

CITY OF CORAL GABLES  
HISTORIC PRESERVATION BOARD MEETING

Thursday, January 17, 2019, 4:05 p.m.

405 Biltmore Way

Coral Gables, Florida

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## PARTICIPANTS

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VENNY TORRE, Chairman

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ALICIA G. BACHE-WIIG, Board Member

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ALEJANDRO SILVA, Board Member

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JOHN FULLERTON, Board Member

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BRUCE EHRENHAFT, Board Member

10

RAUL RODRIGUEZ, Board Member

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ROBERT PARSLEY, Board Member

12

ALBERT MENENDEZ, Board Member

13

JANICE E. THOMSON, Board Member

14

15

DONA M. SPAIN, Historical Resources and Cultural  
Director

16

ElizaBeth Guin, Historic Preservation Coordinator

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GUSTAVO CEBALLOS, Assistant City Attorney

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YESENIA DIAZ, Administrative Assistant

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

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

12                  The board is comprised of nine members,  
13          seven of whom are appointed by the commission and  
14          one by the city manager, the ninth is selected by  
15          the board and confirmed by the commission.

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

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

25                  A copy of the ordinance is available in

1       the office of the city clerk, and failure to  
2       register and provide proof of registration shall  
3       prohibit your ability to present to the historic  
4       preservation board any applications under  
5       consideration this afternoon.

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

24              Presentations made to this board are  
25      subject to the city's false claims ordinance,

1 Chapter 39 of the City of Coral Gables City Code.

2 I now officially call the City of Coral  
3 Gables Historic Preservation Board Meeting of  
4 January 17, 2019, to order. The time is 4:06.

5 Present today to my left, Mr. Raul  
6 Rodriguez, Mr. Robert Parsley, Mr. Alejandro Silva.  
7 To my right, Mr. Albert Menendez, Mr. John  
8 Fullerton, Steve -- this is where I get stuck.

9 MS. SPAIN: That comes with age.

10 CHAIRMAN TORRE: And I know all these  
11 people. Ehrenhaft. Of course I know him. And  
12 Alicia Bache-Wiig. Thank you.

13 The next item -- this is where I always  
14 get stuck, right?

15 The next item on the agenda is the  
16 approval of the minutes of the meeting which were  
17 held on December 20, 2018.

18 Are there any changes or corrections to  
19 the minutes?

20 MR. SILVA: No.

21 CHAIRMAN TORRE: Okay. For that let's  
22 have a motion for approval.

23 Is there a motion for approval of the  
24 minutes please?

25 MR. FULLERTON: So move.

1 CHAIRMAN TORRE: Is there a second?

2 MR. EHRENHAFT: Second.

3 CHAIRMAN TORRE: All those in favor please  
4 say aye.

5 THE BOARD: Aye.

6 CHAIRMAN TORRE: Those against. Thank  
7 you.

8 Notice regarding ex parte communications.

9 Please be advised that this board is a  
10 quasi-judicial board and the items on the agenda  
11 are quasi-judicial in nature which require board  
12 members to disclose all ex-parte communications.  
13 An ex-parte communication is defined as any  
14 contact, communication, conversation,  
15 correspondence, memorandum, or other written or  
16 verbal communication that takes place outside a  
17 public hearing between a member of the public and a  
18 member of a quasi-judicial board regarding matters  
19 to be heard by the quasi-judicial board. If anyone  
20 who has made any contact with a board member, when  
21 the issue comes before the board, the member must  
22 state on the record the existence of the ex-parte  
23 communication, the party who originated the  
24 communication, and whether the communication will  
25 affect the board member's ability to impartially

1 consider the evidence to be presented regarding the  
2 matter.

3 Does any member of this board have such a  
4 communication to disclose at this time?

5 MR. FULLERTON: No.

6 MR. EHRENHAFT: None.

7 CHAIRMAN TORRE: We have a deferral, is  
8 that correct?

9 MS. SPAIN: Yes. It is case file COA (SP)  
10 2018-20 and that is concerning 318 Viscaya Avenue.  
11 That's been deferred.

12 CHAIRMAN TORRE: Okay. So the next  
13 item -- we start with anyone today who will be  
14 speaking. If you will be speaking, please rise and  
15 you will be sworn in.

16 (Thereupon, all participants were sworn  
17 in.)

18 CHAIRMAN TORRE: The first item is a local  
19 historic designation. And this is case file LHD  
20 2017-017, which is a consideration of the local  
21 historic designation of the property at 910 Capri  
22 Avenue, legally described as Lots 11 and 12, Block  
23 83, Coral Gables Granada Section Resub, according  
24 the plat thereof, as recorded in plat book 15 at  
25 page 7 of the public records of Miami-Dade County.

1 MS. SPAIN: So this came to us originally  
2 as a part of a potential lot separation. It is a  
3 very small home on a very large lot. And so that  
4 lot separation, I was involved in speaking to the  
5 owners of the property and their architect. And we  
6 thought it was appropriate for lot separation, and  
7 that lot separation was contingent on it, in my  
8 view, becoming a historic residence because it is  
9 so obviously historically significant. The lot  
10 separation was denied by the city commission, but  
11 we wanted to continue with the designation of the  
12 property. So --

13 MS. GUIN: Good evening. So this is for  
14 the local historic landmark designation of the  
15 single family home at 910 Capri Street. And here  
16 you can see the 1940 historic photo of the home.

17 THE COURT REPORTER: Please state your  
18 name.

19 MS. GUIN: ElizaBeth Guin, G-U-I-N.

20 The property is located on interior lots  
21 on the west side of Capri Street just south of 8th  
22 Street and north of Mariana. The site dimensions  
23 are 100 feet by 102 and the primary elevation faces  
24 east.

25 As Dona just mentioned, the application is



1 a designation by staff. So in accordance with  
2 Article 3, Section 3-1103 of the Coral Gables  
3 Zoning Code, the criteria for destination of  
4 historic landmarks: A local historic landmark must  
5 have significant character, interest or value as  
6 part of the historical, cultural, archeological,  
7 aesthetic or architectural heritage of the city,  
8 nation or the state. For designation, the property  
9 must meet one of the criteria outlined in the code.  
10 Staff has determined that 910 Capri is eligible as  
11 a local historic landmark based on four criteria.

12 First is historical cultural significance.  
13 It exemplifies the historical, cultural, political,  
14 economic, and/or social trends of the community.  
15 Also based on its architectural significance,  
16 portrays the environment in an era of history  
17 characterized by one or more distinctive  
18 architectural styles, in this case Mediterranean  
19 Revival, embodies those distinguishing  
20 characteristics of the architectural style or  
21 period or method of construction and contains  
22 elements of design, detail, materials or  
23 craftsmanship of an outstanding quality which  
24 presents significant innovation or adaptation to  
25 the South Florida environment.

1                   So building records indicate that permit  
2                   number 338 was issued for the home at 910 Capri.  
3                   These -- the original plans we have not been able  
4                   to locate to date. The loan number of the permit  
5                   indicates that the home was built prior to the  
6                   city's incorporation, which was in 1925. Coral  
7                   Gables didn't start issuing building permits until  
8                   the fall of '24 and when they did, the permits were  
9                   issued as the architects brought the plans forward.  
10                  So they weren't in chronological order, which is  
11                  why when you look at some of the other permits that  
12                  I provided, the numbers may not make sense with the  
13                  dates, but that is why.

14                 So based on what we feel is some pretty  
15                 strong evidence, we believe the home was built in  
16                 the late 1923, and that the architect was H. George  
17                 Fink. And I will go through some of the evidence  
18                 today, but there is more detail in the designation  
19                 report that you have in front of you.

20                 Regardless, it is clear that the property  
21                 was built during the initial planning and  
22                 development period of the city and reflects George  
23                 Merrick's vision for a Mediterranean inspired city  
24                 with housing for varying income brackets. The home  
25                 is located within the Coral Gables Granada Section.

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1 As you may recall, when we designated the city plan  
2 when Merrick launched his first plans for the City  
3 of Coral Gables, he only owned land north of  
4 Sorolla Avenue along the narrow strip along  
5 Granada. And he had planned his first major  
6 entrance there at Tamiami Trail. And we see lots  
7 and lots of evidence that developing this area,  
8 tying it up to the Tamiami Trail was a big priority  
9 for him.

10 So the -- originally, when -- and you can  
11 see here on this map from 1922, just that strip of  
12 land was called Section F. In 1923, we see after a  
13 very hard year of negotiating, buying pieces from  
14 the Coconut Grove Development Company and other  
15 private land owners, he's amassed about 40 acres up  
16 in this area. And he's rebranded this area and he  
17 is calling it the New Granada Section.

18 With this launch, he is going to build 40  
19 moderately priced homes. And what he does is, you  
20 have the area around the golf course and Alhambra  
21 Circle with the larger homes, and then this area  
22 was his campaign to provide moderately priced  
23 homes. He is putting in 50 miles, 15 miles of  
24 boulevards and 30 miles of sidewalks.

25 A September 24th article in the Miami News

1 provides a little more detail. He says these new  
2 homes setting an ideal of building of small homes  
3 in the area are from designs of H. George Fink,  
4 Martin Hampton, and Louis Brumm guided by Merrick's  
5 desire for moderately priced homes. Compactness,  
6 beauty and comfort have been achieved by the  
7 architects. Typical new homes -- and this is the  
8 important part here -- will contain two bedrooms, a  
9 combination living room, dining room, kitchen and  
10 bath, garage that are linked artistically with the  
11 house, screened loggias, imported Spanish tile  
12 roofs, cypress beams and archways. And this  
13 description fits what we see at 910 Capri.

14 So records indicate in October of 1923, he  
15 says that there are 50 homes under construction, so  
16 10 additional to what he announced in September.  
17 And that plans have already been submitted for an  
18 additional 58 homes.

19 On November 1st, a Miami Herald article  
20 tells us that the plans for these homes were drawn  
21 up by, these additional 58, by H. George Fink,  
22 Richard Kiehnel and Hampton. The houses are being  
23 erected by C.W. Ricketts, who at the same time was  
24 superintendent of construction for the Coral Gables  
25 company. And what that tells us, if you remember,

1 in other parts of the city Merrick is going after  
2 nationally claimed architects and builders to come  
3 and build. But the Granada section is, obviously,  
4 his baby. He's got his superintendent building the  
5 sidewalks, doing the roads, and building all the  
6 homes. And it's Merrick and his design team all  
7 the way.

8 So the article also tells us where these  
9 58 homes are located, with 12 on Ferdinand, 18 on  
10 Genoa, 8 on Milan, 6 on Capri, and 14 on Pizarro.  
11 So we know that homes on Capri are definitely part  
12 of this initial development of the area.

13 The map here is actually from this  
14 architectural guidebook. And it is a compilation  
15 of Sanborn Fire maps which is a very accurate  
16 primary source and the author of this book compiled  
17 Sanborn maps from the year 1924. And you can see  
18 with the arrow indicating that by June 1924, we've  
19 got a home right up at 910 Capri.

20 So why do we feel very comfortable saying  
21 that the home's built by H. George Fink? Another  
22 piece of the puzzle here. Here we can see four  
23 homes, three of which we know were designed by  
24 Fink. You can see they are all very, very similar.  
25 We have the plans for the three other homes for

1        1222 Ferdinand Street. Those plans are dated from  
2        1923. Plans for 1202 Capri Street. Those plans  
3        are dated 1924. And then 1541 Plasentia whose date  
4        to June of 1925.

5                    You can see how similar these are.  
6        They -- the floor plans for the three sets that we  
7        have are identical, and they match what we see on  
8        the ground at Capri. When you look at the homes,  
9        the massing is the same, the fenestration is the  
10       same for all four of the homes. What changes is  
11       the detailing, the curve of the wing walls, the  
12       placement of the vents. You have -- the later  
13       homes have a little more change in the detailing.  
14       910 Capri and 1222 Ferdinand, which we believe were  
15       both built in 1923 in this initial campaign, have  
16       very few differences between them. You can see the  
17       wing wall leading to the entrance has a different  
18       curve. You can see the -- how they treat the  
19       oculus window, that is round, it is different, and  
20       the vent up in the gable. But, otherwise, from  
21       what we can see, what we have at 910 Capri is still  
22       standing. And the plans for Ferdinand, these are  
23       pretty much the same home. So we feel very  
24       comfortable saying that this home is attributed to  
25       H. George Fink.

1                   So just providing a little bit more  
2                   context, here you can see our map of pre-1934  
3                   through '35, single family homes, see how built out  
4                   this area -- most of what you see, these blue  
5                   blocks up in the Granada Section, were built in the  
6                   1920s. There was very little building during the  
7                   '30s and the early '40s. So you can see how  
8                   developed it is. You see the larger homes at the  
9                   bottom flanking the golf course and Alhambra Circle  
10                  and then the smaller homes in the Granada Section.

11                  As we move into the 1950s, as was typical  
12                  of the nation and what we see here in the city, is  
13                  when the area became built out. That context of  
14                  single family homes more moderately priced has  
15                  remained and that is the context that we have still  
16                  today.

17                  Homes built in the Mediterranean Revival  
18                  style, it's significant as a classic and an early  
19                  example of the style in the city. Merrick and his  
20                  design team felt that this type of architecture  
21                  harmonized with South Florida's climate and  
22                  lifestyle. The home at 910 Capri exemplifies the  
23                  building archetype upon which Coral Gables was  
24                  founded in the early 1920s. Built as a two  
25                  bedroom, one bath, with a front porch and an

1       artistically attached garage, it exemplifies many  
2       of the character defining features of this style.  
3       These include the thick masonry walls which keep  
4       the home cool, light colored texture stucco, thick  
5       exterior walls to reflect the sun's heat, the  
6       deeply recessed and varied windows that provide  
7       much needed ventilation and light in the tropical  
8       environment, roofs of varying heights and types  
9       with two piece barrel tile, projecting screen  
10      porch, which has now been enclosed, articulated  
11      decorative door and window surrounds, decorative  
12      mason screens, exteriors of arched openings,  
13      prominent chimney, a series of curved wing walls,  
14      oculus windows, the protruding window sills, an  
15      arched niche with a pedestal and ornamental  
16      metalwork.

17               So let's take a quick walk around the  
18      building. Here you can see the front east facade.  
19      The northern half on the two story north is the  
20      original portion of the building. You see the one  
21      story southern wing is -- was built in 1951 to add  
22      another bedroom and bath to the house. Looking at  
23      the side elevation, you can get a better idea of  
24      how that two story cross gable in the original  
25      section forms that T with the cross gable section



1       facing the front housing the stairwell. And this  
2       little projecting bay, which in the designation  
3       report I refer to as that lean-to bay. The main  
4       entrance to the home is on the side leading into  
5       what is now the enclosed front porch. And then  
6       that attached garage that back. In the side facade  
7       on the south, a better view of what the historic  
8       property looked like. You can see the large  
9       dominant chimney and that shelf niche and then the  
10      rear west facade.

11               So moving from left to right on the slide,  
12      which is north to south, you see the back of the  
13      garage building. You see that one story little  
14      section there without the parapet that was a  
15      sleeping porch at one point. That has now been  
16      enclosed. Then a higher up one story portion with  
17      parapet was living space, the two story living  
18      space, and then you see the deck in front of that  
19      1951 addition.

20               We'll take a look quickly at some of the  
21      more dominant character defining features. You see  
22      in this picture the textured stucco, the different  
23      roof types, the barrel tile roof, the variety of  
24      windows recessed with projecting sills. Here is a  
25      little better picture of that front terrace with

1        its ornamental metalwork. You can see the series  
2        of wing walls here, that one and a half story wing  
3        wall and then the little flip off the terrace wall.  
4        In the other picture, you can see the wing wall  
5        that defines the front entry. And then I'm not  
6        sure if you can see it on this slide, but also  
7        coming off the garage is another little wing wall.

8                Up in the gable, you can see the masonry  
9        vents. And then throughout the property on various  
10       openings we have this -- these window and door  
11       surrounds that are incised in. These are -- we can  
12       see them clearly in the plans for Ferdinand and we  
13       see them in the historic -- the early historic  
14       photos for Capri. And you get a better view of  
15       that -- the oculus window and its surround  
16       here. And there is also molded cornices, most of  
17       which you can see, some are obscured by the  
18       gutters, but another nice little touch that still  
19       exists.

20                So there have been a few additions and  
21       alterations to the property. As I said, we don't  
22       have the original plans, but we have been using the  
23       plans for the other properties as our basis. What  
24       you see here is a tax card from 1962 that clearly  
25       shows us how some of the pieces are being used at

1       the time. So that 1951 addition here is outlined  
2       in blue, but you see in orange is identified here  
3       on the tax card as a sleeping porch. Now, the  
4       other building plans that we have don't have a  
5       sleeping porch in this area. And looking at this  
6       little piece, it looks a little awkward there and  
7       not really where you would put a sleeping porch.  
8       You're not getting much ventilation or breeze  
9       through there. So we think that the sleeping porch  
10      was actually an infill, that that is an addition,  
11      just a little infill that then later was  
12      enclosed. And then the green shows the location of  
13      the front porch which was originally screened and  
14      later enclosed. You can see a detail from the  
15      historic photo and then what it looks like today.  
16      After it was enclosed, you can see that one of the  
17      alterations was they took off that -- the slender  
18      column in the middle and these larger columns of  
19      different proportions were added to the sides and  
20      then the middle one replaced. Another thing that  
21      happened when they added the windows here, as you  
22      can see, this little curved detail at the bottom of  
23      the arch at that spring point there, that was  
24      removed when they put the windows in. However,  
25      they kept the windows basically in the same

1 openings. So as a result, you have an offset of  
2 the window up top from the window on the bottom. I  
3 think these oversized columns sort of mask that  
4 when you first look because that is what you see  
5 and you don't see the offset as much.

6 Other notable alterations include the  
7 redwood patio deck that was added in 1976. The  
8 windows were changed from casement to the current  
9 single hung. We don't know the date for that. I  
10 think I mentioned before that there were very few  
11 permits on this property.

12 We have that -- the window that you see  
13 here in the back, the doors were originally a  
14 series of windows. It has maintained its -- that  
15 articulated windows surround up top. And when you  
16 look at the plans for Ferdinand, you see pretty  
17 much what it looked like in looking on-site. That  
18 was a window that was later converted to the door.  
19 The garage doors were replaced. The brick paver  
20 driveway was installed in 2004. And then there are  
21 a few maintenance permits for the roof tile  
22 replacement, resurfacing of the flat roof and for  
23 exterior painting.

24 So we do have a few changes to some of the  
25 character defining features. However, the original

1 home is easily distinguishable from the later  
2 alterations and addition and the home retains its  
3 historic integrity.

4 So, in conclusion, constructed in circa  
5 1923, the single family home at 910 Capri is  
6 significant as a classic example of the early  
7 single family residence in Coral Gables. When  
8 founder George Merrick began planning and  
9 developing Coral Gables, he envisioned it as a  
10 cohesively designed Mediterranean inspired city.  
11 During the 1920s, careful attention was paid by his  
12 development team to ensure that the building and  
13 streetscapes conformed to the Mediterranean ideals  
14 that Merrick felt that this type of architecture  
15 harmonized best with South Florida's climate and  
16 lifestyle.

17 The home is attributed to H. George Fink  
18 who was an original member of Merrick's design team  
19 and exhibits many of the character defining  
20 features of the Mediterranean Revival style.

21 The home, built prior to the city's  
22 incorporation, was part of the initial development  
23 of the Granada Section. It characterizes both  
24 Merrick's vision and makes contribution to the  
25 shaping of Coral Gables. The single family

1 residence retains its historic integrity and thus  
2 is part of a collection of a quality structure that  
3 is historically significant to the City of Coral  
4 Gables.

5 Thus, staff recommends approval of the  
6 local historic designation for the property at 910  
7 Capri Street.

8 I just want to say the owner is in the  
9 audience, and I think we have a couple members of  
10 the public that are here at this time.

11 CHAIRMAN TORRE: Does that conclude  
12 your presentation?

13 MS. GUIN: That concludes my presentation.

14 CHAIRMAN TORRE: Would anybody want to  
15 speak as to this item?

16 Would you like to come up and speak? You  
17 don't have to. I'm just asking. No? Does anybody  
18 else want to come up and speak?

19 All right. So we're going to close the  
20 public hearing.

21 Thank you.

22 Does the board want to make a motion,  
23 discussion?

24 MR. FULLERTON: I think this is a great  
25 house and Fink was obviously an icon in early

1 Gables, and I think it deserves -- I'm kind of  
2 surprised it hasn't been designated already a long  
3 time ago.

4 MS. SPAIN: Yeah. It's surprising that we  
5 can find something like this that hasn't been.

6 MR. FULLERTON: Anyway, I'll make the  
7 motion if you're ready.

8 CHAIRMAN TORRE: Would you like to come  
9 back? All right. We'll do that.

10 MS. THOMAS: I have a question. My name  
11 is Susan --

12 CHAIRMAN TORRE: Would you come up to the  
13 podium?

14 MS. SPAIN: Sorry, otherwise it's not  
15 caught on the microphone.

16 MS. THOMAS: Hi, my name is Susan Thomas.  
17 I live at 911 Capri Street, right across the  
18 street. And historic designation is fine, but my  
19 question is I'm concerned that you said that you  
20 were okay, if I understood correctly, with lot  
21 splitting.

22 MS. SPAIN: No. What I said was that I  
23 was part of the discussion with the lot separation,  
24 but that was denied by the city commission.

25 MS. THOMAS: Okay. So that is a dead

1 issue?

2 MS. SPAIN: That is a dead issue.

3 MS. THOMAS: Yeah, because I just wanted  
4 to make sure that somehow that doesn't get all  
5 wrapped up with this.

6 MS. SPAIN: I was just trying to explain  
7 to them how it got here.

8 MS. THOMAS: Okay. No, listen, I've never  
9 been here before. This is all new to me.

10 MS. SPAIN: That's not going to happen to  
11 this property.

12 MS. THOMSON: What was that concern again?  
13 I'm sorry, I could not hear.

14 MS. SPAIN: The lot separation. She was  
15 concerned that it could possibly be separated, but  
16 that will not happen.

17 MS. THOMSON: Okay.

18 MS. THOMAS: Go ahead.

19 MS. SPAIN: On the record.

20 CHAIRMAN TORRE: I'm going to continue  
21 with the motion.

22 So we have a motion from Mr. Fullerton.

23 MS. THOMSON: I second it.

24 CHAIRMAN TORRE: We have a second,  
25 Ms. Thomson.



1 Any further discussion?  
2 Go for role call.  
3 MS. DIAZ: Mr. Menendez.  
4 MR. MENENDEZ: Yes.  
5 MS. DIAZ: Mr. Ehrenhaft.  
6 MR. EHRENHAFT: Yes.  
7 MS. DIAZ: Mr. Rodriguez.  
8 MR. RODRIGUEZ: Yes.  
9 MS. DIAZ: Ms. Thomson.  
10 MS. THOMSON: Yes.  
11 MS. DIAZ: Mr. Fullerton.  
12 MR. FULLERTON: Yes.  
13 MS. DIAZ: Ms. Bache-Wiig.  
14 MS. BACHE-WIIG: Yes.  
15 MS. DIAZ: Mr. Parsley.  
16 MR. PARSLEY: Yes.  
17 MS. DIAZ: Mr. Silva.  
18 MR. SILVA: Yes.  
19 MS. DIAZ: Mr. Torre.  
20 CHAIRMAN TORRE: Yes.  
21 MS. SPAIN: Done. Congratulations.  
22 MS. MUINOS: Thank you.  
23 MS. GUIN: Thank you all.  
24 CHAIRMAN TORRE: Thank you.  
25 All right. The next item will be case

1 file COA (ST) 2018-154. This is an application for  
2 the issuance of a Special Certificate of  
3 Appropriateness for the building located within the  
4 University of Miami Main Campus Frost School of  
5 Music. This is referred to as the Arnold Volpe  
6 Music School located at 5489 San Amaro Drive,  
7 legally described as All of the Arnold Volpe Music  
8 Building as now existing, laid out and in use, the  
9 same being a portion of Tract 1 of Amended Plat  
10 Portion of Main Campus University of Miami,  
11 according to the Plat thereof, as recorded in Plat  
12 Book 46 at Page 81 of the Public Records of Miami-  
13 Dade County, now Miami-Dade County, Florida. The  
14 application requests design approval for the window  
15 and door replacement.

16 MS. SPAIN: So I'm going to turn this over  
17 to representatives from the University of Miami.

18 MR. BASS: Mr. Chairman, members of the  
19 board. Good afternoon, Jeffrey Bass is my name, 46  
20 Southwest 1st Street is my address. I'm a lawyer.  
21 I represent the University of Miami. We're here  
22 today seeking your approval for a Special  
23 Certificate of Appropriateness. And today is  
24 really a continuation of the conversation that we  
25 started with this board back in March 2018, where

1       we came before the board voluntarily and as the  
2       fine stewards that the University is of the  
3       historically significant resources on its campus,  
4       we came before you to designate this building.

5               We have been working with your staff who,  
6       as always, has been extraordinary, to finish out  
7       our ability to harden and fortify the window  
8       openings of this building before the next hurricane  
9       system is before us.

10              As I have said before, I know technical  
11       boards of professionals like you prefer not to hear  
12       much from attorneys, so I'm going to say it's nice  
13       to see you all and I'll turn it over to our  
14       architect who will walk you through the specifics  
15       of the store front window system that we have and  
16       we're here to answer any questions.

17              But we would like your approval today so  
18       we can get going and get finished before hurricane  
19       season starts.

20              Thank you so much.

21              Let me introduce Mr. Matthew Polak.

22              MR. POLAK: Good afternoon. Again, my  
23       name is Matt Polak. I am the president of Chisholm  
24       Architects, 782 LeJeune Road, Miami, Florida.

25              I did want to start off the presentation

1       and just walk you through some of the research that  
2       we have done and solutions that we have been  
3       working out with both the city staff as well as  
4       with the university. Our opening slide is just a  
5       3D rendering that we have done in order to, one,  
6       just to give you a reference point on where the --  
7       where the property is located. It's on San Amaro  
8       Drive. It is just off the circle where Miller Road  
9       and San Amaro are. It is kind of tucked in. It is  
10      adjacent to the -- the student union and kind of  
11      tucked away behind the new music facility.

12               The building itself is a Robert Little  
13      building. It was built in, I think, 1954, started  
14      to be designed maybe 1953, 1954. So it's a  
15      relatively simple structure in the sense that it is  
16      concrete -- cast-in-place concrete system, kind of  
17      an egg crate structural system, cast-in-place  
18      stairs, very efficiently designed, in some ways a  
19      very eloquent building in the sense of its use of  
20      materials.

21               We have been working with the university  
22      on this building since 2015. As part of the  
23      ongoing renovations of that, about two years ago we  
24      did -- excuse me -- we did replace the awning type  
25      windows that were on the northeast elevation of the

1 building. And as part of that renovation, we also  
2 renovated the classrooms, installed a more  
3 state-of-the-art air conditioning system and  
4 replaced a good portion of the interior finishes,  
5 primarily the ceilings.

6 We held off on the -- on the southwest  
7 elevation, which is why we're here today to sort of  
8 discuss both what we have uncovered as we've kind  
9 of investigated the building and our proposed  
10 solution in order to be sympathetic to the  
11 historical portion of this building.

12 So, just again, just to give you some  
13 reference, the hatching area is actually the  
14 portion of the building which is facing southwest,  
15 as we spoke before, the northeast portion of the  
16 opposite side has already been completed and,  
17 again, the building is sort of tucked within the  
18 music campus complex.

19 What you're seeing there is the -- these  
20 are the original elevations that we were able to  
21 sort of decipher from microfilm that was provided  
22 to us. As you can see, the original -- the  
23 original design consisted of a glass clear story  
24 system. It was framed in wood. The wood frame  
25 there was primarily two-by-fours. The nominal

1 sizes of that were around an inch and 5/8s, give or  
2 take. A little bit bigger than an inch and a half  
3 that you get today, but still very slender, a very  
4 slender detail.

5 They had solid core wood doors, which are  
6 at currently -- they are not the existing solid  
7 wood doors, but they are still solid core wood  
8 doors there now. And then below the clear story,  
9 as part of the system, they had an aluminum  
10 jalousie frame with a redwood jalousie installed in  
11 lieu of the glass. And then behind that jalousie  
12 frame was just a simple screen.

13 So the building had -- had very good  
14 natural ventilation. At the time, you had glazing  
15 awning style windows on one side, which opened, you  
16 know, almost 100 percent opening. And then you had  
17 the -- you had the redwood slided frames that were  
18 operable and they allowed that to open, allowed the  
19 building to -- to breathe.

20 Obviously, over time and with air  
21 conditioning and with the use of the building now  
22 with, you know, the building primarily is a music  
23 building and they do classrooms, but they do do  
24 some rehearsals. There are some pianos in there  
25 now. So humidity control has become sort of an

1       issue there, notwithstanding the other issues that  
2       we have with hurricane harming the building.

3               So over time and what's happened is in --  
4       between 1954 and 1999, the panel, the wood slided  
5       panels that exist below next to the doors, were  
6       covered up with exterior panels and then painted  
7       several times over the course of many years. And  
8       then also you'll see a section there, I think it  
9       has key note number 5 there, those were the --  
10      those are the existing restrooms. Those restrooms  
11      were renovated in 1999 and that -- that area was  
12      blocked up and enclosed in. It is still the  
13      original location, but the fenestration was removed  
14      and closed up ultimately. There is also a small  
15      communications closet in there and electric room  
16      that takes up that space.

17             What we're proposing to do, and I did --  
18      unfortunately, I didn't have them put it into the  
19      PowerPoint, but I do want to pass out the copy of  
20      the photographs that we presented to the Board of  
21      Architects if you all want to take a look at it.

22             What we are proposing to do is -- on  
23      advice of counsel, I'm going to let you know that  
24      we have -- we have been to the Board of Architects  
25      and -- we've been to the Board of Architects. We

1        have gotten preliminary approval. As part of that,  
2        there were some materials that they have asked us  
3        to incorporate into the design, which I'll get to  
4        as part of our -- as part of our presentation.  
5        They had approved it subsequent to your approval  
6        and, I think, we can discuss some of their comments  
7        and concerns and then work toward a solution.

8                Getting back to the design, what we're  
9        proposing is basically we're going to remove the  
10       entire system from structural column to structural  
11       column and replace it with a Trulite Aluminum NOA  
12       approved TruLite Aluminum Frame System. We're  
13       working with the manufacturer. The main difference  
14       we're making is that we're asking the manufacturer  
15       to actually flip their glazing system. Generally,  
16       the meat of the frame is on the interior side, and  
17       we're flipping it the other way so the meat of the  
18       frame is actually on the exterior side.

19               So there are some -- you know, there are  
20       some issues that need to be worked out in order to  
21       make sure we can keep the NOA, but ultimately the  
22       reason we're doing that is so that it will allow us  
23       to insert inside that NOA approved frame a louver  
24       system that will replicate what was there  
25       previously.



1           One of the issues that had come up is that  
2           the existing louvers, when we removed the panels --  
3           I think you'll see that in the pictures -- they had  
4           actually been -- prior to them being covered up,  
5           they had actually been painted several times. And  
6           it looks like it is like a navy green or navy gray  
7           paint over time. And we didn't -- we haven't  
8           removed all the panels. We have removed about four  
9           of them, and we have looked at the various  
10          condition of them. And they're, you know, they are  
11          in pretty poor condition. But, more importantly,  
12          the frames themselves, when they attached the  
13          exterior panels to it, they kind of screwed them in  
14          directly and removing -- we found that when we  
15          tried to remove those panels, the frames themselves  
16          got kind of damaged as well. Not to mention that  
17          not having been operated in such a long time, the  
18          mechanisms for those systems, for the actual  
19          jalousie system is pretty much shot.

20                 Another concern that has come up is that  
21                 because the Trulite system we're going with, with  
22                 its NOA, the frame itself is thicker than what is  
23                 there now. So this was the -- this was the  
24                 thinnest system we could find. It is, I think,  
25                 around two or two and a quarter inches thick on the

1 side that we're going to expose to the -- to the  
2 exterior.

3 We did investigate, initially, trying to  
4 replace the system with a wood system itself, but  
5 we could never get a jam that was thin enough that  
6 would look close enough to what we think the intent  
7 was, which is a very slender, a much more slender  
8 profile for the building.

9 So that is why we have gone with an  
10 aluminum system, and then the intent there is to  
11 attach and fabricate an aluminum -- fixed aluminum  
12 frame with a wood -- with a wood louver. We are  
13 working on a mockup currently with the general  
14 contractor and the -- and one of the preferred  
15 manufacturers, which I'll bring up right now so you  
16 all can see.

17 I don't know where is a good place to put  
18 it. I guess here.

19 I think what I would like to just start  
20 off with is that the wood frame around it is on  
21 there basically because it won't stay together  
22 without the wood frame around it. But what we have  
23 been working on with the manufacturer is -- and  
24 I'll step away from the microphone. But what we  
25 have been working on is really developing this --

1       this is the section or half of this, two-thirds of  
2       the section of the actual frame.

3               MR. BASS: People say lawyers are useless.  
4       I just want to say I want to try to be as helpful  
5       as I can.

6               MS. POLAK: Okay. So what we have been  
7       working on with staff, and this is, like, our  
8       second mockup or I would say version 1.5 of the  
9       mockup. We have gotten -- they have been able to  
10      lower -- to reduce the section of the actual louver  
11      itself that is fairly close to what is -- you'll  
12      see in the photograph there.

13              What we're working on now is the gap  
14      between the frame of the window and the louver  
15      itself. And the reason we're working on that is if  
16      you look at the pictures, you get a reveal between  
17      there. And what we're trying to -- trying to get  
18      is that if we can get a half inch or a quarter inch  
19      reveal in here, we will get a nice shadow line.  
20      And I think we'll get a much better -- a more  
21      accurate depiction of what was actually there in  
22      the field.

23              So that is -- that is what we're working  
24      on right now. And I think we can get there. The  
25      other -- the other change we have made is that

1        we've actually fixed the louver now instead of  
2        making it operable, for a number of reasons.  
3        Mostly for maintenance is the most important reason  
4        why we wanted to do that. But it also makes it  
5        easier for us to do the calculations for wind and  
6        to make sure the thing doesn't blow away.

7                One of the items that had come up during  
8        the -- during the BOA was the actual material that  
9        was being used here. Excuse me. The material we  
10       see here was actually not approved by the BOA. And  
11       part of the reason was is that it is -- although it  
12       is a wood based product, it is about as far away  
13       from wood as you can get and still be able to call  
14       it wood. So that was an issue that the BOA had.

15               So we're coming back with a different  
16       product which is a -- it's called Temora which is a  
17       process -- it is an actual wood that is actually --  
18       all the moisture is taken out of it and it is  
19       filled with resin. I don't know if we have a  
20       sample. We have been trying to get a sample of it,  
21       but we -- it is manufactured in Germany. And we're  
22       actually working with the manufacturer to see if  
23       they can actually mill it to the actual profile  
24       that is there now. And the actual profile is about  
25       three inches by three eights of an inch thick with

1 routed edges and they kind of fit into each other.

2 So that is kind of where we are in the  
3 process right now. So what we are here is to sort  
4 of explain to you what we're trying to do.

5 One of the things we have discussed with  
6 staff is if we treat the aluminum frame with a  
7 different color, an ESP painted color -- I'm not  
8 recommending that we want to make it look like  
9 wood, but I think a darker color would be -- would  
10 mimic more of what was there and allow the aluminum  
11 frame to pop out and get a little bit more reveal  
12 line happening on the system.

13 MR. FULLERTON: Can I ask you a real quick  
14 question?

15 MR. POLAK: Absolutely.

16 MR. FULLERTON: So that wood louver as it  
17 is closed is the entire wall section, or is there  
18 any R value panel behind it or anything like that?

19 MR. POLAK: I'm sorry. Could you repeat  
20 that one more time?

21 MR. FULLERTON: Yeah. It feels like I  
22 heard that this wall, this wood section is the  
23 entire wall, basically. In other words, there is  
24 nothing behind it to --

25 MR. POLAK: No, what we're going to have

1           behind it is actually a piece of glass.

2                   MR. FULLERTON:   Okay.

3                   MR. POLAK:   We're going to have a piece of  
4           glass behind it.   The only -- the difference would  
5           only be now is that we want to fix -- we're going  
6           to fix the louver in one position.

7                   MR. FULLERTON:   No, I understand.   I just  
8           didn't -- I didn't hear about the glass.

9                   CHAIRMAN TORRE:   Can I clarify a couple of  
10          things technically speaking?   The second piece that  
11          must be 5/8s or maybe a little bigger, I guess it  
12          is the filler you're using to widen that to make it  
13          in line with what was there, right?   The first  
14          piece is the structural, the second piece is a  
15          filler.

16                   MR. POLAK:   And the reason we need that  
17          filler is that we need something to attach this  
18          frame to.

19                   CHAIRMAN TORRE:   Are you trying to make  
20          that filler to make that girth that you had before  
21          to widen it to the one and a half or something, is  
22          that -- is that not a --

23                   MR. POLAK:   I think what is not accurate  
24          about this mockup is that this frame here is  
25          actually -- there is actually another frame here.

1                   CHAIRMAN TORRE: On the other side, the  
2                   same size?

3                   MR. POLAK: It is about two and a quarter.  
4                   The total is about two and a quarter inches. And I  
5                   think what the fabricator did is he just cut -- he  
6                   just ripped the piece of the aluminum here.

7                   CHAIRMAN TORRE: Are they going to be two  
8                   of them side by side joined together so this piece  
9                   and the other piece make up the middle?

10                  MR. POLAK: What you'll have in the middle  
11                  is a one piece -- the aluminum extrusion in one  
12                  piece. And then what will happen is this piece  
13                  right here, which is the filler piece, what we're  
14                  working with with the manufacturer is to make that  
15                  not flush with the frame, with the two frames, but  
16                  to recess it back so that we get a reveal. And if  
17                  you look at the picture, you'll see that is kind of  
18                  what they did. I think you have it right here.

19                  CHAIRMAN TORRE: Let me --

20                  MR. POLAK: You'll see it right there.

21                  CHAIRMAN TORRE: Right. So the window on  
22                  top of this, which is the transom, I guess, is  
23                  going to be just a replicate of this --

24                  MR. POLAK: It is going to be a window.

25                  CHAIRMAN TORRE: -- moving up.

1                   MR. POLAK: So you're going to have that  
2 same thickness. There you're going to have a  
3 little bit of a jam piece to hold the glass, but  
4 that will be recessed back too.

5                   What is really happening on this Trulite  
6 system is it has a piece that holds the glass in on  
7 this side that you don't see that is hidden with  
8 the frame. So I have -- and I have to -- I can't  
9 really do too much with that, otherwise I lose my  
10 NOA on it.

11                  MR. SILVA: The width is dictated by the  
12 glazing.

13                  MR. POLAK: Right. So the reason why we  
14 flipped it is that it gives us three or four inches  
15 that we can insert the louver, which is kind of  
16 similar to what Robert Little did originally.

17                  CHAIRMAN TORRE: But the filler does not  
18 show up on the transom. The filler only shows  
19 up --

20                  MR. POLAK: This filler will not show up  
21 on the transom.

22                  CHAIRMAN TORRE: So the transom on the  
23 top -- I mean, I'm just trying to get what the main  
24 line is. So the line that comes from the top,  
25 which is two windows put together coming down on



1           the transom, are two pieces of the first piece side  
2           by side. That times two is the piece coming down?

3                   MR. POLAK: No, it is one. Because the  
4           glass comes in and it is only one piece.

5                   CHAIRMAN TORRE: Right, which is shown on  
6           your section.

7                   MR. POLAK: Bingo.

8                   CHAIRMAN TORRE: That is supposed to be  
9           the line like this and then when you go  
10          crossways --

11                  MR. POLAK: And then the transom coming  
12          across will be about the same width. It should be  
13          about two, two and a quarter inches coming across.

14                  CHAIRMAN TORRE: So when you said you had  
15          another one is because this one is on the other  
16          side the same way?

17                  MR. POLAK: Well, I don't believe that  
18          this width here is shown accurately.

19                  CHAIRMAN TORRE: Okay.

20                  MR. POLAK: That is what I'm getting at.  
21          It's not two of these, but it is not this.

22                  CHAIRMAN TORRE: But it is one continuous  
23          piece up and down and horizontal.

24                  MR. POLAK: It is one continuous piece,  
25          exactly.

1                   CHAIRMAN TORRE: Okay. So the filler --  
2                   because I thought you were going to do the louver  
3                   pushed back. You're saying it is the filler that  
4                   gets pushed back.

5                   MR. POLAK: Yeah, and the reason we want  
6                   to push the filler back, if you look at the picture  
7                   I handed out, is you'll see that that's kind of how  
8                   they did it there. They put a wood -- they put a  
9                   wood filler in there so they can screw the louver  
10                  to. And then you've got a shadow line. And I  
11                  think that really accentuated the thinness of the  
12                  frame.

13                 CHAIRMAN TORRE: The only thing that came  
14                 to mind initially and, again, I don't know how  
15                 everybody else feels, is that the louver itself and  
16                 with the piece that holds it around, might look  
17                 better all looking like it's made out of the same  
18                 material versus just the louver and wood. So that  
19                 whole assembly set back is all wood made versus --  
20                 versus just the louvers looking --

21                 MR. POLAK: Well, the thing is is that  
22                 historically speaking, the frame is -- is aluminum  
23                 there now. It is an aluminum frame that was  
24                 installed.

25                 CHAIRMAN TORRE: But is there a different

1 color?

2 MR. POLAK: No, it's actually --

3 CHAIRMAN TORRE: Meaning there's a wood  
4 color and then there is an aluminum color.

5 MR. POLAK: The way it is now is you have  
6 a -- you have a redwood louver, you have an  
7 aluminum jalousie frame, you have a wood filler set  
8 back that -- I don't know if it's painted or not.  
9 I don't remember. And then you have a wood -- you  
10 actually have a wood frame here. And that wood  
11 frame here, what I'm suggesting is that this frame  
12 should be darker so that the pop, and I think  
13 there's some pictures. Let me -- I think we have a  
14 picture I would like to --

15 MS. SPAIN: We had a whole discussion  
16 about that. Because, originally, the frame that  
17 holds the louvers was wood. And so -- and now it's  
18 going to be aluminum. So that is why we were  
19 thinking about painting that a darker color so it  
20 more clearly represents what was there originally.

21 MR. SILVA: But it was stained wood, it  
22 wasn't painted, it was stained natural to match the  
23 louvers?

24 MR. EHRENHAFT: Look at page 6 on the  
25 bottom.

1                   MR. POLAK: I mean, we're pretty certain  
2                   that the louvers themselves were -- looked like  
3                   they were stained. The frames -- I don't know.  
4                   There is another picture in there. We could have  
5                   it tested, but it probably was stained, but I think  
6                   what makes it -- what makes the whole thing pop is  
7                   that aluminum frame of the jalousie system with the  
8                   reveal. It really makes the thinness of that frame  
9                   come through.

10                  CHAIRMAN TORRE: It keeps those lines very  
11                  consistent and everything gets pushed back so there  
12                  is no mixing of the two.

13                  MR. POLAK: Yeah, and I don't think we can  
14                  push back because I don't have the depth. And I  
15                  don't think what we saw in the -- in the field was  
16                  necessarily pushed back, but what gave that  
17                  appearance of it being pushed back is that filler  
18                  piece between -- between these two planes is what  
19                  gave that depth to the system.

20                  I'm sort of limited by the frame, what I  
21                  can fit inside the TruLite frame itself.

22                  MR. SILVA: Are you getting a one time NOA  
23                  for the whole assembly, including the louver, or is  
24                  it going to retest the whole thing?

25                  MR. POLAK: That is a fantastic question.

1                   We're kind of -- we're kind of pursuing  
2                   several different tracks. There's -- you know,  
3                   there's a manufacturer called Sol-A-Trol that they  
4                   do a lot of schools. And, you know, they -- and  
5                   they actually cut their teeth on systems like this  
6                   when they first started out. We have been talking  
7                   to them about what they can do. I'm not sure their  
8                   system can really get us to where we want to be.  
9                   Their louver might. We're also speaking with a  
10                  company out in California that they are still in  
11                  the business of making these louvers. They have  
12                  their own peculiar little things that we're working  
13                  with as well.

14                 The idea, though, would be to  
15                 conceptually, as we saw it, is that the window  
16                 system would have its own NOA. And then we would  
17                 simply design the louver to not blow away in a  
18                 hurricane. That is really I think the more  
19                 eloquent way to address that issue.

20                 That is not to say we might have to one  
21                 time test because of what the manipulating we're  
22                 doing with the system itself, but I think that's --  
23                 that's the road we're going to ultimately have to  
24                 do.

25                 MR. SILVA: I mean, I think it's been very

1 well thought out. I appreciate the effort that has  
2 been put into this. I know you have been working  
3 back and forth with staff. I think if you inset  
4 that filler piece, and you get back to kind of what  
5 was there originally or as close as we can. And I  
6 would agree with the recommendation to paint the  
7 frame a different color maybe to match the louvers.

8 CHAIRMAN TORRE: You're talking about the  
9 wider frame, the one closest to the louver.

10 MR. SILVA: Yes. No, no, I'm talking  
11 about --

12 MR. POLAK: It would be -- it would be  
13 this frame which would be --

14 MR. SILVA: The original wood frame to get  
15 it -- if, in fact, it was originally stained  
16 natural, if we can determine that, then I would say  
17 --

18 MR. POLAK: It was definitely darker.

19 CHAIRMAN TORRE: But with the set back on  
20 the --

21 MR. SILVA: I think the set back and what  
22 you're saying is crucial, that setting it back  
23 to get that shadow line I think will bring us back  
24 to the original.

25 CHAIRMAN TORRE: I think the key is the

1 consistency and the main members you're going to  
2 see being very lined up and equal.

3 MR. POLAK: There was one other change I  
4 wanted to make sure I didn't forget about.

5 We also -- the doors were -- there were  
6 solid panel doors, but because of the system, they  
7 are going to be single-lite French -- you know,  
8 single-lite French front doors in lieu of that,  
9 simply because that's -- they get the NOA.

10 We haven't really sat down with the dean  
11 and talked about whether they want those frosted --  
12 that glass frosted or not. But they would be,  
13 instead of being solid panel metal doors, they will  
14 be single-lite aluminum store front system doors.  
15 And that is shown on the drawings as well. But I  
16 think with that, I think I have probably given  
17 you --

18 MS. SPAIN: I want to say we did that at  
19 the architecture school. Do you remember, Rick, in  
20 the architecture school whether we made that  
21 single -- the single-lites? They were also solid  
22 metal doors. Do you remember the doors,  
23 themselves? Do you remember if they were glass?

24 UNIDENTIFIED SPEAKER: No, I wasn't  
25 involved in that.

1 MS. SPAIN: Anyhow, I was okay with it.

2 MS. THOMSON: Well, they did put the  
3 single glass doors in the other part of the music  
4 building where the band room is --

5 MR. POLAK: Yes. Yes, those are.

6 MS. THOMSON: They did those. I play in  
7 the band every Tuesday.

8 MR. EHRENHAFT: So can I ask one more  
9 question?

10 MR. POLAK: Sure.

11 MR. EHRENHAFT: As a follow-up. So the  
12 glazing that is going to provide the humidity  
13 control and wind impact will be inside the louvers.

14 MR. POLAK: Correct.

15 MR. EHRENHAFT: But if one is on the  
16 walkway at the ground level or on the second level,  
17 one can reach out and touch these louvers.

18 MR. POLAK: Yes.

19 MR. EHRENHAFT: There will be no glazing  
20 in front of them.

21 MR. POLAK: No.

22 MR. EHRENHAFT: And did you say they were  
23 going to be fixed, or the model was fixed and that  
24 the installed material would be operable?

25 MR. POLAK: No, the intention is to -- is



1           to have the louvers fixed. We do need to work --  
2           we're still working out the details to be able to  
3           kind of remove them and to be able to clean the  
4           glass. So that is one thing -- that's sort of why  
5           we're talking about how we're screwing them into  
6           the system and how they will be cleaned. But that  
7           is the other thing. But it will just simply -- the  
8           concern is that if they were operable, over time  
9           they would not be operable and then they get played  
10          with and then --

11                   MR. EHRENHAFT: Right.

12                   MS. THOMSON: What are the ballistic --  
13           I'm talking bullets consideration on these windows,  
14           you know, because with all the school shootings  
15           that go on.

16                   MR. POLAK: That has not even been  
17           considered in this -- in this scope of work.

18                   MS. THOMSON: Okay.

19                   MS. SPAIN: But it is impact glass.

20                   MR. POLAK: It is impact glass, but it is  
21           not ballistic impact glass, but it's impact glass.

22                   MR. FULLERTON: I have a question  
23           completely unrelated, and that is the railing  
24           system. Right now all of those two and three story  
25           buildings have completely violating -- violations

1       in the handrails. I know they are original and so  
2       forth. On the Frost building, they have something  
3       similar, but then they filled in the gaps with this  
4       wire frame thing that is almost invisible, and I'm  
5       wondering, especially the Foster building next  
6       door, has a third story with a railing that is 42  
7       inches high and then another one at 24 inches high  
8       and that is it. There is no intermediate  
9       protection for -- and as I was there looking  
10      around, there were kids playing there. Not right  
11      there, but around the building. And, God, that  
12      just scared the heck out of me.

13               So I was just wondering if there is any  
14      conversation about that with the architect board or  
15      the code enforcement.

16               MS. SPAIN: You know, we haven't had a  
17      conversation about that, but that's easily solved  
18      if that becomes an issue with permitting. We have  
19      done that on numerous buildings with the cable  
20      system. So when you're actually looking at it from  
21      far away, it disappears and you can see the  
22      original intent.

23               I don't remember having that discussion on  
24      this building, but --

25               MR. POLAK: No, we didn't. But it is one

1           that we probably should have.

2                   MS. SPAIN: Yeah. Yeah, I mean that is  
3           actually fairly easy to address.

4                   MR. FULLERTON: It looks kind of scary.

5                   MR. EHRENHAFT: Dona, is that something  
6           that you can handle administratively?

7                   MS. SPAIN: Yes. Yes, absolutely.

8                   MR. EHRENHAFT: Okay.

9                   CHAIRMAN TORRE: We're giving her a break.  
10          I'm kidding.

11                   I think we're good unless anybody else has  
12          any more comments.

13                   Anything else for the architect from the  
14          board?

15                   Thank you. Does anybody in the audience  
16          want to speak on this item?

17                   Good job. Thank you.

18                   MR. POLAK: Thank you.

19                   CHAIRMAN TORRE: Any comments before we  
20          try to get a motion going? Comments? Questions?

21                   MS. BACHE-WIIG: I'll move the item for  
22          approval.

23                   CHAIRMAN TORRE: Perfect.

24                   MS. BACHE-WIIG: Based on staff  
25          recommendation to revisit the proposed sample,

1 correct? Is that the only --

2 MS. SPAIN: And I believe to paint the --  
3 to have the color dark of the -- of the aluminum  
4 and recess it.

5 CHAIRMAN TORRE: Of the main frame would  
6 be, right?

7 MS. SPAIN: Yes.

8 CHAIRMAN TORRE: The main frame being the  
9 actual skeleton.

10 MS. BACHE-WIIG: Okay. So match the outer  
11 frame to the original as much as possible and set  
12 back will create a reveal with the intermediate  
13 frame filler piece.

14 MR. SILVA: I'll second that.

15 CHAIRMAN TORRE: Any further discussion?  
16 Okay.

17 MS. DIAZ: Ms. Thomson.

18 MS. THOMSON: Yes.

19 MS. DIAZ: Mr. Fullerton.

20 MR. FULLERTON: Yes.

21 MS. DIAZ: Mr. Menendez.

22 MR. MENENDEZ: Yes.

23 MS. DIAZ: Ms. Bache-Wiig.

24 MS. BACHE-WIIG: Yes.

25 MS. DIAZ: Mr. Parsley.

1 MR. PARSLEY: Yes.

2 MS. DIAZ: Mr. Silva.

3 MR. SILVA: Yes.

4 MS. DIAZ: Mr. Ehrenhaft.

5 MR. EHRENHAFT: Yes.

6 MS. DIAZ: Mr. Rodriguez.

7 MR. RODRIGUEZ: Yes.

8 MS. DIAZ: Mr. Torre.

9 CHAIRMAN TORRE: Yes.

10 MS. SPAIN: Thank you.

11 They took a lot of care with this. They  
12 have been very thoughtful about it, and I  
13 appreciate it.

14 MR. BASS: Thank you, and thank you staff  
15 again. Thank you.

16 MR. POLAK: Oh, I just need the pictures.

17 MS. SPAIN: So we need to -- can I make a  
18 copy of them and send them to you?

19 MR. POLAK: Sure.

20 MS. SPAIN: Who has the photographs that  
21 were passed out?

22 MR. EHRENHAFT: We passed them in that  
23 direction.

24 MS. SPAIN: Is this it?

25 CHAIRMAN TORRE: I think that may be it.

1                   MR. POLAK: It's the same package that was  
2                   given out.

3                   MR. BASS: Thank you all.

4                   CHAIRMAN TORRE: Thank you very much.

5                   MR. POLAK: Thank you.

6                   MS. SPAIN: So that's all we have.

7                   I just have one announcement. It's  
8                   Jessie's birthday today, so happy birthday.

9                   MR. PARSLEY: Happy birthday.

10                  MS. BACHE-WIIG: Happy birthday.

11                  MS. SPAIN: Jessie.

12                  MR. EHRENHAFT: Shall we sing?

13                  MS. SPAIN: Please don't.

14                  MS. THOMSON: At school they do.

15                  MS. SPAIN: I don't have anything else.

16                  CHAIRMAN TORRE: Okay. With that, a  
17                  motion for adjournment.

18                  MR. RODRIGUEZ: So moved.

19                  MR. EHRENHAFT: Second.

20                  CHAIRMAN TORRE: All those in favor.

21                  THE BOARD: Aye.

22                  MS. SPAIN: Thank you very much.

23                  (Thereupon, the proceedings were concluded  
24                  at 5:07 p.m.)

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CERTIFICATE

STATE OF FLORIDA:  
SS.  
COUNTY OF DADE:

I, SALLY STARK, do hereby certify that the  
foregoing pages represent a true and accurate record of  
my stenographic notes.

Dated this 25th day of January, 2019.

*Sally Stark*

SALLY STARK  
Notary Public - State of Florida  
Commission No. FF 976823  
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