REGULAR AGENDA

Monday, July 9, 2018
San Mateo City Hall – Conference Room C
330 West 20th Avenue
San Mateo, CA 94403
4:00 – 5:30 p.m.
www.cityofsanmateo.org/civicarts

ROLL CALL

APPROVAL OF MINUTES

- Meeting Minutes of May 14, 2018; Gooyer, Tabler, Whitaker

PUBLIC COMMENT PERIOD

The Public may present testimony on matters not listed on the agenda.

NEW BUSINESS

1. Franklin Templeton
   Approval: Review & approve final art proposal.

2. Windy Hill – 405 E. 4th Avenue
   Approval: Review & approve art proposal.

3. Annual Report & Plan
   Approval: Recommend City Council acceptance and approval of the Art in Public Places 2018 Report & Plan.

COMMUNICATIONS AND ANNOUNCEMENTS

(No separate fund review, included with Annual Report)

ADJOURNMENT

In compliance with the Americans with Disabilities Act, those with disabilities requiring special accommodations to participate in this meeting may contact the City Clerk’s Office at (650) 522-7040 or polds@cityofsanmateo.org. Notification 48 hours prior to the meeting will enable the City to make reasonable arrangements to ensure accessibility to this meeting.
The meeting convened at 4:01 p.m. in Conference Room C at San Mateo City Hall and was called to order by Chair Tabler.

Roll Call
Those present were Committee Members, Robert Gooyer, Stephen Tabler, Dianne Whitaker. Staff, Heather Stewart, Senior Management Analyst. Ginger Slonaker, Councilmember Eric Rodriguez both excused.

Approval of Minutes
- Approved Meeting Minutes of March 12, 2018 – (Gooyer/Tabler, 3-0)

Public Comment Period
None

New Business
1. Gateway Update
   Staff provided update on status of installation. Foundation complete, some delays in being able to obtain fabrication materials pushing install further into summer. Lighting and signage will be installed after the piece is installed. Final completion and celebration now anticipated for early fall.

2. Projects and Fund Update
   Staff reviewed detail provided indicating unallocated fund balance and status on projects completed, under construction, and those in the pipeline.

3. Annual Report & Plan
   CAC discussed the elements of the report as noted in staff memo. Committee concurred on items to include in report and those highlighted for future study. The draft report will be on agenda at next meeting for review and recommendation of acceptance and approval of City Council in October.

Next regular meeting is scheduled for July 9, 2018 at 4:00pm.

Adjournment: Meeting was adjourned at 5:23 p.m. by Chair Tabler. (Gooyer/Tabler, 3-0)
Franklin Templeton Investments
1 Franklin Parkway
San Mateo, CA 94403

San Mateo Civic Arts Committee
c/o Heather Stewart
City of San Mateo - Community Development Department
330 W. 20th Avenue
San Mateo, CA 94403

July 3, 2017

Public Art Conceptual Design Submittal

Union of Minds
By Richard Deutsch

Contents

PART ONE: Documents (this PDF)
1) Budget, for evidence of the value of the proposed artwork
2) Timeline
3) Artist’s resume
4) Artist statement about the proposed artwork

PART TWO: Visuals (separate PDF)
1) Plan view showing artwork location
2) Visuals of the proposed artwork
3) Illustration of preliminary study for lighting plan
# Union of Minds

By Richard Deutsch

## Public Art Budget

<table>
<thead>
<tr>
<th>ART REQUIREMENT</th>
<th>$ 275,345.28</th>
</tr>
</thead>
<tbody>
<tr>
<td>TOTAL ART BUDGET (Preliminary)</td>
<td>$ 542,600.01</td>
</tr>
</tbody>
</table>

### Administration

- Consulting: $30,000.00
- Artist Honoraria (3@$150 ea): $450.00

### Art Implementation: Artist Budget

*non-taxable*

- Artist Fee: Design/Management: $36,000.00
- Design Services/Engineering:
  - Structural Engineer: $10,000
  - AutoCad: $3,000
  - Concepts/rendering: $8,500
  - Construction docs: $2,500
- Sculpture Transportation from Vermont: $9,500.00
- Sculpture Installation, including embeds: $17,500.00
  - Crane/man lifts: $5,500
  - Rigging/labor: $2,500
  - Installation crew/labor: $6,000
  - Finishing: $3,500
- Insurance (Gen Liab; Risk of Loss): $2,500.00
- Travel: $2,300.00

*taxable*

- Materials and Labor: $126,789.00
  - Sculpture materials: $59,500
  - Sculpture Fabrication: $61,000
  - Sculpture Labor for finishing: $6,289

- Sales Tax 9%: $11,411.01

### Art Implementation: FTI Budget

- Demo: Demo existing fountain, grading: $34,474.00
- Demo: Decommission fountain equipment, pipes and electrical: $4,000.00
- Demo: Replace+install existing pavers removed for demo: $19,629.00

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7-3-18
**Concrete work: sculpture foundation plus sub slab for pad**

<table>
<thead>
<tr>
<th>Description</th>
<th>Cost</th>
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</thead>
<tbody>
<tr>
<td>surrounding sculpture</td>
<td>$25,210.00</td>
</tr>
<tr>
<td>Pad: Granite pavers for pad, sales tax, shipping</td>
<td>$29,195.00</td>
</tr>
<tr>
<td>Pad: Install granite pavers on pad</td>
<td>$26,150.00</td>
</tr>
<tr>
<td>Pad: 6&quot; thick granite for perimeter curb of pad, sales tax, ship</td>
<td>$33,725.00</td>
</tr>
<tr>
<td>Pad: Install granite perimeter curb around pad</td>
<td>$23,490.00</td>
</tr>
<tr>
<td>Walls: Increase height to 5'</td>
<td>$332.00</td>
</tr>
<tr>
<td>Walls: Granite panels for walls, lettering, sales tax, ship</td>
<td>$42,007.00</td>
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<tr>
<td>Walls: Install granite panels on all sides of walls</td>
<td>$44,540.00</td>
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<tr>
<td>Walls: Install granite wall caps</td>
<td>$6,490.00</td>
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<tr>
<td>Lighting: uplighting walls and sculpture</td>
<td>$38,899.00</td>
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<tr>
<td>Credit: from original landscape renovation budget</td>
<td>$(75,800.00)</td>
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**SUBTOTAL** $252,341.00

<table>
<thead>
<tr>
<th>Item</th>
<th>Cost</th>
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<tr>
<td>DCI Fee</td>
<td>$6,309.00</td>
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<tr>
<td>Architect and Engineering fees</td>
<td>$18,500.00</td>
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<tr>
<td>Permit for Site Development Revision + Sculpture/Fountain</td>
<td>$5,000.00</td>
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**TOTAL** $542,600.01
Union of Minds
By Richard Deutsch

Basic Timeline (Estimated)

July 2018  FTI contracts artist for fabrication and installation
August 2018-March 2019  Artwork fabrication
Late March / April 2019  Artwork delivery and installation
April 2019  Certificate of Occupancy is issued
Born
1953, Los Angeles, California

Education
1976, BA, University of California, Santa Cruz

Selected Awards and Honors
2014 The AIA Northern Virginia Built Environment Award, 26th Annual Design Awards, the Community Appearance Alliance of Northern Virginia for Penrose Square design and the sculpture Echo
2013 Americans for the Arts (PAN) “Year in Review 2013” recognized Richard Deutsch’s project Echo, Arlington, Virginia, for “Excellence and Innovation in Public Art” and included Echo in the Top 50 Public Art Projects in the USA
2010 Nominated for the American Academy of Arts and Letters Award
2007 Artist of the Year, Santa Cruz County Arts Commission
2007 Building of America Award for Against the Day, Chevy Chase Center, Washington, D.C.
1992 American Institute of Architects and Landscape Architects, East Bay, Orchid Award for Voyage, City Center, Oakland, California
1987 Visiting Sculptor, American Academy in Rome, Italy
1984 National Endowment for the Arts Visual Artist’s Fellowship

Selected Public Art Projects
2017 Veteran Affairs Palo Alto Health Care System campus, Palo Alto, California
Triumph is an iconic multi-component art-environment project designed to be an active part of the VA’s comprehensive holistic rehabilitation program. Located in front of the new Veteran’s Polytrauma and Blindness Rehabilitation Center, Triumph is an experience for both blind and severely injured veterans, their families, and visitors to the campus. Triumph was created to encourage gathering to enhance a sense of well-being. The art components, visible from all parts of the campus, include a symbolic, central 40-foot-tall landmark sculpture that punctuates the site while celebrating the seven active-duty federal uniformed military services: Army, Navy, Air Force, Marine Corps, Coast Guard, Public Health Service Commissioned Corps, and National Oceanic and Atmospheric Administration Commissioned Officer Corps. These various departments of the military are united, interconnected, and dedicated to working together with the goal of keeping our country safe. This central sculpture symbolizes this unity. The construction of the sculpture was inspired by historic Army Corp military bridge construction utilizing “bridge materials” of weathered steel. A granite “flag sculpture” and four interactive granite sculptures are placed throughout the site, encouraging touch and exploration by blind and injured veterans. Sculptural granite seating creates a contemplative area for gathering and repose. Design-team collaboration with landscape architect Paul Lettieri, Guzzardo Partnership. Architecture: SmithGroup JJR

2017 Alma, Office Of Chief Medical Examiner, San Francisco, CA
The sculpture, Alma, is inspired by the full sails of a flat-bottomed schooner built in 1891 by Fred Siemer, who named the ship after his daughter Alma. Built at his shipyard in Hunters Point, this sailing vessel is now designated as a National Historic Landmark. The artwork pays tribute to the area’s rich boat building history, while providing a symbolic identity for this rapidly developing waterfront, India Basin’s future. Commissioned by the City of San Francisco

2017 Against The Day, Kreger Museum, Washington, DC
Against The Day is a white, red, and black granite sculptural environment that also includes five sculpted benches. The sight lines of Against the Day are intended to draw viewers to the northern edge of the sculpture garden, which offers long views of the museum building and nearby contemporary sculpture. The work’s abstract elements belie a humanistic subject: the circular white form, with its keyhole-like window, symbolizes curiosity; peering through it directs the eye first toward the red sculpture, an abstracted representation of the human heart, and then to the large black monolith, which symbolizes strength and wisdom. This sculptural environment can be seen from a distance, which views present as a collapsed perspective appearing to be two-dimensional. As viewers approach the site, the sculpture’s volume and positions open up into a dialog of shape, textures, and juxtaposition. Viewers physically experience and move around the sculptures. I describe Against the Day as “huggable,” and museum visitors are encouraged to sit on, physically climb, and interact tactiley with the sculptures.

2016 POD, Washington County Museum of Fine Arts, Hagerstown, Maryland
Pods and seeds from Maryland’s native trees inspired this sculpture, POD, which serves as a symbol for new life.
A white granite sculpture pays tribute to nature’s ongoing process of regeneration. Located in Hagerstown’s “crown jewel” on the lake in front of the Washington County Museum of Fine Arts, POD serves as the end of the Hagerstown’s Cultural Trail leading up to the museum.

2013  State Street Park, Fremont, California
As a lead member of the design team for the new city-center mid-town urban park, Deutsch designed a fully integrated artistic environment. The art components within the design of this park include two 25-foot-tall stainless steel sculptures that flank both front entries of the park, an artful granite seating throughout the park, and a stainless steel floating shade sculpture with lighting. Design-team collaboration with landscape architect Paul Lettieri, the Guzzardo Partnership; Chandra Cerrito/Art Advisors.

2013  Stanford University: Papua New Guinea Sculpture Garden
Memorial granite seating within the Papua New Guinea Sculpture Garden celebrates the life of climate-change scientist Stephen Schneider.

2012  Penrose Square, Arlington, Virginia
Nearly an acre, the public art design in Penrose Square includes an interactive water feature, shaded and lawn areas, paved areas for activity and performances, and many places to gather and play. Echo is a modern interpretation of Arlington’s significant contribution to the history of communications. Design-team collaboration with Don Hoover, Principal, OCULUS Landscape Architecture. Facilitated by Arlington Commission for the Arts, percent-for-art program.

2011  University of Delaware: Mentor’s Circle
Wings of Thought is a major public art project for the campus center that honors the ideals of University founder Rev. Dr. Francis Alison and celebrates the efforts and contributions of current and future scholars. Selected via a national public art competition facilitated by Jack Becker, Forecast Public Art, Minneapolis, Minnesota.

2009  Constitution Center, Washington, D.C.

2008  Foundry Square, San Francisco, California
Time Signature is a landmark sculpture at the major urban intersection of First and Howard streets. Stainless steel and 50 feet tall, Time Signature commemorates a site that has a rich industrial history of metal foundries, fundamental to the building of San Francisco. Architect: Darryl Roberson, FAIA, STUDIOS, San Francisco; Landscape architect: SWA Group, San Francisco. Commissioned by Glenborough, San Mateo, California. San Francisco’s percent-for-art/redevelopment program.

2008  Blu at Folsom, San Francisco, California
Fragments is a sculpture for a mixed-use development at 631 Folsom Street. Equally accessible from two properties, it is a large 50-foot water feature of five fragmented white marble forms. Architect: Handel Architects, San Francisco; landscape architect: Guzzardo Partnership, San Francisco. Commissioned by Folsom Ventures, LLC, San Francisco. San Francisco’s percent-for-art/redevelopment program.

2006  Farr Park and Johnston Park, Chevy Chase City Center, Maryland
This project involves art environments centered on water features for two urban plazas. Collaboration with William K. Hellmuth, AIA, Senior Principal, and Suzette Goldstein, AICP, Hellmuth, Obata+Kassabaum, P.C.; and Don Hoover, Principal, OCULUS Landscape Architecture. Art adviser: Francoise Yohalem, Bethesda, Maryland. Commissioned by the Chevy Chase Land Company. Percent-for-art/redevelopment program.

2005  Memorial Sanctuary, Temple Shir Hadash, Los Gatos, California
A serene focal point for temple congregants to remember, honor, and celebrate family, friends, and generations past. Seventy-five vertical granite monoliths, which display prayers and names of loved ones, define an outdoor “room.” A water feature brings life to the memorial’s interior, and granite seating is set throughout. The design was a collaboration with artist Larry Kirkland. Commissioned by Congregation Shir Hadash.

2000  Napa Valley Vineyard, St. Helena, California
Seven Stones is a sculpture that sits on top of the rolling hills of the famed Napa Valley, inspired by the artist’s travels in Italy, of which the countryside of the Napa Valley is so often reminiscent. “The broken columns, fragmented soaring arches, and crumbled porticoes of Italian ruins are very powerful to me as a sculptor, not only for the objects themselves, but as entire environments tangled with myth, circumstance, and imaginings.” This timeless sculpture, 20’h x 40’w x 16’d, is made of seven massive stones.

1999  Applied Materials Campus, Sunnyvale, California
Etude consists of two 15’h x 15’w X 5’d granite and bronze sculptures and a granite seating circle at the entry to Applied Materials, Inc.’s high-technology campus. Art adviser: Cathy Baum and Associates, Atherton, California. Commissioned by Carr America Realty Corporation, Washington, D.C.
1996  Stanford University: Gibbons Grove, Terman Engineering Library and Thornton Center
Sculptural environment Axis serves as a gathering place in Gibbons Grove. Collaboration with landscape architect Peter Walker, PWP Landscape Architecture, Berkeley, California. Commissioned by Stanford University.

1994  Oakland Museum of California, Oakland, California
Harvest, a bronze sculpture of castings of historic California farm and ranch artifacts, interprets and ties together the three main focuses of the museum—the art, ecology, and history of California. Commissioned for the museum’s 25th anniversary by friends of the Oakland Museum of California.

1991  City Center, Oakland, California
Member of design team engaged to integrate art into 1111 Broadway’s plazas and gardens. Unity, two granite sculptures; Voyage, a solid bronze wall relief created from massive ship propellers; nine granite benches; granite footpath; and water feature. Architect Kevin Hart, AIA, Gensler, San Francisco, CA, and landscape architect Paul Lettieri, Guzzardo Partnership, San Francisco. Commissioned by Bramalea Pacific, Oakland, California.

Museum Collections
Kreeger Museum, Washington, D.C.
Tucson Museum of Art, Tucson, Arizona
Henry Art Gallery, University of Washington, Seattle, Washington
M.H. de Young Memorial Museum, San Francisco, California
Oakland Museum of California, Oakland, California
Renwick Gallery, Smithsonian Institution, Washington, D.C.
Museum of Art and History, Santa Cruz, California

Selected Solo Exhibitions
2014  Peninsula Museum of Art, Burlingame, California
2014  Octavia Art Gallery | Houston, Texas
2005, 01  Gerald Peters Gallery, Santa Fe, New Mexico
2002  Museum of Art and History, Santa Cruz, California
1997, 84, 79  Foster White Gallery, Seattle, Washington
1993  Oakland Museum Sculpture Court, Oakland, California
1990, 89  Allrich Gallery, San Francisco, California
1984  B.Z.Wagman Gallery, St. Louis, Missouri

Bibliography
Union of Minds (working title)

Artist Statement

Union of Minds (working title) is a granite sculpture and site work that celebrates the values of collaboration, cultural diversity and innovation. These are values that were championed by Benjamin Franklin, the namesake of Franklin Templeton Investments, and that are strongly reflected in the community surrounding the artwork, including the company’s global employees and visitors, the diverse city of San Mateo, and the innovation of the greater Silicon Valley.

Benjamin Franklin believed that he could best serve the world by serving his fellow man. By working towards the common good, one could prosper while also raising the quality of society. As a founding father, Franklin helped build a nation’s federal government as a new democracy. He invented legislatures, lending libraries, and the first volunteer fire department, and he organized neighborhood constabularies. As a diplomat who understood the necessity and benefit of global networking, he forged lasting international alliances. Franklin was a natural innovator. His amusements with electricity led him to invent the lightning rod and the first battery. He sought practical ways to make stoves less smoky and combined two types of lenses to create bifocals. All of this made him one of the most accomplished and influential Americans of his age whose contributions have significantly shaped our contemporary society.

In 1727 Benjamin Franklin and a group of friends founded the Junto Club also known as the Leather Apron Club. The 12 members were tradesmen and artisans who met to discuss issues of morals, politics or natural philosophy. The club celebrated civic virtue, mutual benefits, the improvement of self and society and the proposition that hard working citizens could “do well by doing good.” They contemplated the practical and political puzzles of the day, and through their collaboration they successfully launched a variety of public service ideas.

Benjamin Franklin was a problem solver. Union of Minds (working title) distills his view of the world as a dynamic puzzle to be resolved. The 12 puzzle pieces of its central sculpture honor the 12 members of the Junto Club and the collaborative, innovative problem solving they represented. Each separate piece contributes to the creation of a perfect, cohesive and elegant whole. Networking and building unity through collaboration were Benjamin Franklin’s strongest qualities. This artwork symbolizes the unity of collective enterprise as illustrated by a solved puzzle, combining its parts into a oneness of form.

Richard Deutsch
July 2018

Artwork Description

Material: Bethel White Granite, Barre, Vermont
Surfaces: Honed polished, chiseled, flamed (rough)
Maintenance: Treated with an Impregnator Sealer for stain and graffiti resistance

Approximate Dimensions:
- Sculpture: 14’-3.5” high x 7’-5.25” wide x 2’ deep
- Granite Pad: 24’-8” diameter
- Wall Panels: 5’ high x 26’-1” wide
Franklin Templeton Investments

Public Art Conceptual Design
by
Richard Deutsch

San Mateo Civic Arts Committee
July 9, 2018
ARTWORK LOCATION
Existing site with fountain to be replaced by artwork
Union Of Minds

Franklin Templeton Investments
San Mateo Campus

Richard Deutsch

Richard Deutsch Studio
Davenport, CA
Union of Minds is a granite sculpture and site work that celebrates the values of collaboration, cultural diversity and innovation. These are values that were championed by Benjamin Franklin, the namesake of Franklin Templeton Investments, and that are strongly reflected in the community surrounding the artwork, including the company’s global employees and visitors, the diverse city of San Mateo, and the innovation of the greater Silicon Valley.
Union Of Minds

In the fall of 1727, Benjamin Franklin and a group of like-minded individuals of strong thinkers who contemplated the practical and logical puzzle of the world, a place for tradesmen and artisans who met on Friday evenings to discuss issues. They celebrated civic virtue, mutual benefit, and the advancement of knowledge.
Union Of Minds

In the fall of 1727, Benjamin Franklin and a group of friends founded the Junto Club, a collaborative network of strong thinkers who contemplated the practical and political puzzles of the day. The twelve members were tradesmen and artisans who met on Friday evenings to discuss issues of morals, politics, and natural philosophy. They celebrated civic virtue, mutual benefits, and the improvement of self and society, believing that hard working citizens could “do well by doing good.” Franklin thrived and society prospered because of his respect for and dedication to the union of minds.

Working Statement
Proposed to be engraved in Left Wall
Globalization

Benjamin Franklin saw the necessity and benefit of globalization. Having spent nearly 25 years of his life abroad, he shaped alliances, signed treaties, negotiated trade relationships, and created lasting diplomatic ties that exemplified cooperation between countries. Networking and building unity through collaboration were Benjamin Franklin’s strongest qualities making him the most accomplished person of his time.
Union Of Modes
In the fall of 1776, Benjamin Franklin and a group of friends formed the U.S. elite's first public work of art. The statue was a celebration of the newly formed nation, and it remains a popular tourist attraction to this day. The statue features a large stone disk with a ring of names inscribed on it. The names include many of the signers of the Declaration of Independence. The disk is surrounded by a path that winds through the park, offering visitors a chance to reflect on the nation's history and the people who helped shape it.
Lighting study
Lighting study
GRANITE ARTWORK: WALLS, PLATFORM, SCULPTURE
Franklin Templeton Campus Quad
Preliminary Drawing

SCULPTURE 24" THICK

APPROX. 12" X 26" X 1 1/2"
GRANITE PAVING SLABS 1 1/2" THICK

White Granite Wall Cladding 1 1/2" thick with text

GRANITE CURB

CONCRETE BASE ROCK

STAINLESS STEEL THREADED ROD

GRANITE PLATFORM 24'8" DIAM.

Richard Deutsch Studio
rd@richarddeutsch.com
631-666-1935
June 4, 2018
Project Description

The 405 E. 4th Avenue Project is a mixed-use project currently under construction at an approximately 22,000 square foot project site is located at the southern portion of the block bounded by S. Railroad Avenue, E. 4th Avenue and S. Claremont Avenue. The project site is bounded directly to the north by industrial uses and the surface parking lot for a fast food restaurant. The train station is located less than ¼ mile to the north of the project site. In addition, the site is located to the east of the downtown core and is surrounded by a variety of primarily commercial uses, including restaurant, retail, industrial and surface parking lot uses.

The project includes the construction of a, 4-story mixed use building with two levels of below grade parking and open space along the E. 4th Avenue frontage. The lower three floors would contain office uses and the 4th level would be residential, including 15 studio and 1-bedroom units.

Proposed Public Art

Windy Hill Property Ventures has selected Lyman Whitaker to create several sculptures to be installed in two groupings, one at the corner of E. 4th Avenue/S. Railroad Ave and the other at E. 4th Avenue/S. Claremont Street. The proposed locations for the sculptures were selected to be highly visible and accessible to the public, enhance the proposed pedestrian environment and improvements proposed along the project frontages and to be complimentary to the building.

Mr. Whitaker has suggested two types of kinetic, stainless steel sculptures to be located in grouping at each project corner along E. 4th Avenue. The Supernova Duo is proposed for the E. 4th Avenue/S. Railroad Avenue corner and the Double Spinner Trio is proposed for the corner of E. 4th Avenue/S. Claremont Street. Please refer to the attached diagrams for concept details, size, height, configuration, recommend spacing, construction requirements and location for the installations.

Lyman Whitaker’s studio describes the proposed sculptures as follows. The selected pieces would enhance your entrance with mesmerizing movement that will add a touch of excitement to the plaza and engage visitors. The stainless sculptures have a reputation for standing out and grabbing attention, while maintaining a calming, meditative effect that all
of Lyman’s wind sculptures tend to have. The added benefit of his stainless sculptures is how well they take on night lighting, which gives them a different and exciting feel at night. The pieces you have selected will subtly communicate a statement that merges the city feel with a natural element, as the shapes are derived from plants. The sculptures can function like the plants and greenery incorporated in your project, except they do not require watering.

These sculptures were specifically selected for the aesthetic reasons listed above, but are also intended to be a pragmatic choice for a downtown environment with limited space. The pieces are study and focused vertically with the majority of the piece above pedestrian height and will not occupy a great deal ground space to allow for pedestrian movement along the downtown sidewalk. The installation of the pieces also use narrow footings, making them easier to install in this urban environment where below grade space is also needed for utilities, tree roots and the foundations for other proposed pedestrian amenities.
Notes:
These positions and dimensions are based off the provided model file. Provided layouts don't call out a specific ROW. This document treats the property boundary as the ROW. Property boundaries on the layouts appear to be consistent with the building's walls.

For both corners:
- The building to sculpture clearance has been changed to ~2'.
- The sculptures' footing(s) may extend out from boundaries, depending on engineering, but can be flush/integrated with sidewalk.
- Nearly all of the sculptures will hang over ROW but at 9'+ in height.

- Lighting as suggested would partially fall outside boundary. If this presents a problem other lighting methods may be possible.
- If these designs are selected by the Commission, further location refinements will be needed to ensure conformity with City of San Mateo regulations.
Whitaker Studio
Windy Hill Properties
Layouts Revision 2
5/2/18

**Concept details:**
Client input: Sculpture groupings vs standalone sculptures.

**Lighting:** *Green* indicates a suggested lighting layout. ~6 lights for Supernova duo, and ~11 lights for Double Spinner Trio.

- **Minimum recommended spacing**
  - Supernova 15' 10"
  - 46
  - Supernova 13' 10"

- **Minimum recommended spacing**
  - Double Spinner Huge
  - 82
  - Double Spinner Sub-huge
  - 74
  - 70
  - Double Spinner Extra-large

- **Place so that sculpture centers are 45" from building canopy**
- Supernova design is largely custom as such sculpture spacing and dimensions provided may vary some
- This layout assumes sculpture shafts will be engineered for ~5", peak, center of sculpture sway

- **15'-10" Overall Height**
  - 9' Min. Height

- **16'-2" Overall Height**
  - 9' Min. Height

- **13'-10" Overall Height**

- **This layout assumes sculpture shafts will be engineered for ~6", peak, center of sculpture sway**
**Concrete Footing**
- reinforced as necessary
- ground Mount cemented in
- shape & size vary by sculpture and installation

**Ground Mount**
- steel round
- painted with catalyzed paint

**Lower Shaft**
- steel pipe (slides over and is fastened to ground mount)
- painted with catalyzed paint

**Upper Shaft**
- inside copper sleeve
- steel round
- painted with catalyzed paint

**Copper/Stainless Sleeve with Brass Parts**
- copper/stainless tube, brass coupler, copper T/plated for stainless, and brass threaded retainers
- starter patina on outside surface

**Arms**
- stainless steel
- brazed or welded to hub

**Cups**
- copper/stainless steel sheet cut then formed to shape
- attached to arms with silver solder/spot welds
- starter patina on open face (copper only)

**Stainless Steel Ball Bearing**
- two bearings in each brass/stainless hub

**Stainless Steel Ball Bearing**
- at top of sleeve

**Stainless Steel Bolt and Locking Nuts**
- capture hub and attach to brass threaded retainer in sleeve

**Stainless Steel Security Sleeve**
- covers set screws (only with commercial grade)

**Brass or Stainless Steel Hub**
- material based on size of sculpture
- attached to sleeve with stainless steel bolt

**Stainless Steel Ball Bearing**
- feature available on commercial grade sculptures
- located in a copper/plated for stainless or brass bearing retainer at bottom of sleeve (only with commercial grade)

**Lower Stainless Steel Ball Bearing**
- feature available on commercial grade sculptures
- located in a copper/plated for stainless or brass bearing retainer at bottom of sleeve (only with commercial grade)

**Stainless Steel Bolt and Locking Nuts**
- capture hub and attach to brass threaded retainer in sleeve

**Stainless Steel Bolt and Locking Nuts**
- capture hub and attach to brass threaded retainer in sleeve

**Arms**
- stainless steel
- brazed or welded to hub

**Cups**
- copper/stainless steel sheet cut then formed to shape
- attached to arms with silver solder/spot welds
- starter patina on open face (copper only)

**Upper Shaft**
- inside copper sleeve
- steel round
- painted with catalyzed paint

**Lower Shaft**
- steel pipe (slides over and is fastened to ground mount)
- painted with catalyzed paint

**Stainless Steel Security Sleeve**
- covers set screws (only with commercial grade)

**Lights**
- studio recommended lighting solution (if desired)
- in-ground LED, 2-5 fixtures per/sculpture

**Ground Mount**
- steel round
- painted with catalyzed paint

**Concrete Footing**
- reinforced as necessary
- ground Mount cemented in
- shape & size vary by sculpture and installation

**Double Spinner Reference**

Whitaker Studio, Inc.
March 2015
CONCRETE STRENGTH: f'c=3000 psi (2500 psi was used for design)

WIND SCULPTURE.

258 LBS (ULTIMATE)

COLD ROLLED STEEL.

2-1/2" DIA. SCHED. 40

2-3/8" DIA COLD ROLLED STEEL

18" DIA, X 51" DEEP FOOTING FOR CLAY, SANDY CLAY, SILTY CLAY, CLAYEY SILT, SILT AND SAND SILT(CL, ML, MH, AND CH) SOIL AND 18" DIA, X 42" DEEP FOOTING FOR SANDY GRAVEL OR GRAVEL (GW AND GP) SOIL.

(4) #3 TIES AT 3" O.C CENTER TOP AND 12" ON CENTER REMAINDER W/ (4) #5 VERTICAL BARS

This is a sample engineering page from a previous commission provided to give a general idea for installation footings.
## Whitaker Studio | Windy Hill Properties Sculpture Display Budget Option

<table>
<thead>
<tr>
<th>Grouping 1</th>
<th>Sculpture</th>
<th>Ground to Bottom</th>
<th>Price</th>
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<tbody>
<tr>
<td></td>
<td>Supernova XL</td>
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<td>$4,757</td>
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<td>Stainless</td>
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<tr>
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<tr>
<td></td>
<td>Double Spinner</td>
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<td>Huge Stainless</td>
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<td>Double Spinner</td>
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<td>Sub-Huge Stainless</td>
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<td>Double Spinner XL</td>
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<tr>
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<td>Stainless</td>
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</tbody>
</table>

**Shipping for Grouping 1 to 94401-** $650

**Shipping for Grouping 2 to 94401-** $950

**Final Engineering Estimate to be provided upon grouping selection** $700-$1,200

**Lighting** $5,000-$10,000

**Installation** $10,000

**Coordination/Plans** $2,500

**Total** $47,350-$52,900
CIVIC ARTS COMMITTEE

COMPLETED & PIPELINE PROJECTS AND POLICY REVIEW

With the development boom in the region, the Civic Arts Committee has seen an increase in the number of Art in Public Places project approval requests over the past couple years. There have been three projects completed since 2016, five projects who have paid in-lieu fees rather than installing art, five approved projects that are currently under construction, three projects are currently in the approval process, and several more are in the longer-term pipeline. With completed projects and those in the pipeline, the value of art installed or obligated is approximately $3,778,000. In addition to in-lieu payments and Bay Meadow’s $1 million contribution, the total art value through this program is approximately $5.1 million. This report highlights some projects and discusses the policy work planned for the Committee.
SYNTHESIS
DELAWARE APARTMENTS – 1990-2000 DELAWARE

Artists: Jonathan Russell & Saori Ide, Ride Art Studio
Dimensions: 8’ wide x 8’ deep x 20’ high
Materials: Powdercoated steel, stainless steel
Developers: Westlake Urban, Palo Alto Partners & MidPen Housing
Installed: 2015

A dynamic, kinetic/wind sculpture, with seven colorful layers each set in motion in opposite directions depending on the direction of the leaf/pod shapes on each layer. The artists’ inspiration comes from a quote by explorer Captain Frederick W. Beechy, who in 1825 described the view of the area now known as San Mateo as, “a wide country of open meadowland, with clusters of fine oak trees.”

FALLING SLABS
CLEARVIEW BUSINESS PARK – 3005 CLEARVIEW WAY

Artists: Lundberg Design
Dimensions: 5’ wide x 24’ long x 20’ high
Materials: Corten steel
Developers: Clearview Business Park Owner, LLC
Installed: 2016

How do you create the illusion of movement within a static element? This piece, entitled “Falling Slabs,” attempts to explore that question. Two-inch thick sheets of corten steel delaminate and peel away from the vertical in a physical photograph, capturing the energy and movement of a moment in time. The strength of the steel anchored to an engineered concrete foundation below grade allows the 8,000-pound slabs to defy gravity, floating above the ground at surprising angles. Corten steel was selected for its unique finish properties, evocative of iron ore and the earth from which it originates. As it patinas, each face will develop its own rich, natural shade of rusty orange that is simultaneously predictable and happily unpredictable.
THREE BIG RED POPPIES

HINES – 450 CONCAR ST

Artists: Donald Sultan
Dimensions: 97.5 x 97 x 15.5 inches
Materials: Painted aluminum; Edition of 6, No. 2
Developers: Hines
Installed: 2017

"Sultan, an internationally recognized artist who rose to prominence in the late 1970s as part of the “New Image” movement, is known for elevating the still-life tradition through the deconstruction of his subjects into basic forms and the use of industrial materials. His paintings characteristically employ enamel, roofing tar, aluminum, linoleum, and spackle, pushing the boundaries of the medium through techniques of gouging, sanding, and buffing to create flatness, depth, and texture. The works are made of the same materials as the building in which the viewer stands; the architecture participates in the paintings. Weighty and structured, Sultan’s works are simultaneously abstract and representational: while his imagery is immediately recognizable – flowers, daily objects, insignia, idle factories – the dominating, abstract forms contradict its common association with fragility."

The artist’s piece is complemented by red and black poppies in the style of the sculpture sandblasted into the ramped walkway leading up to the building. This piece is from a series of six and is the first work of Donald Sultan to be installed in a public space in the San Francisco area. There is only one other public installation of this work located in San Diego, CA.
BAY MEADOWS TOWN SQUARE

Bay Meadows installed the final two pieces that complete their $1,000,000 public art obligation throughout the Bay Meadows community. The previous installations included Castelo & Limbs and Two and a Half by Evan Shively at Persimmon Park and San Mateo Bridge by San Mateo’s own Chuck Ginnever in Landing Green Park.

MIRRORED LABYRINTH NY – FOR CALIFORNIA

BAY MEADOWS TOWN SQUARE – CORNER OF DELAWARE & FRANKLIN PARKWAY

Artist: Jeppe Hein
Dimensions: 106.25” x 346.5” x 338.5”
Materials: High polished stainless steel and aluminum, Edition of 3
Developers: Stockbridge Capital, Wilson Meany
Installed: 2018

Hein, “For me, the concept of sculpture is closely linked with communication. Rather than passive perception and theoretical reflection, the visitor’s direct and physical experiences are more important to me.

“My approach to a public project focuses on the attempt to integrate art into everyday life, by embedding it into the area. The relationship between artwork, architecture, and the private and public space is my key concern....Interaction is a distinctive element of my artwork, thus the viewer plays a vital role.”
GUIDING STARS
BAY MEADOWS TOWN SQUARE – CORNER OF DELAWARE & FRANKLIN PARKWAY

Artist: Christine Wong Yap
Dimensions: 24 x 24 inches
Materials: Terrazzo
Developers: Stockbridge Capital, Wilson Meany
Installed: 2018

“Created to honor Bay Meadows‘s past, present and future.

Guiding Stars uses a compass as a metaphor for the continual evolution of a place and its inhabitants. Approached from any direction, it invites viewers to center, re-orient, and pivot, as they consider moving forward in space and time. Movement is characteristic to all phases of Bay Meadows, as a place where Native Americans gathered, airplanes took flight, thoroughbreds raced, and people commute, live, explore and celebrate life.”
PIPELINE PROJECTS

The following projects have been approved and are under construction. These are anticipated to be completed by the end of 2019, or upon Station Park Green’s final development.

STATION PARK GREEN

THREE APPROVED ART INSTALLATIONS

Station Park Green is a large, multi-phased development that will be installing three different art pieces. The first installation *Brad Howe – painted and polished* is installed on the northwest corner of Delaware and Concar. The next installation will be the electroplated stainless-steel *Dandelions Istanbul* by Miroslaw Struzik at the northwest corner of Concar & Green Way, the Delaware exit off of Highway 92. The final installation will be in “The Park”, in the center of the Station Park Green community. This will be an 8’ stainless steel sculpture by Julian Voss-Andreae, designed for engagement with the viewers.
HILLSDALE MALL NORTH

Below is a clip from the proposal description from the designers of this fountain explaining intent of the “art within art” integration of the landscaping features and fountain. The “bubbling” water features will be choreographed with ambient music and lights. The interior landscaping islands will accommodate seasonal changes and décor.

“The initial inspiration was to recall the original plan for the mall being an outdoor shopping venue. We built on this initial idea along with archive images of the former fountain to be the impetus for a water/planting element as the heart of this garden setting and giving it context with the site and its long history.

Not intended to be viewed/enjoyed in its entirety, it demands viewers to walk around it and experience it from different viewpoints. Being able to provide different experiences within the element we felt was vital to the success of making it unique and dynamic. We wanted to engage the hundreds of viewers in multiple ways and allow for the piece to change and develop as the space around it matures. So often we see art pieces that are static and over time can lose touch and connection with the viewer – This piece was visioned to have select portions of it change and evolve to be constantly engaged with the current audience.”

CAL WATER
341 NORTH DELAWARE ST.

This project was designed to represent Cal Water in a distinct and unique way. It will be made of bronze with a solid crystal water drop, where at its thinnest will be 2” thick. It will be installed along Delaware, within the interpretive & drought tolerant landscaping.
ART IN PUBLIC PLACES FUND

ART IN PUBLIC PLACES FUND USES AND BALANCE

The Art in Public Places Fund consists of the in-lieu payments made to the program from obligated development projects. As stated in the Municipal Code, these funds are to be used for “acquisition, installation, improvement, and maintenance of artwork to be displayed in the City, and the administration of the Art in Public Places Program.”

The only active City public art project is that of Gateway Park and the Reflections installation. This installation has faced various delays; however, the foundation is complete and sculpture fabrication is nearing completion with installation estimated for late July. Upon that, the lighting and signage installation will be installed to complete the project.

The current budgeted fund balance in the Art in Public Places CIP account is $195,703.74. Some of this project balance will be encumbered to complete Gateway, exact costs have not yet been determined. The rest will be reserved for future projects or maintenance as needed. Any new public projects will initiate with the Committee and brought to the Council for approval.

POLICY REVIEW

ART IN PUBLIC PLACES ORDINANCE AND ADMINISTRATIVE PROCESS REVIEW

The first 10 years of the program saw minimal projects and multiple staff responsible for the program. Therefore, administrative processes and procedures had not been developed. With the increase in activities, there has been more formalization of processes as well as identifying some ordinance and program elements problematic to efficient and effective program management.

In the next program year, the Civic Arts Committee will be reviewing the City’s ordinance and do some comparative analysis of the program for best practices. Any ordinance change recommendations will be brought to the Council for review and approval. Some specific subjects may include:

- Change the project timing required for art approval
- Reducing valuation threshold for art obligation
- Changes in fee collection and application processes
- Clarification of obligation requirements, applicability to types of projects, and allowable expenses