



Culver CITY

MIKE BALKMAN COUNCIL CHAMBERS
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CLEMENT HANAMI, Commissioner
LUTHER HENDERSON, III, Commissioner
RONNIE JAYNE, Commissioner

CULTURAL AFFAIRS COMMISSION MEETING AGENDA TUESDAY, May 12, 2009

PUBLIC COMMENT

The Cultural Affairs Commission will listen to the public on any item on the agenda or item of interest that is not on the agenda. The Cultural Affairs Commission cannot legally take action on any item not scheduled on the agenda. Such items may be referred for administrative action or scheduled on a future agenda.

If you wish to speak to the Commission, please complete a Speaker's Card and present it to the Secretary before the agenda item is called. You will be called to the podium by name when it is your turn to speak to the Commission.

PUBLIC COMMENT FOR ITEMS ON THE AGENDA

Persons wishing to speak on agenda items will be called at the time the agenda item is brought forward. Comments will generally be limited to five minutes per speaker; however, a three-minute limit may be declared by the Chair from time to time for agenda items for which many Speaker Cards have been submitted.

NOTE: AT OR ABOUT 11:00 P.M., COMMISSIONERS WILL DETERMINE WHETHER TO CONTINUE WITH DISCUSSION OF REMAINING ITEMS ON THE AGENDA OR TO CARRY SOME/ALL OF THE ITEMS OVER TO A FUTURE MEETING DATE.

PUBLIC COMMENT FOR ITEMS NOT ON THE AGENDA

A total of twenty minutes shall be devoted to audience participation at the beginning of the agenda. Speakers will be called on in the order cards were received by the Secretary. If additional time is needed, the Chair will allow for some at the end of the agenda.

When the Secretary calls your name, please advance to the podium, state your name and city of residence. Speakers must limit their comments to five minutes in length. A three-minute time limit may be declared by the Chair if there are a large number of individuals desiring to address the Commission.

CELL PHONES AND OTHER DISTRACTIONS

Use of cell phones, pagers and other communication devices is prohibited while the Commission meeting is in session. Please turn all devices off or place on a silent alert and leave the Chambers to use. During the meeting, please refrain from applause or other actions that may be disruptive to the speakers and the conduct of City business.

MEETING INFORMATION

Cultural Affairs Commission meetings are regularly scheduled for the second Tuesday of every month. Commission Agenda information is available 72 hours before each meeting.

Cultural Affairs Commission meetings can be viewed live on Channel 35 by most Comcast subscribers. Meetings are also broadcast on the City's Radio Station AM 1690. To view the commission meetings on line please visit <http://www.culvercity.org/webcast>.

ALD

Assisted Listening Devices are available through Cultural Affairs staff.



Agendas are
available on the web @
www.culvercity.org

AGENDA

Cultural Affairs Commission

May 12, 2009

7:00 p.m.

Mike Balkman Council Chambers – Meeting

CALL TO ORDER & ROLL CALL:

Chair Gayle Smashey
Vice Chair Marla Koosed
Commissioner Clement Hanami
Commissioner Luther Henderson, III
Commissioner Ronnie Jayne

PLEDGE OF ALLEGIANCE

PUBLIC COMMENT – Items Not On the Agenda

CONSENT CALENDAR *Note: Consent Calendar items are considered to be routine in nature and may be approved by one motion. Public requests to discuss Consent Calendar items must be filed with the Secretary before the Consent Calendar is called.*

C-1. Receive and file Secretary's Report on Posting of Agenda. ***Approve report.***

C-2. Minutes of the April 14, 2009 Regular Meeting. ***Approve minutes.***

ACTION ITEMS *Public requests to discuss Action Items must be filed with the Secretary before the item is called.*

A-1. Consideration of Three Public Art Concepts for Westfield Culver City. ***Approve concepts.***

PUBLIC COMMENT - Items Not On the Agenda (Continued)

RECEIPT OF CORRESPONDENCE

ITEMS FROM STAFF

ITEMS FROM COMMISSIONERS

ADJOURN

**Cultural Affairs Commission Meeting
Mike Balkman Council Chambers
June 9, 2009
7:00 PM**

Upcoming Public Meeting Tentative Schedule --June, 2009

Date	Day	Time	Location
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City Council

<i>June 8</i>	<i>Monday</i>	<i>7:00 PM</i>	<i>Council Chambers</i>
<i>June 22</i>	<i>Tuesday</i>	<i>7:00 PM</i>	<i>Council Chambers</i>

Redevelopment Agency

<i>June - 1</i>	<i>Monday</i>	<i>7:00 PM</i>	<i>Council Chambers</i>
<i>June - 15</i>	<i>Monday</i>	<i>7:00 PM</i>	<i>Council Chambers</i>

Parks and Recreation Commission

	<i>Tuesday</i>	<i>7:00 PM</i>	<i>Council Chambers</i>
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Planning Commission

<i>June 10</i>	<i>Wednesday</i>	<i>7:00 PM</i>	<i>Council Chambers</i>
<i>June 14</i>	<i>Wednesday</i>	<i>7:00 PM</i>	<i>Council Chambers</i>

Civil Service Commission

<i>June 3</i>	<i>Wednesday</i>	<i>7:00 PM</i>	<i>Council Chambers</i>
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- *Times and dates may be changed.*
- *Meetings may be added or changed*

City of Culver City, California
Cultural Affairs Commission Agenda Item Report

Meeting Date: May 12, 2009		Item Number: <u>A-1</u>	
AGENDA ITEM: Consideration of Three Public Art Concepts for Westfield Culver City			
Contact Person/Dept.: Christine Byers/ Community Development		Phone Number: (310) 253-5776	
Fiscal Impact: Yes ☐ No ☒		General Fund: Yes ☐ No ☐	
Public Hearing: ☐		Action Item: ☒	Attachments: ☒
Public Notification: Meetings and Agendas – Cultural Affairs (05/07/09)			
Department Approval: Sol Blumenfeld			

RECOMMENDATION:

That the Cultural Affairs Commission (“CAC”) approve the three proposed art concepts by Jeff Kopp, Chris Doyle, and David Trubridge as fulfilling the Art in Public Places requirement for the 2008 – 2009 expansion of the Westfield Culver City shopping mall in Fox Hills.

BACKGROUND:

Pursuant to Section 15.06.115 of the Culver City Municipal Code, all new commercial development projects exceeding \$500,000 in valuation and all remodeling of existing commercial buildings exceeding \$250,000 are required to comply with the City’s Art in Public Places Program (“APPP”) requirements. The current valuation for the expansion of the Westfield Culver City shopping mall, as it appears on City-issued Building Permits, is \$100,908,999. This translates into a minimum 1% for public art of \$1,009,090; Westfield LLC (property owner/applicant) is investing \$1.2 - \$1.25 million in public art for this project. (The total permit valuation for Westfield Culver City, as applies to the City’s Art in Public Places Program requirements, includes hard costs for the new mall extension’s shell and core, food court, tower signs, wall signs, and build out of the new Best Buy space. It is currently anticipated that some additional Building Permits will be issued for the main mall expansion project that will count toward the Art in Public Places Program requirement, but the total valuation for all permits will not exceed \$120 - \$125 million. All other tenant build outs associated with the larger mall expansion project that meet the City’s APPP thresholds, will pay the in-lieu fee to the Art Fund. Target has already paid \$62,000 to the Art Fund prior to issuance of their Building Permit in March 2009.)

City of Culver City, California
Cultural Affairs Commission Agenda Item Report

DISCUSSION:

Cultural Affairs staff have been working with Westfield for over a year to develop the three original, site-specific public art concepts for spaces inside the new mall. Three artists have been selected for this project: Jeff Kopp, Chris Doyle, and David Trubridge. The CAC's Public Art sub-committee (Vice Chair Koosed and Commissioner Hanami) met several times with Westfield and their curatorial team to review concepts prior to preparation of the final concept proposals (attached).

The CAC's Public Art sub-committee and staff recommend approval of all three concepts as fulfilling Westfield Culver City's Art in Public Places requirement for the Fox Hills mall expansion that is scheduled for completion in October 2009.

For a detailed overview of each art concept, including images and maintenance information, see Westfield's submission package (attached). The applicant will be making a presentation at the CAC meeting on May 12, 2009 and will be available to answer questions at that time.

Due to the scope of the project, Westfield hired curator Carol Stakenas to assist with selection of the artists, and Urban Art Projects ("UAP") to oversee fabrication and installation of the art work. Ms. Stakenas is Executive Director of LACE (Los Angeles Contemporary Exhibitions) in Hollywood and formerly Deputy Director/Curator of Creative Time in New York City. She has considerable experience working with contemporary artists and public art installations. UAP has offices in Los Angeles and has completed other site-specific art and furniture installations for Westfield.

Prior to commissioning the three public art concepts, Westfield and Carol Stakenas developed a curatorial framework and rationale that addressed Westfield's development objectives, Culver City's Art in Public Places Program objectives, and objectives for the art work. The curatorial rationale references four key themes which were used to inform artist selection and concept development:

- Pace and Speed of the City
- Flow & Play
- Culver City Context
- Revitalization

Overview of Art Work Concepts

Los Angeles artist Jeff Kopp is proposing a family art park for the court adjacent to JC Penny. An illuminated mobile by Brooklyn artist Chris Doyle is intended for the

City of Culver City, California
Cultural Affairs Commission Agenda Item Report

new court at the northwest end of the mall (adjacent to Sepulveda Blvd.). The third art installation by New Zealand artist David Trubridge is designed for the central court adjacent to Macy's and is intended as a public lounge area.

Jeff Kopp's *Punctuation Station* will feature punctuation symbols as individual sculptures, some of which will also double as seating elements. Using oversized symbols and bright colors, the collection of individual symbols will be arranged in a designated area, thus forming an interior sculpture park that can be walked through. The individual pieces will range in size from just over 1' in width to more than 10' and are currently proposed to be fabricated from aluminum with a gloss powder coat finish and surrounded by a soft floor surface such as rubber or carpet. Westfield, UAP and the artist are addressing precautions for ensuring that these sculptures remain safe for children.

In the new northwest court adjacent to Sepulveda Blvd., Chris Doyle's art work is referencing coins that act as monuments to cultural heroes and architectural icons. He is proposing a mobile entitled, *Culver City Currency* that will feature eight light boxes using lenticular imaging, which allows for two images on the same plane. The art work is to be scaled so that it can be seen from the mall's entry points to the atrium and also allow passersby at various levels of the mall to easily read the images on the individual disks. The disks will range from 42" to 60" in diameter. Chris Doyle will be incorporating faces and architectural references on the disks from video and photographs taken during visits to Culver City.

The central court adjacent to Macy's will serve as a neutral lounge area featuring sculptural seating elements hand carved from solid blocks of wood with two polycarbonate lighting elements suspended above. New Zealand artist David Trubridge is internationally recognized and his processes combine a knowledge of craft, sculpture, and computer design technology. The natural materials of the seating elements and the neutral color palette of the lounge area provide a counterpoint to the two art installations at either end of the mall.

FISCAL ANALYSIS:

The cost for design, fabrication and installation for this project is \$1.2 - \$1.25 million; the cost is assumed entirely by the property owner/applicant. The responsibility for future maintenance and costs associated with maintenance are borne by the property owner pursuant to Section 15.06.145 of the City's Municipal Code.

City of Culver City, California
Cultural Affairs Commission Agenda Item Report

ATTACHMENTS:

1. Applicant's submission package with narrative, biographical information on curator and each artist, budget overview, material specifications, and color images.

MOTION:

That the Cultural Affairs Commission:

Approve art work concepts by Jeff Kopp, Chris Doyle and David Trubridge as fulfilling the Culver City Art in the Public Places Program requirements for the Westfield Culver City shopping mall expansion project.

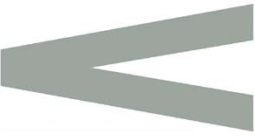
MEETING DATE: May 12, 2009

AGENDA ITEM: Consideration of Three Public Art Concepts for
Westfield Culver City

ATTACHMENTS

Pages

- | | |
|--|--------|
| 1. Westfield's submission package with narrative,
biographical information on curator and each artist,
budget overview, material specifications, and color images. | 1 - 21 |
|--|--------|



Westfield Culver City

ARTWORK CONCEPTS

Jud Fine, Scan.

DEVELOPMENT OBJECTIVES



Transformation that personifies the regeneration of Culver City itself

Creating an accessible, fashion-forward and entertainment oriented shopping precinct

Attract and value young professionals and families

CULVER CITY ART PROGRAM OBJECTIVES



Enhance the quality of life within a city

Increase real property values

Stimulate economic development

ARTWORK PROGRAM OBJECTIVES



Add to the city's cultural life through inclusion of artwork in the cityscape

Increase tenancy returns as a result of the enhanced quality of the public spaces

Provide visual artists with employment and profiling through paid commissions

CURATORIAL FRAMEWORK

CURATORIAL RATIONALE

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LACE, led by Executive Director Carol Stakenas, has been invited by Westfield and Urban Art Projects to serve as the lead curator. Based on interviews with the aforementioned stakeholders, as well as review of the plans and a site visit to the mall, the following is the curatorial rationale.

At the intersection of two of Los Angeles' most traveled thoroughfares and positioned within one of Los Angeles' fastest growing contemporary art districts, Westfield Culver City is set to become a major destination point for visitors and non visitors alike. Just as Westfield Culver City will be the embodiment of Culver City's renaissance, so the artworks commissioned for this project will define Culver City the place and its future. They will capture the urban environment of Culver City; the energy of its revitalization, local culture and life style.

Key themes that will inform artist selection and concept development will include the ideas of:

- Pace and speed of the city - Artists will examine the pedestrian experience and the tempo of daily life in a global world
- Flow & Play - Artists will create projects that will enhance the social dimension of this mall experience with various forms of interactivity and experience design.
- Culver City Context - Artists will reference the built environment of Culver City and its architecture; the blending of the urban experience with Southern California's natural splendor.
- Revitalization - Artists will explore notions of renewal, transformation, passages of time, the past, present and future.

ARTWORKS COMMISSIONED UNDER THIS PROGRAM WILL:

- Create moments of surprise, entertainment and interactivity geared to the range of demographics
- Will engage children, young people, families and professionals alike through sophisticated yet playful interventions
- Build a stronger connection between Westfield Culver City and the local community
- Animate designated areas, encouraging customers to alter their perception of particular sites and their purpose
- Act as memorable destination points attracting customers into Westfield Culver City and its businesses
- Become an integral part of the center, contributing to the establishment of its new identity

In addition to these overarching themes, the approach for each artwork opportunity will be adapted to reflect the functionality, scale and nature of each of the artwork sites and will incorporate both integrated and stand alone elements.



ABOUT THE CURATOR

CAROL STAKENAS

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CAROL STAKENAS joined LACE (Los Angeles Contemporary Exhibitions) as its Executive Director in September 2005. Since 1978, LACE has fostered artists who innovate, experiment, explore, and take risks. The organization moves within and beyond our four walls to provide opportunities for diverse audiences to engage deeply with contemporary art. Since her arrival at LACE 3 years ago, she has worked with over 400 artists, of which more than 50 artists have participated in developing unique and innovative projects that could only be realized through a residency at LACE. In this past year, LACE has produced an exciting range of creative and educational activities including 11 exhibitions, more than 40 public programs including Karaoke Ice, a mobile public art project.

Stakenas arrived from New York where she was also the Deputy Director/Curator of Creative Time, New York City's adventurous public arts presenter and produced artwork with a broad range of artists including Asymptote, Antenna Design, Haluk Akakçe, Natalie Bookchin, Cai Guo-Qiang, Granular Synthesis, Julian LaVerdiere and Paul Myoda, Shu Lea Cheang, Vik Muniz, Takashi Murakami, Marjetica Potrc, and Erwin Redl. She curated and produced multidisciplinary public art at remarkable sites such as Massless Medium and Music in the Anchorage in the Brooklyn Bridge Anchorage; Consuming Places in DUMBO Brooklyn; the DNA Deli Cups and the DNAid Billboards; PDPal, a mobile mapping project commission in Times Square; and Shimon Attie's Between Dreams and History on Manhattan's Lower East Side.

Stakenas has lectured at a range of institutions, which include the Boston Cyberarts Festival, Concordia University in Montreal, The Leeds Film Festival, The University of Wisconsin-Madison and Banff Centre for the Arts, and is currently on faculty at Otis College of Art and Design in the Public Practices Program and at University of Southern California in Public Art Studies.

Stakenas is a member of the Hollywood Public Art Advisory Panel through the Community Redevelopment Agency, Los Angeles and holds an MFA in Sculpture from Cranbrook Academy of Art.

ARTWORK SITE OVERVIEW

SITE 1 – FAMILY ART PARK

**SITE DESCRIPTION**

The Family Art Park located in front of JC Penny, at the eastern end of the center, will become a major destination within the mall.

Areas around the Art Park will also be refurbished including a landscaped lounge seating area nearby.

ARTWORK

This site provides the opportunity for an artist to create a permanent site specific artwork and interactive family destination point.

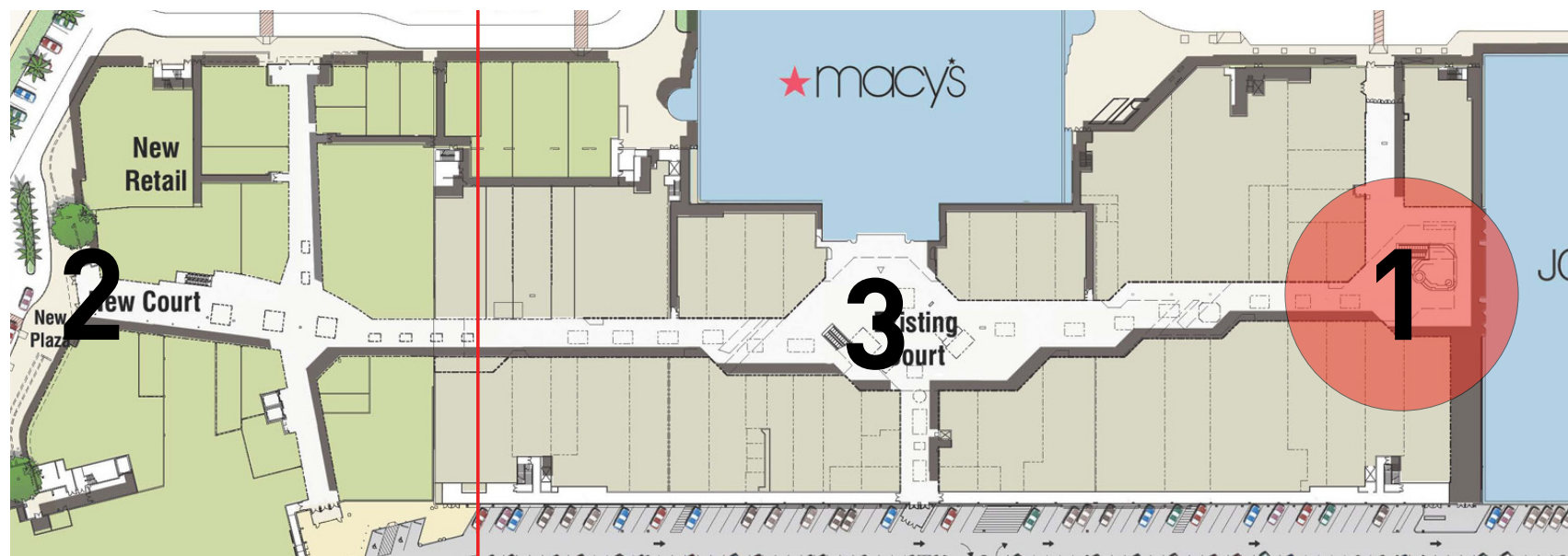
This artwork will:

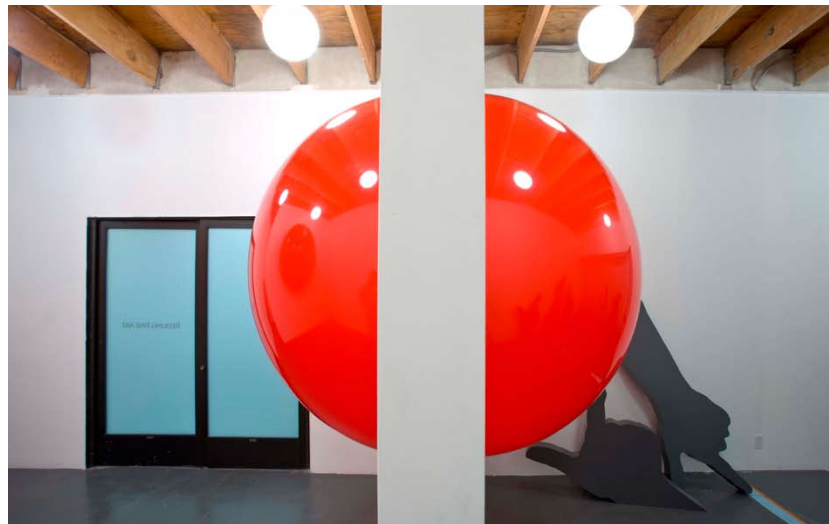
- Create the signature artwork for the center
- Animate the site by creating moments of surprise, entertainment and interactivity
- Become a memorable destination to encourage repeat visitation
- Build a stronger connection between Westfield Culver City and the local community

CURATORIAL DIRECTION

The artistic elements located in this zone could respond to the curatorial themes of:

- Pace and speed of the city - Artists will examine the pedestrian experience and the tempo of daily life in a global world
- Destination – The artist may consider notions of the journey, the concept of travel and the sense of arrival in the layout of the park area





ARTIST BIO 7

SITE 1 – FAMILY ART PARK

JEFF KOPP
BASE: LOS ANGELES, CA

Jeff Kopp is a young multidisciplinary artist based in Los Angeles, CA. Often responding to the architectural elements within an exhibition context, his work takes on various forms.

For *Fingers, Balls and Walls*, his recent solo show at Redling Fine Art, he dynamically activated the gallery from floor to ceiling. Featuring a floor painting that is intended to change over time, bright red rubber balls inserted into the walls and an array of floor sculptures representing sign language gestures, his sense of humor and interest in site-specific interventions boldly engaged the viewer with these few simple elements.

His work has also been shown at Blum & Poe/Rental Gallery and ACME gallery. Jeff received his Masters of Fine Art from the California College of Arts in 2001.



ARTIST STATEMENT

Punctuation Station is a response to commercial signage with an open invitation to the public. This piece seeks to invert the language and visual devices of advertising as a means of engaging the community.

By taking the forms out of context they become abstracted. The oversized punctuation marks draw attention to themselves but, unlike a sign, give little direction as to what to do next. Instead, these forms allow for a range of ways and opportunities to interact. They invite exploration in new ways as forms of architecture, furniture, and sculpture.

Rather than having a singular focus, *Punctuation Station* will consist of a collection of objects - a park of sorts - which can be walked "through". This decentralization allows for the piece to be thoroughly integrated into the mall and will activate a range of interesting spaces such as beneath the escalator or on top of the balcony.

The proposed material is aluminium with a gloss powder coat finish. Placed directly on the new reflective tile floor, these sculptures will really 'pop'! Their elemental forms and highly finished surfaces will bring to mind both Minimalism and the very structure that houses them - the commercial shopping center. At the same time their bold colors and dramatic shift in scale will evoke a playfulness that will engage children and adults alike.

Sophistication and playfulness is at the core of this artwork.



CURATORIAL RATIONALE

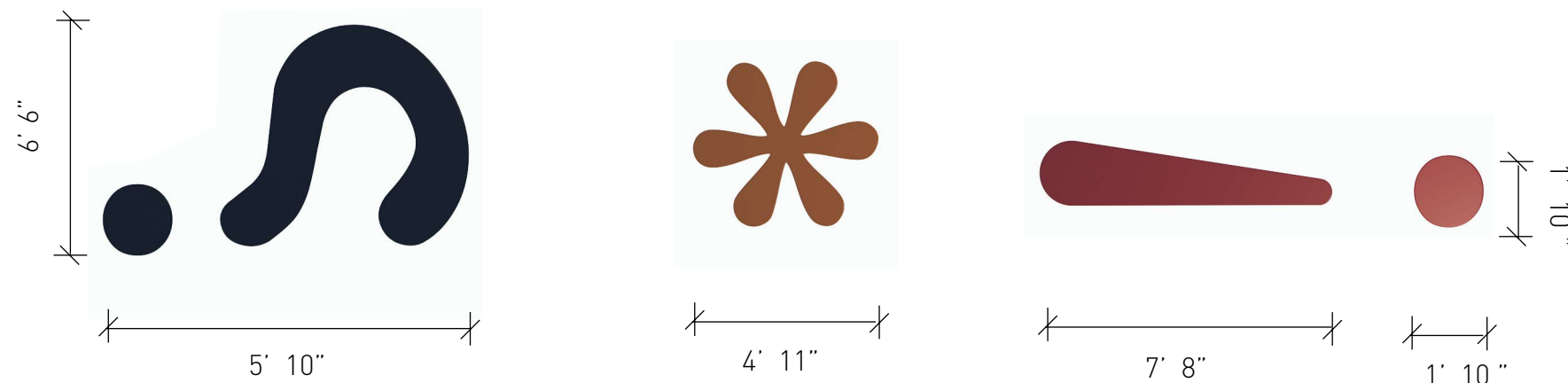
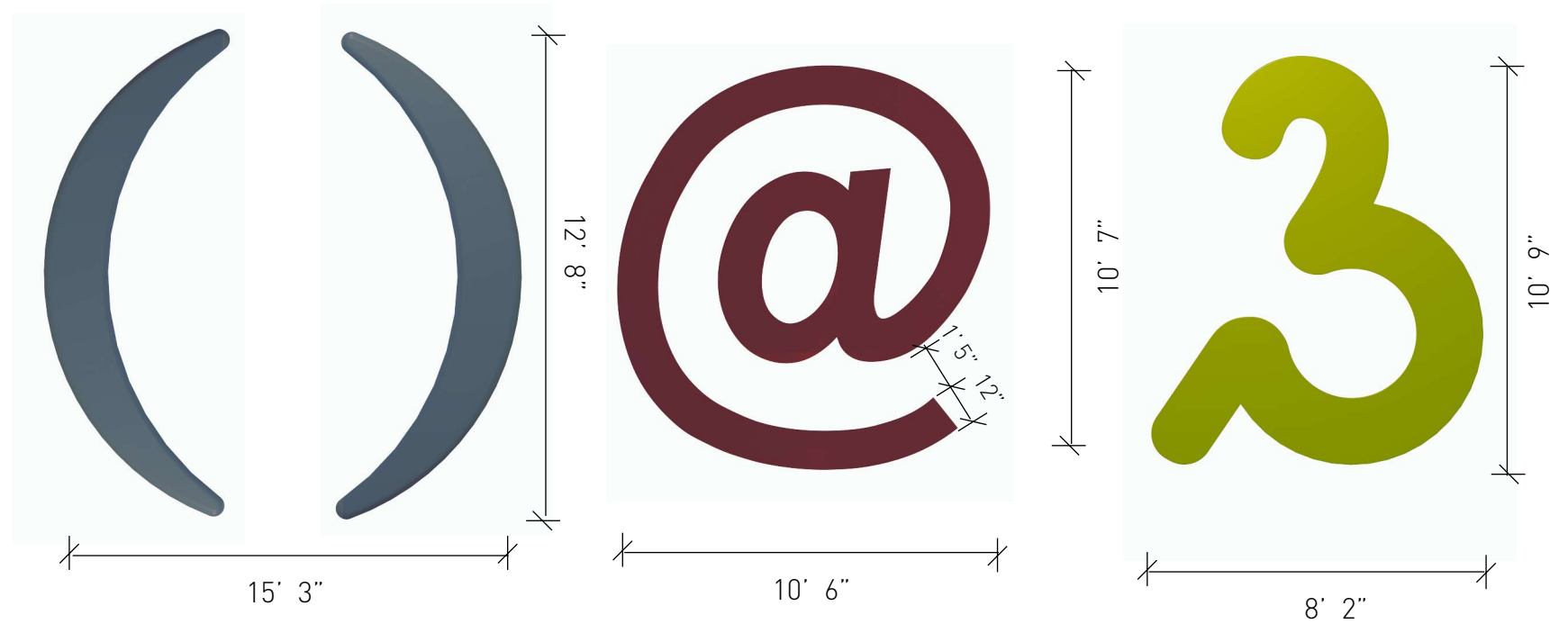
Jeff Kopp was chosen for this site because:

He is a talented emerging artist whose bold, icon-oriented work will translate well as a public art commission. In addition to activating the ground level, his work is also designed to be viewed from the upper levels. The multiple vantage points created by this decentralized work will serve as an attractor to draw people through the space and encourage various forms of gathering and relaxation.

Everyday, people living and working in Los Angeles are confronted with oversized text -- the Hollywood sign or LAX airport are two classical examples. Kopp's work provides a unique opportunity to actually experience the size of this textual world we inhabit. In contrast to a traditional playscape, Kopp's sculpture park draws equally from a pop sensibility that encourages play and free association. At the same time, the boldness and monumentality of this work connects to the lineage of minimalist sculptures that specifically employ scale and color as dominant strategies to compel the viewer to experience the work in relation to her/his body.

Each commission for Westfield Culver City is designed to engage the visitor in shaping her/his own personal experience of place. In particular, *Punctuation Station* is meant to encourage open play with each visit so that the individual and/or family can build an ongoing relationship with the work -- a relationship that can change or be enhanced with each encounter. Kopp's choice to use punctuation offers a way for people to build a new "story" of this place during each visit.

Premiering his first public art project will be a notable distinction for the Culver City Public Art Collection.



Typical height for horizontal pieces 1' 5" (seat height)

MATERIALS AND MAINTENANCE

Punctuation elements to be fabricated in powder coated aluminium with a nyalic or anti graffiti, scratch resistant clear coating. Possibility for leather or other soft material treatment to parenthesis seating area.

Recommended maintenance: General cleaning and dusting

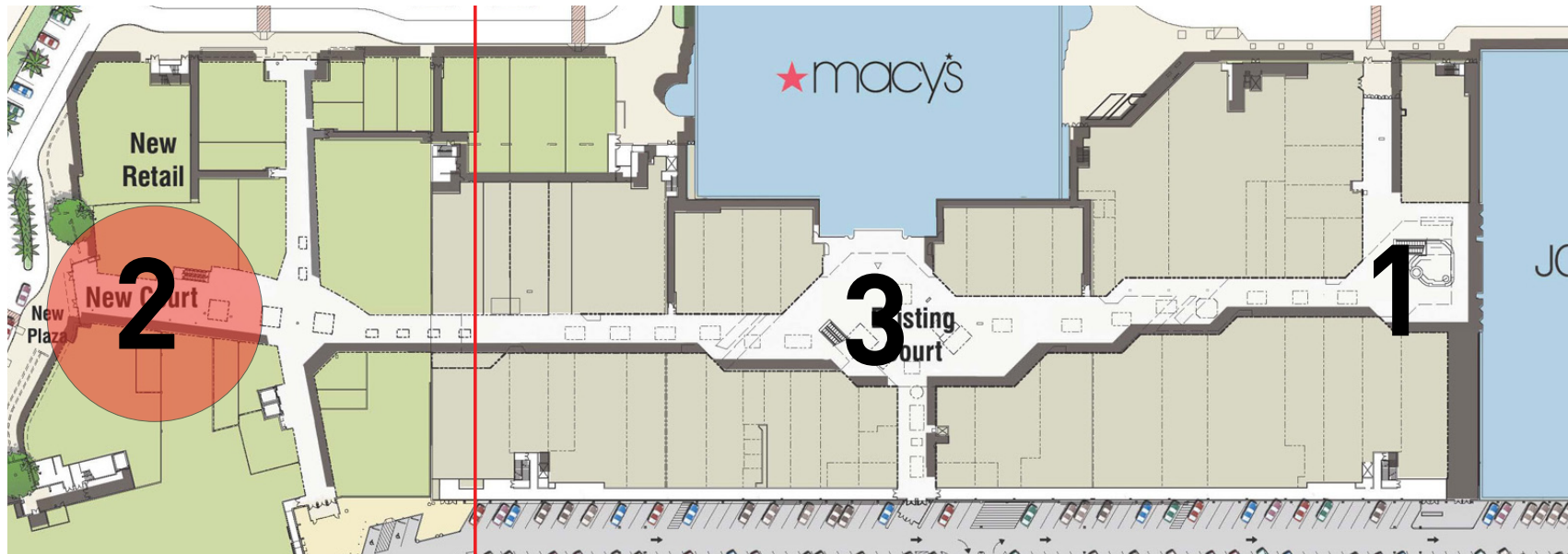
Horizontal elements are all 1' 5" high for seating.
Vertical elements range from 3' 3" to 10' 9"

All elements will adhere to relevant safety standards and accessibility codes

Potential floor treatment - soft fall, rubber or carpet in some designated areas. Treatment will be layed in tile form for easy maintenance and replacement if necessary.



example of powder coated aluminium material



ARTWORK OPPORTUNITY 11

SITE 2 - NORTH WEST ENTRY COURT

SITE DESCRIPTION

The North West New Court with its pedestrian connection to the transit station and visitor drop off point will be one of the primary entry experiences of Westfield Culver City for customer and visitors to the centre.

Given the prominent and busy nature of the site, artworks located in this area will need to be significant enough to have visual impact while also being minimal or understated enough to not cause distraction in this busy retail environment.

ARTWORK

This artwork could be a singular or a series of sculptural works within the new court area.

The artwork will:

- Create an iconic artwork that draws customers and visitors into the center
- Become a meeting place for the customers and visitors
- Welcome visitors and present the vibrancy, energy and vibe of the centre
- Be visually dynamic and engage the viewer

CURATORIAL DIRECTION

The artistic elements located in this zone could respond to the curatorial themes of:

- Culver City Context - Artists will reference the built environment of Culver City and its architecture; the blending of the urban experience with Southern California's natural splendor
- Destination - The artist may consider the notions of arrivals and departures, meeting places, and gestures of greeting

SITE 2 - NORTH WEST ENTRY COURT

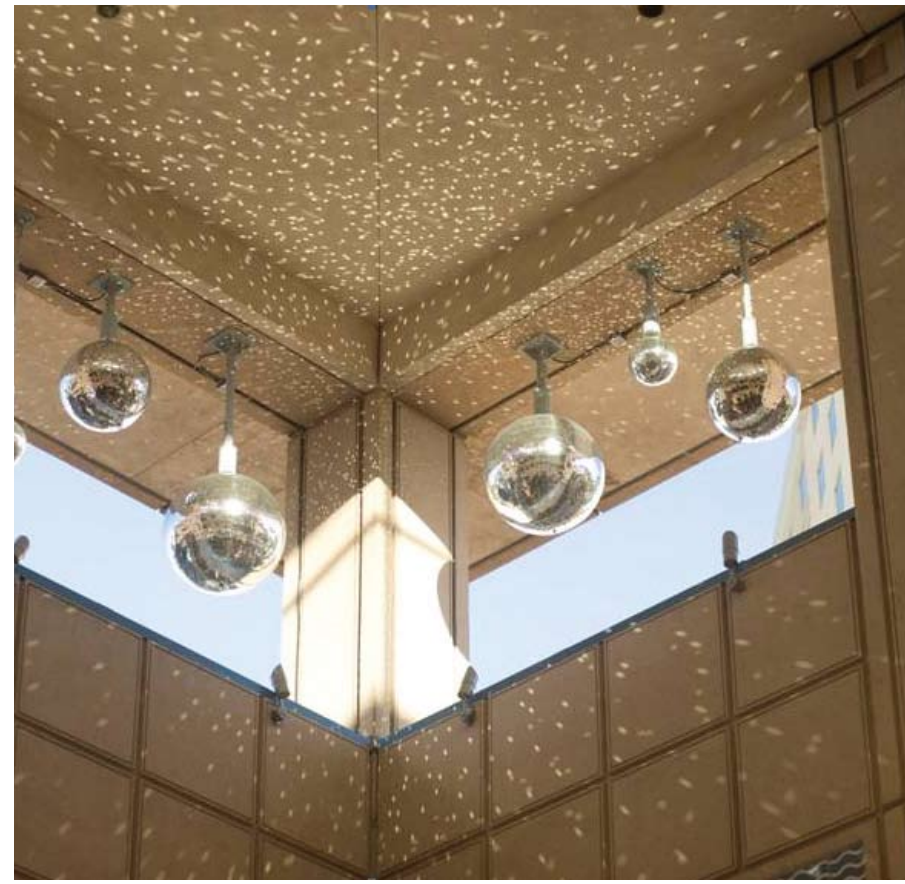
CHRIS DOYLE
BASE: BROOKLYN, NEW YORK

Chris Doyle is a multidisciplinary artist based in Brooklyn, New York. His work includes temporary and permanent projects in the public sphere including *LEAP*, presented by Creative Time, *Commutable*, presented by The Public Art Fund, and *Ecstatic City*, a large-scale public video installation in Melbourne Australia.

In 2007, he completed *The Moons*, an outdoor three-screen video piece for the new Sprint Arena in Kansas City, Missouri. He is currently preparing a public project for Tampa, Florida featuring an array of disco balls.

Doyle's work has been shown in New York, Berlin and Los Angeles, at The Brooklyn Museum of Art, The Queens Museum of Art, PS1 Museum of Contemporary Art, The Brooklyn Academy of Music, Socrates Sculpture Park, The Sculpture Center, and as part of the New York Video Festival at Lincoln Center.

Chris received his Bachelors degree in Fine Arts from Boston College, and his Masters in Architecture from Harvard University.



SITE 2 - NORTH WEST ENTRY COURT



ARTIST STATEMENT

A central theme of this artwork is "currency". Coins have undergone few major alterations since Greek and Roman times, acting as mini-monuments that pull together the cultural heroes and architectural icons of their time. Equally there have been few changes to the characteristics of a mall as they continue to build upon the marketplaces of ancient cities. By referencing the timeless form of the coin, this artwork seeks to link the modern mall with its ancient precedents while also acting as monument to current times where localism is explored in many ways and in various fields.

This artwork is intended to take everyday people, shoppers and workers in the mall, and give them a monumental presence. This will be done by taking the form of the mobile and updating it, imbuing it with contemporary, electronic characteristics. At the end of each of the mobile's aluminum arms, will be a light box that glows with *Culver City Currency*. The coins will feature "heads" and "tails" that create a local community portrait that is directly drawn from the artist's residency experience in Culver City. He will combine portraits of Culver City residents with notable local buildings -- both residential and commercial.

Using lenticular imaging, which allows the artist to combine two images on the same plane, the portraits on the light boxes will flicker back and forth between person and place as the air currents gently move them, or as the viewers move around them. The postures of the people and profiles of the buildings will echo each other so the oscillation between people and place will serve to reinforce the deep connection between the two.

The artwork will operate at two scales. When seen from the entry points to the atrium, the visitor will see the entire mobile. When seen from the balcony around the space, the visitor will be much closer to the light boxes, and able to examine the portraits in greater detail.

SITE 2 - NORTH WEST ENTRY COURT



Example of stylized community portraits



Example of lenticular image transition

CURATORIAL RATIONALE

Chris Doyle has been chosen for this site because:

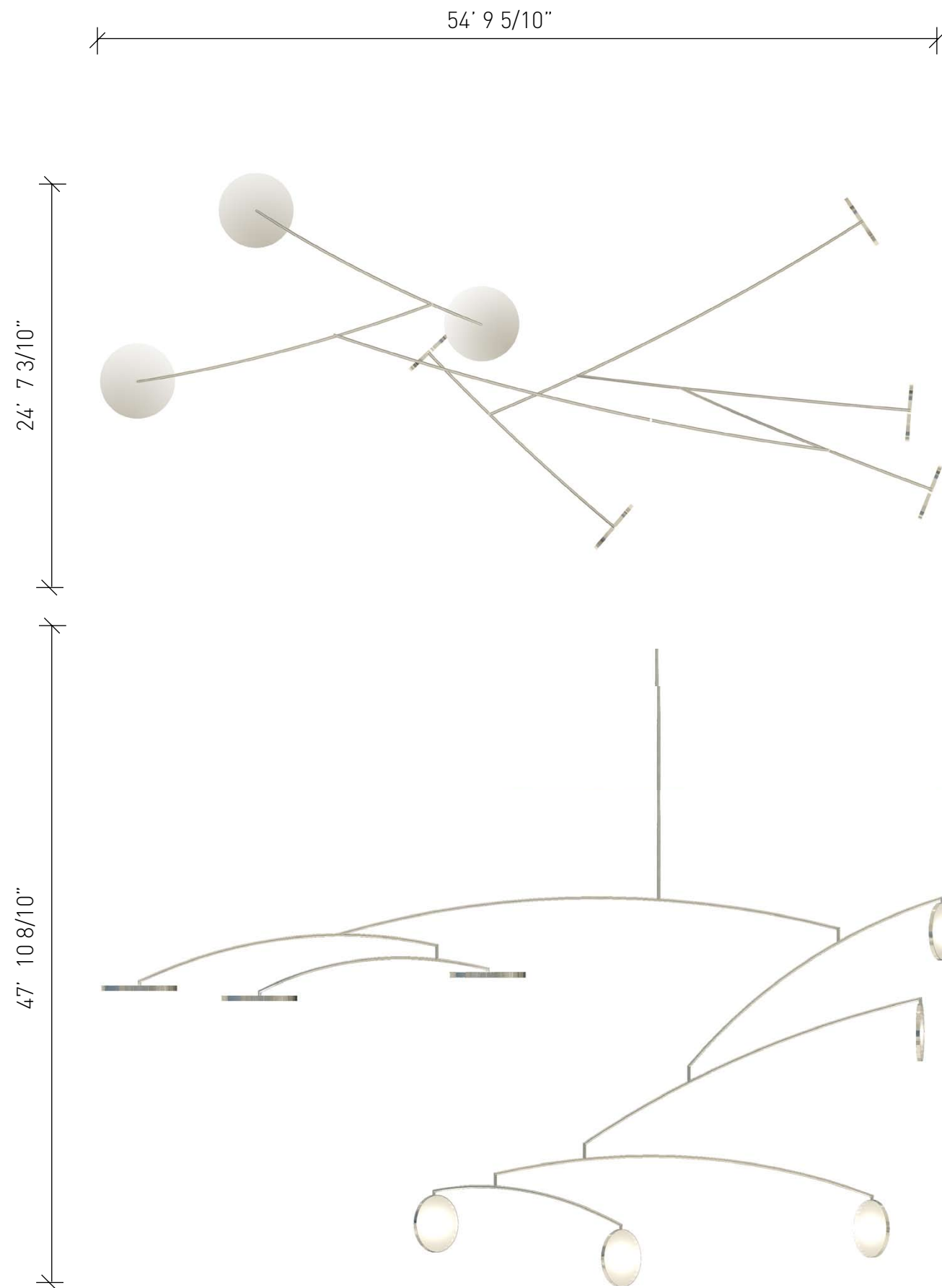
Chris Doyle's *Culver City Currency* project will activate the volume of the Northwest Entrance with a significant sculpture that can function well in a complex commercial environment. His work has the capacity to capture the viewer's attention through its focus on delight, aspiration and discovery.

As a highly experienced and professional artist who has worked extensively in the public realm with varied and diverse communities, Doyle develops public projects that reflect the context of the place with static and/or media based works as appropriate.

In response to Westfield Culver City, Doyle has chosen to focus on designing a mobile structure with lenticular light boxes to literally animate the viewer's experience – the mobile is always in motion and the flickering faces of the coins are activated by the point of view and position of the person observing the work.

As with many of his public works that generate celebratory portraits of the local community, this work will result from a direct engagement with the people and places of Culver City. As with the other projects, this Westfield Culver City commission is also designed to engage the visitor in shaping her/his own personal experience of place. In this instance, Doyle's dynamic community portrait offers the open invitation to consider other mall pedestrians within one's line of sight, even oneself, as a part of the collective picture.

SITE 2 - NORTH WEST ENTRY COURT



MATERIALS AND MAINTENANCE

Arms of mobile and LED light box frames to be fabricated from aluminium.
Overall dimensions of mobile: 54' 9" L X 24' 7" W X 47' 10" H

LED light boxes fabricated from high performance optic acrylic plates and LED lights.
Recommended maintenance: Replacement of LED panels approximately every 7 years
LED Light boxes fabricated in 3 sizes: 42" Diameter, 47.25" Diameter and 60" Diameter

All materials and electrical equipment to adhere to relevant safety codes.



example of lightbox effect



example of brushed aluminium material

SITE 3 – INTERIOR LOUNGE AREA

SITE DESCRIPTION

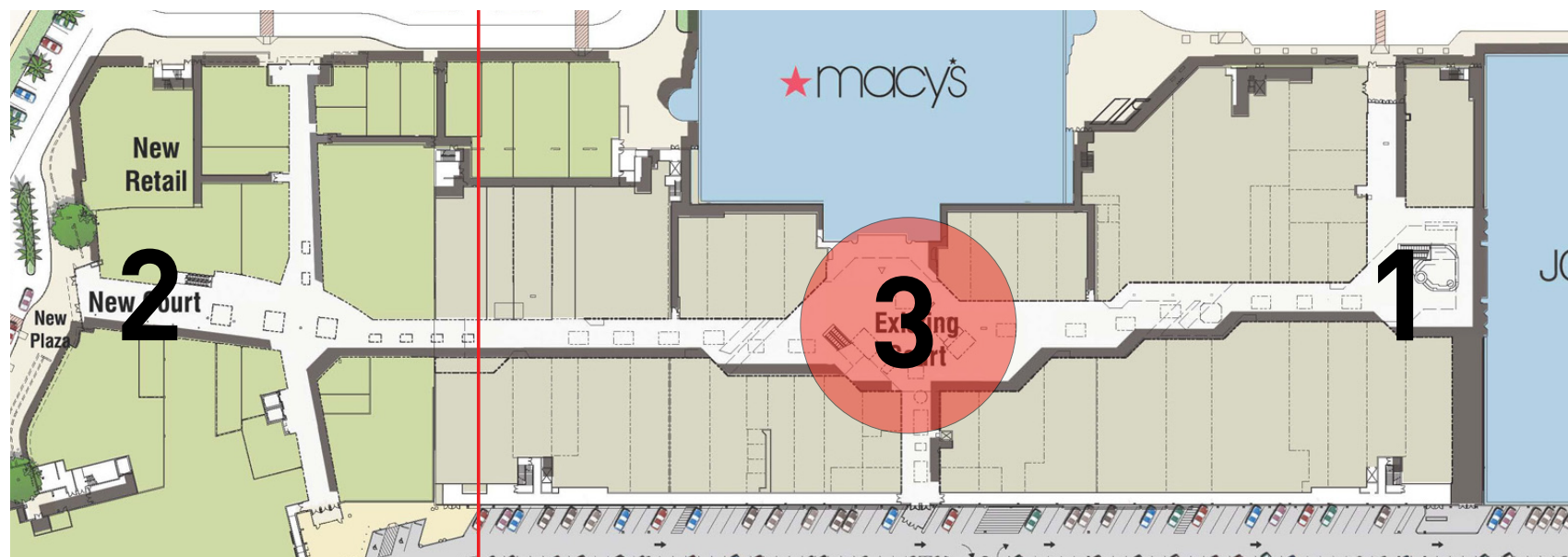
This public lounge is being designed by Westfield as a respite area within the retail precinct. The design of this site will include custom furnishings, rugs and specialty floorings and will incorporate landscape installations and decorative lighting.

ARTWORK

This site provides the opportunity for an artist to create a unique environment with bespoke artistic elements. These could include feature lighting, divider screens and specialty rug designs.

The artwork will:

- Engage the visitor as they move through the mall experience
- Reframe the pedestrian promenade experience to include both movement and respite
- Provide hubs for social engagement that convey a sophisticated sense of style and flair
- Become a meeting place for visitors





DAVID TRUBRIDGE
BASE: NEW ZEALAND

David Trubridge is an internationally recognized artist and designer based out of New Zealand. Trubridge's processes combines innate craft knowledge, sculptural abstraction and computer design technology. The artist's works are heavily influenced by his Pacific travels and feature flexible woven structures made from steam bent wood. The artist has received numerous awards for his artistic furniture including an Antarctic Arts Fellows award to travel to Antarctica (2004-05) which led to a new emphasis on sustainable design in his work.

SITE 3 – INTERIOR LOUNGE AREA



ARTIST STATEMENT

The concept behind these forms is an energetic centre of the plaza depicted by the spiralling forms of both seats and lights. As people move around the lounge their circular motion guides them into its sanctuary. The layout of seats allows them to perch around the periphery, or move further in towards the centre, forming smaller or larger groups as they wish.

The sculptural seat elements are hand carved from solid blocks of wood and the use of organic materials within the space adds warmth and provides a tactile connection with nature. The lighting piece again uses spiralling strips of polycarbonate to reinforce the concept of this piece being the energetic centre of the plaza. LED lights would highlight each of the pod forms in the circular lights.

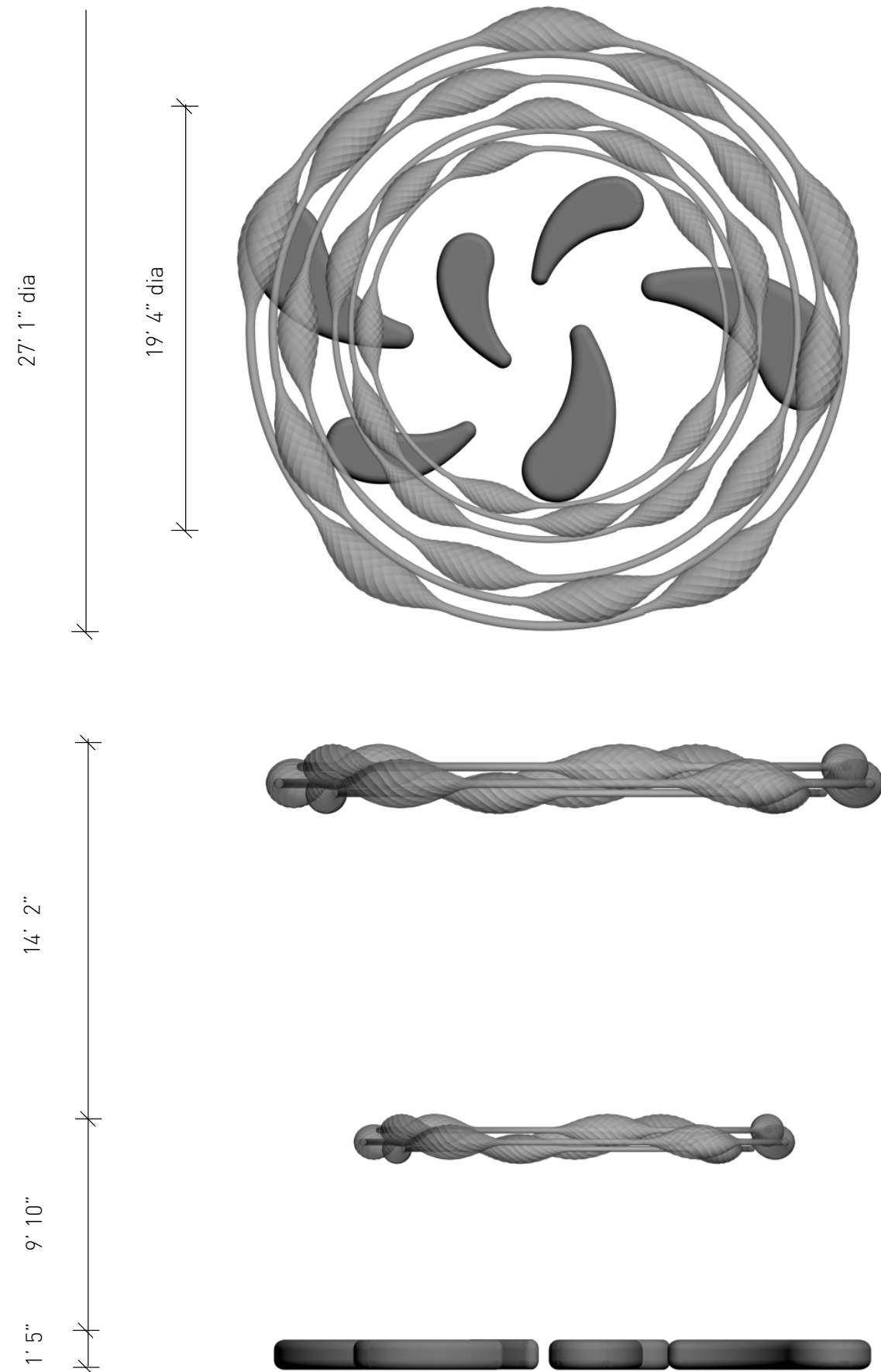


CURATORIAL RATIONALE

David Trubridge has been chosen for this site because:

Each artist in this series of public art commissions unites three key elements – materials, spatial activation and experience design -- each in his own visual vocabulary. Trubridge's selection of natural and high-tech materials reflect an abiding interest, that is especially resonant in Southern California, for combining natural beauty with sophistication. He builds on a rich legacy of mid-century architects and designers that built truly innovative and inspiring work in the greater Los Angeles' metropolitan area. This tradition continues, especially in Culver City which is home to Eric Owen Moss' own daring designs.

Trubridge's work activates the center point on the Mall's axis. As such, it's energetic focus emanates from the floor and rises into the volume of the space. His work serves as a resting point for reflection and reinvigoration. The Westfield Culver City public art commissions celebrate the multiplicity of the 21st century urban experience. Each place holds the possibility for every person to make her/his own experience. Trubridge's work in the center court brings the public into contact with the intimacy and warmth of wood and the comfort of face to face connection.



MATERIALS AND MAINTENANCE

Seating elements are hand carved from solid, stable wood.

Recommended maintenance: oiling approximately every 6 months.

Seating elements are 1' 5" H X 6' 2" L X 2' 3" W & 1' 5" H X 8' 2" L X 2' 7" W

Lighting elements are fabricated with riveted strips of polycarbonate.

Recommended maintenance: Replacement of LED bulbs approximately every 7 years

Lighting elements are 27' Diameter and 19' Diameter.

All materials & electrical equipment to adhere to relevant safety codes & US standards



example of solid block of wood for carving



example of riveted polycarbonate light material

PHASE I

Curatorial	\$ 40,000.00
Artist Fees	\$ 137,000.00
Design	\$ 67,825.00
	\$ 244,825.00
Phase II	
Construction	\$ 820,175.00
Third Party	\$ 40,000.00
Shipping + Duties	\$ 40,000.00
Installation & Oversight	\$ 55,000.00
	\$ 955,175.00
	\$ 1,200,000.00