

Choosing Past and Future The Debate over the Heart of Three Cities

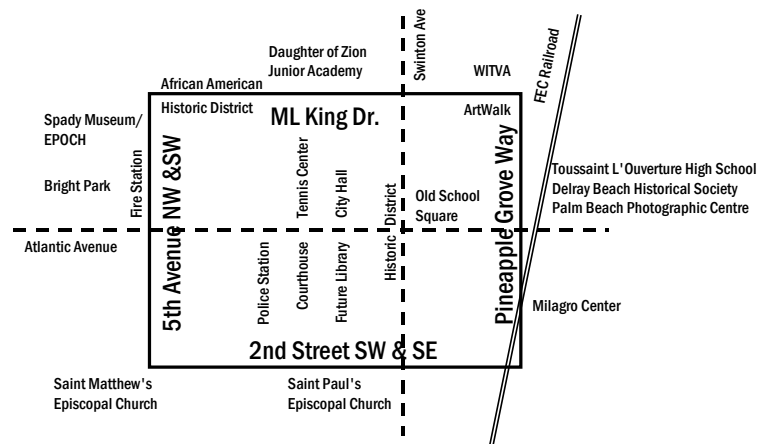
PANEL MATERIALS

Delray Beach Cultural Loop

www.delrayconnect.com

The Delray Beach Cultural Loop is a 30 minute walk that connects the traditional cultural zones of a south Florida town: railroad track commerce, main street, city hall and the core residential areas of whites and blacks. In the modern south Florida town, the loop links these historic zones and museums, the art & entertainment area, the civic institutions, and the new economic extremes of apartments for urban professionals and the distressed houses of recent Caribbean & Latin American immigrants.

Starting in August 2002, the 1.3-mile Cultural Loop existed only as an idea in the minds of Pineapple Grove Main Street, the partner cultural institutions and civic leaders. Nothing (except the concentrated number of cultural institutions) marked the Cultural Loop. But the proximity of diverse cultural organizations and the civic priority for infrastructure improvements in this district created the potential for a national model in the realm of public art, urban design and cultural relations.



Participating groups included three groups: local residents of the Loop, hundreds of members and students of Loop cultural partners and 12 churches, and one million visitors & tourists to Delray Beach. As per the 2000 census, the Loop neighborhoods have 11,000 residents of which 75% are African American and an undercounted 10% Haitian & Mexican American population. The southwest quadrant of the cultural loop is a qualified CDBG zone and poorest Delray Beach neighborhood with a higher crime rate, substandard housing and low quality infrastructure. Seven blocks away, the Northeast quadrant is added 180 housing units targeting the upper 20% income bracket.

In association with the cultural institutions, residents, city officials and other artists, Rick Lowe of Project Row Houses in Houston and Glenn Weiss in Delray Beach discovered methods to build on Delray's interracial, intercultural success and developed a physical manifestation of the common link between the extremes and diversity of American life. They invented the Cultural Loop's philosophical direction, community participation and physical implementation.

The project has three components

1. Conceptual Plan: Over ten months between January to October, 2003, Mr. Lowe led community workshops with the cultural organizations, civic leaders and eight local artists to invent a collaborative vision for the Cultural Loop. He introduced new contemporary ideas to the Delray community about the cultural role and implementation of art and design. He expanded culture to include the many, many churches.
2. Temporary Public Art: Eight South Florida artists were partnered with a cultural institution and created relevant temporary public artworks for the outdoors along the Cultural Loop. The artists were: George Gadson, Blane De St. Croix, Kathleen Holmes, Sharon Koskoff, Gary Moore, Charo Oquet, Henry Pelissier and Jody Servon. The artworks opened with a grand parade led by the mayor on November 22, 2003. During 2004, the Loop ran monthly, sold out trolley tours. In 2004-05, the Loop is raising money to bring Wendy Ewald to Delray Beach to repeat her recent Richmond, Virginia success.
3. Infrastructure Impact: As a result of the Cultural Loop project, the City hired artist Gary Moore to design the streetscape for 5th Avenue, the traditional heart of the African-American district. The Loop is now working on permanent historic markers.

Tampa, Seminoles and Bob Haozous

Art and Soul: Public art that addresses an old wound

By Adrienne Golub

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Next time you're in the Channel district, take a stroll through the just-dedicated Fort Brooke-Cotanchobee Park, 4.3 acres sandwiched between Ice Palace Drive and Garrison Channel. It's beside the new Marriott Hotel. The district, with its modern-looking St. Pete Times Forum, Florida Aquarium and cruise ships, doesn't look as if it holds much history. But Tampa's origins lie here in the waterside area.

This was *Cotanchobee*, a Seminole word meaning where the big water meets the land.

When the United States cruelly drove out the Seminoles and constructed their southernmost military outpost in 1824, they renamed the entire area Fort Brooke and set about obliterating all traces of their Native American predecessors.

A hundred and seventy-five years later, the site of Cotanchobee was a weed-filled lot, drawing mostly homeless people. The Krewe of Fort Brooke, a private not-for-profit organization, suggested converting it into a park to be named Fort Brooke. Parks Department Director Ross Ferlita referred the Krewe to Robin Nigh, City of Tampa public art administrator. She urged Seminole involvement, and a partnership was formed between the tribe, the city and the Krewe.

During the park's Feb. 16, 2001, groundbreaking ceremony, Bobby Henry, Tampa Seminole spiritual leader, read a prayer in his native language: "Our history should not be erased, but we should learn from it. This was a place where we met as enemies and fought and died. Today, finally, we can come here as friends and meet in peace."

Not all Seminoles were emotionally prepared for symbolic conciliation. Mayor Greco, however, grasping the significance of Henry's prophetic words, suggested a public art project to commemorate a unique historical moment.

The best public art is site specific, that is, designed specifically for the place it inhabits, but it rarely enters into historical dialogue or provides potential closure to an ugly episode. Maya Linn's Vietnam Memorial is a notable exception, almost mystical in the way its black reflective granite wall and etched names of the dead add nobility, honor and healing to those who served. Despite early contentions about its minimal form and nonrepresentational nature, this simply stated elegant work entered our collective national psyche, where it no longer demands explanation.

By Aug. 25, 2002, the city announced plans for a sculptural work "being commissioned by the City and the People of Tampa, Florida, to embody the peace and friendship that characterize the relationship between the Seminole Indians and non-Indian Floridians today, a century and a half after the longest, most costly, and last of the United States' Wars of Indian Removal east of the Mississippi River."

Bob Haozous (b. 1943), is an Apache Indian with Navajo, English and Spanish heritage was selected. His father is famed representational artist Alan Houser. The son took back his Indian name.

Haozous' soft-toned presentation was mesmerizing and philosophical: "The key question I'm dealing with as an artist is not what we are, but what shall we be. That's why I don't make monuments. I want to make people think." Haozous' work is conceptual and visually powerful at the same time.

His proposal: "Universal Ceremonial Space," a monumental 40 feet high and 90 feet wide stainless steel domed structure with attached cloud-like forms creating shadows and shade. Stones, possibly with text, will be placed below. It's spiritual, a haven for contemplation and reconnecting with nature; a place where the wisdom of Native-American ancestry juts sharply against modernity and its defects.

Few local public art projects elicit the depth of emotional content and affect as many people as this one does.

The Heart of Hollywood: Young Circle Arts Park

Margi Glavovic Nothard, Designer, and Ritsuko Taho, Public Artist

For years, Hollywood has used trick and after trick to become the hip city to the north of Miami. Finally, the redevelopment of the central city park as tipped the scales. Since the 2002 announcement of the development of the Arts Park, hundreds of millions of dollars of condominiums and apartments are enclosing the park and revitalizing the pedestrian city. The entire park is a work of art under Margi Glavovic Nothard (a young designer in Fort Lauderdale) and the expansive fountain by Japanese public artist Ritsuko Taho

The twelve-acre Young Circle in the heart of downtown Hollywood will be transformed into a regional, interactive ArtsPark where residents and visitors of all ages will partake

in arts and cultural activities with professional artists. The ArtsPark will also host numerous special events (Hispanic Fest, Mardi Gras Fiesta and Kuumba Festival), and activities such as youth programs, festivals, concerts, and other performances.

Key elements include an amphitheater with covered seating for 500 and additional seating for 2,000; a 300-seat black box theater; a 30,000 sq. ft. cultural center to include a metallurgy studio, glass-working studio, classrooms, exhibition gallery, and dance studio. In addition, the ArtsPark will provide children's play areas, plazas, courtyards, water features, and intimate outdoor performance areas.

Ritsuko Taho's public art concept consists of 3 main components: 1) Water Sculpture (fountain, sound art, festive rope), 2) Dream Wave Pattern Sculpture (walkway design) and 3) E-Sculpture (web page on the internet). This multi-faceted proposal responds to the environment, reflects history, and links to the 21st Century's information system. The design of the water jets in the long narrow **main fountain** will represent life energy wave patterns as measured in one of the massive Baobab Trees (Tree of Life) living in the park. A **sound art** component will make these patterns audible through speakers at the main fountain and also through artist designed **sound poles** encircling the Tree. The **festive rope** for the Baobab Tree will provide an opportunity for community participation in annual celebrations tied to the changing of the rope.

A special **radial walkway paver design** will link the fountain to the Baobab Tree. Recognizing the dream of the City of Hollywood's founder Joseph W. Young who created the plan for the City, the Artist will link the fountain to an existing statue of this man through a unique **dream wave paver pattern**. Utilizing a web-cam to capture and transmit real-time images of the Baobab Tree via an artist designed **webpage**, the "**E-Sculpture**" component will connect people around the world to this ArtsPark.