



6001 NORTH BAY ROAD

MIAMI BEACH, FLORIDA 33140

HISTORIC SITE DESIGNATION REPORT

PREPARED BY:

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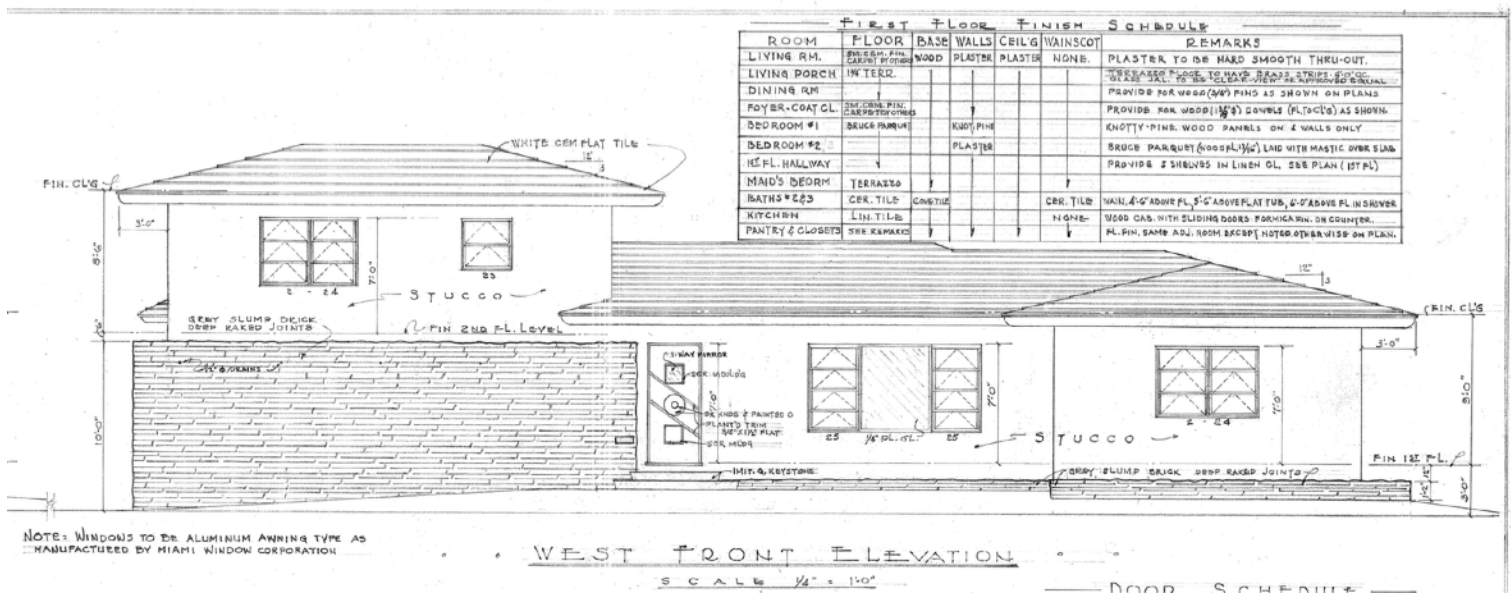
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FOR:

JACK FINGLASS
6001 NORTH BAY ROAD
MIAMI BEACH, FLORIDA 33140

September 7, 2021

6001 NORTH BAY ROAD



1951 ORIGINAL ARCHITECTURAL VIEW OF WEST (FRONT) ELEVATION
NORMAN GILLER ARCHITECT

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FOR THE
CITY of MIAMI BEACH HISTORIC PRESERVATION BOARD
CITY of MIAMI BEACH PLANNING BOARD
CITY of MIAMI BEACH COMMISSION

September 7, 2021



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I. DESIGNATION REQUEST

The applicant MR. JACK FINGLASS requests the designation of his home located at 6001 North Bay Road (the “Property”) in Miami Beach, Florida and amendment of the Land Development Regulations and Zoning Map of the City of Miami Beach (the “City”) to reflect historic designation. See Exhibit A - Location Map.

II. DESIGNATION PROCESS

The process of historic designation is delineated in sections 118-591 through 118-593 in sub-part B of the Land development Regulations of the City Code (Chapter 118, Article X, Division 4) An outline of the process is delineated below:

Step One: A request for designation is made either by the City Commission, The Historic Preservation Board, other agencies and organizations as listed in the Land Development Regulations of the City Code, or the property owners involved. Proposals for designation shall include a completed application for the Planning Department.

Step Two: The Planning department prepares a preliminary evaluation report with recommendations for consideration by the Board.

Step Three: The Historic Preservation Board considers the preliminary evaluation to determine if proceeding with a designation report is warranted.

The designation report is an historical and architectural analysis of the proposed district or site. The report:

- 1) describes the historic, architectural and/or archeological significance of the property or subject area proposed for Historical Site or District designation.
- 2) recommends Evaluation Guidelines to be used by the Board to evaluate the appropriateness and compatibility of the proposed Developments affecting the designated Site or District, and
- 3) will serve as an attachment to the Land Development Regulations of the City Code.

Step Four: The Designation Report is presented to the Historic Preservation Board at a public hearing. If the Historic Preservation Board determines that the proposed site or district satisfies the requirements for designation as set forth in the Land development regulations of the City Code,

The Historic Preservation Board transmits a recommendation in favor of designation to the Planning Board and City Commission.

Step Five: The Planning Board will hold a public hearing the proposed designation, and shall consider the proposed historic designation as an amendment to the Land development Regulations of the City Code and, subsequently, transmit its recommendation to the City Commission.

Step Five: The Planning Board will hold a public hearing on the proposed designation, and shall consider the proposed historic designation as an amendment to the Land development regulations of the City Code and, subsequently, transmit its recommendation to the City Commission.

Step Six: The City Commission may adopt an amendment to the Land Development Regulations of the City Code which thereby designates the historic Preservation site or Historic District after (1) public hearing for a parcel of and less than 10 contiguous acres or after (2) public hearings for a parcel of land which is more than (10) contiguous acres.

III **RELATION TO ORDINANCE CRITERIA**

1. In accordance with section 118-592 in the Land Development Regulations of the City Code, eligibility for designation is determined on the basis of compliance with the listed criteria set forth below.

(a) The Historic Preservation Board shall have the authority to recommend that properties be designated as historic buildings, historic structures, historic improvements, historic landscape features, historic interiors (architecturally significant public portions only), historic sites or historic districts if they are significant in the historical, architectural, cultural, aesthetic or archeological heritage of the city, the county, state or nation. Such properties shall possess an integrity of location, design, setting, materials, workmanship, feeling or association and meet at least one (1) of the following criteria:

- (1) Association with events that have made a significant contribution to the history of the city, the county, state or nation;
- (2) Association with the lives of persons significant in the city's past history;
- (3) Embody the distinctive characteristics of an historical period, architectural or design style or method of construction;
- (4) Possess high artistic values;

(5) Represent the work of a master, serve as an outstanding or representative work of a master designer, architect or builder who contributed to our historical, aesthetic or architectural heritage.

(6) Have yielded, or are likely to yield information important in pre-history or history;

(7) Be listed in the National Register of Historic Places

(8) Consist of a geographically definable area that possesses a significant concentration of site, buildings or structures united by historically significant past enter or aesthetically by plan or physical development, whose components may lack individual distinction.

(b) A building, structure (including the public portions of the interior improvement or landscape feature may be designated historic even if it has been altered if the alteration is reversible and the most significant architectural elements are intact and repairable.

2. The property is eligible for designation as an historic site as it complies with the criteria as specified in Section 118-592 in the Land Development Regulations of the City Code outlined above.

(a) The Property is eligible for historic designation and in conformance with the designation criteria for the following reasons:

(1) Association with events that have made a significant contribution to the history of the city, county, state or nation.

The U.S. government initiated the modern history of North Beach with the construction of the Biscayne House of Refuge, a lifesaving station constructed on the beach slightly south of today's 71st Street in 1876. It was the southernmost of eleven stations constructed under an executive order of President Ulysses S. Grant issued in 1875 by the United States Lifesaving Service (precursor of the Coast Guard) to assist shipwrecked sailors. " (11)

Once cleared of its native mangroves, neighborhood infrastructure of roads and services was able to be completed in the northern parts of Miami Beach along Biscayne Bay. This

area was sub-divided and quickly became prime properties for the wealthy clientele that Carl Fisher sought to lure to the City.

As has been well documented, it was the genius of Carl Fisher that made Miami Beach the special place it remains to this day. On so many levels - planning, design, architecture, landscaping and marketing - the brilliance of his entire plan shines forth. Once the land had been filled in and the sea walls constructed, roads designed and constructed and landscaping installed, Fisher was ready to sell properties for development.

“Carl Fisher was primarily interested in selling his land to create a community of wealthy winter residents. His approach was to build up a property, sell it at cost or borrow against it and then go build another....As he built more amenities, his land values rose. As he dredged up the bay to make it navigable, he literally created more real estate.” (1)

“Will Rogers once said of Carl Fisher...that “he made the dredge the national symbol of Florida.” (2)

“In order to appreciate that tropicality was an idea, and not necessarily a fact of the existing landscape, consider the efforts made in Miami Beach’s construction.

First, the native terrain of mangrove and palmetto had to be cut. Then the water’s edges were contoured with seawalls, giving the City its shape. Finally, suction dredges vacuumed up bay bottom and redeposited it. Miami Beach was transformed by the process into a table of bleached sand, neatly fringed and crisscrossed by canals, lakes and lagoons. Idealized nature was employed as an instrument of urban planning.” (3)

“The landscape was not so much designed as “engineered.” It was transformed to reflect what generations of Americans thought the tropics should look like, rather than a naturally evolved landscape. The pattern quickly spread up the coast, transforming coastal South Florida from would-be coconut plantation into promising resort suburbs.” (14)

“Idealized and inspired by Mediterranean sensibilities, Miami’s manufactured landscapes nurtured an Arcadian counter-civilization founded on sensory pleasures, beauty and leisure.” (4)

“Miami can be said to have multiple authenticity discourses. If the first decades of...the postwar era were spent locating Miami geographically, the later decades were spent defining it demographically.....Florida living engendered tensions, both inherent and created, in the juxtaposition of untrammelled nature and manicured gardens; in the contrast between a carefree escapist lifestyle and a more modest, minimalist existence; and by the paradoxical search for genuine through construction..These tensions ensure that no one idea of the city’s authentic self will ever dominate..” (5)

“...as late as 1924, the North Beach area was still largely a wilderness outside the city limits of Miami Beach. “ (12)

“North Beach did not become a part of Miami Beach until July 1, 1924. On that day, nearly ten years after the incorporation the City, its northern border was moved from near 46th Street to its current location at 87th Terrace.” (13)

“The incorporation of North Beach into Miami Beach may even have been planned by Fisher to improve the development prospects for his own areas.” (15)

“In less than a decade (1919-1929), the physical topography of North Beach had been transformed from wilderness to real estate. Its new lines were established, although the area hardly benefited from the manic development that characterized other Florida boom towns. Originally outside the Miami Beach city boundaries and remote from its concentration of amenities, the district was still characterized by its isolation.” (16)

North Beach’s distinct layering of elements - oceanfront hotels, retail corridors, apartment districts and neighborhoods of single family houses—were already in place, if thinly populated, by 1945.” (17)

- (2) Association with the lives of persons significant in the city’s past history:

CARL FISHER

A beautifully enticing cityscape of fanciful hotels was created by Carl Fisher in Miami Beach, and which is now unfortunately demolished. These hotels illustrated in architectural form the dream that Fisher had for his City, and the dream that brought so many one-time tourists to Miami Beach as permanent residents.

Fisher built five hotels on the island. Three of them were on the western shores along Biscayne Bay - The Flamingo Hotel, the Nautilus Hotel and the King Cole Hotel. However it was the Nautilus and the King Cole which assisted in opening up the North Bay Road neighborhood for development.

In order to develop interest amongst visitors Fisher constructed his hotels to draw potential customers to his new city. Once tourists arrived in Miami Beach they were attracted to the proliferation of various local sporting events - the polo grounds, the speedboat races, the beach and the golf clubs. And they were attracted to purchasing property.

“When determining where to build his latest hotel, Fisher again chose the bay side of Miami Beach. it was his idea to build hotels in places that were unlikely to be developed. The oceanside was seen as prime land for estates. And as part of his thinking, Fisher wanted hotels on the bay side because that was where he was conducting his huge boat races and polo matches. The Flamingo at 15th Street was at the southern edge his racing course; the Nautilus, just above 41st Street, would be on the northern leg. Also Fisher moved his polo fields from where they originally were located just south of Lincoln Road near Alton Road. Land in the Lincoln Road area was becoming much in demand, and Fisher found it economically smart to sell the land in lots and move his polo grounds north where land was not selling just yet.” (6)

In a letter from Carl Fisher to Frank Seiberling dated February 3, 1919 and found in the History Miami archives, Fisher outlined his plans for the future of Miami Beach.

These plans included ‘*various schemes which can be worked out.*’ the properties included all of the property belonging to the Tatum Brothers - approximately 5 miles plus Fisher’s properties and the then undeveloped property to the north - partly occupied by today’s north Bay Road. The letter continues to say that “*\$1,500,00.00 would purchase the property and fill it, lay out the roads and do the first planting. For this sum you could also lay out an additional golf ground.*” (7)

FLAMINGO HOTEL

The Flamingo opened on New Years’ Day 1921 and originally had 200 rooms and baths in each room. Exterior awnings softened the architecture and lent the building a romantic appeal.

“What made the Flamingo unique was the dome at the top of its 11-story high central tower. Lit at night, with changing colors, it was a landmark. (8)

NAUTILUS HOTEL

The Nautilus in 1924 at Biscayne Bay and 43rd Street was designed by Schulze & Weaver Architects, who later designed the Roney Plaza Hotel in Miami Beach. ..During World War II the Nautilus served as a military hospital. After the war it was used by the Veterans Administration, and then in 1949 the building became the Mount Sinai Hospital. The Nautilus was demolished in 1968.

KING COLE HOTEL

“The King Cole Hotel was built in 1925 on the south bank of Lake Surprise at 47th Street and is the northernmost of Fisher’s hotels in Miami Beach. Designed by Kiehnel & Elliott Architects it contained only 60 guest rooms and was designed in the Mediterranean architectural style with the legend of Old King Cole predominating throughout especially in specially commissioned paintings of the “jolly old soul” in various roles.” (9)

“In opening the King Cole and the Boulevard hotels in 1925, his (Fisher’s) dream for Miami Beach was coming closer to fulfillment. He, and his colleagues, had carved a city from the jungle, built streets, bridges, homes, hotels and gardens, seen it become the playground for some of the country’s richest people, and brought it to the forefront of tourist attention...Like The Nautilus, the King Cole served as a military hospital during World War II. Later it housed the Miami Heart Institute, but the original King Cole building was demolished in August, 1965.” (10)

NORMAN GILLER (see section 5)

- (3) Embody the distinctive characteristics of an historical period, architectural or design style or method of construction:

MiMo

Miami Mid-century Modern (MiMo) Architecture was designed and built in the era of the 1940’s through the 1960’s. it was a time of post-war economic prosperity. The exuberance of the architecture mirrored the mindset of the times. Also known as post-war modern, this architecture expressed the optimistic outlook of the USA after the end of World War II in wildly exuberant architectural details and structural forms.

“Randall Robinson and Teri D’Amico created the term MiMo - short for ‘Miami Modern’, for Floridian mid- (20th) century architecture designed for the pursuit of happiness, profit and shade.” (18)

“MiMo is a manifestation of a dream: post-World War II society’s faith in progress and a future that rolled ahead endlessly like a shiny new stretch of Interstate.” (19)

This residential building is a noted example of the Mid-20th century modern style of architecture popular in the 1950’s when this home was designed and constructed.

This residence contains many typical mid-century modern details, including:

- * Asymmetrical facade
- * 3’-0” deep cantilevered rounded roof overhangs *
- * Decorative main entrance and garage doors clad with aluminum colored paint.
- * Slumped brick decorative highlights.
- * Built-in planters
- * Original jalousie windows at Porch
- * Plate glass picture windows

Norman Giller says in his book “Designing the Good Life”:
“I remember mid-century Miami as a modern city, full of fresh ideas and exciting opportunities. Thousands of transplants eager to start new lives in an optimistic, postwar world had begun to call i home. Thousands more tourists were visiting each season... perhaps more than anything, Miami Modernist architecture was designed to reflect and respond to the area’s sensational natural environment. True to modernist form, my mid-century designs were influenced as much by what surrounded a structure as what needed to be placed within it..” (27)

(4) Possess high artistic values:

By its nature as a modest residential structure, this one story home is not grandiose, but admirably reflects the artistic values and design influences of its time - with a dash of charm.

This residence located at 6001 North Bay Road in Miami Beach, Florida is a classic example mid-20th-century modern architecture. The house was designed by the noted mid century

Architect Norman Giller in 1951 and originally contained 4 bedrooms and 3 bathrooms. The home has been renovated to now include three bedrooms and three bathrooms. The structure rests on concrete piling and also contained a tiled roof.

The exteriors of the residence have been renovated by the current Owner as much as possible according to the original architectural plans. These recent renovations have been coordinated by Ira Giller Architect, the son and architectural partner of Norman Giller, of Giller & Giller Architects.

The asymmetrical front (west) elevation features a decidedly modern look with facade highlights of 'Grey slumped brick with deep raked joints.' This better emphasized the horizontality of the facade elevations.

The roof is clad with flat white cement tiles, which gives the home a vaguely 'Bermudian' look. On the front facade the entire side of the garage was clad with the grey slumped brick and provides a theatrical backdrop for landscaping.

The roof eaves are 3'-0" deep and constructed of rounded stucco on metal lath and provide streamlining for the building.

The front entrance door and the garage door are designed with diagonal flat trim to highlight these areas. This design has been repeated on the new front gate door which has been designed by Giller & Giller Architects to complement the historic designs.

Original windows were aluminum awning type windows. These have been replaced with newer impact windows since the awning type windows are no longer code compliant. A notable detail is the one-way mirror used at the front door to screen visitors..

The original interiors of the home have been renovated and re-organized to bring the home more up-to-date.

- * The interior walls surrounding the former "Living Porch" and "Dining Room" have been removed in order to provide a single large Living / Dining space.
- * The wall of glass jalousie windows has been removed from the Porch and replaced with impact windows and doors.
- * The Kitchen has also been completely renovated and opened to the Living / Dining area.

- (5) Represent the work of a master, serve as an outstanding or representative work of a master designer, architect or builder who contributed to our historical, aesthetic or architectural heritage

NORMAN GILLER ARCHITECT (1918 - 2008)

"Norman Giller was a quiet innovator in MiMo Architecture long before Morris Lapidus moved to Miami Beach." (20)

"Norman Giller's firm designed a remarkable range of buildings - and created one of the most widely imitated building types in the United States - the two story motel....a building type that became so common it is virtually invisible in the built environment." (21)

"He was one of the first to introduce air conditioning to south Florida..and PVC plumbing piping...and the introduction of space-saving flat-slab concrete construction. In 1957 his practice was ranked by 'Architectural Forum' magazine as the 10th largest architectural firm in the country by volume.." (22)

"He had six offices in Central and South America, traveled throughout Canada and Europe and worked from Pensacola to Key West in Florida. By his own count, he designed 11,000 buildings...worth more than \$100 million." (23)

"Born in Jacksonville in 1918, Giller pieced together a patchwork education in architecture, including correspondence school, a stint in the navy, a semester at the University of Florida studying with Florida's first licensed female architect, Marion Manley, and finally a degree from the University of Florida in 1945. (24)

"In the early 1940's he apprenticed for Henry Hohauser and for Albert Anis. Giller recalls working in Anis's penthouse office at 420 Lincoln Road: "He lived in part of the facility and the other part was his office and the drafting room. I would sit there and the ocean was in the background. There were no buildings between Washington Avenue and the ocean, so it was a clear view. (25)

"He drafted one of the first redevelopment plans for South Beach and was later instrumental in having Miami Beach create its own Design Review Board, on which he served as chairman." (26)

Norman Giller on the creation of the City of Miami Beach Design Review Board: *"In the late 1970's I began lobbying the City of Miami Beach to establish an independent architectural review board in order to advocate growth based on principles of good design and urban planning. The seven-person board, consisting*

of design and planning professionals as well as representatives of the community, would review all building plans to ensure that each project would contribute to the city's quality of life. By 1984, a Design Review Board had been appointed and its guidelines regarding building scale, orientation, and ornamentation began to upgrade the caliber of design throughout the city. I held the honor of serving as the board's chairman for nine years." (28)

In 1951 concurrent with the design and construction of 6001 North Bay Road, Giller was also working on the following projects:

- * Bali Motel, Sunny Isles
- * Coral Seas Motel, Sunny isles
- * Driftwood Motel, Sunny Isles
- * Fountainhead Motel, Sunny Isles*
- * Hotel Bombay, Miami Beach
- * Magic isle Motel, Sunny Isles
- * Norman M. Giller residence, Miami Beach
- * Tahiti Motel, Sunny Isles

ADDITIONAL REPRESENTATIVE PROJECTS:

- * Copa City Nightclub (with Norman Bel Geddes), 1948
- * Food Fair Storers, various cities in Florida 1955
- * Diplomat Hotel & Country Club, Hollywood, FL 1956
- * Carillon Hotel, Miami Beach, FL 1957
- * Giller Building, Miami Beach 1957
- * North Shore Community Center, Miami Beach 1961
- * Florida Atlantic University, Boca Raton, FL 196
- * Ocean Palm Motel, Sunny isles
- * Thunderbird Motel, Sunny Isles

- (6) Have yielded, or are likely to yield information important in pre-history or history;

This residence plays an important role in defining the residential development of the North Bay Road neighborhood of Miami Beach.

Historic designation of the property and preservation of the building will ensure that the historical record remains intact.

- (7) Be listed in the National Register of Historic Places

Although the structure is not presently listed in the National Register of Historic Places, it appears to have clear potential to be determined to be eligible for historic designation.

“The success of preservation in South Florida is a reflection of an increased interest in local history and the important role history has in our everyday life.....It is the visible reminders of history that give South Florida its unique character - - its sense of place. The most pervasive visual reminders of South Florida’s history and character are its older buildings. Without these buildings, these reminders, we lose an important visual yardstick with which to measure our accomplishments, our failures, and the overall change in character of South Florida.”

- (8) Consist of a geographically definable area that possesses a significant concentration of site, buildings or structures united by historically significant past enter or aesthetically by plan or physical development, whose components may lack individual distinction.

Not applicable to an individual historic site designation.

- (9) A building, structure (including the public portions of the interior improvement or landscape feature may be designated historic even if it has been altered if the alteration is reversible and the most significant architectural elements are intact and repairable.

While some exterior renovations have been completed over the years, the building retains its significant architectural elements on the two more public elevations facing towards North Bay Road and towards 60th Street. Newer impact windows have been installed at all window openings. Since this is a single family residence there are no public interior spaces to be considered.

IV. **GENERAL DESCRIPTION of BOUNDARIES**

The Property contains a one story residential structure located on the north-west corner of North Bay Road and 60th Street in Miami Beach, Florida 33140.

Property Address: 6001 North Bay Road
Miami Beach, Florida 33140-2038

Folio Number: 02-3215-003-0460

Legal Description: 10-11-22 53 42
LA GORCE GOLF SUB PB 14-43
BEG 18.4FTSW NE COR LOT 11 SE125
FT SW60FT NW125.02FT NE83.4FT POB
BEING PT LOT 11 BLK 2
COC 23315-4909 04 2005 1

Owner: Jack Finglass

Sub-Division: La Gorce Golf Sub PB 14-43

Lot Size: 60'0" x 125'-0"

Year Built: 1951

V. **GENERAL DESCRIPTION OF THE SITE IN CURRENT CONDITION**

The home consists of the residence plus garage. The original residence consisted of four bedrooms and three bathrooms. The existing residence consists of three bedrooms and three bathrooms.

Designed by the Architect Norman Giller and built in 1951 according to the City of Miami Beach Building Card, the original structure consists of concrete and concrete-block walls atop concrete piling. Dimensions of the structure are 38'-0" x 71'-0".

The main entrance building facade facing 60th Street is split into a tripartite composition. The western portion is notable with the blank side-wall of the garage clad with slumped brick on the first floor with the original master bedroom on the second floor.

The center portion consists of the main pedestrian entrance and Living Area. The eastern portion consists of a single double window. The gabled roofs cover all areas of the residence and are clad with flat white cement tiles. The entire design is very balanced and frames the main entrance.

The interiors of the residence have been altered from the original layout, in order to better accommodate newer ways of living. The original 'Living Areas' consisted of three separate rooms: the Living Room, Living Room Porch and Dining Room. Walls between these rooms have been demolished and this is now a single large Living Room area. The former jalousie windows in the Living Room Porch have been removed and new window areas and concrete block/ concrete walls have been constructed.

The original two eastern bedrooms with shared bath have also been renovated to include an expansive master bedroom and master bath and closets. The second floor former 'master bedroom' has been retained as originally built.

One of the wonders of driving on North Bay Road is the exuberant variety of architectural styles displayed from residence to residence. Each home represents the visions and designs of an eclectic variety of architectural designs throughout the years.

VI. **PRESENT OWNER**

The present Owner of the Property is the Applicant: Jack Finglass who has owned this property since August 16, 2013.

VII. **PRESENT USE**

The building has always served as a single-family residence.

VIII. **PRESENT ZONING**

Zoning Classification for this property is: RSR 0100 - Single Family City of Miami Beach

IX. **HISTORICAL BACKGROUND**

"Long before the incorporation of Miami Beach in 1915, even before the planting of Field & Osborn's coconut plantation along the Florida coast, the area now known as North Beach entered the annals of history with the construction of a U.S. Government lifesaving station on the beach at what is now 72nd Street." (38)

"Known as the Biscayne House of Refuge, and later as Coast Guard Station #209, it was one of five such structures built along the east coast in 1876 by the U.S. Federal Lifesaving Service, precursor to the Coast Guard. The House of Refuge was a two-story frame structure that served as a haven for shipwrecked seafarers and housed a keeper, and sometimes his family, who kept a lookout post from a wooden tower by the sea." (38)

“In 1882, soon after the House of Refuge was built, a coconut plantation was established along the coast here by New Jersey entrepreneurs Elnathan Field, Ezra Osborn, and Henry Lum. They purchased about 60 miles of oceanfront land extending from Key Biscayne to Jupiter, Florida, and planted it with over 300,000 coconuts that were brought by boat from the Caribbean. The importation of the coconuts was overseen by Hamilton Pierce, keeper of the Biscayne House of Refuge at that time.” (38)

“The House of Refuge, situated on this property, remained in use until 1926 when it was heavily damaged in the September hurricane and subsequently demolished.” (39)

“As times changed, property values rose, and the Coast Guard left the site idle and overgrown, many appeals were made for the release of this land from government ownership, but the original 1875 decree prohibited its sale. Finally in 1941 the Coast Guard exchanged this property for the site of its present station on Causeway Island, and the land between 72nd and 73rd Streets came into the possession of the City of Miami Beach.” (39)

“In the meantime, the areas to the north and south of the government tract had been developed by various pioneers and speculators.” (40)

It was interesting that as development of the former House of Refuge property proceeded, that the identity of the original inhabitants were identified:

“It was in the course of land clearing for Altos del Mar #4, 5, and 6 in 1923 that traces of the true original settlers of North Beach were discovered: a burial mound containing numerous skulls that were later determined to be those of the Tequesta Indians.” (40)

“Despite its long and rich history, North Beach has always seemed the stepchild of Miami Beach. Many published texts fail to even mention it. The north end of the City was slower to develop than the south; although the land itself sold well here in the 1920s, it seems that little was built on it for many years. With this view of past events, several causes become apparent.” (41)

“the early land usage of the oceanfront strand between 44th and 60th Streets, which is no longer evident today. This was ‘Millionaires’ Row,’ where Carl Fisher sold large tracts of beachfront land to wealthy northern industrialists for their winter estates.... Today the private estates have all been replaced by a stretch of high-rise apartment buildings commonly called ‘Condo Canyon.’” (42)

The streets and properties for sale along North Bay Road were already existing in 1920 as shown in the Miami Beach map on page 34 of this report, showing the streets and all of the property lots for sale within the newly contoured shore lines that Fisher had created.

X. **ARCHITECTURAL BACKGROUND**

Since the architect of this residence Norman Giller lived and practiced architecture in Miami Beach until so very recently, we are fortunate to have his words and opinions on many subjects of interest in this site designation.

All of the following quotations are taken from Mr. Giller's book; "Designing the Good Life: Norman M. Giller and the development of Miami Modernism" by Norman M. Giller and Sarah Giller Nelson, published in 2007:

"In the 1950's Miami meant glamour, glitter and excitement." (29)

"I have always believed that architecture does not develop in a vacuum; rather it mirrors the people of its time. The conclusion of World War II ushered in an era of great confidence and prosperity. Millions of veterans, low-interest government loans, the availability of materials, and the evaporation of construction moratoriums spawned economic booms, baby booms, and building booms." (30)

"Since my midcentury approach to architectural design arose out of and reflected these exuberant postwar conditions, I preferred to use the term contemporary, rather than modern, to describe my designs...The postwar years were a dynamic, happy period, and my clients and I wanted the structures we were creating to fully embody these 'contemporary' sentiments." (30)

"In order to meet the enormous pent-up demand, I relied upon...using materials and technologies developed during World War II that had been refashioned for civilian use. As a result, my 'contemporary' buildings expressed the forward-looking vision shared by many Americans at that time....Equally important, my designs needed to respond to Miami's subtropical climate." (31)

A number of confluences came together after the end of the second World war in 1945, which dramatically influenced how architecture was designed and constructed. Norman Giller was one of the first architects to understand and incorporate these elements architecturally into the total mix.

AIR CONDITIONING

"In the days before air-conditioning design parameters for buildings were very different...As the postwar market for air-conditioning surged, Miami experienced a building boom unparalleled in its history..." (32)

“As air conditioning was transforming the local economy, it was also altering the way South Florida’s buildings were designed. The increased demand for cooling systems led architects to re-think window locations and sizes, building elevations, and floor plans...Due to the extensive impact it had on South Florida, air-conditioning was, perhaps, the single most important technology introduced to the region in the postwar period.” (32)

AUTOMOBILES

“As the incorporation of air-conditioning changed the building design and process, automobile travel transformed America. “ (32)

“The profound impact that self-powered vehicles had on society captured the imagination of architects and urban planners challenged with accommodating the technology to the built environment.” (33)

PLANTERS

“Planters supplied a permanent means of incorporating greenery into the architecture of a home or building. Fixed planters and urns were integral components of Frank Lloyd Wright’s Prairie-style house designs.” (34)

TEXTURES

“Combining textures and patterns was particularly fashionable during the postwar period. Architects and designers often broke up stretches of smooth plastered walls with smaller sections of dense, more expensive materials, like stone, brick, or glass mosaic tile. “ (35)

CRAB ORCHARD STONE

“Crab orchard stone is a rock mined in Tennessee that was popular in postwar Miami, and a particular favorite of mine. The stone could be cut into bricks and stacked to create a low wall or planter, or sliced into thinner panels to be laid out flat on a wall. The textured surface, natural patterns, and slight color variations of polished crab orchard stone panels added a bit of distinction to otherwise empty walls.” (35)

ALUMINUM

“..postwar advances in fabrication and finishing methods reduced aluminum’s cost and weight, while at the same time increasing its performance.” (36)

CURVES

“Curves are an eye catching way of balancing the flat features of a structure...Whereas speed was the essence of the Streamline aesthetic, exuberance was fundamental to MiMo.” (37)

XI. PLANNING CONTEXT

Cities evolve and change over time due to an array of circumstances. Historic Site designation will aid in the achievement of preserving the character and architectural integrity of historic buildings for future generations, and will help to protect historic buildings, streetscape and open space for inappropriate or undesirable alterations.

The review and approval of projects for historic sites under the City's Design Guidelines and the Historic Preservation Ordinance will ensure smart development which is sensitive to the unique aesthetic character of the sites and respectful of their early origins.

The North Bay Road neighborhood is evocative of the growth of Miami Beach and its incorporation of various 'contemporary' architectural styles from generation to generation. A snapshot of North Bay Road in the 1930's would have produced a radically different profile from the North Bay Road of today.

This site designation is one step towards the preservation of today's historic residential context on North Bay Road, as well as the preservation of the work of a master architect of the South Florida mid-century modern architectural style architecture - Norman Giller of Miami Beach.

XIV. **BIBLIOGRAPHY NOTES**

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- (2) Miami Modern Metropolis: Paradise and Paradox in Midcentury Architecture and Planning, Allan T. Shulman editor, 2009, p. 108.
- (3) Ibid., p. 110
- (4) Ibid., p. 116
- (5) Ibid., p. 130
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- (7) Ibid., p.58
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- (10) 'Miami Beach' by Howard Kleinberg 1996, p.98
- (11) Historic and Architectural Resources of the North Beach Community (1919-1963) by City of Miami Beach Planning & Zoning Department, 2008 page 2.
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- (16) Ibid.
- (17) Ibid., p.13.
- (18) 'Beyond the Box - Mid-century Modern Architecture in Miami and New York', Municipal Art Society of New York, 2001
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- (20) Ibid., p. 92.
- (21) Ibid., pp. 90-92
- (22) Ibid., p.92
- (23) Ibid.
- (24) Ibid., p.93

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- (25) Ibid.
- (26) "Renowned MiMo architect Giller Dead at 90" Miami Herald May, 2008
- (27) "Designing the Good Life: Norman M. Giller and the development of Miami Modernism" by Norman M. Giller and Sarah Giller Nelson, 2007, p.146.
- (28) Ibid.
- (29) Ibid., p.1.
- (30) Ibid., p.3.
- (31) Ibid., pp.3-4
- (32) Ibid., pp. 11-12
- (33) Ibid., p.7
- (34) Ibid., p.19
- (35) Ibid., p.23
- (36) Ibid., p. 25
- (37) Ibid, p. 29
- (38) 'Ninety Years of North Beach' by Carolyn Klepser, 2005, p.1
- (39) Ibid., pp. 1-2
- (40) Ibid., p.3
- (41) Ibid., pp. 8-9
- (42) Ibid., p.9
- (43) Courtesy 'Lost Miami Beach' by Carolyn Klepser, 2015
- (44) Courtesy History Miami
- (45) Courtesy Florida Memory Collection of the State of Florida
- (46) Courtesy History Miami Archives
- (47) Courtesy: "Designing the Good Life: Norman M. Giller and the Development of Miami Modernism" by Norman M. Giller and Sarah Giller Nelson, 2007

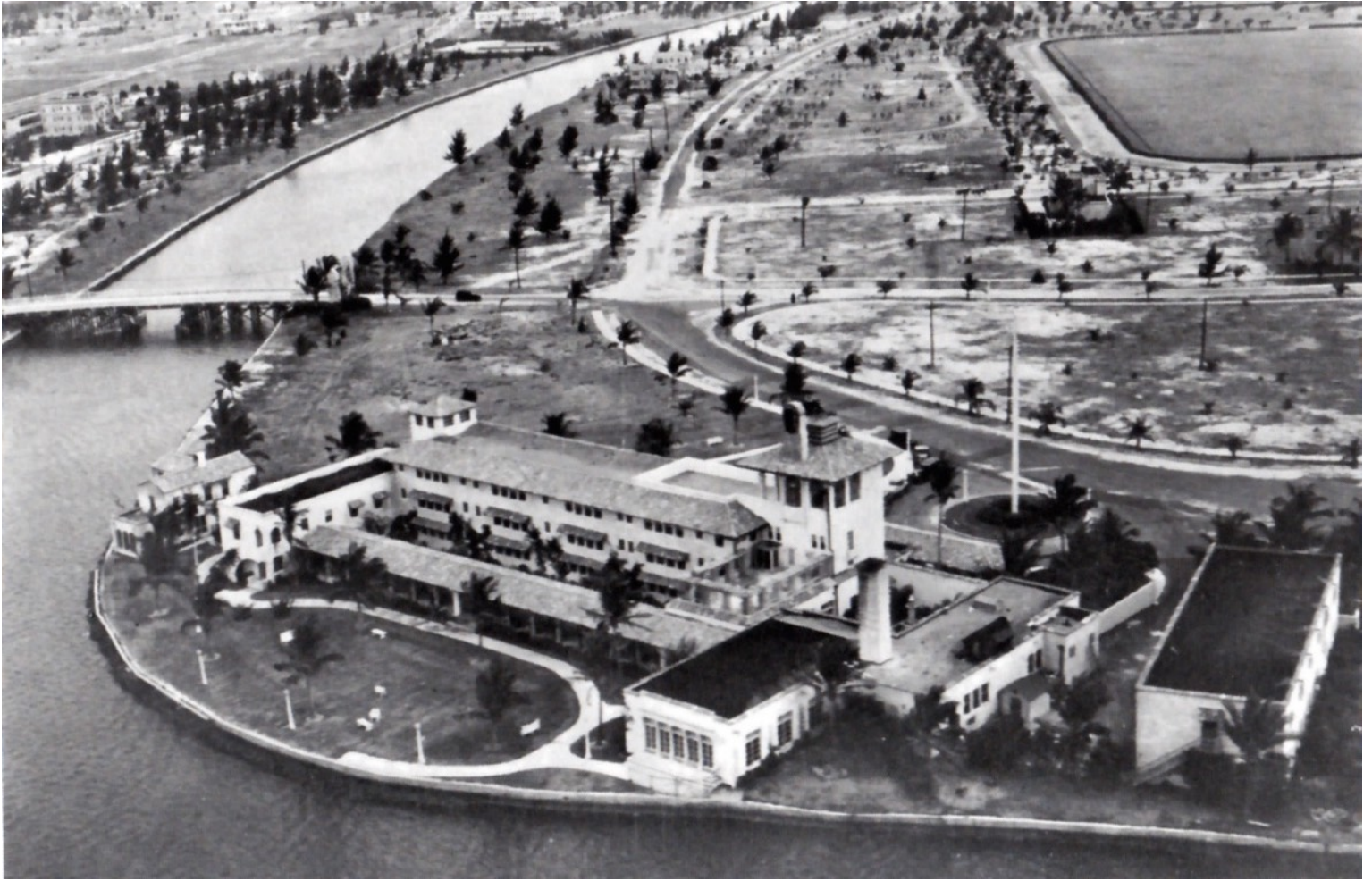
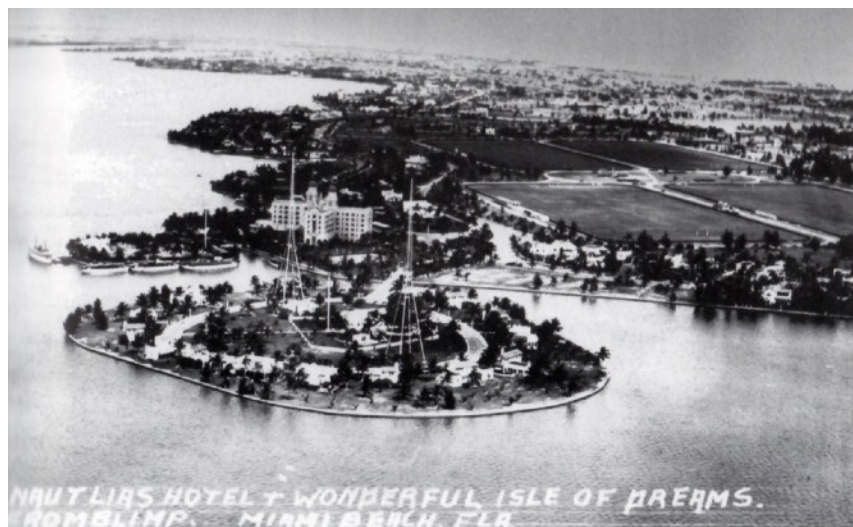


EXHIBIT 'A': HISTORIC PHOTOGRAPHS

ABOVE CIRCA 1920'S AERIAL VIEW OF THE KING COLE HOTEL, WHERE THE BISCAYNE WATERWAY MEETS LAKE SURPRISE (43)

LEFT: CARL FISHER

BELOW: 1945 VIEW OF NORTH BAY ROAD BEHIND THE NAUTILUS HOTEL WITH MIAMI BEACH RADIO STATION WIOD (WONDERFUL ISLAND OF DREAMS) TRANSMITTING TOWERS ON ISLAND IN FRONT.



Miami Beach, Florida

America's Winter Playground

The Carl Fisher Hotels



*Florida's
foremost resort
hotels*

The Nautilus

Geo. S. Krom, Mgr.
Opens Jan. 3rd

The Flamingo

C. S. Krom, Mgr.
Opens Dec. 15th



The King Cole

Wm. M. Gale, Mgr.
Opens Dec. 15th

The Lincoln

B. Lundberg, Mgr.
Opens Nov. 1st



THE CARL FISHER HOTELS, ADVERTISEMENT CIRCA 1920'S (4

EXHIBIT A:



ABOVE - 1931 VIEW FROM CARL FISHER HOUSE LOOKING SOUTH
BELOW: 1931 VIEW FROM CARL FISHER HOUSE LOOKING EAST (46) SHOWING RESIDENTIAL
DEVELOPMENT ALONG NORTH BAY ROAD





EXHIBIT A:

ABOVE - FORMER BAYSIDE HOME OF PRESIDENTIAL CANDIDATE JAMES M. COX ON NORTH BAY ROAD (43). (DEMOLISHED)

BELOW: MILLIONAIRE'S ROW ON COLLINS AVENUE CIRCA 1930'S (46) THIS AERIAL PHOTOGRAPH IS EVOCATIVE OF THE AS-BUILT CONTEXT OF MIAMI BEACH RESIDENTIAL NEIGHBORHOODS OF THE PERIOD



6001 NORTH BAY ROAD



1995 NEIGHBORHOOD AERIAL PHOTOGRAPH

6001 NORTH BAY ROAD



2005 NEIGHBORHOOD AERIAL PHOTOGRAPH

6001 NORTH BAY ROAD



ABOVE: 2016 NEIGHBORHOOD AERIAL PHOTOGRAPH
BELOW: 2021 NEIGHBORHOOD AERIAL PHOTOGRAPH



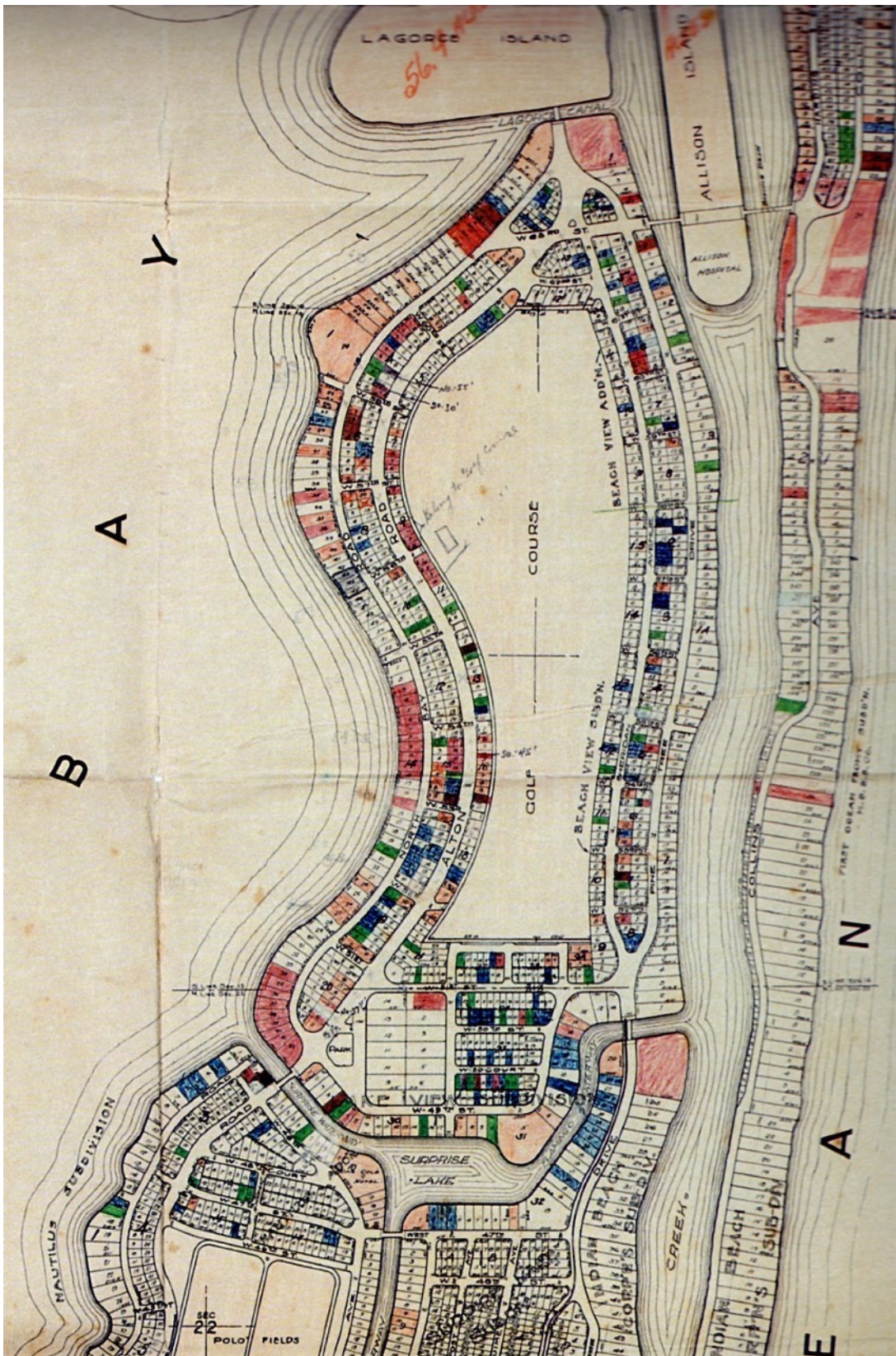
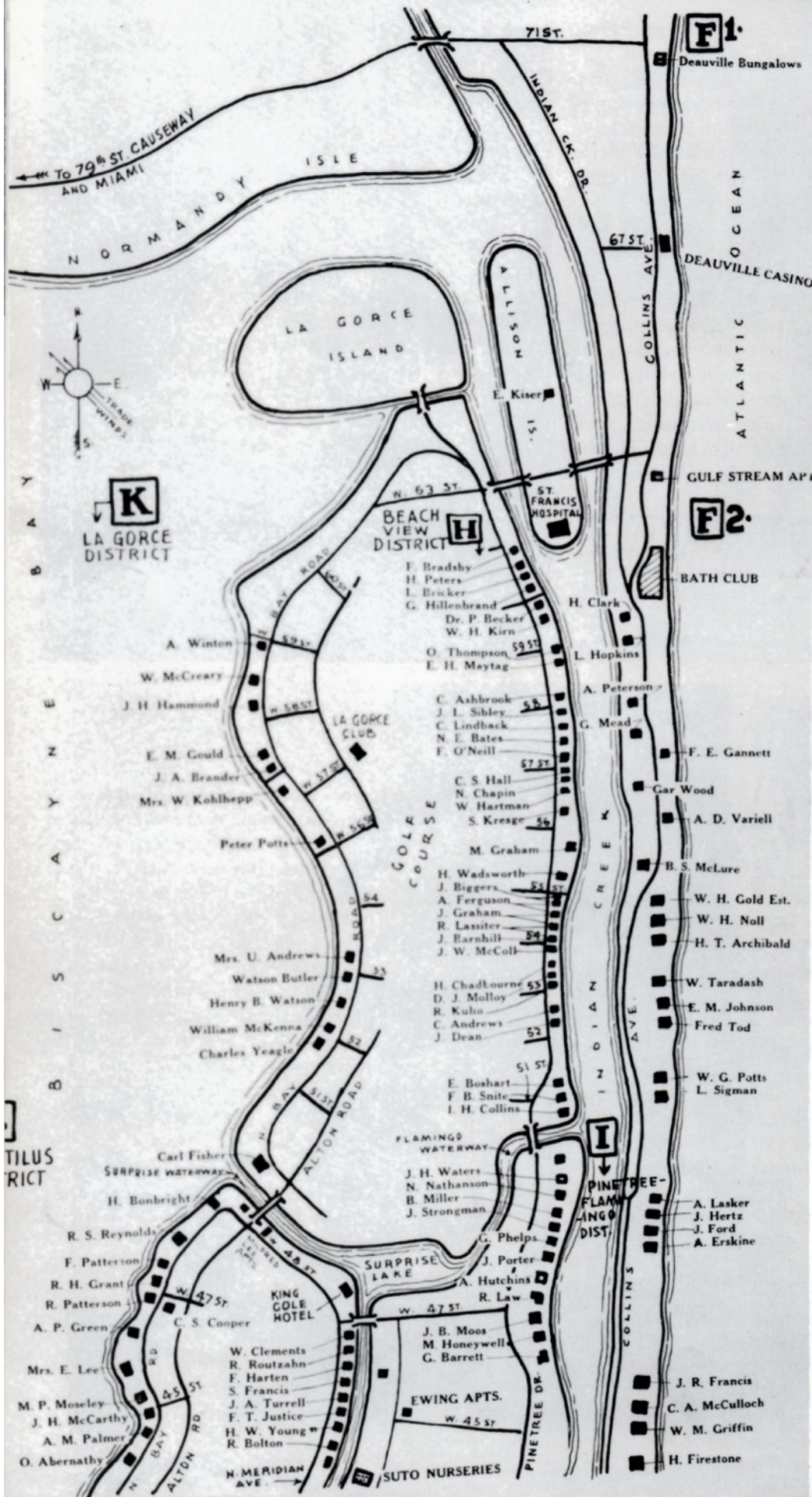


EXHIBIT C: 1920 MIAMI BEACH REAL ESTATE MAP SHOWING PROPERTIES FOR SALE
COURTESY MIAMI BEACH: BLUEPRINT OF AN EDEN by MICHELE OKA DONNER & MITCHELL J. WOLFSON

6001 NORTH BAY ROAD

RCE, PINE TREE AND OCEAN FRONT DISTRICTS OF MIAMI BEACH



1932 REGISTER OF
PROMINENT PERSON'S
HOMES
BY FRANK F STEARNS



ABOVE - 5020 NORTH BAY ROAD: FORMER HOME OF CARL FISHER

BELOW: 5360 NORTH BAY ROAD (DEMOLISHED) : SHOWING TYPICAL FRONT ELEVATION FACING THE WATER IN MIAMI BEACH. MANY MIAMI BEACH HOMES WERE DESIGNED WITH TWO FRONT





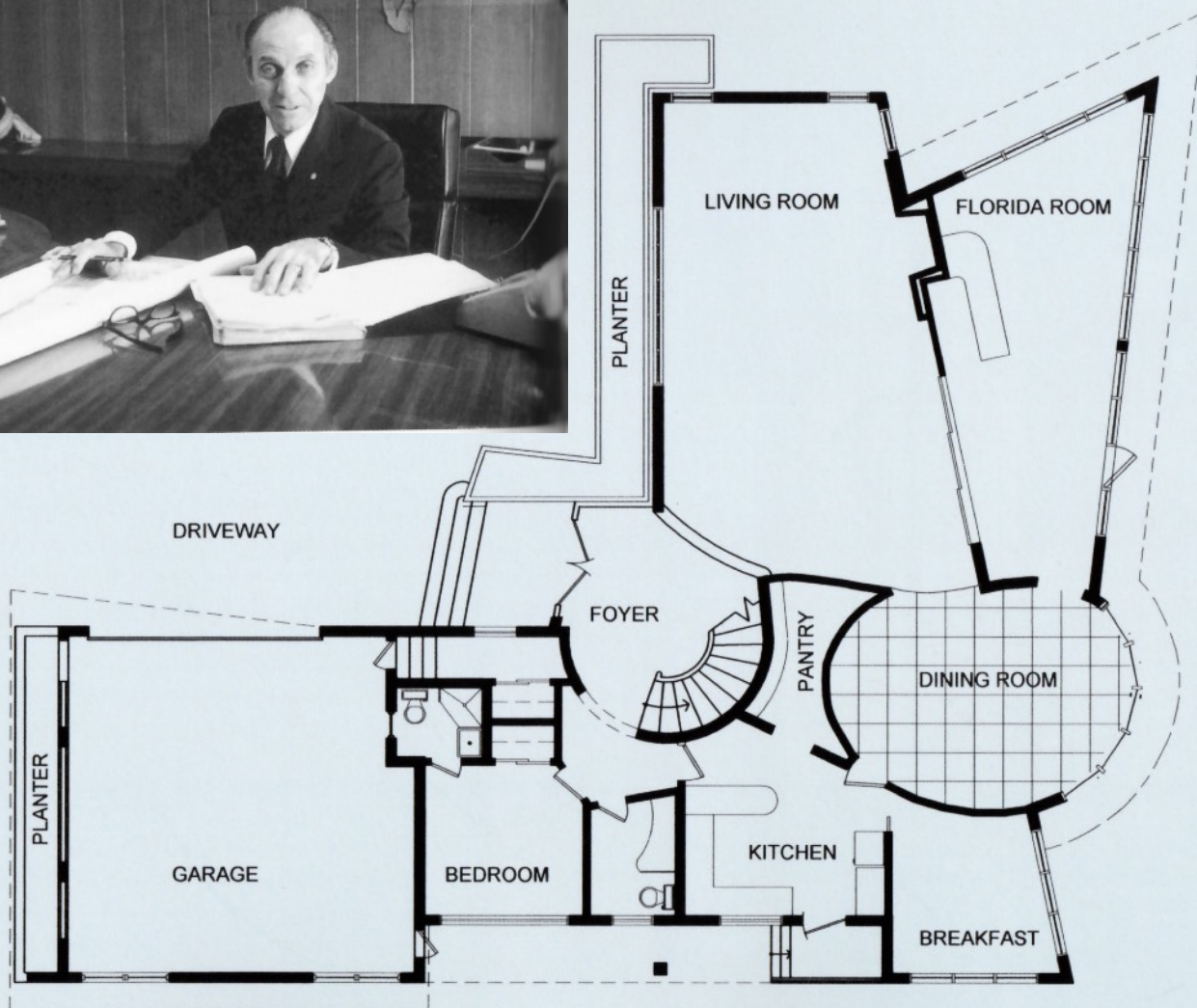
DOORS - ONE LEADING TO THE STREET AND ONE LEADING TO THE WATER.

NORMAN GILLER ARCHITECT

UPPER LEFT: FOOD FAIR STORES circa 1950's

MIDDLE LEFT: NORMAN GILLER ARCHITECT.
CIRCA EARLY 1970'S (47)

BELOW RIGHT: SHAPIRO RESIDENCE FLOOR PLAN, MIAMI BEACH 1948





NORMAN GILLER ARCHITECT

TOP LEFT DIPLOMAT HOTEL PORTE COCHERE (47)

LOWER LEFT: DIPLOMAT HOTEL, HOLLYWOOD, FL (47)

LOWER RIGHT: DIPLOMAT HOTEL INTERIOR LOBBY (47)

UPPER RIGHT: NORTH SHORE BAND SHELL, MIAMI BEACH,

Owner MR & MRS WALTER C. KOVNER		Permit No. 34930	Cost \$ 22,000.00
Lot 11	Block 2	Subdivision LA GORCE GOLF	Address 6001 Bay Road
General Contractor Robert L. Turchin		Bond No. 4815	Engineer J. P. Channing
Architect Norman M. Giller	Use RD	Area 14	Lot Size 60 x 125
Zoning Regulations:	Front 38'	Depth 71'	Height 22'
Building Size:	Stories 2	Use RESIDENCE & GARAGE - 4 bedrooms & 3 baths	
Certificate of Occupancy No.	Type of Construction #3 CBS	Foundation Concrete Piling	Roof Tile
PLUMBING Contractor # 31109	Rose Plumbing Co.	Sewer Connection 1	Date Jan. 19, 1951
Water Closets 3	Swimming Pool Traps	Temporary Water Closet 1	Date Jan. 29, 1951
Lavatories 3	Steam or Hot Water Boilers	Down Spouts	
Bath Tubs 2	ROUGH APPROVAL	Wells	
Showers 1	FINAL APPROVAL L. Rothman 5/4/51		
Urinals 1	GAS Contractor		
Sinks 1	Gas Ranges	Gas Frylators	Date
Dish Washing Machine 1	Electric	Gas Pressing Machine	
Laundry Trays 1	Gas Water Heaters 1	Gas Vents for Stove	
Laundry Washing Machines 1	Gas Space Heaters		
Drinking Fountains	Gas Refrigerators		
Floor Drains	Gas Steam Tables		
Grease Traps	Gas Broilers		
Safe Wastes			
AIR CONDITIONING Contractor #41477 Install 1, 1/2-ton Wall Unit: United Eng: \$150: May 12, 1953 6/2/51			
SEPTIC TANK Contractor			
OIL BURNER Contractor			
SPRINKLER Contractor			
ELECTRICAL Contractor #33613	Lywinger & Wirick	Date March 7, 1951	Feb. 1, 1951
Switches 30	Ranges 1	Temporary Service #33260	Lysinger & Wirick, Inc.
Lights 27	Irons 1	Neon Transformers	
Receptacles 36	Refrigerators 1	Sign Outlets	
	Fans 1	Meter Change	
	Motors 1	Centers of Distributions 3	
HEATERS	Water 1	Service 1	
Space 3	Appliances 2	Violations	
FIXTURES 27	Electrical Contractor		
By H. O. Rosser			Date 5/4/1951
FINAL APPROVAL			
Alterations or Discrepancies			

ALTERATIONS & ADDITIONS

OK, Plaag 5/26/1955
 Building Permits: #47581 C. E. Morgan: Install 2 - 1½ ton A. C. Units \$ 600 May 23, 1955

#458 Dade Air Conditioning 1- 3 H.P. Central Air Conditioning 2/20/69

#87512 - Grant J. Ostlund - interior remodeling as per plan \$4,000.00 9/7/71..

#00168 - Wally B. Walden - pressure clean and paint roof and exterior \$750.00 12/2/71

#00260 - Grant Ostlund - add decorative fence wood stoep and trellis \$800.00 12/15/71

#04990-Orkin Ext Co.-Fumigation-\$489-1-31-74

#28004 2/12/86 Biscayne Roof - reroof 32 sqs \$7,850.

#28263 4/9/86 Jorge Lamadria paint house exterior \$2,700.

Plumbing Permits: #48657 - Biscayne Plumb - 1 rgh 1 set bath tub - 2 rgh 2 set lavatory -
 1 rgh 1 set shower - 1 rgh 1 set water closet 10/5/71

#53369-Right Way Plumbing- 1 heaterreplace electric- 1-30-76

CANCELED 10-29th - (not paid)
 Electrical Permits: #43237 ~~Miller Electric Co. one light outlet, 1 appliance outlet.~~ Oct. 21, 1954 OK,
 Plaag 10-25-54

OK, Meginniss 11-8-#43300 Miller Electric...1 light outlet, 1 appliance outlet...October 21, 1954 OK, Plaag
 1954

OK, Plaag 5/26/1955 #44467 Astor Electric: one center of distribution, 2 motors May 13, 1955
 #55048 Astor Elec: 1 center of distrib, 1 motor(1HP), 1 motor(2-5HP) 4/26/60

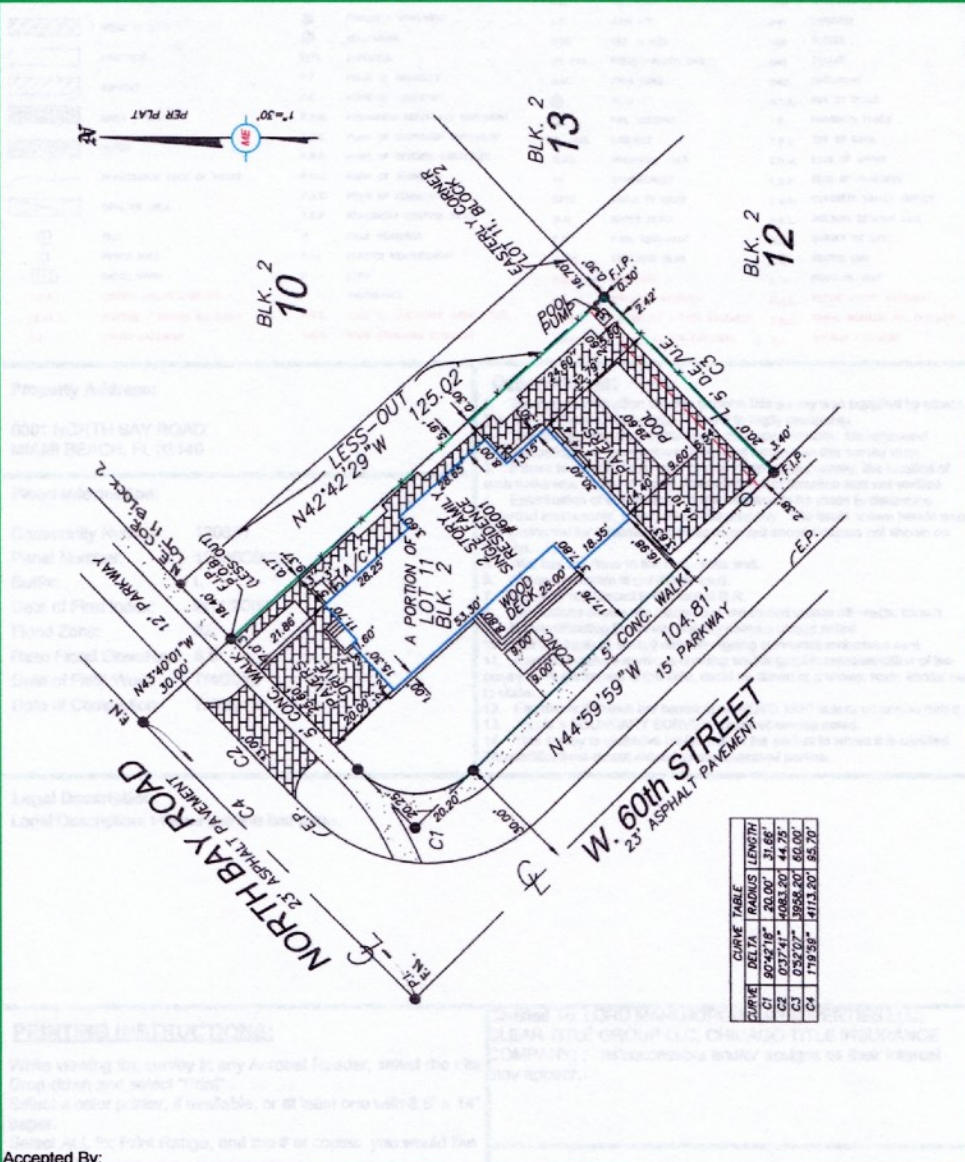
#66728 Coral Gables Elect. 1 Motor 0-1 H.P. 2/25/69

#69114 - Anchor Elect. - 8 switch outlets - 14 light outlets - 14 fixtures 9/16/71

6001 NORTH BAY ROAD

Ordered By:

CLEAR TITLE GROUP
LLC



CURVE	DELTA	RADIUS	LENGTH
C1	90°42'18"	20.00'	31.66'
C2	67°17'41"	4083.20'	44.25'
C3	63°22'07"	3958.20'	50.00'
C4	179°58'	4113.20'	55.70'

Accepted By: _____

Property Address: 6001 NORTH BAY ROAD
MIAMI BEACH, FL 33140

NOTES: PAVERS ENCROACH EASEMENT ALONG
SOUTH LOT LINE.

UNDER NO DELIBERATION, THEREBY CERTIFY THAT THIS BOUNDARY SURVEY IS A TRUE AND CORRECT REPRESENTATION OF A SURVEY PREPARED UNDER MY DIRECTION. THIS COMPLIES WITH THE MINIMUM TECHNICAL STANDARDS, AS SET FORTH BY THE STATE OF FLORIDA BOARD OF PROFESSIONAL LAND SURVEYORS IN CHAPTER 65B17-6, FLORIDA ADMINISTRATIVE CODE PURSUANT TO 472.007, FLORIDA STATUTES.

SIGNED: Miguel Espinosa FOR THE FIRM
MIGUEL ESPINOSA P.S.M. No. 5107
STATE OF FLORIDA
NOT VALID WITHOUT THE SIGNATURE AND AUTHENTICATED ELECTRONIC SEAL AND/OR
THIS MAP IS NOT VALID WITHOUT THE SIGNATURE AND THE ORIGINAL RAISED SEAL OF A LICENSED SURVEYOR
AND MAPPER

MIGUEL ESPINOSA LAND SURVEYING, INC.
10665 SW 190TH Street
Suite 3110
MIAMI, FL 33157
PHONE: (305) 740-3319
FAX #: (305) 669-3190
LB # 6463



Survey: A-40710

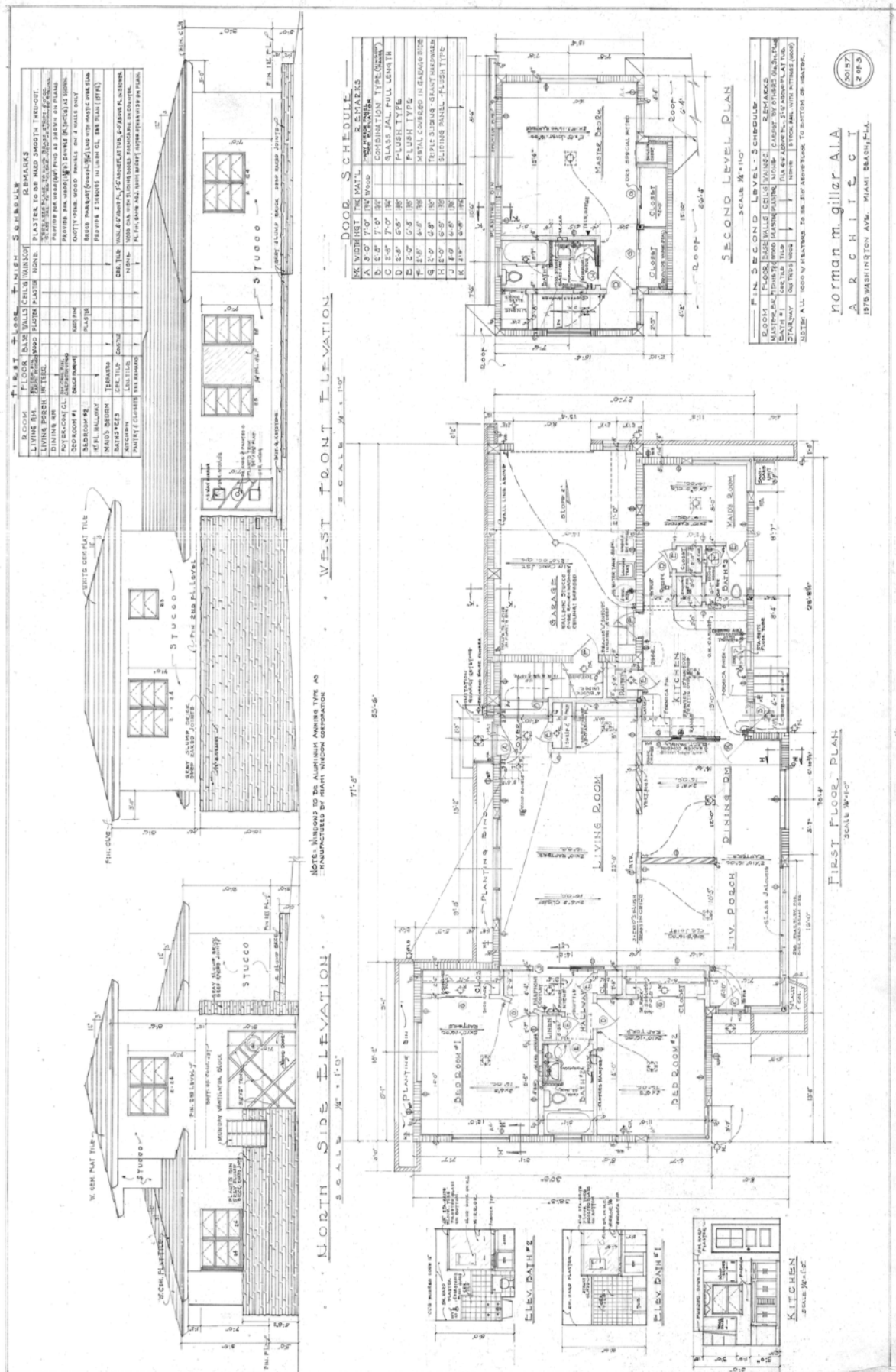
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Page 1 of 3 Not valid without all pages.

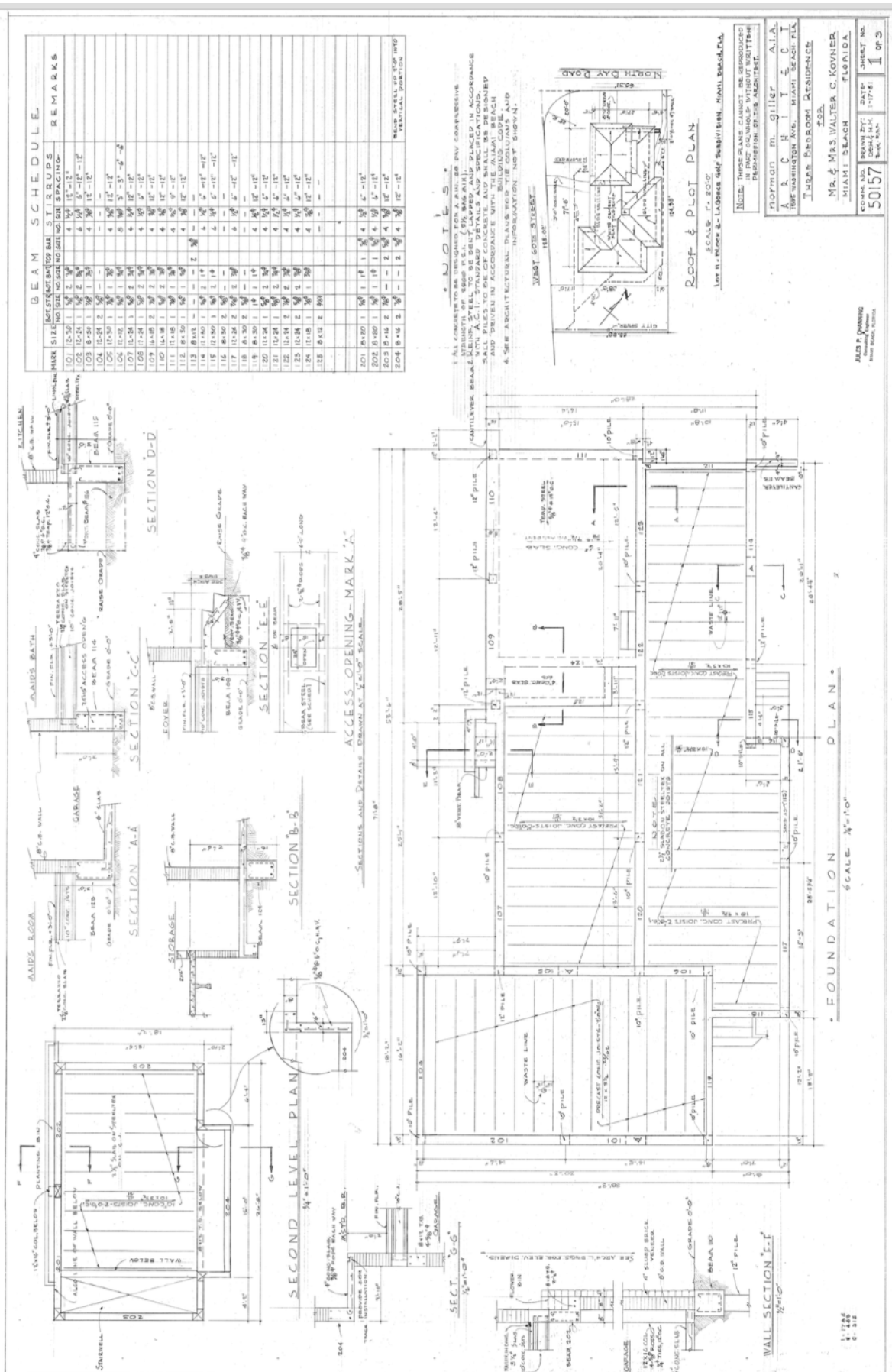
PROPERTY SITE PLAN



ORIGINAL 1951 ARCHITECTURAL PLANS 3: NOTE THAT THE RESIDENCE ORIGINALLY HAD TWO BEDROOMS ON THE FIRST FLOOR WHICH HAVE SINCE BEEN CONVERTED INTO A SINGLE MASTER BEDROOM.

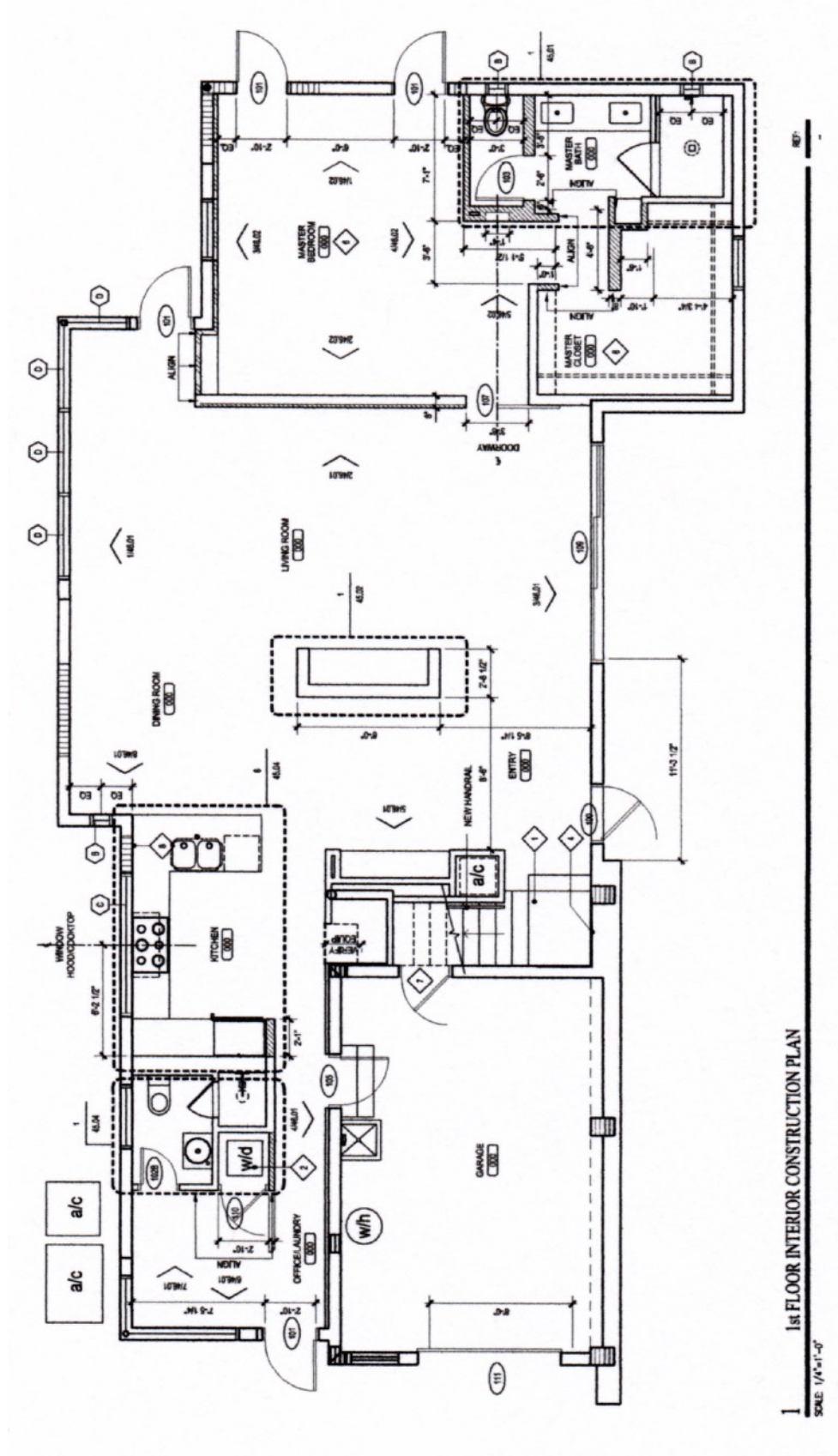


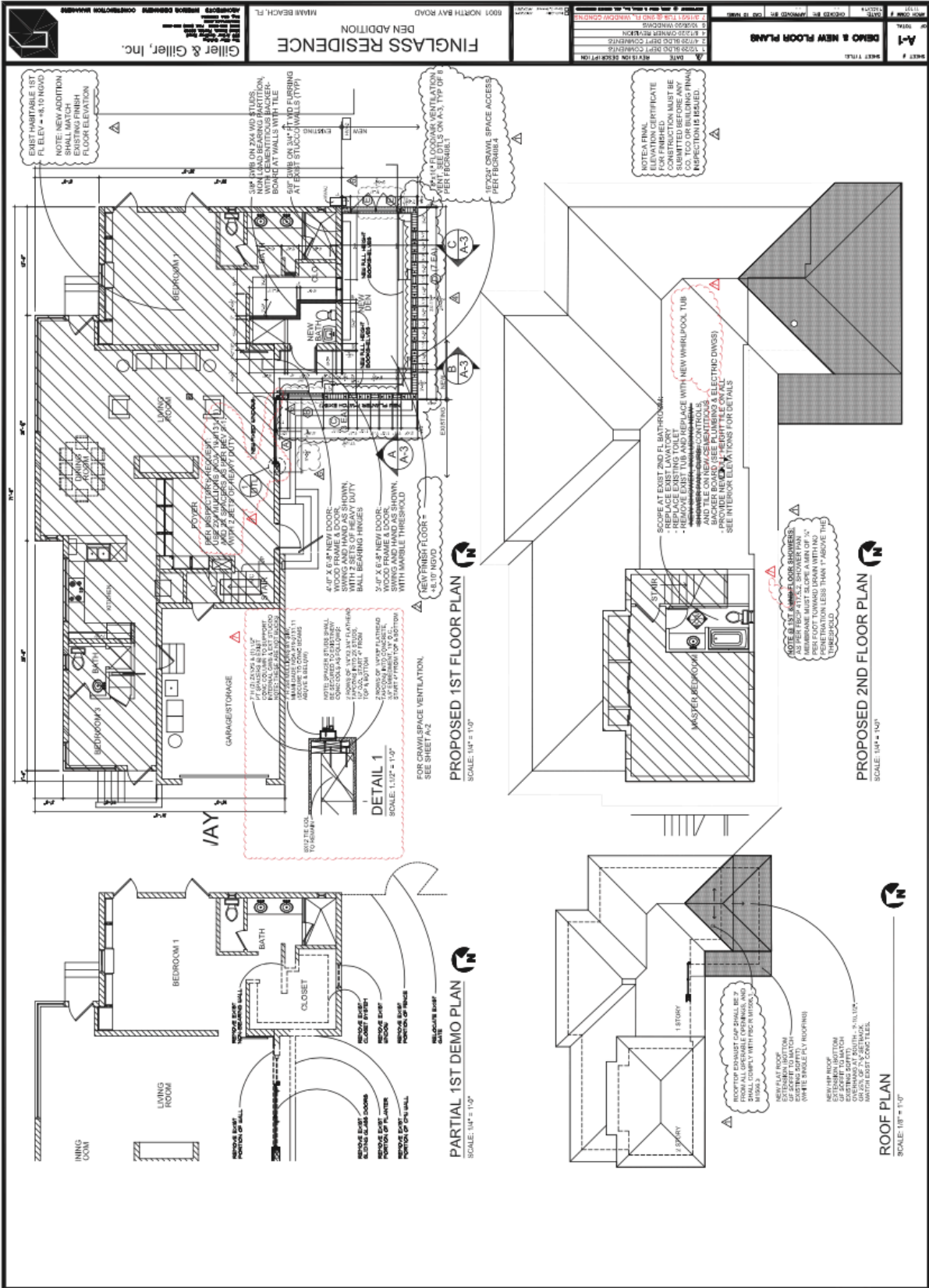
2013 FIRST FLOOR RENOVATION PLAN



6001 NORTH BAY ROAD

2021 ARCHITECTURAL CONSTRUCTION PLAN SHOWING EXTENT OF NEW ADDITION







2016 PHOTOGRAPHS AT FRONT (SOUTH) ELEVATION





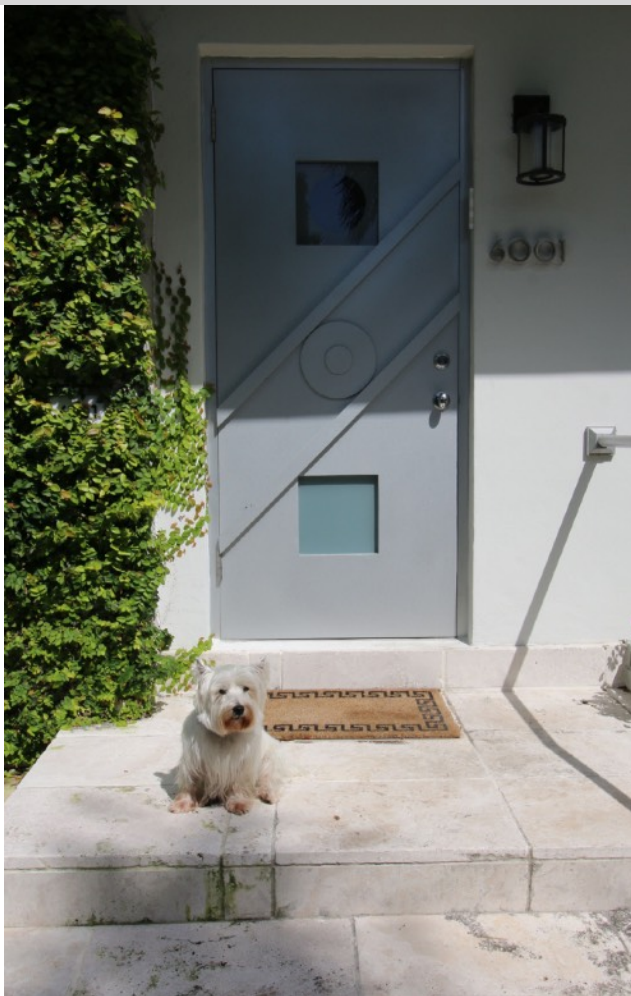
2021 VIEW OF SOUTH (FRONT) ELEVATION

PHOTO ABOVE: ENTRANCE TO SECRET GARDEN



PHOTO BELOW: THE SECRET GARDEN





TOP PHOTO: FRONT DOOR TO RESIDENCE, 2016 WITH
SPENCER GUARDING THE ENTRANCE.



LOWER PHOTO: FRONT ENTRANCE GATE TO PROPERTY, 2016
FROM 60th STREET

2021 PHOTOGRAPHS OF NEW 2021
ADDITION

THE SERIES OF SMALL SQUARE
WINDOWS WAS ORIGINALLY INSPIRED BY
THE DESIGN OF THE WINDOWS AT THE
KITCHEN, AS CAN BE SEEN IN A
PHOTOGRAPH ON THE FOLLOWING
PAGE.



6001 NORTH BAY ROAD



TOP PHOTO: 2016 PHOTOGRAPH of NORTH (REAR) ELEVATION WITH ORIGINAL WINDOW DETAIL OF THREE SMALL SQUARE WINDOWS LOOKING FROM THE KITCHEN TO NORTH BAY ROAD.

WARDS

LOWER BELOW: EAST ELEVATION FACING POOL AND DECK. THE NEW ADDITION CAN BE SEEN AT THE EXTREME LEFT (SOUTH) SIDE OF THE ELEVATION WITH THE TWO NEW WINDOWS.





2016 WEST ELEVATION (ACCESSED DIRECTLY FROM NORTH BAY ROAD)



2016 INTERIOR PHOTOGRAPH 2016 INTERIOR PHOTOGRAPH 1



2016 INTERIOR PHOTOGRAPH 2016 INTERIOR PHOTOGRAPH 2

