

A scenic photograph of the University of Miami Coral Gables campus. In the foreground, two students with backpacks walk along a paved path on a grassy area. Behind them is a large, modern building with a glass facade, partially obscured by several tall palm trees. A large fountain with multiple water jets is visible in the middle ground, situated in front of the building. The sky is bright and clear.

## CORAL GABLES CAMPUS TOUR

UNIVERSITY  
OF MIAMI



FEBRUARY 2017







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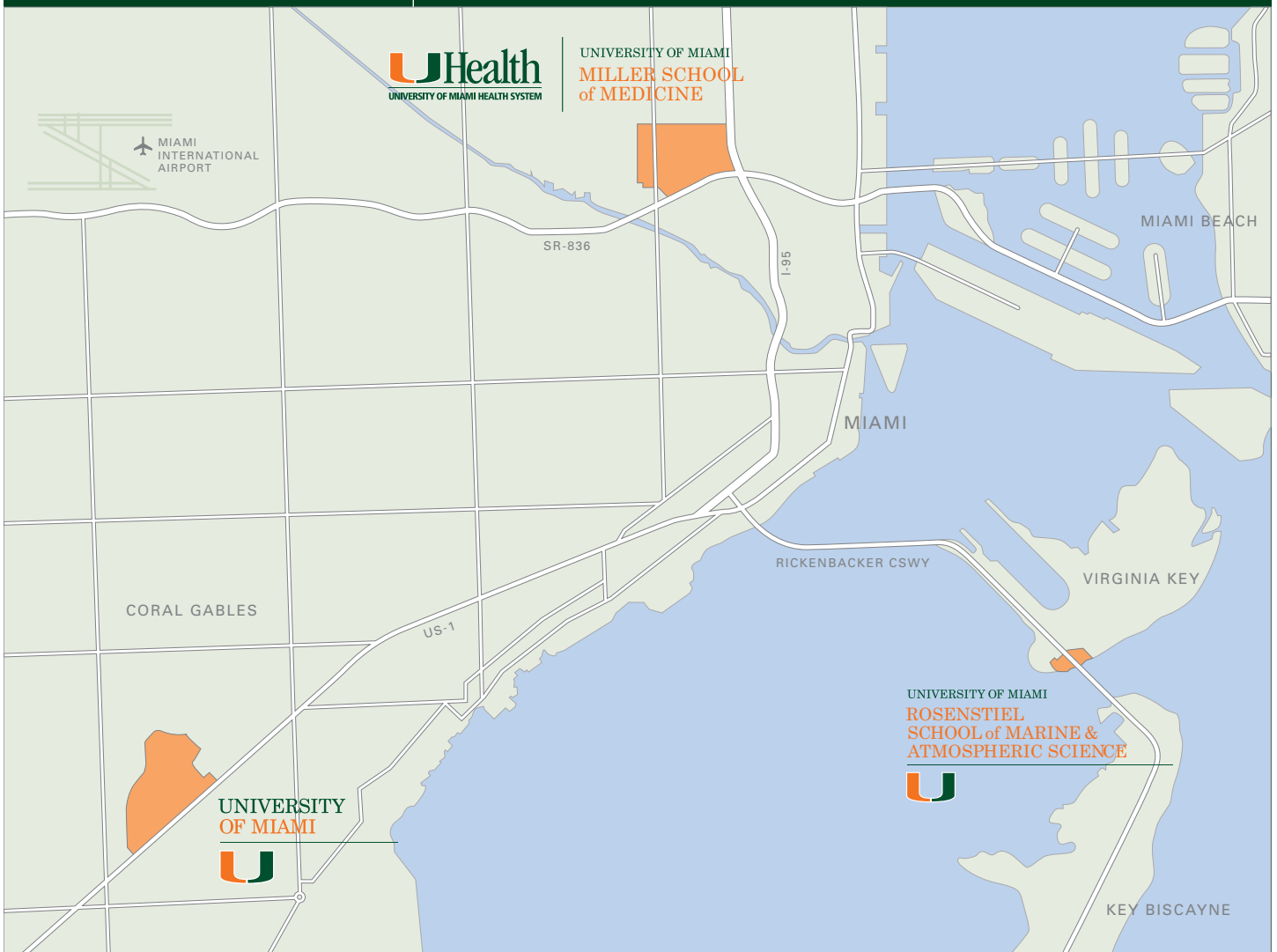


# Campus Locations

University of Miami  
Coral Gables

Miller School of Medicine  
UHealth  
University of Miami Hospital  
Miami Health District,  
City of Miami

Rosenstiel School of  
Marine & Atmospheric  
Science  
Virginia Key,  
Miami-Dade County





UNIVERSITY  
OF MIAMI



CORAL GABLES







## **Coral Gables Campus History**

The University of Miami began during the 1920s as a dream of George Merrick, the great visionary who founded the City of Coral Gables, and a small group of community leaders. Merrick donated 160 acres of land and a \$5 million matching grant along with plans for an elaborate, Mediterranean Revival-style university campus. Construction began in February 1926 on the first campus building, the Solomon G. Merrick building, but within a few months, construction was halted by a faltering economy and the devastating September 1926 hurricane. The unfinished building was abandoned for twenty years as the struggling University leased or purchased hotels and apartments two miles north of the campus, hastily converting them into classrooms and housing, giving the school the nickname "Cardboard College."

It was in the wake of World War II that the University would undergo a renaissance, when the Servicemen's Readjustment Act of 1944 ("GI Bill") brought a flood of new students, and federal funding programs became available for building expansion. The University of Miami

seized the opportunity to create a modern university campus. The campus was completely redesigned, largely by architects Robert Law Weed, Robert M. Little, and Marion I. Manley, in a modern style, receiving nationwide publicity and setting the standard for new academic architecture.

## **Modernism – Architecture and Design**

As World War II came to an end, the world had changed dramatically and from fashions to architecture, Americans wanted a "New Look." The University Board of Trustees took the bold step of discarding the romantic style campus plan from the 1920s and instead hired architects Robert Law Weed and Marion I. Manley to lay out the new campus and design the first buildings in the avant-garde International style. Robert Law Weed said in an interview that University President "Dr. [Bowman] Ashe ... always considered the university should be one of its own age, the one it was designed in, and not based on some kind of art or architecture of a bygone era."

The International style had its origins in Europe after World War II, where the urgent need for a great deal of affordable housing in a short time was similar to the



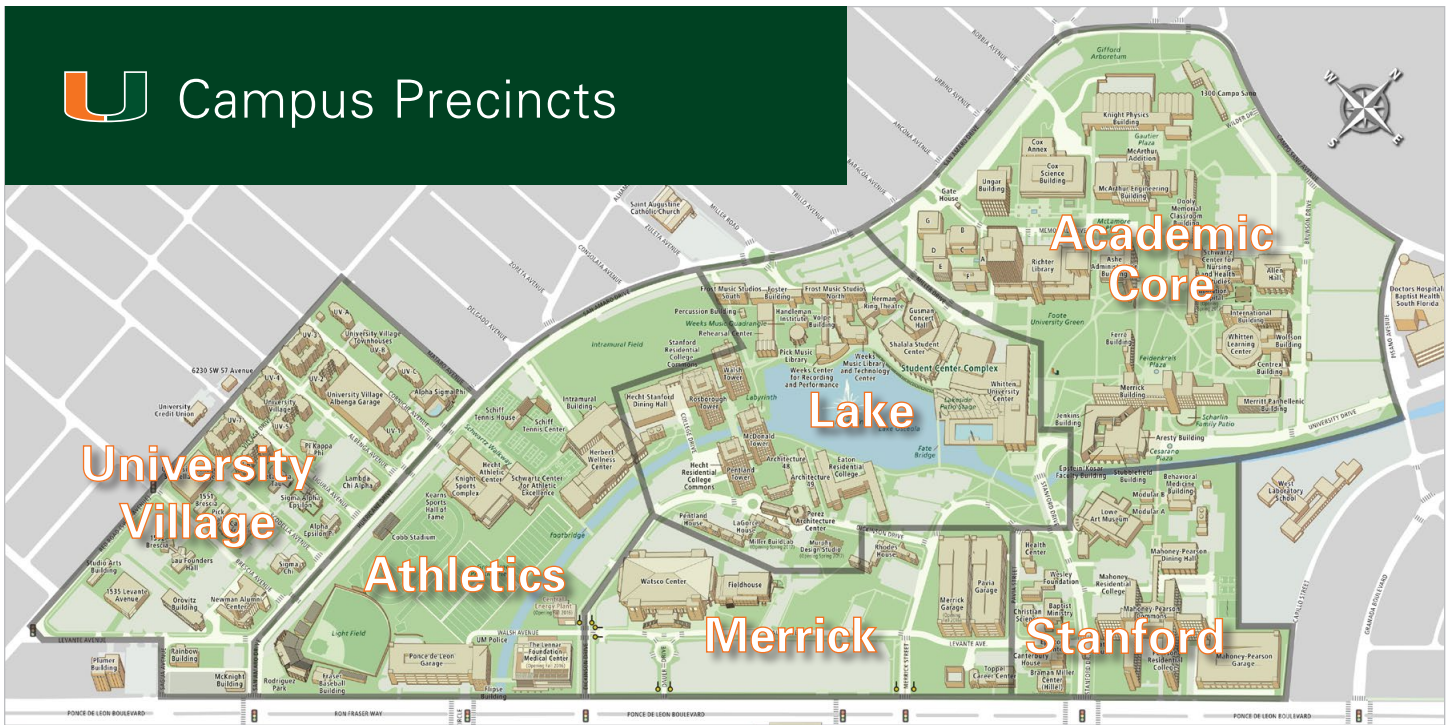


University’s situation with the large influx of students. The need for efficiency and economy translated into a minimalist style of architecture, devoid of regional characteristics or ornament, giving it an “international” homogeneity.

A subtype of the International Style, “Subtropical Modernism,” evolved through architects such as Weed, Manley and Little who sought to adapt structures to the environment of South Florida. It employs such elements as sunshades, rain protection, cross ventilation, and a blending of indoor and outdoor environments - all traits found in the early buildings on the Coral Gables campus. The architects themselves said in a 1947 press release concerning these structures, “In orientation, maximum advantage has been taken of prevailing breezes, sunshade and views.”

Year of Founding	1925
Campus Area	239 acres
Number of Buildings	109
Total Building Square Footage	4.8M SF
Parking Garage Square Footage	1.3M SF
Parking Spaces	8,500
On Campus Housing	4,340 beds

# U Campus Precincts



## Academic Core

- School of Law Complex
- Otto G. Richter Library
- Edward T. Foote II University Green
- Arthur A. Ungar Building
- James M. Cox Jr. Science Center
- Interdisciplinary Neuroscience and Health Annex
- Bowman Foster Ashe Memorial Administration Building
- J. Neville McArthur Engineering Building
- James L. Knight Physics Building
- Gifford Arboretum
- 1300 Campo Sano
- Oscar E. Dooley Memorial Classroom Building
- School of Nursing and Health Studies & M. Christine Schwartz Center for Nursing and Health Studies
- Nursing Simulation Hospital\*
- Dean Robert Allen Hall Building
- School of Communication
- George E. Whitten Learning and Instructional Resource Center
- Mary B. Merritt Panhellenic Building
- Solomon G. Merrick Building
- Antonio Ferre Building
- The School of Business Administration Complex

## Lake

- Lake Osceola
- James S. Billings Memorial Walkway
- Eaton Hall
- The Jorge M. Perez Architecture Center
- School of Architecture Buildings 48 & 49, Pentland and La Gorce
- Hecht, Stanford, Rosborough & Pentland Residential Towers
- Phillip and Patricia Frost School of Music Complex
- Phillip and Patricia Frost School of Music Center for Experiential Music North & South Wings
- Maurice Gusman Concert Hall
- Donna E. Shalala Student Center
- Norman A. Whitten University Center
- Fate Bridge

## Stanford

- Religious Houses
- Lowe Art Museum
- Mahoney-Pearson Residential Colleges

## Merrick

- BankUnited Center
- Merrick Garage
- Pavia Garage

## Athletics

- The Lennar Foundation UHealth Medical Center & Central Energy Plant
- Fred C. and Helen D. Flipse Building
- Ponce Garage
- Ron Frasier Baseball Building
- Alex Rodriguez Park at Mark Light Field
- Cobb Stadium for Soccer, Track and Field
- Hecht Athletic Center and Kearns Sports Hall of Fame
- Theodore G. Schwartz & Todd G. Schwartz Center for Athletic Excellence
- Tennis Center Walkway
- Patti and Allan Herbert Wellness Center
- Intramural Fields

## University Village

- Evelyn F. and William L. McKnight Building
- Rainbow Building
- Max Orovitz Building
- Robert and Judi Prokop Newman Alumni Center
- 1535 Levante and Studio Arts
- Founders Hall
- Casa Bacardi
- Albert Pick Hall
- Fraternities
- University Village Student Apartments
- University Village Townhomes

\* Under Construction





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- The School of Business Administration Complex

# Academic Core

precinct







AC.1

School of Law Complex

Designed by various architects, between 1956-1993 193,492 SF

The law school consists of five buildings totaling 193,492 SF. The School of Law has a national reputation as one of the premier institutions of legal education. More than 17,000 alumni practice throughout the United States and the world.

Baron de Hirsch Meyer, a prominent attorney, provided funds for a complex of four buildings that include a library, classrooms, and administrative offices. Reba Engler Daner made a donation to build a moot court and jury room.



Academic Core





*Designed by Watson, Deutschman and Kruse, 1962* 211,800 SF

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# Academic Core







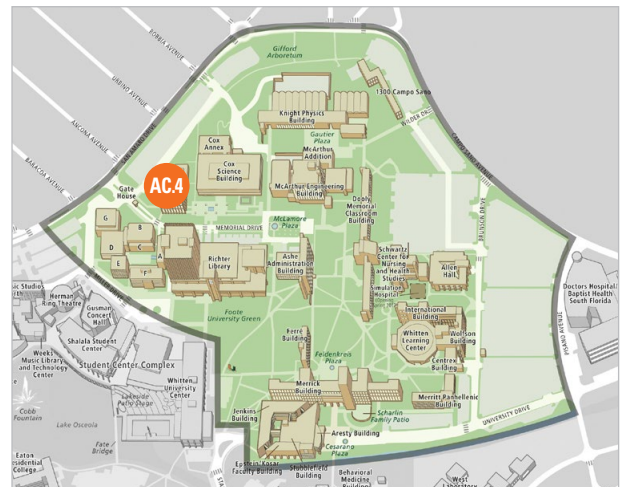


## AC.4

### Arthur A. Ungar Building

*Designed by Watson, Deutschman and Kruse, 1965 58,345 SF*

This facility, named after longtime University of Miami Trustee Arthur Ungar, contains classrooms, laboratories, and offices for the departments of Computer Science, International Administration, Mathematics, undergraduate research/Pre Health Advising, the PRISM Program, RSMAS undergraduate programs and the Leonard and Jayne Abess Center for Ecosystem Science and Policy, which is a flexible undergraduate and graduate program that allows students to dynamically explore both environmental science and policy.



Academic  
Core





*Designed by Caudill, Rowlett and Scott, 1967* 190,944 SF

[illegible]

# Academic Core





AC.6

**Interdisciplinary Neuroscience and Health Annex**

*Designed by Moses & Associates, 2013    38,800 SF*

Funded by a grant from the National Institutes of Health, this four-story annex to the Cox Science Building provides wet labs, auditory neuroscience, vivarium, and faculty offices and conference facilities. The facility opened in 2013.



Academic  
Core





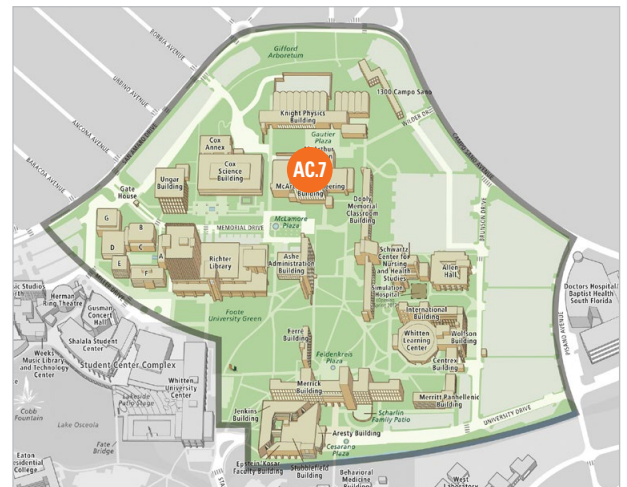
## AC.7

## J. Neville McArthur Engineering Building

*Designed by Wahl Snyder, 1959*    97,108 SF

The McArthur Engineering Building is the academic building for the School of Engineering with more than 30 specialized laboratories and a dual-degree program that allows students to earn a master's degree in 5 years. The McArthur Engineering Building is an excellent example of Post War Modern design, including the noteworthy metal sun screen and a rippling sculptural concrete screen designed to shade windows on the south side of the building.

The McArthur Engineering Building is named after J. Neville McArthur, founder of McArthur Dairy, who donated funding for the construction of the building and equipment. In 1989 McArthur's daughter provided a gift for the addition that contains laboratories, classrooms, and offices.



# Academic Core





AC.8

## James L. Knight Physics Building

*Designed by Spillis, Candela and Partners, 1990*    73,000 SF

The Knight Physics Building is a three-part facility that features covered walkways, a pre-cast stone finish, and a copper-barrel vaulted roof. The largest of the three structures is the three-story laboratory/classroom/office building that has a covered arcade leading into a quadrangle. The 150-seat Wilder Auditorium is also located in the complex.

James L. Knight donated a trust, the largest gift to the University at that time, as an unrestricted gift. Part of the trust was used to finance bonds to construct the physics building. James L. Knight and his brother, John S. Knight, purchased the Miami Herald in 1937 and subsequently became the largest newspaper publishing company in the nation.



Academic  
Core





## AC.9

### Gifford Arboretum

San Amaro Drive and Campo Sano 2.1 acres

The Gifford Arboretum is a two-acre sanctuary, founded in 1947, located near the intersection of San Amaro Drive and Campo Sano on the northwest corner of the Coral Gables Campus. The Arboretum is run by the Department of Biology and the Friends of the Gifford Arboretum Committee which consists of faculty, students, administrators, and community members. It is a collection of important trees and plants that have been assembled for the purposes of education and research. Visitors are permitted (and encouraged!) to freely visit the collection for self-guided tours, and for the guided tours, a fall picnic, and lectures that are conducted throughout the school year.

In 1949, the arboretum was named for Dr. John C. Gifford, the first graduate degree forester in the United States, an expert on tropical woods and professor of tropical forestry at the University of Miami. In 1950, the Gifford Society of Tropical Botany was formed to promote the study of tropical plants and the Arboretum grew to more than 500 plants.

Friends of the Gifford Arboretum is a non-profit fundraising organization founded in the 1980s to preserve and maintain the Gifford Arboretum.



Academic  
Core









Designed by Watson & Deutschman, 1954 75,862SF

# Academic Core



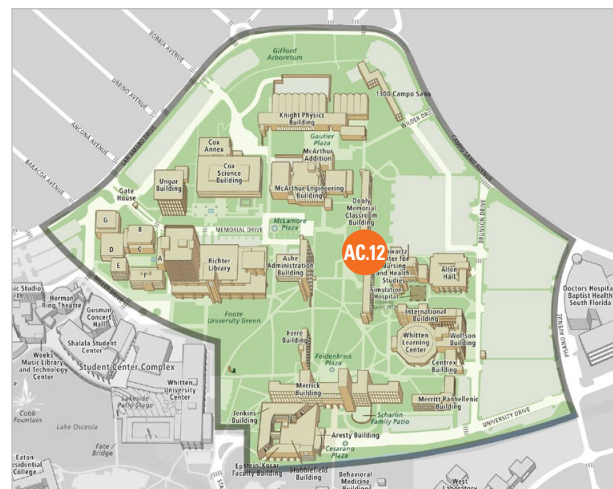


## AC.12

### Oscar E. Dooley Memorial Classroom Building

*Designed by Robert Law Weed and Marion I. Manley, 1947 77,311 SF*

The Memorial Building is a general purpose classroom building and one of the busiest places on campus. The 680-foot-long building has a two-story north wing, and a three-story south wing, with over fifty classrooms. Between the two wings stands the Cosford Cinema with a small stage and seating for 290 patrons. The Memorial Classroom Building was the first permanent academic building to be opened on the campus following WWII.



Academic  
Core









## AC.14

## Dean Robert Allen Hall Building

*Designed by Brown Lopez Brown, 1983* 21,780 SF

Allen Hall was originally built to house the School of Continuing Studies. The building was named in honor of the dean, Dr. M. Robert Allen, who helped build the program into a full-time continuing education program. Today, the Dean Robert Allen Hall Building houses Collegiate Studies, Intensive Language Institute, the Division of Continuing and International Studies administration, and Online Education.



# Academic Core



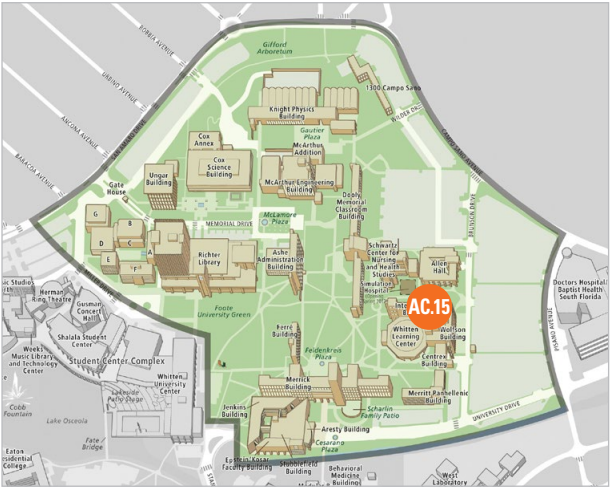


AC.15

# School of Communication

2001 / 2007 70,736 SF

The School of Communication includes broadcast and film studios, editing suites, digital photography and computer labs, a cable television channel, student news service, animation studio, classrooms, and faculty and administrative offices. With funding from Frances L. Wolfson, trustee, the Wolfson Building, completed in 2001, created a unified location for the school's departments. In 2007, a five-story addition to the Wolfson Building, the International Building, was completed. It provides lecture halls, computer labs, specialized teaching facilities, and classrooms and offices.



Academic  
Core





## Designed by Robert Fitch Smith, 1951 45,054 SF

The center was named for University of Miami Trustee George E. Whitten.



# Academic Core





AC.17

# Mary B. Merritt Panhellenic Building

*Designed by Steward-Skinner Associates, 1956    27,753 SF*

The Mary B. Panhellenic Building was constructed to accommodate the offices of the University’s sororities, which unlike the fraternities, did not have national houses on campus. Today, the building houses offices for both fraternities and sororities and other administrative offices. The building was named in honor of Mary B. Merritt, one of the original founders of the University and the school’s first Dean of Women.



Academic  
Core



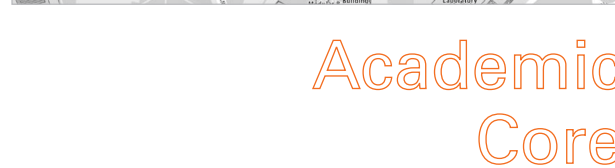






## Antonio Ferre Building

The Ferre building currently provides temporary swing space for academic uses. This building represents the architectural movements of the Mid-century Modern era and the overall modern appearance that developed during the 1940s and 1950s. The building was named in honor of Antonio Ferre, father of the four brothers who donated funding to construct the building.







## 136.543 SF

The Faculty Office Wing was made possible through a lead naming gift from 1994 Alumnus of Distinction, Bernie Kosar (BBA '85), and his business associate, David L. Epstein, founder of Precision Response Corporation, both University of Miami trustees.



# Academic Core





- Lake Osceola
- James S. Billings Memorial Walkway
- Eaton Hall
- The Jorge M. Perez Architecture Center
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# Lake precinct





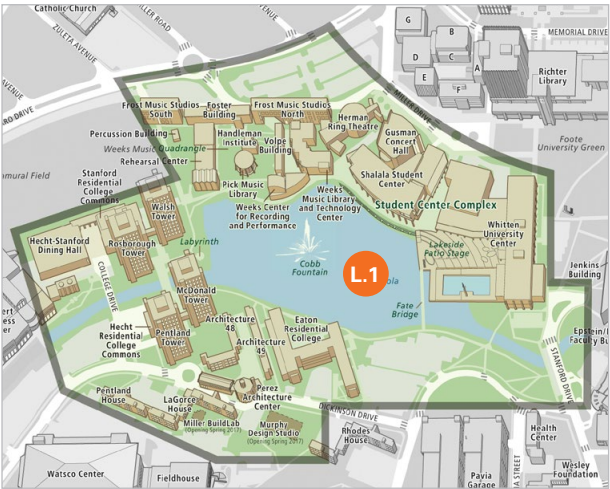


L.1

# Lake Osceola

Following World War II, the University needed to acquire more land to accommodate the returning GIs. The University purchased a tract of land that contained a small natural lake. In 1947, the lake was dredged and enlarged to become a man-made lake. It was named Lake Osceola in a secret ceremony by Iron Arrow, an honorary fraternity founded by the first President of the University, Bowman Foster Ashe. Iron Arrow's rituals are based on Seminole Indian traditions, and the lake was named in honor of Chief Osceola, one of the Seminoles Tribe's most renowned and respected leaders.

The centerpiece of the lake is the Cobb Fountain which was dedicated in 1990 and named for former chairman of the University of Miami Board of Trustees, Charles Cobb. The Cobb Family donated funding for the fountain, which improves the lake's water quality while also beautifying the campus.



Lake

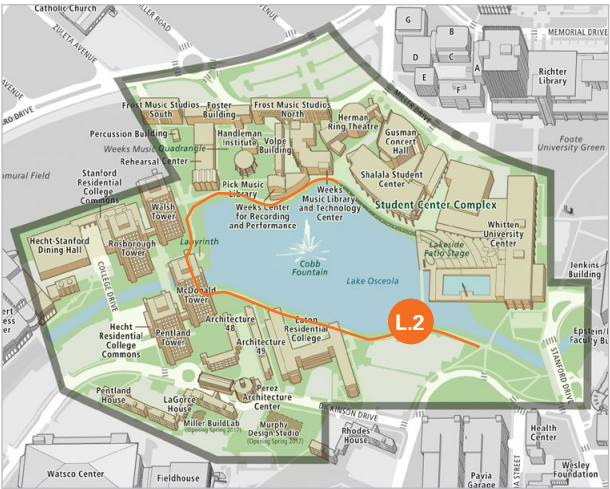




L.2

**James S. Billings Memorial Walkway**  
1984

James S. Billings was a University of Miami alumnus, and a trustee from 1968 until his death in 1982. To create a memorial in his honor, his family and friends raised more than \$100,000 to build the James S. Billings Memorial Walkway – a brick-lined path surrounding the perimeter of Lake Osceola. The Walkway was completed and dedicated in 1984.



Lake



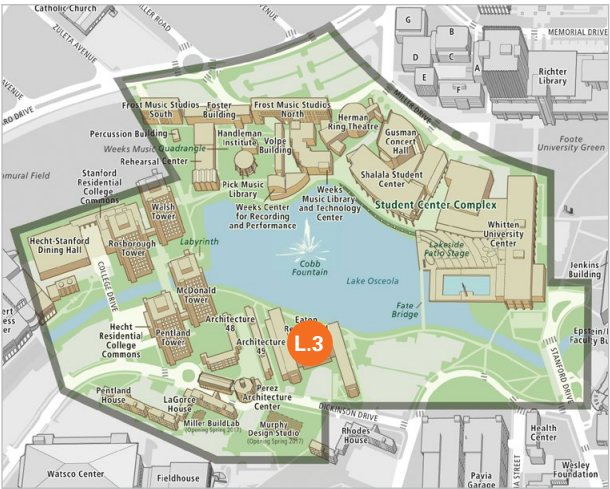


L.3

# Eaton Hall

Eaton Residential College  
*Designed by Robert M. Little, 1954 105,796 SF*

Eaton Hall opened in 1954 as a residential hall for women. It was dedicated in the name of Julian S. Eaton, one of the most active and supportive trustees of his time. Eaton Residential College now provides housing for over 400 undergraduate students. The Eaton Residential College design represents the architectural movements of the 1950s era. The exterior of the building is characterized by window bays set among projecting piers and floor slabs, which creates an egg-crate appearance. These projecting slabs represent an adaptation to the local climate by providing sun shade. This design is in keeping with the overall appearance the University developed over the 1940s and 1950s.



Lake





L.4

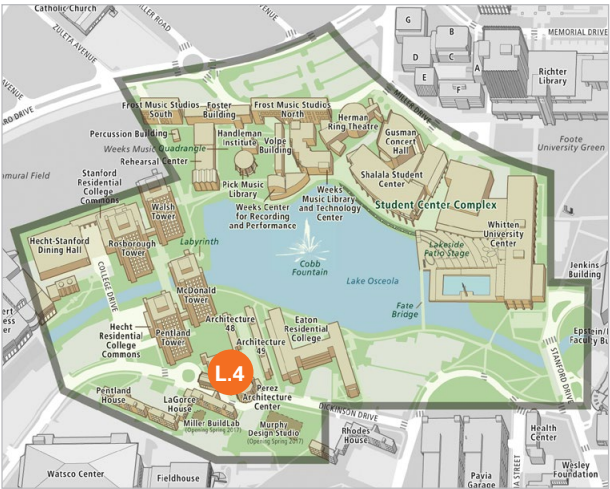
# The Jorge M. Perez Architecture Center

Designed by Leon Krier, Merrill Pastor Architects, Ferguson Glasgow Schuster and Soto, 2005 8,208 SF

The Center is the centerpiece of the School of Architecture complex. The building was designed by Leon Krier, world-renowned architectural theorist and innovator in the New Urbanism movement. The Center houses the Stanley and Jewell Glasgow Lecture Hall, which seats 144, an exhibition gallery, and the Marshall and Vera Lea Rinker Digital Conferencing Classroom. The Thomas F. Daly Loggia and the Leonard and Jayne L. Abess Breezeway complete the complex.

The center was made possible by a lead donation from Jorge M. Perez, CEO of The Related Group, and a University of Miami trustee.

A new 14,000 SF Murphy Design Studio Building and the 1,400 SF Miller BuildLab are under construction.



Lake





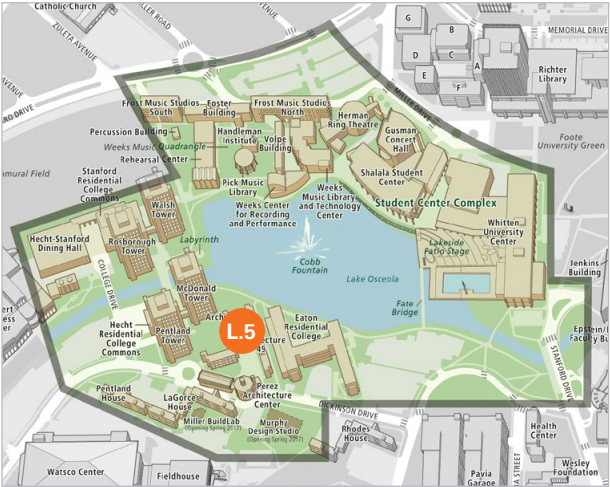
L.5

School of Architecture Buildings 48 & 49, Pentland and La Gorce

Designed by Robert Law Weed and Marion I. Manley, 1948  
Each building is 15,750 SF

In 1947 the Federal Housing Administration provided a \$5 million loan to the University for the construction of a student housing village for veterans returning from World War II. The loan was for 27 residential buildings to be completed within one year. These international style buildings designed by Marion Manley, the first registered female architect in South Florida, were sited south of Lake Osceola.

In 1983, Buildings 48 and 49 were converted to classrooms, administrative offices, and studio areas for the School of Architecture. Recently these two buildings along with Pentland and La Gorce have been designated as historic landmarks by the City of Coral Gables. They represent the important role of the post-World War II years in the development and growth of the University, and the distinctive architecture of one of the first modern campuses.



Lake





L.6

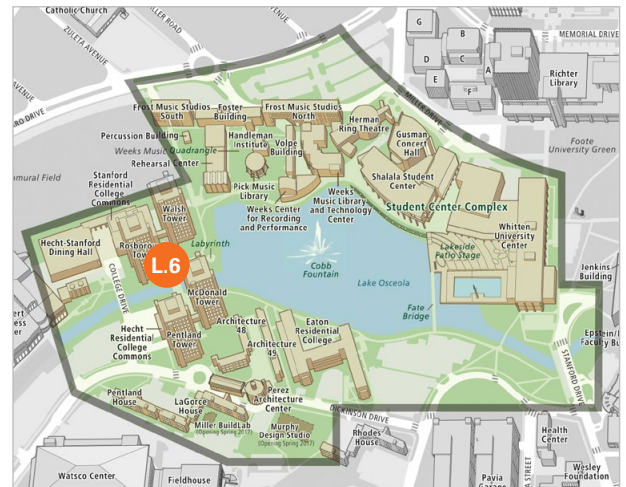
## Hecht, Stanford, Rosborough, and Pentland Residential Towers

*Designed by Connell, Pierce, Garland and Hall, 1967-1968*

*Each tower is 85,097 SF*

The Towers Residential College area consists of seven structures: the Walsh, Rosborough, McDonald, and Pentland Towers, the Henry King Stanford Residential College Commons, the Florence Hecht Residential College Commons, and the Hecht-Stanford Dining Hall. Freshmen are typically assigned to these suite-style facilities in the complex, which houses more than 1,800 students. The residential college environment promotes a living-learning experience through the interaction of students and faculty in a common living space. Each college is staffed with faculty masters of various academic disciplines and their families, who work and live side by side with students to create an intellectual community of scholars. Professional residence coordinators and upper-division resident assistants connect with incoming students to aid them with the social and academic transition to college life through programs, activities and mentoring.

Each of the seven structures was named after prominent University leaders of the time: Henry King Stanford, Mrs. Melanie Rosborough, Judge William E. Walsh, Colonel Robert Pentland Jr., Mrs. Ruth B. McDonald and Mrs. Florence Ruth Hecht.



Lake





L.7

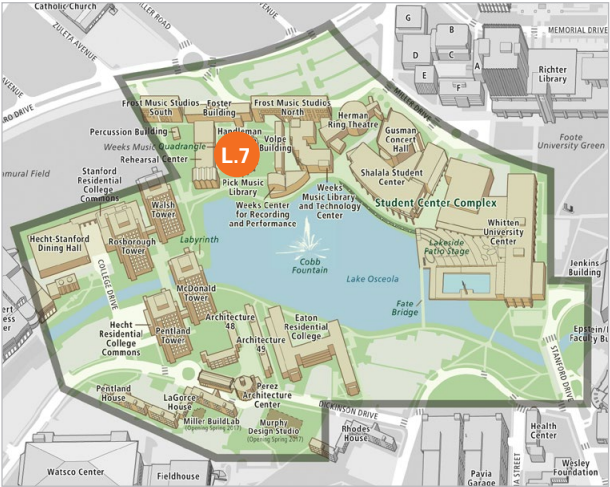
# Phillip and Patricia Frost School of Music Complex

103,864 SF

The Frost School of Music is comprised of multiple buildings. The earliest four buildings were designed by Robert M. Little and are arranged around the distinctive Albert Pick Music Library building, which resembles a record turntable. Each of the four early buildings, Volpe, Bertha Foster, the Rehearsal Center, and the Albert Pick Music Library retain their original appearance and the unique designs are in keeping with the University's modern architecture from the era.

An experiential music curriculum focuses on ensemble-based learning. The school was the first in the country to offer degrees in music business and entertainment industries, music engineering technology, music therapy, and studio music and jazz. The school has its own CD label – 'Cane Records' – and a program in contemporary media. The Weeks Library and Technology Center, named for University Trustee Marta Weeks and her husband, contains a wide range of resources, six computer-based laboratories, sophisticated playback equipment, computers, and study areas. The Center for Recording and Performance houses the 150-seat Clarke Recital Hall and a recording studio.

The Frost School of Music is named for Dr. Phillip and Patricia Frost in honor of their major contribution.



Lake



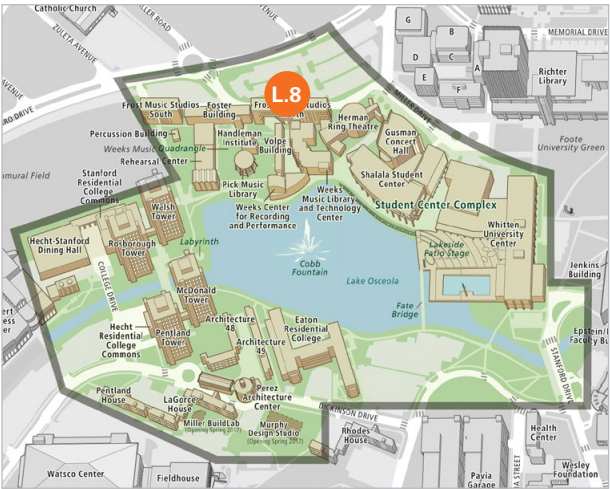


L.8

# Phillip and Patricia Frost School of Music Patricia Louise Frost Music Studios - North and South

Designed by HOK Architects, 2014 40,600 SF

The Experiential Music Building houses practice rooms, recital halls, experiential music studios, classrooms, and student lounge. This new facility creates a gateway to the music school and is certified as a Platinum LEED building.



Lake





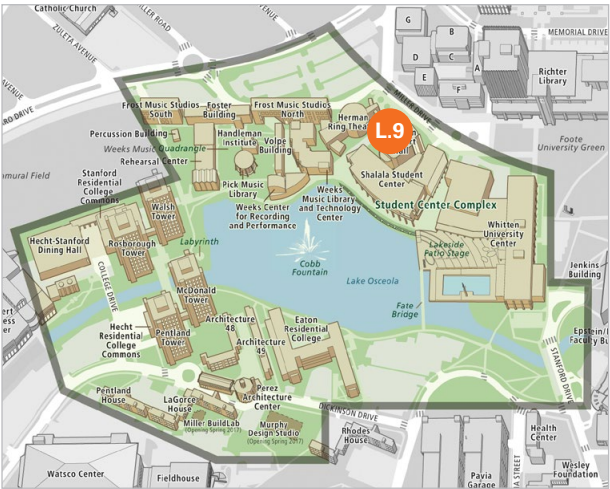
L.9

Maurice Gusman Concert Hall

Designed by Morris Lapidus, 1975 36,558 SF

Gusman Concert Hall is a 600-seat facility that hosts more than 100 concerts and events a year. The facility has a professional recording studio located on the two top floors. Undergraduate and graduate studies, music admissions, and administrative offices are also located in the facility.

Maurice Gusman, a well-known philanthropist, provided a major donation to build this facility. In 2001, the hall was renovated through a combination of gifts, including a donation from Austin and Marta Weeks, as well as an appropriation from the State of Florida.



Lake





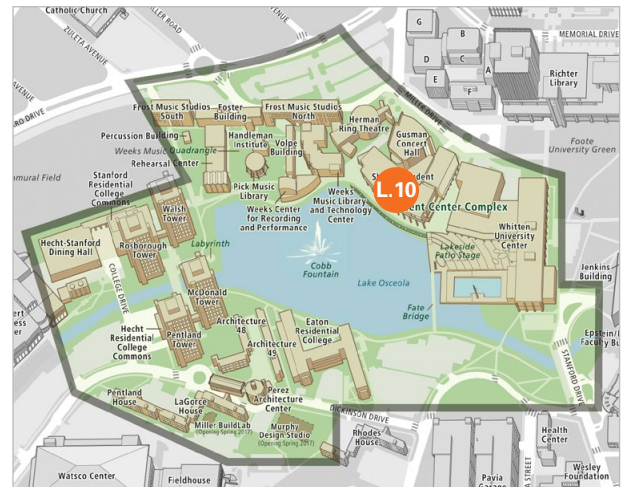
L.10

## Donna E. Shalala Student Center

Designed by Arquitectonica. 2013 118,000 SF

This lakeside facility provides students with an ideal home for programs, services and collaboration, and includes a new Rathskeller with outdoor dining, retail spaces, 4 new restaurants, 24-hour study center with a snack bar, offices for student organizations and publications, lounges and 12,000 SF of multipurpose and meeting rooms. Designed to support student life and involvement at UM, the new Shalala Student Center provides space for even more programs that involve students in citizenship, leadership, community and spirit.

The Fairholme Foundation provided a major gift to build this new facility that enjoys a beautiful setting along Lake Osceola.



Lake





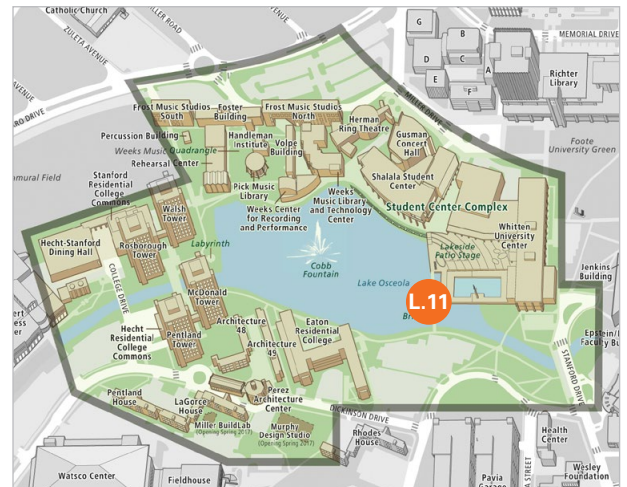
L.11

## Fate Bridge

Designed by Arquitectonica. 2015

Dedicated in Fall, 2015, this 210 foot long, 13 foot wide iconic footbridge spans the eastern portion of Lake Osceola providing direct access to the Shalala Student Complex and other schools and colleges in the heart of the campus. The bridge is part of a number of campus initiatives that promote, facilitate, and enhance mobility and access around campus.

The bridge was christened the Fate Bridge in honor Alexander Grass, with a generous donation from the Grass Family Foundation at the behest of Hannah Weese 2016, a UM student, and her mother Elizabeth Grass Weese. Mr. Grass lived his life by William Ernest Henley's Invictus poem: "I am the master of my fate, I am the captain of my soul" as inscribed at the foot of both entries to the bridge, serving as a symbol of the exciting academic experience of college.



Lake





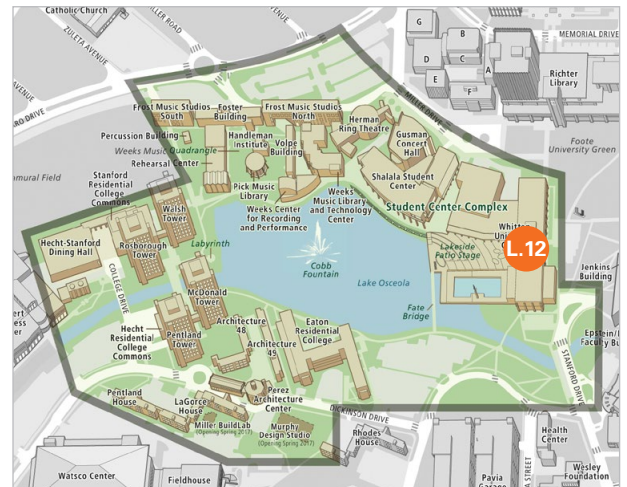
## L.12

### Norman A. Whitten University Center

Designed by Robert Law Weed and Marion I Manley, 1948/1963  
203,550 SF

The University Center is the hub of campus activities and includes the bookstore, food court, Olympic-sized swimming pool, offices, meeting rooms, patio, bandstand, and include a mural depicting the history of the University. The original building was known as the Community and Cafeteria Building, Student Club or Student Union. In 1963, Robert M. Little designed an expansion that doubled the size of the original building and eliminated portions of the original structure.

In 1966, the building was rededicated to honor Norman A. Whitten, director of the Student Union for nineteen years. He was also the creator of "Sebastian the Ibis" (the University's mascot) and the annual Homecoming Boat Burning tradition.



Lake





- Religious Houses
- Lowe Art Museum and Palley Pavilion
- Mahoney-Pearson Residential Colleges

# Stanford

precinct



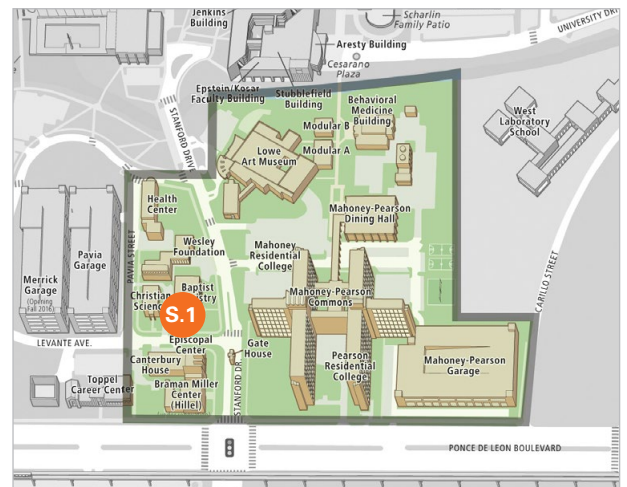




## S.1

### Religious Houses

In the 1940s, the number of students living on campus grew rapidly, and the interest to have on-campus religious organizations became important. The University agreed to provide land for construction of a chapel or social center to any group large enough to maintain a full-time student pastor. There are currently five religious houses on campus: Hillel Jewish Center, Wesley Foundation, Baptist Center, Episcopal Center, and Christian Science Organization. There are a total of eight full-time chaplains on campus who are members of the Chaplains Association and report to the dean of students. The role of campus chaplains is to support students in their spiritual practice while away from home.



Stanford



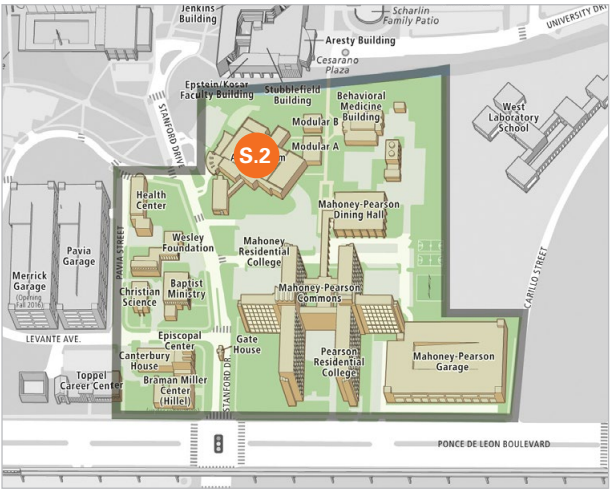


S.2

**Lowe Art Museum**

*Designed by Charles Harrison Pawley, 1991*  
*Palley Pavilion Addition designed by Ronald Mateu, 2008 42,187 SF*

In 1950, a group of civic-minded citizens expressed their interest to University President Bowman Ashe in creating a permanent art gallery on the University campus. The University of Miami Art Gallery was inaugurated in 1950 and became the community’s first museum, located in three rooms in the Merrick Building. In 1952, Joe and Emily Lowe provided funding for the first unit of the building that now bears their name. Over the years, many additions have been added to the original structure, and the building was rededicated in 1968 as the Lowe Art Museum. It became the first museum in Miami-Dade County to be accredited by the American Association of Museums, and in 1985 it was recognized by the State of Florida as a major cultural facility. Its highly regarded collection consists of more than 17,500 objects and is one of the most important in the Southeast. The latest addition in 2008, the *Myrna and Sheldon Palley Pavilion for Contemporary Glass and Studio Arts*, is named for two University of Miami alumni and benefactors who donated their glass collection along with \$1.7 million for construction of the new wing and another \$1 million to fund an endowment for the collection.



Stanford





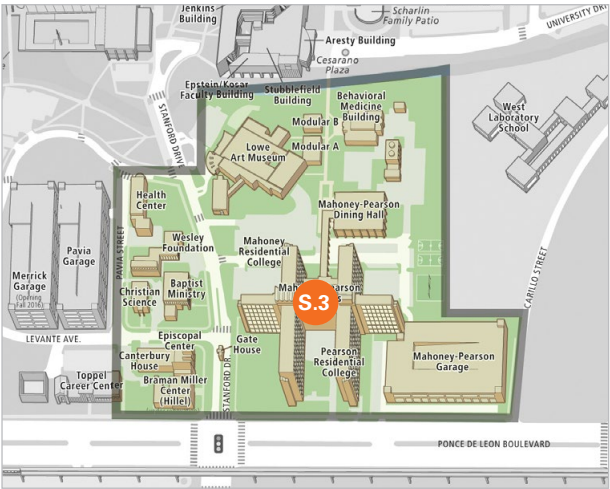
S.3

# Mahoney-Pearson Residential Colleges

*Designed by Robert M. Little, 1958/1962 334,332 SF*

The Mahoney- Pearson Residential Colleges currently provide 1,432 beds for undergraduate students. Each residential college has three seven-story dormitory wings that form a T-shape, with the Mahoney-Pearson Commons building located on the north side. The exterior design for these buildings is in keeping with the University’s image as a modern and progressive institution.

The Mahoney Residential College was dedicated in memory of University Trustee Daniel J. Mahoney, an award-winning journalist and publisher of The Miami News. Pearson Residential College was named after Jay F. W. Pearson, the second University president.



Stanford





- BankUnited Center
- Pavia Garage
- Merrick Garage

# Merrick

precinct





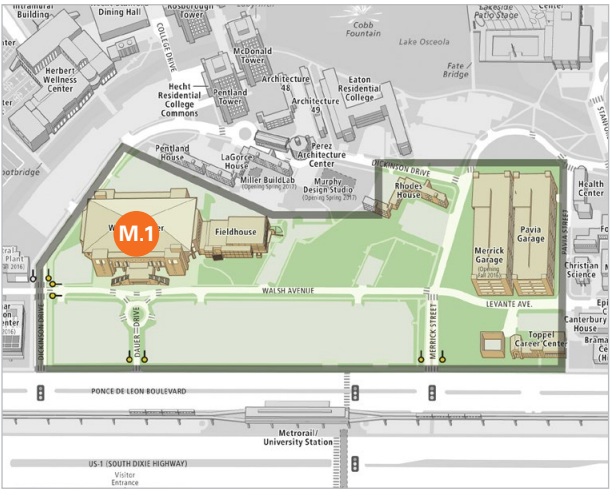


M.1

**Watsco Center**  
*Designed by Spillis, Candela/DMJM, 2003     205,000 SF*

The Watsco Center is a 7,200-seat multipurpose facility that hosts University of Miami men’s and women’s basketball teams, lecture series, concerts, family shows, trade shows, commencement and other university events. The facility has suites, locker rooms, The Hurricane 100 reception room, and concessions. Adjacent to the Watsco Center is the 30,000-square-foot Fieldhouse constructed in 2009 to provide basketball practice facilities and multipurpose rooms for events.

In recognition of a gift from the Dauer family, a main entrance road leading to the facility was named Dauer Drive.



Merrick





**M.2**

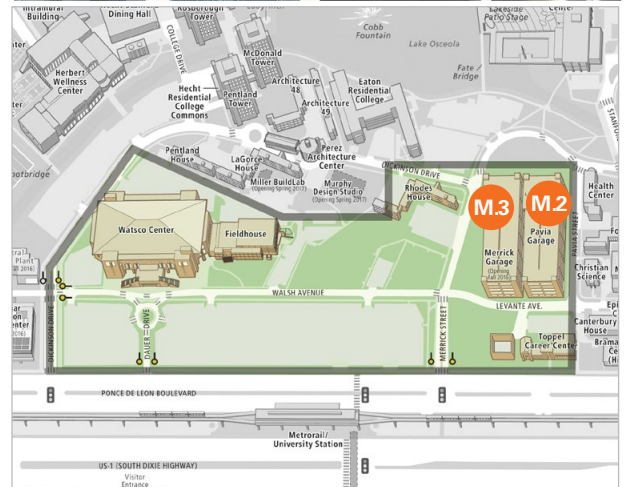
## Pavia Garage

The Pavia garage has 869 spaces that serve commuter students, faculty and staff, and visitors.

**M.3**

## Merrick Garage

The Merrick garage is a new, 860 space garage completed in 2016. It stands adjacent to the west side of the Pavia Garage.



Merrick





- The Lennar Foundation Medical Center
- Fred C. and Helen D. Flipse Building
- Ponce Garage
- Ron Frasier Baseball Building
- Alex Rodriguez Park at Mark Light Field
- Cobb Stadium for Soccer, Track and Field
- Hecht Athletic Center and Kearns Sports Hall of Fame
- Theodore G. Schwartz & Todd G. Schwartz Center for Athletic Excellence
- Tennis Center Walkway
- Patti and Allan Herbert Wellness Center
- Intramural Fields

# Athletics

precinct







A.1

### The Lennar Foundation Medical Center

*Designed by Perkins + Will 206,000SF*

The Lennar Foundation Medical Center, a state-of-the-art outpatient clinic and surgery center that serves University employees, students, and the general community, opened in Fall 2016. The four-story clinical facility includes 110 exam rooms for various specialties, four ambulatory operating rooms, two procedure rooms, an endoscopy suite, a cancer treatment unit, a linear accelerator, and an imaging and diagnostic center. Specialties include cancer, medicine, physical rehabilitation, women’s health, men’s health, surgery, radiation oncology, cardiovascular, neuro-muscular, oral surgery, and Bascom Palmer Eye Institute. Adjacent to this facility is the Central Energy Plant that serves future campus development and energy needs for the The Lennar Foundation Medical Center facility.



The Lennar Foundation, the charitable arm of The Lennar Corporation, one of the nation’s largest builders of quality homes, gave a lead gift to name the center at Coral Gables.

Athletics





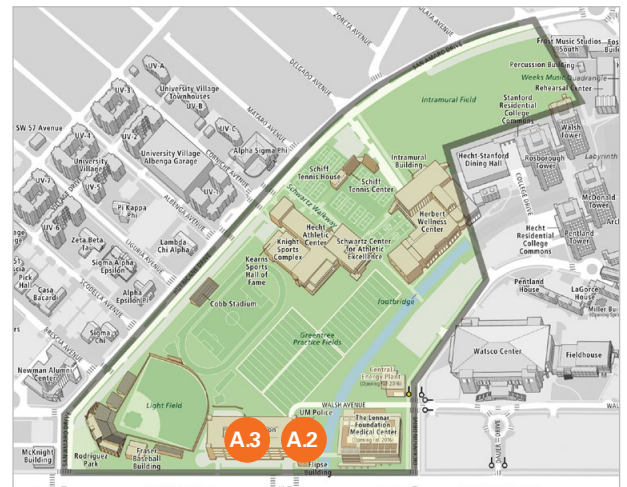
A.2

## Fred C. and Helen Donn Flipse Building

Designed by The Haskell Company, 2002 69,252 SF

The Flipse Building houses the Department of Psychology and features laboratories with digital video observation suites, classrooms, and faculty offices. It also houses the University's Police Department.

The building was named in honor of the Flipse Family, whose generous contributions to the University support the Psychology Department and Counseling Center.



A.3

## Ponce Garage

The Ponce garage is a four story garage with 1,047 spaces that serves The Lennar Foundation Medical Center.

Athletics





## A.4

## Ron Fraser Baseball Building

Baseball Offices 6201 San Amaro Drive 5,237 SF

Built in 1986, the Ron Fraser Baseball Building houses the baseball program offices. It was one of the first “brick and mortar” fundraising projects of the Hurricane Club, which was established in 1971 as the primary fundraising arm of the athletic department.

Known as "The Wizard of College Baseball," Ron Fraser joined the University of Miami as Coach of the Hurricanes' Baseball Team in 1963. By the time he retired in 1992, he had been named NCAA Baseball Coach of the Year two times, was named Coach of the Year for UM 24 times, had sent 139 UM players to professional teams and 14 to the Major Leagues, and had a College World Series record of 24-19. He led the University of Miami to their first bid for the national championship in 1974, where the team placed second, and led the team to National Titles in 1982 and 1985.



# Athletics





A.5

## Alex Rodriguez Park at Mark Light Field

Designed by HOK, 2009 32,097 SF

The University of Miami baseball program is considered one of the best in the country. The baseball team has won four national championships, made numerous College World Series appearances, and has been selected for over 40 NCAA Regionals. A baseball field in this location dates back to the original campus master plan by Robert Law Weed and Marion I. Manley. The field was named in honor of Mark Light in 1971 following a donation by George and Ethel Knight.

Led by the generosity of retired New York Yankees third baseman and UM Trustee Alex Rodriguez, a major renovation was completed and the 5,000-seat ball park was named in his honor. New seats were added along with a new dugout, new lighting, restrooms, concession stands, clubhouse, press box and two new suites. University Trustee Paul DiMare played an important financial and leadership role in the renovation of the park, thus the DiMare Family Champions Plaza was named in his honor. A statue of renowned former baseball coach, Ron Fraser, can be found in the DiMare Champions Plaza.



Athletics





A.6

## Cobb Stadium for Soccer, Track and Field

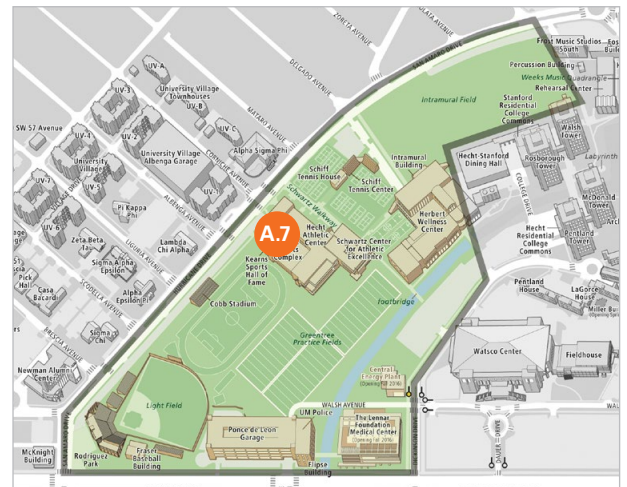
Charles and Sue Cobb and the Cobb Family provided a generous leadership gift as part of a major fundraising campaign to renovate the University's track into a state-of-the-art track and field facility, build a new soccer field, and construct a 500-seat stadium located adjacent to the Hecht Athletic Center. The new field facility was dedicated in 1999 and named for Ambassador and Mrs. Cobb.

The Honorable Charles Elvan "Chuck" Cobb, Jr., University Trustee since 1975, was the former U.S. Ambassador to Iceland from 1989-92. He was also the former CEO of Pan-Am World Airways, Disney Development, and Arvida.



Athletics





A.7

### Hecht Athletic Center and Kearns Sports Hall of Fame

1980 61,904 SF

The Hecht Athletic Center houses all administrative and management offices of the Athletic Department. Additions and renovations to the original building were made possible by a gift in 1979 from Florence and David Hecht, wife and son of the late Isadore Hecht, former owner of Flagler Dog Track and father of trustee, Barbara Havenick. The building is currently undergoing renovations that will be completed in spring 2017.

The Kearns Sports Hall of Fame is housed within the Athletic Center and pays tribute to the athletes and coaches, preserving the university’s athletic traditions.

Athletics





Designed by AECOM, 2013 32,500 SF

The Ted & Todd Schwartz Family Foundation provided a lead gift for this new center.



# Athletics





A.9

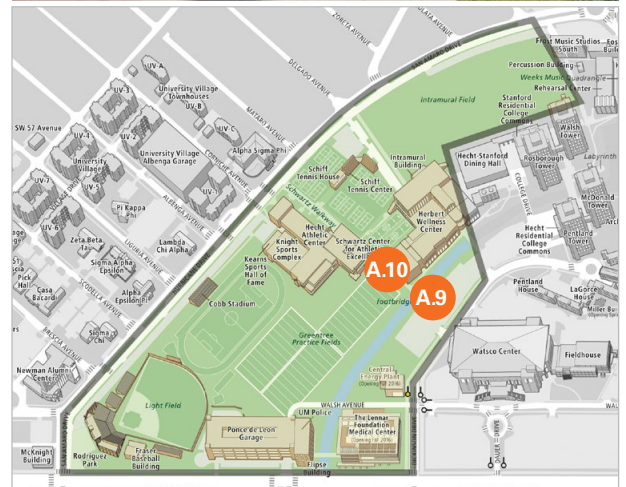
## Pedestrian Bridge

A new pedestrian pathway links the tennis center walkway and the facilities located along San Amaro Drive to the core of campus. The new pedestrian bridge was built using concrete elements solely reinforced and prestressed with fiber-reinforced polymer (FRP) composites. The technology used to span the canal demonstrates the University's commitment to innovation and resiliency by replacing conventional reinforcement with composite materials.

A.10

## Tennis Center Walkway

A new pedestrian pathway links the core of the campus to the University Village student housing complex and other facilities located along San Amaro Drive. The new walkway adjacent to the tennis center and the Wellness Center was completed in 2013. The pedestrian bridge, above, extends the pedestrian connection across the canal to areas south of Lake Osceola.



Athletics





A.11

## Patti and Allan Herbert Wellness Center

Designed by The Russell Partnership, 1996 133,727 SF

The Wellness Center is a fitness, recreation, and wellness facility that opened in 1996 and was expanded in 2011. This facility has an 18,000 SF fitness room, studio cycling room, Pilates studio, gymnasium, jogging/walking track, pool, spa and two saunas, racquetball and squash courts, juice bar, instructional kitchen, fitness lab, multi-purpose rooms for yoga and other programs, and locker rooms and showers. Outside of the facility are basketball and tennis courts and playing fields for intramural sports. The center is open year round and serves students, faculty, staff, alumni, retirees, Board of Trustees, Citizens Board members, and their spouses and dependents.

Longtime supporters Allan and Patricia Herbert made a significant donation for the facility and its programs.



Athletics





A.12

## Intramural Fields

The 7-acre intramural fields are lit and used by intramural and club sports, various student organizations for special events and as a practice space for the Band of the Hour. Between 600-900 students use the field daily throughout the academic year.



Athletics





- Evelyn F. and William L. McKnight Building
- Rainbow Building
- Max Orovitz Building
- Robert and Judi Prokop Newman Alumni Center
- 1535 Levante and Studio Arts
- Founders Hall
- Casa Bacardi
- Albert Pick Hall
- Fraternities
- University Village Student Apartments
- University Village Townhomes
- 1551 Brescia

# University Village

precinct







UV.1

**Evelyn F. and William L. McKnight**

*Architect unknown, 1954    10,500 SF*

The building was purchased by the University in 1966 and was named after the McKnights, who were major benefactors to the University. The building is home to the Parking Department, Human Resources training and Healthy Cares Employee Clinic.







*Designed by John M. Lyell, 1958*    17,532 SF

[illegible]





### UV.3

## Robert and Judi Prokop Newman Alumni Center

*Designed by MGE and Michael Dennis & Associates, 2010 67,131 SF*

The four-story building is more than a stunning building; it's a gift to the University' 156,000 alumni in honor of their achievements. The Newman Alumni Center is a state-of-the-art facility for gathering, working, celebrating and remembering and includes a living room, executive conference room, business center, Sebastian's Café, multipurpose room, alumni library and offices. Recently the building was awarded the Outstanding Exterior Award by the City of Coral Gables Chamber of Commerce.

University Trustee, Judi Prokop Newman and her husband, Bob Newman, made a generous gift to launch the alumni center building campaign. Joining the Newman's are over 600 alumni, who have contributed to the building campaign, including leadership room naming gifts from Dany Garcia and Dwayne Johnson, the Gumenick Family, Bruce and Robbi Toll, Glenn Hubert, Chuck Weisinger, Sheryl Weisinger, Randy and Fran Johnson, Agustin Arellano and Mack and Betty Roper.



University  
Village





## UV.4

### Max Orovitz Building

Architect unknown, 1970 37,023 SF

This building houses the School of Education where the Motion Laboratory and Kinesiology Program are housed.



University  
Village





## 1535 Levante and Studio Arts

*Designed by Robert M. Little, 1956* 57,076 SF

[illegible]

# University Village





UV.6

Founders Hall

Architect unknown, 1967 9,894 SF

This single story building once housed the university’s Faculty Club until its relocation to the campus core in 2004. It now houses the Osher Lifelong Learning Institute which provides programming for the community aged 50 and older seeking intellectual enrichment. Courses offered are generally languages, history literature, the arts and current events and world affairs.



University Village





## Architect unknown, 1961 11,706 SF

[illegible]

# University Village





## UV.8

### Albert Pick Hall

School of International Studies

Architect unknown, 1961 17,074 SF

In 1975, Albert Pick, Jr. donated \$200,000 for the renovation of a former fraternity house on Brescia Avenue to become the new home for the Center for Advanced International studies (CAIS). The Center sponsored the Cuban Economic Research Project. Later, other areas of international studies were added – from Russia and the Middle East to China and Latin America – and the Center grew to become the Graduate School of International Studies. The School broadened its scope to add undergraduates to its curriculum in 1998 and became the School of International Studies. Currently, the building houses the Office of Institutional Culture, and the offices of the Miami Institute for the Americas led by international health economist, Dr. Felicia Knaul, PhD.



University  
Village









UV.10

University Village Student Apartments

Designed by the Preston Partnership, 2006    362,136 SF

The University Village Student Apartments complex is a residential community comprised of seven buildings and two parking garages. These furnished apartment units are available for 800 upper-class students.



University Village





*Designed by Ferguson Glasgow Schuster Soto, 2007* 28,708 SF

[illegible]

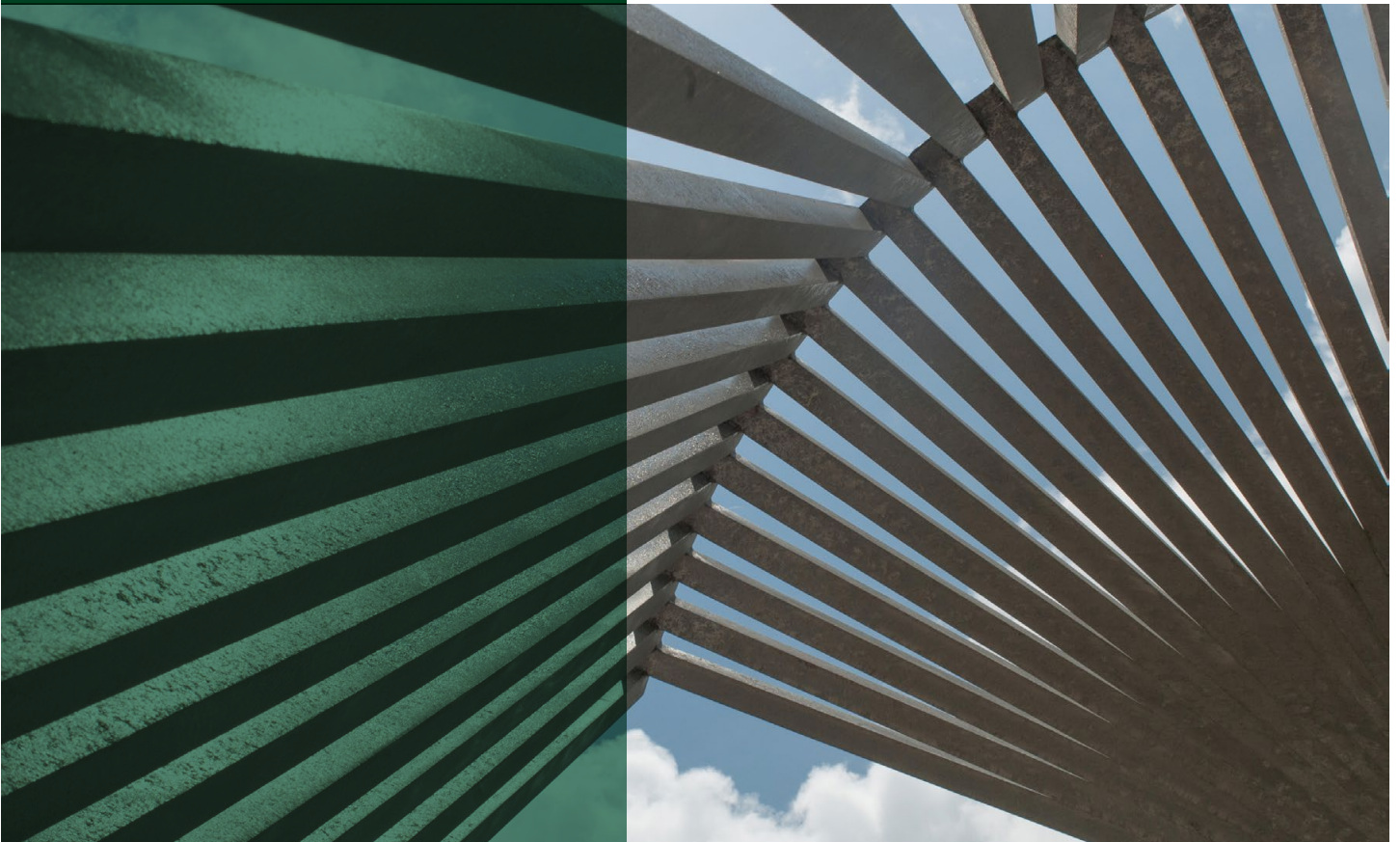
# University Village





# Public Sculpture

program





## Introduction



Long renowned for its lush tropical beauty, the University of Miami campus has in recent years become home to a fine developing sculpture garden. Thanks to the generosity of several donors—and to the efforts of the Lowe Art Museum and many other members of the University community—more than two dozen sculptures by respected local, regional, national, and international artists have been placed at key focal points around campus. Varying dramatically in scale and style, these striking outdoor works of art serve to attract, delight, and engage members of the University community and the thousands of people who visit the Coral Gables campus each year.

The Lowe Art Museum has always had an outdoor sculpture component on the grounds of the Museum. In 2001, the University Administration formally initiated the expansion of this outdoor component to the en-

tire campus that would be professionally managed and coordinated by the Lowe Art Museum staff. The future growth and care of the collection is predicated on the continuing professional management of the collection by our Museum professionals. Through careful curatorial evaluation, the Lowe Art Museum will seek out and acquire new works in various media that will allow the collection continued growth as an important art resource.

This guide is designed to help visitors easily locate and identify the works of art currently installed on campus. We hope you enjoy discovering the University of Miami's outstanding collection of outdoor sculptures, which—just like the magnificent natural setting in which they make their home—will continue to grow in the years to come.





## Virginio Ferrari

United States (born Italy), dates unknown

*Unity*, not dated  
bronze, 155 x 40 x 37"

Collection of the University of Miami  
Location: Casa Bacardi

Italian born and trained, Ferrari is Chicago-based. His lyrical forms and designs have been exhibited world-wide and throughout the United States. Ferrari's sculptures, produced in bronze, steel, iron, marble, and granite, are found in public parks and private collections. *Unity* suggests tolerance, understanding, and harmony, themes that Casa Bacardi promotes.



## Rafael Consuegra

United States (born Cuba), b. 1941

Quito, not dated  
steel and paint, 115 X 32 X 26"

Collection of the University of Miami  
Location: Casa Bacardi

With over 25 years of experience as a professional artist and teacher specializing in metal and ceramic sculpture, Consuegra works in size from small-scale work to monumental public art commissions. His sculpture is represented in both private and public collections internationally. Twice granted the distinguished Cintas Fellowship, he holds an MFA from the University of Miami.



# University Village





PS.3

### Bust of José Martí

United States (born in Cuba), b. 1941

bronze, 27 ½ X 17 X 12"

Collection of the University of Miami

Location: Casa Bacardi

This homage to the Cuban patriot, José Martí, is in the great tradition of Rodin. Its size reinforced the importance of the subject; as a portrait the work conveys the strength, dignity, and conviction of Martí.



PS.4

### Dale Chihuly

b. 1941, Tacoma, Washington

Persian and Horn Chandelier, 2005

glass

Collection of the University of Miami

Gift of Mr. and Mrs. Alfred Camner

Location: Gumenick Lobby, Newman Alumni Center



University Village





PS.5

## William Dickey King

United States, b. 1925

*Up There*, ca. 1971

aluminum, 104 x 91 x 123"

Collection of the Lowe Art Museum, University of Miami. Gift of Mr. and Mrs. Blake King, 2004.20  
Location: Wellness Center

Born in Jacksonville, Florida, King studied at the University of Florida, Cooper Union, and the Brooklyn Museum Art School, as well as in Rome and London. He uses sheet metal that is slotted together like cardboard cut-outs for children's toys. His sculpture forms a significant commentary on the human condition that is often a statement of joy, exuberance, and ease.



PS.6

## Jean Claude Rigaud

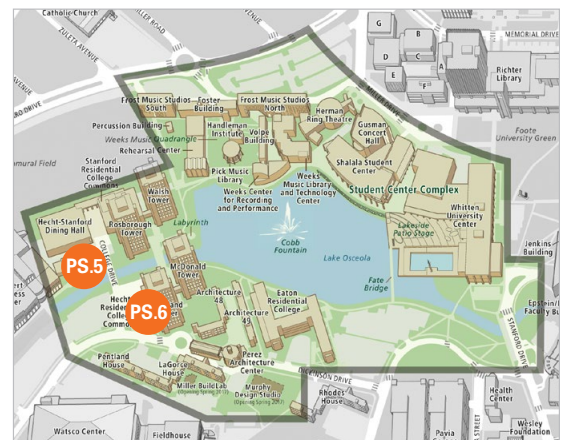
United States (born Haiti), b. 1945

*Composition in Circumference*, ca. 1981

steel and paint, 57 x 57 x 27"

Collection of the Lowe Art Museum, University of Miami. Gift of Dr. Maurice Rich, 2003.14  
Location: Pentland Tower

A solid red sphere is interrupted by an acute angle that simultaneously disrupts and transforms the purity of its circumference. Known for his artful metal sculptures, Rigaud redefines the environment through his use of both positive and negative space.



Lake





PS.7

### Jane Washburn

United States, dates unknown

*Genesis*, 1958

limestone, 24 x 18 x 18"

Collection of the Lowe Art Museum, University of Miami. Gift of the Artist, 58.034.000

Location: Pick Music Library

Jane Washburn was a student at the University of Miami from 1954 to 1958. In 1958, this work won a first prize for sculpture in the UM Student Exhibition. *Genesis* was inspired by the sculptor William Zorach (1887-1966), who visited the University in 1957, to critique student work. This compact image of a woman, whose long hair flows and encircles the front of her torso is also reminiscent of the work of UM professor Clayton Charles, who taught in the sculpture program at the time.



PS.8

### Leonardo Nierman

Mexico, b. 1932

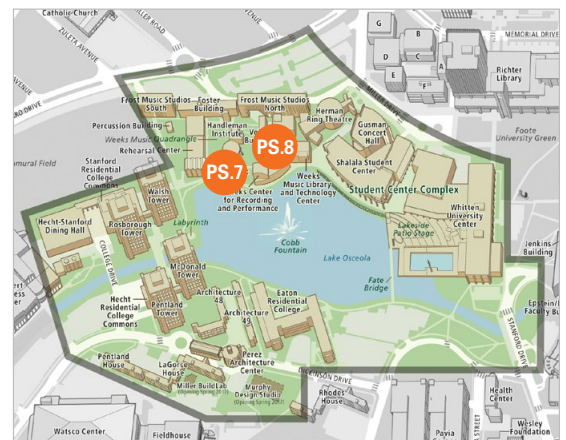
*Fantasy*, 1958

polished metal, 115 x 205 x 133"

Collection of the University of Miami. Gift of Paul and Libby Yelin

Location: Music School

Widely regarded as one of Mexico's leading contemporary artists, Nierman was born to immigrants from Eastern Europe. His first artistic pursuits were focused on music, and he had an early ambition to be a professional violinist. His musical studies provided him with a point upon which his artistic career would focus. Both *Fantasy's* and *Music for Your Eye's* elegant, abstract forms are intended to inspire and evoke the beauty of music.



Lake





PS.9

### Ralph Hurst

United States, 1918-2003

*Don Quixote de la Mancha*, 1978  
cement, 73 x 14 x 24"

Collection of the University of Miami. Gift of Daro Dawidowicz  
Location: Music School

Ralph Hurst maintained a sculpture studio in Tallahassee. He enjoyed an illustrious career, with his works being exhibited in galleries and museums from New York's Metropolitan Museum of Art to Palm Beach's Four Arts Museum. His sculpture is included in many permanent personal and corporate collections including the Florida Department of State Art Collection. *Don Quixote* reveals Hurst's mastery of figurative abstraction.



PS.10

### Leonardo Nierman

Mexico, b. 1932

*Music for Your Eyes*, 1958  
polished metal, 99 x 29 x 13"

Collection of the University of Miami. Gift of Paul and Libby Yelin  
Location: Music School

Widely regarded as one of Mexico's leading contemporary artists, Nierman was born to immigrants from Eastern Europe. His first artistic pursuits were focused on music, and he had an early ambition to be a professional violinist. His musical studies provided him with a point upon which his artistic career would focus. Both *Fantasy's* and *Music for Your Eye's* elegant, abstract forms are intended to inspire and evoke the beauty of music.



PS.11

### Jane Manus

United States, b. 1951

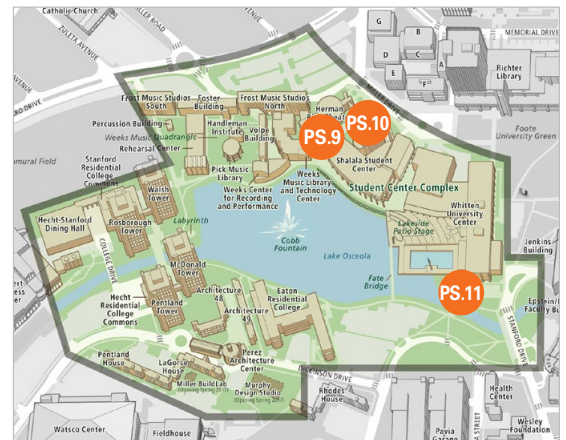
*Tête-à-Tête*, 2001  
aluminum and paint, 96 x 50 x 15"

Collection of the Lowe Art Museum, University of Miami. Gift of an Anonymous Donor in memory of Erwin Lane, 2004.21  
Location: Student Center

### Rotraut-Klein-Moquay

Germany, b. 1938

Perhaps best known as the widow of and artistic collaborator with mythic French artist Yves Klein, Moquay-Klein has collaborated with sculptor Jane Manus to create a work that reveals a fascination with the dynamics of geometry and bold, flat color. Here, a black and white cube is "caught" between two white, rectilinear forms, as a shorter, red and white, vertical structure appears to brace, stabilize, and lend coherency to the composition.



Lake





PS.12

### Leopoldo Richter

Germany, 1896-1984

*Bolivar & Humboldt*, not dated  
ceramic mosaic, 83 x 111 x 24"

Collection of the University of Miami. Gift of Simon Daro Dawidowicz  
Location: Richter Library

An emigrant to Latin America, Leopoldo Richter recorded the life and habitat of Amazonian natives in his drawings and paintings. In this narrative mosaic, Richter celebrates the lives of two heroes of nineteenth-century Latin American history, the patriot, statesman, and liberator, Simon Bolivar, and Alexander Humboldt, a Prussian explorer and naturalist who studied the botany of the region.



PS.13

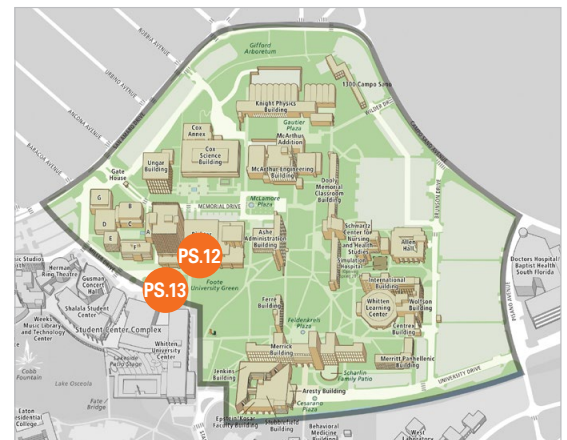
### Linda Howard

United States, b. 1934

*Kuan*, 1976  
brushed aluminum, 216 x 84 x 84"

Collection of the Lowe Art Museum, University of Miami. Gift of The Martin Z. Margulies Foundation, 2006.9  
Location: Richter Library

Born in Evanston, Illinois, Howard has worked in New York since the 1960s. Her work refers to traditional gateways and passages while reflecting her interest in Eastern philosophies and contemporary physics. The silvery surfaces of *Kuan* (its title means place of introspection) are dissolved by reflections, while their hard edges cast networks of intersecting shadows.



Academic Core





PS.14

### Joel Perlman

United States, b. 1943

*Big Diamond*, 1982

cor-ten steel, 180 x 272 x 87"

Collection of the Lowe Art Museum, University of Miami. Gift of The Martin Z. Margulies Foundation, 2007.11

Location: Campus Green

*Big Diamond* is among Joel Perlman's ambitious early 1980s sculptures. The elements of the sculpture, all contained within a broad rectangle, appear to hover in space while framing the surrounding environment. His work is represented in museums throughout the world including The Metropolitan Museum of Art, New York, The Hirshhorn Museum, Washington, D.C., The Storm King Art Center, and The Utsukushi-Ga-Hara Open Air Museum, Japan.



PS.15

### Beverly Pepper

United States, b. 1924

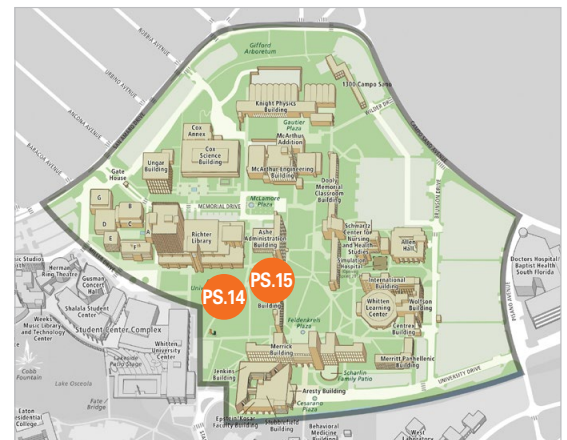
*Ascension/Descension*, 1974-1975

steel and paint, 96 x 300 x 196"

Collection of the Lowe Art Museum, University of Miami. Gift of estate of B. Carlin 2010.4.1

Location: Campus Green

Pepper, a sculptor of international renown, worked on a series of painted, steel, split pyramids in the 1970s. Here, two unequal triangles of minimalistic design touch tentatively at their apexes. As shadows enliven the planar surfaces throughout the course of the day, the sculpture appears either flat or volumetric. *Ascension/Descension* references Pepper's fascination with ancient sculptural and architectural monuments.



Academic Core





PS.16

## Fletcher Benton

United States, b. 1931

*Donut with Balls Number 28*, 2003  
cor-ten steel, 96 x 156 x 84"

Collection of the Lowe Art Museum, University of Miami. Gift of Dr. and Mrs. Daniel Powers, 2006.46. Dedicated to Ed Ghannam, Professor Emeritus, Art & Art History; Dr. Leonard J. Greenfield, Professor Emeritus, Biology; Dr. Bernard Fogel, M.D., Dean Emeritus, School of Medicine; and Donald Cahill, Ph.D., Professor Emeritus, Anatomy. May visual aesthetics enrich your day. Location: Ashe Building. © 2010 Fletcher Benton / Artists Rights Society (ARS), New York

Fletcher Benton's painted works and sculptures intriguingly explore the interactions of geometric forms, gravity, and balance. *Donut with Balls Number 28* juxtaposes several other elements in a precarious balancing act, expressing the tension between harmony and peril that Fletcher Benton consistently communicates through his monumental sculptures.



PS.17

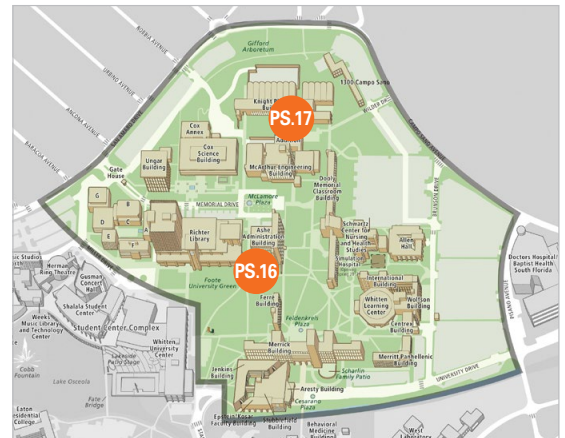
## Olivier Seguin

Mexico (born France), b. 1927

*Brote [Sprout]*, ca. 1960  
stone, 54 x 33 x 20"

Collection of the Lowe Art Museum, University of Miami. Gift of Esso Inter-America, Inc., 70.024.001  
Location: Physics Quadrangle

Olivier Seguin was born and spent his early youth in France. He studied at the Schools of Fine Arts of Lille and Paris. He moved to Mexico, now his home, in 1956. This work represents renewal and growth. Seguin has executed a number of public monuments in his native Mexico and has participated in important national sculpture competitions.



Academic Core





PS.18

### Joel Perlman

United States, b. 1943

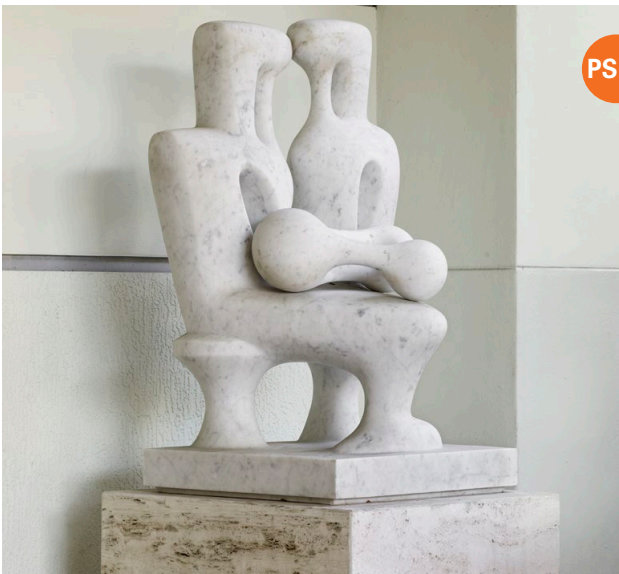
*Island Star*, 1990

steel, 141 1/2 x 84 x 57"

Collection of the Lowe Art Museum, University of Miami. Gift of Mr. and Mrs. Nathan Reiber, 99.0007.01

Location: McArthur Building

Joel Perlman has earned a national and international reputation for creating complex sculptures of steel, bronze, and aluminum. His works often reference the power, monumentality, and extreme verticality of the architecture in his native New York City. Originally commissioned for the grounds of a residence on Miami Beach's Star Island, *Island Star* demonstrates Perlman's masterful integration of simple geometric forms and negative space.



PS.19

### Agustín Cárdenas

Cuba, 1928-2001

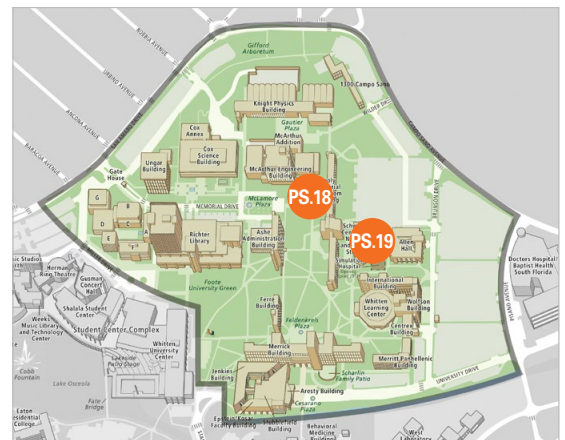
*La Familia [The Family]*, 1989

marble, 59 x 30 x 35"

Collection of the Lowe Art Museum, University of Miami. Loan courtesy of The Ella Fontanals Cisneros Collection, L2005.3 © 2010 Artists Rights Society (ARS), New York / ADAGP, Paris

Location: Nursing School

Best known for his work in marble, wood, and bronze, Agustín Cárdenas lived for several years in Paris, where he was involved with the Surrealist movement. Later, in Carrara, Italy, he perfected his handling of the pure white marble from which *La Familia* is carved. The monumental figures of mother, father, and child demonstrate the artist's mastery of form, while making a moving statement of familial tenderness.



Academic Core





PS.20

### Efrain Recinos

Guatemala, b. 1932

*Siren in the Clouds*, ca. 1965  
bronze, 59 x 87 x 48"

Collection of the Lowe Art Museum, University of Miami. Gift of Esso Inter-America, Inc., 70.024.000

Location: Memorial Classroom Building

Efrain Recinos is an architect, painter, and sculptor, who designed the National Theater of Guatemala. *Siren in the Clouds* exemplifies the fluidity of his sculpture. He was a participant in the 1964-65 exhibition celebrating the 75th Anniversary of the Pan American Union. The exhibition was organized as a purchase competition for young Latin American and Caribbean artists by Esso Inter-America, Inc. The collection was donated to the Lowe Art Museum in 1970.



PS.21

### Ralph Provisero

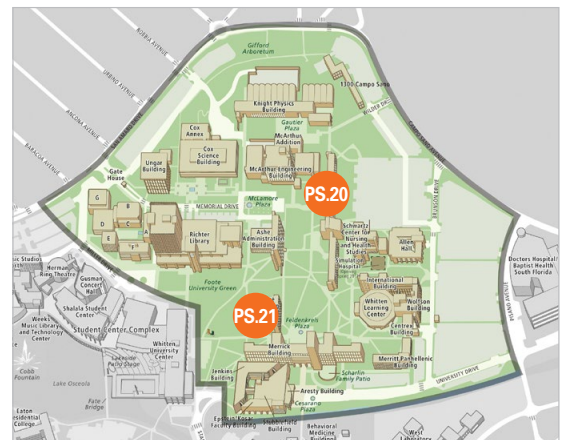
United States, b. 1967

*Pietra Veloce*, 2003  
steel and slate, 144 x 144"

Collection of the Lowe Art Museum, University of Miami. Gift of Francien Ruwitch

Location: Campus Green

Born in Miami, Ralph Provisero is an actively producing and exhibiting sculptor with a great interest in industrial design. Provisero's passion for architecture and engineering is manifested in this tour de force of counterbalancing forms and materials, which seem to sit precariously on their corners. Allusions to industry are inherent in the artist's choice of materials.



Academic Core





PS.22

## Tony Rosenthal

United States, 1914-2009

*Barbell*, not dated  
aluminum and paint, 46 x 98 x 50"

Collection of the Lowe Art Museum, University of Miami. Gift of estate of B. Carlin, 2010.4.2

Art © Estate of Tony Rosenthal/Licensed by VAGA, New York, NY

Location: Campus Green

Best known for his large-scale public art, Tony Rosenthal explores the intricacies of abstract, geometric form. *Barbell*, whose very title incorporates ideas of physical strength, addresses the relationship between receding, advancing, overlapping, and bulging cubist forms.



PS.23

## Elisa Arimany

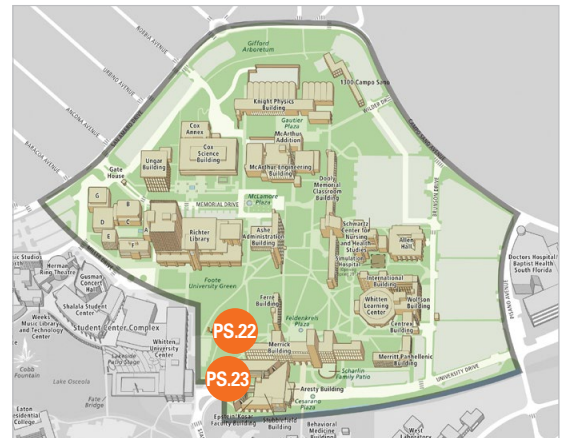
Spain, dates unknown

*Hem Fet El Cim*, 1990  
steel, 85 7/8 x 28 x 194"

Collection of the University of Miami. Gift of Carlos and Rosa de la Cruz

Location: Business School

As steel plates threaten to collapse under the weight of a bar, Arimany's sculpture speaks simultaneously to both balance and motion. The earthy color of the steel lends the composition an organic quality that warms its geometry.



Academic Core





PS.24

## Herzl Emanuel

United States, 1914-2002

*Homage to Dr. Janusz Korczak*, 1981  
bronze, 60 x 120"

Collection of the University of Miami. Gift of Dr. and Mrs. Phillip Frost  
Location: Merrick Building

This relief is a moving memorial to a legendary Polish educator, orphanage director, and Jewish martyr of the Holocaust, a subject that recurs often in the *oeuvre* of Emanuel, an artist of international training. Abstractly graphic elements relate the story of Korczak, who refused opportunities to flee for safety, instead proceeding with two hundred orphans in his care through the Warsaw ghetto to the train that would take them to the death camp at Treblinka.



PS.25

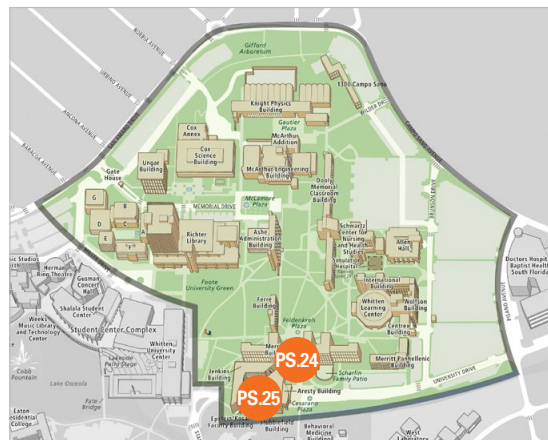
## Elisa Arimany

Spain, dates unknown

*El Quart Segell*, 1990  
cor-ten steel and stone, 94 x 59 x 19 "

Collection of the University of Miami. Gift of Carlos and Rosa de la Cruz  
Location: Business School

Catalan artist Elisa Arimany works within an idiom of geometric abstraction subtly infused with symbolism, which often references the politics of tyranny and oppression. Frequently the materials she employs seem to metaphorically "struggle and fight" with each other. Here, stones are trapped between layers of open box forms, alternatively cage-like in appearance, imagery characteristic of much of her *oeuvre*.



Academic Core







PS.26

## Chryssa

Greece, b. 1933

*Large Metal B*, ca. 1958

aluminum, 120 x 60 x 15 1/2"

Collection of the Lowe Art Museum, University of Miami.

Gift of Mr. and Mrs. Aron B. Katz, 82.0227

Location: Business School

Born in Greece, Chryssa studied in Paris and California before moving to New York City in 1954. *Large Metal B* is one of a series of innovative paintings and sculptures that incorporate typography, metal molds, and alphabetic forms. The king-size relief reflects Chryssa's longstanding interest in written human communication, which in more recent decades has inspired her essential contributions to neon art.



PS.27

## John Henry

United States, b. 1943

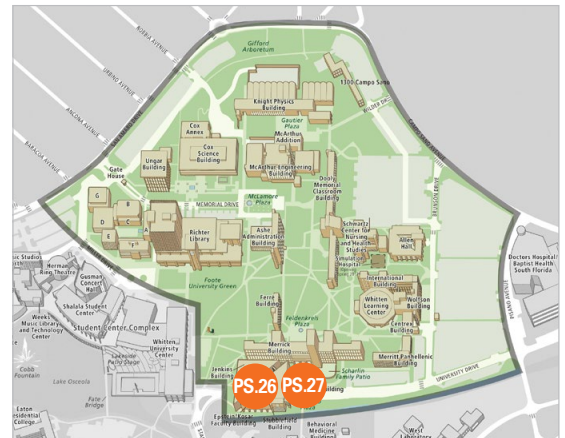
*Snapper Creek*, 1982

aluminum and paint, 88 x 108 x 64"

Collection of the Lowe Art Museum, University of Miami. Gift of Larry and Pat Stewart, 95.0034.01

Location: Lowe Art Museum

The rectilinear components of Henry's sculptures characteristically thrust outward at various angles. Uniform in color, they lean, intersect, and engage each other. While Henry's many sculptures share a distinctive and seemingly similar appearance, they are critically appreciated for a light, graphic quality that belies the weight of their materials.



Academic Core





PS.28

## Hans van de Bovenkamp

United States (born The Netherlands), b. 1938

*Circles and Waves XX*, 1987

cor-ten steel and paint, 106 x 127 x 183"

Collection of the Lowe Art Museum, University of Miami. Gift of an Anonymous Donor, 87.0017

Location: Lowe Art Museum

Hans van de Bovenkamp designs and fabricates unique sculptures and fountains in collaboration with architects and designers all over the world. Prominently installed in front of the main entrance of the Lowe Art Museum, *Circles and Waves XX* explores oppositional forces: stillness and action, concentration and diffusion. The sculpture's playful forms suggest the blobs and wriggles of paint squeezed from the tube.



PS.29

## Unknown Artist

People's Republic of China

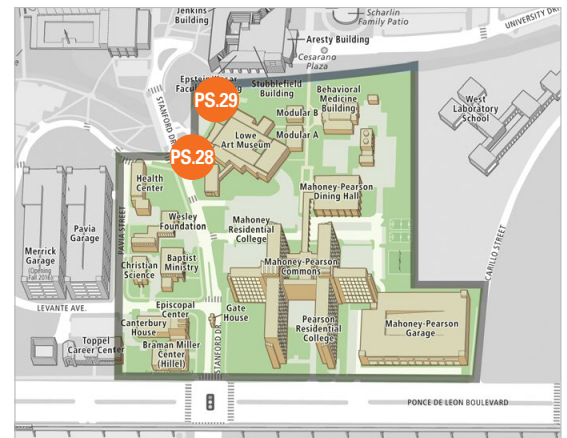
*Buddha and Attendant Bodhisattvas*, ca. 1980

schist, 64 x 29 x 12"

Collection of the Lowe Art Museum, University of Miami. Gift of Kenneth Shepps, 93.0041.10

Location: Lowe Art Museum

This stela conforms to the typical representation of the centrally placed Buddha flanked by two attendant bodhisattvas or male saints. All three figures are shown on lotus pads. The lotus became a symbol of purity for Buddhists because it rises clean and stainless out of the muddy water in which it grows.



Stanford





PS.30

### Unknown Artist

People's Republic of China

*Female Lion Dog*, ca. 1980  
marble, 36 x 14 x 21"

Collection of the Lowe Art Museum, University of Miami. Gift of Kenneth Shepps, 93.0041.08  
Location: Lowe Art Museum

The legendary *koma-inu*, or Korean lion dog, guarded the entrance to Japanese shrines and temples. They appear to owe their origin to the Chinese lion dog, or shishi, which was popularized by the Buddhists and also served the purpose of temple guardian. They are usually paired. The male is usually depicted with its mouth open, an expression of the first Sanskrit vowel, *aum*, while the female has its mouth closed, an expression of the last vowel, *um*.



PS.31

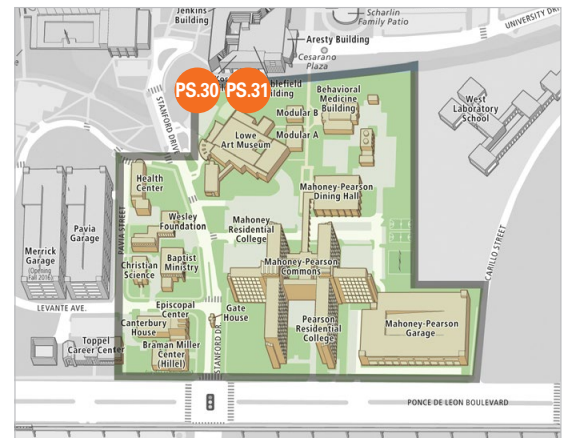
### Unknown Artist

People's Republic of China

*Buddha, Attendant Bodhisattvas and Saintly Figures*, not dated  
schist, 41 x 21 x 9"

Collection of the Lowe Art Museum, University of Miami. Gift of John J. McCarthy, Jr., 98.0049  
Location: Lowe Art Museum

This stela copies an example from the Northern Wei Dynasty, 386-534. This period was the height of Buddhist influence in China and numerous temples and cave complexes contained stela similar to the one here.



Stanford





PS.32

### Unknown Artist

People's Republic of China

*Male Lion Dog*, ca. 1980  
marble, 36 x 14 x 21"

Collection of the Lowe Art Museum, University of Miami. Gift of Kenneth Shepps, 93.0041.08  
Location: Lowe Art Museum

As a pair, they represent the beginning and the end of Buddhist teachings. The female is usually depicted with a pup, symbolizing fertility, while the male either carries or has one paw on a ball that symbolizes the jewel of wisdom – the Buddhist concept of emptiness, the state of mind which precedes the ultimate attainment of wisdom.



PS.33

### Agustín Cárdenas

Cuba, 1928-2001

*Le Fruit de la Mémoire*, 1992  
stone, 24 x 43 x 21"

Collection of the Lowe Art Museum, University of Miami. Gift of Myrna Leal, 2004.9.1  
Location: Lobby of the Lowe Art Museum. © 2008 Artists Rights Society (ARS), New York / ADAGP, Paris

Even as his affinity for smooth, biomorphic shapes references the influence of European Surrealist masters Brancusi, Arp, and Moore, Cárdenas' sculpture remains highly original. Acknowledging his own ancestral legacy, the artist also drew inspiration from African art he saw in museums and galleries in Paris.



PS.34

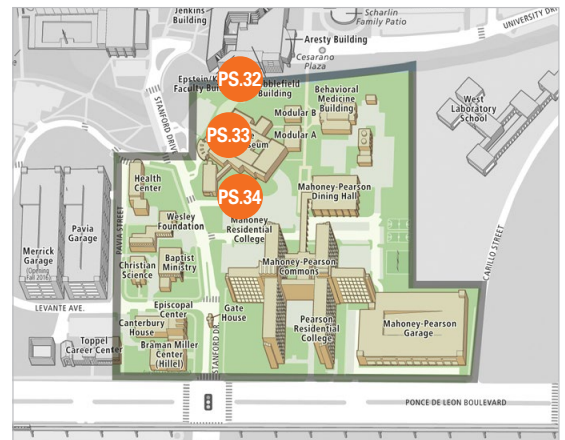
### Del Geist

United States, b. 1943

*Quadriplate V*, 1980  
cor-ten steel, 72 x 132 x 72"

Collection of the Lowe Art Museum, University of Miami. Gift in memory of E. Paul Charlap by Maryann, Becky and Amanda Charlap, Abe and Christine Ostrovsky, and Glen and Paulette Ward, 98.0055  
Location: Lowe Art Museum

Geometric forms appear to defy gravity as they lean against one another with a compositional irony that suggests both the delicacy of folded origami paper and the coarseness of rusting steel. It is this controlled equilibrium that lends the work its authority.



Stanford







