

HISTORIC PRESERVATION BOARD
REGULAR MEETING

CITY COMMISSION CHAMBERS
405 BILTMORE WAY
CORAL GABLES, FLORIDA

THURSDAY, NOVEMBER 15, 2018
4:00 P.M.

PARTICIPANTS:

VENNY TORRE, Chairperson

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

DONA SPAIN, Historic Preservation Officer

1 (Thereupon, the following proceedings were
2 had:)

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

11 The Board is comprised of nine members, seven
12 of whom are appointed by the Commission, one by
13 the city manager, and the ninth is selected by the
14 Board and confirmed by the City Commission.

15 Five members of the Board constitute a
16 quorum, and five affirmative votes are necessary
17 for the adoption of any motion.

18 Any person who acts as a lobbyist, pursuant
19 to the City of Coral Gables Ordinance Number 2006-
20 11, must register with the city clerk prior to
21 engaging in lobbying activities or presentations
22 before city staff, boards, committees, and/or City
23 Commission. A copy of the ordinance is available
24 at the Office of the City Clerk.

25 Failure to register and provide proof of

1 registration shall prohibit your ability to
2 present to the Historic Preservation Board on
3 applications under consideration this afternoon.

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

22 Presentations made to this Board are subject
23 to the city's False Claim Ordinance, Chapter 39 of
24 the City of Coral Gables City Code.

25 I will officially call the City of Coral

1 Gables Historic Preservation Board Meeting of
2 November 15th, 2018 to order. The time is 4:09
3 p.m.

4 Present today, to my left, Janice Thompson,
5 Mr. Raul Rodriguez, Mr. Robert Parsley, Mr.
6 Alejandro Silva; to my right, Mr. Albert Menendez,
7 Mr. John Fullerton, Bruce Ehrenhaft, Ms. Alicia
8 Bache-Wiig.

9 The next item on the agenda is the approval
10 of the meeting minutes for the meeting held on
11 October 18th, 2018.

12 Are there any changes or corrections or those
13 meeting minutes?

14 If there are none, can I have a motion for
15 approval.

16 MS. THOMPSON: I move to approve the meeting
17 minutes from last meeting.

18 CHAIRPERSON TORRE: Thank you. Is there a
19 second?

20 MR. EHRENHAFT: I second.

21 CHAIRPERSON TORRE: There is a second. All
22 those in favor, please say aye.

23 (Ayes were heard.)

24 CHAIRPERSON TORRE: Unanimous. Thank you.

25 The notice regarding ex parte communications

1 says that this Board is a quasi-judicial board and
2 the items on the agenda are quasi-judicial in
3 nature, which requires the board members to
4 disclose all ex parte communications.

5 An ex parte communication is defined as any
6 contact, communication, conversation,
7 correspondence, memorandum, or other written or
8 verbal communication that takes place outside a
9 public hearing between a member of the public and
10 a member of the quasi-judicial board regarding
11 matters to be heard by the quasi-judicial board.

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

20 Does any member of the Board have such a
21 communication to disclose at this time? All
22 right.

23 Are there any deferrals, any deferrals today?

24 MS. THOMPSON: No.

25 MR. EHRENHAFT: There are none.

1 MS. THOMPSON: I could be sarcastic and say
2 there is just one item, but --

3 CHAIRPERSON TORRE: Anyone who is going to
4 speak today, please rise and be sworn in.

5 MS. DIAZ: Please raise your right hand.

6 Do you solemnly swear to tell the whole
7 truth, and nothing but the truth?

8 (Thereupon, public speakers answered
9 affirmatively.)

10 CHAIRPERSON TORRE: Then we will go to
11 today's only item. This is consideration of a
12 local historic designation, and this is Case File
13 LHD 2018-008, and we are also going to hear COA SP
14 2018-019.

15 This is consideration of the local historic
16 designation of the property which is located at
17 1236 Asturia Avenue, which is legally described as
18 Lot 7, Block 6, of the Coral Gables Section "E,"
19 according to the Plat thereof, and is recorded in
20 Plat Book 8, Page 13 of the public records of
21 Miami-Dade County.

22 The applicant is also requesting the issuance
23 of an Accelerated Special Certificate of
24 Appropriateness and design approval for additions
25 and alterations to the auxiliary structure.

1 MS. BACHE-WIIG: So, we have an email from a
2 nearby resident that reads:

3 "Please note that I support this request for
4 historic designation in my neighborhood," and that
5 is Mary E. Burke from 1243 Asturia Avenue.

6 I'll turn this over to Elizabeth.

7 MS. GUIN: Good evening. So, here is a
8 historic photo from about 1940 for the property
9 under consideration at 1236 Asturia Avenue. It is
10 located on the south side of Asturia on the block
11 between Madrid and Columbus, just south of the
12 Granada Golf Course.

13 The application for local historic
14 designation, as well as consideration for
15 classification as a Coral Gables cottage was
16 requested by the owner, who is in the audience
17 tonight.

18 Therefore, a local historical landmark,
19 reading for the record, the criteria for
20 designation, it must have significant character,
21 interest or value as part of the historical,
22 cultural, archeological, aesthetic or
23 architectural heritage of the city, state or
24 nation.

25 For designation, a property must meet one of

1 the criteria in the code. Staff has determined
2 that the property at 1236 Asturia Avenue is
3 eligible as a historic landmark based on three
4 significance criteria: Historical cultural
5 significance; it exemplifies the historical
6 cultural, political, economic, or social trends of
7 the community.

8 Also, based on its architectural
9 significance, it portrays the environment in an
10 era of history characterized by one or more
11 distinctive architectural styles and embodies
12 those distinguishing characteristics of an
13 architectural, style, period, or method of
14 construction.

15 We also reviewed qualifications for Coral
16 Gables Cottage Classification. Just to remind
17 you, those are that the structure be one-story in
18 height; zoned a single family residence; be on one
19 of the smaller lots with the frontage no less than
20 -- no more than 65-feet; include family dwelling
21 built before 1940; and then, in the Code, there is
22 a list of 19 character defining features for a
23 cottage, and, to classify, it must have a minimum
24 of 12 of those. We determined that it is, and
25 I'll go through what those are, a little bit

1 later.

2 The last piece of the qualification is that
3 it be designated as a historical landmark. So, if
4 you decide to designate it, tonight, then we will
5 be classifying it as a Coral Gables cottage.

6 So, what means is that the owner understands
7 that, then, moving forward, the structures all
8 must remain one-story, he has to maintain those 12
9 character defined features that we have
10 identification, and then, he then qualifies for
11 the status of cottage, which means he can have a
12 little higher lot coverage, that helps keep
13 everything one- story on the property, and some
14 reductions in the setbacks.

15 So, this property was permitted in 1925. The
16 architect was Lee Wade. We have a number of
17 structures in Coral Gables built by him. He
18 started building an area predominantly in Miami
19 through his father's firm, which was the
20 construction firm AB Wade & Sons. He started off
21 as the construction manager. Then, following a
22 newspaper article, you can see he became junior
23 designer, moved very quickly into becoming lead
24 designer, and then, by 1926, he became a member of
25 the American Institute of Architects.

1 We have identification about 20 buildings in
2 Coral Gables that were designed by him, and we
3 have half a dozen already on our register.

4 The original owner was Frederick Prax
5 (phonetic), and he was in the real estate
6 business, and we will talk a little bit more that
7 this appeared to be an investment property for him
8 that he did in conjunction with Merrick in order
9 to build some of the smaller structures in the
10 area where Merrick wanted, for folks to be able to
11 build more affordable housing.

12 So, Coral Gables development history is
13 divided into three major historical periods. This
14 house was built during the initial development of
15 the city, prior to the hurricane of 1926. It was
16 built in accordance, as we see most of the
17 building was built before 1926, in accordance with
18 Merrick's vision, who looked to have a cohesively
19 designed Mediterranean-inspired city, and he
20 thought this type of architecture harmonized best
21 with South Florida's climate and lifestyle.

22 Towards the same, during the city's initial
23 period of development, buildings often had a
24 combination of elements commonly used in Spanish
25 Moorish and Italian architecture. The style

1 became known as Mediterranean Revival.

2 And then, the last piece is that Merrick
3 wanted to be able to provide affordable homes to
4 the middle class, and he speaks of this often in
5 the missives that he puts out during -- as he was
6 developing the city.

7 So, he had recruited architects to
8 specifically design these smaller homes in the
9 Mediterranean Revival style on the smaller lots,
10 to demonstrate that these homes would have the
11 same quality. He also recruited investors,
12 Frederick Prax being one of them, and what we see
13 in this particular area is he was putting some of
14 these affordable homes in areas where, initially,
15 it was larger homes.

16 The property was built in Section E, just
17 below Granada Golf Course. And if we look at, a
18 little bit, how Asturia Avenue developed, because
19 it developed pretty early, what is outlined in
20 pink are the initial homes that were built in
21 1923. Most of these are built on double lots.
22 They are larger homes built on double lots.

23 Then, we see what Merrick does, starting in
24 1924, is he comes back, and he starts recruiting
25 people to actually put some of these more modest

1 homes on the street, which is a little different
2 with how he developed other streets where they
3 tended to be all modest or all larger. This was
4 one of the streets where he had -- it was first
5 done. And the home at 1236 is actually one of the
6 earlier examples of when he recruited someone to
7 do this on these streets.

8 So, after 1930, we don't see much development
9 on this street. You can see, in 1948, it's pretty
10 much what we saw up to 1930. And then, as was
11 typical in the city, the street was built out in
12 the 1950s.

13 It was predominantly designed with single-
14 family homes and have retained that context to
15 today.

16 Now, as I said, the original owner, Frederick
17 Prax, was recruited by Merrick as a real estate
18 investor. We see, up until 1930, that property
19 has a different occupant every year, according to
20 city directories, showing that it was an
21 investment property for him.

22 Then, in 1930, Clifford and Phoebe Clark
23 purchased the property and they keep the home for
24 47 years, in their family. It eventually passes
25 down to their grandson, and then their son.

1 Mr. Clark, or Captain Clark, was the founder
2 of a ferry business up in Long Island. His
3 grandfather actually started the business in the
4 late 1700s, providing rowboat service for those
5 that lived on Shelter Island to get across to Long
6 Island. That passed to, the service, as they
7 called it then, passed to the son. And then, when
8 Clifford took over the business, he actually
9 incorporated, and it became the business, and that
10 business eventually passed to his sons.

11 So, the property, they used the property,
12 initially, as a winter home. The newspaper
13 accounts show that they actually wintered in
14 different places throughout Florida, and then,
15 when they finally bought a home, it was in Coral
16 Gables. They used it as a winter home for a
17 number of years. Towards the end of Phoebe's
18 life, they were here full-time. And then, after
19 she passed, Clifford continued to use it as a
20 winter home.

21 What is interesting in the newspaper articles
22 is, when he retires he, then, in the '60s through
23 the '70s, he is constantly giving lectures about
24 being an entrepreneur, about starting a business,
25 identifying a need, and keeping up with

1 technology. He, evidently, was quite the speaker
2 around Coral Gables in the '60s.

3 So, as we said, we looked at the property as
4 classifying it as a Coral Gables cottage. These
5 are the 12 character defining features that the
6 home holds. It has a stucco finish; a combination
7 of roof types; a front porch; projecting bay on
8 the front elevation; masonry arches on the front
9 elevation; predominant chimney; a detached garage
10 at the rear of the property; similar decorative
11 features, in this case the parapet that is on the
12 garage in accordance with what is also going on in
13 the main house; barrel tile roof; varied height
14 between projecting and recessed portions of the
15 front elevation; first floor above crawl space;
16 and sash windows.

17 You have the initial building permit at the
18 back of your designation report. The microfilm is
19 not too clear, but it is clear enough that we can
20 see that, initially, they were sash windows. You
21 can see that, also, in the historic photo. And
22 there is enough of that permit visible that we can
23 see that what is on the property today is very
24 much what was built.

25 So, as we walk around the property here, you

1 can see that the stucco texture is pretty rough.
2 You can see that projecting chimney, variety of
3 roofs, flat (inaudible) shed, see the arched
4 windows. The tile on that front entry stoop and
5 the front stairs is original to the home.

6 Moving around to the side, you can see the
7 back. That front porch where the arch is, that
8 was a screened front porch. That was enclosed at
9 a date that we don't know. Here, you have got
10 another view of the side of that porch that was
11 enclosed, and you can see that shed, sort of
12 (inaudible) shed roof coming off the front of the
13 front porch.

14 The windows were replaced in 2003 with impact
15 resistant, maintaining the same openings and same
16 style of the sashes.

17 Moving around, looking, now, towards the
18 front of the property, this rear portion was
19 initially a sleeping porch that was enclosed. You
20 can see it is glass block on the side and the
21 single-hung windows on the rear. Maintaining,
22 again, the original openings from that porch.
23 This is a view of the rear elevation. Then,
24 stepping back, again, the original tile, there, on
25 the steps. And then, looking back the other side.

1 Also on the property is this detached garage,
2 originally a two-car garage, back on the southwest
3 corner of the property. You can see that the
4 parapet there that is a character defining
5 feature, and then a sideview, I think you can see
6 -- yeah, you can see in the photo here that there
7 was a door opening that has been enclosed, and if
8 we move forward with the certificate of
9 appropriateness, tonight, one of the proposals is
10 to reopen that door. And then, on the other side
11 is a window which has been boarded up, that they
12 intend to put back to the original opening.

13 So, there have been no additions to this home
14 and very few changes to the character defining
15 features. It qualifies as a Coral Gables cottage
16 and retains a high degree of historic integrity.

17 So, in summary, permitted in 1925, the
18 single- family residence at 1236 Asturia Avenue is
19 an example of a Coral Gables cottage and
20 Mediterranean Revival-style architecture that
21 defined George Merrick's vision for the city. The
22 cottage supported his goal of providing
23 opportunities for residents of various incomes.
24 The cottages were modest in size but were built
25 with the same quality construction and features as

1 the other structures that shaped the new city in
2 the early '20s.

3 This home, with its original detached garage
4 and its larger intact cottage, retains a high
5 degree of historic integrity. Thus, the property
6 at 1236 Asturia Avenue significantly contributes
7 to the historic fabric of the City of Coral
8 Gables, and the staff is recommending approval.

9 The owner is in the audience tonight if you
10 have any questions.

11 CHAIRPERSON TORRE: Would you like to speak?
12 You don't have to if you don't want to.

13 MR. JUAN RODRIGUEZ: No, no, I'm sorry.

14 CHAIRPERSON TORRE: Okay. If there are no
15 further questions from staff or from the public
16 hearing? Okay. Commentary is closed.

17 Discussion?

18 MR. RODRIGUEZ: I make a motion.

19 CHAIRPERSON TORRE: You're making a motion?

20 MR. RODRIGUEZ: Yes.

21 CHAIRPERSON TORRE: I love it.

22 MR. RODRIGUEZ: Motion for designation.

23 CHAIRPERSON TORRE: There is a motion for
24 approval of the designation. Is there a second?

25 MR. FULLERTON: I'll second the motion.

1 CHAIRPERSON TORRE: Second from Mr.
2 Fullerton. All those in favor? I'm sorry, let's
3 take a roll call.

4 MR. FULLERTON: Could I ask a question about
5 the front -- potential variances required? It
6 looks like the side (inaudible), I noticed that
7 the side, the east side setback appears to be very
8 minimal. (Inaudible) variances?

9 MS. GUIN: Well, that would be -- it's an
10 existing nonconformity, so, as long as that
11 doesn't change.

12 MS. THOMPSON: As long as what doesn't
13 change? I could not hear him talk. The site
14 setbacks?

15 MS. GUIN: Right.

16 MS. THOMPSON: Okay.

17 MR. FULLERTON: If it becomes a cottage.

18 CHAIRPERSON TORRE: What was that?

19 MR. FULLERTON: If it is qualified as a
20 cottage.

21 MS. GUIN: Well, it would -- it probably
22 would need a variance because that is an existing
23 condition and there are reduced setbacks if it
24 becomes a cottage.

25 MR. FULLERTON: Okay.

1 CHAIRPERSON TORRE: All right. Thank you.

2 Roll call, please.

3 MS. DIAZ: Ms. Bache-Wiig?

4 MS. BACHE-WIIG: Yes.

5 MS. DIAZ: Mr. Parsley?

6 MR. PARSLEY: Yes.

7 MS. DIAZ: Mr. Silva?

8 MR. SILVA: Yes.

9 MS. DIAZ: Mr. Menendez?

10 MR. MENENDEZ: Yes.

11 MS. DIAZ: Mr. Fullerton?

12 MR. FULLERTON: Yes.

13 MS. DIAZ: Mr. Ehrenhaft?

14 MR. EHRENHAFT: Yes.

15 MS. DIAZ: Mr. Rodriguez?

16 MR. RODRIGUEZ: Yes.

17 MS. DIAZ: Ms. Thompson?

18 MS. THOMPSON: Yes.

19 MS. DIAZ: Mr. Torre?

20 CHAIRPERSON TORRE: Yes.

21 MS. BACHE-WIIG: So, should we do this, then?

22 MR. FULLERTON: Yes.

23 MS. BACHE-WIIG: All right. So, we have
24 decided, since we have these wonderful plaques,
25 that, when people are designated at board

1 meetings, we should give them their plaque. So, I
2 think we should unwrap one of the plaques, just
3 have it to show, and then give them a package,
4 because I just undid the whole thing.

5 So, we have, also (inaudible) home.
6 Congratulations.

7 MR. JUAN RODRIGUEZ: Thank you very much.

8 MS. GUIN: Thank you very much.

9 So, moving on to consider the certificate of
10 appropriateness, the proposal has to do only with
11 the garage structure. There is no work being
12 proposed on the home.

13 You can see the garage at the southwest back
14 corner, the proposal is essentially to demolish
15 that front north façade, move it forward five
16 feet, and then to raise the overall height of the
17 structure two feet-two inches.

18 There are no variances requested with this
19 application. The application was approved by the
20 Board of Architects in August, and the only
21 comment that the board had is that they wanted our
22 department to approve the garage doors that were
23 to go in here, either by you all or by staff.

24 And that, the garage door that was chosen was
25 laid on the dais this morning, so you can see the

1 garage door under consideration. Staff is
2 recommending approval of the proposal. We have a
3 few conditions that we can talk about after the
4 presentation.

5 So, this is the owner, Mr. Rodriguez.

6 MR. RODRIGUEZ: How are you doing?
7 Basically, I just want to show you some pictures
8 what is actually going on in the garage, so you
9 can understand why it is I'm trying to do this.

10 That is the front, the side --

11 MS. THOMPSON: I can't hear you, sir.

12 MR. RODRIGUEZ: Oh, yes, okay. That is the
13 front, the side, as you can see, and that is the
14 back of it. You can see the cracking right there
15 that is going on in the exterior, and, as you go
16 inside, you can see how it is just basically
17 falling apart, and there are pieces that fall off.
18 Almost once a week, I pick up a few pieces of
19 cement that are falling off.

20 And there is sort of a window on the other
21 side (inaudible). As you can see, also, there is
22 some cracking on the cement of the walls, and this
23 is on the -- what would be the west door. On the
24 top, you can see it cracking, as well.

25 This is just in relation of the home to the

1 garage. Second picture, the same. This is some
2 of the pictures of the (inaudible). I thought
3 there was something else, but I think that was
4 basically it.

5 Okay, that's about it. And the reason we
6 want to extend it five feet is so we have a little
7 bit more room to put some automobiles in there,
8 because it's pretty tight, and, as you can see,
9 the interior, what holds the whole front of the
10 doors, that whole structure is falling apart.
11 It's falling apart.

12 And also, this -- the center piece,
13 (inaudible), so you can see it over here, okay,
14 right there, between both doors, if I -- I'm sorry
15 I didn't take a picture, but it is basically being
16 held together by some four-by-sixes and it is
17 cracking in between. So, I'm really afraid the
18 structure is going to collapse at any time.

19 And I was thinking an advantage of doing
20 that, raising it a little higher, and that way I
21 could get a lift to get two cars. I have three
22 automobiles, old cars, and I could put just one on
23 the other side. That is why I wanted to raise it
24 a bit, a bit bigger. That's basically it. Thank
25 you.

1 CHAIRPERSON TORRE: Thank you.

2 MS. GUIN: We have a few conditions. We can
3 talk about those now, or? Okay.

4 So, we wanted to put on the record that
5 allowing the front wall to come down, but the side
6 walls must remain up and intact.

7 We talked about how to handle the stucco,
8 differentiating the new from the old, and this is,
9 you know, a little more difficult since we're
10 raising (inaudible) the parapet. So, what we
11 agreed on is that they would look to match the
12 stucco but not exactly, so that, looking at it
13 from a distance, you may not see the difference,
14 but, a little bit closer up, you would.

15 So, instead of doing lines and reveals or,
16 you know, none of that sort of made sense here.
17 So, just enough of a differentiation in the stucco
18 that, up close, you would be able to tell.

19 The window on the west side is proposed as a
20 horizontal roller, which we, as a rule, they are
21 not appropriate in 1920s structures. We are
22 asking that it be double-casement because it
23 appears that is what it was originally. However,
24 it is very close on the setback and the windows in
25 the home are single- hung. So, actually, we would

1 go either way, just not the horizontal roller that
2 is proposed.

3 The floor plans and the elevations wish to be
4 amended so that they are consistent to reflect the
5 window and the door, because that is not
6 consistent in the plans, and just, as we move
7 forward, that that be done.

8 And then, we have the garage door, which you
9 all can approve what is before you, or you can
10 have us approve -- if you would like something
11 else.

12 MS. THOMPSON: Can I ask you a question? If
13 the concrete is crumbling in that front, between
14 the -- that you were describing.

15 MR. JUAN RODRIGUEZ: That is correct.

16 MS. THOMPSON: What happens, you know, when
17 you're putting these new doors in? They may have
18 different stresses and forces in them.

19 MR. JUAN RODRIGUEZ: We're going to make --

20 MS. GUIN: You can come up.

21 MR. JUAN RODRIGUEZ: We're going to make the
22 garage, all that flat. We're going to keep the
23 existing walls. It has to come down in front.
24 So, the way that's going to be, the front wall
25 will be demolished, and then we're going to make

1 it five feet larger and we're going to put a new

2 --

3 MS. THOMPSON: Okay. So, that's --

4 MR. JUAN RODRIGUEZ: -- everything brand new
5 there.

6 MS. THOMPSON: New wall?

7 MR. JUAN RODRIGUEZ: Right, new casings and
8 like a hurricane proof windows, doors, everything,
9 and garage door, as well.

10 MS. THOMPSON: Now, what happens if the walls
11 that you keep up -- I mean, I guess what I'm
12 asking you, and you, maybe, but what happens if
13 the walls that you keep up, all of a sudden they
14 can't take the stress, they start crumbling too?

15 MR. JUAN RODRIGUEZ: Well, that is crumbling
16 because that is cement. That was, at one time or
17 another, it is like a tie-beam. I don't know how
18 that got there. But that is on the cement that is
19 crumbling. It's a rebar --

20 MS. THOMPSON: Right.

21 MR. JUAN EHRENHAFT: For some reason, it's
22 not (inaudible), it's breaking apart.

23 MS. THOMPSON: Yes, that is --

24 MR. JUAN RODRIGUEZ: Eventually, that might
25 happen a hundred years from now, but I don't see

1 it happening presently, in the near future, when
2 we put the new one in. The rest is just cement.

3 MS. THOMPSON: Yeah.

4 MR. JUAN RODRIGUEZ: The only thing we're
5 going to do around the cement or the concrete,
6 we're going to make it larger. That is going to
7 be like a tie-beam which you just pour cement on
8 the top, which, if anything, we might pour some
9 cement down some of the -- the cement -- what do
10 you call it? The block?

11 MS. THOMPSON: The block.

12 MR. JUAN RODRIGUEZ: That will make it
13 stronger and able to hold the walls, or the roof,
14 the new roof. The new roof is going to be there,
15 as well.

16 MS. THOMPSON: Thank you.

17 MR. FULLERTON: Some of the little houses
18 were built with weak cement.

19 MS. THOMPSON: Yeah.

20 MR. FULLERTON: And so, the steel inside has
21 rusted and --

22 MS. THOMPSON: Right. My grandfather has
23 told me about that, because they owned a house
24 back in 1927 or something like that.

25 MS. GUIN: The other thing that we talked

1 about is if, once he gets into this, if it does
2 need additional structural reinforcement, that all
3 that be done from the inside and not touch the
4 exterior.

5 MS. THOMPSON: Okay.

6 MR. SILVA: I have a question for the
7 applicant.

8 Are you comfortable, have you done the
9 research on the lifts, and are you comfortable
10 with the headroom? Because you're going through a
11 lot of expense --

12 MR. JUAN RODRIGUEZ: Yes.

13 MR. SILVA: -- in changing this and I want to
14 make sure you're --

15 MR. JUAN RODRIGUEZ: Yes and I measured my
16 cars twice, as well, to make sure, and so forth,
17 yes.

18 MR. PARSLEY: Do we get to approve your
19 cards, if they're historic or not?

20 (Laughter.)

21 MR. JUAN RODRIGUEZ: If you would like, I
22 have pictures. I think you would like them.

23 (Laughter.)

24 MR. EHRENHAFT: And Elizabeth, we do not need
25 to be concerned with the mechanics of the lifts?

1 MS. GUIN: No. That is not our purview.

2 MR. EHRENHAFT: Right. I just wanted to --

3 MS. GUIN: As long as it, the structure
4 remains standing and intact, he can do what he
5 likes.

6 CHAIRPERSON TORRE: Okay. If there is
7 nothing else, we will close the public hearing.
8 Thank you, sir. Any discussion?

9 MR. SILVA: I'll move for approval on staff
10 conditions.

11 CHAIRPERSON TORRE: There has been a motion
12 from Mr. Silva. Is there a second?

13 MS. THOMPSON: What was the motion?

14 CHAIRPERSON TORRE: For approval.

15 MR. SILVA: With staff conditions.

16 MR. MENENDEZ: Second.

17 MS. GUIN: And that means this garage door?

18 CHAIRPERSON TORRE: It says staff full review
19 and approval. That is the way it is written,
20 right?

21 MS. GUIN: Okay.

22 CHAIRPERSON TORRE: We have a motion, and we
23 have a second from Mr. Menendez. Any further
24 discussion? Roll call?

25 MS. DIAZ: Mr. Rodriguez?

1 MR. RODRIGUEZ: Yes.

2 MS. DIAZ: Mr. Menendez?

3 MR. MENENDEZ: Yes.

4 MS. DIAZ: Ms. Thompson?

5 MS. THOMPSON: Yes.

6 MS. DIAZ: Mr. Fullerton?

7 MR. FULLERTON: Yes.

8 MS. DIAZ: Ms. Bache-Wiig?

9 MS. BACHE-WIIG: Yes.

10 MS. DIAZ: Mr. Parsley?

11 MR. PARSLEY: Yes.

12 MS. DIAZ: Mr. Silva?

13 MR. SILVA: Yes.

14 MS. DIAZ: Mr. Ehrenhaft?

15 MR. EHRENHAFT: Yes.

16 MS. DIAZ: Mr. Torre?

17 CHAIRPERSON TORRE: Yes.

18 MR. JUAN RODRIGUEZ: Thank you.

19 MS. BACHE-WIIG: And what timeliness. This
20 may have been the fastest meeting we have had
21 here.

22 So, I have a few announcements. Just for
23 your information, there are a bunch of events
24 coming up for the holiday season.

25 On November 28th at 5:30 p.m. on the Giralda

1 Plaza, there is the dedication of the art there,
2 Sibylle Pasche, that is being installed very soon.
3 So, November 28th, we are dedicating. (Inaudible)
4 Historic Preservation, it's also called
5 (inaudible) Art in Public Places.

6 On November 30th, there is a Midsummer
7 Night's Dream dedication at the Plaza. That is
8 also at 5:30.

9 On December 9th, there is the Merrick House
10 Holiday Open. That is a Sunday, from 1:00 to
11 4:00.

12 And just be on the lookout for the Art Basel
13 installation that we are doing, Hank Willis
14 Thomas. There will be speech bubbles along
15 Miracle Mile on four benches, throughout the city,
16 and the installation title is, "The Truth is I
17 Welcome You." So, that's the exciting. That's
18 all I have.

19 MS. THOMPSON: I have a question?

20 MS. BACHE-WIIG: Yes?

21 MS. THOMPSON: This has to do with our
22 beautiful flowers. When are they getting mist? I
23 never -- I live right outside, right there, and I
24 never see --

25 MS. BACHE-WIIG: I know.

1 MS. THOMPSON: -- it mist.

2 MS. BACHE-WIIG: I know. It is not misting
3 now, but the Public Works Department knows that it
4 is not misting. They are doing the landscaping
5 now and that is in the budget, so that should be
6 done. I don't have a date, but I will ask them.

7 MR. PARSLEY: What about the base? You took
8 off the --

9 MS. BACHE-WIIG: I did. It had warped, and
10 we fixed it once, and it warped again. So, we
11 took it out. I contacted Alex Ahoff (phonetic),
12 the artist, and asked her whether that would be
13 all right with her for us just to smooth out that
14 concrete because it was a constant headache and
15 maintenance.

16 MS. THOMPSON: Really?

17 MS. BACHE-WIIG: So, the grass that they are
18 putting in will eventually cover that. Yeah, it's
19 unfortunate.

20 MR. FULLERTON: I have a question.

21 MS. BACHE-WIIG: Yes?

22 MR. FULLERTON: About the building that is --
23 I can't remember. The old cleaner?

24 MS. BACHE-WIIG: Lasalle? Lasalle Cleaners?

25 MR. FULLERTON: Yes. I heard a rumor that

1 somebody else was looking at it.

2 MS. BACHE-WIIG: I heard that, also. I have
3 not met with anyone.

4 MR. FULLERTON: There wasn't --

5 MS. BACHE-WIIG: I'm not exactly sure where
6 the demolition permit is on that. I know that
7 they were in DERM the last time I checked, but
8 once the owner had his demolition permit in hand,
9 they said they would talk with the city. So, I
10 will be involved in those conversations.

11 MR. RODRIGUEZ: Have you signed off on it?

12 MS. BACHE-WIIG: I have.

13 MR. PARSLEY: Is the city looking at it?

14 MS. BACHE-WIIG: No, not that I know of.

15 MR. RODRIGUEZ: So, all that is left to be
16 done is for DERM to give the approval?

17 MS. BACHE-WIIG: I believe so, but the
18 attorney for the owner and the owner has said they
19 will meet with us. They just want assurance that
20 they will have their demolition permit, which I
21 understand. Anything else?

22 CHAIRPERSON TORRE: Is there a motion for
23 adjournment?

24 MR. FULLERTON: So moved.

25 MS. THOMPSON: I move that we adjourn this

1 meeting.

2 CHAIRPERSON TORRE: And we have a second.

3 All those in favor?

4 (Ayes were heard.)

5 MS. BACHE-WIIG: Have a wonderful

6 Thanksgiving.

7 (Thereupon, the proceedings were concluded at
8 4:43 p.m.)

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CERTIFICATE OF REPORTER

STATE OF FLORIDA
COUNTY OF MIAMI-DADE

I, Rufo Lyons, Reporter, certify that I was authorized to and did report the foregoing proceedings, and that the transcript is a true and correct record of my notes.

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

Dated this 30th day of November 2018.

Rufo Lyons, Reporter