



LONG BEACH REDEVELOPMENT AGENCY

333 WEST OCEAN BOULEVARD, THIRD FLOOR • LONG BEACH, CA 90802 • (562) 570-6615 • FAX (562) 570-6215

December 4, 2006

REDEVELOPMENT AGENCY BOARD MEMBERS

City of Long Beach
California

RECOMMENDATION:

Recommendation to approve and authorize the Executive Director to enter into a contract with Paul Sorey in an amount not to exceed \$300,000 for design, fabrication and installation of Public Art as part of the Promenade Open Space Master Plan. (Downtown – Districts 1, 2)

Recommendation to approve and authorize the Executive Director to enter into a contract with Gloria Bornstein in an amount not to exceed \$300,000 for design, fabrication and installation of Public Art as part of the Promenade Open Space Master Plan. (Downtown – Districts 1, 2)

Recommendation to approve and authorize the Executive Director to enter into a contract with John Doe Co. (Carl Cheng) in an amount not to exceed \$300,000 for design, fabrication and installation of Public Art as part of the Promenade Open Space Master Plan. (Downtown – Districts 1, 2)

Recommendation to approve and authorize the Executive Director to enter into a contract with John Doe Co. (Carl Cheng) in an amount not to exceed \$200,000 for design, fabrication and installation of a three-block paving design as part of the Promenade Open Space Master Plan. (Downtown – Districts 1, 2)

DISCUSSION

The Promenade Open Space Master Plan incorporates the design of more than three blocks and includes elements such as public art, seating, outdoor dining, lighting, landscaping, and water features. A major component of the plan is the public art, estimated at approximately \$1,100,000, funded by the percent for public art contribution from the developers.

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The public art funds for the redevelopment projects adjacent to The Promenade have been pooled for public art to be placed on The Promenade between Ocean Boulevard and Third Street, rather than on the individual development sites. Jon Cicchetti of Jon David Cicchetti Landscape Architects is designing the Master Plan and working with the selected artists and Arts Council for Long Beach (ACLB) on the design and implementation of the public art components on The Promenade.

In response to the Agency's Request for Proposals, five artists met with the Promenade design committee and toured The Promenade on June 8, 2006. The panel selected three artists to continue in the process, each having responsibility for one of the three blocks. Paul Sorey will design the art for the north block, Gloria Bornstein for the south block, and Carl Cheng for the middle block. In addition, Carl Cheng's paving design will be utilized on all three blocks, resulting in an additional \$200,000 contract.

In conjunction with the ACLB, Agency staff has prepared a contract for each artist detailing the phases and dollar amounts as shown below.

Phase and Service	Amount
Step 1: Contract Certification/Progress Conceptual Design	\$7,500
Step 2: Final Conceptual Design	\$7,500
Step 3: Design Development	\$15,000
Step 4: Final Design Development/Construction Drawings	\$30,000
Subtotal – Design	<u>\$60,000</u>
Step 5: Artwork Fabrication – Part I	\$96,000
Step 6: Artwork Fabrication – Part II	\$24,000
Subtotal – Fabrication	<u>\$120,000</u>
Step 7: Artwork Installation	\$108,000
Step 8: Certificate of Completion	\$12,000
Subtotal – Installation	<u>\$120,000</u>
Total Art Plaza Contract for Each Artist	<u>\$300,000</u>
Additional Paving Design contract for Carl Cheng	<u>\$200,000</u>
Total for all three contracts	<u>\$1,100,000</u>

The Agreements are all-inclusive and span a three-year timeframe; each artist is responsible for paying all costs and expenses associated with the artwork, including costs of suppliers, contractors, fees, taxes, permits, insurance, travel, hotel, transportation to and from meetings, contingencies and all other expenses.

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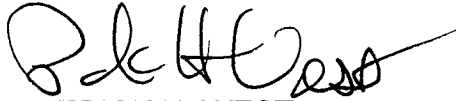
December 4, 2006

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SUGGESTED ACTION:

Approve recommendation.

Respectfully submitted,



PATRICK H. WEST
EXECUTIVE DIRECTOR

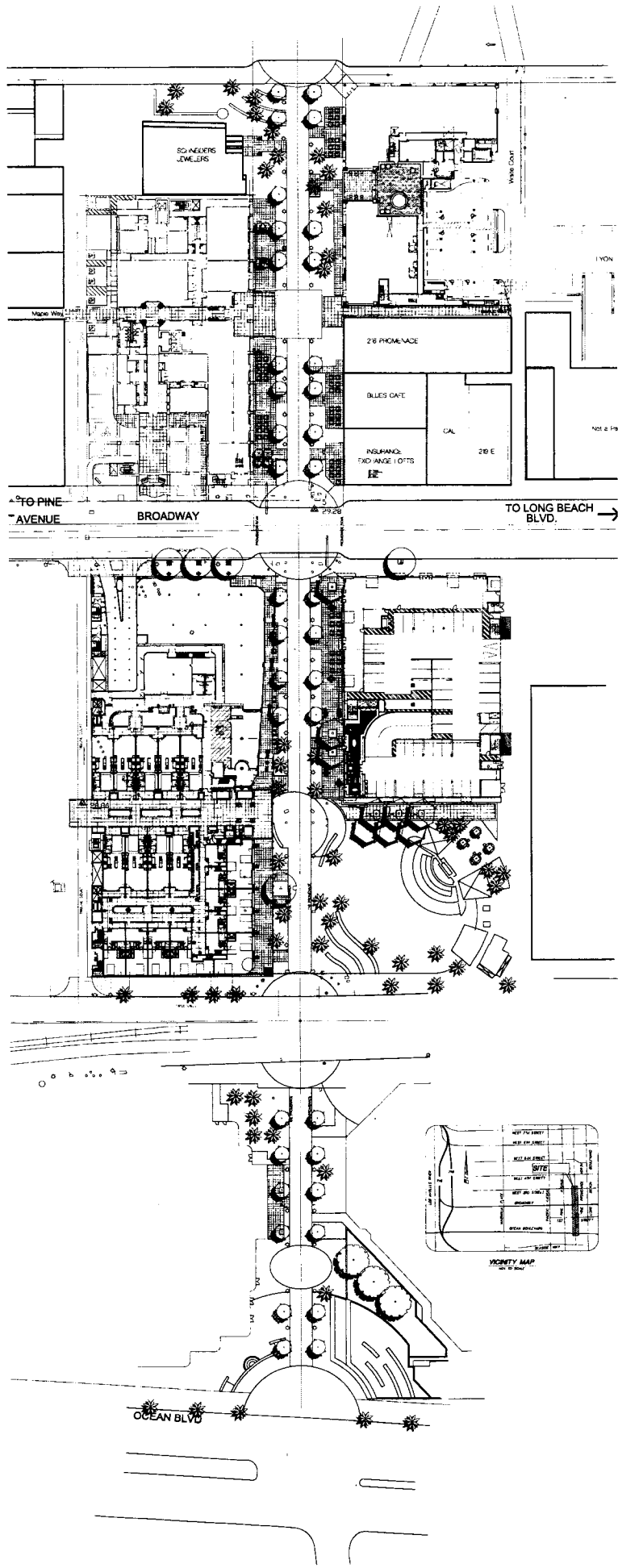
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APPROVED:



GERALD R. MILLER
CITY MANAGER

Attachments: Exhibit A – Promenade Site Plan
Exhibit B – Schedule of Expenditures
Exhibit C – Public Art Conceptual Design Elements



DESIGN PLAN (DRAFT)
THE PROMENADE, LONG BEACH, CALIFORNIA

JON DAVID COCCHETTI
LANDSCAPE ARCHITECTS
1000 S. GARDEN ST., SUITE 100
LONG BEACH, CA 90802
TEL: 562-595-7777
FAX: 562-595-7778

Exhibit B

Promenade Public Art Schedule of Expenditures

Date	Description of Services	Artist / Block	Amount
12/4/06 Step 1	Contract Certification / Progress Conceptual Design	Cheng / Block 2	\$ 7,500
12/4/06 Step 1	Contract Certification / Progress Conceptual Design	Sorey / Block 3	\$ 7,500
12/4/06 Step 1	Contract Certification / Progress Conceptual Design	Bornstein / Block 1	\$ 7,500
12/4/06 Step 1	Contract Certification / Progress Conceptual Design	Cheng - Paving	\$ 5,000
12/15/06 Step 2	Final Conceptual Design	Cheng / Block 2	\$ 7,500
12/15/06 Step 2	Final Conceptual Design	Sorey / Block 3	\$ 7,500
12/15/06 Step 2	Final Conceptual Design	Bornstein / Block 1	\$ 7,500
12/31/06 Step 2	Final Conceptual Design	Cheng - Paving	\$ 5,000
2/15/07 Step 3	Design Development	Cheng / Block 2	\$ 15,000
2/15/07 Step 3	Design Development	Sorey / Block 3	\$ 15,000
2/15/07 Step 3	Design Development	Bornstein / Block 1	\$ 15,000
2/15/07 Step 3	Design Development	Cheng - Paving	\$ 10,000
4/15/07 Step 4	Final Design Development/Design Drawings	Cheng / Block 2	\$ 30,000
4/15/07 Step 4	Final Design Development/Design Drawings	Cheng - Paving / Block 2	\$ 6,700
5/15/07 Step 5	Artwork Fabrication Part I	Cheng / Block 2	\$ 96,000
5/15/07 Step 5	Artwork Fabrication Part I	Cheng - Paving / Block 2	\$ 20,350
8/31/07 Step 4	Final Design Development/Design Drawings	Sorey / Block 3	\$ 30,000
8/31/07 Step 4	Final Design Development/Design Drawings	Cheng - Paving / Block 3	\$ 6,650
9/15/07 Step 6	Artwork Fabrication Part II	Cheng / Block 2	\$ 24,000
9/15/07 Step 6	Artwork Fabrication Part II	Cheng - Paving / Block 2	\$ 10,000
9/15/07 Step 7	Artwork Installation	Cheng - Paving / Block 2	\$ 20,000
Subtotal - Expenditures for FY07			\$ 353,700
Commence 10/1/07 Step 7	Artwork Installation	Cheng / Block 2	\$ 108,000
10/31/07 Step 5	Artwork Fabrication Part I	Cheng - Paving / Block 3	\$ 20,350
Commence 11/01/07 Step 5	Artwork Fabrication Part I	Sorey / Block 3	\$ 96,000
12/31/07 Step 4	Final Design Development/Design Drawings	Bornstein / Block 1	\$ 30,000
12/31/07 Step 4	Final Design Development/Design Drawings	Cheng - Paving / Block 1	\$ 6,650
30 days after C of C Step 8	Certificate of Completion	Cheng - Paving / Block 2	\$ 3,000
30 days after C of C Step 8	Certificate of Completion	Cheng / Block 2	\$ 12,000
4/15/08 Step 6	Artwork Fabrication Part II	Sorey / Block 3	\$ 24,000
4/15/08 Step 6	Artwork Fabrication Part II	Cheng - Paving / Block 3	\$ 10,000
4/15/08 Step 7	Artwork Installation	Cheng - Paving / Block 3	\$ 20,000
Commence 5/1/08 Step 7	Artwork Installation	Sorey / Block 3	\$ 108,000
30 days after C of C Step 8	Certificate of Completion	Cheng - Paving / Block 3	\$ 3,000
Subtotal - Expenditures for FY08			\$ 441,000
Commence 10/1/08 Step 5	Artwork Fabrication Part I	Bornstein / Block 1	\$ 96,000
10/1/08 Step 5	Artwork Fabrication Part I	Cheng - Paving / Block 1	\$ 20,300
30 days after C of C Step 8	Certificate of Completion	Sorey / Block 3	\$ 12,000
2/1/09 Step 6	Artwork Fabrication Part II	Bornstein / Block 1	\$ 24,000
2/15/09 Step 6	Artwork Fabrication Part II	Cheng - Paving / Block 1	\$ 10,000
2/15/09 Step 7	Artwork Installation	Cheng - Paving / Block 1	\$ 20,000
30 days after C of C Step 8	Certificate of Completion	Cheng - Paving / Block 1	\$ 3,000
Commence 3/1/09 Step 7	Artwork Installation	Bornstein / Block 1	\$ 108,000
30 days after C of C Step 8	Certificate of Completion	Bornstein / Block 1	\$ 12,000
Subtotal - Expenditures for FY08			\$ 305,300
Total Expenditures			\$ 1,100,000

- Block 2 (Middle) and General Paving Design
- Block 3 (North)
- Block 1 (South)

Exhibit C

ARTIST: CARL CHENG

Paving Design for all Three Blocks

Art Plaza for Middle Block (Block 2)

C A R L C H E N G , A R T I S T · J O H N D O E
C O .

1 5 1 8 1 7 T H S T R E E T , S A N T A M O N I C A , C A 9
0 4 0 4 U S A

T: 3 1 0 - 8 2 8 - 2 3 8 1 · F: 3 1 0 - 8 2 8 - 2 5 7 2 · E-MAIL:
JOHNDOECO@AOL.COM

Nov. 9, 2006

CONCEPT FOR PROPOSAL FOR THE PROMENADE PROJECT IN LONG BEACH:

Through preliminary research and site visits, my concept for the Promenade centers on the idea of the effects of aviation on the region of Long Beach and Los Angeles, Itself. In fact our entire experience of our landscape is directly related to air flight. Most of us have looked out an airplane window.

Examining the LB Historical Society photographs and other period photos revealed

- 1) The changes of population density of the Southern California landscape from early-man, rural, present –day and future population densities.
- 2) At the same time, the development of the airplane starting from 1920 biplanes and stunt flyers flying at a few hundred feet in the air to wartime and commercial aviation at 3000 feet gave us higher and higher views of our local landscape and an off –planet view of earth that reveals a future of over - population and unsustainable growth.

This changing information inspired me to think of the Promenade pavement footprint as an Aerial Mural that maps the history of aviation history, Long Beach and Southern California development. The two areas affected for this proposal are:

- 1) PROMENADE PAVING MURAL: A pedestrian would be walking on a continuous timeline paving carpet that traces our growth as if he or she was flying though the air and seeing the above historic changes as a map.. From the Ocean Blvd. plaza, a promenade visitor would literally walk on a map of Long Beach, beginning from the water's edge, a futuristic satellite view of Southern California. At this high altitude, streets are not visible, only textures of population densities. Within this map, a number of historical inserts will reference future events in the form of photo etched granite, mosaic and tile detail images.

In the middle block the paving will transition to textures that reveal present – day population map grids that we are familiar with when we look at a street map. While the historical and geographic score lines from the past are present, the rectilinear street grid pattern is recognizable to all. Inserts in this block will show present -day aerial texture patterns and photo images.

In the third block leading up to the historical mosaic mural the paving map transitions to a rural close-up landscape. Natural textures of rivers, geography and early land grant divisions are overlaid with road, train tracks and rural population textures. Inserts will depict early flight images. While the basic geographic score lines and natural divisions are established in the past, they are still evident in the present and future. In the Promenade Paving Mural, it is the texture patterns that will change.

2) SHADOW CANOPIES AND LENSES: The physical phenomena of the Promenade site led me to consider a sculpture consisting of three wing – like canopies of different size revolving around one upright pole. They would consist of open space frame structures supporting large sheets of curved laminated photo glass that create shadow patterns of the historical airplanes, clouds, and other defining images of Long Beach history onto the art plaza below. These small shadows and images would add to the illusion of walking above LA. The Art Plaza map will integrate completely to the paving map but will be lightened to enhance the shadow effects. At night, lighting attached to the pole will create a “stain glass” effect as one looks up at the canopy. Interlayer treatment of the glass will either block light to make silhouette shadows, filter sunlight in colors onto the paving below or provide imagery to look up at.

Technical details and procedure, sample materials, budget estimates and maintenance issues will be discussed at the presentation.

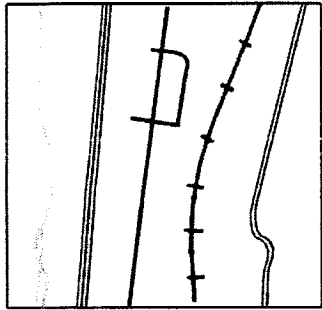
Thank you.

Carl Cheng

CARL CHENO, ARTIST
JOHN DOE COMPANY
1351 S. 17TH STREET
SALT LAKE CITY, UT 84143
TEL: 801.224.1234 FAX: 801.224.5678
WWW.CARLCHENO.COM

Pre-human - Early human growth - aviation development - map texture shows rural map divisions

Aerial map depicts low elevation details



Map symbols will help define history of land development

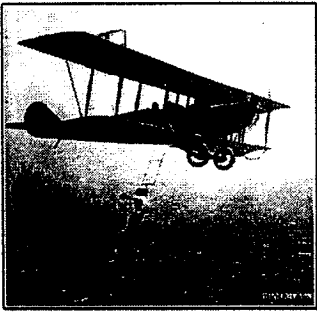
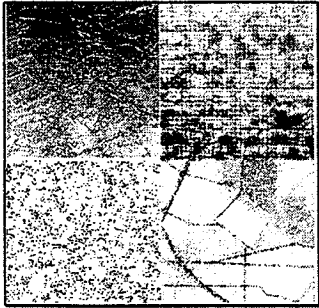
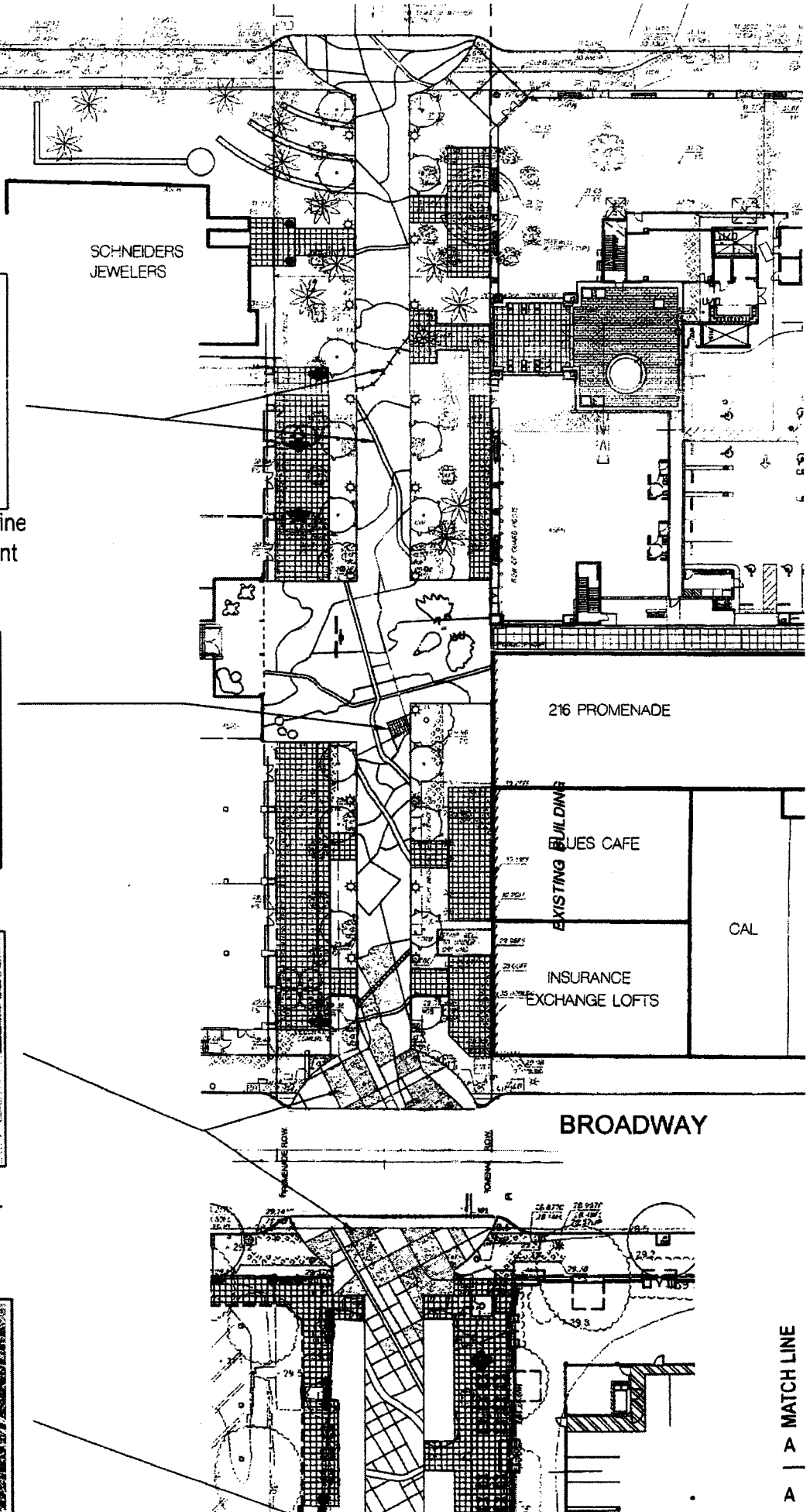
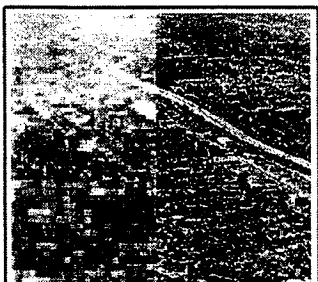


PHOTO ETCH PAVER



Texture of map can be simulated by using four or more concrete finishes in patchwork sequence



PAST

A
A

A
A MATCH LINE

A
A

PRESENT

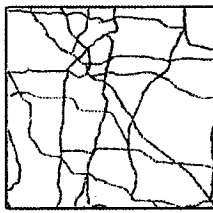
Present day population - map texture has overlapping grids
Aerial map shows present day commercial elevation



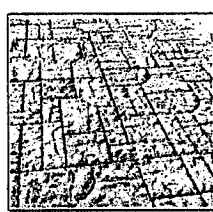
Texture of map can be simulated by using four or more concrete finishes in patchwork sequence



MOSAIC TILE INSERT



Center of Artwork plaza: map linework, lighter shades in paver and cement aggregate to enhance shadow effect of canopy

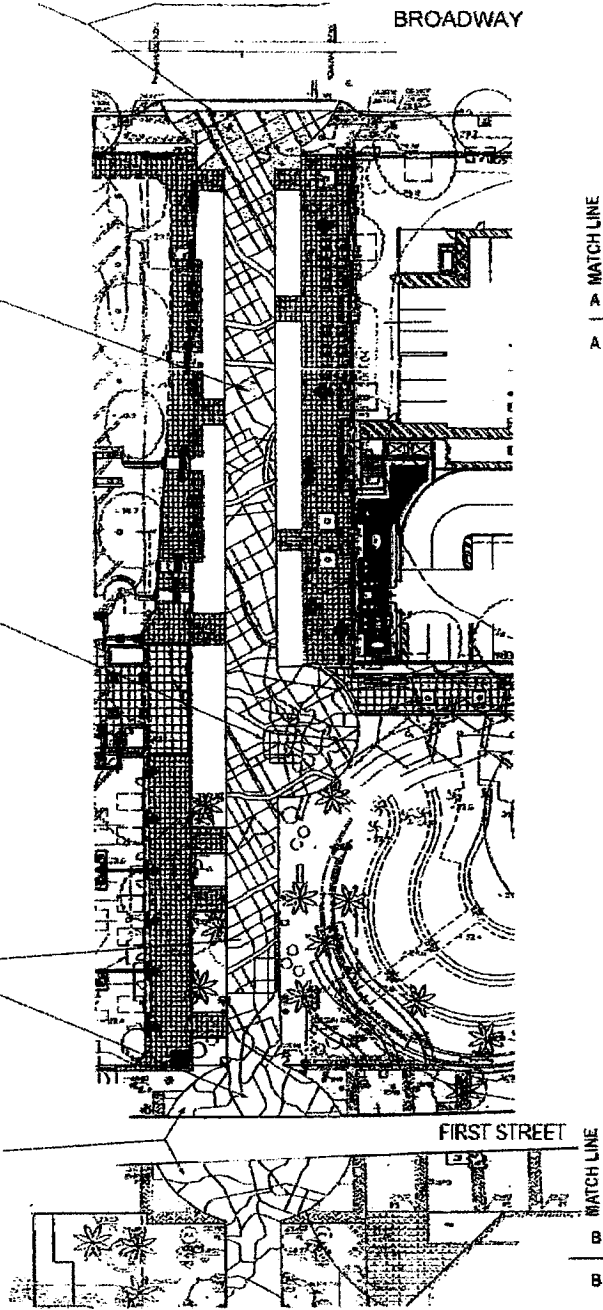


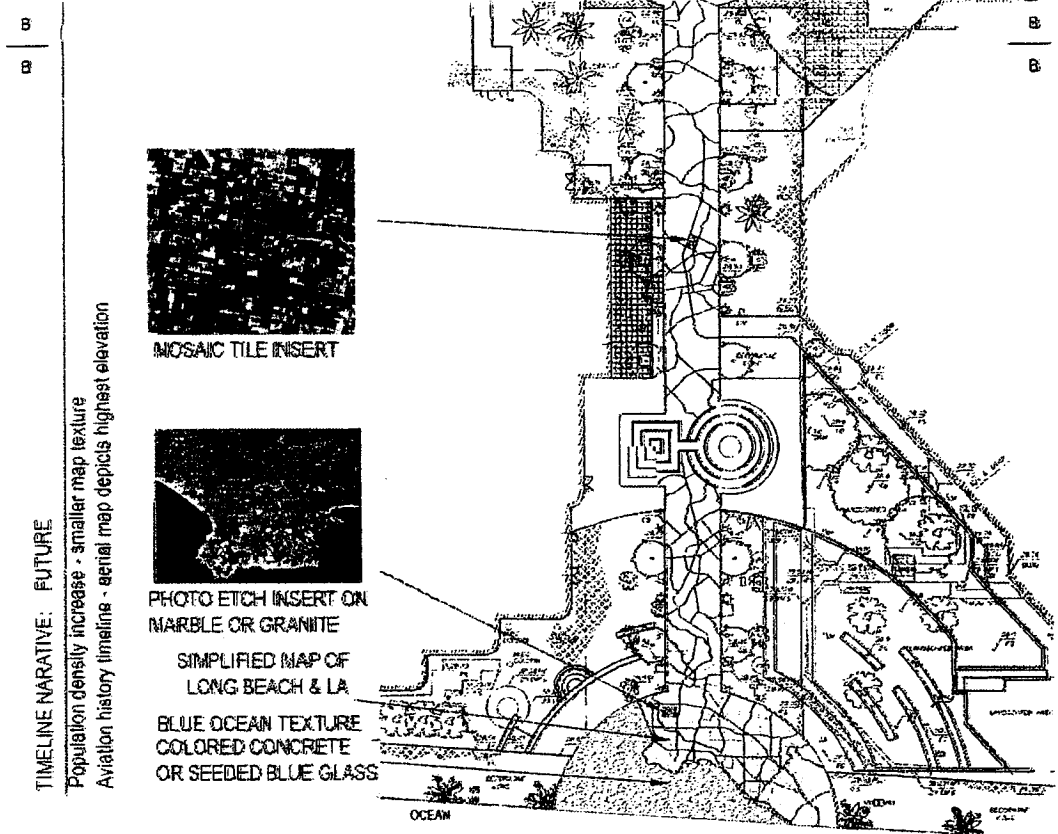
Standard pavers used as "urban" map fill texture in some areas

LINES AT STREET PLAZAS ARE SIMILAR FOR CONTINUITY

B
B

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TIMELINE NARRATIVE: FUTURE

Population density increase - smaller map texture
 Aviation history timeline - aerial map depicts highest elevation

PAVING CONCEPT COMPOSITE

LONG BEACH PROMENADE PROJECT / 0706

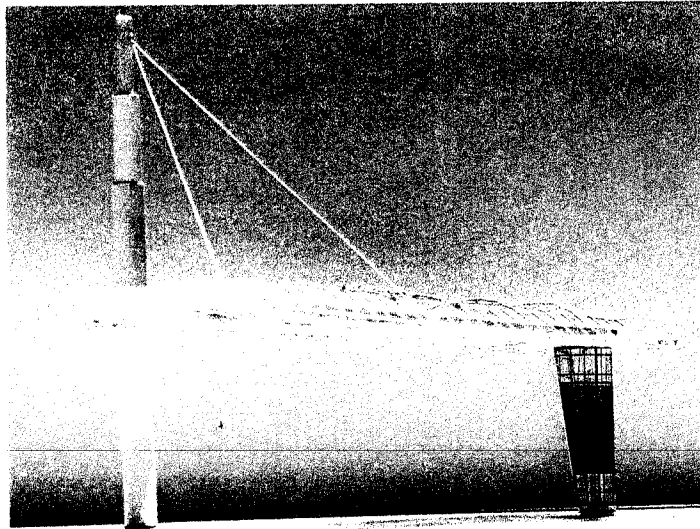
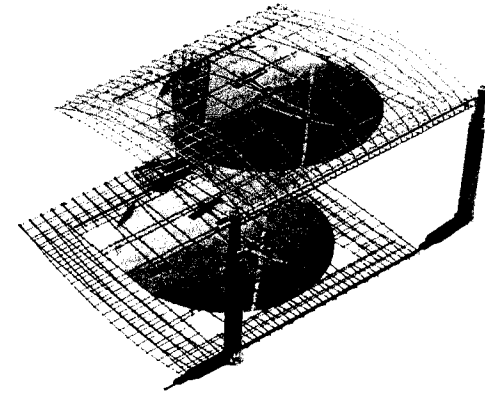
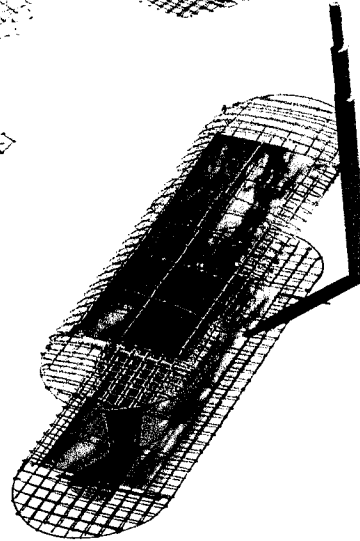
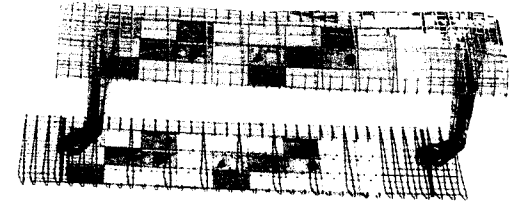
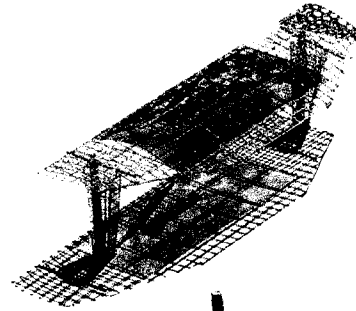
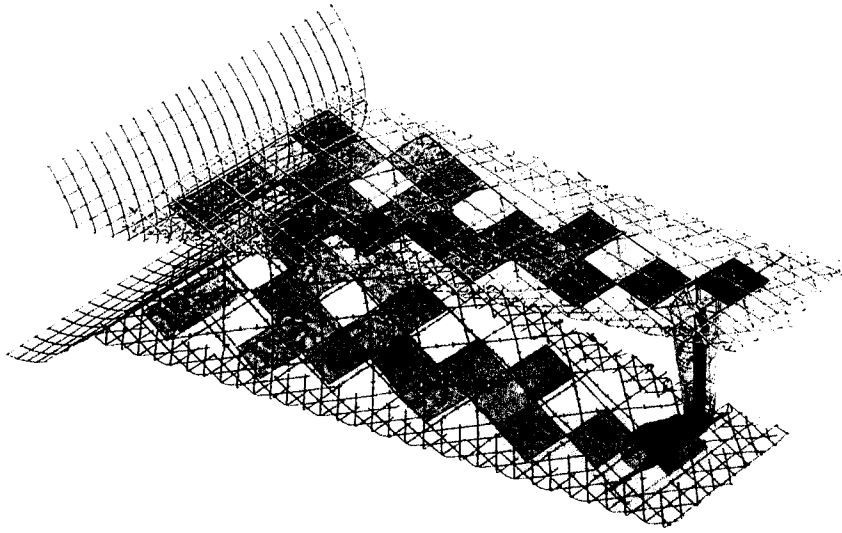
PRELIMINARY
CONCEPT



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PG.1





CONCEPT:

SUN LIGHT PASSING THROUGH CANOPIES CAST WING SHADOWS ON PAVING MAP OF PROMENADE, PHOTOGLOSS IMAGES WILL BE USED TO FILTER COLOR OR PROVIDE SKY IMAGERY WHEN LOOKING UP. BACK LIGHTING AT NIGHT WILL ILLUMINATE THE IMAGERY IN BRILLIANT COLOR.

SPACE FRAME CANOPIES

- 1) STAINLESS STEEL SPACE FRAME CONSTRUCTION WILL BE ENGINEERED TO FIT SPECIFIC SITE REQUIREMENTS.
- 2) LAMINATED PHOTO GLASS SYSTEM ATTACHES TO FRAME AS AN OVERLAY SYSTEM. PHOTO SYSTEM CAN ALSO BE USED ON LEG SUPPORTS.
- 3) LEG SUPPORTS CAN BE A SIMPLE POLE AND CABLES OR UNDER SUPPORT WITH STEEL FRAME.
- 4) PHOTO IMAGERY WILL SHOW HISTORICAL AND CONTEMPORARY AERIAL VIEWS OF AREA.

ARTIST: PAUL SOREY

Art Plaza for North Block (Block 3)

Block One Artist's Statement (Paul Sorey):

Block One is the Pre-Flight block. Before people could fly in airplanes they watched birds fly and dreamt of flight. Birds are endlessly fascinating and mysterious to most people. Birds are everywhere, adding sound and motion to every outdoor space, yet we seldom notice them. It seems their eyes watch everything we do, but how can we possibly know what they are thinking?

My theory is that we humans have remnants of bird-thinking in our own brains. We map in our brains the earth's terrain and constellations of stars to help us navigate. We share the ability to see the world from different points of view, from the ground or from high above, and this must be a basic ingredient of intelligence. We sing with joy, and chatter incessantly. Have you ever noticed how an espresso bar can be empty one minute, and jammed with people the next? I think on some level we move in flocks, just like birds. Perhaps we are in constant non-verbal communication with each other, as birds seem to be. Most of all, birds have inspired in us the desire to fly, and their wings, streamlined bodies, and lightweight structure show us the basic requirements for flying machines.

Bird Sculpture:

The bird sculpture's large scale makes the viewer take notice, and relate to it with the body as well as with sight. The sculpture places the bird's eye at the viewer's eye level. The eye of the bird will be something to gaze into, perhaps a crystal ball, colored glass sphere, or polished round mirror, and the area around the eyes will be treated in a special way to draw the viewer close. The sculpture will be stainless steel, and put together with screws or rivets, a reference to aircraft construction. The bird sculpture's form will be based on a crow or raven, but will be an approximation of the form because the method of fabrication requires a level of abstraction. Crows and ravens are the subject of many folktales, totems, and myths of many cultures. They are perhaps the most intelligent of birds, but also have a mysterious side. The giant wings have comfortable seating at their base that invite viewers to sit. The details around the eyes and head will speak in some way about my bird / human theories above.

Wings Sculpture:

The Wings sculpture, across the plaza from the Bird sculpture, makes the connection to the human desire to take wing and fly. The Wings sculpture is inspired by the Greek god Icarus and his famous failed attempt to fly, and by the Egyptian god Isis who is part bird, part woman. The combination of stainless steel and colored glass is inspired by Egyptian art and jewelry. The wings are mounted on a pedestal, allowing better circulation around the sculpture, and to invite viewers to step up, spread their arms, and experience the wings as connected to themselves. The drama of viewer participation is heightened by the symmetry of the space and its location on axis with the east/west alley, so the viewer's interaction will definitely attract attention. I'm guessing this will be a photo-op not to be missed.

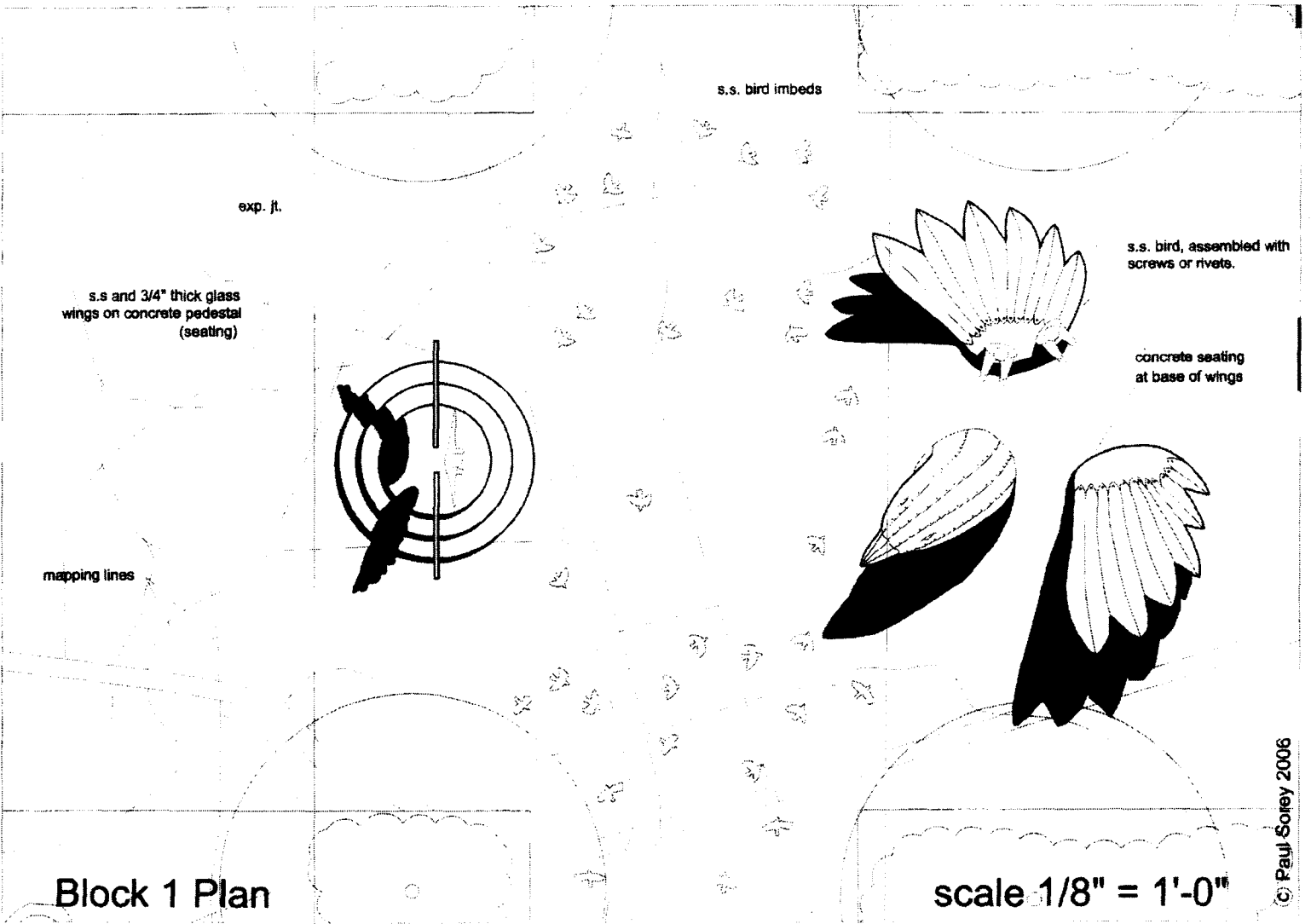
Flying Birds:

On the ground plane I am proposing stainless steel silhouettes of flying birds embedded in the paving surface. This ties the bird imagery into the mapping concept, as the birds will appear to be flying over the terrain shown in the mapping scheme. As I have shown them in plan, all the birds are flying toward the bird-art-plaza, as if drawn there by all the bird energy, flocking together, congregating, as if something's brewing.

Night lighting:

It is possible to light the Bird sculpture from inside at night -- the joints between metal panels would show up as distinctive lines defining the bird shapes, drilled holes in the bird's head would represent the stars in constellations, and the glass eyes would glow.

The Wings sculpture can be lit from the hotel side, with the deep colors of transparent glass showing on the Promenade side, or vice versa. Perhaps the lighting could switch back and forth for variety.



exp. ft.

s.s. and 3/4" thick glass wings on concrete pedestal (seating)

mapping lines

s.s. bird imbeds

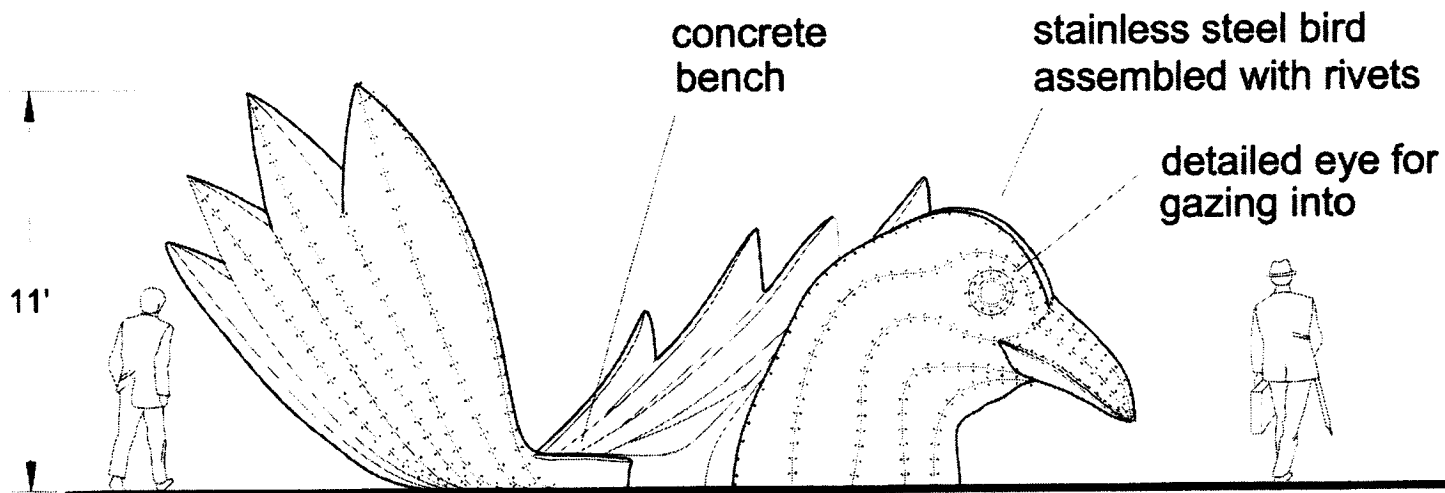
s.s. bird, assembled with screws or rivets.

concrete seating at base of wings

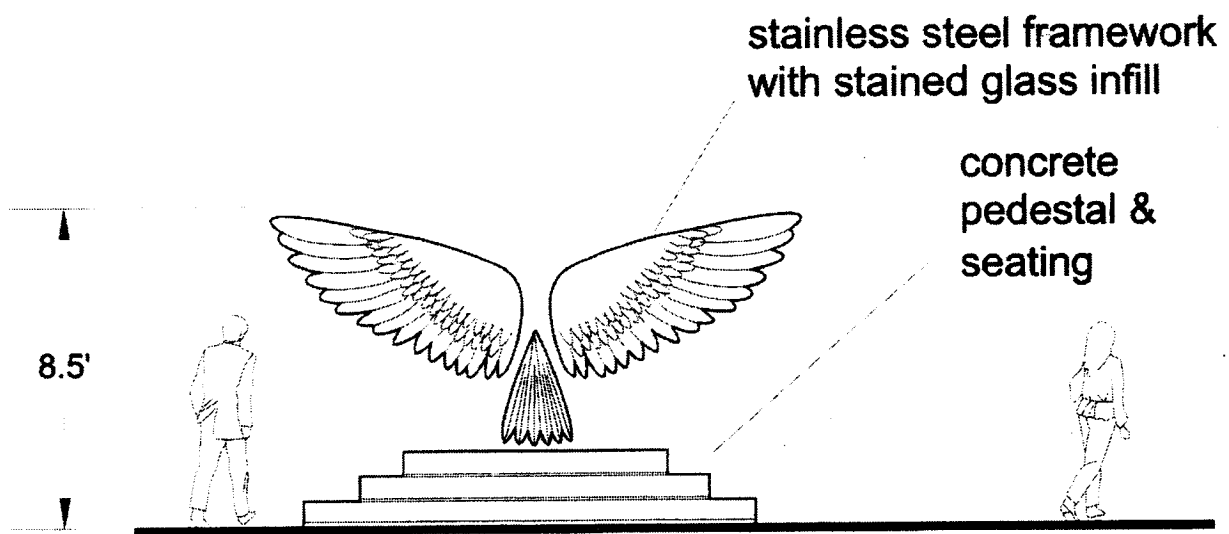
Block 1 Plan

scale 1/8" = 1'-0"

© Paul Sorey 2006



Bird Sculpture



Wings Sculpture

ARTIST: GLORIA BORNSTEIN

Art Plaza for South Block (Block 1)

**Block Three Artist's Statement - Gloria Bornstein
November, 2006**

**Artwork for The Promenade Plaza between Ocean Boulevard and First Street, Long Beach,
CA**

Plaza Concept: The Promenade design team developed the concept of the "future and the unknown" time frame for this plaza. My response to the concept is to create an artwork that represents the labyrinth as the archetypal metaphor for the unknown and the cosmic egg as harbinger of the future.

The traditional labyrinth story involves the architect/inventor Daedalus and his son Icarus who were imprisoned in the labyrinth and escaped by building wings for themselves. Just as Daedalus reinvented himself by flying from one unknown place to another, the development of the Promenade is the City's way of evolving the story of Long Beach into the future.

My proposal is for an artwork that psychologically imagines the city of Long Beach evolving into the future even as it emerges from its history.

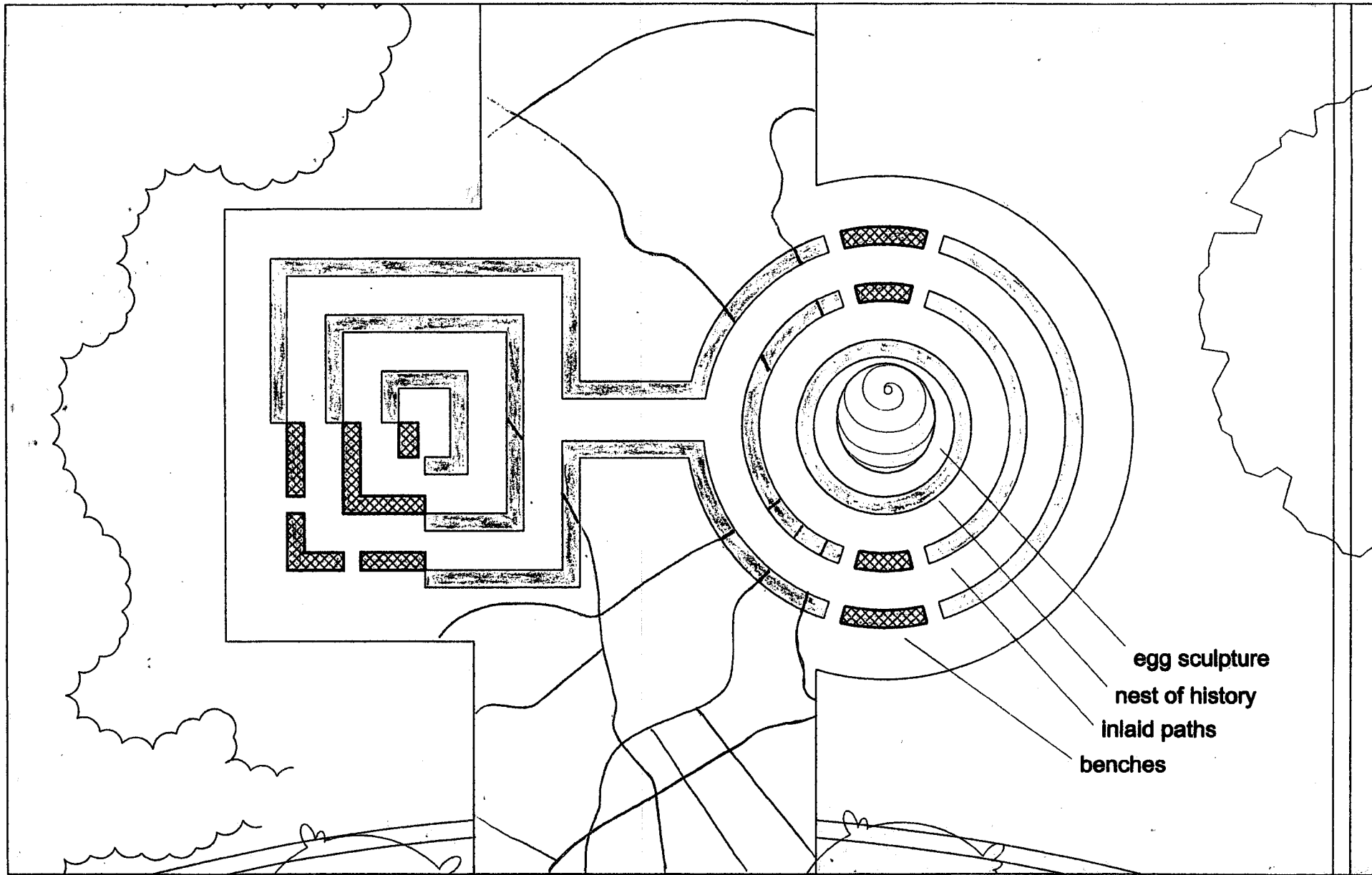
Labyrinths: The labyrinths in the plaza are formed through benches and stainless steel pavers with patterns derived from the "map" concept. Etched on stainless steel, the shimmering patterns are meant to bring into awareness the changing landscape of Long Beach. By conflating the two references of labyrinth and map - the steel map will appear to disappear from the concrete map into the future - like a "shadow map".

Egg Sculpture: The artwork includes a sculpture of the egg, appearing to emerge from a "nest of history". Fabrication of the egg involves a complicated process of rolling and welding rods that is seldom used. My fabricator, Larry Tate of Fabrication Specialities, and I think it will be a one of a kind piece for Long Beach.

The nest, composed of stainless pavers with artist etchings illustrating the history of Long Beach, is the circle in close proximity to the egg. The history etchings will be dispersed throughout the trail, showing the artist's drawings imbedded in steel. The spiraling egg sculpture will lift the eyes and invite the imagination to glimpse the city's evolving place within a cosmopolitan frame of reference.

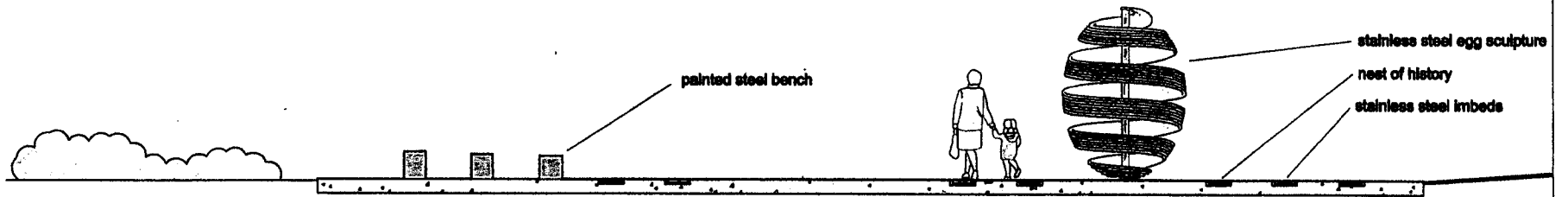
Materials and dimensions:

1. Plaza: 53.6' W x 29' L.
2. Cosmic egg sculpture: 8'x 6', open stainless steel spiral structure. Surface is glass beaded giving a jewel-like texture.
3. Labyrinth Trail: 12" x 16" plaques fabricated in 3/16 " thick stainless steel plate, are etched with an aerial map and historical images of Long Beach. The anti-skid plaques are imbedded in a labyrinth pattern, inviting families to follow the trail, reflect on the transforming city, and just have fun.
4. Perches: Painted steel: Varying heights from 12" to 18" x 12"w.

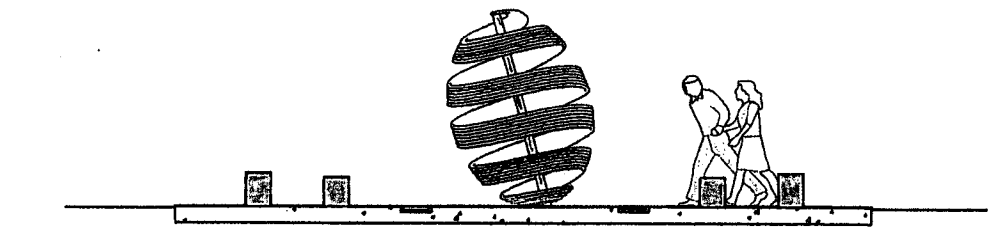


Block One Art Plaza
1/8" Scale Plan View

© 2006 Gloria Bornstein



Section B



Section A

