

REDONDO BEACH COMMUNITY SERVICES DEPARTMENT
1922 ARTESIA BOULEVARD, REDONDO BEACH, CA 90278
(310) 318-0644

A SPECIAL MEETING OF
THE REDONDO BEACH PUBLIC ART COMMISSION

WILL BE HELD

WEDNESDAY, SEPTEMBER 19, 2018

AT 7:00 P.M.

415 DIAMOND STREET
REDONDO BEACH, CALIFORNIA

DISTRIBUTION: MEMBERS OF THE PUBLIC ART COMMISSION

Diane Cagle
Georgette Gantner
Marci Klein
Susan Lapin
Sandra Liljenwall
Olivia Pucci

Mayor and City Council
Main Library
City Clerk Records
Joe Hoefgen, City Manager
John La Rock, Community Services Director
Rachel Scandling, Cultural Arts Manager
Minutes Secretary



Redondo Beach
Performing Arts Center

1935 Manhattan Beach Boulevard
Redondo Beach, California 90278
www.redondo.org

tel 310 318-0644
fax 310 643-0096

STATE OF CALIFORNIA)
COUNTY OF LOS ANGELES) SS
CITY OF REDONDO BEACH)

AFFIDAVIT OF POSTING

In compliance with the Brown Act, the following materials have been posted at the locations indicated below.

Legislative Body	Public Art Commission
Posting Type	Special Meeting Agenda
Posting Locations	415 Diamond Street, Redondo Beach, CA 90277 ✓ City Hall Kiosk ✓ City Clerk's Counter, Door "C"
Meeting Date & Time	September 19, 2018 7:00 p.m.

As Cultural Arts Manager of the City of Redondo Beach, I declare, under penalty of perjury, the document noted above was posted at the date displayed below.

Rachel Scandling, Cultural Arts Manager

Date: September 13, 2018

**AGENDA – SPECIAL MEETING
REDONDO BEACH PUBLIC ART COMMISSION
WEDNESDAY, SEPTEMBER 19, 2018
REDONDO BEACH CITY COUNCIL CHAMBERS
415 DIAMOND STREET
7:00PM**

Call Meeting to Order
Roll Call
Salute to the Flag

A. PRESENTATIONS AND ANNOUNCEMENTS

B. APPROVAL OF ORDER OF AGENDA

C. CONSENT CALENDAR

Business items, except those formally noticed for public hearing, or those pulled for discussion are assigned to the Consent Calendar. The Commission Members may request that any Consent Calendar item(s) be removed, discussed, and acted upon separately. Items removed from the Consent Calendar will be taken up under the “Excluded Consent Calendar” section below. Those items remaining on the Consent Calendar will be approved in one motion following Oral Communications.

C1. APPROVAL OF AFFIDAVIT OF POSTING for the Public Art Commission special meeting of September 19, 2018

C2. APPROVAL OF MINUTES for July 25, 2018

D. ORAL COMMUNICATIONS

Anyone wishing to address the Public Art Commission on any Consent Calendar item on the agenda, which has not been pulled by Public Art Commission, may do so at this time. Each speaker will be permitted to speak only once and comments will be limited to a total of three minutes.

E. EXCLUDED CONSENT CALENDAR

F. PUBLIC PARTICIPATION ON NON-AGENDA ITEMS

This section is intended to provide members of the public with the opportunity to comment on any subject that does not appear on this agenda for action. This section is limited to 30 minutes. Each speaker will be afforded three minutes to address the Commission. Each speaker will be permitted to speak only once. Written requests, if any, will be considered first under this section.

G. ITEMS FOR DISCUSSION PRIOR TO ACTION

G1. PUBLIC ART FUND REPORT

Receive and file a report on the John Parsons Public Art Fund.

G2. UTILITY BOX PUBLIC ART PROGRAM

Discussion and possible action on artwork submissions and selection for additional locations and installation for the Public Art Utility Box Program.

G3. ARTIST AND SPONSOR ACKNOWLEDGMENT FOR UTILITY BOX PUBLIC ARTWORK

Discussion and possible action on artist and sponsor acknowledgement on utility box public artwork designs.

G4. PUBLIC ART MASTER PLAN PRIORITY PUBLIC ART SITE LOCATIONS

Discussion and possible action on identified Public Art Master Plan public art priority sites and utility box public artwork locations.

G5. TRANSIT CENTER PUBLIC ARTWORK

Discussion and possible action on Transit Center public artwork by Volkan Alkanoglu.

H. COMMISSIONER REFERRALS TO STAFF

Referrals to staff are service requests that will be entered in the City's Customer Service Center for action.

ADJOURNMENT

The next meeting of the Public Art Commission of the City of Redondo Beach will be a regular meeting to be held at 7:00pm p.m. on Wednesday, November 30, 2018, in the Redondo Beach City Hall Council Chambers, 415 Diamond Street, Redondo Beach, California.

It is the intention of the City of Redondo Beach to comply with the Americans with Disabilities Act (ADA) in all respects. If, as an attendee or a participant at this meeting you will need special assistance beyond what is normally provided, the City will attempt to accommodate you in every reasonable manner. Please contact the City Clerk's Office at (310) 318-0656 at least forty-eight (48) hours prior to the meeting to inform us of your particular needs and to determine if accommodation is feasible. Please advise us at that time if you will need accommodations to attend or participate in meetings on a regular basis. An Agenda Packet is available 24 hours a day at the Redondo Beach

Police Department and at www.redondo.org under the City Clerk. Agenda packets are available during Library hours, at the Reference Desk at both the Redondo Beach Main Library and North Branch Library. During City Hall hours, Agenda Packets are also available for review in the Office of the City Clerk.

Any writings or documents provided to a majority of the members of the Public Art Commission regarding any item on this agenda will be made available for public inspection at the City Clerk's Counter at City Hall located at 415 Diamond Street during normal business hours.



Administrative Report

Commission Action Date: September 19, 2018

To: MEMBERS OF THE PUBLIC ART COMMISSION

From: RACHEL SCANDLING, CULTURAL ARTS MANAGER

Subject: TRANSIT CENTER PUBLIC ARTWORK

RECOMMENDATION

Discussion and possible action on Transit Center public artwork by Volkan Alkanoglu.

EXECUTIVE SUMMARY

The Transit Center plans were approved by City Council on May 15, 2018, with the bid for Phases 1 and 2 opening in July 2018. Projected completion of the Transit Center is fall 2020 pending bid approval by City Council.

On April 19, 2011, City Council approved the Transit Center public art proposal "Gate Wave" by the artist Volkan Alkanoglu. This proposal was one of three recommended by the Public Art Commission. City staff in the Building, Engineering and Planning Departments reviewed the public art project proposal, and, in consultation with the Transit Center architect and engineers, made necessary modification requests to the artists for reasons including public safety and applicable codes.

The Artist Agreement with Volkan Alkanoglu will be executed prior to construction of the Transit Center. As the artwork "Gate Wave" was selected and approved in 2011, the artist has submitted a revised budget reflecting increased material and fabrication costs for review.

Submitted by:

Rachel Scandling
Cultural Arts Manager

Attachment:

- 2011 Transit Center Plans & Specifications

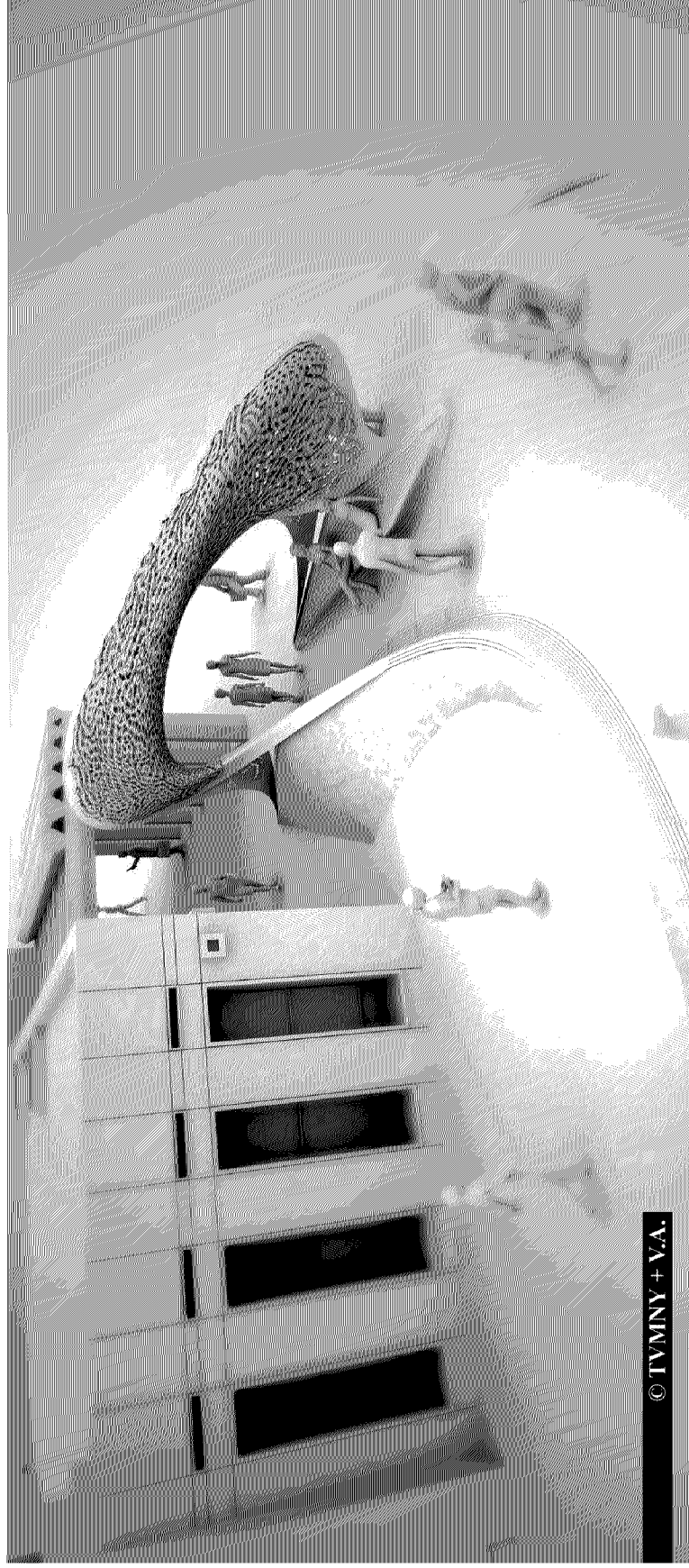
- PowerPoint Presentation
- 2018 Updated Budget

REDONDO BEACH PUBLIC ART COMMISSION

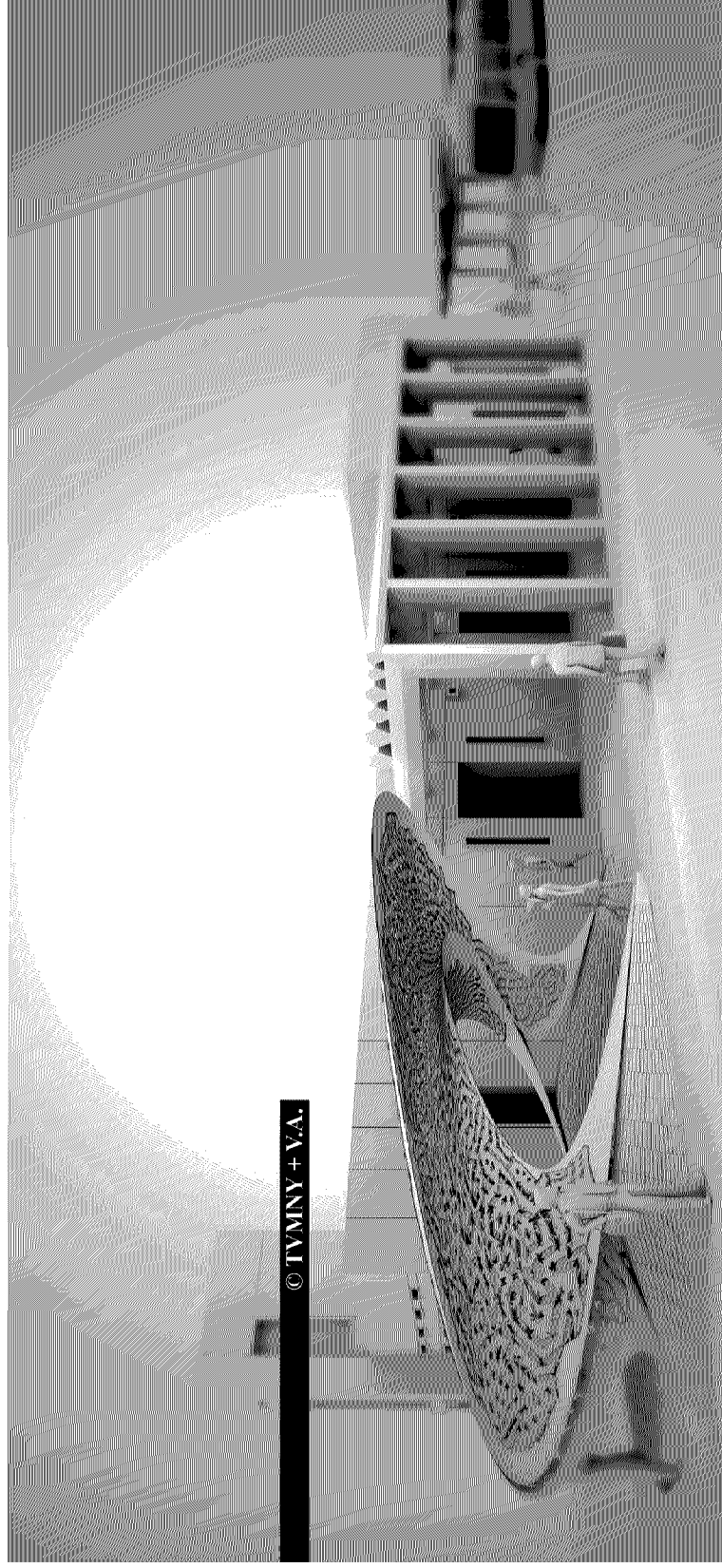
TRANSIT CENTER PUBLIC ARTWORK
SEPTEMBER 19, 2018



TRANSIT CENTER PUBLIC ARTWORK

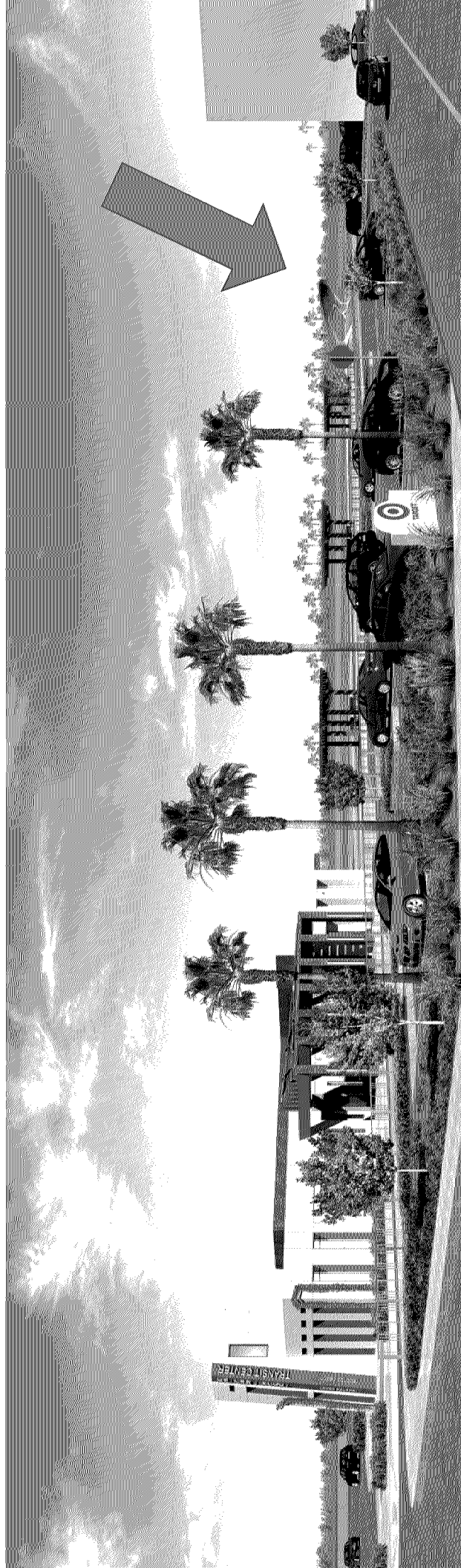


TRANSIT CENTER PUBLIC ARTWORK



© TVMNY + V.A.

TRANSIT CENTER PUBLIC ARTWORK



TRANSIT CENTER PUBLIC ARTWORK

2011 BUDGET

DESIGN - BUILD

In addition, we propose a collaboration with students of the Southern California Institute of Architecture where Volkan Alkanoglu is teaching as full time faculty. The approach of Design+Build Strategy for the 'surface' area of the project is not just an investment into the community and highlights the educational aspect of this public art project, but also ensures efficiencies in cost, time, and quality of the project.

1. Groundwork:	\$10,000
2. Base Structure:	\$16,000
3. Surface Structure:	\$32,000
4. Additional Expenses:	\$7,000
5. Design Fee:	\$10,000

TOTAL BUDGET: \$75,000

- 1. Design Fee including but not limited to the following items:
-Artist Fee, Consultant Fee, Overhead
- 2. Groundwork including but not limited to the following items:
-Material, labour, fabrication, excavation, shoring, piling, foundation, drainage, other (Lighting optional)
- 3. Base Structure including but not limited to the following items:
-Material, labour, fabrication, Structural Steel, Wood Framing, Partitions, Timber
- 4. Surface Structure including but not limited to the following items:
-Material, labour, fabrication, Anodizing, CNC milling, Stainless Steel Fasteners
- 5. Additional expenses including but not limited to the following items:
-Travel, Supplies, Communication, Services

TRANSIT CENTER PUBLIC ARTWORK

2018 BUDGET

BUDGET

We anticipate a maximum of \$175,000 to complete the overall project. Our design proposal is guaranteed to stay within the margin of this benchmark due to our innovative fabrication techniques, our collaborative nature, our previous experience in construction, our project management record of similar projects and full understanding of project logistic. We have attached a breakdown and basic cost estimate including the costs of design, material, fabrication, installation, transportation, permits, travel, and all other related costs.

Artist Fee:	\$7,500
Consultation Fee:	\$8,750
Materials and Supplies:	\$45,500
Fabrication/Foundation:	\$63,750
Insurance:	\$1,750
Travel:	\$5,250
Transportation of Artwork:	\$8,750
Installation:	\$14,000
Administrative Expenses:	\$3,500
Photography and Documentation:	\$3,500
Contingency:	\$7,500
Painting:	\$5,250
TOTAL BUDGET:	\$175,000

RECOMMENDATION



Discussion and possible action on
Transit Center Public Artwork.

City of Redondo Beach // Transit Center Public Art
‘Gate Wave’ by Marc Fornes & Volkan Alkanoglu

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CONTENT

01. Artist's statement
02. Visualization
03. Project Budget
04. Schedule & Time line
05. Materials, Fabrication & Maintenance
06. Structural Diagrams
07. Community & Education Strategy
08. Environmental & Sustainability Approach
09. Artist's background

CONTACT

Volkan Alkanoglu

Address: 2404 Wilshire Blvd. Unit 11F
Los Angeles, CA 90057

Phone: 857.654.4126

Email: volkan@alkanoglu.com

Web: www.alkanoglu.com

Marc Fornes

THEVERYMANY, LLC

14 Schermerhorn Street, Unit 10
Brooklyn, New York 11201

Phone: 917.770.7774

Email: fornesmarc@gmail.com

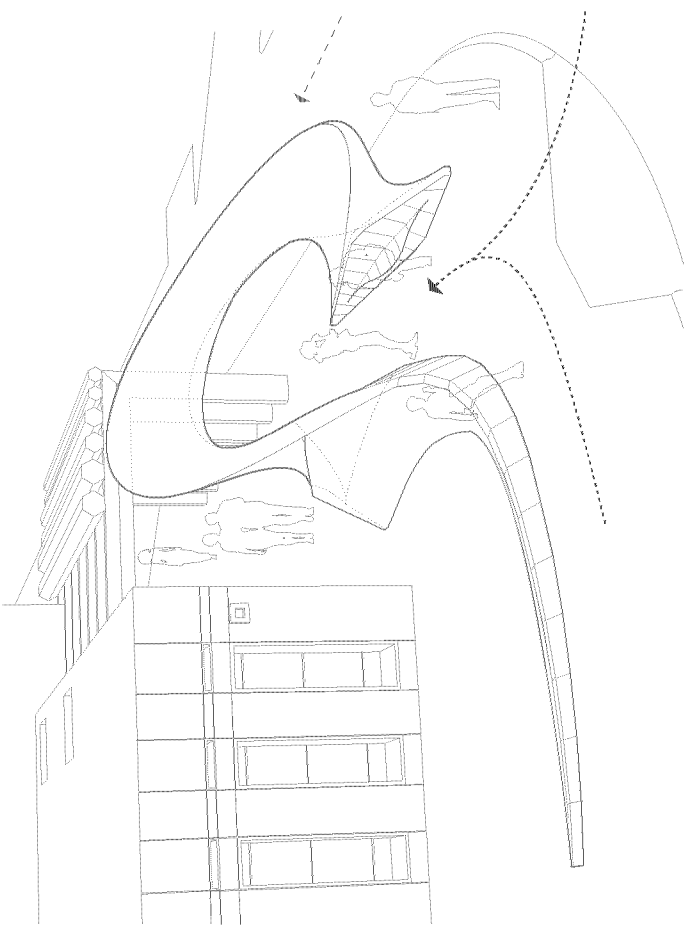
Web: www.theverymany.com

Structural Consultant:

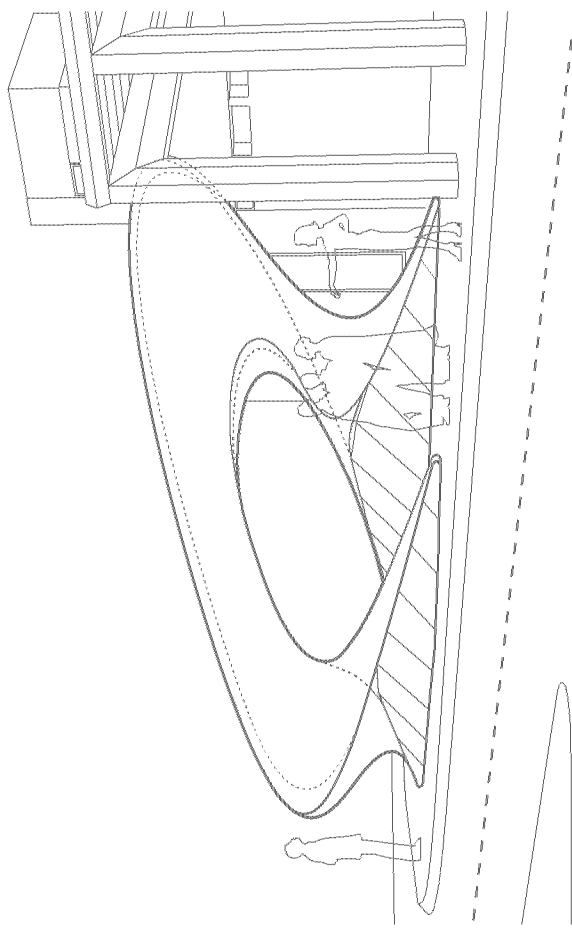
Buro Happold

Will Laufs, PhD, PE, IWE, LEED AP

Principal Facades & Specialty Engineering



Gateway to Redondo Beach Transit Centre



Departing from Redondo Beach Transit Centre

John La Rock
 Redondo Beach Performing Arts Center
 1935 Manhattan Beach Boulevard
 Redondo Beach, CA 90278

REDONDO BEACH PUBLIC ART 'GATE WAVE'

Dear John La Rock,

In cooperation with the City of Redondo Beach Public Art Program our design strategy for a new and contemporary Public Art project for the City's new Redondo Beach Transit Centre located at the entry plaza location at 1521 Kingsdale Avenue, Redondo Beach, California, will be a Gateway to the 21st Century, that celebrates the notion of public transportation, provides an aesthetically pleasing addition to the cultural qualities of the community, and resonates with a larger audience.

CITY HISTORY

History reveals of Redondo Beach as an important driver in the realm of public transportation including the Pacific Steamship Company whose steamers stopped at Redondo four times a week, at one of its three piers, as part of regular runs between San Francisco and San Diego; or the Redondo Railway Company and the Santa Fe Railroad which left Los Angeles daily for Redondo at regular intervals and eventually being served by Henry Huntington's Big Red Electric Cars.

With our commitment to innovation and high quality design, the proposed art project will feature an unparalleled design vision constructed with the most leading edge technologies, durable materials, and fabrication methods to celebrate not just the idea of transportation, but also of arrival and departure. The art work will comprise of a new Gateway structure which forms an elegant symbiosis with the Transit Centre and provides a strong and visually pleasing and historic addition to the identity of the city.



Redondo Harbour, 1940



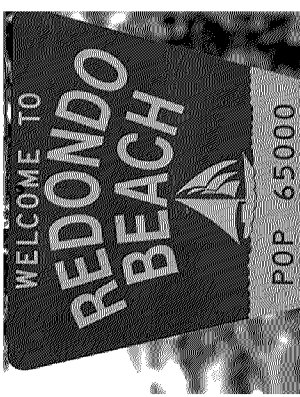
Redondo Beach Public Parade, 1937

EXPERIENCE

As an artist and designer, Marc Fornes and I have the experience and analytical capability to create innovative work and spatial design solutions. Our architectural work and projects have been built, exhibited, and installed in several leading public institutions worldwide including New York's Union Square Park, the Los Angeles WU Hollywood Gallery, London Royal Academy of Arts, Venice Architecture Biennial, the Centre Pompidou Museum in Paris and the Atlanta Young Architects Forum to name a few. We have also teamed up with Dr. Willfried Laufs from the re known Engineering office of Buro Happold who has generously supported us with both structural analysis, construction detailing, and pe formative light studies during the design process.



Paris Metro Sign



Redondo Beach Sign

INSPIRATION

The inspiration for our work comes from concepts informed by cultural, technological and social dimensions and the belief that a design project in its contemporary manifestation can create meaningful experiences to a large and diverse audience. The design and formal language of this Public Art Project draws a strong conceptual connection to the importance of public transportation and the use of the motorised vehicle as a catalyst for social, economical and technical improvement in California. We want to form an entrance and gateway that celebrates the idea of the Transit Centre similar to the famous Paris Metro entrances in France. The project serves as a communication device playfully allowing the public to interact and engage with the variety of more effects within the colourful pattern and ephemeral qualities of light and shadows provided. The symbiotic and fluid curvature of the art project also reflects natural dynamics such as wind, sky and water of the Redondo Beach environment within the community.

SYNTHESIS & MATERIAL

The art project is conceived as a precious ark in both its sweeping, curvilinear design and its function as a representative of local, cultural and natural synthesis. The colourful components have been designed with extreme control over dynamic, form and spatiality. In daylight the art appears as a multiplicity of surfaces, unified and solid, offering views from the under passing adjacent walkways and while approaching the Transit Centre. The perception of the art work creates a dynamic ambience providing a inspiring experience for all visitors and strong identity for the City of Redondo Beach

The at work assumes an elegant, sculptural presence on its site and alludes, in a quiet way, to natural dynamic forces such as wind, sand, water and speed. By night the project is lit and made vivid in its internal patterning. The structure opens its additional qualities, displaying its beautiful internal world through light, colour and shadow. The dynamic and gradient colour is a deliberate, architectural gesture that acknowledges the life of the City as a vital entity of ongoing action and works with the important cultural patrimony within.



Surfing Wave



Sand Dunes

We are confident that our innovative design solution, interest in public art and thoughtful planning experience can result in an optimum solution for a new Public Art Project in the City of Redondo Beach, California.

Thank you for the opportunity to present our ideas to the committee and we are very much looking forward to be part of this exciting project.

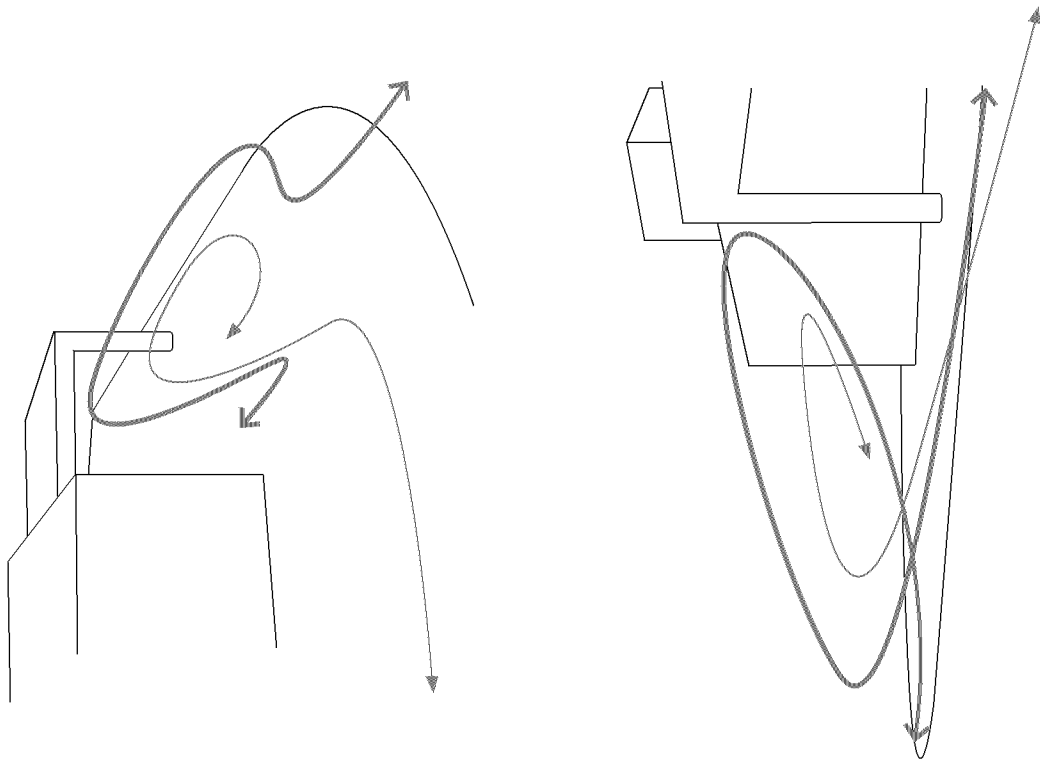
Kind Regards,


Volkan Alkanoglu

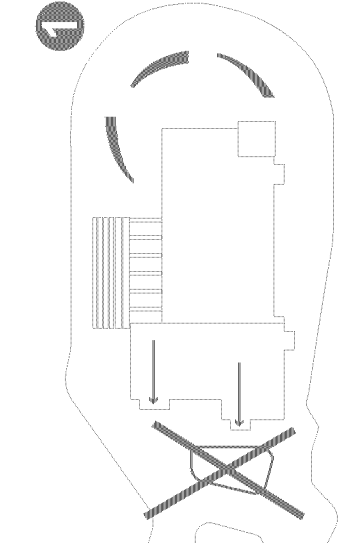
Marc Fornes

Volkan Alkanoglu // M.Arch Dipl.Ing. Architect // ARB // AKNW // LEED AP
SCI-Arc // Southern California Institute of Architecture // Design and Visual Arts Faculty

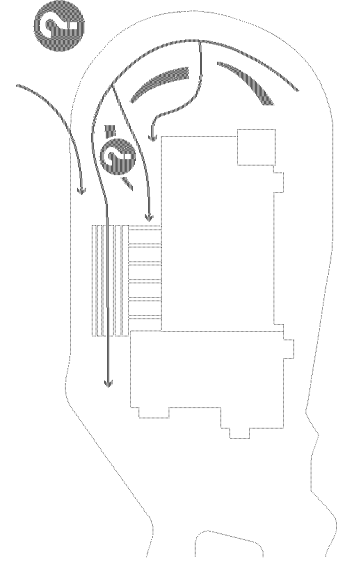
Marc Fornes // THEVERYMANY, LLC // M. Arch AADRLL // Architect DPLG



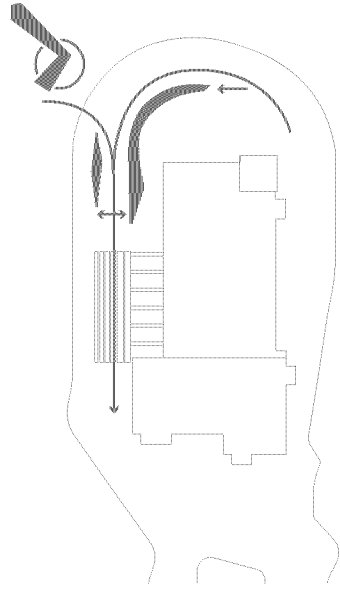
Dynamic Flow Diagrams



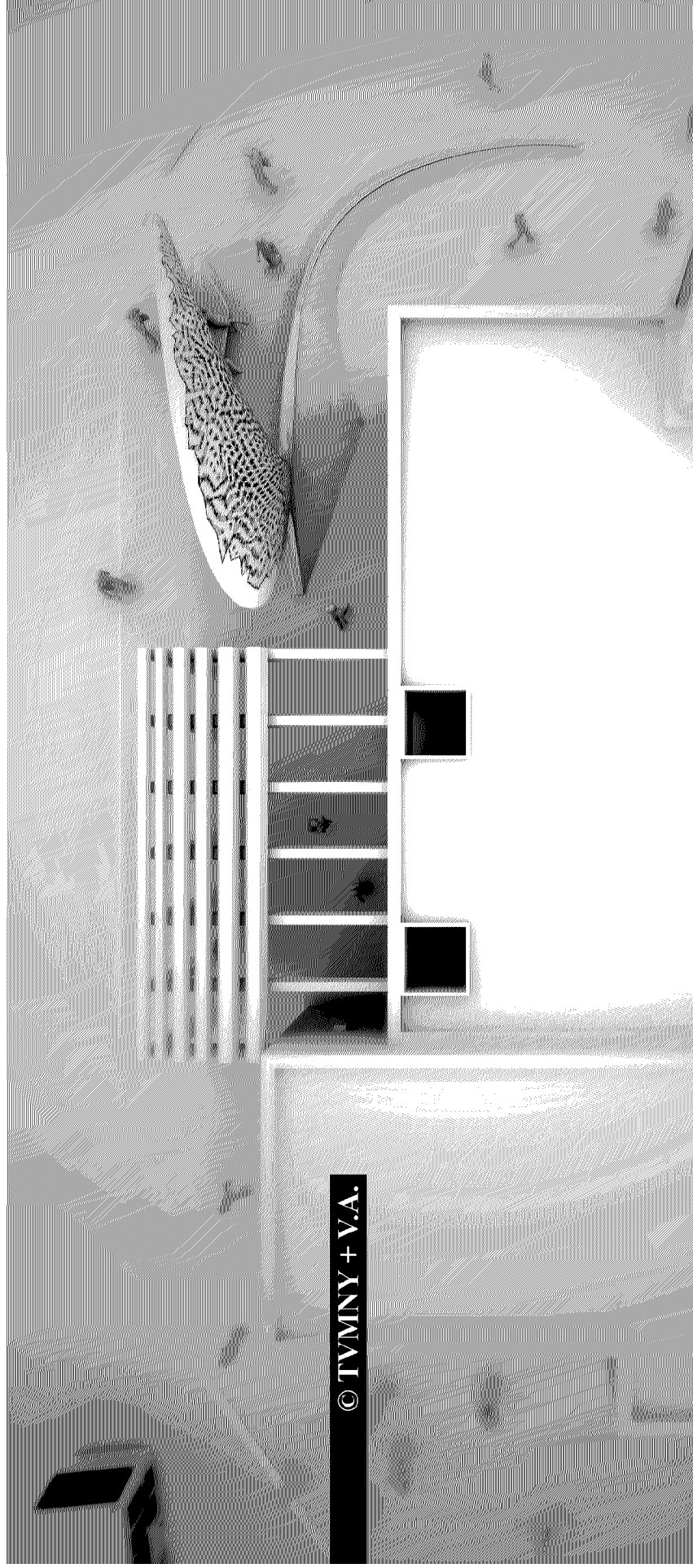
Identifying Site for Public Artwork



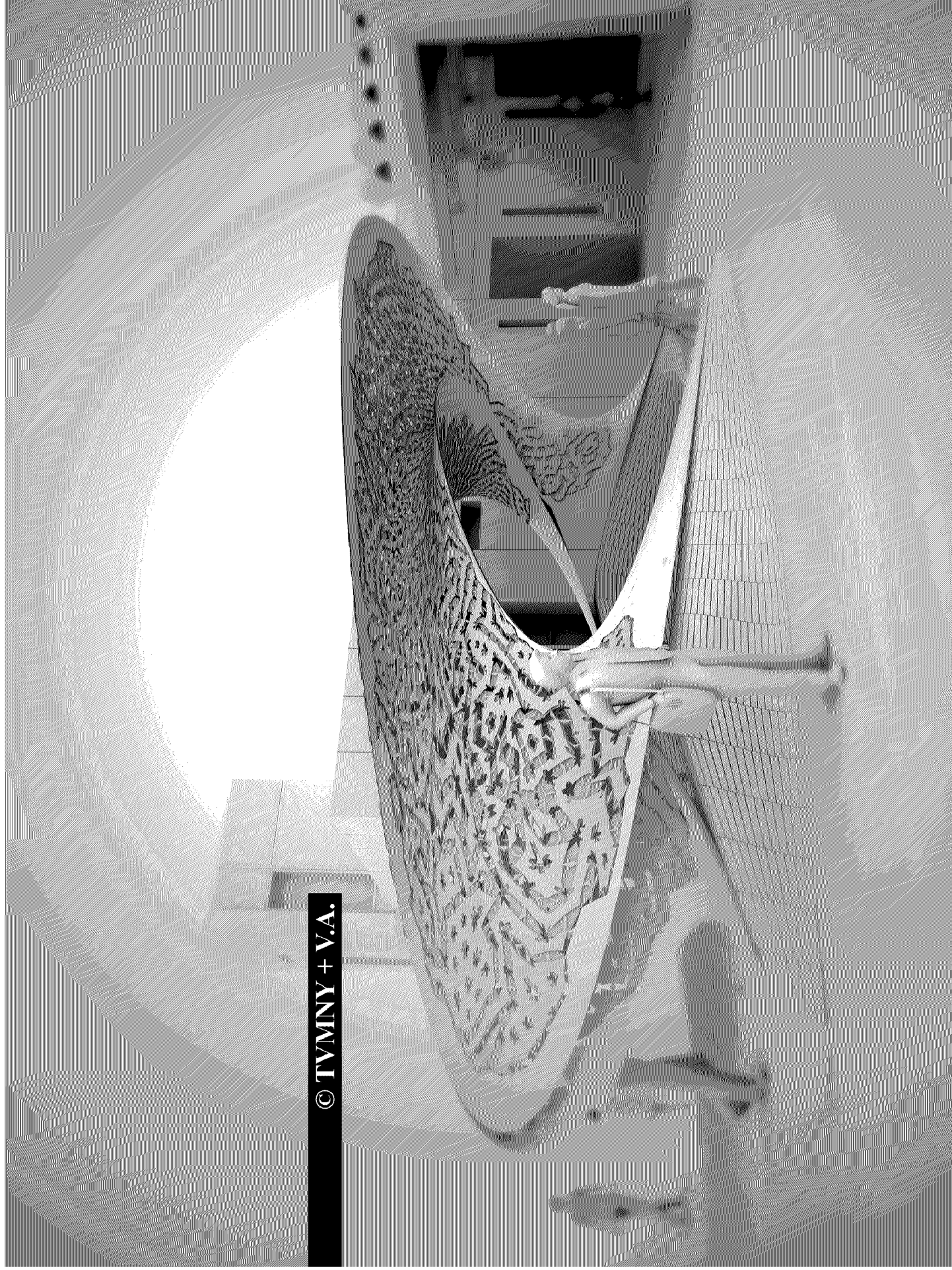
Analysing Pedestrian Circulation



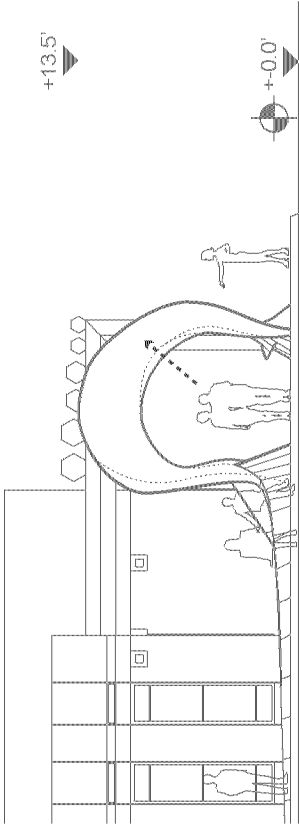
Optimization of Site Location and Pedestrian Access



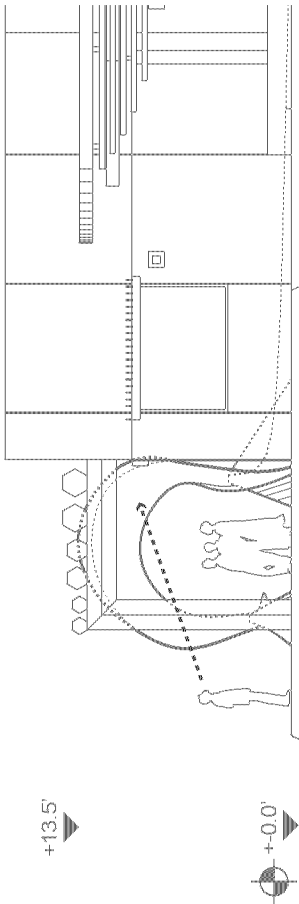
Top View of Public Artwork



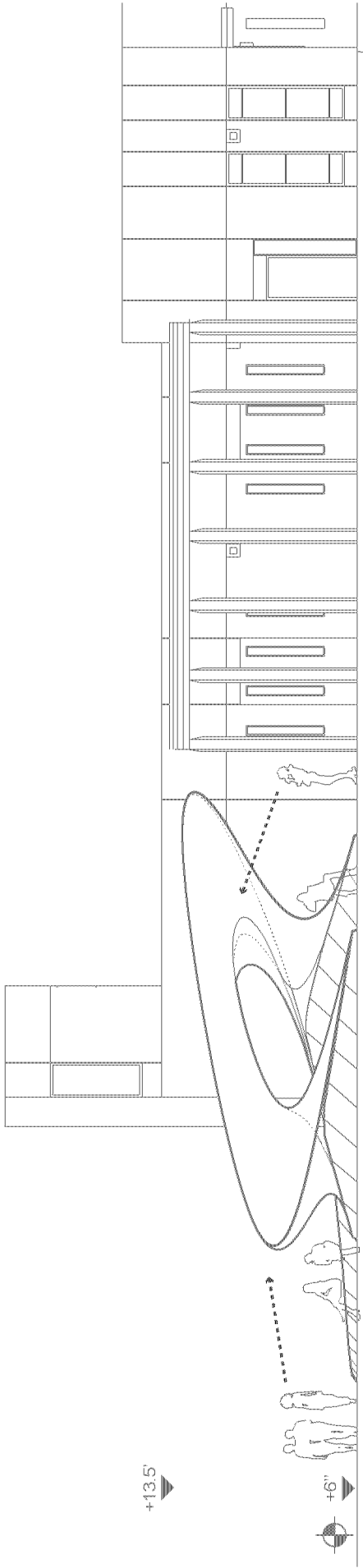
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Elevation East



Elevation West



Elevation North



© TMMNY + V.A.

BUDGET

The City of Redondo Beach Public Art Program has allocated a maximum of \$75,000 to complete the overall project. Our design proposal is guaranteed to stay within the margin of this benchmark due to our innovative fabrication techniques, our collaborative nature, our previous experience in construction, our project management record of similar projects and full understanding of project logistic. We have attached a breakdown and basic cost estimate including the costs of design, material, fabrication, installation, transportation, permits, travel, and all other related costs.

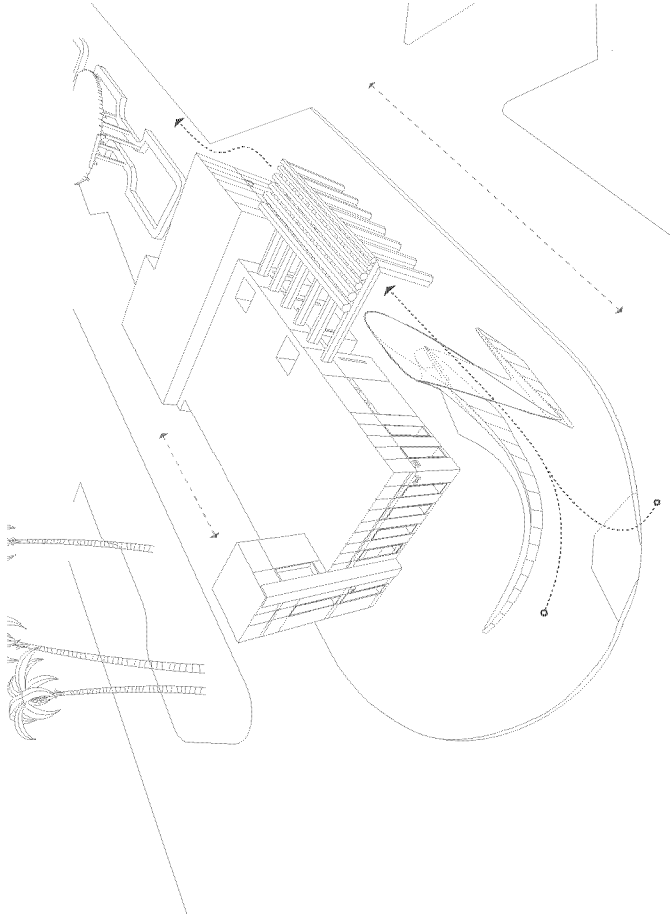
DESIGN - BUILD

In addition, we propose a collaboration with students of the Southern California Institute of Architecture where Volkan Alkanoglu is teaching as full time faculty. The approach of Design+Build Strategy for the 'surface' area of the project is not just an investment into the community and highlights the educational aspect of this public art project, but also ensures efficiencies in cost, time, and quality of the project.

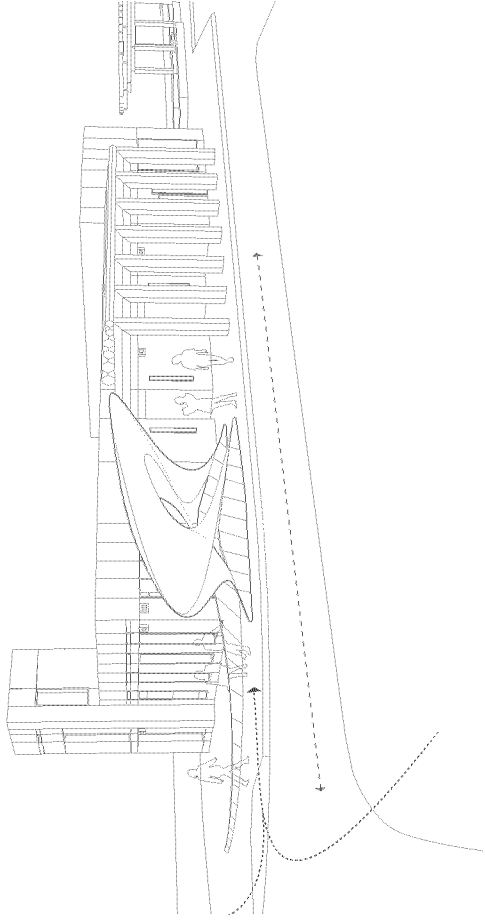
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TOTAL BUDGET: \$75,000

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Pedestrian and Vehicle Circulation Pattern



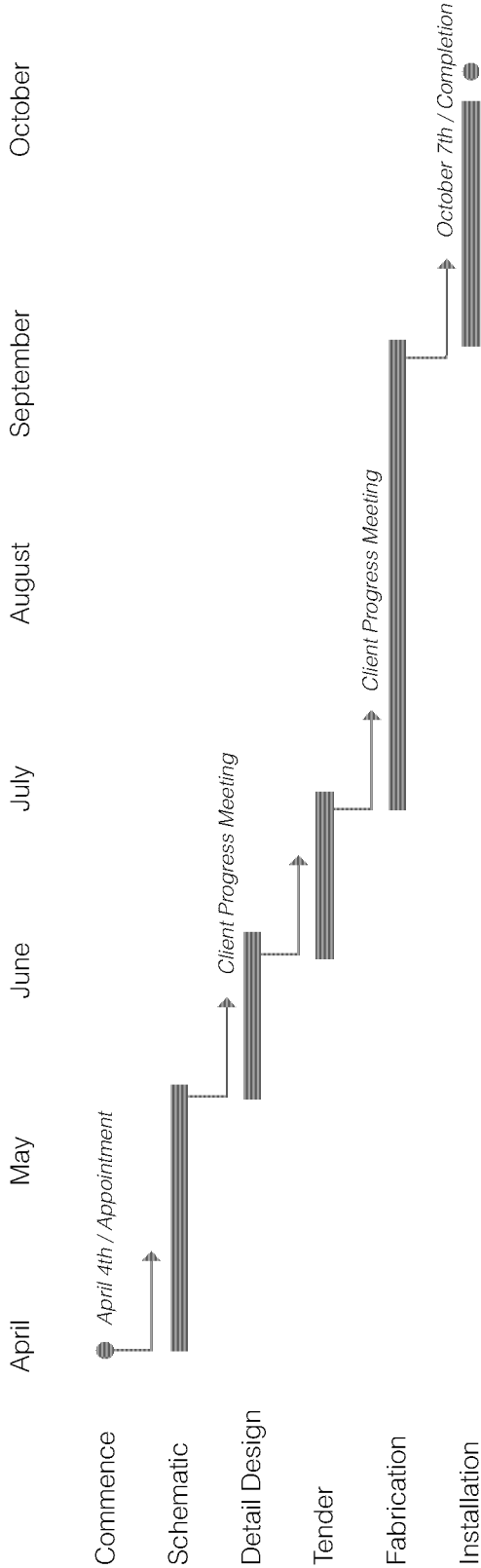
Arriving at the Transit Centre

SCHEDULE

The Schedule for the Public Art project is divided into five lead phases including: Schematic Design, Detail Design, Tender, Fabrication, and Installation. The schedule also allows for two intermediate meetings with the City of Redondo Beach Public Art Program representatives to inform on design process and to confirm project logistics. After appointment and contract sign off estimated for April, 4th, work will commence with the Schematic Design of the Art Project. During this phase, we will develop the design, produce scale models and a series of Mock ups and Prototypes to test final form and enhance structural specifications. In addition, we will produce a more precise Quantity Survey and Cost Estimate for final calculations to ensure an efficient and sustainable procurement.

- The Detail Design Phase allows for design optimization and the production of a final 3D model to establish Construction Documentation and to write final material specifications.
- The Documentation will be submitted to local Fabricators to tender for parts of the project including foundation and steelwork. Tender will conclude with the appointment of a main contractor for the completion of the project.
- During the Fabrication phase we will oversee production and proceed with several control visits to ensure highest production quality for the final design and sign off on material finishes and painting procedures.
- The Installation phase will see transportation of the components from the manufacturer to the site and oversee Installation at the Transit Centre site. While installing the art project we will also hand over a maintenance description manual. The installation will be completed by October 7th for the opening of the New Redondo Beach Public Art Project.

TIME LINE PROPOSAL



MATERIALS

Groundwork: Subgrade blinding concrete, concrete footing, footing rebar and stirrups, waterproof layer, imbedded steel pin with welded plate, other

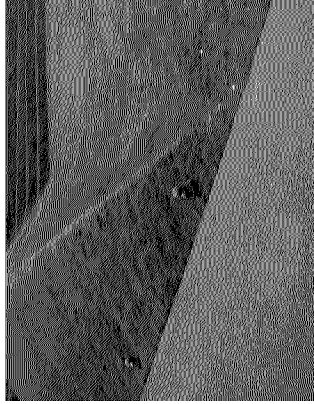
Base Structure: Timber frame substructure, timber plank decking cut, soil structure and vegetation, stainless steel connections, custom milled nose ends

Surface material: Anodized Aluminium - CNC milled 4x8 sheets outdoor durable, stainless steel connectors, Surface to contain 4 layers in total

Surface optic: White for outside surfaces, Cyan and Lime Green for inside surfaces, spacers stainless steel

Transport: Individual component delivery to site with flatbed truck

Scaffolding: Temporary scaffolding will be erected to assemble surface structure



Formed Vegetation



Outdoor Timber Decking

FABRICATION

The fabrication of the project will be divided into 3 main phases:

- The primary step will be to prepare the groundwork for the site and lay the structural foundation for the art work. The foundation will include the use of sub grade blinding concrete, several concrete footings onto which the main structure will be connected later on, waterproof layer to protect the material from erosion and footing rebars. This composition will form the basis outline for the project and also be connected to main structure above ground.
- As a second procedure, we will build the base structure out of several tectonic elements. The substructure will be timber frame forming the elegant curve of the plinth

and guide the timber planking surfaces. With our digital 3D model we will be able to cut the timber to exact size and angle ensuring efficiency in material and cost. The timber is treated to be highly sustainable and fully outdoor durable. The south outside wall of the art work will be filled with soil and planted with grass vegetation to enrich and support the environmental quality of the project.

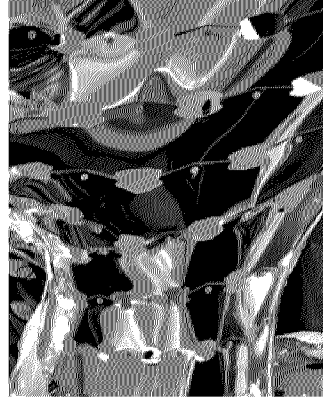
- The core of the fabrication will be to CNC mill the pattern that will form the 4 layered Surface structure. The individual components will then be anodized protecting the project from any water damage and revealing the beautiful curvature and colour of the Public Art project. The individual components are marked with a algorithmic numbering system and easy to connect with stainless steel connectors to establish volume and structural stability for the main body. Due to the curvature nature of the surface the structure is self supported and does not require any reinforcement.

MAINTENANCE

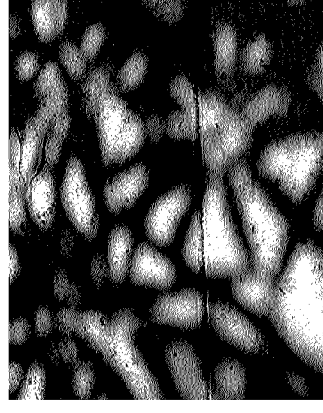
-The design and material proposal for the art project does not require any major maintenance. Due to the durable finishes and curvature of the surfaces, both rain and dirt will more less be self cleaning. The protected location besides the main building is helpful to maintain durability and maintenance of the project.

-Cleaning - biannual cleaning by water is recommended to brush off dirt and residue. Maintenance would consist of wiping down with a brush or water hose. Detergents, cleansers and other cleaning agents would all be suitable if necessary.

-Repairs - The all surfaces are selected and designed to be very durable and regardless of damage that may occur, repairs are relatively simple. The installation is set up in individual surfaces allowing for individual components to be easily replaced in case off major damage or vandalism. Minor scratches and dents can be buffed out with an abrasive polish or touched up.



Anodized Aluminium



Ground Shadow Figure

LOADING ASSUMPTIONS

Loading assumptions according to California Codes / IBC / ASCE-07 / ACI 318 / AA
Spec for aluminium structures:

- DL - dead loading (to gravity)
- SDL - super dead loading (to gravity)
- LL - live loading (100 psf, seating area only)
- I - impact loading (0.5 kips)
- S - snow loading (20 psf)
- W - wind, assume 30 psf (from different sides)
- E - earthquake loading (assume 15% g)
- DT+ - summer heating (assume +30 K)
- DT- - winter cooling (assume -30 K)

Load combinations to code (for both ULS and SLS)

STRUCTURAL CONCEPT APPROACH

The structural concept indicates that the linked aluminium 'double skin' arch acts as a sandwich which provides a structural framework for the artwork.

Global Structural System Approach:

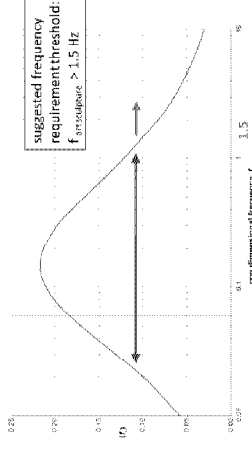
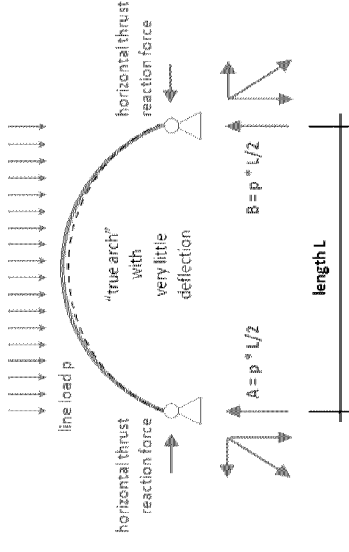
The artwork is spanning across the sculpture and acts like a structural arch, where vertical and horizontal thrust forces are transferred into the foundations. Arches are among the most efficient systems from a structural point of view, since they minimize bending and mainly carry loading in compression.

In transverse direction, the sculpture acts like a vertical cantilever, where 'spread legs' create a lever-arm to take the bottom moment into the foundation as a pair of forces each. Towards the foundations, the sculptural legs 'spread out' and sit on the seating areas which house concrete footings underneath to anchor the sculpture safely.

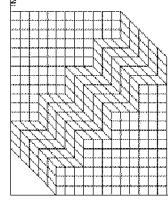
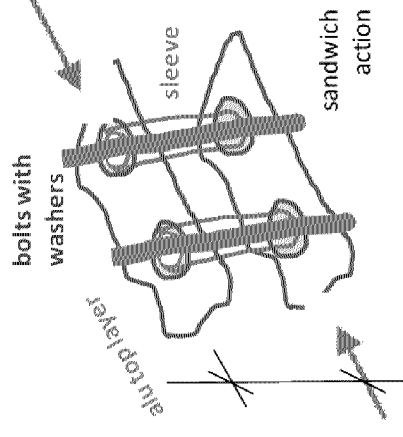
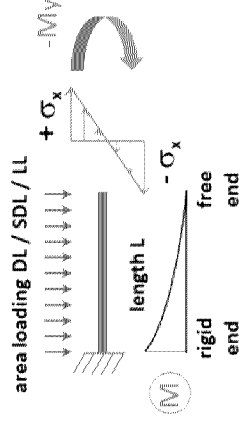
Local Structural System Approach:

In order to generate a truly 'load-carrying skin', the aluminium segments act together as thin-shell 3D surfaces. To avoid global and local buckling, two skins each form a 'double skin' system that is interconnected by means of linking tubes that activate the beneficial lever arm distance in between both layers, hence creating a structural sandwich system.

Still, global and local buckling modes will need to be examined using the method of eigen values and eigen modes for all relevant load combinations.



Power spectral density function wind, Eurocode 1, EN 1991-1-4: 2005



FOOTING LOCATIONS AND FOUNDATION

The sculpture needs to be anchored to the ground to avoid uplift, drift and over-turning. Therefore, towards the bottom of the four 'legs', the aluminium tessellation elements will be combined into one single solid member each, which will be anchored to the concrete footings underneath. Per side there will be one concrete linear footing.

DYNAMIC PERFORMANCE REQUIREMENTS

These calculations are to avoid wind-induced vibration resonance of art sculpture. This graph indicates that wind intensities relative to wind gust frequencies are mainly in the range of 0.02 to 1.0 Hz. For the sculpture's first (lowest) natural eigen frequency we therefore aim to be > 1.5 Hz, so it is unlikely that winds still excite the sculpture.

STRUCTURAL CALCULATIONS

Validate Deflections:

Suggested limit $< \text{span}/150$ under live load combinations, DL+SDL can be precambered or simply left in its position after erection.

Validate Stresses:

Set $\sigma_{\text{al}} \text{ max yield } f_y = 110 \text{ N/mm}^2$ and check extremes for all relevant load combinations, determine all support forces & moments.

Validate Stability:

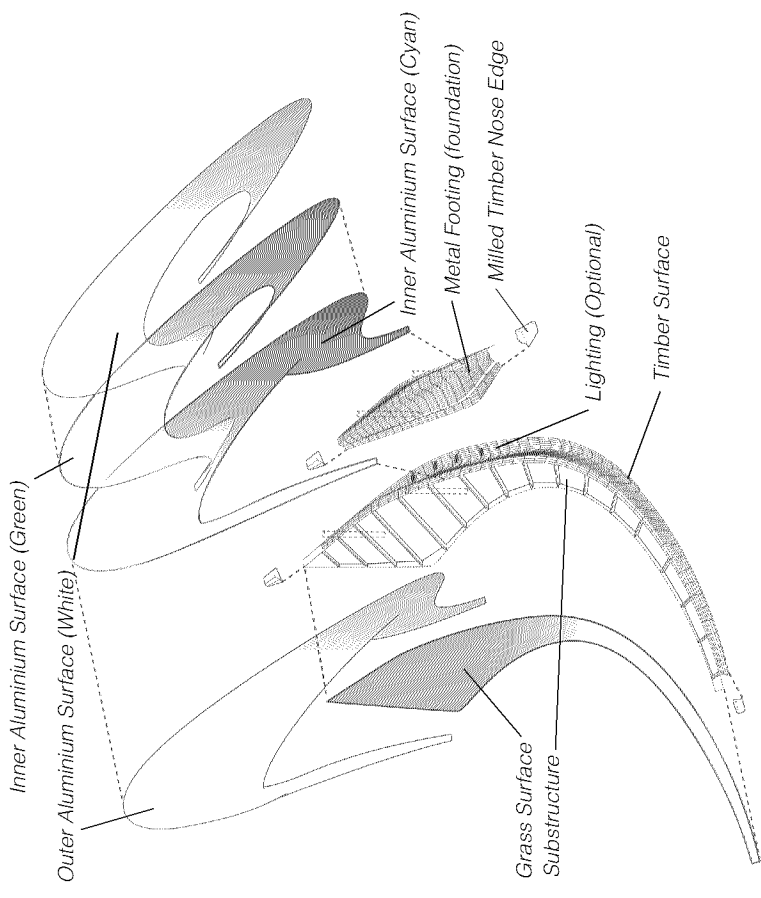
Verify that no global buckling occurs (sway/twist/LTB etc) and also no local plate buckling/edge buckling occurs (eigenmodes).

Validate Frequencies:

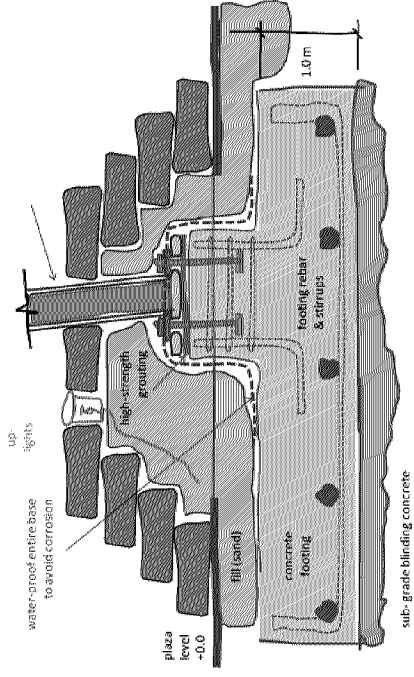
Under certain wind loading, slender light-weight structures may start to vibrate under wind loading – check natural frequencies.

Advise on Connections:

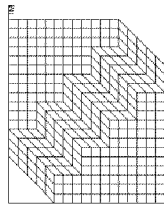
Once maximum forces are known, check local connection capacities to avoid local failure. For tension transfer, the connection presses outwards into the borehole of the petal, causing borehole edge compression outwards, which is balanced by ring tension, transferring the tension through the sculpture. For compression transfer, the connection presses inwards into the borehole of the petal, causing borehole edge compression inwards, which is balanced by compression of the petal section, transferring the compression on through the sculpture.



Exploded Component Diagram



Concrete local footings (linear underneath the seating areas each)



Buro Happold

SUSTAINABILITY

Volkan Alkanoglu is registered as a LEED Accredited Professional in the United States. Leadership in Energy & Environmental Design (LEED) is an internationally recognized green building certification system, providing third-party verification that a building or community was designed and built using strategies intended to improve performance in metrics such as energy savings, water efficiency, CO2 emissions reduction, improved environmental quality, and stewardship of resources and sensitivity to their impacts. With our broad experience in LEED projects and with the support of our environmental and engineering consultants of Buro Happold we plan to incorporate sustainable strategies within the planning and fabrication of the public art work, so that passive and low-energy principles have an influence at the very beginning of the design process.

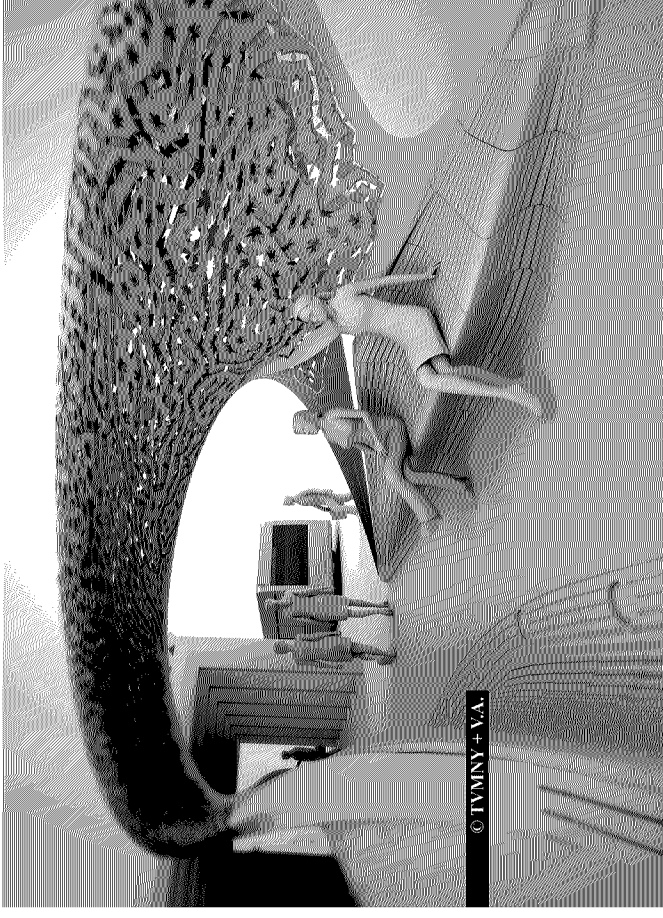
Our planning strategy for each project begins with the assumption that it will be a model for environmental quality and sustainability. The material used in our design such as timber and moments of vegetation will provide comfortable and pleasant spaces for the interaction of its habitants, and will serve as a benchmark for sustainability. Our design and choice of materials complies and goes beyond stated benchmarks including exceptional durability, enduring value and maintenance, appropriateness to the site and a family friendly environment.

EFFICIENCY

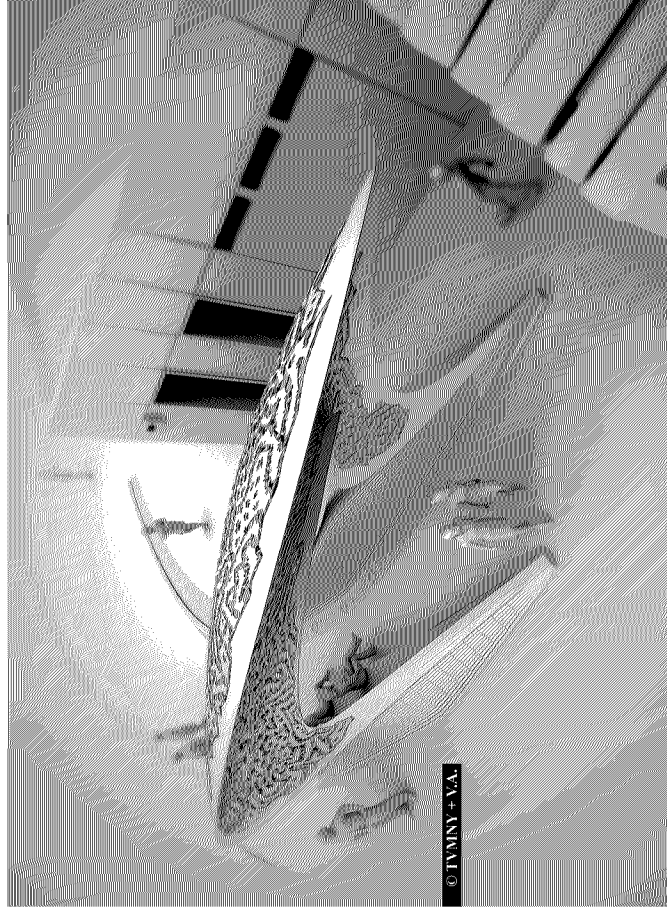
With our extended architectural background, our experience in fabrication of complex and high quality projects in a public setting, we plan to incorporate financially sustainable strategies within the planning and execution of this public art project, so that efficient and cost effective principles have an influence at the very beginning of the design and ensure a successful planning strategy considering low maintenance, high durability and full safety aspects. The art work will provide a pleasant opportunity for visual interaction and will serve as a benchmark for public projects, as well as create identity and diversity in its unique location. Beyond the thoughtful and sustainable creation of this project, there is an equal need for spatial diversity and uniqueness which leads to a sense of identity. The proposed Public Art project will aim to develop an identity for the City of Redondo Beach.

OPTIMIZATION

We use a variety of sophisticated and dynamic design tools, which enable us to achieve the desired aesthetic values, cost efficiency, functionality, and required per formative qualities for our design projects. While adhering to various efficient fabrication and energy issues, our advanced 3D-modeling and computational-analysis skills enable innovative and dynamic contemporary forms which optimize spaces for function, materials and most importantly a compelling visual experience. This strategy ensures the integration of an aesthetic identity for each design solution which contributes to its success.



View into Public Artwork



Birds Eye View of Public Artwork

SOUTHERN CALIFORNIA INSTITUTE OF ARCHITECTURE

Welcome to the Southern California Institute of Architecture.

SCI-Arc is a center of innovation and one of the nation's few independent architecture schools, offering undergraduate and graduate programs. We are dedicated to educating architects who will imagine and shape the future.

Located in a quarter-mile long former freight depot in the intensely urban artist's district in the heart of Los Angeles, SCI-Arc is distinguished by the vibrant atmosphere of its studios, providing students with a uniquely inspiring environment in which to study Architecture.

An integral part of the emerging cultural hub of a city with a tradition of architectural experimentation, the school is devoted to finding radically new responses to the real needs and aspirations of today's world.

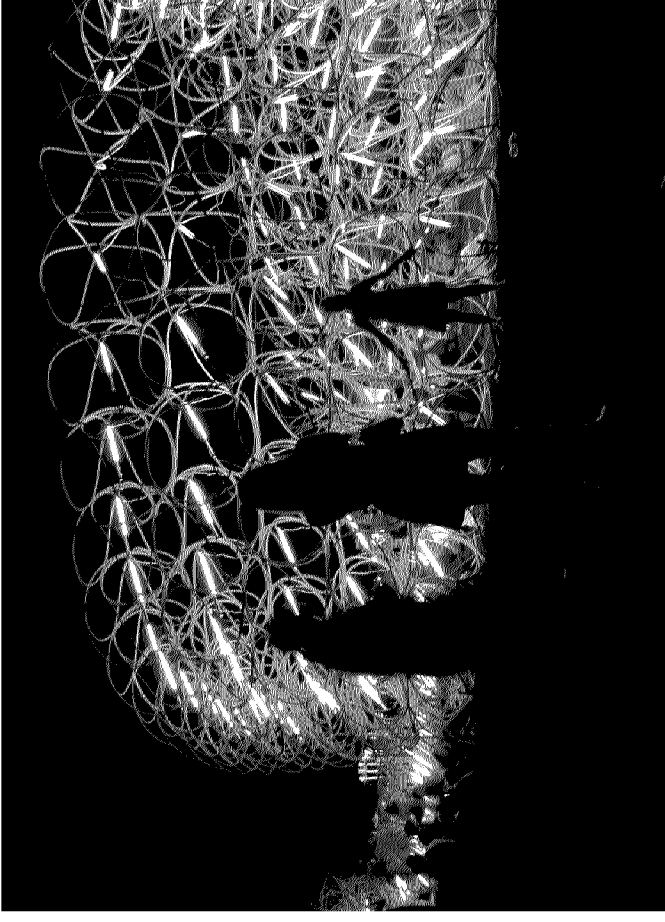
We offer students a unique experience as they pursue undergraduate, graduate, and postgraduate degrees. Our approximately 500 students and 80 faculty members most of whom are practicing architects—work together in a fluid, non hierarchical manner to re-think assumptions, create, explore and test the limits of architecture.

COMMUNITY AND EDUCATION

Our approach to art and design is founded on the notion of multi- disciplinary collaboration and prides itself on its ability to work in partnership with a client and its collaborating team. Marc Fornes and I believe that collaboration is an engine that drives creative solutions. As a Full time Faculty member of the School, we will hold a summer workshop and introduce students to the project raising interest and experience on a day to day basis.

With this premise, we will introduce a educational seminar and workshop to a community of around 15-20 students from the Southern California Institute of Architecture in Los Angeles. We will involve a community of architecture students to assist with the construction and assembly of our project. By assisting, students gain invaluable hands on building experience which is in contrast to their usual academic curriculum. This important experience of 'making things', will allow students to be confronted with real-world problems faced by architects and designers on a daily basis.

Participants will learn and integrate several methods of 'Design Thinking' which includes how to define, research, generate, review, implement and analyse, creative solutions to solve these problems. Students will explore, enhance, and train their skills, creativity, and interest in conceptual thinking and making. Involvement and introduction to this project will rely on principles of effort, participation and responsibility.



SCI-Arc Student Workshop Installation at Coachella, 2009



Student Workshop led by Marc Fornes at the University in Chile

BUDGET

The City of Redondo Beach Public Art Program has allocated a maximum of \$75,000 to complete the overall project. Our design proposal is guaranteed to stay within the margin of this benchmark due to our innovative fabrication techniques, our collaborative nature, our previous experience in construction, our project management record of similar projects and full understanding of project logistic. We have attached a breakdown and basic cost estimate including the costs of design, material, fabrication, installation, transportation, permits, travel, and all other related costs.

DESIGN - BUILD

In addition, we propose a collaboration with students of the Southern California Institute of Architecture where Volkan Alkanoglu is teaching as full time faculty. The approach of Design+Build Strategy for the 'surface' area of the project is not just an investment into the community and highlights the educational aspect of this public art project, but also ensures efficiencies in cost, time, and quality of the project.

1. Groundwork:	\$10,000
2. Base Structure:	\$16,000
3. Surface Structure:	\$32,000
4. Additional Expenses:	\$7,000
5. Design Fee:	\$10,000

TOTAL BUDGET: \$75,000

1. Design Fee including but not limited to the following items:

-Artist Fee, Consultant Fee, Overhead

2. Groundwork including but not limited to the following items:

-Material, labour, fabrication, excavation, shoring, piling, foundation, drainage, other (Lighting optional)

3. Base Structure including but not limited to the following items:

-Material, labour, fabrication, Structural Steel, Wood Framing, Partitions, Timber

4. Surface Structure including but not limited to the following items:

-Material, labour, fabrication, Anodizing, CNC milling, Stainless Steel Fasteners

5. Additional expenses including but not limited to the following items:

-Travel, Supplies, Communication, Services

BUDGET

We anticipate a maximum of \$175,000 to complete the overall project. Our design proposal is guaranteed to stay within the margin of this benchmark due to our innovative fabrication techniques, our collaborative nature, our previous experience in construction, our project management record of similar projects and full understanding of project logistic. We have attached a breakdown and basic cost estimate including the costs of design, material, fabrication, installation, transportation, permits, travel, and all other related costs.

Artist Fee:	\$7,500
Consultation Fee:	\$8,750
Materials and Supplies:	\$45,500
Fabrication/Foundation:	\$63,750
Insurance:	\$1,750
Travel:	\$5,250
Transportation of Artwork:	\$8,750
Installation:	\$14,000
Administrative Expenses:	\$3,500
Photography and Documentation:	\$3,500
Contingency:	\$7,500
Painting:	\$5,250
TOTAL BUDGET:	\$175,000

Cost Increase:

The art project was initially proposed in 2010/2011. At that time I was residing in Los Angeles and had immediate access to fabrication facilities at SCI-Arc who were willing to produce and cut the project since I was a faculty member there. We also had access to a local engineer who was willing to submit signed and sealed engineering drawings for a reduced rate. This was also a very early project in my career and you can see that I have now over 10 public art projects in the U.S.

In addition we are also now facing much larger overhead cost, higher labor rates, additional shipping and travel expenses and higher material cost due to increased aluminum prices. We are also facing higher paint cost, cost for rivets, foundation etc. So, overall within the last 7-8 years we are experiencing an increase in cost for this project which is reflected in the above breakdown.

Material:

We would also like to mention that we will not use any timber anymore for the art piece but utilize aluminum and concrete only to keep the project durable and easy to maintain. We are referring to our experience here from other projects we worked on in the past.

Cultural Arts Manager Scandling reviewed the criteria for selection of public art site locations from the Public Art Site Master Plan, which identifies a catalogue of locations that shall:

- Be updated on a bi-annual basis or as needed to respond to physical changes to the City and the City's public spaces.
- Present locations evenly across all City districts for public art.
- Include a focus on public sites that serve as entryways to the City.
- Include a focus on corridors with rates of high vehicular travel.
- Include a focus on corridors with rates of high pedestrian and bicycle travel.

Additionally, the selected sites shall address the following areas of criteria:

- Stimulation of excellence in urban design and public art
- Contribution to community vitality
- Involvement of a broad range of people and communities
- Value of artists and artistic process
- Wise use of resources.

Cultural Arts Manager Scandling noted that two previously identified utility box locations need to be replaced. Pacific Coast Highway & Ruby Street in District 1 is no longer viable, and Diamond Street at PCH in District 2 is no longer viable.

The Commissioners reviewed the current list of priority public art locations and additional locations for consideration and discussed the list with Cultural Arts Manager Scandling.

Commissioner Klein proposed adding the proposed site of the Police Department Mosaic to the list of priority public art locations.

Commissioner Gantner said that there are so many good locations already on the list and she doesn't think that location is one of the better ones, because so much of the time there are cars in front of that wall and you can barely see it, so she doesn't recommend adding it to the list.

Commissioner Pucci said she does not mind adding it to the list, whether or not this particular art project goes forward for that location.

Motion by Commissioner Klein, seconded by Commissioner Pucci, to add the Police Department wall to the list of Priority Potential Public Art Locations. Motion carried unanimously, with Commissioners Cagle and Lapin absent.

Chair Liljenwall called for public comment. Seeing no one wishing to comment, the Chair closed The public comment period.

Motion by Commissioner Pucci, seconded by Commissioner Klein, to receive and file the report on the Public Art Master Plan Priority Public Art Site locations. Motion carried unanimously, with Commissioners Cagle and Lapin absent.

Transit Center Public Artwork

Cultural Arts Manager Scandling gave a report on the Transit Center Public Artwork, including the following:

- The Transit Center plans were approved in May of this year.
- The bid for the first two phases of this project opened in July of this year.
- The Transit Center is projected to be completed in 2020.
- Staff contacted the artist, Volkan Alkanoglu, selected for the Transit Center Public Artwork.
- The artist was selected in 2011, but the Transit Center has been on hold since then.
- We requested that the artist resubmit his proposal for the project, as it is now progressing.
- Due to seven years of dormancy, the artist's budget for the project has changed.
- The full proposal from 2011, along with the budget changes, are in the agenda packet.

Cultural Arts Manager Scandling displayed renderings of the transit center artwork on the overhead projector, and noted that the location of the artwork has changed since the artist's original proposal. It has shifted to the end location of the bays and the docks, as illustrated in the picture. The original budget, proposed in 2011, was for a total amount of \$75,000.

The Commission viewed the following breakdown of the original budget and the revised budget:

Original Budget:

1. Groundwork	\$10,000
2. Base Structure	16,000
3. Surface Structure	32,000
4. Additional Expenses	7,000
5. Design Fee	<u>10,000</u>
Total	\$75,000

Revised Budget:

Artist Fee	\$7,500
Consultation Fee	8,750
Materials and Supplies	45,500
Fabrication/Foundation	63,750
Insurance	1,750
Travel	5,250
Transportation of Artwork	8,750
Installation	14,000
Administration Expenses	3,500
Photography & Documentation	3,500
Contingency	7,500
Painting	<u>5,250</u>
Total	\$175,000

Cultural Arts Manager Scandling said it is worth noting that at the time of the original proposal, in 2011, the artist was employed as a faculty member at Southern California Institute for Architecture. The proposal for the design and build portion included a collaboration with his students. The artist no longer lives in Southern California and is no longer on the faculty at SCI Art. The artist's ability to use the educational component of student labor can no longer be a consideration in his budget for the project. Additionally, the artist has since then installed multiple projects throughout the world and is budgeting in a different way than he was in 2011, in terms of providing additional categories.

The new proposed budget is an increase of \$100,000 over the original proposed budget. This is a preliminary estimate.

Chair Liljenwall remembered that when the original budget of \$75,000 was set, it did not come from the Public Art Commission, and asked where it came from.

Community Services Director La Rock said it was originally from LA County Metro funding.

Chair Liljenwall asked why Metro could not fund the increase in the cost of the project.

Community Services Director La Rock said that the call for projects that comprises the Metro portion of the Transit Center funding, which is one of a number of external funding sources, has a set limit on how much of the allocation of their funding can be used for public art. It is capped at \$75,000. The other external funding sources do not provide a public art allocation. The difference will have to come from the Public Art Fund or City Council could direct it to come from the General Fund, but this is not likely. They also could choose to reject the artwork, based on the increased fee.

Chair Liljenwall asked whether Metro would still honor \$75,000 in funding for the project.

Community Services Director La Rock replied that Metro has provided the City with a \$75,000 earmark for the public art component of the project. The shortfall will need to be made up by the Public Art Fund.

Commissioner Gantner asked why the Transit Center project has taken so long.

Community Services Director La Rock replied that the acquisition of the property next to Target for the Transit Center project was part of a very intricate land swap deal, because the ownership of the Galleria changed. The plans and specifications for the Transit Center itself was also a protracted experience, and it involves the widening of Kingsdale Ave. and the streetscape improvements. The public art component had to just sit on the sidelines and wait for the project to be realized. Now that bids are being issued for the actual construction, Rachel has taken the steps necessary to move ahead with the public art portion.

Commissioner Gantner asked, hypothetically, if the Commission cannot reach agreement to accept the new budget proposal, are they contractually obligated pay the artist \$75,000.

Community Services Director La Rock replied that there is no contract with the artist.

Chair Liljenwall asked whether they would still be able to use the funding from Metro.

Community Services Director La Rock replied that Metro is not funding a specific artwork.

Commissioner Pucci raised a question about the change in location of the artwork from the original location to one farther away from the front.

Cultural Arts Manager Scandling said that change is due to the actual plans that are put forth for the transit center in terms of what is feasible for the use of the land and how the transit center will actually operate with bus arrivals.

Community Services Director La Rock clarified, saying that the location is the land parcel south of the Target building. The reason it was moved from the front to the rear is that the funding came from Metro. There are some very specific rules about ADA accessibility and public egress and ingress tied to that funding, so essentially it would have required us to put a hard balustrade around the entire artwork. The artist's intention was that it should be a very interactive piece. He wanted people to walk through, around, and under it. The planned Green Line extension at this site onto the Torrance Transit will land at this site, so it becomes the front porch of that train-to-bus connection. Every bus passenger will drive past that sculpture, and when a train arrives, provided it follows the existing freight line, as proposed by Metro, that will be the front porch for those train passengers, back and forth to the bus station.

In response to a question from Commissioner Klein about wanting to see a view from a different vantage point, Community Services Director La Rock said that this is as far as the City has gotten with its renderings, other than for the building. At a future meeting, we could provide the Commission with a top view map that will show you the project site and where the artwork falls in both the vehicular and pedestrian pathways.

Chair Liljenwall suggested that at a future meeting they analyze the projected expenses to see how the \$100,000 increase in cost can be brought down. She feels that \$100,000 is far beyond what they wish to add to the funding for this particular project.

Commissioner Gantner said she could understand the cost of materials going up, but she does not understand some of the new categories added, that were not on the original estimate.

Commissioner Klein called attention to the largest expense, Fabrication/ Foundation, estimated at \$63,750. She suggested that possibly the construction company that is building the Transit Center can provide some of the foundation and construction work for the structure. She wants to have a better understanding of where it is located in relation to the overall project.

Commissioner Pucci agreed that the former location appeared to be better for a public artwork.

Cultural Arts Manager Scandling said that the category "Groundwork" on the original budget seemed to correspond with "Fabrication/Foundation" on the new budget, and agreed that it was a very significant increase. Regarding the change in location, she said that the intention of the artist was to have an interactive aspect to the artwork, with the ability to move through and around it, and this would not be possible at the original location next to the building.

Chair Liljenwall called for public comment.

Resident Ashish Sharma agreed that it was difficult to visualize the new location of the artwork. She feels that it would help to have an aerial view rendering or a map with the street names.

Chair Liljenwall thanked Ms. Sharma and closed the public comment period.

Motion by Commissioner Pucci, seconded by Commissioner Klein, to receive and file the report on the Transit Center Public Artwork. Motion carried unanimously, with Commissioners Cagle and Lapin absent.