

# THE CITY OF CORAL GABLES MASTER ART PLAN FIVE YEAR WORK PLAN: 2010-2014

SUBMITTED BY

MERIDITH MCKINLEY, EMILY BLUMENFELD • VIA PARTNERSHIP  
TODD W. BRESSI • URBAN DESIGN, PLACE PLANNING, PUBLIC ART

SEPTEMBER 2010



SPONSORED IN PART BY THE STATE OF FLORIDA, DEPARTMENT OF STATE, DIVISION OF CULTURAL AFFAIRS,  
THE FLORIDA ARTS COUNCIL, AND THE NATIONAL ENDOWMENT OF THE ARTS



**Coral Gables Art in Public Places Program**

**Master Art Plan, DRAFT**

**Submitted 9/2/10**

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**THE CITY OF CORAL GABLES MASTER ART PLAN AND FIVE YEAR WORK PLAN: 2010 TO 2014**

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## **I. EXECUTIVE SUMMARY**

Coral Gables has a long history of incorporating civic art and special architectural features into the fabric of the City. The latest chapter in this history is the City's Art in Public Places Program, which addresses two important goals: maintaining the City's unique collection of Historic Public Art, and commissioning, acquiring and exhibiting new public artworks. Art in Public Places seeks to preserve the City's legacy, and build the City's future as a premier community for residents, businesses and visitors, a place vibrant with arts, culture and an international flavor.

The Master Art Plan and the Five-Year Work Plan are two of the important tools the City uses to manage its Art in Public Places program. The Master Art Plan provides broad direction for the art program, and the Five-Year Work Plan identifies a dozen specific projects for the City to implement over the next five years. A companion document, the *Art in Public Places Program Funding, Goals and Implementation Guidelines*, include policies and procedures for managing City-initiated public art projects, for guiding developers who have an Art in Public Places requirement, and for managing the Art Acquisition Fund and the Historic Public Art Fund.

Coral Gables' founders imagined both a "City Beautiful" and a "Garden City," with lush green avenues winding through a residential city, punctuated by civic landmarks and embellished with detailed and playful architectural features. Today's public art program seeks to build on those traditions, encouraging a vocabulary of artworks that includes landmarks, civic infrastructure and detailed texture. It encourages developers to follow this same approach in commissioning artworks, with a strong emphasis on projects that are easily accessible to the public.

The work plan focuses attention on downtown for the next five years, largely because that is where major investments in the public realm will occur, while calling attention to opportunities for integrating artwork into small-scale community projects, such as parks. The work plan also recommends the exhibition of temporary artworks in public spaces, particularly downtown, to build on the goal of making downtown a dynamic cultural and commercial center.

The plan was prepared with broad-based community consultation as well as the assistance of a steering committee, and approved by the City Commission; the process is outlined in the Introduction to the plan. The art program, as well as the planning process, are managed by the Economic Sustainability Department.

Coral Gables is joining not only Miami-Dade County but also hundreds of communities across the country in launching its Art in Public Places Program. A public art program, however, just a tool. This Master Plan charts a course for the program that recognizes Coral Gables' unique artistic heritage, and just as carefully weaves the work of artists into the fabric of the City's future.

## **II. INTRODUCTION**

### **Public Art, Then and Now**

Coral Gables is notable for its history of incorporating civic art and special architectural features into the fabric of the City. George Merrick, the City's founder, assembled a team of architects, landscape designers and his cousin, Denman Fink, to create a public artistry that distinguished Coral Gables from its neighbors and set an enduring standard for beauty and elegance.

More than a dozen pieces were actually designed and installed throughout the City in these early years — including monumental artworks at key gateways and at focal points along the City's major boulevards; architectural landmarks such as the Biltmore, the Congregational Church and the Venetian Pool; functional public works such as the Alhambra Water Tower and the gardens and arbors of the Country Club Prado; and integrated artworks such as Denman Fink's murals in City Hall. Recognizing the important contribution these pieces made in shaping Coral Gable's identity as "the City Beautiful," and continuing to make as long-standing icons of community art, the City of Coral Gables designated these features as important local historic landmarks in 1985.

Since that time, communities throughout the U.S. have evolved new approaches to incorporating public art in civic works. Most notable has been the emergence of the "percent for art" approach, which requires public and private development projects to assign a fixed portion of project budgets for commissioning or acquiring artworks. This approach, pioneered in Philadelphia in 1959, was adopted in Miami-Dade County in 1973, and has been embraced by many cities and counties in Florida, as well as throughout the country. Miami-Dade's Art in Public Places Program requires that 1.5 percent of the construction cost of new county buildings for the purchase or commission of artworks; as a result, more than 700 artworks have been installed at diverse sites including Miami International Airport, Metrorail and Metromover stations (including the University Station), the Port of Miami, MetroZoo, fire stations, libraries, police stations, public housing developments and community health centers.

Coral Gables' Art in Public Places Program, which took effect in February, 2010, incorporates both of these traditions. It addresses two distinct goals and funds those goals from two equally distinct sources. The first goal is to preserve and protect the City's historic public art, which, because of its age, requires attentive maintenance and conservation. The second goal is to commission and exhibit new artworks, which can create new creative and economic energy in the City. City-initiated construction projects (including projects the City undertakes in partnership with private entities) are required to contribute to the Historic Public Art Fund, while non-City construction projects (other than single family homes) of one million dollars or more are required to contribute to the Art Acquisition Fund.

Both the Coral Gables and the Miami-Dade ordinances apply within the City, and interact in a manner that must be examined on a case-by-case basis. In general, the terms of the County's ordinance are applied to City construction projects, as well. In some cases, the City's ordinance is more expansive than the County's ordinance; for example, it applies to a wider range of City construction projects than the County's ordinance does. In some cases, the City's ordinance has special provisions; for example, part of the overall set-aside for public art from City projects is placed in the Historic Art Fund. In some cases, the County's program has more restrictions; for example, certain categories of funding must be spent specifically on the construction project that generates the funds, and cannot be pooled and spent elsewhere.

Coral Gables Art in Public Places Program has an unusual opportunity to build on both the City's and the County's traditions to build a collection that builds on the unique historic character of the City while reflecting its contemporary visual, social and economic character.

### **What is the Master Art Plan?**

The Coral Gables Master Art Plan is one of several tools (along with the guidelines, a five-year work plan and project plans) that guides the City's Art in Public Places Program.<sup>1</sup> It sets out, at the broadest level, the context for the program, curatorial and programmatic goals for the programs, and priorities for commissioning or acquiring artworks.

The Master Art Plan includes a Five-Year Work Plan, which details a specific group of projects that the Art in Public Places program should consider commissioning in the coming years. The Work Plan includes a description of each opportunity and its location, goals for each artwork, and an outline of how the Cultural Development Board and Economic Sustainability Department should proceed in implementing the projects. It makes projections for revenue to the Art Acquisition Fund and sets out a projected timeline for moving forward.

The Master Art Plan and Work Plan are supplemented by guidelines for City-initiated Art projects and by guidelines for public art in private development. The guidelines detail the processes by which the Art in Public Places Program operates — approaches to selecting artists and approving projects for both City and private development projects, guidelines for using the Art Acquisition Fund, the roles and responsibilities of all parties involved in making the program work, and ongoing maintenance and documentation of the artwork. These guidelines are published as *The City of Coral Gables Art in Public Places Program: Funding, Goals, and Implementation Guidelines*.

Each project that the City undertakes will first be outlined in a Project Plan, which will be prepared by the Economic Sustainability Department and reviewed by the Cultural Development Board with the assistance of the Art Advisory Panel. The Project Plan will be a detailed outline of the opportunity and goals the City would like an artist to approach, a description of the process through which the artist will be identified and selected, and a work plan for managing the project. This will serve as a reference for anyone involved in the project along the way.

Finally, the progress of the Art in Public Places program is tracked through annual reports. Each year, the Economic Sustainability Department prepares, and the Cultural Development Board reviews, progress reports on ongoing and completed projects, and proposals for expenditures from the Art Acquisition Fund for the coming year. Each year, the Historic Resources Department prepares a progress report on ongoing and completed restoration projects, and proposals for expenditures from the Historic Public Art Fund.

### **The Planning Process**

The Master Art Plan was developed by the Department of Economic Sustainability and the Cultural Development Board in the spring and summer of 2010, with assistance from consultants Via Partnership and Todd W. Bressi, under a grant from the State of Florida Division of Cultural Affairs.

The five-month process involved an intensive review of the existing ordinance, guidelines and related policies, touring of the City to document its visual features and study potential locations for new artworks, and conversations with a cross-section of Coral Gables civic leaders through interviews and roundtable discussions. The consulting team assembled a steering committee consisting of representatives from the Art Advisory Panel, the Board of Architects, the Planning and Zoning Board, the Historic Resources Board, the Coral Gables Garden Club, the Miami-Dade Department of Cultural Affairs and City of Coral Gables staff. The team met or conducted telephone interviews with the Mayor and City Commissioners; heads of numerous City departments; representatives of the Miracle Mile Business Improvement District, the Coral

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<sup>1</sup> The Master Art Plan is called for in the Coral Gables Zoning Ordinance: Article 3, Development Review; Division 20, Art in Public Places; Section 3-2002. Definitions.

Gables Chamber of Commerce, Coral Gables Community Foundation, Fairchild Tropical Botanic Garden and the Coral Gables Museum; faculty from the University of Miami's architecture and fine arts departments and the Lowe Museum; and local artists, youth at art camp, business owners, developers and gallery owners. The team held an open meeting to present and review the key recommendations related to the vision, goals and projects outlined in the plan. The overall project was guided by staff of the Department of Economic Sustainability.

The Master Plan, Five-Year Work Plan and guidelines were reviewed and recommended by the Cultural Development Board; the plan and work plan were also reviewed by the Board of Architects. The plan, work plan and guidelines were approved by resolution of the City Commission on September \_\_\_, 2010.

### **III. THE CONTEXT FOR PUBLIC ART IN CORAL GABLES**

#### **Coral Gables: The City Beautiful Observed**

Coral Gables' unique patterns of urbanism — its historic precedents in city design, architecture and public art — can inform its contemporary approach to public art.

Coral Gables, as a civic and architectural enterprise, was conceived of in the spirit of the City Beautiful movement, whose emphasis was on promoting civic grandeur and beautification, unity and harmony in urban settings. Its context, however, is unique. Unlike most City Beautiful efforts, which sought to rationalize congested nineteenth-century urban cities and promote moral and civic virtue, Coral Gables was conceived as a brand new place, developed as a real-estate enterprise in the groves and lowlands of South Florida. Additionally, Coral Gables reflects a civic design approach that is rooted as strongly in the Garden City movement — which often resulted in lower-scale, cohesively planned, newly developed communities that were considered to be apart from and antidotes to the City — as it is the traditions of the City Beautiful movement.

Coral Gables' design legacy can be experienced today in many ways. First, the City is characterized by civic elements whose monumental scale visually anchors large areas; buildings, functional structures and artworks that have an outsized presence that extends beyond the site itself. These include the historic Biltmore Hotel and the contemporary 55 Alhambra office building. To some degree, the Alhambra Water Tower, Country Club Prado and some of the City's gateways also function in this manner.

Second, there is a network of civic elements that one encounters as one moves about the City. Fountains, statues and ornamental gateways mark singular focal points, stopping points, thresholds and transitions. Just as important, these elements as a group create a sequence of related experiences, a logical sense of progression from edge to center, from neighborhood to neighborhood. In this sense, the importance of each civic monument extends beyond the value of the individual monument itself.

Third, there are networks of civic infrastructure that can be found throughout Coral Gables and that tie the City together. These range from fountains and pergolas, to canals and greenway boulevards, to lighting and sculptural features. These elements, repeated throughout the City, reinvented and reinterpreted creatively as time goes on, create a language that is unique to Coral Gables and lend a sense of familiarity wherever one encounters them in the City.

Fourth, all of these elements of civic design, no matter what their scale, feature extraordinary detail and texture. One can visit any historic green space, building or monument in Coral Gables, and the more one looks, the more one sees. This attention to detail humanizes the City and suggests a carefulness and thoughtfulness to its design.

Fifth, Coral Gables was influenced by Garden City principles as much as it was influenced by the City Beautiful movement. Consequently, the notion of the garden permeates the public spaces of the City.

Boulevards such as Alhambra Circle are lavishly landscaped as green corridors; Banyan trees march along major streets such as Coral Way, University Drive and South LeJeune Road. The idea of the garden constantly interacts with urban settings, civic places and neighborhoods; there are always surprising and creative juxtapositions of architecture, civic design and nature.

Finally, everywhere in Coral Gables there is an there is an architecture of the imagination, a spirit of playfulness. This a characteristic of Florida in general, and so many of its cities and tourist landscapes; nevertheless, it gives Coral Gables a special identity through its extensive, repeated and creative application. Coral Gables' founder, George Merrick, was inspired as much by his travels in Mexico and Central America as he was Mediterranean precedents, and the Mediterranean precedents for Coral Gables themselves represent an intriguing mix of east and west, Greek, Roman and Moorish cultures. Coral Gables' villages, of course, reach beyond to northern Europe, Asia and Africa for visual imagery.

### **Coral Gables Today**

An equally important context for Coral Gables Art in Public Places program is the City today. While much of Coral Gables fabric has evolved as envisioned by Merrick and his collaborators, in many ways it is a very different city. The master planning process, and the recommendations in this plan, take into careful account current land-use patterns, plans for economic development and capital investment, and the City's cultural resources.

#### *Population, Economic Development*

Coral Gables, with 45,501 residents, has always been a cross-cultural community; as early as 1925, George Merrick coined it as "a gateway to Latin America." Bahamians who helped build Coral Gables established a community south of present-day Dixie Highway that still exists. Today, more than half the residents are of Hispanic or Latino origin, and more than a quarter are of Cuban ancestry.

The City is a major employment center, with almost as many people working in the City as living there. The City is positioned as a market for high-end office development, competing with other office submarkets centers in the Miami-Dade region. The City's hope is to attract businesses that value downtown's urban, walkable environment with cultural, retail and dining amenities, and to build on the presence of 25-plus consulates and the University of Miami to promote itself as hub for international business and culture.

#### *Development character – Commercial areas, neighborhoods*

While most of Coral Gables remains the single-family residential community that was originally envisioned, recent development patterns and the long-term zoning plan suggest that several urban cores or villages will emerge along two main axes: Ponce de Leon Boulevard / LeJeune Road between Ponce Circle Park and NW Eighth Street, and Dixie Highway between the Village of Merrick Park and Red Road.

Miracle Mile remains the retail core of downtown, while major commercial development has been taking place along Alhambra Circle, and north and south along Ponce de Leon Blvd. and LeJeune Rd. The Village of Merrick Park, which opened in 2002 about two miles south, is an outdoor mall that caters to many high-end national retailers, and the anchor for an emerging mixed-use district. Highway commercial uses line Dixie Highway, and could eventually be redeveloped into higher-density office and retail; and a neighborhood-commercial district is emerging along Red Road just south of Dixie Highway, adjacent to the Shops at Sunset Place. Relatively high-density housing can be found between Ponce Circle Park and the City's northeast gateway, at 8<sup>th</sup> Street, as well as around the Village of Merrick Park. These are all areas where future development could generate Art in Public Places requirements.

The City's infrastructure is well established and capital budgets are small, with most funds allocated to water, sewer and street improvements. Construction of streetscape improvements on North Ponce de Leon Boulevard is underway, and plans for upgrading the Miracle Mile Streetscape. There are modest plans to acquire open space and build new parks, and discussions of replacing City-owned garages downtown through public–private partnerships. Aside from those potential projects, all of which could be considered as opportunities for future City-initiated public art projects, no major public facilities are planned in the next five years.

*Cultural Character*

Miami-Dade County is one the most unique cultural communities in the U.S., because it is a crossroads for people from North, Central and South America, and the Caribbean Islands, especially Cuba. The Miami-Dade Art in Public Places program is vigorous, as are the County's various design districts, art museums, performing arts complex, and international art gatherings, notably Art Basel Miami each winter.

Coral Gables is re-emerging as a unique cultural cluster within the region, with the opening of the Coral Gables Museum and the Coral Gables Art Cinema. Though galleries and design-oriented businesses seem to be shifting to areas such as Wynwood and the Design District in Miami, the Fairchild Tropical Botanical Garden has become an important exhibitor of permanent and temporary sculpture.

**Principles for Art in Public Places in Coral Gables**

The slogan "Coral Gables, the City Beautiful," offers rich and complex implications for the City's Art in Public Places Program. It asks us to reflect on more than the City as a historical artifact, or the embodiment of a simple style. It asks us to consider a complex interaction between architectural design, human experience, nature and urbanism; between the structure of formal city patterns and the playfulness of the elements that occupy that structure.

There are several key principles that can help Coral Gables develop a rich approach to public art and civic design going forward.

First, in choosing sites for artworks, and in studying how artworks relate to sites, it is important to consider broader urban relationships and patterns.

More specifically, it is important to consider how an artwork relates not only to its immediate site, but how it gathers in and holds the space that surrounds or frames the site. It is important to understand how an artwork will be viewed in an evolving context, as it approached from different directions, and how its relationship to its context changes as the position of the viewer changes. And it is important to consider how a site or an artwork relates to other artworks and civic monuments throughout the City, and how a new artwork will extend sequences and networks that already exist.

Second, in choosing sites for artworks, it is important to consider that successful artworks depend on well-designed sites that were conceived with the inclusion of artwork. Many of the potential locations for artworks in Coral Gables make sense for functional reasons — they serve as gateways or focal points for circulation — but the sites may not yet be amenable to the addition of public art.

Third, in considering opportunities for art projects and the concepts that artists propose, it is important to consider that even in Coral Gables civic design elements and artworks can be found in a variety of voices, approaches and scales.

For example, the types of artworks in Coral Gables range from collaborative and integrated, to independently executed sculptural monuments, to ornamentation, to temporary displays of contemporary work. Throughout the City, design comes in multiple voices; there are projects that are historical, projects that are playful, and projects that now seem part of the fabric of the City but which

were modern, and cutting edge, for their time. On Miracle Mile, one can find ceramic tile ornamentation in the Art Nouveau style, which in its time was an innovative and sometimes controversial exploration of natural motifs in urban architectural ornamentation.

Together, these principles allow for the wise investment of public art resources in projects that respect the tradition and fabric of the City, while allowing for creative expression that reflects its contemporary cultural, economic and development character.

#### **IV. VISION, GOALS AND CRITERIA FOR ART IN PUBLIC PLACES**

When the City Commission established Coral Gables' Art in Public Places program, it set out the following overarching goal:

*It is the intention of this program to preserve the City's artistic heritage, enhance its character and identity, contribute to economic development and tourism, add beauty and interest to public spaces and increase opportunities for the public to experience and participate in the arts through the acquisition and installation of world-class art in publicly accessible areas.<sup>2</sup>*

Through the master planning process, this overarching goal has been expanded to include a vision for the program and more specific curatorial and programmatic goals for the next five years.

##### **Vision for the Coral Gables Art in Public Places Program**

The City of Coral Gables Art in Public Places Program will commission and exhibit public artworks that give new voice to Coral Gables' unique traditions of civic design, architecture and urbanism, and strengthen Coral Gables as a place to live and do business.

##### **Goals for the Coral Gables Art in Public Places Program**

###### *Curatorial Goals*

- The City of Coral Gables Art in Public Places Program will commission and exhibit permanent and temporary artworks that:
- Build on Coral Gables' identity as "a unique city of artistry and beauty";
- Interpret Coral Gables' civic and architectural traditions, and its historic urbanism, with a fresh eye and contemporary voice;
- Enrich the public environments, such as civic spaces and pedestrian streetscapes, that citizens, employees and visitors experience in Coral Gables;
- Extend the tradition of creating artistically designed public monuments at key locations throughout the City;
- Facilitate the introduction of artistically-designed "civic infrastructure" that further defines with distinction the public realms of streets and squares;
- Promote the integration of artwork into the fine-grained details of public works and private development;
- Establish the City as a leader in the region's vibrant visual arts community and facilitate projects that garner national and international acclaim; and
- Reflect, with quality and sophistication, the international cultural and economic currents that are unique to the region.

###### *Programmatic Goals*

The City of Coral Gables Art in Public Places Program will develop the professional, financial and programmatic resources that will enable it to:

- Organize significant permanent commissions in locations of high visibility and civic importance;

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<sup>2</sup> Coral Gables Zoning Ordinance: Article 3, Development Review; Division 20, Art in Public Places; Section 3-2001, Purpose.

- Encourage developers to commission artworks that enhance the pedestrian experience of streets, sidewalks and public spaces;
- Create, when appropriate, new public art in new community facilities built and operated by the City;
- Build the necessary capacity and partnerships for mounting exhibitions and curating platforms for changing art in the pedestrian-centered downtown core;
- Establish a more predictable, dedicated stream of public art funding;
- Develop ongoing planning and creative relationships with City agencies and civic organizations that shape the public and private realm;
- In collaboration with the Historic Resources Department, support the City's goal as a steward of the City's traditional civic art and artistic heritage; and
- Promote an appreciation, understanding and awareness of visual arts in the public environment.

**Criteria for Prioritizing Public Art Commissioned or Acquired with the Art Acquisition Fund**

The following criteria were used to evaluate the many potential public art projects in the City of Coral Gables and ideas that were raised during the master planning process. These criteria helped to determine whether it was appropriate to include the project in the plan, what its priority should be, and what the goals and approach to the project should be. These criteria are not weighted; some might assume more importance than others because of circumstances (for example, some projects will become a priority, in terms of timing, over others because they are tied to capital projects or other civic initiatives that are on a specific timeline).

Whenever a project plan is being developed, these criteria should be reviewed. The criteria can also be used to evaluate new project opportunities that emerge after the approval of this Master Art Plan, and each year as an Annual Report of proposed projects is being prepared.

*Urban Design/ Visibility and Use*

- Is the proposed location highly visible?  
Give higher priority to locations that are busy with traffic and that can be easily seen.
- Is the proposed location accessible to pedestrians?  
Give higher priority to locations that can be experienced by pedestrians, as well as people driving by.
- Is the general area of the City one that is used by a diverse cross section of people who live and work in Coral Gables?  
The more different groups of people who use the area, the higher priority the project should have.

*Urban Design / Site Relationships*

- Does the design of the site create an effective visual relationship between the site and public art?  
Give higher priority to sites that are designed with art in mind, and then to sites whose scale and surrounding landscape and urban pattern are amenable to the placement or integration of art.
- Is the artwork in an area of the City that is relatively distinct?  
Give higher priority to projects that reinforce a strong area-wide design context than to projects in places that do not have a strong design context.

*Urban Design / Project Types*

- Does the project introduce or extend a system of "civic infrastructure"?

Give higher priority to projects that give visual distinction to a network of civic infrastructure, such as lighting, throughout an area of the City.

- Does the location continue the Coral Gables tradition of marking important visual nodes and thresholds?

Give higher priority to projects that (a) mark entries into the City or downtown, (b) support the evolution of sequences of artworks along well-traveled routes and (c) mark the crossing of important infrastructure (roads, canals).

*Policy*

- Does the opportunity support other community initiatives or priorities?

*Project Management*

- Can the project be integrated with, coordinated with or created concurrently with a capital investment?

Projects that can be related to ongoing site improvements/capital projects should be given a higher priority than projects that cannot.

- Is there a sufficient budget for the project?

Artworks should be given sufficient budgets. Give highest priority to projects where funding can be identified that is adequate to the opportunity at hand.

- Is there sufficient time for artist selection, design and fabrication?

When applicable, give higher priority to projects for which the selection, design, fabrication and installation schedule meshes appropriately with the related capital project.

*Creative*

- Does the opportunity bring diversity to the City's public art collection in terms of media, artistic discipline, and artistic approach?

It is important, in all cases, for artworks to be of an approach and media that are appropriate and sensitive to the specific site and the City's overall design traditions. However, higher priority should be given to projects for which an approach and/or media that expands the City's vocabulary of visual art and materials is warranted.

- Will the opportunity result in an excellent artistic outcome?

Does the opportunity lend itself to an artistic approach? Or would it best be addressed in another way? Will it inspire an artist to create a high-quality work of art?

## **V. PUBLIC ART STRATEGY**

Coral Gables' historic civic art and architecture were commissioned to define the identity of a City that was rapidly building itself in the groves and glades of South Florida. Today's Art in Public Places Program must consider the context of the City today — a place that is strengthening its position as an international office/retail center while stimulating a diverse new arts and culture sector, a place that is absorbing its identity as a multi-cultural community while preserving its City Beautiful and Garden City legacies.

The following recommendations outline general approaches to commissioning and acquiring Art in Public Places throughout the City. The recommendations describe a broad framework of project types that will help new artworks fit into the City while allowing for a range of regional, national and international artists to bring their creative vision to Coral Gables.

### **Project Types for Coral Gables**

Over time, the Coral Gables Art in Public Places Program should focus on creating a vocabulary of projects that is recognizable in the context of the City's historic urban pattern, but also allow for the infusion of ideas and energy from contemporary artists from the region and beyond. These project types apply both to commissions from the Art Acquisition Fund and commissions by developers in fulfillment of their AIPP requirement.

*Civic Monument Projects* will carry on the tradition of installing significant artworks, often fountains, towers or gateways, at key locations in the City, such as major entryways or intersections. These new monuments will relate to the existing series of monuments to extend the patterns of art, public space and architecture people experience as they move about the City. *Civic Monuments* will usually be larger-scale projects with bigger budgets that might take several years to accumulate.

*Civic Infrastructure Projects* will involve features, often functional, that are repeated throughout the City (or an area of the City) and will help create a unique identity for the City overall. These features could include standard artist designs placed throughout the City (referring to precedents such as the masonry motifs and lighting elements found on historic monuments), or they could include a variety of unique features that have a similar scale and placement (referring to precedents such as small fountains and arbors). Because of their nature, *civic Infrastructure* artworks will usually be smaller projects, which will be commissioned either in conjunction with a capital project or on an incremental basis as funds allow.

*Place Texture Projects* will add detail and beauty to buildings and streetscape elements as they are experienced by pedestrians. Artists can be asked to create functional or ornamental elements for buildings and adjacent public spaces. Most of these projects will involve building facades, so they will be initiated and undertaken by developers, property owners and businesses. These projects could include mosaic and tile, metalwork and glass, lighting or signage. Other projects could include café rails, planters, gates, waste receptacles or seating.

*Temporary Exhibitions* will present time-based exhibitions, either at several sites focused in one area of the City, or at specific locations where rotating artworks are presented. The exhibitions will change periodically and will create a sense of freshness and energy that attracts people to make repeated visits to Coral Gables.

*Community Projects.* Coral Gables maintains a wide network of community open space and recreation facilities, and occasionally builds new parks and playgrounds. In addition to the above projects, the Art In Public Places Program will commission artworks in conjunction with the construction or renovation of parks and recreation facilities. Public art in community facilities should be focused on creating artist-designed functional elements, such as seating, shade structures, play features, fences and gates. When

park construction projects are funded with Dade County GOB or SNP funds, and include a building or buildings, the project must also meet the requirements of Miami-Dade County's Art in Public Places Program.<sup>3</sup>

### **Short-Term Opportunities for Artworks**

The Five-Year Work Plan that follows this section calls out the following near-term opportunities for artworks and includes a detailed description of how each opportunity could be pursued.

#### *Civic Monuments*

- Segovia Traffic Circles (Biltmore, Coral Way)
- Ponce Circle Park
- Miracle Mile West Gateway

#### *Civic Infrastructure*

- Miracle Mile Garden Rooms
- Miracle Mile Kiosks
- Miracle Mile / Ponce de Leon Sidewalk Insets
- Giralda Avenue
- Shade Structures

#### *Place Texture*

- Artist Roster

#### *Temporary*

- Paseo Galleries
- Temporary Exhibitions

#### *Community / Parks and Recreation*

- 4650 Alhambra Circle
- 5028 Maggiore Street

### **Long-Term Opportunities for New Civic Monuments, Civic Infrastructure and Temporary Exhibitions**

The City's original vision of marking major gateways, corridors and public facilities with civic artworks that are characterized by both monumentality and attention to design detail remains remarkably compelling, and there are many places throughout the City where it is easy to image that vision being extended.

Following are key opportunities that should be monitored by the Art in Public Places Program. They were evaluated during the master planning process, but are not priorities for the Art in Public Places program for the next five years for various reasons, such as:

- they are not in high visibility areas, or because they are not related to current City economic development,
- the settings are not yet appropriate for investment in public art and should be considered only if public capital projects or private redevelopment take place.

Nevertheless, these locations should be monitored as potential opportunities for integrating newly commissioned artworks into construction projects, and as priority locations for placing donated artworks.

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<sup>3</sup> Miami-Dade County Ordinance No. 94-12

*North Ponce Corridor (Miracle Mile to Douglas)*

This corridor was called out in the Coral Gables Charrette as a place where civic monuments might be located in open spaces that are redesigned or reconfigured through future streetscape projects.

*LeJeune Road Downtown Gateways*

Along LeJeune Road, the perceptual gateways to downtown are approximately at Alhambra Circle (heading south) and University Avenue (heading north). These are potential locations for gateway artworks, should opportunities arise related to City capital projects or private development in those areas.

*Coral Way West Gateway (at Country Club Prado, past Red Road)*

Though there is a traditional gateway element at the intersection of Coral Way and Red Road, the south end of Country Club Prado (through which Coral Way passes) is a major civic space without an artistic monument. An artwork here could balance the gardens and fountains at the north end of the Prado.

*Segovia Corridor (University to Biltmore)*

The City is undertaking this streetscape project. The planning and design process should consider the opportunity for new artworks, particularly at intersections such as Riviera Drive and University Drive.

*University Avenue Corridor (Ponce de Leon to Bird)*

University Avenue was always envisioned as one of Coral Gables' most important cross-cutting streets, a direct connection between its commercial core and the university. Over the years, it could be embellished with landmark artworks at intersections such as Ponce de Leon Boulevard, LeJeune Road, Segovia Avenue, Granada Avenue and Bird Road.

*Coral Gables Public Library Area*

The Coral Gables Library, an elegant modern icon, sits within a lushly landscaped site at the intersection of University Drive and Riviera Drive. Because of its usage and proximity to two major corridors (University Drive, Segovia Avenue), it could be the location for a permanent civic artwork, or for temporary art exhibitions. A temporary exhibition could be arranged independently or in conjunction with a program downtown. There are currently three sculptures on exhibit at the site; they are in need of conservation and might need to be relocated if new artworks were considered.

*Granada / University / Bird*

This intersection marks the confluence of three major streets. A canal bridge (recently reconstructed by Miami-Dade County) and public park are located here — one of the few spaces in Coral Gables with direct public view of the canal systems. This area is suitable for artworks related to the intersection, canal, park or bridge.

*Alhambra / Coral Gables Canal*

Two bridges — one for traffic, one for pedestrians — mark the crossing of one of Coral Gables' most important connecting streets and the canal system. South of the bridge is a small public space. Though this is a residential area, a small a civic marker would be appropriate.

*Merrick Park Traffic Circle on Ponce de Leon Blvd.*

This traffic circle marks the entry into the Village of Merrick Park as one approaches from Dixie Highway. It is about the same scale as the Segovia/Coral Way traffic circle. It is a prominent location for a permanent monumental artwork, or for a temporary exhibition. A temporary exhibition could be arranged

independently or in conjunction with a program downtown. This traffic circle is generally of lower priority for permanent or temporary installations than those downtown.

*Metrorail Corridor / Bike Path*

The Miami Metrorail passes through Coral Gables on an elevated viaduct parallel to Dixie Highway. Underneath the viaduct, for much of its length, is a green space and bike path. This could be an interesting space for linear, temporary art exhibitions. It is not a current priority, however, because of its lack of visibility compared to other opportunities.

*Dixie Highway Gateways (areas near City boundary)*

Two of the most highly-travelled entrances into Coral Gables are on Dixie Highway, U.S. 1, a six-lane regional arterial that not only serves the City but also carries very high volumes of through traffic. For the most part, the highway is lined by auto-dependent commercial uses, except for where it fronts the University of Miami and Metrorail stops. There are no civic spaces with a strong identity. As redevelopment occurs at the City thresholds, around 37<sup>th</sup> Rd SW and Red Rd, consider opportunities for integrating landmark gateway artworks. This is not a current priority because the gateway settings, as they are now, are not visually conducive to investment in public artworks.

*Cartagena Circle and Loretta Sheehy Park*

These public spaces are opposite each other on the canal system and are joined by a bridge that carries LeJeune Road across the canal. This area is busy with traffic and highly visible. These are prominent locations for permanent monumental artworks, or for a temporary exhibition. A temporary exhibition could be arranged independently or in conjunction with a program downtown.

*Downtown Parking Garages*

There are discussions about reconstructing several of the City-owned parking garages downtown, potentially as a public-private partnership. Any reconstruction of these garages would trigger both the City's and the County's Art in Public Places ordinances, which would result in money being paid to the Historic Art Fund. However, the garages will be important civic buildings and gateways, of sorts, to downtown and Miracle Mile, and are therefore key opportunities for new public artworks.

**Partnerships and Collaborations**

Successful implementation of projects in this Work Plan will require several types of partnerships to supplement the resources and professional staff of the Economic Sustainability Department.

*Stakeholder partnerships* means including organizations that represent the stakeholders in an area. For example, projects along Miracle Mile could involve the Miracle Mile Business Improvement District. Projects under the elevated Metrorail line could involve Miami-Dade Transit.

*Creative and technical partnerships* means working with arts organizations, curators and other design professionals who can help complete projects. For example, a temporary exhibition might be organized by a consulting curator, who will have access to a certain genre of artists; or, a consulting engineer might assist the City by reviewing construction and permitting details for a permanent sculpture.

*Financial partnerships* means working with collectors, businesses, galleries and philanthropies that can support AIPP through sponsorships and other financial support.

## **VI. PUBLIC ART IN PRIVATE DEVELOPMENT**

### **Private Development Strategy**

Developers in Coral Gables are required to support the Art in Public Places program by making a contribution to the City's Art Acquisition Fund, installing artwork on the site, or donating artwork to the City. This requirement applies to all construction and renovation projects that cost one million dollars or more, except for single-family houses and projects at the University of Miami.<sup>4</sup>

The City's primary goal should be, to the extent possible, to negotiate agreements with developers to contribute to the Art Acquisition Fund in support of the projects outlined in the Five-Year Work Plan. Developer in-lieu fees are a critical resource to build a collection of significant artworks that provide a broad public benefit.

### **Goals for Public Art in Private Development**

For developers who wish to install art on site, the City's goal should be to support:

- the City's overall public art goals and requirements, as expressed in the public art master plan and articulated more thoroughly in the guidelines for public art in private development, and
- the City's design goals as expressed in its comprehensive plan, zoning code and any other adopted planning documents.

### **Priorities for Public Art in Private Development**

Developers should strongly consider the following priorities for public art in Coral Gables when determining how to incorporate public art in their projects. These priorities apply throughout the City:

- *Civic Monuments and Infrastructure.* Create signature art projects that carry on Coral Gables' civic art tradition and are synonymous with the identity of the City. These projects could be sculptures, fountains, pergolas or other functional architectural elements that are set into publicly-accessible open spaces. They should be located in reference to important visual and movement corridors that connect the site to other areas of the City, and should anchor publicly-usable spaces.
- *Public Pedestrian Environments.* Embed streetscapes and public spaces with a level of artistry, beauty and visual texture that build on Coral Gables' tradition of richly detailed design and that encourage pedestrian activity. These projects could include architectural features on facades or within arcades, functional streetscape elements or sidewalk surface treatments; or artistic landscape treatments. They should mark the transition between the building and the public realm.
- *Quality Artwork.* Artworks should be of quality design and appropriate materials, with attention to detail.

### **Visual Guidelines for Public Art in Private Development**

Developers should strongly consider the following approaches to incorporating public art in their projects. These guidelines apply throughout the City:

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<sup>4</sup> This requirement is based on ordinance #2010-01, passed by the City Commission on February 10, 2010, which amended ordinance #2007-37, "Art in Public Places," passed by the City Commission on December 11, 2007.

- Consider art that is integrated into architectural, landscape and streetscape design. Coral Gables has a tradition of involving artists in the early design and planning of buildings and landscapes. When a developer is seeking an integrated approach, artists should be involved early in the design process. They could be full collaborators on the design team, create site-specific artworks in locations identified in collaboration with the designers, or create ornamentation for structures.
- Consider key sight lines. Coral Gables has a tradition of punctuating views along important streets with civic monuments. Artists, design teams and developers should consider the relationship of their site to key visual and movement corridors, and keep in mind views of the site from the surrounding streets when evaluating the best location for civic monuments.
- Consider sequential views. Coral Gables has a tradition of organizing civic monuments and spaces as a series of experiences that create a cumulative impression as one moves about the City. Projects should be sited with an awareness of how each individual project is part of a sequence of experiences that people will have as they move about Coral Gables; the context for a project extends far beyond the site.
- Public art must be visible to the public at ground level. Coral Gables has a goal of enhancing its economic sustainability by strengthening pedestrian activity downtown. Public art should clearly enhance the pedestrian experience of ground-level publicly accessible spaces, such as streets, paseos, arcades that are open to the street, and squares.

Therefore, while artworks are welcomed in lobbies, interior courtyards, portes cochères, and other semi-private spaces, artworks in those locations will not be considered as fulfilling the City's public art requirements, except in unusual circumstances. These spaces are not part of the public realm of Coral Gables. Artworks at the top of buildings, while potentially important to the cityscape, will also not be considered as fulfilling the City's public art requirements, except in unusual circumstances, because of the priority placed on the ground-level experience of the City.

## **VII. FIVE-YEAR WORK PLAN**

The Five-Year Work Plan sets out specific projects — new commissions and exhibitions — that the Art in Public Places Program will seek to undertake over the next five years (Table 1). It classifies each project in terms of urgency, outlines potential budgets, and describes the steps that should be taken to implement each project.

The projects recommended here are based on an analysis of a wide range of opportunities throughout the City, and an evaluation of each opportunity in relation to the priorities outlined earlier in the plan. Over the next five years, the priority of specific projects may change, or the list of projects may change, particularly if there are changes in the City's or the County's capital plans.

These projects would largely be funded through the Art Acquisition Fund, with funds from developers who chose to pay a public art in lieu fee as well as with additional contributions. Most will require partnerships with stakeholders, for curatorial or technical purposes, or for additional funding.

### **Art in Public Places, Downtown Projects**

Downtown will be the major focal point for public art commissions and exhibitions in Coral Gables over the next five years.<sup>5</sup> This is because:

- Downtown is where the most significant capital projects are being planned or discussed — key opportunities include proposed reconstruction of the Miracle Mile streetscape and of Ponce Circle Park. For both projects, it is still possible to integrate artist concepts into the overall design.
- Downtown, as a significant nexus of new development, will provide the largest amount of the resources the City will have for public art commissions and exhibitions.
- Downtown, as the center of gravity for business and retail activity, will most immediately benefit from additional amenities that attract businesses and visitors.
- Downtown can sustain the visitorship and parking that public art projects can generate, better than outlying residential neighborhoods.

The projects recommended here represent not only the highest priority and most feasible opportunities, but also a carefully organized group that will strengthen the distinctiveness of different street and areas downtown, and which will encourage walking connections between different areas downtown.

Within downtown, the Art in Public Places program will focus on several types of projects, which are balanced to achieve a range of goals that very much carry on Coral Gables' traditions of design and urbanism: create visible icons for downtown, strengthen the unique identity of specific streets (such as Miracle Mile), and beautify the pedestrian environment. Artworks downtown will come from all of the recommended categories; civic monuments, civic infrastructure, place character and temporary exhibitions.

### **Art in Public Places, Community Projects**

The City has recently acquired property to develop two additional neighborhood parks. The first site, at 5028 Maggiore, is approximately 21,000 square feet. A conceptual plan for this park includes a small

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<sup>5</sup> For the purposes of this discussion, downtown is generally considered to be the area including LeJeune and Douglas, Almeria and Minorca. In addition, some of the recommendations extend beyond that area to the perceptual thresholds of downtown, including Alhambra Circle and Douglas, Ponce Circle Park, the Segovia/Coral Way and Segovia/Biltmore intersections, and the blocks of Ponce de Leon Boulevard north to Sidonia.

playground and a walkway. The second site, 4650 Alhambra Circle, is also approximately 21,000 square feet, but does not yet have a conceptual plan. Both are likely to move forward within a year or two.

Over the course of this five-year work plan, if additional new parks are scheduled for construction or if other parks are scheduled to be renovated, then opportunities for public art should be considered.

#### **Anticipated Resources**

An analysis of potential revenue from the private development requirement for Art in Public Places estimated that in a typical year, developers would pay on average \$175,000 per year in Art in Public Places Fees.<sup>6</sup> That amount could be increased by several hundred thousand dollars in a typical year if the City were able to persuade developers to pay the fee rather than to seek a waiver by commissioning or acquiring art on their own.

This would amount to \$875,000 over five years, compared to a total estimated cost of \$2,650,000 for all projects described in the Work Plan (Table 2). Overall, the City would have to secure slightly more than \$530,000 per year from developers to fund the entire Work Plan. Table 3 indicates additional fundraising strategies for projects in the Work Plan.

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<sup>6</sup> This analysis was prepared as part of the background analysis for this master plan. A summary can be found in an appendix to this plan.

**Table 1: Index of Recommended Public Art Projects (Projects Un-prioritized)**

<b>Project</b>	<b>Type</b>	<b>Budget Considerations</b>	<b>Project Description</b>
1. Segovia Roundabouts	Civic Monument	BUDGET: \$350,000 minimum per project without water feature \$500,000 minimum with water feature  TIMING: Can proceed whenever the City is ready.	The two roundabouts could be considered a single project with a single artist, or could be two separate projects. However, if two separate projects, consideration should be given to the relationship between the two works. Consideration should also be given to the relationship between the artwork and the surrounding buildings, open space, civic markers and, if applicable, future adjacent development projects.
2. Ponce Circle Park	Civic Monument	BUDGET: \$750,000 minimum for public art, depending on approach  TIMING: Dependent on overall project schedule and direction.	There are several possibilities: <ul style="list-style-type: none"> <li>• Involve an artist as a full member of the design team in the Park redesign. This could be accomplished through commissioning an artist separately to work with the designated landscape architect, engineer and/or architect team or by structuring a competition that asks artists and landscape architects, engineers and/or architects to team up when submitting qualifications.</li> <li>• Commission an artist to create a fountain honoring the quincentennial anniversary of Ponce de Leon's discovery of Florida.</li> <li>• Commission an artist to create other elements in the park.</li> </ul>
3. Miracle Mile Gateway West	Civic Monument	BUDGET: Short term, \$50,000 to \$75,000 minimum Long term, up to \$500,000 for artwork or artistic enhancements  TIMING: Artist should be selected so artist is under contract during finalization of design of the streetscape. Timing of installation would depend on location and approach.	Near-term: If the intersection design remains as it is currently, then commission an installation that combines sculptural form, light, and/or water to create a gateway to Miracle Mile. This installation could be in place for anywhere from 3-10 years. Long-term: Pursue a comprehensive strategy to redesigning the intersection of LeJeune, Biltmore, Coral Way, Miracle Mile, and the surrounding spaces, and incorporate gateway civic artworks into that design. The artwork could be integrated into the overall design, or be a singular feature.
4. Garden Rooms	Civic Infrastructure	BUDGET: \$35,000 above base budget per space, up to 20 spaces	Engage an artist, or a team of artists, to develop special artistic enhancements for the intersections and mid-block crosswalks along Miracle Mile. The artists could work with hardscape, functional elements or structures, plantings, sculpture, or any

		TIMING: Artist should be selected so artist is under contract during finalization of design of the streetscape.	combination. Their work should proceed collaboratively with the revised design work for Miracle Mile, and to the extent possible their concepts should be integrated into the revised design. (Other elements might be added independently.)
5. Urban Kiosks	Civic Infrastructure	BUDGET: \$10,000 per kiosk; up to eight kiosks.	Develop artist-designed kiosks that serve as functional elements along Miracle Mile, either for valet stands or for some other use determined through the Miracle Mile streetscape study (newsstands, cafes).
		TIMING: Can proceed whenever the City is ready.	
6. Sidewalk Insets	Civic Infrastructure	BUDGET: Design fee minimum of \$30,000, plus a minimum cost of \$200,000 over and above the baseline budget for sidewalks	Develop artist-designed elements that are integrated into the sidewalk designs and, potentially, the crosswalks along Miracle Mile and Ponce de Leon Blvd.
		TIMING: Artist should be selected so artist is under contract during finalization of design of the streetscape.	
7. Paseo Galleries	Civic Infrastructure	BUDGET: Near term, Up to \$20,000 per paseo (for installation of light boxes, if this direction is pursued). Up to \$10,000 per exhibition. Long term, \$75,000 minimum per paseo.	Near-term: In current Paseo environment, create a system of exhibitions and displays that conveys the sense of coordinated intent and curating throughout all the paseos leading to Miracle Mile.  Long term: Enhance redesigned and reconstructed paseos with integrated artworks.  <i>Note, not all paseos are City-owned and projects would have to proceed with participation of building and business owners.</i>
		TIMING: Can proceed whenever the City is ready.	
8. Giralda Avenue	Civic Infrastructure	BUDGET: \$75,000 minimum depending on support structure/ engineering needs	Commission artist-designed lighting elements that strengthen the sense of the street as an urban room.
		TIMING: Can proceed whenever the City is ready	
9. Artist-Designed Façade and Streetscape Enhancements	Place Texture	BUDGET: None, just Economic Sustainability staff time	Create a roster of artists available to create small-scale artist-designed façade and streetscape enhancements. Make this roster available to building and business owners at no cost. Building and business owners would commission

		TIMING: Can proceed whenever the City is ready.	artists to create projects that add detail, texture and beauty to buildings and streetscape elements as they are experienced by pedestrians. These projects could include mosaic and tile, metalwork and glass, lighting or signage.
10. Temporary Exhibition	Temporary	BUDGET: Depends on scale and partnerships. Can range \$30,000 to up to \$150,000 per exhibition	<p>Collaborate with curators, cultural institutions, collectors or galleries to organize and present periodic exhibitions of existing work by a single artist or multiple artists. Temporary exhibitions should focus on specific locations, or zones, within downtown Coral Gables. Within these zones, each exhibition should be located in the sites that best fit with the type of work being displayed.</p>
		TIMING: Can proceed whenever the City is ready. Dependent on availability of partnerships	<p>The Core Zone allows viewers to experience multiple works of art on a single journey downtown, as an exhibition, not just a singular installation. These sites are mostly pedestrian oriented.</p> <p>The Gateway Zone allows for temporary installations that mark the entrances to downtown, and serve as a 'teaser' for the larger exhibition in the Core Zone. These sites are both pedestrian and car oriented.</p> <p>Note: zones are indicated on overall projects map.</p>
11. Neighborhood Parks	Community Facility	BUDGET: Minimum of \$10,000 and up to \$50,000 per park	Commission artists to develop artistic functional elements within parks. Consider imaginative play spaces, park furniture, decorative fencing or gates, and decorative paving treatments and retaining walls.
12. Shade by Design	Civic Infrastructure	BUDGET: Minimum of \$5,000 each	Artists and design teams should be recruited from an open call. They should be selected based upon qualifications. Once selected, the artist / design team would develop a concept design for review and approval. A small group of artists should be selected at the outset, and assigned shade structures as opportunities arise.

**Table 2: Implementation Strategy**

Project	Year 1 \$\$\$	Year 2 \$\$\$	Year 3-5 \$\$\$
Anticipate needing artist on board Sept-Dec, 2010:			
Miracle Mile West		\$75,000	
Miracle Mile Garden Rooms	\$280,000		
Miracle Mile Sidewalk Treatments	\$230,000		
Anticipate needing artist on board Sept 2010 – June 2011:			
Ponce Circle Park	\$10,000	\$10,000	\$730,000
Flexible, consider in 2011 or afterwards:			
Miracle Mile Kiosks		\$80,000	
Giralda Avenue Lighting		\$85,000	
Paseo Galleries (start up costs, exhibitions)		\$20,000	\$30,000
Temporary Exhibitions (\$50,000 per year)		\$50,000	\$150,000
Shade Shelters		\$30,000	
Flexible, long term (2012 or later)			
Segovia Roundabouts			\$700,000
Neighborhood Parks			\$100,000
<b>Totals</b>	<b>\$520,000</b>	<b>\$450,000</b>	<b>\$1,710,000</b>

**Table 3: Potential Funding Sources**

Project	Art Acquisition Fund	City Capital Budget	City Marketing Funds	BID	Local Businesses	Sponsorship
Miracle Mile West	x		x			
Miracle Mile Garden Rooms	x	x			x	
Miracle Mile Sidewalk Treatments	x	x				
Ponce Circle Park	x	x			x	
Miracle Mile Kiosks	x		x			x
Giralda Lighting	x		x			x
Paseo Galleries	x		x			x
Temporary Exhibitions	x		x		x	
Segovia Roundabouts	x					
Shade Structures	x				x	
Neighborhood Parks	x					

## 1. Segovia Roundabouts

<b>Project Recommendation</b>	Segovia Roundabouts <i>Intersection of Segovia and Coral Way</i> <i>Intersection of Segovia and Biltmore Way</i>
<b>Reference to Related City, County Project or to Miracle Mile Study</b>	Major Public Roundabouts  Completed in late 2009 and early 2010, respectively, the City has constructed new roundabouts at the intersections of Segovia Street and Coral Way and Segovia Street and Biltmore Way intended to calm traffic and ease the rush hour commute.
<b>Description</b> > <b>Project Type</b> > <b>Analysis of Site</b> > <b>Art Opportunity</b>	<b>Project Type:</b> Civic Monument  <b>Analysis of Site:</b> The new roundabouts are located at an important location in the City: the transition between residential Coral Gables to the west and downtown to the east. In Coral Gables, roundabouts have typically been a location for major civic monuments, such as the DeSoto Fountain. As a pairing, the roundabouts create a sense of sequence as you drive or walk past them, and of evolving views as you approach the roundabouts from different directions.  <b>Art Opportunity:</b> The Segovia roundabouts are ideal locations for new civic monuments. The two roundabouts could be considered a single project with a single artist, or could be two separate projects. However, if two separate projects, consideration should be given to the relationship between the two works. Consideration should be given to the relationship between the artwork and the surrounding buildings, open space, civic markers and, if applicable, future adjacent development projects.
<b>Public Art Goals</b>	<ul style="list-style-type: none"> <li>• Create two new civic monuments that mark the transition between residential Coral Gables and downtown and relate to each other visually.</li> <li>• Create a contemporary artistic expression of a civic monument at a scale that is readable from at least a 3 block distance and from a moving car.</li> <li>• Compliment the roundabouts' traffic calming, safety and traffic flow goals.</li> <li>• Create an enhancement and recognizable landmark for neighboring residences and businesses.</li> <li>• Raise the profile of Segovia Street as a major north-south corridor.</li> </ul>
<b>Implementation Considerations</b> > <b>Critical Path</b> > <b>Artist Selection</b>	<b>Critical Path:</b> <ul style="list-style-type: none"> <li>• Prioritize opportunity for funding</li> <li>• Determine if one artist or two</li> <li>• Determine if proceed with design, fabrication and installation of both at the same time</li> <li>• Determine if will include water feature element</li> <li>• Develop a Project Plan</li> <li>• Commence with a request for qualifications to select an artist. Interview finalists and make a recommendation based upon qualifications and the interview.</li> <li>• Artist fabrication and installation</li> </ul>

	<p><b>Artist Selection:</b> Artists should be selected based upon qualifications and an interview. Once under contract, the artist would develop a concept design for review and approval. Artist selection should not proceed until the total budget for design, fabrication and installation of at least one of the roundabouts is available in the Art Acquisition Fund or otherwise.</p> <p>If a single artist: Commission the selected artist to develop a concept design for the roundabouts. The artist should consider the two roundabouts as a single site. Once the concept design is approved, final design, fabrication and installation for each roundabout could proceed on different timelines should funding for both not be immediately available.</p> <p>If two artists: Commission the two selected artists to develop concept designs for the roundabouts. If funding is available, conduct the artist selection and concept review for both works concurrently so consideration can be given to how the works relate to one another. Proceed with final design, fabrication and installation for the first roundabout, or both if the funds are available.</p> <p>The artist would be responsible for all aspects of design, fabrication and installation. The artist would hire the appropriate engineers to assist with the design of the foundation, lighting, water elements, and other aspects of the artwork, as required.</p>
<b>Budget Estimate</b>	Minimum of \$350,000 per circle (no water feature) or \$500,000 per circle (water feature).

## 2. Ponce Circle Park

Project Recommendation	Ponce Circle Park
<b>Description</b> <b>&gt; Project Type</b> <b>&gt; Analysis of Site</b> <b>&gt; Art Opportunity</b>	<p><b>Project Type:</b> Civic Monument, Integrated Place Design</p> <p><b>Analysis of Site:</b> Ponce Circle Park, one of the most significant downtown public spaces originally planned by George Merrick, is now a modest space, with limited seating and a small fountain, and used occasionally for music/art events and festivals. It is in one of the most premier sections of downtown, with several high quality development projects planned for this area.</p> <p>The City hopes the park will be selected as the site for a new monument to celebrate the 500<sup>th</sup> anniversary of the landing of Ponce de Leon in Florida, a project sponsored by the Spain-Florida Foundation. This can create a unique and significant opportunity for the park to be the focus of a major design effort.</p> <p><b>Art Opportunity:</b> There are several possibilities:</p> <ul style="list-style-type: none"> <li>• Involve an artist as a full member of the design team in the Park redesign to create an artistic and aesthetically pleasing design for the park. This could be accomplished through commissioning an artist separately to work with the designated landscape architect, engineer and/or architect or by structuring a competition that asks artists and landscape architects, engineers and/or architects to team up when submitting qualifications.</li> <li>• Commission an artist to create the quincentennial fountain.</li> <li>• Commission an artist to create other features in the park.</li> </ul>
<b>Public Art Goals</b>	<ul style="list-style-type: none"> <li>• Create a new civic monument and functional space in the tradition of the Country Club Prado and DeSoto Fountain.</li> <li>• Demonstrate a contemporary approach to involving artists, collaboratively, in the design of civic projects.</li> <li>• Add to both the monumentality and the fine-grained texture of the space.</li> <li>• Create artworks that “gather in” the surrounding space; connect with the residual open spaces across the street from the corner of the park; make the park a part of a series of art experiences along Ponce de Leon Boulevard.</li> </ul>
<b>Implementation Considerations</b> <b>&gt; Critical Path</b> <b>&gt; Artist Selection</b>	<p><b>Critical Path:</b></p> <ul style="list-style-type: none"> <li>• Clarify Economic Sustainability Department and Spain-Florida Foundation role in overall park planning.</li> <li>• Develop a comprehensive design brief that includes the circle and adjoining open spaces.</li> <li>• Develop agreement of role of artist in the overall project.</li> <li>• Create a design team and/or an artist selection and recruitment process appropriate to the role that artist will play.</li> <li>• Coordinate with overall design schedule of park.</li> </ul> <p><b>Artist Selection Options:</b> Design team: Circulate RFQ for project to artists who can team up with landscape architects, architects, and/or engineers, and ask them to describe the role the artist will play on the team.</p> <p>Quincentennial fountain: International open call.</p>

	Functional element: Invitational process focused on artists with knowledge and past successful experience in this type of monument and park project.
<b>Budget Estimate</b>	<p>The base construction cost for the park will be \$3.5 million or more. Artist enhancements will range from \$750,000 upward for a civic monument fountain or other approaches.</p> <p>In addition to the adjacent developer, the Spain-Florida Foundation may be a potential funding and fundraising partner.</p>

## 3. Miracle Mile Gateway West

Project Recommendation	Miracle Mile Gateway West
Description > Project Type > Analysis of Site > Art Opportunity	<p><b>Project Type:</b> Civic Monument</p> <p><b>Analysis of Site:</b> The intersection of Miracle Mile at LeJeune Road beckons as a site for a new civic monument that creates a gateway to the shopping corridor. However, there are many challenges to the site, related to the volume of traffic the intersection handles, and the imbalance between the scale of the roadways/spaces and the scale of the architectural enclosure. A major permanent artwork is unlikely to be successful here until a comprehensive redesign of the area takes place.</p> <p><b>Art Opportunity:</b> In the near-term, commission a long-term, temporary installation (five years or longer) that combines sculptural form, light, fabric video and/or water to create a dynamic gateway to Miracle Mile.</p> <p>In the long run, pursue a comprehensive strategy to redesigning the intersection of LeJeune, Biltmore, Coral Way, Miracle Mile and the surrounding spaces, and incorporate a Civic Monument (a gateway) into that design. The artwork should appeal both to pedestrians along Miracle Mile as well as drivers on LeJeune and Biltmore.</p>
Public Art Goals	<ul style="list-style-type: none"> <li>• Integrate artist concepts and designs into the overall Miracle Mile reconstruction project.</li> <li>• Create a new civic monument in the tradition of the great gateways and the intersection treatments that can be found throughout the City.</li> <li>• Announce the unique character of Miracle Mile to people arriving from Biltmore Way or passing by on LeJeune Road.</li> <li>• Consider the potential for creating a viable gathering places or urban room.</li> <li>• Consider the potential for building on Coral Gables' tradition of creating public gardens.</li> </ul>
Planning Considerations > Critical Path > Artist Selection	<p><b>Critical Path:</b> <i>This near-term project is co-dependent with Miracle Mile construction work. The following steps should occur quickly so the artist team can be on board by the time the final design/engineering plans for Miracle Mile are being prepared.</i></p> <ul style="list-style-type: none"> <li>• Coordinate recommendation with concurrent Miracle Mile streetscape review.</li> <li>• Set aside capital funding from Miracle Mile streetscape project.</li> <li>• Develop goals / scope of work for the project.</li> <li>• Develop an RFQ and invitational list for West Gateway project.</li> </ul> <p><b>Artist Selection:</b> Recruit a design team — involving an artist and associated professionals (architect, engineers, lighting designer, or landscape designers) — through an invitational process. Select team based on qualifications and interview.</p>
Budget Estimate	<p>A temporary installation will cost a minimum of \$75,000 to \$150,000. Set aside a maintenance reserve equal to twenty percent of the project budget.</p> <p>The budget for a permanent artwork will depend on the approach, primarily whether the artwork is integrated into the site design, or whether it is an independent element located at the site. Anticipate a budget of \$500,000 but finalize budget when concept planning for the site takes place.</p>

#### 4. Garden Rooms

<b>Project Recommendation</b>	<p><b>Garden Rooms</b> <i>Along Miracle Mile, at corners and mid-block crossings</i></p>
<b>Description</b> > <b>Project Type</b> > <b>Analysis of Site</b> > <b>Art Opportunity</b>	<p><b>Project Type:</b> Unique civic infrastructure element</p> <p><b>Analysis of Site:</b> Along Miracle Mile, street intersections and mid-block crossings are distinctive places. They are places where people pause to cross the street, where people sometimes linger, and where people orient themselves to their location along the Mile. They are the most visible areas of the corridors – gateways to people crossing on a north-south street – and they are some of the most lushly planted areas of downtown, referencing Coral Gables' tradition of building a garden in the City. They are unique and important places in terms of how people use the street, and are unique design opportunities as well. There are four mid-block crossings, and three intersections, for a total of up to 20 individual spaces.</p> <p><b>Art Opportunity:</b> Engage an artist, or a team of artists, to develop special artistic enhancements for these spaces. The artists could work with hardscape, functional elements or structures, plantings, sculpture, or any combination. Their work should proceed collaboratively with the revised design work for Miracle Mile, and to the extent possible their concepts should be integrated into the revised design. (Other elements might be added independently.) As a group, these spaces could draw inspiration from the spaces at the Alhambra, an important architectural precedent for Coral Gables.</p>
<b>Public Art Goals</b>	<ul style="list-style-type: none"> <li>• Integrate artist concepts and designs into the overall Miracle Mile reconstruction project.</li> <li>• Incorporate an artistic element that creates continuity and connectivity among the four blocks and encourages movement along the street.</li> <li>• Reinforce the character of this block by creating a unique, artistic civic design element that appears the entire length of the block.</li> <li>• Create viable gathering places or urban rooms along the corridor.</li> <li>• Carry Coral Gables' tradition of public gardens into this urban corridor.</li> </ul>
<b>Implementation Considerations</b> > <b>Critical Path</b> > <b>Artist Selection</b>	<p><b>Critical Path:</b> Project is co-dependent with Miracle Mile construction work. Complete these steps in time for artists to work parallel to re-design of Miracle Mile</p> <ul style="list-style-type: none"> <li>• Discuss recommendation with Miracle Mile streetscape design consultant and with Miracle Mile stakeholders.</li> <li>• Prioritize opportunity for funding.</li> <li>• Study design plans and estimated budgets to finalize project plan (artist scope, budget, selection process).</li> <li>• Commit funding; develop project plan and call for artists. Develop design phase immediately even if project funds are not in hand.</li> </ul> <p><b>Artist Selection:</b> Open call RFQ, concept-based selection. Encourage individual artists, artist teams, or artists collaborating with other designers. Select up to three finalists and request concept proposals.</p>
<b>Budget Estimate</b>	\$35,000 above base budget per space, up to 20 spaces (\$700,000 if all 20 spaces).

## 5. Urban Kiosks

<b>Project Recommendation</b>	<b>Urban Kiosks</b> <i>Along Miracle Mile</i>
<b>Description</b> > <b>Project Type</b> > <b>Analysis of Site</b> > <b>Art Opportunity</b>	<b>Project Type:</b> Unique civic infrastructure element  <b>Analysis of Site:</b> Miracle Mile shoppers can park their cars through a consolidated valet network that is run by the BID and serves all shops along the street. In each block, there is a valet stand where people can drop off and retrieve cars.  <b>Art Opportunity.</b> Develop artist-designed kiosks that function as valet stands along Miracle Mile. Depending on the approach taken to Garden Rooms and other design elements, the approach might be to create a standard, artist-designed kiosk, or set of unique kiosks.
<b>Public Art Goals</b>	<ul style="list-style-type: none"> <li>• Meet the functional requirements of a valet stand and trolley stand.</li> <li>• Create functional elements that create a festive, urbane atmosphere.</li> <li>• Create distinctive structures that command attention in the streetscape and, specifically, call attention to valet parking and trolley systems.</li> <li>• Strengthen the unique identity of Miracle Mile and downtown Coral Gables.</li> </ul>
<b>Implementation Considerations</b> > <b>Critical Path</b> > <b>Artist Selection</b>	<b>Critical Path:</b> <i>Project is independent of Miracle Mile construction work.</i> <ul style="list-style-type: none"> <li>• Discuss recommendation with Miracle Mile streetscape design consultant and with Miracle Mile stakeholders.</li> <li>• Finalize project plan (artist scope, budget, selection process). Consider whether one artist or multiple artists will be selected.</li> <li>• Develop RFQ, distribute, select artist(s).</li> </ul> <b>Artist Selection:</b> Issue an open call to artists and designers. Develop a short list to develop proposals.
<b>Budget Estimate</b>	\$10,000 per kiosk.

## 6. Sidewalk Insets

<b>Project Recommendation</b>	<b>Sidewalk Insets</b> <i>Along Miracle Mile</i>
<b>Description</b> > <b>Project Type</b> > <b>Analysis of Site</b> > <b>Art Opportunity</b>	<p><b>Project Type:</b> Unique civic infrastructure element</p> <p><b>Analysis of Site:</b> Miracle Mile is a four-block long, pedestrian-oriented commercial corridor that is the heart of downtown Coral Gables. It reaches west to LeJeune Road and continues on as Coral Way, an important cross-town avenue, and reaches east to a gateway with Miami at Douglas Road. There are some 160 businesses in the four blocks, with special emphasis on restaurants, design shops and bridal boutiques. A major streetscape project is being planned to improve the atmosphere of Miracle Mile and attract a more diverse range of businesses and shoppers.</p> <p><b>Art Opportunity:</b> There is potential for artists to work with a range of streetscape elements related to the streetscape project. The strongest opportunity is in creating a signature sidewalk treatment, as the sidewalk provides the strongest visual connection from block to block. Artist designs can be implemented by a change of material, or a shift in color in material, and could continue through crosswalks using materials or paint.</p>
<b>Public Art Goals</b>	<ul style="list-style-type: none"> <li>• Reinforce the unique character of this corridor with a unique civic infrastructure element.</li> <li>• Incorporate an artistic element that creates connectivity among the four blocks and encourages movement along the street.</li> <li>• Use sidewalk art to create a sense of civic space, as at Lincoln Road or the Copacabana, but with a Coral Gables aesthetic.</li> <li>• Respect the scale and texture of the architecture and the street.</li> </ul>
<b>Implementation Considerations</b> > <b>Critical Path</b> > <b>Artist Selection</b>	<p><b>Critical Path:</b> <i>Project is co-dependent with Miracle Mile construction work. Complete these steps in time for artists to work parallel to re-design of Miracle Mile.</i></p> <ul style="list-style-type: none"> <li>• Discuss recommendation with Miracle Mile streetscape design consultant and with Miracle Mile stakeholders.</li> <li>• Study design plans and estimated budgets to finalize project plan (artist scope, budget, selection process).</li> <li>• Develop RFQ and artist scope of work, distribute, select artist.</li> </ul> <p><b>Artist Selection:</b> Open call RFQ. Encourage individual artists, artist teams, or artists collaborating with other designers. Select an artist based upon qualifications and an interview.</p>
<b>Budget Estimate</b>	Up to \$500,000 for both sides of the street in addition to the baseline budget for streetscape improvements.

## 7. Paseo Galleries

<b>Project Recommendation</b>	<p><b>Paseo Galleries</b>  <i>Through block connections between Miracle Mile and parking garages</i></p>
<b>Description</b> > Project Type > Analysis of Site > Art Opportunity	<p><b>Project Type:</b> Civic infrastructure, place texture</p> <p><b>Analysis of Site:</b> Enclosed pedestrian passages connect Miracle Mile to parking areas behind the shops that line the street. The passages are of varying design character and visual interest. Generally, they are not welcoming gateways for people arriving at Miracle Mile, and are in need of basic design enhancements — such as consistent lighting, better signage and directional pull — apart from public art. Many of the spaces are privately owned.</p> <p><b>Art Opportunity:</b> Near-term: Enhance existing paseos curated, temporary exhibitions. Artworks could be site-specific commissions during the holiday season, or a curated, rotating display of two-dimensional artwork in light boxes. Enhance new paseos with integrated artworks, as part of developer public art requirement. Investing in permanent art installations in paseos as they exist now should be discouraged, as artworks would be lost in these poorly designed environments, and as many are privately-owned spaces.</p> <p>Long term: As properties along Miracle Mile are redeveloped and paseos are rebuilt, redesigned and reconstructed paseos should be enhanced with integrated artworks. This would be done as developer sponsored public art, not as projects funded by the Art Acquisition Fund, except for paseos that are publically owned.</p>
<b>Public Art Goals</b>	<ul style="list-style-type: none"> <li>Convey a sense of downtown Coral Gables' artistic excitement.</li> <li>Create a system of exhibitions and displays that conveys the sense of coordinated intent and curating throughout all the paseos.</li> <li>Through temporary exhibitions, create the sense that there are new and exciting experiences along Miracle Mile.</li> <li>Complete a simple but impactful project in the short term.</li> </ul>
<b>Implementation Considerations</b> > Critical Path > Artist Selection	<p><b>Critical Path:</b> <i>This project can be undertaken independently of construction work on Miracle Mile.</i></p> <ul style="list-style-type: none"> <li>Study technical feasibility: Investigate display systems – panels, light boxes, etc. Examine process for installation in paseos. Examine permissions and permitting issues.</li> <li>Based on outcome of research, discuss concept with applicable property owners to determine their interest and possibility for cost-sharing.</li> <li>Based on outcome of research and discussion, prepare Project Plan.</li> <li>Contract for installation of display systems and for exhibition curators.</li> </ul> <p><b>Artist Selection:</b> Contract or partner with curators to organize exhibitions.</p>
<b>Budget Estimate</b>	<p>Near Term: Estimated up to \$20,000 per paseo, depending on type of exhibits that are installed (display panels, light boxes); further research will refine this number. Up to \$10,000 per exhibition, including curator's fee, artist fees, publicity.</p> <p>Long Term: Estimated \$75,000 per paseo.</p>

## 8. Giralda Avenue

<b>Project Recommendation</b>	<b>Giralda Avenue / Restaurant Row</b> <i>Giralda between Ponce de Leon and Galiano</i>
<b>Description</b> > <b>Project Type</b> > <b>Analysis of Site</b> > <b>Art Opportunity</b>	<p><b>Project Type:</b> Unique civic infrastructure element</p> <p><b>Analysis of Site:</b> Giralda Avenue, between Ponce de Leon and Galiano, is considered Coral Gables' "Restaurant Row," which gives it a unique identity within downtown Coral Gables. The City's goal is to attract customers to this block, and to differentiate it visually from other streets and blocks downtown. Giralda, like other special streets downtown, should have its own "postcard" image.</p> <p><b>Art Opportunity:</b> Reinforce the unique character of this block with a unique civic design element that can be repeated along the entire block. The artwork would have to be inserted into the existing streetscape, as no major improvements are planned other than paving and lighting improvements. Special lighting or fabric installations, sculptural light brackets and similar approaches could be effective.</p>
<b>Public Art Goals</b>	<ul style="list-style-type: none"> <li>• Reinforce the character of this block by creating a unique, artistic civic design element that appears the entire length of the block.</li> <li>• Since the street is especially active at night, consider an artistic approach that will activate the street in the evening.</li> <li>• Since there are no public spaces in this block, consider an artistic approach that interprets the public right of way as a grand public room.</li> <li>• Complete a quickly achievable, simple but impactful project.</li> </ul>
<b>Implementation Considerations</b> > <b>Critical Path</b> > <b>Artist Selection</b>	<p><b>Critical Path</b></p> <ul style="list-style-type: none"> <li>• Study technical feasibility of overhead lighting system, including power source, structural support, lighting system, clearance requirements, removal requirements, seasonal adaptability, and cost range. Consider all-weather durability.</li> <li>• Develop scope of work for artist-lighting team. Issue open call for qualifications, and select finalists to develop concept proposals.</li> <li>• Select finalist.</li> <li>• Prepare design, construction and installation plans.</li> </ul> <p><b>Artist Selection:</b> First round open call. Second round based on concept proposals.</p>
<b>Budget Estimate</b>	\$70,000 to \$200,000 (higher cost for programmable LEDs).

## 9. Artist Designed Façade and Streetscape Enhancements

<b>Project Recommendation</b>	<p><b>Artist Designed Façade and Streetscape Enhancements</b></p> <p><i>Key areas of focus: Miracle Mile between LeJeune and Douglas Ponce de Leon Blvd between Alcazar and Sidonia Giralda Avenue, between Ponce de Leon and Galiano</i></p>
<b>Description</b> > <b>Project Type</b> > <b>Analysis of Site</b> > <b>Art Opportunity</b>	<p><b>Project Type:</b> Place texture elements</p> <p><b>Analysis of Site:</b> Miracle Mile and Ponce de Leon, the most important east–west and north–south pedestrian corridors in downtown Coral Gables, are both scheduled for major streetscape enhancements. Ponce de Leon Blvd. is also an important corridor for major development projects. Both are wide streets with medians and generous sidewalks, often with arcades, and street-lining retail and restaurants. The streetscape enhancements will cover basic elements such as sidewalks, lighting, curbs and crossings.</p> <p><b>Art Opportunity:</b> Create a roster of artists capable of creating small-scale embellishments of the street-level pedestrian experience, in both the public zone and transition zone, that are related to the adjacent building. These embellishments could include special lighting or seating elements, café barriers, canopies, planters, ornamentation of arcades and facades, etc. Make this roster available to property owners and business owners, who can commission artists to create small-scale embellishments as part of their construction program or as part of their fit-out.</p>
<b>Public Art Goals</b>	<ul style="list-style-type: none"> <li>• Carry on the Coral Gables tradition of artistic embellishment of architecture and public spaces.</li> <li>• Strengthen the character and visual interest of these streets at the pedestrian scale.</li> <li>• Help developers and business owners meet public art requirements.</li> <li>• Provide opportunities for less-experienced artists to create small public art projects.</li> </ul>
<b>Implementation Considerations</b> > <b>Critical Path</b> > <b>Artist Selection</b>	<p><b>Critical Path:</b></p> <ul style="list-style-type: none"> <li>• Discuss recommendation with Miracle Mile streetscape design consultant and with Miracle Mile stakeholders.</li> <li>• Research best approach to organizing and managing a roster of artists to share with property owners.</li> <li>• Issue call and develop artist database.</li> </ul> <p><b>Artist Selection:</b> Open call.</p>
<b>Budget Estimate</b>	<p>No direct cost to the City except for artist call and selection process. Projects would be voluntarily undertaken by developer or by retail / restaurant tenants, in conjunction with their own development, interior upgrades or façade improvements.</p>

## 10. Temporary Exhibitions

Project Recommendation	Temporary Exhibitions
<b>Potential Locations</b>	<p>Temporary exhibitions should focus on specific locations, or zones, within downtown Coral Gables. Within these zones, each exhibition should be located in the sites that best fit with the type of work being displayed.</p> <p>The <i>Core Zone</i> allows for viewers to experience multiple works of art on a single journey downtown, experiencing the work as an exhibition, not just a singular installation. These sites are mostly pedestrian oriented. The Core Zone for temporary exhibitions should include:</p> <ul style="list-style-type: none"> <li>• Miracle Mile between LeJeune and Douglas</li> <li>• Alhambra Circle/Alhambra Plaza between LeJeune and Douglas</li> <li>• Ponce de Leon Boulevard between Alhambra and Almeria</li> <li>• Merrick Way between Miracle Mile and Alhambra</li> <li>• The Coral Gables Museum Plaza at Giralda and Salzedo</li> </ul> <p>The <i>Gateway Zone</i> allows for temporary installations to mark important entrances to downtown, and serves as a “teaser” for the larger exhibition downtown. These sites are both pedestrian and car oriented. The <i>Gateway Zone</i> for temporary exhibitions should include:</p> <ul style="list-style-type: none"> <li>• The roundabouts at Segovia and Coral Way and Segovia and Biltmore Way, until permanent works are commissioned for these sites.</li> <li>• Ponce Circle Park (re-evaluate after the park is redeveloped).</li> <li>• Alhambra Circle and Douglas Road (a City gateway).</li> </ul>
<b>Description</b> > <b>Project Type</b> > <b>Analysis of Site</b> > <b>Art Opportunity</b>	<p><b>Project Type:</b> Temporary</p> <p><b>Analysis of Sites:</b> See above</p> <p><b>Art Opportunity:</b> With a wealth of unique art foundations and Miami Basel as a draw for artists, temporary exhibitions of existing work would be a great draw for residents and visitors. Rotating exhibitions of this type would enrich the cultural offerings of Coral Gables.</p> <p>The City of Coral Gables should collaborate with curators, cultural institutions, collectors or galleries to organize and present periodic exhibitions of existing work by a single artist or multiple artists.</p>
<b>Public Art Goals</b>	<ul style="list-style-type: none"> <li>• Present Coral Gables as a venue for strong artistic exhibitions.</li> <li>• Raise awareness of contemporary artwork in unexpected places.</li> </ul>
<b>Implementation Considerations</b> > <b>Critical Path</b> > <b>Artist Selection</b>	<p><b>Critical Path:</b></p> <ul style="list-style-type: none"> <li>• Host a roundtable discussion with local curators and institutional directors to gain an understanding of the types of exhibitions that may be possible, what venues would be of mutual interest and of curatorial interest in this type of programming.</li> <li>• Review sites with City departments to determine feasibility, technical needs, lighting issues.</li> </ul>

	<ul style="list-style-type: none"><li>• Develop a Project Plan for an inaugural exhibition, including curatorial approach, project partners, schedule, selection process, budget.</li><li>• Select the cultural partner (curator, gallery, museum) that will organize the exhibition, select the artists/artworks, put together the siting plan, arrange for the transportation and installation of the work, put together exhibition materials, etc.</li></ul>
<b>Budget Estimate</b>	<p>Others projects of this type around the country vary in budget dependent upon the project partners and partner interests. If the exhibition is sponsored by a partnering gallery or institution, costs to the City may include site preparation, interpretation, programming and insurance. Costs in this instance may be as low as \$30,000.</p> <p>If the City commissions new work, the costs would be significantly higher.</p>

## 11. Neighborhood Parks

<b>Project Recommendation</b>	<b>Neighborhood Parks</b> <i>New park projects with or without County GOB funds</i> <i>Total park renovations</i>
<b>Reference to Park Planning and Miami-Dade Percent for Art Ordinance</b>	<p>The City of Coral Gables has a very strong and diverse inventory of neighborhood parks.</p> <p>When park construction projects are funded with Dade County GOB or SNP funds, and include a building or buildings, 1.5% of the construction cost of the buildings must be spent on public art in the park.</p> <p>The City has recently acquired property to develop two additional neighborhood parks. The first site, at 5028 Maggiore, is approximately 21,000 square feet. A conceptual plan for this park includes a small playground and a walkway. The second site, 4650 Alhambra Circle, is also approximately 21,000 square feet, but does not yet have a conceptual plan. The Parks and Recreation Department anticipates that the park on Alhambra Circle will be developed first. Dade County GOB or SNP funds may be used for one or both parks.</p>
<b>Description</b> > <b>Project Type</b> > <b>Analysis of Site</b> > <b>Art Opportunity</b>	<p><b>Project Type:</b> Community Facility</p> <p><b>Analysis of Sites:</b> Neighborhood Parks generally include a number of family and neighborhood-oriented amenities such as playgrounds, seating, lighting, landscape, and an attractive fencing or retaining wall enclosing the space.</p> <p><b>Art Opportunity:</b> Art in neighborhood parks should focus on commissioning artists to develop artistic functional elements within the park, such as imaginative play spaces, park furniture, decorative fencing or gates, and decorative paving treatments and retaining walls.</p>
<b>Public Art Goals:</b>	<ul style="list-style-type: none"> <li>• Create a series of unique features that raise awareness of the parks system and their central place within the City's neighborhoods.</li> <li>• Create a contemporary artistic expression that helps to create a unique identity for each neighborhood park.</li> <li>• Create an enhancement and recognizable landmark for neighborhood residents.</li> <li>• Create opportunities for neighbors to become engaged in park design and enhancement.</li> </ul>
<b>Implementation Considerations</b> > <b>Critical Path</b> > <b>Artist Selection</b>	<p><b>Critical Path:</b></p> <ul style="list-style-type: none"> <li>• Work with Parks and Recreation to understand how and when discussions on individual parks can start.</li> <li>• Prioritize opportunities for funding</li> <li>• Project Plan</li> <li>• Artist Selection</li> <li>• Fabrication and Installation</li> </ul> <p><b>Artist Selection:</b> Artists should be selected based upon qualifications and an interview. Once under contract, the artist would develop a concept design for</p>

	review and approval. Because the artist would be developing functional items, the artist should be selected before the overall park goes into schematic and final design.
<b>Budget Estimate</b>	Art budgets generated by the County's Art in Public Places for parks in Coral Gables are usually very small and not easy to manage. When public art projects are considered for parks, the City should commit to a minimum of \$10,000 and up to \$50,000 per neighborhood park, in order to result in a project of consequence. When an artist is designing a functional item, the artist budget should include what has already been budgeted for that functional item, plus the art budget.

## 12. Shade by Design

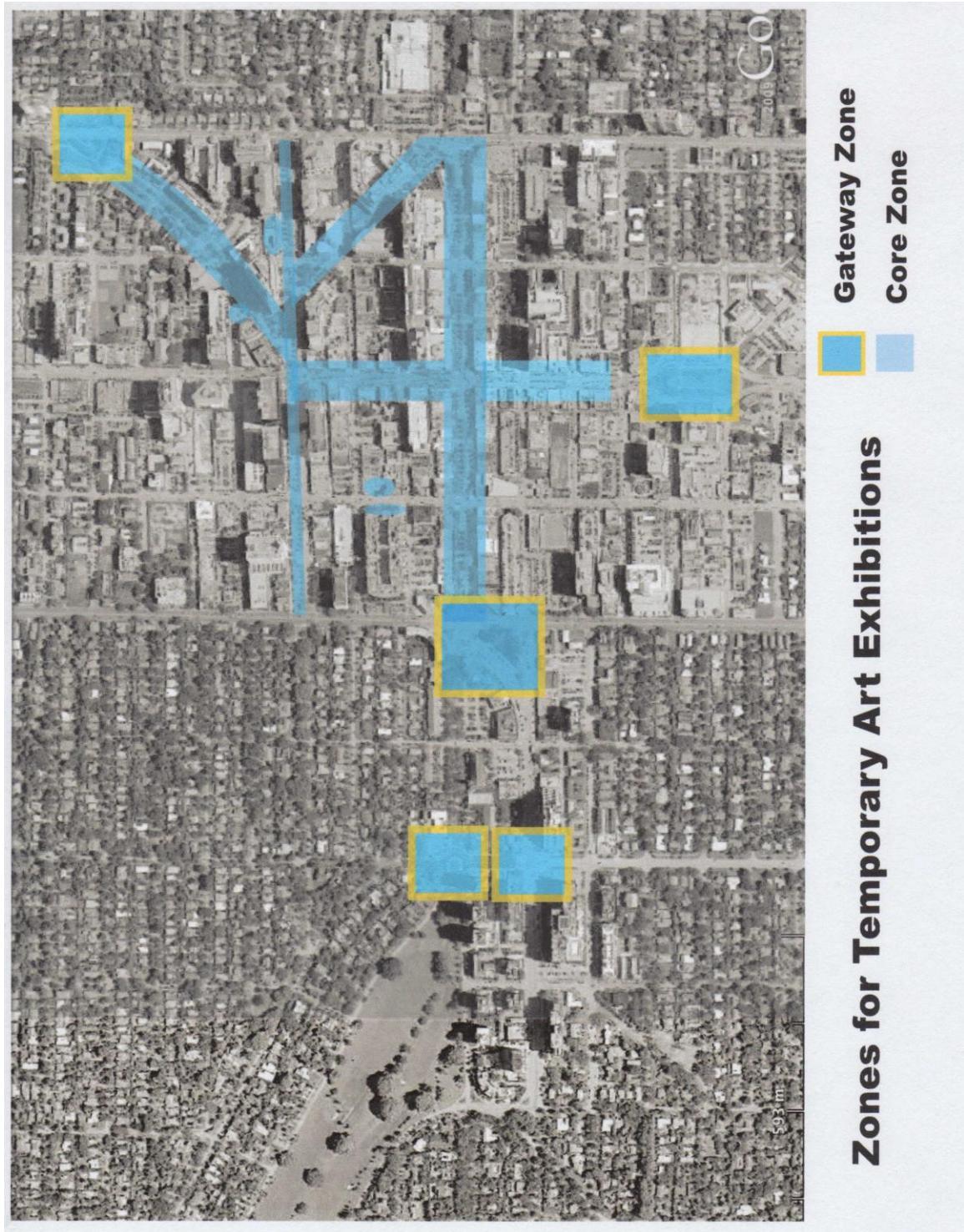
<b>Project Recommendation</b>	<b>Shade by Design</b> <i>Throughout the City in public spaces</i>
<b>Reference to Park Planning and Miami-Dade Percent for Art Ordinance</b>	n/a
<b>Description</b> <b>&gt; Project Type</b> <b>&gt; Analysis of Site</b> <b>&gt; Art Opportunity</b>	<p><b>Project Type:</b> Civic Infrastructure, building on tradition of pergolas.</p> <p><b>Analysis of Sites:</b> Coral Gables' climate is sunny and hot, but its public spaces do not have many features that provide respite for pedestrians, park users or open space visitors.</p> <p><b>Art Opportunity:</b> Create small places throughout the City that provide a place to sit and shade from the sun. Projects could be designed by artists or collaborations between artists and other designers. Projects could be permanent or temporary.</p>
<b>Public Art Goals:</b>	<ul style="list-style-type: none"> <li>• Create a series of unique features that build on Coral Gables' tradition of artist-designed community infrastructure, adding to the City's uniqueness and distinctiveness.</li> <li>• Provide artists and designers at all stages of their careers with opportunities to create projects in the City.</li> <li>• Create elements that enhance public space both visually and through providing an important function.</li> </ul>
<b>Implementation Considerations</b> <b>&gt; Critical Path</b> <b>&gt; Artist Selection</b>	<p><b>Critical Path:</b></p> <ul style="list-style-type: none"> <li>• Develop a set of technical guidelines or specifications, with the assistance of Parks and Recreation, Public Works, Public Service, that could serve as a framework for artist designs.</li> <li>• Prepare project plan</li> <li>• Select first round of artists</li> <li>• Supervise design and assist with permitting</li> <li>• Fabrication and Installation</li> </ul> <p><b>Artist Selection:</b> Artists and design teams should be recruited from an open call. They should be selected based upon qualifications. Once selected, the artist / design team would develop a concept design for review and approval. A small group of artists should be selected at the outset, and assigned shade structures as opportunities arise.</p>
<b>Budget Estimate</b>	A minimum of \$2,500 should be set aside for temporary projects and a minimum of \$10,000 should be set aside for permanent projects.

**APPENDIX 1: PROJECT MAPS**

Downtown Projects

Zones for Temporary Art





## **APPENDIX 2: PROJECTED FUNDING FOR ART ACQUISITION FUND AND HISTORIC ART FUND**

### **Historic Art Fund**

#### *1. Funding Analysis.*

There are two steps necessary for calculating potential contributions to the Historic Art Fund. First, it is necessary to estimate how much the City will spend on capital projects in the future. This can be estimated by analyzing the City's past Consolidated Annual Financial Reports (CAFR), which provide lump sum reports on construction spending. Second, it is necessary to determine what percentage of the City's capital expenditures will be for projects that are required to contribute to the Historic Art Fund. This can be estimated by reviewing past capital budgets and analyzing expenditures by the project categories outlined in those plans.

CAFR: From 2005 through 2008, based on information in the City's Consolidated Annual Financial Reports (CAFR) documents, annual construction spending for "government projects" has ranged from \$226,000 to \$2.03 million, and annual construction spending for "business-like"<sup>7</sup> projects has ranged from \$0 to \$9.56 million (Table 1). With CAFR data, it is not possible to separate out only those City capital projects that are required to contribute to the Historic Art Fund, based on the ordinance.<sup>8</sup>

Capital Budgets: From 2005 through 2008, proposed capital budgets ranged from \$1,545,000 to \$6,130,000. Table 2 shows how the categories of projects outlined in the budget can be divided, roughly, into projects that contribute to the Historic Art Fund and Projects that do not. The percentage ranges from 0% to 45.2%, with an average percentage of 23.2%.

Combining these analyses, we estimate that the annual contribution to the Historic Public Art Fund would have been \$5,500 to \$9,000 per year, from 2005 to 2008. (Table 3)

In future CIPs, from 2009 to 2014, capital budgets range from a high of \$10,466,000 (2010) to a low of \$1,825,000 (2014), though figures for years farther into the future are estimates that are likely to change significantly and cannot be considered reliable. In 2009, the only year for which detailed capital budget information is available, only 34 percent of the capital budget expenditures would qualify for public art spending. This indicates, prospectively, an upper range of \$35,600 would have been contributed to the Historic Art Fund for 2009, had the ordinance been in place.

From 2010 onward, assuming 23.2% of projects would be required to contribute to the Historic Art Fund, the total funds that would accrue to the Historic Art Fund would range from \$4,000 to \$24,000. This compares to \$250,000 budgeted for Historic Art capital projects in FY2010.

### **Art Acquisition Fund**

#### *1. Funding Analysis Methodology*

We have analyzed building permit data from 2003-2009 and the first five months of 2010, with data (provided by the City) that filtered out projects that are exempt from the public art requirement (single family construction, projects less than \$1,000,000).

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<sup>7</sup> "Business-like" is a term used in the City's Consolidated Annual Financial Reports to mean the Sanitary Sewer Fund and the Parking Fund.

<sup>8</sup> CAFR data do not include an itemization of specific capital construction projects.

From the City-supplied data, we filtered out University of Miami projects. Then we asked two questions: What is the AIPP fee that would be generated by all eligible projects? And considering that developers could ask for a waiver, what is the likely amount of contributions to the AIPP that could be expected? To determine this second number, we further filtered out large projects (those that would yield a public art project of more than \$100,000), assuming those owners would want to commission artworks on their own.

Finally, because of the variation of construction volume in these eight years, we concluded that looking at median averages, rather than mean averages, would be more realistic, as this would reduce the impact of years with unusually low or unusually high construction volume on our analysis.

### *2. Funding Analysis Findings (Table 1)*

Overall, the construction volume/permit value represented by these projects over these eight years varied widely, from \$47.8 million in 2009 to \$131.2 million in 2006 (Table 1, Column 5, "Permit Value"). In the past three years, however, the volume was relatively steady, ranging from \$47.8 million in 2009 to \$53.9 million in 2010 (estimated, annualized) (Table 1, Column 5, "Permit Value").

We anticipate, based on data from the past eight years, that the City could expect that private development would generate \$635,000 per year in requirements for Art in Public Places (Table 1, Column 6, "AIPP Fee"). Further, we anticipate that in actuality, developers would contribute on average \$175,000 per year to the Art Acquisition Fund (Table 1, Column 7, "Anticipated Payment"). That amount could be increased by several hundred thousand dollars in a typical year if the City were able to persuade developers to pay the fee rather than to seek a waiver by commissioning or acquiring art on their own.

### *3. Near-Term Funding Analysis (Tables 1 and 2)*

Currently, three projects have obtained building permits since February, 2010, and will have a public art requirement. The Publix Supermarket (102 Ponce de Leon Boulevard) is likely to commission artwork on site. The Season 52 restaurant (321 Miracle Mile) and an alteration project (10 Giralda Avenue) are anticipated to contribute a total of \$49,000 to the Art Acquisition Fund (Table 1, Column 7, "Anticipated Payment").

Looking forward, we have reviewed BOA applications since December, 2009, to get a sense of what projects will soon be applying for building permits and will have a public art requirement. It appears that two new projects, the Palace Parking Garage (30 Andalusia) and a new office building (1515 Sunset) could have public art requirements of \$50,000 and \$120,000 respectively (Table 2, Column 7, "Anticipated Payment"). Though it is not certain when these projects will apply for building permits, the Economic Sustainability Department should open discussions about how the public art requirement will be met. Together, these projects could yield another \$170,000 in revenue.

Based on this analysis, we anticipate that while public art funding may be below the historical average this year, funding should return those levels and beyond in the very near future. It is quite likely that between 2010 and 2014 the City's Art in Public Places program will net a total of \$750,000 to \$1,000,000 from Art in Public Places fees.

## Coral Gables Capital Budget Analysis

### 1. Report of "Construction in Progress" / Recent Capital Spending

*Data Source: Consolidated Annual Financial Reports*

	<u>"Govt"</u>	<u>"Business Like"</u>	<u>Total Capital</u>	<u>1% of total</u>
2005	\$226,348	\$9,557,723	\$9,784,071	\$97,841
2006	\$1,439,366	\$0	\$1,439,366	\$14,394
2007	\$2,029,655	\$1,306,840	\$3,336,495	\$33,365
2008	\$994,778	\$0	\$994,778	\$9,948

Four-year average expenditures on construction:  
Four-year median expenditures on construction:

\$38,887  
\$23,879

*Note: "Business-Like" is a term used in the City's  
Consolidated Annual Financial Reports to mean the Sanitary  
Sewer Fund and the Parking Fund.*

**2. Estimated Percentage of Capital Budget Required to Contribute to Public Art**

Data Source: Five-Year Capital Budgets (2005-10, 2006-11, 2007-12, 2008-13, 2009-14)

	<u>2005</u>	<u>2006</u>	<u>2007</u>	<u>2008</u>	<u>2009</u>
<u>Eligible Expenditures</u>					
Facility Improvements	\$0	\$1,450,000	\$150,000	\$0	\$1,250,000
Historic Entrances and Plazas	\$0	\$1,000,000	\$0	\$0	\$0
Historic Facility Restoration	\$0	\$350,000	\$0	\$0	\$200,000
Park Improvements	\$0	\$0	\$0	\$0	\$0
Other	\$900,000	\$0	\$0	\$0	\$0
<b>Subtotal</b>	<b>\$900,000</b>	<b>\$2,800,000</b>	<b>\$150,000</b>		<b>\$1,450,000</b>
<u>Ineligible Expenses</u>					
Alley Improvements	\$0	\$300,000	\$0	\$0	\$0
Golf Course Improvements	\$0	\$200,000	\$0	\$0	\$0
Bridge Improvements	\$0	\$0	\$0	\$0	\$0
Homeland Security	\$0	\$0	\$0	\$0	\$0
Parking Improvements	\$0	\$0	\$0	\$0	\$0
Property Acquisition	\$0	\$0	\$0	\$0	\$0
Sanitary Sewer Improvement	\$700,000	\$1,075,000	\$1,500,000	\$3,800,000	\$2,700,000
Sidewalk Improvements		\$400,000	\$0	\$0	\$0
Storm Sewer Improvements	\$145,000	\$175,000	\$165,000	\$150,000	\$150,000
Street Improvements	\$700,000	\$1,250,000	\$1,000,000	\$1,165,000	\$1,080,000
Streetscape Improvements	\$0	\$0	\$0	\$0	\$0
Waterway Improvements	\$1,545,000	\$3,400,000	\$2,665,000	\$5,115,000	\$6,130,000
<u>Percentage Eligible</u>					
Historic Capital Fund Cont.	36.8%	45.2%	5.3%	0.0%	19.1%
Average Percentage					
Average Percentage, 2005-2008	23.9%	23.2%			
Mean Contribution	\$13,795				
Median Contribution	\$11,500				

**3. Estimated Contributions to Historic Public Art Fund, 2005-08**

*Data Source: Consolidated Annual Financial Reports*

<u>Year</u>	<u>Total Capital Amt</u>	<u>Eligible Capital Amt</u>	<u>Total Historic Fund Amt</u>
2005-2008 CAFR Mean	\$3,888,678	23.2%	\$9,032.52
2005-2008 CAFR Median	\$2,387,931	23.2%	\$5,546.63

**4. Estimated Contributions to Historic Public Art Fund, 2009-14**

*Data Source: 2009-10 Five-Year Capital Budget*

<u>Projected Capital Spending</u>	<u>1% of total</u>	<u>Projected Historic Art Fund Contribution</u>
2009 7590000	\$75,900	\$17,608.80
2010 10466000	\$104,660	\$24,281.12
2011 4650000	\$46,500	\$10,788.00
2012 2010000	\$20,100	\$4,663.20
2013 2000000	\$20,000	\$4,640.00
2014 1825000	\$18,250	\$4,234.00

*Projection assumes 23.2 percent of projects are required to contribute to Historic Art Fund.  
Actual percentages may be higher or lower in any given year.*

**Coral Gables Art in Public Places Program**  
**Master Art Plan, DRAFT**  
**Submitted 9/2/10**

**TABLE I: ESTIMATED YIELD OF AIPP FEES FROM PRIVATE DEVELOPMENT, 2003-2010**  
 Source: City of Coral Gables Building Permit Records

Method:

1. All permits for development of \$1 million or more are analyzed.
2. Projects for single-family residential and for University of Miami are eliminated.
3. "AIPP" fee is calculated as 1% of overall permit value of these projects.
4. Projects with AIPP requirement of \$100,000 or more are eliminated, assuming developers will commission art on their own.
5. Anticipated payment is calculated as 1% of permit value of these projects.

Column number	Permit number	Permit type code	Permit description	Permit Value	AIPP Fee	Anticipated Payment	Notes	Location, Full Permit Address	Application date	Approved date	Issue date
2003				\$76,528,000	\$765,280	\$194,780					
2004				\$68,855,800	\$688,556	\$199,556					
2005				\$122,982,725	\$122,982	\$21,927					
2006				\$131,220,889	\$131,220	\$27,309					
2007				\$70,218,320	\$702,188	\$702,188					
2008				\$62,228,352	\$62,228	\$92,265					
2009				\$47,822,500	\$478,225	\$95,000					
2010											
Bl-08-01-0648	COMMERCIAL ADDITION - 1 TO 3 LEVELS			\$1,000,000	\$10,000	\$0	\$0 up to \$10,000	1241 DICKINSON DR SHATHERS WELLNESS CENTER CORAL GABLES, FL 33146	1/18/08	1/18/08	1/14/10
Bl-08-01-0359	PARKING LOT			\$1,571,000	\$15,710	\$15,710		125 DAVIS DR CONVOCATION CENTER CORAL GABLES, FL 33146 2501	1/11/08	1/28/10	1/28/10
Bl-09-04-1560	COMMERCIAL NEW - 1 TO 3 LEVELS		2 STORY ADDITION TO STUDENT RECREATION AND WELLNESS CENTER (18,582 SF), NEW STOREFRONT DOORS ON EXISTING, REPAIR/RESURFACE BASKETBALL COURTS	\$15,000,000	\$150,000	\$150,000	\$0 assume payment on commission on site	105 PONCE DE LEON AVE CORAL GABLES, FL 33135	3/5/09	5/12/10	5/13/10
Bl-09-12-2950	INTERIOR/EXTERIOR ALTERATIONS & EXTERIOR BLOCK (1) OPENING & OPEN (1) FOR NEW DOOR \$2,700,000 NET TOTAL DEMO OF EXISTING BLDG-LEAVING 1 WALL, NEW 1 STORY COMM		COMM. INTERIOR ALTERATIONS & EXTERIOR BLOCK (1) OPENING & OPEN (1) FOR NEW DOOR \$2,700,000 NET TOTAL DEMO OF EXISTING BLDG-LEAVING 1 WALL, NEW 1 STORY COMM	\$2,700,000	\$27,000	\$27,000	\$27,000 assume fee payment	10 GIRONA AVE CORAL GABLES, FL 33134	12/28/09	5/26/10	5/26/10
Bl-09-06-2431	COMMERCIAL NEW - 1 TO 3 LEVEL			\$2,200,000	\$22,000	\$22,000	\$22,000 assume fee payment	22 MIRACLE MILE CORAL GABLES, FL 33134	6/11/09	4/20/10	4/20/10
2010, to date				\$22,471,000	\$224,710	\$64,710					
2010 est.				\$33,930,400	\$339,304	\$115,304					
8-yr mean				\$79,222,236	\$792,236	\$69,395	\$306,041				
8-yr median				\$69,537,210	\$69,537,210	\$635,242	\$175,042				

 Potential project to pay AIPP fee

 Project from which AIPP has been collected / is anticipated

 Will commission art on their own

**Coral Gables Art in Public Places Program  
Master Art Plan, DRAFT  
Submitted 9/2/10**

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TABLE 2: ESTIMATED YIELD OF APP FEES FROM PRIVATE DEVELOPMENT, 2010  
Source: City of Coral Gables Board of Architects Applications

**Method:**

1. All applications for development of \$1 million or more are analyzed.

2. Projects for single-family residential and for University of Miami are eliminated.

3. Projects for which a Building Permit has been issued are "zeroed out."

4. APP fee is calculated as 1% of overall permit value or eliminated projects.

5. Projects with APP requirement of \$100,000 or more are eliminated, assuming developers will commission art on their own.

6. Anticipation payment is calculated as 1% of permit value of these projects.

BOA #	BOA Application #	Project	Cost	APP Fee	Anticipated Payment	Notes	Location
Agenda Date		Project Summary & Parking Structure	\$15,000,000	\$150,000	\$0	returning contribution	102 PONCE DE LEON BLVD
1/21/05	AB-05-08-06-05	Rev. #6 Tralls on 3rd Floor	\$6,000,000	\$60,000	\$0	REVISION Permit prelates	343 ANDALUSIA AVE
1/5/06	AB-10-01-23-2	INDEP LIVING W/ 24 SENIOR LIVING &	\$20,000,000	\$200,000	\$0	REVISION Permit prelates	83 ANDALUSIA AVE
1/20/06	AB-08-06-07-9	The Palace Parking Garage	\$5,000,000	\$50,000	\$50,000	is this a city permitted project? Apparently a new project backlog	30 ANDALUSIA AVE
1/20/06	AB-10-04-31-3						
2/11/10	AB-09-01-13-9	REV. #5 NEW APT BLDG 15 UNITS	\$2,000,000	\$20,000	\$0	REVISION 888 SAI ZERO ST	
2/25/10	AB-08-11-07-8	REV. #11 RE/NEW LOUVERS, SHIP DRAW ARCH PRE-CAST REV TO PERMIT NEW OFFICE BLDG	\$2,000,000	\$20,000	\$0	REVISION 520 VALENTINA AVE DE LEON BL	
2/25/10	AB-10-01-28-3	PRE-MEDITERRANEAN APP/COMMERCIAL BUILDING OFFICE AND RETAIL POSTED 2/25/10	\$2,000,000	\$20,000	\$20,000	Apparently a new project backlog	
3/16/10	AB-08-07-11-6	REV TO PERMIT #25 NEW RIVIERA NURSING HOME, 5 STORY WITH 2 LEVEL BASEMENT PARKING	\$18,232,616	\$18,232,616	\$0	601 YUMURI ST	
5/20/10	AB-09-04-15-2	REV. #12 RE/NEW TOWERS/MEZ BONUS RE/DEL & ADDITION TO CORAL GABLES FIRE STATION (PREVIOUSLY APPROVED PRE. ON 12-15-05 REV. REV. TO EXHANS/DOU COVER NEW ART BLOCK/44 UNITS)	\$1,246,296	\$12,462,96	\$0	REVISION Permit prelates ordinance	40 CALABRIA AVE
6/17/10	AB-09-02-24-17	RESUBMITTAL FOR FINAL PRELIMINARY FOR RESTAURANT "SEASON 5"	\$2,200,000	\$20,000	\$0	REVISION Permit prelates ordinance	321 MIRACLE MILE
6/24/10	AB-08-03-110-6	RESUBMITTAL FOR FINAL PARKING GARAGE (REF BOA #317/86)	\$13,500,000	\$13,500,000	\$0	REVISION Permit prelates ordinance	301 GIRONDA AVE
6/24/10	AB-08-11-29-5	FINAL FOR TOWER OFFICE (REF BOA #117/86)	\$25,000,000	\$250,000	\$0	REVISION Permit prelates ordinance	1011 Permit prelates ordinance
7/1/10	AB-08-11-29-1	REV. #12 REV. GENERATOR REV TO PERMIT 07/20/2014 #10. MIXED USE	\$25,000,000	\$250,000	\$0	REVISION Permit prelates ordinance	2222 PONCE DE LEON
7/1/10	AB-08-04-20-8						
<b>2010 ESTIMATED TO DATE</b>							
<b>2010 POTENTIAL NEW PROJECTS</b>							
<b>2010 POTENTIAL TOTAL</b>							
					\$64,710		
					\$170,000		
					\$234,710		

 Potential project to pay APP fee  
 Will commission art on their own

## APPENDIX 3: Coral gables art in public places ordinance – Current AS of August 2010

### **ARTICLE 3 – DEVELOPMENT REVIEW**

#### *Division 20. Art in Public Places*

##### *Section 3-2001. Purpose.*

It is the purpose of this Division to establish a formal policy for the City pertaining to the funding, acquisition, placement and maintenance of public art and the maintenance of historic public art. The policy is outlined in *The City of Coral Gables Art in Public Places Program: Funding Goals and Implementation Guidelines*, which may be revised and clarified from time to time upon the recommendation of the Cultural Development Board and final approval by Resolution of the City Commission. It is the intention of this program to preserve the City's artistic heritage, enhance its character and identity, contribute to economic development and tourism, add beauty and interest to public spaces and increase opportunities for the public to experience and participate in the arts through the acquisition and installation of world-class art in publicly accessible areas.

##### *Section 3-2002. Definitions.*

For the purpose of this Division, the following terms are defined:

*Aggregate project value* means the total of all construction costs associated with a particular site plan project regardless of the number of permits associated with the project, or whether it is a phased project.

*Arts advisory panel* means a panel composed of art experts, appointed by the Cultural Development Board, who along with the City Architect shall make recommendations to the Cultural Development Board on acquisitions for individual artwork projects. Arts Advisory Panel members are professionals in the field of art, art history, architecture or architectural history.

*Art acquisition fund* means a separate, dedicated, interest bearing and revolving fund established in the City Treasury into which non-City contributions (those from developers, individuals, foundations, business, etc.) are collected and deposited for the purposes of supporting the City's public art program, including but not limited to, acquiring, installing, maintaining, and promoting world-class public art.

*Art in public places or public art* is defined as works of art of exceptional quality executed on an appropriate scale and for general public access, other than museums, which enrich and give diversion to the public environment.

*Artist* means, for the purpose of this ordinance, an individual generally recognized by critics and peers as a professional practitioner of the visual arts, as judged by the quality of that professional practitioner's body of work, educational background, experience, past public commissions, exhibition record, publications, receipt of honors and awards, training in the arts, and production of artwork.

*City Manager* means the City Manager, Assistant City Manager, or any public officer designated by the City Manager.

*The City of Coral Gables Art in Public Places Program: Funding, Goals, and Implementation Guidelines* is the guiding document for the City of Coral Gables' Art in Public Places program. The document may be revised from time to time and approved by Resolution of the City Commission upon recommendation of the Cultural Development Board.

*Construction cost* means the total cost of the construction or renovation work, as determined by the building official in issuing a building permit for construction or renovation. Construction costs include all labor, structural materials, plumbing, electrical, mechanical, infrastructure, maintenance, insurance,

lighting, signage site work and other costs in order to maintain the art as approved by the City. All construction and renovation costs shall be calculated as of the date the building permit is issued.

*Extraordinary maintenance* means any non-routine repair or restoration to sound condition of Public Art that requires specialized professional services.

*Historic public art Fund* means a separate, dedicated, interest bearing and revolving fund established in the City Budget into which Municipal Project Construction contributions are collected and deposited.

*Municipal construction project(s)* means any project to be paid for wholly or in part by the City, regardless of the source of the monies, to construct or renovate any public buildings, decorative or commemorative structures, parking facilities and parks, or any portion of any such buildings, structures, facilities or parks belonging to the City or where construction occurs on City-owned land where the City is a party to a public private joint venture agreement on City owned land.

*Non-municipal construction project(s)* is defined as any non-City construction or renovation in Coral Gables in excess of one million dollars (\$1,000,000.00), excluding single-family homes.

1. Developers may petition to have the public art acquisition incorporated within their project provided there is regular public access at no charge to the public.
2. If the developer seeks to incorporate the art within his/her project, the artwork shall be reviewed by the Cultural Development Board, with the assistance of the Arts Advisory Panel. The Cultural Development Board shall recommend to the City Commission whether to approve, deny, or approve with conditions the selection and location of the artwork.
3. The art acquisition to be incorporated within the project shall have a minimum appraised value of one (1.0%) percent of the construction costs. The value of the artwork shall be confirmed by a certified art appraiser (or a person with professional arts credentials) as determined by the City whose evaluation fee shall be paid by the developer and reviewed by the City. If the appraised value of the artwork is less than one (1.0%) percent of the construction costs of the project, the difference in the value of the artwork and the one (1.0%) percent shall be contributed to the Art Acquisition Fund.
4. Instead of providing credentialed artwork on the project site, the developer may choose to contribute one (1.0%) percent of the aggregate project value as the required art fee.
5. In Lieu of providing artwork on the project site or contributing a one (1%) percent art fee, the developer may choose to donate artwork to the City. The artwork shall be valued at one (1%) percent of the aggregate project value inclusive of the cost of maintenance, insurance, lighting and signage. The artwork shall be reviewed by the Cultural Development Board, with the assistance of the Arts Advisory Panel. The Cultural Development Board shall recommend to the City Commission whether to approve, deny, or approve with conditions the selection and location of the artwork.
6. The Non-Municipal Construction Project one million dollar (\$1,000,000.00) threshold shall be adjusted annually based upon the consumer price index.

Prior to City Commission approval of the Public Art Master Plan, items 1., 2., 3., and 5. will be deferred so that developers during that period shall donate to the art acquisition fund in accordance with item 4., but may elect to proceed pursuant to items 1., 2., 3., and/or 5. within thirty (30) days after the City Commission approval of the Public Art Master Plan, in which case, the previously paid funds will be returned upon City Commission approval of artwork pursuant to items 1., 2., 3., and/or 5. above.

*Ordinary maintenance* means any routine maintenance necessary to maintain the public art which is undertaken on a regular basis.

*Public art collection* means the works of public art owned by the City.

*Public art in-lieu fee* means a fee paid to the City pursuant to this Division equal to one (1.0%) percent of construction costs as defined herein for those non-municipal projects with an aggregate project value of one million dollars (\$1,000,000.00) or more.

*Public art master art plan* means a five-year plan developed to further define the City of Coral Gables as a unique city of artistry and beauty while insuring open access to public art. The document at a minimum will identify locational placement priorities, standards for installation, detailed criteria for artist and artwork selection, and a conservation/maintenance protocol.

*Publicly accessible* means locations that are highly visible and accessible in areas where people congregate at no charge to public.

*Works of art* is defined as tangible creations by artists exhibiting the highest quality of skill and aesthetic principles, including but not limited to paintings, sculptures, stained glass, statues, bas reliefs, engravings, carvings, frescos, mobiles, murals, collages, mosaics, tapestries, photographs, drawings, monuments, and fountains or combinations thereof. Appropriate expenditures may also include the repair and maintenance of works of art acquired under this ordinance. For the purposes of this ordinance, Historic Public Art consists of plazas, entrances, fountains, murals, sculptures, and other decorative features that have been designated as local historic landmarks and represent the original civic art designed by the founders of the City. In the Historic Public Art Fund, appropriate expenditures may include the acquisition of historic public art or the repair, maintenance, signage, lighting or reinstallation of the art subject to the City Commission's approval upon recommendation of the Historic Preservation Board.

*Section 3-2003. Art funds.*

A. General. Two funds will be established for the Art in Public Places Program. The first fund will be entitled Historic Public Art Fund and will be funded through Municipal Construction Projects. The second fund will be entitled Art Acquisition Fund and will be funded through Non-Municipal Construction Projects over one million dollars (\$1,000,000.00), excluding single family homes. Each of these funds will be interest bearing and revolving and may only be used for the purposes outlined in *The City of Coral Gables Art In Public Places Program: Funding, Goals, and Implementation Guidelines*.

1. Historic Public Art Fund. One (1.0%) percent of the aggregate project value for City of Coral Gables municipal projects shall be transferred to an account entitled historic Public Art Fund which will be used on the restoration, maintenance and acquisition of Historic Public Art as recommended by the Historic Preservation Board and approved by the City Commission.
2. Art Acquisition Fund. One (1.0%) percent of the aggregate project value of non-Municipal projects of one million dollars (\$1,000,000.00) or more (excluding single family homes) shall be contributed to an account designated as the Art in Public Places Trust Fund established by the City for use only on Art in Public Places as defined by the Guidelines and managed by the Cultural Development Board when the developer does not petition to place the artwork within their project. This one (1.0%) percent fee is in-lieu of the art being placed within the developer's project and shall be used to support public art in other locations within the City.

B. Waiver of requirements. A developer may seek a reduction, adjustment or complete waiver of the requirements of this ordinance. The reduction, adjustment or complete waiver shall be made by Resolution of the City Commission. Before considering any request for waiver of the art allocation, the City Commission will seek a recommendation of the appropriate Board and City Manager. The following waivers may be considered by the City Commission:

1. Projects that cause the purchase, designation, restoration, or perpetual maintenance of historically significant buildings equal to or greater than the calculated dollar contribution otherwise required for the Art in Public Places Fund.

2. Projects that cause the purchase of parcels identified in the City's Parks and Open Space Inventory Analysis that are equal to or greater than one (1.0%) percent of the construction costs of the project and donated to the City. The value of the donation shall be confirmed by MAI appraisals, which will be paid by the developer, reviewed, and approved by the City.

C. Exemptions. The following are exempt from the requirements of this Division:

Single-family homes.

Construction projects, which are required to pay a public art fee under other applicable Miami-Dade County regulations, provided payment has been documented and approved to the City's satisfaction.

Non-municipal projects whose aggregate project value is less than one million dollars (\$1,000,000.00).

An accredited college and/or university that maintains at its campus a publicly accessible permanent collection of art of at least thirty (30) sculptures and/or other public art in accordance with a Campus Art Master Plan. In order to maintain this exempt status, all of the following criteria will be satisfied:

A Campus Art Master Plan describing the selection criteria, placement, and maintenance of the permanent collection and future sculptures and other public art, and describing plans for the evolution and growth of such public art collection over time, shall initially be submitted for review by the City Commission to confirm the sufficiency of the Campus Art Master Plan; and

A report of the campus art master plan, demonstrating changes to the collection of art on the campus during the previous three year interval, shall be made to the City Commission during the anniversary month of the effective date of this ordinance.

*Section 3-2004. Policy.*

It is the intent of this policy to capture municipal and non-municipal construction related contributions through existing building permit processes so as to be implemented and monitored without adding significant time or expense, beyond the required contribution, to the pertinent selection and contract procedures.

*Section 3-2005. Administration.*

- A. Annual priorities and Inventories. The Historic Preservation Board or their designee as determined by the City Manager shall submit to the City Commission an annual inventory and recommended priority for the disbursement of Historic Public Art Fund as they become available.
- B. Master art plan and written guidelines. The Cultural Development Board shall develop a Public Art Master Art Plan, which shall be reviewed by the Board of Architects for the placement of artwork. The recommendation of each Board shall be subject to final review and approval by the City Commission. If approved, the Plan will govern location and selection criteria for art work. The Master Art Plan and written guidelines shall govern the manner and method of submission of proposed works of art to the Arts Advisory Panel, the process by which the Arts Advisory Panel shall make recommendations to the Cultural Development Board, and the process by which the Cultural Development Board shall recommend to the Coral Gables City Commission.
- C. Accounting. The Historic Preservation Board and the Cultural Development Board shall submit an annual report, detailed accounting of monies spent or earmarked for future expenditures to the City Manager.
- D. Selection of works of art. The selection of works of art, under the Art Acquisition Fund, shall be by Resolution of the Coral Gables City Commission upon recommendation by the Cultural Development Board with the assistance of the Arts Advisory Panel. In the selection process, all of the following principles shall be observed:
  1. Works of art shall be publicly accessible.

2. The Cultural Development Board shall consider the inherently intrusive nature of Public Art on the lives of those frequenting public places. Artworks reflecting enduring artistic concepts, not transitory ones should be sought.
3. The Cultural Development Board's recommendations should reflect the cultural and ethnic diversity of the City without deviation from a standard of excellence.
4. Final selection shall also take into account appropriateness to the site, permanence of the work in light of environmental conditions at the site, maintenance requirements, quality of the work, likelihood the artist can successfully complete the work within the available funding, and diversity of the artist.
5. Ownership and maintenance.
  - a. The City shall be deemed the owner of and shall retain title to each work of Public Art acquired under the provisions of this Division. The City is charged with the custody, supervision, and preservation of such works of art.
  - b. Ownership of all works of art incorporated into private construction projects shall be vested in the property owner who shall retain title to each work of art. If the property is sold, the seller may either include restrictions in the deed that require maintenance of the artwork and prevent its removal from the property, transfer ownership of the artwork to the City of Coral Gables to be maintained as a public artwork, or remove the artwork and make a contribution to the Art Acquisition Fund equal to one (1.0%) percent of the initial Aggregate Project Value. If the title is passed to a subsequent owner and, as a result, a deed restriction exists as to the artwork, the subsequent owner shall maintain the artwork in accordance with established guidelines. Property owners will be required to maintain the work of art in good condition in the approved location, as required by law or other applicable guidelines including but not limited to code enforcement rules, to ensure that proper maintenance is provided.
  - c. All contracts for artwork that will be acquired or accepted for ownership by the City must be reviewed and approved by the City Attorney's Office.
  - d. Artists, as part of any contractual agreement with the City for the provision of a work of art, shall be required to submit to the Cultural Development Board a "Maintenance and Inventory Sheet", including the annual cost projections, which details the maintenance and ongoing care of the work and signage/credit recommendations.
- E. Enforcement. The City shall not issue a building permit for a qualified Municipal or Non-Municipal Construction project (where the developer has chosen to pay the in-lieu fee) until the required contribution has been deposited in the appropriate fund as described in The City of Coral Gables Art in Public Places Program: Funding, Goals, and Implementation Guidelines.