

# **EXHIBIT E**

HISTORIC PRESERVATION BOARD AGENDA

Property: 1901 Collins Avenue

File No.: HPB21-0481

IN RE: HPB21-0481, 1901 Collins Avenue. An application has been filed requesting a Certificate of Appropriateness for the partial demolition and renovation of two buildings on the site, the total demolition of two buildings, the construction of two new additions and landscape and hardscape modifications.

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Tuesday, May 10, 2022

1700 Convention Center Drive  
3rd Floor, Room 237  
Miami Beach, Florida 33139

Stenographically Reported By:  
LAURIE K. BELLE

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APPEARANCES

Historic Preservation Board:

Barry Klein

Kirk Paskal

Ray Breslin

Rick Lopez

Laura Weinstein

Stuart Reed

Nancy Liebman

On Behalf of four(4) private owners in the Setai:

LAW OFFICES OF KENT HARRISON ROBBINS  
242 Northeast 27th Street  
Miami, Florida 33137  
305-532-0500  
Khr@khrlawoffices.com  
BY: KENT HARRISON ROBBINS, ESQUIRE

On Behalf of 1901 Collins Avenue:

AKERMAN LLP  
Three Brickell City Centre  
98 Southeast 7th Street  
Miami, Florida 33131  
305-374-5600  
Neisen.kasdin@akerman.com  
BY: NEISEN KASDIN, ESQUIRE

BERCOW RADELL FERNANDEZ & LARKIN, PLLC  
200 South Biscayne Boulevard  
Suite 300  
Miami, Florida 33131  
305-377-6231  
Mlarkin@brzoninglaw.com  
BY: MICHAEL LARKIN, ESQUIRE

1 APPEARANCES (continued)

2 On behalf of City of Miami Beach:

3 CITY OF MIAMI BEACH  
4 1700 Convention Center Drive  
5 Floor 4  
6 Miami Beach, Florida 33139  
7 305-673-7470  
8 Nickkallergis@miamibeachfl.gov  
9 BY: NICHOLAS E. KALLERGIS, ESQUIRE

10 On behalf of Setai Resort and Residences Condominium  
11 Association, Inc.:

12 Dickman Law Firm  
13 809 Walkerbilt Road  
14 Suite 6  
15 Naples, Florida 34110  
16 239-434-0840  
17 Andrew@dickmanlawfirm.org  
18 BY: ANDREW DICKMAN, ESQUIRE

19 Also present:

20 Deborah Tackett, Advisory Board Member

21 Jake Seiberling, Principal Planner

22 Daniel Ciraldo, Executive Director, Miami Design  
23 Preservation League

24 Kobi Karp, architect and founder of Kobi Karp  
25 Architecture & Interior Design

Paul Whalen, Partner at Robert A.M. Stern  
Architects (RAMSA)

1 (The following proceedings were had:)

2 MS. TACKETT: Okay. Moving on to our next  
3 application: HPB 210481. This is 1901 Collins  
4 Avenue. An application has been filed requesting a  
5 certificate of appropriateness for the partial  
6 demolition and renovation of two buildings on the  
7 site: The total demolition of the two buildings,  
8 the construction of two new additions, and  
9 landscape and hardscape modification.

10 The board previously reviewed this particular  
11 application at the March 8th meeting. It was a  
12 very extensive presentation. So staff is going to  
13 be brief in our comments this morning.

14 At the March 8th meeting there was some  
15 significant concern expressed both by the Historic  
16 Preservation Board and some members of the public  
17 regarding the Melvin Grossman rear addition. There  
18 was direction to the applicant from several of the  
19 board members to retain this rear addition and  
20 incorporate it as part of the project.

21 Since that time, staff has been working very  
22 collaboratively with the entire team. They have  
23 revised the plans. They are now retaining the  
24 entirety of the Melvin Grossman addition that has  
25 resulted in a reduction in the floor plate of the

1 tower. So the tower size has been reduced, which  
2 was also brought up by one or two of the board  
3 members.

4 In addition to that the third item that was  
5 expressed as concern from one of the board members  
6 was the reintroduction of the Flutex glass within  
7 those framed windows. And the applicant, I will  
8 say, has done a good amount of additional research.  
9 We were -- they were able to find some evidence of  
10 what the original glass looked like and they are  
11 currently proposing to -- to include that as part  
12 of the project.

13 In summary, it is my opinion that the  
14 applicant has done everything that this board and  
15 members of the public have requested during the  
16 last hearing. And I really do want to thank the  
17 entire team, the architects, the developer, even  
18 the attorneys, for really listening and really  
19 being completely open without ego and being excited  
20 about redesigning this project. They really do  
21 want to be a good neighbor. They do want the  
22 community to embrace the project. And from all of  
23 my time here I have -- you know, I have enjoyed  
24 working with this particular team in terms of their  
25 process and their sensitivity, and really, it was

1 very impressive, and we usually do try to find a  
2 compromise or a, you know, the push and pull of --  
3 of sorts. And in this case they -- they really, in  
4 my opinion, addressed everything that was asked of  
5 them, so I want to thank you.

6 And with that we are recommending approval and  
7 there are no variances, there are no waivers  
8 associated with this particular application.

9 MR. KASDIN: Mr. Chair, good morning.

10 Before we start, Robert Stern, could he be  
11 promoted as a presenter by, I take -- I'm sure that  
12 is done?

13 MS. TACKETT: Mr. Stern, if -- oh, I see.

14 Yes.

15 MR. KASDIN: He will be part -- okay.

16 Good morning.

17 Neisen Kasdin and Michael Larkin, co-counsel  
18 for the applicant.

19 Debby has very succinctly stated how the  
20 applicant has been responsive specifically to each  
21 and every request by this board and others in the  
22 community to make a magnificent project. With us  
23 today for our presentation are Paul Whalen from  
24 Robert A.M. Stern Architects; Kobi Karp; Steve  
25 Avdakov, preservation consultant; as well as Cory

1 Doorman from Kimley-Horn, our transportation  
2 traffic consultant; as well as principals of the  
3 project, in particular, Steve and Alex Witkoff, who  
4 are here, all of us to answer any questions that  
5 you may have.

6 I will now turn it over to Paul Whalen to go  
7 through the changes that Debby described and I  
8 would ask that we just have sufficient time for  
9 rebuttal, as I know we will have to make  
10 presentations on things that will be presented.

11 So thank you and I'll turn it over to  
12 Mr. Whalen.

13 MR. WHALEN: Thank you, Neisen.

14 Can you all hear me?

15 And good morning, Mr. Chair, and members of  
16 the board, and thank you, Debby, for that summary.

17 We -- that is exactly how we understood all  
18 the feedback and we spent a lot of time trying to  
19 really respond to that feedback. I have to say at  
20 the end of the meeting I was really concerned as to  
21 whether we would be able to do it; you probably  
22 heard that in my voice. But in that two months, I  
23 have to say, it seems like about six months to me,  
24 because we worked so hard on this to try to get  
25 this to work and to do floor plans that really work

1 and just to do a viable project. At the same time,  
2 it would add up to a great piece of urbanism for  
3 Miami Beach.

4 So if we can go to the first image, please.

5 And the next, please.

6 So here you see the existing site plan. In  
7 red we are showing the -- all the contributing  
8 buildings, the Cromwell, the Shore Club, and very  
9 importantly, the south addition or the Grossman  
10 addition, which we are now -- we have -- we have  
11 now worked very hard to keep and which we're  
12 working around and, I think, very successfully as  
13 you will see.

14 Next, please.

15 This is a fascinating site, partly because  
16 it's a triangular site and it's interesting  
17 geometry to the site, but also because it already  
18 includes two examples of the history of Miami  
19 Beach, architecturally speaking. There's a great  
20 Art Deco building and there is a great MiMo  
21 building. What we are hoping to do is a grade  
22 early 20th century building, which will add a third  
23 layer to this very layered site and to a very  
24 layered neighborhood.

25 MR. STERN: Early 21st.

1 MR. WHALEN: I did -- I did that last time  
2 too.

3 Thank you. Thank you, Bob.

4 Bob is really good with numbers in addition to  
5 other things.

6 Next, please.

7 Here we have two site plans that we presented  
8 to you before: On the left, we have the December  
9 scheme that we showed you; on the right, we have  
10 the March scheme. In the March scheme we had  
11 restored the south wing of the -- the south wing,  
12 the Anis wing, so we started to carve away a bit at  
13 the project. That clearly wasn't enough. We were  
14 asked to maintain the entire Grossman addition.

15 So we can go to the next, please.

16 Here we see our current site plan. As you can  
17 see the south addition is there. Our building has  
18 now become a bar building and it's -- I love  
19 actually how this very complex site -- I think that  
20 the bar building makes a lot of sense out of a  
21 complex triangular site and I'm going to explain  
22 that further to you as we go through it.

23 The residential building is now 50,000 square  
24 feet smaller than it was the last time we showed it  
25 to you. And the largest floor plate at the bottom

1 has gone from 19,000 square feet to 16,000 square  
2 feet.

3 In addition, the north-south mention of the  
4 building is almost half what it was originally in  
5 December, and so the entire building has gotten  
6 much lighter and it sits in a lighter way on the  
7 site.

8 If you go to the next, please.

9 And here we have an enlarged site plan, which  
10 is very important. On the left we have the Shore  
11 Club lobby, which we always thought was a vestibule  
12 to the garden and it will still work that way. You  
13 will come into a linear garden that will be bounded  
14 on the north side by a colonnade, similar to what  
15 we had before, but narrower. So there will be a  
16 wonderful linear passageway that will come out, but  
17 then will open up to the pool area. And then  
18 you'll turn around and you'll look back to the  
19 Cromwell onto a beautiful symmetrical courtyard  
20 that will really highlight the Cromwell in a way  
21 that I think it's never been highlighted before in  
22 its entire history.

23 I need some water. Excuse me.

24 If we could go to the next, please.

25 I'm going to walk you around the building and

1 then we'll go inside the courtyard.

2 First, we've showed you before the port that  
3 we're proposing for the Cromwell. It sits apart  
4 from the historical facade of the Cromwell; it goes  
5 all the way down to the street. But what we're  
6 doing is really calling attention to this entrance  
7 in a way that, I think, it hasn't been called  
8 attention to in a long time. The walls have been  
9 lowered, it's much friendlier, it's all part of an  
10 effort to make this really feel like a residential  
11 street, 20th street, that is.

12 If we go to the next, please.

13 We are also going to restore the historic  
14 Cromwell lobby. We have these photographs and  
15 other information that is going to allow us to  
16 restore it, including its wonderful classical  
17 columns, to something quite close to what it was  
18 originally.

19 Next, please.

20 And here we have the -- the existing Shore  
21 Club elevation on Collins. This whole building is  
22 going to be restored. And we got very particular  
23 requests last time from Mr. Paskal about the glass.

24 If we can go to the next image, please.

25 And we've researched the original Flutex glass

1 and we have found somebody that makes it, and so  
2 the Flutex glass was located on the square windows  
3 that you see on the image.

4 The playful trim that surrounds those windows  
5 is something that we have talked about before, but  
6 we're really looking forward to seeing that Flutex  
7 glass reinstated on that stairwell so that it will  
8 kind of have a tower of square windows rising up.  
9 If you remember, we take this theme and reprise it  
10 in our tower and we still have that in our latest  
11 design.

12 Next, please.

13 Then going inside the lobby of the Shore Club  
14 it will be restored. You can see here in kind of a  
15 clean, restored state with that, of course, all the  
16 beautiful furniture being brought in -- into this  
17 very low horizontal space that really is kind of  
18 land- -- like a landscape and which will serve as  
19 the prelude into the landscape beyond.

20 Go to the next image, please.

21 Here we have two schemes that we've shown you  
22 before: On the left, the December scheme; on the  
23 right, the March scheme. In both of these schemes  
24 you walked out of the -- of the lobby into kind of  
25 a courtyard and you saw an arcade that took you

1 the -- that brought you around the -- to a side  
2 garden and then out to the pools and to the beach  
3 and we thought that these worked very nicely; it  
4 was very dramatic. But now, of course, that we've  
5 taken the great chunk out of the residential  
6 building that we're doing and put it on the side in  
7 the Grossman addition, the story is quite  
8 different, but we think equally dramatic and  
9 perhaps better.

10 Next, please.

11 So here is -- where we are now, the Grossman  
12 addition to the south is very clearly visible and  
13 you can see our building that we're proposing on  
14 the left side. We still have that colonnade going  
15 all the way down to the pools and to the beach.  
16 The columns still grow out of the column design  
17 that exists in the lobby of the Shore Club.

18 What we noted in the Grossman building is it's  
19 a very crystalline building and it's all that  
20 verticals, and we did not want to do the same thing  
21 with our building. We wanted to play off of that  
22 in order to make the Grossman addition stand out.  
23 So what it is, it's crystalline, and it's got  
24 verticals. Our building right here is about  
25 horizontals and it's wavy and it's cloud-like, just

1 sort of creates a difference between the two  
2 buildings. We think the two of them will play  
3 together very nicely right across this very  
4 dramatic courtyard and colonnade that lead out to  
5 the beach.

6 Next, please.

7 Now, coming back from the beach or from the  
8 pools to the Shore Club is going to be equally  
9 important. Here you see how the -- you see the  
10 Grossman on the left, you see the end of our  
11 colonnade on the right, and all this -- this pin  
12 space will open up just as it does to the pools on  
13 the other side. It will open up to the sunny  
14 courtyard of the Cromwell with all its great west  
15 light. It will be an experience for everybody to  
16 enjoy as (inaudible) now, of course --

17 MR. STERN: Not of the Cromwell, Paul; of the  
18 Shore Club.

19 MR. WHALEN: Shore Club. Shore Club, yes.

20 There is a lot going on up here.

21 Thank you, Bob.

22 Next, please.

23 Now, coming around the gardens after we go to  
24 the pools, we come to -- to the Cromwell. We are  
25 very proud of the way we've been able to take this

1 linear building and some cabanas on the right side  
2 and a villa and create a beautiful rectangular  
3 courtyard that is symmetrical on the Cromwell and  
4 that really highlights the Cromwell in a way, as I  
5 said earlier, I don't think it's ever been  
6 highlighted before. Many people don't even notice  
7 it's there, it's so subtle. We think that by  
8 setting up the symmetry in this pool we're calling  
9 a lot of attention to it and it will be noticed as  
10 it hasn't been before.

11 Next, please.

12 Then going out to the street we have our villa  
13 in the foreground, which grows out of the Cromwell,  
14 bringing the Cromwell down to a -- may I go ahead  
15 for just a minute?

16 MR. LOPEZ: Yes.

17 How much additional time would you say that  
18 you need?

19 MR. WHALEN: I need probably two minutes.

20 Thank you.

21 MR. LOPEZ: Okay.

22 MR. WHALEN: You see the Cromwell stepping  
23 down to the villa and then the proposed building  
24 that we're -- the proposed residential building on  
25 the left side as it rises up.

1 I would like to show you an image, though, of  
2 what the street really feels like right now.

3 Do you have that image, Kobi?

4 Because there are three ways of experiencing  
5 the site: One of them is when you're inside and  
6 you're walking around these courtyards and you're  
7 looking at the bottom of the buildings; another way  
8 is when you're right outside the site and you're  
9 looking at it and there is a lot of landscape; and  
10 the third way is when you're further away.

11 And when you're in that center area when  
12 you're looking at the site, so much of these  
13 buildings, especially this taller building, is  
14 blocked because it's set back from all the public  
15 streets. There is a hundred-foot setback, which  
16 means the taller building that we're proposing and  
17 20th Street.

18 And I just took this photograph yesterday. I  
19 don't have to walk up to it, you can see it. I  
20 took this photograph yesterday standing on 20th  
21 Street looking west. You can see the Setai rising  
22 up right from the street; on the left, you see the  
23 Cromwell rising up; and then what you don't see  
24 here is you don't see the top of the -- the  
25 Chipperfield building. And if you can't see the

1 top of the Chipperfield building, you won't be able  
2 to see the top of our building either.

3 And this is just to point out that when you're  
4 walking right around this building, because of all  
5 these great setbacks, you will really not be very  
6 aware of the building that we're proposing to you  
7 today, just as you're not very aware of the  
8 Chipperfield building.

9 Let's go to the next image, please.

10 Go to the next image.

11 Right now -- the one after this, please.

12 Currently the street reads a bit like an  
13 alley. We're going to -- we're narrowing passages  
14 into service and we're adding continuance  
15 landscaping to make the street feel like a great  
16 access to the beach, as it should.

17 Next, please.

18 There is some concern as to whether these  
19 narrow openings will still work for loading. They  
20 will as shown in this diagram and we can show you  
21 more information if you would like to hear about  
22 it.

23 Next, please.

24 And we have our two previous designs that we  
25 showed you: December, March.

1 Next, please.

2 Our current design is -- is narrower. It's  
3 almost half the width that it was before. It has  
4 a -- it's curved and glassy and nautical as it  
5 faces the beach and it still has all the -- the  
6 punched windows to bring up sort of the masonry  
7 quality of the neighborhood up onto the building.  
8 I want to show you that.

9 MR. LOPEZ: Do you need another minute to wrap  
10 up? Paul?

11 MR. WHALEN: Yup.

12 So this image is more of a diagonal view,  
13 because I want to make sure that you see that we  
14 really are keeping this masonry from the  
15 surrounding buildings and wrapping it up onto the  
16 building everywhere except on the waterside where  
17 it becomes more glassy.

18 And then if you go to the next image, please.

19 Here we are from the water, quite far away  
20 looking back showing on the left side where we  
21 were, on the right side where we are now with a  
22 narrower tower.

23 Next, please.

24 And here you see the close-up of that narrow  
25 tower almost half the width that we had before.

1 It's still stepped; it's hard to see in this  
2 elevation.

3 And next, please.

4 And more of a diagonal view showing that the  
5 punch windows from the Cromwell go up onto the  
6 north side of the building so that the Cromwell  
7 character goes right up that north facade.

8 Next, please.

9 Here are the two schemes we showed you before.  
10 Let's just move ahead to where we are right now.  
11 Where we are right now is a narrow building.

12 Next, please.

13 Sorry.

14 Here we are. We still have the punch windows  
15 rising up the building, the curves. What we're  
16 doing right now that we didn't do before is we're  
17 expressing on this elevation of the tower both  
18 the -- the geometry of -- of columns and the  
19 geometry of 20th Street on the building. I think  
20 it's interesting, because it's such an unusual  
21 site. You see both those geometries coming  
22 together in that tower as it rises above.

23 Thank you for your patience.

24 And if you don't mind, it would be great if we  
25 could hear from Bob Stern with whatever comments

1 that he has, perhaps other mistakes that I made in  
2 this presentation.

3 MR. LOPEZ: How many minutes shall we set the  
4 timer for? Bob?

5 MR. WHALEN: Bob, two minutes?

6 MR. STERN: I just want to say very few  
7 things.

8 First of all, Paul --

9 MR. KALLERGIS: Mr. Stern -- Mr. Stern, do you  
10 swear that the testimony you're about to give is  
11 the truth, the whole truth, and nothing but the  
12 truth?

13 MR. STERN: Yes, I do.

14 MR. KALLERGIS: Thank you.

15 MR. STERN: I want to say that I'm -- Paul  
16 Whalen's presentation excellently reflects not only  
17 my point of view on redesigning this project and  
18 evolving its design, but that I believe I can say  
19 it represents our clients and the team as a whole  
20 who have worked together excellently.

21 I see this site as a campus, which I think  
22 it's unusual among the hotel sites along Miami  
23 Beach and the South Beach area, where we have  
24 buildings that have been built over time in a  
25 landscape setting and we -- diverse expressions,

1 but complimentary expressions and by (inaudible).

2 And I think the landscape needs to be thought  
3 of in -- as a very important component in the  
4 overall project. Where we practice in New York,  
5 our landscape is bare six months of our eight --  
6 four months of the year, but in Miami, you have  
7 greenery that can be counted on all the year round,  
8 and so it would be a very important part of our  
9 landscape -- of our scheme.

10 Also the sequence of spaces which Paul alluded  
11 to will be remarkably different from the typical  
12 situation, as I understand it, and as I've  
13 experienced it along the beachfront hotels.

14 So I'm very excited about how we've been able  
15 to work together to evolve this scheme and I do  
16 hope that this commission will see the merit in  
17 what we have, together with our colleagues and with  
18 staff consultation, evolved over this four- or  
19 five-month period.

20 The Witkoffs, by the way, are our clients and  
21 they have been exemplary in tolerating our  
22 continual changes and tweaks in order to get this  
23 project the best possible way that it is. So I  
24 thank you for giving me a few minutes.

25 Sorry I can't be with you, but in an hour or

1 so I have to go to New Haven for my last day of  
2 teaching after 50 years of teaching, so I hope you  
3 indulge me in that.

4 Thank you.

5 MR. LOPEZ: Thank you so much for your  
6 presentation, sir, and team.

7 Does that conclude the presentation?

8 MR. KASDIN: That concludes us. Again, we  
9 will want time for a rebuttal.

10 MR. LOPEZ: Of course.

11 At this time I'll ask if any board members  
12 have questions for the applicants and we'll hear  
13 all the questions, and then we'll give the team a  
14 chance to respond to all of them together.

15 Board members, does anybody have any  
16 questions?

17 Barry?

18 MR. KLEIN: I had a question. I had a little  
19 bit of a concern when the -- you showed a  
20 photograph of what you took yesterday, you said, on  
21 the 20th Street. And that the -- since the two  
22 buildings are of the same height, we're not going  
23 to see the building behind the Cromwell, but the  
24 new building is much longer.

25 MR. LOPEZ: We're going to -- excuse me.

1           We're going to try to stick to this format  
2 where we hear all the questions, and then we'll  
3 give you guys a chance to respond to all of them  
4 altogether so we can avoid that kind of back and  
5 forth because that seems to drag our meetings on.

6           MR. KLEIN: So when there is a response to it  
7 I would just like clarification, because it just  
8 seems, you know, the existing building is this tall  
9 pin, and now I have this more linear tower, and so  
10 I -- I wondered about that.

11           And then the other thing that keeps coming to  
12 my mind, and they can discuss, is the congestion on  
13 20th Street.

14           MR. LOPEZ: Nan- -- I'm sorry.

15           MR. KLEIN: So that's it.

16           Thank you.

17           MR. LOPEZ: Okay. Nancy.

18           MS. LIEBMAN: I was also going to talk about  
19 20th Street. I wanted to see it. I don't want  
20 to -- I'm -- the question I would like to hear from  
21 anybody who has been there and seen it to express  
22 yourselves and let's hear about 20th Street away  
23 from the beach.

24           MR. BRESLIN: I actually went with Martin,  
25 when Martin asked me, from the Setai, to meet him

1 on 20th Street and, believe me, I live five blocks  
2 away, I'm well aware of 20th Street, and all the  
3 problems that are on it. And when we got there,  
4 there was a truck trying to make a K-turn at the  
5 end, it was like several maneuvers, because there  
6 were five cars parked on the circle, which isn't  
7 supposed to be there at all.

8 Now, right now, there is nothing going on, on  
9 the other side of the street; therefore, everything  
10 on that street had to do with the Setai and people  
11 visiting the Setai. There has to be something  
12 that's done to maintain the street the way it's  
13 supposed to be maintained and one of the --

14 MR. LOPEZ: Is this a question for the  
15 applicants?

16 MR. BRESLIN: No, no, I'm just telling you,  
17 I'm just telling you what I observed.

18 And one of the things -- remember the City is  
19 the one that owns that street so any changes to get  
20 done with the street have to be in -- partly  
21 between the Setai and the Shore Club to make that  
22 street work for everybody, and we should not  
23 certainly rake this project based on --

24 MR. LOPEZ: We'll have a chance for all the  
25 board members to comment.

1 Are there any other questions for the  
2 applicant at this time?

3 Kirk?

4 MR. PASKAL: Two questions I would just like  
5 to -- to mention. One has to do with landscaping  
6 on the Collins elevation. In the historical photos  
7 the building is pretty visible; currently, I don't  
8 feel like the features within the building are very  
9 visible. They are also pretty low slung  
10 relevant -- or relative to many of the other Art  
11 Deco buildings. And I'm just wondering if there  
12 was a thought process behind the landscaping for  
13 the Collins elevation or if it's just incidental?

14 And my other question which refers to the  
15 history of the structure, it appears within the  
16 historical documentation that the original  
17 porte-cochère columns were originally just beam  
18 poles. And then subsequently, if you look in the  
19 historical resource's report, Page 28, Figure 62,  
20 it looks like at one point they actually matched  
21 the interior columns, and I'm just curious about  
22 that. Again, if you're referring to the book, it's  
23 Page 28. So I'm just curious if anyone has any  
24 insight to share on that.

25 MR. LOPEZ: Any other board questions?

1           Seeing none.

2           Okay. So I'll ask the applicant to have a  
3 chance to respond to all that.

4           MR. KASDIN: Thank you.

5           And first there are -- let me deal with the  
6 set of questions that involve 20th Street and the  
7 concern about traffic and circulation. And I would  
8 like to bring forward Cory Doorman, professional  
9 traffic engineer, who can address that, because he  
10 has -- he's with Kimley-Horn, if I can have you --  
11 he can give his brief curriculum vitae résumé as  
12 his expertise. But more importantly, I would like  
13 him to show you what causes the problems on 20th  
14 Street and how our project is actually alleviating  
15 the current conditions.

16           So, Cory, if you would explain.

17           MR. DOORMAN: Sure.

18           Good morning, Mr. Chair.

19           Good morning, members of the board.

20           As it relates to the 20th Street in addressing  
21 the concerns about traffic congestion, just a few  
22 items to note about what the project is doing as  
23 far as mitigation, and also how the project itself  
24 and loading vehicles from the project will not  
25 exacerbate the current situation on 20th Street.

1           So first of all, I just want to note that the  
2 traffic assessment that we prepared as it was  
3 submitted to the City, this project represents a  
4 decrease in traffic as compared to what was  
5 previously on the site. Specifically the project  
6 will generate 61 fewer trips during the a.m. peak  
7 hour, the a.m. commuter rush hour period, and 160  
8 fewer trips during the p.m. peak hour, the p.m.  
9 commuter rush hour period, and that's driven by the  
10 significant reduction in hotel rooms, restaurant  
11 seats, and bar space. So I just want to make sure  
12 that everyone keeps that in mind that the project  
13 overall is a reduction in traffic as to what was  
14 there previously.

15           With regard to the loading: The loading space  
16 was vetted for the site to ensure that loading  
17 vehicles could adequately, you know, access the  
18 loading bay and serve the site with -- while  
19 minimizing impacts to 20th Street and the public  
20 right-of-way. That was a critical piece of the  
21 analysis that was submitted to the City for review,  
22 and we used an SU 40, which is a 40-foot design  
23 vehicle, which is typical of a site like this,  
24 which is a conservative design vehicle to ensure  
25 that the curb cut and loading bay itself were

1 designed adequately, like I said.

2 A piece of the curb was identified that would  
3 need to be modified to accommodate this loading --  
4 loading vehicle, and as a result, a mountable curb  
5 will be provided.

6 So it was a critical piece of the analysis to  
7 make sure that loading vehicles could enter and  
8 exit the site, again, while minimizing impacts to  
9 20th Street.

10 I think a comment was made about the  
11 cul-de-sac and the cars parked in the cul-de-sac.  
12 The -- the critical piece of why the loading bay  
13 and its design is so important is that a loading  
14 vehicle serving the site will never have to go and  
15 use the cul-de-sac; it will be able to pull in and  
16 out of the site and leave back onto Collins Avenue  
17 without ever having travel to the end of the 20th  
18 Street.

19 Thank you.

20 MR. KLEIN: Just a point of information,  
21 you're -- the numbers that you're referring to,  
22 less trips, that's to -- to previous proposals,  
23 because nothing's happening on the site now?

24 MR. DOORMAN: What was previously in operation  
25 at the site.

1 MR. KASDIN: If I may, it was a  
2 314-approximately-room hotel, and now it's going to  
3 be approximately a 70-room hotel and 60 residential  
4 units with a reduced restaurant. So it could open  
5 up today again as a hotel and it would have a much  
6 more significant impact from the proposed  
7 development.

8 And if I may just, one other point to address  
9 that as well, the cause -- if you would address the  
10 cause of the current congestion on the street and  
11 specifically as well we have this survey of the  
12 property across the street showing that access of  
13 the easement, if you would explain why there is a  
14 problem today.

15 MR. DOORMAN: Right.

16 So the problem today is a result of on-street  
17 loading and the inability of loading vehicles on  
18 the street to access the property on the north and  
19 along 20th Street. So in our observation, the  
20 issues of 20th Street at least are in part due to  
21 the on-street loading occurring on the north side  
22 of 20th Street. And so again, that's why the fact  
23 that we are providing our loading on-site is such  
24 an important piece.

25 MR. KASDIN: And just to put one more finer

1 point on that. The -- I will distribute now and I  
2 put a poster, a board up that shows that there is  
3 an easement in -- behind the original  
4 Dempsey-Vanderbilt Hotel, which is a dedicated  
5 easement -- and we will distribute the easement  
6 documents that are recorded of the public  
7 records -- and that easement was from 20th Street  
8 to 21st Street, and it's to serve for the loading  
9 for -- at that time, it was the Dempsey-Vanderbilt  
10 Hotel when it was built -- which by the way, my  
11 father had a big drugstore and restaurant right  
12 there -- as well as the Seagull Hotel, which is not  
13 going to be the Bulgari Hotel. That -- the Setai  
14 itself, as you will see if you observe the  
15 property, has actually loading docks on the west  
16 side of the building, of the tower; they are  
17 supposed to be using that easement for loading and  
18 unloading. Instead what they are now doing is just  
19 doing it not using that. They have converted part  
20 of that easement to their own business uses and  
21 they're doing all of their loading and unloading on  
22 the street, as well as all the waiting SUVs sitting  
23 on the street.

24 So the problems that are caused on 20th Street  
25 are caused by the Setai's improper usage of that

1 street. This project will not only have reduced  
2 traffic demand because of the reduction and the  
3 intensity of the uses, but will also have fully  
4 internalized loading and drop-off, which the  
5 property doesn't even have today. So this will be  
6 the -- part of the solution and the way forward for  
7 making this street a better street for the  
8 pedestrians. That deals with the traffic issue.

9 I would like to turn it to over to Paul to  
10 deal with --

11 MR. WITCROFT: Thank you.

12 Just so we address your remark directly, as  
13 you were talking, we actually had this sort of  
14 resources report so we pulled up the image. I  
15 apologize, it's not big, but of course, we're  
16 responding to your comment extemporaneously, but we  
17 do see the columns. Of course, as you know, we're  
18 referencing them in our project and design as you  
19 walk through the project through the courtyard, but  
20 we're very -- we will accept, which we think is a  
21 great suggestion and idea, these columns which you  
22 clearly see from this image from 1956. I  
23 apologize, it's really small, but the columns that  
24 you referenced that are similar to the original  
25 columns in the Shore Club.

1 MR. PASKAL: Were those exterior columns, were  
2 they original?

3 MR. WITKOFF: Yes.

4 I'm happy to share it. I apologize for the  
5 size.

6 MR. WHALEN: It seems to me that they made it  
7 look more sort of 1950s later on with the skinny  
8 columns.

9 MR. KASDIN: And before Paul addresses the  
10 remainder of this, Mr. Paskal, I would like to also  
11 respond to your question regarding the landscaping  
12 on the Collins Avenue side. What you're seeing is  
13 not the proposed landscaping for that property,  
14 that landscaping scheme will come back. And your  
15 specific concern is actually very well taken so  
16 that the facade, any landscape plan will -- will  
17 allow the facade of the Shore Club -- the original  
18 Shore Club to be seen. So that was just  
19 superimposing basically the trees that exist there  
20 today, it's not the landscape plan.

21 MR. PASKAL: Thank you.

22 MR. WHALEN: So, Barry, you were -- you were  
23 commenting on the -- the height of the building,  
24 whether it would be seen and all that. Yeah, I was  
25 trying to make a point that the closer you are to

1 the building, the more the landscaping and the  
2 height of the Cromwell, and when you're on Collins,  
3 the height of other buildings that are historic  
4 currently hide the top of the Chipperfield  
5 building; therefore, they would really hide the top  
6 of our building too.

7 Our building, by the way, it is a longer  
8 building, but it does step up; it steps back  
9 60 feet to the top and then another 30 feet to the  
10 crown of the building, so that's 90 -- 90 feet set  
11 back from the beach. I'm not saying you're not  
12 going to see it at all. The further away you get  
13 when you're -- especially when you're on the beach  
14 you're going to see it, but it's just when you're  
15 really close up to it when you might be most  
16 concerned about will it feel too big and all that;  
17 that is when you won't see it. You'll see it more,  
18 I think, as part of the skyline.

19 Okay. Is that clear?

20 Okay. Thank you.

21 MR. KASDIN: Thank you.

22 MR. LOPEZ: Okay. Thank you for your  
23 responses.

24 We -- we can now open the public hearing --

25 MR. KALLERGIS: And Mr. Chairman, before we

1 open to the public, I would like to ask the board  
2 if any board members have any ex-parte disclosures  
3 to make on this application. And again, that's the  
4 names of individuals -- any individual you spoke  
5 with outside of today's public hearing regarding  
6 this application.

7 MR. LOPEZ: Yeah, I guess, I'll go first. I  
8 was contacted by the Setai management, I don't  
9 remember the name, to arrange for a visit to the  
10 site over the weekend; I couldn't do it. I did,  
11 however, take a 15-minute call last week with the  
12 applicant. I think there were a number of folks on  
13 that call, including Paul. Right.

14 MS. LIEBMAN: I had a meeting with Neisen --  
15 this needs a new -- I spoke to Neisen about the  
16 project. He explained the difference from the  
17 original that we had seen and how it was now. I'm  
18 very impressed with it. I think there's not a  
19 thing wrong over there, but I must go back to 20th  
20 Street, because I did go to look at 20th Street.

21 Well, isn't this a disclosure? I mean, I  
22 didn't -- I didn't have a chance to say what I had  
23 to say. And you don't want me to talk about it?

24 MR. LOPEZ: Yeah, we'll do the board comment  
25 in a moment, but this is just if there is any --

1 MS. LIEBMAN: Okay. I'll come back with it.

2 MS. WEINSTEIN: I met with Mr. Nakash.

3 MR. KLEIN: I was contacted by Michael Larkin  
4 and invited to a meeting or visiting a site, I  
5 really don't recall. I wasn't able to do so, and  
6 then in the conver- -- and in the call that I had  
7 from Daniel Ciraldo last evening, this subject was  
8 brought up, and I can be unbiased.

9 MR. REED: I spoke with Daniel Ciraldo. I  
10 received an e-mail from a manager at the Setai  
11 inviting me to -- I didn't do any site visits with  
12 anybody. I only spoke with Daniel and anything --  
13 oh, but I did before I was on the board and I  
14 visited the property with MDPL's advocacy committee  
15 many months ago.

16 MR. BRESLIN: After our last meeting and  
17 everybody was interested in saving the Grossman  
18 building, I actually called Alex and went and  
19 looked at it and thought maybe I was missing  
20 something, and then last week I was invited to take  
21 a look at the new plan.

22 Thank you.

23 MR. KLEIN: Also, I forgot to mention, I'm  
24 sorry, I received a call that came out of the blue  
25 from somebody from the Setai, and it just kind of

1 shocked me, and I was traveling at the time and  
2 just -- I was in the middle of something and just  
3 said, "I can't speak." And so I don't even know  
4 who called me, but I know I got a call from  
5 somebody in reference -- someone from the Setai.

6 MR. PASKAL: Ancient history, a long time ago,  
7 I had a phone conversation with the mayor in which  
8 he mentioned this project. Former Commissioner  
9 Michael Góngora invited me to connect with the  
10 architect, which I was not able to, did not. I  
11 received various communications. Christopher  
12 Gonzalez as well mentioned the project to me in a  
13 conversation a long time ago. And the meeting with  
14 Daniel Ciraldo as well, we discussed the project,  
15 and I can remain fair and impartial.

16 MR. LOPEZ: I think that's all of us.

17 MR. KALLERGIS: Okay.

18 MR. LOPEZ: So we'll go ahead and open public  
19 comment at this time. Should we start with those  
20 in the audience and then those on Zoom?

21 Sure. Okay.

22 Who would like to go first?

23 Welcome.

24 MR. STUART: Hello. I'm John Stuart, 900 Bay  
25 Drive, and it's so good to see you all here. I

1 just want to say I've been so impressed by your  
2 conversation this morning, one of the most  
3 important conversations I think this board has ever  
4 had, and I appreciate the -- the intensity and the  
5 passion and the ideas that you're pursuing.

6 So this project -- I live in a Melvin  
7 Grossman -- contributing Melvin Grossman building.  
8 I work in an Albert Anis building. I went to  
9 school and Bob Stern was my professor and there is  
10 really very little -- and that was 30 years ago,  
11 and then I worked for him briefly on a holocaust  
12 memorial project in Manhattan, a competition, and  
13 so there's almost nothing about this project that  
14 doesn't kind of touch me in -- in a way that's  
15 about the architecture and architectural  
16 preservation. And likewise, I was going to say I  
17 think before almost any of you guys were on the  
18 board, this project came up in a very different --  
19 very different scenario, and it was one of our  
20 toughest projects where we were desperately trying  
21 to figure out how pieces were going to be saved  
22 while other pieces were going to be kind of  
23 transformed.

24 Were you there, Kirk? Maybe it was one of  
25 your first meetings.

1 No.

2 Or Nancy.

3 But anyway, it was -- when I -- when I saw  
4 that this was coming up and that this had been  
5 actually kind of so thoughtfully ping-ponged back  
6 and forth between you guys and the architects, and  
7 I was just looking at the plans and how -- just  
8 going down from 20th Street from north to south,  
9 you just see the incredible way, I think, this plan  
10 has negotiated, and I would say it's a negotiation  
11 between you guys and the architects have negotiated  
12 the Cromwell, the entrance on 20th Street. 20th  
13 Street was never -- had never been proposed to be  
14 this -- this successful.

15 And I think when you go into the interior,  
16 just the idea of kind of changing the Chipperfield  
17 tower out and having this other kind of positioning  
18 there. The Shore Club being completely renovated.  
19 The Cromwell being -- a lobby being renovated, the  
20 Shore Club renovated -- lobby being renovated. And  
21 then the Grossman addition being part of this, I  
22 think -- it was -- well, it was sad that -- not  
23 sad, it was great that Professor Stern -- Dean  
24 Stern was able to be on the call, but he did kind  
25 of steal a little bit of my thunder, because I have

1 thought that the way you guys are pulling this  
2 together with these negotiations, because I know  
3 these are not -- not just singular kind of  
4 directives by the architect or by you, that this  
5 has really been the best possible solution that I  
6 couldn't even have imagined seven -- eight years  
7 ago when it came up. So -- or however many years  
8 ago, it was -- maybe Neisen knows -- but anyway, I  
9 thank you for your service on this and I totally  
10 appreciate what you're doing and hope that you  
11 support this project, because I think this is where  
12 historic preservation is really going.

13 So thank you.

14 MR. LOPEZ: Another familiar face.

15 Welcome.

16 MS. BRADLEY: Hi. Wyn Bradley.

17 And -- hello.

18 So I used to -- for those of you who don't  
19 know me, I used to sit on the board. John and I  
20 were together on that board and I actually do  
21 remember that application; it probably was 8,  
22 10 years ago, something like that. And you all  
23 have the pleasure of seeing a -- a much more  
24 thoughtful, well-knitted project that I hope I'm  
25 here to support and encourage you to support. I

1 have been both in your seat there on the board for  
2 many years. I've also practiced in this and built  
3 in this community. My son was born in this  
4 community, Bar Mitzvah, Bat Mitzvah, birthdays,  
5 weddings, you know, so I am an integral part.  
6 Miami Beach is part of my life and has been for  
7 over 20 years.

8       You've heard a very good presentation and I  
9 don't think I have anything to add that the  
10 architects have not already said or material that  
11 you don't already have before you or know, but  
12 something that you don't know that I can speak to,  
13 I've been a faculty member at the University of  
14 Miami. And the University of Miami has a very  
15 particular relationship with Bob Stern's office.  
16 They are our largest high -- they take our -- they  
17 have the largest alumni. They take and hire the  
18 most amount of students out of the University of  
19 Miami architecture school. Why do I tell you this?  
20 I tell you this because their formative years are  
21 spent here. These young architects are spent here.  
22 Their formative years are on Miami Beach. They're  
23 measuring our buildings. They're learning about  
24 architecture from our buildings and they're going  
25 to New York and they're working for Bob Stern and

1 they are designing in your building -- in our city.  
2 I mean, that's an important piece of information  
3 that you all don't have and so this -- while they  
4 are an architecture firm in New York, they are very  
5 sensitive and have deep roots to South Florida and  
6 particularly Miami Beach, so that is a piece that I  
7 want to share with you all.

8 I hope that this project will be approved.  
9 I've looked at all of the public materials that are  
10 available and I hope that you do approve it.

11 Thank you. Thanks again for your service too;  
12 it's not an easy hot seat to sit in.

13 MR. LOPEZ: Thank you.

14 Other public comments?

15 MR. CIRALDO: Yes. Hi. Thank you, Chairman.

16 My name is Daniel Ciraldo. I'm here  
17 representing Miami Design Preservation League and  
18 we did submit a slideshow, so I would like, similar  
19 to the prior application, I believe I could do this  
20 under ten minutes if that pleases Chair and the  
21 board.

22 So as soon as it's up, we can start.

23 Okay. Thank you.

24 So first of all, thank you all for -- this has  
25 been a real evolution, and while we're on the topic

1 of like architecture school, I think this could be  
2 a teachable moment for many people. So I'm  
3 thankful to the applicants and their team, as well  
4 as to the board and the community.

5 So next slide, please.

6 I want to really step back and take up all of  
7 the great things we've heard and really start to  
8 focus on your purview, those criteria that are  
9 really important to uphold. This is the Cromwell  
10 as it was originally sited. What's unique about  
11 this is actually the front of the Cromwell face to  
12 the north, and you can imagine, look at your Art  
13 Deco hotel room over to the Roney Plaza and then  
14 the back of the Cromwell, the south side looked  
15 over on all of our beautiful Art Deco skyscrapers.

16 Next slide, please.

17 So back in the 1990s there was a movement --  
18 some of you may have been around -- it was called,  
19 "Save Miami Beach," and this was sort of a preFAR  
20 time. So this Chipperfield tower was designed  
21 during that period and you could sort of see -- the  
22 program may have been a little different for  
23 Chipperfield. Chipperfield, my guess, looked at  
24 the criteria, the capability, sensitivity to  
25 surrounding historic structures and built a tower

1 that is --

2 Next slide, please.

3 -- that is you look at here, I've circled it  
4 that is separated, it is removed from the Cromwell,  
5 it maintains the Cromwell open air and light from  
6 360 degrees. And, you know, after this was  
7 approved, the Setai property was built. So if you  
8 look at that area, there has been an evolution from  
9 the '90s, from the movement to eventual  
10 downzoning -- you can't build the Setai anymore,  
11 because of some of these towers that were built  
12 before. And there's a beautiful sighting to this  
13 and --

14 Next slide, please.

15 So here's just an image from the aerial, which  
16 you can kind of see how they are very separate,  
17 distinct parts. It's wonderful that they have come  
18 back to save the Grossman, but I do want to make it  
19 clear that, you know, it is -- it is a policy of  
20 the City that we do preserve contributing  
21 buildings.

22 Our -- if you look at the evolution of our  
23 position, it started with the overall loss of the  
24 Grossman as number one, but then it also talked  
25 about how by retaining those 30,000 square feet, we

1 expected there to be a significant decrease in the  
2 overall scale of that new tower.

3 Next slide, please.

4 Here is actually from a prior application, the  
5 Raleigh Hotel where this board asked for, you know,  
6 the heights of the different buildings in the area,  
7 so that's just for reference.

8 Next slide.

9 Another thing here is that the height  
10 elevations, and you can see that like the  
11 Shellborne is at 171 feet, that's sort of like the  
12 tallest one in that area, but then the Chipperfield  
13 went up to 225.

14 Next slide, please.

15 Also it was important that those of you who  
16 were here on the board with the Raleigh, it was  
17 very important looking at the length of the  
18 building, because you know, we're not in the  
19 neighborhood of spite walls like we had next to the  
20 Fontainebleau; this is a very low -- low rise, you  
21 know, beautiful Art Deco. It's really our  
22 postcard.

23 And so -- next slide, please.

24 What we wanted to do was really get into the  
25 nitty-gritty and so we made this chart based on the

1 publicly available data. You could see that the  
2 current Shore Club tower that is there on the left  
3 in yellow is very nice, thin and skinny. And the  
4 Raleigh, which it has not been built yet, so it's  
5 hard for us to really judge whether it was a great  
6 success esthetically or not, you know, and the UPL  
7 did think what was approved was too big. Obviously  
8 the Setai, we all know, is 250 feet in length. So  
9 it was kind of surprising, and I don't think you  
10 heard it in the discussion from the architect, is  
11 the Shore Club is actually longer than the Setai,  
12 which you know, on a smaller triangular site, you  
13 know, it does lead to some issues of compatibility.

14 Next slide, please.

15 And here you go, and I think maybe a teachable  
16 moment here is: What were the programs for these  
17 two proposals? My guess back in the day in the  
18 '90s it was follow the criteria of the preservation  
19 code. Right now, though, my guess is that these  
20 amazing architects were told to build to a certain  
21 floor area and then just make it very beautiful.  
22 And that is sort of the struggle that we're at now,  
23 because this site as proposed maximizes every  
24 square inch of floor area, and it's just looming,  
25 and I'm sorry, but you will see this, you know, any

1 way you look.

2 Next slide, please.

3 Okay. You can go back one slide. That was my  
4 last slide.

5 So basically just to put onto the record,  
6 we -- we don't believe that it meets the following  
7 criteria of Section 118-564 of the code that's:

8 (3)(d), proposed structure is compatible with  
9 the environment and adjacent structures and that  
10 this proposed structure enhances the appearance of  
11 the surrounding properties and the purposes for  
12 which the district was created;

13 We also think (3)(e) -- and I'll paraphrase --  
14 that the impact on preserving the historic  
15 character of the neighborhood and district in  
16 contiguous and adjacent buildings and lands,  
17 important pedestrian sight lines, and view  
18 corridors;

19 And (3)(j), sensitive to and compatible with  
20 the building site and the surrounding area.

21 So our recommendation in summing up is that we  
22 believe that as currently proposed it's a very  
23 beautiful material -- materialized amazing,  
24 beautiful design. It's just too big. It's not  
25 compatible. It should be smaller. And you all as

1 the board have that ability, and I know you'll  
2 probably hear in the rebuttal that they're entitled  
3 to every square inch; the code does not say that.

4 So my personal recommendation is: If we could  
5 talk to the applicants and have them come back with  
6 something that is more -- a little bit more  
7 refined, maybe not using 100 percent of what they  
8 can, but knowing that they would have the ability  
9 to build a beautiful design that is more compatible  
10 with its surroundings.

11 And finally I just want to note we kind of  
12 (inaudible) from 1989 back when actually Nancy was  
13 executive director of MDPL, and if you look at the  
14 elevation on that, and you look at this, you know,  
15 I've got to say that there's certainly -- some of  
16 us might have a little déjà vu. We want to really  
17 try to preserve the reason for these districts and  
18 we thank you for upholding those stringent  
19 requirements.

20 Thank you.

21 MR. LOPEZ: Thank you.

22 Any other?

23 Welcome.

24 MR. HARRISON ROBBINS: Hello.

25 This is a very interesting urban infill site

1 and it's on a block that temporally transitioned  
2 from MiMo -- from Art Deco to MiMo, a very  
3 important block.

4 My name is Kent Harrison Robbins. I represent  
5 four private owners of property units in the Setai.

6 Okay. Should I start over?

7 MR. LOPEZ: No.

8 MR. HARRISON ROBBINS: No.

9 So let's go in -- if we could put up my  
10 presentation, please.

11 Next slide, please.

12 Would you pass out the objections also.

13 We submitted four objections in writing and we  
14 presented this entire presentation to you  
15 previously, but we wanted -- by hand, but we wish  
16 to -- for you to go through it now.

17 There are four complex problems to this -- to  
18 this presentation and to this proposal. The  
19 site -- we have to deal with site context, the  
20 scale of the tower, the villa setback, and the  
21 loading.

22 Next slide.

23 Next slide.

24 We'd like to first look at the proposed north  
25 elevation. Statistically the north elevation

1 length, in fact, went up by three feet from the  
2 last application. Although it's less of a  
3 footprint, it's actually longer, but skinnier. So  
4 from -- looking from the east and west it looks a  
5 lot better, but from north to south there is no  
6 improvement. And, in fact, it was pushed 20 feet  
7 further to the east.

8 As you can see -- next slide, please.

9 As you can see, the Cromwell -- this is the  
10 rendering of the applicant. As you can see, the  
11 Cromwell is overwhelmed by the tower.

12 Next slide.

13 We outline the Cromwell to show that it will  
14 be lost in the shadows of the proposed tower.

15 Next slide.

16 We did a comparative analysis, a visual study,  
17 and as you can see, on the upper level is the  
18 Sheffield -- the Chipperfield building, and you can  
19 see how well it's juxtaposed and proportional to  
20 the Cromwell, but in the lower one, the Cromwell is  
21 overwhelmed.

22 Next slide, please.

23 In fact, the proposed tower is three times the  
24 width of the Chipperfield building.

25 Next slide.

1 This site is a very prominent block. It's  
2 prominent because it's a mid-century modern site.  
3 It's -- and it's also very interesting, because as  
4 pointed out earlier, it's a wedge shape so it gets  
5 tighter and tighter as you approach the ocean.

6 Next slide, please.

7 So we have this most pristine, crisp  
8 mid-century MiMo architecture block, and we have  
9 some of the most auspicious architects from the  
10 mid-century period. We have Lapidus, Polevitzky,  
11 we have Grossman, we have Anis, and we have Taylor.  
12 Taylor, we don't hear his name that often, but he  
13 was the one that designed Española Way and the  
14 lifeguard stand behind our MDPL auditorium.

15 So this is a very important block for  
16 mid-century study and we need to preserve those  
17 respectful relationships.

18 Next slide, please.

19 Next slide.

20 We go back to the northern elevation to show  
21 you the villa. The villa there has no -- no  
22 reference either to the tower nor the Cromwell;  
23 it's just there. It can be dropped from anywhere.  
24 It's 141 feet long. It's going to be just for one  
25 person.

1 Next slide, please.

2 As you can see, the south elevation does not  
3 show any respect; it completely disregards the  
4 Grossman. It was saved, but it was not -- not  
5 respected in its design.

6 Next slide, please.

7 So this is the actual site. As you can see,  
8 once again, the triangular shape of it and what we  
9 really need to look at is how that impacts the  
10 overall views and view corridors.

11 Next slide.

12 The key view corridors, if you see "3," that's  
13 the intersection of 19th Street and Collins Avenue.  
14 There are no studies of view corridors from that  
15 location. And if you go down 19th Street up to the  
16 driveway from where the Raleigh will exit, there is  
17 no analysis from that direction.

18 So we essentially have a situation where we  
19 really do not know how this huge, long building is  
20 going to impact this block. And you have to look  
21 at it from a block standpoint, not just a site  
22 standpoint, because it will impact the entire  
23 block, but we don't have the studies and you don't  
24 have the information data to make a determination.

25 I also note that I'm moving to strike and I

1 filed a letter to strike concerning any view  
2 corridor analysis that were provided on Friday;  
3 they should have been submitted with the original  
4 plans, but they were not, and they should be  
5 stricken from the record.

6 Next -- the next three slides concern the  
7 impact of the three-wide tower on the site to the  
8 views from the Setai.

9 Next slide, please.

10 That's the first view.

11 Next slide.

12 Second view.

13 Next slide.

14 Third view. As you can see in reference to  
15 the Chipperfield building, the project is going to  
16 be three times wider and all those views are going  
17 to be gone. All of them.

18 Next slide, please.

19 Now, let's go down to the ground. As you can  
20 see on the upper left-hand corner, this is the  
21 beauty of the walkway from the cul-de-sac on 20th  
22 Street to the beach. It's gorgeous and it's  
23 dappled in light. If this villa is placed, the  
24 villa is placed as proposed, only five feet south  
25 of it, it will put a -- the entire walkway in

1 shadow, that villa needs to be pushed back 20 feet  
2 to protect the light and the public. And I also  
3 note that the lower corner, I'm just trying to  
4 figure out that picture, how they got the sun  
5 coming from the north, it just doesn't make sense  
6 to me.

7 Next -- next slide.

8 As you can see the -- between the villa and  
9 the tower, 50 percent of the beach accessway will  
10 be in shade. Now, the applicant did not submit any  
11 shadow studies, and I think the members of this  
12 board asked for them previously; none of it was  
13 incorporated in the proposal. I actually sent a  
14 letter to the applicant asking them for their  
15 shadow studies, reminding them about that, but no  
16 one submitted the -- in the record that I know of.

17 So 50 percent of the pedestrian way is in  
18 shadow. And I'll tell you how important this  
19 pedestrian way is. It was in the infancy of the  
20 City, the City fathers had such insight that they  
21 actually purchased and got a fee simple for 20th  
22 Street, and in a matter of public record, they own  
23 that, and they also specify that the 14 feet on the  
24 north side of that street shall be a sidewalk. So  
25 from the very beginning, it was a vision that those

1 14 feet from Collins Avenue to the ocean to the  
2 beach would be a key accessway. It's your duty to  
3 protect that accessway and protect us from the  
4 shade and to preserve the sunlight on that walkway.

5 Next -- next slide, please.

6 Let's go quickly to the use. The proposed  
7 food and beverage seating --

8 Next slide.

9 Next slide.

10 Next slide.

11 -- is going to total 679 seats times -- if you  
12 have three times the seating, that comes out to  
13 about 1,900 seats. Do you know that there is not  
14 one parking space on this site for parking the cars  
15 for that? Moreover, there is no designated spot at  
16 this time where are these -- where these cars are  
17 going to park. There's nothing. They have not  
18 identified where they're going to go. We don't  
19 know how they're going to handle it. We don't know  
20 how they're going to handle -- also we don't know  
21 how they're going to handle the employees. There  
22 is no employee parking nor designate -- designation  
23 for employee. Do you realize how many employees  
24 they're going to need to be able to take care of a  
25 food court, a dining court with 679 seats? It's

1 unaccounted for. No planning for that.

2 Let's go to 20th Street. This is --

3 Next slide, please.

4 Next slide.

5 This is the aerial of 20th Street, it's very  
6 narrow, it's only two lanes, it's a cul-de-sac. We  
7 want to work, and I know that the association wants  
8 to work closely to assure that we can control the  
9 traffic along that -- the street and I want to  
10 let -- make it clear that they want to work with  
11 this project and they actually want this project to  
12 work, but they are very concerned about the mass,  
13 they're very concerned about the massing, the  
14 impact on the corridor, they're very concerned  
15 about how it's going to look, how it impacts the  
16 most important block.

17 May I have two more minutes, please.

18 MR. LOPEZ: Two more minutes.

19 MR. HARRISON ROBBINS: Thank you.

20 So -- next page.

21 The loading space, let's go really quickly on  
22 that. Right now, what is proposed --

23 Next -- next slide.

24 As you can see, right now, they went from a  
25 double-loading, double-wide driveway to a single,

1 and they're proposing to put the two loading spaces  
2 in -- with tandem parking. How could you have a  
3 loading space with tandem parking? It doesn't make  
4 sense and it needs two loading spaces; that is what  
5 the code requires. You need to go back to the  
6 double parking.

7 Now, next -- next, please.

8 Next.

9 It shows with double loading the trucks work,  
10 they go in and out. It's going to be hard to do  
11 with the cars there, but the trucks will be able to  
12 get out if they have a dockmaster they may be able  
13 to get that to work, and hopefully they will have  
14 one.

15 Next slide.

16 Next slide.

17 Next slide.

18 Here is their traffic study and this is the  
19 auto turn and let's go into detail.

20 The next slide.

21 So you can see in the auto turn that, in fact,  
22 the trucks -- the tires will go over the curbs and  
23 the sidewalks. That is their study. That's where  
24 I'm taking this from.

25 So the single-lane driveway entryway doesn't

1 work. We need to go back to what was originally  
2 proposed by Kobi; we need to go to the double-wide  
3 right there.

4 In summary, there are a lot of flaws in this  
5 building and we can't even go to the next step of  
6 really doing the stylization of the building and we  
7 really can't begin the analysis of this amorphous,  
8 boldest building on the site, this long building.  
9 Remember, it's bigger than it was, as far as the  
10 width, wider than it was than the original one by  
11 three feet and, in fact, it was moved 20 feet to  
12 the east. We need to push it back. We need to  
13 scale it down. We will support a scaled-down  
14 building. We will support this project. My client  
15 said just get them to make something that is  
16 reasonable, that doesn't overbuild on the site.  
17 They're trying to put too much on a very small  
18 site, on a very small wedge site.

19 Thank you very much.

20 Please, please save this beautiful block.

21 Save this site. Save the City. That's your job.

22 Thank you.

23 MR. LOPEZ: Thank you for your comments, sir.

24 Are there other public comments?

25 Please walk up.

1 MR. DICKMAN: Good morning, Mr. Chair.

2 My name is Andrew Dickman with the Dickman Law  
3 Firm, and I do represent the Setai Resort and  
4 Residences Condominium Association, Inc. I'm here  
5 with their manager, Martin Scasserra, and I have  
6 not presented in front of you before.

7 What is being given to you now is a letter  
8 that I supplied to the City, hopefully reached you  
9 all last -- last Friday. As well there were some  
10 videos that we submitted, and because we're not  
11 going to show those videos, I wanted to give you  
12 some screenshots of that.

13 I have -- I would respectfully ask for ten  
14 minutes combined between myself and Mr. Scasserra.  
15 He is going to give testimony. He is layperson  
16 testimony. He's got facts that he would like to  
17 present and then, of course, I would like to  
18 conclude with some legal comments, etc.

19 So if I -- I think we could do it in ten  
20 minutes. We'll do our best, but I would appreciate  
21 your indulgence on that.

22 So with that, Martin, why don't you go  
23 ahead -- and he's going to be the -- the document  
24 you have with the -- with the e-mail and the images  
25 behind it are actually just screenshots of the

1 videos. I don't know if you all had a chance to  
2 click on them or not. I didn't know if you did,  
3 but those will give you images that Mr. Scasserra  
4 will refer to.

5 Thank you.

6 MR. SCASSERRA: Thank you.

7 Good morning.

8 Again, my name is Martin Scasserra and I'm the  
9 CAM license manager at the Setai. I've been in  
10 that position continually for 18 years. I've been  
11 working in the Collins part of the neighborhood for  
12 25 years. I actually came down here with my wife  
13 and children in 1997, and we renovated, restored,  
14 and operated the Abbey Hotel on 21st Street, so  
15 I've really been in the neighborhood for about  
16 25 years.

17 I'm appearing before you again today to  
18 revisit traffic challenges that exist along the  
19 100th block of 20th Street and how we believe that  
20 the impacts of the current design of the Shore Club  
21 will be detrimental to the Setai, but also all who  
22 use this block, and I think from the images that  
23 you see, a lot of people use the block:  
24 Pedestrians, bicyclists, as well as the myriad  
25 deliveries that take place on the street.

1           If -- on Page 2, I'm -- you can see that there  
2 are trash pickups. That is actually from a  
3 Townhouse tenant's dumpster. It's blocking the  
4 entrance to the Shore Club's proposed on-site  
5 loading area. This is a problem that -- it's an  
6 issue and obligation that I don't know that you're  
7 aware of, but there are five businesses in the  
8 Townhouse that are tenants that keep their  
9 dumpsters on the proposed loading zone, which was  
10 narrowed.

11           In Kent's overhead picture that he just  
12 showed, if you look at it, you can see all of those  
13 dumpsters there today. They're out in the open,  
14 they're there, they're an obligation that the Shore  
15 Club has to provide that space for the Sultan  
16 restaurant, Mynt and Myn-Tu nightclubs, the Kith  
17 Boutique, as well as the Townhouse itself.

18           Page 3 is a view looking west of Collins from  
19 the Townhouse Hotel's entrance. You can see a  
20 truck parked on the wrong way in the commercial  
21 loading space, and in the distance, another  
22 westbound truck that is actually entering Collins  
23 Avenue's intersection from the wrong travel lane,  
24 which is dangerous.

25           Page 4 is a view of the Townhouse Hotel's

1 loading zone and there's a commercial vehicle  
2 parked there in the loading zone, and so arriving  
3 Townhouse guests are forced to double-park in the  
4 travel lane. There is also a truck double-parked  
5 in the westbound travel lane, and you see a  
6 bicyclist passing through the space that is at that  
7 moment not wide enough for a single car.

8 Pages 4, 5, and 6 are actually sequential from  
9 the same video.

10 Number 5 is that a different truck shown on  
11 the left in the westbound travel lane, you see that  
12 Townhouse-arriving vehicle that we saw now move  
13 partially out of the way and block this proposed  
14 receiving area for the Shore Club. They've been  
15 honked at by the white car behind them and are  
16 trying to get out of the way. This is someone's  
17 arrival experience to 20th Street and checking in  
18 at the Townhouse. The blue car you see also in the  
19 foreground is the Setai valet returning a resident  
20 car to the tower's entrance. You can see that he's  
21 been held up a while and is rushing, if you watch  
22 the video.

23 Page 6 is another double-parked truck in the  
24 westbound travel lane. I think you should -- at  
25 the very end of the block on the right, you can see

1 an 18-wheeler that is backed up into the  
2 cul-de-sac. That is the largest truck that would  
3 be received at the Shore Club when it operated  
4 previously. It's a Sysco truck. It shows for  
5 whatever reason not to try to attempt to get into  
6 that loading space that is described. I have  
7 videos in there that are included that shows a  
8 truck backing in just as described here. It takes  
9 about two minutes in total and the truck had to  
10 wait for oncoming traffic and double-parked  
11 vehicles to get out of the way for it actually to  
12 make that maneuver.

13 At that time, the dumpsters weren't there.  
14 For whatever reason they were pushed to the left  
15 and so it was -- they were able to do that. If the  
16 dumpsters were in their current position, that  
17 truck wouldn't even be able to move in there.

18 Last picture, Page 7, I think, is telling just  
19 because that is present day. The Shore Club is  
20 closed at the moment, but the street is still often  
21 overrun with vehicles. You can see, again,  
22 double-parked vehicles at the Townhouse, a tanker  
23 truck doubled-parked in the travel lane, and a van  
24 does a U-turn right in the middle of the street in  
25 order to grab a commercial space that's on the left

1 side, on the westbound-facing side.

2 I hope you do pay attention to this issue  
3 of -- of trash receptacles that, you know, each of  
4 those tenants or several of them have different  
5 trash companies so we have at least four or five  
6 different garbage companies coming to the block  
7 every day backing up, beeping. They come early,  
8 5:00 a.m., to try to be able to maneuver in and out  
9 quickly and our residents suffer for it.

10 I'd say that -- I'd just like to point out now  
11 also the subject of these bump-outs, the trees that  
12 are planted in the street. Over 20 years ago, the  
13 Setai installed the street trees inside these  
14 pump -- bump-outs on both sides of 20th Street from  
15 the beach walk to Collins. These are in addition  
16 to the palm trees that we just saw pictured at the  
17 beautiful street-end of the street, which the Setai  
18 also had planted years earlier and became the basis  
19 for our two-palm-tree logo that you may see on --  
20 on our hats and other things.

21 These bump-outs have been operationally  
22 problematic since day one. In fact, the tree  
23 planning in the center of the cul-de-sac had to be  
24 removed for safety reasons because branches were  
25 knocked off by trucks a few times over just the

1 first few first months. A few years later after  
2 discussions with the City, we were permitted to  
3 remove six more bump-outs at our expense to create  
4 commercial loading zones on both sides of the  
5 block's western end, as well as mid-block to  
6 provide one more public parking space, which the  
7 City insisted on. And while today we would lament  
8 the loss of our shade canopy that we've grown over  
9 18 years, 20th Street is too narrow to accommodate  
10 trees in the street.

11 The rest of the bump-outs should be removed  
12 and the palm trees planted in the sidewalk similar  
13 to the ones that are at the street end.

14 I think with that, I'm going to end my  
15 presentation and just say, again, we're not opposed  
16 to a properly designed project for this block. We  
17 want a thriving Shore Club; therefore, we -- at  
18 this time respectfully request that you deny the  
19 application.

20 Thank you.

21 MR. DICKMAN: Thank you, Martin.

22 Mr. Chair, thank you.

23 I'm going to be remiss if I didn't mention  
24 some legal things as an attorney. As you've heard  
25 already that Section 118.564 of our code outlines

1 your criteria, the criteria that you are obligated  
2 to look at, your staff is also obligated to look at  
3 when evaluating all of this, and you have to decide  
4 is there enough confident substantial evidence to  
5 meet those criteria? Not some, all; that is what  
6 the code is for. It's law.

7 Just to highlight, some of these things your  
8 code addresses things like compatibility under  
9 design, scale, massing, and arrangement. It talks  
10 about the dimensions of existing structures  
11 appropriate to be compatible and appropriate with  
12 the environment and adjacent structures. It  
13 addresses the need to address contiguous and  
14 adjacent buildings, pedestrian sight lines, view  
15 corridors. It goes on to say that any proposed new  
16 structure shall have any -- shall have an  
17 orientation and massing which is sensitive to and  
18 compatible with surround -- the surrounding area in  
19 which it creates, maintains important view  
20 corridors.

21 So I'm not going to go into all those  
22 criterias, but at least a third of your criteria  
23 has you look outward, not so much just inward on  
24 the site.

25 Now, granted, this is a complicated site;

1 there are some important buildings on it, but I ask  
2 you to remember that 20th Street, the Setai,  
3 whether you like it or not or indifferent about it,  
4 I know there's been some barbs thrown at it --  
5 about it for whatever reason, but it exists. Your  
6 job is to look into the future. These buildings  
7 are all going to be here long after we are and  
8 placed upon the street grid. It's your obligation  
9 to make sure that it works.

10 Now, I will submit to you that in the staff  
11 report -- and I put this in my letter and I do  
12 respect staff quite fondly -- but you know, it's  
13 not enough to just work collaboratively and  
14 complement each other to work collaboratively. The  
15 staff report has to be competent, substantial  
16 evidence and give you analysis, tell you, your  
17 professional planning staff, not the applicant or  
18 me or anybody else -- if I could have a few more  
19 minutes, please -- that gives you confidence that  
20 all of these criteria have sufficiently been  
21 evaluated, not just internally and how they  
22 redesigned the tower so now that it is longer and  
23 moves towards the beach and east, but to look at  
24 how does it affect the Setai? Like the Setai or  
25 not, how does it affect 20th? How does it affect

1 the public that are on that beach walk and out onto  
2 the beach?

3 I'll submit to you that the current staff  
4 report really doesn't provide you anything other  
5 than conclusory statements. I think probably they  
6 were just going to rely on the applicant to provide  
7 you with that information, but we're here to  
8 provide you with that information that, in fact,  
9 there are going to be significant adverse impacts  
10 on the Setai, 20th, and also the contributing  
11 buildings that are on-site.

12 The -- with -- wrapping that up, I do want to  
13 state a couple of things: Please, we ask you --  
14 and you've heard it before -- please don't turn  
15 your back on 20th Street; don't relinquish  
16 jurisdiction here, because if you relinquish  
17 jurisdiction here and ask staff to work with  
18 everybody and ask the parties to work together.  
19 It's not going to happen. Let's really work on  
20 20th Street; there are a lot of problems there.

21 I don't think the Setai is going to stand here  
22 and say, We're completely the innocent party here.  
23 But in fact, they're 240 units as it's been  
24 designed. Their on-site parking is through 20th;  
25 that's where it is. That's how it was designed and

1 that is how it was approved. You know, they do  
2 have drop off, drop on, but their on-site parking  
3 is in the tower. Their -- their garbage and  
4 utilities and everything are on 20th, and so then  
5 you're going to have the Shore Club doing the same  
6 thing, as well as public parking and pedestrians  
7 and things. This is a very complicated street. I  
8 don't think you should relinquish jurisdiction. We  
9 want to work with the City. For sure, it's going  
10 to require the City to work on this, because it is  
11 a public right-of-way.

12 The design, I believe, as it has progressed,  
13 has gotten worse, even though I know it's tried to  
14 achieve a few things that you wanted, but it's  
15 gotten elongated as you've heard already and it's  
16 moved east, which means that the shadows -- and no  
17 one has mentioned shadows today -- the shadows now  
18 are going to be all over 20th and into the Setai.  
19 We were scouring the record online last week. My  
20 office was to try to find the shadow study, because  
21 we had reached out to counsel for the developer to  
22 just say, Hey, we've been retained. And finally,  
23 we were provided with this two-page shadow study,  
24 and I don't think it's been provided to you. This  
25 is their shadow study. I know that my client has

1 done a shadow study of their own and I'll put these  
2 into the record, but I don't think you should go  
3 forward without having them really showing you the  
4 actual shadows and how they're going to impact the  
5 pool areas, the beaches, everything. I don't -- a  
6 project this significant, you must be required to  
7 look at those shadows, because they affect the view  
8 corridors, and all of those view corridors and  
9 light in there are addressed in your criteria.

10 The property, of course, is a wedge-type  
11 property, it's complicated, but in 2016, the very  
12 same parties, the developers, the owners, etc.,  
13 were here, got approved for a project that was  
14 completely different, and that the Setai was --  
15 would accept, is fine. It's a taller, thinner  
16 tower. It was approved. I think it was approved  
17 by your board in 2016, so why isn't that acceptable  
18 now and we have to go to this?

19 I would like adopt --

20 MR. LOPEZ: Sir, we've gone through 13  
21 minutes. Are you close to wrapping it up?

22 MR. DICKMAN: Give me about one minute, yes,  
23 sir.

24 MR. LOPEZ: Thank you.

25 MR. DICKMAN: We're an affected party. I

1 appreciate it.

2 I do want to adopt the comments by the Miami  
3 Design Preservation League. They did some good  
4 work showing you why that tower the way it is now  
5 and how it's progressed has actually become more  
6 impactful to everything outside of the site.

7 I want to adopt Mr. Robbins' presentation. He  
8 did some good graphics and good illustrations on  
9 that.

10 And then I want to make sure that -- as far as  
11 the exhibits, my letter is in the -- is an exhibit  
12 in the -- the e-mail with the exhibits is there,  
13 the videos are there, and then I'm going to put  
14 these shadow studies into the record, although they  
15 came to me, I believe, on Thursday or Friday.  
16 Neisen, I think, sent them to us, but I don't know  
17 why they are not showing them to you.

18 So I would simply request that you not move  
19 forward on this or deny it, because it's simply  
20 addressing the site; it's not addressing all of the  
21 things that you're required to address externally.  
22 Okay.

23 We're not saying that this should not be  
24 redeveloped. It's a beautiful place that needs to  
25 be redeveloped, but it needs to be done correctly.

1 This will last long before we're all -- when we're  
2 all gone and it needs to be done very carefully.

3 So thank you very much.

4 MR. LOPEZ: Thank you for your comments.

5 I think you've had a chance to speak already.

6 MR. HARRISON ROBBINS: Other clients --

7 MR. LOPEZ: Excuse me.

8 There are other people -- I think that there  
9 are other people waiting who haven't spoken yet on  
10 Zoom.

11 Mike, could you tell us?

12 MR. BELUSH: Sure. Yes. We have several  
13 callers on Zoom. Would you like to start with  
14 the -- the first one is Brian Davis.

15 MR. KALLERGIS: Brian, so you swear that the  
16 testimony you're about to give is the truth, the  
17 whole truth, and nothing but the truth?

18 MR. DAVIS: Yes, I do.

19 MR. KALLERGIS: Thank you.

20 You have three minutes.

21 MR. DAVIS: Okay. Good afternoon.

22 Brian Davis on behalf of 1825 Collins Avenue,  
23 the Nautilus Hotel. We're the immediate southern  
24 neighbor to the Shore Club property and I'm also a  
25 resident of Miami Beach.

1 First, I will start by saying, I'm very much  
2 in support of this project. We and Nautilus Hotel  
3 is very much in support of this project. We will  
4 be the most impacted by construction at the Shore  
5 Club, and while, yes, we prefer the previous design  
6 iterations, we appreciate the way that this project  
7 has evolved and are still very much in support of  
8 the project.

9 We're in favor of replacing the existing tall  
10 tower, the reduction and intensity of the hotel  
11 units, and the introduction of a residential  
12 component for a few reasons.

13 We definitely appreciate the care taken to  
14 restore and enhance the conservative portions of  
15 the Shore Club and the Cromwell Hotels. We find  
16 the height and design of the proposed tower to be  
17 appropriate for the context of the neighborhood.

18 The design by Robert A.M. Stern Architects is  
19 very high quality, and we believe as a developer,  
20 the Witkoff Group is very strong, well-capitalized,  
21 and they have a great track record of delivering  
22 first-class projects, which -- which would really  
23 benefit the community and this immediate submarket.  
24 And not to mention we certainly appreciate the  
25 proactive outreach by the Witkoff Group to us as

1 neighbors throughout this entire process and  
2 listening to our concerns regarding the project and  
3 then addressing them.

4 So we hope that you'll vote in support of this  
5 wonderful addition to our part of Miami Beach and  
6 that would be it.

7 Thank you.

8 MR. LOPEZ: Thank you, Mr. Davis.

9 MR. BELUSH: And our next caller is Timothy  
10 Schmand.

11 MR. KALLERGIS: Timothy, do you swear that the  
12 testimony you'll give is the truth, the whole  
13 truth, and nothing but the truth?

14 MR. SCHMAND: I do.

15 MR. KALLERGIS: Thank you.

16 MR. SCHMAND: I want to thank everybody on the  
17 Historic Preservation Board for the deep thought  
18 that they put into every issue that comes before  
19 them. I've been -- I was hoping to be in and out  
20 of this meeting by 10 o'clock today, but watching  
21 your efforts makes me sort of happy that you're all  
22 up there.

23 In February, the Lincoln Road Business  
24 Improvement District Executive Committee voted  
25 unanimously in support of this project. The

1 Witkoff Group and Robert A.M. Stern's long history  
2 and historic preservation in restoring historic  
3 structures goes a long way towards installing  
4 confidence in the bid that this project will  
5 certain (inaudible) Miami Beach's reputation as a  
6 destination and as a place where historic  
7 preservation is something that is important. And  
8 we encourage you to support this project.

9 Thank you very much.

10 MR. BELUSH: Okay. The next caller is Herb  
11 Sosa.

12 MR. KALLERGIS: Herb, do you swear the  
13 testimony you'll give will be the truth, the whole  
14 truth, and nothing but the truth?

15 MR. SOSA: I do.

16 MR. KALLERGIS: Thank you.

17 MR. SOSA: Good afternoon. Good morning.  
18 It's still afternoon.

19 Thank you.

20 First and foremost, I truly could not praise  
21 this board enough as to your patience and your  
22 commitment really to this project ongoing. I think  
23 it says a lot to, you know, just to the body of  
24 your work.

25 As you know, I'm a property owner, resident of

1 Miami Beach for most of my life, former director of  
2 Miami Design Preservation League, as well as the  
3 heritage trust, and God knows, I think other than  
4 Nancy (inaudible) I've probably sat and chaired on  
5 that board, probably second only to her over the  
6 years.

7 I mention all of this, because I find it very  
8 interesting and actually refreshing that my  
9 colleagues Wyn and John Stuart, as well as myself  
10 took time from our days to, you know, be here and  
11 present for you. You know, I don't remember that  
12 really happening ever, if at all, and I think it's  
13 a testament to a couple of things. I think we've  
14 all seen this project and many versions, we  
15 approved some of them and we have not approved  
16 others, but I think that we all have a -- you know,  
17 an affection, if you will, to this property for  
18 multiple reasons. And I'll just speak for myself,  
19 you know, seeing it over the last few months  
20 evolve, and Debby and staff said it best, it's rare  
21 to see a team, obviously lead by the amazing  
22 Mr. Stern and everybody else involved, that puts  
23 their ego aside and has been able to actually  
24 respond to, as far as I can tell, every single  
25 concern, every single thing that this board has

1 brought up, and done it really in record time.  
2 Even quite honestly from the last meeting -- what  
3 was it? Two months ago -- I walked away and I  
4 thought there is no way that they're going to be  
5 able to address all of this, but they did; they  
6 gave you the full historic structures that you  
7 asked for. They did reduce the tower. And I  
8 believe, if I read my numbers correctly, by 50,000  
9 square feet. Is that a compromise? It's always a  
10 compromise.

11 In regards to 20th Street, I'll give you my  
12 personal experience over the last ten days. I've  
13 had ten continuous days and evenings of a special  
14 contract with Tiffany & Company where I've done  
15 over two dozen tours for them, and interestingly  
16 enough, almost all of their guests were staying at  
17 the Setai. So I had a very interesting perspective  
18 on 20th Street, and the gentlest way I can say this  
19 is: Many of the arguments that have been brought  
20 up about 20th Street certainly are true. It would  
21 go a long way if the current users of 20th Street  
22 kind of practice what they preach and use their own  
23 loading zones. And actually a lot of the things  
24 that they are concerned about, you know, it would  
25 go a long way if they kind of did their part now

1 instead of waiting for this boogeyman of a project,  
2 which mind you is -- had been there actually  
3 predated to -- its neighbors to the north and never  
4 really seemed to have issues.

5 Again, I'll just keep it short and sweet. I  
6 really encourage you to look at the facts.  
7 Everything that you have asked of this applicant  
8 has been met, the design of the building I -- dare  
9 I predict the future is certainly going to be much  
10 more memorable architecturally than the  
11 Chipperfield Tower, and I urge you to vote  
12 positively for this, and I look forward to hearing  
13 your vote.

14 Thank you.

15 MR. LOPEZ: Thank you.

16 MR. BELUSH: Thanks.

17 Our next speaker is Jonathan Plutzik.

18 MR. KALLERGIS: Jonathan, do you swear that  
19 the testimony you'll give is the truth, the whole  
20 truth, and nothing but the truth?

21 MR. PLUTZIK: I do.

22 MR. KALLERGIS: Thank you.

23 MR. PLUTZIK: And I'm Jonathan -- thank you.

24 I'm Jonathan Plutzik. First, let me say that  
25 I'm humbled to follow John and Wyn and Herb who are

1 HPB professionals, I can call them that; I'm an  
2 amateur in that respect.

3 I live at 1455 Ocean Drive. My family owns  
4 the Betsy Hotel at 1440 Ocean Drive. Both of those  
5 properties are between 14th and 15th Street. For  
6 the last two years I've been chair of the Ocean  
7 Drive Association, and I've just concluded 15  
8 months of services chair of the mayor panel on the  
9 future of the Art Deco Cultural District. I raise  
10 that point to you, because in our document that we  
11 delivered to the commission, we spoke very clearly  
12 of our view about the sacrosanct nature of historic  
13 architecture in Miami Beach, incredibly important  
14 to us and to me, and I want to be clear, I'm  
15 speaking for myself today.

16 I would like to make one point that has not  
17 been mentioned, frankly, which is an eyesore, the  
18 disrepair of the current Shore Club. You know, one  
19 of the issues we have around Miami Beach, frankly,  
20 we have a lot of historic architecture in need of  
21 TLC and more. And by the way, in disrepair,  
22 frankly, it creates an adverse impact on our  
23 community every day, we feel it, and from  
24 (inaudible) people from around the world.

25 I want to salute the Witkoffs and their teams

1 for what they've done as I've watched this proposal  
2 evolve, and it has been described in detail today  
3 by Mr. Stern's firm, but the retention ultimately  
4 of all the contributing buildings of this site is  
5 something that we should be celebrating. And this  
6 is an opportunity, frankly, to move rapidly to  
7 celebrate the retention of this important  
8 architecture.

9 So I just wanted to appear today -- my battery  
10 now running low -- to say that I support this  
11 project.

12 Thank you.

13 MR. BELUSH: And our last speaker on Zoom is  
14 Lyle Stern.

15 MR. KALLERGIS: Lyle, do you swear to tell the  
16 truth, the whole truth, and nothing but the truth?

17 MR. LYLE STERN: I do.

18 MR. KALLERGIS: Thank you.

19 MR. LYLE STERN: I'll be incredibly brief. I  
20 mean, following Herb and John, it's quite  
21 (inaudible) and I appreciate everybody's time and I  
22 want to thank the board for all their efforts. I  
23 rarely speak in (inaudible) public court  
24 (inaudible) but I find this one important, because  
25 of the district that it is in and the nature of the

1 architecture, the quality of the urban planning,  
2 and the net positive value to our city. I'm not  
3 being compensated, I'm not involved in this  
4 project, but as a long-term resident and business  
5 owner in the City and one who cares about our  
6 City's fabric, our City's urbanism, our City's  
7 growth, our sense of place, and our ability to  
8 impact what are currently some of the finer, most  
9 magnificent architectural structures (inaudible)  
10 which close the ability to activate them.

11 When I learned of what the Witkoffs were  
12 doing, I felt it was important to see (inaudible)  
13 and the public in support of this project. I think  
14 it's important to the City when we look at the City  
15 from a 30-, 40,000 square-foot perspective, you  
16 know, height rather perspective in terms of what is  
17 going on in our City and which areas will benefit  
18 from well-planned capital improvements and  
19 structural improvements, building improvements, and  
20 the contribution that this building will make to  
21 the neighborhood and the ongoing evolutions, I felt  
22 it was important to speak. So I seek in favor of  
23 this project and I hope you will support it and I  
24 thank you for your efforts, staff.

25 MR. BELUSH: Thank you.

1 That is the last of our callers on Zoom.

2 MR. LOPEZ: Anyone else here?

3 MR. McDOWELL: Good afternoon.

4 For the record, my name is Carter McDowell of  
5 Bilzin Sumberg, 1450 Brickell Avenue, representing  
6 the BHI Miami, the developer, the Bulgari Hotel  
7 just on the north side of the Setai. And as you --  
8 as you all are aware, this board unanimously  
9 approved a project, and the Setai has chosen to  
10 file, I think so far, six separate challenges to  
11 our unanimous approval by this board. They have  
12 managed so far to delay any substantive hearing on  
13 the project and to the life of the project.

14 They've even gone so far, and I say this to you who  
15 are interested in historic preservation, as  
16 challenging the entire special magistrate process.

17 They've claimed that it's unconstitutional.

18 They're challenging the City code addressing the  
19 special magistrate and they have as recently as  
20 yesterday filed something claiming that the special  
21 magistrate doesn't have jurisdiction to hold  
22 hearings on their challenge to your approval of the  
23 Bulgari. That's their approach to life.

24 The Setai continues to stand up and say, We  
25 like this project. As long as they do what we

1 want, we like this project. They've done it, I  
2 know of, four times, because of all these  
3 challenges. They've challenged us. They've  
4 challenged the prior Shore Club approval. They now  
5 chall- -- clearly intending to challenge this one.  
6 Their modus operandi is to say, We're here first,  
7 we get to use all the public facilities, we get to  
8 take all the capacity, nobody else should be here,  
9 because we're more important. That's the way that  
10 they have approached every project around them,  
11 including the Bulgari that this board unanimously  
12 approved and we're nine stories, nine stories next  
13 to their 39-story building.

14 We're here to support the Shore Club. We  
15 think this team has done a remarkable job  
16 responding to this board's comments throughout the  
17 process. Yes, it has evolved and you've asked for  
18 changes; they've responded and given you those  
19 changes and gone one better, I think, in a lot of  
20 the ways, a lot of the things incorporated into the  
21 design. They complain about roadway capacity, but  
22 they have voluntarily closed off an alley access,  
23 an easement that runs north-south behind their  
24 building. They could put a significant portion of  
25 their traffic on the 21st Street; they have chosen

1 not to. The comments about 21st -- 20th Street and  
2 its capacity are directly related to their use of  
3 it and their insistence that that is their only  
4 access when they do have other access or they could  
5 have other access, if they wanted.

6 I would -- and we ask you to support the Shore  
7 Club. We -- as was suggested by Mr. Plutzik, it is  
8 one of the keys to implementing the new City policy  
9 to improve the guest experience with the Bulgari  
10 and the Shore Club and the Raleigh and the Delano  
11 and other projects in this area, we will elevate  
12 the guest experience. We will do what this City  
13 wants, which is to have a better cultural  
14 experience. Please approve this project.

15 Thank you very much.

16 MR. LOPEZ: Thank you.

17 Additional public comment?

18 Welcome.

19 MR. NAKASH: Hi, everyone.

20 Thank you. Thank you for this time and  
21 opportunity.

22 My name is Ariel Nakash of the Nakash family  
23 and Nakash Holdings.

24 Our family's story began 50 years ago when my  
25 father, Ralph, and his brothers, Joe and Avi, came

1 to America as penniless immigrants. With a lot of  
2 hard work and a little bit of luck, they built an  
3 apparel brand and turned that into a successful  
4 hospitality business.

5 We are not developers. Today our business  
6 includes 50 hotels around the world. My father and  
7 his brothers truly embodied the American dream.

8 In 2005 we made our first hotel purchase in  
9 Miami. The Hotel Ocean on 12th Street and Ocean  
10 Drive. Then the Breakwater Hotel and Edison, then  
11 the Hotel Victor followed by Casa Casuarina At The  
12 Former Versace Mansion. We then acquired the Abby  
13 Hotel, followed by the Dempsey-Vanderbilt Hotel,  
14 now known as the Setai Art Deco building. Just  
15 last month we purchased 1350 Collins; this is a  
16 boutique hotel and restaurant that we will restore.

17 To my knowledge, there has been no group or  
18 individual that has made a larger investment in  
19 this community. These neighbors are trying to  
20 portray us as bad. We never came to this board to  
21 demolish a landmark or any building in art history.  
22 This current proposal would not look at a place in  
23 Sunny Isles or Downtown Miami among the tall glass  
24 towers built by many other New York City  
25 developers.

1 All of our investments were made with the  
2 knowledge and respect for our important Miami Beach  
3 landmarks and the laws that govern them. We  
4 invested in this City because of this historical  
5 board and duty. We understand and respect this  
6 board's vision. The Shore Club should not be  
7 rewarded for preserving the Melvin Grossman  
8 building. This should have been an obvious given.  
9 We want to know that we exclusively welcome  
10 everyone to our properties. We converted the  
11 former Versace Mansion from an exclusive private  
12 members' club to become the second  
13 most-photographed home allowing all visitors to  
14 experience a part of history daily.

15 Disappointedly what Paul Whalen of amazing  
16 Robert Stern Architects said in the last meeting  
17 regarding the two-story building, now this is not a  
18 villa for everybody. Whoever buys this villa is  
19 going to want to be part of the action. So this is  
20 a villa for one that our clients thought would be  
21 sellable. There was someone out there. Do you  
22 think they have the same vision for South Beach as  
23 you do? As we do? Will this board approve the  
24 only private beachfront mansion in South Beach and  
25 in our neighborhood? For one person, one person,

1 which will probably cast a shadow on the 20th  
2 Street public street entrance forever.

3 I would like to acknowledge that we are the  
4 tallest -- the Setai is -- just one more minute,  
5 please.

6 I would like to add that we acknowledge that  
7 the Setai Condominium is the tallest building in  
8 our neighborhood; however, to quote Daniel and the  
9 Miami Design Preservation, "two wrongs don't make a  
10 right."

11 The objective standards for historic  
12 preservation still need to be adhered to. The  
13 mistakes in the past should not be mistakes of the  
14 present.

15 Although the Nakash family and my family did  
16 not develop the building, we believe that the  
17 property deserves some credit for spearheading the  
18 renaissance of the South Beach we know today.

19 But as I stated at our last meeting, I support  
20 a new Shore Club, one that matches with what this  
21 board approved four years ago applied by the same  
22 applicant and entity. And should this board agree  
23 to a redesign, we believe that it should have a  
24 smaller footprint, less massing, and be limited to  
25 a height of 175 feet.

1           And lastly, we are eager to support a  
2 well-thought-out plan for 20th Street by this board  
3 and this City for the comfort and safety of our  
4 neighbors. We ask the City to step in and assist  
5 us in better planning of 20th Street.

6           Thank you.

7           MR. LOPEZ: Thank you.

8           Anyone else in the audience wish to speak?

9           There is someone behind you coming.

10          MR. BELUSH: And, Mr. Chair, we do have one  
11 other speaker on Zoom now.

12          MR. LOPEZ: Okay.

13          MR. HARRISON ROBBINS: I actually have another  
14 owner -- another property owner on that site that  
15 asked me to say a few words.

16           I represent and have been a lobbyist for  
17 the -- registered lobbyist for Setai Hotel  
18 Acquisition, which is essentially the Dempsey  
19 Hotel.

20           There is a reference to an easement or a  
21 driveway in the back. Before we acquired the  
22 property, that driveway was blocked off and  
23 actually physically ended; however, we still  
24 cooperated with the -- with the Seagull as far as  
25 access so they can get their trucks on and they

1 have a -- we've allowed them to use half of the  
2 driveway, even though the driveway probably is  
3 legally expired and annulled by -- over these years  
4 and, you know, we're in litigation. We're in  
5 litigation with people, because we're trying to  
6 protect that right.

7 We came in here, my clients came in here, and  
8 they need to make certain that their investments  
9 are protected. They have invested in the Art Deco  
10 world like nobody else. They care about Art Deco  
11 that's all they want. They want to have these  
12 important buildings preserved. And they are  
13 concerned not just -- they -- the Setai will do  
14 well, no matter what. Maybe if 20th Street is  
15 actually blocked off, maybe not, but the Setai will  
16 do well if it's larger or smaller, but it's not  
17 fair for the unit owners that bought those units  
18 paying a million, two million, three million, their  
19 view should not be blocked off.

20 More importantly, more importantly, this board  
21 has a responsibility to preserve that block and  
22 make certain that block is appropriately designed  
23 and make certain that what's put there is  
24 compatible with the rest of the block.

25 I think I made my presentation earlier, but we

1 want to preserve it. Remember, they purchased the  
2 hotel, the Dempsey-Vanderbilt Hotel, and they got  
3 the Setai with it, but they are the owners of 99  
4 percent of that Dempsey Hotel, and they have done  
5 everything they can to make that the most  
6 functioning Art Deco hotel.

7 Please, do your job. Please, protect the  
8 rights. Please, don't hold somebody's actions  
9 against my clients.

10 Thank you very much.

11 MR. LOPEZ: Sir.

12 MR. MOUNAYYER: Good afternoon.

13 My name is Salem Mounayyer. I'm working  
14 for -- managing the Setai Hotel Acquisition, LLC.  
15 And I know this meeting today says, 1901 Collins  
16 Avenue, the Shore Club, but there are other people  
17 that talked about the Seagull Hotel BHI, and I was  
18 not intending to talk today, but I heard Mr. Carter  
19 talking about BHI and saying about the Setai, bad  
20 neighbors. I would like to have less than one  
21 minute to talk about that. That, in my eye,  
22 Mr. Carter misrepresents this -- his  
23 representation. The BHI project is not about the  
24 tower. The BHI project became nine -- nine floors,  
25 when the Setai -- the Dempsey is eight floors and

1 they're proposing to put a tower, nine floor, wall  
2 front of the Dempsey and not front of the tower 39  
3 floors.

4 My personal opinion, not as a Setai  
5 representative, back then, I would not recommend to  
6 approve the Setai tower, but it's there; it's not  
7 meaning that we need to continue to do mistake  
8 after mistake with the entire City because of one  
9 mistake. But -- but people cannot come and curse  
10 us, because we now own the Dempsey and the Setai,  
11 it's condominium, residence; it has nothing to do  
12 with the Setai Hotel Acquisition, which they come  
13 to block our only view, corridor, a few feet  
14 front -- front of the Seagull.

15 Thank you.

16 MR. LOPEZ: Thank you, sir.

17 Would anybody else from the public like to  
18 speak?

19 MR. BELUSH: We do have one more speaker on  
20 Zoom.

21 MR. LOPEZ: Okay.

22 MR. BELUSH: Mitch Novick.

23 MR. KALLERGIS: Good afternoon, Mitch.

24 Do you swear that the testimony that you're  
25 about to give is the truth, the whole truth, and

1 nothing but the truth?

2 MR. NOVICK: Good afternoon.

3 Of course.

4 MR. KALLERGIS: Thank you.

5 MR. NOVICK: Of course I do.

6 I'm going to mute because I hear feedback.

7 Mitch Novick. I'm a historic preservation --  
8 preservationist. I served as chairman of both the  
9 Miami Beach and Miami-Dade County Historic  
10 Preservation Board for a total of 13 years.

11 I like the project with the exception to the  
12 new tower. I believe -- I strongly believe the  
13 massing needs to be reduced. I'd like to see  
14 something more slender and I would urge the board  
15 to consider moving some of that mass to the  
16 Grossman building, as you could add some height to  
17 that without interfering with the  
18 character-defining features on the exterior that  
19 might be an option.

20 Thank you.

21 MR. LOPEZ: Thank you.

22 I think that concludes the public comment.

23 So we will now move onto an optional rebuttal  
24 from the applicant.

25 MR. KASDIN: Mr. Chair, and on this rebuttal,

1 I would note that there were three presentations in  
2 opposition of over ten minutes each, so we would --  
3 we'll probably need about 15 minutes to be able to  
4 respond to what was said.

5 And I'd like to make a brief point that I  
6 think no one could have made better than Carter  
7 McDowell, but let's be very clear about this: The  
8 Setai and the Setai ownership will come up with a  
9 reason to oppose any project in that area and to  
10 continue to make 20th Street their personal domain,  
11 loading area, and waiting area. That cannot be  
12 allowed to hold back the progress of this City.

13 And I would point out they also opposed,  
14 ownership interest or related to the ownership  
15 interest of the Setai -- opposed a previous project  
16 which came before this board, which is when it was  
17 going to be a Fasano Hotel, and then they appealed  
18 it; it was appealed in court.

19 So make no mistake, their intention is to stop  
20 any project from happening here and to continue to  
21 misuse that property.

22 MR. DICKMAN: That's now --

23 MR. LOPEZ: Excuse me, sir.

24 We're going to try to maintain a little bit of  
25 order here.

1 MR. DICKMAN: This is --

2 MR. LOPEZ: I think that we -- we're having a  
3 rebuttal here. You had a chance to speak.

4 MR. DICKMAN: Suing anybody --

5 MR. LOPEZ: Sir --

6 MR. KASDIN: And one other thing I would point  
7 out before bringing Mr. Avdakov -- we'll hear from  
8 Mr. Avdakov to address the compatibility with  
9 historic criteria, from Mr. Whalen to address some  
10 of the architectural questions, and then my  
11 colleague, Michael Larkin, will address the traffic  
12 issues that have been raised.

13 I would also like to point out that the staff  
14 reports findings of the criteria being satisfied is  
15 only the end of a long process of analysis that  
16 goes into that recommendation. They have reviewed  
17 hundreds of pages of documents, architectural  
18 plans, historic resources reports, traffic studies.  
19 All of that goes into making the conclusion or  
20 finding from the staff who are professionals that  
21 the criteria have been satisfied. With that said,  
22 I would like to amplify that with Mr. Avdakov'  
23 testimony.

24 MR. AVDAKOV: Thank you, Neisen.

25 Good afternoon, Chair, members of the board.

1 I would like to thank you for your time again  
2 to speak before you today.

3 For the record, I'm Steven Avdakov, principal  
4 and founder of Heritage Architectural Associates.  
5 I devoted my entire professional career of 30  
6 years, 24 of those as founder of my own firm. I am  
7 working to preserve historic architectural  
8 resources. I'm a registered architect in multiple  
9 states, including Florida. I have a bachelor's  
10 degree in Architecture from the University of Miami  
11 and a master's degree in Historic Preservation from  
12 Columbia University, where Professor Stern was the  
13 head of my program 30 years ago. So my experience  
14 meets federal qualification standards in  
15 architecture, historic architecture, and  
16 architectural history. I'm considered an expert in  
17 the field of historic preservation and my CV is  
18 being provided to you for your reference.

19 And my comments I'm about to present are in  
20 response to those that have been submitted to the  
21 opposition to the Shore Club application with  
22 regard to compatibility and the historic  
23 preservation criteria of the ordinance.

24 First of all, with regard to the context of  
25 the site, there are three contributing resources on

1 the site: The Cromwell from 1939, an Art Deco  
2 building; the Shore Club from 1949 by Albert Anis;  
3 and the 1955 addition to the south wing of the  
4 Shore Club by Melvin Grossman.

5 All three of those contributing resources are  
6 being retained and preserved in this scenario here.

7 Additionally, there is a non-contributing,  
8 existing 200-foot tower on this site that will be  
9 replaced with a compatible contextual tower of the  
10 same height, adjacent to the Setai, which is  
11 400 feet tall. So this is an area which has  
12 existing height, and we're incorporating the tower  
13 in a manner that is contextual, and I'm going to  
14 explain why, because part of it had to do with the  
15 design process.

16 From the outset, we were retained to ensure  
17 compatibility with a preservation consultant for  
18 the team, and we've evolved from the beginning of  
19 the project, not as an afterthought. Our work  
20 involved the prep- -- our initial work involved the  
21 preparation of an historic character analysis where  
22 we documented and delineated the contributing  
23 features of the Shore Club, the site, and the  
24 Cromwell building for the purpose of the  
25 restoration of those buildings, but also for

1 reintroduction as referential elements for the  
2 design of the new -- new elements and new  
3 contributing features and the new design elements  
4 of the tower in this site.

5 The design team utilized the historic DNA in a  
6 contextual design with the unparalleled expertise  
7 of Robert AM Stern and his highly skilled team led  
8 by Paul Whalen; they interpreted and referenced the  
9 DNA of the layered, contributing historic  
10 architecture into the new architecture proposed for  
11 this site.

12 That is the exact intent of the preservation  
13 standards, to accommodate new design in a matter --  
14 in a manner that is compatible with the historic  
15 architecture of the immediate site and the  
16 surrounding district, and to enhance the appearance  
17 of the site and the surrounding properties in  
18 accordance with the requirements of the historic  
19 preservation ordinance. The design of the Shore  
20 Club, in my expert opinion, successfully achieves  
21 this objective.

22 So I'm going to talk about the requirements of  
23 the ordinance themselves.

24 The determination on certificate of  
25 appropriateness essentially comes down to the

1 compliance for the Secretary of Interior's  
2 Standards for Rehabilitation. Other guidelines and  
3 plans that have been adopted by this City and their  
4 revolu- -- and their resolutions.

5 So with regard to the Secretary of Standards,  
6 I'm going to review the important ones for the  
7 project here.

8 Standard Number 2: "The historic character of  
9 a property shall be retained and preserved. The  
10 removal of historic materials or alterations of  
11 features and spaces that characterize a property  
12 shall be avoided."

13 All the contributing resources on this  
14 property are going to be retained, preserved and  
15 restored.

16 Standard Number 3: "Each property shall be  
17 recognized as a physical record of its time, place,  
18 and use. Changes that created a false sense of  
19 historical development, such as adding conjectural  
20 features or architectural elements from other  
21 buildings, shall not be undertaken."

22 The new design on the site is referential and  
23 utilizes the DNA of the historic architecture, but  
24 in a manner that is compatible with -- with a  
25 distinct -- and is distinct from historic

1 contributing structures.

2 Standard Number 5: "Distinctive features,  
3 finishes, and construction techniques are examples  
4 of craftsmanship that characterize a property shall  
5 be preserved."

6 All distinctive features will be preserved at  
7 the project here. At its core, this project is  
8 about restoring all contributing structures on the  
9 property in their entirety.

10 Standard Number 6: "The deteriorated historic  
11 features shall be repaired rather than replaced.

12 Where the severity of deterioration requires  
13 replacement of a distinctive feature, the new  
14 feature shall match the old in design, color,  
15 texture, and other visual qualities and, where  
16 possible, materials. Replacement of missing  
17 features shall be substantiated by documentary,  
18 physical, or pictorial evidence."

19 All the existing features are going to be  
20 repaired, and when we are replacing features,  
21 they're based upon photographic documentation and  
22 research we're going to take. And such as the  
23 Flutex glazing, which we incorporated and exhibited  
24 the windows that are features with the undulating  
25 vertical eyebrow -- we've seen an image of the

1 porte-cochère with the type of columns -- we're  
2 going to be reintroducing those.

3 And in the Cromwell, we're reintroducing the  
4 historic lobby based upon that documentation. So  
5 we're in compliance with those -- with those terms  
6 of the standards.

7 The following criteria of the ordinance  
8 pertains to the compatibility of the new design  
9 with the existing site and surrounding district.

10 Standard Number 9 stipulates: "New additions,  
11 exterior alterations, or related new construction  
12 shall not destroy historic materials that  
13 characterize the property. The new work shall be  
14 differentiated from the old and shall be compatible  
15 with the massing, size, scale, and architectural  
16 features to protect the historic integrity of the  
17 property and its environment."

18 You know, additionally, Miami Beach Code  
19 Section 118-564(a)(3) has similar, I would say,  
20 compatible components that are essentially the same  
21 and I'm going to paraphrase some of those,  
22 particularly (d), I think, is the most analogous to  
23 Standard Number 9.

24 "Any addition on a building shall be designed,  
25 sited, massed in a manner which is sensitive to and

1 compatible with existing environment."

2 The design satisfies this criteria. I'm going  
3 to explain as we go through, first of all, in terms  
4 of the site and the connections that have been  
5 established on this site: The Cromwell, for  
6 instance, has this architecture reinforced by the  
7 way that the pool aligns with the central axis and  
8 reinforces the vertical tripartite character of  
9 that eastern facade; the tower connection of the  
10 site where the historic contributing architecture  
11 has been sensitively articulated. The new  
12 architecture aligns with the southern end of the  
13 northern facade of the Shore Club. There's a  
14 shadow line there that delineates the new  
15 architecture of the tower from the existing  
16 historic wing Anis building. The design reinforces  
17 that sense of courtyard with the curved edges of  
18 the tower; they served, as Paul noted, as a  
19 complementary design counterpoint to the  
20 crystalline form of the 1955 Grossman addition.

21 And significantly, we have the tapered columns  
22 from the Shore Club lobby, which are referenced  
23 into the design, into the courtyard, which I think  
24 really is -- just a really integral link as  
25 exemplified by how this project is tied together.

1 In terms of the exterior, the tower, you know,  
2 each facade responds to the different context and  
3 those elements are referenced up into the tower;  
4 they complement the original architecture there.

5 So the DNA of the Deco Cromwell and the MiMo  
6 Shore Club are brought up into the building to  
7 unite the site vertically where the southern and  
8 eastern relates to a larger context of the ocean  
9 and the beach.

10 So the north facade where we have on that, the  
11 Deco elements, we have the vertically proportioned  
12 windows that are punched through the skin of a  
13 stucco cladding. These features aligned above the  
14 Cromwell vertically to reinforce that tripartite  
15 vertical central axis and that facade. We also  
16 have some porthole windows which are referenced on  
17 the Cromwell.

18 On the western facade we have the horizontal  
19 form of the Shore Club provides a visual vase and  
20 counterpoints the verticality of the tower.

21 The tower references and interprets the MiMo  
22 design elements from the Shore Club including the  
23 vertical eyebrow and the horizontal window  
24 proportions of fenestration.

25 I think one of the most important gestures

1 that the tower and the new design responds to in  
2 terms of compatibility is the step massing; it  
3 responds to the scale of the adjacent structures.  
4 The lowest step of the tower aligns with the height  
5 of the Cromwell on the -- and the Grossman. So it  
6 links the building to its site and its context.  
7 Most of the mass of the building is at the lower  
8 level, as the building steps back, as Paul  
9 mentioned, 60 feet and then 30 feet.

10 The height of the contextually designed tower  
11 matches the height of the non-contributing tower.

12 So in conclusion, based upon the rigorous  
13 design process and its response to the treatment  
14 and retention of the contributing structures on the  
15 site, based upon the contextual design of the new  
16 tower which matches the height of the existing  
17 non-contributing tower, and the specific treatments  
18 and design approaches that are articulated, in my  
19 expert opinion, the Shore Club successfully meets  
20 the criteria of the Historic Preservation Ordinance  
21 and should be granted a Certificate of  
22 Appropriateness.

23 Thank you for your time and I'll be -- if you  
24 have any questions, I'd be happy to address them.

25 Thank you.

1 MR. WHALEN: Boy, I wish I had said that; that  
2 was amazing.

3 Thank you.

4 I want to hit on a couple of just specific  
5 points and then I want to make a general point.

6 One specific point is the -- is the facades,  
7 the north facade. We're very proud of that north  
8 facade; we think it is going to be an amazing  
9 facade, and we wish that just on that elevation  
10 that was showed, it was looked over at a wonderful,  
11 open park so that everybody can see it and so that  
12 we could photograph it and, in fact, it's  
13 completely blocked by the Setai, a much bigger  
14 building than ours is. You'll never see that  
15 elevation in the way that you see it in that -- or  
16 that design of the north facade of the building in  
17 the way that you do in pure elevation at the  
18 diagrammatic drawing. In fact, you got pictures of  
19 our beloved facade. We're probably going to have  
20 to go to the beach and use a telephoto lens to get  
21 a diagonal picture of it, because it's going to be  
22 so difficult to see.

23 There was a comment that the building is  
24 pushed -- has been pushed 20 feet towards the  
25 water. It has been pushed 20 feet towards the

1 water in the lowest section, which is as high as  
2 the Cromwell and which is a bit lower than the  
3 parking garage of the Setai. So really what we're  
4 doing is blocking, say, 20 feet at the very bottom  
5 of the building of the view from their parking  
6 garage. I think not a big problem.

7       There was also a mention -- I thought a very  
8 interesting point about all the wonderful historic  
9 buildings that one can see from the Setai looking  
10 forward and are just part of the neighborhood. And  
11 what's interesting is that those historic buildings  
12 are not traditional modernist buildings sitting in  
13 a park. They are interesting because they're  
14 modernist buildings in a really dense, urban  
15 situation; they're cheek by jowl. They're all  
16 about street walls, defining columns. It's a  
17 wonderful example of traditional-type urbanism  
18 using modernist buildings. It's maybe the only one  
19 in the world; that's why this place is so special.

20       What we're doing then is we're -- we can't do  
21 a tower and the park, it's not what this  
22 neighborhood is about. What we're doing is  
23 creating a dense and really intricate and lovely  
24 path around the historic buildings and around the  
25 building that we're -- that we're proposing to you

1 today so that guests and people who live there,  
2 anybody who comes to have dinner, will be able to  
3 walk around this beautiful path and the pools and  
4 the courtyard in front of the Cromwell and  
5 experience those historic buildings in a way -- in  
6 a way that is better than they have been able to  
7 maybe ever, but certainly in a good number of  
8 years. It's definitely what we're proposing is  
9 better than what is there right now, and in the  
10 spirit of this tight, modernist urbanism that is so  
11 typical of this part of Miami Beach in particular.

12 Thank you.

13 MR. LARKIN: So good afternoon, board members.

14 Michael Larkin, 200 South Biscayne Boulevard,  
15 here co-counsel with Neisen Kasdin, representing  
16 the applicant.

17 You know, I have a unique perspective on the  
18 interrelationship between 21st Street, 20th Street,  
19 the private drive, the replicated hotel building  
20 that fronts Collins, and the very large residential  
21 tower for the Setai.

22 What has happened since the inception is that  
23 the Setai has blocked the private drive at the  
24 halfway point. So no longer you enter from 21st  
25 Street, head south, and have that serve as an

1 internal loading zone area. What they still could  
2 do even with the -- their half is still back into  
3 and still use it as a loading zone area, but  
4 instead they have chosen what they believe is a  
5 higher and better use, which is their back-of-house  
6 area. That is where their plates are, their  
7 napkins, all the things that serve their food and  
8 beverage uses. So much of what they complain of on  
9 20th Street is a problem of their own creation.

10 I also have the advantage of living on the  
11 Beach, taking my bike all over the beach, going  
12 there, parking my bike on 20th Street, and watching  
13 its operations, and I'm amazed at the impunity with  
14 which they use 20th Street; there is typically a  
15 fleet of 10 to 15 SUVs parked on the south side of  
16 20th Street. They do that based on the dormant  
17 nature of the Shore Club. When the Shore Club is  
18 reactivated, where will they go?

19 Much of the problems on 20th Street are the  
20 creation of the Setai and how they are choosing to  
21 use it as their private street. It's wrong. It  
22 could easily be rectified, but to end my remarks  
23 with a conciliatory tone, we do want to be a good  
24 neighbor. The idea that we have a dockmaster here  
25 is a wise idea; it is implemented throughout the

1 Beach in different shared driveway situations, and  
2 we would be open to that condition.

3 Thank you very much board members for your  
4 time.

5 MR. KASDIN: That concludes -- that concludes  
6 our rebuttal.

7 MR. LOPEZ: Thank you.

8 Board members, would anyone like to get us  
9 started?

10 MR. REED: Can I ask a question before we make  
11 comments of the --

12 MR. LOPEZ: Sure.

13 MR. REED: Can somebody describe in more  
14 detail the parking arrangements for residents,  
15 guests? I mean, I think I heard that there's no  
16 parking on-site, but that can't be true.

17 MR. KASDIN: That is absolutely not true.  
18 There is ample parking. That was a misstatement by  
19 whoever made that statement. And there is an  
20 underground garage. In fact, we can bring up the  
21 plans. The valet -- the drop-off and pick-up is  
22 internalized and within the complex, not out on the  
23 street. So that was a complete  
24 mischaracterization.

25 MR. REED: Do you have diagrams which show

1 the -- where the drop-off for the parking is? And  
2 where the parking -- because I was leafing through  
3 the plans and I couldn't -- I couldn't see it.

4 MR. LOPEZ: I was just looking at it. I think  
5 it's (A)2.30.

6 MR. KARP: Correct.

7 That's -- what we did is -- Hi.

8 Kobi Karp for the record.

9 And what we did is we took an opportunity and  
10 made the Cromwell lobby, brought it back to its  
11 original gesture as the residential (inaudible).

12 At the same time the -- because we have a reduction  
13 in guest room quantity, what we did is we were able  
14 to introduce a basement -- give me a minute. Okay?

15 Unless you want to jump in. You want to jump  
16 in?

17 No, no, please. You're welcome.

18 MR. HARRISON ROBBINS: (Inaudible) about the  
19 residential --

20 MR. KARP: You are right. We do have -- he is  
21 right. We do have a residential component here,  
22 which is complimentary to the hotel. So the hotel  
23 entry is on Collins Avenue at the Shore Club. The  
24 residential entry, specifically vehicles, are going  
25 to slope down and have a basement drop-off and

1 parking. So the lobby, the daily functions, the  
2 Uber, for you, for the residential, will be in the  
3 basement, because we see what's going on, on 20th  
4 Street, and we want to disengage the traffic and  
5 that's why, Stuart, we brought it down below grade,  
6 and that's what the plan that Rick was referring to  
7 has the parking below grade. That's where you will  
8 go to your residences.

9 The hotel, which is now lower in quantity in  
10 rooms, will have larger rooms and they will enter  
11 the historic Shore Club, that's where they enter on  
12 Collins Avenue.

13 The residences will enter the Cromwell. The  
14 Cromwell previously was used as Nobu restaurant and  
15 other food and beverages. We are restoring that so  
16 a guest can walk up the steps under the cover and  
17 walk to the elevator and come up to your apartment,  
18 but being and seeing what the traffic is we brought  
19 the parking below grade and we made it into a very  
20 nice, well-lit, finished point of arrival for the  
21 residents, which then allowed us to restore the  
22 Cromwell to its original condition and take the  
23 loading, which has an easement to the Townhouse  
24 next door.

25 So the loading right now is being -- has an

1 opportunity to reduce, because we have less rooms  
2 so we have been working with the staff, we've been  
3 working with Public Works, we've been working with  
4 the fire department, and that's why we created the  
5 loading when you look down onto it now. If you go  
6 to the Setai and go to the top floor of the  
7 parking, which is 100-and-some feet up in the air  
8 and you -- which is the same height as the  
9 Cromwell, and you look down and you see the loading  
10 area all open. If you look at the landscape plan  
11 or the architectural plans, you'll see what we did  
12 is we caged it with a landscape area on top of the  
13 loading so when you look down to the loading,  
14 whether it is from the top Townhouse or whether you  
15 look down to it from the Setai, the rooftop of the  
16 loading area is a lush, tropical landscape area for  
17 the facades of the Cromwell and, of course, facades  
18 also of the Townhouse, the Setai, and the new  
19 building.

20 The new building, which is the residential  
21 building, will have its own entry below grade. So  
22 what happens is that we are defusing the services  
23 in the loading into our area. The loading area  
24 that we had previously, we shrunk it. We made it  
25 slope down and we kept the loading where it is,

1 because we have an easement with our immediate  
2 neighbor on the corner, which is called the  
3 Townhouse.

4 And that's why we believe, and Kimley-Horn is  
5 here, that we can make that work and that's how the  
6 process has evolved since we decided not only to  
7 restore the Shore -- the Cromwell, not only to  
8 restore the entry of the historic lobby into the --  
9 our historic hotel on Collins Avenue, that is  
10 really the opportunity that nobody had. The  
11 Cromwell was always regulated in all the previous  
12 designs into something else. We said maybe we --  
13 there is something here that we can do. We met  
14 with staff. We met with people in the community  
15 and we all felt that 20th Street should deserve to  
16 be upgraded and that's what we are proposing this  
17 upgrade. Most of the guests, whether it's for the  
18 hotel or the residences, are not going to go to the  
19 beach through the public right-of-way; they will  
20 probably go through the property. So all of those  
21 things --

22 MR. LOPEZ: Does that answer the question  
23 about parking? I was wondering how many --

24 MR. KARP: I'm sorry, Rick. I took --

25 MR. LOPEZ: -- on sites are there --

1 MR. KASDIN: We can get you the exact number,  
2 but all required parking is being provided, and I  
3 would also tell you that when the Chipperfield  
4 Tower was built, a portion of the parking that was  
5 required was actually provided offsite. In this  
6 instance, we're improving that condition and  
7 providing all of the required parking and all the  
8 residential parking on-site in a garage.

9 MR. REED: So I think what I heard is that  
10 there is going to be 127 on-site spots and there's  
11 going to be 60-something residences. So is it  
12 going to be that each resident -- each unit is  
13 going to be assigned two spots or one spot? How is  
14 it going to work?

15 MR. KASDIN: I don't know how the spaces will  
16 be allocated between the residents -- amongst the  
17 residential units.

18 MR. REED: But there is no park -- on-site  
19 parking for the hotel or for the restaurants?

20 MR. KASDIN: As you also know, Mr. Reed, that  
21 a contributing building in the historic district  
22 does not have to provide additional parking, and  
23 you can change the uses. In fact, the only thing  
24 that's changing here is the deintensification of  
25 the uses from 314 hotel rooms to less and less food

1 and beverage, but one of the fundamentals of the  
2 historic district is that historic buildings do not  
3 have to require -- do not have to provide any  
4 additional parking as long as -- for what is  
5 contained within that building. Nevertheless, they  
6 are providing 127 parking spaces and the five  
7 handicap, which is more than -- significantly more  
8 than what was provided before and that's all  
9 on-site.

10 MR. LOPEZ: Other comments, Stuart?

11 MR. REED: Oh, other comments?

12 Sure.

13 MR. LOPEZ: Board comments.

14 MR. REED: Sure.

15 I'll start it off. Well, first I would like  
16 to ask a question that at the very beginning I  
17 think Debby had mentioned, okay.

18 So there is no -- it was different from the  
19 last time when they came before the board -- there  
20 is no request for variances and there's no request  
21 for waivers, but I recall that this issue of -- of  
22 allowing them to have more than 15,000 square feet  
23 per floor plate over a certain -- that that was a  
24 waiver -- I think that's what it was called last  
25 time -- but it's not like a variance where there

1 are certain criteria that have to be reviewed, that  
2 this waiver is pretty much up to our discretion,  
3 but that there is a requirement that it's up to  
4 15,000 square feet for the applicable levels, but  
5 that the HPB can approve it up to 20,000, so we're  
6 waiving, in essence, the 15,000 square-foot  
7 limitation allowing up to 20,000 square feet.

8 So before, I understand they were seeking more  
9 in terms of additional square foot per floor plate,  
10 and this time, it's less, and it's only two floors,  
11 but still it's -- we would need as a board to say  
12 it's okay to exceed what the code allows and we're  
13 allowed to let them exceed it up to 20,000 square  
14 feet.

15 MR. KASDIN: No.

16 MS. TACKETT: Let me -- let me respond.

17 It's not a waiver.

18 MR. REED: Well, I was asking the City  
19 attorney, because I think --

20 MS. TACKETT: Oh.

21 MR. REED: -- I recall he mentioned -- he was  
22 speaking about it last time, because I was asking  
23 if there were criteria for waivers and there were  
24 none; it's pretty much up to us to decide on a  
25 case-by-case if it's appropriate.

1 MR. KALLERGIS: I would like to hear from  
2 Debby on whether it is a waiver, but if it is a  
3 waiver -- if it is a waiver then there are  
4 criteria. It's the appropriateness criteria  
5 that -- that you are required to apply to any other  
6 aspect of the application. It's not -- you're  
7 not -- you're not relaxing a requirement of the  
8 code when you approve a waiver. The code  
9 specifically allows you to approve that waiver  
10 subject to -- subject to the appropriateness; it's  
11 very different from a variance.

12 MS. TACKETT: And I can just add to that, it's  
13 not specified as a waiver. Certain things in the  
14 code are clearly spelled out as waivers, such as  
15 the loading space waiver. So this is not a waiver,  
16 it is something that the board can allow for up to  
17 a certain amount of square footage per floor plate  
18 if the project is found to satisfy the Certificate  
19 of Appropriateness criteria, which I believe is  
20 what, you know, Nick had said would be a review  
21 criteria.

22 That's correct.

23 MR. KASDIN: Mr. Chair, for the record,  
24 though -- Mr. Reed, we are only seeking -- we were  
25 originally seeking upwards of 20,000-foot floor

1 plates for the lower level. Now, it's slightly  
2 over 900 feet only, so it's under 16,000 feet for  
3 the lower levels.

4 MR. REED: So that's sort of back to my next  
5 comment. I think that this plan is a great  
6 improvement on -- per the last one, as far as  
7 massing, as far as just attractiveness, the fact  
8 that the contributing buildings are being  
9 preserved, and the way I like to approach these  
10 applications is: Does the law allow it? If it  
11 does and they're not seeking variances and -- or --  
12 or any waivers from the law, do they satisfy the  
13 criteria in order to get those sort of variances or  
14 waivers?

15 When I -- I first looked at the elevations, my  
16 first impression, not being an architect or design  
17 expert, just the water expert attorney on the  
18 board, is that it looked really big to me. It did  
19 seem to be massive, but that's just my opinion, but  
20 then looking at it in another way and nobody  
21 mentioned it, it sort of resembles to me that the  
22 stepping down is like the back end of a cruise  
23 ship. So like if you're down in the South Point  
24 neighborhood looking down Washington Avenue,  
25 Collins Avenue, and one of those cruise ships

1 passes by, this building sort of -- is reminiscent  
2 of that to me, whether you're looking at it from  
3 the south side or if you're in the Nautilus or that  
4 little park that maybe -- you say that they are  
5 going to see it from the north. So I kind of -- I  
6 like it. I think it's attractive and I appreciate  
7 the fact that we're preserving and improving the  
8 historical buildings on the property, but it does  
9 seem to me to be a little massive. It looked like,  
10 when I'm looking at it, I'm thinking, it kind of  
11 looks like a building that would be in Las Vegas,  
12 for example. So I would not be inclined to allow  
13 them to exceed the 15,000 square feet per floor for  
14 the floors that are over 50 feet, because I think  
15 it's too massive already, and I don't know if that  
16 would change the design greatly. I'm not an  
17 architect; I'm thinking it probably would not. So  
18 my -- my preference is that it would be continued  
19 so that they would not be exceeding anything that  
20 the law would allow. They wouldn't need any sort  
21 of special accommodation from us to exceed what the  
22 law allows.

23 It's a good -- I think it's a great design,  
24 which is why a lot of people have opposed it, but  
25 then also I agree that it does feel massive and

1 it's sort of subjective and so my opinions sort of  
2 counts for what's compatible for the massing.

3 And I would -- I do recall at the prior  
4 meeting, I think, Kirk, you specifically asked and  
5 I think it was part of our motion that there would  
6 be a shade study and we haven't seen a shade study.  
7 Other people mentioned that we had asked for it as  
8 well and I think that's important as far as for us  
9 to make a determination of compatibility.

10 And regarding the traffic on 20th Street and  
11 the adequacy of the parking. Now, Mr. Karp had  
12 mentioned about the improvements to the loading and  
13 I noticed that too. I was surprised that somebody  
14 didn't speak about that during the presentation,  
15 that it's landscaped and covered and so that they  
16 are making some improvements with the vehicles and  
17 the design on 20th Street. But I would like to  
18 know more whether that street is going to be able  
19 to serve all these uses adequately, the restaurant  
20 seating the guests, the employees, because it seems  
21 that 127 seats, parking spots for 60 or so  
22 residences -- and it's not just the new tower that  
23 would be residences. I understand there is going  
24 to be residential use into the Grossman building as  
25 well or -- so I would like to -- because I don't

1 want this 20th Street to be sort of like a flash  
2 point where people come to pick the car, get  
3 dropped off, and they think, I'm never coming back  
4 to Miami Beach again. It's so crowded. In fact,  
5 that's what people usually say to me when I ask  
6 them, Hey, why don't you come to Miami Beach?

7 They're like, Oh, it's so crowded. Where do  
8 you park?

9 Like are you crazy? There are a lot of places  
10 to park; there are. But it seems that if there was  
11 a place where it was going to be a problem, 20th  
12 Street is where it is right now, whether or not  
13 it's contributed because of the Setai's activities.  
14 I think it needs to be hashed out with the  
15 neighbors that there is going to -- that street end  
16 is going to meet everybody's needs for drop-off and  
17 loading and -- because I see it's going to be a --  
18 create a negative impression on visitors.

19 MR. KASDIN: Well, the hotel entrance and  
20 driveway is on Collins, not 20th Street.

21 MR. REED: But the valets are going to be  
22 coming back onto the 20th Street.

23 MR. LOPEZ: We're going to stick to just  
24 public comment right now, guys.

25 Thank you.

1 MR. KASDIN: Sorry.

2 MR. REED: So -- so those are really my  
3 concerns that it's massive enough without us  
4 allowing them to exceed the 15,000 thousand foot  
5 limitation for the floor plates over 50 feet in  
6 height. And we need to know more about the shade  
7 that will be cast on 20th Street and certain times  
8 a year when the sun is lower on the northern --  
9 southern horizon. And I'd like to know more about  
10 the parking and the drop-offs. I think we got a  
11 professional opinion, but we didn't get many --  
12 much detail analysis to satisfy me that that's not  
13 going to be an issue.

14 MR. LOPEZ: Thank you, Stuart.

15 Barry?

16 MR. KLEIN: Thank you first to everybody  
17 involved here. I think you -- you know, it's been  
18 a -- certainly been a process and I think it's been  
19 probably painful for some, but it's getting better.  
20 And I'm comfortable with the density. I'm not  
21 comfortable with the -- the north elevation and  
22 that's where I'm kind of -- and I do appreciate,  
23 though, the residential tower over the 20th Street  
24 building. They were late. They don't look like --  
25 like it's just some alien thing behind it, the

1 Cromwell and the residential tower fit in together  
2 and look -- it's a good composition.

3 I noted last time about that villa and  
4 wondered about its use, but the only thing holding  
5 me back from saying like giving a hundred percent  
6 backing to this is the length, the building length,  
7 and I feel like -- I don't want to create another  
8 concrete canyon on 20th Street. That's the part  
9 that concerns me. I think the project was brought  
10 here that, okay, we're going to have this same --  
11 same height as what's there and maybe that's the  
12 only reason that I was comfortable with that  
13 height, because that's not my right, but that's  
14 what was there and we're replacing it, but we're  
15 going more. And, you know, I think we've -- the  
16 ownership, the design team is maxing out the site  
17 and maybe -- maybe that's too much and it's -- I  
18 don't think is it my right to max it out. So  
19 that's -- that is my concern, the length of the  
20 building.

21 I appreciate how this -- the -- I really think  
22 that the east and the west elevations are really  
23 nice and -- and it fits and it would look great and  
24 even at that height, but that -- but that width  
25 and -- and I had the same problem with the Raleigh

1 and I wasn't here on that vote and I wouldn't have  
2 voted for it.

3 This -- you know, this stepping down is a  
4 great effort, but I think -- I just have a hard  
5 time with that mass that's -- that's the only  
6 thing.

7 That's all.

8 And not a problem so much, I wonder -- have a  
9 concern for the people getting into the residential  
10 tower having to come on 20th Street and, you know,  
11 how am I going to get in there, but hopefully that  
12 gets worked out.

13 MR. BRESLIN: I would like to go second to  
14 last; it's my neighborhood.

15 MS. WEINSTEIN: Thank you so much and to have  
16 the development team, design team, I'm sure -- I  
17 know it was a massive effort and I'm glad it was  
18 possible to save the contributing buildings  
19 that just shows your dedication to the project and  
20 I'm very grateful for that.

21 I definitely buy into the vision of this being  
22 another layer of the history, part of the 21st  
23 century, a landmark, you know, in its own right  
24 eventually.

25 I do think just getting back to the code that

1 the project does enhance the appearance of the  
2 surrounding properties, but I -- I'm also a little  
3 hung up on the compatibility with the environment,  
4 specifically. And I agree on the north elevation,  
5 if there was a way to the east kind of, you know,  
6 of the extent of the Cromwell, if that could  
7 somehow mirror the new building, I think it would  
8 be more appropriate and contextual.

9 I think we're -- I actually love -- even I  
10 don't know if we can go higher, and maybe I'm  
11 making things worse, but if there was a way to even  
12 make the building higher, but not encroach on that  
13 eastern boundary of the Cromwell, that would, to  
14 me, meet more of the criteria for it to be more  
15 contextual and compatible with its surrounding  
16 buildings.

17 But I think it's a beautiful project. All the  
18 details of the landscape and the interiors, I  
19 think, are beautiful and I can't wait to see the  
20 project realized.

21 Thank you.

22 MS. LIEBMAN: I don't -- I don't know where to  
23 start. This is just -- there is so much that needs  
24 to be said, and it's been said. Half of it, I  
25 don't agree with; the other half, I'm trying to

1 grab onto.

2 I think that the -- all of that development  
3 that is coming together is not the problem there.  
4 The problem there is that driveway and everything  
5 that comes in. It hasn't been expressed: If you  
6 haven't seen it, you have to go see it, especially  
7 when it's a busy season. I went to see it in  
8 person and stood there, and there was about three  
9 times I felt like I was going to be run over with  
10 the cars, because they don't care where they go.  
11 There are cars coming at you, the same car is going  
12 the other way at you. I've never seen anything in  
13 my life, which is a long time, that acted like  
14 this, and I've been involved in the preservation  
15 movement since I -- I can't remember -- years. I  
16 have never seen something like this. And I respond  
17 to it all as a problem with the driving into the --  
18 all of them. I like all of the buildings, but the  
19 idea of one straight line, and it's not from the  
20 ocean, the part from the ocean to the beginning of  
21 the -- of first part of development is beautiful,  
22 beautiful, and you go there and you see that, and  
23 then you turn your head and you take a look at  
24 what's happening every minute, cars coming at each  
25 other or around each other into a space where they

1 have to make a U-turn. They can't get out of 20th  
2 Street and just cross over to 21st Street. It's a  
3 mess.

4 So not to belabor it, but I do believe if  
5 anything has to go back to the board I have not --  
6 something has to be done to correct that whole  
7 first floor and all of those cars. There are cars  
8 that park there every single day to go to work. I  
9 am sure that they have a place to go, someplace  
10 besides 20th Street. There are so many things  
11 going on, on that street that need to be gotten rid  
12 of. The trucks, the trucks don't come -- and I  
13 stood there for a good two hours -- the trucks  
14 come, they don't -- they don't unload and leave.  
15 First of all, they can't get out if there is  
16 another truck coming.

17 So how do you live like that? How do you make  
18 an important place with all of these beautiful --  
19 they're all beautiful, all of the projects -- but  
20 how do you do it with 20th Street? Maybe somebody  
21 just needs to blow a hole into the -- to the next  
22 street on 21st Street. Something has to be done on  
23 that.

24 The rest of it, I agree with it. I think all  
25 of the labors that have gone on, everything I have

1 heard from all of these people who have something  
2 important to say, not just talk, talk, talk, talk  
3 about nothing. I think that that has to be a  
4 separate -- just separated and maybe put together  
5 that people -- what are there? Five? There are  
6 five buildings contained in this.

7 Am I right?

8 MR. KASDIN: At the site?

9 MS. LIEBERMAN: Not the -- the whole site of  
10 20th Street. I'm only talking about 20th Street  
11 and how we improve that and how we do something.

12 But are there five -- there are five --

13 MR. KASDIN: There are four that are front on  
14 20th Street.

15 MS. LIEBMAN: Okay. That's plenty. That's  
16 more than enough. But that's fine, because each  
17 one is important, each one deserves to be there;  
18 it's only the street itself that needs to be fixed,  
19 and I think it should be separated so we don't have  
20 to keep coming back and forth to listen to all of  
21 the other wannabe things.

22 Good luck.

23 MR. KASDIN: Thank you.

24 MR. PASKAL: First off, I think the team has  
25 done an exceptional job with -- with so many

1 aspects of this proposal and I want to start off  
2 with the ribbed glass, because I appreciate Debby  
3 and everyone taking the time. I want to say so  
4 striking was that feature of that building that I  
5 visited Miami Beach in 1993, and it's in my head,  
6 and it's been in my head that long, and I was  
7 unable to actually find photos to represent that,  
8 but the corner the undulating windows added with  
9 the ribbed feature was just exceptional, and I  
10 appreciate everybody taking the time, because I'm  
11 not sure how -- it was pretty well-shaded in the  
12 photos, and I can still remember seeing it in  
13 person more than, you know, 25-some years ago, so  
14 that -- the details I think -- I think you all have  
15 done a tremendous job on so many of the details.

16 I wanted to also just touch on, for me, in  
17 terms of the architectural history of Miami Beach,  
18 touching on the significance of this structure. If  
19 it were up to me, we've had amazing, you know, Roy  
20 France and all these amazing Art Deco architects,  
21 but I think the story of Albert Anis and Melvin  
22 Grossman and then Morris Lapidus, it's such a --  
23 just with those three architects alone and the way  
24 that they collaborated starting with Albert Anis  
25 with like the Waldorf Tower on Ocean Drive, and

1 then this project where Albert Anis was lead  
2 architect and Melvin Grossman, the associate  
3 architect. And then going to the Biltmore and Di  
4 Lido, I believe, were all three, Morris Lapidus,  
5 Melvin Grossman, and Albert Anis collaborated on  
6 those, and I think it's fascinating. I think the  
7 Biltmore Terrace, Lapidus did the interior, and  
8 Grossman and Anis did the actual structure.

9 I also want to say that -- I mean, I'm so  
10 excited with the architecture of this structure,  
11 the Shore Club, and I think it really breaks the  
12 Art Deco mold and that it's a very horizontally  
13 oriented building. It's low-slung and I'm making a  
14 big deal about the visibility, because I feel like  
15 the ribbed windows, I feel like the landscaping,  
16 the fact that you haven't really been able to see  
17 the building very well, because of the landscaping,  
18 I think it's just an oversight. I think that it is  
19 something that back when this project was brought  
20 forward for the Chipperfield Tower, nobody kept  
21 that in mind, but to me when you look at the  
22 historical photos, I believe that this facade will  
23 be beautiful, I think it will be amazing, and I  
24 want to ensure that it will be seen. And I feel  
25 like that clustering of the coconut palms, it

1 exactly is the right configuration to cover most of  
2 the three-story building from the pedestrian  
3 experience to the across-the-street experience.

4 And so I know it may sound stupid and  
5 insignificant, but I think that should be included  
6 in the order as is within the historical photos  
7 where most of the shrubbery is about waist-level or  
8 below maybe some specimen features. I want these  
9 features when they're restored to be visible.

10 I also wanted to ask about the signage. I  
11 know that the two roof-mounted signs are  
12 represented throughout the plans. I think the  
13 signage above the porte-cochère within the  
14 historical photos is included someplace in the  
15 renderings and elsewhere it's not. If it can be  
16 included I would like for it to be included.

17 I also brought the tapered columns in the  
18 porte-cochère, but I'm not sure that they were  
19 original. I think you all were very agreeable in  
20 saying that you would reincorporate them. From  
21 what I can see, it looks like they did not exist in  
22 the 1950, and then they did in 1956. What I think  
23 is important is that it's brought to what it was  
24 originally, and so I would like that to be  
25 included, but I'm willing to leave that up to

1 staff.

2 I think it is great that John Stuart and Wyn  
3 and Herb Sosa, Nancy, you all are mentors of mine,  
4 and so it's really awesome for -- to have them to  
5 actually take their time and be here.

6 In terms of 20th Street. I know I'm going  
7 through all of these details, but I think the  
8 details are important if we're trying to activate  
9 20th Street and bring vibrancy. It wasn't very  
10 well-documented within the historic resources, but  
11 in one of the photos that Daniel had in his  
12 representation, there was signage on the Cromwell,  
13 and if we're interested in bringing vibrancy to  
14 20th Street, why not reincorporate a Cromwell sign  
15 if there was one existing that could be  
16 reincorporated. I'm assuming that could be  
17 documented somehow. Just a sign on the building --  
18 on the actual building, mounted.

19 Okay. Anyway, let's see. I'm sorry, I'm  
20 rattling on.

21 The parking -- I mean, Stuart, you mentioned  
22 that incidentally I went to go visit MDPL on Sunday  
23 and got down there, no issues, drove around for 40  
24 minutes, and legitimately could not find parking.  
25 I called them and said I was leaving. There was

1 nothing that I could do. There was no parking and  
2 he covered me with a residential guest pass  
3 temporarily since he is a resident. But parking is  
4 an issue. I mean, it is something that we should  
5 take into account, because if you're there in a car  
6 and you can't park, you have to leave. What do you  
7 do?

8       The one thing that I have to say and  
9 everything that I have to -- I feel about this  
10 project is positive, but here we go with my one  
11 concern is the massing. It's the massing, and yes,  
12 this building is super, super long. The footprint  
13 is super long, you know; it's a concern of mine.  
14 It sort of will become, I think, a visual wall that  
15 will block a lot looking north to south and south  
16 to north, but same as I said on the Raleigh, I feel  
17 like really the Shellborne is -- it's what I hold  
18 to be the model of the highest building, that if it  
19 historically existed within that collection of  
20 buildings, it's 171 feet. If you actually go below  
21 the actual sign you'd be closer to the 150 feet in  
22 height.

23       I also want to mention with the Raleigh, we  
24 were talking about the -- that was a touch project,  
25 for me, as a board member. We were talking about a

1 lot in terms of public benefit, in terms of a  
2 building that was gutted, open to the elements,  
3 that it was a risk of kind of going out of the  
4 public realm and being turned into a private condo  
5 that, you know, that tourists may never get to  
6 actually visit and explore the beauty. We were  
7 talking about a pretty substantial sized landscaped  
8 area, which this build -- I mean, this project  
9 doesn't really have that stuff. It does have  
10 amazing benefits, I think, to have the Shore Club  
11 renovated properly, to have it be visible. I think  
12 it is a public benefit, but in terms of capability,  
13 the gauge for me, I'm stuck at that 171 feet. And  
14 if it were up to me, I'd be thinking 150 would be  
15 more appropriate, because otherwise, you're just --  
16 you're blocking the Shellborne. The Shellborne  
17 sign is iconic.

18 I know it's not what everyone wants to hear,  
19 because I know what's funding this project is  
20 square footage that can be sold and I'm open to  
21 discussion. I understand that there is compromise,  
22 but I feel like there has to be a -- a little bit  
23 of leeway on the massing and -- and that I feel  
24 strongly about. I don't want to be a jerk. I want  
25 this project to move forward. I want it to be

1 successful. I just feel like there needs to be a  
2 little bit of middle ground on the massing, just  
3 because you have the available FAR -- I'm assuming  
4 that you have explored every other possible place  
5 that FAR would go. But in terms of compatibility,  
6 I feel like it's just a little bit too big. It's a  
7 little bigger than it should need to be.

8 But so much of this is amazing. So thank you  
9 so much. Thank you so much for listening and  
10 responding to every single comment, I think, any of  
11 us have made with a lot of thought and dedication.

12 Thank you.

13 MR. LOPEZ: Thanks, Kirk.

14 Ray?

15 MR. BRESLIN: All right. First off, I have  
16 owned property five blocks from the Shore Club  
17 since 1994. I lived there since -- oh, sorry, I've  
18 lived there since 1998, and so therefore, I've  
19 watched everything that goes on in this  
20 neighborhood, so I would like to comment about some  
21 of the things that you've got.

22 First off, on the 20th Street, you can easily  
23 solve the problem as Martin mentioned by taking out  
24 the bumper -- the bump-outs, remove the parking  
25 that is currently on that street, which only

1 employees park there for the Setai, and Martin even  
2 said that. So that would widen the street up and  
3 make it much more usable, and that's something you  
4 work on with the City of Miami Beach and -- and the  
5 Setai and also the Shore Club, but that is no  
6 reason to hold this project up. You simply say, We  
7 have a problem. We need to address it and it's  
8 addressable.

9       When you talk about the massing, you know, I'm  
10 sorry, but right next door is the Goliath, and then  
11 if you go another block further down and you look  
12 at the 1 Hotel and Homes, that takes up full block  
13 from 23rd to 24th Street, and from the air, it  
14 looks like the Greek letter pi. It's the hugest  
15 footprint, I think, in all of Miami Beach; it  
16 certainly is in the neighborhood. So I don't think  
17 that this massing is out of place.

18       And I really commend the Shore Club project  
19 for listening to everything that we said in the  
20 last meeting. Even though I didn't see any reason  
21 to save the Grossman addition -- it looked exactly  
22 like the Anis -- they -- they listened to you and  
23 did exactly what everything was asked for. There  
24 isn't one thing that they didn't do, and now we're  
25 coming back and like throwing some other little

1 things to them and I -- I think it's sort of unfair  
2 for us as a board to do that.

3 The City is now really trying to set up live,  
4 work, play all in Miami Beach. We're building  
5 Class-A office space. You have to have that  
6 Class-A residential to have it work. We need to  
7 build residences that people, whether you like it  
8 or not, that can spend more than a million dollars  
9 on a residence and have a place to go. So I think  
10 that we really have to consider that.

11 As far as the views go, I mean, the Setai  
12 already blocks a lot of views, and if you talk  
13 about shadows, nobody is going to have a bigger  
14 shadow than the Setai.

15 Carter McDowell, when he -- what he said about  
16 the Setai is probably very accurate and I couldn't  
17 say it any better; the only other thing is I say --  
18 I say they throw more shadows.

19 When you talk about parking, there's a parking  
20 garage on 20th Street, there is service parking on  
21 21st, between 21st and 22nd, there is a 23rd Street  
22 parking garage, there is more parking in that  
23 neighborhood than many other places in Miami Beach,  
24 and I think that we really should be looking at  
25 that. Personally, just like Brian Davis from the

1 Nautilus, I like the plan that they came with last  
2 time better than this one, but they listened to us;  
3 they brought something to us that I think is just  
4 as good as what they brought last time, and they  
5 answered all of our questions.

6 And as you said, Stuart, I love the fact that  
7 it looks like a ship. I thought the same things.  
8 I'm glad that you mentioned it because it does; it  
9 steps up like the back of a ship, it's rounded.

10 I think that they have done absolutely  
11 everything that we could possibly ask for. And I  
12 don't know what else to say. For me, living in  
13 this neighborhood, it's an amazing project. I  
14 would be proud to see this built.

15 Thank you.

16 MR. LOPEZ: Thank you, Ray.

17 I have to agree with a lot of what Kirk said,  
18 and in particular, I think that the team has done  
19 an amazing job and I really appreciate and was  
20 surprised to see how much you guys went back to the  
21 drawing boards and, you know, responded to the  
22 board comments.

23 I think, in general, everybody seems very  
24 positive about the project. Although I'm trying to  
25 keep track, I think I've heard four members mention

1 the massing or the length, and so I'm in favor of  
2 the project. I'm curious to see where we are in  
3 terms of a motion and maybe because of -- maybe we  
4 can do a straw poll --

5 MR. KASDIN: In response to the comments, I'm  
6 authorized to make a proposed modification, which I  
7 would like to present to the Board, because we  
8 would like to try to bring this to closure and a  
9 final vote, because everyone does agree this is a  
10 great project. And although it has been said, the  
11 view of the building from the north is impaired by  
12 the Setai, and our neighbor to the south, the  
13 Nautilus, is in favor of what we've proposed;  
14 nevertheless, we hear the concerns of the Board  
15 members, and so we -- what we would be willing to  
16 do is to eliminate the 900-foot or so vari- --  
17 waiver over the 15,000 feet. So each floor area  
18 would be within the 15,000 feet of floor area  
19 allowed, and at the same time, move back from the  
20 east the -- each level 20 feet. So we will be  
21 narrowing the building or making it less wide,  
22 stepping it back and eliminating the extra -- on  
23 the lower floors the extra footage, and we would  
24 hope that that would be sufficient to address the  
25 concerns of this Board so this beautiful project

1 can go forward.

2 MR. LOPEZ: Thank you, Mr. Kasdin.

3 I'd ask the Board to consider what we've all  
4 seen and heard and see if we have a motion.

5 MS. LIEBMAN: I am happy to support this and I  
6 hope we have all come finally to a very worthy end  
7 to what's happening.

8 MR. LOPEZ: Is that a --

9 MS. LIEBMAN: That's my motion.

10 MR. BRESLIN: I second that motion.

11 MR. DICKMAN: Just can I be clear, are we  
12 supporting this?

13 MR. LOPEZ: Straw poll.

14 MS. LIEBMAN: I think that's a good idea.

15 MR. LOPEZ: Can we do a straw poll?

16 MS. TACKETT: And if I could just have a  
17 clarification from the maker of the motion: Is  
18 that to accept the applicant's proffer to reduce  
19 the floor plate so it shall not exceed the 15,000  
20 square feet as identified in that code section --

21 MS. LIEBMAN: Yes.

22 MS. TACKETT: -- and to reduce the length of  
23 the tower from the east 20 feet?

24 MR. KASDIN: At each level.

25 MS. TACKETT: At each level?

1 MS. LIEBMAN: That's fine. That's fine.

2 MR. KLEIN: What does the -- I'm sitting here  
3 trying to understand what was proposed --

4 MS. LIEBMAN: Wait. Wait. Before -- the  
5 other thing that I didn't mention, but it has to go  
6 together because I talked about the first floor and  
7 the --

8 MS. TACKETT: The traffic situation.

9 MS. LIEBMAN: The traf- -- the traffic, I'd  
10 like to see that separated so that --

11 MS. TACKETT: So --

12 MS. LIEBMAN: -- that some people who know how  
13 can really put it together, maybe a few people from  
14 each one of the buildings can sit together and  
15 figure out how they're going to put together  
16 something to have people use, but as far as the  
17 buildings, that's my motion. It was about the rest  
18 of it.

19 MS. TACKETT: Okay. So we -- we can't require  
20 other property owners to negotiate anything;  
21 however, we could --

22 MS. LIEBMAN: Change it.

23 MS. TACKETT: -- include a condition that --  
24 that is subject to review of our transportation  
25 department -- because we have a full transportation

1 department -- that the transportation department  
2 shall reevaluate their circulation and operation  
3 plans in context of the existing activity on 20th  
4 Street, and if transportation has recommendations  
5 that require any type of significant design  
6 changes, that, at that point, we would -- we would  
7 bring it back to the Board.

8 MS. LIEBMAN: Perfect.

9 MS. TACKETT: Okay.

10 MR. KLEIN: So my question -- I'm sorry, and  
11 I'm trying to rush this -- but I'm just trying to  
12 grasp what that 900 square feet means per plate.  
13 Is that bringing my building down? Is that  
14 narrowing the --

15 MR. KASDIN: You can answer that.

16 MR. KLEIN: -- east to west?

17 MR. WHALEN: It's narrowing it east to west.  
18 We would do it -- the entire building would be  
19 20 feet -- if you look at the long side it will be  
20 20 feet narrower and all the length would come off  
21 the east side. So it would be pulling back 20 feet  
22 further from the beach, the lowest level, the  
23 middle level, the upper level, every level would  
24 come back 20 feet. So the steps are just the same  
25 size as now, but the whole building is pulled back

1 further -- 20 feet from the beach, and that also  
2 gets us under the 15,000 maximum on the ground  
3 floor.

4 MR. DICKMAN: Mr. Chair, may I --

5 MR. LOPEZ: Sir, no. We're having board  
6 discussion right now.

7 MR. DICKMAN: Okay.

8 MR. LOPEZ: Anybody else from the Board?

9 MR. PASKAL: Are we getting ready to go to a  
10 vote?

11 MR. BRESLIN: Well, I did -- and I did second  
12 Nancy's motion as changed.

13 MR. LOPEZ: We have a motion and a second. We  
14 are having board discussion, and then I think we'll  
15 do a straw poll.

16 MS. TACKETT: You can -- you have a motion and  
17 a --

18 MR. PASKAL: A vote --

19 MS. TACKETT: -- second so there is a pending  
20 motion to vote on, but before you take the vote,  
21 you can do a straw poll, yes.

22 MR. LOPEZ: Any other board discussion before  
23 we do the --

24 MS. WEINSTEIN: How -- with the --

25 MR. LOPEZ: Sorry, Laura.

1 MS. WEINSTEIN: Sorry.

2 With the 20 feet, how far would it extend  
3 beyond the Cromwell on the east side? Like, 50  
4 feet, or 60, or 70?

5 MR. WHALEN: I have to get that number for  
6 you. I don't know.

7 MR. HARRISON ROBBINS: That's what I'm --

8 MR. WHALEN: I have to look at the --

9 MR. HARRISON ROBBINS: That's the whole point.

10 MS. WEINSTEIN: Yeah, just because I --

11 MR. KARP: I'm sorry, Laura. I didn't hear  
12 the question.

13 MS. WEINSTEIN: So if we go back 20 feet on  
14 the east in new addition --

15 MR. KARP: Yes.

16 MS. WEINSTEIN: -- the new building, how --  
17 what is this delta between the east side of the  
18 Cromwell to the new -- to the new east of the new  
19 building?

20 MR. KARP: It would be approximately -- well,  
21 it will be approximately 45, 50 feet.

22 MS. WEINSTEIN: 45, 50.

23 And there's no way to --

24 MR. KARP: No.

25 MS. WEINSTEIN: -- reduce that floor?

1 MR. KARP: Because we also agree not to have a  
2 plate larger than 15,000 square feet.

3 MS. WEINSTEIN: Yeah, I think for me, my  
4 concern is just, again, the compatibility, and I  
5 appreciate the, you know, the 20 feet, but I -- I  
6 would -- if there was a way for it to be more, I  
7 think that would be more appropriate and  
8 compatible.

9 MR. KARP: If -- if we push it, because we did  
10 the map while everybody was talking, if I push it  
11 30 feet back and not the upper plates, I keep the  
12 upper plates as they are, because they are less  
13 than 15. The upper plates are like 10,000 square  
14 feet and as you step down.

15 So if you let me keep the upper plates and  
16 just the lower plates where the Cromwell is, push  
17 it 30 feet, we can do that.

18 MR. KLEIN: So you went from 20 --

19 MR. KARP: From 20 to 30.

20 MR. KLEIN: -- to 30.

21 (Inaudible) the lower plate?

22 MR. KARP: Yes, sir.

23 MR. KLEIN: That's just the first --

24 MS. WEINSTEIN: Yeah. Right.

25 MR. KLEIN: That means that you're going to

1 come all the way into the first -- the second step.

2 MR. KARP: Yeah, if you want me to come to the  
3 desk I'll point it out, and then we can be -- it's  
4 the first -- it's the first step pushed back  
5 30 feet, and then go straight up, and then the next  
6 step is above the Cromwell. Right.

7 MR. KLEIN: You eliminate all the --

8 MR. PASKAL: We can't hear.

9 MS. TACKETT: We can't hear.

10 MR. PASKAL: Could you guys talk on mic,  
11 because I can't hear the discussion. I appreciate  
12 it. I'm interested.

13 MR. KLEIN: So the -- if I'm understanding  
14 what's being -- being offered here is you're  
15 eliminating that first bottom eastern step, and so  
16 we have the building that has -- instead of one,  
17 two, three, four, five, you have six, seven, eight,  
18 nine -- you have a 10-story balcony section, then  
19 it steps back, goes up about five more floors.

20 Am I correct?

21 MR. KARP: Yes, Barry, you are correct.

22 MR. BRESLIN: It will look more like a cruise  
23 ship. The bottom of the cruise ship is always  
24 bigger.

25 MR. KLEIN: I think it's a -- I think --

1 personally, I think it helps the massing --

2 MS. WEINSTEIN: I do too.

3 MR. KLEIN: -- and I would back that.

4 MR. KARP: And the length.

5 MS. WEINSTEIN: Right.

6 MR. KLEIN: And if you worked with staff even

7 to --

8 MS. WEINSTEIN: I mean, are the upper floors

9 then going to follow that same?

10 MR. KARP: The upper floors stay as shown on

11 page 84.14, yes, ma'am.

12 MS. WEINSTEIN: Okay.

13 MR. KARP: Which is less than the 15,000

14 square foot plates.

15 And as Stuart said, you know, be below the

16 15,000 so it helps us in the directions.

17 Thank you.

18 MR. PASKAL: Can -- I want to ask regarding my

19 little things, the little details, can I add those

20 as friendly amendments, design signage subject to

21 staff recommendation to restore --

22 MS. TACKETT: I can -- maybe I can help out

23 here, but first -- first, I want to clarify: So

24 the motion that we have is with regard to a 20-foot

25 setback on all floors from the east, so reduction,

1 but we just discussed 30 feet for just the  
2 ground-level tier.

3 MR. KARP: Correct.

4 MS. TACKETT: So does the maker of the motion  
5 accept that amendment?

6 So instead of 20 feet all the way up, we're  
7 going 30 feet at that ground podium tier.

8 MS. LIEBMAN: How many floors are here? Up to  
9 the top of the --

10 MS. TACKETT: Up to the top of the first tier  
11 it's going to be -- it's going to be reduced by  
12 30 feet from the east.

13 MR. KARP: Yes.

14 MS. LIEBMAN: Somebody is talking about the  
15 Cromwell over here.

16 MS. TACKETT: Okay. We don't need to -- we  
17 don't have anything specific to the Cromwell at  
18 this point.

19 MR. KALLERGIS: Mics. Mics. The mics are not  
20 on. Nancy, use your mic.

21 MS. LIEBMAN: I'm sorry.

22 MS. TACKETT: Get your mic closer.

23 MS. LIEBMAN: I thought that this was the  
24 Cromwell up to the top, but you're talking about  
25 just the first -- when you --

1 MS. TACKETT: Well, the first level is --

2 MS. LIEBMAN: Is --

3 MS. TACKETT: How many levels is the first  
4 tier, Kobi?

5 MR. KARP: Eight.

6 MS. TACKETT: Eight levels.

7 So the first eight levels and the Cromwell  
8 is --

9 MS. LIEBMAN: That's the same.

10 MS. TACKETT: -- is an eight-story building.

11 MS. LIEBMAN: Yes.

12 MS. TACKETT: Okay.

13 UNIDENTIFIED SPEAKER: It's about the same  
14 height.

15 MR. KARP: Correct.

16 MS. TACKETT: Right. Okay. So that -- that  
17 was the amendment that I think the Board -- there  
18 was consensus on.

19 So, Nancy, can we modify your motion to say  
20 that the --

21 MS. LIEBMAN: Yes, you put it into -- I'll  
22 tell you -- I can't talk.

23 MS. TACKETT: Okay. The first eight stories  
24 of the new addition shall be reduced in length by  
25 30 feet from the east.

1 MS. LIEBMAN: Yes.

2 MR. KARP: She accepts. Good.

3 MS. TACKETT: Okay. Thank you.

4 And then now to Mr. Paskal. I was taking  
5 notes and I can respond -- some of them I think are  
6 already in our draft.

7 MR. PASKAL: Signage, landscaping, porte  
8 cochere to original documentation subject to staff  
9 review, those are my questions, plus --

10 MR. KARP: Yes. Yes.

11 MR. PASKAL: -- if signage for the Cromwell on  
12 20th Street can be documented to reincorporate  
13 this?

14 MR. KARP: Yes.

15 MS. TACKETT: So the signage for the Shore  
16 Club is already in the order -- in our draft order.  
17 The Cromwell --

18 MR. PASKAL: Including signage on the porte  
19 cochere?

20 MS. TACKETT: Yes.

21 MR. PASKAL: Yes.

22 MS. TACKETT: The Cromwell, however, is not  
23 and I noticed on Page 20 of their historic research  
24 report there are two signs -- they're relatively  
25 modest signs -- that do appear, and if you would

1 like the maker of the motion to consider  
2 incorporating that condition for the Cromwell  
3 historic signage. If you look at Page 20 on the  
4 historic research report -- I believe it's  
5 Page 20 -- it's, you know, pretty clear. On the  
6 west side and on the north side you see the  
7 relatively modest signage. We can certainly work  
8 with the -- with the applicant to return those to  
9 the building.

10 MR. KARP: Yes.

11 MR. PASKAL: You're open to that?

12 MR. KARP: Yes, sir.

13 MR. PASKAL: Thank you.

14 MS. TACKETT: Okay. And then we have the  
15 landscape plan for the west side of the Shore Club  
16 shall be further developed in a manner which opens  
17 up views to the original architectural features.

18 MR. PASKAL: Right. That ensures that the  
19 views don't get covered --

20 MS. TACKETT: It ensures the views and the  
21 porte cochere be further developed in a manner that  
22 is existent with the original design.

23 MR. PASKAL: Subject to staff review, correct.

24 MS. TACKETT: Do you accept, Nancy?

25 MS. LIEBMAN: Absolutely.

1 MR. KARP: Thank you, Nancy.

2 MS. TACKETT: Okay. Excellent.

3 MR. REED: I think we left out one thing,  
4 though. Although we spoke about the building  
5 coming in from the east 20 to 30 feet, I don't  
6 think the amendment specifically references that  
7 all of the floor plates will be within 15,000  
8 square feet.

9 MS. TACKETT: We will -- we will --

10 MR. REED: And it would probably just --

11 MR. KARP: We can --

12 MS. TACKETT: We can include that in the -- in  
13 the condition, absolutely.

14 MR. BRESLIN: And to that I will still second.

15 MS. TACKETT: Okay. So we do have a motion  
16 and a second. It's up to you if you want to take a  
17 roll call or do a straw poll.

18 MR. LOPEZ: Okay. I would suggest that --

19 UNIDENTIFIED SPEAKER: Go for it.

20 MR. LOPEZ: Just a moment. Just a moment.

21 -- that we do a straw poll and then we'll hear  
22 from both Mr. Robbins and Mr. Dickman for one  
23 minute each so you have a chance to say something  
24 and then we will proceed with our vote.

25 Okay. So should we go ahead and do that straw

1 poll now based on the motion? We got a -- Ray,  
2 yes.

3 MR. BRESLIN: Yes.

4 MR. LOPEZ: Stuart?

5 MR. REED: What?

6 MR. LOPEZ: We're going with a straw poll  
7 based on the motion as amended; would you be in  
8 favor of that?

9 MR. REED: No, I would like to see the revised  
10 plans.

11 MR. LOPEZ: Oh.

12 MR. REED: I'd like to see them and I don't  
13 think that this addresses like when we were told  
14 that if -- that if there is an issue with the  
15 parking and transportation that the staff would  
16 address that. I would like for them to give us an  
17 opinion about it.

18 MR. LOPEZ: So you would defer?

19 MR. REED: Yes.

20 MS. LIEBMAN: Wait. Wait.

21 MR. LOPEZ: We're taking a quick straw poll.

22 MR. KLEIN: Let's just vote. Let's vote.

23 Call them -- let's vote.

24 MR. LOPEZ: Barry, would you be in favor of  
25 this?

1 MR. KLEIN: Yes.

2 MR. LOPEZ: Laura?

3 MS. WEINSTEIN: Yes.

4 MR. LOPEZ: Nancy? Yes?

5 MS. LIEBMAN: Yes.

6 MR. PASKAL: I'm a little on the fence. I'm  
7 so supportive of the project, but I -- I'm  
8 struggling with it.

9 MR. REED: One more point -- can I make one  
10 comment?

11 I mean, just so that it holds, also I think  
12 it's better to defer it where everybody has a  
13 chance to look at it and comment on it again and  
14 address concerns because I think that if we vote  
15 now that there will be a number of parties that  
16 feel that their concerns were not addressed.

17 MR. LOPEZ: Okay. Thank you.

18 And I'm going to -- I would support it too.

19 So that is our straw poll right now. Okay.  
20 We're almost ready to vote, but we've had such  
21 eager and patient folks up here I would like to  
22 give them just a brief moment to make a statement.

23 One minute each, please.

24 MR. DICKMAN: Thank you, Mr. Chair.

25 As an attorney that represents local

1 governments myself, I'm very worried that you are  
2 making a procedural defect that will unravel  
3 everything that you are doing. The easiest way to  
4 do it is just to defer, have images come back. The  
5 public deserves the right to see what exactly  
6 you're voting on. There's -- all you're hearing is  
7 verbal discussions about redesigns. We don't know  
8 what the impacts of those are. I think it would be  
9 a shame for just a due process problem to unravel  
10 all the good work that you're doing and thinking.  
11 The reason for the concessions, I think that is a  
12 good move, but you still own 20th. You have the --  
13 you have the power to tell the adjoining property  
14 owners, Get your asses together before you come  
15 back here and come up with some solutions, so 20th  
16 Street can be worked out and we can see the  
17 designs, but don't have a due process violation  
18 unravel everything that you're doing. Please, make  
19 them come back with some sketches, nothing  
20 expensive.

21 MR. LOPEZ: Thank you, Mr. Dickman.

22 Mr. Robbins.

23 MR. HARRISON ROBBINS: I was going to say what  
24 Mr. Dickman said, and I do not understand what is  
25 being proposed here, and I don't think it's fair

1 for us to be -- I don't know if even this whole  
2 Board understands it. I don't think these verbal  
3 representations without demonstrations is fair to  
4 you, because I don't know if -- normally you have  
5 to show drawings, normally you have to show design,  
6 normally you have to show plans, and you don't have  
7 plans. You're voting for something without the  
8 plans. So you're opening yourself up to the due  
9 process issue, but I think it's -- it's important  
10 for you to really understand this and understand  
11 what the impact will be.

12 In fact, there is no discussion about pushing  
13 the villa back to 20 feet away from the -- the  
14 walkway, I just want to mention that to you the  
15 (inaudible) usual. Okay.

16 So but I'd ask you to let it come back. I'm  
17 going to work with Kobi. I've already looked at  
18 some sketches with him and we're working on it; we  
19 already started it. So if we can get this done,  
20 I'll go to Kobi's place tomorrow morning and sketch  
21 out everything.

22 MR. LOPEZ: Thank you, Mr. Robbins.

23 Mr. Ciraldo.

24 MR. CIRALDO: I wanted to say thank you,  
25 Chair, for putting the rules in place and

1 applicants should sit down after. I don't -- I  
2 didn't really see it at this part and now coming to  
3 you at full approval without the public's benefit  
4 of whatever was proffered. So, you know, I would  
5 hope that you guys can just remember what happened  
6 with the Rally that that -- they haven't even  
7 broken ground and we still don't know what it looks  
8 like because at the last minute, this Board said  
9 something very similar, lop off a little here, lop  
10 off some there; we still don't know what it looks  
11 like.

12 So for the benefit of the public's ability  
13 and, you know, there is a lot of people that care  
14 about this, it sounds like we're making progress.  
15 I would ask that you please continue it. We know  
16 it's going straight to court if you don't, so  
17 please keep that in mind.

18 Thank you.

19 MR. KASDIN: Mr. Chair, I would like to  
20 address the procedural issue for one minute that  
21 was raised.

22 MR. LOPEZ: Okay. This is the last one minute  
23 and then -- and then we're going to ask Nick a  
24 question, and then I think we're going to proceed  
25 with a vote.

1 MR. KASDIN: So yeah, we -- we had three of  
2 them.

3 So this Board is steeped in the plans that are  
4 before you and has gone over them for months. The  
5 element that is being talked about being modified  
6 now is a very minor element, typical of what is  
7 done at the level of Boards. You know the rest --  
8 all of the buildings that are being restored, the  
9 Grossman, a full Anis, the Cromwell, you know, the  
10 treatments of the lobbies, the facades, the  
11 exterior facades, the pool area. We are talking  
12 about a small item, a reduction, which is not going  
13 to change the design. You know exactly what's  
14 happening and the world knows exactly what is  
15 happening.

16 I would also point out that in terms of  
17 precedent and in terms of this Board and this City,  
18 that when the W Hotel was proposed, it was going to  
19 be a two-tower building, it was opposed by the  
20 Roney Palace Condominium Association, and at that  
21 same meeting, it went from a two-tower building to  
22 a one-tower meeting (sic) with the agreement of the  
23 attorney representing Roney Palace, who is Kent  
24 Robbins.

25 So this is the most minor change. He knows

1 that changes are made at board meetings. And we  
2 appreciate how you have worked with us to help  
3 birth this magnificent project.

4 Thank you.

5 MR. LOPEZ: Thank you, everyone.

6 I think that the presentations have been  
7 thorough; the teams representing both the applicant  
8 and the public have been excellent. I think we  
9 have had great communication here today. I think  
10 the Board has had a chance to ask questions, to  
11 voice concerns, to make comments. We've had the  
12 applicant proffer some solutions that will actually  
13 preserve the ocean views for many residents in the  
14 Setai, which I think is important to many of the  
15 individuals here, and I think that we may be ready  
16 for a vote.

17 MS. TACKETT: Okay.

18 MR. LOPEZ: Nick, a question, though: There  
19 was an issue brought up by someone here about a  
20 procedural issue.

21 Is there something here that we're doing that  
22 is going to become a problem down the road.

23 MR. KALLERGIS: I don't need to remind this  
24 Board that you have the authority to impose  
25 conditions on your approval. The Historic

1 Preservation Ordinance specifically empowers the  
2 Board to -- to attach reasonable conditions and  
3 safeguards to your approval.

4 The particular changes that -- that the Board  
5 has included in this motion are -- are specific and  
6 measurable, and I would just ask staff to confirm  
7 for the record whether -- whether the planning  
8 department has been given sufficient detail to --  
9 to review the revised plans prior to building  
10 permit.

11 MS. TACKETT: And I can confirm that I believe  
12 your direction is crystal clear and specific and  
13 staff has no concerns with implementing your  
14 direction.

15 MR. LOPEZ: Okay. Thank you.

16 I think the Board is ready for a vote.

17 MS. TACKETT: Okay. I will call the roll.

18 Mr. Breslin?

19 MR. BRESLIN: Yes.

20 MS. TACKETT: Mr. Klein?

21 MR. KLEIN: Yes.

22 MS. TACKETT: Ms. Liebman?

23 MS. LIEBMAN: Yes.

24 MS. TACKETT: Mr. Stuart?

25 MR. REED: No.

1 MS. TACKETT: Ms. Weinstein-Berman?

2 MS. WEINSTEIN: Yes.

3 MS. TACKETT: Mr. Paskal?

4 MR. PASKAL: Yes.

5 MS. TACKETT: Mr. Lopez?

6 MR. LOPEZ: Yes.

7 MS. TACKETT: Okay. Motion passes.

8 MR. KASDIN: Thank you very much all for

9 working with us.

10 MR. LOPEZ: I think we can take a 15-minute

11 break for lunch.

12 (Thereupon, the hearing was concluded 1:57 p.m.)

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CERTIFICATE OF REPORTER

STATE OF FLORIDA  
COUNTY OF MIAMI-DADE

I, LAURIE K. BELLE, Stenographer, certify that I was authorized to and did stenographically report the foregoing proceedings and that the transcript is a true record of my stenographic notes.

I further certify that I am not a relative, employee, attorney, or counsel of any of the parties, nor am I a relative or employee of any of the parties' attorneys or counsel connected with the action, nor am I financially interested in the action.

Dated this 23rd day of May 2022.



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LAURIE K. BELLE, Stenographer

(	<b>1350</b> 84:15	<b>1825</b> 71:22	140:19, 20, 21, 24 141:1
<b>(3)(d)</b> 46:8	<b>14</b> 53:23 54:1	<b>19,000</b> 10:1	142:2, 13
<b>(3)(e)</b> 46:13	<b>141</b> 50:24	<b>1901</b> 4:3 89:15	143:5, 18, 19
<b>(3)(j)</b> 46:19	<b>1440</b> 78:4	<b>1939</b> 95:1	146:6 148:23
<b>(A)2.30</b> 108:5	<b>1450</b> 81:5	<b>1949</b> 95:2	149:3, 5
<b>(d)</b> 99:22	<b>1455</b> 78:3	<b>1950</b> 129:22	150:5 154:13
1	<b>14th</b> 78:5	<b>1950s</b> 32:7	<b>20,000</b> 114:5, 7, 13
<b>1</b> 134:12	<b>15</b> 78:7 92:3	<b>1955</b> 95:3 100:20	<b>20,000-foot</b> 115:25
<b>1,900</b> 54:13	106:15	<b>1956</b> 31:22 129:22	<b>20-foot</b> 145:24
<b>10</b> 39:22 73:20	143:13	<b>1989</b> 47:12	<b>200</b> 105:14
<b>10,000</b> 143:13	<b>15,000</b> 113:22	<b>1990s</b> 42:17	<b>200-foot</b> 95:8
<b>10-story</b> 144:18	114:4, 6	<b>1993</b> 127:5	<b>2005</b> 84:8
<b>100</b> 47:7	117:13 120:4	<b>1994</b> 133:17	<b>2016</b> 69:11, 17
<b>100-and-some</b> 110:7	137:17, 18	<b>1997</b> 59:13	<b>20th</b> 8:22 11:11
<b>100th</b> 59:19	138:19 141:2	<b>1998</b> 133:18	16:17, 20
<b>118-564</b> 46:7	143:2	<b>19th</b> 51:13, 15	19:19 22:21
<b>118-564(a)(3)</b> 99:19	145:13, 16	<b>1:57</b> 159:12	23:13, 19, 22
<b>118.564</b> 64:25	150:7		24:1, 2 26:6, 13, 20, 25
<b>127</b> 112:10 113:6	<b>15-minute</b> 34:11 159:10	2	27:19 28:9, 17 29:19, 20, 22 30:7, 24
118:21	<b>150</b> 131:21		34:19, 20
<b>12th</b> 84:9	132:14		38:8, 12
<b>13</b> 69:20 91:10	<b>15th</b> 78:5		52:21 53:21
	<b>16,000</b> 10:1 116:2		55:2, 5 59:19
	<b>160</b> 27:7		61:17 63:14
	<b>171</b> 44:11 131:20		64:9 66:2, 25
	132:13		67:10, 15, 20, 24 68:4, 18
	<b>175</b> 86:25		76:11, 18, 20, 21 83:1 86:1
	<b>18</b> 59:10 64:9		87:2, 5 88:14
	<b>18-wheeler</b> 62:1		92:10 105:18
			106:9, 12, 14, 16, 19 109:3
			111:15
			118:10, 17
			119:1, 11, 20,

22 120:7,23 121:8 122:10 125:1,10,20 126:10,14 130:6,9,14 133:22 135:20 140:3 148:12 153:12,15 <b>210481</b> 4:3 <b>21st</b> 8:25 30:8 59:14 82:25 83:1 105:18, 24 122:22 125:2,22 135:21 <b>225</b> 44:13 <b>22nd</b> 135:21 <b>23rd</b> 134:13 135:21 <b>24</b> 94:6 <b>240</b> 67:23 <b>24th</b> 134:13 <b>25</b> 59:12,16 <b>25-some</b> 127:13 <b>250</b> 45:8 <b>28</b> 25:19,23 <hr/> <b>3</b> <hr/> <b>3</b> 51:12 60:18 97:16 <b>30</b> 33:9 37:10	94:5,13 102:9 143:11,17, 19,20 144:5 146:1,7,12 147:25 150:5 <b>30,000</b> 43:25 <b>30-</b> 80:15 <b>314</b> 112:25 <b>314-</b> <b>approximately</b> <b>-room</b> 29:2 <b>360</b> 43:6 <b>39</b> 90:2 <b>39-story</b> 82:13 <hr/> <b>4</b> <hr/> <b>4</b> 60:25 61:8 <b>40</b> 27:22 130:23 <b>40,000</b> 80:15 <b>40-foot</b> 27:22 <b>400</b> 95:11 <b>45</b> 142:21,22 <hr/> <b>5</b> <hr/> <b>5</b> 61:8,10 98:2 <b>50</b> 22:2 53:9,17 83:24 84:6 117:14 120:5	142:3,21,22 <b>50,000</b> 9:23 76:8 <b>5:00</b> 63:8 <hr/> <b>6</b> <hr/> <b>6</b> 61:8,23 98:10 <b>60</b> 29:3 33:9 102:9 118:21 142:4 <b>60-something</b> 112:11 <b>61</b> 27:6 <b>62</b> 25:19 <b>679</b> 54:11,25 <hr/> <b>7</b> <hr/> <b>7</b> 62:18 <b>70</b> 142:4 <b>70-room</b> 29:3 <hr/> <b>8</b> <hr/> <b>8</b> 39:21 <b>84.14</b> 145:11 <b>8th</b> 4:11,14 <hr/> <b>9</b> <hr/> <b>9</b> 99:10,23	<b>90</b> 33:10 <b>900</b> 36:24 116:2 140:12 <b>900-foot</b> 137:16 <b>90s</b> 43:9 45:18 <b>99</b> 89:3 <hr/> <b>A</b> <hr/> <b>a.m.</b> 6:24 27:6,7 63:8 72:18 74:1 <b>Abbey</b> 59:14 <b>Abby</b> 84:12 <b>ability</b> 47:1,8 80:7, 10 155:12 <b>able</b> 5:9 7:21 14:25 17:1 21:14 28:15 35:5 36:10 38:24 54:24 56:11,12 62:15,17 63:8 75:23 76:5 92:3 105:2,6 108:13 118:18 128:16 <b>above</b> 19:22 101:13 129:13 144:6 <b>absolutely</b> 107:17 136:10 149:25 150:13
--	--	--	--

<b>accept</b> 31:20 69:15 138:18 146:5 149:24	<b>actions</b> 89:8	137:24 151:16	<b>afternoon</b> 71:21 74:17, 18 81:3
<b>acceptable</b> 69:17	<b>activate</b> 80:10 130:8	152:14 155:20	89:12 90:23 91:2 93:25 105:13
<b>accepts</b> 148:2	<b>activities</b> 119:13	<b>addressable</b> 134:8	<b>afterthought</b> 95:19
<b>access</b> 17:16 27:17 29:12,18 82:22 83:4,5 87:25	<b>activity</b> 140:3	<b>addressed</b> 6:4 69:9 152:16	<b>ago</b> 35:15 36:6, 13 37:10 39:7,8,22 63:12 76:3 83:24 86:21 94:13 127:13
<b>accessway</b> 53:9 54:2,3	<b>actual</b> 51:7 69:4 128:8 130:18 131:21	<b>addresses</b> 32:9 65:8,13 151:13	<b>agree</b> 86:22 117:25 123:4,25 125:24 136:17 137:9 143:1
<b>accommodate</b> 28:3 64:9 96:13	<b>add</b> 8:2,22 40:9 86:6 91:16 115:12 145:19	<b>addressing</b> 26:20 70:20 73:3 81:18	<b>agreeable</b> 129:19
<b>accommodation</b> 117:21	<b>added</b> 127:8	<b>adequacy</b> 118:11	<b>agreement</b> 156:22
<b>accordance</b> 96:18	<b>adding</b> 17:14 97:19	<b>adequately</b> 27:17 28:1 118:19	<b>ahead</b> 15:14 19:10 36:18 58:23 150:25
<b>account</b> 131:5	<b>addition</b> 4:17,19,24 5:4 8:9,10 9:4,14,17 10:3 13:7, 12,22 38:21 63:15 73:5 95:3 99:24 100:20 134:21 142:14 147:24	<b>adhered</b> 86:12	<b>air</b> 43:5 110:7 134:13
<b>accurate</b> 135:16	<b>additional</b> 5:8 15:17 83:17 112:22 113:4 114:9	<b>adjacent</b> 46:9,16 65:12,14 95:10 102:3	<b>Albert</b> 37:8 95:2 127:21,24 128:1,5
<b>achieve</b> 68:14	<b>additionally</b> 95:7 99:18	<b>adjoining</b> 153:13	<b>Alex</b> 7:3 35:18
<b>achieves</b> 96:20	<b>additions</b> 4:8 99:10	<b>adopt</b> 69:19 70:2,7	<b>alien</b> 120:25
<b>acknowledge</b> 86:3,6	<b>address</b> 26:9 29:8,9 31:12 65:13 70:21 76:5 93:8,9,11 102:24 134:7	<b>adopted</b> 97:3	<b>aligned</b> 101:13
<b>acquired</b> 84:12 87:21		<b>advantage</b> 106:10	<b>aligns</b> 100:7,12 102:4
<b>Acquisition</b> 87:18 89:14 90:12		<b>adverse</b> 67:9 78:22	<b>alleviating</b> 26:14
<b>across</b> 14:3 29:12		<b>advocacy</b> 35:14	
<b>across-the- street</b> 129:3		<b>aerial</b> 43:15 55:5	
<b>acted</b> 124:13		<b>affect</b> 66:24,25 69:7	
<b>action</b> 85:19		<b>affected</b> 69:25	
		<b>affection</b> 75:17	

<b>alley</b> 17:13 82:22	<b>America</b> 84:1	<b>anyone</b> 25:23 81:2 87:8 107:8	<b>applied</b> 86:21
<b>allocated</b> 112:16	<b>American</b> 84:7	<b>apart</b> 11:3	<b>apply</b> 115:5
<b>allow</b> 11:15 32:17 115:16 116:10 117:12,20	<b>amorphous</b> 57:7	<b>apartment</b> 109:17	<b>appreciate</b> 37:4 39:10 58:20 70:1 72:6,13,24 79:21 117:6 120:22 121:21 127:2,10 136:19 143:5 144:11 157:2
<b>allowed</b> 88:1 92:12 109:21 114:13 137:19	<b>amount</b> 5:8 40:18 115:17	<b>apologize</b> 31:15,23 32:4	<b>approach</b> 50:5 81:23 116:9
<b>allowing</b> 85:13 113:22 114:7 120:4	<b>ample</b> 107:18	<b>appealed</b> 92:17,18	<b>approached</b> 82:10
<b>allows</b> 114:12 115:9 117:22	<b>amplify</b> 93:22	<b>appearance</b> 46:10 96:16 123:1	<b>approaches</b> 102:18
<b>alluded</b> 21:10	<b>analogous</b> 99:22	<b>appearing</b> 59:17	<b>appropriate</b> 65:11 72:17 114:25 123:8 132:15 143:7
<b>alterations</b> 97:10 99:11	<b>analysis</b> 27:21 28:6 49:16 51:17 52:2 57:7 66:16 93:15 95:21 120:12	<b>appears</b> 25:15	<b>appropriately</b> 88:22
<b>altogether</b> 23:4	<b>Ancient</b> 36:6	<b>applicable</b> 114:4	<b>appropriateness</b> 4:5 96:25 102:22 115:4,10,19
<b>alumni</b> 40:17	<b>Andrew</b> 58:2	<b>applicant</b> 4:18 5:7,14 6:18,20 25:2 26:2 34:12 49:10 53:10, 14 66:17 67:6 77:7 86:22 91:24 105:16 149:8 157:7,12	<b>approval</b> 6:6 81:11,22 82:4 155:3 157:25 158:3
<b>amateur</b> 78:2	<b>Anis</b> 9:12 37:8 50:11 95:2 100:16 127:21,24 128:1,5,8 134:22 156:9	<b>applicant's</b> 138:18	<b>approve</b> 41:10 83:14 85:23 90:6 114:5 115:8, 9
<b>amazed</b> 106:13	<b>annulled</b> 88:3	<b>applicants</b> 22:12 24:15 42:3 47:5 155:1	<b>approved</b> 41:8 43:7 45:7 68:1 69:13,16 75:15 81:9 82:12 86:21
<b>amazing</b> 45:20 46:23 75:21 85:15 103:2,8 127:19,20 128:23 132:10 133:8 136:13,19	<b>answered</b> 7:4 111:22 140:15	<b>application</b> 4:3,4,11 6:8 34:3,6 39:21 41:19 44:4 49:2 64:19 94:21 115:6	
<b>amended</b> 151:7	<b>anybody</b> 22:15 23:21 35:12 66:18 90:17 93:4 105:2 141:8	<b>applications</b> 116:10	
<b>amendment</b> 146:5 147:17 150:6	<b>anymore</b> 43:10		
<b>amendments</b> 145:20			

<b>approximately</b> 29:3 142:20, 21	106:1,3,6 110:10,12, 16,23 132:8 137:17,18 156:11	77:7 82:17 87:15 118:4, 7 134:23	<b>attractiveness</b> s 116:7
<b>arcade</b> 12:25	<b>areas</b> 69:5 80:17	<b>asking</b> 53:14 114:18,22	<b>audience</b> 36:20 87:8
<b>architect</b> 36:10 39:4 45:10 94:8 116:16 117:17 128:2,3	<b>arguments</b> 76:19	<b>aspect</b> 115:6	<b>auditorium</b> 50:14
<b>architects</b> 5:17 6:24 38:6,11 40:10,21 45:20 50:9 72:18 85:16 127:20,23	<b>Ariel</b> 83:22	<b>aspects</b> 127:1	<b>auspicious</b> 50:9
<b>architectural</b> 37:15 80:9 93:10,17 94:4,7,16 97:20 99:15 110:11 127:17 149:17	<b>around</b> 8:12 10:18, 25 13:1 14:23 16:6 17:4 42:18 78:19,24 82:10 84:6 104:24 105:3 124:25 130:23	<b>asses</b> 153:14	<b>authority</b> 157:24
<b>architectural</b> ly 8:19 77:10	<b>arrange</b> 34:9	<b>assessment</b> 27:2	<b>authorized</b> 137:6
<b>architecture</b> 37:15 40:19, 24 41:4 42:1 50:8 78:13, 20 79:8 80:1 94:10,15 96:10,15 97:23 100:6, 10,12,15 101:4 128:10	<b>arrangement</b> 65:9	<b>assigned</b> 112:13	<b>auto</b> 56:19,21
<b>area</b> 10:17 16:11 20:23 43:8 44:6,12 45:21,24 46:20 60:5 61:14 65:18 83:11 92:9, 11 95:11	<b>arrangements</b> 107:14	<b>assist</b> 87:4	<b>available</b> 41:10 45:1 133:3
	<b>arrival</b> 61:17 109:20	<b>associate</b> 128:2	<b>Avdakov</b> 6:25 93:7,8, 24 94:3
	<b>arriving</b> 61:2	<b>associated</b> 6:8	<b>Avdakov'</b> 93:22
	<b>art</b> 8:20 25:10 42:12,15 44:21 48:2 78:9 84:14, 21 88:9,10 89:6 95:1 127:20 128:12	<b>Associates</b> 94:4	<b>Avenue</b> 4:4 28:16 32:12 51:13 54:1 71:22 81:5 89:16 108:23 109:12 111:9 116:24,25
	<b>articulated</b> 100:11 102:18	<b>association</b> 55:7 58:4 78:7 156:20	<b>Avenue's</b> 60:23
	<b>asked</b> 6:4 9:14 23:25 44:5 53:12 76:7	<b>assuming</b> 130:16 133:3	<b>Avi</b> 83:25
		<b>assure</b> 55:8	<b>avoid</b> 23:4
		<b>attach</b> 158:2	<b>avoided</b> 97:12
		<b>attempt</b> 62:5	<b>aware</b> 17:6,7 24:2 60:7 81:8
		<b>attention</b> 11:6,8 15:9 63:2	<b>awesome</b> 130:4
		<b>attorney</b> 64:24 114:19 116:17 152:25 156:23	<b>axis</b> 100:7 101:15
		<b>attorneys</b> 5:18	
		<b>attractive</b> 117:6	

<b>B</b>	<b>bar</b> 9:18,20 27:11 40:4	99:18 101:9 103:20 105:11 106:11 107:1 111:19 119:4,6 127:5,17 134:4,15 135:4,23 140:22 141:1	30:3 50:14 58:25 61:15 82:23 87:9 120:25
<b>bachelor's</b> 94:9	<b>barbs</b> 66:4		<b>belabor</b> 125:4
<b>back</b> 10:18 14:7 16:14 18:20 23:4 28:16 32:14 33:8, 11 34:19 35:1 38:5 42:6,14,17 43:18 45:17 46:3 47:5,12 50:20 53:1 56:5 57:1,12 67:15 87:21 90:5 92:12 102:8 106:2 108:10 116:4,22 119:3,22 121:5 122:25 125:5 126:20 128:19 134:25 136:9,20 137:19,22 140:7,21,24, 25 142:13 143:11 144:4,19 145:3 153:4, 15,19 154:13,16	<b>bare</b> 21:5		<b>believe</b> 20:18 24:1 41:19 46:6, 22 59:19 68:12 70:15 72:19 76:8 86:16,23 91:12 106:4 111:4 115:19 125:4 128:4, 22 149:4 158:11
<b>back-of-house</b> 106:5	<b>Barry</b> 22:17 32:22 120:15 144:21 151:24	<b>Beach's</b> 74:5	
<b>backed</b> 62:1	<b>based</b> 24:23 44:25 98:21 99:4 102:12,15 106:16 151:1,7	<b>beaches</b> 69:5	
<b>backing</b> 62:8 63:7 121:6	<b>basement</b> 108:14,25 109:3	<b>beachfront</b> 21:13 85:24	
<b>bad</b> 84:20 89:19	<b>basically</b> 32:19 46:5	<b>beam</b> 25:17	
<b>balcony</b> 144:18	<b>basis</b> 63:18	<b>beautiful</b> 10:19 12:16 15:2 42:15 43:12 44:21 45:21 46:23, 24 47:9 57:20 63:17 70:24 105:3 123:17,19 124:21,22 125:18,19 128:23 137:25	<b>beloved</b> 103:19
	<b>Bat</b> 40:4		<b>below</b> 109:5,7,19 110:21 129:8 131:20 145:15
	<b>battery</b> 79:9		<b>BELUSH</b> 71:12 73:9 74:10 77:16 79:13 80:25 87:10 90:19, 22
	<b>bay</b> 27:18,25 28:12 36:24	<b>beauty</b> 52:21 132:6	<b>benefit</b> 72:23 80:17 132:1,12 155:3,12
	<b>beach</b> 8:3,19 13:2, 15 14:5,7 17:16 18:5 20:23 23:23 33:11,13 40:6,22 41:6 42:19 52:22 53:9 54:2 63:15 66:23 67:1,2 71:25 73:5 75:1 78:13,19 85:2,22,24 86:18 91:9	<b>beeping</b> 63:7	<b>benefits</b> 132:10
		<b>began</b> 83:24	<b>besides</b> 125:10
		<b>begin</b> 57:7	<b>best</b> 21:23 39:5 58:20 75:20
		<b>beginning</b> 53:25 95:18 113:16 124:20	<b>Betsy</b> 78:4
		<b>behalf</b> 71:22	<b>better</b> 13:9 31:7 49:5 82:19
		<b>behind</b> 22:23 25:12	

83:13 87:5 92:6 105:6,9 106:5 120:19 135:17 136:2 152:12 <b>beverage</b> 54:7 106:8 113:1 <b>beverages</b> 109:15 <b>BHI</b> 81:6 89:17, 19,23,24 <b>bicyclist</b> 61:6 <b>bicyclists</b> 59:24 <b>bid</b> 74:4 <b>big</b> 30:11 31:15 33:16 45:7 46:24 104:6 116:18 128:14 133:6 <b>bigger</b> 57:9 103:13 133:7 135:13 144:24 <b>bike</b> 106:11,12 <b>Biltmore</b> 128:3,7 <b>Bilzin</b> 81:5 <b>birth</b> 157:3 <b>birthdays</b> 40:4 <b>Biscayne</b> 105:14 <b>bit</b> 9:12 17:12 22:19 38:25 47:6 84:2 92:24 104:2 132:22	133:2,6 <b>block</b> 48:1,3 50:1, 8,15 51:20, 21,23 55:16 57:20 59:19, 22,23 61:13, 25 63:6 64:16 88:21, 22,24 90:13 131:15 134:11,12 <b>block's</b> 64:5 <b>blocked</b> 16:14 87:22 88:15,19 103:13 105:23 <b>blocking</b> 60:3 104:4 132:16 <b>blocks</b> 24:1 133:16 135:12 <b>blow</b> 125:21 <b>blue</b> 35:24 61:18 <b>board</b> 4:10,16,19 5:2,5,14 6:21 7:16 22:11,15 24:25 25:25 26:19 30:2 34:1,2,24 35:13 37:3, 18 39:19,20 40:1 41:21 42:4 44:5,16 47:1 53:12 69:17 73:17 74:21 75:5, 25 79:22 81:8,11 82:11 84:20 85:5,23	86:21,22 87:2 88:20 91:10,14 92:16 93:25 105:13 107:3,8 113:13,19 114:11 115:16 116:18 125:5 131:25 135:2 136:22 137:7,14,25 138:3 140:7 141:5,8,14, 22 147:17 154:2 155:8 156:3,17 157:1,10,24 158:2,4,16 <b>board's</b> 82:16 85:6 <b>boards</b> 136:21 156:7 <b>Bob</b> 9:3,4 14:21 19:25 20:4,5 37:9 40:15, 25 <b>body</b> 74:23 <b>boldest</b> 57:8 <b>boogeyman</b> 77:1 <b>book</b> 25:22 <b>born</b> 40:3 <b>bottom</b> 9:25 16:7 104:4 144:15,23 <b>bought</b> 88:17 <b>Boulevard</b> 105:14	<b>boundary</b> 123:13 <b>bounded</b> 10:13 <b>boutique</b> 60:17 84:16 <b>Boy</b> 103:1 <b>Bradley</b> 39:16 <b>branches</b> 63:24 <b>brand</b> 84:3 <b>break</b> 159:11 <b>breaks</b> 128:11 <b>Breakwater</b> 84:10 <b>Breslin</b> 23:24 24:16 35:16 122:13 133:15 138:10 141:11 144:22 150:14 151:3 158:18,19 <b>Brian</b> 71:14,15,22 135:25 <b>Brickell</b> 81:5 <b>brief</b> 4:13 26:11 79:19 92:5 152:22 <b>briefly</b> 37:11 <b>bring</b> 18:6 26:8 107:20 130:9 137:8 140:7 <b>bringing</b> 15:14 93:7 130:13
---	---	---	---

<p>140:13  <b>broken</b>                  155:7  <b>brothers</b>                  83:25 84:7  <b>brought</b>                  5:2 12:16                  13:1 35:8                  76:1,19                  101:6 108:10                  109:5,18                  121:9 128:19                  129:17,23                  136:3,4                  157:19  <b>build</b>                  43:10 45:20                  47:9 132:8                  135:7  <b>building</b>                  8:20,21,22                  9:17,18,20,                  23 10:4,5,25                  11:21 13:6,                  13,18,19,21,                  24 15:1,23,                  24 16:13,16,                  25 17:1,2,4,                  6,8 18:7,16                  19:6,11,15,                  19 22:23,24                  23:8 25:7,8                  30:16 32:23                  33:1,5,6,7,                  8,10 35:18                  37:7,8 41:1                  44:18 46:20                  49:18,24                  51:19 52:15                  57:5,6,8,14                  77:8 80:19,                  20 82:13,24                  84:14,21                  85:8,17                  86:7,16                  91:16 95:2,                  24 99:24                  100:16 101:6</p>	<p>102:6,7,8                  103:14,16,23                  104:5,25                  105:19                  110:19,20,21                  112:21 113:5                  117:1,11                  118:24                  120:24                  121:6,20                  123:7,12                  127:4                  128:13,17                  129:2                  130:17,18                  131:12,18                  132:2 135:4                  137:11,21                  140:13,18,25                  142:16,19                  144:16                  147:10 149:9                  150:4                  156:19,21                  158:9  <b>buildings</b>                  4:6,7 8:8                  14:2 16:7,13                  18:15 20:24                  22:22 25:11                  33:3 40:23,                  24 43:21                  44:6 46:16                  65:14 66:1,6                  67:11 79:4                  88:12 95:25                  97:21 104:9,                  11,12,14,18,                  24 105:5                  113:2 116:8                  117:8 122:18                  123:16                  124:18 126:6                  131:20                  139:14,17                  156:8  <b>built</b>                  20:24 30:10</p>	<p>40:2 42:25                  43:7,11 45:4                  84:2,24                  112:4 136:14  <b>Bulgari</b>                  30:13 81:6,                  23 82:11                  83:9  <b>bump-outs</b>                  63:11,14,21                  64:3,11                  133:24  <b>bumper</b>                  133:24  <b>business</b>                  30:20 73:23                  80:4 84:4,5  <b>businesses</b>                  60:7  <b>busy</b>                  124:7  <b>buy</b>                  122:21  <b>buys</b>                  85:18</p> <hr/> <p style="text-align: center;"><b>C</b></p> <hr/> <p><b>cabanas</b>                  15:1  <b>caged</b>                  110:12  <b>call</b>                  34:11,13                  35:6,24 36:4                  38:24 78:1                  150:17                  151:23                  158:17  <b>called</b>                  11:7 35:18                  36:4 42:18                  111:2 113:24                  130:25  <b>caller</b>                  73:9 74:10</p>	<p><b>callers</b>                  71:13 81:1  <b>calling</b>                  11:6 15:8  <b>CAM</b>                  59:9  <b>campus</b>                  20:21  <b>canopy</b>                  64:8  <b>canyon</b>                  121:8  <b>capability</b>                  42:24 132:12  <b>capacity</b>                  82:8,21 83:2  <b>capital</b>                  80:18  <b>car</b>                  61:7,15,18,                  20 119:2                  124:11 131:5  <b>care</b>                  54:24 72:13                  88:10 124:10                  155:13  <b>career</b>                  94:5  <b>carefully</b>                  71:2  <b>cares</b>                  80:5  <b>cars</b>                  24:6 28:11                  54:14,16                  56:11                  124:10,11,24                  125:7  <b>Carter</b>                  81:4 89:18,                  22 92:6                  135:15  <b>carve</b>                  9:12  <b>Casa</b>                  84:11</p>
--	--	---	--

<b>case</b> 6:3	<b>chaired</b> 75:4	<b>characterize</b> 97:11 98:4 99:13	84:24 85:4 87:3,4 90:8 92:12 97:3 114:18 134:4 135:3 156:17
<b>case-by-case</b> 114:25	<b>chairman</b> 33:25 41:15 91:8	<b>chart</b> 44:25	<b>City's</b> 80:6
<b>cast</b> 86:1 120:7	<b>chall-</b> 82:5	<b>checking</b> 61:17	<b>cladding</b> 101:13
<b>Casuarina</b> 84:11	<b>challenge</b> 81:22 82:5	<b>cheek</b> 104:15	<b>claimed</b> 81:17
<b>caused</b> 30:24,25	<b>challenged</b> 82:3,4	<b>children</b> 59:13	<b>claiming</b> 81:20
<b>celebrate</b> 79:7	<b>challenges</b> 59:18 81:10 82:3	<b>Chipperfield</b> 16:25 17:1,8 33:4 38:16 42:20,23 44:12 49:18, 24 52:15 77:11 112:3 128:20	<b>clarification</b> 23:7 138:17
<b>celebrating</b> 79:5	<b>challenging</b> 81:16,18	<b>choosing</b> 106:20	<b>clarify</b> 145:23
<b>center</b> 16:11 63:23	<b>chance</b> 22:14 23:3 24:24 26:3 34:22 59:1 71:5 93:3 150:23 152:13 157:10	<b>chosen</b> 81:9 82:25 106:4	<b>Class-a</b> 135:5,6
<b>central</b> 100:7 101:15	<b>change</b> 112:23 117:16 139:22 156:13,25	<b>Christopher</b> 36:11	<b>classical</b> 11:16
<b>century</b> 8:22 122:23	<b>changes</b> 7:7 21:22 24:19 82:18, 19 97:18 140:6 157:1 158:4	<b>chunk</b> 13:5	<b>clean</b> 12:15
<b>certain</b> 45:20 74:5 88:8,22,23 113:23 114:1 115:13,17 120:7	<b>changed</b> 141:12	<b>Christoph</b> 35:7,9 36:14 41:15,16 154:23,24	<b>clear</b> 33:19 43:19 55:10 78:14 92:7 138:11 149:5 158:12
<b>certainly</b> 24:23 47:15 72:24 76:20 77:9 105:7 120:18 134:16 149:7	<b>change</b> 112:23 117:16 139:22 156:13,25	<b>Ciraldo</b> 35:7,9 36:14 41:15,16 154:23,24	<b>clearly</b> 9:13 13:12 31:22 78:11 82:5 115:14
<b>certificate</b> 4:5 96:24 102:21 115:18	<b>changing</b> 38:16 112:24	<b>circle</b> 24:6	<b>click</b> 59:2
<b>chair</b> 6:9 7:15 26:18 41:20 58:1 64:22 78:6,8 87:10 91:25 93:25 115:23 141:4 152:24 154:25 155:19	<b>character</b> 19:7 46:15 95:21 97:8 100:8	<b>circled</b> 43:3	<b>client</b> 57:14 68:25
	<b>character-</b> <b>defining</b> 91:18	<b>circulation</b> 26:7 140:2	<b>clients</b> 20:19 21:20 71:6 85:20 88:7 89:9
		<b>city</b> 24:18 27:3, 21 41:1 43:20 53:20 57:21 58:8 64:2,7 68:9, 10 80:2,5, 14,17 81:18 83:8,12	<b>close</b> 11:17 33:15 69:21 80:10
			<b>close-up</b> 18:24
			<b>closed</b> 62:20 82:22

<b>closely</b> 55:8	149:21	<b>columns</b> 11:17 13:16	41:14 57:23, 24 58:18
<b>closer</b> 32:25 131:21 146:22	<b>coconut</b> 128:25	19:18 25:17, 21 31:17,21, 23,25 32:1,8	70:2 71:4 82:16 83:1 94:19 107:11 113:10,11,13 136:22 137:5 157:11
<b>closure</b> 137:8	<b>code</b> 45:19 46:7 47:3 56:5 64:25 65:6,8 81:18 99:18 114:12 115:8,14 122:25 138:20	99:1 100:21 104:16 129:17	<b>commercial</b> 60:20 61:1 62:25 64:4
<b>cloud-like</b> 13:25	<b>collaborated</b> 127:24 128:5	<b>combined</b> 58:14	<b>commission</b> 21:16 78:11
<b>club</b> 8:8 10:11 11:21 12:13 13:17 14:8, 18,19 24:21 31:25 32:17, 18 38:18,20 45:2,11 59:20 60:15 61:14 62:3, 19 64:17 68:5 71:24 72:5,15 78:18 82:4, 14 83:7,10 85:6,12 86:20 89:16 94:21 95:2, 4,23 96:20 100:13,22 101:6,19,22 102:19 106:17 108:23 109:11 128:11 132:10 133:16 134:5,18 148:16 149:15	<b>collaborative</b> <b>ly</b> 4:22 66:13, 14	<b>come</b> 10:13,16 14:24 32:14 35:1 43:17 47:5 63:7 90:9,12 92:8 109:17 119:2,6 122:10 125:12,14 138:6 140:20,24 144:1,2 153:4,14,15, 19 154:16	<b>Commissioner</b> 36:8
	<b>colleague</b> 93:11	<b>comes</b> 54:12 73:18 96:25 105:2 124:5	<b>commitment</b> 74:22
	<b>colleagues</b> 21:17 75:9	<b>comfort</b> 87:3	<b>committee</b> 35:14 73:24
	<b>collection</b> 131:19	<b>comfortable</b> 120:20,21 121:12	<b>communication</b> 157:9
	<b>Collins</b> 4:3 11:21 25:6,13 28:16 32:12 33:2 51:13 54:1 59:11 60:18,22 63:15 71:22 84:15 89:15 105:20 108:23 109:12 111:9 116:25 119:20	<b>commend</b> 134:18	<b>communication</b> <b>s</b> 36:11
	<b>colonnade</b> 10:14 13:14 14:4,11	<b>comment</b> 24:25 28:10 31:16 34:24 36:19 83:17 91:22 103:23 116:5 119:24 133:10,20 152:10,13	<b>community</b> 5:22 6:22 40:3,4 42:4 72:23 78:23 84:19 111:14
<b>Club's</b> 60:4	<b>color</b> 98:14	<b>commenting</b> 32:23	<b>commuter</b> 27:7,9
<b>clustering</b> 128:25	<b>Columbia</b> 94:12	<b>comments</b> 4:13 19:25	<b>companies</b> 63:5,6
<b>co-counsel</b> 6:17 105:15	<b>column</b> 13:16		<b>Company</b> 76:14
<b>cochere</b> 148:8,19			<b>comparative</b> 49:16
			<b>compared</b> 27:4
			<b>compatibility</b> 45:13 65:8 93:8 94:22 95:17 99:8 102:2 118:9 123:3 133:5 143:4

<p><b>compatible</b>                  46:8,19,25                  47:9 65:11,                  18 88:24                  95:9 96:14                  97:24 99:14,                  20 100:1                  118:2 123:15                  143:8</p> <p><b>compensated</b>                  80:3</p> <p><b>competent</b>                  66:15</p> <p><b>competition</b>                  37:12</p> <p><b>complain</b>                  82:21 106:8</p> <p><b>complement</b>                  66:14 101:4</p> <p><b>complementary</b>                  100:19</p> <p><b>complete</b>                  107:23</p> <p><b>completely</b>                  5:19 38:18                  51:3 67:22                  69:14 103:13</p> <p><b>complex</b>                  9:19,21                  48:17 107:22</p> <p><b>compliance</b>                  97:1 99:5</p> <p><b>complicated</b>                  65:25 68:7                  69:11</p> <p><b>complimentary</b>                  21:1 108:22</p> <p><b>component</b>                  21:3 72:12                  108:21</p> <p><b>components</b>                  99:20</p> <p><b>composition</b>                  121:2</p> <p><b>compromise</b>                  6:2 76:9,10                  132:21</p>	<p><b>concern</b>                  4:15 5:5                  17:18 22:19                  26:7 32:15                  52:6 75:25                  121:19 122:9                  131:11,13                  143:4</p> <p><b>concerned</b>                  7:20 33:16                  55:12,13,14                  76:24 88:13</p> <p><b>concerns</b>                  26:21 73:2                  120:3 121:9                  137:14,25                  152:14,16                  157:11                  158:13</p> <p><b>concessions</b>                  153:11</p> <p><b>conciliatory</b>                  106:23</p> <p><b>conclude</b>                  22:7 58:18</p> <p><b>concluded</b>                  78:7 159:12</p> <p><b>concludes</b>                  22:8 91:22                  107:5</p> <p><b>conclusion</b>                  93:19 102:12</p> <p><b>conclusory</b>                  67:5</p> <p><b>concrete</b>                  121:8</p> <p><b>condition</b>                  107:2 109:22                  112:6 139:23                  149:2 150:13</p> <p><b>conditions</b>                  26:15 157:25                  158:2</p> <p><b>condo</b>                  132:4</p> <p><b>condominium</b>                  58:4 86:7</p>	<p>90:11 156:20</p> <p><b>confidence</b>                  66:19 74:4</p> <p><b>confident</b>                  65:4</p> <p><b>configuration</b>                  129:1</p> <p><b>confirm</b>                  158:6,11</p> <p><b>congestion</b>                  23:12 26:21                  29:10</p> <p><b>conjectural</b>                  97:19</p> <p><b>connect</b>                  36:9</p> <p><b>connection</b>                  100:9</p> <p><b>connections</b>                  100:4</p> <p><b>consensus</b>                  147:18</p> <p><b>conservative</b>                  27:24 72:14</p> <p><b>consider</b>                  91:15 135:10                  138:3 149:1</p> <p><b>considered</b>                  94:16</p> <p><b>construction</b>                  4:8 72:4                  98:3 99:11</p> <p><b>consultant</b>                  6:25 7:2                  95:17</p> <p><b>consultation</b>                  21:18</p> <p><b>contacted</b>                  34:8 35:3</p> <p><b>contained</b>                  113:5 126:6</p> <p><b>context</b>                  48:19 72:17                  94:24 101:2,                  8 102:6                  140:3</p>	<p><b>contextual</b>                  95:9,13 96:6                  102:15                  123:8,15</p> <p><b>contextually</b>                  102:10</p> <p><b>contiguous</b>                  46:16 65:13</p> <p><b>continual</b>                  21:22</p> <p><b>continually</b>                  59:10</p> <p><b>continuance</b>                  17:14</p> <p><b>continue</b>                  90:7 92:10,                  20 155:15</p> <p><b>continued</b>                  117:18</p> <p><b>continues</b>                  81:24</p> <p><b>continuous</b>                  76:13</p> <p><b>contract</b>                  76:14</p> <p><b>contributed</b>                  119:13</p> <p><b>contributing</b>                  8:7 37:7                  43:20 67:10                  79:4 94:25                  95:5,22                  96:3,9 97:13                  98:1,8                  100:10                  102:14                  112:21 116:8                  122:18</p> <p><b>contribution</b>                  80:20</p> <p><b>control</b>                  55:8</p> <p><b>conver-</b>                  35:6</p> <p><b>conversation</b>                  36:7,13 37:2</p>
--	--	--	--

<b>conversations</b> 37:3	58:17 69:10 91:3,5 110:17	94:23 99:7 100:2 102:20 114:1,23 115:4,19,21 116:13 123:14	144:22,23 <b>crystal</b> 158:12 <b>crystalline</b> 13:19,23 100:20 <b>cul-de-sac</b> 28:11,15 52:21 55:6 62:2 63:23 <b>cultural</b> 78:9 83:13 <b>curb</b> 27:25 28:2,4 <b>curbs</b> 56:22 <b>curious</b> 25:21,23 137:2 <b>current</b> 9:16 18:2 26:15,25 29:10 45:2 59:20 62:16 67:3 76:21 78:18 84:22 <b>curriculum</b> 26:11 <b>curse</b> 90:9 <b>curved</b> 18:4 100:17 <b>curves</b> 19:15 <b>cut</b> 27:25 <b>CV</b> 94:17
<b>converted</b> 30:19 85:10	<b>court</b> 54:25 79:23 92:18 155:16 <b>courtyard</b> 10:19 11:1 12:25 14:4, 14 15:3 31:19 100:17,23 105:4 <b>courtyards</b> 16:6 <b>cover</b> 109:16 129:1 <b>covered</b> 118:15 131:2 149:19 <b>craftsmanship</b> 98:4 <b>crazy</b> 119:9 <b>create</b> 15:2 64:3 119:18 121:7 <b>created</b> 46:12 97:18 110:4 <b>creates</b> 14:1 65:19 78:22 <b>creating</b> 104:23 <b>creation</b> 106:9,20 <b>credit</b> 86:17 <b>crisp</b> 50:7 <b>criteria</b> 42:8,24 45:18 46:7 65:1,5,22 66:20 69:9 93:9,14,21	<b>critérias</b> 65:22 <b>critical</b> 27:20 28:6, 12 <b>Cromwell</b> 8:8 10:19,20 11:3,4,14 14:14,17,24 15:3,4,13, 14,22 16:23 19:5,6 22:23 33:2 38:12, 19 42:9,11, 14 43:4,5 49:9,11,13, 20 50:22 72:15 95:1, 24 99:3 100:5 101:5, 14,17 102:5 104:2 105:4 108:10 109:13,14,22 110:9,17 111:7,11 121:1 123:6, 13 130:12,14 142:3,18 143:16 144:6 146:15,17,24 147:7 148:11,17,22 149:2 156:9 <b>cross</b> 125:2 <b>crowded</b> 119:4,7 <b>crown</b> 33:10 <b>cruise</b> 116:22,25	<b>daily</b> 85:14 109:1 <b>dangerous</b> 60:24 <b>Daniel</b> 35:7,9,12
<b>cooperated</b> 87:24			<hr/> <b>D</b> <hr/>
<b>core</b> 98:7			
<b>corner</b> 52:20 53:3 111:2 127:8			
<b>correct</b> 108:6 115:22 125:6 144:20,21 146:3 147:15 149:23			
<b>correctly</b> 70:25 76:8			
<b>corridor</b> 52:2 55:14 90:13			
<b>corridors</b> 46:18 51:10, 12,14 65:15, 20 69:8			
<b>Cory</b> 6:25 26:8,16			
<b>counsel</b> 68:21			
<b>counted</b> 21:7			
<b>counterpoint</b> 100:19			
<b>counterpoints</b> 101:20			
<b>counts</b> 118:2			
<b>County</b> 91:9			
<b>couple</b> 67:13 75:13 103:4			
<b>course</b> 12:15 13:4 14:16 22:10 31:15,17			

36:14 41:16	<b>decrease</b>	<b>demolish</b>	97:22 98:14
86:8 130:11	27:4 44:1	84:21	99:8 100:2,
<b>dappled</b>	<b>dedicated</b>	<b>demolition</b>	16,19,23
52:23	30:4	4:6,7	101:22
<b>dare</b>	<b>dedication</b>	<b>demonstration</b>	102:1,13,15,
77:8	122:19	<b>s</b>	18 103:16
<b>data</b>	133:11	154:3	116:16
45:1 51:24	<b>deep</b>	<b>Dempsey</b>	117:16,23
<b>Davis</b>	41:5 73:17	87:18 89:4,	118:17
71:14,18,21,	<b>defect</b>	25 90:2,10	121:16
22 73:8	153:2	<b>Dempsey-</b>	122:16 140:5
135:25	<b>defer</b>	<b>vanderbilt</b>	145:20
<b>day</b>	151:18	30:4,9 84:13	149:22 154:5
22:1 45:17	152:12 153:4	89:2	156:13
62:19 63:7,	<b>defining</b>	<b>dense</b>	<b>designate</b>
22 78:23	104:16	104:14,23	54:22
125:8	<b>definitely</b>	<b>density</b>	<b>designated</b>
<b>days</b>	72:13 105:8	120:20	54:15
75:10 76:12,	122:21	<b>deny</b>	<b>designation</b>
13	<b>defusing</b>	64:18 70:19	54:22
<b>deal</b>	110:22	<b>department</b>	<b>designed</b>
26:5 31:10	<b>degree</b>	110:4 139:25	28:1 42:20
48:19 128:14	94:10,11	140:1 158:8	50:13 64:16
<b>deals</b>	<b>degrees</b>	<b>describe</b>	67:24,25
31:8	43:6	107:13	88:22 99:24
<b>Dean</b>	<b>deintensifica</b>	<b>described</b>	102:10
38:23	<b>tion</b>	7:7 62:6,8	<b>designing</b>
<b>Debby</b>	112:24	79:2	41:1
6:19 7:7,16	<b>Delano</b>	<b>deserve</b>	<b>designs</b>
75:20 113:17	83:10	111:15	17:24 111:12
115:2 127:2	<b>delay</b>	<b>deserves</b>	153:17
<b>December</b>	81:12	86:17 126:17	<b>desk</b>
9:8 10:5	<b>delineated</b>	153:5	144:3
12:22 17:25	95:22	<b>design</b>	<b>desperately</b>
<b>decide</b>	<b>delineates</b>	12:11 13:16	37:20
65:3 114:24	100:14	18:2 20:18	<b>destination</b>
<b>decided</b>	<b>delivered</b>	27:22,24	74:6
111:6	78:11	28:13 31:18	<b>destroy</b>
<b>Deco</b>	<b>deliveries</b>	41:17 46:24	99:12
8:20 25:11	59:25	47:9 51:5	<b>detail</b>
42:13,15	<b>delivering</b>	59:20 65:9	56:19 79:2
44:21 48:2	72:21	68:12 70:3	107:14
78:9 84:14	<b>delta</b>	72:5,16,18	120:12 158:8
88:9,10 89:6	142:17	75:2 77:8	<b>details</b>
95:1 101:5,	<b>demand</b>	82:21 86:9	123:18
11 127:20	31:2	95:15 96:2,	127:14,15
128:12		3,5,6,13,19	130:7,8

145:19	<b>difference</b>	141:6,14,22	<b>documents</b>
<b>deteriorated</b>	14:1 34:16	144:11	30:6 93:17
98:10	<b>different</b>	154:12	<b>doing</b>
<b>deterioration</b>	13:8 21:11	<b>discussions</b>	11:6 13:6
98:12	37:18,19	64:2 153:7	19:16 26:22
<b>determination</b>	42:22 44:6	<b>disengage</b>	30:18,19,21
51:24 96:24	61:10 63:4,6	109:4	39:10 57:6
118:9	69:14 101:2	<b>disregards</b>	68:5 80:12
<b>detrimental</b>	107:1 113:18	51:3	104:4,20,22
59:21	115:11	<b>disrepair</b>	153:3,10,18
<b>develop</b>	<b>differentiate</b>	78:18,21	157:21
86:16	<b>d</b>	<b>distance</b>	<b>dollars</b>
<b>developed</b>	99:14	60:21	135:8
149:16,21	<b>difficult</b>	<b>distinct</b>	<b>domain</b>
<b>developer</b>	103:22	43:17 97:25	92:10
5:17 68:21	<b>dimensions</b>	<b>distinctive</b>	<b>door</b>
72:19 81:6	65:10	98:2,6,13	109:24
<b>developers</b>	<b>dining</b>	<b>distribute</b>	134:10
69:12 84:5,	54:25	30:1,5	<b>Doorman</b>
25	<b>dinner</b>	<b>district</b>	7:1 26:8,17
<b>development</b>	105:2	46:12,15	28:24 29:15
29:7 97:19	<b>direction</b>	73:24 78:9	<b>dormant</b>
122:16	4:18 51:17	79:25 96:16	106:16
124:2,21	158:12,14	99:9 112:21	<b>double</b>
<b>devoted</b>	<b>directions</b>	113:2	56:6,9
94:5	145:16	<b>districts</b>	<b>double-</b>
<b>Di</b>	<b>directives</b>	47:17	<b>loading</b>
128:3	39:4	<b>diverse</b>	55:25
<b>diagonal</b>	<b>directly</b>	20:25	<b>double-park</b>
18:12 19:4	31:12 83:2	<b>DNA</b>	61:3
103:21	<b>director</b>	96:5,9 97:23	<b>double-parked</b>
<b>diagram</b>	47:13 75:1	101:5	61:4,23
17:20	<b>Disappointedl</b>	<b>dockmaster</b>	62:10,22
<b>diagrammatic</b>	<b>Y</b>	56:12 106:24	<b>double-wide</b>
103:18	85:15	<b>docks</b>	55:25 57:2
<b>diagrams</b>	<b>disclosure</b>	30:15	<b>doubled-</b>
107:25	34:21	<b>document</b>	<b>parked</b>
<b>Dickman</b>	<b>disclosures</b>	58:23 78:10	62:23
58:1,2 64:21	34:2	<b>documentary</b>	<b>Downtown</b>
69:22,25	<b>discretion</b>	98:17	84:23
92:22 93:1,4	114:2	<b>documentation</b>	<b>downzoning</b>
138:11	<b>discuss</b>	25:16 98:21	43:10
141:4,7	23:12	99:4 148:8	<b>dozen</b>
150:22	<b>discussed</b>	<b>documented</b>	76:15
152:24	36:14 146:1	95:22 130:17	<b>draft</b>
153:21,24	<b>discussion</b>	148:12	148:6,16
	45:10 132:21		

<b>drag</b> 23:5	62:13,16	<b>Edison</b> 84:10	<b>embrace</b> 5:22
<b>dramatic</b> 13:4,8 14:4	<b>duty</b> 54:2 85:5	<b>effort</b> 11:10 122:4, 17	<b>employee</b> 54:22,23
<b>drawing</b> 103:18 136:21	<b>déjà</b> 47:16	<b>efforts</b> 73:21 79:22 80:24	<b>employees</b> 54:21,23 118:20 134:1
<b>drawings</b> 154:5	<hr/> <b>E</b> <hr/>	<b>ego</b> 5:19 75:23	<b>empowers</b> 158:1
<b>dream</b> 84:7	<b>e-mail</b> 35:10 58:24 70:12	<b>eight</b> 21:5 39:6 89:25 144:17 147:5,6,7,23	<b>encourage</b> 39:25 74:8 77:6
<b>drive</b> 36:25 78:3, 4,7 84:10 105:19,23 127:25	<b>eager</b> 87:1 152:21	<b>eight-story</b> 147:10	<b>encroach</b> 123:12
<b>driven</b> 27:9	<b>earlier</b> 15:5 50:4 63:18 88:25	<b>either</b> 17:2 50:22	<b>end</b> 7:20 14:10 24:5 28:17 61:25 64:5, 13,14 93:15 100:12 106:22 116:22 119:15 138:6
<b>driveway</b> 51:16 55:25 56:25 87:21, 22 88:2 107:1 119:20 124:4	<b>early</b> 8:22,25 63:7	<b>element</b> 156:5,6	<b>ended</b> 87:23
<b>driving</b> 124:17	<b>easement</b> 29:13 30:3, 5,7,17,20 82:23 87:20 109:23 111:1	<b>elements</b> 96:1,2,3 97:20 101:3, 11,22 132:2	<b>engineer</b> 26:9
<b>drop</b> 68:2	<b>easiest</b> 153:3	<b>elevate</b> 83:11	<b>enhance</b> 72:14 96:16 123:1
<b>drop-off</b> 31:4 107:21 108:1,25 119:16	<b>easily</b> 106:22 133:22	<b>elevation</b> 11:21 19:2, 17 25:6,13 47:14 48:25 50:20 51:2 103:9,15,17 120:21 123:4	<b>enhances</b> 46:10
<b>drop-offs</b> 120:10	<b>east</b> 49:4,7 57:12 66:23 68:16 121:22 123:5 137:20 138:23	<b>elevations</b> 44:10 116:15 121:22	<b>enjoy</b> 14:16
<b>dropped</b> 50:23 119:3	<b>eastern</b> 100:9 101:8 123:13 144:15	<b>elevator</b> 109:17	<b>enjoyed</b> 5:23
<b>drove</b> 130:23	<b>easy</b> 41:12	<b>eliminate</b> 137:16 144:7	<b>enlarged</b> 10:9
<b>drugstore</b> 30:11	<b>edges</b> 100:17	<b>eliminating</b> 137:22 144:15	<b>ensure</b> 27:16,24 95:16 128:24
<b>due</b> 29:20 153:9, 17 154:8		<b>elongated</b> 68:15	<b>ensures</b> 149:18,20
<b>dumpster</b> 60:3		<b>embodied</b> 84:7	<b>enter</b> 28:7 105:24 109:10,11,13
<b>dumpsters</b> 60:9,13			

<b>entering</b> 60:22	<b>evening</b> 35:7	<b>exact</b> 96:12 112:1	129:21
<b>entire</b> 4:22 5:17 9:14 10:5,22 48:14 51:22 52:25 73:1 81:16 90:8 94:5 140:18	<b>evenings</b> 76:13	<b>exactly</b> 7:17 129:1 134:21,23 153:5 156:13,14	<b>existed</b> 131:19
<b>entirety</b> 4:24 98:9	<b>eventual</b> 43:9	<b>examples</b> 8:18 98:3	<b>existent</b> 149:22
<b>entitled</b> 47:2	<b>eventually</b> 122:24	<b>exceed</b> 114:12,13 117:13,21 120:4 138:19	<b>existing</b> 8:6 11:20 23:8 65:10 72:9 95:8,12 98:19 99:9 100:1,15 102:16 130:15 140:3
<b>entity</b> 86:22	<b>everybody</b> 14:15 24:22 35:17 67:18 73:16 75:22 85:18 103:11 120:16 127:10 136:23 143:10 152:12	<b>exceeding</b> 117:19	<b>exists</b> 13:17 66:5
<b>entrance</b> 11:6 38:12 60:4,19 61:20 86:2 119:19	<b>everybody's</b> 79:21 119:16	<b>excellent</b> 150:2 157:8	<b>exit</b> 28:8 51:16
<b>entry</b> 108:23,24 110:21 111:8	<b>everyone</b> 27:12 83:19 85:10 127:3 132:18 137:9 157:5	<b>excellently</b> 20:16,20	<b>expected</b> 44:1
<b>entryway</b> 56:25	<b>evidence</b> 5:9 65:4 66:16 98:18	<b>exception</b> 91:11	<b>expense</b> 64:3
<b>environment</b> 46:9 65:12 99:17 100:1 123:3	<b>evolution</b> 41:25 43:8, 22	<b>exceptional</b> 126:25 127:9	<b>expensive</b> 153:20
<b>equally</b> 13:8 14:8	<b>evolve</b> 21:15 75:20 79:2	<b>excited</b> 5:19 21:14 128:10	<b>experience</b> 14:15 61:17 76:12 83:9, 12,14 85:14 94:13 105:5 129:3
<b>Española</b> 50:13	<b>evolutions</b> 80:21	<b>excuse</b> 10:23 22:25 71:7 92:23	<b>experienced</b> 21:13
<b>essence</b> 114:6	<b>evolved</b> 21:18 72:7 82:17 95:18 111:6	<b>executive</b> 47:13 73:24	<b>experiencing</b> 16:4
<b>essentially</b> 51:18 87:18 96:25 99:20	<b>evolving</b> 20:18	<b>exemplary</b> 21:21	<b>expert</b> 94:16 96:20 102:19 116:17
<b>established</b> 100:5	<b>ex-parte</b> 34:2	<b>exemplified</b> 100:25	<b>expertise</b> 26:12 96:6
<b>esthetically</b> 45:6	<b>exacerbate</b> 26:25	<b>exhibit</b> 70:11	<b>expired</b> 88:3
<b>evaluated</b> 66:21		<b>exhibited</b> 98:23	<b>explain</b> 9:21 26:16 29:13 95:14 100:3
<b>evaluating</b> 65:3		<b>exhibits</b> 70:11,12	<b>explained</b> 34:16
		<b>exist</b> 32:19 59:18	

<b>explore</b> 132:6	9,16,19 128:22	<b>Fasano</b> 92:17	33:9,10 43:25 44:11
<b>explored</b> 133:4	<b>facades</b> 103:6 110:17	<b>fascinating</b> 8:15 128:6	45:8 49:1,6 50:24 52:24
<b>express</b> 23:21	156:10,11	<b>father</b> 30:11 83:25	53:1,23 54:1 57:11 76:9
<b>expressed</b> 4:15 5:5 124:5	<b>face</b> 39:14 42:11	84:6	86:25 90:13 95:11 102:9
<b>expressing</b> 19:17	<b>faces</b> 18:5	<b>fathers</b> 53:20	103:24,25 104:4 110:7
<b>expressions</b> 20:25 21:1	<b>facilities</b> 82:7	<b>favor</b> 72:9 80:22	113:22 114:4,7,14
<b>extemporaneous</b> 31:16	<b>fact</b> 29:22 49:1, 6,23 56:21	137:1,13 151:8,24	116:2 117:13,14
<b>extend</b> 142:2	57:11 63:22	<b>feature</b> 98:13,14	120:5 131:20,21
<b>extensive</b> 4:12	67:8,23	127:4,9	132:13 137:17,18,20
<b>extent</b> 123:6	103:12,18	<b>features</b> 25:8 91:18	138:20,23 140:12,19, 20,21,24
<b>exterior</b> 32:1 91:18 99:11 101:1 156:11	107:20	95:23 96:3 97:11,20	141:1 142:2, 4,13,21
<b>externally</b> 70:21	112:23 116:7 117:7 119:4	98:2,6,11, 17,19,20,24	143:2,5,11, 14,17 144:5
<b>extra</b> 137:22,23	128:16 136:6 154:12	99:16 101:13 129:8,9 149:17	146:1,7,12 147:25 150:5,8 154:13
<b>eye</b> 89:21	<b>facts</b> 58:16 77:6	<b>February</b> 73:23	<b>feet all</b> 146:6
<b>eyebrow</b> 98:25 101:23	<b>faculty</b> 40:13	<b>federal</b> 94:14	<b>felt</b> 80:12,21 111:15 124:9
<b>eyesore</b> 78:17	<b>fair</b> 36:15 88:17 153:25 154:3	<b>fee</b> 53:21	<b>fence</b> 152:6
<b>F</b>	<b>false</b> 97:18	<b>feedback</b> 7:18,19 91:6	<b>fenestration</b> 101:24
<b>fabric</b> 80:6	<b>familiar</b> 39:14	<b>feel</b> 11:10 17:15 25:8 33:16	<b>fewer</b> 27:6,8
<b>facade</b> 11:4 19:7 32:16,17 100:9,13 101:2,10,15, 18 103:7,8,	<b>family</b> 78:3 83:22 86:15	78:23 117:25 121:7 128:14,15,24 131:9,16 132:22,23 133:1,6 152:16	<b>field</b> 94:17
	<b>family's</b> 83:24	<b>feels</b> 16:2	<b>figure</b> 25:19 37:21 53:4 139:15
	<b>far</b> 18:19 26:23 57:9 70:10 75:24 81:10, 12,14 87:24 116:6,7 118:8 133:3, 5 135:11 139:16 142:2	<b>feet</b> 9:24 10:1,2	<b>file</b> 81:10

<b>filed</b> 4:4 52:1 81:20	126:24 133:15,22 139:6 143:23	144:19 145:8,10,25 146:8	<b>forgot</b> 35:23
<b>final</b> 137:9	144:1,4,15 145:23 146:10,25 147:1,3,7,23	<b>Florida</b> 41:5 94:9	<b>form</b> 100:20 101:19
<b>finally</b> 47:11 68:22 138:6	<b>first-class</b> 72:22	<b>Flutex</b> 5:6 11:25 12:2,6 98:23	<b>format</b> 23:1
<b>find</b> 5:9 6:1 68:20 72:15 75:7 79:24 127:7 130:24	<b>fit</b> 121:1	<b>focus</b> 42:8	<b>formative</b> 40:20,22
<b>finding</b> 93:20	<b>fits</b> 121:23	<b>folks</b> 34:12 152:21	<b>forth</b> 23:5 38:6 126:20
<b>findings</b> 93:14	<b>five</b> 24:1,6 52:24 60:7 63:5 113:6 126:5, 6,12 133:16 144:17,19	<b>follow</b> 45:18 77:25 145:9	<b>forward</b> 12:6 26:8 31:6 69:3 70:19 77:12 104:10 128:20 132:25 138:1
<b>fine</b> 69:15 126:16 139:1	<b>five-month</b> 21:19	<b>followed</b> 84:11,13	<b>found</b> 12:1 115:18
<b>finer</b> 29:25 80:8	<b>fixed</b> 126:18	<b>following</b> 4:1 46:6 79:20 99:7	<b>founder</b> 94:4,6
<b>finished</b> 109:20	<b>flash</b> 119:1	<b>fondly</b> 66:12	<b>four</b> 21:6 48:5, 13,17 63:5 82:2 86:21 126:13 136:25 144:17
<b>finishes</b> 98:3	<b>flaws</b> 57:4	<b>Fontainebleau</b> 44:20	<b>four-</b> 21:18
<b>fire</b> 110:4	<b>fleet</b> 106:15	<b>food</b> 54:7,25 106:7 109:15 112:25	<b>framed</b> 5:7
<b>firm</b> 41:4 58:3 79:3 94:6	<b>floor</b> 4:25 7:25 9:25 45:21, 24 90:1 110:6 113:23 114:9 115:17,25 117:13 120:5 125:7 137:17,18 138:19 139:6 141:3 142:25 150:7	<b>foot</b> 114:9 120:4 145:14	<b>France</b> 127:20
<b>first</b> 8:4 11:2 20:8 26:5 27:1 34:7 36:22 37:25 41:24 48:24 52:10 64:1 71:14 72:1 74:20 77:24 82:6 84:8 94:24 100:3 113:15 116:15,16 120:16 124:21 125:7,15	<b>floors</b> 89:24,25 90:3 114:10 117:14 137:23	<b>footage</b> 115:17 132:20 137:23	<b>frankly</b> 78:17,19,22 79:6
		<b>footprint</b> 49:3 86:24 131:12 134:15	<b>Friday</b> 52:2 58:9 70:15
		<b>forced</b> 61:3	<b>friendlier</b> 11:9
		<b>foreground</b> 15:13 61:19	<b>friendly</b> 145:20
		<b>foremost</b> 74:20	
		<b>forever</b> 86:2	

<b>front</b> 42:11 58:6 90:2,14 105:4 126:13	<b>gentlest</b> 76:18	93:16,19 133:19 144:19	130:6 132:3 135:13 139:15 143:25 145:9 146:7,11 151:6 152:18 153:23 154:17 155:16,23,24 156:12,18 157:22	
<b>fronts</b> 105:20	<b>geometries</b> 19:21	<b>going</b> 4:12 9:21 10:25 11:13, 15,22 12:13 13:14 14:8, 20 15:12 17:13 22:22, 25 23:1,18 24:8 29:2 30:13 33:12, 14 37:16,21, 22 38:8 39:12 40:24 50:24 51:20 52:15,16 54:11,17,18, 19,20,21,24 55:15 56:10 58:11,15,23 64:14,23 65:21 66:7 67:6,9,19,21 68:5,9,18 69:4 70:13 76:4 77:9 80:17 85:19 91:6 92:17, 24 95:13 96:22 97:6, 14 98:19,22 99:2,21 100:2 103:8, 19,21 106:11 108:24 109:3 111:18 112:10,11, 12,13,14 117:5 118:18,23 119:11,15, 16,17,21,23 120:13 121:10,15 122:11 124:9,11 125:11 128:3	174:19	
<b>full</b> 76:6 134:12 139:25 155:3 156:9	<b>geometry</b> 8:17 19:18, 19			
<b>fully</b> 31:3	<b>gesture</b> 108:11			
<b>functioning</b> 89:6	<b>gestures</b> 101:25			
<b>functions</b> 109:1	<b>getting</b> 120:19 122:9,25 141:9		<b>Goliath</b> 134:10	
<b>fundamentals</b> 113:1	<b>give</b> 20:10 22:13 23:3 26:11 58:11,15 59:3 66:16 69:22 71:16 73:12 74:13 76:11 77:19 90:25 108:14 151:16 152:22		<b>Gonzalez</b> 36:12	
<b>funding</b> 132:19	<b>given</b> 58:7 82:18 85:8 158:8		<b>good</b> 5:8,21 6:9, 16 7:15 9:4 26:18,19 36:25 40:8 58:1 59:7 70:3,8 71:21 74:17 81:3 89:12 90:23 91:2 93:25 105:7,13 106:23 117:23 121:2 125:13 126:22 136:4 138:14 148:2 153:10,12	
<b>furniture</b> 12:16	<b>giving</b> 21:24 121:5		<b>gorgeous</b> 52:22	
<b>future</b> 66:6 77:9 78:9	<b>glad</b> 122:17 136:8		<b>govern</b> 85:3	
	<b>glass</b> 5:6,10 11:23,25 12:2,7 84:23 127:2		<b>governments</b> 153:1	
<b>G</b>	<b>glassy</b> 18:4,17		<b>grab</b> 62:25 124:1	
<b>garage</b> 104:3,6 107:20 112:8 135:20,22	<b>glazing</b> 98:23		<b>grade</b> 8:21 109:5, 7,19 110:21	
<b>garbage</b> 63:6 68:3	<b>God</b> 75:3		<b>granted</b> 65:25 102:21	
<b>garden</b> 10:12,13 13:2	<b>goes</b> 11:4 19:7 65:15 74:3		<b>graphics</b> 70:8	
<b>gardens</b> 14:23				
<b>gauge</b> 132:13				
<b>gave</b> 76:6				
<b>general</b> 103:5 136:23				
<b>generate</b> 27:6				

<b>grasp</b> 140:12	13:16	<b>happen</b> 67:19	<b>heard</b> 7:22 40:8
<b>grateful</b> 122:20	<b>grown</b> 64:8	<b>happened</b> 105:22 155:5	42:7 45:10
<b>great</b> 8:2,19,20 13:5 14:14 17:5,15 19:24 31:21 38:23 42:7 45:5 72:21 116:5 117:23 121:23 122:4 130:2 137:10 157:9	<b>grows</b> 15:13	<b>happening</b> 28:23 75:12 92:20 124:24 138:7 156:14,15	64:24 67:14 68:15 89:18 107:15 112:9 126:1 136:25 138:4
<b>greatly</b> 117:16	<b>growth</b> 80:7	<b>happy</b> 32:4 73:21 102:24 138:5	<b>hearing</b> 5:16 33:24 34:5 77:12 81:12 153:6 159:12
<b>Greek</b> 134:14	<b>guess</b> 34:7 42:23 45:17,19	<b>hard</b> 7:24 8:11 19:1 45:5 56:10 84:2 122:4	<b>hearings</b> 81:22
<b>greenery</b> 21:7	<b>guest</b> 83:9,12 108:13 109:16 131:2	<b>hardscape</b> 4:9	<b>height</b> 22:22 32:23 33:2,3 44:9 72:16 80:16 86:25 91:16 95:10,12 102:4,10,11, 16 110:8 120:6 121:11,13,24 131:22 147:14
<b>grid</b> 66:8	<b>guests</b> 61:3 76:16 105:1 107:15 111:17 118:20	<b>Harrison</b> 47:24 48:4,8 55:19 71:6 87:13 108:18 142:7,9 153:23	<b>heights</b> 44:6
<b>Grossman</b> 4:17,24 8:9 9:14 13:7, 11,18,22 14:10 35:17 37:7 38:21 43:18,24 50:11 51:4 85:7 91:16 95:4 100:20 102:5 118:24 127:22 128:2,5,8 134:21 156:9	<b>guidelines</b> 97:2	<b>hashed</b> 119:14	<b>held</b> 61:21
<b>ground</b> 52:19 133:2 141:2 146:7 155:7	<b>guttled</b> 132:2	<b>hats</b> 63:20	<b>hello</b> 36:24 39:17 47:24
<b>ground-level</b> 146:2	<b>guys</b> 23:3 37:17 38:6,11 39:1 119:24 136:20 144:10 155:5	<b>Haven</b> 22:1	<b>help</b> 145:22 157:2
<b>group</b> 72:20,25 74:1 84:17	<b>Góngora</b> 36:9	<b>head</b> 94:13 105:25 124:23 127:5,6	<b>helps</b> 145:1,16
<b>grow</b>	<b>H</b>	<b>hear</b> 7:14 17:21 19:25 22:12 23:2,20,22 47:2 50:12 91:6 93:7 115:1 132:18 137:14 142:11 144:8,9,11 150:21	<b>Herb</b> 74:10,12 77:25 79:20 130:3
	<b>half</b> 10:4 18:3,25 88:1 106:2 123:24,25		<b>heritage</b> 75:3 94:4
	<b>halfway</b> 105:24		<b>Hey</b> 68:22 119:6
	<b>hand</b> 48:15		
	<b>handicap</b> 113:7		
	<b>handle</b> 54:19,20,21		

<b>hide</b> 33:4,5	97:19 117:8 128:22	<b>horizontal</b> 12:17 101:18,23	<b>hugest</b> 134:14
<b>high</b> 40:16 72:19 104:1	129:6,14	<b>horizontally</b> 128:12	<b>humbled</b> 77:25
<b>higher</b> 106:5 123:10,12	<b>historically</b> 131:19	<b>horizontals</b> 13:25	<b>hundred</b> 121:5
<b>highest</b> 131:18	<b>history</b> 8:18 10:22 25:15 36:6 74:1 84:21 85:14 94:16 122:22 127:17	<b>hospitality</b> 84:4	<b>hundred-foot</b> 16:15
<b>highlight</b> 10:20 65:7	<b>hit</b> 103:4	<b>hot</b> 41:12	<b>hundreds</b> 93:17
<b>highlighted</b> 10:21 15:6	<b>hold</b> 81:21 89:8 92:12 131:17 134:6	<b>hotel</b> 20:22 27:10 29:2,3,5 30:4,10,12, 13 42:13 44:5 59:14 71:23 72:2, 10 78:4 81:6 84:8,9,10, 11,13,16 87:17,19 89:2,4,6,14, 17 90:12 92:17 105:19 108:22 109:9 111:9,18 112:19,25 119:19 134:12 156:18	<b>hung</b> 123:3
<b>highlights</b> 15:4	<b>holding</b> 121:4	<b>Hotel's</b> 60:19,25	<hr/> <b>I</b> <hr/>
<b>highly</b> 96:7	<b>Holdings</b> 83:23	<b>hotels</b> 21:13 72:15 84:6	<b>iconic</b> 132:17
<b>hire</b> 40:17	<b>holds</b> 152:11	<b>hour</b> 21:25 27:7, 8,9	<b>idea</b> 31:21 38:16 106:24,25 124:19 138:14
<b>historic</b> 4:15 11:13 33:3 39:12 42:25 46:14 73:17 74:2,6 76:6 78:12, 20 81:15 86:11 91:7,9 93:9,18 94:7,11,15, 17,22 95:21 96:5,9,14,18 97:8,10,23, 25 98:10 99:4,12,16 100:10,16 102:20 104:8,11,24 105:5 109:11 111:8,9 112:21 113:2 130:10 148:23 149:3,4 157:25	<b>hole</b> 125:21	<b>hours</b> 125:13	<b>ideas</b> 37:5
	<b>holocaust</b> 37:11	<b>HPB</b> 4:3 78:1 114:5	<b>identified</b> 28:2 54:18 138:20
	<b>home</b> 85:13	<b>huge</b> 51:19	<b>illustrations</b> 70:8
	<b>Homes</b> 134:12		<b>image</b> 8:4 11:24 12:3,20 16:1,3 17:9, 10 18:12,18 31:14,22 43:15 98:25
	<b>honestly</b> 76:2		<b>images</b> 58:24 59:3, 22 153:4
	<b>honked</b> 61:15		<b>imagine</b> 42:12
	<b>hope</b> 21:16 22:2 39:10,24 41:8,10 63:2 73:4 80:23 137:24 138:6 155:5		<b>imagined</b> 39:6
	<b>hoping</b> 8:21 73:19		<b>immediate</b> 71:23 72:23 96:15 111:1
<b>historical</b> 11:4 25:6, 16,19 85:4	<b>horizon</b> 120:9		

<b>immigrants</b> 84:1	<b>impose</b> 157:24	<b>included</b> 62:7 129:5, 14,16,25 158:5	<b>insight</b> 25:24 53:20
<b>impact</b> 29:6 46:14 51:20,22 52:7 55:14 69:4 78:22 80:8 154:11	<b>impressed</b> 34:18 37:1	<b>includes</b> 8:18 84:6	<b>insignificant</b> 129:5
<b>impacted</b> 72:4	<b>impression</b> 116:16 119:18	<b>including</b> 11:16 34:13 82:11 94:9 101:22 148:18	<b>insisted</b> 64:7
<b>impactful</b> 70:6	<b>impressive</b> 6:1	<b>incorporate</b> 4:20	<b>insistence</b> 83:3
<b>impacts</b> 27:19 28:8 51:9 55:15 59:20 67:9 153:8	<b>improve</b> 83:9 126:11	<b>incorporated</b> 53:13 82:20 98:23	<b>installed</b> 63:13
<b>impaired</b> 137:11	<b>improvement</b> 49:6 73:24 116:6	<b>incorporating</b> 95:12 149:2	<b>installing</b> 74:3
<b>impartial</b> 36:15	<b>improvements</b> 80:18,19 118:12,16	<b>incredible</b> 38:9	<b>instance</b> 100:6 112:6
<b>implemented</b> 106:25	<b>improving</b> 112:6 117:7	<b>incredibly</b> 78:13 79:19	<b>integral</b> 40:5 100:24
<b>implementing</b> 83:8 158:13	<b>impunity</b> 106:13	<b>indifferent</b> 66:3	<b>integrity</b> 99:16
<b>important</b> 10:10 14:9 21:3,8 28:13 29:24 37:3 41:2 42:9 44:15,17 46:17 48:3 50:15 53:18 55:16 65:19 66:1 74:7 78:13 79:7, 24 80:12,14, 22 82:9 85:2 88:12 97:6 101:25 118:8 125:18 126:2,17 129:23 130:8 154:9 157:14	<b>inability</b> 29:17	<b>individual</b> 34:4 84:18	<b>intending</b> 82:5 89:18
	<b>inaudible</b> 14:16 21:1 47:12 74:5 75:4 78:24 79:21,23,24 80:9,12 108:11,18 143:21 154:15	<b>individuals</b> 34:4 157:15	<b>intensity</b> 31:3 37:4 72:10
	<b>inception</b> 105:22	<b>indulge</b> 22:3	<b>intent</b> 96:12
	<b>inch</b> 45:24 47:3	<b>indulgence</b> 58:21	<b>intention</b> 92:19
	<b>incidental</b> 25:13	<b>infancy</b> 53:19	<b>interest</b> 92:14,15
	<b>incidentally</b> 130:22	<b>infill</b> 47:25	<b>interested</b> 35:17 81:15 130:13 144:12
	<b>inclined</b> 117:12	<b>information</b> 11:15 17:21 28:20 41:2 51:24 67:7,8	<b>interesting</b> 8:16 19:20 47:25 50:3 75:8 76:17 104:8,11,13
<b>importantly</b> 8:9 26:12 88:20	<b>include</b> 5:11 139:23 150:12	<b>innocent</b> 67:22	<b>interestingly</b> 76:15
		<b>inside</b> 11:1 12:13 16:5 63:13	<b>interfering</b> 91:17
			<b>interior</b> 25:21 38:15 128:7
			<b>Interior's</b> 97:1

<b>interiors</b>	120:13 131:4		77:5 126:20
123:18	151:14 154:9		136:25
<b>internal</b>	155:20	<b>K</b>	143:11,15
106:1	157:19,20		155:17
<b>internalized</b>	<b>issues</b>	<b>K-TURN</b>	<b>keeping</b>
31:4 107:22	29:20 45:13	24:4	18:14
<b>internally</b>	77:4 78:19	<b>KALLERGIS</b>	<b>Kent</b>
66:21	93:12 130:23	20:9,14	48:4 156:23
<b>interpreted</b>	<b>item</b>	33:25 36:17	<b>Kent's</b>
96:8	5:4 156:12	71:15,19	60:11
<b>interprets</b>	<b>items</b>	73:11,15	<b>kept</b>
101:21	26:22	74:12,16	110:25
<b>interrelation</b>	<b>iterations</b>	77:18,22	128:20
<b>ship</b>	72:6	79:15,18	<b>key</b>
105:18		90:23 91:4	51:12 54:2
<b>intersection</b>	<b>J</b>	115:1 146:19	<b>keys</b>
51:13 60:23		157:23	83:8
<b>intricate</b>	<b>jerk</b>	<b>Karp</b>	<b>Kimley-horn</b>
104:23	132:24	6:24 108:6,	7:1 26:10
<b>introduce</b>	<b>job</b>	8,20 111:24	111:4
108:14	57:21 66:6	118:11	<b>kind</b>
<b>introduction</b>	82:15 89:7	142:11,15,	12:8,14,17,
72:11	126:25	20,24 143:1,	24 23:4
<b>invested</b>	127:15	9,19,22	35:25 37:14,
85:4 88:9	136:19	144:2,21	22 38:5,16,
<b>investment</b>	<b>Joe</b>	145:4,10,13	17,24 39:3
84:18	83:25	146:3,13	43:16 45:9
<b>investments</b>	<b>John</b>	147:5,15	47:11 76:22,
85:1 88:8	36:24 39:19	148:2,10,14	25 117:5,10
<b>invited</b>	75:9 77:25	149:10,12	120:22 123:5
35:4,20 36:9	79:20 130:2	150:1,11	132:3
<b>inviting</b>	<b>Jonathan</b>	<b>Kasdin</b>	<b>Kirk</b>
35:11	77:17,18,23,	6:9,15,17	25:3 37:24
<b>involve</b>	24	22:8 26:4	118:4 133:13
26:6	<b>jowl</b>	29:1,25 32:9	136:17
<b>involved</b>	104:15	33:21 91:25	<b>Kith</b>
75:22 80:3	<b>judge</b>	93:6 105:15	60:16
95:20 120:17	45:5	107:5,17	<b>Klein</b>
124:14	<b>jump</b>	112:1,15,20	22:18 23:6,
<b>inward</b>	108:15	114:15	15 28:20
65:23	<b>jurisdiction</b>	115:23	35:3,23
<b>Isles</b>	67:16,17	119:19 120:1	120:16 139:2
84:23	68:8 81:21	126:8,13,23	140:10,16
<b>issue</b>	<b>juxtaposed</b>	137:5 138:2,	143:18,20,
31:8 60:6	49:19	24 140:15	23,25 144:7,
63:2 73:18		155:19 156:1	13,25 145:3,
113:21		159:8	6 151:22
		<b>keep</b>	
		8:11 60:8	

152:1	9,13	62:23	<b>League</b>
158:20,21	<b>knowing</b>	<b>lanes</b>	41:17 70:3
<b>knocked</b>	47:8	55:6	75:2
63:25	<b>knowledge</b>	<b>Lapidus</b>	<b>learned</b>
<b>know</b>	84:17 85:2	50:10 127:22	80:11
5:23 6:2 7:9	<b>known</b>	128:4,7	<b>learning</b>
23:8 27:17	84:14	<b>large</b>	40:23
31:17 36:3,4	<b>Kobi</b>	105:20	<b>leave</b>
39:2,19	6:24 16:3	<b>larger</b>	28:16 125:14
40:5,11,12	57:2 108:8	84:18 88:16	129:25 131:6
43:6,19	147:4 154:17	101:8 109:10	<b>leaving</b>
44:5,18,21	<b>Kobi's</b>	143:2	130:25
45:6,8,12,	154:20	<b>largest</b>	<b>led</b>
13,25 47:1,		9:25 40:16,	96:7
14 51:19		17 62:2	<b>leeway</b>
53:16 54:13,	<b>L</b>	<b>Larkin</b>	132:23
19,20 55:7		6:17 35:3	<b>left</b>
59:1,2 60:6	<b>labors</b>	93:11	9:8 10:10
63:3 66:4,12	125:25	105:13,14	12:22 13:14
68:1,13,25	<b>lament</b>	<b>Las</b>	14:10 15:25
70:16 74:23,	64:7	117:11	16:22 18:20
25 75:10,11,	<b>land-</b>	<b>lastly</b>	45:2 61:11
16,19 76:24	12:18	87:1	62:14,25
78:18 80:16	<b>landmark</b>	<b>late</b>	150:3
82:2 85:9	84:21 122:23	120:24	<b>left-hand</b>
86:18 88:4	<b>landmarks</b>	<b>latest</b>	52:20
89:15 99:18	85:3	12:10	<b>legal</b>
101:1 105:17	<b>lands</b>	<b>Laura</b>	58:18 64:24
112:15,20	46:16	141:25	<b>legally</b>
115:20	<b>landscape</b>	142:11 152:2	88:3
117:15	4:9 12:18,19	<b>law</b>	<b>legitimately</b>
118:18	16:9 20:25	58:2 65:6	130:24
120:6,9,17	21:2,5,9	116:10,12	<b>length</b>
121:15	32:16,20	117:20,22	44:17 45:8
122:3,10,17,	110:10,12,16	<b>laws</b>	49:1 121:6,
23 123:5,10,	123:18	85:3	19 137:1
22 127:13,19	149:15	<b>layer</b>	138:22
129:4,11	<b>landscaped</b>	8:23 122:22	140:20 145:4
130:6 131:13	118:15 132:7	<b>layered</b>	147:24
132:5,18,19	<b>landscaping</b>	8:23,24 96:9	<b>lens</b>
134:9	17:15 25:5,	<b>layperson</b>	103:20
136:12,21	12 32:11,13,	58:15	<b>letter</b>
139:12 142:6	14 33:1	<b>lead</b>	52:1 53:14
143:5 145:15	128:15,17	14:4 45:13	58:7 66:11
149:5 153:7	148:7	75:21 128:1	70:11 134:14
154:1,4	<b>lane</b>	<b>leafing</b>	<b>level</b>
155:4,7,10,	60:23 61:4,	108:2	49:17 102:8
13,15 156:7,	5,11,24		

116:1 137:20	<b>line</b>	12,13 29:17,	<b>long-term</b>
138:24,25	100:14	21,23 30:8,	80:4
140:22,23	124:19	15,17,21	<b>longer</b>
147:1 156:7	<b>linear</b>	31:4 48:21	22:24 33:7
<b>levels</b>	10:13,16	55:21 56:1,	45:11 49:3
114:4 116:3	15:1 23:9	3,4,9 60:5,	66:22 105:24
147:3,6,7	<b>lines</b>	9,21 61:1,2	<b>look</b>
<b>license</b>	46:17 65:14	62:6 64:4	10:18 25:18
59:9	<b>link</b>	76:23 92:11	32:7 34:20
<b>Lido</b>	100:24	106:1,3	35:21 42:12
128:4	<b>links</b>	109:23,25	43:3,8,22
<b>LIEBERMAN</b>	102:6	110:5,9,13,	46:1 47:13,
126:9	<b>listen</b>	16,23,25	14 48:24
<b>Liebman</b>	126:20	115:15	51:9,20
23:18 34:14	<b>listened</b>	118:12	55:15 60:12
35:1 123:22	134:22 136:2	119:17	65:2,23
126:15	<b>listening</b>	<b>lobbies</b>	66:6,23 69:7
138:5,9,14,	5:18 73:2	156:10	77:6,12
21 139:1,4,	133:9 134:19	<b>lobby</b>	80:14 84:22
9,12,22	<b>litigation</b>	10:11 11:14	110:5,9,10,
140:8 146:8,	88:4,5	12:13,24	13,15 120:24
14,21,23	<b>little</b>	13:17 38:19,	121:2,23
147:2,9,11,	22:18 37:10	20 99:4	124:23
21 148:1	38:25 42:22	100:22	128:21
149:25	47:6,16 84:2	108:10 109:1	134:11
151:20 152:5	92:24 117:4,	111:8	140:19 142:8
158:22,23	9 123:2	<b>lobbyist</b>	144:22 149:3
<b>life</b>	132:22	87:16,17	152:13
40:6 75:1	133:2,6,7	<b>local</b>	<b>looked</b>
81:13,23	134:25	152:25	5:10 35:19
124:13	145:19 152:6	<b>located</b>	41:9 42:14,
<b>lifeguard</b>	155:9	12:2	23 103:10
50:14	<b>live</b>	<b>location</b>	116:15,18
<b>light</b>	24:1 37:6	51:15	117:9 134:21
14:15 43:5	78:3 105:1	<b>logo</b>	154:17
52:23 53:2	125:17 135:3	63:19	<b>looking</b>
69:9	<b>lived</b>	<b>long</b>	12:6 16:7,9,
<b>lighter</b>	133:17,18	11:8 36:6,13	12,21 18:20
10:6	<b>living</b>	50:24 51:19	38:7 44:17
<b>likewise</b>	106:10	57:8 66:7	49:4 60:18
37:16	136:12	71:1 74:1,3	104:9 108:4
<b>limitation</b>	<b>LLC</b>	76:21,25	116:20,24
114:7 120:5	89:14	81:25 93:15	117:2,10
<b>limited</b>	<b>loading</b>	113:4 124:13	131:15
86:24	17:19 26:24	127:6	135:24
<b>Lincoln</b>	27:15,16,18,	131:12,13	<b>looks</b>
73:23	25 28:3,4,7,	140:19	25:20 49:4
			117:11

129:21 134:14 136:7 155:7,10 <b>looming</b> 45:24 <b>lop</b> 155:9 <b>Lopez</b> 15:16,21 18:9 20:3 22:5,10,25 23:14,17 24:14,24 25:25 33:22 34:7,24 36:16,18 39:14 41:13 47:21 48:7 55:18 57:23 69:20,24 71:4,7 73:8 77:15 81:2 83:16 87:7, 12 89:11 90:16,21 91:21 92:23 93:2,5 107:7,12 108:4 111:22,25 113:10,13 119:23 120:14 133:13 136:16 138:2,8,13, 15 141:5,8, 13,22,25 150:18,20 151:4,6,11, 18,21,24 152:2,4,17 153:21 154:22 155:22 157:5,18 158:15 159:5,6,10	<b>loss</b> 43:23 64:8 <b>lost</b> 49:14 <b>lot</b> 7:18 9:20 14:20 15:9 16:9 49:5 57:4 59:23 67:20 74:23 76:23 78:20 82:19,20 84:1 117:24 119:9 131:15 132:1 133:11 135:12 136:17 155:13 <b>love</b> 9:18 123:9 136:6 <b>lovely</b> 104:23 <b>low</b> 12:17 25:9 44:20 79:10 <b>low-slung</b> 128:13 <b>lower</b> 49:20 53:3 102:7 104:2 109:9 116:1, 3 120:8 137:23 143:16,21 <b>lowered</b> 11:9 <b>lowest</b> 102:4 104:1 140:22 <b>luck</b> 84:2 126:22 <b>lunch</b> 159:11 <b>lush</b> 110:16	<b>Lyle</b> 79:14,15,17, 19 <hr/> <b>M</b> <hr/> <b>made</b> 20:1 28:10 32:6 44:25 84:8,18 85:1 88:25 92:6 107:19 108:10 109:19 110:24 133:11 157:1 <b>magistrate</b> 81:16,19,21 <b>magnificent</b> 6:22 80:9 157:3 <b>maintain</b> 9:14 24:12 92:24 <b>maintained</b> 24:13 <b>maintains</b> 43:5 65:19 <b>make</b> 6:22 7:9 11:10 13:22 17:15 18:13 24:4,21 27:11 28:7 32:25 34:3 43:18 45:21 51:24 53:5 55:10 56:3 57:15 62:12 66:9 70:10 78:16 80:20 86:9 88:8, 22,23 89:5 92:5,10,19 103:5 107:10 111:5 118:9 123:12 125:1,17	134:3 137:6 152:9,22 153:18 157:11 <b>maker</b> 138:17 146:4 149:1 <b>makes</b> 9:20 12:1 73:21 <b>making</b> 31:7 93:19 118:16 123:11 128:13 137:21 153:2 155:14 <b>managed</b> 81:12 <b>management</b> 34:8 <b>manager</b> 35:10 58:5 59:9 <b>managing</b> 89:14 <b>maneuver</b> 62:12 63:8 <b>maneuvers</b> 24:5 <b>Manhattan</b> 37:12 <b>manner</b> 95:13 96:14 97:24 99:25 149:16,21 <b>mansion</b> 84:12 85:11, 24 <b>map</b> 143:10 <b>March</b> 4:11,14 9:10 12:23 17:25 <b>Martin</b> 23:24,25 58:5,22 59:8
---	--	---	---

64:21 133:23 134:1 <b>masonry</b> 18:6,14 <b>mass</b> 55:12 91:15 102:7 122:5 <b>massed</b> 99:25 <b>massing</b> 55:13 65:9, 17 86:24 91:13 99:15 102:2 116:7 118:2 131:11 132:23 133:2 134:9,17 137:1 145:1 <b>massive</b> 116:19 117:9,15,25 120:3 122:17 <b>master's</b> 94:11 <b>match</b> 98:14 <b>matched</b> 25:20 <b>matches</b> 86:20 102:11,16 <b>material</b> 40:10 46:23 <b>materialized</b> 46:23 <b>materials</b> 41:9 97:10 98:16 99:12 <b>matter</b> 53:22 88:14 96:13 <b>max</b> 121:18 <b>maximizes</b> 45:23 <b>maximum</b> 141:2	<b>maxing</b> 121:16 <b>mayor</b> 36:7 78:8 <b>Mcdowell</b> 81:3,4 92:7 135:15 <b>MDPL</b> 47:13 50:14 130:22 <b>MDPL's</b> 35:14 <b>mean</b> 34:21 41:2 79:20 107:15 128:9 130:21 131:4 132:8 135:11 145:8 152:11 <b>meaning</b> 90:7 <b>means</b> 16:16 68:16 140:12 143:25 <b>measurable</b> 158:6 <b>measuring</b> 40:23 <b>meet</b> 23:25 65:5 119:16 123:14 <b>meeting</b> 4:11,14 7:20 34:14 35:4, 16 36:13 73:20 76:2 85:16 86:19 89:15 118:4 134:20 156:21,22 <b>meetings</b> 23:5 37:25 157:1 <b>meets</b> 46:6 94:14	102:19 <b>Melvin</b> 4:17,24 37:6,7 85:7 95:4 127:21 128:2,5 <b>member</b> 40:13 131:25 <b>members</b> 4:16,19 5:3, 5,15 7:15 22:11,15 24:25 26:19 34:2 53:11 93:25 105:13 107:3,8 136:25 137:15 <b>members'</b> 85:12 <b>memorable</b> 77:10 <b>memorial</b> 37:12 <b>mention</b> 10:3 25:5 35:23 64:23 72:24 75:7 104:7 131:23 136:25 139:5 154:14 <b>mentioned</b> 36:8,12 68:17 78:17 102:9 113:17 114:21 116:21 118:7,12 130:21 133:23 136:8 <b>mentors</b> 130:3 <b>merit</b> 21:16 <b>mess</b> 125:3	<b>met</b> 35:2 77:8 111:13,14 <b>Miami</b> 8:3,18 20:22 21:6 40:6, 14,19,22 41:6,17 42:19 70:2 71:25 73:5 74:5 75:1,2 78:13,19 81:6 84:9,23 85:2 86:9 91:9 94:10 99:18 105:11 119:4,6 127:5,17 134:4,15 135:4,23 <b>Miami-dade</b> 91:9 <b>mic</b> 144:10 146:20,22 <b>Michael</b> 6:17 35:3 36:9 93:11 105:14 <b>mics</b> 146:19 <b>mid-block</b> 64:5 <b>mid-century</b> 50:2,8,10,16 <b>middle</b> 36:2 62:24 133:2 140:23 <b>Mike</b> 71:11 <b>million</b> 88:18 135:8 <b>Mimo</b> 8:20 48:2 50:8 101:5, 21
--	---	--	---

<b>mind</b> 19:24 23:12 27:12 77:2 128:21 155:17	<b>Mitch</b> 90:22,23 91:7	<b>most-</b> <b>photographed</b> 85:13	<hr/> <b>N</b> <hr/>
<b>mine</b> 130:3 131:13	<b>mitigation</b> 26:23	<b>motion</b> 118:5 137:3 138:4,9,10, 17 139:17	<b>Nakash</b> 35:2 83:19, 22,23 86:15
<b>minimizing</b> 27:19 28:8	<b>Mitzvah</b> 40:4	141:12,13, 16,20 145:24	<b>name</b> 34:9 41:16 48:4 50:12 58:2 59:8 81:4 83:22 89:13
<b>minor</b> 156:6,25	<b>model</b> 131:18	146:4 147:19 149:1 150:15 151:1,7 158:5 159:7	<b>names</b> 34:4
<b>minute</b> 15:15 18:9 69:22 86:4 89:21 108:14 124:24 150:23 152:23 155:8,20,22	<b>modern</b> 50:2	<b>Mounayyer</b> 89:12,13	<b>Nan-</b> 23:14
<b>minutes</b> 15:19 20:3,5 21:24 41:20 55:17,18 58:14,20 62:9 66:19 69:21 71:20 92:2,3 130:24	<b>modernist</b> 104:12,14,18 105:10	<b>mountable</b> 28:4	<b>Nancy</b> 23:17 38:2 47:12 75:4 130:3 146:20 147:19 149:24 150:1 152:4
<b>mirror</b> 123:7	<b>modest</b> 148:25 149:7	<b>mounted</b> 130:18	<b>Nancy's</b> 141:12
<b>mischaracteri- zation</b> 107:24	<b>modification</b> 4:9 137:6	<b>move</b> 19:10 61:12 62:17 70:18 79:6 91:23 132:25 137:19 153:12	<b>napkins</b> 106:7
<b>misrepresents</b> 89:22	<b>modified</b> 28:3 156:5	<b>moved</b> 57:11 68:16	<b>narrow</b> 17:19 18:24 19:11 55:6 64:9
<b>missing</b> 35:19 98:16	<b>modify</b> 147:19	<b>movement</b> 42:17 43:9 124:15	<b>narrowed</b> 60:10
<b>misstatement</b> 107:18	<b>modus</b> 82:6	<b>moves</b> 66:23	<b>narrower</b> 10:15 18:2, 22 140:20
<b>mistake</b> 90:7,8,9 92:19	<b>mold</b> 128:12	<b>moving</b> 4:2 51:25 91:15	<b>narrowing</b> 17:13 137:21 140:14,17
<b>mistakes</b> 20:1 86:13	<b>moment</b> 34:25 42:2 45:16 61:7 62:20 150:20 152:22	<b>multiple</b> 75:18 94:8	<b>nature</b> 78:12 79:25 106:17
<b>misuse</b> 92:21	<b>months</b> 7:22,23 21:5,6 35:15 64:1 75:19 76:3 78:8 156:4	<b>mute</b> 91:6	<b>nautical</b> 18:4
	<b>morning</b> 4:13 6:9,16 7:15 26:18, 19 37:2 58:1 59:7 74:17 154:20	<b>Myn-tu</b> 60:16	<b>Nautilus</b> 71:23 72:2 117:3 136:1
	<b>Morris</b> 127:22 128:4	<b>Mynt</b> 60:16	
		<b>myriad</b> 59:24	

137:13	133:20	38:8 42:12	
<b>need</b>	134:16	48:24,25	<hr/> O <hr/>
10:23 15:18,	135:23	49:5 53:5,24	
19 18:9 28:3	136:13	77:3 81:7	<b>objections</b>
50:16 51:9	<b>neighbors</b>	101:10	48:12,13
54:24 56:5	73:1 77:3	103:7,16	<b>objective</b>
57:1,2,12	84:19 87:4	117:5 120:21	86:11 96:21
65:13 78:20	89:20 119:15	123:4	<b>obligated</b>
86:12 88:8	<b>Neisen</b>	131:15,16	65:1,2
90:7 92:3	6:17 7:13	137:11 149:6	<b>obligation</b>
114:11	34:14,15	<b>north-south</b>	60:6,14 66:8
117:20 120:6	39:8 70:16	10:3 82:23	<b>observation</b>
125:11 133:7	93:24 105:15	<b>northern</b>	29:19
134:7 135:6	<b>net</b>	50:20 100:13	<b>observe</b>
146:16	80:2	120:8	30:14
157:23	<b>never</b>	<b>note</b>	<b>observed</b>
<b>needs</b>	10:21 28:14	26:22 27:1	24:17
21:2 34:15	38:13 77:3	47:11 51:25	<b>obvious</b>
53:1 56:4	84:20 103:14	53:3 92:1	85:8
70:24,25	119:3	<b>noted</b>	<b>obviously</b>
71:2 91:13	124:12,16	13:18 100:18	45:7 75:21
119:14,16	132:5	121:3	<b>occurring</b>
123:23	<b>nice</b>	<b>notes</b>	29:21
125:21	45:3 109:20	148:5	<b>ocean</b>
126:18 133:1	121:23	<b>nothing's</b>	50:5 54:1
<b>negative</b>	<b>nicely</b>	28:23	78:3,4,6
119:18	13:3 14:3	<b>notice</b>	84:9 101:8
<b>negotiate</b>	<b>Nick</b>	15:6	124:20
139:20	115:20	<b>noticed</b>	127:25
<b>negotiated</b>	155:23	15:9 118:13	157:13
38:10,11	157:18	148:23	<b>offered</b>
<b>negotiation</b>	<b>nightclubs</b>	<b>Novick</b>	144:14
38:10	60:16	90:22 91:2,	<b>office</b>
<b>negotiations</b>	<b>nine</b>	5,7	40:15 68:20
39:2	82:12 89:24	<b>number</b>	135:5
<b>neighbor</b>	90:1 144:18	34:12 43:24	<b>offsite</b>
5:21 71:24	<b>nitty-gritty</b>	61:10 97:8,	112:5
106:24 111:2	44:25	16 98:2,10	<b>okay</b>
137:12	<b>Nobu</b>	99:10,23	4:2 6:15
<b>neighborhood</b>	109:14	105:7 112:1	15:21 23:17
8:24 18:7	<b>non-</b>	142:5 152:15	26:2 33:19,
44:19 46:15	<b>contributing</b>	<b>numbers</b>	20,22 35:1
59:11,15	95:7 102:11,	9:4 28:21	36:17,21
72:17 80:21	17	76:8	41:23 46:3
85:25 86:8	<b>north</b>		48:6 70:22
104:10,22	10:14 19:6,7		71:21 74:10
116:24	29:18,21		87:12 90:21
122:14			

108:14	87:10 89:20	<b>operationally</b>	52:3 57:10
113:17	90:8,19 92:6	63:21	101:4 108:11
114:12	93:6 101:25	<b>operations</b>	109:22
121:10	103:6 104:9,	106:13	129:19 148:8
126:15	18 112:13	<b>opinion</b>	149:17,22
130:19	113:1 116:6,	5:13 6:4	<b>originally</b>
139:19 140:9	25 124:19	90:4 96:20	10:4 11:18
141:7 145:12	126:17	102:19	25:17 42:10
146:16	130:11,15	116:19	57:1 115:25
147:12,16,23	131:8,10	120:11	129:24
148:3 149:14	134:24 136:2	151:17	<b>outline</b>
150:2,15,18,	139:14	<b>opinions</b>	49:13
25 152:17,19	144:16	118:1	<b>outlines</b>
154:15	150:3,22	<b>opportunity</b>	64:25
155:22	152:9,23	79:6 83:21	<b>outreach</b>
157:17	155:20,22	108:9 110:1	72:25
158:15,17	<b>one-tower</b>	111:10	<b>outset</b>
159:7	156:22	<b>oppose</b>	95:16
<b>on-site</b>	<b>ones</b>	92:9	<b>outside</b>
29:23 60:4	64:13 97:6	<b>opposed</b>	16:8 34:5
67:11,24	<b>ongoing</b>	64:15 92:13,	70:6
68:2 107:16	74:22 80:21	15 117:24	<b>outward</b>
112:8,10,18	<b>online</b>	156:19	65:23
113:9	68:19	<b>opposition</b>	<b>overbuild</b>
<b>on-street</b>	<b>open</b>	92:2 94:21	57:16
29:16,21	5:19 10:17	<b>option</b>	<b>overhead</b>
<b>once</b>	14:12,13	91:19	60:11
51:8	29:4 33:24	<b>optional</b>	<b>overrun</b>
<b>oncoming</b>	34:1 36:18	91:23	62:21
62:10	43:5 60:13	<b>order</b>	<b>oversight</b>
<b>one</b>	103:11 107:2	13:22 21:22	128:18
5:2,5 16:5	110:10	62:25 92:25	<b>overwhelmed</b>
17:11 24:13,	132:2,20	116:13 129:6	49:11,21
18,19 25:5,	149:11	148:16	<b>owned</b>
20 29:8,25	<b>opening</b>	<b>ordinance</b>	133:16
37:2,19,24	154:8	94:23 96:19,	<b>owner</b>
43:24 44:12	<b>openings</b>	23 99:7	74:25 80:5
46:3 49:20	17:19	102:20 158:1	87:14
50:13,24	<b>opens</b>	<b>orientation</b>	<b>owners</b>
53:16 54:14	149:16	65:17	48:5 69:12
56:14 57:10	<b>operandi</b>	<b>oriented</b>	88:17 89:3
63:22 64:6	82:6	128:13	139:20
68:17 69:22	<b>operated</b>	<b>original</b>	153:14
71:14 78:16,	59:14 62:3	5:10 11:25	<b>ownership</b>
18 79:24	<b>operation</b>	25:16 30:3	92:8,14
80:5 82:5,19	28:24 140:2	31:24 32:2,	121:16
83:8 85:20,		17 34:17	
25 86:4,20			

<b>owns</b> 24:19 78:3	108:1,2 109:1,7,19 110:7 111:23 112:2,4,7,8, 19,22 113:4, 6 118:11,21 120:10 130:21,24 131:1,3 133:24 135:19,20,22 151:15	36:6 126:24 141:9,18 144:8,10 145:18 148:4,7,11, 18,21 149:11,13, 18,23 152:6 159:3,4	<b>pedestrians</b> 31:8 59:24 68:6
<b>P</b>			<b>pending</b> 141:19
<b>p.m.</b> 27:8 159:12			<b>penniless</b> 84:1
<b>page</b> 25:19,23 55:20 60:1, 18,25 61:23 62:18 145:11 148:23 149:3,5	<b>part</b> 4:20 5:11 6:15 11:9 21:8 29:20 30:19 31:6 33:18 38:21 40:5,6 59:11 73:5 76:25 85:14,19 95:14 104:10 105:11 118:5 121:8 122:22 124:20,21 155:2	<b>pass</b> 48:12 131:2	<b>people</b> 15:6 24:10 42:2 59:23 71:8,9 78:24 88:5 89:16 90:9 105:1 111:14 117:24 118:7 119:2,5 122:9 126:1, 5 135:7 139:12,13,16 155:13
<b>pages</b> 61:8 93:17		<b>passages</b> 17:13	
<b>painful</b> 120:19		<b>passageway</b> 10:16	
<b>Palace</b> 156:20,23		<b>passes</b> 117:1 159:7	
<b>palm</b> 63:16 64:12		<b>passing</b> 61:6	
<b>palms</b> 128:25		<b>passion</b> 37:5	<b>percent</b> 47:7 53:9,17 89:4 121:5
<b>panel</b> 78:8	<b>partial</b> 4:5	<b>past</b> 86:13	<b>Perfect</b> 140:8
<b>paraphrase</b> 46:13 99:21	<b>partially</b> 61:13	<b>path</b> 104:24 105:3	<b>period</b> 21:19 27:7,9 42:21 50:10
<b>park</b> 54:17 103:11 104:13,21 112:18 117:4 119:8,10 125:8 131:6 134:1	<b>particular</b> 4:10 5:24 6:8 7:3 11:22 40:15 105:11 136:18 158:4	<b>patience</b> 19:23 74:21	<b>permit</b> 158:10
<b>parked</b> 24:6 28:11 60:20 61:2 106:15	<b>parties</b> 67:18 69:12 152:15	<b>patient</b> 152:21	<b>permitted</b> 64:2
<b>parking</b> 54:14,22 56:2,3,6 64:6 67:24 68:2,6 104:3,5 106:12 107:14,16,18	<b>partly</b> 8:15 24:20	<b>Paul</b> 6:23 7:6 14:17 18:10 20:8,15 21:10 31:9 32:9 34:13 85:15 96:8 100:18 102:8	<b>person</b> 50:25 85:25 124:8 127:13
	<b>parts</b> 43:17	<b>pay</b> 63:2	<b>personal</b> 47:4 76:12 90:4 92:10
	<b>party</b> 67:22 69:25	<b>paying</b> 88:18	<b>personally</b> 135:25 145:1
	<b>Paskal</b> 11:23 25:4 32:1,10,21	<b>peak</b> 27:6,8	<b>perspective</b> 76:17 80:15, 16 105:17
		<b>pedestrian</b> 46:17 53:17, 19 65:14 129:2	<b>pertains</b> 99:8
			<b>phone</b> 36:7

<b>photograph</b> 16:18,20 22:20 103:12	104:19 119:11 125:9,18	135:4	32:25 63:10 78:10,16 92:5,13
<b>photographic</b> 98:21	133:4 134:17 135:9 154:20,25	<b>playful</b> 12:4	93:6,13 103:5,6 104:8 105:24
<b>photographs</b> 11:14	<b>places</b> 119:9 135:23	<b>Plaza</b> 42:13	109:20 116:23 119:2 140:6 142:9
<b>photos</b> 25:6 127:7, 12 128:22 129:6,14 130:11	<b>plan</b> 8:6 9:16 10:9 32:16, 20 35:21 38:9 87:2	<b>please</b> 8:4,5,14 9:6,15 10:8, 24 11:12,19, 24 12:12,20 13:10 14:6, 22 15:11 17:9,11,17, 23 18:1,18, 23 19:3,8,12	144:3 146:18 152:9 156:16
<b>physical</b> 97:17 98:18	116:5 136:1 149:15	42:5,16 43:2,14 44:3,14,23 45:14 46:2 48:10,11 49:8,22 50:6,18 51:1,6 52:9, 18 54:5 55:3,17 56:7 57:20,25 66:19 67:13, 14 83:14 86:5 89:7,8 108:17 152:23 153:18 155:15,17	<b>pointed</b> 50:4
<b>physically</b> 87:23	<b>planning</b> 55:1 63:23 66:17 80:1 87:5 158:7		<b>points</b> 103:5
<b>pi</b> 134:14	<b>plans</b> 4:23 7:25 9:7 38:7 52:4 93:18 97:3 107:21 108:3 110:11 129:12 140:3 151:10 154:6,7,8 156:3 158:9		<b>poles</b> 25:18
<b>pick</b> 119:2			<b>Polevitzky</b> 50:10
<b>pick-up</b> 107:21			<b>policy</b> 43:19 83:8
<b>pickups</b> 60:2			<b>poll</b> 137:4 138:13,15 141:15,21 150:17,21 151:1,6,21 152:19
<b>pictorial</b> 98:18			<b>pool</b> 10:17 15:8 69:5 100:7 156:11
<b>picture</b> 53:4 60:11 62:18 103:21	<b>planted</b> 63:12,18 64:12	<b>pleases</b> 41:20	<b>pools</b> 13:2,15 14:8,12,24 105:3
<b>pictured</b> 63:16	<b>plate</b> 4:25 9:25 113:23 114:9 115:17 138:19 140:12 143:2,21	<b>pleasure</b> 39:23	<b>port</b> 11:2
<b>pictures</b> 103:18		<b>plenty</b> 126:15	<b>porte</b> 148:7,18 149:21
<b>piece</b> 8:2 27:20 28:2,6,12 29:24 41:2,6	<b>plates</b> 106:6 116:1 120:5 143:11,12, 13,15,16 145:14 150:7	<b>Plutzyk</b> 77:17,21,23, 24 83:7	<b>porte-cochère</b> 25:17 99:1 129:13,18
<b>pieces</b> 37:21,22		<b>podium</b> 146:7	<b>porthole</b> 101:16
<b>pin</b> 14:11 23:9	<b>play</b> 13:21 14:2	<b>point</b> 17:3 20:17 25:20 28:20 29:8 30:1	
<b>ping-ponged</b> 38:5			
<b>place</b> 59:25 70:24 74:6 80:7 84:22 97:17			

<b>portion</b> 82:24 112:4	<b>preference</b> 117:18	88:21 89:1 94:7 157:13	117:17 120:19
<b>portions</b> 72:14	<b>prelude</b> 12:19	<b>preserved</b> 88:12 95:6 97:9,14 98:5,6 116:9	135:16 150:10
<b>portray</b> 84:20	<b>prep-</b> 95:20	<b>preserving</b> 46:14 85:7 117:7	<b>problem</b> 29:14,16 60:5 104:6 106:9 119:11 121:25 122:8 124:3,4,17 133:23 134:7 153:9 157:22
<b>position</b> 43:23 59:10 62:16	<b>preparation</b> 95:21	<b>pretty</b> 25:7,9 114:2,24 127:11 132:7 149:5	
<b>positioning</b> 38:17	<b>prepared</b> 27:2	<b>previous</b> 17:24 28:22 72:5 92:15 111:11	<b>problematic</b> 63:22
<b>positive</b> 80:2 131:10 136:24	<b>present</b> 58:17 62:19 75:11 86:14 94:19 137:7	<b>previously</b> 4:10 27:5,14 28:24 48:15 53:12 62:4 109:14 110:24	<b>problems</b> 24:3 26:13 30:24 48:17 67:20 106:19
<b>positively</b> 77:12	<b>presentation</b> 4:12 6:23 20:2,16 22:6,7 40:8 48:10,14,18 64:15 70:7 88:25 118:14	<b>principal</b> 94:3	<b>procedural</b> 153:2 155:20 157:20
<b>possible</b> 21:23 39:5 98:16 122:18 133:4	<b>presentations</b> 7:10 92:1 157:6	<b>principals</b> 7:2	<b>proceed</b> 150:24 155:24
<b>possibly</b> 136:11	<b>presented</b> 7:10 9:7 48:14 58:6	<b>prior</b> 41:19 44:4 82:4 118:3 158:9	<b>proceedings</b> 4:1
<b>postcard</b> 44:22	<b>presenter</b> 6:11	<b>pristine</b> 50:7	<b>process</b> 5:25 25:12 73:1 81:16 82:17 93:15 95:15 102:13 111:6 120:18 153:9,17 154:9
<b>poster</b> 30:2	<b>preservation</b> 4:16 6:25 37:16 39:12 41:17 45:18 70:3 73:17 74:2,7 75:2 81:15 86:9, 12 91:7,10 94:11,17,23 95:17 96:12, 19 102:20 124:14 158:1	<b>private</b> 48:5 85:11, 24 105:19,23 106:21 132:4	<b>professionals</b> 26:8 66:17 94:5 120:11
<b>power</b> 153:13	<b>presentations</b> 7:10 92:1 157:6	<b>proactive</b> 72:25	<b>professionals</b> 78:1 93:20
<b>practice</b> 21:4 76:22	<b>presented</b> 7:10 9:7 48:14 58:6	<b>probably</b> 7:21 15:19 39:21 47:2 67:5 75:4,5 86:1 88:2 92:3 103:19 111:20	<b>professor</b> 37:9 38:23 94:12
<b>practiced</b> 40:2	<b>preservationist</b> 91:8	<b>preserve</b> 43:20 47:17 50:16 54:4	<b>proffer</b> 138:18 157:12
<b>praise</b> 74:20	<b>preservationist</b> 91:8		<b>proffered</b> 155:4
<b>preach</b> 76:22	<b>preserve</b> 43:20 47:17 50:16 54:4		
<b>precedent</b> 156:17			
<b>predated</b> 77:3			
<b>predict</b> 77:9			
<b>prefer</b> 42:19			
<b>prefer</b> 72:5			

<b>program</b> 42:22 94:13	<b>projects</b> 37:20 72:22 83:11 125:19	48:24 49:14, 23 52:24 54:6 55:22	82:7 83:17 86:2 90:17 91:22 110:3
<b>programs</b> 45:16	<b>prominent</b> 50:1,2	57:2 60:4,9 61:13 65:15	111:19 119:24
<b>progress</b> 92:12 155:14	<b>promoted</b> 6:11	72:16 96:10 137:6,13	132:1,4,12 153:5 157:8
<b>progressed</b> 68:12 70:5	<b>properly</b> 64:16 132:11	139:3 153:25 156:18	<b>public's</b> 155:3,12
<b>project</b> 4:20 5:12, 20,22 6:22 7:3 8:1 9:13 20:17 21:4, 23 24:23 26:14,22,23, 24 27:3,5,12 31:1,18,19 34:16 36:8, 12,14 37:6, 12,13,18 39:11,24 41:8 52:15 55:11 57:14 64:16 69:6, 13 72:2,3,6, 8 73:2,25 74:4,8,22 75:14 77:1 79:11 80:4, 13,23 81:9, 13,25 82:1, 10 83:14 89:23,24 91:11 92:9, 15,20 95:19 97:7 98:7 100:25 115:18 121:9 122:19 123:1,17,20 128:1,19 131:10,24 132:8,19,25 134:6,18 136:13,24 137:2,10,25 152:7 157:3	<b>properties</b> 46:11 78:5 85:10 96:17 123:2	<b>proposing</b> 5:11 11:3 13:13 16:16 17:6 56:1 90:1 104:25 105:8 111:16	<b>publicly</b> 45:1 <b>pull</b> 6:2 28:15 <b>pulled</b> 31:14 140:25 <b>pulling</b> 39:1 140:21 <b>pump</b> 63:14 <b>punch</b> 19:5,14 <b>punched</b> 18:6 101:12 <b>purchase</b> 84:8 <b>purchased</b> 53:21 84:15 89:1 <b>pure</b> 103:17 <b>purpose</b> 95:24 <b>purposes</b> 46:11 <b>pursuing</b> 37:5 <b>purview</b> 42:8 <b>push</b> 6:2 57:12 143:9,10,16 <b>pushed</b> 49:6 53:1 62:14 103:24,25 144:4
	<b>property</b> 29:12,18 30:15 31:5 32:13 35:14 43:7 48:5 69:10,11 71:24 74:25 75:17 86:17 87:14,22 92:21 97:9, 11,14,16 98:4,9 99:13,17 111:20 117:8 133:16 139:20 153:13	<b>protect</b> 53:2 54:3 88:6 89:7 99:16 <b>protected</b> 88:9 <b>proud</b> 14:25 103:7 136:14 <b>provide</b> 60:15 64:6 67:4,6,8 112:22 113:3 <b>provided</b> 28:5 52:2 68:23,24 94:18 112:2, 5 113:8 <b>provides</b> 101:19 <b>providing</b> 29:23 112:7 113:6 <b>public</b> 4:16 5:15 16:14 27:19 30:6 33:24 34:1,5 36:18 41:9,14 53:2,22 57:24 64:6 67:1 68:6,11 79:23 80:13	
	<b>proportional</b> 49:19 <b>proportioned</b> 101:11 <b>proportions</b> 101:24 <b>proposal</b> 48:18 53:13 79:1 84:22 127:1 <b>proposals</b> 28:22 45:17 <b>proposed</b> 15:23,24 29:6 32:13 38:13 45:23 46:8,10,22		

<b>pushing</b> 154:12	<b>quick</b> 151:21	<b>reads</b> 17:12	<b>recommend</b> 90:5
<b>put</b> 13:6 29:25 30:2 46:5 48:9 52:25 56:1 57:17 66:11 69:1 70:13 73:18 82:24 88:23 90:1 126:4 139:13,15 147:21	<b>quickly</b> 54:6 55:21 63:9	<b>ready</b> 141:9 152:20 157:15 158:16	<b>recommendatio n</b> 46:21 47:4 93:16 145:21
	<b>quite</b> 11:17 13:7 18:19 66:12 76:2 79:20	<b>real</b> 41:25	<b>recommendatio ns</b> 140:4
	<b>quote</b> 86:8	<b>realize</b> 54:23	<b>recommending</b> 6:6
	<hr/> <b>R</b> <hr/>	<b>realized</b> 123:20	<b>record</b> 46:5 52:5 53:16,22 68:19 69:2 70:14 72:21 76:1 81:4 94:3 97:17 108:8 115:23 158:7
<b>puts</b> 75:22	<b>raise</b> 78:9	<b>realm</b> 132:4	<b>recorded</b> 30:6
<b>putting</b> 154:25	<b>raised</b> 93:12 155:21	<b>rear</b> 4:17,19	<b>records</b> 30:7
<hr/> <b>Q</b> <hr/>	<b>rake</b> 24:23	<b>reason</b> 47:17 62:5, 14 66:5 92:9 121:12 134:6,20 153:11	<b>rectangular</b> 15:2
<b>qualification</b> 94:14	<b>Raleigh</b> 44:5,16 45:4	<b>reasonable</b> 57:16 158:2	<b>rectified</b> 106:22
<b>qualities</b> 98:15	<b>rake</b> 24:23	<b>reasons</b> 63:24 72:12 75:18	<b>red</b> 8:7
<b>quality</b> 18:7 72:19 80:1	<b>Rally</b> 155:6	<b>rebuttal</b> 7:9 22:9 47:2 91:23, 25 93:3 107:6	<b>redesign</b> 86:23
<b>quantity</b> 108:13 109:9	<b>Ralph</b> 83:25	<b>recall</b> 35:5 113:21 114:21 118:3	<b>redesigned</b> 66:22
<b>question</b> 22:18 23:20 24:14 25:14 32:11 107:10 111:22 113:16 140:10 142:12 155:24 157:18	<b>rapidly</b> 79:6	<b>received</b> 35:10,24 36:11 62:3	<b>redesigning</b> 5:20 20:17
	<b>rare</b> 75:20	<b>receiving</b> 61:14	<b>redesigns</b> 153:7
	<b>rarely</b> 79:23	<b>recently</b> 81:19	<b>redeveloped</b> 70:24,25
	<b>rattling</b> 130:20	<b>receptacles</b> 63:3	<b>reduce</b> 76:7 110:1 138:18,22 142:25
	<b>Ray</b> 133:14 136:16 151:1	<b>recognized</b> 97:17	<b>reduced</b> 5:1 29:4 31:1 91:13
<b>questions</b> 7:4 22:12, 13,16 23:2 25:1,4,25 26:6 93:10 102:24 136:5 148:9 157:10	<b>reached</b> 58:8 68:21		
	<b>reactivated</b> 106:18		
	<b>read</b> 76:8		

146:11	<b>refreshing</b>	<b>relative</b>	<b>rendering</b>
147:24	75:8	25:10	49:10
<b>reduction</b>	<b>regard</b>	<b>relaxing</b>	<b>renderings</b>
4:25 27:10,	27:15 94:22,	115:7	129:15
13 31:2	24 97:5	<b>relevant</b>	<b>renovated</b>
72:10 108:12	145:24	25:10	38:18,19,20
145:25	<b>regarding</b>	<b>relinquish</b>	59:13 132:11
156:12	4:17 32:11	67:15,16	<b>renovation</b>
<b>Reed</b>	34:5 73:2	68:8	4:6
35:9 107:10,	85:17 118:10	<b>rely</b>	<b>repaired</b>
13,25 112:9,	145:18	67:6	98:11,20
18,20	<b>registered</b>	<b>remain</b>	<b>replaced</b>
113:11,14	87:17 94:8	36:15	95:9 98:11
114:18,21	<b>regulated</b>	<b>remainder</b>	<b>replacement</b>
115:24 116:4	111:11	32:10	98:13,16
119:21 120:2	<b>Rehabilitatio</b>	<b>remark</b>	<b>replacing</b>
150:3,10	<b>n</b>	31:12	72:9 98:20
151:5,9,12,	97:2	<b>remarkable</b>	121:14
19 152:9	<b>reincorporate</b>	82:15	<b>replicated</b>
158:25	129:20	<b>remarkably</b>	105:19
<b>reevaluate</b>	130:14	21:11	<b>report</b>
140:2	148:12	<b>remarks</b>	25:19 31:14
<b>refer</b>	<b>reincorporate</b>	106:22	66:11,15
59:4	<b>d</b>	<b>remember</b>	67:4 148:24
<b>reference</b>	130:16	12:9 24:18	149:4
36:5 44:7	<b>reinforce</b>	34:9 39:21	<b>reports</b>
50:22 52:14	101:14	57:9 66:2	93:14,18
87:20 94:18	<b>reinforced</b>	75:11 89:1	<b>represent</b>
<b>referenced</b>	100:6	124:15	48:4 58:3
31:24 96:8	<b>reinforces</b>	127:12 155:5	87:16 127:7
100:22	100:8,16	<b>remind</b>	<b>representatio</b>
101:3,16	<b>reinstated</b>	157:23	<b>n</b>
<b>references</b>	12:7	<b>reminding</b>	89:23 130:12
101:21 150:6	<b>reintroducing</b>	53:15	<b>representatio</b>
<b>referencing</b>	99:2,3	<b>reminiscent</b>	<b>ns</b>
31:18	<b>reintroductio</b>	117:1	154:3
<b>referential</b>	<b>n</b>	<b>remiss</b>	<b>representativ</b>
96:1 97:22	5:6 96:1	64:23	<b>e</b>
<b>referring</b>	<b>related</b>	<b>removal</b>	90:5
25:22 28:21	83:2 92:14	97:10	<b>represented</b>
109:6	99:11	<b>remove</b>	129:12
<b>refers</b>	<b>relates</b>	64:3 133:24	<b>representing</b>
25:14	26:20 101:8	<b>removed</b>	41:17 81:5
<b>refined</b>	<b>relationship</b>	43:4 63:24	105:15
47:7	40:15	64:11	156:23 157:7
<b>reflects</b>	<b>relationships</b>	<b>renaissance</b>	<b>represents</b>
20:16	50:17	86:18	20:19 27:3

152:25	<b>residential</b>	133:10	<b>retained</b>
<b>reprise</b>	9:23 11:10	<b>responds</b>	68:22 95:6,
12:9	13:5 15:24	101:2 102:1,	16 97:9,14
<b>reputation</b>	29:3 72:11	3	<b>retaining</b>
74:5	105:20	<b>response</b>	4:23 43:25
<b>request</b>	108:11,19,	23:6 94:20	<b>retention</b>
6:21 64:18	21,24 109:2	102:13 137:5	79:3,7
70:18 113:20	110:20	<b>responses</b>	102:14
<b>requested</b>	112:8,17	33:23	<b>return</b>
5:15	118:24	<b>responsibilit</b>	149:8
<b>requesting</b>	120:23 121:1	<b>y</b>	<b>returning</b>
4:4	122:9 131:2	88:21	61:19
<b>requests</b>	135:6	<b>responsive</b>	<b>review</b>
11:23	<b>residents</b>	6:20	27:21 97:6
<b>require</b>	63:9 107:14	<b>rest</b>	115:20
68:10 113:3	109:21	64:11 88:24	139:24 148:9
139:19 140:5	112:16	125:24	149:23 158:9
<b>required</b>	157:13	139:17 156:7	<b>reviewed</b>
69:6 70:21	<b>resolutions</b>	<b>restaurant</b>	4:10 93:16
112:2,5,7	97:4	27:10 29:4	114:1
115:5	<b>Resort</b>	30:11 60:16	<b>revised</b>
<b>requirement</b>	58:3	84:16 109:14	4:23 151:9
114:3 115:7	<b>resource's</b>	118:19	158:9
<b>requirements</b>	25:19	<b>restaurants</b>	<b>revisit</b>
47:19 96:18,	<b>resources</b>	112:19	59:18
22	31:14 93:18	<b>restoration</b>	<b>revolu-</b>
<b>requires</b>	94:8,25 95:5	95:25	97:4
56:5 98:12	97:13 130:10	<b>restore</b>	<b>rewarded</b>
<b>research</b>	<b>respect</b>	11:13,16	85:7
5:8 98:22	51:3 66:12	72:14 84:16	<b>ribbed</b>
148:23 149:4	78:2 85:2,5	109:21	127:2,9
<b>researched</b>	<b>respected</b>	111:7,8	128:15
11:25	51:5	145:21	<b>Rick</b>
<b>resembles</b>	<b>respectful</b>	<b>restored</b>	109:6 111:24
116:21	50:17	9:11 11:22	<b>rid</b>
<b>residence</b>	<b>respectfully</b>	12:14,15	125:11
90:11 135:9	58:13 64:18	59:13 97:15	<b>right</b>
<b>residences</b>	<b>respond</b>	129:9 156:8	9:9 12:23
58:4 109:8,	7:19 22:14	<b>restoring</b>	13:24 14:3,
13 111:18	23:3 26:3	74:2 98:8	11 15:1
112:11	32:11 75:24	109:15	16:2,8,22
118:22,23	92:4 114:16	<b>result</b>	17:4,11
135:7	124:16 148:5	28:4 29:16	18:21 19:7,
<b>resident</b>	<b>responded</b>	<b>resulted</b>	10,11,16
61:19 71:25	82:18 136:21	4:25	24:8 29:15
74:25 80:4	<b>responding</b>	<b>retain</b>	30:11 34:13
112:12 131:3	31:16 82:16	4:19	45:19 55:22,

24 57:3	<b>Robert</b>	78:12	<b>scheme</b>
61:25 62:24	6:10, 24	<b>sad</b>	9:9, 10
86:10 88:6	72:18 74:1	38:22, 23	12:22, 23
105:9	85:16 96:7	<b>safeguards</b>	21:9, 15
108:20, 21	<b>roll</b>	158:3	32:14
109:25	150:17	<b>safety</b>	<b>schemes</b>
119:12, 24	158:17	63:24 87:3	12:21, 23
121:13, 18	<b>Roney</b>	<b>Salem</b>	19:9
122:23 126:7	42:13	89:13	<b>Schmand</b>
129:1 133:15	156:20, 23	<b>salute</b>	73:10, 14, 16
134:10 141:6	<b>roof-mounted</b>	78:25	<b>school</b>
143:24 144:6	129:11	<b>sat</b>	37:9 40:19
145:5 147:16	<b>rooftop</b>	75:4	42:1
149:18	110:15	<b>satisfied</b>	<b>scouring</b>
152:19 153:5	<b>room</b>	93:14, 21	68:19
<b>right-of-way</b>	42:13 108:13	<b>satisfies</b>	<b>screenshots</b>
27:20 68:11	<b>rooms</b>	100:2	58:12, 25
111:19	27:10 109:10	<b>satisfy</b>	<b>Seagull</b>
<b>rights</b>	110:1 112:25	115:18	30:12 87:24
89:8	<b>roots</b>	116:12	89:17 90:14
<b>rigorous</b>	41:5	120:12	<b>season</b>
102:12	<b>round</b>	<b>save</b>	124:7
<b>rise</b>	21:7	42:19 43:18	<b>seat</b>
44:20	<b>rounded</b>	57:20, 21	40:1 41:12
<b>rises</b>	136:9	122:18	<b>seating</b>
15:25 19:22	<b>Roy</b>	134:21	54:7, 12
<b>rising</b>	127:19	<b>saved</b>	118:20
12:8 16:21,	<b>rules</b>	37:21 51:4	<b>seats</b>
23 19:15	154:25	<b>saving</b>	27:11 54:11,
<b>risk</b>	<b>run</b>	35:17	13, 25 118:21
132:3	124:9	<b>saying</b>	<b>second</b>
<b>road</b>	<b>running</b>	33:11 70:23	52:12 75:5
73:23 157:22	79:10	72:1 89:19	85:12 122:13
<b>roadway</b>	<b>runs</b>	121:5 129:20	138:10
82:21	82:23	<b>says</b>	141:11, 13, 19
<b>Robbins</b>	<b>rush</b>	74:23 89:15	144:1
47:24 48:4, 8	27:7, 9	<b>scale</b>	150:14, 16
55:19 71:6	140:11	44:2 48:20	<b>Secretary</b>
87:13 108:18	<b>rushing</b>	57:13 65:9	97:1, 5
142:7, 9	61:21	99:15 102:3	<b>section</b>
150:22	<b>résumé</b>	<b>scaled-down</b>	46:7 64:25
153:22, 23	26:11	57:13	99:19 104:1
154:22		<b>Scasserra</b>	138:20
156:24		58:5, 14	144:18
<b>Robbins'</b>		59:3, 6, 8	<b>see</b>
70:7	<hr/> <b>s</b> <hr/>	<b>scenario</b>	6:13 8:6, 13
	<b>sacrosanct</b>	37:19 95:6	9:16, 17

12:3,14	<b>seek</b>	<b>Setai</b>	64:8 118:6
13:13 14:9,	80:22	16:21 23:25	120:6
10 15:22	<b>seeking</b>	24:10,11,21	<b>shadow</b>
16:19,21,22,	114:8	30:13 34:8	53:1,11,15,
23,24,25	115:24,25	35:10,25	18 68:20,23,
17:2 18:13,	116:11	36:5 43:7,10	25 69:1
24 19:1,21	<b>sellable</b>	45:8,11 48:5	70:14 86:1
20:21 21:16	85:21	52:8 58:3	100:14
22:23 23:19	<b>sense</b>	59:9,21	135:14
30:14 31:17,	9:20 53:5	61:19 63:13,	<b>shadows</b>
22 33:12,14,	56:4 80:7	17 66:2,24	49:14 68:16,
17 36:25	97:18 100:17	67:10,21	17 69:4,7
38:9 42:21	<b>sensitive</b>	68:18 69:14	135:13,18
43:16 44:10	41:5 46:19	76:17 81:7,	<b>shame</b>
45:1,25	65:17 99:25	9,24 84:14	153:9
49:8,9,10,	<b>sensitively</b>	86:4,7 87:17	<b>shape</b>
17,19 51:2,	100:11	88:13,15	50:4 51:8
7,12 52:14,	<b>sensitivity</b>	89:3,14,19,	<b>share</b>
20 53:8	5:25 42:24	25 90:4,6,	25:24 32:4
55:24 56:21	<b>separate</b>	10,12 92:8,	41:7
59:23 60:1,	43:16 81:10	15 95:10	<b>shared</b>
12,19 61:5,	126:4	103:13	107:1
11,18,20,25	<b>separated</b>	104:3,9	<b>Sheffield</b>
62:21 63:19	43:4 126:4,	105:21,23	49:18
75:21 80:12	19 139:10	106:20	<b>Shellborne</b>
91:13	<b>sequence</b>	110:6,15,18	44:11 131:17
103:11,14,	21:10	134:1,5	132:16
15,22 104:9	<b>sequential</b>	135:11,14,16	<b>ship</b>
108:3 109:3	61:8	137:12	116:23
110:9,11	<b>serve</b>	157:14	136:7,9
117:5 119:17	12:18 27:18	<b>Setai's</b>	144:23
123:19	30:8 105:25	30:25 119:13	<b>ships</b>
124:6,7,22	106:7 118:19	<b>setback</b>	116:25
128:16	<b>served</b>	16:15 48:20	<b>shocked</b>
129:21	91:8 100:18	145:25	36:1
130:19	<b>service</b>	<b>setbacks</b>	<b>Shore</b>
134:20	17:14 39:9	17:5	8:8 10:10
136:14,20	41:11 135:20	<b>setting</b>	11:20 12:13
137:2 138:4	<b>services</b>	15:8 20:25	13:17 14:8,
139:10 149:6	78:8 110:22	<b>seven</b>	18,19 24:21
151:9,12	<b>serving</b>	39:6 144:17	31:25 32:17,
153:5,16	28:14	<b>several</b>	18 38:18,20
155:2	<b>set</b>	4:18 24:5	45:2,11
<b>seeing</b>	16:14 20:3	63:4 71:12	59:20 60:4,
12:6 26:1	26:6 33:10	<b>severity</b>	14 61:14
32:12 39:23	135:3	98:12	62:3,19
75:19 109:18		<b>shade</b>	64:17 68:5
127:12		53:10 54:4	

71:24 72:4, 15 78:18 82:4,14 83:6,10 85:6 86:20 89:16 94:21 95:2, 4,23 96:19 100:13,22 101:6,19,22 102:19 106:17 108:23 109:11 111:7 128:11 132:10 133:16 134:5,18 148:15 149:15	<b>sic</b> 156:22 <b>side</b> 10:14 13:1, 6,14 14:13 15:1,25 18:20,21 19:6 24:9 29:21 30:16 32:12 42:14 53:24 63:1 81:7 106:15 117:3 140:19,21 142:3,17 149:6,15 <b>sides</b> 63:14 64:4 <b>sidewalk</b> 53:24 64:12 <b>sidewalks</b> 56:23 <b>sight</b> 46:17 65:14 <b>sighting</b> 43:12 <b>sign</b> 130:14,17 131:21 132:17 <b>signage</b> 129:10,13 130:12 145:20 148:7,11,15, 18 149:3,7 <b>significance</b> 127:18 <b>significant</b> 4:15 27:10 29:6 44:1 67:9 69:6 82:24 140:5 <b>significantly</b> 100:21 113:7 <b>signs</b> 129:11	148:24,25 <b>similar</b> 10:14 31:24 41:18 64:12 99:19 155:9 <b>simple</b> 53:21 <b>simply</b> 70:18,19 134:6 <b>single</b> 55:25 61:7 75:24,25 125:8 133:10 <b>single-lane</b> 56:25 <b>singular</b> 39:3 <b>sir</b> 22:6 57:23 69:20,23 89:11 90:16 92:23 93:5 141:5 143:22 149:12 <b>sit</b> 39:19 41:12 139:14 155:1 <b>site</b> 4:7 8:6,15, 16,17,23 9:7,16,19,21 10:7,9 16:5, 8,12 19:21 20:21 27:5, 16,18,23 28:8,14,16, 23,25 34:10 35:4,11 45:12,23 46:20 47:25 48:19 50:1,2 51:7,21 52:7 54:14 57:8, 16,18,21 65:24,25 70:6,20 79:4 87:14 94:25	95:1,8,23 96:4,11,15, 17 97:22 99:9 100:4, 5,10 101:7 102:6,15 121:16 126:8,9 <b>sited</b> 42:10 99:25 <b>sites</b> 20:22 111:25 <b>sits</b> 10:6 11:3 <b>sitting</b> 30:22 104:12 139:2 <b>situation</b> 21:12 26:25 51:18 104:15 139:8 <b>situations</b> 107:1 <b>size</b> 5:1 32:5 99:15 140:25 <b>sized</b> 132:7 <b>sketch</b> 154:20 <b>sketches</b> 153:19 154:18 <b>skilled</b> 96:7 <b>skin</b> 101:12 <b>skinnier</b> 49:3 <b>skinny</b> 32:7 45:3 <b>skyline</b> 33:18 <b>skyscrapers</b> 42:15 <b>slender</b> 91:14
<b>short</b> 77:5 <b>show</b> 16:1 17:20 18:8 26:13 49:13 50:20 51:3 58:11 107:25 154:5,6 <b>showed</b> 9:9,24 11:2 17:25 19:9 22:19 60:12 103:10 <b>showing</b> 8:7 18:20 19:4 29:12 69:3 70:4,17 <b>shown</b> 12:21 17:20 61:10 145:10 <b>shows</b> 30:2 56:9 62:4,7 122:19 <b>shrubbery</b> 129:7 <b>shrunk</b> 110:24			

<b>slide</b> 42:5,16 43:2,14 44:3,8,14,23 45:14 46:2, 3,4 48:11, 22,23 49:8, 12,15,22,25 50:6,18,19 51:1,6,11 52:9,11,13, 18 53:7 54:5,8,9,10 55:3,4,23 56:15,16,17, 20	<b>someplace</b> 125:9 129:14 <b>son</b> 40:3 <b>sort</b> 14:1 18:6 31:13 32:7 42:19,21 44:11 45:22 73:21 116:4, 13,21 117:1, 20 118:1 119:1 131:14 135:1 <b>sorts</b> 6:3 <b>Sosa</b> 74:11,15,17 130:3 <b>sound</b> 129:4 <b>sounds</b> 155:14 <b>south</b> 8:9 9:11,17 13:12 20:23 38:8 41:5 42:14 49:5 51:2 52:24 85:22,24 86:18 95:3 105:14,25 106:15 116:23 117:3 131:15 137:12 <b>southern</b> 71:23 100:12 101:7 120:9 <b>space</b> 12:17 14:12 27:11,15 54:14 55:21 56:3 60:15, 21 61:6 62:6,25 64:6 115:15 124:25 135:5	<b>spaces</b> 21:10 56:1,4 97:11 112:15 113:6 <b>speak</b> 36:3 40:12 71:5 75:18 79:23 80:22 87:8 90:18 93:3 94:2 118:14 <b>speaker</b> 77:17 79:13 87:11 90:19 147:13 150:19 <b>speaking</b> 8:19 78:15 114:22 <b>spearheading</b> 86:17 <b>special</b> 76:13 81:16, 19,20 104:19 117:21 <b>specific</b> 32:15 102:17 103:4,6 146:17 158:5,12 <b>specifically</b> 6:20 27:5 29:11 108:24 115:9 118:4 123:4 150:6 158:1 <b>specified</b> 115:13 <b>specify</b> 53:23 <b>specimen</b> 129:8 <b>spelled</b> 115:14 <b>spend</b> 135:8	<b>spent</b> 7:18 40:21 <b>spirit</b> 105:10 <b>spite</b> 44:19 <b>spoke</b> 34:4,15 35:9,12 78:11 150:4 <b>spoken</b> 71:9 <b>spot</b> 54:15 112:13 <b>spots</b> 112:10,13 118:21 <b>square</b> 9:23 10:1 12:2,8 43:25 45:24 47:3 76:9 113:22 114:4,7,9,13 115:17 117:13 132:20 138:20 140:12 143:2,13 145:14 150:8 <b>square-foot</b> 80:15 114:6 <b>staff</b> 4:12,21 21:18 65:2 66:10,12,15, 17 67:3,17 75:20 80:24 93:13,20 110:2 111:14 130:1 145:6, 21 148:8 149:23 151:15 158:6,13 <b>stairwell</b> 12:7
--	--	--	--

<b>stand</b> 13:22 50:14 67:21 81:24	<b>step</b> 33:8 42:6 57:5 87:4 102:2,4 143:14 144:1,4,6,15	<b>straight</b> 124:19 144:5 155:16	111:15 118:10,17,18 119:1,12,15, 20,22 120:7, 23 121:8 122:10 125:2,10,11, 20,22 126:10,14,18 130:6,9,14 133:22,25 134:2,13 135:20,21 140:4 148:12 153:16
<b>Standard</b> 97:8,16 98:2,10 99:10,23	<b>stepped</b> 19:1	<b>straw</b> 137:4 138:13,15 141:15,21 150:17,21,25 151:6,21 152:19	<b>street-end</b> 63:17
<b>standards</b> 86:11 94:14 96:13 97:2,5 99:6	<b>stepping</b> 15:22 116:22 122:3 137:22	<b>street</b> 11:5,11 15:12 16:2, 17,21,22 17:12,15 19:19 22:21 23:13,19,22 24:1,2,9,10, 12,19,20,22 26:6,14,20, 25 27:19 28:9,18 29:10,12,18, 19,20,22 30:7,8,22, 23,24 31:1,7 34:20 38:8, 12,13 51:13, 15 52:22 53:22,24 55:2,5,9 59:14,19,25 61:17 62:20, 24 63:12,13, 14,17 64:9, 10,13 66:2,8 67:15,20 68:7 76:11, 18,20,21 78:5 82:25 83:1 84:9 86:2 87:2,5 88:14 92:10 104:16 105:18,25 106:9,12,14, 16,19,21 107:23 109:4	<b>streets</b> 16:15
<b>standing</b> 16:20	<b>steps</b> 33:8 102:8 109:16 136:9 140:24 144:19		<b>stricken</b> 52:5
<b>standpoint</b> 51:21,22	<b>Stern</b> 6:10,13,24 8:25 14:17 19:25 20:6, 9,13,15 37:9 38:23,24 40:25 72:18 75:22 79:14, 17,19 85:16 94:12 96:7		<b>strike</b> 51:25 52:1
<b>start</b> 6:10 36:19 41:22 42:7 48:6 71:13 72:1 113:15 123:23 127:1	<b>Stern's</b> 40:15 74:1 79:3		<b>striking</b> 127:4
<b>started</b> 9:12 43:23 107:9 154:19	<b>Steve</b> 6:24 7:3		<b>stringent</b> 47:18
<b>starting</b> 127:24	<b>Steven</b> 94:3		<b>strong</b> 72:20
<b>state</b> 12:15 67:13	<b>stick</b> 23:1 119:23		<b>strongly</b> 91:12 132:24
<b>stated</b> 6:19 86:19	<b>stipulates</b> 99:10		<b>structural</b> 80:19
<b>statement</b> 107:19 152:22	<b>stood</b> 124:8 125:13		<b>structure</b> 25:15 46:8, 10 65:16 127:18 128:8,10
<b>statements</b> 67:5	<b>stop</b> 92:19		<b>structures</b> 42:25 46:9 65:10,12 74:3 76:6 80:9 98:1,8 102:3,14
<b>states</b> 94:9	<b>stories</b> 82:12 147:23		<b>struggle</b> 45:22
<b>Statistically</b> 48:25	<b>story</b> 13:7 83:24 127:21		
<b>stay</b> 145:10			
<b>staying</b> 76:16			
<b>steal</b> 38:25			
<b>steeped</b> 156:3			

<b>struggling</b> 152:8	48:13 52:3 53:16 58:10 94:20	<b>summing</b> 46:21	<b>surprising</b> 45:9
<b>Stuart</b> 36:24 75:9 109:5 113:10 120:14 130:2,21 136:6 145:15 151:4 158:24	<b>subsequently</b> 25:18	<b>sun</b> 53:4 120:8	<b>surround</b> 65:18
<b>stucco</b> 101:13	<b>substantial</b> 65:4 66:15 132:7	<b>Sunday</b> 130:22	<b>surrounding</b> 18:15 42:25 46:11,20 65:18 96:16, 17 99:9 123:2,15
<b>stuck</b> 132:13	<b>substantiated</b> 98:17	<b>sunlight</b> 54:4	<b>surroundings</b> 47:10
<b>students</b> 40:18	<b>substantive</b> 81:12	<b>sunny</b> 14:13 84:23	<b>surrounds</b> 12:4
<b>studies</b> 51:14,23 53:11,15 70:14 93:18	<b>subtle</b> 15:7	<b>super</b> 131:12,13	<b>survey</b> 29:11
<b>study</b> 49:16 50:16 56:18,23 68:20,23,25 69:1 118:6	<b>success</b> 45:6	<b>superimposing</b> 32:19	<b>SUVS</b> 30:22 106:15
<b>stuff</b> 132:9	<b>successful</b> 38:14 84:3 133:1	<b>supplied</b> 58:8	<b>swear</b> 20:10 71:15 73:11 74:12 77:18 79:15 90:24
<b>stupid</b> 129:4	<b>successfully</b> 8:12 96:20 102:19	<b>support</b> 39:11,25 57:13,14 72:2,3,7 73:4,25 74:8 79:10 80:13, 23 82:14 83:6 86:19 87:1 138:5 152:18	<b>sweet</b> 77:5
<b>stylization</b> 57:6	<b>succinctly</b> 6:19	<b>supporting</b> 138:12	<b>symmetrical</b> 10:19 15:3
<b>SU</b> 27:22	<b>suffer</b> 63:9	<b>supportive</b> 152:7	<b>symmetry</b> 15:8
<b>subject</b> 35:7 63:11 115:10 139:24 145:20 148:8 149:23	<b>sufficient</b> 7:8 137:24 158:8	<b>supposed</b> 24:7,13 30:17	<b>Sysco</b> 62:4
<b>subjective</b> 118:1	<b>sufficiently</b> 66:20	<b>sure</b> 6:11 18:13 26:17 27:11 28:7 36:21 66:9 68:9 70:10 71:12 107:12 113:12,14 122:16 125:9 127:11 129:18	<hr/> <b>T</b> <hr/>
<b>submarket</b> 72:23	<b>suggest</b> 150:18	<b>surprised</b> 118:13 136:20	<b>TACKETT</b> 4:2 6:13 114:16,20 115:12 138:16,22,25 139:8,11,19, 23 140:9 141:16,19 144:9 145:22 146:4,10,16, 22 147:1,3, 6,10,12,16, 23 148:3,15,
<b>submit</b> 41:18 53:10 66:10 67:3	<b>suggested</b> 83:7		
<b>submitted</b> 27:3,21	<b>suggestion</b> 31:21		
	<b>Suing</b> 93:4		
	<b>Sultan</b> 60:15		
	<b>Sumberg</b> 81:5		
	<b>summary</b> 5:13 7:16 57:4		

20,22 149:14,20,24 150:2,9,12, 15 157:17 158:11,17, 20,22,24 159:1,3,5,7	<b>talks</b> 65:9 <b>tall</b> 23:8 72:9 84:23 95:11 <b>taller</b> 16:13,16 69:15 <b>tallest</b> 44:12 86:4,7 <b>tandem</b> 56:2,3 <b>tanker</b> 62:22 <b>tapered</b> 100:21 129:17 <b>Taylor</b> 50:11,12 <b>teachable</b> 42:2 45:15 <b>teaching</b> 22:2 <b>team</b> 4:22 5:17,24 20:19 22:6, 13 42:3 75:21 82:15 95:18 96:5,7 121:16 122:16 126:24 136:18 <b>teams</b> 78:25 157:7 <b>techniques</b> 98:3 <b>telephoto</b> 103:20 <b>tell</b> 40:19,20 53:18 66:16 71:11 75:24 79:15 112:3 147:22 153:13	<b>telling</b> 24:16,17 62:18 <b>temporally</b> 48:1 <b>temporarily</b> 131:3 <b>ten</b> 41:20 58:13, 19 76:12,13 92:2 <b>tenant's</b> 60:3 <b>tenants</b> 60:8 63:4 <b>terms</b> 5:24 80:16 99:5 100:3 101:1 102:2 114:9 127:17 130:6 132:1, 12 133:5 137:3 156:16,17 <b>Terrace</b> 128:7 <b>testament</b> 75:13 <b>testimony</b> 20:10 58:15, 16 71:16 73:12 74:13 77:19 90:24 93:23 <b>texture</b> 98:15 <b>thank</b> 5:16 6:5 7:11,13,16 9:3 14:21 15:20 19:23 20:14 21:24 22:4,5 23:16 26:4 28:19 31:11 32:21 33:20,21,22 35:22 39:9,	13 41:11,13, 15,23,24 47:18,20,21 55:19 57:19, 22,23 59:5,6 64:20,21,22 69:24 71:3, 4,19 73:7,8, 15,16 74:9, 16,19 77:14, 15,22,23 79:12,18,22 80:24,25 83:15,16,20 87:6,7 89:10 90:15,16 91:4,20,21 93:24 94:1 102:23,25 103:3 105:12 107:3,7 119:25 120:14,16 122:15 123:21 126:23 133:8,9,12 136:15,16 138:2 145:17 148:3 149:13 150:1 152:17,24 153:21 154:22,24 155:18 157:4,5 158:15 159:8 <b>thankful</b> 42:3 <b>Thanks</b> 41:11 77:16 133:13 <b>theme</b> 12:9 <b>thin</b> 45:3 <b>thing</b> 13:20 23:11
<b>take</b> 6:11 12:9 14:25 34:11 35:20 40:16, 17 42:6 54:24 59:25 82:8 98:22 109:22 124:23 130:5 131:5 141:20 150:16 159:10 <b>taken</b> 13:5 32:15 72:13 <b>takes</b> 62:8 134:12 <b>taking</b> 56:24 106:11 127:3,10 133:23 148:4 151:21 <b>talk</b> 23:18 34:23 47:5 89:18, 21 96:22 126:2 134:9 135:12,19 144:10 147:22 <b>talked</b> 12:5 43:24 89:17 139:6 156:5 <b>talking</b> 31:13 89:19 126:10 131:24,25 132:7 143:10 146:14,24 156:11			

34:19 44:9	82:15,19	<b>thinner</b>	<b>tied</b>
68:6 75:25	85:22 88:25	69:15	100:25
93:6 112:23	91:22 92:6	<b>third</b>	<b>tier</b>
120:25 121:4	93:2 99:22	5:4 8:22	146:2,7,10
122:6 131:8	100:23	16:10 52:14	147:4
134:24	101:25 103:8	65:22	<b>Tiffany</b>
135:17 139:5	104:6 107:15	<b>thorough</b>	76:14
150:3	108:4 112:9	157:7	<b>tight</b>
<b>things</b>	113:17,24	<b>thought</b>	105:10
7:10 9:5	114:19 116:5	10:11 13:3	<b>tighter</b>
20:7 24:18	117:6,14,23	21:2 25:12	50:5
42:7 63:20	118:4,5,8	35:19 39:1	<b>time</b>
64:24 65:7,8	119:3,14	73:17 76:4	4:21 5:23
67:13 68:7,	120:10,17,18	85:20 104:7	7:8,18 8:1
14 70:21	121:9,15,18,	133:11 136:7	9:1,24 11:8,
75:13 76:23	21 122:4,25	146:23	23 15:17
82:20 106:7	123:7,9,17,	<b>thoughtful</b>	20:24 22:9,
111:21	19 124:2	39:24	11 25:2 30:9
115:13	125:24	<b>thoughtfully</b>	36:1,6,13,19
123:11	126:3,19,24	38:5	42:20 54:16
125:10	127:14,21	<b>thousand</b>	62:13 64:18
126:21	128:6,11,18,	120:4	75:10 76:1
133:21 135:1	23 129:5,12,	<b>three</b>	79:21 83:20
136:7 145:19	19,22 130:2,	16:4 49:1,23	94:1 97:17
<b>think</b>	7 131:14	52:6,16	102:23 107:4
8:12 9:19	132:10,11	54:12 57:11	108:12
10:21 11:7	133:10	71:20 88:18	113:19,25
13:8 14:2	134:15,16	92:1 94:25	114:10,22
15:5,7 19:19	135:1,9,24	95:5 124:8	121:3 122:5
20:21 21:2	136:3,10,18,	127:23 128:4	124:13
28:10 31:20	23,25 138:14	144:17 156:1	127:3,10
33:18 34:12,	141:14	<b>three-story</b>	130:5 136:2,
18 36:16	143:3,7	129:2	4 137:19
37:3,17	144:25 145:1	<b>three-wide</b>	<b>timer</b>
38:9,15,22	147:17 148:5	52:7	20:4
39:11 40:9	150:3,6	<b>thriving</b>	<b>times</b>
42:1 45:7,9,	151:13	64:17	49:23 52:16
15 46:13	152:11,14	<b>throw</b>	54:11,12
53:11 58:19	153:8,11,25	135:18	63:25 82:2
59:22 61:24	154:2,9	<b>throwing</b>	120:7 124:9
62:18 64:14	155:24	134:25	<b>Timothy</b>
67:5,21	157:6,8,9,	<b>thrown</b>	73:9,11
68:8,24	14,15 158:16	66:4	<b>tires</b>
69:2,16	159:10	<b>thunder</b>	56:22
70:16 71:5,8	<b>thinking</b>	38:25	<b>TLC</b>
74:22 75:3,	117:10,17	<b>Thursday</b>	78:21
12,13,16	132:14	70:15	<b>today</b>
80:13 81:10	153:10		

6:23 17:7 29:5,14,16 31:5 32:20 59:17 60:13 64:7 68:17 73:20 78:15 79:2,9 84:5 86:18 89:15, 18 94:2 105:1 157:9 <b>today's</b> 34:5 <b>told</b> 45:20 151:13 <b>tolerating</b> 21:21 <b>tomorrow</b> 154:20 <b>tone</b> 106:23 <b>top</b> 16:24 17:1,2 33:4,5,9 110:6,12,14 146:9,10,24 <b>topic</b> 41:25 <b>total</b> 4:7 54:11 62:9 91:10 <b>totally</b> 39:9 <b>touch</b> 37:14 127:16 131:24 <b>touching</b> 127:18 <b>toughest</b> 37:20 <b>tourists</b> 132:5 <b>tours</b> 76:15 <b>tower</b> 5:1 12:8,10 18:22,25 19:17,22	23:9 30:16 38:17 42:20, 25 44:2 45:2 48:20 49:11, 14,23 50:22 52:7 53:9 66:22 68:3 69:16 70:4 72:10,16 76:7 77:11 89:24 90:1, 2,6 91:12 95:8,9,12 96:4 100:9, 15,18 101:1, 3,20,21 102:1,4,10, 11,16,17 104:21 105:21 112:4 118:22 120:23 121:1 122:10 127:25 128:20 138:23 <b>tower's</b> 61:20 <b>towers</b> 43:11 84:24 <b>Townhouse</b> 60:3,8,17, 19,25 61:3, 18 62:22 109:23 110:14,18 111:3 <b>Townhouse-</b> <b>arriving</b> 61:12 <b>track</b> 72:21 136:25 <b>traditional</b> 104:12 <b>traditional-</b> <b>type</b> 104:17	<b>traf-</b> 139:9 <b>traffic</b> 7:2 26:7,9, 21 27:2,4,13 31:2,8 55:9 56:18 59:18 62:10 82:25 93:11,18 109:4,18 118:10 139:8,9 <b>transformed</b> 37:23 <b>transitioned</b> 48:1 <b>transportatio</b> <b>n</b> 7:1 139:24, 25 140:1,4 151:15 <b>trash</b> 60:2 63:3,5 <b>travel</b> 28:17 60:23 61:4,5,11,24 62:23 <b>traveling</b> 36:1 <b>treatment</b> 102:13 <b>treatments</b> 102:17 156:10 <b>tree</b> 63:22 <b>trees</b> 32:19 63:11, 13,16 64:10, 12 <b>tremendous</b> 127:15 <b>triangular</b> 8:16 9:21 45:12 51:8 <b>trim</b> 12:4	<b>tripartite</b> 100:8 101:14 <b>trips</b> 27:6,8 28:22 <b>tropical</b> 110:16 <b>truck</b> 24:4 60:20, 22 61:4,10, 23 62:2,4,8, 9,17,23 125:16 <b>trucks</b> 56:9,11,22 63:25 87:25 125:12,13 <b>true</b> 76:20 107:16,17 <b>trust</b> 75:3 <b>truth</b> 20:11,12 71:16,17 73:12,13 74:13,14 77:19,20 79:16 90:25 91:1 <b>try</b> 6:1 7:24 23:1 47:17 62:5 63:8 68:20 92:24 137:8 <b>trying</b> 7:18 24:4 32:25 37:20 53:3 57:17 61:16 84:19 88:5 123:25 130:8 135:3 136:24 139:3 140:11 <b>turn</b> 7:6,11 10:18 31:9 56:19, 21 67:14
--	---	--	---

124:23	<b>unable</b>	<b>University</b>	<b>usual</b>
<b>turned</b>	127:7	40:13,14,18	154:15
84:3 132:4	<b>unaccounted</b>	94:10,12	<b>utilities</b>
<b>tweaks</b>	55:1	<b>unload</b>	68:4
21:22	<b>unanimous</b>	125:14	<b>utilized</b>
<b>two</b>	81:11	<b>unloading</b>	96:5
4:6,7,8 5:2	<b>unanimously</b>	30:18,21	<b>utilizes</b>
7:22 8:18	73:25 81:8	<b>unparalleled</b>	97:23
9:7 12:21	82:11	96:6	
14:1,2 15:19	<b>unbiased</b>	<b>unravel</b>	<hr/> v <hr/>
17:24 19:9	35:8	153:2,9,18	
20:5 22:21	<b>unconstitutio</b>	<b>unusual</b>	<b>valet</b>
25:4 45:17	<b>nal</b>	19:20 20:22	61:19 107:21
55:6,17,18	81:17	<b>upgrade</b>	<b>valets</b>
56:1,4 62:9	<b>underground</b>	111:17	119:21
76:3,15 78:6	107:20	<b>upgraded</b>	<b>value</b>
86:9 88:18	<b>understand</b>	111:16	80:2
112:13	21:12 85:5	<b>uphold</b>	<b>van</b>
114:10	114:8 118:23	42:9	62:23
125:13	132:21 139:3	<b>upholding</b>	<b>vari-</b>
129:11	153:24	47:18	137:16
144:17	154:10	<b>UPL</b>	<b>variance</b>
148:24	<b>understanding</b>	45:6	113:25
<b>two-page</b>	144:13	<b>upper</b>	115:11
68:23	<b>understands</b>	49:17 52:20	<b>variances</b>
<b>two-palm-tree</b>	154:2	140:23	6:7 113:20
63:19	<b>understood</b>	143:11,12,	116:11,13
<b>two-story</b>	7:17	13,15 145:8,	<b>various</b>
85:17	<b>undertaken</b>	10	36:11
<b>two-tower</b>	97:21	<b>upwards</b>	<b>vase</b>
156:19,21	<b>undulating</b>	115:25	101:19
<b>type</b>	98:24 127:8	<b>urban</b>	<b>Vegas</b>
99:1 140:5	<b>unfair</b>	47:25 80:1	117:11
<b>typical</b>	135:1	104:14	<b>vehicle</b>
21:11 27:23	<b>UNIDENTIFIED</b>	<b>urbanism</b>	27:23,24
105:11 156:6	147:13	8:2 80:6	28:4,14
<b>typically</b>	150:19	104:17	61:1,12
106:14	<b>unique</b>	105:10	<b>vehicles</b>
	42:10 105:17	<b>urge</b>	26:24 27:17
<hr/> U <hr/>	<b>unit</b>	77:11 91:14	28:7 29:17
<b>U-TURN</b>	88:17 112:12	<b>usable</b>	62:11,21,22
62:24 125:1	<b>unite</b>	134:3	108:24
<b>Uber</b>	101:7	<b>usage</b>	118:16
109:2	<b>units</b>	30:25	<b>verbal</b>
<b>ultimately</b>	29:4 48:5	<b>users</b>	153:7 154:2
79:3	67:23 72:11	76:21	<b>Versace</b>
	88:17 112:17		84:12 85:11

<b>versions</b> 75:14	85:18,20 121:3 154:13	<b>voting</b> 153:6 154:7	<b>wannabe</b> 126:21
<b>vertical</b> 98:25 100:8 101:15,23	<b>violation</b> 153:17	<b>vu</b> 47:16	<b>want</b> 5:16,21 6:5 13:20 18:8, 13 20:6,15 22:9 23:19 27:1,11 34:23 37:1 41:7 42:6 43:18 47:11, 16 55:7,9, 10,11 64:17 67:12 68:9 70:2,7,10 73:16 78:14, 25 79:22 82:1 85:9,19 88:11 89:1 103:4,5 106:23 108:15 109:4 119:1 121:7 127:1,3 128:9,24 129:8 131:23 132:24,25 144:2 145:18,23 150:16 154:14
<b>verticality</b> 101:20	<b>visibility</b> 128:14	<hr/> W <hr/>	<b>wanted</b> 13:21 23:19 44:24 48:15 58:11 68:14 79:9 83:5 127:16 129:10 154:24
<b>vertically</b> 101:7,11,14	<b>visible</b> 13:12 25:7,9 129:9 132:11	<b>waist-level</b> 129:7	<b>Washington</b> 116:24
<b>verticals</b> 13:20,24	<b>vision</b> 53:25 85:6, 22 122:21	<b>wait</b> 62:10 123:19 139:4 151:20	<b>watch</b> 61:21
<b>vestibule</b> 10:11	<b>visit</b> 34:9 130:22 132:6	<b>waiting</b> 30:22 71:9 77:1 92:11	<b>watched</b> 79:1 133:19
<b>vetted</b> 27:16	<b>visited</b> 35:14 127:5	<b>waiver</b> 113:24 114:2,17 115:2,3,8,9, 13,15 137:17	<b>watching</b> 73:20 106:12
<b>viable</b> 8:1	<b>visiting</b> 24:11 35:4	<b>waivers</b> 6:7 113:21 114:23 115:14 116:12,14	
<b>vibrancy</b> 130:9,13	<b>visitors</b> 85:13 119:18	<b>waiving</b> 114:6	
<b>Victor</b> 84:11	<b>visits</b> 35:11	<b>Waldorf</b> 127:25	
<b>video</b> 61:9,22	<b>visual</b> 49:16 98:15 101:19 131:14	<b>walk</b> 10:25 16:19 31:19 57:25 63:15 67:1 105:3 109:16,17	
<b>videos</b> 58:10,11 59:1 62:7 70:13	<b>vitae</b> 26:11	<b>walked</b> 12:24 76:3	
<b>view</b> 18:12 19:4 20:17 46:17 51:10,12,14 52:1,10,12, 14 60:18,25 65:14,19 69:7,8 78:12 88:19 90:13 104:5 137:11	<b>voice</b> 7:22 157:11	<b>walking</b> 16:6 17:4	
<b>views</b> 51:10 52:8, 16 135:11,12 149:17,19,20 157:13	<b>voluntarily</b> 82:22	<b>walkway</b> 52:21,25 54:4 154:14	
<b>villa</b> 15:2,12,23 48:20 50:21 52:23,24 53:1,8	<b>vote</b> 73:4 77:11, 13 122:1 137:9 141:10,18,20 150:24 151:22,23 152:14,20 155:25 157:16 158:16	<b>wall</b> 90:1 131:14	
	<b>voted</b> 73:24 122:2	<b>walls</b> 11:8 44:19 104:16	

<b>water</b> 10:23 18:19 103:25 104:1 116:17	<b>WEINSTEIN</b> 35:2 122:15 141:24 142:1,10,13, 16,22,25 143:3,24 145:2,5,8,12 152:3 159:2	<b>westbound- facing</b> 63:1	<b>Witkoff</b> 7:3 32:3 72:20,25 74:1
<b>waterside</b> 18:16		<b>western</b> 64:5 101:18	<b>Witkoffs</b> 21:20 78:25 80:11
<b>wavy</b> 13:25		<b>Whalen</b> 6:23 7:6,12, 13 9:1 14:19 15:19,22 18:11 20:5 32:6,22 85:15 93:9 96:8 103:1 140:17 142:5,8	<b>wonder</b> 122:8
<b>way</b> 10:6,12,20 11:5,7 13:15 14:25 15:4 16:7,10 21:20,23 24:12 30:10 31:6 33:7 37:14 38:9 39:1 46:1 50:13 53:17, 19 60:20 61:13,16 62:11 70:4 72:6 74:3 76:4,18,21, 25 78:21 82:9 100:7 103:15,17 105:5,6 116:9,20 123:5,11 124:12 127:23 142:23 143:6 144:1 146:6 153:3	<b>Weinstein- berman</b> 159:1	<b>Whalen's</b> 20:16	<b>wondered</b> 23:10 121:4
	<b>well- capitalized</b> 72:20	<b>white</b> 61:15	<b>wonderful</b> 10:16 11:16 43:17 73:5 103:10 104:8,17
	<b>well- documented</b> 130:10	<b>wide</b> 61:7 137:21	<b>wondering</b> 25:11 111:23
	<b>well-knitted</b> 39:24	<b>widen</b> 134:2	<b>words</b> 87:15
	<b>well-lit</b> 109:20	<b>wider</b> 52:16 57:10	<b>work</b> 7:25 10:12 17:19 21:15 24:22 37:8 55:7,8,10,12 56:9,13 57:1 66:13,14 67:17,18,19 68:9,10 70:4 74:24 84:2 95:19,20 99:13 111:5 112:14 125:8 134:4 135:4, 6 149:7 153:10 154:17
	<b>well-planned</b> 80:18	<b>width</b> 18:3,25 49:24 57:10 121:24	<b>worked</b> 7:24 8:11 13:3 20:20 37:11 122:12 145:6 153:16 157:2
	<b>well-shaded</b> 127:11	<b>wife</b> 59:12	<b>working</b> 4:21 5:24 8:12 40:25 59:11 89:13 94:7 110:2,3
	<b>well-thought- out</b> 87:2	<b>window</b> 101:23	
	<b>went</b> 23:24 35:18 37:8 44:13 49:1 55:24 124:7 130:22 136:20 143:18 156:21	<b>windows</b> 5:7 12:2,4,8 18:6 19:5,14 98:24 101:12,16 127:8 128:15	
<b>ways</b> 16:4 82:20	<b>west</b> 14:14 16:21 30:15 49:4 60:18 121:22 140:16,17 149:6,15	<b>wing</b> 9:11,12 95:3 100:16	
<b>weddings</b> 40:5		<b>wise</b> 106:25	
<b>wedge</b> 50:4 57:18		<b>WITCROFT</b> 31:11	
<b>wedge-type</b> 69:10	<b>westbound</b> 60:22 61:5, 11,24		
<b>week</b> 34:11 35:20 68:19			
<b>weekend</b> 34:10			

154:18 159:9 <b>works</b> 66:9 110:3 <b>world</b> 78:24 84:6 88:10 104:19 156:14 <b>worried</b> 153:1 <b>worse</b> 68:13 123:11 <b>worthy</b> 138:6 <b>wrap</b> 18:9 <b>wrapping</b> 18:15 67:12 69:21 <b>writing</b> 48:13 <b>wrong</b> 34:19 60:20, 23 106:21 <b>wrongs</b> 86:9 <b>Wyn</b> 39:16 75:9 77:25 130:2	91:10 94:6, 13 105:8 124:15 127:13 <b>yellow</b> 45:3 <b>yesterday</b> 16:18,20 22:20 81:20 <b>York</b> 21:4 40:25 41:4 84:24 <b>young</b> 40:21 <b>Yup</b> 18:11	
<hr/> <b>Y</b> <hr/>		
<b>yeah</b> 32:24 34:7, 24 142:10 143:3,24 144:2 156:1 <b>year</b> 21:6,7 120:8 <b>years</b> 22:2 37:10 39:6,7,22 40:2,7,20,22 59:10,12,16 63:12,18 64:1,9 75:6 78:6 83:24 86:21 88:3		
<hr/> <b>Z</b> <hr/>		
	<b>zone</b> 60:9 61:1,2 106:1,3 <b>zones</b> 64:4 76:23 <b>Zoom</b> 36:20 71:10, 13 79:13 81:1 87:11 90:20	