



**CITY OF CORAL GABLES  
ARTS ADVISORY PANEL MEETING**

**Monday, April 24, 2017 8:00 a.m.**

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

*Historical Resources &  
Cultural Arts*

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MEMBERS	M	J	J	A	S	O	N	D	J	F	M	A
	16	16	16	16	16	16	16	16	17	17	17	17
Silvia Karman Cubiñá	-	-	-	-	-	-	P	-	E	A	-	P
Dr. Carol Damian	-	-	-	-	-	-	P	-	P	P	-	P
Dr. Jill Deupi	-	-	-	-	-	-	P	-	E	E	-	E
Lauren Hall*										P	-	P
Juan Roselione-Valadez	-	P	-	-	-	-	P	-	P	P	-	P
John Stuart	-	P	-	-	-	-	P	-	P	P	-	P
Freda Tschumy	-	P	-	-	-	-	P	-	P	E	-	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  
Jose Saucedo, Project Engineer, Public Works  
Danilo Castro, IT Technician

**GUESTS:**

Taciana Amador, BID; Benjamin Ball, artist; David Brooks, artist; Eric Höweler, artist; Meridith McKinley, Via Partnership

**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 8:13 a.m.

Members of the Panel, staff, and the artists introduced themselves.

**APPROVAL OF MINUTES OF MEETING HELD FEBRUARY 22, 2017:**

**A motion was made by Mr. Stuart and seconded by Ms. Hall to approve the meeting minutes of February 22, 2017 as presented, which was unanimously passed by voice vote.**

The Panel was advised that Dr. Deupi is out of town and asked to be excused.

**Mr. Stuart made a motion to accept the absence of Dr. Deupi. Mr. Roselione-Valadez seconded the motion, which passed unanimously.**

**STREETSCAPE PROJECT OVERVIEW & UPDATE:**

Ms. Cathers welcomed the Panel and presented a brief PowerPoint presentation outlining the agenda for the meeting, a review of the program's Public Art Curatorial Goals, and the Miracle Mile Streetscape Public Art Goals and Technical Criteria. Goals for the meeting were discussed and included a request for the Panel to recommend concepts for further development and recommendation.

Artists were welcomed to stay through the presentations.

Ms. McKinley introduced herself and her role as facilitator of the conversation and artist liaison support. She acknowledged the expertise of the Panel and suggested that each Artist have one hour to present their concept and discuss their ideas with the Panel. She encouraged the Panel to take this opportunity to fully understand the concept, inquire where the ideas are coming from, how they envision the project working on the site, how they envision the creation of it, material considerations, and any other clarifying questions. Ms. McKinley suggested Panel members to reserve critique until discussion following the presentations and use this time with the artists to ask specific questions to address concerns.

Ms. Cathers advised the Panel that staff has completed a technical review with the design firm Cooper Robertson, stating that the artists have been provided feedback from that review. Ms. McKinley reminded everyone that this is a conceptual overview and further technical concerns will be addressed as works are refined.

Ms. Cathers conveyed the Panel's request to see the concepts at the time of artists' presentations and, therefore, have not previewed materials prior to this meeting.

**MIRACLE MILE STREETSCAPE – ARTIST CONCEPT PRESENTATIONS:**

**Ball-Nogues Studio, represented by artist Benjamin Ball**

Mr. Ball presented two related concepts. He shared his interest in the architectural history and references throughout Coral Gables along with his exploration of what could be a bridge between contemporary design, manufacturing, and the past - spanning further that the origins of the City. Thinking of how the artwork would occupy the space, he expressed that the artwork could have meaning as a gateway or space/place to occupy, turning the center of the crosswalk into a place in its own right. Mr. Ball stated that he noticed a use of amphoras on buildings and pavilions similar to the recurrent theme in Mediterranean references dating back to Greek and Roman times. He noted locations at the Biltmore, Country Club Prado, and more, becoming so common in Mediterranean architecture that the form is almost invisible.

Mr. Ball stated that he used this as a point of departure in a manner that speaks to contemporary and future technology with a materiality that makes one think about objects in the City that are otherwise

invisible. He went on to explain the aspect of looking at the space between (the negative space), and use of unique materiality, working with aluminum that is extruded.

Mr. Ball briefly discussed his second concept as more literal, working with the form of a vase, cutting it in half and exposing the interior. He showed various shapes and sizes being considered.

Mr. Ball described the proposed material, which is made for utilitarian, industrial purposes that when used on end, becomes like a screen or breezeblock. He shared an example of a project he worked on in El Paso, Texas, with similar materials and showed images of the extrusion process.

Samples of the material were passed around. The profile showed a beautiful pattern and it was noted that intricate shadows would be cast on the ground based on the pattern. Mr. Ball discussed the architectural anodizing process using inorganic dyes that are not subject to fading in UV light. The artwork itself was said by the artist to have low maintenance, will be fabricated offsite, and shipped for installation on prepared foundations. Ms. Spain asked how the components would be attached to each other. Mr. Ball stated that they'll be attached by rivets.

Mr. Ball also responded to questions regarding heat and stated that he has conducted extensive testing of the material for heat retention and determined that the material does not retain heat.

Ms. Tschumy asked about the comfort of the seating. It was noted that the edges would be tumbled to soften and remove hard edges. All agreed that the artist needs to be conscious of the edges.

Ms. Hall commented on the anodization treatment and how it would respond to the public interaction of fingerprints, the environment, etc. Mr. Ball stated that the process is done after cutting, there would be no other finish on the piece, and that the crystallization process would make (the surface) harder and smoother.

Ms. McKinley asked Mr. Ball to discuss how the piece is encountered as a pedestrian, from within vehicles, etc. Mr. Ball responded that whether walking or driving, from the street or sidewalk, the piece is designed to encourage pedestrians to stop, pause, sit, and rest within the space.

Ms. Spain commented on the artwork's textural reference to the plazas and entrances, stating that when they were designed, the designers spoke about how the oak trees would be utilized as filtering overhead light.

Mr. Stuart expressed concern regarding placement of the work in the median and its potential to reduce site lines. He noted that while the sun is filtered on the top, people may peek out to look for traffic and questioned the transparent quality where and when you need it most.

The Panel wondered if more than one at the opposite ends would be beneficial.

Mr. Roselione-Valadez asked if the public will get the reference and if it matters. Mr. Ball responded that he doesn't want it to be obvious; rather something that one would experience over time and realize. Ms. Spain added that information will be provided on the website, along with the process.

Ms. Cubiñá remarked on how the public appreciates explanations and information about the artist. She recommended that during the installation, educational materials be provided to support the project.

Mr. Ball spoke about the importance of the material to the piece; the unique quality of its hyper precise industrial material being using in a refined manner. He further explained the idea of taking ancient technology and making it with twenty-first century methods; the fact that it's transparent also makes it unfamiliar; one associates an urn or amphora with being water tight, able to contain a fluid or grain; a symbol of prosperity and commerce; the shape as a standard for beauty along with being aestheticized and prized for beauty and functionality. Ms. Cubiñá said people would appreciate knowing these associations.

Mr. Stuart asked for further detail about the extrusions themselves, about maintenance and clearing items that may get caught in the extrusions. Mr. Ball responded that closing the (seating area) would eliminate this potential and would selectively examine and address holes that aren't in areas that could be easily cleared. One possibility he proposed is to machine inserts that would close openings while maintaining the pattern.

The Panel suggested incorporating a drainage system to address this concern along with other environment debris such as dirt, sand, water, etc.

Ms. McKinley asked if lighting is being proposed to work with the piece or if it's being designed to interact with existing ambient light. Mr. Ball responded that the form is continuing to evolve and wondered how artificial illumination would penetrate the piece or work if it's adjacent to the piece. Another option he proposed is using in-grade fixtures that would reflect light upwards. Mr. Mindreau stated that this approach would work well and not interfere with the work. Ms. Tshcumy stated that this would further focus attention on the negative space and suggested illuminating the interior for added emphasis.

Mr. Höweler interjected and reflected on the familiar vs. unfamiliar aspect of the work, something seen every day being recast as the opposite, adding that the interior profile is more important than the exterior profile and wondered if the work is big enough. He suggested incorporating an external geometric frame.

Ms. McKinley asked about color considerations (of the anodization). Mr. Ball showed various color examples, noting that it is an architectural inorganic process mainly available in earth tones and would not fade.

Mr. Ball concluded his presentation and thanked the Panel.

The Panel paused briefly while Mr. Höweler loaded his presentation.

**Höweler + Yoon (Meejin Yoon), represented by Eric Höweler**

Mr. Höweler introduced himself as the partner of Meejin Yoon and noted that the two work collaboratively on all projects. He referenced the project as art in the public realm, combining with the physical architecture of the City and the behavioral norms promoted through the architecture - not just the objects themselves, but the ambience around them. He continued, stating that public space is unscripted;

and design creates a platform for that use. Mr. Höweler showed various public place examples of how people move and arrange themselves in space and also showed previous related works of the artists. Mr. Höweler referenced historic architecture and landscape creating space in response to the interactivity of people.

The first concept Mr. Höweler presented was *Gathering Stone*, a communal table. He shared that they looked at areas where people come together and presented a small 3D printed model of the piece. Mr. Höweler explained that they started with a massive block and sub-divided it into pieces, scooping parts out, and laid it out reversing the footprint and hinging pieces.

Mr. Höweler explained the intent of creating different settings for urban life, noting that people want to be outside, sit, eat, and occupy a space. With this in mind, he said, they incorporated opposing cuts for conversation, inviting a communal experience to interact with people you may or may not know and allowing for multifunctional purposes such as mini-events, drawing, dining, reading, and other gatherings of public life.

He went on to describe different stones being considered with various textures, not veneered but volumetric and modest in scale, completed by the people sitting and gathering at it.

Mr. Höweler continued with their second concept, *Nautilus*, reflecting the City itself as a work of art. For this concept, the artists designed a platform to view the City with a spiral stair that can be climbed up one side and down the other. The current design calls for an overhang of six feet with a viewing platform at the top. Viewpoints from the platform are designed with sight lines to the George Merrick statue in front of City Hall.

*Nautilus*, Mr. Höweler stated, is designed of painted white steel based on an origami form that creates shadows for people to enjoy when beneath it. The artist provided examples of related work using steel fabrication in a lightweight and ephemeral way.

Mr. Stuart asked about the feasibility of constructing work that overhangs into the street. Staff noted that it overhangs parking areas and would be addressed. Mr. Höweler added that the drama over the area would allow for unique vantages.

Ms. Spain asked about ADA considerations. Mr. Höweler expressed understanding, while noting that works of art (typically) do not have the essential equivalency for concern. Mr. Stuart mentioned the Noguchi stair/slide in downtown Miami having a similar issue.

Returning to the first concept, the Panel asked for additional information regarding the proposed texture. Mr. Höweler stated that they are looking at various textures: rough vs. smooth, patterning of the surface, etc.

Ms. McKinley asked about the weight of the work. Mr. Höweler responded that while the pieces are modular, like a puzzle, they are not movable.

Mr. Stuart asked about lighting. Mr. Höweler discussed various options being considered. He stated that the work is modest in scale and doesn't need much lighting.

Ms. Spain commented on the location, stating they will need to be mindful of proposed and/or existing elements.

Mr. Höweler concluded his presentation, thanked the Panel, and left the meeting.

The Panel paused briefly while Mr. Brooks loaded his presentation.

### **David Brooks**

Mr. Brooks opened his presentation with discussion of previous works that he stated do not conceptually relate; however, perceptually relate to his concepts. He reviewed works demonstrating shifts in how one typically engages with elements of the landscape and included examples of interpretive signage addressing the perception or appearance of something that isn't, requiring completion by the viewer.

Mr. Brooks shared that he has spent twenty-eight years spending time in South Florida and has watched the natural and built environments of the area change, seeing firsthand the environmental impacts.

He presented his first concept, *Future Monuments, Now*, stating a similar element that streams within his work of exploring what people expect, anticipate, or are comfortable with while finding that happy moment/happy balance where new ideas can come through, creating another experience. Mr. Brooks further stated his desire to address notions of scale, space and rethink the very site people are in. While the piece conceptually has challenges to it, visually and formally, he stated, it is also conventional.

Mr. Brooks shared his idea of creating four statuary monuments of female environmentalists representing local and global connections with a notion of projecting into the future.

He stated that the statues are to be sculpted in manner exhibiting erosion many thousands of years into the future, demonstrating a ruinness state in order to preserve and rethink its aesthetic integrity while thinking of these individuals and their impacts into the future.

Mr. Brooks gave a brief biography of the environmental connections of the four proposed women: Rachel Carson, Wangari Muta Maathai, Jane Goodall, and Marjory Stoneman Douglas. He shared his admiration of Coral Gables international quality and the benefits of being a small town, commenting on the timelessness and global connections.

Mr. Brooks presented a visual example of projected erosion using Degas' *Little Dancer* sculpture. As reflected in the images, he stated that the sculptures themselves would be bronze, mounted on conventional plinths of marble or sandstone and sculpted to human scale.

Mr. Brooks shared responses to the technical comments given earlier by staff.

Mr. Brooks then presented his second concept, *Underground Sculpture*, stating that this idea responds to Coral Gables as it sits on a hydrological system that is largely invisible. He reviewed related information

on the deep underground springs of South Florida, climate change, intrusion of water, sea level rise, Biscayne Bay, and the converging of various aquatic features of the region.

With regard to his research and intent, Mr. Brooks presented a concept taking the form of a river traversing across and under Miracle Mile. He stated it as a monument to water, celebrated through the creation of a river gorge and referencing the Venetian Pool as an aquatic wonder.

Mr. Brooks went on to state that one would be able to walk across (on top) the work. The riverbed would be fabricated in the same manner that zoos create their animal habitats with grates installed at grade. He stated that the grate would act as a lens into another world and heightens awareness of the underground water system that is around us but we can't get to.

In addition, Mr. Brooks said, the work could draw from water during rainfall with a slope anywhere from two to six feet incorporating a rain catchment system. His presentation showed various design configurations to consider. He stated an understanding that cisterns are already in place, making it a difficult option. Regardless, Mr. Brooks said he would respond to the site as is and it could be modified in many ways.

Mr. Brooks then presented the work of a designer and engineer who worked on the largest and most complex waterpark in the world. Mr. Brooks stated that the designer has offered to be a consultant on the project, historically taking ideas that seemed impossible and successfully implementing them.

Mr. Brooks then presented responses to technical comments previously given by staff.

Ms. Tschumy asked for further information of it as a catchment system. Mr. Brooks said this option would be connected to an overflow system, however, he's aware that a large portion of the infrastructure is complete and he must respond to what's already in place.

Ms. Cathers asked if it would be possible to locate it in another location rather than the street. Mr. Brooks stated that it would be o.k. Ms. Spain emphasized the importance of the project not holding up the overall Streetscape construction schedule.

Mr. Brooks said that with some research, he could find a route and could "daylight" the existing process, finding where the system arteries are and exposing them.

Ms. Cubiñá asked if cost and logistics became an issue, how big or small could the work be and still be acceptable without compromising the concept. Mr. Brooks said the project needs to have a relationship to human scale and relay the scale of the street; it could move beyond the human scale, bigger than a person, smaller than a highway. He expressed a desire to work with the engineer to see what is possible.

Mr. Stuart asked for further clarification of the materials. Mr. Brooks stated that real rock would be used with additional material sculpted in the form of a canyon and would use attributes of Coral Stone.



Moving on to questions of the first concept, Ms. Cubiñá asked for clarification on the finish of the sculptures. Mr. Brooks stated a preference for high polish to invoke a quality of being cared for, furthering the idea of now and the future.

Ms. Hall expressed concern about the surface treatment in this environment and the maintenance required. The artist responded that he is open to changes in the surface; the most important aspect being that it has a quality of being cared for.

Mr. Stuart asked for greater detail regarding the pedestals, if they are eroded as well. Mr. Brooks said he will start with a digital process and erode them further with other means such as wax or sand, then cast them in bronze.

Ms. McKinley asked how the theme of environmentalists came about. Mr. Brooks said he thought about Marjory Douglas' impact on the area and felt a serendipitous, poetic (draw to the theme).

Mr. Stuart asked if there was a mathematical correlation as to how the number of years of erosion was determined. Mr. Brooks stated that it's more of an imaginative rather than literal space (of time). Discussion continued about the time and erosion aspect of the artwork.

Mr. Brooks expressed his enthusiasm for working with the Streetscape project staff and thanked the Panel. Mr. Brooks and Mr. Ball then left the meeting.

#### PANEL DISCUSSION AND FEEDBACK:

Ms. Cathers reviewed the goals of the Panel, requesting the Panel make a recommendation regarding each artist along with recommended locations (aligning specific mid-blocks with a specific artist).

The Panel asked if the projects need to stay within the midblock crossings or could the Panel recommend different siting of a particular concept. Dr. Damian asked if the plazas at either end are still available as a consideration. Staff responded that the Panel may discuss and make a recommendation to locate any of the concepts at another location.

Ms. McKinley reviewed the concept options as follows: approve a certain concept, approve putting that concept out for public comment, requesting the artist to further develop a concept, request the artist to come back with a different concept.

Ms. Cathers presented recent images taken along the Streetscape midblock crossings, showing progress and installation of pavers, furniture, lights, landscaping, etc., stating that none of the median locations have been completed at this time. She then reviewed Next Steps, including a timeline for when proposals will be posted for public comment, Panel review of full concept design, recommendation to the CDB, recommendation to the City Commission, and final entering into contracts with the artists for design, fabrication, and installation of artwork.

Ms. Cubiñá expressed her thought that the concepts need more development. Ms. McKinley agreed and reminded the panel that in addition to their comments, remarks from the public would be brought back to the Panel for their consideration. She also clarified that one concept per artist is being requested.



### **Ball-Nogues**

Dr. Damian opened the discussion and asked the Panel to discuss the concepts in the order they were presented, beginning with Ball-Nogues. She expressed concern about his first concept looking like a bus shelter and did not agree with the suggestion to modify it with a geometric outline. She also asked if it could possibly sit in another location.

Ms. Cubiñá expressed feeling that the work is decorative in nature and doesn't translate for people walking through it, appearing like a Moorish Pagoda rather than translating to the concept he aspires to.

The Panel quickly stated a preference of the first concept over the second and discussed if the work could be on either side of the crosswalk or in another location. They also shared a concern regarding maintenance. The Panel wondered what the work would look like if walking east or west, up or down on either side of the street and felt that a vehicular view would similarly primarily reveal the edge. Site lines were discussed along with concern about the narrowness of the median.

Ms. Hall specified concerns about drainage through the seat and questioned the seat's comfort, which other Panel members concurred with. Ms. Tschumy suggested the profile could be changed for greater comfort (of the back).

Mr. Roselione-Valadez responded to the concept of passing through and expecting something to happen. He questioned how it looks when inside, emphasizing that the experience of walking through is important. He stated that the seats appear cliché, too obvious.

Mr. Stuart questioned if there is enough room for two people to walk through if two people are seated and suggesting using a different amphora form.

Ms. Cathers noted location of existing utilities and the possibility of the artwork extending past the current width of the crosswalk.

Ms. McKinley asked if the piece is taken off the median, how would that impact the work. Ms. Spain felt that people need to be able to walk through it wherever it's located.

Mr. Roselione-Valadez shared additional thoughts on the form itself, questioning why the two sides are touching and if they could be opened up, pulled apart. He expressed his thought that it acts as a seating area and gateway/portal while not succeeding at either and appears flimsy, uninteresting, and with no relationship to the world. Mr. Stuart asked if the artists could further explore the area between the bases; if they are pulled apart, maybe the top doesn't come to a point, maybe it's not symmetrical.

Ms. Mckinley asked if it the piece works if it isn't a seating area.

Ms. Cubiñá shared that she likes the seating element of the work and reads it as a functional design element as opposed to being a gate or sculpture.

As the Panel discussed the form and heavy design aspect of the concept, Ms. McKinley stated the importance of establishing consistency regarding how the project is discussed in the public realm.

Mr. Stuart shared that Ball-Nogues works with patterns, textures, etc. and not to expect a deep conceptual grounding, but rather a surface relationship. He expressed confidence that it would be complex and interesting, intricate, delicate, and would tie together references of technology and materiality.

Having a specific site to work with will help the artist, Ms. McKinley said.

Ms. Tshumy asked for greater clarification on what it would look like from the side.

Ms. McKinley thanked the Panel and said she will consolidate the Panel's feedback and respond to Mr. Ball.

**Höweler + Yoon (Meejin Yoon), represented by Eric Höweler** The Panel had little comment regarding *Nautilus* and focused their conversation on the *Gathering Stone*.

Overall, the Panel agreed that it would be a great meeting place and maintenance for this piece needs to be considered.

Ms. Hall stated the need to consider the type of stone for staining, weathering, maintenance, etc. While she liked the idea of a textural surface, she said it would be harder to clean and preferred recommending a smooth surface, but not polished.

Ms. Tschumy noted the relationship to the trees. Ms. Hall addressed specific stone types saying that white marble under the proposed trees would be problematic; something darker and harder, maybe a sandstone, and not carbonate would work. The way things deteriorate here is vastly different than in other areas, she said; people that aren't use to working here don't realize how quickly things deteriorate. Mr. Roselione-Valadez asked if a material from South Florida could be used.

Heat retention was brought up and the Panel agreed it was not an issue.

Mr. Stuart brought up the spaces between the stones, considering how it would affect the work if the spaces were too far apart.

Ms. Cubiñá asked about adding a seating element. Ms. Spain shared the intention of having chairs on site with Ms. Amador agreeing that movable furniture is part of the Streetscape plan.

Mr. Stuart commented on the work conceptually, noting how the pieces come together, references to the quarry connecting older forms of building and public monument-making to modern technologies, the old to the new.

The Panel discussed how it would look at night and if lighting would be necessary. The conversation concluded with Mr. Roselione-Valadez's recommendation to include a charging station.

### **David Brooks**

The Panel overwhelmingly expressed delight with the concept of *Underground Sculpture*. Ms. Cubiñá stated it as the best case demonstrating the benefits of bringing an artist in early on a project. While the Board as-a-whole agreed that the concept is fascinating and wonderful, concerns regarding the timing, application, existing conditions, and budget, make it unfeasible at this time.

The Board took a brief break and resumed to talk about Mr. Brooks second concept, *Future Monuments, Now*.

Ms. Tschumy commented that people would not “get it” and the work needs explanation for the public. The Panel agreed.

Coral Gables has a strong history of influential female leaders, Mr. Stuart said; connecting Coral Gables to women’s history is something that hasn’t been done and is long overdue. He continued, noting that connecting it to a global impact on the environment is beautiful and in line with the direction Coral Gables is going.

The Panel noted that the base lacked development and they need greater information on aspects of its form, material, connection to the surface, etc.

Discussion regarding the surface treatment included caution from some Panelists to avoid “bright, shiny” as it may appear too close in context to other artist’s work, such as Jeff Koons, and could be confusing. Ms. Cubiñá asked that the artist look at his work in Bal Harbour. Ms. Hall added that it would be very difficult to maintain a high polish finish

Mr. Roselione-Valadez wondered if the four sculptures would be feasible with the budget?

Ms. McKinley reflected that the artist be thoughtful regarding the figures looking uncared for or maimed,

Ms. McKinley asked if the Panel was comfortable with the artist moving forward with further development of this concept. The Panel concurred.

Discussion continued briefly about the quantity, placement, pedestal, and if vegetation could be incorporated.

### **Siting**

The Panel continued their discussion of where each piece is best sited. Ms. Cathers reviewed locations, their interactive environments, and Ms. Spain stated that due to the construction schedule, all locations need review and approval through the City Manager’s office.

The Panel assessed the current use of the midblock crossing areas and thoughtfully considered how each work would interact within the space. Mr. Stuart noted that the north side of the street has consistent daylight with the South side in shadow.

It was agreed that Mr. Ball's concept in particular needs light if located on the sidewalk, while Meejin Yoon's is best in a shady location for comfort and interaction. Staff advised that irrigation is already in place and would need to be altered accordingly.

The Panel ultimately agreed to recommend the following locations for the artworks: Ball-Nogues on the Western most crossing between LeJeune and Salzedo, David Brooks in the middle between Salzedo and Ponce, and Höweler + Yoon's on the Eastern side between Ponce and Galiano.

ADDITIONAL PANEL BUSINESS:

There was no additional panel business.

ITEMS FROM THE SECRETARY:

There were no items from the Secretary.

There being no further business, the meeting adjourned at 12:44 p.m.

Respectfully submitted,

A handwritten signature in blue ink, appearing to read "Dona M. Spain", with a long, sweeping horizontal line extending to the right.

Dona M. Spain  
Historical Resources and Cultural Arts Director