

**CITY OF REDONDO BEACH
PUBLIC ART COMMISSION AGENDA
Wednesday, September 22, 2021**

VIRTUAL MEETING

**THIS VIRTUAL MEETING IS HELD PURSUANT TO EXECUTIVE ORDER
N-29-20 ISSUED BY GOVERNOR NEWSOM ON MARCH 17, 2020.**

REGULAR MEETING OF THE PUBLIC ART COMMISSION - 7 PM

**ALL COMMISSION MEMBERS ARE PARTICIPATING BY VIRTUAL
MEETING. MEMBERS OF THE PUBLIC MAY ONLY PARTICIPATE BY
ZOOM, EMAIL OR eCOMMENT.**

Public Art Commission meetings are broadcast live through Spectrum Cable, Channel 8, and Frontier Communications, Channel 41. Live streams and indexed archives of meetings are available via internet. Visit the City's office website at www.Redondo.org/rbtv.

TO WATCH MEETING LIVE ON CITY'S WEBSITE:

<https://redondo.legistar.com/Calendar.aspx>

*Click "In Progress" hyperlink under Video section of meeting

TO WATCH MEETING LIVE ON YOUTUBE:

<https://www.youtube.com/c/CityofRedondoBeachIT>

TO JOIN ZOOM MEETING (FOR PUBLIC COMMENT ONLY):

Register in advance for this meeting:

https://us02web.zoom.us/webinar/register/WN_3uc5JHw1SzmAWKWipHOFgQ

After registering, you will receive a confirmation email containing information about joining the meeting.

If you are participating by phone, be sure to provide your phone # when registering. You will be provided a Toll Free number and a Meeting ID to access the meeting. Note; press # to bypass Participant ID. Attendees will be muted until the public participation period is opened. When you are called on to speak, press *6 to unmute your line. Note, comments from the public are limited to 3 minutes per speaker.

eCOMMENT: COMMENTS MAY BE ENTERED DIRECTLY ON WEBSITE AGENDA PAGE:

<https://redondo.granicusideas.com/meetings>

1) Public comments can be entered before and during the meeting.

2) Select a SPECIFIC AGENDA ITEM to enter your comment;

3) Public will be prompted to Sign-Up to create a free personal account (one-time) and then comments may be added to each Agenda item of interest.

4) Public comments entered into eComment (up to 2200 characters; equal to approximately 3 minutes of oral comments) will become part of the official meeting record. Comments may be read out loud during the meeting.

EMAIL: TO PARTICIPATE BY WRITTEN COMMUNICATION WITH ATTACHED

DOCUMENTS BEFORE 3PM DAY OF MEETING:

Written materials that include attachments pertaining to matters listed on the posted agenda received after the agenda has been published will be added as supplemental materials under the relevant agenda item. Cameron.Harding@redondo.org

REGULAR MEETING OF THE PUBLIC ART COMMISSION - 7 PM

- A. CALL MEETING TO ORDER**
- B. ROLL CALL**
- C. SALUTE TO THE FLAG**
- D. APPROVE ORDER OF AGENDA**
- E. BLUE FOLDER ITEMS - ADDITIONAL BACK UP MATERIALS**

Blue folder items are additional back up material to administrative reports and/or public comments received after the printing and distribution of the agenda packet for receive and file.

E.1. [BLUE FOLDER ITEM](#)

F. CONSENT CALENDAR

Business items, except those formally noticed for public hearing, or 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.

F.1. [APPROVAL OF THE JULY 28, 2021 MINUTES](#)

F.2. [AFFIDAVIT OF POSTING](#)

F.3. [PUBLIC ART FUND REPORT](#)

G. EXCLUDED CONSENT CALENDAR ITEMS

H. 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.

H.1. [PUBLIC PARTICIPATION ON NON-AGENDA ITEMS](#)

I. ITEMS CONTINUED FROM PREVIOUS AGENDAS

J. ITEMS FOR DISCUSSION PRIOR TO ACTION

J.1. [RECEIVE AND FILE A PRESENTATION ON PROPOSED PUBLIC ARTWORK FOR THE TRANSIT CENTER](#) [DISCUSSION AND POSSIBLE ACTION ON A RECOMMENDATION TO ALLOCATE ADDITIONAL FUNDING FROM THE JOHN PARSONS PUBLIC ART FUND TO THE TRANSIT CENTER PUBLIC ARTWORK PROJECT](#)

- J.2. [DISCUSSION AND POSSIBLE ACTION TO SELECT A GRAPHIC DESIGNER TO DESIGN THE CALL FOR ARTIST FLIER](#)
- J.3. [PUBLIC ART COMMISSION SUBCOMMITTEE REPORTS](#)
- J.4. [DIRECTOR'S REPORT](#)

K. MEMBER ITEMS AND REFERRALS TO STAFF

L. ADJOURNMENT

The next meeting of the Redondo Beach Public Art Commission will be a regular meeting to be held at 7 p.m. on November 24, 2021, in the Redondo Beach Council Chambers, at 415 Diamond Street, Redondo Beach, California via teleconference.

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 at www.redondo.org under the City Clerk.



Administrative Report

E.1., File # PA21-2924

Meeting Date: 9/22/2021

TO: PUBLIC ART COMMISSION

FROM: CAMERON HARDING, COMMUNITY SERVICES DIRECTOR

TITLE
BLUE FOLDER ITEM



Administrative Report

F.1., File # PA21-2923

Meeting Date: 9/22/2021

TO: PUBLIC ART COMMISSION

FROM: CAMERON HARDING, COMMUNITY SERVICES DIRECTOR

TITLE

APPROVAL OF THE JULY 28, 2021 MINUTES

A. CALL MEETING TO ORDER

A Virtual, Regular Meeting of the City of Redondo Beach Public Art Commission was called to order by Chair Lapin at 7:02 p.m.

B. ROLL CALL

Commissioners Present: Cagle, Klein, Lapin, Richardson, Sharma

Commissioners Absent: Pucci

Officials Present: Cameron Harding, Community Services Director
Joyce Rooney, Transit Manager

C. SALUTE TO THE FLAG

Chair Lapin led in the Salute to the Flag.

D. APPROVE ORDER OF AGENDA

Motion by Commissioner Klein, seconded by Commissioner Cagle, to approve the Order of Agenda, as presented. Motion carried unanimously, by roll call vote.

E. BLUE FOLDER ITEMS – ADDITIONAL BACK UP MATERIALS

E.1. Blue Folder Items

Chair Lapin noted two items included in Blue Folder Items, one regarding the John Parsons Public Art Fund and the other regarding the Call for Artists Ad.

F. CONSENT CALENDAR

F.1 Approve Affidavit of Posting of the Public Art Commission Regular Meeting of July 28, 2021

F.2 Approve Minutes of the Public Art Commission Regular Meeting of May 26, 2021

Commissioner Sharma noted a typographical error in the minutes of May 26, 2021.

F.3 Public Art Fund Report

Community Services Director Cameron Harding presented the Public Art Fund report.

Commissioner Sharma requested a detail of fund contributions going forward.

F.4 Replacement Artwork on Utility Box Located on Catalina/Avenue I

There were no public comments regarding the Consent Calendar.

Motion by Commissioner Klein, seconded by Commissioner Sharma, to approve the Consent Calendar, as amended, except for Item No. F.4 which was pulled for separate discussion. Motion carried unanimously, by roll call vote.

G. EXCLUDED CONSENT CALENDAR ITEMS - None

G.1 (F.4) Replacement Artwork on Utility Box Located on Catalina/Avenue I

Community Services Director Harding presented details of the Administrative Report noting the cost for replacing the artwork is \$1,250.

Discussion followed regarding increased costs and damage done to the utility box.

Motion by Commissioner Klein, seconded by Commissioner Cagle, to approve the replacement of artwork on the utility box located on Catalina/Avenue I at a cost of \$1,250, to be funded by the Public Art Fund. Motion carried unanimously, by roll call vote.

H. PUBLIC PARTICIPATION NON-AGENDA ITEMS

H.1 Public Participation on Non-Agenda Items

There were no public comments on this item.

I. ITEMS CONTINUED FROM PREVIOUS AGENDAS - None

J. ITEMS FOR DISCUSSION PRIOR TO ACTION

J.1. John Parsons Public Art Fund

Community Services Director Harding introduced Transit Manager Joyce Rooney and deferred to her for a report.

Transit Manager Rooney presented details of the Administrative Report and addressed the updated project cost estimate (\$270,000).

Discussion followed regarding changes in the project through time, the possibility of reopening the bid process for the project, relocation of the piece within the Transit Center, the new proposed location, review of the new site by the artist, location of the public parking lot, circulation, services provided at the Transit Center, visibility of the artwork, interactive

elements of the piece, the estimated opening date, the use of transit funds (\$75,000) for a portion of the artwork and the possibility of inviting the artist to give a presentation about the artwork to the Commission in September before committing another \$100,000.

Commissioner Richardson stressed the artist needs to update and change the project to match the new site location.

Commissioner Klein spoke in support of moving forward with the project.

Commissioner Cagle noted the project has been pending for so long that waiting until September for a presentation from the artist will not have any negative impacts.

Chair Lapin stated she would like to table approval of the additional funding until after the Commission receives a presentation from the artist.

There were no public comments on this item.

Motion by Commissioner Klein, seconded by Commissioner Sharma, to table approval of additional funds of (\$100,000) for the Transit Center public art piece until the Commission's meeting in September and invite the artist to make a presentation to the Commission at that time. Motion carried unanimously, by roll call vote.

J.2. Historical Murals in Parks

Community Services Director Harding introduced Historical Commission Chair Ron Maroko and deferred to him for a report.

Mr. Maroko discussed the Historical Commission interest in creating historical murals throughout City parks with QR codes for access to information regarding the history and the artwork; asked for the support of the Public Art Commission; requested appointing a liaison from the Public Art Commission to serve on the Ad Hoc Subcommittee considering the item to move the project forward and ensure consistency with the Public Art Commission's goals and guidelines.

Discussion followed regarding a proposed budget, themes for historical ideas, replicating existing museum artwork, developing a timeline, engaging students in the process, focusing on murals, existing historical artwork, and murals, identifying appropriate locations and the Path to History project.

Chair Lapin thanked Mr. Maroko and noted the Commission will discuss the matter and will report back to the Historical Commission.

Commissioners Sharma and Klein agreed to serve on the Subcommittee until such time as a replacement can be found. The offer will be made to Commissioner Pucci and the new Commissioner once the latter is appointed.

There were no public comments on this item.

Motion by Commissioner Klein, seconded by Commissioner Sharma, to appoint Commissioners Sharma and Klein to serve as liaisons on the Historical Commission Ad Hoc Subcommittee considering the addition of historical murals in City parks, until such time as a replacement can be found. Motion carried unanimously, by roll call vote.

J.3. Referral of the Rindge Sanitary Sewer Pump Station Mural Project

Community Services Director Harding presented details of the Administrative Report; discussed a current infiltration project and recommended putting a pause on the mural project until more information is available about the infiltration project.

Commissioner Klein noted the Mural Subcommittee considered three locations for future murals including the fire wall and reported Commission Pucci is waiting a response from the Fire Department regarding their interest.

Chair Lapin requested including a discussion of the matter on the Commission's next meeting agenda.

There were no public comments on this item.

Motion by Commissioner Richardson, seconded by Commissioner Sharma, to delay the Rindge Sanitary Sewer Pump Station Mural Project until after a full report from the Public Works Department regarding the infiltration project is received and for the Public Art Commission to begin considering other locations for a mural project. Motion carried unanimously, by roll call vote.

J.4. Call for Artists Ad

Community Services Director Harding presented details of the Administrative Report and referenced and presented examples of fliers developed over time.

Chair Lapin summarized actions taken by the Commission including approval of a draft flier which was supposed to appear in the City newsletter and the Beach Reporter and to be distributed to area artists and talked about approving \$2,000 from the Public Art Fund for the hiring of a graphic artist to redesign the flier for use on the next call for artists.

Commissioner Klein recommended local graphic artists to create the flier and offered to send the information to Community Director Harding.

There were no public comments on this item.

Motion by Commissioner Klein, seconded by Commissioner Cagle, to approve the \$2,000 from the Public Art Fund to hire a graphic artist to redesign the flier for use on the next call for artists in print and social media. Motion carried 4-1, by roll call vote, with Commissioner

Richardson, opposed and Commissioner Pucci, absent.

J.5. Public Art Commission Subcommittee Reports - None

J.6. Director's Report

Community Services Director Harding reported staff is still waiting for an update on the Legado project; noted City Council will be reviewing Commission vacancies on August 10, 2021, and stated City Council eliminated the Cultural Arts Manager position.

K. MEMBER ITEMS AND REFERRALS TO STAFF - None

L. ADJOURNMENT

There being no further business to come before the Commission, Commissioner Richardson motioned, seconded by Commissioner Sharma, to adjourn at 8:54 p.m., to a Regular Public Art Commission meeting on Wednesday, September 22, 2021, at 7:00 p.m. Motion carried unanimously, by roll call vote.

Respectfully submitted,

Cameron Harding
Community Services Director



Administrative Report

F.2., File # PA21-2925

Meeting Date: 9/22/2021

TO: PUBLIC ART COMMISSION

FROM: CAMERON HARDING, COMMUNITY SERVICES DIRECTOR

TITLE
AFFIDAVIT OF POSTING



Community Services Department

1922 Artesia Boulevard
Redondo Beach, California 90278
www.redondo.org

tel: 310 318-0610
fax: 310 798-8273

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 Regular Meeting Agenda – Virtual Meeting

Posting Locations 415 Diamond Street, Redondo Beach, CA 90277
✓ City Hall Bulletin Board, Door “4”

Meeting Date & Time Wednesday, September 22, 2021 7:00 p.m.

As Community Services Director of the City of Redondo Beach, I declare, under penalty of perjury, the document noted above was posted at the date displayed below.

Cameron Harding, Community Services Director

Date: September 16, 2021



Administrative Report

F.3., File # PA21-2965

Meeting Date: 9/22/2021

TO: PUBLIC ART COMMISSION
FROM: CAMERON HARDING, COMMUNITY SERVICES DIRECTOR

TITLE

PUBLIC ART FUND REPORT

RECOMMENDATION

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

BACKGROUND

The John Parsons Public Art Fund is an account held by the City to fund public art program activities including artwork commissions, installations and maintenance. As noted in the table below, the available fund balance is \$642,310.

PUBLIC ART FUND		TOTAL
FY 2019-20 Opening Balance		330,793
Expenses		
Utility Box Program Artist Fees (Phase 2)	(1,750)	
Utility Box Program Installation (Phase 2)	(4,948)	
Utility Box Program call for artists advertising	(35)	
Mosaic @ RB Police Station Artist Fee	(30,000)	
Fund Contributions	164,380	
FY 2019-20 Closing Balance		458,440
FY 2020-21 Opening Balance		458,440
Fund Contributions	11,305	
Expenses		

Mosaic @ RB Police Station Artist Fee	(5,000)	
*"Waves" Maintenance	(10,000)	
*Utility Box Maintenance (10 boxes)	(642)	
*Mosaic Wall @ Police Station Maintenance	(1,750)	
Fund Balance		452,353
Fund Contributions	10,000	
Fund Balance 01.27.21		462,353
Fund Contributions	138,670	
Expenses		
*Phase III and IV Utility Box Program (15 total) - estimate	(21,750)	
*Phase III and IV Utility Box Program maintenance (5%)	(109)	
Fund Balance 04.28.21		579,164
Funds for Miscellaneous Professional Services	(2,000)	
Fund Contributions	36,565	
Fund Balance 05.26.21		613,729
Fund Contributions	20,964	
Fund Balance 07.28.21		634,693
Fund Balance 08.31.21	7,617	642,310

* = *encumbered*

Each project public art project funded by the John Parsons Public Art Fund includes a 5% (five percent) ongoing allocation for maintenance purposes as required by the Public Art Ordinance.

ATTACHMENTS

1. Summary of Activity
2. 4-Year Comparison Spread Sheet

JOHN PARSONS PUBLIC ART FUND

ACCOUNT 80042200-260600

SUMMARY OF ACTIVITY

FY 2020-21

ACCOUNT BALANCE AS OF 7/01/2020	\$458,442.51
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REVENUE RECEIVED – FISCAL YEAR 2021	\$181,251.35
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EXPENDITURES:

11/23/2020 PATRICE E. LINNETT	<u>(\$5,000.00)</u>
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ACCOUNT BALANCE AS OF 6/30/2021	<u>\$634,693.86</u>
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JOHN PARSONS PUBLIC ART FUND

ACCOUNT 80042200-260600

SUMMARY OF ACTIVITY





JULY-AUG, 2021

ACCOUNT BALANCE AS OF 7/01/2021	\$634,693.86
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REVENUE RECEIVED – JULY & AUG	<u>\$7,616.72</u>
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ACCOUNT BALANCE AS OF 8/31/2021	\$642,310.58
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Fund 800 ... DEPOSITS
 Org 80042200 ... SMI
 Object 260600 ... PUBLIC ART
 Project ...

Acct 800 -42-4220-4220-42200-00000-230-260600-
 Acct name JOHN PARSONS PUBLIC ART FUND  Account
 Type Balance Sheet Status Active
 Rollup ... 
 NY Rollup ... 
 Sub-Rollup ... 
☐ MultiYr Fund

4 YEAR COMPARISON

CURRENT YEAR HISTORY 4 YEAR GRAPH HISTORY GRAPH

Yr/Per 2021/01	Fiscal Year 2021		Fiscal Year 2020		Fiscal Year 2019		Fiscal Year 2022
Original Budget	.00		.00		.00		.00
Transfers In	.00		.00		.00		.00
Transfers Out	.00		.00		.00		.00
Revised Budget	.00		.00		.00		.00
Actual (Memo)	-634,693.86		-458,442.51		-330,792.81		-7,616.72
Encumbrances	.00		.00		.00		.00
Requisitions	.00						.00
Available	.00		.00		.00		.00
Percent used	.00		.00		.00		.00



Administrative Report

H.1., File # PA21-2962

Meeting Date: 9/22/2021

TO: PUBLIC ART COMMISSION

FROM: CAMERON HARDING, COMMUNITY SERVICES DIRECTOR

TITLE
PUBLIC PARTICIPATION ON NON-AGENDA ITEMS



Administrative Report

J.1., File # PA21-3001

Meeting Date: 9/22/2021

To: PUBLIC ART COMMISSION

From: CAMERON HARDING, COMMUNITY SERVICES DIRECTOR

TITLE

RECEIVE AND FILE A PRESENTATION ON PROPOSED PUBLIC ARTWORK FOR THE TRANSIT CENTER
DISCUSSION AND POSSIBLE ACTION ON A RECOMMENDATION TO ALLOCATE ADDITIONAL FUNDING FROM THE JOHN PARSONS PUBLIC ART FUND TO THE TRANSIT CENTER PUBLIC ARTWORK PROJECT

RECOMMENDATION

Discussion and possible action on a recommendation to allocate additional funding in an amount not to exceed \$100,000 from the John Parsons Public Art Fund to the Transit Center public artwork project.

BACKGROUND

The City's new Transit Center is under construction at Kingsdale Avenue, adjacent to the Target retail store and across the street from the South Bay Galleria and South Bay Marketplace. The project was originally approved in Fiscal Year 2004-05 at a projected budget of \$5,460,000. Due to a number of land, budget, planning, and external factors, the project was delayed. The fifteen-year delay and valuation at today's dollars caused the project budget to be realized at \$12,237,439. Construction is expected to be completed by January 2022, with transit services operating at the new location by February 2022.

The Transit Center is partially funded by the Federal Transit Administration (FTA) and as part of the FTA's funding guidance, the inclusion of public art was encouraged and separately funded with dedicated Proposition A Local Return Transit Funds at \$75,000. With the Transit funding, a systematic process of request for qualifications (RFQ) and request for proposals (RFP) for public art was undertaken by the Public Art Commission to identify potential public art for inclusion at the site of the transit center project. Ultimately, on April 19, 2011, the City Council unanimously approved a proposal by Volkan Alkanoglu for the public artwork "Gatewave" and a project budget of \$75,000.

At the time of selection, Mr. Alkanoglu was in residence in Los Angeles and was teaching at Los Angeles based universities. Included in the artist's original proposal and budget was the use of university students for research and assembly labor for the project. As of this report, the artist is based in Portland, OR and has completed many significant artworks. His art and additional information can be viewed at www.alkanoglu.com <<http://www.alkanoglu.com>>.

On November 18, 2020, the PAC approved the staff recommendation to allocate of \$100,000 from

the Public Art Fund to pay for increased costs, that are due to the span of time between the City Council's approval of the artwork and the actual commencement of the transit center project, but also due to the artist's current location and the absence of a student labor force. Since November, Mr. Alkanoglu has notified staff that due to additional delays, the project costs have increased and is requesting additional funding for the artwork. The revised budget for the artwork is \$270,000.

On July 28, 2021, the Public Art Commission (PAC) considered the agenda item to recommend additional funding from the John Parson's Public Art Fund for the public art project. The PAC did not approve the funding request, and recommended the continuation of the agenda item approval until the September 22, 2021 PAC meeting, and requested the artist, Mr. Alkanoglu. to attend and make a presentation, which is attached.

In order to complete the artist agreement with Mr. Alkanoglu for the "Gatewave" public artwork at the transit center, and to have the artwork installed at the new Redondo Beach Transit Center, it is recommended that an additional \$100,000 from the John Parsons Public Art Fund be allocated to the "Gatewave" public artwork. The current balance of the Public Art Fund is \$642,310.

The Commission may provide input and ultimately make a recommendation to the City Council. The City Council will make the final determination regarding the art fund allocation and would receive the Commission's input and any recommendation as part of their deliberation. It should be noted that the Public Art Fund is projected to receive substantial impact fees from upcoming developments including, but not limited to, the Galleria project and One South project. Additionally, if Metro determines to operate the "C" Line (Green Line) along the existing railway, the location of the "Gatewave" artwork at the west end of the transit center will be the primary view of rail riders.

Regional and local transit bus operators that provide service to the RBTC include: Beach Cities Transit (BCT), Los Angeles Metro Bus, Torrance Transit, GTrans, and the Lawndale Beat. The transit operators will serve the RBTC during the majority of the day, starting at 5:00 a.m. and ending at 12:15 a.m. as shown in the table below.

Transit Operator's Service Hours at the RBTC

Transit Operator	# Routes	Mon-Fri Service	Saturday Service	Sunday Service
BCT	1	6:30 a.m.-8:00 p.m.	8:25 a.m.-8:45 p.m.	9:30 a.m.-6:30 p.m.
Metro	3	5 a.m.-1 a.m.	5:30 a.m.-1 a.m.	5:30 a.m.-1 a.m.
GTrans	2	6:25 a.m.-9:15 p.m.	6:30 a.m.-6:45 p.m.	6:30 a.m.-6:45 p.m.
Torrance Transit	1	6:20 a.m.-7 p.m.	NA	NA
Lawndale Beat	2	7:20 a.m.-6:11 p.m.	9:00 a.m.-5:40 p.m.	9:40 a.m.-5:20 p.m.

Metro will provide the majority of the transit services at the transit center throughout the day. The average number of people riding transit is projected to be similar to those currently using the Transit Center near the South Bay Galleria located at Kingsdale Avenue and Artesia Blvd. Metro's current weekday averages 1,200 riders that board and alight on lines 40, 210 and 211. It should be noted that current transit ridership trends are reduced due to Coronavirus 2019 pandemic, (COVID-19), and as conditions improve, transit ridership is expected to increase in the future. In addition, C Line average weekday riders at the Redondo Beach Station located at Marine Avenue is 1,100. If the Metro selects the railway as the preferred option for the C Line Metro Rail extension, that is planned

to be completed in 2028, the number of rail riders may be similar at the RBTC station.

The RBTC will also have a 320 space public parking lot, a kiss and ride parking lot with 13 parking spaces, and bike lockers and bike racks.

ATTACHMENTS

1. September 22, 2021 Artist Presentation
2. Transit Center Site Map
3. PAC Agenda Item and Minutes of July 28, 2021
4. PAC Agenda Item and Minutes of November 18, 2020
5. PAC Agenda Item and Minutes of September 19, 2018

Update 09/2021

Redondo Beach Transit Center
PUBLIC ART PROJECT

Artist | Volkan Alkanoglu

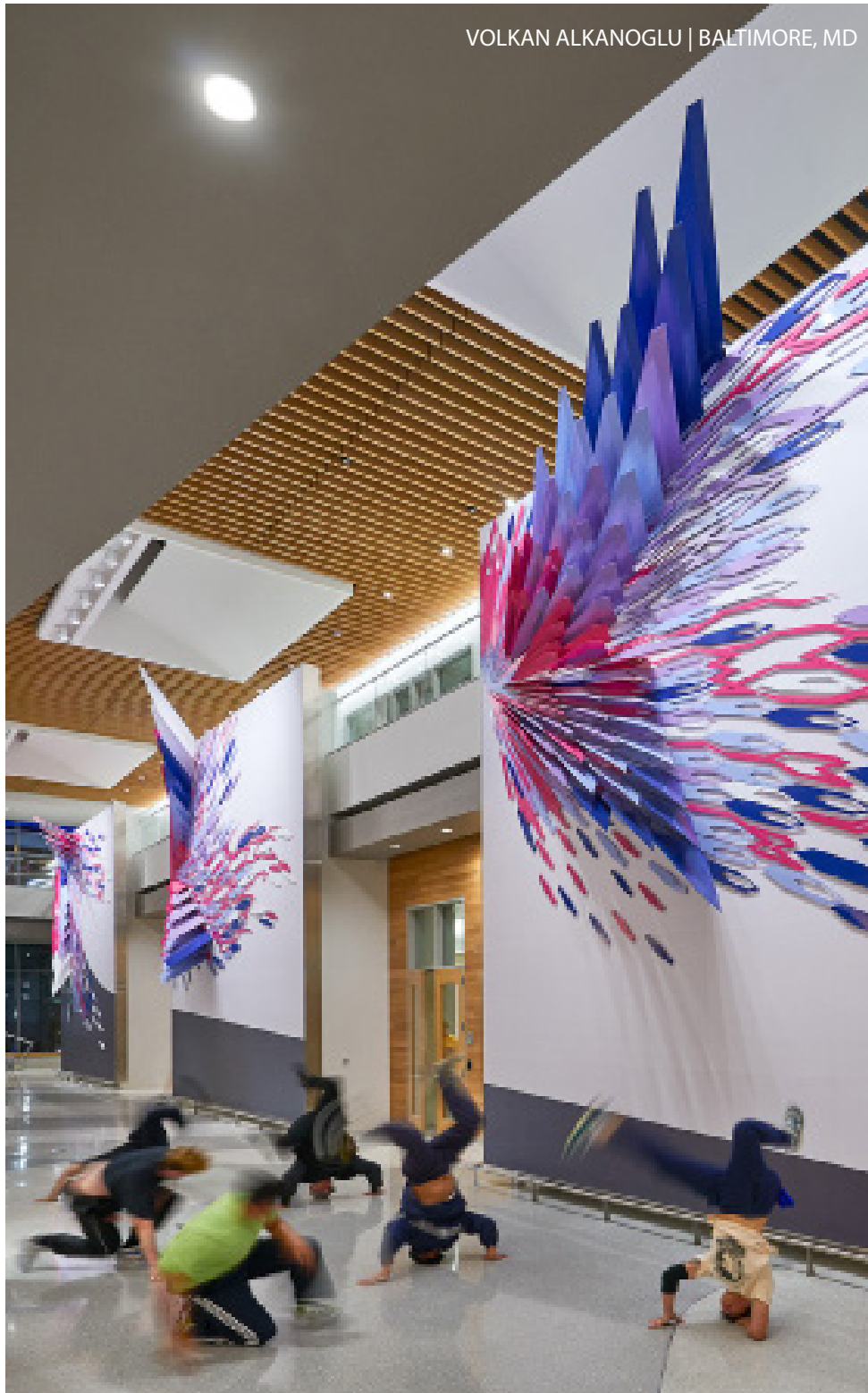


Create a novel work of Public Art which celebrates the natural and cultural environments of Redondo Beach while creating a moment of inspiration for the community and its visitors.

MISSION



WE WANT TO
INSPIRE



BE
OPTIMISTIC

VOLKAN ALKANOGU | DENVER, CO



MAKE A
DESTINATION



CREATE EXPRESSION



PROVIDE CONNECTIVITY



LOOK INTO THE FUTURE

VOLKAN ALKANOGU | SALT LAKE CITY, UT



CREATE
WONDER



ART PROPOSAL

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, I have the experience and analytical capability to create innovative work and spatial design solutions. Our architectural work and projects have been build, 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, and the Atlanta Young Architects Forum to name a few.



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 moire 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 ambiance 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



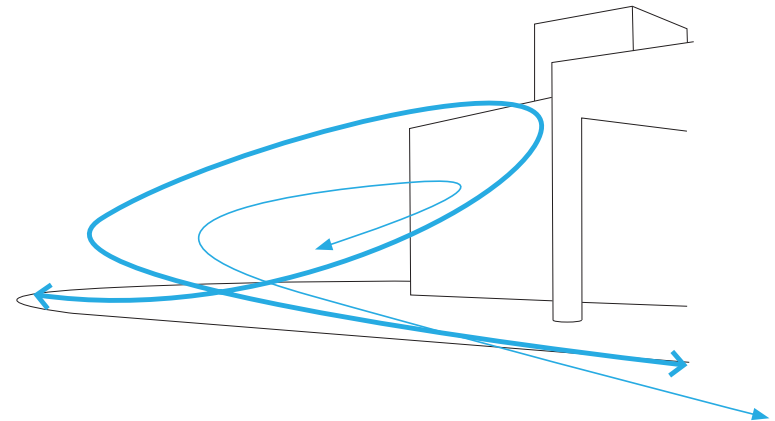
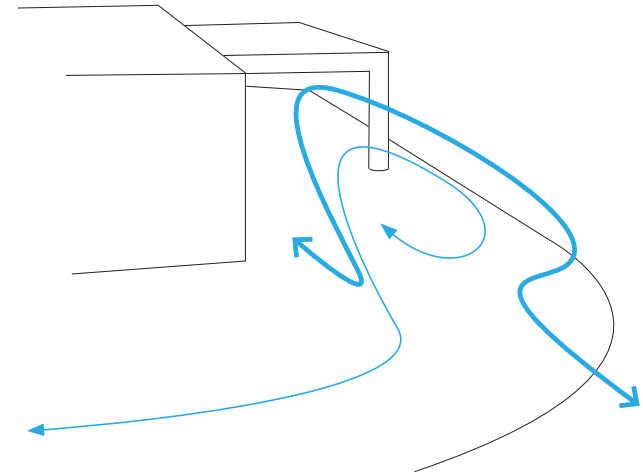
Sand Dunes

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.

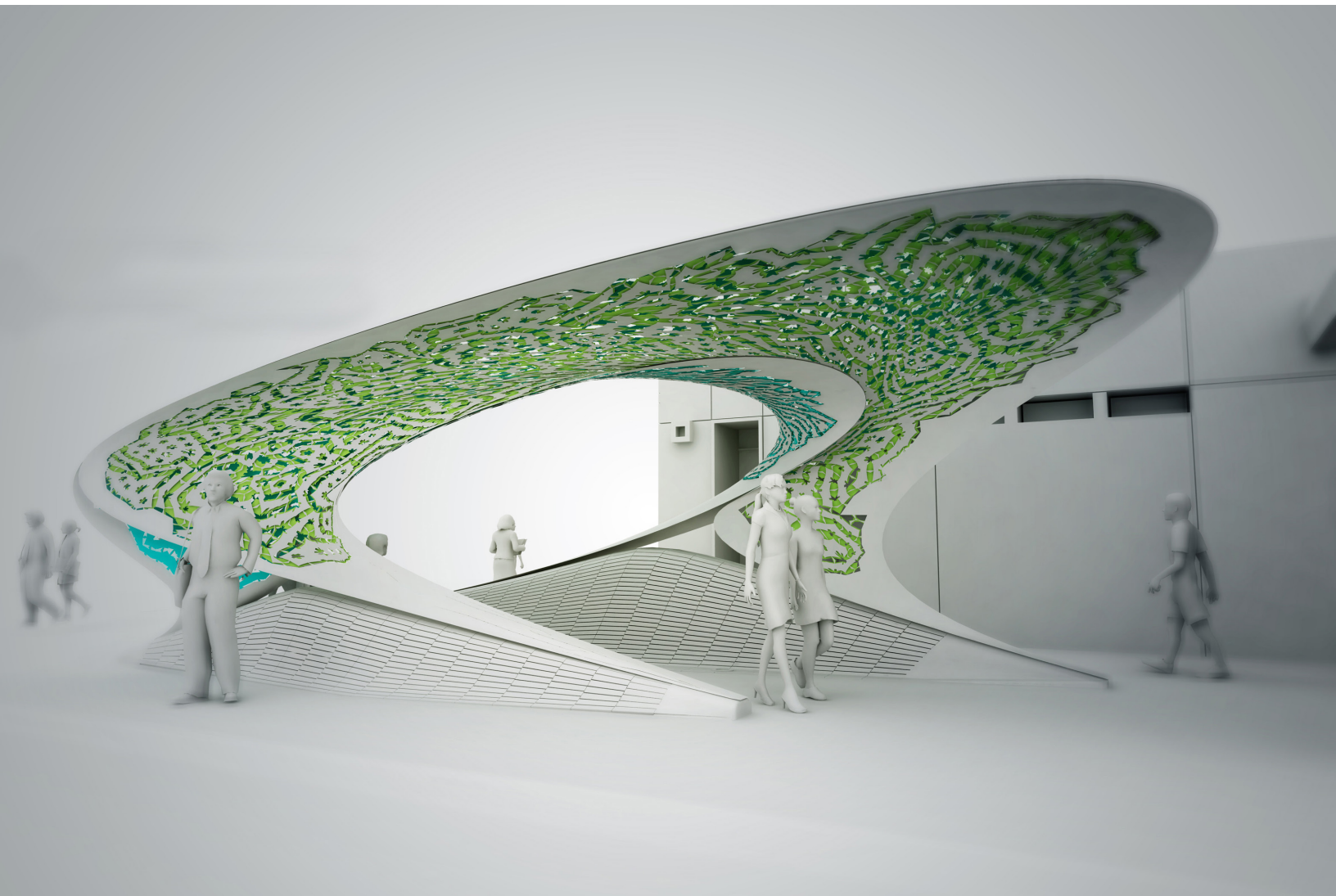
Thank you for the opportunity to present our ideas to the committee and we are very much looking forward to be part of this exciting project.

Kind Regards,

Volkan Alkanoglu



Dynamic Flow Diagrams





LOGISTICS

BUDGET

The required budget for the project is \$270,000. Our design proposal is projected 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.

Artist Fee: \$10,000

Production Design: \$18,797.62

Project Management + Administration: \$5,549.77

Structural Engineering: \$8,878.88

Materials + Shop Consumables + CNC Vendor Processing: \$50,877.38

Fabrication Labor: \$86,230.37

Surface Coating/Patina: Materials + Consumables + Labor: \$40,909.88

Packing + Crating + Freight: \$14,023.62

Site Installation Labor + Travel Expenses + Equipment Rental: \$34,732.48

TOTAL BUDGET: \$270,000

1. Fabrication including but not limited to the following items: Material, labour, fabrication
2. Materials including but not limited to the following items: Material, labour, cleaning, degreasing, assembly, storage, tools
3. Painting including but not limited to the following items: Paint, labour, powder-coating process, primer, cleaning
4. Transportation including but not limited to the following items: Material, labour, supplies, protect, packaging, shipping, receiving, storage, coordination
5. Installation including but not limited to the following items: Labour, supplies, scaffolding, equipment
6. Design Fee including but not limited to the following items: Artist fee, consultant Fee, overhead, engineering, permits
7. Other expenses including but not limited to the following items: Supplies, prints, prototype, scale models, presentation material, communication, services, insurance cost, speciality equipment, tools

CONTACT

Volkan Alkanoglu
1378 NW 18TH AVE, Unit 530
Portland, OR 97209, USA
+1 857.654.4126
volkan@alkanoglu.com
www.alkanoglu.com

TIMELINE

The Schedule for the Public Art project is divided into three lead phases including:

Detail Design, Fabrication, and Installation.

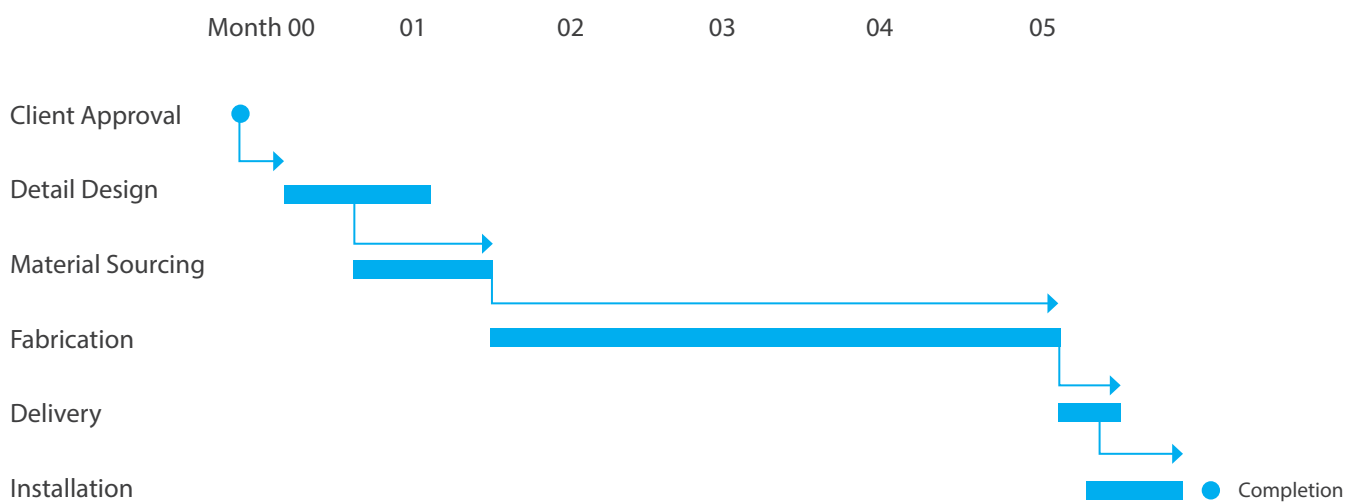
The schedule also allows for intermediate updates with the representatives to inform on design process and to confirm project logistics.

After appointment and contract sign off, work will commence with the Detail Design of the art project. During this phase, we will develop the design, produce 3D models and a 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 our fabricators to tender for parts of the project including material.

The Installation phase will see transportation of the components from the manufacturer to the site and oversee Installation at the final location. While installing the art project we will also hand over a maintenance description manual. The installation will be completed and handed over to the client.



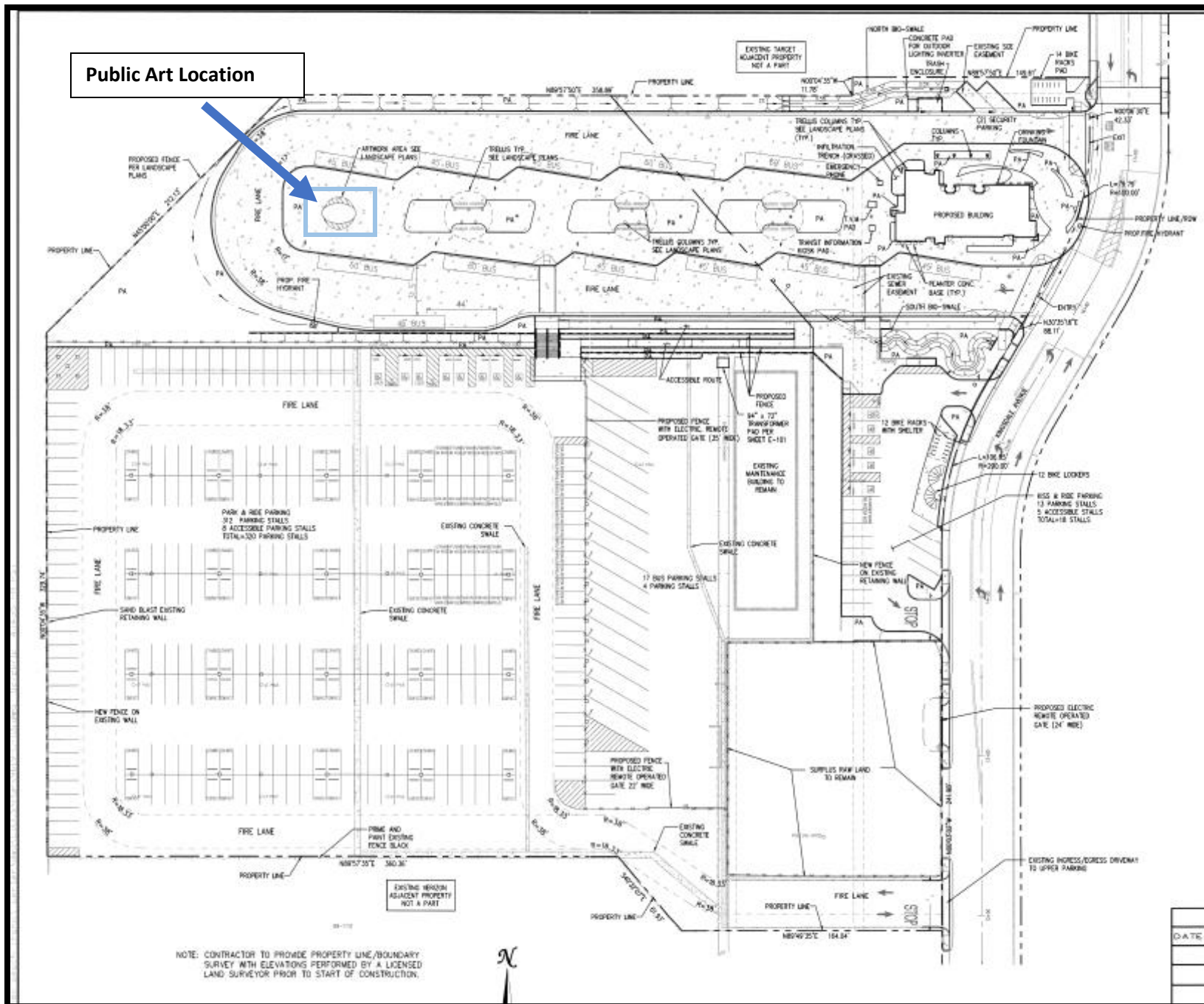
CONTACT

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www.alkanoglu.com



THANK YOU

Redondo Beach Transit Center Public Art Location





Administrative Report

J.1., File # PA21-2689

Meeting Date: 7/28/2021

TO: PUBLIC ART COMMISSION

FROM: CAMERON HARDING, COMMUNITY SERVICES DIRECTOR

TITLE

JOHN PARSONS PUBLIC ART FUND

RECOMMENDATION

Discussion and possible action on a recommendation to allocate additional funding in an amount not to exceed \$100,000 from the John Parsons Public Art Fund to the Transit Center public artwork project.

BACKGROUND

The City's new Transit Center is under construction at Kingsdale Avenue, adjacent to the Target retail store and across the street from the South Bay Galleria and South Bay Marketplace. The project was originally approved in Fiscal Year 2004-05 at a projected budget of \$5,460,000. Due to a number of land, budget, planning, and external factors, the project was delayed. The fifteen-year delay and valuation at today's dollars caused the project budget to be realized at \$12,237,439. Construction is expected to be completed by January 2022, with transit services operating at the new location by February 2022.

The Transit Center is partially funded by the Federal Transit Administration (FTA) and as part of the FTA's funding guidance, the inclusion of public art was encouraged and separately funded with dedicated Proposition A Local Return Transit Funds at \$75,000. With the Transit funding, a systematic process of request for qualifications (RFQ) and request for proposals (RFP) for public art was undertaken by the Public Art Commission to identify potential public art for inclusion at the site of the transit center project. Ultimately, on April 19, 2011, the City Council unanimously approved a proposal by Volkan Alkanoglu for the public artwork "Gatewave" and a project budget of \$75,000.

At the time of selection, Mr. Alkanoglu was in residence in Los Angeles and was teaching at Los Angeles based universities. Included in the artist's original proposal and budget was the use of university students for research and assembly labor for the project. As of this report, the artist is based in Portland, OR and has completed many significant artworks. His art and additional information can be viewed at www.alkanoglu.com <<http://www.alkanoglu.com>>.

On November 18, 2020, the Public Art Commission approved the staff recommendation to allocate of \$100,000 from the Public Art Fund to pay for increased costs, that are due to the span of time between the City Council's approval of the artwork and the actual commencement of the transit center project, but also due to the artist's current location and the absence of a student labor force. Since November, Mr. Alkanoglu has notified staff that due to additional delays, the project costs have

increased and is requesting additional funding for the artwork. The revised budget for the artwork is \$270,000.

In order to complete the artist agreement with Mr. Alkanoglu for the “Gatewave” public artwork at the transit center, and to have the artwork installed at the new Redondo Beach Transit Center, it is recommended that an additional \$100,000 from the John Parsons Public Art Fund be allocated to the “Gatewave” public artwork. The current balance of the Public Art Fund is \$634,693.

The Commission may provide input and ultimately make a recommendation to the City Council. The City Council will make the final determination regarding the art fund allocation and would receive the Commission’s input and any recommendation as part of their deliberation. It should be noted that the Public Art Fund is projected to receive substantial impact fees from upcoming developments including, but not limited to, the Galleria project and One South project. Additionally, the location of the “Gatewave” artwork at the new transit center is the potential site connection area for the proposed Metro Green Line extension.

ATTACHMENTS

1. Public artwork “Gatewave” image
2. Transit Center site map
3. Redondo Beach Artist revised public artwork budget and timeline



Administrative Report

J.3., File # PA20-1719

Meeting Date: 11/18/2020

TO: PUBLIC ART COMMISSION
FROM: JOHN LA ROCK, COMMUNITY SERVICES DIRECTOR

TITLE

FUNDING FOR TRANSIT CENTER PUBLIC ARTWORK

RECOMMENDATION

Discussion and possible action on a recommendation to allocate additional funding in an amount not to exceed \$100,000 from the John Parsons Public Art Fund to the Transit Center public artwork project.

BACKGROUND

The City recently broke ground on the long-gestating capital improvement project to construct a new transit center on Kingsdale Avenue, adjacent to the Target retail store and across the street from the South Bay Galleria and South Bay Marketplace. The project was originally approved in Fiscal Year 2004-05 at a projected budget of \$5,460,000. Due to a number of land, budget, planning, and external factors, the project was delayed. The fifteen-year delay and valuation at today's dollars caused the project budget to be realized at \$12,237,439.

The Transit Center is partially funded by the Federal Transit Administration (FTA) and as part of the FTA's funding guidance, the inclusion of public art was encouraged and separately funded at \$75,000. With this incorporated funding, a systematic process of request for qualifications (RFQ) and request for proposals (RFP) for public art was undertaken by the Public Art Commission to identify potential public art for inclusion at the site of the transit center project. Ultimately, on April 19, 2011, the City Council unanimously approved a proposal by Volkan Alkanoglu for the public artwork "Gatewave" and a project budget of \$75,000.

At the time of selection, Mr. Alkanoglu was in residence in Los Angeles and was teaching at Los Angeles based universities. Included in the artist's original proposal and budget was the use of university students for research and assembly labor for the project.

As of this report, the artist is based in Portland, OR and has completed many significant artworks. His art and additional information can be viewed at www.alkanoglu.com <<http://www.alkanoglu.com>>. Largely as a result of the span of time between the City Council's approval of the artwork and the actual commencement of the transit center project, but also due to the artist's current location and the absence of a student labor force, the revised budget for the artwork is \$175,000.

In order to complete the artist agreement with Mr. Alkanoglu for the "Gatewave" public artwork at the

transit center, and to have the artwork installed to coincide with the completion of the construction project, it is recommended that \$100,000 from the John Parsons Public Art Fund be allocated to the “Gatewave” public artwork. The Commission may provide input and ultimately make a recommendation to the City Council. The City Council will make the final determination regarding the art fund allocation and would receive the Commission’s input and any recommendation as part of their deliberation.

It should be noted that the Public Art Fund is projected to receive substantial impact fees from upcoming developments including, but not limited to, the Galleria project and One South project.

Additionally, the location of the “Gatewave” artwork at the new transit center is the potential site connection area for the proposed Metro Green Line extension.

ATTACHMENTS

1. Public artwork “Gatewave” image
2. Transit Center site map
3. Artist revised public artwork budget

A. CALL MEETING TO ORDER/OATH OF OFFICE

A Virtual Meeting of the City of Redondo Beach Public Art Commission was called to order by Chair Lapin at 7:00 p.m.

City Clerk Eleanor Manzano administered the Oath of Office to Commissioners Cagle, Klein, Sharma, and Chair Lapin.

B. ROLL CALL

Commissioners Present: Cagle, Klein, Lapin, Milley, Richardson, Sharma

Commissioners Absent: Pucci

Officials Present: John LaRock, Director, Community Services
Eleanor Manzano, City Clerk

C. SALUTE TO THE FLAG

Chair Lapin led in the Salute to the Flag.

D. APPROVE OF ORDER OF AGENDA

Motion by Commissioner Milley, seconded by Commissioner Cagle, to approve the Order of Agenda, as presented. Motion carried unanimously, by roll call vote, with Commissioner Pucci, absent.

E. BLUE FOLDER ITEMS – ADDITIONAL BACK UP MATERIALS

E.1. Blue Folder Items

Chair Lapin reported on Blue Folder Items submitted relative to Item No. J.1.

Motion by Commissioner Klein, seconded by Commissioner Sharma, to add the Blue Folder Item to the agenda. Motion carried unanimously, by roll call vote, with Commissioner Pucci, absent.

F. CONSENT CALENDAR

F.1 Approve Affidavit of Posting of the Public Art Commission Special Meeting of November 18, 2020

F.2 Approve Minutes of the Public Art Commission Regular Meeting of January 22, 2020

F.3 Public Art Fund Report

Community Services Director LaRock announced there were no public comments received on this item.

Motion by Commissioner Milley, seconded by Commissioner Sharma, to approve the Consent Calendar as presented. Motion carried unanimously, by roll call vote, with Commissioner Pucci, absent.

G. EXCLUDED CONSENT CALENDAR ITEMS - None

H. PUBLIC PARTICIPATION NON-AGENDA ITEMS

H.1 For eComments and Emails Received from the Public

Director of Community Services LaRock announced there no were public comments on this item.

I. ITEMS CONTINUED FROM PREVIOUS AGENDAS - None

J. ITEMS FOR DISCUSSION PRIOR TO ACTION

J.1 Subcommittee Reports

Director of Community Services LaRock reported Members of the Murals Subcommittee and the Marketing Subcommittee submitted documents to staff following the publication of the agenda (under Blue Folder Items) and deferred to Commissioner Milley for a report.

Commissioner Milley presented an update on assembling a murals program in the City; addressed murals associated with other projects; discussed reviews of other cities and locations and suggested a North Redondo Beach location, specifically, the Grant Avenue Train Overpass. He spoke about mural guidelines, a related application, prompting artists with thoughts, themes, celebrating culture and diversity, visibility, and examples from other cities. He requested the Commission approve moving forward with the project, including creating applications to proposed to City Council for approval.

Commissioner Klein added that the Subcommittee came up with two other locations in North Redondo Beach if the first location does not work and discussed the possibility of using panels to connect the murals on both sides of the bridge. Chair Lapin asked whether that would require an engineering study and Commissioner Klein stated the proposal included the need for studies, in general and for other cities and departments to get involved. In response to Chair Lapin's inquiry, Director of Community Services LaRock reported that eventually, City Council would approve the issuance of an RFP as it would include the encumbrance of City

funds and noted the importance of having the exact dimensionality or area of the walls to be painted, an initial staff analysis for creating work zones to install murals and creating a safe work environment for artists, the consideration of vehicular detours and costs. Commissioner Klein reported the mural would be on the main walls and the overpass and Commissioner Milley addressed the call for artists.

Commissioner Richardson asked about a list of locations where murals may be located and Commissioner Klein reported Director of Community Services LaRock had generated such a list and noted the Subcommittee's Plan B included one of the locations on that list. Director of Community Services LaRock stated the Plan B location was not on his list, as that is private property and read the suggested areas that could be considered by the Subcommittee. Commissioner Richardson noted a mural on business buildings facing Page Park and Director of Community Services LaRock reported it was installed by the business owner.

Director of Community Services LaRock noted the Commission may vote to finalize any parameters for the project to include in an RFP and any other parameters the Subcommittee would like to include in the RFP as well as where to issue the RFP, direct staff to analyze logistical aspects of confirming ownership and application to the structure as well as what their recommended workspace requirements would be for public safety. He stated the budget seems high and suggested doing additional research showing comparative programs and placing a cap on the materials reimbursement.

Chair Lapin polled the Commission to determine whether the Subcommittee should proceed to gather information based on Plan A, approving the suggested site and move the project forward. Members of the Commission concurred, noting the project will need much consideration, research, and should offer flexibility for artists.

Motion by Commissioner Klein, seconded by Commissioner Sharma, to have the Mural Subcommittee move forward with project, to finalize any parameters for the project to include in an RFP, based on Plan A, and any other parameters the Subcommittee would like to include in the RFP as well as where to issue the RFP, direct staff to analyze logistical aspects of confirming ownership and application to the structure as well as what their recommended workspace requirements would be for public safety, do additional research showing comparative programs and placing a cap on the materials reimbursement. Motion carried unanimously, by roll call vote, with Commissioner Pucci, absent.

Commissioner Klein provided an update of the activities from the Marketing Subcommittee; reported it focuses on the Utility Box program; noted the Subcommittee created the content and asked if the City would be willing to move forward with launching it.

Discussion followed regarding the possibility of advertising in newspapers, updating the City's website with direct links to the project, electronic publications and monthly email blasts, existing social media accounts, creating a Public Art Instagram account in the future, existing email lists, examples of call to artists and pre-approval by the City prior to launching marketing materials.

Members of the Commission commented on the examples of call to artists provided under Blue Folder items.

Director of Community Services LaRock suggested allowing the Subcommittee to finalize examples of call to artists to present to the Commission for consideration in an upcoming meeting. He asked that Members of the Commission provide email information to populate a master list of marketing information recipients. He discussed working through the Redondo Beach School District administration to distribute information to schools and identifying targets at the university level.

Commissioner Klein requested a budget of \$2,000 for ad placement/marketing and Director of Community Services LaRock reported the Commission may make a recommendation to City Council which will need to approve the expenditure of funds. He added the only source available to the Commission is the Public Art Fund.

Director of Community Services LaRock announced there no were public comments on this item.

Motion by Commissioner Klein, seconded by Commissioner Sharma, to direct the Marketing Subcommittee to finalize examples of call to artists to present to the Commission for consideration in an upcoming meeting and ask Members of the Commission to submit emails to consolidate into a master list of recipients of marketing collateral materials. Motion carried unanimously, by roll call vote, with Commissioner Pucci, absent.

J.2 Utility Box Public Art Program Submissions

Director of Community Services LaRock presented a background of the item including approval of ten utility boxes identified in the Commission's meeting in September and addressed the artwork submissions.

Chair Lapin referenced the utility box on Esplanade and Avenue I and stated her selection is Samuel Dixon 1 (lower box) and 2 (upper box).

Commissioner Sharma stated her selections for that location to be 6A and 6C, by Artist Marisabel Bazan, 17B and 17E, by Artist Toriano Hudson, 24A and 24E, by Artist Theresa Muley, or 25A, by Artist Rishi Pandey.

Chair Lapin suggested that each Commissioner email his/her recommendations to Director of Community Services LaRock for compilation and review them at the next meeting.

Commissioner Richardson agreed with Chair Lapin; stated the submissions need further review and opined consideration of the environment should be given to each utility box location.

Chair Lapin agreed and added that some of the utility boxes are partially obscured; felt the artwork should match the surrounding areas and that the box visibility should be considered.

She recommended that Members of the Commission email staff with his/her choice of artwork for each of the ten selected utility boxes to review at the next Commission meeting.

Director of Community Services LaRock suggested setting a maximum number of choices for each Commission to submit, for each utility box. Chair Lapin recommended each Commissioner submit a primary and secondary choice of artwork for each utility box.

Commissioner Klein suggested the Commission choose the top ten artwork designs and assign them to the various utility boxes.

Discussion followed regarding making the artwork fit the various utility box specifications.

The Commission concurred to consider artwork for the utility box on Esplanade and Avenue I at this time.

Commissioner Sharma restated her recommended artwork as 6A and 6C, by Artist Marisabel Bazan and 17B and 17E, by Artist Toriano Hudson.

Commissioner Milley preferred 6A and 6C, by Artist Marisabel Bazan for the utility box located at Esplanade and Avenue I.

Commissioner Richardson preferred the Beach Chair submitted by Artist Samuel Dixon for the top box and leaving the bottom box green.

Commissioner Cagle liked the Beach Chair by Artist Samuel Dixon for the top box and Sailor's Delight for the bottom box.

Commissioner Klein liked the Sandals, by Artist Toriano Hudson as well as the Surfer (17B and 17E).

Director of Community Services LaRock announced Commissioner Cagle, Chair Lapin and Commissioner Richardson voted for Artist Samuel Dixon, although Commissioner Richardson voted for one of the two Dixon works.

Commissioner Richardson agreed with using two of Artist Dixon's artwork.

The Public Art Commission concurred to approve Samuel Dixon 1 (lower box) and 2 (upper box) for the utility box located on Esplanade and Avenue I.

Motion by Commissioner Milley, seconded by Commissioner Richardson, to have each Member of the Commission choose a primary and secondary art design for each of the ten approved utility boxes and email his/her choices to staff to review and finalize at the next Commission meeting. Motion carried unanimously, by roll call vote, with Commissioner Pucci, absent.

Chair Lapin reported that at the last meeting, Commission Klein recommended selecting the

large utility box at 190th and Prospect to place an artwork complimenting the artwork already installed on the smaller box and agreed with the recommendation. She suggested contacting the artist, Eric Michael, to create a companion piece for the large box. Director of Community Services LaRock suggested doing that as a referral to staff to agendize outreach to Mr. Michael.

Commissioner Sharma referenced existing utility boxes at Wilderness Park; suggested adding them to the list of approved utility boxes and recommended concepts 3 and 24E. Chair Lapin noted it will be considered when the Commission reviews the next five locations.

J.3 Funding for Transit Center Public Artwork

Director of Community Services LaRock presented the staff report; addressed a brief history of the project; reported the project has broken ground; discussed the budget and funding; spoke about the RFQ and RFP process and responses; indicated City Council approved an art piece called, "Gatewave"; announced there was a revaluation of the art project and noted the artist remains interested in the project and provided the City with a revised budget. He asked for the Commission's input and recommendations to present to Council.

In response to Commissioner Richardson's question, Director of Community Services LaRock addressed the RFQ and RFP process; noted the artwork was selected by the City Council following an extensive process by the Public Art Commission and reported the consideration at this time is to deal with the funding. He added the original budget was \$75,000 and the revised budget is \$175,000; addressed location of the artwork in and the layout of the Transit Center and discussed security. In terms of the budget, he reported staff will recommend that City Council make up the difference in costs from the Public Art fund; addressed the current fund balance and discussed future revenue deposits into the fund.

Motion by Commissioner Sharma, seconded by Commissioner Milley, to receive and file the report and support staff's recommendation to allocate \$100,000 from the Public Art fund for the Transit Center public artwork. Motion carried, by roll call vote, with Commissioner Cagle, opposed, Commissioner Richardson, abstaining and Commissioner Pucci, absent.

K. MEMBER ITEMS AND REFERRALS TO STAFF

Chair Lapin requested that staff invite Artist Eric Michael to submit artwork for the small utility box at 190th and Prospect and place the item on the agenda for the next Public Arts Commission meeting. Additionally, she asked to review upcoming projects at the next Commission meeting. She spoke positively regarding the Sunset Silhouette mosaic art project; commended Artists Patti, Linnett and Debbie Collette and thanked RBPd Community Services Officer Maria Temprano and the Friends of Redondo Beach Arts, specifically, Dr. Chantal Toporow.

L. ADJOURNMENT

There being no further business to come before the Commission, Commissioner Sharma

motioned, seconded by Commissioner Milley, to adjourn at 9:26 p.m., to the next Public Art Commission meeting on Wednesday, January 27, 2021, at 7:00 p.m. Motion carried unanimously, by roll call vote.

Respectfully submitted,

Laurie Koike
Interim Director of Community Services

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

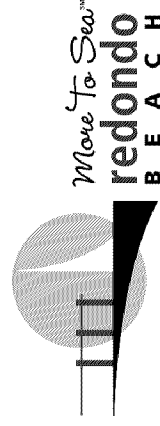
Attachment:

- 2011 Transit Center Plans & Specifications

- PowerPoint Presentation
- 2018 Updated Budget

REDONDO BEACH PUBLIC ART COMMISSION

TRANSIT CENTER PUBLIC ARTWORK
SEPTEMBER 19, 2018

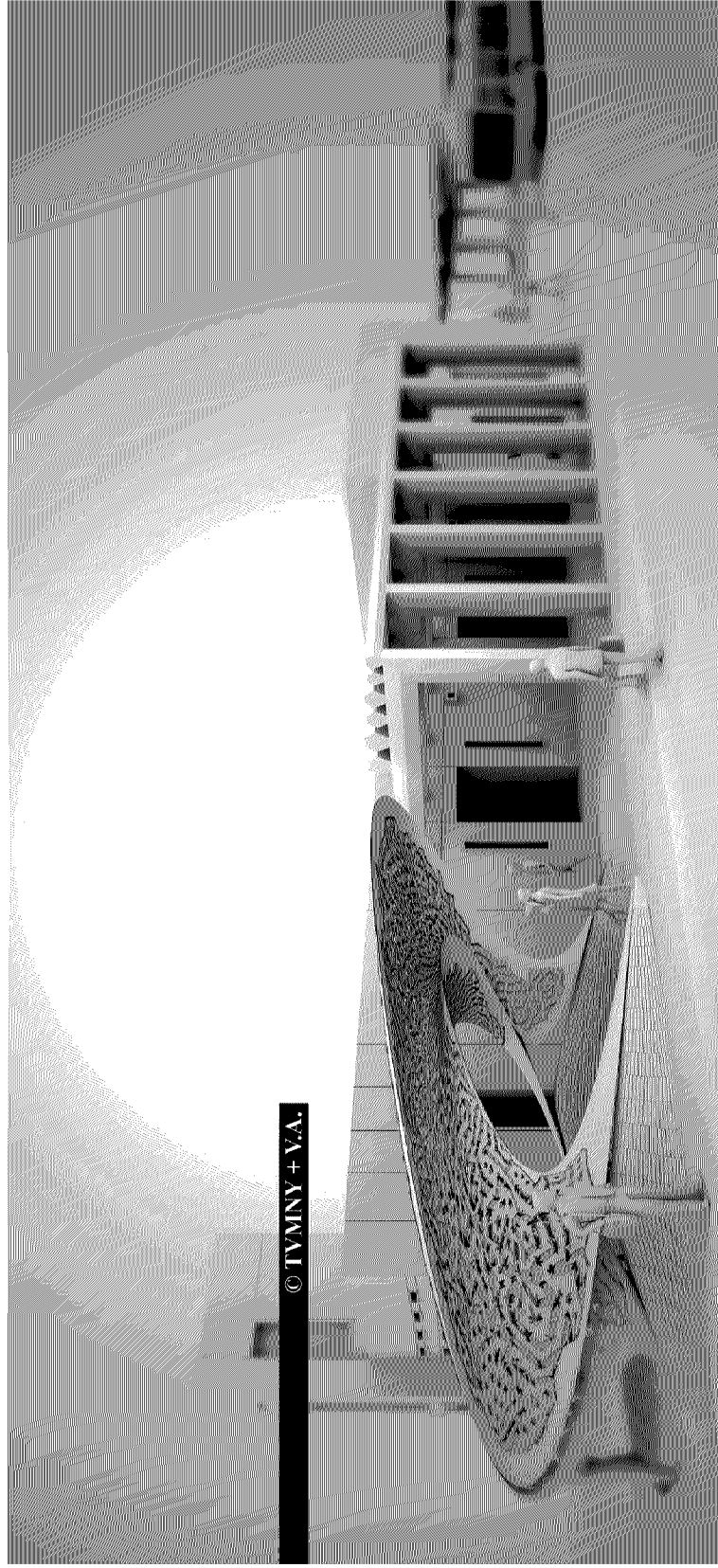


TRANSIT CENTER PUBLIC ARTWORK



© TMMNY + V.A.

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

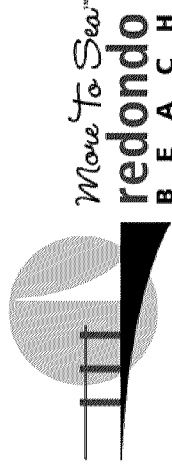
2018 BUDGET

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

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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

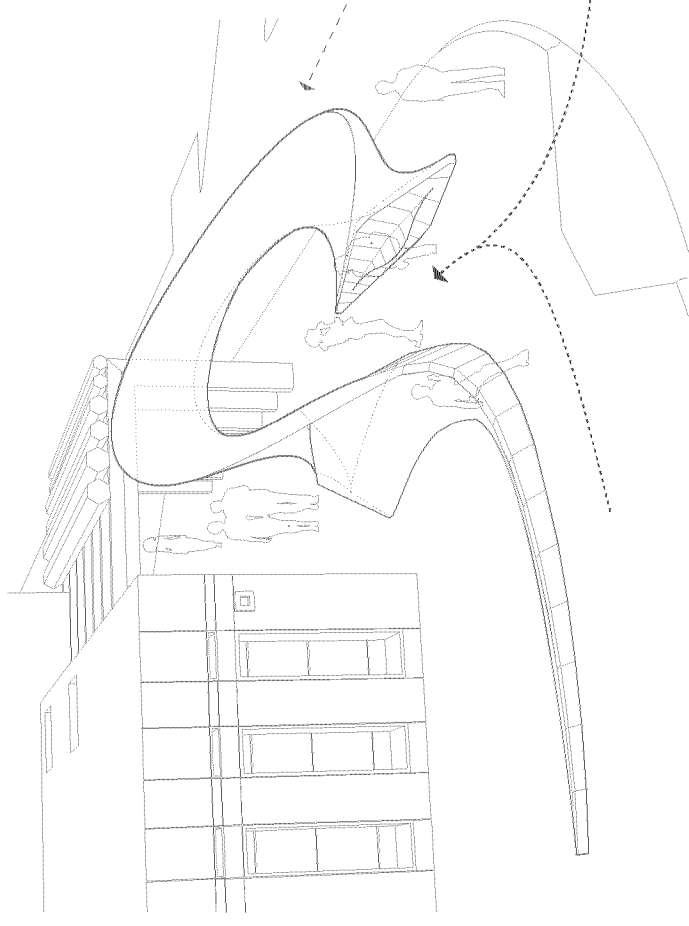
Web: www.theverymany.com

Structural Consultant:

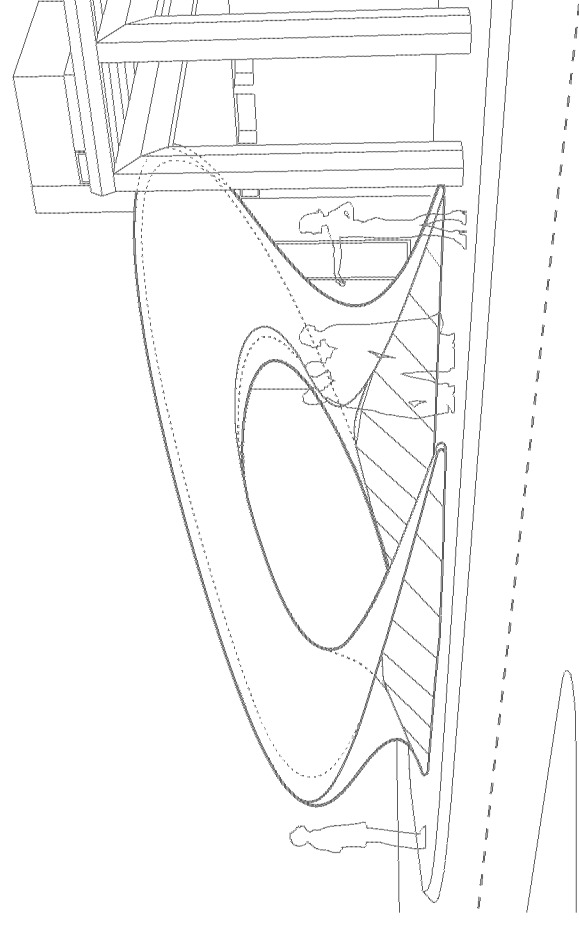
Buro Happold

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'

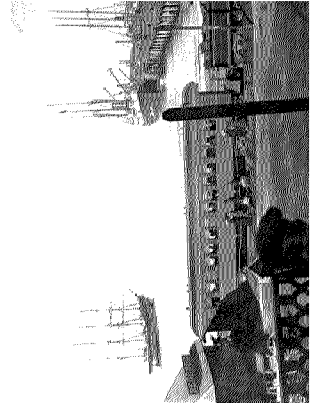
Dear John La Rock,

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.

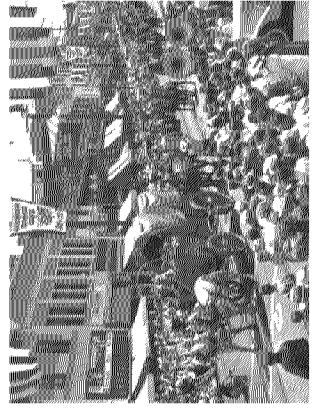
CITY HISTORY

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

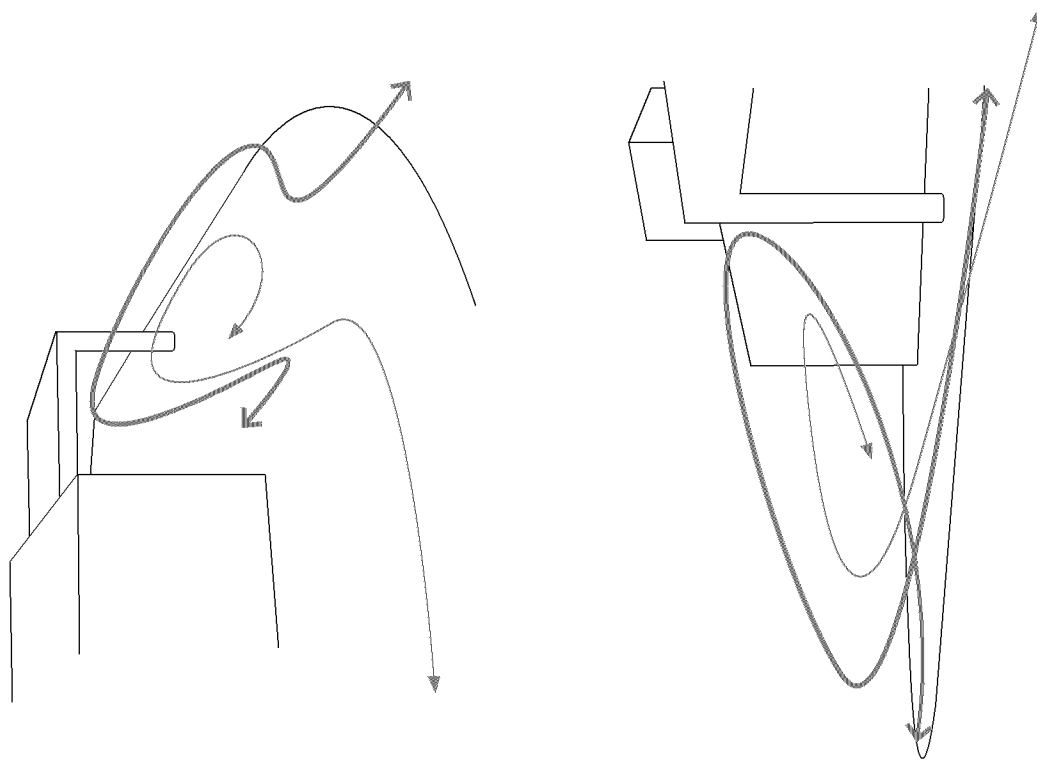
Volkan Alkanoglu

Marc Fornes

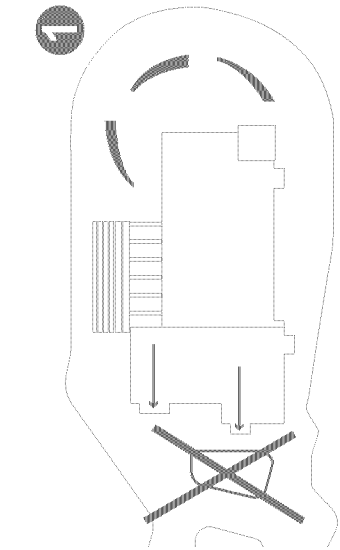
Marc Fornes

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

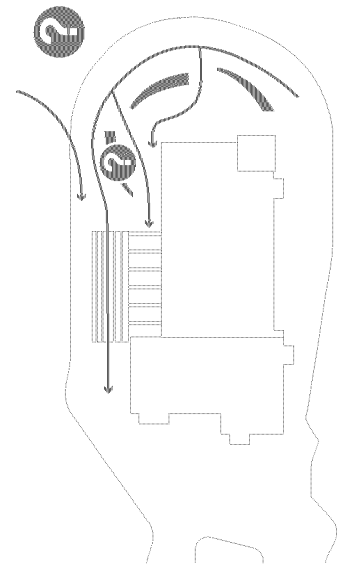
Marc Fornes // THEVERYMANY, LLC // M. Arch AADR // Architect DPLG



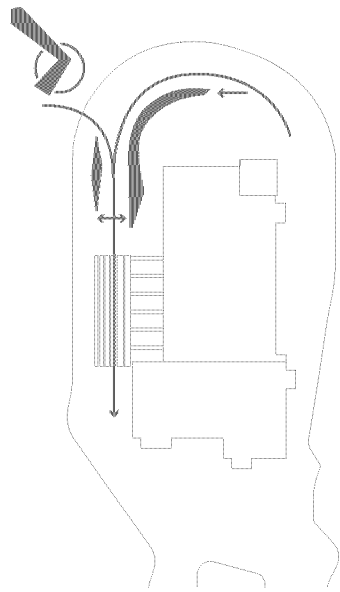
Dynamic Flow Diagrams



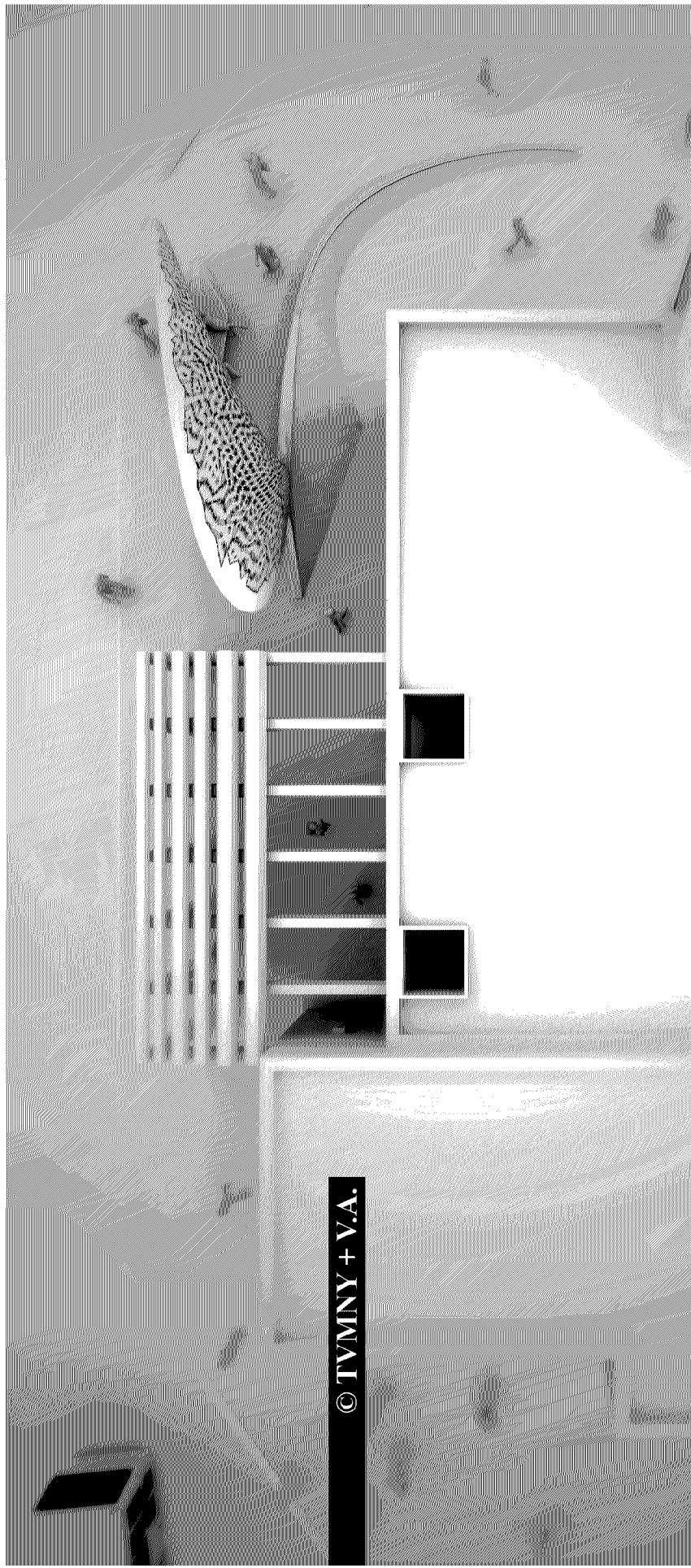
Identifying Site for Public Artwork



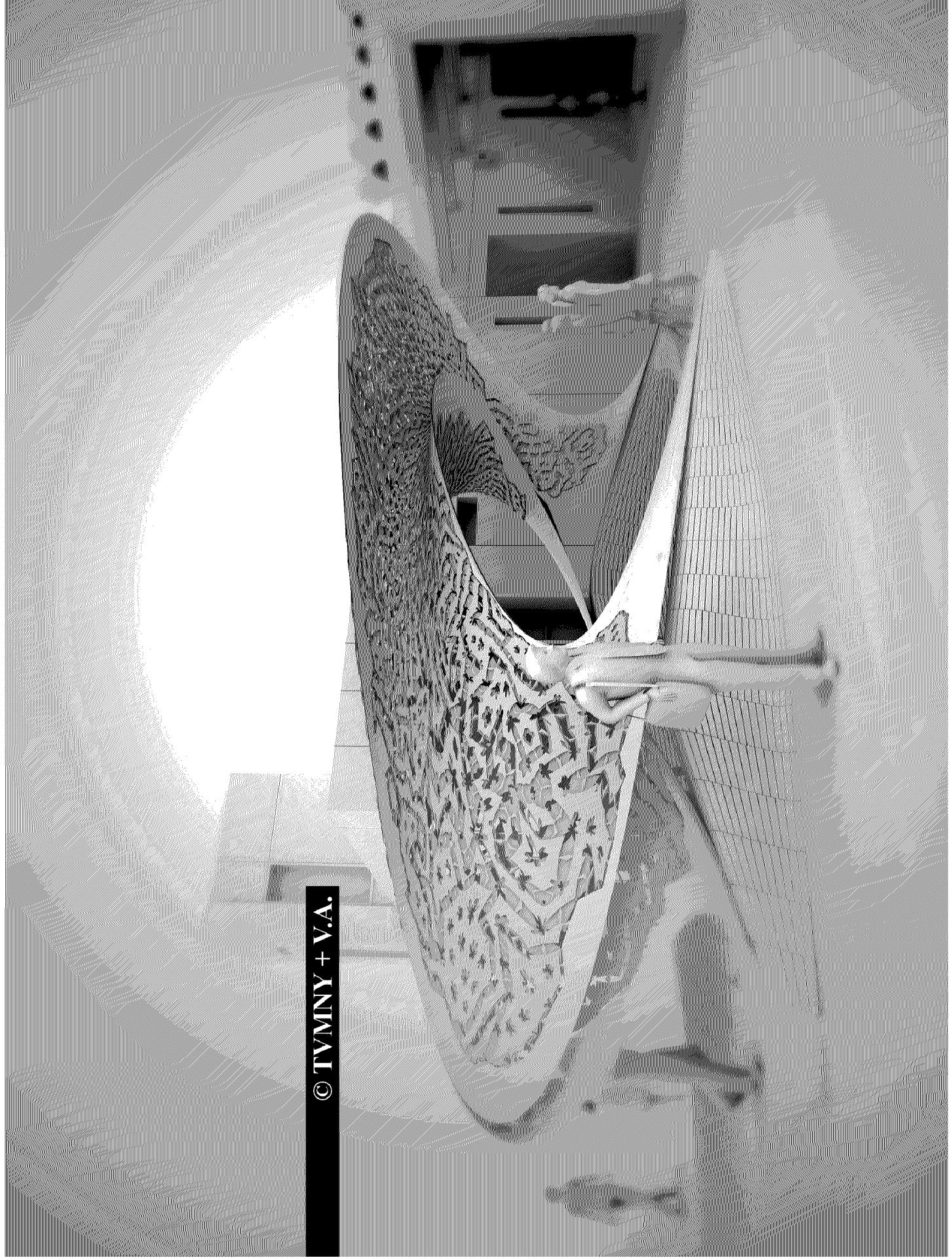
Analysing Pedestrian Circulation



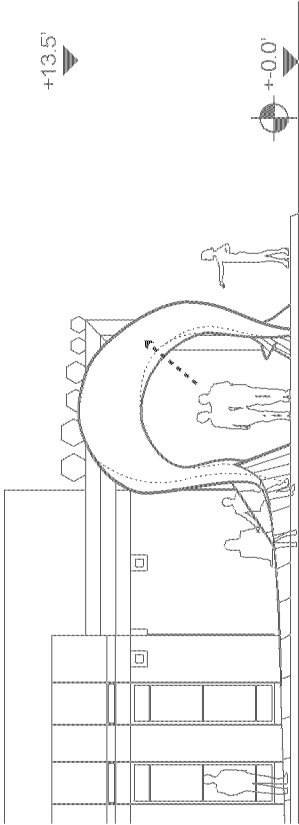
Optimization of Site Location and Pedestrian Access



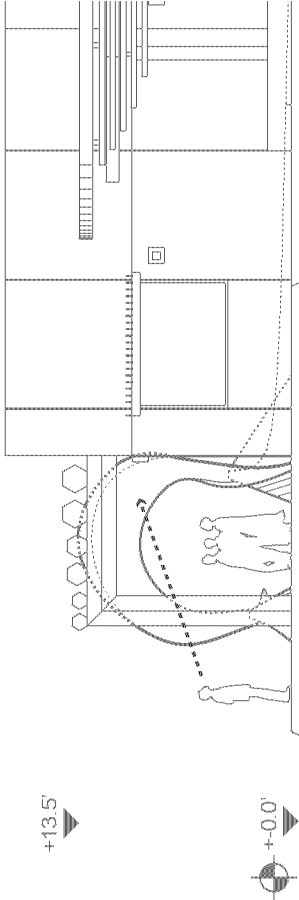
Top View of Public Artwork



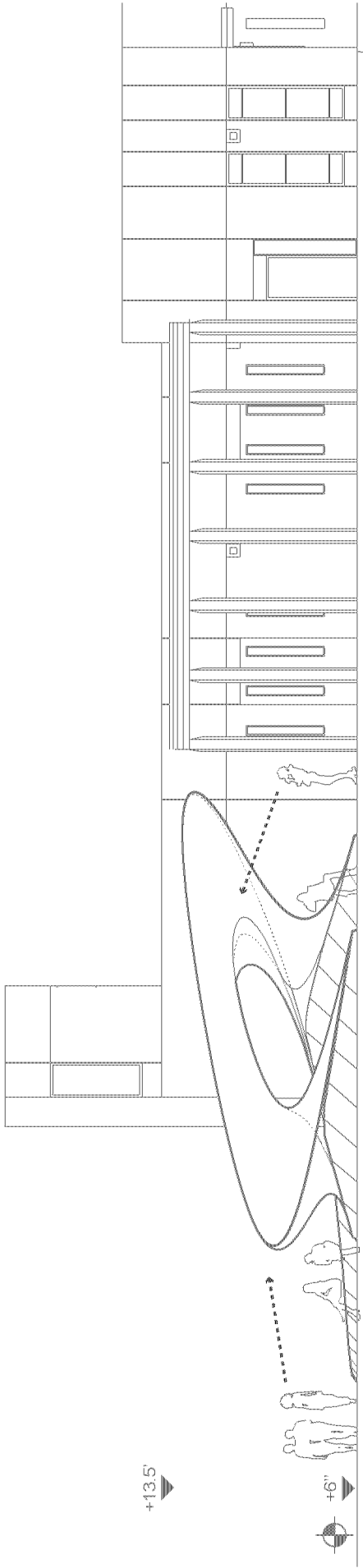
© TVMNY + V.A.



Elevation East



Elevation West



Elevation North



© TVMNY + 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.

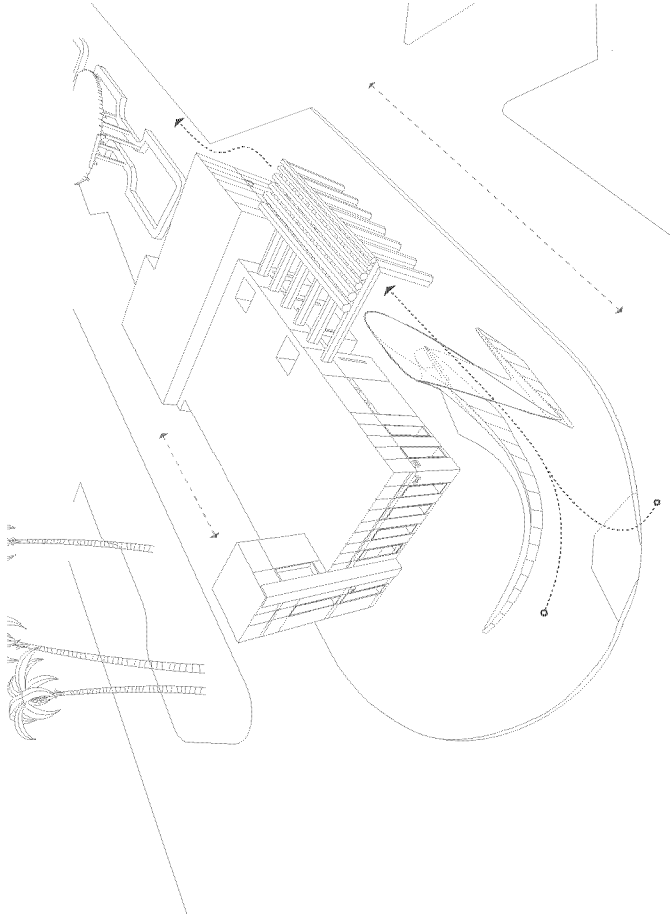
DESIGN - BUILD

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.

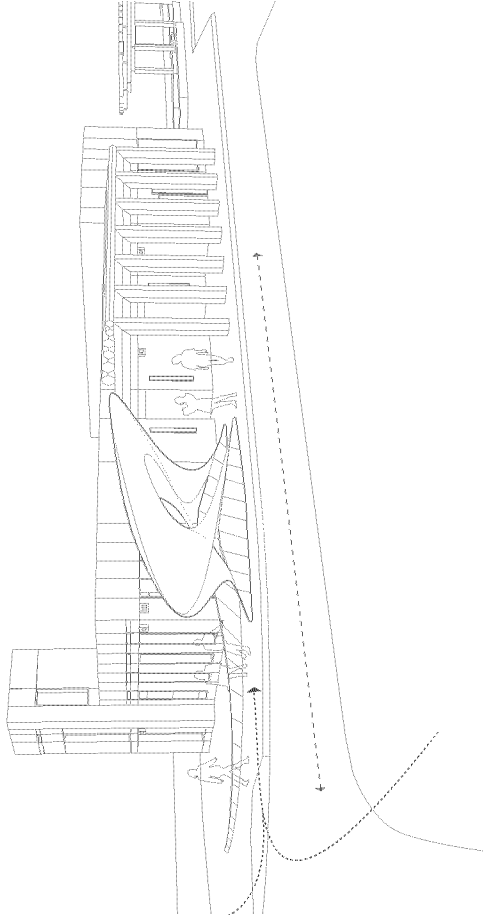
- 1. Groundwork: \$10,000
- 2. Base Structure: \$16,000
- 3. Surface Structure: \$32,000
- 4. Additional Expenses: \$7,000
- 5. Design Fee: \$10,000

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



Pedestrian and Vehicle Circulation Pattern



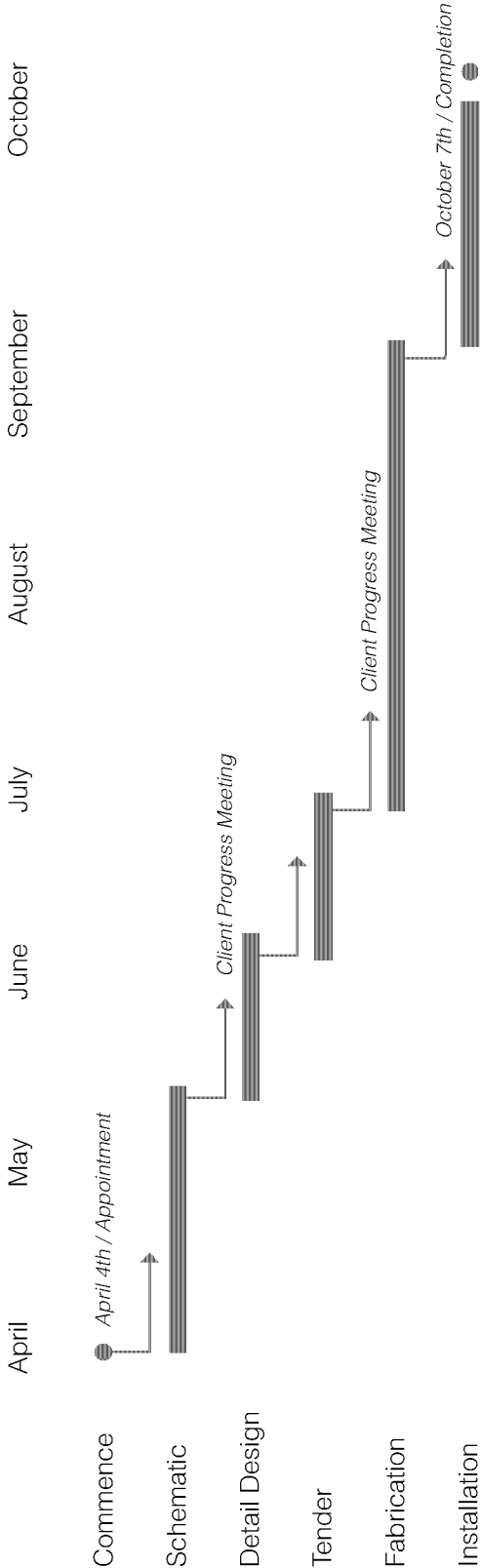
Arriving at the Transit Centre

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

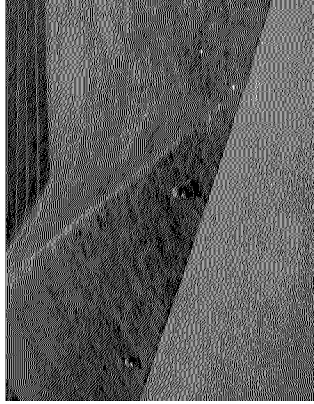
Base Structure: Timber frame substructure, timber plank decking cut, soil structure and vegetation, stainless steel connections, custom milled nose ends

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

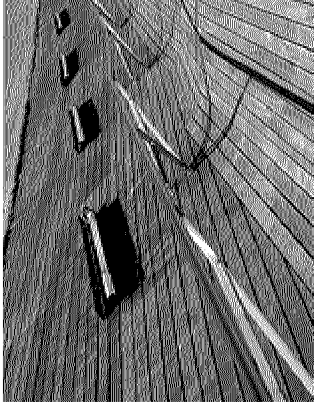
Surface optic: White for outside surfaces, Cyan and Lime Green for inside surfaces, spacers stainless steel

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

05. MATERIALS, FABRICATION & MAINTENANCE

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.

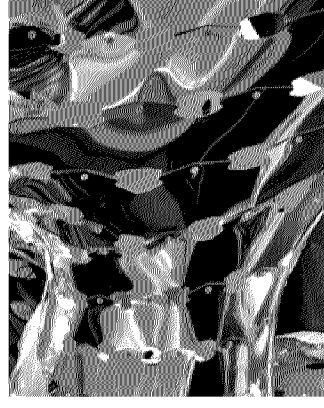
- The core of the fabrication will be to CNC mill the pattern that will form the 4 layered Surface structure. The individual components will then be anodized protecting the project from any water damage and revealing the beautiful curvature and colour of the Public Art project. The individual components 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

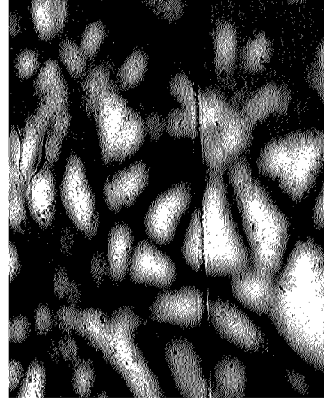
-The design and material proposal for the art project does not require any major maintenance. Due to the durable finishes and curvature of the surfaces, both rain and dirt will more less be self cleaning. The protected location besides the main building is helpful to maintain durability and maintenance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

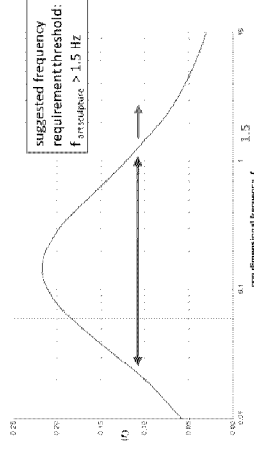
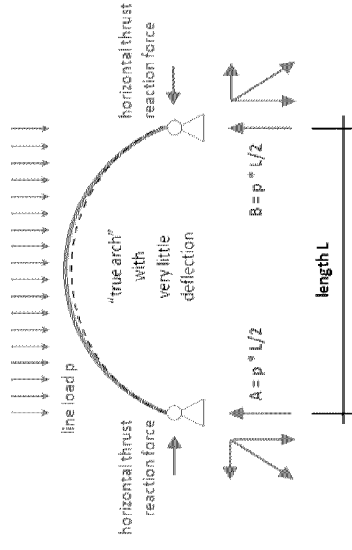
The artwork is spanning across the sculpture and acts like a structural arch, where vertical and horizontal thrust forces are transferred into the foundations. Arches are among the most efficient systems from a structural point of view, since they minimize bending and mainly carry loading in compression.

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.

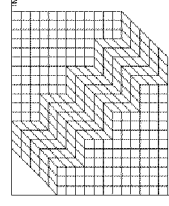
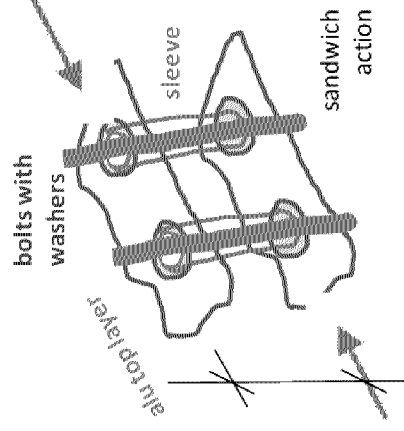
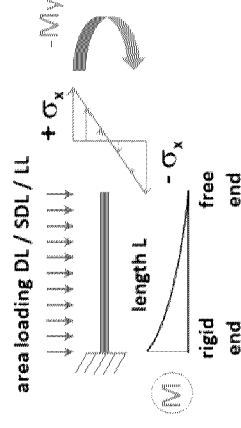
Local Structural System Approach:

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



Buro Happold

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

Validate Stability:

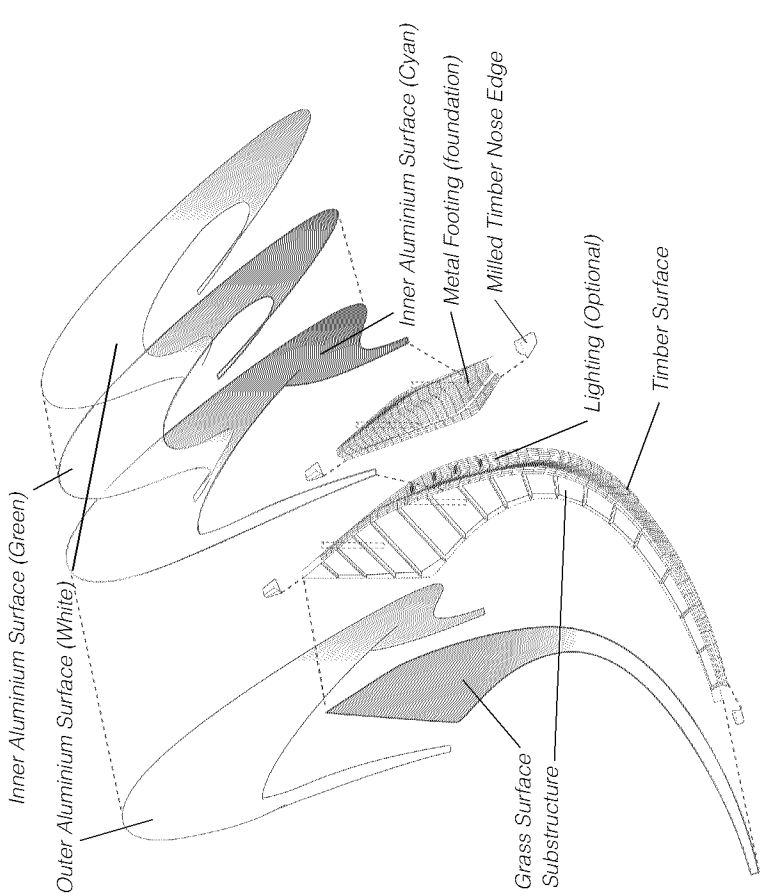
Verify that no global buckling occurs (sway/twist/LTB etc) and also no local plate buckling/edge buckling occurs (eigenmodes).

Validate Frequencies:

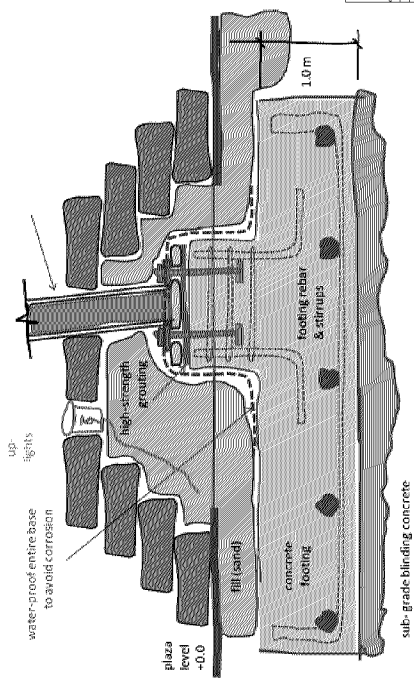
Under certain wind loading, slender light-weight structures may start to vibrate under wind loading – check natural frequencies.

Advise on Connections:

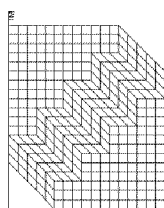
Once maximum forces are known, check local connection capacities to avoid local failure. For tension transfer, the connection presses outwards into the borehole of the petal, causing borehole edge compression outwards, which is balanced by ring tension, transferring the tension through the sculpture.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



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.

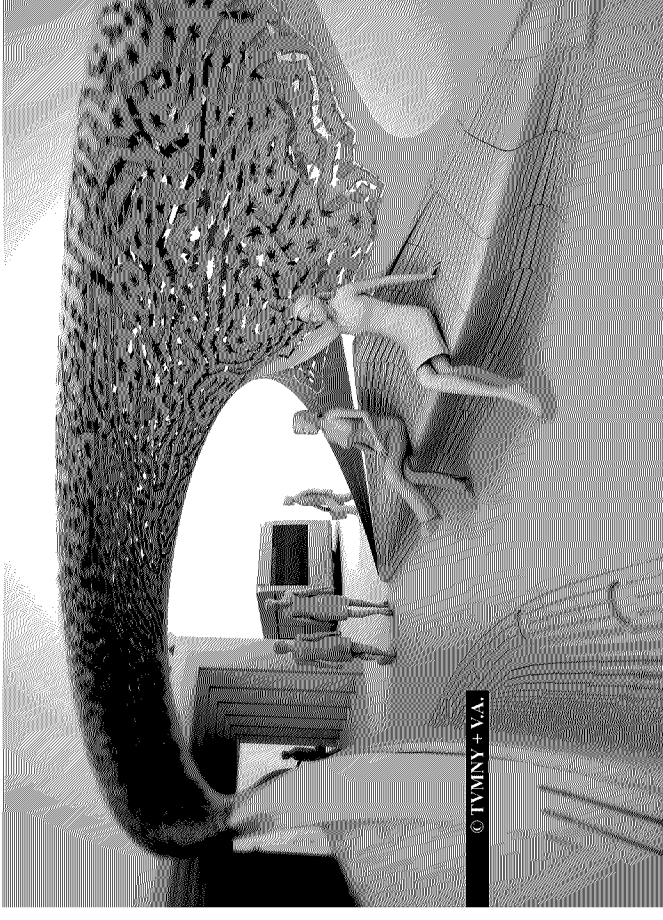
Our planning strategy for each project begins with the assumption that it will be a model for environmental quality and sustainability. The material used in our design such as timber and moments of vegetation will provide comfortable and pleasant spaces for the interaction of its habitants, and will 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

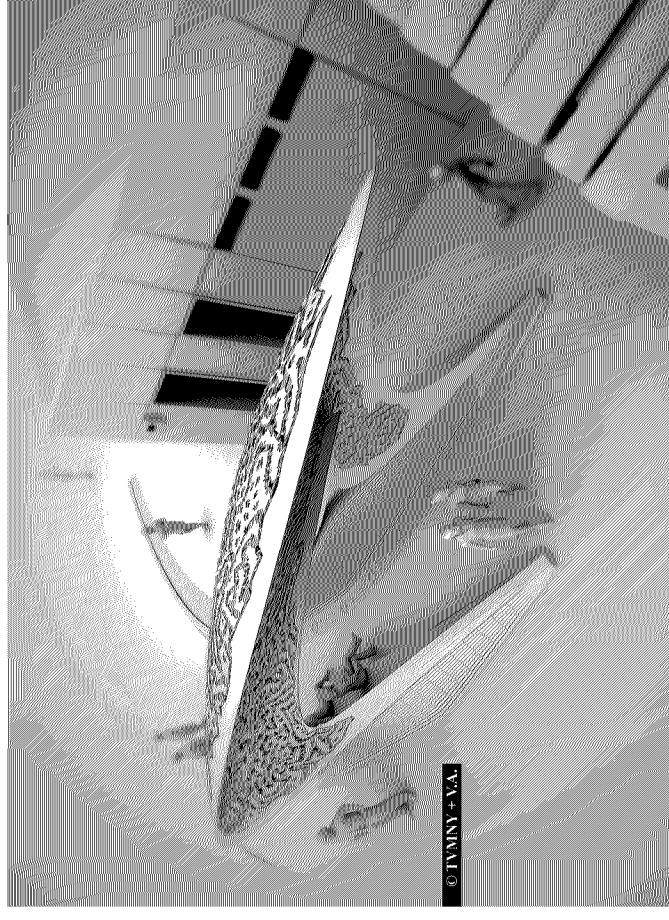
With our extended architectural background, our experience in fabrication of complex and high quality projects in a public setting, we plan to incorporate financially sustainable strategies within the planning and execution of this public art project, so that efficient and cost effective principles have 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.

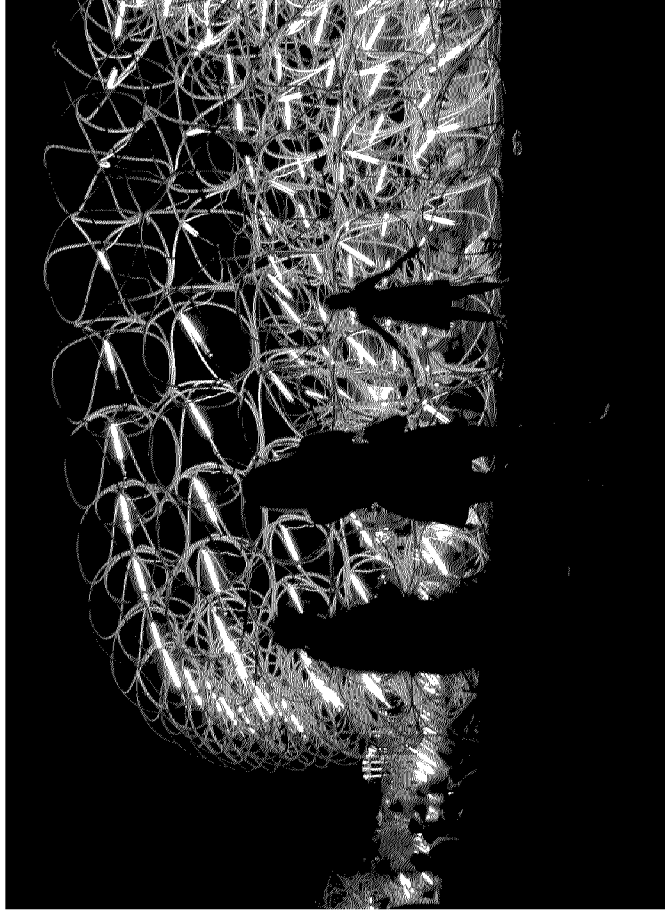
We offer students a unique experience as they pursue undergraduate, graduate, and postgraduate degrees. Our approximately 500 students and 80 faculty members most of whom are practicing architects—work together in a fluid, non hierarchical manner to re-think assumptions, create, explore and test the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

COMMUNITY AND EDUCATION

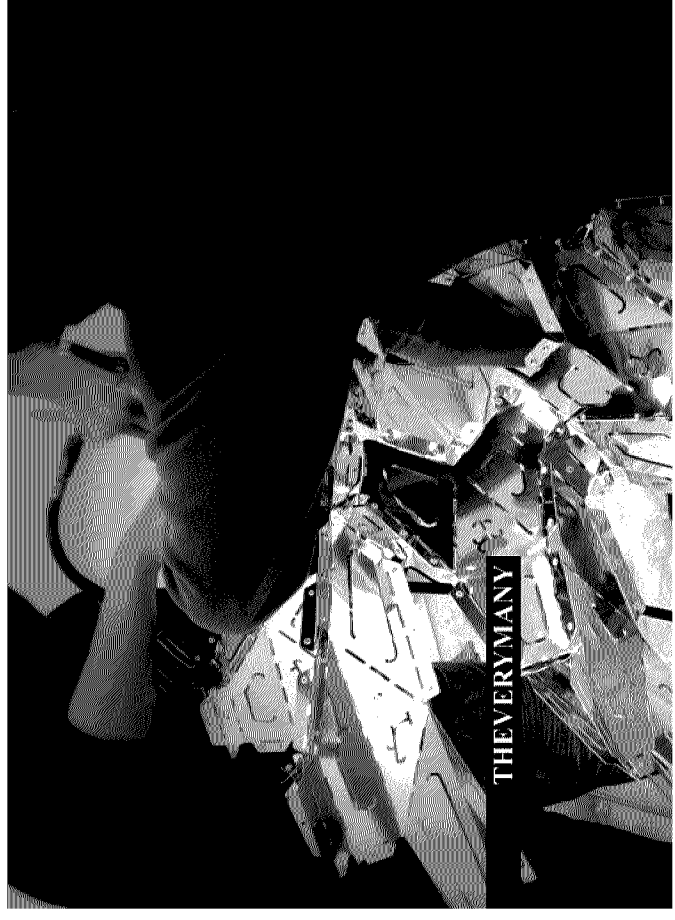
Our approach to art and design is founded on the notion of multi- disciplinary collaboration and prides itself on its ability to work in partnership with a client and its collaborating team. Marc Fornes and I believe that collaboration is an engine that drives creative solutions. As a Full time Faculty 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.



Administrative Report

J.2., File # PA21-2975

Meeting Date: 9/22/2021

To: PUBLIC ART COMMISSION

From: CAMERON HARDING, COMMUNITY SERVICES DIRECTOR

TITLE

DISCUSSION AND POSSIBLE ACTION TO SELECT A GRAPHIC DESIGNER TO DESIGN THE CALL FOR ARTIST FLIER

EXECUTIVE SUMMARY

The City of Redondo Beach and its Public Arts Commission ("Commission") launched the City's first ever Utility Box Public Art Program in 2017. The goal of the project is to engage with artists and to install digitally printed wraps of their original artworks to beautify boxes throughout the City and to use public art to contribute to the vitality and attractiveness of the City's streetscapes and bring accessible art to unexpected places.

Since late 2020, only a small number of new artist submissions have been received. At the January 27, 2021 meeting, the Commission discussed the creation of a flyer that would be used to promote the Utility Box Public Art program and a Call for Artists to submit artwork. At the April 28, 2021 meeting, the Commission approved the flyer that is attached to this report.

At the May 26, 2021 Public Art Commission meeting, the Commission discussed utilizing a graphic artist to develop a new call for artist flyer in an effort to increase participation. At the July 28, 2021 Public Art Commission meeting, the Commission voted to recommend to City Council to allocate \$2,000 from the John Parsons Public Art Fund for a graphic artist to redesign the flyer.

In August, Mayor and City Council authorized \$2,000 from the John Parson Public Art Fund for the graphic design Utility Box Program flyer. Staff recommendation is for Commission to discuss potential graphic designers to work with on the project.

ATTACHMENTS

1. Call for artists flyer

REDONDO BEACH PUBLIC ART PROJECT

CALL FOR ARTISTS

Redondo Beach needs
your art to cover our utility boxes!
Get paid and have your art decorating our community

Apply Today!

[https://www.redondo.org/depts/recreation/
cultural_arts/public_art/utility_box_program_guidelines.asp](https://www.redondo.org/depts/recreation/cultural_arts/public_art/utility_box_program_guidelines.asp)



Utility Box
Call For Artists





Administrative Report

J.3., File # PA21-2969

Meeting Date: 9/22/2021

TO: PUBLIC ART COMMISSION

FROM: CAMERON HARDING, COMMUNITY SERVICES DIRECTOR

TITLE

PUBLIC ART COMMISSION SUBCOMMITTEE REPORTS

RECOMMENDATION

Discussion and possible action on verbal reports from the subcommittees for murals and marketing.

BACKGROUND

During the July 28, 2021, Public Art Commission meeting, Commission decided to delay Rindge Pump Station mural due to Fulton Play Field filtration. In lieu of the delay, the Commission request mural subcommittee to discuss future sights for murals.

ATTACHMENTS

None.



Administrative Report

J.4., File # PA21-3008

Meeting Date: 9/22/2021

To: PUBLIC ART COMMISSION

From: CAMERON HARDING, COMMUNITY SERVICES DIRECTOR

TITLE

DIRECTOR'S REPORT

EXECUTIVE SUMMARY

A verbal update on miscellaneous items will be provided at the meeting.