

The Ritz-Sagamore Project

Application HPB 21-0457

Rebuttal to the Certificates of Appropriateness prepared by

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

Rebuttal I Prepared for The Ritz-Sagamore Project By:

Deborah Desilets RA
VVAA INC
1233 Lutterloh Road
Tallahassee Florida 32305

Submitted To:

Sobe Sky Development Team

Dec 9, 2021

"Twenty-five years ago, I received from the State of New York a document officially making me an architect. Three years before, I had completed my studies in architecture at Columbia University. Those three interim years were not only an apprenticeship in the practice of my profession; they were three years of revelation and discovery. In the then cloistered fastness of Avery Hall at Columbia, we had heard rumors and caught glimpses of a new modern form of architecture; but our instructors and professors were adroit in instilling in us a love and respect for classic and historic styles. Like good guardians they protected and shielded us from the grossness and crudity of the "Vulgar" new style. I remember vividly, the only lecture devoted to the modern movement, in a course in Architectural design given by Dean Boring, the Head of Avery at that time. Like innocent young ladies in a carefully guarded seminary who must sooner or later be lectured on the facts of life, we were given a glimpse of modern architecture in a most surreptitious manner, all the while Dean Boring making us feel as if we were being exposed to something almost unclean. He felt that, since we would be confronted by "modern" in the cold outside world of architecture, we might as well know something about it and so be ready to do combat. We had been trained in the finest Beaux Arts tradition and had been nurtured carefully and studiously to carry aloft the flaming torch of fine architecture. It was because of this background that I say that the three years between graduation and certification were ones of revelation and discovery.

Ours was probably one of the last classes to be graduated, whose entire curriculum was in the classic Beaux Arts tradition. The classic orders and Vignola were subjects on which we cut our architectural eye teeth. A thorough grounding, not only in history, with the Senior and Junior Professors Hamlin, but perspectives, shades, and shadows (stereotomy not to be forgotten), were the stuff of which our dreams were compounded. Fine arts, a reverence for historic styles, and renderings done with care and devotion were what fashioned our designs. In spite of the years, I still recall the pleasure of my first successful Chinese ink wash and almost sensual delight of rendering the delicate curves of the Ionic order. It was against such a background that I first began to see and comprehend the contemporary movement in architecture.

The 1925 World's Fair in Paris was my first glimpse of the exciting new frontiers. Hungry for a closer association with this new free untrammled architecture soon led me to Wright, Corbusier, Gropius (the Bauhaus), Sarranien, Mies van de Rohe and Dudock. There were others in all parts of the world, and I just could not get to see enough published examples of their work. Forgotten were the exquisite volutes of the ionic capitol and the graceful entasis of Greek columns. The crisp carvings of Grinling Gibbons and the classic richness of Bernini and Sir Christopher wren were filed away in the archives of memory. Here were wide challenging frontiers; a new architecture was being developed and I wanted to work in this uninhibited new style.

All styles could be employed from the sheer simplicity of Van der Rohe (Tugendhat House) to the flamboyant remnants of Art Nouveau—the prismatic massing of Dudock, the rugged flatness of Gropius. *There were no barriers or restricting rules.* I feel that I have grown along with the great majority of the architectural profession.

Whether it was my classic training, or my personal taste, I frankly admit that my own work has always tended to the flamboyant or romantic, if such a thing is possible in contemporary architecture."

THE
Morris Lapidus™ COLLECTION



"Style is not permanent. Beauty -that which Vitruvius called Delight- is!" Morris Lapidus

Beauty and the Beach

December 9, 2021

Dear Members of the Board,

It is my belief as an architect associated with the works of Morris Lapidus that he would enjoy a project of this type on Miami Beach—it fits in with his idea that the Beach should be a laboratory for design. For that reason, I feel that the importance of this project—the true nature of this project which is being planned—as a jewel on the ocean is a real win-win for the city and the clients. It is the start of an awakening to a new level of residential lifestyle on Miami Beach. Oceanside living just became more than desirable—possible.

The site becomes remarkably interesting because the new arrangement of building offers lush grounds connecting to Lincoln Road and ending this infamous pedestrian strip with a very desirable walkable city. Of most interest is really the engagement of the street life with the building and a celebration of the tropical lifestyle here. Breezes, light, and sea form the background for a lush, jewel toned existence: a desire shared by all. First conceived as a convention hotel site by Igor Polevitsky, The Sagamore/DiLido Residence finishes the site in greenery and glittering light. Adding now the Sagamore Hotel and with residence—one central to Miami Beach at the edge of LRM on the Ocean Drive—delivers a jewel finish to the end of Lincoln Road.

The Board has the opportunity with this project to lift the potential of walkable city to a new level. The urban streetscape and lush pedestrian experience expand into a remarkable recreational lifestyle on the grounds of the residence that will flourish as a living bookend to Lincoln Road. The new residences will have a walkable city at their feet from ground to city. And will be able to share in the vibrant flourishing cultural arts of the area. An emerging area where Theaters dot a district known for its performances and theatrical Morris Lapidus. Miami Beach thrives -- from sea to street with an artistic café lifestyle in a tropical paradise.

I had a privileged conversation with Morris Lapidus once regarding the fifty' s in Miami Beach. Such was his success here that Singapore in the 60' s, invited him to tell them how and what would make a great city of Singapore. He was there when courageous leaders thought beyond being merely picturesque. Morris Lapidus spoke of the lessons he learned on Miami Beach: he knew that as a laboratory of design the place would flourish. That it is contrasts between buildings that makes a real city modern city. He strove to explain that architecture was for the people and the times they lived in. Please people, give them a lift; life is good, dare better. We as a city, and you as our diverse and talented voice in design, have a moment in your sights to allow our architectural heritage –as a laboratory for design-- to continue. The dream of a city by the sea with New Residences to set the pace for the new millennium.

Deborah DeSilets RA
VVAA INC **Morris Lapidus TM**

Dear Reader:

Both the Ritz-Carlton and Sagamore properties are contributing buildings in the locally designated Historic Museum District and the Nationally Registered Lincoln Road and Art Deco District. As such the project for the New Sagamore-DiLido Residences is subject to review by the Miami Beach Historic Preservation Board. To begin the discussion, I would like to add my notes regarding the development of this district.

Historical Perspective:

When in 1912 Carl G. Fisher began dredging muck from the bottom of Biscayne Bay, he changed an eco-system forever and created a city from a jungle. Making the first road in his subdivision, which he called Lincoln Road, Fisher decided that his hotels were to be on the Biscayne Bayside and the Residences would be placed on the Atlantic Ocean or at the East. Fisher began making his Lincoln Road and then his home thereby creating the spine for his first residential neighborhood. In time on this dredged land appeared the first residence of Carl G. Fisher and next that of his neighbor and friend, Frank Seiberling. The two estates were built next door to each other, on either side of Lincoln Road. They were in effect *the first neighbors in this area*. These two residences on the Ocean, flanked on their sides by Lincoln Road, marked as the First Fisher Plat.

At the time of the emerging neighborhood the prevalent style was Spanish Mediterranean. In 1915, with enough people in the neighborhood, the City of Miami Beach was formed. By 1922 more buildings were added including, an enclosed tennis court, shops, a school, a community center, and a church. Very soon the first city district and a neighborhood were defined. When the Miami Hurricane #1 came in 1926 leaving wreckage, the residents of this eleven-year-old city, struggled to revive itself. With the collapse of the economy in 1929 there was a lull in growth, yet soon new neighbors moved into the neighborhood. By 1933 a brave New Yorker came to Miami Beach and slowly developed the city along the spine of Lincoln Road. By 1953, eighteen years after his arrival in Miami Beach, Harry Sirkin would be the single largest landowner on Lincoln Road and property in the premier vicinity of the beach or bay.

Sirkin Family Properties:

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 Master Planning: Center Hotel and Office Building (later the DiLido Hotel)

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 where the Delano & Shelborne Hotels are today

1953 DiLido Hotel

Harry Sirkin was well on his way to defining a Mini-Sky-scraper Skyline with Igor Plevitsky as his sole architect. With the development of his properties, the development of a Moderne style of architecture began in this area of Lincoln Road, and prime locations at Collins and Alton. Over an eight-year period, the current site would progress in a three-part development plan. First, the Town and Beach Club; next One Lincoln Road Retail and Office Building; and third The DiLido Hotel. As Plevitsky was no longer in Florida, Grossman was given the job as architect, yet the

operator, Cohen required that Morris Lapidus design the hotel. From notes and discussions with Mr. Lapidus on the project, he was more than the interior designer as noted in the rebuttal. The signage, the egg crates for the windows, the handling of the exterior skin and shading devices, the columns at the Collins side, and the porte-cochere at the Collins Road all evidence the vocabulary of projects done by Morris Lapidus. This would be the last project of Morris Lapidus as a "hotel doctor" in Florida. Though not working on full-scale projects in Florida, In New York Lapidus was a licensed architect and was engaged in many projects of varying scale and complexity in the Catskills Mountains; most notably Kutchers, Grossingers, The Concord and New Rochelle. The roster of projects proves that he was doing more architecture prior to the Fontainebleau than considered by many; and he cites this to be "his first real building" where all his theories were employed. In the lens of history, the DiLido hotel could be considered a mini-convention center hotel. As the DiLido held all the functional components of the Catskills Hotels as well as the components Polevitsky planned for—pool and cabanas, nightclub, office and retail, hotel, and residences.

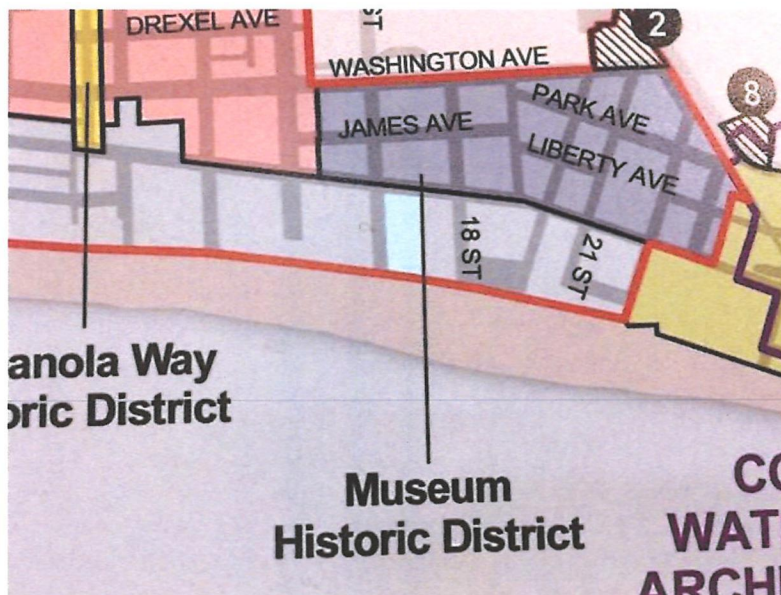
Precedence 1: Past as Prologue

Carl G. Fisher built his residence on Miami Beach and marked the plat for his friend to have a house next door. The Fisher House was a Lickin' Chicken place until the 60's, the Seiberling house was demolished to make way for the Sagamore by Albert Anis. Lapidus had collaborated with Albert Anis at the Nautilus on Miami Beach.

In 1945, Harry Sirkin hired Igor Polevitsky to create a Master Plan for the site minus the Sagamore. for a multi-use Convention Center that would be called the Center Hotel and Office Building. Sirkin wanted to go slow and opted not to build the integrated mixed-use building—a truly novel idea at the time—but started with the Town and Beach, in 1945, later on the One Lincoln Road, in 1946; then the upper floors, in 1950, and finally the DiLido Hotel in 1953.

Today we honor this first neighborhood as being a part of the Museum Historic District.

With the New Residences the site is coming home to offer again a residential lifestyle.



Precedence #2: The Ocean is an Edge not a District

Inside our city, districts offer containment by "creating a character of conformance: facades, signage and streets are the same. When Kevin Lynch provided his points, edges, nodes, districts, and landmark as a way to sense a city, he gave urban planners with an ability to make "places." Within his seminal work, the book, "the Image of the City," Lynch explains how the imageability of a city is constructed. The following quote elucidates this idea:

Lynch explains that "**cities are divided up into different areas depending on the characteristics in that area, usually extensive in size.** And that great paths like coastal plans are different than the streetscape that we engage in daily. Lynch explains that "everywhere and every day the mind makes mental notes of everything around us, and our brain remembers things in our urban environment as a way of guidance and security as the concept of "place legibility." By looking over different concepts and isolating different areas and distinct features of a city, including busy shopping streets and places of interest, made them so appealing to all types of people. Everyone is different in remembering various aspects of a city and things stand out more to one person as they do to other; each person has a different mental map to the other, depending on this aspect which they found interesting.

Mental maps could change, whether it is a building, structure, sights, or even smells or sounds which they can relate to that specific area of a city. These mental maps differentiate to every individual but can be understood in their own way. These are defined by Lynch as "*a network of paths edges, districts, nodes and landmarks.*" The main routes which people take throughout a city, the "paths" can be expressed as roads, "trails" and "sidewalks." Everything else which is not included in the "path" group is expressed as the city's "edges." *Prime examples of edges are walls and coastal paths.*"

The edges of the coastal plan do not make the same "edges" as a city scape. Districts in a City end at the edges. And for Miami Beach, the edge is the rear property line on the ocean side. The paths That have emerged along the rear of the buildings are incorporated into the vegetation, are scaled by the gates, and low bathhouse of the pools. The buildings as they are now on the ocean vary in material, textures, solid and void in a manner that reacts and acts with this coast edge. The image of the city from the ocean side is different just by virtue of its place on the ocean. It is not in a city; it is the edge of a city.

The city has shown by the existing structures that have emerged in the past 20 years that rear facades are not the "contributing façades" of the streetscape. And that innovation in design is encouraged. Which can be seen in the dynamic change of material surfaces that are used in the curtain walls of the tall building built from 2003 forward. Innovative ideas in glazing have ushered in our iPhones with Gorilla Glass to low e-transmissive glass perfect for environmentally sensitive coastal zones. Glass is the material of choice.

Precedence #3: PLACEMENT OF BUILDING ON SITE

Constructing the New residences to the rear where there is a non-character defining elevation is the best use and understanding of the Historical Specifications. The building does not interfere with the character of the streetscape.

The rear elevation on the site is the least traditional and character defining. The new residence has been pulled away from the existing structure to give space between them visually and functionally. The rear elevation of the new Residence and the building sides are in character with the surrounding building on the ocean side.

Precedence #4: Two Houses, Two Residential Towers

There were originally two houses flanking the entrance to Lincoln Road. With the new residential tower, the two residential towers will again mark the entrance to Lincoln Road. The Decoplage and the New residence are precedents for the scale and size which is being presented in the new project. There is an equalizing and a demarcation of the entry to Lincoln Road which enhances its prominence.

Precedence #5: Landmarks

The original residences were bookends at Lincoln Road; there was also a dock in the water as a landmark from sea. The edge of the ocean requires landmarks to point *the way into the city*. The "openings and closures of the cityscape" read by the height and scale of the buildings. The new residence on the site fits in with the scale of the surrounding buildings. There is an openness of the coastal edge. The new building will be a bookend for Lincoln Road. Also, it joins the Setai, a similar glass building, on the coastal edge where The Setai is a landmark for Collins Park

With these two buildings, the skyline of the coastal edge of beach, reads as a denoting the two ends of the Historic Museum District. Along the beach, it could be said, this district "exists between the two glass towers." It could also be said, "the entry to Lincoln Road exists at the two buildings flanking the opening in the path." The paths, edges, nodes, districts, and landmarks are well marked from the Ocean side making it easy for people to orient themselves into the building. And in a city where buildings are our friends, they make nice couplings in a skyline.

Precedent #5: Privation of Light

The usage of light is measurable. Shading by vegetation is measurable and creates a loss of light by shadowing. If the use of direct light by the owner, as witnessed at the National, has been "shaded" for such a time that it is no longer a requirement within an area, than that light requirement is not substantiated by use. "The privation of light must be enough to render the occupation uncomfortable according to the ordinary notion of humankind." If the light has already been removed by the owner of the opposing property than the light was uncomfortable to begin with. The logic of needing it now is in excess of the functional use as demonstrated on the pool surrounds. The ambience of the pool has been to shade and lower the amount of light surrounding it.

Has humankind changed in their desire for direct light as skin cancer and causes of such harm have been revealed? Now, there are particularly good reasons for the shade and vegetation devices in the pool and maybe humankind has shifted their understanding of comfort.

The pool itself is longer in length—almost three times that of pools in the area. It seems an unfair burden to require full light along the full length when the opposing team employs shading and vegetation to lower the light.

In effect the shading by vegetation and physical forms shows a precedent for less light in the opposition sites.

PRECEDENCE #6: MIMO

The need to educate about Mid Century Miami Beach Architecture is still pressing. In the 1950's architectural critics first engaged in the "critique of styles" and the architecture of Miami Beach and Florida at large was demised. And particularly the work by Morris Lapidus was ignored. In 2000 when MiMO was adopted as a term, this was the beginning of a turnaround in the appreciation for the midcentury style developed here. From Miami came a wonderful leisure resort style, which has led to the hotel style of home interiors today.

The same is true with Lincoln Road, the first pedestrian mall in the nation when four hundred such malls were being made in cities all over America. Lincoln Road remains the most intact and complete. For that reason, it has been awarded a National Register in 2012. The work to educate about MiMo continues and will require the public to appreciate and embrace this style as we also allow new styles to breathe life and energy into our city. Morris Lapidus felt strongly that Miami Beach was a laboratory for design. And this is a legacy that we too must consider moving forward.

IN CLOSING:

This report concludes that the proposed Ritz-Carlton/Sagamore tower will be in scale with its surroundings. The building will be a bookend to Lincoln Road and will come full circle in the intended use of the site for residential that will bring people into the city.

This building has so many positive aspects consistent with the material process and evolution of the City of Miami Beach as a Laboratory for design; it has been course of our city development to promote individuality and excellency within an eye for innovation. This consistent arc of innovation in architecture is seen in the city we live in. Building in our city are living conversations in architectural evolution, growth, and excellence

The site must be seen as joining forces for good in the ongoing conversation of the making of a city. The owners only seek what is rightfully theirs within the limits of the zoning law: as the height is allowed and is consistent in scaling with the historical examples it joins along the ocean cityscape. In fulfilling its promise to be a landmark from the ocean side, and point toward the city within, and draw people into the historically most prominent corner in all of Miami Beach. The passage of time and people at this place on the beach spans over one hundred years. The presence at this site is auspicious and needs to have such a marking form the ocean to reward its makers for their legacy in built form. Time has proven their excellent work and we continue this effort now.

The building proposed is consistent with the hopes and aspirations of the founding fathers and developers and citizens of Miami Beach. The site has met its date with destiny and in this millennium comes full circle with residences are planned for site. The site takes on the mark as the most prestigious corner in the middle of the district, at the edge of the ocean, in the space that holds the p prestige as the beginning of Miami Beach.

CONCLUSIONS

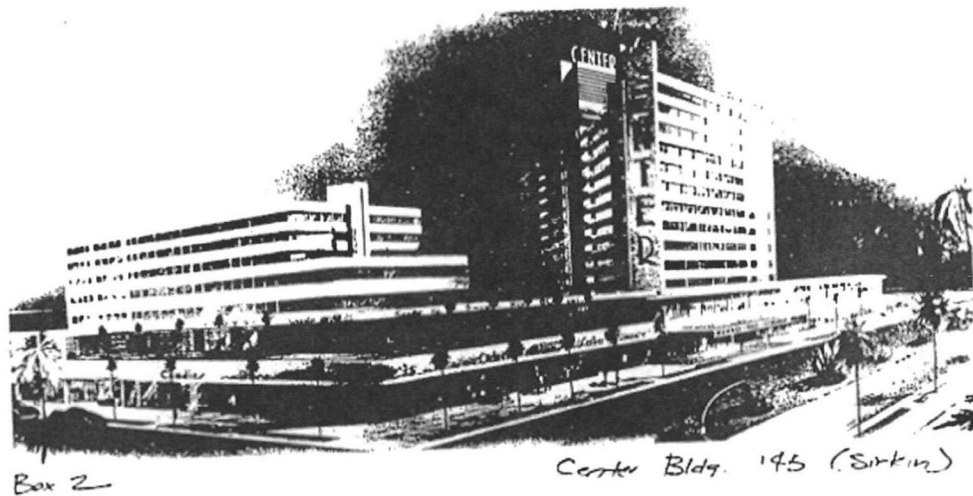
This REBUTTAL concludes with bullet points based upon the examination of architectural drawings for consistency with the criteria for historic properties. Foremost Historic Museum District ends at the property line at the ocean. This report suggests strongly that the people on this board reframe revisit the UNDERSTANDING OF DISTRICT and Edges of the District: two sides of the same coin. A Streetscape and Ocean scape are both vital to the image of the city.

In short, the following items are offered:

1. the functional use of light in the opposing sites has by choice evolved to accommodate the newly evolving comfort levels of the humankind for sunlight which has changed such, that the grievance uttered is mute in the face of the evidence of the functional change of use of light on the edges of the entire site and the pool area specifically.
2. Residences are the logical and historical use for this site, historically and now strategically, to get people to the beach at the heart of the city, Lincoln Road
3. The site has been emerging over one hundred years as a center of innovation an excellence
4. The style MIMO is emerging now as a premiere style of interest to the world of architecture
5. The new building is consistent with the history of this site being residential, being a place of innovation and evolving study in the ocean lifestyle that has yet to stop emerging and evolving.
6. this building is consistent in material form with the context as an edge in a district noted; where the evolving exploration in a glass as a material language of architecture has been promoted, researched, and encouraged.
7. this building is consistent with the zoning in this area for tall structures under two hundred'
8. this building is consistent with the use of light on the site and within the grounds and pools as termed comfortable for humankind is the evolving idea of comfort.
9. this building is consistent with the plans that were set forth by Igor Polevitsky, whose patron Harry Sirkin encouraged the youthful exuberance and experimentation of design allowing this site to shine as an overall plan for him to guide his development projects in the district that he was the largest landowner
10. this building illustrates the use of the edge on the ocean side as a laboratory for design
11. this building site proves that the emerging city is a process and always has been
12. Understanding the image of the city varies with the environment
13. View corridors in the urban city exist as serial perspectives in a framed space.

14. View corridors on the ocean side become wider as "View sheds" and are a wide-angle view
15. image of a city is defined by the pattern in the cityscape, drone photography or google work
16. To see the Image of the City "View sheds" are determined by field reconnaissance
17. street view corridors are different because the circulation is different: a grid is in the city
18. ocean views are more random as there is a linear edge at the ocean, a meandering path.
19. Streetscapes are full of perspectives and view corridors: the ocean is expansive and random.
20. A city streetscape acts as container: you feel within a district of built forms
21. The ocean and beach offer an expansive restorative "viewshed" as opposed to view corridors.
22. The water, sky and sand let a person feel they are in the world; The evolving universe is the container"
23. The aesthetics of the built forms on the ocean side are different; the different buildings we see on the beach show that. The MIMO aesthetics are less the drivers, and the modern buildings are exposing glass to the sea.
24. the residences *provide eyes on the beachfront* which increases the safety
25. safety is assured on the beach with iconic landmarks. Vital to a feeling of confidence is knowing where you are.
26. function of any new or existing structure goes back to the original function as a residence. As a site for the first Convention Center Hotel primary planned by Polevitsky for Harry Sirkin.
27. All the public interior spaces of the Sagamore are for art. Reconnecting with the modern roots as roots as the art hotel
28. adjacent structures and properties are in similar scale form the ocean side. This building fits in with the look of the ocean. And is not a visible distraction to the District Architecture and character at the street
29. The surrounding community is completed with this landmark building. The historic Museum District is marked as a greenway loop that the building denotes on the Beach at 17 and then at 21st the pie shaped historic district is between them.
30. This is the original Neighborhood with residential
31. The building adds safety as a locator in the City at the open beach to major boulevards of exit and "Particular attention shall be given to safety, crime prevention and fire protection, relationship to the surrounding neighborhood"
32. impact on preserving historic character of the neighborhood and district,
33. contiguous and adjacent buildings and lands are in the same mix: residential and hotel. The uses are copasetic.
34. Pedestrian sight lines and view corridors are different: on different edges or two sides of the environment. The City scape and the Ocean .
35. The massing does not hurt the long pool at the National. The long pool is in sun equal to the more comparable pool sizes next door. The pool is bigger than other pools that they saw is in shade is actually in sunlight due to the size about the same as any Their pool is four times the size of others. Their size helps in the SUN discussion. Some part is always in the sun: the part is equal to a comparable pool at the other hotels.

36. Due to Harry Sirkin and his architect Igor Polevitsky, the area's development pattern and architecture is reflective of its physical environment. And the current proposal fully integrates the environment into the grounds. As well the community is welcome as the "permeable" edges offer openings for community engagement.
37. This site is historically the beginning of the modern style. Harry Sirkin in this complex of buildings continued his preference for the current modern style of the times with his architect Igor Polevitsky. In the vast number of projects and the scale of this project at the DiLido Site, the look of Miami Beach was set. As this is the premiere corner and the first corner in the neighborhood block begun by Carl Graham Fisher and his friends. The stark change from the Mediterranean Style was a fresh Moderne style. This style made Miami Beach different. And that difference has been the engine in her success. A break with the tradition set the pace for our success today. Harry Sirkin dared to be bold and bet his money on a drastic break with the style in the decades before.
38. In the work on this site the aspirations of its original developers, immigrants from Russia, Sirkin, Polevitsky and Lapidus, changed the styles of Miami Beach. and the changing economic conditions of the nation and the local community. Made Harry Sirkin wary of building the overall plan Convention Center to soon; He planned a resort mecca destination here but took eight years to fulfill the overall plan. His plan gives us this passage of time and styles in one site. Very much the design laboratory.
39. The new residences presented very much lean into the concepts of Polevitsky which he called "the four envelops of the design procession" and others have called "the atmospheric envelope." The grounds of the Sagamore open to the environment as the residences float allowing a lush Florida tropical environment to be experiences. It is just this type of enclosure that "provided architectural solutions for Florida building types that bear the most significant aesthetic and functional issues of the emerging tropical city of Miami Beach."
40. This image a rendering of the original Polevitsky sketch for Harry Sirkin at the DiLido. Not the original concept employs four architectural styles to give diversity and interest to the large site.
41. The DiLido Properties have been the birthplace for most of the best examples of the style associated with the Miami Beach. And the style pioneered by Igor Polevitsky with Harry Sirkin and Morris Lapidus. As a laboratory for design this property has been at the forefront in every generation past. And going forward with this project it fulfills its destiny as a leader in design innovation and excellence.



Igor Polevitsky Concept Sketch for the Center, 1945

Just as Harry Sirkin--pioneer of the very Miami Beach style *that rejected the Spanish Mediterranean style*--said when asked about the future of Miami Beach he said:

"You can't take the sun and water away from Miami Beach. No place has a climate as good as ours. Even California cannot compare, it gets cold and damp in the wintertime. Miami Beach does have the best climate in the world. *It must remain the best place in the world to live.*"

Our architectural product must remain competitive and innovative to *remain the best in the world to live.*

In Final Analysis:

It is my belief that the original intent was innovative and was original, and the new residence fulfills the challenge of our modern times to be the same.

Glass is a modern material and will bring us into our future; our cell phones are a marvel because of glass. Just like the phone we carry; the city to be a modern city—at this moment—means glass. From the sand on our beach to the winds on our buildings we can marvel at this product of the 21st century and the shapes that we can embrace because of it. Glass buildings are the competitive building product in our modern times. And this modernity—a new modern—Will attract people to the heart of Miami Beach Lincoln Road it is less attractive.

I encourage this project be embraced by the Board. That the Board work with the POTENTIAL available to create a level of URBANITY that is commensurate with the needs of our larger public – the U.S. and the Americas – for conviviality and the corp d' esprit that is the Life on Miami Beach.

For all these reasons we share today, the owners stand their ground that this building is consistent with all aspirations, forms, use and circulation that has been on this site. We believe history is on their side. We ask you accept these plans as consistent with the mission and goals of the city we live in. And that by healthy discussion we make good neighbors of us all as in the beginning.