

Interview with Miami Beach Resident Tamara Nixon

Kathy Hersh: The date is February 8th, 2015, and we are at the home of Tamara and Daniel Nixon, and we're interviewing Tamara. This is Kathy Hersh, the interviewer for the Miami Beach Visual Memoirs Project. I'm going to go a little bit out of chronological order, and mention that you've lived in this home for 40 years, and I think one of the main issues of contention right now on the beach is the disappearance of some of these beautiful older homes. You have a personal experience with one, a modern new home going up right next door. They must have torn down an older home to put that one up.

I know that you probably don't want to go on the record about some of the specifics, but if there's anything that you'd like to tell us about that experience of living here for 40 years and the kind of neighborhood it was when you first came.

Tamara Nixon: It's interesting that you ask about the demolition of the homes next door. There were actually three homes that were demolished. Two were historic. I believe one was a Pancoast. The third one, which is the north most, was an architectural gem also. It was by [Jorge] Arango who I believe built it in the '60s. It was, of course, a famous architect, but it was not protected because it was not a historic home.

There were a couple of problems, which caused this to happen. One is our zoning laws never anticipated this kind of construction and demolition and did not protect for it. The second problem is many of these older homes have serious problems. To remediate those problems from the plumbing, electricity and to restore the homes would be extraordinarily costly. It's not cost-effective when you buy the home to renovate it.

The homes that are being demolished the most frequently are the homes that are waterfront homes both on the islands on North Bay Road, even on the Intracoastal because water has always been the reason that the most expensive homes are built. If you go back to Carl Fisher and the '40s, the mansions, the estates were all built on waterfront property.

Kathy: You were explaining earlier a problem about the use of salt water and sand in the construction. Could you explain why that's problematic?

Tamara: When they were building these homes...this home was built in 1939, '40. The cement that was used, used beach sand because it was so accessible. Beach sand has salt content in it. So, over

the years, the salt will cause the rebar, the reinforced steel, and the cement that it has created to disintegrate. And so you have pieces of homes disappearing. Structurally, it's a big problem. We had this, two or three times discovered, with this home. About 20 years ago, it was discovered after Hurricane Andrew. Under the house, the beams that supported the house, were disintegrating, and they had to jack up the house.

Kathy: Your home?

Tamara: The one we're seated in. And repair that. Then, just last year, a corner of the house started to crumble, and they removed the concrete down to the reinforced steel beams. They either sanded or replaced the steel, and then they build it up again.

Kathy: So, that's worked so far to stabilize your home?

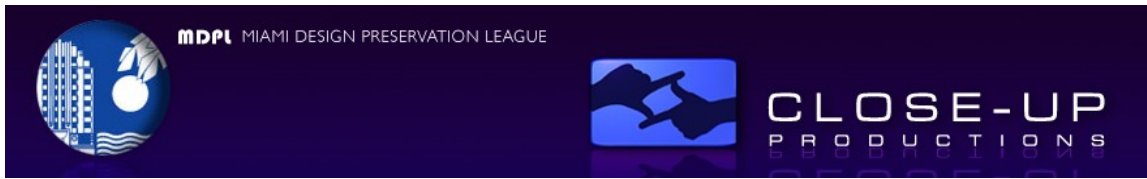
Tamara: Yes. And that's one of the minor issues that someone will have if they have to restore a home, because the electrical wiring from the '20s may be in cloth. The pipes for the plumbing may be corroded completely from the chemicals that have flowed through the waters in that number of years. So, it's not a black and white issue.

Kathy: You also mentioned about the replacement of your dock. You're having to raise it because of sea level rise. What are your thoughts about living on the water when we're constantly being told about the sea level rise? And we've seen it on Miami Beach in the streets of the effects of the sea level rise.

Tamara: It's very interesting. This particular home, for example, has been through a number of hurricanes. The most damage that it had was probably after Katrina. We lost 30 of the tiles on our roof. So, the homes that were built at the time they were built in the '40s were built surprisingly with great strength. They were also built, if you'll notice in this room, for example, not to need air conditioning.

There was cross ventilation in all the bedrooms. There were at least two corners in the living room here. You have cross ventilation with the French doors and the windows. Until they built the wall of hotels along Collins Avenue in the '50s, all of these homes were very cool because the breeze from the ocean swept right across the island. We're a barrier island, and it was very pleasant.

Kathy: You have noticed a difference then?



Tamara: There has been a great deal of difference. When I was growing up, and I lived in probably four or five houses within a two mile radius of this house, we did not have air conditioning. We did not need air conditioning. It was very pleasant.

Kathy: That's interesting. The actual construction of tall buildings has had an environmental impact on wind currents.

Tamara: That's true. For example, if you go down to South Beach in these small Art Deco hotels and you sit out on the veranda have lunch and they have awnings, even when it's warm you get the sea breeze and you're very comfortable.

Kathy: What was this neighborhood like? Was it different when you first moved here 40 years ago?

Tamara: The homes were just about the same except for maybe half a dozen or so which have been demolished and rebuilt. When my family first moved to Miami Beach in 1946, Miami Beach then was really a small town.

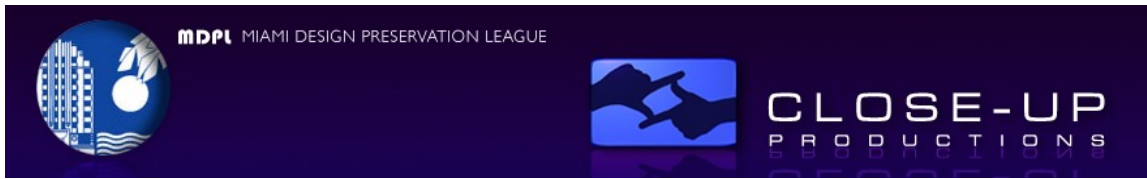
The neighborhood was very secure. I walked to school. I went to North Beach Elementary. We took the bus ourselves. We were allowed to play outside until dark by ourselves. When we got a little older when we were teenagers we could take a jitney from Miami Beach downtown to Miami to Burdines.

Kathy: You were one of those children that came down and spent winters and went to school. The other children who were here year round were told to be nice to the ones who came down from up north. Did you find that?

Tamara: No. I don't think that anybody said that. Everybody was extremely friendly. I first came down to Miami Beach vacationing when I was about three. I have pictures. We stayed at the Broadripple Hotel which was at 44th at the point between Indian Creek and Collins Avenue catty-corner from where the Fontainebleau is now.

At that time there was a beach across the street. We went there. The Firestone Estate backed on that beach. Then during the war years when we came down my parents lived in Miami in the Silver Bluff area. We moved here in '46.

I immediately started North Beach Elementary and Temple Beth Sholom because the man who owned our little apartment building, we lived in a four-plex, was the president of Beth Sholom then. Beth Sholom had only been in existence about



three years because Rabbi Leon Kronish, when he came down, wanted to start a synagogue.

He went door to door. Wherever he saw Mezuzah he knocked on the door. He invited families to join. It was a wonderful congregation. I have been a member. My grandchildren are fourth generation members. It has been a central part of life. When Dan came down to propose it was over Hanukah and we went to Hanukah services in what was then the new Beth Shalom that we see today with the dome. I was one of five women who were the first adult women's Bat Mitzvah at Beth Shalom.

Kathy: Tell us about that. What was that like?

Tamara: That was absolutely wonderful. It started because Rabbi Kronish had started Saturday morning Bible study group before Shabbat services. We had joined. He had encouraged families to join a havurah. There were six families in our havurah. Five of the women decided that they were going to do the study.

We had a wonderful teacher, Hebrew teacher, who encouraged us to study by ourselves. She was a wonderful teacher. At the time, we used to joke one of us couldn't read, one of us couldn't write, and one of us couldn't speak Hebrew.

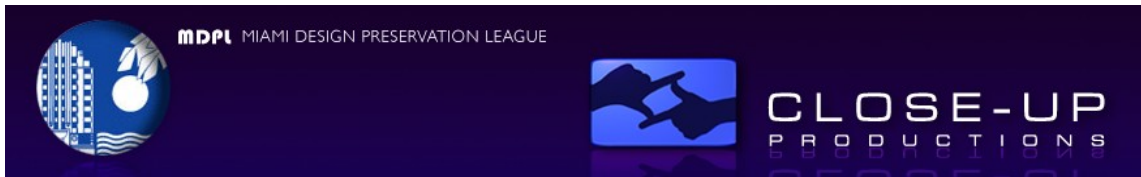
Kathy: [laughs]

Tamara: She did not tell us in the beginning that we were going to chant the whole Torah portion for our Bat Mitzvah. She would say, "All right. Now Barbara is going to do the first five parashah. Let's practice that."

Barbara, who was the most reticent, got to practice hers the most because we would always start at the beginning. That's the way she taught us. If we had known in the beginning that we would have had to do the whole thing, we did not.

It was really very exciting for us. We wore matching Israeli kaftans that had been purchased by one of the women who had gone to Israel that summer. The husbands catered the party afterwards. They borrowed, actually, cacti plants from Living Things, where Mickey and Susan were the proprietors. They served hummus and pita. It was very low-key.

One of the women, who in public is not shy at all but for this was very shy, she said, "We shouldn't invite anybody." We convinced her that we could just invite our families. So it was very small, intimate afterwards.



Kathy: It was a group celebration.

Tamara: It was a group celebration. All of our children participated, including children who were then three. It was very nice.

As I said, Miami, when I was growing up and even when our children were growing up here, it felt like a very safe community. Children were allowed to go everywhere by themselves. There wasn't a concern.

Kathy: I don't know if your grandchildren or even your children ever ask you, "What was it like when you were little here?" What are some of the outstanding memories that you have? Is there anything that stands out in your mind that made such an impression on you that you've never forgotten it?

Tamara: Some of the things that were fun is that when I was probably about 10, I would...During Christmas, all of the mansions on Pine Tree Drive and all of the estates along Collins Avenue were lit up with these wonderful displays. My father would drive from here, up through almost to Golden Beach. Of course, once you got past about 60th, it was only beach, open beach, until you got up to Hollywood. That and the other thing I remember is my father was a wonderful golfer.

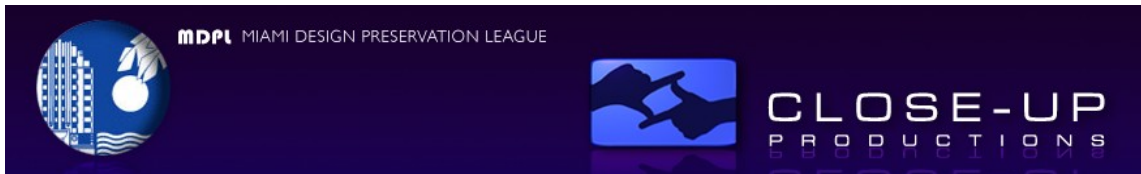
From an early age, I played golf at Bayshore. Bayshore Golf Course, at that time, was known as a very fine course. It had major golf tournaments. I would walk the tournaments. I watched Sam Snead, Babe Didrikson Zaharias and Patty Berg in the women's tournaments. You walked that.

As I grew older, when I was in high school, my father played golf with Robert Rubin's parents. Bob and I were in high school together. We were in French class together. French was not taught as a living language, the way it is today. It was taught more like Latin. You were given a page of French to go home and translate every night. If you didn't recognize the irregular verbs, then you had a great deal of difficulty.

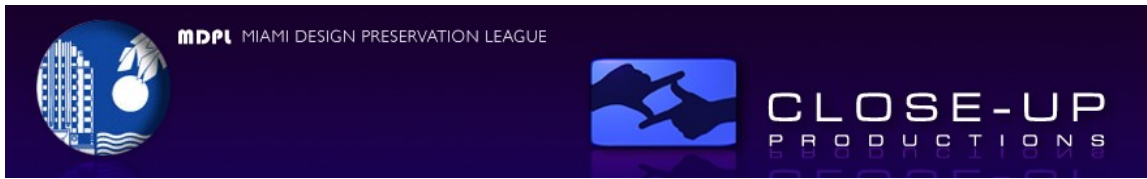
Years later, when I was working with the Hillary Clinton campaign and I saw Bob, who was in New York and had come to one of the fundraisers, he told our daughter Naomi that the only reason that he ever passed French is because he sat next to me and he copied off my paper.

Kathy: [laughs]

Tamara: Which I'm sure was apocryphal, but that was the story that he told.



- Kathy: So you were pretty good at French, and he was not so good.
- Tamara: I was a little better. I did not really learn how to speak French till I got to college.
- Kathy: Funny that you mention Robert Rubin because we very much would like to interview him. If you have any way for us to contact him or can put in a plug for us to get him on tape, it would be very nice for the archive to have him. He is one of the most well-known people to graduate from Beach High. Let's talk about Beach High and what it was like there. For what years were you there?
- Tamara: Going back just a little, I lived across from the polo pony at Polo Park. Polo Park was the site of the new Nautilus Junior High. I attended Nautilus the first year it was open. Then I moved on to Ida Fisher and Beach High, which were twin, beautiful, Mediterranean buildings then, with a large courtyard in the center where they had tea dances.
- There were some really fine teachers at Beach High. My grandchildren are amazed today. I went to Wellesley after I graduated from Beach High. At that time, maybe 10 people in our class went to the New England schools. Maybe 50 went out of state.
- When I wanted to apply to Wellesley, I came into my college counselor and I said I wanted to apply and she said, "You're not going to get in, but please apply to Vassar, because I know you'll get in." I said, "I don't want to go to Vassar because it's remote. I want to be in the city, near a city. Why don't you think they will accept me?"
- She said, "Well, last year we sent a girl to Wellesley. Mid-semester she climbed out of her dorm room and eloped. We are sure that that's going to be a black mark on Beach High and they will never accept anyone else," which of course it was not true.
- Kathy: So you helped erase that black mark.
- Tamara: Maybe so.
- Kathy: Do you know Rusty Levinson?
- Tamara: I don't.



Kathy: She's a Wellesley graduate and lives in Miami and she is a painting conservator and a friend of Hillary Clinton's. I thought your paths maybe had crossed.

Tamara: I was not in Hillary's class. I was a friend of Maddie Korbel Albright [Madeleine Albright]. So Maddie was in my class.

Kathy: So you graduated from Wellesley and then you...You had already met your husband.

Tamara: I met my husband in Miami Beach the summer I graduated from high school. We had a cabana at the Nautilus hotel. In those days people who lived on the beach had cabanas at hotels in the summer in order to enjoy the water. He had come down having graduated from Dartmouth and was preparing to go to medical school. He came down with two other young men.

At that time if you were well-to-do and you graduated from an Ivy League school, you went to Europe to celebrate. If you didn't, you drove down to Miami Beach to celebrate. He happened to hear that I was going to Wellesley and he knew people who had gone to Wellesley. That's how we met. We actually corresponded for four years. He came down in the summers, he had some jobs, and we got married right after our joint graduations.

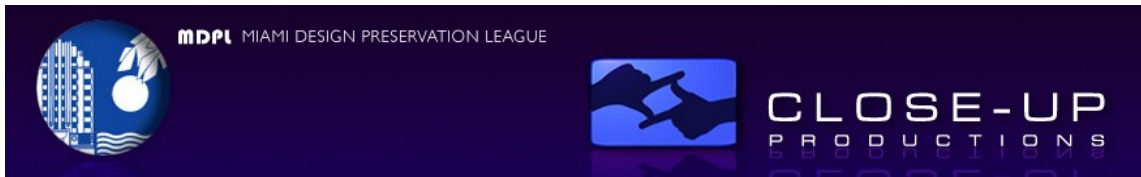
What is very interesting that would certainly not happen today is he met me and then after my, I came home from my freshman year. He came down that summer. He did not have my address. He did not know how to contact me. So he went to the manager of the Nautilus hotel and said, "I met this wonderful girl last summer. Her father, Victor Friedman, had a cabana here. Could you tell me how I can get in touch with her?" And the manager told him. As they say, that would never happen 50 years later.

Kathy: That's a nice story.

Tamara: It was meant to be. Kathy: Meant to be.

Tamara: Meant to be. Then we never thought we would come back to Miami. He trained at Mount Sinai in New York. He had a practice on Long Island. He was drafted to go to Vietnam. He came back and he trained, did post-graduate work at Columbia Presbyterian.

As I might have mentioned, he did not like the commute in the snow. He knew a few oncologists. Down here at that time in Miami there were three other oncologists, and they were hematologist oncologists. He wrote to each of them and he said, "Is there room for a fourth oncologist in greater Miami," and



three of them wrote back and said, "We need a partner. Would you come?" That is how we came back to Miami.

At that time my mother...my father had died while he was in Vietnam. My mother had a home on La Gorce, a small, three-bedroom home. We moved in there for a year. The children slept on the screen porch, even when it got cold in February. We looked all over for a house because he did not want to commute, so he didn't want anything north of what was then St. Francis, or south of what was Mount Sinai. My mother and her nurse would be living with us and we needed that space. We looked, and it was very interesting because although Miami Beach had become predominantly Jewish, there was still the traces of anti-Semitism. When we made an offer on a home on Upper Pine Tree Drive, and the owners discovered that we were Jewish and they refused to sell to us.

That was in the spring of '69. We then saw this home, which had been put on the market because the people who had bought it had just bought it, and they were from Wisconsin. They were used to living on acres of property with no neighbors. They came down here and bought this home and they got into a feud with the neighbor across the somewhat. Somewhat Hatfield and McCoy.

The neighbor's dog ate their cat and they just wanted to get out of here. They put the house up on the market, and he made an offer. It was more expensive than we could afford. So we decided we're not going to negotiate. We'll give them our best offer.

We gave them our best offer and they immediately raised the price \$10,000, which was a huge amount then. We couldn't buy it, so we went on vacation. We came back and in November our realtor said, "They're still trying to sell the house. You might want to make another offer." We took our original offer and we added \$500 and we got the house. That's how we purchased this house.

Kathy: Why do you think they raised the price?

Tamara: Because it was very much like it is today in the real estate market. Real estate comes in cycles in Miami Beach. It was a hot market and it was a seller's market. They felt that they could get more money. And so they raised the price.

Kathy: But you had already put an offer on it.

Tamara: Yes, but they refused it. It's not uncommon. It hasn't been uncommon over these period of years in a hot market that

someone will make an offer on a house and there will be four or five people bidding on it and the owner will just not take the first offers.

Then again, what's very interesting, just before we bought had been a time when there was a real softening in the real estate market. Just before we bought, and this is probably the only time in the last 50 years except right after this current recession where they reduced the taxes on all the residential properties in Miami Beach, especially the big homes.

The homes on Star Island and Palm Island and North Bay Road. The big homes were just too large for people to want to buy. Families couldn't fill them or afford them. Nowadays it's, in the last few years it's not uncommon, for example, if the house next door to me has 18,000 square feet, which makes this home one fifth of the size of the lot and probably close to one fifth of the size of the house. For two people and a baby, and it's their third home.

Kathy: You mean it's the third home that they own concurrently.

Tamara: Correct. They are absolutely lovely, young, great neighbors, which you never know when...Because many homes today are not being built by the prospective owner, but they're being built on spec, because this is such a hot area for real estate.

Kathy: I'd like to get back to the anti...

Carl: Kathy, one point. What year, what did you buy this house? If we can get a timeframe for that change in price...

Tamara: We bought the house in 1969. Kathy: I had made that annotation. Carl: Sorry, I missed that.

Kathy: I want to get back to the anti-Semitism. Had you been aware of it before you suddenly had the refusal of the other place?

Tamara: It's interesting that you should ask. Growing up, although the hotels, many of the hotels said, had no "gentiles only" or worse signage on them. Growing up as a child here, or a young person, there was never any feeling of this latent anti-Semitism that had sprung up from Carl Fisher's time.

Some of the islands were still restricted, Sunset One and Two. La Gorce because of the fact that you had to be a member of the club in order to buy a property on La Gorce Island, and the club was restricted. But we didn't feel it.

One of the strong memories that I had, probably the first time I felt it was I came back from Wellesley my sophomore year and I had a little sister at Wellesley whose name was Emma Scott and her father was a prominent minister here. She had a cabana at the Kenilworth and she invited me to come to the Kenilworth to spend the day at her cabana during the summer.

So I came to the front reception area and they asked me my name and who I was visiting and I said my name was Tamara Friedman and I was visiting Emma Scott and they said, "Oh, I'm sorry, you can't come in." I couldn't come because the Kenilworth was restricted.

Kathy: Did you know that at the time?

Tamara: I did not know it, Emma did not know it. She was horrified, I was horrified. So these little things would creep up from time to time. But you didn't feel that in the community and in, during... There was a period of time that Miami Beach became predominantly Jewish. I think someone asked a teacher at Beach High in the '60s whether Beach High was integrated. Purportedly the teacher said, "Oh yes, we have a few gentiles."

Kathy: It's interesting how that shift occurred. We've heard a lot in the interviews we've conducted about life from Fifth Street and below. But then how when things got better and then there was a slump in real estate in the '70s it started, late '60s, maybe. Once television came in and the music scene changed and people didn't go out nightclubbing quite as much. That people started shifting, and as they prospered, shifting north on the beach.

Tamara: It wasn't even quite like that. What happened was Carl Fisher had severe restrictions on great swathes of the beach. The Loomis brothers, who were from Georgia, I think, had friends who also were Jewish, and they were perfectly happy to have Jews. Below Fifth Street, it was a Jewish enclave.

After World War II, in 1946, when so many young people started coming back to the beach, either because they had visited the older ones, because they had visited as tourists. Or the young families, because they might have been a soldier and been stationed here in training.

Lots of families came back, and as I told you, two major synagogues. One was Beth Shalom and the other one was Rabbi Lehrman's Temple Emanu-El were formed. It became more and more hospitable to Jews and they were active in small

businesses, in developing hotels, banking, and in almost every venture.

As they became more prominent, they were not satisfied to let the anti-Semitism remain. Little by little, either by coercion, shall we say, or by economic coercion or actually by suits, they became able to do everything that would be appropriate that you would want to do in your town. Even La Gorce country club, until the early '80s, was restricted.

At that time, like [at] Riviera Country Club in Coral Gables, it was politically correct to have a token black, a token Jew of some prominence in your club. I believe the Arkins were the first ones who were invited to join La Gorce country club.

Kathy: The Arkins?

Tamara: One of the Arkin builders. It was a golf club. There were a lot of men like my father who were ardent golfers and had wanted to play at La Gorce because it was so convenient, but ended up establishing Westview, which was a Jewish club.

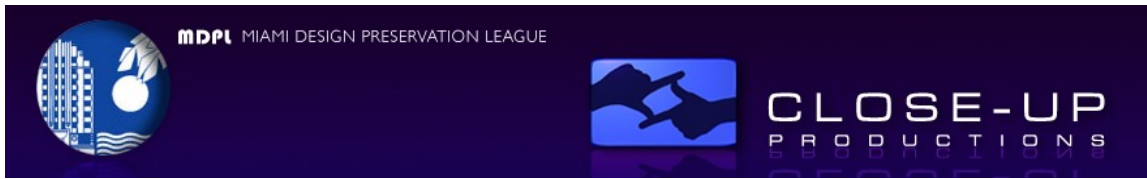
My father, with a group of his friends in the '60s wanted to buy La Gorce golf course. He was one of the group, and they made an offer and it was turned down. But by the time of the '80s, the members of La Gorce were getting older. It was more expensive. Some were dropping out. It was more expensive to sustain the club. This is the way a lot of institutions on the beach were so-called broken. It was an economic necessity.

Kathy: I did interview someone who sued the La Gorce club and won. That was Ruth Karp and her family.

Tamara: I believe it was Josie Wien and her family who wanted to move onto Sunset Two. I believe they sued with the assistance of the ACLU. That was how Sunset Two was opened up. Little by little that happened.

Kathy: One of the things that is so fascinating to me about Miami in general history is the role of a number of Jews from Miami Beach in the civil rights movement in south Florida, particularly in Miami, in setting up the first chapter of the Congress of Racial Equality, for example. Were you involved in that at all? Or did you know any people...?

Tamara: No, but I know that Rabbi Kronish, with I think Reverend Gibson, but I'm not sure, went in to Burdines downtown, to the restaurant, to desegregate that. They walked in and asked to be



seated. I think that there were probably other clergymen who were involved, and that's how they did it quietly. The force of moral-suasion, should we say.

Kathy: Was he, do you know, aware of other times he was involved in those sit-ins and protests?

Tamara: That's the only one I really knew because I was much younger. But he had lost family, as many of us had, in the Holocaust. When he came here he became an ardent international support of Israel and was very involved in Israel bonds and anything Israel.

He instituted a program that confirmation students would go to Israel on a confirmation pilgrimage to see what Israel was like and they were confirmed very early on. That was where his interests lay in addition to the civil rights movement.

Many rabbis were very involved in the civil rights movement. Rabbi Abraham Joshua Heschel actually marched with Martin Luther King in that first row at Selma, Alabama.

Kathy: The one where they got their heads bashed?

Tamara: I don't know what the newsreels will show us today, but I know that he was here.

Kathy: Is there anything, any other area of your personal experience or expertise that you think is important to have documented, to mention in this video?

Tamara: I think that Miami Beach has changed a great deal in that it was a small town, a southern small town, when I was growing up. There were very few options for anything cultural. Today, it is a cultural Mecca. We have the New World Symphony with Michael Tilson Thomas. We have Art Basel, which has drawn hundreds of thousands and put not only Miami Beach, but Dade County on the map.

We have historic museums like the Wolfsonian, created by the son of one of the first mayors of Miami Beach. We have the Jewish Museum that is housed in a original, one of the first synagogues. We have the Miami City Ballet, which a volunteer impresario, Toby Ansin, drew Villella down here in the same way that, say, Judy Drucker at Beth Shalom brought culture to the community in the beginning where there was no viable institutions.

The Florida Philharmonic, which was started maybe 30 years ago, couldn't survive. But with the New World Symphony, it attracts the Cleveland Orchestra in the winter. We see every fine soloist, [such as] Yo-Yo Ma. They teach master classes when they come, so it broadens this to a whole new generation of potential viewers and goers.

I belong to an institution that is called FAN, or Funding Arts Network, which is a philanthropic circle. A philanthropic circle is a group of people who each donate a fixed amount. The thing that is wonderful about FAN is that none of that money goes to overhead.

The total amount of those donations every year are used to fund grants to the visual arts, the performing arts, music, and dance in the community. It's such a sophisticated process now after about 18 years that the Knight Foundation has used us to vet grant applications that they get as well. It's all-volunteer.

Members will read the grant applications, they will make on-site inspections, and it's very transparent in that if you happen to support something...Let's say you're a benefactor of the opera. You do not serve on the music committee. You recuse yourself and so you will look at visual arts or dance or something else like that.

Kathy: Carl, do you have anything that occurs to you that we need to touch on?

Carl: I'd like to go back to historic preservation a bit, because a lot of what you've been talking about relates to what was and what is contemporary, what's stayed the same, what's changed. Within that context of preservation of...Do you have a sense of that awareness of preservation? What was it when you came here? How has that changed and what is it now?

Tamara: I think one of the things that is interesting is that one of the buildings...The site is being repurposed, even though the building has been demolished twice. That is the area on Surprise Lake over here which in your memory was the Heart Institute. Before it was the Heart Institute, it was the King Cole Hotel, which was a luxury hotel that Fisher built.

Kathy: That's what we saw. We got here early, much faster than we thought, and we drove around.

Tamara: The hospital, the Miami Heart Institute, was finally sold and the building was left derelict and it's now being...After the King Cole



was a resort hotel, it was apartments, and then it was sold to the hospital and it was repurposed as a hospital. Then it is now going back to luxury condos. They've bought it. The use has returned, although visually it's quite different. Because it was a Mediterranean...The same way the Mount Sinai Hospital was originally the Nautilus Resort. Polo Park was the polo fields of the Nautilus Hotel.

The Forge restaurant was called the forge because that's where they shod the polo ponies. So that when I was in fourth or fifth grade and we would walk down 41st Street by the entrance to the Forge, at that time there was this nice courtyard that was an entrance, if you looked in, with a fountain. That was the area where they had shod the polo ponies.

Mount Sinai was bought in about '48 by a group of Jewish physicians because Jewish physicians were not allowed to practice in any of the hospitals on the beach. If you had a Jewish physician as your, say your obstetrician, he could not deliver you at St. Francis. You would have to have another physician who was not Jewish take over the case.

For a while, the Nautilus Hotel building, which was built in the style of the Alhambra, continued to be used as a hospital. Little by little, because of the needs of medicine, wings were built, it was modernized, and it finally was turned into the shape that it is today. I think that there are probably very few homes that can be restored. You have a change over time and the fact that you have a variety of architectural designs does not make them incompatible.

The problem today is not that there's a variety of designs, but because during a period of time there wasn't this close scrutiny with zoning laws. Homes had been allowed to be built to the edges of the property, without setbacks. The height limitations were not constrained because it wasn't anticipated that someone would build an entertainment platform on the top of the third story.

You have now this proliferation of these white boxes which somebody two years ago when I was attending a design review board, somebody on the committee said that they consider this new design a 21st-century mausoleum. They are being designed by architects who were originally commercial architects. In many cases, they look like storefronts. You have solid white walls and glass fronts. They would look beautiful on an acre or two acres.

The reason that the house next door looks as beautiful as it does is because it's built on a full acre. This is built on a quarter of an

acre. It was landscaped by a prominent landscape architect who was also responsible and redoing the Miami Beach Botanical Gardens and Raymond Jungles. And so it works there.

But if you do not have that ability to set a home with those modern lines, set it out like a jewel in the midst of landscaping, then it overpowers the rest of the community. It's a challenge.

Kathy: You said that there are very few houses that can be restored. Is that in reference to the problem of the salt and the sand that...?

Tamara: I think it's in reference to if someone owned a home over the years, and they were continually attending to the problems of the home, then the restoration is possible. I have a neighbor who bought a home two blocks from here, north. It's a gorgeous Mediterranean home and is painstakingly, lovingly restoring it. It is going to be gorgeous.

There are also some people who are knocking down homes, but they build in the Mediterranean style. I think that what people are objecting to with the new style is that it overpowers the rest of the homes in the area. If it did not do that, I don't think that there would be this concern that it's a new style.

Because after all, in the 1880s we had Victorian style, which may have been one of the ugliest styles, architecturally speaking. Little by little, it was replaced. Some architectural styles are more aesthetically pleasing than others, and some are more functional than others. It's a great problem for planners.

I think what's wonderful now is that there's more emphasis on the planning at the college level, understanding the whole planning process, which has to involve not only architecture and engineering, but land-use, how people are going to use it. I think then that's a positive.

I certainly think that the direction that the city of Miami Beach is going now is to try to do those kinds of things moving forward. Of course they can't go back and make corrections, but I think they're trying to put in place and be forward-thinking on uses for the 21st century. I think that's very positive.

##