



## City of Coral Gables Public Art

### International Request for Qualifications (RFQ)

This call is not limited to Florida Artists

Commission for Outdoor Civic Monuments Incorporating a Fountain Feature  
Segovia Street Traffic Circles, Downtown Coral Gables (see attached plans)

**BUDGET: \$1,040,000 plus \$35,000 in-kind horticultural services**

**Date Issued: November 14, 2012**

**Submittal Deadline: January 15, 2013**

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#### 1. Eligibility

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This commission is open internationally to all qualified artists. A qualified artist is an individual or team generally recognized by critics and peers as a professional practitioner of the visual arts, as judged by the quality of that professional practitioner's body of work, MFA or equivalent, experience, past public commissions, exhibition record, publications, receipt of honors and awards, training in the arts, and production of artwork. **All qualified artists must have at least five (5) years' of demonstrated professional art experience with regard to outdoor public art; must have experience with design and fabrication of fountains; and must have completed a project of at least \$200,000 or greater.** All submissions must be of original completed work.

#### 2. Budget

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The total budget is \$1,040,000, which includes all costs such as, but not limited to, initial concept fees, travel, materials, fabrication, transportation, insurance, installation, and engineering. Artists are encouraged to visit the site before submitting their application. We would like to acknowledge that this project has received support from the National Endowment for the Arts. In addition, Fairchild Tropical Botanic Garden is providing the value of \$35,000 in in-kind horticultural services.



### 3. Project Description

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Creation of new permanent public civic art monument sculptures, which shall incorporate fountain features. The artworks will be located within two recently completed traffic circles that serve as a major gateway to downtown Coral Gables with more than 22,000 visitors experiencing the art daily. Consideration will need to be given to the relationship between the artwork and the surrounding buildings, open space, landscaping and civic markers. The artist should explore the topics of the natural world, the entry to downtown, and/or the community. As a pairing, the traffic circles create a sense of sequence as you drive or walk past them, and of evolving views as you approach the traffic circles from different directions. The Segovia circles are ideal locations for large scale art that mark these entry points, and which can relate to each other as well as historic civic art surrounding the circles. The circle at the intersection of Coral Way is designated historic and is known as Segovia Plaza. Segovia Plaza was originally constructed between 1923 and 1925 and has several civic monuments surrounding the traffic circle, including pedestal fountains framed by voluted wings. Any piece in Segovia Plaza should complement the existing civic monuments and will require approval by the Historic Preservation Board.

### 4. Design Parameters

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The circles are shown on the attached plans and images. Please note that landscaping and pavers may be removed if desired. The dimensions of the circles are:

<b>Biltmore Way/Segovia</b>	<b>Total length</b>	<b>Total area</b>
NE/SW direction	96 feet	5899 sf
SE/NW direction	79 feet	
<b>Coral Way/Segovia</b>	<b>Total length</b>	<b>Total area</b>
NE/SW direction	105 feet	7012 sf
SE/NW direction	85 feet	

Distance between the center lines of the circles- 432 feet

It is required that the surface of the area within 5 feet of the back of the existing curb along the entire circumference of the circle must be constructed of a structural material suitable to withstand the load of vehicles driving on such surface. In addition, no structures may be placed within 10 feet from the back of the existing curb along the entire circumference of the circle. The artist may design the surrounding drivable surface and landscaping to enhance the artwork.

The artwork design should address the following:

- Create a recognizable landmark
- The integration of landscaping in the circle with the artworks
- Inclusion of fountain features
- The works should be designed mostly for vehicular experience, and not as an encouragement for pedestrians to walk to the circles
- Consideration of the surrounding historic civic art
- The transition from the residential area to downtown
- The scale of the surrounding buildings
- The approach from various directions to the circles

- The visual connection between the circles
- Materials that are conducive to South Florida weather
- Engineering must take into consideration South Florida weather
- The community's cultural and aesthetic values
- Applicable laws, statutes, codes, regulations

## 5. A Brief History of Coral Gables, Florida

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Coral Gables was founded in 1925 by visionary real estate developer George Merrick, who predicted the City would serve as a gateway to Latin America. Indeed, the City has developed as an international City with a significant number of multinational corporations, approximately 20 consulates and foreign government offices. Bacardi recently opened its international headquarters in the Gables. Today, residents and businesses locate here from all over the world. The City is centrally positioned between North and South America, and is within four miles of Miami International Airport, and 6 miles of the Miami Port.

The City is largely designed with Mediterranean Revival architecture and features. George Merrick initially marketed the residential developments "Castles in Spain" set in the South Florida tropics. The residents are extremely proud of their heritage, and of the classic European aesthetic experience exuded by the City. This is a City that values natural beauty, its history, community and family.

One of the most prominent landmarks in the City is the Biltmore Hotel, which is designated as a National Historic Landmark. The City is also home to the DeSoto Fountain (see photo), widely considered one of the most beautiful fountains in the State of Florida. In addition, the City is home to the University of Miami, which is ranked by U.S. News & World Report as 38<sup>th</sup> among the nation's top tier institutions. The internationally renowned Fairchild Tropical Botanic Garden is within the City limits, and has a history of exhibiting world class artists each year such as Will Ryman, Dale Chihuly, Mark Disuvero, Yayoi Kasama, Botero, Roy Lichtenstein and many others. More than 60% of the City's residents have a Bachelor's Degree and approximately 30% have a graduate or professional degree. The City is known for its love and support of cultural events, being the first city in the area to implement a Gallery night, and supporting four live theaters, two art cinemas, three museums, and numerous musical performances and art shows.

The City has been designated as a Tree City USA by the Arbor Day Foundation for the past 27 consecutive years. In addition, in 2010, *The Wall Street Journal* listed the City as the sixth most successful walkable suburb in the United States, and in 2009, *Forbes* magazine ranked Coral Gables among the top 10 cities to live well in America. In 2011, the City was found to be one of the six most beautiful towns in America by Rand McNally and USA Today.

The major approaches to the City are largely marked by historic civic entrance arches, plinths, and decorative fountains, urns and benches made of such materials as oolitic limestone, concrete, smooth stucco, wood, and wrought iron, all weathered to give these items a centuries-old Spanish look. The theme of "Gateways" is prevalent. In addition, the City is unusual in South Florida because of its lovely tree canopy. The City is full of beautiful live oak trees and banyan trees that create tree canopies that cover many of the residential streets.

The City itself was planned with a combination of the Garden City and the City Beautiful traditions.

## 6. Scope of Work

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The commissioned artist will be selected based on previous experience with the design and production of exterior public art and fountain installations. Applicants are expected to have the technical capabilities to design and install such projects, including providing maintenance instructions. The artist selected shall be expected to collaborate as needed with site engineers, designers, and other necessary parties for successful installation of the project. Commissioned artists are permitted to work with outside contractors to fabricate the actual work of art. Artists will be required to maintain the project schedule that is established.

## 7. How to Apply

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Provide the following information on [www.callforentry.com](http://www.callforentry.com) :

- An Artist Statement including a brief statement of your working methods and interest in the project, as well as your proposed approach.
- Current resume.
- At least three (3) professional references for work on similar projects, including the contact information for each reference.
- Up to 6 images of past work, which may include details. Please include an image list with image number, title, medium, dimensions, date, location, client/agency, size, budget, completion date, and a brief written description.
- You may also include review, news articles or related information.

## 8. Submission Deadlines

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Submissions must be received on [www.callforentry.com](http://www.callforentry.com) no later than 5:00 p.m. EST on January 15, 2013.

Send inquiries to:

Cynthia Birdsill

Economic Sustainability Director

[cbirdsill@coralgables.com](mailto:cbirdsill@coralgables.com)

305-460-5310

## 9. Selection Process and Criteria

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A selection committee will select a limited number of artists as Semi-finalists who will be asked to develop a proposal based upon:

- Artistic excellence and originality as evidenced by representations of past work

- Appropriateness of the artist’s medium, style and previous experience as they relate to the project goals and settings.
- Experience with projects of similar scale and scope
- Availability to participate in the design and implementation of the project as required.

The City reserves the right to reject any or all applications or proposals, to reject any applicant, semi-finalist or finalist, to waive informalities in applications or proposals, or to terminate the selection process for any project without prior notice.

#### 10. Semi-Finalists

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Semi-finalists are required to visit the site and be interviewed by the selection committee.

Semi-finalists will be given eight (8) weeks to develop their formal design proposal. The design fee awarded to semi-finalists for a formal design proposal at this stage is Three Thousand Dollars (\$3,000). It is suggested that semi-finalists consider pieces in both circles, as well as the possibility of just locating one piece at the intersection with Biltmore Way, which should be the predominant piece.

The selection committee will review the Semi-finalists’ presentations and make a recommendation to the City Commission for their consideration and approval.

#### 11. Estimated Project Schedule (schedule is subject to change)

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Applications due: January 15, 2013

Selection Panel Review of Qualifications: Within 3 months of application due date

Proposal Deadline for Semi-Finalists: Within 9 weeks from the date of notification to Semi-Finalists.

Selection committee review of proposals: Within 4 weeks from date of Semi-Finalist submissions

Presentation to City Commission: Within 4 weeks of recommendation of selection committee

Art Installation: Depending on construction/design needs, within 8-12 months after award of the project

The City reserves the right to change the project timeline.

Artists will be required to maintain the project schedule that is established.

#### 12. Right of Rejection

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The City intends to award a contract to the artist/artist team that demonstrates the highest level of expertise and capabilities to provide the requested services. The City reserves the right to reject any and all proposals or to re-issue the call to artists/RFQ when such action shall be considered in the best interest of the City.

By submitting a response to this RFQ, prospective artists waive the right to protest or seek legal remedies whatsoever regarding any aspect of this RFQ. In addition, the City reserves the right to issue written notice to all participants of any changes in the proposal submission schedule or submission requirements, should the City determine in its sole and absolute discretion that such changes are necessary. The City also reserves the right to approve all individuals and firms, if any, to be retained by the artist.

The City may solicit proposals from artists not responding to this call and reserves the right to select an artist outside of the pool of artists responding to this call.

### 13. Payment to Artist

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This work is to be performed for a "Not to Exceed Fee". The short listed artists will provide a fee schedule for the project indicating the fee for milestones and a not to exceed fee. The Artist shall include all applicable taxes and permit fees in the fee schedule. The City will pay the artist for work completed based on milestones that are accepted by the City. The City shall make sole and final determination if a milestone is complete and acceptable. The artist shall receive no compensation for any re-work necessary as a result of the artist's error or oversight.

### 14. Contract

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The selected artist or team will be required to enter into a contract with the City of Coral Gables prior to commencing work. No selection will be final until a contract has been properly executed and signed by the artist and the City. The City will retain possession of and exclusive rights to any drawings and/or documents produced pursuant to the Contract. The artist warrants that there has been no violation of copyrights or patent rights in manufacturing, producing or selling goods shipped or ordered as a result of this bid. The artist will comply with all applicable laws, ordinances, statutes, and regulations.

### 15. Questions

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Questions regarding this Call to Artists/RFQ must be submitted no later than 5:00 p.m. EST on December 21, 2012 by email to: [cbirdsill@coralgables.com](mailto:cbirdsill@coralgables.com)

**Mail to:**

**RFQ – Public Art – Civic Monuments (Segovia)**

**Attn: Cynthia Birdsill**

**1 Alhambra Plaza, Suite 617**

**Coral Gables, FL 33134**



**Intersection of Biltmore Way and Segovia Street. Pavers may be removed or changed, provided 5' from the back of curb is a structural material surface suitable to withstand vehicle loads.**



**Circle at the intersection of Biltmore Way and Segovia Street looking North. Pavers may be removed or changed, provided 5' from the back of curb is a structural material surface suitable to withstand vehicle loads.**



**Circle at the Intersection of Segovia and Biltmore Way looking North. Pavers may be removed or changed, provided 5' from the back of curb is a structural material surface suitable to withstand vehicle loads.**



**View of Circle East on Biltmore Way from Segovia. Pavers may be removed or changed, provided 5' from the back of curb is a structural material surface suitable to withstand vehicle loads.**





**View of Intersection of Biltmore Way and Segovia from intersection of Coral Way and Segovia, and looking South.**



**Segovia Plaza at the intersection of Coral Way and Segovia looking Northeast. Landscaping will be removed. Pavers may be removed or changed, provided 5' from the back of curb is a structural material surface suitable to withstand vehicle loads.**



**View from the circle on Segovia Plaza looking towards the residential area and Granada golf course, looking West.**



**Segovia Plaza at the intersection of Coral Way and Segovia, showing some of the civic monuments surrounding the circle looking North. Pavers may be removed or changed, provided 5' from the back of curb is a structural material surface suitable to withstand vehicle loads.**



**Civic monuments/fountain feature surrounding the circle at Segovia Plaza.**



**Existing Fountain Feature at Segovia Plaza.**

**OTHER HISTORIC MONUMENTS AND FOUNTAINS LOCATED IN THE CITY FOR CONTEXT**



**De Soto Fountain 1923-4, Denman Fink & Frank Button**



**De Soto Fountain**



**Country Club Prado 1927, Denman Fink & Frank Button**



**Country Club Prado**



**Balboa Plaza before 1925, Denman Fink & Frank Button**



**Balboa Plaza**



Aerial of both circles



View looking to the East showing both circles. Photo does not accurately show the height of surrounding buildings.