you have them, feel free to call me
11 and we can discuss them tonight, but I want to let you
12 know we are working on them.

13 MR. TORRE: So code compliance is not here?

14 MS. RAMOS: No.

15 MR. TORRE: So the notice you just mentioned
16 is given by code compliance as a warning?

17 MS. RAMOS: It's a warning, then a notice of
18 violation, then a summons to appear.

19 MR. TORRE: Right, and that notice is posted
20 on their property, front door?

21 MS. RAMOS: It's mailed, certified mail to
22 the property, as well as to, if there's another registered
23 address to the property, and we post it.

24 MS. BACHE-WIIG: How large?

25 MS. RAMOS: It's a regular sheet of paper,

1 yeah.

2 MS. BACHE-WIIG: And the one you're proposing
3 will be much larger?

4 Ms. RAMOS: Well, the wording on it will be
5 much larger, so it will say, you know, "Your roof is in
6 disrepair," whatever the violation is, minimum standards,
7 blah, blah, blah, but this language will be very
8 prominently displayed in a box, you know, something that
9 eye would go to.

10 MR. RODRIGUEZ: Where will you have this
11 posted?

12 Ms. RAMOS: It's posted on the property. All
13 code enforcement warnings, NOVs, and summonses are posted
14 on the property, and they're also mailed, certified mail.

15 MR. TORRE: Is there a follow up by code
16 compliance on a standard, regular basis following that?
17 What is their procedure?

18 Ms. RAMOS: So typically what happens is,
19 well, if you comply, then you're done.

20 MR. TORRE: What's going on?

21 MS. RAMOS: Right. If you come, they
22 typically give you a number. They'll find you guilty, or
23 not.

24 I mean, maybe you're not guilty, but 99
25 percent of the time they'll find you guilty. We prove our

1 case, and then they give you, depending on what the
2 violation is -- if it's cleaning the roof, it's 30 days.
3 If it's getting a permit for a pool or something that
4 involves DERM, it could be six months.

5 Whatever it is, they give you a period of
6 time to come into compliance and a running fine usually of
7 \$150 every day after that deadline.

8 What I'm proposing is that in the middle of
9 that process, we have reporting so that the person has to
10 come here, even if they have six months to comply because
11 it's something very complex, that they still have to
12 report maybe monthly on where they are in the process.

13 MR. FULLERTON: Would that be through staff,
14 or through --

15 MS. RAMOS: No, no, to the board, the code
16 enforcement board, because my idea is to hold them
17 accountable.

18 MR. TORRE: So you pass by and you see
19 something that's not right. You give them a warning.
20 Your house may be subject to demolition by neglect. You
21 still have to come in there and inspect it, do you not?

22 MS. RAMOS: Well, our hope is to not get to
23 the demolition by neglect.

24 MR. TORRE: Fine.

25 MS. RAMOS: Our hope is to catch it when the

1 roof is starting look bad, when it's not to the point
2 where it gets demo'd by neglect, but it's one violation --

3 MR. TORRE: Violation of code for not taking
4 caring of the house?

5 MS. RAMOS: But that happens to be a historic
6 property, and that if it's not taken care of, it will
7 result in a demolition by neglect.

8 MR. TORRE: What I'm looking for is something
9 that triggers an alarm six months later, saying this is
10 the ones that are taken care of.

11 The ones that are coming out of the lists,
12 somehow we maybe somebody gets to see those, and then
13 those become the focus point of the alarm so that the ones
14 that are really becoming problematic start to rise up to a
15 list, and then basically they start to show up as these
16 three houses are becoming problems.

17 MS. SPAIN: One thing they've also done in
18 code enforcement is they've assigned one person to the
19 historic department that will be the person that we call
20 so it's just one guy, which is very helpful because then
21 they get to know the historic properties.

22 And that notice that you're putting them on
23 and posting, is that going to go to every notice even if
24 it isn't historic, that says if this is a historic
25 property, or are --

1 MS. RAMOS: I think we're just going to have
2 it on every notice because it makes easier for historic.

3 MS. SPAIN: That's right.

4 MS. RAMOS: But the important part is it's
5 historic.

6 MR. FULLERTON: Is it posted on the house
7 itself, or on a plaque outside --

8 MS. RAMOS: No. It's posted --

9 MR. FULLERTON: -- in the yard?

10 MS. RAMOS: Usually it's posted on the door.
11 If there's a gate, it's posted on the gate. If there's a
12 gate, you can't enter the gate, and there's a picture
13 taken of that posting.

14 MR. FULLERTON: And if they take it down?
15 Yeah.

16 MS. RAMOS: Well, it's fine. The posting is
17 for the owner to know --

18 MR. FULLERTON: Yes, okay.

19 MS. RAMOS: -- that there's a violation.

20 MR. FULLERTON: I want the neighbors to know.
21 That's what happens with us.

22 MS. RAMOS: Yes.

23 MR. SILVA: At what point, Dona, do you get
24 notified? Do you get notified immediately if it's a
25 historic property and they get a citation, what --

1 MS. RAMOS: Not in the past, but that's one
2 of the things we're trying to fix, is better communication
3 between code and historic.

4 MR. TORRE: Again, once, twice, three months
5 later is not a problem, but once you start getting to the
6 eighth, ninth month, then you know something is going to
7 happen with this house.

8 MS. SPAIN: And typically the time that they
9 give them to come into compliance can be, in my view,
10 shortened on historic properties so that the fines starts
11 earlier, and if they have to give extensions, they can
12 give extensions, but I want to be really on top of it.

13 Now I'm getting the code enforcement board
14 agenda sent to me every month so I can look through it and
15 check it if historic properties show up at the board if I
16 have to, so I think this is a better -- and you know,
17 we're good about changing if there's something to be
18 changed.

19 MR. TORRE: A few months back he called me,
20 there's a gentleman, an older gentleman who has a hole in
21 the roof and he can't take care of it, and it's one of
22 those people that just don't have the means to do it, and
23 I'm not sure where those things go, but basically they get
24 to the point where some of those people, you know, they
25 are in no position to fix it, and then we have to

1 intervene, but you know, some cases are not.

2 MS. RAMOS: That's not, thankfully for us, a
3 day-to-day issue like it is in the City of Miami, for
4 example, but we have had a couple, and it's hard for us to
5 figure out. We don't have a grant process.

6 MR. TORRE: Right.

7 MS. RAMOS: We have gone through a county
8 grant process in some cases but not in others.

9 MR. FULLERTON: Is it in a form of a lien so
10 it goes on the title?

11 MS. RAMOS: Right, so once you start accruing
12 fines, the property is lienied. That happens now.

13 The issue is foreclosing on those liens and
14 taking the home.

15 MR. FULLERTON: I'm talking about somebody
16 wants to sell their property because they just got this
17 and they want to get out of there. They have to, they
18 have to tell the buyer?

19 MS. RAMOS: Correct, and typically what
20 happens, the buyer will come, and I think we've had at
21 least one I think where the buyer came in and said, "Look,
22 I'm really willing to put in and fix this home and get it
23 to where it needs to be, but I can't pay two million
24 dollars in code enforcement fines because that's my
25 budget."

1 And so it was mitigated significant amount
2 and the person did what they were supposed to do and it
3 worked out great. That's a success story. A lot of them
4 aren't.

5 MS. BACHE-WIIG: So the fines can only be put
6 on a lien?

7 MS. RAMOS: Right.

8 MS. BACHE-WIIG: You can't --

9 MS. RAMOS: We can take the property.

10 Ms. BACHE-WIIG: No, no, I understand, but
11 there's no collecting the fines --

12 MS. RAMOS: That's the way, attaching it to
13 that piece of, you know, that equity and then -- which is
14 the problem. It's heavy handed.

15 MS. SPAIN: And it's happening more and more.
16 It seems like every day there's another property that we
17 drive by and we notice or code enforcement lets us know,
18 so it's really a problem, so hopefully this will help.

19 MS. RAMOS: But we're committed to helping
20 the property.

21 MS. BACHE-WIIG: Thanks.

22 MR. EHRENHAFT: Can I ask one more question?

23 MR. TORRE: Absolutely.

24 MR. EHRENHAFT: So you're putting them on
25 notice, you're on notice, there's not going to be any

1 remittance of these fines?

2 MS. RAMOS: Well, what the notices say
3 that --

4 MR. EHRENHAFT: There are scenarios that may
5 not be mitigated, but the scenario that you just
6 suggested, that they give up on it and they sell it to
7 somebody else, but if there were significant fines that
8 then accrued, but then you remit it to the new owner, it
9 takes the teeth out of people having a motivation to fix
10 things and prevent deterioration.

11 MS. RAMOS: Assuming they can sell it, which
12 is a big "If."

13 MR. EHRENHAFT: Right.

14 MS. RAMOS: Right, because if they let it
15 deteriorate too much, somebody is not going to want to buy
16 it.

17 MR. EHRENHAFT: Right, yes.

18 MS. RAMOS: So it's a dare. We have to say
19 "may" because we don't know. Every circumstance is
20 different, and Venny just said, you know, we have
21 situations where we truly have an elder person, and
22 somehow they're able to get money to fix it, and then
23 you're going to hit them with a full fine.

24 So we need to give ourselves wiggle room, or
25 if you have a new, good buyer that's going to do the right

1 thing, you want to be able to mitigate the fines, but the
2 idea is to tell the public, generally speaking, we're not
3 going to be happy or willing to mitigate those
4 significantly.

5 MR. EHRENHAFT: I think there's a difference
6 between somebody who has a problem and they haven't got
7 the means to fix it, and maybe there can be ways to guide
8 them to look for how they can get the resources to fix
9 something, rather than somebody else who is going away and
10 intentionally leaving --

11 MS. RAMOS: And that's the person who won't
12 have their fines mitigated.

13 MS. BACHE-WIIG: Can you do something with
14 tax, you know, taxes that are being, that --

15 MS. RAMOS: The one -- well, unless they let
16 -- you mean the taxes exemption?

17 MS. BACHE-WIIG: Yes.

18 MS. RAMOS: Only if it loses its historic
19 designation, which is what we don't want.

20 MS. BACHE-WIIG: No, I understand, but I
21 mean, some things is that is if you don't fix this ckk --

22 MS. RAMOS: No. That's outside of the Coral
23 Gables taxes, Miami-Dade County, Florida statute, but
24 we're thinking, and if you have other ideas, please call
25 me.

1 MS. THOMSON: Thank you.

2 MR. TORRE: I'm leaving. I'll put you in
3 charge.

4 MS. SPAIN: I think you have --

5 MR. TORRE: I have to recuse myself.

6 MS. SPAIN: I know. You have to state why.

7 MR. TORRE: I have to come up? Okay, okay.
8 Do I have to come up? I'm sorry.

9 MS. SPAIN: You need to state that you're
10 recusing yourself.

11 MR. CEBALLOS: You're recusing yourself and
12 then pass on the gavel.

13 MR. TORRE: For both items, one at a time?
14 Can you call them both at the same time?

15 MR. CEBALLOS: You can mention why you're
16 recusing yourself on both items at the same time.

17 MS. THOMSON: Yeah. We need to know.

18 MR. TORRE: I have to call two items.

19 MS. KAUTZ: No. You don't have to read the
20 whole intro to it. You just have to state why you're
21 recusing yourself.

22 MR. CEBALLOS: Correct.

23 MR. TORRE: Not a problem. All right. So
24 for Case File COA (SP) 2018-017, that's 931 Valencia
25 Avenue, I am currently in process of giving quotations to

1 the homeowner for the process -- for the project being
2 discussed today.

3 For Case File COA (SP) 2015-018, revised for
4 4730 Santa Maria, I am the contractor of record for that
5 project. Thank you.

6 (Thereupon, Mr. Torre left the room.)

7 MR. SILVA: All right. So moving along, our
8 next item is Case File COA (SP) 2018-17.

9 This is an application for the issuance of a
10 special certificate of appropriateness for the property at
11 931 Valencia Avenue, a vacant parcel of land previously
12 designated with 927 Valencia Avenue, legally described as
13 Lot 20, Block Nine, Coral Gables Section A, according to
14 the plat thereof as recorded in Plat Book Five, Page 102
15 of the public records of Miami-Dade County, Florida.

16 The application is request for design
17 approval for the construction of a new two-story
18 residence, two-story auxiliary structure, and site work.

19 MS. KAUTZ: Thank you. Location map of the
20 property, it was designated with the property at 927
21 Valencia to the east in 2015.

22 In 2016, the property was sold, and the owner
23 received a legal opinion from the city attorney's office
24 that, determining that this property was a separate
25 building site.

1 Last year an application came to you all for
2 a new residence that many of you had issues with. At the
3 same time, the application came forward for an addition to
4 927. That application was scrapped.

5 A new architect was hired, and this is the
6 result of that new application.

7 No variances have been requested with the
8 application. It was approved by the board of architects
9 on August 16th of this year with one comment that
10 basically just said, "Nice."

11 There are a couple of staff recommendations
12 that we'd like to discuss at the end of the presentation,
13 but I'll hand it over to the architect.

14 MR. DE LEON: I was expecting you to say
15 more.

16 MS. KAUTZ: No. You're in charge.

17 MR. DE LEON: Good afternoon, board members.
18 My name is Nelson De Leon. I'm with Locus Architecture,
19 Inc.

20 So I'm going to take you through the entire
21 presentation and our design, and then staff did have a few
22 comments that's part of their conclusion that I thought
23 that they were going to mention now, but what I'll do is
24 I'll just indicate how we're addressing each of those
25 comments that they have.

1 MS. KAUTZ: Push it to the right.

2 MR. DE LEON: So the site is vacant. All of
3 you saw this I believe sometime earlier in the year.

4 MS. SPAIN: You can look there.

5 MR. DE LEON: You know, I grew up in the era
6 of pencils so technology is not my thing. I think John
7 can probably relate to that unlike these young guys like
8 Albert and Alex.

9 MR. FULLERTON: I know. They don't know.

10 MR. MENENDEZ: We're just smart.

11 MR. PARSLEY: That's a shout-out.

12 MR. DE LEON: You're familiar with the
13 concept so I wanted to go briefly over it.

14 The neighborhood is actually quite nice.
15 There's quite a few homes from the '20s that were very
16 well done. There's a few homes from the '30s, one of
17 which is directly across the street with the red door, and
18 then there's a couple homes that were built throughout the
19 '60s, '70s and '80s.

20 So the property being historically
21 designated, we felt that giving it a nod back to the '20s
22 style Spanish architecture, the Spanish style, maybe a
23 little bit of Spanish eclectic kind of look was the
24 direction we wanted to take, so we took a lot of cues from
25 many, many homes that we have in the Gables, so a lot of

1 this design is generated to give somebody driving down the
2 street the impression this home could have been there for
3 eight years, nine years.

4 So I'll go through the whole thing and then
5 come back to the street elevation.

6 So this is just a figure around so that you
7 can see the relationship of solid white layer on the house
8 and some of that transparency we're trying to get done.

9 One of those things was the carport. I think
10 the carport allows the sight line to go all the way to the
11 back so to give the house from the street a very narrow
12 profile.

13 This is the, our project is on the left. On
14 the right is the existing historic house with the proposed
15 two-story addition and one-story additions.

16 On our site, we actually shifted our mass to
17 balance out the the mass with the proposed house and left
18 more of the openness to the west side and the back side,
19 and part of that is just because the neighbor on the west
20 side is a large driveway, several cars, but if you have
21 big trees there so that greenery can be a nice focal point
22 from our house looking toward the west.

23 This is the -- our actual zoning sheet with
24 all the set-backs, all of the area calculations,
25 additional area diagrams that also just break it down.

1 This is strictly a code sheet so that the city reviewers
2 understand what's green and what's solid.

3 The layout of the house is traditional, but
4 on the first floor we modernized it in the sense that
5 great rooms and open rooms have become really popular, so
6 on the back end of the house is the great room. The front
7 of the house has a study.

8 And then the side entrance was something that
9 is quite common in a lot of the 1920s houses, so we
10 thought it would be nice to enter that little covered
11 porch that has an arched opening to the carport and the
12 arched opening to the street.

13 So the entrance is a small foyer, the stairs
14 directly in front of you, and then you have a study in the
15 front and then the great room in the back.

16 And then to kind of break up the mass a
17 little bit, I didn't want the room to be just one giant
18 room. We kind of tucked the dining room off to the side
19 so that's an arched nook so that it feels like its own
20 room but it's visually completely open to the great room.

21 And then a little covered area in the back
22 and the detached garage which has a guest house above, and
23 then the main house itself is three-bedroom, two-bath, and
24 this is our architectural sheet with all the dimensions,
25 roof plan.

1 This has the elevations with the garage, so
2 this is exactly how you would see it if you were standing
3 on each of the property lines, and then we prepared per
4 the request of Historic an elevation showing the garage
5 portion of the roof so you can see clearly the house, and
6 then a separate sheet which just has the elevation of the
7 garage by itself from all four views.

8 And this is another view of the front, and
9 then I'll leave this one up because this kind of captures
10 the house from several angles.

11 So staff had a few comments, one of which was
12 they felt that the house maybe had a little bit too much
13 going on. They requested simplification.

14 In looking at a lot of these '20s homes, you
15 know, you see a lot of elements that appear quirky if you
16 see them on a flat drawing, may appear quirky, but the
17 combination of those elements that produce a really very
18 interesting homes that have a lot of not only texture, but
19 they have a lot of layering, so that's kind of the
20 direction we're going with this.

21 We're trying to, to rather than strip the
22 house down, make it a little bit more interesting and
23 maybe add more details than homes that are being built now
24 would have.

25 They did indicate that the wood outriggers at

1 the front, which you'll see on the main elevation may be
2 projected too far, and I certainly don't have an issue
3 with bringing that roof line back maybe from two feet to
4 16 inches or so.

5 I do feel we do need some overhang, and there
6 is an awning proposed above the double doors on the second
7 floor balcony that did not show on the rendering, but I
8 certainly think that we wouldn't lose anything
9 architecturally by reducing that overhang. I'm okay doing
10 that.

11 We initially had a couple of small windows
12 that were set within a deep wall niche, and again, we
13 don't have any issues I think simplifying that and not
14 making them a feature with the recessed kind of element to
15 hide them.

16 MR. PARSLEY: Where were those shown on here?

17 MR. De LEON: If you look at the bottom
18 right, there's a little window on the second floor, and
19 you could see probably on your rendering, there's a
20 highlighted arch and an expanded surround on that window,
21 so initially the idea was to set that back and kind of
22 like with maybe more of a Spanish eclectic, if you look at
23 the Moorish architecture and the horseshoe shaped
24 entablature, maybe recess that back. That's kind of what
25 I was thinking with that.

1 But at the end of the day, simplifying that I
2 don't think would impact, you know, the design in any way.

3 The shutters will be functional in the sense
4 that they'll have the hardware that a real shutter has,
5 except they'll have a tie clip so they won't, they won't
6 be operable, but for all practical purposes, they'll look
7 exactly as operable shutters will.

8 The roof is a two-piece barrel tile, and
9 we'll have that noted on the drawings.

10 And then we're aware that the pool, the
11 awnings, they're required special permitting, so that's
12 fine.

13 And then the last item is the materials,
14 which we really don't have them other than I am really
15 fond of brick pavers --

16 THE COURT REPORTER: You're really fond, I'm
17 sorry, really fond of what?

18 MR. De LEON: Brick pavers.

19 THE COURT REPORTER: Thank you.

20 MR. De LEON: So I think the driveway would
21 more likely be a paver material, and that's it for my
22 presentation unless you have any questions.

23 MR. FULLERTON: The small window you were
24 talking about, is that the one, the one in the back there
25 in the back corner, that little decorative small window?

1 MR. De LEON: Yes, yes.

2 MR. FULLERTON: And staff wants to you remove
3 that?

4 MR. De LEON: Well, not the window itself,
5 but I think the surround.

6 MS. KAUTZ: If you all remember the last
7 proposal that came for this property, this is such a vast
8 improvement. It's a lovely design with the detached
9 garage. I mean, it's lovely.

10 Our -- we reviewed it, sort of among
11 ourselves in staff, and the term we all sort of came up
12 with at the same time was sort of it looks a little bit
13 too storybook because there's so many elements that are on
14 it, so we were just, you know, wanting a little bit of
15 simplification, so that was maybe one of the features that
16 could be -- the windows could stay, but the recessed
17 little niche could be gone, you know, and for the
18 projecting -- the outriggers and the projecting balconies
19 and the window below that has the champered edge, it would
20 be just like a lot that's happening on the elevation, so
21 we wanted it to be simplified.

22 It's up to you guys, if you want to ignore
23 that suggestion.

24 MR. RODRIGUEZ: This is such an improvement.

25 MS. KAUTZ: Oh, no doubt.

1 MR. RODRIGUEZ: I mean, the other thing was an
2 abomination from my perspective architecturally, but this
3 is really quite beautiful.

4 MS. KAUTZ: Lovely, lovely.

5 MR. PARSLEY: I really like those details?

6 MR. FULLERTON: I do too. I like them.

7 MS. THOMSON: I would go so far as to say the
8 recessed window, that little window, would become like an
9 exclamation point. I don't think it should have been
10 taken out.

11 MR. EHRENHAFT: I agree.

12 MS. KAUTZ: The board of architects didn't
13 have any comment about removing anything, so we made that
14 same suggestion to them as well.

15 MR. FULLERTON: I think those are the little
16 kind of quirky surprises you should get in that old, these
17 old, older houses. When they were built, they put a
18 window where they need a window, big, little, decorative,
19 whatever.

20 MR. RODRIGUEZ: Yeah. If you go around the
21 Gables, you see things like this all the time.

22 MS. THOMSON: Everywhere.

23 MR. RODRIGUEZ: Everywhere.

24 MR. PARSLEY: And when you said the shutters,
25 my guess is that they're not operable, but are they raised

1 off the stucco --

2 MR. De LEON: Yes.

3 MR. PARSLEY: -- and not just stuck on?

4 Because that's where they look fake.

5 MR. De LEON: Sure. They are timber wood, so
6 it's the actual shutter. The only thing to make them
7 operable is if you remove the tie clip. The tie clip
8 basically, just a little locking mechanism that keeps the
9 shutter in place.

10 But the decorative tie-backs, the actual
11 hinges, those are all part of an actual shutter system.

12 MR. PARSLEY: So it has that little shadow
13 line behind it?

14 MR. De LEON: Exactly. You just pull it off
15 the wall --

16 MR. PARSLEY: Yes.

17 MR. De LEON: -- and the tie-back actually
18 keeps it off the wall an inch and a half or so.

19 MR RODRIGUEZ: And they are wood?

20 MR. De LEON: No. I would recommend
21 composite because it's the exact look but we don't have to
22 deal with mold, we don't have to deal with maintenance
23 issues of warping.

24 The wood, if you go on the catalog and you
25 look at the profiles for wood, and they're composite.

1 MS. KAUTZ: We actually brought a sample, not
2 from Nelson, but from an another architect actually
3 yesterday, and the composite, they're not plastic, they're
4 not vinyl, but they have the weight of a wood shutter and
5 have the graining of a wood shutter and they feel and act
6 like a wood shutter, so we would be okay with that.

7 MR. EHRENHAFT: How are they contrasted with
8 the wood, the beams that are the outriggers, you know,
9 that are under the soffits, I mean.

10 MS. KAUTZ: Are they going to be a different
11 color? Are the shutters going to be a color?

12 MR. De LEON: Yes. They'll have, it will be
13 a subtle tone, but they will have, they will have a tone
14 to them.

15 MS. KAUTZ: But the shutters will be a color
16 as opposed to --

17 MR. EHRENHAFT: It will be contrasting
18 materials. Is one going to feel --

19 Ms. KAUTZ: No.

20 MR. SILVA: Markedly --

21 MS. KAUTZ: No.

22 MS. SPAIN: Not at all.

23 MS. KAUTZ: They were actually pretty, they
24 were pretty, pretty --

25 MS. SPAIN: I don't know.

1 MS. KAUTZ: Yeah. I mean, they were really
2 very true to what a wood shutter would be.

3 MR. De LEON: That's like on your house.

4 MS. SPAIN: Yes.

5 MR. De LEON: Those are composites.

6 MS. SPAIN: Yes, my old house.

7 MR. EHRENHAFT: Thank you.

8 MR. FULLERTON: You were responsible for the
9 old home.

10 MS. SPAIN: Not the new one he built now, so.

11 MR. SILVA: Nelson, it's a great project.
12 It's very well composed. We had talked at the last
13 meeting about possibly flipping it. I'm glad you didn't.
14 I think this massing works better on this site when you
15 look at the old house, so great job.

16 MR. De LEON: Thank you.

17 MR. FULLERTON: Yeah. I think commendations
18 are in order that you thought about the house next door
19 and you reacted to it in a way that is good for both.

20 MR. RODRIGUEZ: Are you also designing the
21 one next door?

22 MR. De LEON: No. That's the original
23 architect that they worked with on this same property.

24 MS. BACHE-WIIG: I think it's a great
25 addition to the street and everyone will benefit.

1 MR. De LEON: Thank you, and I actually thank
2 my client who is here because, you know, we -- you need to
3 have support from your client to do the right thing
4 sometimes, so I'd like to thank her for acknowledging that
5 and letting us produce what we've done.

6 MR. PARSLEY: I think it's sensitive to the
7 property that is immediately adjacent. It's really nice.

8
9 MR. SILVA: Is there anybody else in the
10 public that likes to speak for or against this item? Then
11 I'll close the public meeting. Any further discussion or
12 motions?

13 MR. RODRIGUEZ: I'll move to approve.

14 MR. PARSLEY: I'll second.

15 MS. KAUTZ: Great.

16 MR. RODRIGUEZ: But not with all these staff
17 recommendations.

18 MS. KAUTZ: Three through Seven?

19 MR. RODRIGUEZ: Pardon?

20 MS. KAUTZ: Three through Seven?

21 MR. RODRIGUEZ: Yes. Motion to approve with
22 staff conclusions, recommendations Three through Seven.

23 MR. SILVA: All right. So we have a motion,
24 and a second?

25 MR. EHRENHAFT: Second.

1 MR. SILVA: Motion and second. You want to
2 call the roll, Yessie?

3 THE CLERK: Miss Thomson?

4 MS. THOMSON: Yes.

5 THE CLERK: Mr. Fullerton?

6 MR. De LEON: I'm sorry. Just to confirm,
7 Five and Six are still going to --

8 MS. KAUTZ: Yes.

9 MR. RODRIGUEZ: Yes. That's included.

10 MS. KAUTZ: They will come back to the
11 standard.

12 MR. De LEON: I got it.

13 THE CLERK: Mr. Fullerton?

14 MR. FULLERTON: Yes.

15 THE CLERK: Mr. Menendez?

16 MR. MENENDEZ: Yes.

17 THE CLERK: Miss Bache-Wiig?

18 MS. BACHE-WIIG: Yes.

19 THE CLERK: Mr. Parsley?

20 MR. PARSLEY: Yes.

21 THE CLERK: Mr. Ehhrenhaft?

22 MR. EHRENHAFT: Yes.

23 THE CLERK: Mr. Rodriguez?

24 MR. RODRIGUEZ: Yes.

25 THE CLERK: Mr. Silva?

1 MR. SILVA: Yes. Thank you. All done.

2 MR. RODRIGUEZ: Congratulations.

3 MS. THOMSON: Thank you.

4 MR. SILVA: Okay. The last item on the
5 agenda today is Case File COA (SP) 2015-18, an application
6 for the issuance of a special certificate of
7 appropriateness for the property at 4730 Santa Maria
8 Street, a contributing resource within the Santa Maria
9 Historic District, legally described as Lots 16 through
10 23, Block 92, Coral Gables Country Club Section Five,
11 according to the plat thereof as recorded in Plat Book 23,
12 Page 55 of the public records of Miami-Dade County,
13 Florida.

14 The application requests -- the applicant
15 requests design approval for additions and alterations to
16 the residence.

17 I'm sorry. The application requesting design
18 approval for additions and alterations to the residence
19 was approved with conditions on December 17th, 2015. This
20 revision requests design approval for deviations from the
21 approved certificate of appropriateness.

22 MS. KAUTZ: Thank you. The location map,
23 this is at the far end of Santa Maria Street. This is how
24 the property looked in the 1940s, late 1940s. That was
25 actually in the early 1950s.

1 In January 2016, a special COA for additions
2 and alterations to the house and the property were
3 approved by the historic board but with multiple
4 conditions.

5 In May of 2017 one of those conditions was
6 satisfied. They came back to you all for hardscape,
7 landscape and the perimeter fence and wall. The current
8 proposal requests revisions from, deviations from the
9 approved set of plans, some of which are already
10 implemented. Those are noted in the staff report.

11 I did want to note that only those revisions
12 that were outlined in the letter of intent are up for
13 review at this point, so if there's anything that is not
14 on that list, it is not included in this application.

15 I know that the staff report is probably a
16 little bit confusing, the things that we're okay with, the
17 things we're not okay with. I'll let them go through
18 their presentation and then we can discuss them at the
19 end.

20 The board of architects did review this
21 revision set with notations that are in your staff report,
22 the drawings. They involved the shutters, some of them
23 being eliminated. It involved omitting a slab on the
24 side of the house. Those were partially addressed within
25 the set.

1 MR. BARTOSZEK: Good afternoon, everybody.
2 My name is Joseph Bartoszek, and I'm the designer working
3 on the house. I don't know if it's best -- you all have
4 the site plan to work with, and maybe we can go through
5 the observations because we could be here an awful long
6 time as we discuss this, so I can get my reactions from
7 those observations.

8 Number One is the fountain in front of the
9 house. Originally the plan, that was not a fountain.
10 That was for flowers and vegetation, and as we looked at
11 the house and we looked at the plan, the walkways did not
12 change their direction. They just changed a bit their
13 shape. Instead of being round, we made one of them
14 square, and that would be in the northeast corner.

15 So the northeast corner, you still have the
16 large tree there, and that on access with the front door
17 and the front gate, the fountain, so the staff had no
18 problem with that fountain, and we would work with them as
19 to the design. It's very simple, just 18-inch high,
20 covering probably keystone with just a matched corner, so
21 this is very, very simple.

22 THE COURT REPORTER: I'm sorry, I'm sorry to
23 interrupt. I think that is me with my battery. May I
24 request a recess, Chairman, to plug in?

25 MR. SILVA: We'll take a break.

1 THE COURT REPORTER: Okay. Thank you. I'm
2 sorry to interrupt.

3 MR. SILVA: Let's take a five-minute break.
4 (Thereupon, a brief recess.)

5 MR. SILVA: Okay, all right. We have
6 everyone back, so let's begin again. You were taking us
7 through staff's observations.

8 MR. BARTOSZEK: Right. I think the change
9 that we need to do is Number Two, which is the exterior
10 fence facing Blue Road, and the changes that we did there
11 were I believe mostly a result when the planting along
12 Blue Road and the trees were taken down, there was a lot
13 of scrub bushes and trees there and trees, and when that
14 was taken down and our wall was started to be built, which
15 was going to be four feet high from the back to about the
16 front of the house, and then the pickets were going to
17 start at the front of the house and start and go around
18 the house to the front and then all the way to the other
19 side.

20 That area, let me just see if I can -- there
21 we go. Okay. When that was done, from both the inside
22 and the outside of the house, we realized at that point
23 how high the crown of Blue Road is and just the elevation
24 of the street and the side area.

25 When you're in the house and you're standing

1 in the house looking at Blue Road, you're looking at the
2 wheels of trucks. It's that high of an elevation. This
3 house is somewhat elevated.

4 So in the yard, the four-foot wall -- I'll
5 give you -- those are photos that show basically the
6 four-foot wall, and the project supervisor and the owner
7 is here. They can speak also if you have questions.

8 And there are two young children where easily
9 somebody standing on one side of the Blue Road side can
10 basically lean over and pick up a child, and that was a
11 major concern of theirs.

12 So at that point the request was made to do
13 the columns at six feet, and from the four-foot to the six
14 feet, do metal pickets so that the fence along Blue Road
15 would be six feet high.

16 We also -- the staff made an observation that
17 says this alteration has already been implemented on the
18 site. The only part that's been implemented is the solid
19 wall from the front of the house towards Santa Maria on
20 the Blue Road side. The columns are still at the existing
21 height that they were meant to be, and everything else
22 was, you know, built as it was.

23 So if you had been driving by the site the
24 last two months, you've seen the wall and you've seen what
25 we propose as far as solid condition, and what we're

1 asking for is to actually add then the iron pickets as you
2 see on the drawing that's up, and that's the bottom
3 elevation.

4 It's, as you can see by the photos that I
5 passed around, that four-foot wall even from you're
6 standing on Blue Road, you're basically looking, there's a
7 covered terrace at the back elevation of that bottom,
8 you're -- you see under the window. I mean, it's not a
9 condition where the street is lower than the house, and
10 also the property is higher in the back and lower in the
11 front.

12 So really at that back of the property along
13 Blue Road, you're really almost like on a hill looking
14 down into the property, so because of those items and
15 especially because of security, they want the higher wall
16 because it really is, as you could see in the photos,
17 someone could lean in and basically just pick up a child.
18 Someone could hop over the fence very easily also.

19 And as you know, that street, though it's
20 quiet, you know, part of the day, between seven and ten
21 and four and seven, it's a very heavily trafficked
22 roadway.

23 So what is important or what I thought was
24 important was the top elevation still shows that whole
25 front elevation along Santa Maria is symmetrical, that you

1 still have across the whole front pickets, and those are
2 at the four-feet height.

3 So we're addressing the busy street one way.
4 We're addressing Santa Maria as -- and which I think is a
5 very nice entryway for everyone entering into the street
6 to drive down, and then as you go around the corner to
7 Alegriano, it stays pickets, and then it becomes solid
8 pickets through the drive court area, but that's basically
9 to hide the drive port for the neighbors so they're not
10 looking basically at a driveway.

11 So I think that probably describes I think
12 that issue as best as I can.

13 MR. FULLERTON: I have a quick question.
14 From the photographs, it appears they were taken from the
15 inside of the wall. Is the height of the wall less than
16 four feet on the outside of the wall?

17 MR. BARTOSZEK: I believe it is.

18 MR. FULLERTON: Well, you're allowed to go
19 four feet from the outside because that's what you're
20 guarding people against for a pool or anything like that.
21 It has to be four feet.

22 MR. BARTOSZEK: Well, okay. I mean, I cannot
23 guarantee that. I'm not sure actually what the contractor
24 has done, but it would still be stepping like it shows on
25 the drawing because the street is on a slope.

1 MS. KAUTZ: I can't recall where I read this,
2 but there is a notation from someone somewhere, and it
3 might be the zoning comments, it might be something that
4 said it had to be that way.

5 MR. FULLERTON: No. It was a condition of
6 approval for less than four feet.

7 MS. KAUTZ: From four feet measured from the
8 inside.

9 MR. FULLERTON: That doesn't make any senses.

10 MS. KAUTZ: I'm telling you, but I don't know
11 where it came from. I know I remember seeing that because
12 it's unusual.

13 MR. BARTOSZEK: Monica, do you remember that
14 notation at all?

15 MS. LOREDO: No.

16 MR. PARSLEY: Do any of these require changes
17 required by a building variances of some sort?

18 MR. BARTOSZEK: No. This is all within the
19 code. What we're doing is all within the code, so it's
20 just, it really is a matter of security. I mean, the
21 owners do not want to wall themselves off from Blue Road.

22 MR. PARSLEY: It's a design change.

23 MR. MENENDEZ: You're not going to put any
24 vegetation or anything?

25 MR. BARTOSZEK: There is going to be

1 vegetation behind it, but the intention is not to build a
2 wall of vegetation behind that. I mean, you're going to
3 have vegetation to probably try to stop the noise, but
4 there's no intention to build a wall, and then I believe
5 there's also height requirements with the vegetation
6 behind the wall.

7 So it's not like we're going to build 12 feet
8 high of, you know, against trees to kind block it, plus
9 there's only 25 feet between the wall and the property, so
10 it's not -- we don't have a huge yard. It's not like the
11 front yard.

12 MR. FULLERTON: Is the solid wall already
13 built?

14 MR. BARTOSZEK: The solid wall is built.

15 MR. FULLERTON: I know it's on Blue Road.

16 MR. BARTOSZEK: On Blue Road.

17 MR. FULLERTON: On the other side.

18 MR. BARTOSZEK: On the other side it was also
19 built the way that it was intended.

20 MR. FULLERTON: Okay.

21 MR. BARTOSZEK: So everything is intended as
22 it was. It's just that the extension was along Blue Road
23 from the front of the house to basically almost the front
24 of the property.

25 MR. SILVA: So right now, so right now the

1 only thing you've built not in compliance is just that you
2 did two extra bays of walls?

3 MR. BARTOSZEK: Of the solid.

4 MR. SILVA: Along Blue Road.

5 MR. BARTOSZEK: Yes.

6 MR. FULLERTON: But you're putting pickets on
7 top.

8 MR. BARTOSZEK: Well, that's what we're
9 requesting, to put the pickets along the top of that whole
10 section.

11 MR. FULLERTON: How about the back side
12 section?

13 MR. BARTOSZEK: The back side is going to be,
14 that is I believe a chain link fence, and that's going to
15 be covered with hedges.

16 MR. MENENDEZ: And what's the transition when
17 it takes the curve and it hits the fence on Santa Maria?

18 MR. BARTOSZEK: We had a problem because
19 there was a telephone pole, so we had to kind of jog
20 around that, yeah, and is that wall with aluminum, or is
21 that just aluminum fencing?

22 MS. LOREDO: Aluminum.

23 MR. BARTOSZEK: Aluminum, okay.

24 THE COURT REPORTER: Ma'am, can you state
25 your name, please?

1 MS. LOREDO: Monica Loreda.

2 MR. BARTOSZEK: Yes.

3 MS. LOREDO: So from Santa Maria, from the
4 corner of Santa Maria and Blue Road is when we start with
5 the column. We have -- we start with the railing all the
6 way to the other side.

7 MR. MENENDEZ: But what is the transition in
8 height between the two fences?

9 MS. LOREDO: We have to -- go back.

10 MR. BARTOSZEK: That's chain link.

11 MR. MENENDEZ: Yes.

12 MR. BARTOSZEK: Is that five feet?

13 MS. LOREDO: It's five feet, I think. Go
14 back to the eight feet thing.

15 MR. FULLERTON: Where are you doing chain
16 link?

17 MR. BARTOSZEK: At the back of the property,
18 the backyard which is then the side yard of the neighbors.

19 MS. LOREDO: But we have another one, right?

20 MR. BARTOSZEK: Yes. No, it doesn't show it
21 there.

22 MS. LOREDO: We're talking about this
23 transition?

24 MR. BARTOSZEK: No, this transition here. Go
25 around.

1 MS. LOREDO: That is aluminum, four feet.

2 MR. MENENDEZ: No. I'm talking about the
3 corner of Santa Maria and Blue Road.

4 MS. LOREDO: And Blue.

5 MR. MENENDEZ: And Blue Road.

6 MS. LOREDO: Okay.

7 MR. MENENDEZ: Because you have two different
8 fences, and they're going to be different heights,
9 correct?

10 MS. LOREDO: Yes.

11 MR. BARTOSZEK: Right there, the walls, and
12 then there's basically the pickets go up, not -- you know,
13 they're stacked and they work their way up to try to make
14 that transition.

15 There's really no other way to do it because
16 you got a four-foot wall continuous, so you know, you
17 can't change it with the wall, so you really have to do it
18 with pickets, and the pickets basically waterfall down to
19 come down to the four-foot height.

20 MR. MENENDEZ: And that's the same column on
21 Santa Maria?

22 MR. BARTOSZEK: Yes, that's the column.
23 That's the original height of the columns.

24 MR. MENENDEZ: Okay.

25 MR. BARTOSZEK: So that's the big issue in

1 all of these. I think that's the biggest one of the most
2 concern to the homeowner. Okay.

3 If I continue on with that list basically
4 which they have given us, because as I said, there are
5 some minor changes all over the site, the outdoor shower
6 and fountain, we just asked to work with staff with that.
7 That's at the back of the house between the pool and the
8 back of the house at a corner.

9 So the gazebo is an issue with the staff with
10 myself. The staff had talked about why couldn't it be
11 centered on the pool where it would direct access from the
12 living room across the pool in the backyard, but what the
13 intention was that that was never going to be a focal
14 point of the backyard.

15 If you look at the site plan, actually if you
16 look at that elevation, you'll see the gazebo is next to
17 the covered, the covered terrace in the back, so if you
18 look at the bottom elevation, you'll see the gazebo there,
19 and then to the right, that's where the covered terrace,
20 the roof-covered terrace, and to the left is the pool area
21 which then the living room is behind that.

22 So if we go to the site plan of the pool
23 deck. Okay. If you look at that site plan, you'll see
24 how the gazebo is thrown off to the side. That side part
25 of the yard is actually the Blue Road corner, is going to

1 be the area where probably there will be a jungle gym set
2 up, so there was a desire where somebody could sit in the
3 shade to watch the children.

4 Putting it in the middle of the yard kind of
5 cuts that little backyard in two, and kind of then gives
6 you just two separate zones, so it was always meant to be
7 in that corner and never meant to be a focal point. It
8 was just meant to be an object within that.

9 And the pool deck as you can see is quite
10 large. You know, the pool is big. It's 28 by 40, but
11 there's a very, very large pool deck, so the idea also was
12 to end that pool deck with at least a little bit of a
13 structure so you create more of a little bit of a room,
14 that it just doesn't bleed out at that point.

15 So it's also blocking the house behind our
16 property which is the side of the person on Blue Road.
17 It's a pretty -- not a very attractive ranch house and
18 it's the worst probably elevation of it, so again there
19 will planting eventually, but it's not -- it's an unusual
20 home. It really has three front yards and one back
21 elevation, so that would be --

22 MR. PARSLEY: Is the planter next to the
23 gazebo, is that already built?

24 MR. BARTOSZEK: It's being laid out right
25 now. It was in the original plan. There was always a

1 center stair behind the pool that took you down to the
2 lawn, and there was a gazebo -- I mean a planter on each
3 side.

4 The planters just changed their dimension
5 from the first scheme to the second scheme, but they were
6 both -- it was always there.

7 MR. PARSLEY: I think it's a little awkward,
8 so let me see. I'm looking out from the house through the
9 stone and the pool, and you've got the L-shaped planter on
10 the left that touches the gazebo, and you've taken the
11 space inside the gazebo, kind of half inside the planter,
12 half out.

13 Why couldn't you make that a T instead of an
14 L and sort of block that whole one side of the gazebo
15 instead of having that little bit of leftover space?

16 MR. BARTOSZEK: Oh, to frame out the yard, to
17 frame out the yard in that area?

18 MR. PARSLEY: Yes.

19 MR. BARTOSZEK: I mean, there's nothing to
20 stop anyone from doing that.

21 MR. PARSLEY: Yes.

22 MR. BARTOSZEK: I mean, it would provide a
23 nicer edge to the gazebo certainly if you're in it, and
24 then the other two sides are fully free of -- you know,
25 just a yard. That would be I think a fine suggestion, you

1 know, in that, so if you would like, if that's what you
2 care to do, I don't have any objection to doing something
3 like that because it does provide a nicer buffer edge from
4 the gazebo looking into the other half of the yard.

5 MR. PARSLEY: You're not half --

6 MR. BARTOSZEK: You're not half in the
7 planter and half out of the planter. I understand. Okay.

8 So that covers the planter and the pool deck.
9 Like I said, they're basically just shrunk in size.

10 The walkway at the front facing Alegriano and
11 Santa Maria, all that was done was the one that was at the
12 corner of Santa Maria and Alegriano in the front yard,
13 that went from a circle to a square. There's still, the
14 intention is still to be a large tree planted in the
15 center of that.

16 But the new AC compressor for the garage,
17 that is on the Alegriano side of the house, and if you can
18 see that drawing, you'll see the AC compressors are lined
19 up along that, the roof edge, the roof edge there, in a
20 vertical position.

21 As we were developing the house, it was
22 decided to air condition the garage, so we needed to put
23 another compressor in. The wall had been built as per the
24 initial plan, but if we would have put another compressor
25 in that area, no one could walk in that area basically to

1 service the compressors.

2 So the idea was to build out that little
3 notch to put the last compressor in.

4 A mention was made that the wall would
5 probably interfere with the window, but we have a photo.
6 I'll pass that up. So basically they built that wall.

7 MS. KAUTZ: You need to speak into the
8 microphone.

9 MR. BARTOSZEK: As you can see, the wall is
10 lower than the sill of the window, so it really doesn't --
11 it's not going to hit the sill. Yes, it's going to be
12 under part of the sill, but I think that with landscaping
13 it can be, you know, screened, but it's the solution to do
14 that without knocking down the whole northern wall of that
15 guard.

16 The only other solution would be to knock
17 down the northern wall and to bring that forward toward
18 Alegriano for the last AC compressor to fit in.

19 Number Eight was the dining room. There was
20 a wall around a terrace which is also on the slide that I
21 have up, and that's to the, it would be the east, the
22 northeast corner.

23 And when that wall was built, we found out
24 that it was put too high. You could see the window ledge
25 of the dining terrace. It's still over -- it shrunk, 36

1 inches in height, so it was like at 48, so if you were
2 sitting in that terrace, you would be looking at a wall.

3 So that was really a dimension mistake that
4 was built, and we discovered that it was far too high, and
5 I think now if you go by the house, it looks correct.

6 Number Nine, that is a small storage building
7 that is constructed in this -- okay. To the left of the
8 garage, you have a walled-in area. That's for trash and
9 for garbage cans, and then right behind that is a square
10 area or a rectangular area that has a roof on it.

11 We do have a notation from zoning when the
12 initial permit was given because they required us to make
13 that smaller. It couldn't be as large as we wanted it, so
14 we shrunk it and we made it with a flat concrete roof, but
15 now as you're walking, you see the top of the flat
16 concrete roof and it's really very ugly.

17 So the solution was to put just a small
18 gabled roof or hip roof above it using the same tile as
19 what is on the house, and that way it looks -- I mean,
20 it's like between a doll house, doll houses and shed
21 sizes. It's a smaller building, but it's just to give
22 that the character that it deserves because as you walk
23 by, it's really unsightly.

24 You see that area? It's as you walk from the
25 driveway porch behind the garage, so as you walk behind

1 the garage, to your right you have a walled-in area for
2 garbage cans, and then the next, the area between the
3 garbage can area and where all the equipment is. The
4 equipment is also behind a wall, so it's that area in
5 between.

6 It was meant for like bicycle storage and
7 things like that, so it wasn't meant to be a really big
8 storage unit to put, you know, like lawn mowers and things
9 in. It was just meant to put the kids' bikes and things
10 like that, so it's not changing the shape. It's not
11 changing -- the only thing, it's changing the height
12 because it will have a roof on top of it.

13 MR. SILVA: Do you have a drawing elevation?

14 MS. LOREDO: Yes.

15 MR. BARTOSZEK: Let's see the elevation.

16 MS. LOREDO: You see --

17 MR. BARTOSZEK: Yeah, the bottom elevation to
18 the left, you'll see that small structure with the roof,
19 so to the left of the small structure you have the garbage
20 area, and to the right of the small structure you have the
21 mechanical equipment area behind a wall.

22 So if you could imagine, right now it's just
23 missing that little bit of a wall, but it's kind of in
24 between that five-foot and six-foot height zone where
25 you're looking at the top of it.

1 MS. LOREDO: Also what you can see from the
2 street.

3 MR. BARTOSZEK: Oh, there. That now on the
4 right-hand side, so it's the same width as the garbage
5 area and the mechanical equipment area behind it.

6 MR. SILVA: But before the wall was that same
7 height?

8 MR. BARTOSZEK: It was a wall the same
9 height, but it had a concrete top so that the things
10 inside were protected, but it was really just the wrong
11 height because you could see onto it and it was just, it
12 looked a bit --

13 MR. MENENDEZ: And what's the size of it?

14 MR. BARTOSZEK: It's like -- let's see the
15 dimensions. It's probably four or five feet by I think
16 nine.

17 MS. LOREDO: By ten.

18 MR. BARTOSZEK: By ten.

19 MR. SILVA: I mean, I prefer to see that roof
20 than just that wall.

21 MR. BARTOSZEK: Yes. It was because it was a
22 higher wall so it was not -- it was, it's a higher wall
23 than the walls around it so you basically saw a box.

24 MR. SILVA: Yeah, you saw a box.

25 MR. BARTOSZEK: And it was almost, you know

1 -- I mean the description of it, some people told me it
2 was a bit mausoleum like because it was just this concrete
3 box kind of sitting in between those two areas.

4 And like -- at this time I'll just cover one
5 of the other comments because we have it in that photo.
6 Well, you can see. Later on comment -- well, we'll get to
7 it.

8 MR. SILVA: Yes, Let's keep in order.

9 MR. BARTOSZEK: Okay, keep them in order,
10 okay.

11 Number Ten are the two landings of the family
12 room which is, the family room is facing Blue Road. The
13 elevation is the bottom of the slide.

14 And originally they were two landings that
15 had stairs on three sides of them that you basically went
16 up to a terrace, but because of the setback, we're not
17 allowed to have a terrace in that area, and because of
18 Blue Road being so high, I was looking for an idea for a
19 screening element so that when you were inside the house,
20 you didn't basically -- you know, it was also going to be
21 something that would stop your eye.

22 So the landings I changed into what you see
23 basically now where you've got a curved stair that goes
24 off the inner side of each of those landings, basically
25 facing each other.

1 Staff would like to remove the curved stair,
2 and I'm fine with putting a square staircase or something
3 down.

4 I don't feel that the stairs on all three
5 sides fit anymore because of the lawn. It's basically
6 you're just walking out into a lawn, and the idea of the
7 wrought iron was also to bring the wrought iron that's on
8 the front gate, that's on the second story balcony in the
9 front and the second story balcony in back. I mean,
10 there's so little of that wrought iron, but it was like
11 where could we possibly use it again in the house where at
12 least it sets up a theme going.

13 But before that front porch really looked,
14 "Where does it come from?" The wrought iron, it's nowhere
15 else on the house, so it's just to try to establish it a
16 little bit, kind of that design motif around the house.

17 MS. KAUTZ: If you peruse the initial set of
18 plans, there was no stairs there. It was just steps and a
19 lawn.

20 MR. SILVA: It's labeled as west elevation,
21 right?

22 MS. KAUTZ: Yes.

23 MR. SILVA: Okay.

24 MS. KAUTZ: The elevation is labeled
25 incorrectly. There was never a terrace there. It was

1 just --

2 MR. BARTOSZEK: The terrace didn't go away.

3 MS. LOREDO: The home is there.

4 MS. KAUTZ: No, there's nothing there, and
5 the wrought iron is a distinctive feature of the house and
6 it should be, you know, on the historic part of the house.

7 MR. BARTOSZEK: Well, it's also on the back.

8 MS. KAUTZ: Yes, I know, but I mean, you
9 don't want to keep adding more features that were on the
10 historic part to confuse the issue. That's our point.

11 MR. FULLERTON: So the wrought iron is there
12 or not?

13 MR. BARTOSZEK: Well, it's not there. That's
14 proposed, and like I said, it's also done as an element
15 when you enter that room because you've got -- you know,
16 it's ten-foot wide glass, two doors with two side drapes
17 on each side, so they're moving drapes. There's probably
18 going to be, you know, covers over the window, but it is
19 just an element.

20 And it's also done because, as you know, like
21 when your eye stops and it then continues on, it makes it
22 feel bigger, so we have a 25-foot side yard, so that's
23 something for the eye to stop and then to continue on
24 basically into the rest of the yard.

25 I mean, I think it's, it's a nice -- you

1 know, because that's a very similar, plain elevation.
2 There's not -- there's just those doors there, you know,
3 and the fireplace is articulated on the wall. It's just
4 popping up through the roof, so there's not a lot going on
5 through that that faces Blue Road.

6 MR. SILVA: This one, I guess we should
7 probably all chime in to go, but on this one I kind of
8 agree with staff. I think that the simpler previous
9 version was more in keeping with the existing spirit of
10 the house, and it's a cleaner elevation, and you already
11 have that wall on Blue Road. I don't think we need
12 another enclosure. Those are my thoughts.

13 MS. BACHE-WIIG: I agree. I almost think
14 that that railing gives it more of a commercial look,
15 almost like coming out, you know, you're going to --

16 MR. BARTOSZEK: It feels like a porch. It
17 feels more like a porch this way.

18 I think with the stairs going all the way
19 around, it's going to look more like a landing.

20 MS. BACHE-WIIG: I think it feels more like a
21 landing now, and then you're getting like ushered to the
22 side, almost like a side exit.

23 MR. BARTOSZEK: Right.

24 MS. BACHE-WIIG: Whereas the other one was,
25 you know, you open the doors, there is a landing, but your

1 eye continues back.

2 MR. BARTOSZEK: Yes.

3 MS. BACHE-WIIG: I think the railing, just
4 that visual --

5 MR. BARTOSZEK: I mean, that's not a change
6 that affects, you know, against -- I had it originally. I
7 just thought it would be like a little -- because again,
8 when the trees were taken down, you just saw Blue Road.
9 All of a sudden, Blue Road got really in your face, and
10 the first set of doors -- it's gone. The first set of
11 doors, you have access in the house when you were living
12 there and walking down the gallery, and then you look
13 across the family room, you're looking down those doors.
14 You know, it's a real -- there's a relationship to the
15 outside 50 feet.

16 But it doesn't -- you know, that's something
17 that I can certainly live with.

18 MR. PARSLEY: I agree with what's been said
19 over this side of the table, and I would say treated with
20 landscaping up against --

21 MR. BARTOSZEK: The wall.

22 MR. PARSLEY: -- the fence, because I think
23 the railing height doesn't do anything except when you're
24 sitting, but when you're walking and coming into the room
25 and your access with those windows, you want something

1 other than Blue Road to be your view.

2 MR. BARTOSZEK: Right.

3 MR. PARSLEY: So I would -- I could see
4 treating that as a separate side garden.

5 MR. BARTOSZEK: It was always meant to be a
6 secret garden, but they couldn't put a patio, so if you
7 couldn't put a patio, I thought the access on three sides
8 was kind overkill, but it's not -- you know, it's
9 something that, it's a little more modern, you know, look,
10 so I think it's fine.

11 MR. PARSLEY: Right.

12 MR. BARTOSZEK: So we note that. I'll be
13 happy to change that.

14 The next one is shutters, is 11 and 12, and
15 I'm just going to go back to the original. The original
16 house had a panel above the louver which is what we would
17 stay, keep with on the original house, the one third
18 panel, the two thirds louver.

19 What was drawn on the last submission for the
20 new section was all louver, but in the time, because we've
21 been discussing the house and its decorative details, the
22 owners had wished -- they don't really like the louvered
23 shutters that much, so I, on this submission, changed it
24 to a one third panel over a two third panel and got rid of
25 the louvers.

1 But that's where the objection came up, I
2 believe, is perhaps they looked too similar compared to
3 before.

4 MS. KAUTZ: Right. Wasn't the board of
5 architects looking for a full panel?

6 MR. BARTOSZEK: It was for a full panel, but
7 then in this scheme it was changed. The old house was
8 paneled with louvers.

9 MR. SILVA: But we had already approved this.

10 MS. KAUTZ: You approved, it was approved
11 with full louvers.

12 MR. MENENDEZ: Right.

13 MS. KAUTZ: Right.

14 MR. MENENDEZ: Exactly.

15 MS. KAUTZ: And they then went to the board
16 of architects with full panels, no louvers. The board of
17 architects flat-out rejected that entirely.

18 MR. MENENDEZ: Okay.

19 MS. KAUTZ: And then sent them to you guys.

20 MS. LOREDO: I'm sorry.

21 MR. MENENDEZ: But we had already approved it
22 one way.

23 MS. KAUTZ: Right.

24 MR. MENENDEZ: So I don't know why it should
25 come back.

1 MS. LOREDO: They didn't. They say that this
2 is something that the historical board has to review, is
3 what they told me, to review it with you.

4 MS. KAUTZ: Yes, HP to finalize the shutters.

5 MS. LOREDO: Yes, no, but with you, not that
6 they didn't approve it. They say that this is something
7 that you need to decide.

8 MS. KAUTZ: The notes that you took said that
9 they did not want to see full panels.

10 MS. LOREDO: Yes.

11 MR. BARTOSZEK: On the new windows?

12 MS. KAUTZ: Correct.

13 MR. BARTOSZEK: Okay.

14 MS. KAUTZ: They did not want to see full
15 panels, so maybe "reject" is too strong a word. They
16 didn't want them.

17 MR. BARTOSZEK: Okay. So I mean, you can go
18 back, if the existing has -- well, I mean, you go back I
19 guess to the full shutter.

20 MS. KAUTZ: Correct, which is what they
21 approved, period.

22 MR. MENENDEZ: We approved that already?

23 Mr. BARTOSZEK: You approved it previously.

24 MR. MENENDEZ: Right.

25 MR. BARTOSZEK: I didn't see -- you know to,

1 me the full panel, my fear is when you're looking at the
2 house, you're not going to be able to tell what is old and
3 what is new. The house is pretty similar on some of the
4 elevations, so my fear was people are going to wonder what
5 in the world are those louvered shutters doing with the
6 other ones?

7 So I was just trying to match the one third,
8 two thirds, with both, but if we go back to the all
9 shutter, I guess, all louvered, that's fine.

10 MR. MENENDEZ: Yes.

11 MR. BARTOSZEK: Yes, so that would be 11 and
12 12 are taken care of.

13 13 is we just added -- as we were in
14 construction in the garage, it was, now that we're
15 air-conditioning the garage -- you'll see it on this
16 elevation. The building is in the way, but you'll see it
17 behind the dotted.

18 We added a single leaf French door to exit
19 the garage on the side, so we still have the two windows
20 and now there's a door next on one of the windows.

21 And then along with that, there's a new --
22 staff didn't have a problem with that.

23 And Number 14, staff didn't have a problem.
24 There's a window on the bottom elevation. To the left of
25 the four columns on the first floor, there's a window, a

1 casement window added, and that was not there before, so
2 that was added in as we were working on it.

3 MR. MENENDEZ: You've already made these --

4 MR. BARTOSZEK: That has been added, that
5 door has been added.

6 MR. MENENDEZ: So why have so many
7 alterations been done, and they come to us after they've
8 been done?

9 MS. LOREDO: The door is not done, installed
10 yet.

11 MS. KAUTZ: That window --

12 MS. LOREDO: The other window.

13 MS. KAUTZ: Yes. The window is in place.
14 The window has already been put up.

15 MS. LOREDO: Not the door.

16 MR. MENENDEZ: You've got 14 that's been
17 done, 15, 16, Eight, Two, they've already been done on
18 site, and then they come here when they've already been
19 done.

20 MR. BARTOSZEK: 16 is the removal of a
21 one-foot high transom over the French doors, so in essence
22 all that we did was we took the old part of the house and
23 made that as seven-foot high with all the rest of the
24 doors and windows of the old part of the house because the
25 original plan had that seven plus one, is eight, and that

1 was the only unique thing to the old part of the house.

2 So we wanted it to be -- you know, there
3 should be a recognition between the old room and then the
4 new addition.

5 MR. SILVA: I get it.

6 MR. BARTOSZEK: Yes. I mean, some things had
7 to be done in construction. I mean, I know it's too late,
8 but we kept on doing changes. They all came bundled
9 together.

10 MR. SILVA: I think while this specific item
11 is not an issue with staff, probably not with us either, I
12 think the larger issue is that we shouldn't be making
13 these changes in the field --

14 MR. MENENDEZ: Before they come to us.

15 MR. SILVA: -- before they come to us.

16 MR. BARTOSZEK: Okay. Well, yeah, in the
17 garage case, there was a new opening put on that wall. In
18 this case, the opening was there. It was just shrunken
19 one foot because we eliminated the transom because already
20 the one-foot transom looked kind of tight, and with the
21 seven-foot door, it looked even stranger because next to
22 it we had the full height.

23 So I understand that, so, and then while the
24 same thing is happening with, to the right of those four
25 columns, there used to be a louver in that wall, and

1 instead there is a window, and that window, that window I
2 believe came originally from maybe the kitchen area. It
3 was somewhere else in the house. That is no longer there,
4 so it was just a matter of putting that window in that
5 place.

6 MS. THOMSON: So what I'm hearing is it says
7 that the owners of the property would like to make some
8 changes of previously approved plans, and this is what you
9 were saying. "I'm requesting the approval for the
10 revision of the following," and some of these things have
11 already been done.

12 MR. BARTOSZEK: Correct. I understand
13 they've been done, but it's not like -- well, the worst
14 one was building the wall along Blue Road.

15 MR. SILVA: Right. We're going to have to
16 revisit the wall.

17 MR. BARTOSZEK: Yes. The wall I'm sure we'll
18 be talking about more, but these other ones are in the
19 back of the house.

20 MS. THOMSON: Yeah.

21 MR. BARTOSZEK: No one sees them because
22 there's two wings, so the only people seeing the window
23 change in the kitchen and louver to the window are the
24 people who live in the house, just like the shower. Those
25 are the only people who see this outdoor shower. No one

1 in the public will ever see it because the house is a
2 U-shape and you cannot get far enough on Blue Road to look
3 at this.

4 MR. PARSLEY: I think we're talking about the
5 process.

6 MR. BARTOSZEK: I understand.

7 MS. THOMSON: Yes, the concept of it.

8 MR. BARTOSZEK: But I mean, I don't know if
9 anyone comes to the board every time they change one
10 window.

11 MS. KAUTZ: No. They come to us.

12 MR. SILVA: Right. Staff has to approve
13 things administratively.

14 Mr. BARTOSZEK: Okay.

15 MR. SILVA: Something reasonable like --

16 MR. MENENDEZ: Because if not, we can just
17 say no, we don't approve it.

18 MR. BARTOSZEK: Okay.

19 MR. MENENDEZ: And then you've got to knock
20 it down.

21 MS. SPAIN: Typically people follow the
22 plans. It's really simple. It's not like a suggestion of
23 what you might do if you want to, and all the time people
24 decide halfway through doing stuff that they want to do
25 something else? I understand that, but what you should do

1 is stop, revise the plans, come talk to us, and if we need
2 to take it to the board, we will.

3 MR. BARTOSZEK: Well --

4 MS. SPAIN: But that didn't happen. I have a
5 real problem with stuff done --

6 MS. THOMSON: Yes.

7 MS. SPAIN: -- in the field that isn't
8 according to the plan, and then you ask for forgiveness.
9 I mean, the wall was a big one.

10 MR. BARTOSZEK: The wall, that is the big
11 one.

12 MS. THOMSON: I do too.

13 MS. SPAIN: But the others are issues too, so
14 I have to put my two cents' worth.

15 DR. RICON: Hi. I'm Mercedes Ricon, the
16 owner, so I think, I know Mr. Torre isn't here, but
17 obviously as an owner, I don't control everything that the
18 contractor does or that his crew does, so I think this is
19 a conversation not to have with me or with Joseph, but
20 really have with Mr. Torre, because again, I'm not on the
21 site every day. I don't know what they do on the site
22 every day or not every day, nor does Joseph.

23 I wish the anger would be not directed toward
24 us, because again, we are -- I just pay the bills when I
25 get them, and they're a lot, believe me.

1 MR. BARTOSZEK: I understand your
2 frustration, but I also understand -- I mean the wall was
3 a big one, but nothing else was, you know --

4 MR. SILVA: We just have two more.

5 MR. BARTOSZEK: Yes.

6 MR. SILVA: And then two more things, and
7 actually staff is recommending against these, so let's
8 finish the list and then we'll go back.

9 MR. BARTOSZEK: Yes. The other are, again
10 are again shutters and that is at -- okay, okay. The
11 bottom elevation, you have two small windows on the second
12 floor that staff is requesting that shutters are not put
13 there, and that's fine with me. It could just be
14 eliminated. That's no big deal.

15 The question we have is the window that is
16 all the way to the left on the second floor is new
17 construction. It's not the existing residence, so we
18 believe that that didn't fall -- the guidelines were that
19 if it was a new opening in the old building, you didn't
20 put a shutter on it, but the window that's all the way at
21 the end on the left is a new-built, you know, a new part
22 of the building. That's an addition completely.

23 And there's one on the opposite side of the
24 house which I believe is noted in the next note which is,
25 it's again on the bottom elevation, it's to the right of

1 the trellis. That also was new construction. It wasn't
2 -- but it's again, it's one shutter to one side of the
3 window because it's a mirror window.

4 So if there's an objection to putting a
5 shutter like that on the window, we can remove it, but
6 it's, you know, it's -- those are, that's the new part of
7 the building.

8 So I believe that covers. The other things
9 that, that we would like to cover with staff is at the
10 bottom of that page, which is a proposed trellis which is
11 drawn on that, the garage doors where we submit a
12 submittal to staff, you know, and then the front door
13 replacement, and that's one of the -- we have a sticking
14 point there between the owners and administration.

15 MR. MENENDEZ: That's a beautiful front door.

16 MR. BARTOSZEK: It's a beautiful front door,
17 but we we want to replicate it so that it's hurricane
18 proof, and now it's an in-swing door which is falling
19 apart.

20 MR. SILVA: So that's not part of this
21 application?

22 MR. BARTOSZEK: No, but we would like to
23 handle it with staff as just a replacement, staff says we
24 can just replace the door. I mean, I've gone through two
25 shop drawings with the company where I keep on marking up

1 to make sure the pilasters are correct.

2 I mean, we're not going to do something
3 modern in the opening. We are trying to replicate what is
4 there, and for the owners, they spent a significant amount
5 of money on the house. This is an east-facing door. It's
6 the only thing that does not meet code, or will not meet
7 code.

8 You know, and they have a wood floor on the
9 inside. The threshold leaks right now, so again, how much
10 should be done to replace -- you know, the surround is
11 rotting a bit also, and they want to have, you know, the
12 pin system in-swing door that will not fly open in a
13 hurricane, and to do that -- you know, we're taking the
14 lattice glass that pops on the inside, that we're making
15 sure that we want to save, pop the lattice glass back in.

16 So it's a matter of, you know, you know, if
17 they cannot get their credit on their insurance because of
18 this opening, but they are doing renovation to the entire
19 house.

20 MR. SILVA: Right, so those things, it's
21 difficult for us to judge anything about them because we
22 haven't gotten the information as part of the application,
23 so I'm not sure --

24 MS. SPAIN: Do you have a photograph, a
25 close-up photograph of the door?

1 I think that the condition that you all put
2 on the approval last time they were here is for staff to
3 go out and inspect the door to see whether it could be, it
4 could remain, so ElizaBeth and I went out to the home, and
5 we believe that they should keep that door. At least when
6 we went out there, it had not, had not fallen into
7 disrepair.

8 MR. BARTOSZEK: You've agreed to the door to
9 be replaced, but not the surroundings.

10 MS. SPAIN: I'm talking about -- well, I
11 don't know how you can replace the door --

12 MR. MENENDEZ: The system.

13 MS. SPAIN: The system. I mean, I'm not sure
14 that you can replace that door with the surrounding and
15 remain --

16 MR. BARTOSZEK: Well, that's the question.
17 So don't you have to replace the transom and the two side
18 lights?

19 MS. SPAIN: I'm saying you don't have to
20 replace anything.

21 MR. BARTOSZEK: Well, the door is literally
22 falling apart, and the door is not the style that's on the
23 photograph also. That's like a ten-panel door, has
24 nothing to do with a Colonial house.

25 MR. PARSLEY: You're trying to just replace

1 the brown portion, not the white frame.

2 MR. BARTOSZEK: No. We are -- the owner
3 would like everything to be replaced so that that becomes
4 hurricane compliant.

5 MR. MENENDEZ: So is this an active site now,
6 an active construction site now?

7 MR. BARTOSZEK: Yes.

8 MR. MENENDEZ: Because for many months it was
9 inactive.

10 MR. BARTOSZEK: There was work being done in
11 on the inside.

12 MR. MENENDEZ: No. It was inactive. I live
13 around the corner so I know.

14 So was anything done to protect the door to
15 preserve the door?

16 MR. BARTOSZEK: No, because I'm -- not that
17 I've done myself, and the contractor should have probably
18 done that if that was what the case was, but the intention
19 of the client is to, because it's a non-hurricane-proof
20 door and they want the whole opening to become hurricane
21 compliant.

22 MR. PARSLEY: Okay, but there is the option
23 with the netting, the hurricane netting, where you can
24 bolt it on. I know, putting up shutters, it's easier than
25 shutters.

1 You can get the opening compliant for
2 hurricanes should you choose to without having to replace
3 the door, so I don't think, if we say no to this, that
4 doesn't mean you can't get your --

5 MR. BARTOSZEK: And what if we show shop
6 drawings that duplicates the moldings of this thing? The
7 house is not a historic home. It's contributing.

8 MS. KAUTZ: Same thing.

9 MR. MENENDEZ: That means basically it is, so
10 it contributes to the neighborhood, and staff has stated
11 that the door, in their opinion, is in good condition, so
12 why would it come out?

13 MR. BARTOSZEK: Well, who would take the
14 liability if the owners are traveling and the shutters
15 aren't put up on the opening and a hurricane comes? They
16 want a fully protected house.

17 MS. THOMSON: Has it been looked into for an
18 exact duplicate?

19 MR. BARTOSZEK: Yes. That's what we've been
20 -- that's what I've been marking up with shop drawings
21 with the company.

22 MS. THOMSON: Okay.

23 MS. KAUTZ: That portion of this discussion
24 is not part of this request at all --

25 MR. MENENDEZ: Okay.

1 MS. KAUTZ: -- at all, neither are the
2 trellis, neither are the garage doors.

3 MR. BARTOSZEK: Well, we were hoping those
4 items could be done with staff, not to come to the board.

5 MS. THOMSON: Okay.

6 MR. MENENDEZ: So you guys would like to see
7 that, see that come back?

8 MS. KAUTZ: That all depends on what it
9 actually is. We haven't seen it either, so we may bring
10 it back to you anyway.

11 MR. MENENDEZ: Okay.

12 MR. SILVA: That's the normal process. You
13 submit it to staff for proposal. They review it, and if
14 they think it needs to come to us, they'll send it to us.
15 I think we should follow --

16 MR. BARTOSZEK: Okay. No, that's fine,
17 that's fine.

18 With the fountain, with certain items, with
19 the trellis that was off the bathroom that was on the
20 second floor, we were hoping that those items could just
21 be handled with staff because they're not huge elements of
22 the design.

23 MR. PARSLEY: So take it to staff and they'll
24 decide.

25 MR. SILVA: So, all right, so I think we've

1 covered everything.

2 MR. BARTOSZEK: We are done with this.

3 MR. SILVA: We've gone through the 19 points.

4 By my reckoning, we have --

5 MS. THOMSON: I can't hear him.

6 MR. SILVA: -- this is our --

7 MR. RODRIGUEZ: Speak into the mike.

8 MS. THOMSON: Yes, please.

9 MR. SILVA: Okay. So as we were going
10 through, we are in agreement with all of staff's
11 recommendations as to approvals, approvals with
12 conditions, and denials. They list -- you know, they have
13 three categories.

14 MR. BARTOSZEK: Correct. Are there any other
15 denials that --

16 MR. SILVA: So we have Number Four which was
17 the gazebo.

18 MR. BARTOSZEK: Correct.

19 MR. SILVA: Robert had some comments, so that
20 falls under staff recommends approval with comments, so
21 we'll take those comments and work with staff on that.

22 Then the only other place -- so we are
23 falling in line with everything, and the only thing we do
24 still need to discuss is the wall.

25 Everything else, we agree with staff's

1 recommendations on Nine. We agree with staff's
2 recommendations on approval with conditions. We agree
3 with staff's recommendations on approvals as listed in the
4 recommendations.

5 The only one we have not discussed in detail,
6 I believe we can discuss, is that wall.

7 MS. KAUTZ: And then Robert had an amendment
8 to Number Five.

9 MR. PARSLEY: To Number Four.

10 MR. SILVA: To Number Four and Five.

11 MR. BARTOSZEK: Yes. The planter is going to
12 become a T-shape, and then we also have an amendment to
13 the two landings outside the family room.

14 MR. SILVA: Well, that's, that's part of
15 staff's recommendations for denial, leaving it as it was.
16 That was already recommended, and we're in agreement with
17 that, so.

18 MR. PARSLEY: The wall was Number Two?

19 MR. SILVA: Yes, the wall is Number Two.

20 MR. BARTOSZEK: So the denials that, so that,
21 the landings outside the family room we have to come back
22 to you to show, or? Because they've denied it, so.

23 MR. SILVA: So we're recommending, we're
24 recommending denial as well, because I think --

25 MR. PARSLEY: Built to the original plans.

1 MR. BARTOSZEK: So I have to bring that back
2 to show you that?

3 MR. SILVA: No. That's already --

4 MR. PARSLEY: Approved, the original.

5 MR. SILVA: Yes. You're building to the
6 original plans except whatever we revised today.

7 MR. BARTOSZEK: Okay.

8 MR. SILVA: So let's talk about the wall.
9 Who wants to start?

10 MS. RICON: Can we speak now?

11 MR. SILVA: Yes.

12 MS. RICON: My name is Mercedes Ricon. I am
13 the mother of Dr. Mercedes Ricon. I am the grandmother of
14 Monica who is named after my deceased child, and I am the
15 grandmother of Michael, and I am the grandmother of
16 Matthew.

17 When we started the house, my daughter did
18 not have any children. Three years later, she had three
19 children.

20 The way the house is being managed is not up
21 to us. It's up to our GC who is wonderfully talented, but
22 maybe he's busy with other projects. I have no idea.

23 We would have wanted to be in this house a
24 year ago. We can no longer fit into my house, no longer
25 fit into my house, so I am begging to really progress as

1 quickly as we can so that I, my child and my grandchildren
2 can be in that beautiful home that is everything that we
3 dreamed of.

4 It was the poorest and saddest -- not poorest
5 in value.

6 DR. RICON: Very neglected.

7 MS. RICON: But very neglected when we
8 purchased it, and I saw that and I said, "Honey, we have
9 to buy this house because the spirit and the energy are
10 very, and I know that you and my future grandchildren will
11 be protected here."

12 I respect everything that is said here, but I
13 am worried about the safety and welfare of my
14 grandchildren. That wall, I can bend over from the
15 outside and reach down. It is so low because Blue Road is
16 so much higher than our property.

17 So we took children with my, pictures of my
18 grandchildren on the inside where you can see that anyone
19 could really just bend over and grab them. Even if
20 they're innocent babies, they'll go with anyone. They
21 won't even scream because all they've learned from the
22 moment -- they almost died when they were born.

23 We did everything in the world. That's why
24 we haven't been to any of the other meetings, because
25 we've been with nurses, we've been with everyone we could

1 be to save my grandchildren, and now thank God they're
2 healthy and the newborn baby is healthy, so that has been
3 so kind.

4 So I'm asking for your consideration and for
5 your kindness in allowing my children to be safe when it
6 comes to that wall, and allowing -- look what happened in
7 Mexico Beach. The only house left standing is a house
8 that was completely hurricane proof, all the windows, all
9 the doors, everything. People were killed.

10 And my daughter's husband travels. He's
11 never home, so it's her alone with three babies, and then
12 I try to be with her as much as I can. I have my own
13 home, but I try to be with her as much as I can to help
14 with the children. It is so much work.

15 I respect Dona Spain and what she does to
16 protect the city and to protect the beauty, the beauty of
17 this city is. My hat goes down to her even though I don't
18 have a hat on.

19 That door is rotten. The first thing I did
20 when we bought the house was to tell my daughter to please
21 have the house exterminated. There are still termites in
22 the front of the door. If that wood structure that she
23 believes is solid -- which is disconnected from the
24 bottom. There's nothing connecting it from the bottom.

25 The door which we've been allowed to change,

1 that door is -- I don't know if there is fiberglass, I
2 don't know, but there are hairs that come out of the door
3 from every angle.

4 It's been in the same state when she saw it
5 the first time, and it's in the same state now.

6 Has it been protected? Of course. We
7 protect the entire property. We drive by it all the time
8 also, and when we really don't see anyone working there,
9 my heart is crushed because she doesn't fit in my house
10 anymore. She does not have one room for those three
11 babies. They do not fit in my house.

12 I beg everyone, please, if there's anyone
13 working, please hurry up. We want to be in the house and
14 we want it to be finished and we want it to be beautiful.
15 We want it to be one --

16 DR. RICON: As beautiful as possible.

17 MS. RICON: -- in Santa Maria. We're working
18 with Joseph, who is one of the most talented interior
19 decorators that I have ever known. He's come up with
20 plans for the house that we could not even envision.

21 Monica has put her heart into this house. I
22 think we're a great team. Venny is amazing. You know,
23 he's given us ideas that have really made it even more
24 significant.

25 I want my babies to be safe. I don't want a

1 hurricane to come and for me to be in front of you and say
2 my babies, including my baby, have been hurt.

3 I'm not strong. I'm not able to put
4 shutters. To think of putting these hurricane shutters in
5 the front that close like this and on such a beautiful
6 home, it will take away.

7 We are willing to reproduce the entire door,
8 make it safe, the entire structure, and this is not the
9 original door, by the way, because we have the original
10 plans. It's not the original door.

11 When they opened it up from the inside, we
12 could see this big gap where the original door used to be,
13 and then how much smaller they made the door when they
14 replaced it, who knows when, in the '70s, I guess. I
15 could open up the door.

16 MS. KAUTZ: The door is not part of this
17 application so they're not discussing that today.

18 MR. SILVA: So the door, we're not, we're not
19 saying no to the door, we're not saying yes to the door,
20 just so everyone is clear on the process.

21 If you want to change the door, you can work
22 with staff. You submit a proposed revision and they'll
23 review it. If they disagree and feel it needs to come to
24 us, it will come to us.

25 But we can't evaluate a shop drawing,

1 something that is not yet created, right? That's just --

2 MS. RICON: So I'll be very happy to come
3 back. Thank you for offering that, but please consider
4 that the gate along Blue Road --

5 DR. RICON: The wall.

6 MS. RICON: The wall. When we, when we
7 actually marked where the proper alignment was, that
8 easement became so large, and there are gardeners parked
9 there all the time, service trucks parked there all the
10 time, I really fear for my grandchildren. I fear for the
11 safety of the home because we are open, and then again,
12 we're alone all the time.

13 So thank you so much. I know what you do is
14 sacred and important, and we sit on boards that are
15 throughout the country and we know how important what you
16 do is, so thank you, and please consider my beautiful
17 babies. Thank you so much.

18 MR. SILVA: Thank you. Does anyone else from
19 the public wish to speak to this matter?

20 If not, we'll close the public hearing and we
21 can keep discussions on the wall. So there's two -- the
22 wall has two components, right?

23 Number one, the extension of the wall for an
24 additional two bays, and number two, the -- making it
25 higher, essentially, right?

1 So in terms of the extension of the wall, I
2 don't necessarily have a problem with that. We already
3 have a solid wall along Blue Road. Extending it another
4 two bays, in my mind, is not the end of the world. Again,
5 that's my opinion.

6 The raising of the wall I think merits a
7 little discussion. I'm not so sure that that is the only
8 way to handle security. I think there's other options,
9 landscaping. There's other options that I think we would
10 like to discuss. I'd like to hear your all's opinions on
11 the wall with the extension and the raising, both.

12 MR. PARSLEY: I'll start. I don't have a
13 problem with the extension or raising as long as it is
14 compliant to regular wall heights. They have the right
15 kind of to do it.

16 And I would like to see a landscape plan or
17 at least staff review a landscape plan on the street trees
18 along Blue Road, you know, work with the city to get
19 something out there, soften it. I think that was --

20 MR. RODRIGUEZ: Here is the landscape. This
21 is a survey of the trees, the back.

22 MR. PARSLEY: There's the trees on Blue Road.
23 The trees are in good shape.

24 Anyway, I don't have a problem with going to
25 six feet. I don't think it's the end of the world. It's

1 a busy road.

2 MR. FULLERTON: I agree with Robert. I think
3 it's a common method of protecting your property. Masonry
4 wall with a fence on top, pickets on top, I don't have any
5 objection to.

6 MS. KAUTZ: To clarify, the columns are six
7 feet tall. How much are the pickets being added?

8 MR. FULLERTON: I think they're allowed to go
9 six feet.

10 MS. KAUTZ: Right, but it doesn't look like
11 from the drawings. I'm curious if it's a full two feet of
12 pickets. There was --

13 MR. PARSLEY: As long as it's compliant with
14 the building code, they're okay. Then the esthetics of
15 it, I'm okay with.

16 MR. EHRENHAFT: The wall is four feet.

17 MR. PARSLEY: We're not here for a variance.

18 MR. MENENDEZ: Are there columns on the wall
19 now?

20 MR. BARTOSZEK: The columns are just over
21 four feet. We did not extend the columns to six foot
22 high.

23 MR. EHRENHAFT: Four feet dimension, right?

24 MS. BACHE-WIIG: Yes.

25 MR. MENENDEZ: So you have to extend them.

1 MR. BARTOSZEK: We would do everything by
2 code. If it's six feet, that would be six feet, the top
3 of the column, and then we would work from there down
4 because the column would have a cap, so if the cap is
5 three to four inches, then that would be one foot eight
6 for the pickets.

7 MR. RODRIGUEZ: Or the pickets can notch
8 around the existing caps if you wanted to.

9 MR. BARTOSZEK: Yes.

10 MR. PARSLEY: I've seen that.

11 MR. FULLERTON: And the masonry wall, four
12 feet from the inside.

13 Mr. BARTOSZEK: It can be four feet from the
14 outside.

15 MR. FULLERTON: I'm just saying.

16 MS. KAUTZ: To establish grade, to establish
17 grade whenever the zoning gets that.

18 MR. FULLERTON: But if this is an enclosure
19 to protect from the pool, it must be four feet from the
20 point at which you're trying to enter the property, so
21 that would be the established grade.

22 MR. PARSLEY: From the outside.

23 MR. FULLERTON: Especially if there's a
24 marked difference between the outside and the inside.

25 MR. BARTOSZEK: So then I'll tell the

1 contractor that that's strictly outside, not where the
2 pool is going to be.

3 MR. MENENDEZ: You need to verify with the
4 building department to not run into any problems.

5 MR. PARSLEY: Particularly if there's a note
6 on the drawing.

7 MS. LOREDO: From the outside, from the
8 outside.

9 MR. FULLERTON: The four feet is --

10 MS. LOREDO: From the outside.

11 MS. KAUTZ: It's a visual four-foot screen
12 from the exterior.

13 MR. FULLERTON: So then whatever picket
14 you're putting on top would be above four feet so you
15 should be protected from the zoning issue or building
16 issue.

17 MR. MENENDEZ: And then staff would work with
18 you on that to make sure that whatever is chosen is
19 acceptable.

20 MR. SILVA: So then do we have a consensus on
21 the wall then? Any other opinions?

22 MR. RODRIGUEZ: If the consensus is that we
23 allow the wall to remain, yes.

24 MR. SILVA: Well, to remain and be extended.

25 MR. RODRIGUEZ: To be extended.

1 MS. THOMSON: Now, does this establish a
2 precedent, like --

3 MR. PARSLEY: No.

4 MS. THOMSON: No?

5 MR. PARSLEY: They have this by right.

6 MS. THOMSON: Okay.

7 MR. SILVA: Well, well, the only thing that
8 we're here, again, there were two bays --

9 MR. MENENDEZ: That were added.

10 MR. SILVA: -- that were added, that they
11 would be allowed to build by code that was not as per.
12 That's the only thing we're doing that is out of the
13 ordinary.

14 MS. THOMSON: Okay.

15 MR. PARSLEY: They could have come in with
16 this wall from the beginning --

17 MR. SILVA: Right.

18 MR. PARSLEY: -- and we would have said okay
19 because they can do it by right. Anybody can do it.

20 MS. KAUTZ: But for example, on Santa Maria
21 Street, we don't, we typically don't encourage or you all
22 don't approve a six-foot high wall, so.

23 MR. BARTOSZEK: We're not asking for Santa
24 Maria.

25 MS. KAUTZ: I know. That's what I'm saying.

1 MR. PARSLEY: For front yards, you can't do
2 it.

3 MS. KAUTZ: Those things are allowed by
4 right, but it's not something that Historic wants to see,
5 so.

6 MR. FULLERTON: But you can't build a
7 six-foot wall --

8 MS. KAUTZ: No.

9 MR. FULLERTON: -- concrete.

10 MS. KAUTZ: No.

11 MR. FULLERTON: You can build a four-foot
12 wall.

13 MS. THOMSON: Yes. I think my condominium
14 building has that, as a matter of fact.

15 MR. SILVA: Well, then, so then for purposes
16 of making motions, I think we are in agreement with
17 staff's comments except for Four and Five which have
18 additional comments from Mr. Parsley, and for Number Two
19 we are recommending approval.

20 MR. BARTOSZEK: And what about Number Nine,
21 which was the roof on that little building?

22 MR. SILVA: Number Nine, we had also
23 recommended approval. My recollection, that was that
24 little out-building.

25 MR. RODRIGUEZ: Yes.

1 MR. MENENDEZ: Staff does not recommend that,
2 though.

3 MR. SILVA: Correct, correct.

4 MR. BARTOSZEK: But just seeing the
5 elevation, I mean --

6 MR. PARSLEY: I don't mind.

7 MR. SILVA: No, I think it's an improvement,
8 that roof on that concrete box. So the floor is open to
9 motions then.

10 MR. PARSLEY: Thank you.

11 MR. SILVA: I can't make a motion.

12 MS. BACHE-WIIG: I'll second the motion.

13 MS. KAUTZ: There is no motion.

14 MR. SILVA: There's no first.

15 MS. BACHE-WIIG: I thought there was.

16 MR. FULLERTON: I'm not going to try.

17 MR. MENENDEZ: I'm not going to try to.

18 MR. PARSLEY: Come on.

19 MS. BACHE-WIIG: I thought you just made a
20 motion.

21 MS. KAUTZ: He's scared.

22 MR. FULLERTON: Hand the gavel over to
23 Mr. Parsley.

24 MS. KAUTZ: You can pass the gavel, make a
25 motion.

1 MS. BACHE-WIIG: Okay. I'll make it, I'll
2 try.

3 MS. KAUTZ: Alicia is going to.

4 MS. BACHE-WIIG: Okay. I move to approve the
5 standard certificate for appropriateness per staff's
6 observations except for Number Two. We're going to
7 approve the existing extension and additional picket fence
8 above the four-foot wall and extending the column to six
9 feet.

10 Number Four and Five, per our comments, to go
11 back, to revert back to the original.

12 MR. BARTOSZEK: Well, there was no gazebo
13 before.

14 MS. BACHE-WIIG: I'm sorry.

15 MR. SILVA: Four and Five --

16 MS. BACHE-WIIG: Four and Five were to add,
17 to make it a T.

18 MR. BARTOSZEK: But what about the gazebo
19 itself? Because that's new.

20 MR. SILVA: That's going to stay there.

21 MR. BARTOSZEK: As per the drawing, okay.

22 MS. KAUTZ: And I think approving Number
23 Nine.

24 MS. BACHE-WIIG: Number Nine.

25 MR. SILVA: Number Nine.

1 MR. PARSLEY: Number Nine was the roof.

2 MS. BACHE-WIIG: Number Nine, we are going to
3 approve the new roof and trellis.

4 MS. KAUTZ: Is that it?

5 MS. BACHE-WIIG: That's it, right?

6 MR. FULLERTON: Yes.

7 MR. MENENDEZ: That's it.

8 MR. BARTOSZEK: Thank you very much.

9 MR. SILVA: Wait.

10 MR. BARTOSZEK: Oh, that's right. I'm sorry.

11 MR. MENENDEZ: We haven't voted.

12 MR. SILVA: All right. So we have a motion.

13 MR. RODRIGUEZ: I'll second the motion.

14 MR. SILVA: You got that, Yessie? All right.

15 We have a second by Mr. Rodriguez.

16 THE CLERK: Mr. Fullerton?

17 MR. FULLERTON: Yes.

18 THE CLERK: Miss Bache-Wiig?

19 MS. BACHE-WIIG: Yes.

20 THE CLERK: Mr. Parsley?

21 MR. PARSLEY: Yes.

22 THE CLERK: Mr. Menendez?

23 MR. MENENDEZ: Yes.

24 THE CLERK: Mr. Ehrenhaft?

25 MR. EHRENHAFT: Yes.

1 THE CLERK: Mr. Rodriguez?

2 MR. RODRIGUEZ: Yes.

3 THE CLERK: Miss Thomson?

4 MS. THOMSON: Yes.

5 THE CLERK: Mr. Silva?

6 MR. SILVA: Yes. Thank you.

7 MR. BARTOSZEK: Thank you very much.

8

9 MS. SPAIN: Good job, guys. It's
10 complicated.

11 MS. THOMSON: That was very complicated.

12 MR. SILVA: Do you have anything else?

13 MS. SPAIN: I just have one thing that I
14 forgot to say at the last board meeting, and that was to
15 congratulate John Fullerton for winning the George E.
16 Merrick Award of Excellence recipient.

17 MR. FULLERTON: Thank you, Dona, thank you
18 very much. I appreciate that, and it should be noted that
19 your chairman, Venny Torre, was also nominated for that.

20 MS. SPAIN: Which is also a big deal.

21 MS. THOMSON: Isn't that the award my mother
22 won?

23 MS. SPAIN: Pardon me?

24 MS. THOMSON: The George E. Merrick award,
25 yes, my mother won that.

1 MR. FULLERTON: Yes, your mother, and so did
2 Dona Spain.

3 MS. SPAIN: I won it two years ago which was
4 a shock for me.

5 MR. FULLERTON: Me too.

6 MS. SPAIN: Really, really nice. That's it
7 for me.

8 MR. SILVA: All right. Move to adjourn,
9 motion to adjourn.

10 MR. PARSLEY: Motion to adjourn.

11 MR. RODRIGUEZ: Second.

12 MR. SILVA: All in favor say "Aye."

13 THE BOARD (Collectively): Aye.

14 (Thereupon, proceedings were concluded at 6:50 p.m.)

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C E R T I F I C A T E

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STATE OF FLORIDA)

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COUNTY OF DADE)

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I, DOREEN M. STRAUSS, do here by certify that
the foregoing pages, numbered from 1 to including 136,
represent a true and accurate transcription of the record
of the proceedings in the above-mentioned meeting.

9

10

WITNESS my hand in the City of Miami this 9th
day of November, 2018.

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Doreen M. Strauss, RMR

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