

City of Coral Gables  
Centennial Commemorative Public Art

PROPOSAL SUBMISSIONS

Yanira Collado

**Yanira Collado**  
**Centennial Monument Proposal**

“We should want ... [our] relationship to space to evoke architecture as it is informed by the humanities, not architecture simply as a technical art.” -Laverne Wells-Bowie (Art on my Mind)

To commemorate the contributions, and dedication of the Bahamian and Black residents in Coconut Grove, through a work of public art. I propose an architectural structure titled *Ancestral Geometries*, a monument and symbolic gesture, addressing the necessity to acknowledge and preserve the architectural and cultural influences of the first Bahamian settlers in Coconut Grove, as well as recognizing that their legacies are continued and maintained thru the presence of their direct descendants. Many of whom still live in the original homes built by their ancestors.

The monument will realize this by intersecting architecture and Geometrical markers tied to identity as a form of threading the Bahamian history, culture, and geographies.

Architecture is a structural construct that evolves by means of cultural processes influenced by ideas, rituals, values, and beliefs. Ideally, societies produce buildings... these buildings once erected, establish, and sustain the core of that society's fundamental beliefs and experiences.

These cultural values are reinforced and recognized by markers of identity (Geometrical forms) embedded in architecture and in materials of emblematic meaning. Motifs, patterns, and strategies of construction. To preserve these architectural/cultural forms is an act of resistance against displacement because in essence these histories are maintained current and alive.

The Monument *Ancestral Geometries* is (15 feet tall by 12 feet wide and 5 feet in depth) a self-standing multi-dimensional work comprised of varying parts. The upright structural form is made of concrete that is completely enveloped by tile/mosaics. These tile mosaics will makeup patterns, forms and shapes found in many of the Junkanoo costumes, ritualistic objects of the Bahamian peoples and their architecture. Furthermore, to address notions of joy, community

participation, spirituality, and cycles of life, some of these patterns will be created by the current students (and their parents) at the Coconut Grove Barnyard community center. Many of the children who attend the after-school programming there are direct descendants of the first pioneering, Bahamian settlers. A series of workshops will be facilitated by the artist (Yanira Collado) where the participants will write letters to their ancestors using geometry as a form of writing. This geometrical language will make up many of the tile/mosaic patterns on the monument. A plaque with all the participants' names will be placed on the site of the work.

The mid-section of the monument is shaped in the configuration of a dwelling or a doorway, echoing the architectural forms of the Conch houses attributed to the Bahamian settlers. Creating a symbolic entry point for their descendants to reach their ancestors. It sits forward (approx. 3 feet) from the surrounding frame structure. A thin aperture (approx. 10 inches) parts the two halves of the home shape allowing sunlight to shine through, alluding to the possibility of the transcendence and ascendance of the community history. The names of the pioneering families will be listed/embedded into the blue tile of the mid-section halves. Connecting the past and the present thru the use of the color blue. The color blue is typically associated with healing, and protection for many people of African descent. For example, in South Carolina and Georgia, blue elements are said have had the power to protect enslaved Africans and their descendants (known as the Gullah Geechee) from evil spirits.

Lastly, the whole work will sit on a round concrete (wheelchair accessible) platform. The platform will include incised oval plexiglass covered holes, where the light source will be embedded to illuminate the piece at night.

## **DESIGN OF MONUMENT**







## **BUDGET \$500,000.00**

### **Design development**

\$50,000.00 Architectural firm

### **Engineering**

\$18,000.00 engineer cost

### **Construction Document Preparation**

\$45,000.00

### **Project management**

\$75,000.00

### **Fabrication and materials**

\$200,000.00

### **Packing and transportation of Artwork**

\$55,000.00

### **Insurance**



\$165,000.00

**Artist fee**

\$100,000.00

**Installation Oversight**

\$27,000.00

Morel Doucet

MIAMI, FL

CITY OF CORAL  
GABLES

# MOTEL DOUCET

PUBLIC ART PRESENTATION

ARTIST PRESENTATION

MIAMI, FL

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## INTRO

Introduction about Morel Doucet, Miami-based Artist, and Arts Educator.



## PREVIOUS WORK

Overview of past projects, brand collaborations, and artistic exploration.



## PROJECT CONCEPTS

Deep dive into City of Coral Gables Proposals.



## VENDORS

Overview of Proposed Project Vendors and project material culture.



## BUDGET

Project breakdown of general contractors, artist fees, supplies, etc.

ARTIST  
*Biography*



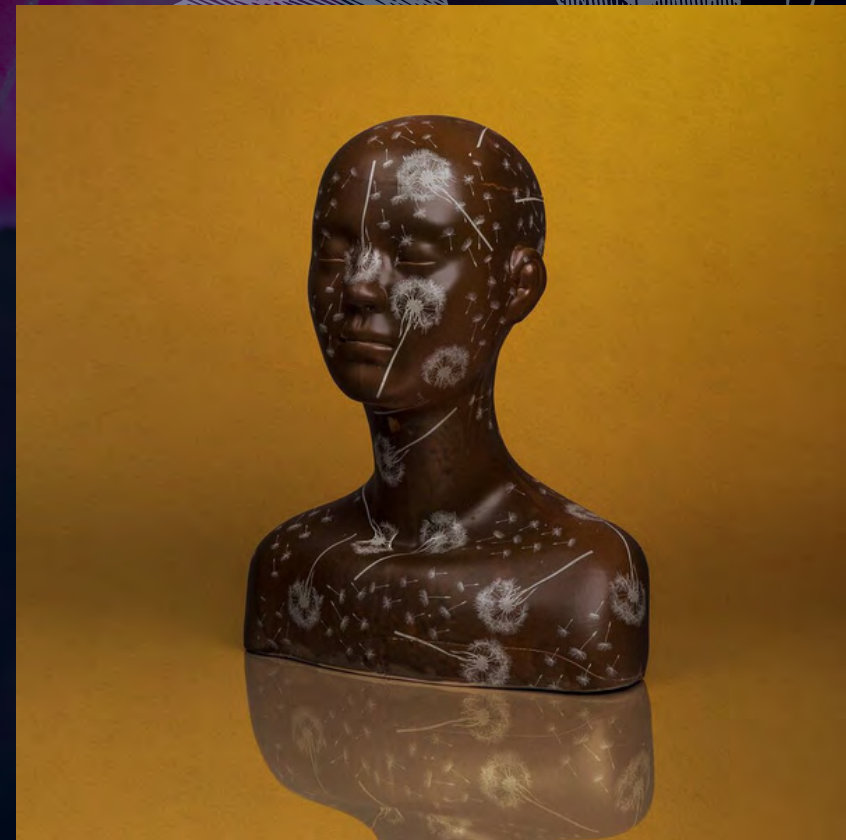
Morel Doucet, born in 1990 in Pilate, Haiti, is a Miami-based multidisciplinary artist and arts educator. Drawing from his Haitian roots, Doucet explores climate gentrification, migration, and displacement within Black diaspora communities using ceramics, illustrations, and prints. His artwork presents narratives that delve into the contemporary reshaping of the Black experience, capturing the degradation of the environment where economic inequality, the commodification of industry, personal labor, and race intersect. His work gained recognition in the 59th Venice Biennale exhibition “The Afro-Futurist Manifesto: Blackness Reimagined,” curated by Myrtis Bedolla, Director of Galerie Myrtis.

Doucet’s Emmy-nominated work has been featured and reviewed in numerous publications, including Vogue Mexico, The New York Times, Oxford University Press, Hyperallergic, Luxe Interiors + Design, Biscayne Times, PBS, Miami Herald, and WhiteHot Magazine. He graduated from the New World School of the Arts with the Distinguished Dean’s Award for Ceramics. From there, he continued his education at the Maryland Institute College of Art, receiving his BFA in Ceramics with a minor in creative writing and a concentration in illustration. Doucet’s work is held in collections of the Tweed Museum of Art, the Museum of Contemporary Art North Miami, the Plymouth Box Museum, Microsoft, and Facebook.

PORCELAIN CERAMIC PIECES

# PREVIOUS WORK

*Samples*







COMMISSIONER MIAMI



BLACK MAIDEN: ON THE PULSE OF MORNING CAGED BIRDS  
MEDIUM: CHINA PORCELAIN CERAMIC, JEWELRY BY DESIGNER AREEAYL GOODWIN  
DIMENSIONS: 18" X 13" X 10"  
YEAR: 2022



EBONY IN VEIL OF FOLIAGE



THROWING GRACE (EBONY IN VEIL OF FIGHT)



CONCEPT  
RENDERING  
ONE

**SECRETS THAT  
THE WIND  
CARRY AWAY**



CONCEPT  
RENDERING  
TWO

**SECRETS THAT  
THE WIND  
CARRY AWAY**





# Preliminary Budget

## \$500,000

**Project Note:** The cost Estimate includes all necessary materials



### Scope of work:

<b>1. General Condition:</b>	
- Project Management	\$20,000
- Insurance	\$4,000
- Legal Fees	\$2,500
- Studio (Office/ Accounting)	\$10,000
- Overhead / Stuff Staff	\$15,000
<b>2. Permitting:</b>	
- Permit Documents	\$1,000
- Permit Runner	\$2,000
- Permit Fees	\$1,500
<b>3. Engineering:</b>	
- Engineering Shop Drawing	\$10,500
- Lighting Consultant/ Engineering	\$6,000
- Electrician	\$4,500
- Architectural Renderings	\$4,000
- Materils Reserach and Design Development	\$5,500
- Electrician	\$3,500
- Rendering for Full Presentation	\$3,000
<b>5. Fabrication:</b>	
- Maquettes/ Mock-Ups/ Protoyes	\$5,500
- Metal Structure	\$25,000
- Bronze Casting	\$260,000
<b>6. Installtion:</b>	
- Foundation	\$10,000
- Site Prepartion	\$3,500
- Installation (Staff & Rigging)	\$12,000
- Transporation	\$10,000
<b>7. Artist Fee (20%):</b>	
- Morel Doucet's Artist Fee	\$100,000
<b>8. Contingency (3%):</b>	
- Maintenance & Repair	\$15,000
<b>9. Documentation + PR:</b>	
- Photographer/ Video	\$4,000
<b>Total Project Expense:</b>	<b>\$500,000</b>



MIAMI, FL

CITY OF  
CORAL GABLES  
PROPOSAL

Thank you

MIAMI, FL



@MORELDOUCET

MIAMI, FL

Chris Friday



**Artwork Proposal for the City of Coral Gables commemorative Centennial Celebration**



By *Chris Friday*

**Project proposed by Chris Friday**

**Background info, Project Introduction & logic:**

As an artist, my work centers around the practice of “supplementing the archive” for Black and Brown bodies whose histories and contributions are often invisible or excluded from official narratives. This involves the practice of actively seeking out common threads (food, clothing, etc) and rituals that define culture as we have lived it and canonizing those objects as a collection of sculptures that function as my own unofficial Black cultural archive.



*Relevant past sculptural work: Supplement Archive: McDonald's at the house Burger, kiln-fired ceramic, glaze, 2019*

The artwork I am proposing for the Centennial would be the latest and largest addition to this unofficial “supplement archive”.

When researching the contributions of Black and Caribbean folk in the city, several names come up often enough.

Individuals such as Mariah Brown, E.W.F. Stirrup, Theodore Gibson, among others, are Black and Caribbean community figures that are known and documented as a part of the community’s rich multi-cultural history.

Also mentioned frequently, were the day laborers and Caribbean migrants who toiled building the city stone by stone.

While it is customary to commemorate individual achievement, I believe that it took more than the effort of singular individuals to build a city.

The artwork I am proposing, honors the Bahamian migrants who helped build Coral Gables and Coconut Grove, and who were very often only referred to – homogeneously – as “Conchs.”

This term was assigned to Bahamian migrants because of how integral the conch is to the Bahamian diet and culture, and so I thought it fitting to name this commemorative artwork *CONCH* after the people who played such an integral role in the building of this city and how their cultural and social contributions “fed” the city then, and now.



*Relevant past sculptural work: Supplement Archive: Fried Chicken, kiln-fired ceramic, glaze, 2019*

**Narrative Description of Artwork:**

**ARTWORK TITLE: *CONCH***

The proposed artwork *CONCH* (pronounced “kunk”) depicts a monumental sculpture that takes the form of a plate of traditional iconic Bahamian food elements. Plantain, pigeon peas and rice, and cracked conch, function as a metaphor for the migrant “conch” workers who fed the city through their labor, culture *and* cuisine.



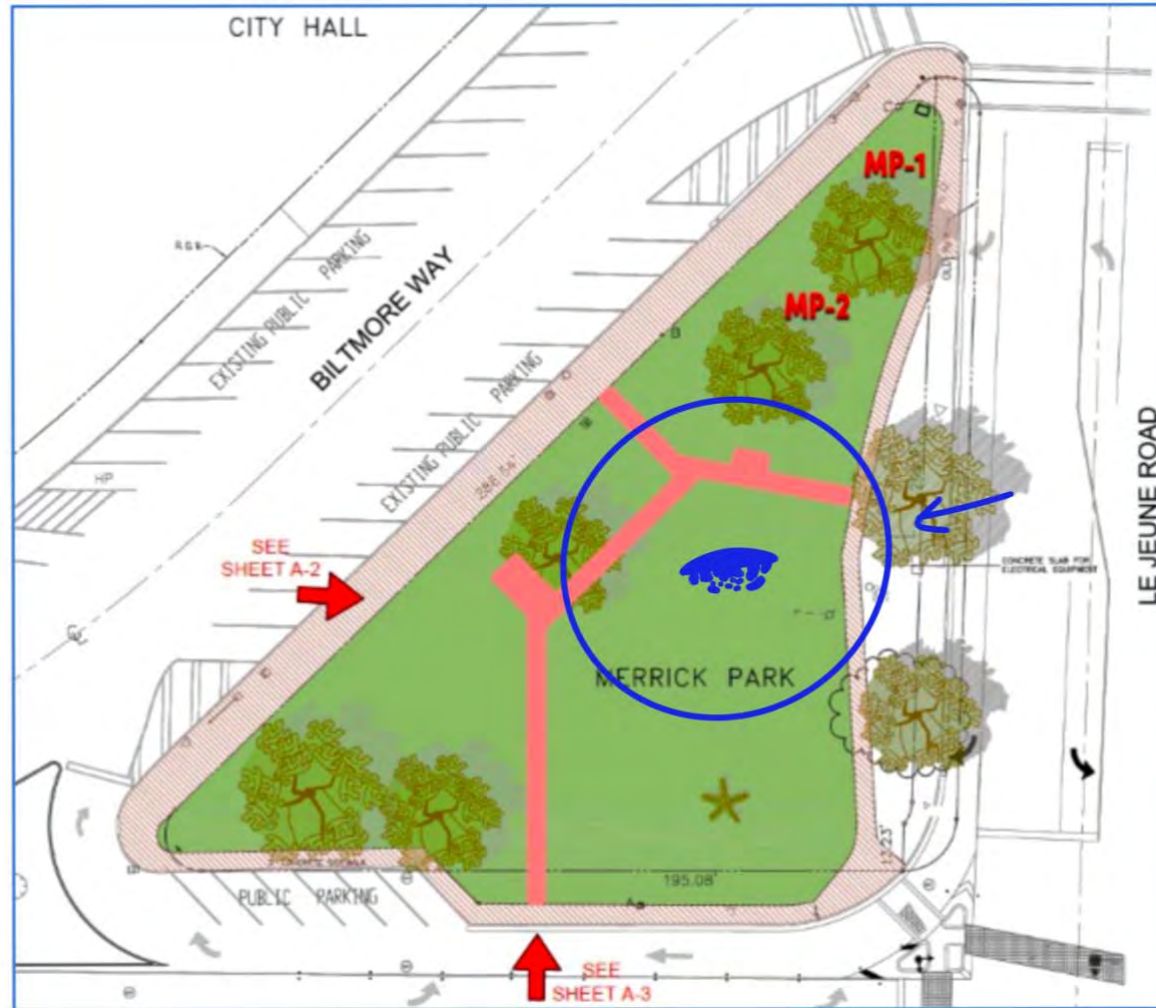
Hand-drawn rendering of proposed artwork within the Merrick Park park-site.

The decorative plate is positioned diagonally, with the form and its elements protruding out of the ground; implying the partially hidden, yet deeply embedded nature of the extensive Bahamian migrant social and cultural contributions to the ever-evolving landscape of Miami.

The protruding angled position of the plate forms an arch around the food, symbolizing the sacred, longevity and unity; implying that the invisible histories the work aims to highlight, be honored so that it lives on, while also designating the plate of food as a place of community gathering and unity, as food so often is in communities of color.



Proposed location/Site Map:



## **PROJECT GOALS:**

- **Honor the history of Black Bahamians in Miami**

First and foremost, the work aims to serve as an iconic, instantly recognizable Bahamian contribution to the culture of this city. The title *CONCH* recalls the name of the food and the migrant workers by the same name. Serving to commemorate both, simultaneously. A reminder that despite the changing landscape, the cultural and societal impact of early Black and Caribbean is deeply embedded and therefore a part of the foundational history of Coral Gables and Miami at large.

- **Connect with local community.**

Often times, monuments to Black history are overly serious and abstract, failing to directly connect with the community it aims to honor and commemorate. By making this large-scale sculpture vibrant, colorful and iconic of traditional Bahamian cuisine, I aim to make the tribute instantly recognizable to modern Bahamians and eye-catching to passersby.

- **Community engagement:**

Because the work is vibrant and eye-catching, it creates public interest from locals and tourists alike, creating new opportunities for those who didn't know the history to learn about its meaning and reflect on the history of the city. The proposed materials for the work allow for interactivity with the sculpture; making it a good place to gather, rest, or take a picture.

- **Community collaboration:**

Because the work is being created using actual cultural elements, the proposed artwork has the flexibility to incorporate community feedback in deciding details such as what foods are presented and even what designs are in the decorative plate that can further symbolize the community and the history.

**PROJECT DETAILS:**

- **Proposed Scale:** Approx. 12ft -15ft Tall, 24- 30ft wide, 10-15ft depth as space/location allows.
- **Construction & Materiality:** The artwork would likely be designed and built using foam and fiberglass.

This would make it durable, paintable, lightweight and "interactive" for guests.

The substructure would be steel or aluminum in order to tie it into a foundation.

**Additional material options:** Metal or concrete composite but would be much more expensive and complex to build.

(Can be priced at a later time)

- **Timeline:** 3-4 Months to be fully installation ready.

Once fabrication is complete, Installation should be 1 week max if all goes well on site (not including locations where foundation is nonexistent.)



**PRELIMINARY BUDGET:** Build, Preliminary budget range per item:

- **Design Development:** \$10,000 - \$15,000
- **Engineering/Tender:** \$6,000 - \$20,000 depending on foundation.
- **Project Management:** \$5,000 - \$8,000 depending on travel and scale.
- **Fabrication:** \$35,000 - \$50,000 depending on scale and complexity
- **Packing/Shipping/Transport:** +/- \$5000 depending on location.
- **Installation: Existing Foundations-**\$10,000 - \$15,000 / **New Foundations** \$20,000 - 30,000
- **Insurance and liability:** +/- \$5000
- **Contingency:** 10% of total cost
- **Artist Fee (15%):** \$12,900-19,200

**Total Cost: (Estimate Range):**

**\$98,000-\$147,000.**

***Additional costs to consider:***

**Upkeep:** Maintenance: Every 7 years, 5-3 years for heavy use and weather. Price really depends on damage.

- Maintenance Project Management would be billed \$60-\$110 hourly plus travel depending on scope of work.

Charles Humes

CHARLES HUMES JR.  
CREATIVE VISUALS, INC.  
VISUAL ARTIST

## CORAL GABLES CENTENNIAL COMMEMORATIVE PUBLIC ART

### PROPOSAL #1

TITLE: 'BAHAMIA'

#### NARRATIVE DESCRIPTION:

I propose to design, create, fabricate\* and install seven bronze sculptural forms on a album shaped pedestal consisting of hand-designed inlaid mosaics featuring symbols, and historical images of early Bahamian settlers, builders, landmarks and established family icons of early Coconut Grove and Coral Gables. The Seven Sculptural forms symbolically represents the 'Men of the Mystical Isles' shaped in the form of a elongated diamonds piercing the top of the oolite stone album pedestal symbolizing the rich fertile ground of south Miami.

The recessed rectangular spaces of the pedestal will feature inlaid mosaics glass and stone depicting Bahamian settlers, their tools, significant images of that era, major Bahamian Islands, names of founding Bahamian families, Junkanoo revelers, early leaders, shotgun architecture, landmarks, etc\*.

The seven bronze sculptural forms will symbolize the 'Men of the Mystical Isles'. The scale of the stylized figurative forms would be calibrated in declining scale on each side of the center form creating a visual triangle. The proposed bronze forms; in what the artist envision as "*pyramidal shaped diamond torches*" (symbolizes the Bahamian settlers role in the development of Coconut Grove and the City of Miami) at it's apex is a highly polished bronze sphere; in what the artist describes as the "*Head*" (representing the founding spirit of early Bahamian settlers and people).

The pedestal base will support the seven symbolic, contemporary bronze sculptural forms representing the Bahamian 'Men of the Mystical Isles' perched on spatial points at the top of the book-like Oolite pedestal stone. The seven forms will symbolically represent the seven principles of life, Kwanza, government, etc... The book-like album pedestal infused and inlaid with the artists expressive mosaics (*symbolizes the narrative, telling the story about Bahamian history, culture and their contributions to Miami*). The pedestal will be of white Oolite coral rock and the sculptural forms in various patinas of bronze metal.

## GOALS:

My goal is to create a lasting monument to the memory of the Bahamian people and families that were instrumental in the foundation and development of Coconut Grove and the City of Coral Gables. As a third generation descendant of the Bahamas and Grand Turks Islands it would be an artistically amazing commission for me personally and a most supreme honor to create a beautiful commemorative artwork for the city of Coral Gables, Coconut Grove.

I would design the book-like pedestal and sculptural forms, complete the contractual, preparation, fabrication and installation processes. Hand design intricately rendered mosaic images (*early settlers, builders, leaders, and landmarks*), and the installation of glass, smalti, vitreous and ceramic tiles in the four recessed areas of the pedestal, creating a grand contrast of forms (*sculptures*) and media (*mosaics*) in a truly commemorative display of art.

The artwork would be a monumentally commemorative hallmark that will serve as a beautiful two and three dimensional art aesthetic providing a narrative, focal and vocal-point landmarks for the citizens of the city of Coral Gables, Coconut Grove and visitors alike.

Site Location: The sculpture and mosaic installation proposed site is on the south-west corner of Andalusia and Biltmor Way.

\*This area is closest to the assessable parking spaces,

\*The physical corner curve of the site accommodates the bisectonal shape album pedestal of the artwork monument

\*Gives a direct viewing line and viewpoint to the George Merrick Sculpture and City Hall.

Site Dimensions:

The Album Sketchbook Pedestal in Oolite Stone will be approximately 5' in height and 7' in length on each side).

The Inlaid Mosaics Dimensions 4' x 6'

The Men of the Mystical Isles sculptural forms dimensional scale would be a bronze 20' centerpiece form, two 16' forms, two 12' forms, and two 8' triangular diamond-torched forms respectively, creating a descending pyramidal illusion and viewing perspective.

The entire artwork scale/dimensions would be approximately 26' x 7' x 2'

Materials:

The Mosaic Inlaid expressions will consist of Mosaic Vitreous glass, Smalti, and Ceramic tiles.

3/4" highly resistant mosaic waterproofed tile backer board or mosaic mesh

Oolite Stone

Quad Max advanced Sealant Caulk  
Ameri-Mix Type M Pre-Blended, Sakrete  
Type S, Jamo GTS  
50 lb.and Un-sanded 25 lb. Simple Set Custom Pre-Mixed.

Grouts; White, Colored Agents of Metallic Oxides  
Wilhold Glue 70 to 30  
Mix, Stain resistant epoxy.

Sealant; Stone Glamour Silicone Agent.

Polishing; Hand and Machine soft brush cleaning and buffing.

Proposed Timeline:

The fabrication and Installation would be approximately twelve (10-12) months.

Budget:	<p>'Men of the Mystical Isles' bronze sculptural forms Oolite Pedestal Base Fabrication Installation <small>*ASU Art &amp; Sculpture Unlimited</small></p>	<b>\$400,000</b>
	<p>Mosaic Fabrication transportation, Installation Mosaic Finishing and Seals.</p>	<b>\$ 38,400</b>

*\*Artist; Creative Visuals*  
*\*Apperlo Art*

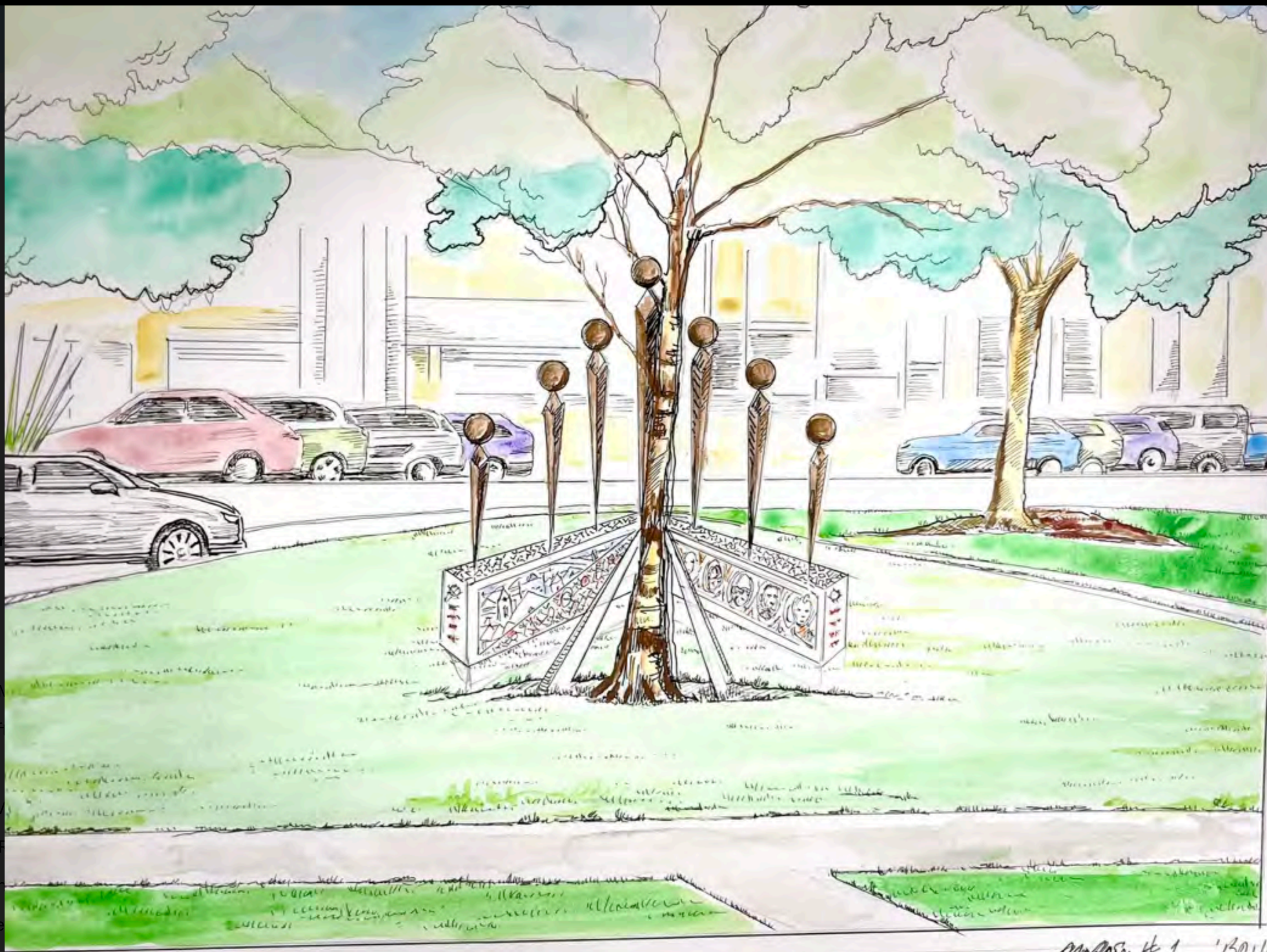
Artist Design, Planning, Management  
Fabrication, Installation, Supervision \$ 61,600

*\*Artist ; Creative Visuals*

### Proposed Maintenance:

Suggested cleaning for the sculptures, unscented soap, wash and wax suggested cleaning for the mosaics, light cleansing solution by hand  
Timeline, every two-three years by hand soft cloth wash and buffing where needed.

- 99+ Compose
- Mail
- Chat
- Meet
- Inbox
- Starred
- Important
- Sent
- Drafts
- All Mail
- Trash
- Categories
- Social
- Updates
- Forums
- Promotions
- More

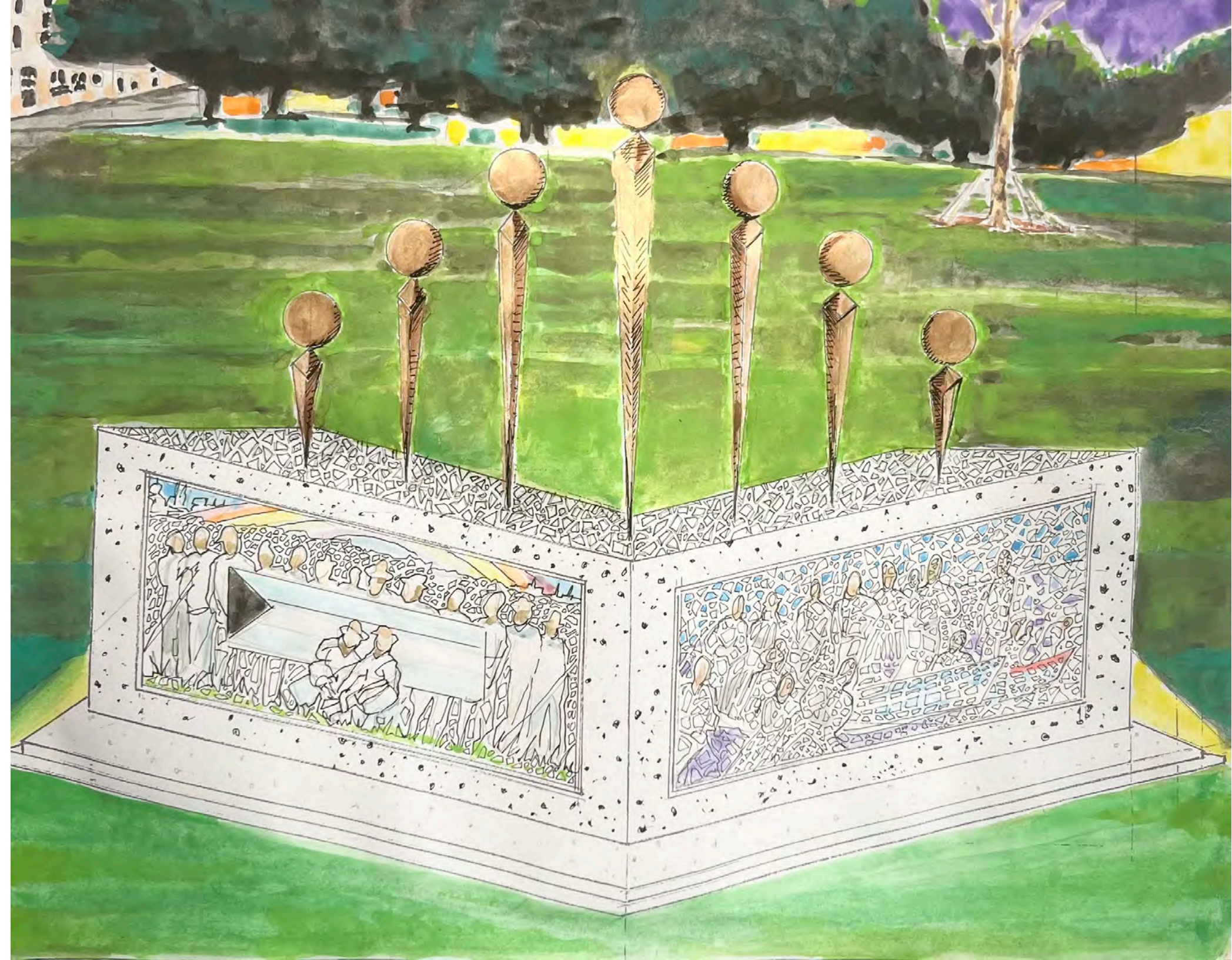


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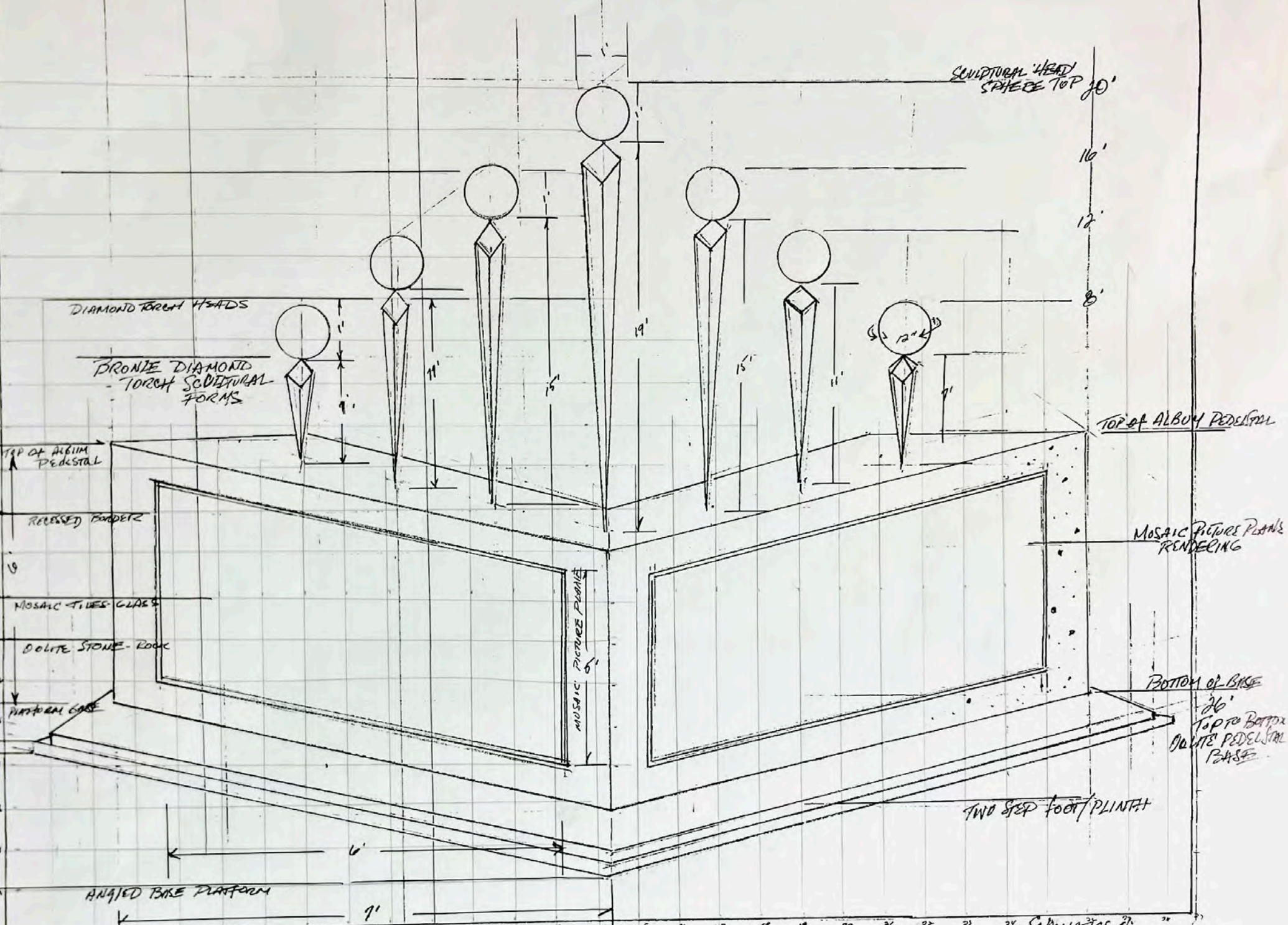
Marissa #1 '13/14











SCULPTURAL HEAD  
SPHERE TOP 30'

16'

12'

8'

DIAMOND TORCH HEADS

BRONZE DIAMOND  
TORCH SCULPTURAL  
FORMS

TOP OF ALBUM  
PEDISTAL

TOP OF ALBUM PEDISTAL

RECESSED BORDER

MOSAIC PICTURE PLANE  
REVEALING

MOSAIC TILES - GLASS

DOLITE STONE - ROCK

NATURAL CORSE

MOSAIC PICTURE PLANE  
6'

BOTTOM OF BASE

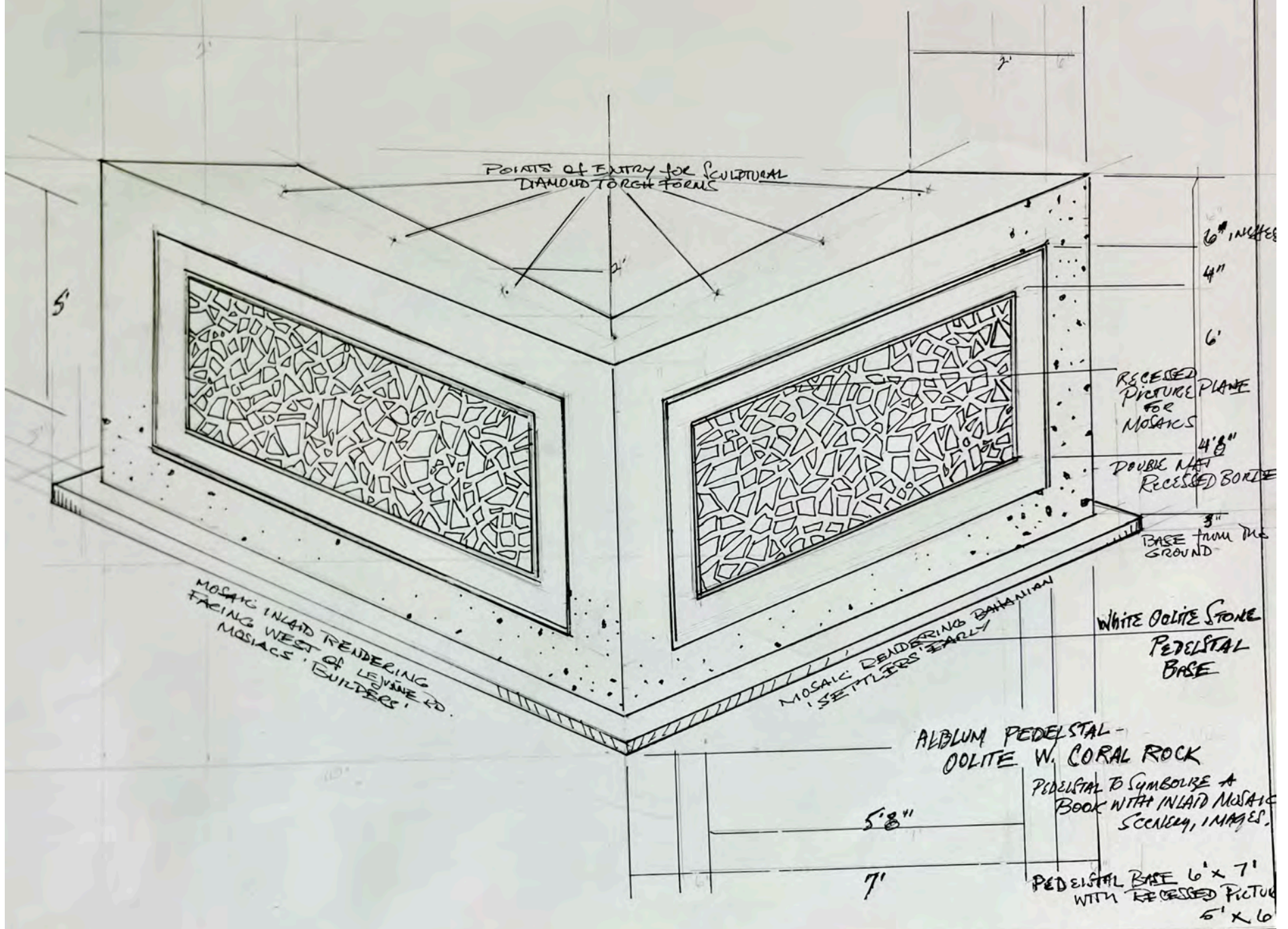
26'  
TOP TO BOTTOM  
DOLITE PEDISTAL  
BASE

TWO STEP FOOT/PLINTH

ANGLED BASE PLATFORM

CORAL GABLES CENTENIAL AIRWORK  
DESIGN & DRAWINGS: CHARLES HUNES, JR.  
CREATIVE VISUALS, INC.  
4/22/24

SCHEMATICS OF  
'BAHAMIA' PEDISTAL  
SCULPTURAL FORMS



POINTS OF ENTRY FOR SCULPTURAL  
DIAMOND TORCH FORMS

6" INCHES

4"

6'

RECESSED  
PICTURE PLANE  
FOR  
MOSAICS

4'8"

DOUBLE METAL  
RECESSED BORDER

3"  
BASE FROM THE  
GROUND

WHITE OOLITE STONE  
PEDISTAL  
BASE

MOSAIC INLAIN RENDERING  
FACING WEST OF LEVINE RD.  
MOSAIC 'BUILDERS'

MOSAIC RENDERING BAHAMIAN  
'SETTLERS' EARLY

ALBUM PEDISTAL -  
OOLITE W. CORAL ROCK

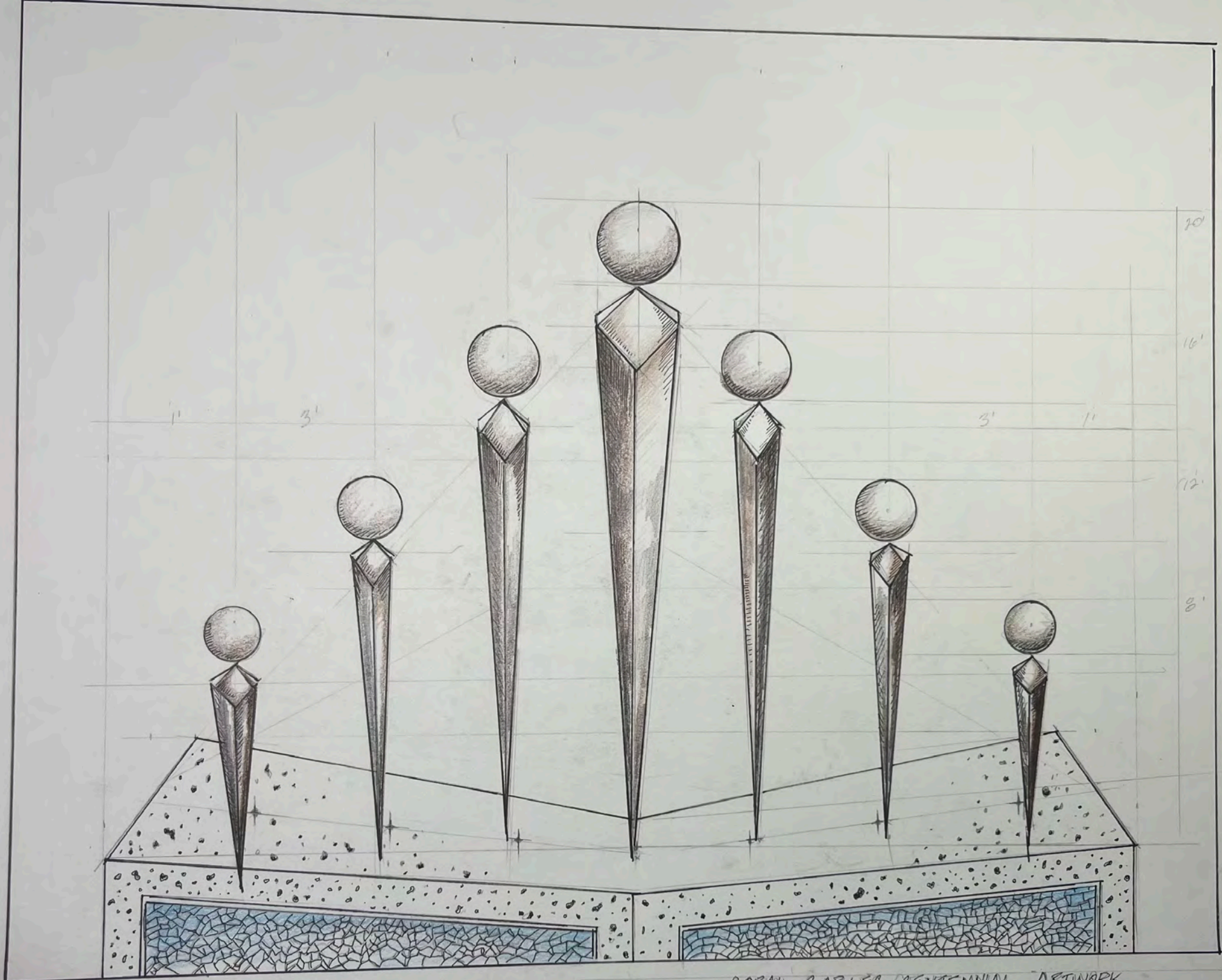
PEDISTAL TO SYMBOLIZE A  
BOOK WITH INLAIN MOSAIC  
SCENERY, IMAGES.

5'8"

7'

PEDISTAL BASE 6' x 7'  
WITH RECESSED PICTURE  
5' x 6'

CORAL GABLES CENTENNIAL ARTWORK - 'BAHAMIA'  
'MEN OF THE MYSTICAL ISLES' PROPOSAL  
DESIGNS & DRAWINGS BY CHARLES HUMES JR.



CORAL GABLES CENTENNIAL ARTWORK  
'MEN OF THE MYSTICAL ISLE'  
DRAWINGS BY CHARLES HUNTER, JR.

The sketches are merely preliminary found and sketches that will progress in details, materials, faces, tools, places.

What Art: Sculpture Variants

(1) Need Two Quotes

(A) Pedestal - 'Nose of the Nuptial Isles'

(B) Pedestal - 'BANANA'

(C) Sculptural forms (BRONZE). for

(7) BANANA - Sculpture: A sculptural torch

(4) Nose of the Nuptial Isles Form

\* Building Blocks of Development, Success, Growth,

(2) FABRICATION

(3) INSTALLATION

Local Plastic



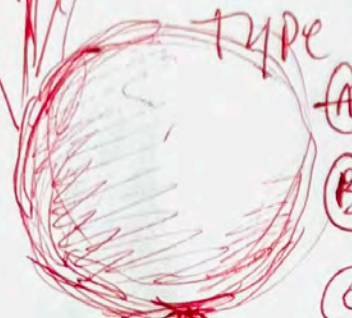
Chiseled Block  
LINES

TYPE OF BRONZE

(A) Color

(B) Surface

(C) SPHERE \*



6 Sides



Various shades of  
BROWN & BLACK  
PATINA

DIRECTED COLOR. A VARIATION OF PATINATED AREAS



Tetrahedron

Diamond  
Torches

\* Regular Tetra



Triangular Pyramid  
Perched Torches...  
Aesthetics  
with.

\* IDEAS: shirtless Model for Nuptial Men

Symbolizing the Nose of the Nuptial Isles  
As what small middle class  
Diamond in the Rough  
Banana's

specific PATINA'S

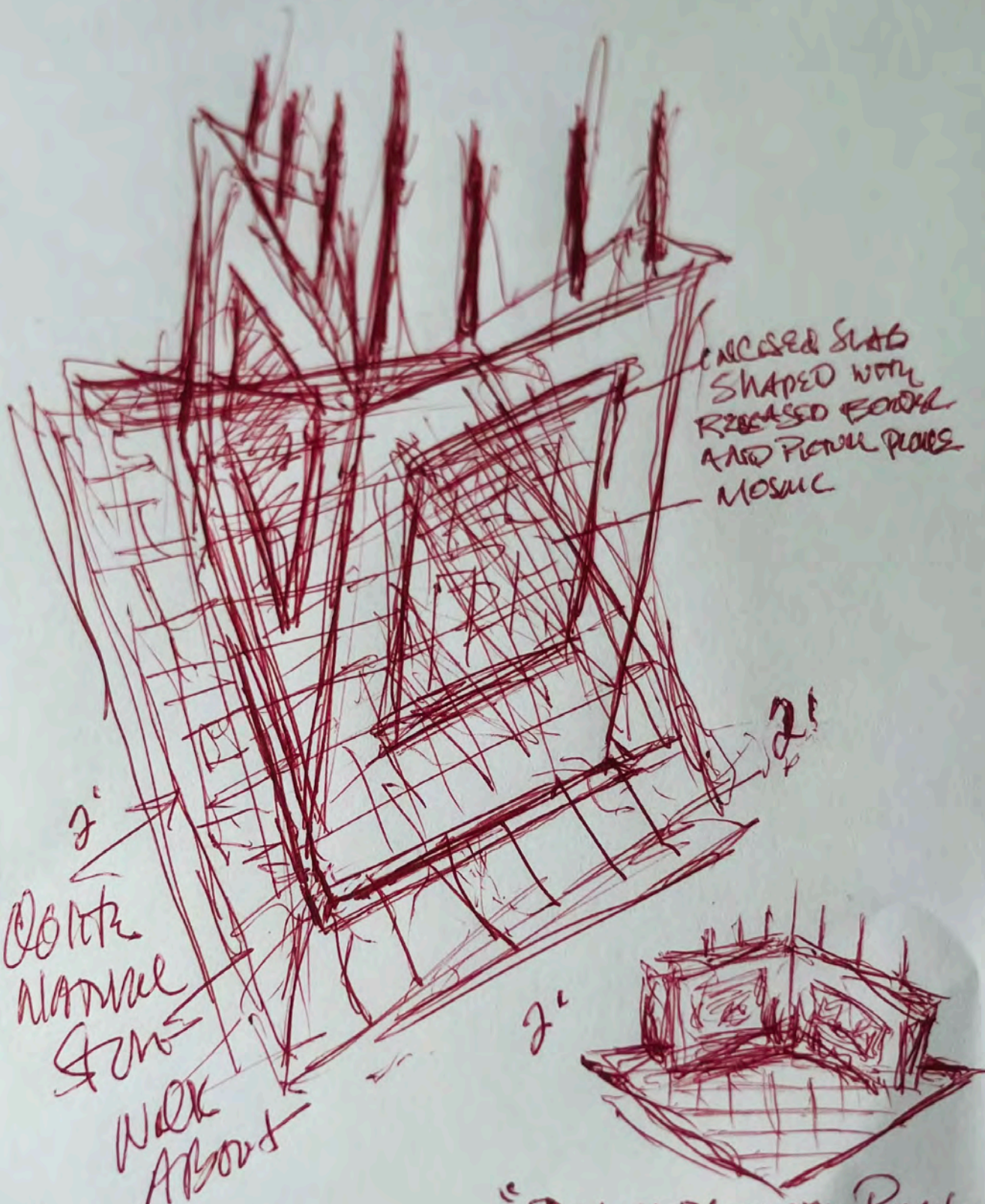
\* Maintenance - unseated Dishwashing Soap, WAX

\* Varnish for Rich nose

Diamond Torches

# CORAL GABLES®

THE CITY BEAUTIFUL



ENCASED SLAB  
SHAPED WITH  
RECESSED BORDER  
AND FLOOR PLATE  
MOSAIC

2"  
WHITE  
NATURAL  
STONE  
WALK  
ABOUT

2"  
DIAMONDS IN THE ROUGH.

WHITE STONE PATHWAYS FORMING  
A DIAMOND AND AT THE

405 BILTMORE WAY · CORAL GABLES, FL 33134

WWW.CORALGABLES.COM

POINT OF THE MUSEUM  
A DIAMOND.



99+

Mail

Chat

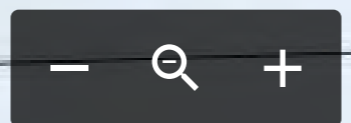
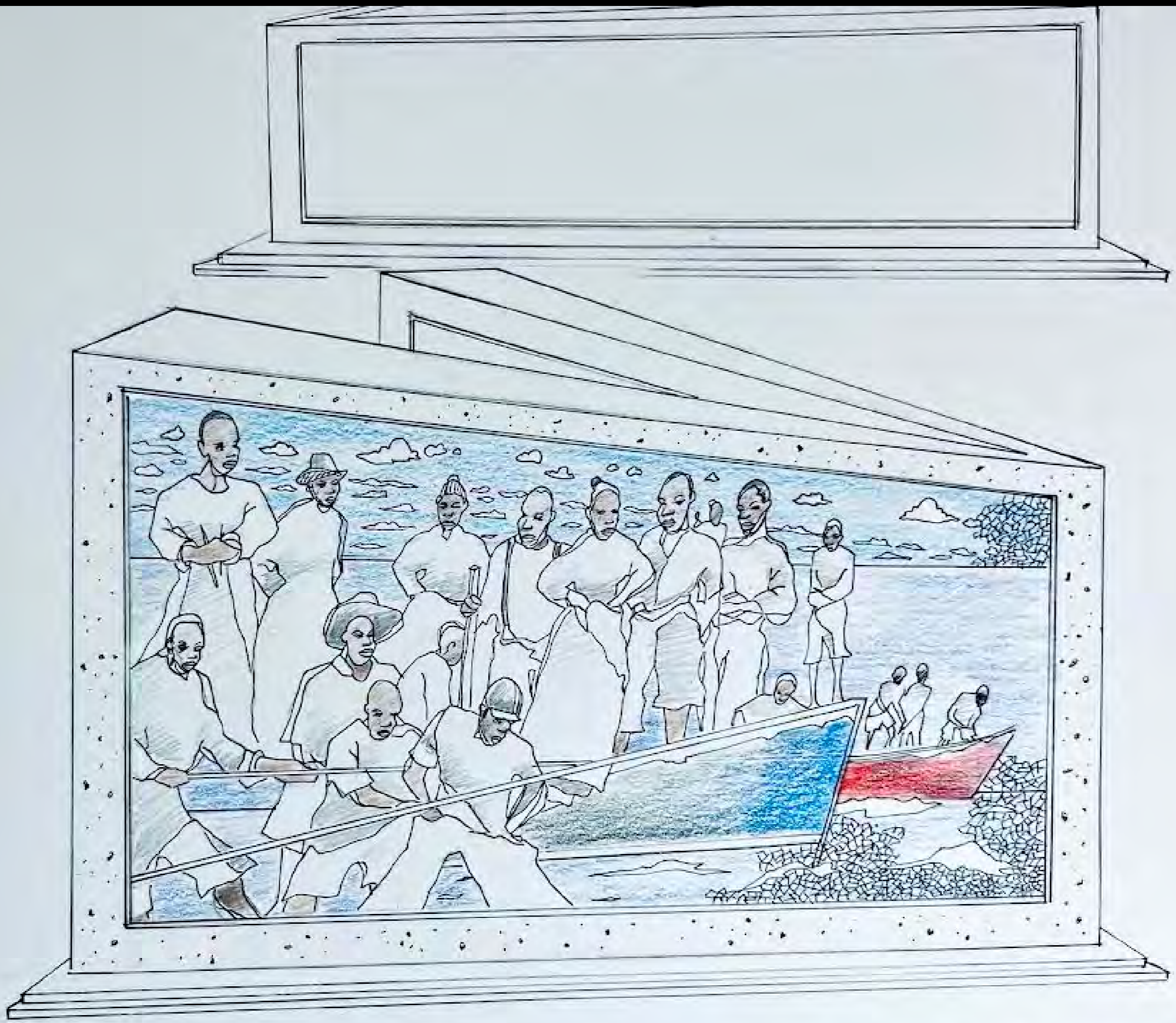
Meet

Lab

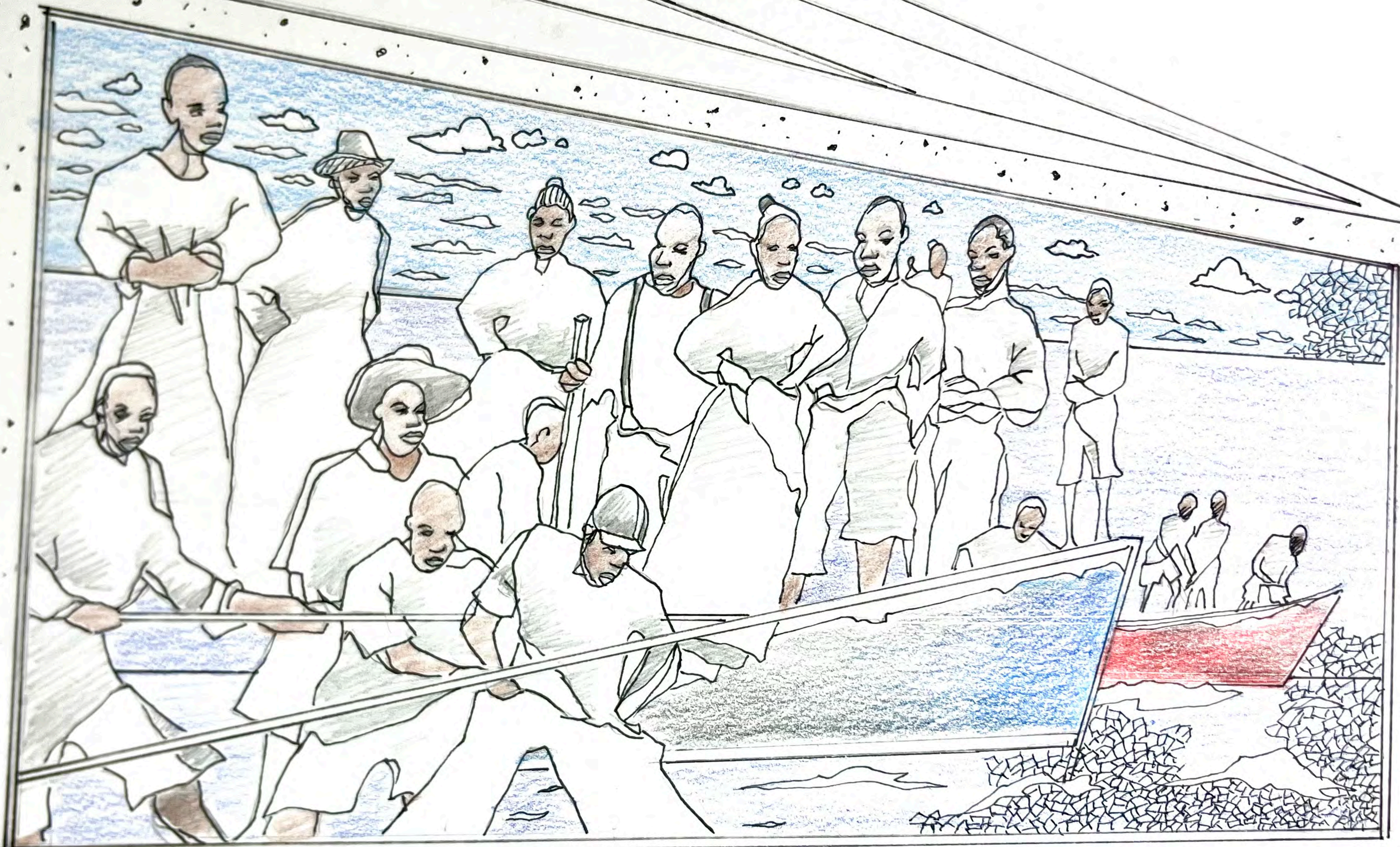
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'BAHAMIA' - EARLY SETTLERS DETAIL  
 PROPOSAL #1 - WEST SIDE ELEVATION of PERUSTR



'BAHAMIA' - EARLY SETTLERS  
PROPOSAL # 1 WEST  
WAG: DSCIANC





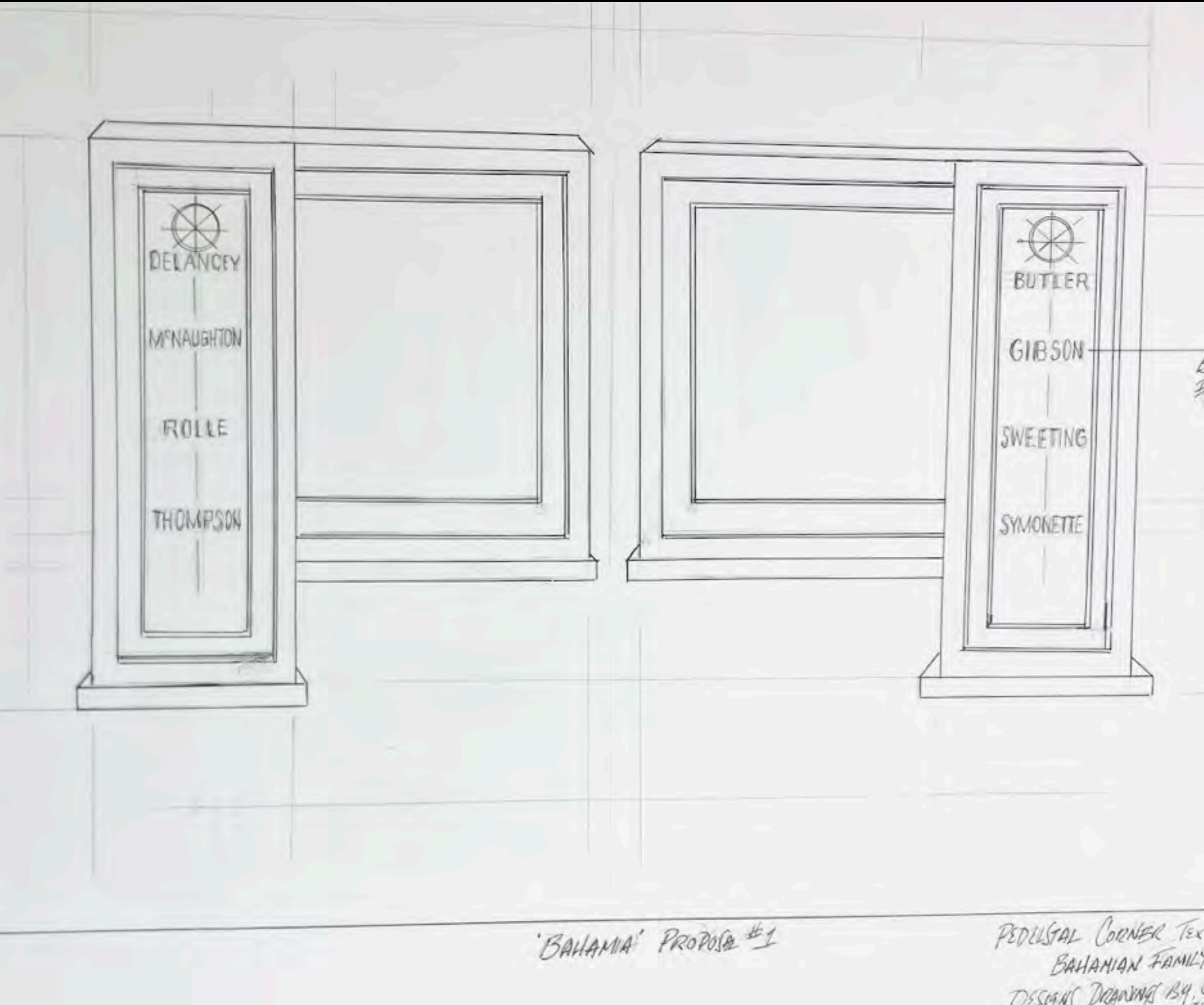
- 99+ Compose
- Mail
- Inbox
- Starred
- Important
- Sent
- Drafts
- All Mail
- Trash
- Categories
- Social
- Updates
- Forums
- Promotions
- More
- Labels
- [Gmail]/All Mail
- [Imap]/Drafts
- act-so
- AIM Marie
- AIPP Quali
- Airconditi
- AIRE Resid
- alia arias
- Alpha



EAST ELEVATION INTERIOR VIEW OF MOSAIC MURALS.

'BAHAMIA' - 'LANDMARKS'  
PROPOSAL #1  
DESIGN: DRAWINGS  
© AMELIA CASTRO URBINA

- 99+ Compose
- Mail
- Inbox
- Starred
- Important
- Sent
- Drafts
- All Mail
- Trash
- Categories
- Social
- Updates
- Forums
- Promotions
- More
- Labels
- [Gmail]/All Mail/char
- [Imap]/Drafts
- act-so
- AIM Marie Vickles
- AIPP Quail Roost Aq
- Airconditioning Serv
- AIRE Residency
- alia arias
- Alpha



- 2 of 8,569 < >
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'BAHAMIA' PROPOSAL #1

PEDUSTAL CORNER TEXT  
 BAHAMIAN FAMILIES  
 DESIGN DRAWINGS BY...

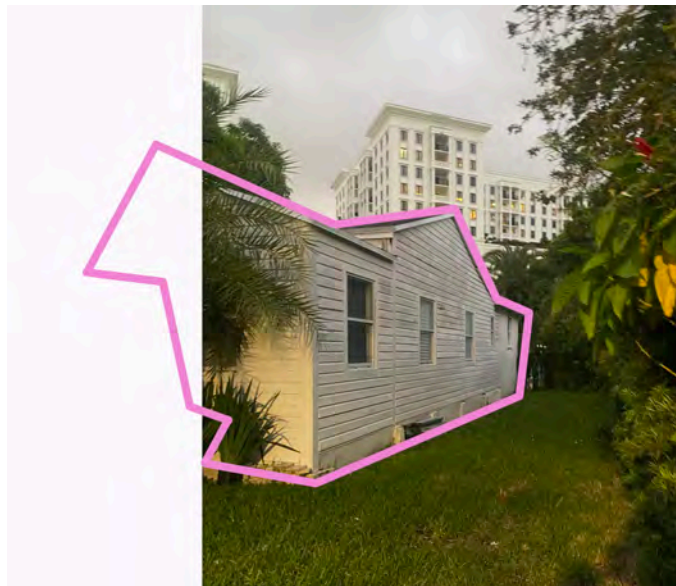
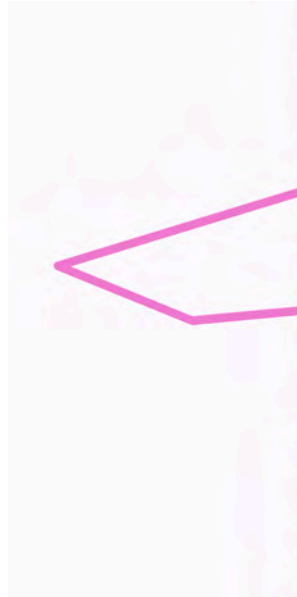
William Osorio

# William Osorio Studio's PROPOSAL

Title: **Dwelling**

## Narrative Description

Dwelling is a sculpture inspired by the MacFarlane Homestead Historic District. The abstract shapes of the sculpture and the color allude to architectural details from the neighborhood's houses (see examples below), creating a play of light and shadows influenced by the incidence of the sun at different times of the day. After reading the documentation provided and listening to the residents and community leaders speaking about the history of the community and the importance of its historic homes as a foundational space in the constitution of the community and family legacy alike, I'm proposing a public artwork that pays homages to the neighborhood and its architecture and commemorate the early settlers in the community, and their crucial contribution in the physical construction and cultural development of the city.





## **Goals for the Artwork**

The objective of the sculpture is to recognize the heritage and the people who Contributed to the blossoming of the city while creating a dialogue about the history of the community. The sculpture "Dwelling" celebrates the city's centennial and honors its past and future.

## **Proposed Materials**

Aluminium, Steel, Painted

## **Specifications**

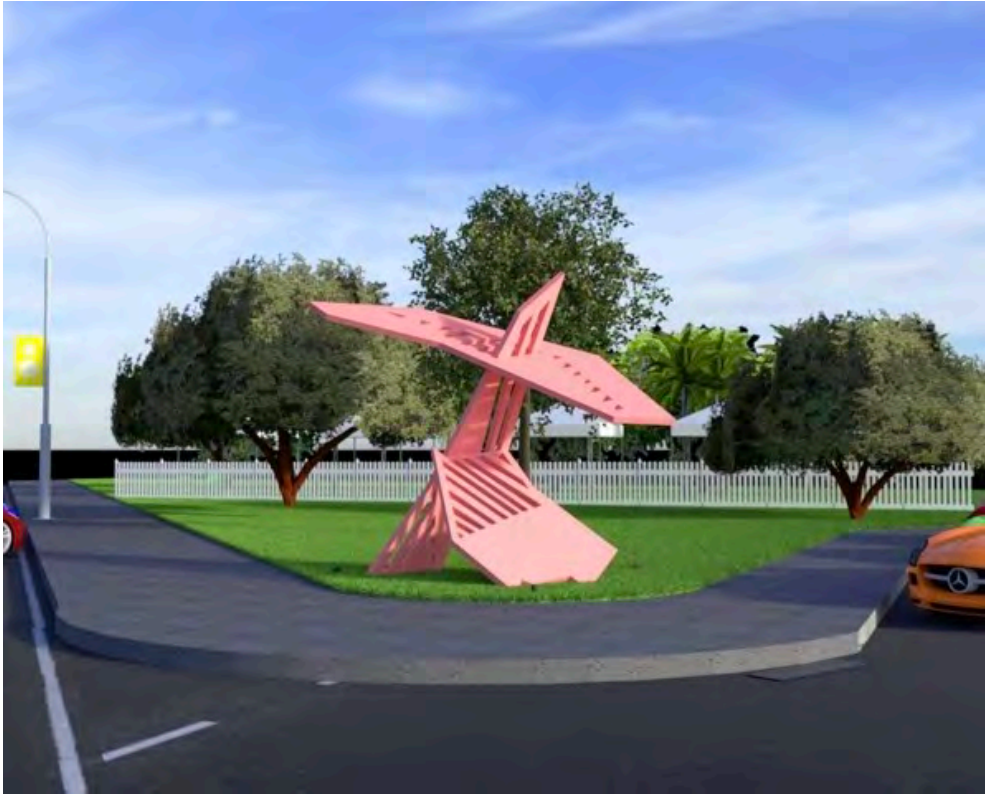
Sculpture Height: 13.5 feet

Sculpture Width: 13.5 feet

Sculpture Depth: 7.5 feet

Sculpture Base Width: 9 feet

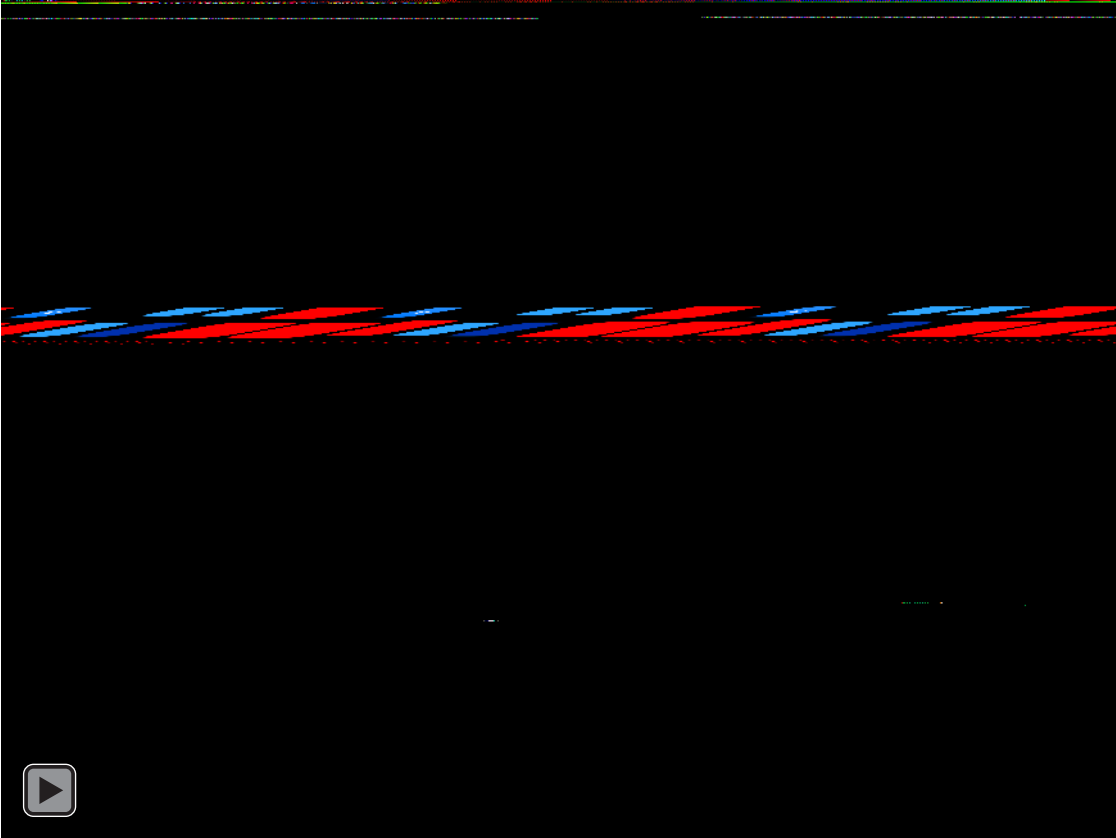
Day Renderings – to scale, shown within site



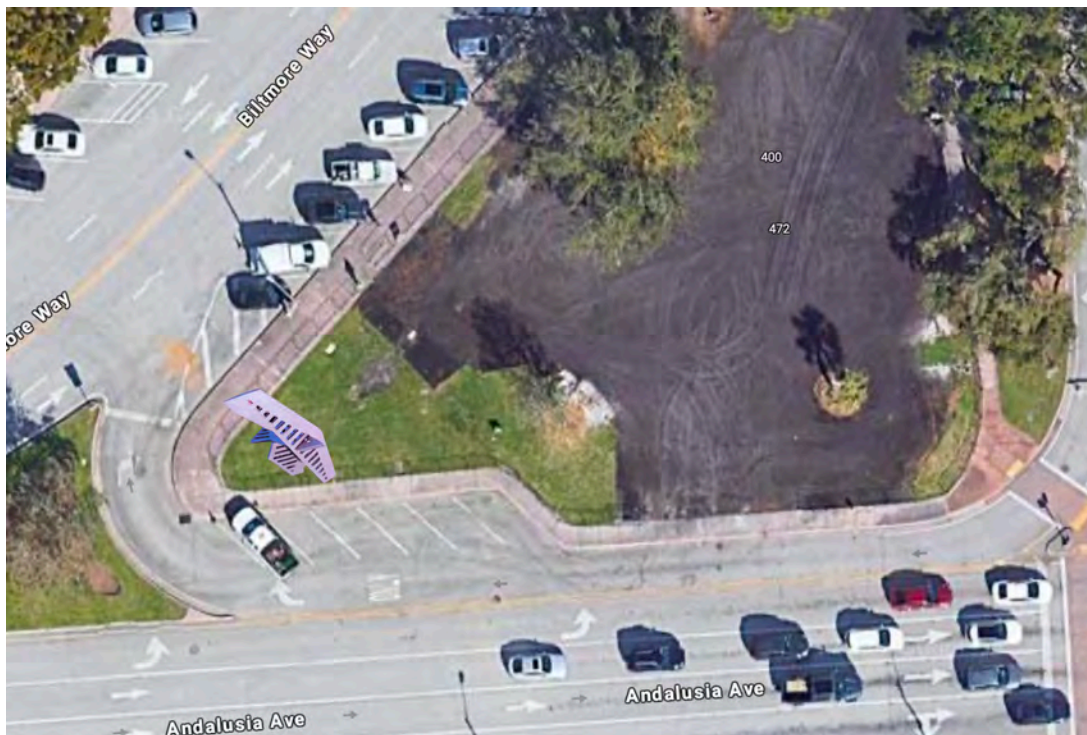
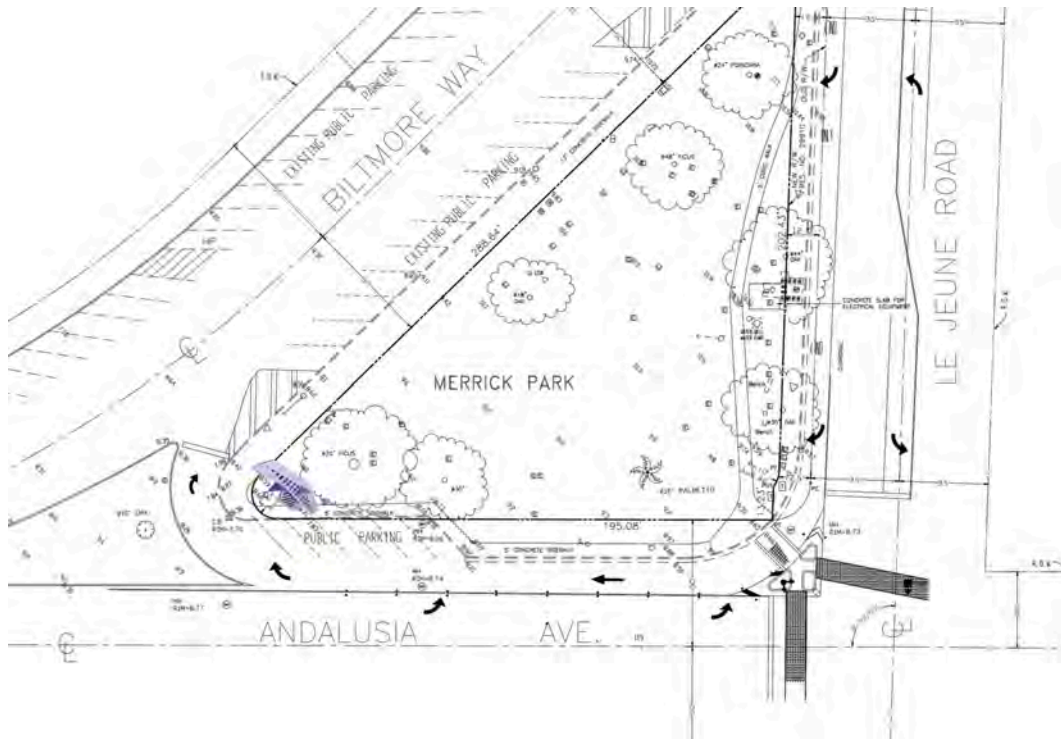
Night Renderings – to scale, shown within site



# Motion Rendering



# Site Plan



### **Proposed Schedule Timeline**

April – November 2024 Sculpture Fabrication

### **Budget**

\$500.000

### **Proposed Maintenance**

Protective coatings can also be applied to most metal sculptures, to help prevent uneven corrosion appear and improve the overall appearance. Cleaning will involves the use of detergents, filtered water, and a good scrub brush.

Chire Regans

Coral Gables Centennial Commemorative Public Artwork  
Proposal by VantaBlack



# Threads of Collective Memory

This project seeks to recognize the historical impact George Merrick has and continues to have on the Coral Gables community and surrounding areas. Merrick had ideas of what community could look like through collective planning and building, and these ideas remain present through architecture, local flora, the legacy of pioneer settlers, and continued community impact. This public art piece seeks to weave together these threads of history, connecting the past to the present and future. I intend to tell the visual story of Merrick's legacy in Coral Gables through a woven sculpture which represents a merging of cultural memory.

My approach to the Centennial Commemorative Artwork is not only informed by the history of Coral Gables, but also my connection to the neighborhood and surrounding areas. I relocated to South Miami, from Saint Louis, Missouri, at a young age, and witnessed the land and community grow and change as I did. I spent a lot of time walking through local neighborhoods as a student at Coral Gables Senior High. I walked through the Golden Gate and MacFarlane Homestead communities to visit friends frequently. I was baptized at Sweetfield Missionary Baptist Church in Coconut Grove. I never knew the history of these areas until adulthood.

My history is linked to the history of these communities.

# Materials

This piece will consist of a braided outdoor materials, with a custom designed weatherproof fabric intertwined. 100 threads of this material will be used in recognition of the centennial.

The fabric will include printed images of fruits native to the Bahamas, which were brought to South Florida by laborers from the Bahamas.

There will also be images of fruits and vegetables that were grown on Merrick's grove land. (Avocado, Tomato, Grapefruit, etc)

There will be printed family names of the original pioneer families from the area. (Ramsay, Williams, Gibson, Tucker, Moore, etc)

The woven sculpture will be adorned with metal sculptures of objects in recognition of (nautical icons, land working tools, housing structures, trees, etc)

# Specifications

The sculpture is round. Approximately 14' in diameter

Resting directly on the ground (Grounded to the land)

Place in triangular corner of Merrick Park behind the Royal Poinciana tree

Permanent lighting will be at the base of the sculpture

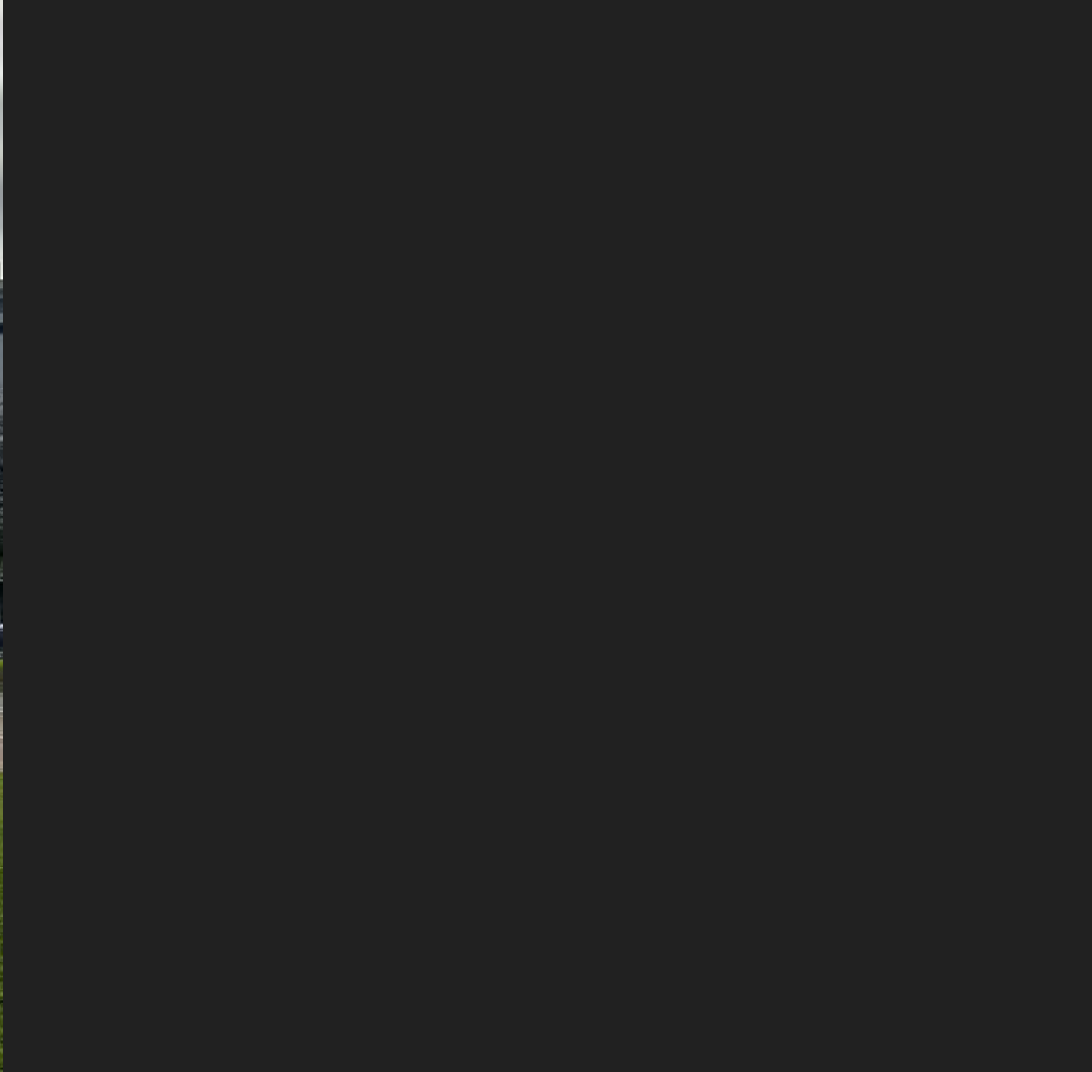
Maintenance of the sculpture should be minimal.

Color palette will include, deep hues of red, and neutral colors (Mediterranean Influenced) and A variety of blues, and greens (Bahamian Influenced)



14 feet diameter

Lighting fixtures



# Sample sketches of images for custom fabric



Coconut



Grapefruit



Guava

# Budget

Artist Fee	15% of total allotted budget
Outdoor Rope	\$5,000
Fabric	\$7,000
Laser Cut Adornments (Metal)	\$10,000
Labor	\$20,000
Project Management	\$10,000
Engineering Base & Sculpture Support	\$20,000
Transport & Packing	\$10,000
Installation	\$50,000



This is a sample of my sculptural portrait work which combines ideas of personhood and connection to thoughts and ideas associated with different subjects. In this work, the subject is my mother Carolyn.





This is a detail image of similar materials I would like to use for this project. The adornments of the sculpture will be of a similar material as the gold earring pictured here.



Detail image of similar materials

Onajide Shabaka

CORAL GABLES  
ART IN PUBLIC PLACES

COMMEMORATIVE  
CENTENNIAL ARTWORK

# ABOUT

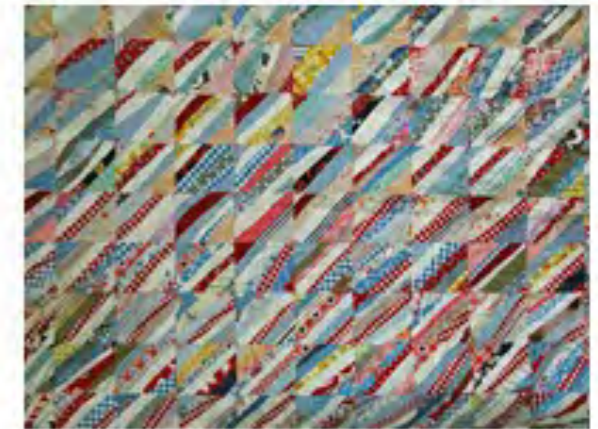
- Onajide Shabaka is an artist and cultural practitioner who lives and works in Miami, FL. He is concerned with history, and nature as they relate to biographical themes that include African diaspora and Native American cultures.
- Studied at California College of the Arts and received a BFA from Florida Atlantic University, and a MFA from Vermont College of Fine Arts.
- Participated in various international art residencies: San Miguel de Allende, Mexico; Boundary Waters Minnesota; Everglades National Park, Suriname researching African rice in South America, Guadeloupe, Jamaica. Awarded Knight Foundation, Tigertail, Wavemaker, & Ellies grants for research in Suriname and the Lowcountry of South Carolina and Georgia.



FORT PIERCE, FLORIDA  
SAINT LUCIE COUNTY



Shabaka's family moved to Fort Pierce, FL, from Edgefield Couty, South Carolina in 1920. They land and real-estate in St. Lucie Co. over several decades. Shabaka has used this experience in his art practice to build narratives of historical fiction.



## ARCHIVED QUILT PIECES

Shabaka uses archived photos and papers from his family that moved to St. Lucie, County in 1920. Quilt making was also personally significant for its form and craft.

The rural area around Ft. Pierce was previously highly agricultural and his family owned orange groves, apartments and rooming houses. This history is strongly connected to the County.

REFERENCED FROM FAMILY PHOTO ARCHIVE





- Shabaka has been commissioned to do several temporary public art projects in Miami, Fort Lauderdale, and Philadelphia.
- A previous temporary public art project at Greynolds Park, North Miami Beach, focused on the small mangrove estuary using fired ceramic sculptures.

# MANGROVE TIDAL INSTALLATION

ceramic sculptures by Shabaka

**Greynolds Mangrove Walk  
Onajide Shabaka  
in collaboration with Karen Solms, park naturalist**

Greynolds Mangrove Walk is an installation of ceramics, wood objects and rocks in the form of small cones, cylinders and linear forms. The man-made objects are arranged with natural objects in a mangrove tidal setting and loosely reflect a miniature African village such as those along the Atlantic Coast in Benin, Togo, and Senegal, West Africa. As Mangrove tidal areas are important to humans and a variety of plants and animals, Greynolds Mangrove Walk is an installation that interacts with the rising and falling of the tides to bring visual awareness to the endangered habitat.

- Suriname, situated in the Amazon, opened Shabaka's art practice to new forms of plants & animals, including ants, termites, and mushrooms.
- These new forms enter his art as intertwined, undulating, and serpentine lines. Similar lines and forms are also used in various Maroon communities.



SURINAME, AMAZON FOREST MUSHROOM



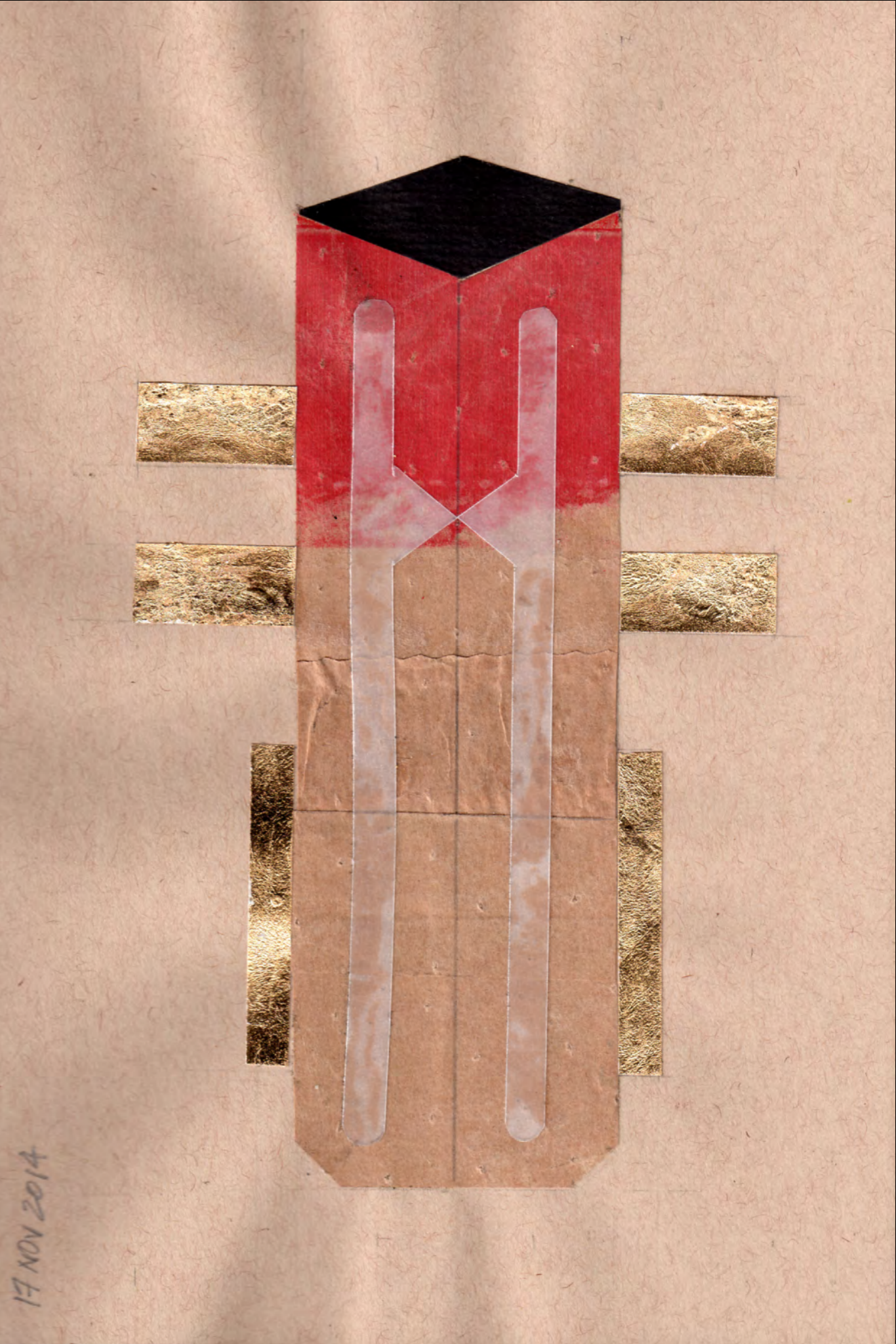
SURINAME, AMAZON FOREST ANT COLONY

- MOCA Plaza commissioned project, "Her touch smooths rough waters," is a two-part serpentine form based on research done in Suriname, a South American Amazon forested country, and coastal Florida, Georgia, and South Carolina.



## MESO-AMERICAN CULTURALLY REFERENCED COLUMNAR FORM

Here using the "totem" or column as a sculptural form is an example of a 2014 art work on paper as manifest sacred relic and site of communal reflectance and commemoration.







CARVED SCULPTURE, UBANGI RIVER REGION,  
CENTRAL AFRICAN REPUBLIC



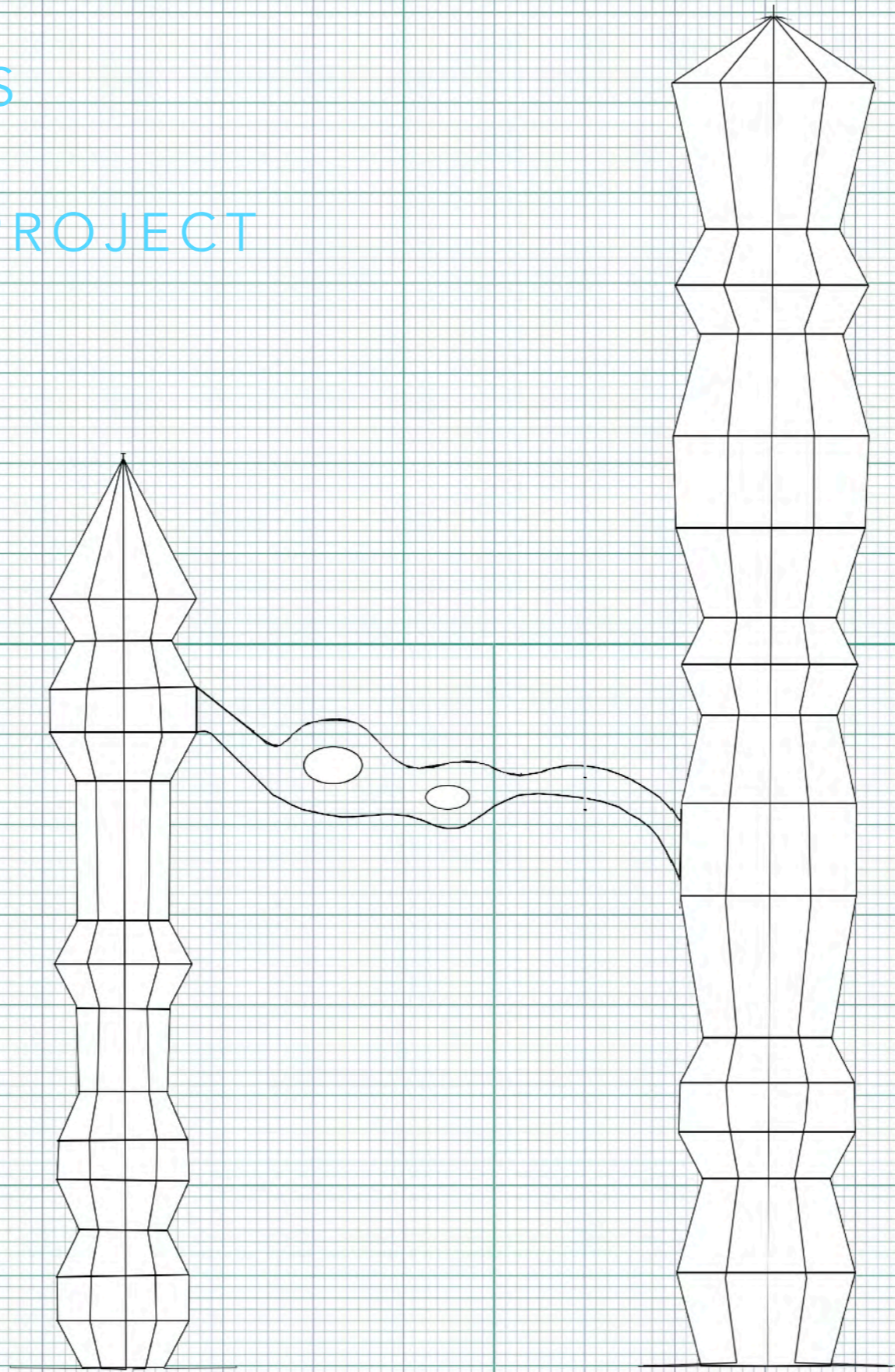
"UBANGI COLUMN (WRITTEN FROM HISTORY)"  
COLLAGE, GOLD LEAF ON PAPER © 2015

- Initially viewing an African “tribal object” Shabaka saw a geometrically cut wooden object as a large sculpture. It was, in fact, a walking stick; an object used in the context of local institutions related to young girls entering adulthood.
- Shabaka used this abstracted columnar form as a source for a recently completed public art commission at the Carrie Meek Foundation, Opa Locka Executive Airport.

CARRIE MEEK FOUNDATION  
OPA LOCKA EXECUTIVE  
AIRPORT



CORAL GABLES  
COMMEMORATIVE  
CENTENNIAL PROJECT



## DESIGN CONCEPT COMMEMORATIVE CENTENNIAL ARTWORK

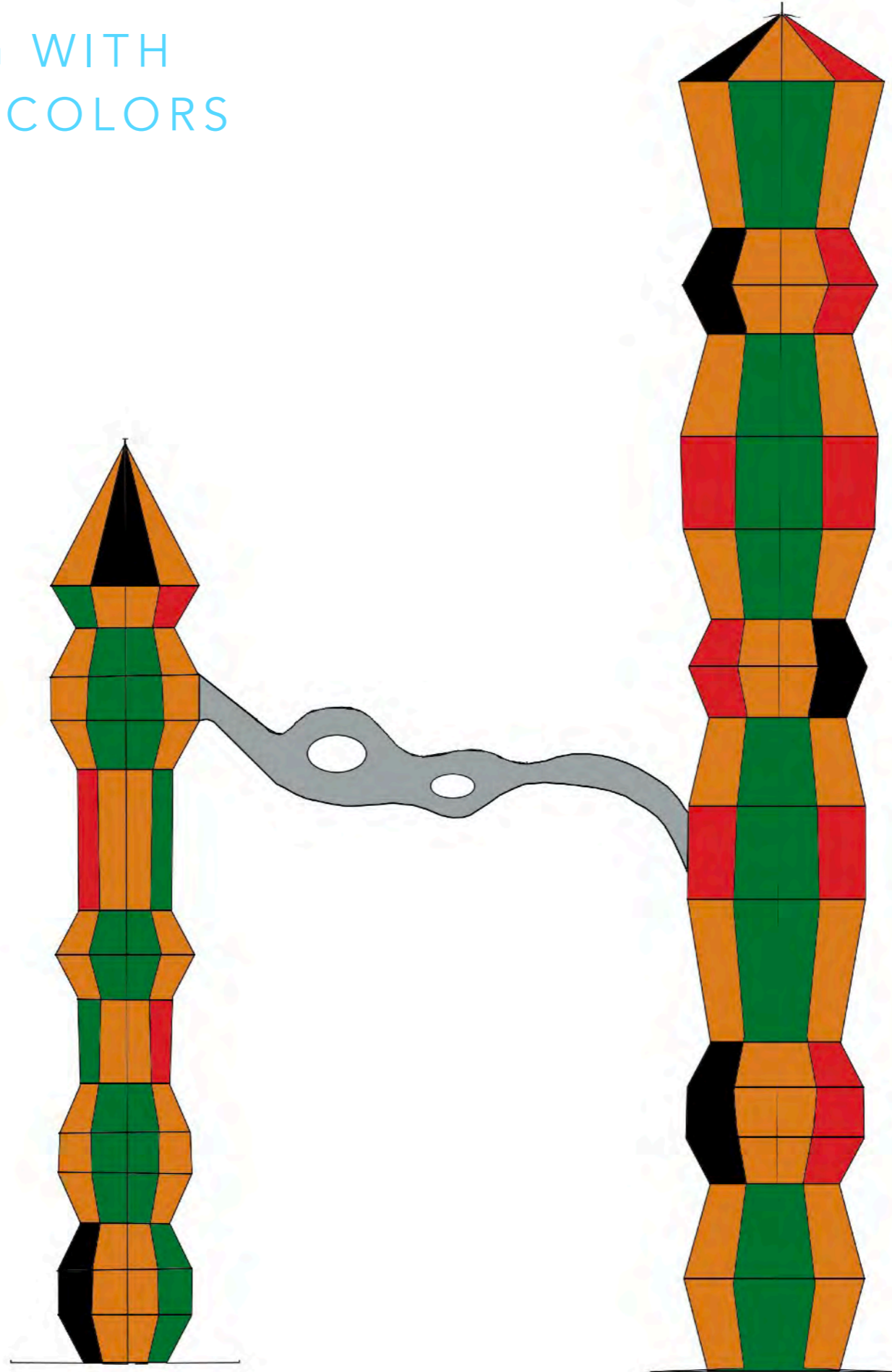
The sculpture design is an interpretation of a geometric abstract wooden walking stick made as part of a girl's initiation into adulthood (a more rural tradition still practiced with contemporary modifications).

The proposed sculptures will stand 15 ft. and 10ft. high, constructed of welded aluminum with a painted finish in colors similar to the shown rendering.

The colors are symbolic of natural elements tying the sculpture to the artistic traditions of the African diaspora.

The two sculptures are connected with a metal bridge as metaphor for descendants to their forebears, mothers to their children.

RENDERING WITH  
PROPOSED COLORS



HEXAGONAL STRUCTURE  
(EXAMPLE: CARRIE MEEK  
SCULPTURE)

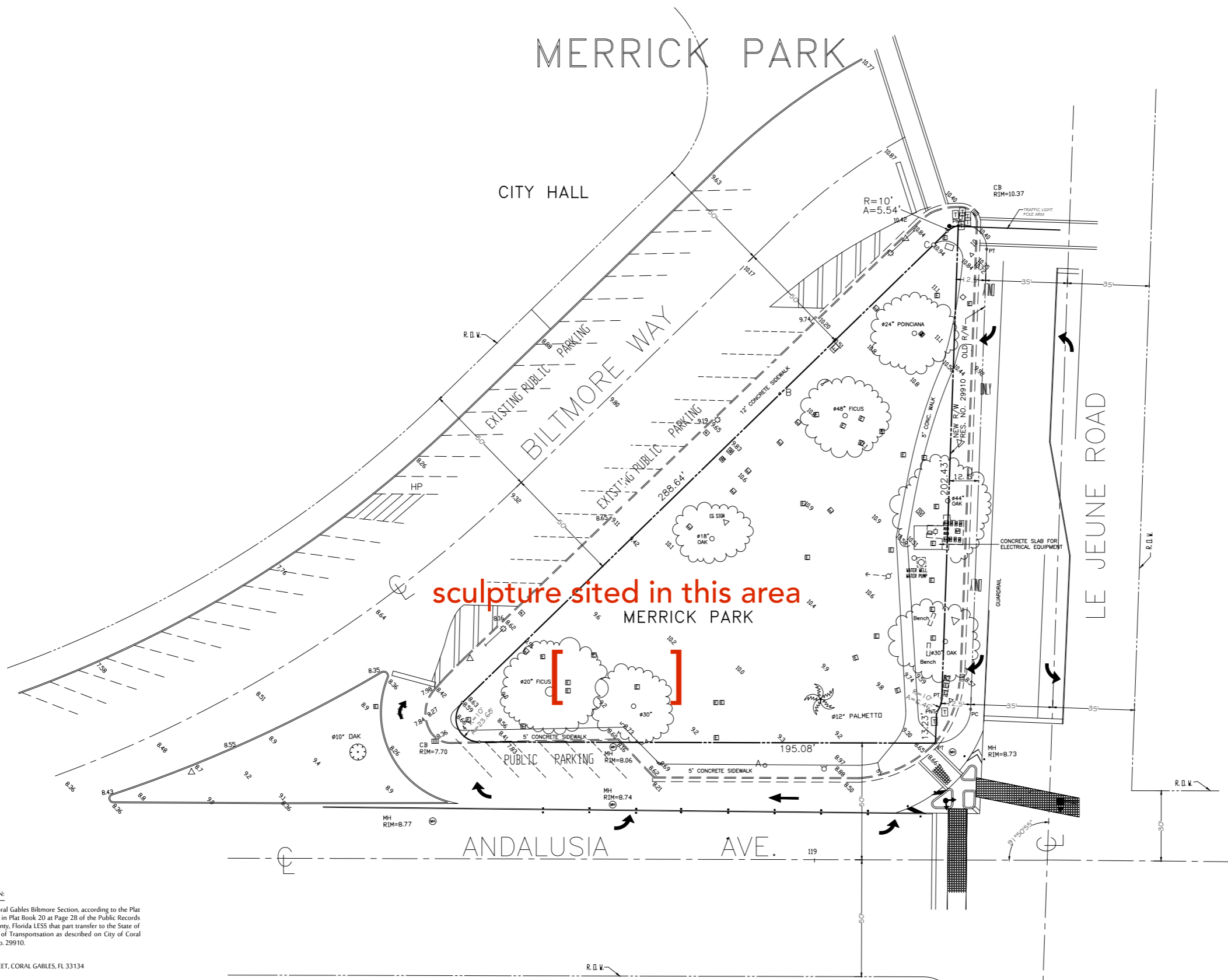


# MERRICK PARK LEJEUNE RD. - BILTMORE WAY - ANDALUSIA AVE.



DEPARTMENT OF PUBLIC WORKS  
DIVISION OF ENGINEERING

SPECIFIC PURPOSE SURVEY  
**MERRICK PARK**  
LE JEUNE RD. - BILTMORE WAY - ANDALUSIA AVE.



sculpture sited in this area



NO.	DATE	REVISIONS	BY:
1	9-27-2001	PROPOSED SIDEWALK	MEM
2	10-18-2001	ELECTRICAL LOCATION	MEM
3	02/17/2015	ELEVATIONS ADDED	DC

ENGINEER OR ARCHITECT

CONSULTANT

- LEGEND:**
- ▣ EXIST. CATCH BASIN
  - ⊕ EXIST. CONCRETE ST. LIGHT
  - ⊞ EXIST. ELECTRIC BDX
  - EXIST. ELEVATION
  - ⊕ EXIST. HYDRANT
  - ⊞ EXIST. MANHOLE
  - ⊞ EXIST. SANITARY MANHOLE
  - ⊞ EXIST. STDRM MANHOLE
  - ⊞ EXIST. TRAFFIC SIGNAL BDX
  - △ EXIST. SIGN
  - ⊕ EXIST. METAL LIGHT POLE
  - ⊞ EXIST. TREE
  - ⊞ EXIST. WATERMETER
  - ⊞ EXIST. WATER VALVE
  - ⊞ EXIST. PARKING PAY STATION
  - ⊞ PEDESTRIAN LIGHT

LEGAL DESCRIPTION:  
All of Block 5, of Coral Gables Biltmore Section, according to the Plat thereof, as recorded in Plat Book 20 at Page 28 of the Public Records of Miami-Dade County, Florida LESS that part transfer to the State of Florida Department of Transportation as described on City of Coral Gables Resolution No. 29910.

3443 SEGOVIA STREET, CORAL GABLES, FL 33134

DRAW	DESIGN	CHECK	APPR
C. M.	J. M.	J. M.	J. M.
F. B.	SCALE	DATE	
	1"=20'	02/20/15	
JOB NO:		SHEET NO.	
		1 OF 1	
FILE NO. : -			

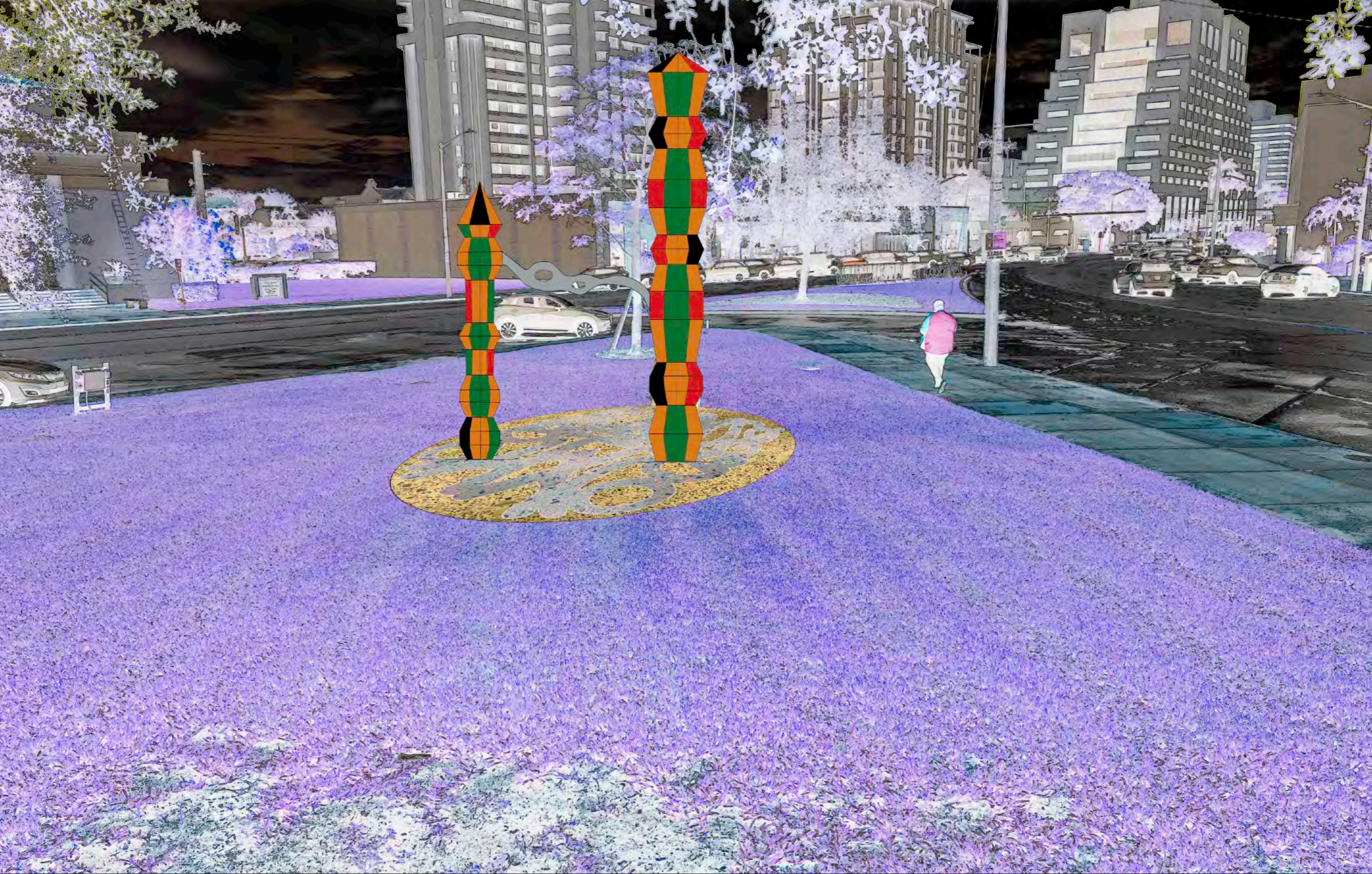




CG Centennial (daylight view)



CG Centennial (daylight view)

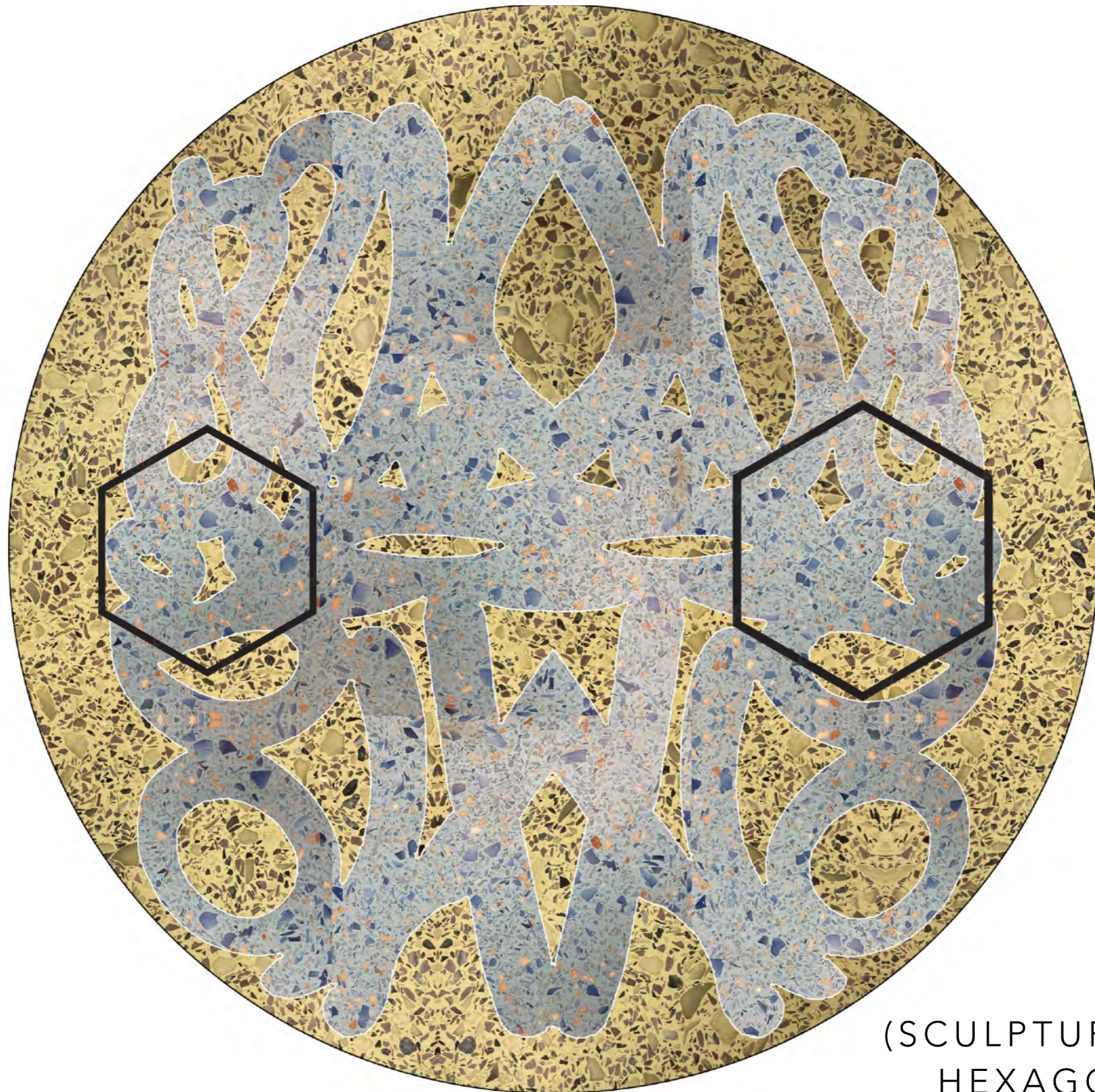


CG Centennial (night view)



CG Centennial (night view)

TERRAZZO BASE - 98" DIA, 66 SQ. FT.



(SCULPTURES SIT WHERE  
HEXAGONS APPEAR)

# SCALED RENDERING WITH DIMENSIONS

## Totem #1:

180 in. height,

24 in. base width

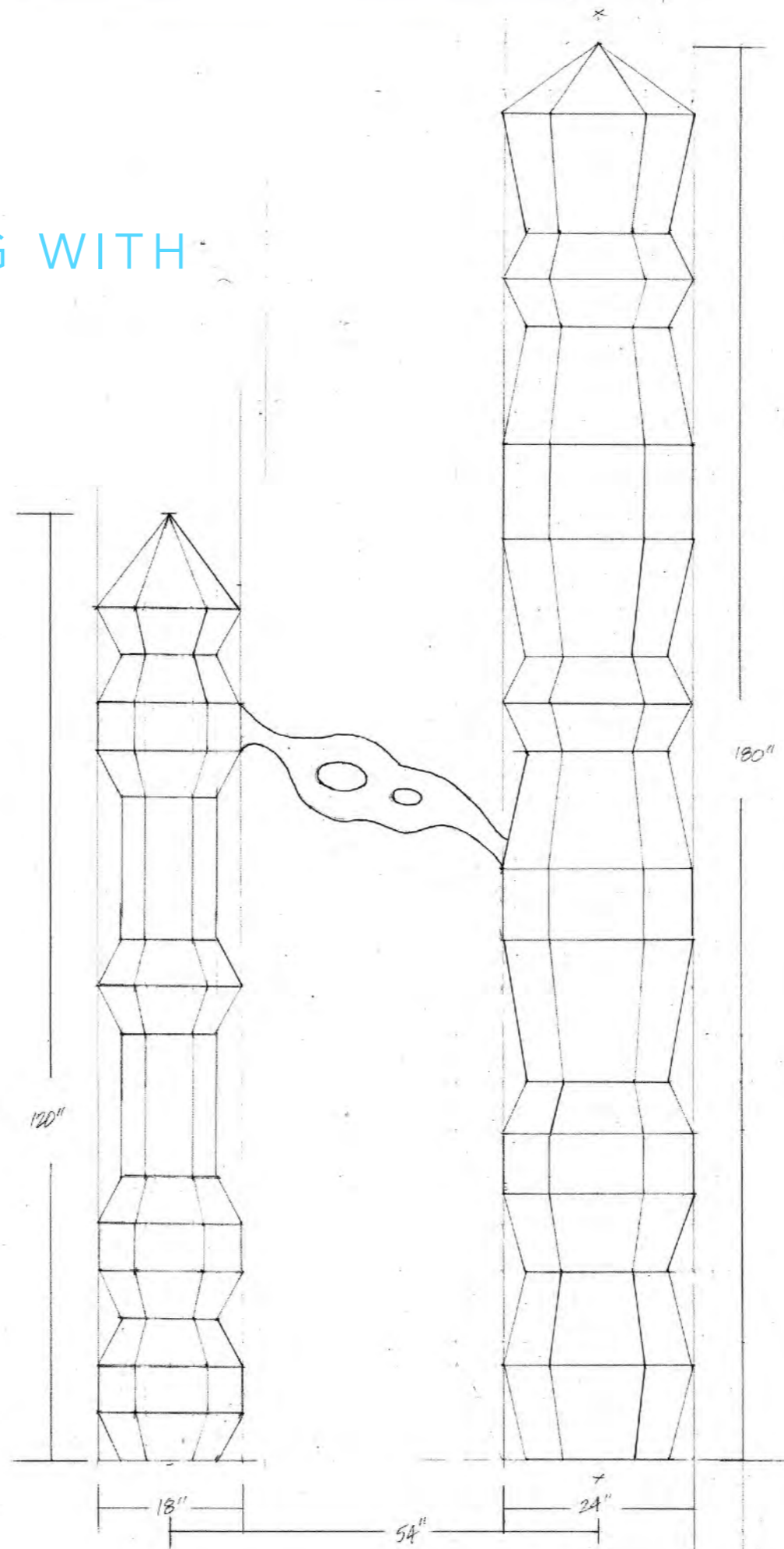
## Totem #2:

120 in. height,

18 in. base width

Distance between sculptures: 54 in.

Sculptures shape: hexagons





## ARCHITECTURAL SIGNAGE SYSTEM



- 3" x 3" x 72" powder coated aluminum post
- 45 degree welded mounting plate
- formed powder coated aluminum frame
- removable top rail with tamper resistant hardware
- 18" x 24" ACM sign panel, printed high resolution UV resistant inks
- protected by a heavy duty UV/abrasion/scratch/chemical resistant over laminate film
- assembly and mounting hardware included

[Download info sheet HERE](#)

Part Number: SPP1824

## SIGNAGE & LIGHTING

Signage text will include names, dates, and important places, and historical timeline of the communities.

Separate funding will be used for infrastructure, including site work, lighting and signage.

# Budget: Merrick Park sculpture

Painted aluminum sculptures: \$75,000.00

Terrazzo platform: \$8000.00

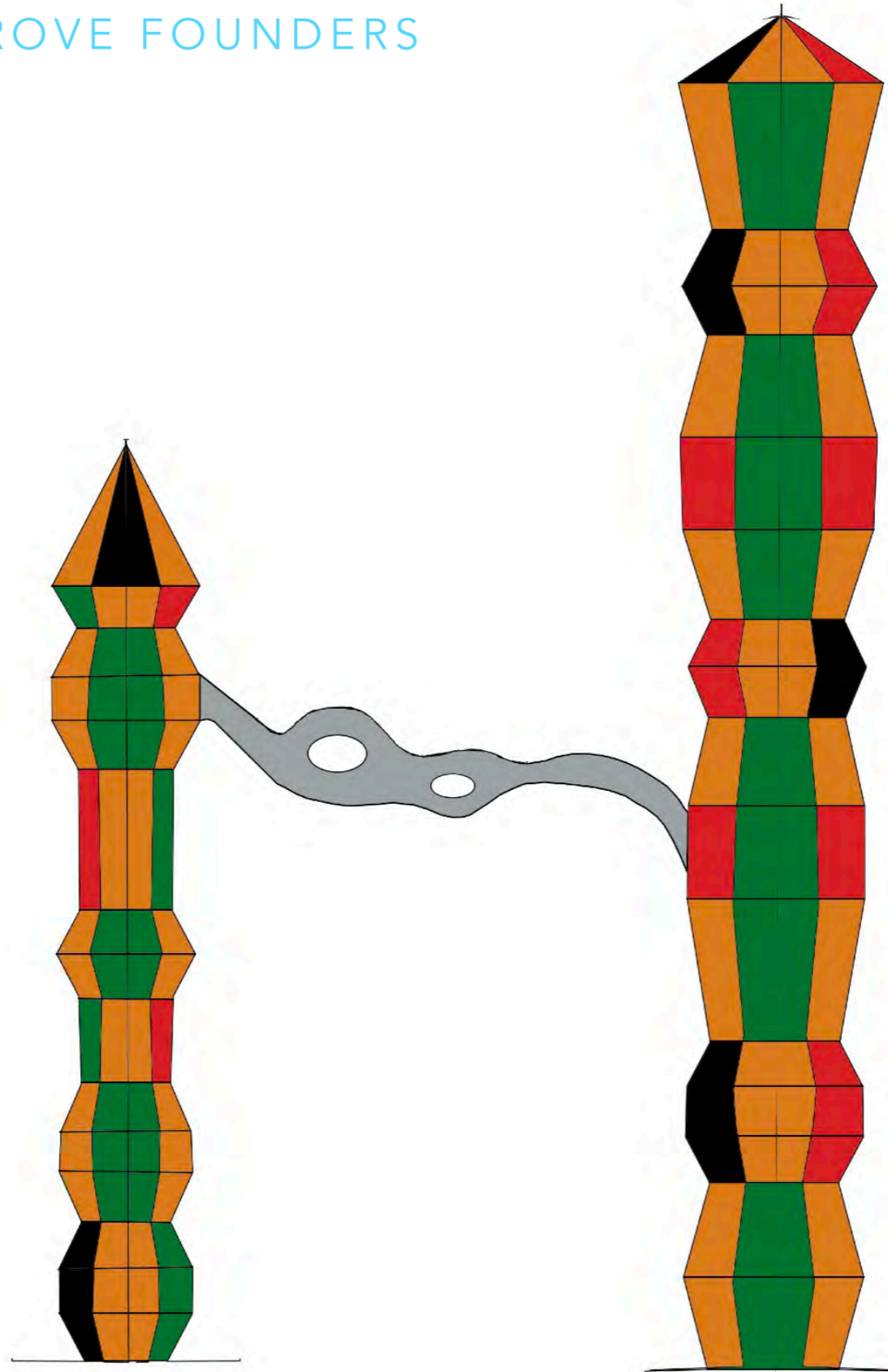
Artist Design fee: \$14,000.00

Contingency 3%: \$2910.00

Total (excluding signage & lighting): \$99,910.00



A SCULPTURE PROJECT MEANT  
TO BE A MONUMENT TO BLACK  
COCONUT GROVE FOUNDERS



(RENDERING NOT TO SCALE)

**Project Name:** CORAL GABLES CENTENNIAL COMMEMORATIVE ART PROJECT

**Project Proposal Budget:** \$99,910.00

**Location:** Merrick Park at LeJeune RD. - Biltmore Way - Andalusia Ave., Coral Gables, FL

ONAJIDE SHABAKA

CORAL GABLES  
ART-IN-PUBLIC PLACES  
COMMEMORATIVE CENTENNIAL  
ARTWORK

“Thank you for reviewing and your kind consideration.”

ONAJIDE SHABAKA

Tavares Strachen



# RUIN OF EVE

# TABLE OF CONTENTS

PROJECT DESCRIPTION	1
A TRIBUTE	2
3D RENDER - BRONZE SCULPTURE	3
THE PEOPLE	5
POTENTIAL SITES	8
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IN SITU 3D RENDER - SITE 3	12
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# PROJECT DESCRIPTION

## *RUIN OF EVE*

All humans share an ancient relative: the direct material ancestor known as Mitochondrial *Eve*, who can be traced back to Africa's Great Rift Valley some 200,000 years ago. The head of the woman featured in this sculpture is my manifestation of humankind's first woman, who connects all of us through the DNA we share with her. Since there is no physical representation of *Eve*, I rendered one with an aged finish, making it appear as though her head is an excavated artifact. In this work, titled the *Ruin of Eve*, I look to celebrate some of the seemingly lost historical connections of the early pioneers to the City of Coral Gables. As a Bahamian, I am distinctly tied to the long and profound relationship that the people of the Bahamas have with the history of South Florida. In fact, Miami was the first place I visited outside of Nassau, where I was born.

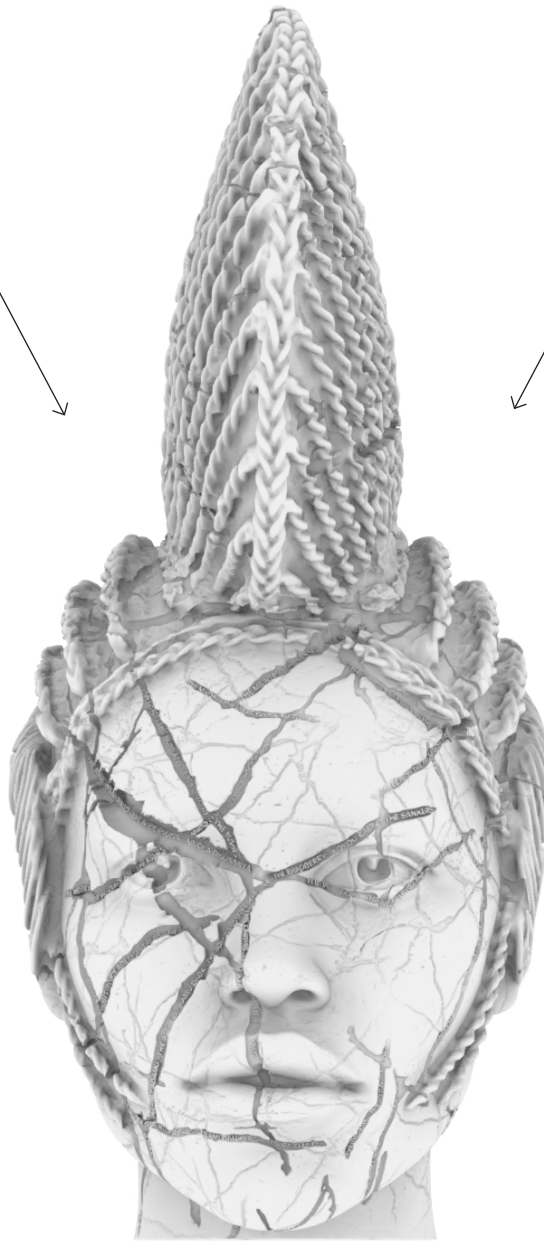
From the times of emancipation, to the early orange groves in Florida, Bahamians that migrated to Coral Gables formed a distinguished imprint on the city. They were indispensable in innovating the agricultural landscape and the coral rock buildings that are characteristic of Coral Gables to this day. Between the cracks that engulf *Eve*, you will see the names of all of the Bahamian families that contributed to the landscape of the city. In addition

to the Bahamian family names, there are also traditional West African names inscribed into this sculpture. This combination of Bahamian and West African names is a way for me to talk about the connections we have to West Africa, the Bahamas and the Americas. *Eve* is adorned with coiffure and her hairstyle is typical of the Fulani. This particular hairstyle with amulets and other adornments applied for the magic of protection from evil. The hair and aesthetic of this sculpture represents the story of the mother of all of us while embracing the story of our people and the migration through space and time. More importantly, this work is a beacon of history that reminds all of us of these early Bahamian families that built this lush city of Coral Gables.

# A TRIBUTE

The Allens  
 The Amos'  
 The Andersons  
 The Andrews  
**Aamadu Kah**  
 The Ashes  
 The Bakers  
 The Baldwins  
 The Benns  
 The Bentleys  
 The Bethels  
**Aaminata Sidibé**  
**Haruna Diallo**  
 The Boykins  
 The Bradberry  
 The Bankers  
 The Browns  
 The Bullards  
 The Bunyans  
**Abiola Okusanya**  
 The Bushes  
 The Butlers  
 The Byrds  
 The Carters  
**Gbemisola Falade**  
 The Casons  
 The Clarks  
**Segun Adebayo**  
 The Collins  
 The Coopers  
 The Dames

The Dawsons  
 The Demmerrites  
 The Dinkins  
 The Doziers  
 The Dukes  
**Tunde Adebisi**  
 The Dunns  
 The Dykes  
 The Edwards  
 The Espys  
**Yewande**  
**Akinyemi**  
 The Evans  
 The Flemmings  
**Folami Bankole**  
 The Francis  
 The Gaines  
 The Gaiters  
 The Gibsons  
 The Glovers  
 The Goodmans  
 The Grants  
**Hafsat Adamu**  
 The Greenes  
 The Griffins  
 The Halls  
 The Henry  
**Rabiu Dada**  
 The Hollingsheds  
 The Hopkins  
**Safiya Haruna**



The Ingrahams  
 The Johnsons  
 The Jones  
 The Jordans  
 The Julius  
 The Langs  
 The Lewis  
 The McAfees  
 The McDonalds  
**Kokou Baeta**  
 The Madisons  
 The Majors  
 The Masseys  
 The Matthews  
 The Milners  
 The Moores  
**Enyonam Gakpo**  
 The Newtons  
 The Paynes  
 The Pearsons  
**Kofi Nkrumah**  
 The Perkins  
 The Perrys  
 The Ponders  
**Yaw Gyasi**  
**Esi Konadu**  
 The Primes  
 The Raifords  
 The Ramseys  
 The Rolles  
 The Russels  
 The Sands

The Sanders  
 The Scarbros  
 The Scotts  
 The Shipp  
**Ndidi Abara**  
 The Smiths  
 The Sprattlings  
 The Sweetings  
 The Tanners  
 The Taylors  
**Okechukwu**  
**Ikwuakolam**  
 The Terrells  
 The Toomers  
 The Tuckers  
 The Turners  
 The Vincentes  
 The Walkers  
**Udo Akharamé**  
 The Wallaces  
 The Webbs  
 The Wells  
 The Whiteheads  
 The Wildgoose  
 The Williams  
 The Wilsons  
 The Winkfields  
 The Woods  
 The Wootens  
**Uche Eregbu**



3D RENDER  
*RUIN OF EVE*



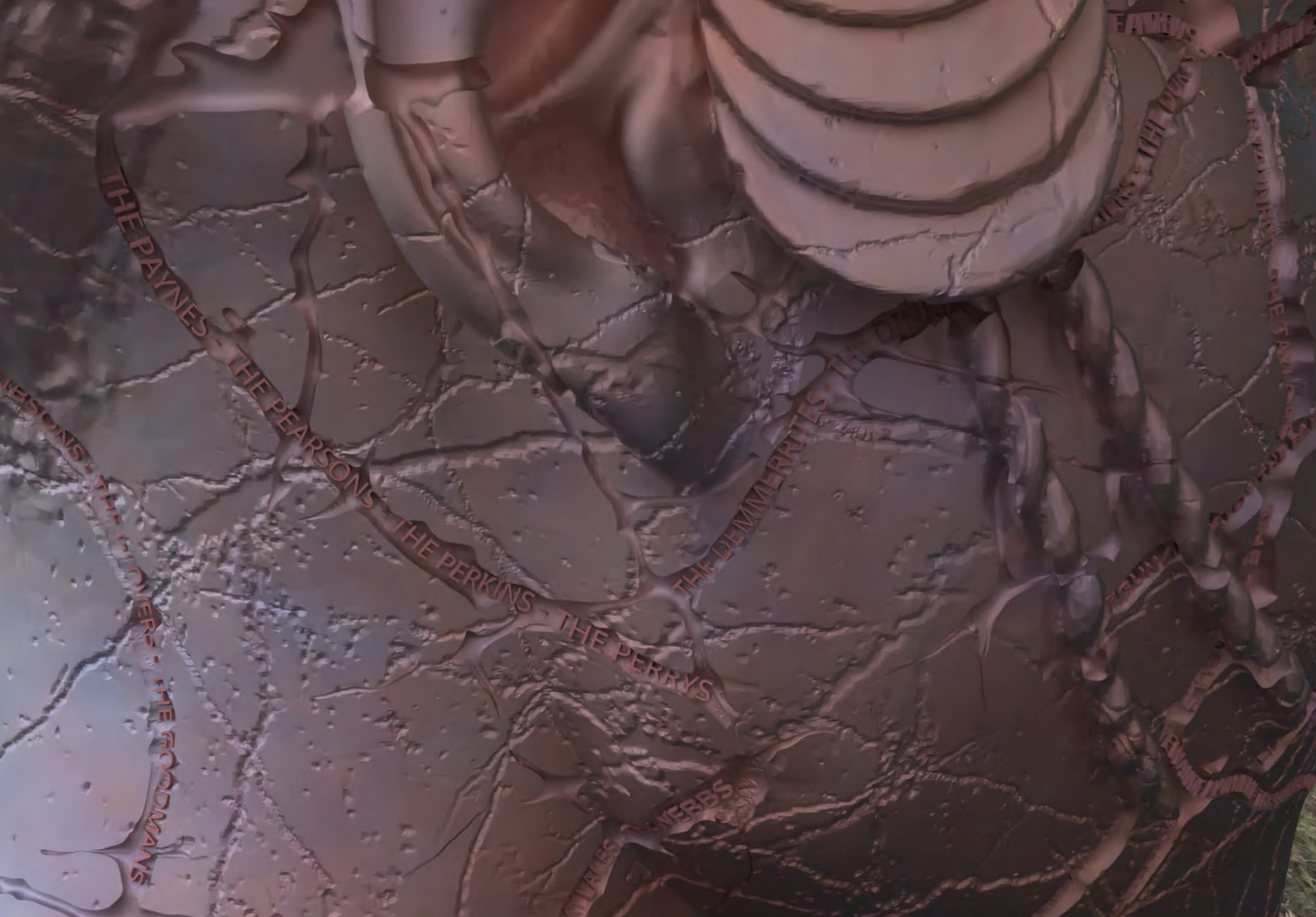
3D Render of Bronze Sculpture



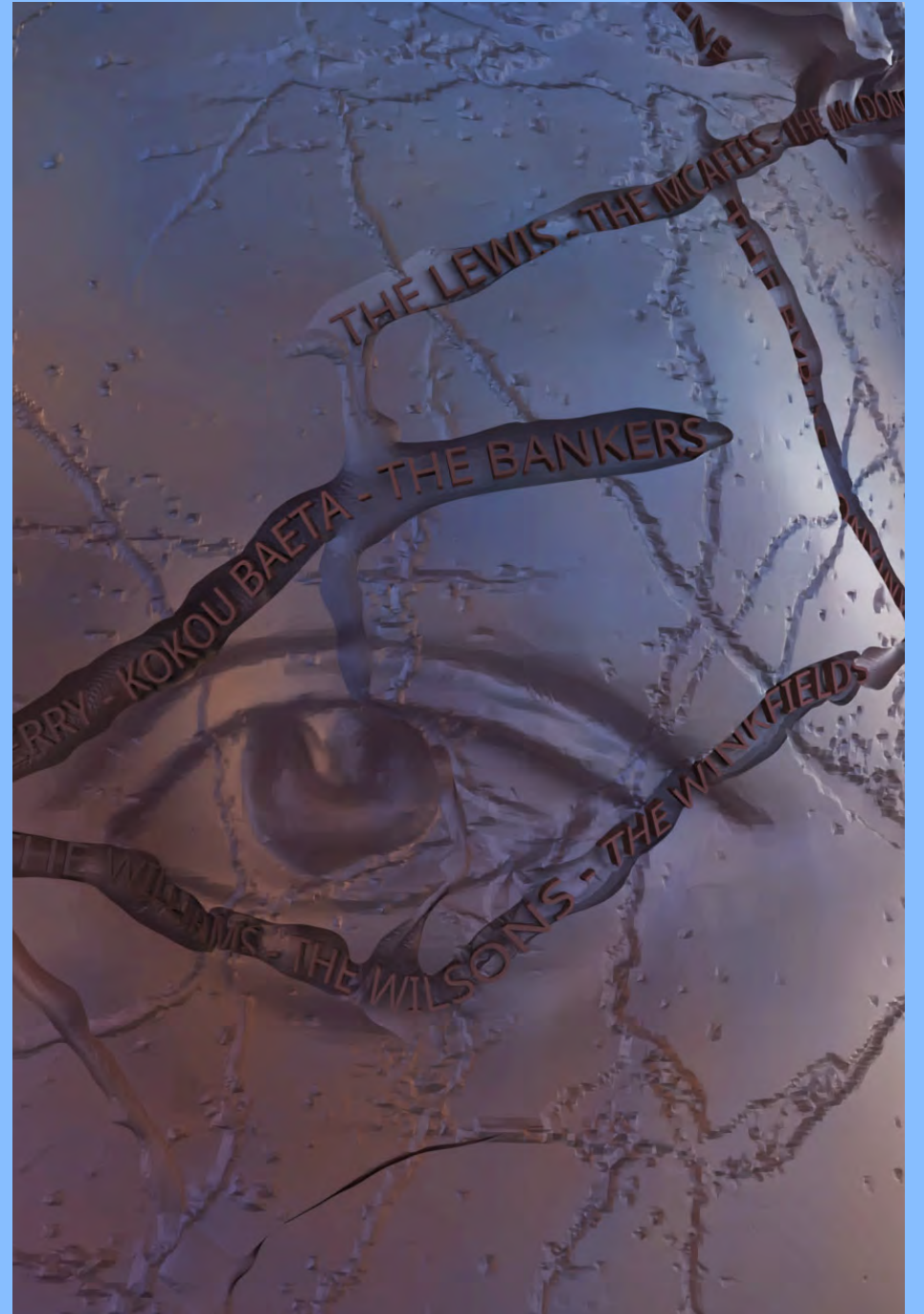
3D Render of Bronze Sculpture - Approximate dimensions

# THE PEOPLE

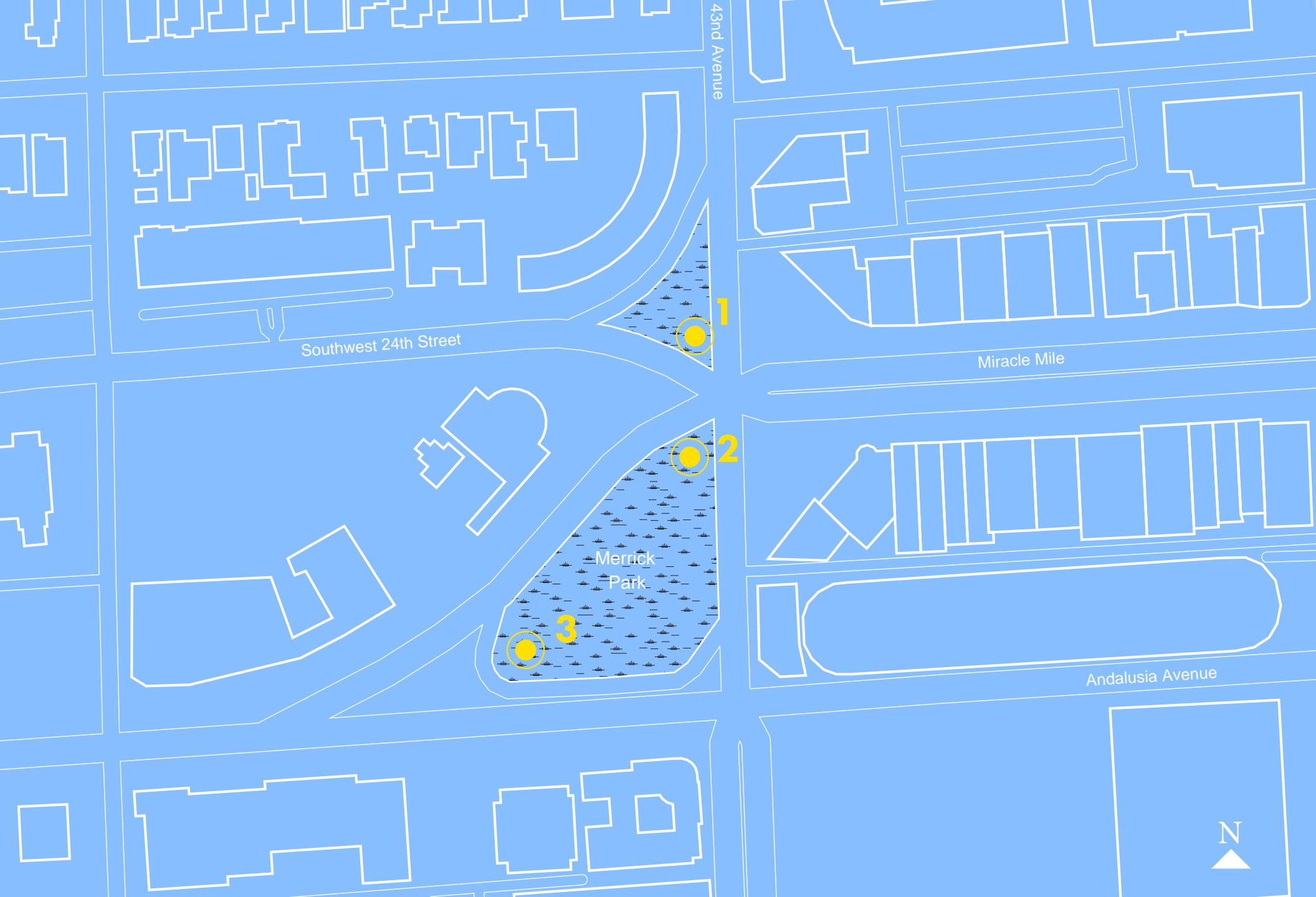
The Allens • The Amos • The Andersons • The Andrews • **Aamadu Kah**  
The Ashes • The Bakers • The Baldwins • The Benns • The Bentleys • The Bethels  
**Aaminata Sidibé** • **Haruna Diallo** • The Boykins • The Bradberry The Bankers  
The Browns • The Bullards • The Bunyans • **Abiola Okusanya** • The Bushes  
The Butlers • The Byrds • The Carters • **Gbemisola Falade** • The Casons  
The Clarks • **Segun Adebayo** • The Collins • The Coopers The Dames  
The Dawsons The Demmerites • The Dinkins • The Doziers The Dukes • **Tunde**  
**Adebisi** • The Dunns • The Dykes • The Edwards • The Espys • **Yewande Akinyemi**  
The Evans The Flemmings • **Folami Bankole** • The Francis • The Gaines  
The Gaiters • The Gibsons • The Glovers • The Goodmans • The Grants • **Hafsat**  
**Adamu** • The Greenes • The Griffins • The Halls • The Henry • **Rabiu Dada**  
The Hollingsheds The Hopkins • **Safiya Haruna** • The Ingrahams • The Johnsons  
The Jones • The Jordans • The Julius • The Langs • The Lewis • The McAfees  
The McDonalds **Kokou Baeta** • The Madisons • The Majors • The Masseys  
The Matthews • The Milners • The Moores • **Enyonam Gakpo** • The Newtons  
The Paynes • The Pearsons • **Kofi Nkrumah** • The Perkins • The Perrys  
The Ponders **Yaw Gyasi** The Primes • **Esi Konadu** • The Raifords • The Ramseys  
The Rolles • The Russels • The Sands • The Sanders • The Scarbros • The  
Scotts The Shipps **Ndidi Abara** • The Smiths • The Sprattlings • The Sweetings  
The Tanners • The Taylors **Okechukwu Ikwakolam** • The Terrells • The Toomers  
The Tuckers • The Turners • The Vincentes • The Walkers • **Udo Akhrame**  
The Wallaces • The Webbs • The Whiteheads • The Wildgoose • The Williams  
The Wilsons • The Winkfields • The Woods • The Wootens • **Uche Eregbu**



3D Render - Details



3D Render - Details



● Potential Sites - Plan

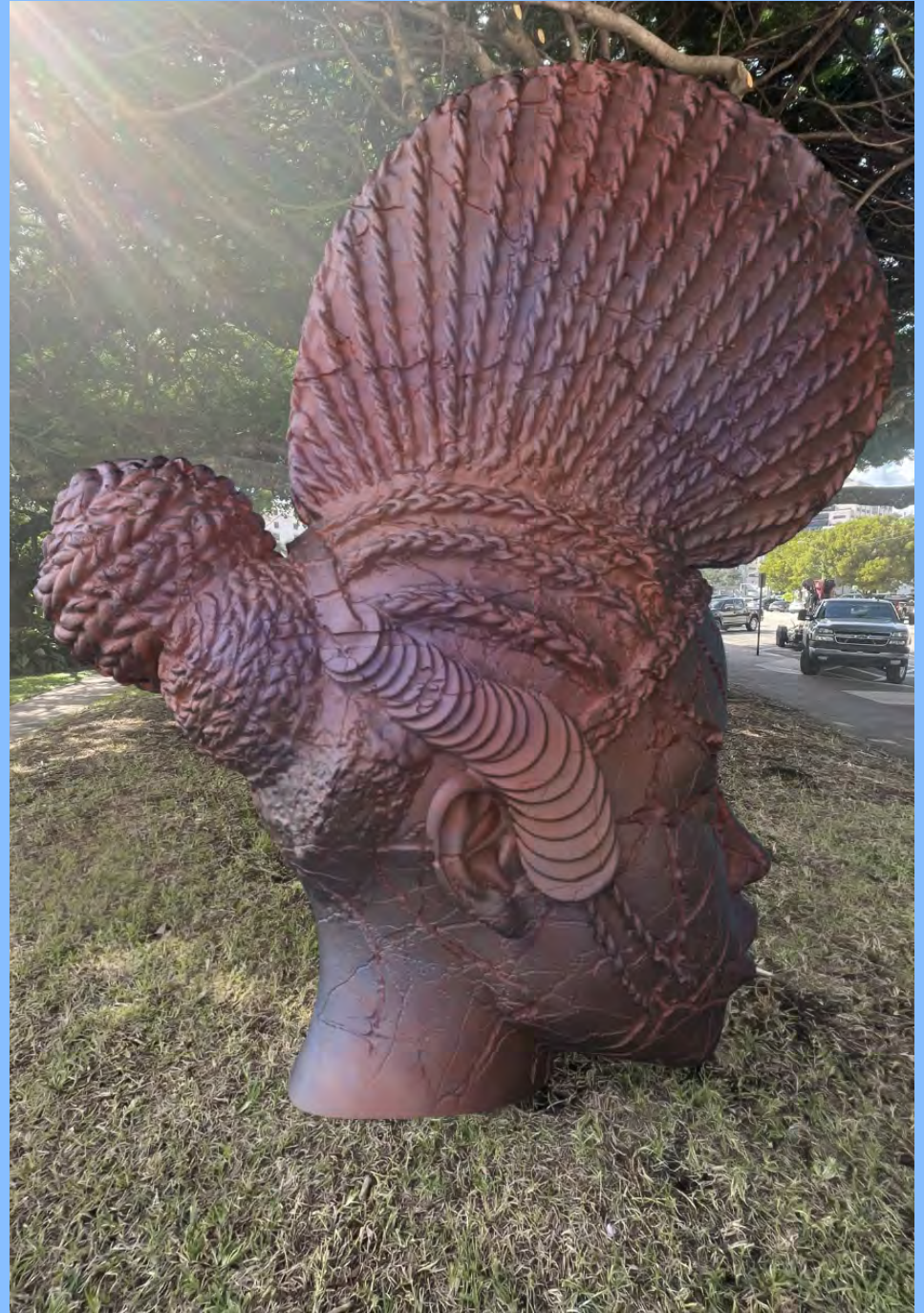


In Situ 3D Render - Site 2



In Situ 3D Render - Site 2

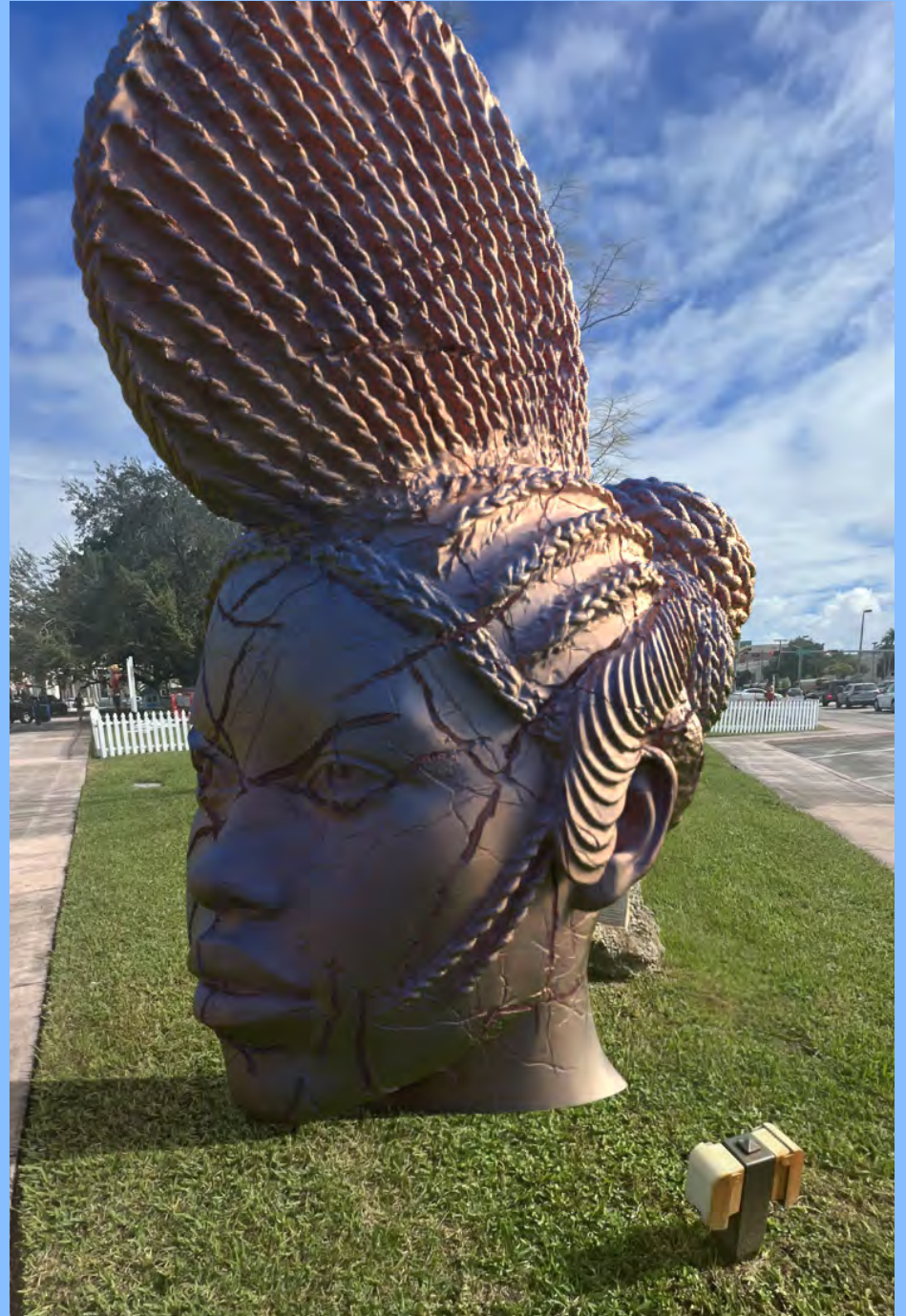




In Situ 3D Render - Site 2



In Situ 3D Render - Site 3



In Situ 3D Render - Site 3



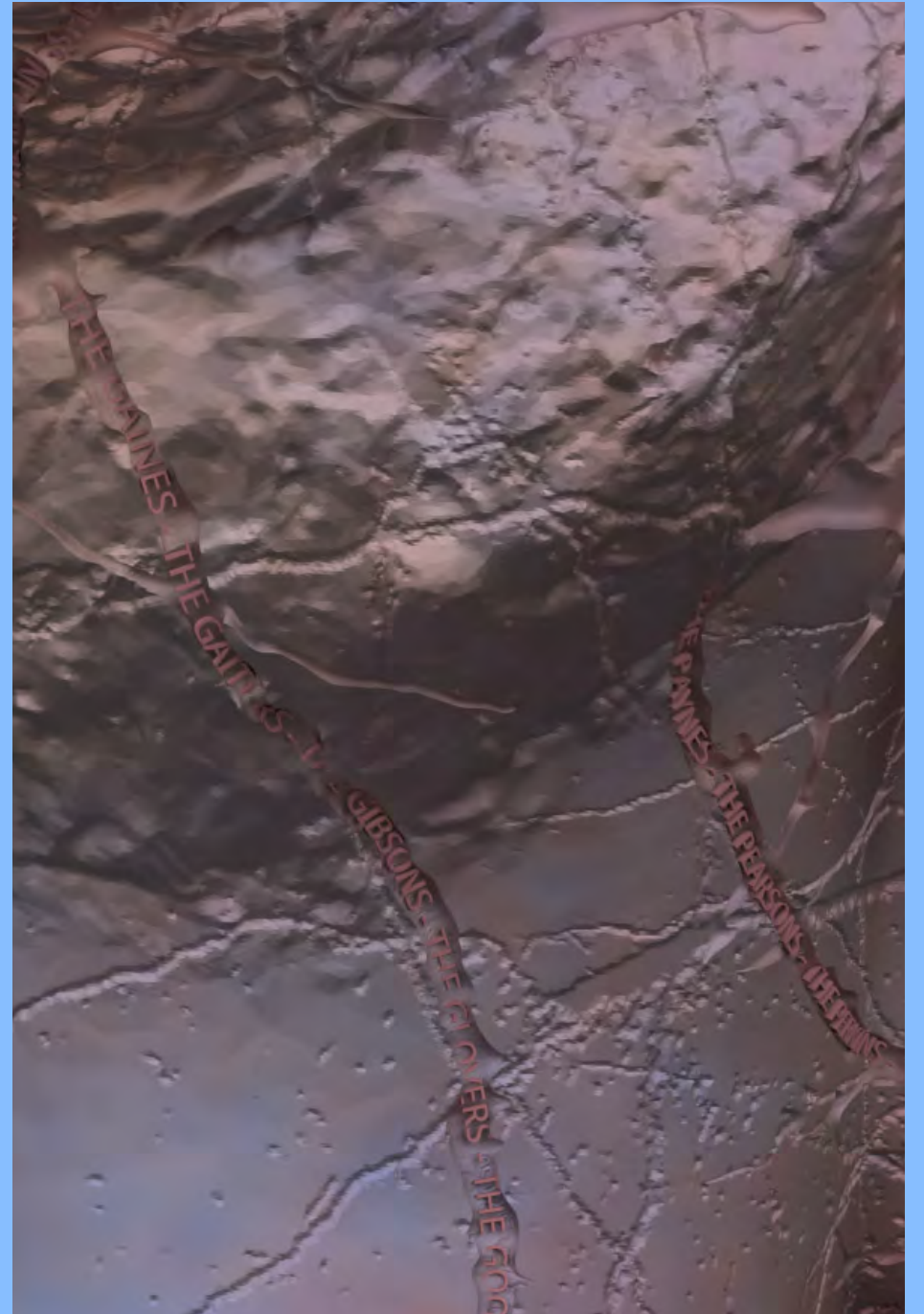
In Situ 3D Render - Site 3

# CORAL GABLES

Though Coral Gables is known as one of the first planned communities of the City Beautiful Movement, there is an oft neglected history of its original settlement. Bahamian immigrants to South Florida were essential to successfully establishing the community that officially became the City of Coral Gables in 1925. In the early 20th century, they brought the agricultural practices of the islands to the area, which were critical for the conversion of the land's hostile abundance of coral rock into a thriving agricultural landscape. The Bahamian settlers were skilled masons, and knew how to make lime mortar from coral rock, an efficient use of resources that remains to inform the unique architectural style of the city.

The neighborhoods of MacFarlane-Homestead and Golden Gate are some of the only remaining historical landmarks from this period of time. The distinct Bahamian bungalow and shotgun wood-frame vernacular style of the homes discloses this early history of the town. Honoring the legacy of the Bahamian immigrants whose knowledge, skill, and labor was imperative to establishing the city offers an opportunity to pose new questions about our relationship to the history of places and the historical figures we choose to distinguish in them. Uncovering these hidden histories is a way for us to account for the totality of human experiences while shifting the gaze to those makers who are often rendered invisible.





3D Render - Details

# BUDGET BREAKDOWN:

Research and Development \$15,000

Digital Modeling and Physical Model \$85,000

Rubber Mould \$20,000

Cast & Patina \$250,000

Plinth & Installation \$50,000

Team Travel & Accommodations \$10,000

Shipping & Crating (from UK) \$20,000

**Total Budget: \$450,000**