



## **CONCEPT ART PLAN**

Cultural Affairs Commission Review  
February 16<sup>th</sup> , 2016

**Submitted By:**



**Isenberg & Associates, Inc.**  
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## **CONCEPT ART PLAN**

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## **PROJECT DESCRIPTION**

### **C3 Project Narrative**

Envisioned for the rising demographic of creative workers, C3 is a third generation creative office building that challenges preconceptions about workplace design. Its seven stories of varied height can be built with flexible provisions for tenant growth. Exposed infrastructure invites opportunities for interaction and creative impact, and tenant spaces include porches affording indoor/outdoor programmatic space overlooking the highly functional outdoor areas. Parking connects to two floors via flyover bridges. Elements not traditionally paired with work are woven together in C3, redefining the category to achieve greater volume, variety and flexibility.

Designed to fit the individual needs of Westside media, technology, and entertainment, C3 offers 281,400 SF of unique creative office space featuring:

- Located in Culver City and part of the burgeoning Silicon Beach region
- Seven-story, open floor plan design creating a vertical creative office campus
- Fully adaptable 33,800 SF floor plates expandable to 45,000 SF, allowing for custom designed space
- Seamless expansion via available loft installation and adjacent floor to accommodate growth
- Ability for private access via dedicated bridges to upper floors
- Operable large openings and expansive balconies creating highly programmable indoor/outdoor space capitalizing on the coastal climate



## **ARTIST BIOGRAPHY & CV**

## Artist Biography

Refik Anadol is a media artist and director born in Istanbul, Turkey in 1985. Currently lives and works in Los Angeles, California. He is a lecturer in UCLA's Department of Design Media Arts.

He is working in the fields of site-specific public art with parametric data sculpture approach and live audio/visual performance with immersive installation approach, particularly his works explore the space among digital and physical entities by creating a hybrid relationship between architecture and media arts. He holds a master of fine arts degree from University of California, Los Angeles in Media Arts, master of fine arts degree from Istanbul Bilgi University in Visual Communication Design as well as bachelors of arts degree with summa cum laude in Photography and Video. Co-founder and Creative director at Antilop.

As a media artist, designer and spatial thinker, Refik Anadol is intrigued by the ways in which the transformation of the subject of contemporary culture requires rethinking of the new aesthetic, technique and dynamic perception of space. Anadol builds his works on the nomadic subject's reaction to and interactions with unconventional spatial orientations. Embedding media arts into architecture, he questions the possibility of a post digital architectural future in which there are no more non-digital realities. He invites the viewers to visualize alternative realities by presenting them the possibility of re-defining the functionalities of both interior and exterior architectural formations. Anadol's work suggests that all spaces and facades have potentials to be utilized as the media artists' canvases.

Privileging difference rather than singularity and movement rather than stasis, Anadol faces all the new challenges that the gradual development of an enriched immersive environment and ubiquitous computing impose on architects, media artists and engineers. How is our experience of space changing, now that digital objects ranging from smart phones to urban screens have all but colonized our everyday lives? How have media technologies changed our conceptualizations of space, and how has architecture embraced these shifting conceptualizations? These are the three main questions that Anadol tackles by not simply integrating media into built forms, but by translating the logic of a new media technology into spatial design.

He has been given awards, residencies and has served as a guest lecturer. He is the recipient of a number of awards, prizes including Microsoft Research's Best Vision Awards, UCLA

Art+Architecture Moss Awards, The University of California Institute for Research in the Arts Awards and CODAvideo Awards. His site-specific audio/visual performances have been seen in Walt Disney Concert Hall (USA), Hammer Museum (USA), International Digital Arts Biennial Montreal (Canada), Ars Electronica Festival (Austria), l'Usine | Genève (Switzerland), Arc De Triomf (Spain), Zollverein | SANAA's School of Design Building (Germany), santralistanbul Contemporary Art Center (Turkey), Outdoor Vision Festival SantaFe New Mexico (USA), Istanbul Design Biennial (Turkey), Sydney City Art (Australia), Lichttrouten (Germany).



**Refik Anadol**  
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/  
**T** : +1-424-209-5655

## Experience

2015 → Present  
**Lecturer, University of California, Los Angeles,  
Design Media Arts Department**  
DMA 14 - Motion Studies

2014 → Present  
**Director, Refik Anadol Studio, LLC**

2011 → 2012  
**Lecturer, Istanbul Bilgi University, Istanbul, Turkey  
Department of Visual Communication Design**  
FTV 221 - Introduction to Video Production I  
VCD 243 - Sight, Sound and Motion I  
POV 380 - Special Topics in Advanced Photography  
POV 342 - Architectural Photography  
VCD 206 - Situated Digital Design [Advanced 3D Video Mapping]

2009 → 2011  
**Research Assistant, Istanbul Bilgi University, Istanbul, Turkey**  
Visual Communication Design Department

2011 → Present  
**Antilop Design Agency, Istanbul, Turkey**  
Founder, Creative Director

## Education

2012 → 2014  
**Master of Fine Arts in Design Media Arts — MFA**  
University of California, Los Angeles, USA

Ethereal - Architecture as A Canvas / Light as a Material  
Walt Disney Concert Hall + LA Philharmonic Audio/Visual Performance  
Los Angeles

2009 → 2011  
**Master of Fine Arts in Visual Communication Design — MFA**  
Istanbul Bilgi University, Istanbul, Turkey

MFA Thesis: "QUADRANGLE" + "MRO" : Audio/Visual Performances  
Experiment on audio/visual techniques how they can transform, create, expand,  
amplify and interpret spaces by using large scale video projections on architecture.

2005 → 2009  
**Bachelor of Arts (magna cum laude) in Photography and Video— BA**  
Istanbul Bilgi University, Istanbul, Turkey

BA Graduation Project: "QUADRATURE" : Audio/Visual Performances  
Experiment on audio/visual techniques how they can transform, create, expand,  
amplify and interpret spaces by using large scale video projections on architecture.

Selected A/V Performances

- 2014 → November

**Visions of America: Ameriques, Walt Disney Concert Hall, Los Angeles, USA**  
Architectural Immersive Installation - Realtime Audio/Visual Performance
- 2014 → September

**Tree of Life: Hammer Museum, Los Angeles, USA**  
Architectural Immersive Installation - Multi-channel Video Installation
- 2013 → October

**Semaphore, LichtRouten Art and Light Forum, Lüdenscheid, Germany**  
Architectural Urban Installation - Architectural Video Mapping
- 2013 → June

**Peripheral, Temporary Immersive Environment Experiments, Los Angeles, USA**  
Richard Serra's Torqued Ellipse Installation at UCLA
- 2012 → November

**Highlights, GAFTA UrbanPrototyping:SF, San Francisco, USA**  
Outdoor Mural Intervention - 3D Video Mapping
- 2012 → October

**Augmented Structures v2.0, Istanbul Design Biennial, Istanbul, Turkey**  
Indoor Parametric Design Installation - 3D Video Mapping
- 2012 → May

**Epiphaneia, Montreal Design Biennial (BIAN), Montreal, Canada**  
Architectural Urban Installation - Architectural Video Mapping
- 2012 → April

**Legorreta Alive, SantaFe School of Art+Design, New Mexico, USA**  
Architectural Urban Installation - Architectural Video Mapping
- 2011 → September

**Augmented Structures, YapiKredi Culture and Art Center, Istanbul, Turkey**  
Architectural Urban Installation - Architectural Video Mapping
- 2011 → September

**Cerha Monumentum, Ars Electronica Festival 2011, Linz, Austria**  
Audio/Visual Performance for Vienna Philharmonic Orchestra
- 2010 → September

**MRO, Ars Electronica Festival 2010, Linz, Austria**  
Audio/Visual Performance - Architectural Video Mapping
- 2010 → June

**QUADRANGLE, Zollverein / SANAA Building, Essen, Germany**  
Audio/Visual Performance - Architectural Video Mapping
- 2009 → April

**QUADRATURE, ÇSM - santralistanbul, Istanbul, Turkey**  
Audio/Visual Performance - Architectural Video Mapping

Selected Exhibitions

- 2014 → September

**Cavity, RH Contemporary Art Gallery, New York, USA**  
Solo Exhibition
- 2013 → May

**The Active Appratus and Liminal Landscapes, Young Projects, Los Angeles, USA**  
Solo Exhibition
- 2012 → October

**Augmented Structures v2.0, Istanbul Modern, Istanbul, Turkey**  
Istanbul Design Biennial
- 2011 → February

**Minus Feld, American Hospital, "Operation Room", Istanbul, Turkey**  
Solo Architectural Photography Exhibition
- 2010 → December

**Spagat, Marta Herford Museum, Herford, Germany**  
Audio/Visual Performance - Architectural Video Mapping
- 2010 → November

**Human Landscapes, Goethe Institut&Contretype, Brussels, Belgium**  
Group Contemporary Photography Exhibition
- 2010 → September

**Untitled II, ULG, Liège, Belgium**  
Group Contemporary Photography Exhibition

#### Selected Awards

2013 → August

##### **Best Vision Award, Microsoft Research**

Ethereal – Architecture as a Canvas / Light as a Material

2012 → October

##### **Jerry Ann Moss Award, UCLA**

Faculty of Arts and Architecture

2011 → February

##### **Talent Award, Istanbul Bilgi University**

MFA Research

2006 → December

##### **Talent Award, Laurette Network Academy**

Visual Communication Design

#### Public Art Commissions

2015 → 2017 February

##### **City of Bits: City of Los Angeles Department of Cultural Affairs**

##### **LADOT Bus Maintenance & CNG Fuelling Facility**

Permanent Architectural Interactive Installation – Realtime GPS Visualisation of LADOT Buses.

Media facades provide new opportunities for communication in public space. A building whose surface, and hence character, changes continuously will generate new relationships between users and their surroundings, and will provoke interactive participation. The structure and the facade present new challenges for artists, architects and technical services engineers.

Using a system of LED lights, custom designed programming, and real-time information feeds, City of Bits will bring the new LADOT building to life, creating a dynamic, fluid visual experience to compliment the architecture of the building and engage the public in a brand new way.

Traditionally, architecture has been unable to produce buildings that transform themselves in response to an environmental data feed. The architecture of the future, however, promises to be enticingly malleable and increasingly collaborative, gathering architects together with artists, designers and engineers. For these collaborators, **City of Bits** offers a decidedly public canvas on which they can observe how their creations can come alive. For the public, it offers a glimpse into the future as we explore a new model of Art in Architecture, the two working in harmony to create memorable and profound experiences.

2015 → 2016 December

##### **Metropolis Phase I – Public Art Commission by Greenland**

Architectural Media Wall / Media Facade Installation – Generative Murals

The project considers the building facade as a canvas to fuse art and technology, one which will capture the spirit of Los Angeles and reflect back features and activities into the surrounding neighborhood. Our intention is to create a lively public space by giving urban activities a new experiential dimension that engages pedestrians, residents, tourists and visitors alike.

The Artwork will make use of media arts' ability to respond, reflect, and explore its immediate context. We will activate the public space with this "thickened threshold" – an interface between the public and the architecture – created through the use of innovative technologies, live content, narrative, parametric design and generative art techniques.

In collaboration with the architect and other members of the design team, our final design will integrate historic characteristics of the site, and future implications of the architectural intervention in the city's urban fabric. We believe that the Metropolis project will be a gateway to the district, and a reflection of a new dawn of the future of the Downtown Los Angeles community. At the core of the artwork will be an exploration of this diversity and creative energy, a synergy of place, culture, and people of Los Angeles.

The artwork will be viewed in several ways: by the passing motorist, the pedestrian, residents, workers and all those who come to this public space. With groundbreaking tenacity, this collaboration is dedicated to operate at the forefront of New Media art and establish new experiences for the community that can be shared publicly and privately throughout the day.

## **ARTIST CONCEPT PLAN**

### **C3 Public Art : *Cirrostratus***

Project Description

February 8, 2016

#### **Project Information**

**Developer:** IDS Real Estate Group

**Artist:** Refik Anadol

**Engineering, Fabrication, and Installation:** Arktura LLC

#### **Concept**

*Cirrostratus* is a three dimensional parametric public artwork to be installed as a decorative element on the façades of the parking structure. It is envisioned as a system of modular elements, individually installed, that work together to create a work of art that visually engages the West- and South-facing facades of the structure.

The project explores the intersection of the digital, analogue, and natural worlds. It seeks to answer the question: *How can we use digital and analogue technology hand-in-hand to gain new appreciation for a natural phenomenon?* By combining simple yet innovative materials with computer-aided parametric design and super localized environmental study, we can create a static, physical work of art that that uses the movement of the sun and the movement of the viewer to create a magical, ever-changing, kinetic experience.

The form design of *Cirrostratus* is inspired by punched cards which existed from the invention of computer programming languages up until the mid-1980's. Most early computer programmers created, edited and stored their programs line by line on them, making them a signature object at the intersection of the digital and physical worlds; a decidedly analogue object that represents the digital revolution itself. In its simple graphic representation of binary algorithmic logic we find a surprising source of graphic beauty. It is through this same "accidental beauty" that we find magic in nature.

The color design of *Cirrostratus* is inspired by the high-level clouds of the same name, and the multi-colored prismatic effects of light reflection and refraction that they display. Using a Dichromatic finish, a series of vertical opaque fins, or blades, will be installed to produce an ever-changing effect of colored light refraction and shadow, turning the façade of the structure into a dynamic canvas for shifting color and sunlight as it moves across the site throughout the days and seasons.

## **Conceptual Rendering**



## **Technical Description**

The installation will consist of approximately 300 - 400 vertical blades, distributed across the West and South facing facades of the parking structure.

Each blade will be approximately ½" – 1" thick, and approximately 12" wide, installed perpendicular to the façade. Blade lengths will range from approximately 4 ft to approximately 6 ft.

The vertical blades can be located out of reach of pedestrians on the ground floor level of the project. In the instances where the blades are within the reach of pedestrians within the parking structure, all surfaces will be designed and fabricated to withstand human interaction.

The blades will be of a Class A fire rated non-flammable polycarbonate and/or acrylic material, with a surface-applied or laminated Diachronic film. Additionally, a powder coated aluminum frame member may be required by project engineer to strengthen the panels.

All necessary fire-retardant classification documentation for materials shall be provided to the city upon final details material specification.

Additionally, assembly mock-up will be provided for additional testing as needed, upon final detailed materials specification.

Each blade will be individually attached to the concrete garage façade using drilled anchor bolts and custom powder coated metal brackets.

All materials, including brackets and fasteners, shall be engineered and stamped as appropriate by a California licensed engineer.

The artwork contains no kinetic motion, electrical, digital, lighting, or sound elements, and uses no power.

# Cirrostratus

Permanent Public Art Proposal for C3  
by

Refik Anadol

# Cirrostratus

**Cirrostratus** are sheet-like, high-level clouds composed of ice crystals.

Though **cirrostratus** can cover the entire sky and be up to several thousand feet thick, they are relatively transparent, as the sun or the moon can easily be seen through them.





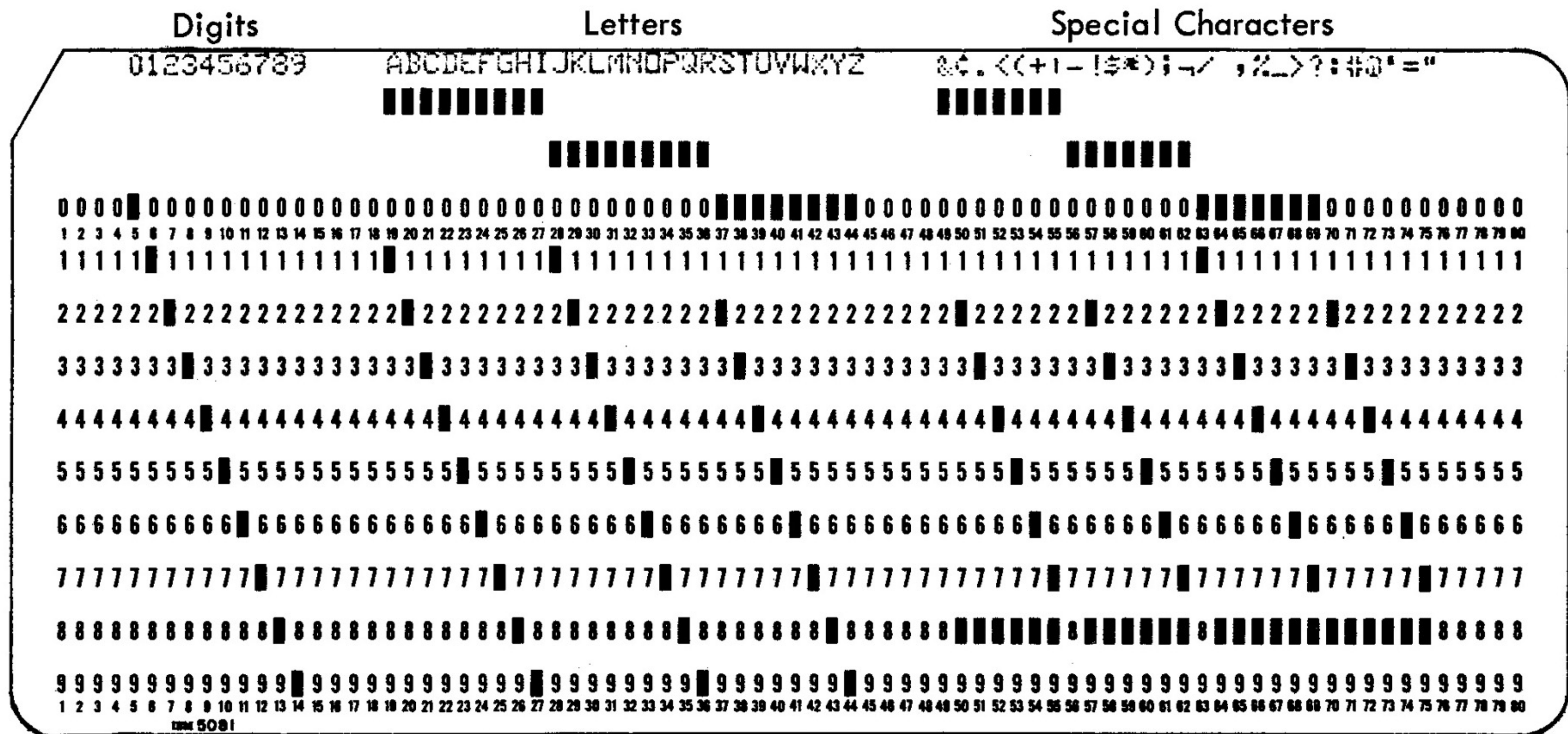


Figure 4. Card Codes and Graphics for 64-Character Set

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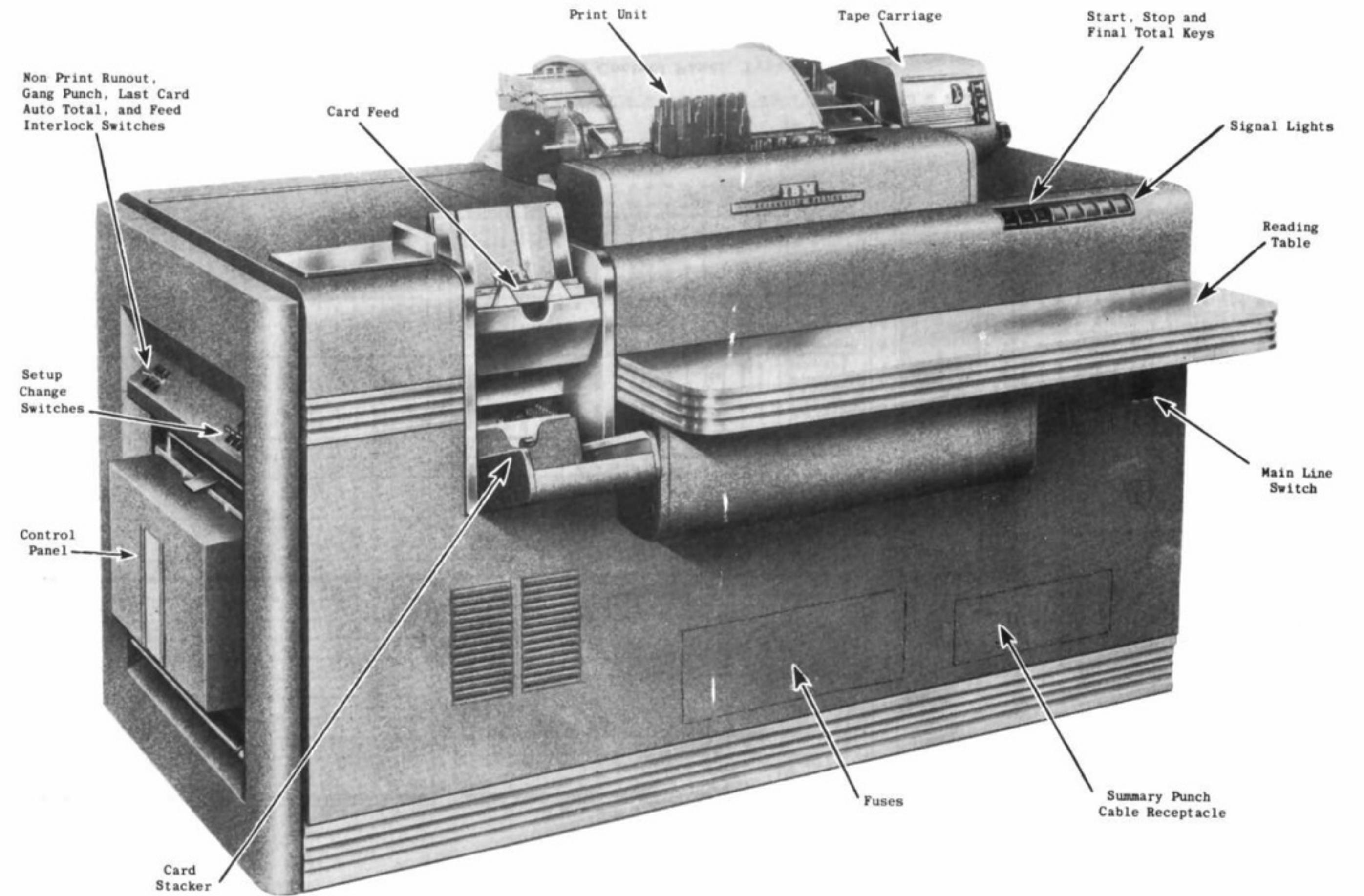
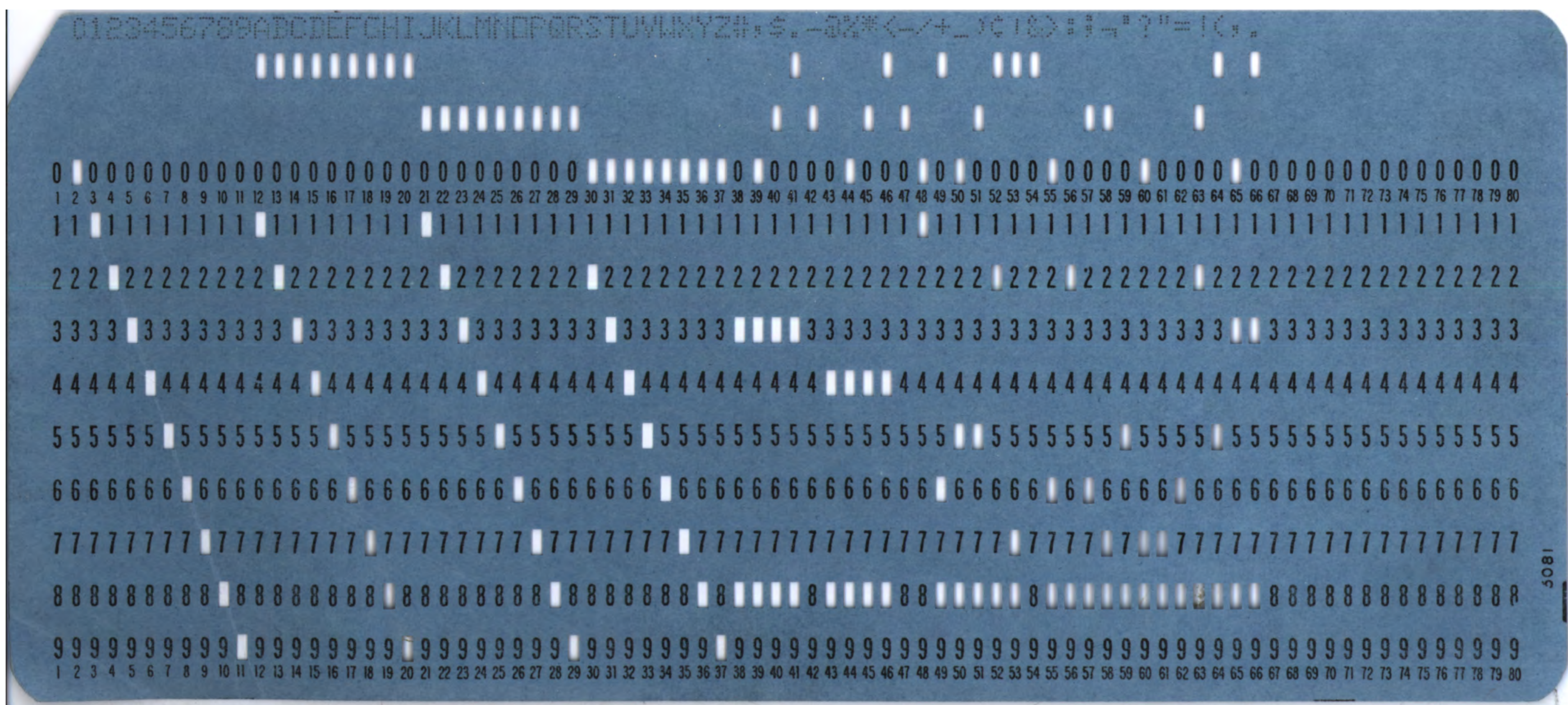
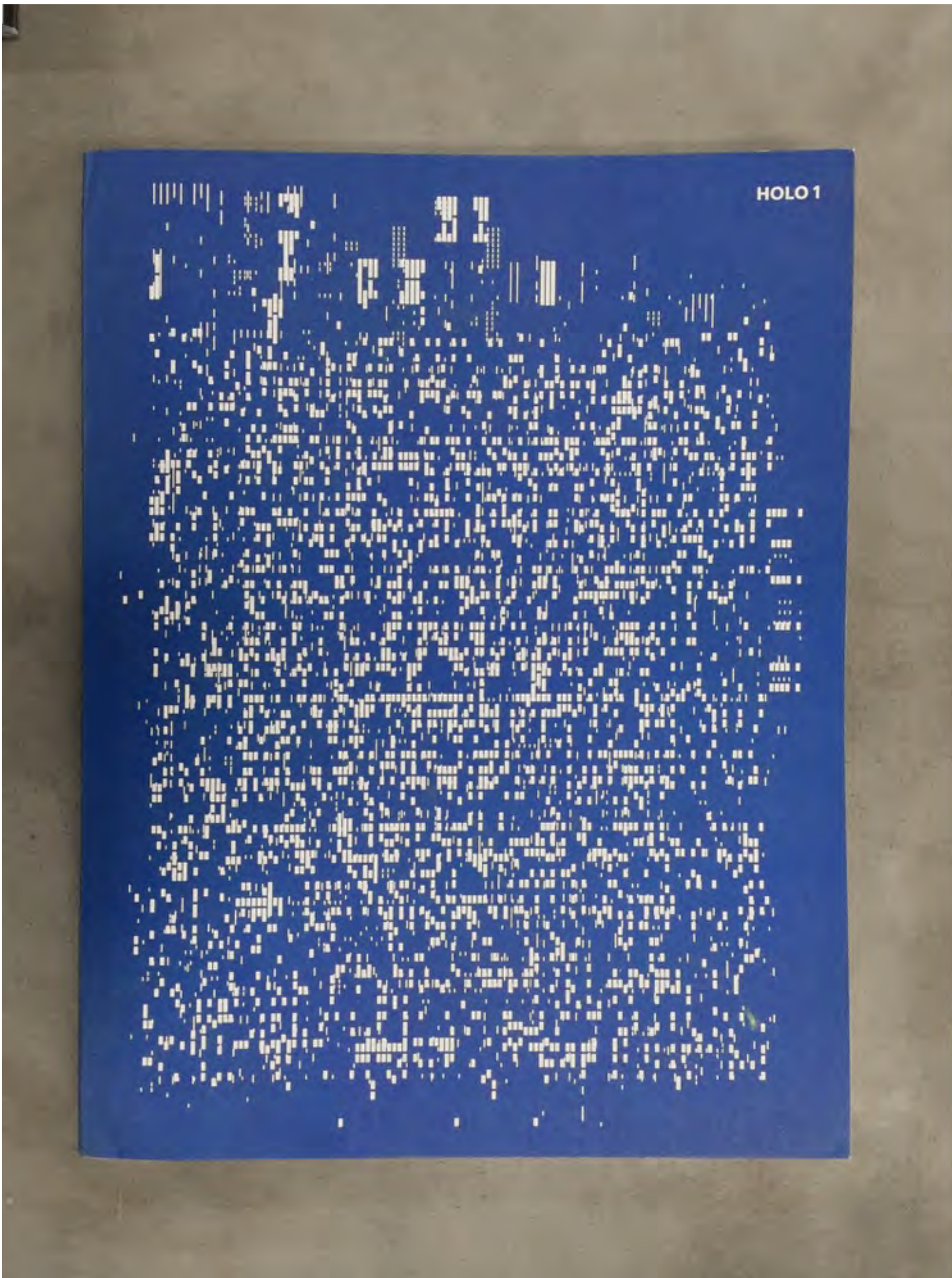


Figure 3.1. Listing, Tabulating, and Printing Machines, Types 402-403



An [80-column](#) punched card of the type most widely used in the 20th century. The size of the card is 7 3/8 in x 3 1/4 in (187 mm x 83 mm). This example displays the 1964 [EBCDIC](#) character set, which added more special characters to earlier encodings.



HOLO 1 : A magazine about emerging trajectories in art, science, and technology.

HOLO is a biannual window into their world: 200+ pages of personal encounters with leading practitioners, visits to key studios and institutions around the world, analysis from prominent thinkers and niche experts—each issue of HOLO is a thorough record of timely trends and paradigms, mixing long-form journalism with striking photography in premium print.

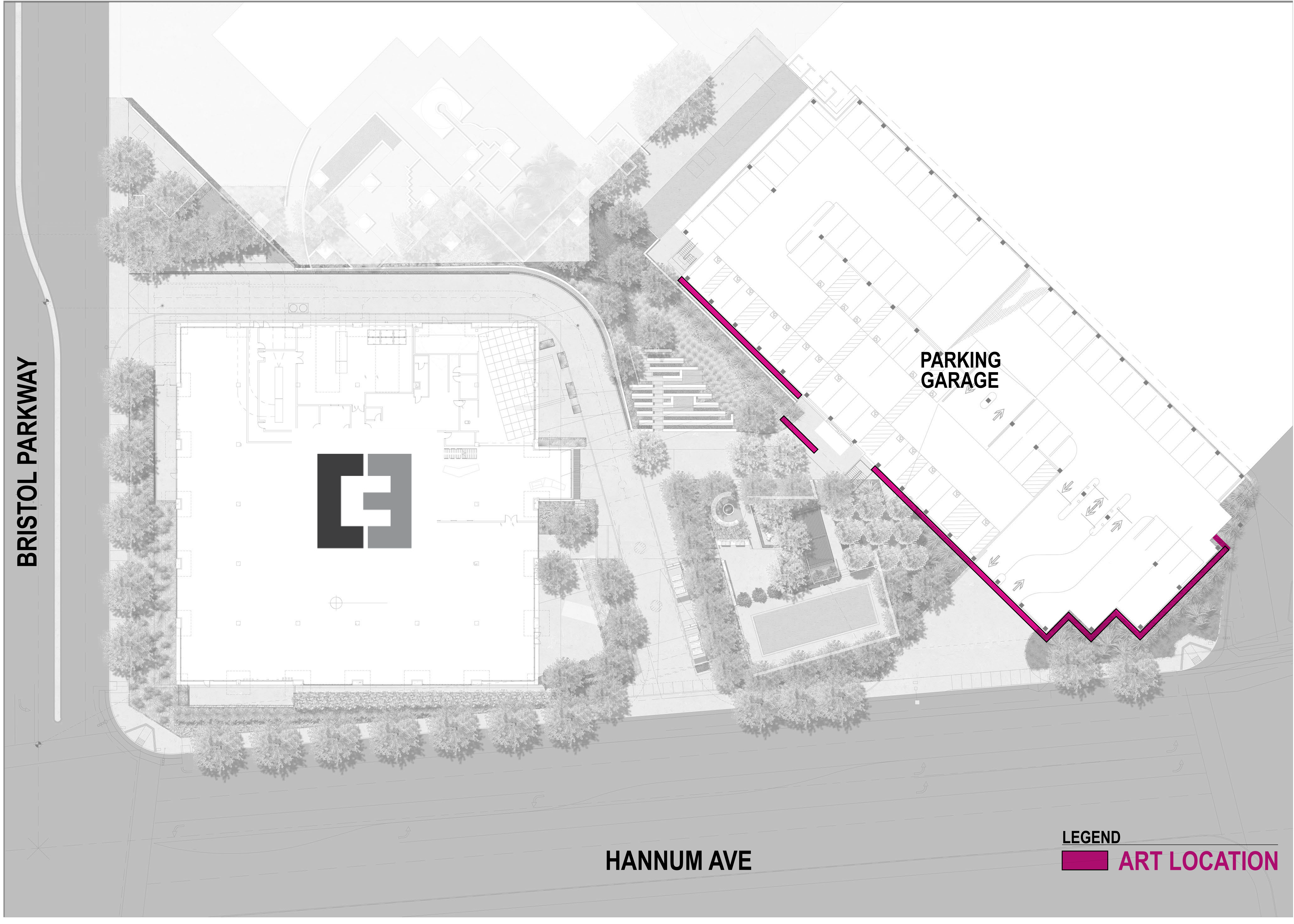
BRISTOL PARKWAY

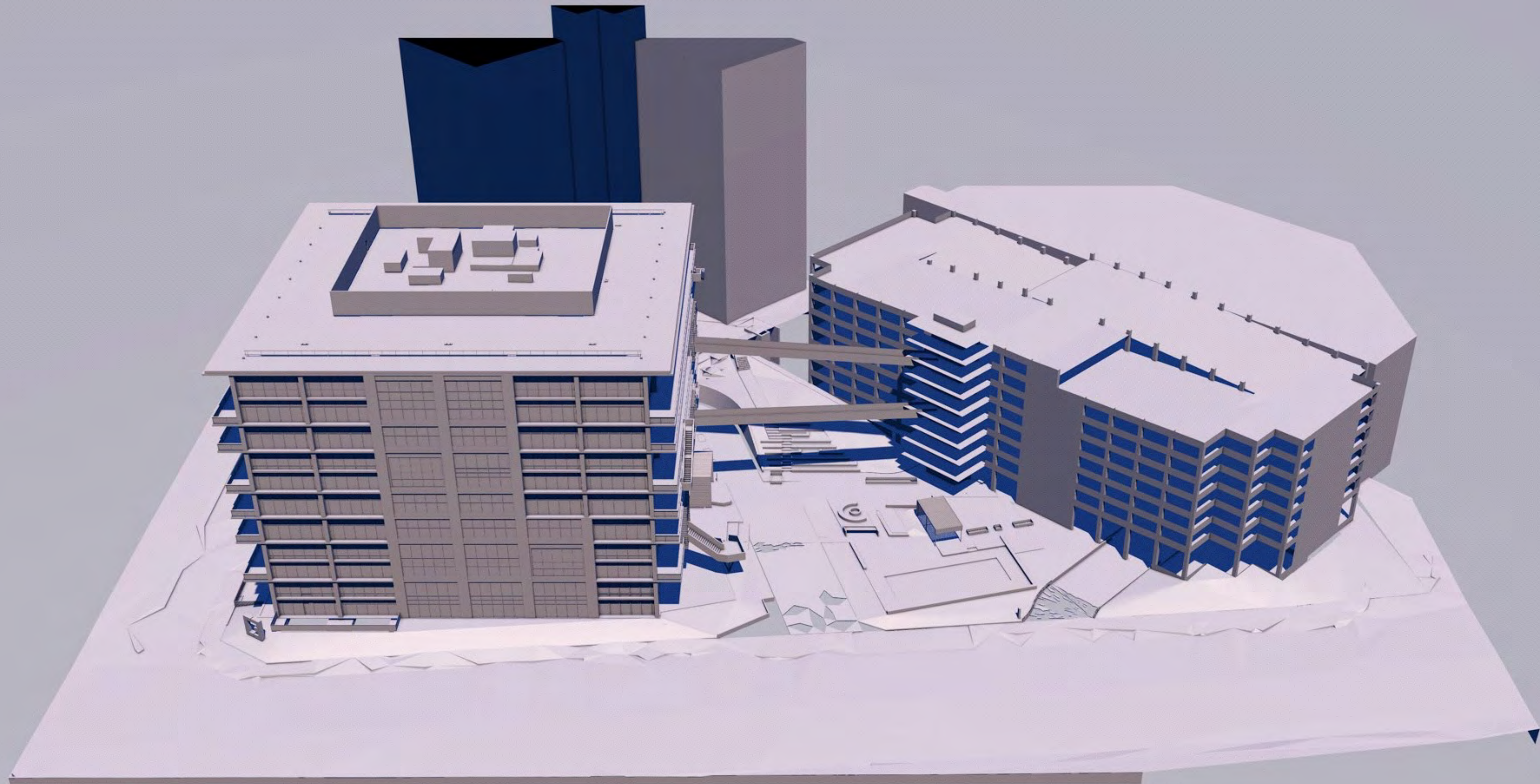
HANNUM AVE

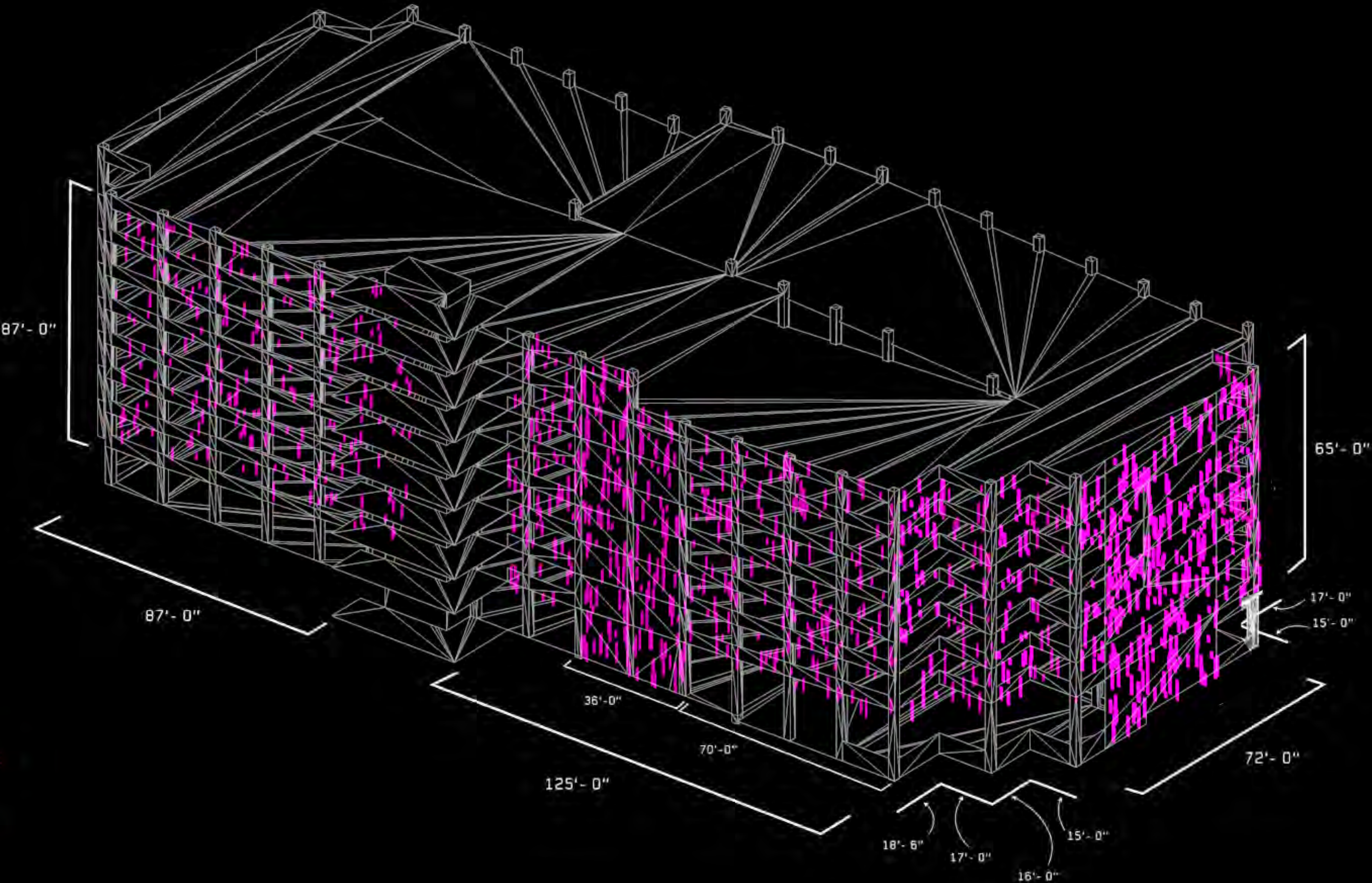
PARKING  
GARAGE

LEGEND

ART LOCATION



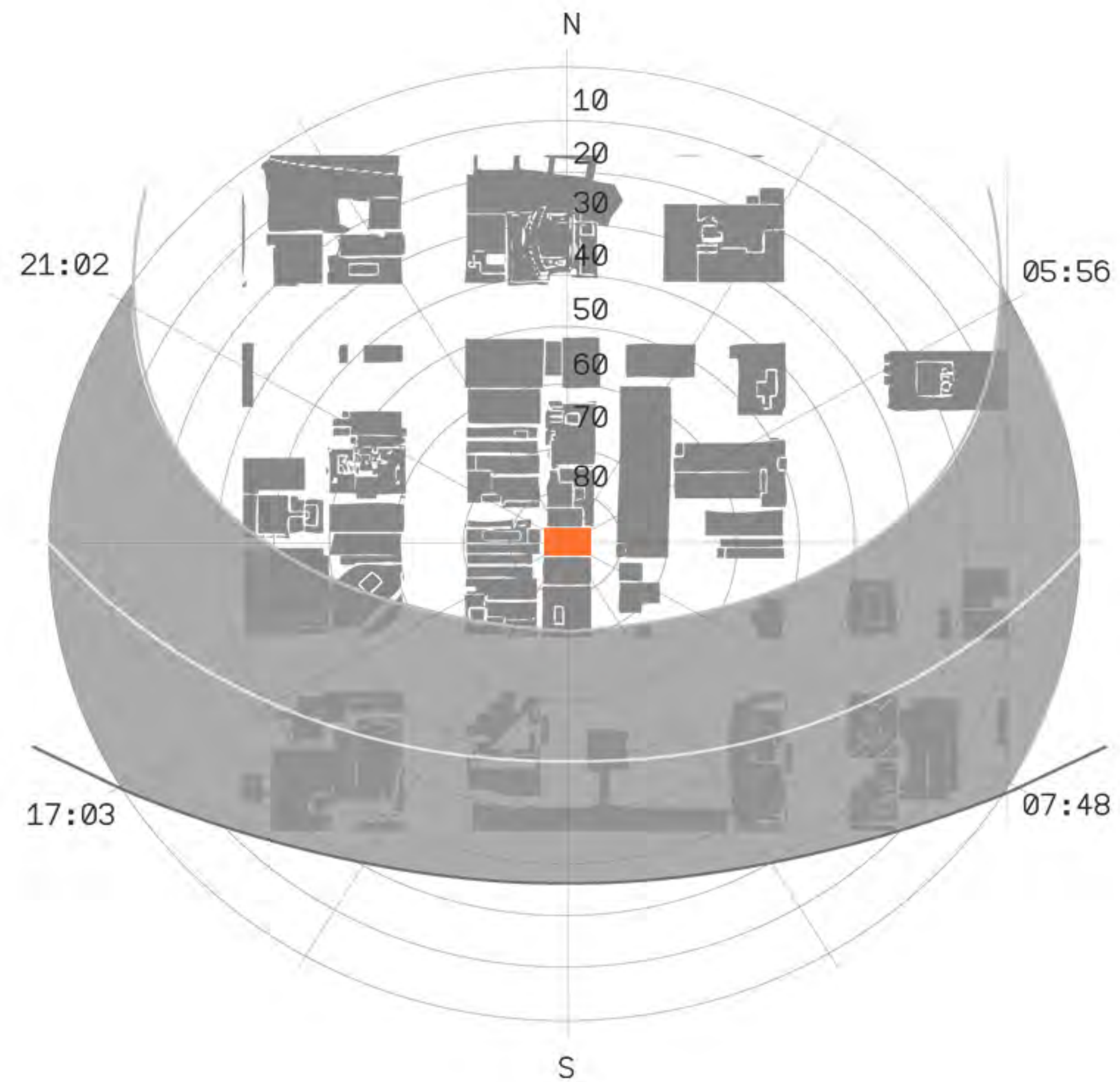




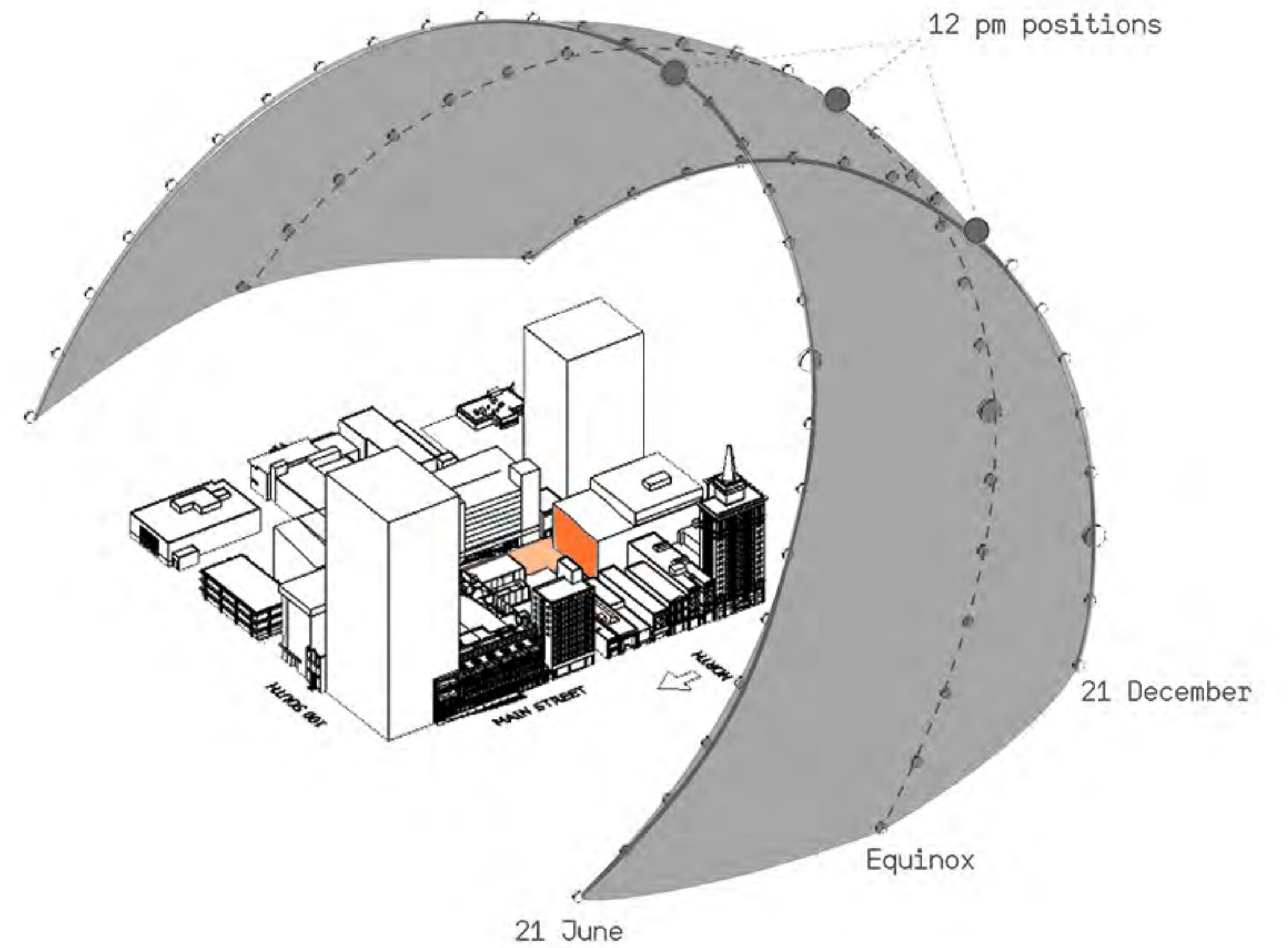
Parametric Sculpture



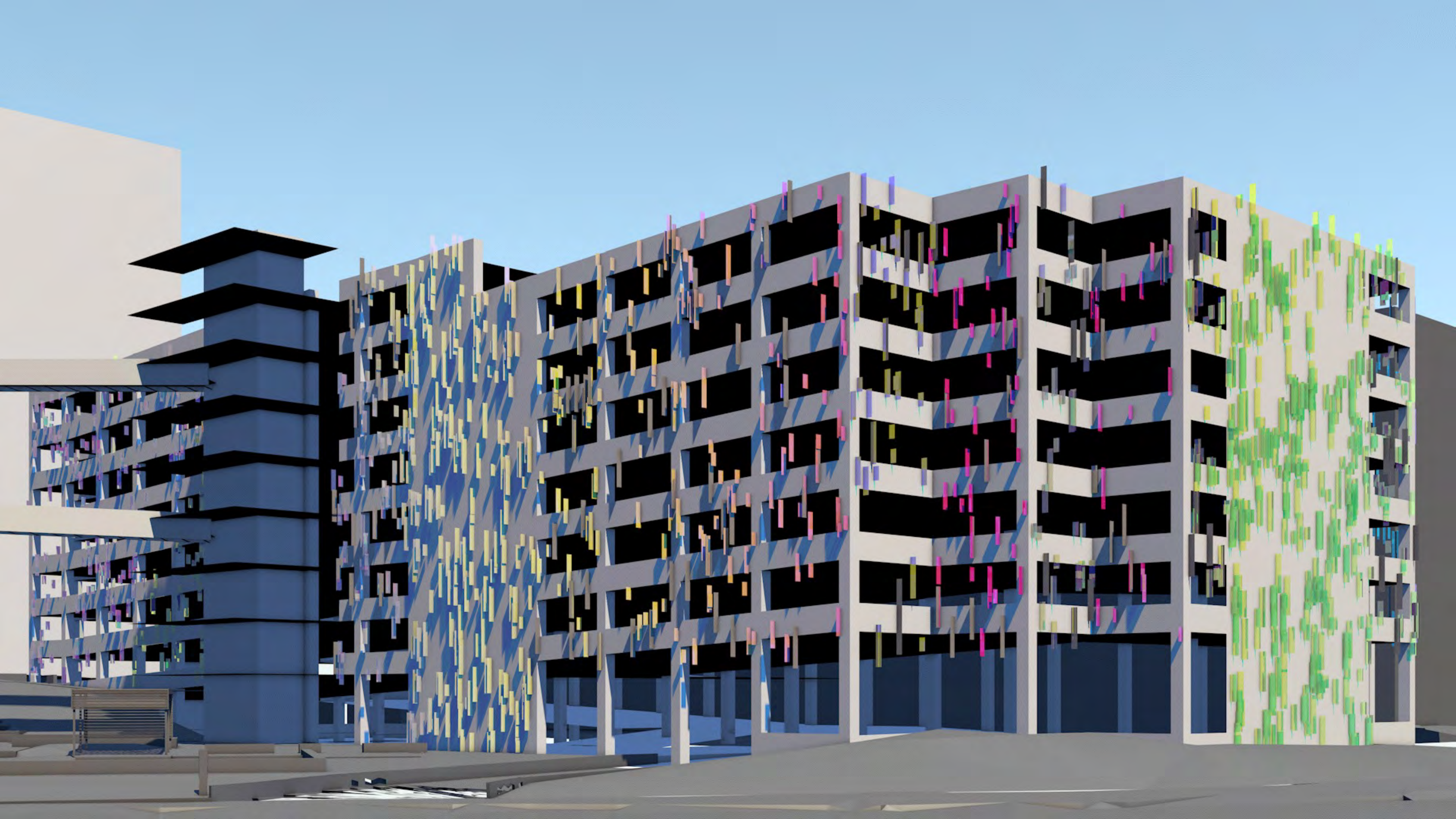
# SUNPATH DIAGRAMS



DAILY



SEASONAL



## **MATERIALS**

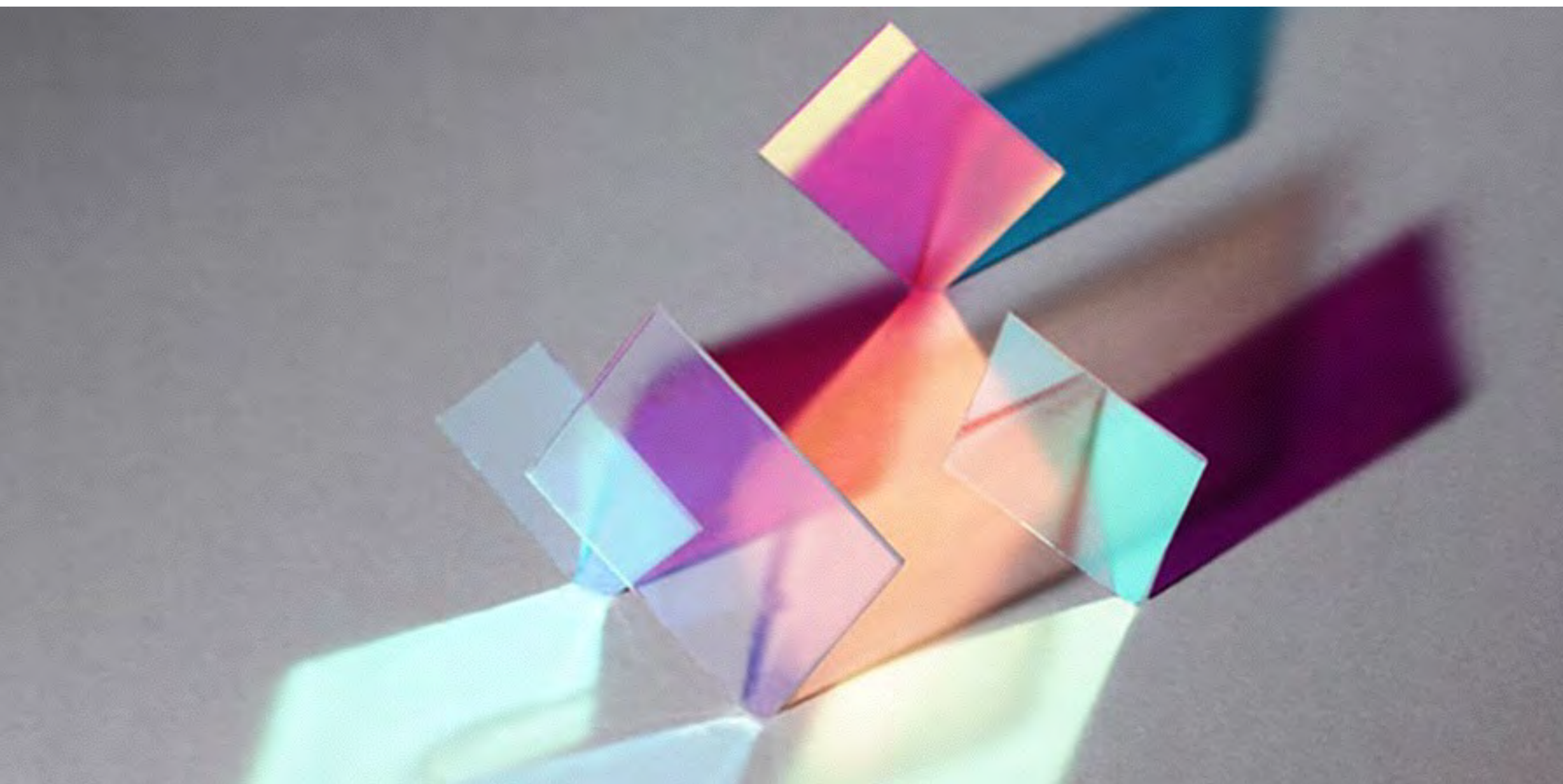


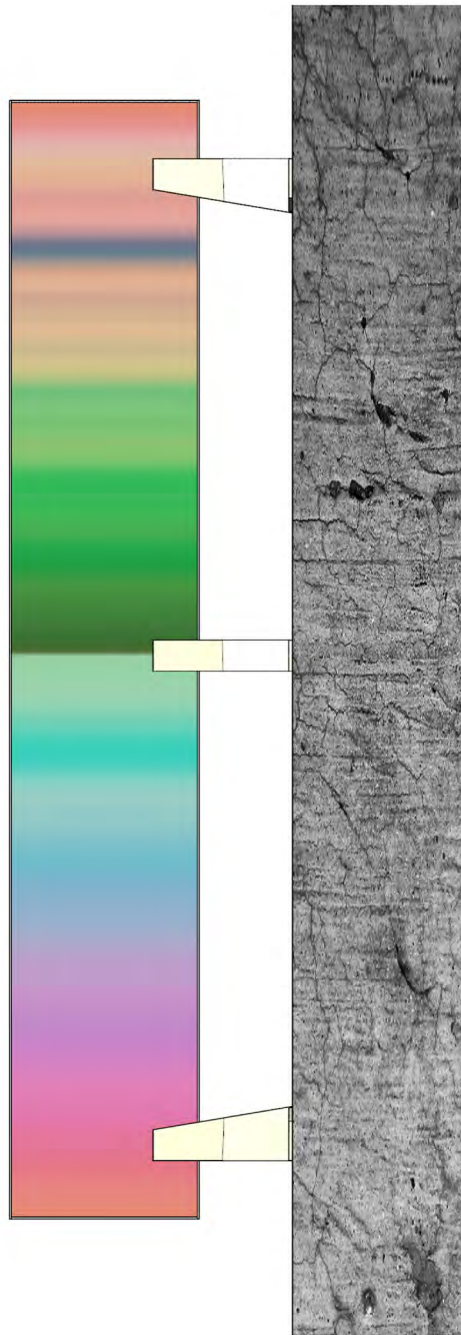
**Gensler**



## COLLABORATION

**'Arktura has a strong reputation for manufacturing precise solutions that address a range of architectural programs. From ceilings and wall systems to much more, we have the team of trained and dedicated architectural, design and engineering professionals to bring your projects to life. The related budget and delivery schedule will be clear, efficient and intelligent.'**





TYPICAL PANEL SECTION  
SCALE = 1 1/2" = 1'-0"

1

SUBMITTED BY:



18225 S FIGUEROA ST  
GARDENA, CA 90248  
P: 310.532.1050  
F: 310.881.1283

ARCHITECT:  
GENSLER

ARTIST:  
REFIK ANADOL STUDIOS

INSTALLER:  
TBD

C3 - Refik Anadol Studio - Art Piece

WALL FEATURE

DESIGN SKETCHES  
(NOT FOR CONSTRUCTION)

REVISIONS:

| DELTA | DATE | REVISION TITLE |
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SHEET TITLE:

ARKTURA DESIGN  
SKETCHES  
(NOT FOR  
CONSTRUCTION)

SHEET INFO:  
ARCH D (24" x 36")

DRAWN BY:

VERIFIED BY: KK

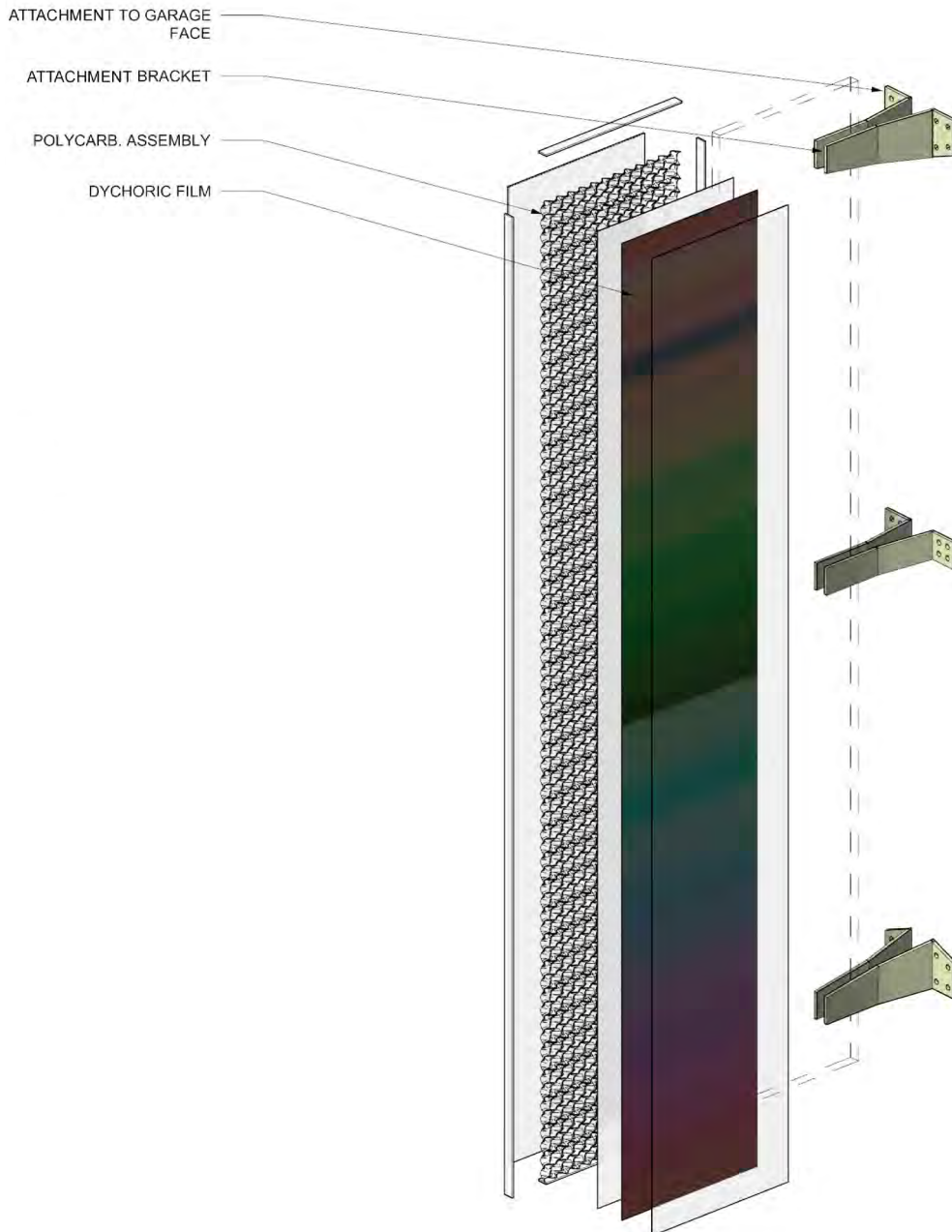
PLOT DATE: 1/8/2016

PROJECT NO.

SCALE: AS SHOWN

SHEET NUMBER:

ARK01



TYPICAL MODULE AXONOMETRIC  
SCALE =NTS

2

SUBMITTED BY:



18225 S FIGUEROA ST  
GARDENA, CA 90248  
P: 310.532.1050  
F: 310.881.1283

ARCHITECT:  
GENSLER

ARTIST:  
REFIK ANADOL STUDIOS

INSTALLER:  
TBD

C3 - Refik Anadol Studio - Art Piece

WALL FEATURE

DESIGN SKETCHES  
(NOT FOR CONSTRUCTION)

REVISIONS:

| DELTA | DATE | REVISION TITLE |
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SHEET TITLE:

ARKTURA DESIGN  
SKETCHES  
(NOT FOR  
CONSTRUCTION)

SHEET INFO:  
ARCH D (24" x 36")

DRAWN BY:

VERIFIED BY: KK

PLOT DATE: 18/2016

PROJECT NO.

SCALE: AS SHOWN

SHEET NUMBER:

ARK01

SUBMITTED BY:

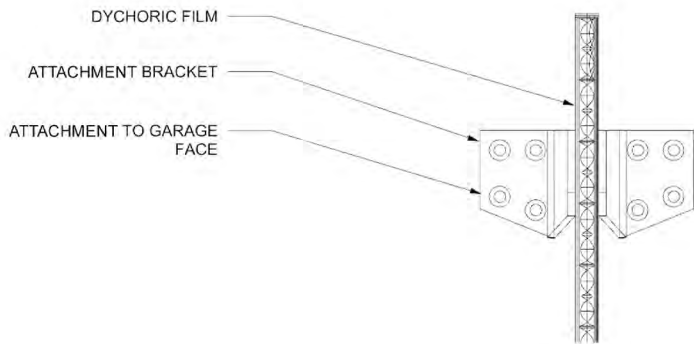


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GARDENA, CA 90248  
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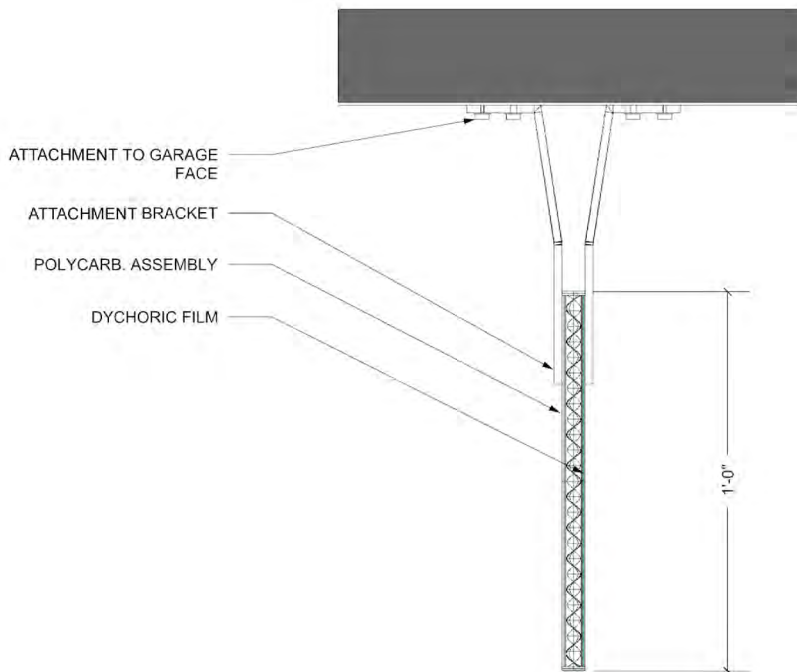
ARCHITECT:  
GENSLER

ARTIST:  
REFIK ANADOL STUDIOS

INSTALLER:  
TBD



TYPICAL MODULE DETAIL 3  
SCALE =NTS



TYPICAL MODULE DETAIL 4  
SCALE =NTS

C3 - Refik Anadol Studio - Art Piece

WALL FEATURE

DESIGN SKETCHES  
(NOT FOR CONSTRUCTION)

REVISIONS:

| DELTA | DATE | REVISION TITLE |
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SHEET TITLE:

ARKTURA DESIGN  
SKETCHES  
(NOT FOR  
CONSTRUCTION)

SHEET INFO:  
ARCH D (24" x 36")

DRAWN BY:

VERIFIED BY: KK

PLOT DATE: 18/2016

PROJECT NO.

SCALE: AS SHOWN

SHEET NUMBER:

ARK01

# lucitelux® Continuous Cast LED Diffusion Sheet Technical Bulletin

|            |                                                                                                                                                                                                                        | Test Method                                                        | Typical Value <sup>(a)</sup>                                                                              |
|------------|------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|--------------------------------------------------------------------|-----------------------------------------------------------------------------------------------------------|
| General    | Specific Gravity                                                                                                                                                                                                       | ASTM D792                                                          | 1.19                                                                                                      |
| Mechanical | Tensile Strength<br>❖ % Elongation @ break<br>❖ Modulus of elasticity<br>❖ % Elongation @ yield                                                                                                                        | ASTM D638                                                          | 11,000 psi<br>7.6%<br>465,000 psi<br>6.0%                                                                 |
|            | Flexural Strength<br>❖ Flexural modulus (tangent)                                                                                                                                                                      | ASTM D790                                                          | 14,700 psi<br>461,000 psi                                                                                 |
|            | Impact Strength<br>❖ Compressive strength (x-y plane)<br>❖ Compressive stress @ yield<br>❖ Compressive modulus<br>❖ Charpy (un-notched)<br>❖ Charpy (notched)<br>❖ Shear Strength (punch tool)<br>❖ Izod (procedure A) | ASTM D695<br><br>ASTM D256<br>ASTM D6110<br>ASTM D732<br>ASTM D256 | 83,300 psi<br>18,000 psi<br>279,000 psi<br>5.0 ft lb/in/in<br>20.8 J/m<br>11,200 psi<br>0.32 ft-lb. / in. |
|            | Rockwell Hardness                                                                                                                                                                                                      | ASTM D785                                                          | M-100                                                                                                     |
|            | Residual Shrinkage (b) (Internal Strength)                                                                                                                                                                             | ASTM D702                                                          | 2.5 % maximum                                                                                             |
|            | Surface Abrasion Resistance (c)<br>(Taber , CS-10)                                                                                                                                                                     | ASTM D1044                                                         | 500 cycles : < 1%<br>1000 cycles: <2%                                                                     |
| Optical    | Light Transmission, Total (e)                                                                                                                                                                                          | ASTM D1003                                                         | 62%                                                                                                       |
|            | Haze (e)                                                                                                                                                                                                               | ASTM D1003                                                         | 99%                                                                                                       |
|            | Yellowness index (YI) (e)                                                                                                                                                                                              |                                                                    | -0.3                                                                                                      |
| Thermal    | Maximum Continuous Service Temperature(e)                                                                                                                                                                              |                                                                    | 173°F (d)                                                                                                 |
|            | Coefficient of Thermal Conductivity                                                                                                                                                                                    |                                                                    | 1.45 Btu in./ft <sup>2</sup> hr. °F                                                                       |
|            | Deflection Temperature under load, 264 psi(e)                                                                                                                                                                          | ASTM D648                                                          | 198°F                                                                                                     |
|            | Hot Forming Temperature                                                                                                                                                                                                |                                                                    | 280°-340°F (138°-170°C)                                                                                   |
|            | Coefficient of Linear Thermal Expansion                                                                                                                                                                                | ASTM D696                                                          | 3.5 E-05 in/in/°F                                                                                         |
|            | Specific Heat                                                                                                                                                                                                          |                                                                    | 0.35 Btu/ lb (°F)                                                                                         |
| Electrical | D-C Resistance<br>❖ Volume Resistivity<br>Surface Resistivity                                                                                                                                                          | ASTM D257                                                          | >3.912E+15 Ω/cm<br>> 5.237E+15 Ω/sq                                                                       |
|            | Dielectric Strength (2000v/sec)<br>❖                                                                                                                                                                                   | ASTM D149                                                          | 354 V/mil                                                                                                 |
|            | Dielectric Constant, k'<br>❖ 60 Hz<br>❖ 1 KHz<br>❖ 1MHz<br>Dissipation Factor, D<br>❖ 60Hz<br>❖ 1KHz<br>❖ 1MHz<br>Arc Resistance                                                                                       | ASTM D150<br><br><br><br><br><br><br>ASTM D495                     | 3.3<br>3.0<br>2.7<br><br>0.06<br>0.04<br>0.02<br>No tracking                                              |

|                       |                                                                                                  |               |                                |
|-----------------------|--------------------------------------------------------------------------------------------------|---------------|--------------------------------|
| <b>Combustibility</b> | Smoke Density Rating<br>Tunnel Test (smoke developed)<br>❖ 0.118"<br>❖ 0.236"                    | ASTM D2843    | 13.5%                          |
|                       | Rate of Flame Spread<br>❖ 0.118"<br>❖ 0.236"                                                     | ASTM E84      | 385<br>530                     |
|                       | Fuel contribution factor<br>Ignition temperature                                                 | ASTM E84<br>- | 140<br>110                     |
|                       | Radiant Panel, Flame spread index<br>❖ 0.118"<br>❖ 0.236"                                        | ASTM D1929    | 11,300 Btu/lb<br>750°F (399°C) |
|                       | Horizontal Burn<br>❖ 0.118"<br>0.236"                                                            | ASTM E162     | 219<br>249                     |
|                       |                                                                                                  | ASTM D635     | 1.18 in./min.<br>0.65 in./min  |
|                       | ❖ UL Horizontal Burn Rating                                                                      | UL94          | 94 HB (f1); (f2)               |
| <b>Miscellaneous</b>  |                                                                                                  |               |                                |
| Water Absorption      | 24 hrs @ 23°C<br>2 hrs boiling water immersion                                                   | ASTM D570     | 0.2%<br>0.6%                   |
|                       | Soluble Matter Lost (post immersion)                                                             | ASTM D570     | nil                            |
|                       | Dimensional tolerances, inches<br>❖ Length – width<br>❖ Squareness<br>( Δ in length of diagonal) |               | +1/4" – 0"<br>≤ 1/4"           |

This material complies with the requirements for Class C-2 (Dade County, FL) and Class CC-2 (ICBO) which indicates an average burning rate greater than 1 in. /min. and less than 2.5 in. /min.

**Notes:**

- Values provided should not be used for specification purposes. Some values will vary with sheet thickness.
- Measured at room temperature before and after heating above 300° F.
- Numerical values indicate % light transmission loss after indicated cycles.
- It is recommended that temperatures not exceed 180°F for continuous service
- Values based on 0.118" WT2448

**\*All test performed on 0.118" thick, clear acrylic, unless otherwise noted.**

The information and recommendations in this document are, to the best of our knowledge, reliable. Users should perform their own tests to determine the suitability of these products for their own particular purposes. Statements made herein should, therefore, not be construed as representations or warranties. The responsibilities of Lucite International, Inc. for claims arising out of breach of warranty, negligence, strict liability, or otherwise is limited to the purchase price of the material. Statements made herein concerning the use of the products or formulations described herein are not to be construed as granting a license to operate under any patent of Lucite International, Inc. or another, or as recommending the infringement of any patent of Lucite International, Inc. or another, and no liability for infringement arising out of any such use is assumed

Rev. 7/2013

# Acrylic Sheet

## 10 YEAR GUARANTEE Standard (Signs) Colours

Lucite International guarantees that Perspex® acrylic sheet for exterior signs will comply in service with the performance specifications set out by Lucite International in the Appendix hereto for a period of ten years subject to the following conditions:

1. The guarantee period of ten years runs from the date of delivery of the sheet to the customer.
2. The guarantee covers the quality of the sheet as delivered and in particular:
  - 2.1 The sheet must be appropriately stored and transported prior to fabrication and installation.
  - 2.2 High standards of workmanship shall be used in fabrication and installation and Lucite International will not be liable for any failure attributable to poor standards of such workmanship.
  - 2.3 The guarantee does not cover any failure attributable to causes not usually associated with the normal use of Perspex® acrylic sheet and in particular does not apply to harm caused by chemical agents, cleaning fluids, unsuitable sealants or decorative materials.
3. Lucite International must be given immediate notice of any complaint. Sufficient evidence of the complaint must be given to Lucite International and those authorised by it must be allowed adequate facilities to substantiate any complaint.
4. If any Perspex® shall be shown to Lucite International 's satisfaction to have failed to comply with the said performance specifications within the stipulated time limit Lucite International shall replace the failed sheet with an equivalent amount of Perspex® or other suitable alternative sheet to be delivered free of charge by Lucite International to a delivery point to be nominated by the customer, but Lucite International shall under no circumstances be responsible for any other damage or loss howsoever arising whether directly or indirectly.
5. Lucite International gives no guarantee or warranty express or implied in relation to Perspex® acrylic sheet apart from the guarantee given herein.

PERSPEX®  
FROM LUCITE®

6. This guarantee and all the terms thereof shall apply to all deliveries of Perspex® supplied by Lucite International until the guarantee is revoked by either of the parties. Revocation may be effected by either party serving on the other notice in writing to that effect at any time.

Revocation shall not affect deliveries of sheet made prior to the date of revocation which shall continue to be fully covered by the terms of this guarantee.

7. If the customer shall bring any claim under this guarantee it shall produce documentary evidence to Lucite International's satisfaction that the sheet in question is Perspex® made by Lucite International
8. This guarantee document relates to Perspex® signs exposed in Europe.

### APPENDIX

#### OUTDOOR AGEING BEHAVIOUR OF PERSPEX® CAST ACRYLIC SHEET FOR SIGN APPLICATIONS

1. Elastic Modulus  
The rigidity of Perspex® will remain substantially unchanged in service. This means that the elastic modulus of a sample cut from a section of Perspex® will not be less than 2500 MPa as delivered and for ten years after delivery (test method: ISO 178 measured on specimens removed from the exposed Perspex® installation).
2. Tensile Strength  
Perspex® will suffer no unacceptable change in brittleness. This means that the tensile strength as delivered and for ten years after delivery of a sample cut from a section of Perspex® will not be less than 50 MPa. (test method: ISO R 527 measured on specimens, removed from the exposed Perspex®).
3. Colourfastness  
During a ten year outdoor exposure period all coloured surfaces can be expected to exhibit at least some degree of change. Lucite International guarantees that any changes in colour of the Perspex® sheet will be so small as to pass undetected by the casual observer at street level.

LUCITE INTERNATIONAL 2005

Perspex® and Lucite® are registered Trade Marks owned by Lucite International UK Limited.



# Acrylic Sheet

## 10 YEAR GUARANTEE

### LuciteLux® L Clear Sheet

Lucite International, Inc. ("Lucite") guarantees that LuciteLux® L continuous cast clear acrylic sheet ("LuciteLux® L clear") will comply in service with the performance specifications set out by Lucite in the Appendix hereto for a period of ten years subject to the following conditions:

1. The guarantee period of ten years runs from the date of delivery of the sheet to the customer.
2. The guarantee covers the quality of the sheet as delivered and in particular:
  - 2.1 The sheet must be appropriately stored and transported prior to fabrication and installation.
  - 2.2 Highest standards of workmanship shall be used in fabrication and installation. Lucite will not be liable for any failure attributable to failure to use such standards of workmanship.
  - 2.3 The guarantee does not cover any failure attributable to causes not usually associated with the normal use of LuciteLux® L clear and in particular does not apply to harm caused by chemical agents, cleaning fluids, unsuitable sealants or decorative materials.

For information on proper handling, storage and fabrication, consult the LuciteLux Fabrication Guide – [www.lucitelux.com](http://www.lucitelux.com)

3. Lucite must be given immediate notice of any complaint. Sufficient evidence of the complaint must be given to Lucite and those authorized by it must be allowed access to the sheet in question that is adequate to substantiate any complaint.
4. If any LuciteLux® L clear shall be shown to Lucite's satisfaction to have failed to comply with the said performance specifications within the stipulated time limit Lucite shall replace the failed sheet with an equivalent amount of LuciteLux® L clear or other suitable alternative sheet to be delivered free of charge by Lucite to a delivery point to be nominated by the customer, but Lucite shall under no circumstances be responsible for any other damage or loss however arising whether directly or indirectly.
5. Except as provided herein or expressly provided in a written agreement between Lucite and a customer, Lucite gives no guarantee or warranty express or implied in relation to LuciteLux® L clear. ALL OTHER WARRANTIES INCLUDING WARRANTIES OF MERCHANTABILITY AND FITNESS FOR PURPOSE ARE EXCLUDED.
6. This guarantee and all the terms thereof shall apply to all deliveries of LuciteLux® L clear supplied by Lucite until the guarantee is revoked by either of the parties. Revocation may be executed by either party serving on the other notice in writing to that effect at any time.
7. Revocation shall not affect deliveries of LuciteLux® L clear made prior to the date of revocation which shall continue to be fully covered by the terms of this guarantee.
8. If the customer shall bring any claim under this guarantee it shall produce documentary evidence to Lucite's satisfaction that the sheet in question is LuciteLux® L clear made by Lucite.

#### APPENDIX -- OUTDOOR AGEING BEHAVIOR OF LUCITELUX® L CLEAR CONTINUOUS CAST ACRYLIC SHEET

##### 1. Elastic Modulus

The rigidity of LuciteLux® L clear will remain substantially unchanged in service. This means that the elastic modulus of a sample cut from a section of LuciteLux® L clear will not be less than 2500 MPa as delivered and for ten years after delivery (test method: ASTM D790 measured on specimens removed from the exposed LuciteLux® L clear installation).

##### 2. Tensile Strength

The brittleness of LuciteLux® L clear will remain substantially unchanged in service. This means that the tensile strength of a sample cut from a section of LuciteLux® L clear will not be less than 50 MPa (test method-ASTM D638 measured on specimens of exposed LuciteLux® L clear).

##### 3. Light Transmission

The light transmission for clear LuciteLux® L clear will not fall below 85% (test method: ASTM D 1003 when measured using a cleaned and polished flat sample of 1 to 3mm thickness taken from the exposed sheet).

##### 4. Yellowness

The yellowness of LuciteLux® L clear will maintain optical YI values as per ASTM D1925/ E313 of  $\Delta E < 5$  units.

Where this guarantee is provided to a Lucite customer, should any provision of this document conflict with a provision of Lucite Terms and Conditions, a provision in any agreement between Lucite and the customer or a provision in a Lucite invoice then the provision of this document shall override such other provision.

## **MAINTENANCE**

**C3 Public Art : *Cirrostratus***  
Maintenance Plan  
February 8, 2016

**Project Information**

**Developer:** IDS Real Estate Group

**Artist:** Refik Anadol

**Engineering, Fabrication, and Installation:** Arktura LLC

**Required Maintenance:**

*Cirrostratus* is designed to be maintenance-free. It contains no moving parts, electrical, water, or digital elements.

“Self-Cleaning” polycarbonate is the primary surface material. This material is designed to reduce dirt build-up by “sheeting” rain water off its surface. Natural precipitation works to clean the artwork, requiring no additional cleaning.

All steel elements will be powder-coated and/or stainless finish to avoid corrosion.

**Optional Supplemental Cleaning:**

Occasional supplemental cleaning may be desired, especially in times of limited natural precipitation. A light wash with a hose can be performed at the owner’s discretion.

High-pressure wash systems should not be used at any time.

## **TIMELINE**



### C3 SCHEDULE OF PERFORMANCE

Isenberg & Associates, Inc. Proposal for Art Advisory Services approved and signed by **Client**.....Week of August 24<sup>th</sup> 2015

**Art Consultant** creates **RFQ** with Client.....August 31, 2015

**Art Consultant** meets with **Cultural Affairs Coordinator**- Discuss direction of C3 Project and submit Schedule of Performance, Draft Budget and RFQ for review and approval.....September 2 or 3, 2015

**Art Consultant** meets with **Client** and **Architect** to begin **Artist Selection**.....September 9, 2015

**Art Consultant** meets with **Client** to determine **Shortlist of Artists**.....3<sup>rd</sup> Week of September 2015

**Art Consultant** coordinates and hosts **Artist Interviews** with **Client** and **Architect**.....4<sup>th</sup> Week of September 2015

**Art Consultant** creates **Draft Artist Contract**, submit to **Client** and **Artist** for review.....1<sup>st</sup> Week of October 2015

**Contract Signed**, **Artist** begins **Draft Concept Art Plan**.....2<sup>nd</sup> Week of October 2015

**Art Consultant meets with Client** to review **Draft Concept Art Plan**  
for approval.....4<sup>th</sup> Week of November 2015

**Art Consultant** submits **Draft Concept Art Plan** to **Cultural Affairs**  
**Coordinator** for review and approval.....1<sup>st</sup> Week of December 2015  
wednesday december 2<sup>nd</sup> 3pm

**Client submits Construction Documents**.....January 6<sup>th</sup> 2016

**Art Consultant** meets **Cultural Affairs Commission Subcommittee**  
to present **Draft Concept Art Plan** for approval.....January 15 2016

**Art Consultant** creates **Narrative Proposal** for Concept Art Plan.....3<sup>rd</sup> Week of January 2016

**Art Consultant** and **Artist** meets with AIC affiliated **Conservator-**  
to determine durability of materials, future maintenance, estimated  
maintenance costs if applicable.....3<sup>rd</sup> Week of January 2016

**Art consultant** meets with **Client** to determine how **future maintenance**  
**costs will be allocated** and identify party responsible for ensuring  
that maintenance is performed.....3<sup>rd</sup> Week of January 2016

**Art Consultant** submits **Concept Art Plan** to **Client** for approval.....February 9-10 2016

**Art Consultant** meets with **Cultural Affairs Commission** to present  
**Concept Art Plan**.....February 16<sup>th</sup> 2016

**Client Pulls Building Permit; ground breaking**.....April 1, 2016

**Client** directs **Artist** to begin **Fabrication** .....TBD

**Artist Installs** artwork; **Art Consultant** ensures install is concurrent with  
**Concept Art Plan**.....August 2017

**Client files Covenant with Culver City.....August 2017**

**Site visit by Cultural Affairs Coordinator with Art Consultant and Artist.....August 2017**

**Art Consultant prepares and submits to Culver City Cultural Affairs Commission  
the Final Art Report for review and approval.....August 2017**

**Culver City Cultural Affairs Commission final sign off.....August 2017**

**Project Complete.....September 2017**

## **OUTLINED BUDGET**

# OUTLINED BUDGET

**700 Corporate Point  
Culver City, California**

|                                           | Art in Public Places Program Allocation                                                                                                                                                                                   | \$470,000.00        |
|-------------------------------------------|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|---------------------|
| CATEGORY                                  | DESCRIPTION                                                                                                                                                                                                               | AMOUNT              |
| <b>Design Fees &amp; Expenses</b>         |                                                                                                                                                                                                                           |                     |
|                                           | Artist Design Fee, Draft Concept Art Plan & Concept Art Plan<br>Design Development & Construction Drawings<br>Architect Fees<br>Structural Engineering                                                                    | \$75,000.00         |
| <b>Fabrication, Delivery Installation</b> |                                                                                                                                                                                                                           |                     |
|                                           | Materials, Labor, Off-Site Fabrication, Shop Details, Assembly, Shipping,<br>Installation & Coordination                                                                                                                  | \$300,000.00        |
| <b>Contingency</b>                        |                                                                                                                                                                                                                           |                     |
|                                           | Contingency                                                                                                                                                                                                               | \$25,000.00         |
| <b>Art Consultant Fee</b>                 |                                                                                                                                                                                                                           |                     |
|                                           | Project Art Plan, Artist Selection, Draft Concept Art Plan, Concept Art Plan,<br>Coordinate Implementation of Installation, RFQ, Conservator, Maintenance<br>Plan, Final Art Report, Out of Pocket Expenses and Covenant. | \$70,000.00         |
| <b>TOTAL</b>                              |                                                                                                                                                                                                                           | <b>\$470,000.00</b> |

## **DEVELOPER/ARTIST AGREEMENT**

## **DRAFT ARTIST CONTRACT**

### **1.0 PREAMBLE**

- 1.1 This Artwork Contract (the “Contract”) is made as of October 8, 2015 by and between BIT Culver City Creative Office LLC (“Client”) and Refik Anadol (“Artist”) for services and the commission of a permanent artwork (“Artwork”) for the Client to be fabricated and installed at 700 Corporate Pointe, Culver City, California. (“Location”)

### **2.0 SCOPE OF SERVICES**

This Scope of Services is included in Exhibit A

### **3.0 COMPENSATION AND FEES**

- 3.1 As consideration for Artist’s satisfactory and timely performance of his obligations hereunder, Client shall pay Artist \$375,000.00 in eight installments contingent upon achievement of the milestones as set forth below.

| <b>Milestone</b>                                                                                                            | <b>Amount of Progress Payment</b> |
|-----------------------------------------------------------------------------------------------------------------------------|-----------------------------------|
| <b><u>Draft Concept Art Plan</u></b>                                                                                        |                                   |
| Contract signed; Draft Conceptual Art Plan phase Commenced                                                                  | \$ 18,750                         |
| Draft Conceptual Art Plan approved by Client and Culver City Cultural Affairs Coordinator                                   | \$ 18,750                         |
| <b><u>Concept Art Plan</u></b>                                                                                              |                                   |
| Concept Art Plan phase commenced                                                                                            | \$ 18,750                         |
| Concept Art Plan approved by Client and Culver City Cultural Affairs Commission                                             | \$ 18,750                         |
| <b><u>Fabrication Phase</u></b>                                                                                             |                                   |
| Fabrication commenced                                                                                                       | \$ 93,750                         |
| 50% completion of fabrication                                                                                               | \$ 93,750                         |
| 100% completion of fabrication                                                                                              | \$ 75,000                         |
| Delivery of work to site,<br>Completion of installation;<br>Client and Culver City Cultural<br>Affairs Coordinator approval | \$ 37,500                         |

- 3.2 Artist shall not be entitled to any payment, whether progress payment or final payment hereunder, unless Artist provides to Client evidence satisfactory to Client that the applicable milestone has been achieved.
- 3.3 Client shall make all payments to Artist hereunder within thirty days after receipt of Artist's invoice.
- 3.4 Artist shall not be entitled to any additional compensation hereunder except pursuant to a signed amendment to this Contract.
- 4.0 GENERAL CONDITIONS
- 4.1 Amendment. No modification or amendment to this Contract will be valid unless executed in writing and signed by all the parties to this Contract.
- 4.2 Assignment. This Contract and each and every portion hereof shall be binding on the successors and assigns of parties hereto, but the same shall not be assigned by Artist without express written consent of the Client, which may be withheld by Client in its sole discretion. Notwithstanding the forgoing, Client may assign this Contract to its parent or any affiliated company without Artist's consent.
- 4.3 Confidential Information. All specifications, plans, drawings, and other information submitted to Artist by Client or prepared for or in connection with Artist's performance of the services hereunder and all information concerning Client and its business which Artist may obtain by reason of Artist's services hereunder are the sole property of Client and shall be held confidential by Artist and shall not, without the prior written consent of Client, be disclosed to others or used for any purposes other than as may be necessary for Artist to perform its services hereunder.
- 4.4 Termination and Default. Anything in this contract notwithstanding, if (i) Artist fails to make progress so as to endanger performance of the Contract in accordance with its terms, or (ii) Artist fails to comply with any of the schedule deadlines, or (iii) Artist violates any provisions of this Contract or commits any act of fraud, negligence or willful misconduct in connection with the services rendered hereunder, or (iv) Artist commences or has commenced against her any proceedings, voluntary or involuntary, in bankruptcy or insolvency, including any reorganizing proceeding, or (v) an assignee for the benefit of Artist's creditors or a receiver is appointed, with or without Artist's consent, then Client may, without prejudice to any other right or remedy, terminate this Contract in whole or, from time to time, in part upon written notice and proceed to complete or cause the work to be completed and Artist shall be liable to Client for any and all loss, damage and cost in completing the Project.
- 4.5 Client shall also have the right to terminate this Contract without cause and in its sole discretion upon seven (7) days written notice to Artist. In such event, Client shall pay to Artist the cost of materials and labor expended.
- 4.6 Governing Law. Interpretation, construction, and enforcement of this Contract shall be governed by laws, statutes, and regulations of the State of California.

- 4.7 Entire Contract. This Contract constitutes the entire agreement between the parties respecting the subject matter hereof and supersedes all prior oral and written negotiations and agreements in respect of such subject matter.
- 4.8 Independent Contractor. The relationship of Client and Artist is that of independent contractor only and is not that of employer-employee. It is expressly understood and agreed that Artist shall perform services under the control of Client as to the result of such services only and not as to the means by which such result is accomplished. Nothing contained in the Contract shall constitute making or appointing Artist the agent of Client. Artist shall not (a) hold himself out contrary to the terms of this Contract, (b) enter into or purport to enter into any contract on behalf of Client or otherwise bind Client in any way, or (c) make any representation or take any action contrary to the terms hereof. As an independent contractor and not an employee, Artist shall not be entitled to health, disability, welfare, pension, annuity or any other benefit of employment based on or resulting from the performance by Artist of duties hereunder or the compensation paid by Client to Artist therefore.
- 4.8 Indemnification. Artist shall use reasonable care and judgment in the services to be performed hereunder. Client assumes no responsibility for and Artist shall indemnify, defend, and hold Client and its affiliates and their respective directors, officers, employees, agents, representatives, successors, and assignees, harmless from and against any and all claims, damages, losses, settlements or judgments of any kind (including reasonable legal fees and disbursements ) arising out of, relating to or in connection with Artist's services hereunder (including any bodily injury or property damage sustained by Artist or any other person as a result of or in connection with Artist's performance of her services hereunder and any claims for infringement of any copyright, trademarks or other intellectual property right) unless directly and solely due to the gross negligence of Client, its affiliates or their respective employees.
- 4.10 Notices. All notices, requests, demands or other communication in connection with this Contract shall be in writing and shall be deemed to have been duly given if delivered in person, by telegram, by telecopier, or by United States mail, postage prepaid, certified or registered, with return receipt requested, or otherwise actually delivered to applicable address listed below:

If to Artist, to him at:

Refik Anadol Studio LLC  
Attn: Refik Anadol  
2012 Hyperion Avenue  
Los Angeles, CA 90027  
t.424.209.2127

If to the Client, to it at:

BIT Culver City Creative Office LLC  
Attn: David Saeta  
515 S Figueroa St #1600  
Los Angeles, CA 90071  
t. 213.362.9300

With a copy to:

Isenberg & Associates, Inc.  
461 ½ S. Palm Drive  
Beverly Hills, CA 90212  
Tel: (310) 289-1695

Or other such addresses as Artist or Client shall have designated by written notice to be the other parties hereto. Any such notice, demand or other communication shall be deemed to have been given on the date actually delivered or in the case of telecopier, on the date actually sent, or upon the expiration of three (3) days after the date mailed, as the case may be.

- 4.11 Time. Time is of the essence with respect to Artist's obligations hereunder.
- 4.12 Client Approvals. All approvals, waivers, or consents by Client hereunder (a) shall not be effective unless in writing, and (b) may be withheld in Client's sole discretion.
- 4.13 Survival of Obligations. Artist's obligations shall survive a completion of the Project and termination of this Contract.
- 4.14 Multiple Counterparts. This Contract may be executed in multiple counterparts and by facsimiles.

## 5.0 PERMITS AND INSPECTION

- 5.1 Artist shall cooperate to assist the Client in obtaining all permits and inspections as may be required under applicable law. The Artist shall be responsible for any costs for permits and inspections from the contract fee.

## 6.0 SALES AND TAXES

- 6.1 Artist shall be responsible for the payment of any sales or use taxes, which may be levied against either Client or Artist as a result of Client's commission of the Artwork.

## 7.0 ADDITIONAL ITEMS

- 7.1 Artist is responsible for the security of the Artwork for its full value until final installation in and acceptance by the Client.
- 7.2 Artist shall sign and date the Artwork.
- 7.3 Concurrently with the installation of the Artwork, the Artist shall provide the Client with written recommendations for maintenance and preservation of the Artwork.
- 7.4 Promptly following the Client's acceptance of the Artwork, Artist shall provide a written release satisfactory to Client releasing all of Artist's right, title, and interest in and to the Artwork.
- 7.5 The Artwork shall be unique. No replicas or copies, on any scale, may be made or permitted to be made without the parties' mutual written agreement.

- 7.6 Subject to the terms and provisions of this Contract, Client and Artist shall each have the right to represent the finished Artwork by photographic means, film, videotape or similar electronic reproductions. Any reproduction of the Artwork which is published by the Client shall be identified with the name of the work, the name of the Artist, and the date of the work; provided, however, that this provision shall not apply to any reproduction of general models, replicas, or views which do not feature the Artwork as an exclusive or primary subject.
- 7.7 The copyright of the Artwork shall remain the Artist's property. Artist shall, at Artist's sole cost and expense, defend such copyright against any third party infringement.
- 7.8 Artist shall place a plaque near the Artwork naming the Artist, date, title and any other identification as requested by the city
- 8.0 CLIENT'S ACCEPTANCE
- 8.1 Upon completion of the installation of the Artwork, Artist shall notify Client in writing that the Artwork is ready for Client's acceptance. Within ten (10) business days of receipt of such notice, Client shall either confirm in writing to Artist that the Artwork is accepted or notify Artist that the Artwork is not acceptable. If Client determines that the Artwork is not acceptable, Artist shall take such action as may be necessary to bring the Artwork into an acceptable condition, including, but not limited to, implementing any and all requests of the Client regarding the aesthetic appearance of the Artwork, provided that, in Artist's reasonable opinion, such request does not materially change the overall aesthetic effect approved by the Client.

**EXHIBIT A**  
**SCOPE OF SERVICES**

The Artist agrees to provide a Draft Conceptual Art Plan and Concept Art Plan, fabrication and installation of original artwork for the Project.

The Artist shall work with the Client, architect, landscape architect, art consultant, lighting consultant in the development of a Draft Concept Art Plan and Concept Art Plan, which will be reviewed and approved by the Client and Culver City Cultural Affairs Coordinator

The Artist's Draft Concept Art Plan will relate to the existing architect's schematics as drawn, except as agreed by the Client. The Artist will prepare a narrative and any relevant drawings for his overall conceptual recommendations for the site as required by Client for review and approval by Client.

The Artist's Concept Art Plan will include process and narrative, drawings, material samples, final budget and location of art work as required by Client for review and approval by Client, Culver City Cultural Affairs Coordinator and Cultural Affairs Commission

The Artist will be available in an advisory capacity to the Client and the design team during this process. The Artist will be available to attend working sessions with members of the design team for the site and will attend meetings with the Client, Culver City Cultural Affairs Coordinator and Cultural Affairs Commission to present his proposal. The Art Consultant will facilitate communication and meetings between the Artist and other members of the design team for the project.

The Artwork, which the Artist will fabricate and install, shall be in substantial conformance with the Artist's Concept Art Plan approved by the Client, Culver City Cultural Affairs Coordinator and Cultural Affairs Commission

Artist shall transport and install the Artwork.

Client shall provide Artist with 5 to 10 days of uninterrupted access to the project for the purpose of installing the Artwork.

The Artist shall obtain and manage all materials, labor and equipment necessary in order to deliver and install the Artwork.

The Artist hereby retains all copyrights relating to the Artwork. All presentation materials prepared by the Artist remain property of the Artist.

The budget for the public artwork, including artist fees, will not exceed \$375,000.00

If the foregoing is in accordance with your understanding of the agreement, please indicate by signing and dating in the space provided below for your signature and return one signed copy to the attention of the undersigned.

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David Saeta, Senior Vice President  
BIT Culver City Creative Office LLC

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Date

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Refik Anadol, Principal  
Refik Anadol Studio, LLC

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Date