

**CITY OF CORAL GABLES, FLORIDA**

**RESOLUTION NO. 2018-178**

A RESOLUTION APPROVING THE CONCEPT FOR A WORK OF PUBLIC ART BY ARTURO BERNED 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**, Arturo Berned (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 May 23, 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 June 5, 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: Quesada)

(Yeas: Lago, Mena, Quesada, Keon, Valdes-Fauli)

(Unanimous: 5-0 Vote)

(Agenda Item: I-3)

APPROVED:



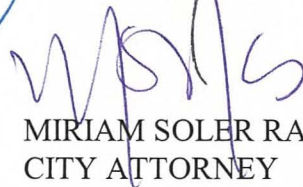
RAUL VALDES-FAULI  
MAYOR

ATTEST:



WALTER J. FOEMAN  
CITY CLERK

APPROVED AS TO FORM  
AND LEGAL SUFFICIENCY:



MIRIAM SOLER RAMOS  
CITY ATTORNEY

**First Submittal: December 13, 2017**

**Updated Submittal: May 21, 2017**

**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. Pursuant to the requirements of the City of Coral Gables (the "City") Art in Public Places program ("AiPP"), we presented Mr. Arturo Berned for consideration before the Arts Advisory Panel (the "Panel"). Based on feedback we received from the Panel, we now submit an updated package for Mr. Berned.

As reflected in the enclosed materials, Mr. Berned's piece will be commissioned. The piece can be created in three (3) different sizes and from three (3) different types of metals: stainless steel, corten steel or lacquered corten steel. Regardless of the size or metal chosen, the unique geometric shape will serve as the focal point of the Project installed at the intersection of US-1 and LeJeune.

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

Best regards,

  
for: Jorge L. Navarro

Enclosure

MIA 186528851v1

# **GABLES STATION**

## **CORAL GABLES**

**Proposed Artwork Options by Arturo Berned**

# Arturo Berned Monumental Sculptures

-The artwork can be created with the following finishes: Corten Steel, Stainless Steel, White Varnish, and Red Varnish. Examples are shown for each finish.

-The artwork can be created in the following 3 sizes: 192.12" high, 146.85" high, and 88.97" high. Mockups in relation to a person as well as site plans with each size options are shown.

Arturo Berned is an architect and sculptor whose work is based upon the reinterpretation of both metal and shapes. With an abstract approach, his works are conceived on the basis of mathematical laws and highly symbolic geometric drives, this results on pieces created on the basis of the golden ratio, which is also known as the golden number or phi.

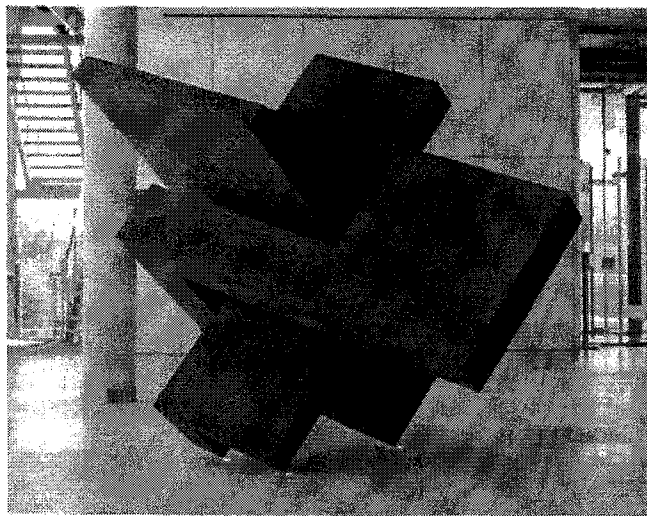
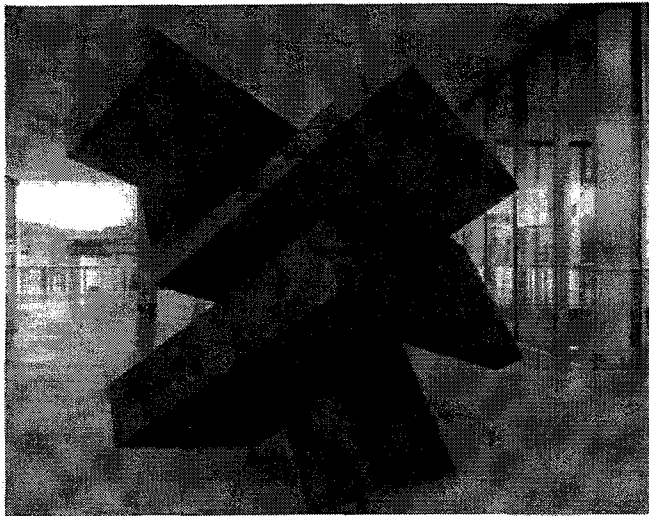
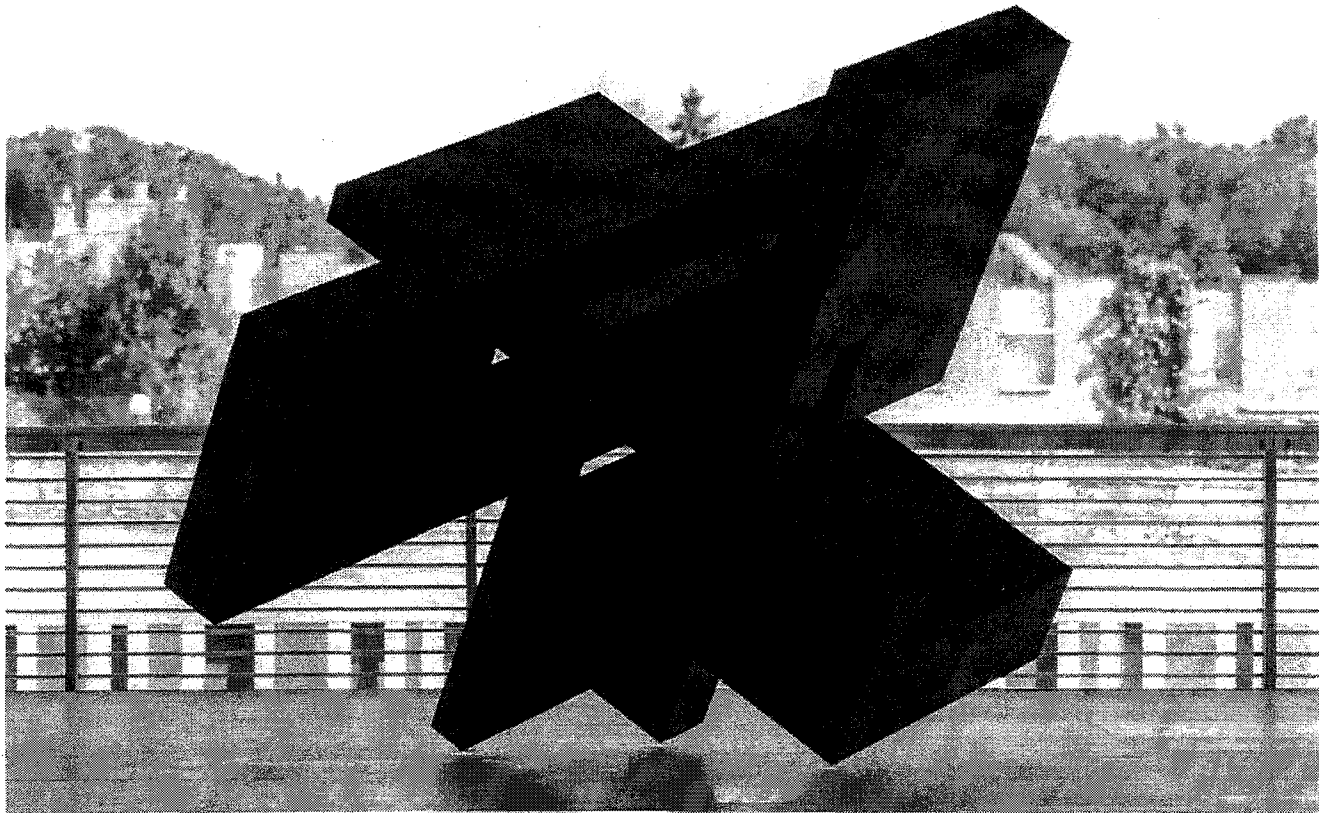
Extraordinarily familiar with metal, his pieces are conceived most of all in stainless steel, corten steel and lacquered corten steel. In all cases a steel sheet with a minimum thickness of 5 mm is used, some faces of the sculpture might have a greater thickness; The plates are welded together completely and then retouched

Over the past 15 years he has produced an exciting body of monumental or urban works, which is one of the identifying marks for his artistic concept. Arturo's background as an architect, allows him to understand not only space and balance within his works, but as outdoor sculptures they are thoroughly conceived to withstand different environments and climate conditions.



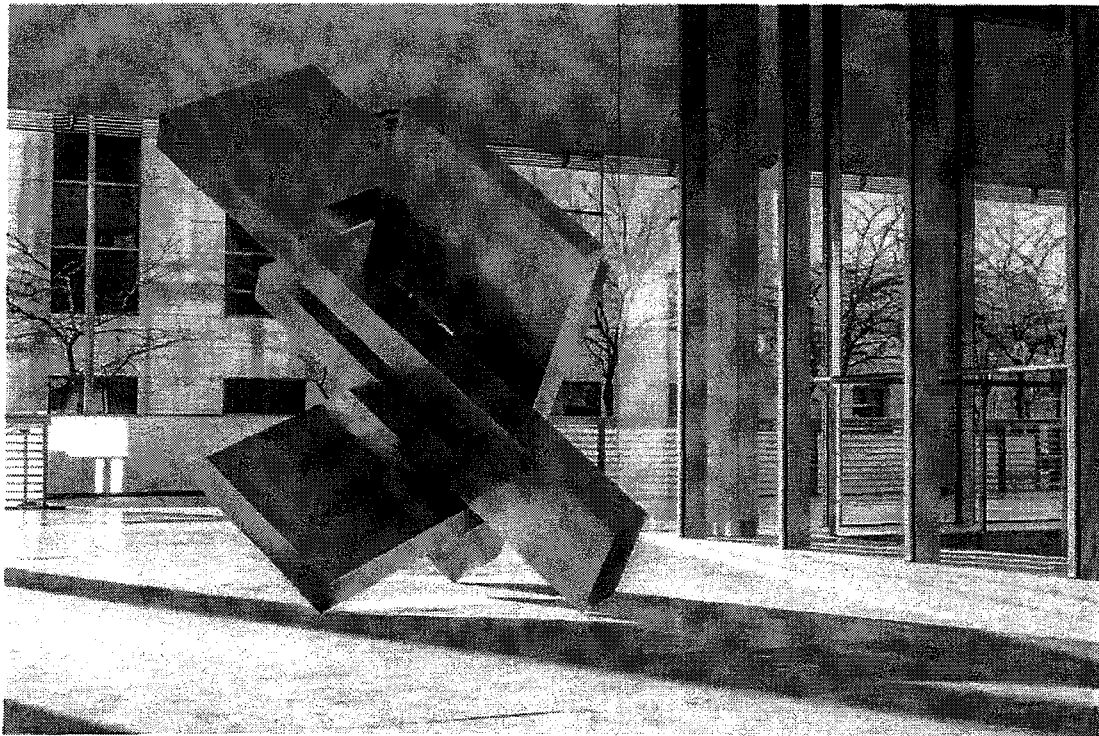
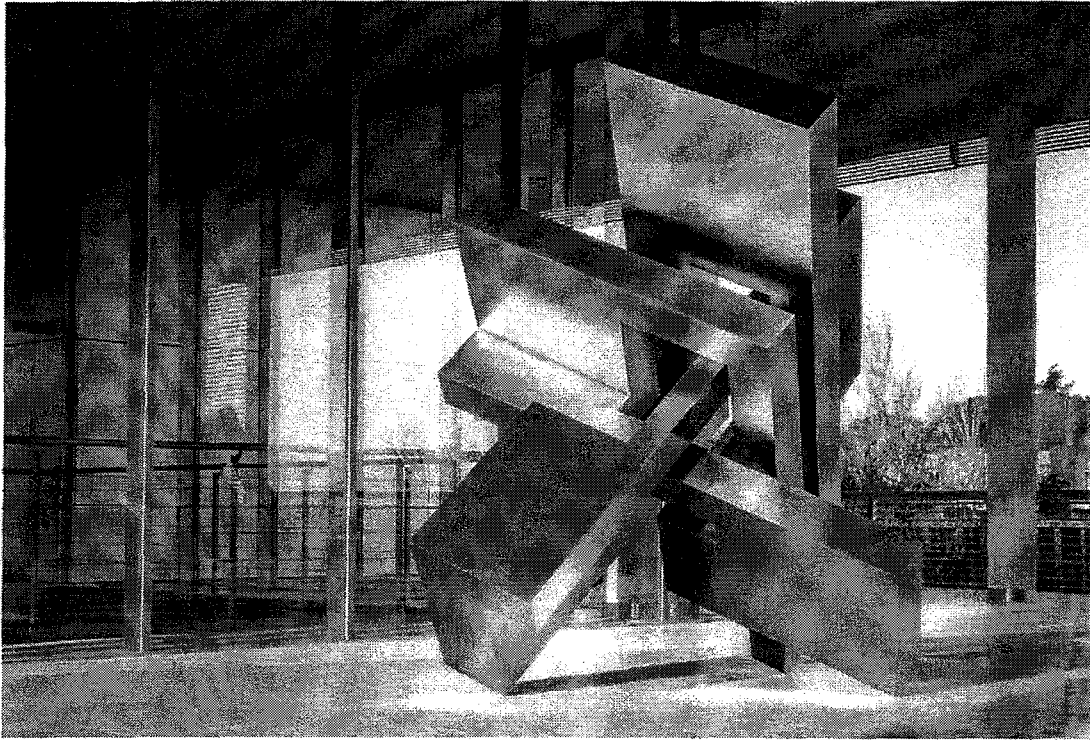
**BURNET**  
FINE ART & ADVISORY

Proposed Artwork, Corten Steel Finish



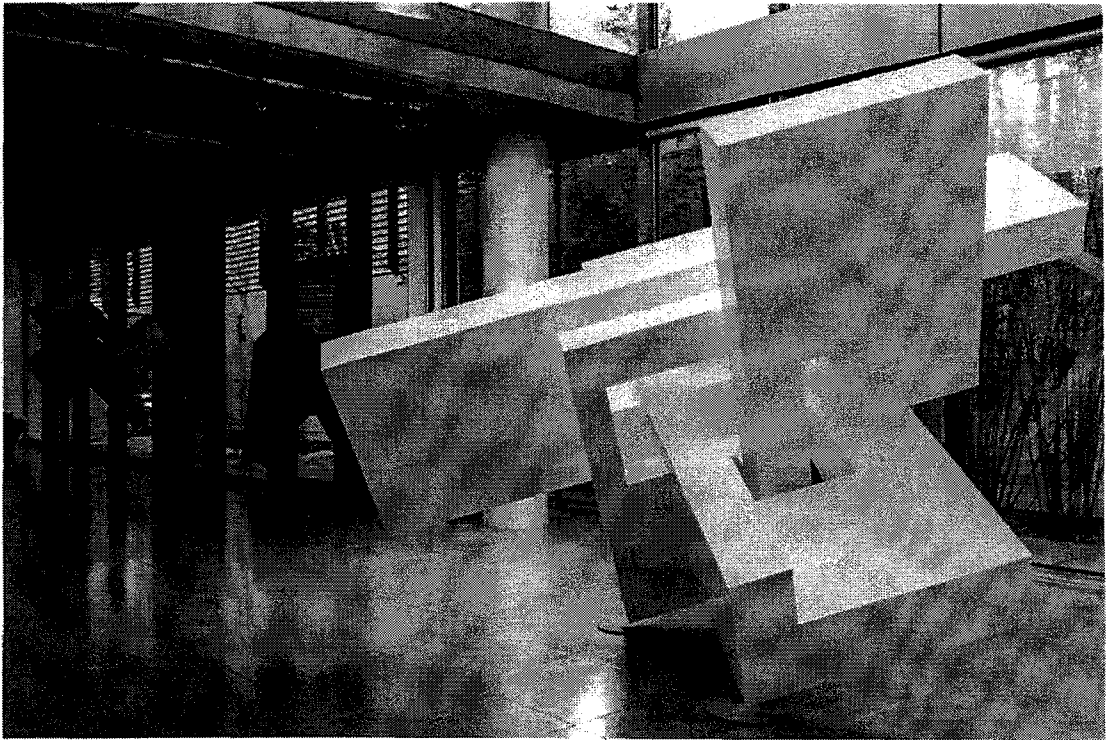
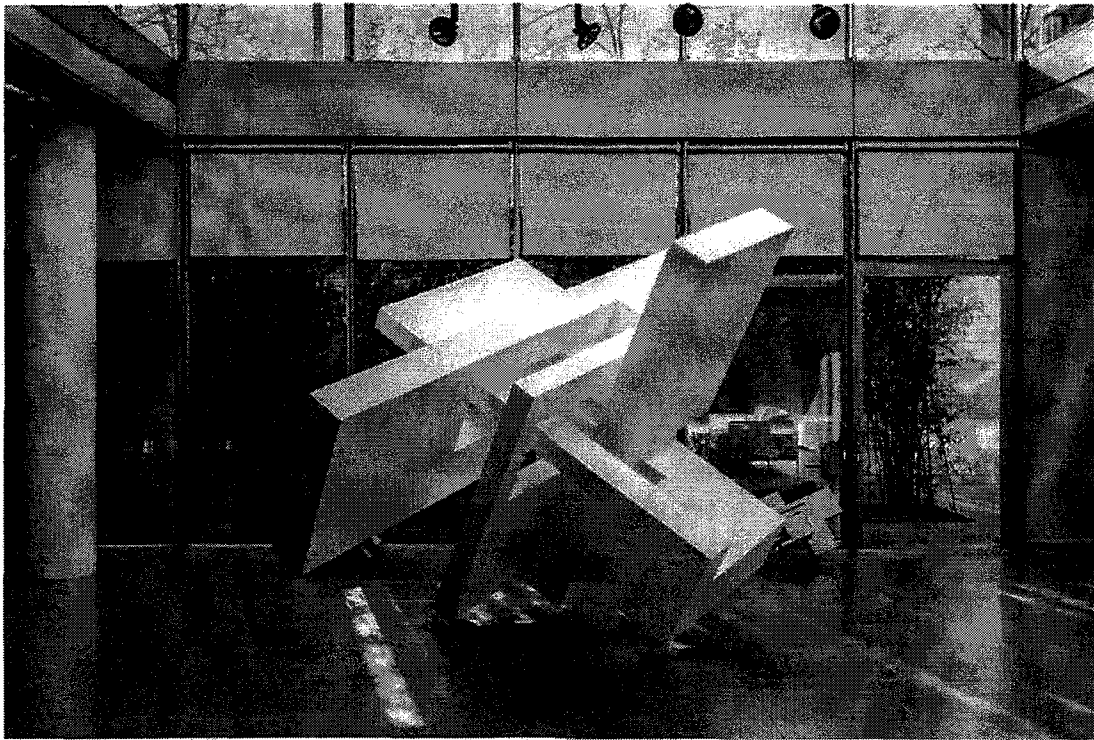
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Proposed Artwork, Stainless Steel Finish



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Proposed Artwork, White Varnished Finish



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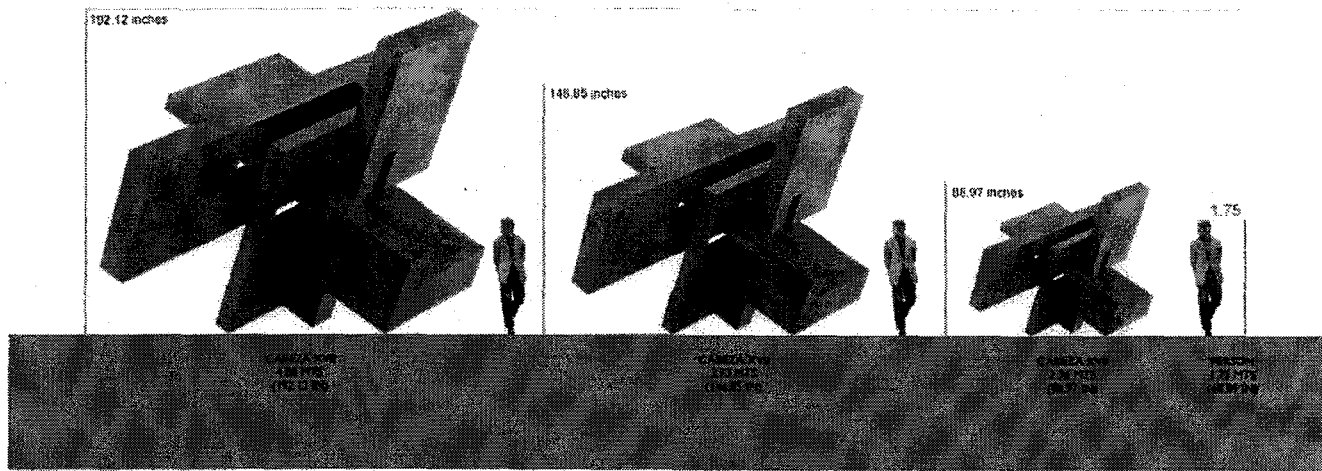


Proposed Artwork, Red Varnished Finish



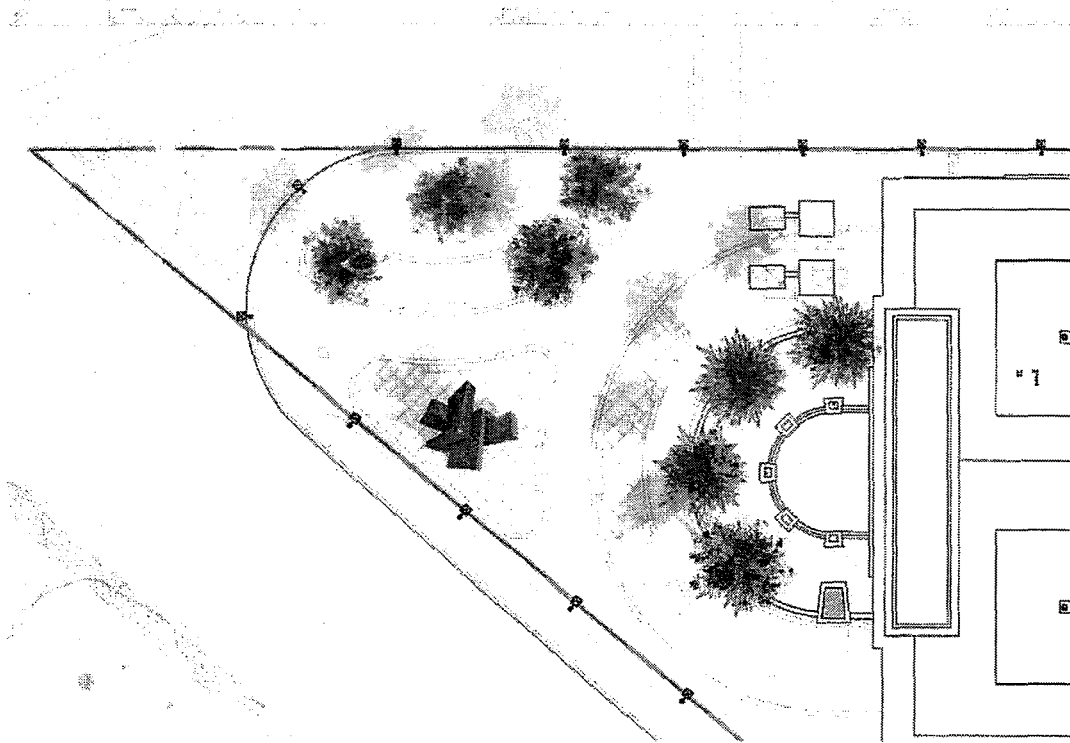
**BURNET**  
FINE ART & ADVISORY

# Dimensions in Relation to People (3 Possible Sizes)



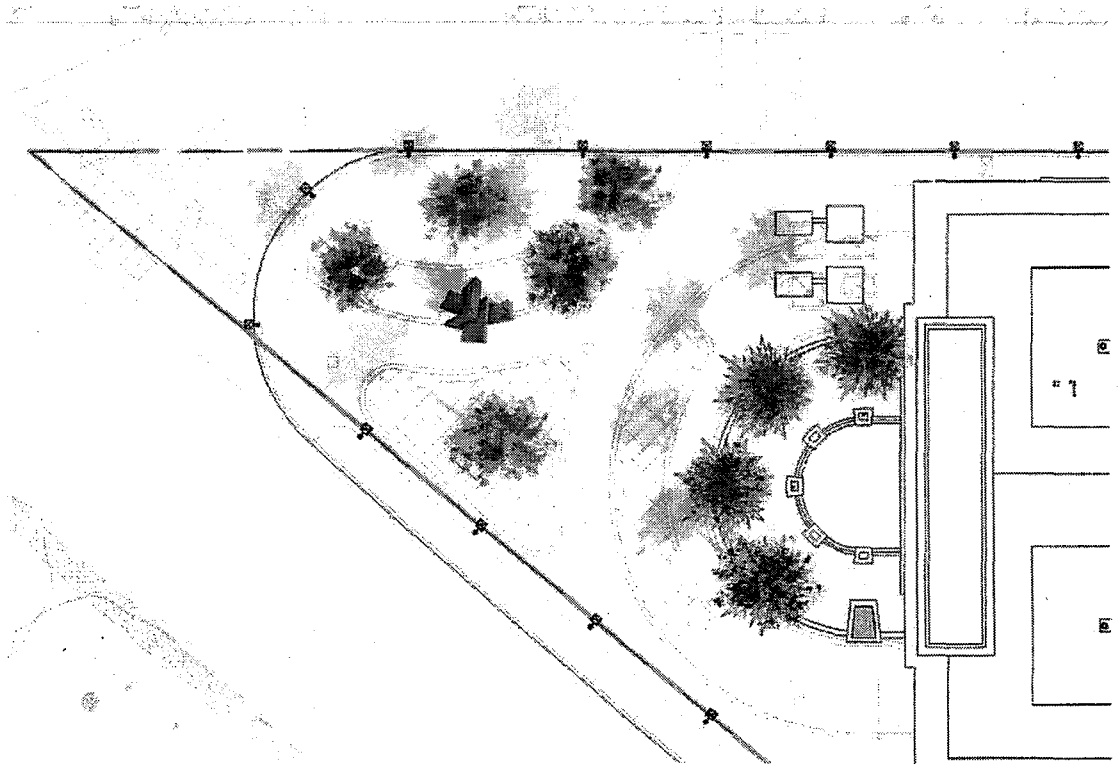
**BURNET**  
FINE ART & ADVISORY

# Site Plan, Corten Steel Sculpture (192.12 inches high)



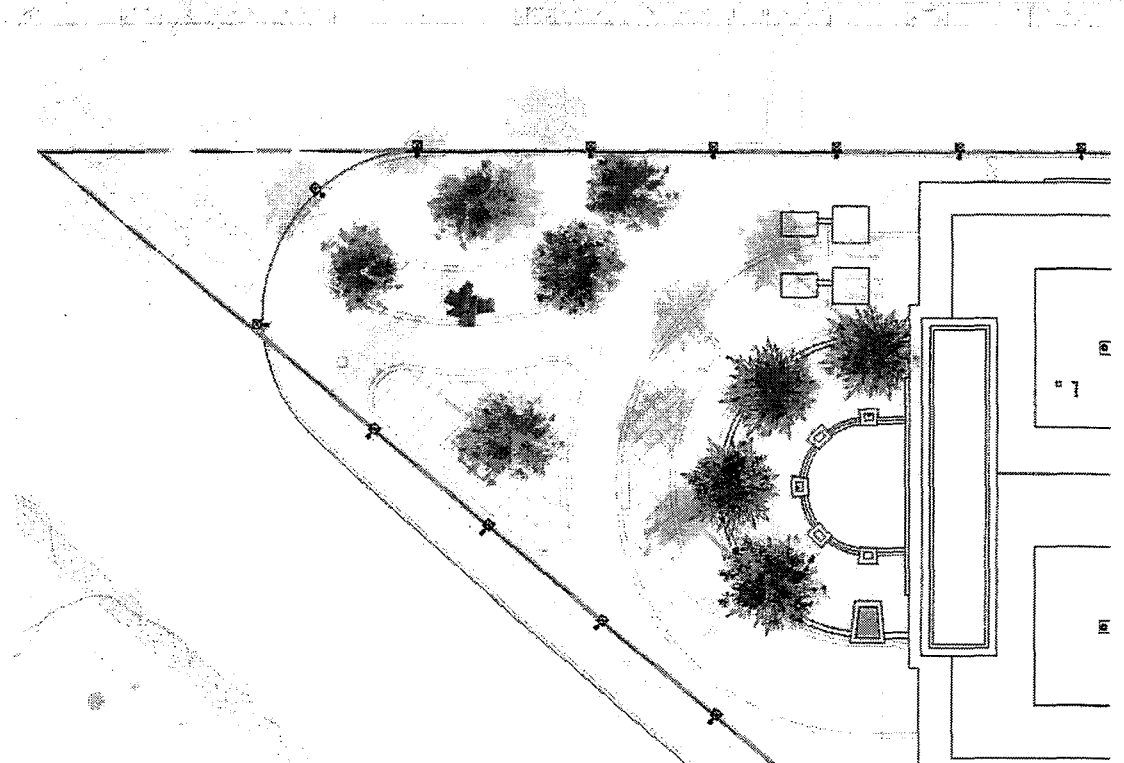
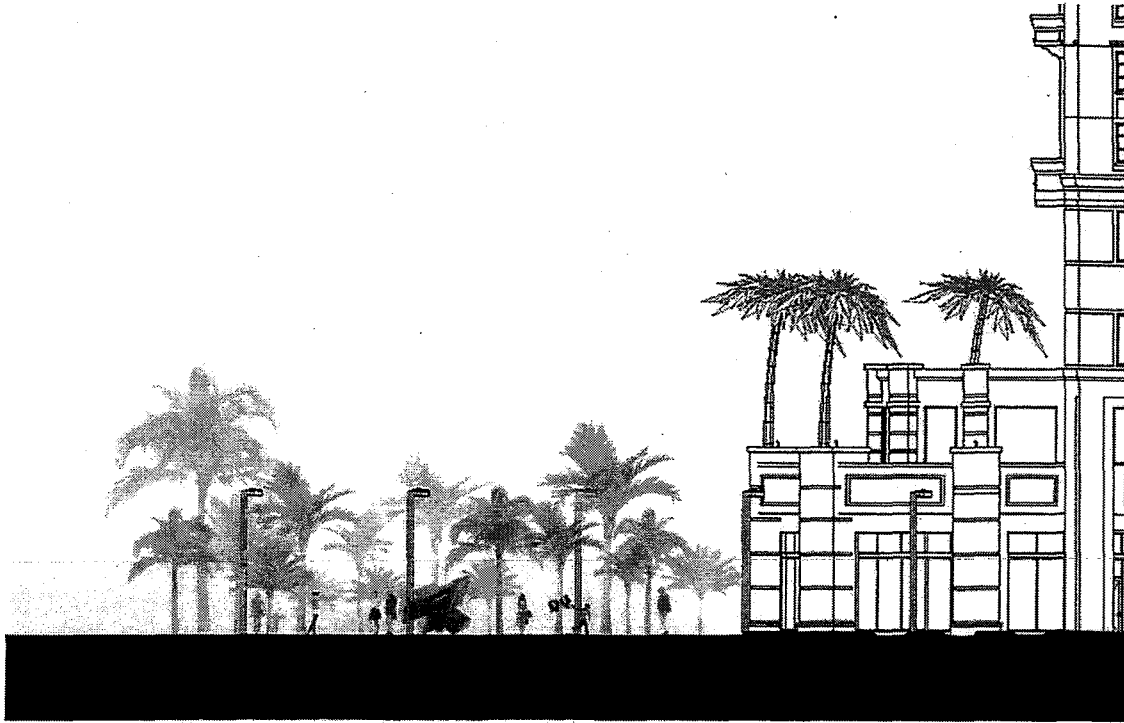
**BURNET**  
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# Site Plan, Corten Steel Sculpture (146.85 inches high)



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# Site Plan, Corten Steel Sculpture (88.97 inches high)



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## Artwork Specifications

**Artist:** Arturo Berned

**Title:** *TBD* upon size and and finish selection

**Year:** 2018-2019

**Dimensions:** TBD upon size selection

**Weight:** TBD

**Material:** TBD upon finish selection

**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).

**Installation Method:** Upon selection of size the artist will provide recommendations for installation. The artwork can be placed upon concrete or landscaped surface and can be accompanied by in ground lighting if requested.

**Origin:** Artist's Studio in Madrid, Spain



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## Artwork Specifications Regarding Maintenance and Materials

Arturo's background as an architect, allows him to understand not only space and balance within his works, but as outdoor sculptures they are thoroughly conceived to withstand different environments and climate conditions.

### **Maintenance and Materials:**

Regardless which material is used, (stainless steel, Corten steel or lacquer steel) the sculptures should be cleaned with pressure washing to eliminate and remove any dirt or grime caused by pollution, birds or the like.

In the case of **CORTEN STEEL**, because of the own qualities of the material, which forms a stable rust-like appearance, there is no need for painting and further maintenance is not required.

**STAINLESS STEEL** sculptures will require an annual cleaning with soap and water; it is advisable to give a superficial protection treatment with silicone oil every two years.

The paint used for **LACQUERED PAINTED SCULPTURES** is the same used in cars with an additional powder paint primer to guarantee its durability. The lacquered paint has a guarantee of 5 to 10 years, depending of the place the sculpture is install, its exposure to the sun, the proximity to the sea; Given the climate to where the sculptures is meant to be located, timing will most likely be closer to the 5-year range. It is then convenient and recommended for the sculpture to be repainted in situ after this period of time, when color starts to fade and lose intensity.



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## Gables Station - Berned

### "Cabeza" Budget Estimate - Allowable Costs -

### Total Project

Artwork Contract Value	\$	241,000
General Conditions - Art Installation	\$	30,000
Sales Tax	\$	14,460
Artwork Supports	\$	500
<b>Sub-Total</b>	<b>\$</b>	<b>285,960</b>
3% Artist's Contingency	\$	8,579
1.25% SDI (Insurance)	\$	3,575
<b>Sub-Total</b>	<b>\$</b>	<b>298,113</b>
10% Developer Design & Installation Expenses	\$	29,811
<b>Total Cost</b>	<b>\$</b>	<b>327,925</b>



December 13, 2017

**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 December 20, 2017 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. The architecture will incorporate a Mediterranean design, well-manicured public spaces and integration into The Underline. As such, exceptional care was used in selecting the artist to satisfy the City's AiPP requirement.

As reflected in the enclosed materials, Mr. Arturo Berned has been commissioned to develop a sculpture that will be located at the intersection of US-1 and Le Jeune, which will serve as an entrance feature and gateway into the Project. As further detailed in the enclosed submittal, his unique work centers on geometric forms resulting in the creation of an abstract masterpiece for all to enjoy. Headquartered in Madrid, Spain, Mr. Berned is an architect and sculptor whose work can be seen in various museums around the world. It will be an honor to integrate Mr. Berned's exceptional work into the Project.

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

Best regards,



Jorge L. Navarro

Enclosure

MIA 186229286v1

# **GABLES STATION**

## **CORAL GABLES**

**Request for Artist Pre-Qualification and  
Proposed Commissioned Artwork by Arturo Berned**

December 2017

## 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 Resume

### Exhibitions

Leon Tovar Gallery, New York (2017)  
ARCO 2017, Madrid, Spain  
Leon Tovar Gallery, New York (2016)  
ARTBO 2106, Bogota, Columbia  
PROMOARTE, Tokyo, Japan (2016)  
ARCO LISBOA 2016, Lisbon, Portugal  
Langen Foundation, Neuss, Germany (2016)  
ARCO 2016, Madrid, Spain  
Gallery Aurora Vigil-Escalera, Gijon (2016)  
Gallery Semmingsen Oslo, Norway (2016)  
Art Aspen (2015)  
Art Marbella (2015)  
Dior Gallery Seoul, Korea (2015)  
Boutique Dior Tel Aviv, Israel (2015)  
Sculpture Show Miami, Florida (2014)  
Sammer Gallery, Miami, Florida (2014)  
Art Miami, Miami, Florida (2014)  
Ibero-American Sculpture, Promo-Arte, Tokyo, Japan (2014)  
Art Aspen, Aspen (2014)  
Pie (Sculpture International Park) Madrid, Spain (2014)  
MU, Representative of Spain the Dual Year Spain – Japan, Grin-Grin Park (Fukuoka), Japan (2013-2014)  
Biennial of the South, Panama (2013)  
Summer Group Show Miami (2013)  
Art Madrid '13, Madrid (2013)  
Art Aspen, Aspen (2013)  
Conde Duque, Madrid (2012)  
IV Biennial Contemporary Art Once, Madrid (2012)  
Museum IVAM, Valencia (2012)  
Espacio de Las Artes, Madrid (2011)

## Artist Resume Continued

Feriarte, Madrid (2011)  
Arturo Berned (1+V5)/2. Leitner Building, Madrid (2011)  
Art Madrid '11, Madrid (2011)  
Exhibition "Contemporary Sculptors" Steel Forest, Cuenca (2010)  
Ansorena Gallery, Madrid (2010)  
Zielo Mall, Madrid (2009)  
Open Art Fair, Holland (2009)  
Gaudi Gallery, Madrid (2009)  
Art Madrid '09, Madrid (2009)  
Flecha '09, Madrid (2009)  
Lamela Studio, Madrid (2008)  
Architects Plastic Work, Cultural Foundation COAM, Madrid (2000)  
Daily Objects, Vanguadia Gallery, Bilbao (1998).

### Awards and Recognition

Selected by International Contest of Public Sculpture Parque Del Levante, Murcia (2013)  
Selected to be the First Spanish Artist to submit his version of the classic 'Lady Dior' Bag in the Exhibition 'Lady Dior As Seen By' (2013)  
First Prize International Contest Monumental Sculpture Port Venice, Zaragoza (2012)  
First Prize International Contest Door Sculpture Flagship Loewe, Madrid (2001)  
Selected in the International Prize of Sculpture Constructions Sacejo, Oviedo (2007)  
International Prize of Sculpture of Box Estemadura, Caceres (2008)

### Public and Private Collections

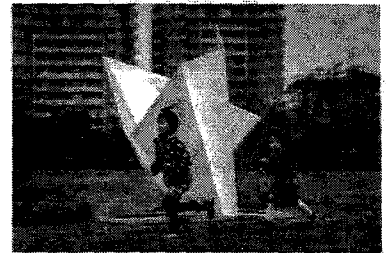
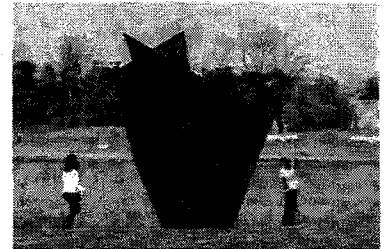
Mori Museum	Group Caser Collection
Mitsui Collection	Iberdrola Collection
IVAM Museum	Soller Museum, Palma de Mallorca
Christian Dior Collection	Loewe Foundation
BMW Collection	Maraya Foundation
GESTAMP Collection	UNESID Union of Metallurgical Companies

## Previous Projects, *MU*

One of Arturo Berned's most recent and significant works is his participation in the Spain - Japan Dual Year (June 2013 - July 2014) where he presented a sculptural project which was sponsored by the Japanese architect, Toyo Ito (Pritker Prize 2013). The exhibition conceived for the Grin Grin Park in the Japanese city of Fukuoka comprises of eight large scale sculptures which are the result of the time that he spent living in Japan and through which he pays tribute to the people and the customs of the Japanese people. This exhibition is entitled 'MU' which is a term referring to blank paper, an attitude of openness without any preconceived ideas or prejudices.

"Berned's sculptures are a combination of triangular planes of iron... in different configurations and angles. The pieces are equipped with a strange duality. They are like sharp leaves that cut the earth, but also they cause a sensation of freshness. It would seem that they are creations contrary to nature that, however, merge with her. They convey a very western sense of strength, but they are endowed with, at the same time, the subtlety and sensitivity of origami."

- *Toyo Ito, Architect of Grin Grin Park*



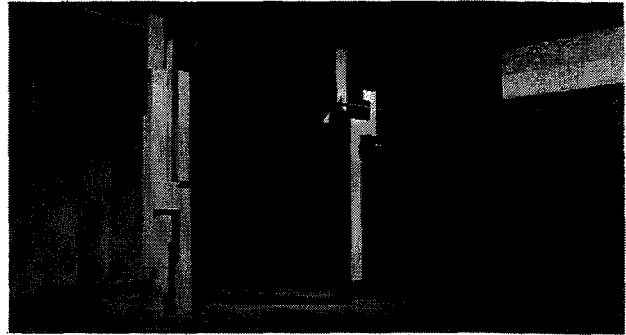
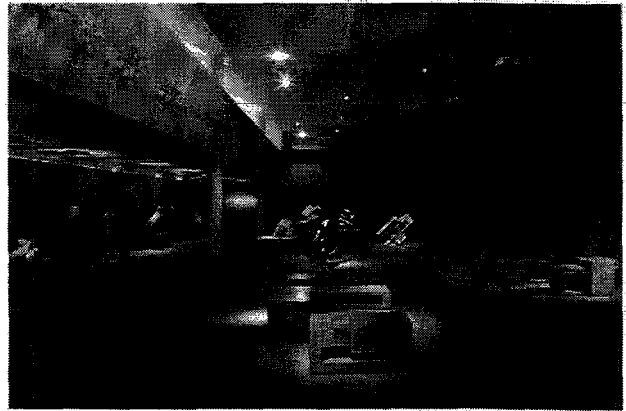
## Previous Projects, *IVAM*

*Sculpture of Process* was shown at the Modern Art Institute of Valencia (IVAM), one of Spain's most renowned museums. Here Berned showed his trajectory as a sculptor which began with box like forms to the giant "Head" works more typical of his current creative process.

"Size is never a random question in Arturo Berned's work, nor of scale...The sculptor exercises a control of the dimension that fits the content...The work rebels... and the result is the (creative) process..."

- Jose Maria Losano Velasco

*Professor of Architecture and curator of Sculpture of Process at IVAM (Valencia 2012)*



## Previous Projects, *Constructive*

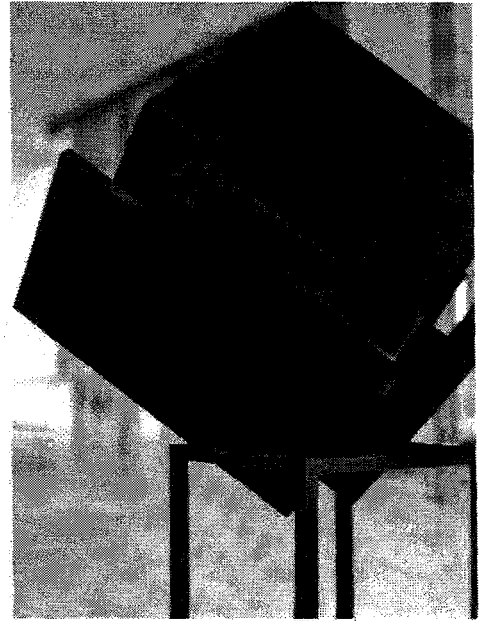
"I have been in the company of Berned – and with Cristina Mato his curator – in the broad halls at Magisa, I have witnessed him caress the Corten or stainless steel, I have witnessed him irrigate the sculptures so that their colours shine, I have heard him talking with the passion of an orator about oxidization, of nitric acid....

A museum project which was recently conceived of by Berned opposite the Bay of Biscay, helps in the understanding that there are very subtle bridges between his current work as a sculptor and his usual activity as an architect...

Berned's is a work in progress which begins to take shape with greater and greater clarity against a background where constructive voices are rare. A work in progress which is the result of a rigorosity, of constancy. An essential work in progress which is loaded down with promises."

- *Juan Manuel Bonet*

*Art and literature critic, former director of the Reina Sofía Museum in Madrid, Spanish exhibition curator and poet.*





## Professional References

### 1. Grupo Caser

Contact person: D. Ignacio Eyries- Director  
[ieyries@caser.es](mailto:ieyries@caser.es); +34 915 95 54 55  
Avenida de Burgos 109, 28050 Madrid, Spain

The Caser Group is composed of several businesses including an insurance company in Spain, hospital sanitation and senior housing. The business employs over 3,400 people.

Sculpture acquired: Cabeza I, Stainless steel plate 5mm with polished finish, 144 x 138 x 135 inches

### 2. Estudio Lamela

Contact person: D. Carlos Lamela- Cofounder and Executive Director  
[clamela@lamela.com](mailto:clamela@lamela.com); +34 915 74 36 00  
Avenida Arroyo del Santo 4, 28042 Madrid, Spain

Estudio Lamela is an architecture and urbanism Spanish studio created in 1954. Since its inception it has become one of the leading studios in Spain with very prolific work in the fields of residential and tourism architecture.

Sculpture acquired: Soldado II, Corten steel plate 10mm with oxidized finish, 28 x 22 x 170 inches

Dama II, Corten steel plate 10mm with oxidized finish, 40 x 37 x 157 inches

### 3. Mori Group

Contact person(s): Ms. Mina Takahashi- Coordinator Mori Art Museum  
[m.takahashi@mori.art.museum](mailto:m.takahashi@mori.art.museum); +81 3 6406 61226  
Iwao Tanaka- Manager Art Hills Town Management, Mori Building Co.  
[iwao-t@mori.co.jp](mailto:iwao-t@mori.co.jp); +81 3 6406 56486  
Chome-10-1 Roppongi, Minato, Tokyo 106-6108, Japan

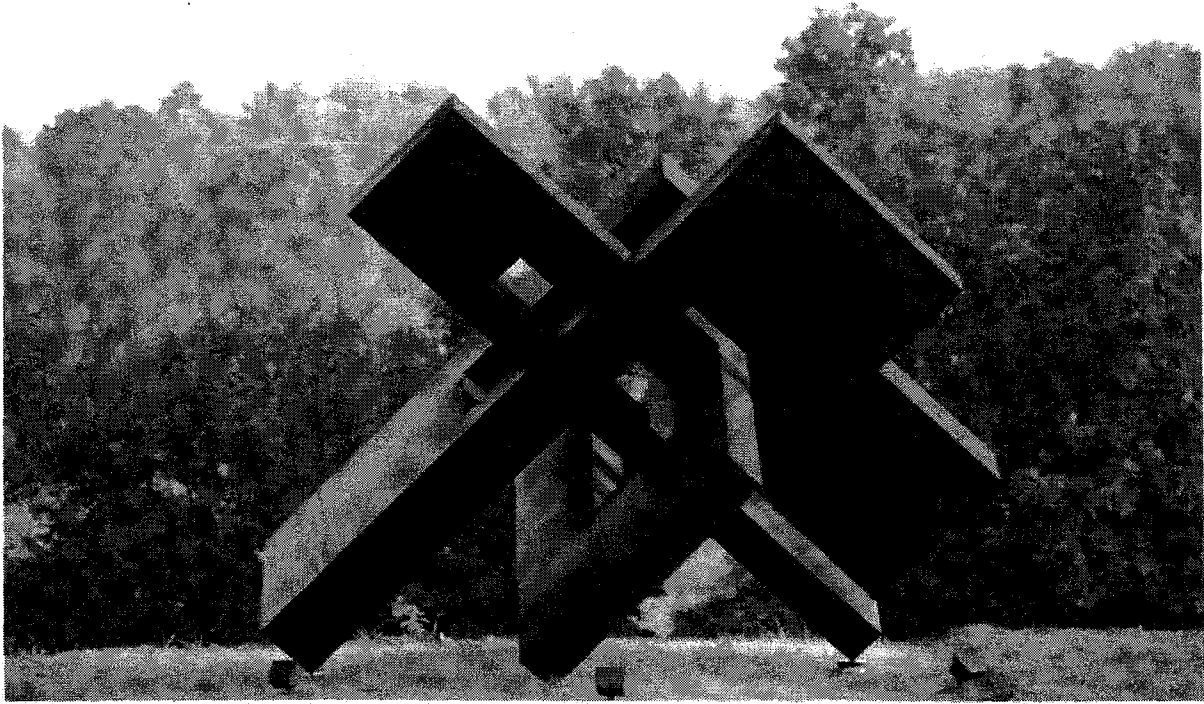
Mori Building Company is a Japanese property management firm established in 1955. Headquarters are in Mori Tower, Roppongi Hills in Roppongi, Minato, Tokyo. The company manages 107 offices in Japan and China.

The Mori Art Museum is a contemporary art museum founded by real estate developer Minoru Mori and is in the Mori Tower of Roppongi Hills, Tokyo, Japan.

Sculpture acquired: Ano dual, Stainless steel plate with polished finish, 122.8 x 110 x 89 inches

Artwork Example, *Head IX*

*in suggested style and finish*



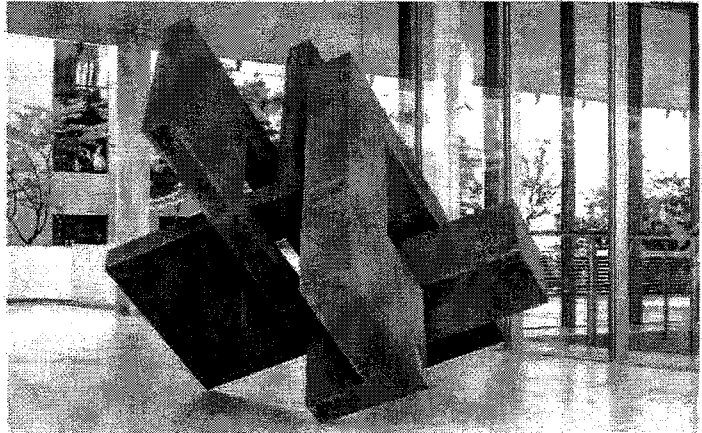
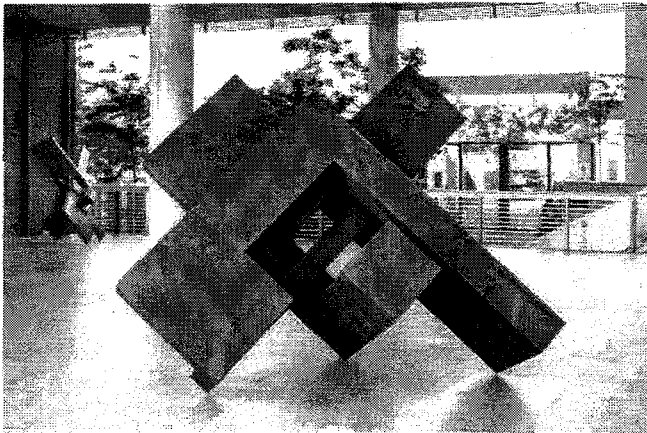
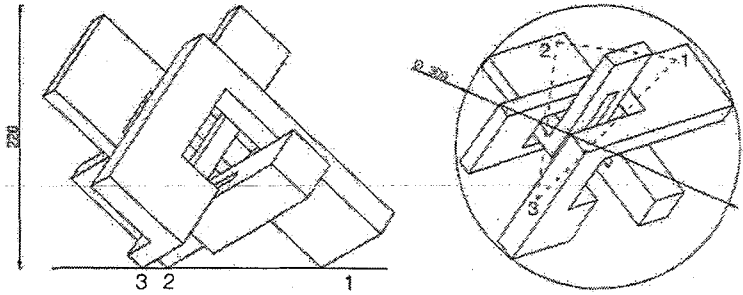
Artwork Example, *Head IX* *Continued*

*in suggested style and finish*

**HEAD IX**  
1446220  
2013

CORTEN STEEL PLATE 5/16" THICK  
OXIDISED FINISH  
H 89.0" x L 118.5" x W 88.2"  
2139 LB

PRIVATE COLLECTION  
MINNEAPOLIS, MINNESOTA, USA

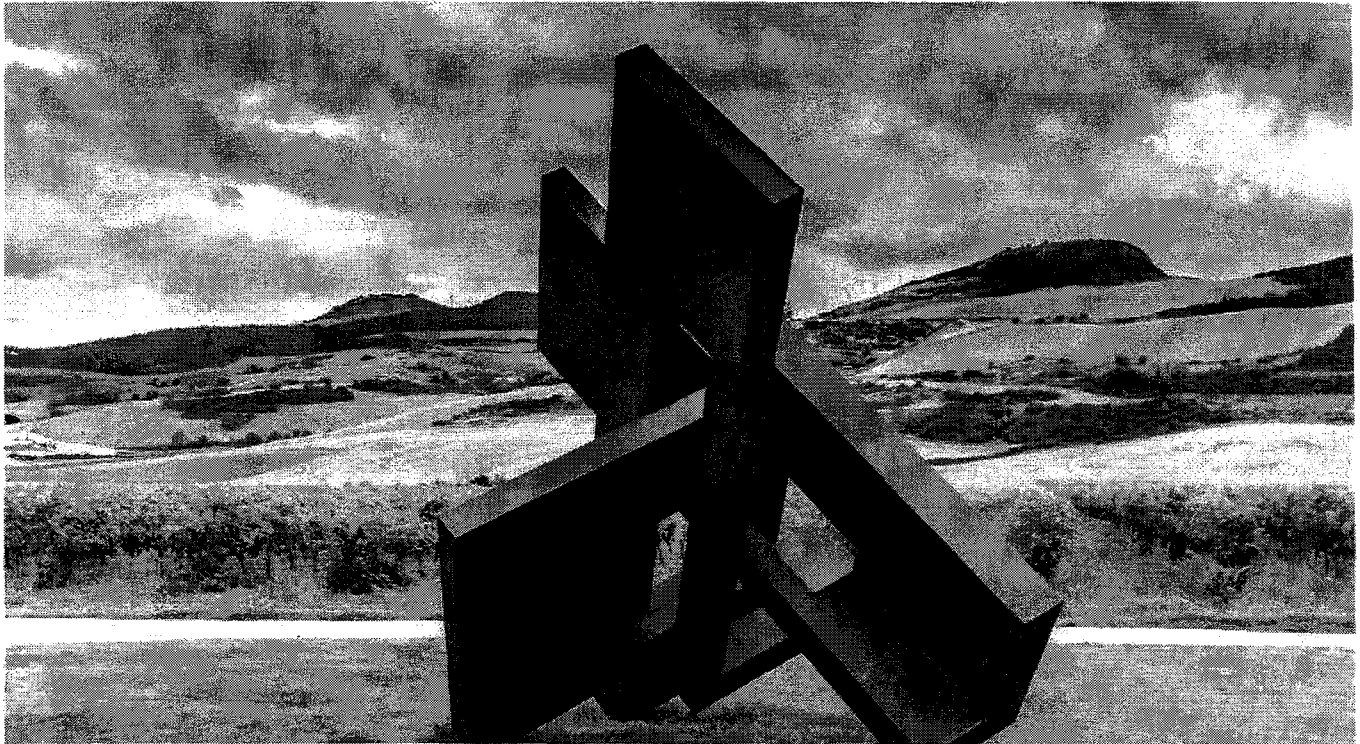


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Artwork Example, *Head X*

*in suggested style and finish*

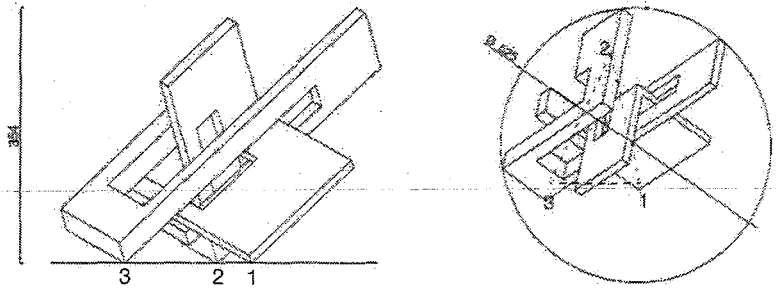


Artwork Example, *Head X* *Continued*

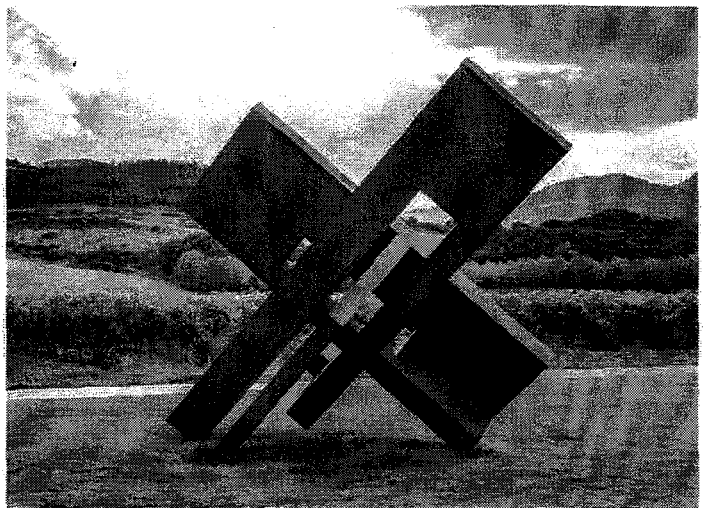
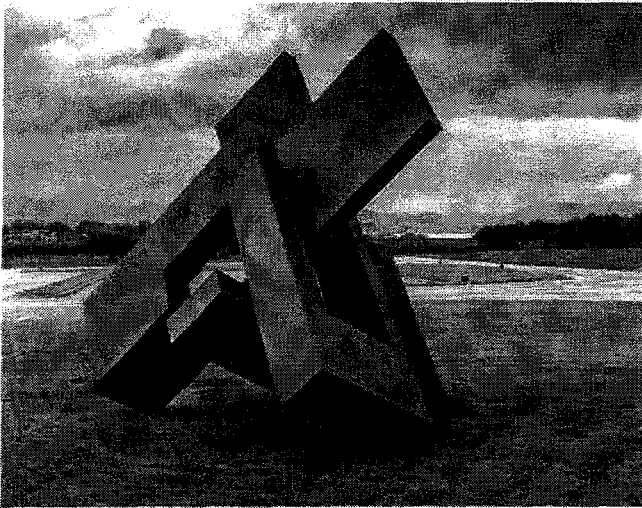
*in suggested style and finish*

**HEAD X**  
1234354  
2012

CORTEX, STEEL PLATE 5 MM THICK  
OXIDIZED FINISH  
H 138,1 • L 174,6 • W 125,3  
3.375 LB



PRIVATE COLLECTION

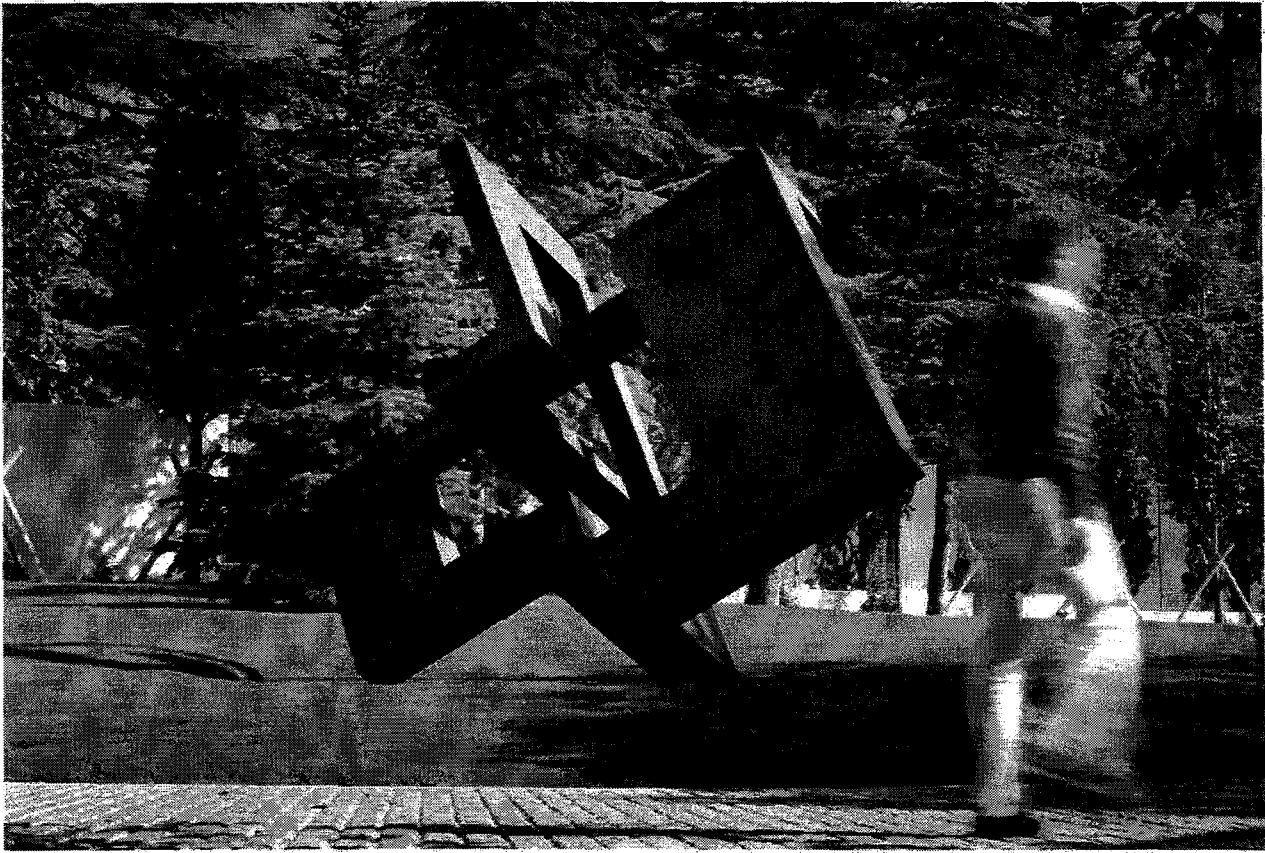


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Artwork Example, *Head V*

*in suggested style and finish*



GABLES STATION  
CORAL GABLES

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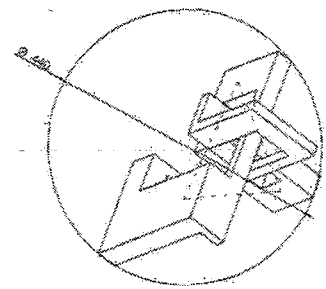
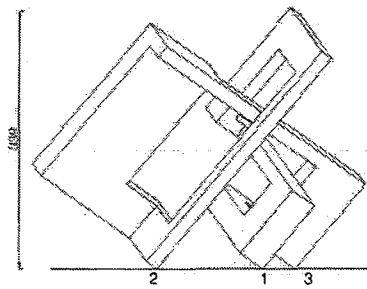
Artwork Example, *Head V* Continued

*In suggested style and finish*

**HEAD V**  
RSC339  
2010

COPPER STEEL PLATE 3/16" THICK  
EXHAUSTED FINISH  
H: 132.2", W: 157.2", W: 98.7"  
2,919 LB

PRIVATE COLLECTION  
ALCORN, GABRIEL SPAIN



## Artwork Example List and Description, *Head Series*

**Page 2-3 *Head IX*** Corten steel plate 5 mm  
H 88 x L 118.5 x W 88.2 in; 2,139lbs  
Private Collection, Minneapolis, MN, 2013

**Page 4-5 *Head X*** Corten steel plate 5mm  
H 138.1 x L 174.6 x W 125.3 in; 3,395 lbs  
Private Collection, 2012

**Page 6-7 *Head V*** Corten steel plate 5mm  
H 132.2 x L 157.2 x W 98.7 in; 2,939 lbs  
Private Collection, Alcobendas, Spain, 2010

### **Brief Description, *Head Series***

Arturo Berned is an architect and sculptor whose work is based upon the reinterpretation of both metal and shape. Berned approaches his artwork with a nod to “constructivism”, a style by which various “objects” are combined and intertwined to create an “abstract structural form”.

In his series titled “Head” or “Cabeza”, he reshapes the human head into such a form. The position of metal is manipulated, different angles and planes are created and a 3-D version emerges. The monumental scale allows viewers to enjoy the work from numerous angles.



## Commissioned Artwork Specifications

**Installation Method:** The artwork will be constructed of Corten Steel Plate with a 5mm thick oxidized finish and can either be placed upon concrete or landscaped surface. Upon approval of proposal, construction instructions and specifications will be provided.

**Origin:** Artist's Studio in Madrid, Spain

**Maintenance:** Spot clean using a mild soap and water with a soft cloth. Do not use any cleaning solutions or steel wool.

## Commissioned Artwork Specifications

**Artist:** Arturo Berned

**Title:** *Tbd*

**Year:** Tbd

**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).

## Process Used for Selection of Artist

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 7<sup>th</sup> 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.

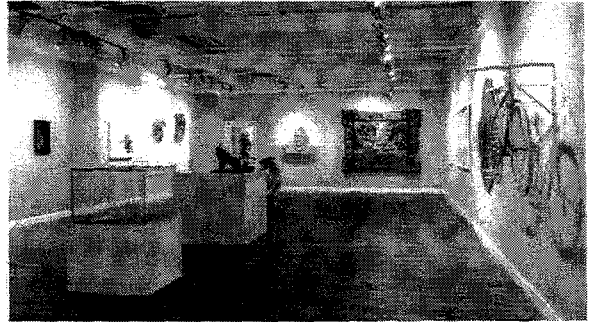
Upon her return to Minnesota, Phelps and an assistant researched each artist on the list of pre-approved artists provided by the City of Coral Gables. The Gables Station location for this public artwork at the intersection of US 1 and Grand Ave is a Gateway Landmark and therefore needs a powerful sculpture. We therefore suggested Arturo Berned. He is an artist not on the pre-approved list. Berned is well known nationally and internationally to museums, curators, and the public. His outdoor work is impactful, and we think will make a strong statement. We feel a Berned sculpture as a Gateway Landmark will serve as a focal point and accentuate the project at this important intersection and entrance to the City Beautiful.

Information about Berned 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 available artworks and/or a commission and submitted the enclosed 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](mailto:info@burnetart.com) | [www.burnetart.com](http://www.burnetart.com)

EXCERPT

DRAFT

CITY OF CORAL GABLES  
ARTS ADVISORY PANEL MEETING  
Wednesday, May 23, 2018 9:00 a.m.

CORAL GABLES MUSEUM  
285 Aragon Ave., Coral Gables, Florida 33134

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

GUESTS:

Mercy Perez, 100 Miracle Mile; Jorge Navarro, Greenberg Traurig; Jerad Graham, NP International

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 9:10 a.m. and read the False Claims Ordinance into the record.

The Panel was advised that Dr. Deupi is out of town and respectfully asked to be excused. The Panel-as-a-whole accepted Dr. Deupi's absence as excused.

APPROVAL OF MINUTES OF MEETING HELD APRIL 25, 2018:

**A motion was made by Mr. Brito and seconded by Mr. Kolasiński to approve the meeting minutes of April 25, 2018 as presented, which was unanimously passed as amended by voice vote.**

Dr. Damian read aloud the False Claims Ordinance.

NEW BUSINESS:

a. DEVELOPER AIPP PROJECT PROPOSAL FOR GABLES STATION – ARTURO BERNED:

Ms. Cathers introduced the project and the developer's request for a third artwork as part of the waiver request of the Art in Public Places fee. The developer, she said, is proposing the acquisition and siting of artwork by the artist, Arturo Berned, who was previously approved as a pre-qualified artist by the Panel. The Panel was provided with an updated proposal packet to reference during the presentation.

Mr. Navarro greeted the Panel and began by responding to the Panel's previous comments regarding the materials and artwork. The artist, he said, provided different material choices including: corten steel; a lacquered, varnish finish similar to car paint; or stainless steel. In addition, three different sizes were presented ranging from 7 ½ to 15 feet in height. Mr. Navarro spoke about wanting a larger work at the premier corner to enhance the location.

Regarding the material and maintenance concerns, Mr. Navarro stated that location, sprinkler placement, and the base, were all considered and the artist stated that corten would be the easiest to maintain. He went on to say the color finishes would require re-painting approximately every five years to maintain the quality.

Mr. Roselione-Valadez asked for clarification that the artist's preference is corten steel, to which Mr. Navarro said yes. Ms. Hall indicated that corten steel is difficult to maintain in a marine environment and expressed appreciation for the consideration given to sprinkler locations and landscaping. She emphasized that corten is not maintenance free. Mr. Navarro stated that the artwork will be installed on a concrete platform and Mr. Graham noted that the landscape will be similar to that of the underline with natural plantings that are maintained naturally and require little watering. Ms. Hall further advised that corten is finicky to maintain the even, patinated finish proposed and is more challenging to maintain than stainless steel, referencing her experience working with similar works at UM. In addition to the sprinklers, she said, and because of the dimensionality of the piece, some of the pieces could collect moisture on the underside with temperature also affecting it. Mr. Navarro stated that the area will be maintained regularly due to the prominent location and a crew could be familiar with the pieces in particular. Mr. Graham stated that (elements of) the piece pulls apart and can be put together again quite easily.

Ms. Tschumy shared her experience as an artist working with corten. She referenced her piece at the UM Metrorail section, noting that a section is painted with poly-urethane, has been practically maintenance free, is mounted on concrete, does not sit in water, and leaves do not collect around it. Years ago, she said, it was tagged (with spray painted) and recovered nicely.

Mr. Roselione-Valadez said the corten is the best choice aesthetically. Panel members agreed.

Ms. Spain read aloud the portion of the development agreement regarding Art in Public Places as follows:

The Art in Public Places program shall incorporate features in the ground level of the project and the Underline public space that recognize the contribution of Bahamian families to the history of Miami and Coral Gables.

Ms. Spain asked if this is being done through the Blessing Hancock (proposed) piece.



Mr. Navarro, stated that the condition is being satisfied with the two Blessing Hancock pieces (that are in the process of being recommended to the Commission). Ms. Spain asked if the words on the piece will respond to the directive. Mr. Graham stated that the artist is working with the Lola B. Walker Homeowners Association and the Lola B. Walker Foundation and that a meeting is being held that night and the artist will be (in Coral Gables) for the next few days. Ms. Spain stated her concern that the artist is meeting with the residents prior to Commission approval. Mr. Navarro stated that the Commissioners are aware of the meetings and some may be attending. Mr. Graham shared that the artist is intending to collect information to further develop the concept so when it goes to the Commission, she will have ideas ready to speak with them about, what the community has asked for and what she themes are proposed. Mr. Navarro stated that the artist followed a similar process for a project in Minneapolis where she met with the community a few times, collected lines (of verse) and incorporated them into the sculpture.

Ms. Spain stated her disappointment that this proposal isn't with an African American artist, noting that it was discussed previously with staff. Mr. Navarro said they studied the best way to grasp the heritage and impact of the African American and Bahamian community in this area and didn't feel that necessarily choosing an African American artist would do that. He continued, saying that the way Blessing Hancock has worked in other communities, it would exemplify (the directive) and present something that people could read, look at, and appreciate. Mr. Navarro continued, saying (the development team) thought about it and at the end of the research, and following the input of their art consultant, they felt that Ms. Hancock was the best way to achieve that (goal). In the end, he said, it's going to be a fantastic piece. Mr. Navarro also stated they wanted to have the buy-in from the community before the final decision.

Ms. Spain shared the great response for Hank Willis Thomas at the last Commission meeting, the African American artist being used for the Art Basel approved (Miami Art Week) artist. Dr. Damian commented that one of the works (artist designed benches) will be sited in the MacFarlane neighborhood, adding that he's one of the great American artists and once the benches are here, it would be nice to keep them. Ms. Cathers stated the artist's intent to place the benches in green spaces, primarily residential areas.

Ms. Spain clarified that she was not speaking about having the benches in the development project, rather suggesting another work of more monumental stature. Ms. Cathers mentioned that Mr. Thomas is doing a monumental work in the County and while in Coral Gables for the Commission meeting, he toured the City and expressed interest in the Gables Station project.

Mr. Navarro mentioned the North Ponce project and the possibility of incorporating his work in the City Park. Dr. Damian noted that the artist will be here in December for Art Basel, and will be speaking at the Lowe. Ms. Cathers added that Mr. Thomas will here in the next months for another project as well.

Mr. Navarro stated that he felt the section of the development agreement was to capture the inspiration of the community and that's what Ms. Hancock's work will do.

He went on to say that Arturo Berned was selected for his outdoor large sculptures. He said the building is set back and wanted something really grand to create sense of place. Ms. Cathers clarified that the previous discussion was regarding consideration of this piece and not the Blessing Hancock piece, which the Panel agreed was an appropriate work.

Mr. Brito asked if the painted finish was varnish or lacquer. Mr. Navarro said it is similar to what is used for cars and is painted over the corten. Ms. Tschumy said that it's a special type of enamel that is very durable, doesn't fade or flake off. Mr. Navarro stated that the proposed colors of red or white would require repainting every five to ten years. Mr. Brito stated that the red would fade the most.

The Panel discussed concern about how the stainless steel would affect traffic. The developers stated their preference for the corten, but wanted to present other choices for the Panel to consider. Ms. Hall the corten is her preference aesthetically as well; however, the developers have noted no further maintenance is required and that is not true for any sculpture. The other thing to consider, she said, is to be careful with pressure washing corten as it can damage it. Mr. Navarro said that once the material is selected they can work with the management team and artist to come up with a detailed plan. Ms. Hall recommended using a conservator to establish the maintenance plan and to train staff, especially considering the number of works being incorporated on the property.

Mr. Kolasiński commented on the landscaping and how certain overhead trees may affect the artwork. Mr. Graham said they will determine the landscaping based on the artwork.

Mr. Brito asked about the developer's preferred size for the sculpture. Mr. Graham stated their preference for the mid-size piece and that the budget reflects what the project has to spend on the art, regardless of the size. The Panel discussed the various sizes and location considerations. Mr. Brito referenced the importance of the scale to the trees and the view from U.S. 1.

With no further questions or comments for the developers, Mr. Navarro and Mr. Graham thanked the Panel and left the meeting.

Mr. Roselione-Valadez expressed his appreciation for Mr. Spain's comments, stating that it shows the limitations of some art consultant services.

The Panel continued discussion and reviewed the budget. Ms. Cathers stated the importance of the Panel weighing in on the budget and whether it's realistic for the scope and scale of the work. There was some question about how one budget could accommodate the various sizes and treatments. All agreed that the larger work is preferred and more prominent. Mr. Brito added that it responds to both the pedestrian and vehicular traffic. With no further discussion, the Panel made the following recommendation:

**Mr. Brito made a motion recommending approval of the waiver request to incorporate artwork as presented by artist Arturo Berned into the Gables Station development project, further recommending the artwork in corten steel and at the largest size proposed. Mr. Roselione-Valadez seconded the motion, which was approved unanimously.**

\*\*\*

There being no further business, the meeting adjourned at 10:14 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

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.

\*\*\*

Ms. Castro then began the presentation for the proposal for additional artwork at Gables Station. She presented proposal packets to the Board and reported that the developer met with the Arts Advisory Panel twice, which recommended approval of the artist and artwork. Ms. Castro presented the different material options and sizes that were presented to the Arts Advisory Panel and were provided in response to their initial comments.

Ms. Cathers reported that the Arts Advisory Panel is making a recommendation to the Cultural Development Board to accept the artwork in the material of corten steel at the largest size proposed.

The Board discussed the proposed material (natural) finish of the corten steel. Dr. Roth confirmed that the corten steel requires the least maintenance; Ms. Castro said, yes. Mr. Graham stated that the proposed location is on Grand Avenue (close to) where it meets U.S. 1.

Dr. Roth asked if this piece was presented to the residents. Mr. Graham said, no. Ms. Cathers explained that this piece is not being proposed in response to the (art in public places section of the) development agreement.

Dr. Mayorga asked about the location considerations depending on the size. Mr. Graham responded that the exact location will depend on (required) setbacks.

Mr. Pantin asked if the piece will be lit. Mr. Graham responded, yes.

After thoroughly reviewing the proposal and with no further questions for 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 Arturo Berned into the Gables Station as presented and as recommended by the Arts Advisory Panel. Ms. Burgos seconded the motion, which was unanimously approved.**

Ms. Castro and Mr. Graham thanked the Board and left the meeting.

Ms. Spain advised the Board that the Art in Public Places ordinance calls for the approval by the City Commission prior to issuance of a building permit and that the planning department has been requested to include this in all future development agreements.

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

Respectfully submitted,

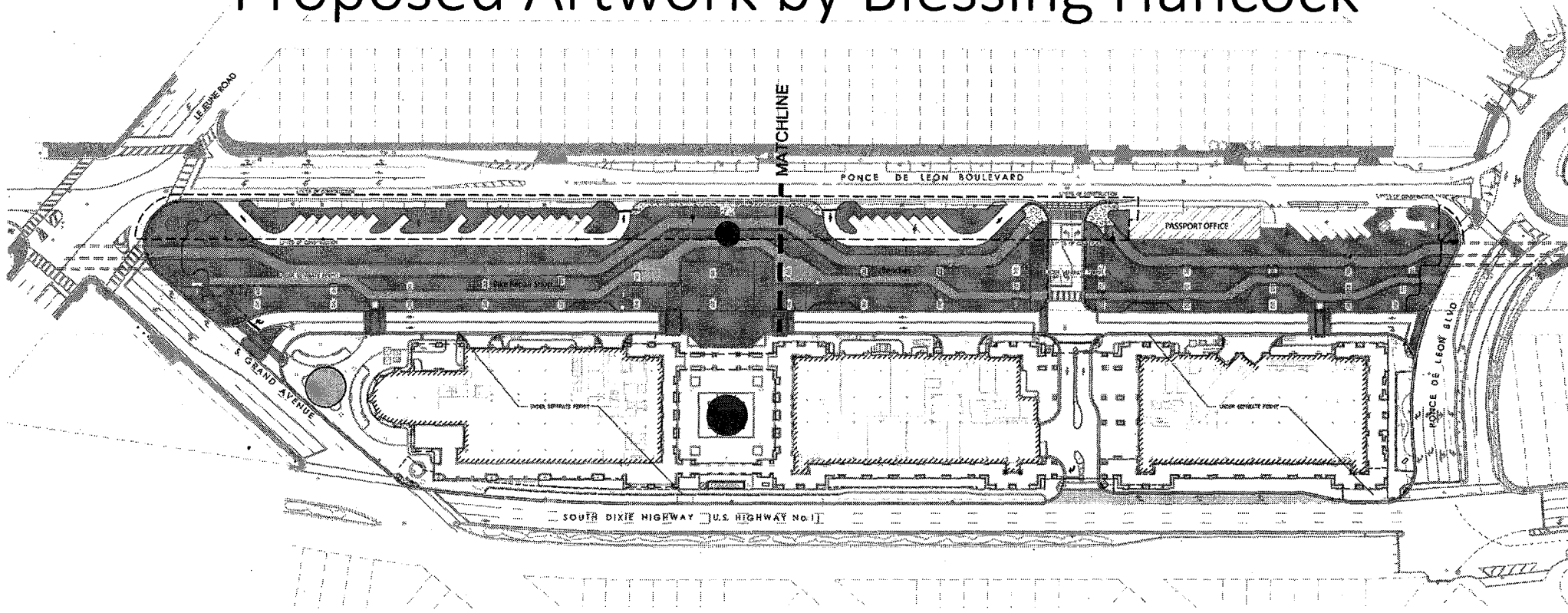
Dona M. Spain  
Historical Resources and Cultural Arts Director



# Gables Station – Art in Public Places

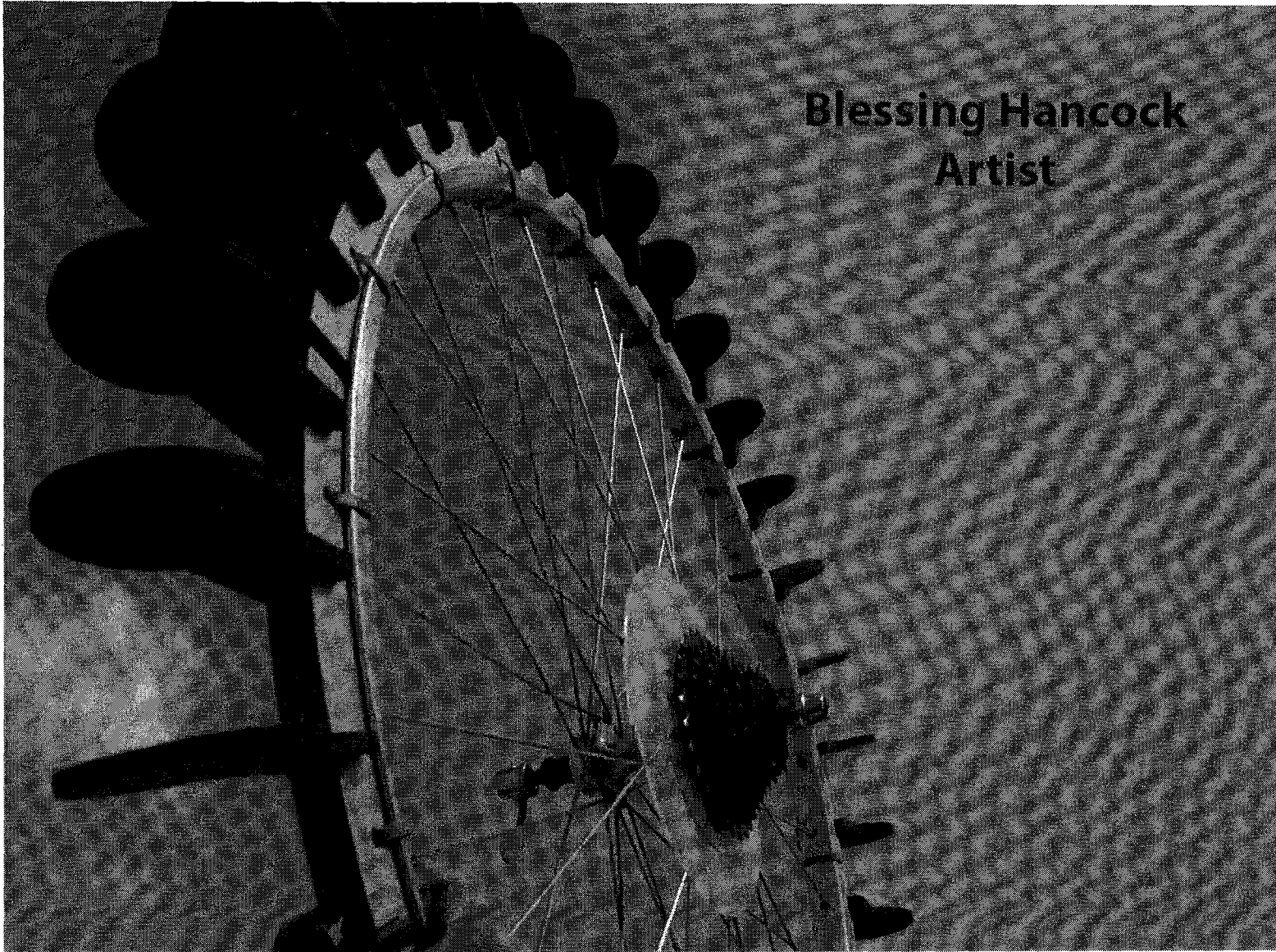
# Gables Station

## Proposed Artwork by Blessing Hancock

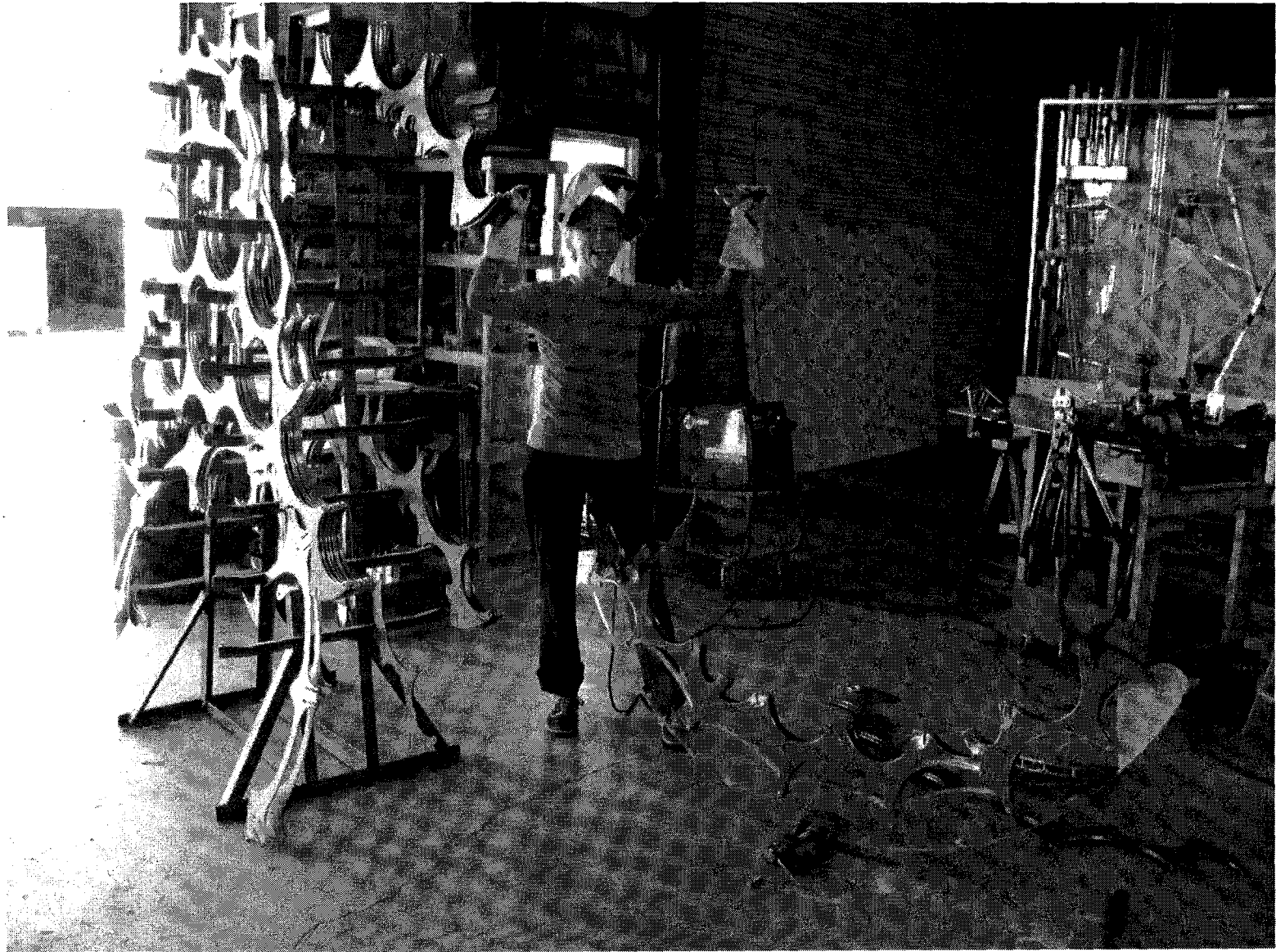


○● Location markers not to scale for presentation clarity



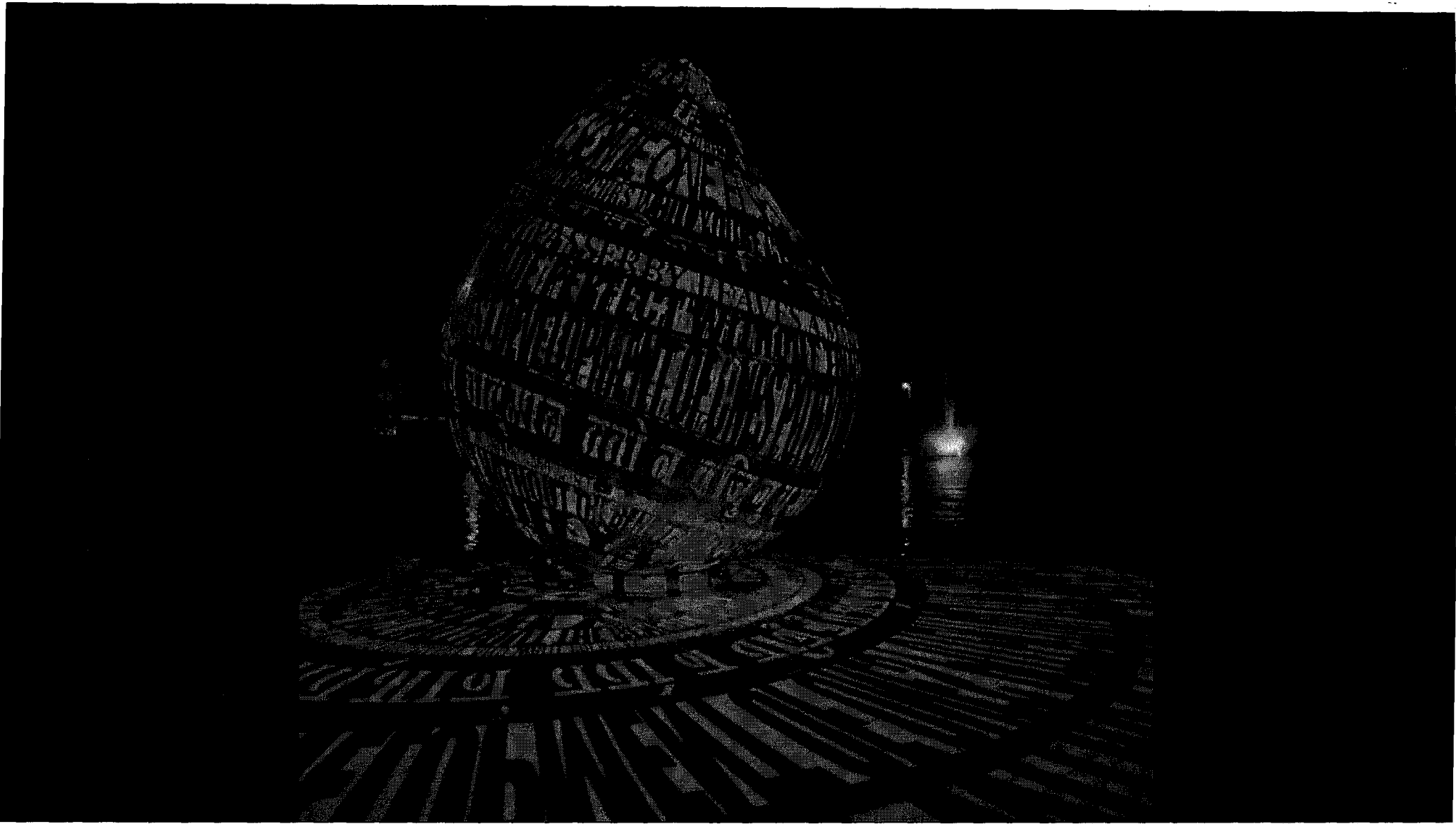


Blessing Hancock  
Artist







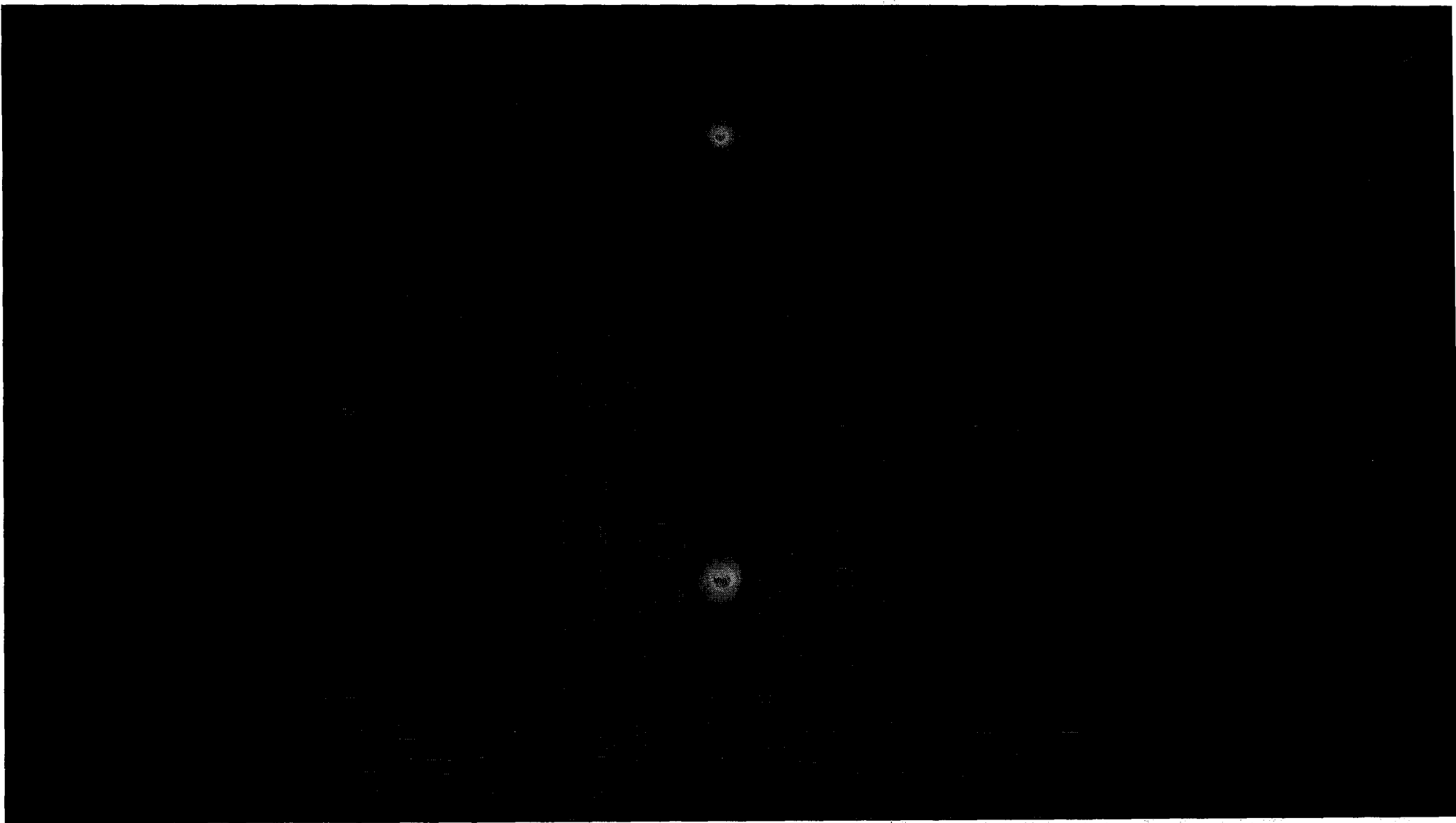


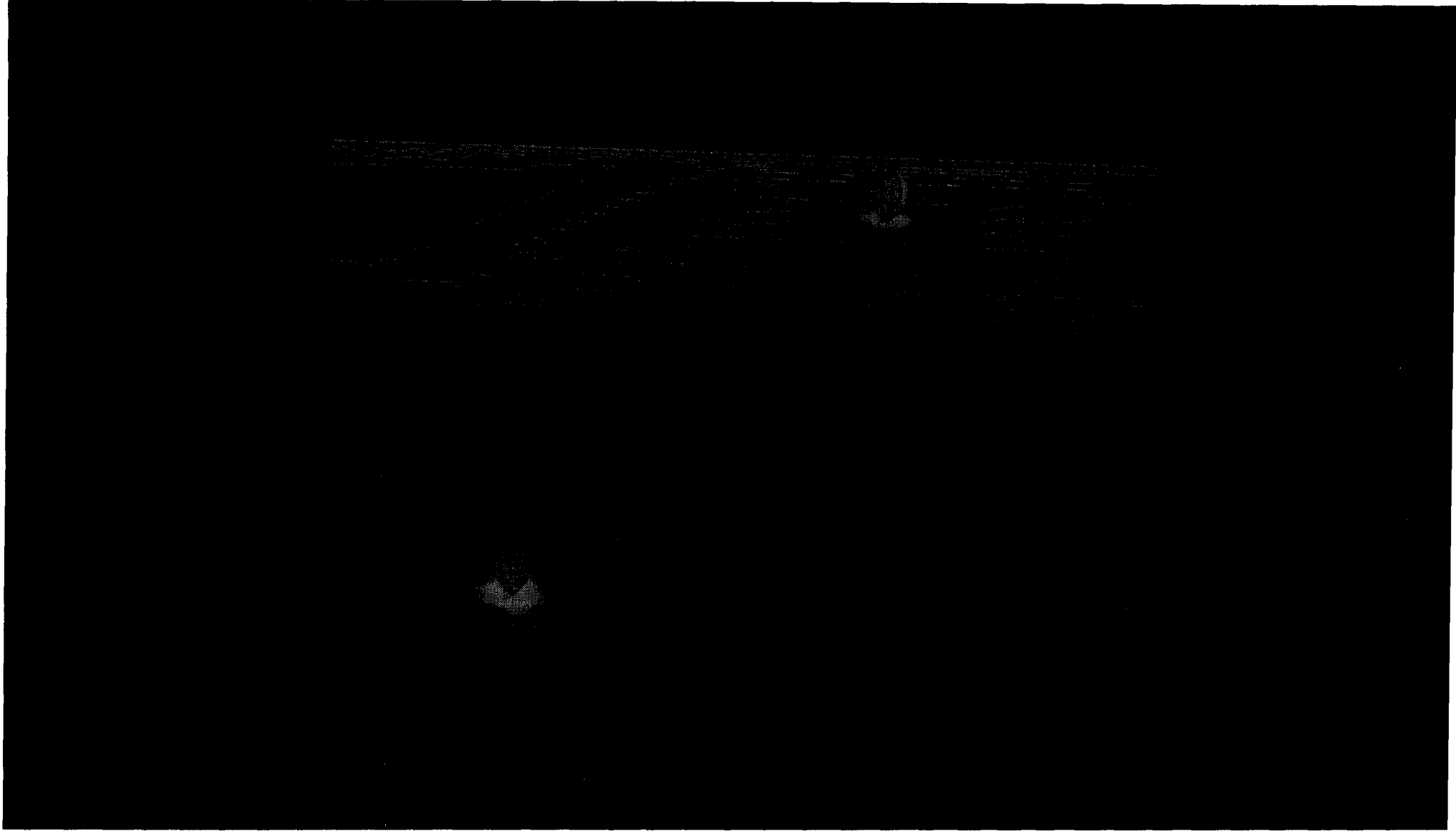


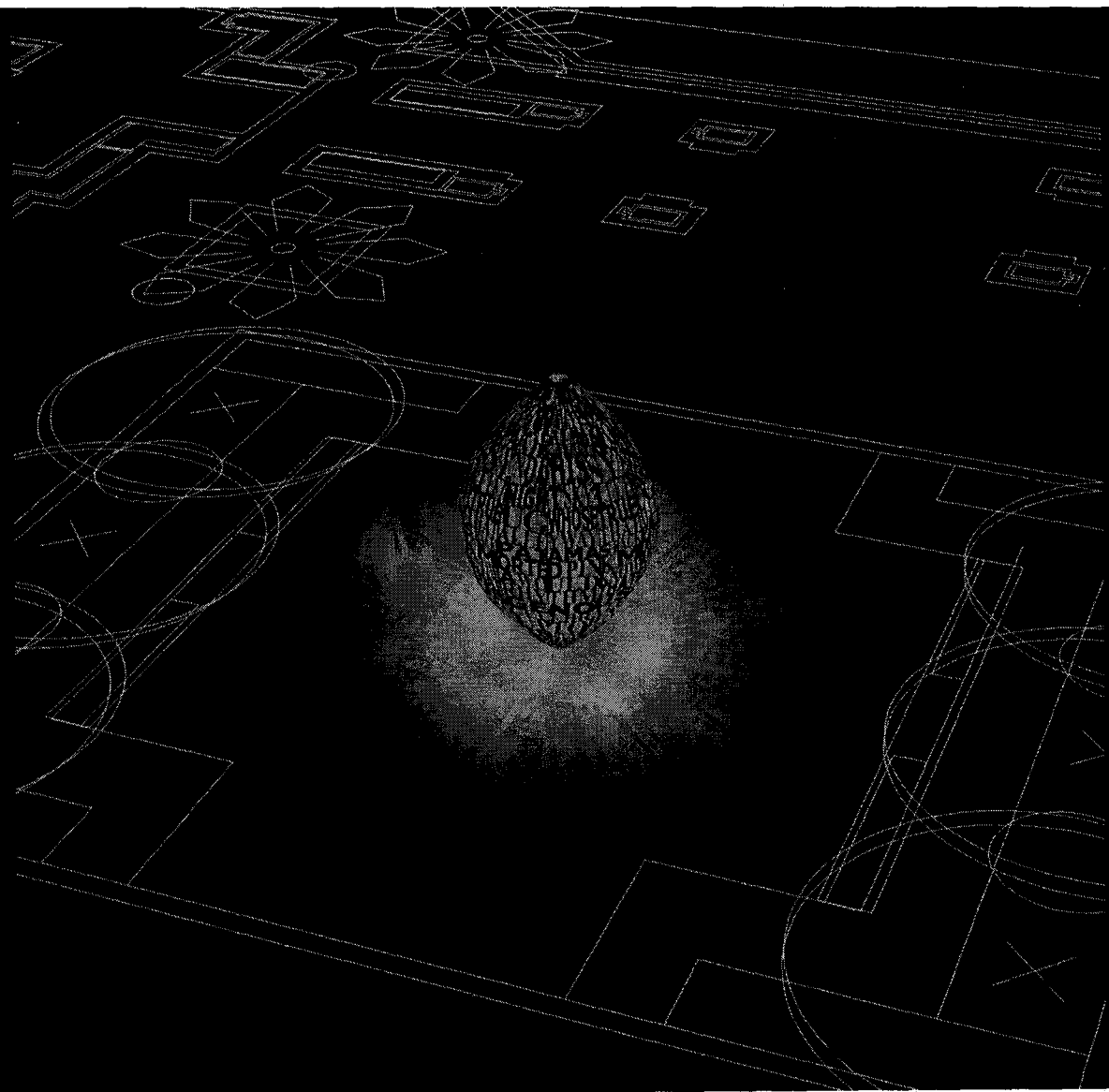


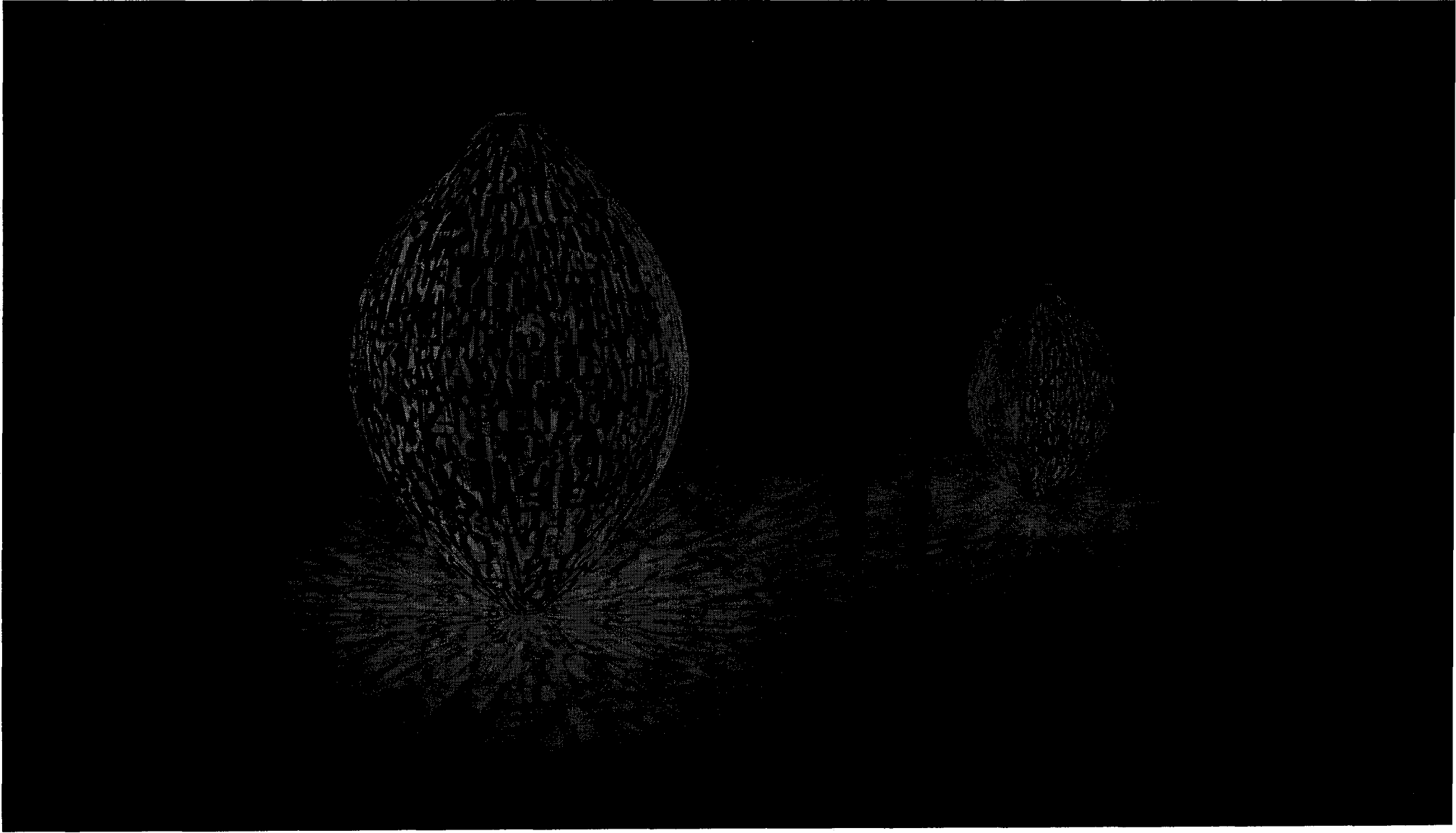


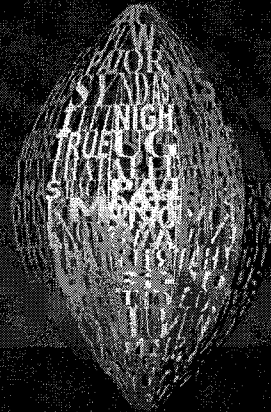
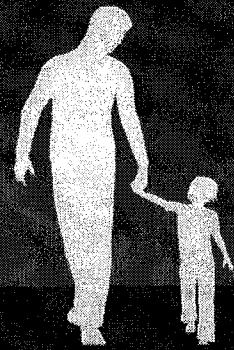


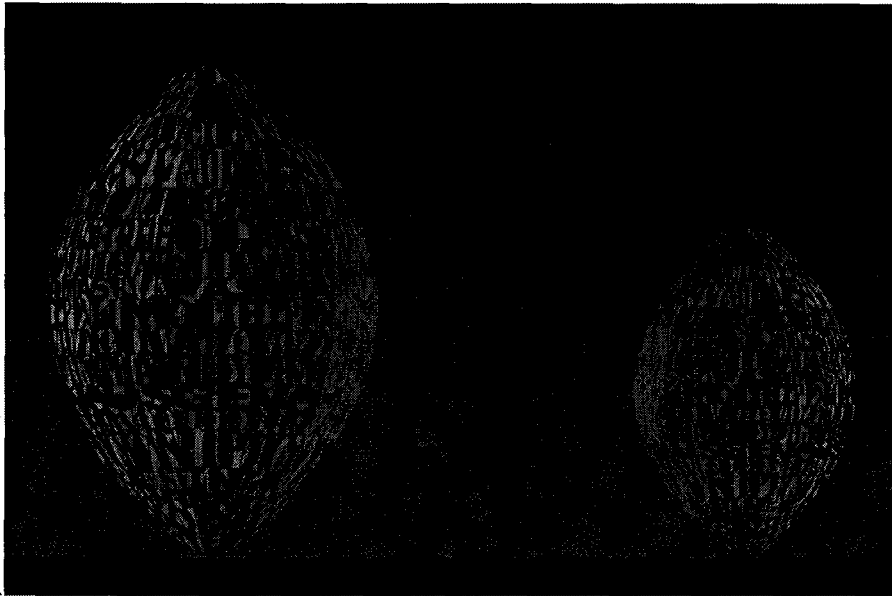












**WE INVITE YOU TO PARTICIPATE IN A  
NEW PUBLIC ART OPPORTUNITY AT  
GABLES STATION**

**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](mailto:BLESSINGHANCOCK@GMAIL.COM)**

**PARTICIPATION ENDS JULY 15TH, 2018**



Leona Ferguson Cooper



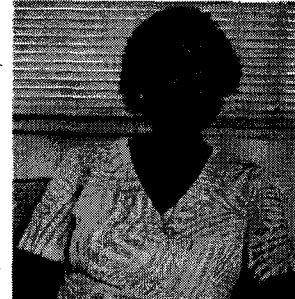
Judy Davis



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

Lena  
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 1915.

2. What were some of your first impressions and early experiences in Coral Gables?

Having to grow up in a segregated society. @ Having to ride/sit on the back of the bus. @ Use & study from second-hand books.

3. What locations/events/objects best represents your culture within the MacFarlane/Golden Gates communities?

@ Names of Parks: (John B. Walker) (William Cooper) (Nellie Moore)  
@ George Allen Street  
@ Cr. W. Carver School @ St. Mary's Church

4. What cultural traditions or customs have you made an effort to preserve?

@ Organized Tea Parties/Oral @ Interviews/Organized Videos.  
@ Constructed exhibit boards

5. Are there special family traditions, customs, songs, stories, foods? Favorite hymns?

@ Family sing-a-longs/Listening to stories about the Bahamas.  
@ Enjoying eating: stewed conch, Peas & Rice, guava duff, coconut tart.  
@ Enjoyed attending church (Episcopal-Anglican)

6. How are you or your family members involved in the MacFarlane/Golden Gates communities?

@ Attended community meetings @ Served on committees that acquired historic designations for Cr. W. Carver and the MacFarlane District

7. What are some of your childhood memories? What games did you play when you were a child?

@ Gathering at various homes for story-telling.  
@ 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!



(5)

George Washington 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 Abseon  
Community, Black Come  
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

Preservation  
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.

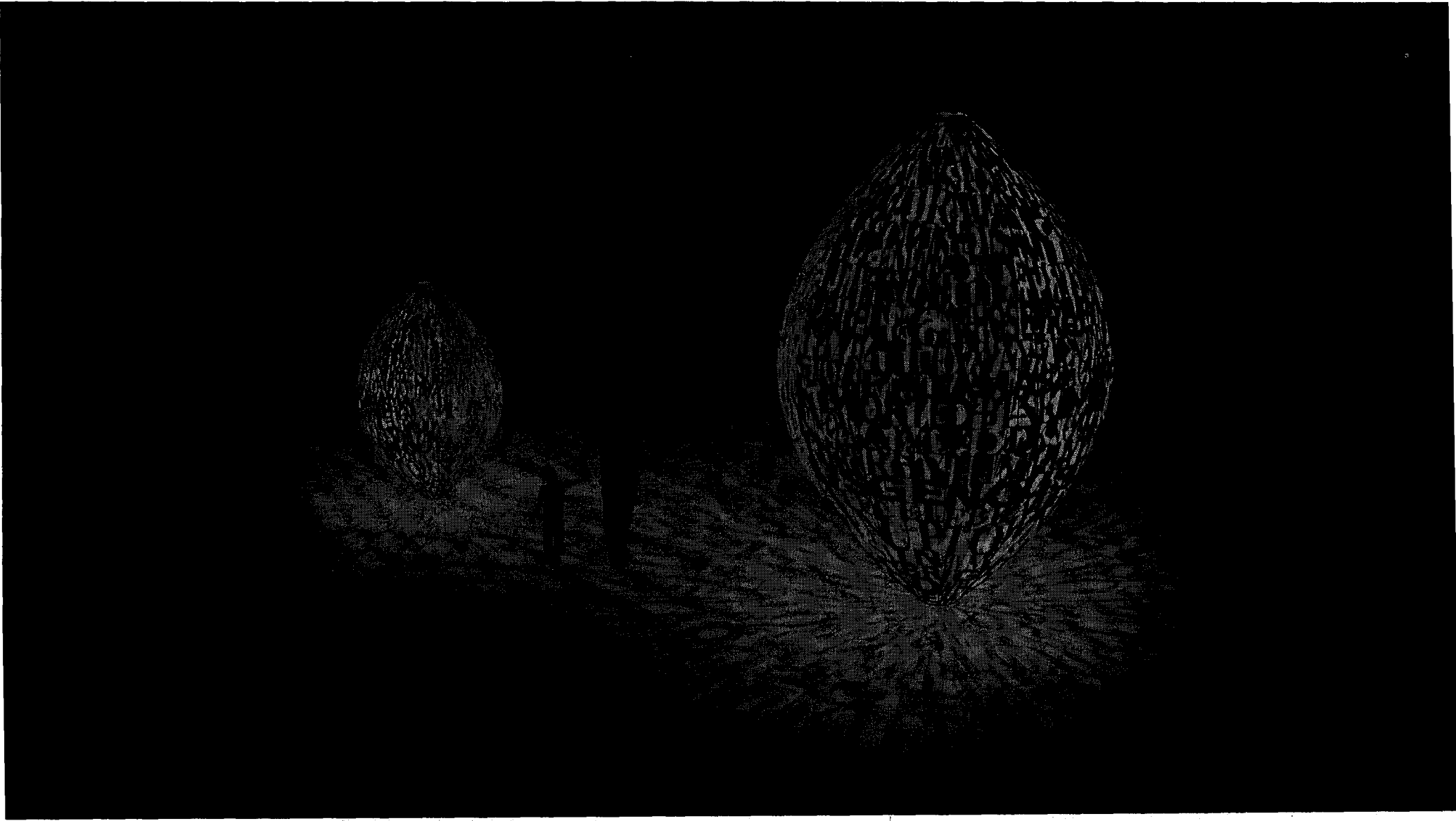
Speaker 6: It was first designated as a local historic landmark area in 1989, and it was because the residents themselves came to the Preservation Officer at the time and requested that it be designated, and that's amazing. Then in 1994 it was put on the National Register of Historic Places, which is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

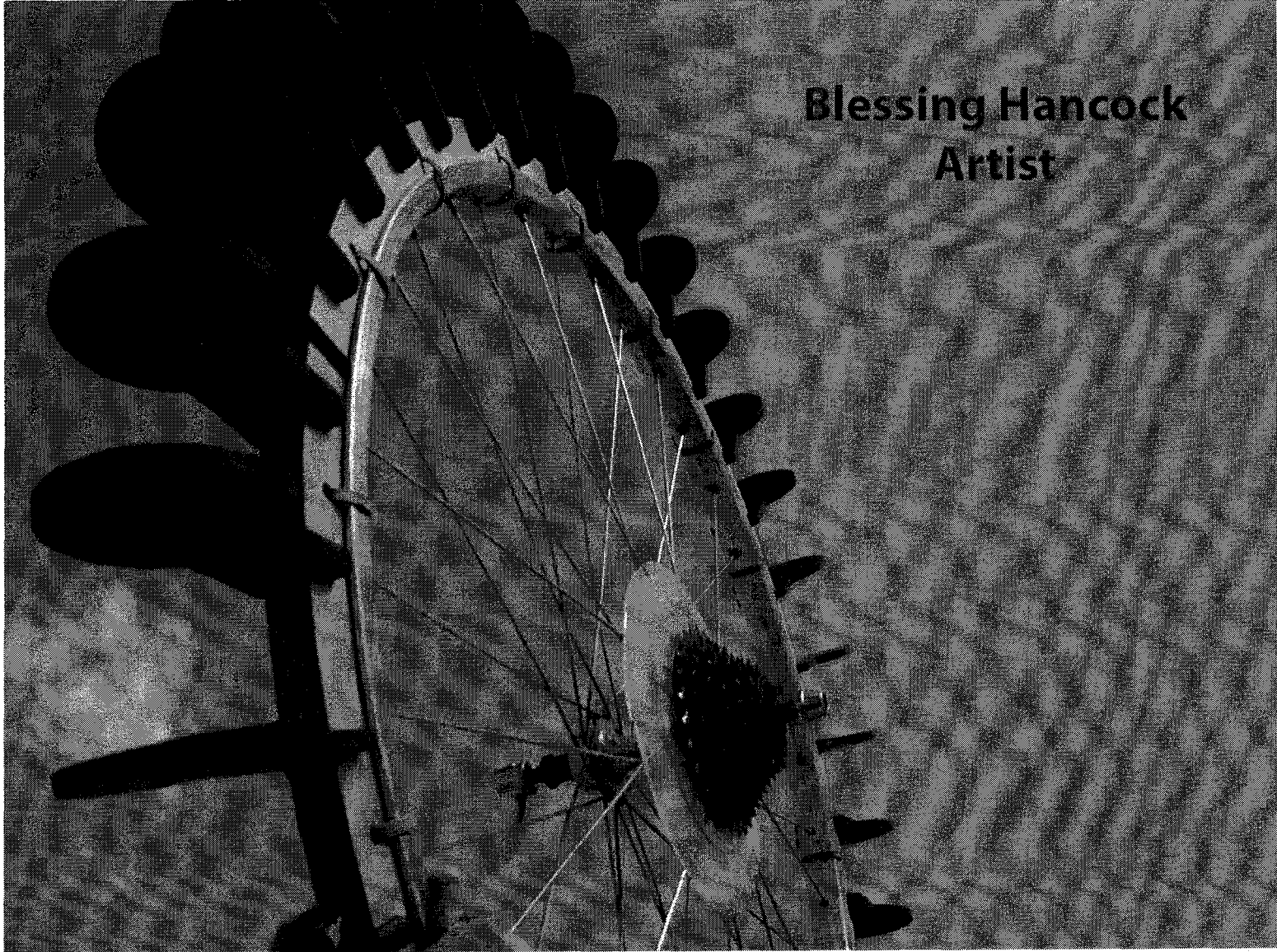
Moselle: It's the diversity of the cultures. I think is what drew everybody here, a lot of them was from Georgia, some of them was from Carolinas, some of them from the Bahamas.

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.

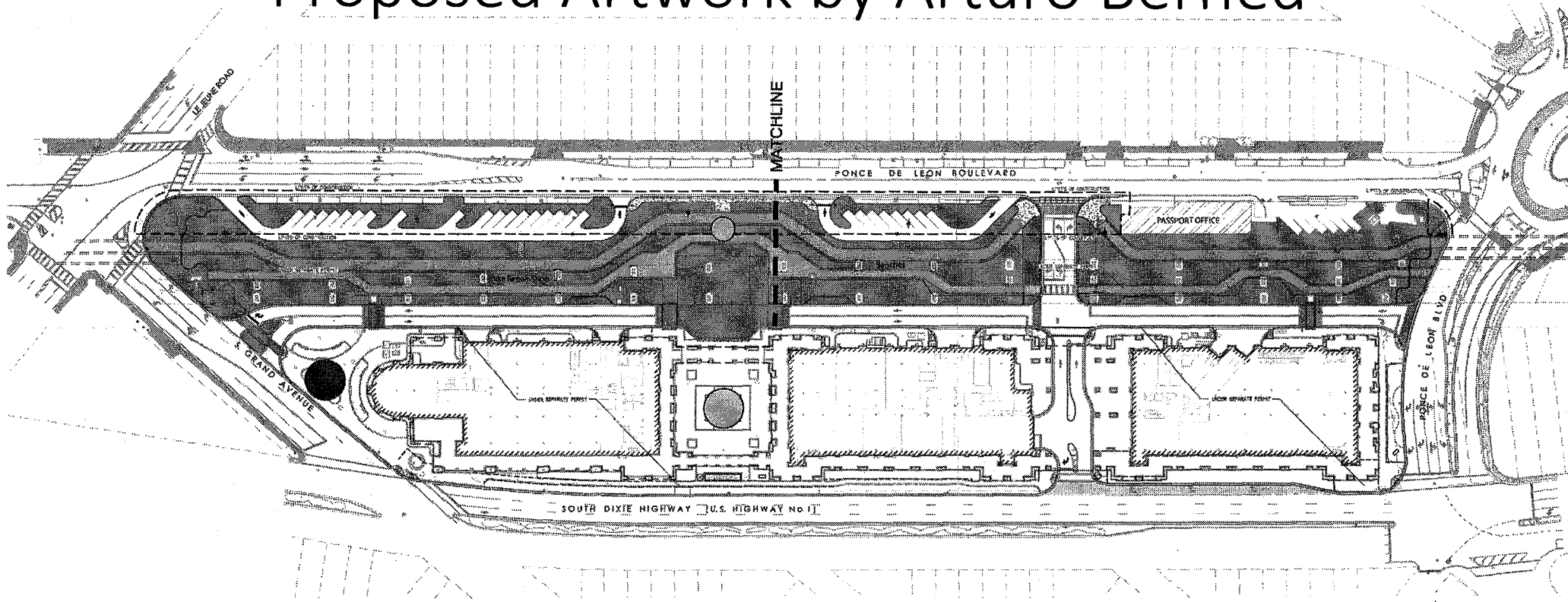






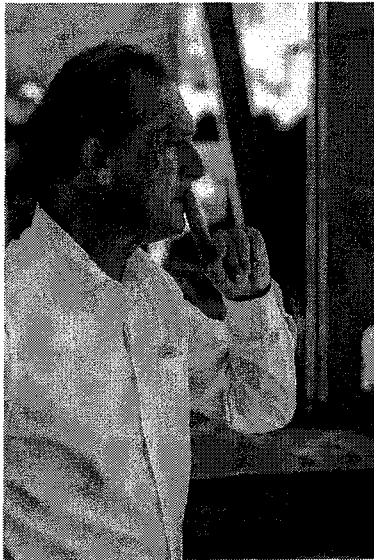
**Blessing Hancock**  
**Artist**

# 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

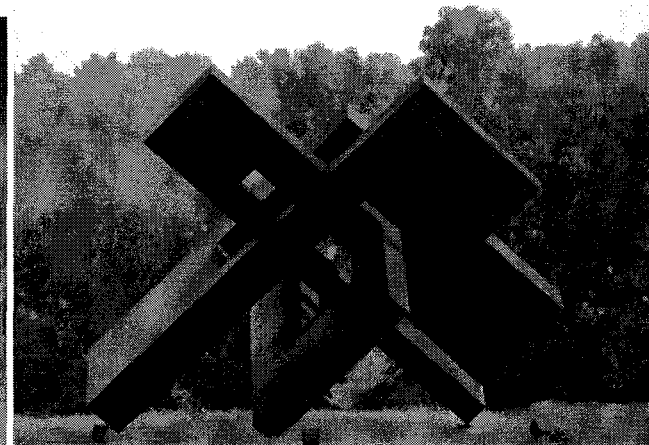
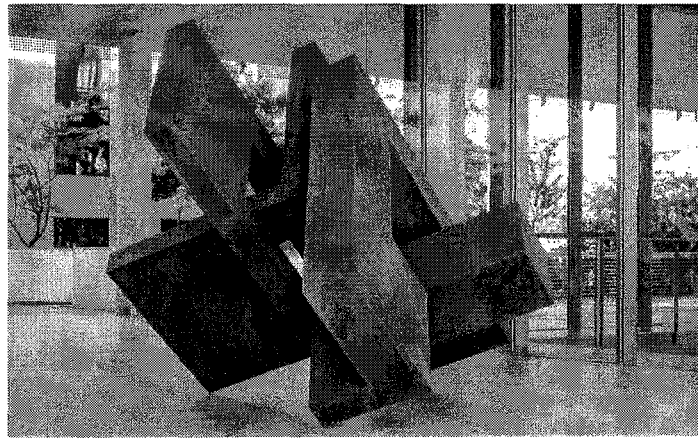
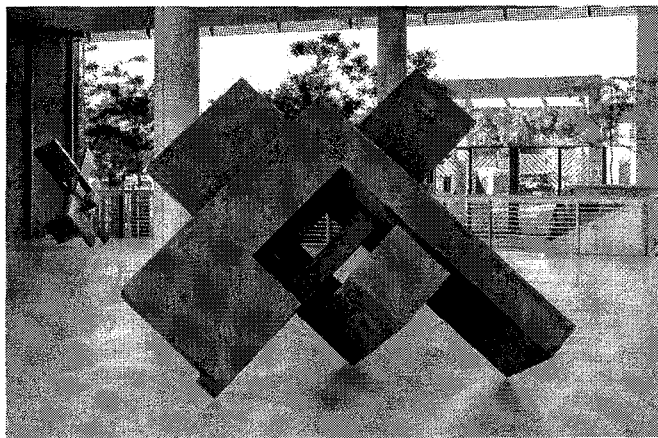
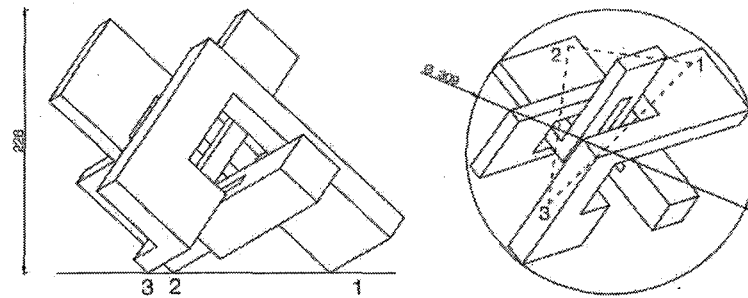
*In suggested style and finish*

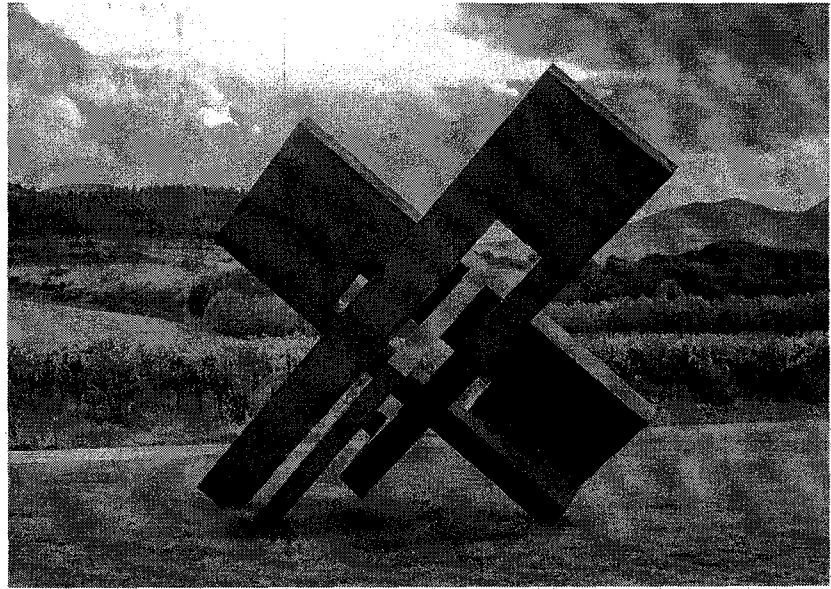
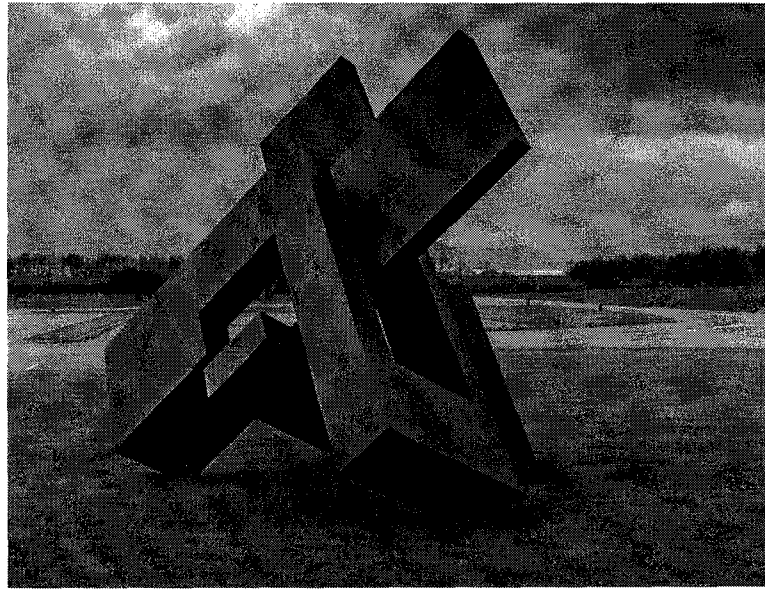
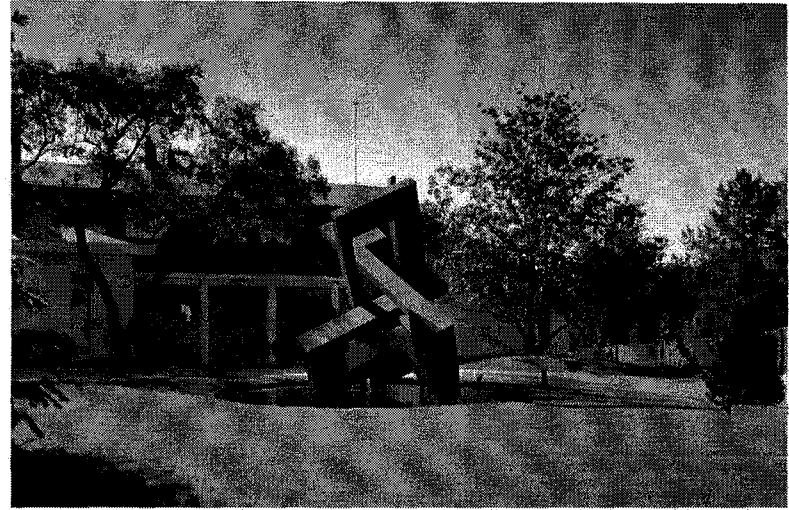
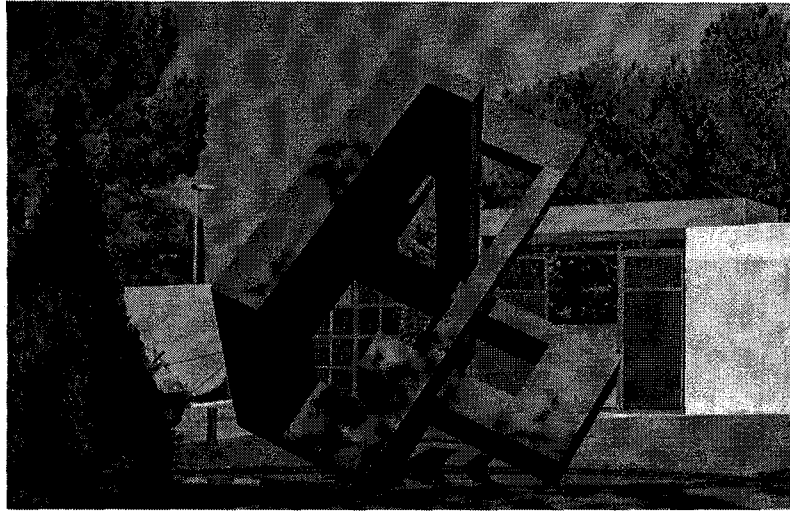
**HEAD IX**

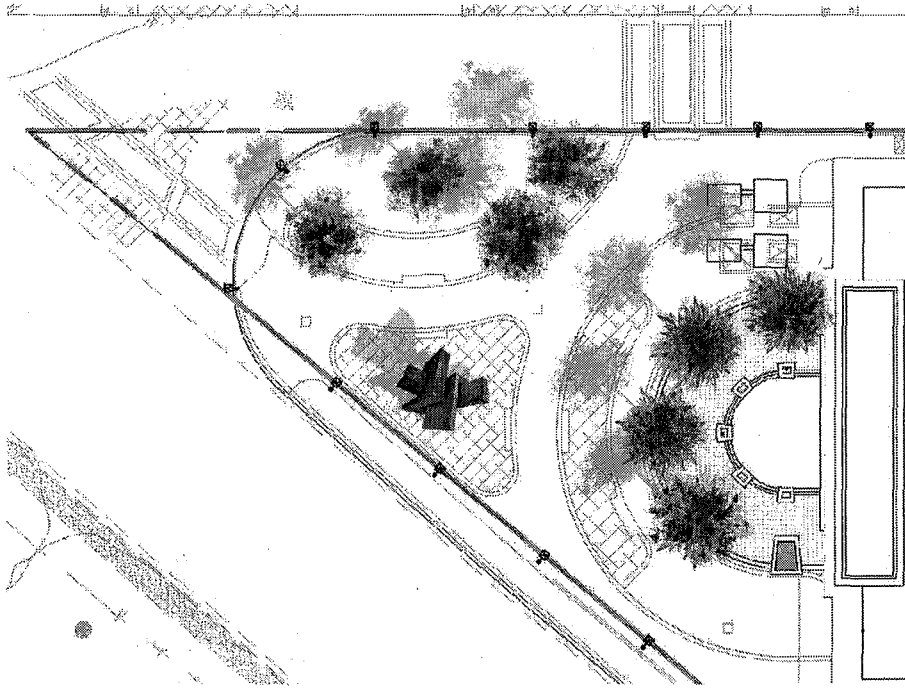
144c226  
2013

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

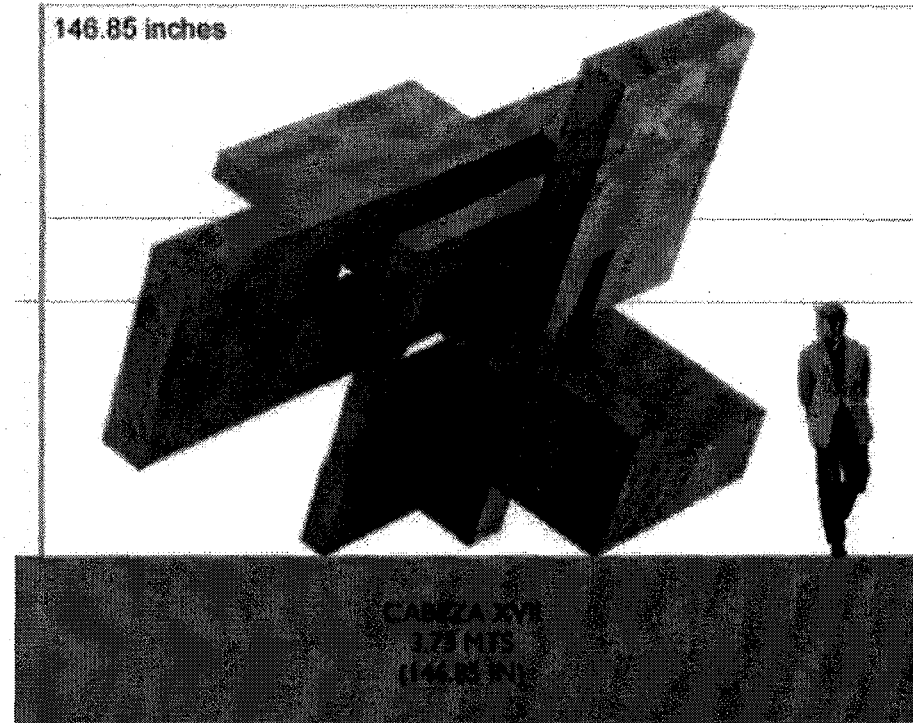






**BURNET**  
FINE ART & ADVISORY

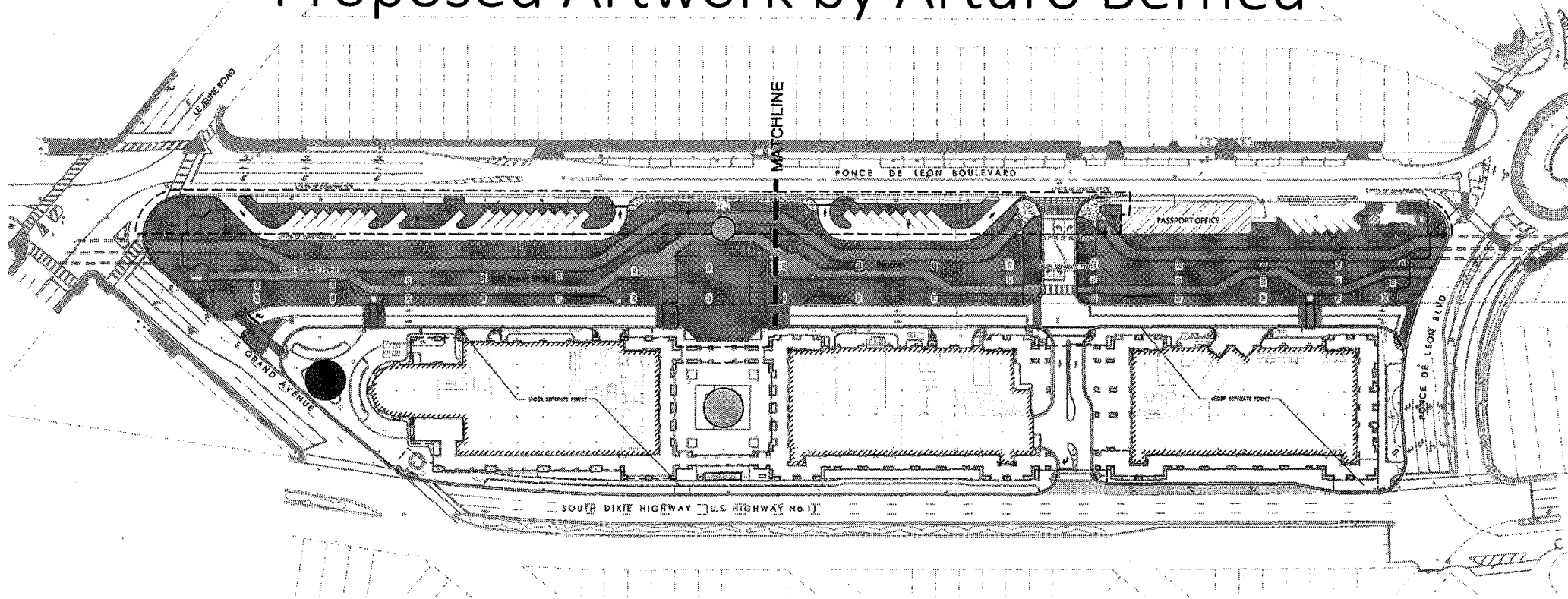
\*Note: Accentuating landscaping and lighting TBD  
Overhead perspective not to scale





# 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

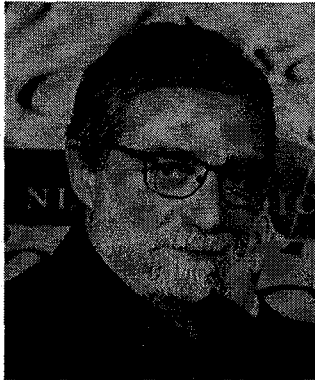
**Dimensions:** 87 x 58 x 108 1/4 in (221 x 147 x 275 cm)

**Weight:** Approx. 900 pounds

**Materials:** Stainless steel

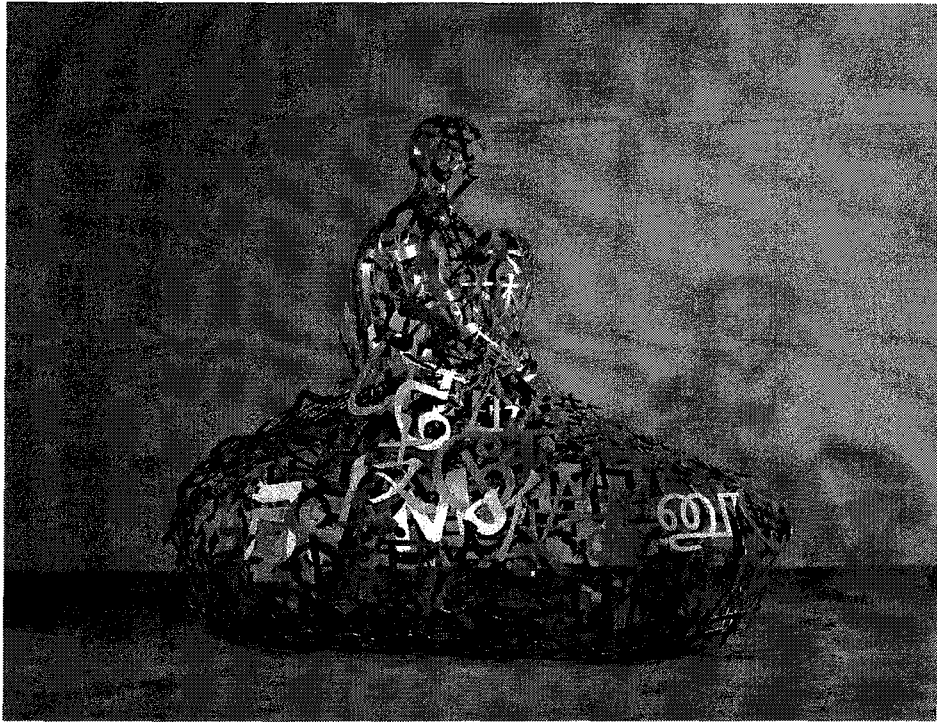
**Description:** Storm would be located at Paseo, which is punctuated by a large, open-air plaza. The artwork will be located at the entrance of the plaza along US-1 frontage to serve as a focal point for the project and enhance the sense of place within the plaza. Jaume Plensa, “an acclaimed creator 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.

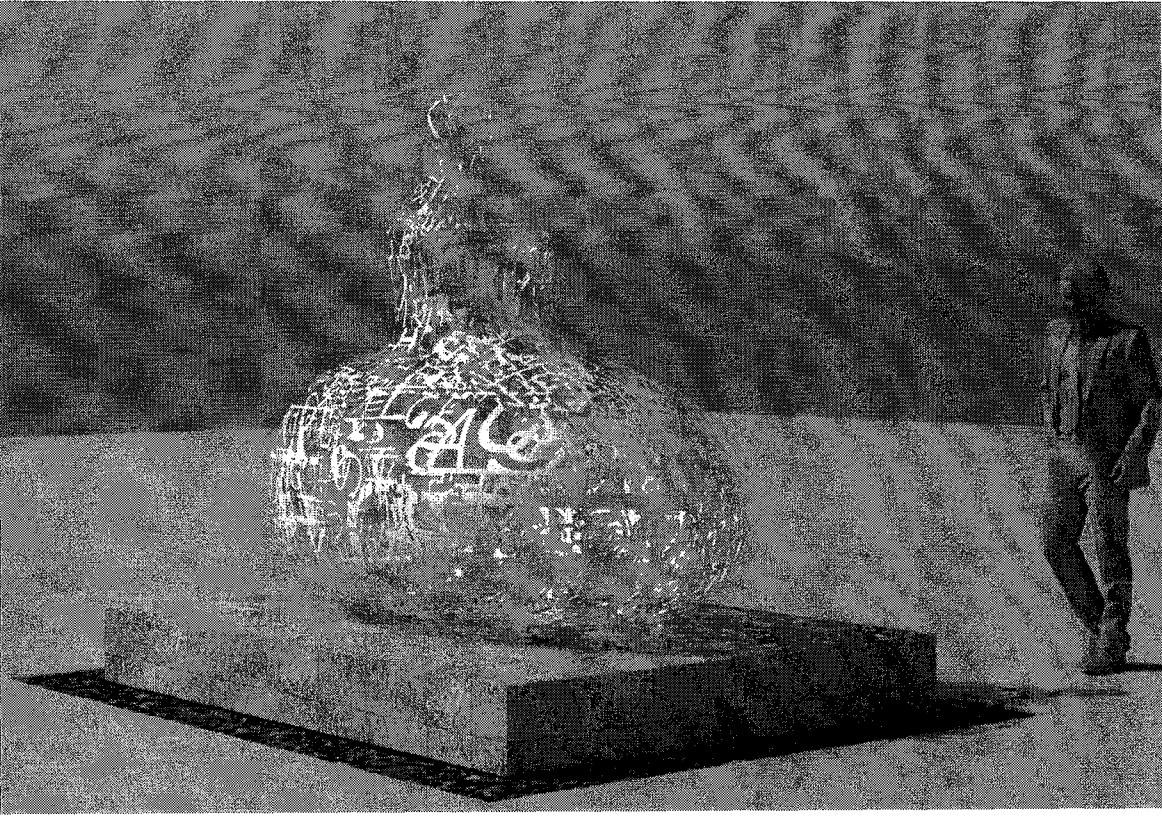
## About the Artist

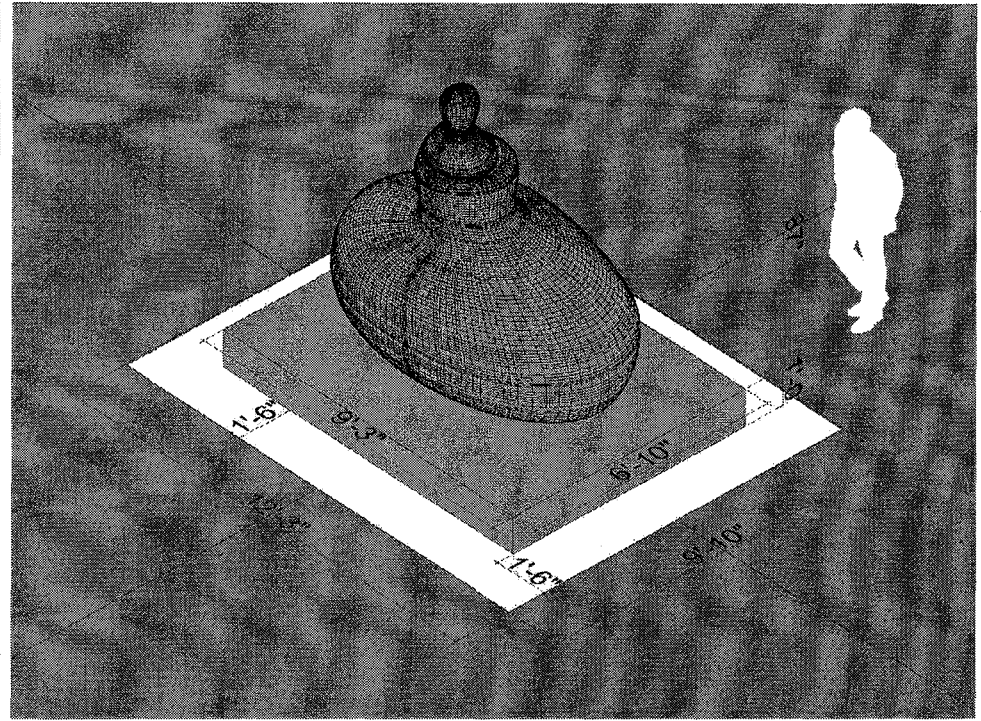
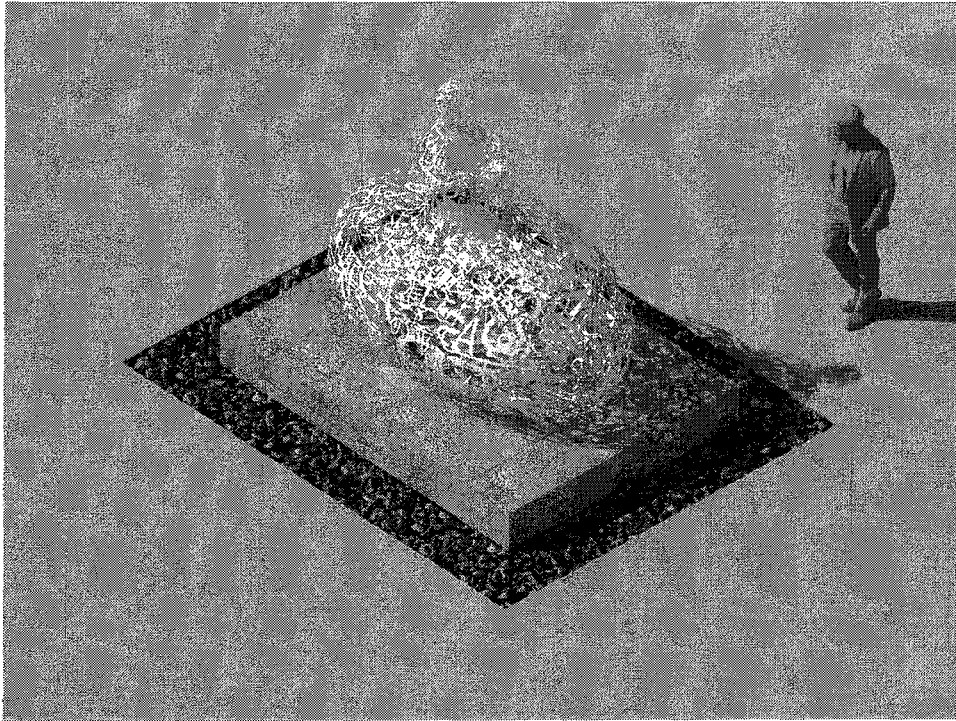


Jaume Plensa (b. 1955, Barcelona, Spain) is highly active in projects in public space; his celebrated and sought after works can be seen in Millennium Park, Illinois; Olympic Sculpture Park, Washington; Burj Khalifa, United Arab Emirates; BBC Broadcasting Tower and St. Helens, England; Pearson International 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.





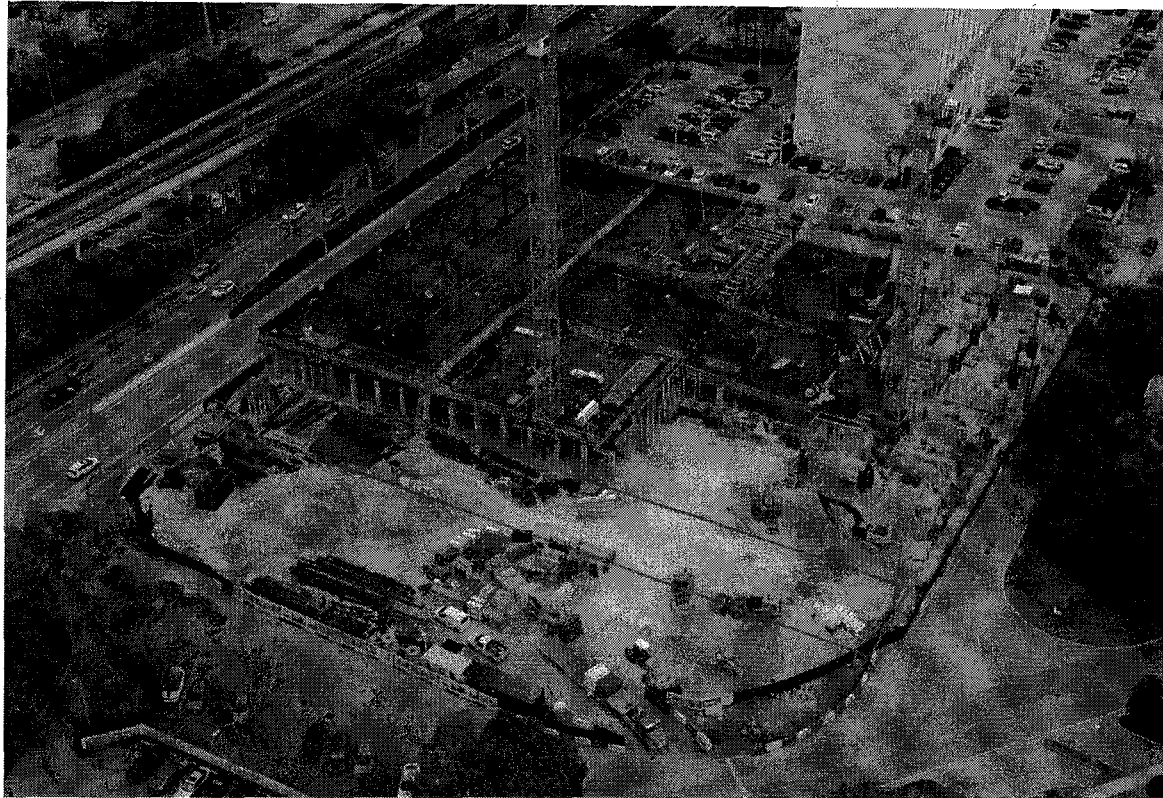


3'-6" REACH FROM EDGE OF RIVER STONE  
TO SCULPTURE ON ALL SIDES

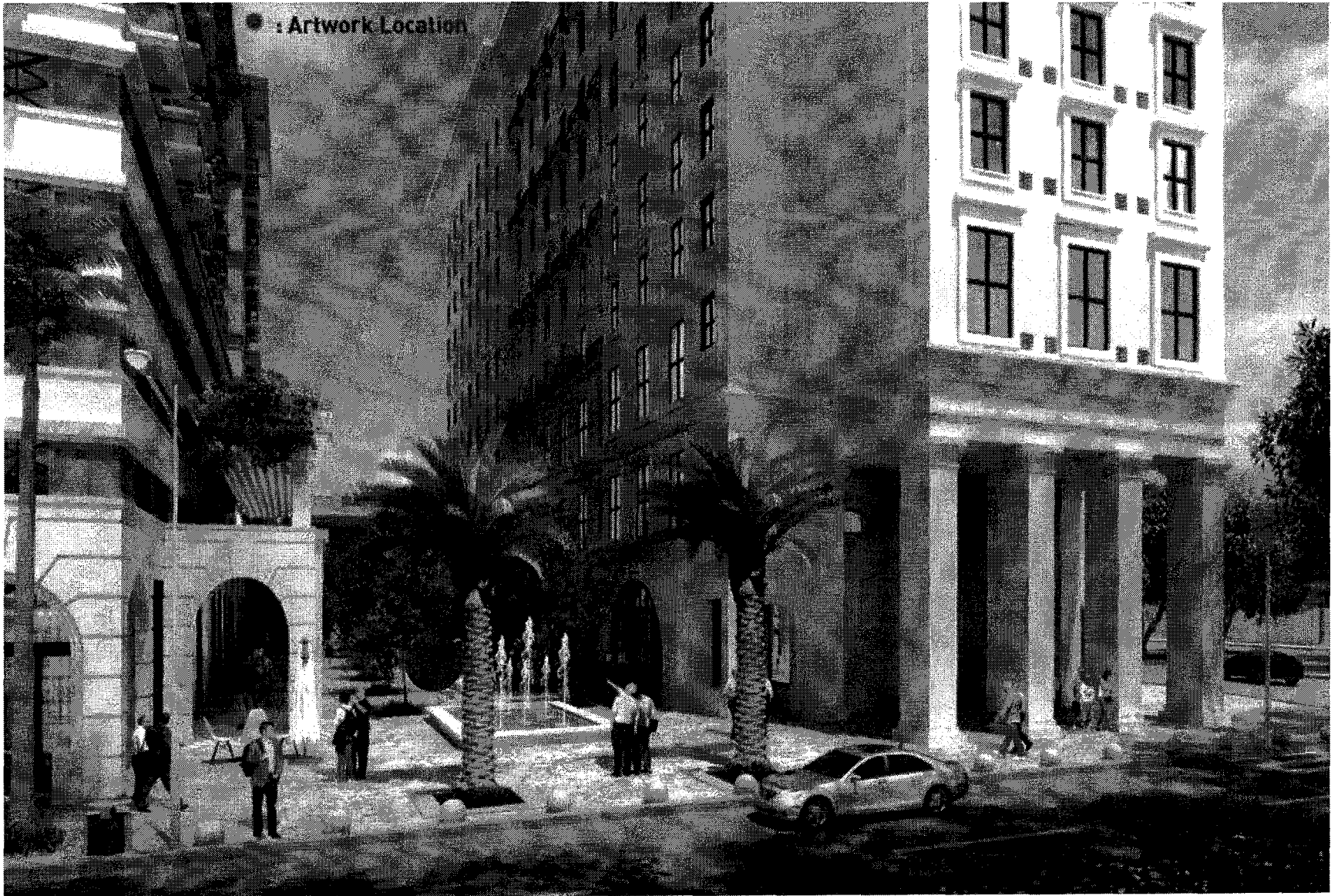


# Paseo de la Riviera

## Proposed Artwork: "Storm" by Jaume Plensa



● Location marker not to scale for presentation clarity



Mr. Pantin brought up the example of the Arsht Center and how nice it is for people to see artwork as part of the building rather than free standing artworks that may otherwise get less notice.

\*\*\*

There being no further business, the meeting was adjourned at 9:36 a.m.

Respectfully submitted,

Dona M. Spain  
Historical Resources and Cultural Arts Director

which makes a recommendation to the City Commission.

Mr. Perez asked the approximate cost to the developer. Ms. Russo responded that the cost is between \$400,000 and \$450,000 and that the cost is still developing with the cost being estimated between the studio fabricator and door manufacturer. She clarified that the project has been coordinating the assemblage of the two. Ms. Cathers noted that the fabricator of the glass is Franz Mayer out of Germany, a prominent, well-respected art glass fabricator, which works on public art projects all over the world.

Mr. Perez asked about the percent for art fee. Ms. Cathers stated that the developer will be completing an affidavit verifying the cost of construction. The one percent will be determined based on that affidavit and instead of paying the one percent into the Art Acquisition fund; they are requesting a waiver to commission and place art.

Dr. Alvarez-Perez wondered why the City doesn't own the work, commenting that it is owned by the developer and if waiving a fee, the City doesn't have anything of permanence. Dr. Roth explained that it's in compliance with the code and this is one of the options for developers per the ordinance. Ms. Spain noted that it's unique and most art in public places fees are typically only linked to municipal projects. She went on to say that this is a way to have art that benefits the public and the developer's project. Ms. Cathers stated that the work needs to be accessible 24/7 and the cost toward the doorway and surround will need to be deducted from the fee waiver request. Ms. Cardona confirmed that they are aware of this and will follow up with a more definitive budget.

Dr. Alvarez-Perez asked that more funds be allocated to the artist. The Arts Advisory Panel, Ms. Cathers stated, requested the same thing. Ms. Cardona said she understood.

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 Merrick Plaza Hotel development project to incorporate artwork by artist Michele Oka Doner into the Merrick Plaza Hotel plans as presented and as recommended by the Arts Advisory Panel. Mr. Perez seconded the motion, which was unanimously approved.**

Discussion continued and Dr. Alvarez-Perez asked if the Ordinance can address the City maintaining ownership of artworks acquired through the Art in Public Places process. Dr. Roth discussed the benefits of incorporating artwork into development projects and Ms. Spain noted that it allows the opportunity to integrate artwork and if they start early enough, they can get an artist to work closely with the developer. She went on to state that the ordinance requires approval of the artist and design prior to the building permit being issued. Ms. Cathers added that if the cost of the artwork is below the percentage, the balance is deposited into the art acquisition fund.

Dr. Roth shared that prior to the ordinance going into effect, and the Arts Advisory Panel being established, works presented were of lower quality and once artwork is an integral part of the building, it's difficult to ask the City to own it. The Board discussed the maintenance required to keep artworks looking their best and Ms. Spain replied that the City can enforce property owners to maintain the work. The Board agreed that it's a fabulous piece.

recommendation to the Cultural Development Board to accept the proposal presented by the developer for artwork by artist Michele Oka Doner.

The Board was provided with proposal materials and Ms. Cardona began the presentation stating that they felt lucky to collaborate with an artist on this project and selected Michele Oka Doner, who is from this community and has four decades of art in a wide spectrum. Early on, she said, the artist worked with the developers on a piece that would be integrated into the building and would be a lasting architectural element – to take the entryway and treat it as a portal. Ms. Cardona went on to state the location as the most public transitional moment, the entryway to the property

Ms. Cardona described the site of the artwork as a prominent entryway with an old-world marquee and grand drop off zone. The art, she said, developed a strong conceptual base of fusing art with the portal of the hotel. Much of Ms. Oka Doner's work, she said, is rooted in nature and so she took the concept of extracting the cellular structure of a tree and created a geometric pattern; her original concept was to make a gilded metal screen (with this pattern) and attach it to the entire entryway. Ms. Cardona stated that the artist started with this, and then considered the attachments and physical interaction and durability; she wanted to make sure it would be lasting. Then, she said, Ms. Oka Doner took the concept of the screen and instead, embedded it. She asked the Board to imagine a fusing of the material into the glazing to get this pattern; the art then becomes one with the entire entryway and has different looks during the day and night. A rendered image of the building and artwork at night was shown.

Ms. Cathers showed a sample of the work. Technically, Ms. Cardona stated, the doors are a portion of the entire entryway and within the doorway it become operable, but is really one piece.

Ms. Cardona spoke about the door pulls (handles) as seed pods, which draws references to the natural aspects of Coral Gables and is a more literal moment. She asked to imagine over time, as in Europe, the pulls becoming connected with the use and activity of the doorway.

Now, Ms. Cardona said, the project is at the schematic stage. The studio worked with a manufacturing company to vet the compliance with hurricane codes and they feel very comfortable with the execution and that it will look exactly like it is proposed.

Ms. Cardona completed her presentation and Dr. Roth asked the Board if there were any questions.

Mr. Pantin asked what stage the development is in. Ms. Russo responded that plans are in the review process and the hotel has gone to final BOA with construction drawings in process. Mr. Pantin then asked when the project is breaking ground. Mr. Hazard answered that after breaking ground it will be about an eighteen (18) month process.

Dr. Alvarez-Perez asked if there is protection from any changes to the artwork, since it is a piece of the building, and asked what happens if something happens to the building, what happens to the artwork. Ms. Cathers stated that per code, the piece remains with the building. She went on to detail that the property owner is the owner of the piece and the piece transfers with the property owner. Dr. Alvarez-Perez asked for confirmation that the piece does not belong to the City. Ms. Cathers responded it does not belong to the City and fulfills the requirement for Art in Public Places. Dr. Roth explained that if a developer wants to incorporate artwork into their project, it's brought before the Arts Advisory Panel and then this Board,

EXCERPT

DRAFT

CITY OF CORAL GABLES  
 CULTURAL DEVELOPMENT BOARD MEETING  
 Tuesday, April 03, 2018 8:30 a.m.  
 Historical Resources & Cultural Arts Department  
 2327 Salzedo St., Coral Gables, Florida 33134

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

Laura Russo, Esq.; Sandra Cardona and Robert Hazard with Hersha Hospitality; Jorge Navarro, Greenberg Traurig; Zaba Castro, Greenberg Traurig; Jerad Graham, NP International

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

Dr. Roth called the Cultural Development Board meeting to order at 8:33 a.m.

\*\*\*

**NEW BUSINESS:**

a. MERRICK PARK HOTEL

Laura Russo introduced herself and the developers of the Merrick Park Hotel, Sandra Cardona and Robert Hazard with Hersha Hospitality, which is proposing to incorporate public art within the development. Ms. Cathers reported that the proposal has gone before the Arts Advisory Panel, which made a

The Panel thanked the developer for clarifying the points and agreed that it was much more understandable. The presenters thanked the Panel and left the meeting.

The Panel continued discussion of the project.

Ms. Cathers asked the Panel to review the budget and offer feedback to provide to the developers. The Panel unanimously stated that under ten percent (10%) for the artist fee is low. The Panel as a whole agreed that the expenses toward the plaque and lighting seemed high and out of scale with the work. Ms. Cathers stated that the developer is to provide what they would have normally spent on the door and entry and deduct it from the budget. Staff, she said, is waiting for documentation confirming the financial allocation toward the project.

The Panel asked that comments regarding the budget be presented to the developer. Ms. Cathers responded that the budget needs to be resolved prior to requesting Commission approval.

With no further discussion, the following motion was made:

**Mr. Roselione-Valadez made a motion recommending approval of the waiver request to incorporate artwork as presented by artist Michele Oka Doner into the Merrick Plaza Hotel development project. Dr. Deupi seconded the motion, which was unanimously approved.**

\*\*\*

There being no further business, the meeting adjourned at 11:15 a.m.

Respectfully submitted,

Dona M. Spain  
Historical Resources and Cultural Arts Director

developer of the hotel; Ms. Cardona, VP of Development and Capital Planning at Hersha Hospitality; and Aaron Yassin with the studio of Michele Oka Doner.

Ms. Cardona thanked the Panel for their previous comments and noted that they are very happy with the evolved imagery and greater connection to what the main entry feature will feel and look like. She commented on the key features that were addressed, stating that one of the updates is the framing itself to match and be in the same palette as the artwork itself, creating a more seamless piece than the previous framing element. Another successful enhancement, she said, is the overall site plan, addressing questions about the points of entry and where the main entry is in context to the entire building. Ms. Cardona clarified that the drop off zone is in line with the marquee (where the artwork is located).

Dr. Damian thanked the presenters for clarifying the entry points, as it was one of the questions of the Panel. Ms. Cardona responded that the close-up of the entry illustrates a moment that is unique and special to the architecture of the building.

Ms. Cathers asked Mr. Yassin to describe the material of the artwork, as it is different that what is in the detail page of the proposal. Mr. Yassin stated that the technical description will be updated from the original intent of being a screen. The material, he said, is very similar to a ceramic glaze; it is hand painted onto the glass, annealed and, fused between pieces of glass as an integrated glazing system. A sample was presented to the Panel.

Ms. Cardona stated that they are working with a lighting designer to ensure the experience of the artwork in the day can be looked at differently at night. She commented that the natural light from the outside looking in, and inside looking out will be quite beautiful in terms of shadows being cast and that there is something unique about the properties of the glazing. Ms. Cardona gave an overview of the dramatic entry to the building as an old-world concept using a deep, large marquee.

The Panel asked if the window manufacturer in collaboration with the fabricator could put together a set of information regarding the schematics to help validate the fitness, height, and parameters that have been presented.

Dr. Deupi congratulated the work that was done on the revisions. She commented that Ms. Oka Doner's work is so symbolically rich and asked whether a didactic panel describing the inspiration and representation would be installed near the piece. Ms. Cardona responded that one is being planned for installation on the left side of the artwork.

Mr. Kolasinski asked about an online presence to help further understand and investigate the work. Dr. Damian recommended including it in the hotel media, website, room TV, lobby & restaurant monitors, etc. Ms. Cardona agreed and stated that as a primary piece, the hotel will work it into the website as a highlight.

Ms. Spain mentioned the Biltmore Hotel's recent window renovation project and video that was produced detailing the process of the manufacturing of the windows, engineering, and craftsmanship, telling the story for the guests and what a great opportunity it is to share projects in this way.



EXCERPT

DRAFT

CITY OF CORAL GABLES  
ARTS ADVISORY PANEL MEETING  
Wednesday, February 28, 2018 9:00 a.m.

HISTORICAL RESOURCES & CULTURAL ARTS DEPARTMENT  
2327 Salzedo St., Coral Gables, Florida 33134

MEMBERS	M	A	M	J	J	A	S	O	N	D	J	F
	17	17	17	17	17	17	17	17	17	17	18	18
Silvia Karman Cubiñá^	-	P	-	-	-	E	-	^	^	^	^	^
Dr. Carol Damian	-	P	-	P	-	P	-	P	-	-	P	P
Dr. Jill Deupi	-	E	-	P	-	P	-	P	-	-	P	P
Lauren Hall	-	P	-	P	-	P	-	P	-	-	E	P
Jacek Kolasiński*											P	P
Juan Roselione-Valadez	-	P	-	-	-	P	-	P	-	-	E	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  
Peter Iglesias, Assistant City Manager  
Ernesto Pino, Assistant Director of Public Works

GUESTS:

Mark Trowbridge, Coral Gables Chamber of Commerce President and CEO; Patrick O’Connell, EWM Senior VP and Chair Elect of the Coral Gables Chamber of Commerce; Laura Russo, Esq.; Sandra Cardona, VP of Development and Capital Planning at Hersha Hospitality; Aaron Yassin, studio of Michele Oka Doner; Jorge Navarro, Greenberg Traurig; Zaba Castro, Greenberg Traurig; Jerad Graham, NP International; Ninaska Huerta, gallerist; Nella Daes, Logistics Fine Arts

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

Dr. Damian called the Arts Advisory Panel meeting to order at 9:07 a.m. and read the False Claims Ordinance into the record.

\*\*\*

DEVELOPER AIPP PROJECT PROPOSAL FOR MERRICK PARK HOTEL:

Dr. Damian welcomed the Merrick Park development project team returning with revisions based on the Panel’s previous feedback. Ms. Russo introduced herself as representing Hersha Hospitality, the

## CONCEPT PROPOSAL

### Statement how proposed artwork addresses broader City Urban design goals:

The proposed artwork references the natural world both surrounding and enveloping Coral Gables. It is drawn directly from the beautiful tree canopy that characterizes this city, and the waters surrounding. Coral Gables is justly proud of its commitment to nature throughout the past century and going forward, Fertile Portals will carry the vision into the built environment.

### Specific goals for the artwork:

Fertile Portals brings a sense of growth to the streetscape that is usually found in the garden, a wonderful inversion of expectations. It functions on a cellular, visceral level as well as a purely aesthetic addition to The Merrick Park Hotel. This additional layer conveys a new understanding to visitors using the facilities as well as those who pass by in the streetscape, an inviting message that is thoughtful, and at the same time full of beauty.

### Process used for selection of the artist:

The Hersha development team collaborated with Avroko Interior Design team to investigate artists who had successfully completed projects in the South Florida region prior. It was through this process that the focus landed on selecting someone who was part of the City of Coral Gables Art In Public Places – Pre-Qualified Artist List. We were drawn to Michele Oka Doner's past work and believed her to be the best fit for this project.

### A schedule for the development and commissioning of the artwork:

Lead time for fabrication and installation to be coordinated to coincide with construction schedule.

### Intended approach to managing the project:

Project Manager will lead the design documentation and coordination required to ensure fabrication is initiated to align with installation schedule to be provided by General Contractor yet to be selected.

### Credentials of any consultant who will facilitate the process, if applicable:

Sandra Cardona, VP Development & Capital Planning

## Budget

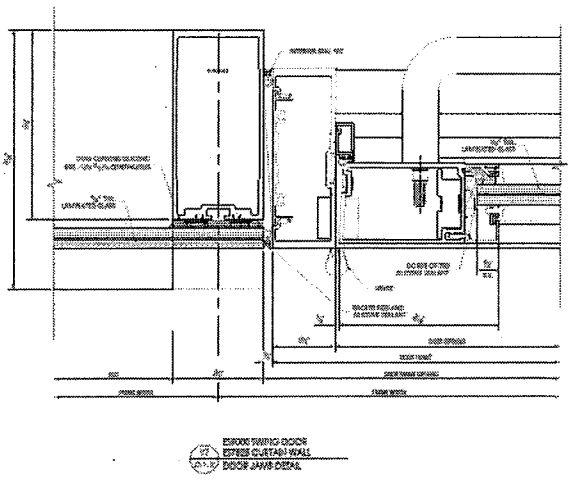
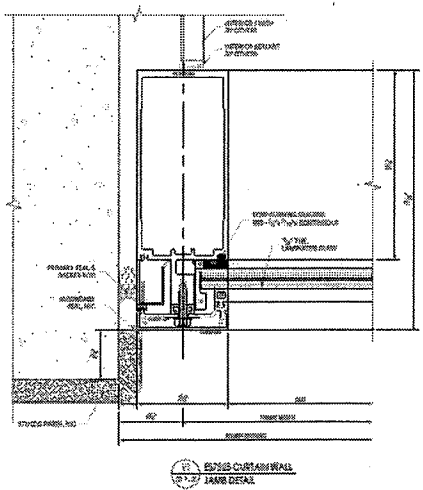
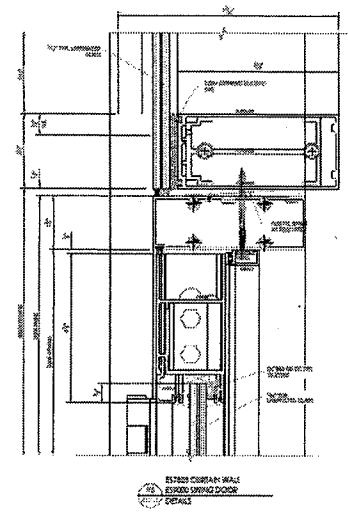
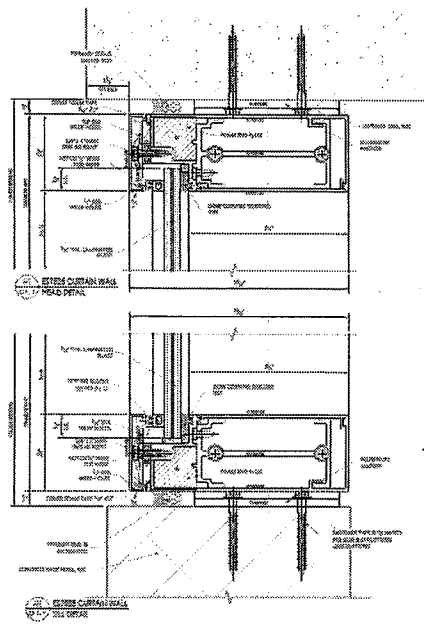
The table below depicts the budget for the costs of design, production and installation of *A Fertile Portal* (the "Art Costs") and reconciles those against Hersha's contribution obligation under the City's Art In Public Places Program.

Based on current estimates, Hersha will be overfunding its obligations by \$12,600 assuming an Aggregate Project Value ("APV") of \$43.0 million and an Art Cost of \$442,600, which includes an adjustment for the \$22,500 of standard door system costs that *A Fertile Portal* replaces.

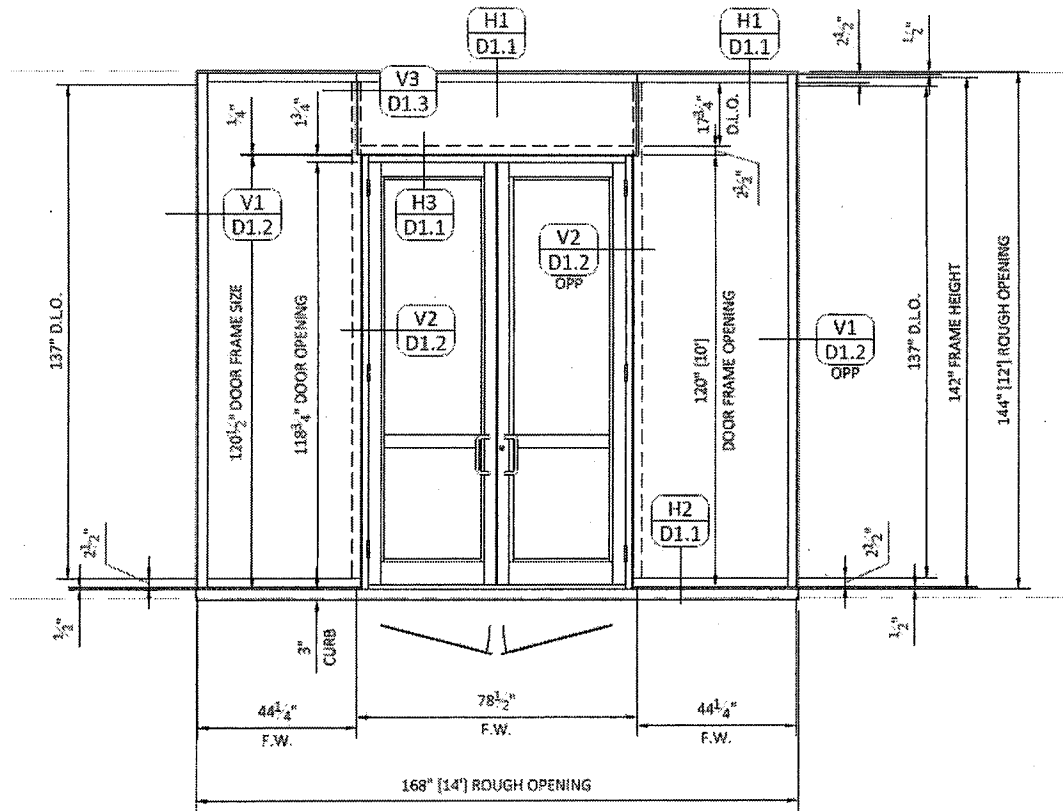
It is important to note that both the APV and the Art Costs figures are budgets that will need to be certified by Hersha once all supporting materials are available. While we believe the funds spent to deliver *A Fertile Portal* will meet or exceed our funding obligations, if there is a shortfall, Hersha will make that up with cash contribution to the Art Acquisition Fund.

<b>Public Art Project at The Hotel at Merrick Park</b>			
	<b>Budget</b>		<b>Budget</b>
<b>Contribution Requirement</b>		<b>Support Schedules</b>	
Aggregate Project Value	\$43,000,000	<b>Schedule A: Subcontractor Expense</b>	
Multiplied By: Contribution Percentage	1.00%	Architects & Engineering	12,000
<b>Contribution Requirement</b>	<b>\$ 430,000</b>	Wind Testing	10,000
		Insurance	3,500
<b>Art Project Costs</b>		Photography	5,000
Artist Fee	\$ 50,000	Plaquing	4,500
Artist Overhead	45,000	Subtotal	<b>\$ 35,000</b>
Subcontractor Expenses (Schedule A)	35,000	<b>Schedule B: Fabrication</b>	
Travel Expenses	3,500	Glass	\$185,000
Fabrication (Schedule B)	290,000	Bronze Pulls	30,000
Shipping & Handling	8,000	Framing/Structural Support	75,000
Installation	9,500	Subtotal	<b>\$290,000</b>
Developer's Art Consultants Fee	24,100	<b>Schedule C: Non-Art Credit</b>	
Subtotal: Out of Pocket Costs	465,100	Non-Art Doors	\$ 16,000
Less: Non-Art Credit (Schedule C)	(22,500)	Non-Art Support Steel	5,000
Net Contribution Credit	442,600	Associated GC Costs	1,500
Plus: Public Art Fund Cash Contribution	-	Subtotal	<b>\$ 22,500</b>
<b>Actual Contribution Credit</b>	<b>\$ 442,600</b>		
<b>Amount Overfunded</b>	<b>\$ 12,600</b>		

# SCHEMATIC DRAWINGS

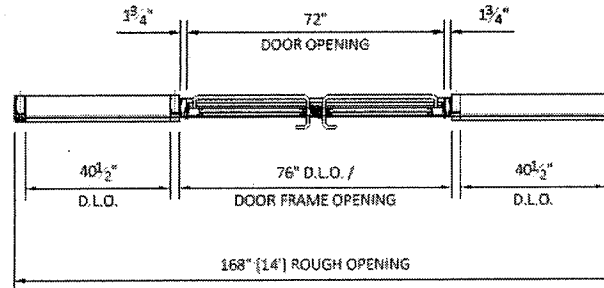


**SCHEMATIC DRAWINGS**



**ELEVATION 1**

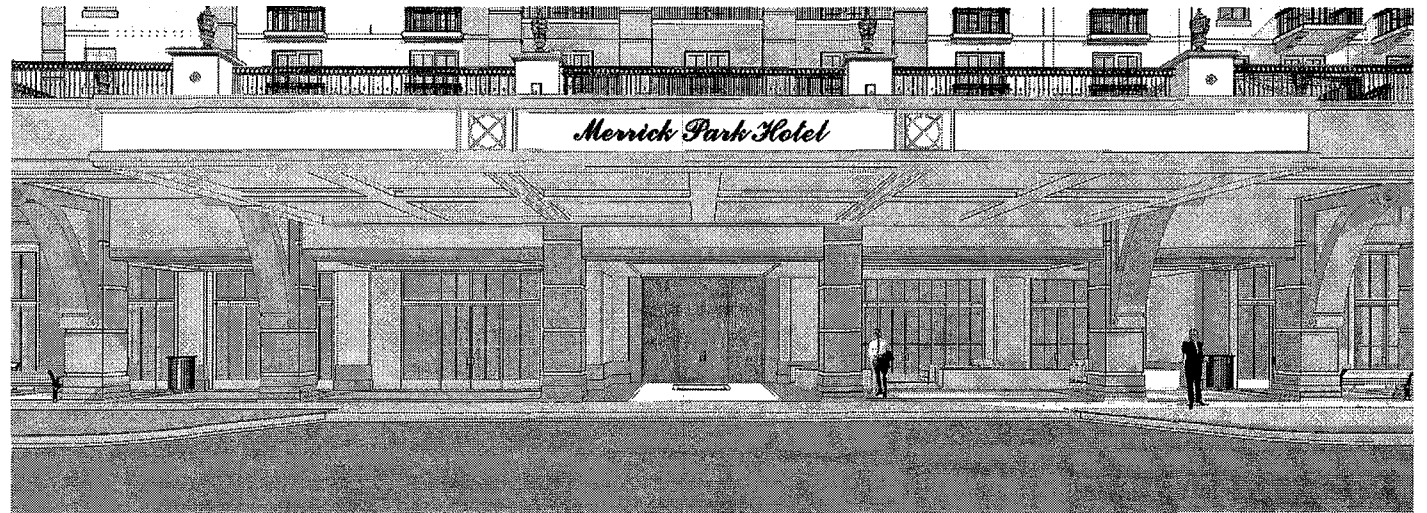
QUANTITY R'QD: (1) ONE TOTAL @ GROUND FLOOR  
 SYSTEM(S): ES 7525 CURTAIN WALL  
 ES9000 SWING DOOR  
 NOA #(S): 12-0907.01(ES 7525), 13-0617.29 (ES9000)  
 GLASS TYPE: 9/16" Laminated  
 DESIGN PRESSURES: + xx /- xx



**EXTERIOR RENDERING AND FRONT ELEVATION**



**EVENING VIEW**



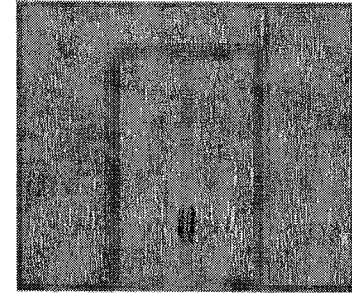
**FRONT ELEVATION OF MAIN HOTEL ENTRY**

**MAIN ENTRY RENDERING**

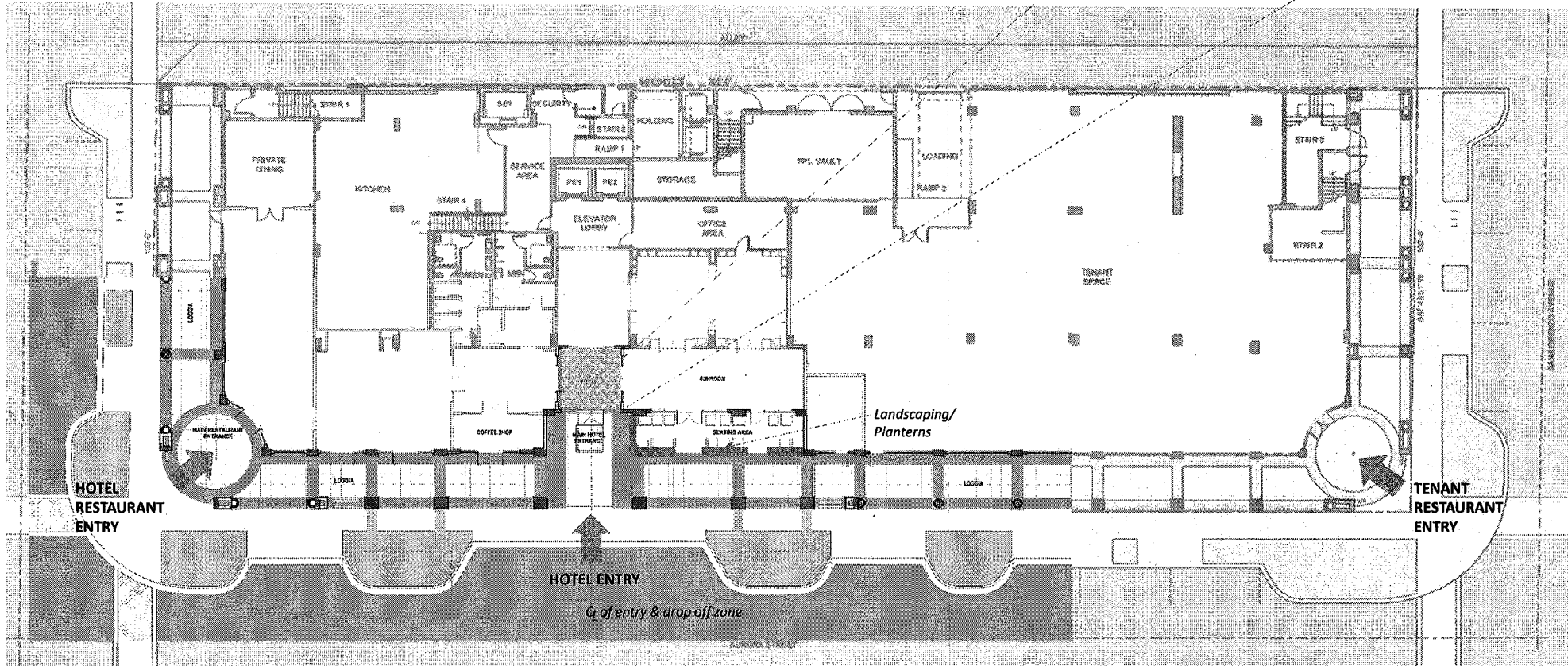


**VIEW OF MAIN HOTEL ENTRYWAY**

CONCEPT PROPOSAL (Plan)



MAIN HOTEL ENTRY



SITE PLAN

# Doner Studio

**Merrick Park Hotel**  
Coral Gables, Florida

## ***A Fertile Portal***

### **Concept statement for artwork by Michele Oka Doner**

The Merrick Park Hotel in Coral Gables presents a wonderful opportunity to enrich one of the great pillars of the South Florida community. Coral Gables itself, filled with old growth and a massive tree canopy, represents the rare urban stability in a touristic environment.

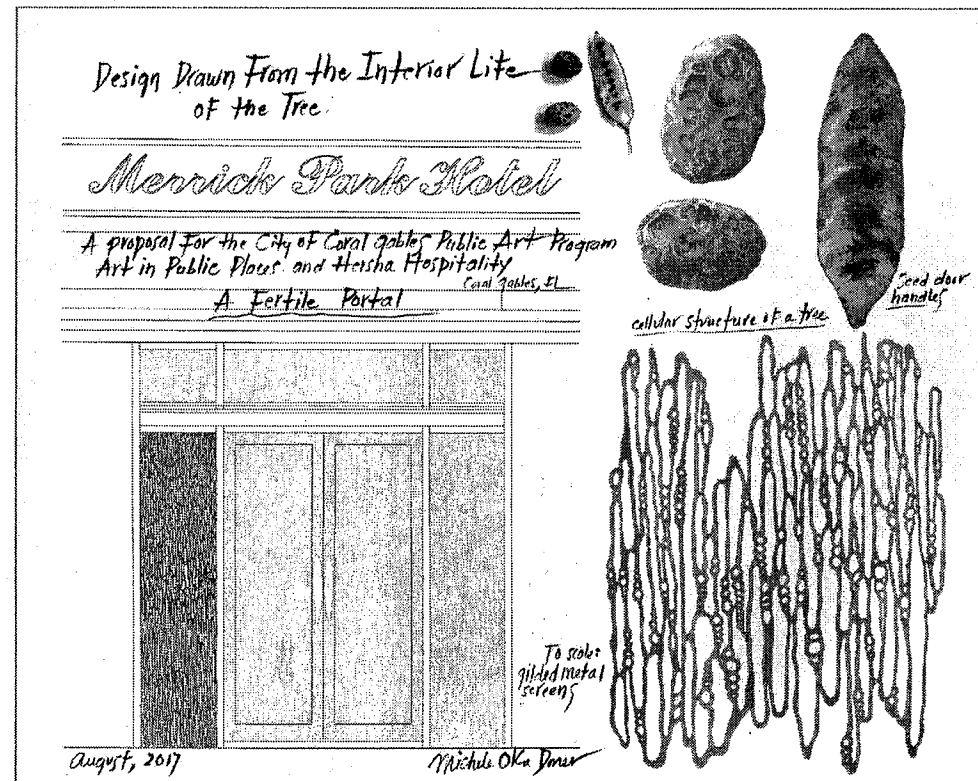
As a native Miamian, and an artist both seeped in and familiar with the particular landscape that surrounds Coral Gables built environment and surrounding streets, I'm excited to be engaged in creating an entrance façade that will immediately present a recognizable face to both visitors and locals alike.

Drawing inspiration from the natural world will add rhythms and patterns to the structure inherent in the building, creating an identity that resonates with the architecture and design created by AvroKo for the public spaces. For example, abundant seed pods, encountered daily by pedestrians underfoot, translate seamlessly into hardware for the front entrance doors. When translated into a sculptural form in the studio and cast into bronze this inspiration will seemingly imply that the entrance to the Merrick Park Hotel relates to the Garden of Eden.

Adding to the narrative will be gilded metal screens with a design drawn from the interior life of the tree, the actual cellular structure, bringing the detail both to the macro level and an imagined place.

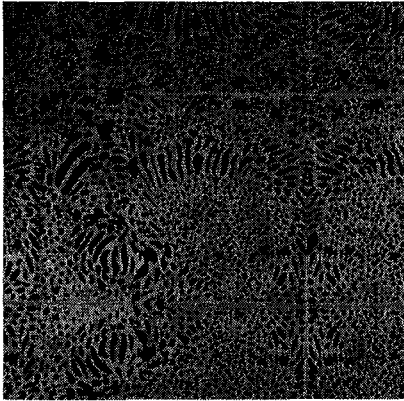
Even the notion that this beautiful tree is used everywhere to create shade lends ballast to its use at the Merrick Park Hotel. It is also a tree designated for environmental management, yet another note, that will resonate in the years ahead.

Michele Oka Doner  
July, 2017



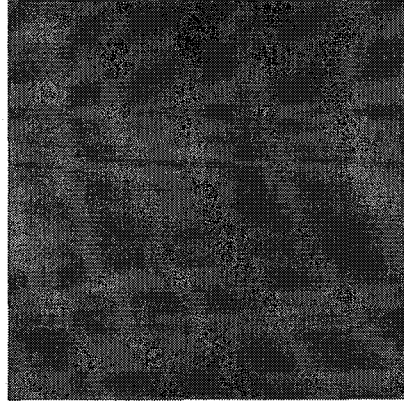


## PROPOSED ARTWORK IMAGERY

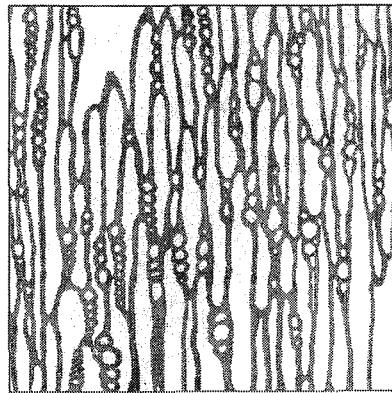


**MATERIAL STYLE SAMPLE INSPIRATION**

Queen Bee, 2007  
Joyce Boutique, Hong Kong  
Gilded steel, cast bronze, sterling silver  
23 x 23 x 3 feet  
Budget 1,000,000



**FINISH SAMPLE**

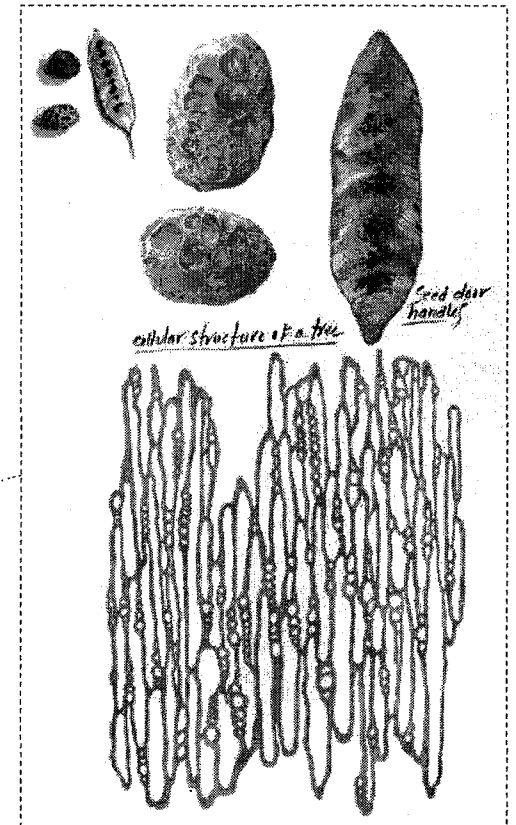
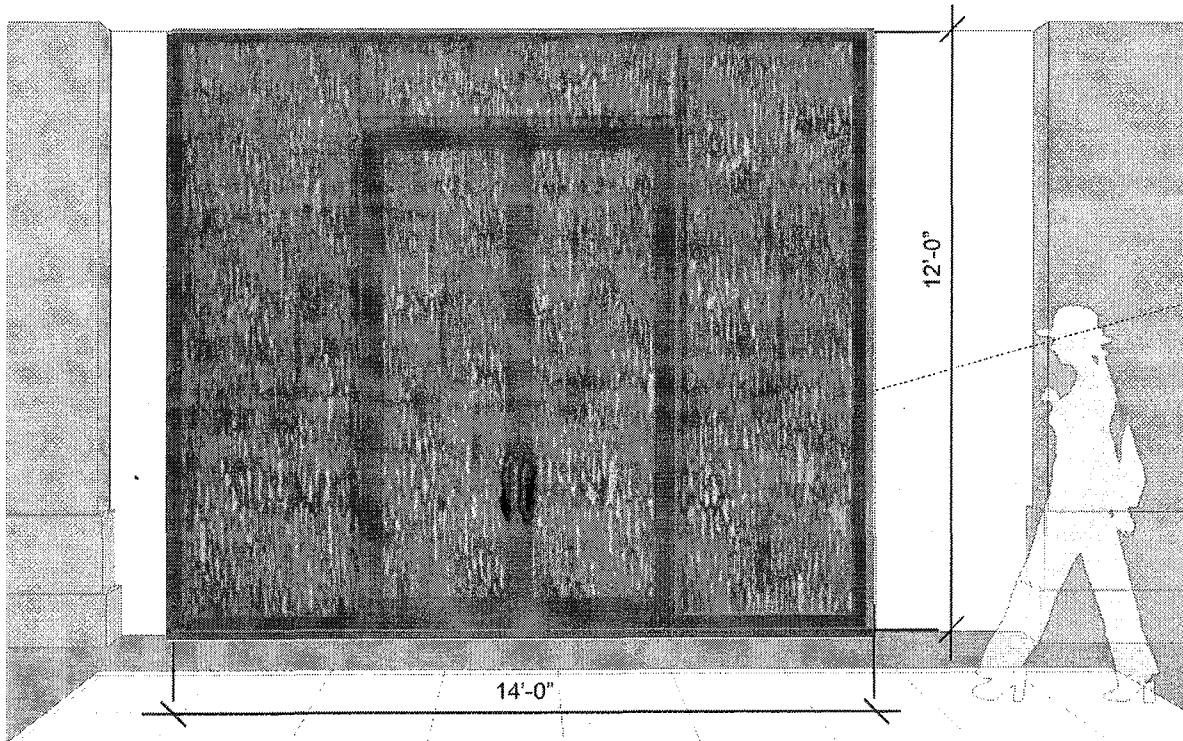


**ENLARGED DETAIL**



**ACTUAL GLAZING SAMPLE**

PROPOSED ARTWORK IMAGERY



## ARTWORK DETAILS

**Artist:** Michele Oka Doner

**Title:** A Fertile Portal

**Year:** 2019

**Size:** Overall dimensional coverage: Approx. 14' wide x 12' tall x 3" thick

**Materials:** Gilded, metal artwork embedded into laminated glass.

**Description:** The artwork is an intricate, decorative gilded metal artwork that will be embedded into the main entry glazing. The unique pattern is organic in its' geometry and will encompass the entire glazing area of the main entry door system of the proposed Merrick Park Hotel. This coverage will be made up of several glazing panels that will be inset into the storefront as part of the door assembly.

**Images:** Refer to following pages.

**Installation Method & Requirements:**

Entry assembly to be fabricated offsite and installed during the storefront installation phase of the construction schedule.

**Appraised value:** Refer to last page 16.

**Maintenance Requirements:** To be provided upon completion of fabrication.

## ARTIST'S CREDENTIALS

Artist: **Michele Oka Doner**

### CV Highlights:

#### SOLO EXHIBITIONS

2016 How I Caught A Swallow in Mid-Air, Perez Art Museum Miami, Miami Florida  
2015 Mysterium, David Gill Gallery, London, UK  
Feasting On Bark, Marlborough Gallery, New York, New York  
2014 The Shaman's Hut, Christies, New York, New York (catalog)  
2012 Earth, Air, Fire, Water. Art Association of Jackson Hole, Jackson Hole, Wyoming  
2011 Michele Oka Doner: Exhaling Gnosis, Miami Biennale, Miami, Florida (catalog)  
Neuration of the Genus, Dieu Donné Gallery, New York, New York (catalog)  
2010 Down to Earth, Nymphenburg Palace, Munich, Germany (online catalog:  
<http://www.nymphenburg.com/en/products/editions/down-to-earth>)  
Spirit and Form: Michele Oka Doner and the Natural World, Frederik Meijer  
Gardens & Sculpture Park, Grand Rapids, Michigan (catalog)  
2008 Michele Oka Doner: HumanNature (Bronze, Clay, Porcelain, Works on Paper),  
Marlborough Gallery (Chelsea), New York, New York (catalog)  
2004 Four Decades, Four Media, Marlborough Gallery, New York, New York  
2003 Michele Oka Doner: New Sculpture, Marlborough Gallery (Chelsea), New York,  
New York (catalog)  
Fleeting Moments, MIA Gallery, Miami, Florida (catalog)  
Polarities, Lobby Gallery, The Wall Street Journal Building, New York, New York  
Palmacae, Christofle, Paris, France, 2001 ELP Studio, Rome, Italy  
2000 Paper/Papers, Willoughby Sharp Gallery, New York, New York  
A Fuoco, Studio Stefania Miscetti, Rome, Italy  
1998 Ceremonial Silver, Primavera Gallery, New York, New York (catalog)  
1991 Michele Oka Doner Sculpture. Feigenson/Preston Gallery, Detroit, Michigan  
Full Circle: Works in Bronze. Gloria Luria Gallery, Miami, Florida  
1990 Art et Industrie, New York, New York (catalog)  
The Pewabic Society, Detroit, Michigan  
Michele Oka Doner: Works in Bronze. Alice Simsar Gallery, Ann Arbor, Michigan  
Mid-Career Retrospective, Meadow Brook Art Gallery, Oakland University, Rochester,  
Michigan (catalog)  
1989 Art et Industrie, New York, New York  
Burning Branches. Furniture of the Twentieth Century, New York, New York  
1988 Figures & Fantasy, Gloria Luria Gallery, Miami, Florida  
1987 Sculpture, Diane Brown Gallery, New York, New York  
Protista, Forecast Gallery, Peekskill, New York  
1984 On Broken Form. Germans Van Eck Gallery, New York, New York © 2015  
Michele Oka Doner 2

1978 Works in Progress: Michele Oka Doner, Detroit Institute of Art, Detroit, Michigan  
(catalog)

1975 Burial Pieces, Gallery Seven, Detroit, Michigan

1971 Ceramic Sculpture, Gertrude Kasle Gallery, Detroit, Michigan

1968 Forsythe Gallery, Ann Arbor, Michigan

#### GROUP EXHIBITIONS

2015 Philodendron: an Interdisciplinary Survey Following Tropical Plants from the Jungle to  
the Home, The Wolfsonian-FIU, Miami Beach, Florida

VERSTECKT/hidden, NG39 Art Space, Raiding, Austria

Art in Embassies Exhibition, U.S. Embassy, Singapore (catalog)

2014 Another Look at Detroit, Marlborough Gallery and Marianne Boesky Gallery, New York,  
New York

The Human Condition: The Stephen and Pamela Hootkin Collection. Chazen Museum  
of Art, University of Wisconsin, Madison, Wisconsin (catalog)

Committed to Paper: Master Drawings and Prints by Sculptors. Frederik Meijer  
Gardens & Sculpture Park, Grand Rapids, Michigan

"SoulCatchers" and "Glyphs" videos, GardenMusic Festival, Fairchild Tropical Gardens,  
Coral Gables, Florida

2013 Paperworks, The Berkshire Museum, Pittsfield, Massachusetts

From Picasso to Koons, Bass Museum, Miami Beach Florida

The Distaff Side, The Granary: Collection of Melva Bucksbaum and Raymond Learsy

Die Tasche, Bayerische National Museum, Munich, Germany

MYTHOS: Visions from Mythology and Legend, Grounds for Sculpture, Hamilton, New  
Jersey

The Dorsky Collects: Recent Acquisitions 2008-2012, The Samuel Dorsky Museum of  
Art, State University of New York, New Paltz, New York

2012 Selections from the Collection in Conversation with Contemporary Works, Bass  
Museum of Art, Miami Beach, Florida

Describing Labor, The Wolfsonian Museum, Miami Beach, Florida (cat.)

Making Ideas: Experiments in Design at Glasslab, Corning Museum of Glass, Corning,  
New York

New York, New York. Christina Grajales Gallery. New York, New York

Sitting Naturally, Fairchild Tropical Botanic Garden, Coral Gables, Florida

Fundamental, 2012, Sagamore - Art Basel Exhibition, Miami, Florida

Kleinarbeit - Small Works for a Small Town, Raiding, Austria

"Mark Making: Prints from Wildwood Press., St. Louis University Museum of Art (cat.)

Instagram Art, Whitney Museum/Grey Area, New York, New York

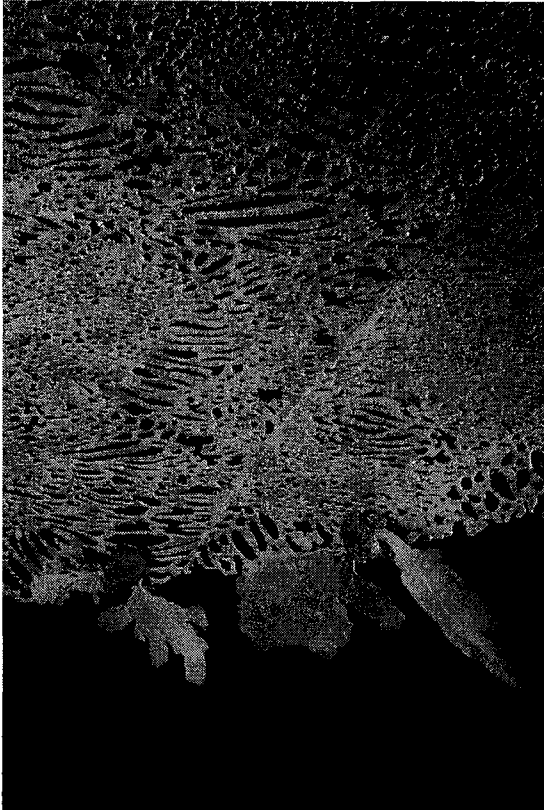
Made in New York: Furnishings and Objects. South Street Seaport Museum, New York,  
New York

Ronaldus Shamask: Form, Fashion, Reflection, Philadelphia Museum, Philadelphia,  
Pennsylvania

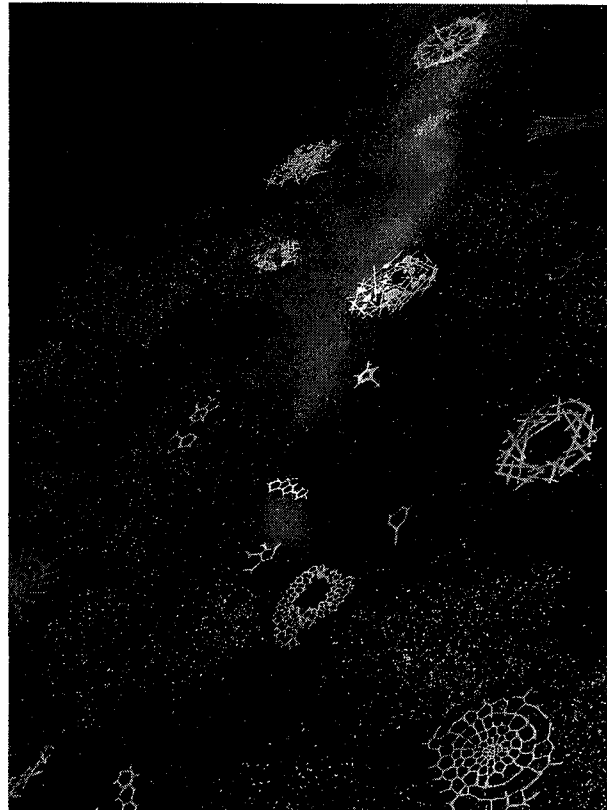
## ARTIST'S CREDENTIALS

Artist: **Michele Oka Doner**

Past Works



Queen Bee, 2007  
Joyce Boutique, Hong Kong  
Gilded steel, cast bronze, sterling silver  
23 x 23 x 3 feet  
Budget 1,000,000



Miami International Airport (MIA)  
A Walk on the Beach, 1999-2008  
Cast bronze in terrazzo with mother-of-pearl  
.5 inches x 30 feet x 6600 feet  
Budget: 6,000,000

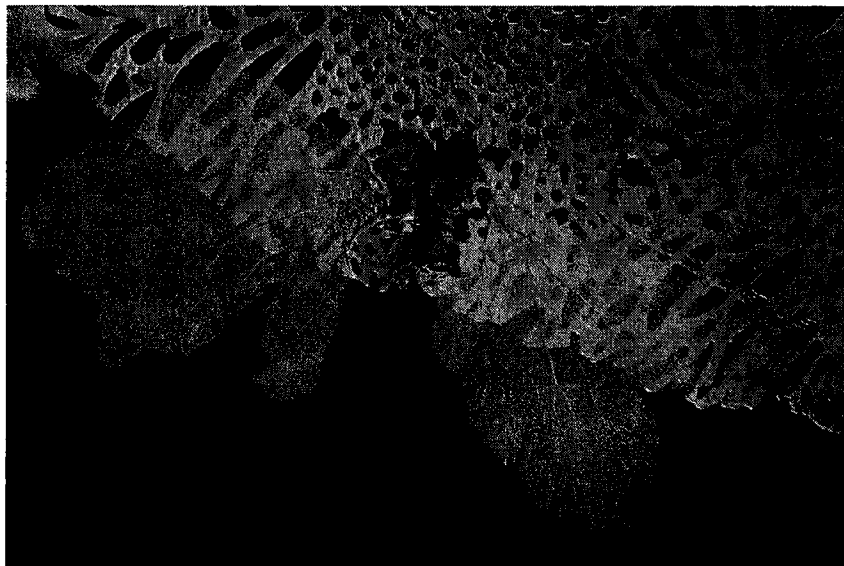


Sargassum, 2012  
Miami Intermodal Center, Miami, FL  
Hand etched and sandblasted glass  
19 x 42 x 45 feet  
Budget: 725,000

## ARTIST'S CREDENTIALS

Artist: Michele Oka Doner

Past Works



Queen Bee, 2007  
Joyce Boutique, Hong Kong  
Gilded steel, cast bronze, sterling silver  
23 x 23 x 3 feet  
Budget 1,000,000



Miami International Airport (MIA)  
Galaxy, 2008  
Cast bronze in terrazzo with mother-of-pearl  
.5 inches x 30 feet x 6600 feet  
Budget: 6,000,000

# Michele Oka Doner

## Biography

**Michele Oka Doner** is an internationally renowned artist whose career spans four decades. The breadth of her artistic production encompasses sculpture, furniture, jewelry, public art, functional objects, video, as well as costume and set design. Whether large scale architectural projects or intimately scaled objects, Oka Doner's work is fueled by a lifelong study and appreciation of the natural world, from which she derives her formal vocabulary. She is well known for creating numerous public art installations throughout the United States, including *Radiant Site* at New York's Herald Square subway, *Flight* at Washington's Reagan International Airport and *A Walk on the Beach* at The Miami International Airport (1995-2010), which features nine thousand unique bronze sculptures inlaid over a mile-and-a-quarter long concourse of terrazzo with mother-of-pearl, one of the largest public artworks in the world. Oka Doner's other public art projects can be found in federal courthouses, public libraries, hospitals, universities, other transportation centers and public parks.

Oka Doner is represented by Marlborough Gallery, New York. In addition to major solo exhibitions at Marlborough, her artwork can be found in the collections of The Metropolitan Museum of Art, the Whitney Museum of American Art, the Art Institute of Chicago, the Musée des Arts Décoratifs at the Louvre, The Victoria and Albert Museum, London, The Dallas Museum of Art, the Virginia Museum of Fine Arts, the St. Louis Art Museum, the Cooper-Hewitt National Design Museum, The University of Michigan Museum of Art, the Yale Art Gallery and the Princeton University Art Museum, among others. She has created collections with Steuben in glass, Christofle in silver and Nymphenburg in porcelain. Publications about her work include three monographs: *Natural Seduction* (Hudson Hills Press, 2003), *Workbook* (Oka Press, 2004), and *HumanNature* (Edizioni Charta, 2008). Her most recent book is *Into the Mysterium* (Regan Arts, 2016).

<http://www.micheleokadoner.com>

[http://en.wikipedia.org/wiki/Michele\\_Oka\\_Doner](http://en.wikipedia.org/wiki/Michele_Oka_Doner)

Contact: Michele Oka Doner 212 334-9056     [info@micheleokadoner.com](mailto:info@micheleokadoner.com)

Updated: December 1, 2015

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**MERRICK PARK HOTEL, Coral Gables**  
**"ART IN PUBLIC PLACE"**

**Concept Submittal 06/28/2018**