

SAN DIEGO COUNTY REGIONAL AIRPORT AUTHORITY

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Revised 4/24/20 SPECIAL AIRPORT ARTS ADVISORY COMMITTEE

AGENDA

Wednesday, April 29, 2020
9:00 a.m.

San Diego International Airport
SDCRAA Administration Building
3225 N. Harbor Drive
San Diego, CA 92101

This meeting of the Airport Arts Advisory Committee of the San Diego County Regional Airport Authority will be conducted pursuant to the provisions of California Executive Order N-29-20 which suspends certain requirements of the Ralph M. Brown Act. During the current State of Emergency and in the interest of public health, all Committee members will be participating in the meeting electronically. In accordance with the Executive Order, there will be no members of the public in attendance at the meeting. We are providing alternatives to in-person attendance for viewing and participating in the meeting.

In lieu of in-person attendance, members of the public may submit their comments in the following manner.

Comment on Agenda Items must be submitted to the Authority Clerk at clerk@san.org and indicate the agenda item number you wish to submit your comment for. Comments on specific agenda items may be submitted up until the Chair calls the item. If you indicate in your email that you would like your comment to be read at the meeting, your submitted public comment will be read into the record for 3 minutes or in accordance with the time period established by the Chair. All public comments received up until the time the item is called will be submitted into the written record for the relevant item.

Comment on Non-Agenda Items must be submitted to the Authority Clerk at clerk@san.org, no later than 4:00 p.m. the day prior to the posted meeting in order to be eligible to be read into the record. The the first 30 comments received by 4:00 p.m. the day prior to the meeting will be read into the record. The maximum number of comments to be read into the record on a single issue will be 16. All other comments submitted, including those received after 4:00 p.m. the day prior and before 8:00 a.m. the day of the meeting, will be provided to the Committee and submitted into the written record for the meeting.

You may also view the meeting online at the following link: <https://www.san.org/Airport-Authority/Meetings-Agendas/Airport-Art-Advisory-Committee?EntryId=13538>

REQUESTS FOR ACCESSIBILITY MODIFICATIONS OR ACCOMMODATIONS

As required by the Americans with Disabilities Act (ADA), requests for agenda information to be made available in alternative formats, and any requests for disability-related modifications or accommodations required to facilitate meeting participation, including requests for alternatives to observing meetings and offering public comment as noted above, may be made by contacting the Authority Clerk at (619) 400-2550 or <mailto:clerk@san.org>. The Authority is committed to resolving accessibility requests swiftly in order to maximize accessibility

This Agenda contains a brief general description of each item to be considered. The indication of a recommended action does not indicate what action (if any) may be taken. ***Please note that agenda items may be taken out of order.*** If comments are made to the Committee without prior notice or are not listed on the Agenda, no specific answers or responses should be expected at this meeting pursuant to State law.

Copies of written documentation relating to each item of business on the Agenda are on file in Board Services and are available for public inspection.

The Authority has identified a local company to provide oral interpreter and translation services for public meetings. If you require oral interpreter or translation services, please telephone the Board Services /Authority Clerk Department with your request at (619) 400-2400 at least three (3) working days prior to the meeting.

CALL TO ORDER

ROLL CALL

Committee Members: Larry Baza, Bob Bolton, Rick Belliotti, Jennifer Easton, Robert Gleason, Kate Nordstrum, Gail Roberts, Cristina Scorza, Carmen Vann

NON AGENDA PUBLIC COMMENT:

Non-Agenda Public Comment is reserved for members of the public wishing to address the Committee on any matter for which another opportunity to speak **is not provided on the Agenda**, and which is within the jurisdiction of the Committee. Please submit a completed speaker slip to the Clerk of the Committee. ***Each individual speaker is limited to three (3) minutes.***

NEW BUSINESS:

1. ACTION – APPROVAL OF MINUTES:

RECOMMENDATION: Approve the minutes from the February 20, 2020 Special AAC Meeting.

2. ACTION – REVIEW AND APPROVE FINALIST ARTISTS FOR THE ADP LEAD ARTIST OPPORTUNITY:

RECOMMENDATION: Approve FOUR finalist artists for the ADP.

3. DISCUSSION – UPDATE COMMITTEE ON EXISTING T1 ART COLLECTION FOR RELOCATION/DEACCESSION:

Presentation by Lauren Lockhart and Christina Varvi, Lead Conservator, Rosa Lowinger & Associates.

OLD BUSINESS

4. STAFF UPDATES:

- Arts Master Plan
- Public Art
- Temporary Exhibitions
- Performing Arts
- Community Engagement

COMMITTEE MEMBER COMMENTS

Each committee member speaker is limited to five (5) minutes.

ADJOURNMENT

DRAFT
SAN DIEGO COUNTY REGIONAL AIRPORT AUTHORITY
SPECIAL ARTS ADVISORY COMMITTEE (AAC)
MEETING MINUTES: Thursday, February, 20, 2020
SAN DIEGO COUNTY REGIONAL AIRPORT AUTHORITY
ADMINISTRATION BUILDING
Tuskegee Conference Room, 3rd Floor
3225 North Harbor Drive, San Diego, CA 92101

CALL TO ORDER: AAC Committee Chair Gail Roberts called the meeting of the Arts Advisory Committee to order at 9:07 a.m. Thursday, February 20, 2020 at the San Diego International Airport, Administration Building, Tuskegee Conference Room, 3225 N. Harbor Drive, San Diego, CA 92101.

ROLL CALL:

AAC Members Present:

Larry Baza	Vice-Chair, California Arts Council
Rick Belliotti	Director, Customer Experience & Innovation
Bob Bolton	Director, Airport Design and Construction
Jennifer Easton	Art Program Manager, BART Planning, Development & Construction
Gail Roberts	Artist
Cristina Scorza	Education & Engagement Director, Museum of Contemporary Art San Diego
Carmen Vann	Regional Project Executive, BNBuilders

AAC Members Absent:

Kate Nordstrum	Executive Producer of Special Projects/Liquid Music
Robert H. Gleason	President and CEO of Evans Hotels

Airport Authority Staff Present:

Tony Almanza	Coordinator, Arts Program
Chris Chalupsky	Senior Manager, Arts Program
Greg Halsey	General Counsel, Counsel Services
Joey Herring	Curator, Arts Program
Lauren Lockhart	Manager, Arts Program

NON AGENDA PUBLIC COMMENT:

N/A

NEW BUSINESS:

- 1. ACTION – APPROVAL OF THE MINUTES:** Committee Member Larry Baza moved to approve the minutes of the December 12, 2019 meeting. Committee Member Carmen Vann seconded, and it passed unanimously. **Committee Members Kate Nordstrum and Robert H. Gleason were absent.**

2. ACTION – APPROVAL OF RECOMMENDED ARTISTS FOR ADMIRAL BOLAND WAY MURAL PROJECT:

Lauren Lockhart stated that the Authority received 79 responses to the call, and mentioned that Committee Member Baza served as the Committee Liaison. She stated that the two recommended artists were Aaron Glasson and Beliz Iristay. Committee Member Baza expressed his appreciation for serving as Liaison and stated the process was well run and organized. Committee Member Baza relayed that he was impressed by the high quality of applicants and pleased with the selection of artists.

Lockhart proceeded to introduce both Glasson's and Iristay's artwork and mural proposals.

Committee Member Cristina Scorza inquired if the smaller, original paintings Glasson would be creating will become part of the airport's collection. Lockhart stated that the artist will retain those pieces. Committee Chair Gail Roberts inquired about the timeline for Glasson to begin work. Lockhart commented that he is ready to get started and that he will be the first one to exhibit his mural design. Committee Member Jennifer Easton inquired about the feasibility of repurposing the murals after being displayed. Lockhart explained that the nature of the vinyl used would be difficult to preserve when being removed from the aluminum mural surface.

Committee Chair Roberts asked the Committee for their approval for the two artists. Committee Member Vann moved to approve the motion, Committee Member Baza seconded and it passed unanimously. **Committee Members Kate Nordstrum and Robert H. Gleason were absent.**

3. ACTION – APPROVAL OF ARTIST SELECTION PANEL FOR ADP LEAD ARTIST:

Chris Chalupsky presented an overview of the artist selection process to the Committee. Committee Member Easton inquired about whether the evaluation criteria for finalist interviews had been confirmed. Staff explained that it would be finalized in collaboration with the selected Design Builder and offered to bring the criteria back to the Committee for their review/consideration/approval. Committee Member Easton also raised the question of whether a representative from each of the finalist teams for the Design Builder contract should be invited to observe the short list panel. The Committee and staff discussed the value and challenges of this idea, and ultimately agreed that rather than attending the panel review, the short listed Design Builders could be invited to observe the AAC meeting at which the finalists for the ADP Lead Artist opportunity are presented for approval.

Committee Chair Roberts shared the importance of having a practicing artist among the candidates for an external panel member, and asked staff whether that

had been considered. Lockhart shared that one of the panel members had experience as a practicing visual artist in addition to his architecture practice.

Committee Member Easton moved to approve the recommended external panelists roster, Committee Member Scorza seconded the motion and it passed unanimously.

Committee Chair Roberts presented the second part of the action which asked the Committee to select three members among themselves to serve as voting members of the panel. Committee Member Vann and Committee Member Easton volunteered. Chair Roberts nominated Committee Member Robert Gleason to be the third Committee Member for the panel. Committee Member Baza moved to approve the motion, Committee Member Scorza seconded and it passed unanimously. **Kate Nordstrum and Robert H. Gleason were absent.**

4. STAFF UPDATES:

Temporary Exhibitions: Joey Herring presented an overview of each of the artists and organizations to be featured in the upcoming *Make yourself at Home* Temporary Exhibition update.

Performing Arts: Herring presented a video summary of the 2019 Performing Arts Residency featuring *Blind Spot Collective*. He also introduced Beck&Col, the next Performing Arts Residency group who begin their residency this Spring. Herring outlined plans for a comedy showcase to be presented in Terminal 2's Sunset Cove as well as updated film programming planned to begin in April.

Arts Master Plan: Chalupsky gave an update to the Committee on the Arts Master Plan, outlining staff's progress on the Plan. Chalupsky pointed out that the Master Plan called for an inclusive recruitment process for performing artists to be able to submit for consideration to perform as part of the airport's ongoing concert series. He outlined that staff have now published a new platform to do so which includes criteria for evaluating talent. Chalupsky stated that the number of weekly performances has been increased to at least four in both terminals.

Community Engagement: Chalupsky shared that recently staff incorporated new informational content on the Arts Program website in the form of interviews with performing artists and staff commentary on public art conservation. He explained that these blogs will expand to feature temporary exhibitions and other content on a regular basis moving forward.

Lockhart stated the DesignAHEAD program resulted in a successful collaboration with A Reason to Survive (ARTS) and the Sweetwater High School District, and that the project garnered significant, positive media attention.

Lockhart also commented that the Arts Program public tours are in full swing and continue to generate a lot of interest. Chalupsky commented that the program continues to receive good feedback from customers on social media.

OLD BUSINESS:

N/A

COMMITTEE MEMBERS REPORT / COMMENTS:

Committee Chair Roberts and Committee Members Vann, Scorza, Baza and Bolton praised staff for their ongoing work on all projects discussed. Committee Member Bolton extended compliments to staff for their active implementation of Arts Master Plan recommendations and the resulting direction for the program.

ADJOURNMENT: The meeting was adjourned at 10:44 a.m.

APPROVED BY A MOTION OF THE AIRPORT ARTS ADVISORY COMMITTEE
MEETING ON THE 29th OF APRIL, 2020.

CHRIS CHALUPSKY
SENIOR MANAGER, ARTS PROGRAM



ARRIVE, DEPART,
BE INSPIRED.

Inter-Office Communication

Date: April 29, 2020

To: FILE

From: **Evaluation Panel** — Bob Bolton (Director, Airport Design & Construction; Arts Advisory Committee Member); Jennifer Easton (Art Program Manager, BART Planning, Development and Construction, Arts Advisory Committee Member); Robert Gleason (President and CEO, Evans Hotels, Arts Advisory Committee Member); Ben Regnier (Technical Director, Wave Project, Kelly Slater Wave Company); Carmen Vann (Regional Project Executive, BNB Builders, Arts Advisory Committee Member)

Copy: Kimberly J. Becker, President/CEO

Subject: Evaluation Memo for: Call for Artist – RFQ, Finalist Roster
Airport Development Plan Lead Artist Opportunity

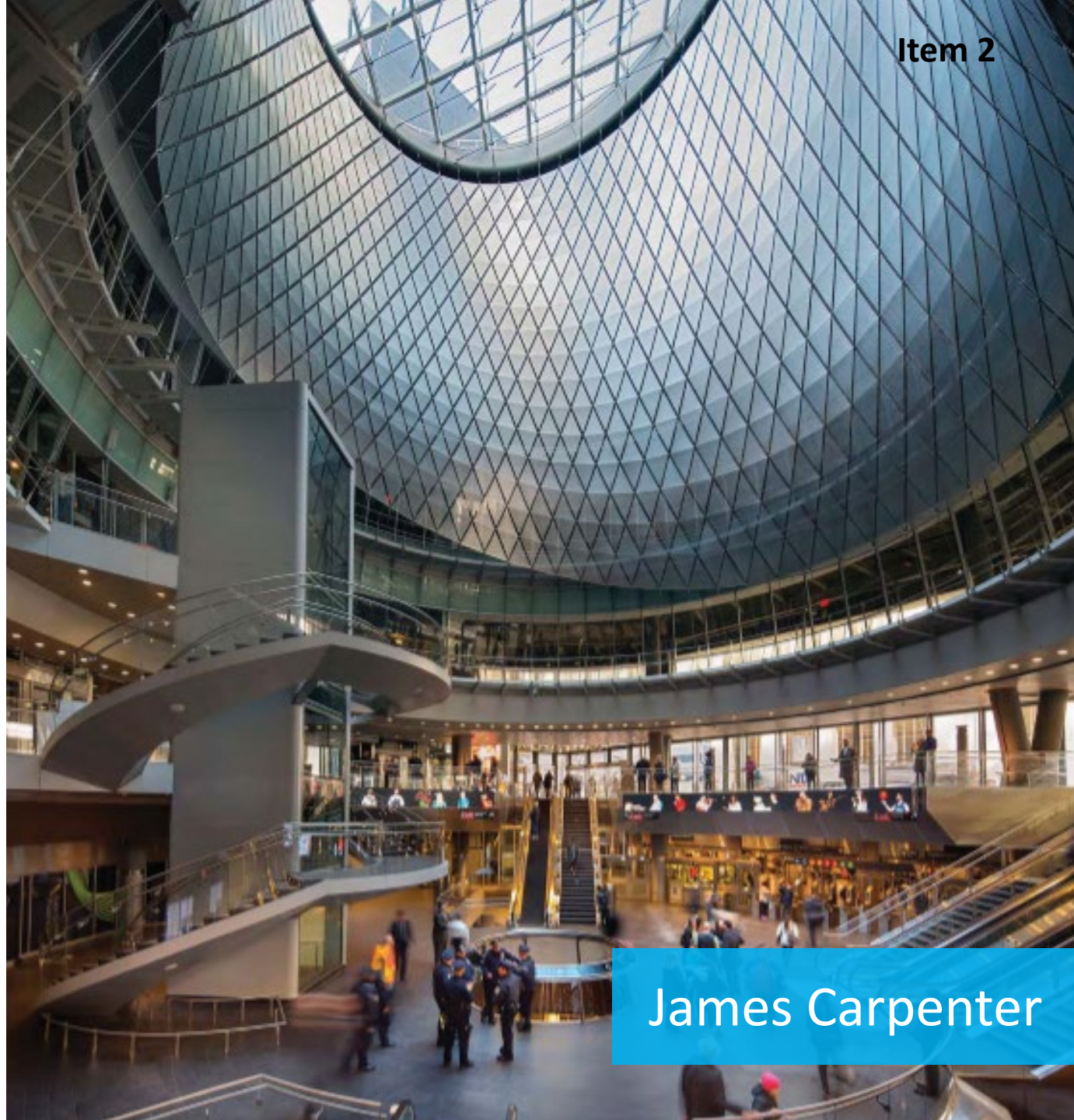
Background: The Authority issued the Request for Qualifications for the Airport Development Plan Lead Artist Opportunity on February 7, 2020. As usual, notice of the business opportunity was made in the Daily Transcript, and the Authority’s Website. Public Notices were sent to 900 potential Respondents in addition to being distributed through the California Arts Council website. A pre-submittal meeting was held on February 19, 2020 and attended by 4 artists. Eleven responsive statements of qualifications were received on March 5, 2020. Four finalist candidates were recommended by the Artist Selection Panel on March 31, 2020.

Description of the Candidates:

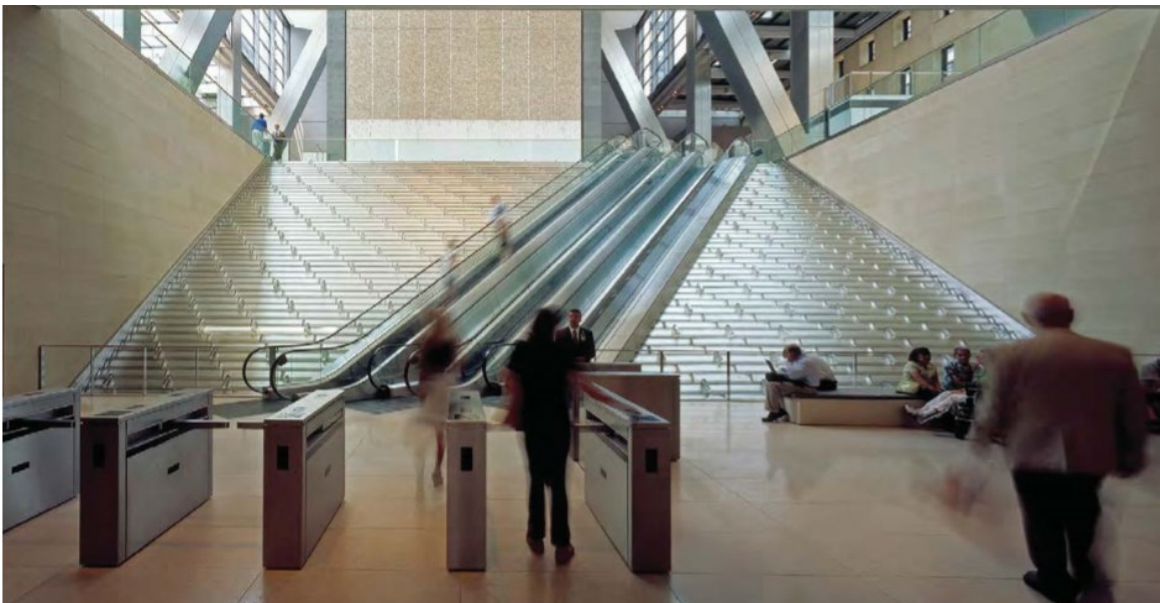
- 1) James Carpenter** – New York City-based artist and designer James Carpenter established his studio in 1979 in order to expand his interest in architecture into a deeper interest in materials, making, and engineering. His career has been focused on an ongoing exploration of light through the use of glass. The panel noted his extensive and varied body of work, particularly in collaborative environments, and acknowledged his deep understanding of how to manipulate glass for diverse architectural settings. They felt his experience and credentials made him highly qualified for the opportunity.

- 2) **Ned Kahn** – Northern California-based artist Ned Kahn is known for a practice that blurs the boundaries between art, architecture, science and nature. He has collaborated extensively with architects to realize his projects, which often feature wind-powered kinetic elements. The panel appreciated the phenomenological approach Kahn uses in his practice, and also noted that his body of work demonstrates his ability to work to scale. They agreed that Kahn’s collaborative experience and approach was strongly aligned with the needs of the Lead Artist role.
- 3) **Amy Landesberg** – Atlanta-based artist and architect Amy Landesberg values the unique qualities and objectives of each situation and seeks to find solutions that create specific identities and a sense of place for each project she completes. The panel recognized the careful consideration Landesberg had given to the Lead Artist opportunity and appreciated her recommendations for how she would approach the collaboration with the Design Builder with curiosity and active listening. Additionally, they felt that her experience and skill working in a range of materials and the quality of her execution made her a strong candidate for the opportunity.
- 4) **Norie Sato** – The work of Seattle-based artist Norie Sato focuses on connections between nature and technology, culture and environment, and humans and place. Her extensive portfolio of work includes public art projects at a wide range of public and civic spaces, in addition to consulting work on arts master plans. The panel noted Sato’s considerable knowledge of materials and the strong site-specificity of her work as key strengths, and argued that she was highly capable of performing the services outlined for the Lead Artist position.

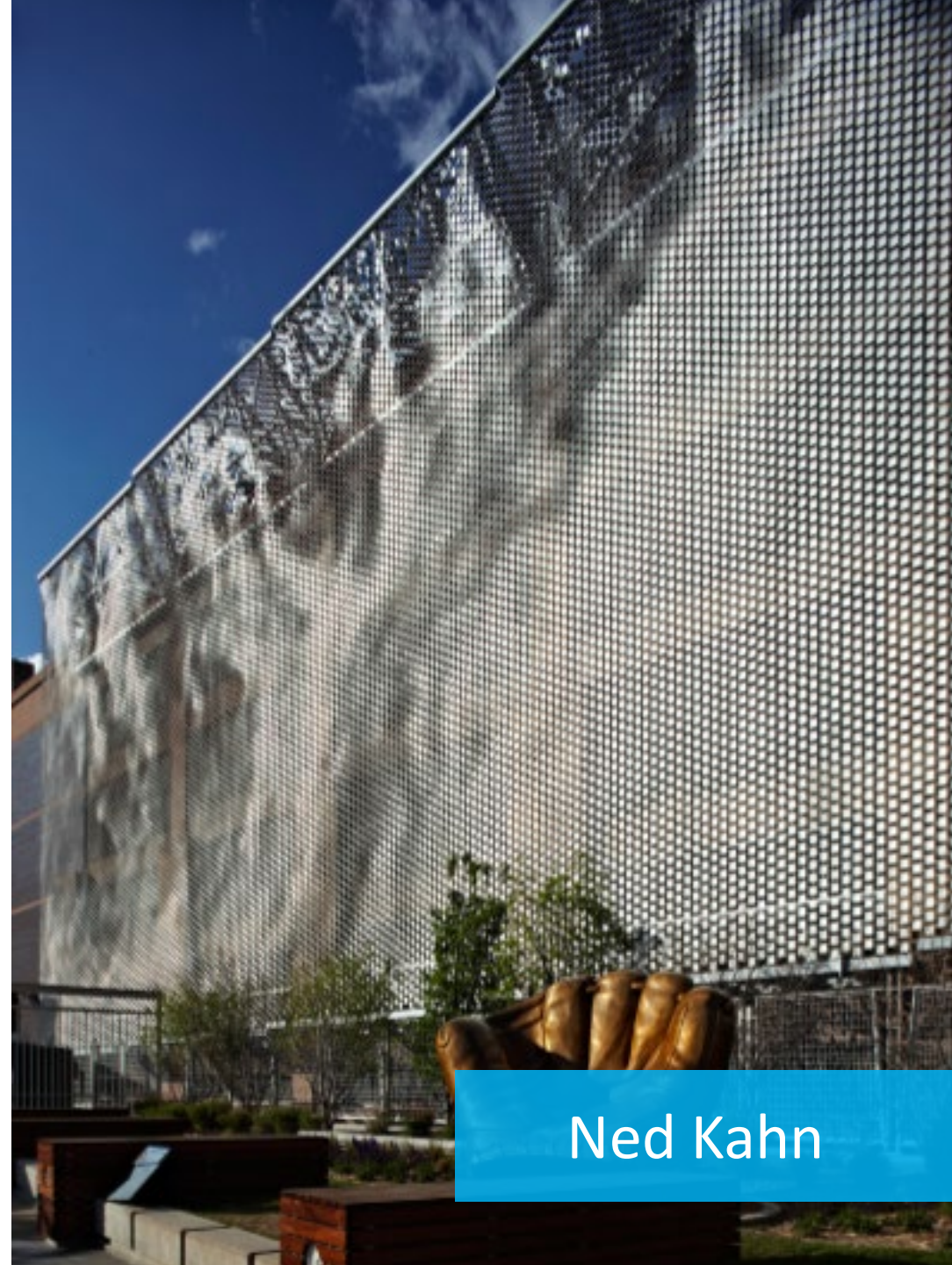
Recommendation: Approve the Panel’s recommendation that the four above finalists be advanced to the second phase of the artist selection process.



Item 2



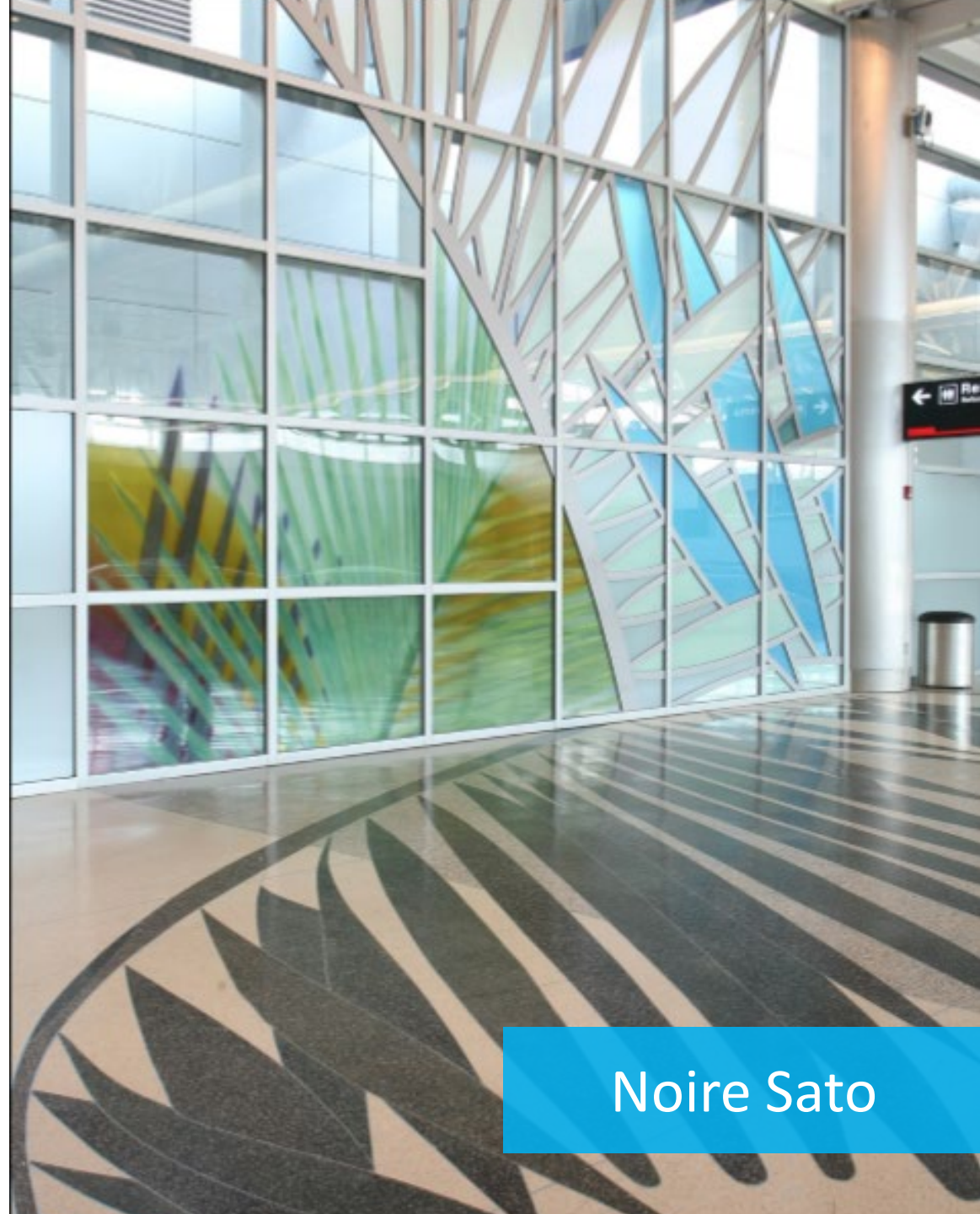
James Carpenter



Ned Kahn



Amy Landesberg



Noire Sato

Terminal 1 & Administration Building Existing Artwork



1 Christine Beniston
Time Interwoven
Elevator Lobby,
Ground Level
(pre-security)



2 Javi 'WERC' Alvarez
On the Map
Building Exterior
(pre-security)



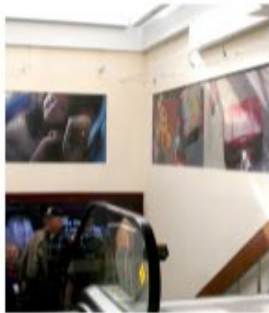
1 Steve Bartlett
Guillermo
Sidewalk, Ground Level
(pre-security)



2 Brett O'Connell and
Kyra Sheker
The Traveler
Gate 1A, Ground Level
(post-security)



3 Tracy Sabin
A Day at the Beach
Gates 1 & 2
Ground Level
(post-security)



4 Mike Mandel
In Flight
Southwest Rotunda,
Upper Level
(post-security)



5 Ben Darby
Puff
Ground Level
(pre-security)



6 Miki Iwasaki
Signalscape
Baggage Claim,
Ground Level
(pre-security)



7 Charles R. Faust
Sandcast
Entrance, Ground Level
(pre-security)



8 Anne Mudge
Pacific Flyway
Curbside, Ground Level
(pre-security)



9 Miki Iwasaki
Astralgraph
Food Court, Ground
Level (pre-security)



Artwork	Carolyn Braaksma with Barb McKee, <i>Drifting Beyond Control</i> , 2001
Materials	Concrete bas-reliefs, sealant (joints)
Dimensions	Overall: 9' H x 500' L Individual Panels: 9' H x 14' L
Current Location	Exterior corridor connecting T1 and T2E
Projected Lifespan	Concrete: 30+ years Sealant: 10-15+ years
Special Considerations	<ul style="list-style-type: none"> • Lack of comparable relocation options in conceptual ADP plans • Work has already been relocated once, hairline fractures throughout • Lack of documentation of fabrication, mounting, and relocation process • Will require close coordination of construction timing
Estimated Relocation Costs* and Replacement Value <small>*Deinstall, reinstall, equipment rental and transport TBD, dependent on relocation site</small>	Conservation: Investigation phase needed Crating and Storage: \$39,768 + \$4452.70/month Replacement Value: \$90,000
Master Plan Recommendations	<i>“The Program should investigate relocation while considering possible sites, such as airport entry roadway. Otherwise, Deaccession.”</i>



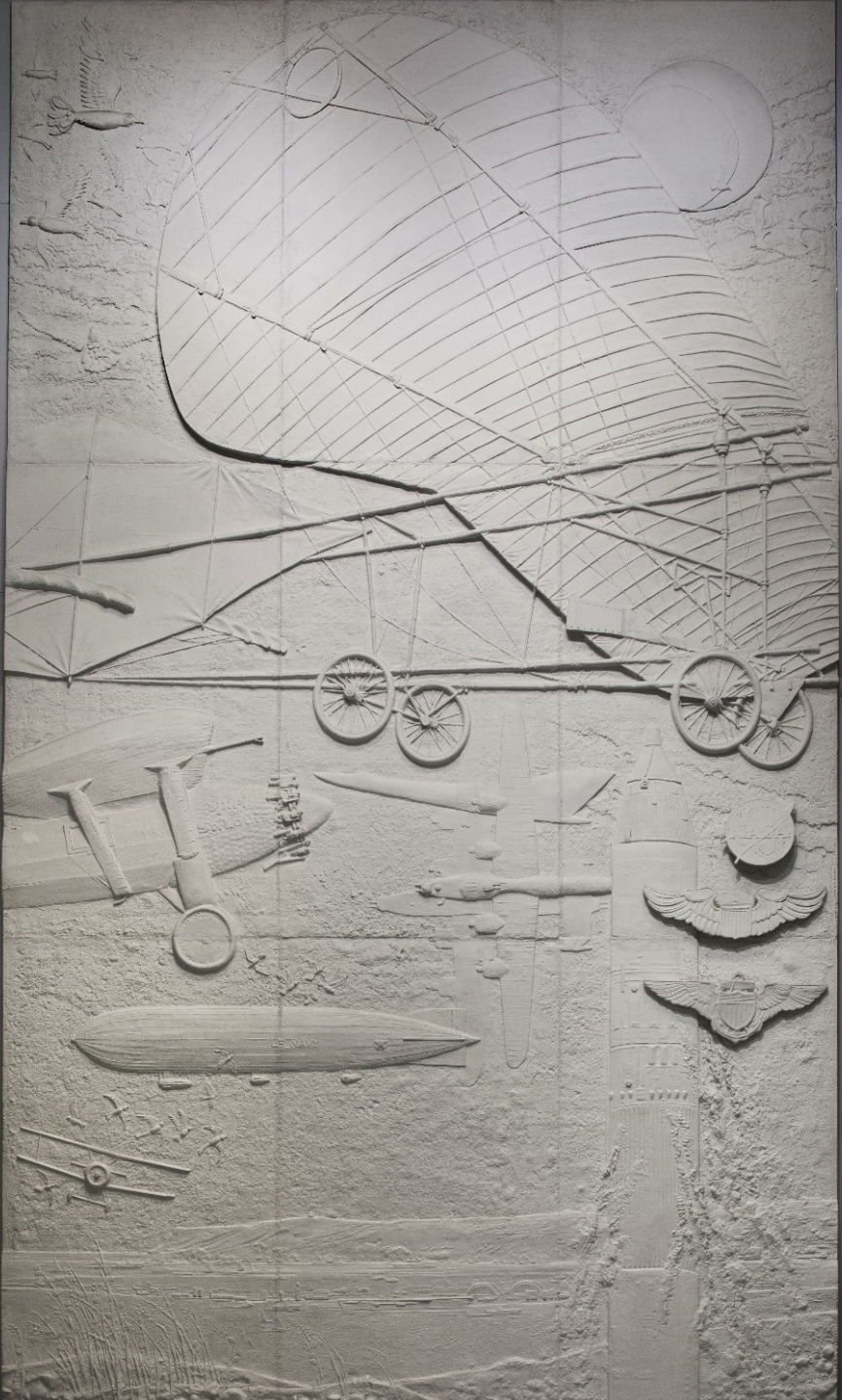
Artwork	Tracy Sabin, <i>A Day at the Beach</i> , 2005
Materials	Glass mosaic
Dimensions	40' L x 6.5' H
Current Location	T1 Gates 1 and 2
Projected Lifespan	Indefinitely
Special Considerations	<ul style="list-style-type: none"> • Work was evaluated for relocation in 2015, moderate damage anticipated if removed, artist may need to repair as needed • Would have to be cut into 12+ sections
Estimated Relocation Costs* and Replacement Value <small>*Deinstall, reinstall, equipment rental and transport TBD, dependent on relocation site</small>	Conservation: \$68,674.25 - \$84,334.90 Crating and Storage: \$4,800 + \$320.17/month Replacement Value: \$70,000
Master Plan Recommendations	<i>"may not be a suitable location in the renovated Terminal One...If the work cannot be relocated, it should be Deaccessioned... The cost for removing, storing and re-installing the work could possibly exceed the replacement value. These costs should be evaluated before making a final decision."</i>



Artwork		Ben Darby, <i>Puff</i> , 2010	
Materials	Glass mosaic		
Dimensions	9' H x 6' W		
Current Location	T1 Checkpoint 3		
Projected Lifespan	Indefinitely		
Special Considerations	<ul style="list-style-type: none"> • Site-specific work based on small 2D work in Public Art Collection • Gaps/holes for water fountains would have to be filled if relocated • May have to be relocated in up to 54 small sections • Complex removal procedure involving multiple trades 		
Estimated Relocation Costs* and Replacement Value	Conservation: \$52,176.25 - \$63,271.90 Crating and Storage: \$1,002 + \$46.87/month Replacement Value: \$60,000		
*Deinstall, reinstall, equipment rental and transport TBD, dependent on relocation site			
Master Plan Recommendations	<i>"This work could be re-installed in one of the restroom areas, but would likely need to be modified to fit the dimensions of a new site. These costs should be evaluated before"</i>		



Artwork	Rin Colabucci, <i>Wind, Tree, and Birds</i> , 2010
Materials	Glass mosaic
Dimensions	9' H x 6' W
Current Location	T1 Checkpoint 2
Projected Lifespan	Indefinitely
Special Considerations	<ul style="list-style-type: none"> • Site-specific work based on small 2D work in Public Art Collection • Gaps/holes for water fountains would have to be filled if relocated • May have to be relocated in up to 54 small sections • Complex removal procedure involving multiple trades
Estimated Relocation Costs* and Replacement Value <small>*Deinstall, reinstall, equipment rental and transport TBD, dependent on relocation site</small>	Conservation: \$52,176.25 - \$63,271.90 Crating and Storage: \$1,002 + \$46.87/month Replacement Value: \$60,000
Master Plan Recommendations	<i>“This work could be re-installed in one of the restroom areas, but would likely need to be modified to fit the dimensions of a new site. These costs should be evaluated before making a final decision.”</i>



Artwork

Charles Faust, *Sandcast*, 1966

Materials

Fiberglass, sand, paint, caulk

Dimensions

Overall: 9' H x 500' L
Individual Panels: 9' H x 14' L

Current Location

Exterior corridor connecting T1 and T2E

Projected Lifespan

30+ years

Special Considerations

- Reflects San Diego's aviation history
- Relocated previously, documentation exists for preferred installation method

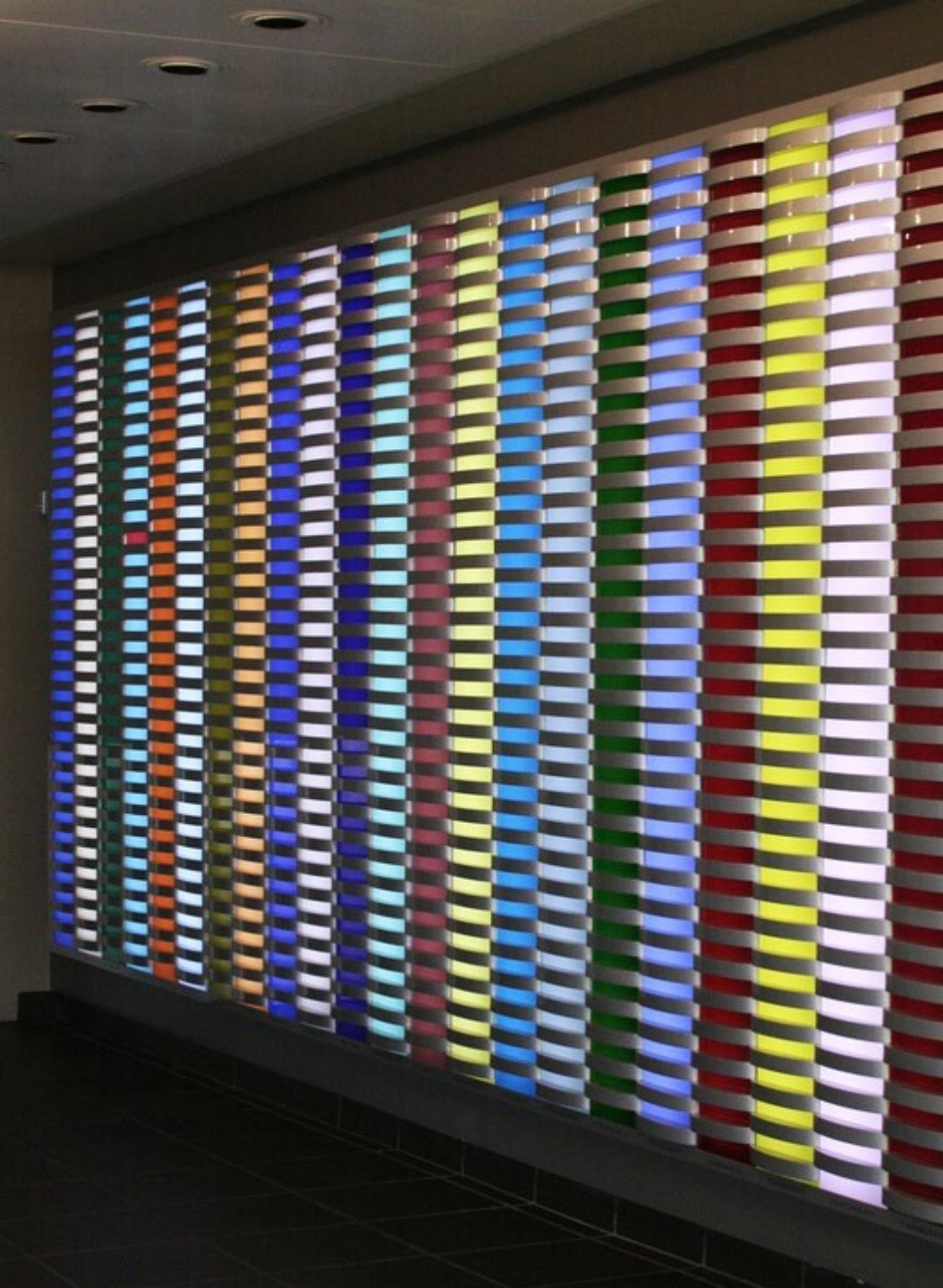
Estimated Relocation Costs*

Conservation: \$7,570 + art handling
Crating and Storage:
\$6,642 + \$416.22/month

*Deinstall, reinstall, equipment rental and transport TBD, dependent on relocation site

Master Plan Recommendations

"This work suffered damage when previously relocated...The work should be evaluated for the costs to re-locate and if it could be re-located without sustaining further damage.



Artwork

Christie Beniston, *Time Interwoven*, 2009

Materials

Glass, high-density foam, paint, aluminum, LED lights, program/software, hardware

Dimensions

9' H x 15' L

Current Location

Administrative Building Elevator Lobby

Projected Lifespan

Glass: Indefinitely; Foam: 15-20+ year; LEDs: 10+ years; 24-hr software/hardware: 5-10+ years

Special Considerations

- Site-specific work but can be relocated without damaging artwork
- LEDs and software/hardware would need to be replaced and updated in collaboration with artist if relocated

Estimated Relocation Costs* and Replacement Value

*Deinstall, reinstall, equipment rental and transport TBD, dependent on relocation site

Conservation: N/A
 Crating and Storage:
 \$3,036 + \$192.60/month
 Replacement Value: \$80,750

Master Plan Recommendations

“Relocate to new Administration Building or new Terminal One.”



Artwork	Anne Mudge, <i>Pacific Flyway</i> , 2009
Materials	Lithomosaics, aluminum, concrete stain, glass, stone, shells, embedded aggregate
Dimensions	Variable
Current Location	T1 Curbside
Projected Lifespan	Concrete: 30+ years Sealant: 10-15+ years
Special Considerations	<ul style="list-style-type: none"> Site-specific work that is integrated within the curbside area
Estimated Relocation Costs* and Replacement Value <small>*Deinstall, reinstall, equipment rental and transport TBD, dependent on relocation site</small>	Conservation: Crating and Storage: \$3,036 + \$192.60/month Replacement Value: \$166,000
Master Plan Recommendations	<i>"...cannot be moved without destroying it. The piece has also had issues with surface soiling, gum adhesion, fading and various glass disks being dislodged. Deaccession."</i>



Artwork

Paul T. Granlund, *Charles A. Lindbergh, the Boy and the Man*, 1967

Materials

Patinated bronze, wax

Dimensions

Approximately 12' H x 5' W x 5' D

Current Location

Currently in on-site storage

Projected Lifespan

30+ years

Special Considerations

- Not an integrated artwork, easily relocated
- New base/footing would need to be designed and poured
- Fairly recent press coverage of work addressed Lindbergh's legacy and historical association with San Diego International Airport, formerly Lindbergh Field

Estimated Relocation Costs* and Replacement Value

*Deinstall, reinstall, equipment rental and transport TBD, dependent on relocation site

Conservation: N/A
 Crating and Storage:
 \$3,036 + \$192.60/month
 Replacement Value: \$73,000

Master Plan Recommendations

"...In 1987, the statue was donated by Teledyne Ryan Aeronautical to the Port of San Diego...it is not known if there are any conditions that accompanied the donation. A determination about this artwork should be made based on further discussion with the AAC and careful consideration of issues of iconography and equity, as well as current best practices in addressing artworks that memorialize individuals."

Kira Schecker and Brett
O'Connell, *The Traveler*, 2009

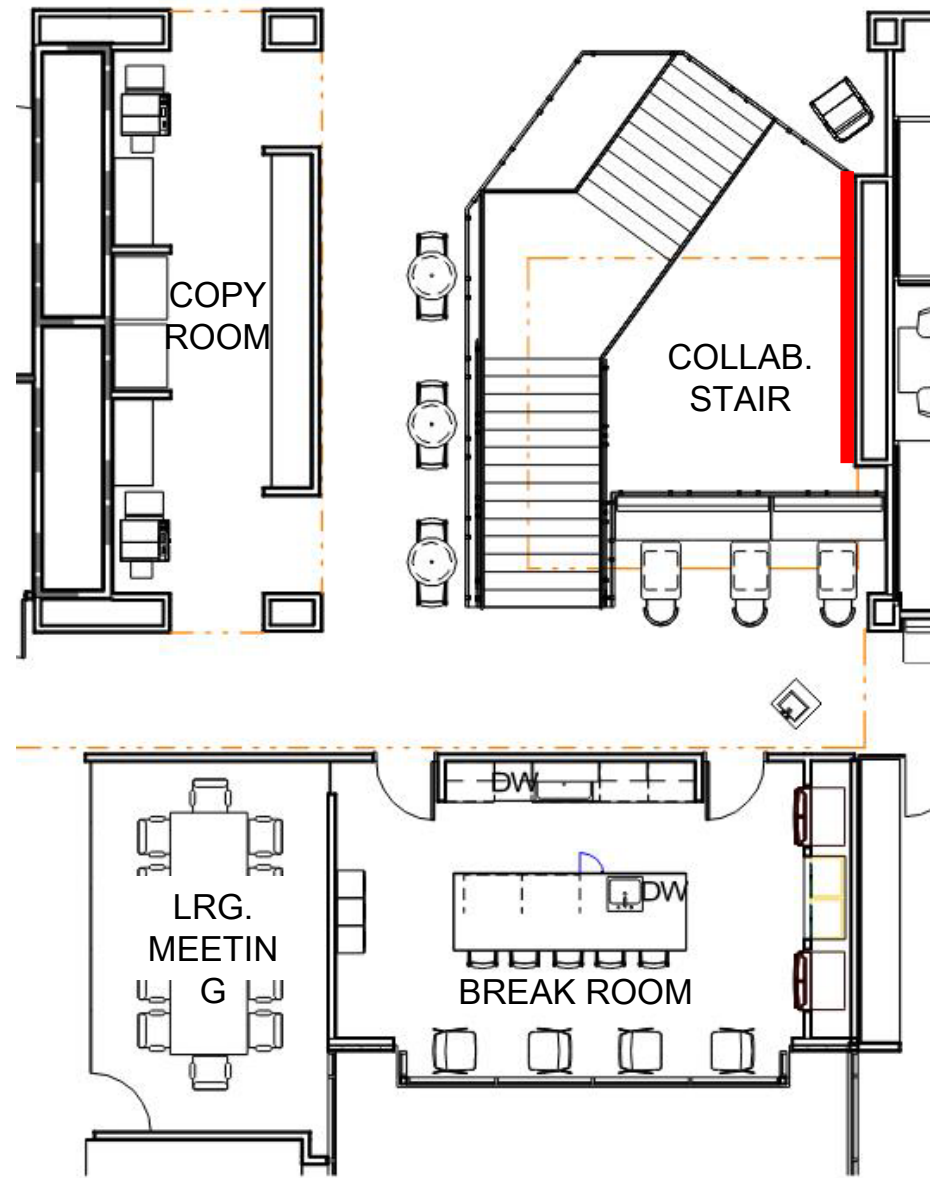


Proposed Administration Building Relocations





Artwork	Miki Iwasaki, <i>Signalscape</i> , 2011
Materials	Wood, wood veneer, motion activated LED lights, program software
Dimensions	4' H x 64' L x 11" D
Current Location	T1 Baggage Claim
Projected Lifespan	Wood boxes and veneers: 15-20+ years LED Lights: 10+ years Motion sensors: 5-10+ years
Special Considerations	<ul style="list-style-type: none"> • Site-specific work • Need for reconfiguration in conjunction with artist if relocated • Sensors and software need to be replaced • Proposed relocation to Administration Building open stairwell
Estimated Relocation Costs* and Replacement Value <small>*Deinstall, reinstall, equipment rental and transport TBD, dependent on relocation site</small>	Reconfiguration/Fabrication: \$98,000-224,000 Conservation: N/A Crating and Storage: \$11,136 + \$656.82/month Replacement value: \$100,000
Master Plan Recommendation	<i>“could be very successful at a similar site...but would need to be reconfigured/re-built by artist. Costs should be evaluated before making a final decision.”</i>



Open Stair Art



Signalscape relocation conceptual rendering,
open-stair, Administration Building





Artwork

Steve Bartlett, *Guillermo*, 1997

Materials

Stainless Steel

Dimensions

11.4' x 11.4' x 6'

Current Location

Curbside, eastern end of T1

Projected Lifespan

30-50+ years

Special Considerations

- Not architecturally integrated
- Popular among public and employees
- Interest from Authority leadership in relocating to new Administration Building

Estimated Relocation Costs* and Replacement Value

*Deinstall, reinstall, equipment rental and transport TBD, dependent on relocation site

Conservation: N/A

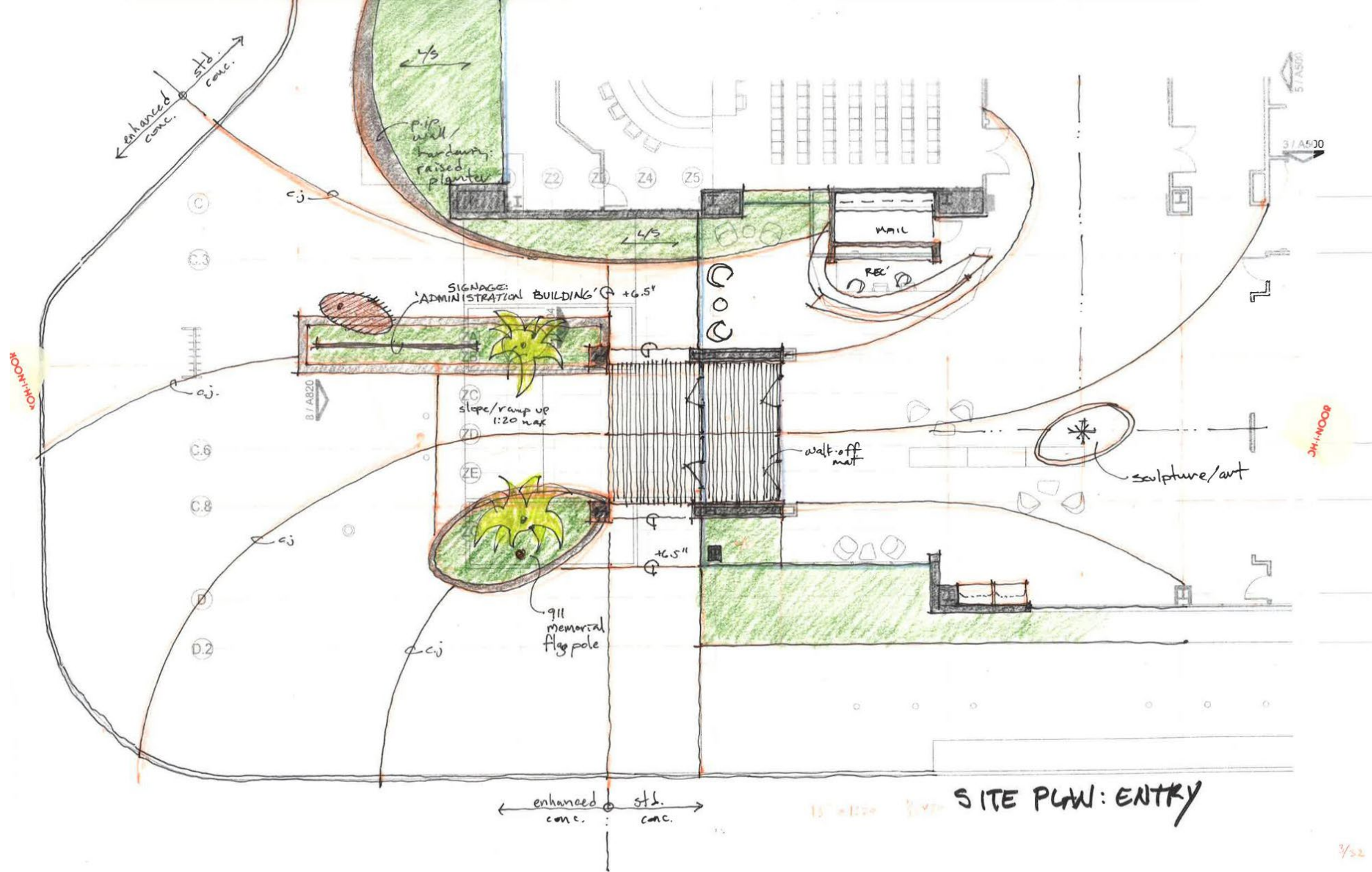
Crating and Storage:

\$950 + \$1123.22/month

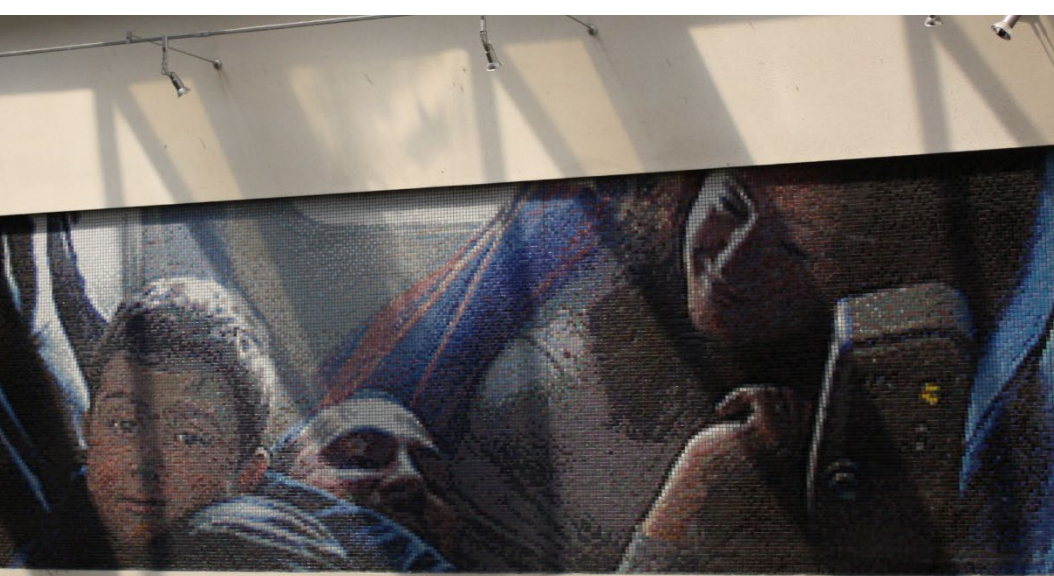
Replacement value: \$165,000

Master Plan Recommendations

“Not integrated...easily located to a new interior or exterior site...(It is also a very popular work in the collection and should not be Deaccessioned).”



Sculpture Reuse @ Building Entry



Artwork

Mike Mandel, *In Flight*, 2009

Materials

Glass mosaic

Dimensions

Horizontal Restroom Panel: 31'x4'
Veritcal Restroom Panel: 7'x2'
Stair panel (above wayfinding): 16 12/' x 4 1/4'
Westside panel: 4'h x 16'

Current Location

T1 East Rotunda, restroom entry and escalator

Projected Lifespan

Indefinitely

Special Considerations

- Appears to be mounted to a non-structural wall on a substrate so could be easily removed

Estimated Relocation Costs*

Conservation: \$48,139.60 - \$57,096.60
Crating and Storage:
\$5,886.71 + \$369.93/month

*Deinstall, reinstall, equipment rental and transport TBD, dependent on relocation site

Master Plan Recommendations

“The artist would need to be re-engaged to reconfigure the work for a new site (possibly adding or subtracting elements). The cost for removing, storing, artist re-design, fabrication modifications and re-installing the work could possibly exceed the replacement value. These costs should be evaluated before making a final decision.”



Artwork

Miki Iwasaki, *Astralgraph*, 2015

Materials

Wood, glazed ceramic, and metal

Dimensions

9' H x 60' L x 9" D

Current Location

T1 Food Court, structural wall

Projected Lifespan

20+ years

Special Considerations

- Site-specific work
- Need for reconfiguration in conjunction with artist if relocated
- Difficulty of incorporating corner metal elements in new site
- Limited wall space in proposed ADP

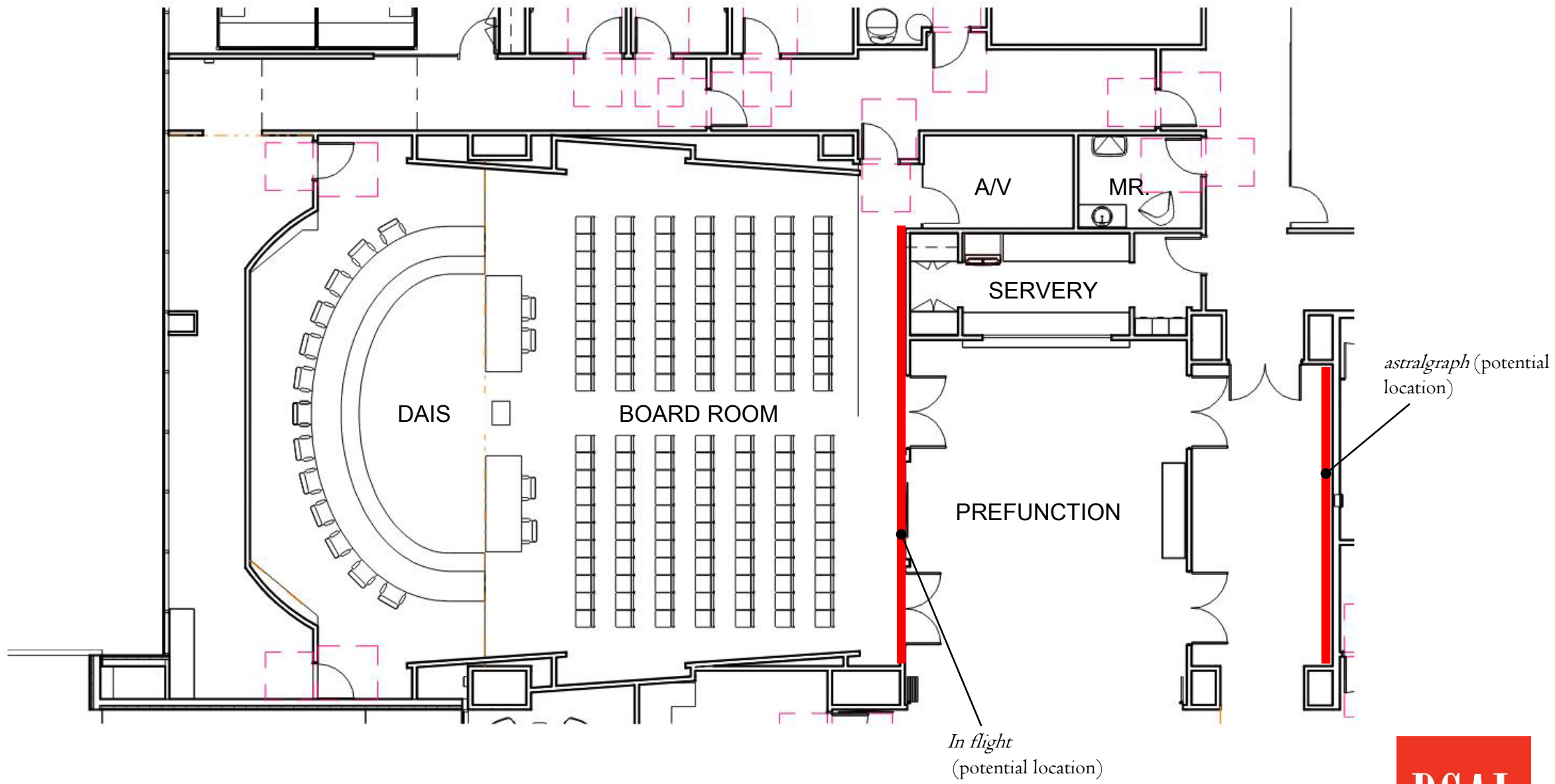
Estimated Relocation Costs*

Conservation: N/A
Crating and Storage:
\$3,960 + \$311.46/month

*Reinstall, equipment rental and transport TBD, dependent on relocation site

Master Plan Recommendation

"could be very successful at a similar site...but would need to be reconfigured/re-built by artist. Costs should be evaluated before making a final decision."



Board Room Art Reuse





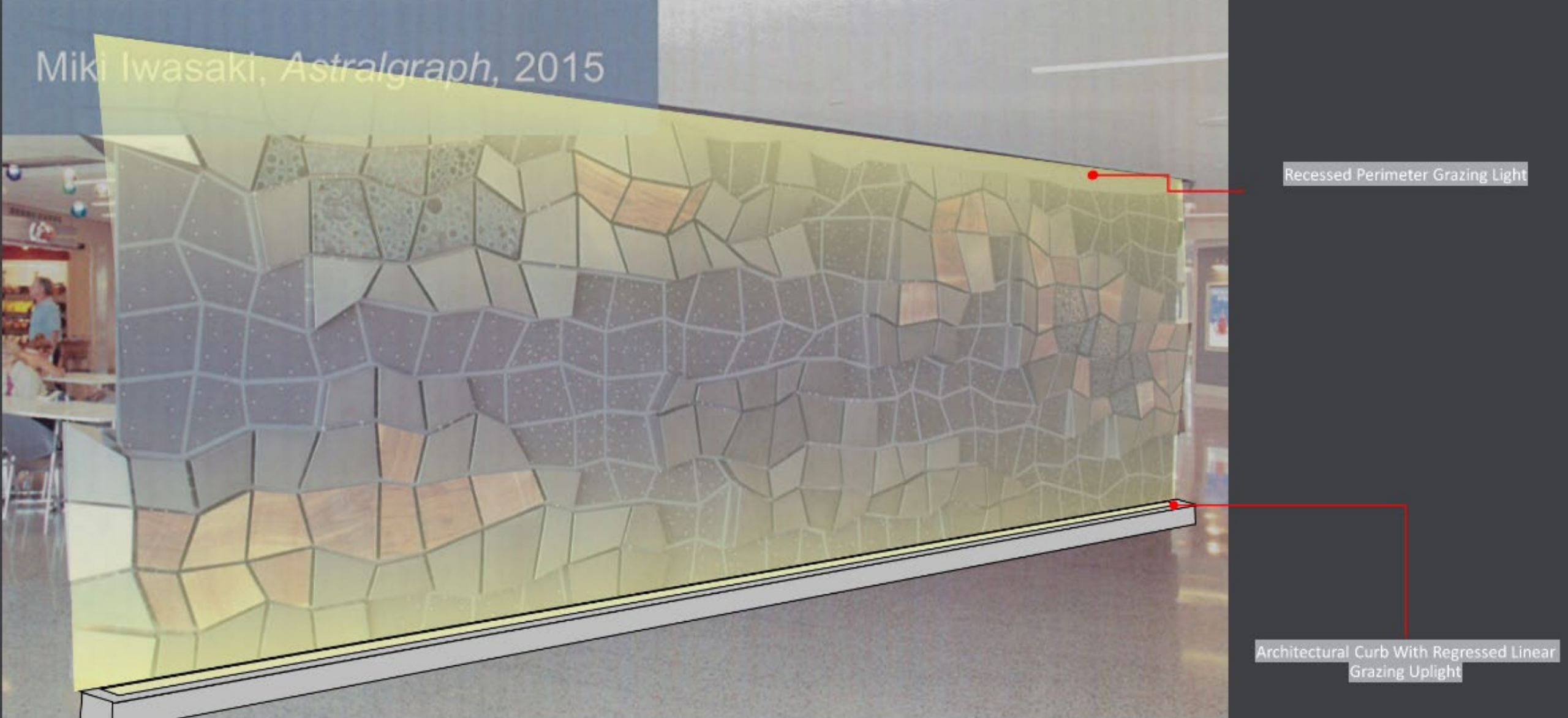
Mike Mandel, *In Flight*, 2009





Miki Iwasaki, *Astralgraph*, 2015

Miki Iwasaki, *Astralgraph*, 2015



Recessed Perimeter Grazing Light

Architectural Curb With Regressed Linear
Grazing Uplight

Board Room Art Reuse

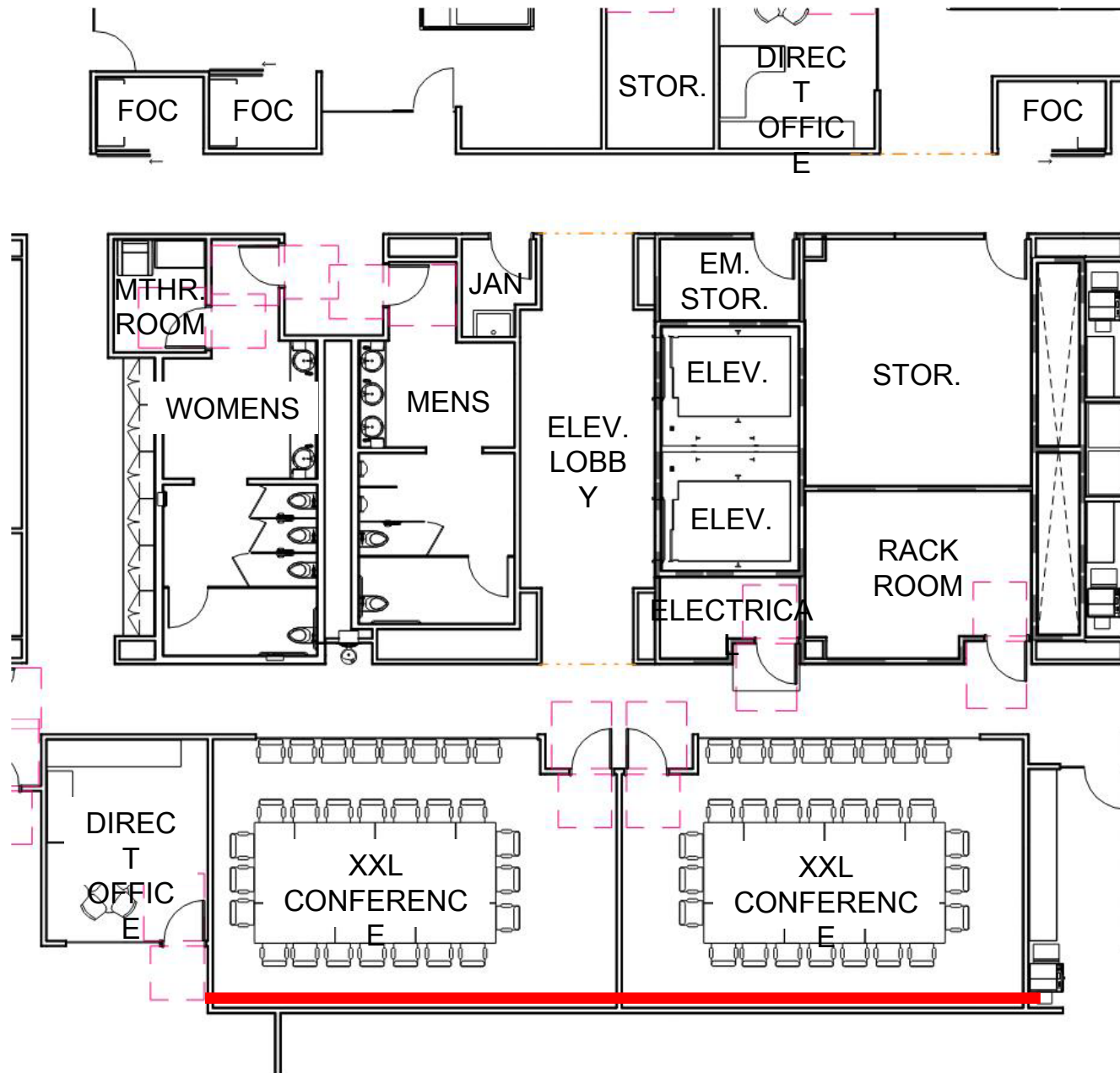
PGAL

Additional Administration Building Considerations





Public art canopy precedents



Graphic wallcovering @ select conference rooms



Eva Struble, Soar/Shift/Shelter, 2018



Jari 'WERC' Alvarez, On the Map, 2015/2019



Susan O'Malley, *Advice from My 80-Year-Old Self*, 2018



Rebecca Webb, *Hado* series, 2018



FORCES OF NATURE
DINO WILSON

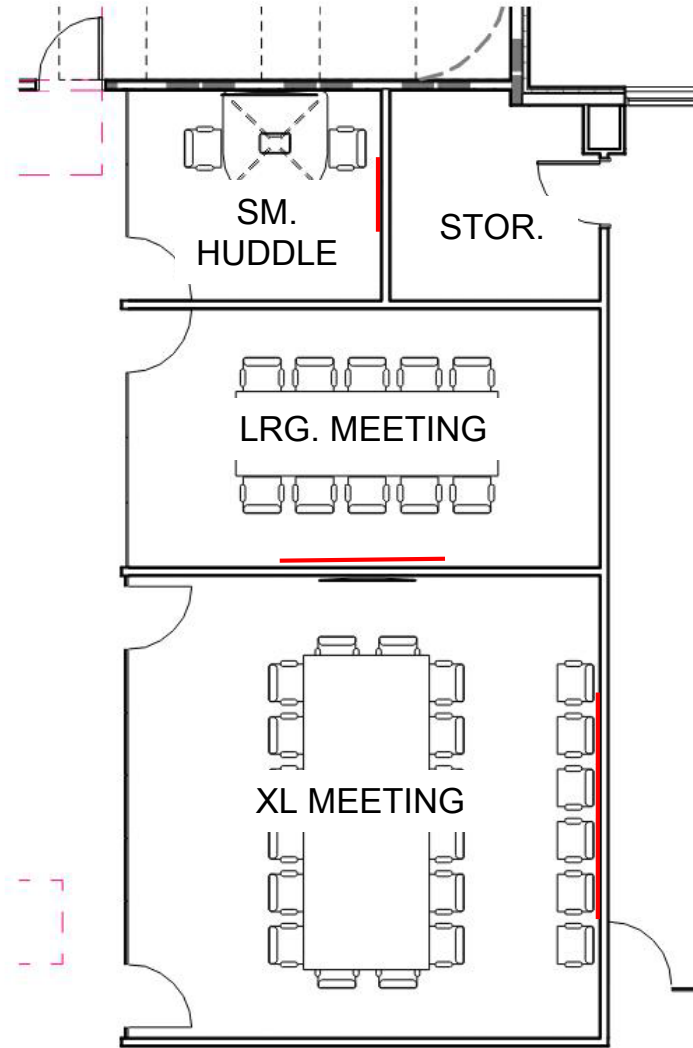
FORCES OF NATURE is a series of artworks that explore the relationship between nature and human activity. The series is inspired by the concept of forces, which are the natural forces that shape the world around us. The artworks are created using a variety of materials, including wood, metal, and stone, and are displayed in a gallery setting.



Passage Clinic All Terminal 2 Airfare
Gates 35-51

Summit Cases
Cafe & Shop





Curated 2D work from San Diego-based artists, in typical conference rooms



INTERGALACTIC DREAMING

When combined with the earth's gravitational pull, the force of the sun's gravity creates the "solar wind" of photons that permeates the entire universe. The photons of light are constantly in motion, creating a constant flow of energy that permeates the universe. This is the essence of the exhibition, "Intergalactic Dreaming," which explores the relationship between light and matter, and the way in which light can be used to create art.

The exhibition features a series of six framed artworks, each a unique interpretation of the same geometric design. The designs are based on the concept of a "solar wind" and are created using a variety of materials, including wood, metal, and fabric. The artworks are displayed in a gallery space that is designed to be a "dreaming" space, where visitors can explore the relationship between light and matter, and the way in which light can be used to create art.



Small text label next to the final artwork.

Melissa Walters, *Intergalactic Dreaming* exhibition, 2017



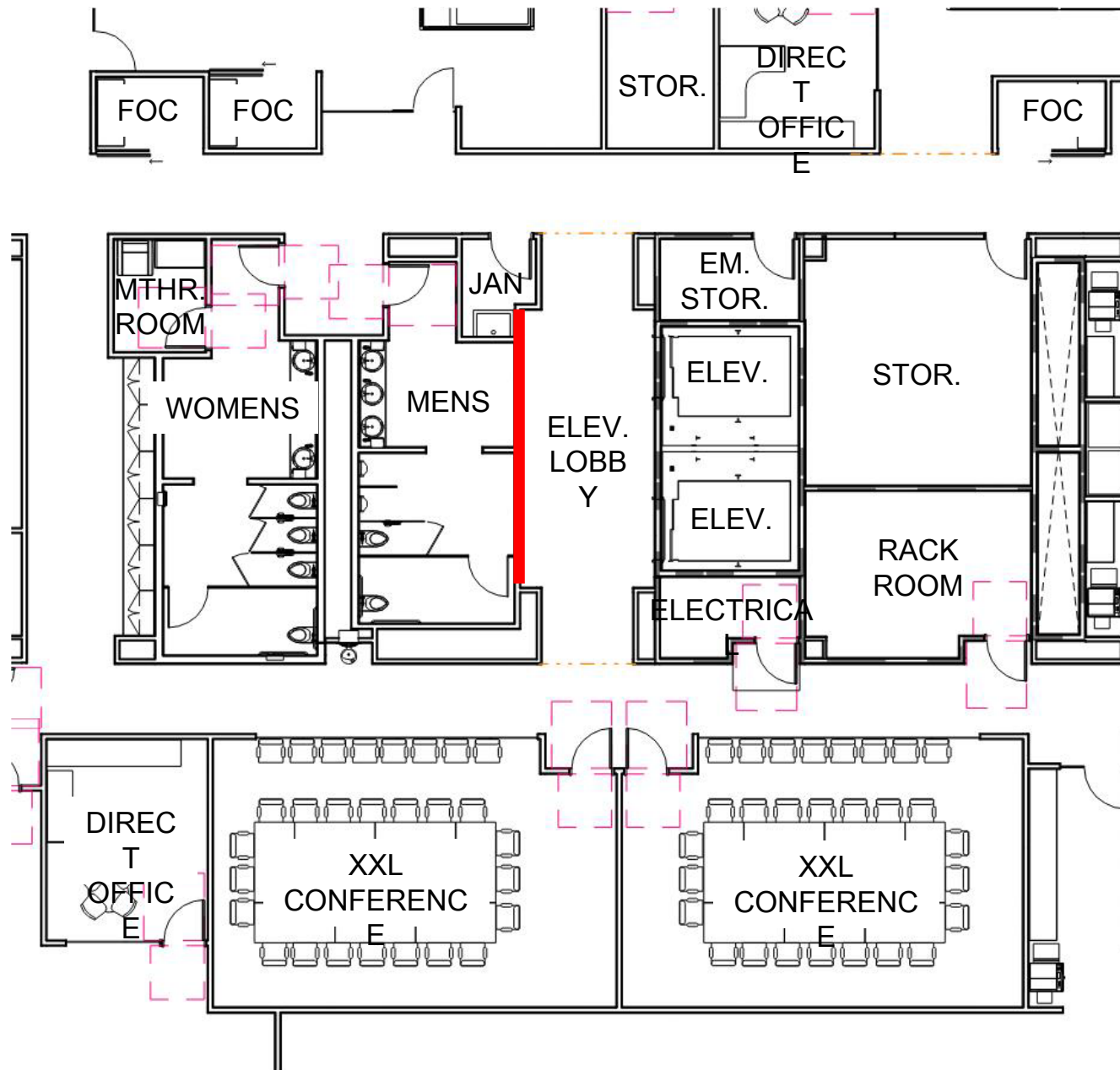


Jet Propulsion Laboratory's The Studio poster series, 2017



Cat Chiu Phillips, *Balboa Park & The City* exhibition, 2015

DILBOR PARK & THE CITY
CAT CHIU PHILLIPS



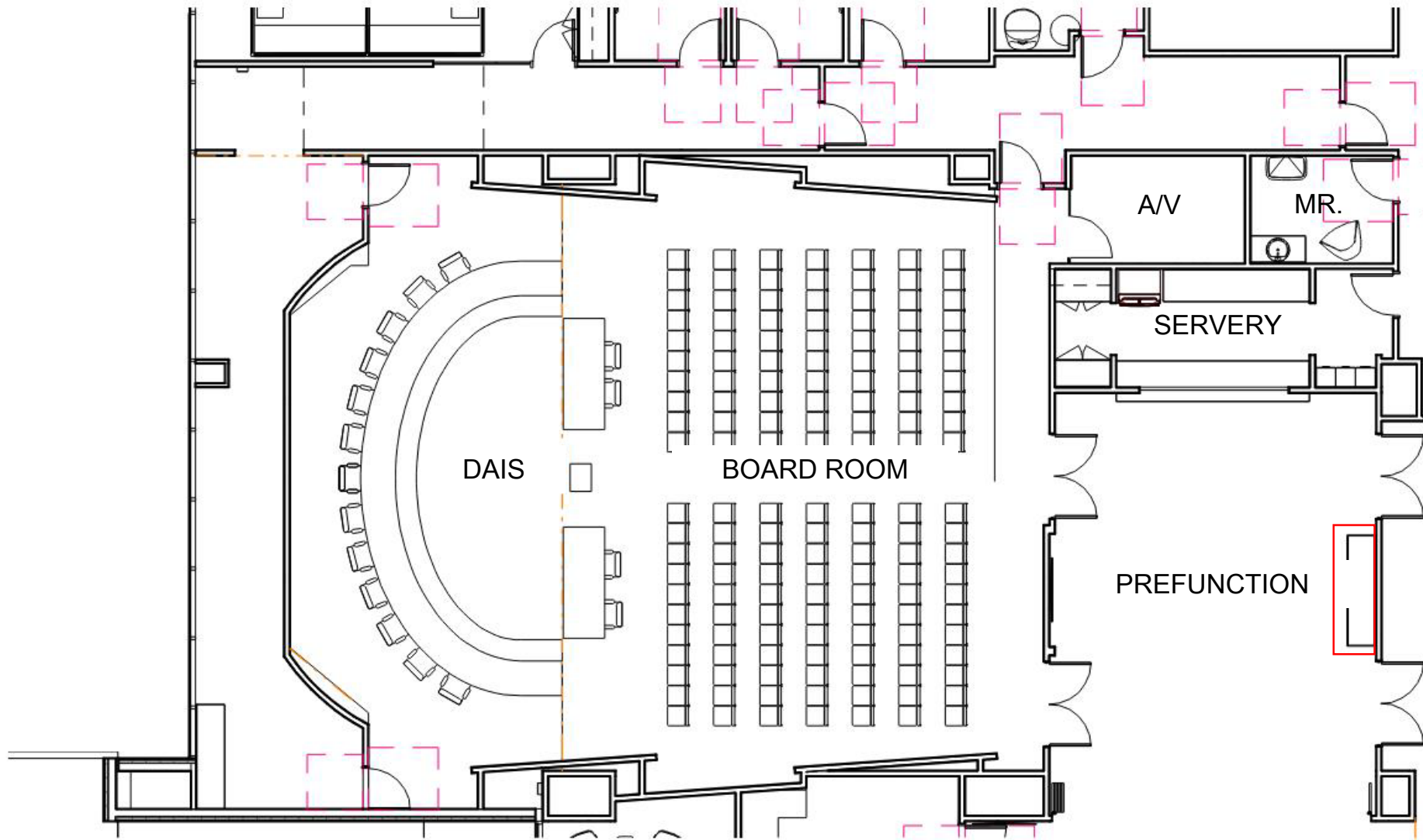
Elevator Lobby Wayfinding



Elevator lobby light box
Adam Frank, *Arbor*, 2018



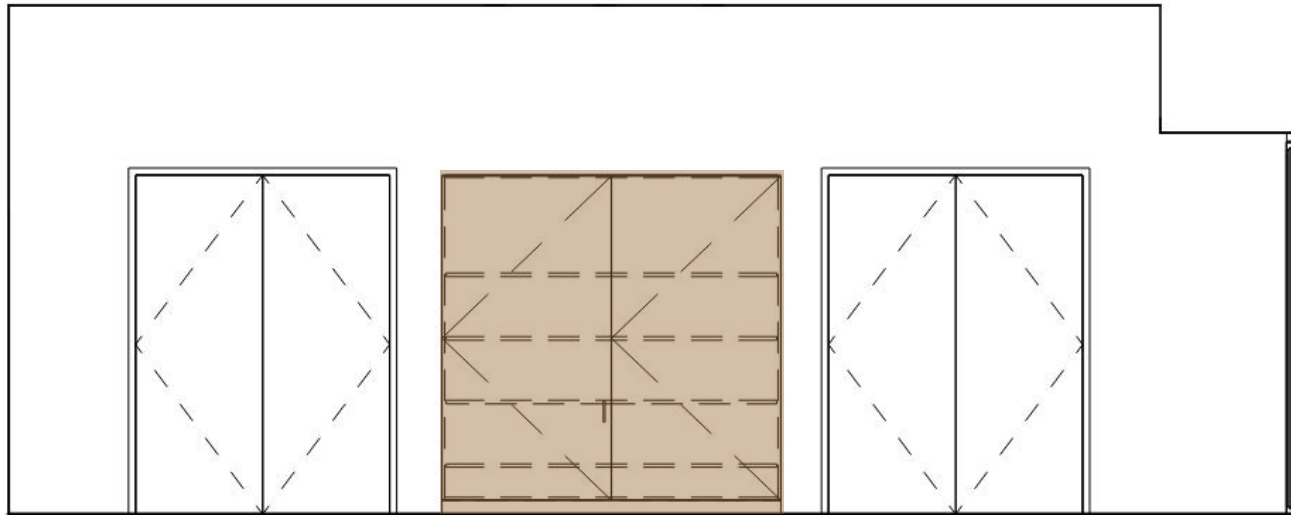
Cheryl Sorg, *Forces of Nature* exhibition, 2019



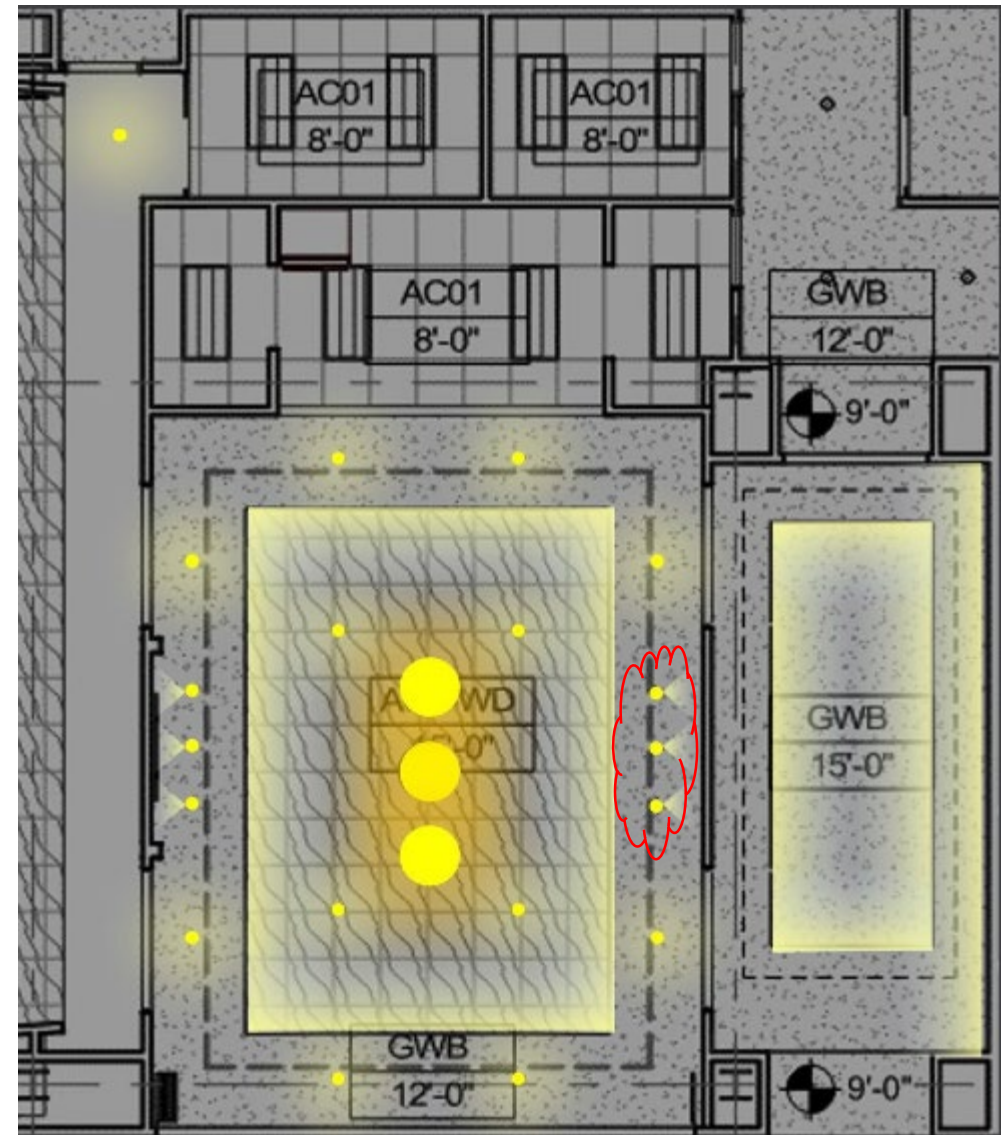
Display Case - Board Room Prefunction



Adjustable LED



Elevation



Ceiling

Display Case - Board Room Prefunction





Jay Johnson
Artifact Display
Project





ARRIVE, DEPART,
BE INSPIRED.

ITEM 4 - Staff Updates

Chris Chalupsky
Sr. Manager, Arts Program

Lauren Lockhart
Arts Program Manager

Joey Herring
Arts Program Coordinator

Tony Almanza
Arts Program Coordinator

April 29, 2020



ARTS MASTER PLAN

ARTS MASTER PLAN RECOMMENDATIONS – DRAFT PRIORITIES FOR IMPLEMENTATION

Public Art	Performing Arts	Exhibitions	Communications & Engagement	Engaging Region's Arts & Culture Community	Engaging the Broader Community	Evaluation
Site + Opportunities Plan	Incorporate at least one mobile/plug and play into an existing location in T2	Create infrastructure to prototype film program. Develop and implement a program that features locally-produced short films, videos and/or documentaries in partnership with a local curator or genre specific organizations	Expand communications efforts related to social media platforms and didactic signage	Continue to develop cross-disciplinary partnerships with community organizations through Cultural Exchange by: participating in regional arts exhibitions by providing satellite exhibition space; co-programming or co-producing work with partner organizations; considering thematic exhibitions that educate residents and visitors about local organizations that connect the region's people across cultures	Publicizing and conducting information sessions in a variety of locations that support increased accessibility in underserved areas and using multiple platforms for publicizing community engagement activities to reach a variety of audience with diverse accessibility needs	Evaluate Audience Engagement with Public Art, Performing Arts, and Temporary Exhibitions.
Develop a mechanism to utilize percent for arts funds for collections management	Establish goals for inclusive recruitment, develop a recruitment process and a procedure for artists to submit materials annually, including posting criteria for evaluating talent	Invest in at least one additional large-scale monitor	Provide a wide range of interesting and informational content about projects, programs, and partnerships including producing short videos for all new major public art installations, exhibitions, and residencies	Develop a checklist of factors to consider for successful partnerships	Commissioning artworks by artists who have historically experienced barrier to public art projects and ensuring applications, calls for submissions and other promotional materials for artist opportunities are in Spanish as well as English	
Adopt range of methods for recruiting artists including developing artist roster	Present 3-4 performances weekly in Terminal 2 (T2) and badge a small number of musicians for regular performance sets	Expand on call art handling services	Ensure that information about the Program is shared with the Ambassadors in an accessible format	Engage the region's children's museums on child-centered artwork, installations or play areas	Add webpage and social media content that tells the story of the program's community engagement activities	Design and implement a questionnaire or exit interview to gauge project stakeholders' perceptions of the public art development process
Create artist mentorship program	Acquire portable dance floor for performances	Set aside Cultural Exchange space in T2	Ensure the Airport Art Collection, exhibition and performance locations & schedules are included in airport way-finding and customer navigation assistance	Enroll in national directories and play active role as connector of resources for military community	Providing brochures or public information programs about Arts Program activities in off-site community locations and developing program-related content and programming for offsite community engagement activities	
Develop and implement a visual arts residency program	Target a baseline of 2 performances in each terminal each week	Establish \$500 loan fee as minimum with higher fees larger spaces or new works	Develop periodic campaigns to encourage people to engage with the collection, temporary exhibitions, and performing arts programs	Engage local university music composition programs to commission a new work of music for the airport, possibly tied to historic events (100 th anniversary of the airport, completion of ADP, etc.)	Create educational materials that support arts, civic, STEAM and other relevant issues	Continue to conduct Economic Impact Research
Create mechanisms for accepting financial contributions and promotions to all programs including Public Art, Performing Arts, and Temporary Exhibitions	Feature performances related to festivals and other relevant events in San Diego region	Identify sties for exhibitions and Cultural Exchange in T1RP	Update communications strategy to align with Artistic Plan updates	Solicit information about arts and culture resources and provide access to them across a variety of platforms	Explore the creation of community-based artist residencies for co-produced exhibitions	
	Increase performances to 6-8 per week, while broadening types of locations for performances, including considering mobile/plug & in T1RP	Deaccession and replace cases as needed.				

PRIORITY CATEGORY KEY

SHORT TERM: YEARS 1-2

MEDIUM TERM: YEARS 3-5

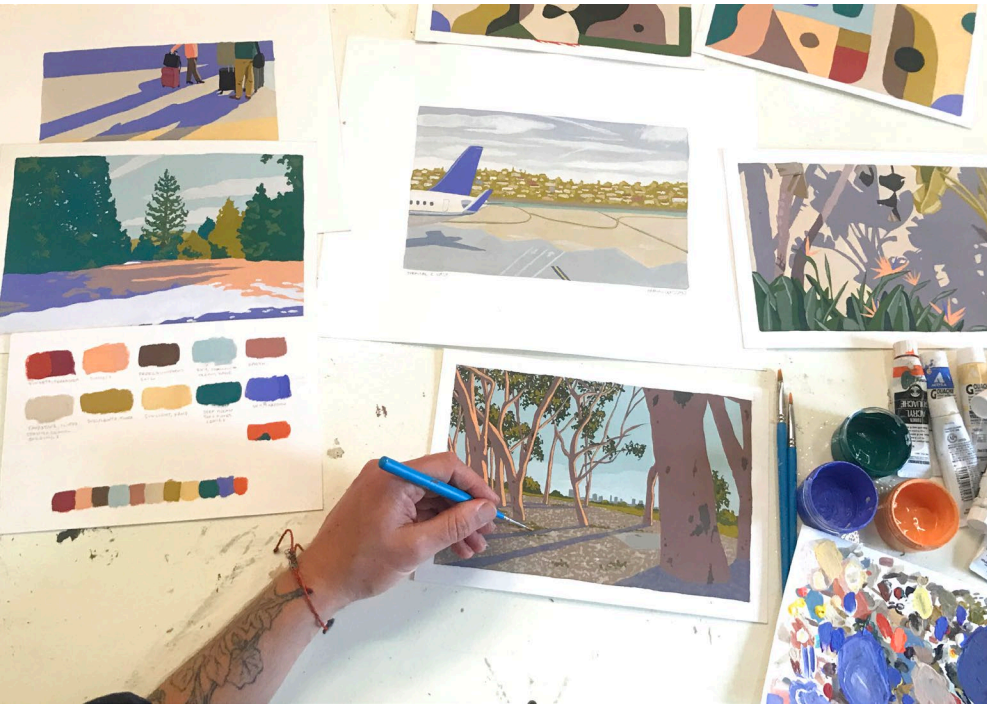
LONG TERM: YEARS 6+



PUBLIC ART



Admiral Boland Way Mural Project
Artist: Aaron Glasson





INTERGALACTIC DREAMING

Space exploration and the alien legend of earth's atmosphere have long held a fascination for the public imagination. In exploring the unknown, intergalactic dreaming has become a way to explore cultural phenomena and ultimately get us to see, understand and appreciate aspects of the world around us in a new way. Inspired by guest curator Gregor Sailer Perovic, the participants were chosen based on their ability to visualize ideas and narratives to the exhibition theme.

Starting from the broader investigation of intergalactic themes to the specific of earth's legend, each artist had the opportunity to create a work that was both a reflection of their own imagination and a way to explore the world around us in a new way. The artists were given the opportunity to explore the world around us in a new way. The artists were given the opportunity to explore the world around us in a new way.



TEMPORARY EXHIBITIONS

make yourself

at

HOME



PERFORMING ARTS

Sound like a
Monster

> A Short Game
of Opera

Dance of the
Lumps

Lumps at the
Airport

Credits



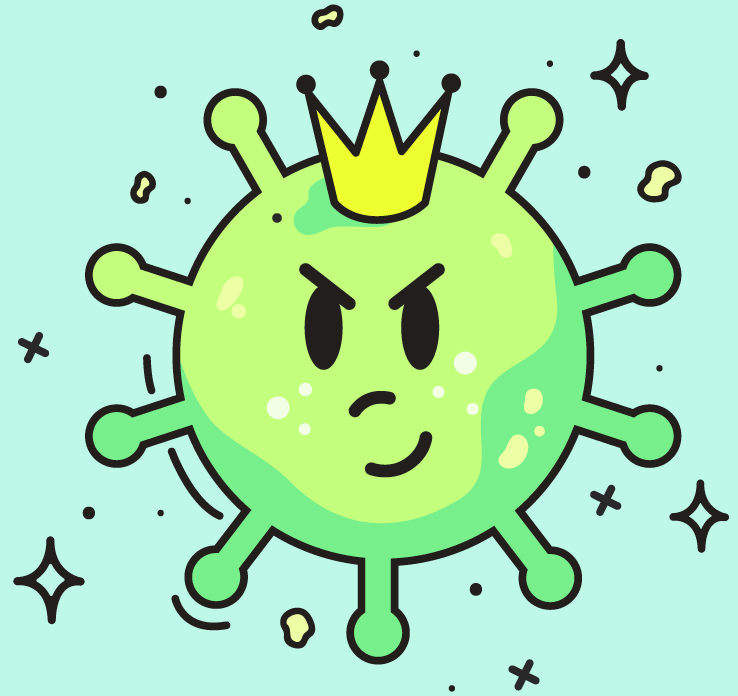
FILM CONSORTIUM

SAN DIEGO

Quarantine

Film Challenge

Make an under 5 minute narrative or documentary film about or inspired by your experience during the quarantine!



Panasonic LUMIX

SD OPERA





COMMUNITY ENGAGEMENT

Virtual Artist Engagement
Formation colorigg pages



Michelle Montjoy & To Do A Mending Project



Kristina Wong





Your song requests are welcome via

Venmo: @Domenico-Hueso

PayPal: diegohueso@gmail.com

6 Confirmed songs thus far

Nico en Vivo II

Thursday April 23rd
5:30pm PST
Vía Facebook



Ed Kornhauser is at Victory Mansions. April 13 at 1:19 PM · 🌐

Going live again this Wednesday at noon PST - tune in on Facebook Live and pass a little time with me! (thanks also to Blanca Herrera for the gashapon piano) #covidconcert #soloshazz #sandiegojazz #sandiegomusic #gashaponpiano



Solo Sessions
Wednesday April 15th
12pm PST
Facebook Live

👍❤️ 48 3 Comments 5 Shares

👍 Like 💬 Comment ➦ Share

Arts Program Tour Program
Virtual Airport Ambassador
Training

Search or type a command



D



J



M




9:10 AM

Social Media Coverage




 **judithchristensen.art** • Following ...

 **judithchristensen.art** Roofing madness!
#housesonthewall
#artandarchitecture
#artonpaper
#sanarts
@sandiegoairport
4w

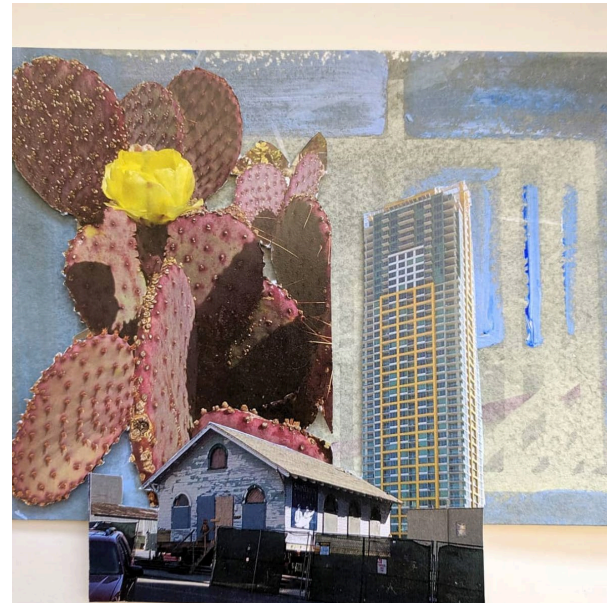
 **jeannedunnart** A whole subdivision in your studio! 
4w 1 like Reply
— View replies (2)


 **ccutter778** 🍌 Can't wait to see the display! 
4w Reply


   


30 likes
MARCH 12


Add a comment... [Post](#)







 **eleanorgreer** • Following ...
San Diego, California

 **eleanorgreer** Image play, building a new work for exhibition @sandiegoairport 📍
6w

 **eleanorgreer** .
.
.
.
.
#sketch #sketches #collage
#worksonpaper #art #arts #artsy
#architecture #sandiegoarchitecture
6w Reply

 **mushroomalice** 📍
6w Reply

Liked by **poppplock3** and 58 others
FEBRUARY 25

Add a comment... [Post](#)