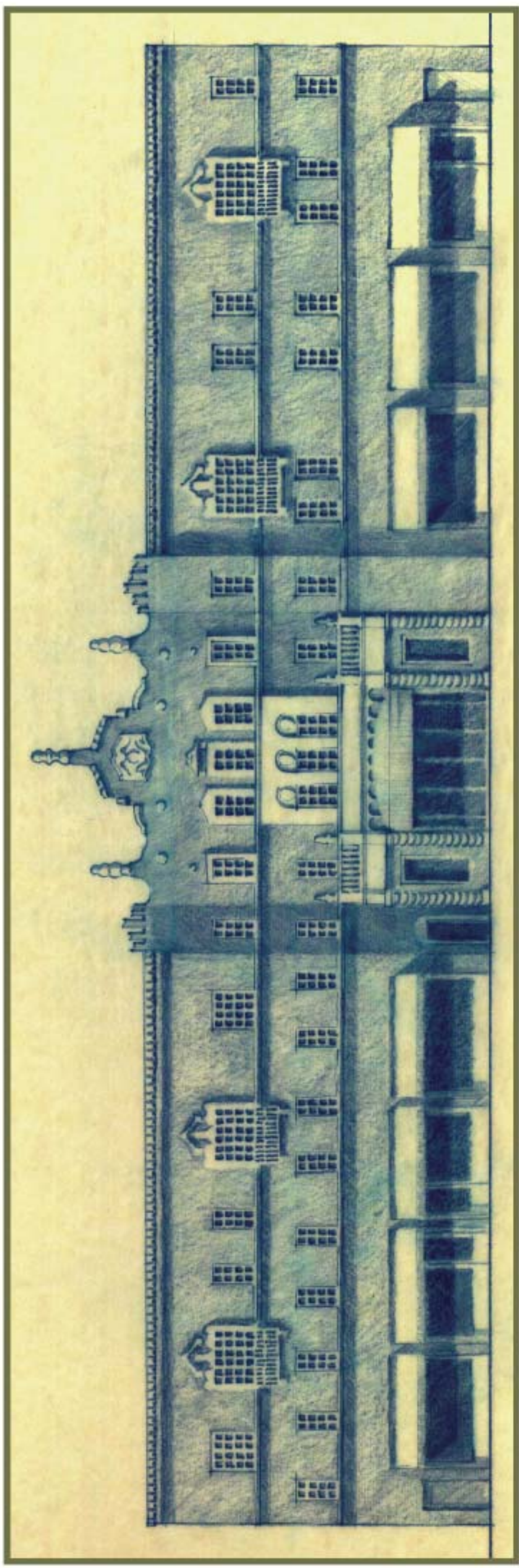


Coconut Grove Playhouse Charrette

Vision Report



University of Miami School of Architecture

Center for Urban and Community Design

Final Submission: November 21, 2008

"COCONUT" GROVE - 1896

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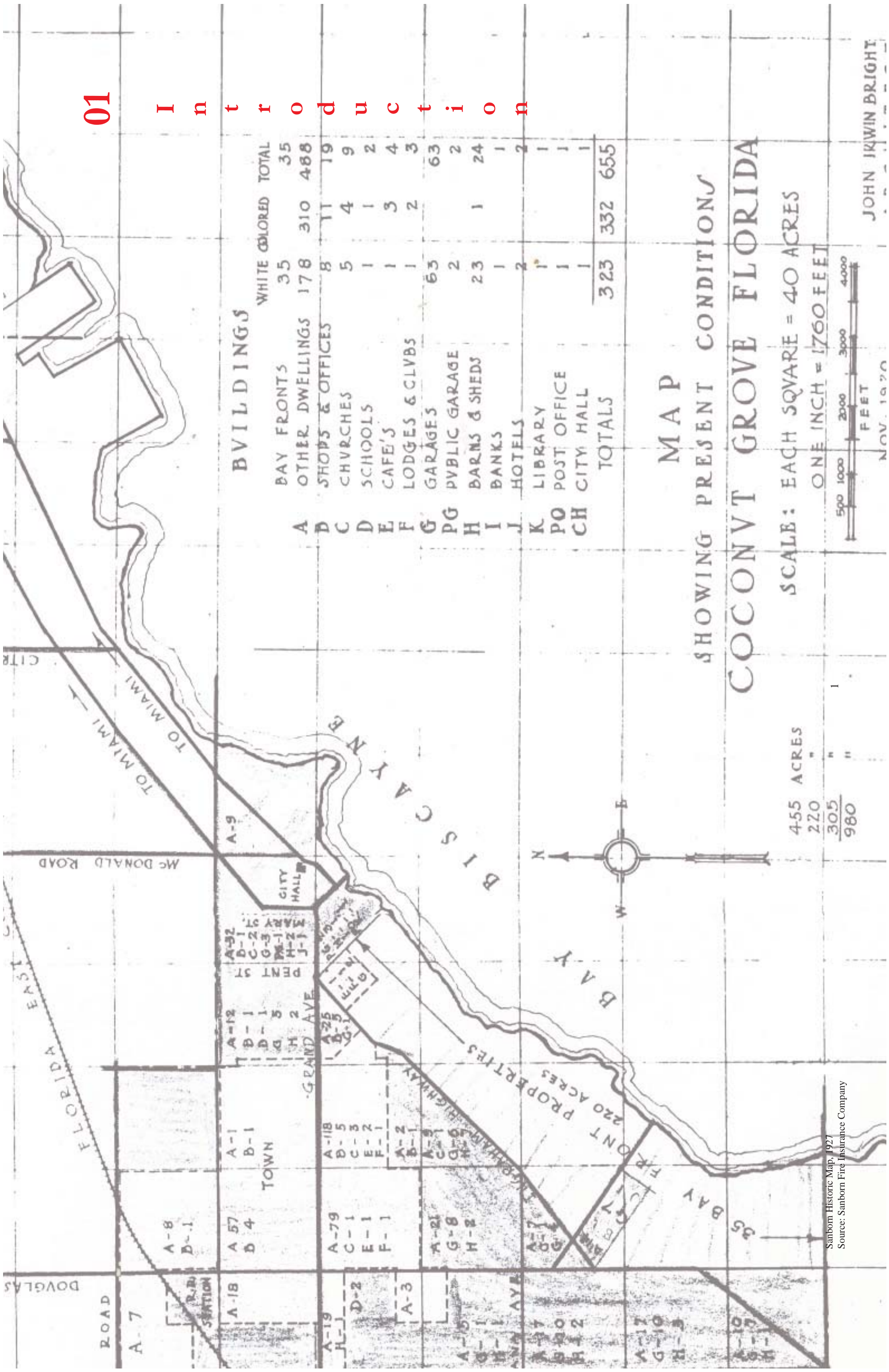
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T a b l e o f C o n t e n t s



BUILDINGS

	WHITE COLORED	TOTAL
BAY FRONTS	35	35
OTHER DWELLINGS	178	310
SHOPS & OFFICES	8	11
CHURCHES	5	4
SCHOOLS	1	1
CAFE'S	1	3
LODGES & CLUBS	1	2
GARAGES	63	63
PUBLIC GARAGE	2	2
BARN & SHEDS	23	1
BANKS	1	1
HOTELS	2	2
LIBRARY	1	1
POST OFFICE	1	1
CITY HALL	1	1
TOTALS	323	332
		655

MAP
SHOWING PRESENT CONDITIONS
COCONUT GROVE FLORIDA

SCALE: EACH SQUARE = 40 ACRES
ONE INCH = 1760 FEET



455 ACRES
220 " "
305 " "
980

01 Introduction

The Center for Urban & Community Design



Traditional neighborhoods versus suburban sprawl
Source: Danny Plater, Zyberk & Company

The United Nations Brundtland Commission set the following benchmark: “Sustainable development channels the preservation and creation of livable, inspiring, enduring and equitable places, where the quality of life and the long-term quality of human existence will be enhanced rather than depleted.”

The Center for Urban and Community Design has made it its mission to foster a collaborative interdisciplinary approach that engages the preservation, creation and retrofitting of communities and buildings; addressing the environment, culture, urban and building design in participatory planning processes in the South Florida region and beyond.

The University of Miami’s School of Architecture is a national leader in the arena of ‘sustainable’ urban design. The School’s Center for Urban and Community Design underlines that strength by collaborating on local and regional planning charrettes. The CUCD provides academically based community service with the goal of supporting communities, so the quality of life in towns, cities and villages may further improve and consequently all can reap the benefits.

For more information about the Center for Urban and Community Design, contact Sonia Cháo, CUCD Director and Associate Professor in Practice, University of Miami School of Architecture, at 305-284-3439, schao@miami.edu.



“Reimagining West Coconut Grove” by Samina Quaraeshi
Source: CUCD, 2005



Grand Avenue master plan
Source: CUCD, 2002



Vision Plan Report for Grand Avenue Charette
Source: CUCD, 2002



Photos: CUUCD, 2008



01 Introduction

The Charrette Team

Steering Committee:

Sonia Cháo, Faculty, University of Miami School of Architecture.

Director, Center For Urban and Community Design.

Jorge Hernandez, Faculty, University of Miami School of Architecture.

Principal, Jorge Hernandez Architects.

Riek Kalwani, Aries Development Group

Jorge Luis Lopez, Jorge Lopez & Associates, Board Member, Coconut Grove Playhouse

Vincent Post, VPI Enterprises Inc.

Board Member, Coconut Grove Playhouse

Shelly Spivack, Shelly Spivack & Associates

Board Member, Coconut Grove Playhouse

Michael Spring, Director, Miami-Dade County Department of Cultural Affairs

Michele Walter, Director, AMS Planning & Research

Charrette Leaders:

Elizabeth Plater-Zyberk, *Dean and Distinguished Professor, School of Architecture, University of Miami.*

Elizabeth Plater-Zyberk is Dean of the School of Architecture at the University of Miami. She joined the faculty in 1979 after earning her Bachelor of Arts in Architecture and Urban Planning from Princeton University in 1972 and her Master in Architecture from Yale University in 1974. At the University of Miami she founded the school's graduate program in Suburb and Town Design in 1988 and has served as director of the Center for Urban and Community Design. In recent years she led the Coral Gables Charrette, which gathered University faculty, students and staff to work with City administrators and residents on a plan for the City's downtown. She is a founder and a board member of the Congress for New Urbanism, served on the board of trustees of Princeton University, and currently serves on the board of the Institute for Classical Architecture/Classical America. Plater-Zyberk has been in practice with Duany Plater-Zyberk and Company, designing over 200 urban plans: new towns including Seaside, Kentlands, and Windsor; urban redevelopment plans, including Los Angeles, West Palm Beach, Miami and Miami Beach, and municipal urban codes; Traditional Neighborhood Development Code and the Smart Code.

Sonia Cháo, *CUCD Director, Faculty, University of Miami School of Architecture. Project Administrator.*

Sonia Cháo is the director for the Center for Urban and Community Design at the University of Miami School of Architecture and a faculty member.

She received her Masters of Science in architecture from Columbia University. Early in her career she worked in the offices of Robert A.M. Stern Architects and Kohn Pedersen, Fox. Living in Italy for five years, she pursued research in historic preservation and urban design, funded by the Living Heritage Fund. At the heels of Hurricane Andrew, she was coordinator for the New South Dade Planning Charrette, promoting and facilitating rebuilding efforts. In 1992 she cofounded and was named the first managing director for the Center for Urban and Community Design. She was a Graham Foundation Grant recipient for her research entitled: 'The Rebuilding of American Cities: in the wake of disaster. Cháo later oversaw the rebuilding of 33 historic properties on behalf of Dade Heritage Trust as their Historic Preservation Grant Administrator. In 2001 she chaired a symposium entitled: 'Tracing Parallel Cultural Experiences between Cubans and Cubans-Americans at the Lowe Art Museum, where to date she has been a member of the Latin American & Caribbean Collection Advisory Board. Since 2002, funded by the J.M. Kaplan Fund, Cháo has collaborated on a research project, studying the historic preservation and urban design patterns of Havana, Cuba. In 2004 and later 2006, she curated two related exhibitions entitled: Havana, the Caribbean City. In 2007 and 2008 she curated two symposiums related to sustainable architecture and urbanism. In 2008, under her leadership the CUCD was awarded a grant from the National Endowment for the Arts. She is a registered architect in Florida.

Jorge Hernandez, *Faculty, University of Miami. Leading Project Architect.*

Jorge Hernandez is a professor of Architecture Design & Theory, Architectural History and Urban Design at the University of Miami. Before joining the faculty of the University of Miami Jorge taught at the University of Virginia's School of Architecture and has also taught at the Prince of Wales Institute of Culture. His firm, Jorge L. Hernandez, Architect, focuses on the context, climate and culture of each project and has been recognized internationally for its designs of civic projects and its distinctive residential design work, published throughout Europe, Latin America and North America. Historic preservation, preservation planning, and master planning of large scale projects and campuses are also part of the firm's expertise. A University of Miami graduate with a master's degree in architecture from the University of Virginia, he chaired Florida's State Historic Preservation Advisory Council and served on the Florida Historical Commission. He is a board member of Dade Heritage Trust. Hernandez directs the historic preservation program at the UM school of architecture as a board member for the National Trust for Historic Preservation.

Design Team Leaders:

Allan Shulman

Allan Shulman received his master of Architecture from The University of Miami in 1992 and his Bachelor of Architecture from Cornell University in 1985. He has been a faculty member since his graduation and is currently an Associate Research Professor. Shulman was on the Miami Design Preservation League Board between 1995 and 1996, chairing the Education Committee, a member of the Urban Arts Committee in Miami Beach between 2000 and 2001 and has served on the Miami Zoning Board since 2001. In 2004 he won awards from the Miami Design Preservation League and the Dade Heritage Trust for his Browns Hotel Restoration in Miami Beach. Shulman is a Registered Architect in the State of Florida.

Derrick Smith

Derrick Smith has been the principal of A & S Architects, Planners P.A. in Miami, FL, since June 1993. He has been affiliated with the University of Miami School of Architecture as a lecturer and a Design Instructor. Early in his career he worked with Robert A.M. Stern Architects in New York, Andres Duany & Elizabeth Plater-Zyberk Architects in Miami, FL and Ferdinando, Grafton, Spillis, Candela Architects in Miami, FL. He holds a Masters of Architecture from Harvard University and a Bachelor of Architecture from the University of Miami.

Veruska Vasconez

Faculty, University of Miami School of Architecture.

Guest Architects:

Robert E. Chisholm
R.E Chisholm Architects, Inc was founded in 1982 by Robert E Chisholm, AIA. In 1992 the firm was named “Architectural Firm of the Year” in Dade County and in 1996 Robert E. Chisholm was named fellow of the American Institute of Architects, the highest honor attainable in this 150 year old organization. The firm and its principals have received national, state, and local awards in architectural design planning, graphics, urban design, and community service as early as 1976 and as recently as 2004.

Richard Heisenbottle

Mr. Heisenbottle has over 28 years experience in all aspects of architecture, which includes work for most major government agencies in South Florida including the School Board of Palm Beach County, the Dade County School Board, Miami-Dade County, the City of Miami, the State of Florida Board of Regents, the University of Miami and Florida International University. Through the years R.J. Heisenbottle Architects has become well known for its success in many large scale historic preservation and adaptive use projects. The most notable of these restoration projects is the landmark Freedom Tower building. The firm has received many awards for restoration projects, including the National Trust for Historic Preservation, Florida Association of the American Institute of Architects, Miami chapter of the American Institute of architects, and a Night Beautiful award from Florida Power & Light Company.

Alyssa Kriplen

Alyssa Kriplen is an architect at Zyscovich Architects, in Miami, FL. She has extensive experience working as a project manager/project architect. She has worked through all the project phases and is well versed in standard and progressive building practices and codes. Prior to joining Zyscovich, she gained professional experience in New York, California and Australia. She has designed and managed different housing types that range from single-family townhouses to full multi-family high-rises in an urban center, and has worked on preliminary planning for a number of hotels and planned retail developments. She is a registered architect in New York State and is a LEED certified professional

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Carolina Moscoso, Research & Renderings
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Special Thanks:

The Center for Urban & Community Design would like to express its gratitude to Coconut Grove residents, merchants, associations and institutions, as well as regional and local theater interest groups and previous crew and staff members of the Playhouse, for their participation and support throughout the charrette process.

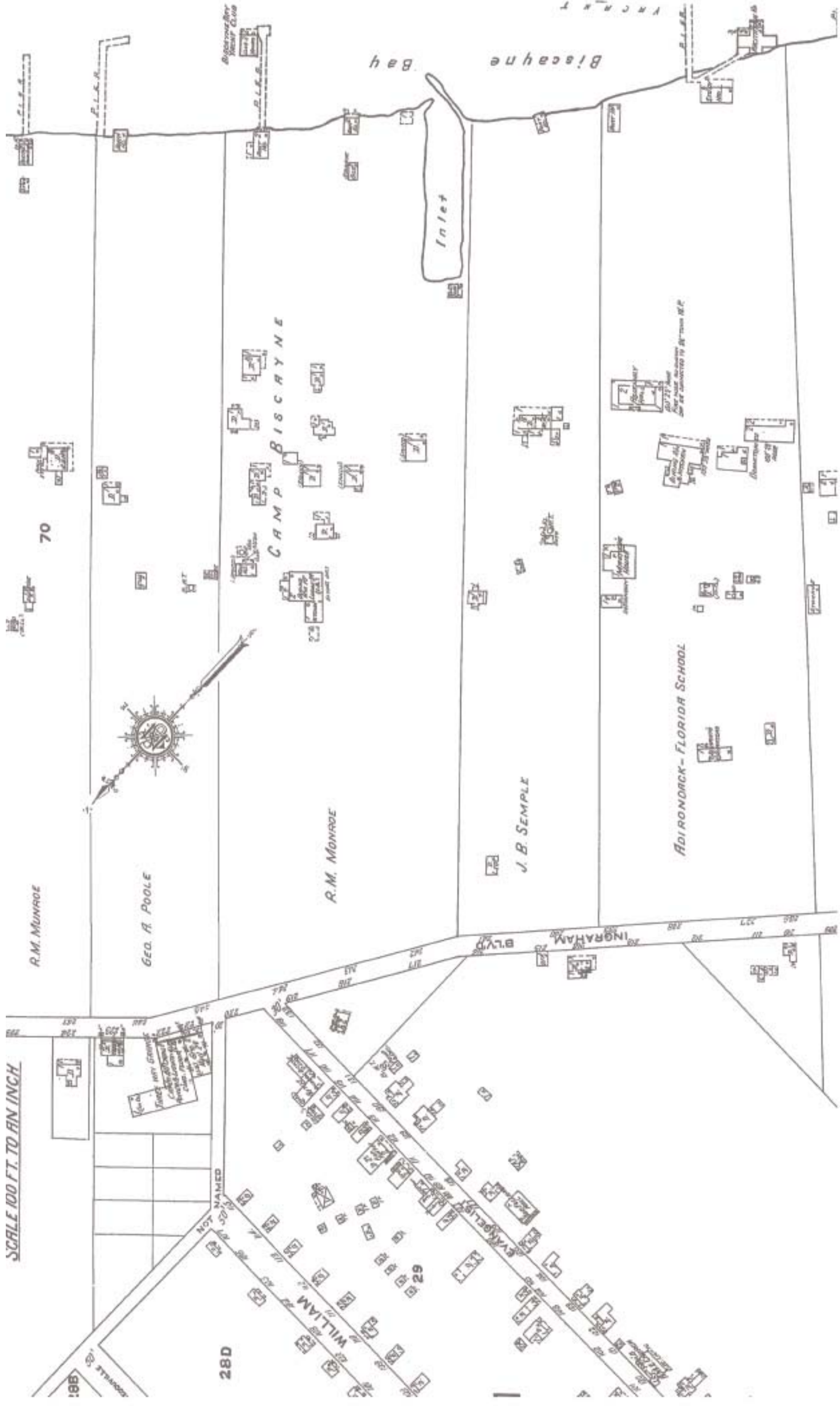
The CUCD thanks both the City of Miami’s Historic Preservation Office as well as Ms. Arva Moore Parks for sharing their wealth of resources and insight regarding the theater’s history and cultural heritage.

Special thanks to local architects Robert E. Chisholm, Richard Heisenbottle and Alysa Kriplen for collaborating with the Design Team and volunteering many hours of their time to participate as Guest Architects in the pre-charrette and charrette sessions; sharing their graphic resources, past knowledge of the site as well as design visions.

We would like to wholeheartedly thank Ms. Ellen Mocerri, Head of School at Ransom Everglades, for generously hosting the charrette at the campus and for making available her entire staff, led by Mr. Critt Butler, Director of Advancement, Ms. Marcia Rubin, Director of Facilities and Mr. Jeffrey Castillo, Director of IT.

Thanks go to Cefalo’s Cafe for donating food and beverage services during the charrette and also for hosting the three pre-charrette sessions.

Lastly, we would like to thank Ms. Jose Ferrer for sharing with the design team and charrette participants her first-hand knowledge of the Coconut Grove Playhouse’s creative history, under her esteemed husband’s leadership, as well as for expressing her hopes for its future and support for this public process.



Sanborn Historic Map, 1920
 Source: Sanborn Fire Insurance Company

DEERING

02 Purpose of the Plan

A. What is a Charrette

The charrette process brings together people and experts from various disciplines to identify and address the concerns of the project at hand. It is an opportunity for everyone with an interest in the site to work in a collaborative environment within compressed work sessions and give immediate feedback to the designers. It is in these short feedback loops that the community can voice their opinions and multidisciplinary professionals can identify supportive or opposing opinions that can then be crystallized into feasible plans. The Coconut Grove Playhouse Charrette was held March 19- 21, 2008, at Ransom Everglades School.

B. Mission of the Coconut Grove Playhouse Charrette

As a result of financial problems, the Coconut Grove Playhouse closed its doors at the end of its 2005-2006 season. The Board of Directors of the Playhouse consulted with the Miami-Dade Department of Cultural Affairs' staff and concluded that it needed outside expertise with experience in helping a non-profit cultural organization navigate through and resolve critical management, artistic, governance and financial issues and site master-planning.

The mission of the charrette was to identify design strategies that could catalyze the western end of the Grove, to re-establish a cultural anchor while respecting the history and ambiance of historic Coconut Grove. The charrette itself was the result of the efforts of the Coconut Grove Playhouse Board of Directors and the Miami-Dade County Department of Cultural Affairs to re-establish a regional theater in Coconut Grove and to bring about an effective plan that best reflects the desires and responds to the needs of all interested parties. The University of Miami's Center for Urban and Community Design (CUCD) coordinated and led all charrette related activities. A steering committee was created to assist the CUCD in defining the timelines and charrette's scope of work. Three pre-charrette sessions were held with local stakeholders groups in order to better define the charrette goals. The pre-charrette and charrette sessions were an opportunity to bring together merchants, preservationists, local citizens, institutions, architects, theater designers, government leaders, planners, developers and theater and cultural groups in order to develop a proactive plan that would re-envision the Coconut Grove Playhouse Theater and its adjoining land into a cohesive and state of the art complex that would serve as an example as one of the nation's pre-eminent regional theaters.

C. Purpose of the Vision Report

Representatives from each segment of the community contributed towards the charrette process, coming together to address the many complexities faced in the redevelopment of the Coconut Grove Playhouse. A consensus was formed surrounding key issues that in turn informed initial schematic designs presented during the mid-term presentation on the second day of the charrette. These concepts were distilled down to three options. Each envisions a major regional theater complex that can serve community theater professionals and provide an entertainment and educational forum for South Florida residents and visitors.

The purpose of this report is to summarize the knowledge gathered during the charrette process, derived from research, analysis, pre-charrette and charrette meetings, as well as post-charrette work to provide recommendations based on those findings, which in turn identify site and building design criteria that could lead to the cohesive and viable redevelopment of the Coconut Grove Playhouse site in such manner that respects, complements and relates to the neighboring properties and positively contributes to the character of the Grove while achieving the goal of re-establishing a great regional theater.



Sanborn Historic Map, 1927
 Source: Sanborn Fire Insurance Company

03 Site Documentation & Research

History

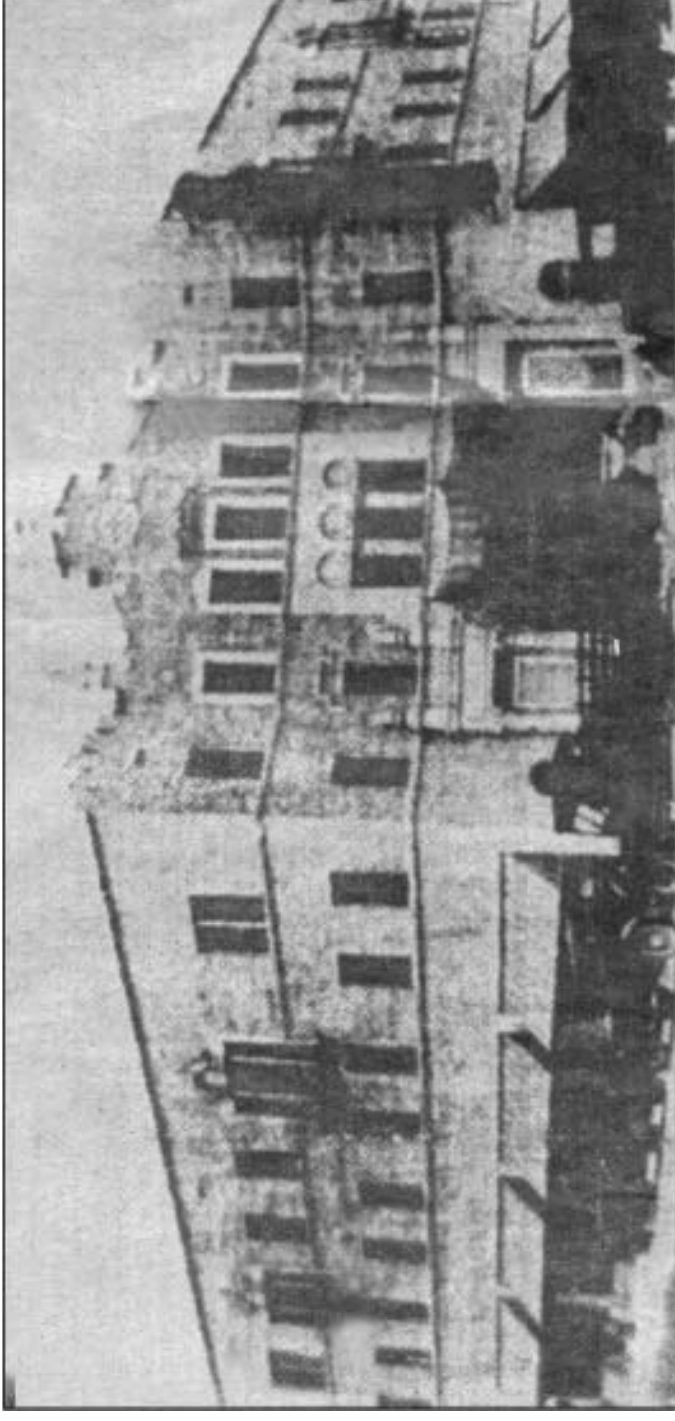
Coconut Grove, originally named Cocomanut Grove, is a historic pioneer village. Once an independent city, it was annexed by the City of Miami in 1925. Coconut Grove was one of the first settlements in Miami-Dade County. It saw settlers as far back as the 1830s, with a Post Office established in 1873. Coconut Grove is also home to one of the oldest Black settlements, originally established by Bahamian craftsmen and sailors with their families. They came lured by the riches of salvaging wrecked ships and were later joined by fishermen and former slaves from the Carolinas. Edmund Beasley was the first landowner in Coconut Grove and applied for a homestead in 1868. Many of today's residents are descendants of the original settlers and in some cases live in the houses built by them. E.W.F. Stirrup, one of Coconut Grove's black pioneers, owned much of what is today downtown Grove, including the historic site where the Coconut Grove Playhouse now sits.

The Coconut Grove Playhouse was originally known as the Coconut Grove Theater and was built as a movie house in 1926. It occupies the corner of Main Highway and Charles Avenue and is the last stanchion of a grand era, a time when Coconut Grove was the place to be and the theater was the place to be seen. The initial building was designed by the architectural team of Kiehnel and Elliott, a well-renowned firm of national acclaim. Other local landmarks by this firm include: El Jardin, Miami Senior High School, Coral Gables Congregational Church and the Scottish Rite Temple.

Hailed as being the most elaborate movie palace of the region, it had 1500 seats; the most of any theater in Miami. The elaborate portal of the building celebrated the theater's entrance and it is an example of the era's prevailing Mediterranean Revival style. Even though it opened at one of the worst times in the history of Florida's economy it enjoyed a nice stretch of success.

Eventually, audiences faded and the movie house was closed. After several years it was used as an army training facility, later boarded-up again. It was purchased by George Engle and underwent extensive interior renovation under Alfred Browning Parker. The Coconut Grove Playhouse opened as the first legitimate live Theater of the Performing Arts in the region in January 1956, later garnering national recognition and becoming one of the most important regional theaters of its time. It became known as *Broadway by the Bay* and its stage was graced by leading national actors.

After closing in April of 2006, the theater's Board of Directors has worked closely with the Miami-Dade County Department of Cultural Affairs to ensure the re-opening of a viable, state of the art regional theater in Coconut Grove.



Coconut Grove Theater
South and southeast facades, 1927
Source: Coconut Grove Playhouse, Historic Designation Report

03 Site Documentation & Research

Description of the Study Area



Coconut Grove Playhouse
South and southeast facades, 2002
Source: Coconut Grove Playhouse, Historic Designation Report

Historic Names:

Coconut Grove Theatre
Grove Theater

Current Name:

Coconut Grove Playhouse

Location:

3500 Main Highway
Miami, FL 33133

Present Owner:

Coconut Grove Playhouse LLC
3500 Main Highway
Miami, FL 33133

Present Use:

Performing Arts Theater

Present Zoning District:

G/I - Government/Institutional

Tax Folio Number:

01-4121-045-0140

Boundary Description:

That portion of Lot 10 located northerly and westerly of Ingraham Highway and northerly of Charles Street of the plat of MONROE'S PLAT, as recorded in Deed Book D at Page 253, of the Public Records of Miami-Dade County, Florida; together with the easterly 140 feet of northerly 117 feet, and the easterly 52.5 feet less the northerly 117 feet of Block 29 of the plat of FROW HOMESTEAD, as recorded in Plat Book B at Page 106, of the Public Records of Miami-Dade County, Florida; 5 together with Lots 1 and 2 of the plat of ENGLE SUBDIVISION, as recorded in Plat Book 64 at Page 43, of the Public Records of Miami-Dade County, Florida.

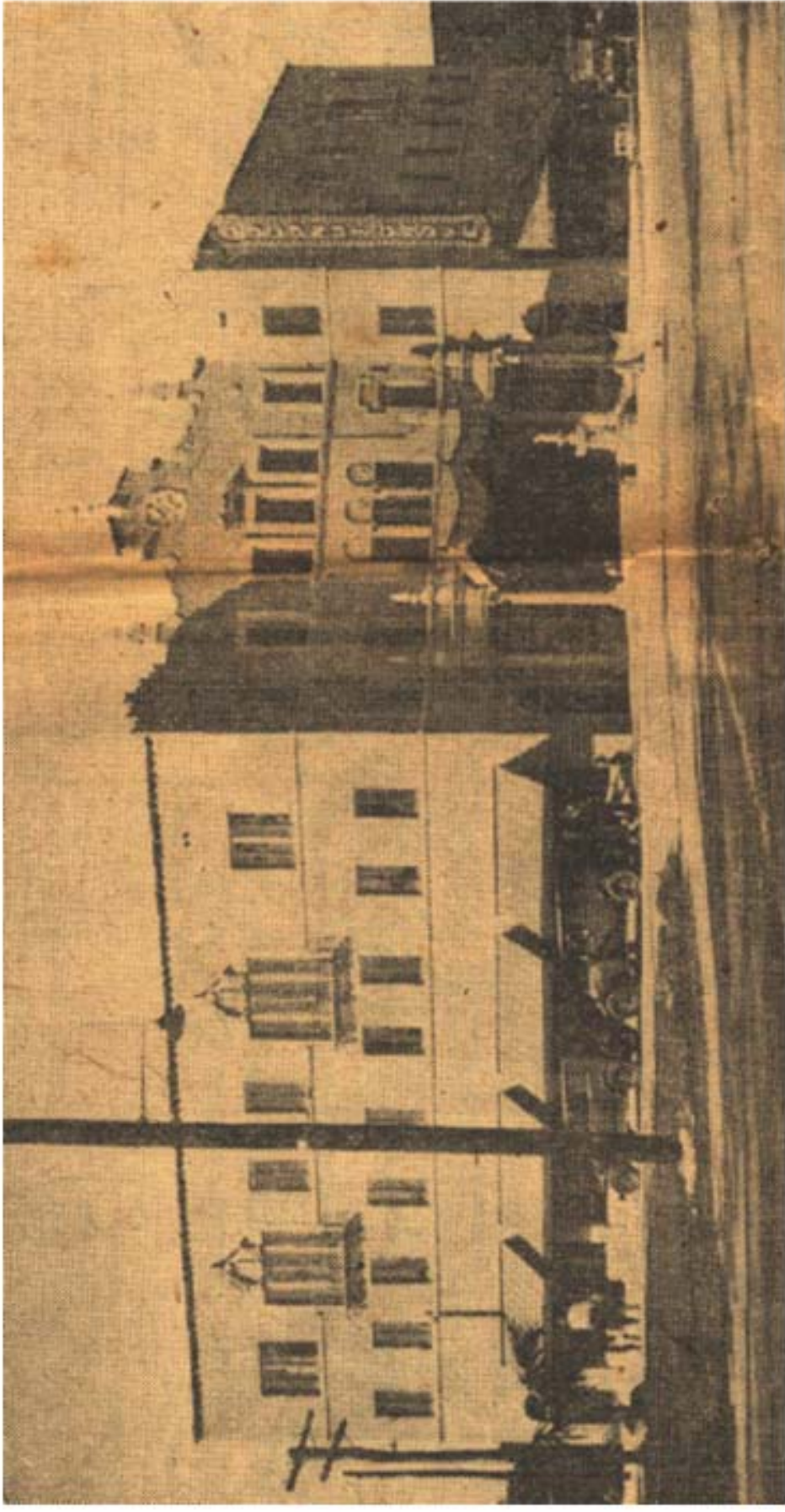
Present Historic Preservation Classification:

Historic Site

03 Site Documentation & Research

Architecture

Original Building Design by Kiehnel & Elliott,
1926-1927



Historical photo of the Coconut Grove Playhouse, ca 1928
Source: Arva Moore Parks Collection



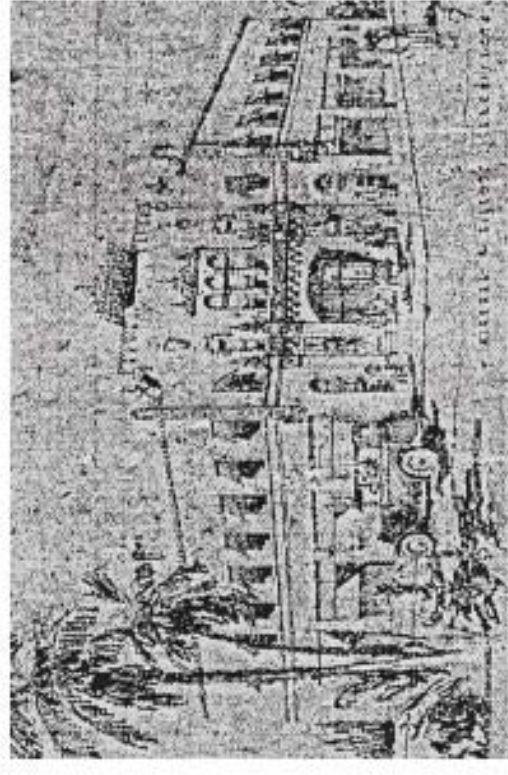
Historical photo of the Coconut Grove Playhouse
Source: City of Miami, Historic Preservation Section



Historical photo of the Coconut Grove Playhouse
Source: City of Miami, Historic Preservation Department



Historical Photo of the Coconut Grove Playhouse interior
Source: City of Miami, Historic Preservation Section



Historical Photo of the Coconut Grove Playhouse, ca 1927
Source: Arva Moore Parks Collection

The grand opening of the Coconut Grove Theater was held on January 1, 1927. Located on an oddly shaped site along Ingraham Highway, the original design, by the architectural firm of Kiehnel & Elliott, was a playful Spanish Rococo movie theater; a noteworthy expression of the Florida Land Boom era. In addition to the theater, which seated 1,500 patrons, the building was lined by seven storefronts on the ground floor, offices on the second story, and apartments on the third.

The mass of the building was composed of two nestling elements, one which housed the theater and the other which was arranged as two wings that hugged the sidewalk, bridged by the highly ornamented entrance bay at the corner, intended as the focus of the composition. The main entrance was recessed from the two wings at the corner, lending it even greater prominence. At that chamfered corner, the ground floor featured cast concrete spiral columns that framed the entrance to the lobby and rose to meet an intricate projecting cornice.

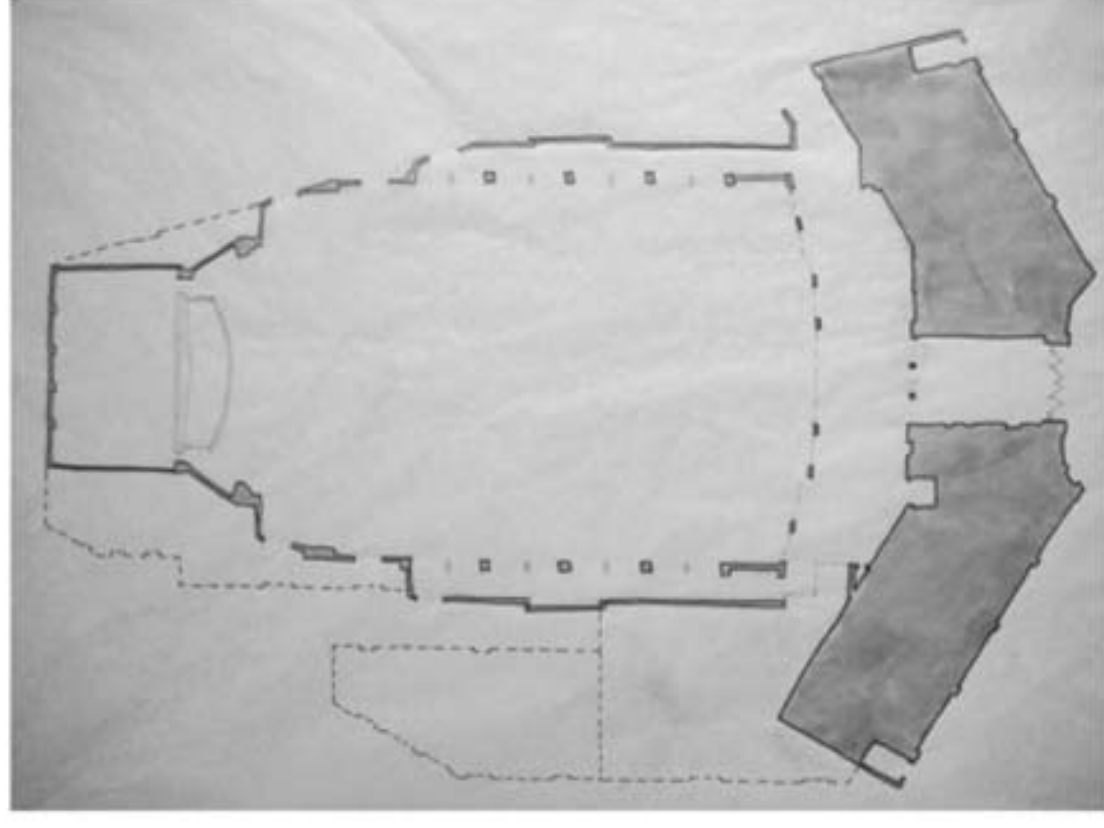
Above the ground floor, the cast treatment extended only to the three windows in the center bay. The division of each floor was emphasized by a string-course that extended around to the sides of the building. The ornaments of the sidewalls were purposefully simpler as these were 'party walls'. On the ground floor, the rectangular storefronts were spaced evenly across the street facades, with their only embellishment a striped canvas awning. The second floor was left unadorned, the rhythm of the casement windows enlivening the composition. The third floor was punctuated by an arrangement of windows, featuring an elaborate cast surround that recalled the ornament of the front entrance.

The floor plan design by Kiehnel & Elliott activated the street with mixed uses as its theater interiors catered to the year-round Florida climate. On each side of the theater, the architects created a loggia, or narrow patio, eight feet in width that was framed by arches, with inset panels containing ornamental wrought iron grilles. A fountain element, banked in lush greenery, was a focal point of each of these flanking loggia.¹

1. Coconut Grove Playhouse Historic Designation Report



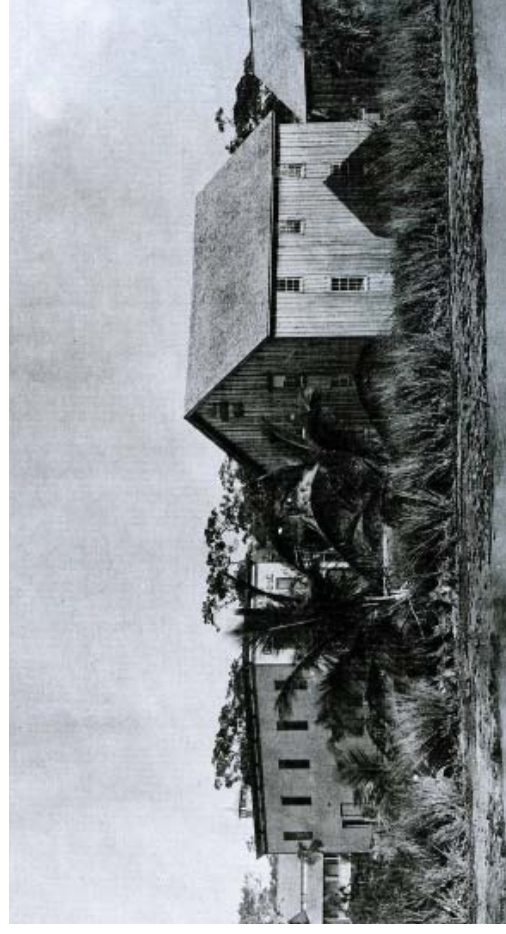
Historical photo of the Coconut Grove Playhouse, ca 1927
Source: Coconut Grove Playhouse



Charrette study, diagram of original Kiehnel & Elliott floor plan
Prepared by: CUCD, 2008



Source: Book titled "The Forgotten Frontier: Florida through the Lens of Ralph Middleton Munroe"



Source: Book titled "The Forgotten Frontier: Florida through the Lens of Ralph Middleton Munroe"

03 Site Documentation & Research

Architecture

Major Building Renovations by Alfred Browning Parker, 1955-1956



Historical photo of the Coconut Grove Playhouse
Source: Coconut Grove Playhouse, LLC



Site visit photograph.
Coconut Grove Playhouse lobby, existing conditions
Source: CUCD, 2008

Grove Theater Conversion Begins

7-10-55

Conversion of the old Coconut Grove theater building into a combination legitimate playhouse and restaurant began last week.

George Engle, who paid \$200,000 for the building, plans to spend \$300,000 to renovate and re-equip it.

Architect Al Fisher has been engaged to design the new interior and exterior and to supervise the project.

Rigorous structural changes in the building will be the result of the theater auditorium, which will be made available for the restaurant. The new capacity will be 770 persons.

The auditorium will also get a new floor—pitched at a greater angle for better sight lines—a new-cycling, engine-driven fan for best acoustics, new interior wall finish and new seats.

Focal point of the building will be the lobby. Theater, restaurant and bar entrances will all be from there. There will be an direct street entrance.

Travertine marble is being employed for the lobby walls. Ceilings will be made of plaster panels which will also be an integral part of the lighting system.

Second floor of the building will be converted into offices and a private dining room. The third floor will be re-modelled into five apartments.

A new kitchen will be built to serve the restaurant. The building will be air-conditioned and heated.

Orville Parker has restricted from conventional theater managers and designed simply a canvas canopy—running across the entire front of the building.

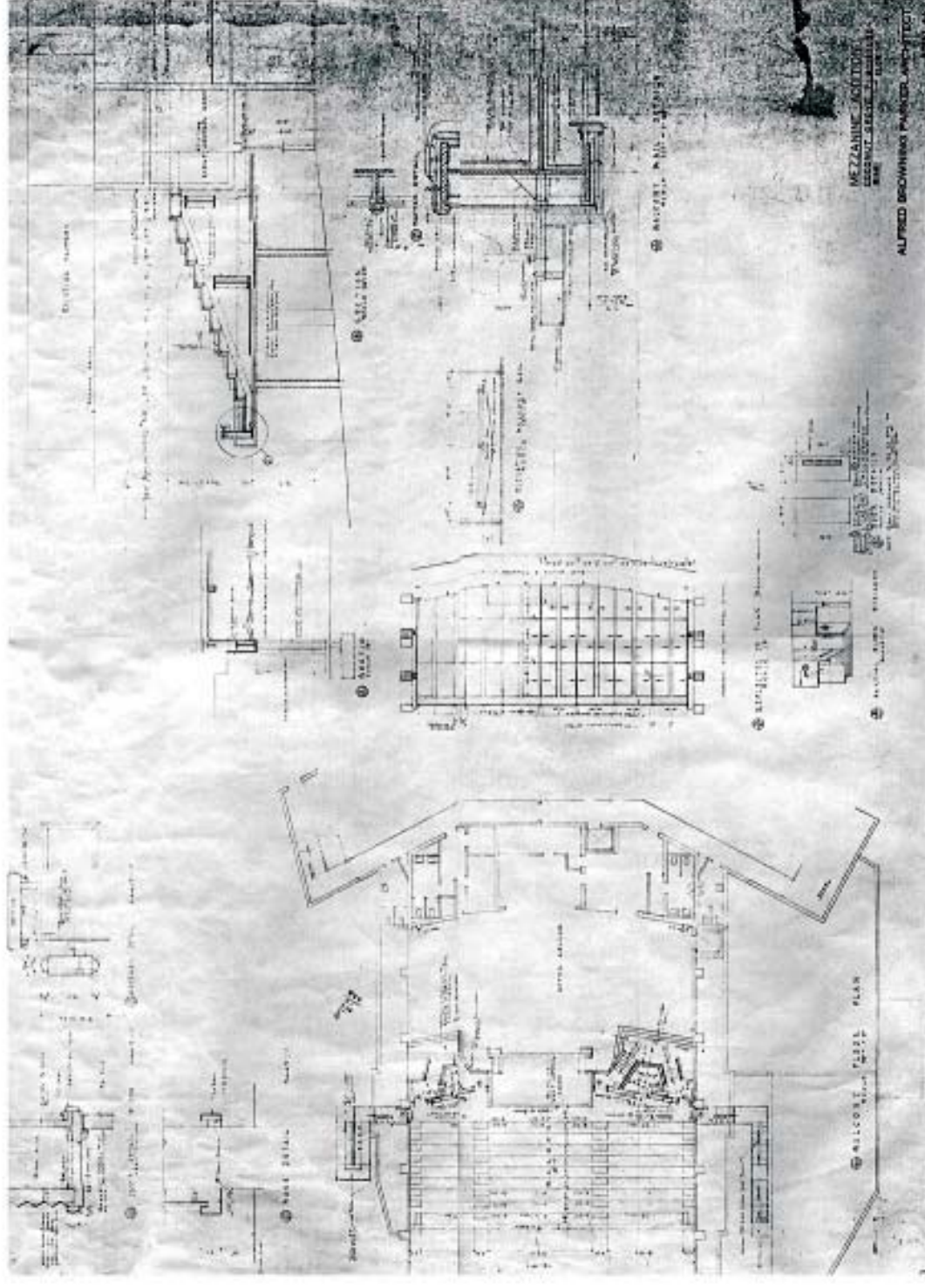
He explained that he feels such treatment is more in line with the unusual character of Coconut Grove.

The theater portion of the converted building will be known as the Coconut Grove Playhouse. The new entrance is to be on Newberry. It will offer legitimate theater presentation.

CANVAS CANOPY WILL REPLACE ORNATE MARQUEE

SKETCH SHOWS NEW FLOOR PLAN ARRANGEMENT

Newspaper article
Source: The Herald, July 10, 1955



Drawings by Alfred Browning Parker of the Coconut Grove Playhouse's mezzanine additions, ca. 1955
Source: Coconut Grove Playhouse, LLC



Historical photo of the Coconut Grove Playhouse
Source: Coconut Grove Playhouse, LLC



Site visit photograph.
Coconut Grove Playhouse, existing conditions
Source: CUCD, 2008



Historical photo of the Coconut Grove Playhouse
George Engle, 1952, Coconut Grove Playhouse owner
Source: Coconut Grove Playhouse, LLC

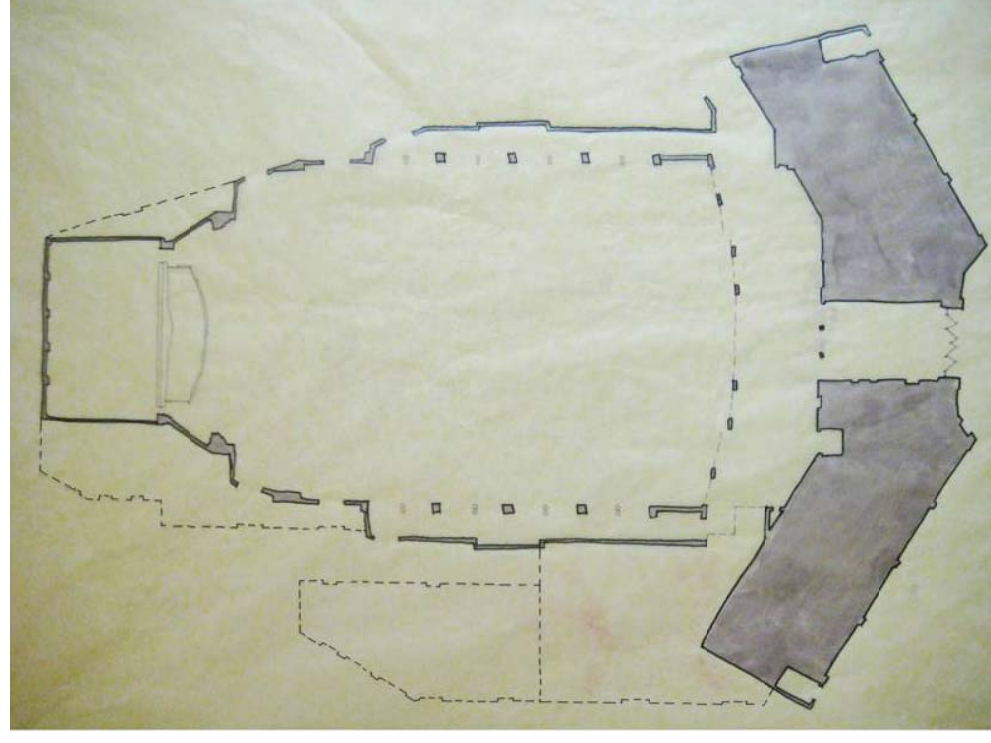


Historical photo of the Coconut Grove Playhouse
Source: Coconut Grove Playhouse, LLC

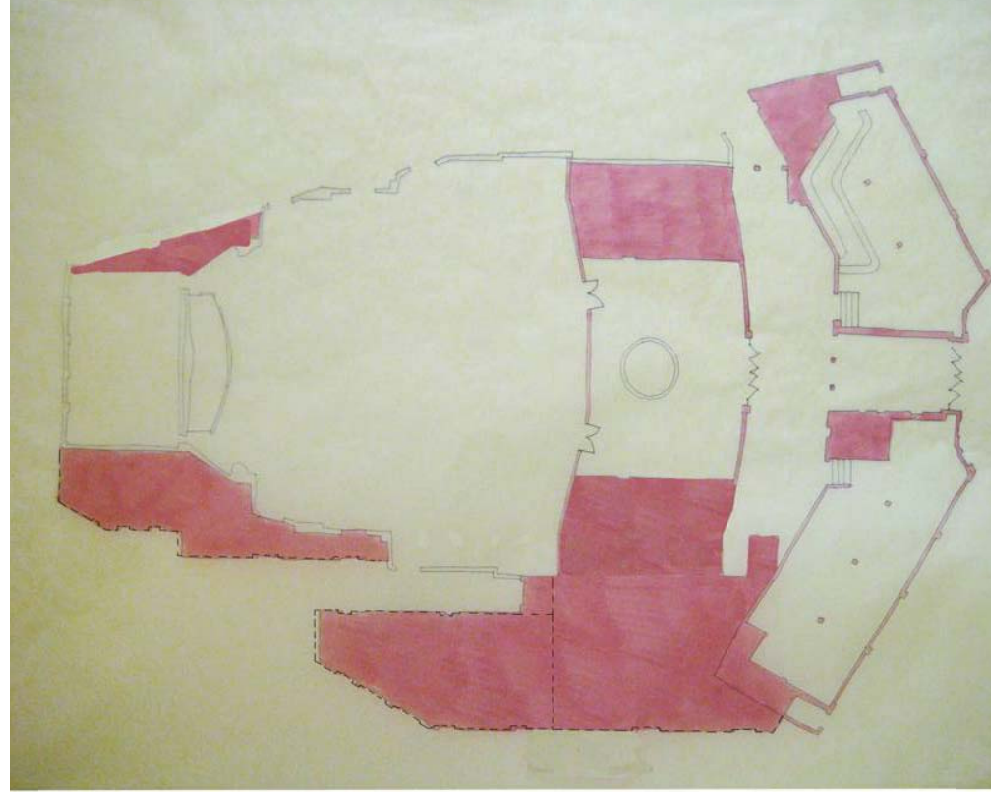
In 1955, after intermittent closings during the Depression Era and World War II, the movie theater was purchased by George Engle for \$200,000. He retained Coconut Grove architect Alfred Browning Parker to convert the cinema into a playhouse for live performances. The renovation would cost \$1 million. Parker's alterations focused on the interior of the theater. To accommodate the new functions and retain seating for 1100, the design inserted a spacious lobby at grade and another on a new mezzanine seating level between the original auditorium space and the vestibule. This impacted the configuration of the main hall as the space was shortened. Primary decorative elements also disappeared as portions of the double arcades of spiral columns, flanking the original theater space, were buried in new service areas. Additional changes to the cornice and to the rake of the floor added to the altered silhouette of the space, as did the introduction of acoustical tiles in the ceiling. New seating and wall finishes were introduced. Travertine marble was veneered over the original vestibule and plastic panels with integral lighting were employed. Access to the revamped and enlarged restaurants were limited to the interior lobby. Back of the house and service areas were appended to the building, but concealed from the roads by the existing street-facing wing structures.

Exterior alterations included the removal of all the storefronts, but their outlines were retained. The ornate ziggurat roof line, at the chamfered corner, was leveled, terminating at the height of the adjoining cornice line. With these important exceptions, the great majority of the exterior of the wing buildings remain as it did when first designed by Kichnel & Elliot. "There are one and two-story later additions [along the main facade] that seem out of character with the original theater building. Only the south and east facades possess architectural significance"¹ according to the designation report prepared by the City of Miami Historic and Environmental Preservation office.

1. Coconut Grove Playhouse, Historic Designation Report



Charrette study, diagram of original Kichnel & Elliott floor plan
Prepared by: CUCD, 2008



Charrette study, diagram of original Alfred Browning Parker floor plan with service areas identified in red
Prepared by: CUCD, 2008

03 Site Documentation & Research

Existing Conditions

Center for Urban & Community Design, 2008

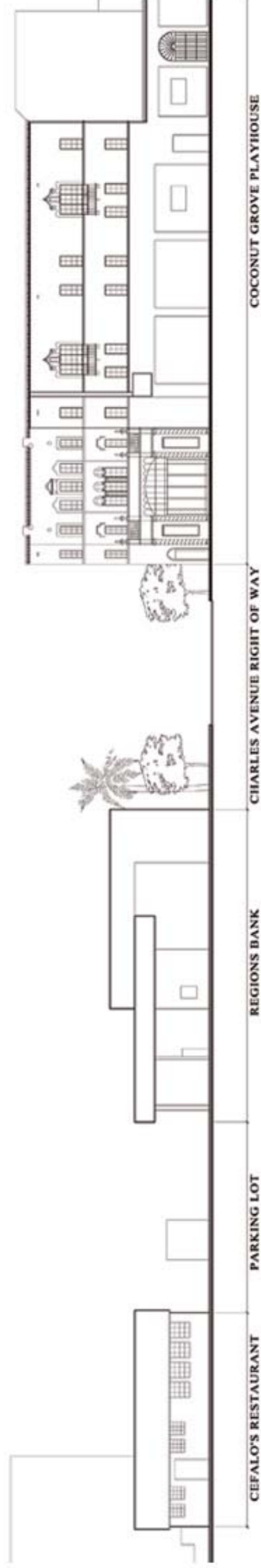
The following images and drawings were generated by the CUCD to document existing building and site conditions in preparation for the charrette.



Back side of the existing Playhouse building
Source: CUCD, 2008



Main Highway, street view
Source: CUCD, 2008



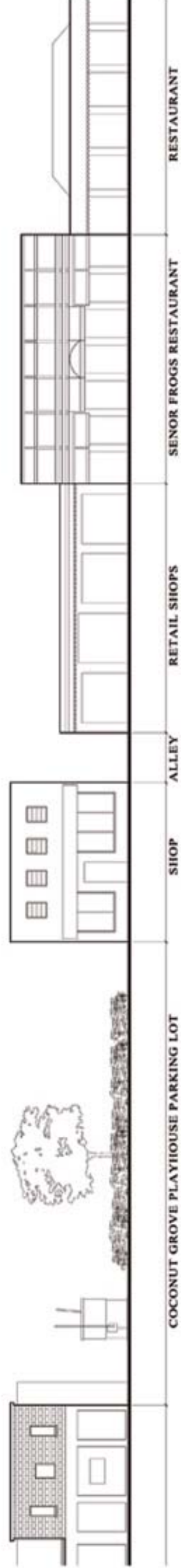
Main Highway, elevation
Source: CUCD, 2008



Back view of the existing Playhouse building
Source: CUCD, 2008



Main Highway, street view
Source: CUCD, 2008





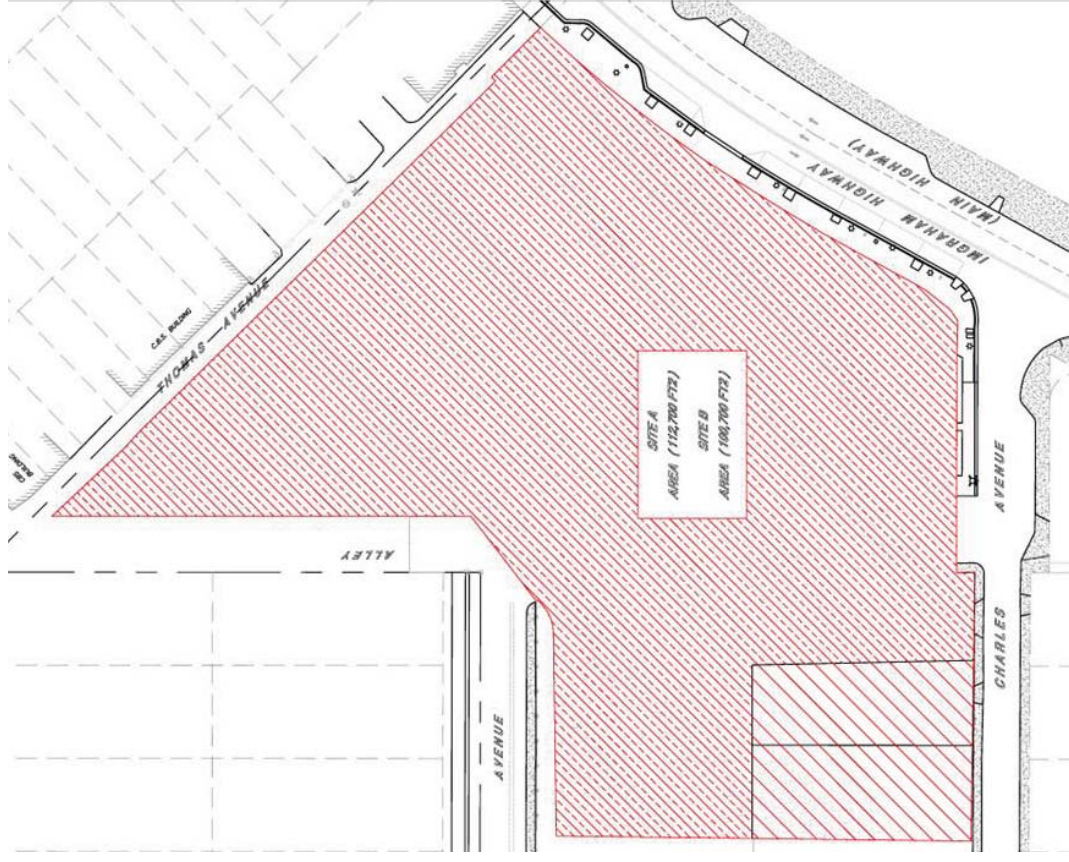
View of alley
Source: CUCID, 2008



View of Charles Avenue, north side
Source: CUCID, 2008



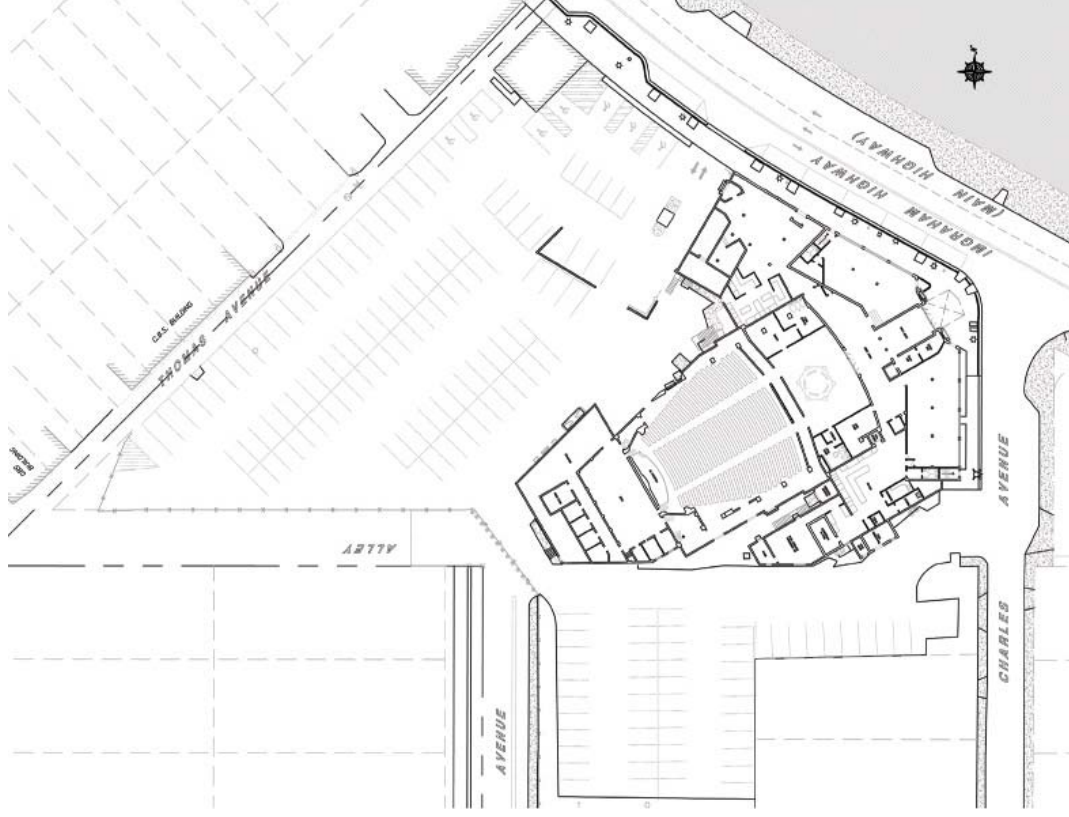
View of Charles Avenue, south side
Source: CUCID, 2008



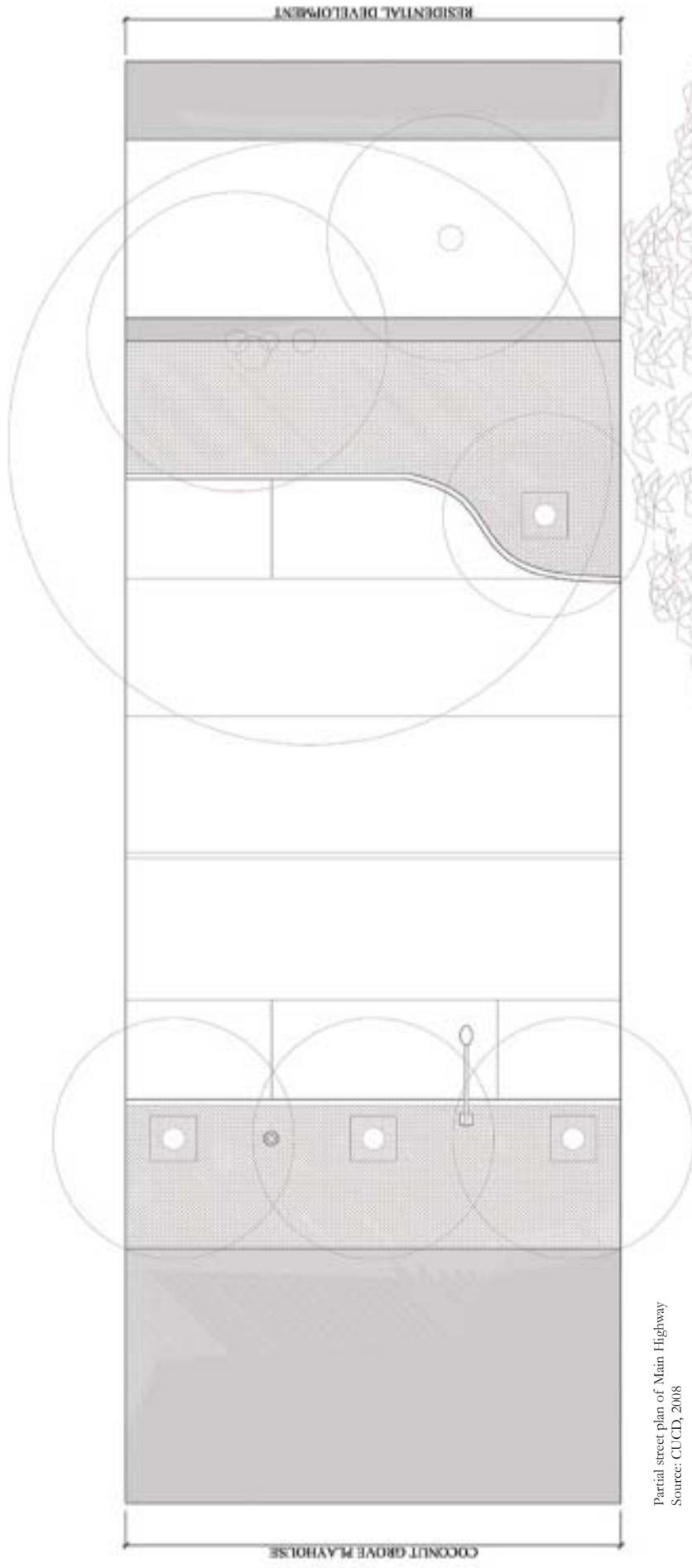
	Site A	Site B
Lot Area	140,000	128,000
FAR	240,000	220,000
G/I (1.72)		
SD2 (1.2 + (.15) ²) = 1.37	252,000	235,000

*Underground parking bonus (+60,000 Sq.Ft)**
 ** 1 Sq.Ft. to 4 Sq.Ft. bonus for theater

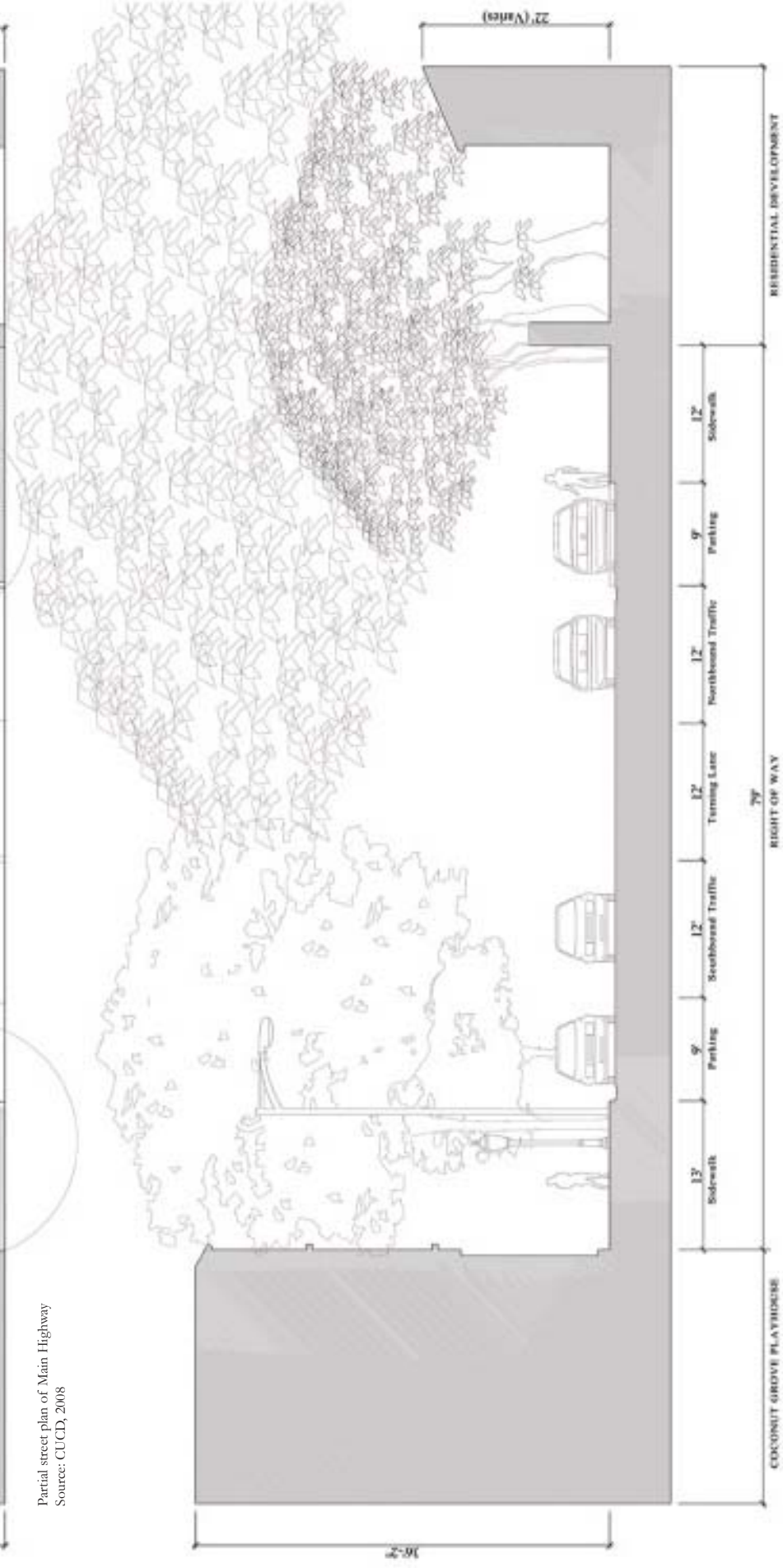
Existing site area and FAR condition
 Source: CUCID, 2008



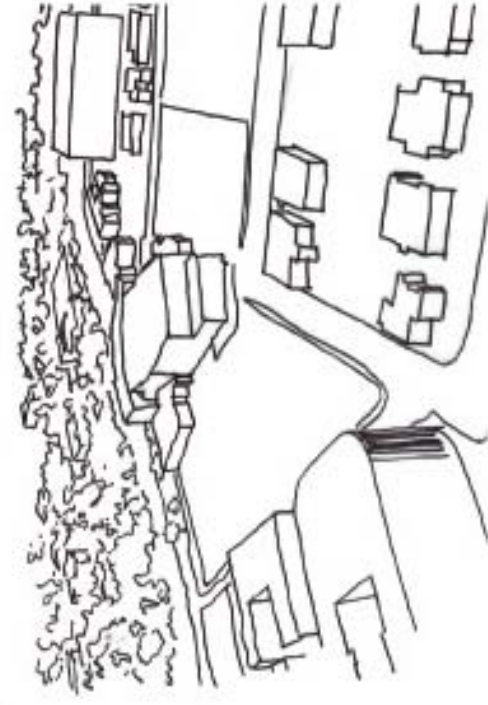
Existing ground floor plan
 Source: CUCID, 2008, with drawing and information made available by R.E. Chisholm Architects and by R.J. Heisenboote Architects



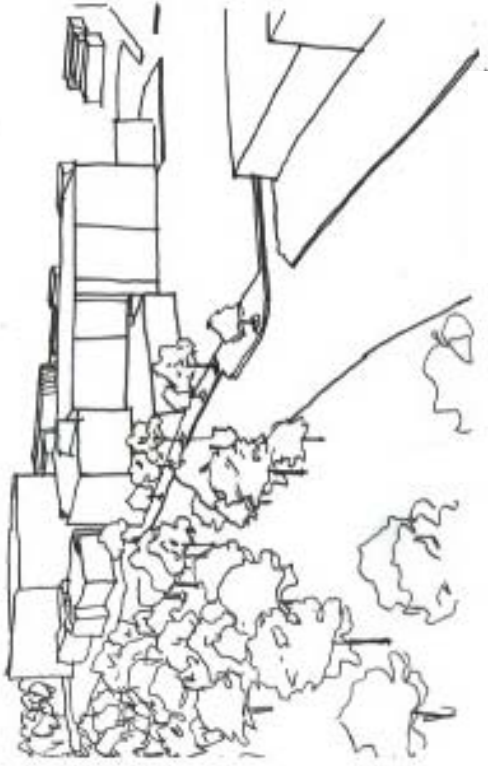
Partial street plan of Main Highway
Source: CUCD, 2008



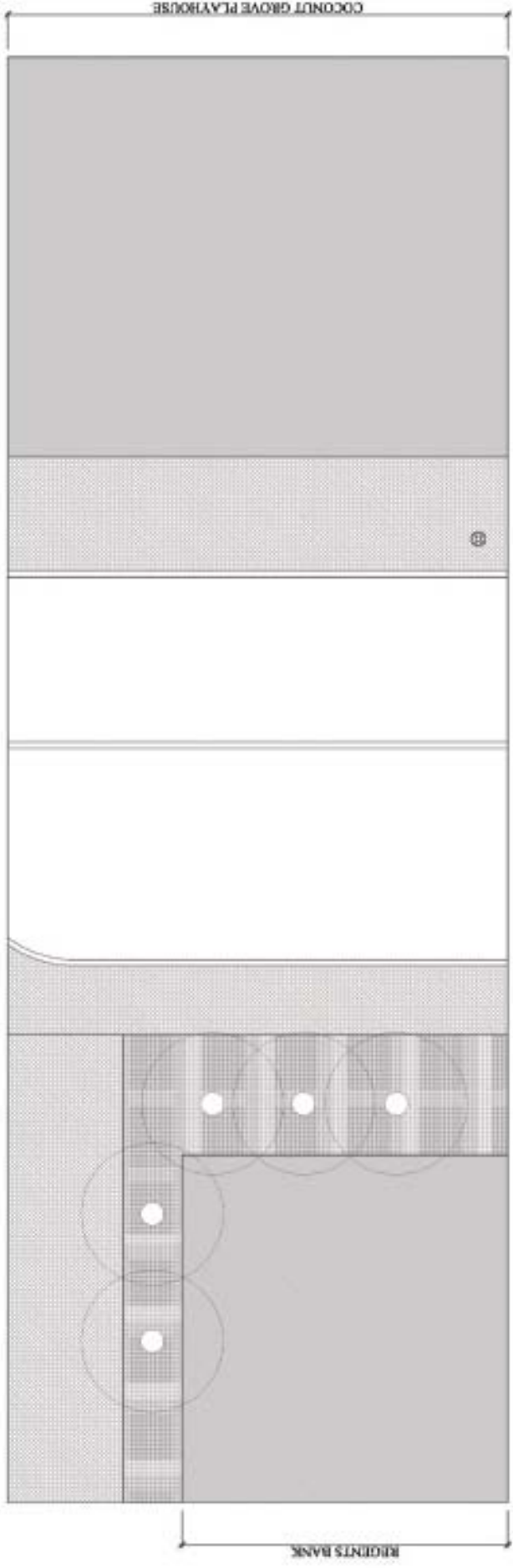
Partial street section of Main Highway
Source: CUCD, 2008



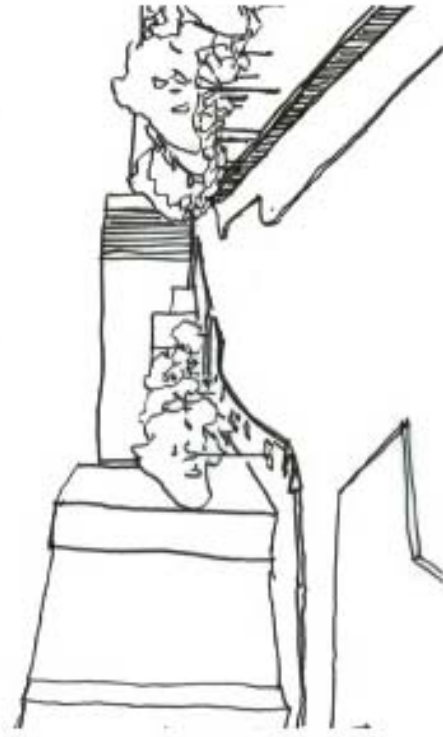
Aerial view sketch of Playhouse site, looking southeast
Source: CUCD, 2008



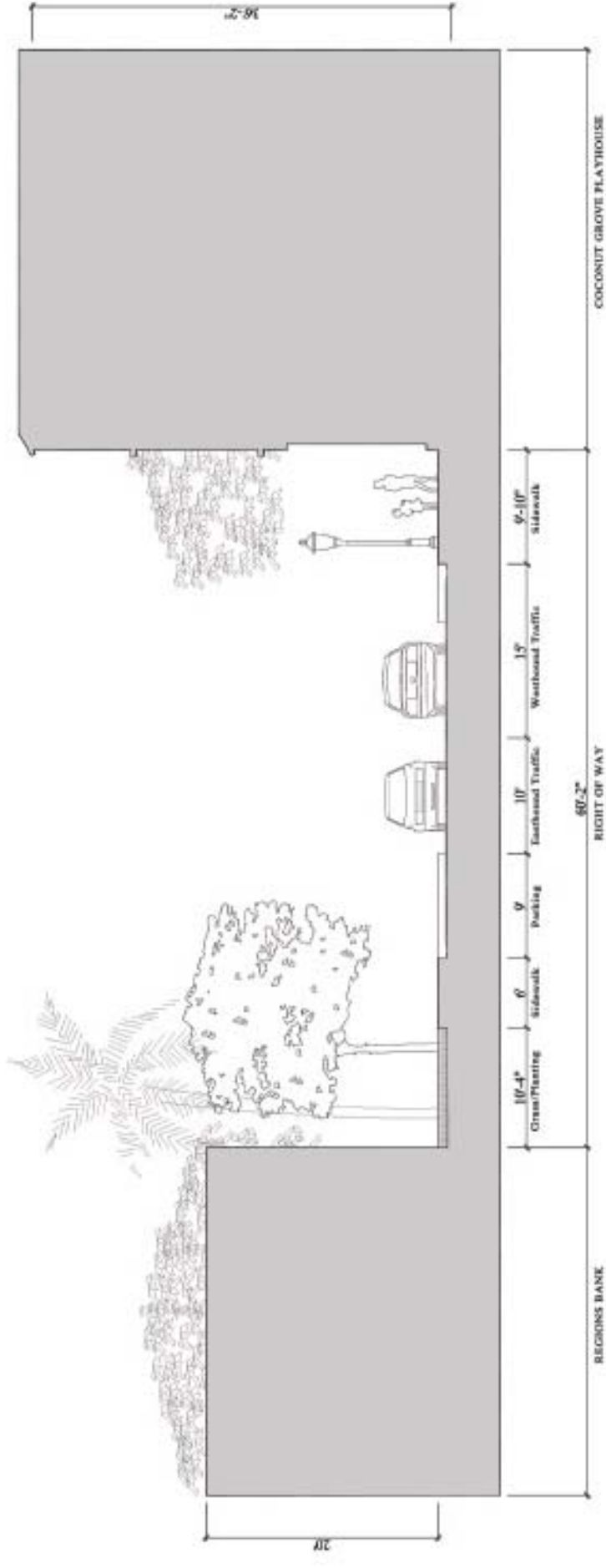
Sketch of Playhouse building and Main Highway, looking south
Source: CUCID, 2008



Partial street plan of Charles Avenue
Source: CUCID, 2008



Sketch of street view (Main Highway), looking north
Source: CUCID, 2008



Partial street section of Charles Avenue
Source: CUCID, 2008

03 Site Documentation & Research

Zoning



Zoning map of Coconut Grove
Source: City of Miami, 2007

According to the City of Miami Zoning Code, the Coconut Grove Playhouse site is at present a Government/ Institutional site, located within the Coconut Grove Neighborhood Conservation District [NCD-3] and the Coconut Grove Central Commercial District [SD-2].

Playhouse Site :

Lot Area: 108,734 sq. ft.

Gross Lot Area: 127,744 sq.ft.

Minimum Lot Coverage:

20,000 sq. ft; with front, side and rear setbacks of 10' each.

Maximum Height:

Unlimited

Floor Area Ratio:

1.72 x gross lot area= 219,720 sq. ft.

Maximum Building Footprint:

0.40 x gross lot area =51,098 sq. ft. .

Minimum Green Space:

0.15 x gross lot area= ABC .

G/I Conditional Accessory Uses:

limited retail may be allowed up to 10% of the gross lot sq. ft., by Class II Special Permit.

Off-Street Parking:

Non-residential: 1 space/300 sq. ft. of gross sq. ft. Lodgings: 1 space / 2 lodging units; General Assembly: 1 space for each 5 fixed seats and for 50 sq. ft. of area for movable seats.

Playhouse Site and adjoining 2 parcels [all considered as G/I] :

Lot Area: 119,354

Gross Lot Area: 140,305

Minimum Lot Coverage:

20,000 sq. ft; with front, side and rear setbacks of 10' each.

Maximum Height:

Unlimited

Floor Area Ratio:

1.72 x 140,000 sq. ft. = 240,000 sq. ft.

Maximum Building Footprint:

0.40 x 140,000 sq. ft. = 56,000 sq. ft.

Minimum Green Space:

0.15 x gross lot area= ABC .

G/I Conditional Accessory Uses: limited retail may be allowed up to 10% of the gross lot sq. ft., by Class II Special Permit.

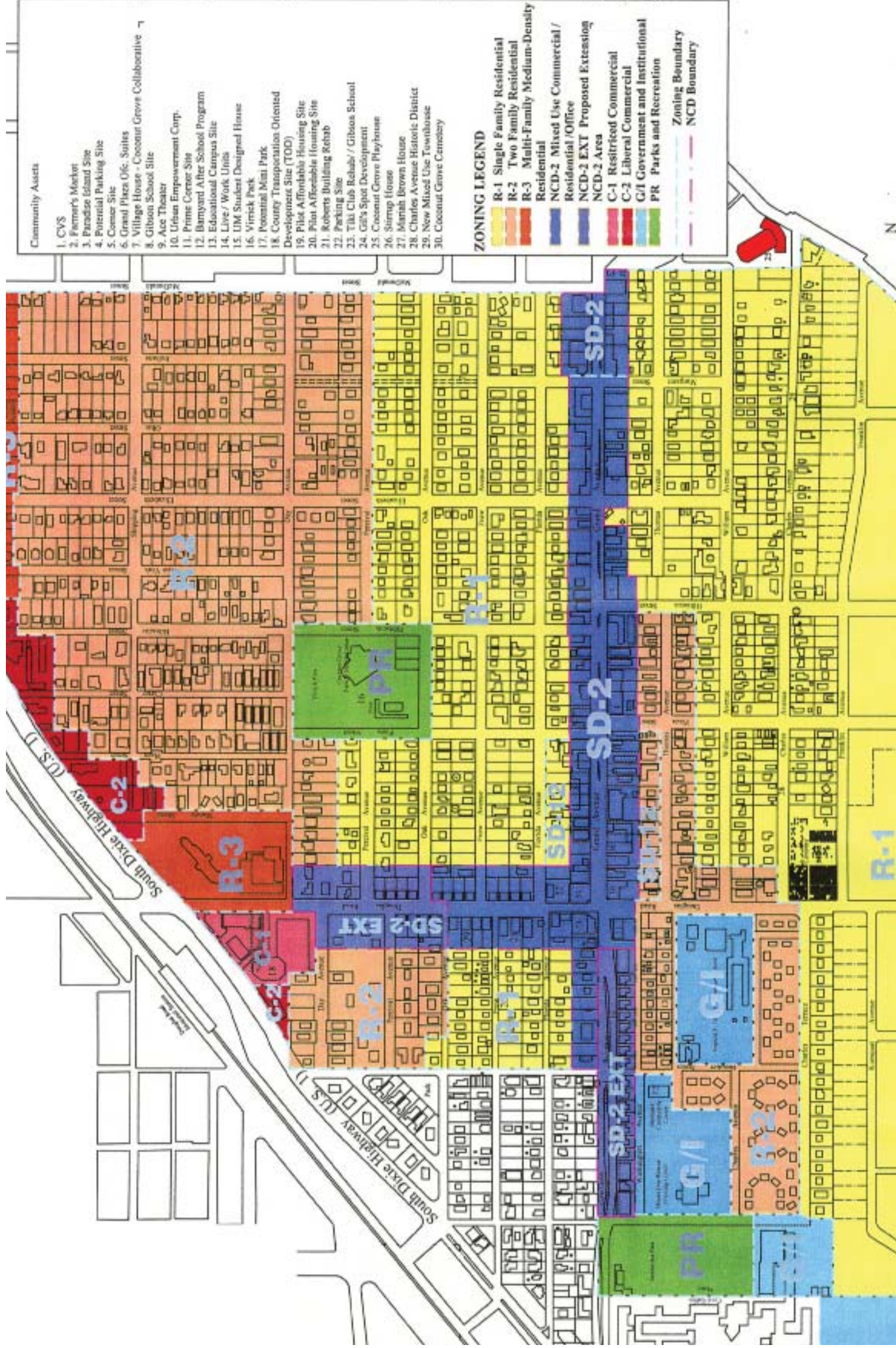
Off-Street Parking:

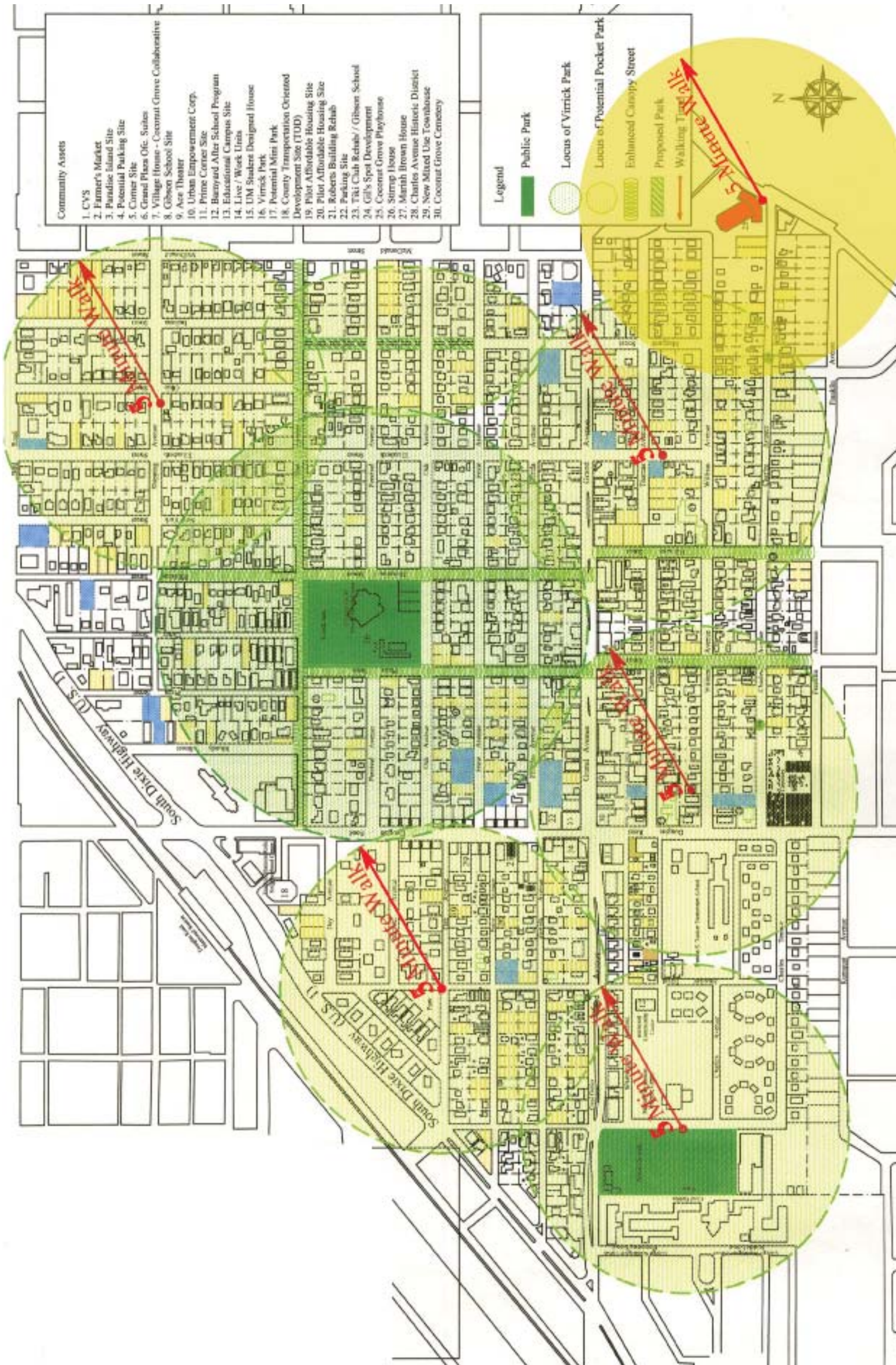
Non-residential: 1 space/300 sq. ft. of gross sq. ft. ;Lodgings: 1 space / 2 lodging units; General Assembly: 1 space for each 5 fixed seats and for 50 sq. ft. of area for movable seats.

(See Appendix: City of Miami Zoning Codes)

03 Site Documentation & Research

Zoning





- Community Assets**
1. CVS
 2. Farmer's Market
 3. Paradise Island Site
 4. Potential Parking Site
 5. Corner Site
 6. Grand Plaza Ofc. Suites
 7. Village Homes - Coconut Grove Collaborative
 8. Gibson School Site
 9. Ace Theater
 10. Urban Empowerment Corp.
 11. Prime Corner Site
 12. Beyond After School Program
 13. Educational Campus Site
 14. Live / Work Units
 15. DM Student Designed House
 16. Virrick Park
 17. Potential Mini Park
 18. County Transportation Oriented Development Site (TUD)
 19. Pilot Affordable Housing Site
 20. Pilot Affordable Housing Site
 21. Roberts Building Rehab
 22. Parking Site
 23. TRU Club Rehab / Gibson School
 24. Gil's Sport Development
 25. Coconut Grove Playhouse
 26. Stirrup House
 27. Mariah Brown House
 28. Charles Avenue Historic District
 29. New Mixed Use Townhouse
 30. Coconut Grove Cemetery

- Legend**
- Public Park
 - Locus of Virrick Park
 - Locus of Potential Pocket Park
 - Enhanced Canopy Street
 - Proposed Park
 - Walking Trails

Analysis of neighborhood centers, 5 minute walk study
 Source: City of Miami and Coconut Grove masterplan study, CUCD, 2008

04 V i s i o n i n g P r o c e s s



Sanborn Historic Map, 1956
Source: Sanborn Fire Insurance Company

04 Visioning Process

Pre-Charrette Sessions: Stakeholder Concerns & Expectations

Before the three day long meeting of the Design Team and the collection of public input, the organizers of the charrette first met with the community stakeholders to gather their concerns and expectations. The stakeholders were divided into 3 groups: 1) merchants; 2) preservationists, residential and community associations and local institutions and 3) cultural & theater interest groups. During each session, once gathered, everyone was asked to write on individual post-it notes 5 assets, 5 weaknesses, 5 opportunities and 5 visions for the Playhouse site. These notes were then assembled and combined to produce a short list, which led to discussion, consensus and later informed the charrette's design process. It should be noted that there were several additional topics brought up as the discussions progressed. This report presents a summary of the ideas, suggestions and recommendations resulting from these 3 pre-charrette discussion groups.

Merchants

This meeting was led by CUCD members Sonia Chao and Jorge Hernandez, and attended by Sylvano Bignon, Charles Byrd, David Collins, Liliana Dones, Jorge E. Gonzalez, Rick Kalwani, Alyssa Kriplen, Robert Masrieh, Ron Nelson, Gabriel Nieto, Derrick Post, Larry Spring, Shelly Spivack Michael Spring, and Michele Walter.

a) Strengths/Assets

- (1) The building and the site's historic importance in the Grove.
- (2) It is the historic presence of the use of the building that is of utmost importance, not necessarily the physical building.
- (3) The front façade has sentimental value.
- (4) The Coconut Grove Playhouse has a strong brand/reputation.

b) Weaknesses

- (1) There is a lack of connectivity to Commodore Plaza and to Village West.
- (2) There is a major lack of parking on the site and at this end of Main Highway in general.
- (3) The placement of the theater building on the site is awkward. As a result, the already oddly configured bow-tie shaped lot is sub-divided into two remnant areas, making the site's development costly and its connection to the neighboring areas more complicated.
- (4) In recent years, the theater had only been active 6 months out of the year and its cultural and educational programming had an inconsistent track record.
- (5) There is a tricky balance between preservation concerns and development opportunities. The building's historic designation serves as one of its strengths, as well as a deterrent for future development, as it makes the project more expensive.

c) Opportunities

- (1) Adding ancillary/complementary uses on the site would help financially support the theater.
- (2) A change of zoning requirements could allow for fewer restrictions, future flexibility and the addition of residential units.
- (3) As an economic anchor it would activate the street and therefore invigorate the western end of Main Highway as it once did.
- (4) The theater complex could be more financially diversified by having 2 theaters, a main stage and a black box.
- (5) The removal of the bicycle shop would open that corner for better use and functionality of the overall site.
- (6) Thomas Avenue can be readdressed.
- (7) A pedestrian connection with Commodore Plaza could be established.
- (8) The regulating plan prepared for the Grove by Duany Plater-Zyberk planners could be utilized to insure a continuity of architectural and urban character.
- (9) New outdoor public spaces can be created.

d) Vision

- (1) The Coconut Grove Playhouse serves as an anchor to develop a lively, viable and sustainable community.
- (2) No one wants another 'Cocowalk' at this end of the Grove.
- (3) The theater should be partnered with educational institutions.
- (4) The complex should not only be a theater, but also a Cultural Complex/Center.
- (5) The Theater Complex should be a mixed use destination with at least 270 new parking spaces in addition to theater parking requirements.
- (6) The Theater Complex has to be self-sustaining.
- (7) The theater complex can attract mature clientele by underscoring and capitalizing upon the Grove's artistic heritage and resources.
- (8) Some possible complementary uses could include a small conference center, an educational center, a cultural center, a B&B or small boutique hotel, an anchor retailer, a Restaurant/Steak house, offices, and/or a jazz club.

In summary, the merchants all touched on the necessity to invigorate the southwest end of Main Highway. They emphasized the need to develop the site in a manner that utilizes mixed-use functions that would bring people and their purchasing power through the Grove as they pass from Cocowalk to the Playhouse site. It is in this spirit that there was a general consensus that the Playhouse site would act as an anchor to the western end of Main Highway's commercial district and the site should be programmed as such. Whereas additional retail spaces are not warranted, complementary uses on the site should target a more mature range of visitors and residents, interested in cultural and/or educational activities, thereby also re-connecting with the Grove's artistic roots.



Vision/Needs.

- "lively" businesses
- complementary buses.
- No oversized parking garage
- underground parking
- an additional 270 spaces
 - how can these be shared?
- post-house parking not on grounds
- need for security so that parking is not a security concern

real security issue VS perceived security issue

- "build in" solutions
 - lighting
 - sidewalks
 - WLS
- connectivity to Village
- 32 more parking



Thomas Avenue must be addressed. - since there are 3000 people walking, jogging, pushing, etc. - touch up on plans - make it a small urban space - "urban" - small urban space - use DPZ - regulations plan as guide for next volume - make sense of - in history group - in London - "art" heritage - function space of - gallery - mix

residential use
daytime use

residential use
Daytime use
- offices:
small conference etc
- mix:
- but not
- primary
- look good
- "art" heritage
- complementary
- WLS
- function space
- gallery
- primary - one college
- for teaching of art
- 200-300 people



Photos of notes taken during this Pre-Charrette session, illustrating some of the comments and concerns that emerged from the group.

04 Visioning Process

Pre-Charrette Sessions: Stakeholder Concerns & Expectations Preservationists, Local Institutions, Residential and Community Associations

This meeting was led by CUCD members Sonia Chao and Jorge Hernandez and attended by Charles Byrd, Robert Chisholm, Richard Heisenbottle, Rick Kalwani, Alyssa Kriplen, Barbara Lamb, Jim McMaster, Ellen Mocer, Ron Nelson, Vincent Post, Jihad Rashid, Ivan Rodriguez, Shelly Spivack, Michael Spring, and Michele Walter.

a) Strengths / Assets

- (1) The Coconut Grove Playhouse has been designated a historic site.
- (2) The building has many contributing elements worth restoring: critical street facades; it marks a very special place; proscenium arch; and ornamental details.
- (3) The building and the site have cultural and historic value.
- (4) The building has architectural significance because it is a Kiehnel & Elliott design.
- (5) The Playhouse contributes to the vitality of urban life in Coconut Grove.
- (6) The presence of a regional theater in Coconut Grove is of cultural significance.

b) Weaknesses

- (1) The Playhouse lacks parking as it currently sits and this makes it difficult to attract theatergoers.
- (2) There are mixed opinions about whether an architectural rehabilitation is financially feasible or not.
- (3) The stage house, as it stands, is inadequate, limits productions and thus revenue streams.
- (4) The original theater was designed as a 1500 seat movie house. The alterations by Browning Parker do not meet the physical back of the house needs of a live theater and this has greatly impacted the Playhouse's offerings; more so in recent years, as productions increasingly become more elaborate and large.
- (5) The auditorium is less than ideally shaped.

c) Opportunities

- (1) The existing G-I zoning offers design flexibility.
- (2) Due to the site's ground elevation, 14-17 feet above sea level, underground parking could be incorporated, thus reducing its visible presence on the site.
- (3) The site can potentially accommodate additional parking.
- (4) Parking could be used as a source for additional revenue. Parking spaces could be increased and new alternate parking options developed (i.e. valet).
- (5) Possible collaboration with Ransom Everglades, New World and other schools and/or Universities would correspond with the Playhouse's educational mission.
- (6) Local schools can be engaged in the form of summer programs.
- (7) Two smaller theaters instead of one over-sized one could allow for increased potential income, community engagement, and flexible programming.
- (8) Increased security can be achieved by activating the street both during the day and at night with compatible uses.
- (9) The site can potentially engage other surrounding areas.
- (10) Accessibility to Grand Avenue through a new alley could allow theatergoers easier access to neighboring parking areas and would relieve the traffic through the adjacent residential neighborhoods.
- (11) The re-introduction of a high caliber regional theater.

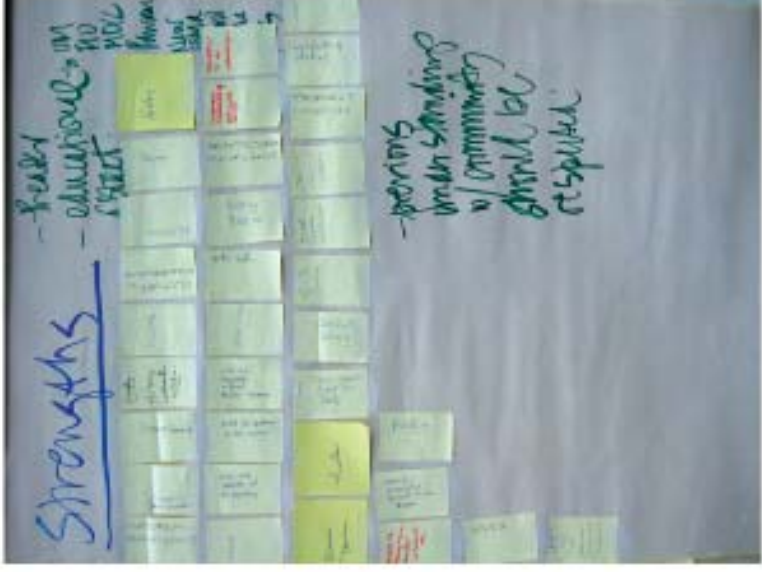
d) Vision

- (1) A Cocomalk-like shopping mall at this end of the Grove is unwanted. Both its scale and its uses are undesirable.
- (2) The Playhouse complex should be a regional theater, with both institutional and cultural partnerships that strengthen its presence.
- (3) The Playhouse complex should be an active mixed use cultural destination that includes educational, community, meeting, functional and arts center components that better root it to the community.
- (4) The Playhouse should be self-sustaining.
- (5) A complete rehabilitation or at least a partial rehabilitation are the best preservation alternatives. Maintaining only the facade along Main Highway is not desirable.
- (6) The site should better address the bordering historic neighborhood of Village West, where the back of the house side of the theater stands. It should present a 'front' onto Thomas Street, with a band of 2-3 story townhouses that could mediate between the scale of the theater's stage fly and the scale of the residential neighborhood.
- (7) Previous understandings with the community should be respected.



In summary, even though this group touched on many other issues, its main concern was the viability of the facility as a well functioning regional theater. The consensus was that to preserve the existing structure would be favorable, but not at the expense of having a full scale regional theater that could muster national recognition.

Another topic discussed was the definition of preservation alternatives. Preserving only the facade skin or nothing at all were quickly discarded as options. Varying degrees of preservation strategies were explored from preserving the entire building to the preservation of the winged street-fronting building at a minimum were acceptable to this group. In the end, the first priority is to return a state-of-the-art theater to the Grove, while addressing heritage issues.



Photos of notes taken during this Pre-Charrette session, illustrating some of the comments and concerns that emerged from the group.

04 Visioning Process

Pre-Charrette Sessions: Stakeholder Concerns & Expectations

Culture and Theater Groups

This meeting was led by CUCD members Sonia Chao and Jorge Hernandez and attended by Robert Chisholm, Dave Collins, Corky Dozier, Mike Idson, Rick Kalwani, Alyssa Kriplen, Jorge Luis Lopez, Ron Nelson, Robert Parente, Vincent Post, Derrick Smith, Shelly Spivack, Michael Spring, Monty Trainer, Jacqueline Tykes, Michele Walter, Larry Wilker and Martin Zilber.

- a) **Assets**
 - (1) The theater has already functioned as a neighborhood anchor.
 - (2) There are strong external design features.
 - (3) The Playhouse's historical prestige as a site for regional theater is of greatest significance. For decades it attracted highly acclaimed performers.
- b) **Weaknesses**
 - (1) The size and configuration of the existing theater's stage and back of the house area have always been deficient for productions, limiting venue options. This is a critical issue.
 - (2) The oversized "size classification" of the auditorium hall, which is tied to union/labor laws, impedes the theater's profit-making ability.
 - (3) The theater has failed to have constant programming, and it needs year-round operation; it cannot go dark for so long.
 - (4) The Playhouse Board's leadership has been inconsistent.
 - (5) The right Artistic Director is of utmost importance, and has lacked in the past, except under Ferrer.
 - (6) The Playhouse's private and public vision never connected.
 - (7) It is missing a 'strong' educational component.
- c) **Opportunities**
 - (1) The egress, circulation, and transportation between the two Groves must be addressed.
 - (2) The Coconut Grove Playhouse Complex could become a 'green-conscious' destination.
 - (3) A distinction between the Playhouse historic site, the building and/or events can be appreciated.
 - (4) The Playhouse's identity as a 'cultural beacon' should be emphasized and preserved.
 - (5) The theater can be branded as a regional hub.
 - (6) The Playhouse program can be updated.
 - (7) The Playhouse and the Grove can be targeted more specifically as a destination.
 - (8) Local and regional educational partnerships, can be a great asset to the area, not only to the theater.
- d) **Vision**
 - (1) A self-sustaining regional theater must be developed.
 - (2) If the theater auditorium, stage, and back of the house cannot provide for state of the art theater, the Playhouse is doomed.
 - (3) Introducing more than one venue should help ensure continuous activity year-round.
 - (4) An educational, profit and non-profit entity could create viable partnerships.
 - (5) Complementary uses, including but not limited to hotel, party/banquet room (not a conference center), can help the theater's sustainability.
 - (6) It would be great to return an 'artsy and bohemian' feeling to the Grove.
 - (7) This theater site should cater to and connect all areas of the Grove: physically, socially and culturally.
 - (8) A new Coconut Grove Playhouse venue can revive the national recognition of the theater.
 - (9) A 'Flagship Regional Theater' is necessary to balance the area's theater functions and to bring more employment to local actors and professionals in the field.
 - (10) Having an Arts Center in the community and a functioning theater, not necessarily the actual architecture of the physical building, is of utmost importance.
 - (11) Possible recuperation of the Grove House, as well as the introduction of educational and training facilities related to theater, a radio station, spa retreat, dance rehearsal site, bookstore, office spaces for cultural non-profit groups, or banquet hall, were all thought of as desirable complementary uses.

In summary, this group was most concerned with the overall cultural and pragmatic contributions of the Coconut Grove Playhouse to the Grove as a whole. They underlined the need for complementary uses that could be introduced, how these uses could activate the area, capitalizing on the Playhouse's previous stage reputation as well as expanding both its offerings and its connection to the local community. This group envisions a new theater that is above all else, economically sustainable; as this would ensure regional theater in Coconut Grove and it would complement the current offerings county-wide. It was this group's estimation that the functional needs of the building should not be compromised for the sake of greater preservation of the existing structure. The preservation of a regional theater on the site is paramount and it can only be attained if the theater is state of the art.





Vision

- Renaissance of the Grove
- Request for Proposals
- Auxiliary
- Economic value
- Youth
- Budget
- Book 2000
- Drive behind Spas
- Out advice
- Casa Grove house
- NEFAA
- Dining
- Entertainment

HOVES FOR:

- Coconut Grove Art + History Society Assoc. (parent of C Arts Festival)
- National Foundation for Advancement in Parenting (NFAP)
- ~~inter~~ season components
- youth summer camps
- "C. Grove was the beginnings"
- destinations
- support tourism
- education + training in the industry
- live/work
- environment

Strengths / Assets

- non active, yearly
- mainly not buried
- circulation, yearly
- transportation
- heart of economic
- walking
- bike
- access
- National Reputation
- Regional Reputation
- Identity with Coconut Grove
- Education
- Playship Theater (as a visit, tourism)
- educational & business programs
- major cultural employer
- Economic Development (index)
- Unique
- Location
- Reputation
- Regional Reputation
- National Reputation
- Recognition as Regional Theater
- Process
- History
- Downtown
- Regional

external design

- why
- no barriers
- no barriers
- National Reputation
- Recognition as Regional Theater
- Process
- History
- Downtown
- Regional

HOVES FOR:

- Coconut Grove Art + History Society Assoc. (parent of C Arts Festival)
- National Foundation for Advancement in Parenting (NFAP)
- ~~inter~~ season components
- youth summer camps
- "C. Grove was the beginnings"
- destinations
- support tourism
- education + training in the industry
- live/work
- environment

Photos of notes taken during this Pre-Charrette session, illustrating some of the comments and concerns that emerged from the group.

04 Visioning Process

Preservation Options

PRESERVATION: Standards, Designation Report, Documentation & Evaluation and Charrette Recommendations

Re-print of references:

Secretary of the Interior's Standards for Rehabilitation

“The Secretary of the Interior is responsible for establishing standards for all national preservation programs under Departmental authority and for advising Federal agencies on the preservation of historic properties listed or eligible for listing in the National Register of Historic Places.

The *Standards for Rehabilitation*, a section of the Secretary's Standards for Historic Preservation Projects, address the most prevalent preservation treatment today: rehabilitation. *Rehabilitation* is defined as the process of returning a property to a state of utility, through repair or alteration, which makes possible an efficient contemporary use while preserving those portions and features of the property which are significant to its historic, architectural, and cultural values. The Standards pertain to historic buildings of all materials, construction types, sizes, and occupancy and encompass the exterior and the interior of historic buildings. The Standards also encompass related landscape features and the building's site and environment as well as attached, adjacent or related new construction.

The Standards are to be applied to specific rehabilitation projects in a reasonable manner, taking into consideration economic and technical feasibility.

1. A property shall be used for its historic purpose or be placed in a new use that requires minimal change to the defining characteristics of the building and its site and environment.
2. The historic character of a property shall be retained and preserved. The removal of historic materials or alteration of features and spaces that characterize a property shall be avoided.
3. Each property shall be recognized as a physical record of its time, place, and use. Changes that create a false sense of historical development, such as adding conjectural features or architectural elements from other buildings, shall not be undertaken.
4. Most properties change over time; those changes that have acquired historic significance in their own right shall be retained and preserved.
5. Distinctive features, finishes, and construction techniques or examples of craftsmanship that characterize a property shall be preserved.
6. Deteriorated historic features shall be repaired rather than replaced. Where the severity of deterioration requires replacement of a distinctive feature, the new feature shall match the old in design, color, texture, and other visual qualities and, where possible, materials. Replacement of missing features shall be substantiated by documentary, physical, or pictorial evidence.
7. Chemical or physical treatments, such as sandblasting, that cause damage to historic materials shall not be used. The surface cleaning of structures, if appropriate, shall be undertaken using the gentlest means possible.
8. Significant archeological resources affected by a project shall be protected and preserved. If such resources must be disturbed, mitigation measures shall be undertaken.
9. New additions, exterior alterations, or related new construction shall not destroy historic materials that characterize the property. The new work shall be differentiated from the old and shall be compatible with the massing, size, scale, and architectural features to protect the historic integrity of the property and its environment.
10. New additions and adjacent or related new construction shall be undertaken in such a manner that if removed in the future, the essential form and integrity of the historic property and its environment would be unimpaired. The Secretary of the Interior is responsible for establishing standards for all national preservation programs under Departmental authority and for advising Federal agencies on the preservation of historic properties listed or eligible for listing in the National Register of Historic Places.”

Historic Designation Report prepared by the City of Miami

“The Coconut Grove Playhouse was designated a “Historic Site” by the City of Miami Historic and Environmental Preservation Board...

The designation report states that the Playhouse is “a noteworthy expression of the Florida Land Boom”. The original design by the critically important architectural firm of Kiehnel and Elliot was a fanciful Spanish Rococo movie palace. The theater was intended to be Miami's most elaborate theater, with the largest seating capacity of any theater in Miami...

In addition to the theater, which could seat 1,500 patrons, the building housed seven storefronts on the ground floor, ten offices on the second story, and apartments on the third story. The mass of the building was arranged as two wings that hugged the sidewalk, bridged by the highly ornamental entrance bay, which was canted at the corner...

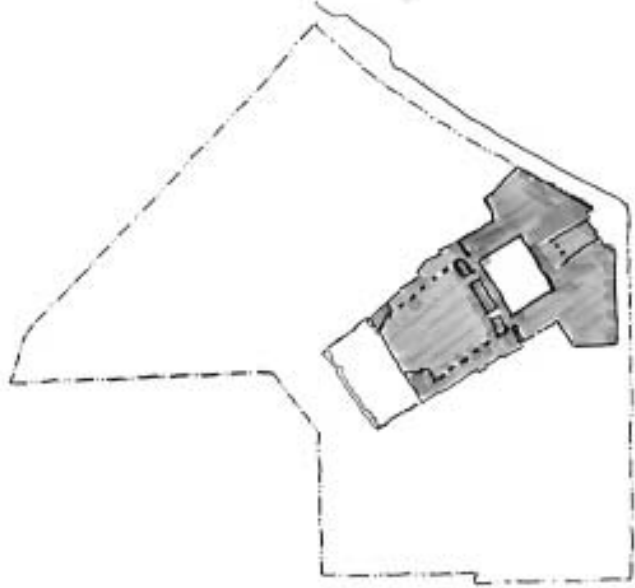
The entrance bay was intended to be the focus of the composition, and was recessed from the two wings at the corner, lending it even greater prominence. The Coconut Grove Playhouse expresses the style of the Mediterranean Revival in its dramatic entrance portal, which is emphasized by the use of cast ornament that continues to the third floor. The spiral or twisted columns and the classically inspired entablature that runs above the entrance doorway are also characteristic of the style. The loggias on each side of the theater express a key concept of the Mediterranean Revival style as they allow an open, yet sheltered area that maximizes the opportunity to be outdoors...

In 1955, under the hand of noted architect Alfred Browning Parker, the theater was remodeled to accommodate the Coconut Grove Playhouse, Miami's first live, legitimate theater; which evolved into one of the most important regional theaters in the country...

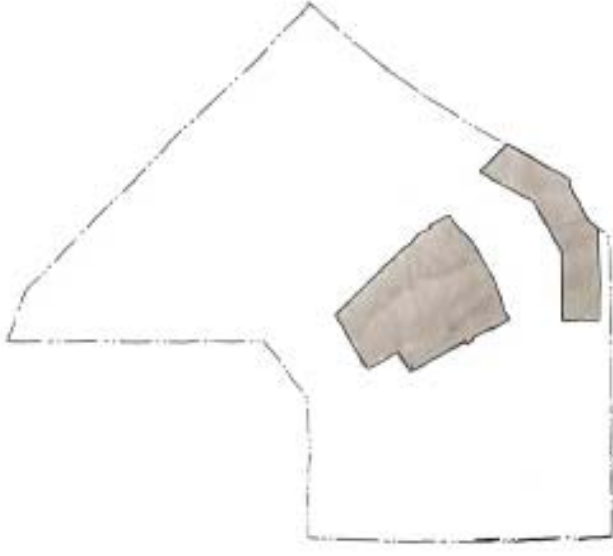
Parker made the change from Richard Kiehnel's Mediterranean movie palace interiors to the stark modernity that characterized his own era. Parker was certainly aware of the South Florida predilection for buildings of an Art Deco or Mediterranean design. However, Parker chose to abandon any sense of historicism in his own designs, favoring instead an approach that capitalized on the environment, structure, and materials...

Parker's alterations focused on the interior of the theater. Exterior alterations were limited to the removal of the ornamental parapet in the center and side bays of the storefronts, although the reveal of the storefronts is still present. The roofline is now straight, with ornamental tile coping terminating the wall...

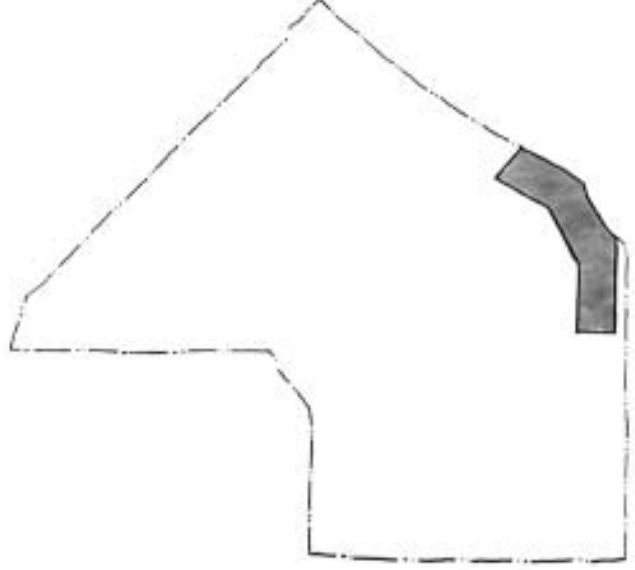
Although somewhat inconclusive, a comparison of available building records, photographs, and newspaper clippings seems to reveal that what had previously been freestanding, independent buildings were incorporated into the main theater building sometime in the early 1970s. A one-story hyphen connects the north wall of the theater with a two-story building that fronts on Main Highway and the adjacent parking lot immediately north...”



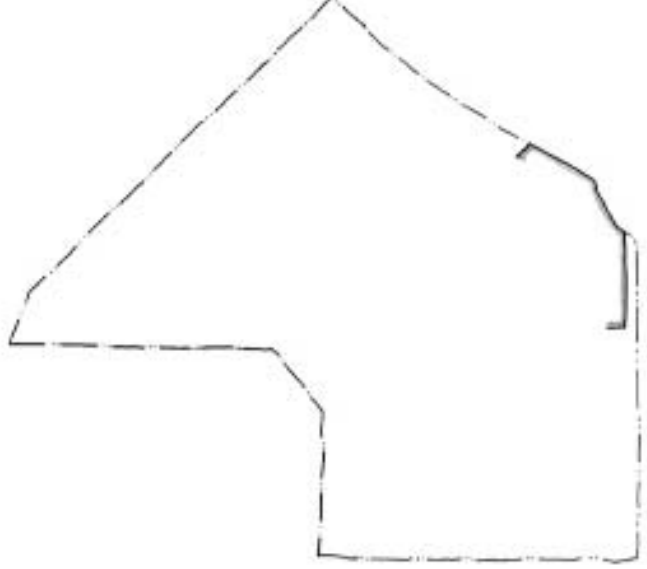
Option 1
Preservation of entire existing building



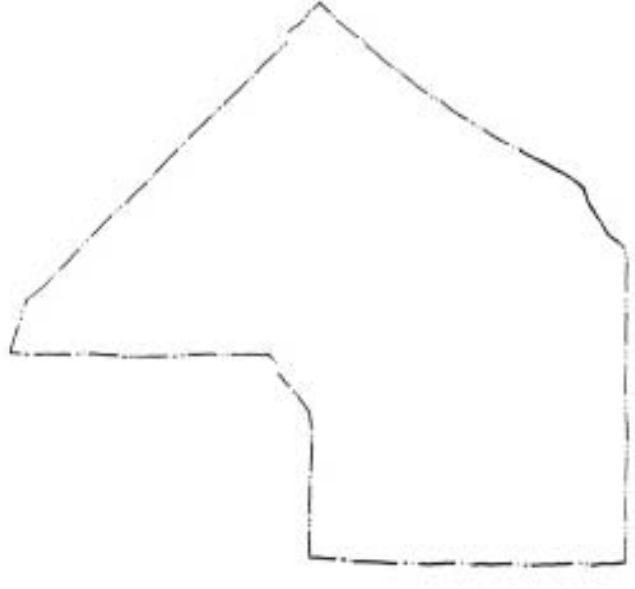
Option 2
Placing a new theater in the existing auditorium footprint



Option 3
Preservation of the winged street-fronting building



Option 4
Preservation of facade (this option was discarded in the charrette process)



Option 5
Preservation of the function alone

04 Visioning Process

Documentation of Historic District adjacent to Playhouse

Cont'd. - Historic Designation Report prepared by the City of Miami

These one- and two-story buildings seem out of character with the original theater building, as the treatment of the connecting bay on Main Highway, while maintaining the rhythm of the bays, is fenestrated with a geometrically disproportionate window. The narrow windows of the second story of the end building also seem not to reflect the proportions of the original building, and the rustication of the exterior appears as an incongruous element.

The Playhouse is one of the very few remaining structures in downtown Coconut Grove that typify the flamboyant and frenetic era of the real estate boom of the 1920s.

When the State of Florida transferred ownership of the Playhouse to the Coconut Grove Playhouse LLC Inc. in 2004, it paved the way for the next phase in the evolution of the property. In order to provide a long-term endowment for the theater, the Playhouse has announced its intention to team with a developer to preserve as much of the exterior of the theater as possible, while constructing a new theater, condominiums, and a parking garage on the site².

Preservation Incentives:

Because of the nonprofit status of the Coconut Grove Playhouse LLC Inc., most historic preservation tax incentives are not applicable. The Playhouse, however, has been approved for \$15 million from the 2004 Miami-Dade County Building Better Communities General Obligation Bond program. These bond funds will be paired with \$5 million from a previous County bond issue to fund a program to restructure the Playhouse.

Pre-Charrette Documentation & Evaluation

During the Coconut Grove Playhouse pre-charrette sessions, held with local merchants, preservationists, residential and institutional representatives as well as theater and cultural groups, participants were asked to define their concerns and expectations related to the preservation of the Coconut Grove Playhouse building and site. A wide gamut of recommendations was made. These ranged between the conservative positions of returning the site to its original design by Kiehnel & Elliott, to the other end of the spectrum in which a highly pragmatic viewpoint only saw the preservation of the Main Highway 'entrance portal' façade as necessary.

Yet, in all cases, there was clear consensus around the notion of preserving the 'theater use' on the site and of coupling it with complementary uses that were respectful of the adjoining areas, in both scale and character.

These pre-charrette sessions were followed by a more in-depth analysis of the building's history, design, designation report and transformations over the years, in an effort to identify and appreciate the salient characteristics of the historic structure and site, as well as the spirit of its fabric.

As there are no surviving floor plans of Kiehnel & Elliot's project, a team of charrette designers visited the site on a 'forensic' reconnaissance, to better comprehend and document the building's evolution.

Parallel investigations also led to the discovery of original drawings by Alfred Browning Parker, which assisted in identifying the degree of his intervention upon the original building. These drawings revealed the introduction of a new larger lobby, sandwiched between the original vestibule and main hall. This resulted in the loss of distinguishing ornamental features that were either buried or removed from the interior of the theater. Drawings for more recent interventions and design proposals were also unearthed.

Studies of the existing building were then complemented by an analysis of the recommendations made by independent theater design consultants for the Coconut Grove Playhouse site. Those recommendations underlined the need to accommodate the physical exigencies of state-of-the-art theater, if the venue is to be financially and culturally sustainable in the long run. Additional transformations to the building would become necessary, in particular affecting the stage proper, the stage fly and back of the house areas and possibly the rake of the floor in the hall space. The building would also have to accommodate ADA requirements.

Charrette Recommendations

Four levels of preservation for the site were identified during the charrette.

The first scenario entails the reconstitution of the performance hall of the existing theater and, the rehabilitation of the entire winged street-facing building, located along Main Highway and Charles Avenue. This option diminishes the number of underground parking spaces available. The resulting reduced revenue, coupled with the higher costs typically associated with rehabilitation, makes this the most expensive alternative.

The second scenario involves the introduction of a new theater smaller in foot print but in the same location as the existing hall, permitting greater flexibility to accommodate its functional exigencies. This proposal incorporates the rehabilitation of the entire winged street-facing building, located along Main Highway and Charles Avenue.

The third scenario would require the rehabilitation of the entire winged street-facing building, located along Main Highway and Charles Avenue and, would preserve the processional route through its corner entrance portal to a new public space, off of which a new theater would be accessed. This scenario allows for a more sympathetic response to the scale of the abutting historic neighborhood to the southwest of the site by placing the needed 80' high fly-stage away from the neighbourhood and along the existing service alley.

Scenarios two and three would permit pedestrian activity across the site, thus preserving and strengthening the traditional urban fabric of Coconut Grove.

The fourth possible scenario, involving only the preservation of the Main Highway and Charles Avenue facades was not considered, nor was it recommended as a viable preservation option at this time, and is not reflected in any of the final charrette design schemes.



Legend

- H - Historic Structures
- F - Number of Stories
- V - Vacant
- S - Stucco
- W - Wood
- Vacant Lot V (not used as parking area)
- Parking Lot
- Coconut Grove Playhouse Historic Site

05

Charitable Desires Process



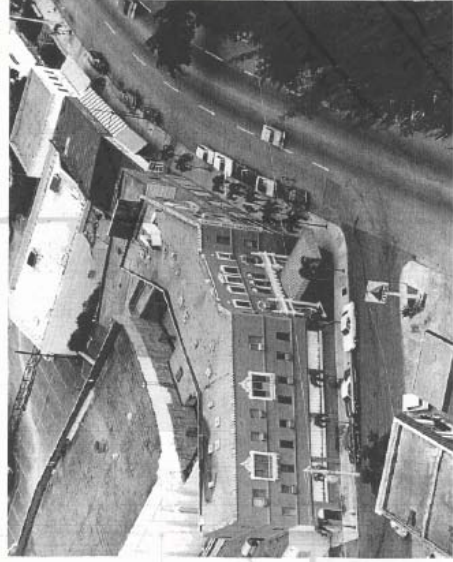
Sanborn Historic Map, 1967
Source: Sanborn Fire Insurance Company

1-62

2ND AMEND

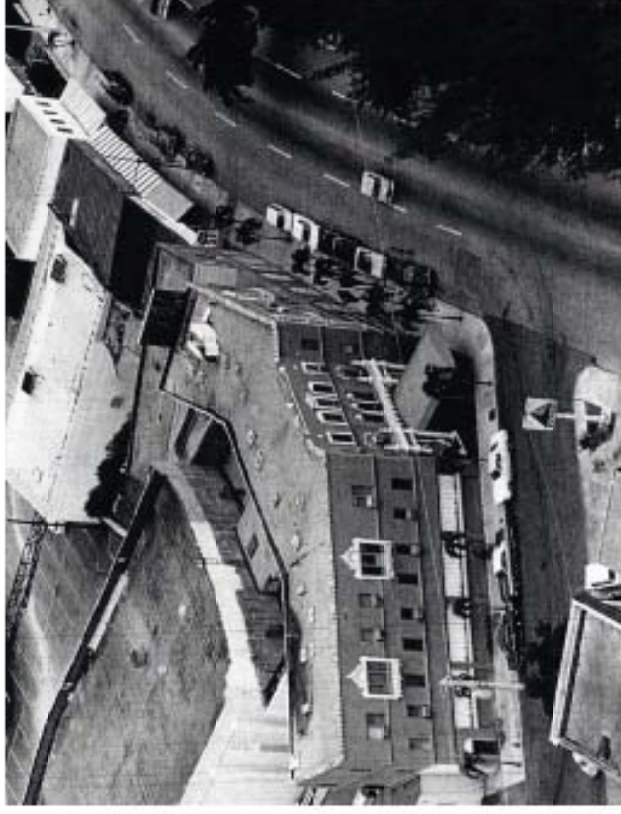
Coconut Grove Playhouse Charrette

Center for Urban and Community Design
University of Miami



RESTORING THE COCONUT GROVE PLAYHOUSE

A Community Charrette to Revitalize State of the Art Regional Theater at the Playhouse



RANSOM EVERGLADES SCHOOL

1. LEWIS FAMILY AUDITORIUM
2. RANSOM COTTAGE
3. BUSINESS OFFICE
4. PERFORMING ARTS BUILDING
5. FINE ARTS BUILDING
6. TIMKEN HALL
7. CHILDREN'S CENTER
8. ADVANCEMENT CONFERENCE ROOM (ACR)
9. PARENTS' ASSOCIATION
10. ADVANCEMENT OFFICE
11. DAN LESLIE BOUDEN LIBRARY
12. BREEZEWAY
13. CAMERON HALL
14. CHILLER PLANT
15. DINING HALL
16. LUDINGTON HALL
17. THE PAGODA
18. THE ENVIRONMENTAL CENTER
19. MATH SCIENCE BUILDING
20. BOOKSTONE
21. TENNIS COURTS
22. POOL
23. HENRY H. ANDERSON, JR. '38 GYMNASIUM
24. THE ROBERT E. WALKER FIELD
25. WATERFRONT
26. FIELD HOUSE

Parking Locations:

- Mayfair Parking Garage
- Cocowalk Parking Garage
- Playhouse Parking Lot
- Street Meters

Schedule

All public presentations are in the Performing Arts Building.
All design team work sessions are in the Pagoda Building.

Coconut Grove Playhouse Charrette
March 28-30 Ransom Everglades School, Performing Arts Building

Friday, 28	Saturday, 29	Sunday, 30
9:30 - 12:30 Presentations	8:30 - 12:30 Design Team Work Session	8:30 - 5:00 Design Team Work Session
1:00 - 3:00 Open House	12:30 - 3:00 Public Meeting	5:00 - 8:00 Final Presentations
3:00 - 6:00 Design Team Work Session	3:00 - 10:00 Design Team Work Session	

All are invited to attend and participate throughout the entire charrette. Please come and share your ideas as part of the community vision. Ransom Everglades School, 3575 Main Hwy, Miami FL 33133

Presentations, Open Forums and Public Pin-ups will take place in the Performing Arts Building, at the Ransom Everglades Campus.

Friday, March 28	Saturday, March 29	Sunday, March 30
9:30 - 10:00 Welcome/Introduction	8:30 - 12:30 Team Work Session*	8:30 - 5:00 Team Work Session*
10:00 - 11:00 Presentations	12:30 - 3:00 Public Pin-Up	5:00 - 8:00 Public Presentation of Team Work
11:00 - 12:00 Q&A Open Forum	2:00 - 4:00 Site Open for public visits	
1:00 - 10:00 Team Work Session*	3:00 - 10:00 Team Work Session*	

- * The public is welcome at all Team Work Sessions to see the team progress and to discuss any individual questions or concerns.
- * All Team Work Sessions take place in the Pagoda Building, at the Ransom Everglades Campus.

05 Charrette Design Process

Playhouse Charrette Schedule

Coconut Grove Playhouse Charrette Team Schedule

Hour	Thursday 27	Friday 28	Saturday 29	Sunday 30
8:00		Breakfast	Breakfast	Breakfast
8:30		Preparation Set-up	Work Session	Work Session
9:00	Preparation at CUCD	Welcome/introduction Presentation 4 (15min each)		
10:00		Open forum		
10:30		Q+A+ Site visit		
11:00	Charrette design team mtg			
11:30		Lunch & Design Team Mtg Work Session		
12:00				
12:30				
1:00	Site Set-up in situ			
1:30				
2:00				
2:30				
3:00				
3:30				
4:00				
4:30				
5:00				
5:30				
6:00		Dinner Internal Pin-up Work Session	Dinner Work Session	FINAL PRESENTATION
6:30				
7:00				
7:30				
8:00				
8:30				
9:00				
9:30				
10:00		End of Day 1:00 AM	End of Day 3:00 AM	

Coconut Grove Playhouse Charrette Public Schedule, March 28-30 2008

Hour	Friday 28	Saturday 29	Sunday 30
8:00			
8:30			
9:00		Design Team Work Session	Design Team Work Session
9:30	Welcome/Introduction Presentation		
10:00			
10:30	Open forum / Q & A		
11:00			
11:30			
12:00			
12:30	Public meeting pin-up Design Team Work Session		
1:00			
1:30			
2:00			
2:30			
3:00	Design Team Work Session		
3:30			
4:00			
4:30			
5:00			
5:30			
6:00			
6:30			
7:00			
7:30			
8:00			
8:30			
9:00			
9:30			
10:00	End of Day	End of Day	

The General Public is welcome to visit the Design Team during the Work Sessions.

05 Charrette Design Process

Mid-Term Public Pin-up

After more than 12 hours of work 3 teams brought together the product of the Pre-Charrette Visioning Process and developed over 20 viable schemes. Following careful deliberation, these schemes were organized into 3 major concepts with several variations.

It is important to note that there were no Financial Feasibility Studies done as part of the charrette. As a result, the schemes presented are purely design options developed with no financial considerations.

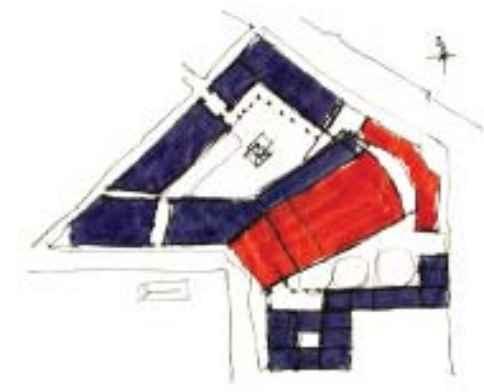
In all of the schemes there is sensitivity to the adjoining neighborhoods and how the building mass and the daily operational functions of the Playhouse and complementary uses would impact it. There was consideration to the placement of the “fly” stage mass as to not overshadow the neighboring residences. There were some pedestrian connections made and a limited residential component added along William Street to mediate between the theater building’s larger mass and that of the abutting residential neighborhood to the southwest. All of the schemes addressed the necessity to activate the western end of Main Highway’s commercial district and to reestablish the theater as an anchor. There was a conscious effort to incorporate flexible auxiliary spaces to accommodate a variety of uses extending the useful life of the complex.



Photos: Coconut Grove Playhouse Charrette, held at Ransom Everglades School Campus
Source: CUCCD, 2008

05 Charrette Design Process

Distilling Priorities



The preliminary designs were presented on Saturday, March 29, 2008 by charrette leaders Sonia Chao and Jorge Hernandez. Schemes were organized by their proposed degree of preservation for the existing building. The concepts are as follows:

1. Keeping the Existing Playhouse Footprint

This scheme would entail the preservation of the existing winged street-facing building, the front of the house with minimal re-working of the theater and stage while re-working the back stage and proscenium.

Because of the reduction of the seating from 1100 seats to 600 seats this solution has the option of either: pulling the seats in for better site lines or keeping the existing walls where they are. Although this design strategy would accommodate the purist of the preservationists it has to address the issues of a very large volume where the acoustics would be a challenge and the overall economic and artistic viability of the theater would be challenged. The other variation of this scheme is to move and replace the walls. The negative here is that once walls are moved the preservation of the theater becomes negligible.

In this option, the parking would be severely impacted. Because of the delicate nature of the existing structure it would be impossible to dig beneath it to accommodate the parking requirements. That would force the missing parking to be accommodated above ground, impacting the overall public enjoyment and functionality of the space, or result in a much reduced number of parking spaces.

05 Charrette Design Process

Distilling Priorities

2. Placing a New Theater in the Existing Auditorium Footprint

This would entail the preservation of the existing winged street-facing building, situated along Main Highway and Charles Avenue, and the construction of a new theater that shadowed the footprint of the existing theater. Because it would be a smaller theater it would pull the fly stage further away from the back of the property and therefore further away from the residential neighborhood that borders it. It would also allow for an association of experiences that are similar to the existing experience, allowing for more extensive underground parking and a more modern theater that could accommodate a better range of current production needs.

There are a few variations that include a courtyard to improve the public experience, connection to the adjoining residential neighborhood and a strong connection to Commodore Plaza.



Process sketches of Scheme II produced during the charrette

Option 2: A New Theater in Existing Auditorium Footprint

3. Courtyard / Garden in Place of the Auditorium Footprint

This option would only preserve the winged street-facing buildings to be used as a point of entry to the Theater Complex. The visitor would then proceed through the building to a public space that would then connect to the theaters and other complementary use buildings.

Two variations on this scheme surfaced as the most desirable ones. In both of them the courtyard would maintain a memory of the existing stage and the proscenium arch, and could be used for outside performances.

3a. Theater Footprint

The first variation would hold the space left by the demolition of the existing theater in its pure footprint. The surrounding buildings would then adjust themselves to reinforce the memory of the original shape of the theater.

3b. Octagonal Courtyard

The second variation would maintain an octagonal shape to the Courtyard and adjust the surrounding buildings, allowing forms that are required to best serve their function. Because of the odd nature of the site's shape there would be many small residual shapes that would need to be addressed, designed and accounted for.



Process sketches of Scheme III produced during the charrette

Option 3: Courtyard in Place of Auditorium Footprint



V i s i o n f o r t h e P l a y h o u s e



Source: Historic photo of the Coconut Grove Theater provided by the City of Miami Historic Preservation Department

06 Vision for the Playhouse

The G/I additional accessory uses would allow for Limited Retail up to 10% of gross square footage, by class II Special Permit.

Off-street Parking Requirements for General Assembly uses is for 1 space for each 5 fixed seats and for 50 square feet for movable seats.

Off-street Parking Requirements for nonresidential uses is 1 space for every 300 square feet of gross square foot of area.

There is also a NCD/3 Coconut Grove Neighborhood Conservation Overlay on the property. Its objective is to provide a land use or zoning tool to preserve the neighborhood's character and promote compatible development.

Miami 21 is a proposed Form Based Code concerned with respecting the adjacent fabric of the city. Its general principles were taken into consideration in most design schemes, in case it is adopted by the City of Miami. All charrette schemes assume a future T-6 zoning, proposing 3 story liner buildings along all perimeters of the site, except along the alley and with accommodations made to allow for the needed 80' foot high fly stage.

G. Contextual Concerns and Opportunities

Amongst the concerns voiced in the pre-charrette and initial charrette open forum sessions were those that deal with the scale of the project and the uses that would be brought to the site. There was also interest in the circulation patterns generated by the uses of this site for both pedestrian and vehicular functions. In particular there was concern over the service areas and also how parking would be accommodated.

In response to these concerns the current Building and Zoning Codes were analyzed and the Charrette Team asked the firm of Duany Plater-Zyberk Town Planners to share with them the possible implications for this site should Miami 21 be adopted as well as the recommendations of previous Regulating Plan for Coconut Grove also developed by DPZ.

Given the scale of the adjoining historic neighborhood there needs to be a lower scale liner building at the edges of the site that would mitigate between the scale of this historic residential neighborhood and the theater's need for an approximately 80' foot high fly stage. There is also the desire to respect the 3 story height limit on Main Highway and the existing front volume of the Playhouse structure. By introducing similar massing and proportions the Playhouse site can positively contribute to the character of the street, while being mindful of the adjacent buildings, the commercial corridor, and the residences across the way.

H. Coconut Grove Civic Anchor

In order for the Coconut Grove Playhouse to act as a Civic Anchor it has to be an economically viable Theater. Therefore, there needs to be a redesign of the stage and the 'back of the house' to meet the needs of a fully functional Regional Theater.

Complementary uses could cement the site's civic role within the community. Community stakeholders identified a preference for a possible small conference center, B&B, an educational facility, professional offices, a radio station and/or Jazz/ Dinner Club, with a minor presence of retail and residential.

requested 270 parking spaces, which can be accommodated with all of the schemes. Another interesting development is the request of Ransom Everglades School to share parking. This possible sub-leasing agreement would generate daytime income while allowing for the use of parking spaces in the late afternoon and evening hours for others in the community as well as theater-goers.

D. Community Needs

There are a number of small commercial venues that are languishing economically because of the lack of activity at the Playhouse site coupled with the lack of parking. There is a desire to activate pedestrian life along Main Highway while preserving the intimate scale of a traditional neighborhood Main Street. There was a strong voice to purposely avoid yet another inwardly focused shopping center.

E. Theater Needs

AMS Planning & Research Corporation was enlisted by the Playhouse Board to assist in developing a recovery plan which includes mid-term and long range strategies focused on establishing operational and financial stability and returning regional theater to Coconut Grove. They presented a report based on national research that states that the larger venue regional theaters are suffering from a drop in attendance (See Appendix). Therefore, AMS recommended that the Coconut Grove Playhouse be rehabilitated into a two theater venue. The larger theater would be 600 seats with full stage, and adequate fly stage that can house the necessary scenery manipulation requirements, allowing the Playhouse to invite larger productions expanding their revenue potential. There would also be a smaller theater with 200-300 seats that would support smaller productions and performances. This would allow the Playhouse to fill its programming schedule, hedge-revenue loss due to the theater being 'dark.' The small theater would also allow the Playhouse to expand the types of performances, possibly allowing for foreign film festivals, hosting jazz ensembles and other uses that could re-engage Coconut Grove's artist heritage. The smaller venue could also act as an auditorium to be used by educational institutions, local cultural organizations, or performance groups. These concepts were presented to and well received at the pre-charrette sessions.

AMS has also recommended that the Coconut Grove Playhouse partner with educational institutions of higher learning following other successful models around the country, such as Yale Repertory Theater in New Haven, Connecticut, The American Repertory in Boston, The LaJolla Playhouse in San Diego, Orlando USF Shakespeare Festival in Orlando, Florida and Trinity Repertory in Providence, Rhode Island.

Theater design architects, Fisher Dachs Associates, provided the Charrette Team with 600 and 250 seat theater templates that meet the special requirements for a 'State of the Art' theater, necessary for the Playhouse to fully function as a regional theater. For alternate post-charrette schemes they provided a template that introduced a 400-seat theater as the first phase of the site development.

F. Zoning

The existing zoning for the site is Government Institution (G/I). This means the current zoning allows for unlimited height, a floor ratio of 1.72 times the gross lot area, a building footprint with a maximum of 0.40 times the gross lot area and it requires a minimum of 0.15 times the gross lot area for open green spaces. The total lot size of the Playhouse site is 140,000 square feet.

Total Floor/Area Ratio allowed is 240,800 square feet.

The maximum building Footprint is 56,000 square feet.

The Minimum Open/Green Space is 21,000 square feet.

A. Introduction

The charrette process acknowledges the intangible importance of having a regional theater in South Florida and the impact that a professional, flagship theater company can have on the overall development of a community's cultural life. Great regional theaters serve as a vibrant hub for the employment of local theater professionals, the presentation and interpretation of existing repertoire and the development of new work, and the educational and outreach programs that develop audiences for theater. There is a responsibility to recognize both the intangible and tangible assets inherent in the Coconut Grove Playhouse and to develop a masterplan for this site that brings these assets together in a way that addresses the expectations of the community and its residents and visitors.

By creatively envisioning complementary uses for the site and physically allowing for them, opportunities can be developed for partnerships that can expand the artistic offerings at the Playhouse site. The central priority in this masterplan work is to prioritize the diverse needs and opportunities that the site offers to best serve the development of a regional theater with local and national impact.

B. Assets and Opportunities

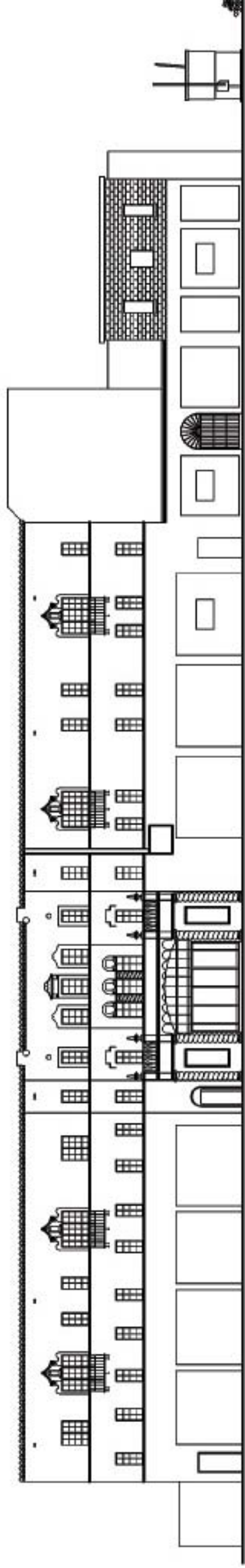
There is an inherent value in the brand, history and longevity of the Coconut Grove Playhouse. In order to succeed the artistic product must be of the highest caliber, viewed as diverse and excellent locally and nationally. This requires the reworking of the building and the site's physical realities as well as the future management structure and artistic leadership for the Playhouse. It has also been discussed that developing relationships with like-minded organizations could revitalize the facilities and surrounding neighborhood while enhancing the larger community. It is in this same outreach mentality that it is acknowledged that a strong educational program is critical to the success of a professional and regional theater.

C. Concerns

As a part of the Visioning Process during the Pre-Charrette sessions the community identified that there are five different preservation alternatives: 1)preserve the entire existing building; 2)place a new theater in the existing auditorium footprint; 3)preserve the winged street-fronting building; 4)preserve the facade (this option was discarded in the charrette process); or 5)preserve the function alone. The notion of not preserving any fabric was immediately dismissed. It was later in the design process that it was realized that the most appropriate solution was to preserve the winged street-fronting building at a minimum. This option would preserve the building's civic presence on Main Highway and Charles Street; it would allow for the adaptive re-use of its spaces while allowing greater flexibility and probably lower construction costs for a Playhouse Complex that would meet the needs of a state-of-the-arts regional theater. This is the part of the building which was least altered and which holds the identity of the Coconut Grove Playhouse in the public's consciousness. In these schemes, the entry sequence through the existing winged street-fronting building is maintained. In one scheme, this would entail demolishing the existing theater spaces and reproposing the original courtyard theme by generating an open-air courtyard that could be used for the formal entry and small open air performances. The other two approaches were to use the existing theater location and either rework the existing theater or build a new theater over the demolished auditorium stage and back of the house footprint. This allowed for a more profound connection to the preservation of the history of the site, but generates other functional and contextual issues.

For the Parking requirements all of the final schemes were within parameters put forth in the G/I zoning requirements of 320 parking spaces for the Playhouse and 200 parking spaces for Commercial Use. Two of the schemes fall short of the general parking requirement by 32-37 spaces, but when Valet is added they surpass the requirement by 14-24 spaces. In the initial pre-charrette sessions the Merchants

07 A c t i o n P l a n



“It is the general consensus that the “tail-end” of the Grove needs an injection of activity and the Playhouse could act as the anchor. From its inception this charrette process is “a neighborhood project, a contextual project, a project that celebrates what the Grove is and has been for many people over the years.”
-Jorge Hernandez

There are many issues to contend with on this site and each of the proposed schemes generates its own opportunities as well as creates other subsequent concerns. In designing suitable alternatives for the Playhouse project, one of the largest hurdles addressed was the actual shape of the site. During the charrette it became known as the “bowtie.” The site flares out from a narrow center with the Playhouse notched in the middle, creat-

ing odd shapes to deal with on either saddle. Another issue that all of the schemes contended with is the need for an 80’ foot high fly stage, in order to meet the demands of a regional theater. It is a formidable mass to negotiate on the site, in particular because of the contextual issues of the surrounding neighborhood.

The schemes have different strategies as to where the large theater is placed and its relationship to preservation intent- a central design consideration, as was the accommodation of a state of the art theater and its needed ancillary functions. All the schemes propose underground parking, which although more costly, and in some schemes complicated by the existing Playhouse’s footprint, it would eliminate this function’s presence along the street facades and permit complementary uses in its place. Finally, the

schemes were designed in such manner that they can succeed with or without the two additional parcels on the west corner, currently under different ownership.

07 Action Plan

Scheme I



Figure-ground drawing

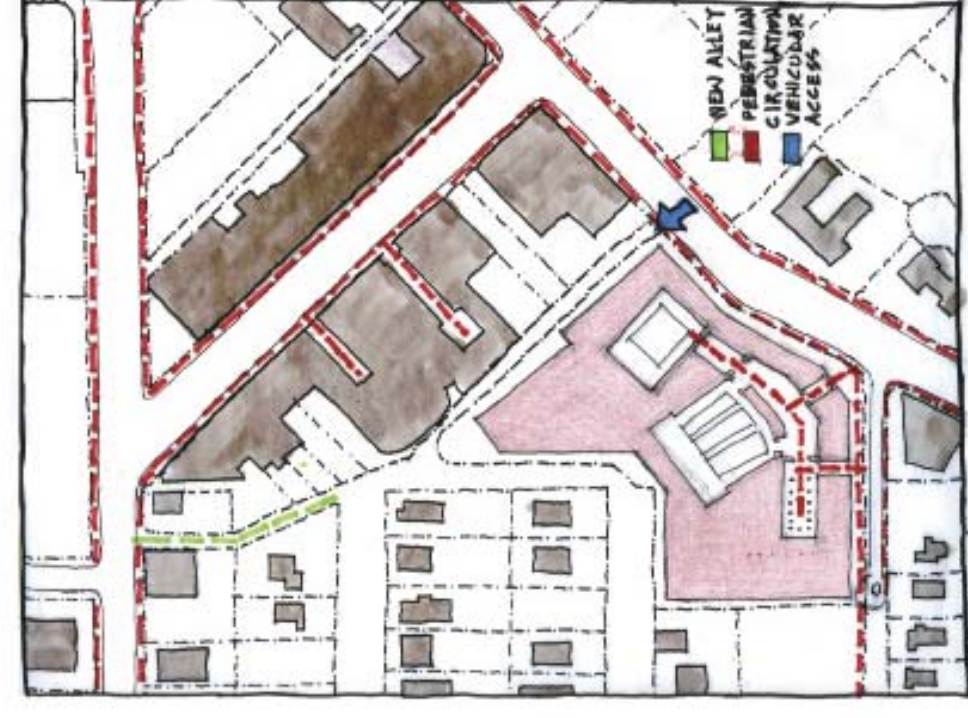
Design Scheme I

This scheme keeps and restores the greatest amount of existing structure and fashions the rest of the program on the remainder of the site. In brief, this design saves the winged street-fronting building, restores the existing theater, places the small theater to the north, and places the 'back of the house' functions on the alley to the north and places the complementary uses to the western edge and along the two flanking streets. The issue at hand is how to configure the large theater, with the reduction of seats. The seats are brought to the center of the existing mass for better lines of sight to the stage but this scheme also must contend with shortening the audience area and lengthening the stage area to accommodate the needs of regional theater. All schemes accommodate semi-trucks and back of the house functions and introduce a 3 story residential liner at William Avenue.

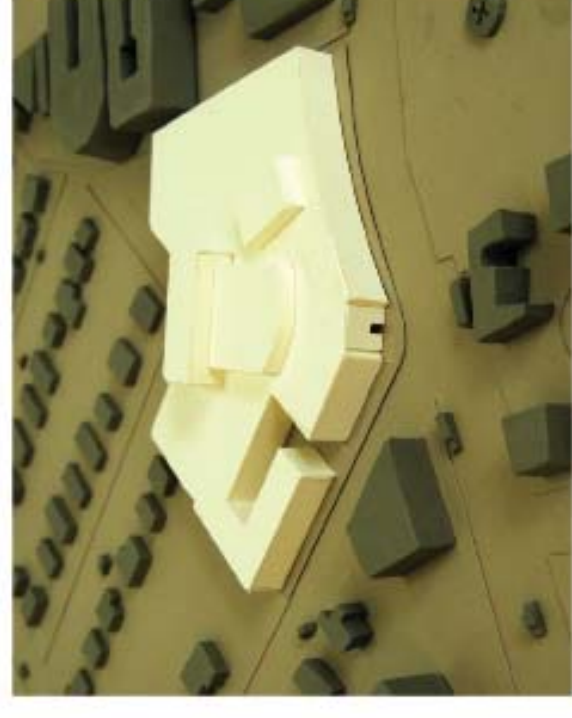
It accommodates the needed theater square footages as well as allows for ample complementary uses. The proposal sacrifices parking spaces below grade under the existing theater, so as to not compromise its foundations. Thus the scheme falls short in the number of parking spaces, which can be resolved with valet parking. The overall mix of uses and square footage numbers make this a viable scheme for further exploration. Valet parking utilizes a garage more compactly and thus its incorporation could make up for the difference, but would represent a costlier alternative.



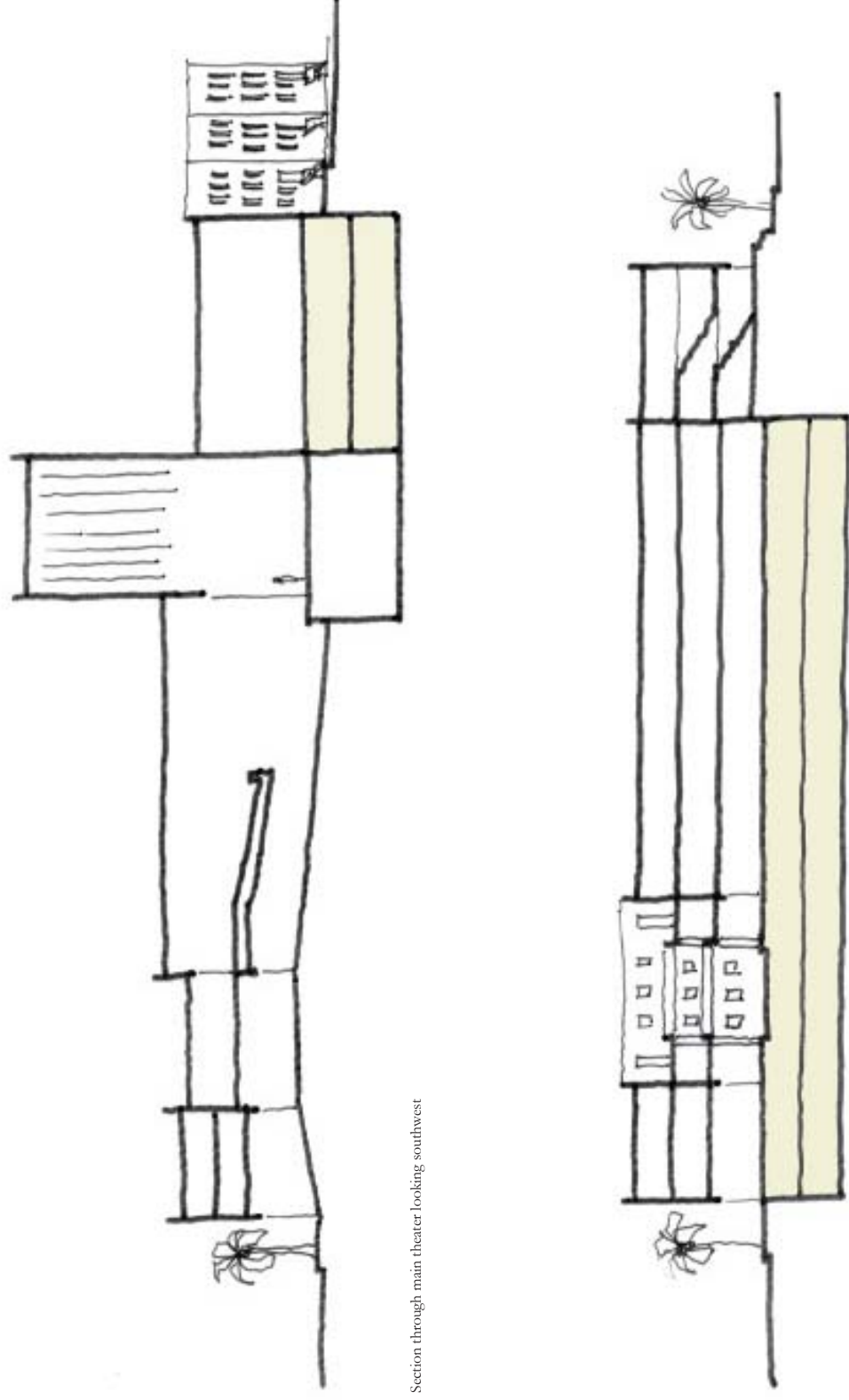
Aerial perspective drawing



Circulation diagram

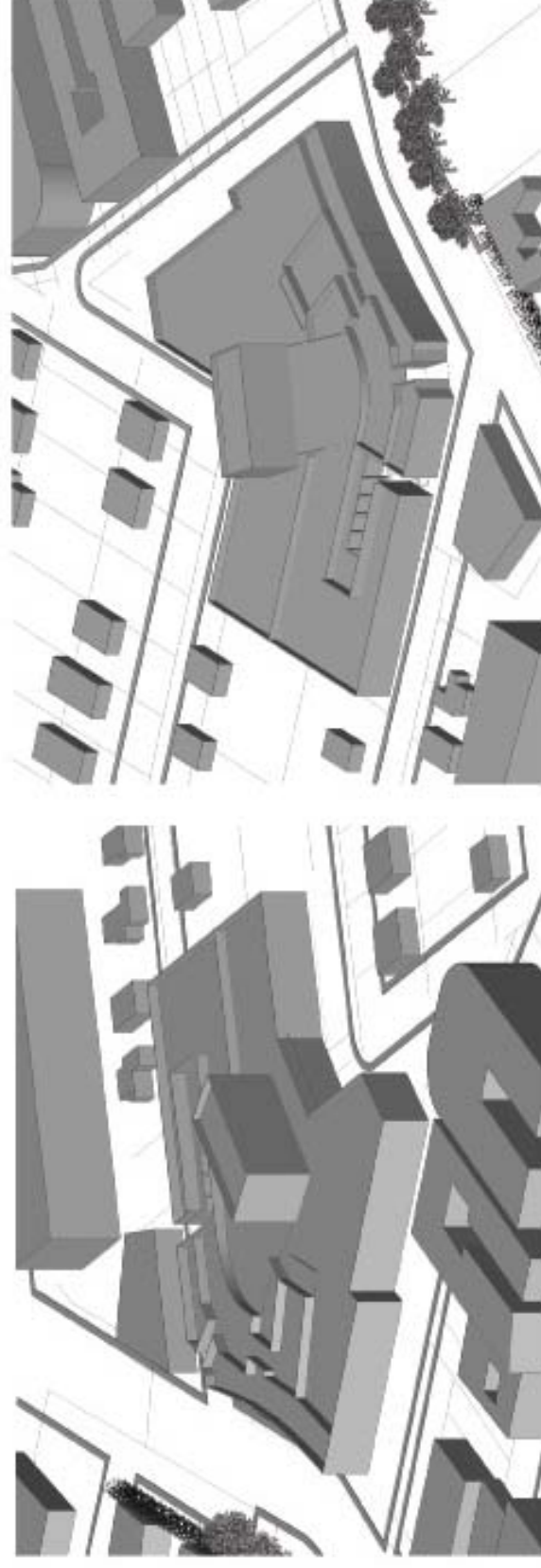


Model of Scheme I

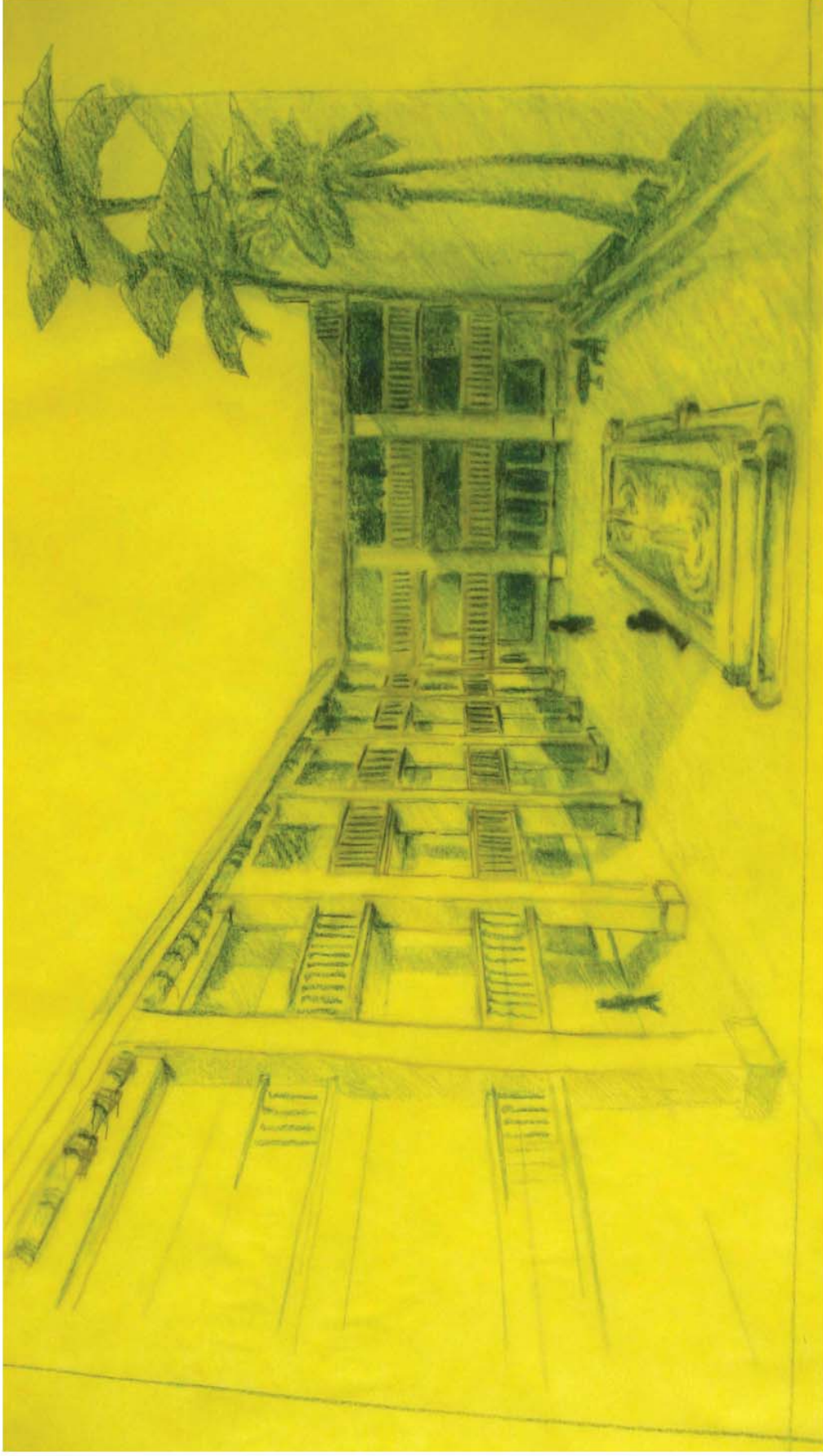


Section through main theater looking southwest

Section through courtyard



Back and front view renderings



Sketch of courtyard for Scheme I

SCHEME 1		TOTAL SQ FT
THEATER		99,990
Main Stage	1st Floor	16,565
	2nd Floor	12,365
Black Box		4,200
		9,450
	1st Floor	5,725
	2nd Floor	3,725
Back Of House		44,200
	1st Floor	29,700
	2nd Floor	14,500
Lobby		11,775
	1st Floor	6,075
	1st Floor Support	1,775
	2nd Floor (50%)	3,925
Other Uses		18,000
	2nd Floor	9,000
	3rd Floor	9,000
COMPLEMENTARY USES		65,760
Commercial/Institutional		60,000
	1st Floor	26,000
	2nd Floor	17,000
	3rd Floor	17,000
Residential		5,760
	1st Floor	1,920
	2nd Floor	1,920
	3rd Floor	1,920
TOTAL 1st FLOOR SQ FOOTAGE		81,785
TOTAL SQ FOOTAGE		165,750

Preservation:

This scheme recommends retaining the existing winged street-front-ing building, and significantly reworks portions of the auditorium by shortening it and building a new stage and back of the house.

I

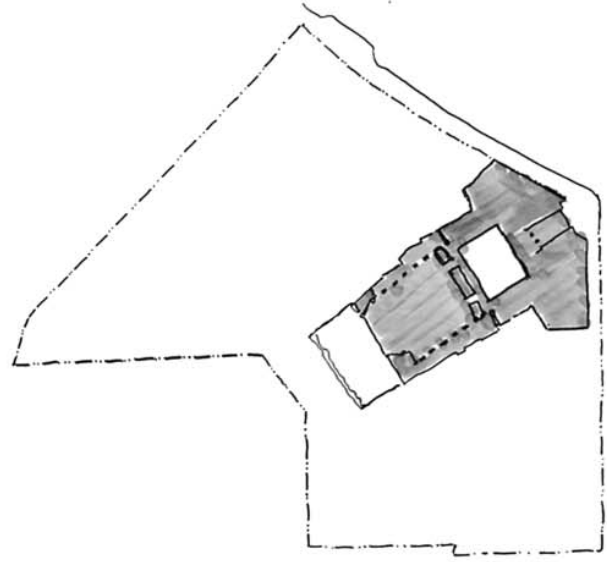
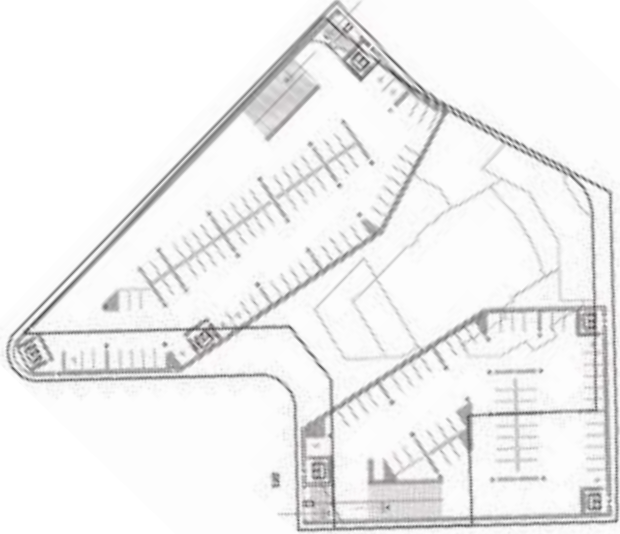


Diagram illustrating designated preservation areas for Scheme I



Parking diagram for Scheme I
Total parking spaces: 278 (on two levels)

Parking Spaces	
Required	462
Playhouse*	170
Commercial**	272
Provided (w/out Valet)	483
(underground)	483
Provided (with Valet on 1st floor)	534
(underground)	534
Surplus (Without Valet)	21
Surplus (With Valet)	71

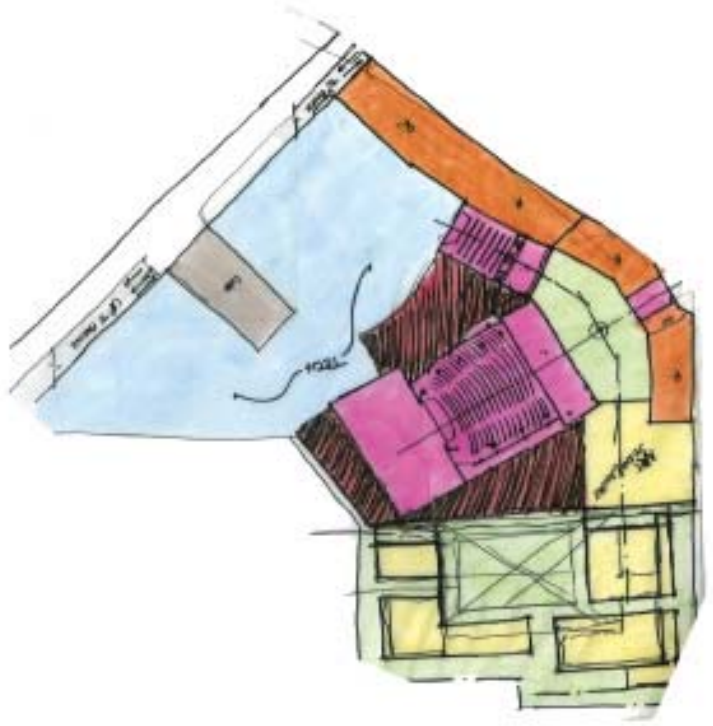
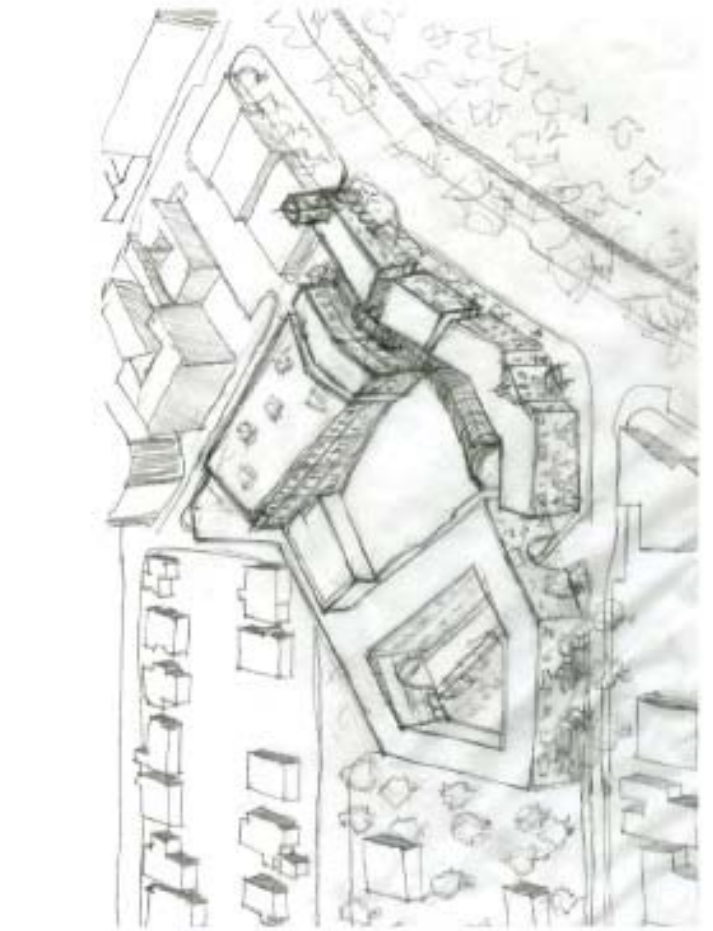
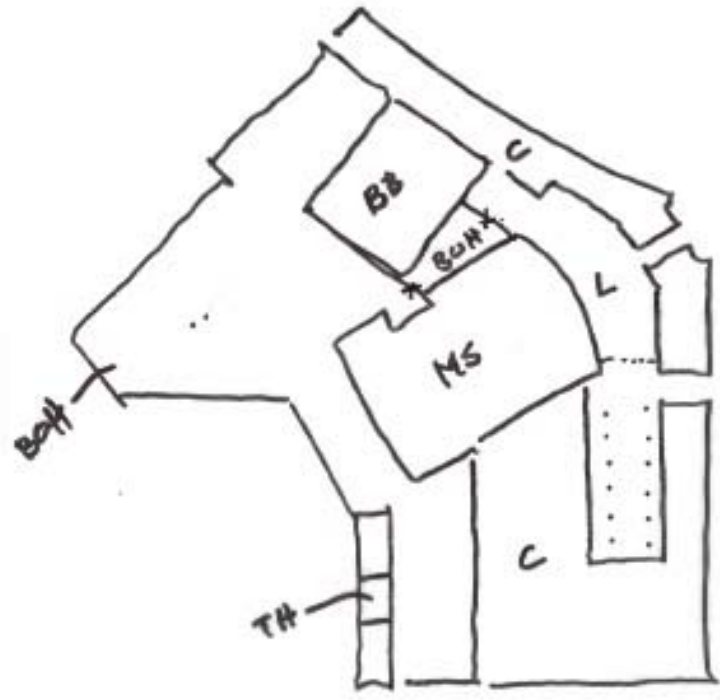
* 1 space/5 seats = 180

** Commercial

45,760 SF @ 1 space/300 SF = 133

20,000 SF @ 1 space/150 SF (restaurant) = 133

3 residential units = 6



07 Action Plan

Scheme II

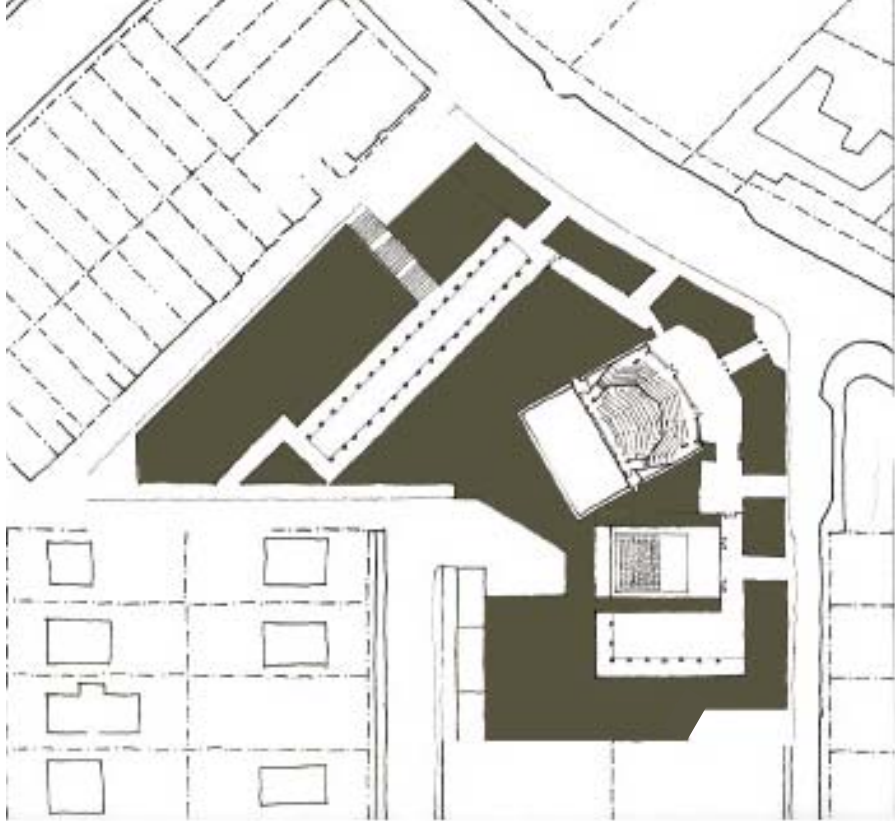


Figure-ground drawing

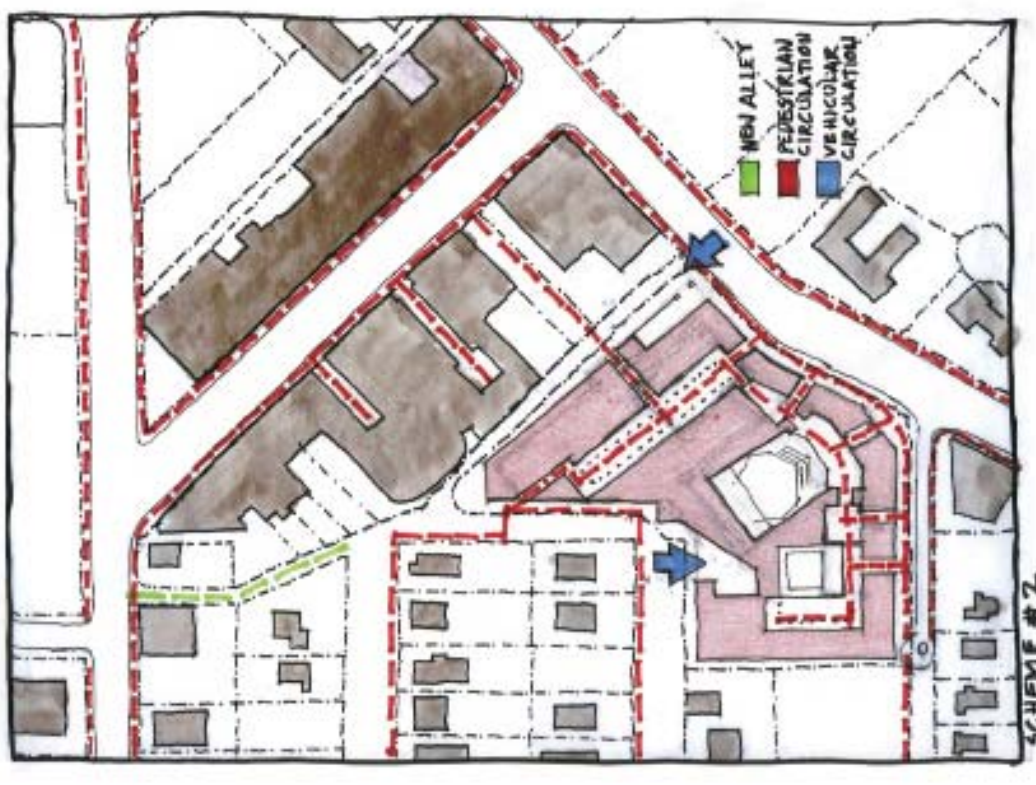
Design Scheme II

This scheme places the new 600 seat auditorium on the footprint of the demolished auditorium and fashions the rest of the program on the remainder of the site. In summary, this design saves the winged street fronting 3 story building situated along Main Highway and Charles Avenue. This scheme proposes building a new main auditorium, places the smaller theater to the west, the 'back of the house' function behind a 3 story liner residential building facing onto William Avenue and places complementary uses on both sides of the bowtie site. This scheme also includes two courtyard /gardens, one to the west that serves as a small gathering space and one to the north that acts as a pedestrian connection from the adjoining residential neighborhood to Main Highway. By placing the complementary uses on both sides of the site it opens the option of having a physical connection to Comodore Plaza and functionally connecting the site to surrounding neighborhoods.

It accommodates the needed theater square footages as well as allowing for ample complementary uses. The proposal sacrifices parking spaces below grade under the stage areas and the winged street-fronting building, so as to not compromise its foundations. Valet parking utilizes a garage more compactly and thus its incorporation could make up for the difference, but would represent a costlier alternative.



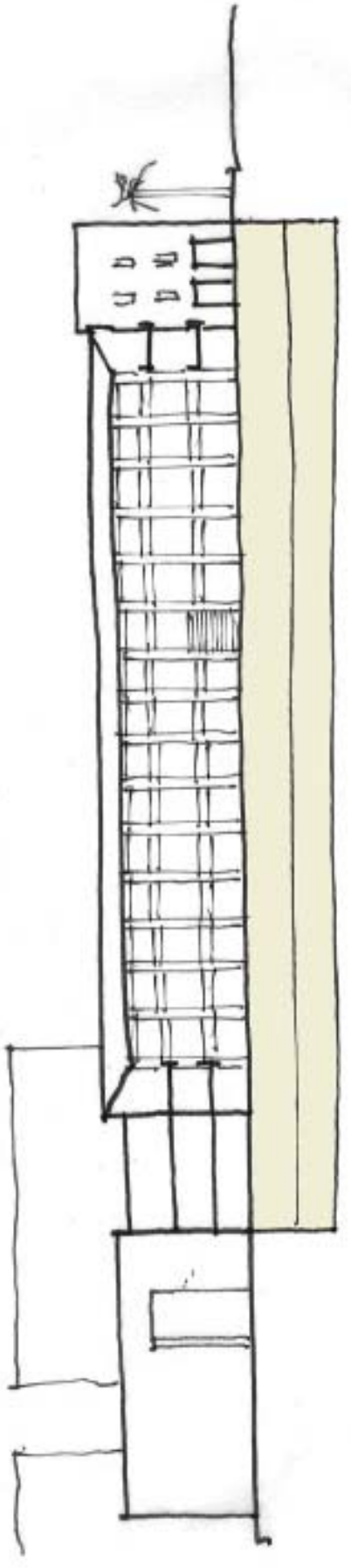
Aerial perspective drawing



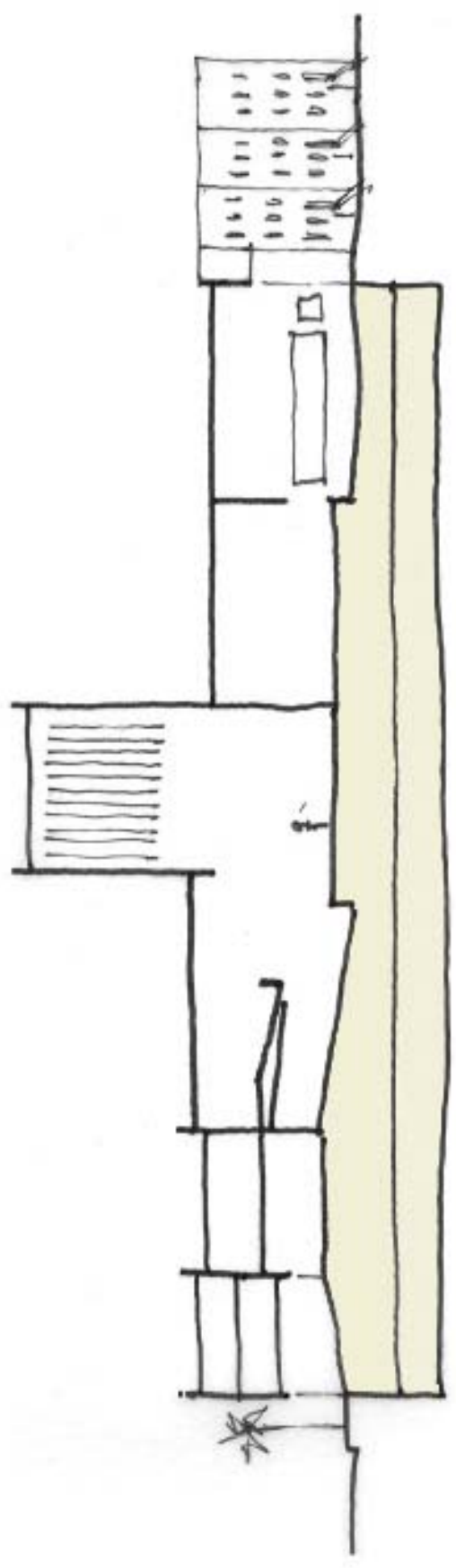
Circulation diagram



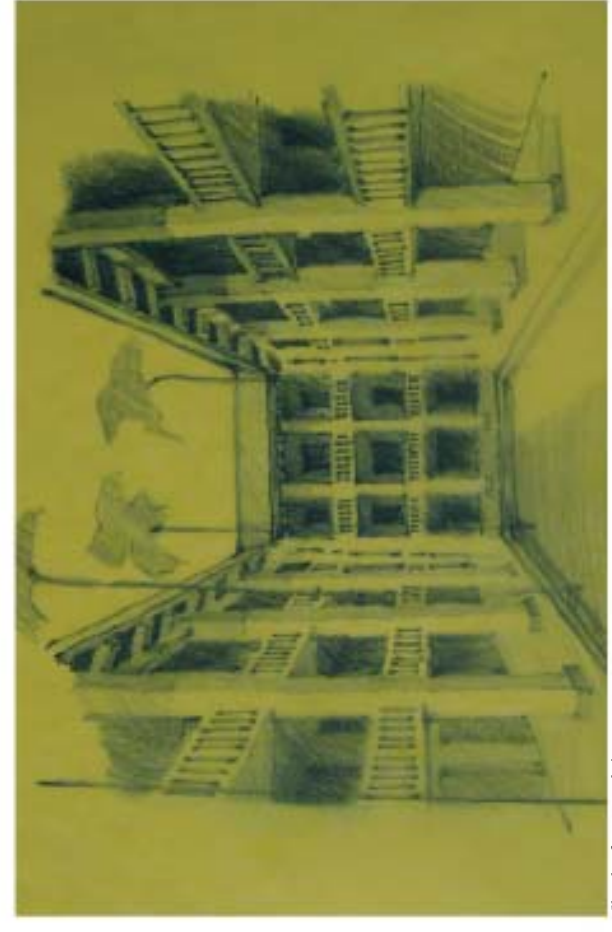
Model of Scheme II



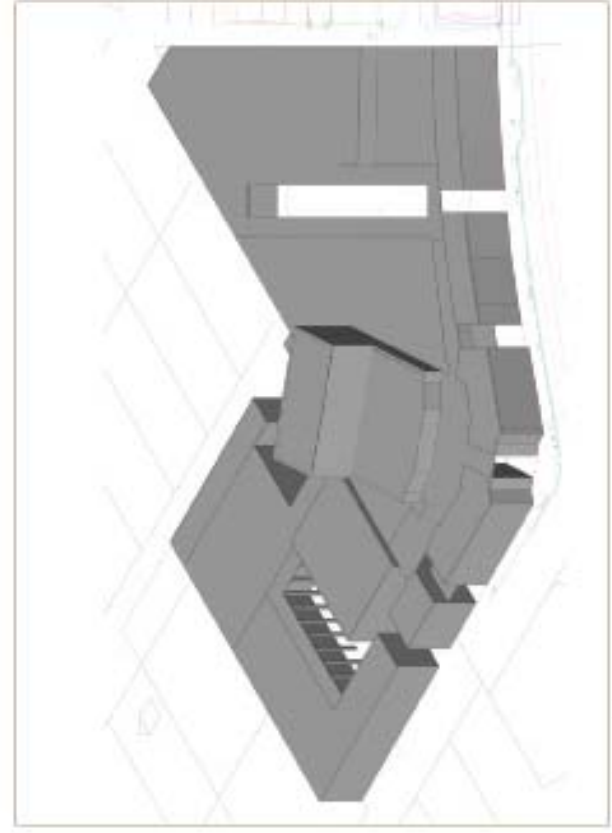
Section through courtyard looking northwest



Section through main theater looking southwest



Sketch of courtyard view



Aerial view rendering



Sketch of facade view of Scheme II

SCHEME 2A		TOTAL SQ FT	
THEATER		100,130	
	Main Stage	11,935	
	1st Floor	8,935	
	2nd Floor	3,000	
	Black Box	9,450	
	1st Floor	5,725	
	2nd Floor	3,725	
	Back Of House	39,970	
	1st Floor	25,470	
	2nd Floor	14,500	
COMPLEMENTARY USES	Lobby	8,775	
	1st Floor	5,850	
	2nd Floor (50%)	2,925	
	Other Uses	30,000	
	2nd Floor	15,000	
	3rd Floor	15,000	
	COMPLEMENTARY USES		91,800
	Commercial/Institutional	83,685	
	1st Floor	37,895	
	2nd Floor	22,895	
3rd Floor	22,895		
Residential	8,115		
1st Floor	2,705		
2nd Floor	2,705		
3rd Floor	2,705		
TOTAL 1st FLOOR SQ FOOTAGE		86,580	
TOTAL SQ FOOTAGE		191,930	

Preservation:

The scheme preserves the 3 story winged street-fronting building alone, and locates the new theater on the footprint of the demolished theater.

II

Parking Spaces	
Required	522
Playhouse*	170
Commercial**	352
Provided (w/out Valet)	568
(underground)	568
Provided (with Valet on 1st floor)	624
(underground)	624
Surplus (Without Valet)	46
Surplus (With Valet)	102

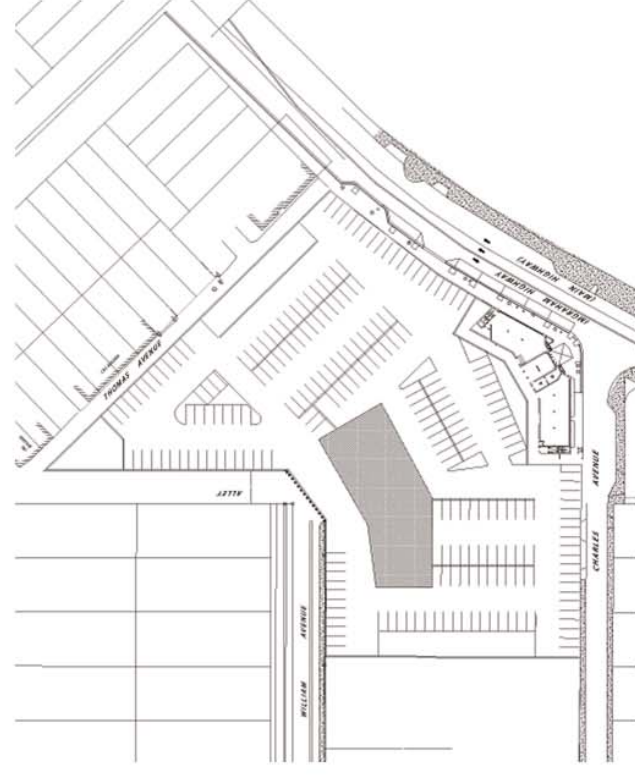
* 1 space/5 seats = 180

** Commercial

63,685 SF @ 1 space/300 SF = 213

20,000 SF @ 1 space/150 SF (restaurant) = 133

3 residential units = 6



Parking diagram for Scheme II
Total parking spaces: 342 (on two levels)

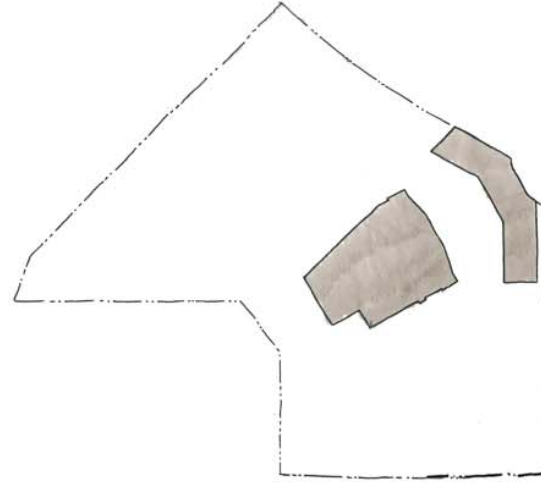
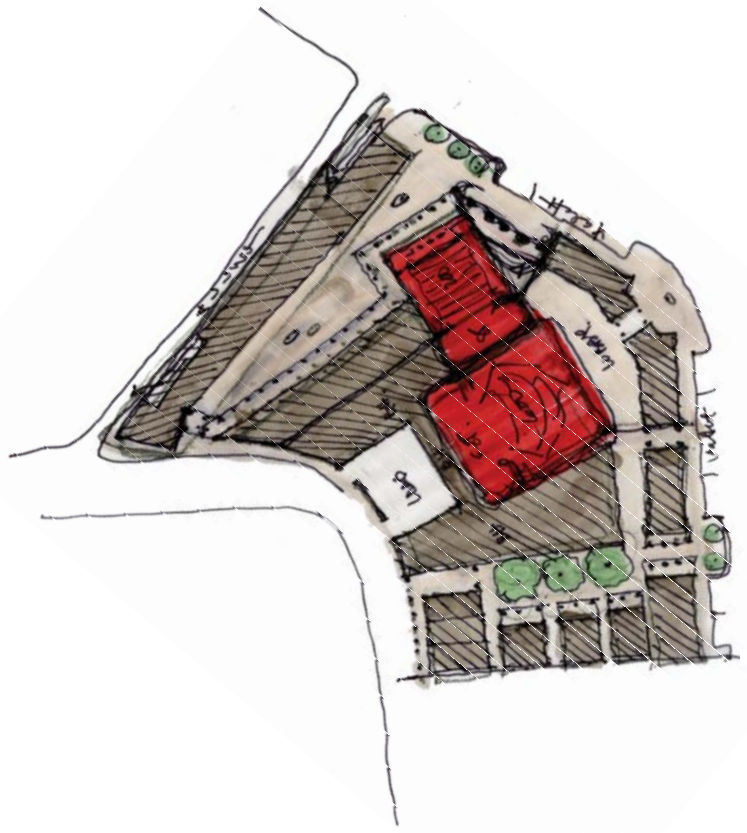
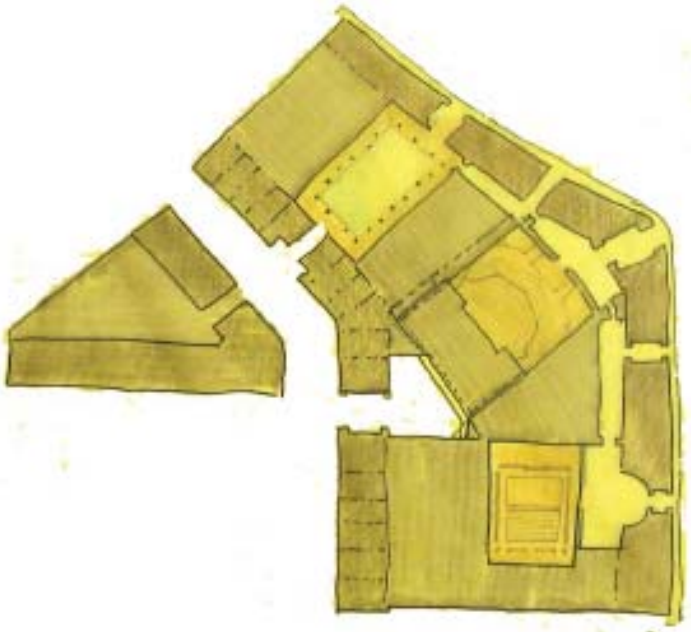
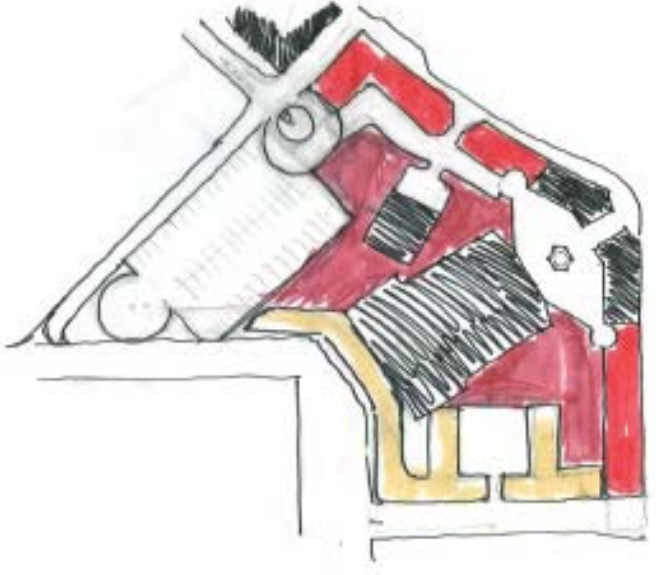
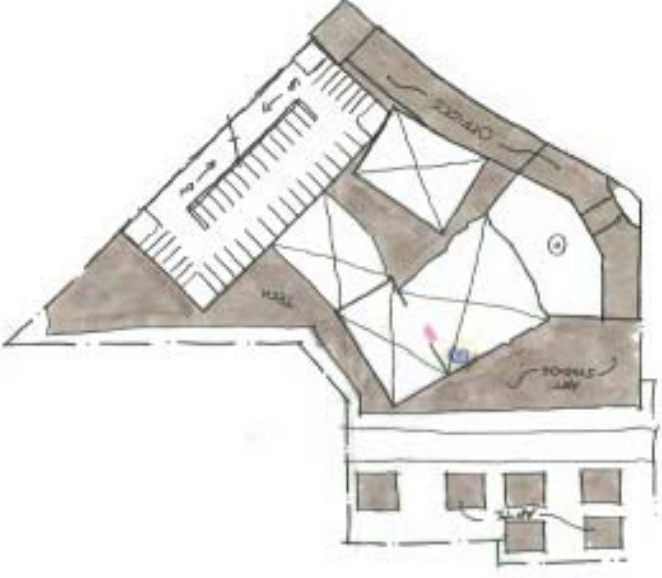


Diagram illustrating designated preservation areas for Scheme II



Process sketches of Scheme II produced during the charrette

07 Action Plan

Scheme III

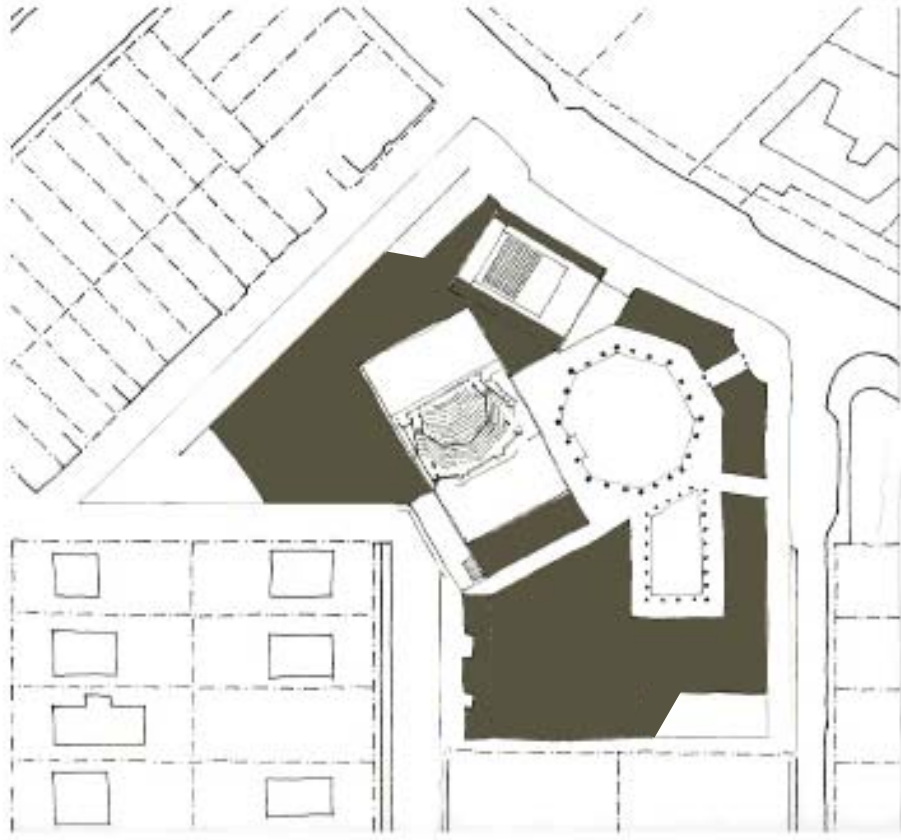


Figure-ground drawing

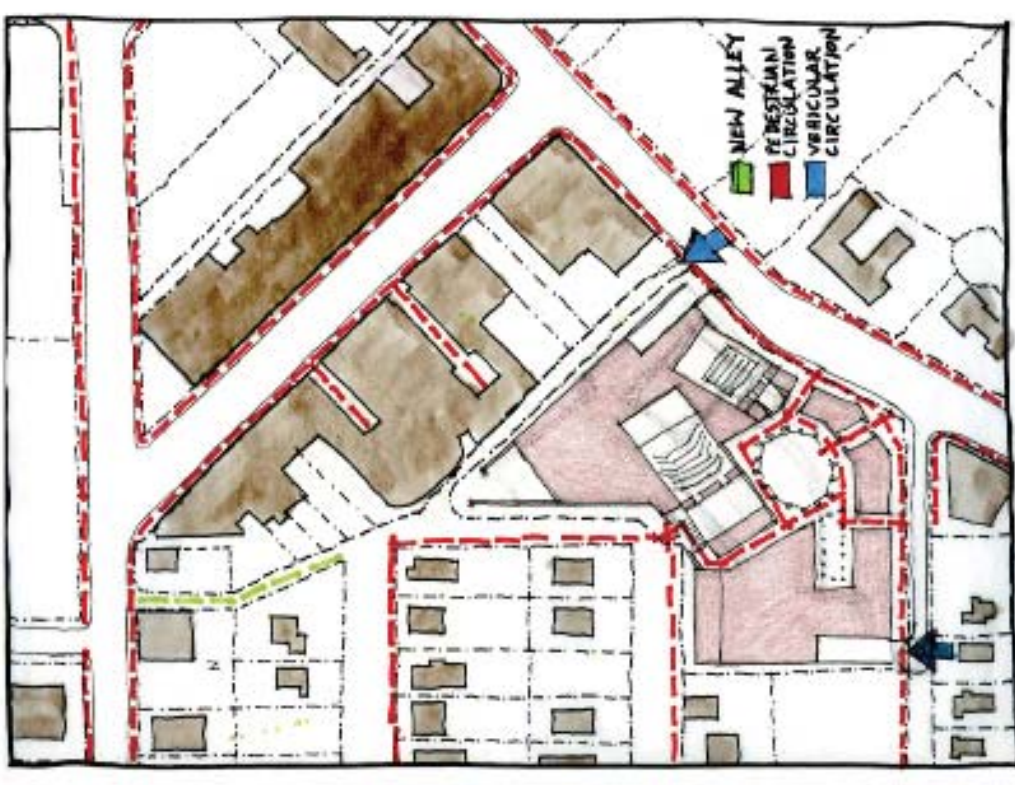
Design Scheme III

This scheme moves the new theaters to one side off-center to create a large courtyard or garden and fashions both theaters and the rest of the program around this central space. The scheme preserves the processional sequence through the preserved 3 story winged street-fronting building and introduces an outdoor arrival and possible performance space. This scheme saves the front building and proposes a new main theater and a smaller theater to the north side of the site, with 'back of the house' functions located towards the alley behind Commodore Plaza, and complementary uses placed to the west of the site. Although this scheme also has two courtyards it is much more ample in the amount of exterior space. Another accomplishment is the moving of the fly stage to the alley; this allows for the great height extension of the 80' fly stage mass without negatively impacting the residential neighborhood to the west. By nesting next to the taller structures on the alley they somewhat camouflage its overall impact on the area. Some secondary features of this scheme include the ability to connect the small theater visually to the street when desired and the memory of the original proscenium arch could stand as a sculpture in the Lobby of the main theater.

This scheme accommodates the necessary theater square footage as well as allowing for ample complementary use square footage. This scheme allows for a surplus of parking spaces.



Aerial perspective drawing

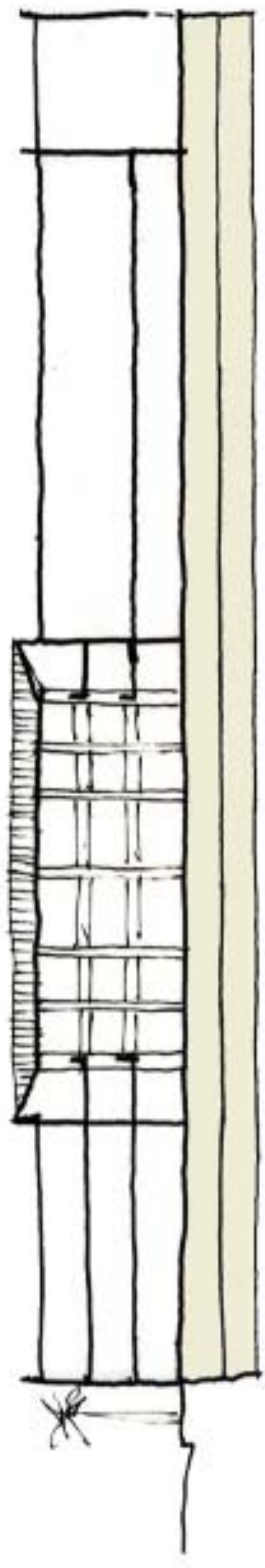


SCHEME #3

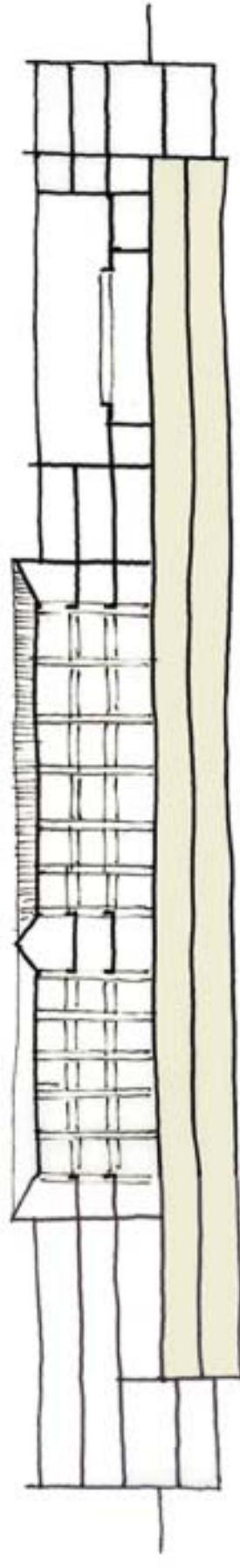
Circulation diagram



Model of Scheme III



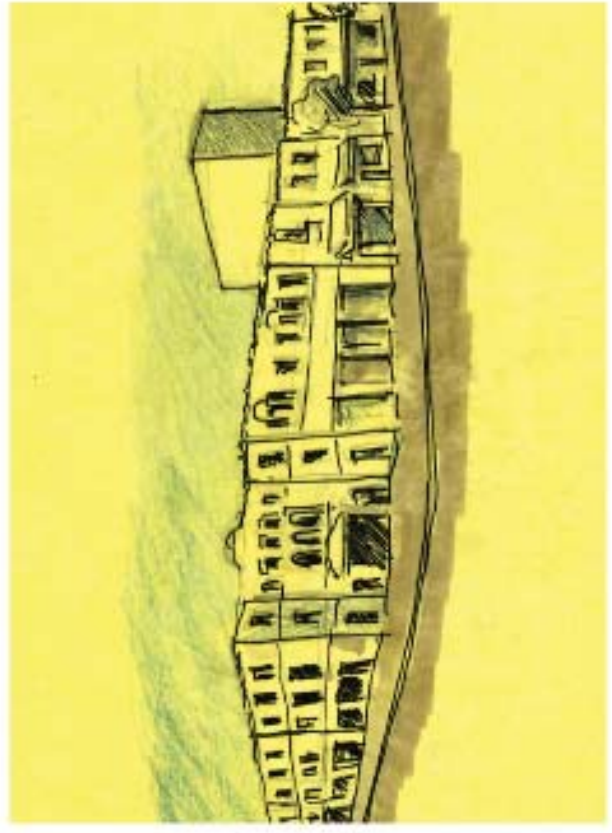
Section through courtyard looking west



Longitudinal section



Interior view of small courtyard



Sketch of main facade



Sketch of interior view of main courtyard.

SCHEME 3		TOTAL SQ FT	
THEATER		100,190	
	Main Stage	11,935	
	1st Floor	8,935	
	2nd Floor	3,000	
	Black Box	9,450	
	1st Floor	5,725	
	2nd Floor	3,725	
	Back Of House	32,500	
	1st Floor	18,000	
	2nd Floor	14,500	
COMPLEMENTARY USES		10,305	
	Lobby	6,870	
	1st Floor	3,435	
	2nd Floor (50%)		
	Other Uses	36,000	
	2nd Floor	18,000	
	3rd Floor	18,000	
	COMPLEMENTARY USES		65,215
	Commercial/Institutional	60,010	
	1st Floor	27,270	
2nd Floor	9,270		
3rd Floor	9,270		
4th Floor	14,200		
Residential	5,205		
1st Floor	1,735		
2nd Floor	1,735		
3rd Floor	1,735		
TOTAL 1st FLOOR SQ FOOTAGE		66,535	
TOTAL SQ FOOTAGE		165,405	

Preservation:

This scheme preserves the 3 story winged street-fronting building alone.

III

Parking spaces	
Required	444
Playhouse*	170
Commercial**	272
Provided (w/out Valet)	538
(underground)	538
Provided (with Valet on 1st floor)	594
(underground)	594
Surplus (Without Valet)	94
Surplus (With Valet)	150

* 1 space/5 seats = 180

** Commercial

40,000 SF @ 1 space/300 SF = 133

20,000 SF @ 1 space/150 (restaurant) = 133

3 residential units = 6



Parking diagram for Scheme III
Total parking spaces: 364 (on two levels)

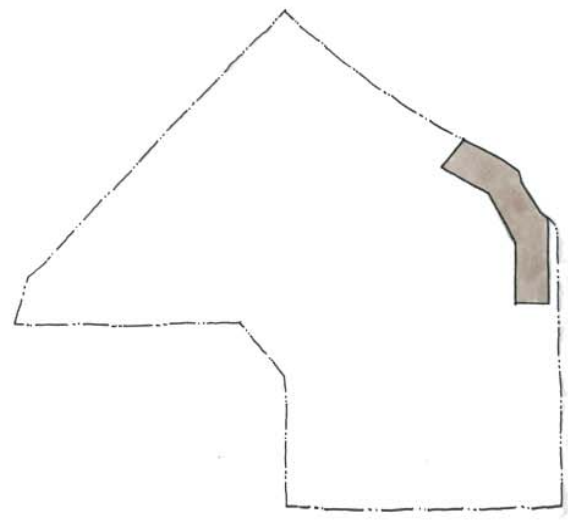
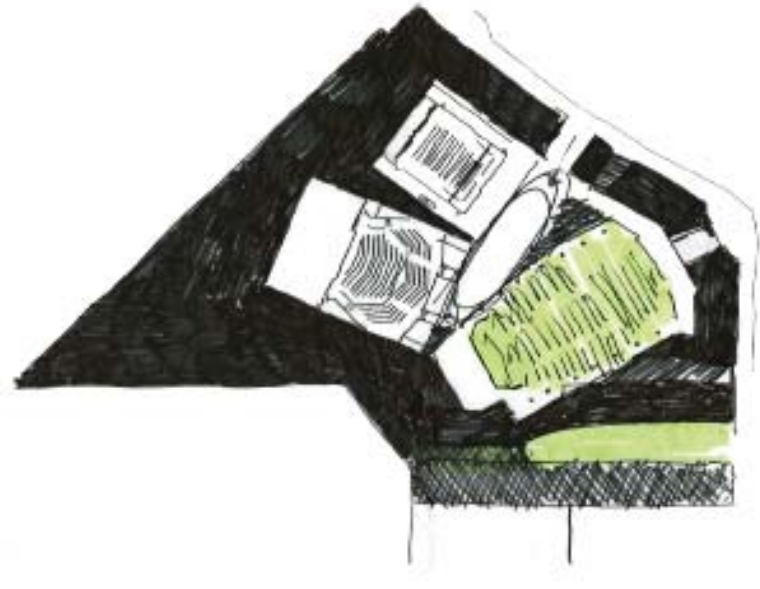
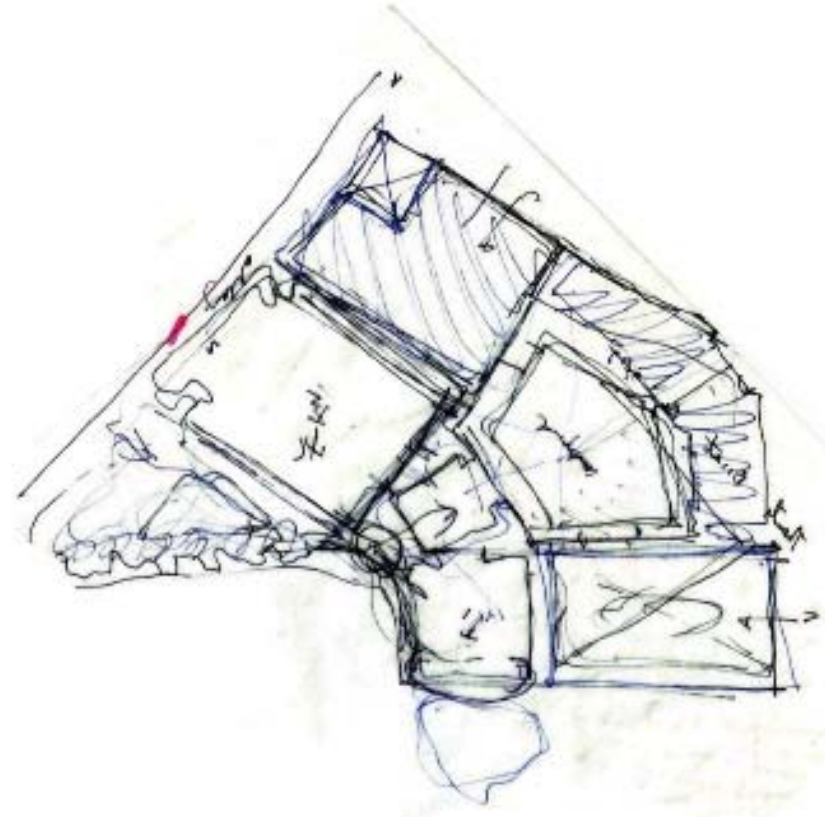
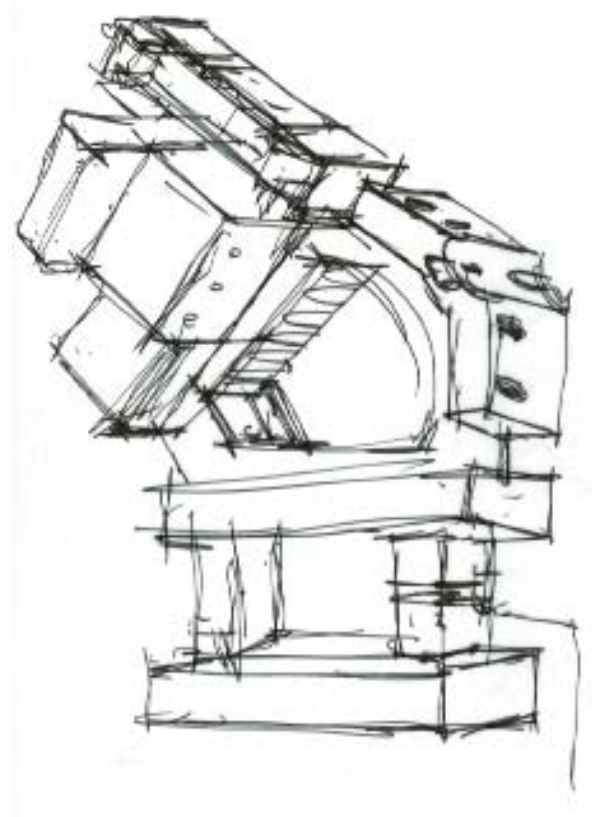
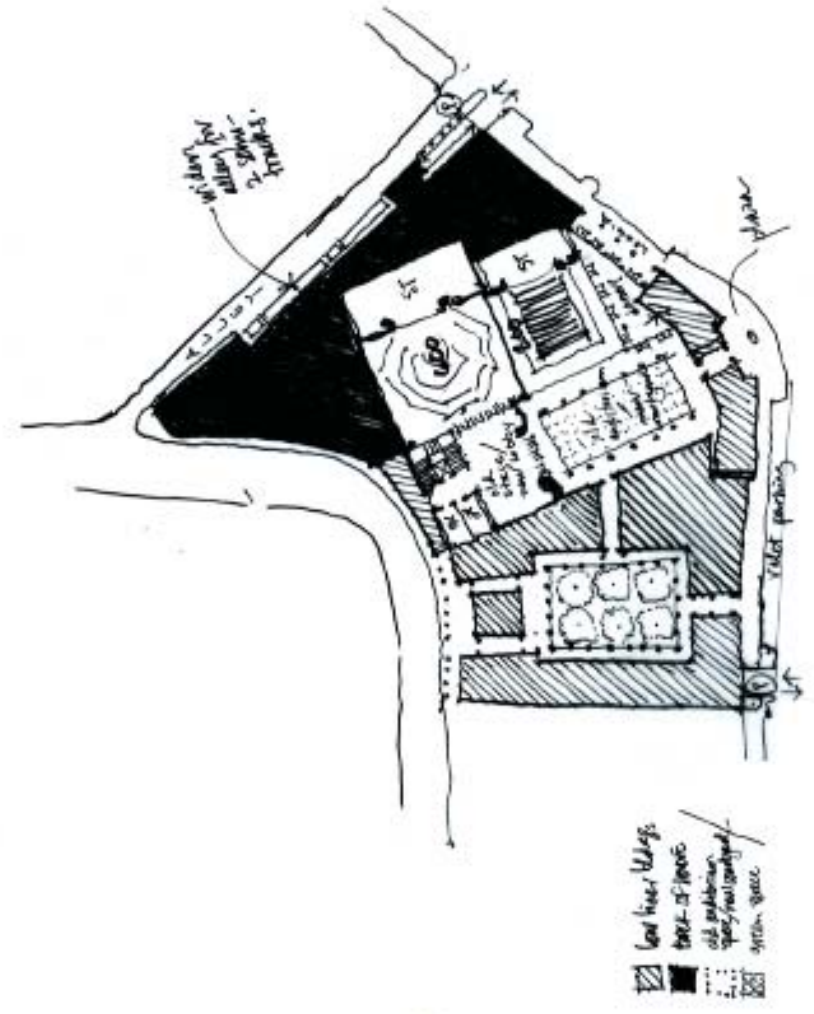
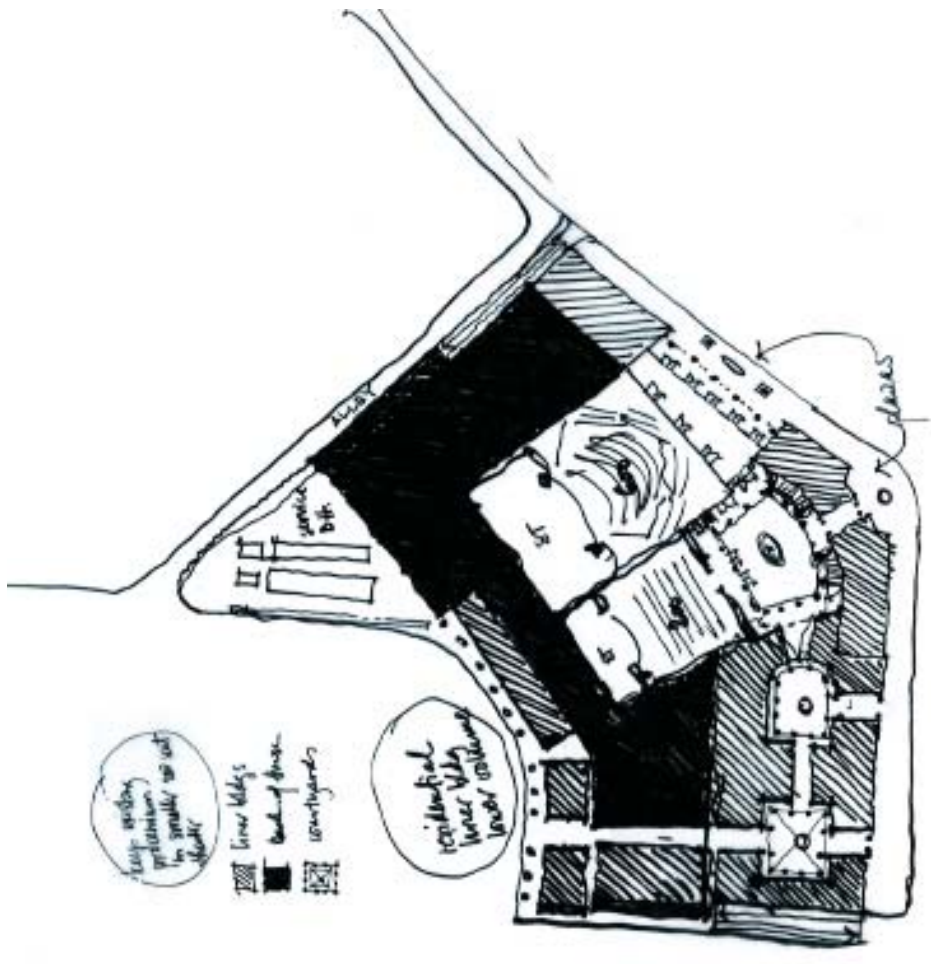


Diagram illustrating designated preservation areas for Scheme III



08 A p p e n d i x



Source: Center for Urban & Community Design, University of Miami

08 Appendix

Post-Charrette Schemes

Post-Charrette Study

After the charrette concluded, the UM Center for Urban & Community Design was commissioned to analyze the original charrette schemes and determine the viability of replacing the proposed 300 seat proscenium theater in each design with a larger 300 seat stand alone proscenium theater, capable of housing a smaller producing theater company. The study has revealed that two of the three original schemes can accommodate the change without significant alterations to the design concepts or impacting the preservation goals of the original proposals.

The two schemes which can absorb the larger small theater are referred to here forth as Scheme 'Ia' and 'IIa'. Scheme I is the least affected by the change in the nature of the 300 seat theater. Scheme IIa shifts the orientation of the smaller theater in order to fit its larger footprint. But, due to space limitations on the eastern side of the site, resulting from the original design, charrette Scheme III is not able to accommodate a larger 300 and a 600 seat theater as well as the needed back of the house requirements. A new fourth scheme, very similar in configuration to charrette Scheme III illustrates instead a new 300 seat main stage theater, and, as proposed in the original design, a smaller theater of 150 seats situated along Main Highway.

By replacing the originally proposed 250-300 seat theater with a larger 300 seat venue, Schemes Ia and IIa have a slightly reduced number of parking spaces available due to the impact below grade of a larger stage footprint. Both schemes also result in slightly reduced square footages for complementary uses. Conversely, Scheme IV results in a slightly larger back of the house area and it does not reduce either the number of parking spaces or the area identified for complementary uses.

Current zoning for the site is "G/I" and in all cases would require special permits and review under the current code. As with the original schemes, these revised designs have been developed conscious of a possible future Miami 21 code. Yet, as Miami 21 codes have continued to evolve since the charrette was held and have not been finalized at the time of this final submission, future accommodations to these proposals may be required in order to meet a new code, if and when it is adopted.

A phasing diagram has been included for each of the three revisited schemes. These diagrams do not reflect the only phasing options available to the Playhouse, as others may be just as viable, depending on revenue streams and possible development partnerships.

08 Appendix

Scheme I a

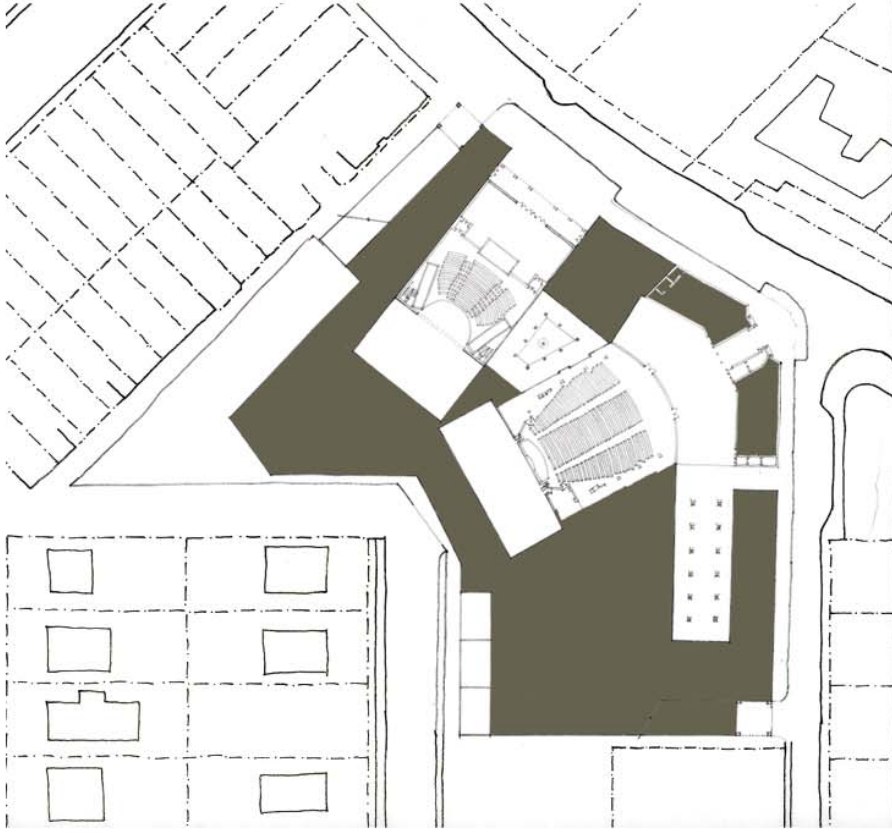
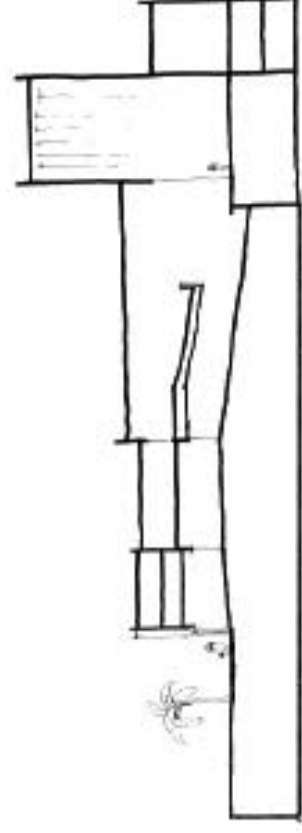


Figure-ground drawing



Section through main theater, looking west

Preservation:

This scheme recommends retaining the existing winged street-fronting building, and significantly reworks portions of the auditorium by shortening it and building a new stage and back of the house.

Scheme 1A		Total SQ FT
Theater		101,927
Main stage (600 seats)		16,565
1st floor		12,365
2nd floor		4,200
350-400 seat theater		9,400
1st floor		8,100
2nd floor		1,300
Back of House		44,200
1st floor		29,700
2nd floor		14,500
Lobbies		13,762
1st floor		9,175
1st floor supp		n/a
2nd floor 50 %		4,587
Other uses		18,000
2nd floor		9,000
3rd floor		9,000
Complementary uses		58,635
Commercial/Institutional		52,875
1st floor		23,625
2nd floor		14,625
3rd floor		14,625
4th floor		
Residential		5,760
1st floor		1,920
2nd floor		1,920
3rd floor		1,920
Total 1st floor SQ footage		84,885
Total SQ footage		160,562

Original Scheme 1	
	99,990
	16,565
	12,365
	4,200
(200 seater)9450	
	5,725
	3,725
	44,200
	29,700
	14,500
	11,775
	6,075
	1,775
	3,925
	18,000
	9,000
	9,000
	65,760
	60,000
	26,000
	17,000
	17,000
	5,760
	1,920
	1,920
	1,920
	81,785
	165,750

Parking Spaces	
Required	452
Theater*	180
Commercial**	272
Provided (w/out Valet)	483
(underground)	483
Provided (with Valet on 1st floor)	534
(underground)	534
Surplus Without Valet	31
Surplus With Valet	82

Scheme 1a:

* 1 space/5 seats = 200

** Commercial

32,875 SF @ 1 space/300 SF = 109

20,000 SF @ 1 space/150 SF (restaurant) = 133

3 residential units = 6

Scheme 1:

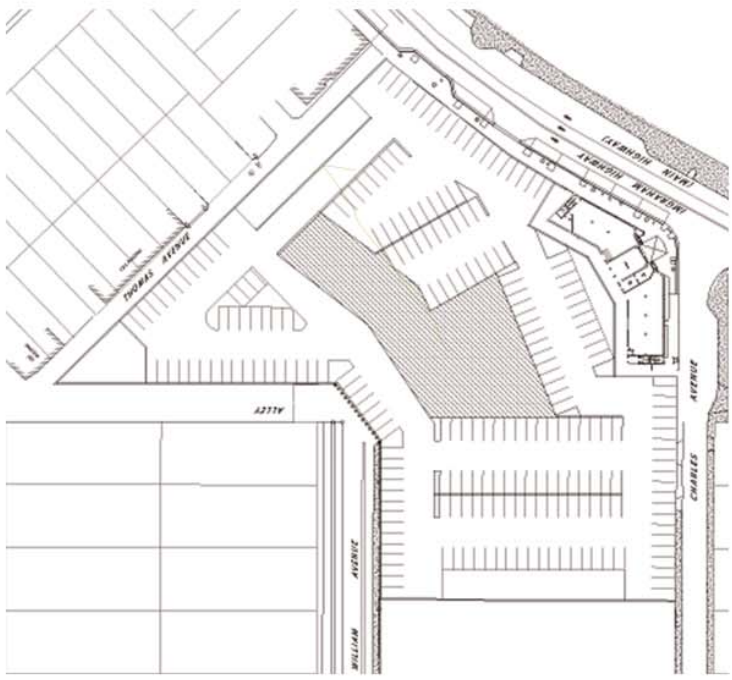
* 1 space/5 seats = 180

** Commercial

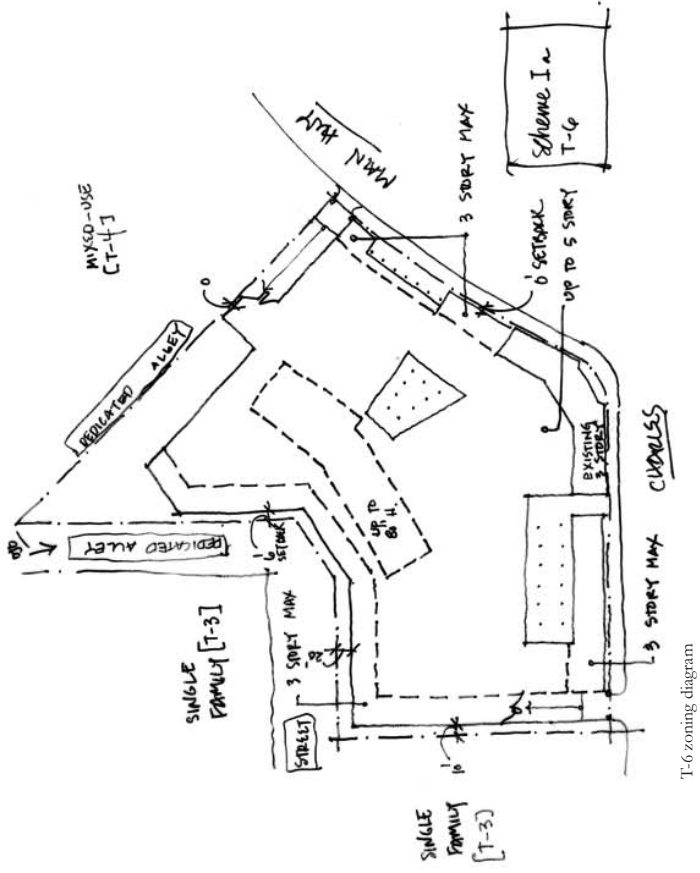
40,000 SF @ 1 space/300 SF = 133

20,000 SF @ 1 space/150 SF (restaurant) = 133

3 residential units = 6



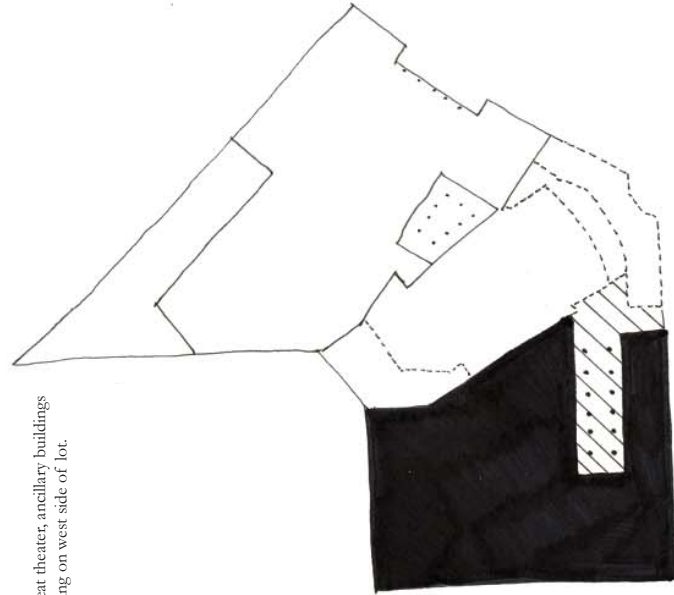
Parking diagram
Total parking spaces: 398



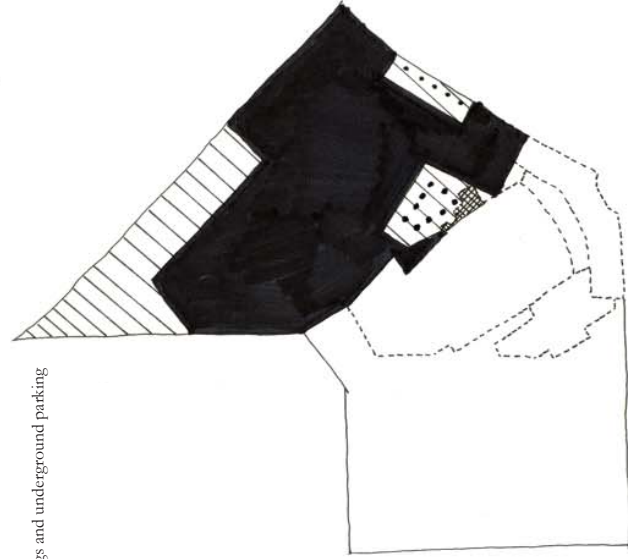
T-6 zoning diagram

Phasing Diagrams

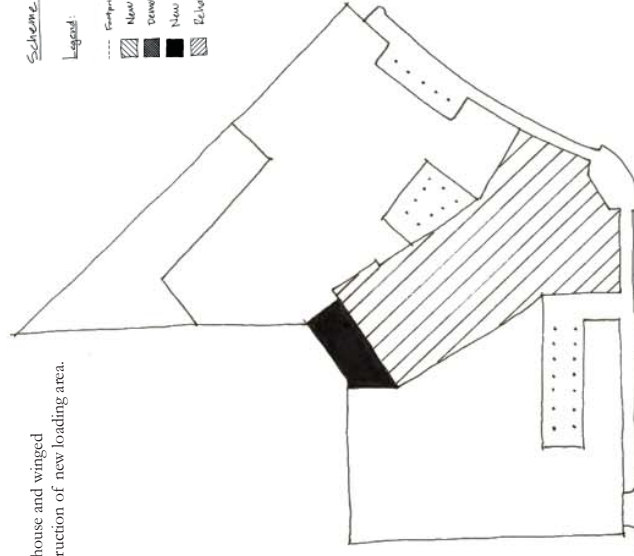
Phase I:
Construction of 300 seat theater, ancillary buildings and underground parking on west side of lot.



Phase II:
Construction of ancillary buildings and underground parking on east side of lot.



Phase III:
Rehabilitation of existing Playhouse and winged street-fronting building. Construction of new loading area.



Scheme II.a : Phasing Diagrams

Legend:

- Component of existing Playhouse building
- ▨ New parking construction below grade
- Existing
- ▩ New construction above grade
- ▧ Rehabilitation

08 Appendix

Scheme II a

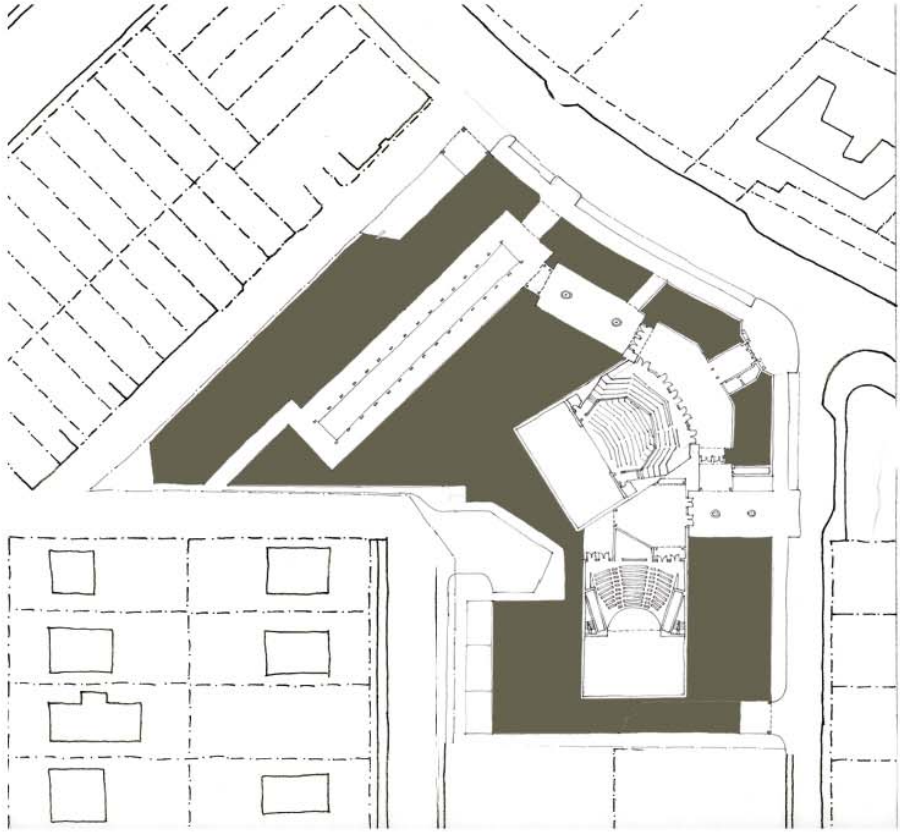
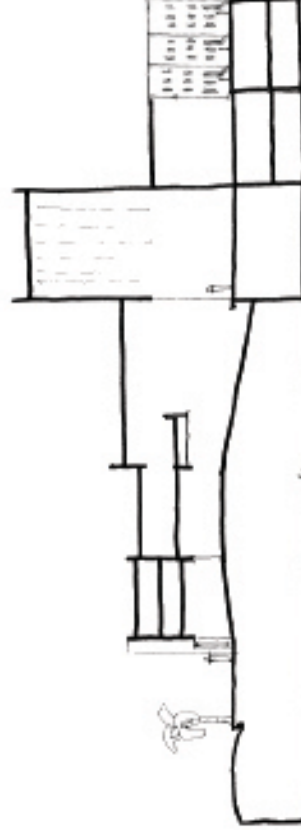


Figure-ground drawing



Section through main theater, looking west

Preservation:

The scheme preserves the 3 story winged street-fronting building alone, and locates the new theater on the footprint of the demolished theater.

Scheme 2A		Total SQ FT
Theater		103,237
Main stage (600 seats)		11,935
1st floor		8,935
2nd floor		3,000
350-400 seat theater		9,400
1st floor		8,100
2nd floor		1,300
Back of House		39970
1st floor		25470
2nd floor		14500
Lobbies		11932
1st floor		7956
1st floor suppl		n/a
2nd floor 50 %		3978
Other uses		30000
2nd floor		15000
3rd floor		15000
Complementary uses		84675
Commercial/Institutional		76560
1st floor		35520
2nd floor		20520
3rd floor		20520
4th floor		
Residential		8115
1st floor		2705
2nd floor		2705
3rd floor		2705
Total 1st floor SQ footage		88,686
Total SQ footage		187,912

Original Scheme 2	
	100,130
	11,935
	8935
	3000
(200 seater)9450	
	5725
	3725
	39970
	25470
	14500
	8775
	5850
	n/a
	2925
	30000
	15000
	15000
	91800
	83685
	37895
	22895
	22895
	8115
	2705
	2705
	2705
	86,580
	191,930

Parking Spaces

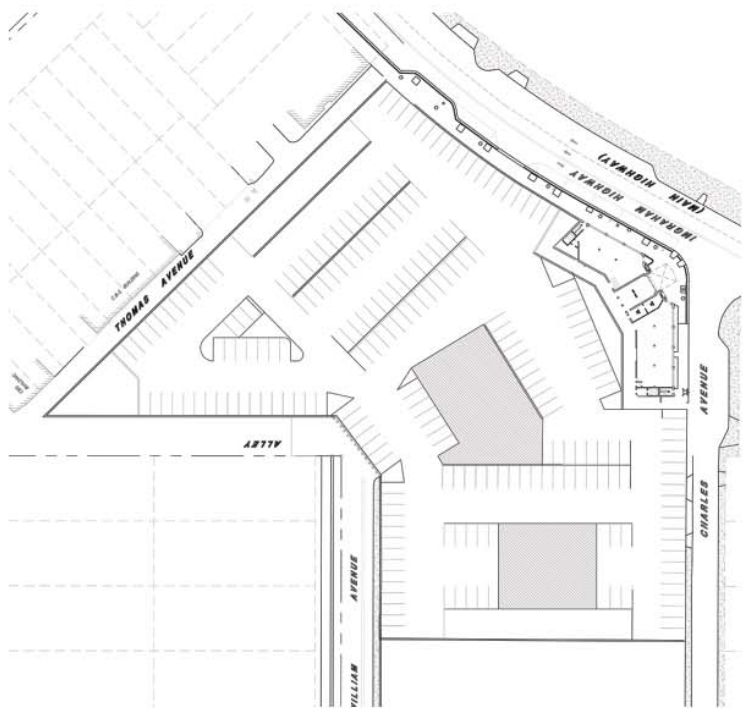
Required	532
Theater*	180
Commercial**	352
Provided (w/out Valet)	568
(underground)	568
Provided (with Valet on 1st floor)	624
(underground)	624
Surplus Without Valet	36
Surplus With Valet	92

Scheme 2a:

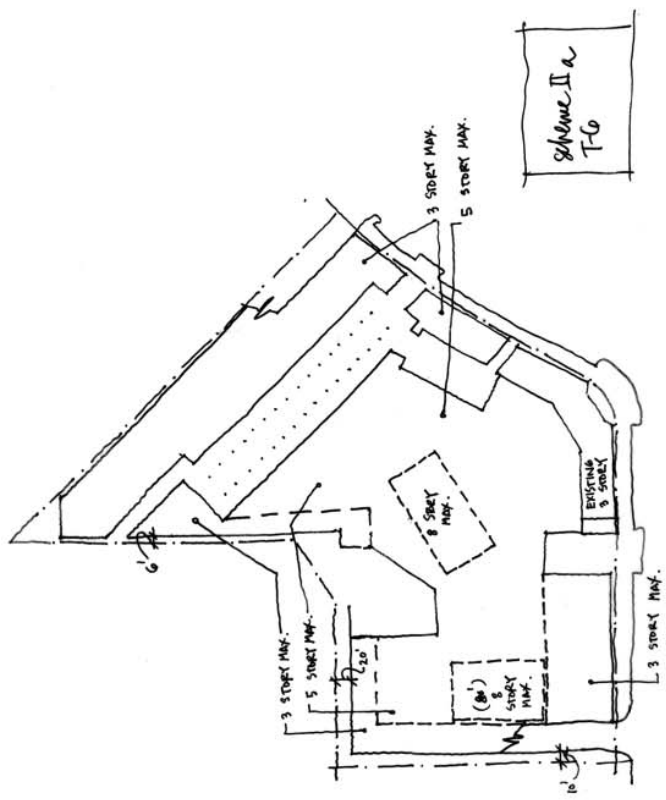
- * 1 space/5 seats = 200
- ** Commercial
- 56,560 SF @ 1 space/300 SF = 188
- 20,000 SF @ 1 space/150 SF (restaurant) = 133
- 3 (larger)residential units = 9

Scheme 2:

- * 1 space/5 seats = 180
- ** Commercial
- 63,685 SF @ 1 space/300 SF = 213
- 20,000 SF @ 1 space/150 SF (restaurant) = 133
- 3 residential units = 6



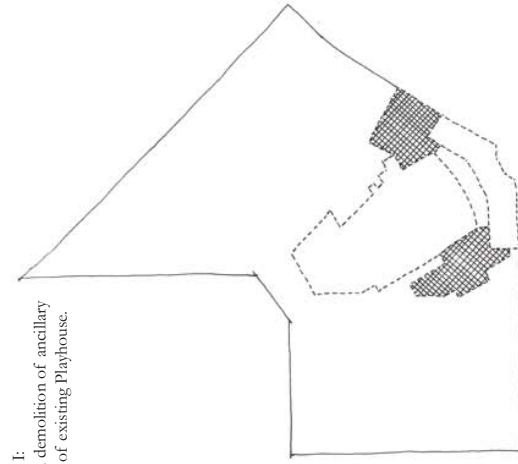
Parking diagram
Total parking spaces: 458



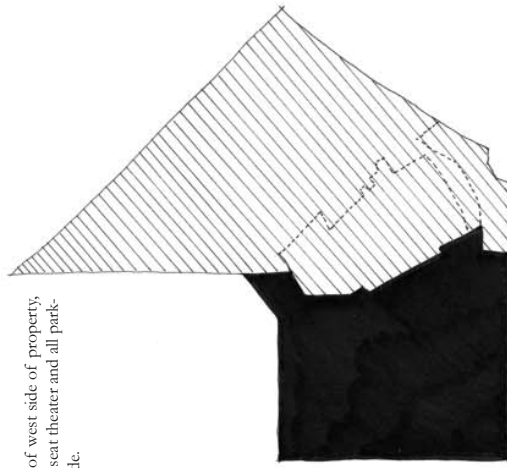
T-6 zoning diagram

Phasing Diagrams

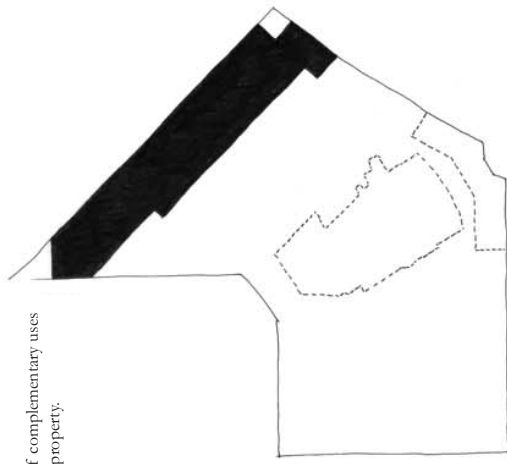
Phase I:
Partial demolition of ancillary wings of existing Playhouse.



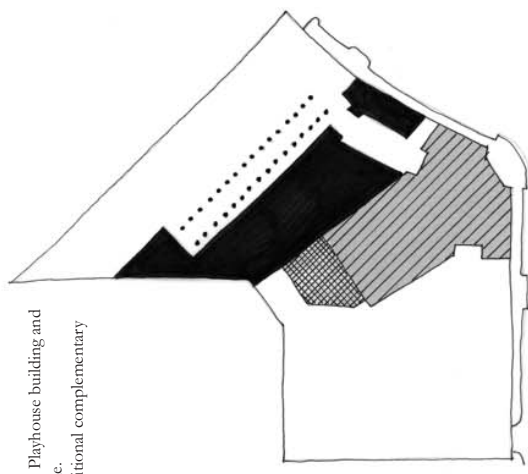
Phase II:
Construction of west side of property, including 300 seat theater and all parking below grade.



Phase III:
Construction of complementary uses on east side of property.



Phase IV:
Partial demolition of Playhouse building and rehabilitation of same.
Construction of additional complementary uses.



Legend:

- Existing of existing playhouse building
- New parking construction below grade
- ▨ Demolition
- New construction above grade
- ▨ Rehabilitation

08 Appendix

Scheme IV

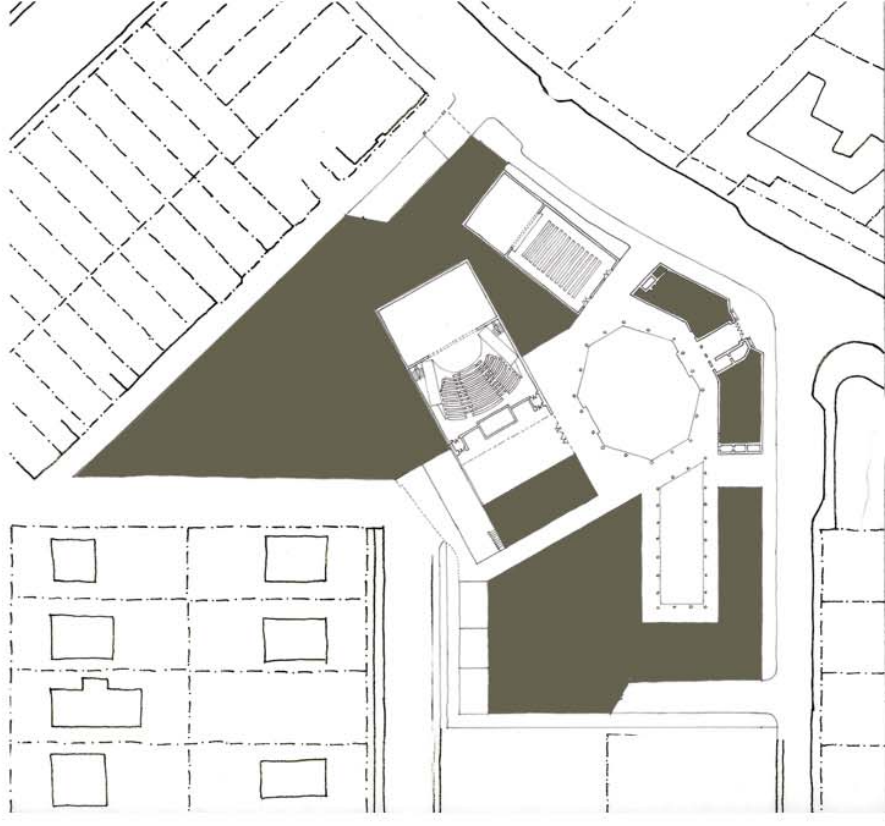
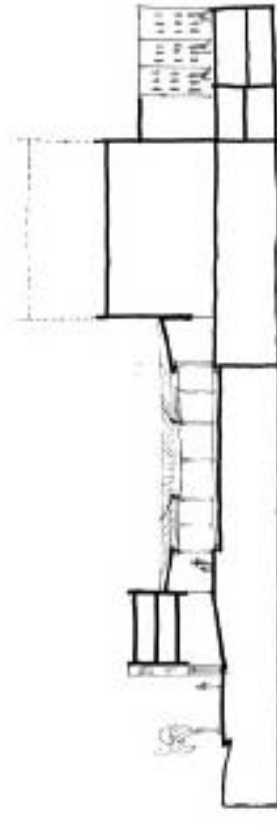


Figure-ground drawing



Section through octagonal courtyard, looking west

Scheme 4		Total SQ FT
Theater		
Main stage (300 seat theater)	97,655	100,190
1st floor	9,400	(600 seater) 11's
2nd floor	8,100	8935
	1,300	3000
Black box (150 seats)		
1st floor	9,450	9,450
2nd floor	5,725	5,725
	3,725	3,725
Back of House		
1st floor	32,500	32,500
2nd floor	18,000	18,000
	14,500	14,500
Lobbies		
1st floor	10,305	10,305
1st floor support	6,870	6,870
2nd floor 50 %	n/a	n/a
	3,435	3,435
Other uses		
	36,000	36,000
2nd floor	18,000	18,000
3rd floor	18,000	18,000
Complementary uses		
Commercial/Institutional	67,720	65,215
1st floor	28,105	27,270
2nd floor	10,105	9,270
3rd floor	10,105	9,270
4th floor	14,200	14,200
Residential		
1st floor	5,205	5,205
2nd floor	1,735	1,735
3rd floor	1,735	1,735
	1,735	1,735
Total 1st floor SQ footage	68,535	68,535
Total SQ footage	165,375	165,405

Parking Spaces	
Required	371
Theater*	90
Commercial**	281
Provided (w/out Valet)	534
(underground)	
Provided (with Valet on 1st floor)	594
(underground)	
Surplus Without Valet	163
Surplus With Valet	223

Preservation:

This scheme preserves the 3 story winged street-fronting building alone.

Scheme 4:

* 1 space/5 seats = 120

** Commercial

42,515 SF @ 1 space/300 SF = 142

20,000 SF @ 1 space/150 SF (restaurant) = 133

3 residential units = 6

Scheme 3:

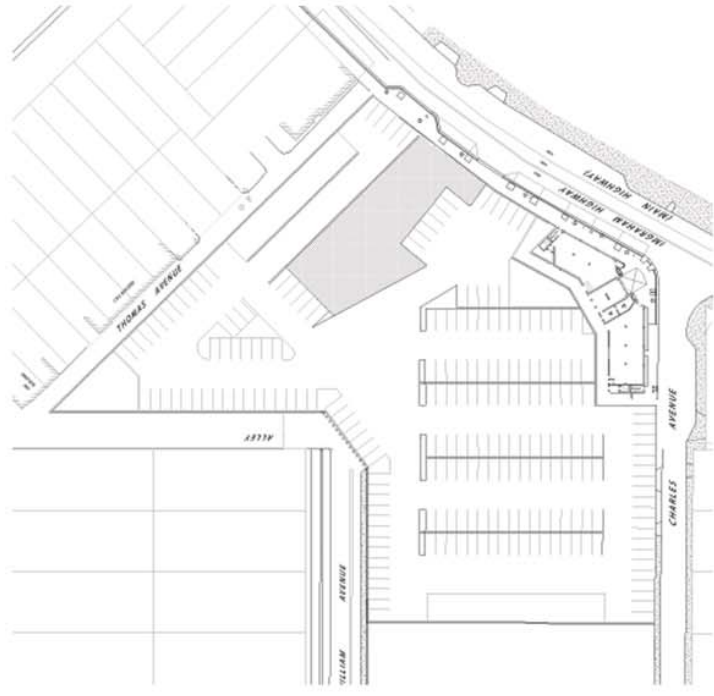
* 1 space/5 seats = 180

** Commercial

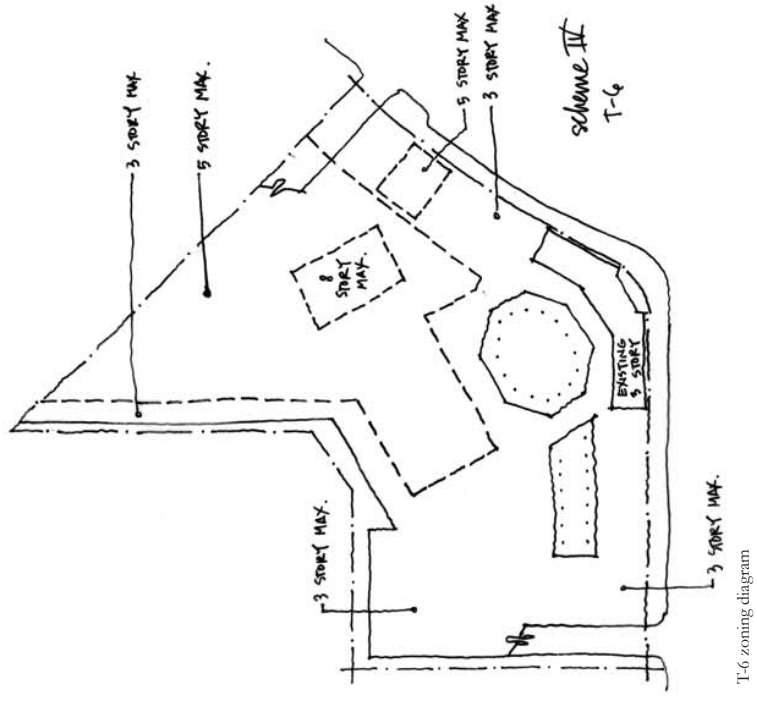
40,010 SF @ 1 space/300 SF = 133

20,000 SF @ 1 space/150 (restaurant) = 133

3 residential units = 6



Parking diagram
Total parking spaces: 458



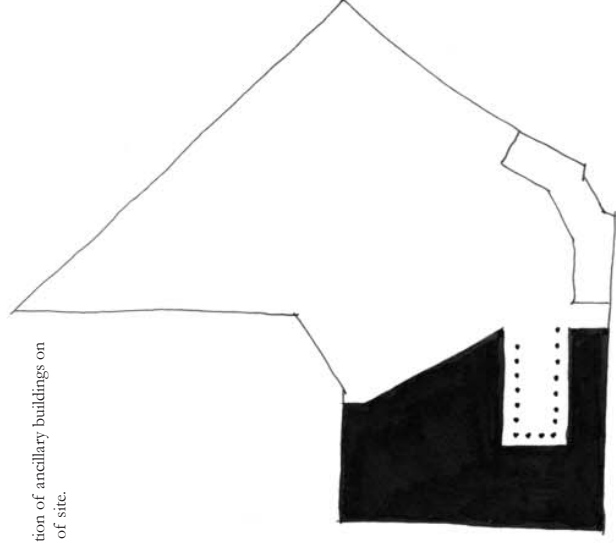
T-6 zoning diagram

Phasing Diagrams

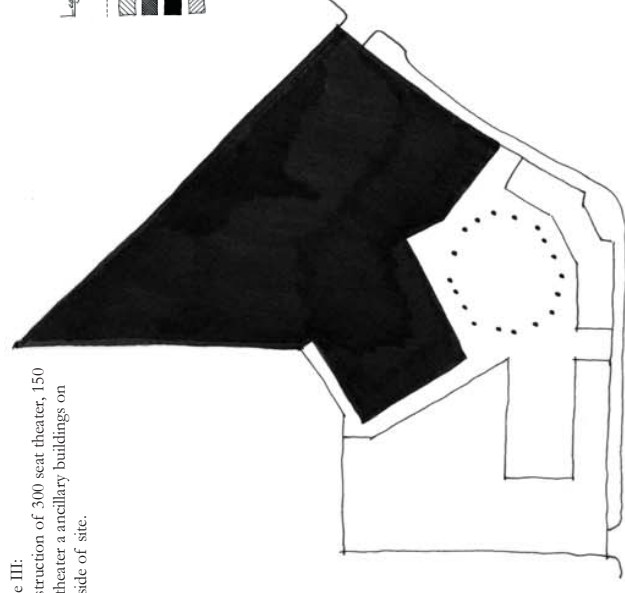
Phase I:
Demolition of existing theater stage, seating area and ancillary buildings. Rehabilitation of front bar building. All parking construction below grade.



Phase II:
Construction of ancillary buildings on west side of site.



Phase III:
Construction of 300 seat theater, 150 seat theater and ancillary buildings on east side of site.



- Legend:
- Existing of existing theaters buildings
 - ▨ New parking construction below grade
 - ▩ Demolition
 - New construction above grade
 - ▧ Rehabilitation

08 Appendix

Summary Recommendations by Fisher Dachs Associates

Fisher Dachs Associates Theatre Planning and Design

The Coconut Grove Playhouse Charrette

Introduction

On Wednesday March 2 2007, FDA visited the Coconut Grove Playhouse to participate in an assessment of the existing conditions of the building. FDA was asked to consider various possibilities for the re-use of the property, including reopening the Playhouse in the current building, in essentially its current conditions; undertaking a major renovation of the existing building, but preserving the basic structure and envelope; or demolishing the building and constructing an entirely new Performing Art Center on the site. For the purpose of this walkthrough, value judgments about the historic qualities or requirements of the site were not weighed. Additionally, we are not qualified to comment on the structural integrity or building systems (MEP) conditions, and so we have not included that in our assessment.

No one from the Playhouse was on the site to guide us through the building, however Rem Cabrera from Miami-Dade County Department of Cultural Affairs joined FDA and was able to provide insight about operations and production methods of the Playhouse.

General Impressions

The Coconut Grove Playhouse is in a state of functional disrepair: although the building has recently functioned as a theatre, it can hardly be considered to be in acceptable conditions. Now that the building has fallen into disuse, it seems unlikely that another willing tenant could be found. Like a house that has a had a long-term owner the resident company has worked around its issues and come to love its “quirks”. When viewed publicly, those quirks appear as deficiencies, and a new tenant may be hard to find. The building still appears to be occupied, as if the staff simply got up one day and left, and no one has returned to move out. Therefore the building remains essentially as it was that day, with dishes in the sink, laundry in the costume shop washing machine and paper on desks awaiting action.

The floors in the office and apartment areas are uneven and have numerous soft spots. In several places, significant water damage has occurred, and in at least two locations we found active leaks. Mold is beginning to take hold in places. The plaster walls are crumbling, and some doors do not close properly due to settling. Generally, the offices, apartments and shops are in poor conditions. The auditorium is in a stage of disrepair. The majority of the seats are damaged. Many do not self-rise and have torn upholstery or damaged arms, backs or pans. Several are broken to the point of being unusable. The finishes within the hall have deteriorated significantly. The ceiling is cracked in places and has pieces missing. Plaster has chipped off the walls, exposing the unpainted plaster behind. The entire room is very dirty. Entry and exit doors are damaged and outside light and sound intrudes on the room. It is our understanding that the balcony has not been used in recent years. We were unable to turn on the house lighting, and thus could not be evaluated it or the egress lighting. There are numerous building and ADA code violations. The stage is rather functional, especially considering the conditions of the rest of the building. The stage equipment appears to be functional, although some referral of recent maintenance is evident. The backstage is very cramped, and hard to maneuver around, and there is no ADA compliance backstage. A larger stage with expanded wings would be a huge improvement. Although the stage lighting system is on the older side, it appears to be in good conditions. We were unable to turn it on and test it carefully because the main service had been turned off. We did not closely examine the condition of the electrical wiring either, although if it is similar vintage as the stage dimmers, it should be acceptable. Backstage is dismal. The dressing rooms are cramped. Dirty, non ADA (and possibly board of health) compliant, and lack toilets and showers. There is a dressing space for an adequate number of performers, but the real challenge would be convincing them to change there. There is a green room that is adequately sized for the number of dressing spaces, but again, it needs a lot of cosmetic attention. There are no accommodations for backstage staff or stage crew at all. The rehearsal hall and donors’ accommodations are not acceptable either in terms of size or conditions for either use. The balcony lobby has been converted into a rehearsal room, and though not ideal, it is the best space in the building for this purpose. We were also told that this room is used occasionally for receptions.

Considerations for RE-USE

As previously mentioned it seems rather unlikely to us that another tenant will be found that is willing to use the building as-is. A modest renovation could go a long way towards improving the facility.

Minimum to RE-OPEN/ Major RENOVATION

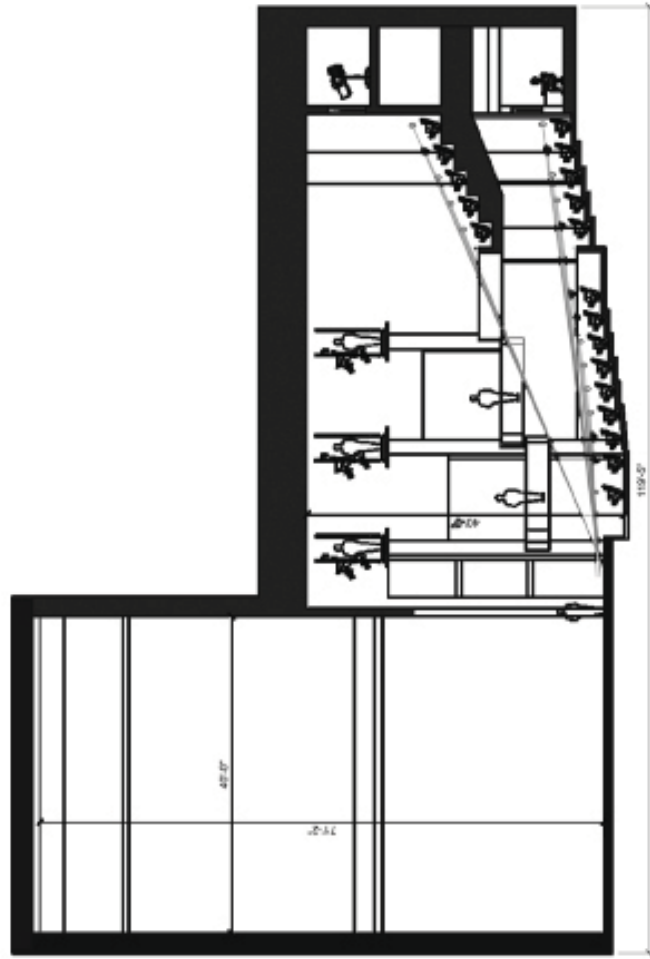
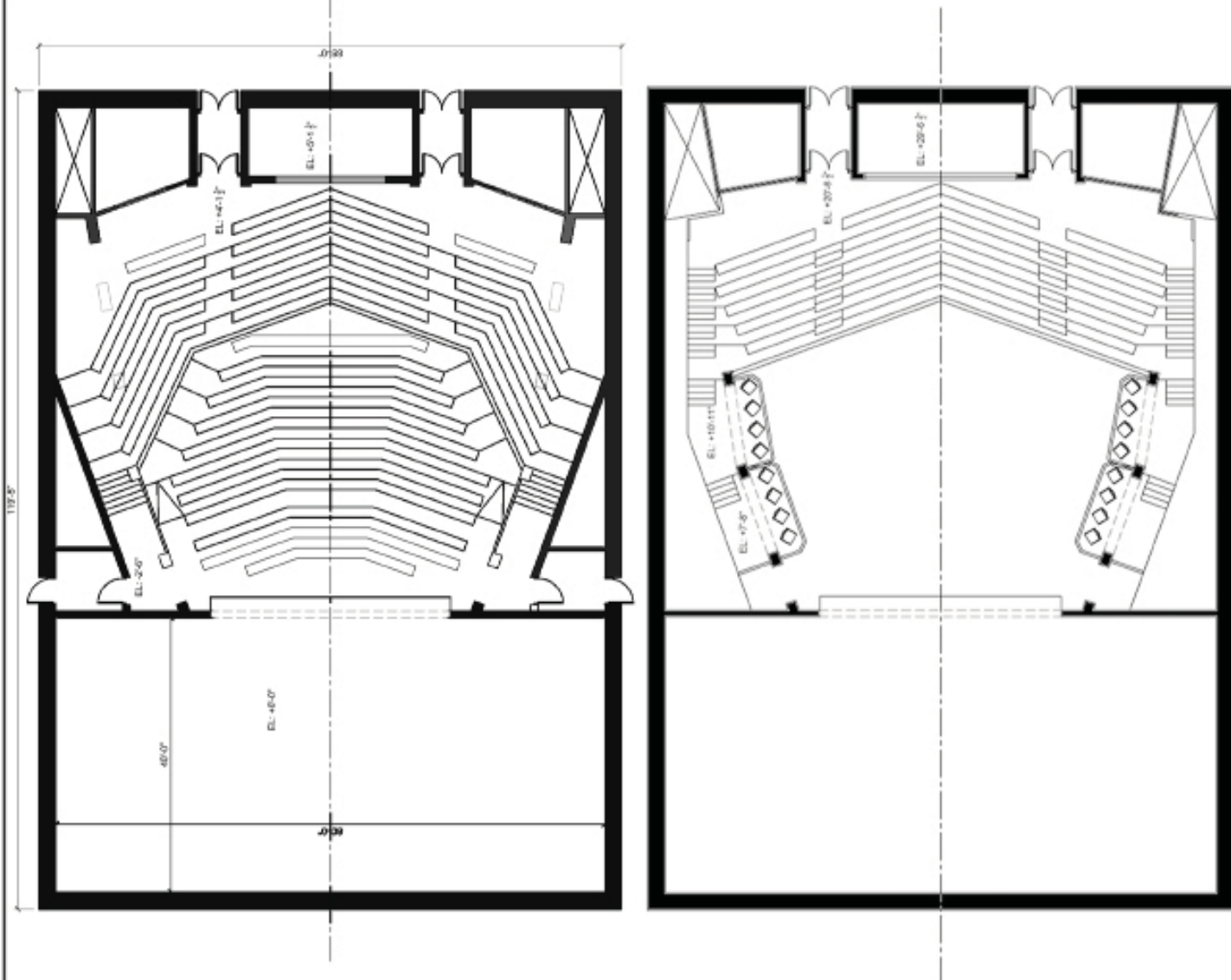
At the minimum, the offices and apartment areas need to be changed, painted and re-carpeted. The leaks need to be stopped and the floors reinforced as necessary. Windows that are broken should be repaired and plastered, either repaired or covered with drywall. The apartments could be converted to more office space or renovated as cast lodging. At the minimum the auditorium needs new seats and new paint. Part of the re-seating effort would have to include making the hall and its surrounding spaces ADA compliant. The house and egress lighting require further evaluation. Ultimately though, the auditorium’s long-term value is based more on its structural integrity and the economic model. The new theatre can currently seat about 1250-many more than most small professional theatres need. The stage is in almost usable conditions right now. The stage lighting and rigging systems should be inspected and maintained before it is pressed back into service and a structural review of the stage house should be undertaken. The stage floor may need replacement. The backstage area is in desperate need of expansion. Even if a full cosmetic renovation were to take place. It simply isn’t large enough to provide the sort of accommodations that a professional cast and crew should have, nor is it ADA compliant. The second space is usable in its current conditions, though it is really not an ideal space for anything except cabaret style performances. The rest of the front-of-house areas (lobby, box office, donors lounge) need cosmetic improvements, but are adequately sized and are not in need of complete renovation.

Major Renovation/ Complete Replacement

The next step would essentially require the complete replacement of the theatres. The facade, lobby, offices and apartments are adequate in terms of size and layout and assuming no great structural problems, could be preserved. Beyond that however, the replacement and reconstruction of the new performance and backstage spaces would be a major improvement. A proper flexible theatre would replace the cabaret space and the main stage would be “right-sized” and outfitted with modern stage house and backstage. A rehearsal hall could be included as well.

08 Appendix

Theater Templates by Fisher Dachs Associates

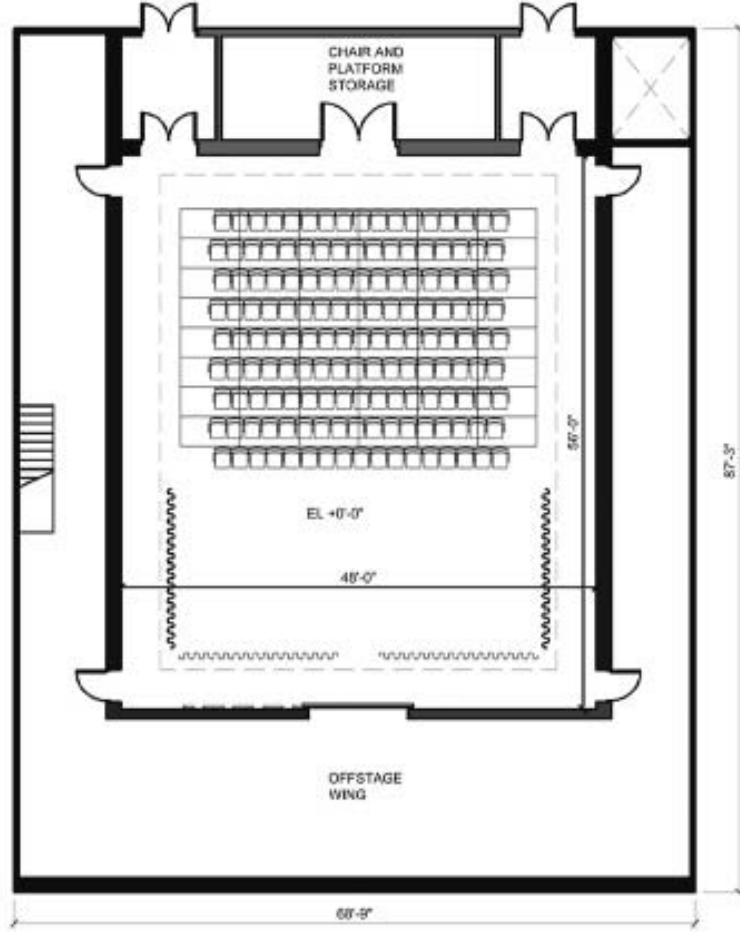
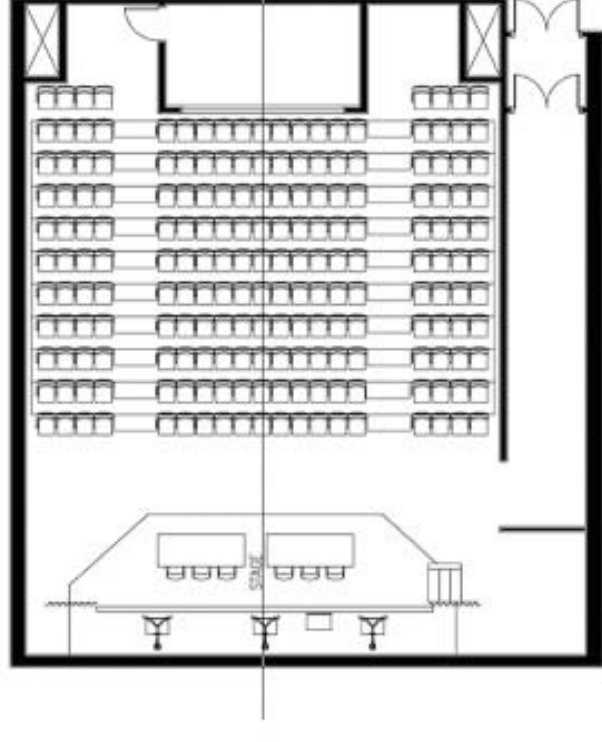
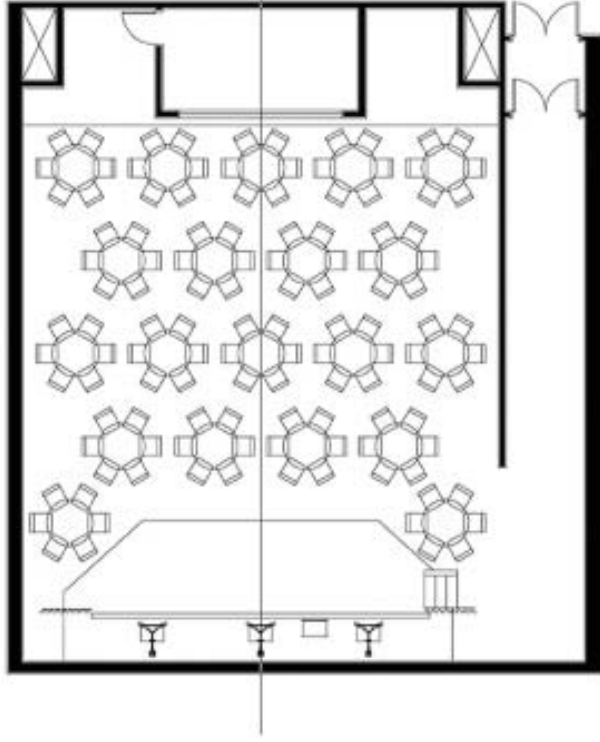
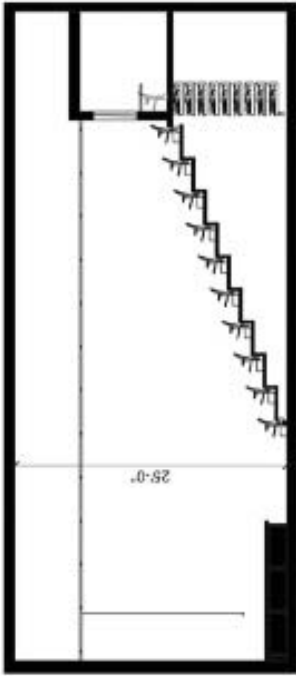


FDA

Fisher Dachs Associates
Theatre Planning and Design
22 West 19th Street New York, NY 10011
Tel (212) 691-3020 Fax (212) 633-1644

COCONUT GROVE PLAYHOUSE
CHARRETTE PROTOTYPE 600-SEATS
ORCHESTRA PLAN

3/02"-1'-0"
Drawn: AS
MARCH 11, 2008
TSK-1



COCONUT GROVE PLAYHOUSE
 CHARRETTE PROTOTYPE 600-SEATS
 ORCHESTRA PLAN
 3/32'-1'-0"
 Drawn: AS
 MARCH 11, 2008
 TSK-1

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08 Appendix

AMS Report: Coconut Grove Playhouse



DRAFT
April 23, 2007

Progress Report

The Coconut Grove Playhouse and the Future of Professional Theatre in Miami-Dade County

Prepared for:
Coconut Grove Playhouse
Miami Dade County Department of Cultural Affairs

April 2007

Prepared by:
AMS Planning & Research Corp.

Offices in
CONNECTICUT
MISSOURI
CALIFORNIA

Progress Report



Coconut Grove Playhouse

Introduction

In October of 2006, AMS Planning & Research was engaged to assist the Coconut Grove Playhouse in developing a recovery plan for this landmark theater. Funds for this engagement were provided through an allocation by the Miami-Dade Department of Cultural Affairs. This report provides an update on the significant progress being made on this work and outlines the next steps being undertaken by AMS Planning & Research to complete the recovery plan for the Playhouse.

Background

The Playhouse ceased operations at the end of its FY2005-2006 season as a result of severe financial problems that threatened the theater's survival. In consultation with the Miami-Dade Department of Cultural Affairs' staff, the Board of Directors of the Playhouse concluded that it needed outside expertise with experience in helping major non-profit cultural organizations resolve critical management, artistic, governance and financial issues.

AMS's scope of services includes work to address the Playhouse's immediate issues and to develop mid-term and long-range recovery plans focused on establishing operational and financial stability, and returning great regional theater to Coconut Grove.

Assessment and Short-Term Strategies

With support by the Coconut Grove Playhouse's Board, pro-bono services were secured to complement AMS's work. This includes legal services provided by Berger Singerman; accounting assistance through Morrison Brown Argiz & Farra; and communications help through GolinHarris.

The first priority was to develop a concise summary of current conditions; to understand the financial position of the Playhouse, obligations to creditors, the status of subscribers and other ticket purchasers, the condition of the facility, and any potential legal exposure faced by the Playhouse.

A key component of the work was to assess the most immediate pressing issues and to develop effective strategies to address them. The goal was to establish a more stable financial environment and to ensure that there is enough time to develop solutions for the management, artistic, governance and financial issues essential to the recovery of the Playhouse. A clear and focused communications strategy to key stakeholders and the public was a critical component of this effort.

The following items highlight the accomplishments of this work:

- The AMS and the Playhouse board has worked cooperatively with the City of Miami's Offstreet Parking Authority (which manages the parking lot next to the Playhouse) to receive a six month advance of parking revenues. These limited funds were used by the Playhouse Board to address the key financial issues outlined below:
 - salary and out of pocket expenses owed to former employees were paid;
 - necessary utilities and building insurance bills were paid; and
 - a repayment plan for the revoked, \$125,000 Department of State Cultural Facilities Grant was initiated.
- In cooperation with the Florida Department of State, the Playhouse Board came to an agreement on a payback plan for \$125,000 of State Cultural Facilities Grant funds; the first quarterly payment pursuant to this plan was made to the State in January 2007. Representatives of the Department of State Division of Cultural Affairs and the Florida Department of Land Management are being provided with regular updates on the progress of work on the recovery plan.
- The Playhouse Board has worked with City of Miami to accept the City's historic designation of the property and currently, is working with the City to explore the feasibility of utilizing the Federal Historic Tax Credit Program for future capital improvements.
- In January 2007, Miami-Dade's local theater companies worked with the Miami-Dade Department of Cultural Affairs and AMS on a program to provide donated tickets for upcoming shows to Playhouse subscribers. Ticket vouchers were sent to approximately 2,000 subscribers, with a cover letter from the Playhouse. The goal of this initiative was to help restore the good relationship between the Playhouse and its patrons. Participating theaters included: Actors' Playhouse; City Theater; GableStage; The M Ensemble Company; New Theater; and Teatro Avante. These theaters continue to report an enthusiastic response from theater patrons regarding the redemption of the vouchers.
- Considerable positive press was received for these efforts in regard to payment of wages owed to the former employees and the theater ticket voucher offer to subscribers.
- The consultant team makes regular visits to the building to ensure that it is secure.
- With the assistance of the pro bono accounting and law firms, the Coconut Grove Playhouse Board and AMS assessed the cumulative debt, estimated to be approximately \$4.2 million. The Playhouse Board is regularly updating creditors on progress regarding a recovery plan. It should be noted that most creditors are long-time supporters of the Coconut Grove Playhouse, appreciate the efforts being made

and acknowledge the benefit of providing the Playhouse with more time to develop a long-range recovery plan. The expectation is that creditors will be willing to participate in a plan to resolve the amounts owed to them once a new vision and realistic plan for returning theater to the Stage of the Playhouse is offered.

The Miami Dade County Department of Cultural Affairs has been an ongoing partner with the Playhouse Board, AMS and the pro bono consultants in developing the recovery plan. It should be noted that the Coconut Grove Playhouse's Board of Directors has completed a re-organization, resulting in a small working group of volunteers dedicated to the recovery of the theater and a smooth transition to its next era of service to the community.

Feasibility Analysis

Based on the momentum of these short-term accomplishments, AMS Planning & Research, the Playhouse Board and the Department of Cultural Affairs have worked on developing and evaluating realistic options for re-establishing great regional theater at the Coconut Grove Playhouse.

Internal Interviews

As an initial step AMS conducted more than a dozen interviews with current and former board members to gain an understanding of the relative importance of a flagship, professional theater company in Miami-Dade County; the value of tangible and intangible assets inherent in the Coconut Grove Playhouse organization and facility; the market and competitive environment faced by the Playhouse and its successor organization; and views on artistic, administrative and trustee leadership required to succeed. Responses were remarkably consistent and included the following observations:

- ◇ There is tremendous value inherent in the brand, history and longevity of the Coconut Grove Playhouse.
- ◇ A reinvigorated theater should remain at the site of the Coconut Grove Playhouse; however, the current facility is inadequate in several ways and requires either significant renovation or a completely new structure (retaining the historic façade).
- ◇ In order to succeed the artistic product must be of the highest caliber, viewed as diverse, exciting and excellent locally and nationally.
- ◇ Future management structure must include administrative leadership in balance with artistic leadership.
- ◇ Neither the previous nor the existing board of directors is the appropriate governing body for the future. This statement was made by virtually every board member interviewed.

- ◇ A critical component for a successful professional theater company is a vibrant educational program. The previous program provided by Coconut Grove Playhouse is positively viewed, and should be continued and enhanced.
- ◇ A full understanding of the market – geographic, demographic and future trends -- should inform programming and artistic vision.
- ◇ Partnerships with neighborhood and community organizations, other theater companies and artistic organizations and educational institutions could activate the facility and provide meaningful value to the community.
- ◇ In order to be successful the business plan must include a stable and predictable funding source (many mentioned partnership with the public sector and/or educational institutions).

External Discussions

This work continued with a series of focus group meetings convened by AMS (with the participation of the Department of Cultural Affairs) that solicited input from representatives of key stakeholders to help determine the need for a flagship regional theater and the critical factors that are essential to accomplish this. These meetings are ongoing, and to date, have included: Miami-Dade’s non-profit theater companies; civic leaders with a track record of volunteer leadership on boards of non-profit organizations; and the professional leadership of Miami-Dade’s cultural community.

The feedback from this work has been overwhelmingly positive in regard to the need expressed for a great regional theater to be re-established in Coconut Grove. This input has emphasized the enormous impact that a major regional theater has on: the overall cultural infrastructure of Miami-Dade County; presenting theater that ranges from classics to new works; providing educational programs for families and children; completing the “ecosystem” of theater offerings in our community; the local business community in Coconut Grove, whose restaurants, retail shops and vendors depend on the theater-goers; and the image of our community for tourism and business development.

To complement these focus group meetings, AMS has conducted interviews with individuals who have local and national perspectives that can contribute insights to and suggestions for this work. In addition, AMS is continuing to utilize case studies of regional theaters from other American cities to present options and best practices that might be adapted for Miami-Dade.

The key characteristics for a newly envisioned flagship regional theater that were recommended through this process include:

- a focus on quality;
- a commitment to collaboration and partnership;
- an intention to contribute to the development of theatrical literature;
- a dedication to education and training; and
- an involvement with the community and the theater field.

Through these discussions AMS has worked to identify promising options for fulfilling the recommendations of this feedback. Two directions with significant potential are being pursued actively now:

1. The focus groups have helped to identify a number of community leaders who would be willing to commit to the governing and fundraising necessary to sustain a major regional theater. This approach would involve a transition from the existing Board to a group of leaders with the resources, vision and energy to re-establish a major regional theater in Coconut Grove.
2. There is the potential of developing an alliance with another non-profit cultural and/or educational organization that shares a compatible vision in regard to creating a major regional theater.

Next Steps

There is momentum to build upon this progress, embark upon the next phase of work with the Board of Directors of the Playhouse and AMS Planning & Research and pursue the feasibility of each of these directions. The objective of this final phase of work is to develop and implement a transition plan that provides a new model for the governance, operations, programming and finances for re-establishing a major regional theater in Coconut Grove. This “due diligence” work is essential to testing each of these directions thoroughly and developing a realistic and achievable implementation plan. This work will continue to rely on the direct involvement of the Department of Cultural Affairs, expert management consulting services, best practices as identified from around the nation, sound business planning and solid and increasingly broader stakeholder input.

Over the next six months, efforts to re-establish a flagship, professional regional theater in Coconut Grove will need to proceed on two parallel paths: 1) continuing to manage efforts to protect the Playhouse’s tangible and intangible assets; and 2) more fully developing alternate scenarios for future success. The key tasks in the next stage will focus on understanding the physical, operational, governance and financial requirements of establishing a successor theater company.

AMS Planning & Research will continue to lead the effort working closely with the Department of Cultural Affairs, the Playhouse’s Board and the successor theater company. Given the tasks to be accomplished, AMS also will coordinate professional input from theater, acoustical and cost consultants for facility planning issues, call on legal and accounting professionals to address the Playhouse’s debt issues and communications counsel to guide community engagement and information.

Specifically, during the implementation phase, the project team will:



- 1) Further develop each of the two directions being explored. Each will be illustrated by a “strawman” concept which will highlight key financial, legal and governance assumptions. These concepts will be illustrated by case studies of similar operations and tested with the potential successor theater company. A central element of this task will be building consensus around the artistic, community and operating goals for a new institution.
- 2) Prepare a preliminary facility redevelopment strategy including a review of current conditions, definition of facility requirements for a fully functional flagship, professional regional theater in Coconut Grove, a recommended building program and conceptual capital cost estimates.
- 3) Explore existing facility and site utilization strategies in consultation with the potential successor theater company.
- 4) Undertake, in collaboration with the potential successor theater company, due diligence on current financial issues and develop a strategy for resolution and execution by the Playhouse Board.
- 5) Solicit community input, as a preferred approach emerges, by continuing the focus group meetings that have already begun, and expanding the conversation to include other interested parties. With the benefit of community input, the concept would be finalized and tested once again with the potential successor theater company.
- 6) Prepare a detailed implementation plan that includes a defined governance structure, a business plan, a marketing strategy, a financing blueprint and a facility development plan. Using these guiding tools, the transition to a new theater enterprise would begin.

Conclusion

There is considerable support for the re-emergence of a flagship regional professional theater company in Miami-Dade County. The history and brand of the Coconut Grove Playhouse are strong assets that should be retained. The potential for new and invigorated leadership as well as a significant community partnership is significant, and the on-going commitment of the Department of Cultural Affairs (both staff and financial resources) is key to ensuring success.

In addition to the research and development of a strong business plan, continued management of the short-term issues and resolution of the outstanding debt are critical components to ensure success in the future.

08 Appendix
Regulatory Considerations
Existing Zoning Codes



City of Miami
 Search Type: Folio
 Search Criteria: 0141210560030



Created by The City of Miami GIS

03/05/200
 (07:29 PM)



PROPERTY INFORMATION	
FOLIO	0141210560030
Property Address	3498 MAIN HWY
Owner	COCONUT GRV PLAYHOUSE
Mailing Address	3500 MAIN HWY, MIAMI FL 33133
Legal Description	ENGL SUB PB 64-43 TR B LOT SIZE 6840 SQ FT OR 22498-4535 07 04 4

SALES INFORMATION	
Deed OR	
Sale Amount	\$0.00
Sale Date	N/A
City Tax	\$0.00
County Tax	\$0.00
Total Tax	\$0.00
Land Value	\$513,000.00
Bldg Value	\$142,726.00
Assessed Value	\$655,726.00

CITY INFORMATION	
District	2
Commissioner	MARC SARNOFF
NET ID	11
NET Name	NORTHEAST COCONUT GROVE
NET Administrator	HAYDEE REGUEYRA
NET Phone	(305) 960-4670
Code Enf. ID	3
Code Enf. Administrator	FRANCISCO MARCOS
Code Enf. Phone	(305) 329-4770
General City Information	Call 311

Zone	Description	Enactment
G1	Government and Institution	11013

SD	Description	Enactment
NCD-3	Coconut Grove Neighborhood Conservation Overlay District	12664

ADDITIONAL INFORMATION	
FOLIO	0141210560030
CLUC	Office Building
Beds/Baths/Half	0/0/0
Floors	2
Living Units	0
Adj Sq Footage	5023
Lot Size	6,840.00 SQ FT
Year Built	1925
Flood Zone	X- AREAS LOCATED OUTSIDE SPECIAL FLOOD HAZARD AREA
Landuse	420- Cultural Facilities

EXEMPTIONS INFORMATION	
Homesite	\$0.00
Widow	\$0.00
Senior	\$0.00
Veteran	\$0.00
Disabled	\$0.00
Agriculture	\$0.00
Total Exempt	\$655,726.00



City of Miami
 Search Type: Folio
 Search Criteria: 0141210450140



Created by The City of Miami GIS

03/05/2006
 (07:29 PM)

Zone	Description	Enactment
GI	Government and Institution	11013

SD	Description	Enactment
NCD-3	Coconut Grove Neighborhood Conservation Overlay District	12864

PROPERTY INFORMATION	
FOLIO	0141210450140
Property Address	3500 MAIN HWY
Owner	COCONUT GROVE PLAYHOUSE LLC
Mailing Address	3500 MAIN HWY, MIAMI FL 33133
Legal Description	MUNROES PLAT DB D-253 LOT 10 N & W OF INGRAM HWY & N OF CHARLES ST & E140FT OF N117FT & E52.5FT LESS N117FT OF BLK 29 FROW HMSTD PB B-106 & LOTS 1 & 2 ENGLE SUB PB 64-43

SALES INFORMATION	
Deed OR	22498-4535
Sale Amount	\$0.00
Sale Date	07/2004
City Tax	\$0.00
County Tax	\$0.00
Total Tax	\$0.00
Land Value	\$7,496,977.00
Bldg Value	\$654,371.00
Assessed Value	\$8,151,348.00

ADDITIONAL INFORMATION	
FOLIO	0141210450140
CLUC	State of Florida
Beds/Baths/Half	0/0/0
Floors	3
Living Units	0
Adj Sq Footage	50470
Lot Size	100,294.00 SQ FT
Year Built	1924
Flood Zone	X: AREAS LOCATED OUTSIDE SPECIAL FLOOD HAZARD AREA

EXEMPTIONS INFORMATION	
Homestead	\$0.00
Widow	\$0.00
Senior	\$0.00
Veteran	\$0.00
Disabled	\$0.00
Agriculture	\$0.00
Total Exempt	\$8,151,348.00

CITY INFORMATION	
District	2
Commissioner	MARC SARNOFF
NET ID	11
NET Name	NORTHEAST COCONUT GROVE
NET Administrator	HAYDEE REGUEYRA
NET Phone	(305) 960-4670
Code Enf. ID	3
Code Enf. Administrator	FRANCISCO MARCOS
Code Enf. Phone	(305) 329-4770
General City Information	Call 311



City of Miami

Search Type: Folio
Search Criteria: 0141210120700



Created by The City of Miami GIS

03/05/2006
(07:30 PM)

Zone	Description	Enactment
GI	Government and Institution	11013

SD	Description	Enactment
NCD: J	Coconut Grove Neighborhood Conservation Overlay District	12664

PROPERTY INFORMATION	
FOLIO	0141210120700
Property Address	3490 MAIN HWY
Owner	COCONUT GRV PLAYHOUSE LLC
Mailing Address	3500 MAIN HWY, MIAMI FL 33133
Legal Description	DE HEDOUVILLES PB B-150 NLY32FT LOTS 73 & 74 LESS ST LOT SIZE 32,000 X 50 OR 22498-435 07 2004 4

ADDITIONAL INFORMATION	
FOLIO	0141210120700
CLUC	Trustee II Fund
Beds/Baths/Half	2/1/0
Floors	2
Living Units	1
Adj Sq Footage	1405
Lot Size	1,600.00 SQ FT
Year Built	1917
Flood Zone	X- AREAS LOCATED OUTSIDE SPECIAL FLOOD HAZARD AREA
Landuse	110. Sales and Services. Excludes Office Facilities.

SALES INFORMATION	
Deed OIR	
Sale Amount	\$0.00
Sale Date	N/A
City Tax	\$0.00
County Tax	\$0.00
Total Tax	\$0.00
Land Value	\$128,000.00
Bldg Value	\$37,998.00
Assessed Value	\$129,000.00

EXEMPTIONS INFORMATION	
Homesite	\$0.00
Widow	\$0.00
Senior	\$0.00
Veteran	\$0.00
Disabled	\$0.00
Agriculture	\$0.00
Total Exempt	\$129,000.00

CITY INFORMATION	
District	2
Commissioner	MARC SARNOFF
NET ID	11
NET Name	NORTHEAST COCONUT GROVE
NET Administrator	HAYDEE REGUEYRA
NET Phone	(305) 960-4670
Code Enf. ID	3
Code Enf. Administrator	FRANCISCO MARCOS
Code Enf. Phone	(305) 329-4770
General City Information	Call 311



08 Appendix

Miami 21

The following updated information regarding Miami 21 was provided after the charrette concluded. Presentations by planners from Duany Plater-Zyberk and Company were made at the beginning of the charrette. The following articles may deviate in detail but not in principle from those shared and followed during the charrette.

5.6 URBAN CORE TRANSECT ZONES (T6)**5.6.1 Building Disposition (T6)**

- a. Newly platted Lots shall be dimensioned according to Illustration 5.6.
- b. Lot coverage by any Building shall not exceed that shown in Illustration 5.6.
- c. Buildings shall be disposed in relation to the boundaries of their Lots according to Illustration 5.6.
- d. Buildings shall have their principal pedestrian entrances on a Frontage Line or from a courtyard at the Second Layer.
- e. For the minimum Height, Facades shall be built parallel to the Principal Frontage Line along a minimum of seventy percent (70%) of its length on the Setback Line as shown in Illustration 5.6. In the absence of Building along the remainder of the Frontage Line, a Streetscreen shall be built co-planar with the Façade to shield parking and service areas. In the case of two (2) or three (3) Principal Frontages meeting at Thoroughfare intersections, the Building corner may recede from the designated Setback up to twenty percent (20%) of the Lot length.

f. At the first Story, Facades along a Frontage Line shall have frequent doors and windows; pedestrian entrances shall occur at a maximum spacing of seventy five (75) feet. Vehicular entries shall occur at a minimum spacing of sixty (60) feet unless approved by Waiver.

g. Setbacks for Buildings shall be as shown in Illustration 5.6. Frontage Setbacks may be adjusted to conform to the existing adjacent Frontage Setbacks by Waiver. Frontage Setbacks above the eighth floor for Lots having one (1) dimension measuring one hundred (100) feet or less may be a minimum of zero (0) feet by Waiver. For T6-36, T6-60 and T6-80, the Frontage Setbacks above the eighth floor shall not be required for a Frontage facing a Civic Space or a Right-of-Way seventy (70) feet or greater in width. At property lines Abutting a lower Transect Zone the Setbacks shall reflect the transition as shown in Illustration 5.6.

h. Above the eighth floor, minimum building spacing is sixty (60) feet, except that where the Building abuts T5, the sixty (60) feet required spacing shall be above the fifth floor. For T6-24, T6-36, T6-60 and T6-80 Lots having one dimension one hundred (100) feet or less, side and rear Setbacks above the eighth floor may be reduced to a minimum of twenty (20) feet by Waiver. For T6-36, T6-60 and T6-80 above the eighth floor in the Second Layer, at a setback of ten (10) feet, an additional two stories of habitable space may extend a maximum sixty percent (60%) of the length of the street Frontages. For T6-24, T6-36, T6-60 and T6-80 above the eighth floor an additional six feet of non-habitable space may be allowed without additional setback to accommodate depth of swimming pools, landscaping, transfer beams, and other structural and mechanical systems.

i. For sites with three hundred and forty (340) feet Frontage length or more, a cross-Block passage shall be provided as follows: If the Frontage Line of a site is at any point more than three hundred and forty (340) feet from a Thoroughfare intersection, the Building shall provide a cross-Block Pedestrian Passage as a public easement. If the Frontage Line of a site is at any point six hundred and fifty (650) feet from a Thoroughfare intersection, a vehicular cross-Block passage shall be provided as a public easement. Such a cross-Block Pedestrian Passage may be covered above the first floor by a maximum of twenty-five percent (25%) of its length with structures connecting Buildings, such as a terrace, pedestrian bridge or vehicular bridge. In T6-36, T6-60 and T6-80 a Pedestrian Passage may be roofed and shall be lined with frequent doors and windows.

j. Maximum Lot size as shown in Illustration 5.6 may be increased by Exception for Uses that serve the Neighborhood.

5.6.2 Building Configuration (T6)

a. Development within Private Frontages shall comply with Article 4, Tables 2 and 6 and Illustration 5.6.

b. Above the eighth floor, the Building Floorplate dimensions shall be limited as follows:

- 15,000 square feet maximum for Residential Uses in T6-8, T6-12 and T6-24
- 18,000 square feet maximum for Residential Uses in T6-36, T6-60 and T6-80
- 30,000 square feet maximum for Commercial Uses and for parking
- 180 feet maximum length for Residential Uses
- 200 feet maximum length for Commercial Uses

c. Encroachments shall be as follows: At the First Layer, cantilevered Awnings and entry canopies may encroach up to one hundred percent (100%) of the depth of the Setback, except as may be further allowed by Chapter 54 of the City Code. Above the first Story, cantilevered balconies, bay windows, and roofs shall be at a maximum three (3) feet deep and may encroach up to three (3) feet of the depth of the Setback. Other cantilevered portions of the Building shall maintain the required Setback. At the Second Layer no encroachments are permitted, except that façade components promoting energy efficiency such as shading and Screening devices that are non-accessible may encroach a maximum of three (3) feet.

d. Galleries and Arcades shall be minimum fifteen (15) feet deep, shall encroach one hundred percent (100%) of the depth of the Setback and shall overlap the whole width of the Sidewalk to within two (2) feet of the curb. Permitted by process of a Special Area Plan.

e. All outdoor storage, electrical, plumbing, mechanical, and communications equipment and appurtenant enclosures shall be located within the Second or Third Layer and concealed from view from any Frontage or Sidewalk by Liner Buildings, walls, Streetscreens, or opaque gates. These shall not be allowed as Encroachments.

- f. Loading and service entries shall be within the Third Layer and shall be accessed from Alleys when available, and otherwise from the Secondary Frontage. Loading Docks and service areas shall be internal to the building. Where Lots have only Principal Frontages, vehicular entries, Loading Docks and service areas shall be permitted on Principal Frontages by Waiver.
- g. Building Heights shall be measured in Stories and shall conform to Article 4, Table 2 and be allocated as required in Illustration 5.6. First-floor elevation shall be at average Sidewalk grade. A first level Residential Function or Lodging Function should be raised a minimum of two (2) feet and a maximum of three and a half (3.5) feet above average Sidewalk grade.
- h. Mechanical equipment on a roof shall be enclosed by parapets of the minimum Height necessary to conceal it, and a maximum Height of ten (10) feet. Other ornamental Building features may extend up to ten (10) feet for T6-8 and T6-12 and an additional ten percent (10%) for T6-24 above the maximum Building Height. There shall be no limitation for decorative elements for T6-36, T6-60 and T6-80. Roof decks shall be permitted up to the maximum Height. Trellises may extend above the maximum Height up to fourteen (14) feet. Extensions above the maximum Height for stair, elevator and mechanical enclosures or decorative purposes only shall be permitted by process of Waiver.
- i. All ground floor and roof top utility infrastructure and mechanical equipment shall be concealed from public view. At the building Frontage, all equipment such as backflow preventers, siamese connections, and the like shall be placed within the line of the Façade or behind the Streetscreen. On the roof a screen wall shall conceal all equipment except antennas from lateral view. Exhaust air fans and louvers may be allowed on the Façade only on the Secondary Frontages above the first floor.
- j. Streetscreens or fences shall be between three and a half (3.5) and eight (8) feet in Height and constructed of a material matching the adjacent building Façade or of masonry, wrought iron or aluminum. The Streetscreen may be replaced by a hedge. Streetscreens shall have openings no larger than necessary to allow automobile and pedestrian access. Streetscreens shall be located coplanar with the Building Façade Line. Streetscreens over three (3) feet high shall be fifty percent (50%) permeable or articulated to avoid blank walls.
- k. Within the Second and Third Layers, fences and walls shall not exceed a Height of eight (8) feet.

5.6.3 Building Function & Density (T6)

- a. Buildings in T6 shall conform to the Functions, Densities, and Intensities described in Article 4, Tables 3 and 4 and Illustration 5.6. Functions that do not conform to the requirements of Article 4, Table 3 shall require approval by Warrant or Exception. Consult Article 6 for any supplemental regulations.
- b. The calculation of the FLR shall not apply to that portion of the building that is entirely below base flood elevation.

- c. In T6-L and T6-O, first Story Commercial uses shall be permitted.

5.6.4 Parking Standards (T6)

- a. Vehicular parking and loading shall be required as shown in Article 4, Tables 4 and 5.
- b. On-street parking available along the Frontage Lines that correspond to each Lot shall be counted toward the parking requirement of the Building on the Lot.
- c. Parking should be accessed by an Alley. Parking shall be accessed from the Secondary Frontage when available. Where Lots have only Principal Frontages, parking may be accessed from the Principal Frontages.
- d. All parking, including drop-off drives and porte-cocheres, open parking areas, covered parking, garages, Loading Docks and service areas shall be located within the Third Layer and shall be masked from the Frontage by a Liner Building or Streetscreen as illustrated in Article 4, Table 8. Underground parking may extend into the Second and First Layers only if it is fully underground and does not require raising the first-floor elevation of the First and Second Layers above that of the sidewalk. Ramps to underground parking shall be within the Second or Third Layers. Above ground parking may extend into the Second Layer a maximum of fifty percent (50%) of the length or Height of the Secondary Frontage. Surface parking may extend into the Second Layer a maximum of twenty five percent (25%) of the length of the Primary Frontage up to a maximum of fifty (50) feet.
- e. The vehicular entrance of a parking Lot or garage on a Frontage shall be no wider than thirty (30) feet and the minimum distance between vehicular entrances shall be sixty (60) feet. A ten percent (10%) deviation may be approved by Waiver.
- f. Pedestrian entrances to all parking Lots and parking structures shall be directly from a Frontage Line. Only underground parking structures may be entered by pedestrians directly from a Principal Building.
- g. Buildings mixing uses shall provide parking for each use.

5.6.5 Architectural Standards (T6)

- a. Only permanent structures shall be allowed. Temporary structures such as mobile homes, construction trailers, travel trailers, recreational vehicles and other temporary structures shall not be allowed except as per City Code and this code.
- b. The Facades on Retail Frontages shall be detailed as storefronts and glazed with clear glass no less than seventy percent (70%) of the sidewalk-level Story. Security screens shall be seventy percent (70%) open.
- c. Roof materials should be light-colored, high Albedo or a planted surface.

- d. The Façade of a parking garage that is not concealed behind a Habitable Liner shall be screened to conceal all internal elements such as plumbing pipes, fans, ducts and lighting. Ramping should be internalized wherever possible. Exposed spandrels shall be prohibited. The exposed top level of parking structures shall be covered a minimum of sixty percent (60%) with a shade producing structure such as, but not limited to, a vined pergola or retractable canvas shade structure.

5.5.6 Landscape Standards (T6)

- a. The First Layer as shown in Article 4, Table 8 shall be paved and landscaped to match the Public Frontage as shown in Article 8.
- b. Open Space shall be a minimum ten percent (10%) of the total Lot area. Ten percent (10%) of the Open Space provided in Second or Third Layer shall be landscaped.

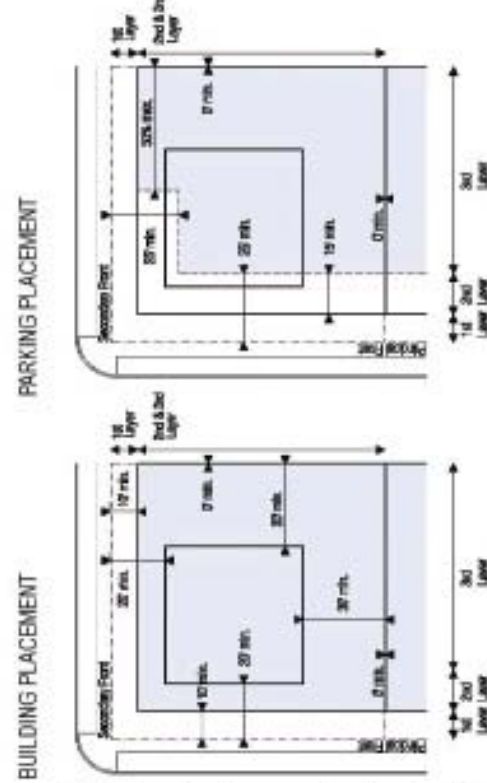
5.5.7 Sign Standards (T6)

See Article 6.

5.5.8 Ambient Standards (T6)

- a. Noise regulations shall be as established in the City Code.
- b. Average lighting levels measured at the Building Frontage shall not exceed 20 fc (foot-candles).
- c. Streetlights shall be of a type illustrated in Article 8, Table D. Lighting of building and contingent Open Spaces shall be compatible with street lighting of Abutting public spaces as illustrated in Article 8. Interior garage lighting fixtures shall not be visible from streets.
- d. The lighting fixtures of exposed rooftop parking shall be concealed by a parapet wall and shall not be seen from surrounding streets.

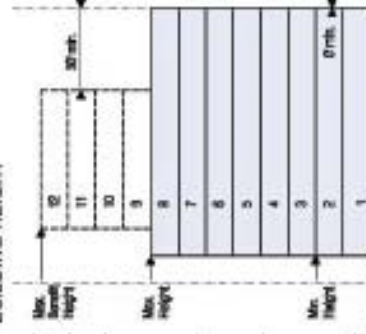
BUILDING DISPOSITION	LOT OCCUPATION
a. Lot Area	5,000 s.f. min.; 40,000 s.f. max.
b. Lot Width	50 ft. min.
c. Lot Coverage	80% max.
- 1-8 Stories	
- Above 8 th Story	15,000 sq. ft. max. Floorplate for Residential & Lodging 30,000 sq. ft. max. Floorplate for Office & Commercial
d. Floor Lot Ratio (FLR)	5 / 25% additional Public Benefit
e. Frontage at front Setback	70% min.
f. Open Space Requirements	10% Lot Area min.
g. Density	150 du/acre max. *



BUILDING SETBACK

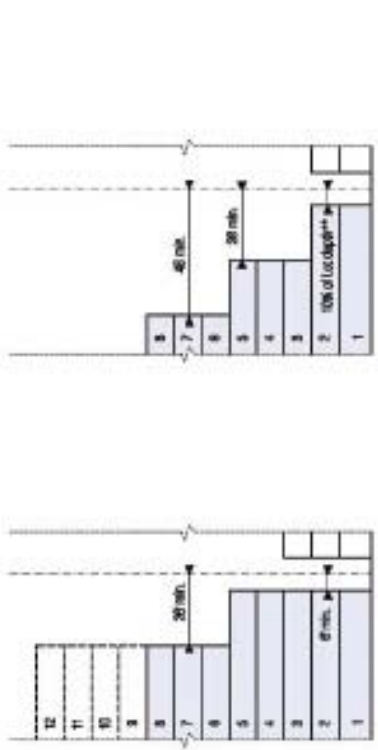
a. Principal Front	10 ft. min.
b. Secondary Front	10 ft. min.
c. Side	0 ft. min.; 30 ft. min. above 8 th Story
d. Rear	0 ft. min.; 30 ft. min. above 8 th Story
e. Abutting Side & Rear T5	0 ft. min. 1 st through 5 th Story 10 ft. min. 6 th through 8 th Story 30 ft. min. above 8 th Story
Abutting Side & Rear T4	0 ft. min. 1 st through 5 th Story 20 ft. min. above 5 th Story
Abutting Side & Rear T3	10% of Lot depth** min. 1 st through 2 nd Story 20 ft. min. 3 rd through 5 th Story 40 ft. min. above 5 th Story

BUILDING HEIGHT



BUILDING CONFIGURATION

FRONTAGE	FRONTAGE
a. Common Lawn	prohibited
b. Porch & Fence	prohibited
c. Terrace or L.C.	prohibited
d. Forecourt	permitted
e. Sloop	permitted
f. Shopfront	permitted (T6-8 L & T6-8 O only)
g. Gallery	permitted by Special Area Plan
h. Arcade	permitted by Special Area Plan
BUILDING HEIGHT	BUILDING HEIGHT
a. Min. Height	2 Stories
b. Max. Height	8 Stories
c. Max. Benefit Height	4 Stories Abutting all Transect Zones except T3



**10% of Lot depth for Lots more than 120' deep
8' min for Lots less than 120' deep

* Or as modified in Diagram 9

08 Appendix

Playhouse Historic Designation Report

COCONUT GROVE PLAYHOUSE 3500 MAIN HIGHWAY

REPORT OF THE CITY OF MIAMI

PRESERVATION OFFICER

TO THE HISTORIC AND ENVIRONMENTAL PRESERVATION BOARD

ON THE POTENTIAL DESIGNATION OF THE

COCONUT GROVE PLAYHOUSE

AS A HISTORIC SITE

Designation Report



City of Miami

Prepared by Ellen Uguccioni for Janus Research, Consultant

Prepared by Sarah E. Eaton, Preservation Officer

Passed and Adopted on _____

Resolution No. _____

I. GENERAL INFORMATION

together with Lots 1 and 2 of the plat of ENGLE SUBDIVISION, as recorded in Plat Book 64 at Page 43, of the Public Records of Miami-Dade County, Florida.

Historic Names:

Coconut Grove Theatre
Grove Theater

Classification:

Historic Site

Current Name:

Coconut Grove Playhouse

Location:

3500 Main Highway
Miami, FL

Present Owner:

Coconut Gove Playhouse LLC
3500 Main Highway
Miami, FL 33133

Present Use:

Performing Arts Theater

Zoning District:

G/I - Government/Institutional

Tax Folio Number:

01-4121-045-0140

Boundary Description:

That portion of Lot 10 located northerly and westerly of Ingraham Highway and northerly of Charles Street of the plat of MONROE'S PLAT, as recorded in Deed Book D at Page 253, of the Public Records of Miami-Dade County, Florida; together with the easterly 140 feet of northerly 117 feet, and the easterly 52.5 feet less the northerly 117 feet of Block 29 of the plat of FROW HOMESTEAD, as recorded in Plat Book B at Page 106, of the Public Records of Miami-Dade County, Florida;



location



site plan

II. SIGNIFICANCE

Specific Dates:

1926

1955 – Remodeling

Architects:

Kiehnel and Elliott – 1926

Alfred Browning Parker – 1955

Builder/Contractor:

Albert V. Peacock – 1926

Statement of Significance:

The Coconut Grove Playhouse is a noteworthy expression of the Florida Land Boom that has survived to the present day. The original design by the critically important architectural firm of Kiehnel and Elliott, was a fanciful Spanish Rococo movie palace. The theater was intended to be Miami's most elaborate theater with the largest seating capacity of any theater in Miami. In 1955, under the hand of noted architect Alfred Browning Parker, the theater was remodeled to accommodate the Coconut Grove Playhouse, Miami's first live, legitimate theater, which evolved into one of the most important regional theaters in the country. In many ways, the Coconut Grove Playhouse embodies the metaphoric Boom and Bust cycles that Florida has experienced, and continues as a signature building reflecting the heyday of Coconut Grove.

On January 15, 1926, ground was broken for a new theater at the corner of Main Highway and Charles Street in Coconut Grove. The theater was a project of the Irving J. Thomas Company, which had been brokering real estate in Coconut Grove as early as 1912.

Almost one year later, before its opening, Thomas turned over the theater to Paramount Enterprises, Inc., the moving picture studio and theater builders. Mr. Thomas explained that with Paramount running the movie house, it would better serve the citizens of Coconut Grove, as they were likely to have access to more attractions. The Coconut Grove Theater became the eleventh Paramount Theater to open in southeastern Florida.

In the announcement for the theater's construction, the article boasted that the auditorium would contain more seats than any other theater in Miami, and would be equipped with the latest model of an orchestral pipe organ. The building

would be climate controlled year-round through the use of a "pressure system of ventilation" that could produce cool air during the hottest of days. The building was designed for mixed uses, and included seven storefronts on the ground floor, and offices on the second. The third floor contained apartments.

On Saturday, January 1, 1927, actor Adolf Menjou headlined D. W. Griffith's production of the *Sorrows of Satan*, the opening night feature at the Coconut Grove Theater. Accompanying the movie was the 12-piece orchestra of Arnold Johnson, and Celia Santon playing the Wurlitzer Concert Grand Organ. The theater accommodated 1,500 patrons anxious to experience the fantasy world created by the moving pictures. The Reverend J. D. Kuykendall of Plymouth Congregational Church gave the dedicatory address, comparing the growth of the motion picture industry with that of Coconut Grove itself. The house was packed for both showings of the film.

The theater opened at perhaps the worst possible time, as the financial climate in South Florida was at an all time low. The theater managed to stay open until the 1930s, after which it closed. The theater served a new purpose during World War II, when it was used as a school to train Air Force navigators.

Following the war, the building was shuttered, and would remain so until 1955, when George Engle purchased the theater for \$200,000 with the intent of creating a legitimate performing arts theater. Finding the theater in an advanced state of disrepair, Engle hired Coconut Grove architect Alfred Browning Parker to refurbish it and decorate it for a more contemporary era. The cost of the alterations was estimated at \$700,000. Renamed the Coconut Grove Playhouse, the renovated theater reopened on January 3, 1956, with the U.S. premiere of Samuel Beckett's existential play, *Waiting for Godot*.

Engle found the succeeding years disappointing in terms of financial success and attracting audiences. He closed the theater in 1960. After leasing the building for several years, producer Zev Buffman bought the building in March 1966 for more than \$1 million. In 1970, the Playhouse changed ownership again when former actor Eddie Bracken and his associates purchased the building. When Bracken's group failed to pay its debts, the Playhouse was ordered sold at auction on the steps of the county courthouse.

The Playhouse survived destruction when Arthur Cantor and Robert Fishko managed to buy the theater, which reopened for the 1971-72 winter season. Cantor and Fishko sold their interests to the Players Repertory Theater in 1977, which renamed the theater as the Players State Theater.

The State of Florida acquired the playhouse in 1980 by purchasing its \$1.5 million mortgage. The State contracted with the Coconut Grove Playhouse, Inc. to operate the theater, and in 2004 transferred the title to the Coconut Grove Playhouse LLC Inc.

When it was built, the Coconut Grove Playhouse was an extraordinary example of the style that relied on architectural prototypes from around the Mediterranean Sea. The design became the preeminent choice for architecture in South Florida during the Florida Land Boom of the 1920s. At the time, journalists described it as "Spanish," "Spanish Rococo," and even as "Domestic Spanish type produced in Valencia and Catalonia along the shores of the Mediterranean Sea during the 15th century."

In an article entitled "The New Mediterranean Architecture of Florida," written by Matlack Price and published in the June 1925 edition of *House Beautiful*, the author describes the style that became the pre-eminent choice for buildings in Florida during the Land Boom of the 1920s. He begins by describing the Spanish-derivative forms in California, specifically referencing the Mission Revival, and then continues to Arizona and Texas to describe Pueblo designs.

It is Mr. Price's contention that the "Mediterranean style" is a composite of the trends occurring in California and the West that has a singular character expressed only in Florida, and particularly the Greater Miami area. He states:

It might be said that the architects of Coral Gables recognized, as California recognized, the rightful heritage of Spain, but they did not confine their vision, and scanning the shores of the Mediterranean perceived certain elements of Italian architecture could be effectively blended with Spanish, and that there were other lands on the horizon, as well, lands full of excellent architectural material.

When Mr. Price spoke of "other lands on the horizon," he was referring to Italy, the French and Italian Riviera, as well as the Northern Coast of Africa, which had a rich Moorish heritage.

The Mediterranean Revival style was not limited to Florida, but finds examples across the country, notably in California, Arizona, and Texas. Contemporary architectural historians have differed in their choice of names for this Florida phenomenon, but all agree that there is an eclecticism that capitalizes on a number of design traditions.

Virginia and Lee McAlester, in their best seller *A Field Guide to American Architecture*, begin their explanation with a section entitled "Eclectic Houses 1880–1940." They then call out variants of what has been generically called Mediterranean Revival. They include the following styles: Italian Renaissance, Mission, Spanish Eclectic, Monterey, and Pueblo Revival.

Professor David Gebhard, in his article for the *Journal of the Society of Architectural Historians* entitled "The Spanish Colonial Revival in Southern California," provides a simpler explanation. He states that in the broader application, the style is best called "Spanish Colonial Revival." He then notes that

the Spanish Colonial Revival had two distinctive variations, first the Mission Revival and later the Mediterranean Revival.

In South Florida historians are comfortable with the stylistic identity of Mediterranean Revival. The Coconut Grove Playhouse is indeed a particularly fine example. The hallmarks of the Mediterranean Revival style include masonry construction with broad areas of uninterrupted surfaces covered with stucco that is frequently textured; cast stone or concrete ornament, typically reserved for the embellishment of windows and doorways; a combination of roof slopes including flat, gabled and sometimes hipped; the use of arcades, loggias, and colonnades to provide sheltering, yet open areas; the juxtaposition of one and two stories; clay barrel tile roofing; awnings; decorative ceramic tiles; and wrought iron accents.

The Coconut Grove Playhouse expresses the style of the Mediterranean Revival in its dramatic entrance portal, which is emphasized by the use of cast ornament that continues to the third floor. The spiral or twisted columns and the classically-inspired entablature that runs above the entrance doorway are also characteristic of the style. The loggia on each side of the theater express a key concept of the Mediterranean Revival style as they allow an open, yet sheltered area that maximizes the opportunity to be outdoors.

Richard Kiehnel (1870–1944) studied at the University of Breslau (Germany) and L'Ecole Nationale des Beaux Arts. In 1906, he began a practice with John B. Elliott in Pittsburgh, Pennsylvania. Kiehnel was named as the designer, and apparently Mr. Elliott dealt with the construction end of the projects. His first commission in Florida came in 1916 when John Bindley, President of Pittsburgh Steel, decided to build a home in Coconut Grove. The home, dubbed "El Jardin," was completed in 1917.

Some architectural critics note that El Jardin is one of the earliest, if not the earliest, Mediterranean Revival designs in South Florida. The home, now a part of the Carrolton School for Girls complex, fronts directly on Biscayne Bay, and is a magnificent Italian Renaissance palace featuring a wealth of picturesque design detail, including the highly intricate Spanish Churrigueresque ornament associated with Baroque architects Jose, Joaquin and Alberto Churriguera. Their lavish surface ornamentation, that some call "over decoration," was a hallmark of the Spanish Baroque style, and can frequently be seen in the works of Richard Kiehnel.

An obituary published in the *Miami Daily News* noted:

It is with deep regret that the *Miami Daily News* notes the passing of Richard Kiehnel, one of the most gifted architects of his time, monuments to his genius are the many prominent Miami buildings he designed. Other architects were quick to follow his leadership in design, thus he may truly be called the father of Miami's distinctive architecture.

Kiehnel's designs include:

The Scottish Rite Temple
 Coral Gables Congregational Church
 Miami Senior High School
 Rollins College
 Shorecrest Hotel

471 NW 3rd Street, Miami
 3010 DeSoto Boulevard, Coral Gables
 2450 SW 1st Street, Miami
 Multiple Buildings, Winter Park
 1535 Collins Avenue, Miami Beach

Alfred Browning Parker (1916–) is the architect who made the change from Richard Kiehnel's Mediterranean movie palace interiors to the stark modernity that characterized his own era. Parker, considered one of the outstanding and precedent-setting architects from the 1950s and beyond, was in fact a contemporary of Kiehnel and, at one time, they both were associated with the magazine *Florida Architecture and Allied Arts*. In 1935, Kiehnel was the first publisher of the magazine, and he served on the editorial board until his death. In 1947, Parker became a member of the editorial staff along with Kiehnel, Robert Law Weed, Robert M. Little, Wahl Snyder, G. Clinton Gamble, and Frederick G. Seelman.

Alfred Browning Parker received his B.S. in Architecture at the University of Florida in 1939. He served as an associate professor at the school from 1942 until 1946, the year he began his architectural practice in Miami.

Parker was certainly aware of the South Florida predilection for buildings of an Art Deco or Mediterranean design. However, Parker chose to abandon any sense of historicism in his own designs, favoring instead an approach that capitalized on the environment, structure, and materials.

Parker became a leading voice in the new contemporary architecture of Florida. He was a prolific writer and expressed his opinions in the *American Institute of Architects Journal*, the *Architectural Forum*, and the *Architectural Record*. In 1965, he published *You and Architecture*, a book that dealt with good architectural design targeted at the layman.

Parker has designed residential, commercial, religious, and institutional buildings during his long career. He is probably most noted for his residential designs. In 1954, *House Beautiful* magazine chose a Parker design for its "Pace Seifer House." The 1958–59 edition of *Florida Architecture* magazine published the Don Gayer House in Coconut Grove. Here Parker separated the living and sleeping quarters with an outdoor living space.

Parker's alterations focused on the interior of the theater. Exterior alterations were limited to the removal of the ornamental parapet in the center and side bays of the entrance and the removal of the storefronts, although the reveal of the storefronts is still present. The roofline is now straight, with ornamental tile coping terminating the wall.

[Relationship to Criteria for Designation:](#)

As stated above, the Coconut Grove Playhouse has significance in the historical and architectural heritage of the City of Miami; possesses integrity of design, setting, materials, workmanship, feeling and association; and is eligible for designation under the following criteria:

3. Exemplifies the historical, cultural, political, economical, or social trends of the community.

The Coconut Grove Playhouse exemplifies the historical, cultural, economical, and social trends of Coconut Grove during the twentieth century, particularly the Boom and Bust cycles that characterize the history of Miami. The theater was built as the Coconut Grove Theater during the heyday of the 1920s real estate boom. Designed in a flamboyant "Spanish Baroque" style, the theater reflects the optimism and disposable wealth of Miami's citizens and the fascination with Mediterranean architectural precedents. Reborn in 1955 as the Miami's first live, legitimate theater, the Coconut Grove Playhouse evolved into one of the most important regional theaters in the country.

5. Embodies those distinguishing characteristics of an architectural style, or period, or method of construction.

The design of the Coconut Grove Playhouse embodies the Mediterranean Revival style, and featured a highly decorative entrance, enriched window surrounds, and decorative detail associated with the design. Despite a few alterations, the Playhouse still retains enough integrity to convey its original Mediterranean Revival style and still exhibits its major character-defining elements.

6. Is an outstanding work of a prominent designer or builder.

The Coconut Grove Playhouse is associated with two of South Florida's most prominent architects. Richard Kiehnel, who designed the original building, is considered one of South Florida's most outstanding architects. Kiehnel completed much of his work during the real estate boom of the 1920s, but also went on to make contributions into the 1930s and 1940s. As editor of the publication *Florida Architecture and the Allied Arts*, Kiehnel also influenced generations of new architects. Alfred Browning Parker is considered an outstanding living architect whose work is more aptly described as "Modernist." Parker remodeled the interior of the theater, dramatically changing its style from a highly decorative Mediterranean Revival *tour de force* to a building that reflected the "clean," unornamented, geometrically defined architecture of the era to which he belonged.

DESCRIPTION

an elaborate cast surround that mimicked the ornament of the front entrance, placed intermittently across the façades.

Present and Original Appearance:

Setting:

The Coconut Grove Playhouse is located on the northwest corner of Main Highway and Charles Avenue. The main entrance is canted at the junction of the two streets. A parking lot is located immediately to the north.

The building has a zero-foot lot line, and is directly adjacent to the sidewalk.

Original Appearance:

A *Miami Herald* article, dated January 1, 1927, announced the grand opening of the Coconut Grove Theater. The physical description of the theater in the article was quite detailed and allows a thorough understanding of the subsequent changes.

In addition to the theater, which could seat 1,500 patrons, the building housed seven storefronts on the ground floor, ten offices on the second story, and apartments on the third story. The mass of the building was arranged as two wings that hugged the sidewalk, bridged by the highly ornamental entrance bay, which was canted at the corner.

The entrance bay was intended to be the focus of the composition, and was recessed from the two wings at the corner, lending it even greater prominence. The ground floor featured cast concrete spiral columns that framed the entrance to the lobby and terminated in an elaborate cornice. Above it, the cast treatment extended only to the three windows in the center bay. The third floor was dressed in elaborate window surrounds in anticipation of the termination of the building, an elaborately shaped parapet that extended well beyond the roof. The division of each floor was emphasized by a projecting stringcourse that extended around to the sides of the building.

The design by Kiehnel and Elliott maximized the year-round Florida climate. On each side of the theater, the architects created a loggia, or patio, eight feet in width that was framed by arches with panels containing ornamental wrought iron grilles. A fountain element banked in lush greenery was a focal point on both sides of the patio.

The ornamentation of the sidewalls was purposefully simpler. On the ground floor, the rectangular storefronts were spaced evenly across the sides, with their only embellishment a striped canvas awning. The second floor was left unadorned, with only the rhythm of the casement windows enlivening the space. The third floor was the most decorated with a tripartite arrangement of windows, featuring

Present Appearance:

In 1955, Coconut Grove architect Alfred Browning Parker was hired by then-owner George Engle to redesign the theater. The great majority of the exterior of the building, however, remains as it did when first designed. The most obvious change is the loss of the ornamental parapet in the center and side bays of the entrance. The roofline is now straight, with ornamental tile coping terminating the wall.

Although the entrance bay originally terminated in an elaborately shaped parapet, the building still expresses its Spanish identity by the flat roof and barrel tile coping that extends across the now unadorned parapet and the original cast ornament surrounds. The storefronts were removed, although the original reveal remains.

Additions:

Although somewhat inconclusive, a comparison of available building records, photographs, and newspaper clippings seems to reveal that what had previously been freestanding, independent buildings were incorporated into the main theater building sometime in the early 1970s. A one-story hyphen connects the north wall of the theater with a two-story building that fronts on Main Highway and the adjacent parking lot immediately north.

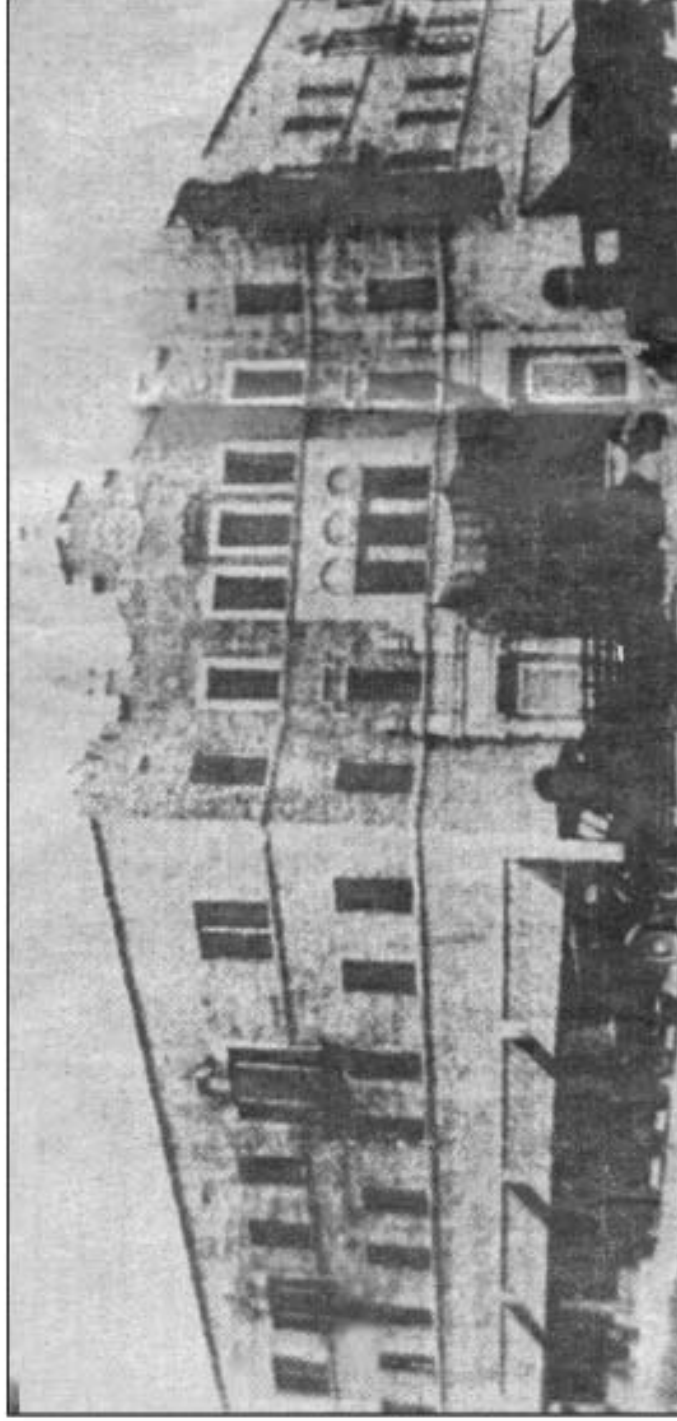
These one- and two-story buildings seem out of character with the original theater building, as the treatment of the connecting bay on Main Highway, while maintaining the rhythm of the bays, is fenestrated with a geometrically disproportionate window. The narrow windows of the second story of the end building also seem not to reflect the proportions of the original building, and the rustication of the exterior appears as an incongruous element.

Contributing Structures and/or Landscape Features:

Contributing structures within the site include the Coconut Grove Playhouse itself. Only the south and east façades possess architectural significance. There are no contributing landscape features.



Coconut Grove Playhouse
3500 Main Highway
South and southeast façades
2002



Coconut Grove Playhouse
3500 Main Highway
South and southeast façades
1927

Present Trends and Conditions:

The Coconut Grove Playhouse ranks high among the landmark buildings in Coconut Grove, along with the Plymouth Congregational Church and The Barnacle (Commodore Ralph Monroe Estate). The previously mentioned buildings represent the nineteenth century pioneering era and the early twentieth century, when Coconut Grove was a sleepy residential enclave. The Playhouse is one of the very few remaining structures in downtown Coconut Grove that typify the flamboyant and frenetic era of the real estate boom of the 1920s.

When the State of Florida transferred ownership of the Playhouse to the Coconut Grove Playhouse LLC Inc. in 2004, it paved the way for the next phase in the evolution of the property. In order to provide a long-term endowment for the theater, the Playhouse has announced its intention to team with a developer to preserve as much of the exterior of the theater as possible, while constructing a new theater, condominiums, and a parking garage on the site.

Preservation Incentives:

Because of the nonprofit status of the Coconut Grove Playhouse LLC Inc., most historic preservation tax incentives are not applicable. The Playhouse, however, has been approved for \$15 million from the 2004 Miami-Dade County General Obligation Bond program. These bond funds will be paired with \$5 million from a previous bond issue to fund a program to restructure the Playhouse.

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COCONUT GROVE

Defunct theater pursues revival strategy

The first of three daylong workshops to determine the future of the shuttered Coconut Grove Playhouse began Friday.

BY GRESHAM DOLIN AND DANIEL CHANG
dolin@miamicity.com

It took 50 years to build the reputation of the Coconut Grove Playhouse, which closed in spring 2006 unable to pay more than \$4 million in

debts. Playhouse leaders now hope they can forge a future for South Florida's oldest regional theater in three days.

The first of three daylong workshops to develop a future for the Playhouse with a two-hour discussion of how a renewed theater could best balance the needs of area residents, business owners and South Florida's cultural community.

Workshops, organized by the University of Miami's

Center for Urban and Community Development Studies, which leaders will present, architectural, design and development will take place at a later, undetermined date.

Any plan requires the site to be conveyed by a theater. But the site has not been defined, nor have any auxiliary developments on the property, such as a parking garage, shops, offices or restaurants.

Also undetermined: whether to renovate, or raise and reconstruct the Playhouse theater. The architect Richard Kishel, in 1920 that was converted by the architect Alfred Brunnage Parker in 1935.

Its rich history began with the American premiere of Samuel Beckett's *Waiting for Godot* in 1956.

Board chair Shelby Sprack, who served

Another challenge is developing the property so it helps sustain the finances of a new theater, said Vincent Post, vice chair of the Playhouse board. There is \$20 million in Miami-Dade County bond money to pay part of the costs for restoring the theater itself.

There is no set timeline for the theater's reopening, but Post anticipates the workshop will produce a report in 10 to 12 weeks on the theater's future, said Post.

Whatever form a new Playhouse takes, the site is owned by the University of Miami and South Florida, director of the UM's Center for Urban and Community Design.

Among the challenges are the configuration of the property, which is irregular; the what it means to its artists and the community through the 50 years before it was abruptly closed.

One person with powerful memories was Stella Ferrer, the widow of Oscar-winning actor José Ferrer, who served

for years. It's like a Berlin Wall.... The arts is an universal language that crosses all boundaries."

As part of Friday's workshop, Chao, former UM School of Architecture Dean Jorge Bermudez, developers and student architects were given a tour of the Playhouse by David Kabanitsky, the theater's former operations manager.

"Though he now works as a contractor, Kabanitsky said, "I called this building. I was here 14 hours a day."

Kabanitsky led the group into a theater that was eerily quiet but little changed from the day it shut down in 2006. The set for *Santa Fe*, the last production in the theater, is still on the stage. So is a "glow light," a glowing sign that meant to ward off ghosts in a haunted — in this case, a backstage — theater.

at the Playhouse's 31-year article director from the end of 1982 until 1984.

"I'm just listening," said Ferrer, who lives part-time in Coconut Grove. "My husband's dream was to have a seat theater with a 200-seat theater (with the Playhouse).

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LANDMARK IN LIMBO: The Coconut Grove Playhouse has been shuttered since April 2006.



FABIOLA SANTIAGO

sell Simmons to provide cultural and educational opportunities for underprivileged children, will judge student prizes, including exhibition at Rush's 'Art For Life Miami Beach' benefit on April 5.

Winning submissions also will be included in the Rush Kids & Rush Teens Spring 2008 exhibition at Rush Arts Gallery and Resource Center in New York City.

Student works must be sponsored by a Miami-based school or arts organization, and should be submitted by e-mail to Nina Ziefert at nziwert@rushphilanthropic.org by 6 p.m. Wednesday.

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COCONUT GROVE

Three new scenarios crafted for Playhouse

Professional and student architects developed three plans for the future of the Coconut Grove Playhouse, envisioning a combination of cultural and commercial uses for the site.

BY DANIEL CHANG
AND CHRISTINE DOLEN
dchang@MiamiHerald.com

Envisioning a future cultural and commercial campus on the site of the shuttered Coconut Grove Playhouse, teams of professional and student architects have unveiled three scenarios for the embattled theater's board of directors to consider pursuing.

Though they differ, each plan includes two theaters — a main stage with 600 seats and a second venue with 200 — and room for underground parking garages and some combination of office, retail and residential space.

The plans were drafted over

three days and two nights this past weekend by local architects and University of Miami graduate architecture students, during public workshops led by UM's Center for Urban and Community Design.

There is no timeline for reopening the Playhouse, which is still saddled with \$4 million in debt. However, there is \$20 million in Miami-Dade County bonds earmarked to restore the aging theater — none of which can be used to pay down the debt.

Michael Spring, director of Miami-Dade County's Department of Cultural Affairs, outlined in the final presentation at Ransom Everglades School on Sunday what needs to happen next.

"It will take six to eight weeks for the Center for Urban and Community Design to generate a final version of their results,"

• TURN TO THEATER, 2B

COCONUT GROVE

Three new scenarios crafted for closed Grove Playhouse

THEATER FROM 18

Spring said. "Then the board needs to negotiate a development agreement, find a theater operator or negotiator a management agreement and hire an architect. Then comes construction and a ramping up to full operation. This is a jumping-off point," he said.

All of the designs include courtyard spaces, some small others expansive. Two of the three plans also allow freer access onto the lot from the neighborhoods to the west and north, eliminating the longline fenced-off barrier between those areas and the Playhouse.

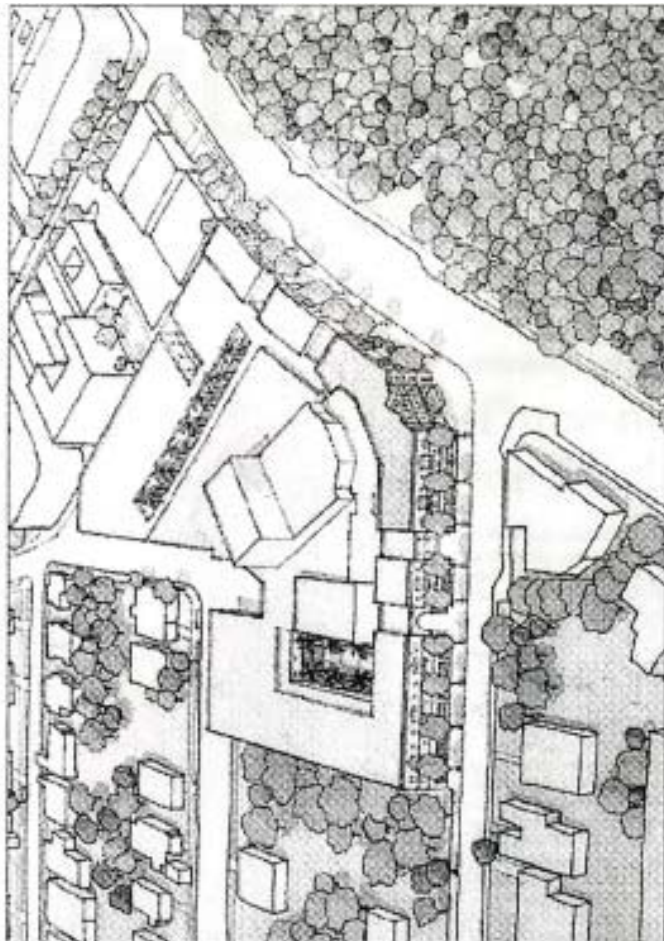
None of the designs, though, preserves the entire exterior of the current Playhouse, which has been designated a historic building. Any plan for the Playhouse must be approved by the city of Miami's Historic and Environmental Preservation Board.

Shelly Spivack, chairwoman of the Playhouse board of directors, said the schematic drawings are the latest step in what she hopes will lead to the reopening of South Florida's oldest regional theater, which closed in April 2008.

"This gives us an understanding of how the community feels and what we can do with the site," Spivack said, noting that about 100 people attended the workshops over three days.

"They're not designing a site. They're telling us what the best uses for the site will be — in addition to the Playhouse." The scenarios come on the heels of a comeback plan the Playhouse unveiled in January, in consultation with Spring and his staff and consultants at Connecticut-based AMIS Planning & Research, who were paid nearly \$250,000 to develop the plan.

That rebuilding plan called for three partners: the



ONE POSSIBILITY: This vision for the Playhouse's future shows a 600-seat main theater in the site's 'knob' area, with a smaller theater situated to the west. The scenario includes large courtyard spaces.

Playhouse, a local college or university, and a commercial developer. They would work together to create, manage and finance an institution that would cost an estimated \$65 million a year to run. But that plan "hasn't unfolded as hoped. The University of Miami declined a request to partner in the plan, and the Playhouse has not indicated whether it has approached another local college or university.

Spivack said the Playhouse does have a developer, though. The theater has signed a memorandum of understanding with Aries Development, giving the group first right of refusal on developing the site. Aries already has

While the terms of the Playhouse are not public, they are part of a total debt estimated at more than \$4 million. Spivack insists that debt will be resolved, either through the commercial development or possibly by selling naming rights to the new theater.

"The debt will resolve itself. I'm convinced," she said. "We've got some ways, mainly as much as possible, to raise money as much as possible." Parks Miami Commissioner Marc Sarnoff, whose district includes Coconut Grove, said his biggest concerns are the debt and the ability of the

See drawings of proposals at Today's Edition

**University of Miami, School of Architecture
Center for Urban & Community Design**

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