



Cultural Affairs
111 NW 1st Street • Suite 625
Miami, FL 33128-1994
T 305-375-4634 F 305-375-3068
miamidadearts.org
miamidade.gov

Daniella Levine Cava, Mayor

**MIAMI-DADE ART IN PUBLIC PLACES
PROFESSIONAL ADVISORY COMMITTEE (PAC)
MEETING MINUTES**

Thursday, July 23, 2026
9:30AM – 5:00PM, EST

PROFESSIONAL ADVISORY COMMITTEE (PAC) MEMBERS

Wanda Texon, New World School of the Arts Faculty

Dainy Tapia, ArtSeen365

Marie Vickles, Director of Education, PAMM

PROJECT SITES, AUTHORITY, PHASE

- RAINBOW VILLAGE PHASE I, MIAMI-DADE HOUSING AND COMMUNITY DEVELOPMENT (HCD), ARTIST RECOMMENDATIONS

LOCATION

111 NW 1st Street, Suite 625, South Conference Room (Inspiration Room)
Zoom Online Webinar

ATTENDEES

Bianca Gonzalez LoCicero
Manny Del Monte
Yusimy Lara
Johathan Mroz
Carlos Rosell
Amanda Sanfilippo Long
Veronica Vero

Art in Public Places
Stratus Team
Art in Public Places
Stratus Team
Housing Trust Group (HTG)
Art in Public Places
Art in Public Places

Amanda Sanfilippo Long, Curator and Artist Manager, called the meeting to order at 10:00 AM on Thursday, July 23, 2026.

Rainbow Village

Following a welcome and introductions of client team members, APP staff and the PAC, representative Carlos Rosell of HTG presented an overview of Rainbow Village, a campus of four (4) individual buildings developed in partnership with the Miami-Dade County Department of Housing and Community Development. These “live–work” units on the Overtown and Wynwood border are envisioned to be developed over four phases, with the first phase including a 7-story building with 310 new apartment units.



Cultural Affairs
111 NW 1st Street • Suite 625
Miami, FL 33128-1994
T 305-375-4634 F 305-375-3068
miamidadearts.org
miamidade.gov

Daniella Levine Cava, Mayor

The development site was the former home of a public housing facility built back in 1972 and recently demolished to make room for the significantly larger and more dense housing development featuring top-tier market-quality amenity package designed by award-winning architecture firm Zyscovich, including resort-style pool and a sundeck with cabanas.

The client team envisioned that artists would approach the commission opportunities to pay homage to the history and rich cultural heritage of Miami's Overtown neighborhood since the 1970's. With multiple indoor and outdoor opportunities and separate phases, it was noted that artists may also be recommended at this stage for the second phase of the campus, which is estimated to be complete in approximately four years.

Opportunities for public art in the first phase included major facades of the exterior building, and design of wall-based artwork applications and free-standing elements for both the interior courtyards and pool deck.

APP staff presented an overview of PAC Evaluation Guidelines and Evaluation Scoresheet for use by the PAC throughout the proposals, with criteria including 1) Artistic Merit / Professional Qualifications / Proven Experience 2) Creative Approach of Proposed Solution, 3) Feasibility of Proposal 4) Maintenance and Lifecycle Expectancy and 5) Artist / Proposal Intangibles.

Subsequently, a shortlist of nine (9) regional artists recommended by the PAC to develop proposals on April 24, 2025, and March 20, 2025 presented their concepts:

- | | |
|-------------------|-------------------------|
| 1. Amanda Bradley | 6. Yomarie Silva-O'Neal |
| 2. Liene Bosque | 7. Edison Penafiel |
| 3. Marvin Weeks | 8. Reginald O'Neal |
| 4. Katlin Spain | 9. Brian Lacey |
| 5. Luke Jenkins | |

After thoughtful discussion with input from the client teams, APP Trust, and staff, the PAC made the following overall recommendations.

Edison Penafiel

Miami-based artist Edison Penafiel was recommended to pursue his proposal *Florida Florarium: Hanging Gardens for Rainbow Village*, a vertical botanical archive ascending the seven floors of the Rainbow Village's main building exterior facade. The artwork is inspired by the living flora that built this peninsula and the species now vanishing from it. The work translates the endangered plant life of Florida into a



Cultural Affairs
111 NW 1st Street • Suite 625
Miami, FL 33128-1994
T 305-375-4634 F 305-375-3068
miamidadearts.org
miamidade.gov

Daniella Levine Cava, Mayor

contemporary tropical visual language of serpentine vines, teardrop leaves, floral clusters, and saturated color fields that ascend the building floor by floor, reminiscent of the mythic Hanging Gardens of Babylon. The artwork is an allegory to the 1960s Overtown when the construction of I-95 cut through the heart of a Black cultural capital, demolishing thousands of homes and severing a community that had been built and recognized as the Harlem of the South. The artist proposed to execute the work in multi-dimensional, powder coated laser-cut aluminum, with the option to incorporate a mural or painted surface to create a dimensional hybrid approach. APP will work with the artist to identify the facades that will have the most visual impact.

Luke Jenkins

Rainbow Village Rhapsody: From Desert to Abundance proposal by Luke Jenkins presented a series of fruit trees fabricated in thermally modified wood as wall-based artworks incorporating hand-painted ceramic tiles with a range of height with the tallest approximately 9 feet tall. The PAC recommended Jenkins' installation of 10 trees for the pool area.

Brian Lacey - Alternate to Luke Jenkins

As an alternate to Luke Jenkin's work, Brian Lacey was recommended by the PAC to create colorful installation for the pool area, whether a painted mural or translation of his work into glass tile mosaic. The intertwined warm-toned gradient ribbons drew from the color palate of the original Rainbow Village Apartments at the site and from tropical vernacular architecture, flora and fauna.

Reginald O'Neal

Miami-based artist Reginald O'Neal was recommended to further develop his proposal for the interior courtyard area derived from his personal experience, neighborhood memories, and local histories of the original Rainbow Village apartments where the artist was raised and lived. Proposing a sculptural enclosure based on the proportions and architecture of the original development, the artist's vision was to create a contemplative architectural folly and seating area which would allow visitors to experience a framed view of the sky and appreciate its unique atmospheric conditions. The artist also proposed to create a gradient painted mural on the inside walls of the courtyard, reflecting the sky at dusk. The PAC recommended that the artist further develop the proposed concepts to avoid any safety issues and allow residents and visitors to access the sculpture without visual barriers.

Future Phases of Rainbow Village Development

The PAC recommended that the team also work with the following two artists to consider more architecturally integrated features or utilitarian structures for the future



Cultural Affairs
111 NW 1st Street • Suite 625
Miami, FL 33128-1994
T 305-375-4634 F 305-375-3068
miamidadearts.org
miamidade.gov

Daniella Levine Cava, Mayor

phases of the development which are anticipated to begin construction within two (2) years and be completed within four (4) years.

Liene Bosque

Miami-based artist Liene Bosque was recommended to pursue an architecturally integrated work incorporating her research into West African Adinkra symbols used to embellish wrought-iron fences through the artistry of enslaved and freed African blacksmiths in the Americas. The PAC recommended she pursue her design for shade canopies and wall b-based artworks.

Marvin Weeks

Miami-based artist Marvin Weeks was recommended to incorporate his approach to cladding exterior walls with tabby concrete, a mixture of natural shells and building materials derived from their use in the American Southeast by colonists in the 16th century, as an architectural integrated element in a future phase of development. Paying homage to the residents of Overtown including those early Bahamian, Georgian and South Carolina residents who traditionally used natural and “local” elements to engage place and made contributions to the broader region. With family ties to the Overtown area, Weeks’ memories and interpretation of the vernacular architecture of the original simple dwellings there and references of “Good Bread Alley” will play a role in the artwork.

The PAC recommended that APP work with the client teams to identify the final scope and location for the artworks.

With no further business, the meeting of the PAC was adjourned at 4:20PM.

Respectfully Submitted,

Amanda Sanfilippo Long
Art in Public Places Curator and Artist Manager