



**DRAFT**

**CITY OF CORAL GABLES  
ARTS ADVISORY PANEL MEETING  
Wednesday, February 28, 2018 9:00 a.m.**

**HISTORICAL RESOURCES & CULTURAL ARTS DEPARTMENT  
2327 Salzedo St., Coral Gables, Florida 33134**

*Historical Resources &  
Cultural Arts*

2327 SALZEDO STREET  
CORAL GABLES  
FLORIDA 33134

☎ 305.460.5093  
✉ hist@coralgables.com

MEMBERS	M	A	M	J	J	A	S	O	N	D	J	F
	17	17	17	17	17	17	17	17	17	17	18	18
Silvia Karman Cubiñá <sup>^</sup>	-	P	-	-	-	E	-	^	^	^	^	^
Dr. Carol Damian	-	P	-	P	-	P	-	P	-	-	P	P
Dr. Jill Deupi	-	E	-	P	-	P	-	P	-	-	P	P
Lauren Hall	-	P	-	P	-	P	-	P	-	-	E	P
Jacek Kolasiński*											P	P
Juan Roselione-Valadez	-	P	-	-	-	P	-	P	-	-	E	P
Freda Tschumy	-	P	-	P	-	P	-	P	-	-	P	P

**LEGEND:** A = Absent; P = Present; E = Excused; \* = New Member; <sup>^</sup> = Resigned Member;  
- = No Meeting + = Special Meeting

**STAFF:**

Dona Spain, Historical Resources and Cultural Arts Director  
Catherine Cathers, Arts and Culture Specialist, Historical Resources and Cultural Arts  
Carlos Mindreau, City Architect  
Peter Iglesias, Assistant City Manager  
Ernesto Pino, Assistant Director of Public Works

**GUESTS:**

Mark Trowbridge, Coral Gables Chamber of Commerce President and CEO; Patrick O’Connell, EWM Senior VP and Chair Elect of the Coral Gables Chamber of Commerce; Laura Russo, Esq.; Sandra Cardona, VP of Development and Capital Planning at Hersha Hospitality; Aaron Yassin, studio of Michele Oka Doner; Jorge Navarro, Greenberg Traurig; Zaba Castro, Greenberg Traurig; Jerad Graham, NP International; Ninoska Huerta, gallerist; Nella Daes, Logistics Fine Arts

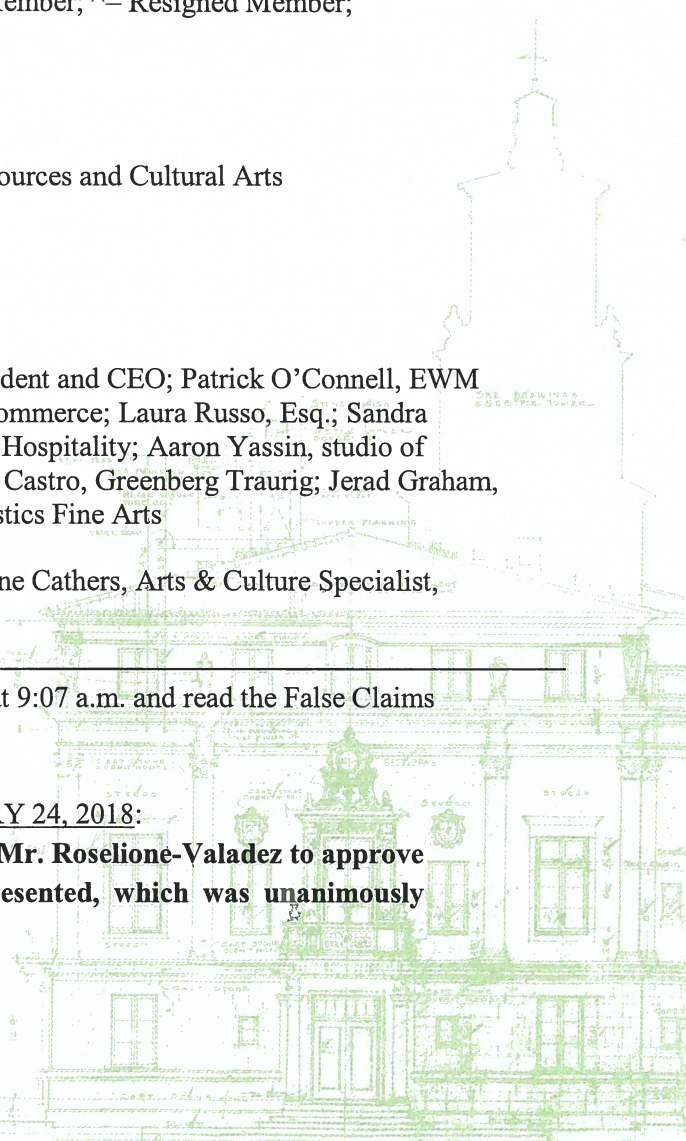
**MEETING RECORD / MINUTES PREPARATION:** Catherine Cathers, Arts & Culture Specialist, Historical Resources & Cultural Arts Department

Dr. Damian called the Arts Advisory Panel meeting to order at 9:07 a.m. and read the False Claims Ordinance into the record.

**APPROVAL OF MINUTES OF MEETING HELD JANUARY 24, 2018:**

**A motion was made by Ms. Hall and seconded by Mr. Roselione-Valadez to approve the meeting minutes of January 24, 2018 as presented, which was unanimously passed by voice vote.**

Dr. Damian read aloud the False Claims Ordinance.



Dr. Damian asked that in the interest of time, each presenter limit his or her time to 15 minutes.

GABLES LIGHTS 2018:

The Panel was provided a proposal for “Gables Lights 2018.” Mark Trowbridge introduced Patrick O’Connell, the chair-elect of the Coral Gables Chamber of Commerce. Mr. O’Connell asked if anyone attended the projection display last year during Art Week, the first week of December, presented as a dry run for this year’s proposal of Gables Light 2018. He stated that last fall the Mayor spoke with Ron Schuffeld about creating video projections during art week to boost traffic during Art Week with the goal of becoming the video projection center for that week. Last year, Mr. O’Connell said, the projection ran Monday through Friday of Art week and was sponsored by Christies. Now, he continued, the hope is to engage half a dozen buildings in the downtown area and have them sponsor large-scale video mapping displays.

Mr. O’Connell said they are coming to the Arts Advisory Panel for inspiration and ideas. The idea is to engage half a dozen artists and for an honorarium, provide their work or have them collaborate with a production company to create engaging 3D video displays on buildings during Art Basel Miami and Art Week. With the cooperation of the City and buildings, he stated that it feels doable and would like to start production by June. Mr. Trowbridge stated that the Chamber would be the producer of the event and would need collaboration with the City. Mr. O’Connell spoke further about last year’s program whereby the creative team received archive photos from the Historical Resources and Cultural Arts and worked with artist Glory Highland from California, who combined historical images with her work. This first version, he went on, was more like a slide show, rather than the video mapping they want done. He also commented that the idea is to make it an art initiative and it is not meant to be a promotional event for the property owners; however, the owners would receive recognition.

Ms. Spain agreed that last year the presentation was more like a slide show and would support a project with artists commissioned to do light (or projection) installations that were art in their own right. Ms. Spain asked about the artist selection process.

Dr. Damian stated that Mr. Kolasiński is a time-based media artist who teaches at FIU and does work in this area. Mr. Kolasiński shared his thought that it not just be video projections on buildings, but address site specificity, with an understanding of the historical context of the space instead of as wallpaper on buildings. Mr. O’Connell responded that the idea is to do a historic theme.

The Panel discussed ways of giving credit to sponsors and Mr. Trowbridge mentioned the concern about over commercialization.

Dr. Deupi commented that she sees a misalignment of the vision and reality, noting that the project will not be able to compete with Art Basel Miami and become the center of video production, with the possible exception of spending millions of dollars to have the best, blue chip video projection artists involved. She asked them to think carefully about what the goal is and what can be invested given what they’re (competing with). She suggested having one strong project with an artist who has representation at the fair to work in consort with the event, rather than compete with it.

The Panel agreed that it seems more commercial in nature and not like a fine art project. Overall, the Panel recommended finding a great site, a great artist, and not let the silhouette of the structure dictate the project. The incorporation of recognition credits was discussed. Mr. Roselione-Valadez agreed that there is space for credits at the end (of the loop) and that it's important to the artist as well.

Mr. O'Connell shared that they haven't talked with a lot of people about the idea yet, will workshop it more, and come back to the Panel

The Panel thanked Mr. O'Connell and Mr. Trowbridge, who thanked the Panel for their feedback and left the meeting.

#### DEVELOPER AIPP PROJECT PROPOSAL FOR MERRICK PARK HOTEL:

Dr. Damian welcomed the Merrick Park development project team returning with revisions based on the Panel's previous feedback. Ms. Russo introduced herself as representing Hersha Hospitality, the developer of the hotel; Ms. Cardona, VP of Development and Capital Planning at Hersha Hospitality; and Aaron Yassin with the studio of Michele Oka Doner.

Ms. Cardona thanked the Panel for their previous comments and noted that they are very happy with the evolved imagery and greater connection to what the main entry feature will feel and look like. She commented on the key features that were addressed, stating that one of the updates is the framing itself to match and be in the same palette as the artwork itself, creating a more seamless piece than the previous framing element. Another successful enhancement, she said, is the overall site plan, addressing questions about the points of entry and where the main entry is in context to the entire building. Ms. Cardona clarified that the drop off zone is in line with the marquee (where the artwork is located).

Dr. Damian thanked the presenters for clarifying the entry points, as it was one of the questions of the Panel. Ms. Cardona responded that the close-up of the entry illustrates a moment that is unique and special to the architecture of the building.

Ms. Cathers asked Mr. Yassin to describe the material of the artwork, as it is different than what is in the detail page of the proposal. Mr. Yassin stated that the technical description will be updated from the original intent of being a screen. The material, he said, is very similar to a ceramic glaze; it is hand painted onto the glass, annealed and, fused between pieces of glass as an integrated glazing system. A sample was presented to the Panel.

Ms. Cardona stated that they are working with a lighting designer to ensure the experience of the artwork in the day can be looked at differently at night. She commented that the natural light from the outside looking in, and inside looking out will be quite beautiful in terms of shadows being cast and that there is something unique about the properties of the glazing. Ms. Cardona gave an overview of the dramatic entry to the building as an old-world concept using a deep, large marquee.

The Panel asked if the window manufacturer in collaboration with the fabricator could put together a set of information regarding the schematics to help validate the fitness, height, and parameters that have been presented.

Dr. Deupi congratulated the work that was done on the revisions. She commented that Ms. Oka Doner's work is so symbolically rich and asked whether a didactic panel describing the inspiration and representation would be installed near the piece. Ms. Cardona responded that one is being planned for installation on the left side of the artwork.

Mr. Kolasiński asked about an online presence to help further understand and investigate the work. Dr. Damian recommended including it in the hotel media, website, room TV, lobby & restaurant monitors, etc. Ms. Cardona agreed and stated that as a primary piece, the hotel will work it into the website as a highlight.

Ms. Spain mentioned the Biltmore Hotel's recent window renovation project and video that was produced detailing the process of the manufacturing of the windows, engineering, and craftsmanship, telling the story for the guests and what a great opportunity it is to share projects in this way.

The Panel thanked the developer for clarifying the points and agreed that it was much more understandable. The presenters thanked the Panel and left the meeting.

The Panel continued discussion of the project.

Ms. Cathers asked the Panel to review the budget and offer feedback to provide to the developers. The Panel unanimously stated that under ten percent (10%) for the artist fee is low. The Panel as a whole agreed that the expenses toward the plaque and lighting seemed high and out of scale with the work. Ms. Cathers stated that the developer is to provide what they would have normally spent on the door and entry and deduct it from the budget. Staff, she said, is waiting for documentation confirming the financial allocation toward the project.

The Panel asked that comments regarding the budget be presented to the developer. Ms. Cathers responded that the budget needs to be resolved prior to requesting Commission approval.

With no further discussion, the following motion was made:

**Mr. Roselione-Valadez made a motion recommending approval of the waiver request to incorporate artwork as presented by artist Michele Oka Doner into the Merrick Plaza Hotel development project. Dr. Deupi seconded the motion, which was unanimously approved.**

DEVELOPER AIPP PROJECT PROPOSAL FOR PASEO DE LA RIVIERA:

Dr. Damian welcomed the developers of the Paseo de la Riviera project. Jorge Navarro introduced himself representing Greenberg Traurig; Zaba Castro, also with Greenberg Traurig; and Jerad Graham, with NP International, a part of the ownership team.

Mr. Navarro stated that one of the features of the project is a large public open space in the center of the project with a residential tower and a hotel tower. In the middle, he said, is a plaza about the size of a

football field, a large public open space surrounded by retail stores and tenants, designed as a congregating space.

Mr. Navarro went on to say that this is the same team as Gables Station, using the same art consultant who came from Minnesota, looked at the site, and recommended artist Jaume Plensa, who focuses on large public open spaces. The team, he said, agreed and selected a piece titled “Storm.” They then chose a center location visible from pedestrian and vehicular traffic as the entry to a signature, destination piece that would draw people who are visiting for Art Basel, etc.

Dr. Damian commented that it should be more visible, noting that this is a major artist. She expressed appreciation to have an installation by him in Coral Gables. Mr. Graham stated that it is set back because of a fountain feature buffering traffic sound and wanted to create a pedestrian friendly experience within the Paseo. Mr. Navarro added that the location also serves as security and protection for the piece. Ms. Spain asked if there are examples of fountain installations used to block sound that are proven to work. Mr. MIndreu added that a large wall would be needed to effectively block the noise. Mr. Graham stated that “buffer” may not be the right word, but rather as white noise to equalize the sound.

Ms. Hall asked if the piece will have the brushed, soft, matte finish as presented and asked who is responsible for the maintenance. Mr. Graham confirmed that the property owner is responsible for maintenance. Mr. Navarro stated that it is not complex maintenance and that he believes there will be a covenant ensuring regular maintenance.

Mr. Kolasiński observed that the structural complexity has the possibility of items getting trapped inside and some kind of cleaning system will be needed to remove them. Ms. Hall agreed and would not consider the maintenance “not complex” with there being so many intricacies for things to get stuck. She also shared that even though this is stainless steel, in this environment, spot corrosion occurs. Ms. Hall asked to consider what (landscaping) overhangs the piece as well and whether or not it’s accessible for the public to touch; all factors that will affect conservation. She recommended spot cleaning by hand once a month. Mr. Navarro responded that as a large open space, it will need to be cleaned out every night and will have maintenance crews available. Mr. Graham stated that the landscape around it will be Palm trees lining the plaza, with nothing overhanging the artwork.

Ms. Cathers asked where the piece currently is. Mr. Navarro and Mr. Graham said they believe it’s in France of Spain.

Ms. Spain asked how the connections are joined, and Mr. Navarro responded they are spot-welded. Ms. Cathers emphasized the environmental concerns and climate effects on stainless steel. Ms. Hall stated that however it’s finished, there is a misconception that since it’s stainless it won’t corrode; however, it will. She asked what grade of stainless steel it is as 316 tends to do best in a marine environment. Mr. Graham reminded the Panel that the piece is already complete and he will ask about the grade of the steel.

Ms. Cathers asked if it will be installed at grade or on a base. The Panel discussed public interaction with the piece and if people will be encouraged to touch the work. Mr. Navarro said they are still discussing and have spoken with the artist about it as well. Dr. Damian stated there are ways to discourage

interaction and Dr. Deupi added that people will want to sit on it and take selfies. Ms. Tschumy recommended a shallow moat to delineate the space for the sculpture

Dr. Deupi referenced a piece by the artist in the same series in the Alford Collection at the Rollins Museum in Winter Park. She suggested speaking with them about the upkeep. Ms. Cathers asked if other pieces by the artist were considered. Mr. Graham responded that they looked at other pieces and this was the one that fit best with the architecture and height limitations. Dr. Deupi commented that in terms of signature, the works that are heads are more recognizable.

Mr. Graham stated that they will look at protection around the piece and will follow up to the Panel regarding the grade of steel and maintenance.

Ms. Cathers asked how publicly active the space is. Mr. Navarro answered that it will be activated by the ground level retail, housing, and hotel, and reads as a combination of paseo and plaza, accessible from both sides.

With no further discussion, the following motion was made:

**Ms. Tschumy made a motion recommending approval of the waiver request to incorporate artwork as presented by artist Jaume Plensa into the Paseo de la Riviera development project. Ms. Hall seconded the motion, which was unanimously approved.**

PROPOSAL FOR CARLOS CRUZ-DIEZ CROSSWALK:

Dr. Damian welcomed Ms. Huerta, who presented a revised proposal for the permanent acquisition of two of the Carlos Cruz-Diez crosswalk artworks. Ms. Huerta introduced herself and Nella Daes, a representative of Logistics Fine Arts, the company responsible for installation and proposed maintenance of the Cruz-Diez crosswalks. Ms. Huerta emphasized the importance of the City having the crosswalks, referencing the many City's around the world having similar crosswalks. She shared the artist's background and his prominence in the art world, saying that the works bring joy, color, and excitement from the people.

Dr. Damian said that the Panel is very informed about Carlos Cruz-Diez and it's been an honor to have the work in the City; it's been a fantastic success. The question now, she said, is how to acquire the work permanently.

Ms. Spain reviewed the proposal saying the idea is to keep the two in front of City Hall, the one on Biltmore Way and Coral Way with a cost of \$180,000 for the design.

Ms. Huerta said that the artist would be selling one design for the crosswalk in front of City Hall and the second crosswalk would be a gift to the City.

Ms. Cathers clarified that the \$180,000 is for the design only, and is not permanent in the traditional sense as it requires regular painting. Ms. Spain said they have been here for about three months and need to be

painted again to remain crisp. Ms. Huerta agreed, stating it was an ephemeral work. Ms. Spain said they should have already been removed and the contract was to remove the work after the exhibition.

Ms. Huerta said now the installation company is using a special primer material (in the paint) and the paint colors are the ones the artist wants to use. Ms. Daes said a primer is being added to the paint or more coats will need to be added, depending on the color. She agreed that they will need to repaint over the existing designs.

Ms. Spain continued, saying the proposal has two maintenance cost options, one for \$18,000 with Logistics Fine Arts handling everything or \$13,000 with Logistics masking the design and the City contracting the painting work. This does not take into consideration the additional expense of police, public works, overtime, lights, etc. Ms. Hall asked if this is the cost each time it needs to be painted. The answer was "yes."

Ms. Daes discussed the painting installation, saying it would take 3-4 days to paint once a year. Ms. Spain added that the City Manager said it could possibly be done during the day with the public involved. Ms. Daes said it requires painting during the day due to humidity, with the sun helping to dry faster.

Mr. Roselione-Valadez asked if it's possible to do a test area for six months or a year to see how it wears and also asked if there's a rush to do this now.

Ms. Spain commented that with the new type (of paint), it may be possible to paint it once a year. She expressed concern about the ongoing maintenance. Ms. Daes confirmed that once a year is the goal.

The Panel discussed the condition of the Cruz-Diez painted crosswalk in Wynwood and noted that it doesn't look very good. Ms. Daes responded that Wynwood is another situation and they are trying to bring that one back as well.

Mr. Mindreau asked about the streetcleaners. Ms. Cathers replied that the street cleaning team was asked to avoid them during the exhibition.

Ms. Tschumy asked if the paint manufacturer has a guarantee or history of tests they can provide? Ms. Daes referenced the specs included in the proposal packet. Ms. Cathers observed that it's the same paint that was previously used and asked if there is information about the material being added. Ms. Daes confirmed that a primer is being added. No additional information about the primer was included.

Ms. Spain asked what happens if it looks bad in six months; and if there is an additional cost to come back and repaint it. She asked if this is something that is guaranteed for a year. Ms. Daes said she needs to get confirmation. The Panel agreed that this is important.

Ms. Hall asked to verify the requirement of painting during the day. Ms. Daes said that would be best. Staff responded that it would be difficult to get consecutive days and Ms. Daes said the street could be divided and the work completed over two weekends.

Ms. Spain clarified that the proposal is for the same paint. Yes, Ms. Daes added, with a primer that would extend the life of the paint.

Ms. Hall noted the specs from the paint stating cautionary attributes of the glossy paint and read aloud: "This is a glossy paint and will get slick when wet if the surface has not already been treated to reduce slip hazard; sand or other materials should be added to this product." She asked if this is something the studio can do. Ms. Daes stated that the street should be cleaned. Ms. Hall went on, reading about the resistance to oil and grease and that oil and gasoline will soften the coating. She asked if this is the best material for the project. Ms. Huerta said it's the one the artist wants to use. Ms. Hall wondered if the same color and luminosity could be achieved with a more appropriate product. From reading the spec, she said, it does not sound like, from a durability aspect, to be the most appropriate material. Ms. Daes responded that it's the material they've been using all over the world; Ms. Huerta added it's the material that has the colors the artist likes. Ms. Tschumy expressed doubt that there is any paint that would last. Mr. Mindreau said nothing will survive the wear and tear of traffic short of embedding a material.

Ms. Spain remarked that if there is approval by the City Commission for a one-time fee of \$180,000 plus \$18,000 annually, how many coats would be applied? Ms. Daes said it depends on the color and since they're already painted, may not need as many coats.

Mr. Kolasiński remarked that if you apply paint on top of a material and don't have the proper surface, it could peel off, stating that it seems the paint should be removed prior to a new application. Mr. Mindreau agreed saying that with the layer of rubber and oil between the coats of paint, they may never adhere to each other. The Panel discussed further about whether existing paint would need to be removed prior to applying new coats. Ms. Daes said she would need to have a discussion about if its better to remove it all, and if so, that's what they would do.

The Panel discussed the ongoing expense of the proposal and expressed their concern about covering it. There was a discussion about anticipated revenue into the art acquisition fund. Staff stated that the fund depends on new development and developers paying into the fund and noted that there have been more developers wanting to enhance their projects with art, with fewer wanting to pay the fee. Ms. Cathers offered the option to approve the concept but not the funding source, noting that perhaps it could be paid through private funds.

Dr. Damian reiterated that the concerns have nothing to do with the art, but rather defending the cost. Ms. Spain agreed and expressed concern about the ongoing maintenance and not wanting to keep something in a deteriorated state, instead making sure it is crisp. We would love to keep it, she said, just wish there was a material that did not require so much maintenance. Ms. Cathers added that \$180,000 is a lot not to have a guaranteed piece after a year or two.

Dr. Damian asked if there is something that says the work is in perpetuity with City responsible for its maintenance through the years. Ms. Huerta commented that once a year is fine. Ms. Hall said she is not convinced that once a year is sufficient considering the amount of traffic and does not know that the addition of a primer is sufficient. Ms. Daes said of course there will be some wear over time.



Mr. Roselione-Valadez reminded that there is no proof and would like some proof. Ms. Spain asked if the primer has been used elsewhere? Ms. Daes said the crosswalks in Houston are permanent and have been there for a while. Ms. Spain asked if it's the same paint with the same primer. Ms. Daes said she was not 100%, sure but it was painted and will try to answer the questions.

The Panel agreed that they needed more answers. Mr. Roselione-Valadez commented that the cost is still prohibitive, with a considerable annual expense. Ms. Hall added the logistical concerns regarding street closures, daytime installation, and the number of factors making it complicated. Ms. Spain said the County approval is needed as well.

Ms. Daes asked about the removal of the current painting. Ms. Spain said the Commission has the ultimate authority and Ms. Huerta said they need to be removed now, because it is stated in the contract. Ms. Spain responded that this is not the final decision; however, if Ms. Huerta is comfortable with the City removing it, and the proposal moves forward without painting over it, then the City will take it off. Ms. Spain said she will not have it removed until speaking with the Mayor. Ms. Cathers asked if crosswalks in Wynwood have been removed. Ms. Huerta said no. Ms. Spain asked if there was a recommendation in favor of the proposal would (the artist) still want it removed. Ms. Huerta said yes.

The Panel discussed again whether removal of the current paint is necessary prior to re-painting

With no further discussion, the following motion was made:

**Mr. Roselione-Valadez made a motion rejecting the proposal to acquire and maintain permanent installation of painted crosswalks by Carlos Cruz-Diez based on the cost and concerns regarding materials and application. Ms. Tschumy seconded the motion, which passed unanimously.**

NEW BUSINESS:

a. PRE-QUALIFIED ARTIST REQUEST, GRIMANESA AMORO:

The Panel was presented with materials for a request to approve Grimanesa Amoro as a prequalified artist. The Panel unanimously agreed to include the artist on the pre-qualified artist list. With no further comments, the following motion was made:

**Mr. Roselione-Valadez made a motion to accept the qualifications of Grimanesa Amoro for inclusion as a pre-qualified artist. Ms. Tschumy seconded the motion, which passed unanimously.**

b. GIRALDA PLAZA & FOUNDATION FOR SCULPTURE:

Ms. Spain introduced Peter Iglesias, Assistant City Manager, and Ernesto Pino, Assistant Public Works Director, stating their involvement with the Miracle Mile and Giralda Avenue streetscape projects. Ms. Spain said they were asked to come before this Panel to address the Giralda Avenue Plaza, at the east end of Giralda, where the completed artworks by Sibylle Pasche are set to be placed. The artworks are finished, she said; however, the plaza has not been paved with the pavers and design that are on Giralda

Avenue. Ms. Spain explained that the pavers have been purchased, but it was not intended to be part of the original streetscape plan and the project does not have the funds to complete the plaza now.

Staff provided the Panel with a detailed budget for the installation of the pavers, infrastructure, and foundation to support the artwork. The City, Ms. Spain said, is asking use of the Art Acquisition Fund for the \$283,914.32 needed to complete the project. An alternative, she added, is that the artwork would be placed on the plaza as is although the City would like to placed them on the proposed paved, patterned area.

Mr. Iglesias confirmed that the City did not intend on including the plaza as part of the project. The Panel was provided with a drawing of the site, showing the current paving pattern bordering the plaza. Mr. Iglesias remarked on the 368,000 pieces of granite used to complete the streetscape paving pattern and said a change order would be placed with the current contractor, Ricman, The Panel and staff agreed that the resulting look is exceptional.

Ms. Spain noted that the artworks are quality pieces, should be put on the proper paving, and it is unclear when that proposed paving work would be done.

The Panel asked how much would be left in the Art Acquisition account once these funds are taken out, what anticipated projects are in the works that would use the funds, and if development projects are anticipated to replenish the fund. Ms. Spain responded that the Art Acquisition fund is used toward permanent art commissions, temporary exhibitions such the Cruz-Diez crosswalks and future exhibitions, events promoting public artworks such as the Art Basel events, and recognition and marketing of artworks. Ms. Cathers added that funding for Ms. Pasche's Giralda artwork came from the fund as well.

Ms. Tschumy stated that a lot has been spent to make Giralda Avenue what it is and it would be unfortunate not to make this happen. Dr. Deupi agreed that it makes sense to do it right.

With no further discussion, the following motion was made:

**Dr. Deupi made a motion to recommend use of the Art Acquisition Fund to complete the Giralda Plaza paving project and foundation work necessary to install the artwork. Mr. Roselione-Valadez seconded the motion, which passed unanimously.**

c. CORAL GABLES PUBLIC SAFETY BUILDING:

Assistant City Manager Peter Iglesias and Assistant Public Works director Ernesto Pino presented the layout of the new Coral Gables Public Safety building for discussion of incorporating public art into the project. Mr. Pino stated that they are breaking ground in December.

Ms. Spain stated that the project is in the design and development phase with approximately \$250,000 allocated toward public art. She stated the process for selecting an artist and artwork needs to start as soon as possible with the artwork concept to honor public safety professionals and/or possibly a memorial to fallen officers. Ms. Spain shared that staff will be meeting with the architect and wants to have direction from the Arts Advisory Panel on how they would like to proceed to get an artist on board – whether to

issue a call for art, have a direct selection, or use some other method. Ms. Cathers further clarified options of issuing an RFQ, direct selection of an artist, or invitational call from a short list of artists. She asked the Panel for direction regarding the site itself and preference for placement areas such as the plaza, integration within façade, within lobby, or elsewhere.

Dr. Damian expressed her support of using the RFQ process and leaving site determinations open to the artist. She shared her experience of getting better results when artists are given the opportunity to be inspired. She encouraged providing specifications of the different areas and option to do one or more than one.

Ms. Cathers noted that the RFQ process will encourage greater range of artists and Ms. Hall shared that using the call will attract artists who are truly interested in the project. As part of the RFQ, Ms. Cathers said they can ask for concepts of how the artist may approach the project.

The Panel as a whole agreed that staff should move forward with an RFQ.

OLD BUSINESS:

Ms. Cathers shared an image of the Venetian Post form for the Venice in the Gables project. The Panel supported having an artist honorarium of \$750.

DISCUSSION ITEMS:

Ms. Tschumy shared that the International Sculpture Center awarded Alice Aycock a Lifetime Achievement Award. The Panel responded enthusiastically.

Ms. Cathers confirmed the upcoming special meeting of March 15<sup>th</sup> to meet with the developers of The Plaza project and walk Miracle Mile. Dr. Damian stated she is unable to make March 15<sup>th</sup>.

ITEMS FROM THE SECRETARY:

There were no items from the secretary.

There being no further business, the meeting adjourned at 11:15 a.m.

Respectfully submitted,



Dona M. Spain  
Historical Resources and Cultural Arts Director