

One Culver

10000 Washington Blvd, Culver City, CA 90232

Presented by: LeBasse Projects



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ABOUT ONE CULVER

Description

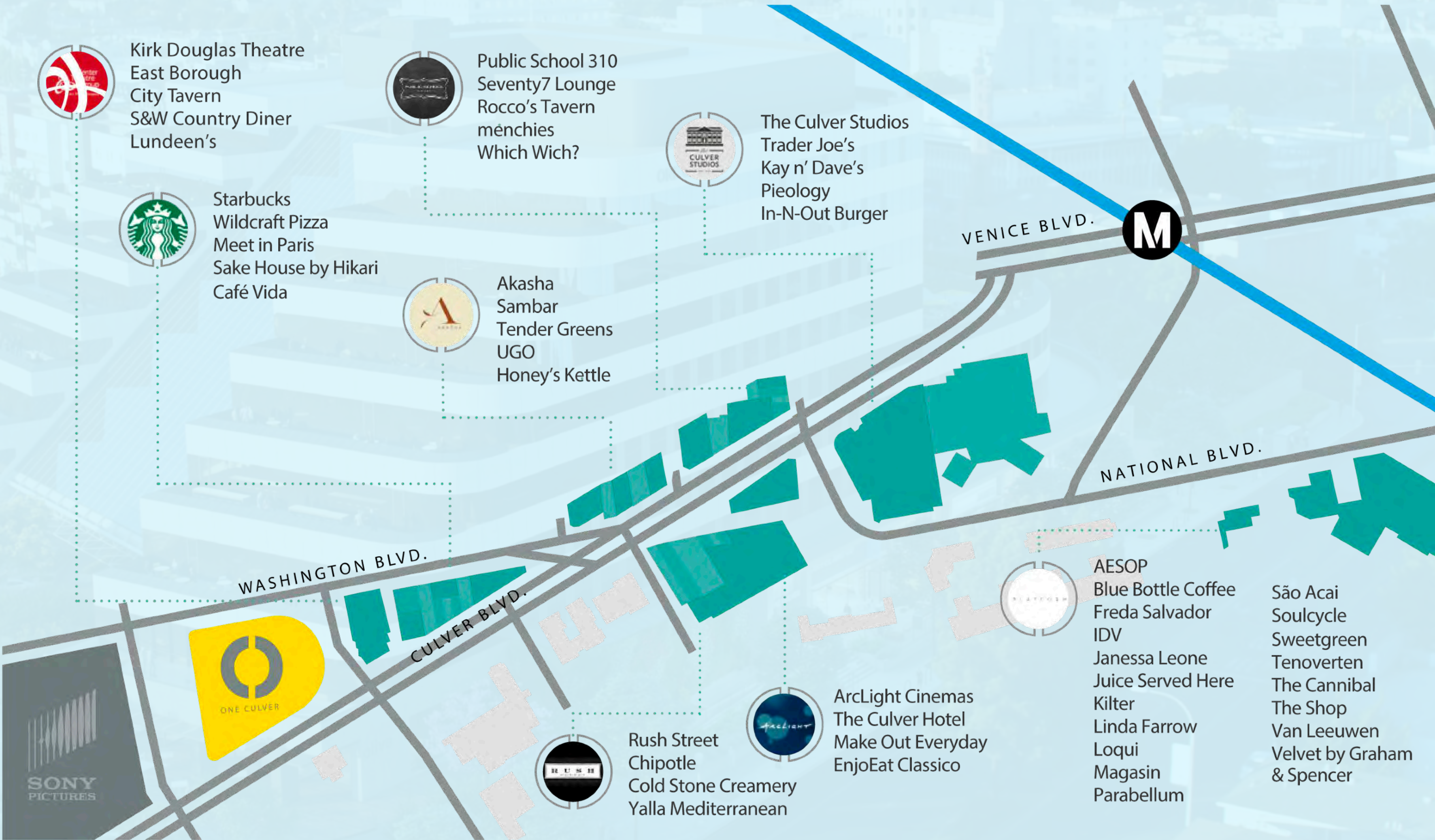
Located in the heart of downtown Culver City, One Culver captures the energy and creativity of the entertainment, media and technology industries where business and culture converge. The renovations at One Culver have transformed an old traditional corporate office building into a modern, creative and open mixed-use office and retail environment that promotes an amenity rich base for customers and connects to the community of Culver City.

A match for the vibrant revitalization of Culver City, the property defines its walkable urban experience with a dramatic atrium, modern grand stair, a 70-foot media wall, a state-of-the-art production studio with three stages, 50,000 sq. ft. of balcony areas and fluid indoor/outdoor spaces that bring people together to collaborate and innovate.

ABOUT ONE CULVER

Site Map

One Culver sits in the heart of Culver City, among an array of businesses and entertainment.



ABOUT ONE CULVER

Site Plan

One Culver's tenants will attract young professionals with businesses such as Equinox and Go Get Em' Tiger already open for visitors.



ABOUT ONE CULVER

Photo Gallery





Exterior









EQUINOX



SELECTED ARTIST: JASON WOODSIDE

SELECTED ARTIST

Artist Selection

After determining an initial strategy with the LBA team and Gensler, the project architects, LeBasse Projects began the One Culver artist selection process with a long and diverse group of internationally and nationally recognized contemporary artists for a single artist who could bring the color and energy LBA was seeking to contrast One Culver's modern but grayscale architecture.

The One Culver team was looking to implement colorful visual landmark art along Washington Blvd fronting the retail units of the building as well as including artwork along the Duquesne Blvd driveway and office building entrance.

The artists were reviewed with the two primary art opportunities in mind: a large colorful mural installation felt throughout the experience of the site and engaging with an artist that feels in line with the current and forthcoming tenants of the building which included lifestyle driven companies like Equinox and Go Get em Tiger as well as an LBA managed production studio. The goal was to find a multi-disciplinary artist that could implement an artwork that is experienced

throughout the site, bringing both color as well as hip and modern appeal to the tenants of the building.

The team was looking for bold, engaging and unique artworks that would enhance the visibility for the One Culver project and create landmark artworks for Culver City.

After determining artwork opportunity locations and LBA's desire for a colorful and impactful design a final group of 12 artists including Tanya Brodsky, Jun Kaneko, Amir Nikraven, Aaron de la Cruz and Masako Miki were presented to LBA from which 3 finalists were selected. The finalists were Lisa Williamson, Jason Woodside and Tristan Eaton. Based on his past bodies of work LeBasse Projects, Gensler and a team from LBA selected to commission artist Jason Woodside.

The artist selected was felt to be the most potentially impactful and the best integrated within the site because of our main goal of bringing both colorful experiences to the site, as well as an urban hip energy that aligned with the tenants and expected visitors of the building.



SELECTED ARTIST

Jason Woodside: Biography

Jason Woodside is a prolific muralist whose paintings and murals can be found throughout New York City, Los Angeles, Sydney, and Paris. His work is based on bold geometric shapes, vibrant and hypnotizing patterns as well as striking color combinations.

Woodside finds the inspiration for his art in textiles and clothing and he has transformed some of his pieces into outfits during the collaboration with the most prestigious fashion brands such as Adidas and OBEY.

Woodside is also known as one of the key personalities belonging to the post-graffiti movement. He attended the School of Visual Arts in New York City and currently lives and works between Los Angeles and New York City.



SELECTED ARTIST

CV

Education

School of Visual Arts, NYC - Attended 2001 - 2003

Exhibitions

2019. Moberg Gallery, Exhibition Curation and Contributor, In Bloom - Des Moines, IA

2018. Getty Museum, Light projection exhibition in conjunction with Pepsi - Los Angeles, CA

2017. StolenSpace Gallery show- “Adventures in Modern Abstraction” - London, England

2017. Urvanity Art Fair- Public Art Mural- Art Exhibition Stolen Space Gallery- Madrid, Spain

2017. GreenRoom Festival, Art Exhibition - Yokohama, Japan

2016. “Sway”, Solo Exhibition, AllPress Studio - Auckland, New Zealand

2016. “Strike me with your lightening” Solo Exhibition, StolenSpace - London

2016. LAX/ORD, Group Exhibition curated by ThinkSpace at Verticle Gallery - Chicago, IL

2015. The Nook Gallery, Solo Exhibition of Prints - Melbourne, Australia

2015. Semi-Permanent, Conference Speech and Exhibition, Sydney, Australia

2015. Colette, “XOXO” Solo Exhibition - Colette, Paris

2014. Judith Charles, Group Show Exhibition - NYC

2014. Saatchi & Saatchi, “Color Memory” Solo exhibition, SS headquarters - NYC

Murals

2019. The Ecology Center, Farm Tractor Art installation - San Juan Capistrano, CA

2019. Fashion District Public Art Mural, via Bridgette Mayer Art Advisors - Philadelphia, PA

2019. Samsung, Art Installation and Product Campaign - NYC

2019. Art Republic, Public Art Installation via VyStar - Jacksonville, FL

2019. BrightWalls, Mural Festival Public Mural - Jackson, MI

2019. Disney/Black Tap, Mural Commission - Anaheim, CA

2018. Public Mural in conjunction with Steyn Hotel - Sydney, Manly Beach, Australia

2018. Hotel Studio Allston, Lobby mural and structures - Boston - MA

2018. Pizzeria, Interior mural, Platform - Culver City, CA

2018. Public Mural in conjunction with HedHi media - Charleston, SC

2018. Public Mural via Wonder Walls Mural Festival - Wollongong, Australia

2017. ArtRepublic Mural Festival- Public Mural- Jacksonville, FL

2017. Nashville Mural Project, Public Art Mural - Nashville, TN

2017. Ion Solar, Wall Mural commission - Salt Lake City, UT

2017. JBG, Public Mural Art Commission, Rosslyn - VA

2017. HedHi Media, Public Mural Art Commission - Charleston, SC

2017. Rockefeller Plaza, Public Mural Art Commission, Tishman Speyer - NYC

2017. Rebels Alliance, Motorcycle collaboration and wall mural - London, England

2016. Richmond Mural Project, Curated by ArtWhino - Washington D.C.

2016. DC Mural Project, Curated by ArtWhino - Washington D.C.

2016. Bethesda Arts Commission/JBG, Public Art Mural - MD

SELECTED ARTIST

Artist Brief

Jason Woodside is known for his playful use of color, shape, and line and presents One Culver with a unique opportunity to bring this exciting energy to the exterior experience of One Culver. Although Jason has done a small amount of public and private work in Los Angeles, this will be Jason's largest work in Culver City that is installed in an experiential way that allows visitors to experience it in multiple moments around One Culver's site. This work will be displayed as a multi-wall mural experience.

JASON WOODSIDE AT ONE CULVER

Jason Woodside will take his murals to the next level by adding a 3-d component that lifts the murals off the surface of the wall onto custom made panels throughout the building's site. The piece culminates in a show stopping expansive curved wall affixed with monumental smooth panels. These new panels will be covered by Jason's iconic colorful patterns and gradients inspired by colors connected to Culver City.

In addition to the monumental custom curved wall mural, Jason's art will also feature custom panels on the concrete wall along Culver Blvd. These custom panels will be in conversation with each other throughout the experience of the building. As visitors walk along the perimeter they'll enjoy a similar visual language that speaks to the colors of Culver City and the energy of Jason's art.



SELECTED ARTIST

Artist Statement

As an artist currently living in Southern California, and a life long surfer, I have a personal connection with the culture and environment I'm surrounded by. This connection directly correlates to my artistic work. My pieces are often characterized by vivid colors and fades with contrasting bands of patterns and shapes. I gain inspiration from textiles, light and nature. Following my typical creative process, the concept for Bloom Dimension, to be installed at One Culver, arrived very naturally to me after observing the environment surrounding Culver City. The design concept of Bloom Dimension can be expressed in three general categories.

First, the color palette. The colors within Bloom Dimension are directly inspired by the blooms found within Culver City, and throughout southern California. The toasted yellow and orange represents the golden California Poppy and the always shining California Sun, while the deep and bright purples and pinks draw characteristics of the beautiful Verbenas and cooling California sunset. Perhaps most importantly, the fierce bright red, representing the native Toyon shrub, found in abundance in and around Culver City. By the use of this color palette, I am able to manifest the Golden State.

The second design concept centers around the emotions of the local citizenry. The layered colors and contrasts represent the ethos of Culver City and are meant to evoke positive emotions such as nostalgia, and joy. This emotional representation is designed to correlate with the thriving and diverse culture of the residents in the midst of a progressive city landscape. The frames of color accents and details split with slightly diagonal lines are

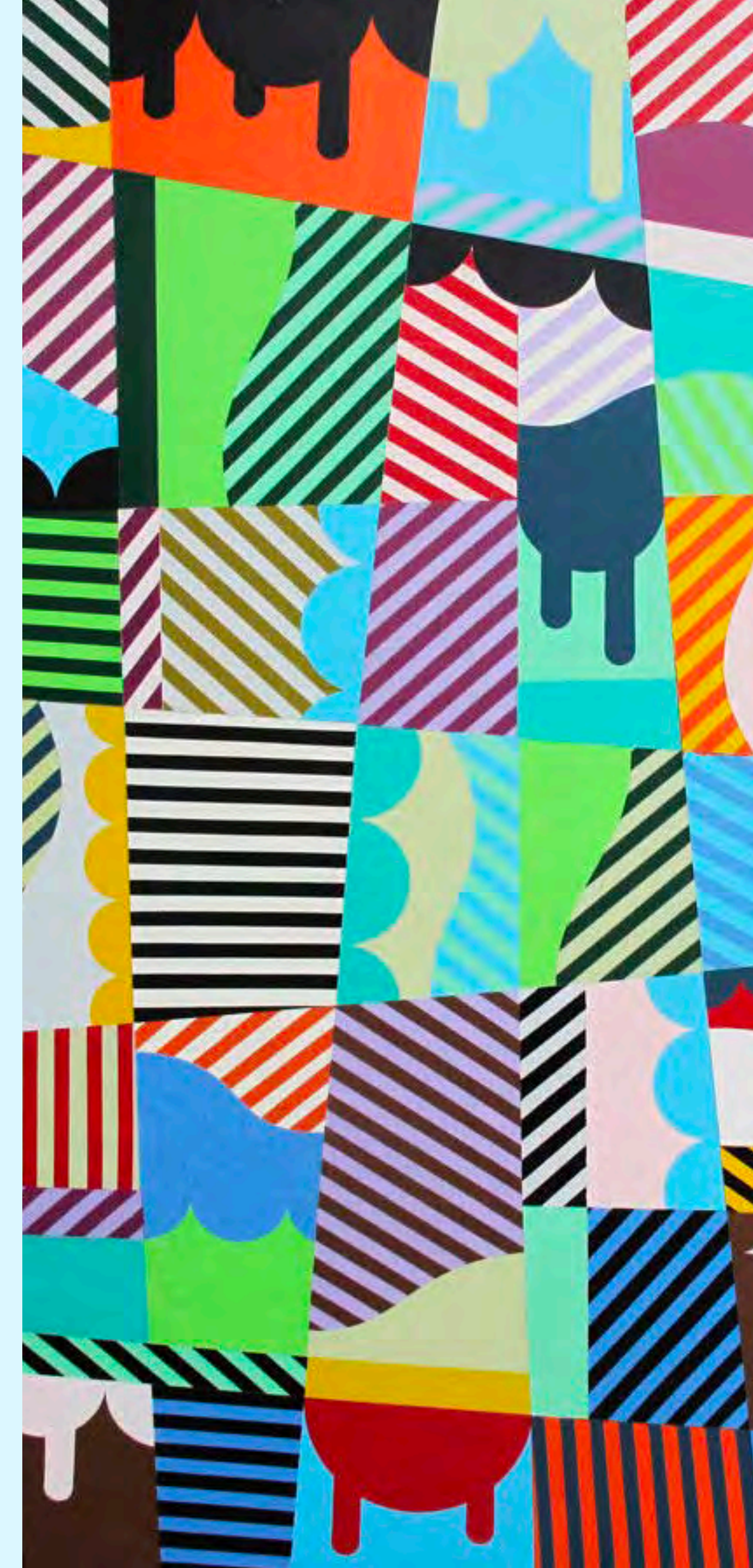
used to represent the “movement” of a forward thinking headspace that is common amongst residents I've come into contact with.

Finally, Bloom Dimension is intended to give prospective on Culver City's past. The piece incorporates color gradients and simulated movement intended to pay homage to the land on which One Culver was built. Culver City was built on the Ballona Wetlands whose native people were of the Gabrielino Indian Tribe, also known as the Tongva tribe. The Tongva people were known for their colorful woven baskets. Tongva baskets often contain zig-zags, geometric shapes, polka dots and lines, influenced by their ancient surrounding. I myself am part Powhatan Indian and although I may not be of a descendent of the Tongva people, I can still relate to the bond and unity of being part Native American has on someone's identity.

Inspired by Tongva patterns and colors, my installation interprets the patterns and woven techniques found in these baskets through a contemporary lens. The installation can be viewed as many individual works of art arranged in a progressive & staggered pattern to form one complete piece, paying homage to the individual strands of each basket coming together to form a work of art.

Thank you,

JASON
WOODSIDE



SELECTED ARTIST

Past Works

















ARTIST CONCEPTS

ARTIST CONCEPTS

Curved Wall

Close-up



ARTIST CONCEPTS

Curved Wall



Before



After

ARTIST CONCEPTS

Accent Feature Wall



Before



After

ARTIST CONCEPTS

Accent Feature Wall



Before



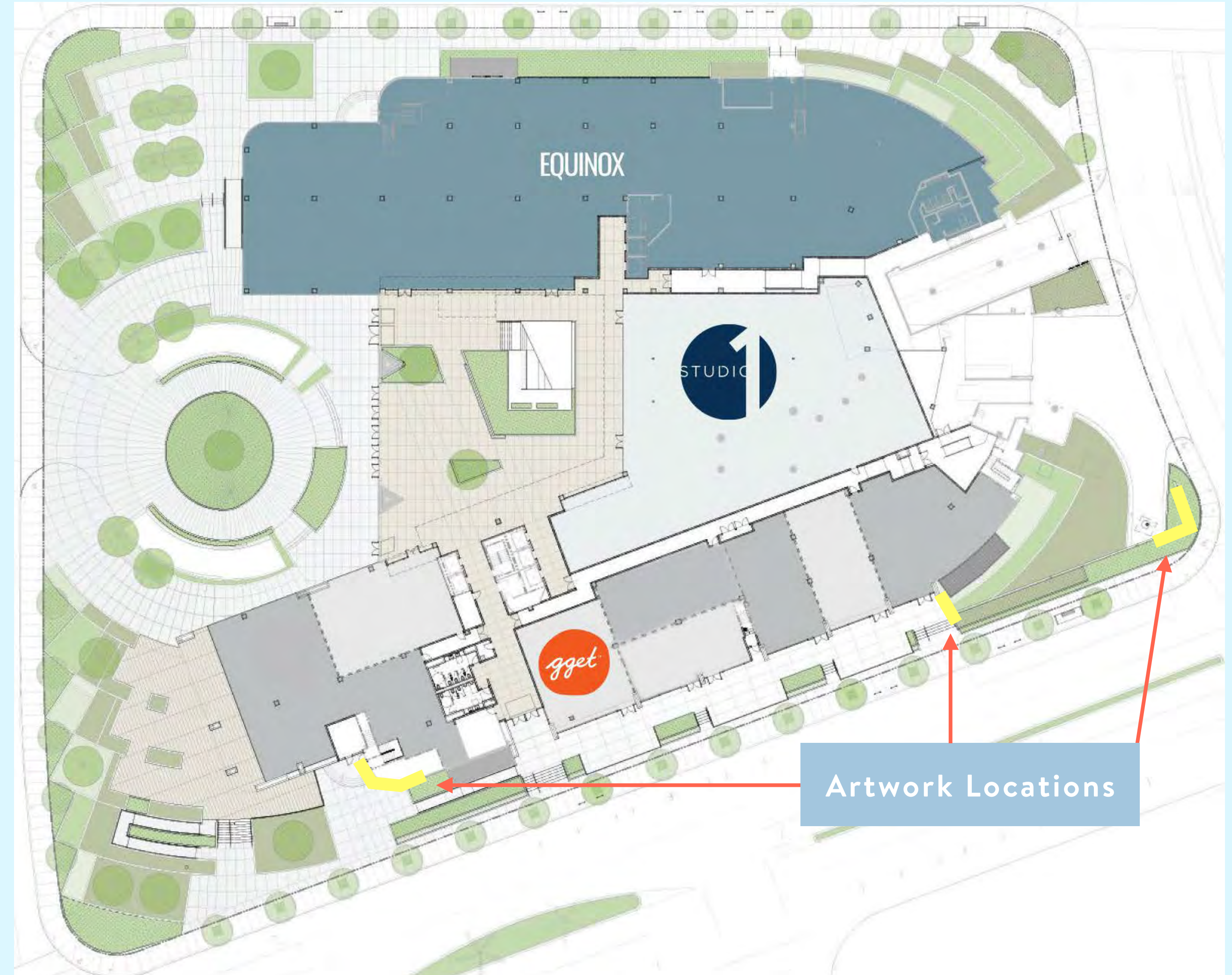
After

ARTIST CONCEPTS

Artwork Overview

Jason Woodside will be creating a series of hand-painted custom metal panels along the 20ft curved wall and cement feature wall on Culver Blvd and Duquesne. This location was chosen for its high visibility on Culver Blvd and its juxtaposition with the grayscale modern architecture of the space.

The pieces will be monumental in scale and seamless in their application. The curved custom metal panels will appear smooth and will allow for Jason's playful use of color and line to take center stage. In addition to the monumental curved wall piece, the cement wall will give additional experiences of color throughout the site as Jason will create custom hand-painted panels on the corner of the One Culver feature wall and along the entrance of the same wall. These additional touches of color create a full experience of Jason's work throughout the walk of Culver Blvd. Visitors will get to continue to experience his touches of color and energy as they stroll the block and enjoy all that One Culver has to offer.



PROJECT TECHNICAL DETAIL



PROJECT TECHNICAL DETAIL

Curved Wall Technical Descriptions



Curved Wall

Mural : Materials

- .125 Aluminium panels
- Spray Paint
- Blue Painters Tape
- Chalk
- Measuring Tape
- Stencils
- Primer
- Adhesive

MURAL INSTALLATION:

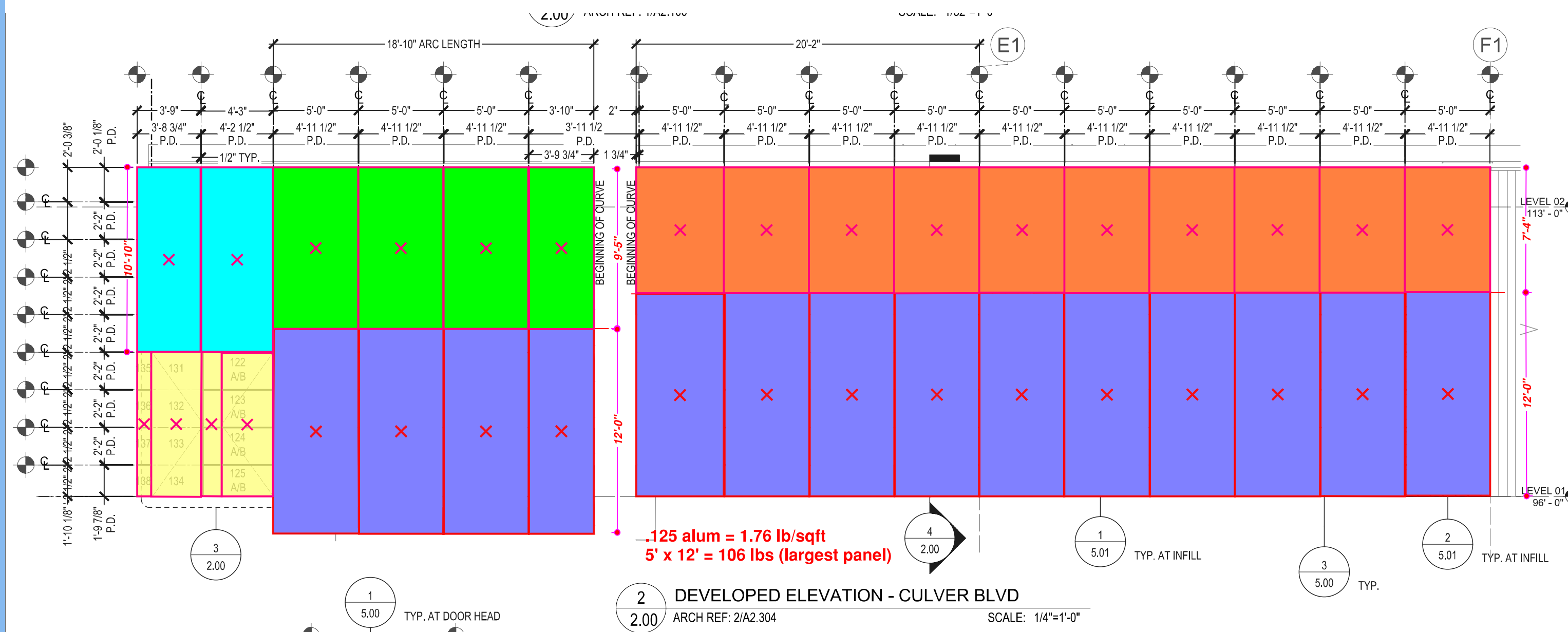
Spray Paint (MTN 94) and stencils will be used to apply Jason’s mural to the primed panels.

DIMENSIONS:

Bottom panels to be approximately 5’-0” wide by 8’-7 ½” tall
Top panels to be approximately 5’-0” wide by 10’-10 ½” tall
Weight: 1.8 lbs per square foot

MACHINERY NEEDED:

- 1x 30+ft Articulating boom lift
- 2x 10ft ladders
- 3x industrial LED spot lights
- On site power, or a mobile generator



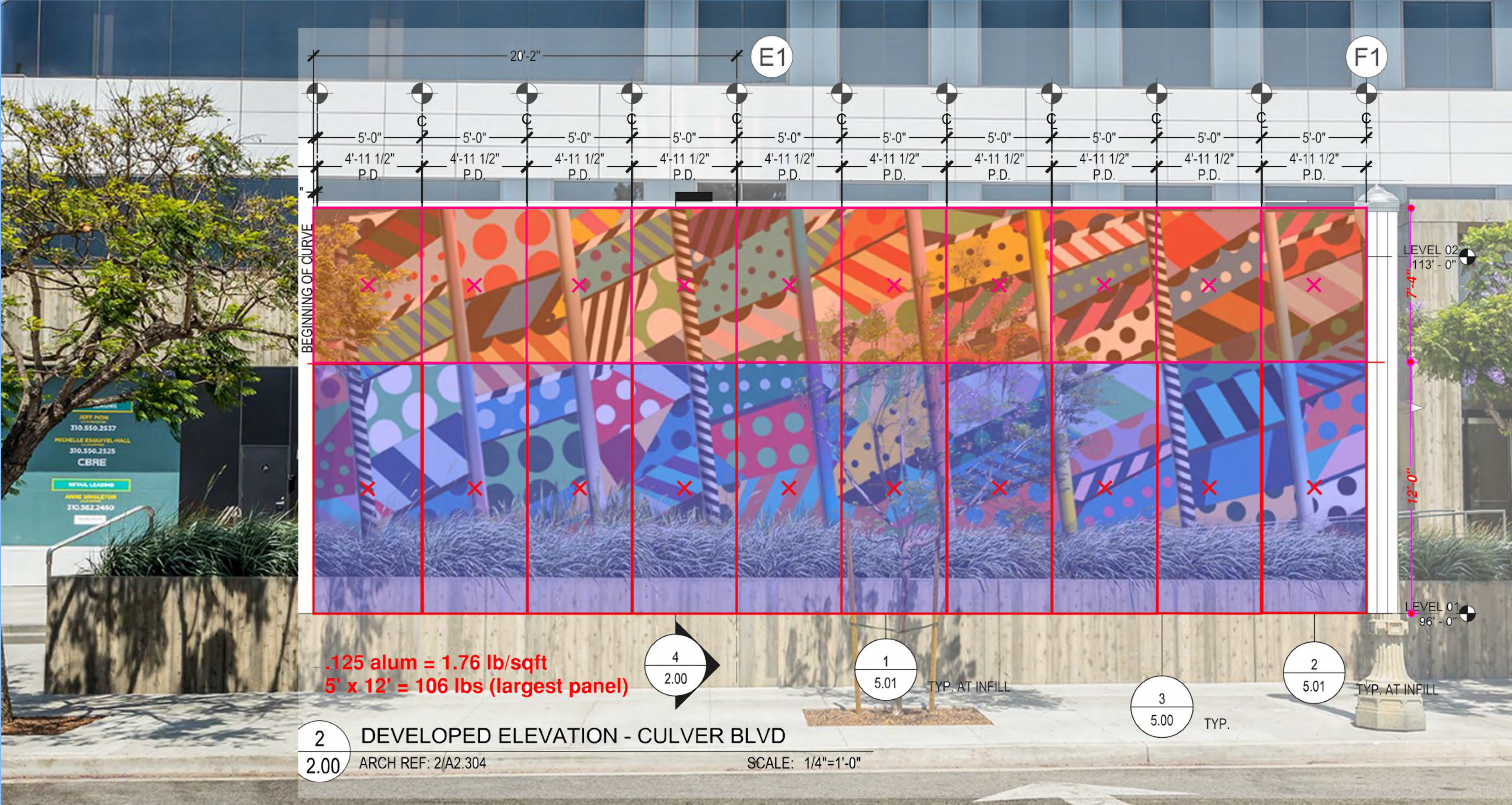
PANEL LAYOUT CURVED WALL

The new panels will be provided and installed by VNSM using .125 aluminum panels vertically.

Bottom panels to be approximately 5'-0" wide by 8'-7 1/2" tall and top panels to be approximately 5'-0" wide by 10'-10 1/2" tall. New panels will be provided with "prime" finish only.

PROJECT TECHNICAL DETAIL

Curved Wall Technical Descriptions



Panel layout and dimensions on curved wall.

PROJECT TECHNICAL DETAIL

Curved Wall Technical Descriptions



Full mural imagery and dimensions on curved wall.

PROJECT TECHNICAL DETAIL

Accent Feature Wall Technical Descriptions



Accent Wall

MURAL INSTALLATION:

Spray Paint (MTN 94) and stencils will be used to apply Jason’s mural to the primed panels.

MACHINERY NEEDED:

- 1x 30+ft Articulating boom lift
- 2x 10ft ladders
- 3x industrial LED spot lights
- On site power, or a mobile generator

DIMENSIONS:

CORNER CAP PANEL:

Panels to be approximately 8’-0” tall.
Base of the right panel to be 4’-6” and taper inward to 1’-6” at the top.
Base of left panel to start at a point, and widen to 3’-6” at the top.

DOORWAY PANEL:

Panel to be approximately 3’-7” wide by 7’-0” tall with a left leaning slant of 0-6”.

Mural : Materials

- .125 Aluminium panels
- Spray Paint
- Blue Painters Tape
- Chalk
- Measuring Tape
- Stencils
- Primer
- Adhesive

PROJECT TECHNICAL DETAIL

Accent Feature Wall Technical Descriptions



PANEL LAYOUT ACCENT FEATURES

Using 3m VHB tape (very high bond tape), VNSM will follow a step by step procedure for preparing the stone, and prepping the panels.* The panels will be prepped in the shop by applying the 3m VHB tape to the backside of the primed panels. The panels will then be brought to the job site, where the stone will be prepped, and the panels will be applied.

*Refer to end notes for detailed preparation procedures

PROJECT TECHNICAL DETAIL

Accent Feature Wall Technical Descriptions



PANEL LAYOUT ACCENT FEATURES

Panels to be approximately 8'-0" tall.

Base of the right panel to be 4'-6" and taper inward to 1'-6" at the top.

Base of left panel to start at a point, and widen to 3'-6" at the top.

Jason Woodside to paint finish with automotive paint with powder coat.

Panel to be approximately 3'-7" wide by 7'-0" tall
with a left leaning slant of 0-6"



TECHNICAL ENDNOTES



TECHNICAL ENDNOTES

Material Details

- **.125 ALUMINUM PANELS**
- **SPRAY PAINT** : MTN 94 400ml*
- **24X ROLLS 1.5 BLUE PAINTERS TAPE** : This tape is used in order to mask off certain elements of the art, allowing for crisp and defined edges.
- **CHALK**
- **MEASURING TAPE**
- **STENCILS** : Each time Jason paints a mural, he creates stencils out of specific materials, in specific sizes to suit the needs of the job. Custom stencils will be designed and brought to life by Mr. Woodside off site prior to the commencement of the artwork's creation.
- **PRIMER**
- **FLASH PRIMER**
- **BRAND:** Duranar
- **ADHESIVE** : 3M Very High Bond Tape



TECHNICAL ENDNOTES

Panel Preparation

ALPOLIC PANEL PREPARATION

1.1	Verify that production area temperature in >50°F
1.2	Clean bond area with IPA/Water (50%-70% IPA) - 2 cloth method (WypAll X60)
1.3	Apply 3M Primer 94 (3M P94) to perimeter bond area (dauber bottle w/1.25" edge guide)
1.4	Allow 3M P94 to dry prior to application of 3M VHB Architectural Panel Tape G16F

3M VHB TAPE APPLICATION (FLAT PANEL)

2.1.1	Apply 3M VHB Architectural Panel Tape G16F (1" VHB G16F or VHB Tape) to top of panel (<u>flush</u> VHB HTA)
2.1.2	Apply VHB G16F to vertical edges of panel (<u>inset</u> VHB HTA) overlapping top strip of VHB Tape. Cut to within 1/4" from bottom edge of panel.
2.1.3	Apply VHB G16F to lower horizontal of panel (<u>inset</u> VHB HTA) leaving 1"-2" between tape ends and vertical VHB Tape strips.
2.1.4	Apply horizontal strip of VHB G16F to center of panel by hand or using PA1 spreader leaving 1"-2" between tape ends and vertical VHB Tape strips.
2.2	Create a butt splice where the vertical VHB Tape strips intersect the top horizontal tape strip
2.3	Apply initial pressure (>15 psi) with laminant roller (Virutex Pressure Roller PR3)
2.4	Inspect for air bubbles and remove, if needed.
2.5	Store completed ACM Panel in inclined rack system to prevent damage to VHB Tape

3M VHB TAPE APPLICATION (CURVED PANEL)

3.1	Apply 3M VHB Architectural Panel Tape G16F (1" VHB G16F or VHB Tape) to flat portion of ACM Panel following steps 2.1.1 to 2.2 above. (Note: Horizontal VHB Tape strips to end at start of curved panel section.
3.2	Mark ACM Panel at 12" intervals starting at outside edge of curved panel section with utility knife.
3.3	Apply vertical strips of VHB G16F to panel at maximum 12" intervals (identified in 3.2) by hand or using PA1 spreader. Cut VHB Tape to within 1/4" from top and bottom edge of panel.
3.4	Apply initial pressure (>15 psi) with laminant roller (Virutex Pressure Roller PR3) or hand
3.5	Inspect for air bubbles and remove by slitting lengthwise, if needed.
3.6	Mark ACM Panel front (film) with Sharpie® pen to identify location of vertical VHB Tape strips (<i>needed for application of final pressure</i>)
3.7	Store completed ACM Panel in a manner that prevents damage to VHB Tape

TECHNICAL ENDNOTES

Panel Installation

STONE PANEL PREPARATION (VHB TAPE BOND AREA)

1.1	Verify that stone panel temperature is >55°F
1.2	Spray bond area with PowerForce and mechanically abrade with 3M Scotch-Brite 7447 hand pad on DA sander using firm pressure. (Make certain surface is "wetted" throughout process.)
1.3	Remove PowerForce residue from prepared bond area with dry disposable towel (WypAll X60) <i>(When the temperature of the Granite exceeds 130 degrees, skip to Step 1.4)</i>
1.4	Scrub bond area with IPA/Water (50%-70% IPA) using KCC KimTech wiper system. Ensure that cloth is "wet" throughout process. <i>(Note: Use 45-50 oz of IPA/water solution to saturate KimTech towels. Slowly pour solution onto roll (When bypassing 1.3, scrub bond area with IPS/Water (50%-70%) using Kim Tech wipes (2) separate times)</i>
1.5	Clean bond area with IPA/Water (50%-70% IPA) - 2 cloth method (KimTech + WypAll X60). Wipe in one direction (do not scrub).
1.6	Apply 1st coat of 3M Primer 94 (3M P94) to perimeter bond area (dauber bottle w/1.25 edge guide)(Allow 3-5 minutes for primer to dry before applying 2nd coat. Test tack with finger.)
1.7	Apply 2nd coat of 3M P94 to perimeter bond area (dauber bottle w/1.25 edge guide)(Allow 3-5 minutes for primer to dry (light tack) prior to bonding the ACM Panel to the prepared stone.)

ACM PANEL INSTALLATION (FLAT PANEL)

2.1	Verify Panel ID and/or dimensions of ACM Panel to stone panel
2.2	Remove red protective VHB Tape liners from all perimeter VHB Tape strips. <i>(Leave liner on center strip.)</i> Take care not to touch exposed adhesive.
2.3	Without touching stone panel surface, align top and vertical edges to stone panel and bond to stone panel. Once alignment has been achieved, press ACM Panel into place using hand pressure.
2.4	Apply final pressure (>15 psi) with laminant roller (Virutex Pressure Roller PR3) around perimeter of ACM Panel (2 Passes)
2.5	Remove protective film from ACM Panel face to indicate all installation steps are complete

ACM PANEL INSTALLATION (CURVED PANEL)

3.1	Verify Panel ID or dimensions of ACM Panel to stone panel
3.2	Identify location of vertical VHB Tape strips and structural silicone sealant on stone panel surface (silver Sharpie)
3.3	Spray bond areas with PowerForce and mechanically abrade with 3M Scotch-Brite 7447 hand pad on DA sander using firm pressure. (Make certain surface is "wetted" throughout process. Do not remove bond area markings.)
3.4	Remove PowerForce residue from prepared bond area with dry disposable towel (WypAll X60)
3.5	Scrub bond area with IPA/Water (50%-70% IPA) using KCC Kimtech wiper system. Ensure that cloth is "wet" throughout process. <i>(Note: Use 45-50 oz of IPA/water solution to saturate KimTech towels. Slowly pour solution onto roll</i>
3.6	Clean bond area with IPA/Water (50%-70% IPA) - 2 cloth method (KimTech + WypAll X60). Wipe in one direction (do not scrub).
3.7	Apply 1st coat of 3M Primer 94 (3M P94) to perimeter bond area (dauber bottle w/1.25 edge guide)(Allow 3-5 minutes for primer to dry before applying 2nd coat. Test tack with finger.)
3.8	Apply 2nd coat of 3M P94 to perimeter bond area (dauber bottle w/1.25 edge guide)(Allow 3-5 minutes for primer to dry (light tack) prior to bonding the ACM Panel to prepared stone.)
3.9	Apply Dow Corning DC 121 structural silicone to bond area of prepared ACM Panel following manufacturer's installation guidance.
3.10	Remove red protective VHB Tape liners from all VHB Tape strips(except intermediate horizontal, if present). Take care not to touch exposed adhesive.
3.11	Without touching stone panel surface, align top and vertical edges to stone panel and bond to stone panel. Once alignment has been achieved, press ACM Panel into place using hand pressure.
3.12	Apply final pressure (>15 psi) with laminant roller (Virutex Pressure Roller PR3). Start on the flat panel section and progress towards vertical VHB Tape trips on curved panel section (2 Passes)
3.13	Remove protective film from ACM Panel face to indicate all installation steps are complete

PROJECT BENCHMARKS



PROJECT BENCHMARKS

Timeline

2 0 1 9

JULY

JULY 30

- Final Concepts approved by LBA

AUGUST

AUGUST 26

- Present to Culver City Sub-Committee

SEPTEMBER

- Present to Cultural Affairs Commission (approval)
- Fabrication begins

OCTOBER

- Panels Installed
- Murals painted
- Documentation Complete



PROJECT BENCHMARKS

Budget

Budget

Total Budget:

\$ 437,552

EXPENSES

Admin Fee	\$ 65,632
JW Artist Fees:	\$ 145,000
Panel Fabrication &Install	\$ 170,000
Contingency (10%)	\$ 43,700

REMAINING BUDGET:

\$ 13,220



PROJECT BENCHMARKS

Maintenance Plan

BASIC MAINTENANCE PLAN

CONSERVATION AND MAINTENANCE ASPECTS IN DISCUSSION AND REVIEW WITH ROSA LOWINGER AND ASSOC.

- Clean metal aspects of artworks as needed (approximately every 6 months) with water and a soft cloth to reduce dust and mineral buildup
- Check the security and tightness of the fasteners connecting the components to their supports and/or each other every 4-6 months, or at the owner's discretion as often as desired
- Consult with the artist regarding paint touchups as necessary; color for painted coating should not need maintenance for approximately 10 years
- Painted aspects will have a sealed coating. Wash as necessary with water to remove dust and/or vandalism.



OVERVIEW

Curved Wall



OVERVIEW

Accent Feature Wall





THANK YOU

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