CITY OF CORAL GABLES, FLORIDA

RESOLUTION NO. 2018-177

A RESOLUTION APPROVING THE CONCEPT AND DONATION FOR A WORK OF PUBLIC ART BY BLESSING HANCOCK IN CONJUNCTION WITH THE GABLES STATION MIXED-USE PROJECT AT 215 AND 251 SOUTH DIXIE HIGHWAY IN FULFILLMENT OF THE ART IN PUBLIC PLACES REQUIREMENT FOR PUBLIC ART IN PRIVATE DEVELOPMENT.

WHEREAS, Gables Station (hereafter referred to as Developer) is constructing a mixed use project at 215 and 251 South Dixie Highway (the "Project") and has chosen the option of petitioning for a waiver of the Art in Public Places Fee requirement by commissioning and installing artwork as specified in the Zoning Code, Article 3, Division 21; and

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

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

WHEREAS, on April 25, 2018, the Developer presented a concept proposal of the public artwork to the Arts Advisory Panel for review, which recommended acceptance to the Cultural Development Board; and

WHEREAS, on May 01, 2018, the concept proposal of the recommended public artwork was presented to the Cultural Development Board, which reviewed and accepted the recommendation of the Arts Advisory Panel to recommend the public art; and

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

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

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

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

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

PASSED AND ADOPTED THIS TENTH DAY OF JULY A.D., 2018.
(Moved: Keon / Seconded: Mena)
(Yeas: Keon, Lago, Mena, Quesada, Valdes-Fauli)
(Unanimous: 5-0 Vote)
(Agenda Item: I-2)

APPROVED:

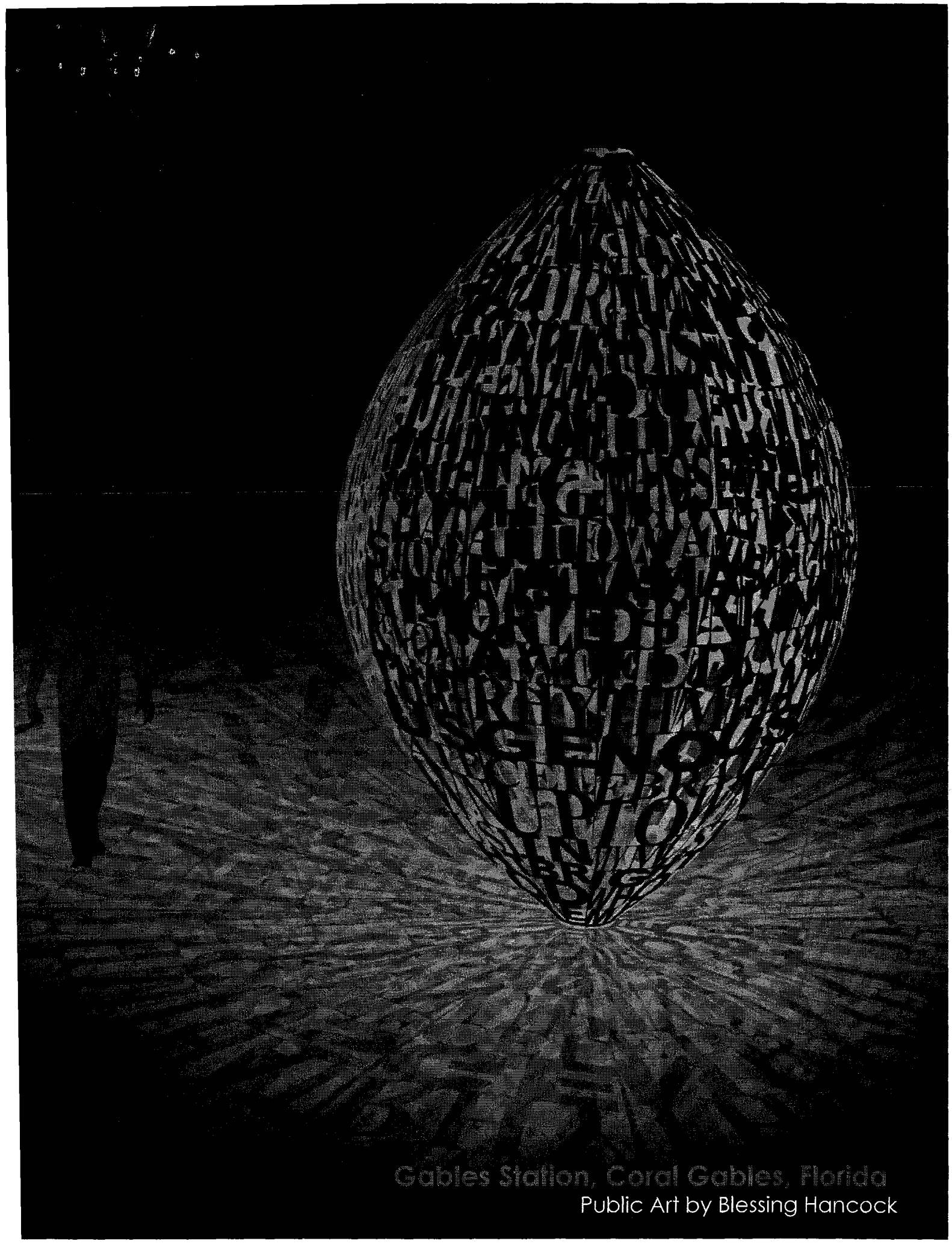
RAUL VALDES-FAULI
MAYOR

ATTEST:

WALTER J. FOEMAN
CITY CLERK

APPROVED AS TO FORM
AND LEGAL SUFFICIENCY:

MIRIAM SOLER RAMOS
CITY ATTORNEY



Gables Station, Coral Gables, Florida

Public Art by Blessing Hancock

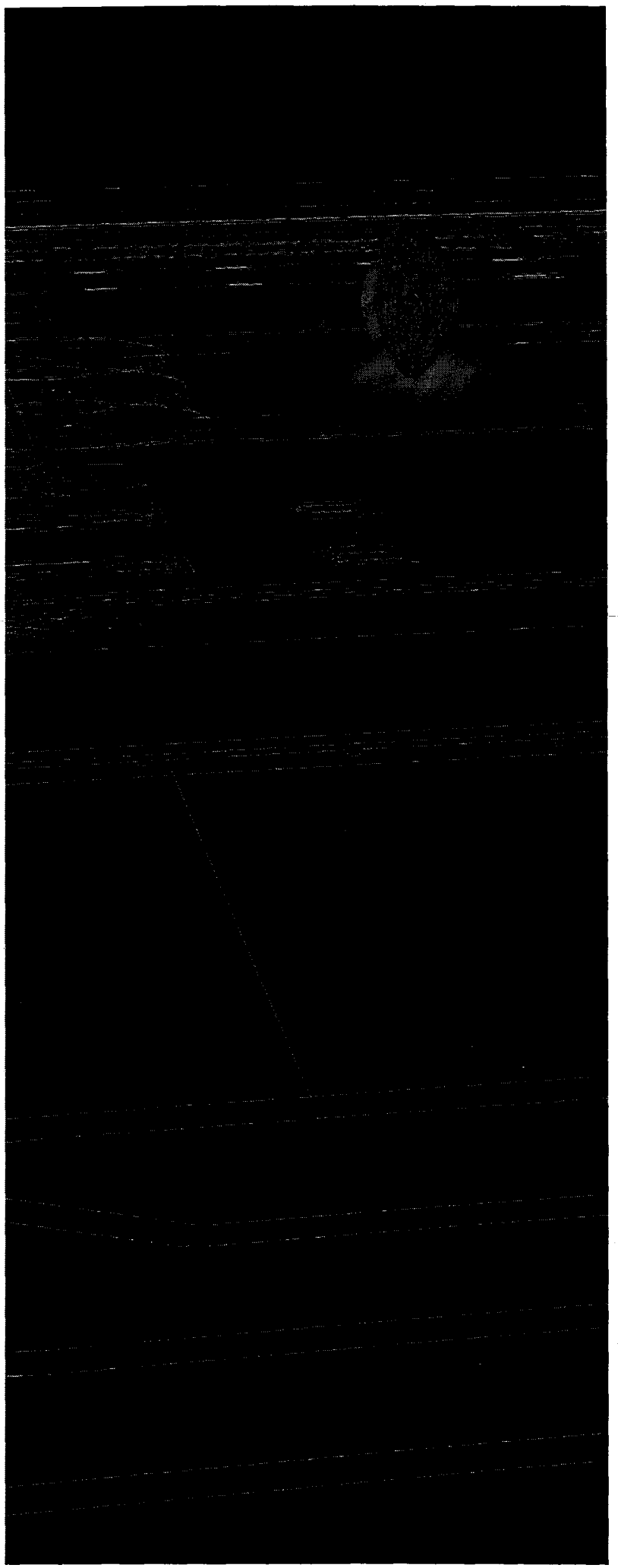
Concept and Narrative: I believe there is enormous potential for public art that is skillfully integrated with the built environment and I am excited about this artwork concept for Gables Station. These illuminated sculptures draw inspiration from the natural environment, relating to the tropical flora of the area and themes of water. The sculptures can be interpreted in multiple ways (seedpods, fruits, cistern vessels, water droplets, boats and sail like forms etc...).

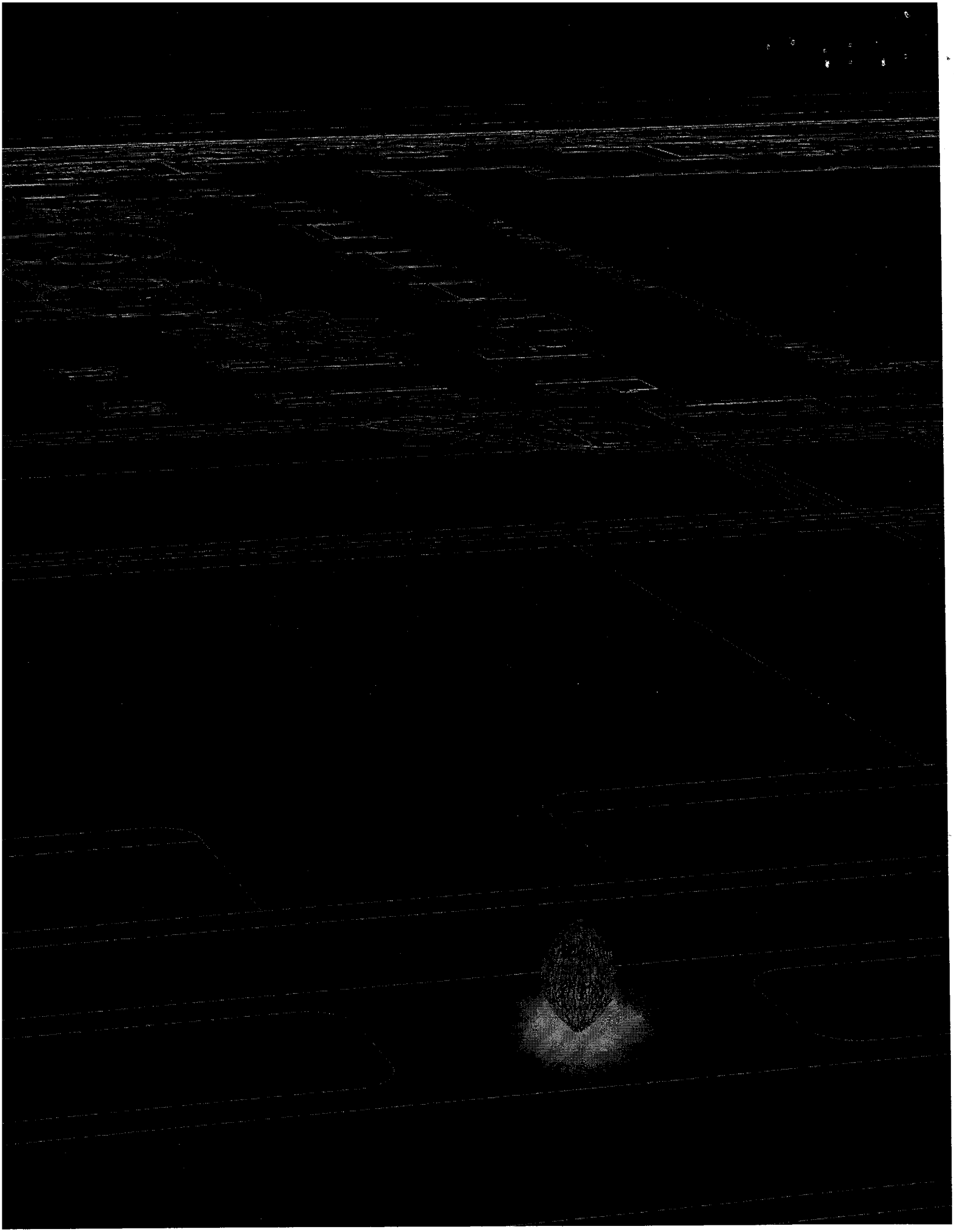
These sculptures are elegant abstractions of nature. The artwork is original, site-specific and speaks of its surroundings. My training as an artist and landscape architect often draws me to study sophisticated natural systems through my artwork and Gables Station offers a perfect contextual setting to explore the concept of 'nature as neighborhood icon'.

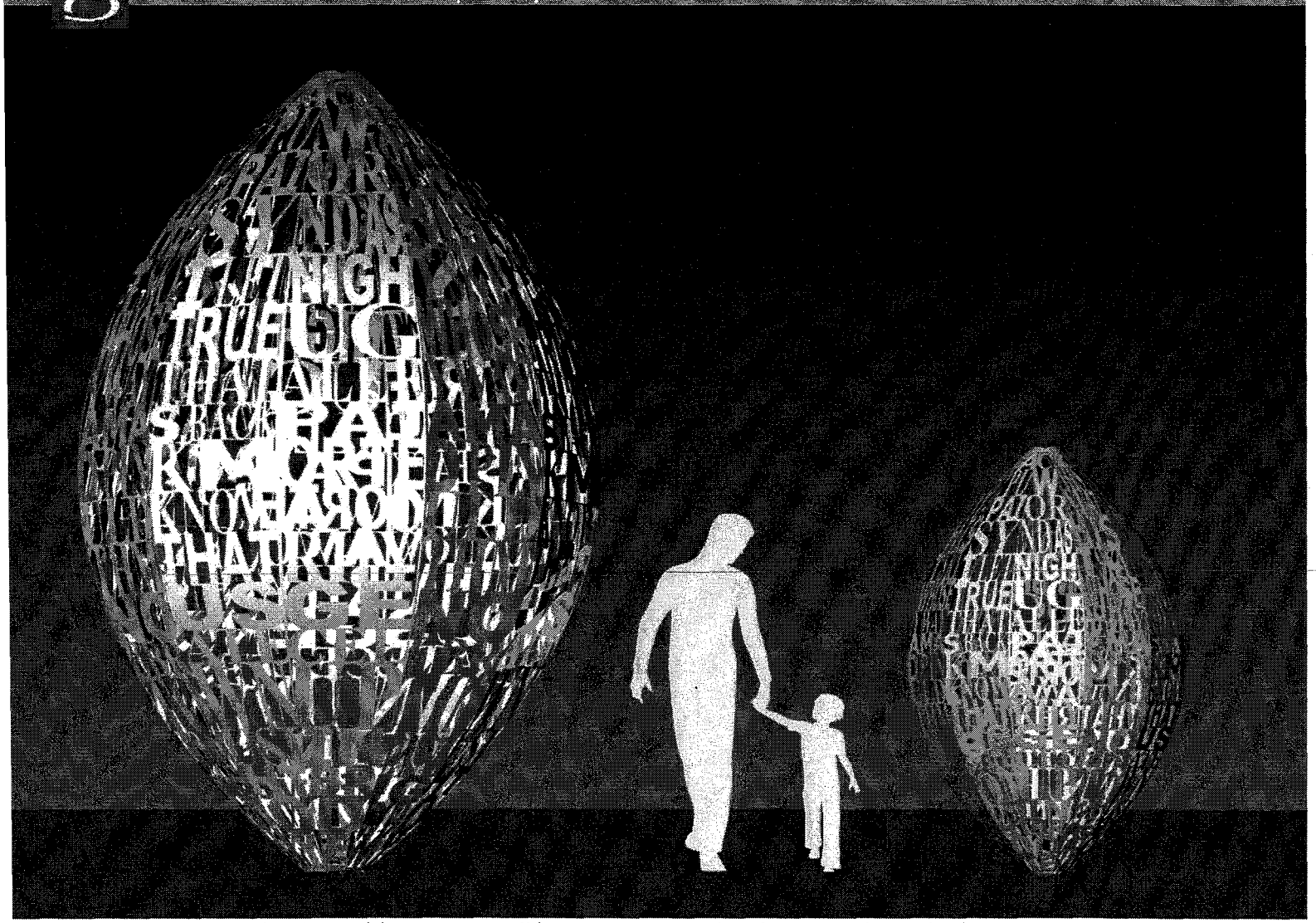
The artwork concept refers the similitude and correspondence of the area as a whole. The surface pattern incorporates text collected from the local community on themes related to community inspiration. The design engages visitors by offering a changing visual experience based on movement and point-ofview.

The sculptures explore how the patterns of nature, language and new technology can be incorporated into contemporary art. These signature artworks place emphasis on innovation and new experience. It is well suited for the progressive City of Coral Gables and will help to promote this identity through demonstrating the potential of light, shadow, and color as ever-changing components of the built environment.

The sculptures establishes an eye-catching element that attracts visitors to the new development, and helps guide them through







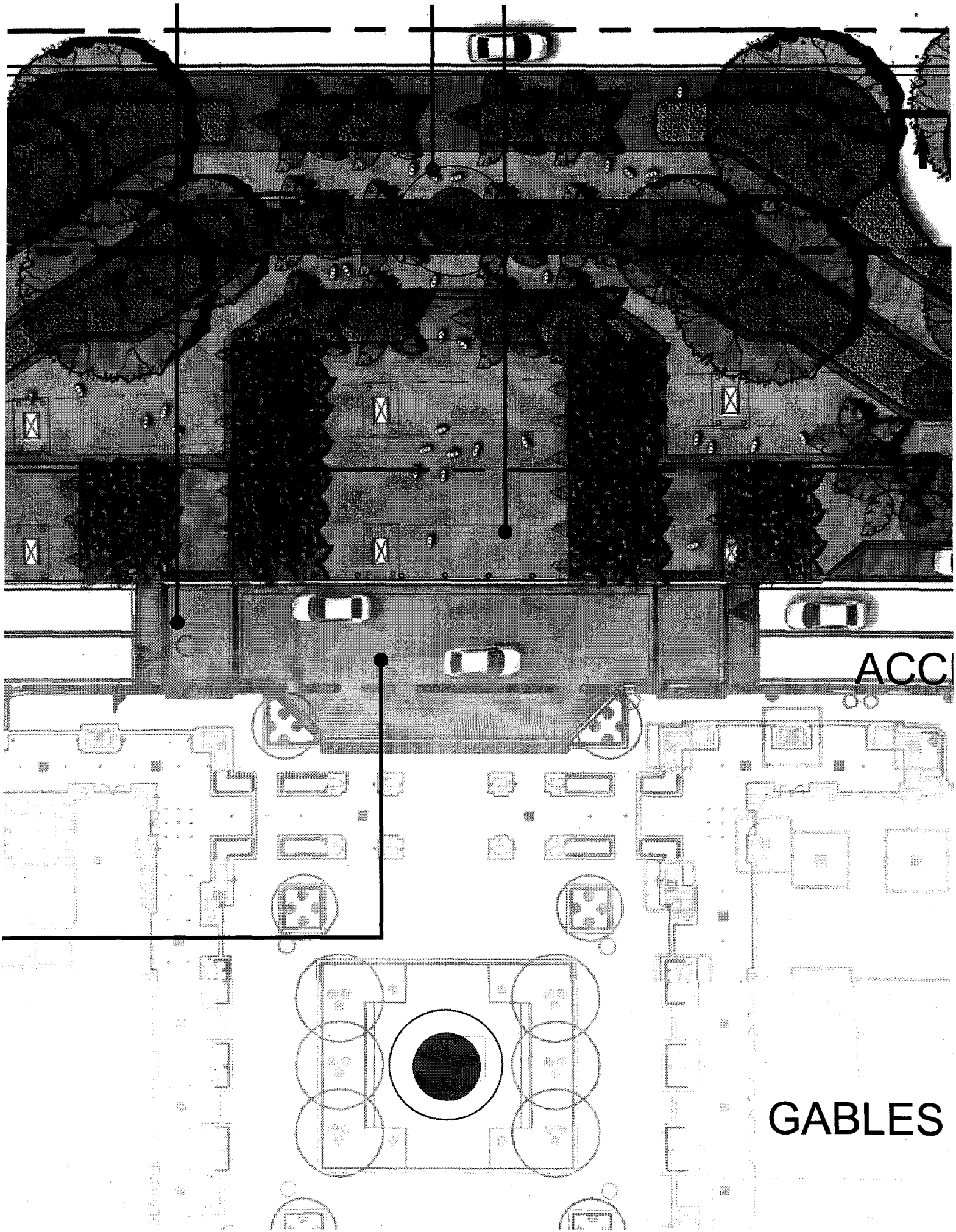
the space. During the day public interest will be placed in the unusual volumetric forms text patterns. Having a similar artwork form repeated within the development, gives the project artistic cohesion. In the evening color changing lighting will illuminate the artwork, creating a soft, diffused glow within the forms and casting vibrant shadow patterns onto the surrounding area. With the use of programmable LED fixtures the sculptures will come alive in the evenings and early mornings with pre-programmed lighting sequences.

These sculptures tie into the natural ecosystem themes of Gables Station. My interest is in highlighting the significance of the new development through 'geometric organic' gateway sculptures.

I believe this artwork will offer Gables Station visitors a new way to live with art - a way in which art enriches the human experience and creates an atmosphere of participation, curiosity, and connection to community.

Placement:
See site map, two artworks reference each other by repeating common materials and patterns within the community.

Dimensions:
The primary sculpture is 12' h x 8' dia. The secondary sculpture is 6' h x 4' dia.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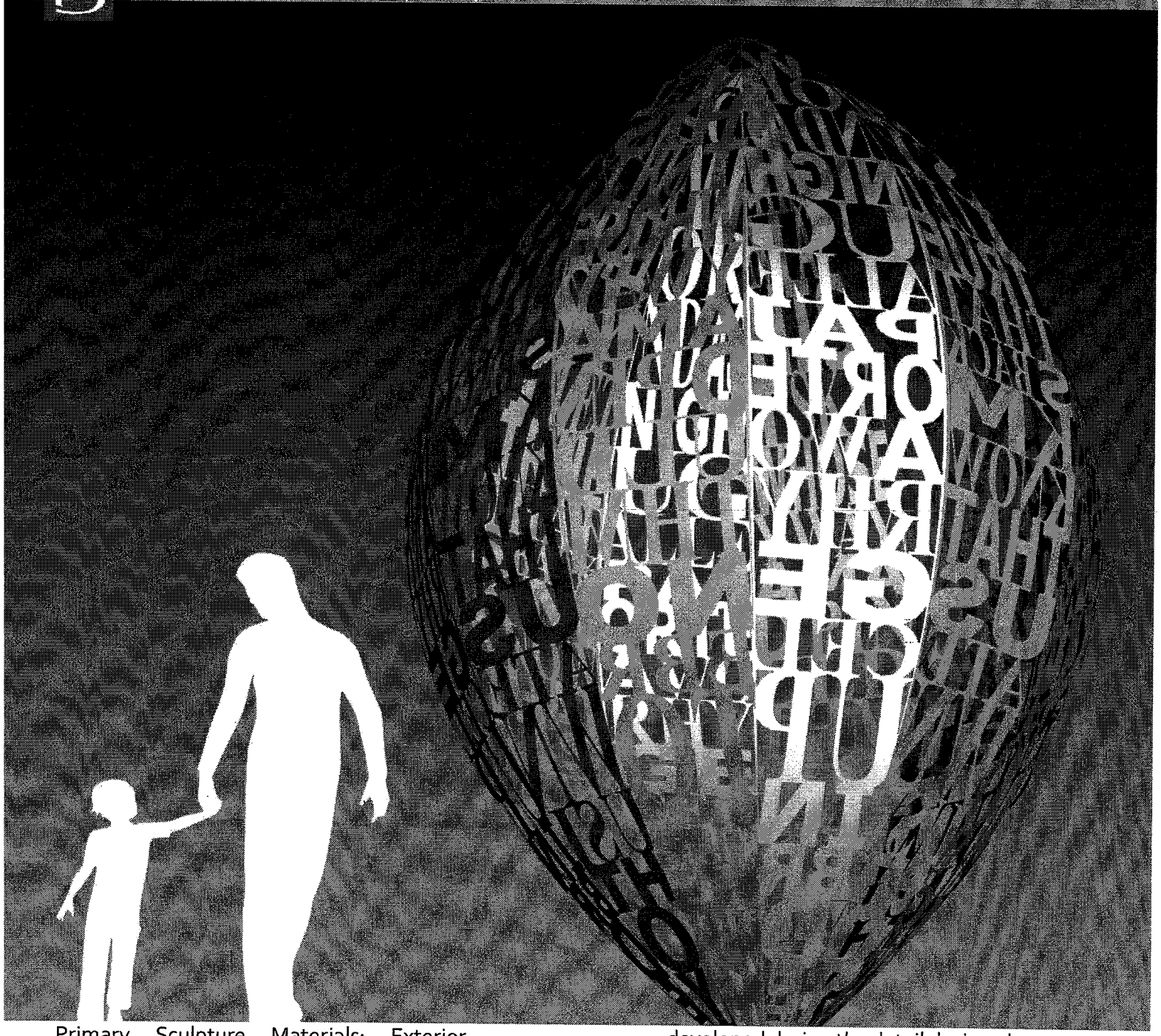


Primary Sculpture Materials: Exterior Surface - Water jet cut 316L stainless steel with custom pattern design and satin finish. Thickness TBD.

Interior Structural Support Structural elements will be designed and stamped by a structural engineer licensed in FL. Final structural support design will be developed during the detail design phase following a thorough structural analysis.

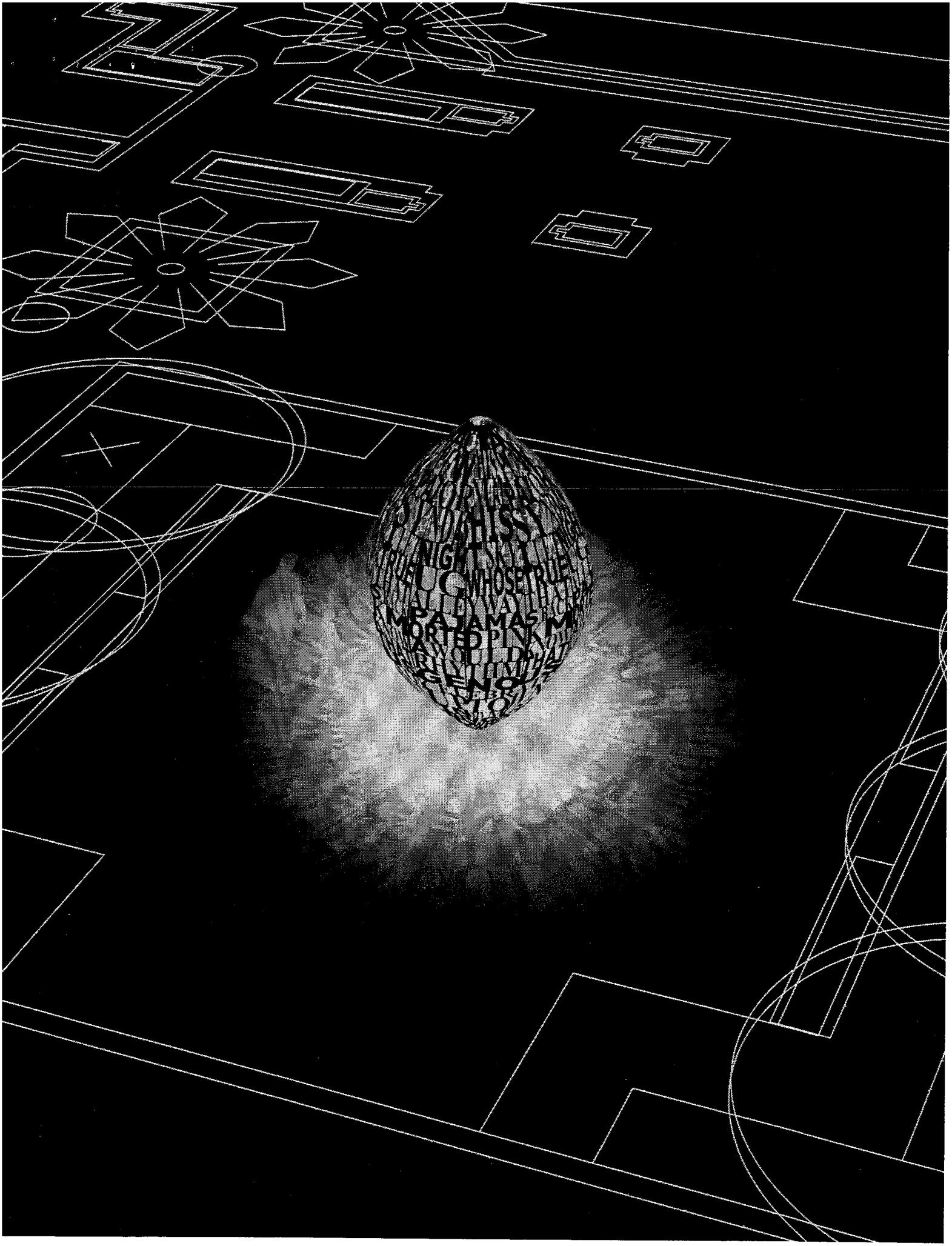
I will obtain structural stamps and design for weight loads and safety performance.

Materials Continued:

Footings -

TBD through structural analysis. Artist will provide footing engineering, client will provide materials and installation.

Lighting -
Color changing LED light fixtures will be mounted within the sculptures. Quantity of fixtures, specific locations and illuminating distance TBD. Lighting will provide a safe and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welcoming experience. Specific light fixture and exact lumens will be determined during the prototyping phase. Final decisions will be based on longevity, durability, price and ease of replacement.

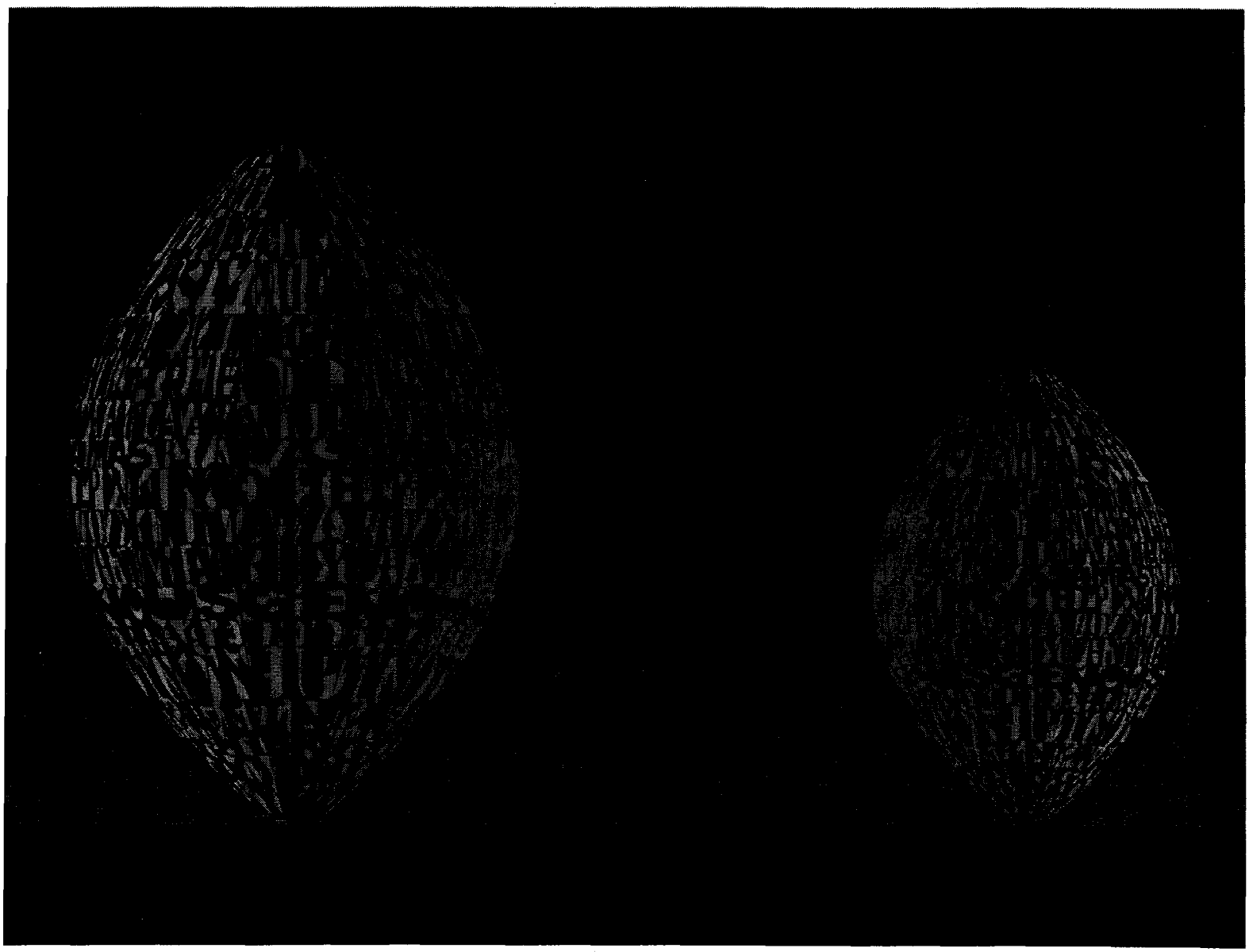
Sculptures will be pre-programmed with animated lighting sequences. Additional programming will not be necessary. Lighting fixtures will be mounted to the interior top. Conduit and wiring will tie into the existing electrical supply. A junction box containing power supply and programmer will be located at an accessible location, TBD in consultation with the project team. Electronic components will be not be accessible to the public.

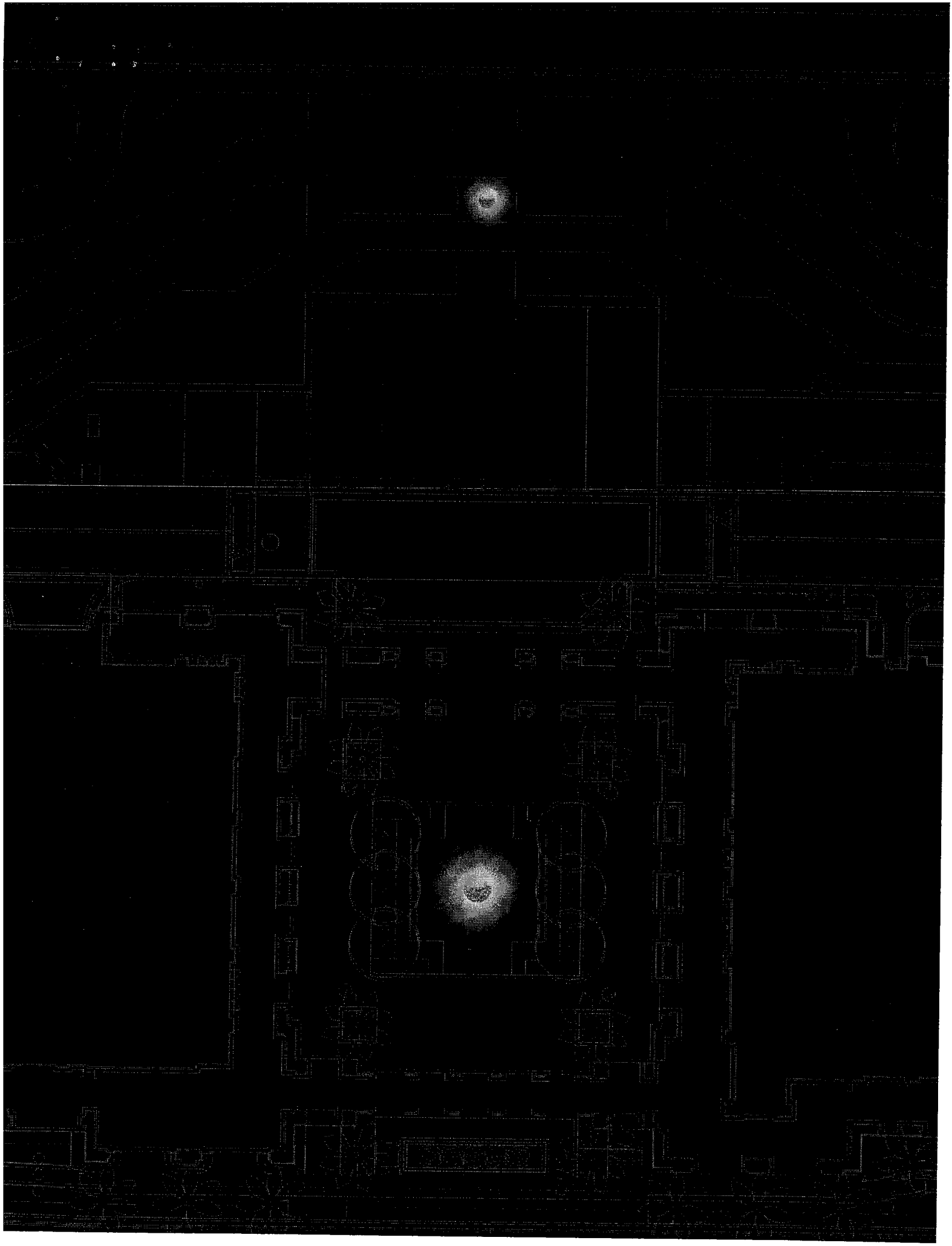
Installation:

Artwork will be fairly straightforward to install as they use standard construction techniques. I have experience with complex installations and would coordinate logistics with my contractor and the project team.

Maintenance Plan:

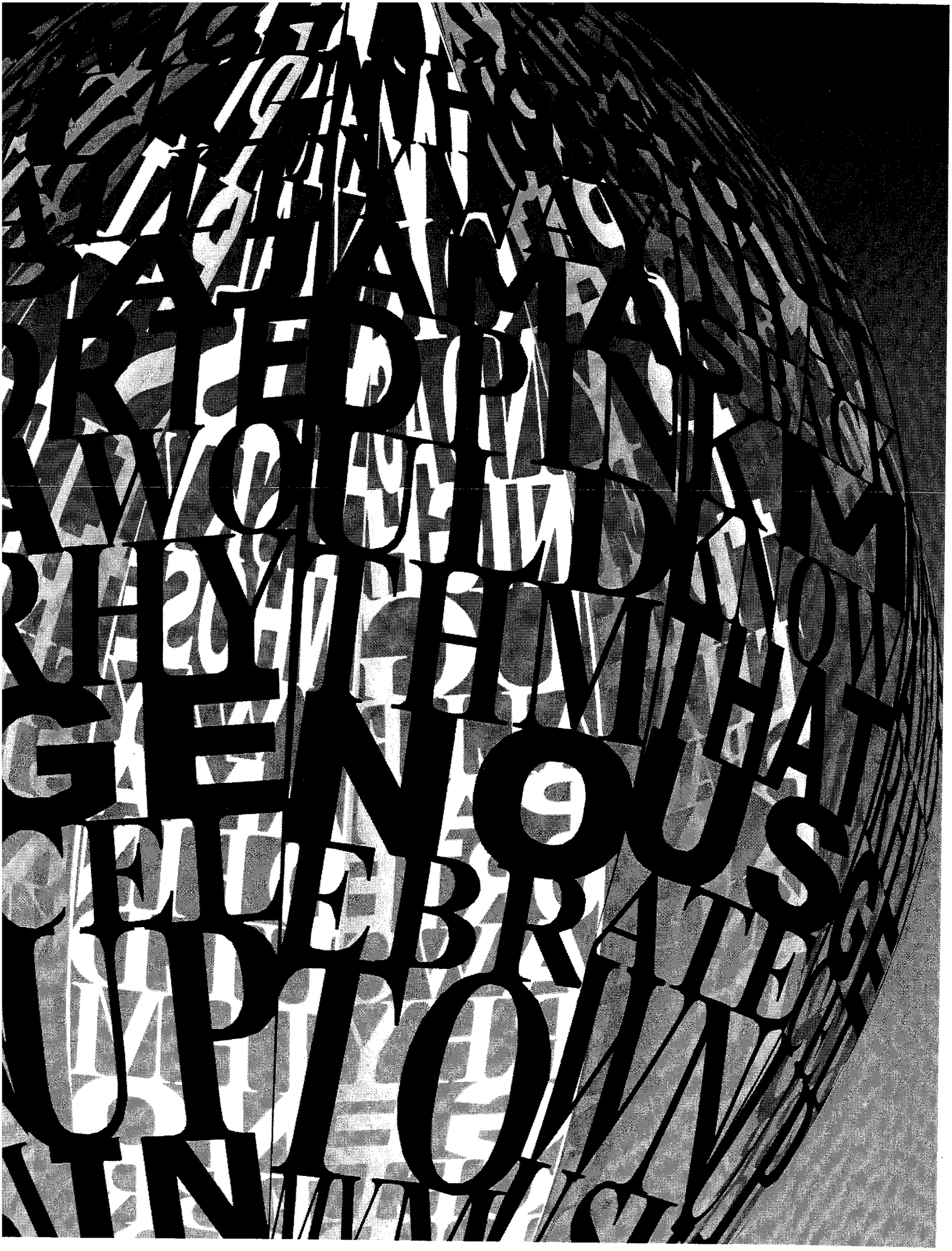
I have chosen materials that are well proven in high traffic areas. Using straightforward construction techniques my artwork will be durable and low maintenance. The physical portion of my concepts require little to no maintenance. Many aspects of the concepts will be modular so that if one section gets damaged due to vandalism that portion can be easily replaced.





The artwork will contain discrete access hatches to allow for inspection of interior and ease of maintenance. In approximately ten years, the LED lighting may need to be updated. At that time, the client can contact the artist or fabricator to purchase a replacement light, or purchase an off-the-shelf fixture, full fixture specs will be provided. Lighting fixture components can be replaced by contacting a local electrician or project team equivalent.

The artworks can be power-washed or spot cleaned with several common cleaning agents. As part of this public art contract I will create a thorough project manual that covers materials and maintenance of the artwork. I will leave this with the client following installation.


GENIOUS
CELEBRATES
UP TO

PUBLIC ART

South Central Extension Light Rail, 1st/Lincoln Station Phoenix, AZ 2022. Ref: MB Finnerty, 602-322-4471.

Park West at Lions Gate Town Centre, Vancouver, BC 2019. Ref: Leesa Strimbicki, 604-430-1467.

Lomaland Recreation Center/Library, El Paso, TX 2018 Ref: Aidee Cosme, 915-212-1769.

Ballpark of the Palm Beaches, West Palm Beach, FL 2017. Ref: Elayna Toby Singer, 561-233-0235.

Infinity, Orange and Main, Sarasota, FL 2016 Ref: Michael Shelton, 941-404-5710.

Responder, Joint Communications Center Artwork Charlotte, NC, 2018. Ref: Todd Stewart, 704-335-3273.

Nicollet Mall Suspended Lanterns, Minneapolis, MN 2017. Reference: Mary Altman, 612-673-3006.

At One, Dillard Green Space, Ft Lauderdale, FL, 2016 Reference: Dominique Denis, 954-357-7236.

Shute Seeds, Shute Park Library, Hillsboro, OR, 2016 Reference: Valerie Otani, 503-615-3489.

Current, Connective Corridor Artwork, Syracuse, NY 2016. Ref: Quinton Fletchall, 646-306-2723.

Encompass, Morgan Hill Community Center, Morgan Hill, CA, 2015, Reference: Edith Ramirez , 408-310-4633.

Accolades, District VII Police Station, Washington Park MD, 2015. Ref: Rhonda Dallas, 301-277-1402.

Biota, RTD East Rail Line Peoria Station, Aurora, CO 2015. Ref: Lindsey Smith, 303-299-2895.

Affinities, North Hennepin Community College, Brooklyn Park, MN, 2015. Ref: Ben Owen, 651-215-1613.

Colorwash, Pedestrian Bridge, Tucson, AZ, 2017 Reference: Mary Ellen Wooten, 520-624-0595.

Bosque, Encino Library, San Antonio, TX, 2015 Reference: James LeFlore, 210-207-4433.

Philosopher's Stone, Sino-Ocean, Chengdu, China, 2014 Ref: Alison Pickett, +86 13086607524.

Mirror of Thoughts, Rockville Town Square, Rockville MD, 2015. Ref: Jack Devine, 301-947-7400.

Bloom, Alexian Brothers Hospital, Hoffman Estates Illinois, 2014. Ref: Blythe Lee, 847-843-3636.

Small Talk About the Weather, Parking Garage, Okla City, OK, 2015. Ref: Robbie Kienzle, 405-297-1740.

On Display, South Broadway Blvd, Denver, CO, 2015 Ref: Michael Chavez, 720-865-4308.

Texas Rising, Student Housing, Texas Tech University, Lubbock, TX, 2014. Ref: Emily Wilkinson 806- 742-2116.

Camaraderie, Palo Alto Veterans Hospital, Palo Alto, CA 2014. Ref: Andrew Peters, 602-248-0940.

Chinook Arc, Barb Scott Park, Calgary, Alberta, Canada 2014. Ref: Barbara Doyle-Frisch, 403-476-4327.

Brilliance, Palo Alto Library and Arts Center, Palo Alto, CA 2014. Ref: Elise DeMarzo, 650-329-2227.

Cocoon, Houghton Road Bike Path, Tucson, AZ, 2014 Ref: Mary Ellen Wooten, 520-624-0595.

Wandering Stars, Granada Streetcar Stop, Tucson AZ, 2013 Ref: Mary Ellen Wooten, 520-624-0595.

Ballroom Luminoso, Theo/Malone Underpass, San Antonio, TX, 2013. Ref: James LeFlore 210-207-4433.

Fish Bellies, Student Housing, Texas State University, San Marcos, TX, 2013. Ref: Jennifer Seay 512-419-7975.

Heart Beacon, Emergency Coordination Center, Portland, OR, 2013. Ref: Kristin Calhoun 503-823-5401.

Cyclorama, Theater and Music Building, University of Central Florida, Orlando, FL, 2012. Ref: Diane Daugherty, 407-823-3161.

Utah Bit and Mine, Bingham Junction Light Rail Station Midvale, UT, 2011. Ref: Brandon Bott, 801-262-5626.

Bike Church, Barrio Anita Neighborhood, Tucson, Arizona 2009. Ref: Mary Ellen Wooten, 520-624-0595.

Empire of Giants, Ross Avenue Underpass, Dallas, TX install TBD. Ref: Kay Kallos, 214-670-3281.

Line and Sky, The CommonLink, Shreveport, LA, install TBD. Ref: Kendal Henry, 914-576-6139.

EMPLOYMENT

ARTIST/OWNER 2008 - present
Skyrim Studio Inc. - Tucson, AZ
Blessing's company brings a unique balance of imaginative thinking and technical knowledge to the art realm. Their work is about finding inspiration in the day-to-day encounter. They specialize in large scale, interactive and illuminated sculpture.

ARTIST/ENVIRONMENTAL DESIGNER 2006 - 2008
Norris Design - Tucson, AZ
Blessing designed and planned residential communities, parks, greenways, plazas and playgrounds, specializing in neighborhood monumentation, community theming and branding. Reference: Stacey Weaks, Norris Design, (520) 622-9565

ARTIST/COMMUNITY PLANNER 2005 – 2006
The Drachman Institute - Tucson, AZ
Blessing worked with neighborhood groups to develop design goals, master plans and guidelines for local communities. Reference: Corky Poster, Drachman Institute, (520) 626-9770

ART INSTRUCTOR 1999 – 2002
Private Art Instruction – Tucson, AZ

PUBLICATIONS/EXHIBITIONS

Mondo*Arc Magazine, Oct- Nov 2013, Issue 75

Spark! Mesa's Festival of Creativity, Spring 2013
Seed Pod, Mesa Arts Center, Mesa, Arizona

WHOA Magazine, Fall 2012
Keel, Michael. "Two Artists, One Heart." 78-82

Chalk the Block Festival, 2012
Seed Pod, Downtown San Antonio, Texas

Glow, 2012
Seed Pod, Triangle Ranch, Oro Valley, Arizona

All Souls Procession, 2010
Seed Pod, Downtown Tucson, Arizona

Firestone Gallery, 2010
Bike Chandeliers, East Hampton, New York

Sculpture Magazine, 5/2010
SEED[pop!], Vol. 29 No. 4

Sculpture Magazine, 1/2010
Bike Church, Vol. 29 No. 1

AWARDS

PAN Year in Review Award 2014
Americans for the Arts, for Ballroom Luminoso

Transformative Design Award 10/2013
A SXSW Eco 'Place By Design' Award for Ballroom Luminoso

AZ ASLA Award 1/2010
Julian Wash Greenway Master Plan, Tucson, Arizona. American Society of Landscape Architects.

Community Project of the Year - Ward 2 6/2009
McCormick Park Enhancement Plan, Tucson, Arizona.

Common Ground Award 5/2007
The Bridges, Best Mixed Use Development, Tucson, Arizona.

ASLA Honor Award for Design 4/2006
American Society of Landscape Architects.

Arizona Builders Alliance Award 5/2005
Arivaca Transportation Plaza, Arivaca, Arizona.

Archon Prize 3/2005
Arivaca Transportation Plaza. Arivaca, Arizona. University of Arizona.

EDUCATION

UNIVERSITY OF ARIZONA 8/02-5/06
Graduate Program in Landscape Architecture and Planning. Received M.L.A. with highest honors, ASLA Honor Award.

UNIVERSITY OF ARIZONA 8/94-12/99
Bachelor of Fine Arts, Sculpture, Dean's List.

REFERENCES

MARY ALTMAN, Public Arts Administrator
612-673-3006, mary.altman@minneapolismn.gov
105 Fifth Avenue South – 200
Minneapolis, MN 55401-2534
Project: Nicollet Illumination

MICHAEL SHELTON, Public Art Program Supervisor,
Embracing Our Differences, 941-404-5710
MJS@embracingourdifferences.org
PO Box 2559, Sarasota, FL 34230
Project: Infinity, Embracing Our Differences

BEN OWEN, Program Officer, Minnesota State Arts Board
615-215-1613, Ben.Owen@state.mn.us
Park Square Court, Suite 200, 400 Sibley St
Saint Paul, MN 55101, Project: Affinities

Gables Station - Hancock

	Commissioned Art Budget Estimate - Allowable Costs -		Total Project
	Commissioned Artwork Contract Value	$	367,500
	General Conditions - Art Installation	$	30,000
	Sales Tax	$	22,050
	Artwork Supports	$	500
	Sub-Total	$	420,050
3%	Artist's Contingency	$	12,602
1.25%	SDI (Insurance)	$	5,251
	Sub-Total	$	437,902
10%	Developer Design & Installation Expenses	$	43,790
	Total Cost	**$**	**481,692**

GT GreenbergTraurig

Jorge L. Navarro
Tel 305.579.0821
Fax 305.961.5310
navarrojo@gtlaw.com

January 17, 2018

VIA ELECTRONIC AND HAND DELIVERY

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

Re: Submittal for Arts Advisory Panel for Art in Public Places / Gables Station

Dear Ms. Cathers:

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

The Project, which is generally located along US-1 and between Ponce de Leon Boulevard and Le Jeune, is a transit-oriented mixed-use development. It will set the standard for urban-living and maintain the high quality of life expected by City residents. Using Mediterranean design and incorporating existing transit connectivity, the Project will also maintain well-manicured public spaces and even incorporate The Underline, the much-anticipated development beneath the MetroRail. As such, selecting a great artist to satisfy the City's AiPP requirement is a maximum priority.

As reflected in the enclosed materials, Ms. Blessing Hancock has been commissioned to develop a sculpture that will be located in the heart of the Project. Ms. Hancock was chosen for her previous experience working with area leaders to create unique pieces that speak to a particular community. Here, Ms. Hancock will be working with the local Bahamian community to develop a piece that exemplifies the rich history Bahamians share with the City. As further detailed in the enclosed submittal, her distinctive work enjoys interactive opportunities to tempt all the senses. Headquartered in Tucson, Arizona, Ms. Hancock is a landscape architect and sculptor whose work can be seen in locations around the world. She has vast experience working with public agencies and will use this knowledge to meet the AiPP requirements for the Project in a timely fashion. It will be an honor to have Ms. Hancock's vision for recalling the Bahamian history of the City as a focal point of the Project.

GREENBERG TRAURIG, P.A. ■ ATTORNEYS AT LAW ■ WWW.GTLAW.COM
333 S.E. 2nd Avenue ■ Suite 4400 ■ Miami, FL 33131-3238 ■ Tel 305.579.0500 ■ Fax 305.579.0717

We look forward to working with you and your staff to bring Ms. Hancock's ideas for the Project to life in the City Beautiful. Should you require any additional information, please do not hesitate to contact us directly.

Best regards,

Jorge L. Navarro

Enclosure

GABLES STATION

CORAL GABLES

Proposed Commissioned Artwork by Blessing Hancock

January 2018

Commissioned Artwork Specifications

Artist: Blessing Hancock

Title: Tbd

Year: 2020

Dimensions: Tbd

Weight: Tbd

Suggested Materials: Stainless Steel

Description: Commissioned artwork by Blessing Hancock at Gables Station will stand in the courtyard and serving as a focal point for the development. The specific intent of this work is to connect the Gables Station project with the local Bahamian community. The desire of NP International is to pay tribute to this community, by working with the local Bahamian community to create a visual representation which recognizes their contribution to the history of Coral Gables. Ms. Hancock has extensive experience working with groups in a similar manner, as noted in her biography. She will carry this expertise throughout the project.

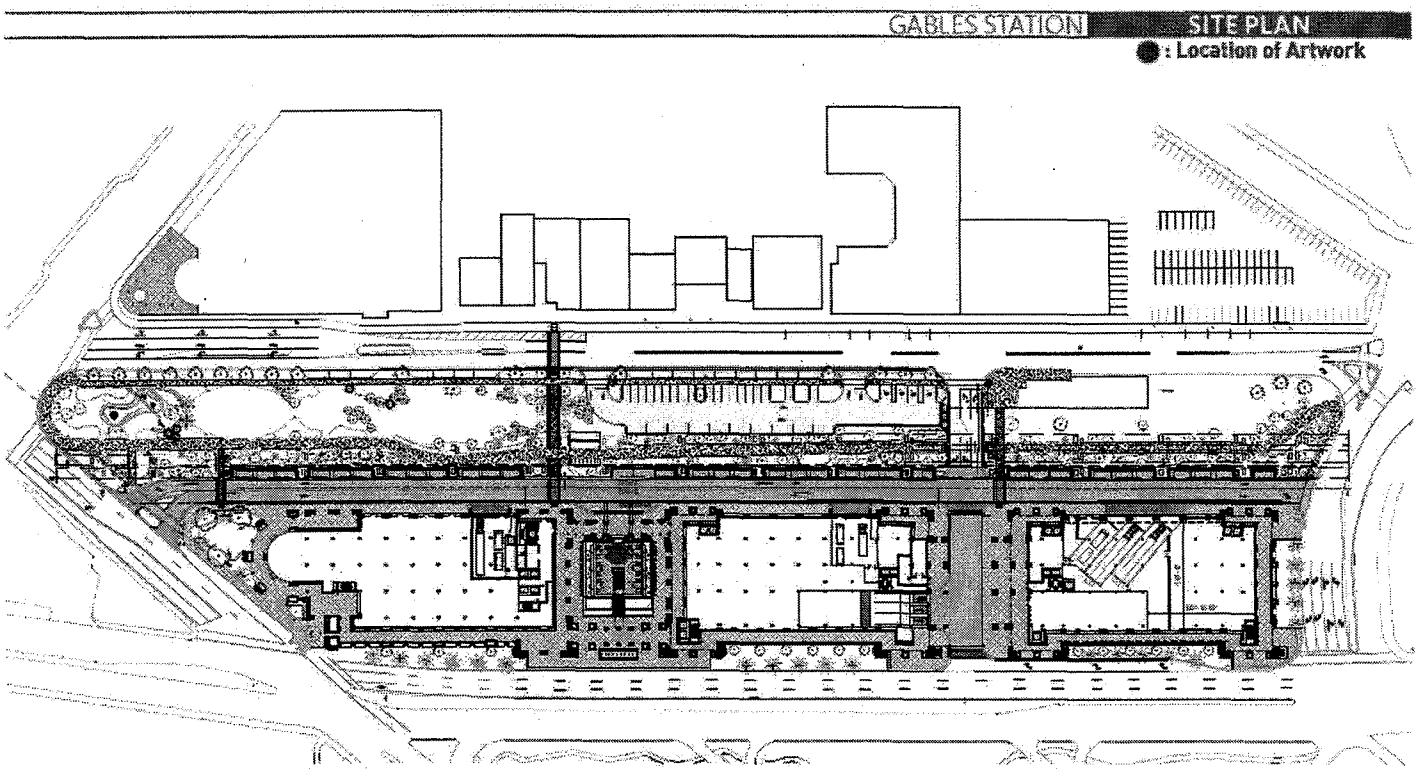
Commissioned Artwork Specifications

Installation Method: The artwork will be constructed of stainless steel and would be placed upon a concrete surface, each piece, if there are multiple, will be secured to the ground by steel brackets or bolts. Upon approval of proposal and prior to installation, construction instructions and specifications will be provided to the City and ownership of the property.

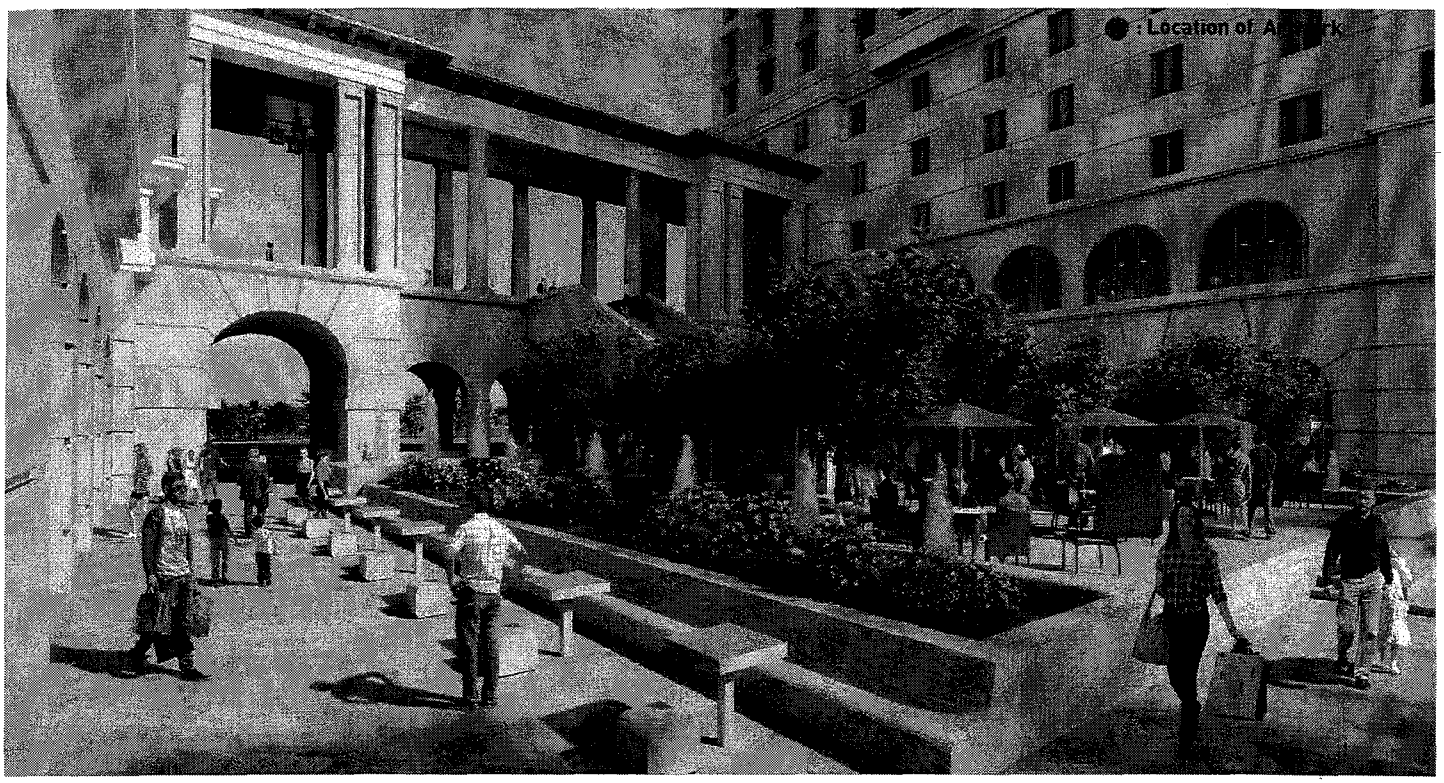
Origin: Skyrim Studio Inc., Tucson, Arizona

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

Location of Commissioned Artwork



Location of Commissioned Artwork



*Rendering not representative of most recent design

About the Artist

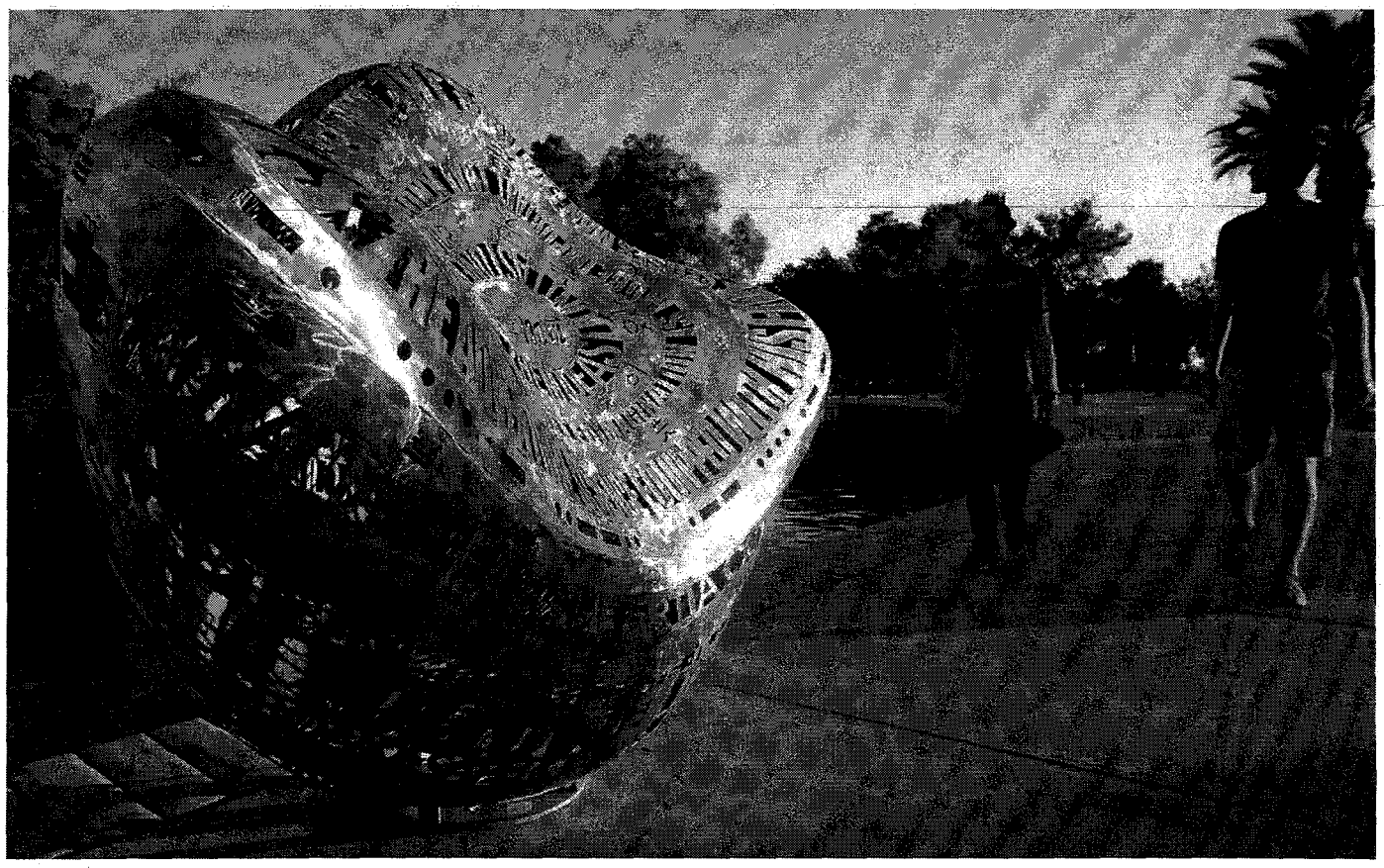
Blessing Hancock owns Skyrim Studio Inc which focuses on site specific sculpture. She utilizes her BFA in Sculpture and MLA in Landscape Architecture to create innovative work for public spaces. She has completed monumental sculpture projects throughout the world and has extensive experience working with city agencies, project teams, and community groups.

Through the inclusion of interactive opportunities to engage and participate with the artwork through touch, sound, and movement, Blessing's concepts push the boundaries of the public experience. Light is a connective thread that runs through her work, and she believes in light's ability to enliven a space.

Blessing holds a wide body of experience managing complex projects involving multiple stakeholders; coordinating with city agencies, architects, engineers, and consultants to elevate the position of public art. Community engagement is an essential component of Blessing's work, and she has extensive experience working with community groups.

Public projects include Biota in Arora, Colorado; Chinook Arc in Calgary, Alberta Canada; District VII Police Station in Fort Washington, Maryland; Ballroom Luminosa in San Antonio, Texas; BioSigns and Health Careers Center in Brooklyn Park, Minnesota; Sequence in West Palm Beach, Florida; Palo Alta Main Library and Arts Center in Palo Alto, California; Texas State University Campus in San Marco, Texas; Tucson Convention Center in Tucson, Arizona to name a few.

Artwork Examples



Artwork Examples

Artwork Examples

Process Used for Selection of Artist

The process used for selection of the artist was three-fold:

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

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

Upon her return to Minnesota, Phelps and an assistant researched each artist on the list of pre-approved artists provided by the City of Coral Gables. The list was narrowed down to this artist; Blessing Hancock. Phelps communicated with Hancock about her work and commission processes. Burnet Fine Art & Advisory believes that Blessing Hancock is perfect for a public work NP International desired that acknowledges the local Bahamian community. Blessing is an artist who goes out in to the community and can incorporate what she finds, through conversations/relationships, within the work.

Information about Hancock was submitted (bio, images, details) to NP International for review and discussion. Upon approval of the artist by NP International, Burnet Fine Art & Advisory gathered information about a commission and submitted the proposal.

Burnet Fine Art & Advisory Credentials

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

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

Burnet Fine Art & Advisory has placed artwork in numerous private collections worldwide. As well in public collections including RBC Financial, Minneapolis, MN; Abiitan Mill City, Minneapolis, MN; Peregrine Capital Management, Minneapolis, MN; Weisman Art Museum, Minneapolis, MN; Walker Art Center, Minneapolis, MN; Minnesota History Center, St. Paul, MN; Beth El Synagogue, St. Louis Park, MN; General Mills, Minneapolis, MN; Valspar, Minneapolis, MN; Park Nicollet Women's

Burnet Fine Art & Advisory Credentials Continued

Center, Methodist Hospital, St. Louis Park, MN; Zimmerman & Reed Pllp, Minneapolis, MN; Bearence Management Group, Mendota Heights, MN, to name a few.

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

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

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

BURNET
FINE ART & ADVISORY
775 Lake Street East, Wayzata, MN 55343
952.473.8333 | info@burnetart.com | www.burnetart.com

EXCERPT

DRAFT

CITY OF CORAL GABLES
ARTS ADVISORY PANEL MEETING
Wednesday, April 25, 2018 9:00 a.m.
CORAL GABLES MUSEUM
285 Aragon Ave., Coral Gables, Florida 33134

MEMBERS	M	J	J	A	S	O	N	D	J	F	M	A
	17	17	17	17	17	17	17	17	18	18	18	18
Herbert Brito*												P
Dr. Carol Damian	-	P	-	P	-	P	-	-	P	P	-	P
Dr. Jill Deupi	-	P	-	P	-	P	-	-	P	P	-	E
Lauren Hall	-	P	-	P	-	P	-	-	E	P	-	P
Jacek Kolasiński*									P	P	-	P
Juan Roselione-Valadez	-	-	-	P	-	P	-	-	E	P	-	P
Freda Tschumy	-	P	-	P	-	P	-	-	P	P	-	P

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

STAFF:
Dona Spain, Historical Resources and Cultural Arts Director
Catherine Cathers, Arts and Culture Specialist, Historical Resources and Cultural Arts
Carlos Mindreau, City Architect

GUESTS:
Ninoska Huerta; Jose Moreno, Logistics Fine Arts; Nella Daes, Logistics Fine Arts; Jorge Navarro, Greenberg Traurig; Zaba Castro, Greenberg Traurig; Jerad Graham, NP International; Jose Antonio Perez Helguera, Agave Holdings, LLC; Carlos Beckmann, Agave Holdings, LLC

MEETING RECORD / MINUTES PREPARATION: Catherine Cathers, Arts & Culture Specialist, Historical Resources & Cultural Arts Department

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Dr. Damian called the Arts Advisory Panel meeting to order at 9:04 a.m. and read the False Claims Ordinance into the record.

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DEVELOPER AIPP PROJECT PROPOSAL FOR GABLES STATION:
Jorge Navarro introduced himself and Zaba Castro with Greenberg Traurig, and Jerad Graham, NP International as the project manager. Mr. Navarro referenced the previous approved recommendation by the Panel for a piece by the artist Blessing Hancock to be incorporated into the Gables Station development project. He thanked the Panel and asked the Panel to consider the proposed companion piece, also by Blessing Hancock, that would be sited in relation to the Underline, directly across from the

entrance to Gables Station. The Panel was provided with a copy of the proposal to reference during the presentation.

Mr. Navarro spoke about the content of the piece, as incorporating messages from the Bahamian community, and as a sister piece complimenting the originally proposed artwork. He said the intent is to have the proposed messages that will be used within the artwork prior to the resolution going to the City Commission.

Dr. Damian asked for further details regarding the location. Mr. Navarro and Mr. Graham provided details of the proposed location on City property between the Gables Station entrance and the Underline. Mr. Navarro stated a desire to further the tie between the Underline and Gables Station.

Ms. Cathers stated that the proposed piece is the larger of the two and is an addition to yet another work that will be sited on the west end of the project.

Ms. Spain read into the record the segment of the development agreement referencing the requirement to have approved artwork designed, fabricated, and installed prior to issuing the project a TCO (Temporary Certificate of Occupancy).

Mr. Navarro added that the pieces will be lit from within.

Ms. Cathers stated that the additional piece, as sited on City property, would be a donation to the City and asked about maintenance of the artwork. The Panel discussed at length the feasibility of the maintenance. Mr. Graham added that the artist is designing access points to the interior of the piece for easier cleaning.

Mr. Kolasiński expressed concern about the substantial vegetation around the piece. Mr. Brito agreed, asking for clarity of the scale and if the vegetation would overwhelm it. The developers responded that one piece is estimated to be twelve feet tall and Mr. Graham stated that the work is more for a pedestrian and bicyclist viewing experience.

Mr. Brito asked how frequently the light display will change and who will control it. Mr. Graham answered that it can be programmed to change at any time. It was agreed that the developer would control the light to coordinate it with the companion piece

Ms. Hall asked if the City would be responsible for the maintenance of the lighting component as well. There was a discussion about what is in the best interest of the artwork and Ms. Spain commented that it sounds very complicated. The developers said the maintenance of the Underline will be under a separate agreement, contracted out, and could possibly include its care. Ms. Hall observed that the two pieces are in dialog with coordinated lighting, yet the responsibility for their care is with multiple entities. Mr. Navarro responded that they would work with the City and County to maintain both sculptures. Ms. Hall said that would be the most appropriate.

Ms. Cathers mentioned that in the previous meeting, monthly cleaning of the sculpture was recommended. Mr. Kolasiński said with the addition of the lighting electronics it would make cleaning and maintenance even more complicated. Ms. Spain stated the importance of having a maintenance and

insurance plan if the piece is going on City property. Mr. Graham agreed, noting that the property owner has an interest in the works being properly maintained.

Dr. Damian summarized the concerns of the Panel regarding the maintenance and safety concerns previously stated at the last Panel meeting.

With no further discussion, the following motion was made:

> **Ms. Hall made a motion recommending approval of the waiver request to commission and donate artwork as presented in the proposal by artist Blessing Hancock in relation to the Gables Station development project, further recommending ongoing maintenance of the artwork by the property owner that would transfer with the property rights and remain in coordination with its companion piece at Gables Station. Mr. Kolasiński seconded the motion, which was unanimously approved.**

***

There being no further business, the meeting adjourned at 10:45 a.m.

Respectfully submitted,

Dona M. Spain
Historical Resources and Cultural Arts Director

EXCERPT

DRAFT

CITY OF CORAL GABLES
CULTURAL DEVELOPMENT BOARD MEETING
Tuesday, May 01, 2018 8:30 a.m.
Historical Resources & Cultural Arts Department
2327 Salzedo St., Coral Gables, Florida 33134

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

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

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

GUESTS:
Ninoska Huerta, gallerist; Nella Daes, Logistics Fine Arts; Jorge Navarro, Greenberg Traurig; Zaba Castro, Greenberg Traurig; Jerad Graham, NP International; Emilio Sauma, Jr., Gables Hispanic Cultural Foundation; Ricardo Barredo, Gables Hispanic Cultural Foundation

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

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Dr. Roth called the Cultural Development Board meeting to order at 8:34 a.m. and read aloud the False Claims ordinance statement.

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NEW BUSINESS:

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b. AIPP DEVELOPER PROJECT PROPOSAL: GABLES STATION

Ms. Castro introduced herself and Mr. Graham with the Gables Station development project. Ms. Cathers gave a brief introduction and advised the Board that the public art proposal is being recommended for approval by the Arts Advisory Panel.

Ms. Zaba gave a description of the location of the development project and stated that they are proposing two installations by artist Blessing Hancock. The two pieces, she said, are companion pieces with one located within the development project and the other located on City property (between the underline and Gables Station). Ms. Zaba said the larger piece will be in the center plaza of Gables Station and will be twelve (12) feet high by eight (8) feet wide, with the smaller work six (6) feet high by four (4) feet wide. The works, she said, will be of fabricated text from stainless steel, with the words derived from conversations between the artist and residents of the MacFarlane Homestead Historic District. The work will be lit from the interior and the letters will cast shadows on the surrounding area.

Ms. Zaba then spoke about the maintenance of the artworks and modular construction allowing for greater flexibility to clean or remove and swap pieces if necessary. She said that based on discussions with the Arts Advisory Panel, they've decided that it's best for the property owner to take responsibility for the maintenance of both pieces. Ms. Zaba clarified that the work on City property will be a donation to the City; however, because the pieces are related, the developer wants them to be an accurate reflection of Gables Station as a whole and therefore it's in the best interest for them to be maintained by the property owner. She said they will enter into an agreement with the City (that will transfer with the property rights).

Ms. Cathers added that Blessing Hancock is a pre-qualified artist and was one of the artists previously considered for proposed work on Miracle Mile. She went on to say that the artist has experience working with communities and encouraged the developer to have the artist meet with the community in advance so they (the developer and artist) can respond to questions the Commission may have about support from the residents and how the relationship is developing.

Ms. Castro presented a similar example of the artist's work in Minneapolis where she used a poem that was transformed into a spherical lamp structure.

Ms. Castro stated that when the Gables Station project was approved by the Commission it included a condition; she read aloud the section stating that the development shall incorporate features on the ground level (of the project) that recognize the contributions of Bahamian families to the history of Miami and Coral Gables.

With no further discussion, the following motion was made:

> **Mr. Pantin made a motion recommending approval of the Art in Public Places waiver request by the Gables Station development project to incorporate artwork**

by artist Blessing Hancock into the Gables Station as presented and as recommended by the Arts Advisory Panel. Dr. Alvarez-Perez seconded the motion, which was unanimously approved.

***

There being no further business, the meeting was adjourned at 9:51 a.m.

Respectfully submitted,

Dona M. Spain
Historical Resources and Cultural Arts Director

EXCERPT

DRAFT

CITY OF CORAL GABLES
CULTURAL DEVELOPMENT BOARD MEETING
Tuesday, June 5, 2018 8:30 a.m.
Historical Resources & Cultural Arts Department
2327 Salzedo St., Coral Gables, Florida 33134

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

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

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

GUESTS:
Zaba Castro, Greenberg Traurig; Jerad Graham, NP International; Emilio Sauma, Jr., Gables Hispanic Cultural Foundation; Leandra Lopez, Gables Hispanic Cultural Foundation

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

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Dr. Roth called the Cultural Development Board meeting to order at 8:39 a.m. and read aloud the False Claims ordinance statement.

Ms. Burgos attended the meeting remotely via conference call.

The Board was advised that Ms. Horwitz and Mr. Perez are out of town and Dr. Alvarez-Perez had a last minute emergency. All respectfully asked to be excused.

Mr. Pantin made a motion to accept the absences of Ms. Horwitz, Mr. Perez and Dr. Alvarez-Perez. Dr. Mayorga seconded the motion, which passed unanimously.

***

NEW BUSINESS:

a. AIPP DEVELOPER PROJECT PROPOSAL: GABLES STATION

Ms. Cathers introduced Ms. Castro and Mr. Graham, stating that the developer is here to present a third artwork to be included in their request for a waiver of the art in public places fee for Gables Station mixed use project. Before presenting the new proposal, Ms. Cathers asked if the developers could update the Board on the status of the project of two sculptures proposed by Blessing Hancock.

Mr. Graham reported that Ms. Hancock came to town and met with the Lola B. Walker Homeowners Association and the Lola B. Walker Foundation members. At the meetings, he said, she presented questionnaires for community input with ten questions asking about history and how they would like to be involved and incorporate their stories into the artwork. Mr. Graham said Ms. Hancock will take approximately two-three weeks to develop the concept based on material gathered from the meetings with a finalized concept plan that will go to the City Commission in July. Mr. Graham shared Ms. Hancock's response to meeting with the residents, saying they were very positive and took ownership of the artwork right away, adding that she is creating the art for that community.

Ms. Spain asked about the process, reflecting that this is the first development project that has (specific) community involvement and whether it should go to the Commission prior to meeting with residents. Ms. Cathers said that the Commission would benefit from knowing how the relationship with the residents is developing (with the proposed artist). Dr. Roth stated that if this project went to the Commission without the community's involvement, the residents wouldn't be happy. Board members agreed and expressed their belief that the Commission would be happy with this process. Ms. Cathers clarified that the developers are aware that the project has not been approved. Ms. Castro stated that a letter of support from the community could be provided for the Commission item. Ms. Cathers shared that she spoke with the artist as well and suggested having residents attend the Commission meeting if possible. Ms. Spain agreed.

Ms. Burgos asked if the outreach is solely on the MacFarlane side or if it includes the Golden Gate neighborhood as well. Ms. Spain responded that both neighborhoods are part of the Homeowners Association and Foundation. Mr. Graham stated that Ms. Hancock is also doing outside research into the history of the community, similar to what was done with the (*Graceful Voices*) documentary. Ms. Cathers shared that the artist commended the work of the documentary for laying the foundation and groundwork of recognizing the importance of the (MacFarlane) community to the City. Ms. Cathers summarized the directive from the development agreement, stating the focus of the artwork is to pay homage to the contributions of the Bahamian Community in Miami and Coral Gables.

Dr. Mayorga asked how many people attended the meetings. Mr. Graham said he did not have an exact figure; however, both meetings were well attended. Ms. Spain asked if it was part of the regular homeowner's meeting. Mr. Graham said yes and Ms. Spain said the meetings are generally well attended.

***

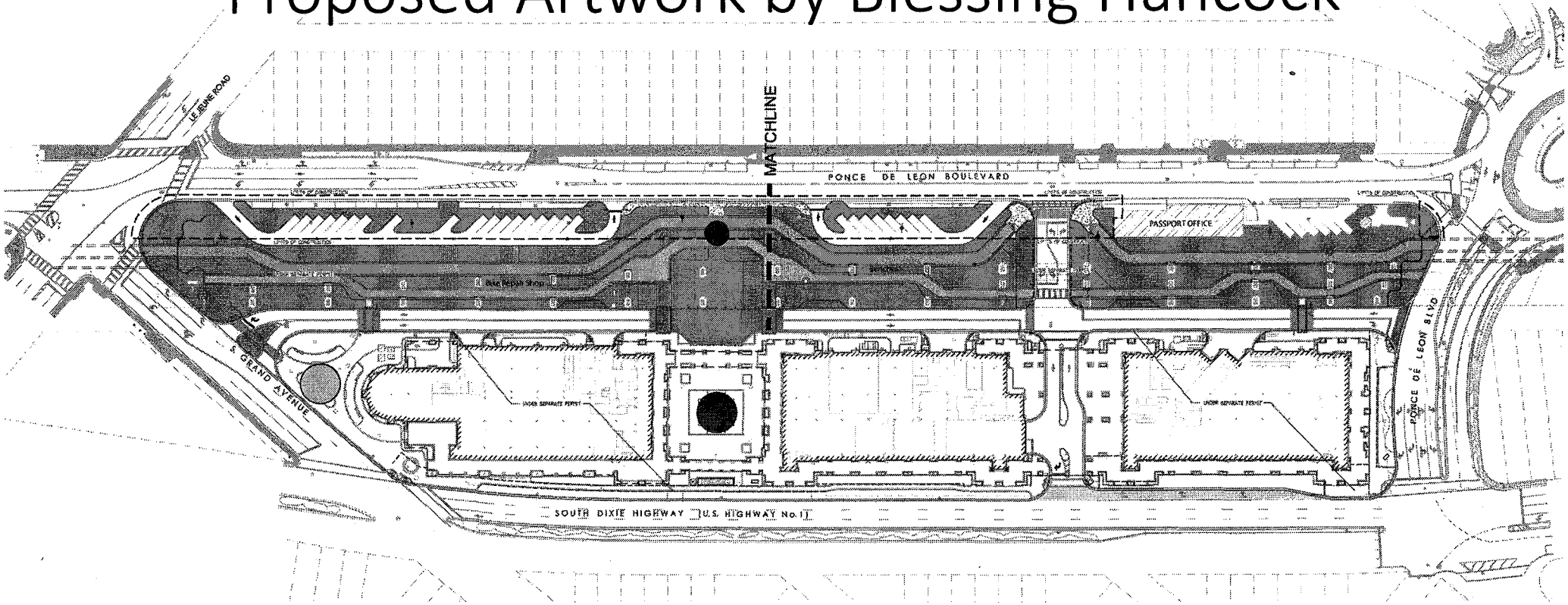
There being no further business, the meeting was adjourned at 9:42 a.m.

Respectfully submitted,

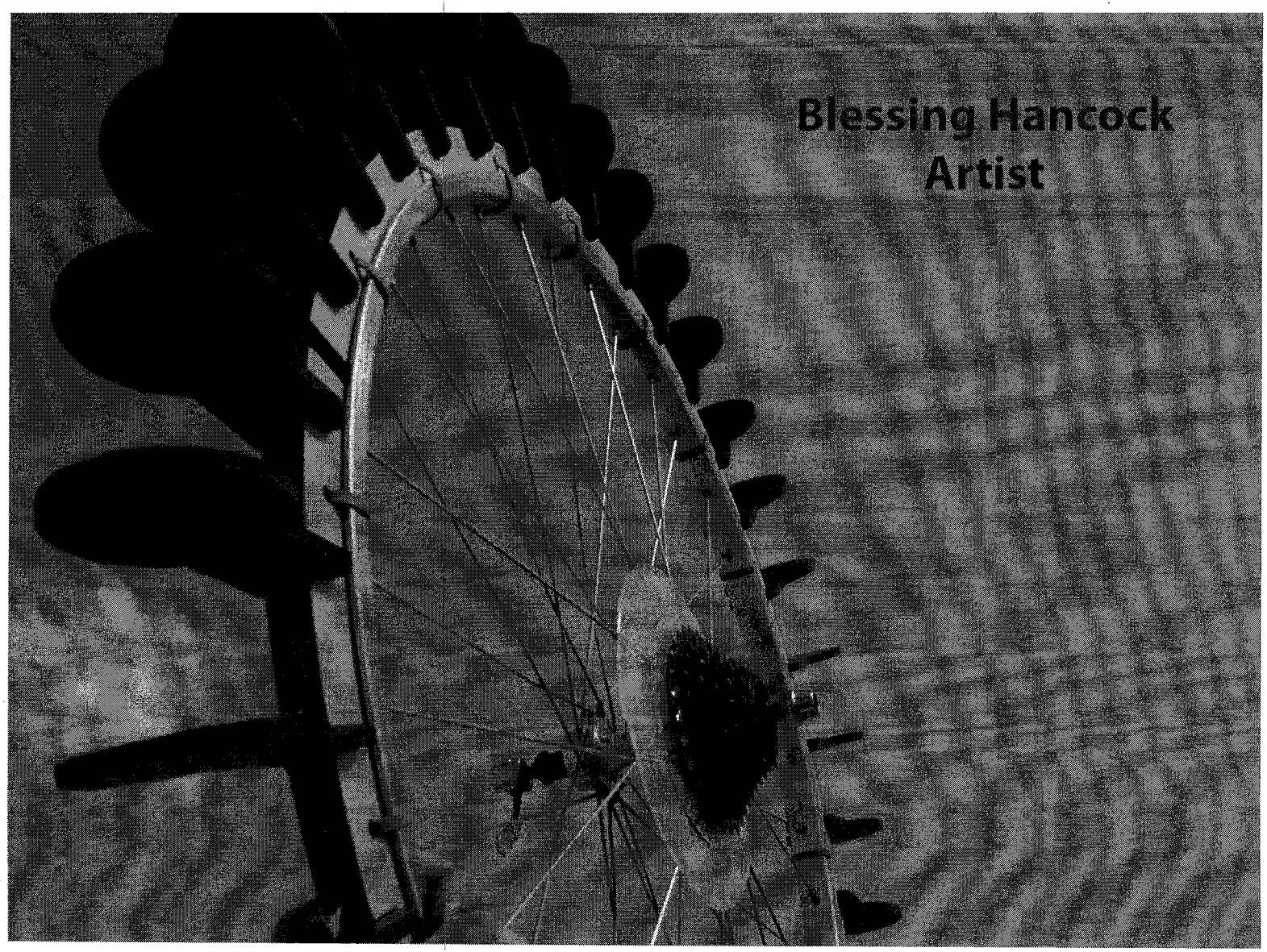
Dona M. Spain
Historical Resources and Cultural Arts Director

Gables Station – Art in Public Places

Gables Station
Proposed Artwork by Blessing Hancock

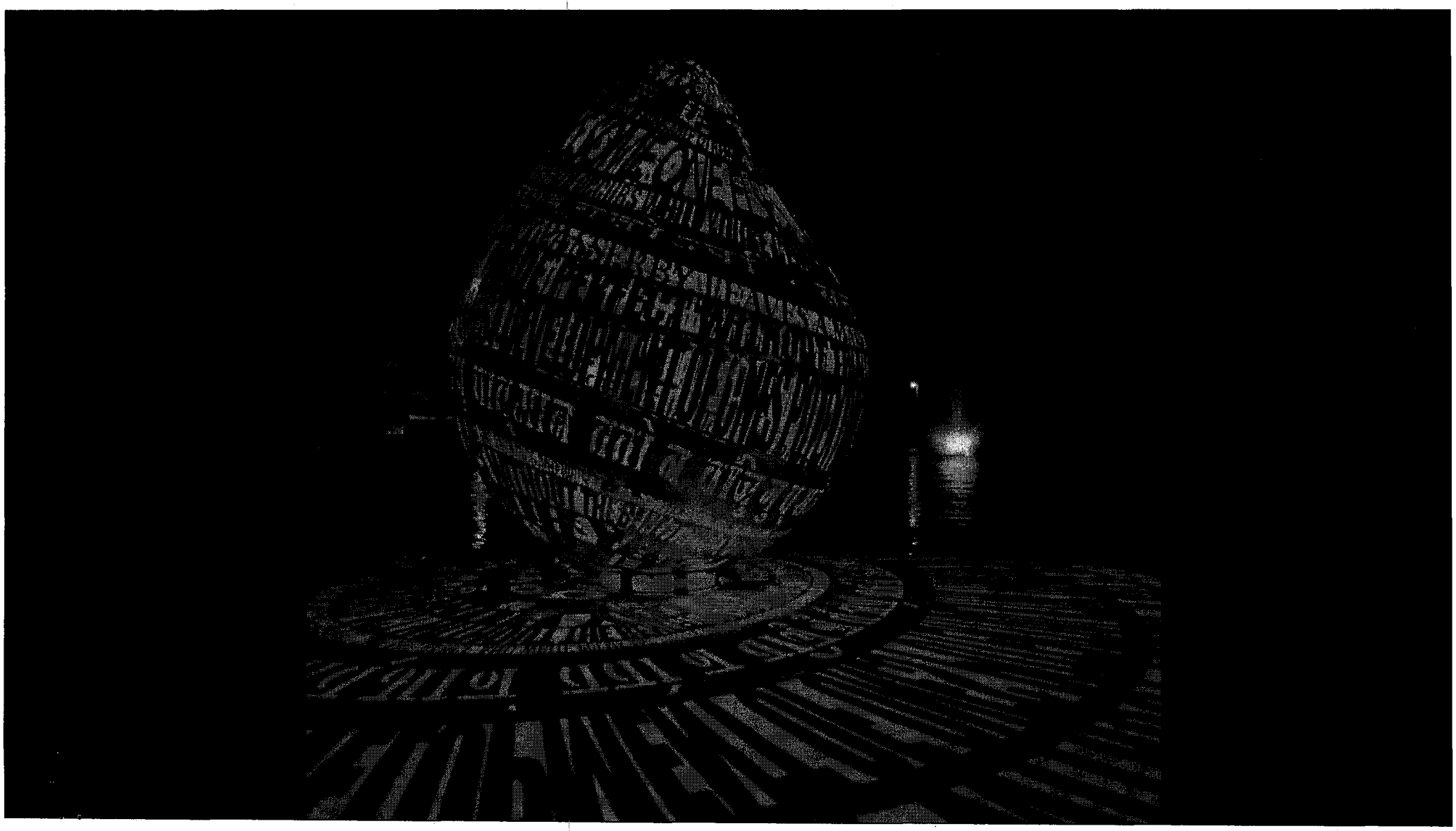


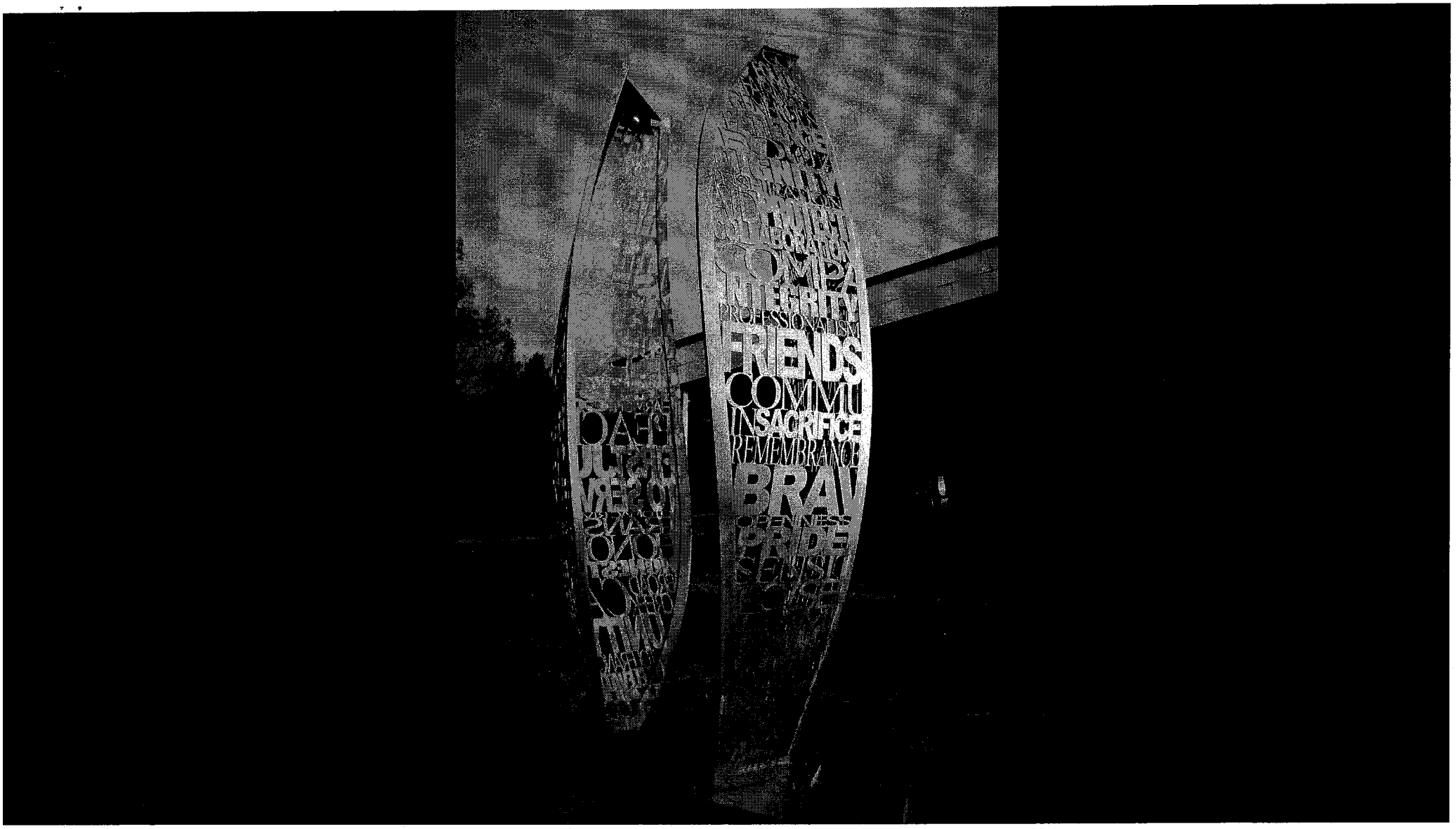
Location markers not to scale for presentation clarity


Blessing Hancock
Artist

CAUTION


"Line and Sky"
CommonLink




PROFESSIONALISM
FRIENDS
IN SACRIFICE
REMEMBRANCE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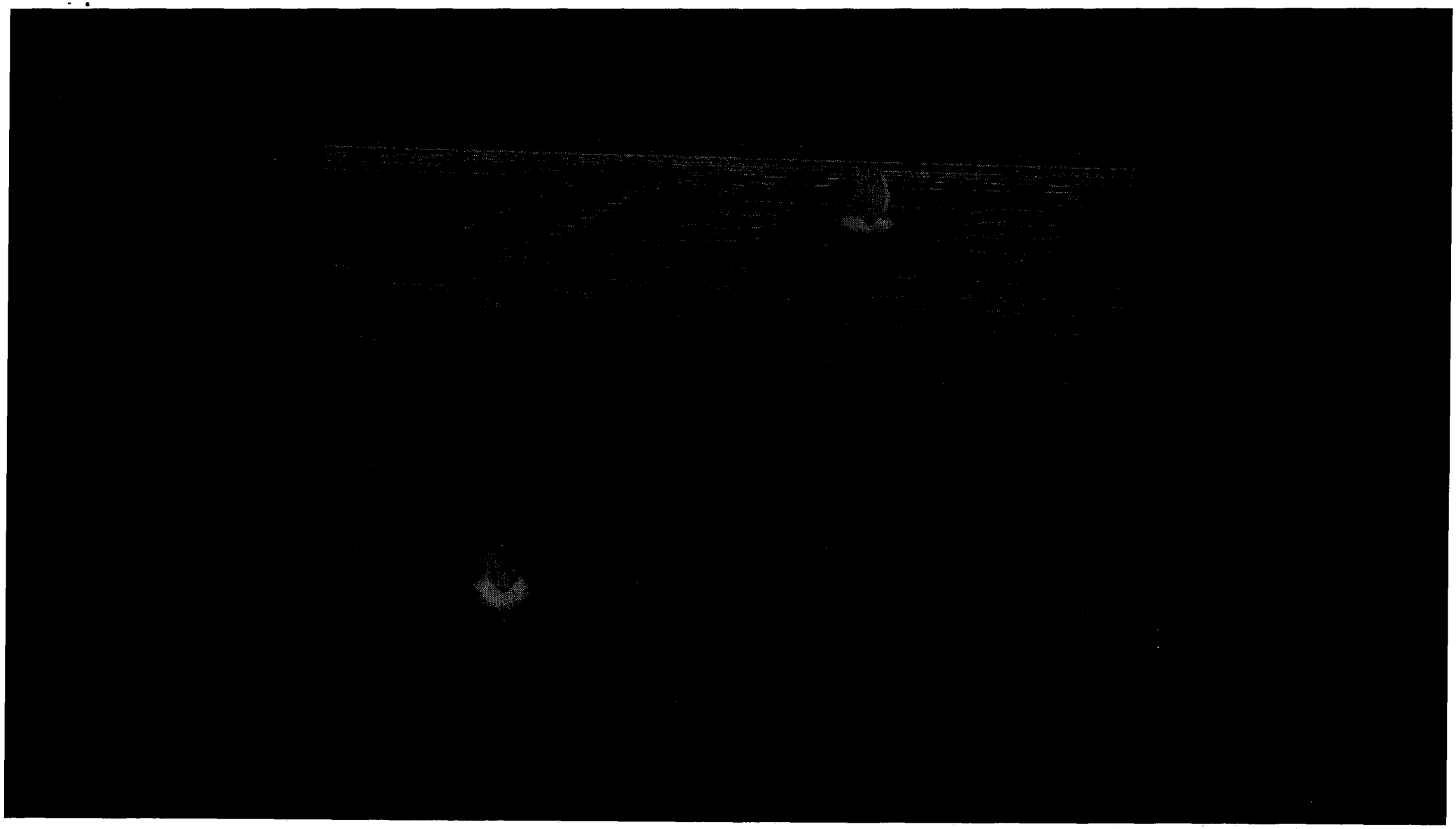
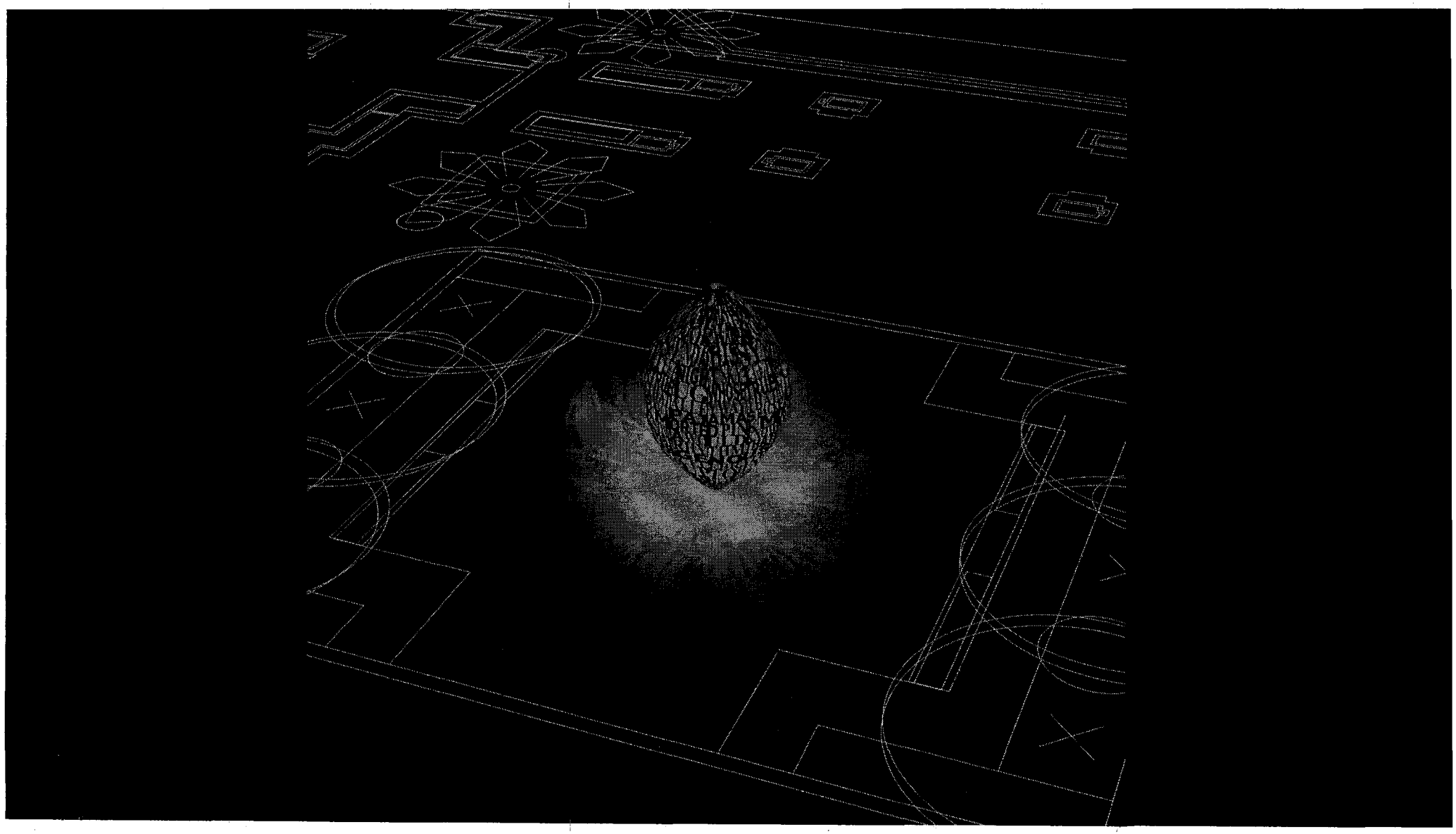
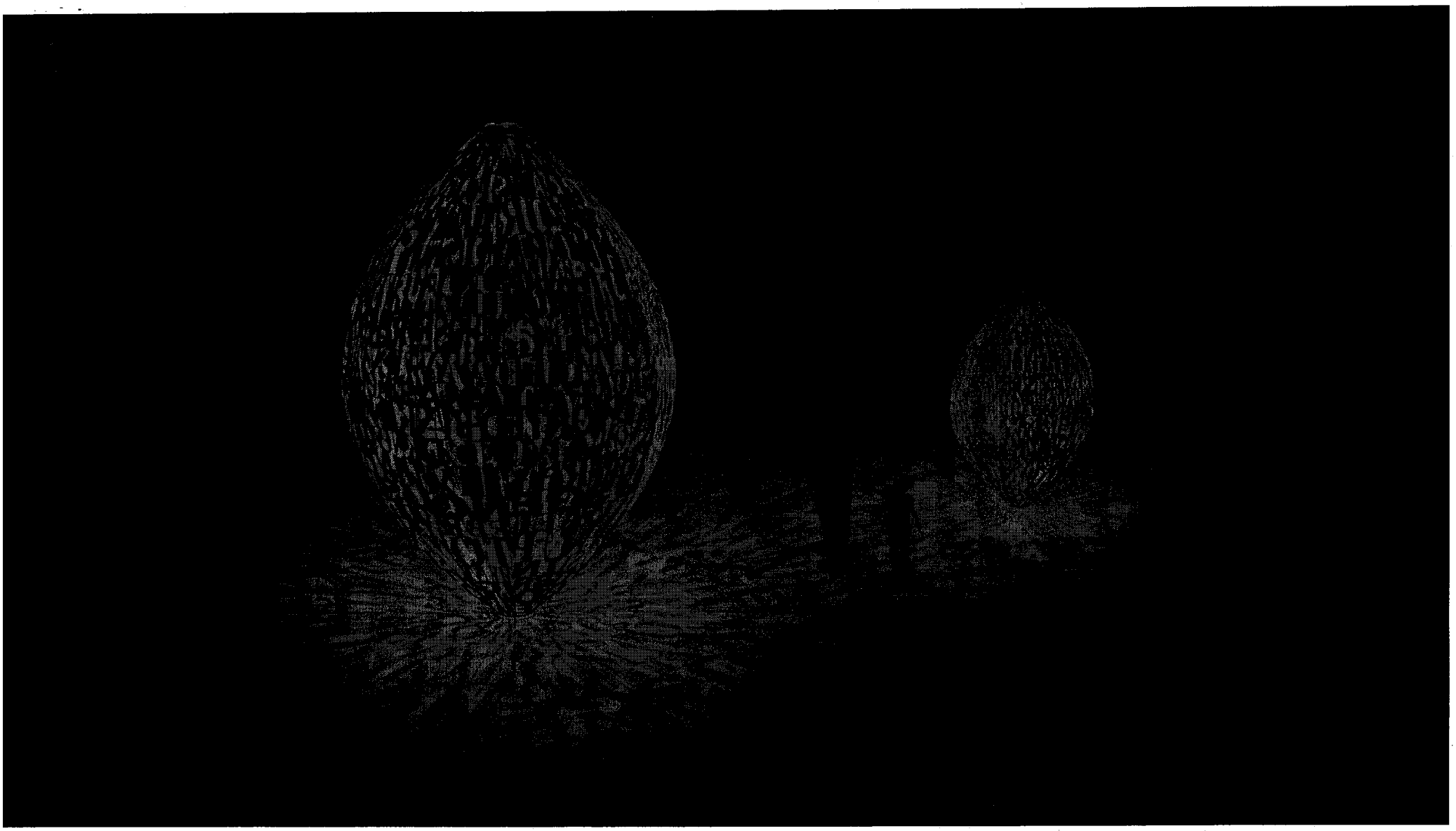
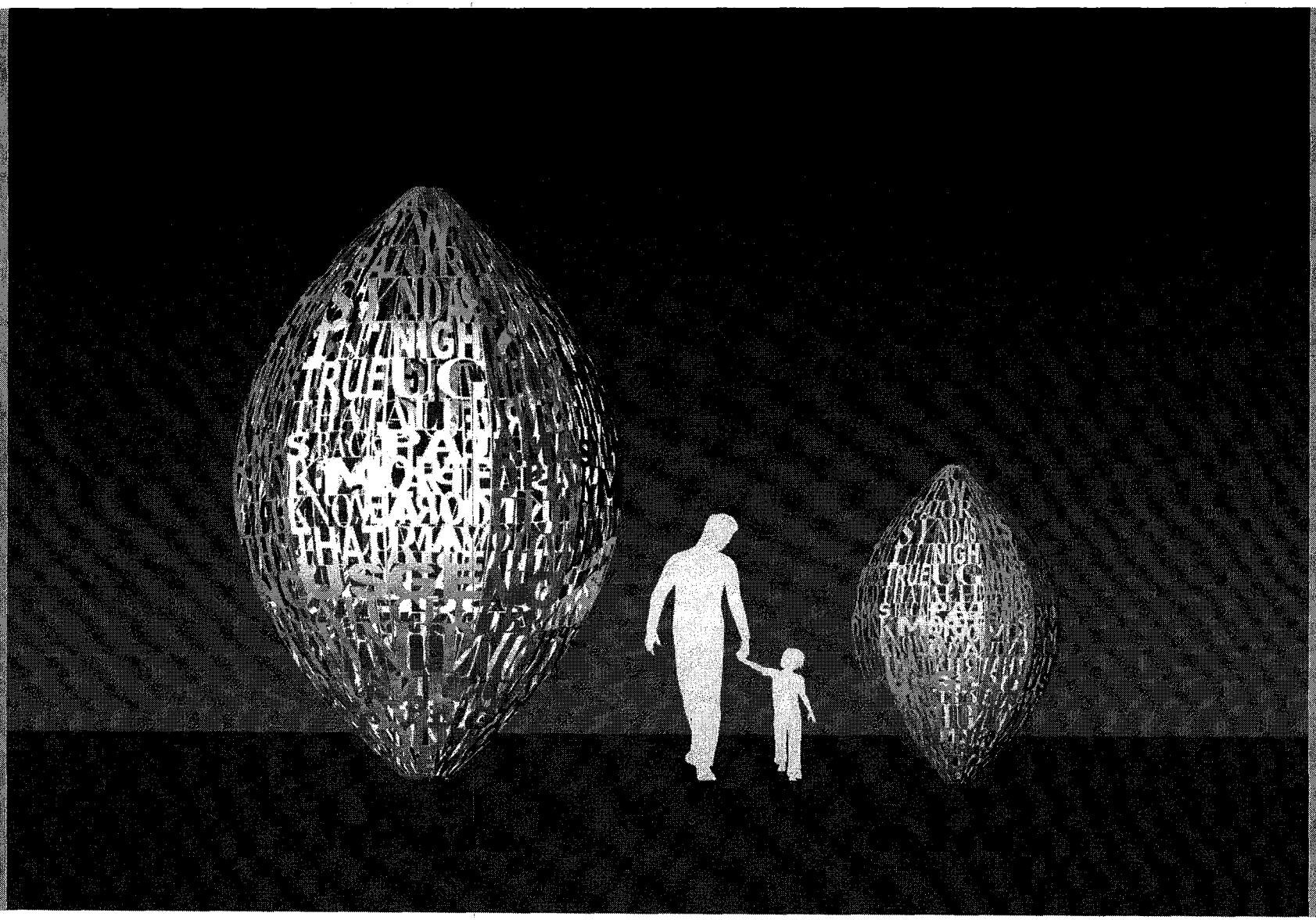
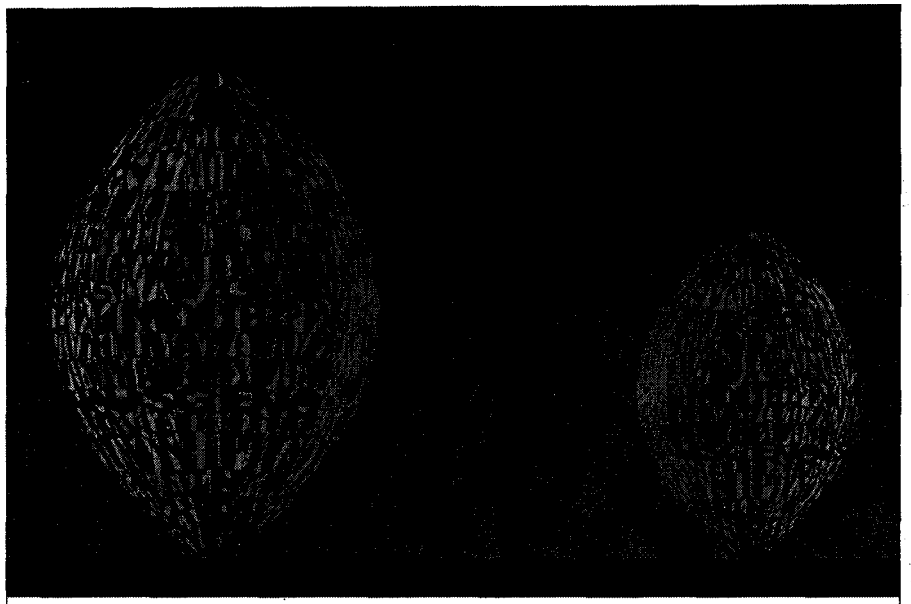










WE INVITE YOU TO PARTICIPATE IN A NEW PUBLIC ART OPPORTUNITY AT GABLES STATION

BY PUBLIC ARTIST: BLESSING HANCOCK

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

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

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

PARTICIPATION ENDS JULY 15TH, 2018

Leona Ferguson Cooper

Judy Davis

Connie Hamm

Leona Cooper Baker

Edwina Prime

Antoinette Price

Francina Berry

Mosezell Aguilar

Beverly Gibson

Help Contribute to a Gables Station Public Art Project

Artist: Blessing Hancock

Leona C. Baker

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

1. Do you know any stories about how your family first came to MacFarlane Homestead and the Golden Gates?
My family settled in the Golden Gates in 1945.

2. What were some of your first impressions and early experiences in Coral Gables?
① Having to grow up in a segregated society. ② Having to ride/sit on the back of the bus, ③ Use & study from second-hand books.

3. What locations/events/objects best represents your culture within the MacFarlane/Golden Gates communities?
① Names of Parks: (Lola B. Walker) (William Cooper) (Nellie Moore) (George Allen Street)
② G.W. Carver School ③ St. Mary's Church

4. What cultural traditions or customs have you made an effort to preserve?
① Organized Tea Parties / Oral Interviews / Organized Videos.
② Constructed exhibit boards

5. Are there special family traditions, customs, songs, stories, foods? Favorite Hymns: ~~Gratitude~~ "God is working his purpose out"
① Family sing-a-longs / listening to stories about the Bahamas.
② Enjoying eating: stewed conch, Peas & Rice, guava duff, coconut tart.
③ Engaged attending Church (Episcopal-Anglican)

6. How are you or your family members involved in the MacFarlane/Golden Gates communities?
① Attended community meetings ② Served on committees that acquired historic designations for G.W. Carver and the MacFarlane District

7. What are some of your childhood memories? What games did you play when you were a child?
① Gathering at various homes for story-telling.
② Played (Kick-ball) (hop-scotch) (jumping-jacks)

8. What does the MacFarlane/Golden Gates area mean to you? How do you use it? How has it changed over the years?
It means the two areas should never be forgotten because many of us who were born here chose to remain, and not move away.

9. What specific considerations should the artist keep in mind when incorporating your story into this artwork?
Should consider the "old" houses, tropical trees, Parks & markers.

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

→

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

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

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

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

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

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

Contribute Words and Phrases

Select text will be incorporated into the artwork

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

Historic, Black American
Community, Black Area
Gables

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

Contribute Words and Phrases

Select text will be incorporated into the artwork

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

Inclusive
Love
Faith
Historical

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

Contribute Words and Phrases

Select text will be incorporated into the artwork

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

Pioneering
Daring
Cultural
Hopeful

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

Contribute Words and Phrases

Select text will be incorporated into the artwork

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

Family
Faith
Love

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

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

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

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

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

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

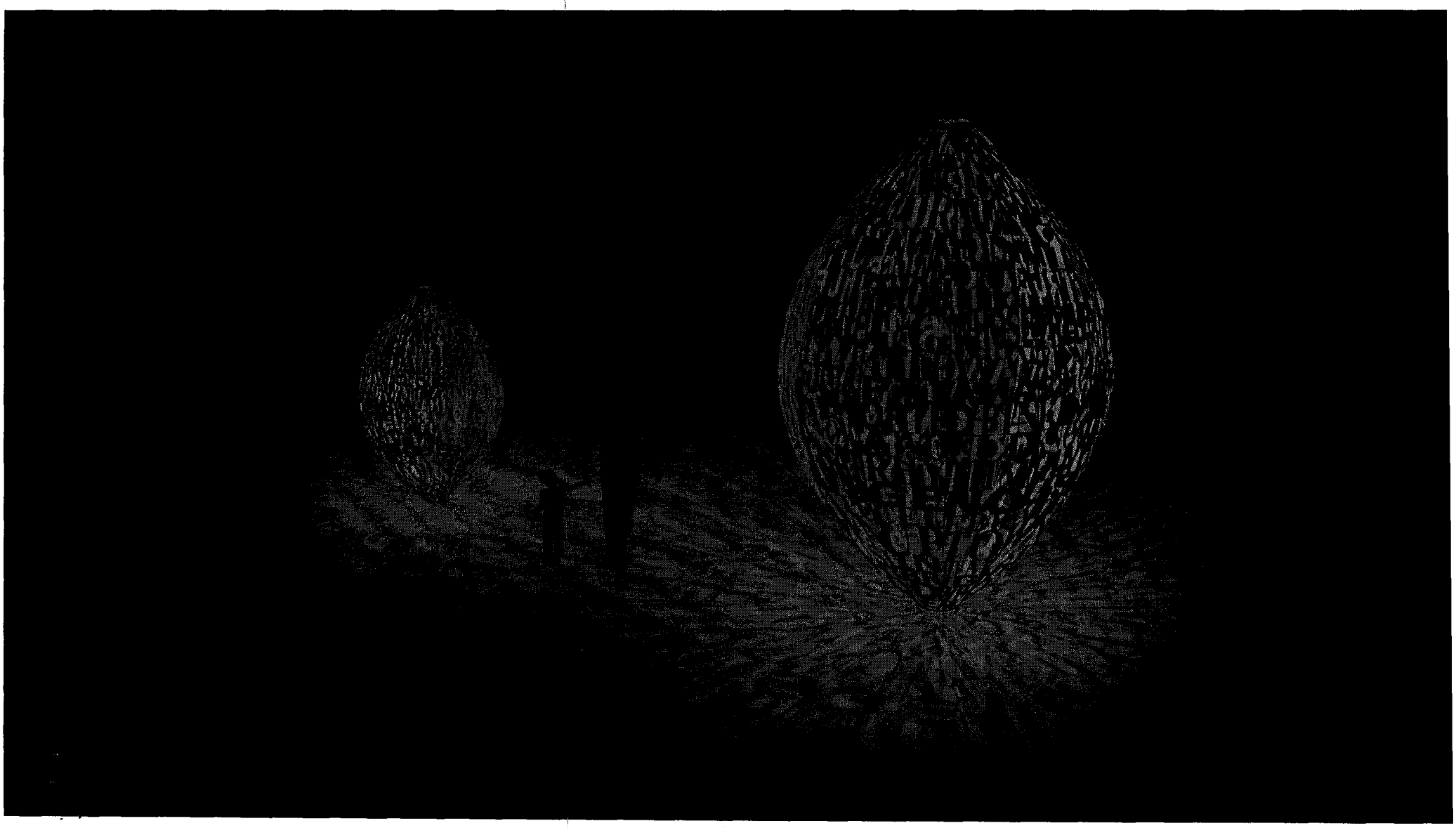
Leona H Cooper: It was named for a lady who's name was, her last name was McFarland, and she was a good friend of the gentleman that was the one who really put Coral Gables on the map, Merrick. George Merrick. When he bought that land from her to make this and to extend the black area of Coral Gables,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

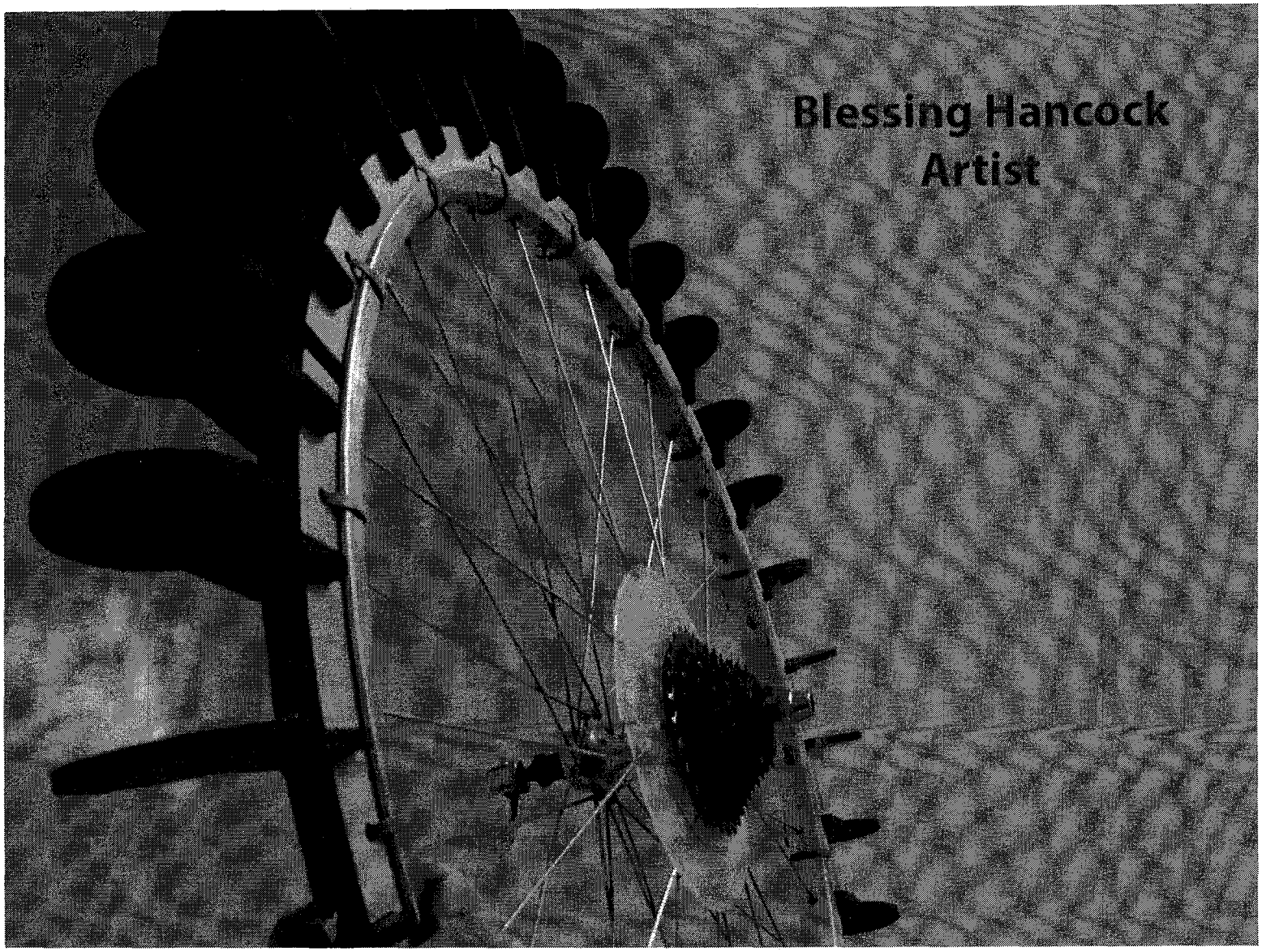
Speaker 6: It was first designated as a local historic landmark area in 1989, and it was because the residents themselves came to the Preservation Officer at the time and requested that it be designated, and that's amazing. Then in 1994 it was put on the National Register of Historic Places, which is a big deal. It's the only National Registered District that we have in Coral Gables.

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

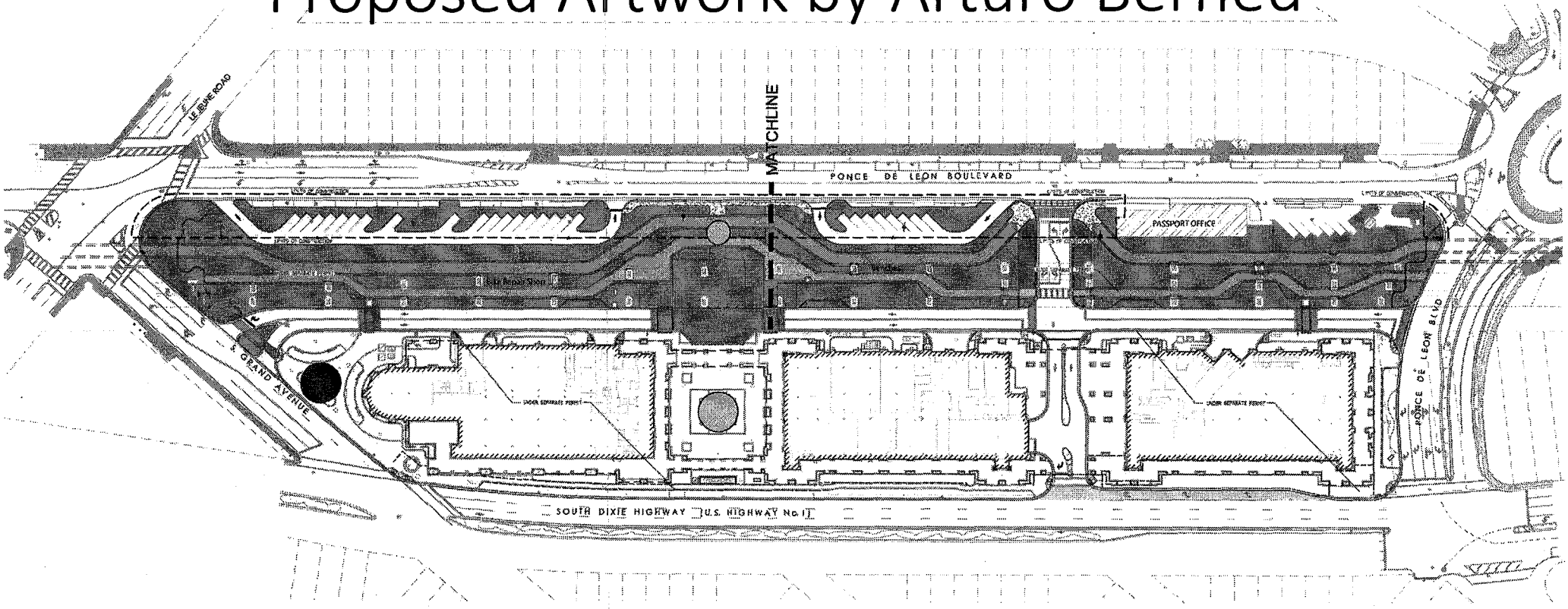
Speaker 7: This is where the Bahamian community lived back in the 1920s, when George Merrick needed people to help him, and he naturally turned to them. They lived in, in what's now McFarland Homestead area, and Golden Gate, and he worked alongside them for nine years as a manual laborer. They helped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

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



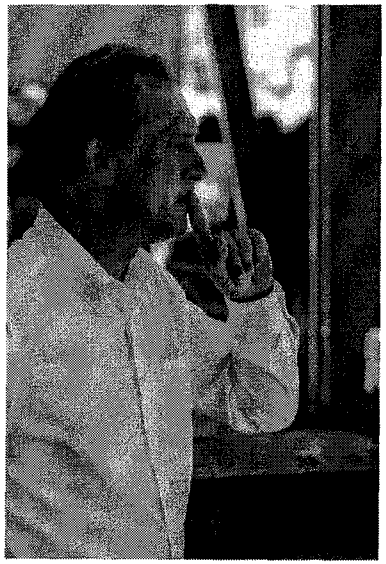

Blessing Hancock
Artist

Gables Station
Proposed Artwork by Arturo Berned



Location markers not to scale for presentation clarity

About the Artist



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

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

Artist: Arturo Berned

Title: Cabeza "TBD"

Year: 2018 - 2019

Dimensions: Tbd

Weight: Tbd

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

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

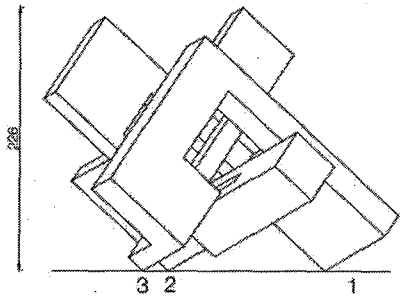
Artwork Example, *Head IX* *continued*

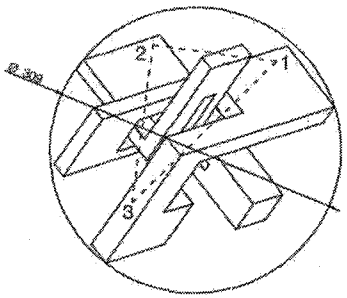
in suggested style and finish

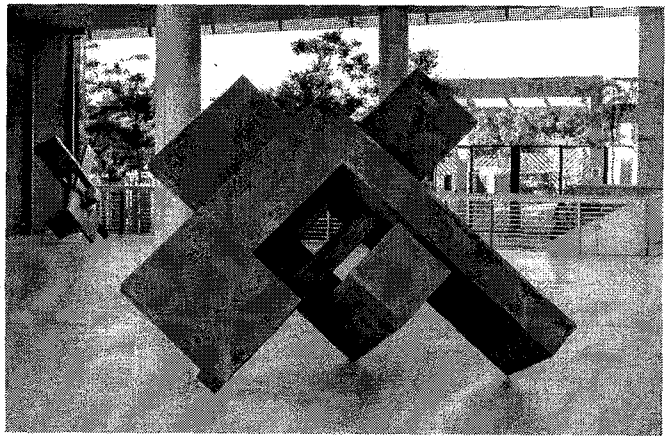
HEAD IX
144c226
2013

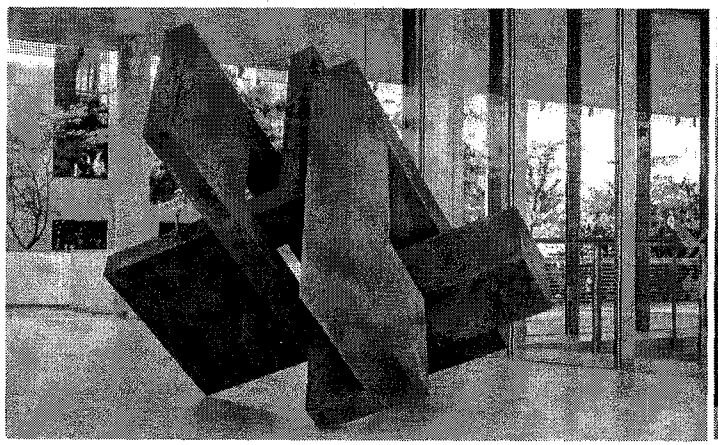
CORTEN STEEL PLATE 5 MM THICK
OXIDISED FINISH
H 89,0 x L 118,5 x W 88,2 "
2.139 LB

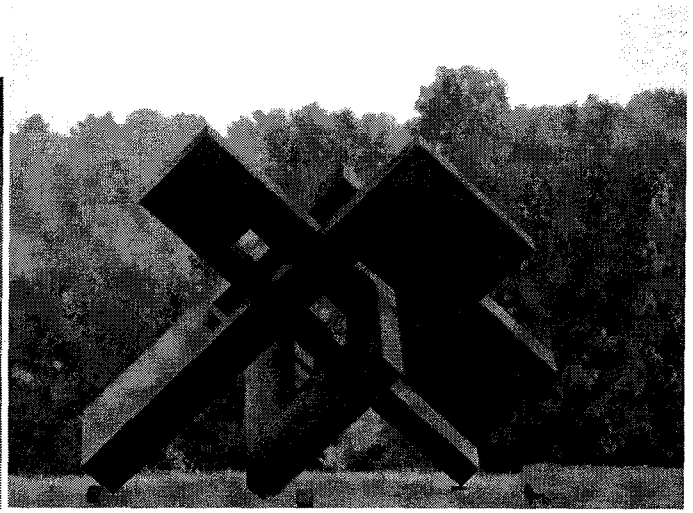
PRIVATE COLLECTION
MINNEAPOLIS, MINNESOTA, USA

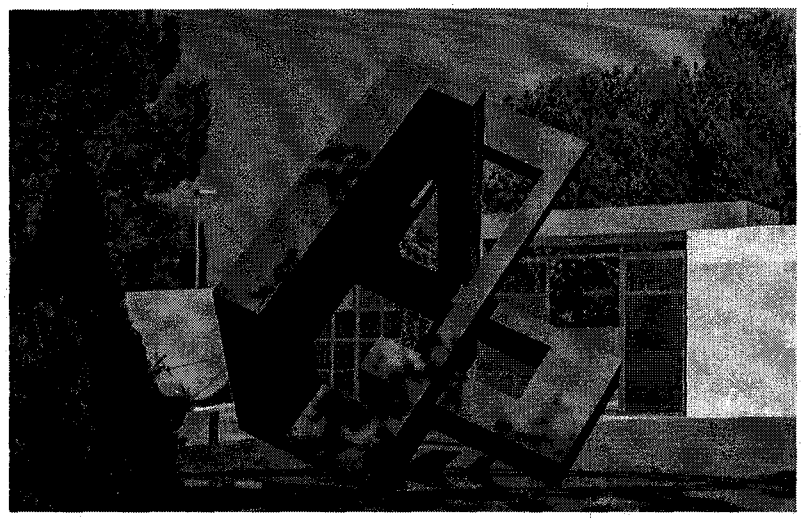


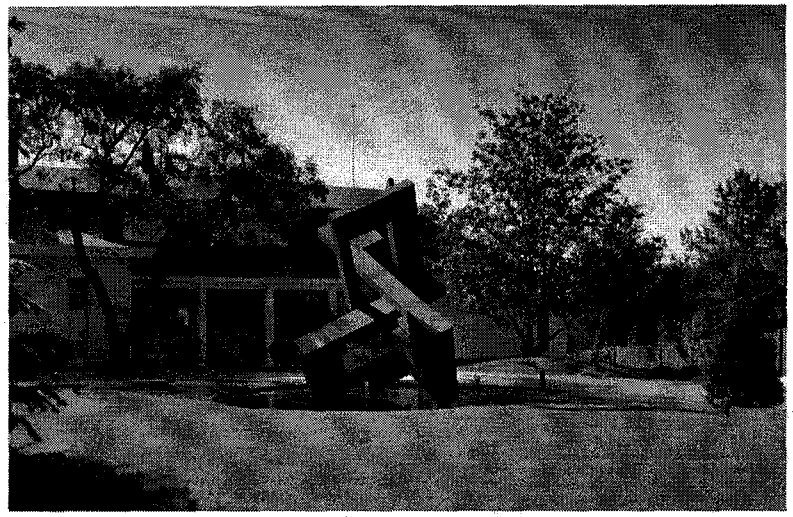


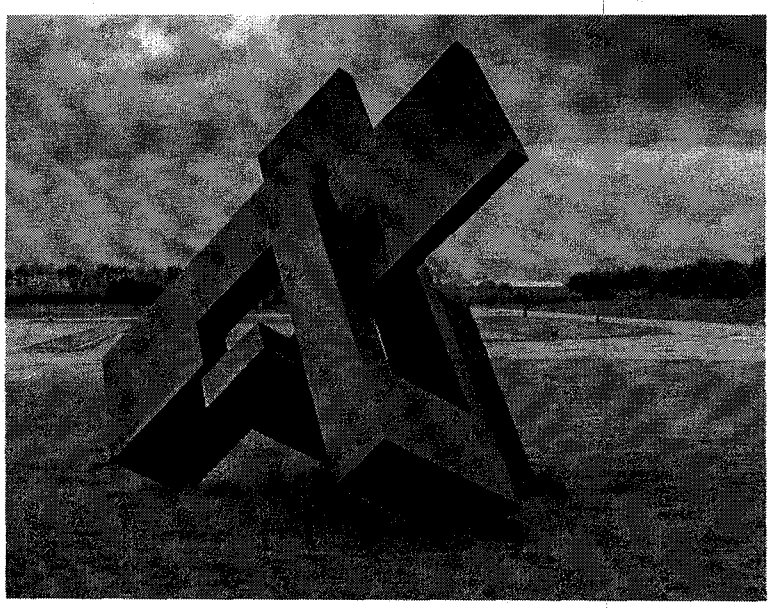


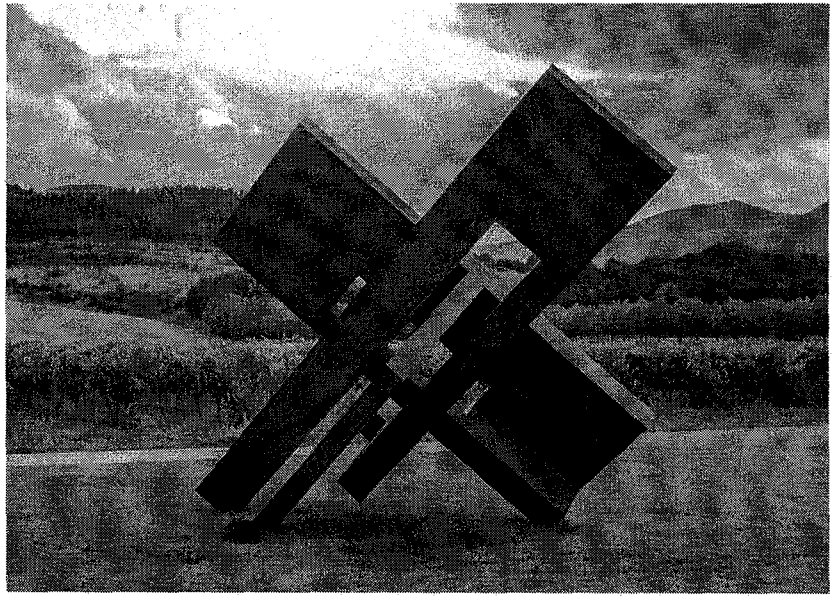


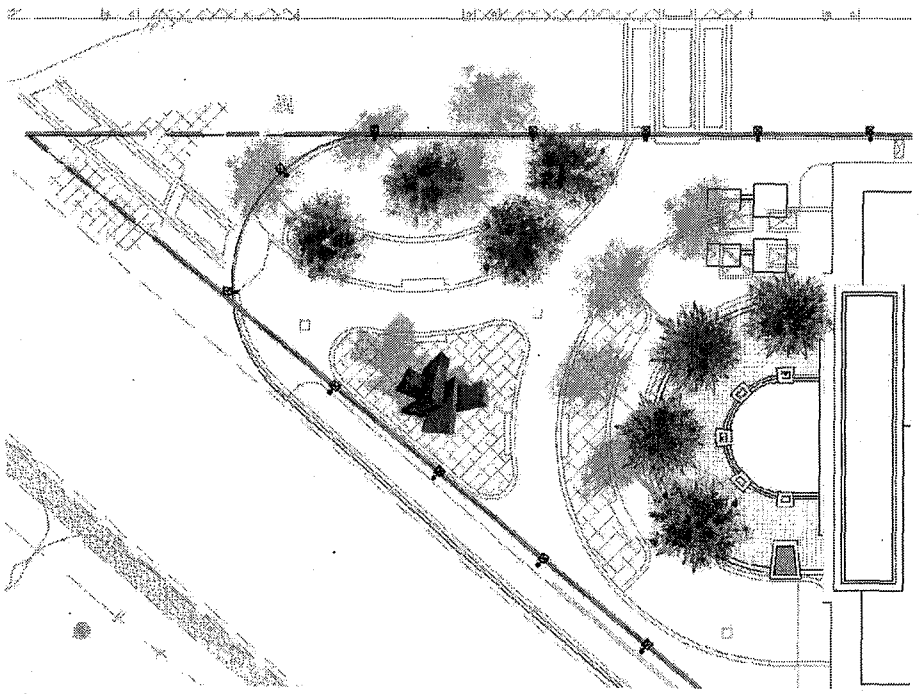


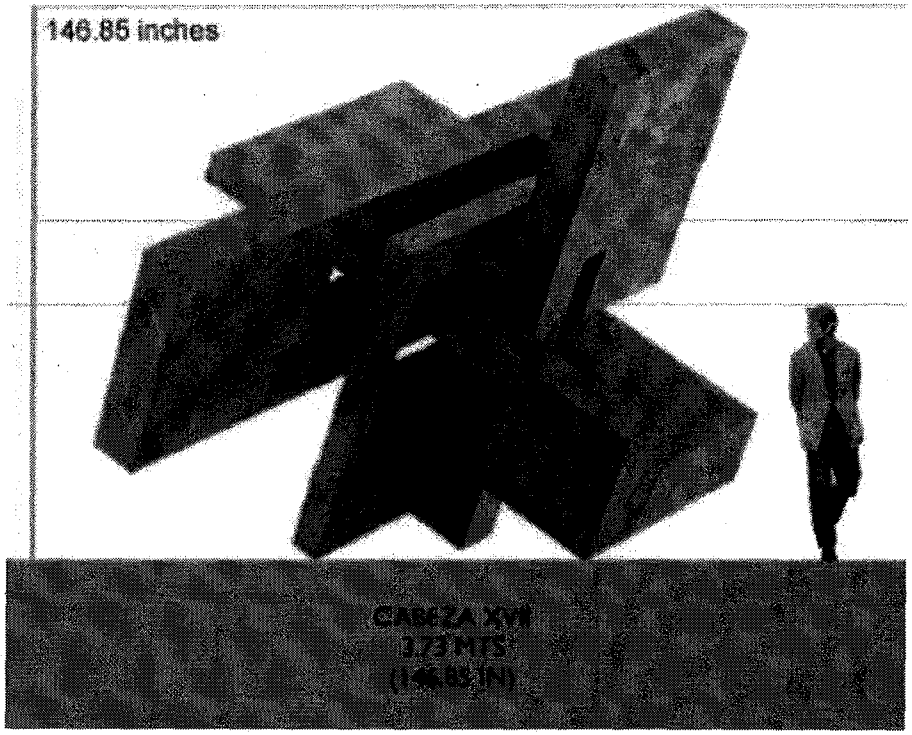










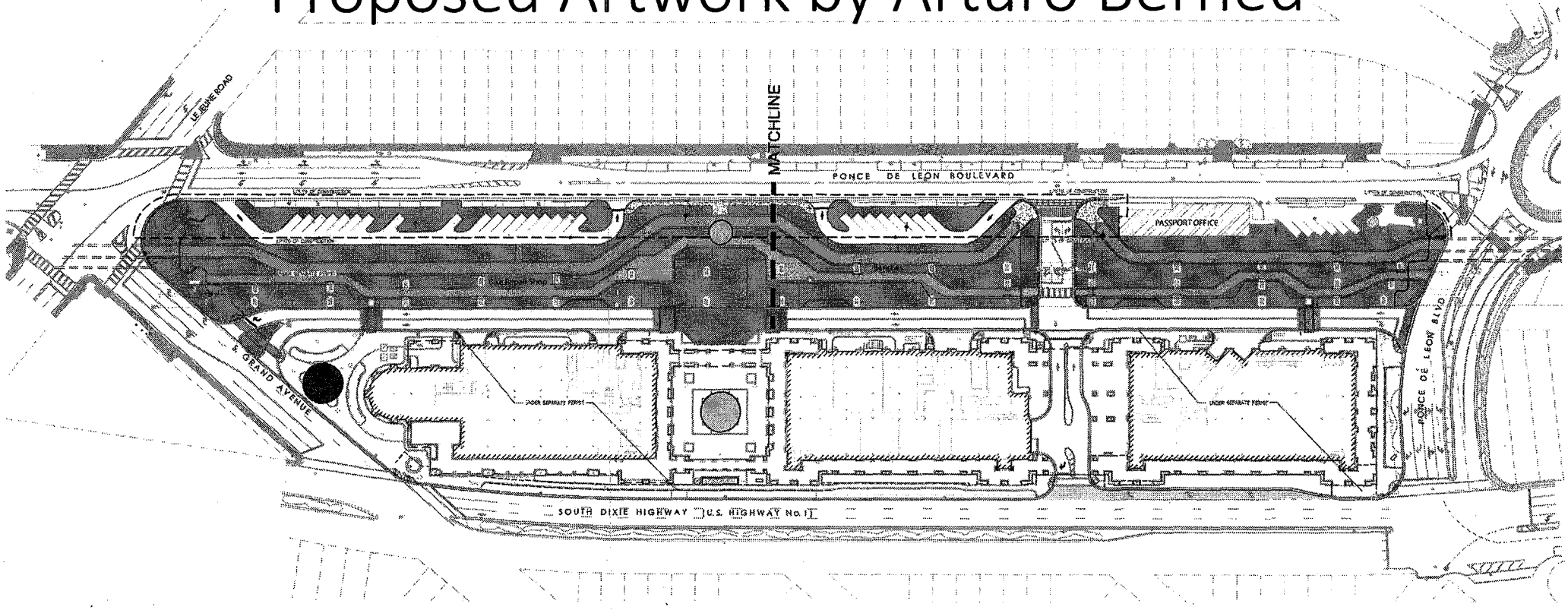


BURNET
FINE ART & ADVISORY

*Note: Accentuating landscaping and lighting TBD

Overhead perspective not to scale

Gables Station
Proposed Artwork by Arturo Berned



Location markers not to scale for presentation clarity

Paseo de la Riviera – Art in Public Places

Paseo de la Riviera
Proposed Artwork: “Storm” by Jaume Plensa

● Location marker not to scale for presentation clarity

Artwork Specifications

Artist: Jaume Plensa

Title: *Storm*

Year: 2013

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

Weight: Approx. 900 pounds

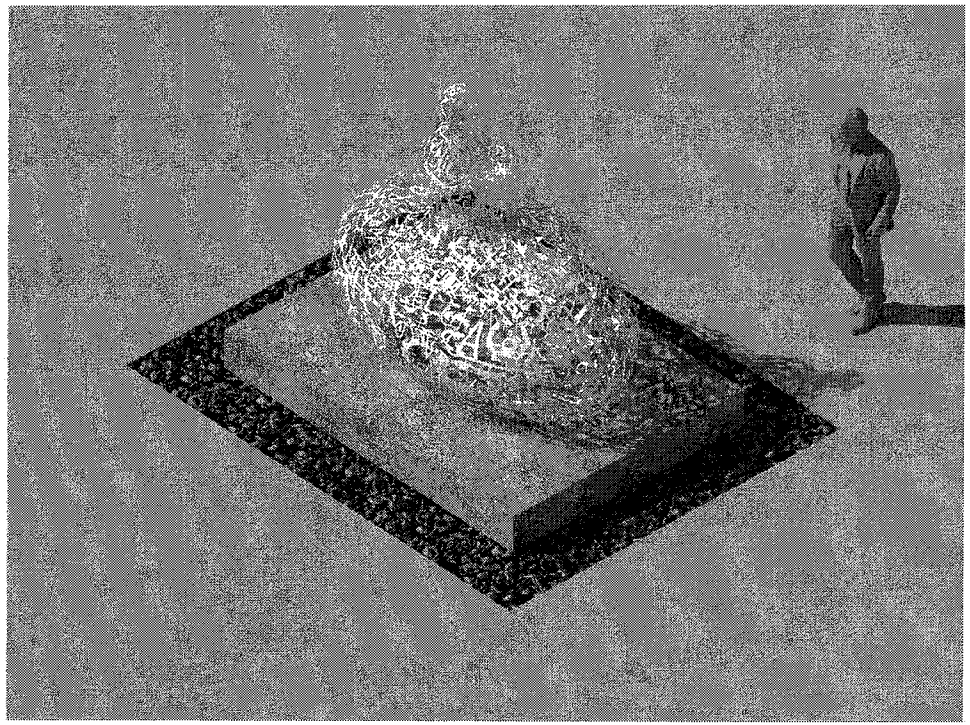
Materials: Stainless steel

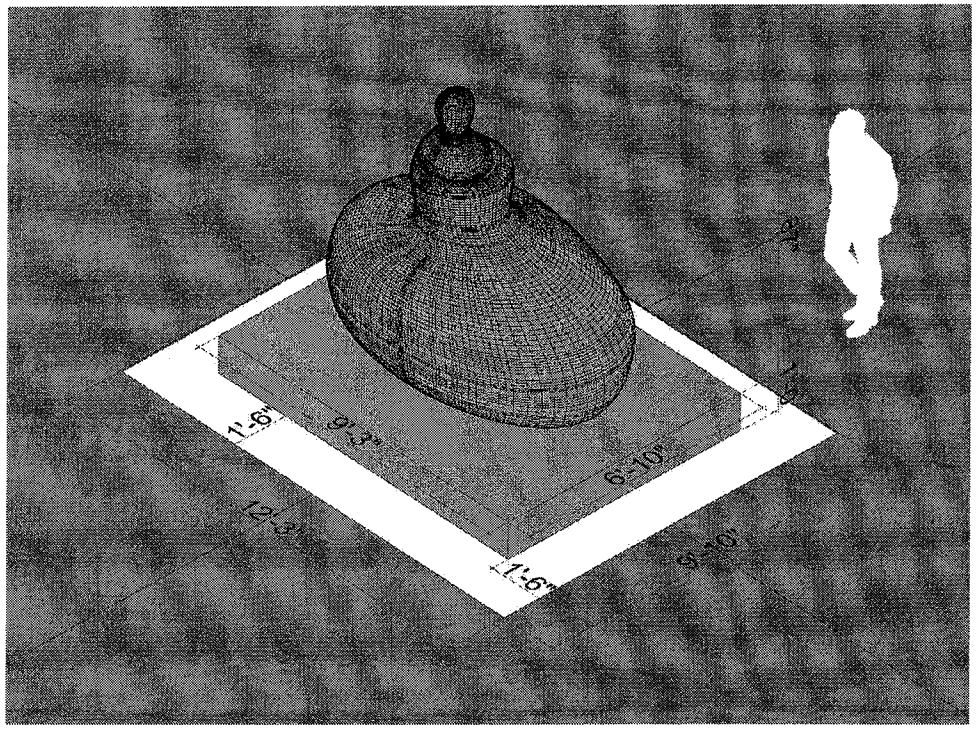
Description: Storm would be located at Paseo, which is punctuated by a large, open-air plaza. The artwork will be located at the entrance of the plaza along US-1 frontage to serve as a focal point for the project and enhance the sense of place within the plaza. Jaume Plensa, "an acclaimed creator of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

About the Artist

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

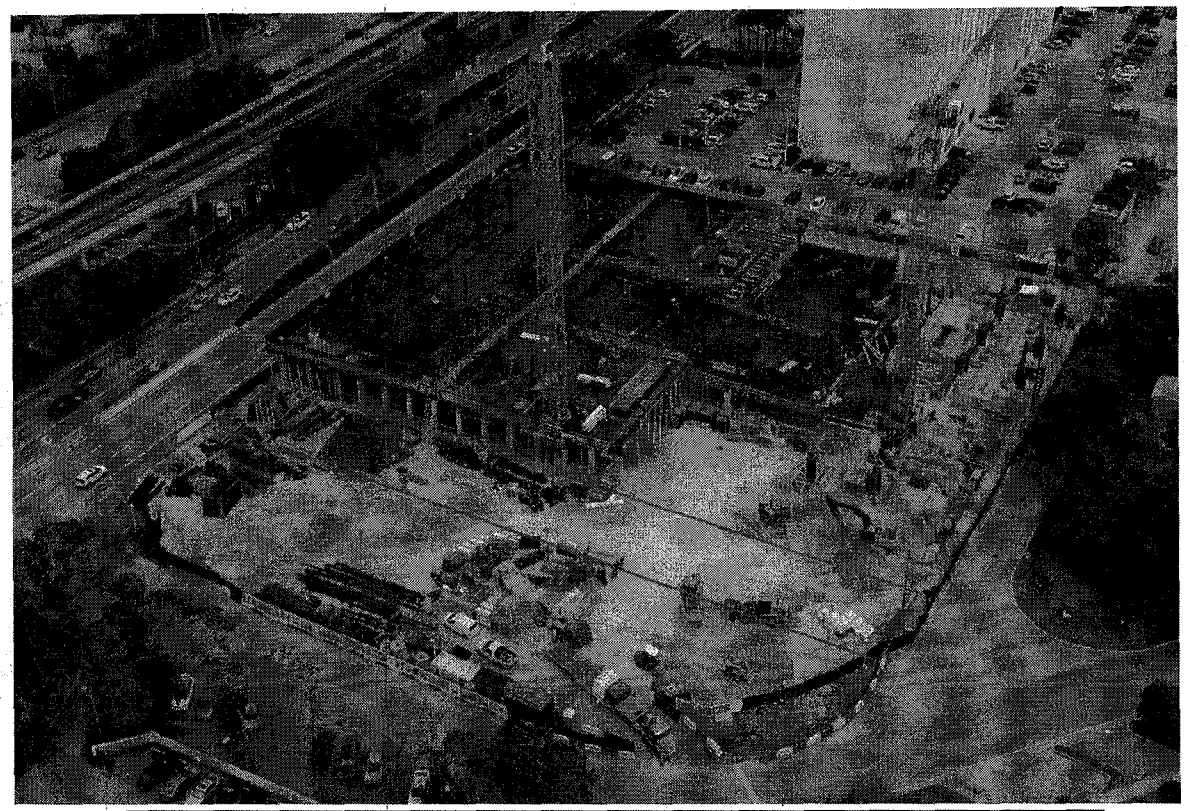
The artist has presented solo exhibitions at prestigious institutions around the globe including the Institut Valencia d'Art Moderne, Spain; Nasher Sculpture Center, Dallas, Texas; Musée Picasso, France; Yorkshire Sculpture Park, England; and the Espoo Museum of Modern Art, Finland. Jaume Plensa: Human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





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

Paseo de la Riviera
Proposed Artwork: “Storm” by Jaume Plensa



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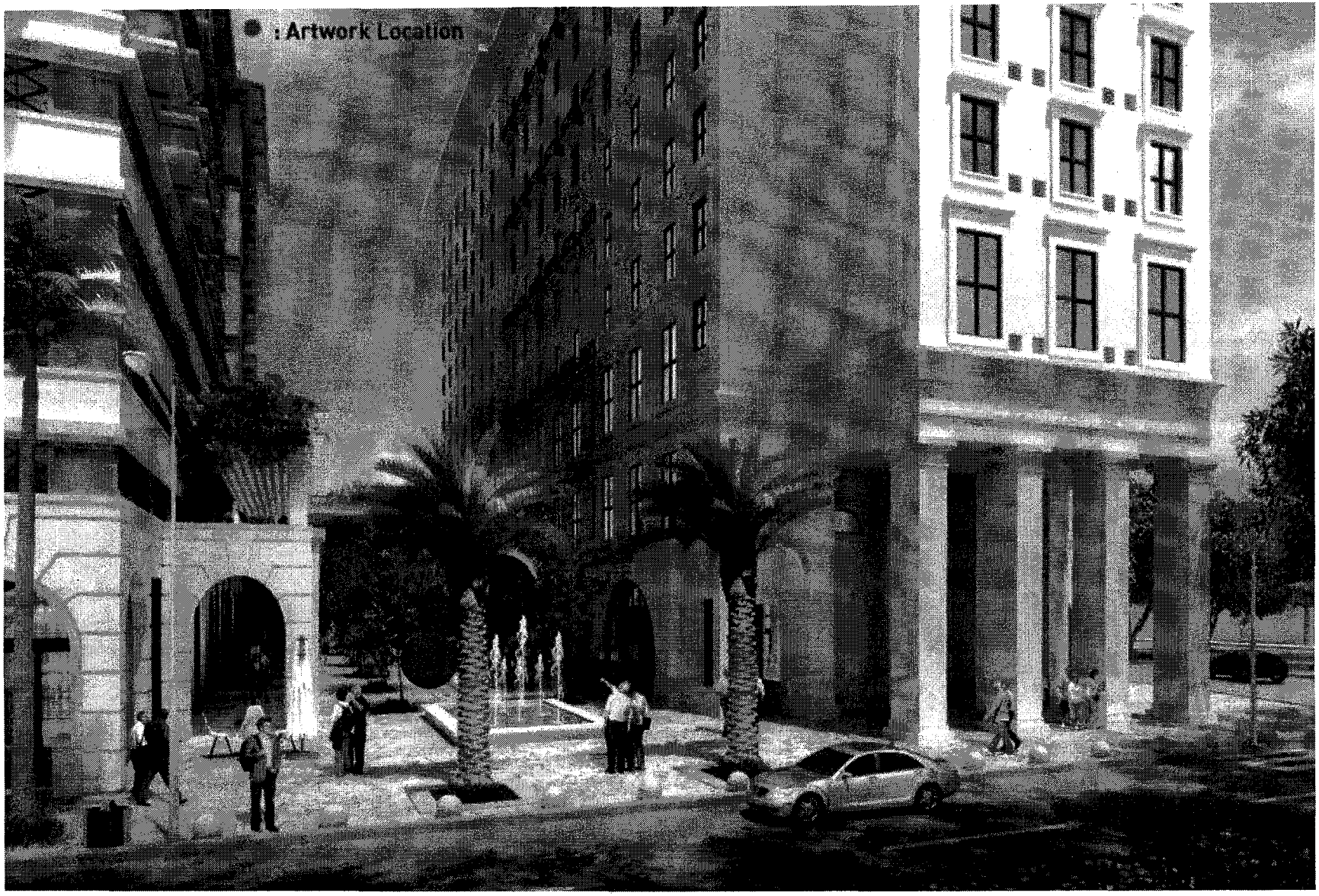
: Artwork Location