

**CONVENTION CENTER MEETING EXPANSION PROJECT**

**SUMMARY OF MEETING/NOTES**

**January 27, 1994**

10:00 - 3:00 City Hall, Accounting Conference Room

**Revised 2-16-94**

**Advisory Panel Present:** Karen Fenley, Albert A. Byrd, Caryl Henry

**Advisory Panel Absent:** Arthur Gonzalez, Richard Murai, Elizabeth Saltos

**APP Committee Members Present:** Richard Raisler, Jack Nielsen, Ellen Van Fleet

**SMAC Staff:** Michelle Walker, Nancy Esajian, Virginia Bailey, Monique Pisani (APP intern), Kathryn Smith (APP intern)

**Public:** John Collentine

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I. Support Materials and Purpose of Meeting.

- A. The agenda, revised timeline, and list of artists for invitational RFP/East Ballroom Lobby that have been submitted thus far were passed out to the panel members.
- B. The purpose of the meeting was to discuss Phase I of the Convention Center.

II. Phase I Graph.

	PHASE I Budget \$565,000		
	Budget	Priority	Geographic Distribution/Artist Call
East Ballroom Lobby	\$300,000	1	Invitational (National)
Vest Pocket Area	\$100,000	0	Open?
J Street Entry	\$50,000 (was \$75,000)	2	Open
Concourse Murals/Photo	\$20,000 (2 ea. \$10,000)	1	Northern California
VIP Lounge	\$17,000 \$3,000	1	(for art) Sacto Area 4 counties (for curator) Northern CA.
East Ballroom Terrace	\$75,000 (was \$50,000)	1	Open?
<b>TOTAL</b>	<b>\$565,000</b>		

III. Convention Center Rooms Designated for Art Work.

- A. East Ballroom Lobby Structure Concerns.
  - 1) RFP will be written to say what weight bearing load capabilities are so the artist can apply that in proposal.
  - 2) Artist should know where air conditioning vents are located.

- 3) Art piece doesn't have to be limited to a hanging piece.
- 4) Location, budget, and weight bearing capabilities are factors artist can base his proposal on.
- 5) Not feasible for art to be mounted on the floor.
- 6) Suggested that RFP state that the art could be cross supported into the west wall or be suspended.
- 7) Concern brought up about interior wall and whether load bearing.
- 8) Suggested treating ceiling with ceramics. Not necessary to cover whole ceiling.
- 9) Ceiling is very high, concern of not seeing tile wall; chandeliers may interfere with sight and tile weight could be of a concern.

B. Invitational Competition Requirements - East Ballroom Lobby.

- 1) Do you want a mentor situation? Yes.
- 2) It would be invitational and a national artist call for the mentor.
- 3) Apprentices (2) would be locally chosen and could help gather information for the mentor if residing out of town.
- 4) Nancy referred to timeline:
  - a) Release RFP for invitational artist on February 10 for ballroom area and release RFQ for apprentice artists.
  - b) RFQ returned March 11 (4 weeks). RFP returned March 18 (5 weeks).
  - c) Because of tight timeline, artist call to mentor and local art apprentices will appear on same call.
  - d) Artist selection panel meets March 28 to select (1) invitational artist (mentor) and select (5) local apprentices from the mentor would then choose the two artists to work with.

C. Gender/Cultural Equity Issue.

- 1) Richard Raisler asked about the necessary qualifications for artists. How many years of experience are necessary, do we ask for people of color, women, and are artists required to have had a certain number of years working on a large scale projects?
- 2) RFQ needs to show that we are culturally and gender equitable, otherwise, when we approach the panel process there is a problem.
- 3) Some artists don't apply because they feel the traditional process naturally eliminates them. (The same artists are chosen over and over for public art.)
- 4) History of SMAC in recruiting artists has been to announce RFP's in SMAC's Quarterly, press releases, local newspapers and artist call in for each one.
- 5) When sending out invitational RFP's, it is recommended that phone calls be made or letters added to encourage the artist to apply.

- 6) Nancy suggested that it would be advantageous if the Advisory Panel and APP Committee jointly drafted a letter to be sent out with the RFP stating that they have a special interest in the artist applying.
- 7) Each panel member could be an advocate to their own list and make phone calls.
- 8) Important to be mindful implementing outreach for diversity and gender and how qualifications are set up because the way things are worded can be considered exclusive when writing RFP's.
- 9) Important RFP is written well with consideration of diversity. We need artists that can handle these projects and bring them in on budget, on time, and have experience.
- 10) State in RFP that the project is quite open in order that we get many applicants. If it takes going through 200 applicants, it is OK.
- 11) What the artist's track record is on involvement regarding projects will be a real concern before selecting mentor. Don't want apprentices doing bulk of work, not "step-and-fetch" only.
- 12) Will state in RFP the expectations of the mentor. Example: send apprentices to spend time with the mentor for a week should studio be out of state, and then have the mentor be on site two times more. Take a small portion out of the budgeted \$300,000 to send apprentices to the mentor.
- 13) Nancy will require a letter of intent in the artist packet to expose their intent and viability. The responsibility of the RFP is to be clear about the call so the artist can make the decision early on if they are comfortable with the restriction of the project.

D. Vest Pocket Area.

- 1) Small public area, seats 30 people, basic standard metal furniture has been purchased, landscape is single trees, grates, and a planter runs around perimeter of building with edge of planter at seating height.
- 2) Is pocket area accessible and noticeable to visitors?
- 3) Would the gates be open to the public and who would use area (people coming from exhibitions or community members eating lunch?)
- 4) We don't have a lot of pocket area parks to enjoy downtown.
- 5) Is \$100,000 too generous for the area? Not if considering travel and a team of people doing the area (landscape artist, water, gate.)
- 6) Water element usually triples in cost says Jack Nielsen, and timeline makes it difficult to do a good water piece.
- 7) Do we want lighting - a given.
- 8) Install speakers - environmental elements considered.

- 9) Use mosaic planters and coordinate with plants? Could do planters that cover a third of the area. Would need a call for a specific artists.
- 10) There is a 20 ft. fence with possibly 2 gates, one small gate (3-4 ft.) and a large gate (12 ft.) to consider for art work.
- 11) RFP describes environmental treatment on area with emphasis on gate. Will be team approach, open competition, half the budget goes to gate (\$50,000).
- 12) Can break \$100,000 up into ceramic money and gate/fence money, but leave it open for the artists to come in and do ceramic work and treat according to their vision. Don't have to say planter only or ground only. Artists can look at specs and make a determination of where the budget can be used best. Nancy would list in the RFP the specification needed for each area.
- 13) The advisory panel voted that the Request For Proposals ask for an overall environmental treatment of the area.
- 14) Gate is important entrance and highly visible.

E. Concourse Murals/Photo

- 1) Not sure how high off the floor the photos would be placed.
- 2) The horizontal banding that breaks the wall is 8 ft.
- 3) The ceiling slopes from 20 ft. to 30 ft.
- 4) Area treated doesn't have to include the whole wall.
- 5) Phone bank located at the lower level of the wall.
- 6) Walls where 2 murals will be sited are not visible at same time.
- 7) Competition open to Northern CA.
- 8) Photo based imagery.
- 9) May have 2 artists and two different art works.
- 10) Does photo piece have to be flat? It can be whatever will work with the architecture.
- 11) Do we propose a theme? No.
- 12) Black and white or color photos will depend on artist budget.
- 13) \$20,000 is the budget, split in half with \$10,000 going to each artist.

F. VIP Lounge

- 1) Located upstairs, 1500 sq. ft. room, opposite end of concourse, colorful scheme, rugs and floor picks up bright colors.
- 2) Give local artists, who only do small scale works of art, an opportunity to exhibit their work.
- 3) Several walls are in need of two dimensional works.
- 4) Buy a permanent collection - 15-20 pieces of art will go into area.
- 5) Need 10-15% for curatorial budget and hire a local person to oversee purchase of the art.

- 6) Budget too small to have it open competition.
- 7) Staff (Nancy) could invite a person to oversee the purchases of art.
- 8) Will give curator a finite budget and fee.
- 9) Decided that 15% (\$3,000) would be allocated to the curator to oversee purchasing of art, and restricted to Northern CA area. The curator is responsible for installation of the work and documentation. 1) list with artist names and address, 2) each piece will have permanent plate.
- 10) \$17,000 will be allocated to local art pieces in 4 Sacramento county areas, Yolo, El Dorado, Sacramento, and Placer County.
- 11) Timeline for the lounge, complete by December 1994.

Note: Nancy brought up a concern that it appears there is only a small percentage of budget set aside for local artists in the overall Convention Center project up to this point. In Phase II the panel will consider 9 Sacramento counties in the selection process concerning the 13 & K street project. Local artists could do possibly four of the figurative or non figurative sculptures.

G. East Ballroom Terrace

- 1) Area large, not sure art can make an impact.
- 2) Merge the J Street Entry funds and the East Ballroom funds and do one major piece on the terrace because of limited space on J Street.
- 3) Do you want something of a human scale on J Street?
- 4) We can't treat the exterior walls and are limited to a sculpture at the J Street Entry.
- 5) If there is opposition to the J Street Entry, could a major piece be done on the terrace by combining the J Street money with the terrace funds?
- 6) Concern - combining the funds of these two areas means too much art work is going on one side of the Convention Center. Do we want all the focus on one side?
- 7) Panel made a decision to find a satisfactory way of spending the \$50,000 in the terrace area.
- 8) Water feature seemed unlikely as well as a heavy art piece because terrace would be unable to support the weight.
- 9) Decided in previous minutes to humanize area with a sculpture, but artist should determine where to place it.
- 10) Terrace is concrete and could include mosaic or tile.
- 11) Use something that incorporates elements that are not as traditional as a three dimensional sculpture that would probably be figurative.
- 12) Solar kinetic abstract sculpture made out of fiber glass was suggested by John Collentine.
- 13) Wall or floor piece not visionary.

- 14) Nancy described a fiber optic piece that looked like stone, granite monolith, that when standing next to it for 10 minutes, the surface would change and through the fiber optics hieroglyphics appear. Expensive, but lets surpass our traditional thinking.
- 15) Consider 3 dimensional art, but in an area of more abstract thinking. The same concept of the optic piece could be translated into a floor piece. Could treat a 12 x 12 ft. area and as a person walks on it, words would appear or disappear.
- 16) Describe the project in the RFQ as an environmentally interactive element in the terrace area, 2-3 dimensional, treat a surface or can be free standing. Will state where possibilities for location, the budget, one or more artists, open competition, responds to atmospheric conditions, piece will respond to its site, specify how many times a day the piece interacts, and low maintenance. George Rickey's work corresponds to this concept. Roger Berry's "Oculus" at the justice building on Broadway is environmentally interactive. The piece may not move, but it incorporates the sun and wind.
- 17) Voted unanimously to remove \$25,000 from J Street Entry and apply it to the terrace budget because an interactive piece which would be more costly.
- 18) Because it was voted the two previous meetings to allocate money to the J Street Entry, it is not appropriate at this time to remove all the funds and transfer them over the the terrace.
- 19) Emphasis to treat the J Street Entry because it is a very visible area because traffic on J Street.
- 20) Convention Center staff may not want the piece to be placed in this area. That might mean \$50,000 could be transferred over to Phase II later.
- 21) It is a restricted space. An artwork could humanize the entry and serve as a marker. Should it be representational or non representational? Do we need specifications to limit circumference size? Is it going to determined by building specs or does Nancy find out the logistics and designate the size restrictions and let an artist apply with that information in hand?
- 22) Decided that Nancy get the specs, and given the limitations, the artist can propose accordingly, materials, figurative or non figurative.
- 23) Nancy will contact Jim Faber for needed clarification on what art can be placed at the J Street Entry.

#### H. Timeline

- 1) **Monday, March 28 artists selection panel meets.**
- 2) 10 days to one week prior to meeting, selection panel will receive packets in the mail to pre-read and prescore resumes, letter of intent, etc.