



**CITY OF BOULDER
CITY COUNCIL AGENDA ITEM**

MEETING DATE: May 6, 2014

AGENDA TITLE: Consideration of a motion to recognize the hard work of the selection committee and Arts Commission in developing public art for the main public library, to honor the wishes of those in the community who seek further input into the decision-making process and to support the city manager's decision to defer awarding a contract for public art at the main public library while developing a more inclusive and diverse process for future public art decisions.

PRESENTER/S

Jane S. Brautigam, City Manager

David Farnan, Library and Arts Director

Matt Chasansky, Office of Arts and Cultural Services Manager

EXECUTIVE SUMMARY

Using the [City of Boulder Interim Policy on Public Arts](#), a selection panel for a public art project for the Main Boulder Public Library in recognition of the major renovation occurring this year, chose an artwork titled, "Yes!" on March 31, 2014. The selection panel was composed of six members of the public, and, selected *Yes!* out of 367 artists who applied. While continuing to follow the interim public arts policy, the appropriate boards and commissions (in this case, the Library Commission and the Arts Commission) reviewed the process to ensure that it followed the prescribed process in the Interim Policy on Public Arts. The Boulder Library Commission certified the selection process in early April, and the Arts Commission certified the selection process in mid-April, followed by city manager review of the selection process and approval as valid on April 21, 2014. A news release announced the public art selection on April 22, and some news articles appeared in following days. Since then, dozens of community members have expressed their disagreement about the *Yes!* art project to the city, through emails, phone calls, in-person comments, and letters to the editor.

Staff recommends that council adopt a motion finding that the interim arts policy did not work well for our community in this instance based on public concerns about the selection process, and directing staff to defer awarding this public art selection, and to

work with the Arts Commission and City Council on the future adoption of a new arts selection policy.

STAFF RECOMMENDATION

Suggested Motion Language:

Staff requests council consideration of this matter and action in the form of the following motion: Motion to recognize the hard work of the public art selection committee and Arts Commission in developing public art for the main public library, to honor the wishes of those in the community who seek further input into the decision-making process and to support the city manager's decision to defer awarding a contract for public art at the main public library while developing a more inclusive and diverse process for future public art decisions.

COMMUNITY SUSTAINABILITY ASSESSMENTS AND IMPACTS

Link: [Community Sustainability](#)

- Economic - Action on this motion may result in some small negative economic impacts, given that the funds will not be recycled into the community when the artists hire local contractors to complete the work. Over the long term, the action may contribute to a negative effect on Boulder's brand as a center for creative industry and activity.
- Environmental - There are no environmental impacts.
- Social - In as much as this project was created by artists of South American descent, this project provides some measure of diversity to our public art collection. It also provides a vital diversity of artistic experience to the urban environment, which has measurable benefits. Action on this motion may increase the perception that the city is being diligent about the engagement of broad segments of community for input.

OTHER IMPACTS

- Fiscal - \$150,000 was identified and appropriated for a public art project at the Main Boulder Public Library, to be sited in conjunction with the Capital Improvement Bond-funded renovation project currently underway. The \$150,000 is from Arts Commission unapplied-for-grant funds from previous years, as well as Arts Division salary savings during staff vacancies. No Library Division funds were identified or appropriated for this project.
- Staff time – Part of the normal work plan for staff.

BOARD AND COMMISSION FEEDBACK

The Boulder Library Commission certified the *Yes!* public art selection process in their meeting on April 2, 2014 by a 4-1 vote; and the Arts Commission certified the selection process in their meeting on April 16, 2014 by a unanimous vote.

PUBLIC FEEDBACK

Members of the public have expressed their disagreement with the *Yes!* public art selection via dozens of phone calls to the city, emails to City Council and to the library, letters to the editor, and a virtual editorial board discussion in the *Daily Camera* newspaper. There have also been a few voices of support for the *Yes!* art publicly, and some who stated the value of art being subjective and generating community discussion. No one provided any comments, positive or negative, during the public participation portion of the above mentioned Library Commission and Arts Commission meetings where the process review votes took place.

BACKGROUND

Using the [City of Boulder Interim Policy on Public Arts](#), a selection panel for a public art project for the Main Boulder Public Library in recognition of the major renovation occurring this year, chose an artwork titled, “*Yes!*” on March 31, 2014. The selection panel was composed of six members of the public: a Boulder Arts Commissioner, two Boulder Library Commissioners, a local artist, an arts professional, and an architect.

The panel reviewed and evaluated 367 applicants to the Request for Qualifications, which closed in October. Based on scores from their selection criteria, the panel identified four artists to advance. Those four artists then worked with staff to research the Main Library’s renovation project and the community, and developed their proposals. The four proposals were delivered in March 2014, and the selection panel conducted interviews of these semifinalists. After deliberations, the selection panel identified R&R Studios and their proposal for *Yes!*, as the recommended finalist. The next step in the process outlined in the interim policy was to have the appropriate boards and commissions (in this case, the Library Commission and the Arts Commission) review the process to ensure that it followed the prescribed process in the Interim Policy on Public Arts. The Boulder Library Commission certified the selection process in their meeting on April 2, 2014 by a 4-1 vote; and the Arts Commission certified the selection process in their meeting on April 16, 2014 by a unanimous vote. The city manager reviewed the process and the boards’ recommendations, and approved the process as valid on April 21, 2014. A news release announced this public art selection on April 22, 2014, and several news articles followed in local media. Since then, dozens of community members have expressed their disagreement with the selection of the “*Yes!*” art project, through emails, phone calls, in-person comments, and letters to the editor.

ANALYSIS

Staff believes that the [City of Boulder Interim Policy on Public Arts](#) was followed in the selection process which resulted in the choice of the “*Yes!*” art. The choice of this artist-team was made with proper deliberations of the selection panel. The artists are internationally recognized for exemplary work and have produced many similar projects with much success. The cost of this project was appropriate, even modest, given the scale, site, and complexity of this work.

However, the many questions and concerns raised by members of the public in recent days makes it apparent that the interim policy does not provide ample community input to

ensure the selected art piece adequately reflects the Boulder community. Staff will gather information and input during the upcoming Community Cultural Master Plan, and work with the Arts Commission, and other agencies in the drafting of new policy language before moving forward with a new selection process for public art associated with the Main Library renovation.

ATTACHMENTS

- A. Interim Policy on Public Arts - [link](#)
- B. R&R Studio's proposal for *Yes!*



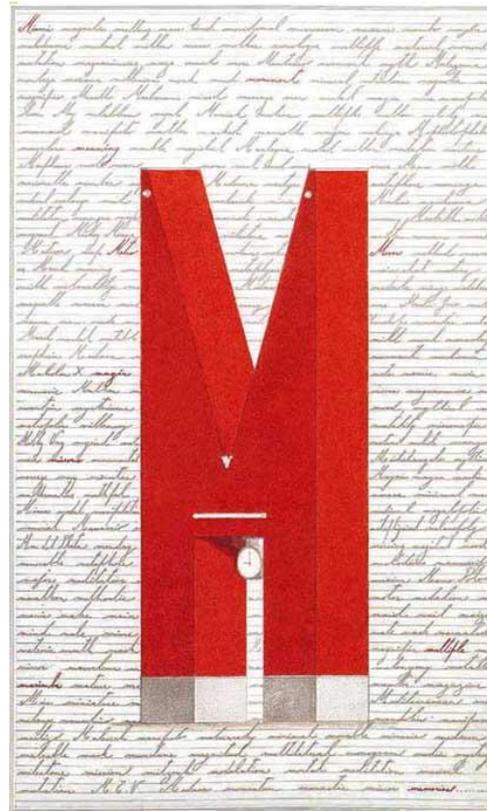
THE WORK OF ROBERTO BEHAR & ROSARIO MARQUARDT

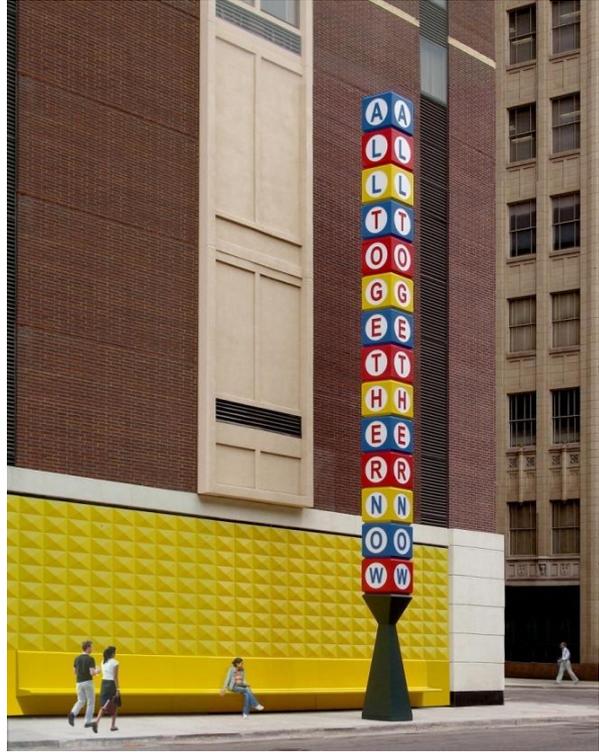
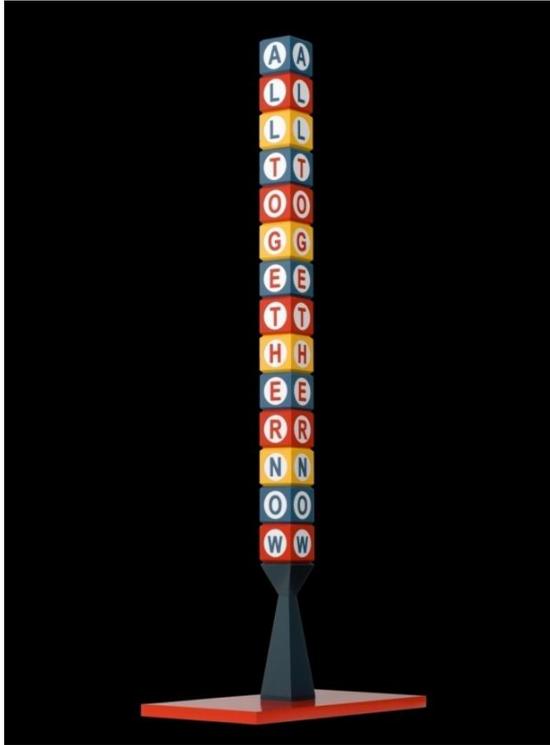
ROBERTO BEHAR & ROSARIO MARQUARDT
R & R STUDIOS

YES!

BOULDER PUBLIC LIBRARY
March 20, 2014

CITY OF BOULDER
LIBRARY AND ARTS DEPARTMENT















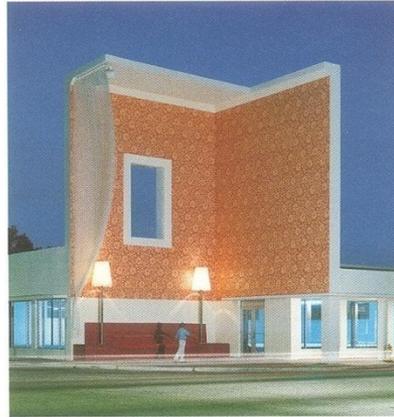






The New York Times

HOUSE & HOME



Teresa Diehl

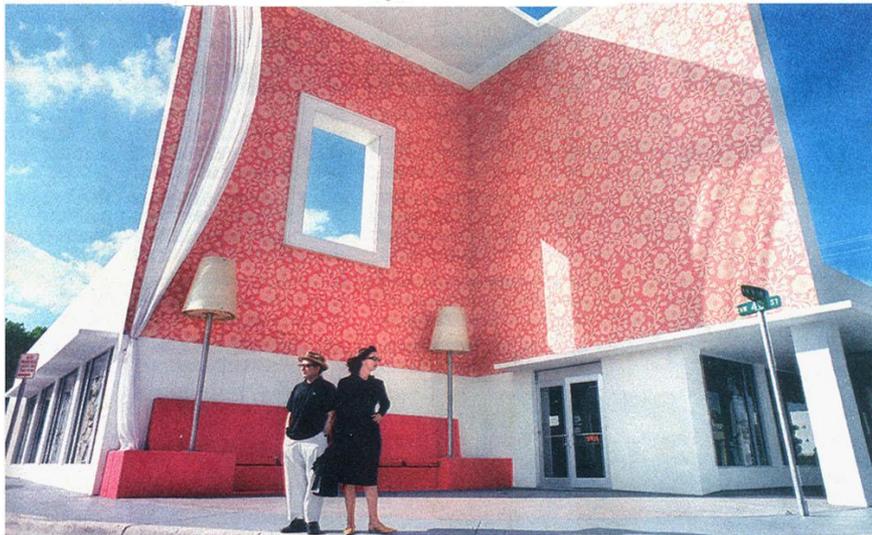
INSTALLATION

Mr. and Mrs. Magritte, Living Large in Miami

What has the Miami Design District needed? Why, a gigantic outdoor living room, of course. Roberto Behar and Rosario Marquardt, two Miami Beach architects, took a warehouse and tacked on 42-foot-high walls, a stucco sofa, two 15-foot lamps and a 40-foot curtain. The Living Room Building (photograph above), at 4000 North Miami Avenue, explores "where public and private space collide and become one," Mr. Behar said. Locals seem happy to plunk down on the street-level sofa and read the paper.

From June 25 to 27, Miami Beach plays host to a Design and Culture conference (\$1,795; www.designandculture.org for details). When else can you catch Milton Glaser, Isaac Mizrahi and Michael Graves at the Fontainebleau?

DONNA PAUL



Roberto Behar and Rosario Marquardt, a Miami artist team, and their "Living Room" on North Miami Avenue.

LETTER FROM MIAMI/Abby Goodnough

A Century-Old City Still in the Process of Being Invented

MIAMI Just past the shadows of a highway overpass, a curiosity rises from the sidewalk: two walls of a giant living room, papered in pink and open to the sky, with a beckoning couch and a window looking west, away from the beaches that have long been this region's wealth and pride.

The artists who created this unfinished room, in a neighborhood most visitors never glimpse, say the work is a metaphor for Miami, the so-called Magic City — just over 100 years old and still deciding what it wants to make of itself.

Miami, as ever, is yearning to be taken seriously. Not as a workaday annex of its hedonistic neighbor, Miami Beach, but as a cosmopolitan center in its own right.

Evidence of the city's ambitions is abundant these days. Along Biscayne Boulevard, whose 40's-era motels became ramshackle drug and prostitution dens after Interstate 95 drained it of tourist traffic, billboards trumpet planned luxury condominiums named Nirvana, Blue and Mist.

A Four Seasons just opened downtown, in a new building that Miami brags is the tallest in Florida. Two miles north, a \$344 million performing arts center is going up, the largest built in this country since the Kennedy Center. Its vision statement proclaims that the center, designed by Cesar Pelli, "will transform Miami into the cultural capital of the Americas."

The city is also competing to be the headquarters of the Free Trade Area of the Americas — it bristled when one of its rivals, Atlanta, proclaimed itself the "Gateway to the Americas," a moniker Miami has long considered its own.

Pointing to the real-estate frenzy — not along the ocean, for once, but in the long-blighted downtown, which used to be as deserted as a suburban office park after 5 p.m. — some people say Miami is on the brink of attaining the status it has coveted for years.

"I can't think of any city that's had more development energy and ambition than Miami has at the moment," said Michael Hardy, president of the Performing Arts Center Trust, which will run the center after it opens in 2006. "The city and county leadership finally believe it's important to develop everything and not just be a beach community if they're going to have a future beyond tourist dollars."

With 362,500 residents, Miami proper ranks nowhere near the nation's largest cities — according to the 2000 census, it is less populous than

Albuquerque, Fresno, even Tulsa. Yet its social problems are those of a megalopolis. It has a history of racial tensions, drug-fueled violence and corrupt political leaders giving developers free rein. It has a higher percentage of people in poverty than any other American city of 250,000 or more, census figures show.

This is a city with few common memories, since most residents come from somewhere else. And since it is just a way station for many, Miami, which was incorporated in 1896, has historically lacked a collective civic soul.

Though dizzyingly diverse, it is not a melting pot: Miami's many communities — Cuban, Haitian and Colombian, New York Jewish, African-American, gay and European — often clash and many are still focused on the places they left behind, pledging their money and sympathies there.

But that may be changing: a recent poll found that Cuban-Americans 45 and younger are more focused on improving their quality of life

A real-estate frenzy in long-blighted downtown, not along the ocean.

here than on overthrowing Fidel Castro. Younger residents have the potential to make Miami a world-class city, some longtime residents say.

To those people, Miami is the kind of mecca that New York has been to so many. But unlike immigrants in New York and Los Angeles, who are often stuck at the bottom of the economic ladder for at least a generation, many Latin Americans here move quickly into the middle class, and even into wealth.

They are contributing to Miami's evolving identity on every level: in low-paying service jobs, as artists and musicians, as political leaders and banking executives, even as developers helping to revitalize downtown.

"In L.A., if you're Latin you're in the restaurant kitchens," said Roberto Behar, half of a husband-wife artistic team that created the model living room on North Miami Avenue in 2001. "Here, the mixing of cultures occurs in the banks, at the art openings, on every level. And Miami is

such a baby — whatever you do, you feel you can be part of the history of the place."

Mr. Behar and his wife, Rosario Marquardt, have made their mark with toylike art projects, which they say befit a young city playing with ideas for its future. In addition to "The Living Room," they include a giant red M at a downtown commuter-train station and a house of cards surrounded by scaffolding, a symbol of Miami's state of precariousness.

Mr. Behar, who moved here in the mid-1980's from Argentina by way of New York City, compared Miami to New York in the early 1900's, when that city's cultural institutions, landmark buildings and neighborhood characteristics were still being created. Mr. Behar and Ms. Marquardt are among a small but vocal group calling for more careful, creative urban planning here. One bright example they point to is the so-called Design District, a gritty neighborhood just north of downtown that one developer is trying to transform into the city's creative laboratory.

The developer, Craig Robins, started buying up buildings in the neighborhood in 1994 and now owns 35. He is replacing neglected, nondescript structures with provocative designs, each by a different architect.

Mr. Robins is picky not just about who designs his buildings, but about whom they attract as tenants. He wants artists, furniture and clothing designers, architects and music executives.

Is this place on its way to becoming something big? The answer, people like Mr. Behar say, lies in what Miami can teach other cities about the future. Miami may be the prototype for what American cities will look like a century from now, with residents from other countries bringing new languages, interests and values to transform the culture, economy and landscape.

Approaching this city from the air, the view is often of ocean, then the island that is Miami Beach, then islands scattered in the bay, the city sprawling just beyond. Mr. Behar and Ms. Marquardt have a vision for one of the islands, a tiny patch named for Henry Flagler, the oil baron who built a railroad to Miami, opening it to the world.

Their idea is to carve Flagler Island into a star, so that the myriad people who arrive by plane can latch onto a landmark. "In every culture, stars stand for destiny, for finding your future," Ms. Marquardt said. "It seems right to have such a thing be part of the invention of this place."

ELLE

Fondatrice : Hélène Gordon-Lazareff

UNE SEMAINE AVEC ELLE
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VOYAGE

MIAMI S'EXPOSE

En quelques années, le quartier autrefois louche de Wynwood est devenu le rendez-vous des galeries et de toute une nouvelle génération d'artistes. Et, aujourd'hui, Miami est en passe de devenir une des plaques tournantes de l'art international. Visite d'une ville métamorphosée.



Art in America

2002 Guide to Galleries • Museums • Artists

2002 Public Art IN REVIEW

13 Joseph Peragine

Brute Heights.
About 200 16-inch-long red ants made of cast urethane plastic, copper tubing and glass, on the ceiling and walls of the Hartsfield Atlanta International Airport, a city commission.



15 Louise Bourgeois (New York City)

14 Maria Artemis

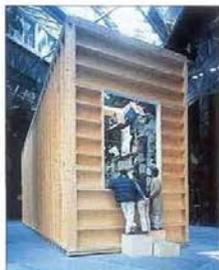
Epigenetic. A plaza, 50 feet in diameter, using black granite, concrete, a suspended stone, water and plantings, on the campus of the Centers for Disease Control in Chamblee, Ga., commissioned by the U.S. General Services Administration.



16 Italo Scanga (San Diego)

15 Louise Bourgeois

Maman and Spiders. Three cast-bronze sculptures, up to 36 feet high, sited at Rockefeller Center over the summer, a Public Art Fund and Rockefeller Center commission.



17 Paul McCarthy (New York City)

16 Italo Scanga

Continental. Three acrylic paintings and nine blown-glass sculptures with gold background at the Federal Inspection Facility, a Port of San Diego project.



18 Linnea Glatt (Austin)

17 Paul McCarthy

The Bar. A 20-by-50-foot replica of the artist's studio rotated 90 degrees on its side, on view February-April in the lobby of the IBM building at 500 Madison Ave. in Manhattan, a Public Art Fund project.

19 Eileen Cowin

I see what you're saying (train of thought). Backlit images of mouths and eyes on light boxes, part of a series of year-long installations at the Wilshire/Normandie Metro Rail Station, a Los Angeles Metropolitan Transportation Authority project.



20 John Baldessari (San Diego)

20 John Baldessari

Read/Write/Think/Dream (detail). Images of students, books and landscapes, with text, on the windows and walls of the Geisel Library entrance at the University of California in San Diego, commissioned by the Stuart Collection.



21 Roberto Behar and Rosario Marquardt (Miami)

21 Roberto Behar & Rosario Marquardt

The Living Room. A 100-by-100-by-12-foot installation made of concrete, glass, resin, stainless steel, paint, vinyl and fabric, in Miami's Design District, a private commission.



22 Michelle Lopez (New York City)

22 Michelle Lopez

Woodsmen. A race-car chassis molded with fabric and covered in buckskin leather, sited temporarily at MetroTech Center in Brooklyn, a Public Art Fund project.

23 Joe A. Tyler

An unfilled 15-foot-tall, tree-shaped iron transit shelter on Airport Road in Santa Fe, a city commission.



23 Joe A. Tyler (Santa Fe)

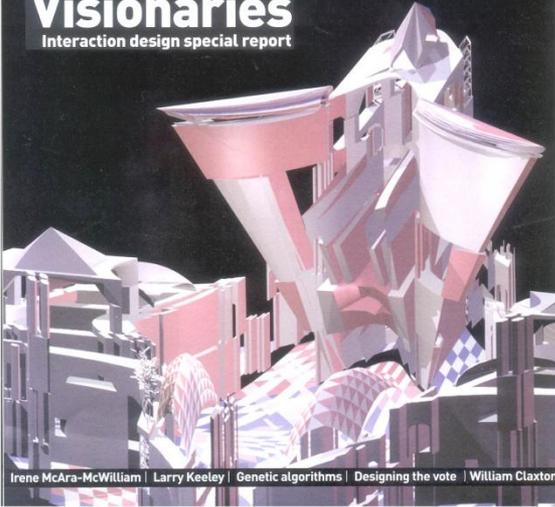
24 Christine Tarkowski

Warm, Fuzzy, Fun. Photographic screen prints of colorful stuffed animals covering the 240-foot-long rear wall of the Chicago Children's Advocacy Center.

BLUEPRINT

Visionaries

Interaction design special report

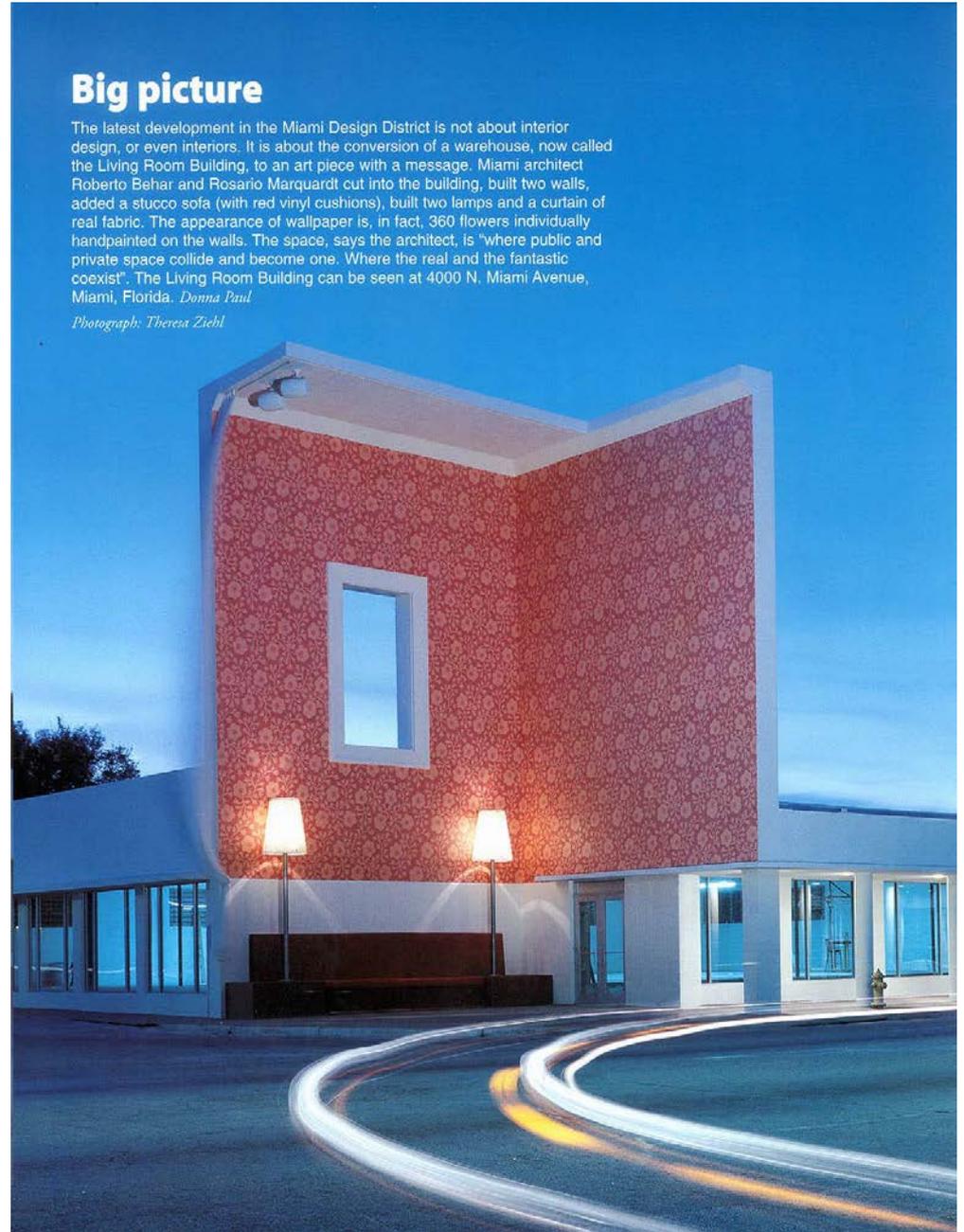


Irene McAra-McWilliam | Larry Keeley | Genetic algorithms | Designing the vote | William Claxton

Big picture

The latest development in the Miami Design District is not about interior design, or even interiors. It is about the conversion of a warehouse, now called the Living Room Building, to an art piece with a message. Miami architect Roberto Behar and Rosario Marquardt cut into the building, built two walls, added a stucco sofa (with red vinyl cushions), built two lamps and a curtain of real fabric. The appearance of wallpaper is, in fact, 360 flowers individually handpainted on the walls. The space, says the architect, is "where public and private space collide and become one. Where the real and the fantastic coexist". The Living Room Building can be seen at 4000 N. Miami Avenue, Miami, Florida. *Donna Paul*

Photograph: Theresa Ziehl





R&R Studios

The Living Room in Miami-Florida, USA

Photos: Roberto Behar, Rosario Marquardt
Text: Jean-François Lejeune

„Gründer einer Stadt. Ich gründe eine Stadt.

Er hat eine Stadt gegründet.

Ein solches Verb, und es lässt sich konjugieren!“

(Alejo Carpentier, *Die verlorenen Spuren*, 1979).¹

Der Living Room oder das moderne Wunderbare

Zum Thema der Entartung der „Moderne“ zu „Modernismus“ verwies Renato Poggioli in seiner *The Theory of the Avant-garde* (1968) auf den „fehlgeschlagenen Versuch das auszudrücken, was die Surrealisten, dem Beispiel Gautiers und Baudelaire folgend, das *moderne Wunderbare* nannten“. Dem Autor zufolge brachte dieses Unvermögen mit sich, „dass die moderne Imagination von Geburt an unfähig ist, wenn es an das Schaffen von Mythen und Legenden

geht“; und er fragt: „Warum betrachten wir gewisse Aspekte des modernen Lebens nicht mit munterer Unbefangenheit und ersinnen daraus eine neue poetische Magie, neue Mythen und Fantasien?“ Zwischen Nord und Süd, wo Edward Hopper und Frida Kahlo, René Magritte und De Chirico, Schinkel und Malaparte in Capri, William Morris und Luis Barragan einander begegnen, findet man den *Living Room* an einer Straßenecke des Miami Design District, einen so modernen wie wunderbaren Bau, der jeder Kunst- oder

Architekturklassifizierung trotzt. Und tatsächlich ist der *Living Room* für die beiden gebürtigen Argentinier Roberto Behar & Rosario Marquardt ein doppeldeutiger Ort, ein urbanes Theater und eine Szenerie, „wo sich Kunst und Leben begegnen, privater und öffentlicher Raum aufeinandertreffen, Reales und Fantastisches koexistieren, Vertrautes und Monumentales sich kreuzen.“ Ein Gebäude – ursprünglich ein tristes Lagerhaus, nun ein Showroom mit neu gegliederter Arkade, die zur trostlosen Straße hin vermittelt. Ein kleiner Platz,

der aus der Ecke mit knapp 14 Meter hohen Mauern gestaltet wurde, wo sich Kunstliebhaber bei Eröffnungsabenden versammeln und Brautpaare aus dem angrenzenden Little Haiti ihre Hochzeitsfotos machen lassen. Ein eingerichtetes Wohnzimmer, dessen ca. 3,6 x 1,8 m großer Fenster-Bild-Spiegel ein sich ständig änderndes Gemälde aus Blättern und Wolken fasst, zu ungeheurer Höhe aufwachsend, unbeweglich und monumental...“ Ein handgemaltes Wand-

bild, das als Tapete vorbeizieht und den abgestumpften Pissanten an Louis Sullivans Vision des Ornaments als „Hülle poetischer Imagination“ gemahnt.

Der *Living Room* ist nur eines von vielen Objekten bzw. Plätzen, die R&R Studios geduldig erträumen, erbauen, erwarten: der *Star of Miami*, das *M*, *Los Pasos Perdidos*, der *Salón*, die *Rambra*, der *Metro-Jungle*. Es ist das jüngste Markierungszeichen in einer neuen „kulturellen Kartografie“ der

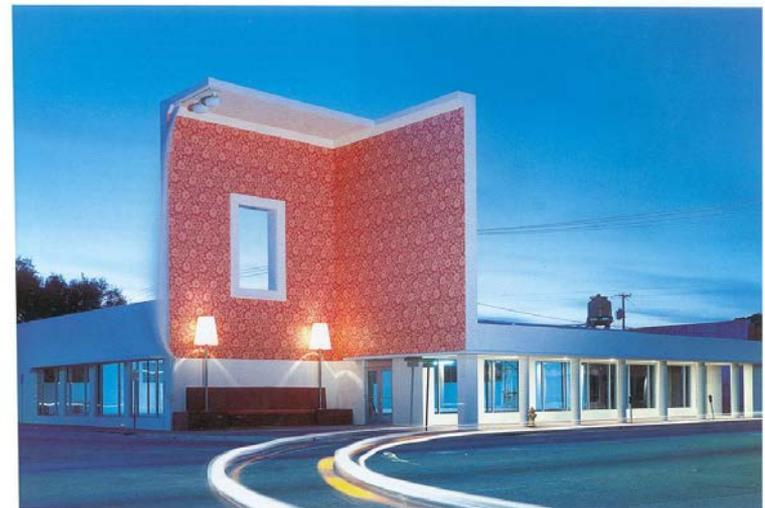
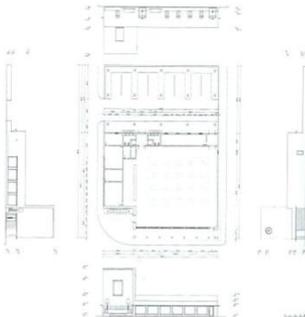
Stadt, in einer neuen geistigen Geografie oder Landschaft, die ein verträumtes kleines Mädchen im Blümchenkleid – *Alice in der Stadt* – rege durchwandert.

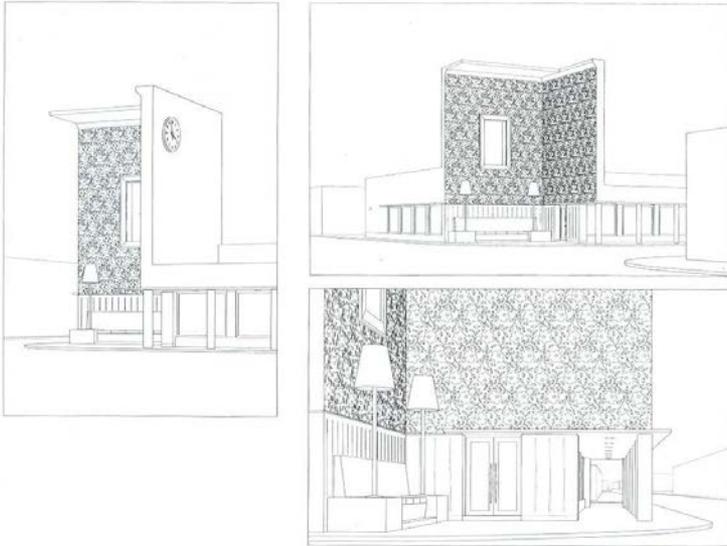
¹ Speicher Originaltitel: *Los Pasos Perdidos*, 1953.
² Aus der Projektbeschreibung der Architekten.
³ Alejo Carpentier, ebd.
⁴ Zitat aus Louis Sullivan, *Kindergarten Chats*, Ausgabe 1947.

Technische Daten I technical data

The Living Room
Miami-Florida/USA,
4000 North Miami Ave.

Sammlung | collection
Craig Robins, Miami Beach
Planung | planning
R&R Studios – Roberto Behar
& Rosario Marquardt
Mitarbeiter | collaborators
Steve Dalis, Danny Herrera,
Georgy John, Nikolai Nedev
Lichtplanung | lighting consultant
Fernando Piedrabuena
Statik | structural engineer
Juan A. Fernandez-Barquin
Bau | construction
company NJM Builders Inc.





"To found a city. I found a city;
he founds a city - it was a verb
that could be conjugated."

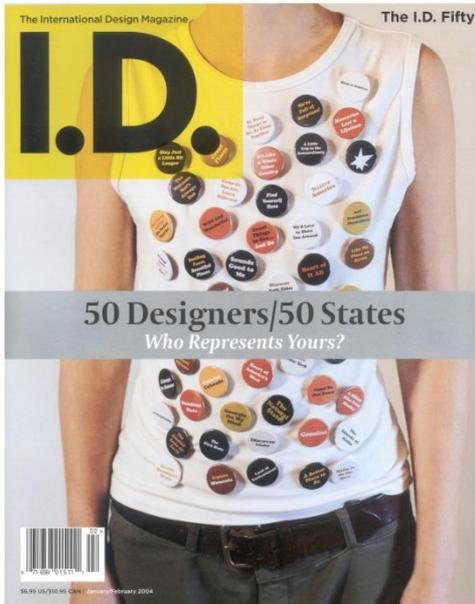
(Alejo Carpentier, *The Lost Steps*, 1956).¹

The Living Room or the Modern Marvelous
Discussing the degeneration of 'modernity' into 'modernism', Renato Poggioli referred in *The Theory of the Avant-garde* (1968) to the "failed attempt to express what the surrealists, following in the footsteps of Gautier and Baudelaire, called the *modern marvelous*." This fiasco - the author suggested - implied "that the modern imagination is congenitally impotent when it comes to mythic and legendary creation" and he questioned, "why not look ingenuously and freshly at certain aspects of modern life and draw from them a new poetic magic, new fables and fantasies?" Between North and South, at the encounter of Edward Hopper and Frida Kahlo, René Magritte and De Chirico, Schinkel and Malaparte in Capri, William Morris and Luis Barragán, the *Living Room* rises on a street corner of the Miami Design District, a work both modern and marvelous, defying artistic or architectonic classification. For Argentina-born Roberto Behar & Rosario Marquardt, *The Living Room* is indeed an ambiguous place, an urban theatre and a stage set "where art and life meet, private and public space collide, the real and the fantastic coexist, and the domestic and the monumental intersect." It is a building - a dull warehouse transformed into a showroom with a newly sliced arcade that intercedes with the bleak avenue. It is a small square, carved out of the corner with walls forty-five feet high, where art lovers congregate on opening nights and where groom and bride from nearby Little Haiti stop by to shoot the wedding photograph. It is a furnished living room whose 12' x 6' window/painting/mirror frames an ever-changing canvas of leaves and clouds "which prolonged themselves to immense heights, motionless, monumental..."² It is a hand-painted mural that parades as wallpaper, reminding the sophisticated passerby of Louis Sullivan's vision of ornament as "a garment of poetic imagery."³ *The Living Room* is but one of many objects/places that R&R Studios has been patiently dreaming, building and waiting to build: the Star of Miami, the *M*, *Los Pasos Perdidos*, the *Salón*, the *Rambra*, and the *Metro-jungle*. It is the latest marker in a new "cultural cartography" of the city, a new geography or landscape of the mind where a dreaming little girl in a flowery dress - *Alice in der Stadt* - wanders intensely.

¹ In Spanish, *Los Pasos Perdidos* (1953).
² From the author's description of the project.

³ Alejo Carpentier, *op. cit.*

⁴ Cited from Louis Sullivan, *Kindergarten Chats* (ed. 1947).



Private and public spaces collide in the gigantic outdoor Living Room, 2001, a Miami warehouse adorned with 42-foot-high walls, a stucco sofa, two 15-foot lamps, and a 40-foot curtain.

Two Who Tango

Argentine-born architects who have known each other since childhood, Roberto Behar and Rosario Marquardt arrived in Miami Beach in 1983. Marquardt initially made her name as a painter who invoked the magic realism of Latin American novels and film; Behar worked on architectural projects that were largely theoretical. In 1996, they officially began to collaborate after winning a public art commission for the now-famous Miami "M," a 45-foot tall sculpture painted bright red. The work is a city symbol, a clock tower, a giant toy—utterly simple and yet open to an array of interpretations. Other commissions quickly followed, among them The Living Room public plaza-cum-art installation in the Miami Design District—an ode to Magritte in tropical pinks and oranges—and the more Rousseau-like Paradise Room murals at Fairchild Tropical Garden's Jean M. Shehan Visitors Center.

The husband-and-wife duo is entwined so closely that no idea seems to have a single origin, no sentence a single speaker. Their tiny Miami Beach house is their studio. Ideas are tested in an indoor sandbox in which they have placed figures, model buildings, paper sailboats, and rocket ships. These miniatures are both "real and imaginary, to parallel the way we work, in which the fantastic becomes a part of everyday life," says Behar. "Like dreams that grew," adds Marquardt.

Their affection for the fantastical as well as the childlike is what makes their work resonate. Small-scale pieces, murals, and huge public art installations alike depict an ideal Florida that has been the subject of myth since the Spaniards began seeking the Fountain of Youth four centuries ago. *Beth Dunlop*

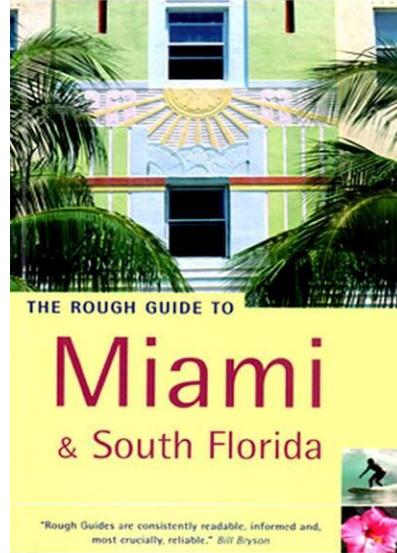
Sunshine State



Rosario Marquardt and Roberto Behar
R&R Studios

Ages: 50 (Behar); 48 (Marquardt)
Residents of Florida since: 1983
Favorite place in state: Miami Beach
Where we'd be if we didn't live here: Rosario: "This is the place we want to live."

Roberto: "What about Venice or Rome?"
Rosario: "Okay, if you insist, Rome."
Our state slogan would be: "Because the sky is blue"
Our state mascot would be: The mosquito



25

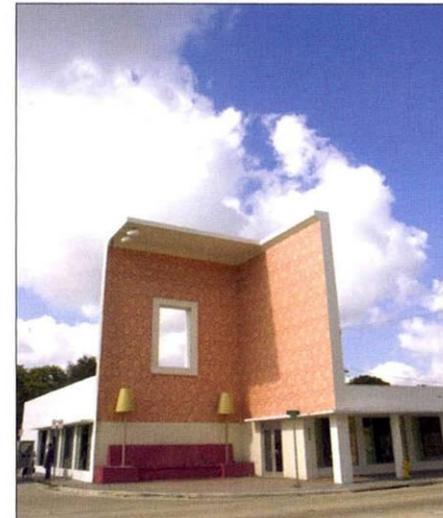
things not to miss

It's not possible to see everything that Miami and South Florida have to offer in one trip – and we don't suggest you try. What follows is a selective and subjective taste of the area's highlights, from its remarkable beaches and playful architecture to inventive food and vibrant nightlife. They're arranged in five color-coded categories to help you find the very best things to see, do, and experience. All entries have a page reference to take you straight into the text, where you can find out more.

03 The Living Room Building Page 89 • A new landmark for the city, this Design District project presents both an irresistible photo opportunity and a surreal visual farce.



03 NORTH ALONG THE BISCAYNE CORRIDOR THE OWEN PAUL AND PARTNER ARCHITECTS



LONDON

Wallpaper*

OCTOBER 2003

INTERIORS ARCHITECTURE ART FASHION ENTERTAINING TRAVEL



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Wallpaper* gives you the high five

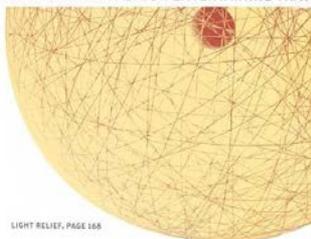
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Californian architect Bob 'Boulder' Thorgusson's 1950s house in the Hollywood Hills is unforgettable

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Finally, after over 70 years, the interiors of the distinguished Oliver Hill-designed 1930s London house gets the attention it deserves

153 On the waterfront

Architect Paul Scheepers turns South African holiday-home dreams into a shore thing

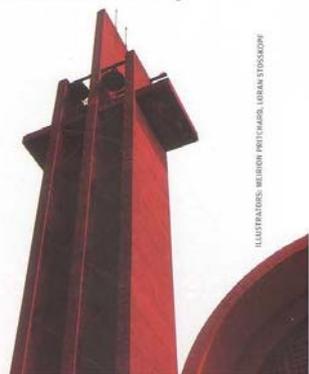
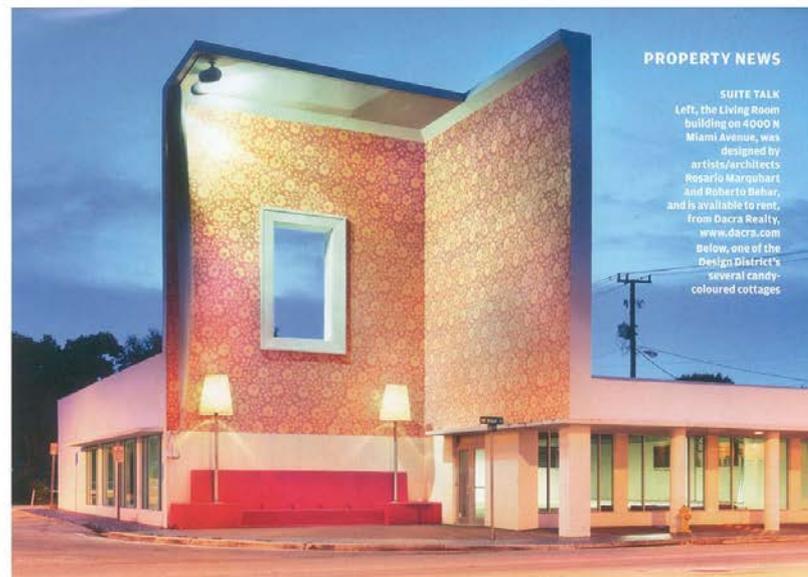


ILLUSTRATION: MICHÉLE PRITCHARD, LORIAN STOKSOPH



PROPERTY NEWS

SUITE TALK

Left, the Living Room building on 4000 N Miami Avenue, was designed by artists/architects Rosario Marquhart and Roberto Behar, and is available to rent, from Dacra Realty, www.dacra.com

Below, one of the Design District's several candy-coloured cottages

Miami nice

Offering more space and far fewer tourists, Miami's original beach dwellers are being lured by the mainland's creative vibe, an influx of new nightlife spots and, of course, bargain properties
Writer Mark Ellwood. Photographer Corey Weiner

Ten years ago, Miami Beach was filled with forgotten, art deco houses that anyone could afford, sexy people and a sense that 9am tomorrow would never come. Today, though, house prices are as high as the number of tourists that cram into the clubs, and hip locals are heading to the mainland.

'I used to ride my bike along Ocean Drive when there was nothing there,' recalls Jessie Capote, a 28-year-old lawyer, who was born and raised on the beach. 'I had a helluva time watching it develop and I really enjoyed the beach in the early years - but now, I'm looking for something else.'

And, whether that's a gleaming new condo or an historic old home, the smart places to snap up a new pad are just a short drive from South Beach. So slip out of that bikini and take a trip to Miami's hip mainland.

THE DESIGN DISTRICT

It was one smart settler who created the Design District - or Decorators Row, as it was then known - out of a pineapple plantation in the 1920s. Theodore Moore saw the potential for providing furnishings

during Miami's art deco building boom, and was soon filling this area, just north of downtown, with wholesale interiors showrooms. And today, thanks to another savvy businessman - developer Craig Robins, who oversaw the overhaul of South Beach 15 years ago - those stores are back.

Like much of Miami, the low-rise showrooms and historic homes hit tough times in the early 1980s. Residents and businesses haemorrhaged, thanks both to the city's reputation for urban violence and the opening of a monolithic interiors mall, the DCOTA, in Fort Lauderdale. Robins began snapping up chunks of real estate in the mid-1990s and, using his flair for buzzy marketing and sharp restoration, began chasing brand-name tenants. Today, the main drags along 39th and 40th streets are stocked with showrooms for the likes of Holly Hunt, John Protomaster and Knoll; Kartell's store even incorporates what remains of Theodore Moore's original home.

Meanwhile the art-loving Robins has added several landmarks to the area. The best known is the campy, candy-coloured Living Room building. >>

designed by architects-cum-artists Rosario Marquhart and Roberto Behar. Indeed, commissions by the couple are dotted across the district - there's even a sculpture in the local school.

The Design District's downtown may be wholly commercial, but its northern reaches include a residential strip known as Buena Vista. The bohemian Calif 100 just opened here, with nightly poetry readings, African music and lavish Sunday brunches, and the forgotten area is re-emerging, albeit slowly.

'Right now people consider you a renegade for living here,' laughs club promoter Tony Cho, 24, who snapped up a bargain three-bedroom art deco house that he's now restoring. But, though 46th Street has several stunning mid-century homes, for real bargains and fixer-uppers, not to mention a grittier vibe, head

Y E S !

P R O J E C T D E S C R I P T I O N

Our project for the Boulder Public Library highlights the presence of the library, punctuates the initial user experience and continues throughout the building as a succession of unexpected discoveries.

The proposal is inspired in the free spirit of Boulder, the unique relationship of the city with the geography of the place, the architecture of the building and the library as an event.

YES! consists on one unique and iconic element that metaphorically embodies the affirmative essence of Boulder as a distinct American community and the positive nature of the library's mission to enhance free access to ideas for all.

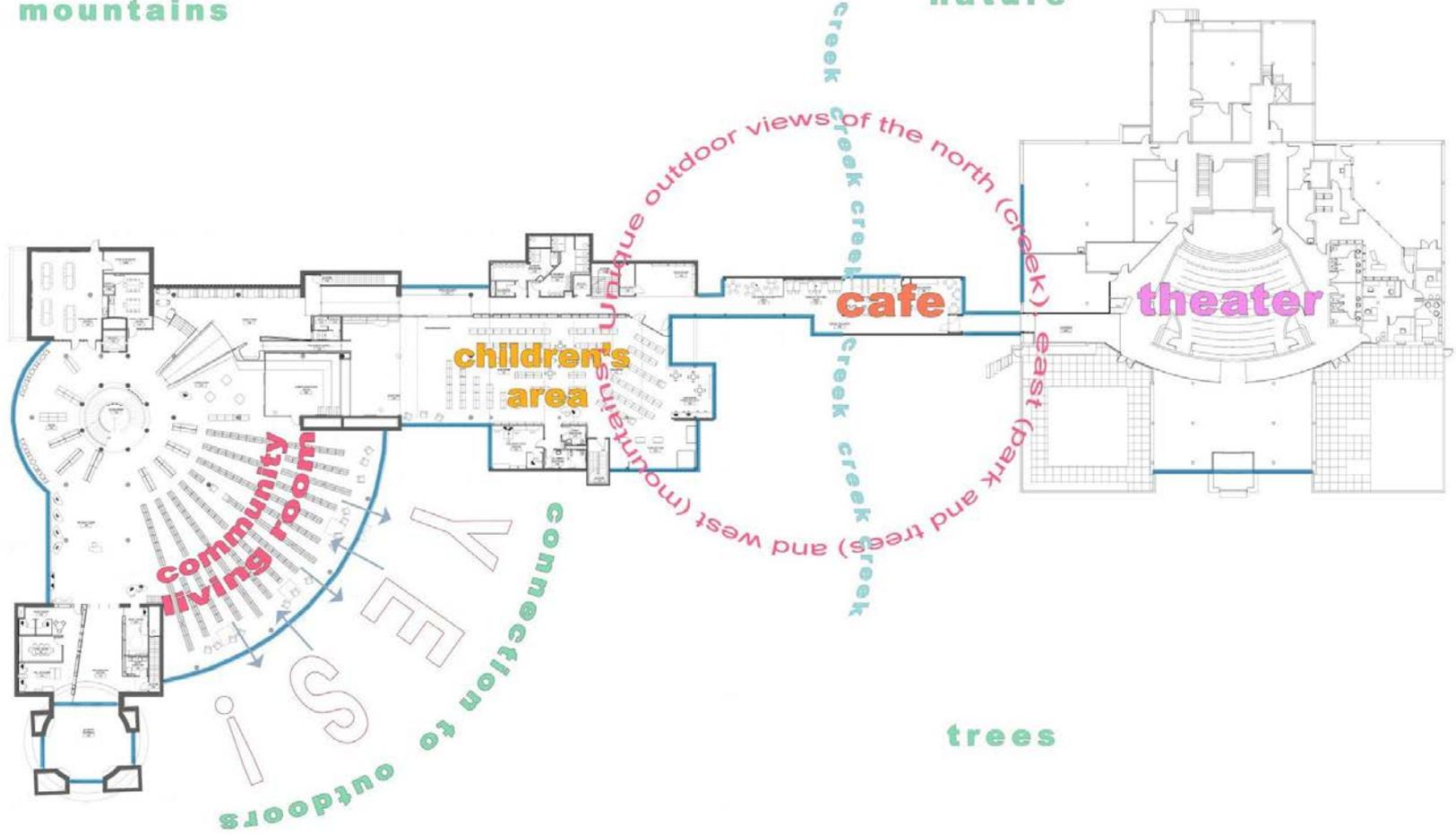
YES! bridges and interrelates the outdoor and indoor experiences of the building. From the outside we receive a positive message from the library inviting us to enter and discover while from the interior **YES!** becomes our voice and message to others to come in. **YES!** promotes interpersonal relationships and like the books that the library holds is public and personal at once. It belongs to all and each one of us.

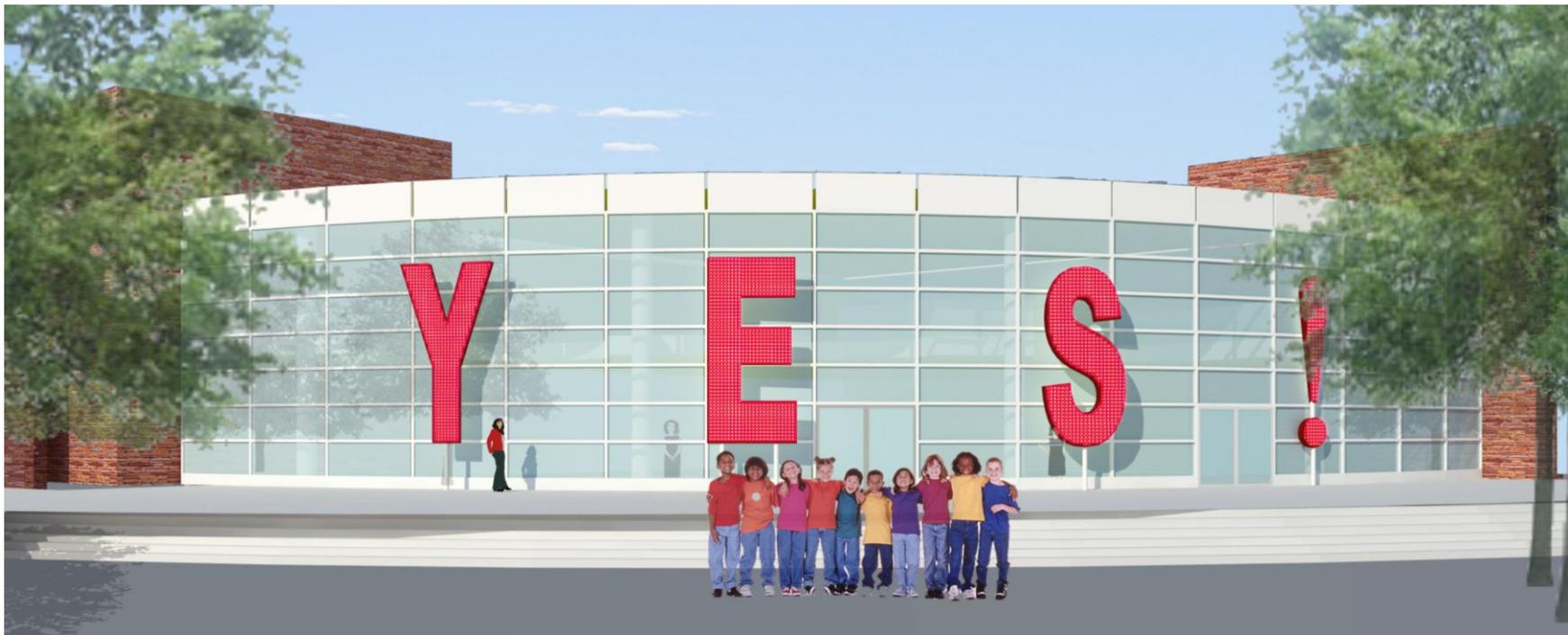
YES! continues throughout the library strategically positioning messages, thoughts and ideas to relate specific interior locations to events of nature around the building. Our aim is to underline the literary and poetical contents of the library transforming the building into a sort of open book.

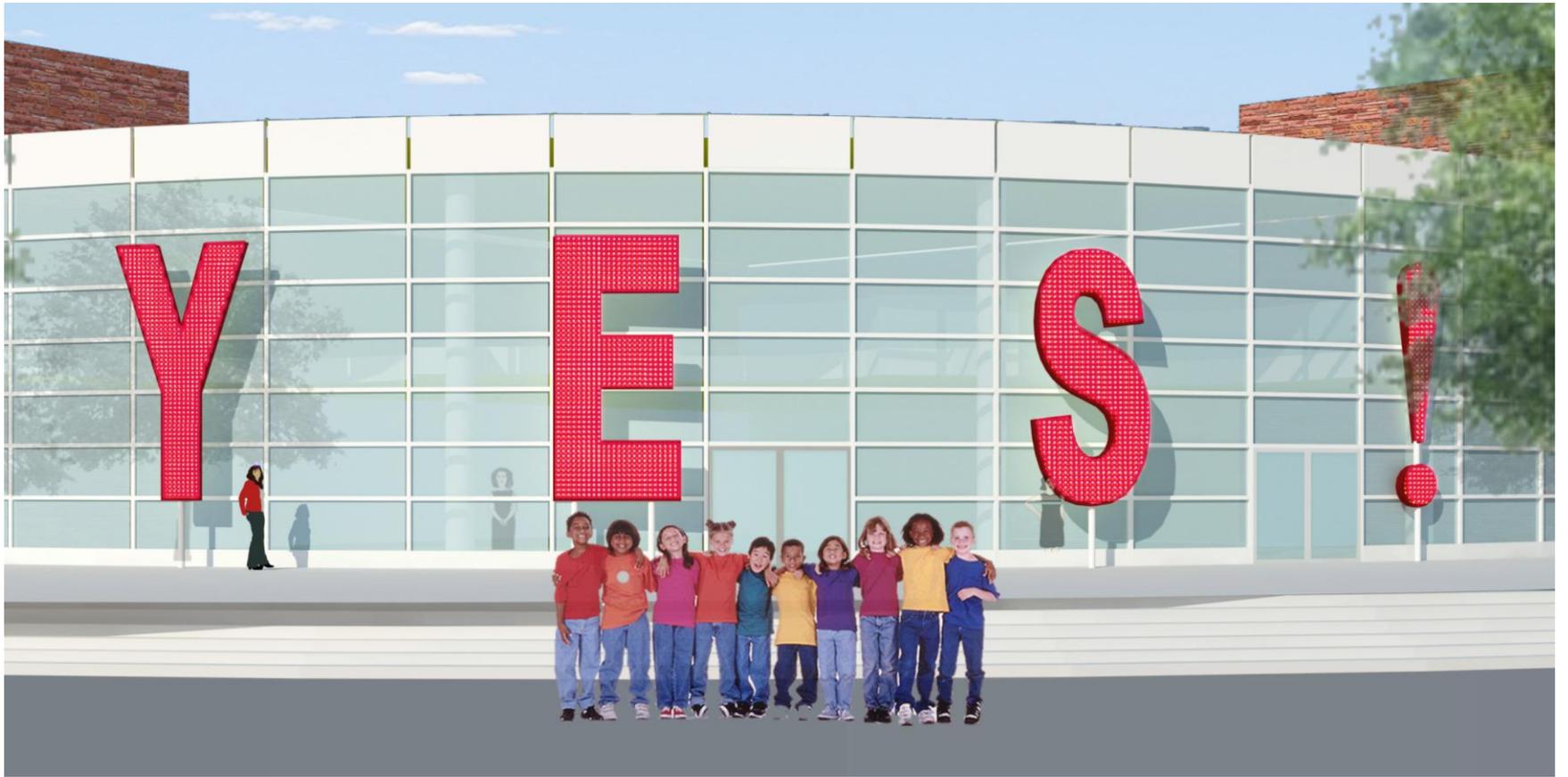
YES! Singular and repetitive elements add a new dimension of meaning to the building transparent elevations connecting indoors and outdoors and nature and thoughts.

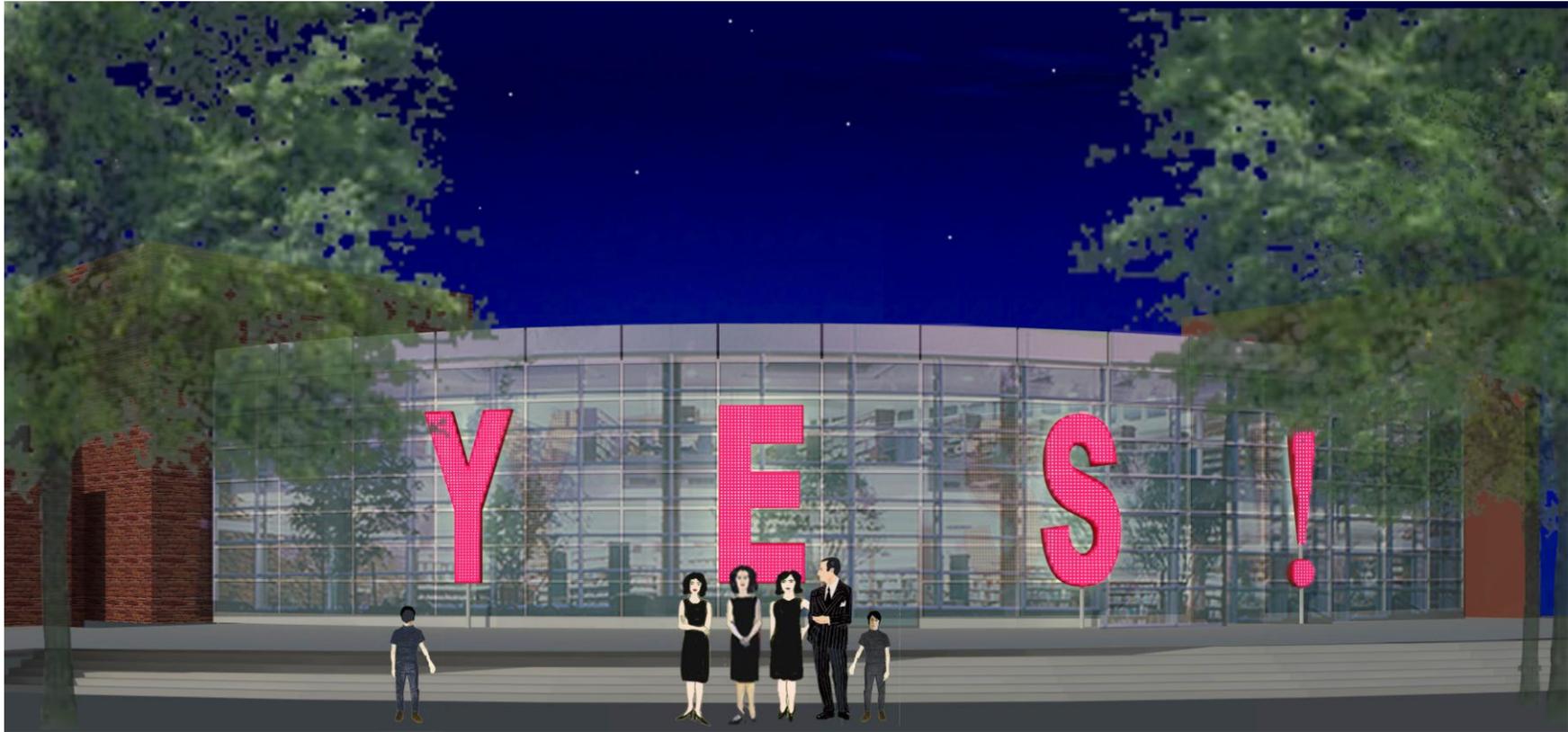
mountains

nature









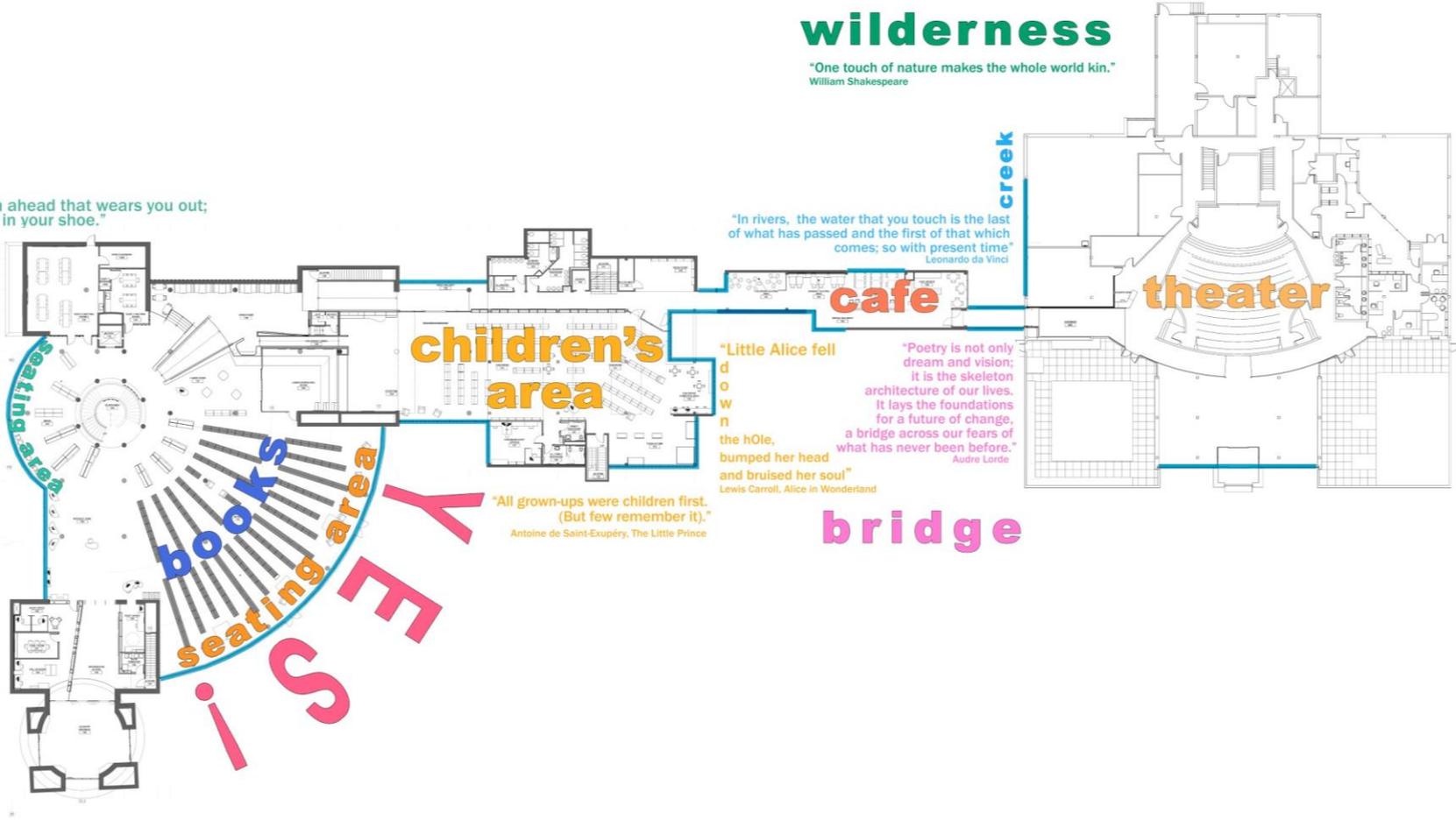




mountains

"It isn't the mountain ahead that wears you out; it's the grain of sand in your shoe."
Robert W. Service

"No matter how sophisticated you may be, a large granite mountain cannot be denied - it speaks in silence to the very core of your being"
Anselm Adams



wilderness

"One touch of nature makes the whole world kin."
William Shakespeare

"In rivers, the water that you touch is the last of what has passed and the first of that which comes; so with present time"
Leonardo da Vinci

cafe

theater

creek

"Little Alice fell down the hole, bumped her head and bruised her soul"
Lewis Carroll, Alice in Wonderland

"Poetry is not only dream and vision; it is the skeleton architecture of our lives. It lays the foundations for a future of change, a bridge across our fears of what has never been before."
Audre Lorde

"All grown-ups were children first. (But few remember it)."
Antoine de Saint-Exupéry, The Little Prince

bridge

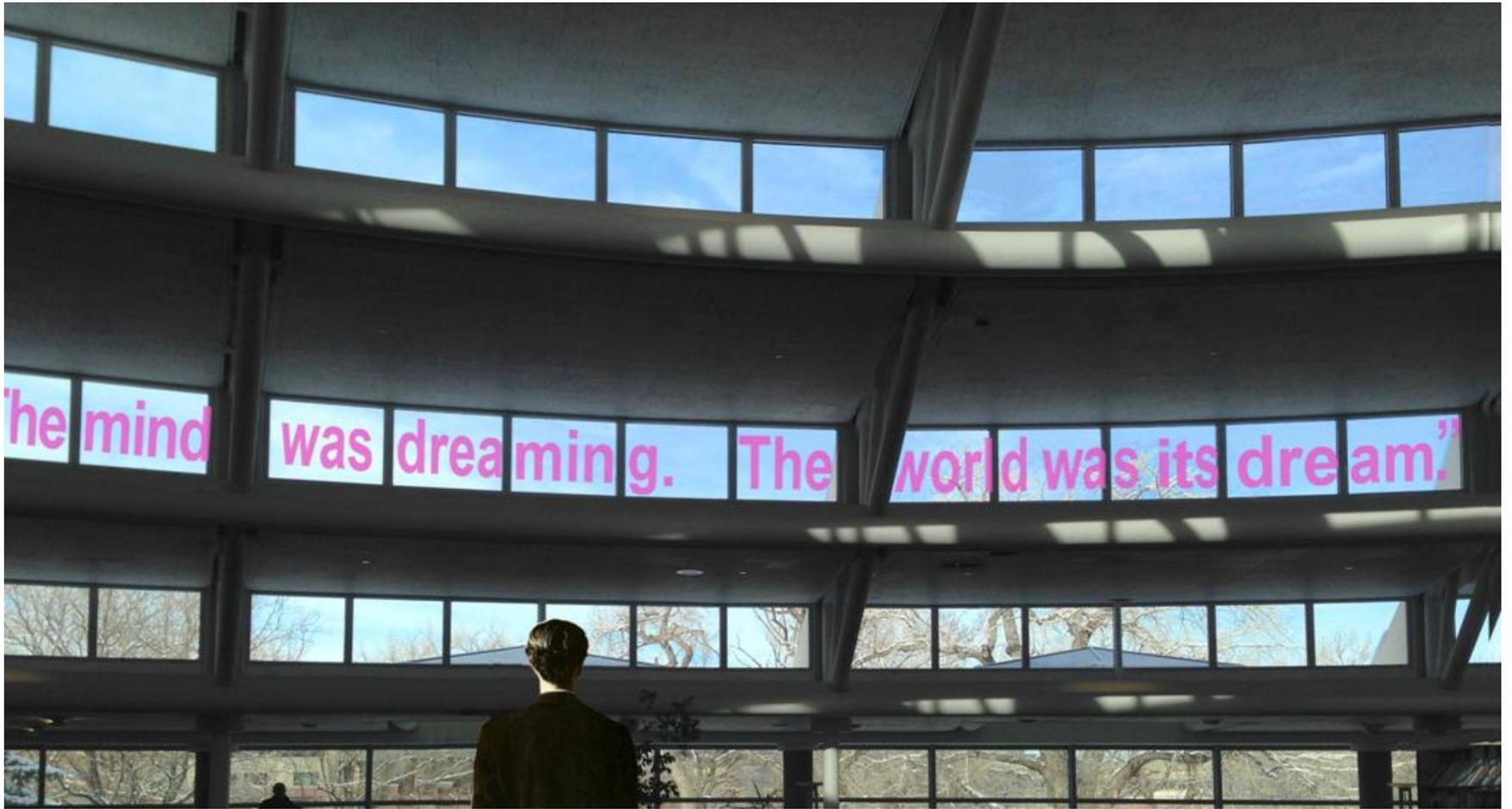
books

seating area

Y

ES!

"THE MIND WAS DREAMING. THE WORLD WAS ITS DREAM" J. L. BORGES



Dreams



**“There are only two mistakes one can make
along the road to truth;
not going all the way, and not starting.”
Buddha**

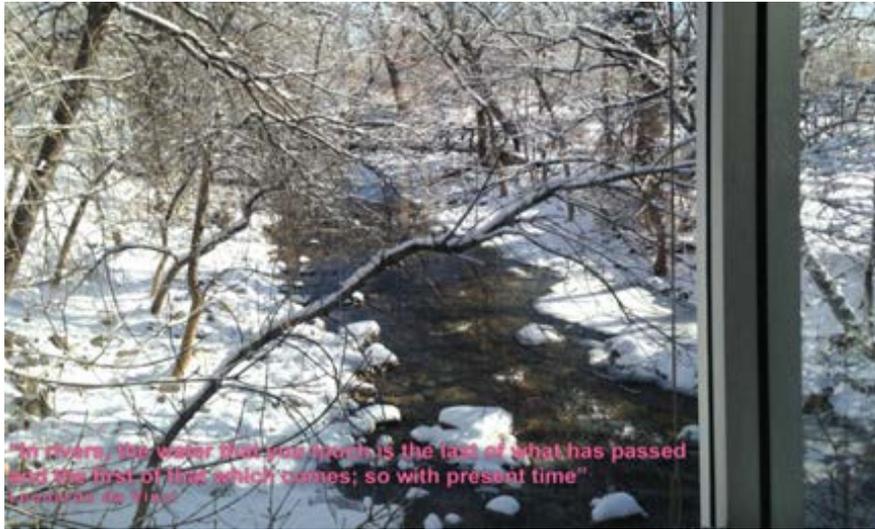
Road

“ANYONE WHO SAYS THEY HAVE ONLY ONE LIFE TO LIVE MUST NOT KNOW HOW TO READ A BOOK”



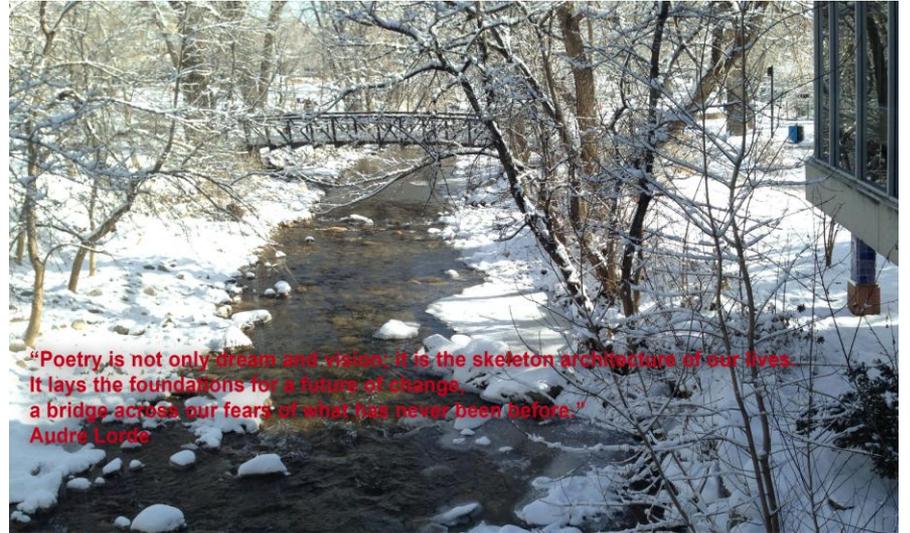
Books





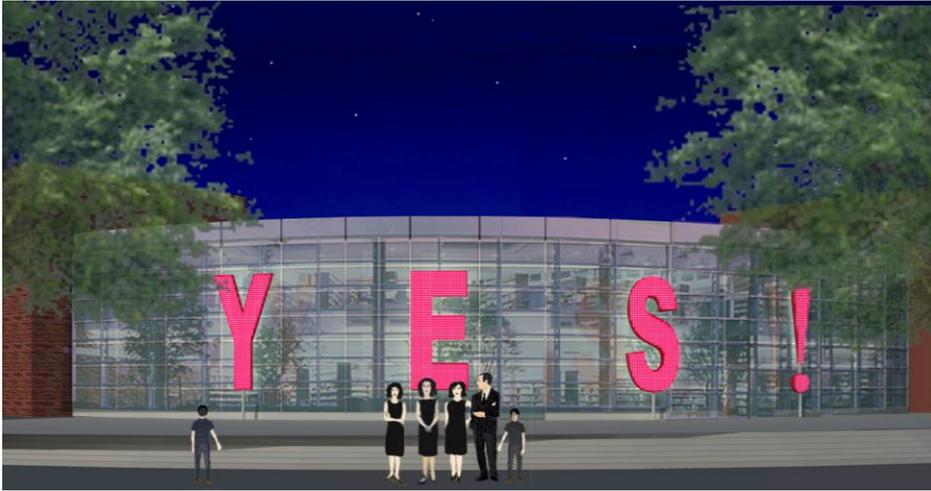
"In rivers, the water that you drink is the last of what has passed
and the first of that which comes; so with present time"
— Leonardo da Vinci

Creek

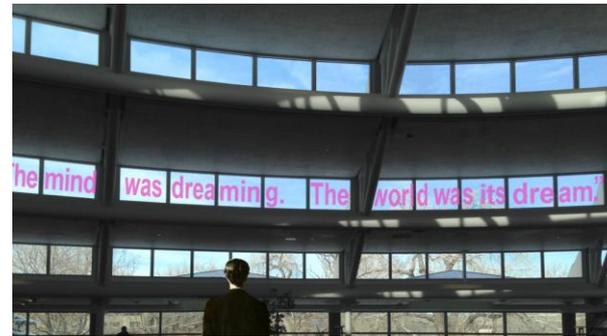


"Poetry is not only dream and vision; it is the skeleton architecture of our lives.
It lays the foundations for a future of change,
a bridge across our fears of what has never been before."
Audre Lorde

Bridge



BOULDER PUBLIC LIBRARY





BOULDER PUBLIC LIBRARY

PROJECT BUDGET

BOULDER LIBRARY PUBLIC ART	
ESTIMATED BUDGET - MARCH 20, 2014	
Fabrication and materials	\$68,000.00
Installation	\$20,000.00
Foundation	\$15,000.00
Plot Cut Vinyl graphic for windows	\$5,000.00
Electrical	\$6,500.00
Enginnering	\$5,000.00
Insurance	\$2,500.00
Crating/Shipping	\$7,000.00
Artist Design and Oversight (15%)	\$21,000.00
TOTAL	\$150,000.00

PRELIMINARY MAINTENANCE PLAN

The sculpture will be fabricated of 6061 aluminum and will require very little maintenance. Aluminum was selected for its excellent corrosion and rust resistance needed in exterior environments, which allows it to survive for years on end. Aluminum is relatively maintenance free, sturdy, and long lasting. Aluminum is resistant to weather, common atmospheric gases, and a wide range of liquids.

Moreover, the sculptures will be painted with Tnemec Paint system (N69 epoxy primer and 1075 color with UV inhibitor for base coat and top coat) which give additional protection. The surfaces can be easily cleaned using water and soap, which may be required once per year depending on the dirt buildup on the surfaces. The Tenemic paint system also provides anti-graffiti protection, and if any paint surface becomes damaged, it can be repainted without removing the sculpture.

The sculptures will be lit with LED lights . LED lights are durable, energy efficient, and environmentally friendly. LED lights offers operational life time expectation of up to 100.000 hours, which means the lights will only have to be replaced once every 22 years at 50 % operation or 11 years at continuous operation. LED lights also consume very low energy and offers an energy efficiency of 80%-90% when compared to traditional lighting and conventional light bulbs .

The materials and components of the sculpture will be durable, long lasting, and will require relatively very low maintenance.

REFERENCES:

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