

Interview with Allan Shulman, Architect

Kathy Hersh: We are recording an interview with Allan Shulman for the Miami Beach Visual Memoirs Project. Today is February 19, 2016, and the interviewer is Kathy Hersh.

So, we wanted to talk to you about your projects as a restoration architect on Miami Beach, and what some of those challenges have been.

Allan Shulman: Um-hm.

Kathy Hersh: I presume there have been challenges.

Allan Shulman: There are challenges. Yes. Well, I've been working on Miami Beach professionally, I guess, for about the last 20 years, 21 years. I don't actually consider myself a restoration architect. I consider myself an architect. I enjoy the challenge of restoration work and preservation work, and I think that's the work that an architect should be engaged in, just out of respect for the building fabric that we're building in, for the city that we're building in. So, I see this as being the responsibility of an architect, and of every architect, and as a great challenge.

The challenges are many. We, of course, have the challenge of bringing historic buildings up to code. That's one of the biggest challenges. Buildings were built to a different standard in the 1920s, '30s, '40s, '50s than they would be today. The way the building code is set up, often there are some really big hurdles bringing the building up to code and maintaining the integrity of the project and of the space and of the character of the building.

Kathy Hersh: Are there compromises that have to be made?

Allan Shulman: Well, I think there are a lot of choices that have to be made, and I guess you could say some of them are compromises.

Kathy Hersh: Design compromises or...?

Allan Shulman: I think that every project involves a lot of decisions and a lot of back and forth with requirements, program owner directives and available materials and what can really be done. So, of course, yes. I think nothing is a purist formula working in preservation. We're always trying to sort of balance things.

So, one of the things is that materials of the period, of the '20s and '30s, don't exist today. They're... We use different materials today. Just to give an example, vitrolite, which was a glass product, is not available today. So if you need to replace vitrolite, how do you do it? What other materials would you use? Carved stonework is not really... It's very difficult to find somebody to carve stone and to find the right stone to carve.

These are challenges, of course. Sourcing materials—roof tiles, glasswork, terrazzo—specific to Miami Beach, let's say, that come up over and over again, and that are interesting for an architect.

Kathy Hersh: How do you solve the tile problem, for example? I've heard of some architects going to Cuba even to get old tiles from roofs there.

Allan Shulman: Well, it's interesting, this connection between roof tiles and Cuba, because many of the roof tiles brought here in the 1920s were from Cuba. So, actually, that would be the most authentic source. But today, to put a roof on a building in Miami, that roof has to be an approved assembly system. Approved by the county, so we need to use a system that has an approval.

So there it has, over the years, gotten better and better. We now have really very high quality tile roofs that are variegated and that match the configuration of older roof tiles. But we can't just use older roof tiles from somewhere. We can't use salvage tiles.

Kathy Hersh: Uh-huh. So even if there were salvageable materials, there might be restrictions code-wise against using them.

Allan Shulman: That's right. The exterior of the building is really controlled by this process of what are called NOAs [Notice of Acceptance], which govern, which are systems. Roof systems, window systems, wall systems, screen systems, garage door system. These are all systems that have to have an approval. They have to have been tested and have an approval, and so we need to work with those systems.

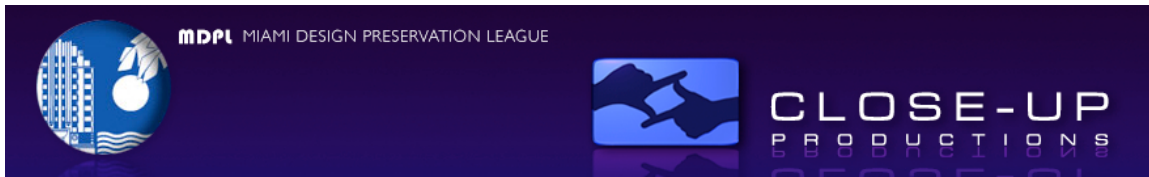
We need to find the most appropriate ones, and the ones that work with the look and feel of the building. Sometimes, we work with manufacturers to get specific variations or to get custom finishes and custom character. But we have- we kind of have to work within that envelope.

Kathy Hersh: What was one of the earliest projects you've done? You said you've been 20 years involved in stuff on the beach. What's an early project that stands out in your mind?

Allan Shulman: One of the most interesting projects, early projects in our office was the Browns Hotel, and the Browns Hotel was the oldest hotel in Miami Beach. It was the first hotel in Miami Beach, so it was the predecessor to the boom in hotel development and construction that developed Miami Beach the way it is. It was the moment that Miami Beach pivoted from a city of bungalows and small villas into a city of hotels, resort culture, and so it was an interesting project.

It was also a very difficult project, because the project was built in wood. It was built in 1915, so it was a wood-frame building. Hand framed and with wood cladding on the outside. It was built right on the ground, with no foundations. It was sitting on sort of wood footers, and it had some concrete pylons around the edge that were holding up part of the second floor that had deteriorated completely.

Then, on top of that, nobody even knew what it was, because the building had been encased in stucco for many years. Therefore, it didn't correspond to any known building historically. That was a beneficiary of Hurricane Andrew, which blew some of the stucco off, and exposed the



original wood cladding and sort of brought the building to the notice of both the developers and the city.

From there, we worked with everybody to find a solution for the building to both how we would use it, how to renovate it, how to reconstruct parts of it. We moved the building in order to reconstruct the front that had been demolished when Ocean Drive was built, because the building preceded Ocean Drive. So, we slid the building back in order to recreate the front piece that was an essential design feature of the original structure.

Kathy Hersh: There were pictures that you used as reference?

Allan Shulman: There were pictures. There were early pictures of the hotel, and it was a famous building when it was built. Not only because it was the first hotel, but there was a lore that had been created around it, based on the idea that it was built either out of components from a shipwreck or on top of a shipwreck, which proves...

Kathy Hersh: Did you ever find that?

Allan Shulman: We did an archeological study to explore the ground underneath to see if there was anything underneath, and there wasn't. Something in my knowledge of the sort of the lore of the beach made me think that this was a story that was meant to sell hotel rooms, but I... [laughs] We had to confirm it...

Kathy Hersh: Of course.

Allan Shulman: ...to make sure that it was true. It was a big challenge, because hotels really aren't build of wood, at least not any more, and the building code didn't really have a clear path forward with this wood hotel. We had to work very closely with code consultants and the city of Miami Beach, the fire department, to find a way to make sure that everybody agreed the building was safe and protected, and also that it was protected from hurricanes.

Kathy Hersh: Wow.

Allan Shulman: So, there are systems, which, luckily, are not really visible, but which are built into the renovation of the hotel, which make it much safer and much more secure.

Kathy Hersh: Were you able to use wood for the reconstruction?

Allan Shulman: We were. That was an important criteria for me, that when we do a renovation that it's not a simulation or a model or something. That it's a renovation of an existing building, and that we, of course, try to use the materials and methods of the original building as closely as possible and as permit-able.

So, it was important that the building be renovated of wood, using wood and that the cladding be wood, and that the structure be wood. It is built that way. We were able to find a paint that was fire retardant that could

be used to coat the exterior of the building that would sort of satisfy the fire department that the building wasn't going to be susceptible to burning.

Kathy Hersh: And did you know what the original color of the building was?

Allan Shulman: We did. We did. We did color analysis.

Kathy Hersh: Did you match the color?

Allan Shulman: It is. It's matched.

Kathy Hersh: Oh, my goodness.

Allan Shulman: The color of the building was matched specifically off a paint sample off wood analysis of the original building.

Kathy Hersh: How long did all this take? [laughs]

Allan Shulman: It was a long project. I'd say it was maybe two or three years altogether from inception to completion of the hotel. During that time, I think the owners weren't sure who would occupy the building or how it would work economically, but they were intrepid and interested in continuing. Then it turns out that during the development, the connection was made with a restaurateur down below Fifth Street, and that that restaurant, which is Prime 112, ended up becoming a very successful part of the whole project, of the whole package of the project.

Kathy Hersh: So, how much of- How much was the faithfulness to the restoration an allure for the success of the restaurant, do you think?

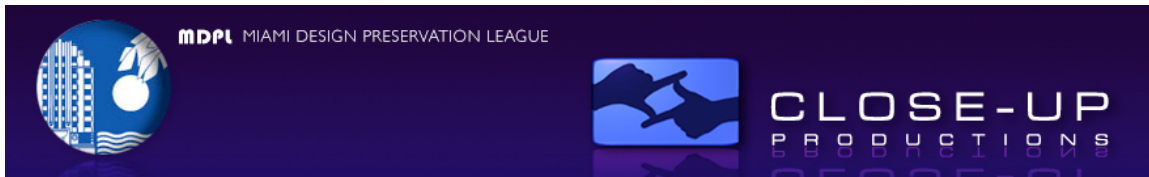
Allan Shulman: I think it was a- I think the faithfulness was a large part of the success of the restaurant. The restaurant has that character that is... It's simultaneously Miami Beach and very different, because it's not the Miami Beach of the Mediterranean Revival, and it's not the Miami Beach of Art Deco, and it's not the Miami Beach of Post-War Modern. It's actually that very narrow moment before all of that historically, so it's the Miami Beach of the pioneer roots of city. Of wood buildings built almost in a wilderness, and it has that character.

Kathy Hersh: How lucky that the owners were willing to invest this amount of time and money in this project.

Allan Shulman: Yeah.

Kathy Hersh: That's kind of uncommon, is it not? [laughs]

Allan Shulman: Well, it might be considered uncommon, but I think we're rather lucky in Miami Beach to have a development- a group of developers who understand the overall aims of historic preservation, the value of historic preservation, and that character adds value. The character of these buildings add value to the final product, and that the whole is greater than the pieces.



I think we've worked with a long succession of developers who have been very attentive to those issues. Then, of course, the city also maintains a large degree of oversight over the approval process for projects, and even the construction process. I think they're also maintaining certain standard of a—

Kathy Hersh: [sneezes] Excuse me.

Allan Shulman: Sure. [laughs]

Kathy Hersh: I'm sorry.

Allan Shulman: No.

Kathy Hersh: I did... Planning to. Let's go back. I felt that coming on long.

Allan Shulman: Oh, sorry. [laughter]

Kathy Hersh: I thought I could suppress it, but that's what... So, the commission, the historic preservation commission of the city of Miami Beach is working always with you on...?

Allan Shulman: The historic preservation board and the historic preservation staff are a large part of every project that we do. I mean, they're- An approval is required, a certificate of appropriateness is required for all the projects within the district. Projects usually being with the development of drawings, and then those drawings are put in front of the board and in front of staff. Staff makes a recommendation. The board approves or would not approve of the project.

So we begin with that sort of level of oversight. But it really begins earlier, because it begins with us, as architects, and it begins with the developer, because the aims have to be consistent. It's not like we all develop any project and bring it in front of the board. It's a project that we feel is consistent with the character of the district and with the secretary of interior standards. That it can work, and that it can be approved.

Kathy Hersh: So you- It sounds like you do some historic research from the very beginning.

Allan Shulman: Research is a really important part of what we do in the office. We're good researchers, I think, and we do a lot of research. We have good archives at our disposal in South Florida. And we... Well, I shouldn't say we have archives of everything, but there are good materials available. I think understanding the buildings is the begging of working on them.

That's true with my own involvement. I came to work on Miami Beach because I had been doing research on Miami Beach, and I had been assembling research for a book project, which was published in 2000, called *The Making of Miami Beach*. That book was- For me, it was the source of my backdrop and understanding in understanding the buildings. What they were about. The period. How they functioned. How people used them. How they were built. What materials were important. I consider that

to be a starting point for all further research and development that we've done.

When we start a project, we always begin with research. We always begin at the library or the archive, trying to find more information on the buildings. Trying to find the plans. Trying to find pictures. Trying to find stories written, newspaper articles, magazine features, advertisements, post cards, whatever ephemera we might be able to put our hands on. Not just because it contains perhaps some factual information about the look of the building, but because it has information about the whole idea of the building, the development of the building. Who were the owners? Who were the builders? Who was the architect? What were they intending to do?

Kathy Hersh: So it sounds like there's a kind of immortality to the character of the building, even the lore, as in the example of Browns Hotel. That's part of the cachet, then, of the building, would you say?

Allan Shulman: Yeah. Immortality is an interesting word. I would say that it's a living creature. Miami Beach is a living organism, and it has renewed itself many times. Part of the argument that I was making in the book *The Making of Miami Beach*, was that Miami Beach is a layered city. The layers are very shallow, but there are many of them. If you consider the pioneer roots of the city, if you consider the Mediterranean Revival boom, the great Florida land boom. If you consider the 1930s boom, the Art Deco period, or the post-war boom, or even the revival in the 1980s or even the contemporary character of the district. Or even that phase of the district when it was largely a retirement destination.

These are all lives of the city, and all of those lives are connected to its roots, and all of those lives live on. None of them were erased or sort of, you know, none of them went in a crypto way underneath the soil of the beach. They're all there. There are examples of all those buildings. We still have wood bungalows. We still have Mediterranean Revival buildings. We still have Art Deco, Post-War. It's all still there.

It's all living, so I consider that continuity to be an important part of the character of the city. That it is- That it's never been fully interrupted as a city. It's always morphing in incremental ways. So it's important to understand those roots, but it's also important that the life of the city go on, and that it be a dynamic place. Which it is. A very dynamic place.

Kathy Hersh: And that life has a kind of duality to it in that it's still very much a resort city, but it's also very much a residential place.

Allan Shulman: It's true. Miami Beach has that balance, which is more present now than ever before, I think, because both of them are very demanding. The resort character and the residential character have needs, and sometimes they don't always coincide perfectly, but I think that's part of the character of the city. People live here, but it's also a resort. And people live here because it's a resort.

People come here because it's a great city. There are many resorts around the world that people could go to. I think people come to Miami Beach

because it has a very special character, and because it's an urban... It's an urban beach, with more amenities than, I think, any other resort of its type. I can't think of another resort city that has the attractions of Miami Beach in terms of urban life. In terms of cultural amenities. In terms of commercial amenities. Restaurants. There's just a lot happening there.

Kathy Hersh: It's got it all. [laughs]

Allan Shulman: It does. It really does. It's a very extraordinary place in that respect. That's what drew me to the Beach when I moved back to South Florida in 1991. And that is what- why I wanted to study how it went together, how it worked. Somehow, the Beach, for me, is a very relevant example of urban life in America. Relevant to contemporary life, to our contemporary cultural context.

It's a mix. It's very urban in many ways. It has an intensity and a density to it that is- that creates a lot of opportunities. At the same time, it's kind of a garden city. It's green. It has the beach. It has parks. It has more of that type of green amenities than many other cities do, larger cities, so it's a very interesting mix. Kind of a very sweet balance between urban life and the good life. I don't know how- I don't mean that urban life isn't the good life, because I think it is, but it's kind of a leisure life. Kind of a leisure existence. A good leisure existence. Urban and leisure. It has a great balance between those two sides.

Kathy Hersh: Work and play.

Allan Shulman: Work and play. Right.

Kathy Hersh: Right. We've got to have balance in that. [laughs]

Allan Shulman: Yes, we do. [laughs]

Kathy Hersh: You talked about the sort of gestalt of the Beach in that it's not—and we've heard other people mention this, too, like Matti Bower. It's not... We don't have, maybe, the great outstanding examples of Deco, like the Chrysler building, but it's the whole. The thing that really makes the Beach special is the size of the preservation, I think.

Allan Shulman: The size of the district.

Kathy Hersh: Yes.

Allan Shulman: I think what makes it really special- It has a critical mass. The Beach has a critical mass, and that includes living areas, and that includes resort areas. There are hundreds of buildings, and they're a varied character. It's not all- It's not monotone in any way. There are variations, and yet it's very coherent. There are themes that are carried through all of the buildings, and that even carry from epic to epic of its development, of its historical growth.

So, I think what's important about the Beach is it's a living context, and when you work on a building, as an architect, you consider the context around you. You are a piece in a greater whole. You are never going to

change the—and you shouldn't change the overall character of the Beach. You're a piece in a system.

I think one of the things that makes the Beach very unusual is that, because it's developed on the foundation of a suburb of villas and of bungalows, the lot structure is very small, and the ownership of lots is very singular. Most hotels or buildings or sites are a single lot or two lots. Maybe three lots. It's unusual to develop a large aggregation of real estate. So the additions and the changes that are made are very incremental in that character. Maybe if you're working on a lot, you're working on one eighth of a frontage of a block, and if it's a two-lot building, it's one quarter of a frontage of a block. But you're always cognizant of what's around you, and that you're part of this larger system.

I think that's really an advantage. I think the best buildings, the best redevelopment on the Beach, has been that small-scale incremental growth. That is really what has brought the district such great acclaim and is also, probably, although a lot more research should be done on this, I think it's an economic model. I think it's an economic model of development that is different from the economic model of development that requires large-scale land acquisition, large-scale building development.

But it also entails certain special characteristics that are different than everyday development. One of those, for instance, is parking. It's very difficult to conceive of the redevelopment of these small buildings with a parking requirement attached. There's no way a little 50-foot lot, an eight-unit apartment building or hotel, or a 25-unit hotel on a 50-foot lot, is going to be able to accommodate parking. The more that parking is required, the more incentive there is for people to acquire large aggregations of properties and to build larger buildings with more efficient parking garages.

So I think if we want to keep the type of city that we have, we really need to consider ending the parking requirement. Right now, there's a way to buy out of the parking requirement by paying an impact fee, but it's a very large fee that is a disincentive for many developers, I think.

Kathy Hersh: That relates to transportation issues...

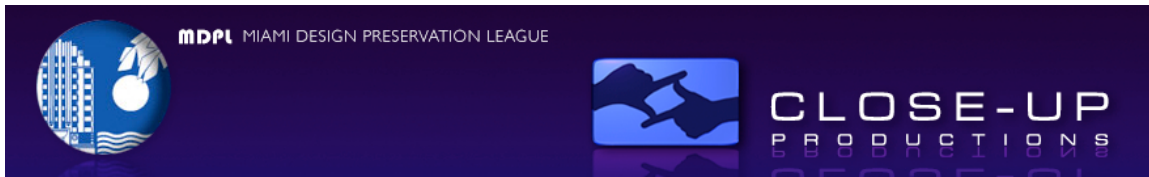
Allan Shulman: That's right.

Kathy Hersh: ...then as well. Some people have said Miami Beach is a place where you do not have to have a car. If you have job on Miami Beach, you live on Miami Beach, and it's kind of unique in that there are still some affordable places for working people.

Allan Shulman: Yeah.

Kathy Hersh: So that that is almost self-contained urban environment, but the transportation is key. The parking seems to be the thing that keeps a lot of local people from coming over to enjoy...

Allan Shulman: That's right.



Kathy Hersh: ...the Beach.

Allan Shulman: Right. I think the best that we could do would be to combine a really proactive public transportation program—street cars, rail to the mainland, et cetera—with removing the parking requirement and the expectation of parking that underlies commercial development, and to say that we’re going to be a different type of city. We’re going to be a city in which there is, of course, room for cars. There are probably, if you were to add up the number of parking spaces that are on the Beach, there would be thousands and thousands of them existing there.

But you get away from the model of one person, one car, and towards a model where the city is an urban space where the car is an amenity, not a requirement. Not the underlying basis for all activity. I think that’s doable. I think Miami Beach is at a place where it could do it. I think it is doing it. I think there are plans for streetcars. I think there’s plans for the BayLink. I hope those plans move forward.

Kathy Hersh: Tell us about one of the latest projects you’ve gotten that intrigues me, where you have about three or four decades of contiguous buildings that you’re connecting into one whole. How’s that going to work? [laughs]

Allan Shulman: Right. Well, so this is interesting because it’s very difficult for a contemporary hotelier to make a very small hotel work. Many do, and that’s great, but I think there are hoteliers who would find that a certain minimum number of rooms and amenities would really help improve their business. What that is leading to is a sort of a trend where some hoteliers acquire several buildings and try to tie them together. Link them together. Tether them together for the purpose of creating amenities and critical mass.

One project that we’re doing on 10th and Collins is called the Fairwind Hotel. That hotel is a four-lot assemblage, and it begins with the Fairwind on the corner of 10th. The Fairwind is a 1930s Art Deco hotel. Then there’s an empty lot that was next to it, and then there was a 1940s hotel on the north side, and then there was a 1950s hotel. So, altogether, taken as a group, it’s an assemblage that says something about the character about of the Beach itself. This multiplicity. This plurality of identities.

Tying them together is a really interesting challenge. One of the things that we do is we want to tie them together in a way that is- that maintains the individual identity of each building as well. They’re tied together at the back with a new structure that rises 50 feet, and that intersects with the Fairwind. By the way, that’s another layer of historical development, because that will speak to our contemporary period. Then the three buildings are renovated, each one according to its character.

Kathy Hersh: Already. They’re...

Allan Shulman: They’re in the process. It’s under construction right now.

Kathy Hersh: OK.

Allan Shulman: So they will each contribute to that plural identity of the total project when it's finished. One of the interesting parts of that project was that we had this empty lot. It was actually a lot that had a kind of a tent structure or an awning structure that was built for a restaurant in the 1980s. You know, when we began the project, there was a lot of pressure to fill the lot, to complete the frontage of the Beach by filling that one lot.

One of the interesting discoveries when we really began to bore into this and think about it more, was that that open lot was also part of the character of Miami Beach. In other words, we're lucky in Miami Beach that the city is largely built and that it forms a kind of a continuous urban fabric, but at the same time there are some open lots that are amenities for the buildings that are next to them.

Kathy Hersh: Like a pool or a patio.

Allan Shulman: Pool or patio. Garden. Would the Cleavelander be the same if there was another building that was built right on the corner? I think that open corner, with its modernistic canopy structures, that's part of the allure of the both that hotel and of that area on the Beach. And so we began to think of the empty lot also as part of the identity of the Beach, so we maintained it as a garden and a courtyard patio that will be served by the hotel. The hotel will open to it in all the different directions, and it creates an unusual indoor-outdoor experience that I think is going to be really special and very desirable in that location.

Kathy Hersh: The indoor-outdoor is an intriguing notion. I think that it strikes me as summing up a lot of what the allure of the Beach is. You have the indoor restoration of some very beautiful space, but then you have- You're set in the tropics, and you walk out, there's the beach.

Allan Shulman: Yeah. Exactly. I mean, one of the areas of my own interest and research has been on this idea of tropicality. I think that one thing that tied all of these different architectures together, the architectures of the 1920s, the '30s, the post-war, even the pioneer wood architecture, was this search for tropicality, and for the opportunities that living in a warm-weather environment could bring. The indoor-outdoor connectivity of buildings is part of that. This idea that outdoor spaces are rooms that can be used, that are considered architectural. That indoor rooms open to those outdoor spaces in grand ways sometimes. Walls disappear and you somehow become part of the outside.

Going back to the Fairwind Hotel, that was one of the... another reason that we felt that it was important to preserve that open space. It's not leftover space. We're not talking about like an unused yard or something like that or a parking lot. It was, in fact, a very used space. The fact that we can activate that space activates everything else around it as well. Also, just its part of the whole identify of the product, of the hotel when it's finished is this idea that you can sit in the garden outside. It's shady and it's breezy and you're surrounded by plantings, and you have view of the street. You have view of Collins Avenue. That's really important.

Kathy Hersh: Let's talk about MiMo [Miami Modernist] and... I know the term was invented by Randall Robinson. We interviewed him, which was interesting.

Which kind of gives the idea that, like this progression you were talking about, that the Art Deco district, which actually contains Mediterranean Revival and some Streamline Moderne mixed in, which makes it visually very interesting.

Allan Shulman: Um-hm.

Kathy Hersh: That it, is this a progressive forward motion? That MiMo is now going to have a- get the attention that it needs, based on the success of previous preservation effort?

Allan Shulman: I think it has. I think Miami Modern is now considered a part of the character. Not just of Miami Beach, but it's also at the heart of a district in Miami on Biscayne Boulevard. I think this rolling acknowledgment that our history is part of our identity is something, I think, is very Miami.

On top of that, that period that MiMo represents, the late 1940s, 1950s, maybe early 1960s, those periods are crucial to the development of Miami and Miami Beach. They were a period of huge growth. They were a period of metropolitan growth. Many of the buildings that were built there during that period are distinctly Miami buildings.

Kathy Hersh: How do you mean distinctly Miami? Describe that.

Allan Shulman: That search again for the tropicality. For tropicalism. For something regional in architecture. That they were not just good post-war buildings. I don't think we love them because they're great post-war buildings. I think they love them because they speak to how architects in the post-war period were trying to be Miami. Were trying to create something uniquely regional for this city. They are that way, I think. They're quite different than modern architecture in other places. It's a distinct invention of our city.

I think it's a very important component of the overall mix of the city. I think it was important in South Beach. But just to look outside of South Beach, if we look at North Beach. North Beach is a series of districts that, like South Beach, is urban in character and made of many small pieces, many small apartment buildings and hotels and commercial buildings that have a very coherent character among them. Some years ago, with the city of Miami Beach, I wrote the National Register designations for those two districts, for Normandy Isles and North Shore. I think we tried to make the point that those were critical Miami districts that should be... That we could look to South Beach for the model of what could happen there. And we should because, I think, the similarities are there. The similarities in the sort of DNA of the districts.

So, not only is post-war architecture a part of the larger scene in South Beach, but it has its own scene. It created its own districts and its own concentrations in North Beach. Not just in North Beach, but in other areas of Miami-Dade County. The Harbor Islands, along the Biscayne Boulevard corridor, and countless other place. In fact, I'm always amazed driving around the city, how much of the city was formed during the post-war period.

And so, you know, my interest has also been about exploring that further and educating people and trying to get to the bottom of what the post-war signifies. What were the different trends and strands of architecture that were happening? Several years ago—and you were part of this project, Kathy—the book *Miami Modern Metropolis*. I edited that book, which was a collection of essays on themes of Miami Modern architecture of post-war Miami.

One of the things that I think was interesting about that book was we were trying to sort of... I think people have love-hate relationship with the post-war period. There are themes there that we hate, many of us hate. The highways that came crashing through the city. The tremendous infrastructure projects that went on. At the same time, there are many important other themes that contribute to our- the character of the city. We should nurture those.

Kathy Hersh: One of the people we interviewed was Stu Blumberg [Stuart Blumberg]. I don't know if you know him...

Allan Shulman: Um-hm.

Kathy Hersh: ...but he headed a lot of the hotel organizations. Started out as a doorman at one of the major hotels as a young man, and just grew up in the hotel industry here. He also talks about this continuity, and he says that looking back, you can almost point to a series of visionaries...

Allan Shulman: Um-hm.

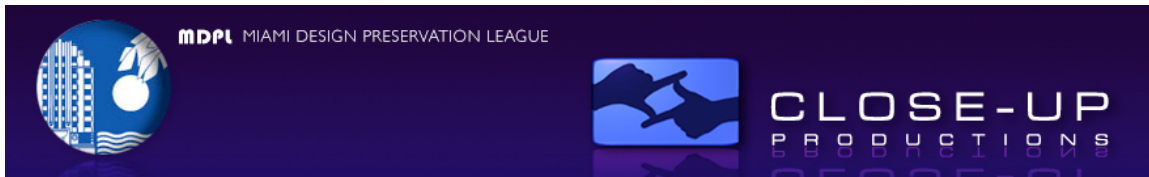
Kathy Hersh: ...who were at the right time at the moment when the opportunity existed, who shaped and formed the Beach.

Allan Shulman: Um-hm.

Kathy Hersh: Would you agree with that assessment? How important is the role of one person, say, like a Barbara Capitman or a Tony Goldman?

Allan Shulman: Yeah. I would say that there have been those visionaries, and that they were really important. It's hard to imagine Miami Beach without Carl Fisher or the Lummus Brothers or John Collins, for instance. It's hard to imagine what would be the Beach today without Barbara Capitman. Developers like Tony Goldman were critical to the redevelopment of the Beach. Those were developers who, like I was mentioning earlier, I think really understand the nature of the city and, I think, are very sympathetic to it in their own development projects. I think that's important.

Another piece of this, I would call, are the... I don't want to use the word "small," because I don't mean it in a negative way, but small visionaries. The countless hundreds of developers and people who moved down here and did projects. I think we find that time and again, that the developers who really propelled the 1920s land boom in South Beach, for instance, or even the development of the grand hotels there. The developers who- The small-scale developers in South Beach in the 1930s who built the Art Deco buildings. Most of them were everyday people. They were barbers and



salesmen who came down here and had a vision of building a hotel. I think that's an important part of it, too.

So I think it's a mix of the two. There have been some really big thinkers, and some very audacious proposals and developers, and people able to do more, and some who did just a small piece. But collectively, I think, their contribution is also valuable. I think one of the things you could say about the Beach is that it's not the product of any one mind or any one character. It's really a collective of so many voices and so many efforts.

Kathy Hersh: Which is probably why it stays in vogue.

Allan Shulman: I think that's true. I think that's right.

Kathy Hersh: Because it still is very much a vogue, in vogue place.

Allan Shulman: It is.

Kathy Hersh: Which is kind of amazing, actually.

Allan Shulman: It's more in vogue than ever, in fact, I think. I don't know the numbers, but I would guess that there are more visitors to Miami Beach than ever before. That the hotels are commanding better rates and have less vacancies. And year-round. During the summer as well as during the winter, which is an unusual development. Miami Beach was originally a seasonal city, so this idea of the Beach as being a year-round destination is an extraordinary accomplishment.

Yeah, I think that's right. I think Miami Beach speaks with many voices. That's because of its urbanity. That's because of its - It really is a city. It's not a development, and it's not a resort narrowly conceived. It is a metropolitan experience. So that makes it relevant to many people in many places, I think.

##