

CITY OF CORAL GABLES, FLORIDA

RESOLUTION NO. 2018-179

A RESOLUTION APPROVING THE CONCEPT FOR A WORK OF PUBLIC ART BY JAUME PLENSA IN CONJUNCTION WITH THE PASEO DE LA RIVIERA MIXED-USE PROJECT AT 1350 SOUTH DIXIE HIGHWAY IN FULFILLMENT OF THE ART IN PUBLIC PLACES REQUIREMENT FOR PUBLIC ART IN PRIVATE DEVELOPMENT.

WHEREAS, Paseo de la Riviera (hereafter referred to as Developer) is constructing a mixed use project at 1350 South Dixie Highway (the "Project") and has chosen the option of petitioning for a waiver of the Art in Public Places Fee requirement by commissioning and installing artwork as specified in the Zoning Code, Article 3, Division 21; and

WHEREAS, The Project meets the requirement to contribute one percent (1.0%) of the aggregate project value to the Art Acquisition Fund pursuant to Article 3, Section 3-2103 Subsection A2 of the Coral Gables Zoning Code; and

WHEREAS, Jaume Plensa (the "Artist"), selected by the Developer, was approved as a qualified artist by the Arts Advisory Panel in accordance with the City of Coral Gables Art in Public Places: Funding, Goals, and Implementation Guidelines; and

WHEREAS, on February 28, 2018, the Developer presented a concept proposal of the public artwork to the Arts Advisory Panel for review, which recommended acceptance to the Cultural Development Board; and

WHEREAS, on April 03, 2018, the concept proposal of the recommended public artwork was presented to the Cultural Development Board, which reviewed and accepted the recommendation of the Arts Advisory Panel to recommend the public art; and

WHEREAS, the proposed art piece is estimated to be less than the required 1% of the Aggregate Project Value (as shown on Exhibit A attached hereto); therefore, the Developer will pay the balance to the Art Acquisition Fund;

NOW, THEREFORE, BE IT RESOLVED BY THE COMMISSION OF THE CITY OF CORAL GABLES, FLORIDA:

SECTION 1. That the foregoing “Whereas” clauses are hereby ratified and confirmed as being true and correct and are hereby made a specific part of this Resolution upon the adoption hereof.

SECTION 2. The City Commission does hereby authorize the acquisition of a work of public art in partial fulfillment of the Art in Public Places requirement, attached hereto as Exhibit A, provided that such work shall meet all other applicable criteria of the Zoning Code, and other applicable codes, statutes, laws, rules, and regulations, and provided that the Developer pays the difference in the balance to the City for deposit into the Art in Public Places fund.

SECTION 3. That this resolution shall become effective upon the date of its passage and adoption herein.

PASSED AND ADOPTED THIS TENTH DAY OF JULY A.D., 2018.

(Moved: Lago / Seconded: Keon)

(Yeas: Mena, Quesada, Keon, Lago, Valdes-Fauli)

(Unanimous: 5-0 Vote)

(Agenda Item: I-4)

APPROVED:

RAUL VALDES-FAULI
MAYOR

ATTEST:

WALTER J. FOEMAN
CITY CLERK

APPROVED AS TO FORM
AND LEGAL SUFFICIENCY:

MIRIAM SOLER RAMOS
CITY ATTORNEY

March 30, 2018

VIA ELECTRONIC AND HAND DELIVERY

Ms. Catherine Cathers, Arts & Culture Specialist
Historical Resources and Cultural Arts Department
City of Coral Gables
2327 Salzedo Street
Coral Gables, Florida 33134

**Re: Submittal for Arts Advisory Panel for Art in Public Places
Paseo de la Riviera / 1350 S. Dixie Highway, Coral Gables, Florida**

Dear Ms. Cathers:

On behalf of NP International, we present updated documentation for the Art in Public Places (“AiPP”) submittal for consideration of the Paseo de la Riviera project (the “Project”) located at 1350 S. Dixie Highway, Coral Gables. To satisfy the AiPP requirement, the Project proposes the installation of a sculpture by Mr. Jaume Plensa identified as *Storm* (the “Artwork”).

The Artwork was previously reviewed at the February 28, 2018 Arts Advisory Panel meeting, where a unanimous decision to positively recommend Mr. Plensa’s art installation in the Project’s plaza was approved subject to certain conditions. We are enclosing additional documentation to address the comments that were provided by the Panel for consideration by the April 3, 2018 meeting of the Arts Advisory Panel. Specifically, the artistic renderings have been revised to reflect the Artwork on a raised tiled platform, surrounded by river rocks. We believe that this additional contribution to the Artwork will further enhance the display while discouraging any climbing or other disturbances to the sculpture.

Additionally, as to the specific questions discussed at the February Arts Advisory Panel meeting, our responses are as follows:

- *What is the gauge of stainless steel for Mr. Plensa’s sculpture?*
 - Mr. Plensa’s *Storm* is 3/16 grade stainless steel and is approximately 0.160”.
- *How will the sculpture be maintained for cleanliness?*
 - The maintenance will be water and soft towel or sponge. Ensuring the cleanliness of the sculpture will become part of the daily maintenance of

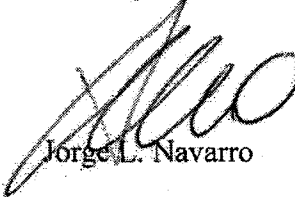
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the property to ensure spot cleaning as needed, with incorporated quarterly professional cleanings. The maintenance will be undertaken by the staff that will be on site and responsible for maintaining of the paseo and overall premises.

- *How will you discourage touching, climbing, and generally protect the piece?*
 - The updated enclosed renderings provide a visual representation to discourage disturbing the Artwork. The river rocks and raised tiled platform will create a physical barrier to create a buffer between the Artwork and the public. We believe these design features will help deter touching and climbing. Additionally, a sign reading "Please Do Not Touch" will be displayed on a small metal plaque that will be installed near the Artwork.

We look forward to continuing to work with you and your staff to add Mr. Plensa's visionary *Storm* at the Project in the City Beautiful. Should you require any additional information, please do not hesitate to contact us directly.

Best regards,

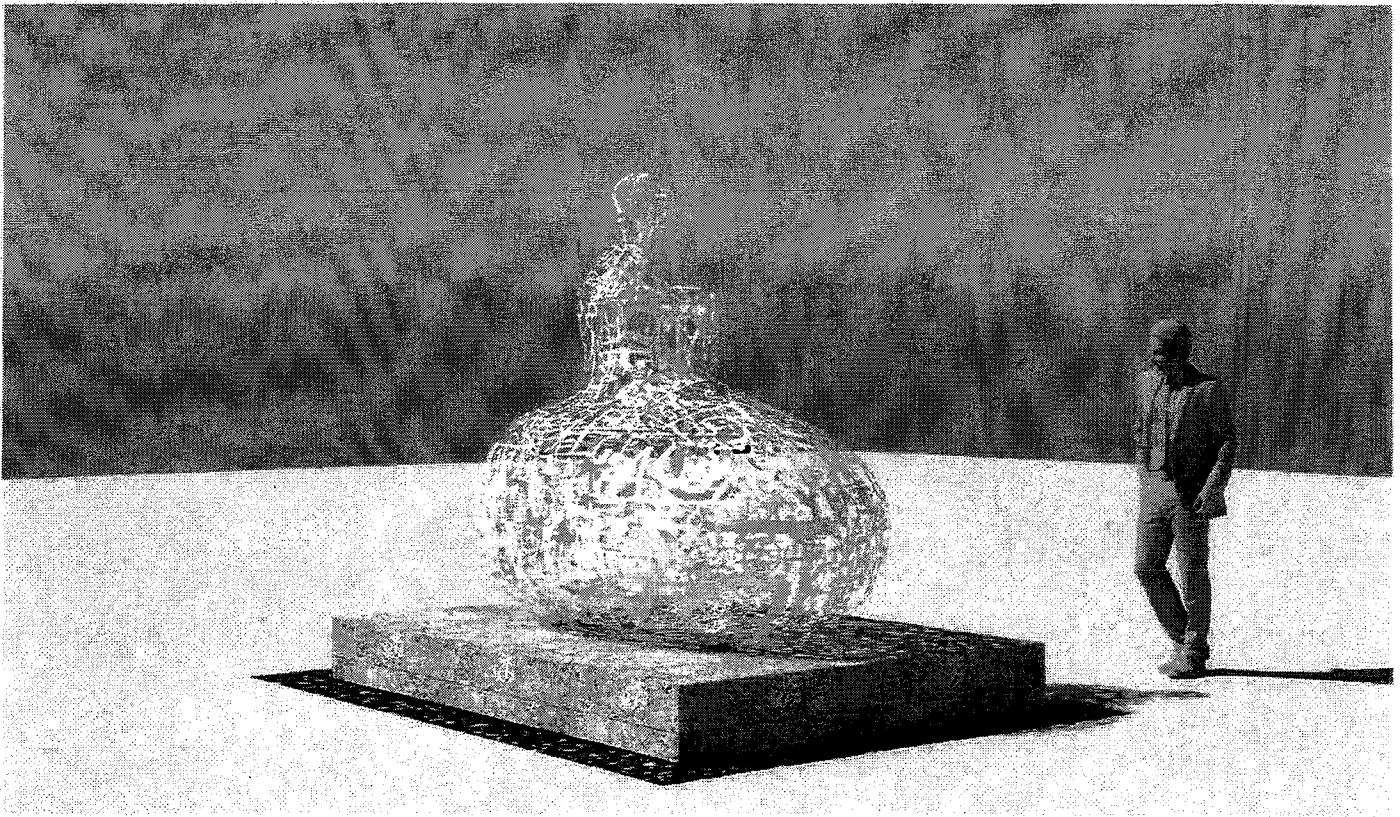


Jorge L. Navarro

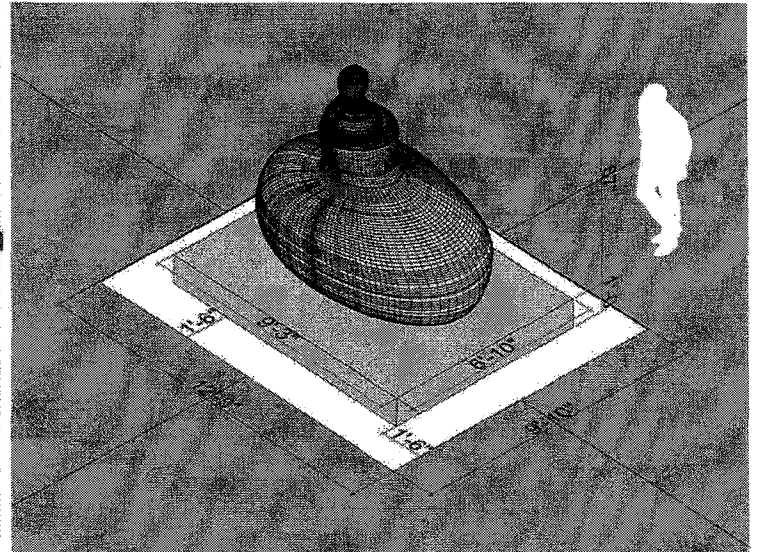
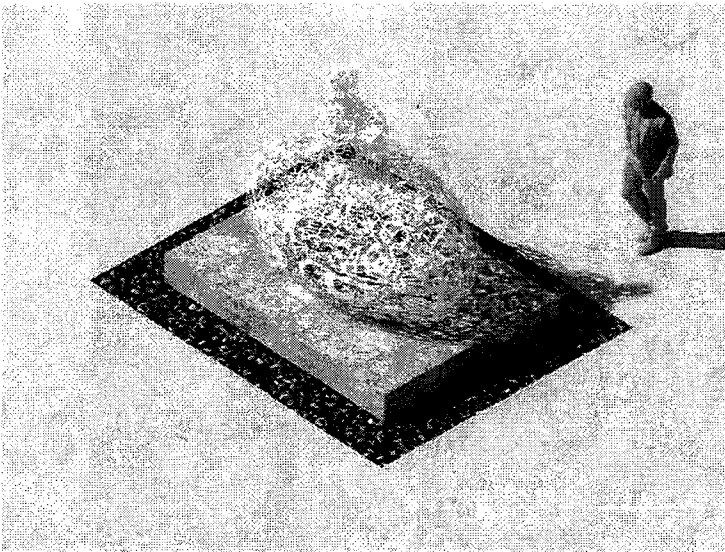
Enclosures

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RENDERING



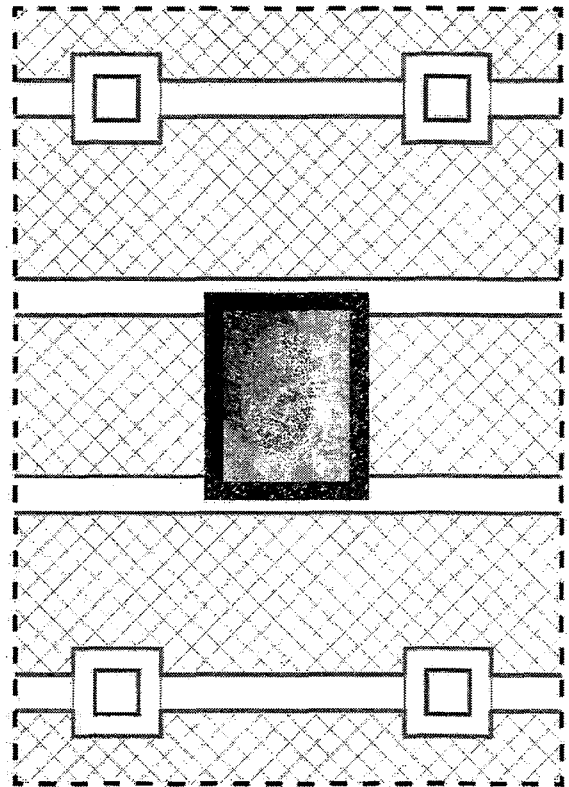
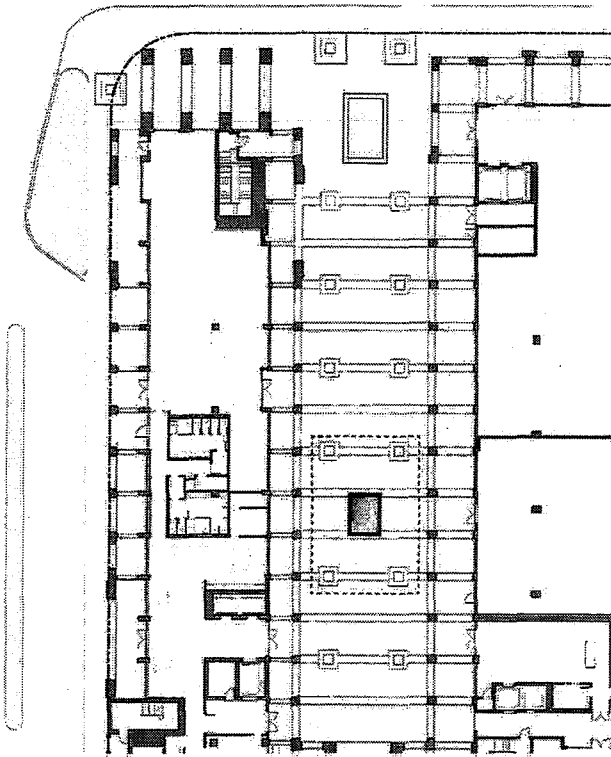
AXONOMETRIC RENDERING & DIMENSION



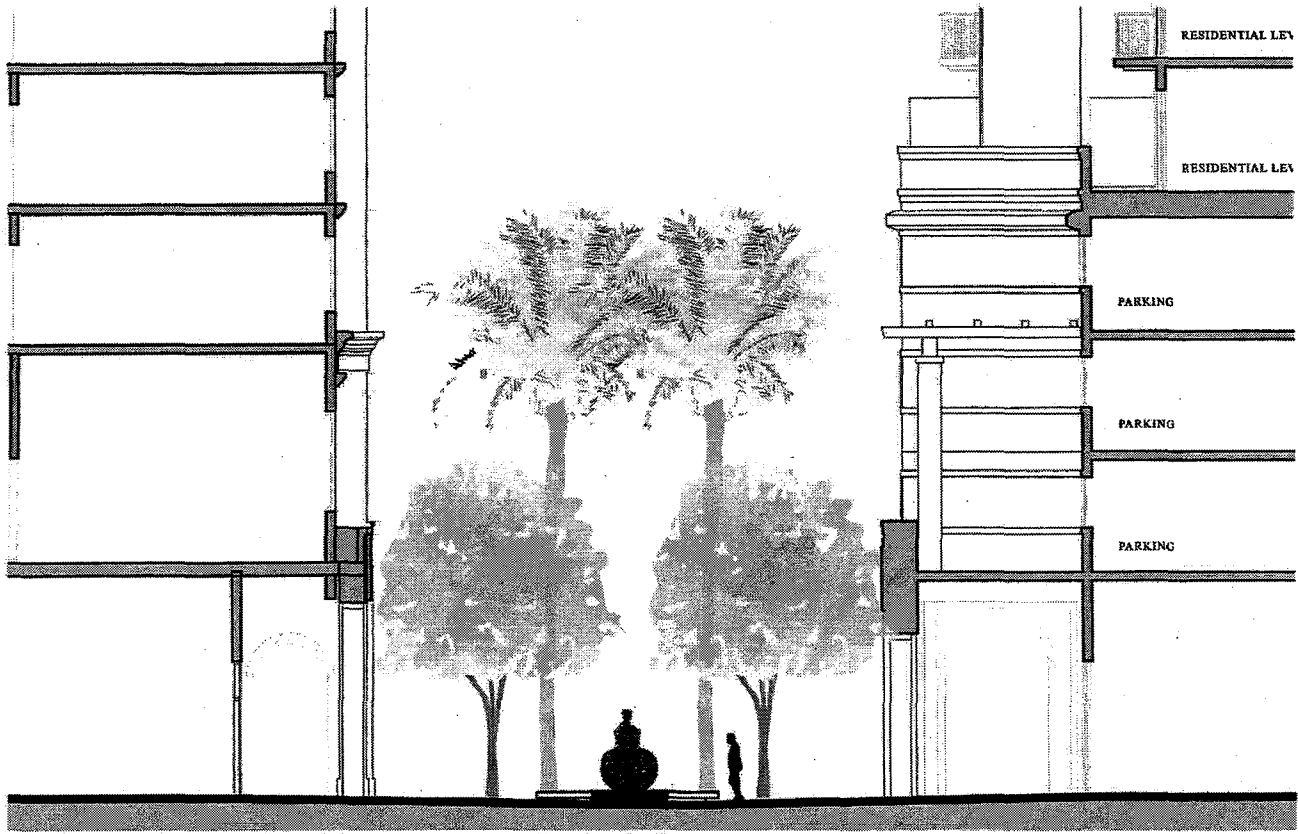
3'-6" REACH FROM EDGE OF RIVER STONE
TO SCULPTURE ON ALL SIDES

PLAN OPTION.1(RECOMMENDED LOCATION)

US1 DIXIE HIGHWAY



SECTION



Paseo de la Riviera - Plensa

**"Storm" Budget Estimate
- Allowable Costs -**

Total Project

Artwork Contract Value	\$	483,000
General Conditions - Art Installation	\$	30,000
Sales Tax	\$	28,980
Artwork Platform/Protective Support	\$	25,000
Sub-Total	\$	566,980
3% Artist's Contingency	\$	17,009
1.25% SDI (Insurance)	\$	7,087
Sub-Total	\$	591,077
10% Developer Design & Installation Expenses	\$	59,108
Total Cost	\$	650,184

February 23, 2018

VIA ELECTRONIC AND HAND DELIVERY

Ms. Catherine Cathers, Arts & Culture Specialist
Historical Resources and Cultural Arts Department
City of Coral Gables
2327 Salzedo Street
Coral Gables, Florida 33134

**Re: Submittal for Arts Advisory Panel for Art in Public Places
Paseo de la Riviera**

Dear Ms. Cathers:

We represent the developer of the Paseo de la Riviera project (the "Project") in connection with certain land use and development approval matters. As required by the City of Coral Gables (the "City") Art in Public Places program ("AiPP"), we submit to you the enclosed documentation for your review at the January 24, 2018 Arts Advisory Panel meeting in connection with the Project.

The Project, which is located along US-1 at 1350 S. Dixie Highway (previously occupied by the Holiday Inn), is a transit-oriented mixed-use development. It will be among a handful of new developments raising the bar for what urban-living means in the City. Residents and neighbors alike will be pleased by the high standard of living that will embody the Project. The architecture will incorporate a Mediterranean design, well-manicured public spaces and integration into neighboring parks, public transportation and The Underline. As such, exceptional care was used in selecting the artist to satisfy the City's AiPP requirement.

As reflected in the enclosed materials, Mr. Jaume Plensa has been selected for his unique pieces to punctuate the Project's plaza. Mr. Plensa's *Storm* will be the focal point of the Project, combining beauty and thoughtfulness in the busy plaza. As further detailed in the enclosed submittal, his work centers on making connections to unify individuals on a spiritual level using history, literature and biology as inspiration. Originally from Barcelona, Spain, Mr. Plensa's work is exhibited in various public projects and museums throughout the world. It will be an honor to incorporate Mr. Plensa's exceptional work into the Project.

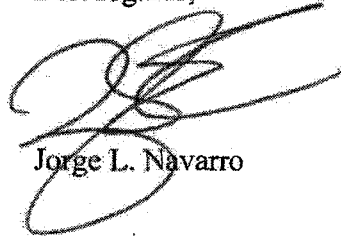
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February 23, 2018

Page 2

We look forward to working with you and your staff to add Mr. Plensa's visionary *Storm* to the Project in the City Beautiful. Should you require any additional information, please do not hesitate to contact us directly.

Best regards,



for

Jorge L. Navarro

Enclosure

PASEO DE LA RIVIERA

CORAL GABLES

Proposed Artwork by Jaume Plensa

January 2018

Artwork Specifications

Artist: Jaume Plensa

Title: *Storm*

Year: 2013

Dimensions: 87 x 58 x 108 1/4 in (221 x 147 x 275 cm)

Weight: Approx. 900 pounds

Materials: Stainless steel

Description: Storm would be located at Paseo, which is punctuated by a large, open-air plaza. The artwork will be located at the entrance of the plaza along US-1 frontage to serve as a focal point for the project and enhance the sense of place within the plaza. Jaume Plensa, "an acclaimed creator of public art," creates sculptures and installations that unify individuals through connections of spirituality, the body, and collective memory. Literature, psychology, biology, language, and history have been key guiding elements throughout his career. Using a wide range of materials including steel, cast iron, resin, paraffin wax, glass, light, water, and sound, Plensa lends physical weight and volume to components of the human condition and the ephemeral.

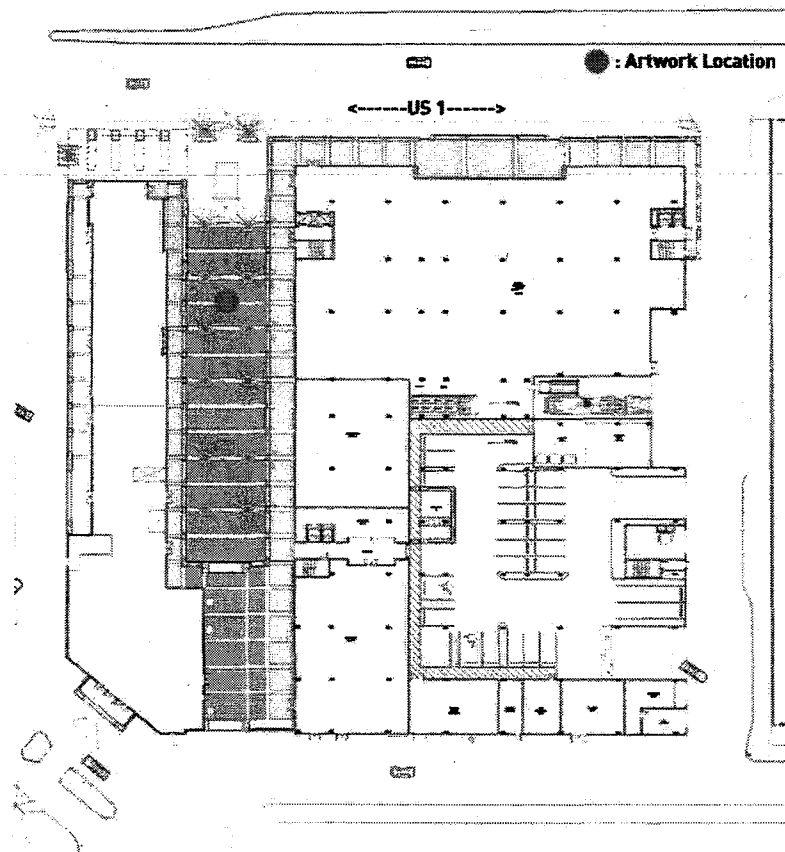
Artwork Specifications

Installation Method: The artwork will be constructed of stainless steel and can either be placed upon concrete or landscaped surface, and secured by steel U-shaped mounting brackets. Upon approval of proposal and prior to installation, construction instructions and specifications will be provided to the City and ownership of the property.

Origin: Paris, France

Maintenance: Spot clean by hand using a mild soap and water with a soft cloth once per month. Cleaning solutions or steel wool should not be used.

Location of artwork



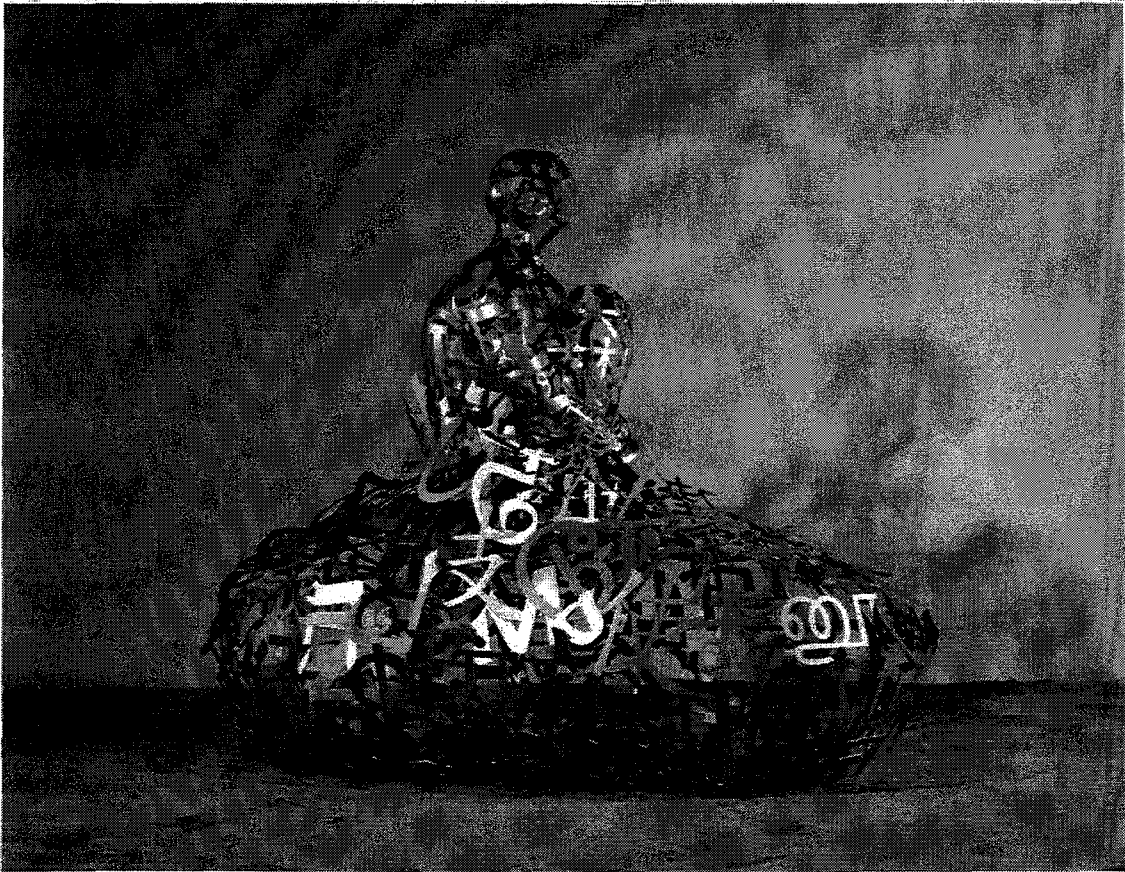
Location of Artwork



PASEO
CORAL GABLES

BURNET
FINE ART & ADVISORY

Proposed Artwork, *Storm*



Proposed Artwork, *Storm*



Proposed Artwork, *Storm*



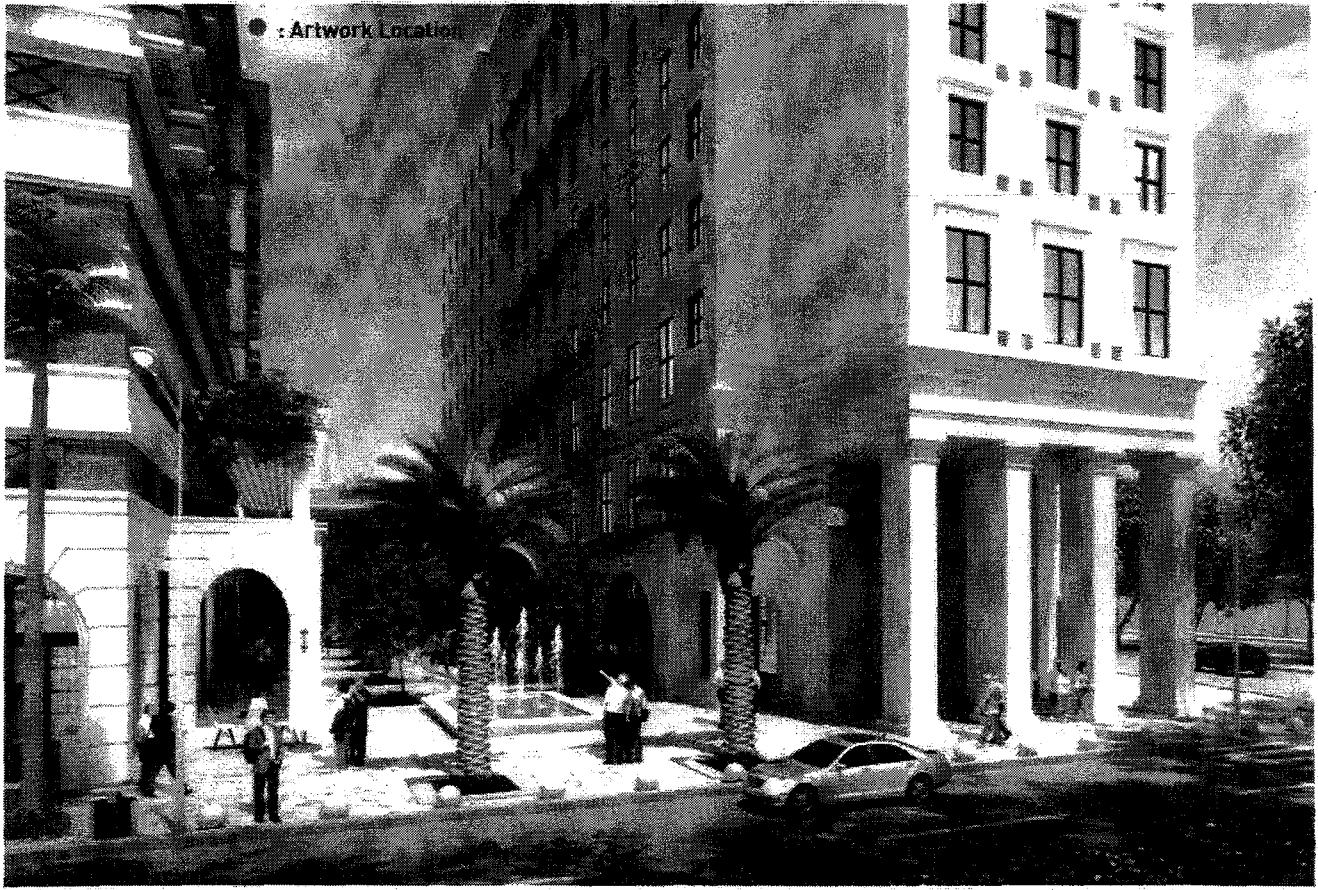
Proposed Artwork, *Storm*



PASEO
CORAL GABLES

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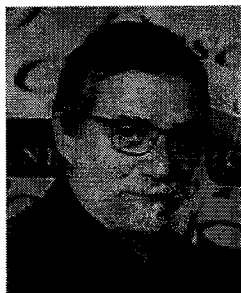
Location of Artwork



PASEO
CORAL GABLES

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FINE ART & ADVISORY

About the Artist



Jaume Plensa (b. 1955, Barcelona, Spain) is highly active in projects in public space; his celebrated and sought after works can be seen in Millennium Park, Illinois; Olympic Sculpture Park, Washington; Burj Khalifa, United Arab Emirates; BBC Broadcasting Tower and St. Helens, England; Pearson International Airport, Canada; Daikanyama, Toranomon Hills, and Ogijima Japan; Shanghai IFC Mall, China; Albright Knox Art Gallery, New York; Rice University, Texas; Bastion Saint-Jaume, France; Raoul Wallenberg Square, Sweden; and Pérez Art Museum Miami, Florida, among many other sites worldwide.

The artist has presented solo exhibitions at prestigious institutions around the globe including the Institut Valencia d'Art Moderne, Spain; Nasher Sculpture Center, Dallas, Texas; Musée Picasso, France; Yorkshire Sculpture Park, England; and the Espoo Museum of Modern Art, Finland. Jaume Plensa: Human Landscape recently to the Cheekwood Botanical Garden & Museum of Art, Tennessee; Tampa Museum of Art, Florida; and Toledo Museum of Art, Ohio. Jaume Plensa: Together was presented at the Basilica San Giorgio Maggiore in Italy as a collateral event of the 56th Venice Biennale.

Process Used for Selection of Artist

NP International provided Burnet Fine Art & Advisory material about Coral Gables and the artist selection process. We reviewed the material, including the Coral Gables Art in Public Places website, as well the Non- Municipal Project Guidelines.

Jennifer Phelps flew to Miami on August 7th to meet a representative from NP International who then toured her by car through Coral Gables; residential and commercial areas. She was then taken to the project site; Paseo. At which time she extensively photographed the location. Phelps also observed the traffic flow along the various streets and highways surrounding the project. Phelps was taken to see the various Coral Gables public artworks that were in place at that time. Phelps spent time later in the day walking the area and city to capture the personality of Coral Gables from a pedestrian perspective.

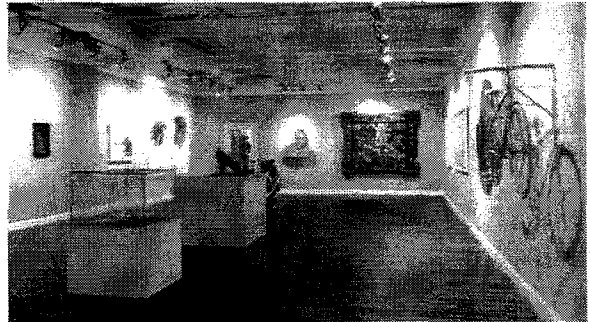
Upon her return to Minnesota, Phelps and an assistant researched each artist on the list of pre-approved artists provided by the City of Coral Gables. The list was narrowed down to Jaume Plensa, an artist with great acclaim. He has public work in Japan, Sweden, Seattle, Brazil, Korea, Montreal, New York, Spain to name a few. As well an artwork at the Perez Museum in Miami. We felt that a Plensa located at Paseo will be an artwork enjoyed by the public.

Information about the suggested artist was submitted (bios, images, details) to NP International for review and discussion. Upon approval of the artist by NP International, Burnet Fine Art & Advisory gathered information about an available artwork.

Burnet Fine Art & Advisory Credentials

Burnet Fine Art & Advisory features original contemporary artwork that is thoughtfully curated to inspire and be enjoyed by all. Functioning also as an art advisory, we emphasize a personalized and client-focused approach to art investment.

Burnet Fine Art & Advisory opened in 2006 as Burnet Gallery and was originally located in Le Meridien Chambers, an award-winning art hotel located in downtown Minneapolis. Considered one of the top boutique art hotels in the world, Le Meridien Chambers featured over 250 pieces of original contemporary art throughout the public areas as well as the hotel's 60 guest rooms. Artists included Damien Hirst, Sam Taylor Wood, Gary Hume, Subdh Gupta, Evan Penny, Gavin Turk, Ashley Bickerton, Ellsworth Kelly, to name a few. The commercial gallery featured artwork by local, national and international artists with over 66 exhibitions, working with over 80 artists. In September 2017, the gallery moved to its current location in Wayzata, MN, 15 minutes west of downtown Minneapolis.



Burnet Fine Art & Advisory has placed artwork in numerous private collections worldwide. As well in public collections including RBC Financial, Minneapolis, MN; Abitan Mill City, Minneapolis, MN; Peregrine Capital Management, Minneapolis, MN; Weisman Art Museum, Minneapolis, MN; Walker Art Center, Minneapolis, MN; Minnesota History Center, St. Paul, MN; Beth El Synagogue, St. Louis Park, MN; General Mills, Minneapolis, MN; Valspar, Minneapolis, MN; Park Nicollet Women's Center, Methodist Hospital, St. Louis Park, MN; Zimmerman & Reed PLLP, Minneapolis, MN; Bearence Management Group, Mendota Heights, MN, to name a few.

Burnet Fine Art & Advisory Credentials Continued



Ralph Burnet, the owner of Burnet Fine Art & Advisory, is an avid collector of Contemporary Artwork. He has been named numerous times as one of the top 200 Art Collectors in the world by Artnews magazine. Burnet is past chairman and president of The Walker Art Center, Minneapolis, MN and currently an Honorary Trustee. He also has an extensive background in real estate and development.

Jennifer Phelps, the Director of Burnet Fine Art & Advisory, has worked in galleries and for private art dealers in San Francisco and Minneapolis. Over the years, she has also worked on numerous projects at the Walker Art Center in Minneapolis. She served as the Director of the Burnet Gallery, Minneapolis (now Burnet Fine Art & Advisory) for 11 years and concurrently was the Director of the Foshay Museum in Minneapolis for 7 years and the Art Director for Le Meridien Chambers Minneapolis for 9 years. She has been on the Boards of the Weisman Art Museum, Minneapolis, MN; Highpoint Center for Printmaking, Minneapolis, MN; Associates Board, Minneapolis College of Art and Design; and the Co-Chair Collector's Group, Walker Art Center, Minneapolis, MN.

Burnet Fine Art & Advisory: <http://burnetart.com/>

BURNET

FINE ART & ADVISORY

775 Lake Street East, Wayzata, MN 55343
952.473.8333 | info@burnetart.com | www.burnetart.com

PASEO
CORAL GABLES

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EXCERPT

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

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^	-	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; ^= 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.

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. Kolasinski 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.

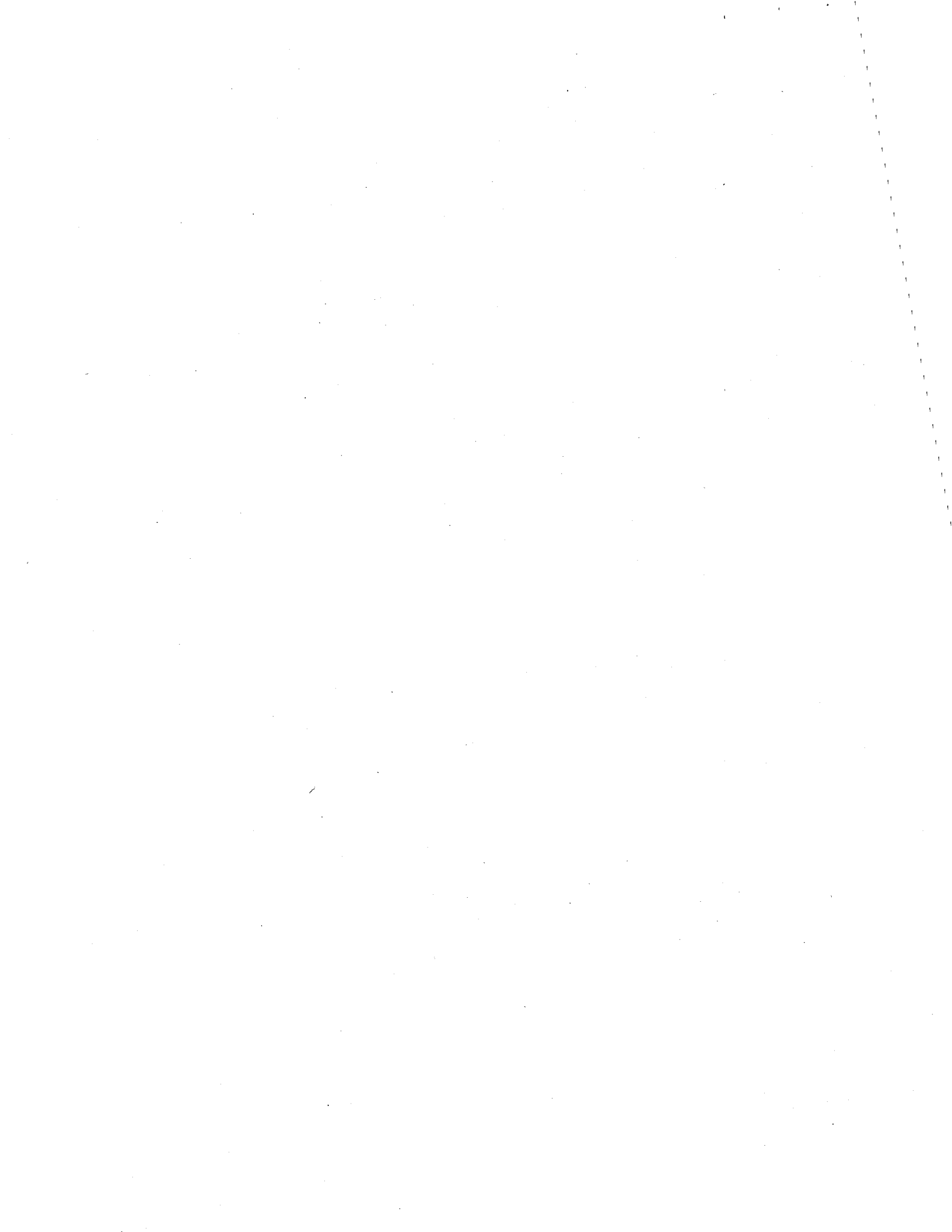
With no further discussion, the following motion was made:

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.

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

Respectfully submitted,

Dona M. Spain
Historical Resources and Cultural Arts Director



EXCERPT

DRAFT

**CITY OF CORAL GABLES
CULTURAL DEVELOPMENT BOARD MEETING
Tuesday, April 03, 2018 8:30 a.m.
Historical Resources & Cultural Arts Department
2327 Salzedo St., Coral Gables, Florida 33134**

MEMBERS	M	J	J	A	S	O	N+	D+	J	F	M	A	APPOINTED BY:	
	17	17	17	17	17	17	17	17	18	18	18	18		
Leslie Pantin *							P	P	P	-	P	E	P	Mayor Raul Valdes-Fauli
Betty Horwitz	E	P	-	P	P	P	P	P	-	P	P	P	P	Vice-Mayor Pat Keon
Dr. Fernando Alvarez-Perez	E	P	-	P	P	E	P	P	-	E	P	P	P	Commissioner Vince Lago
Alfonso Perez	P	P	-	E	P	P	P	P	-	P	P	P	P	Commissioner Michael Mena
Geannina A. Burgos	P	P	-	P	P	P	E	P	-	P	E	P	P	Commissioner Frank C. Quesada
Dr. Bernice Roth Chair	P	P	-	E	P	P	P	P	-	P	P	P	P	City Manager Cathy Swanson-Rivenbark
Dr. Rosa Maria Mayorga	P	E	-	P	P	P	P	P	-	P	P	P	P	Board Appointee

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

STAFF:

Dona Spain, Historical Resources & Cultural Arts Director
Catherine Cathers, Arts and Culture Specialist, Historical Resources and Cultural Arts

GUESTS:

Laura Russo, Esq.; Sandra Cardona and Robert Hazard with Hersha Hospitality; Jorge Navarro, Greenberg Traurig; Zaba Castro, Greenberg Traurig; Jerad Graham, NP International

RECORDING AND PREPARATION OF MINUTES: Catherine Cathers, Arts and Culture Specialist, Historical Resources and Cultural Arts

Dr. Roth called the Cultural Development Board meeting to order at 8:33 a.m.

a. PASEO DE LA RIVIERA

Ms. Cathers gave a brief introduction of the Paso de la Riviera development project. She stated that the developer is requesting a waiver of the Art in Public Places fee through purchase and installation of artwork within the project. She stated that the proposal has gone to the Arts Advisory Panel, which is recommending acceptance of the proposal.

Jorge Navarro introduced himself, Zaba Castro, and Jerad Graham. Mr. Navarro expressed his excitement about the artwork and discussed changes the proposal went through some after the first presentation to the Arts Advisory Panel. He stated that the development team worked with an art consultant and selected the artist Jaume Plensa because of his experience with public spaces.

Mr. Navarro described the site of the artwork, in the middle of the Paseo, as an open space between two buildings, about the size of a football field. It's a very large open space, he said, and would be a center piece attracting the public to the space and be a gathering area. One of the concerns of the Arts Advisory Panel, he said, was creating a buffer to prevent people from walking up to it, touching it, and having kids climb on it; they did not want to rope it off either. Mr. Navarro described the solution to elevate it in on a coral stone (plinth), creating a boundary with river rocks. In addition, he added, they will include discreet signage to discourage touching the artwork.

The Board discussed the visual elements of the piece, commenting on the different symbols and letters.

Mr. Pantin asked if it can be seen from South Dixie Highway. Mr. Navarro replied that they located it in the center for safety concerns and protection of the piece; including incorporating a distance from the noise of South Dixie and creating the ability to create a tranquil, inviting environment.

Mr. Pantin then asked what will border the work on either side. Mr. Graham responded that arcades are place around, with twenty feet tall entryways in front of the hotel on the hotel side and twelve foot wide arcades all around with string lights across the plaza and palm trees. The development team described the hotel, residential building, covered walkway on both sides and the intention for restaurants, outdoor dining, and retail within the space.

Ms. Horwitz and Dr. Alvarez-Perez asked about maintenance of the piece. Mr. Graham stated the intention is to spot clean the artwork once a month with soap and water, and likely, the area will be cleaned daily.

Dr. Roth asked about how it will withstand strong winds. Mr. Navarro stated that the sculpture is very heavy and will be secured to the plinth. Staff replied that it will have to go through structural approval. The developer also stated that the artwork will be lit from the outside.

The Board discussed the budget and felt the artwork itself was being offered at a good price. With no further discussion, the following motion was made:

Ms. Burgos made a motion recommending approval of the Art in Public Places waiver request by the Paseo de la Riviera development project to incorporate artwork by artist Jaume Plensa into the Paseo de la Riviera plaza as presented and as recommended by the Arts Advisory Panel. Dr. Alvarez-Perez seconded the motion, which was unanimously approved.

The Board commented on how great it will be to have an artist of this caliber in Coral Gables.

There being no further business, the meeting was adjourned at 9:36 a.m.

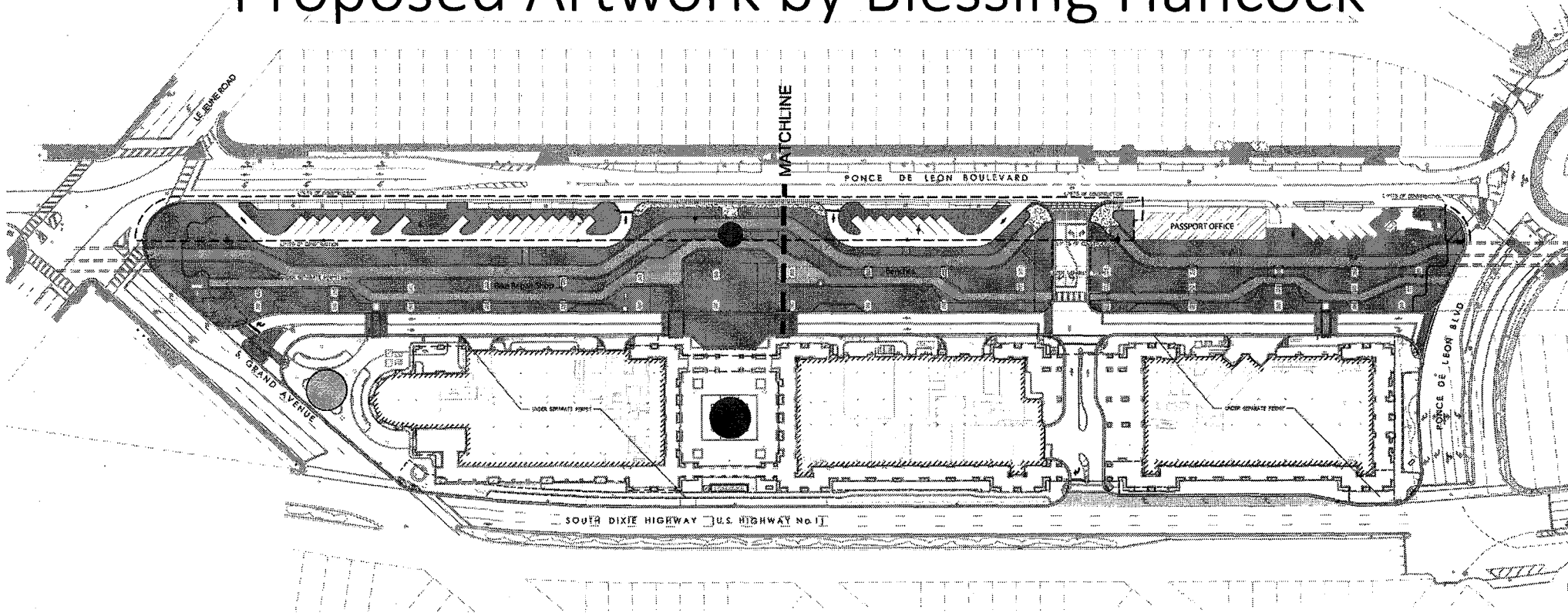
Respectfully submitted,

Dona M. Spain
Historical Resources and Cultural Arts Director

Gables Station – Art in Public Places

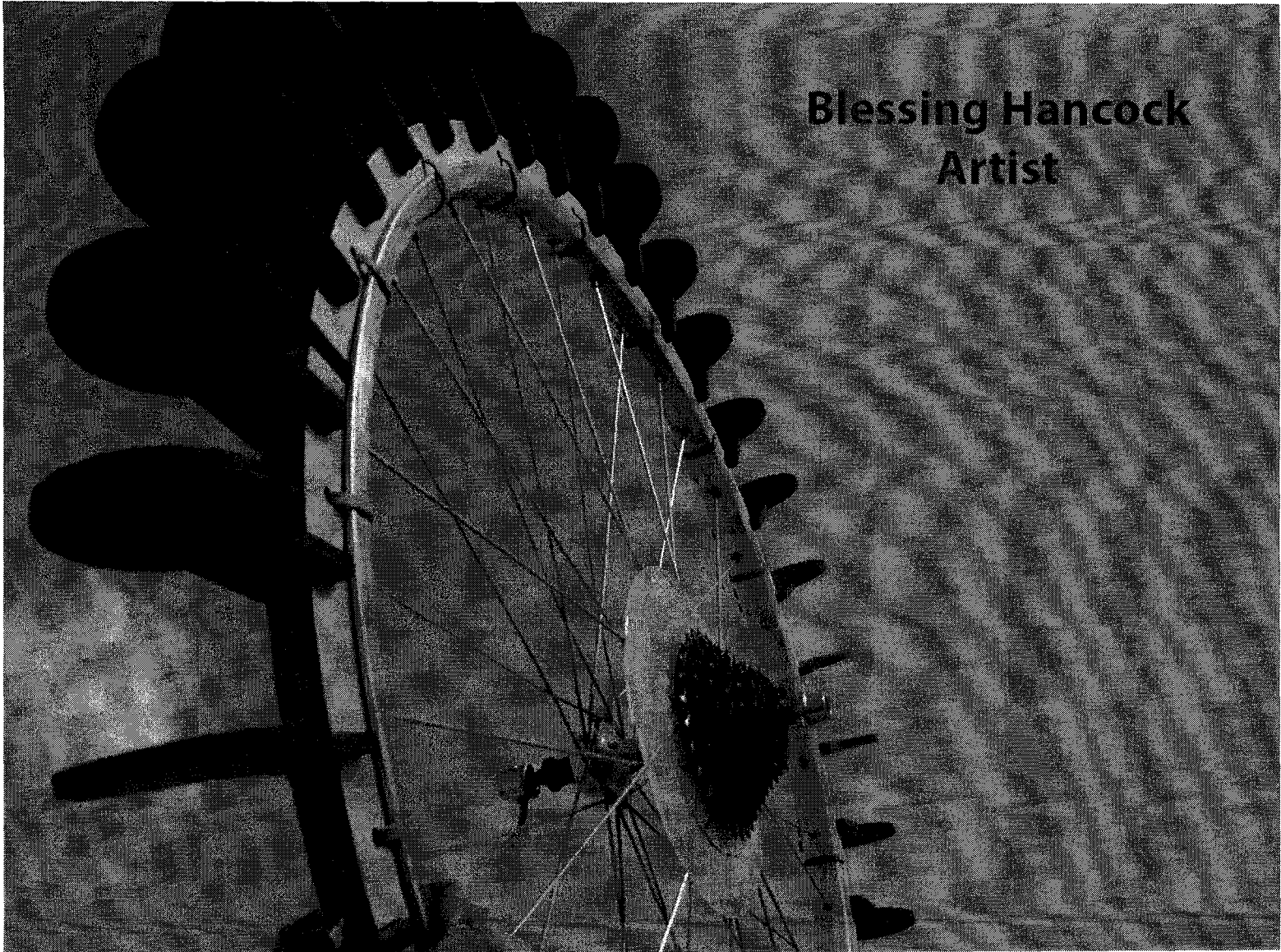
Gables Station

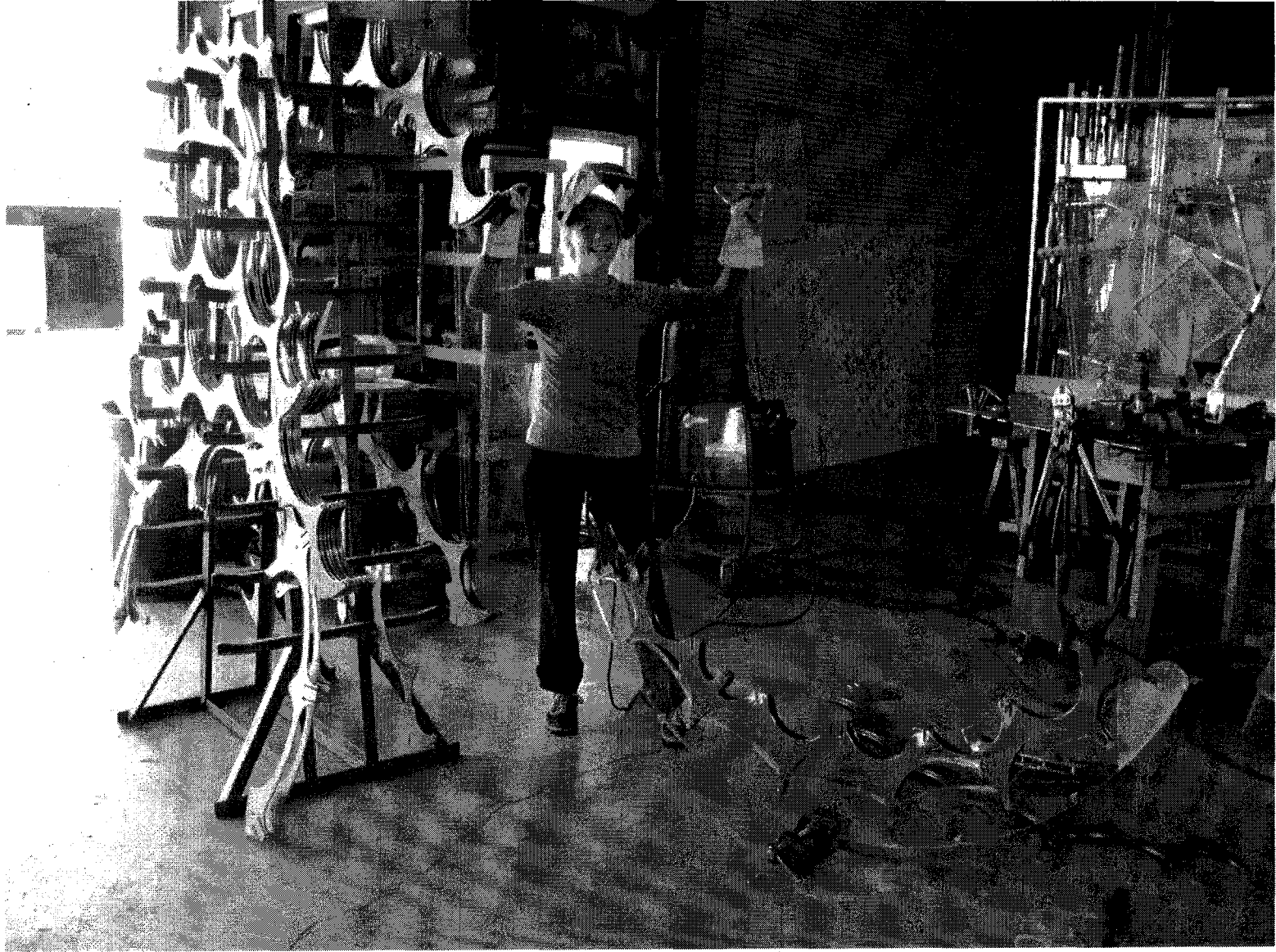
Proposed Artwork by Blessing Hancock



○● Location markers not to scale for presentation clarity

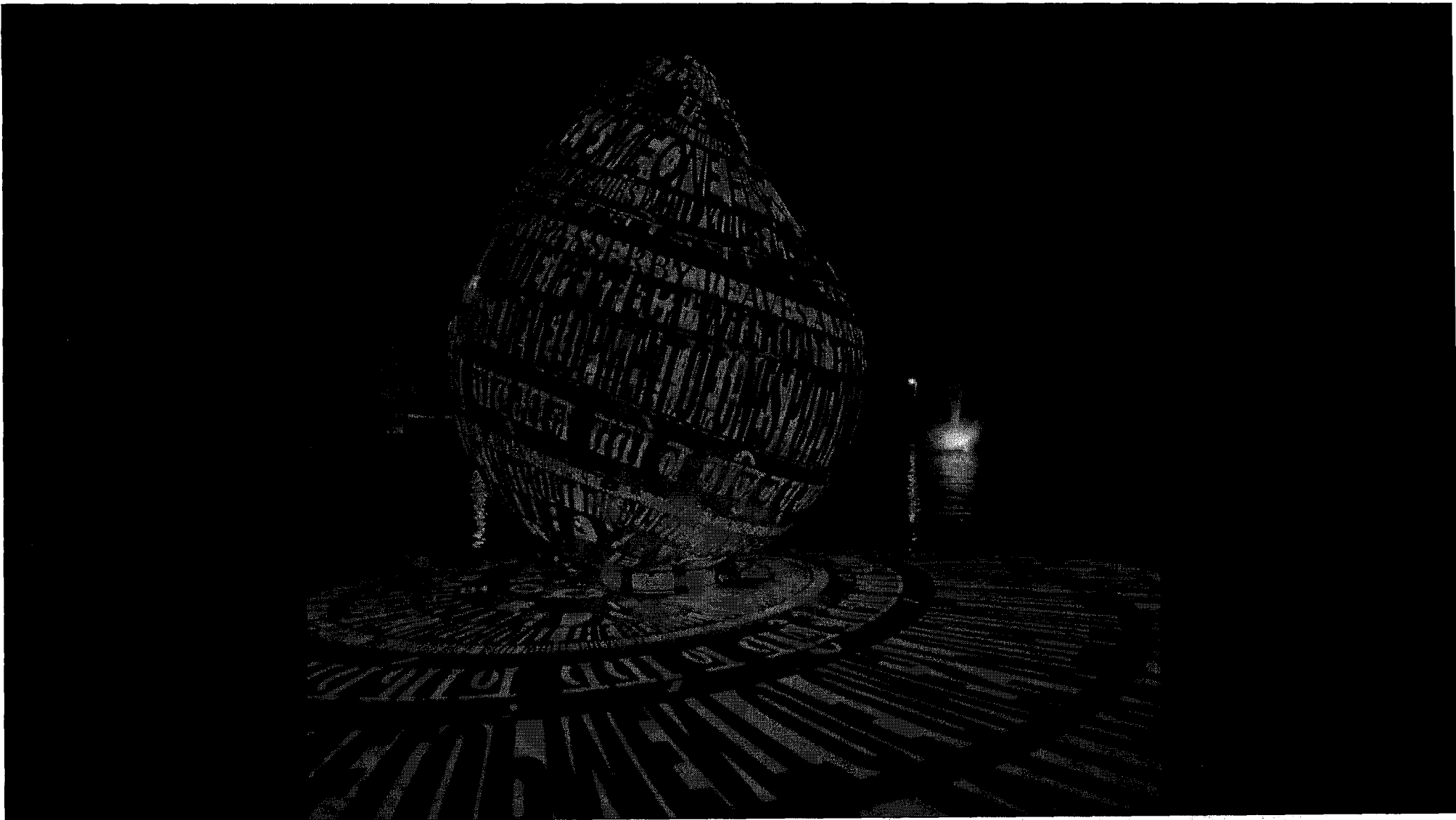
Blessing Hancock
Artist













OAGS

WEDU

FRIENDS

COMMUNITY

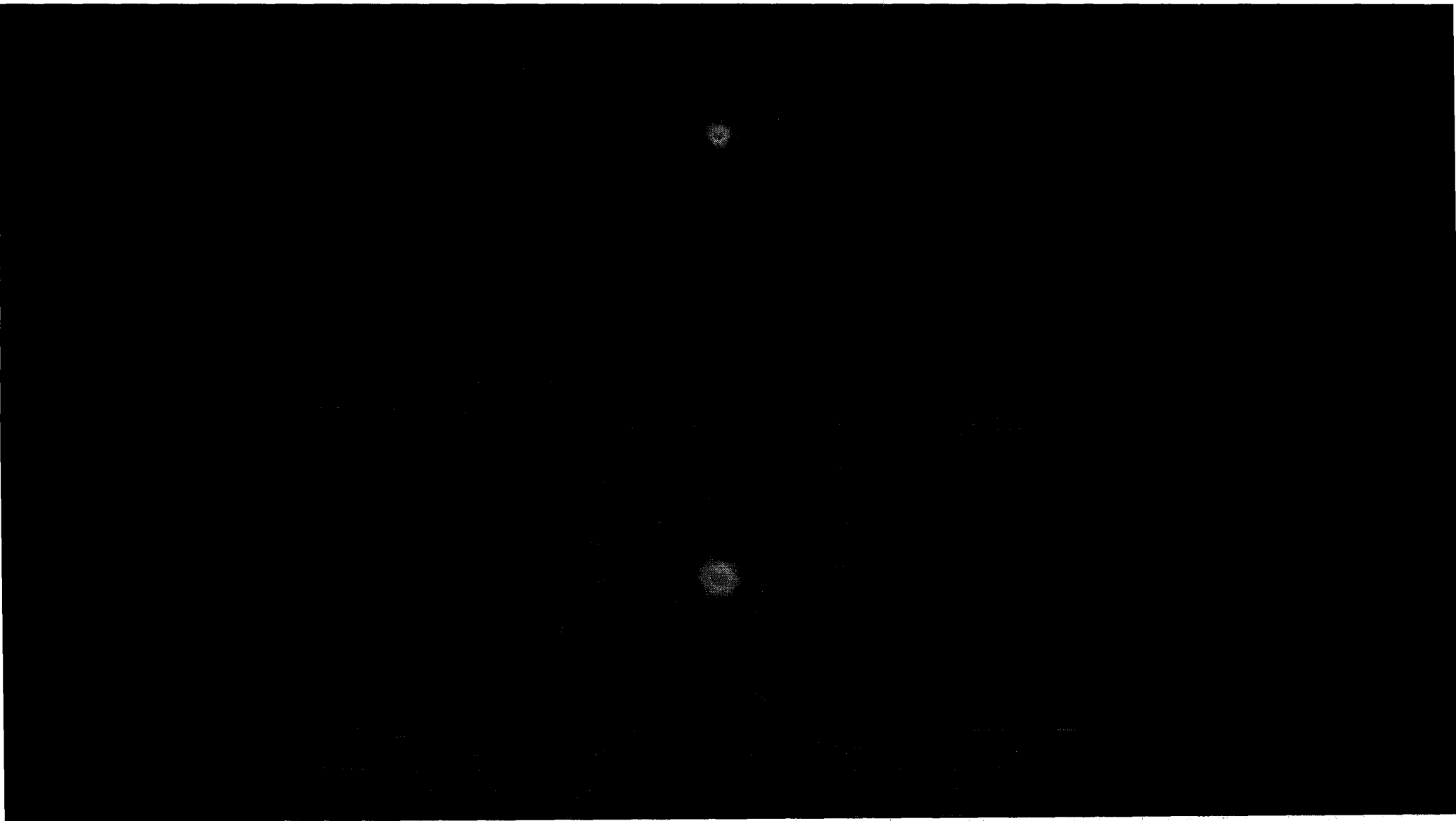
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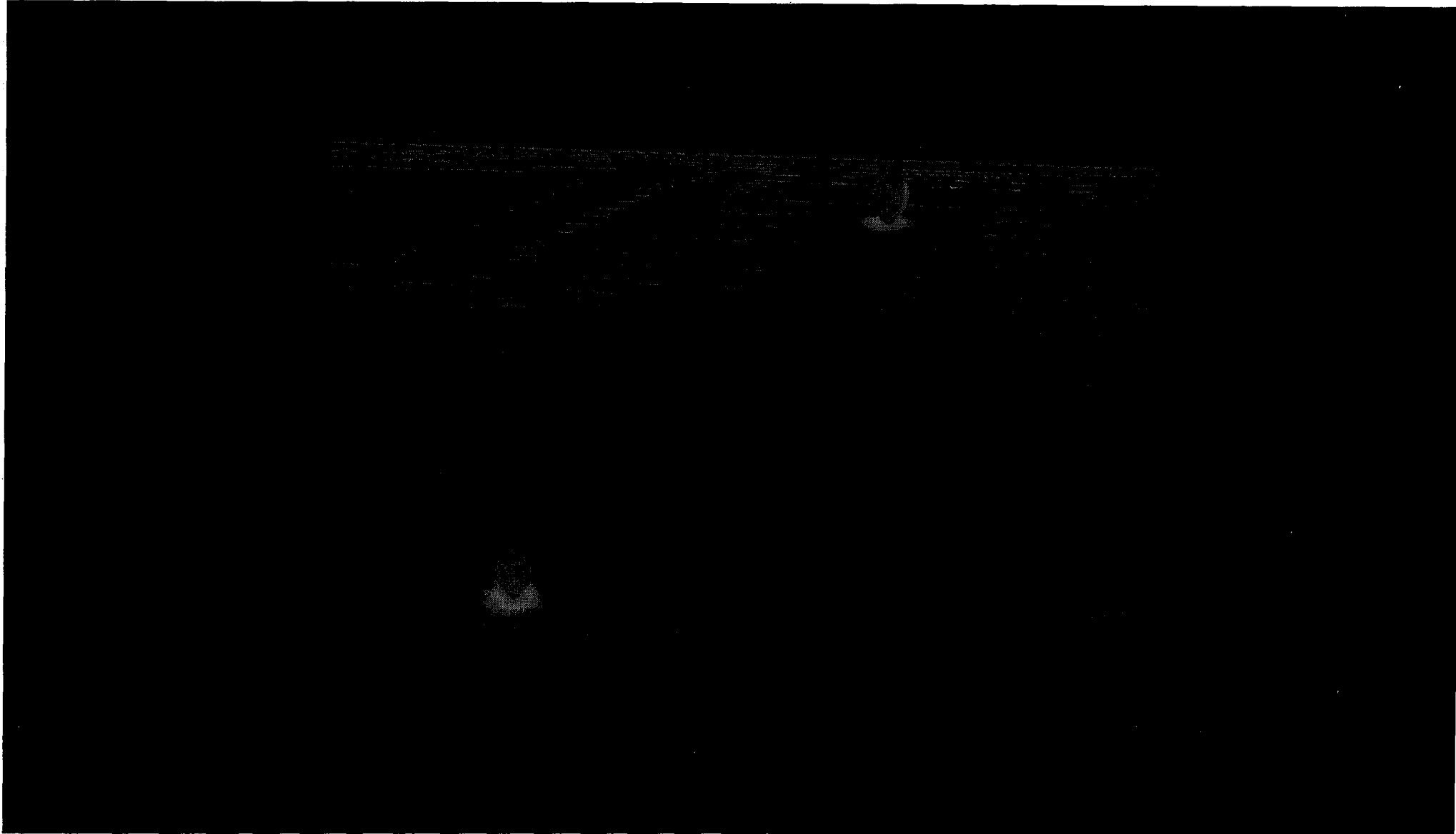
REMEMBRANCE

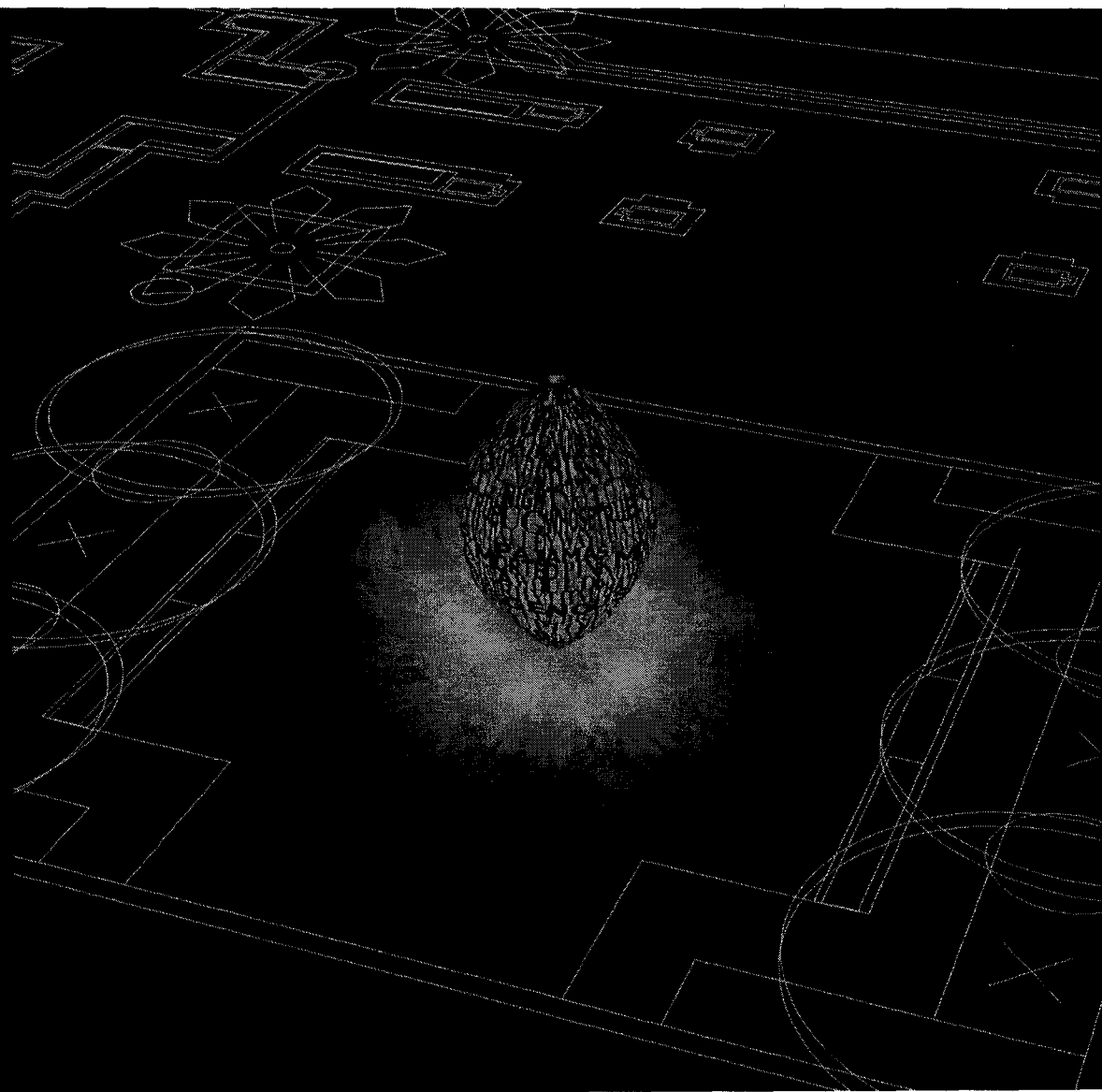
BRAV

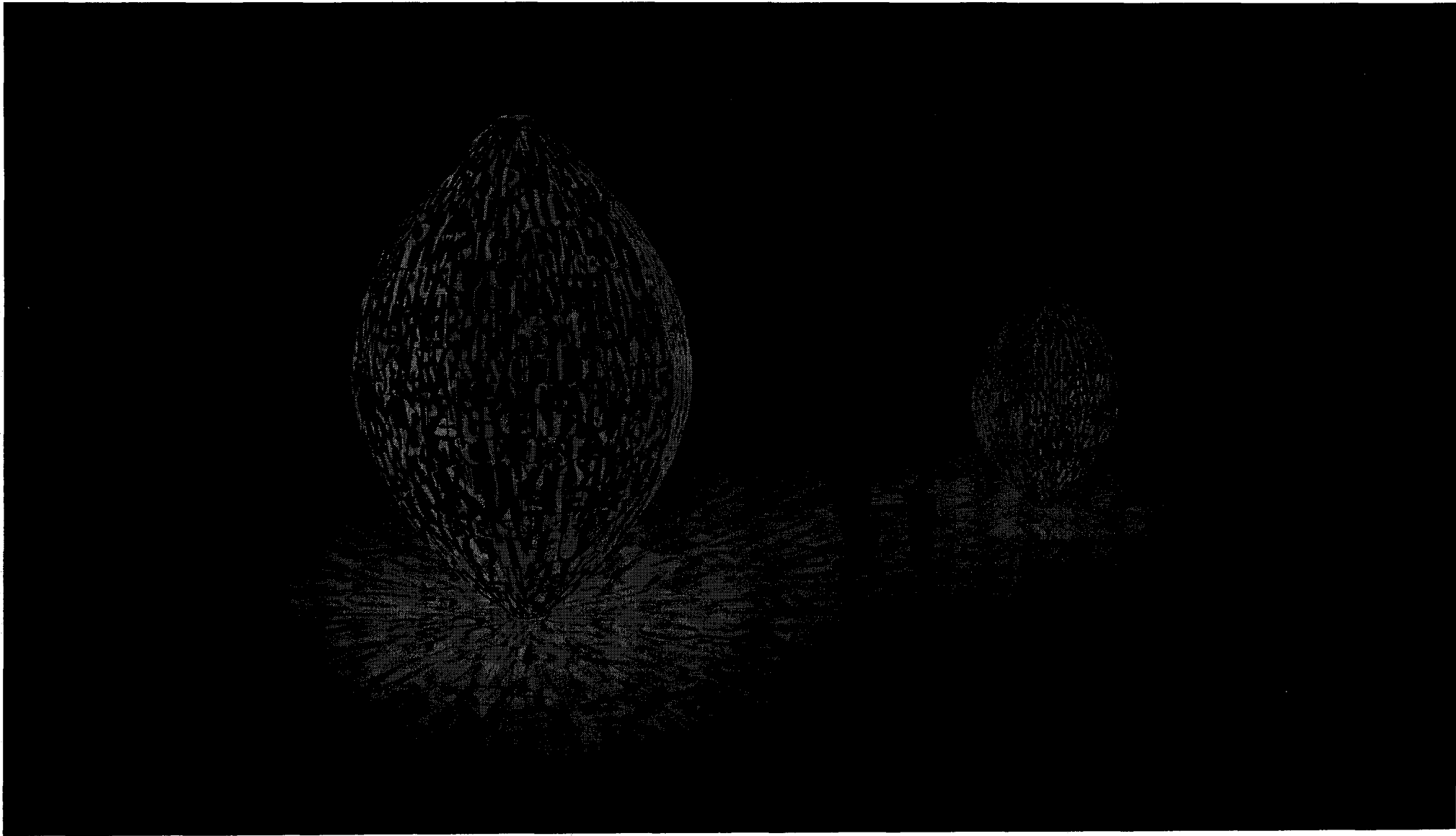


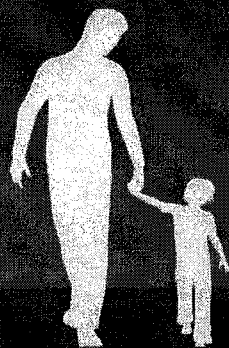


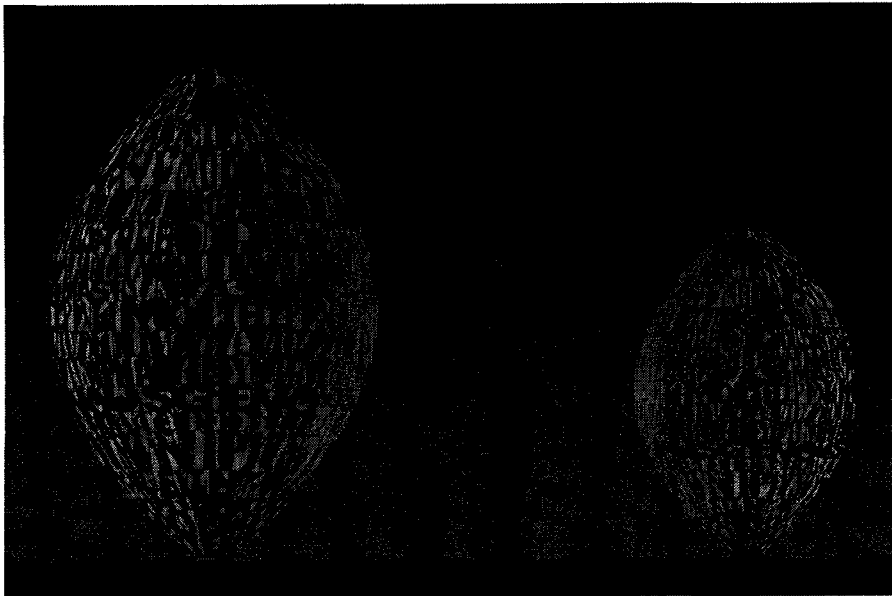












**WE INVITE YOU TO PARTICIPATE IN A
NEW PUBLIC ART OPPORTUNITY AT
GABLES STATION**

BY PUBLIC ARTIST: BLESSING HANCOCK

**THE SCULPTURES WILL BE MADE OF WORDS AND PHRASES
COLLECTED FROM THE LOCAL COMMUNITY. THIS GATHERED TEXT
WILL BE CUT OUT OF STEEL AND WELDED TOGETHER INTO
THREE-DIMENSIONAL LANTERN-LIKE FORMS.**

**TAKE THIS OPPORTUNITY TO SHARE YOUR EXPERIENCE, INSPIRE
OTHERS AND LEAVE A LEGACY. ALL ARE WELCOME TO PARTICIPATE.**

**EMAIL YOUR WORDS AND PHRASES TO THE ARTIST AT
BLESSINGHANCOCK@GMAIL.COM**

PARTICIPATION ENDS JULY 15TH, 2018



Leona Ferguson Cooper



Judy Davis



Connie Hamm



Leona Cooper Baker



Edwina Prime



Antoinette Price



Francina Berry



Mosezell Aguilar



Beverly Gibson

Help Contribute to a Gables Station Public Art Project
Artist: Blessing Hancock

Leona
C. Baker

"No one can tell your story better than you can yourself..." - Judy Davis

1. Do you know any stories about how your family first came to MacFarlane Homestead and the Golden Gates?

My family settled in the Golden Gates in 1915.

2. What were some of your first impressions and early experiences in Coral Gables?

① Having to grow up in a segregated society. ② Having to ride/sit on the back of the bus. ③ Use & study from second-hand books.

3. What locations/events/objects best represents your culture within the MacFarlane/Golden Gates communities?

① Names of Parks: (John S. Walker) (William Cooper) (Vellie Moore)
(George Allen Street)
② G.W. Carver School ③ St. Mary's Church

4. What cultural traditions or customs have you made an effort to preserve?

① Organized Tea Parties/Oral Interviews/Organized Videos.
② Constructed exhibit boards

5. Are there special family traditions, customs, songs, stories, foods? Favorite Hymns?

① Family sing-alongs/Listening to stories about the Bahamas.
② Enjoying eating: Stewed conch, Peas & Rice, guava duff, coconut tart.
③ Enjoyed attending church (Episcopal-Anglican)

6. How are you or your family members involved in the MacFarlane/Golden Gates communities?

① Attended community meetings ② Served on committees that acquired historic designations for G.W. Carver and the MacFarlane District

7. What are some of your childhood memories? What games did you play when you were a child?

① Gathering at various homes for story-telling.
② Played (Kick-ball) (hop-sotch) (jumping-jacks)

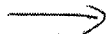
8. What does the MacFarlane/Golden Gates area mean to you? How do you use it? How has it changed over the years?

It means the two areas should never be forgotten because many of us who were born here chose to remain, and not move away.

9. What specific considerations should the artist keep in mind when incorporating your story into this artwork?

Should consider the "old" houses, tropical trees, Parks & markers

10. Is there anything else you would like others to know about your story? Although some progress has been made (race-relation) the journey still continues!



George Washing⁽⁵⁾ Carver Elementary Junior, and Senior High was very "near" and "dear" to our hearts.

In 1925, George Merrick offered the board of education five of land so that the then located school on Lejeune Road could be moved to Grand Avenue and Lincoln Drive. A newly designed Spanish building with nine rooms was constructed. It was then known as Dade County Training School.

After several other persons served as principals, the "longtime" and best known principal was Mrs. Frances S. Tucker who came to us from Tuskegee Institute in 1929.

Beginning in 1934, one high school class was added each year until the first senior class graduated in 1939.

In 1943, she led the movement for the school to be named George Washington Carver.

She retired in 1960, and a school is named for her which is located on Douglas Road in Coconut Grove.

Contribute Words and Phrases

Select text will be incorporated into the artwork

Please list your words or phrases relating to the themes of ART, HISTORY, and COMMUNITY

Historic Black America
Community Black Coral
Gables

You are also welcome to email your ideas directly to the artist at blessinghancock@gmail.com
All contributions will remain anonymous.

Contribute Words and Phrases

Select text will be incorporated into the artwork

Please list your words or phrases relating to the themes of ART, HISTORY, and COMMUNITY

Inclusive
Love
Faith
Historical

You are also welcome to email your ideas directly to the artist at blessinghancock@gmail.com
All contributions will remain anonymous.

Contribute Words and Phrases

Select text will be incorporated into the artwork

Please list your words or phrases relating to the themes of ART, HISTORY, and COMMUNITY

Pioneering
Daring
Cultural
Hopeful

You are also welcome to email your ideas directly to the artist at blessinghancock@gmail.com
All contributions will remain anonymous.

Contribute Words and Phrases

Select text will be incorporated into the artwork

Please list your words or phrases relating to the themes of ART, HISTORY, and COMMUNITY

Family
Faith
Love

You are also welcome to email your ideas directly to the artist at blessinghancock@gmail.com
All contributions will remain anonymous.

Judith: No one can tell your story better than you can yourself. If we don't tell our own story, it won't get told properly. [00:00:08]

George: We're talking about Golden Gates in McFarland. [00:00:13]

Leona H Cooper: I think those of us who are sitting here can hope for, that this little neighborhood, where we live, we're fighting to keep some of the character of the houses. [00:00:27]

Francine: All of us here, we don't consider ourselves strangers, never did, never did. It was always that good connection, that good stuff. [00:00:30]

Moselle: We're about to enter Coral Gables. I'm turning right here on Grand Avenue, and to my right is the Golden Gates, and to my left over here is the McFarland Homestead. [00:01:14]

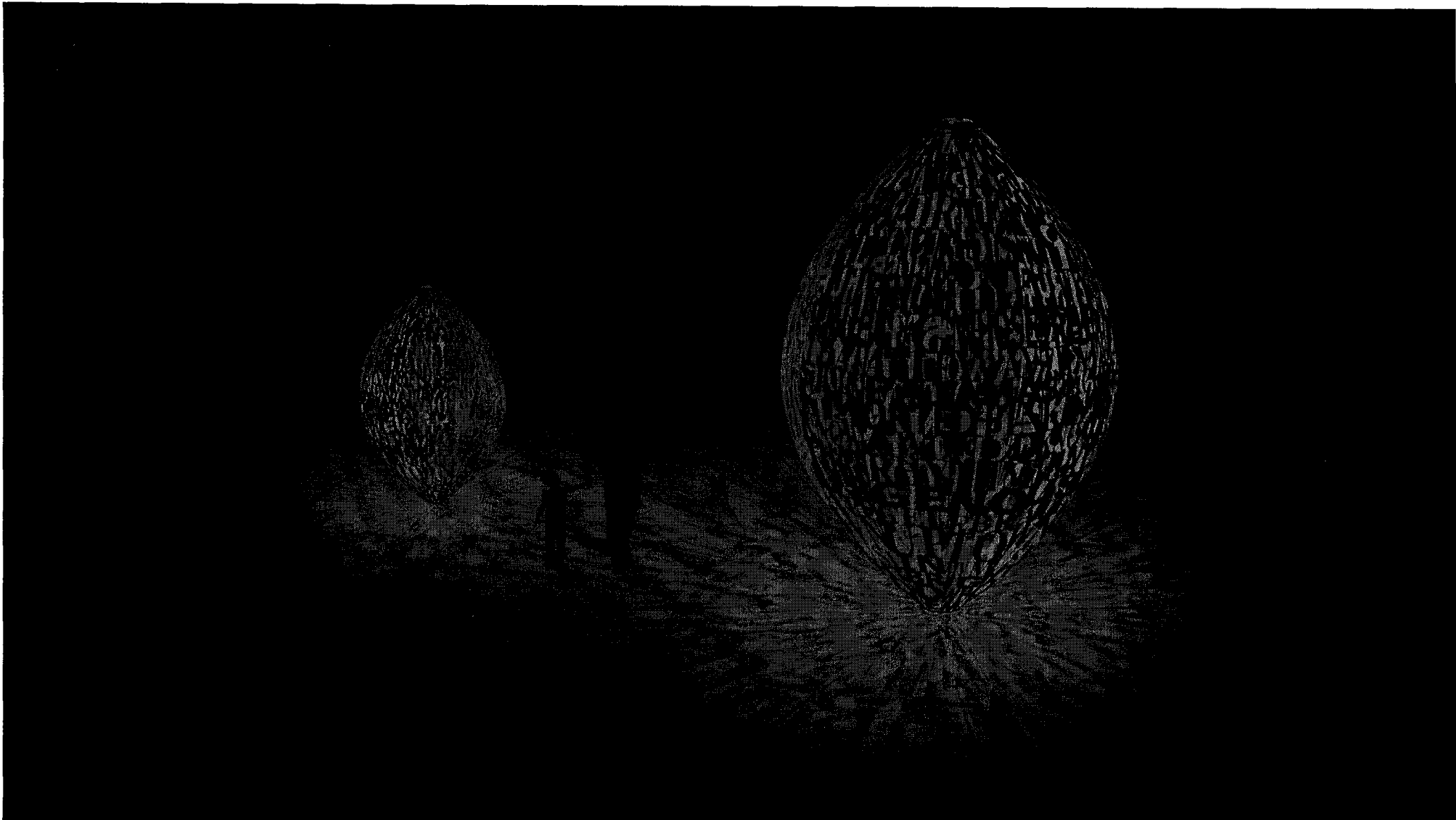
Leona H Cooper: It was named for a lady who's name was, her last name was McFarland, and she was a good friend of the gentleman that was the one who really put Coral Gables on the map, Merrick. George Merrick. When he bought that land from her to make this and to extend the black area of Coral Gables, they called it the McFarland Homestead. It's now on the National Register of Historic Places, and was the only place in Coral Gables that was on the National Register. My husband and I worked on that for many years, it was difficult to get it done.

Speaker 5: It was first designated as a local historic landmark area in 1989, and it was because the residents themselves came to the Preservation Officer at the time and requested that it be designated, and that's amazing. Then in 1994 it was put on the National Register of Historic Places, which is a big deal. It's the only National Registered District that we have in Coral Gables.

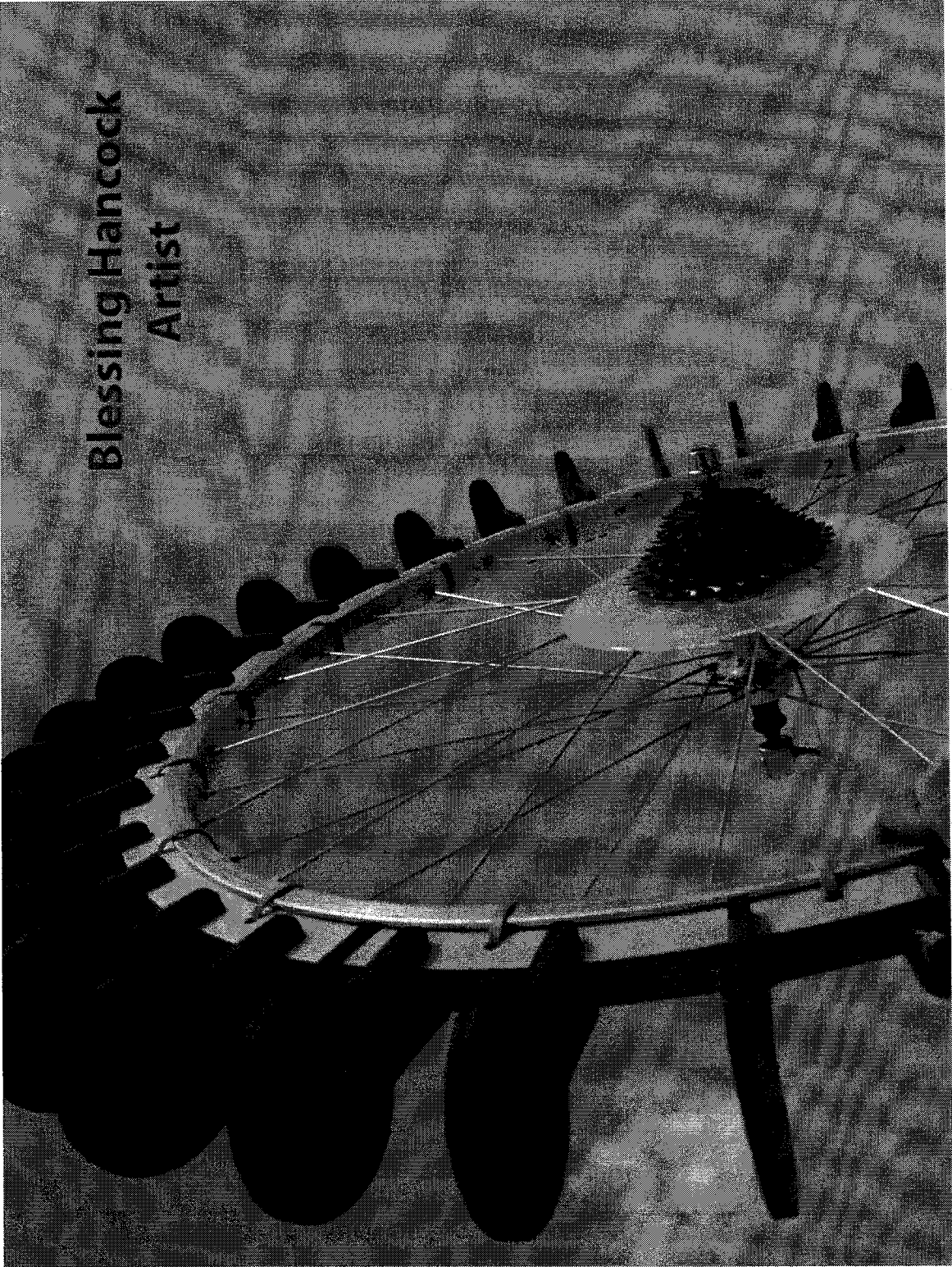
Moselle: It's the diversity of the cultures. I think is what drew everybody here, a lot of them was from Georgia, some of them was from Carolinas, some of them from the Bahamas.

Speaker 7: This is where the Bahamian community lived back in the 1920s, when George Merrick needed people to help him, and he naturally turned to them. They lived in, in what's now McFarland Homestead area, and Golden Gate, and he worked alongside them for nine years as a manual laborer. They helped him build a city, they use their skills in cutting coral and working with local materials, knowing how to orient the houses to the climate because they lived here and knew which way the winds would come from. We didn't have air conditioning in those days, he built homes that fit the environment, and he used the local materials. He was forever grateful to the Bahamian Community for helping him realize his dream.

Edwina: A lot of the areas looked like parts of the Bahamas, and of course this is the area where the Bahamians settled, when they first came to work for George Merrick.

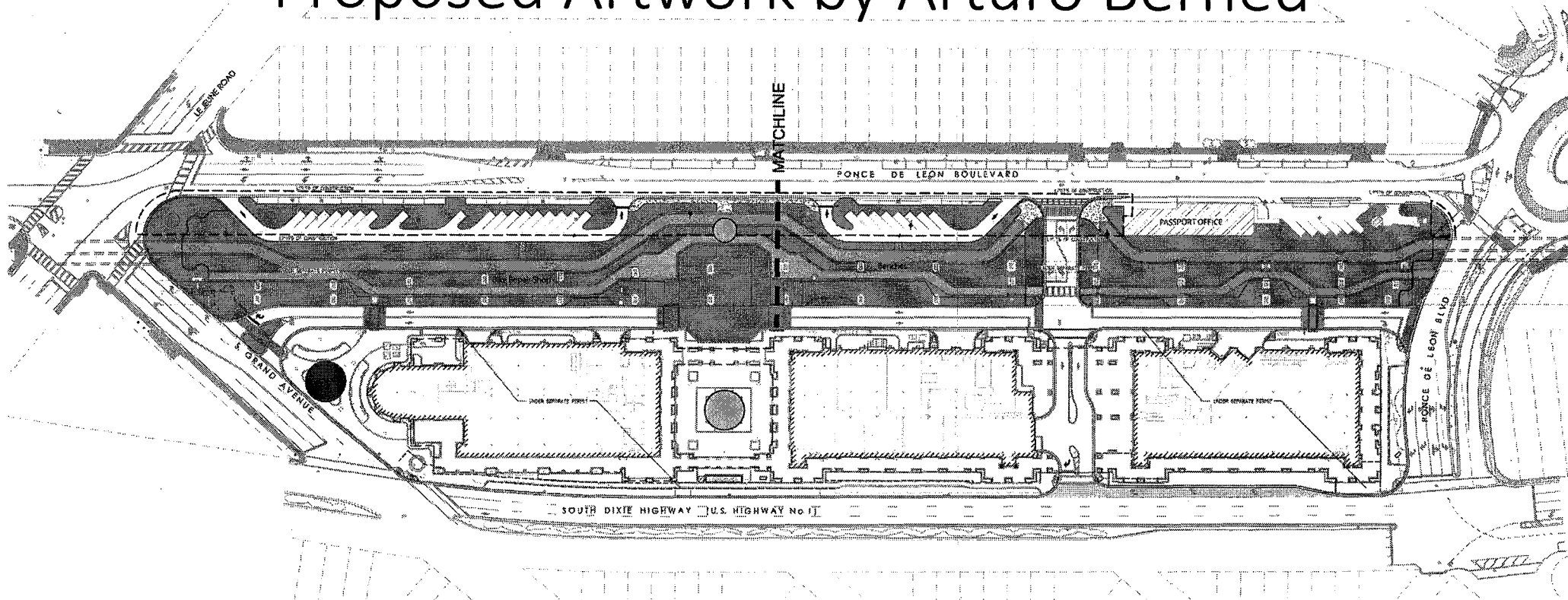


Blessing Hancock
Artist



Gables Station

Proposed Artwork by Arturo Berned



○● Location markers not to scale for presentation clarity

About the Artist



Arturo Berned (Madrid, Spain, 1966) is an architect and sculptor whose work is based upon the reinterpretation of both shapes and metal. Berned conceives sculptures in varying sizes but it is the monumental or urban format that best defines his work, perhaps influenced by his training as an architect and urban planner. The material that he usually uses is steel (Corten, stainless, lacquered).

Berned's work is included in the collections of: The Mori Museum, Mitsui Collection, Ivam Museum, Christian Dior Collection, BMW Collection, Gestamp Collection, Group Collection Caser, Iberdrola Collection, The Soller Museum, Palma De Mallorca, Loewe Foundation, Maraya Foundation, the Ministry of Economy and Finance, and UNESID Union of Steel Companies.

Artist: Arturo Berned

Title: Cabeza "TBD"

Year: 2018 - 2019

Dimensions: Tbd

Weight: Tbd

Suggested Materials: Corten Steel Plate, 5mm thick oxidized finish

Description: Purchased artwork by Arturo Berned at Gables Station will stand at US 1 and Grand Avenue as the gateway landmark. Berned conceives of the sculptures from mathematical laws and geometric forms, and employs a high technical precision and a very purified production. The result is a conceptually abstract work created based on the golden ratio (also known as gold number, or phi number).

Artwork Example, *Head IX* *continued*

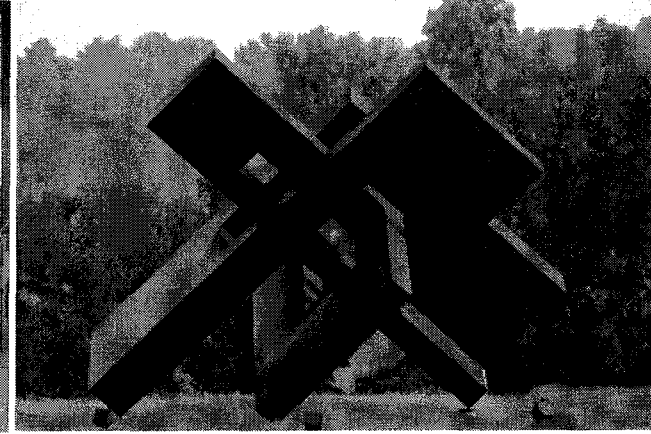
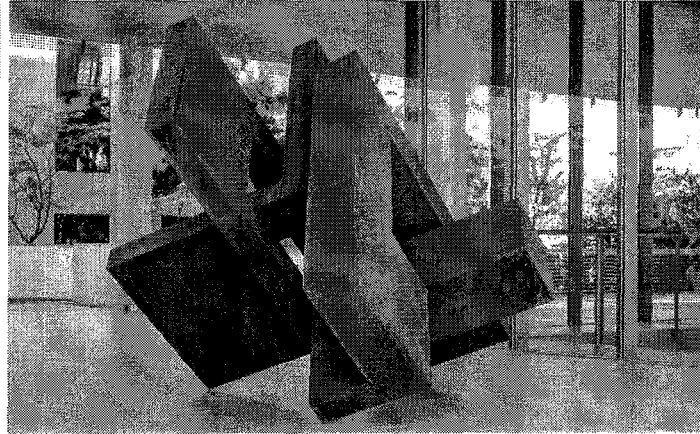
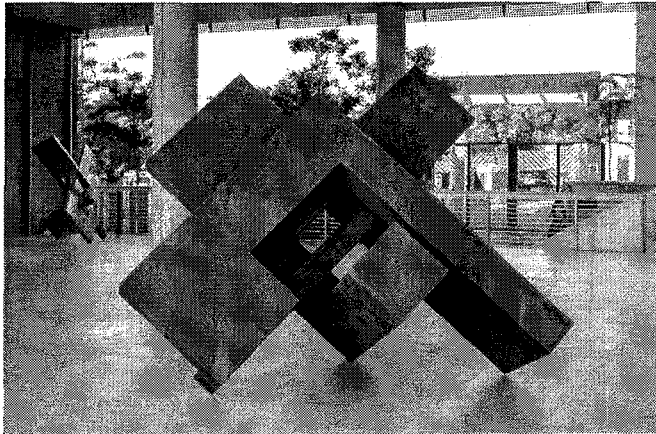
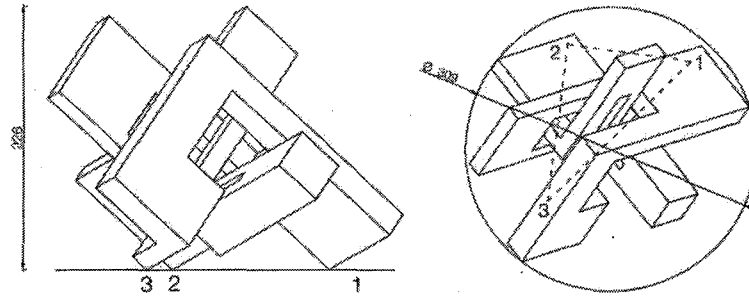
in suggested style and finish

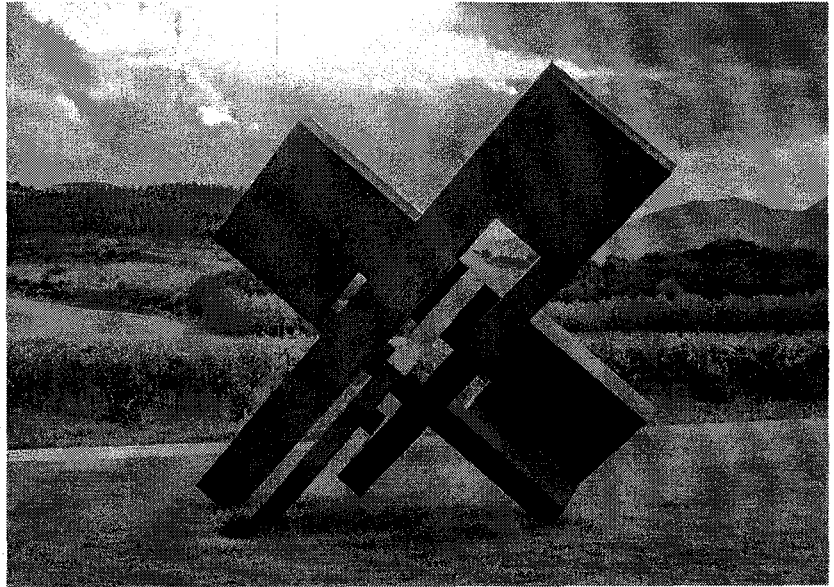
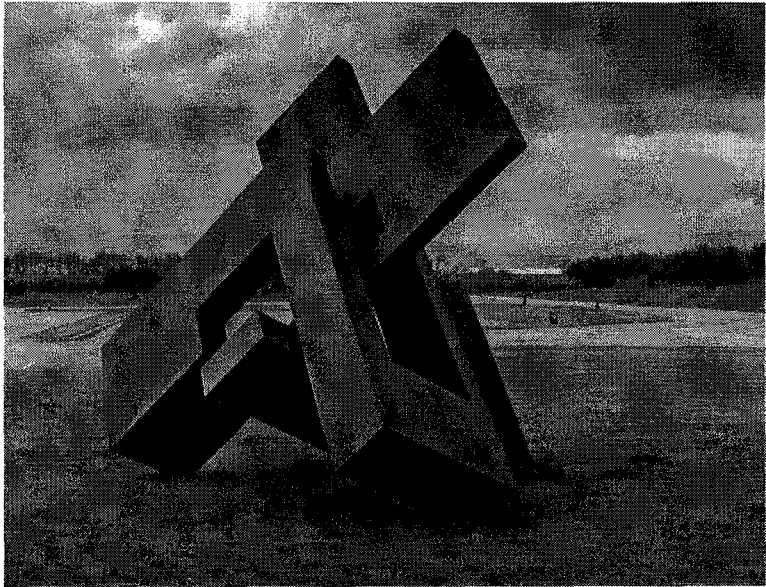
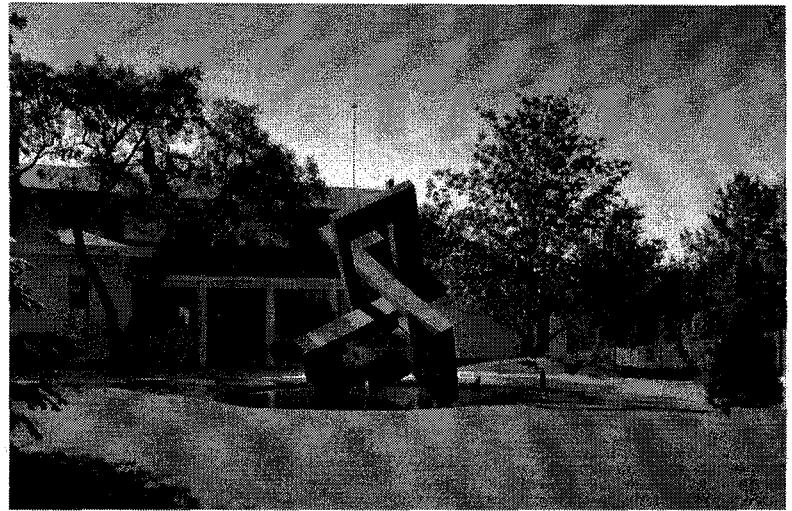
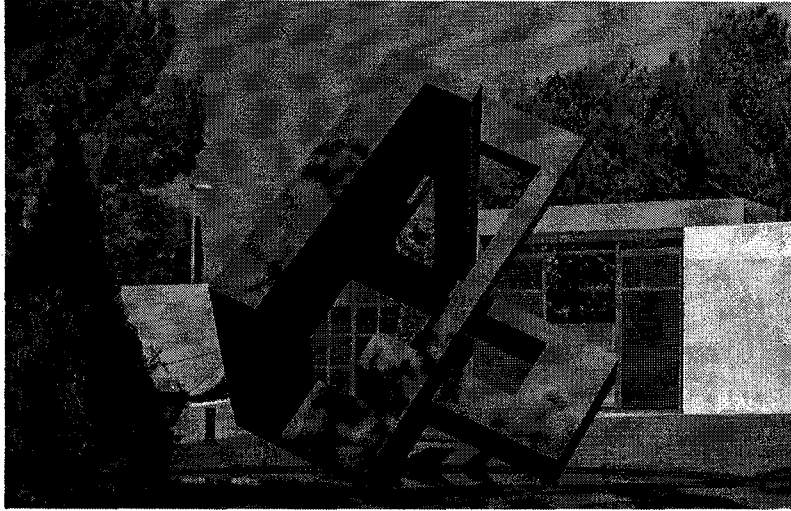
HEAD IX

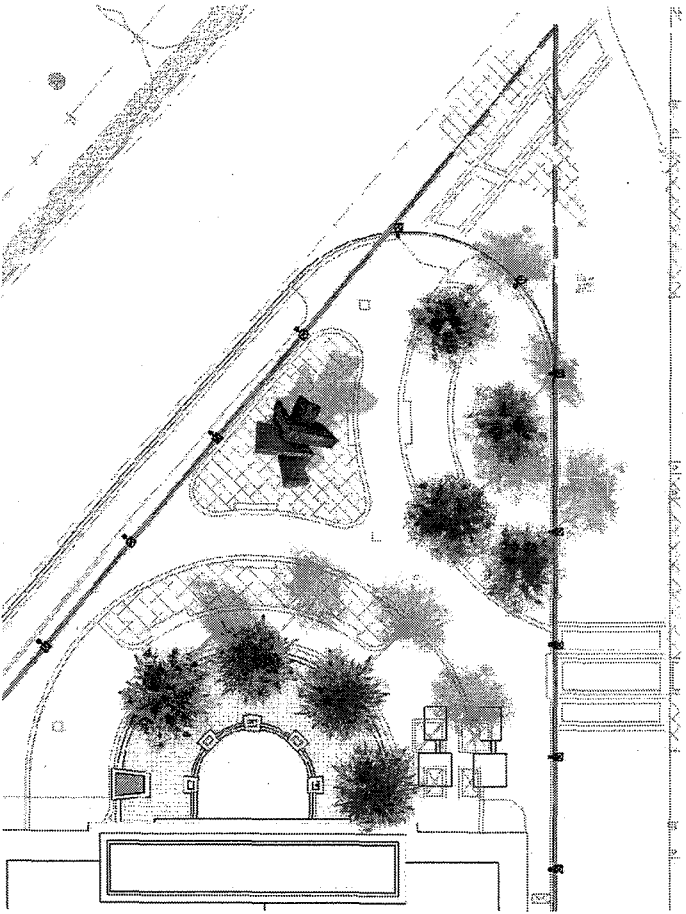
144c226
2013

CORTEN STEEL PLATE 5 MM THICK
OXIDISED FINISH
H 89,0 x l 118,5 x w 88,2 "
2.139 LB

PRIVATE COLLECTION
MINNEAPOLIS, MINNESOTA, USA

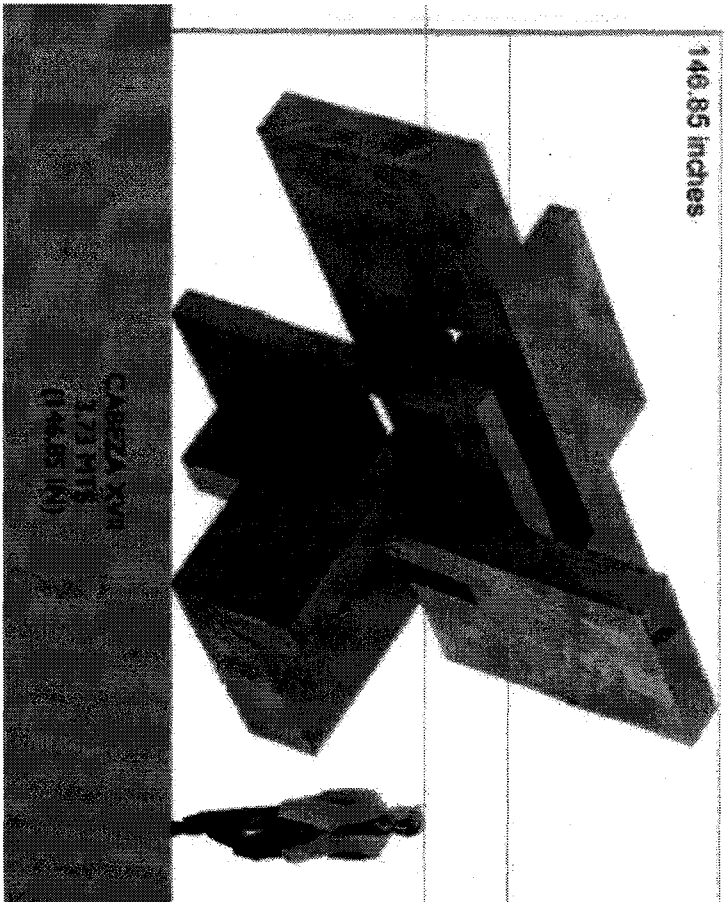






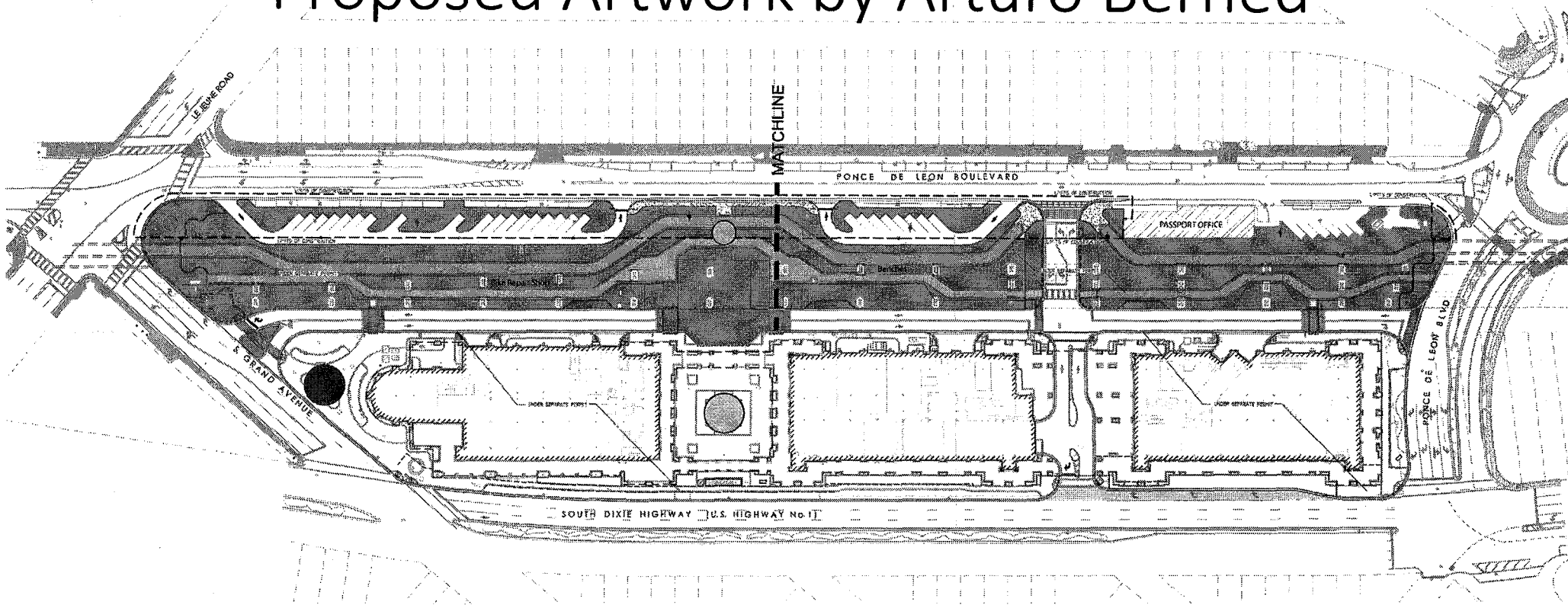
SARAH
SARTOR
FINE ART & ADVISORY

BURNET *Note: Accentuating landscaping and lighting TBD
Overhead perspective not to scale



Gables Station

Proposed Artwork by Arturo Berned



○● Location markers not to scale for presentation clarity

Paseo de la Riviera – Art in Public Places

Paseo de la Riviera

Proposed Artwork: "Storm" by Jaume Plensa



● Location marker not to scale for presentation clarity

Artwork Specifications

Artist: Jaume Plensa

Title: *Storm*

Year: 2013

Dimensions: 87 x 58 x 108 1/4 in (221 x 147 x 275 cm)

Weight: Approx. 900 pounds

Materials: Stainless steel

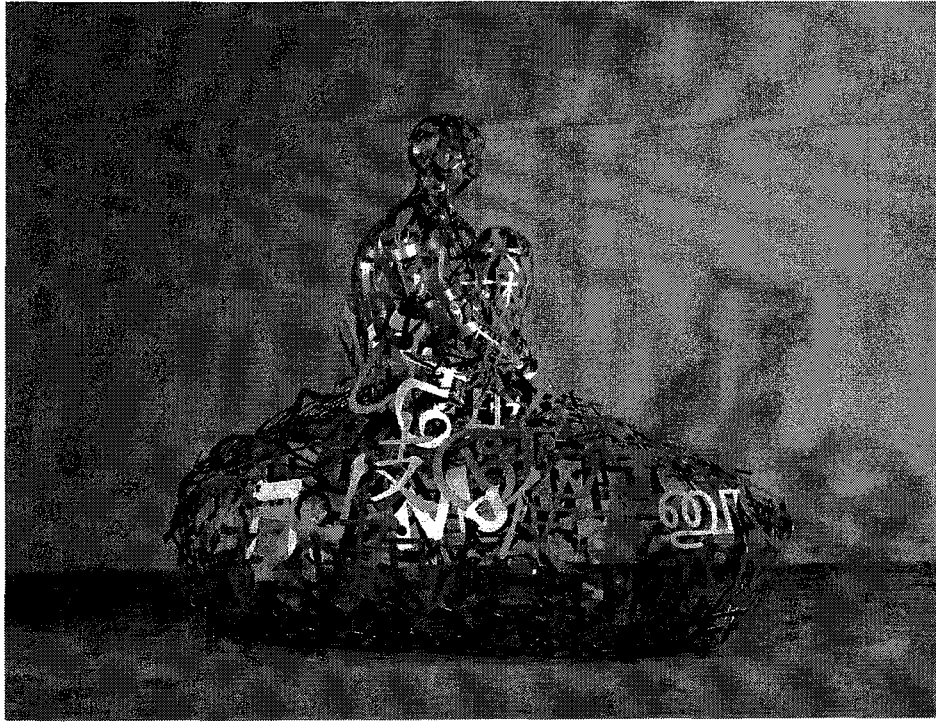
Description: Storm would be located at Paseo, which is punctuated by a large, open-air plaza. The artwork will be located at the entrance of the plaza along US-1 frontage to serve as a focal point for the project and enhance the sense of place within the plaza. Jaume Plensa, “an acclaimed creator of public art,” creates sculptures and installations that unify individuals through connections of spirituality, the body, and collective memory. Literature, psychology, biology, language, and history have been key guiding elements throughout his career. Using a wide range of materials including steel, cast iron, resin, paraffin wax, glass, light, water, and sound, Plensa lends physical weight and volume to components of the human condition and the ephemeral.

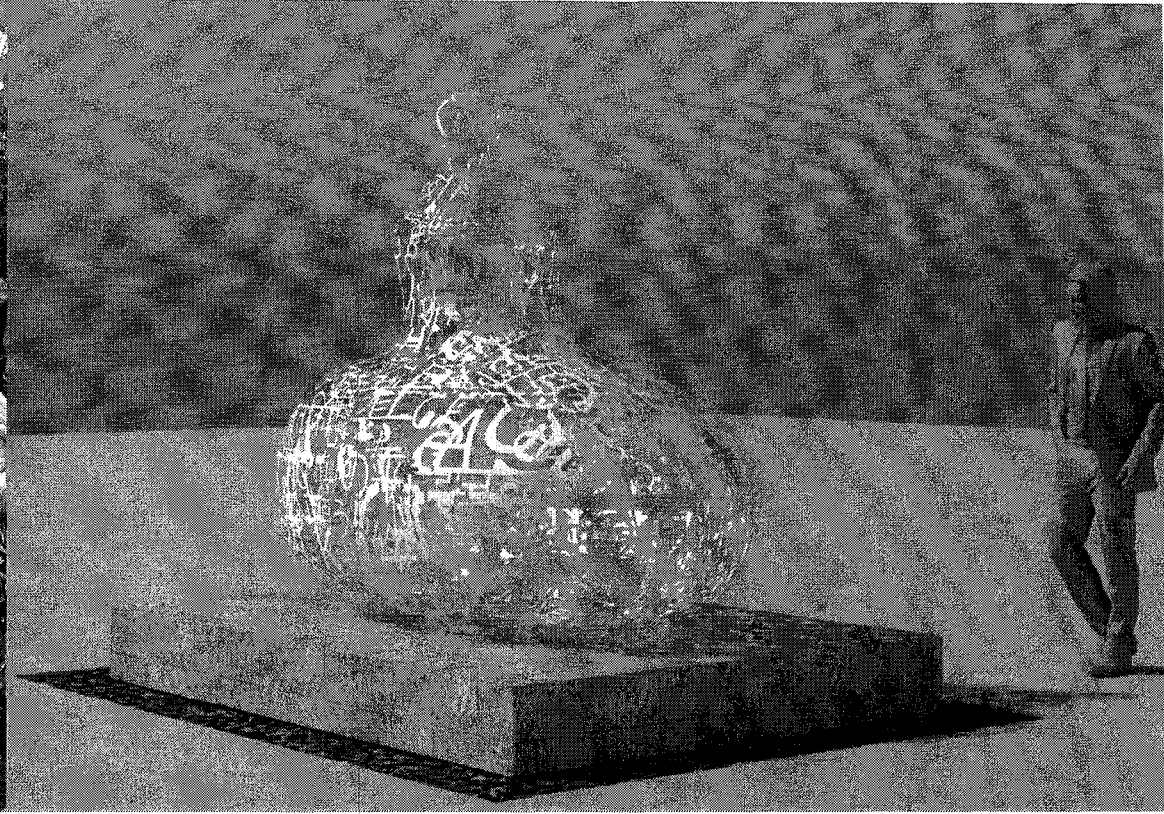
About the Artist

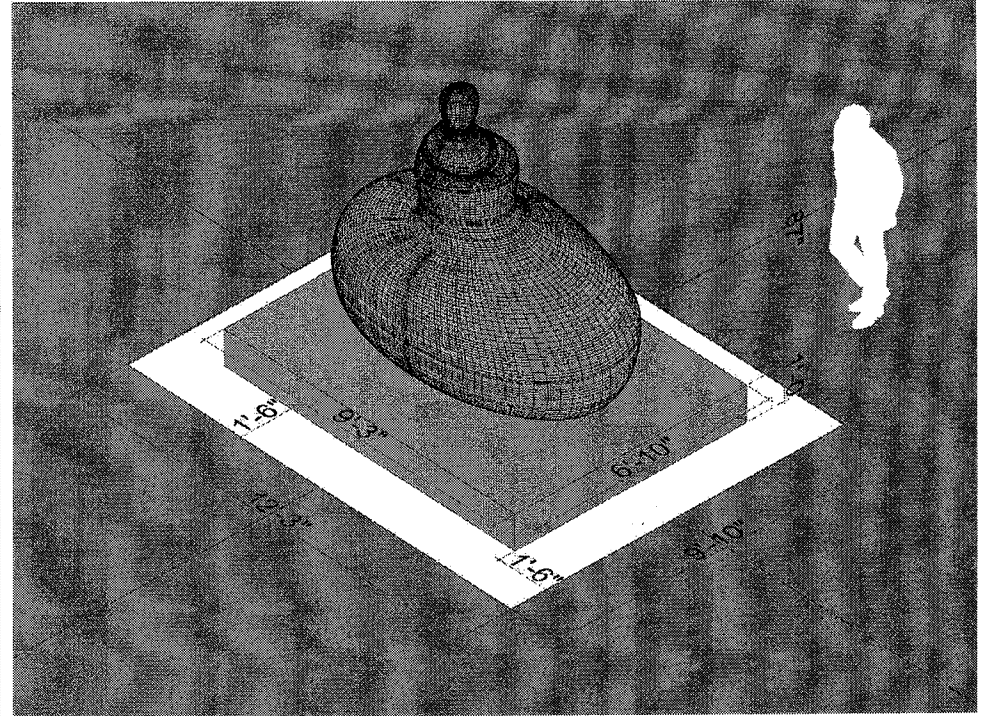
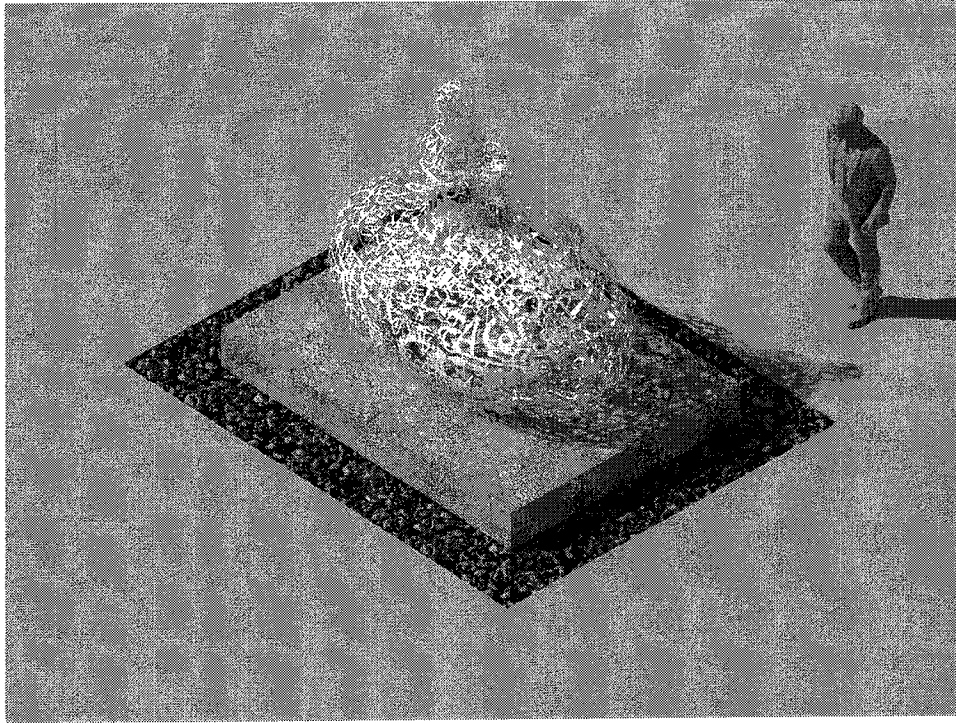


Jaume Plensa (b. 1955, Barcelona, Spain) is highly active in projects in public space; his celebrated and sought after works can be seen in Millennium Park, Illinois; Olympic Sculpture Park, Washington; Buri Khalifa, United Arab Emirates; BBC Broadcasting Tower and St. Helens, England; Pearson International Airport, Canada; Daikanyama, Toranomon Hills, and Ogijima Japan; Shanghai IFC Mall, China; Albright Knox Art Gallery, New York; Rice University, Texas; Bastion Saint-Jaume, France; Raoul Wallenberg Square, Sweden; and Pérez Art Museum Miami, Florida, among many other sites worldwide.

The artist has presented solo exhibitions at prestigious institutions around the globe including the Institut Valencia d'Art Moderne, Spain; Nasher Sculpture Center, Dallas, Texas; Musée Picasso, France; Yorkshire Sculpture Park, England; and the Espoo Museum of Modern Art, Finland. Jaume Plensa: Human Landscape recently to the Cheekwood Botanical Garden & Museum of Art, Tennessee; Tampa Museum of Art, Florida; and Toledo Museum of Art, Ohio. Jaume Plensa: Together was presented at the Basilica San Giorgio Maggiore in Italy as a collateral event of the 56th Venice Biennale.



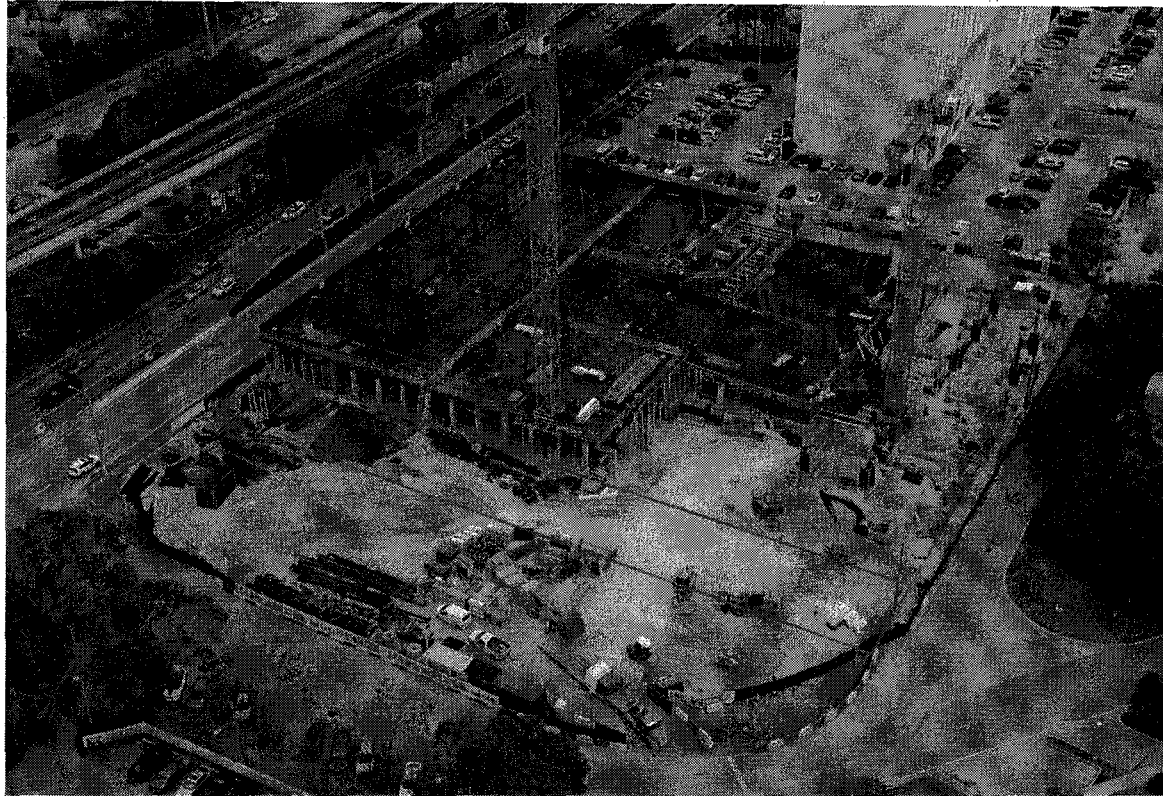




3'-6" REACH FROM EDGE OF RIVER STONE
TO SCULPTURE ON ALL SIDES

Paseo de la Riviera

Proposed Artwork: "Storm" by Jaume Plensa



● Location marker not to scale for presentation clarity

