

Beth Dunlop Interview

Kathy Hersh 00:00

We are recording with Beth Dunlop. Today is the 11th of July 2022. This is for the Miami Beach visual memoirs project. And I'm Kathy Hirsh, the questioner. Let's get started by talking a general context about how you got to Miami and lived on the beach for a long time.

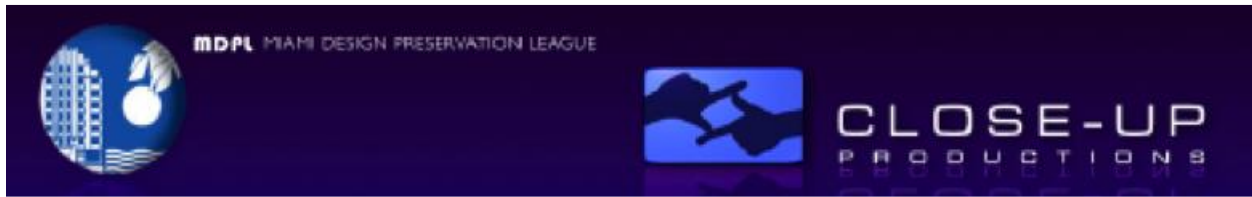
Beth Dunlop 00:23

Okay. I got to Miami, the way that no good feminist ever wants to admit they got here. I followed my fiance to Florida. And I was working at an architecture magazine in Washington. And it was a good job. But my husband to be took a job rebuilding downtown Fort Lauderdale, which P.S. that was the beginning of his career. And the end of his career was running the Miami Design P reservation League. So it was it was kind of book ended by building a new a new new neighborhood and preserving an old neighborhood. But he moved here and I moved here kind of kicking and screaming because my family had, my father was building contractor. So we spent a lot of winter vacations in Florida. And at one point had a house in Fort Lauderdale that we shared, it was a duplex and we owned half of it. And they put five kids in the back of the station wagon to drive down. However, I got here in 76. And we lived in an apartment in Fort Lauderdale. And I would say my first real continuous awareness of the Art Deco district came in the Thanksgiving of 76, which is it's actually sort of a moment for me because we were invited to Thanksgiving dinner down here someplace, like in Kendall. And we left really early. And I said let's just drive all the way down A1A. And so we drove all the way down A1A we got into the Art Deco district. And I suddenly said, This is amazing. Look at this architecture. Look at this, look at this. And we drove up and down every street, we were really early for dinner. And we've just drove drove up and down and up and



down. And I was so compelled by it. And so that was 76 It might have been 77 but I think it was 76. And in the next year or so I was doing this. There was no architecture critic at the Herald but I was writing about people and places and more about places than people. And I got asked I had one of the people that I thought I would read about was Barbara Capitan and she let them had was recently widowed, lived in an apartment in Key Biscayne. And so I went and talk to her. And within a she already had an interest in the Art Deco district. So I like my my connection to the preservation of the Art Deco district. Back to that date. And going forward. I found quite I had this as a long time ago, it's almost almost 50 years, not quite, but it was four and a half 40 and a half years, 45 years, shall we say. And I went back and I found some several articles I'd done before the Herald had an architecture critic about the Art Deco district. But when I became a as a Harold's first and really only ever architecture critic, I, I had kind of, you know, in a way free rein to write about it and advocate for it. And an architecture critic isn't like any other kind of journalism, journalists, or critics aren't like other journalists because critics are paid to have opinions and they're paid to express them and they can express them in print or, or, or publicly, I, I've done a lot of public speaking over the years. In fact, I actually picked this particular blouse because I had this flash memory when I looked in my closet because it's in the section of this is sort of old and maybe you should give it away. But I remembered that the first time I ever wore it. I gave the Annual Meeting lecture at MDPL to and I think it was in the Wolfsonian and I think it was it was to a jam packed audience and I probably somewhere some in some box have a printed copy of that talk. But I remember that I got a really big laugh when I pointed out there are two buildings up on Collins Avenue that at that point were probably the tallest buildings in Miami Beach. And they're the the the Blue and the Green Diamond . And you can see them from and I said you could see them from Hialeah that you could actually see them from the airport. I think you can really only a season from Liberty City but I digress.

Kathy Hersh 04:52



What was the Herald's attitude about Art Deco? Did they have an attitude,

Beth Dunlop 04:56

They had no attitude about it at all. And there were really three of us there who who saw, you know, who knew it inside. And they were Robert Liss magnificent writer who died in the late 70s. But with me wrote most of the first articles about the Art Deco district and Michael Kinerk, who was not a journalist, but ran the Tech part, which at the time, we thought was sort of silly because we use typewriters. But I mean, he brought us into the 20th and 21st century, and he was, along with his partner, Dennis Wilhelm, he and Dennis were probably the have been the strongest, most continuous advocates for the Art Deco district, even though they now live in Tennessee, but the three of us were really strong. But I remember writing an article and having an editor edit it and say, I don't understand why we're writing about this old garbage. Why there's nothing going on there. That's never going to amount to anything. And I'd get that kind of blowback from editors. And the older editors would say, "Why would I be interested in saving a building that was built in my lifetime" and which was something that a lot of people would say, Now, I don't think there was there probably are people who still who were born in the late 30s, when many of these buildings were built, and certainly with modernism, it's within the lifetime of a large percentage of the population. But the, the work was slow at first. And Barbara was very brilliant. And she, although her interests were, particularly design, really much more than than architecture, she, she was interested in industrial design, particularly but she had many transferable skills, one of which was she had always been in marketing. And she knew how to market a place. And she knew how to get Bruce Weber to shoot some Calvin Klein models in front of a building. And the architecture is really interesting in this respect, because it's very flat. And it's a three dimensional form of architectural expression that's actually quite flattened out, so that it becomes a backdrop perfect backdrop for photography. And she understood that probably more than anybody else did. And she



understood how it would look in photographs. And so the the pressure to rebuild the Art Deco district, interestingly came from the outside in more than the inside out. She got she and her son, Andrew, I think deserves more than equal credit because and as a host of people around her particularly Leonard Horowitz, it deserved. It wasn't a one woman man's bad. She was a little old lady in tennis shoes, as everybody calls her but, but she had enormous support. And chief among them was her son Andrew, whom I know so well and you know, to be brilliant and strategic and to understand how to go from point A to point B and how to get it done. But the first step was actually getting it named to be getting added to the National Register of Historic Places.

Kathy Hersh 08:35

That was quite a coup.

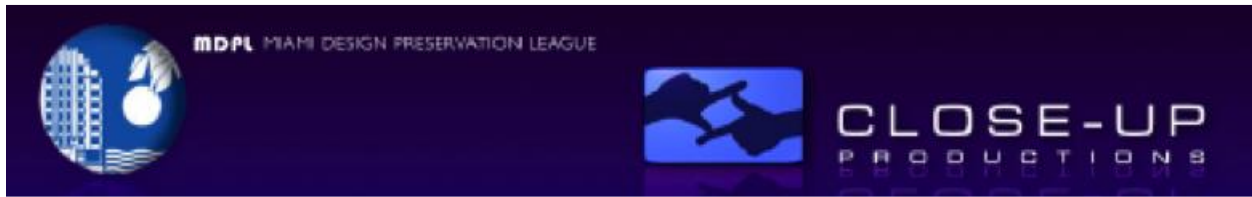
Beth Dunlop 08:37

It was it was a total coup. It was the first one is century district, it was the first district of modern buildings and say what you will These are modern buildings. They are from the modern era, they rely on many of the tenets of of the Bauhaus. They were Art Deco was introduced in Paris in 1925. And yes, it does descend from Art Nouveau in terms of the fact that it's decorative. But it's the lines that the ideas, the expressions of the architecture are all extremely modern. And you know, particularly when you start thinking about the skyscraper, and this is a district of low buildings, but it's low buildings, many of which honored the skyscraper with towers and finials pointing skyward, but I've always been interested in the way the early architects and how few of them there were but the way they use sort of compression and what's th e opposite of compression...

Kathy Hersh 09:46

Expansion...

Beth Dunlop 09:47



It was not really expansion....but extension. Compression and extension because the buildings are very horizontal, and then they shoot skyward, which gives them a kind of force that you don't always see in buildings today gives them this, this sort of just like visual power that doesn't exist. And then the decorative motifs brought it to a period of time. That connected it to the early 20th century, but also sends it forward to the future. And so the fight to get the building preserved was really quite something. But as we all know, I being on the National Register as being the first 20th century district and the National Register isn't necessarily saving the buildings. That huge and huge fight was getting the City Commission to name it as a historic district

Kathy Hersh 10:53

Was the Herald influential in any way with your writings?

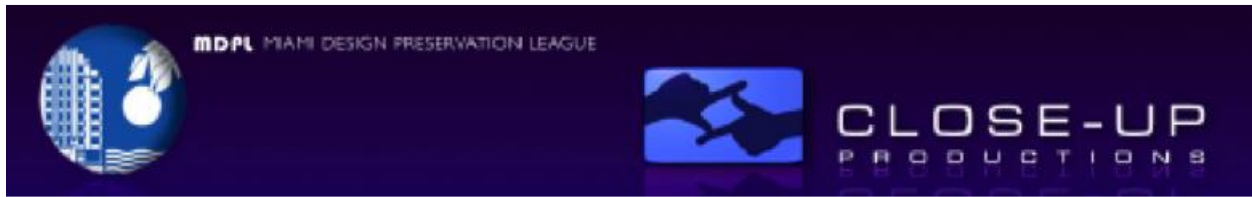
Beth Dunlop 10:56

One would hope. I mean, that the only piece of writing I can actually I, I ensured there was a lot of cause and effect. And because I was here, and because I was the architecture critic, I was also asked by many magazines to write about the art deco district which was important. I mean, there was a cover story in Progressive Architecture that I did not write. But I wrote the next story in Progressive Architecture. And I wrote stories in Architectural Record, Metropolis. I think the International Herald Tribune, I'd have to, I'd have to go back. My niece is making an online archive for me, but COVID came and she she'd only scanned 1500 pages of writing by then. So I, I'm still going through with that. But yes, it was it was influential. I think that I don't think I ever you know, I didn't get the New Yorker not know torn down, for example, but but I did did get bring bring people to the district. Andrew Capitman always likes to cite the fact that one of the turning points for MDPL was a cover story that ran on in the the weekend section of the Herald that was about Art Deco Weekend. And he told me I was talking to him and he said it was 1981. But it was actually 1982. As far as I can tell, I



went back through it looked at that the coverage I have access to access to by paying \$19.99 A month something national international Newspaper Archive where you can see the whole page of the newspaper and but I think that calling attention to it was important that there were there were I it would be hard for one person to to claim credit. Yeah, I mean, we can we can give Barbara Capitman enormous credit. But there were there were a lot of forces at work and on e of them was Mike Mann with Miami Vice and his his edict his famous edict which is true, no earthtones and which came pretty much simultaneously I found this this article, which I don't think visual aids are really very useful. But I printed this out because in the I would guess around 1979 or 1980, Leonard Horowitz got a grant to do to repaint some buildings. And the first building he repeated was not far from here, Friedman's bakery, and he paid it in what I always called Ice Cream Parlor colors. And honest to goodness, he he always said, I looked at the sunset, and I got my inspiration. And yet, for a while the myths was that they were the authentic original art deco colors. And they weren't because the original art deco buildings were generally white with color trim. And often they were really wonderful, wonderful colors. But you know, history, it's possible to do that kind of history. Even though photography was more in black and white. Forensic architects can take paint samples, there are a handful of them around the country who can actually dig back in but whatever it made, I would if there was a turning point that was the turning point because people used to drive through or walk through the Art Deco district and they'd see elderly people sitting in in aluminum chairs on front porches of these shabby buildings that were faded beige, faded gray peeling white paint. And many people can't look at something and see beyond what they actually see. And so they just saw this drab building that their grandmother would live in. And they didn't see anything. But the moment it started to be painted, they could see they could see it. And they could see the beauty of of the lines and of the motifs and it caught on. And...

Beth Dunlop 15:31



Michael Mann was one of the people who saw that he has had the cinematic vision. I think he's a cinematic genius in many ways. And he had a flotilla of scouts, I used to go to Central Hardware used to have one of those crypto film processing things. And I had a baby so I was there taking my 8000 photographs of my baby of which looked exactly alike. And I'd be waiting for those while the one or two scouts would be waiting for their photos to show them. Michael Mann and the villains always lived in all white houses. By the way, the drug dealers always lived in modern, contemporary all white houses. And if you actually look at that whole period of cinema, all it's always the villains who live in the Super contemporary houses. And I could say...

Kathy Hersh 16:25

They had the money.

Beth Dunlop 16:26

Yes, but I think it also goes back to North by Northwest, I think it goes back always but it goes back. It may have been something that that Hitchcock introduced and nobody really thought about it, but it was ingrained in their psychology. So Michael Mann did wonders for the Art Deco district in a kind of ironic way that the people who lived in Miami couldn't see what was there till somebody from the outside showed them that it was there. And I don't know that very first scene of the very first Miami Vice is on the corner of 13th and ocean. And right next to the Cardozo, which was one of the first buildings that Andrew Capitman and Margaret Doyle at the Cardozo and Margaret created the cafe there. And that was kind of step two, which was that after Andrew was able to buy some, some buildings, and Tony Goldman came in and bought some buildings and a handful of other people restaurant tours, and I'm not going to name them all because that would take too long. But there were six or eight people who came in and started making what had been old, cool. And in the mid 80s the coolest thing you could do was go if you were a writer or an artist or a



photographer was sit on the front porch of the Carlyle or lthe Cardozo , excuse me sit on the front portion of the Cardozo. And then the Carlyle followed, and then the News Cafe followed. And then the restaurant that went into the Strand, which was and so Miami Beach began to be not only a designation, but South Beach, this is but but a place to live. But all along that time. There was no political support for it. I mean, you have to remember that South of Fifth Street until I think sometime in the late 80s. I wish there was an embargo on building permits, there was a plan to criss cross it was canals and high rises. And that plan didn't go out of effect until it was I think it was dropped, but it was really ruled illegal because no one could fix up there. It was like a demolition by government neglect, and which was, to my mind, if not illegal, really immoral. And you can't you can't just allow it. You can't force a neighborhood to go into to become a slum so you can have some clearance. And

Kathy Hersh 19:17

it came it came pretty close to that plan working, didn't it?

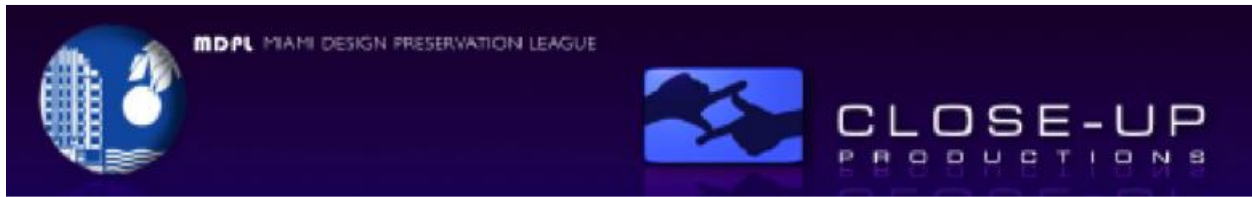
Beth Dunlop 19:23

It? No, I don't think so. It came close to it and close to the plan working in that a lot of what was South of Fifth grade it terribly. It did not come close to the plan working. I do not believe in terms of anyone ever getting the financing or even the plans to build and the Army Corps of Engineers, I sincerely doubt would ever have allowed Miami Beach to criss cross. You know, how many blocks is that? It's five blocks by it's not even a square mile. It's probably Half, half a square mile because Miami Beach gets small down there. But I don't think it would ever have been allowed to work, I think and if it had begun, it would have failed. So that

Kathy Hersh 20:13

Just the very idea of all that water the canals...

Beth Dunlop 20:16



Yeah, I mean, honestly, I have a on my phone. I lived on North Bay Road for 38 years. And fortunately I did in my owners disclosure, acknowledge that there had been flooding. But the last floods have no the buyer of my house sent me a video of the water washing into the into the garage of the house itself never flooded. But there were two or three times when my front yard was a lake. And my next door neighbor always cleverly posts on Facebook. And I always did want waterfront property. And

Kathy Hersh 20:57

What's going to be the future with that?

Beth Dunlop 21:04

I am not an optimist on this, though. You know, I think that there, there was a very big story in the in the Miami Herald this weekend about it a little notice law DeSantis signed in, without much fanfare, that for bad governments from preserving houses in low lying lands, rather than tearing them down and building them taller. I was the victim of a house that got built taller, where the land was filled to 10 feet, and the house was built on it. But without any other consideration. So what happened was the water all flowed down into the street, which made a bigger lake on North Bay Road. But I've been doing my my current research is a little bit less, it's historical, but it's also environmental. I started doing research on a portion of Miami Beach. And I actually have bookended the research because I started in 1923 when the road was platted. And then after a while I got tired of Mrs. So-and-so entertaining a tea and so I went to 2022. And I've gone backwards now to 2010 or so. But what you start seeing, particularly after the millennium is the the incursion, but particularly starting in the mid 90s, actually, but particularly after the millennium, the incursion of of huge houses that take that possibly save larger trees, but cover all the land, so there's no place for the water to go. And to me it makes absolutely no sense to let a house cover the permeable, permeable ground in Miami Beach. But that's only a piece of the action because Miami Beach is a



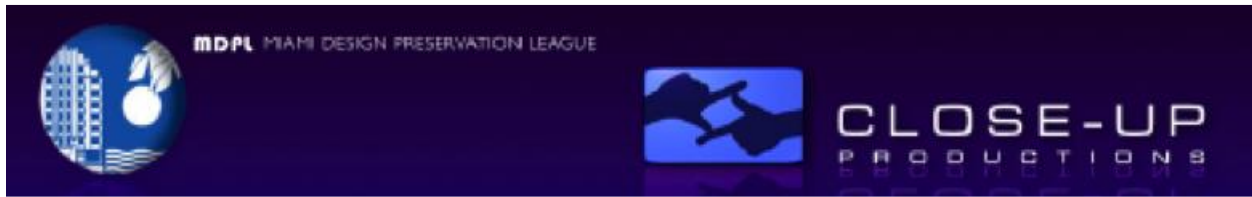
distinguished geologist once told me Miami Beach is not a barrier island in the purest sense of the word because it's not on sand. It's on limestone. And but it's on the porous limestone that sits below all of Florida, that coral rock limestone, Oolitic limestone, but that limestone is like a sponge and sponges fill up and when they get too full, and you can't squeeze them out. They're just so that the water is rising, and water could push sand out of the way but it can't push stone out of the way. And the infrastructure has been so badly cared for that there's nowhere for the water to go and are for some reason, and I am a hardliner on this. But the misbegotten response on the part of many municipalities most particularly Miami Beach is to build more to get more taxes to get more money to then solve the problems that building more has caused have caused and it's not sensible it there's there's a lack of internal logic there that that is pretty profound because you don't solve a problem of water having no place to go by giving it fewer places to go.

Kathy Hersh 24:51

Or pumping it back out into the ocean...

Beth Dunlop 24:53

...or pumping it back out of the ocean and the pumps don't really work. I mean, the Earth was given its own set of kind of manmade way, if not manmade ways of getting water to go back where it came from. But the man made made versions suffer from the fact that there can't be enough of them. And they aren't big enough, and they can't get ahead of the amount of concrete that's being poured. And a very good example is right across the street from where I used to live. There was a house it's a notorious house because Pablo Escobar lived there. And which had I known when I moved in, I might have set another house. But as I fortunately, the government eventually confiscated his house. But it was a small, smallish house as houses today go, I was probably four or 5000 square feet and a big, big, big, 11,000 square foot lot. And there was a little garage guesthouse. And there was a huge banyan tree in the middle of it, I paste it



out once it's at a 65 foot diameter. And on the other side of this house, is the author Thomas Harris. And he and I went to bat for this banyan tree, when the first plants came out. They showed a house just where the banyan tree was, and many trees are like, I don't actually know how they do it. But they're a class to something or other. They're not native, they're from India, and yet, a large historic tree does is afforded and accorded some protections. And so eventually, they trimmed it back and trimmed it back and moved it to the far corner of the land and built a house that as far as I can tell, covers, all but the five feet here and the five feet there that they're supposed to relinquish. And the Miami Beach zoning code has all sorts of little loopholes that I I am not I'm not not up to date on on this. But I do know that if you build a courtyard in the courtyard, doesn't have to be grass, you get more coverage, if you put an elevator in you get more height and more coverage. So that, you know, there are ways around building the appropriate size house, which is no more than 50% lot coverage. Yet, you know, one wonders because you could drive you can drive up and down any residential section section of Miami Beach, and it's only to bring it back south. I think it's only a matter of time for some of these buildings. Today. In the paper, there was a note that there's an empty building at 635 Collins that is being proposed as an office building, tall office building. And it's a two story deco building that is only probably empty because the owner hasn't rented it because he wanted to sell it and he wanted to sell it as a development site. And developers in Miami, in general, pretty confident that they'll get what they want. And I've long said that we have zoning, but for the most part, developers not all and I would hurry to say that there are some country interested developers, and there certainly are some developers who are extremely philanthropic and generous and supporters of the arts. But at the same time, there are many developers who look at zoning maximums as being minimums. And if the height limit is 20, storeys, they say, We really can't do it unless it's 27 stories or,

Kathy Hersh 28:57



They claim economic hardship. The law supports that, right? The state law?

Beth Dunlop 29:07

The current state law, it supports it municipally what the current state law basically allows local governments to be overwritten. I mean, it's a fascinating sort of about face in terms of what used to be considered the most conservative view of government, which was that the smallest pieces of government had individual say over what they did, and then the states had individuals that say, and then the federal government had had overarching say, but but that most many decisions were cast down to the smaller units of government, but it's it's it we're in a reversal right now, and who knows what will happen but but it's it's not, you know, the power of local governments is being diminished quite quite a bit and in a lot of very concerning ways.

Kathy Hersh 30:13

So that's that's one. Another factor, there's the sea level rise factor right there,

Beth Dunlop 30:18

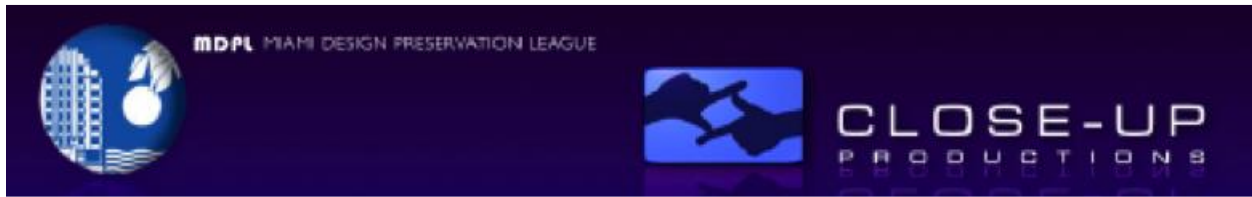
there is the greed factor,

Kathy Hersh 30:21

the greed factor and the pro developer

Beth Dunlop 30:26

...factor. Right. And, and, you know, the pro developer factor and the factor that, in, in America in general, we have measured our success quantitatively rather than qualitatively. And, you know, there's a Institute in Nova Scotia that in the 1990s, did developed a way to measure qualitative life, you know, there the way we quantify, we quantify quality of life. Now, we say, you know, the median income of this community, is this, the



number of schools is this the number of shops is this the number of high rises is this that, but it's the number of restaurants is this, but we don't necessarily look at quality of life issues. And, you know, I very specifically moved to a particular when I left Miami Beach, I moved to a particular part of, of Miami Dade County, which is Miami Shores village, which is one of the few actual governable places in Miami because it's 10,500 people. And yet, it is a village that has its own arborist. And it has values, its trees almost as much as it Trump values, its houses. And I would say, you know, when you start thinking about thermal load, what term was thermal load, you explain that thermal load is is the heat that comes from above down and then is radiated back up. Basically, that's about as far as I could explain it. But it's, you know, it's the, the measurement as a initial measurement for global warming, warming, and I walk my dog every day between five and 630. And I'm cool, because I'm walking under huge oak trees. And I used to walk my dog and North Bay Road between five and 630. And there's been never been any real emphasis on making sure that there was a tree canopy in Miami Beach, because it might get in the way of development. I mean, you might not be able to bring your huge tower crane and to put the 60 foot steel steel or concrete beams and to build the 11,000 square foot house and

Kathy Hersh 33:09

you are on tell us about some of your experiences on the historic preservation board.

Beth Dunlop 33:14

Okay, I was I was on the historic preservation board in the late 90s, into the early 2000s. I mean, I actually remember driving weirdly driving to a board meeting at about 10 of nine on September 11 2001. And weirdly, I was on Alton road, and the traffic came to a complete stop. And I think people had their radios on. And when they heard what happened, they just stopped. And you know, so I know I was on into the early early 2000s. Say, let's say



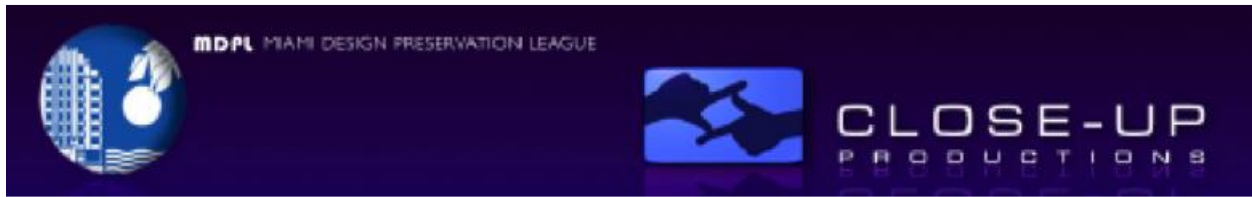
1996 to 2002. It might have been 1997 to 2003. But in the course of that there were some pretty fascinating cases. For example, the setAi Hotel, which is a hotel built behind a historic building, got into the renovation of the front building and ended up having to tear it down. And we were able to order a replication. The same thing happened with the Royal Palm Hotel. We managed to save and it was a very fascinating and hard hard work problem. We managed to save a crawl rock house on Helens that was slated for demolition and the story well, let me just put it this way so I don't label anybody. People were fired after that. and city officials were fired after that but for for For, you know, malfeasance or misfeasance, or, you know, whatever, whatever it was, but thus the building department had had deemed the building unsafe to allow a developer to tear it down. And Mitch Novick, who was at the time the chairman of the historic preservation import, I think using his own money hired an independent engineer and proved that it was it was in perfectly safe condition. And

Kathy Hersh 35:28

I remember that Dade Heritage Trust got involved in

Beth Dunlop 35:31

that Dade Heritage Trust got involved and as a you know, a partner help her it's there's always been a kind of bifurcation of Dade Heritage Trust says everything that's west of the bay and the Miami design preservation league did everything that was west of the bay going up through Miami Beach, but As interest grew in mid century modernism MDPL began to embrace Bal Harbor and Bay Harbor Islands and other places like that. I actually, I don't know if I can find it quickly. I found fascinating... Oops, I don't know if I can find it. But I can. Yeah, I just foun it. I think this is pretty interesting, because in 1979, there were considered to be 27 historical sites in Miami Dade County, period. And this is a map that was published in the Miami Herald on the 28th of March in 1979. And actually, sadly, one of them is Anderson's corners, which was basically destroyed in the hurricane



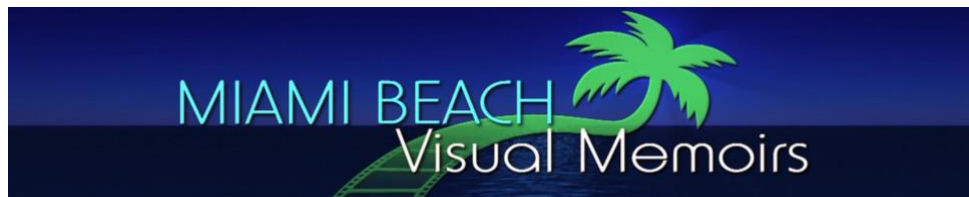
of Hurricane Andrew. But it's interesting how our how our knowledge and appreciation of history grew just in time, and often that not enough time.

Kathy Hersh 37:03

But where is that appreciation? Now? Do you think?

Beth Dunlop 37:08

I think people carry it inside of themselves. I think that there is a wide appreciation of historic preservation. But in its being there's, there's going to be a collision of two, two forces, as Miami becomes Miami and Miami Beach become tech capitals, if they indeed do, which I think they indeed will. And I don't know who will win. I mean, I started as I went backwards in my research for North Bay Road and the upper beach I started went back when the agendas of say the Design Review Board had to be published in the newspaper of what, when they have to be posted that all agendas have to be posted or published someplace, but now it's published online, but I would suggest through and half of the requests would be to tear down a historically significant house and replace it with a new house and tech people are a breed apart and they, you know, they often want and whether they're very rich tech people or starting out tech people, they may they're the newest immigrants. You know, Miami has always been a place where people have come from someplace else, including, you know, Miami Beach in the 20s, where the affluent people who are going to, to single family houses went went to came from largely from the Midwest, because Carl Fisher's contacts were in the Midwest and the Northeast had gone to Palm Beach, for the most part, if you're talking about affluence. By the 30s, where as the Art Deco district started to be being built, although there were Mediterranean, there were some hotels, and there were Mediterranean hotels, but and in the 20s, everything had been restricted above Sixth Street, I believe. And by the 30s. Those restrictions were dropped pretty much as North as as far north as maybe 23rd Street but restrictions as far as, as do you used to say, no, no, no negros, no Jews, but then then those



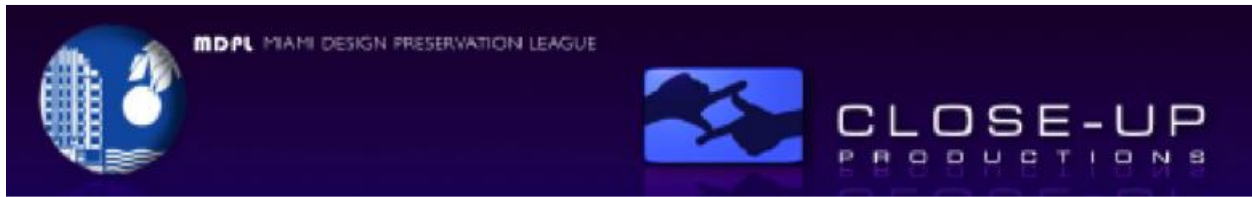
signs kind of went away. They didn't all go away until the late 50s. One can add But, and I would I recall people across the street from me finding out that when their grandmother died, the deed which was an old deed still had the restrictions on it. But

Kathy Hersh 40:15

what about the deed to your house? Did it have any? No, no. And when what year was it built?

Beth Dunlop 40:21

It was built in 1937. And it may have had but a lot of those. As time went on a lot of the deed restrictions I, I actually think deed restrictions in the upper part of Miami Beach started to vanish. Not every high interesting, not every house was restricted. I think that the eastern part of pine tree, this is surmised, I've not but but from knowing people whose grandparents lived on that street. I think pine tree was never restricted. North Bay Road was largely respect restricted, because Carl Fisher, we tended to build with the sunset islands were wildly restricted. So was Lagos Island, they advertised in big type, you know, you'll be with your own kind. But in the, in the Depression, money counted more than anything else, and the people who were able to come an d build here, and it's pretty fascinating. I think it was I thought I had on my own and then did a lot of research with, with people like Jule Stern(?) and Carol Unger (?), whose fathers had come here to build hotels. They, hotel owners in the Catskills, were largely either first generation Am ericans or immigrants, and they were Jewish. And they were Jewish immigrants, who were not part of the wasp money system, they didn't really, really didn't trust banks, they didn't trust those people to honor their money the way they would honor Mr. Smith's money. So that when the Depression hit, the people who had money to come down and build buildings here, headed under the bed, or, you know, they had it, because they didn't bank it. And so they didn't lose it. And which is kind of a gross oversimplification, but, but it actually explains why this particular part of South Beach became such a long term haven for all elderly Jews. And,



you know, we all are old enough to remember when when it was it was the oldest census, the oldest kind of lot in terms of chronological age of its residents, the oldest census district in the US. And by 1990, I think it was one of the youngest. I mean, it went from 80.2 as the median age to 28.6. I mean, it was like, just this incredible, incredible drop,

Kathy Hersh 43:06

because it became very hip place.

Beth Dunlop 43:09

It became very hip, but it became hipper in the 90s, I think then, than any other time. And

Kathy Hersh 43:17

so I Goldman had a lot to do with that. We're finding out

Beth Dunlop 43:21

Tony, Tony did my my last actual job where I went to an office was editing a magazine that was posted in New York called Modern, and our offices were in a building that Tony Goldman owned, and so I had the pleasure of going up a couple of floors and visiting with him every so often. And he, he had a lot to do with it. I think, starting with the hotels, he owned on Ocean Drive. He just had a knack for it for it. And it was a very low keyed knack. He he actually had a knack for knowing what was next. And he, you know, he knew there was going to be Soho before somehow knew there was going to be so, but he also he knew, you know, he knew there was going to be Wynwood before Wynwood knew it was going to be windwood he also will he had a conscience he

Kathy Hersh 44:25

he constructed the concepts, I think maybe understood human psychology.



Beth Dunlop 44:32

Yeah, it could be but I think but I think also, he just he was looking at a place that was was not what it was and he could see what it could be and you know, and I think that and he and Andrew Capitman and a few other a few other people had that. That gift of being able to and Andrew Capitman and I have to say Andrew Capitan and Margaret Doyle although She came into the picture a little a little later. But the moment she came into the picture, she was a force. And

Kathy Hersh 45:10

we interviewed both

Beth Dunlop 45:11

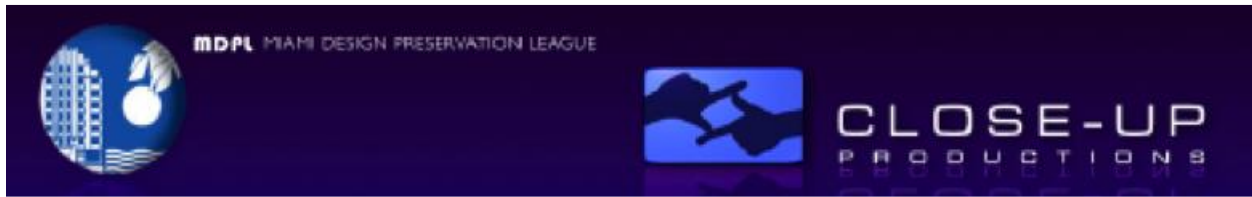
of them, right? I know. And. And they're great. Margaret, Margaret is, is a real talker. But she also she really, she knows the details that add up to the larger picture. I called her the other night to ask her about tiles for my bathroom floor if I renovated my bathroom. And the next thing I knew she had called me back, she had me on my computer on a specific page telling me which which ones to do and what kind of grout to get. And and then the next person I've talked to said, but that's so 1990s. And I said, Bassam, I, really, I don't want marble floors and these terrazzo floors would be nice, but the floors in here are beautiful. And

Kathy Hersh 46:11

is there anything that you think you want to emphasize that we haven't so far?

Beth Dunlop 46:17

Yes, I think there is one, there's something that we should talk about that. That brings us to the present day, I worked with, with Tony Goldman, and Saul Gross and a few other building owners. And I don't know why I was on this committee, but because I wasn't a building owner. But we developed and I have it someplace, although having just moved, many things are still



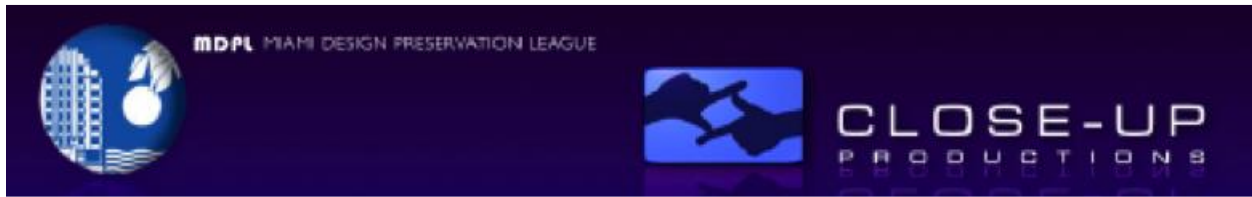
in boxes. But one of the tragedies of the Art Deco district is that the vision that Barbara and Andrew had more and in fact, I think this is probably And Barbara's vision was more of a sociological vision in which elderly people would have this really beautiful place to live. But what she didn't take into account was elderly people that elderly are and that there was going to be a new generation. But there was a strong effort on the part of a number of the initial property owners to keep Ocean Drive, beautiful, and to keep souvenir shops away from it to keep tacky bars away from it. To make it a place with a place that would be more like Champs Elysee than Times Square, but somehow you know, it's it's interesting because we think of ourselves as living in a democracy. But a vocal minority can get its own way pretty easily and that the nightlife minority sort of began to overwhelm the initial the initial aesthetic vision of the Art Deco district. And which I think is extremely important to think about because where they are Deco district is going is yet to be seen. And it's going to take some people with a lot of guts and a lot of background backbone and a lot of vision to bring it to a point where affluent tourists will make it their own again, and you know, they'd have it had a wonderful time in what I call the celebrity era of Miami Beach, where, you know, you'd walk down the road and you'd see you know, a famous say, Amy, Amy Winehouse or you'd see a famous quarterback or, or Versace or Versace or you'd say you you see all these people, you'd see Matt Damon and you know and and you'd see a lot of celebrities came here to kind of hang out and I always went to these a silo how to tell I go to any hairdresser anymore because I really don't but in my day I used to go to the hairdressers that celebrities frequented and so I'd be in there and Rupert Everett would come in or Cheyenne are people like that and it was a place that had a glitter to it but it was kind of a more sophisticated glitter. And the The weird thing is that my baby still has that sophisticated glitter because it has basil and it has the ancillary shows and it has I just went to the opening of a show it them mine I mean new drama at the Lincoln theater and it has the New World Symphony it, you know, an orchestra that I adore, and it has an amazing building by Frank Gehry and



an beautiful park by West (?) And there's there's nothing like it anyplace else. And so Miami Beach has these, these elements of accessible sophistication and accessible culture, but it also has this tawdry side. And the two don't it's not

Beth Dunlop 50:34

New York was able to clean up Time Square. And I think maybe, you know, that might be a pretty good example for how to wait because I mean, you have to be pretty Frank Ocean drives a mess and Collins Avenue was a mess on weekends and it's a mess and the people who live in the building is no longer way up on 15th and down in South Pointe. A lot of them no longer want to live there. And, you know, Miami beaches loss is the gain of Coconut Grove and Sunny Isles and who knows where else but at the same time you're the new people who are moving in are pretty sophisticated, but they're sophisticated like the people who buy on the bay and North Bay Road like Mickey Drexler, Calvin Klein sold the Mickey Mickey Drexler box, you know, there who ran J Crew and ran the Gap. And, you know, so that there's not an absence of sophistication. It's just that the Art Deco district, I think, is that a kind of crossroads, where it has to decide what it is. And I side with Mitch Novick on this, it cannot be an entertainment district because the entertainment district is uncontrollable. And you see you when you start breaking that my reach has 90,000 people. It's governable at that level. But it's long and it's then and it's many, many, you know, there's, there's South of Fifth and there's the Art Deco district then there's the sort of middle class, upper middle class, upper Well, upper middle class residential neighborhood that segues into the upper class along the bay that then becomes this sort of Argentinian Brazilian et cetera, et cetera area, North Beach with lots of small apartments and then a kind of enclave I normally I'll and you get you have met and then you have the long road of Morris Lapidus Historic District and a long row of, of apartments along colons which are almost a world unto themselves. So you're not governing one homo, genius, homogenous. I always see the letters of a word before I actually hear it come out of my mouth in one



homogenous place like Miami Shores, which is very governable, because it's, it's, you know, it's a mixed community and it's Latin, it's black, it's Anglo, and a smaller as, but it's 10,500 people and you know, you can go from one end of it to the other and you can, you can govern it and you can get, you can get a singular view because there's, it's a singular kind of government. When you look at the Art Deco district, I am highly not in favor of allowing developers to add new buildings along Collins Avenue. I'm desperately sad about the new building that is being built at the rally. I think it's the beginning of the end and it is the beginning of the end because the next developer comes in and says we need to build a new building here and I'll one of the things my Historic Preservation board did was we basically saved the Seville because we kept turning down proposals that would get rid of the Seville, the iconic Seville I know this is out of order, but it just came to me that Seville has a pool that had a high rise of you know, a famous high high diving board and had what is now called the matador room, which thank goodness they saved it because the first chef at the natatorium won top chef and was the first moment chef to win Top Chef, but the Seville is now one of the shittiest if not the shakers place to stay in in Miami. And if it had gotten, you know remodeled in that sort of klutzy way with a big high rise tower that was blocking the building next to the sun from the building next door because when you need the building anything to the north, anything tall that sheds the sun From the south, leaves the next hotels pool and the dark because all winter the sun's very far south,

Kathy Hersh 55:09

very, very often told story about the Fountanebleau and the Eden Roc

Kathy Hersh 55:16

The hate wall, firewall, right.