

The Ritz-Sagamore Project

Application HPB 21-0457

Rebuttal to the Certificates of Appropriateness prepared by

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Rebuttal IV Prepared for The Ritz-Sagamore Project By:

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Submitted To:

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Dec 9, 2021

Modern Times: How we got here and the Emerging Modern Styles

The Streamline Moderne architectural style — that sprang out of American culture in the late 1920s is the concern of our city. We have made this our advertising—our brand and logo. Yet this was a national movement and style that lasted only 10 years from the first half of the 1930s, reaching its zenith in the decade 1935 – 1945. "It is a style that signified hope and progress during one of America's darkest periods — a style that emerged from a unique convergence of Hollywood, machine design, advertising, consumer engineers, science fiction and technological advances in transportation."

Lasting just a little more than a decade, Moderne moved out of the way as Morris Lapidus hit on the idea of curved interior spaces. The DiLido is one of his most superb lobby hotels and a most appropriate placement of a curving wall in the interior. It was here that he married Plevitsky's idea of an environmental sound "atmospheric envelope" by harnessing the curving energy of the wave in a dramatic, curved interior lobby. His then modern style he said was "a quest for emotion and motion in architecture".

Lapidus brought to Miami from Brooklyn, New York an age of restlessness in forms. It mirrored the new American sound—Jazz which he celebrated in a mural on the DiLido. And with this came a new freedom from which we are still benefitting. The hope and the aspirations of generations are seen in the architectural skyline—and a skyline is future. It shows progress. The conversation between people and place continues in the buildings that we live with. And the buildings become symbolic of our time. Lapidus said that his buildings would never have passed a preservation review at his day and time—he was too different.

Our modern world is built on glass—our iPhone, our cables of communication are made of transparent, light glass products, which deliver the modern world at rapid speed. Our homage to glass is appropriate to the times; it is a symbol of hope and progress. The soaring, bold and yet grounded in this lush tropical paradise, the residences serve our times. And recalls the evolution of design experienced here: the atmospheric environmental envelope of Igor Plevitsky, the spectacular designs of Lapidus, and the work of Nichols in the new millennium ushered in glass in conversation with these masters.

The age of speed has brought us full circle—sand is woven into glass that delivers us the world instantly. And here on Miami Beach glass brings us the environment, itself as a raw product, instantly—we are in the world and see its rawness first and in the sand. Glass connects us, puts us closer to nature. With modern glazing, we protect the environment we share from light pollution. What is sexy about sand? Turtles. Our residences embrace the rhythm of the turtle with our own. Their act of mating becomes a performance we can all share as we know our windows protect the light from harming them. We can celebrate the rhythm of the turtles.

As we can become observers in our world, when the economy allows this prosperity. The economic potential to support this extra life and culture is possible where the economics promote connoisseurship not censorship. Perseverance of the city is key to these cultural interests. The residences secure a new economic engine in the city aligned with a walkable city that thrives on people.

Harry Sirkin said it best: We have the sun and the sea. We have the best climate in the world. The question is not that. The question is: *will we have a city worth living in?*

The Residences bring people back into the city and clearly creates a vital relationship with its surrounding. make neighbors of us all in a better place to live. Safety cantilevered about a lobby that clearly expresses Polevitsy's "atmospheric envelope" and paying homage to the daring forms so beloved by Lapidus. The floating of the building is a remarkable reuse of a project Lapidus once did in New York for Onassis. Today we should be proud to be in a city where people watching we are setting a new bar in the understanding of our city roots, the desires of the founding families and architects, and again presenting to the world a world class lifestyle.

The Residences clarify the meaning of life in a glass building that streamlines experience. Being in the world never was clearer. Glass delivers the union of form and function in a 1/2 inch. The building is the embodiment of the ever-evolving ideal of streamlining. It is the most streamlined expression possible. In the quest for increased efficiency, where living is a clear immersion in the environment. The glass style we see emerging make the natural world crystal clear, and apparent to us. This celebrates modern life.

The design continues the skyline conversation at the city and ocean view that together advances the community conversation about design and what emerges is the ongoing advancement in the understanding of the modern style informed by the past. The balconies of the glass tower are in spirit with the streamlined canopy at the Sagamore. They are a scaled and cantilevered conversation of the rounded shape that maximizes forward motion and immediately gives the sense of lift, or anti-gravity, and the feeling of efficiency—and speed. The shapes give rise to the understanding of the aerodynamics and the basics physics of motion. These are modern forces our age of speed has learned from the lessons of the automobile and airplane: the aerodynamics and physics of motion, thrust, gravity, and speed. Foisted upon America was a love affair with Streamline that lasted ten years as a style. Yet the love after with the physics of the "streamlining" as an idea lives on in modern forms.

In the end the quest for emotion and motion in architecture comes full circle in a streamlined building in modern materials that lifts in a cantilevered balconies and reaches outward and toward the sky at once. Now on the site again we renew this conversation of how to please people in a modern expression and from. The continual advancements of technology, to integrate the speed, and the material evidence of that speed, into our environment reinforces our material expressions of our environment. The "streamlined canopy" with rounded edges which reflects the hens' egg, or teardrop, that begot the study of aerodynamics, where streamlining became the term for maximum efficiency and speed. This building in the use of cantilever, curved edges and glass becomes a symbol of these ideas.

Today our city has become identified with our skyline that is a proud reflection of our city's hope and aspiration. The new Residence compliments this aspiration in a clear representation of our heritage, our times, and our destiny as a city by the sea. Assuring that this will be a great city for living in.

Streamlined forms incorporated the building coupled to the cantilevering of the balconies, effect a dramatic skyline which is derivative of the very roots of theatricality in the streamlined designs pioneered by all architects on the site. Our streamlined buildings were designed to advertise our place and be a symbol of their time as will the new Residence's symbolize our times and our relationship to the physical world and the physics which we use to address that world. The streamlined cantilevered balconies rise in a modern glass building that tells a compelling story of our achievements as a city on the site where this conversation began. Just

as the turtles come home to find their rhythm, we too will see our roots dance in the rhythm of the skyline—a sky to sea victory.

Superior design emerges as an evolving process and discussion between materials and the methods of construction. This conversation today assures the functionality abetted by the delight of the object. The Residence building will join the Delano and National as a symbol of this city. In a similarly scaled skyline that speaks to the passion of our city to embrace the cognitive delights of streamlining while embracing the physical edifices which embody this concept as a symbol of achievement, hope and progress for the day.

Carl Graham Fisher's love affair with speed and the physical shape of speed—cars, airplanes and dirigibles comes home to a city he made in record speed. The speed he poured into the Magic City comes home to his homestead. His love for the streamlined automobiles, bullet shaped dirigibles, and streamlined ships has transformed into a building that represents this.

In the most modern of materials—that Fisher pioneered in car headlight, glass—the very product upon which the history of Miami Beach is written—has come home to its home in the city that cradled its birth. Now a landmark and a new symbol of in the first neighborhood speaks to a Synthesis of emotion and motion is architecture. We can live in with the Residences as a community becomes it is a new symbol materially of our modern times.

This is the new emerging style.