

Gables Station, Coral Gables, Florida

Public Art by Blessing Hancock

BLESSING HANCOCK | sculpture

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...).

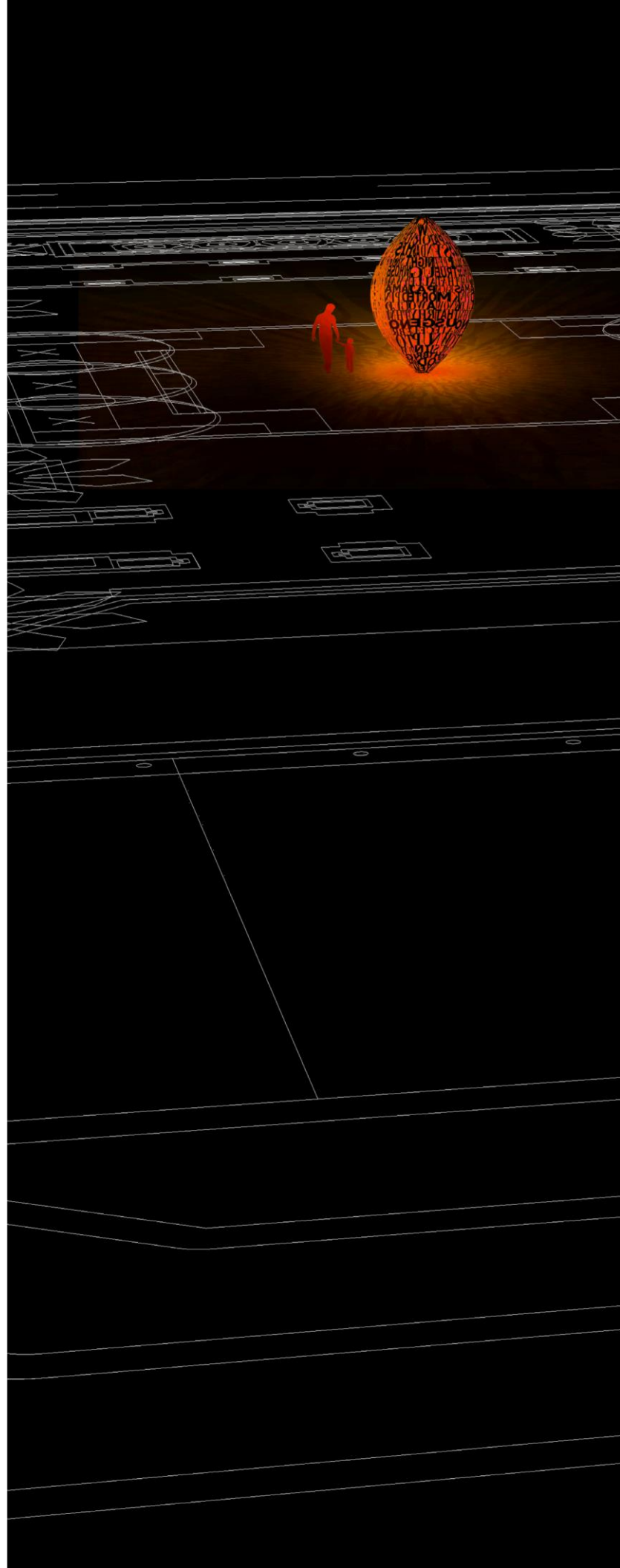
These sculptures are elegant abstractions of nature. The artwork is original, site-specific and speaks of its surroundings. My training as an artist and landscape architect often draws me to study sophisticated natural systems through my artwork and Gables Station offers a perfect contextual setting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

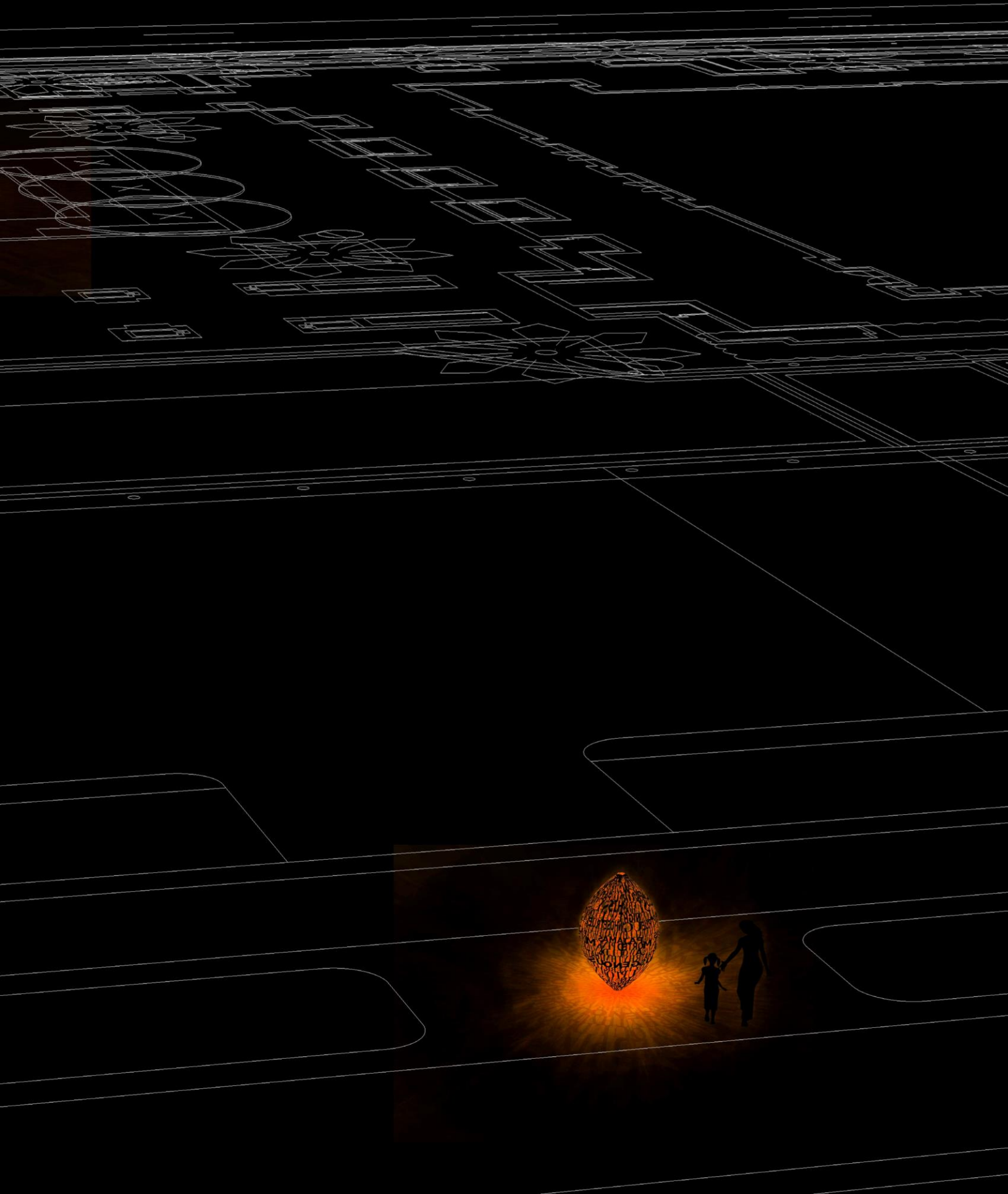


The artwork concept refers to the similitude and correspondence of the area as a whole. The surface pattern incorporates text collected from the local community on themes related to community inspiration. The design engages visitors by offering a changing visual experience based on movement and point-of-view.

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 establish 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.

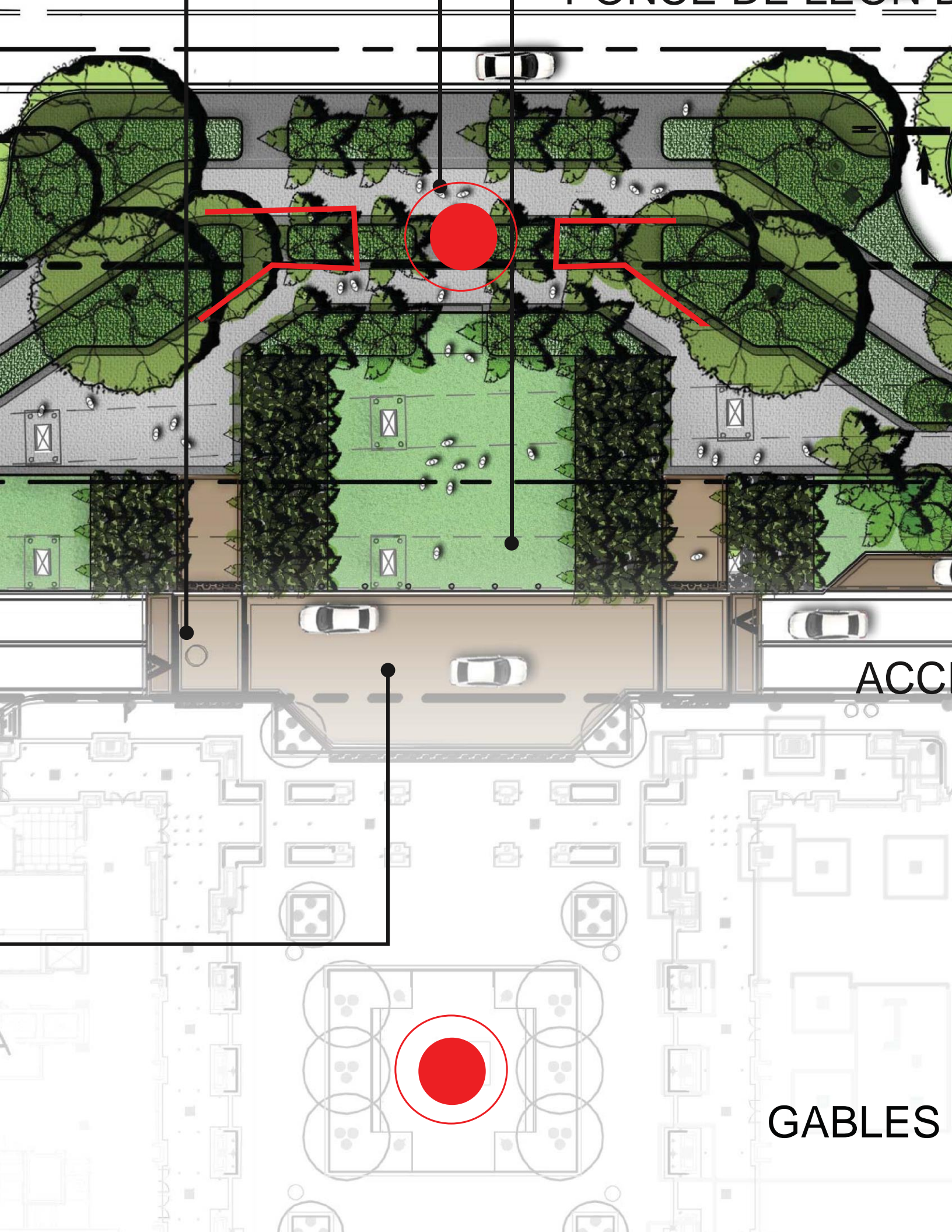
I believe this artwork will offer Gables Station visitors a new way to live with art - a way in which art enriches the human experience and creates an atmosphere of participation, curiosity, and connection to community.

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.



ACC

GABLES



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

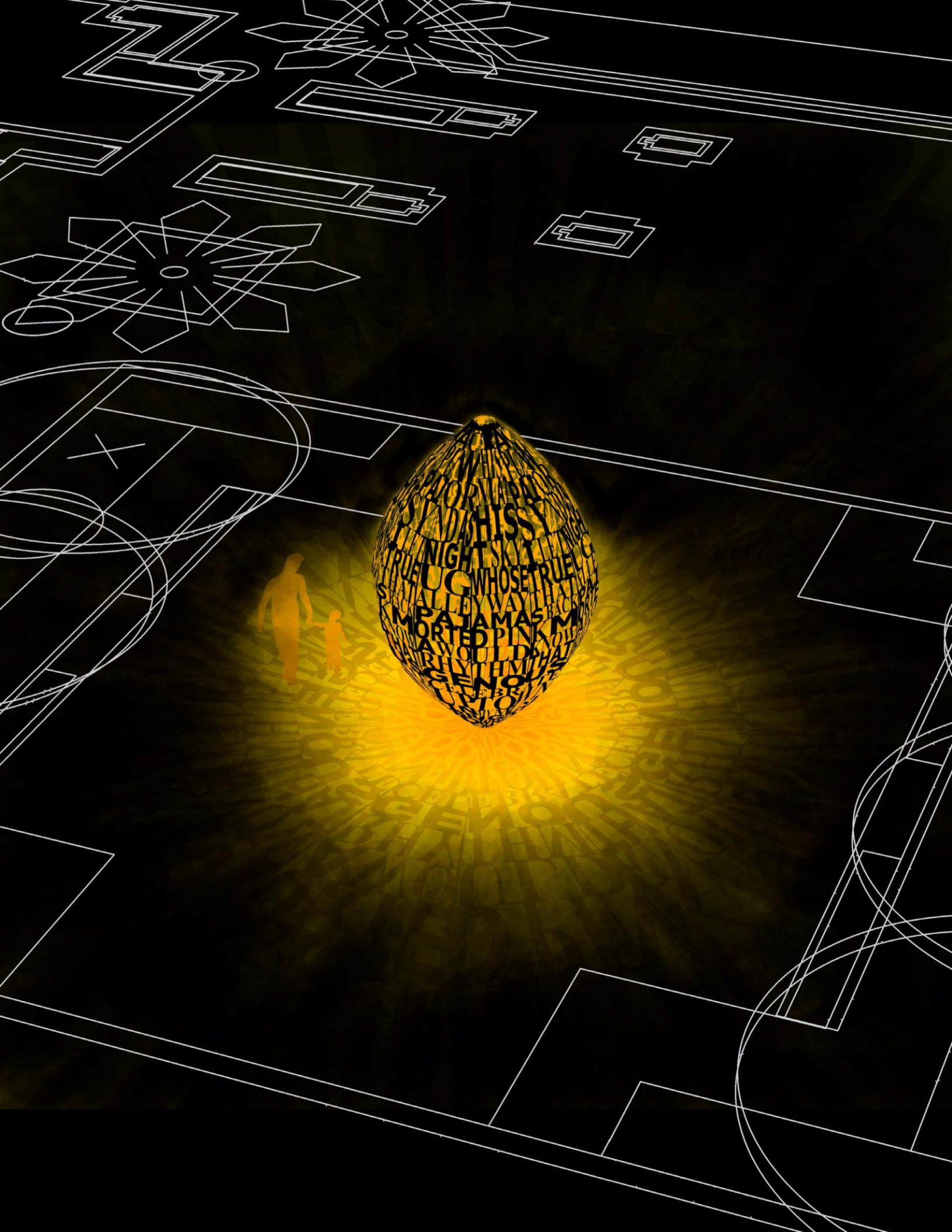
developed during the detail design phase following a thorough structural analysis.

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





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.

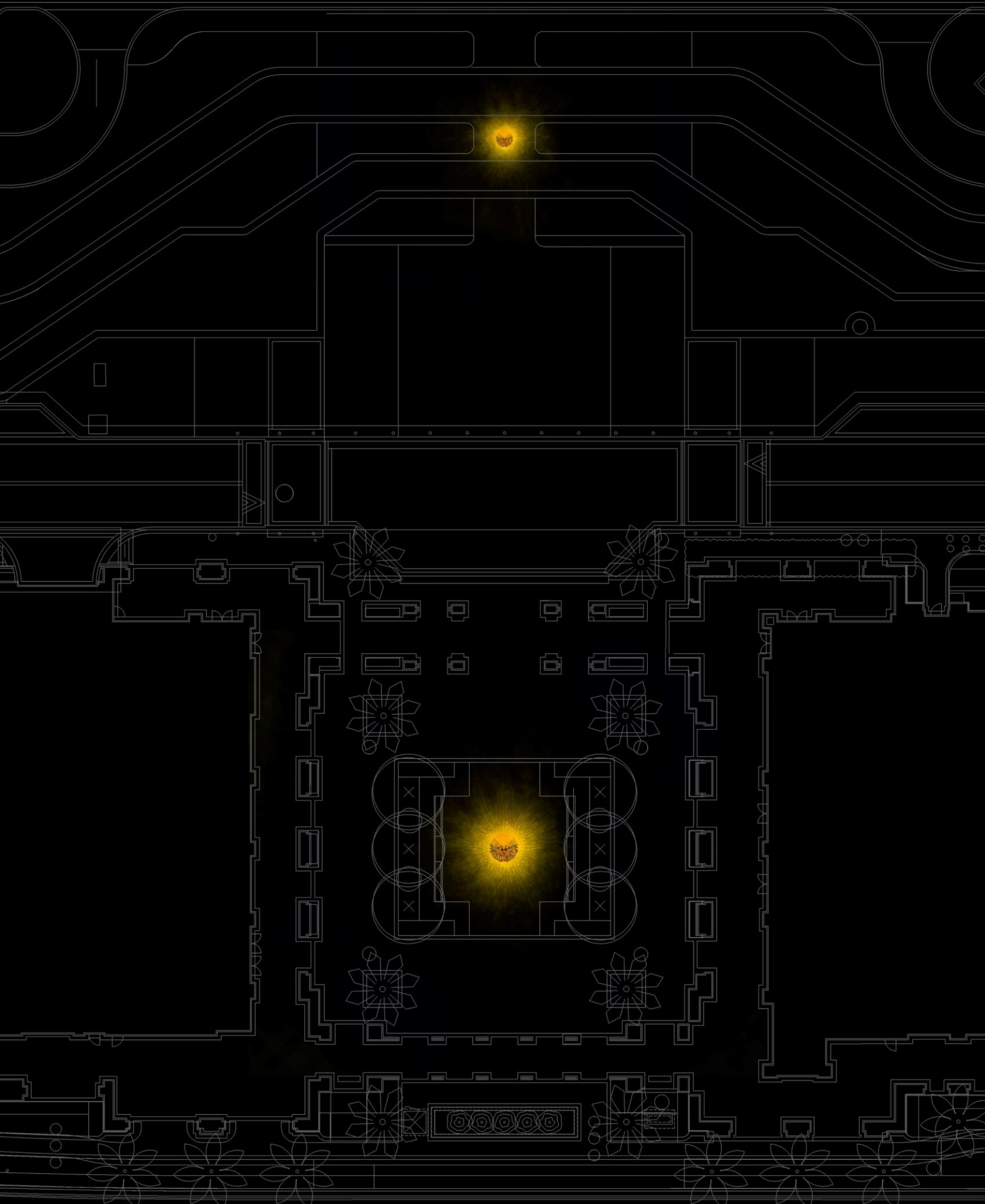
Installation:

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.





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

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.

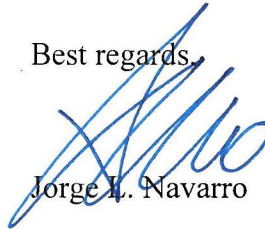
As reflected in the enclosed materials, Ms. Blessing Hancock has been commissioned to develop a sculpture that will be located in the heart of the Project. Ms. Hancock was chosen for her previous experience working with area leaders to create unique pieces that speak to a particular community. Here, 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.

MIA 186289837v1

January 17, 2018
Page 2

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.

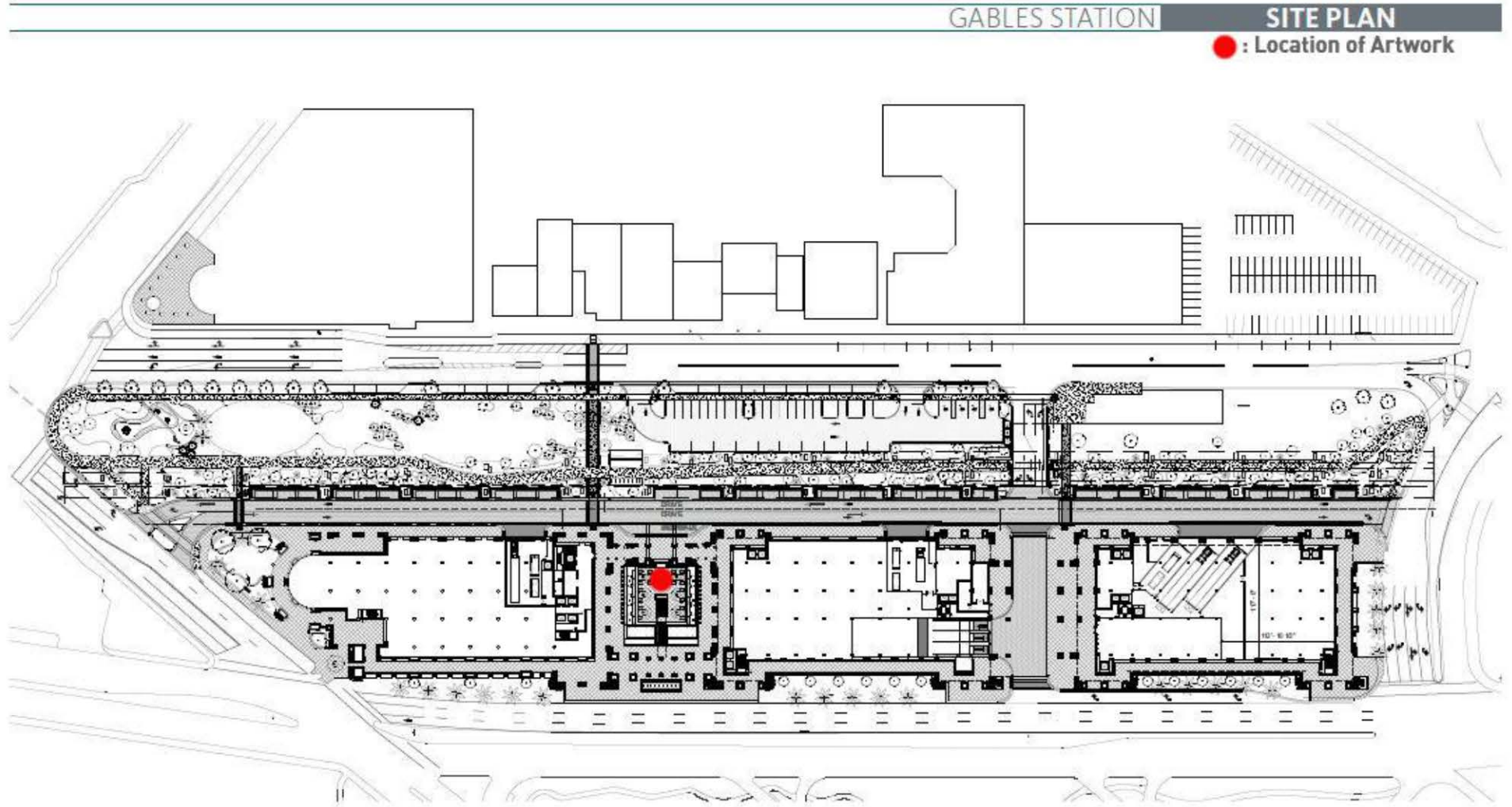
Commissioned Artwork Specifications

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 Alto 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.

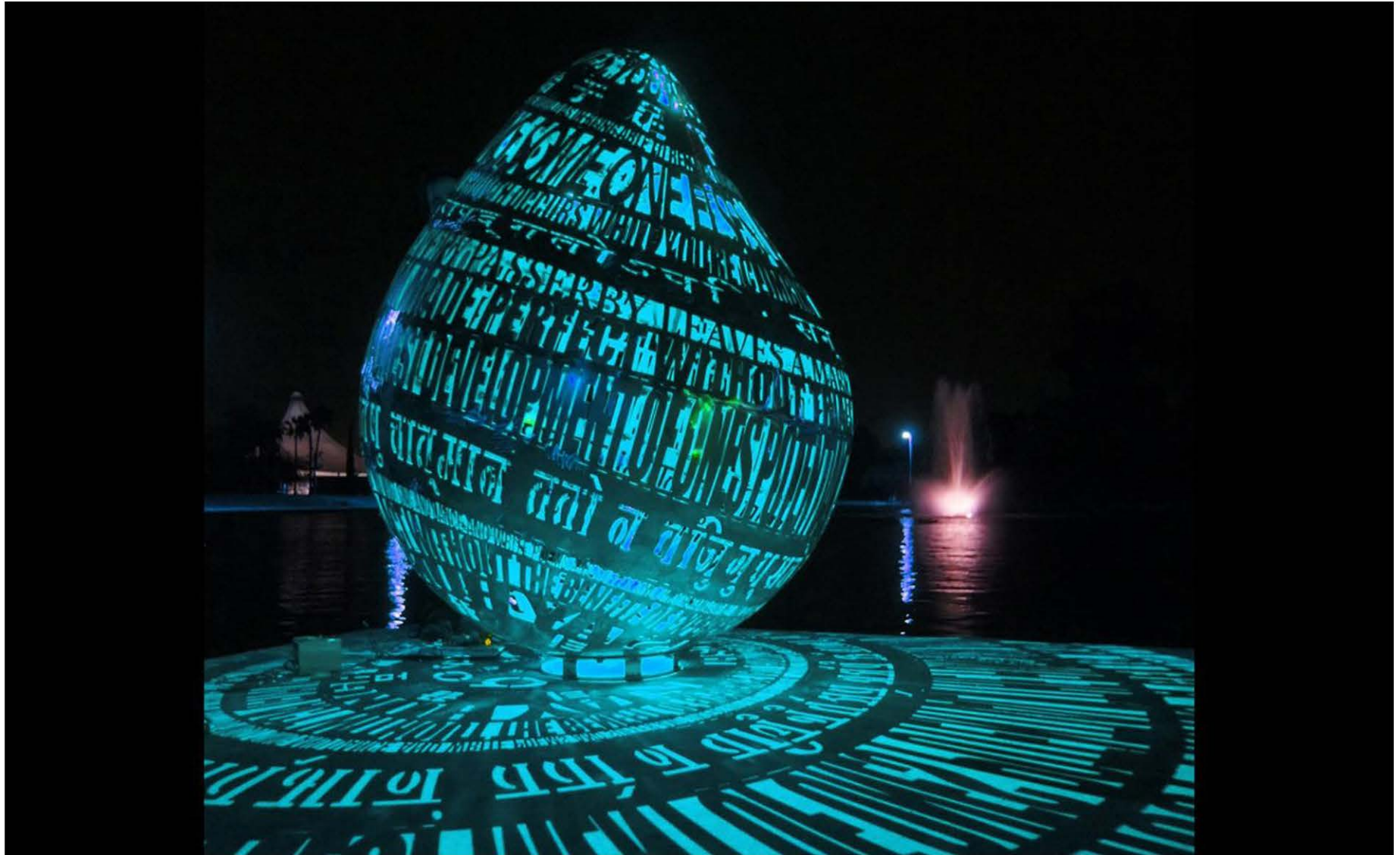
Artwork Examples



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

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