



SAN DIEGO COUNTY REGIONAL AIRPORT AUTHORITY

Hold Room Bays Public Art Project Description

Estimated Budget: \$502,000

Project Scope:

Two new window bays will be located in the most northwestern passenger waiting area of the Green Build program at gate 51. Each bay will measure approximately 30 feet wide x 15 feet high. A sliding glass panel approximately 20' wide x 10' tall is located within one of the bays. In the event there is a need to bring over-sized items that will not fit into the freight elevators, the sliding glass panel will be used as a delivery portal. The design of the artwork should address the delivery portal and will need to be removable or retractable for the purposes of access. The artwork should also function as a screen to limit visibility of the waste handling facility located on the exterior of the lower level. Additionally, artwork should create a strong visual impact while also allowing natural light to filter into the space.

The selected artist /artist team must be willing to consult with the Green Build design team to create an original artwork that integrates into the design of this area. Artwork and all associated elements must be able to withstand heavy physical contact, easy to clean and require low maintenance.

Selected artist(s) will be responsible for all design, fabrication, transportation, installation, and any associated engineering costs.



SAN DIEGO COUNTY REGIONAL AIRPORT AUTHORITY

HOLD ROOM BAYS ARTIST SELECTION PANEL

SELECTION PANEL

Miki Iwasaki

Artist
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San Diego, CA 92113
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Alessandra Moctezuma

Gallery Director, SD Mesa College
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Gregory Mueller

Principal-CEO, Tucker Sadler Architects
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ADVISORY LIASION

Megan Bryan- Staff Liaison

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Robert H. Gleason

Art Committee Liaison
Board Chair, San Diego County
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Manager

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Melissa Huapaya, Art Program Assistant

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SAN DIEGO COUNTY REGIONAL AIRPORT AUTHORITY

HOLD ROOM BAYS – SHORTLISTED ARTISTS

Artist Team:**Jennifer Bonner**

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James Carpenter

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Mikyoung Kim

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myk@mikyoungkim.com

Christian Moeller

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Michael Stutz

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michael@stutzart.com



SAN DIEGO COUNTY REGIONAL AIRPORT AUTHORITY

Inter-Office Communication

Date: December 23, 2011

To: FILE

From: Evaluation Panel — Miki Iwasaki, Alessandra Moctezuma, Gregory Mueller

Copy: Thella Bowens, President/CEO

Subject: Evaluation Memo for: Call for Artist, Phase III – RFQ
Passenger Waiting Room Window Bays

Background: The Authority issued the Request for Qualifications for four different public art projects on October 7, 2011. The Passenger Waiting Room Window Bays project was one opportunity. As usual, notice of the business opportunity was made in the *Daily Transcript*, and the Authority’s Website. Public Notice’s were sent to 700 potential Respondents. A pre-submittal meeting was held on October 21, 2011 and attended by 17 artists. 79 responsive submissions were received on November 4, 2011.

The Evaluation Panel consisted of three Design professionals residing in San Diego. The 5 highest scoring artists were invited to interview on December 20, 2011. The interviewed artists were asked to provide responses to a specific list of questions, prepared by the Art Program Staff, which targeted the evaluation criteria presented in the RFQ.

Description of the Candidates:

- 1) **Bonner - Stayner** – is a Los Angeles-based artist team comprised of Jennifer Bonner and Christian Stayner. The two act as principle artists and designers. This team’s approach instigates interactivity through the manipulation of daylight and artificial light. The panel was intrigued by their technological competence and their very contemporary and forward-thinking approach. After having interviewed this artist, the panel resolved that while this team is the most technological, contemporary, and progressive in their approach, they lack experience in public art and managing large budgets.

- 2) **James Carpenter** – Is a New York City-based artist who works primarily in architectural glass and light. His approach reflects an exploration of the phenomenological and transformative qualities of light in public spaces. The Panel considered Carpenter to have a masterful approach to all of his projects and that there is a resounding peace and quiet beauty in all of this artist’s work. After having interviewed this artist, the panel resolved that while he is a master at his medium, he may not necessarily create the strongest and most engaging work for this project.

- 3) **Mikyoung Kim** – is a Boston- based artist who is trained as a musician and considers her work to be orchestrations of color and light. Her integrated works merge sculpture, architecture and sustainable initiatives. The Panel was impressed with the breadth of her work, the playfulness of her approach and her sensitive approach and perception. After having interviewed this artist, the panel resolved that her experience her sensitivity and sense of fluidity in her approach to projects is very strong and that her collaborative experience with large scale projects hedged her qualifications above the other candidates.
- 4) **Christian Moeller** – is a Los Angeles-based artist and architect. Many of Moeller’s projects carry a strong emphasis on large-scale interactive projects which use and shadow as the primary form of interaction. The Panel found his process in many projects to be very inclusive of community consideration and involvement. They also appreciated his sense of place and versatility of materials. After having interviewed this artist, the panel resolved that his strength is in his ability to engage communities and his sense of humor would ensure that he can create projects that are thoughtful and unexpected. The panel however, considered his aesthetic to be a reflection of his personal and that the quality of the final product was not consistent.
- 5) **Michael Stutz** – is a San Diego-based artist who works primarily in formed stainless steel and woven bronze. The Panel appreciated his sense of scale and his composition. They noted that the artist is at a positive point of departure for refining his aesthetic. After having interviewed this artist, the panel resolved that Stutz project implementation is not quite as sophisticated in comparison to the other candidates.

Recommendation: Award agreement to Mikyoung Kim.

2 November 2011

Alan Parker
Senior Procurement Analyst
San Diego County Regional Airport Authority
P.O. Box 82776
San Diego, California

Dear Mr. Parker:

I am delighted to express my interest in the opportunity to create artwork for the San Diego County Regional Airport Authority. My work is site specific, focused on developing dynamic and engaging pieces that encourage daily participation in their transformation. I am drawn to opportunities that are driven by the dynamism and organization of pedestrian movement and building systems. As an artist, my public art projects have melded installations with public space design in an engaging and meaningful way. Through my background as a performing musician, I have integrated my deep understanding of choreography and composition of experience into the visual realm.

All of our environmental art pieces are integrated with architectural elements. I have been able to work with complex teams to create seamless works of art. I am deeply committed to creating art that is inspired by the site and its users. Through my artistic endeavors, I strive to create works that highlight the changing qualities of the site in response to environmental changes and human interactions.

My interest in the transformative and temporal aspects of art and dynamic spaces will create visually meaningful and culturally significant artwork for the San Diego International Airport.

Given the opportunity, it would be a privilege to engage with the the San Diego County Regional Airport Authority to develop memorable artwork.

Sincerely,



Mikyoung Kim

MIKYOUNG KIM

119 Braintree Street Suite 103 Boston Massachusetts 02134 p:617 782.9130 p:617 782.6504 myk@mikyoungkim.com www.mikyoungkim.com

MIKYOUNG KIM is an award winning international public artist and designer whose work focuses on merging sculptural vision with the urban fabric. As principal and design director, Mikyoung Kim has brought her background in sculpture and music, as well as her design vision, to the firm's diverse work. Projects are comprised of integrated works of art that merge sculpture, architecture and sustainability initiatives to develop engaging and poetic environments. Over the past eight years, performative aspects of public space through the use of lenticals, and lighting technologies have been the focus in choreographing experience that is innovative and iconic.

Since the firm's inception in 1994, the work of Mikyoung Kim Design has earned critical acclaim for its sensitivity to human engagement with the environment. The firm's experience includes working with complex teams of Architects and consultants from design to construction. The studio has won national awards from the American Institute of Architects, the GSA excellence in Art in Architecture, the American Society of Landscape Architects, and the International Federation of Landscape Architects. Award-winning projects have been featured in numerous publications, including Architectural Record, the New York Times, the Washington Post, Sculpture, Dwell, Surface Magazine Landscape Architecture, Land Forum, Garden Design, Interior Design, Pages Paysages, and a monograph of the firm's work in *Inhabiting Circumference*. Since 1994, Mikyoung has been a Professor of Design at the Rhode Island School of Design. She is a graduate from Oberlin College and Conservatory where she studied piano performance and sculpture. Mikyoung received a Masters Degree in Design from Harvard Design School.

CURRENT PROJECTS

Zoo Miami Entrance Plaza Arts Commission.
Miami, FL

Pendulum Commission : Dulles International Airport.
Dulles, VA

Crown Sky Sculpture Garden.
Chicago, IL

EI Paso Sun Metro Facility.
EI Paso, TX

Miami Jackson South Hospital Arts Commission.
Miami, FL

FlexFence : Farrar Pond Project.
Lincoln, MA

Xpanded Present : SeaTAC Arts Airport Entrance.
Seattle, WA

University of Chicago. Lab School Campus.
Chicago, IL

Containment : New Jersey Environmental Laboratories.
Trenton, NJ

Exhale Fountain : 140 West Plaza.
Chapel Hill, NC

Kaleidoscope : Potomac River Bridge.
Washington, D.C.

U.S. Federal Courthouse Plaza and Sculpture.
Little Rock, AR

Swarovski Crystal Housewares Design.
Austria

Barcode Luminescence : Ocean County Library.
Toms River, NJ

Sol LeWitt Artist Residence.
Chester, CT

Lotte Jamsil Super Tower.
Seoul, Korea

MASTER PLANS

Port Everglades Arts Master Plan.
Fort Lauderdale, FL

Chapel Hill Downtown Streetscape Master Plan.
Chapel Hill, NC

FDA Arts Master Plan.
Silver Spring, MD

Incheon Airport Competition.
Incheon, Korea. Finalist

RECENT PUBLICATIONS

"Hospital's Design Guided by Youth"
The New York Times June 2010
Star Landscape Architecture edited by Zamora Mola
June 2010

"Art Project Add Psychedelic Touch to Staid Bridge"
Washington Post October 2009

"Peeling Back Pavement: Watery Havens"
The New York Times July 2009

"Illuminating Knowledge" Landscape Architecture
February 2009

"Mikyoung Kim Shines a light on Public Art"
Providence Journal June 2009

"On the Fence" Dwell Magazine
September 2008

"Visual Fugue" Landscape Architecture April 2008
"Snapshots" Architectural Record March 2008

"Commissions" Sculpture November 2007
"11 best Gardens" House and Garden 2007

"Performance Piece" Surface November 2005
"Centerfold" Interior Design May 2005

"Liquid Light" Sculpture March 2005
"Design between disciplines" Architecture Boston
November 2004

"Moylan Elementary School" Modern Landscapes
Fall 2003

IMAGE LIST

IMAGES 1-2

Media: Glass, dichroic glass, steel, fiber optics
Size/Scale: 2,400 sq. ft.
Budget/Cost: \$500,000
Architect: HOK
 New York, NY
Location: West Trenton, NJ

The concept of the floor art focuses on the ideas of containing and restraining light; the transformative conditions of light. This notion is conveyed within the conditions created through sculptural patterned glass, light and resin. The sculptural patterns are based on cellular compositions and the transformative nature of the light is described through the use of a cycling of colors through fiber optic lighting.

The floor art piece provides an identity to the building's main entry and creates a destination for public gatherings. The art is a flush condition for walking, allowing pedestrians to engage the art directly.

IMAGES 3-4

Media: Laser cut steel, dichroic glass, metal halide fixtures
Size/Scale: 11,500 sq. ft.
Budget/Cost: \$500,000
Architect: Hillier (acquired by RMJM)
 Philadelphia, PA
Location: Toms River, NJ

Intended as a public community space and visual landmark, the landscape and sculptural installation at the Ocean County Public Library symbolize the knowledge and community based functions of the institution. Integrated with the paved plaza are lantern sculptures that illuminate the paths at night, providing both visual interest and an element of safety. The directional paving of crisscrossing paths reinforce connective relationships between the institution and the community.

Lanterns wrapped in perforated stainless steel and dichroic acrylic represent transmission of data and digital information networks. Their angular relationship to paths of movement create dynamic and engaging spatial transitions within the plaza.

IMAGES 5-6

MEDIA: Dichroic glass, reflective acrylic, LEDs
SIZE/SCALE: 6' x 4' x 7'
BUDGET/COST: \$220,000
LOCATION: Washington D.C.

The light piece creates refracted light compositions with dichroic and reflective acrylic at each window of the historic Light Tender's House on the 14th Street Bridge on the Potomac River. Viewed from afar, the light installation serves as a beacon and creates a shared, memorable experience for those approaching the bridge towards the city. The tower, abandoned since the 1960s and long considered an eyesore, has been transformed into a vibrant, inviting gateway into the city.

A central lighthouse light rotates on a choreographed schedule based on 60 minutes of transformation for 24 hours. A series of six dichroic and mirrored surfaces, one for each facet of the tower, create a kaleidoscope of light for drivers on this bridge.

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IMAGE LIST

HORIZON GARDEN • DUNKIN' DONUTS CENTER

FUNDING • U.S. FEDERAL COURTHOUSE

PENDULUM COMMISSION • DUFF-SARPOB

<p>Media: LEDs, laser cut stainless steel, concrete, earth, turf</p> <p>Size/Scale: 5,800 sq. ft.</p> <p>Budget/Cost: \$339,000</p> <p>Location: Providence, RI</p>	<p>Media: Laminated plate glass, fiber optics</p> <p>Size/Scale: 42" x 8' x 26'</p> <p>Budget/Cost: \$70,000</p> <p>Location: Wheeling, WV</p>	<p>Media: Custom lenticular images</p> <p>Size/Scale: 6.5' x 200'</p> <p>Budget/Cost: \$225,000</p> <p>Location: Sterling, VA</p>
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The arced forms of the sculpture flow through the garden, defining pedestrian movement and creating spaces for intimate seating as well as larger gatherings. The design of the curvilinear paving pattern highlights the central role of the art element as a source of unity, warmth, and visual interest within the space. The paving pattern emanates from the curvilinear forms of the sculpture that frame the various sub spaces in this garden.

Time-elased LEDs sequentially shine the full spectrum of color across the stainless steel sculptural surface. The crenulated, perforated surface both catches light and allows it to be visible from all sides of the sculpture.

Fiber-optic cables rest in between sandwiched sets of laminated glass [two or three 1/2" plates] among cast round acrylic rods. Several light sources add a level of serendipity to the combination of colors.

The contrast of the sculpture with the solidity of the stone surrounding it, combined with the fluidity of the light, evoke the flowing water of the Ohio River through the hilly West Virginia landscape.

The Pendulum Project offers travelers a sense of arrival to a locale and destination while highlighting the cyclical nature of global travel. The arts project creates a multilayered visual experience that encourages both brisk movement along the corridor and moments of interest adjacent to the carousels, allowing for families and individuals to experience the piece at multiple velocities and durations of time.

The Pendulum Project juxtaposes transformations in global and local time, while highlighting the light conditions that shape our experience of place. A series of folded and digital lenticular resin walls define the sculpture that wraps the existing concrete wall structure of the building.



Image #1
Containment : NJPHEAL
Project Context

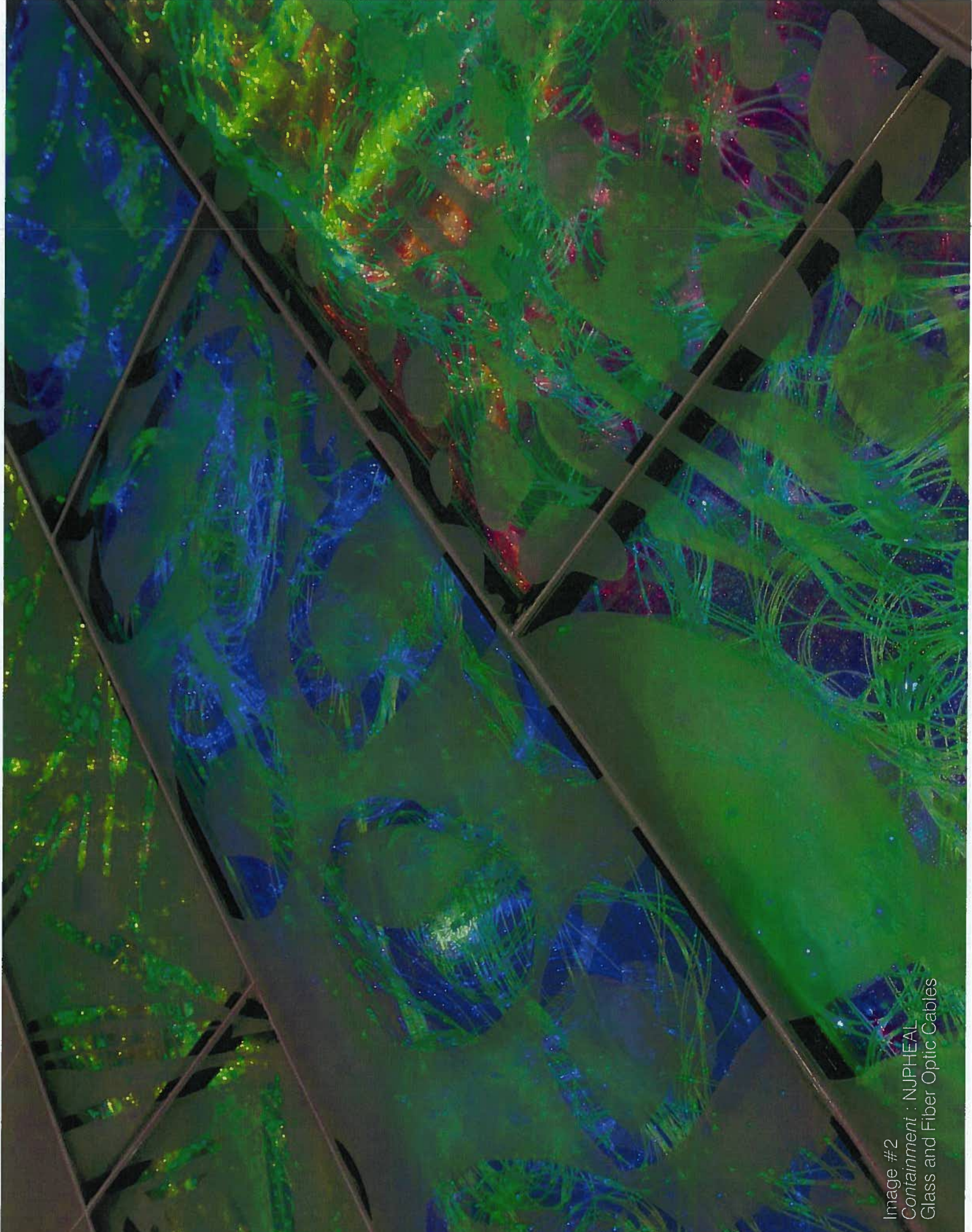


Image #2
Containment : NJPHEAL
Glass and Fiber Optic Cables



Image #3
Barcode Luminescence
Corridor Leading to Library

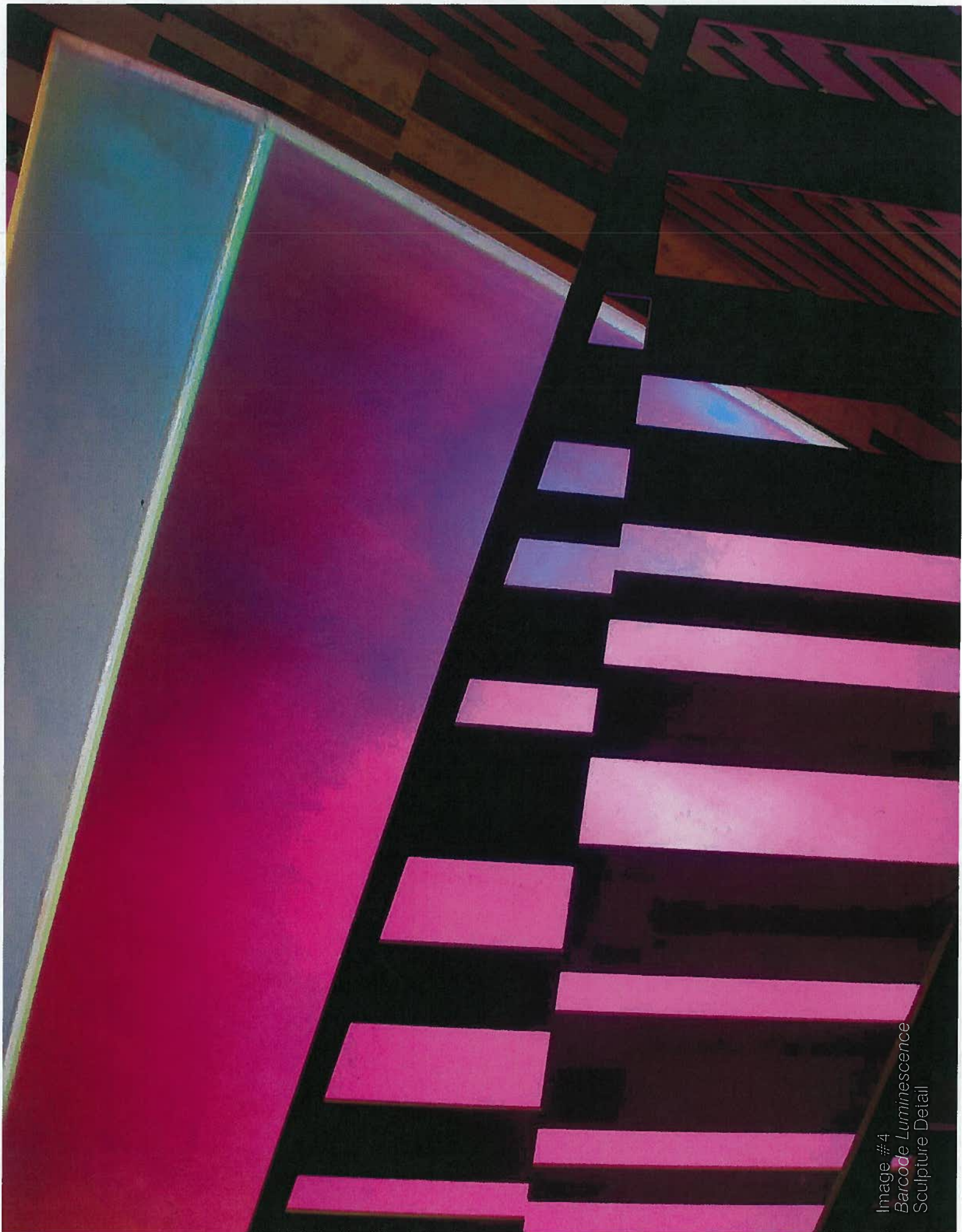
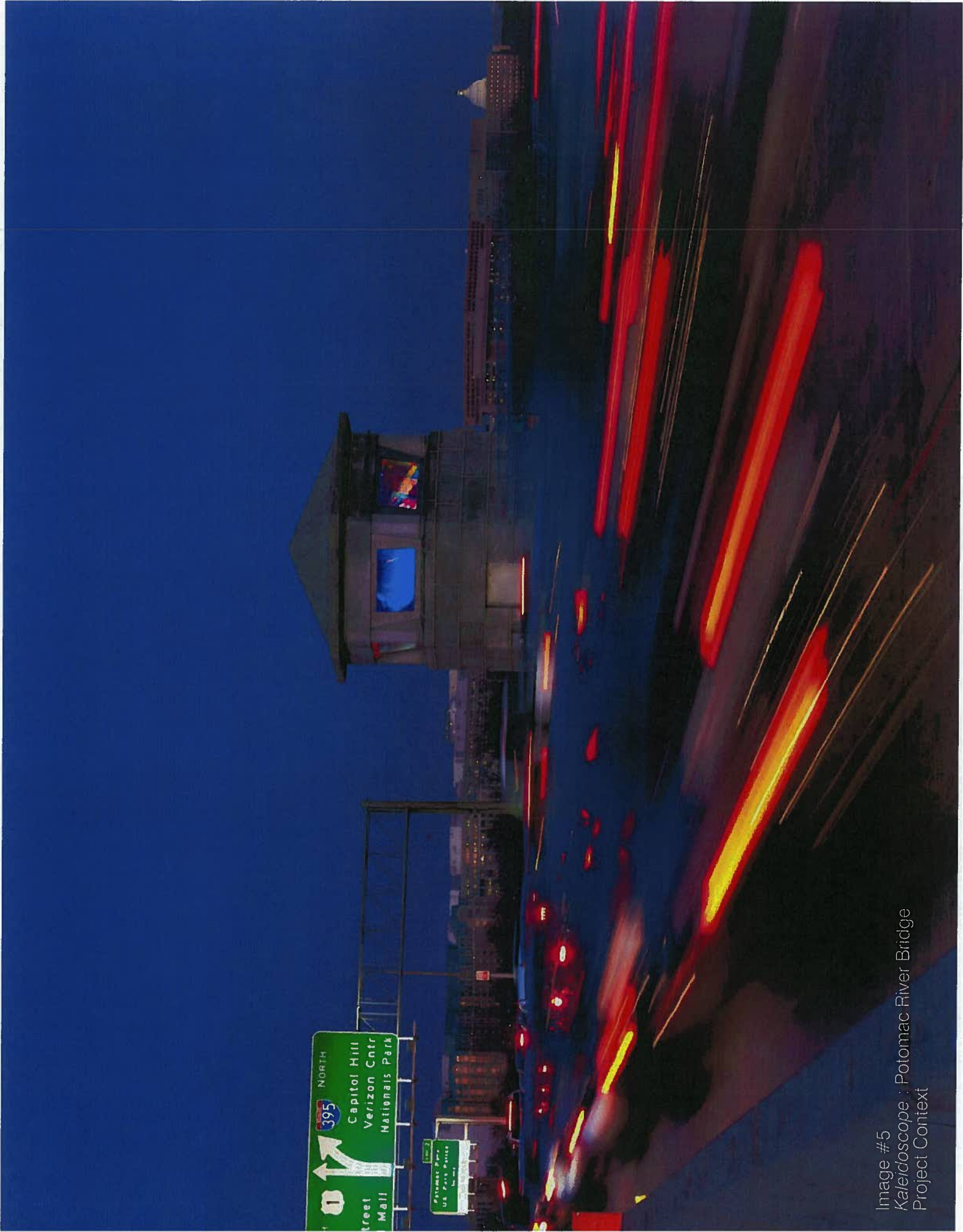


Image #4
Barcode Luminescence
Sculpture Detail



395 NORTH
Capitol Hill
Verizon Cntr
Nationals Park

Potomac River
US Post Office
The City

Image #5
Kaleidoscope : Potomac River Bridge
Project Context



Image #6
Kaleidoscope : Potomac River Bridge
Typical Light Behavior

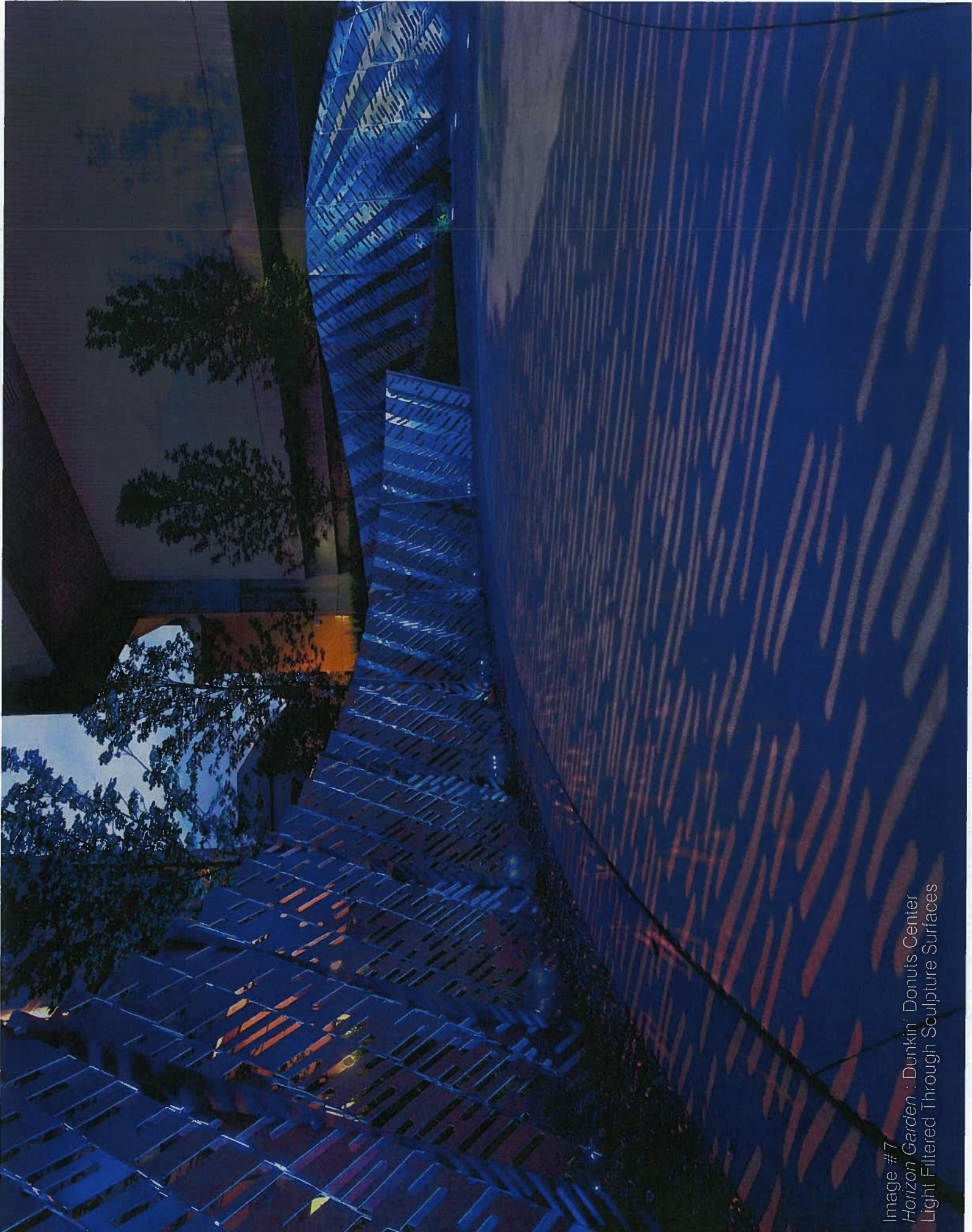


Image #7
Horizon Garden : Dunkin' Donuts Center
Light Filtered Through Sculpture Surfaces



Image #8
Horizon Garden : Dunkin' Donuts Center
Sculpture Interaction With Landforms

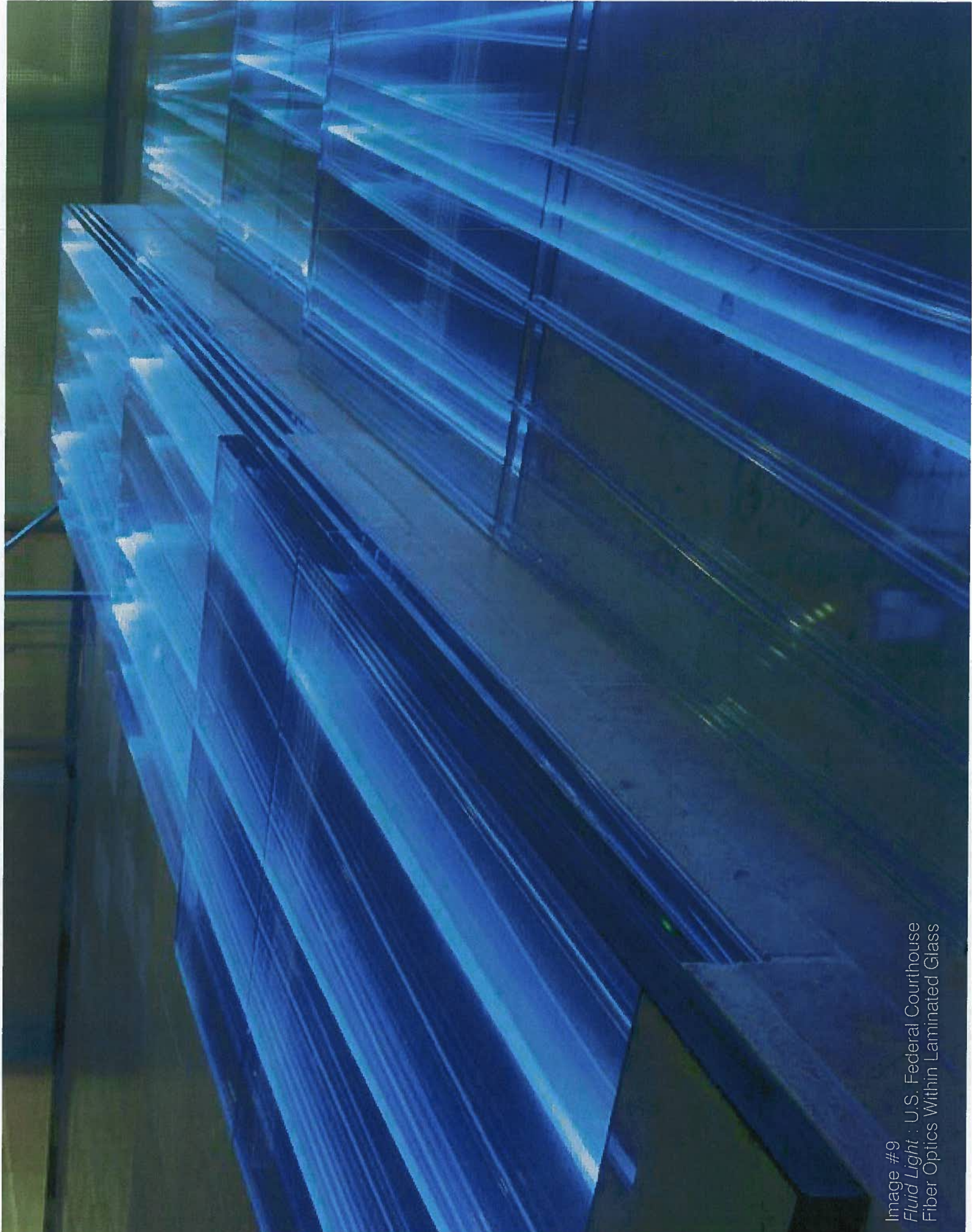


Image #9
Fluid Light : U.S. Federal Courthouse
Fiber Optics Within Laminated Glass



Image #10
Pendulum Commission : Dulles Airport
Typical Lenticular Image

Part 8. ATTACHMENTS

Attachment A – Business Organization Statement

Mikyoung Kim

Business Legal Name, if applicable: (Exactly as it is to appear on the Agreement)

Mikyoung Kim

Artist Name: (individual authorized to execute the Agreement)

119 Braintree Street, Suite 103 Boston MA 02134

Address: City: State: Zip:

(617) 782 9130 (617) 782 6504 myk@mikyoungkim.com

Telephone Number: FAX Number: Email:

LLC

Business Type, if applicable, include State where incorporated, (i.e., a California Corporation, a Nevada Limited Partnership, a Sole Proprietor, etc.).

If using a fictitious business name ("DBA") state name and provide evidence of Cal. Bus. & Prof. Code §17900 et seq. compliance:

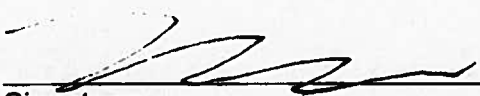
Addenda: By my signature below I acknowledge receipt of all addenda, if any. Addenda are located in this RFQ's addenda section on the Authority's website. State the addenda number(s), if any, you have received: Addendum #1 : 10/31

Debarment: Have you or your firm ever been debarred from doing business with any government entity? Yes ___ No

If the answer is "YES," please provide information regarding each debarment by listing on an attached paper the following information; (1) debarring government entity; (2) dates of debarment; and, (3) reason of debarment.

If Partnership, Partnership Name(s): _____

If Partnership, has it done business in California? ___ Yes ___ No


Signature: _____

Principal
Title: _____

Mikyoung Kim
Print Name: _____

November 2, 2011
Date: _____