

**City of Coral Gables City Commission Meeting
Agenda Item G-1
October 25, 2016
City Commission Chambers
405 Biltmore Way, Coral Gables, FL**

City Commission

**Mayor Jim Cason
Commissioner Pat Keon
Commissioner Vince Lago
Vice Mayor Frank Quesada
Commissioner Jeannett Slesnick**

City Staff

**City Manager, Cathy Swanson-Rivenbark
City Attorney, Craig E. Leen
City Clerk, Walter J. Foeman
Deputy City Clerk, Billy Urquia
Historic Preservation Officer, Dona Spain
Arts and Culture Specialist, Catherine Cathers**

Public Speaker(s)

Earl Jackson

Agenda Item G-1 [10:27:33 a.m.]

A Resolution approving the artist Sibylie Pasche and the artist's concept for public artwork in conjunction with the Giralda Avenue Streetscape project (unanimously recommended by the Arts Advisory Panel by a vote of 5 to 0, and deferred from August 23, 2016 City Commission Meeting).

Mayor Cason: I think since we are on public art let's go onto the public art.

Commissioner Lago: It should be brief. It should be brief.

Mayor Cason: But I do want to say that I really think that asking the public, and I'm going to recommend the public vote no on this. The reason, apart...

Vice Mayor Quesada: What item are we discussing?

Mayor Cason: G-1 – another piece of art.

Vice Mayor Quesada: OK.

Mayor Cason: As we get into discussion on this piece of art, one of the things that just came up is facing us again. If we approve this or don't approve this, are we now going to have groups of citizens that come forward and say well, we didn't like it? I just think this is so chilling for any artist who would want to participate. I would not participate in the future, if I was an artist.

Historic Preservation Officer Spain: Today is the day we are meeting with the artist, the three artists that are going to be doing the Miracle Mile Streetscape, at least one of them is in the room listening to this discussion, and so we are going to go forward with public art, it's the right thing to do. You all have since you approve the Alice Aycock; you also did the Balboa Plaza. We didn't the notice the 1,000 feet of neighbors on that, it's not part of the ordinance as it stands now. We will post the property in the future, which I think is a good thing.

Commissioner Lago: Dona, if I may, just for my own edification. Can you go back in the annals of history that you are so good at doing, you have all the documents, your staff. I heard from several residents who called me in support of the Alice Aycock sculpture stating, you weren't around son, but everybody was up in arms over the George Merrick sculpture in front of the City.

Historic Preservation Officer Spain: I was part of that.

Commissioner Lago: Can you get me so I can educate myself, so again like I told Mr. Rodriguez before, so when I'm speaking, I just don't use the word that people are up in arms because I'm going through hearsay from five or six reputable people have told me, but I want to own it, I want to own it myself so when someone comes and asks me.

Historic Preservation Officer Spain: We have those documents and I'll get them for you, that's just another very controversial....

Commissioner Lago: Can you get them not only to me, can you get them to the Commission, can you get them to my colleagues, because I heard that was, if you think this is hot or you think pick-up trucks is hot, I heard that that was – George Merrick sculpture in front of the City of Coral Gables, the founder of this great City, it was hotly contested.

Historic Preservation Officer Spain: It was.

Mayor Cason: As was Merrick Village and probably at the time the Chinese Village.

Commissioner Lago: Rouse.

Historic Preservation Officer Spain: Rouse you can talk to our City Manager about the controversy on Rouse. The painting of the Biltmore Hotel was amazingly controversial.

Commissioner Lago: I think Commissioner Keon made a good comment. We need to, we, myself, myself, I put myself first, we need to exercise some tolerance, and I think we are a step ahead of every other City in this country in my opinion, and I think everybody here would agree on many aspects, and I think we need to exercise a little bit of tolerance and come together and understand that we are progressing, we are moving forward. But get me that information in regards to George Merrick sculpture, so I can own that information.

Commissioner Slesnick: Mr. Mayor, I thought that Commissioner Keon suggested at the last Commission meeting that we wait to vote on this until the Giralda Streetscape became more complete, so that we can see how busy it is. I'm sort of surprised to see this on the agenda.

Mayor Cason: I think that will be one of the issues, do we or don't we?

Historic Preservation Officer Spain: We can do that. I believe what you asked is to have Earl Jackson to talk to you, and he's here today, then if you want to wait on the vote, at least go over with him.

Commissioner Slesnick: I'd really like to see presentation from Earl since he's here and then maybe vote four or five months down the line.

Historic Preservation Officer Spain: Whatever you all want is fine with me.

Mayor Cason: Why don't you make the presentation? What we asked last time was why you think this particular piece of art fits on Giralda?- and then get a discussion of the art, and I hope people are watching so they know what it's about.

Commissioner Lago: How you doing Earl?

Mr. Jackson: How are you?

Commissioner Lago: Good, it's been some time.

Mr. Jackson: It has been some time. It's good to see some progress, although more progress is always better when it comes to construction. I understood that there were questions about pieces that Sibylie Pasche has proposed and I've heard some language that leads me to believe what some of the concerns might be. We arrived at Sibylie Pasche as an artist for this part of the project through the process of working with the selection committee. We looked at probably more than 30-some other artists, and got numerous different points of approval from the initial Commission and the Commission as it changed. These are the stones.

Commissioner Slesnick: You better watch out, the Vice Mayor may abscond with those.

Historic Preservation Officer Spain: I just wanted you to see what the Giralda...see how it is because it's not as jumpy as it is on the board.

Mr. Jackson: This is a good set. Sibylie came down, she spent time with her family here, explored the beach, found materials, watched the weather. We were engaged in conversations like the ones we were going to have later today with the artists that are being considered for Miracle Mile. She found some qualities and some elements of Coral Gables history that made sense to her, that resonated with her; and she started to explore through her medium what she does with Carrara stone in terms of texture and form and family, actually. So what you see on the board here, the image in the upper right hand corner is a very, very old background upon which she put her initial pitch for her forms. She gravitated toward, and I'm using her words, but it would be great to hear them from her, again, I know you guys have seen that presentation – the things I was attracted to. She used the texture of things she found in the region and in Coral Gables to influence the way she started to think about the form of stone and what can be found in Carrara marble, and that's what lead to the shape. She created families of these things so that they felt animated in space. We have since been working together for how these pieces might fit within the context of what is happening on Lot 25. Now Giralda as a streetscape 60-foot wide between buildings, 600 feet long – there aren't many things you want to put in that field from a purpose of access and availability of using the space, so we talked with her and found that if Lot 25 were to continue to become a great lot/plaza for event that somehow associating these pieces with where the plaza is today and the expansion of that area would be a good thing to do. So we found a place and we've developed a design with Sibylie Pasche as an integrated approach to where these pieces would sit. They sit with good visibility from Merrick Way, good visibility I believe from Giralda Avenue also, and they announced the beginning of that street and open space and plaza, I think in a way that feels recognizable and significant. They are also situated in relationship to a couple of subtle moves in topography to creating and the arranging of benches to feel also intimate. So if you think about being at that plaza today, when you sit there you face outward into traffic, its dedicated to the poet, I think, which is a noble dedication, but it's not

great to sit there facing traffic, so we've turned the seating, left it open, and it faces inward and these pieces are an animated part of discussion of someone waiting for others to arrive for conversation or part of larger gatherings that might happen there. I know that materiality has been questioned. The material that Sibylie works with is Carrara marble, her studio is in...just south just at the foothills of the mountains in the quarries where that stone is pulled from. If there is any question about the durability of stone, you can look to Rome, any of the work that Michaelangelo has done, it's basically the same stone. It's a timeless material, it's not going to yellow in UV, you know if people pour things on it, or deface art in any way it would be no different than if they defaced any other material for that matter. There was some question I heard also about the residents between the pieces and the pattern. For the purpose of explaining the color strategy and the things that we have built up and our ability to faithfully render one snapshot of a moment of what Coral Gables Giralda Plaza might be like in the future, we tend to lean toward some more saturated version of our renderings. I'm glad that Dona brought the stones up, because what you see in red in the renderings is this stone, so what feels vibrant and I heard the word busy, is actually quite muted. So the opposite ends of the spectrum are red and blue, this is as dramatic a contrast as you would get and when they are right next to each other its very subtle and very soft and the whole idea of not impregnating stone with a lot of finishes, a lot of agents that keep them exactly the way they would be if they were living room floor or a lobby is that the natural materials actually work really well together and when they are dry its really soft and really quiet. Now if I take the same stone, and I'll see if this will work...

Historic Preservation Officer Spain: I have water if you want it; I brought water, because I was afraid...

Mr. Jackson: The stone just transcends the ability to...

Mayor Cason: You can lick it.

[Laughter]

Mr. Jackson: I won't lick it. You can start to see the color come out a little bit more, which I think is also another nice quality to the streetscape, the fact that the surface actually responds to climatic issues and weather. I feel like the pieces because Carrara marble is such a clean white piece; I feel like the contrast between that creates enough contrast to stand out, but I don't feel like there is any competition between them at the moment. Other than that, I think that's the best intro I can give you. I'll answer any questions you may have.

Historic Preservation Officer Spain: The image over there is Lot 25, that's now a parking lot, and so the idea is to reconfigure remain a parking lot, unless there is a festivity on it, which I thought

was very good. The idea is to make the actual...opposite side of the lot, so that it doesn't impact Giralda.

Mayor Cason: Could you for the record, again, picking up on the previous conversation, go through the process by which you arrived at this artist and this piece, public engagement. I don't want people coming in six months, a year from now saying I didn't know anything about it, I didn't have a chance. I'd like to know what the process was, what the votes were, and so on.

Mr. Jackson: Sure – sure. I think you guys should talk to it, but also I have longer history even than some of the people on the panel with the decision making process and conversations that have ensued because personnel has changed and the responsibility has come in to advance it, which I think is great, but it has been extensive. We started early on by looking at the Art Master Plan that was created six years ago with Meredith and Todd, we worked through different site strategies with that and we started to put together what seemed at the time like an enormous list of artists to consider for the project. The process of keeping someone on the list and filtering some off had to do with some artists were better at indoor gallery-esk type installations, others were better at outdoor more durable installations, others had ties to the region or even the city in some conditions, and I would say the first list we made was probably north of 30 or 40 different artists. We then reviewed that with the selection committee, the Art Advisory Panel.

Historic Preservation Officer Spain: The Arts Advisory Panel.

Mayor Cason: The same Art Advisory Board, OK.

Commissioner Keon: Well, I think it's a different Board than what did the initial Alice Aycock sculptures.

Ms. Cathers: If I can clarify Commissioners. My name is Catherine Cathers, and so one of the choices that we have in our Art in Public Places program, which is what this particular project is following is either a direct selection of an artist, or working with a consultant and our Arts Advisory Panel to pull together an initial list of artists. Whereas the Alice Aycock piece followed an open request for qualifications, this was much more pointed based on the parameters of this particular project, so we are working with partnership and we are fortunate to have Meredith with us today, who was in on those early days before it moved into our department.

Mayor Cason: And this process has been in place has been in place for how long?- two options.

Ms. Cathers: Since the ordinance went into effect in 2010.

Mayor Cason: OK – so going on seven years, alright. Go ahead.

Commissioner Slesnick: Earl could you hold that up – no, no, no, the rendering behind you, so the TV cameras can see it too. So that's what the parking lot is going to look like and that goes right out into the street.

Mr. Jackson: We met on Lot 25 last week Friday and discussed...[inaudible – off mic]

Vice Mayor Quesada: I'm sorry, can you get the microphone because if not they can't hear you at home.

Commissioner Slesnick: There you are on camera too.

Mr. Jackson: The area of Lot 25, you see even in this rendering, we've made it slightly lighter so that it can stand out a little bit more from the rest of the project that's being constructed as part of the streetscape. The plaza that you have today is this area; the Lot here is this area. One of the things that we've done is in working with Kevin Kinney, we've tried to maximize the number of parking spaces that can remain so there are certain times where this will still be used to service the local merchants and business owners for parking, but we've tried to carry the same stone, the same pallet of stone and the same pattern through so that it feels like its unified extension of the streetscape project on Giralda Avenue.

Commissioner Slesnick: And so the building is to the top left?

Mr. Jackson: This is Charles Schwab; this is the side wall of Charles Schwab...

Historic Preservation Officer Spain: Right now you enter up here, you enter...

Commissioner Slesnick: So we are not closing the street, this is just out to the sidewalk, because that same parking spot is staying on the top right.

Mr. Jackson: The handicap spot stays where it is; there is still parking along the edge of where the sidewalk is; there is still parking along the face of the building. The big moves in terms of like the design for the Lot has been to take the access to the alley off of Giralda, so there is less traffic in the plaza area and put it on Merrick Way. That helps, I think with even the geometry of how the truck moves, so that does a couple good things for us.

Commissioner Slesnick: And the white seatable ballads that you are using on Miracle Mile, are you using them on Giralda too?

Mr. Jackson: It's the same extension, so those white ballads exist in a couple of locations here and here and here, and then the benches that you find and the planters on Miracle Mile, you know at the mid-walk crossings that connect, that's what we've constructed all the furniture with so that the same factory can be extended to create more pieces.

Commissioner Slesnick: And do you have a rough idea of how much the ballads are?- the white ones that you are using?

Mr. Jackson: How much in terms of how many?

Commissioner Slesnick: How much they cost.

Historic Preservation Officer Spain:...other types of ballads here.

Mr. Jackson: There are other ballads in addition...

Historic Preservation Officer Spain: There are removable ballads because when you have "Giralda Under the Stars" you want to close off Giralda, so they could be moved from where they are here to also over to here.

Mr. Jackson: Steel removable ballads.

Commissioner Slesnick: But what about the white ones.

Mr. Jackson: Steel removable ballads here.

Commissioner Slesnick: That will go into the street?

Mr. Jackson: In this rendering actually to be honest, we are not – these are those guys there, those white ballads marching through, in this rendering we are not showing any, but I sort of believe that we should use them here, a few of them.

Commissioner Slesnick: I was just wondering, somebody said they are kind of expensive, but they are very attractive. I just wondered, is it like \$2,000 a piece or...?

Mr. Jackson: They are less than \$2,000 – to my recollection, they are less than \$2,000 apiece. We worked hard to value engineer those pieces from a design standpoint and from a negotiation standpoint. We have a great story about the ballads where the manufacturer has...sitting in his

showroom...[inaudible]...talked to the City about programming and extending the ballads....other parts of the country and other parts of the world. So this idea of extending...a contractual agreement you guys...

Mayor Cason: So your view, I gather is that there is no clash between the materials or these pieces of art and the busier substrata, the street, that was one of the earlier questions, is there anything that would be in Congress to have it there?- does it fit?- You've said that its sort of a neutral color, you don't have to worry about it turning yellow or anything else.

Mr. Jackson: It's ballad white, Carrara marble is pretty bright white, so I think it's enough contrast to stand out. I don't have a problem with the fact that...

Mayor Cason: I would use this other one over here, that battery is no good.

Mr. Jackson: If you start talking about the technical qualities and properties of stone, you know granite has more of a speckle and a fleck, the white Carrara marble is going to be more veiny, but she is picking very pure pieces of stone, so there's probably not going to be a lot of veins in them; and I don't think historically when I look at other sculptures anywhere else in the world, it's quite common to have either a puffery ground plain or granite ground plain or concrete ground plain than have marble in the immediate proximity to it. I don't think that's an issue at all.

Mayor Cason: From the selection committee was there anyone who disagreed on this piece of art?

Ms. Cathers: No, they voted, the Arts Advisory Panel voted unanimously 5 to 0 in favor and then it went to the Cultural Development Board, which also voted unanimously 5-0.

Mayor Cason: How long has this piece of art been available for people who care about it and want to know about it to find out about it and see it?

Ms. Cathers: It's actually still listed on the City's website on our public art website, so it's coralgables.com/public art and under current projects and current projects and the proposal is there, it's been open to public comment. We haven't closed it even though it has gone through the Cultural Development Board, we still have it open.

Mayor Cason: The Cultural Development Board was 5 and 0?

Ms. Cathers: Yes.

Mayor Cason: Has there been any public comment on it?

Ms. Cathers: Four.

Mayor Cason: Four people?

Ms. Cathers: Yes.

Mayor Cason: Let the record reflect that only four people were interested enough to comment on it.

Vice Mayor Quesada: Were they for or against?

Ms. Cathers: There were three opposed and one in favor.

Commissioner Slesnick: Seventy-five percent of people who took the time out of only four people.

Mayor Cason: Out of 51,700 put it in perspective.

Commissioner Slesnick: Maybe we should have the Miami Herald ad too, so we can just give people a sampling of what might be.

Ms. Cathers: I believe the public comments ends specifically for the pieces also posted on E-NEWS.

Mayor Cason: Questions? Pat, you originally had some concerns.

Commissioner Keon: Again, it's a matter of taste. I may not appreciate them. I don't know what it is. I find that when people come to Miami from any place else practically, maybe other than the Caribbean, but when they come to Miami what they see is a beautiful sky, an amazing sunlight, sunshine and light, and a blue sea, and if you drive across the Rickenbacker or you drive across anyone of our causeways going over to the Beach and you see, all that comes to your mind is the sea and its things related to coral and related to water and related to that. So I think those of us that, some of us that live here it isn't that we tire of the view, it's that we see a more expansive view of Miami than just those elements. So what I see when I see that is people who come here and what they see and what they like. I'm not sure necessarily reflects all of what we are, we have lots of coral around. You know it's not to say that, I'm sure it's very good. It's

truly a matter of taste. I again, after what we are listening to with other public art, I am very hesitant to move forward and to commit an artist, any artist to the criticism that Alice Aycock received in this community. I don't know what we need to do. I think that we have done everything we should do to inform people. They generally don't strike them until they see it, and that's for every single thing that happens within our City. I think we do our best; I think people that are interested respond. I guess I don't understand why we would do it now, why we would have to do it now, and the artwork. I don't know why we couldn't develop the plaza and look at how the plaza is used and then look at where do we want to place art?- what kind of art do we want?- what would we like to see? I guess I'm not in such a hurry at this point to do it, you know it's not a Broadway set, it doesn't all need to have to come together at the same time. We can live with the plaza and the street and then decide what we want to be there and how we want it to work and how we want it to function. I hope...

Historic Preservation Officer Spain: I know the beauty in these pieces is that I don't believe there is any particular preparation for the site for them to be placed on it, other than possibly the large one that she has proposed. It's my understanding that we wouldn't have to dig up the plaza in order to put some type of foundation there, I may be wrong.

Mr. Jackson: The foundation needs to be studied, but it's not like there is wiring or data or any other infrastructure.

Commissioner Keon: I'm sure there is a post or something that needs to go there, maybe to secure it.

Commissioner Slesnick: I agree with Commissioner Keon. Before we spend almost \$400,000 on some artwork, I think we need to get further along on the development of the Giralda and get it finished, so that the restaurants and so forth over there can be back in business and then look at the artwork, maybe in six months.

Historic Preservation Officer Spain: We can come back. I would like to say one thing about Art in Public Places, now that I'm tasked with this, thank you so much Cathy.

[Laughter]

City Manager Swanson-Rivenbark: I wouldn't give it to you if I didn't know you could handle it.

Historic Preservation Officer Spain: Yes, thank you. You would not have the Eiffel Tower if every art piece that was placed in the City that was controversial that people didn't like. You wouldn't have the St. Lewis Arch, you wouldn't have that Picasso in Chicago; closer at home

you wouldn't have the Lichtenstein Mermaid in Miami Beach, so I really think it's to our credit that we are going forward with these public art pieces because we do want to be an international City with a hometown feel, and if we don't, I don't think we will reach that. So I really appreciate how much you work up here. I know it's very difficult for you to make these decisions, but I for one as a resident, I'm all in on these public art pieces.

Commissioner Lago: Mayor if I may, I just want to very briefly. I received a phone call from a resident a few moments ago, who is listening at home and I was touched by her comments which were the same vain as yours, to move forward with Art in Public Places, to move forward with the arts because we call ourselves an international City, we call ourselves the City to emulate, and this is a big step back for the City. I don't think this is our brightest day today in this Commission, and I'm a little bit embarrassed to a certain extent of the extent that we are taking this, so I apologize for that.

Mayor Cason: And I agree. I've said over and over again, I think this what we've heard today could be the killer for Art in Public Places in Coral Gables, because whose going to decide?- we decided on pick-up trucks not to do it, because we are not aesthetic czars. We have a process, it's been in place for seven years, we have some of the best art critics and people that deal with art all day long, I don't, and most of us don't. They've made a decision, it's gone through unanimous, so if we don't respect that process then what is the process?- anytime five people get together they say well, we want to take that off the Mastec Building, let's take down George Merrick, it's ugly, let's take it to the voters. So how are we ever going to have public art if it's just, is it 51 percent?- we let 49 win, I don't understand it; and I do not believe that George Merrick had only one thing in mind. I think the fact that he put those villages in at that time was really radical, I mean you have to think in the United States we were isolationists, we didn't want to have anything to do with the world, he put in all these villages, it must have been shocking to people. So to go back and say that George Merrick thought this way and he never wanted any change, I think is ridiculous. I think it puts a stop to any forward movement in the City in terms of art and architecture and everything else.

Commissioner Lago: Can you imagine the articles that are going to come out when you are talking about an international, the premiere international art fair in the world, the most important art fair in the world that every gallery and every artist strives to be a part of, that every museum curator visits to get an idea of what's forthcoming, or what are the trends, or what artists are coming up, I said it before, I go to the fairs in New York, I take a week off here and I go to Art Basel, I go to all of the fairs; I've never met this artist, but I think her work is great. Again, art is very subjective, but now Coral Gables is going to be labeled as a City which is not in favor of the arts and is not in favor of culture and I just think that that's not who we are. We are a very tolerant City, like Commissioner Keon mentioned before, and I think that's the most apropos

statement that we can get out of this entire discussion. We need to be more tolerant, we need to be a little bit more understanding. By the way, that George Merrick sculpture is homage to the founder of our great City; it's a bronze sculpture of another man. Again, I leave it up there and it serves its purpose as homage to that gentleman who has done so much for the City and this community, but we can't only just have sculptures to George Fink, to Mayor Cason (laughter), to Vice Mayor. Kerdyk has a park already, I would have said Vice Mayor Quesada, but we don't have enough bronze for the Vice Mayor (laughter).

Mayor Cason: I think the question – we have two things before us today; one, are we going to, we have a process that resulted in this piece of art, so do we like this piece of art?- are we going to vote in favor of it or not?- is there any reason to delay? The reason to delay would be if we thought that this might clash with what we see. You said you don't think it will. You have to do some preparation now if you are going to put heavy pieces like that on, maybe not as much as some other things, but what do we gain by delay other than, I mean we can walk and chew gum, we do Giralda and build it, and we can still be producing the art piece. So I'm not sure that one precludes the other. I think we really need to vote on this piece of art and then on the question do we delay putting this piece.

Commissioner Slesnick: I move to delay for six months.

Mayor Cason: Anymore discussion?

Vice Mayor Quesada: Just a little bit discussion. I hadn't seen and it's my fault, but in our packet today, for today's meeting there was her proposal from April 21st and to be honest with you, I hadn't gone through it. I had seen what you guys had shown us and what was passed out when you guys put it up on the screen, but I really enjoyed looking at this, because you see the renderings, you see the color, you see her motivation behind everything. She shows like the sand and she shows the coral and how she's sort of trying to follow that. I've sort of been back and forth on this one. I remember when we spoke last time and I was leaning with Commissioner Keon, but I changed my mind after going through her packet here, through her submission. I like it, and I think with all the different colors it's almost like a neutral color, again, I'm terrible at designing anything, so don't take...

Mayor Cason: I like it too, but I think the question is, are we going, do we want to vote whether we accept it and then wait?

Vice Mayor Quesada: Well let me finish my thought. So as far as whether I like it or not, I like it, and obviously I'm also relying on our two Boards that voted 5-0 in favor of it, which I'll take them when it comes to art.

Commissioner Lago: We've crossed that bridge before.

Vice Mayor Quesada: I got you. So, I'm OK supporting what our Boards has done. As far as voting on it now or waiting, you know my bigger concern right now is, because the delay of how long everything is taking to build out, I want to give Giralda and I want to give Miracle Mile as much as possible as quick as we can, so that's why I don't want a delay. I'm ready to move forward today, if obviously we decide to do otherwise its fine, but my position today is going to be to accept it and to move forward with it sooner rather than later, just because obviously the frustrations we have with the...and the buildout of streetscape, I want to make sure that we can make Giralda and Miracle Mile as beautiful as possible, as soon as possible.

Mayor Cason: Alright. We have a motion to defer for six months, do we have a second?

Vice Mayor Quesada: I'll second it for voting purposes.

Mayor Cason: City Clerk.

Commissioner Lago?

Commissioner Lago: I just want to be clear. So we are voting on accepting the work, but delaying.

Commissioner Slesnick: No, delaying the decision for six months till Giralda is more complete.

Commissioner Lago: I vote no.

Vice Mayor Quesada: No

Commissioner Slesnick: Yes

Commissioner Keon: No

Mayor Cason: No

Mayor Cason: OK. Let's now vote on the, do we accept the piece of art that's been produced for us by the process? Do we have a motion?

Vice Mayor Quesada: So moved.

Mayor Cason: Vice Mayor makes the motion, do we have a second?

Commissioner Lago: I'll second the motion.

Mayor Cason: Commissioner Lago – City Clerk.

Vice Mayor Quesada: Yes

Commissioner Slesnick: No

Commissioner Keon: No

Commissioner Lago: Yes

Mayor Cason: Yes

Commissioner Keon: I do truly think that, I think we could make a bigger statement for that space, but that's a personal view, so it's fine, and I don't think there is anything wrong with saying to a committee, why don't you go back and try again, why don't you take another look, but that's OK. I just want to explain myself, its fine.

Mayor Cason: There could always be a recall vote on it.

Commissioner Keon: No, no, no, its fine, its fine. That's just to explain if not in objection to it, I do think we should have public art, I think we should move forward with it. I think it should probably know what it is so they can prepare the base for it, I really do. It just happens to be, I think I would like a better statement, but that is a personal view. That's fine.

Mayor Cason: Remind everybody there are two sayings, “los gustos no se discutan” and “beauty is in the eye of the beholder.” I think we've all agreed that we are never going to agree on art a hundred percent.

Vice Mayor Quesada: Mr. Mayor do we need to clarify whether moving forward, so it's been approved, the artwork, do we need to approve whether we move forward with it, I guess concurrently with the buildout of streetscape or waiting till later, is that...?

Mayor Cason: My question, why would you delay?- because it's two separate things. Her working on this and where is this Switzerland or someplace?

Mr. Jackson: The stone is going to come from Italy; she has to select...

Mayor Cason: Working on Italy has nothing to do with moving forward. I agree, let's move – anything move Giralda forward.

Vice Mayor Quesada: I just want to make sure it's clear since there was a conversation.

Commissioner Slesnick: What did you say Dona?- I'm sorry.

Historic Preservation Officer Spain: The selection of these pieces will not hold up Giralda, we'll make sure, absolutely sure, so I want that openness as soon as possible. We just wanted to remind everyone listening and you that we have at 5 o'clock at the Miracle Theater meet the artist, and it was in the ad in the Miami Herald, it's been in E-NEWS, and so the three artists that were selected by the Arts Advisory Panel and the Cultural Development Board will be there for the public to meet.

Mayor Cason: Please let me know after how many people came.

Historic Preservation Officer Spain: OK.

Ms. Cathers: And really it's a meeting for information gathering for the artist. They have not done any proposal work yet, so they are learning about community, our community specifically on Miracle Mile and Coral Gables as a whole and so we really want this meeting to be an opportunity for them to be as successful as possible.

Mayor Cason: Thank you.

Vice Mayor Quesada: Thank you.

Mayor Cason: OK. Thank you very much.

[End: 11:04:00 a.m.]