



City of San Diego Commission for Arts and Culture

PUBLIC ART COMMITTEE

AGENDA

City Council Committee Room, 12th Floor, City Administration Building

202 C Street, San Diego, California 92101

Friday, September 6, 2019

9:30 a.m. – 11:30 a.m.

9:30 a.m.	I.	Call to Order	Ben Meza, Chair
9:35 a.m.	II.	Non-agenda Public Comment	
9:45 a.m.	III.	Chair's Reports	
		A. Commission Business	
		B. ACTION – July 8, 2019 Minutes	
		C. Other Reports	
10:00 a.m.	IV.	ACTION – Final Artwork Proposal for Pure Water North City Public Art Project by Christian Moeller	Charles G. Miller, Senior Public Art Manager
11:00 a.m.	VI.	Reports	Charles G. Miller
		A. Staff Reports	
		B. Committee Member Reports	
11:30 a.m.	VII.	Adjourn	

Meetings may be recorded. PUBLIC COMMENT: Any member of the public may address the Committee on any agenda item during agenda item public comment, or on any matter not presently pending or previously discussed at the Committee that is within the Committee's area of responsibility during non-agenda public comment. Each public comment speaker is limited to three (3) minutes and may be limited further by the Committee Chair if deemed necessary to allow the committee to conduct its business. Public comment speakers may allocate their time to other speakers. Public comment is non-debatable. To exercise this right, members of the public wishing to address the Committee under agenda item, or non-agenda, public comment must submit a Public Comment Request form and any presentational materials. Pursuant to open meeting laws, no discussion or action, other than a referral, shall be taken by the Committee on any issue brought forth under non-agenda public comment. The information contained in this agenda is available in alternative formats and can be requested by calling 619-236-6800 at least three (3) working days prior to the meeting in order to insure availability.



City of San Diego Commission for Arts and Culture

PUBLIC ART COMMITTEE (PAC)

MINUTES

Monday, July 8, 2019

Members Present

Ben Meza, Chair
Michael Brown, Vice Chair
Derrick Cartwright
Eun Jung Park
Doreen Schonbrun

Members Absent

Linda Caballero Sotelo
Anthony Graham
Larry Herzog
Tiffany Wai-Ying Beres
Janet Poutré, Ex Officio

Staff Present

Lara Bullock
Christine E. Jones
Charles G. Miller

-
- I. Call to Order – Commissioner Ben Meza called the City of San Diego (City) Commission for Arts and Culture’s Public Art Committee (PAC) to order at 9:42 a.m. at San Diego Concourse – Copper Room, 202 C Street, San Diego, California 92101.
- II. Non-agenda Public Comment – None
- III. Chair’s Reports
- A. Commission Business – Commissioner Ben Meza thanked PAC for their flexibility to meet on an alternate date. Meza then announced a celebration planned for the new Roman de Salvo artwork at the South Mission Beach Life Guard Tower on July 16. Meza then noted that at the June 28, 2019 Commission for Arts and Culture (Commission) meeting, the Commission recommended the proposed criteria for evaluation and selection of artists for 2 percent for art public art projects.
- B. ACTION – June 7, 2019 Minutes – Commissioner Ben Meza introduced the item. **Doreen Schonbrun made a motion to approve the PAC minutes of June 7, 2019. Michael Brown seconded the motion. The vote was 5-0-0; the motion passed.**
Yea: Brown, Cartwright, Meza, Park, and Shonbrun (5)
Nay: (0)
Abstention: (0)
Recusal: (0)
- C. Other Reports – None
- IV. ACTION – Artist Selection Panelists for Fairmount Fire Station Public Art Project – Senior Public Art Manager Charles G. Miller provided an overview of the Fairmount Fire Station Public Art Project and artist selection process. **Michael Brown made a motion to recommend that the Commission recommend the following panelists for the Fairmount Fire Station Public Art**

Project: 1) Eun Jung Park for the PAC member seat with Ben Meza as an alternate, 2) Denise Rogers for the seat of the visual art/design professional with recommended alternates, in no particular order, to serve as two of the five ad hoc artist selection panelists. Derrick Cartwright seconded the motion. The vote was 5-0-0; the motion passed.

Yea: Brown, Cartwright, Meza, Park and Shonbrun (5)

Nay: (0)

Abstention: (0)

Recusal: (0)

- V. Presentation- Americans for the Arts Public Art Network Year in Review 2019 – Charles G. Miller presented the artworks recognized as the best public artworks of the year by the Americans for the Arts 2019 Public Art Network Year in Review.

VI. Reports

- A. Staff Reports – Chief of Civic Art Strategies Christine E. Jones provided a synopsis of accomplishments in collections management and conservation and maintenance in fiscal year 2019. Jones noted the launch of the Civic Art Collection online portal and interactive map, the installation of 23 artworks in various City facilities, including public art commissions and portable works, the management of incoming loans, the conservation of six artworks in public places, and the cleaning of 71 artworks, and the condition assessment of over 80 artworks. Jones then noted the planning of an exhibition including loans from local institutions for the ground floor of new City offices at 101 Ash Street. Charles G. Miller reminded PAC that the City is currently conceptualizing a professional development intensive for San Diego regional artists to build capacity for public art commissions. Miller then provided an update on artist Christian Moeller's proposal for the artwork *Daphne*, a 2 percent for art commission for the Pure Water North facility in University City. Miller noted that the proposal continues to be developed in close coordination with the City's Public Utilities Department. Miller then noted that the San Ysidro Branch Library public art project is near completion and will open in late summer or early fall 2019. Miller then called on Civic Art Project Manager Lara Bullock for the next update. Bullock then updated PAC on the recently installed artwork by Roman de Salvo, *Beach Castles*, at the new South Mission Beach Lifeguard Tower and reminded PAC members that a meet-and-greet with the artist on-site will be held on July 16. Christine E. Jones then reminded PAC that there will not be a PAC meeting in August.

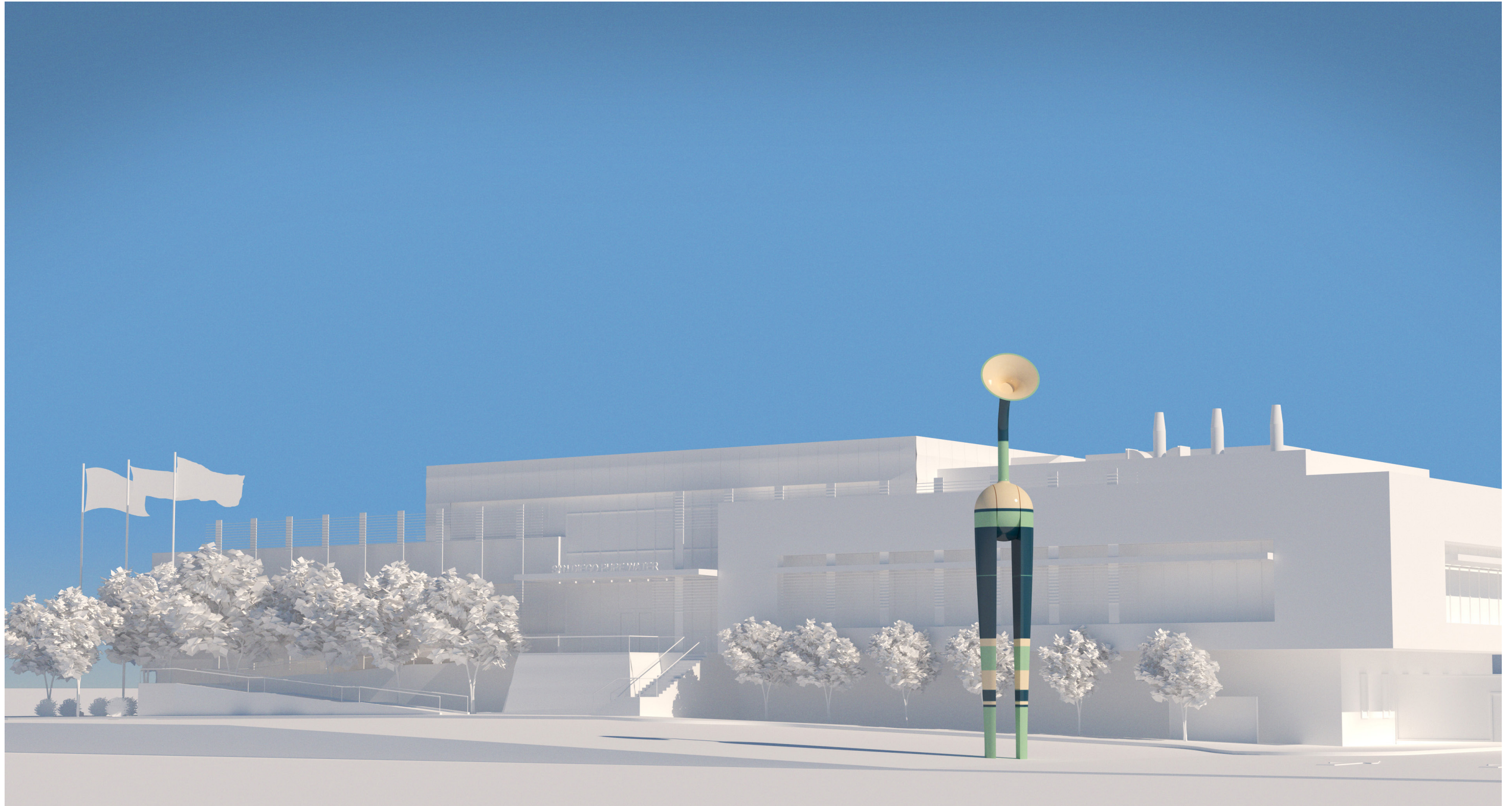
- B. Committee Member Reports – None

- VII. Adjourn – Commissioner Meza adjourned the meeting at 10:42 a.m.

Art Work for the North City Pure Water Facility in San Diego

Final Artwork Proposal
Title: DAPHNE

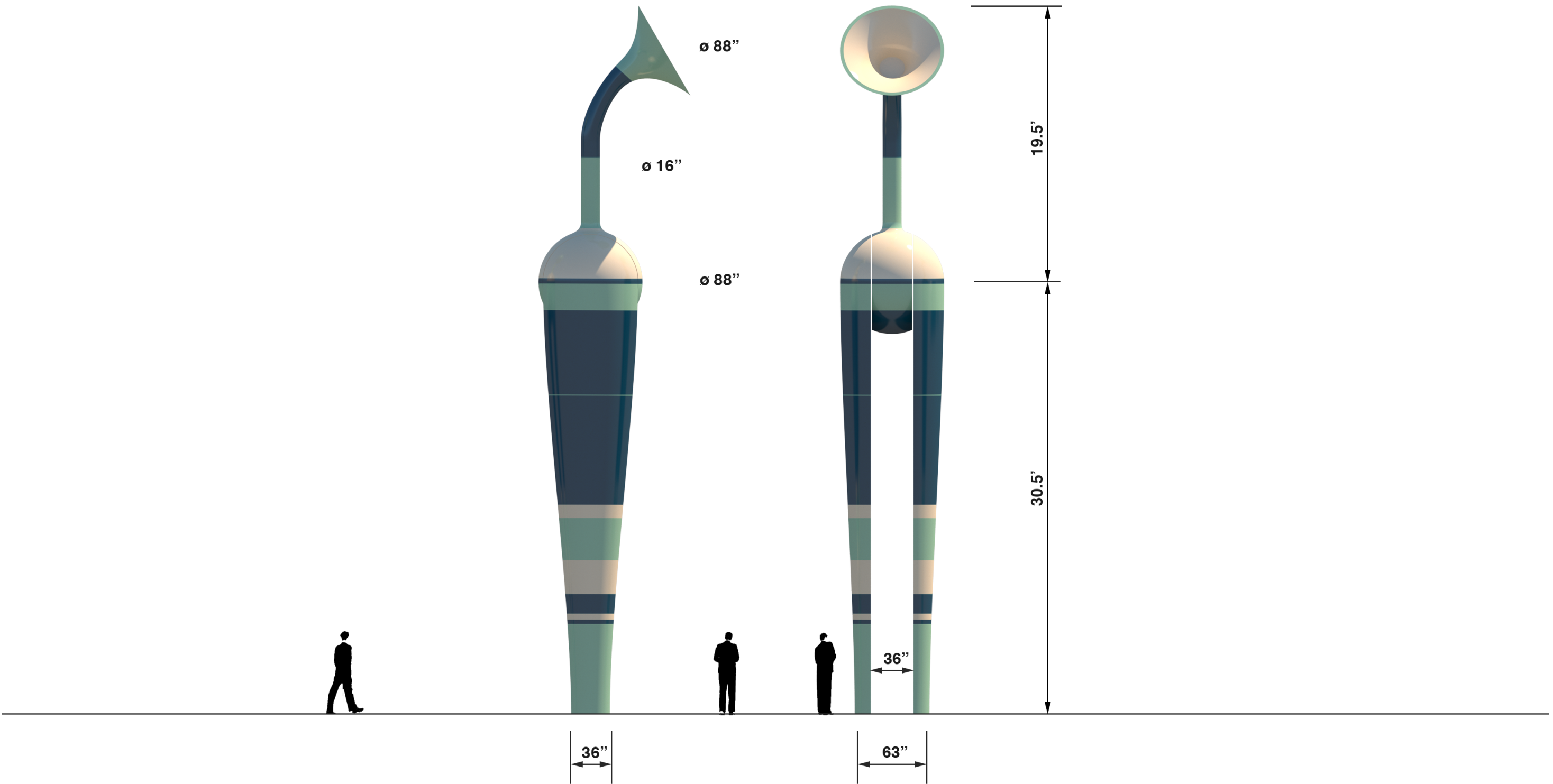
Los Angeles, August 9, 2019



View 01

CHRISTIAN MOELLER STUDIO LLC.

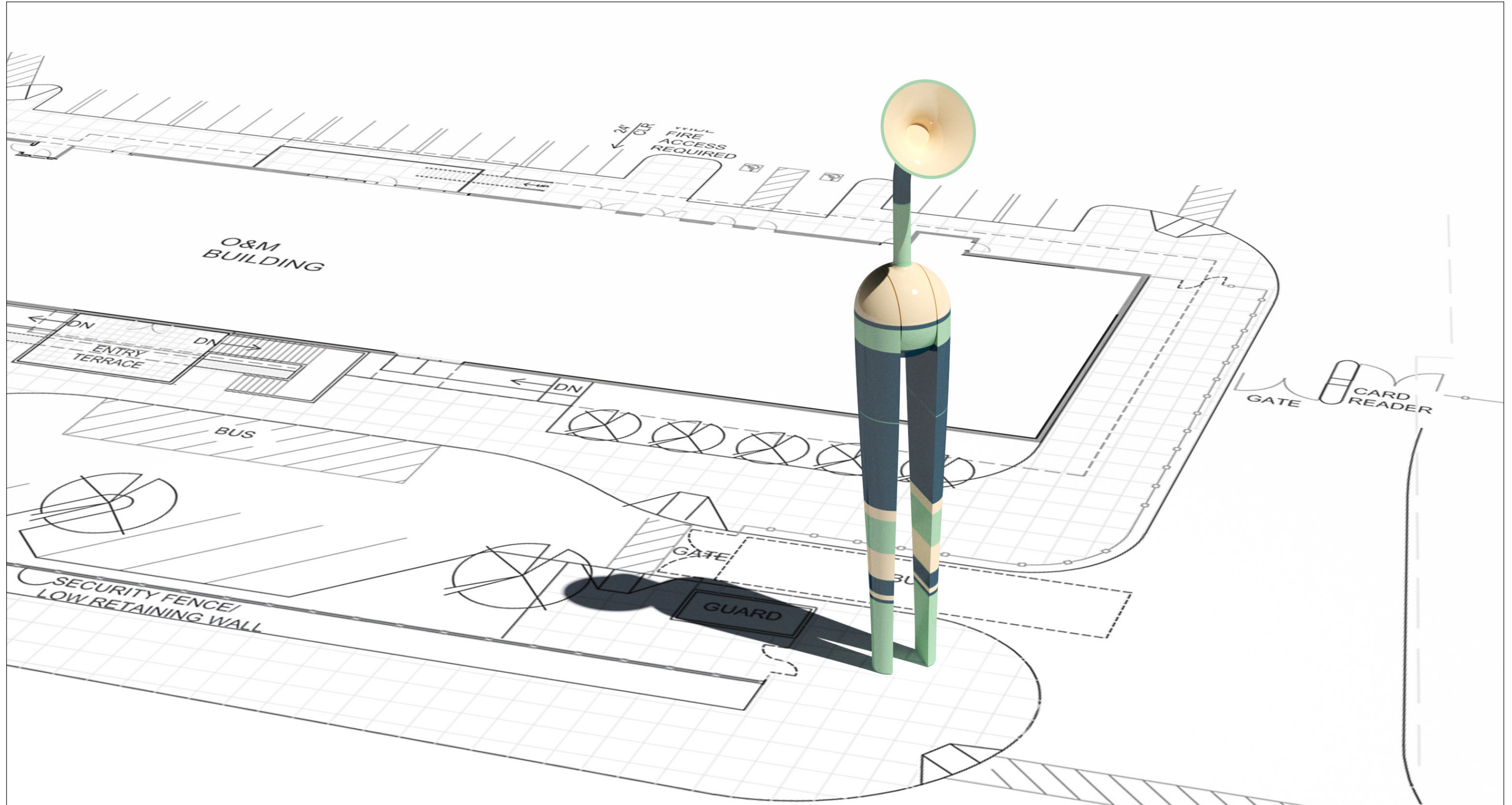
CM@CHRISTIANMOELLER.COM | 2425 GLOVER PLACE, LOS ANGELES, CA 90031 | T: 310.435.9564



Dimensions

CHRISTIAN MOELLER STUDIO LLC.

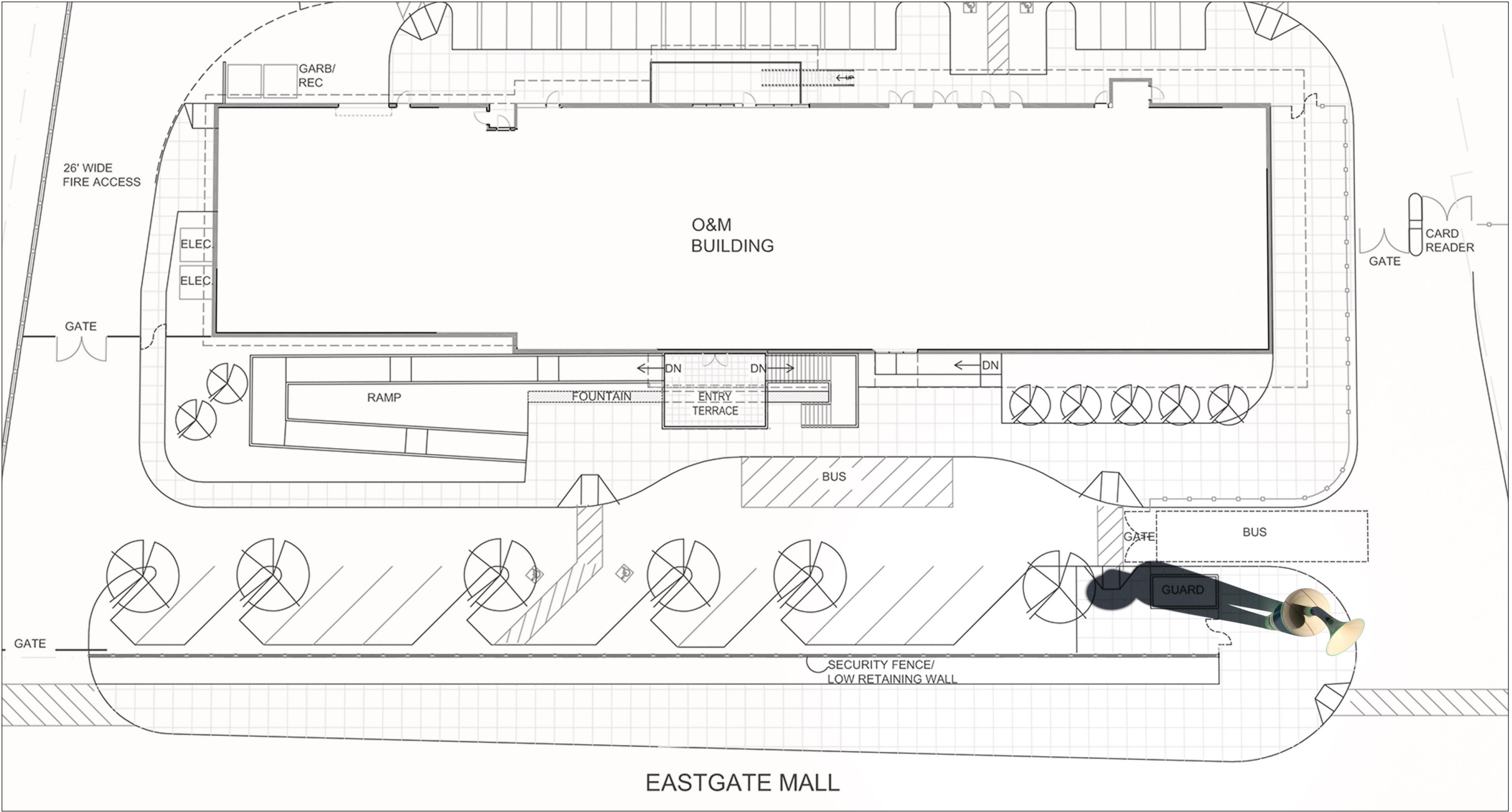
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Location

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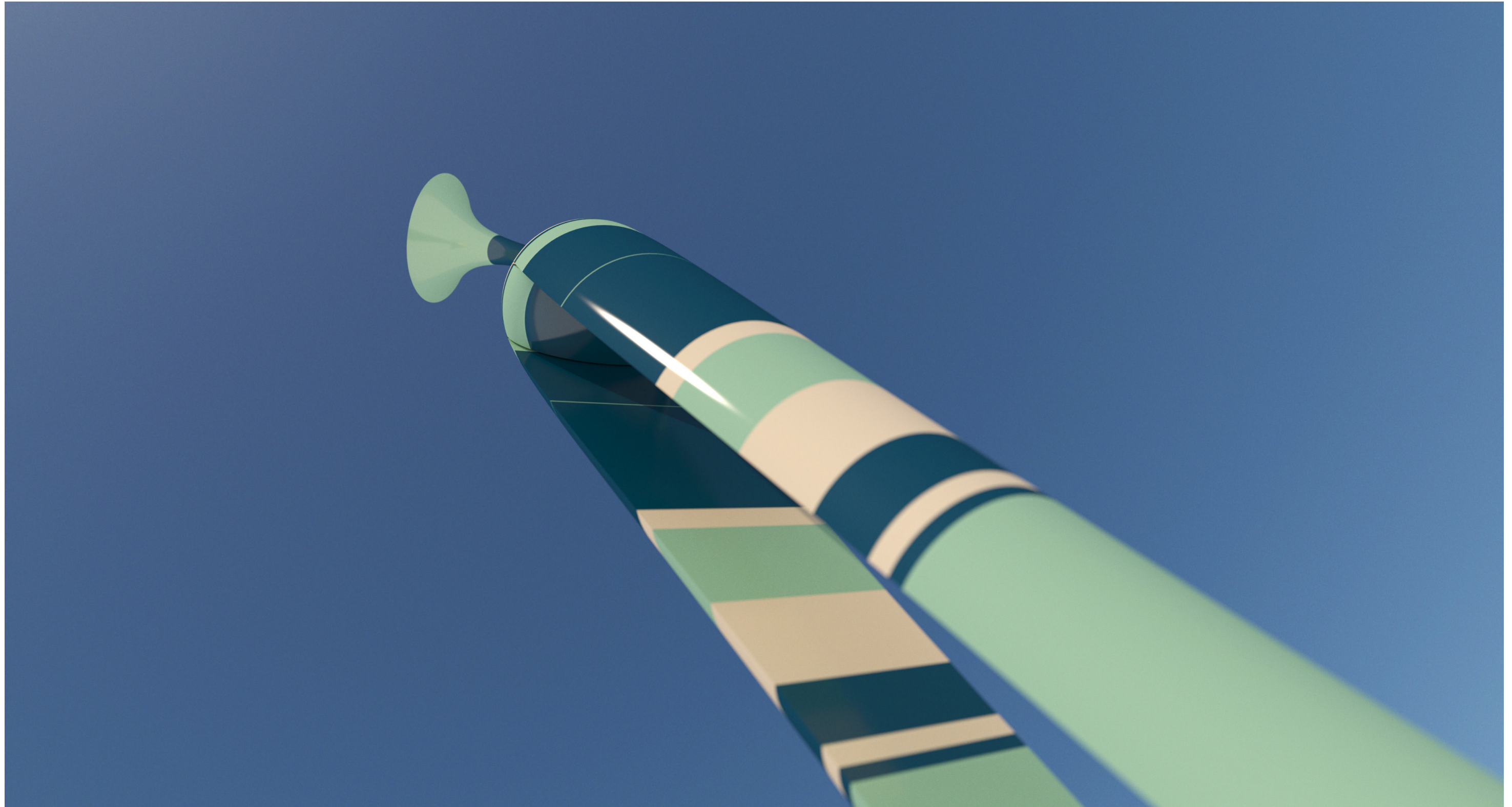
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Site Plan

CHRISTIAN MOELLER STUDIO LLC.

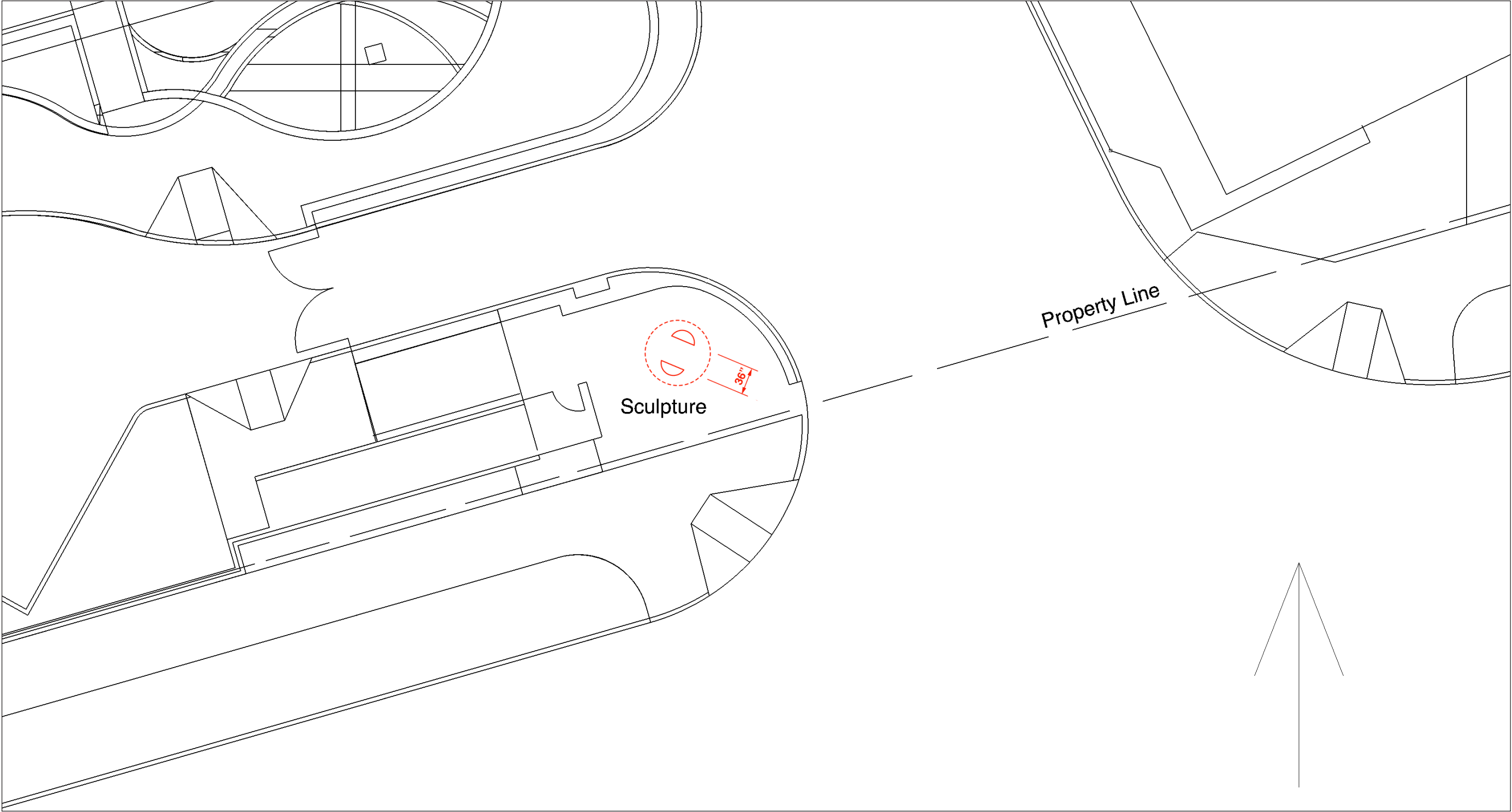
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View 02

CHRISTIAN MOELLER STUDIO LLC.

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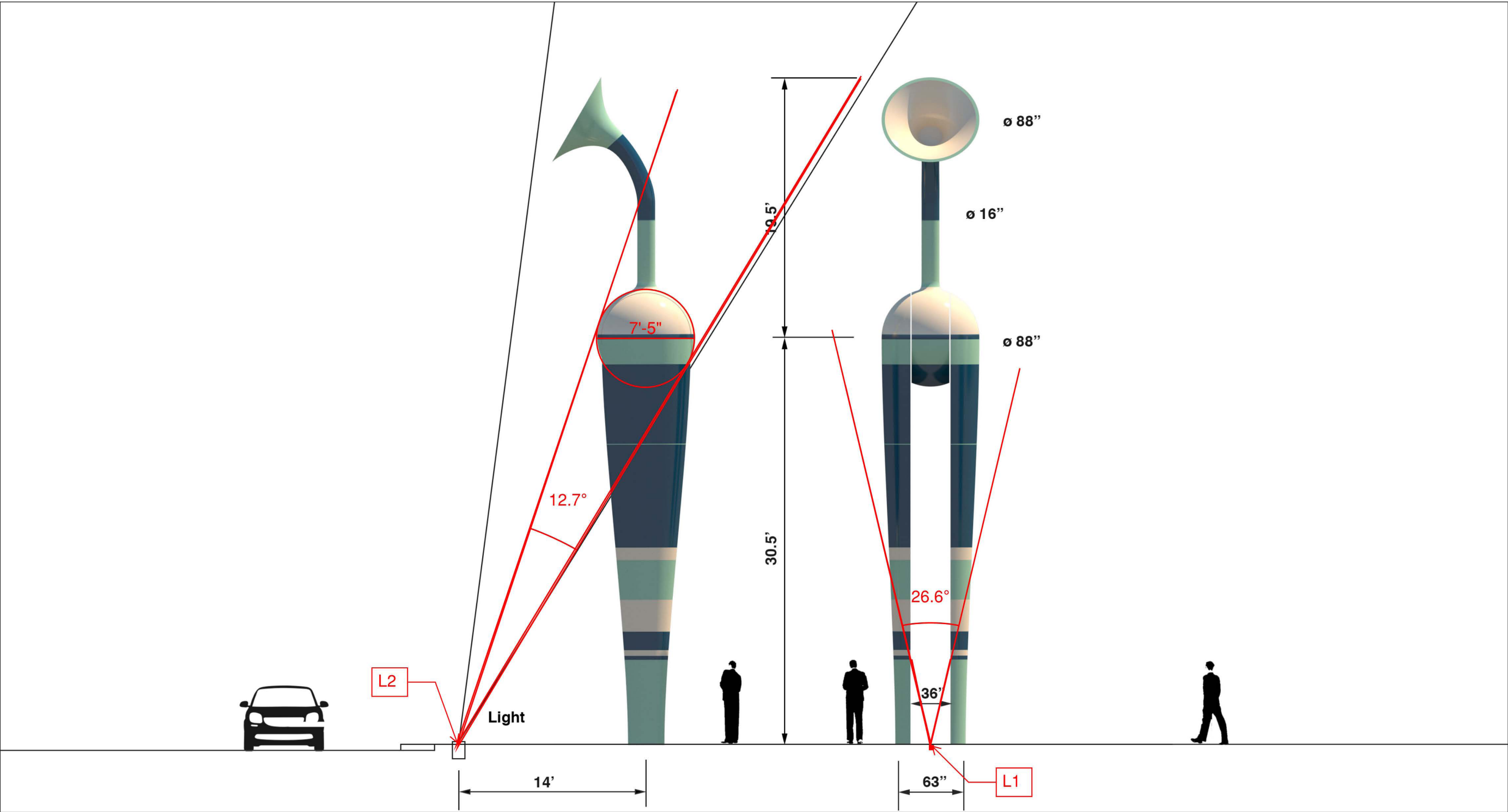
ADA Plan



Lighting Concept

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Lighting Concept

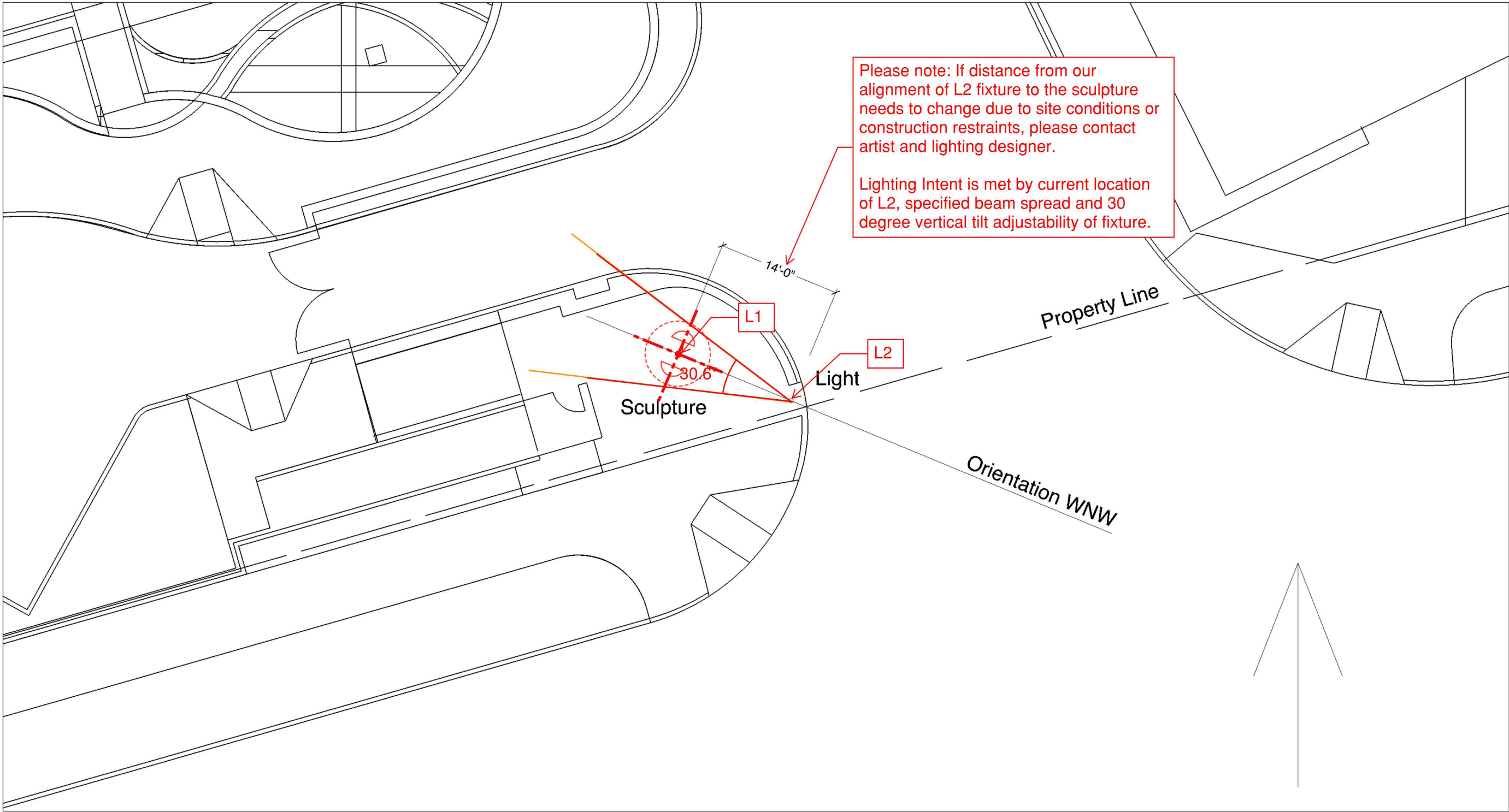
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LIGHTING DESIGN NOTES
CONSTRUCTION DOCUMENTS 07/30/19



12710 89th PI NE Kirkland, WA 98034
Phone: (206) 799-4749
Email: lblanco@blancalighting.com
Web: blancalighting.com



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Concept

The sculpture “Daphne” allows for multiple readings, appearing for some viewers as a hybrid between a giant Greek amphora and a watering can. Mildly anthropomorphic in its form and located in the entrance area of the new Pure Water treatment plant in San Diego, the sculpture will contribute a significant degree of identity to its neighborhood, and will hopefully develop into an iconic landmark for the city of San Diego as a beacon and point of orientation that is easy to read from a drive-by perspective. The title “Daphne” refers to a female nymph in Greek mythology associated with fountains, wells, springs, streams, brooks and other bodies of freshwater.

Dimensions and Material

The sculpture stands 50’ tall on a footprint of 63” x 36”. Two tall legs end in a spherical body with a diameter of 88”. A neck, with a diameter of 16”, connects to a trumpet shaped head with an outside diameter of 88”. The structural skeleton of the piece will be made from steel and the surface material will be color-coated fiberglass.

Finish

- Sandblasted preparation for fabricated structural steel assembly
- Marine grade fillers for the body enclosure
- Tnemec Hydo-Zinc primer on the structural steel assembly and body enclosure
- Tnemic Fluoronar Paint finish on the body enclosure

Fabrication plan

The internal structure of the sculpture will be fabricated utilizing welded A36 steel structural members and mechanical fasteners. Base plates will be welded to bottom of vertical tube steel. All welding will be performed by a City of Los Angeles certified shop and third party welding inspection by Twinings, Inc, Long Beach. The body enclosure will be fiberglass reinforced resin with stainless steel attachment brackets and hardware to the internal steel frame. The neck and head will be either aluminum and/or fiberglass reinforced resin. The pivot mechanism will be pillow block bearings with Zerk grease fittings.

Transportation Plan

Engineered structural steel handling fixtures to support sculpture parts when laid horizontal on a single 53’ long semi-tractor trailer. Packing materials to protect attachment points. Detailed coordination with on site General Contractor regarding scheduling and site access. Special permits for transportation will not be required.

Installation Plan

Template will be provided to assist installation contractor with locations of structural embedded anchors in foundation. Sculpture parts will have specific lifting points to allow for rigging and erection. Lifting points will have threaded plug inserts for use after lifting if required. Traffic control measures during installation will be determined according to lift-plan provided by crane operator.

Installation Time-Line

On site meeting prior to foundation installation to review plan
Rigging meeting on site one week prior to shipment
Crane setup rigging, hoisting and crane breakdown one day
Cleanup and final approval one day

Maintenance Plan

The artwork will not require extraordinary maintenance beside visual inspection and cleaning. After a period of six months from the installation date, Carlson Baker Arts (CBA) will coordinate with the Public Arts Administration a mutually agreeable date for CBA to visit the site and perform an observation and review of the Sculpture. At completion of the observation CBA will make additional recommendations for long-term care and maintenance of the Artwork.

A. Vigorous Rubbing or Wiping Will Damage the Finish

All surfaces of the artwork are susceptible to burnishing. Care should be exercised to prevent this from happening during routine maintenance. Vigorous rubbing or wiping will alter the appearance of the artwork.

B. Ladders, Scaffolds and Other Equipment Must Never Contact the Artwork

Boom Lifts and other equipment necessary to reach portions of the artwork must be carefully placed to avoid any contact with the artwork. Personnel working on the cleaning and inspection of this artwork must avoid leaning on, or supporting themselves using any portion of the artwork. Articles of clothing and other related materials or devices must never come into contact with the artwork.

C. Cleaning

The frequency of the cleaning will be dependent on a number of factors including build up of dust, air borne particulates and whether conditions including frequency of precipitation.

1. Pressure Cleaning: Pressure washing is likely the most efficient method of cleaning the surfaces to remove dirt and grime. The pressure washer should be used in a low pressure setting with filtered water. Do not use unfiltered tap water or groundwater. Any soap used should be non-toxic and biodegradable.

2. Hand washing: First rinsing with filtered water to remove surface contaminants that can scratch the paint, clean the painted surfaces by hand. Beginning at the top, wash with diluted soap such as Dawn dish detergent and micro fiber mitt. As sections are cleaned they should be immediately rinsed with filtered water. Do not allow the soaped surfaces to dry prior to rinsing. Any surface contaminants i.e. bird guano; sap, graffiti etc. should immediately be removed immediately by a trained conservator or building maintenance technician. CBA should be notified of the incident and of the proposed cleaning procedure to be performed by the conservator prior to cleaning.

3. Bird Guano: Due to the rounded surfaces of the Sculpture and limited roosting areas soiling by bird guano will most likely be caused by birds flying near the Sculpture and therefore will be infrequent. In the event of soiling see the following:

To prevent discoloration and etching of the painted surface, bird guano should be removed. This is best achieved using water soaked cloth to soften the guano. Place a wetted cloth on the guano and after 5 - 10 minutes blot the soiled area then softly wipe to remove the guano. With a clean cloth wipe the area with diluted mild biodegradable soap such as Dawn. After cleaning, wipe the area with a clean cloth moistened with drinking water. Then wipe the wetted area with microfiber cloth until dry. For areas that are reasonably out of reach from the ground or the use of standard lifts, water from a high pressure hose can be used to wet the soiled areas. After wetting continue to rinse until the guano is completely rinsed from the painted surface.



View Northeast



View Northeast



Photographic Survey

View Northwest



View South