

City of Coconut Creek

InterOffice Memorandum

To: City Commission

Date: April 21, 2025

From: Sheila N. Rose, City Manager



Subject: Holocaust Sculpture Options

During the FY2025 budget process, the Commission discussed placing pieces of public art at City Hall, beginning with a Holocaust sculpture or piece of artwork.

Following the approval of the FY2025 budget, staff placed a Call For Artists RFQ "to commission an artist or artist team to design, permit, fabricate, and install art that memorializes the Holocaust". A team of employees met to review the submittals, which were found to be either not appropriate for the location and/or were deemed non-responsive. In light of this, staff discussed the Commission's broader conversation of incorporating art throughout City Hall, and determined to pursue the creation of a Master Art Plan that would more thoughtfully determine the location of this and future art pieces, while aligning with the City's priorities in Vision 2030.

Staff utilized consultant Miller Legg to complete a comprehensive City Hall Campus Conceptual Master Art Plan to identify locations to integrate public art on the City Hall campus (**ATTACHMENT A**). The Master Art Plan was developed with extensive staff input and throughout several working group sessions. Per the completed plan, inspiration for future art will be derived from the City's Vision 2030 core values, and will include the Commission's requests during last year's budget process (e.g. a Holocaust Memorial sculpture and building upon the current Tree of Life Marjory Stoneman Douglas (MSD) memorial). The Master Art Plan includes the addition of two sidewalks in the area between the 4800 and 4900 buildings to be included in the Proposed FY2026 budget. In the future, lighting will be considered for this area as a part of the Government Center Courtyard and Parking Lot Renovation design process, which will ensure consistency and connectivity between the Courtyard and the memorial art area.

While the Master Art Plan was being developed, staff reached out to several local and regional art and Jewish organizations to inquire about the availability of completed, outdoor Holocaust memorial art pieces. These included the Pompano Beach Cultural Center, the Broward Art Guild, the Florida Association of Public Art Professionals, the Dania Beach Holocaust Documentation and Education Center, the Jewish Federation, and Goodman Jewish Family Services. Unfortunately, those inquiries did not yield any available Holocaust outdoor art/sculptures for purchase.

Staff also researched available Holocaust memorial art pieces throughout South Florida and beyond, and at this time have identified a few available outdoor sculpture options that are listed below for your review. *Please note, depending upon the length of time for Commission approval, the piece selected, and the time necessary for purchase, transport, permitting, installation, and ordering a plaque, this sculpture may be installed later this year, or in January 2026 to coincide with the City's annual Holocaust remembrance activities. The allocated budget of \$50,000 includes all related costs*

(shipping, tariffs, permitting, plaque, and pedestal installation that could range from \$10,000 - \$15,000). These costs will vary depending upon the piece chosen.

Finally, to align with the City Hall Campus Conceptual Art Master Plan, staff has also been finalizing the Virtual Tree and Bench Program, which was also approved during the FY 2025 budget process. Three benches and plaques have been ordered and these will be placed at Sabal Pines Park (north), City Hall (central), and Donaldson Park (south). The bench for City Hall will be placed along the existing meandering sidewalk between the 4800 and 4900 building (within the memorial art area), where it will complement future art/sculptures while providing a place for rest and reflection. This bench is anticipated to be delivered and placed this summer.

The options for Holocaust Memorial Art for your review are:

- **Option 1 – Choose a Holocaust-related sculpture(s) by artist Leonard Baskin (to be purchased through R. Michelson Galleries in Massachusetts)**
- **Option 2 – Choose a Holocaust-related sculpture(s) by artist Fredda Brilliant (to be purchased from an art seller from the United Kingdom)**
- **Option 3 – Work with artist Marit Meisler, an artist from Israel, to design and create a unique Holocaust-related sculpture to be shipped from Israel. She has designed several pieces locally. This option is expected to exceed the budgeted amount of \$50,000; however, we do not have a firm cost estimate at this time.**

These options are shown in detail in **ATTACHMENT B**. *The dimensions are for the sculptures alone, and do not include the pedestal that would have to be designed and constructed separately.*

Please review these options and let me know your 1st, 2nd, and 3rd choices, or if you would like any additional information. ***Because this item was initiated by Vice Mayor Wasserman, I met with him on Monday, April 21, to go over this memo and the options, and his first choice is Option 3 above, for the City to work with artist Marit Meisler to design and create a unique sculpture to be shipped from Israel.***



City Hall Campus Conceptual Art Master Plan



JANUARY 2025

PREPARED BY:



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GOALS & OBJECTIVES

Introduction

The Coconut Creek City Hall Campus Conceptual Art Master Plan is a tool intended to help the City of Coconut Creek meet the current and future desire to integrate public art installations on the City Hall Campus. This Plan serves to establish clear goals and actionable objectives to guide the City to enhance the City Hall Campus with public art.

Purpose of the Plan

The Coconut Creek City Hall Campus Conceptual Art Master Plan (Master Plan) has been prepared in response to the aspiration of City leaders and staff to increase the aesthetic and cultural value of the City Hall Campus through public art installations. Inspiration for the art pieces and their settings will be derived from the core values of the City’s Vision 2030: Adaptable and Progressive Mobility, High Performance Government, Safety and Quality of Life, Smart Growth, and Sustainable Environment.



Figure 1: Vision 2030 Core Values | Source: Coconut Creek Vision 2030

The initial motivation for this Master Plan was developed when the City identified the desire to have a memorial art piece placed to remember and honor the victims of the Holocaust. Understanding the importance of properly siting this memorial and other potential installations, this initiative evolved into a recommendation for the entire City Hall campus to incorporate public art.



Figure 2: Coconut Creek Vision 2030 Vision Map | Source: Graphic Recording Studio, Coconut Creek Vision 2030

Planning Process

The Coconut Creek City Hall Campus Conceptual Art Master Plan planning team consisted of City staff representing Administration, Sustainability, Planning, Public Works, Parks and Recreation, Accounting departments, and the Miller Legg consultant team. The consultant team facilitated a design charette with City staff to gather input and provide guidance for the development of the Master Plan. The consultant team then developed a draft Master Plan based on the information gathered at the design charette. After a review process with the City, the draft Master Plan was revised to incorporate additional comments. This collaborative approach balanced the consultant team’s expertise with local knowledge and institutional history provided by City staff to create the Conceptual Art Master Plan for the Coconut Creek City Hall campus.

Introduction

A design charrette is a collaborative workshop where stakeholders come together to generate ideas and solutions for a project. This approach fosters diverse input and open dialogue which can lead to improved project “buy-ins” and consensus on a project’s direction. The outcome of a design charrette contributes to the development of a successful and well-thought-out master plan.



Figure 3: Miller Legg Presenting | Source: Miller Legg

Design Charrette

The purpose of this design charrette was to involve the Coconut Creek staff in the development of a Conceptual Art Master Plan by gathering their thoughts on the current conditions and future opportunities for public art installations on the City Hall campus.

The design charrette, held at the Coconut Creek Government Center, began with a presentation by the Miller Legg team that covered the following topics:

- Charette Goals & Objectives
- Benefits of Public Art
- Proposed Site Improvements
- Vision 2030 Core Values
- Existing Site Conditions & Analysis

After the presentation concluded, the charrette participants were led though a discussion regarding the core values of City elected officials, staff, and residents. Through these discussions it was determined that Safety and Quality of Life and

Sustainable Environment were the most important values across all groups of stakeholders.

The Consultant team then led the planning team outside to conduct a site walkthrough of the city hall campus. This allowed charrette participants to experience the site and visualize locations where public art could be incorporated. The walkthrough was successful and facilitated many discussions within the planning team.



Figure 4: Participants walking through the City Hall Campus | Source: Miller Legg

DESIGN CHARETTE

Once the site walkthrough was complete, Miller Legg had the planning team participate in the following activities:

Activity #1

Participants were directed to place five (5) green dots on a site map identifying a suitable location for a public art piece, and one (1) red dot on a location they considered unsuitable. An open discussion followed the activity where participants were asked to explain their reasoning for where they placed each of their dots.



Figure 5: Activity #1 Results | Source: Miller Legg

The results of this activity revealed that most participants agreed that the art pieces should be spread evenly throughout the campus, but a few focus areas were favored. These focus areas included the covered walkway outside of the City Commission Chambers, the sidewalk along the open green space north of the existing flag poles, the Copans Road entry and drive, and the bermed green space adjacent to Lyons Road.

Most of the discussion revolved around placement of the red dots. Staff from the Parks and Recreation Department noted that any art pieces placed on the open green space north of the existing flag poles should be limited to the perimeter due to frequent events that take advantage of the event lawn in the center of the space. Logistical challenges were considered as well, contemplating whether it would be worth the effort to place art pieces on the roof of the building or within the lake. The northeast corner of the site was a topic of discussion due to the existing art wrap on a utility box and whether the addition of a new art piece would minimize the impact of the existing art. The red dot on the northern edge of the site was placed with a similar intention, to protect the existing piece “Giant Swallowtail in Art Nouveau” (Figure 7).



Figure 6: Participants completing Activity #1 | Source: Miller Legg



Figure 7: “Giant Swallowtail in Art Nouveau” | Source: Miller Legg

Activity #2

Participants were asked to place five (5) orange dots on an exhibit identifying their favorite existing art installations in the City of Coconut Creek. After the activity, participants engaged in an open discussion, explaining their reasoning behind the placement of each of their dots. The purpose of this activity was for the participants to reflect on existing pieces within the City to start imagining the type of pieces that could be placed in the City Hall campus.



Figure 8: Activity #2 Results | Source: Miller Legg

The results of the activity revealed that “Solar Fish” at Silverspot Theater, Promenade was the most favorite of the group with 8 votes total, followed by “Sculptural Bio-filtration Wall” at Seminole Casino with 7 votes total. These pieces were each used to satisfy the requirement of the City of Coconut Creek’s Building Department for a conspicuous display of ‘green’ technology in new development. It was apparent that the City staff valued art pieces that incorporate sustainable practices. The art piece currently located on the City Hall campus, “Giant Swallowtail in Art Nouveau”, only received one vote with many participants mentioning that it is difficult to see since it blends in with the surroundings and has not been maintained well. “Chrysalis” at Casa Palma, “Caterpillar” at Casa Palma and “Arroba” at Residence Inn did not receive any votes. There was one write-in vote for “Windmill” at Silverspot Theater, Promenade (Figure 10).

Favorite Art Installation	
Art Installation (Name and Location)	Votes
“Solar Fish” at Silverspot Theater, Promenade	8
“Sculptural Bio-filtration Wall” at Seminole Casino	7
“The Cocoon” at 69th Street Greenway	6
“Glasswing Butterfly” at Monarch Station	6
“Standing Butterfly” at Hampton Inn	4
“BIG Dog” at Windmill Park	4
“Patchwork Butterfly” at Sabal Pines Park	3
“Ascent” at West Boca Medical Center	2
“Butterfly” at Casa Palma	1
“The Champion” at American Top Team	1
“Giant Swallowtail in Art Nouveau” at City Hall	1
“This Old Wheel” at Community Center	1
“Windmill” at Silverspot Theater, Promenade	1
“Chrysalis” at Casa Palma	0
“Caterpillar” at Casa Palma	0
“Arroba” at Residence Inn	0

Figure 9: Activity #2 Results Chart | Source: Miller Legg



Figure 10: “Windmill” at Silverspot Theater | Source: Google Earth

DESIGN CHARETTE

Activity #3

Participants joined the design consultant team at two large tables in the room. Each person was provided a printed aerial photograph of the site and asked to draw a conceptual diagram or plan of where they would place art installations on the City Hall campus. It was emphasized that general areas should be delineated based on the field review and discussions of the five core values from the Vision 2030 plan.



Figure 11: Activity #3 Exhibit | Source: Miller Legg



Figure 12: Activity #3 Synthesis Drawing | Source: Miller Legg

Tracing paper, markers, and dots were available to help participants convey their ideas (Figure 13).

After the activity was complete, each participant had a chance to present their plan to the other planning team members.



Figure 13: Participants completing Activity #3 | Source: Miller Legg

DESIGN CHARETTE

The Miller Legg team compiled reoccurring themes from each of the diagrams as well as information from prior discussions in the workshop to create the synthesis diagram sketch shown below.



Figure 14: Activity #3 Synthesis Drawing | Source: Miller Legg

Summary

The design charette for the Coconut Creek City Hall Campus Conceptual Art Master Plan successfully engaged city staff in meaningful discussions about public art and its potential impact on the City Hall campus. Through collaborative activities, participants identified key locations for art installations, expressed their preferences for existing

artworks, and articulated their vision for integrating sustainable practices into future projects. The insights gathered will not only guide the placement of art pieces but also reflect the City’s core values of Adaptable and Progressive Mobility, High Performance Government, Safety and Quality of Life, Smart Growth, and Sustainable Environment.



Figure 15: Participants completing Activity #3 | Source: Miller Legg

CONCEPT DIAGRAM



Figure 16: Concept Diagram | Source: Miller Legg

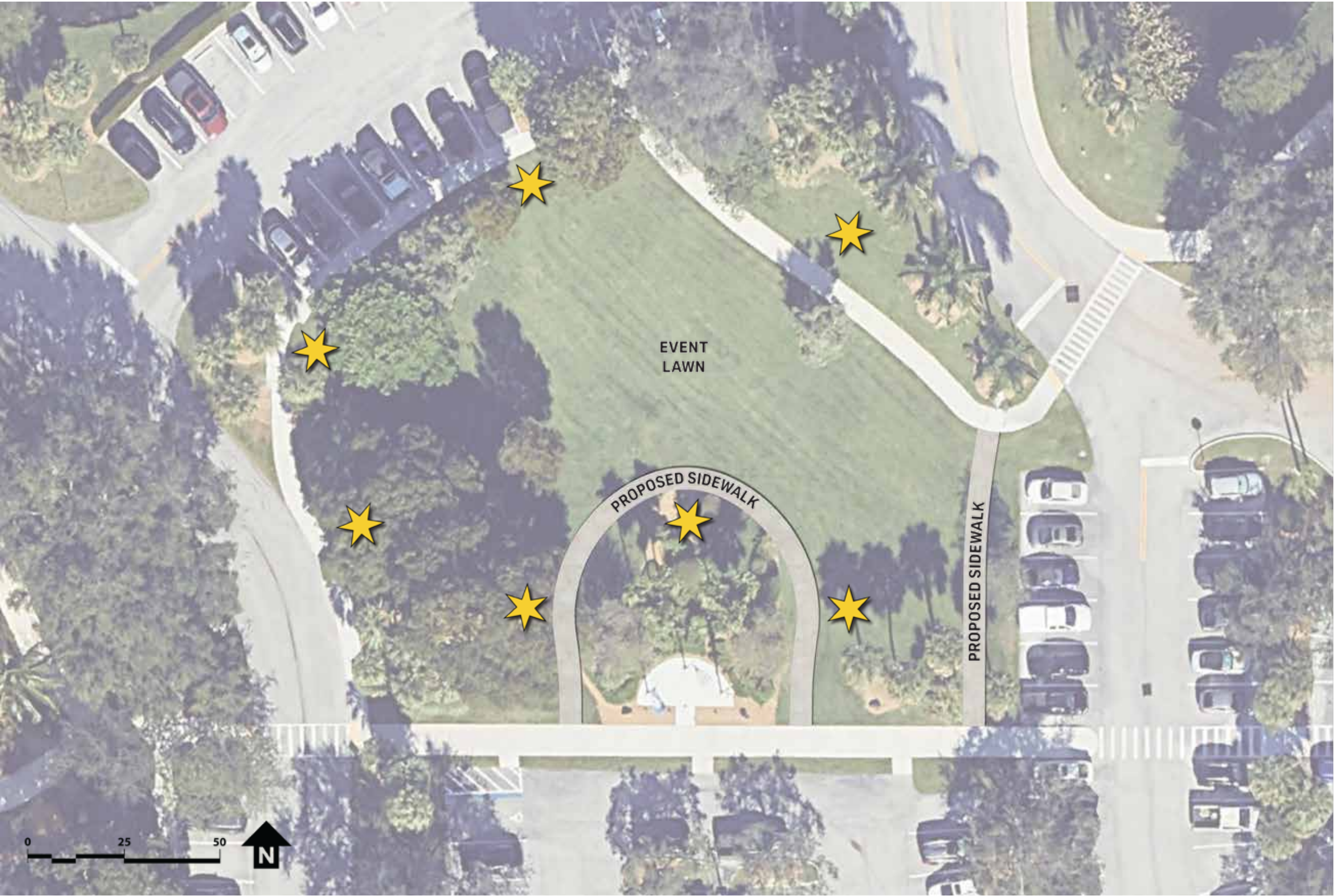
KEY:

- ★ Potential Art Installation
- Ⓐ Memorial Art Garden
- Ⓑ Contemplative Art Garden

VISION 2030 PILLARS:

- ① Adaptable and Progressive Mobility
- ② High Performance Government
- ③ Safety & Quality of Life
- ④ Smart Growth
- ⑤ Sustainable Environment

PROPOSED MEMORIAL ART GARDEN CONCEPT PLAN



KEY:



-  Proposed Art Installation
-  Proposed Sidewalk

Figure 17: Proposed Memorial Art Garden Concept Plan | Source: Miller Legg

FUTURE RECOMMENDATIONS

Introduction

The successful integration of public art on the Coconut Creek City Hall Campus requires careful consideration of various factors, ensuring that the artwork complements the site and aligns with the five pillars of the City’s Vision 2030. Public art installations should enhance the visual appeal and functionality of the campus while reflecting the City’s values.

Public Art Forms

Public art installations on the Coconut Creek City Hall Campus can be categorized into two primary forms. Stand-alone artworks, such as sculptures, statues, monuments, or other independent structures, are ideal for open spaces where they can be appreciated from all angles. Locations such as the Copans Road entry drive, open green spaces including the event lawn, or the bermed area adjacent to Lyons Road provide optimal visibility for these types of installations. Figure 16 provides examples of stand-alone artwork including “Kaleidoscope” at Port Everglades (left) and “Flight” at Fort Lauderdale Airport (right).



Figure 18: Stand-Alone Public Art Installations in Broward County | Source: Broward Cultural Division Public Art and Design Directory

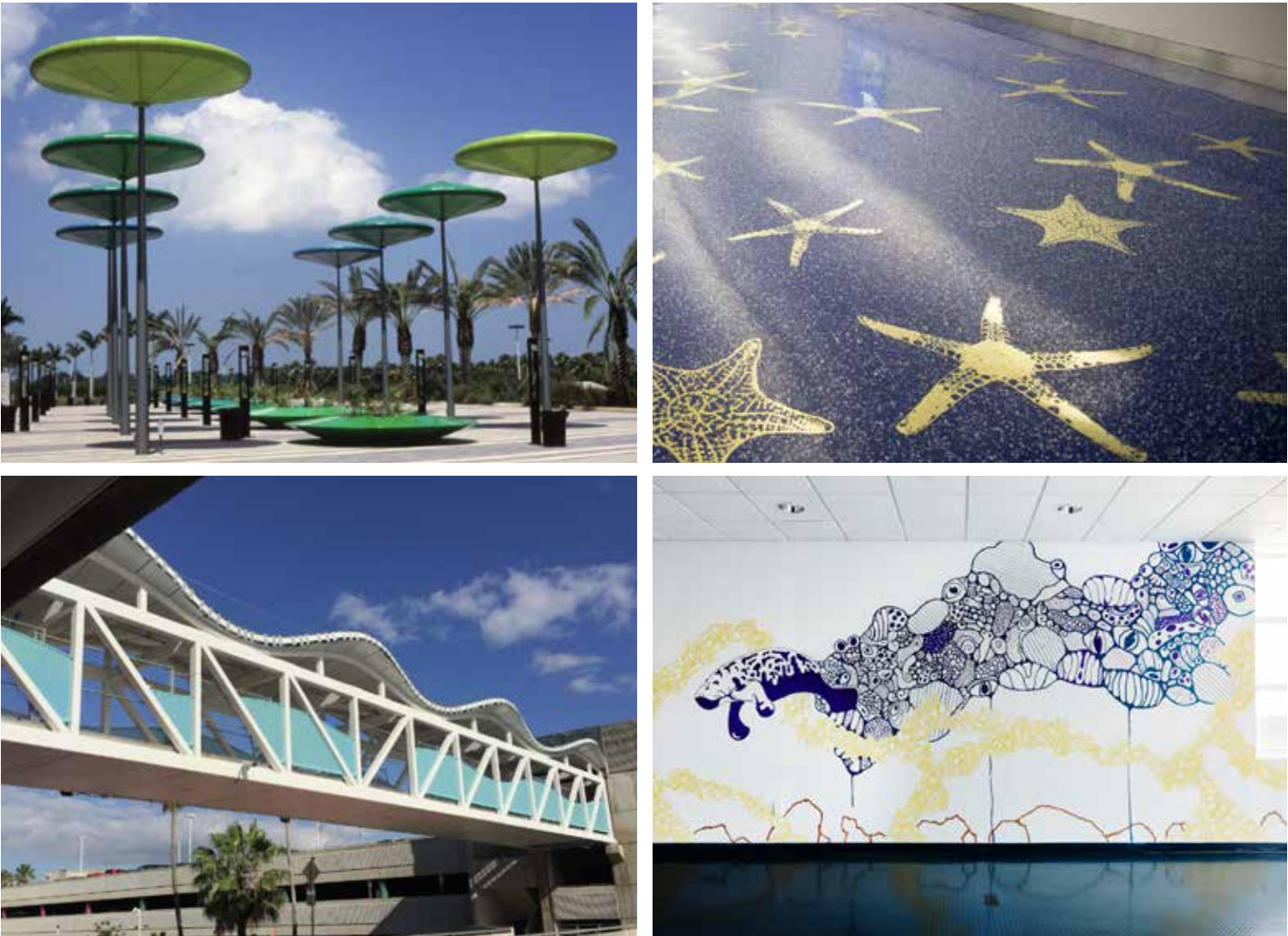


Figure 19: Integrated Public Art Installations in Broward County | Source: Broward Cultural Division Public Art and Design Directory

Integrated installations, which include murals, mosaics, building-mounted sculptures, or art incorporated into functional elements like seat walls or pavements, are well suited for enhancing existing structures or serving multiple purposes. For example, a mosaic or mural along the covered walkway outside the City Commission would provide both aesthetic and functional value, blending art seamlessly into the campus environment. Figure 17 provides examples of integrated artwork including “Flying Saucer Grove” at Amerant Bank Arena (top left) and “Ocean’s Footprint” at Port Everglades (bottom right).

FUTURE RECOMMENDATIONS

Criteria for Art Selection

The following recommendations provide criteria for selecting and situating art installations on the City Hall Campus.

Physical and Environmental Conditions:

- Evaluate the proposed location’s physical and environmental conditions to ensure suitability for the artwork.
- Consider the scale and structural requirements of the piece, including the need for footers, bases, or additional support.
- Assess environmental factors such as weather exposure and erosion risks.
- Ensure that the art piece integrates harmoniously with the existing environment and does not detract from nearby architectural or natural features.

Accessibility and Visibility:

- Analyze the site for pedestrian and vehicular sight lines to ensure appropriate visual and physical accessibility.
- For art intended as a focal point, select a location that enhances visibility and draws attention.
- For reflective or contemplative pieces, consider quieter areas with limited pedestrian and vehicular traffic.

Alignment with Art Area Descriptions:

- Verify that proposed art installations align with the designated art area descriptions established in the Master Plan.

Avoidance of Commercial or Offensive Imagery:

- Art pieces must not closely resemble business logos, signage, or other graphics that could conflict with the proposed use.
- Avoid text, symbols, or imagery that may be deemed offensive or misaligned with the community’s values.

Maintenance and Sustainability:

- Ensure the art installation’s longevity by considering material durability, maintenance needs, and weather resilience.
- Evaluate the sustainability of materials and processes used in the artwork, emphasizing reduced environmental impact and alignment with the City’s commitment to eco-friendly practices.

Art Area Descriptions

The City Hall Campus will feature distinct art areas designed to reflect specific themes. The following is a summary of the type of art installations included in each area. The Memorial Art Garden will be dedicated to meaningful art that honors significant historical events, service, or loss of life. The first installation will be a memorial art piece to remember and honor the victims of the Holocaust. Art in this area will be representative and symbolic. The Contemplative Art Garden will be a quiet space for reflection and relaxation, featuring art that fosters a serene atmosphere.

The remaining areas of the City Hall Campus will be dedicated to the five pillars of the Coconut Creek Vision 2030. Art installations will reflect the core values of Coconut Creek’s Vision 2030 Strategic Plan. Whether stand-alone or integrated, the pieces should interpret and represent the following pillars in each of the respective areas:

FUTURE RECOMMENDATIONS



Pillar 1: Adaptable & Progressive Mobility

The City will plan for multi-modal mobility options that are safe, accessible, dependable, technologically advanced, and well maintained. This includes creating transit-oriented destinations, integrating land use with transportation planning, and ensuring reliable, efficient systems to reduce congestion. Public transit will provide residents with expanded walkable and bike-able options, advanced technologies like charging stations and ride-share systems, and increased public transit opportunities. Success will be measured by improved accessibility, reduced congestion, safety, and infrastructure quality.



Pillar 2: High Performance Government

The City will be fiscally responsible, responsive, innovative, and strategic, with experienced, professional staff who are customer service focused. Communication will be transparent and tailored to meet the needs of the diverse community. A high-performing government will value all voices, ensure fiscal sustainability, and foster collaboration through consistent processes and data-driven solutions. Strategic goals include enhancing communication, investing in staff development, securing grants, and maintaining quality services. Success will be measured by fiscal stability, service satisfaction, and community engagement.



Pillar 3: Safety & Quality of Life

The City will continue to prioritize a high level of safety and proactive community policing and fire rescue services. The City will provide a wide range of diverse and inclusive recreational and cultural

programming to community members. We will continue to support the safety, health, and well-being of residents, business owners, and visitors. Goals include enhancing public safety, promoting arts and recreation, and ensuring emergency preparedness. Success will be measured by health outcomes, park access, emergency response, and community vibrancy.



Pillar 4: Smart Growth

The City will embrace growth while maintaining its small-town welcoming feeling and atmosphere. The City will support a vibrant and healthy business economy with a mix of unique and diverse commercial businesses. Smart growth means ensuring equitable access to services, preserving the city’s unique character, promoting affordable housing, and encouraging sustainable development. It also focuses on fostering innovation, supporting local businesses, and creating opportunities for upward mobility while maintaining environmental sustainability and community amenities.



Pillar 5: Sustainable Environment

The City is a leader in sustainability and will address issues of environmental preservation and climate change in all areas of service. The City will protect open space and natural areas and promote sustainable practices within the community. Sustainable efforts focus on preserving access to nature, improving resource conservation, reducing waste, and integrating renewable energy. The strategic goals include promoting green initiatives, enhancing climate resilience, and meeting environmental targets outlined in the City’s Green Plan.

Design Charette Presentation Slides

City Hall Campus Conceptual Art Master Plan

Design Charette | October 14th, 2024

City Hall Campus Conceptual Art Master Plan
Design Charette



Design Charette Goal: To identify at least five (5) locations for art installations connected by a walkway, enhancing the campus’s aesthetic and cultural value. The five art pieces will reflect the five pillars of the city’s Vision 2030

Vision 2030 Five Pillars



Adaptable and
Progressive Mobility



Safety and
Quality of Life



High Performance
Government



Smart Growth



Sustainable
Environment

CHARETTE GOALS

City Hall Campus Conceptual Art Master Plan
Design Charette



What is Public Art and why is it Important?

- Public art is any work of art or design that is created by an artist specifically to be sited in a public space.
- It helps to create a stronger sense of community identity.
- It can expand the opportunity for residents and visitors to the City to encounter a variety of cultural experiences.
- Encourages public participation and interaction with public spaces.

PUBLIC ART

City Hall Campus Conceptual Art Master Plan
Design Charette



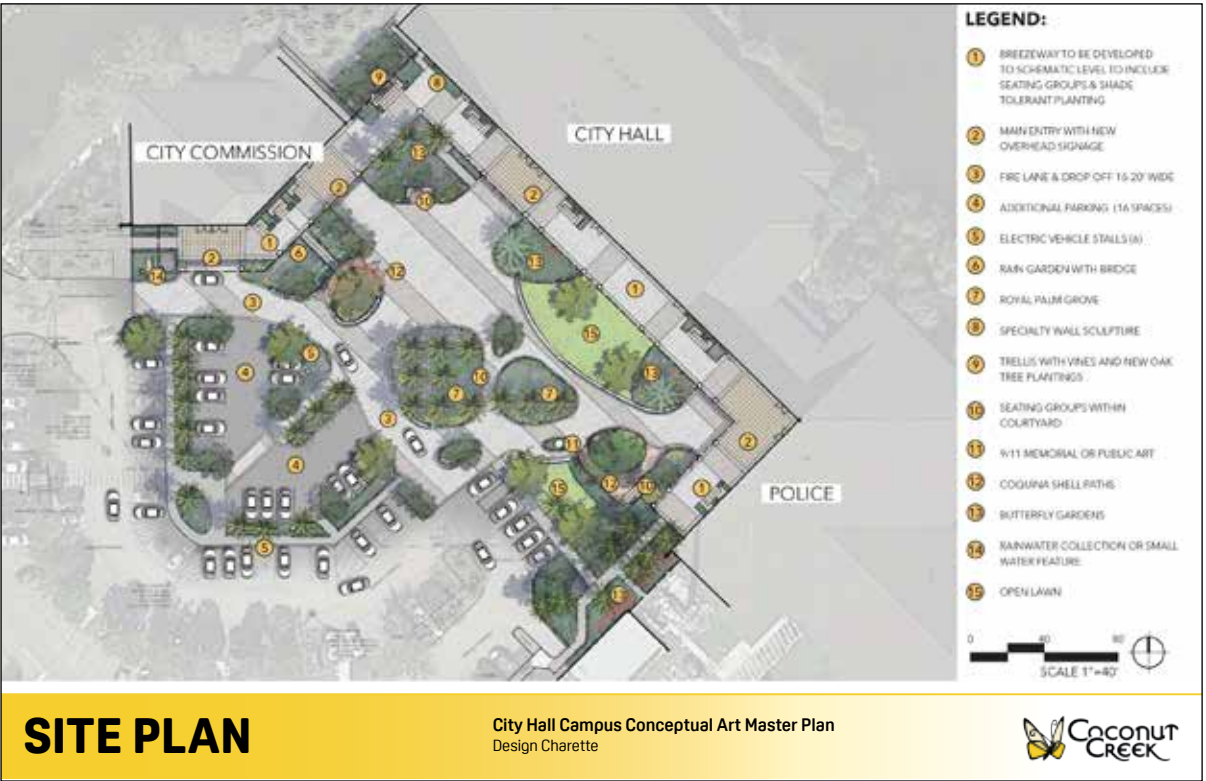
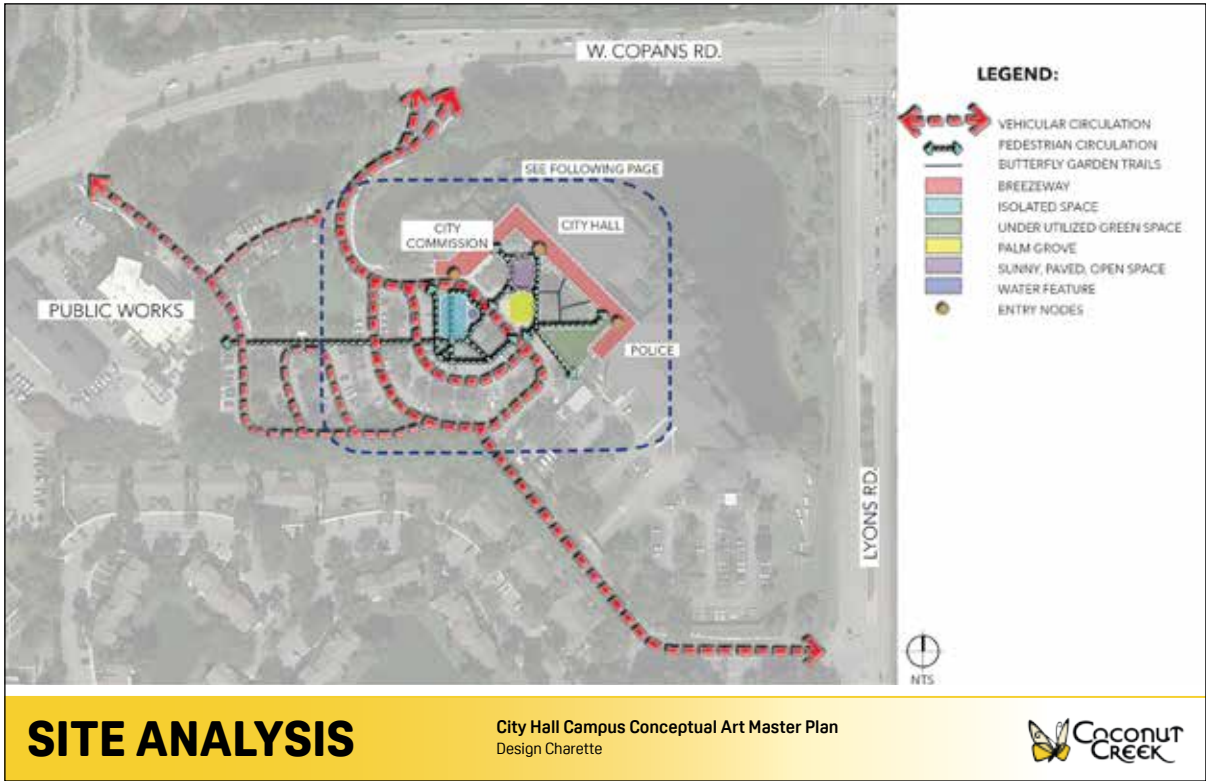


SITE PHOTOS

City Hall Campus Conceptual Art Master Plan
Design Charette


















Design Charette Presentation Slides



Design Charette Presentation Slides

Place 5 **ORANGE** dots on your favorite art installations in the City of Coconut Creek

 "The Cocoon" at 66th Street Greenway	 "Crystals" at Casa Palma	 "Butterfly" at Casa Palma	 "Caterpillar" at Casa Palma	 "Standing Butterfly" at Hampton Inn
 "The Cocoon" at 66th Street Greenway	 "Arriba" at Residence Inn	 "Patchwork Butterfly" at Sabal Pines Park	 "Ascend" at West Boca Medical Center	 "Glasswing Butterfly" at Monarch Station
 "Giant Seawall" at City Hall	 "This Old Wheel" at Community Center	 "Big Dog" at Windmill Park	 "Solar Fish" at SilverSpot Theater, Promenade	 Sculptural Bio-filtration Wall at Seminole Casino

ACTIVITY 2

Coconut Creek MILLER LEGG

ACTIVITY 2

City Hall Campus Conceptual Art Master Plan
Design Charette

Coconut Creek MILLER LEGG



ACTIVITY 3

Coconut Creek MILLER LEGG

ACTIVITY 3

City Hall Campus Conceptual Art Master Plan
Design Charette

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Thank you!



City Hall Campus Art Installation Master Plan
Design Charette

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Design Charette Sign-In Sheets

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Design Charette Vision 2030 Print Outs

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Adaptable and Progressive Mobility

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The City will plan for multimodal mobility options that are safe, accessible, dependable, technologically advanced, and well maintained.

Having adaptable and progressive mobility in the City means:

Vital and appealing transit-oriented activity centers and destinations throughout the City

Integrated land use and transportation planning and investments

Transportation facilities and networks that are reliable, affordable, efficient, connected and comfortable

Capacity and systems for effective traffic flow with minimal congestion

Technology that facilitate well-informed decisions

Growing and leveraging changing transportation technologies

Strategic Goals

Expand safe and walkable/bikeable options across the community

Plan for transportation technology

a. Charging stations

b. Ride-Share

c. Fiber optics

d. Transportation Apps

Increase public transportation opportunities

Invest in maintenance of all mobility systems

2023 Accomplishments

Development of Coconut Creek's Transit Master Plan.

Installation of electric vehicle charging stations for City vehicles

Integrated 3 electric vehicles into City fleet.

Comprehensive Street Improvement Program Phase II.

Butterfly Capital of the World

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High Performance Government

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The City will be fiscally responsible, responsive, innovative, and strategic, with experienced, professional staff who are customer service focused. Communication will be transparent and tailored to meet the needs of the diverse community.

A high performing government includes:

Effective and efficient local governance where all community voices are valued

Fiscal sustainability and transparency

A collaborative and community-based approach to problem solving

Core processes that are consistently used across the organization

An organizational culture of continuous improvement in all areas and a robust commitment to training

A data-driven approach, to effectively solve problems, creatively pursue opportunities for improvement and develop innovative solutions

A workforce of talented people who care deeply about public service and trust

City-wide strategies and standards for meaningful and inclusive involvement in governance and decision-making

Succession planning to ensure retention of institutional knowledge

Strategic Goals

1. Proactively create collaborative communication

2. Implement and update Vision 2030

3. Continue to invest in, retain and develop high performing staff

4. Seek all possible federal, state and local grant opportunities

2023 Accomplishments

Applied for and received over \$5 millions in State and Federal funding.

Formed the Ambassador Program with over 240 community members.

Improved ADA accessibility on City website and City facilities, including parks.

Implemented Vendor Outreach Program to educate vendors on how to conduct business with the City.

Expanded employee training with a focus on mental health, diversity, equity, and inclusion.

Developed a remote survey program to engage residents and assess customer satisfaction at City events.

Increased City presence at homeowners' association (HOA) meetings to better educate residents.

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Sustainable Environment

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The City is a leader in sustainability and will address issues of environmental preservation and climate change in all areas of service. The City will protect open space and natural areas and will promote sustainable practices within the community. Programs, projects, and services will be developed with sustainability in mind.

Having a sustainable environment means:

Creating and preserving opportunities and land where residents can readily access nature

Continuing a strong focus on exceptional natural resource stewardship and ecologically sound and sustainable operations

Addressing abrupt and long-term climate changes increasing business risk to supply chains, infrastructure, and facilities

Protecting and improving the quality of air, water, and night skies

Conserving resources, including energy and water, and cultivating a healthy ecosystem

Careful stewardship of, and access to, open lands and natural areas

A comprehensive and connected system of natural areas and open space

Partnerships with local, regional, state, and national affiliates to achieve desired goals and outcomes

Integrating renewable energy technologies for the electric grid

Solid waste reduction and diversion

Promoting the use of sustainable building and site design techniques

Strategic Goals

1. Protect open space

2. Encourage businesses and community members to adopt green initiatives

3. Plan ahead for progressive technologies and business methods

4. Focus on climate change and resilience

5. Update and accomplish the goals established in the City of Coconut Creek Green Plan

2023 Accomplishments

Continued to monitor solid waste disposal issues within Broward County and work with the Solid Waste Working Group and Technical Advisory Committee (TAC) to create a comprehensive solid waste system for Broward County.

Payroll has enrolled in the IRS Electronic Federal Tax Payment System.

Currently, the utility billing online payment utilization has increased by 11% and is ahead of target for FY23.

Implemented technology resources to further streamline processes and reduce paper.

Environmental/sustainable educational public interest programs were implemented in April, May, and July. There are also scheduled throughout the year.

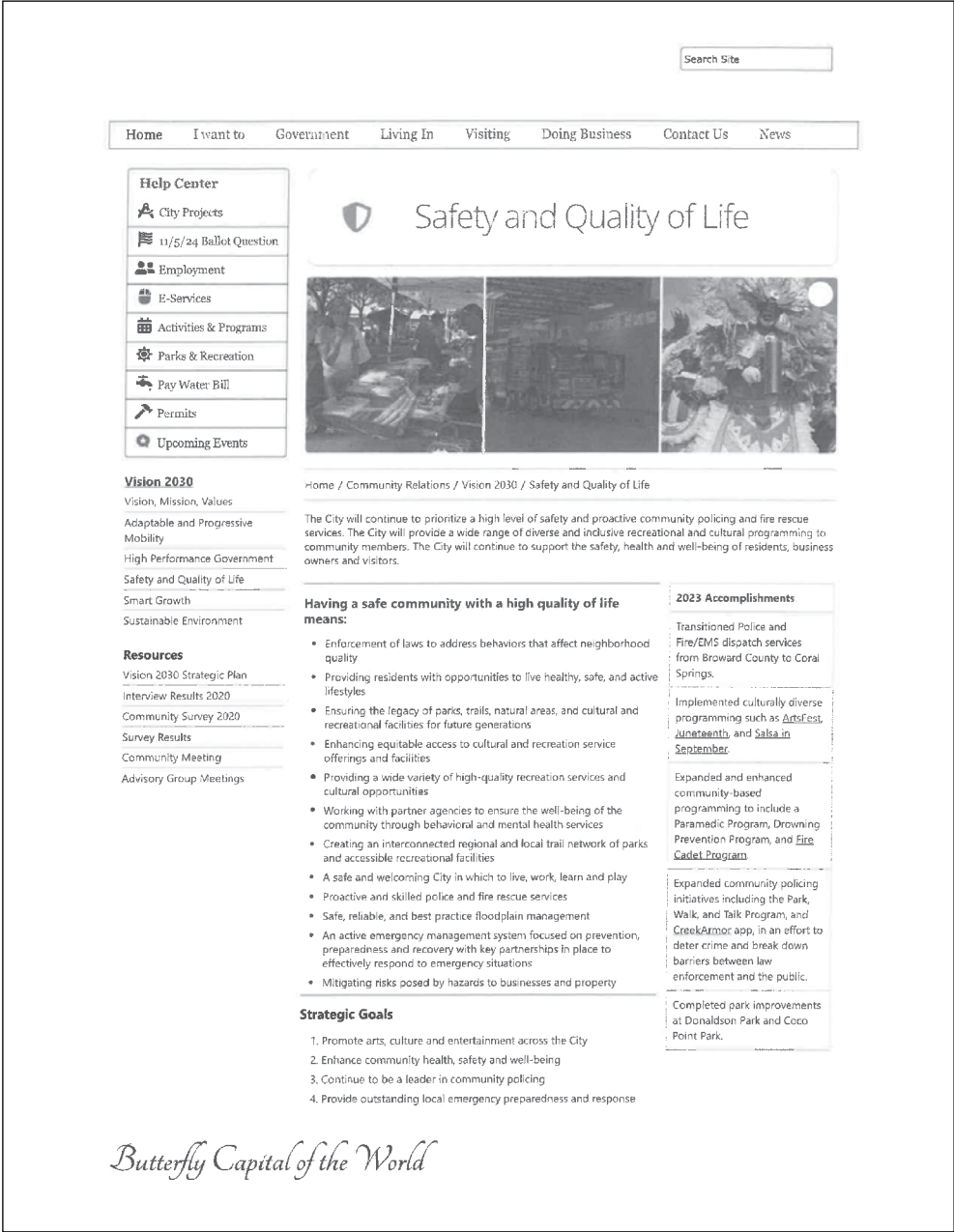
The City actively promotes the utilization of recyclable products/materials at City events.

APP Armor was launched March 2023. It currently has 1,912 downloads.

City Hall Campus Conceptual Art Master Plan | January 2025

City of Coconut Creek, Florida | 16

Design Charette Vision 2030 Print Outs



APPENDIX

Design Charette Activity #1 Results



APPENDIX

Design Charette Activity #2 Results

○ Place 5 **ORANGE** dots on your favorite art installations in the City of Coconut Creek



“The Cocoon”
at 69th Street Greenway



“Chrysalis”
at Casa Palma



“Butterfly”
at Casa Palma



“Caterpillar”
at Casa Palma



“Standing Butterfly”
at Hampton Inn



“The Champion”
at American Top Team



“Arroba”
at Residence Inn



“Patchwork Butterfly”
at Sabal Pines Park



“Ascent”
at West Boca Medical Center



“Glasswing Butterfly”
at Monarch Station



“Giant Swallowtail in
Art Nouveau”
at City Hall



“This Old Wheel”
at Community Center



“BIG Dog”
at Windmill Park



“Solar Fish”
at Silverspot Theater,
Promenade



“Windmill”
at Silverspot Theater,
Promenade



“Sculptural Bio-filtration
Wall”
at Seminole Casino

ACTIVITY 2



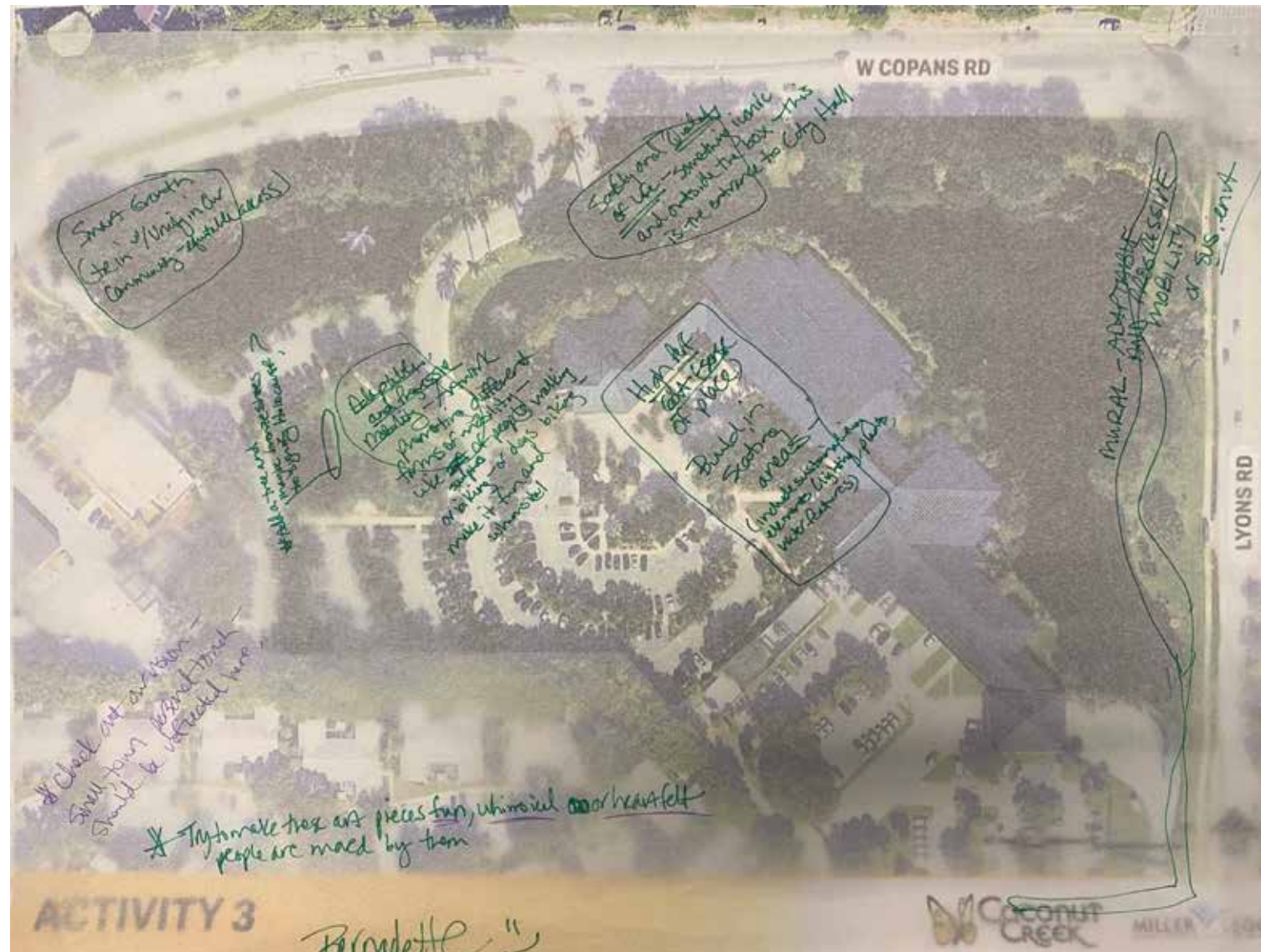
APPENDIX

Design Charette Activity #3 Synthesis Diagram Sketch

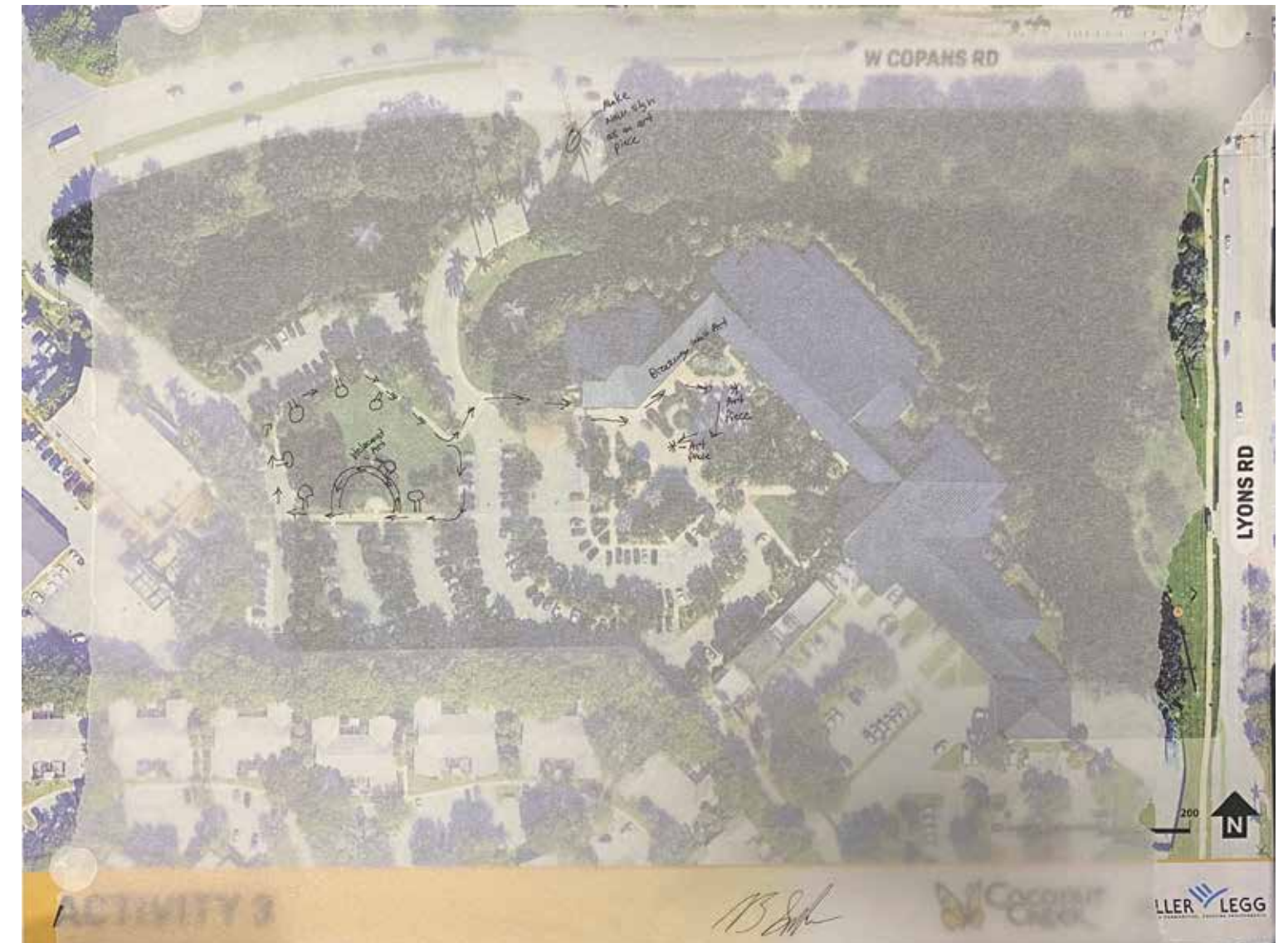


APPENDIX

Design Charette Activity #3 Individual Plans



Bernadette Hughes



Brian Rosen

APPENDIX

Design Charette Activity #3 Individual Plans



Danielle DeBarros



Harry Mautte

APPENDIX

Design Charette Activity #3 Individual Plans



Janet Hull



Linda Whitman

APPENDIX

Design Charette Activity #3 Individual Plans



Lorie Messer



Steven Colabella

APPENDIX

Design Charette Photos



APPENDIX

Design Charette Photos



APPENDIX

Design Charette Photos



APPENDIX

Design Charette Photos



APPENDIX

Design Charette Photos



ATTACHMENT B

OPTION 1 – CHOOSE A HOLOCAUST-RELATED SCULPTURE(S) BY ARTIST LEONARD BASKIN (TO BE PURCHASED THROUGH R. MICHELSON GALLERIES IN MASSACHUSETTS)

Leonard Baskin (August 15, 1922 – June 3, 2000) was an American sculptor, draughtsman and graphic artist, as well as founder of the Gehenna Press (1942–2000). One of America's first fine arts presses, it went on to become "one of the most important and comprehensive art presses of the world", often featuring the work of poets, such as Sylvia Plath, Ted Hughes, Anthony Hecht, and James Baldwin side by side with Baskin's bold, stark, energetic and often dramatic black-and-white prints.¹ Called a "Sculptor of Stark Memorials" by the New York Times, Baskin is also known for his wood, limestone, bronze, and large-scale woodblock prints... In 1994, he received one of his most important commissions for a 30-foot bas relief for the Franklin Delano Roosevelt Memorial and a bronze statue of a seated figure, also erected in 1994, for the Holocaust Memorial in Ann Arbor Michigan (photo below). [Leonard Baskin - Wikipedia](#)



For this sculpture in Ann Arbor, Baskin created several maquettes, or scale models, that are available for purchase, including:

- **1a. Holocaust Memorial Maquette #2 - \$36,000.00**



Holocaust Figure #2

31 x 14 x 14 inches

- 1b. Holocaust Memorial Maquette #3 - \$34,000.00



Holocaust Figure #3

22 x 12 x 15 inches

- 1c. Holocaust Memorial Maquette #4 - \$32,000.00



Holocaust Figure #4

20 x 14 x 9.5 inches

OPTION 2 – CHOOSE A HOLOCAUST-RELATED SCULPTURE(S) BY ARTIST FREDDA BRILLIANT (TO BE PURCHASED FROM AN ART SELLER FROM THE UNITED KINGDOM)

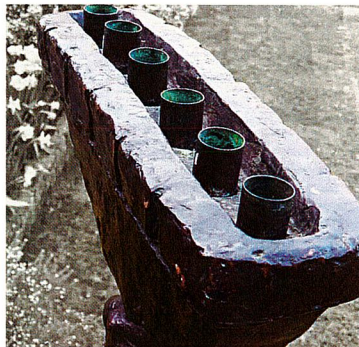
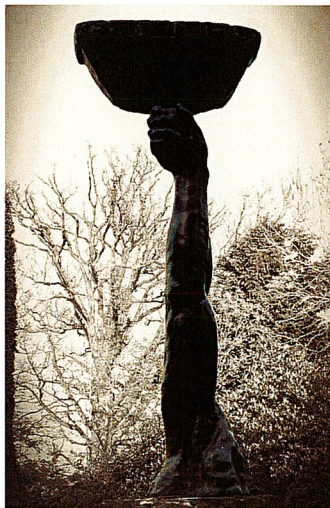
Fredda Brilliant (1903-1999) - was a Polish sculptor and actress, born in Lodz, Poland. She worked in a variety of media and is recognized as an accomplished sculptor, writer, actor, singer and scriptwriter. Throughout her career, she traveled extensively working in England, USA, Australia, India, Poland and Russia. Brilliant sculpted some of the greatest figures of her time including Jawaharlal Nehru, VK Krishna Menon, Indira Gandhi, John F Kennedy, and Buckminster Fuller. She also sculpted her husband, the writer Herbert Marshall. Her writing credits include *Biographies in Bronze* (1986), *The Black Virgin* (1986), *Women in power* (1987) and *Truth in Fiction* (1986). [Fredda Brilliant - Wikipedia](#)

Two sculptures are available for purchase:

- **2a. Ever Living - The Arm: 1958 bronze Holocaust Memorial for \$19,203.80**
[Fredda Brilliant \(1903-99\) Ever Living - The Arm 1958 bronze Holocaust Memorial | eBay](#)

"1958 bronze sculpture created to commemorate the 6 million victims of The Holocaust. Whilst visiting Warsaw in 1946, (she) was so moved by a lifeless child's hand emerging from the rubble as a symbol of the 6 million Jewish victims of The Holocaust that she created 'The Arm'. Holding aloft 6 flames, each to represent a million souls. Signed & dated. A maquette of this work presented to the then director of Yad Vashem as a proposal for a monument at the site."

PLEASE NOTE HEIGHT IN LAST PHOTO – 3 FEET TALL



93 cm high (3 feet)

Item specifics

Condition	Used: An item that has been used previously. See the seller's listing for full details and description of any imperfections. See all condition definitions
Unit of Sale	Single Piece
Signed	Yes
Material	Bronze
Subject	Anatomy
Format	Statue
Original/Licensed Reproduction	Original
Theme	Judaica
Features	One of a Kind (OOAK)
Culture	JUDAICA
Time Period Produced	1950-1959

Artist	Fredda Brilliant
Signed By	Fredda Brilliant
Title	Ever Living - The Arm
Region of Origin	London, England
Type	Sculpture
Year of Production	1958
Item Height	93cm
Style	Figurative Art
Country/Region of Manufacture	United Kingdom
Handmade	Yes

PROVENANCE: From the studio of the artist. Unique piece - only known full scale cast bronze as illustrated in the book.

Inspiration/concept and development of this piece described by Fredda Brilliant in her book 'Biographies in Bronze', Shapolsky Books, 1986, pg. 124-127, pg. 124:

EVER LIVING — THE ARM

The scene is Poland in 1946. The country still bore the scars of wartime mutilation but was just managing to walk, with a semblance of dignity, on the "wooden legs" supplied by the Soviet regime.

My husband had been commissioned to make a children's film about Poland for the Rank organization. As associate producer I had to help organize things from A to Z, and so I was with him in Warsaw to carry out this task.

Warsaw, just after the war, was one solid mass of rubble. It was impossible to tell where buildings had been, where streets had been. The Nazis, in their retreat, had been ordered by Hitler to destroy Warsaw utterly and with German discipline and efficiency they blew it up, block by block.

One Sunday morning, as we walked on those hillocks of rubble that was once the capital of Poland, we suddenly heard church bells ringing.

Yet there was no church to be seen.

As far as the eye could see, no cathedral tower, no church steeple was visible.

All around was just a "horizon" of total devastation, unobstructed even by a single tree, let alone dwellings or buildings.

But the bells went on ringing, reminding the living that this was the time for Sunday Mass.

Suddenly we noticed a hole in the earth. And as suddenly numberless people appeared, as from the bowels of the earth, and amongst them, like angelic apparitions in hell, were many young girls in pure white.

Yes, they were dressed for Communion, just as if nothing had happened around them. And one by one they disappeared again into that great hole in the ground.

For ye shall be awakened from the grave,
For ye are men who believe, who love,
Who have hope.

— Adam Mickiewicz, Poland.

Fredda Brilliant with some of her compositions. The sculptures, from left to right, are: The Arm (Ever Living); Minorah to the Six Million; Babi Yar: A monument to the 90,000 Jews massacred by the Nazis at Babi Yar near Kiev, Ukraine; Job Defiant — Behold I cry out of wrong, but I am not heard; and The Last Outcry — the Shofar on the Day of Atonement, with the hands of the Late Rabbi Levine of Moscow. "For there is hope of a tree; if it be cut down, then will sprout again" (Job: XIV and XIV).

It was an unforgettable sight.

Down below, at the pit of that huge crater, was in fact the sacred and revered remains of the church that had once stood on that site. Only its very foundations and the crypt had survived. But it was still the Church of Warsaw, and the people of Warsaw still went to Mass.

We continued on our walk, treading carefully in order not to stumble or fall on this distorted landscape.

In my mind I tried to visualize and reconstruct the love, the dreams, the hopes and unfulfilled achievements of the citizens of Warsaw, whose numberless bodies lay buried beneath all this devastation.

As each of us walked along burdened by his own thoughts, I suddenly noticed under my feet a little hand.

A child's hand protruded from the rubble up to its wrist, as if to clutch the last straw, to hold the last breath.

This hand, now terribly distorted, was a shadow without a substance, just a memory of a human hand. But it somehow gripped at my consciousness. I doubled up in pain, unable to breathe, not even able to point to the spot where lay this representative of the many million dead, screaming, so it seemed, "I don't want to die!"

I collapsed into a faint.

It was in fact a nervous breakdown, but how could I talk to Polish doctors about such nonsense as nerves? Each had some beloved person lying underneath the rubble or exterminated in a gas chamber.

I stayed in bed for the rest of the day. My husband gave me courage to carry on.

By this time my mind was teeming with ideas. All those betrayed millions did not want to die. They seemed to have clustered around me, whispering pleadingly, "Resurrect!" They did not let go of me and I could not free myself from them.

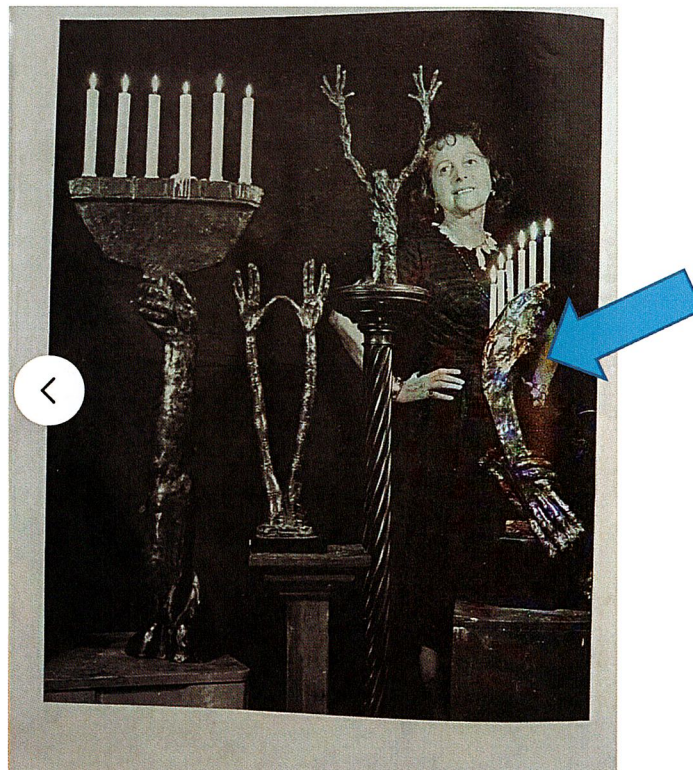
I saw that little hand as a symbol of the six million Jews who had perished joining arms in protest. Each arm was linked to another arm, thus creating a vertical formation of millions of arms. Surely these millions of arms would pierce the heavens and reach the dwelling-place of God! And there and then the idea came into my mind of "The Arm" raised.

- 2b. 'The Last Outcry': 1958 - Shofar based bronze sculpture/memorial to the victims of The Holocaust for \$10,584.80. [Fredda Brilliant \(1903-99\) The Last Outcry 1958 bronze Holocaust Memorial Shofar | eBay](#)

PLEASE NOTE HEIGHT IN LAST PHOTO – 2 FEET TALL



67 cm high, weighing approx. 20kg. (2 feet, 44 lbs.)



"During one of her many visits to Moscow, Brilliant looked to create an alternative memorial sculpture to 'Ever Living - The Arm', commemorating the six million lost souls of The Holocaust. She met Chief Rabbi Levene (Levin) at the Moscow Synagogue who she discussed her concept with and who suggested the shofar. The hands holding the shofar (are) modelled on Chief Rabbi Levene's hands."

During one of my visits to Moscow my mind suddenly began contemplating other sculptural ideas besides those of The Ever Living, the model for a memorial which I had already completed. I sought for another sculpture that would symbolize, in another way, the inexhaustible tragedy of the six million exterminated Jews.

For inspiration I went to the only Synagogue in Moscow, hoping to find perhaps some symbols, in stained-glass windows or in murals or frescoes, that would illustrate the Jewish tradition.

The Moscow Synagogue was not as inspiring as I had hoped, but I was fortunate in being able to meet the Chief Rabbi Levene.

We talked about symbolizing such a tragic subject and I showed him a photograph of The Ever Living which I had made in Poland for the Jewish Society of Lodz.

He remained deep in thought.

After some time he suggested the shofar, the ram's horn used on Yom Kippur, the Day of Atonement, to call to God for forgiveness — when each sinner asks the one he has sinned against to forgive him. Only when he has received that forgiveness will God forgive him.

The shofar is also blown on New Year's Day as a reminder to the people not to sin in the year to come. In the past the significance of the shofar was manifold. It was once an alarm, to warn the people of danger; if someone had gone astray or left the flock, it would call him back to righteousness.

Now it is used only symbolically.

The next time I arrived at the Synagogue, Rabbi Levine had the shofar for me to see. He showed me

how it was blown.

I noticed that the indents in the horns varied from three to five, but I at once saw them as six, to represent the Six Million.

Now that I had inspected the shofar my mind began searching for ideas how to link it with the martyrs of the holocaust. Once more I became emotionally obsessed with those innocent six million, burned alive, wiped off the earth as lower than vermin by other humans.

Somehow I always see them continuing their fight for the right to live. Somehow in my mind they haven't died completely.

Thus I conceived the idea of a hundred-foot-high shofar blowing to God and the world on the Day of Atonement, and flames would pour out from the six indents unceasingly, that no one, God least of all, should forget.

While being shown how the ram's horn is blown, I learned that each person held his hands differently. And each one assured me that *his* was the right way!

But as Rabi Levine was head of the flock and as he had beautiful, sensitive hands and as he was willing to pose for me, he was the one I accepted, considering it a great honour.

The shofar is thrust out of the earth by sensitive hands, while the six flames sizzle and crackle like those burning bodies in the Nazi ovens. In the last breath to the high heavens is heard the outcry: "We, the Six Million of your flock, forgive the living, but not YOU! We the Six Million of your flock clung to each other, but it is You, oh Lord, who have forsaken us!"

Item specifics

Condition	Used: An item that has been used previously. See the seller's listing for full details and description of any imperfections. See all condition definitions	Artist	Fredda Brilliant
Unit of Sale	Single Piece	Signed By	Fredda Brilliant
Signed	Yes	Title	The Last Outcry
Material	Bronze	Region of Origin	London, England
Subject	Anatomy	Type	Sculpture
Format	Statue	Year of Production	1958
Original/Licensed Reproduction	Original	Item Height	67cm
Theme	Judaica	Style	Figurative Art
Country/Region of Manufacture	United Kingdom	Production Technique	Bronze Casting
Culture	JUDAICA	Handmade	Yes
Time Period Produced	1950-1959		

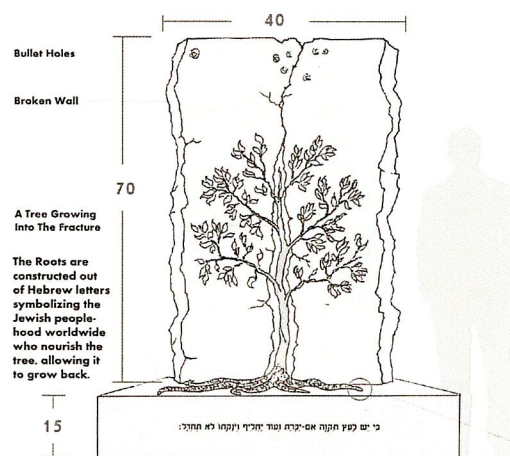
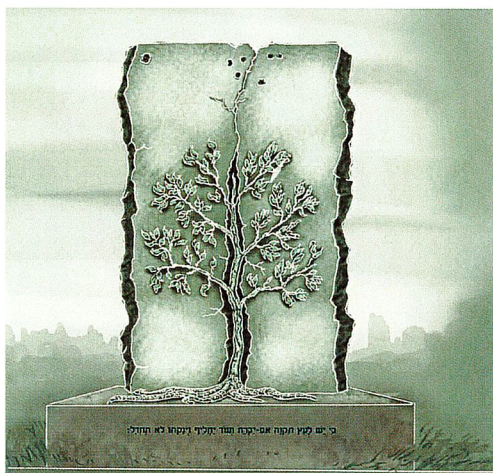
PROVENANCE: One of two pieces known to be cast. From the studio of the artist. Both available, listing is for one.

OPTION 3 – WORK WITH ARTIST MARIT MEISLER FROM ISRAEL (FATHER IS RENOWNED ARTIST FRANK MEISLER) TO DESIGN AND CREATE A HOLOCAUST-RELATED SCULPTURE UNIQUE TO COCONUT CREEK TO BE SHIPPED FROM ISRAEL. SHE HAS DESIGNED PIECES LOCALLY.

Marit Meisler is an Israeli sculptor and designer continuing the legacy of her father, renowned Holocaust memorial artist Frank Meisler. Based in Jaffa, she combines traditional and contemporary themes in metal, stone, and Judaica. She is a graduate with distinction from the Bezalel Academy of Art and Design in Jerusalem. As a well-respected designer and artist, Marit is continuing her long established family's brand "Frank Meisler" featuring high-end sculptures and Judaica, designing new sculptures, and expanding the brand to new designs and markets. Today Marit Meisler is the owner and the lead artist of the Gallery and the Atelier. [Daughter Of Famed Israeli Sculptor Adopts Her Father's Brand | The Jewish Press - JewishPress.com](#) | Eve Glover | 21 Tishri 5781 – Friday, October 9, 2020 | [JewishPress.com](#).

Staff held several Zoom calls with Ms. Meisler regarding her interest in this project. The art she creates typically far exceeds the City's budget, but she has shared that "while we don't have images of outdoor sculptures in that specific budget range, I believe that with our technical and creative capabilities, we can design a meaningful and respectful Holocaust memorial." Should the Commission decide to move forward with her, due to the increased costs of bronze, she would be working with stone or another metal material for our sculpture to keep the budget in our range. Additionally, because this would be a unique piece of art created for the City, it would also take more time than the other two options, as she would have to create a design for our approval before moving forward. She is confident that she would be able to complete a design and sculpture for January. Below are examples of her work:

3a. Design for "The Tree of Resilience"



"The Tree of Resilience" is a bronze memorial sculpture that captures the spirit of endurance and hope in the aftermath of the October 7th atrocities.

The sculpture tells the story of life emerging from devastation, embodied by a solitary tree growing within the confines of a cracked, shot at, and broken wall, reminiscent of the homes of Kibbutz Be'eri.

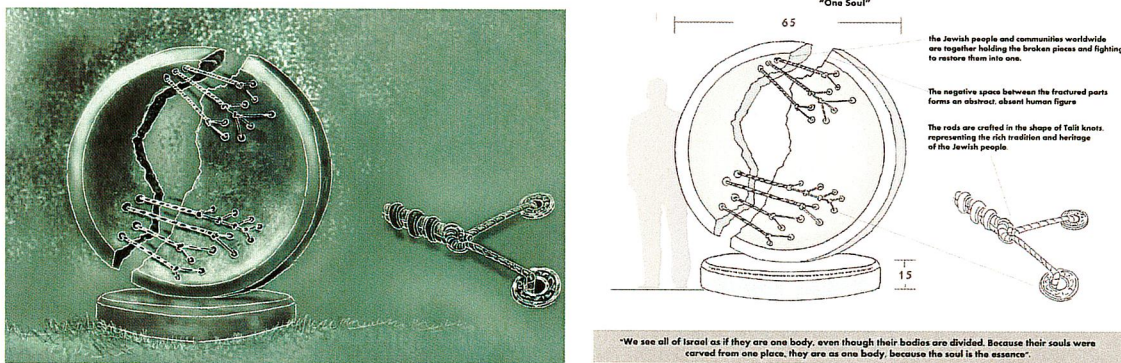
The tree's roots are structured from Hebrew letters that together form the foundation upon which the tree stands, representing the collective support and endurance of the Jewish peoplehood, both in Israel and around the world.

The new tree's leaves bear the names of the settlements and cities that were affected and that will be rebuilt and will flourish again.

As a beacon of hope amidst the disaster, the relief is accompanied by an excerpt from Job 14:7:
"For there is hope for a tree, if it be cut down, that it will sprout again, and that its shoots will not cease."

The Tree of Resilience" stands as a symbol of strength and renewal, reminding us of the enduring spirit of the human soul and the capacity for growth even in the face of adversity.

3b. Design for "One Soul"



"One Soul" is a bronze memorial sculpture that commemorates the horrific attack of October 7th. The atrocities perpetrated in that attack literally broke our hearts and tore our souls apart. The people in Israel and all the Jewish communities all over the world came together, joined forces, and are fighting as one for Israel's existence.

The sculpture presents a complete sphere, now fractured, yet held together by multiple rods that symbolize the Jewish people and communities worldwide, together holding the broken pieces and fighting to prevail and restore the broken parts into one.

The rods are crafted in the shape of Talit knots, representing the rich tradition and heritage of the Jewish people.

Additionally, the negative space between the fractured parts forms an abstract, absent human figure, symbolizing the lives lost in the tragedy.

As a testimony of unity, the relief is accompanied by a quote from Rabbi David Ibn Zimra (Hel. Memariam 2:4):

"We see all of Israel as if they are one body, even though their bodies are divided. Because their souls were carved from one place, they are as one body, because the soul is the essence."

"One Soul" honors the memory of those affected by the October 7th attack and serves as a powerful tribute to the strength, unity and community of the Jewish peoplehood, even in the wake

3c. Completed Sculptures

