

**PROPOSAL PAGE**

The undersigned representative submits this proposal, certifies that they are an authorized representative of the Proposer who may legally bind the Proposer and has carefully examined the RFP.

NAME (print): Russ Parker

SIGNATURE: 

TITLE: President - Parker Productions, Inc.

ADDRESS: 616 Bryan Road  
Vero Beach, FL 32963

DATE: 1/20/10



**FIRM CERTIFICATION**

The City of Vero Beach requires, as a matter of policy, that any Firm receiving a contract or award resulting from the Request for Proposals issued by the City of Vero Beach shall make certification as below. Receipt of such certification, under oath, shall be a prerequisite to the award of contract and payment thereof.

I (we) hereby certify that if the contract is awarded to me, our firm, partnership or corporation, that no members of the elected governing body of the City of Vero Beach nor any professional management, administrative official or employee of the City, nor members of his or her immediate family including spouse, parents or children, nor any person representing or purporting to represent any member or members of the elected governing body or other official, has solicited, has received or has been promised, directly or indirectly, any financial benefit including but not limited to a fee, commission, finder's fee, political contribution, goods or services in return for favorable review of any Proposal submitted in response to the Request for Proposals or in return for execution of a contract for performance or provision of services for which Proposals are herein sought.

Handwritten Signature of Authorized Principal(s):

NAME (print): ROSS POWERS

SIGNATURE: 

TITLE: President

NAME OF FIRM/PARTNERSHIP/CORPORATION:

Power Productions, Inc

\_\_\_\_\_

DATE: 1/20/16

## DRUG-FREE WORKPLACE COMPLIANCE FORM

### IDENTICAL TIE BIDS

Preference shall be given to business with drug-free workplace programs. Whenever two or more Bids which are equal with respect to price, quality, and service are received by the State or by any political subdivision for the procurement of commodities or Contractual services, a Bid received from a business that certifies that it has implemented a drug-free Workplace program shall be given preference in the award process. Established procedures for processing tie Bids will be followed if none of the tied vendors has a drug-free Workplace program. In order to have a drug-free workplace program, a business shall:

1. Publish a statement notifying employees that the unlawful manufacture, distribution, dispensing, possession, or use of a controlled substance is prohibited in the workplace and specifying the actions that will be taken against employees for violations of such prohibition.
2. Inform employees about the dangers of drug abuse in the workplace, the business policy of maintaining a drug-free workplace, any available drug counseling, rehabilitation, and employee assistance programs, and the penalties that may be imposed upon employees for drug abuse violations.
3. Give each employee engaged in providing the commodities or Contractual services that are under Bid a copy of the statement specified in Subsection 1.
4. In the statement specified in Subsection 1, notify the employees that, as a condition of working on the commodities or Contractual services that are under Bid, the employee will abide by the terms of the statement and will notify the employer of any conviction of, or plea of guilty or nolo contendere to, any violation of Chapter 893 or of any controlled substance law of the United States or any State for a violation occurring in the workplace no later than five (5) days after such conviction.
5. Impose a sanction on, or require the satisfactory participation in a drug abuse assistance or rehabilitation program if such is available in the employer's community by, any employee who is so convicted.
6. Make a good faith effort to continue to maintain a drug-free workplace through the implementation of this section. As the person authorized to sign the statement, I certify that this firm complies fully with the above requirements.

  
\_\_\_\_\_  
PROPOSER'S SIGNATURE



**The Vero Beach Historic Diesel Power Plant  
AKA  
Power Studios Vero Beach - An Art, Entertainment and Dining Complex**

The Old Historic Diesel Power Plant is one of the most important historical and visually prominent properties in Vero Beach. This proposal envisions its transformation into one of the cultural landmarks of the city. As you will see from my history, realizing such transformations is a hallmark of my professional career.

My commitment, capabilities and results will assure the development of this historic property into a landmark of the Vero Beach community.

As an "Environmental Sculptor" I recognize that people are not only stewards of the environment, but an integral part of the fabric of the environment. My art is designed to draw attention to the role and responsibility each of us plays in keeping the environment intact and thriving. To summarize, preserving our environment preserves our heritage.

As a resident of Vero Beach for over a decade, I have invested my financial resources and time renovating and developing residential, studio and gallery properties in the city. In the Central Beach district I purchased and renovated two residential properties on Indian River Drive and on Banyan Road. I also purchased a property in the Edgewood district as an art studio for my personal works and renovated a home for upscale rental.

I am one of the leaders in the city initiative to develop an active art district and have encouraged six other investors to buy in the aforementioned district to develop artist studios, galleries and cafes.

**Professional History**

**MGM Studios**

In 1980, I created the metal sculpture which graces the MGM Film Studios corporate headquarters in Las Angeles, California.

**Undersea Art Gallery, Key Largo**

In 1985, I created the world's first Undersea Art Gallery, Key Largo Florida. The installation of this gallery of undersea sculpture required trucks, cranes, boats and a helicopter to complete the work. This achievement resulted in media attention throughout the globe.

Four years later, I retrieved this collection from the ocean floor and exhibited it at the Miami Museum of Science, Palm Beach Museum of Science and other prominent locations (see enclosed). These works are presently being displayed on the campus of Florida International University in Miami Florida.

## **Power Studios Miami**

In 1990, I purchased and renovated a 20,000 sq. ft. circa 1925 warehouse in a blighted neighborhood now known as the Miami Design District. As the impetus and focal point for the transformation of this district into what it is known for today, Power Studios became the district's first art, entertainment and dining complex. Power Studios was the topic of the international press and became the backdrop for many famous movie shoots, catalog and advertising photo shoots and national and local media events (see enclosed). In 2000, I created the ANNEX Studio, an additional 7000 sq ft. warehouse in a neighboring location which became the genesis for a surrounding art district that evolved into the now world famous Wynwood Art District. In 2004, I moved to Vero Beach in order to recapture the opportunity to duplicate my ground-breaking efforts in Miami here in Vero Beach.

In 2014, Power Studios Miami was sold and I retained the trademark and naming rights and intend to develop the Historic Diesel Plant into POWER STUDIOS VERO BEACH.

POWER STUDIOS VERO BEACH, IS INTENDED TO BE THE CORNERSTONE OF THE DOWNTOWN ARTS VILLAGE AND TO CAPITALIZE ON THE GROUNDBREAKING ENERGY AND VITALITY CHARACTERIZED BY THE ORIGINAL POWER STUDIOS.

## **The Vision**

This proposal envisions the use of the 1.64 acre property as a showcase space for the arts, cultural events, vintage auto and motorcycle shows, antique fairs, music and international independent film festivals.

The identity for the property will consist of signage at the entrance only so as not to interfere with grace and uniqueness of the historic architecture. Commercial signage would detract from the aesthetic of the property. Because of the monumental dimensions of the building's interior, I propose that it be used to house monumental works of art as a gallery.

Five giant 14 ft. diameter ceiling fans suspended 15 ft. above the floor will circulate air, and spot/movable A/C units (which are popular in film & photo studios as well as in outdoor restaurant settings ) will be utilized as needed.

The space will be refloored in rustic plank wood in keeping with the existing industrial look.

A commercial kitchen will be constructed to support a gourmet cafe' menu specializing locally sourced agricultural products as well as locally caught seafood and craft breweries from the local market. International cuisine and wines will be promoted on an ever changing menu that will reflect seasonal changes and celebrate cultures from around the globe. The proposal suggests a new type of indoor and outdoor dining characterized as "elegant-industrial" and for the first time, the property will be available for rental as a wedding, fund-raising and special events venue with moveable sets and walls as events demand.

With its large interior space, Power Studios Vero Beach will also be one of the area's most popular locations for movie and photo shoots.

## **Timeline**

Upon closing the purchase of the property, the developer will begin the disassembly of the diesel engine which will benefit the completion of the environmental cleanup by the City of Vero Beach. The vision is to disassemble the entire motor, restore it and reinstall the power plant to its original location.

The motor will be coated with clear silicone epoxy and appear as the complete authentic motor as it functioned in the 1920's. The varied internal parts (never seen inside) will be removed (cam shafts, timing chain, spark plugs, intake & exhaust valves, etc.) and will be used to create multiple permanent sculpture installations on the property. The quintessential sculpture will be a kinetic monumental sculpture towering up to 20 ft. Solar powered, the giant crankshaft and pistons will move in slow perpetual motion on the NW corner of the property for all to see as they enter Vero on State Road 60. As the sculpture is unveiled, a press release will be sent to local & International media.

60 Days from closing, the developer will relocate the entire Ross Power Sculpture Garden from Miami International University to the new location- Power Studios Vero Beach. Simultaneously with the installation of this collection, the developer will also send a call to artists for other monumental sculptors to exhibit for sale here in Vero Beach. This will immediately transform the property onto one of a handful of monumental sculpture galleries in the United States.

90 days from closing, the developer will remove the diesel engine and begin transforming it into art.

120 days from closing, the developer will begin festivals including an outdoor film festival using the existing concrete slab (located on the west side of property) as a stage and screening area. The audience, invited from the two thousand signatures gathered in the petition (supporting converting The Diesel Plant into an Art Complex) by the Vero Beach Cultural Council, will sit in lawn chairs and be introduced to the vision that has come to the site, an Art Complex for all of Vero Beach.

Within one year of having the environmental cleanup complete, the developer proposes to complete construction of the commercial kitchen and interior café, gallery and rental facility and install the Kinetic Sculpture.

At this time a private and public grand opening will be held, formalizing the venue as open for business.

## **The Team**

Ross Power – Developer and Creative Director  
Holly Brennan- Interior & Architectural Design  
Chef Kitty Wagner- Kitchen Concept Design & Chef  
John Ryan- Graphic Design & Production  
Paul Johannesson- Development Consultant  
Arthur Metz- Promotion & Public Relations  
Paul Walsh- Structural Engineer  
Fredrick Lewis- General Contractor  
Don Broyles- Landscape Architect

## **Summary**

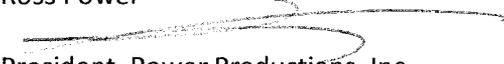
The Developer has assembled a team and concept along with the demonstrated experience for a property of this type that will produce an extraordinary property and bolster the proper development of Vero Beach.

## **Proposed Purchase Price**

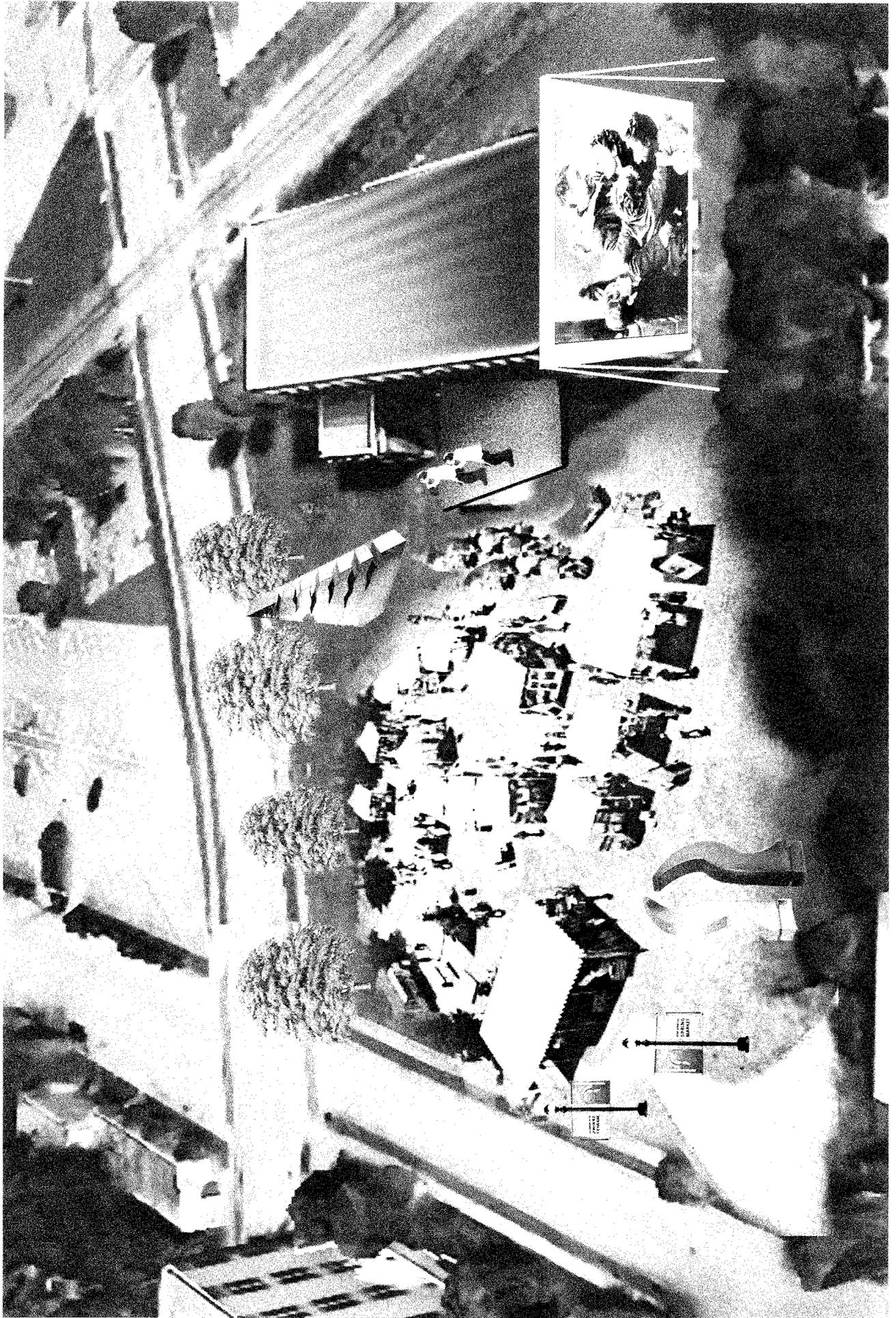
It is the developers understanding that the appraised value of the property is \$625,000 (six hundred and twenty five thousand USD) with the environmental cleanup performed by the seller, The City of Vero Beach. The developer is prepared to pay the appraised amount and begin development upon acceptance of this proposal.

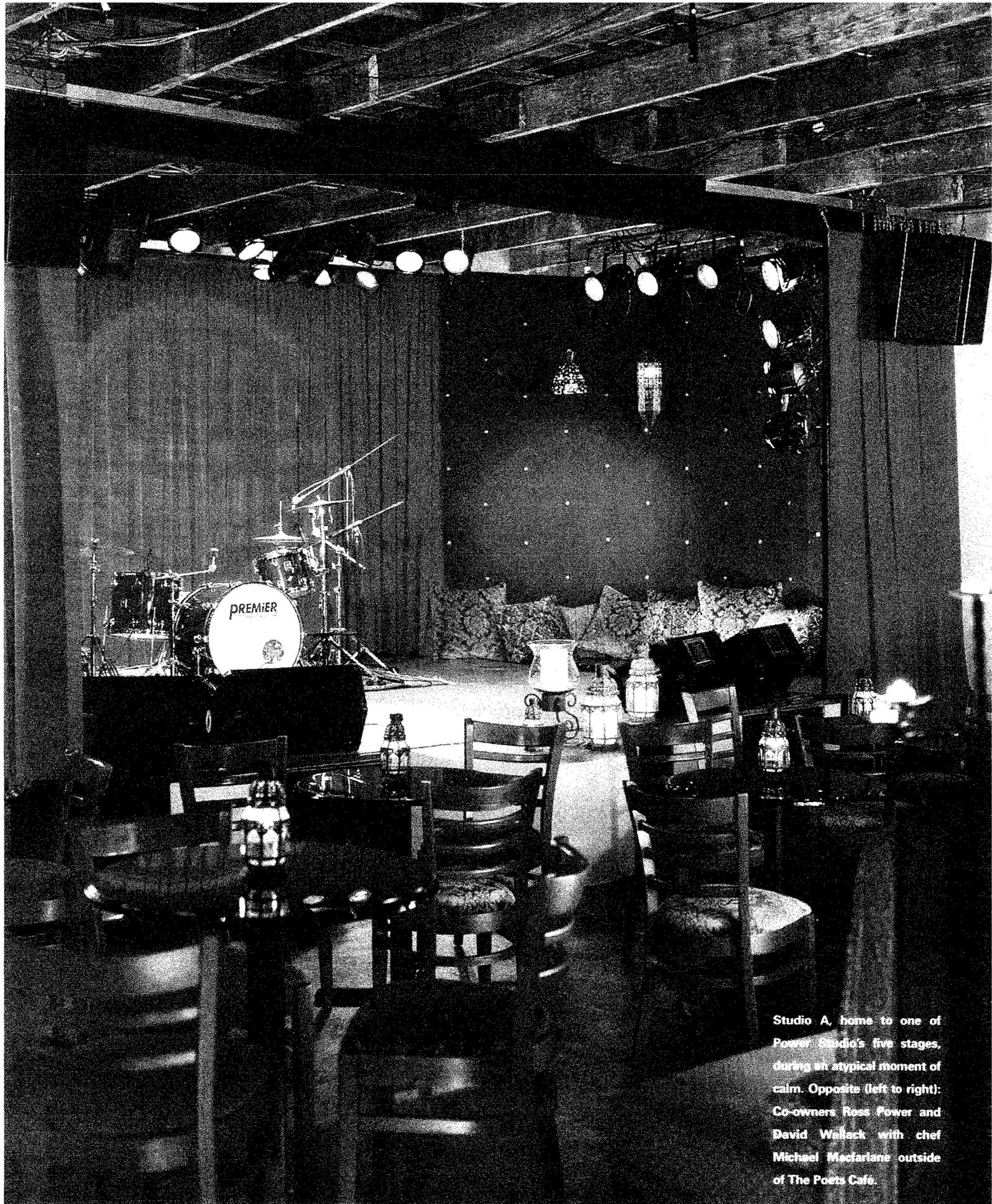
Thank you for your consideration,

Ross Power

  
President, Power Productions, Inc.

[www.rosspower.com](http://www.rosspower.com)





Studio A, home to one of Power Studio's five stages, during an atypical moment of calm. Opposite (left to right): Co-owners Ross Power and David Wallack with chef Michael Meclariane outside of The Poets Cafe.



The bar in The Poet's Café is one of six scattered throughout the complex. In the center of the dining room, the Dade County pine ceiling opens where a flight of stairs connects the restaurant to the gallery.

Whatever **Power Studios** in Miami's once-sleepy Design District is, there's no single word for it. A restaurant, yes, it's also a recording studio, art gallery, dance club, performance space, bar complex, photo studio, video-production facility, and cinema. A wired hybrid linked by a thread of electronic cable.

And one that's struck a chord, it seems. Although it's only been open a few months during Miami's somnolent off-season, Power Studios sprouts—on weekends especially—a long tail of prospective diners, dancers, watchers, and listeners hankering to get in. Since spring, its business has swollen an average of 14 percent a week.

Part of the attraction is certainly how perfectly of its moment this many-limbed creature is. Symptomatic of the blurring of distinctions and bulldozing of boundaries that's increasingly the spirit of the times, Power Studios could easily borrow the title of a recent gallery exhibit in New York City: "Boundlessly Various and Everything Simultaneously," if it didn't already have a mercurial maxim of its own: "The Melding of the Mediums."

But balancing this magnetic "zeitgeistial" appeal is another attribute that's just as critical. Unlike many restaurants that are also something else, Power Studios is no cynical packaging of profit venues— one part salmon, one part orangutan sewn together into an unconvincing mermaid—but rather an enticingly organic whole, cultivated from a preexisting but undernourished scene.

That scene germinated more than 15 years ago, when **Ross Power**, an artist and not yet founder and co-owner of Power Studios, arrived from California to install an underwater sculpture from his *Treasures of Atlantis* series in Key West. Drifting to South Beach, he settled in with the small underground of creative types taking advantage of cheap digs in what was then a forlorn strip of musty Deco structures housing mostly vacant-eyed retirees indifferent to the pristine white waterfront. It wasn't long, however,

before Power caught wind of the steroid shot being prepared for South Beach. An artist who "didn't want to be part of a tourist destination," he began looking for less green pastures.

What he found, 10 minutes from South Beach and two from downtown Miami, was a 25,000-square-foot, two-story storefront in an amiable ghost of a neighborhood washed by fresh ocean breezes and trying to establish itself as an enclave of architect's offices and interior design showrooms. Power cleared out studio space in the building for himself and his 14-year-old son, Pablo, and gurted the rest, with the hope of renting the same to others. The year was 1980, and open loft space was not a common commodity in Miami. When the renters came, they were less frequently paint-smearing artists and ragtag photographers than scouts looking to shoot catalogs and music videos, hold parties, fashion shows, and performances. Finding himself in the position of an Andy Warhol lordling over his Factory, Power decided that "this is the sculpture," put his underwater projects aside, and took to developing the studio as a work of conceptual art.

Nearly a decade later, his work was ripe for the picking. The studio had developed mystique—Gianni Versace had shot his last collection there, hot hands sought it out as a venue—and the Design District also was finally coming into its own. Designers and architects lured for a spell to a dreary d&d building were returning to the district's quiet streets, along with a new crop of high-quality art galleries. Still, Power explains, "It would have taken another 10 years to get the studio to where it is today."

Enter **David Wallack**, a longtime friend who, rather than flee South Beach at the time of the boom, had stuck around and opened the very successful **Mango's Tropical Café** on Ocean Drive. He watched the development of the studio with interest and told Power that he was ready to jump in if he ever needed a partner. Power had, in fact, reached the point where he felt the luster of his Warholian persona starting to fade: "I was beginning to feel like a studio manager, which is not what I wanted to be," he recalls. Power asked Wallack if he would be interested in taking over the day-to-day management of the studio, and together they hatched plans for transforming Power's studio into Power Studios.

It was essential that the building retain its life as a working artists' studio. That was especially important to Wallack, who wanted to install a recording studio for his record label, and



On the second floor, the Martini Bar and art gallery provide, more often than not, an oasis of calm where visitors can escape the multimedia blitz and engage in old-fashioned conversation. The steps accommodate a small waterfall of Japanese river rocks and lead to the roof deck.

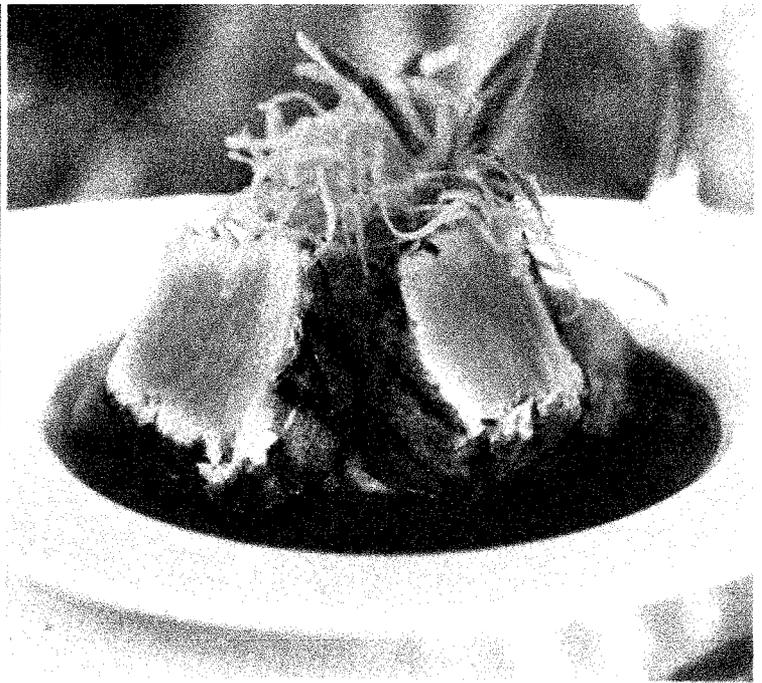
Productions, on the premises. But it was also the key to whatever other development they undertook. Wallack understood that the studio's most important asset was "the vibe" Power had nurtured there. Nothing should disturb it. In fact, Power's role was to be something of the resident aesthete who made certain that Power Studios retained its artistic energy and integrity.

For years, Power had wanted the studio to have its own restaurant. Meals for shoots or parties always had to be catered, and there was no gathering spot in the neighborhood to retreat to during a break or at the end of a day's work. Wallack, for his part, noted the potential for considerable lunch business brewing in the local design offices. Already a successful restaurateur, he saw no reason why a restaurant shouldn't be a central facet of Power Studios' public face.

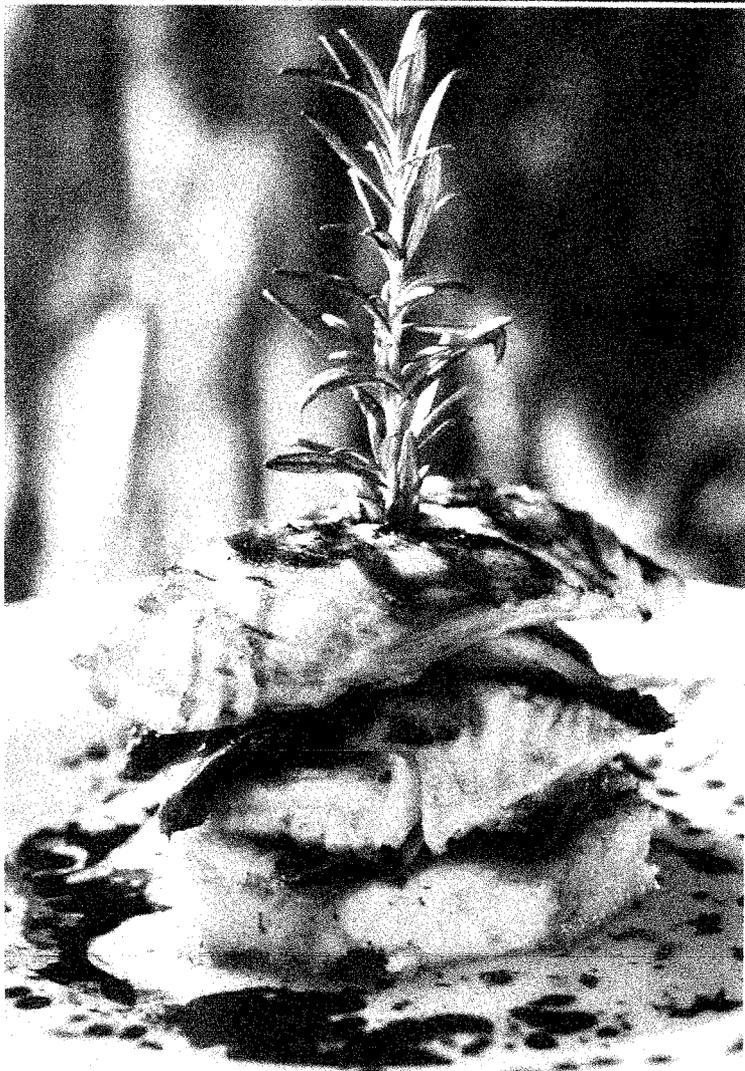
Today, the crowds funnel into Power Studios through a *door*—cut into Pablo Power's swirling mural on the building's facade—that leads right into the restaurant. **The Poet's Café.** The mural, an energetic mingling of amorphous forms, tells far more about the total picture than the restaurant does. Cool, quiet, and dark,

The Poet's Café is the eye, the still point, in the storm of activity that animates Power Studios. Only the video monitors that pepper the corners—flashing a few moments of flicker from a silent film, the silhouette of a trumpeter bathed in red stage lighting, or a maze of video feedback—suggest the variety of goings-on elsewhere under the same roof.

Not that The Poet's Café doesn't hum with its own fecund murmur. If its name, together with the spectacle of teenagers in security uniforms circling on bikes out front to escort visitors, were out of courtesy than necessity, the few feet from the parking lot to the door, call to mind Jean Cocteau's *Orpheus*, the association is not off the mark. Just as the Café des Poètes in that 1930 film provided a hangout for turgidly creative souls, at this Poet's Café one is apt to find a scruffy photographer and his assistant enjoying a beer after a day's work shooting in the studio upstairs. Next to them at the bar, one of Miami's yet-undiscovered bands, in a Pink Floyd T-shirt, could be steeling his nerves for a poetry reading. Groups of musicians, managers, and record producers, gallery owners and artists, students from the local Design and Architecture High School, or



Macfarlane (left) sits down for a sampling of dishes like his seared ahi tuna with sweet potato/ginger mash, Port wine sauce, and Asian cabbage slaw (above) and grilled rosemary salmon with crispy polenta (left).



designers and architects might also have settled down for a meal. A good part of the restaurant's allure is that it's not simply art themed but a working part of a working arts center.

The interior designer, Power's companion of seven years, Holly Brennan, was careful to retain the building's loftlike feel. The entire ground level has concrete floors with ghosting from cleared walls and open ceilings of Dade County pine stained with a patina of faded whitewash. The 80-seat dining room, which was, in fact, once Power's workspace, is now lit with spangled light from Moroccan lanterns. New mahogany millwork, stone and lacquered tables, and upholstered seating transform the rough-hewn shell into a sophisticated and comfortably bohemian restaurant. One that sets chef **Michael Macfarlane's** food shoulder-to-shoulder with the other artistic endeavors at Power Studios. An arrangement that's fine with Macfarlane, who, after serving short stints at a number of **Wolfgang Puck Cafés**, is happily savoring his artistic freedom.

Macfarlane has shaped a dual-purpose lunch/dinner menu of "eclectic bistro" fare that is perfectly in keeping with the spirit of the place. It offers salads, sandwiches, and other informal repasts—such as the chef's favorite pizza topped with Granny Smith apples, candied pecans, red onion, garlic oil, Gorgonzola, and mozzarella—as well as dinner proper in the form of slow-roasted lamb shanks over polenta or local grouper pan-seared with braised vegetables and a ginger lemongrass broth.

The only shackles on Macfarlane's freedom came in the form of two starters. A revelatory peanut butter-and-jelly sandwich (well, seven of them actually) late one ravenous evening on Copper Mountain convinced Wallack, in a moment of fat-and-fructose induced satori, that "Elvis' favorite" must appear on the menu. Few chefs like to hear that they will be serving a pb&j, but Macfarlane accepted the challenge, concocting a plate of double-decker grilled



How could any self-respecting Miami nightspot get along without its own Caribbean Village? Power cleared away tons of sculpture and raw artists' materials to make way for an outdoor dining area/dance floor that erupts most vividly on Friday "Latin Nights," when all five Studio stages feature Latin music.

sandwiches suavely stuffed with his own brandy berry preserves, crunchy peanut butter, and bananas. As if that weren't enough, Wallack wanted Pigs in the Blanket on the starter menu as well. Again, Macfarlane, swallowing his chef's pride, rose to the occasion by wrapping classic Hebrew National franks in house-made pastry and serving them à la ballgame with sauerkraut and spicy brown mustard. But what do you order to follow either? The question, says Wallack, is moot. Both sandwich and dog are meant primarily as finger food to accompany the films that are screened on the roof almost nightly.

If you've settled down in the cafe for a real meal, it's almost possible to forget, with just a hint of Brazilian guitar music ringing in the background, that there's more to Power Studios. This is by design, of course. When Power, Wallack, and Brennan divided up the space, they decided to keep each facet of the studios separate and distinct. So much so that, though not a hint of the din reaches the restaurant, literally a few steps away, down a short sound-proofed corridor, achy, blaring live jazz might be unfurling in Studio A. More a night spot than a "studio," the cavernous room, with its own bar and proscenium stage, is likely a crush of exposed navels and open shirts, as gaping jazz aficionados empathize with a sweaty dark-suited trumpeter leading a four-piece ensemble through a frenetic free-form composition.

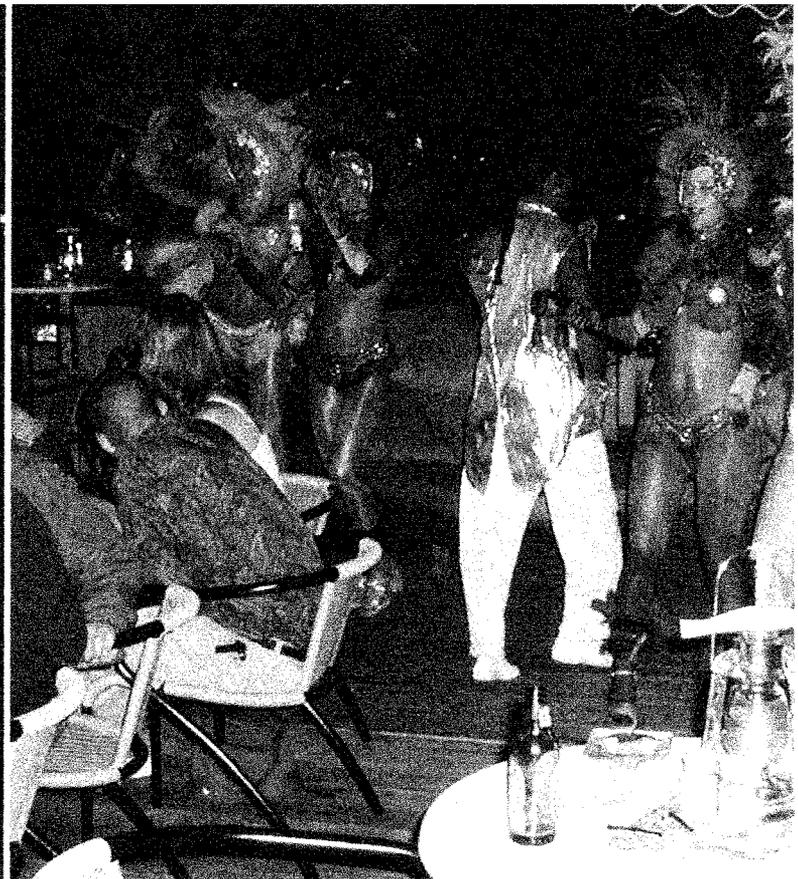
Then, even this melodic chaos disappears with the swing of another door as you enter the sound trap that links Studio A to Studio B. After a few moments of silence, Studio B explodes into view: an orgy of maenadic dancing, psychedelic lighting, and

acid/techno music buoyed by yet another bar. The music is spun by a DJ who also controls the two Technobeams, standard dance-club equipment that produce a wide array of lighting effects. But he is often assisted by **Rey Parla**, Power Studios' resident experimental filmmaker who patrols the building, using an arsenal of five different handheld controls (essentially television clickers) stored in a pair of baggy trousers to operate the three Technobeams, 12 video monitors, four video cameras, five video projectors, and four large video screens dispersed throughout. In Studio B, he might start a pulsating loop of video feedback on the monitors, then stroll into Studio A, drop a translucent scrim in front of the stage, and project an image of the band onto the band (an effect that always drives the crowd into a frenzy).

Playing with the "multimedia wallpaper" created by this network of sound and video equipment positioned throughout Power Studios allows Parla or Power, or whoever is taking the helm, to manipulate the mood, keeping things balanced and intriguing. "You create an ebb and flow," explains Power. "That's how you pique people's interest and keep them in the building. No matter what your age or mood you should be able to find a niche and be happy to stay for a couple of hours. We always maintain a space, for example, where you can hear yourself speak—the restaurant or, if it gets busy, the gallery or roof deck."

So, while the atmosphere in the restaurant is sophisticatedly sedate, Studio A brazenly avant-garde, and Studio B Dionysian, just upstairs, the mood at the blond-wood Martini Bar is relaxed and chatty. People perch on comfy sage-green couches patterned





Music on sultry Latin Nights can range stylistically from "Caribbean voodoo" (left) to classic carnival-style samba (right), while on the other stages Haitian dance, world beat, funk, folk, jazz, or acoustic acts cast their spells, vying with poetry readings, dance music, and film screenings for visitors' attention

with op-art squares or wander the airy room that doubles as an art gallery; sipping drinks while perusing a show of bright and surreal Haitian portraits. In one corner, a pale orange cat licks its paw.

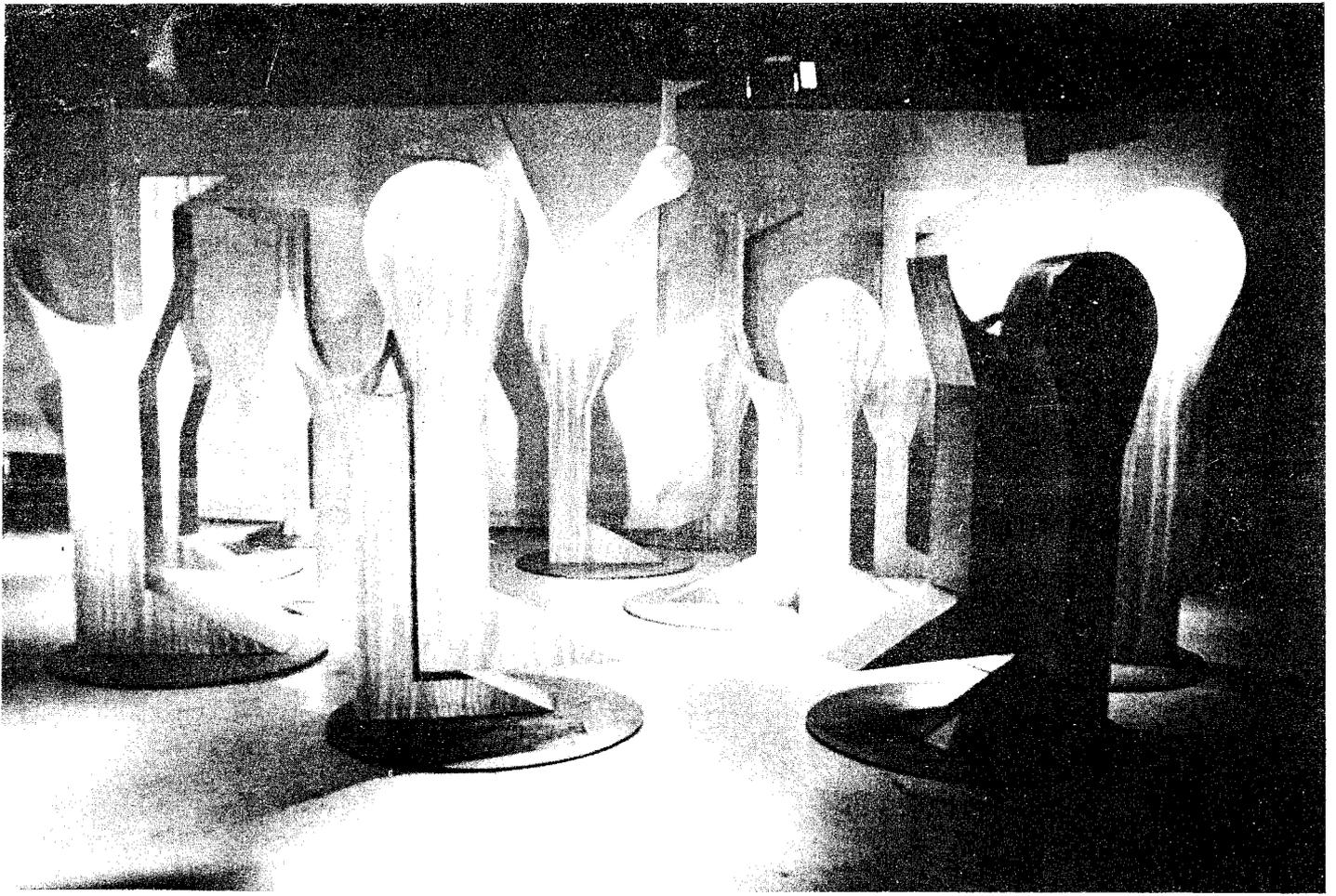
None of this, however, is fixed. Friday nights, for example, are Latin nights. A Latin alternative band might hold court out back in the "Caribbean village" while a Haitian dance band takes over Studio A. The Brazilian guitar in the dining room is now live, piped in from the roof deck. The dance floor in Studio B has been strewn with pillows to create a lounge for weary dancers stumbling in from the other rooms. And the art gallery could be populated by luminously spare abstracts painted on silk, on loan from a local gallery.

Nor is this fluid "live" face of Power Studios — music, food, art, poetry readings, film screenings — the end of the story. Rather, it provides an ideal postmodern launchpad for the owners to embark on careers as media moguls. Just beyond the gallery, in the recording booth, engineers might be taping the performance in Studio A for the "Live from Power Studios" series of CDs (available downstairs, of course), while in the studio itself, Wallack might be toasting the release of a new CD on his label. Between its recording studio (which doubles as the photo studio) and the video production facility, Power Studios is not just a vibrantly diverse performance space but a potential media-publishing monster. The 32-track digital recording facility, the audio video multiplexer, and the 43 coaxial cables that snake out of them, clinging like vines to the open pine ceilings, can transform pretty much whatever transpires at Power Studios into digital information that can be

repackaged for sale. Wallack's dream is one day to broadcast, live on the Internet, pay-per-view big-name concerts from the 150-seat Studio A. Power's dream is a little different. He too has his own media publishing venture, Power Productions, which will produce books, CDs, films, and videos out of Power Studios. He has deals with several local art dealers to curate shows in the gallery and has sent out a call-for-entries to the First Annual Miami Underground Film and Video Festival, to be held there as well. And he has moved his own studio to an annex around the corner, where he is at work on an underwater ballet centered around one of his sculptures. This, too, he plans to broadcast on the Internet.

Meanwhile, Power Studios both draws and radiates its own energy. The efflorescence of media in the neighborhood has inspired the local Design and Architecture High School to start a film department. And Power has offered to screen the work annually — on the roof deck, yet another facet of the labyrinthine Power Studios. There, you can settle into Brennan's accommodatingly oversized chaises and, under the night sky, give your attention to a film flickering across the large video-projection screen. Or, cocktail in hand, simply settle back and nibble on peanut butter-and-jelly sandwiches while watching clouds dissolve in the South Florida sky.

At the end of the day, Power surveys his realm and pronounces Power Studios "successfully 'everything' to 'everybody.' This sculpture, a kinetic art piece, is done," he concludes. "I need to keep giving it energy, of course, but not at the frenetic pace I have been for 12 years." ■



*Ross Nathan Power, a Miami/California resident, studied metal sculpture at San Antonio's Trinity University, where he discovered the strong social and philosophic concerns he expresses through his art. Mr. Power has created major works for many important private and corporate collections, including the Hyatt Regency Hotel in Maui and the Metro Goldwyn Mayer Studios in Los Angeles.*

### *"REFLECTIVE MAN"*

*The eleven 5'-10' stainless steel sculptures represent the balancing of human relations. Designed to be shown together creating a forest of feeling, the reflective surfaces ask the viewer to reflect on their own emotion.*

*The simplistic symbols of masculine and feminine form are juxtaposed to represent nine aspects of relationships between men and women.*

*The titles are as follows:*

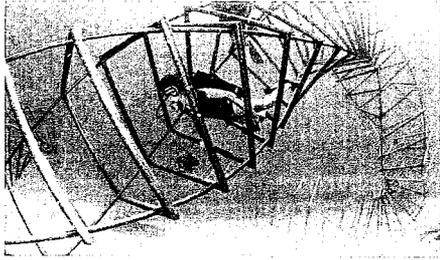
- *Reflective Man*
- *Reflective Woman*
- *Directive Woman*
- *Directive Man*
- *Supportive Woman (Suite)*
- *Supportive Man (Suite)*
- *Willing*
- *Unwilling*
- *Balanced Family*

#### *A TRAVELING EXHIBIT*

*1990 Miami Design & Decorating District, Miami, FL  
1989 Cafe Exile, Key West, FL  
1988 Club Nu, Miami Beach, FL*

*1987 University of California, Irvine, CA  
1986 Art in Public Places, West Hollywood, CA  
1985 The Rodeo Collection, Beverly Hills, CA*

# “The art is the environment.”



*No Turning Back.* A 5,000-pound ribboning sculpture of stainless steel tubing, submerged in 1986.

These are the words of artist Ross Nathan Power, creator of two monumental stainless steel sculptures now on display at South Pointe Towers, Miami Beach, Florida.

The sculptures are part of an ongoing series, “Treasures of Atlantis,” that Mr. Power describes as “the image of ultra-modern form combined with the

rich patina of a thousand-year-old lost civilization.”

Both sculptures, *Future Wave* and *No Turning Back* were originally created in the artist’s studio, then were submerged 35 feet into the ocean at the Key Largo National Marine Sanctuary for a year where, the artist says, “Neptune’s hand completed the works.”



Here is how Mr. Power further describes the way in which man, nature and art interacted at the bottom of the sea:

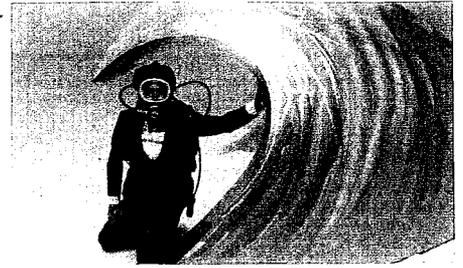
"While beneath the surface, the sculptures became alive with the kinetic movement of the undersea world. Tropical fish, living coral and a myriad of marine life all contributed to the weathering of the sculptures, creating an ageless veneer."

A negative impact on the sculptural environment actually resulted in a further aging of the sculptures, which Mr. Power compares to the devasta-

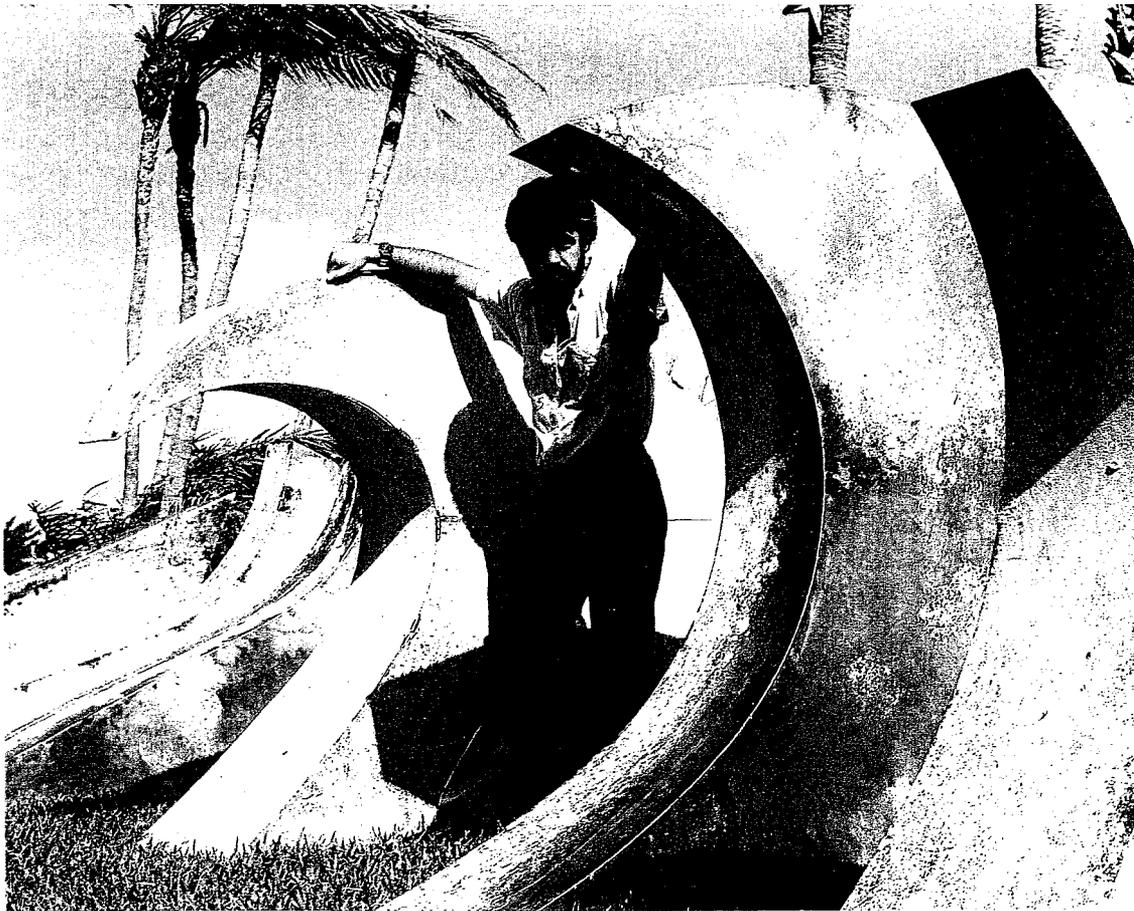
tion of their legendary namesake, Atlantis. Commercial fishing nets and boat anchors, along with curious divers, have left definite scars, adding a more ancient look to the sculptures than was occurring naturally.

Mr. Power accepts the damage philosophically. "Now that the sculptures have returned from under the sea," he says, "they are making another statement, one that implores our society to treasure not only works of art, but all innocent ocean creatures and wonders of nature."

*These sculptures, evoking the relationship between man and nature, will be on display at South Pointe Towers through August, 1988.*



*Future Wave. Seven 500-pound stainless steel forms, submerged in 1985.*



Ross Nathan Power, a former California resident, studied metal sculpture at San Antonio's Trinity University, where he discovered the strong social and philosophic concerns he expresses through his art. Mr. Power has created major works for many important private and corporate collections, including the Hyatt Regency Hotel in Maui and the Metro Goldwyn Mayer Studios in Los Angeles.

## SOUTH POINTE TOWERS

400 South Pointe Drive  
Miami Beach, Florida 33139  
(305) 534-8100

January 15, 2016  
RFP #NO. 380-15  
ADDENDUM #1

The following addendum is hereby made a part of the specifications and shall be considered a part thereof for all purposes, superseding and replacing anything to the contrary in the original specifications.

**CLARIFICATION:**

**During and following the pre-bid meeting on January 4, 2016 the following questions were asked regarding the Old Diesel Plant Attached is a copy of the renovation plans which are being provided as a public record and the City makes no guarantees to the extent which renovations may or may not have been completed.**

**Attached is a copy of a Site Assessment Report (SAR) which may assist in answering questions #1-6.**

1. Pit next to the generator is full of liquid (appears to be water and oil) is there an assessment of the level of cleaning on the pit?
2. Is there an assessment of the pits where the previous generators were located?
3. Is there an assessment of the area under the generator?
4. Has all the lead paint been removed from the generator?
5. What is the condition the roof?
6. What is the status of the piping under the building?
7. What company provided windows for Power Plant? **Don't know the company that provided the windows.**
8. Do we have a point of contact of the contractor that removed the old generators and cost? **No**
9. Do we have any drawings of the interior? **Yes see attached**
10. On the west side of the building there is a separate platform of concrete approximately 3' high. Can the platform be removed and what was its previous use? **Yes it can be removed.**
11. How many square feet is the building? **8,918 sqft.**
12. How many acres is the entire property? **1.64 acres**
13. Can the generator be removed? **Yes**
14. How long will the buyer have to perform due diligence? **If required, the City will negotiate with the prospective buyer the period of time required to conduct their own inspections.**

All addenda must be signed by the bidder and included with the bidding documents, in order for bid to be considered.

POWER PRODUCTIONS INC.  
Company Name

  
\_\_\_\_\_  
Signature