

**CITY OF MANHATTAN BEACH
CULTURAL ARTS COMMISSION
Minutes Special Meeting
November 13, 2012**

I. CALL TO ORDER

The meeting was called to order at 10:22 a.m.

II. ROLL CALL

Present: Chairperson Samuels, Vice Chairperson Humbarger,
Commissioner De Maria, Commissioner Gill, Commissioner
Dunn*

*Commissioner Dunn arrived at 10:27 a.m.

Art in Public Places Committee:

Committee Member Murray, Committee Member Haggar,
Committee Member Jackson

Absent: Committee Member Pauley

Staff Present: Richard Gill, Parks and Recreation Director, Gina Allen,
Recreation Services Manager, Rebecca Ansert, Art Consultant,
Megumi Moisen, Recreation Supervisor and Marcella Calloway,
Administrative Clerk.

III. APPROVAL MINUTES

None.

IV. CEREMONIAL

None.

V. AUDIENCE PARTICIPATION

None.

VI. GENERAL BUSINESS

12/1113-1 The Centennial Art Finalists' Presentation

Chairperson Samuels reported that over 160 artists responded to the Request for Qualifications (RFQ) for the Centennial art piece. Each response was carefully reviewed by the Cultural Arts Commission and the Art in Public Places Committee (APPC). As a result, five artists were awarded the opportunity to present their art pieces. Each artist was allotted a total of 45 minutes; a 20 minute presentation, 5 minute public comment, 15 minutes APPC questions and answers, and 5 minutes set up and break down. Commissioner Samuels addressed the public and requested that public comments be addressed to the

APPC only. There would be no direct dialogue between the public and the artists. In addition, the public comment will be limited to one minute after each presentation. At the conclusion of all the presentations the APPC will have an open dialogue regarding the presentations and will decide whether there will be a vote or if the meeting will be adjourned to tomorrow's special meeting.

Chairperson Samuels introduced Art Consultant Rebecca Ansert.

Ms. Ansert reported that she is a non-voting party and her role is to act as the facilitator between the artist, the Commission and the APPC. As the facilitator, Ms. Ansert stated that she will ask difficult questions and focus on the goals that were established in the RFQ to ensure that a consensus will be reached. Ms. Ansert presented the Commission and APPC with a packet that includes two goal statements and encouraged them to remain focused on those goals when evaluating each presentation. Ms. Ansert also reminded the Commission and APPC to identify the key characteristics of the mission statement they created with each art piece. Also included in the packet are note sheets for the Commission and APPC to use during the presentations for each artist and explained how to use the note sheets when evaluating each artist.

Ms. Ansert stated that the selected artist should have the ability to work with architectural plans and to work cooperatively with design professionals, city staff, and community members. The selected artist should also have experience working within the public process and the proven ability to fabricate their work.

Ms. Ansert reviewed the presentation schedule, the selection process and time frame. She encouraged to hold all questions until the end of the artist's presentation and enforced the importance of staying on time. Committee member Pally typed recommendations would be made available to the committee, once all artist presentations were done.

Mags Harries and Lajos Hedder "Light Gate"

Mags Harries and Lajos Hedder began their "Light Gate" presentation. They commented on the importance of doing a site specific art piece that is significant, a focal point, connecting not only to the physical but also to the past 100 years and the future 100 years. So in looking at all the sites, the art team only found one site that met these criteria. The ocean view site is located on 14th Street between City Hall and where the new library is being built. The art team recognized City Hall and the library as a place which was evolving into an amazing civic plaza and how they represent an important dichotomy in the City. The art team explained the importance in placing the "Light Gate" in an open and sunny area due to its glittery glass quality. The open ocean view on 14th Street would also allow a patron to walk up to "Light Gate" and see the water. They suggested that tying three components, a place for light, reflection and transparency, transforms "Light Gate" into more than just an object.

Harris and Hedder stated that they like to create ever changing pieces, pieces that are more than just a thing to look at. The team likes to work with glass and films when designing art. The art team proceeded to describe the glass and film that they have worked with in the past. A prismatic film is sandwiched between two layers of glass. The film is what refract the light and creates interesting, complicated and unpredictable rainbows and reflections. The team said they enjoy creating pieces that people are able to engage with the.

Harris and Hedder reviewed the technical drawings. The proposed "Light Gate" is to be framed in stainless steel with glass panels that are sandwiched paneled with the prismatic film in the middle. It is 14 feet tall, sits on that plaza near the edge of 14th Street. You will be able to walk through it and look through it. The art team reviewed a similar art piece they created in San Diego where they used the same type of materials and had not been treated for repairs for that last 11 years. The piece functions very well and creates beautiful rainbows down a cavern of six stories. The art team suggested that "Light Gate" would complement the new library's very glassy reflective building.

Harris and Hedder indicated how the "Light Gate" model created the same type of rainbows and interesting light reflections. The art team then suggested that smaller "Light Gate" mocks could be used as awards for the community. The idea of volunteerism was something they felt they should address. They propose creating 50 awards for the City. The idea is that the rainbow light would go into people's homes which would be a connection to the City's "Light Gate".

Harris and Hedder commented that since the proposed site would most likely be under construction for two years, they would be willing to place "Light Gate" in a temporary area until it was ready for permanent installations. It's possible they could have the "Light Gate" made within eight months.

Ms. Ansert asked if the "Light Gate" would be right against the curb.

Harris and Hedder explained that they imagined the "light Gate" back behind the sidewalk.

Chairperson Samuels asked if you would be able to walk through it.

Harris and Hedder explained that yes, you would be able to walk through the art piece.

Commissioner Gill asked how it is secured to the ground.

Harris and Hedder explained that it would be anchored to the ground.

Ms. Ansert asked what the dimensions are for the "Light Gate" as a whole and the entrance.

Harris and Hedder explained the “Light Gate” is 14 feet and the entrance is about 7 ½ to 8 feet tall and about 2 feet at the bottom but it widens up at the top.

Ms. Ansert asked if any ADA considerations were taken when designing the ramp and the width of that space.

Harris and Hedder explained that they did not take ADA access into consideration; however they could certainly make it accessible.

Commissioner Dunn asked if they would consider moving it back so that it wasn't so close to the street.

Harris and Hedder answered absolutely yes. They explained that they would definitely make adjustments for the side walk, view angles and sun angles.

Committee member Murray asked if the piece was kinetic.

Harris and Hedder explained that “Light Gate” it's self was not kinetic but the reflections created were kinetic to the eye.

Commissioner Gill asked if there would be any issues during sunrise with refracting light hitting drivers or anything to cause danger.

Harris and Hedder explained that it would be something that requires research.

Vice Chairperson Humbarger stated her concern with kids running, playing and dancing around “Light Gate” and its close proximity to a relatively busy street.

Chairperson Samuels commented that he noticed in the presentation the “Light Gate” did not have a ramp. He asked if originally the art team tried to do it without footing or did that idea come later.

Harris and Hedder originally designed it without a ramp but later incorporated one to promote the idea of going through the “Light Gate”. The ramp is not required structurally. They like the idea of having a ramp.

Harris and Hedder went on to explain that the volunteer awards could be a onetime event or an ongoing project.

Commissioner Dunn stated that Manhattan Beach is a very volunteer-centric community so the awards idea fits well with the culture.

Commissioner Gill asked about the materials and whether the model was made of the same exact material as the full scale “Light Gate”. He also asked how fragile the material was.

Harris and Hedder explained it was laminate tempered glass; each laminate is a half an inch thick. The tempered glass has a layer of the prismatic film. It could resist cannon.

Committee member Jackson asked if baseball bats, golf clubs, rocks could damage the piece.

Harris and Hedder answered that it would depend on the person and the rock. Tempered glass is not easily broken. The glass is also framed so you will not be able to whack it on the end. The artist team reminded the committee that the new library was going to be constructed of glass. They have worked with the glass in the past and it is one of the most maintainable materials.

Committee member Jackson asked if it was easy to clean.

Harris and Hedder explained it would be as easy to clean as a window.

Chairperson Samuels stated that Public Works could verify the structure, the safety of the glass and strength of the structure. Those issues were not the committee's concerns.

Committee member Jackson had a concern with graffiti.

Harris and Hedder explained that graffiti could be easily cleaned from glass and metal. The piece does not have enough surface area to welcome graffiti artists.

Ms. Ansert explained that a graffiti film could be applied to the piece. She then asked what type of metal would be used for the frame.

Harris and Hedder stated it was brushed stainless steel so it would not rust.

Committee member Murray asked if it would be lit at night.

Harris and Hedder explained that they had not figured that out and again that will depend on the whole environment but it certainly could be.

Chairperson Samuels asked if the art team felt that the anti-graffiti film was something worth looking into.

Harris and Hedder stated they were not sure but it was something worth looking into. The film would not alter the surface. They have used it on other projects.

Commissioner Gill asked if the art team would be open to another location, perhaps the pier.

Harris and Hedder explained that the problem with the pier location is that there isn't an available area without it being in the middle of the intersection. They also want "Light Gate" to connect with the community, government, the ocean and the library. The pier was the art team's first choice; however, two things discouraged them from perusing that location. One, the pier belongs to the state and two; the pier is already a civic symbol.

Commissioner De Maria commented that he loved the 14th Street location and the idea of it being on that axis. He asked if there is any day of the year when the sun sets right on that axis on the horizon. If so, that event could be a pretty magical.

Harris and Hedder did not know but the idea of an annual event celebrating that that axis would be wonderful. The art team noticed that MIT has a similar event.

Commissioner De Maria commented that it would be nice to light up the piece at night but did not want to infuse light into a project that should not be lite.

Committee member Murray asked how the art team arrived with the "Light Gate" circular format.

Harris and Hedder explained that the shape is universal such as the sun. They looked at the human body; however the committee is welcome to make up any stories.

Committee member Murray asked what was the height of the opening?

Harris and Hedder answered that it was 7'6" but they could change it slightly if needed. They would like to keep the scale of it, and the intimacy of only one person going through it.

Committee member Murray asked what part of this issue has to do with the Centennial. How do they foresee this fitting into that particular context?

Harris and Hedder stated that they see the "Light Gate" as a sort of fulcrum, as a way to go from this 100 years to the next 100 years. The ushering in or walk through the gate to the next century. They didn't want to burden artwork with too much symbolism or history, but in this case, the idea of this transition point between a 100 years and what comes after seemed appropriate and right.

Commissioner Dunn asked if the keyhole shape was something that was meant to be. She also asked if the transparency of the piece was done on purpose to relate to transparency in government.

Harris and Hedder explained that the shape was a secondary occurrence but it was always a gate. It is important to the art team that the committee provides something that will perk the community's interest.

Chairperson Samuels opened for Public Comment.

Wade Austin, a resident of Manhattan Beach, expressed concern with reflecting light during the day and cars coming from the east. Commuters may also slow down to view the piece causing traffic problems.

Chairperson Samuels stated that those concerns would be addressed with Public Works.

Chairperson Samuels closed Public Comment.

Chairperson Samuels broke for a three minutes set up period for the next presentation.

Michael McMillen "Pacifica"

Michael McMillen began his "Pacifica" presentation. He posed the question, how do you celebrate 100 years of a City's existence? He answered that it is accomplished by looking back from where the City came from. He was inspired by a beautiful chimney seen in Pasadena which he adapted into the base of his sculpture which is about 5 feet. The artist stated combining natural and manmade forms that swirl upwards. These forms include elements of fish, air craft foils, marine architecture, boat holes, surf boards and paddle boards that would also make references to the Metlox ceramics factory, the pier and other iconic symbols that indicate human habitation here on the coast. The column ends with a cast bronze architectural California bungalow from 100 years ago. Emerging from the roof of the bungalow there is a sailor's rope that spirals up a stainless steel column which is topped with the years 1912 to 2012. Once at the top there is Neptune's trident which symbolizes the Neptunian's Women's Club who were a founding force in 1909.

The artist stated that this piece would engender curiosity and questions of both young and old. In the bronze there would be specific texture and objects that are identifiable and provocative.

Commissioner Dunn asked about the site of the art work.

Chairperson Samuels asked if the video reviewed the site.

Michael McMillen explained there are two potential sites but it would work well at a number of sites not expressed on the video. One potential site is Valley Drive at Ardmore north of the Veteran's Memorial. The next site would be at the

northwest corner of Metlox site south of City Hall, this site would need shoring underneath.

Chairperson Samuels asked would they be able to see what was holding the structure in place.

Michael McMillen answered no and that any footing that was cast would be buried underneath the piece with the aid of a sonnet tube foundation.

Chairperson Samuels opened for Public Comment.

Wade Austin, a resident of Manhattan Beach, asked if consideration would be taken to make the artist's piece a time capsule.

Mark Epps, a resident of Manhattan Beach, was concerned how to keep the artwork vandal proof.

Chairperson Samuels closed Public Comment.

Chairperson Samuels asked the artist what he thought of making the piece a time capsule and to address vandalism concerns.

Michael McMillen stated that he likes the idea of a time capsule and would propose placing objects inside the artwork or perhaps creating one adjacent to the artwork or in the ground in front of the artwork with some type of marker so that it would not interfere with the structure of the piece.

Committee member Jackson clarified Michael McMillen's suggestion of placing the time capsule outside of the artwork.

Michael McMillen explained yes that the artwork is accessible without dismantling it.

Michael McMillen stated that if the rocks were vandalized or spray painted they could be pressure washed to remove the paint.

Chairperson Samuels asked if the bronze could be chipped or picked off.

Michael McMillen stated that the artwork would be welded together and cast as one piece. The top part is stainless steel pipe which is a substantial material that will not bend and the half inch stainless hydro cut numeral would be welded to the stainless steel lance. The artwork should weather well.

Ms. Ansert asked if the artwork was all one cast.

Michael McMillen replied yes, that bronze plate that covers the capital of the pedestal, which is a four and a half foot tube, would slide over the supporting structure and then be welded into place. It is a good size piece because it is hinge able casting that is 4 ½ feet and the casting would be 16 to 17 feet in diameter.

Vice Chairperson Humbarger asked what was the approximate height of the house and the top of the casting column.

Michael McMillen indicated that it is three or four feet above your eyes. When you look up at it you are getting a low point of view, under the eaves you can see part of the porch, and some of the house as it overhangs slightly.

Committee member Jackson clarified to Commissioner Humbarger that the house was about eight feet at the top of the column.

Michael McMillen replied yes, it is about 16 ½ feet, closer to 11 feet.

Commissioner Dunn asked if it was just past 8 ½ feet. Everything on the centerpiece is going to be integral to Manhattan Beach, something specific to our City.

Michael McMillen stated that most definitely it is all about Manhattan Beach.

Commissioner Gill asked how many objects would fit onto the artwork. Would he need help coming up with ideas for those objects. Considering Manhattan Beach history, would he be able to come up with several Manhattan Beach iconic images.

Michael McMillen stated that they were dozen of images he could use. The forms would be marine forms, aircraft details, and technology. The history of this town best expressed through iconic images. McMillen suggested involving the community to come up with suggestions, ideas of what iconic images to be used. Nothing is standard in the artwork, it is really specific to this City.

Ms. Ansert asked for any additional questions from committee members or if McMillen would like to contribute anything else to his presentation.

Michael McMillen stated that that a realistic target date for having the artwork installed and produced would be mid-May.

Committee Member Jackson asked if the model was made of clay or wax.

Michael McMillen stated that wax usually comes in at the foundry stage and some pieces are done in plaster and clay. McMillen went on to explain his process of how to produce an art piece.

Commissioner Gill asked if he would be open to community suggestions on what iconic images are used.

Michael McMillen stated that he welcomes receiving ideas from the community.

Committee member Jim Murray asked if he was privy to the Neptunian's piece that was done in the early 20's.

Michael McMillen stated that he read the book on the history of Manhattan Beach and saw the photograph of the object that was hit by a drunk driver. McMillen refers to Neptune's trident as the ocean. McMillen is also referred to the collection of rocks by the community.

Committee member Haggard asked if the piece would work down at the pier.

Michael McMillen stated yes, he can see it there.

Committee member Jackson states that the artwork could not be placed at the pier because it is owned by the California Coastal Commission.

Committee member Haggard states she feels that's where it should go and the artwork would be nice there.

Michael McMillen stated that he is open to what would suit the committee's interest.

Committee member Jackson suggested that a parking space could be removed from the parking area above to pier to accommodate the piece. She also added that placing the piece by the farmer's market could pose a problem.

Michael McMillen asked when farmer's market took place.

Committee member Jackson stated that farmer's market was every Tuesday.

Vice Chairperson Humbarger stated that the bronze column was the main component of the artwork and it should be where people could look straight at it and not up at it.

Committee member Jackson stated that finger oils are a problem because it is bronze and oils tend to take away any type of patina or may corrode the bronze.

Vice Chairperson Humbarger stated that in order to enjoy the level of detail of the artwork the viewer needed to be a level with the piece.

Michael McMillen stated that the detail included would be readable from a number of feet away which would compensate for the lack of access. The design's base was designed to avoid touching and keep people at a certain range from the piece. It is also a practical consideration for maintenance.

Vice Chairperson Humbarger stated that the base is beautiful but is very "Pasadena," very green but not Manhattan Beach green.

Michael McMillen stated that the California bungalow was a generic icon and was most famous in Pasadena. The bungalow represents the time period as opposed to something specific. Looking at some of the older photos of Manhattan Beach history the stone look was on some of those bungalows that were along the beach.

Committee member Jackson stated that these kinds of bungalows, craftsman style, were at the beach but have been removed.

Chairperson Samuels broke for three minutes set up period for the next presentation.

Matthew Geller "Buoy Buoy"

Matthew Geller began his "Buoy Buoy" presentation. He referred to Public Art and its relationship between community and public space. He explained that public art builds community, promotes participation, and is playful and humorous. He further explained that "Buoy Buoy" created a sense of ownership because it can be appreciated with or without an art vernacular, it is integrated with the site's landscape so the site becomes an element of the work and it can have a broad appeal.

Matthew Geller goes on to explain that public art should be durable and low maintenance using shelf technology. The artist states that his public art fosters social interaction relationships. During the site visit, Mr. Geller described Manhattan Beach as having a sense of community, connection with technology and the weather. His work directly references those attributes.

Matthew Geller stated that his piece would work well on Veteran's Parkway. He chose Veteran's Parkway because it was very public and it connects the entire City. It represents a tie between the present and the past use of the greenway which was the Santa Fe railroad. Lastly, the pathway is reminiscent of where the ocean meets the beach. The artwork would be a basic site plan with one side being a 1 to 12 slope making the piece ADA accessible.

Matthew Geller indicated that he would use Metal Lab, a firm in Houston, construction and fabrication of the project. His proposal is a fireless campfire that can seat up to a dozen people. It is a buoy gone adrift, re-purposed as a gazebo and observatory. One can look at the ocean, surrounding nature, sky

and stars. Matthew Geller is flexible with changes such as color, materials or height. There are moving parts associated with this piece that are interactive with the wind and people. There are lights under the seats which prevents glare and will illuminate everything that is above the seats.

Chairperson Samuels opened Public Comment.

Chairperson Samuels closed Public Comment.

Committee member Murray asked if the location had an ocean view.

Matthew Geller responded that most sites have a minimal ocean view.

Commissioner De Maria asked if the lights under the seats were hardwired, would they be every night and were they powered by the wind.

Matthew Geller answered yes, the lights would be LED lights and near the children's section, there would be a lamp post that could be used as a connection.

Chairperson Samuels asked if the beacon on top was wind powered.

Matthew Geller explained that you could either connect the spinner to a transformer or you could connect it to a battery, or there could be a solar panel.

Chairperson Samuels asked if a solar panel would change the cost or esthetics.

Matthew Geller explained that the solar panel would be placed out of direct view and yes it would change the cost.

Commissioner Dunn asked what type of fabric was used for the perimeter.

Matthew Geller responded it is a stainless steel mesh like screening that you can see through.

Chairperson Samuels asked about maintenance for any moving parts, would they corrode and how would they be replaced.

Matthew Geller explained that since shelf parts were being used, the gears could be easily replaced.

Ms. Ansert asked if all the parts are off of the shelf and if he had anything kinetic before in a seaside community.

Matthew Geller explained that off the shelf parts were chosen because they were the most sustainable which are stainless steel and painted galvanized steel.

Vice Chairperson Humbarger commented that she understands the connection between the ocean and the buoy. She asked for additional examples of how his design connected with the City Centennial.

Matthew Geller explained that the site itself made the connection between the past and the present.

Vice Chairperson Humbarger commented that the City's history was tough to capture and visually depict.

Matthew Geller commented on the City's change from an industrial city, or pre-city, to where it is today.

Chairperson Samuels broke for three minutes set up period for the next presentation.

Michael Davis

Michael Davis began his presentation. He explained that his piece was site specific. After visiting several sites, there were two sites that had great proximity to downtown, were close to the ocean and the civic plaza. The first site was the Civic Plaza and the second site was 13th Street between Morningside Drive and Valley Blvd. 13th Street was his preferred site due to the existing poles on-site, was adjacent to Metlox Plaza.

Michael Davis explained that he wanted to create a site that was interactive, involved the sun and include the moniker of the City, *Sun, Sea and Sand*. Michael Davis goes on to explain that the artwork should integrate with the site, define perimeters and mark inference points, be iconic, connect with the community, and speak to the history of the City.

Michael Davis reviewed the conceptual framework. Through extensive research, it was found that Manhattan Beach is about families and community. The conceptual basis for all four artworks manifested aspects of community spirit, volunteerism, the idea of self-sufficiency, and the types of community events that are held in the City.

Michael Davis' first piece referred to surfers and artist Sandow Birk. He suggested incorporating Dale Velzy's, who is a pioneer surfer, boards into his piece. Michael Davis envisioned the board made out of tile. Each tile would display current and historical events. There would be two boards 14 feet long and seven feet high with one on each side with a port hole. The boards would be set on a north/south polar alignment, which would frame the sun at noon. This piece would deal with time which references the Centennial.

Michael Davis described his next piece as a sun dial. It has an aero-armillary dial which is a tribute to the aero-space industry. It projects the sun onto the gnome which produces a shadow line marking the time. The glass could be imaged with space or celestial images. The dimensions of the pieces are six and a half to seven feet across, and it sits 11 feet from the ground.

Michael Davis described his next piece as "Adrenaline" which speaks to events taking place in Manhattan Beach, such as the Grand Prix, volleyball tournaments, and racing. "Adrenaline" is an actual image of an adrenaline molecule, made out of aluminum. It is a termenic painted surface and it was meant to reflect and wrap around the pole. The piece also includes circular spheres that reference time and space but could also depict a volleyball being hit and in motion. It would include a spinning turbine wheel based on a bicycle wheel that would move and be interactive with the wind and sun.

Michael Davis described his fourth piece as a weather vane, with gold leafed shoes measuring 3 ½ feet in length. The shoes move with the wind in different directions similar to the way runners run around a track. There would be a reference of Mercury's foot.

Chairperson Samuels opened for Public Comment.

Chairperson Samuels closed Public Comment.

Vice Chairperson Humbarger commented that the images were so high off the ground that they could be missed if viewers didn't look up.

Michael Davis responded that the art was 11 feet high due to safety issues. He suggested historical and classical imagery reference points directly on the pole. The artwork could also be lit.

Vice Chairperson Humbarger asked if there indeed were existing poles at the 13th Street site.

Michael Davis confirmed the poles. The four empty poles currently have signs on them but the artwork would be above those.

Chairperson Samuels asked about the lighting through the surfboard, and whether the sun light would always hit that spot throughout the year.

Michael Davis explained yes it hits that spot at a different angle but it will always hit the center if it is set up on the meridian correctly and aligned solar north.

Committee member Murray referred back to the existing poles and asked what those poles were designed for and could we use them or were they meant for soothing else.

Michael Davis stated that the poles were placed there for banner hangings and they have 5700 psi. The poles can withstand five or six hundred pounds in terms of weight.

Committee member Murray asked if Juan Price would have a problem with us using the poles.

Michael Davis explained that Juan Price wanted to take the poles out.

Committee member Dunn asked if the poles were put there to hang banners.

Michael Davis explained that the poles were originally placed there to hang banners and holiday decorations.

Vice Chairperson Humbarger asked what moves on the piece.

Michael Davis explained that several pieces on the artwork are mobile but not all would move.

Chairperson Samuels asked if the moving parts would have to be constantly lubricated, changed within ten years, and how would they be repaired.

Michael Davis explained they are made of stainless steel rod with a ball and a copper piece with an insulator.

Committee member Jackson asked if it required oil.

Michael Davis explained no, they are internal bearings.

Commissioner Dunn asked if the shoes moved with the wind.

Michael Davis explained yes, they move synchronized to each other so that as the wind changes, they follow the wind.

Commissioner De Maria asked if the poles could be replaced. He also asked if the art work could be arranged at different locations along 13th Street without the poles.

Michael Davis explained the poles would stay where they are.

Commissioner De Maria asked if the art was locked onto the poles or could it be removed and go somewhere else along 13th Street.

Michael Davis explained that the poles could be moved but the art is site specific to that area.

Committee member Jackson asked if the gold leaf being used was subject to environmental issues such as salt air, dirt and muck.

Michael Davis explained that gold leaf does not corrode. It holds up very well. He compared it to the dome of American Martyr's church.

Vice Chairperson Humbarger explained that the dome had recently been re-done.

Michael Davis commented that the shoes would have to be re-done eventually, but they would last quite a while.

Chairperson Samuels asked if there were any more questions.

Art Consultant Ansert commented that in looking at the artist's budget, she recognized that all of the art money was not spent.

Michael Davis replied that he was not aware that the budget was not all spent and maybe an additional surf board could be added.

Chairperson Samuels commented that if an additional board was used that the light would not hit the board on the other side.

Michael Davis explained that there are other wonderful possibilities regarding the artwork such as a functioning periscope, but would need the expertise of Juan Price to see if this would be feasible.

Chairperson Samuels asked if the illumination would be a light shining down on the artwork or would the light be diffusing out.

Michael Davis explained that the artwork would use an integrated light that would be a LED light. He also explained that he is reluctant about using LED because the technology is always changing. He explained that he sees the artwork as having a down light.

Chairperson Samuels broke for a three minutes set up period for the next presentation.

Owen Morrell "Buoy MB90266"

Owen Morrell began his presentation of "Buoy MB90266". Owen Morrell read a brief synopsis of his early life. He explained how Manhattan Beach is the focus of this sculpture and the impetus behind his idea but how it was also about him and his artists psyche.

Owen Morrell also explained that his team is capable of considering the City's needs and goals.

Owen Morrell confirmed that the piece should be located at Valley Drive/Ardmore Avenue and Manhattan Beach Blvd on the left hand side as you are driving into Downtown. The piece would be 20 feet tall with an eight foot diameter sphere. The inside core is made of structural steel. The outside would be burnished concrete that would look like stone. It would be bolted down and lite at night by LEDS lights. The light at the top of the buoy would be on a sensor. The bulb could be accessed easily.

Owen Morrell offered to dedicate his entire commission amount into the sculpture.

Chairperson Samuels opened for Public Comment.

A Manhattan Beach resident commented that "Buoy MB90266" was a nice piece and had similarities to the Eiffel Tower.

Chairperson Samuels closed Public Comment.

Owen Morrell explained that he had 40 years of experience designing towers. He found the resident's comments interesting and felt that the similarities to the Eiffel Tower helped the piece.

The Committee asked Owen Morrell how "Buoy MB90266" related to the City centennial celebration.

Owen Morrell explained that his design refers to navigation, the artist and most importantly, it refers to a town where you can see the horizon.

Ms. Ansert asked what type of materials was the top half of the sculpture made of.

Owen Morrell replied that is was made of aluminum and maintenance free since the entire sculpture would be epoxy coated or rimron coated and be all one color. He also commented that he prefer the piece to have a weathered look.

Commissioner Dunn asked if the color was in the concrete.

Owen Morrell replied that the concrete is dyed.

Commissioner Gill asked if Owen Morrell was open to slightly different wording on "Buoy MB90266" and its location.

Owen Morrell stated that he was flexible with the wording and location of the piece.

Commissioner Dunn asked how much it would weigh.

Owen Morrell did not know.

Committee Member Jackson asked about graffiti removal.

Owen Morrell replied that the piece could be treated with a clear coat of something and it should get it off.

Committee Member Haggard asked how the piece would be delivered and where would it be made.

Owen Morrell answered that the top piece would be made in Sun Valley and come in on a flatbed truck. The bottom concrete would probably be poured on site.

Ms. Ansert was concerned that Owen Morrell was not getting paid for this project and asked if there was any flexibility in the design of this sculpture?

Owen Morrell replied that he did not want to be flexible in that regard.

Ms. Ansert was concerned about setting precedence about commissioning artwork and not paying the artist adequately for the work.

Commissioner Dunn asked if Owen Morrell would consider making it smaller.

Owen Morrell replied not at the site he is proposing. It would be a mistake.

Ms. Ansert expressed her concerns with the project going over budget.

Owen Morrell stated that he would be under contract with the city for the allotted amount and would cover any additional cost.

Art Consultant Ansert asked for an estimated fabrication time.

Owen Morrell stated that the piece could be installed by Fall of 2013.

With all presentations concluded, Chairperson Samuels opened for Public Comment.

Gary McCalley, a resident of Manhattan Beach, was fascinated by the different artist's concept of Manhattan Beach. He felt that the two buoy related

presentations missed the mark. He found Mr. Davis's pieces busy and too hard to follow. He also felt that Mr. McMillen's piece was fascinating and it most directly addresses the concept of the Centennial and the town's history. Harries Heder's piece was more abstract but it does leave more room for personal interpretation. He liked how it served as a gateway from the last 100 years to the next 100 years. He urged the committee to please take their time and deliberate.

Chairperson Samuels closed Public Comment.

Ms. Ansert explained that the committee would deliberate about the finalists and build a consensus on who they would like to recommend to City Council.

Committee member Pally was not able to attend the meeting and prepared his comments in advance. Ms. Ansert reviewed Committee member Pally comments to the Committee

The Commission and Committee reviewed each piece and gave their personal review. The Commission and Committee were able to agree that they were in favor of moving forward with Mags Harries and Lajos Hedder's "Light Gate" as the City's Centennial Art Piece. The specific points will be discussed in the November 14, 2012 meeting.

VII. ADJOURNMENT

Meeting adjourned at 4:37pm