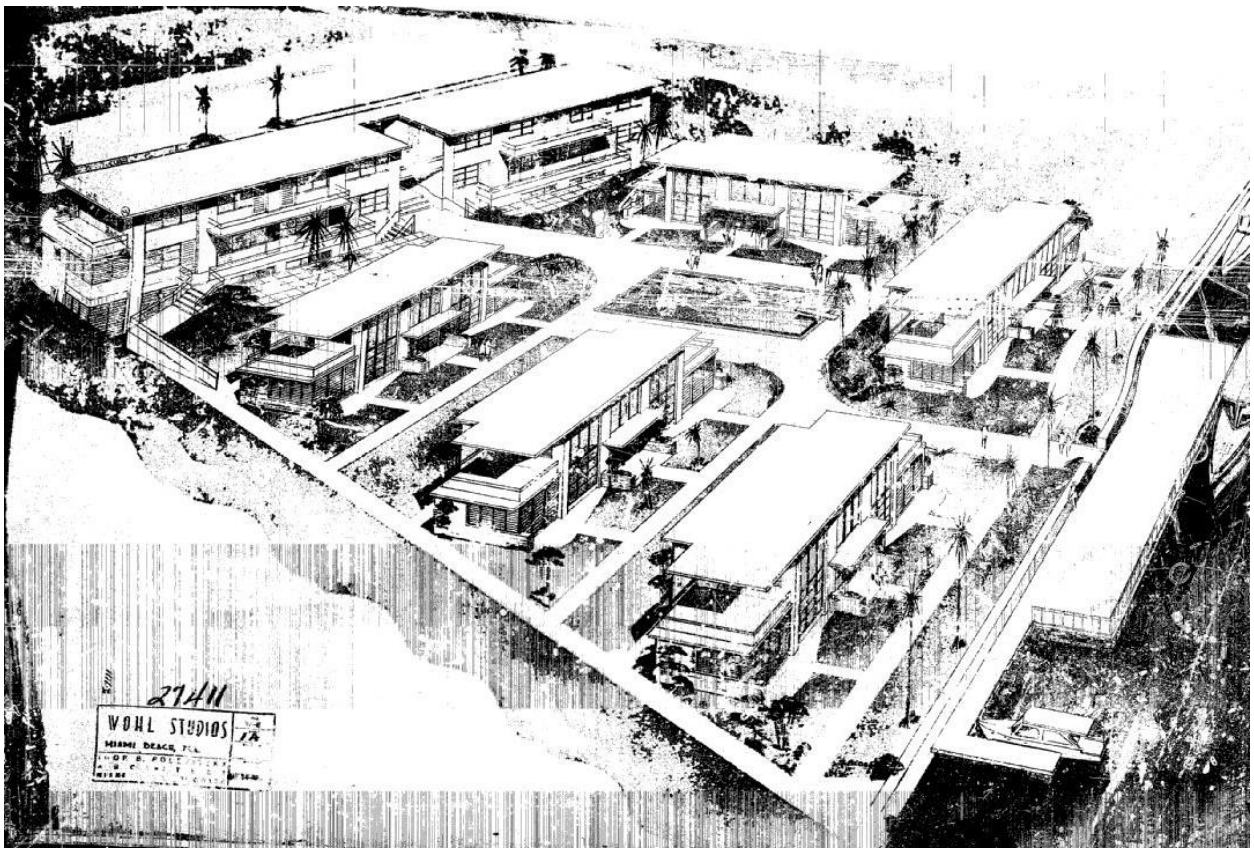
NORMANDY ISLES

HISTORIC DISTRICT

DESIGNATION REPORT



Rendering, Wohl Studios, 6865 Bay Drive
Constructed in 1948, Designed by Igor B. Polevitzky

PREPARED BY

CITY OF MIAMI BEACH PLANNING DEPARTMENT

OCTOBER 10, 2017

ADOPTED: JANUARY 17, 2018

CITY OF MIAMI BEACH

HISTORIC DISTRICT DESIGNATION REPORT

NORMANDY ISLES HISTORIC DISTRICT

PREPARED BY

City of Miami Beach Planning Department

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Daniel Veitia
Mark Meland
Nick Gelpi

CITY OF MIAMI BEACH PLANNING DEPARTMENT

AUTHORS

Debbie Tackett, Chief of Historic Preservation
Jake Seiberling, Principal Planner

EDITORS

Thomas R. Mooney, AICP, Director
Debbie Tackett, Chief of Historic Preservation
Jake Seiberling, Principal Planner

REPORT DESIGN AND PRODUCTION

Debbie Tackett, Chief of Historic Preservation
Jake Seiberling, Principal Planner
Francisco Arbalaez, Senior Planner

CITY OF MIAMI BEACH

HISTORIC DISTRICT DESIGNATION REPORT

NORMANDY ISLES HISTORIC DISTRICT

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I. REQUEST

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

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

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

On October 11, 2016, the Historic Preservation Board reviewed a Preliminary Evaluation and Recommendation Report relative to the possible designation of the North Shore Historic District and directed staff to prepare a Formal Designation Report for the North Shore Local Historic District, with boundaries as recommend in the draft North Beach Master Plan.

Pursuant to Section 118-591 of the City Code, The City Commission was advised of the action of the Historic Preservation Board via LTC, and as part of a progress report on the demolition moratorium, presented at the October 19, 2016 City Commission meeting.

On December 5, 2016, the Mayor and City Commission discussed the proposed Normandy Isles Historic District and took no action to modify the boundaries as recommended by the Historic Preservation Board.

On October 10, 2017, the Historic Preservation Board reviewed an historic designation report for the proposed Normandy Isles Local Historic District, consistent with the boundaries as modified by the City Commission on December 5, 2016 **(MAP 1)**.

On November 21, 2017, the Planning Board reviewed the designation report and unanimously approved a motion (7 to 0) to recommend approval of the designation of the proposed Normandy Isles Historic District.

On December 13, 2017, the Mayor and City Commission unanimously approved the designation (7 to 0) of the Normandy Isles Historic District on first reading public hearing and scheduled the second reading public hearing for January 17, 2018.

On January 17, 2018, the Mayor and City Commission adopted the designation (7 to 0) of the Normandy Isles Historic District on second reading public hearing.

II. DESIGNATION PROCESS

The process of historic designation is delineated in Sections 118-591 through 118-593 in Subpart B of the Land Development Regulations of the City Code (Chapter 118, Article X, Division 4). An outline of this process is delineated below.

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

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

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

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

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

Step Four: The City Commission is notified of the Board's decision and the initial boundaries proposed for designation. Within 60 days of the vote of the Historic Preservation Board to direct the Planning Department to prepare a designation report, the City Commission may, by a five-sevenths vote, deny or modify the proposed request for designation.

Step Five: The designation report is presented to the Historic Preservation Board at a public hearing. If the Board determines that the proposed site or district satisfies the requirements for designation as set forth in the Land Development Regulations of the City Code, the Board transmits a recommendation in favor of designation to the Planning Board and City Commission.

Step Six: The Planning Board will hold a public hearing on the proposed designation, and shall consider the proposed historic designation as an amendment to the Land

Development Regulations of the City Code and, subsequently, transmit its recommendation to the City Commission.

Step Seven: The City Commission may adopt an amendment to the Land Development Regulations of the City Code by a five-sevenths majority vote, which thereby designates the Historic Preservation Site or Historic District after one (1) public hearing for a parcel of land less than ten (10) contiguous acres or after two (2) public hearings for a parcel of land that is more than ten (10) contiguous acres.

III. RELATION TO ORDINANCE CRITERIA

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

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

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

      (2) Association with the lives of persons significant in the city's past history;

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

      (4) Possesses high artistic values;

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

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

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

      (8) Consist of a geographically definable area that possesses a significant concentration of sites, buildings or structures united by historically

significant past events or aesthetically by plan or physical development, whose components may lack individual distinction.

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

2. The proposed Normandy Isles Historic District is eligible for historic designation as it complies with the criteria as specified in Section 118-592 in the Land Development Regulations of the City Code outlined above.

Staff finds that the properties listed as contributing within the proposed Normandy Isles Historic District possess integrity of location, design, setting, materials, workmanship, feeling or association for the following reasons:

The Planning Department has surveyed the 118 buildings located within the boundaries of the proposed Normandy Isles Historic District and has found that 105 of these buildings satisfy the requirements of Section 118-593(a) of the Land Development Regulations of the City Code. The contributing buildings, which possess integrity of their original location, are mainly examples of modest Post-World War II tourist hotels and apartment buildings that constitute a distinctive built environment of resort architecture. The proposed Normandy Isles Historic District owes much of its character to its unique plan inspired by the City Beautiful Movement and the repetition of similar building types and styles within a compact space. The contributing buildings exhibit distinct local adaptations that have become recognized as "Miami Modernism" (MiMo). The largely multi-residential development grew up mainly after World War II, and its planning was largely designed around garden oriented apartment buildings emphasizing the simple modern architectural motifs of mid-century America.

(a) Further, staff finds the proposed historic district to be eligible for historic designation and in conformance with the designation criteria for the following reasons:

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

The majority of contributing properties within the possible historic district directly reflect the turn of events in America following World War II. Unprecedented development followed the American success in WWII when new resort hotels and residential resort architecture were contemplated. Development during this time was on a scale never before seen in South

Florida. This event redefined the evolution of resort architecture in Miami Beach and Florida.

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

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

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

As the district urbanized, it developed an architectural character calibrated to its resort identity, its modest means and its speculative planning. A characteristic of the Normandy Isles Historic District is that many buildings feature courtyards and facade features oriented toward the water or golf course, as well as the street. The buildings were adapted to the local environment conditions with patios, surrounding gardens, porches, loggias, flat roofs with broad overhanging eaves and exterior staircases and catwalks.

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

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

The properties located within the proposed local historic district are located within the Normandy Isles Historic District which was listed on the National Register of Historic Places on November 12, 2008.

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

Approximately 89% of the 118 buildings located within the proposed Normandy Isles Historic District have been found to possess architectural and historical significance.

3. The historic preservation board shall consider if the historic buildings, historic structures, historic improvements, historic landscape features, historic interiors (architecturally significant public portions only), historic sites, or historic districts comply with the sea level rise and resiliency review criteria in Chapter 133, Article II, as applicable, pursuant to Section 118-592.

(a) Criteria for ordinances, resolutions, or recommendations:

(1) Whether the proposal affects an area that is vulnerable to the impacts of sea level rise, pursuant to adopted projections.

[ESTIMATED from LIDAR and 1995 Partial Building Records] The northern portion of the proposed Normandy Isles Historic District has an average crown of road elevation of approximately 3.3 NAVD (4.86 NGVD) and the southern portion has an average crown of road elevation of approximately 3.0 NAVD (4.56 NGVD). Both areas of the proposed historic district have an average crown of road that appears to be below the future crown of road 3.7 NAVD (5.26 NGVD).

At Mean High Water, Sea Level Rise is projected to be (NGVD Elevations):

- 2.31 to 2.64 by 2030 (near-term)
- 2.98 to 3.98 by 2060 (mid-term)
- 4.39 to 6.89 by 2100 (long-term)

(2) Whether the proposal will increase the resiliency of the City with respect to sea level rise.

The proposal complements near-term efforts to increase the resiliency of the City with respect to sea-level rise. Reevaluation may be necessary in the future for mid and long-term effects (year 2060 and beyond).

(3) Whether the proposal is compatible with the City's sea level rise mitigation and resiliency efforts.

The proposal is compatible with the City's near-term efforts to increase the resiliency of the City with respect to sea-level rise.

IV. DESCRIPTION OF BOUNDARIES

The proposed local historic district is generally bounded by the southern lot line of the properties on the south side of Marseille Drive and the property located at 1133 Normandy Drive to the south, Ray Street and Rue Notre Dame to the west, the Normandy Shores Golf Course and South Shore Drive on the north and North Shore Drive and Bay Drive on the east. The southern portion of the possible historic district is generally bounded by Biscayne Bay on the south, Rue Versailles and Bay Drive on the west, the northern lot line of the properties on the north side of Bay Drive and 71st Street on the north and Indian Creek and Biscayne Bay on the east. **(MAP 1)**

V. PRESENT OWNERS

The property located within the boundaries of the proposed historic district is held by multiple owners.

VI. PRESENT USE

The current use within the boundaries of the proposed historic district is primarily multi-family residential.

VII. PRESENT ZONING

The established zoning districts within the boundaries of proposed historic district are as follows:

RM-1 Residential Multifamily, Low Intensity
RM-2 Residential Multifamily, Medium Intensity
CD-2 Commercial, Low Intensity
RO Residential Office

Please refer to the zoning map for more detailed information. **(MAP 2)**

VIII. HISTORICAL BACKGROUND

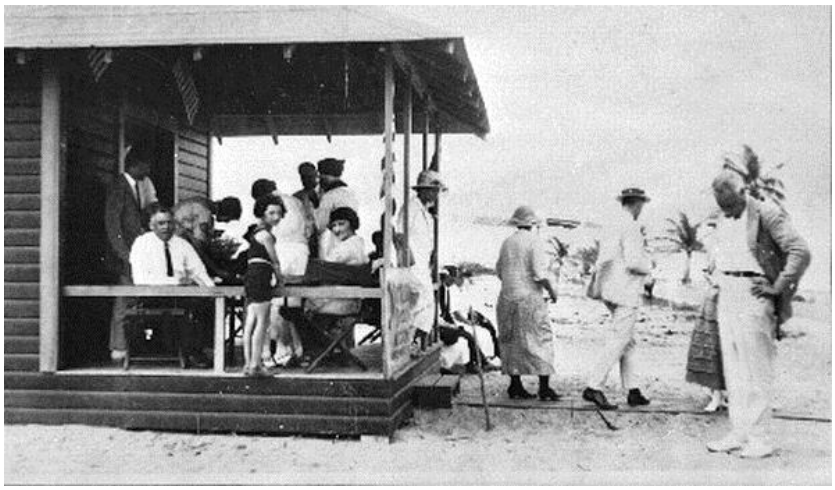


FIGURE 1 1924 photograph of the Normandy Beach Sales Office. The little girl is Clemence Levy; seated to her right is Rose Levy, her mother.

In 1925, Henri and Rose Levy, with partners Reuben and Ethel Gryzmish, completed the oceanfront development of North Beach with the Normandy Beach South Subdivision, which lay between the Atlantic Heights and Harding Townsite subdivisions. Levy, a native of Hochfelden (Alsace) who immigrated to America in 1900 and settled in Cincinnati, had moved to Miami Beach in 1922. [1] Levy purchased the land from Carl Fisher in 1923, and developed a partnership with Reuben Gryzmish and his brother Mortimer, tobacconists from Boston. The Levys and Gryzmishes planned Normandy Beach South to center on 71st Street, which was established as a future east-west corridor to the mainland and consequently the axis of a key urban center of commercial development. The developers marked the eastern end of 71st Street, at Collins Avenue, with a whimsical gate rendered in stone and stucco and spanning the road. [2]

Much of the land that would be Normandy Isles was initially under water. For over two years, huge dredges operating 24 hours a day pumped up the bay bottom to create Normandy Isle from the south parcel. Barracks were built for the imported workers, many from the Bahamas. Plants, mostly palms, were imported from the Caribbean and stocked in a nursery for use in landscaping. Henri and Rose Levy designed the fountain, streets, lighting, sidewalks, arched entrance gate at the east, pavilion at the west entrance, and an extensive plant nursery on Normandy Isle. They were clearly inspired by the City Beautiful Movement of the time, as well as Henri's memories of France. A comparison of several French town plans shows that Miami Beach's Normandy Isle most closely resembles the seaside town of Granville, one of Henri Levy's favorite places. [3]

In 1925, Henri Levy's Normandy Beach Properties Corporation began development of the Normandy Isles. Originally named Meade-Warner Island, the tract comprised 450 acres on two natural mangrove islands in Biscayne Bay, directly west of Levy's Normandy Beach South subdivision. The Isle of Normandy, the southernmost of the two islands, required two years to clear land, construct seawalls and dredge. Levy's third project and greatest challenge was Normandy Isle, on a natural (though swampy) land mass in Biscayne Bay, directly west of

1 "North Beach Resort District Designation Report" (Miami Beach: City of Miami Beach Planning Department, Design Preservation & Neighborhood Planning Division) 2003. p. 23.
2 Carolyn Klesper, "90 Years of North Beach," p. 5.
3 "Normandy Isles National Register Nomination" (Miami Beach: City of Miami Beach Planning Department) 2008 p.8..

Normandy Beach South. The two were connected by 71st Street, and at one point the entrance was graced with a grand archway announcing the name of the development. [4]

Figure 2 1924 aerial photograph looking south.

On the bay side of Miami Beach, a real estate syndicate composed of several members, among them the Gryzmich brothers and Henri Levy, bought a mangrove patch named Mead Island from A.P. Warner and the Mead brothers for $250,000, renamed it South Island and began its development. Just above South Island was another mangrove patch called North Island. The syndicate originally planned to name the development's streets after persons. But the Dade County Commission, which had control of street names, rejected the idea, and the developers decided to name the streets after French towns and provinces. Included in the new naming was a change of the island's name from South Island to Normandy Isle. In 1925, the first construction, comprising four apartment buildings and a fountain, was undertaken at the east end of the island. The Vendome (Normandy) fountain still stands today but the apartment buildings did not survive the devastating hurricane of 1926. Nonetheless, from the mid-1930s through the 1950s, numerous multifamily had been constructed throughout the island. Many of these lined the northernmost waterfront streets given evocative French names like Calais and Marseille drives. The north Island remained only partially developed until 1939, when the City of Miami Beach bought the northern portion of it to create the Normandy Shores Municipal Golf Course. [5]

The picturesque, gracefully curving and tree-lined parkways and ample waterfront lots contrasted with the engineer's grid that characterizes most of the North Shore development to the east. Bay Drive, which partly encircled Normandy Island, was a 70-foot boulevard. In a strategy reminiscent of Fisher and perhaps inspired by Schultze & Weaver's contemporary but un-built

4 Carolyn Klesper, "90 Years of North Beach," p. 5.
5 Kleinberg, p. 94.

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

Figure 3 1926 photograph of the Vendome (Normandy) fountain.

Levy then worked on realizing his dream of connecting his Miami Beach properties to the mainland with a causeway across Biscayne Bay linking North Beach to mainland Miami's growing northern subdivisions, as well as Hialeah Park racetrack, which lay directly to the west. The two existing connections were the Venetian Causeway, which was too low for boats to pass under, and the County Causeway at 5th Street, which was so narrow it had one-way traffic, that was reversed every hour. The Miami Beach City Council endorsed the causeway project in December 1925, making it possible to proceed with preliminary work. Initial plans were prepared by an engineer named Lassiter to sell the idea of the 79th Street Causeway to the U.S. government through the Corps of Engineers. [6]

When completed in 1929 after an arduous and expensive construction, the Everglades Avenue Causeway was not only a much needed new automotive link across Biscayne Bay, with the County Causeway farther south, It is called the 79th Street Causeway for its western connection in Miami; at its eastern end it connects to 71st Street on Normandy Isle and Miami Beach. The causeway was dependent for a part of its length on the divided parkway system called the North

6 "Normandy Isles National Register Nomination" (Miami Beach: City of Miami Beach Planning Department) 2008 p.8.

and South Everglades Concourses (later renamed 71st Street and Normandy Drive) that bisected the Isle of Normandy. The two roads met at 71st Street at Vendome Plaza, whose triangular layout formed the commercial and civic center of the area. At the center of Vendome Plaza was the Vendome fountain, a centerpiece of the island's civic arts program.

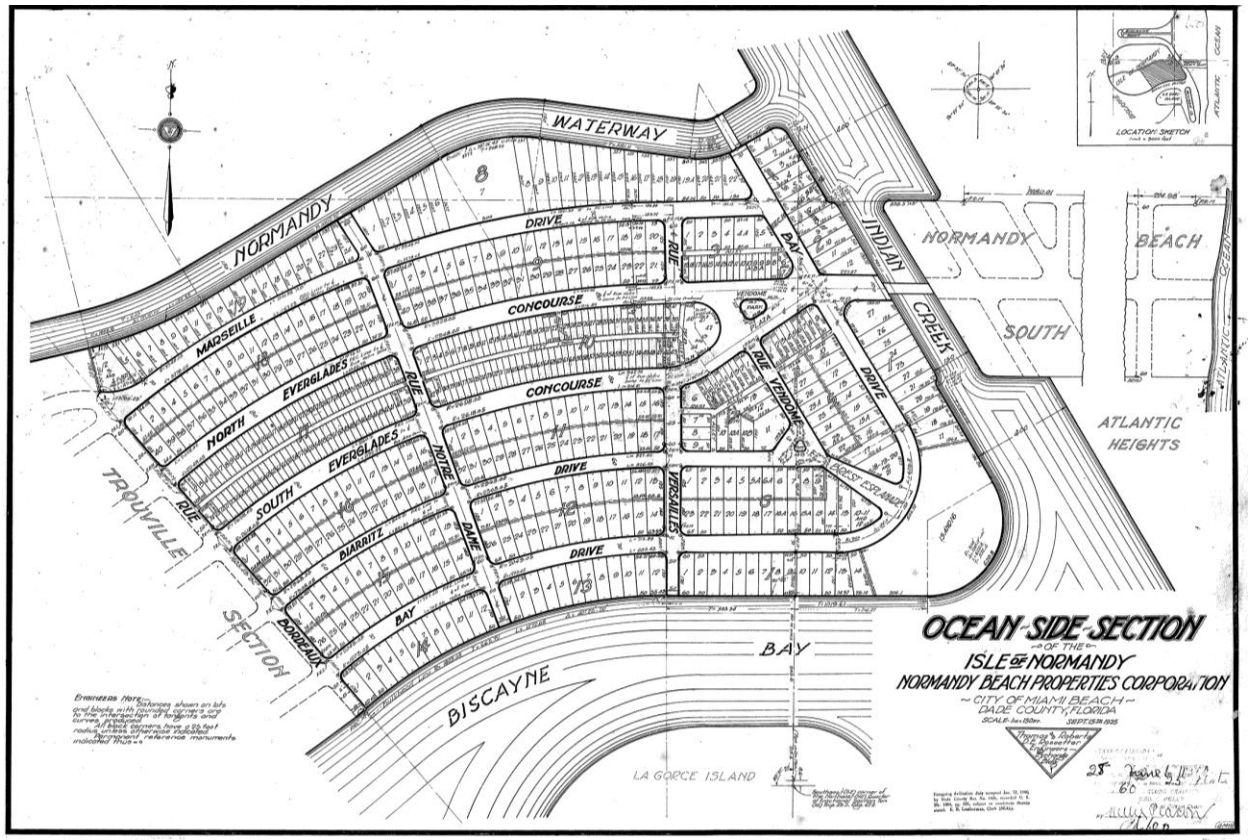


Figure 4 1925 plat of the Ocean Side Section of the Isle of Normandy.

The characteristics of the Normandy Isles neighborhood are derived from a confluence of planning ideals, housing trends and architectural styling distinctive to this area. First, the progressive planning of the district during the Florida Land Boom of the 1920's, primarily favoring the sale of small individual lots, set the speculative stage for the future development of the district by a large and varied group of owners. Second, as the district urbanized, new types of housing, not envisioned in the original planning, were tailored to the narrow lot structure of the city. These new types, multiplied in large numbers, produce a distinctive urban structure. Third, environmental adaptation and the need to distinguish buildings within a competitive environment led to a daring and unexpected expression of modern themes tailored to function in the hot and humid climate.[7]

Although conceived, planned and themed in the 1920's, and initially developed in the 1920's and 30's, the islands were largely urbanized in the postwar period. Within the proposed Normandy Isles Local Historic District, the scale and expression of buildings is largely consistent;

7 "Normandy Isles National Register Nomination" (Miami Beach: City of Miami Beach Planning Department) 2008 p.8.

a product of the fact that so the area was constructed in a compact period of time by a relatively small group of architects whose prodigious production literally gave shape to the district.

IX. ARCHITECTURAL BACKGROUND

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

350 South Shore Drive/Miami Beach 1954
A common building type in North Beach, the two-tier condo is unified by a strong facade frame comprised of decorative struts or parapet walkways, often convex as in this case, and often mixing two-toned, cladded and textured surfaces.

G.M. Fein + Morton Fellman Architect
Robin Hill Photographer

Figure 5 Excerpt from the 'Beyond the Box, Mid-Century Architecture in Miami and New York' Exhibition Catalog, 2002.

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

Post War Modern

The Post War Modern style of architecture in South Florida, which spans from approximately 1945 to the mid-1960s, is often interchangeably referred to as Miami Modern (MiMo) or Mid-Century Modern, the latter being a more nationally recognized term. Regardless of name, the historic design impact of this mid-20th century style can be seen today throughout South Florida and beyond. In order to better understand the Post War Modern or style of architecture, it is important to view this architectural movement in the context of the historical, political, social, economic, and technological changes that were taking place during this period worldwide, nationwide, and locally.

The United States emerged as a world power following World War II. After years of deprivation during the Great Depression and wartime, the end of the war brought a sense of joyful optimism to many Americans. The Baby Boom was the result of the eagerness to get this new generation underway, while the legislation of the G.I. Bill helped to provide education and prosperity for war veterans.

Miami Beach played a significant role as a training site and redistribution center for the U.S. Army-Air Forces during World War II. The immediate availability of the City as a training center in 1942 is credited with reducing the length of the war effort by six to eight months and saving the government $6 million in building costs.[8] After the war, many veterans who had trained as recruits in Miami Beach returned here to vacation or to make their home. This, in addition to the Cuban Revolution in 1959, which prompted an unprecedented mass immigration of Cubans to Miami, resulted in a need for housing, retail, and services to accommodate the different growing segments of the population increased.

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

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

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

North Shore was largely built up after World War II. Buildings emphasized horizontality, exhibiting flat roofs with broad overhanging eaves, echoed by the horizontal projections of the exterior corridors and anchored to the ground with long low planter boxes. Individual windows were grouped together with projecting concrete bands and contrasting textures to create bold patterns. Space-age design elements were employed in clustered pipe columns and angled roofs that resembled delta wings. Often two or more contrasting materials, such as stone, brick, mosaic tile or patterned stucco were used to create bold designs. In addition, decorative metal railings

8 "Army Life on Beach in Second Year," Miami Herald,, 19 February 1943..

and concrete screen block were often used to wrap around intimate garden patios which conveyed an architectural sensibility characteristic of the middleclass, tropical resort that flourished in the North Beach area.

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

Architects

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

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

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

Gilbert M. Fein (1920-2003) was from New York City and studied architecture at New York University. He served in the Army Corps of Engineers during World War II and settled in Miami Beach after the war. He designed hundreds of residential and commercial buildings in South Florida in the new Postwar style, becoming "one of the masters of Modernism." Most of Fein's

comfortably livable buildings are unassuming and not prominent landmarks, but some of the better-known are:

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

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

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

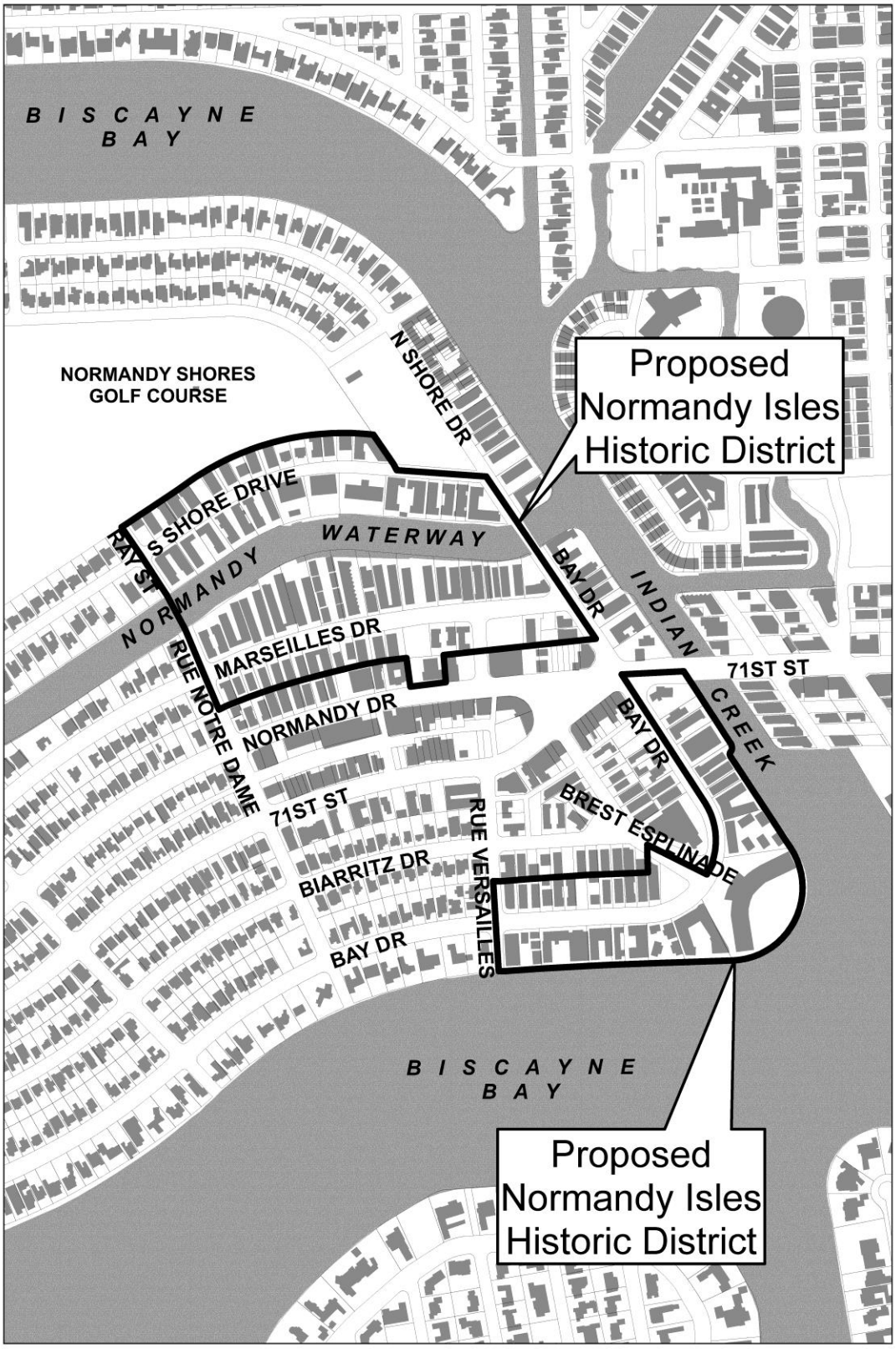
L. Murray Dixon (1901-1949), Lawrence Murray Dixon moved to Miami Beach in 1928 to start his own practice after having worked for the New York City architectural firm Schultze & Weaver. Together with Henry Hohauser, Dixon can be credited with "inventing" the Tropical Art Deco style of architecture which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

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

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

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

MAP 1: Proposed Normandy Isles Historic District Boundaries



MAP 2: Zoning Districts within the Proposed Normandy Isles Historic District Boundaries and Surrounding Areas.

X. PLANNING DEPARTMENT RECOMMENDATIONS

1. **Criteria for Designation:** The Planning Department finds the proposed Normandy Isles Historic District to be in compliance with the Criteria for Designation listed in Section 118-592 in the Land Development Regulations of the City Code.

2. **Site Boundaries:** The proposed local historic district is generally bounded by the southern lot line of the properties on the south side of Marseille Drive and the property located at 1133 Normandy Drive to the south, Ray Street and Rue Notre Dame to the west, the Normandy Shores Golf Course and South Shore Drive on the north and North Shore Drive and Bay Drive on the east. The southern portion of the possible historic district is generally bounded by Biscayne Bay on the south, Rue Versailles and Bay Drive on the west, the northern lot line of the properties on the north side of Bay Drive and 71st Street on the north and Indian Creek and Biscayne Bay on the east. **(MAP 1)**

3. **Areas Subject to Review:** The Planning Department recommends that the areas subject to review shall include all exterior building elevations and public interior spaces, site and landscape features, public open spaces and public rights-of-way, and all vacant or parking lots included within the boundaries of the proposed Normandy Isles Historic District. Regular maintenance of public utilities, drainage, and mechanical systems, sidewalks, and roadways shall not require a Certificate of Appropriateness.

4. **Review Guidelines:** The Planning Department recommends that a decision on an application for a Certificate of Appropriateness shall be based upon compatibility of the physical alteration or improvement with surrounding properties and where deemed applicable in substantial compliance with the following:

   a. The Secretary of the Interior's Standards for Rehabilitation and Guidelines for Rehabilitating Historic Buildings, as revised from time to time;

   b. Other guidelines/policies/plans adopted or approved by resolution or ordinance by the City Commission;

   c. All additional criteria as listed under Sections 118-564(b) and 118-564(c) in the Land Development Regulations of the City Code;

   d. City of Miami Beach Design Guidelines as adopted by the Joint Design Review/Historic Preservation Board on October 12, 1993, amended June 7, 1994, as may be revised from time to time.

XI. FIGURE INDEX

Figure 0: (Cover) City of Miami Beach Building Department, Records Section, "Wohl Studio", rendering, Microfilm permit number 27411.

Figure 1: State Archives of Florida, Florida Memory. "Sales office at first part of development by Henri Levy", Black & white photonegative, 1924. < https://www.floridamemory.com/items/show/135849>

Figure 2: State Archives of Florida, Florida Memory. "Aerial photograph of the Normandy Isles – Miami Beach, Florida", Black & white photoprint, 1924. < https://www.floridamemory.com/items/show/42169>

Figure 3: City of Miami Beach Archives, "Vendome Fountain", 1925.

Figure 4: City of Miami Beach Public Works Department, "Ocean Side Section of the Isle of Normandy", Plat book 25, Page 60.

Figure 5: Urban Arts Committee of Miami Beach and the Municipal Arts Society of New York. "Beyond the Box, Mid-Century Modern Architecture in Miami and New York" Exhibition Catalog, 2002, Page 17

XII. PROPERTIES LIST

Proposed Normandy Isles Historic District Properties List

Address			Year	Architect	Style	National Register Classification	Local Classification
900	BAY DR		1962	Fridstein and Fitch with M. Grossman	Post War Modern	Non Contributing	Contributing
910	BAY DR		1951	B. Robert Swartburg	Post War Modern	Contributing	Contributing
920	BAY DR	A	1941	W. E. Tschumy	Med Rev/Art Deco Transitional	Contributing	Contributing
920	BAY DR	B	1956	Gerard Pitt and W. C. Gorman	Post War Modern	Contributing	Contributing
920	BAY DR	C	1936	L. Murray Dixon	Streamline Moderne	Contributing	Contributing
920	BAY DR	D	1936	L. Murray Dixon	Streamline Moderne	Contributing	Contributing
925	BAY DR		1951	Gilbert M. Fein	Post War Modern	Contributing	Contributing
935	BAY DR		1956	Robert M. Nordin	Post War Modern	Contributing	Contributing
945	BAY DR		1946	Frank W. Woods	Post War Modern	Contributing	Contributing
946	BAY DR		1955	Gerard Pitt	Post War Modern	Contributing	Contributing
950	BAY DR		1941	Kiehnel & Elliott	Med Rev/Art Deco Transitional	Contributing	Contributing
955	BAY DR		1947	Frank W. Woods	Med Rev/Art Deco Transitional	Contributing	Contributing
960	BAY DR		1951	B. Robert Swartburg	Post War Modern	Contributing	Contributing
965	BAY DR		1947	Frank W. Woods	Med Rev/Art Deco Transitional	Contributing	Contributing
969	BAY DR	A	1937	T. Hunter Henderson	Med Rev/Art Deco Transitional	Contributing	Contributing
969	BAY DR	B	1942	Owner	Style not determined	Contributing	Non Contributing
987	BAY DR		1947	Henry Hohauser	Med Rev/Art Deco Transitional	Contributing	Contributing
993	BAY DR		1947	Henry Hohauser	Med Rev/Art Deco Transitional	Contributing	Contributing
1000	BAY DR		1957	Theodore Gottfried	Post War Modern	Contributing	Contributing
1001	BAY DR	A	1956	Maurice S. Weintraub	Post War Modern	Contributing	Contributing
1001	BAY DR	B	1958	Owner	Post War Modern	Contributing	Non Contributing
1006	BAY DR		1957	L. Murray Dixon	Style not determined	Contributing	Non Contributing
1007	BAY DR		1946	Frank W. Woods	Med Rev/Art Deco Transitional	Contributing	Contributing
1010	BAY DR		1938	Wahl Snyder	Post War Modern	Contributing	Non Contributing
1011	BAY DR		1946	Frank W. Woods	Med Rev/Art Deco Transitional	Contributing	Contributing
1018	BAY DR		1955	Theodore Gottfried	Style not determined	Contributing	Non Contributing
1021	BAY DR		1940	Harry O. Nelson	Streamline Moderne	Contributing	Contributing
1022	BAY DR	A	1948	Not listed	Style not determined	Contributing	Non Contributing
1022	BAY DR	B	1961	Theodore Gottfried	Post War Modern	Non Contributing	Non Contributing
6865	BAY DR	A	1948	Igor B. Polevitzky	Post War Modern	Contributing	Contributing

Address			Year	Architect	Style	National Register Classification	Local Classification
6865	BAY DR	B	1948	Igor B. Polevitzky	Post War Modern	Contributing	Contributing
6865	BAY DR	C	1948	Igor B. Polevitzky	Post War Modern	Contributing	Contributing
6865	BAY DR	D	1948	Igor B. Polevitzky	Post War Modern	Contributing	Contributing
6865	BAY DR	E	1948	Igor B. Polevitzky	Post War Modern	Contributing	Contributing
6865	BAY DR	F	1948	Igor B. Polevitzky	Post War Modern	Contributing	Contributing
6881	BAY DR		1948	B. Robert Swartburg	Post War Modern	Contributing	Contributing
6891	BAY DR		1940	Joseph J. DeBrita	Art Deco	Contributing	Contributing
6905	BAY DR		1959	Gerard Pitt	Post War Modern	Contributing	Contributing
6915	BAY DR		1936	Martin L. Hampton	Post War Modern	Contributing	Contributing
6937	BAY DR		1978	Moshe Cosicher	Style not determined	Non Contributing	Non Contributing
6941	BAY DR		1947	Martin L. Hampton	Post War Modern	Contributing	Contributing
7116	BAY DR		1940	Pfeiffer and Pitt	Med Rev/Art Deco Transitional	Contributing	Contributing
7124	BAY DR		1940	Pfeiffer and Pitt	Med Rev/Art Deco Transitional	Contributing	Contributing
7200	BAY DR		1946	Joseph J. DeBrita	Post War Modern	Contributing	Contributing
924	MARSEILLE DR		1926	I. G. Block	Mediterranean Revival	Contributing	Contributing
925	MARSEILLE DR	A	1950	August Swarz	Style not determined	Contributing	Contributing
935	MARSEILLE DR	B	1950	August Swarz	Style not determined	Contributing	Contributing
945	MARSEILLE DR	A	1949	Harry C. Schwebke	Med Rev/Art Deco Transitional	Contributing	Contributing
945	MARSEILLE DR	B	1949	Harry C. Schwebke	Med Rev/Art Deco Transitional	Contributing	Contributing
965	MARSEILLE DR		1951	Nathan A. Seiderman	Post War Modern	Contributing	Contributing
1101	MARSEILLE DR		1955	Gilbert M. Fein	Post War Modern	Contributing	Contributing
1120	MARSEILLE DR		1955	Gilbert M. Fein	Post War Modern	Contributing	Contributing
1125	MARSEILLE DR		1956	Gilbert M. Fein	Post War Modern	Contributing	Contributing
1130	MARSEILLE DR		1955	Gilbert M. Fein	Post War Modern	Contributing	Contributing
1135	MARSEILLE DR		1948	Gerard Pitt	Post War Modern	Contributing	Contributing
1145	MARSEILLE DR		1948	Gerard Pitt	Post War Modern	Contributing	Contributing
1158	MARSEILLE DR		1954	Gilbert M. Fein	Post War Modern	Contributing	Contributing
1165	MARSEILLE DR		1957	E. F. Hauser	Post War Modern	Contributing	Contributing
1168	MARSEILLE DR		1954	Gilbert M. Fein	Post War Modern	Contributing	Contributing
1175	MARSEILLE DR	A	1957	Robert M. Nordin	Post War Modern	Contributing	Contributing
1175	MARSEILLE DR	B	1957	Robert M. Nordin	Post War Modern	Contributing	Contributing
1176	MARSEILLE DR		1954	Gilbert M. Fein	Post War Modern	Contributing	Contributing
1185	MARSEILLE DR		1960	Maurice S. Weintraub	Post War Modern	Contributing	Contributing
1188	MARSEILLE DR		1954	Leonard H. Glasser	Post War Modern	Contributing	Contributing
1193	MARSEILLE DR		1945	John E. Petersen	Med Rev/Art Deco Transitional	Contributing	Contributing
1193	MARSEILLE DR		1945	John E. Petersen	Med Rev/Art Deco Transitional	Contributing	Contributing
1193	MARSEILLE DR		1945	John E. Petersen	Med Rev/Art Deco	Contributing	Contributing

Address			Year	Architect	Style	National Register Classification	Local Classification
					Transitional		
1193	MARSEILLE DR		1945	John E. Petersen	Med Rev/Art Deco Transitional	Contributing	Contributing
1198	MARSEILLE DR		1954	Leonard H. Glasser	Post War Modern	Contributing	Contributing
1200	MARSEILLE DR		1955	Gilbert M. Fein	Post War Modern	Contributing	Contributing
1207	MARSEILLE DR		1945	John E. Petersen	Med Rev/Art Deco Transitional	Contributing	Contributing
1207	MARSEILLE DR		1945	John E. Petersen	Med Rev/Art Deco Transitional	Contributing	Contributing
1207	MARSEILLE DR		1945	John E. Petersen	Med Rev/Art Deco Transitional	Contributing	Contributing
1207	MARSEILLE DR		1945	John E. Petersen	Med Rev/Art Deco Transitional	Contributing	Contributing
1211	MARSEILLE DR		1954	Gilbert M. Fein	Post War Modern	Contributing	Contributing
1219	MARSEILLE DR		1954	Gilbert M. Fein	Post War Modern	Contributing	Contributing
1220	MARSEILLE DR		1946	Frank W. Woods	Med Rev/Art Deco Transitional	Contributing	Contributing
1225	MARSEILLE DR		1956	Nathan A. Seiderman	Post War Modern	Contributing	Contributing
1228	MARSEILLE DR		1946	Frank W. Woods	Med Rev/Art Deco Transitional	Contributing	Contributing
1236	MARSEILLE DR		1946	Frank W. Woods	Med Rev/Art Deco Transitional	Contributing	Contributing
1239	MARSEILLE DR		1954	Henry Hohauser	Post War Modern	Contributing	Contributing
1247	MARSEILLE DR		1954	Henry Hohauser	Post War Modern	Contributing	Contributing
1248	MARSEILLE DR		1946	Frank W. Woods	Med Rev/Art Deco Transitional	Contributing	Contributing
1255	MARSEILLE DR		1955	Gilbert M. Fein	Post War Modern	Contributing	Contributing
1258	MARSEILLE DR		1946	Manfred M. Ungaro	Post War Modern	Contributing	Contributing
1268	MARSEILLE DR		1946	Manfred M. Ungaro	Post War Modern	Contributing	Contributing
1275	MARSEILLE DR	A	1948	Frank W. Woods	Med Rev/Art Deco Transitional	Contributing	Contributing
1285	MARSEILLE DR	B	1948	Frank W. Woods	Med Rev/Art Deco Transitional	Contributing	Contributing
1133	NORMANDY DR		1958	Frances R. Hoffman	Post War Modern	Contributing	Contributing
7155	RUE NOTRE DAME		1953	T. T. Tripp	Post War Modern	Contributing	Contributing
7130	RUE VERSAILLES		1940	W. Monroe Whitney	Med Rev/Art Deco Transitional	Contributing	Contributing
2	S SHORE DR		1953	Manfred M. Ungaro	Post War Modern	Contributing	Contributing
10	S SHORE DR		1951	Nathan A. Seiderman	Post War Modern	Contributing	Non Contributing
30	S SHORE DR		1950	August Swarz	Post War Modern	Contributing	Non Contributing
50	S SHORE DR		1951	Nathan A. Seiderman	Post War Modern	Contributing	Contributing
50	S SHORE DR		1951	Nathan A. Seiderman	Post War Modern	Contributing	Contributing
75	S SHORE DR		1958	Gilbert M. Fein	Post War Modern	Contributing	Contributing
80	S SHORE DR		1996	Daniel M. Zabowski	Style not determined	Non Contributing	Non Contributing
95	S SHORE DR		1954	R. K. Frese	Post War Modern	Contributing	Contributing

Address			Year	Architect	Style	National Register Classification	Local Classification
105	S SHORE DR		1954	Gerard Pitt	Post War Modern	Contributing	Contributing
110	S SHORE DR		1979	Not listed	Style not determined	Non Contributing	Non Contributing
117	S SHORE DR		1949	Gerard Pitt	Post War Modern	Contributing	Contributing
125	S SHORE DR		1947	W. E. Tschumy	Neoclassical Revival	Contributing	Contributing
130	S SHORE DR		1978	Not listed	Style not determined	Non Contributing	Non Contributing
135	S SHORE DR		1947	W. E. Tschumy	Neoclassical Revival	Contributing	Contributing
141	S SHORE DR		1953	Gilbert M. Fein	Post War Modern	Contributing	Contributing
145	S SHORE DR		1953	Gilbert M. Fein	Post War Modern	Contributing	Contributing
150	S SHORE DR		1951	J. F. Bradley	Post War Modern	Contributing	Contributing
157	S SHORE DR		1953	Leonard H. Glasser	Post War Modern	Contributing	Contributing
160	S SHORE DR		1952	H. G. Fink	Post War Modern	Contributing	Contributing
200	S SHORE DR		1953	Leonard H. Glasser	Post War Modern	Contributing	Contributing
250	S SHORE DR		1953	Leonard H. Glasser	Post War Modern	Contributing	Contributing
275	S SHORE DR		1953	Gilbert M. Fein	Post War Modern	Contributing	Contributing
301	S SHORE DR		1954	Gilbert M. Fein	Post War Modern	Contributing	Contributing
315	S SHORE DR	A	1951	Nathan A. Seiderman	Post War Modern	Contributing	Contributing
315	S SHORE DR	B	1951	Nathan A. Seiderman	Post War Modern	Contributing	Contributing
325	S SHORE DR		1949	Gerard Pitt	Post War Modern	Contributing	Contributing
350	S SHORE DR		1954	Gilbert M. Fein and Morton Fellman	Post War Modern	Contributing	Contributing

XIII. PHOTOGRAPHS REPRESENTATIVE OF THE DISTRICT

900 BAY DRIVE

910 BAY DRIVE

920-930 BAY DRIVE

960 BAY DRIVE

6881 BAY DRIVE

6891 BAY DRIVE

7149 BAY DRIVE

924 MARSEILLE DRIVE

1177 MARSEILLE DRIVE

1193-1207 MARSEILLE DRIVE

1200-10 MARSEILLE DRIVE

1225-1233 MARSEILLE DRIVE

1239-1247 MARSEILLE DRIVE

1255-65 MARSEILLE DRIVE

1133 NORMANDY DRIVE

4 SOUTH SHORE DRIVE

133 SOUTH SHORE DRIVE

145 SOUTH SHORE DRIVE

250 SOUTH SHORE DRIVE

275-301 SOUTH SHORE DRIVE

315-321 SOUTH SHORE DRIVE

350 SOUTH SHORE DRIVE