

**CITY OF CORAL GABLES
ARTS ADVISORY PANEL MEETING
Friday, April 17, 2015, 11:00 a.m.
Economic and Cultural Development Department**

Arts Advisory Panel Members in Attendance:

Members	Jan	Feb	March	April
	'15	'15	'15	'15
Dr. Carol Damian	P	P	P	P
Dr. Jill Deupi	P	P	P	P
Marijean Miyar	E	P	P	P
John Stuart	P	P	P	P
Freda Tschumy	P	P	P	E

Staff in Attendance:

Earl Jackson, Design Director, Cooper Robertson & Partners
Meredith McKinley, Public Art Consultant, Via Partnership
Todd Bressi, Public Art Consultant, Public Artful Places
Cindy Birdsill, Director, Economic and Cultural Development Department
Jorge Casuso, Business Development Analyst, Economic and Cultural Development Department

Motion Summary:

A motion to approve the minutes of the March 17, 2015 meeting was passed unanimously.

A motion to accept the artists presented by the City's art consultants for the Miracle Mile and Giralda Avenue Streetscape Project, with the exception of Tara Donovan and Carlos Cruz Diez and the addition of Robert Chambers, Gustavo Matamoros and Josiah McElheny, and with preference given to Dan Corson, Spencer Finch and Meejin Yoon for the Giralda Avenue Streetscape, passed unanimously.

The Arts Advisory Panel meeting was called to order at 11:04 a.m.

1. Review of Minutes from February 17, 2015

Dr. Damien made a motion to approve the minutes of the March 17, 2015 meeting. Dr. Deupi seconded the motion, which passed unanimously.

2. Review of Gables by the Sea Sculpture

Ms. Birdsill asked the Board to review a list of artists for the Miracle Mile and Giralda Avenue Streetscape Project proposed by the City's art consultants and remove or add artists before approving a final list. The final list would give Mr. Jackson a pool of artists to choose from for the public art components of streetscape. Ms. Birdsill then introduced Mr. Jackson, who gave a power point presentation using images of the preliminary concepts for the Streetscape project, which were among those to be presented at a community forum that night. He said the design strived to capture the "wonder, the magic, the drama and the beauty" of the South Florida skies and create the effect of

walking in the clouds. Mr. Jackson explained that a blue palate of paving, along with whites, grays, soft yellows and soft pinks, would stretch along the Mile in random patterns that would play off the newly planted trees. The goal was to use these “atmospheric qualities” to create a “softer more pedestrian environment.” Several locations would provide good opportunities for art, especially mid-block pedestrian crossings, small plazas and gardens. Although the entire design strives to be artful, none of the streetscape design features will use money set aside for public art, Mr. Jackson said. The Giralda Streetscape, according to Mr. Jackson, would attempt to “capture the quality of rain and bring it to the pavement” in the form of raindrop shapes and concentric rings in the paving, which could be made using quality materials from Italy and Turkey. The Giralda design concept also includes palm trees in a center median and at the edges of the sidewalks, which would be level with the street. The design would discourage cars and could allow temporary closures of the street using designed bollards that can be artfully grouped to the side when they are not being used. He said the current Giralda design did not incorporate public art.

Mr. Stuart said that he worried that the design for Giralda did not call for contributions by artists and asked that artists be invited to design the lighting. Mr. Jackson said there had been a lot of strong feelings about the lighting design and that a lighting designer had been chosen. Mr. Stuart responded that the Board served as advocates for the artists and it was its duty to ensure artists had an opportunity to contribute. “Whenever we can take a piece of the project that the (Arts) Master Plan says belongs to artists and make sure artists get it, we’re going to do that. It’s our job.” Ms. Miyar said she liked the idea of reserving Miracle Mile for the “plastic arts” and using light, sound, performance and video art on Giralda to create a more “ephemeral space” that was more flexible and could be used for special events. Mr. Stuart said the public art should be incorporated on Giralda to indicate the two streetscapes are related. Ms. McKinley said she believed that art should be woven into “the entire experience” and that it was important to the Board “to have art that really reads as art” and not part of the design components. She said that rather than prescribe the art components, the City should take a “curated approach” that gives the artist more freedom to respond to the space and design. “If we pull this off,” she said, “it will be unlike any other streetscape public art project that exists.”

Ms. McKinley said that she and Mr. Bressi looked at about 35 artists whose work reflects the ideas behind the design and compiled a list of 14 finalists she shared with the Board. The artists would then be invited to submit concepts, which would be reviewed by the Board. The Board could either consider choosing a single artist or “different artists working in distinct spaces with different vocabularies.” Ms. Birdsill noted that different artists could create different identities for each block. Mr. Stuart suggested that the Board consider artists working at Vizcaya. He also reiterated his desire to incorporate the work of an artist into the Giralda streetscape and suggested that the chosen medium could be light or sound. Mr. Jackson said a sound piece was a “great idea” that could “create a real dialogue.” Ms. McKinley said she thought an artist would have a difficult time integrating the art into a design that “creates an impact for the entire block.” Mr. Stuart said that although the design was great there should be a concern that it not be viewed as the public art component.

The Board viewed a power point presentation of samples from the works of artists on the list. They agreed that the artists chosen were of the highest quality. Mr. Stuart called the choice of projects “spectacular,” but said he worried about the maintenance of the works. He suggested that the consultants look at the condition of the pieces that have been in place for five years. Ms. McKinley agreed that the works would have to “withstand all kinds of abuse” and “are meant to be here for a long time.” She noted that the chosen works should have a sense of “timelessness” that would make them relevant 50 years from now.

Dr. Deupi made a motion to accept the artists presented by the City's art consultants for the Miracle Mile and Giralda Avenue Streetscape Project, with the exception of Tara Donovan and Carlos Cruz Diez and the addition of Robert Chambers, Gustavo Matamoros and Josiah McElheny, and with preference given to Dan Corson, Spencer Finch and Meejin Yoon for the Giralda Avenue Streetscape. Mr. Stuart seconded the motion, which passed unanimously.

Following is a list of artists that were qualified by the Board:

Cao + Perrot
Dan Corson
Teresita Fernandez
Spencer Finch
Beth Galston
Blessing Hancock
Jeppe Hein
Jim Hodges
Jorge Pardo
Sibylle Pasche
Pierre Poussin
Meejin Yoon
Robert Chambers
Gustavo Matamoros
Josiah McElheny

There being no further business to come before the Board, the meeting adjourned at 11:58 a.m.

Respectfully submitted, Jorge Casuso, Business Development Analyst