



**CITY OF MANHATTAN BEACH  
CULTURAL ARTS COMMISSION**

---

**April 15, 2019  
Manhattan Beach City Hall  
City Council Chambers  
1400 Highland Ave.  
Manhattan Beach, CA 90266  
6:00 PM**

**A G E N D A**

**A. CALL TO ORDER**

**B. PLEDGE TO THE FLAG**

**C. ROLL CALL**

Chairperson Fred Manna  
Commissioner Elizabeth Rubino  
Commissioner Jacquelyne May  
Commissioner Orhan Taner

Commissioner Shannon Ryan  
Commissioner Grayson Matsumoto

**D. APPROVAL OF MINUTES**

February 4, 2019  
March 18, 2019

**E. CEREMONIAL**

Recognize Fred Manna for Beach Cities Health District Volunteer Award (Integrity)

**F. AUDIENCE PARTICIPATION (3-Minute Limit)**

**G. GENERAL BUSINESS**

18/0820.1 Review of APPC City Hall Lobby Public Art RFQ semi-finalists

**H. STAFF ITEMS**

Cultural Arts Division updates  
City Council updates  
Discussion of Work plan for 2019-2020

**I. COMMISSION ITEMS**

**J. ADJOURNMENT**

**CITY OF MANHATTAN BEACH**  
**MINUTES OF THE CULTURAL ARTS COMMISSION**

February 4, 2019

City Hall – City Council Chambers  
1400 Highland Avenue  
Manhattan Beach, CA 90266

**A. CALL TO ORDER**

Chairperson Manna called the meeting to order at 6:07 PM.

**B. PLEDGE TO FLAG**

**C. ROLL CALL**

Present: Matsumoto, Taner, Rubino, Chairperson Manna

Absent: May, Ryan

Others present: Martin Betz, Cultural Arts Manager, Rosemary Lackow, Recording Secretary

**D. APPROVAL OF MINUTES**

December 17, 2018

It was moved and seconded (Rubino/Taner) to approve the minutes of December 17, 2018 as submitted with the note that there are a few typos that will be corrected by staff.

**ROLL CALL:**

Ayes: Matsumoto, Rubino, Taner, Chairperson Manna

Noes: None

Absent: May, Ryan

Abstain: None

**E. CEREMONIAL - None**

**F. AUDIENCE PARTICIPATION (3-Minute Limit)**

Presentation by Artist and Educator Ann Pitts

Ann Pitts gave a slide presentation to the Commission on the life and art of local artist Eva Joseph Goldsheid, who passed away in 2016 at age 90. Ms. Pitt covered Ms. Goldsheid's personal history, education including her degrees from Cal Berkeley, and study at the California School of Fine Art (San Francisco Art Institute) where she studied and was influenced by David Park, Founder, Bay Area Figurative Art. She noted that Ms. Goldsheid after moving from the Bay Area to Redondo Beach in 1991, taught painting and print making through the South Bay Adult School for several years.

Ms. Pitts showed examples of Ms. Goldsheid's paintings, and concluded with two requests: that a City art classroom be named in her honor and that an article be published in "Manhappenings" about her. Ms. Pitts also noted that she would like to create a video for YouTube, to educate the local community about Eva Goldsheid.

**Ann Chape**, a student in Ms. Goldsheid's classes spoke about the experience of taking classes from her including how talented Eva was and passionate about art. Ms. Chape said what she felt was very unique about Eva as a teacher was how special she made her students feel. The students not only learned much about painting and print making but also formed lasting friendships among themselves.

The Commission thanked Ms. Pitts and complimented her on her presentation. Ms. Pitts noted that Ms. Goldshied's work is on a waiting list for an exhibit at the Art Center. She was advised by Cultural Arts Manager Betz that she could request funding for an educational video through the City cultural arts grant program which will be coming to the Commission in October.

Sumi Goldsheid, Eva's daughter, addressed the Commission, responding that her mothers work (prints, and paintings) are for sale on Saatchi Art and on the website: [www.evajoseph.com](http://www.evajoseph.com).

**G. GENERAL BUSINESS - None**

**H. STAFF ITEMS**

- a. Cultural Arts Division updates
- b. City Council updates

**Mr. Betz** provided a comprehensive update for both of the above topics, noting that, in general cultural arts continues to enjoy strong support from the community and staff has enough work for the next 2-3 years. Highlights include:

- Art Center Exhibit: "TWO by Two – Stories Beneath the Surface" - the art of Amelia Amell (MB resident) and Jesus Chaidez, opens February 22 (6-9 pm), closes April 14. These artists are from Hispianola (Amell), and Culiacan, Mexico (Chaidez) and the rich cultural heritage informs their art. As a part of this exhibit there will be three special events: A Tea Gathering, Feb. 24<sup>th</sup> (pre-registration required); Spring Equinox Concert, featuring Wintergrain, a local music group, March 24 (staff is working on having a coffee bar); and, an Indigo Dye and Tea Workshop, with artist Jesus Chaidez, April 13.
- Sculpture Garden: At its December 18<sup>th</sup> meeting the City Council approved the latest rendition of the program sculptures and added a few more. Now there will be 6 sculptures – including 4 program finalists (Rench, Meyer, Mitten and Vader), 1 purchase (Randall- dragon), plus the Lazzari/Evans *Egrets* for the Botanic Garden. The Randall dragon will go in the Veteran's Parkway, the Rench (red circles) will be in the Civic Center Plaza, the Meyer (metal rings) will be in the Metlox Plaza, the Mitten (landscape slab) will be in the Civic Center Plaza, and the Patricia Vader (sunflower) will be located in the small water-wise garden on Aviation. In discussion that followed, it was agreed that Manager Betz would email each Commissioner a list of all approved sculptures and their locations, and the Commission expressed interest in knowing when dedication ceremonies, if any, would be held. Manager Betz also clarified the process by which the City Council made final decisions on the sculptures and, in closing noted that the sculpture garden contracts are being processed which will include a provision requiring installation by a specific date. Chair Manna suggested that ultimately, a brochure might be developed with a map of the sculpture garden locations to guide the public.
- City Hall Lobby Art RFQ: 35 proposals have been received so far and the deadline for submittal is February 12. Staff is very excited about the quality of the submissions and after staff does an initial review, there and then the Art in Public Places Committee will review and then pass on to the CAC. In response to the Chair, Mr. Betz noted that staff is not concerned about impacts from potentially increased building traffic drawn to the art work, but is more focused on what is needed in the area surrounding the new art piece.

- **Utility Box Mural Project:** the contracts are being fine-tuned and, since the project price is over \$5,000, competitive bidding is needed; so, this process will take a little more time. Chair Manna commented that with the bigbelly containers already in place with graphics, he feels that adding the utility boxes will cause people to take more notice and even start to wonder what's next - creating a sort of flow of art around the City.
- **Grant Program:** The City Council has authorized a \$50k budget. Staff expects to release the RFP in October; the CAC will be considering its recommendations in November; CAC recommendations will be considered, with the recipients approved by City Council in December, and the program will launch in January, 2020. Mr. Betz reminded the CAC that it had approved guidelines as to eligibility when the CAC reviewed the grants application (final application now going through final approval). Manager Betz will send a copy of relevant information to the Commission as a reminder. The Chair requested that any time a Commissioner is provided material, that all Commissioners be copied.
- **Mural Program:** has been pushed out to May and staff is working on the application process and is working with the artists with proposals to match locations which were selected first by the CAC. He explained now the Mayor wants to have specific artists, noting half are from Manhattan Beach, and proposals matched to locations and the Mayor directed to have more locations. Manager Betz clarified that all CAC recommendations will all be given to the City Council but the City Council has the discretion to add to it.

A brief discussion followed prompted by concern (not a complaint) expressed that, in some cases, when the City Council makes a final decision it seems at times, that the CAC recommendation is not sufficient. Mr. Betz encouraged the Commissioners to, as is more convenient, follow the Council discussions on Cultural Arts matters on TV and advised further that staff is working on improving communications "up front" with the Council. Mr. Betz also emphasized that, unlike the Sculpture Garden selection process in which the CAC was re-directed by the Council, in the case of the murals, the Council has accepted the Commission recommendations but, as is its discretion, has just added more locations/proposals. Chair Manna emphasized that the CAC work is currently being strongly supported at the Council level, which is very positive and all acknowledged this. Mr. Betz will email the locations; Chair Manna requested that when staff emails one commissioner, all be copied.

- **Archive Project with Historical Society:** Kimberly Oshiro, UCLA MFA Arts Administration graduate, has been hired to manage this project which is moving forward. Staff is unclear where the collection ultimately will be permanently located and expects the first phase to take three years. In brief discussion it was suggested that the archival process could be documented possibly with assistance of a Mira Costa, possibly a journalism, student. Mr. Betz stated support for this suggestion.
- **Art Center:** Mr. Betz informed: over the holidays improvements have taken place (new flooring, lighting etc.) and looks great. The Commission discussed ways to continue to make the Art Center more attractive to visitors. It was agreed that Mr. Betz would immediately purchase a coffee maker to offer coffee to visitors. A small café was suggested (**Taner**); Mr. Betz noted that such could be incorporated in a future effort when studio space is being re-designed to be more open to the community and generally part of the overall goal of creating community interface. It was also suggested (**Rubino**) that the center could feature Saturday evening or Sunday afternoon

performances, with a snack bar and beverages (noted as done in the park in Marina Del Rey), possibly funded by the public art trust fund. The idea is to get something going on a regular basis, so people can get used to the idea and work into their plans. Manager Betz noted that costs need to be kept in mind, currently the goal is to host 2 big events monthly at the Center and protocols are not fully established for use of trust funds yet. The Center did have an open mike program, but unfortunately died when key staff left. He encouraged the Commissioners to attend the equinox event and discuss their ideas.

- **Private property mural regulation:** Mr. Betz reported that the City Council has decided to amend the existing ordinance and the new proposed changes will be forwarded to the CAC. The idea is to more clarify the process in the Code, expected to be more like how handled in Hermosa Beach.

## **I. COMMISSION ITEMS**

Commissioner **Rubino** reported she attended the recent Lightgate sunset event, it was lovely. She also mentioned seeing a public sculpture in Laguna Beach along a meandering beach adjacent path and wondered if this concept could be applied to the Strand. Manager Betz noted that in the past some of the residential owners along the Strand have been very vocal with respect to things like installing benches along the Strand, but he noted that on February 13<sup>th</sup> a bench is being installed as part of the city program near the Strand, near Gull Street. Mr. Betz also responded that the proposal received by the CAC from a resident artist for some cube benches did not go forward as the bench program was stopped.

There was brief discussion regarding Lightgate and Mr. Betz informed that at the February 19 City Council meeting, there is an agenda item requesting funding to replace the glass.

Commissioner **Taner** inquired as to the longboard group sculpture proposal and Mr. Betz reported it was approved by the City Council and will now be reviewed by the Coastal Commission and is not sure whether steps will be installed due to cost. Brief discussion followed about installing public art near the El Porto parking lot “rocks area” in which it was noted that there is a history as to how the area on the beach side of the Strand sidewalk has been regulated with private improvements. Mr. Betz suggested that this location can be discussed when the Sculpture Garden is revisited in 2020.

Commissioner **Taner** inquired as to a City rebranding project and Mr. Betz clarified that the discussion is not about replacing the City seal, but rather rebranding of the city for marketing purposes. Commissioner Taner excused himself and left the meeting at 7:46 pm.

Chair **Manna** expressed appreciation of the Mayor and City Council’s support for the Commission’s work as acknowledged at a recent event at Il Fornaio and reported that he had attended the LA Art Show at the Los Angeles Convention Center, finding it exceptional. He also recommends a movie “Velvet Buzzsaw” (Netflix?) which is a satire about the art world (not fantastic, but good casting).

## **J. ADJOURNMENT**

At 7:49 P.M, Chair Manna moved adjournment, to the regular meeting on March 18, 2019 at 6:00 P.M. in the Council Chambers at City Hall, 1400 Highland Avenue; no objections, it was so ordered.

**CITY OF MANHATTAN BEACH**  
**MINUTES OF THE CULTURAL ARTS COMMISSION**

March 18, 2019

City Hall – City Council Chambers  
1400 Highland Avenue  
Manhattan Beach, CA 90266

**A. CALL TO ORDER**

Chairperson Manna called the meeting to order at 6:07 PM.

**B. PLEDGE TO FLAG**

**C. ROLL CALL**

Present: Matsumoto, May, Rubino, Ryan, Taner, Chairperson Manna

Absent: None

Others present: Martin Betz, Cultural Arts Manager, Eilen Stewart, Cultural Arts Supervisor, Rosemary Lackow, Recording Secretary

**D. APPROVAL OF MINUTES - February 4<sup>th</sup> minutes were continued to the April 15 meeting; no objections, it was so ordered.**

**E. CEREMONIAL - None**

**F. AUDIENCE PARTICIPATION (3-Minute Limit) - None**

**G. GENERAL BUSINESS - None**

**H. STAFF ITEMS**

- a. Cultural Arts Division updates
- b. City Council updates

**Cultural Arts Manager Betz** proceeded to first update on existing programs and activities and then secondly, he invited the Commission to start a discussion on new projects to be included on the 2019-2020 Work Plan which will be submitted to the Council this June.

**Current Projects/Workplan Update**

Exhibitions:

- “TWO by Two” (Amell/ Chaidez): the opening had 200 in attendance, with positive reactions and media coverage. Other related events include a Spring Solstice party this Sunday and on April 13<sup>th</sup>, a clothing dye workshop (requires registration). The exhibit closes April 14.
- “Morphologizing” opens May 3, runs to June 16 and will focus on exploring pottery – its forms, technologies and materials, and how these tell something about the cultures in which pottery is produced. Work displayed will be from prominent artists whose work shows the influence of pottery and staff is working on borrowing from some private collections.
- “Discover Manhattan Beach” opens July 12 (July = Parks and Rec Month), runs to September 29, following a similar format as last year, incorporating several smaller events into one

long exhibit. The exhibit, pulling together art from the entire Manhattan Beach community will have two components - an online digital Instagram contest and a physical art component. Last year's exhibit won an award for successfully engaging the community. **Commissioner Taner** asked if staff would consider holding this event during the school year; **Supervisor Stewart** explained that July was chosen because it is "Parks and Rec Month", noting also that it runs till late September which captures the start of the school year. The time frame also catches students during a time when they are **not** otherwise extremely busy with a huge amount of school demands and projects. **Manager Betz** explained that there will be more programming with the schools in the future as new school initiatives are being developed.

- "A.C. Conner" (a City founder and an amazing artist) in January, 2020 will feature Conner's paintings within an historic context (the City owns 9 paintings, his family - 35).

#### Other Work Plan Projects:

- City Hall lobby art project: 100+ submissions have been received and are being vetted. In March the APPC (Art in Public Places Committee) will convene to review qualifying submissions (about 50 expected); those will be brought to the CAC, which will vet and reduce the list to about 25 candidates which will be forwarded to the City Council.
- Utility boxes: Cultural Arts staff is now waiting on city legal review of contracts. As soon as that is ready, the program will be ready to roll out. A question arose as to whether there will be any visual competition from nearby solar trash cans which have images on them. Staff will check, but does not anticipate a problem because those have photographic images.
- City murals: City Council will review in June and may add more locations. Meanwhile, staff is working with the artists on the artwork. It is hoped that there will be time to inform the Commission more before June; installation is anticipated in 2020.
- Grant program: request for proposals will be out in October, Commission review in November, Commission recommendations forwarded to City Council in December and awards expected in January, 2020.
- Sculpture Garden: final contracts are out to the artists; staff is working with Public Works; installations will commence in next couple of months, starting with Civic Center Plaza. **Manager Betz** confirmed that the pot/pole near the Public Safety Facility will be removed. **Commissioner Taner** suggested that because the sculptures have become more scattered in the City, the program be renamed, suggesting "City Parks Sculptures" or something similarly broad. As it is now, "garden" is misleading as it sounds like all the sculptures are in one "garden" location. **Mr. Betz** agreed and suggested that the commissioners suggest new name ideas at the next meeting; meanwhile he will mention to Director Leyman.
- City Archives: new hire Kimberly Osiro is managing. Currently phone lines, computers, etc are being installed in portable buildings at Polliwog Park. The Historical Society will remain in the little red house and a 1927 real estate office will be brought onto the site. The goal eventually is to have a permanent exhibit and research room but this will be determined in a future phase. The current phase will be a 2-3 year effort.

The Commission briefly discussed; **Chair Manna** suggested that a permanent exhibit might include a short video that gives an overview of the City's history. **Manager Betz** noted that such will be discussed in the next phase, but agreed such would help citizens to center on the community. **Commissioner Rubino** suggested that school programming include student visits to both the Art Center and Historical Society as these venues are in close proximity.

**Gary McAulay**, Historical Society President, noted that the Society has had limited programs with grade schoolers due to logistic challenges - the bottom line is: it's a school decision.

- Paddleboard Statue project: has been conceptually approved by the City Council, and the architectural plans are being developed.
- Summer concerts: have been programmed; more will be reported in the coming meetings.

### **Ideas For 2019-2020 Work Plan**

**Cultural Arts Manager Betz** noted that, given the staff workload, it would be appropriate to come up with 2-3 new projects. Noting that a new City Council will be sworn in April 2; it was agreed that, the Commission (through Chair Manna) should thank outgoing councilmembers and welcome new councilmembers. The terms of the Current Commission were discussed and it was determined that Commissioner May's term extends to 2020 but at the end of this May, the terms for Chair Manna and student rep Matsumoto will expire; **Chair Manna** stated he would confirm.

Discussion focused on ideas for new Work Plan projects. After discussion, it was agreed that the following three projects should be tentatively considered for the next Plan:

- 1) Improvements to Art Center, to beautify and enhance its visibility to Manhattan Beach Boulevard; such may include but not necessarily be limited to: signage, landscaping or other embellishments to the building exterior. It was suggested that meanwhile, a sign be installed in the medium on the boulevard as this is a relatively small expenditure and is within the authority of the City Council.
- 2) "Art in the Park" project as discussed prior by the CAC but possibly adding a teen music component.
- 3) Renaming of the Sculpture Garden program to more accurately reflect sculpture locations, as previously discussed.

In discussing item no. 1, it was suggested that a changeable copy sign might be able to be expedited. Commissioner Ryan stated that she would rather see more time taken to result in a more quality sign. Chair Manna stated that he would like to see a proposal for a work of art that also works as a sign.

### **I. COMMISSION ITEMS**

**Commissioner Rubino** welcomed Arts Supervisor Stewart back and congratulated her on the birth of her daughter and noted she herself became a grandmother on February 14<sup>th</sup>.

**Chair Manna** invited all to attend, Sunday March 24, from 2-4 pm at the Joslyn Center, a free viewing of a documentary film "Lives Well Lived" presented by the Rotary Club/Beach Cities Health District. The film looks at a number of successful older adults 75-100 +- years in age.

### **J. ADJOURNMENT**

At 7:33 P.M, Chair Manna moved adjournment, to the regular meeting of April 15<sup>th</sup> at 6:00 P.M. in the Council Chambers at City Hall, 1400 Highland Avenue.



**DATE:** April 15, 2019

**TO:**

Members of the Cultural Arts Commission

**FROM:**

Martin Betz, Cultural Arts Manager

**SUBJECT:**

City Hall Lobby Public Art Project

---

**RECOMMENDATION:**

Staff recommends that the Cultural Arts Commission review and approve the City Hall Lobby Public Art Project selections by the Art in Public Places Committee (APPC) and make the recommendation to the City Council.

**FISCAL IMPLICATIONS:**

The project will be supported through the Public Art Trust Fund. \$250,000.00 has been allocated to produce the artwork. \$50,000.00 allocated as a contingency fund. \$16,000.00 allocated for stipends to the finalists (4 X \$4,000.00). An additional \$1,500.00 will be available for artists who propose an educational component to their project. The total cost of the project is \$317,500.

**BACKGROUND:**

In 1975 Manhattan Beach's Sister City, Culiacan in the State of Sinaloa, Mexico presented to the City, a mural by artist Miguel Angel Vasquez as part of the dedication of the new City Hall. The artwork titled The Men of the World Join Together to Create the New Man, installed in the City Hall lobby was made up of Lacquers and Epoxy on 16 plywood panels. In 2003 in response to public complaints regarding the imagery, the mural was covered with a temporary wall and drape system.

On September 19, 2017 City Council directed staff to follow established procedures and request the Cultural Arts Commission to establish an Ad-Hoc Arts in Public Places Committee (APPC). The APPC was charged to develop a Request for Qualifications, review proposals and select top candidates to present to the Cultural Arts Commission. Upon final review the Cultural Arts Commission will recommend three to four finalists to the City Council. In addition to the RFQ, the City Council approved (following State and Federal guidelines regarding the decommissioning of Art), the decommissioning of the Miguel Angel Vasquez mural, which has since been removed.

**DISCUSSION:**

The Cultural Arts Commission will review the recommendations made by the APPC regarding the semi-finalists for the City Hall Lobby Public Art Project. The APPC will have reviewed 100 responses to the RFQ and will make a recommendation of the top four submissions.

**2019 City of Manhattan Beach Lobby Art RFQ  
TOP 4 (Semi Finalist)**

The following presentation represents the outcomes of the Art in Public Places Committee (APPC) meeting to choose four semi-finalists for the City Hall Lobby Public Art Project.

The recommendation by the APPC to the Cultural Arts Commission is to contract with the following four artists to develop a proposal for the City Hall Lobby Public Art Project.



SUSAN ZOCCOLA

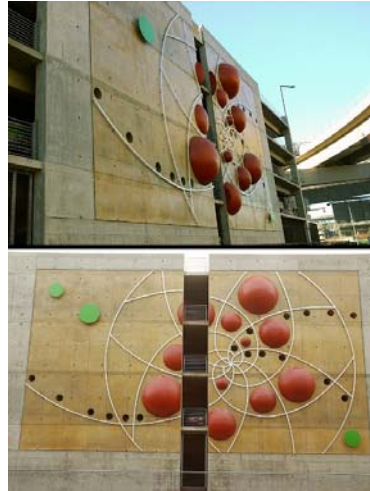
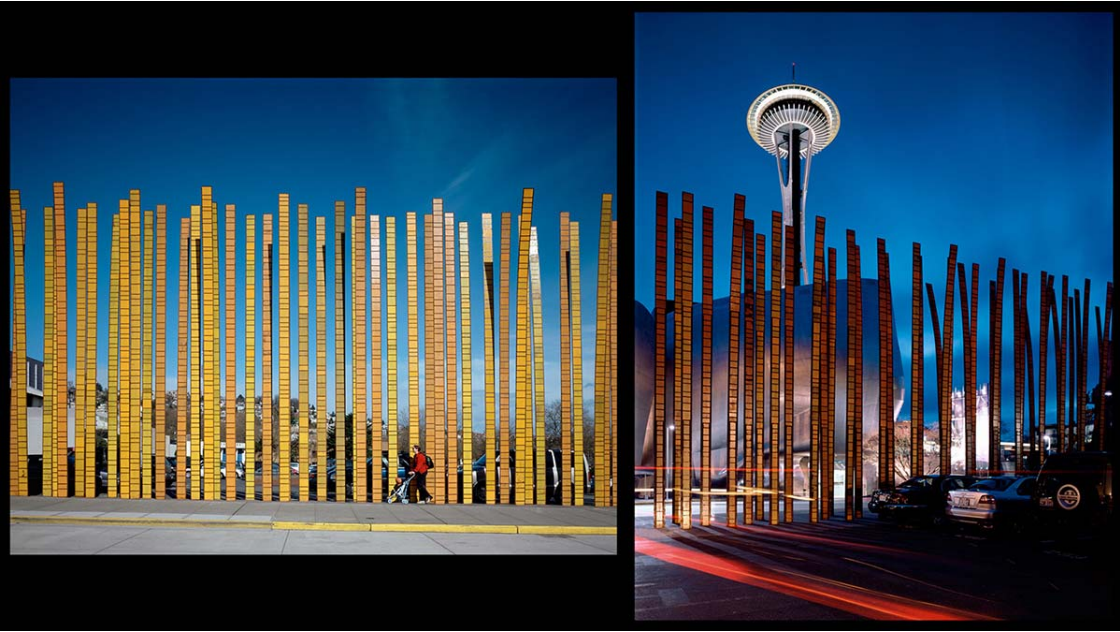
I would love to work with the City of Manhattan Beach, the design team, and community members to develop a site-specific 2-story artwork that visually connects the upper and lower floors of City Hall adjoining the grand staircase. The opportunity to create an iconic, unique and memorable piece for Manhattan Beach is interesting and exciting! The City's proximity to water and the project goals of utilizing innovative and visionary methods to create an installation that activates the whole space lend many sources of inspiration for me as an artist to activate the space with color, form, subtle movement and/or light (natural or integrated) to create an inspiring and welcoming artwork. I am interested in figuring out ways that art and architecture could work together to support a welcoming and dramatic artistic statement in the entry area.

Civic spaces should be spaces that connect us, and it seems to me that this project has that rich potential. Years of experience with public art commissions enables me to work on a large scale and in a broad public context. These projects have all involved collaboration with public entities, community groups, architects and design professionals. I thrive in a design team situation and enjoy the challenges of different sites as fuel for creative problem solving and art making. I come to the table as a successful collaborator with a deep understanding of site context, costs, durability and safety. My process usually involves coming up with several ideas of forms and materials that I can then share, trusting in this process to come up with "the one" that fits. As a professional artist for over 20 years, I bring years of experience with place making; collaborative public art processes; project management; and technical expertise. I have a team of fabricators and engineers that help me create works that are durable and long lasting. My work is fundamentally site-specific and inspired by natural forms and systems, which I feel is especially suited to this project. I make artwork that is responsive to the environment, helps create a sense of place, reveals dimensions of its history and brings awareness to natural patterns.

I am interested in creating art that brings connectivity and movement to a site. I enjoy working in both the public and private sphere, and particularly working collaboratively with architects and designers on site specific projects. I recently worked with EUA Architects in Milwaukee for a project in Chicago which happened to be a two-story artwork beside a staircase! The stairwell site and the office's amazing view of the Chicago River, combined with the conceptual goals of the client and design team, led me to create the 18-paneled "River", which runs from the 56th to the 57th floor. "Confluence" is another project that comes to mind, which is one where I used dozens resin panels suspended from the ceiling for Kenmore City Hall. I embedded photographs of local trees in 3form Ecoresin, creating a 100 ft. long sculptural collage. Any imagery could be embedded in that material, so imagery that reflect Manhattan Beach could be interesting. I have worked on several other suspended sculptures for civic and educational sites: "Cascade" is a 150 ft. long suspended sculpture for Whatcom College, which includes 2000 acrylic and copper balls creating a "river" across 2 stories, animating the new recreation center. For "Flow", at the Yakima Convention Center, I was inspired by the wheel line irrigation of the surrounding agricultural lands, and made a series of suspended 6' diameter aluminum and fiber "wheels" that hang across the 2 story entrance volume. Interior spaces, such as your City Hall, lend themselves to a more intimate scale and narrative, and I am very familiar with versatile, lightweight sculptural materials, that I imagine could work well with the existing wall and ceiling structures. I have worked on many projects of this scale which are engaging both close-up and far-away. I bring experience with numerous gateway and entrance projects that welcome, make "place" and create gathering spaces ("Bower"; "Samara"; "Flow", etc), as well as artworks that activate spaces and that have multiple elements.

Having worked on many projects of similar scale in civic spaces (Kenmore City Hall, Seattle Aquarium etc.), the possibility of responding to of the City Hall lobby area raise many ideas for me. If I were invited to move forward to develop an artwork proposal, I would visit Manhattan Beach asap (and would be happy to meet with students and/or community members), see the site, and meet with all involved to research the history of the project. My process usually involves coming up with several ideas of forms and materials that I can then share, trusting in this process to come up with "the one" that fits. In sum, I would very much like the opportunity to make an artwork for the City of Manhattan Beach that is enjoyed for years to come!

Thank you for your consideration.



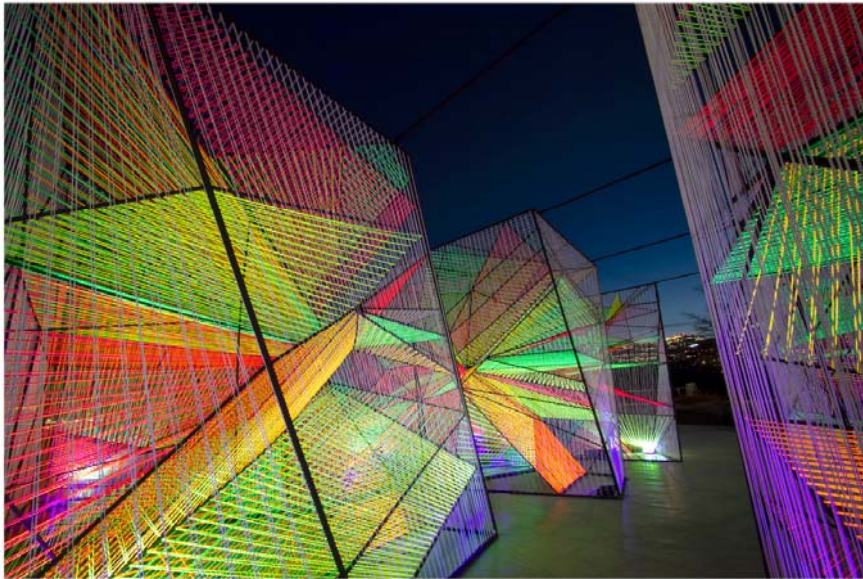
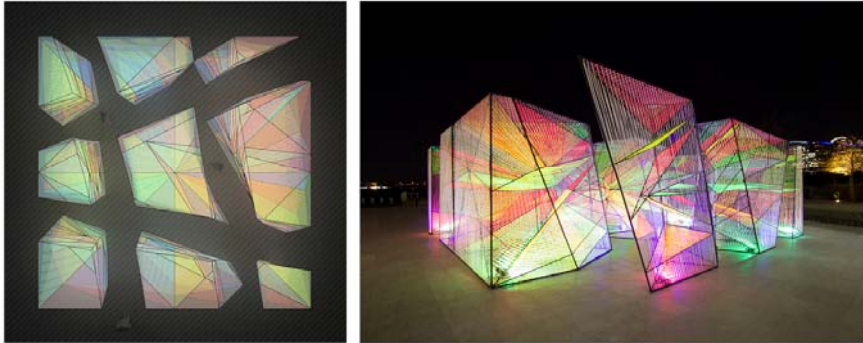
PAGE BREAK



## Prismatic

Public Installation / **Georgetown BID**, Washington, DC (2018 - 2019) / **Art Omi**, Ghent, NY (2019 - 2021)

Prismatic is a kaleidoscopic experience of light, color, and space framed by a myriad of perspectives. Unique on all sides, the piece encourages the public to explore its exterior, as well as meander through its translucent corridors. Iridescent rope weaves between a lattice of rebar while the gaps between these cords provides transparency and results in a dynamic visual effect known as a moiré. As visitors turn their gaze or walk about the space, patterns in the background and foreground continuously converge and delaminate, warping visual perception and causing static surfaces to appear in flux.



Nancy Hou

## Raise / Raze

Installation / **Dupont Underground**, Washington, DC / Built, 2016

Raise/Raze is a simple, light weight and fully re-configurable assembly block system. Over 650k plastic spheres were re-purposed from a previous installation by Snarkitecture. We sought to design a dynamic and re-usable form of sculptural and democratic communication, rather than propose a specific static object. We were intrigued by the fact that there was a such a large, yet finite, quantity of building material and that the public could take part in an observable demonstration of the law of the conservation of mass whereby creation and destruction are inextricably linked. In this way Raise/Raze works very similarly to a playground sandbox, or a real-world full-scale version of the popular video game Minecraft. Visitors can alter the objects and environment around them with ease, but the consequence is that everything new is built from what was there before it.



Thanks for the opportunity to submit our qualifications for this RFQ. We're excited about the potential of a public art installation at the City Hall Lobby of Manhattan City Beach. It's a great space to begin with and we're confident that we can provide an art piece and furniture arrangement that speaks to the character of the place.

We began as a design/build architecture studio in Quito Ecuador, and moved our office to New York in 2014. Since then we've increasingly focused on the overlaps and intersections of public art and architecture. We've built several pieces that directly engage the public, and have a handful of new projects in the works that explore similar goals.

We just won a competition to build a permanent sculpture at Google's new headquarters in Mountain View, California. The project features one-thousand spinnable discs. Clad in white marble and shou sugi ban charred wood,

the sculpture functions as a tactile, no-tech, art machine that is powered by public interaction and imagination. This project plays on several themes we first explored with "Raise/Raze", an installation in Washington DC consisting of a light-weight and fully re-configurable assembly block system that encouraged visitors to redefine and reshape the forms and spaces around them.

In the case of "Sticks, a permanent pavilion for Socrates Sculpture Park in Queens, we built a wooden structure that shelters community events and free art courses. The project's scaffold-like frame provides space for art work in progress, while also functioning as a material rack. The remnants of Park's past sculptures and pavilions are showcased as a living archive, providing fresh inspiration for new artists as well as a source of material that can be upcycled and go on to live a second life.

Also in the works are a series of food stalls and retail kiosks for the High Line in New York and a second art space for Socrates Sculpture Park. Last month we opened a sculptural installation in Washington DC titled "Prismatic" which was a hit with the public and press. The piece will be re-opening this Spring at its new home at Art Omi, a sculpture park in Ghent, NY.

As you may notice from our work samples, we don't specialize in a particular medium or style. Instead, we aim for each project to be innovative and captivating within its own specific context.

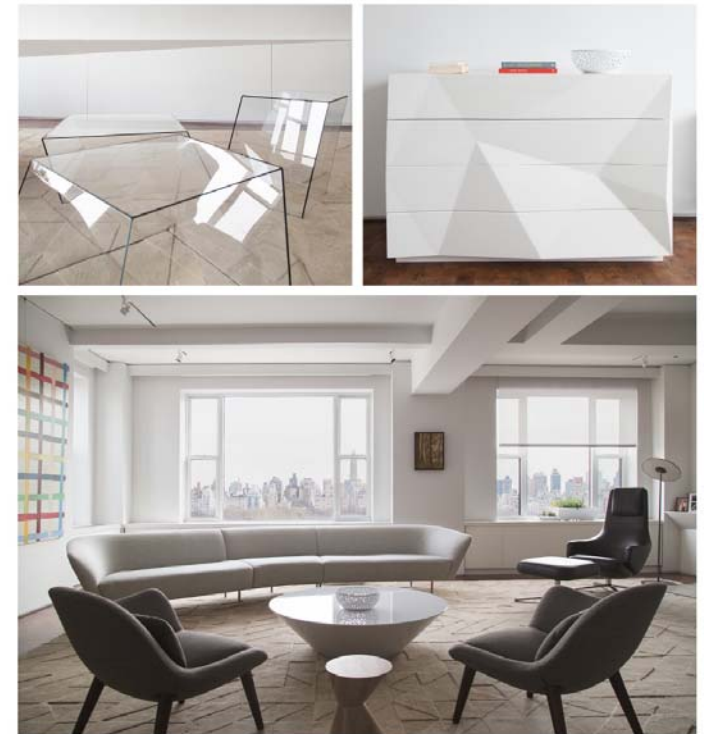
Beyond the fun of designing a piece of public art, we also get a great deal of satisfaction in realizing built work. We were trained as architects and are accustomed to complex projects that require collaboration and coordination with a wide range of project stakeholders. Our RFQ submission includes project images that demonstrate a spectrum of conceptual concerns and technical skills. We develop each project by focusing on the specific conditions and character of the site and how the public engages with the piece. We pride ourselves in producing innovative work that incorporates sustainable materials and concepts while also emphasizing craftsmanship and quality of execution.

We would be thrilled to design and install a one of a kind piece for Manhattan Beach. Thanks for considering us for this extraordinary opportunity

## Central Park West Renovation

Residential Renovation / New York, NY (2015)

An apartment renovation on Central Park West for a private client that loves of edgy and minimal design.



## Happy Panda

Restaurant / Quito, Ecuador (2013)

Our primary design agenda was to entice potential customers to enter the restaurant. Although we used commonplace and inexpensive materials, we wanted the space to feel warm, inviting, and even transcendental. The ceiling was visually detached from the walls by lining the perimeter with LED strip lighting. All the piping, ductwork and wiring were hidden above the ceiling so that it could appear unencumbered and weightless. An array of custom lighting fixtures was suspended from chrome tubing so that the bulbs would appear to float in space.

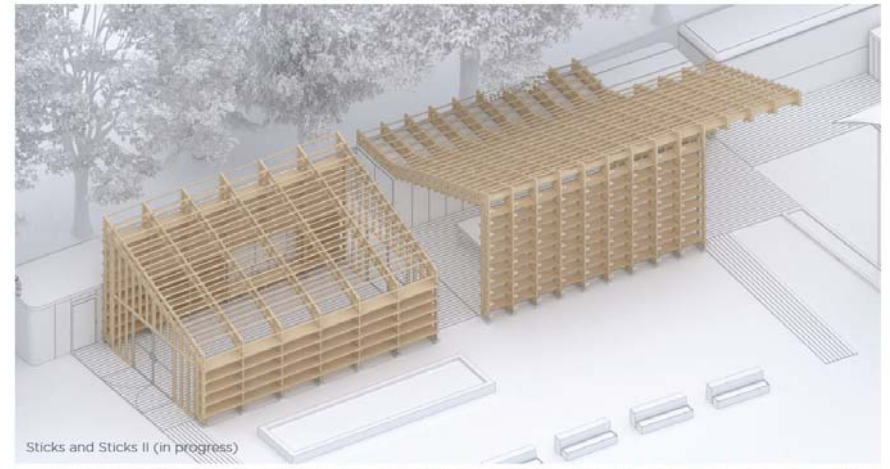


## Sticks and Sticks II

Multi-use space / **Socrates Sculpture Park**, Queens, NY / Built, 2016 (Sticks) / Under Construction, 2019 (Sticks II)

Sticks was the winning proposal for the Arch League of New York's Folly Competition. The project houses open-air art classes and community events, while the structural framing multi-tasks as a material storage rack that displays and archives the bits and pieces of sculptures and follies past, while giving these fragments a second life when incorporated in future projects. The structure also piggy-backs over an existing shipping container, reducing the quantity of foundation piers necessary, and keeping costs low.

Sticks II is currently under construction and was awarded as a private commission. New features include a polycarbonate facade and massive barn doors which allow the space to be used year round.



Sticks and Sticks II (in progress)



Sticks

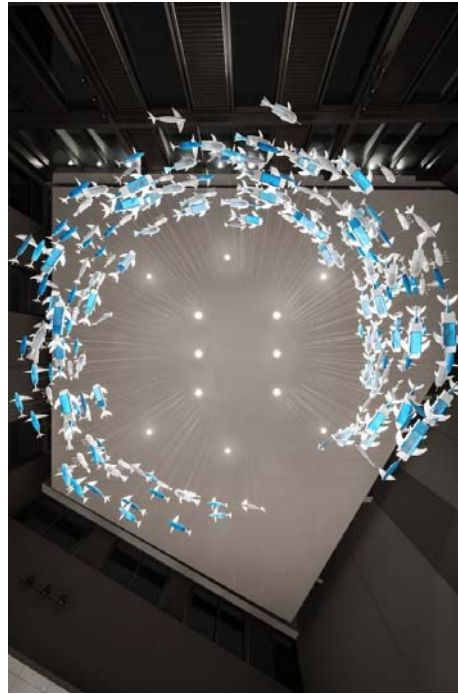
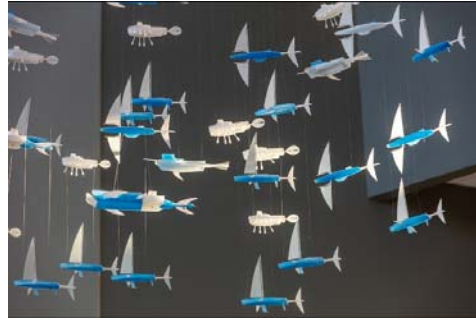
PAGE BREAK



**KIPP KOBAYASHI**

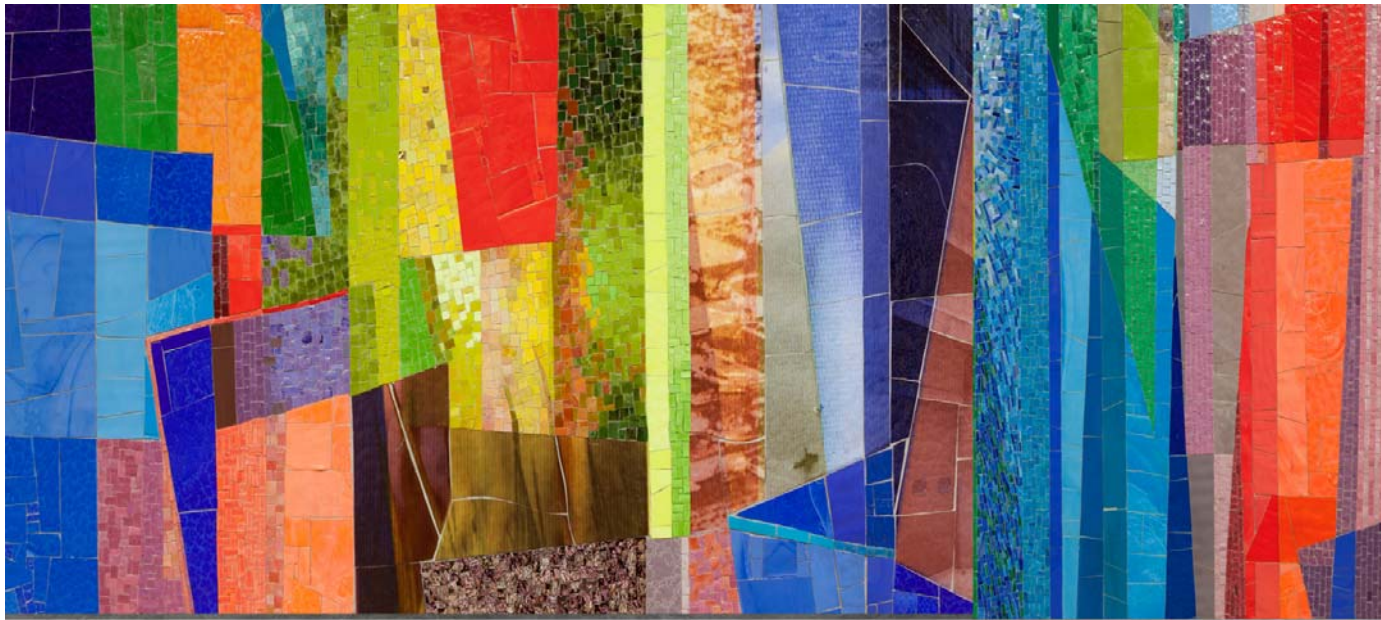
As an artist and environmental designer I am focused on the creation of public places. My work explores the human dynamics that occur within these spaces and how they merge with the physical characteristics of the specific environment, transforming them into living entities composed of our collective thoughts, actions and experiences. My method involves extensive field observation and community interaction, not only to identify the individual elements that create the identity of a place but also to understand the specific mechanics of how they relate and come together. Through this process, the unique ecosystems become visible and I am intrigued by opportunities to examine the evolution and structure of these overlapping narrative threads to tap into their vast potential. My medium is informed by the specific mix of these elements, resulting in unexpected combinations that are unique to each project. By so doing, I hope to reflect what is at first not apparent; hoping that by revealing those elements, one will forever experience a place or thing in a new and different way.

It is with great pleasure that I submit my qualifications to be considered for the Manhattan Beach City Hall Public Art Project. With a broad background working with built environments, I have experience with a wide variety of media, including, metal, concrete, glass, lighting and image projection as well as with a full range of design and construction professionals including architects, engineers, landscape architects, and specialty contractors. My recent relevant projects include “Collective Transitions” a suspended sculptural installation for Meacham Airport in Fort Worth, Texas, “Between Wind and Water”, a chandelier-like artwork for the North Coastal Health and Human Services Facility in San Diego, California and currently in-progress, a \$700,000 integrated art component for the exterior of Sound Transit’s Mountlake Terrace Station in Seattle Washington and a \$1 million plaza renovation for the Bay Area Rapid Transit District.



PAGE BREAK





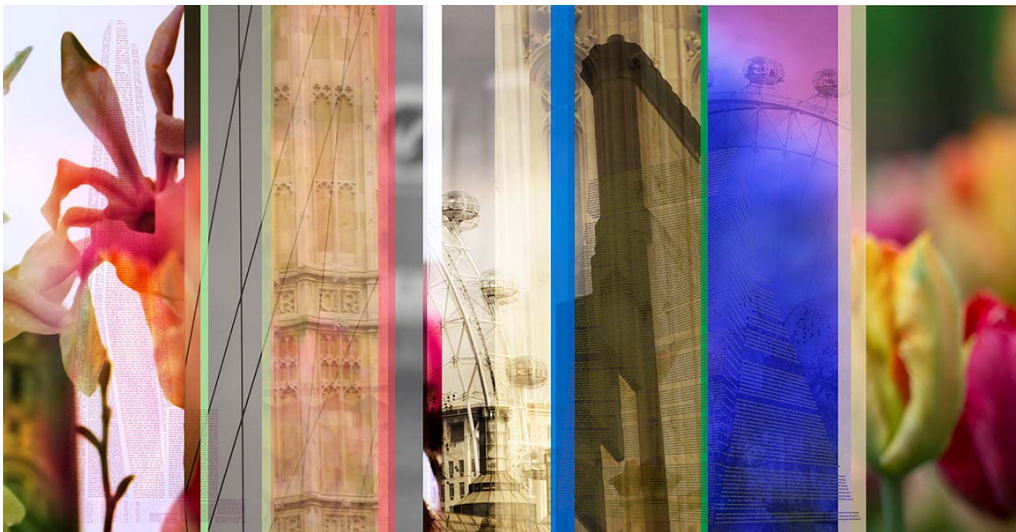
**Monika Bravo**

I am a multi-disciplinary artist born in Bogotá, Colombia. I studied fashion design in Rome & Paris and Photography in London and NYC. In 1994, I relocated to NYC to pursue a career in the arts. I enjoy directing and producing diverse projects, from complex multimedia installations and public art commissions to artists' books, podcasts, and textile objects. I see no boundaries between the applied and fine arts or any other form of channeling creation. In addition to having a very active professional practice as an artist, I am very curious, so throughout my life, I have studied and have practiced Taichi, I-Ching, meditation, nutrition, astrology and many other things with various Taoists, Buddhists teachers. By examining the notion of perception, my artistic practice is a tool to decipher the laws that govern the world I live in. I create environments to generate situations where I can materialize my emotional state. Challenging the audience's own perception of what they consider real I generate a platform where I induce connection by exploring, interacting and at times by focusing on an object - place - scene for a duration of time in a manner that is both meditative and investigative. I have worked with transforming the architecture of public space, into moving walls, interactive installations with sound, light encasements, photographic tiles, and glass mosaics.

These interventions, create mesmerizing experiences that are also painterly in nature providing a space for temporary abstraction thus subtly transporting the mind elsewhere. The photographic medium evolved since I was trained as a photographer from the traditional film/darkroom processes to zeros and ones, I am using the latter to generate drawings and moving paintings. The absence of tangibility incites me to simulated cutting, pasting, collaging, superimposing and layering in the production of the works. To achieve this, I consider the limitless quality of the already formatted screen and see time as a material, an endless canvas, if you will. Materiality is crucial therefore, I have developed an original way of presenting the immaterial by mounting and/or projecting onto mirrors, mylar, and slabs of sanded plexiglass. These surfaces create environments /objects that express ideas of mental constructions/situations to convey ideas of reality, such as skylines, aquariums, borders, labyrinths, oracles, and Digital looms. I am also concerned with coding/decoding information, in the origins of the history of abstraction with an ongoing pursuit to decipher reality and existential questions such as: Are destiny inherited or created? how is time perceived? Is it linear or cyclical? In what space do we find ourselves when we encounter any experience? Is the space determined by the experience, or is it the other way around, the experience determined by the space? In recent works, expansion is taking form, I am creating content to be experienced, an amplification of consciousness through what confronts and defines every individual. Drawing from my long-standing themes of cyclical time and materialization of self-knowledge through form, I have embarked on a journey towards my origins and into the uncertainty of the technological future ahead of us.

This integration has prompted me to examine textile making, generating podcasts via conversations with friends, and readings of an astrological charts as actions where the abstract language of the archetypes materializes in an intimate connection establishing emotional parameters by revealing the codes of the unconscious; while creating art, I materialize through form, when performing a reading instead of colors I bring to light and interpret the vibrating frequencies that are imprinted in the star maps the moment of birth. In these actions the mystical and the material coexist, rendering an opportunity for an intangible experience to manifest. In my mind, there is no distinction between all these forms of creation, for I am a firm believer that our inner nature and spirit is the ultimate determining factor of what we do in our lives and how it manifests as experience in creation and contemplation.

In my latest Public artwork, the MTA Arts commissioned 5 murals for the renovated Prospect Avenue subway station in Brooklyn. Duration places us in an abyss pulsing with vibrating waves of energy, where readability and meaning remain elusive. After Bergson's understanding of time and his concept of duration—which differentiates between the time that we measure in intervals and the time of our experience—I used color to create a material contrast, a physical experience grounded in the circular duration of time. These compositions call forms from the history of modern abstraction intertwined with pixelated satellite images, historical maps, and photos of the nearby waterfront into glass mosaic tesserae. Oscillating between ancient and contemporary technologies, a conversation of particles emerges between tesserae and pixels. Thus rewriting a new code between the two languages of weaving and mosaic-making, connecting perception, illusion, time, technology, and the universal. To me, the plurality of forms, the amalgam of experience that overload our senses is the ultimate form of art since it is through the hyper-sensorial that art runs across experiences and subjectivities; the multiplicity of mediums, shapes and colors and their relation not only to our mind, but to our body is expressed through these multi-modal pieces I create.



fin  
Thank you















