

The Ritz-Sagamore Project

Application HPB 21-0457

Rebuttal to the Certificate of Appropriateness prepared by

Steven Avdakov, Principal, Heritage Architectural Association, Deborah Griffin, Heritage Architectural Associates and Robby Blum, K4 Architecture

Rebuttal Prepared for The Ritz-Sagamore Project By:

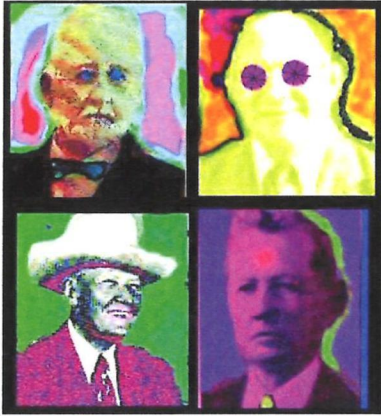
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Rebuttal II: A Pictorial History of the Making of Miami Beach a Walkable City

Submitted To:

Sobe Sky Development Team

Dec 9, 2021



John Collins, Carl G. Fisher, J.N. Lummus, and J.E. Lummus

The developers and the architects worked together to create the style of Miami Beach that we protect. The relationship of these men at the Making of Miami Beach are legends: Carl G. Fisher, John Collins, J.N. Lummus. The founding fathers John Collins and The Lummus Brothers, donated land to their new city into perpetuity, with revocable trusts, ensuring the land for this purpose. Collins Park at 21st Street and Lummus Park at 15th to 5th street are today enjoyed by all. These greenways have been augmented the boardwalks and the greenways that connect the ocean front to the city.



Lummus Park



Collins Park and Boardwalk



Carl G. Fisher



Jane Fisher



View from 18th to Pier at Lincoln Road / Fisher and Seiberling Residences



1920's Traffic to Miami Beach Causeway



Lincoln Road



Fisher playing Golf



Gondolas on Collins Canal



Fisher on the Horse at Polo



Fisher Playing Croquet



Cars coming to MB



Lincoln Road



Hurricane 1926



Harry Sirkin, 1915

Harry Sirkin OBITUARY, Friday March 21, 1975

"Harry Sirkin, 89, a pioneer Miami Beach builder and hotel owner and an elder statesman of Zionist movement here, died Tuesday in Sinai Hospital, which he helped founded. Mr. Sirkin came to Miami Beach in 1935 from Jamaica, N.Y., and first some of the first hotels including the Atlantis, Triton, Albion and DiLido. He became active in forming the Lincoln Road business district and had constructed more buildings there than any other man, a relative explained. Mr. Sirkin was honored in 1968 by the National Jewish Mount Theological Seminary and was made a life honoree of Israel by the State of Israel Redemption Committee.

Mr. Sirkin came to this country at the turn of the century from Kiev, Russia. He grew up in New York and became a builder of single-family homes in Long Island. After coming here, Mr. Sirkin helped found Temple Emanu-El and organize the temple's Greater Miami Jewish Federation. He also helped found several other Jewish Organization including Douglas Gardens for the Aged, The Jewish National Fund of Miami Beach, and the Hebrew Academy. Mr. Sirkin helped found the Miami Beach Civic Club, the Greater Miami YM&YWH and was a leader in Jewish education circles. He served as the first president of the First Community of Vaad-Haka-saruth. Mr. Sirkin, until four weeks ago, visited his office daily and was active in the Sirkin Enterprises with his sons: Milton, Ed, and Leon."

1935 Atlantis Hotel 139 rooms at 2655 Collins Ave.

1935 Triton Hotel 100 rooms at 28th and Collins Ave.

1938 Lincoln Center Building on Lincoln Road

1940 Albion Complex on Lincoln Road

1944 Richards Building retail and apartments, between 16th & 17th Streets on Alton Road

1945 Town & Beach Club at the Ocean and Lincoln Road.

1946 One Lincoln Road Retail & Office Building at the corner of Lincoln and Collins

1946 Purchased store building on Lincoln Road known as the Saks Fifth Ave. Building

1946 Purchased property on Collins Ave; site of the Delano & Shelborne Hotels

1957 DiLido Hotel

Beach Hotel Deals Total \$630,000 AUG 15 1943 139-Room Property Involves \$475,000

By ARTHUR PRATT
Beverly Hills, Calif.

Sale of the 139-room hotel from Atlantic Hotel for \$475,000, and deals involving two other smaller Miami Beach hotels for \$150,000, were announced Saturday by J. H. Miller & Co., brokers.

The Atlantic transaction was one of a number completed while the hotel is still occupied by members of the Army Air Corps.

Located on the ocean between 26th and 27th sts., the Atlantic is one of the most imposing of the oceanfront structures. It was built in 1925, opened to the public Jan. 15, 1926.

NEW YORKER BUYER

The property was purchased from Harry Seale, president of the Atlantic Hotel Corp., and S. J. Schoenberg, who owned a half interest, by Charles Cohen, president of the Atlantic Hotel Corp.

Picture on Page 4-A

dent of the Atlantic Hotel Corp. Cohen formerly was engaged in the amusements business in New York.

Joe Cohen of J. H. Miller and Co. was the salesman.

Other sales included the Clinton, 323 Washington ave., Miami Beach, a 70-room hotel with two acres on the ground floor, sold by the Clinton Hotel Corp., Morris Bladen president, to Morris Bladen, president of the Atlantic Management Corp., for \$160,000.

The Biscayne hotel, located at Biscayne at and Collins ave., Miami Beach, was sold by Biscayne Hotel, Inc., Irving Miller, president, and Ira Walery, vice president, to Joseph Lee, Washington, for \$50,000. This property has 35 rooms and five acres.

Cohen also reported the sale of a modern bungalow at 4425 Alton rd., Miami Beach, to Mr. and Mrs. Herman E. Leckie by Mr. and Mrs. Frank D. Leckie, Atlantic City, N. J., for \$24,000. Leckie is a retired Philadelphia businessman.

Atlantis Sale Is Recorded

Sale was recorded of the Miami Beach, Fla., 140-room hotel at 2655 Collins ave. Documentary records and mortgage recordings indicate the sale price was \$1,420,000.

The hotel was built in 1926 by Harry Seale. Since 1927 there have been several recordings of mortgages.

Present transfer of title was from Mr. and Mrs. Ben Seale and their son, Irwin, and their daughter, Mrs. William Seale, and the late Mrs. Otto Seale, who had been there in the name of the Hotel Atlantis, Inc. Harry D. Seale, president, Harold Karmatzky, treasurer, are the parties.



ATLANTIS HOTEL

1935 Atlantis Hotel 139 rooms at 2655 Collins Ave.



1935 Triton Hotel 100 rooms at 28th and Collins Ave. The Triton Hotel, Front Elevation



The Triton Hotel, Rear Elevation



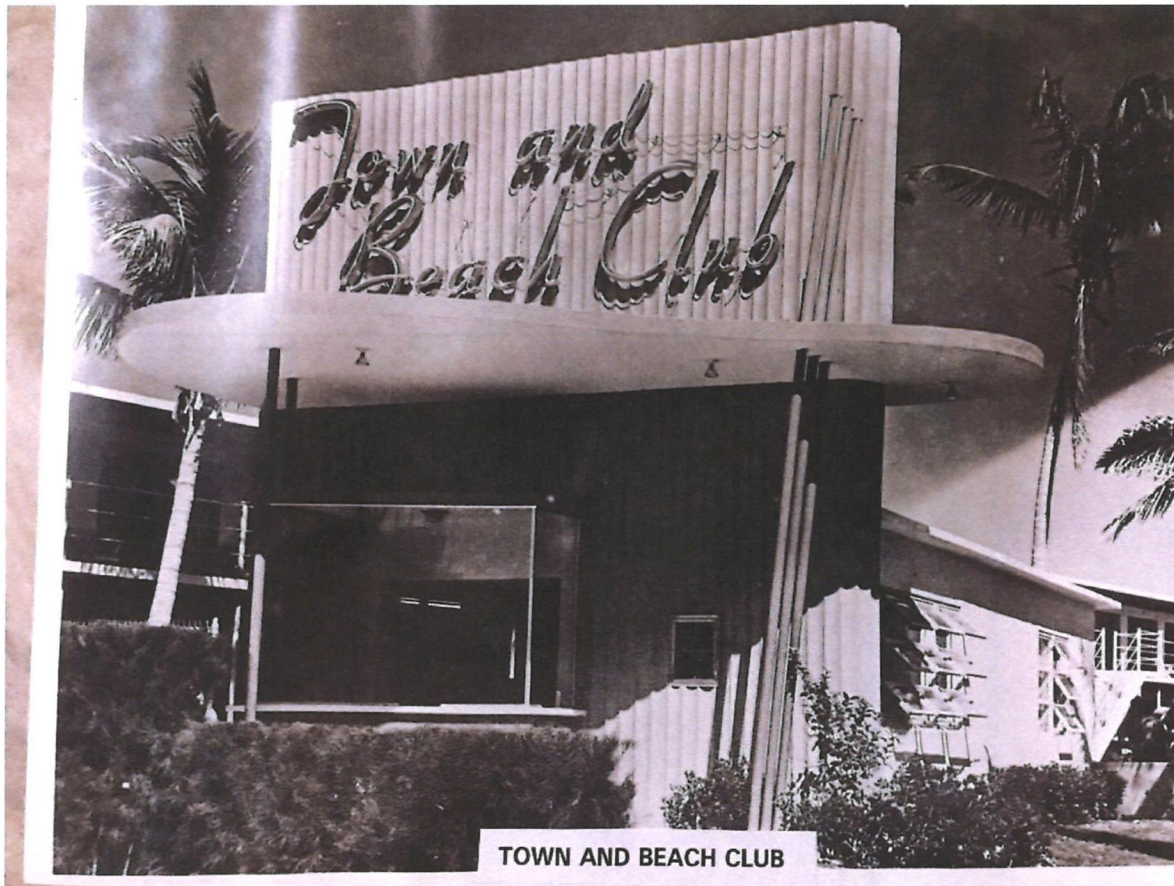
1938 Lincoln Center Building on Lincoln Road



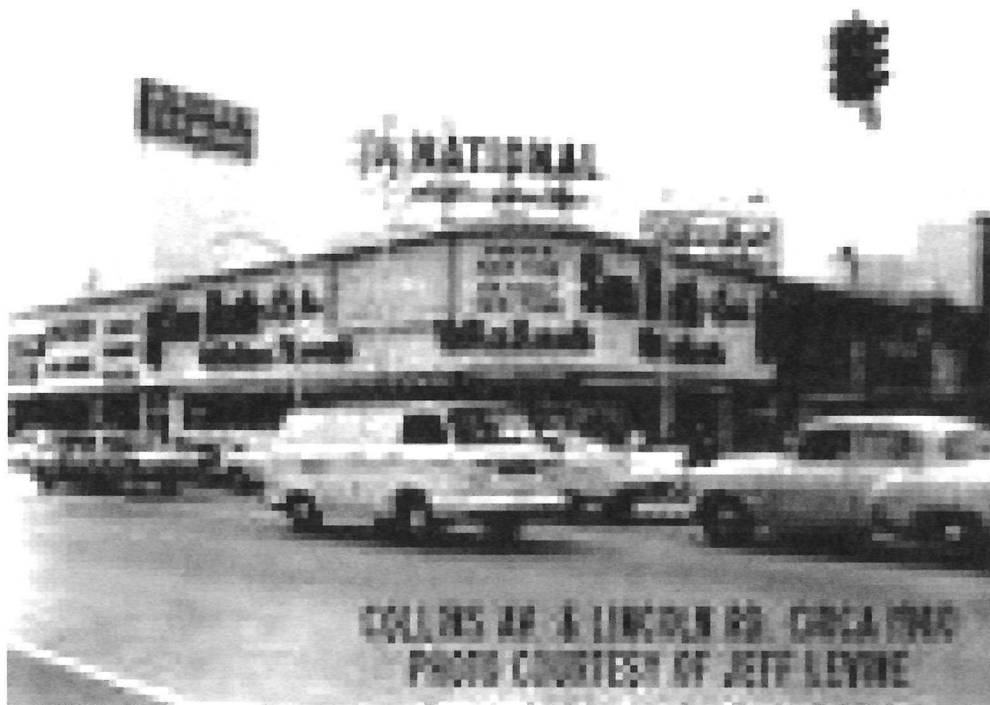
ALBION HOTEL & OFFICE

1940 Albion Complex on Lincoln Road

Collins and Lincoln



1945 Town & Beach Club at the Ocean and Lincoln Road.



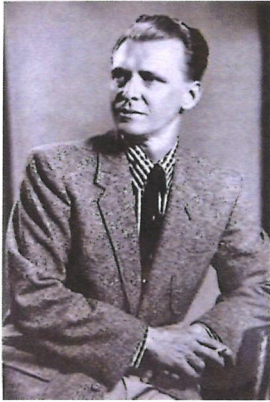
1946 One Lincoln Road Retail & Office Building at the corner of Lincoln and Collins,



One Lincoln Road, The "Wolfies" Office Building and the DiLido Hotel



Lincoln Road entry of DiLido Hotel



Igor Polevitsky's style was a response to the specific demands of the south Florida coastal climate by using innovative passive-cooling design strategies. "This singular integration of concepts of Modernism and regionalism defines the nature of Polevitsky's contribution to the aesthetic of the region."

One key concept maintained by Polevitsky through most of his career was the almost ambiguous blending of interior and exterior spaces which helped to relate the home to its immediate environment. Simple considerations like the sloping of roofs and extending overhangs on houses proved well suited for the intense sun and rain in tropical Miami.

Then in 1939, Polevitsky introduced what he later termed, "the four stages of indoor-outdoor living" where his plans began to have *a progression from the living room to the dining room, into a screened porch and then outside; this became a common tool in his designs in years to come.*

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1953 DiLido Hotel

- Gulf Service Station and Hotel, Miami, Florida, 1936
- The Euster Residence, Pine Tree Drive, Miami Beach, 1936
- The Benson Residence, Miami, Florida, 1937
- Sailing Baruch Residence (the Tropotype House), Miami, Florida, 1938
- Saks Fifth Avenue Store. Lincoln Road, Miami Beach, Florida, 1939
- Shelborne Hotel, Miami, Florida, 1940
- Center Hotel and Office Building (project), Miami, Florida, 1945
- Michael Heller Residence #1, Miami, Florida, 1947
- Michael Heller Residence #2 (Birdcage House), Miami, Florida, 1949
- Samuel E. Schulman Residence (the Porch House), Miami, Florida, 1950
- Sea Tower, Fort Lauderdale, Florida, 1957
- Hotel Habana Riviera, Havana, Cuba, 1957
- Sea View Realty, Miami, Florida, 1959



"On November 25TH, in the year 1902 in the City of Odessa, in Russia, from the day I was born, my mother (I was told years later), kept insisting that her little son would not grow up in Czarist Russia. She knew that there was a land called the golden land across the sea. It was called America, and she told my father that they must leave Russia so that her little son could grow up in a country where they say, anything was possible, that her little son could grow up to be a famous man."

Morris Lapidus

MORRIS LAPIDUS: Brief BIOGRAPHY

Morris Lapidus was born in 1902, the beginning of the twentieth century. His life at 95 spans a century. Born in Russia, the six-month-old child came to America with his parents via Ellis Island, grew up in the New York ghettos, and entered elementary school unable to speak English. In spite of this, and in true Horatio Alger fashion, he conquered all barriers to personal success. Now, he is recognized around the world for his contribution to Mid-20th Century Modern architecture.

Lapidus began his career as an actor and set designer in New York University before studying at Columbia University's School of Architecture where he refused to adhere to the trendy design philosophies of the 40Æs and 50Æs. His unorthodox ideas opposed his classical architectural training in the Beaux-Arts tradition where only an obligatory one-hour lecture discussed the perils of modernism. At Columbia, Europe's emerging modern architecture was mentioned to be dismissed. Even so, ever watchful, Lapidus trained his eye on curves and open space that he first spied in Mies van der Rohe's European houses.

Upon graduation he went to work as a junior designer for two architectural offices. During this time, a friend introduced him to a partner in a store building company who was looking for a young architect to work on designs for new stores in their spare time moonlighting. His designs were so successful that the partner, Frankel, of the firm Ross Frankel, that they asked him to give up architecture and come work for them full-time. Twenty-two years as an innovative and wildly original retail designer led to the moniker "father of merchandising design".

The short-lived shops allowed Lapidus complete design freedom in the creation of trend-setting architecture. A student of human nature Lapidus built on architecture based on what people like and respond to. In his architecture, people's appreciation of forms, space, light, and color became important lures. He developed an architectural vocabulary to get people's attention lots of identification graphics, lights, color, and sweeping, curving lines since he abhorred boxes to move people into and around his architecture. His use of ornament and irregular forms which

came to be known as his woggles, cheese holes and bean poles were part of his inventive vocabulary.

All considered the stores functioned as billboards, swathed with curving lines, penetrating forms, bright lights, and the sense of a happening. He pioneered new methods of illumination, color, ornament, and free-flowing lines for the display of merchandise. He devised methods of breaking the barrier between the storefront and interior.

The Fontainebleau, Miami Beach was the first hotel building that Lapidus ever designed. Not only would he design the building but also all the interiors and gardens. For the first time he was given the opportunity to practice total design and architecture. The Fontainebleau was completed in 1954. It proved to be so successful that it has become one of the best-known hotels in the world. Mr. Lapidus designed the Eden Roc the next year and the Americana the following year. Within three years Lapidus reconfigured Miami Beach and gave the USA and the world resort destination par excellence. Other hotels followed in the United States, The Caribbean Islands, Nigeria, England, Israel, and other countries.

Lapidus has written five books, "Architecture: A Profession and a Business", "An Architect of Joy", "A Pyramid in Brooklyn", and a study of the human being, the client he designed for, called "Man's Three Million Year Odyssey", and at the end of 1996 Rizzoli published an autobiography called "Too Much Is Never Enough". A book published in Basel Switzerland in 1992 is called "Morris Lapidus: The Architect of the American Dream".

Morris Lapidus is listed in more than a dozen Who's Who in America and Europe. He has received numerous awards. In 2000, at 98 years old, he lectures in many universities on his architecture that pleases people through the use of flowing, sweeping space. On Nov 13, 2000, two months before his passing, he received the National Design Award as An American Original.

Lapidus defined his style as a q "Quest for emotion and motion in architecture." Lapidus's novel and innovative use of light, color, ornament, signage, stairs, structure, and curves was born from a deep interest in human nature stressing that "He studied people not geometry. They are more interesting" and that the architect's job is to, "Please people. They are your client." At the end of his life, he addressed architectural students at Columbia, his alma mater, instructing them to, "Use your head, your heart, and your hands: feelings find form." Debunking form follows function. In the end he answered, what is architecture? with:

"Architecture has less to do with brick, stone and mortar; it has to do with the human spirit. Give people a lift."

In 2000, Morris Lapidus was awarded the National Design Award in the new category, An American Original. Other recipients with Lapidus were Frank Gehry, John Hedjuk, and Lawrence Halprin. Morris Lapidus passed on Jan 18, 2001, at his home at 31 Island Avenue, Miami Beach In his lifetime Morris Lapidus would achieve the success his mother dreamed of when sailing from Russia. Today his iconic architecture is studied and appreciated around the world.

Lincoln Road is visited by millions each year and has become the economic engine of Miami Beach.

The DiLido Hotel has been embraced as a five-star luxury hotel that sets the standard for leisure resort lifestyle.

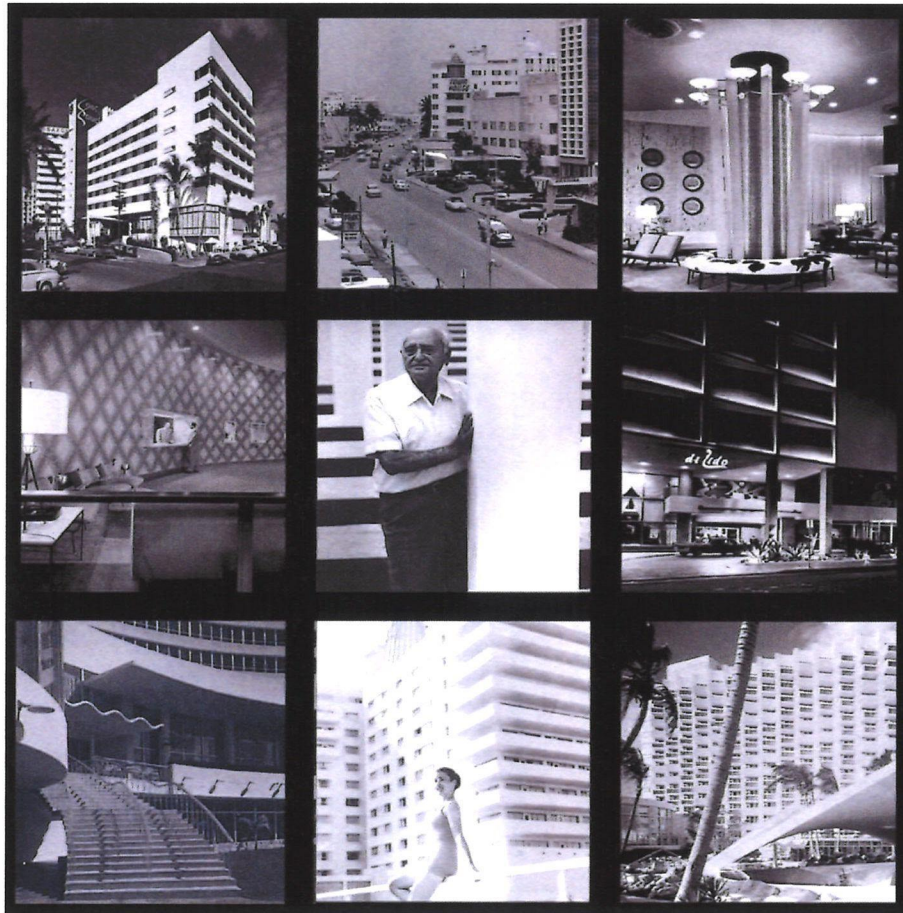
Miami Beach MIMO

1951-1954 The eight hotels undertaken by Lapidus mark the beginning of his career as a hotel architect and forever changed the resort destination experience of Miami Beach. The first five buildings were undertaken as an associate architect to some of the finest and highly respected architects of Art Deco Architecture in Miami Beach.

Times were changing and Lapidus's stylistic directions were argued, disliked, and debated by the architects, engineers, builders, and the locals as much as by the nation.

Sans Souci (Miami Beach, Florida)
Biltmore Terrace, (Miami Beach, Florida)
Nautilus, (Miami Beach, Florida)
DiLido, (Miami Beach, Florida)
Algiers, (Miami Beach, Florida)

1954-1957
Fontainebleau Hotel (Miami Beach)
Eden Roc Hotel (Miami Beach)
Americana Hotel (Bal Harbor, Fl.)



THE *Morris Lapidus*™ COLLECTION

Morris Lapidus, Personal notes of Deborah DeSilets

"From the very beginning I was exploring my own form of architecture. My career in school began a lifelong approach to an architecture that was all mine. It is an architecture of no school—one central thought—what do people like instinctively (through the ages) and what am I give them—all different—yet all attract attention. Today I have a position of recognition which began as my approach to architecture from the day I started school. What was I doing? I was trying different things—I was never satisfied. Trying everything—tried brutalistic architecture (ex. Jr. Chamber of Commerce, Miesian ex. crystal house) I was always searching for some quality that appealed to people.

An architecture that comes out of a desire to be different and yet have people like it.

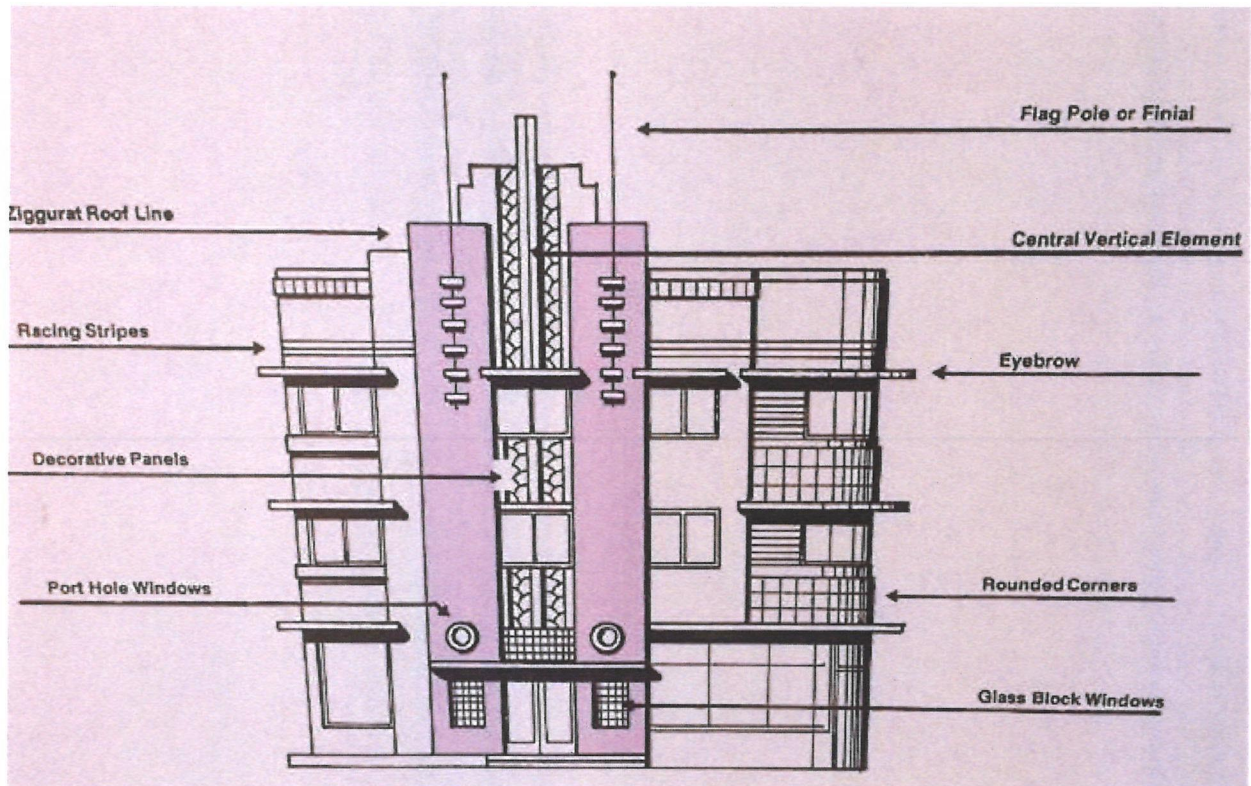
I think I will talk about it more —how do you please people? How do you as a designer make people like a new architecture? Was there any writing about scale, space, volume—yes—but pleasing people? What was that? As an architect— what variables I employed as an architect—I used elements—devices—which I enumerate graphics, light, color, flowing curves—for instance after the Art Deco show in Paris—placement was ever important—with the figures of men in various activities—no architecture, no structure—but I created an atmosphere.

I created an ambiance—people came in sat down and were able to see they were not in a box.

How does it seem: pleasant? It appealed to the basic drives in people through simple elements—people love of color, love of ornament. I did this instinctually. After architecture I became interested in anthropology. I reversed the process—I learned what I was doing *after it was done*—I was a primitive using space and surrounding surroundings to paint a picture that would motivate people to do something—interact somehow with what I was creating. In retrospection—to use a modern phrase—deconstructing space—my spaces were moving, curving, surrounding the people—entreating them to enjoy. "

"Style is not permanent—Beauty, that which Vitruvius called *Delight*—is."

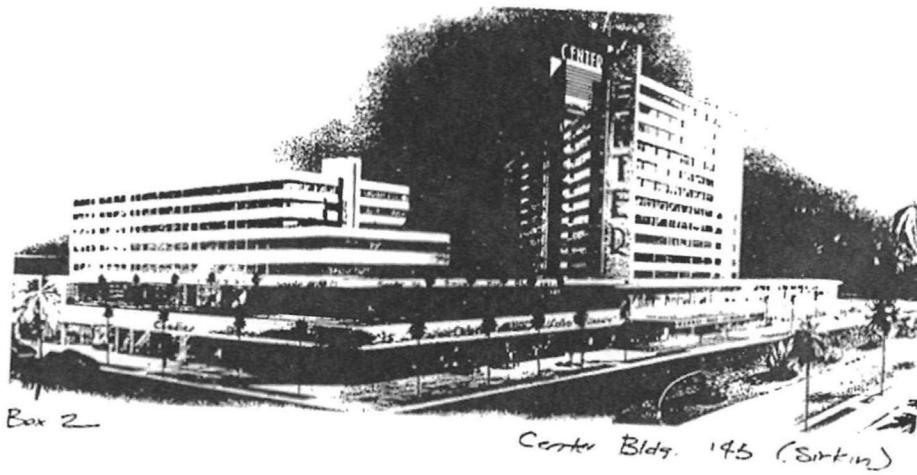
Morris Lapidus



The Marking of a Style

At the time, glass block was an innovative material. As well the plastic use of concrete for "eyebrows" for shading on the windows was necessitated by the direct sun and unrelenting sun of this climate. Shade was desirable as a reprieve from the sunlight on the interiors. By the late 40's the invention of

Lapidus would break away from the strict rules of the existing style—he would break out of the box and the typical Characteristics which defined the modern, streamlined architecture—were not his new vocabulary.



The Evolution of a Style