



DRAFT

**CITY OF CORAL GABLES  
CULTURAL DEVELOPMENT BOARD & ARTS ADVISORY PANEL  
JOINT MEETING**

**Wednesday, September 21, 2021, 9:00 a.m.  
Historical Resources & Cultural Arts Department  
Hybrid Meeting & Virtual via Zoom**

Historical Resources &  
Cultural Arts

2327 SALZEDO STREET  
CORAL GABLES  
FLORIDA 33134

☎ 305.460.5093  
✉ hist@coralgables.com

CDB MEMBERS	S	N	D	J	F	M	A	M	J	J	J	S	APPOINTED BY:
	20	20	20	21	21	21	21	21	21	21	21	21	
Leslie Pantin	P	-	-	-	P	P	P	P	P	P	P	P	Mayor Vince Lago
Frank Martinez	P	-	-	-	P	P	E	E	P	P	P	P	Vice-Mayor Michael Mena
Frank Rodriguez*										P	P	A	Commissioner Rhonda Anderson
Ray Corral*										P	P	P	Commissioner Jorge L. Fors Jr.
Jose Valdes-Fauli*										P	P	P	Commissioner Kirk R. Menendez
Dr. Bernice Roth Chair	P	-	-	-	V	P	P	P	P	P	P	P	City Manager Peter Iglesias
Geannina Burgos Vice Chair											P	P	Board Appointee

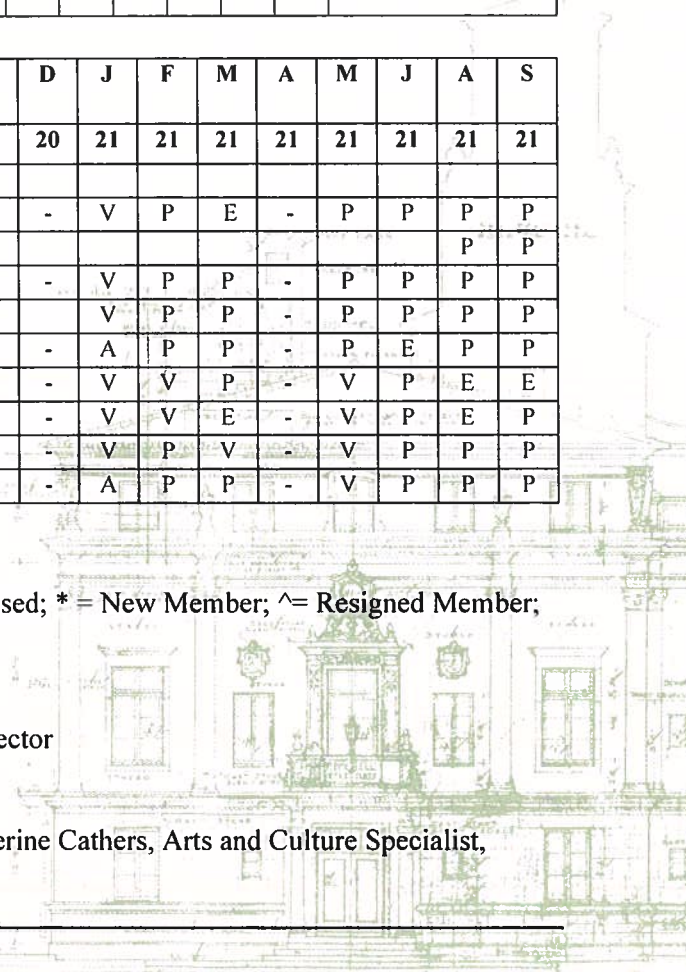
AAP MEMBERS	O	N	D	J	F	M	A	M	J	A	S
	20	20	20	21	21	21	21	21	21	21	21
Nelson de León	-	-	-	V	P	E	-	P	P	P	P
Eugenia Incer*										P	P
Adler Guerrier	-	-	-	V	P	P	-	P	P	P	P
Maggie Hernandez*				V	P	P	-	P	P	P	P
Jacek Kolasiński	-	-	-	A	P	P	-	P	E	P	P
Emily MacDonald-Korth	-	-	-	V	V	P	-	V	P	E	E
Manny Mato	-	-	-	V	V	E	-	V	P	E	P
Marijean Miyar	-	-	-	V	P	V	-	V	P	P	P
Juan Roselione-Valadez	-	-	-	A	P	P	-	V	P	P	P

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

**STAFF:**

Warren Adams, Historical Resources and Cultural Arts Director  
Catherine Cathers, Arts and Culture Specialist

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



Dr. Roth called the Cultural Development Board and Arts Advisory Panel joint meeting to order at 9:08 a.m. Members of the Board, Panel, and staff introduced themselves.

DISCUSSION ITEMS – CULTURAL DEVELOPMENT BOARD & ARTS ADVISORY PANEL:

a. CULTURAL DEVELOPMENT BOARD & ARTS ADVISORY PANEL ANNUAL REPORT

The Board and Panel were presented with a draft copy of the Annual Report. Staff advised that the report states the major accomplishments of the Board. After limited discussion, the following motion was made:

**Ms. Burgos made a motion approving the Cultural Development Board and Arts Advisory Panel Annual Report. Mr. Valdes-Fauli seconded the motion, which passed unanimously.**

b. ART IN PUBLIC PLACES ORDINANCE AMENDMENT

Panel and Board members were provided with their previous meeting excerpts to reference for discussion. Mr. Ceballos introduced himself as representing the City Attorney's Office. He referenced the excerpts, stating that he will carry comments forward to the City Commission on September 28<sup>th</sup>. He stated the main points as follows:

- Concern about possible misuse by the expansion of the definition
- Concern about Art in Public Places funds being drained by this change
- Request to define historical public art
- Request to keep the language "to sound condition" within the definition

He stated that he is coming before the Panel and Board Members to listen and said if there are any additional comments, questions, or proposed changes beyond the above, he will make sure they go to the Commission on the 28<sup>th</sup>.

Ms. Cathers advised the Members that the Panel and Board may want to appoint someone to speak on behalf of the Panel and Board at the Commission meeting. Members agreed and Ms. Burgos requested a time certain for this item.

Mr. Ceballos stated that a definition of historic public art may be drafted with staff and included with the proposal from the Board. Ms. Cathers noted that one of the points Mr. Ceballos brought up at the previous meeting was the possibility of removing the term "historic public art" since it is covered with (the definition of) "public art". She advised Members of the previous Historic Art Fund that was tied to municipal projects and that the County has since stated that it was not in keeping with their code. Ms. Cathers explained that it is likely the term stayed when revisions were made to update the City's code removing the Historic Art Fund. In theory, she said, the term "public art" would encompass all art meeting the definition whether it is historic or not.

Ms. Burgos asked if (features) are historic and not public art, where does the funding come from to make sure those items are maintained. Staff said it currently comes from the general fund.

Concern was expressed about the “historic landmark” language in the Whereas Clauses of the revision, stating that it appears to be very broad. Mr. Adams asked if there is a definition of “historic public art”, and if it was previously defined. Obviously, he said, it is something created by an artist and expressed the importance of determining when something is technically eligible as art. There are elements, he said, that may qualify.

Mr. Roselione-Valadez asked if the term “historic public art” could be struck. Mr. Guerrier responded that it may not solve the problem because the Ordinance revision is about maintenance, which is defined, but “historic public art” is not. Staff stated that it could still be addressed as a correction to the carryover from when there was a separate fund. Mr. Guerrier suggested defining it instead. Mr. Ceballos responded that he believes the concern is that there is nothing that would fall under the category of “historic public art” that does not fall under the definition of “public art” and that the term does not have (a separate) meaning. Mr. Guerrier asked how to address the decision that there isn’t a term now, when there may have been before. Mr. Ceballos asked if the Members would like to include a Whereas Clause explaining that the term is no longer used, as part of the cleanup provision of this ordinance. He said it could be done before Tuesday. Mr. Guerrier said it seems a better solution because it sets a limited focus of what extraordinary maintenance is. Mr. Ceballos suggested it read “Whereas, the term Historic Public Art is from the previous code and has no current meaning in the existing code.” Ms. Cathers stated that the existing Whereas Clauses call out maintenance of landmarks and confirmed that the previous code did not include a definition of “historic public art”, just a definition for the “historic public art fund”, which she read out loud.

Mr. Burgos stated that the “historic landmark” part of the clause was previously discussed at the Board’s last meeting and emphasized that historic landmark and public art are not necessarily the same thing. Members agreed.

Dr. Roth mentioned the new Landmarks Advisory Board that is being formed. Staff confirmed that the Ordinance creating this Board has passed on the first reading. Mr. Adams stated that the role of the Board needs to be defined and the Commission wants it clear what they can and can’t do. He suggested that their main role seems to be looking at historic landmarks and reporting maintenance concerns to historic preservation and public works.

Ms. Bugos recalled the previous concern of the Board regarding the use of the language “historic landmark” in the ordinance revision, saying that it seems to expand what the fund could be used for. Dr. Roth asked who recommends how the funds are used, the new Board or this one. Members discussed the possibility of the new Board going to the Commission with recommendations to use the Art Fund and expressed concern. Mr. Adams responded that the discussion hasn’t come up; however, in defining the roles he would not recommend the new Board recommending the funding (source). Mr. Hernandez said this was a reason to have a definition of historic art. She also stated that the amount in the fund looks attractive; if it’s expanded to include (historic landmarks), the

whole fund could be decimated and stated the intent to define “historic public art” was to protect those funds. Mr. Martinez agreed and said it would provide clarity. Dr. Roth asked who would staff the Board. Mr. Adams stated that he would probably represent Historic and there would be someone from Public Works. He added that if there were any determinations regarding art, it would involve Ms. Cathers. He also said they will be looking at other items such as informational signs, etc. Ms. Burgos agreed that it is important to define what “public art” is and what “historic public art” is to remain within the scope. Dr. Roth agreed that the boundaries will provide clarity for everyone.

Members discussed the funding sources for the Art in Public Places Fund. Ms. Cathers explained the funding structure is from municipal construction projects and as required by the County, and private development fees from construction projects over one million dollars. She explained that the County allows 10% to be set aside for maintenance and gave a brief overview of allowable uses. Mr. Guerrier noted the maintenance component that is part of the County code and asked if the City’s Art in Public Places Ordinance should define a maintenance fund as part of the larger fund. He went on to state that this ordinance doesn’t have a limit as to how much of the fund may be used toward maintenance and expressed concern that the whole fund could be used. Mr. Ceballos said he could take that suggestion to the Commission.

Members continued their discussion regarding the term “historic public art.” Mr. Pantin asked how the definition will be determined. Staff responded that internally they have started that discussion. Currently the definition of “public art” includes monuments and art incorporated into architecture, not the architecture itself. It was noted that something may be designed by an artist, but not necessarily as an artist or as artwork. Mr. Adams suggested keeping the term “public art” and that “historic art” be those items that are part of locally or nationally historically designated buildings owned or maintained by the City. Examples were given such as the Firemen sculpture reliefs on the historic police and fire building.

Mr. Kolasiński referenced the process for building or restoration where architects are involved and noted that when restoration for artwork is involved it’s an art restorer. He suggested looking at how these permit processes are guided as examples. He also noted that a budget for historic restoration is significantly more expensive than what is allotted for the arts, such as restoration of a painting.

Mr. Adams said it would clearly have to be done by a recognized artist, it wouldn’t be every carving on every historic building. As a starting point for discussion, the definition for “historic public art” could be all the items included in the definition of public art, which does include monuments and fountains, when found on a locally or nationally historically designated site; they would still need to be created by a recognized artist.

Mr. Martinez stated that the public art fund needs to be well defined, and items such as the Water Tower should have a maintenance fund of its own. He stated that if the City is a work of art, thinking of public space and entrances, these are about public use; and then there is art within the public realm, it is included conceptually within the idea. He asked for more information about the new

Board, how it would work structurally and about the funding. Mr. Adams stated that at this time there are no qualifications to be on the new Board and that any expert advice, regardless of whether it's historic or not, should still come before the (existing) Boards. Mr. Martinez suggested some sort of exploratory commission instead, stating that a group of enthusiasts would be a step backwards.

Ms. Burgos asked to clarify the next steps. Mr. Ceballos said the Members can elect a representative to go before the Commission, saying that maybe the Commission will direct staff and the City Attorney's office to work on more modifications, beyond what is the limited review of this amendment, which is very narrow in scope and intended to only modify one definition. Ms. Burgos summarized, saying one of the issues is whether to define "historic public art" and the fund itself. Mr. Guerrier added defining a maintenance fund. Ms. Cathers asked if it would be for extraordinary maintenance, Members agreed. Right now, she said, there is limited funding for regular cleaning. Mr. Guerrier responded, saying that is why keeping the definition "to sound condition" is important, rather than superficial condition.

Members discussed the proposed definition as Mr. Adams stated. Ms. Miyar responded that in a city like Coral Gables, she would imagine there are designated funds for maintenance of monuments. She suggested that monuments be a separate category. Ms. Burgos stated that monuments and fountains are included in the (current) definition of public art if they're designed by an artist. Ms. Miyar asked how many of the many fountains and entrances would fall under the category of public art. Mr. Adams said that ones where Denman Fink was involved may qualify. He added that staff would need to look at the (structures) overall and determine what, if anything, would qualify as public art. Ms. Burgos responded to Mr. Guerrier's point, that it may be good to qualify or limit a percentage or cap of the overall fund, or set up some other mechanism so as not to have all the funds coming out of the art fund. Members agreed with the overall concern that the fund will be depleted.

Ms. Miyar stated that the intention when the Art in Public Places ordinance was created was a very specific aim to have municipal and private (construction) contribute funds toward world class art, not to take care of (existing) monuments.

Members asked if there is a percentage dedicated to maintenance. Staff responded that there isn't.

Dr. Roth asked Mr. Ceballos to review his remarks to the Commission. Mr. Ceballos responded that given the breadth of the conversation, he suggested it may be better to have a representative of the Board attend to address any questions. Regarding what has been discussed, he summarized the Members' concern about the draining of the funds; addressing the term public art, either removing the term historic public art adding a Whereas Clause saying why we're removing it or defining it; and creating a maintenance fund, a new code section, that would be ear-marked for extra-ordinary maintenance. With no further discussion, the following motions were made:

**On behalf of the Arts Advisory Panel, Ms. Hernandez made a motion nominating Mr. Guerrier to speak on behalf of the Panel regarding the Art in Public Places Ordinance amendment. Ms. Miyar seconded the motion, which passed unanimously.**

**On behalf of the Cultural Development Board, Mr. Pantin made a motion nominating Ms. Burgos first, and Mr. Corral as a backup, to speak on behalf of the Board regarding the Art in Public Places Ordinance amendment. Mr. Martinez seconded the motion, which passed unanimously.**

c. WHITE WAY LIGHTS PRESENTATION

Mr. Adams presented a Power Point providing a historical reference of the White Way Lights and their status. He stated that they were designed in the early 1920s by Phineas Paist and Denman Fink, noting that Phineas Paist was the supervising architect for the Coral Gables Corporation and Denman Fink was an American artist, magazine illustrator, and artistic advisor for the City who was involved in the design of the original entrances, the Water Tower, Venetian Pool, and City Hall.

The Power Point included historical images of the original White Way light and lamp fixture. Mr. Adams stated that the design for the bases were drawn from an Italian model with each of the four sides having a head and relief symbolic of life in Coral Gables. Women represented the art and architecture with horticulture and plantings, Mr. Adams said, with labor and industry represented by men. He continued, saying that between the heads are a Spanish castle and lion, also important symbols used often in Coral Gables designs; the top of the base is circled with the words “Coral Gables, the Miami Riviera, FLA.”

Mr. Adams described the physical characteristics of the lights as cast-iron construction originally painted green but now painted silver. Images were shown of a restored White Way Light and the current condition of White Way Lights waiting for restoration.

A map was provided showing the sites of the lights along University Avenue and Riviera Drive. Ms. Adams states that the recent proposal is for the City to restore the lights which can be restored, and recreate the poles that cannot be restored. The quote the City is choosing, he said, is for eighty-three (83) new and restored cast historic lamp posts with the cost of the restoration for a replica aluminum post four thousand, eight hundred, ninety-five dollars (\$4,895) and the cost for restoration of the cast iron post two thousand, seven hundred, ninety-five dollars (\$2,795). He stated that a cost for the original luminaires at the top of the post are not available yet. Of these, Mr. Adams said, there are about fifty (50) poles to be restored and thirty-three (33) that need to be replicated. He stated that several privately-owned White Way Lights are in Fort Lauderdale and the City is attempting to purchase these.

Ms. Hernandez asked if the luminaires are hurricane proof. Ms. Adams responded that they were not.

Dr. Roth asked where the cost and funding for the restoration is coming from. Mr. Adams stated that (in addition to the restoration), funds need to cover purchase, transportation, installation, etc. and the final cost has not been determined. Mr. Valdes-Fauli asked if it falls under Art in Public Places and commented that it seems more historical. Concern was expressed that monies in the fund are dedicated funds. Staff responded that finance presented it to the City Commission as part of the Capital Improvement Projects (CIP) budget workshop, saying the funds would come from the Art Fund over the next three years. Staff reported that six hundred eighty-seven thousand, five hundred and seventy-four dollars (\$687,574.00), a portion of the estimated two million, eighty-seven thousand, four hundred seventy-one dollars (\$2,087,471.00), is designated to come from the Art Fund this year and will be voted on at the budget hearing next Monday.

Mr. Valdes-Fauli stated that the monies are not discretionary and need to go to specific projects. He expressed concern about not having funding for other projects and that it goes against the origin and intent of the Ordinance's beginning. He stated that it is great to restore (the White Way Lights) and was sensitive to the City looking to find a source of funds.

Mr. Mato asked if the intent was looked at, noting that the White Way Lights were part of Coral Gables' Master Plan with the elements as part of the infrastructure, and the light posts created as such. He went on to say they were not meant to be creating art, rather than placing them in the City to go with the fountains and entrances. Mr. Mato went on to cite other cities being developed at the time, such as Beverly Hills, where there are similar types of entrances with historical value, but not as works of art. He questioned whether they were intended as ornate streetlights that would make the City more attractive, just like the fountains, where they are placed as a means to slow traffic and not as art. Mr. Mato acknowledged that some architects at the time practiced art and architecture or brought ornate elements designed by artists and applied them to different structures.

Ms. Incer noted that thirty-three (33) would be modern reproductions and therefore no longer historic artifact, basically a modern reproduction versus a historic restoration. The definition is further blurred, she said, when considering where the funding should be directed and if it will be directed to historic monuments versus modern recreations and reproductions. She asked if there is an estate, or someone being asked to request ethical permission to make the modern reproductions or if the designs are in the public domain. Regardless of who may be legally overseeing the designs for intellectual property, she said, the concern regards historic versus modern reproduction.

The Board discussed how best to defend the art fund. Dr. Roth noted that there is work done in advance before information gets to the Board. Mr. Valdes-Fauli advocated for a process that prevents that from happening. The perception, Mr. Pantin said, is that others say something looks like art and then the fund is used. Mr. Roselione-Valadez agreed that this is mis-directing Art in Public Places funds for something they weren't intended for.

Ms. Hernandez asked where the White Way Lights restoration project came from. Staff responded that it was proposed a long time ago. Members agreed that it wasn't a question of whether the project is worthy, just a question of where the funds should come from.

Mr. Valdes-Fauli suggested showing the Commission and staff a budget breaking down proposed projects and maintenance of the artworks, including tracking funds to their project source. Staff referenced the budget sheet that was previously reviewed and said it could be updated. Staff clarified that Finance does not show projects that have not been approved by the Commission yet and therefore, the public would see a greater figure than the actual balance after future projects and maintenance are accounted for; including the balance of the White Way Lights project, which only shows the initial deduction. Ms. Cathers also clarified that per County code, funds may be pooled to do something more significant at the project site or in another location, they are not necessarily tied to the project itself.

Members discussed the proposed locations that were determined based on their original location. They noted that the placement is visible by vehicular traffic where the details of the features will be missed and wondered who will see the details of the bases.

At 10:30 a.m., Dr. Roth passed the gavel to Vice-Chair Ms. Burgos and left the meeting.

The Board discussed putting together a motion; staff advised that a motion may be submitted to the Commission and read into the record at the budget hearing.

Mr. de León suggested that in applying finance to the Art in Public Places question, the Board could recommend something technical, such as a process that involves a way to define specifically how Art in Public Places funds are accessed, something that is under an umbrella of an entire process that becomes the only way it can be designated Art in Public Places. Then, he said, we can eliminate the monuments and the historical pieces that occurred as part of the development of the City and not particularly developed as art pieces, even though they have that effect on many of us. If we can define it, he continued, technically that is an easier way to grasp what Art in Public Places is and would separate the very difficult part of defining art; a technical definition would eliminate a lot of items from the opportunity to dip into the fund.

Ms. Burgos agreed, saying if there is a procedural explanation, and if a project doesn't go through that process and procedure, then it doesn't make it because it didn't meet the condition necessary. Mr. Pantin agreed, saying it is done for other funds that are spent and should be looked at so other departments can't make budget decisions (from the fund) unless a resolution has been recommended from the Board. Mr. Martinez supported a process with an established hierarchy.

Members continued to discuss the need to define "the how" of the process, understanding that the Commission has overriding power and they are advisory members. They discussed whether to put



a motion forward summarizing the discussion, stating concern about the specifics of the project and where the funds are coming from.

Staff stated that whatever happens on the second reading, the language of the Ordinance may be addressed in the future; and the more specific it is, the easier it is for everyone including the Commission.

Mr. Coral commented on the importance of focusing on the White Way Lights project at this time as a way to stop other potential proposals. He shared his thought that the project is of industrially made lights that were manufactured and said information needs to be added regarding the artwork itself.

With no further discussion, the following motion was made:

**Mr. Martinez made a motion expressing the sentiment of the Arts Advisory Panel and Cultural Development Board members that restoration of the White Way Lights is a worthy and worthwhile project; however, use of the Art in Public Places funds should go through the Board process for appropriate use of the funds and the Board is not ready to propose support of using Art in Public Places funds for this project at this time. In addition, the Board recommends establishing a procedure for distribution of Art in Public Places funds. Mr. Pantin seconded the motion, which passed unanimously.**

d. JEAN WARD SCULPTURES PRESENTATION

This item was deferred.

e. ART IN PUBLIC PLACES WORKSHOP

This item was deferred.

f. ARTIST CONSIDERATION FOR AIPP PROJECT: ALAN SONFIST

This item was deferred.

ART IN PUBLIC PLACES UPDATES:

Panel and Board members were informed that some projects that have been discussed may be deferred to pool funds together for a more significant acquisition.

With no further joint business, members of the Arts Advisory Panel left the meeting and the Cultural Development Board continued with their regular meeting business.

APPROVAL OF CULTURAL DEVELOPMENT BOARD MINUTES, JULY 28, 2021:

**Mr. Valdes-Fauli made a motion to approve the minutes of July 28, 2021. Mr. Martinez seconded the motion, which passed unanimously.**

The Board was advised that Ms. MacDonald-Korth respectfully asked to be excused.

**Mr. Martinez made a motion to accept the absence of Ms. MacDonald-Korth. Mr. Pantin seconded the motion, which passed unanimously.**

NEW BUSINESS:

a. AIPP WAIVER REQUEST, THE PLAZA – BRIAN DONNELLY, KAWS

Ms. Cathers introduced Carlos Beckmann, who joined the meeting via Zoom. She stated that Mr. Beckmann is representing Agave Holdings and is coming before the Panel for a waiver request to commission artwork on the property. Ms. Cathers stated that this is the fourth and final artwork and if approved, will fulfill the developer's commitment to Art in Public Places. She informed the Board that the Arts Advisory Panel has reviewed the proposal and made a motion recommending approval of the waiver request.

Mr. Beckmann shared his screen to present the developer's proposal of a sculpture by the artist KAWS titled "Watching" that would be placed in the center of The Plaza in front of the hotel next to the main lawn. The sculpture was described as a commissioned piece, twelve (12) feet tall on a four (4) foot high plinth, cast in bronze with grey tones. Mr. Beckmann stated that it would be one of three, with one in brown, one in black, and this one in grey tones.

Mr. Beckmann gave a brief background about the artist, Brian Donnelly, who goes by the name KAWS, saying he is American and born in Brooklyn. He shared that the property owners have been pursuing the artist for five years and worked through Jonathan Tisch at the Loews Hotel, The Plaza's hotel partner, to meet the artist and the artist's representative gallery, Skarstedt Gallery. He stated that this piece will be in the center, which is for families and locals, and feels that this signature piece signals warmth, is welcoming for families with children, and provides for Instagramable moments.

Renderings were shown of the proposed location at the front of the hotel, with the main lawn and splash pad. Renderings of the artwork were also shown to scale and with measurements.

Mr. Beckmann reviewed the budget, noting the overall cost of the project and summary of artwork projects approved to date. He went over the one percent (1%) commitment of \$4.1 million dollars toward artwork and said an additional \$2.7 million dollars was committed as an additional contribution toward art as one of the goals of the Agave group. Mr. Beckmann then stated that language was inserted in the development agreement for the City Manager to use the \$2.7 million dollars at his discretion for public safety. He said it is Agave's intent to use most of the funds toward art and noted a Commission resolution specifying that up to \$1.5 million dollars of the \$2.7 may be

used toward art. Overall, he said, a total of \$5.9 million dollars is being dedicated to art in public places throughout the project.

Mr. Beckmann went over the maintenance for the sculpture and stated that as the owner and manager of the property, maintenance of the artworks will be as critical as any other part of the building.

A fabrication and installation schedule was presented with an anticipated installation of the art by next fall to coincide with the grand opening of The Plaza and Loews Hotel in November, 2022.

Mr. Beckmann showed other public artworks by the artist of the same figure in different poses and configurations.

The Board thanked the presenter and commended Mr. Beckmann on his thorough presentation and thanked Agave for their dedication to art. With no further discussion, the following motion was made:

**Mr. Pantin made a motion recommending approval of the waiver request by The Plaza/Agave Developer for the commission and installation of a sculpture by the artist KAWS. Mr. Valdes-Fauli seconded the motion, which passed unanimously.**

Ms. Cathers requested an installation schedule for all the artworks.

Mr. Beckmann thanked the Board and left the meeting.

**b. MURAL INSTALLATION REQUEST, 2600 DOUGLAS ROAD**

Ms. Cathers introduced William Schilling and Ms. Saraska, representing the private building owner at 2600 Douglas Road. They are coming before the Board, she said, requesting approval to install a mural. The Board was advised that the proposal was presented to the Arts Advisory Panel, who made a motion recommending acceptance of the project. Board members were provided with a copy of the proposal prior to the meeting and staff shared their screen to show a video rendering of the artwork.

Ms. Saraska stated that the owners own the twelve (12) story office building at 2600 Douglas Road and the building west of it, which is an eight (8) story parking garage. She stated that the tenants of the office building on the west side face the concrete wall of the parking garage and the owners wanted to come up with ideas to make it more visually pleasing. There is a six-foot distance between the buildings, Ms. Saraska said; the owners asked a graphic designer to create a mural and the result is visible from the inside of each floor of the building, tenants see a different chronological stage of the ownership's history. Ms. Saraska described the levels of the building mural starting on the ground level with the company's opening by the Chairperson's father, selling of the land to Walt

Disney that became the site of Walt Disney World, the family's move to Coral Gables, building the first high-rise in Orlando, and ending at the top with the current Chairwoman.

The area between the buildings is not accessible, Ms. Saraska said, and the mural would be mostly visible to the tenants with a limited side view to people passing by on Valencia. It was noted that the building itself blocks visibility of the mural from Douglas Road.

Mr. Valdes-Fauli asked if it is part of an Art in Public Places commitment. Staff responded no; that the property owner is seeking approval and no City funds are being used.

Ms. Saraska gave a brief overview of the artists backgrounds.

Mr. Pantin commented that it was a great idea for the tenants to see this rather than the side of a building.

Mr. Valdes-Fauli stated concern about how the colors would hold up in the South Florida environment without fading. He asked that if it's approved, that it be subject to maintaining it. It was noted that the six-foot separation between the mural and building provides minimal exposure to the elements and that it should follow other applicable zoning codes.

Staff asked how long they would like the artwork in place. Ms. Saraska stated that they would like it as a permanent installation.

The Board discussed briefly and with no further discussion, the following motion was made:

**Mr. Pantin made a motion recommending approval of the installation of a mural at 2600 Douglas Road as presented, subject to maintaining the color integrity of the artwork and subject to related zoning code criteria. Mr. Valdes-Fauli seconded the motion which passed unanimously.**

Board members thanked the presenter, who thanked the Board and left the meeting.

#### CULTURAL GRANT UPDATES

Board members were advised that the arts season has started and were asked to attend as many grantee programs as possible.

#### CITY COMMISSION ITEMS:

The Board was updated on items being presented at upcoming City Commission meetings including a Resolution approving artists for public art proposal submittals associated with Parking Garage 7/Minorca Garage; and an Ordinance amendment on second reading to the City of Coral Gables Official Zoning Code, Article 9, "Art in Public Spaces", Section 9-106 to redefine "Extraordinary Maintenance".

DISCUSSION ITEMS:

The Board briefly discussed the formation of a new City Board that may be tasked with raising issues regarding maintenance and repair of historic features throughout the City. Mr. Adams noted that clarification is needed before it comes back to the Commission for final approval. Mr. Martinez stated that he could see it as an opportunity to look at the City holistically, but from an urban planning point of view that would fall within the purview of Historical Resources. He went on, saying an advisory Board or ad hoc committee that brings knowledge and expertise seems the way to go. This is the kind of Board, he said, where you want to have citizens knowledgeable in urban planning, city planning experts, artists and architects, preservationists, all working collaboratively. Mr. Martinez questioned the reason for it and if the process and structure is being set up that is antithetical to its intent.

ITEMS FROM THE SECRETARY:

Board members were advised of the Art Basel VIP event scheduled in December.

ADJOURNMENT:

There being no further business, the Cultural Development Board meeting adjourned at 11:59 a.m.

Respectfully submitted,



Catherine J. Cathers  
Arts & Culture Specialist