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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 Soloman 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.”
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 Kears 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
- 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 Bldg.
- J. Neville McArthur Engineering Building
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  and Health Studies
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  Instructional Resource Center
- Mary B. Merritt Panhellenic Building
- Solomon G. Merrick Building
- Antonio Ferre Building
- The School of Business Administration Complex
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.
Otto G. Richter Library  
*Designed by Watson, Deutschman and Kruse, 1962  211,800 SF*

Containing more than 3 million volumes and access to electronic and print serials, electronic books and databases, the Library houses collections that serve the arts, architecture, humanities, social sciences, and the sciences. It is a depository for federal and state government publications. Rare books, maps, manuscript and archival collections, and the University Archives are housed in Special Collections and in the Cuban Heritage Collection. The library provides support and services for undergraduates and graduate students, as well as full and part-time faculty and staff. The building is an excellent example of MiMo (Miami Modern) architecture. The Dr. Maxwell and Reva B. Dauer Clock Tower was unveiled in 2000 and includes a glass enclosed main stairway with a view of the University Green and an illuminated clock at the top of the tower.
Edward T. Foote II University Green

This expansive lawn in the core of campus is the civic heart of the University where studying and student activities occur. The green was named in 2010 after Edward T. “Tad” Foote II, fourth president of the University of Miami who served from 1981 – 2001. Under his leadership, the University established itself as one of the nation’s best, young, research universities. Inspired and guided by his wife, Roberta “Bosey,” the University transformed the Coral Gables campus into a tropical botanical garden of great beauty and scientific significance, the effects of which are visible in all corners of campus.
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.
James M. Cox Jr. Science Center

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

The Cox Science Building contains laboratories and classrooms for the Biology, Chemistry, Environmental Health & Safety, Geological Sciences, Microbiology and Immunology, and Undergraduate Marine Sciences departments. James M. Cox, Jr., a university donor who contributed to support science education at the University, was the son of former Ohio Governor James M. Cox Sr., one of the original signers of the University of Miami’s incorporation document and a founding member of the University’s first Board of Regents.
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.
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.
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.
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.
Originally called the Administration Building, this wood structure was constructed from surplus wood barracks that the federal government provided as part of the GI Bill. The University of Miami seized the opportunity to expand its campus by accepting federal funding to provide emergency housing and classrooms for the flood of new students returning from World War II. Campus architect, Marion I. Manley, imaginatively knit together the wooden structures by creating a modernist designed “knuckle” that joined the rectangular military barracks. This building was the main administrative building on campus until the Ashe Building was constructed. The City of Coral Gables designated this building a local historic landmark because of its association with the post-World War II boom and the effects of the G.I. Bill in furthering higher education; its unique and inventive design and its importance to the growth and development of the University. The building underwent a complete renovation to restore the structure to its original design; it is now used by Arts and Sciences for academic purposes. This building has received numerous accolades for its restoration; including awards from Dade Heritage Trust, the American Institute of Architects, the Coral Gables Chamber of Commerce, and the Florida Trust for Historic Preservation.
Bowman Foster Ashe
Memorial Administration Building

*Designed by Watson & Deutschman, 1954*  
75,862SF

The Ashe Building, named after the first president of the University, houses administrative offices including the Office of the President, Admissions, Budget, and the Provost. Several academic programs also reside in the Ashe Building including the Philosophy, Religious Studies and English departments. This building represents the architectural movements of the 1950s, and the overall modern appearance that UM developed during the 1940s and 1950s. Notable features of the architecture include the pebbled panels cladding the north wing, and the window bays inset among projecting piers and floor slabs, which is similar to the “egg crate” appearance of Eaton Residential College.
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.
School of Nursing and Health Studies
M. Christine Schwartz Center for Nursing & Health Studies
Designed by Bermello Ajamil and Partners, 2007  53,414 SF

The M. Christine Schwartz Center for Nursing and Health Studies provides a state-of-the-art learning facility located within the campus academic core for this strong and vibrant program. The building provides simulation laboratories, smart classrooms, computer labs, offices and lounges to meet the demands of global healthcare. In 2010, the School of Nursing and Health Studies became one of the first academic programs to implement a Doctor of Nursing Practice program.

The School of Nursing was founded in 1948 as the first collegiate nursing program in South Florida. The Theodore G. Schwartz Family Foundation made a significant gift to create a new building for the School of Nursing and Health Studies. Mr. Schwartz dedicated the building to his wife, M. Christine, a nurse and nurse educator.

The School of Nursing Simulation Hospital was completed in 2017 and consists of an auditorium, classrooms, and simulation hospital with simulation operating rooms, NICU, post-partum rooms and an ICU for immersive teaching.
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.
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.
George E. Whitten Learning and Instructional Resource Center

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

The building, funded by a Ford Foundation Grant for Innovative Learning, provides large, theater-style classrooms for general purpose instruction and guest lectures. A creative mural painted around the outside of the building assists with wayfinding and provides a more distinctive and recognizable exterior.

The center was named for University of Miami Trustee George E. Whitten.
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.
Solomon G. Merrick Building  
*Designed by Robert M. Little, 1950  123,950 SF*

The Merrick Building houses a number of departments and offices including the Office of International Admission, The Miller Center for Judaic Studies, the Modern Language and Literature Department, the Anthropology Department, Sociology, the School of Business Administration Undergraduate Advising Office, and two School of Education departments.

Construction of the Merrick Building began in 1926, but construction was halted due to financial complications brought on by the devastating 1926 hurricane and subsequent bust of the Florida real estate market. The building became known as the “skeleton” until 1948 when fundraising began to complete the building. Robert M. Little was hired to design the building using the 1926 structural skeleton. The Merrick Building is notable based on its International style design, which reflects the trends in architecture at the time of its construction.
**Antonio Ferre Building**  
*Designed by Robert M. Little, 1958  10,748 SF*

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.
The School of Business Administration Complex

136,543 SF

The School of Business Administration, founded in 1929, is housed in a modern complex surrounding a tropical courtyard with picturesque outdoor seating along a waterway. The Stubblefield Building contains classrooms outfitted with the latest audio/video equipment, faculty offices, administrative areas, and conference rooms. The Sanford L. Ziff Graduate Career Services Center, and the Alma Jennings Foundation/Carlos and Rosa de la Cruz Study Center comprise the lower floor of the Jenkins Building. The Gerald and Josephine Aresty Building, which houses the Graduate School of Business and the McLamore Executive Education Center sits directly above the 300-seat Storer Auditorium. Classrooms dedicated exclusively to graduate programs incorporate the latest technology. The five-story, 12,000 square foot Kosar/Epstein Faculty Office Wing is the latest addition to the School of Business complex. The top three floors contain thirty-six faculty offices and meeting rooms above a two-story open breezeway.

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.
- 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
- Fate Bridge
- Norman A. Whitten University Center
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.
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.
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.
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.
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.
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.
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.
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.
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.
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.
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 a the foot of both entries to the bridge, serving as a symbol of the exciting academic experience of college.
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.
• Religious Houses
• Lowe Art Museum and Palley Pavilion
• Mahoney-Pearson Residential Colleges
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.
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.
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.
• BankUnited Center
• Pavia Garage
• Merrick Garage
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.
Pavia Garage

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

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.
- 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
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.
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.

Ponce Garage

The Ponce garage is a four story garage with 1,047 spaces that serves The Lennar Foundation Medical Center.
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.
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.
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.
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.
Theodore G. Schwartz & Todd G. Schwartz
Center for Athletic Excellence
Designed by AECOM, 2013   32,500 SF

This new center, completed in 2013, provides state-of-the-art resources for more than 400 enrolled student-athletes to achieve their personal and educational goals. The expanded home of University athletics includes an academic center, sports medicine facility, football locker room, and player’s lounge.

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

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.
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.
Intramural Fields

The 7-acre intramural fields are lighted 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.
• 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
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.
Rainbow Building

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

This building was originally designed to be a motion picture studio for Rainbow Pictures. The university purchased the building in 1967 to house printing and mailing services operations. In the 1990’s, it was renovated to house the painting program for the Art Department.
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’s 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.
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.
1535 Levante and Studio Arts  
*Designed by Robert M. Little, 1956  57,076 SF*

This building is home to the Art Department, Graphics, Photography and Sculpture program and houses the administrative offices for the Real Estate, Campus Planning, Design and Construction, and Facilities Management.
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.
Casa Bacardi
*Architect unknown, 1961*  
11,706 SF

Casa Bacardi, a cultural center highlighting Cuban history and culture, is located at the University’s Institute for Cuban and Cuban-American Studies (ICCAS) at 1531 Brescia Avenue. The center was funded by a grant from the Bacardi Family Foundation and houses a 3,000 square foot exhibition hall for art and other displays, a small cinema, a conference center and an interactive music pavilion. The center also contains the Cuba Information Center, which includes computer terminals with access to an ICCAS project-Cuba On-Line, a comprehensive database of Cuban history and information available online.
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.
Fraternities

There is very active Greek life on campus with 25 chapters of both national or international fraternities and sororities. Nearly 25 percent of the undergraduate students are members of fraternities or sororities. For the past 10 years, the University has been recognized among the best institutions for the academic achievements of its fraternity and sorority members. There are seven fraternity houses on campus located along San Amaro Drive and adjacent to the University Village Apartments.
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 Townhomes
Designed by Ferguson Glasgow Schuster Soto, 2007  28,708 SF

University Village Townhomes are a cluster of two- and three-bedroom units providing on campus housing for University faculty and staff.
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 entire 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.

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**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.
**Bust of José Marti**
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 Marti, 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 Marti.

**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
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.

Jean Claude Rigaud
United States (born Haiti), b. 1945

*Composition in Circumference*, ca. 1981
steel and paint, 57 x 57 x 27”

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.
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.

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.
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.

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 Eyes*’ elegant, abstract forms are intended to inspire and evoke the beauty of music.

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

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.
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.

Linda Howard
United States, b. 1934

*Kuan*, 1976
Brushed aluminum, 216 x 84 x 84”

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.
Joel Perlman
United States, b. 1943

*Big Diamond*, 1982
cor-ten steel, 180 x 272 x 87”

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.

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.
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.

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.
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.

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.
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.

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 counter balancing forms and materials, which seem to sit precariously on their corners. Allusions to industry are inherent in the artist’s choice of materials.
**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.

**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.
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 *œuvre* 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.

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 *œuvre*. 
**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.

**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.
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.

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.
**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*.

**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.
**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.

**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.

**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.