

MIAMI BEACH

PLANNING DEPARTMENT

Staff Report & Recommendation

Historic Preservation Board

TO: Chairperson and Members
Historic Preservation Board

DATE: October 11, 2016

FROM: Thomas R. Mooney, AICP
Planning Director

SUBJECT: HPB16-0062, **Possible Normandy Isles Historic District.**

A presentation by the City of Miami Beach Planning Department to the Historic Preservation Board of a Preliminary Evaluation and Recommendation Report relative to the possible designation of the Normandy Isles Historic District. The northern portion of the possible historic district is generally bounded by the southern lot line of the properties on the south side of Marseille Drive to the south, Ray Street and Rue Notre Dame to the west, the Normandy Shores Golf Course and South Shore Drive on the north and North Shore Drive and Bay Drive on the east. The southern portion of the possible historic district is generally bounded by Biscayne Bay on the south, Rue Versailles and Bay Drive on the west, the northern lot line of the properties on the north side of Bay Drive and 71st Street on the north and Indian Creek and Biscayne Bay on the east. If the Historic Preservation Board finds that the possible district area meets the criteria of the land development regulations for designation, it may instruct the Planning Department to prepare a Designation Report pursuant to **Section 118-591(b), of the City Code of Miami Beach.**

STAFF RECOMMENDATION

Instruct the Planning Department to prepare a Designation Report in accordance with the boundaries recommended by the Planning Department (**MAP 1**).

BACKGROUND

On September 9, 2014, the Historic Preservation Board directed Planning Department staff to prepare formal Historic Designation Reports for the proposed designation of the North Shore and Normandy Isles local historic districts, with modified boundaries (**MAP 1**).

At the September 10, 2014 City Commission meeting, the City Commission discussed the proposed North Shore and Normandy Isles Local Historic Districts and denied the designations.

At the July 13, 2016 City Commission meeting, the City Commission discussed the possibility of creating local historic districts within the boundaries of the North Shore and Normandy Isles National Register Districts and directed the Administration to begin the local designation process for the boundaries recommended in the draft North Beach Master Plan.

DESIGNATION PROCESS

The process of historic designation is delineated in Sections 118-591 through 118-593 in Subpart B of the Land Development Regulations of the City Code (Chapter 118, Article X, Division 4). An outline of this 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 form available from 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 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 City Commission is notified of the Board's decision and the initial boundaries proposed for designation. Within 60 days of the vote of the Historic Preservation Board to direct the Planning Department to prepare a designation report, the City Commission may, by a five-sevenths vote, deny or modify the proposed request for designation.

Step Five: The designation report is presented to the Historic Preservation Board at a public hearing. If the 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 Board transmits a recommendation in favor of designation to the Planning Board and City Commission.

Step Six: 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 Seven: The City Commission may adopt an amendment to the Land Development Regulations of the City Code by a five-sevenths majority vote, which thereby designates the Historic Preservation Site or Historic District after one (1) public

hearing for a parcel of land less than ten (10) contiguous acres or after two (2) public hearings for a parcel of land that is more than ten (10) contiguous acres.

DESCRIPTION OF BOUNDARIES

The possible local historic district is generally bounded by the southern lot line of the properties on the south side of Marseille Drive to the south, Ray Street and Rue Notre Dame to the west, the Normandy Shores Golf Course and South Shore Drive on the north and North Shore Drive and Bay Drive on the east. The southern portion of the possible historic district is generally bounded by Biscayne Bay on the south, Rue Versailles and Bay Drive on the west, the northern lot line of the properties on the north side of Bay Drive and 71st Street on the north and Indian Creek and Biscayne Bay on the east. **(Map 2)**

PRESENT OWNERS

The property located within the boundaries of the possible North Shore Historic District is held by multiple owners.

PRESENT USE

The current uses within the boundaries of the possible historic district are primarily multi-family residential and hotel. Other uses represented in the district include commercial, school, religious facility and theater.

PRESENT ZONING

The established zoning districts within the boundaries of the possible Normandy Isles Historic District are as follows:

- RM-1 Residential Multifamily, Low Intensity
- RM-2 Residential Multifamily, Medium Intensity
- RO Residential Office
- CD-2 Commercial, Low Intensity
- GU Civic and Government Use

Please refer to the zoning map for more detailed information. **(Map 3)**

HISTORICAL BACKGROUND

In 1925, Henri and Rose Levy, with partners Reuben and Ethel Gryzmish, completed the oceanfront development of North Beach with the Normandy Beach South Subdivision, which lay between the Atlantic Heights and Harding Townsite subdivisions. Levy, a native of Hochfelden (Alsace) who immigrated to America in 1900 and settled in Cincinnati, had moved to Miami Beach in 1922. Levy bought the land he would develop from Carl Fisher in 1923, but could not associate with Fisher because of his Jewish origins. Reuben Gryzmish and his brother Mortimer, tobaccoists from Boston whose fortune was founded on the J. A. Cigar Co., would develop an important partnership with Levy. The Levys and Gryzmishes planned Normandy Beach South to center on 71st Street, which was henceforth established as a future east-west corridor to the mainland and consequently the axis of a key urban center of commercial development. The developers marked the eastern end of 71st Street, at Collins Avenue, with a whimsical gate rendered in stone and stucco and spanning the road. The gate initiated a series

of artful projects that Levy and Gryzmish would sponsor on his expanding North Beach properties.

Much of the land was initially under water when Henri Levy purchased it in 1923. For over two years, huge dredges operating 24 hours a day pumped up the bay bottom to create Normandy Isle from the south parcel. Barracks were built for the imported workers, many from the Bahamas. Plants, mostly palms, were imported from the Caribbean and stocked in a nursery for use in landscaping. Henri and Rose Levy designed the fountain, streets, lighting, sidewalks, arched entrance gate at the east, pavilion at the west entrance, and an extensive plant nursery on Normandy Isle. They were clearly inspired by the City Beautiful Movement of the time, as well as Henri's memories of France. A comparison of several French town plans shows that Miami Beach's Normandy Isle most closely resembles the seaside town of Granville, one of Henri Levy's favorite places.

In 1925, Henri Levy's Normandy Beach Properties Corporation began development of the Normandy Isles, the area's most ambitious development. Originally named Meade-Warner Island, the tract comprised 450 acres on two natural mangrove islands in Biscayne Bay, directly west of Levy's Normandy Beach South subdivision. The Isle of Normandy, the southernmost of the two islands, required two years to clear land, construct seawalls and dredge. Levy's third project and greatest challenge was Normandy Isle, on a natural (though swampy) land mass in Biscayne Bay, directly west of Normandy Beach South. The two were connected by 71st Street, and at one point the entrance was graced with a grand archway announcing the name of the development.

On the bay side of Miami Beach, a real estate syndicate composed of several members, among them the Gryzmich brothers and Henri Levy, bought a mangrove patch named Mead Island from A.P. Warner and the Mead brothers for \$250,000, renamed it South Island and began its development. Just above South Island was another mangrove patch called North Island. The syndicate originally planned to name the development's streets after persons. But the Dade County Commission, which had control of street names, rejected the idea, and the developers decided to name the streets after French towns and provinces. Included in the new naming was a change of the island's name from South Island to Normandy Isle. In 1925, the first construction, comprising four apartment buildings and a fountain, was undertaken at the east end of the island. The fountain still stands today but the apartment buildings did not survive the devastating hurricane of 1926. Nonetheless, from the mid-1930s through the 1950s, numerous multifamily had been constructed throughout the historic district. Many of these lined the northernmost waterfront streets given evocative French names like Calais and Marseille drives. North Island remained only partially developed until 1939, when the City of Miami Beach bought the northern portion of it to create the Normandy Shores Municipal Golf Course.

The island's Oceanside and Trouville subdivisions were both laid out in 1926 prior to the hurricane. They were designed by D.E. Rossetter, an engineer formerly associated with Carl G. Fisher Properties. Normandy Beach Properties called Rossetter "a master city builder." Their picturesque, gracefully curving and tree-lined parkways, ample waterfront lots contrasted with the engineer's grid that characterizes most of the North Shore development on the east side of Collins Avenue. The south island featured esplanades and a civic monument (Normandy Isle Fountain) in a central place that functioned as a town center. Bay Drive, which partly encircled Normandy Island, was a 70-foot "white way" boulevard. In a strategy reminiscent of Fisher and perhaps inspired by Schultze & Weaver's contemporary but un-built Villa Biscayne cooperative

apartment building project on North Bay Road, a large site at the southeast corner of the island, on the axis of Brest Esplanade, was set aside for the development of a grand hotel.

Levy then worked on realizing his dream of connecting his Miami Beach properties to the mainland with a causeway across Biscayne Bay linking North Beach to mainland Miami's growing northern subdivisions, as well as Hialeah Park racetrack, which lay directly to the west. The two existing connections were the Venetian Causeway, which was too low for boats to pass under, and the County Causeway at 5th Street, which was so narrow it had one-way traffic, that was reversed every hour. The Miami Beach City Council endorsed the causeway project in December 1925, making it possible to proceed with preliminary work. Initial plans were prepared by an engineer named Lassiter to sell the idea of the 79th Street Causeway to the U.S. government through the Corps of Engineers.

After numerous trips to Washington, much re-designing, and an arduous and expensive construction, thanks to the efforts of Henri Levy the causeway was finally completed in 1929. It is called the 79th Street Causeway for its western connection in Miami; at its eastern end it connects to 71st Street on Normandy Isle and Miami Beach. The causeway was dependent for a part of its length on the divided parkway system called the North and South Everglades Concourses (later renamed 71st Street and Normandy Drive) that bisected the Isle of Normandy. The two roads met at 71st Street at Vendome Plaza, whose triangular layout formed the commercial and civic center of the area. At the center of Vendome Plaza was the Vendome fountain, a centerpiece of the island's civic arts program.

The development of North Island (later called Normandy Shores) was deferred due to the great hurricane of 1926, and Florida's subsequent real estate bust. The last development of the era was Biscayne Point, platted in 1926 by Cecil Fowler. Fowler was the owner of the National Bank in Lafayette, Indiana, and a friend of developer Carl Fisher, with whom he co-developed Miami Beach's famed Flamingo Hotel. The subdivision's unique peninsular design projected 4,900 feet into Biscayne Bay. Platted for single family homes and bisected by a canal, Biscayne Point achieved the uncommon success of offering water frontage with almost every lot.

To the west, the completion of the Everglades Avenue Causeway was dependent on the creation of further new islands by the Venetian Isles Company. The causeway's track, which crossed Broadcast Key, the location of the transmitter of WIOD in the center of Biscayne Bay, laid the groundwork for the future Harbor Island, North Bay Island and Treasure Island, later incorporated as North Bay Village in 1945. When completed in 1929, the Everglades Avenue Causeway was not only a much needed new automotive link across Biscayne Bay, with the County Causeway farther south, it was also the final link of a recreational parkway that formed a "loop drive" around the bay. The loop, first envisioned by Coral Gables developer and planning activist George Merrick, was designed to enthrall residents and holiday riders with over-water views of Miami and Miami Beach.

The characteristics of the Normandy Isles neighborhood are derived from a confluence of planning ideals, housing trends and architectural styling distinctive to this area. First, the progressive planning of the district during the Florida Land Boom of the 1920's, primarily favoring the sale of small individual lots, set the speculative stage for the future development of the district by a large and varied group of owners. Second, as the district urbanized, new types of housing, not envisioned in the original planning, were tailored to the narrow lot structure of the city. These new types, multiplied in large numbers, produce a distinctive urban structure.

Third, environmental adaptation and the need to distinguish buildings within a competitive environment led to a daring and unexpected expression of modern themes tailored to function in the hot and humid climate.

Although conceived, planned and themed in the 1920's, and initially developed in the 1920's and 30's, the islands were largely urbanized in the postwar period. Within the possible Normandy Isles Local Historic District, the scale and expression of buildings is largely consistent; a product of the fact that so the area was constructed in a compact period of time by a relatively small group of architects whose prodigious production literally gave shape to the district.

ARCHITECTURAL BACKGROUND

Largely built in the Post-World War II period, the vast majority of buildings in the possible Normandy Isles Historic District can be characterized as modern. The architectural vocabulary of its buildings reflects an unusual assemblage of mid-century themes. The mostly flat-roofed buildings, faced in field stone, slump brick, patterned stucco and perforated concrete screens, punctuated by idiosyncratic pylon forms, projecting concrete fins and decorative modern metal-works, often wrapped around intimate garden patios, convey a consistent architectural sensibility characteristic of the North Beach area of Miami Beach. It nonetheless demonstrates a high degree of continuity with earlier architectural trends, including vernacular, Mediterranean and Moderne style buildings. Other architectural styles represented in the Normandy Isles neighborhood include Mediterranean Revival/Art Deco Transitional (Med-Deco), Streamline Moderne, Wood Frame Vernacular, Masonry Vernacular, and Classical Revival.

The development of Normandy Isles, in historic context, provides an exceptionally coherent example of both planning efforts and architectural development. The combination and interaction of these coherent planning and architectural efforts creates an urban environment of extraordinary relevance to the construction of South Florida's resort identity. Adapted to their small lots and local environmental conditions, with surrounding gardens, porches, loggias, exterior staircases and galleries, the mainly multi-family residential buildings exhibit a regularity of scale, use of building material, and consistency in styling within a limited number of architectural types that gives the district its distinctive urban character.

Post War Modern

The Post War Modern style of architecture in South Florida, which spans from approximately 1945 to the mid-1960s, is often interchangeably referred to as Miami Modern (MiMo) or Mid-Century Modern, the latter being a more nationally recognized term. Regardless of name, the historic design impact of this mid-20th century style can be seen today throughout South Florida and beyond.

In order to better understand the Post War Modern or style of architecture, it is important to view this architectural movement in the context of the historical, political, social, economic, and technological changes that were taking place during this period worldwide, nationwide, and locally.

The United States emerged as a world power following World War II. After years of deprivation during the Great Depression and wartime, everyone dreamed of a carefree, better world for themselves and their children. The Baby Boom was the result of the eagerness to get this new generation underway, while the legislation of the G.I. Bill helped to provide education and

prosperity for war veterans.

Miami Beach played a significant role as a training site and redistribution center for the U.S. Army-Air Forces during World War II. The immediate availability of the City as a training center in 1942 is credited with reducing the length of the war effort by six to eight months and saving the government \$6 million in building costs. After the war, many veterans who had trained as recruits in Miami Beach returned here to vacation or to make their home. This, in addition to the the Cuban Revolution in 1959 which prompted an unprecedented mass immigration of Cubans to Miami resulted in a need for housing, retail, and services to accommodate the different growing segments of the population increased.

America redirected its enormous industrial capacity from the defense economy back to the domestic economy following the war. There was no longer a perceived need for rationing, conserving, and recycling. The economy was thriving and gave rise to the growing middle class. New electric appliances and gadgets with push buttons began to appear in many households. Air conditioning was introduced as a novel modern convenience that tremendously added to the comforts of living in Florida. It became especially important because air conditioning allowed for a year-round economy and freed architects from having to adapt their buildings to the hot, humid climate.

It was the beginning of the space age. The first Sputnik was launched in 1957. Rivalry with the U.S.S.R. led to the space race. Futuristic, flamboyant, fun design elements showed up in cars, furniture, and buildings. Automobiles sprouted wings and depicted rocket motifs. The small globe with protruding antennae reminiscent of the Sputnik became a common design detail. Cheese holes, woggles and boomerangs began to appear in architecture everywhere in Miami Beach.

After a hiatus in construction due to World War II, the Post- War Modern style picked up where Art Deco left off with the added influences of a booming Post War economy, new technologies such as air conditioning, the prevalence of the sophisticated, affordable, and reliable new automobiles, and a feeling of national optimism. The local expression of this style was dubbed Miami Modern or MiMo by the Greater Metropolitan Miami area's Urban Arts Committee in about 2004.

Architects adapted to the tropical climate by introducing exterior stairways and corridors permitting natural cross-ventilation to each dwelling. Large numbers of modern, garden-style apartment buildings were built between 1935 and 1963. Generally built on a single 50-foot lot, most of the apartment buildings were two stories in height with front patios and side gardens. On larger lots, the linear configuration of garden apartments was articulated to form L, C, or J shapes, or featured two mirrored buildings to create generous, private courtyards. The building type adapted to both the narrow lot structure of the city and local environment conditions with patios, surrounding gardens, porches, loggias, flat roofs with broad overhanging eaves and exterior staircases and catwalks. These small garden apartment buildings, hotels and motels multiplied in large numbers, produce a densely built environment where low-scale buildings allow landscaping to moderate the urban frontages. The scale of architecture in the district is largely consistent; a product of the fact that so much of the area was constructed in a short period of time by a relatively small group of architects.

Architects

Young architects such as Gilbert M. Fein, Frank Wyatt Woods and Gerard Pitt, dominated the new construction in Normandy Isles, while other more established architects like Joseph DeBrita, Robert Swartburg, Leonard Glasser, Harry O. Nelson and Manfred Ungaro were also quite influential. Together, these architects defined a new direction of mid-century modern design in Miami Beach. The architects acclaimed for the construction of South Beach, only 50 blocks to the south, area also present here. Together, these architects defined a new direction of Mid-Century Modern design in Miami Beach. Their buildings, conditioned to the environmental forces of a hot and humid climate as well as to the need to distinguish buildings within a competitive environment, led to a daring and unexpected expression of modern themes. While the vast majority of the proposed district can be characterized as Post War Modern, this style nonetheless demonstrates a high degree of continuity with earlier architectural trends, including Vernacular, Mediterranean, Art Deco and Streamline Moderne style buildings.

Several of Miami Beach's distinguished local architects are represented in the potential district expansion area, including the following:

Joseph J. DeBrita practiced in Miami Beach from the 1930s to the 1950s. He designed dozens of residential, hotel and apartment buildings, mostly in Art Deco style. These include the Villa Louisa and Ocean Blue hotels on Ocean Drive, the Dorset and Coral Reef hotels on Collins Avenue, and the Eastview Apartments (Marriott) on Washington Avenue. Together with A. Kononoff he designed the Mount Vernon and Monticello (Harding) hotels at 63rd Street in 1946.

Gilbert M. Fein (1920-2003) was from New York City and studied architecture at New York University. He served in the Army Corps of Engineers during World War II and settled in Miami Beach after the war. He designed hundreds of residential and commercial buildings in South Florida in the new Postwar style, becoming "one of the masters of Modernism." Most of Fein's comfortably livable buildings are unassuming and not prominent landmarks, but some of the better-known are:

Starlite Hotel	750 Ocean Drive
News Cafe	800 Ocean Drive
Helen Mar Annex	2445 Lake Pancoast Drive
Lake View Apartments	4780 Pinetree Drive
Park Isle Club	780 73rd Street

Henry Hohauser (1889-1963) Born in New York City and educated at Pratt Institute in Brooklyn, N.Y., Hohauser came to Miami in 1932. He was a practicing architect in Miami Beach for over 20 years and was one of the most prolific. His firm designed over 300 buildings in the Miami area and he is "generally credited with being the originator of modernism in Miami Beach." Just a few of Hohauser's buildings in Miami Beach's historic districts are:

Park Central Hotel	640 Ocean Drive
Colony Hotel	736 Ocean Drive
Edison Hotel	960 Ocean Drive
Cardozo Hotel	1300 Ocean Drive
Essex House	1001 Collins Ave

L. Murray Dixon (1901-1949), Lawrence Murray Dixon moved to Miami Beach in 1928 to start his own practice after having worked for the New York City architectural firm Schultze & Weaver. Together with Henry Hohauser, Dixon can be credited with “inventing” the Tropical Art Deco style of architecture which has become the signature of South Beach and made the Miami Beach Architectural District worthy of listing on the National Register of Historic Places. Dixon is the architect of over 100 surviving buildings in the National Register District alone. In his short life he became one of Miami Beach’s most prolific and talented designers of hotels, residences and commercial buildings, his works include:

Victor Hotel	1144 Ocean Drive
Tides Hotel	1220 Ocean Drive
Tiffany Hotel	801 Collins Ave
Tudor Hotel	1111 Collins Ave
Palmer House Hotel	1119 Collins Ave
Marlin Hotel	1200 Collins Ave
Raleigh Hotel	1777 Collins Ave
Ritz Plaza Hotel	1701 Collins Ave

Gerard Pitt (1885-1971) was born in New Rochelle, New York, and graduated from Columbia University in 1907. In his early career he worked in New York City and Detroit. He moved to Miami in 1930 and was in partnership with George L. Pfeiffer, 1940-41. Pitt served as supervising architect for the southeast district of the Florida Hotel Commission from 1935 to 1957. In Miami Beach, he designed dozens of mostly small-scale apartment buildings in Art Deco and Postwar Modern styles from 1940 to the late 1960s, when he was in his 80s. These include:

Lincoln Arms	1800 James Ave.
Miljean	1831 James Ave.
Tropical Gardens	1600 Collins Ave.
Clifton Hotel	1343 Collins Ave.

CRITERIA

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 integrity of location, design, setting, materials, workmanship, feeling or association and meet at least one of the following criteria:

Staff finds that the possible Normandy Isles satisfies four of the eight criteria for designation as enumerated in City Code Section 118-592.

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

Satisfied

The majority of contributing properties within the possible historic district directly reflect the turn of events in America following World War II. Unprecedented development followed the American success in WWII when new resort hotels and

residential resort architecture were contemplated. Development during this time was on a scale never before seen in South Florida. This event redefined the evolution of resort architecture in Miami Beach and Florida.

Furthermore, Miami Beach played a significant role as a training site and redistribution center for the U.S. Army-Air Forces during World War II. After the war, many veterans who had trained as recruits in Miami Beach returned here to vacation or to make their home.

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

Satisfied

The apartment buildings that characterize much of the built environment of the possible Normandy Isles Historic District exemplify the plasticity and transparency of Moderne architectural styling and the later Post War Modern movements, featuring cubic massing and large glass casement windows which cross-ventilated each unit and were sheltered by projecting concrete eyebrows. Exterior catwalks and outdoor stairways predicted the more functional building types of the postwar period. Often, two buildings were mirrored, or turned at angles in order to create common garden spaces, and better take advantage of the southern exposure. On the interior, a combination of bedrooms and studio apartments featured dinettes, dressing rooms, and streamlined kitchens.

As the district urbanized, it developed an architectural character calibrated to its resort identity, its modest means and its speculative planning. The earliest buildings, which were modest cottages, bungalow courts and tourist lodgings, generally combined features of the vernacular, Mediterranean Revival and Art Deco styles. Beginning in the late 1930s, the district was more intensively developed with modern garden apartment building types that sponsored a corresponding urban culture in both the civic and commercial realm. Adapted to both the narrow lots of the city and local environment conditions with patios, surrounding gardens, porches, loggias, flat roofs with broad overhanging eaves and exterior staircases and catwalks.

These new types, multiplied in large numbers, produce a densely built environment where low-scale buildings allow landscaping to moderate the urban frontages. The scale of architecture in the district is largely consistent, a product of the fact that a relatively small group of architects constructed much of the area in a short period and literally gave shape to the neighborhood. These architects defined a new direction of mid-century modern design in Miami Beach. Their buildings, conditioned to the environmental forces of a hot and humid climate as, well as to the need to distinguish buildings within a competitive environment, led to a daring and unexpected expression of modern themes. While the vast majority of the buildings in the possible historic district can be characterized as Post War Modern, this style nonetheless demonstrates a high degree of continuity with earlier architectural trends, including Mediterranean Revival and Art Deco style buildings.

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

Satisfied

The properties located within the possible Normandy Isles Local Historic District are located within Normandy Isles Historic District which was listed on the National Register of Historic Places on November 12, 2008.

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

Satisfied

The possible Normandy Isles Historic District comprises one of the nation's most intact concentrations of mid-20th century architecture.

STAFF ANALYSIS

As noted in the 'Background' section of this report, on September 9, 2014, the Historic Preservation Board approved a motion directing staff to prepare a formal Historic Designation Report for Normandy Isles Local Historic District. At that time, the recommendation by staff and the Board was for modified boundaries within the Normandy Isles National Register District **(MAP 1)**.

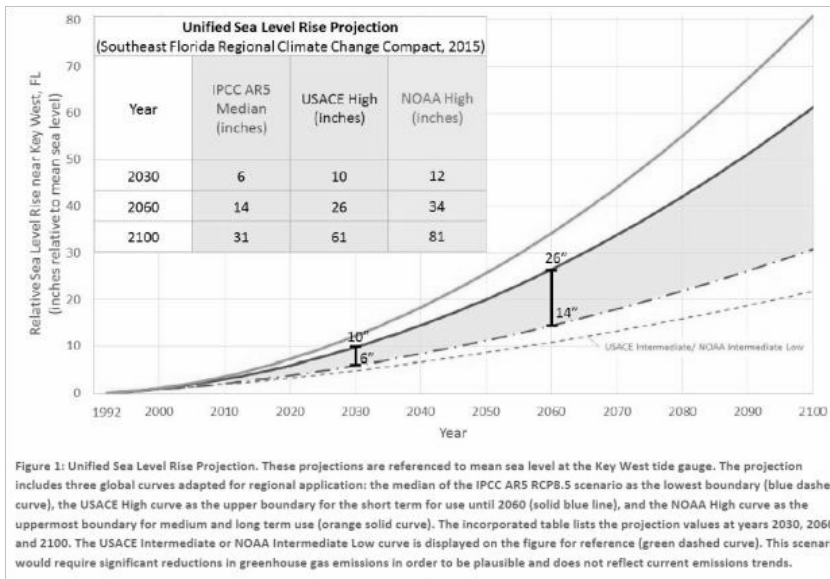
The boundaries proposed within the draft North Beach Master Plan are generally consistent within the boundaries as recommended in 2014. However, the draft master plan expands the previously recommended boundaries to include the properties along South Shore Drive. This portion of the possible local historic district contains a total of 28 buildings with 3 classified as 'Non-Contributing' within the National Register nomination and 6 vacant lots. It should be noted however, that the properties located within the possible district boundaries have not been fully evaluated with regard to a recommended local classification. In order to accurately determine the number of possible 'Contributing' properties additional study is necessary.

Additionally, this expanded area contains 6 1-story buildings classified as 'Contributing' in the National Register nomination. These 1-story structures present the greatest challenge when trying to adapt to flooding impacts from storms and sea level rise. As the majority of these 1-story buildings are likely constructed with a slab foundation, raising these to meet current and future base flood elevation would be challenging.

Further, staff has evaluated the possible historic district boundaries in consultation with the City Engineer in order to determine potential impacts to these properties from future street raising. The current street elevation maps indicate an elevation between 2 and 3.7 NAVD for all streets within the possible historic district boundaries **(MAP 4)**.

The City of Miami Beach has made increasing its resiliency due to the impacts of climate change and rising sea levels a top priority and adopted the unified sea level projections for planning purposes in April 2016.

The Southeast Florida Regional Climate Change Compact unified sea level rise ranges from 1992 to 2100. The projection highlights three planning horizons:



1. Short term, by 2030, sea level is projected to rise 6 to 10 inches above 1992 mean sea level,

2. Medium term, by 2060, sea level is projected to rise 14 to 34 inches above 1992 mean sea level,

3. Long term, by 2100, sea level is projected to rise 31 to 81 inches above 1992 mean sea level.

Pursuant to this analysis, staff concluded that the overriding purpose in the creation of the Normandy Isles Local Historic District is to protect, revitalize and preserve the exceptional and cohesive Post War Modern style architecture located within the Normandy Isles neighborhood.

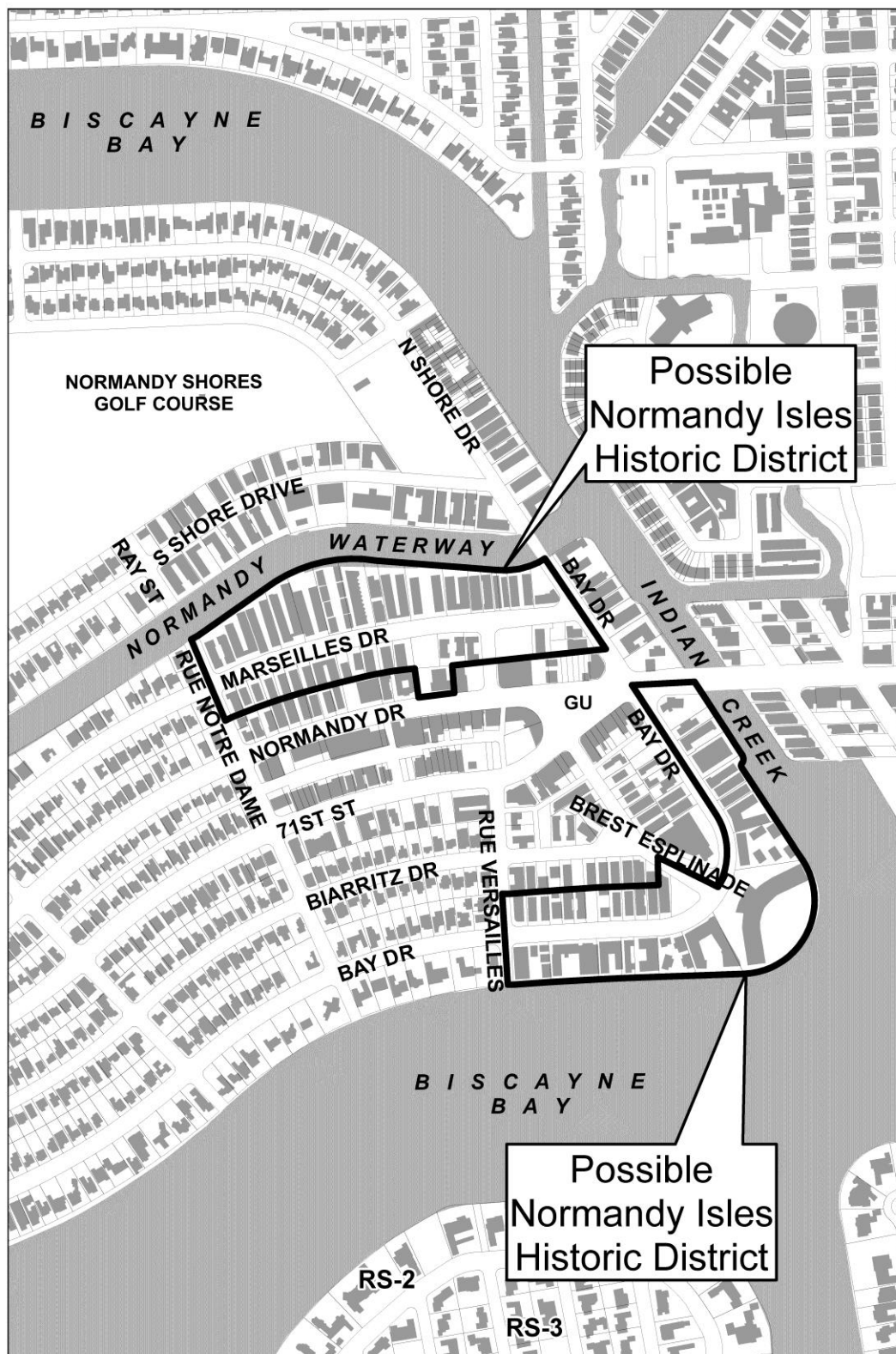
To this end, staff recommends that the currently proposed boundaries as identified in the draft North Beach Master Plan for the possible Normandy Isles Local Historic District, be refined and reduced to include only the areas containing the greatest concentration of architecturally significant buildings. Staff has determined that there is a high concentration of exceptionally significant buildings along Bay Drive and Marseilles Drive, as well as the commercial building located at 1133 Normandy Drive. Although the National Register nomination identifies the majority of the buildings along South Shore Drive as 'Contributing', many of these buildings lack the exuberant character present in the design of the buildings located on Bay Drive. Additionally, staff would note that South Shore Drive contains large areas of vacant land creating a less cohesive architectural fabric.

In conclusion, staff believes that the Normandy Isles Local Historic District, with the modified boundaries recommended by both staff and the Historic Preservation Board on September 9, 2014, will showcase, promote and protect the aesthetic, architectural and historical importance of Normandy Isles most significant low scale, Post War Modern style buildings. Additionally, staff would recommend that prior to the presentation of a formal historic designation report that design guidelines for the district be developed to allow for more flexibility and encourage sustainable and resilient development.

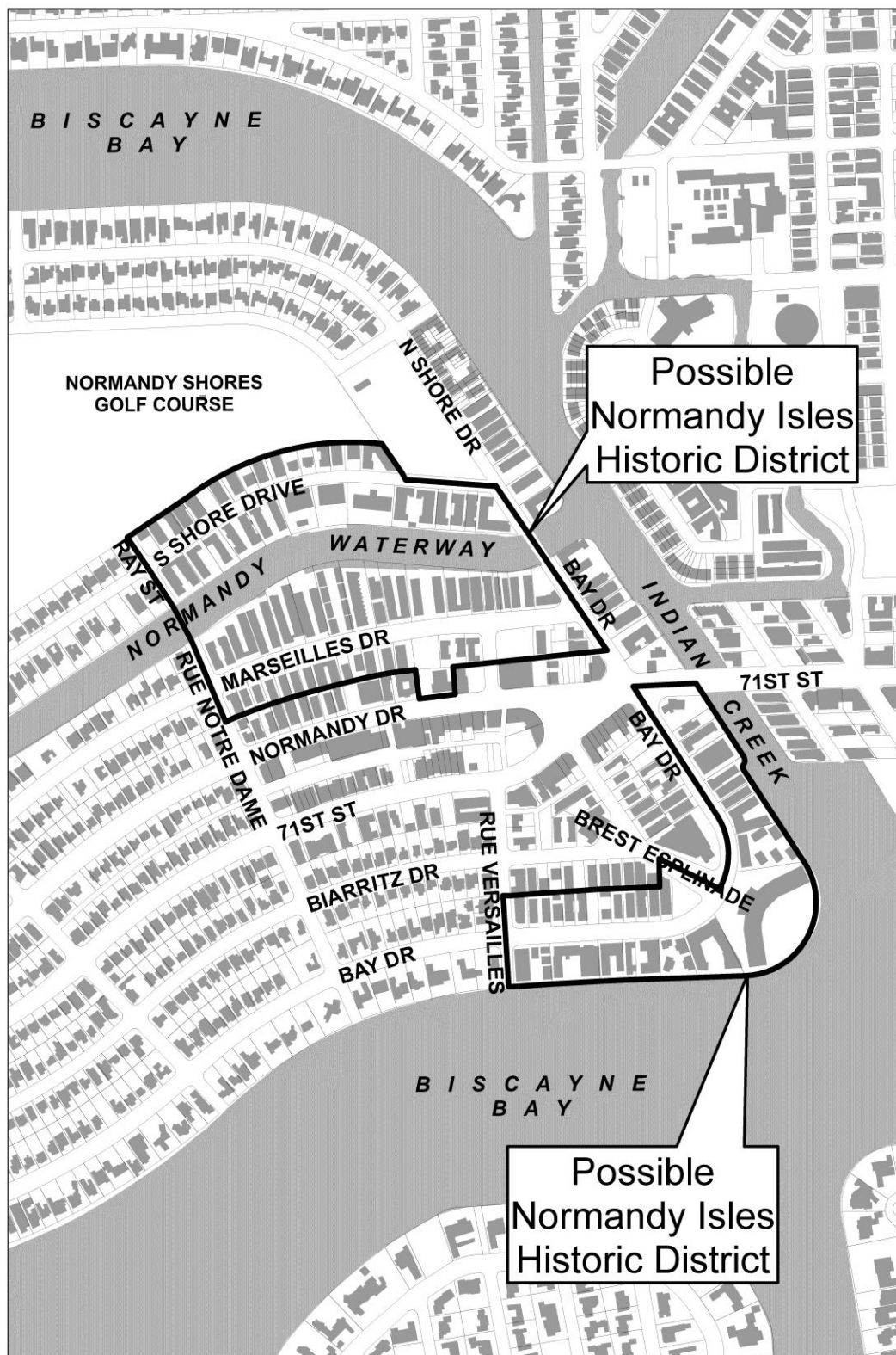
RECOMMENDATION:

Based upon the evidence presented and the historical and architectural significance of the proposed district, and in accordance with Chapter 118, Article X, Division 4, of the Land Development Regulations of the City Code, the staff of the City of Miami Beach Planning Department recommends that the Historic Preservation Board direct staff to prepare an historic designation report for the proposed Normandy Isles Local Historic District, consistent with the boundaries identified in **MAP 1**. It is further recommended that the design guidelines specific to the North Shore District, be developed as part of the historic designation report.

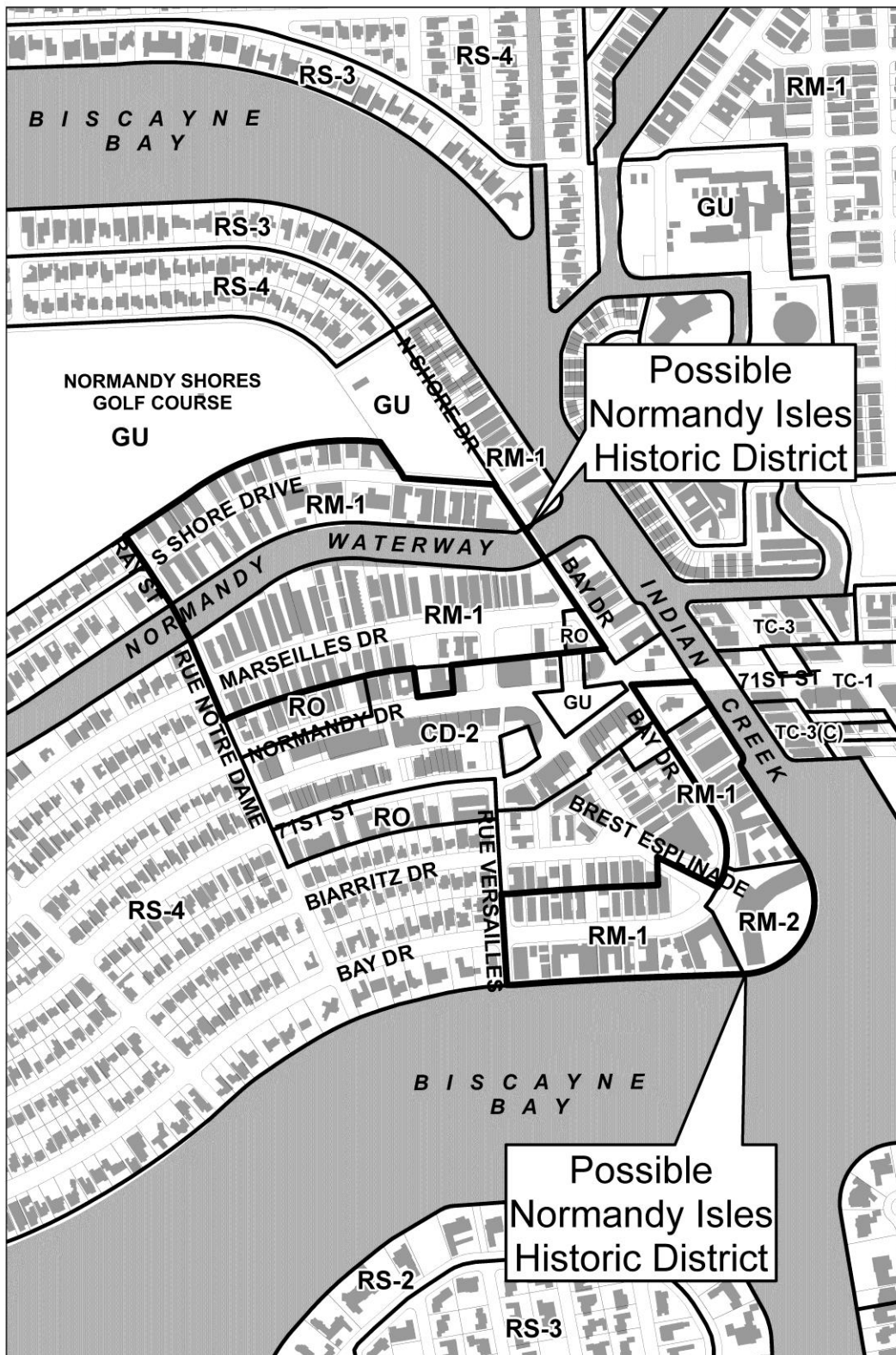
MAP 1: Possible Normandy Isles Historic District Boundaries as recommended by the Planning Department



MAP 2: Possible Normandy Isles Historic District Boundaries as recommended by the Master Planners



MAP 3: Zoning Districts within the Possible North Shore Historic District Boundaries and the Surrounding Areas



MAP 4: Street elevations within the Possible Normandy Isles Historic District Boundaries and the Surrounding Areas



PHOTOGRAPHS – ARCHITECTURE REPRESENTATIVE OF THE DISTRICT



900 BAY DRIVE



910 BAY DRIVE



920-930 BAY DRIVE



960 BAY DRIVE



6881 BAY DRIVE



6891 BAY DRIVE



7149 BAY DRIVE



924 MARSEILLE DRIVE



1177 MARSEILLE DRIVE



1193-1207 MARSEILLE DRIVE



1200-10 MARSEILLE DRIVE



1225-1233 MARSEILLE DRIVE



1239-1247 MARSEILLE DRIVE



1255-65 MARSEILLE DRIVE



1133 NORMANDY DRIVE



4 SOUTH SHORE DRIVE



20 SOUTH SHORE DRIVE



30 SOUTH SHORE DRIVE



133 SOUTH SHORE DRIVE



145 SOUTH SHORE DRIVE



250 SOUTH SHORE DRIVE



275-301 SOUTH SHORE DRIVE



315-321 SOUTH SHORE DRIVE



350 SOUTH SHORE DRIVE

PRELIMINARY PROPERTY LIST*

As listed on the National Register of Historic Places in 2009

*Subject to change, a survey update is required for all properties to determine Contributing/Non-Contributing status

Number	Street	Classification	Style	Date	Use
880	71st St	Contributing	Streamline Moderne	1941	Apartments
900	Bay Dr	Contributing	Post War Modern	1961	Apartments
910	Bay Dr	Contributing	Post War Modern	1951	Apartments
920	Bay Dr	Contributing	Streamline Moderne	1936	Apartments
925	Bay Dr	Contributing	Post War Modern	1951	Apartments
935	Bay Dr	Contributing	Post War Modern	1956	Apartments
945	Bay Dr	Contributing	Post War Modern	1946	Apartments
946	Bay Dr	Contributing	Post War Modern	1955	Apartments
950	Bay Dr	Contributing	Post War Modern	1944	Apartments
955	Bay Dr	Contributing	Post War Modern	1947	Apartments
960	Bay Dr	Contributing	Post War Modern	1951	Apartments
965	Bay Dr	Contributing	Post War Modern	1947	Apartments
969	Bay Dr	Contributing	Art Deco	1937	Apartments
987	Bay Dr	Contributing	Post War Modern	1947	Apartments
993	Bay Dr	Contributing	Post War Modern	1947	Apartments
1000	Bay Dr	Contributing	Post War Modern	1957	Apartments
1001	Bay Dr	Contributing	Post War Modern	1956	Apartments
1006	Bay Dr	Contributing	Post War Modern	1957	Apartments
1007	Bay Dr	Contributing	Post War Modern	1946	Apartments
1010	Bay Dr	Contributing	Streamline Moderne	1938	Apartments
1021	Bay Dr	Contributing	Streamline Moderne	1940	Apartments
1022	Bay Dr	Contributing	Streamline Moderne	1935	Apartments
1022	Bay Dr	Contributing	Post War Modern	1961	Apartments
6905	Bay Dr	Contributing	Post War Modern	1959	Apartments
6915	Bay Dr	Contributing	Streamline Moderne	1936	Apartments
6865	Bay Dr	Contributing	Post War Modern	1948	Apartments
6881	Bay Dr	Contributing	Post War Modern	1948	Apartments
6891	Bay Dr	Contributing	Art Deco	1940	Apartments
6937	Bay Dr	Non Contributing	Post War Modern	1979	Apartments
6941	Bay Dr	Contributing	Post War Modern	1947	Apartments
6949	Bay Dr	Contributing	Art Deco	1936	Apartments
7116	Bay Dr	Contributing	Masonry Vernacular	1940	Apartments
7124	Bay Dr	Contributing	Streamline Moderne	1940	Apartments
7200	Bay Dr	Contributing	Post War Modern	1946	Apartments
924	Marseille Dr	Contributing	Mediterranean Revival	1926	Apartments
925	Marseille Dr	Contributing	Post War Modern	1950	Apartments
945	Marseille Dr	Contributing	Masonry Vernacular	1949	Apartments

Number	Street	Classification	Style	Date	Use
965	Marseille Dr	Contributing	Post War Modern	1951	Apartments
1101	Marseille Dr	Contributing	Post War Modern	1955	Apartments
1120	Marseille Dr	Contributing	Post War Modern	1955	Apartments
1125	Marseille Dr	Contributing	Post War Modern	1956	Apartments
1135	Marseille Dr	Contributing	Post War Modern	1948	Apartments
1158	Marseille Dr	Contributing	Post War Modern	1954	Apartments
1165	Marseille Dr	Contributing	Post War Modern	1957	Apartments
1168	Marseille Dr	Contributing	Post War Modern	1954	Apartments
1175	Marseille Dr	Contributing	Post War Modern	1952	Apartments
1176	Marseille Dr	Contributing	Post War Modern	1954	Apartments
1185	Marseille Dr	Contributing	Post War Modern	1960	Apartments
1188	Marseille Dr	Contributing	Post War Modern	1954	Apartments
1193	Marseille Dr	Contributing	Masonry Vernacular	1945	Apartments
1200	Marseille Dr	Contributing	Post War Modern	1955	Apartments
1211	Marseille Dr	Contributing	Post War Modern	1954	Apartments
1220	Marseille Dr	Contributing	Post War Modern	1946	Apartments
1225	Marseille Dr	Contributing	Post War Modern	1956	Apartments
1228	Marseille Dr	Contributing	Post War Modern	1946	Apartments
1236	Marseille Dr	Contributing	Post War Modern	1946	Apartments
1239	Marseille Dr	Contributing	Post War Modern	1954	Apartments
1248	Marseille Dr	Contributing	Post War Modern	1946	Apartments
1255	Marseille Dr	Contributing	Post War Modern	1955	Apartments
1258	Marseille Dr	Contributing	Post War Modern	1946	Apartments
1268	Marseille Dr	Contributing	Post War Modern	1946	Apartments
1285	Marseille Dr	Contributing	Post War Modern	1948	Apartments
1198	N Shore Dr	Contributing	Post War Modern	1954	Apartments
1133	Normandy Dr	Contributing	Post War Modern	1958	Bank
7155	Rue Notre Dame	Contributing	Post War Modern	1953	Apartments
7130	Rue Versailles	Contributing	Masonry Vernacular	1940	Apartments
2	South Shore Drive	Contributing	Post War Modern	1953	Apartments
10	South Shore Drive	Contributing	Post War Modern	1951	Apartments
20	South Shore Drive	Contributing	Post War Modern	1958	Apartments
30	South Shore Drive	Contributing	Post War Modern	1950	Apartments
50	South Shore Drive	Contributing	Post War Modern	1951	Apartments
75	South Shore Drive	Contributing	Post War Modern	1958	Apartments
80	South Shore Drive	Non Contributing	N/A	1988	Apartments
95	South Shore Drive	Contributing	Post War Modern	1954	Apartments
105	South Shore Drive	Contributing	Post War Modern	1954	Apartments
110	South Shore Drive	Non Contributing	N/A	1979	Apartments
117	South Shore Drive	Contributing	Post War Modern	1949	Apartments
125	South Shore Drive	Contributing	Post War Modern	1953	Apartments
130	South Shore Drive	Non Contributing	N/A	1978	Apartments

Number	Street	Classification	Style	Date	Use
133	South Shore Drive	Contributing	Masonry Vernacular	1947	Apartments
141	South Shore Drive	Contributing	Post War Modern	1953	Apartments
145	South Shore Drive	Contributing	Post War Modern	1950	Apartments
150	South Shore Drive	Contributing	Post War Modern	1951	Apartments
157	South Shore Drive	Contributing	Post War Modern	1953	Apartments
200	South Shore Drive	Contributing	Post War Modern	1953	Apartments
275	South Shore Drive	Contributing	Post War Modern	1953	Apartments
315	South Shore Drive	Contributing	Post War Modern	1951	Apartments
325	South Shore Drive	Contributing	Post War Modern	1949	Apartments
350	South Shore Drive	Contributing	Post War Modern	1954	Apartments