

# Memorandum



Date: April 22, 2015

To: Honorable Jean Monestime, Chairman  
and Members, Board of County Commissioners

From: Carlos A. Gimenez  
Mayor 

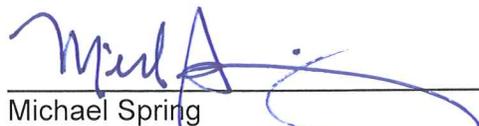
Subject: Art in Public Places Annual Report – FY 2014

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The attached annual report was prepared by the Department of Cultural Affairs and provides an overview of the accomplishments continuing to be made with the Art in Public Places (APP) program since it was transferred to the Department in FY 2007-2008. Under the Department's leadership, the APP program continues to focus on:

- Using the clear policies and reliable procedures it has established to administer the program;
- Implementing systems to account and care for the prestigious collection of more than 700 art works; and
- Making architectural elements that are integral to public buildings better through the collaboration of artists.

Today, Miami-Dade County continues to be recognized for having one of the most successful public art programs in the world. The attached report is being provided to highlight the progress that has occurred in 2014.

  
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Michael Spring  
Senior Advisor, Office of the Mayor

c: Members, Miami-Dade County Art in Public Places Trust  
Michael Spring, Senior Advisor, Office of the Mayor, Director, Department of Cultural Affairs  
Charles Anderson, Commission Auditor

### **RECOGNITION FOR THE PROGRAM**

- ***Miami-Dade County Art in Public Places Recognized Nationally for Outstanding Work by Americans for the Arts in Public Art 2014 Year in Review***

Miami-Dade County Art in Public Places received national recognition during the annual Americans for the Arts Conference, held in Nashville, TN, June 11-15, 2014. Miami-Dade Art in Public Places was recognized as commissioning some of the most innovative and exciting examples of public art in America.

Developed by the Americans for the Arts' Public Art Network, the Public Art 2014 Year in Review presented the most exemplary public art projects completed between April 2013 and April 2014 in the United States. Adjudicated and curated by Cath Brunner, Director of Public Art, 4Culture-Cultural Development Authority of King County, Seattle, WA; Ralph Helmick, Artist, Newton, MA; and Janet Zweig, artist, Brooklyn, NY, two Miami-Dade projects were selected out of a field of over 340 entries, with only the top 37 projects in the nation being showcased.

Miami-Dade projects selected for the Public Art 2014 Year in Review were Bhakti Baxter's *Coral Reef City*, an installation of eighteen PortMiami parking toll booth wraps featuring macro photographs of corals produced in collaboration with Coral Morphologic, a Miami-based scientific art endeavor led by marine biologist Colin Foord and musician Jared McKay; and Jim Drain's *The Bollard Project*, consisting of 1,000 artist-designed bollards of Port Miami thoughtfully arranged in color sequences and rigorous geometries that reference maritime flag signage. These works of art have transformed the entire landscape of PortMiami into an outdoor public sculpture and serve to enrich one of America's busiest ports, welcoming more than 4 million cruise vacationers each year.



Jim Drain, *The Bollard Project*



Bhakti Baxter, *Coral Reef City*



Bhakti Baxter, *Coral Reef City*

- ***Miami New Times Names Bhakti Baxter's Coral Reef City "Best Public Art Miami 2014"***

Bhakti Baxter's first large-scale public artwork for PortMiami was named by Miami New Times as "Best Public Art Miami 2014." For his project, the Miami-based artist created site-specific designs for the Port's toll collection booths that reference the site's unique role as gateway to the tropics. Baxter collaborated with Coral Morphologic, a Miami-based scientific art endeavor led by marine biologist Colin Foord and musician Jared McKay to create the 18 unique designs that wrap each individual toll booth. Each delivers a stunning vision of our vibrant local sea life. To accomplish the feat, Baxter and his collaborators enlarged macro photographs of corals that inhabit the waters in and around Miami, creating a striking synergy between nature and art. The resulting explosion of the brilliant, rainbow-hued colors of the soft corals delights the millions of visitors passing through on cruise ships, as well as locals, who rarely get a chance to behold the mystery and beauty of the creatures populating our coastline. A video description of the work and interviews with the artists can be seen at the following link: <http://www.miamidadepublicart.org/#object/4545>.

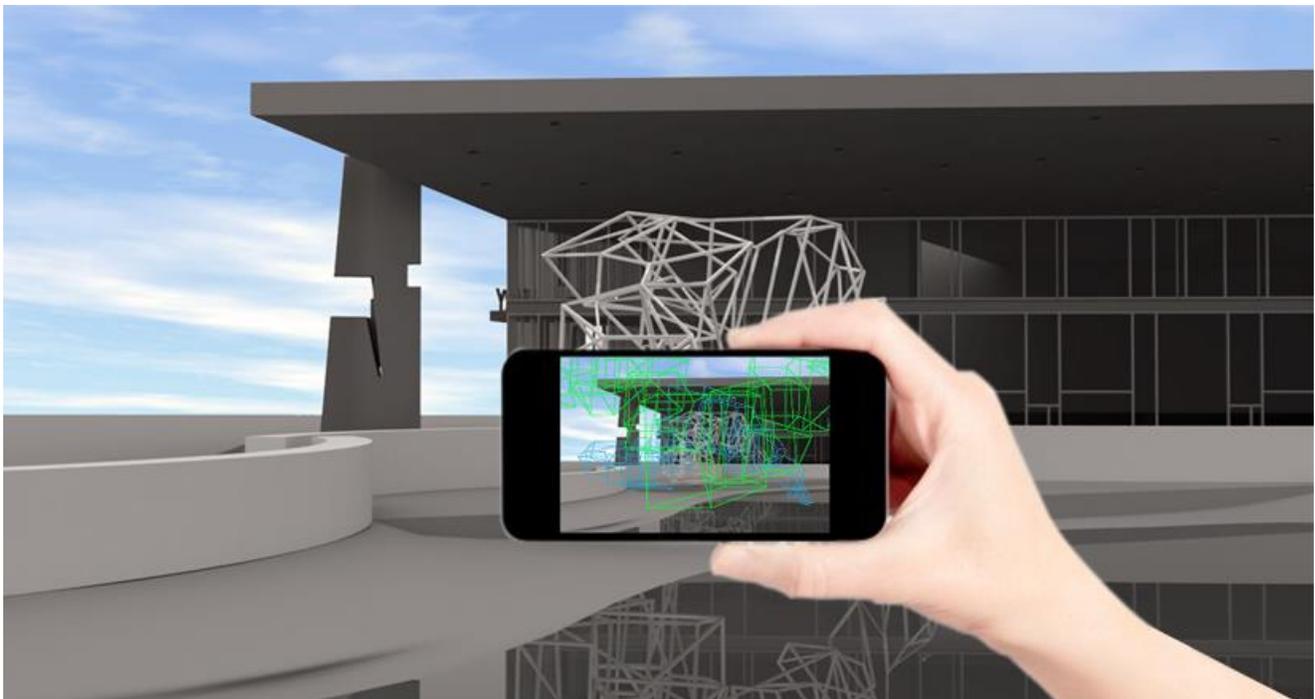
- ***Artist Ivan Toth Depeña Receives Knight Art Challenge Grant to Launch the Nation's First Augmented Reality Public Art Program***

Miami-Dade Art in Public Places staff has been working collaboratively with artist Ivan Toth Depeña on an innovative idea to co-develop a virtual public art app. Mr. Depeña was awarded a significant grant from the John S. and James L. Knight Foundation to begin development and fully implement the nation's first augmented reality public art program.

The project will consist of a series of public art installations that utilize geography and augmented reality to initiate viewer virtual experiences of public art where none exist. The multidisciplinary projects, taking place at several locations throughout Miami-Dade County, will blur the boundaries between the physical and virtual world. The public interventions will be experienced mainly using a mobile device, but will also utilize other traditional media to realize the various installations.

This project will initially consist of a series of at least 3 comprehensive augmented reality public multimedia art experiences that are designed to exist within a combination of the physical and virtual world. Each site-specific experience will be highly collaborative, be layered and involve a variety of local disciplines including, but not limited to, dance, music, writing, fine art, etc. The entire experience is designed as an immersive, multi-sensory discovery "tour" of urban and suburban environments throughout Miami-Dade County.

Each of the experiences within the app will have the layering of various media simultaneously, including video, audio, text, interface and objects. Mr. Depeña will collaborate with local artists for various aspects of content development and production. However, the overall structure and art direction of the experience will be conceived by the artist. The software infrastructure will be based on a custom "augmented reality" app that allows participants to use a variety of mobile devices and tablets as a "viewer" to enhance the physical landscape at specific locations. The viewer app will also be used to tap into Miami-Dade's public art collection, giving access to details of existing projects if the participant chooses to receive notifications when they are near a specific site. In addition, there will possibly be viewing kiosks where the visitor can place their mobile device/tablet and pan around much like the sightseeing telescopes placed at scenic overlooks.



Ivan Toth Depeña, Proposal for Augmented Reality Public Art Program

## **USING CLEAR POLICIES AND RELIABLE SYSTEMS TO ADMINISTER THE PROGRAM**

The Department of Cultural Affairs continues its program to orient and train fellow County departments and municipalities on the applicability and opportunities of the APP program. In addition to establishing systems and methods that ensure APP requirements are applied and adhered to uniformly, the Department has emphasized the following:

- Public art is a value-added strategy to improve the quality of departments' and municipalities' capital projects;
- Successful collaborations with other departments and municipalities rely on identifying opportunities for artworks early in the design phase of their projects and engaging departments and municipalities in the artist selection process; and
- Art projects are developed collaboratively with representatives from the "client" department or municipality so that they are meaningful and relevant to their particular services and needs.

The following initiatives are in place to support this work:

- ***Procedural Guide to Art in Public Places***

This "Procedural Guide to the Art in Public Places Program" was developed by the Department to provide County departments with a user-friendly set of guidelines for implementing the art in public places requirements. In addition, the processes and procedures detailed in the guide have been incorporated in the County's Procedures Manual (procedure number 358). The information included in this procedural guide is based on Section 2-11.15 of the County Code ("Works of art in public places"), Administrative Order 3-11 ("Art in Public Places Program Implementation and Fund Transfer Procedure") and a set of County Attorney's Office opinions that have been issued over the years regarding the program's requirements. The Procedures Manual was recently updated to include sections for municipal compliance and for compliance by private sector capital development on land owned by local government or on private property with building owned by local government. In addition, to ensure uniform compliance with the public art requirement, the Procedures Manual now references the establishment of a capital project budget allocation worksheet to calculate the 1.5 percent public art allocation consistently. (Click [here](#) or go to <http://intra.metro-dade.com/procedures/library/358.pdf> for procedure number 358, the APP section of the Procedures Manual)

- ***Ensured Financial Accountability***

The Department continues to work closely with the Office of Management and Budget (OMB) and other County departments to account for all funds committed to the APP program. The adopted FY 2014-2015 budget for the APP program is based on detailed accounting of funds contractually committed to ongoing projects, monies dedicated for repair and conservation of artworks, and costs for managing this work. Key project financial and accounting systems have been restructured to reflect exact APP revenues received from other departments and expenditures made by project, and to enable regular, up-to-date project tracking logs to be provided to departments upon request. Specific accounting of each APP allocation is provided to departments at the outset of a project, delineating an accurate and thorough calculation of art commission amount, the APP administrative cost, and the artwork repair and conservation appropriation (15 percent of the 1.5 percent public art allocation for each artwork is dedicated to a repair and conservation fund).

- ***Implemented A System for Identifying New Projects***

The Department and OMB have created a system to ensure that the APP allocation is properly calculated and planned for at the outset of all eligible capital projects and that a resulting budget line item specifying the public art contribution is built into capital budgets. APP staff attends annual OMB capital budget hearings for County departments and is taking an active role to ensure that all eligible capital projects properly adhere to the APP requirements. In addition, an APP line item/check-off has been included in the automated system for authorizing/tracking County capital projects.

- ***Conducted Art in Public Places Training Sessions with County Departments***

The Department continues its work to familiarize County departments regarding the proper implementation of the APP program and to ensure all departments' adherence to the public art requirements. APP staff is collaborating with departments to demonstrate a "value-added" benefit to public art components, using artists and artworks to make better buildings through artist-designed elements that contribute directly to the quality of the building. At the onset of each new project, APP staff provides an hour-long training designed to familiarize the commissioning County department with the proper implementation of the APP program and ensure all departments' adherence to the public art requirements.

- ***Conducted Art in Public Places Training Sessions for Municipalities***

Department of Cultural Affairs staff is collaborating with municipalities to implement Building Better Communities General Obligation Bond (BBC-GOB) funded municipal art projects that meet the public art eligibility criteria and must comply with the public art requirement. In order to comply with the APP requirement, municipalities have the option of administering their own public art projects or working collaboratively with the County to administer, manage and implement the public art components. APP staff has administered public art projects on behalf of the City of Aventura, City of Miami Gardens and City of Hialeah, and is currently working collaboratively with the City of Medley, City of Miami and City of Homestead, among others, to identify opportunities for public art and to begin project implementation on their behalf. It is important to note that the Department is using these opportunities to remind our municipal partners that the County Code requires municipalities to implement the art in public places requirements for all of their eligible capital projects.

- ***Oriented New Art in Public Places Trust Members***

The Department has developed an orientation notebook for volunteer board members of the APP Trust that provides background information on all aspects of the program and outlines the responsibilities and requirements of service on the Trust. Orientation sessions have been held for all new APP Trust members on their responsibilities and requirements, and additional workshops have been held on the APP artists' contracting process. The volunteer Trust members have participated enthusiastically in these sessions and continue to demonstrate an outstanding commitment to the program. Appointments to the Art in Public Places Trust are being monitored by staff to ensure that vacancies on the Trust are filled without delay.

- ***Promoted the Adopt an Artwork Program***

The Adopt an Artwork Program allows County departments to select available works of art from the APP Artbank Collection. The County has a vast array of buildings without public art, and this program

allows those departments an opportunity to select works of art for their facilities. Through this program, APP has placed more than 50 works of art in various County facilities. Departments are able to learn about the program and view available works by visiting <http://www.miamidadepublicart.org/#adopt-artwork>

### **PRIORITIZING ACCOUNTABILITY AND CARE OF THE COLLECTION**

Fifteen percent of the 1.5 percent generated by all new public art allocations is being dedicated to a repair and conservation fund that is being used for specialized tasks required to restore and/or repair works of art in the public art collection. These funds will be replenished on an ongoing basis with proceeds from new commissions. APP staff is implementing several projects related to the care and preservation of the collection. In addition, the County is committed to ensuring the accountability of the public art collection by using the latest technology for its inventory, oversight and public access.

- ***National Standards Set with Completed Inventory Evaluation and Assessment of Collection***

Miami-Dade County Art in Public Places is the nation's first public art program to complete a comprehensive valuation and assessment of its entire public art collection. Work began on April 7, 2014 with Gurr Johns International Fine Art Consultants, who deployed their chief appraisers to evaluate the entire 750 piece collection. This extensive report was completed in September 2014. The information gathered in this report will be used to properly assess the inventory, care, maintenance and repair schedules for the collection.

- ***Launched New Website and Inventory Software System***

A significant grant from the John S. and James L. Knight Foundation made it possible to secure the services of Mediatrope, pioneers in interactive web design, content management, and online strategy, to create a state-of-the-art website and collections management software system ([www.miamidadepublicart.org](http://www.miamidadepublicart.org)). The acquisition of this custom-designed platform not only allows for the collection to be viewed by worldwide visitors, it also serves as the management system for the conservation and stewardship of the collection, including inventory and records-keeping functions.

- ***Coordinated Inventory***

Department of Cultural Affairs staff is continuing to work closely with the Internal Services Department (ISD) to ensure that APP records are coordinated and identical with ISD's inventory accounting of the APP collection.

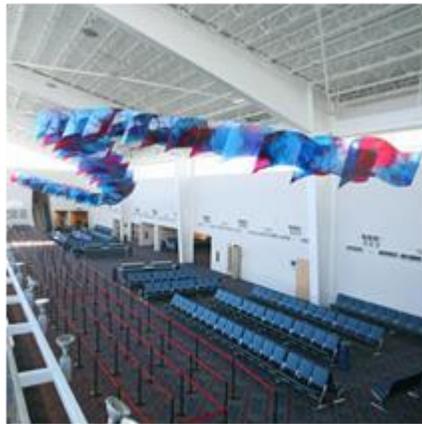
- ***Continued the Repair and Conservation Program for the Collection***

Work to repair and restore artworks is underway, with major restorations of several of the most prominent works in the collection, including an outdoor sculpture by Isamu Noguchi *Slide Mantra*, at Bayfront Park; a large, site specific installation at PortMiami, *Ocean Waves II*, by artist Shan Shan Sheng; reinstallation of the *Miami Line* by artist Rockne Krebs, which spans the length of the Miami River; restoration of Fred Eversley's *Parabolic Flight* at Miami International Airport; and significant restoration to a collection of African Tapestries, among others.

**Repair of Ocean Waves II,  
2007**

*Shan Shan Sheng  
PortMiami, Terminal D*

*Ocean Waves II* consists of 60 cold cast glass panels, each measuring 3 feet high by 10 feet wide. The piece spans 200 feet across the check-in hall of Terminal D and is 40 feet in height. During ongoing roof repairs at Terminal D in September 2013, one of the suspended panels was inadvertently damaged. The custom-fabricated piece of cold cast glass was re-cast in California with direct oversight from Ms. Sheng.



After Restoration



Before Restoration

**Tracks, 1983**

*Gene Kangas  
Allapattah Metrorail Station*

*Tracks*, located at Allapattah Metrorail Station, was in need of restoration due to graffiti and tagging. The piece was restored and protected with an anti-graffiti seal.



Before Restoration



After Restoration

**High Jinks, 1997**

*Jill Cannady  
Animal Services Shelter*

Located at the existing Animal Services Facility, Jill Cannady's *High Jinks* was in need of minor restoration. The artwork will eventually be relocated to the new Animal Services Facility and will possibly be sited in the dog walking area.



Before Restoration



After Restoration

**Restoration of Slide Mantra. 1986**

*Isamu Noguchi*  
*Bayfront Park*

One of the most notable works in the APP collection, *Slide Mantra* by Isamu Noguchi, which is located at Bayfront Park, underwent scheduled bi-annual maintenance. APP staff worked with Conservation Solutions, a specialized art conservation firm located in Washington, D.C., to remove natural deposits from the marble sculpture. In addition, the work was sealed with a coat of graffiti block.



*Before Restoration*



*After Restoration*

**Repair to Verde Garden at Verde Gardens, 2012**

*Carlos Alves and JC Carroll*  
*Verde Gardens Housing Development*

*Verde Garden at Verde Gardens*, an outdoor installation by Carlos Alves, was installed as part of the Verde Gardens Housing Project (Homeless Trust). *Verde Garden* consists of five mini-gardens that serve as a central plaza for this housing community. Featuring mosaic tiles and leaf-shaped benches embellished with plant and animal images, these gardens offer areas for relaxation and leisure for the residents. Two of the five smaller benches at the garden were vandalized in the summer of 2014. To mitigate future damage, the artist redesigned all five benches to mimic the seating elements in the central area of the garden, which are made of solid concrete block and have not sustained any damage despite frequent use. Mr. Alves reused as many of the mosaic and ceramic tiles as possible from the smaller benches and incorporated them into the new bench design.



*Before Restoration*



*After Restoration*



*Damaged Bench*



*After Restoration*

### RESTORATION PROJECTS IN PROGRESS

#### ***Removal and Relocation of La Palma/Ventana Solar/Porton de Sentimientos***

*Carlos Alves*

*Eighth Street Metromover Station*

Due to construction of the Swire Development (Brickell CitiCentre) and renovation of the existing Metromover station, the tile mosaic work was removed and relocated to storage until the renovations are complete and the work can be relocated. In addition, APP is enforcing the public art requirements for the Swire development occurring at the 8th Street Metromover Station.



*Removal of Artwork from Station*



#### ***Restoration of African Tapestries***

*Artist Unknown*

A collection of African Tapestries from the Miami-Dade County Public Art Collection, formerly located at the Model City Branch Library, is being restored. The tapestries need to be treated and cleaned, along with significant fiber repair. Once restoration is complete, the tapestries will be sited at the Richard E. Gerstein Justice Building.



*Damaged Tapestry*



*Damaged Tapestry*

### ***Ongoing Reinstallation of Miami Line, 1984***

*Rockne Krebs*

*Miami River Metrorail Bridge*

The *Miami Line*, a signature work in the APP collection by artist Rockne Krebs, has been a constant maintenance and repair issue for the APP program. Due to the vibrations caused along the track, the neon, which originally spanned 1,540 ft. across the Miami River, is constantly damaged by the trains passing over the Metrorail bridge. APP staff has been working collaboratively with the artist's estate to develop a plan to recreate the work in LED lighting that will replicate the visual effect of neon and will make the work resistant to train vibrations. APP has received a qualified proposal to refabricate the work in LED from a local firm that has extensive experience in lighting signature buildings in downtown Miami. Electrical assessments are underway and installation of the LED components will begin in spring 2014. The work will be relit once the LED system is in place.



### ***Restoration of Parabolic Flight, 1980***

*Fred Eversley*

*Miami International Airport*

Originally located at the airport's LeJeune Road entrance, the sculpture was de-installed in 2000 when the Florida Department of Transportation (FDOT) began the reconfiguration of LeJeune Road (42 Avenue) to accommodate the future plans of a new transportation hub, now known as the Miami Intermodal Center. At that time, the sculpture was temporarily removed and stored with the intent of relocating it to a new location within the grounds of the Miami International Airport. Just recently this past summer, as the airport nears completion of its airport-wide multi-year capital development program, a new prime location for re-siting of this iconic artwork - at exit of the Miami International Airport Parking Toll Plaza and right below the MIA Mover guideway - has become available and secured through APP negotiations with the Aviation Department.



Over the dozen years of numerous storage relocations and extended exposure to inclement weather conditions, the components of this large-scale sculpture have suffered significant structural damages that have rendered the original artwork unsuited for re-siting/reinstallation without extensive redesign and restoration. After a recent inspection and condition assessment report by the artist and APP staff, it was concluded that the only approach to effectively achieve the original grandeur and high quality finish of the sculpture would be to replicate it in its entirety using state-of- the art fabrication methods, new materials, and a significantly enhanced structural design that can meet the stringent and current South Florida Building code. APP aims to recreate this artwork to its original monumental scale at its new and highly visible location by the end of 2015.

## **ENHANCING CAPITAL PROJECTS WITH PUBLIC ART**

The Department is currently coordinating the development and implementation of more than 30 new and existing public art projects. APP staff is working collaboratively with other departments and municipalities to ensure clear, consistent and regular communication and coordination for each stage of the work, including planning, architectural and engineering design and fabrication/installation of each project.

Marking one of the first initiatives of its kind in the nation, the Department is working with the Opa-Locka Community Development Corporation (OLCDC), a non-profit organization, to implement and manage the public art components of an extensive redevelopment, which includes housing, streetscape and urban planning elements in the Magnolia North area of Opa-Locka. This project is utilizing major federal grants and has resulted in securing a prestigious National Endowment for the Arts “Our Town” grant award. The OLCDC requested the involvement of APP based in the outstanding reputation the APP program has for delivering effective, innovative projects that improve public buildings and spaces. The artworks for all of these projects continue to reflect the APP program’s high standards of artistic excellence and are designed to add overall quality to the finished capital project.

In addition, the Department is constantly seeking innovative ways to provide curatorial oversight and technical assistance in implementing the public art requirements. As a testament to the level of work being produced by the program, APP has been hired by multiple municipalities to manage public art projects on their behalf. The program is working collaboratively with the City of Miami, City of Homestead, City of Medley and the City of Miami Beach to implement municipal public art projects. Currently in progress is the City of Miami Beach Convention Center Renovation and Expansion Project which marks one of the largest public art commissions in the nation with approximately \$4.3M dedicated to the commissioning of works of public art.

### **RECENTLY PUBLIC ART WORKS**

#### **Port Miami Jim Drain**

*The Bollard Project, 2014*

*Molded Bollard Sleeves*

*Commissioning Agency: PortMiami*

Envisioned by artist Jim Drain, *The Bollard Project* uses bright, expressive color combinations to transform the utilitarian function of bollards into a signature work of public art for PortMiami. The artist designed bollards are thoughtfully arranged in color sequences and rigorous geometries that reference maritime flag signage. When the installation is viewed as a whole, the vibrant colors and rhythmic patterns recreate the celebratory ‘bon voyage’ moments experienced by all cruise passengers.



**Bhakti Baxter**

*Coral Reef City, 2014*

*Vinyl Wraps*

*Commissioning Agency: PortMiami*

Bhakti Baxter’s approach to the design for the toll collection booths references PortMiami’s unique position as a gateway to the tropics. Featuring eighteen unique designs, the artist collaborated with Coral Morphologic, a Miami-based scientific art endeavor led by marine biologist Colin Foord and musician Jared McKay, to select enlarged macro photographs of corals that inhabit the waters in and around Miami. The rainbow of colors presented by these soft corals (zoanthids) bolsters the image of Miami as a vibrant, tropical, and coastal city and propagates the idea of Miami as the ‘Coral Reef City’



**Jim Drain and Bhakti Baxter**

*M|A|M|MAX, 2013*

*LED lighting and wrapped shipping containers*

*Commissioning Agency: PortMiami*

Miami artists Jim Drain and Bhakti Baxter created M|A|M|MAX, a four-night temporary public art installation that served as the backdrop to the most elite, VIP party of Art Basel Miami Beach 2013. An exclusive soiree hosted by the artists seemingly took place in the cargo containers located on the waterfront area of PortMiami. The “party” was only available to be experienced voyeuristically by travelers in vehicles on the MacArthur Causeway or on boats in Government Cut. As the artists explained, “Everyone is invited, no one may attend.”



This work was commissioned by Miami-Dade County Art in Public Places to celebrate the completion of two public art projects at PortMiami, Jim Drain’s *The Bollard Project*, a monumental installation of 1,000 artist-designed traffic control bollards, and Bhakti Baxter’s *Coral Reef City*, a series of 18 toll booths wrapped in photographs of an undescribed species of zoanthids discovered by the scientific art endeavor Coral Morphologic.

**Miami-Dade Fire Rescue Headquarters Facility**

*Commissioning Agency: Miami-Dade County Fire Rescue*

**Redesign of Existing Headquarters Facade**

**Po Shu Wang and Louise Bertelsen (*Living Lenses*)**

*Light Symphony, 2014*

*Computer activated LED installation*

California-based artists Po Shu Wang and Louise Bertelsen, who form the artist collaborative Living Lenses, transformed the entrance façade of the Miami-Dade Fire Rescue Headquarters with an interactive LED installation. The concept of the work is rooted in the mythological figure Thor,



the weather patterns of Florida, the activities of the Fire Headquarters and the light spectrum as it correlates to sound. The artists designed a real time, interactive computer system with programmable LED lights that visually announce the signals sparked by the weather, light and the activities of Miami-Dade Fire Rescue.

### **Exterior Gates, Fencing and Interior Entranceway Headquarters Training Facility**

**Adler Guerrier**

*Untitled (Committed to Service and Grounded in Place), 2014 (Lobby)*

*Untitled (Escutcheons for Readiness and Commitment), 2014 (Fences and Gates)*

*Aluminum, photography, drawing and video*

Encompassing four exterior fence panels, two entrance gates and the entrance lobby, Adler Guerrier's installation for the Miami-Dade Fire Rescue Training Facility pays homage to the Miami-Dade Fire Rescue (MDFR) through images and symbols obtained from the department's archives. Deploying a variety of media including sculpture, photography, drawing and video, each element is intentionally tied to robust meaning and speaks to the relativity of place. Guerrier is often described as a contemporary flaneur, the French term for someone wandering around his or her surroundings, noting them and simply observing them. In creating this monumental work, the artist aimed to offer snippets from the life of a rescue worker, allowing the viewer to discover intentional references to eagles, firefighter hats, medallions, landscapes and historical events.



### **Gran Via Elderly Housing Project**

**Carlos Betancourt in collaboration with Alberto Latorre**

*Dreaming Forever-Glades, 2014*

*Custom designed expanded PVC foam*

*Commissioning Agency: Internal Services Department*

Dreaming Forever-Glades was informed by Betancourt and Latorre's passion for nature and the flamboyant. Sited just a few miles from the Everglades, the artwork recognizes a rare ecosystem that is characterized by sawgrass marshes, cypress swamps, estuarine mangrove forests and exotic wildlife. In creating the work, the artists developed a unique application of lightweight-expanded foam PVC sheets which securely fasten to chain link fencing. This simple approach resulted in a powerful transformation of the entire façade and parking areas of the Gran Via Complex.



**Downtown Art Days - Fringe  
 Temporary Public Art Projects 2014**

Jenny Brillhart, *Flat Prospect*  
 Moira Holohan, *Pattern State*  
 Nic Lobo, *À rebours (Against Nature)*  
 Emmett Moore, *Methods of Action*  
 Domingo Castillo, *777 International  
 Mall,*  
 Kevin Arrow and Barron Sherer, *Photo  
 Stream*

Downtown Miami Art Days 2014, September 18-21, was the third annual weekend event dedicated to creativity in Downtown Miami. Initiated by the Miami Downtown Development Authority (DDA) in partnership with Downtown Miami's arts and culture partners, Art Days offered exhibitions, public art installations, dance and theatre performances, film screenings and family programs in venues ranging from international museums to the artist's studio

The annual curated Fringe project, collaboratively produced by Miami-Dade Art in Public Places and the Miami Downtown Development Authority, featured six temporary public art projects created in response to the topography and nuances of downtown Miami's public sites. Fringe 2014 was comprised of sites selected by the artists with installations that were integral to the chosen locations.



Jenny Brillhart



Domingo Castillo



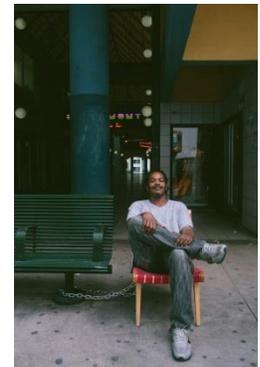
Moira Holohan



Nic Lobo



Kevin Arrow and Barron Sherer



Emmett Moore

**Fairchild Tropical Botanic Garden Welcome Center  
 Naomi Fisher**

*The Frieze Project, 2014*

*Cast Portland cement*

*Commissioning Agency: Fairchild Tropical Botanic Garden*

Inspired by depictions of flora—from 1920's French Art Deco, Arts and Craft movement floral patterns, to Ancient Greek vase paintings—Fisher's Frieze Project uses the symmetrical structure of a palm tree trunk to anchor the entrance façade of Fairchild Tropical Botanic Garden's Rose-McQuillan Welcome Center. Above each of the four windows and two doorways is a decorative canopy of plant patterns, inspired by the manner in which trees become structures for an entire ecosystem including air plants, orchids, birds and butterflies. In developing the



work, Fisher drew inspiration from the stone relief art deco frieze of flowers and palm fronds that is located on Fairchild's classic keystone gatehouse built by the Civilian Conservation Corps.

### **Northside Police Station**

**Jefre Manuel**

*Blue Beacon, 2014*

*Polished and painted aluminum, LED*

*Commissioning Agency: Miami-Dade County Police Department*

Distinguishing the exterior of the Northside Police Station is a site specific sculpture by Florida-based artist Jefre Figueras Manuel. The work draws inspiration from the police's investigatory process of fingerprint identification. The sculpture, standing 45 feet in height, is composed of cut lines that form abstracted fingerprints in maze-like patterns across the surface. During the evening hours, the work beams with colored LED lighting, transforming the sculpture into a magical chandelier that projects silhouettes of fingerprints across the exterior plaza.



### **Arcola Lakes Senior Center**

**Aramis O'Reilly**

*Confetti Floor, 2014*

*Terrazzo floor with color plastic inserts*

*Commissioning Agency: Miami-Dade Parks, Recreation and Open Spaces Department*

Artist Aramis O'Reilly's design for the interior flooring of the Arcola Lakes Senior Center is based on the idea of a flourishing, new spring coupled with the image of falling confetti. The work conceptually explores the cycles, seasons, rebirth and potential for new life as it relates to seniors seeking to invigorate their lives with new interests and possibilities. The imagery ranges from colorful, simple geometric forms to references of leaves, flowers and branches placed in an outburst of shapes that begin at the permanently mounted receptionist's desk and taper off spatially to the edges of the lobby.



## WORKS IN PROGRESS

### Miami-Dade Children's Courthouse

Estimated Completion: April 2015

Commissioning Agency: Internal Services Department

#### Exterior Entrance Wall

**Carlos Alves**

*Urban Quilt*

*Ceramic Tiles*

Carlos Alves, a Miami-based artist renowned for his passion for making artworks out of clay, glass metal, salvaged artifacts and recycled objects, worked with local schools and children's organizations to create an exterior mosaic mural that graces the entrance of the courthouse.



#### Second Floor Lobby

**Jackie Chang**

*Just*

*Glass Panels*

Inspired by the word *Justice*, artist Jackie Chang created a triptych of three large glass panel murals. The installation will deconstruct the word "just" juxtaposed with the image of water droplets falling into a pool of water. Intended to be highly graphic and "comic book" like, the three panels are visible to visitors using the escalators from the first to third floors, as well as those entering the second floor courtrooms.



#### Public Circulation Corridors

**Roberto Juarez**

*Great Seal of the State of Florida*

*Oil on Board*

New York painter Roberto Juarez created a series of four murals which are sited in the public circulation corridors of Children's Courthouse. Entitled *Great Seal of the State of Florida*, the colors and subject matter draw from the South Florida landscape and include birds and plants of the Everglades, flowers, palm trees, Miccosukee textile patterns, sunrises, sunsets, seashells and boats. As the artist states, "the works will be supportive and uplifting to the people who work in the Courthouse and reinforce the sense of respect and authority required for a place where emotional and significant decisions are rendered daily."



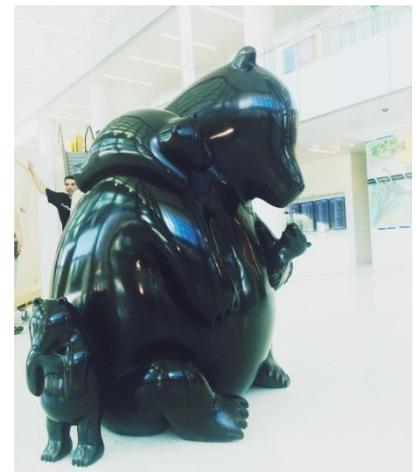
#### Main Lobby and Public Areas

**Tom Otterness**

*Untitled (Florida Black Bear)*

*Bronze*

Renowned artist Tom Otterness used the Florida Black Bear as the subject of his installation for the Children's Courthouse. The Florida Black Bear, a



native animal of Florida for at least 1.5 million years, is Florida's largest mammal and sadly, is listed as a threatened species by the State of Florida.

For Otterness, this creature serves as a metaphor for what the Children's Courthouse will become for the children of Miami-Dade County. In the same way a bear cub can feel safe and looked after by its mother, the artist believes the children who come into to the courthouse should feel cared for by the court. As stated by Otterness, "The new Children's Courthouse will provide a sanctuary and place of refuge for these children."

A large bronze sculptural installation is sited at the entrance of the courthouse and will greet visitors as they enter the facility. Comprised of a four-foot tall mother bear, playing the role of the judge, and a series of small bears, who are participating in a trial, the installation reflects the proceedings of the courts. In addition, multiple bear cubs can be found frolicking throughout the public areas of the courthouse.

**Northeast Branch Regional Library**  
**Ivan Toth Depeña**

*Arc*

Estimated Completion: Summer 2015

*Commissioning Agency: Miami-Dade Public Library System and Internal Services Department*



The new Northeast Branch Regional Library is located at 2930 Aventura Boulevard, Aventura, FL and replaces the former facility, which was damaged extensively by Hurricane Wilma. This project will be the County's first LEED certified library and is sited adjacent to an existing small waterway. Miami-Dade Public Library System, in collaboration with APP, invited artist Ivan Toth Depeña to present a site specific project proposal. Mr. Depeña took historical data from wind speed, direction and duration of Hurricane Wilma and generated the data into sculptural forms. The artist uses custom, wind reactive LED components that gradually light as wind blows across the sculpture. As well, the addition of an augmented reality component will push the project to the next level of interactivity and reactivity.

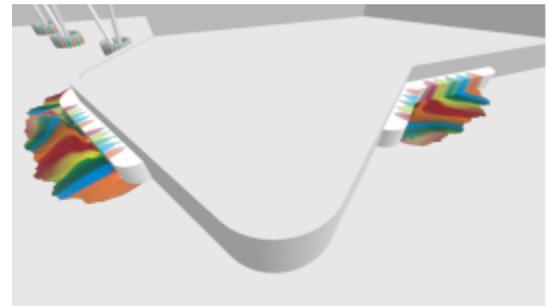
**Arcola Head Start Facility**

**Sinisa Kukec**

*Untitled (TBD)*

Estimated Project Completion: Summer 2015

*Commissioning Agency: Internal Services Department*



The new Arcola Lakes Head Start Facility, located at 770 NW 83<sup>rd</sup> Street, provides comprehensive child-development services for low-income children and families. The program is open to children from new born through age 5 and provides care and instruction in a classroom setting. Modeled after other Head Start facilities, the center features classrooms, a conference room, a multi-purpose room, a parent room, offices, a clinic and a kitchen. Miami-based artist Sinisa Kukec is enclosing the bottom portion of two exterior benches and is camouflaging the concrete benches with random flowing patterns of a SEMCO product outdoor paint. Kukec is working with Head Start students to assist in designing the paint patterns.

**Zoo Miami**  
**Entrance Plaza**  
**Mikyoung Kim**

*The Mist Zone Project*

Estimated Completion: Winter 2015

Commissioning Agency: *Miami-Dade Parks, Recreation and Open Spaces Department*

For the Zoo Miami Entrance Plaza, artist Mikyoung Kim proposed *The Mist Zone Project*, a public gathering space that weaves together the design team's cloud canopy and tower with a fluid ground mosaic of color and light that is inspired by the braided stream systems of the Everglades landscape. The appearance of moving water in the pavement and colorful steel animal cut-outs articulated with a dot matrix pattern animates the plaza. In the center, mist creates a cloud of coolness through openings in the cut glass pavers. Laser cut paver blocks create a rich tapestry of shapes in the plaza and integrate the earthen tones of the Everglades into the overall mosaic. Glass block elements, embedded within the pavers, are illuminated from below with LED lights and activate the space during the late afternoon and evening hours.



**Zoo Miami**  
**Florida Exhibit Children's Play Area**  
**Matthew Geller**

*Misting Bald Cypress Trees*

Estimated Completion: Winter 2015

Commissioning Agency: *Miami-Dade Parks, Recreation and Open Spaces Department*

For the Florida Exhibit Children's Play Area, artist Matthew Geller created *Misting Bald Cypress Trees*. Three 32-foot-tall perforated stainless steel Bald Cypress trees anchor the Play Area and will bloom, mist and create an ever-changing giant cloud of fog that hovers 12 feet above the ground. The mist will provide an aura of mystical otherworldliness punctuated by occasional rainbows created by the sun refracting through the mist. Rendered in fuchsia, burnt orange and dandelion, the colored trees will host rain heads that shower water down and are kid-controlled by valves located on cypress knees adjacent to the trees. In addition, "Leapers" shoot rods of water from the ground into the cloud. Geller's work also includes a beach-themed area for parents to relax and elevated boardwalks for movement around the Play Area.



**ZooMiami Amphitheater Canopy**  
**Leonel Matheu**

Estimated Completion: Spring 2015

Commissioning Agency: *Miami-Dade Parks, Recreation and Open Spaces Department*

In collaboration with Miami-Dade Parks, Recreation and Open Spaces, APP has identified the amphitheater canopy for the integration of public art. The main focus of the amphitheater will be



to house animal shows. The shows are meant to entertain and educate patrons about the importance of protecting wildlife and conservation for future generations to enjoy. In addition to live animal shows, the amphitheater will be used for presentations, small concerts and special speakers. Artist Leonel Matheu has created an artist-designed canopy that features cut out imagery of wildlife and clouds along its perimeter. The cut outs cast whimsical shadows throughout the amphitheater that vary depending on the positioning of the sun.

**Animal Services Department  
Exterior Façade Project  
David Brooks**

Anticipated Project Completion: Fall/Winter 2015

*Commissioning Agency: Animal Services Department (ASD)*



ASD has purchased an existing warehouse in Doral, FL for the purpose of relocating their headquarters, which is currently housed in a dated facility in Medley, FL. ASD firmly believes in the power of public art to transform County facilities. Brooklyn-based artist David Brooks is designing the new façade, which is inspired by Bernini’s St. Peter’s Square, Vatican City State. A series of seven foot tall animal silhouettes will adorn the rooftop and will serve as “guardians” of the facility, while the façade will be wrapped with a metal screen featuring cut outs of playfully executed dogs and cats.

**Interior Lobby and Pet Adoption Mall  
Carlos Betancourt and Alberto Latorre**

Anticipated Project Completion: Fall/Winter 2015

Adorning the interior lobby is a suspended sculpture composed of relics related to dogs and cats by the Miami-based artist collaborative Carlos Betancourt and Alberto Latorre. Their work extends throughout the pet adoption mall with a series of monitors that will display photographs of recently adopted pets and their new owners, all captured in an artist-designed photo booth that will be located in the lobby.



**Miami-Dade Fire Rescue  
Miami Lakes West Station 64  
Michelle Weinberg**

Estimated Project Completion: March 2015  
*Commissioning Agency: Miami-Dade Fire Rescue Department*

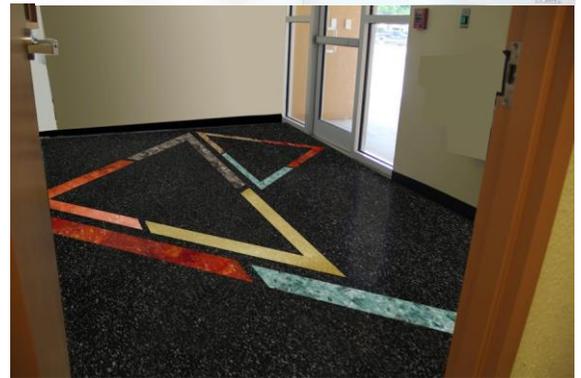
Miami-based artist Michelle Weinberg's work for Miami Lakes West Station 64 makes use of the bright green colors found on rescue vehicles and combines them in geometric patterns on a black terrazzo floor. The floor design is also interspersed with metal cut outs depicting tools and symbols of rescue workers.



**Coconut Palm Station 70  
Felicia Carlisle**

Estimated Project Completion: March 2015  
*Commissioning Agency: Miami-Dade Fire Rescue Department*

Felicia Carlisle's work for Coconut Palm Station 70, entitled *Broken Triangle*, combines colors that signify air (blue), fuel (gold) and heat (orange/red) in an equilateral triangle formation with interconnecting sides, each symbolizing one of the elements that form fire.



**District 11 Utility Box Wrap  
Michelle Weinberg**

Estimated Project Completion: April 2015  
*Commissioning Agency: Miami-Dade Parks, Recreation and Open Spaces*

A series of utility boxes located throughout District 11 features the artwork of Michelle Weinberg. The design is influenced by the artist's interest in surface design and uses brightly colored, geometric shapes and patterns that will be wrapped in various configurations, making each box unique.



### **Augmented Reality**

#### **Ivan Toth Depeña**

Estimated Project Completion: Fall 2016

*Commissioning Agency: Miami-Dade County Art in Public Places and The Knight Foundation*

Miami-Dade Art in Public Places staff has been working collaboratively with artist Ivan Toth Depeña on an innovative idea to co-develop a virtual public art app. On December 2, 2013, Mr. Depeña was awarded a Knight Arts Challenge grant to develop this virtual public art program. The project will consist of a series of public art installations that utilize geography and augmented reality to initiate contemplative viewer experiences. The multidisciplinary projects, taking place at several locations throughout Miami-Dade County, will blur the boundaries between the physical and virtual world. The public interventions will be experienced mainly using a mobile device, but will also implement other traditional media to realize the various installations.



### **African Heritage Cultural Arts Center Marquee**

Estimated Project Completion: 2016

*Commissioning Agency: Miami-Dade Parks, Recreation and Open Space/Miami-Dade County Department of Cultural Affairs*

An open space area near the street facing facade of the facility (*corner of NW 62<sup>nd</sup> Street and NW 22<sup>nd</sup> Avenue*) has been designated as the site for placement of an artist-designed marquee. The artwork will be innovative, convey the spirit and cultural background of the center and the community, and prominently identify the facility within the streetscape. The artist-designed marquee will serve as the main focal point of the center and should invite the community to participate in the events featured. In addition to the marquee, the artist will be asked to develop a comprehensive design that will address the space where the marquee is located and incorporate sculptural landscaping to enhance this prominent location along the intersection of two main thoroughfares. A national call to artists was issued for the project and six artists have been selected to develop site specific project proposals.

### **Earlington Heights Metrorail Station**

Anticipated Project Completion: Winter 2015

*Commissioning Agency: Miami-Dade Transit*

Earlington Heights Metrorail Station is the connector station for the new Orange Line, which links Metrorail service to Miami International Airport. The original public artwork commissioned for the station in 1986, *Blue Station Stones* by Beverly Buchanan, is located on the ground entrance of the station and is not visible to the majority of passengers, who will use the station as a transfer to the Airport and will not exit the platform area of the station. Miami-Dade Transit has expressed interest in commissioning an artwork to enhance the platform area of the station. APP has identified available Transit public art allocations to commission an artwork for the station.



### **Haulover Park/Season's 52 Restaurant**

Estimated Completion: *On Hold*

Commissioning Agency: *Miami-Dade Parks, Recreation and Open Spaces Department*



In collaboration with Miami-Dade Parks, Recreation and Open Spaces, Miami-Dade Art in Public Places has identified the 1,500 linear foot of existing promenade for the integration of public art. The project team envisions that an artist or artist team will enhance the promenade with an inspiring concept that will enliven the marina area. This project also envisions the artist selected to provide design elements for the future development of the promenade (approximately 18,220 lf) as well as the traffic intersections and pathways. A short list of artists has been recommended to develop site specific project proposals.

### **Caleb Center Courthouse Garage**

Estimated Completion: 2016

Commissioning Agency: *Internal Services Department*

APP staff, in collaboration with the Internal Services Department (ISD) has issued a Call to Artists for the public art components of the new Caleb Center parking garage, which will be located at NW 54<sup>th</sup> Street and NW 22<sup>nd</sup> Avenue, Miami. It is envisioned that the public art allocation received from the parking garage will be used to enhance the exterior of the existing Caleb Center auditorium, allowing for an artist to design such elements as signage and a paving system which would visually link the two facilities. A short list of local and national artists has been selected for the project. An artist orientation meeting will be held with APP and ISD staff in early 2015.

### **NW 7<sup>th</sup> Avenue Transit Village**

Estimated Project Completion: 2015/2016

Commissioning Agency: *Miami-Dade Transit*

Located at NW 7<sup>th</sup> Avenue and NW 62<sup>nd</sup> Street, the NW 7<sup>th</sup> Avenue Transit Village will feature a transit bus hub and a small black box theater with approximately 125 seats. In collaboration with Zyscovich Architects, APP has identified the entrance lobby and the exterior façade of the black box theater for the integration of public art. A national Call to Artists was issued in January 2015.



### **City of Miami Beach Convention Center Renovation and Expansion Project**

Estimated Project Completion: December 2017

*Commissioning Agency: City of Miami Beach*

In collaboration with the City of Miami Beach, APP is overseeing the management of the public art components for the Miami Beach Convention Center (MBCC or Convention Center). MBCC is a significant economic generator for the City and the region.

During 2015 to 2018, the City plans to renovate and expand the MBCC to “Class A” standards. In general, the project is to include all exhibit halls, meeting rooms, pre-function, and support spaces such as loading docks, kitchens, bathrooms, MEP systems, and exterior areas. In addition, the MBCC is to be expanded to accommodate a new ballroom and meeting space. The project will also include the conversion of approximately 880 surface parking spaces into a 5.8 acre public park and refurbishment of Convention Center Drive and the Collins Canal seawall. New parking replacing the existing spaces will be incorporated on the roof of the building.



The City has hired Fentress Architects as its Design Criteria Professional (“DCP”), to create a Design Criteria Package documenting the City’s intent of the renovation and expansion. The DCP’s team also includes local architect Arquitectonica and landscape architect West 8.

In collaboration with the City and the Design Team, APP identified the following four potential opportunities for the integration of public art:

1. Monumental Exterior Work for Convention Center Park
2. West Concourse- North and South Junior Ballroom Walls
3. Northeast Grand Ballroom Lobby Wall and Floor
4. VIP Ballroom Exterior Wall and Lobby

In response to this request, APP was asked to invite international, national and local artists in order to select a short-list of artists to develop site specific project proposals; this call to artists received five hundred and twenty-four (524) applications. Twenty-six (26) artists have been selected to develop site specific project proposals. It is anticipated these artists will present their proposals in September 2015.

**City of Miami Kinloch Park  
Christina Pettersson**

Estimated Project Completion: Fall 2015  
*Commissioning Agency: City of Miami*

In collaboration with the City of Miami, artist Christina Pettersson was selected to implement a free-standing sculpture that will be sited at the entranceway of the Kinloch Park community center. The sculpture features cypress trees and a variety of native South Florida animals that are interspersed throughout the trees.



**City of Miami Gibson Park  
Sinisa Kukec**

Estimated Project Completion: Fall 2015  
*Commissioning Agency: City of Miami*

Miami-based artist Sinisa Kukec has designed a noise reduction system for the interior ceiling of the new Gibson Park Gymnasium. The proposed work consists of a series of suspended discs that will be draped in hand painted linen. The artist will collaborate with a sound engineer to ensure the efficiency of the panels to absorb sound.



**Opa-Locka Community Development Corporation (OLCDC)**

Estimated Completion: Ongoing  
*Commissioning Agency: OLCDC*

In 2010, OLCDC received \$20 million in highly competitive federal funding from the Neighborhood Stabilization Program (NSP) for the purpose of acquiring and renovating foreclosed and vacant properties. The OLCDC's goal is to focus a significant portion of the funds on the Magnolia North area, a part of Opa-Locka that was for many years a center of crime and vagrancy. In recent years, this area has suffered severely from foreclosure, vacancy, and blight, yet these factors combined with NSP funding also present a unique and exciting opportunity for creative redevelopment. Although public art is not a requirement for this project, the OLCDC requested that the County's APP program work collaboratively on this project, in recognition of the program's successful track record in improving capital projects. This innovative collaboration marks the first time that the APP program will work with a community development corporation.

In June 2011, OLCDC announced that it will receive an Our Town grant from the National Endowment



for the Arts (NEA). The \$250,000 grant, one of only 51 awarded nationwide, will go toward strengthening the arts in the Opa-Locka community. As part of the application, OLCDC emphasized their collaboration with the Art in Public Places program of the Miami-Dade County Department of Cultural Affairs to select an artist team that will work with existing architects, landscape architects and project developers to implement this public art component of the redevelopment of the Magnolia North neighborhood. A group of artists, architects, urban designers, and various other community members will collaborate on the design of six gateways, which will serve as emblems of the project's goal: that public art works not serve as stand-alone fixtures in space, but as integral elements of the public realm. The OLCDC plans to designate pavement, planters, lighting, seating, landscaping, and building features all as potential "canvasses" for the community.

Four artists/teams, Gale Fulton Ross (Sarasota, FL), R & R Studios (Miami, FL), Jennifer Bonner & Christian Stayner (Los Angeles, CA), and Walter Hood (Oakland, CA), were selected to begin work throughout the City of Opa-Locka. In July 2012, OLCDC hosted a charrette at the University of Miami School of Architecture to develop a conceptual framework to include the various arts components for the revitalization of Opa-Locka. The Opa-Locka Public Art Master Plan was in part a result of this charrette and can be viewed at <http://www.olcdc.org/artsmaster.php>.