

#### Board Members

Gil Cabrera (Chair)  
Mary Casillas Salas (Vice Chair)  
Catherine Blakespear  
Paul McNamara  
Paul Robinson  
Johanna Schiavoni  
James Sly  
Nora E. Vargas  
Marni von Wilpert

## Airport Arts Advisory Committee Meeting Agenda

Wednesday, March 2, 2022  
9:00am -12:00pm

San Diego International Airport  
SDCRAA Administration Building  
3225 N. Harbor Drive  
San Diego, California 92101

#### Ex-Officio Board Members

Col. Thomas M. Bedell  
Gustavo Dallarda  
Gayle Miller

#### President/CEO

Kimberly J. Becker

This meeting of the Arts Advisory Committee of the San Diego County Regional Airport Authority will be conducted pursuant to the provisions of California Assembly Bill 361 which suspends certain requirements of the Ralph M. Brown Act. On February 3, 2022, the San Diego County Regional Airport Authority Board adopted Resolution Number 2022-0021 finding that as a result of the continuing State of Emergency and the fact that local officials have recommended measures to promote social distancing and a finding that meeting in person continues to present imminent risks to the health and safety of attendees, it is in the best interest of the Authority and the public to continue to conduct meetings of the Board's standing committees virtually pursuant to AB 361. Therefore, in the interest of public health, all Committee Members will be participating in the meeting electronically. In accordance with Assembly Bill 361 and Authority Board Resolution No. 2022-0021, there will be no members of the public in attendance at the Committee Meeting. We are providing alternatives to in-person attendance for viewing and participating in the meeting. In lieu of in-person attendance, members of the public may submit their comments in the following manner.

### Public Comment during Board/Committee Meetings

If you'd like to speak live during the meeting, please follow these steps to request to speak:

- **Step 1:** Watch the meeting via the live Webcast located at the following link, <https://www.san.org/Airport-Authority/Meetings-Agendas/Airport-Art-Advisory-Committee?EntryId=15165>  
**PLEASE NOTE: There is approximately 20 seconds of lag time between the meeting and the Webcast.**
- **Step 2:** When the Chair introduces the item that you would like to comment on, (*or indicates that it is time for Non-Agenda Public Comment*), call into the public comment line by following the following directions:  
**REMINDER: Please do not call until the item you want to comment on is being discussed.**
  1. **Dial 1-619-737-2396**
  2. **When prompted, input Conference ID: 268 836 992#**

# Airport Arts Advisory Committee

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3. **You will then hear: "If you're the meeting organizer, press star now. You are now joining the meeting." Ignore this message.**
4. **After a few seconds, you will hear: "Please wait for the leader to admit you into the meeting, thank you for your patience." This is an indication that you are in the waiting room, Authority staff will admit you into the meeting when it is your time to speak.**
5. **After being admitted into the meeting, your microphone will be live, please turn off your webcast to avoid feedback. Staff will then ask you to state your name and begin your comments.**

Written Non-Agenda Public comment and/or Public Comment on agenda items may also be submitted to the Authority clerk at [clerk@san.org](mailto:clerk@san.org). Comments received no later than 8:30 a.m. on the day of the meeting will be distributed to the Board or Committee and included in the record.

### How to Watch the Meeting

You may also view the meeting online at the following link:<https://www.san.org/Airport-Authority/Meetings-Agendas/Airport-Art-Advisory-Committee?EntryId=15165>

### Requests for Accessibility Modifications or Accommodations

As required by the Americans with Disabilities Act (ADA), requests for agenda information to be made available in alternative formats, and any requests for disability-related modifications or accommodations required to facilitate meeting participation, including requests for alternatives to observing meetings and offering public comment as noted above, may be made by contacting the Authority Clerk at (619) 400-2550 or [clerk@san.org](mailto:clerk@san.org). The Authority is committed to resolving accessibility requests swiftly in order to maximize accessibility.

This Agenda contains a brief general description of each item to be considered. The indication of a recommended action does not indicate what action (if any) may be taken. **Please note that agenda items may be taken out of order.** If comments are made to the Committee without prior notice or are not listed on the Agenda, no specific answers or responses should be expected at this meeting pursuant to State law.

Staff Reports and documentation relating to each item of business on the Agenda are on file in Board Services and are available for public inspection.

**Note:** Pursuant to Authority Code Section 2.15, all Lobbyists shall register as an Authority Lobbyist with the Authority Clerk within ten (10) days of qualifying as a lobbyist. A qualifying lobbyist is any individual who receives \$100 or more in any calendar month to lobby any Board Member or employee of the Authority for the purpose of influencing any action of the Authority. To obtain Lobbyist Registration Statement Forms, contact the Board Services/Authority Clerk Department.

# Airport Arts Advisory Committee

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### CALL TO ORDER:

### ROLL CALL:

Committee Members: Bob Bolton, Rick Belliotti, Jennifer Easton, Jerome Fontamillas, Robert Gleason, Johanna Schiavoni, Cristina Scorza, Ethan van Thillo, Carmen Vann.

### NON-AGENDA PUBLIC COMMENT:

Non-Agenda Public Comment is reserved for members of the public wishing to address the Committee on matters for which another opportunity to speak **is not provided on the Agenda**, and which is within the jurisdiction of the Board. Please submit a completed speaker slip to the Authority Clerk. ***Each individual speaker is limited to three (3) minutes. Applicants, groups and jurisdictions referring items to the Board for action are limited to five (5) minutes.***

**Note:** Persons wishing to speak on specific items should reserve their comments until the specific item is taken up by the Committee.

### NEW BUSINESS:

**1. APPROVAL OF MINUTES:**

RECOMMENDATION: Approve the minutes of the September 30<sup>th</sup>, 2021 Special AAC meeting.

**2. APPROVAL OF 2021-2022 CHAIR AND VICE-CHAIR APPOINTMENTS:**

RECOMMENDATION: Elect an AAC Chair and Vice Chair to serve a one-year term.

**3A. APPROVAL OF RECOMMENDED ARTIST CONCEPTUAL DESIGN PROPOSAL FOR AIRPORT TERMINAL AND ROADWAYS GATEWAY PUBLIC ART OPPORTUNITY:**

RECOMMENDATION: Review and approve Walter Hood's Conceptual Design Proposal for the Airport Terminal and Roadways Gateway Public Art Opportunity

**3B. APPROVAL OF RECOMMENDED ARTIST CONCEPTUAL DESIGN PROPOSAL FOR AIRPORT TERMINAL AND ROADWAYS FAMILY PLAY AREA PUBLIC ART OPPORTUNITY:**

RECOMMENDATION: Review and approve Donald Lipski's Conceptual Design Proposal for the Airport Terminal and Roadways Family Play Area Public Art Opportunity

# Airport Arts Advisory Committee

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- 3C. ACTION - APPROVAL OF RECOMMENDED ARTIST CONCEPTUAL DESIGN PROPOSAL FOR AIRPORT TERMINAL AND ROADWAYS VERTICAL TICKETING PUBLIC ART OPPORTUNITY:**  
RECOMMENDATION: Review and approve Nova Jiang's Conceptual Design Proposal for the Airport Terminal and Roadways Vertical Ticketing Public Art Opportunity
- 3D. ACTION - APPROVAL OF RECOMMENDED ARTIST CONCEPTUAL DESIGN PROPOSAL FOR AIRPORT TERMINAL AND ROADWAYS OUTDOOR PLAZA PUBLIC ART OPPORTUNITY:**  
RECOMMENDATION: Review and approve Matthew Mazzotta's Conceptual Design Proposal for the Airport Terminal and Roadways Outdoor Plaza Public Art Opportunity
- 3E. ACTION - APPROVAL OF RECOMMENDED ARTIST CONCEPTUAL DESIGN PROPOSAL FOR AIRPORT TERMINAL AND ROADWAYS FOOD HALL INTERACTIVE PUBLIC ART OPPORTUNITY:**  
RECOMMENDATION: Review and approve Erwin Redl's Conceptual Design Proposal for the Airport Terminal and Roadways Food Hall Interactive Public Art Opportunity
- 3F. ACTION - APPROVAL OF RECOMMENDED ARTIST CONCEPTUAL DESIGN PROPOSAL FOR AIRPORT TERMINAL AND ROADWAYS RECOMPOSURE AREA PUBLIC ART OPPORTUNITY:**  
RECOMMENDATION: Review and approve Amy Ellingson's Conceptual Design Proposal for the Airport Terminal and Roadways Recomposure Area Public Art Opportunity

### OLD BUSINESS

- 4. STAFF UPDATES: (Presentation, if time permits)**
- Arts Master Plan
  - Public Art
  - Temporary Exhibitions
  - Performing Arts
  - Film
  - Community Outreach
  - Press
  - Social Media

# Airport Arts Advisory Committee Meeting Agenda

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Wednesday, March 2, 2022

## **COMMITTEE MEMBER COMMENTS:**

*Each committee member speaker is limited to five (5) minutes.*

## **ADJOURNMENT:**

**SAN DIEGO COUNTY REGIONAL AIRPORT AUTHORITY  
SPECIAL ARTS ADVISORY COMMITTEE (AAC)  
MEETING MINUTES: SEPTEMBER 30<sup>th</sup>, 2021  
SAN DIEGO COUNTY REGIONAL AIRPORT AUTHORITY**

**CALL TO ORDER:** Tony Russell, Director, Corporate Services called the meeting of the Arts Advisory Committee to order at 9:06 a.m. Thursday, September 30th, 2021. Cristina Scorza, Committee Chair joined the meeting in progress at 9:08.

**ROLL CALL:**

**AAC Members Present:**

Rick Belliotti, Director, Customer Experience & Innovation  
Bob Bolton, Director, Airport Design & Construction  
Jennifer Easton, Art Program Manager, BART Planning, Development & Construction  
Jerome Fontamillas, Musician, SWITCHFOOT  
Robert Gleason, President & CEO, Evans Hotels  
Johanna Schiavoni, Authority Board Representative  
Cristina Scorza, Chair of Education, Whitney Museum  
Ethan van Thillo, Founder & Executive Director, Media Arts Center  
Carmen Vann, Regional Project Executive, BNBuilders

**AAC Members Absent:**

N/A

**Airport Authority Staff Present:**

Tony Almanza, Coordinator, Arts Program  
Chris Chalupsky, Senior Manager, Arts Program  
Greg Halsey, General Counsel, Counsel Services  
Dustin Heick, Record Specialist II, Board Services  
Anthony Hedayat, Architectural/Concessions Design Manager, Airport Design & Construction  
Joey Herring, Curator, Arts Program  
Habib Husain, Program Manager-Consultant, Airport Design & Construction  
Martha Morales, Assistant Authority Clerk, Corporate Services  
Dennis Probst, Vice President & Chief Development Officer, Planning & Environmental Affairs  
Tony Russell, Director, Corporate Services

**NON-AGENDA PUBLIC COMMENT:**

N/A

**NEW BUSINESS:**

1. ACTION – APPROVAL OF THE MINUTES.

Committee Member Gleason moved to approve the minutes of the April 6th, 2021, meeting. Committee Member Vann seconded and it passed unanimously. **Committee Member Schiavoni abstained from voting.**

**2. ACTION - APPROVAL OF 2021-2022 CHAIR AND VICE-CHAIR APPOINTMENTS.**

RECOMMENDATION: Elect an AAC Chair to serve a one-year term.

Chris Chalupsky reviewed the section of Authority Policy 8.50 addressing requirements regarding Chair and Vice-Chair appointments, for the Committee's reference. Committee Member Scorza nominated Committee Member Gleason to serve as Chair. Committee Member Vann moved to approve, Committee Member Schiavoni seconded, and it passed unanimously. **Committee Member Gleason Abstained from voting.**

**3. ACTION - REVIEW AND RECOMMEND T1 ARTWORK DEACCESSION.**

RECOMMENDATION: Approve deaccession of *A Day at The Beach*, by artist Tracy Sabin.

Chalupsky introduced Nelson Hallonquist from the Authority's Art Conservation contractor, Rosa Lowinger and Associates, and gave a quick overview of all the public artworks being relocated and deaccessed as part of the New Terminal 1 project. This was followed by a detailed justification and request to the Committee to deaccess *Day at The Beach*, per Policy 8.50 guidelines and per the artist's contract. Chalupsky informed the Committee that Mr. Sabin has acknowledged, in writing, the recommendation to deaccession the artwork.

Committee Member Gleason moved to approve, Committee Member Van Seconded and the motion passed unanimously.

**4. PRESENTATION – NT1 LEAD ARTIST PROGRESS UPDATE.**

Chalupsky presented a short video for the committee depicting the NT1 project. James Carpenter, Founder James Carpenter Design & Associates, and Terence Young, Aviation Leader, Design Director & Principal, Gensler proceeded to present their collaborative design of the South Façade. Committee member Vann inquired about thermal considerations and heating/cooling effects of the glazing.

Committee member Easton inquired about the curvature of the glazing and related user experience from interior/exterior, and also addressed the issue of bird deterrents, then expressed praise for the design. Committee member Gleason asked technical questions about maintenance, followed by budget, and then encouraged the design to be thoughtfully preserved as the rest of the building is designed and constructed. Committee member Scorza inquired about accessibility considerations for the design, specifically travelers who are hard-of-seeing, and then expressed her excitement to experience the design in the new terminal upon completion of the project.

## **5. STAFF UPDATES:**

### **- Arts Master Plan**

Chalupsky gave a brief overview of the Arts Master Plan with some programming and budget challenges, as well as an update on the Public Art Manager position being filled by the end of next month. He informed the Committee about the completed questionnaire to gauge project stakeholders of the public art development process. Chalupsky also mentioned that staff are currently working on the Cultural Exchange initiative, now named in honor of Larry Baza. Chalupsky informed the Committee of the online video library at [arts.san.org](http://arts.san.org) that the public can access and experience content that staff continues to upload.

### **- Public Art**

Chalupsky gave a high-level update on the six newly commissioned artists who are currently in phase two of their commissioned NT1 public art projects. Joey Herring briefed the Committee on all the engagements, meetings, and check-ins that are taking place with these artists on a weekly basis, with the Authority and stakeholders. Herring also gave the Committee an update on the Admiral Boland Way Mural Project, with planned de-installation and installation of the new mural by Artist Beliz Iristay, for completion by early October.

### **- Temporary Exhibitions**

Herring briefed the Committee on the new temporary exhibition *Make Yourself At Home* that has been installed except for one piece which will be installed during the week. Committee member Gleason requested that the link to the exhibition website be forwarded to the Committee.

### **- Performing Arts Program**

Chalupsky updated the Committee on Performing Arts Programming ramping slowly back up on a temporary, once per week basis, while sharing the good response from internal and external patrons for this. Herring updated the Committee on film programming being played in both the terminals and the Arts Program website. He also mentioned that the partnership with the San Diego Film Consortium will be taking place in November showcasing San Diego Film Week. Herring further updated the Committee about the Authority's new contractor for in-terminal monitors, Reach TV, where staff have been showcasing short films on a rotating basis. Herring finished by informing the Committee that in the fall the Arts Program will be showcasing new films from the GI Film Festival in partnership with KPBS. Those films will be showing on the terminal monitors, website, and in the Airspace public art lounge.

### **- Community Outreach**

Chalupsky informed the Committee of the World Design Capital bid, where San Diego and Tijuana are in the running for the 2024 Designation against Moscow. The Arts Program has been a partner with the bid committee, and has highlighted the

Temporary Exhibition *Make Yourself at Home* as the bid slogan is “Home.”  
Committee member Schiavoni requested that the Arts Program statement on DEI be  
circulated to the Committee.

**COMMITTEE MEMBERS REPORT / COMMENTS:**

**N/A**

**ADJOURNMENT:** The meeting was adjourned at 10:55 am.

APPROVED BY A MOTION OF THE AIRPORT ARTS ADVISORY COMMITTEE  
MEETING ON \_\_\_\_\_

\_\_\_\_\_  
CHRIS CHALUPSKY  
SENIOR MANAGER, ARTS PROGRAM

## Arts Advisory Committee

Current Committee Members      Total length of Term      Beginning of Term      End of Term

Cristina Scorza Arts/Design Professional	3 Years (2 <sup>nd</sup> Term)	July 1 <sup>st</sup> , 2020	June 30, 2023
Jennifer Easton Arts/Design Professional (Outside San Diego County Resident)	3 Years (2 <sup>nd</sup> Term)	July 1 <sup>st</sup> , 2020	June 30, 2023
Ethan van Thillo Arts/Design Professional (Involved in Performing Arts) (Practicing Artist)	3 years (1 <sup>st</sup> Term)	July 1 <sup>st</sup> , 2021	June 30, 2024
Jerome Fontamillas Arts/Design Professional (Outside San Diego County Resident) (Involved in Performing Arts) (Practicing Artist)	3 years (1 <sup>st</sup> Term)	July 1 <sup>st</sup> , 2021	June 30, 2024
Carmen Vann Arts/Design Professional (Active in Building Design & Architecture or Operational Engineering) (Vice-Chair)	3 years (1 <sup>st</sup> Term)	July 1 <sup>st</sup> , 2019	June 30 <sup>th</sup> , 2022
Robert H. Gleason, Arts/Design Professional (Chair)	3 years (1 <sup>st</sup> Term) (*Partial Term)	July 1 <sup>st</sup> , 2021	June 30 <sup>th</sup> , 2022
Johanna Schiavoni Authority Board Representative	At Board Chair's discretion	n/a	n/a
Bob Bolton – Authority Staff (Ex-Officio Member)	At President/CEO's discretion	n/a	n/a
Rick Belliotti – Authority Staff (Ex-Officio Member)	At President/CEO's discretion	n/a	n/a



ARRIVE, DEPART,  
**BE INSPIRED.**

**ITEM 3 - REVIEW AND APPROVE PUBLIC ARTISTS  
CONCEPTUAL DESIGN PROPOSALS FOR NT1:**

# MIGRATIONS WALTER HOOD

SAN DIEGO AIRPORT GATEWAY ARTWORK

## concept proposal

02/04/2022

HOOD  
S T U D I O

# Artwork Narrative

## Migrations

Inspired by the early Migrations art period c. 300-900, that denoted the artwork of Germanic tribes, “Migrations” builds on the varied styles of this period such as the polychrome style and the animal style. As this represents the cultural inspiration for sculptural form and material, I am also interested in the western United States ecology, particularly the bird migration flyway.

Folklore, myth and story telling, particularly associated with various cultural diasporas, have combined animal and human form to suggest transformational acts. Myth and folklore about avian-humanoids exist in many different cultures. Time and time again they represent stories about transcendence, rebirth, and freedom.

San Diego CA is a landscape that speak to a plethora of cultural origins. From the indigenous to the colonial past, and as a ground in constant contestation from southern immigrational diasporas. The landscape (ground) itself is political... presenting thresholds and boundaries that people cross or are held back from.

The San Diego Airport landscape presents a different setting. One where the ground gives way to the sky. Here bird migration and air travel are inspirational as a means to think differently about the movement of people across the landscape. Migrations provokes as a site sculpture through its nomenclature, enmeshing human culture and the art period’s “animal style”.

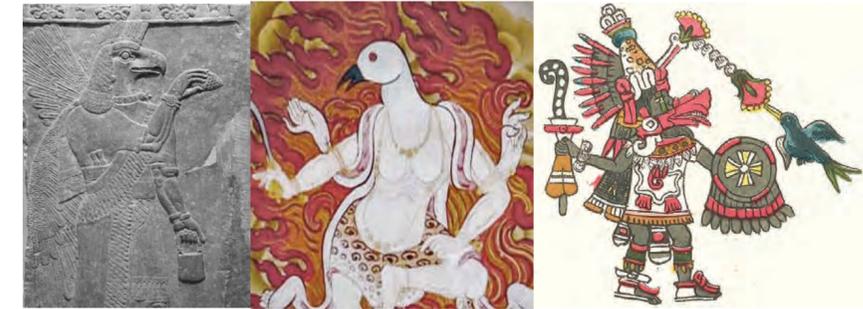
Three large scale anodized aluminum zoomorphic pieces are configured on a 50 foot by 50 foot base in the large traffic entry/exit interchange at the airport entry and drop off. Standing at forty five feet, each a different color (red, black and yellow) are emblematic of bird species- and metaphorically, the colors riff on race and identity. The large scale beak-like forms are anchored in the ground...conjuring relationships between sky and landscape...animal and people.

Migrations can be seen from afar and there is potential for visitors to approach by path and experience within the space of the base and beak forms. Within this close context, visitors can experience the phenomenology of light and shadow and visually see how the cultural patterns and practices of a shared art form emerges, paper cut outs/papel picado.

# Research

How can we explore human and animal migration and the racial/social/ecological reverberations within?

Bird migration is a large ecological force in the California flyway. Every year migratory birds travel from the North to the South, following food sources and heading to breeding or wintering grounds along the Pacific flyway route. Migrations takes the varied types of trees and birds found along the Pacific Flyway as inspiration for its sculptural form.

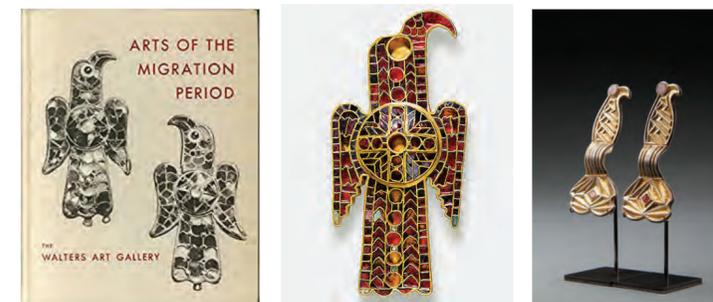


Ai Wei Wei, Zodiac Heads

## Avian-Humanoid Myth and Folklore



Jacob Lawrence, from the Migration Series

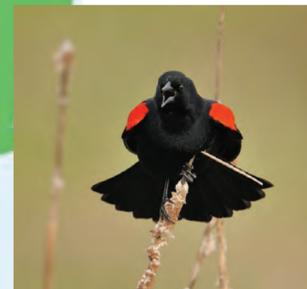


## Migration Art



Name: Lesser goldfinch

The Lesser Goldfinch is one of San Diego County's most widespread birds. It is a year-round resident and a habitat generalist, taking advantage of any weedy area for foraging. Nesting birds need shrubs or trees for nest sites and water for drinking within an easy commute of the foraging habitat.



Name: Redwinged blackbird

Probably no bird is more common in freshwater marshes across North America than the Red-winged Blackbird. Even San Diego County, in spite of the aridity of its climate, has enough wetlands to support the Red-winged as a common if localized permanent resident.



Name: American crow

Native to San Diego, both these species have increased since the 1980s. The crow in particular has spread its range into metropolitan San Diego, where it was absent before about 1985. San Diego is right at the southern edge of the crow's normal range.

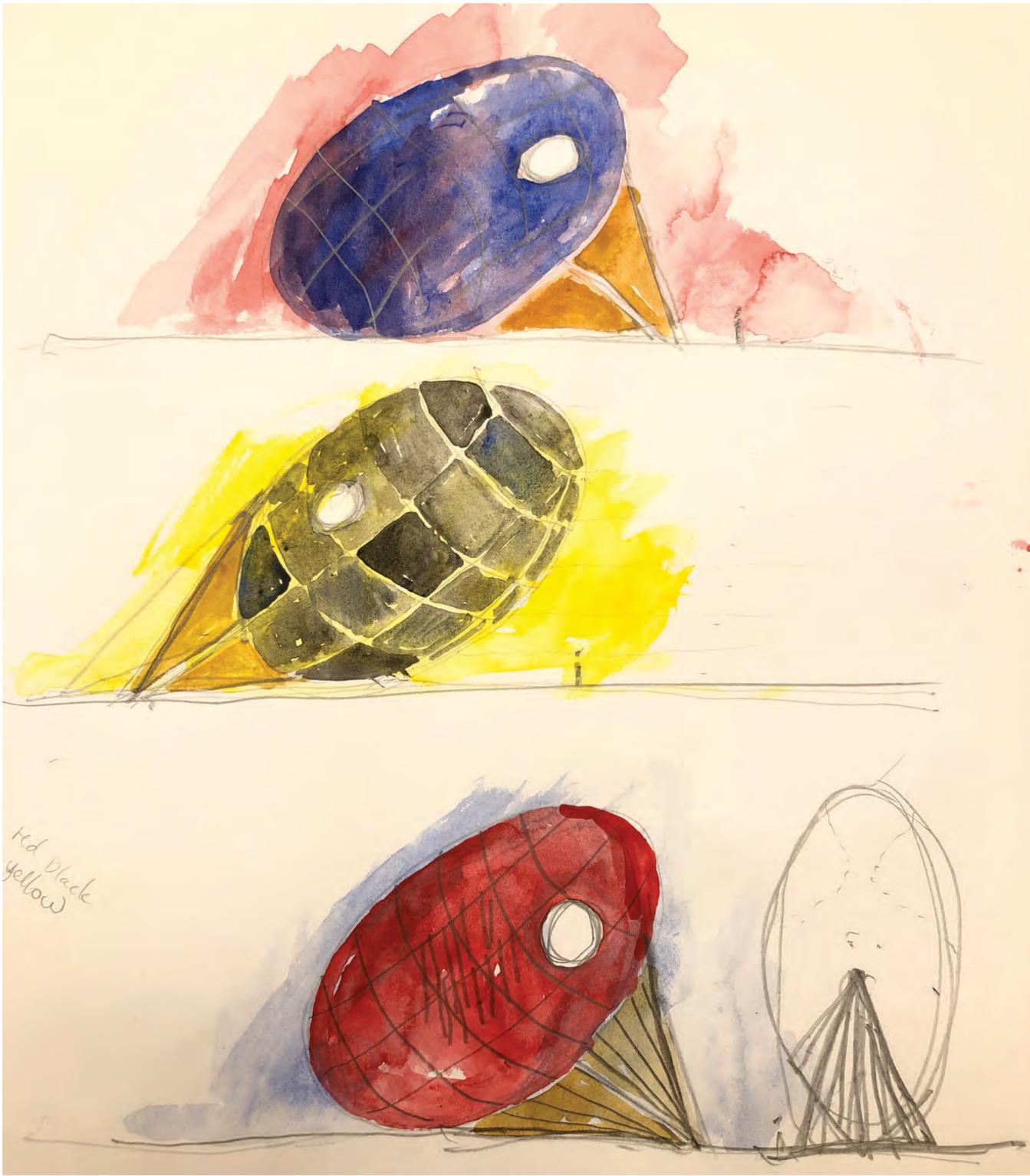
## Pacific Flyway Birds and Their Habitat

Original Concept



Original Concept Submittal

# Concept Ideation

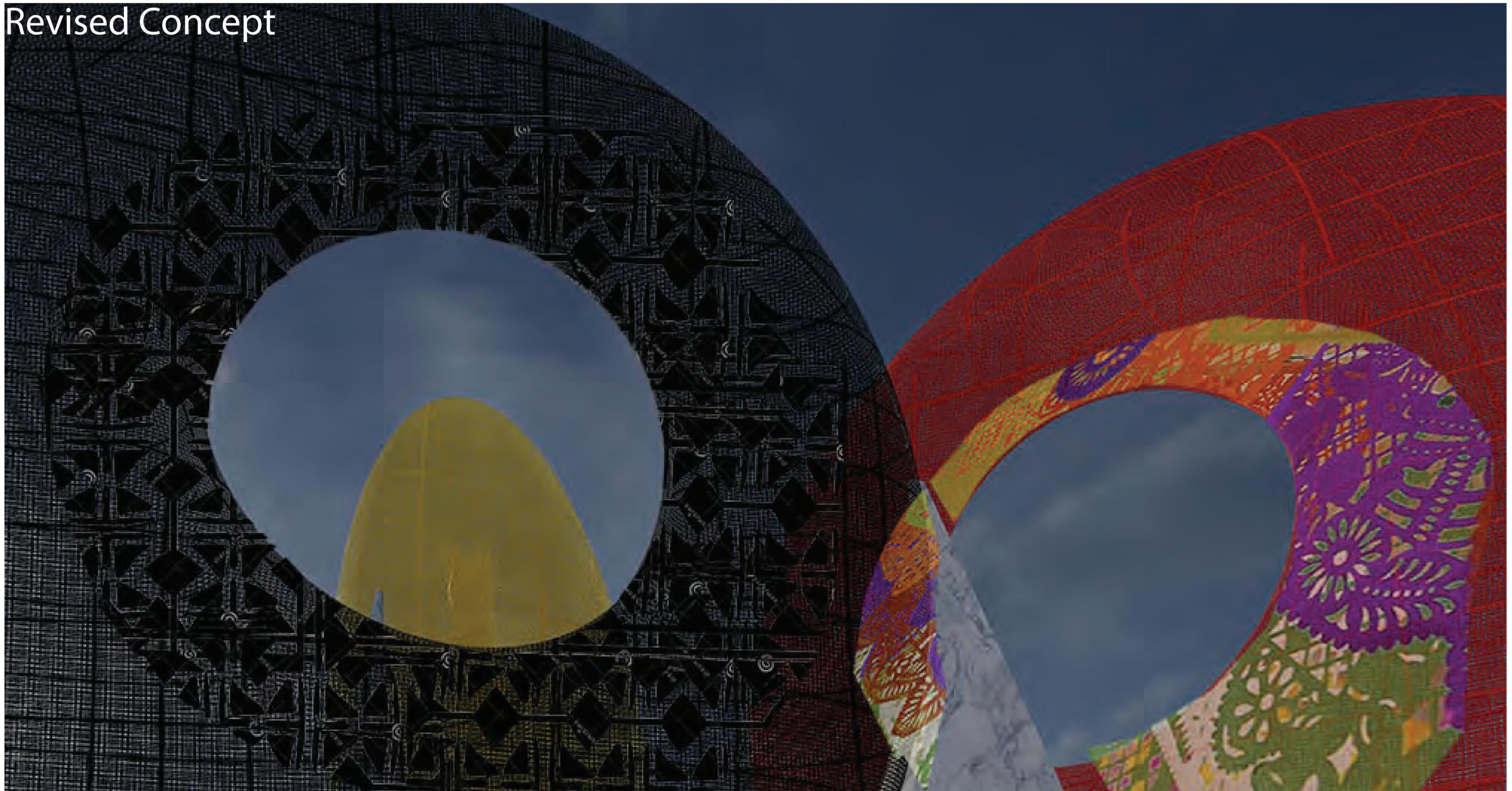


Artist Sketch

# Revised Concept

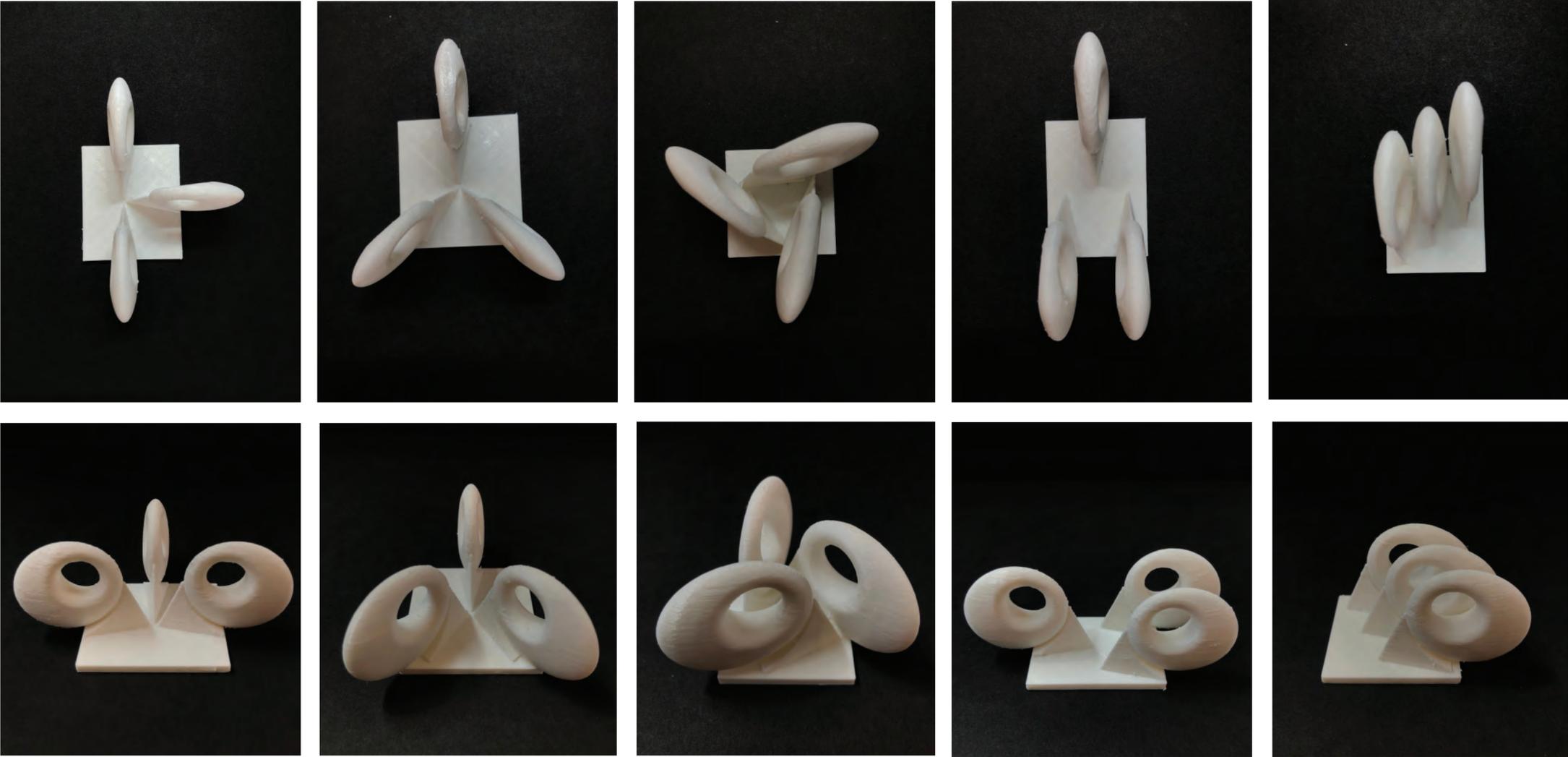


# Revised Concept



Close-up of artist collage showing the three distinct cultural cutouts

# Site Configurations



Potential artwork configurations on foundation slab



Selected site configuration

# Fabrication & Installation Methods

## Triangular base:

- CIP boardform concrete with integral color and stain

## Elliptical Orb:

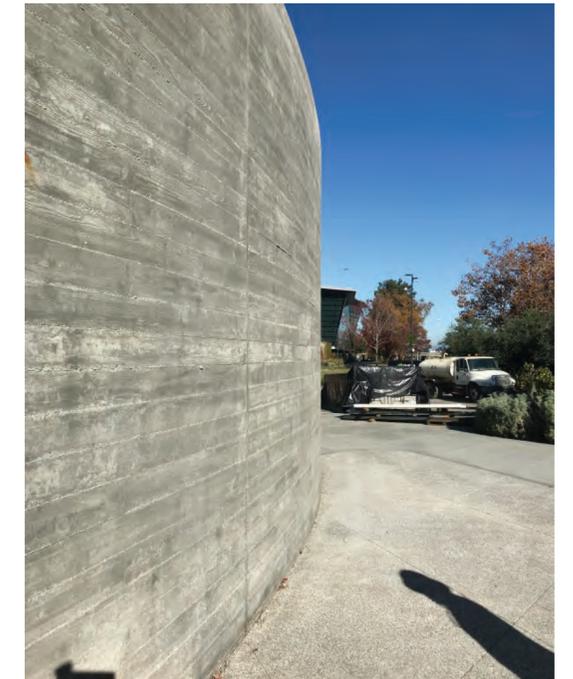
- Painted and galvanized steel structure
  - 3 part industrial polyurethane paint system; Matthews or Tnemec
- Anodized aluminum weave mounted off from galvanized and painted steel structure
  - Standoff to separate aluminum and steel components
  - Provide bird deterrant spikes on top of orbital structure to discourage birds from nesting or landing

## Pattern Imagery:

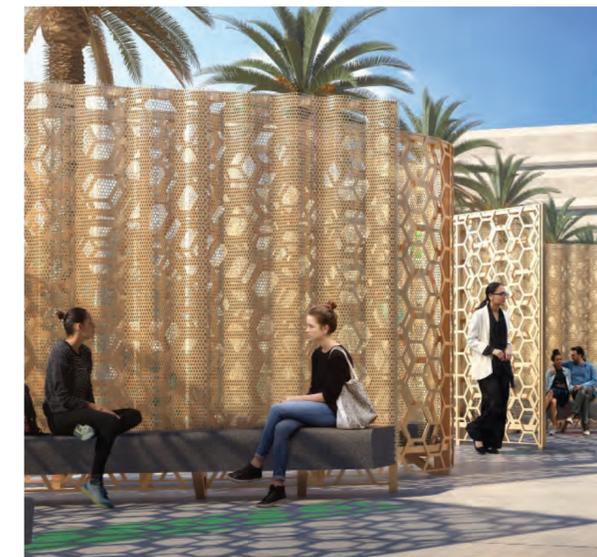
- Anodized aluminum laser cut patterns mounted off from galvanized and painted steel structure
- Or stainless steel weave custom cut patterns fixted to base anodized aluminum weave

## Installation:

- Concealed structural connections from elliptical form to embedded support points within triangular form
- Rebar tie in from mat slab foundation to CIP triangular forms
- On site structure welding and paint touch-up
- On site mechanical assembly of artwork skin
- On site concrete forming

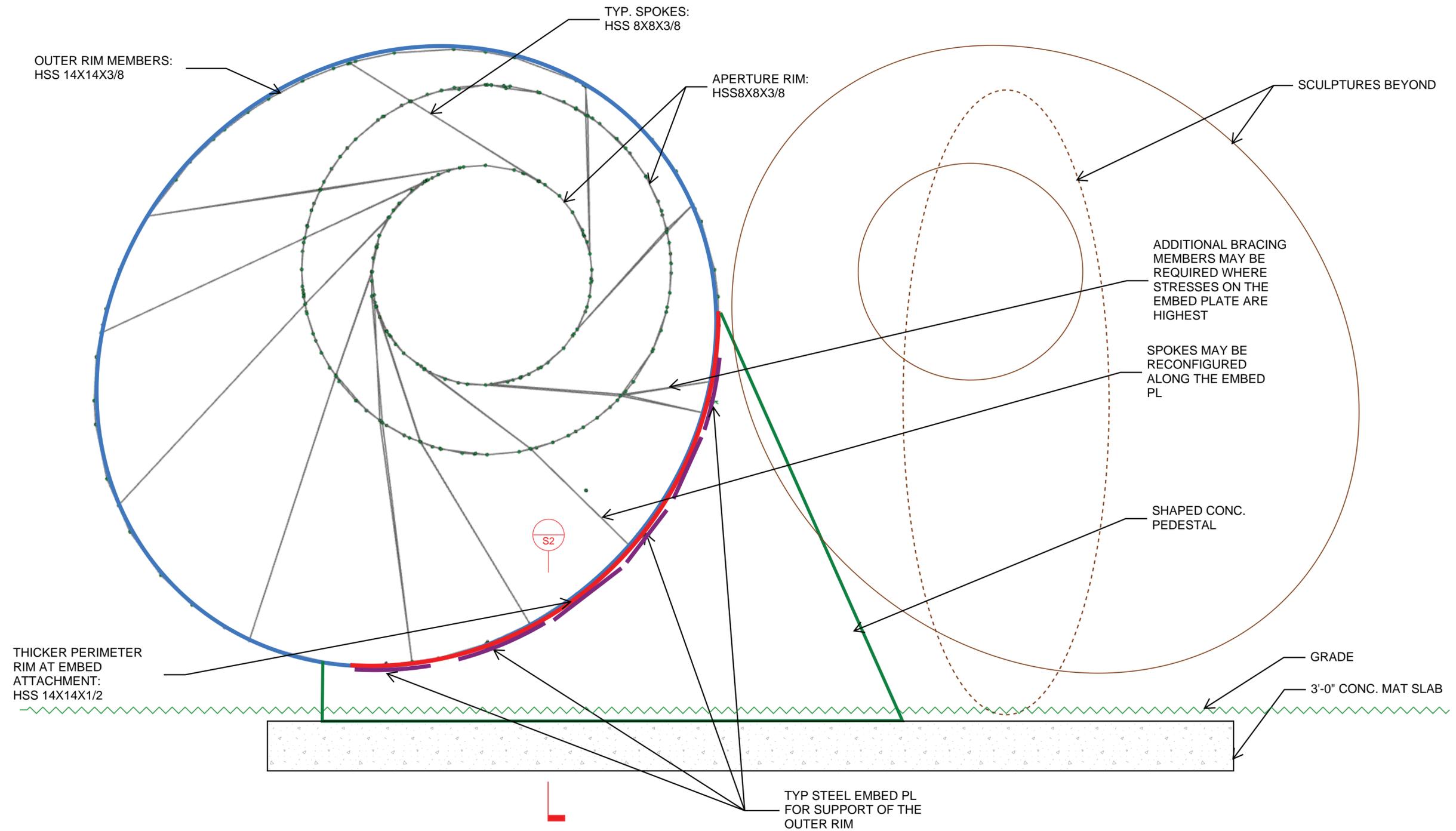


NVIDIA, Hood Design Studio  
CIP Boardform concrete

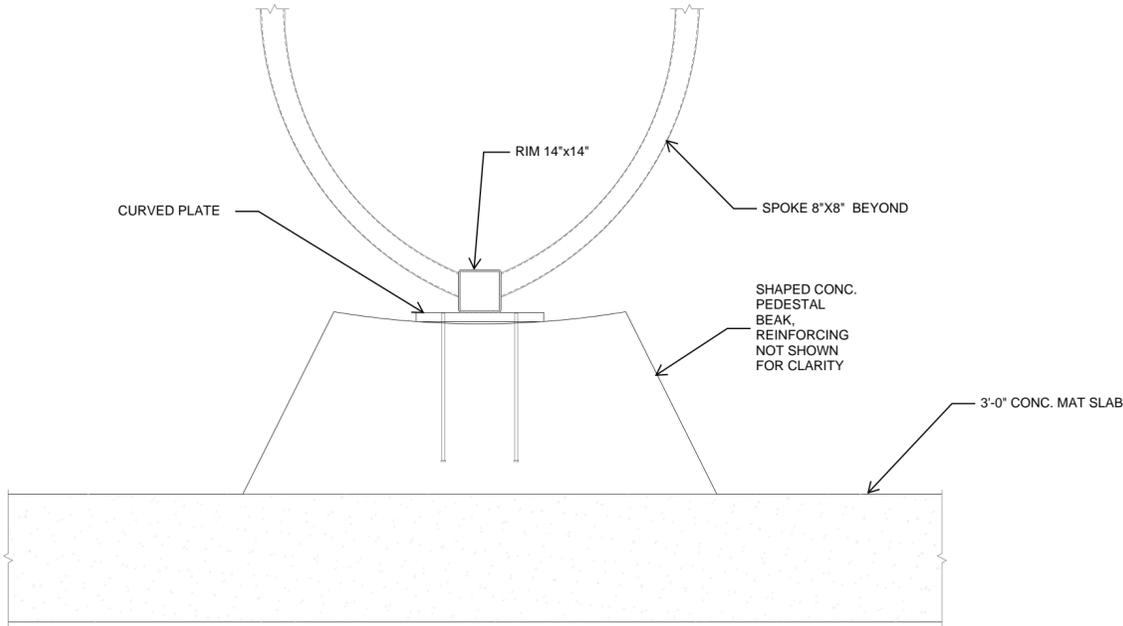


Coil Chain, Curtain of Courage  
Dec. 2nd Memorial, San Bernardino County

# Structure



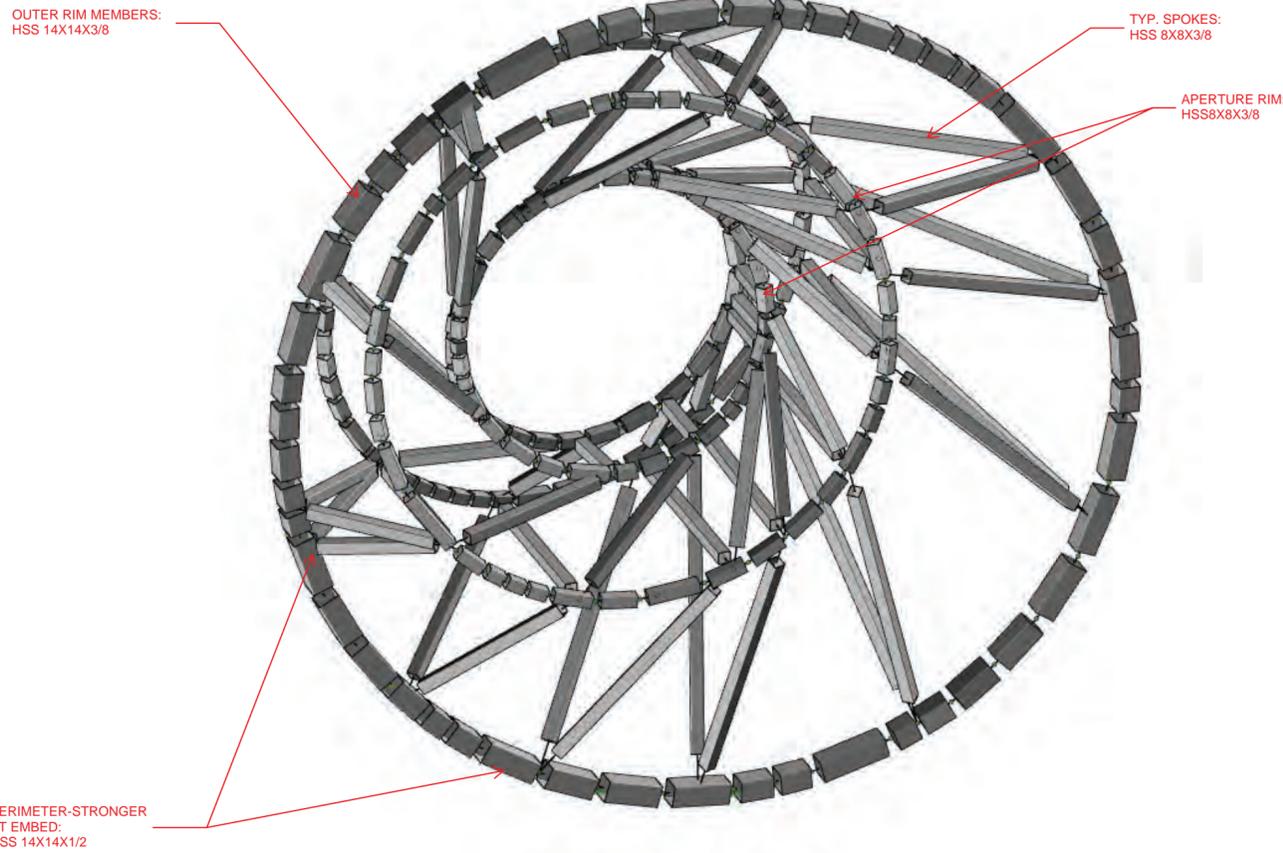
# Structure



SECTION AT CONCRETE BEAK

12.15.2021

S2

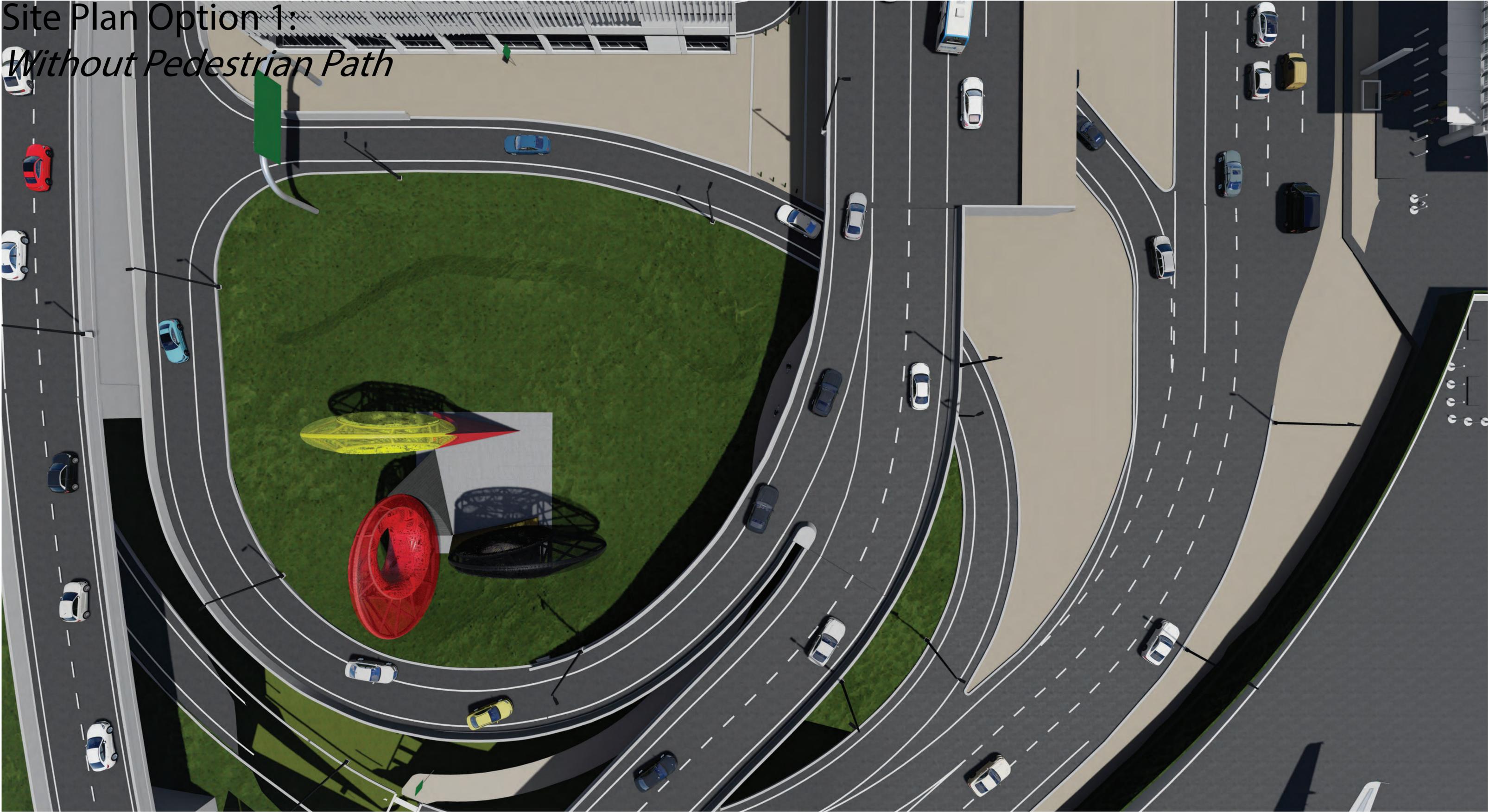


STRUCTURAL ANALYSIS RENDERED MODEL VIEW

12.15.2021

S3

Site Plan Option 1:  
*Without Pedestrian Path*



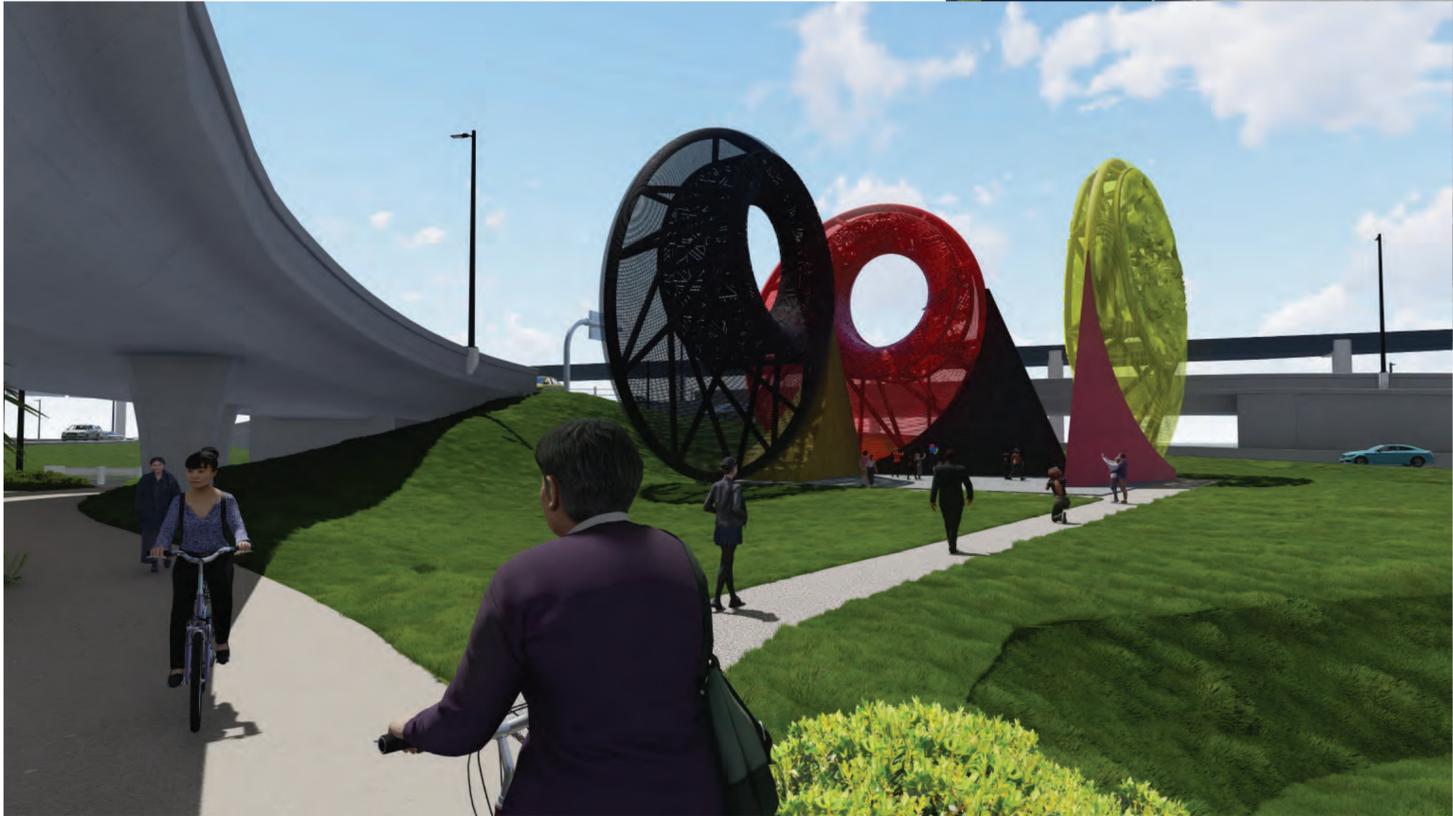
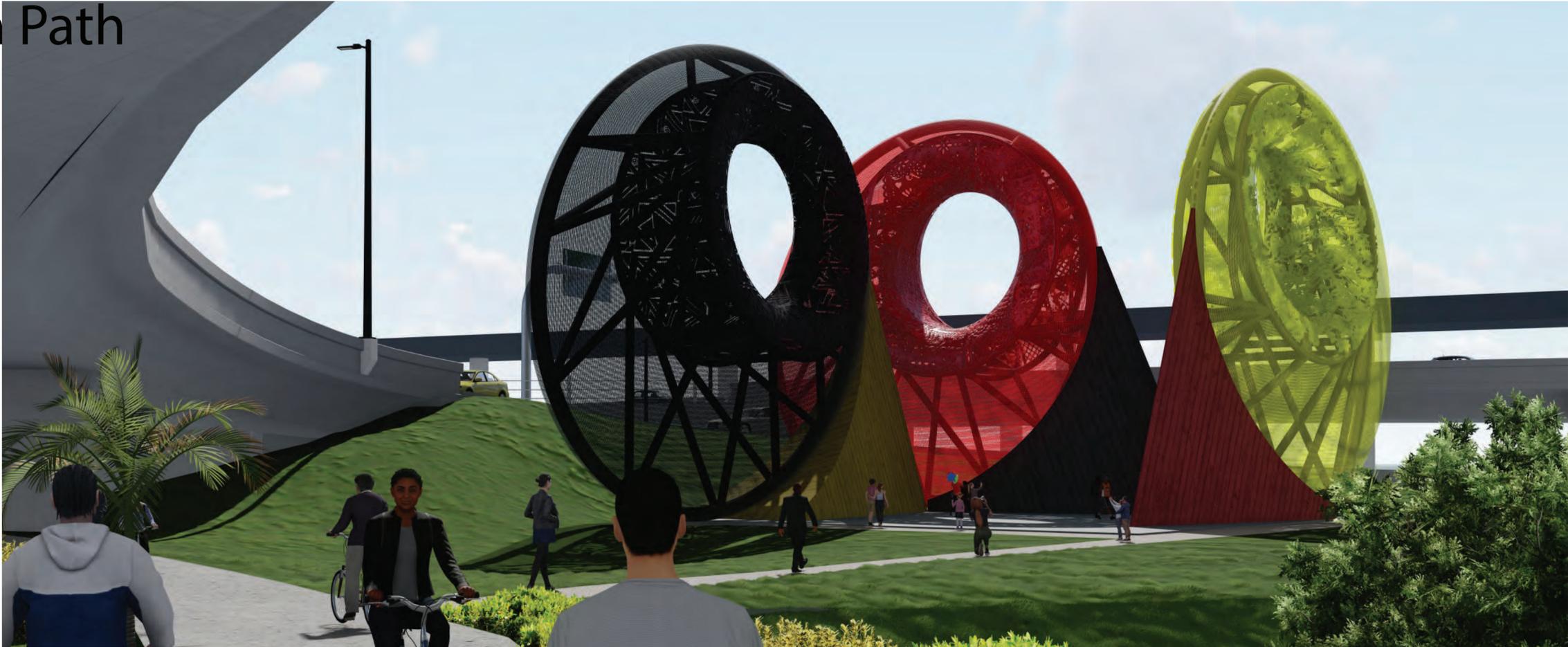
Site Plan Option 2:  
*With Potential Pedestrain Path*



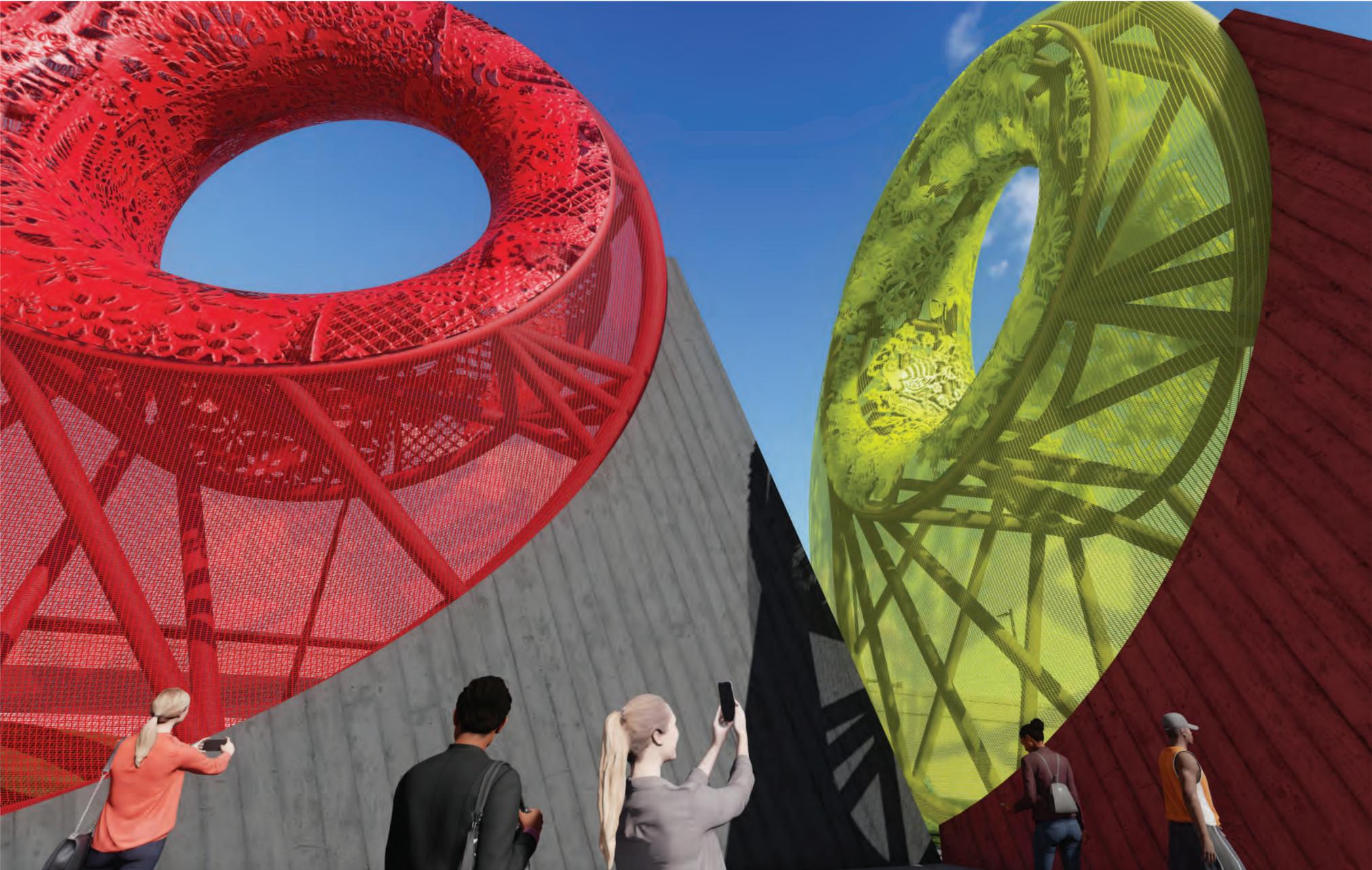
# Arrival



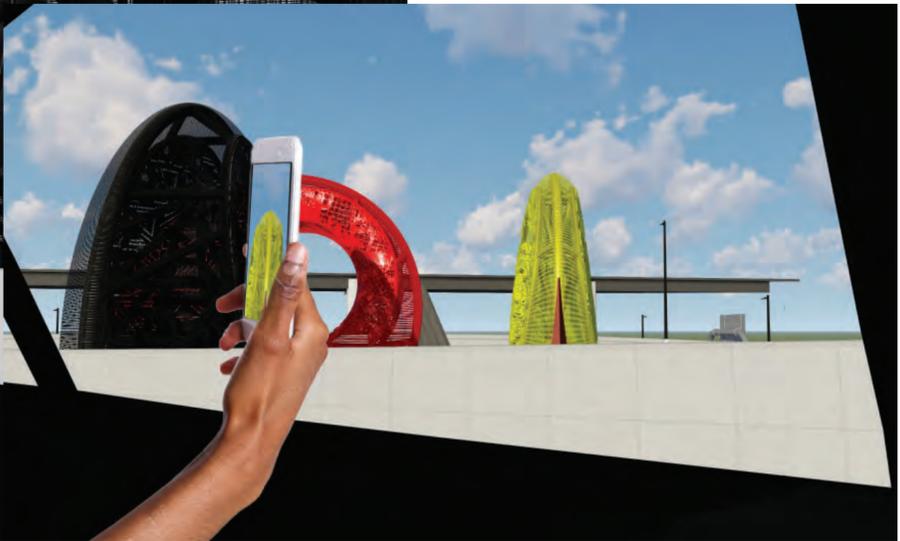
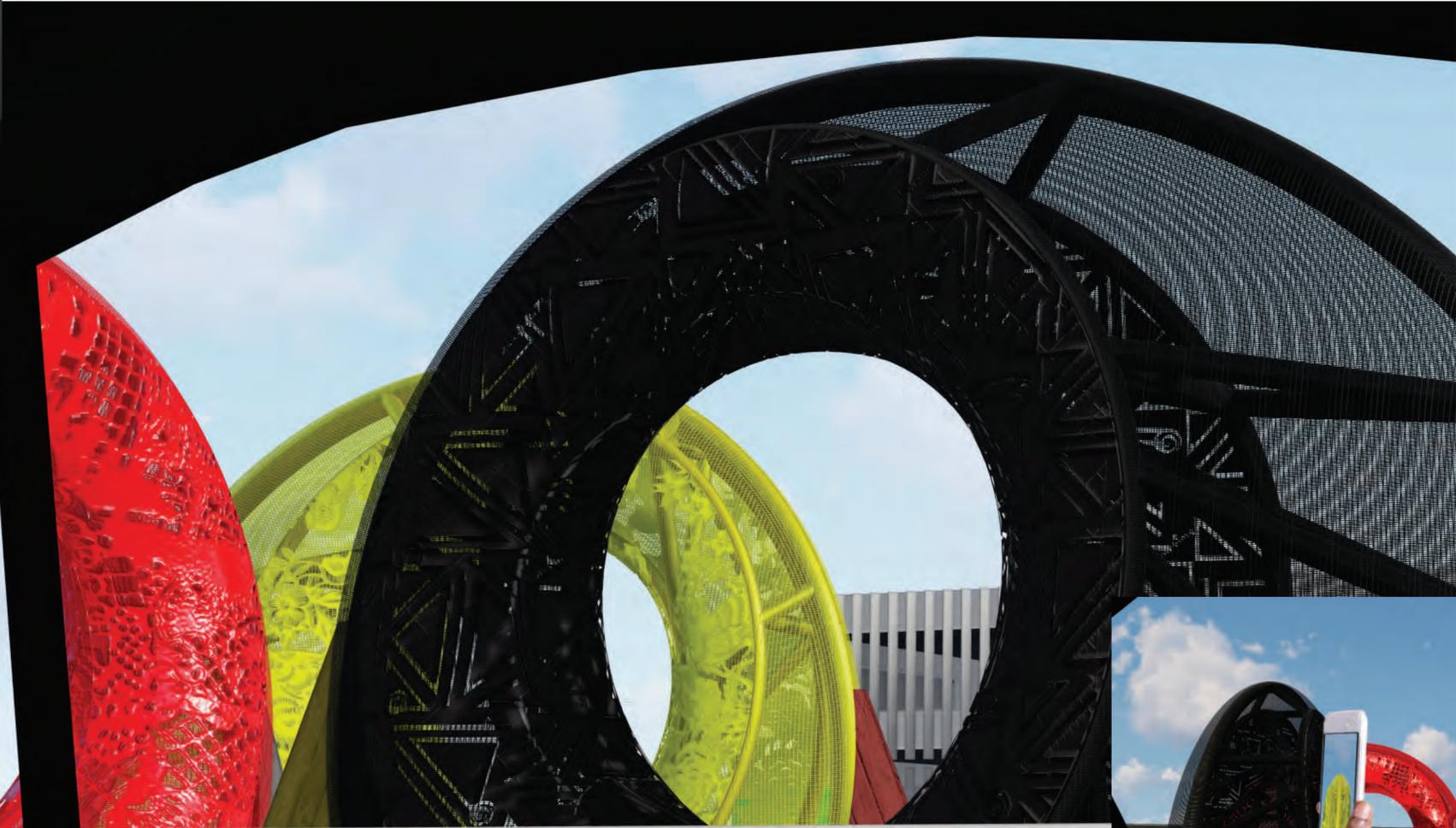
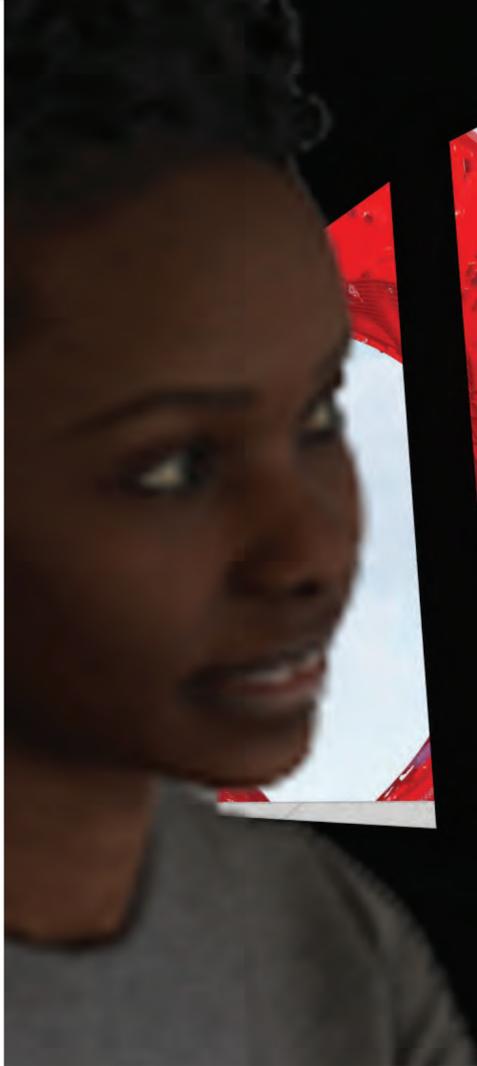
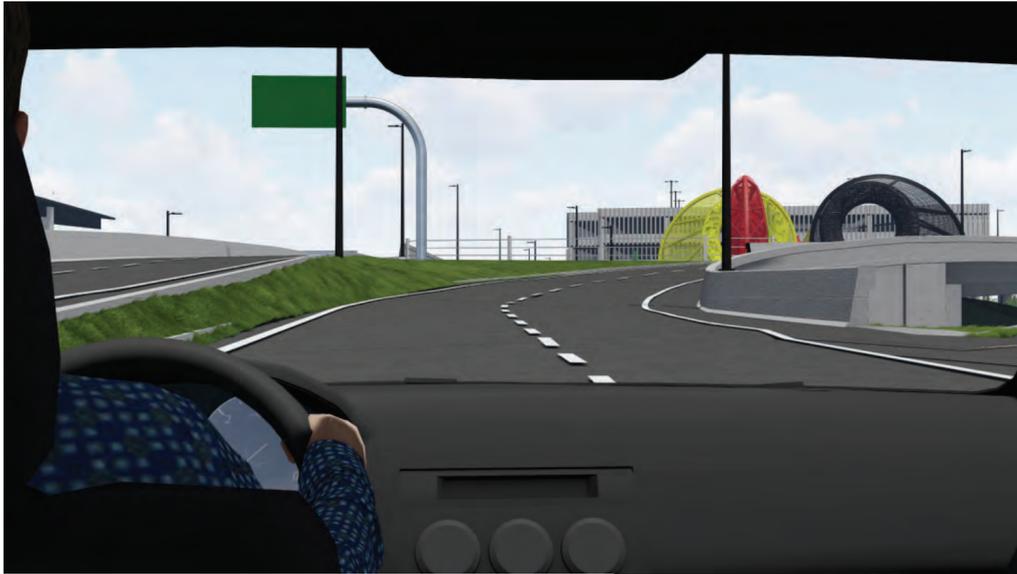
# On the Potential Pedestrian Path



# Migrations



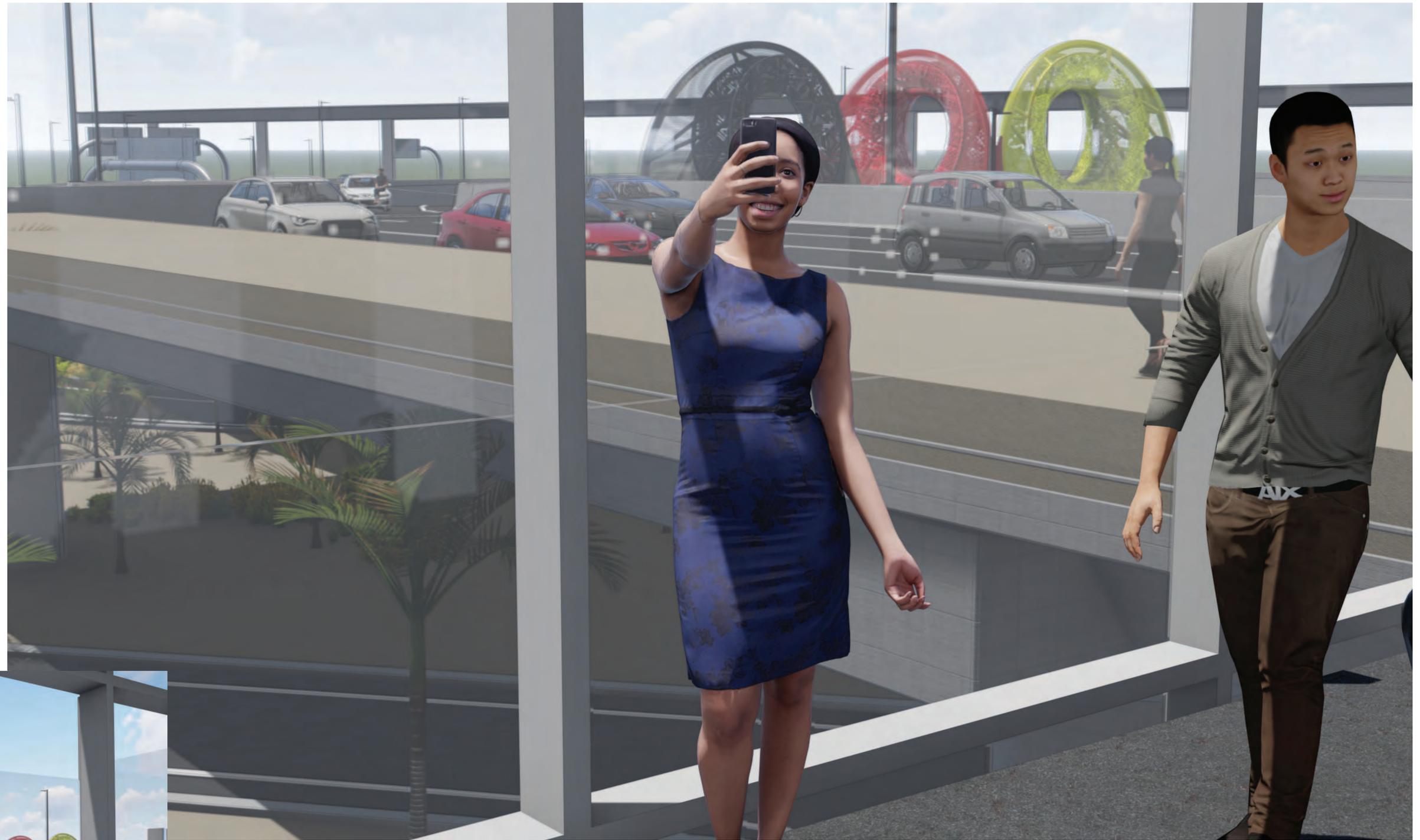
# Arrival



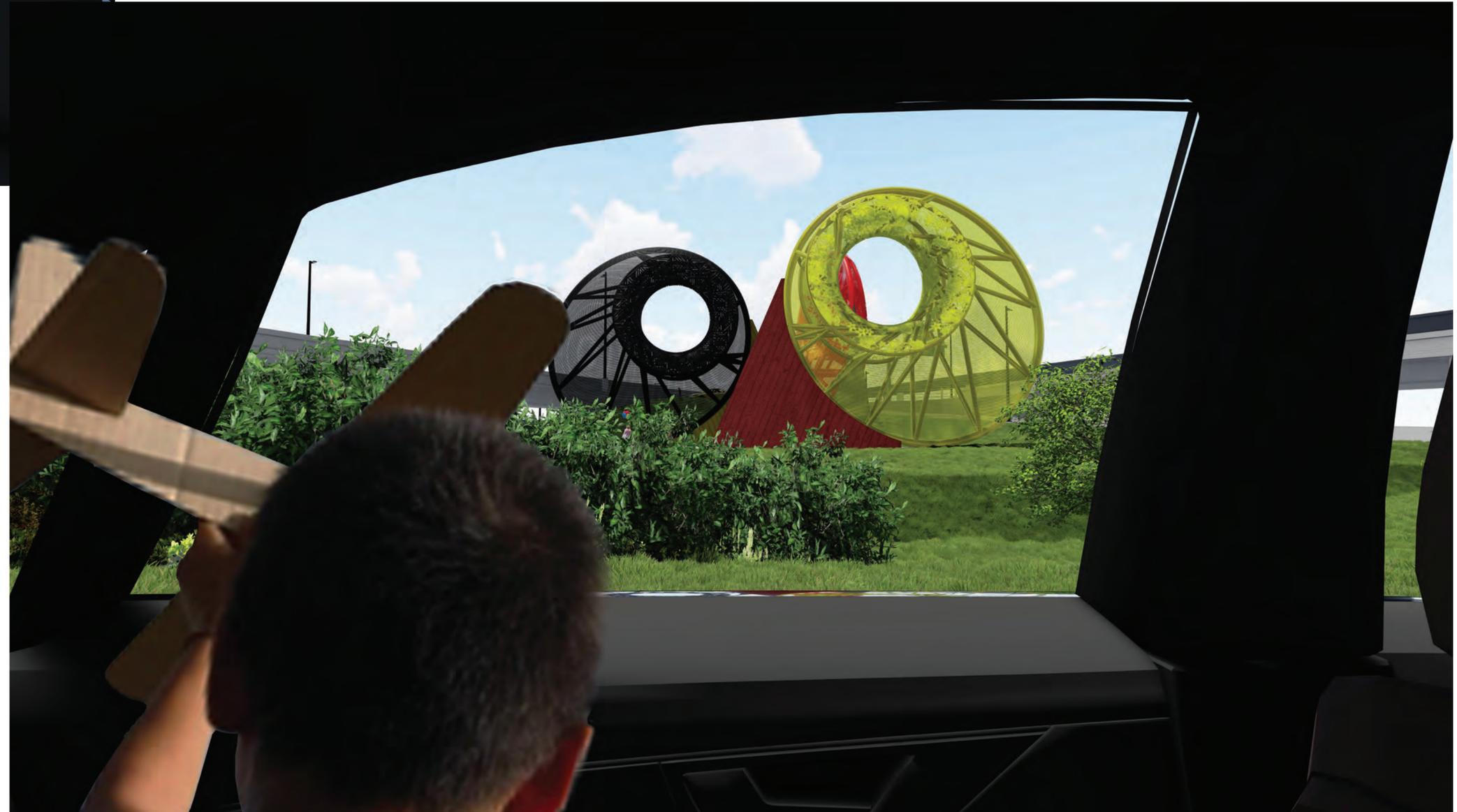
# Departure



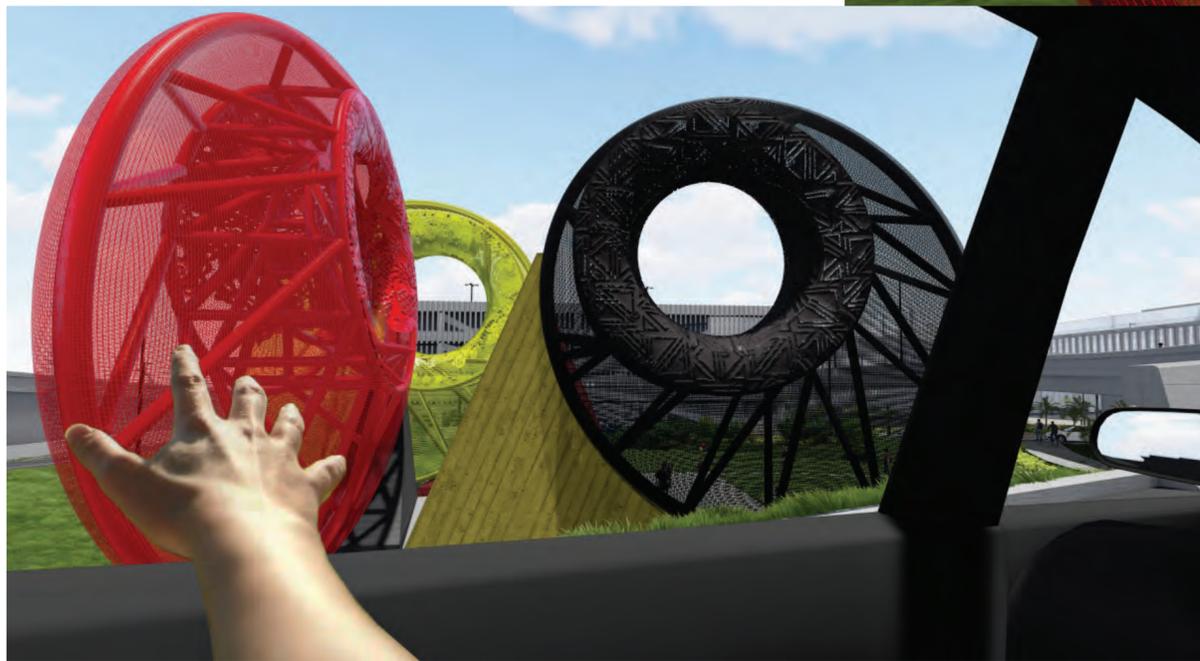
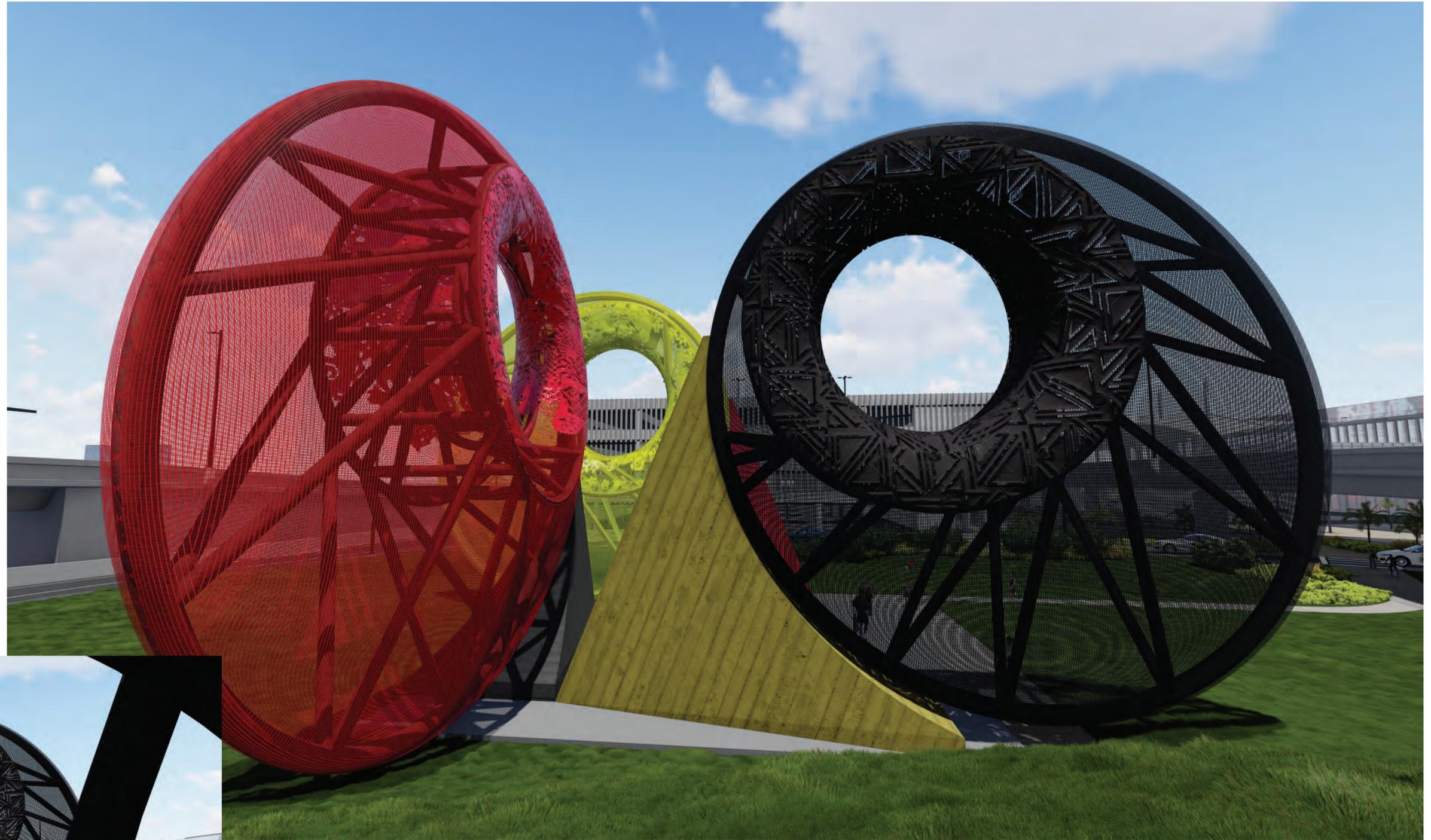
# Departure



# Arrival



# Arrival



# MIGRATIONS WALTER HOOD

SAN DIEGO AIRPORT GATEWAY ARTWORK

appendix

02./04/2022

HOOD  
S T U D I O

# Infrastructure Requirements

## Civil:

- Foundation:
  - Artwork requires a 50'x50'x3' deep electrified mat slab with rebar tie-ins
  - Artwork structural engineer confirmed that no piers are necessary
- Access Path to Artwork for consideration:
  - Potential access path to view sculpture close-up

## Electrical:

- In-grade sculpture uplighting, housing for drivers and controllers as required by electrical engineer
- Tie into low voltage pedestrian path lighting circuit nearby

## Landscape:

- Ensure viewsheds to artwork from roadway and from ped path are as clear as possible
- Provide quick coupler for artwork cleaning
- Coordinate with Landscape Architect

# Maintenance Requirements

## Anodized Aluminum Sculpture Skin:

- Architectural anodizing is specified for its natural beauty, but also for its long life and low maintenance. It provides excellent wear and abrasion resistance, and requires minimal maintenance in most environments. It resists the ravages of time, temperature, corrosion, humidity and warping.
- Anodized aluminum should meet the strict guidelines of the Class I specifications of AAMA 611-14, including having a minimum oxide coating thickness of 0.018 mm (0.7 mil), a minimum of 10 years color retention on the South Florida on-fence testing site and 3,000 hours corrosion resistance.
- Apply ProtectaClear® Coating to protect against sun and marine environment
- Clean regularly with distilled water, conservation grade soap, and soft bristle brushes

## Painted Galvanized Mild Steel Tube Structure:

- Clean regularly with distilled water, conservation grade soap, and soft bristle brushes

## CIP boardform concrete triangular base:

- Apply a water-sealant over the entire surface
- Apply an anti-graffiti topcoat Monochem Permashield® 5300 Non-Sacrificial Low Gloss.
- Remove excessive dust and dirt with occasional pressure washing (approximately once every year). Remove any collection of debris. Remove any element attached to the stone surface, such as bird droppings and chewing gum with a plastic spatula to avoid damaging the anti-graffiti coating. Never use any acetone-based solvent to clean stains on the anti-graffiti-covered stone surface.

# Conceptual Cost Estimate

<b>SAN DIEGO AIRPORT GATEWAY ARTWORK :: MIGRATING</b>						
<b>Conceptual Cost Estimate</b>						
Hood Design Studio						

		QTY	UNIT	UNIT COST	COST		
<b>SOFT COST</b>							
1.1	ARTIST FEE	30%	percent	\$ 2,100,000	\$ 630,000		
1.2	CONSULTANTS	7.50%	percent	\$ 2,100,000	\$ 157,500		
	Structural Engineer						
	Electrical Engineer						
	Civil Engineer						
	Lighting Designer						
	Fabrication Consultant						
	Community Engagement Partners						
	Cost Estimator						
1.3	TRAVEL	12	trips, 2 ppl each, 2 days	\$ 2,840	\$ 34,080		
	<b>SUB TOTAL</b>				<b>\$ 821,580</b>	39%	of total
<b>IMPLEMENTATION COSTS:</b>							
2.1	Fabrication:				\$ 800,000		
	Samples and Mock-Ups	1	allowance	\$ 50,000	\$ 50,000		
	Artwork Form	3	each	\$ 250,000	\$ 750,000		
	Anodized tubular aluminum armature						
	Anodized Aluminum Screen						
	Stacked Stone (alt. boardfoarm concrete)						
2.2	SITE IMPROVEMENTS						
	Lighting System Samples and Mock-up	1	allowance	\$ 15,000	\$ 15,000		
	Sculpture Foundation Slab	3	each	\$ 61,667	\$ 185,000		
	Electrical Fixtures and Infrastructure	1	allowance	\$ 115,000	\$ 115,000		
2.3	INSPECTIONS	1	allowance	\$ 10,000	\$ 10,000		
	<b>SUB TOTAL</b>				<b>\$ 1,125,000</b>	54%	of total
3.1	PROJECT CONTINGENCY	12%	percent	\$ 1,278,420	\$ 153,410	7%	of total
	<b>PROJECT BUDGET</b>				<b>\$ 2,100,000</b>		
	<b>GRAND TOTAL</b>				<b>\$ 2,099,990</b>	100%	of total

## ASSUMPTIONS

- Artist fee includes a CA fee for supporting installation
- Airport general contractor will take on formwork and electrical work
  - Funding to be provided from art budget
- Installation is by airport and is not included
- Artwork has not been estimated yet; the figures are allowances based on the known soft costs and placeholder site work costs
- Airport team to provide updated ROM pricing based on revised dimensions of foundation slab
- Airport team to provide updated electrical ROM pricing
- Airport team to provide updated ROM pricing for potential decomposed granite access path to sculpture

# Artwork Timeline

Phase 1 Site Selection and Research Completed May 2021

Phase 2 Concept Design Proposal and Concept Design Proposal Review Completed Oct. 2021  
- Deliverables include written narrative, detailed scale renderings of the artwork, proposed fabrication and installation methods, consideration of impacts of artwork on base building infrastructure and maintenance; itemized artwork budget, and project timeline.

Resubmittal Completed Jan. 2022  
- Deliverables include written narrative, detailed scale renderings of the artwork, proposed fabrication and installation methods, consideration of impacts of artwork on base building infrastructure and maintenance; itemized artwork budget, and project timeline

Phase 3 Schematic Design Proposal TBD  
- Deliverables include details on form and structural considerations, installation and fabrication methods, safety, security, and maintenance considerations, cost estimate, and feasibility report

Phase 4 Schematic Design Proposal Review TBD  
- Airport reviews design along with fabrication and installation methods and preliminary cost estimate.  
- Artist shall be available to present one (1) time to the reviewing body.

Phase 5 Design Development Proposal TBD  
- Develop a final artwork proposal  
- Deliverables include details on aesthetic form and engineering, safety, security, and maintenance considerations, detailed artwork budget, mock-up of artwork section, fabrication and installation specifications, installation schedule, and maintenance plan and specifications.

# Artwork Timeline

## Phase 6 Design Development Proposal Review

- Deliverables include presentation level visualization of the artwork
- Airport reviews design development proposal
- Artist shall be available to present one (1) time to the reviewing body

TBD

## Phase 7 Construction Documents

Deliverables include signed and sealed drawings to support the fabrication and installation of the approved artwork

TBD

## Phase 8 Fabrication

- Responsibilities include fabrication and assembly of artwork
- Provide regular updates to Airport
- Provide Construction Administration services to support the fabrication and assembly of the artwork
- Provide a transport and delivery plan

TBD

## Phase 9 Transportation Delivery and Consulting Services for Installation of Artwork

- Transport and deliver the artwork
- Coordinate with airport as required
- Provide Construction Administration services through installation

TBD

## Phase 10 Final Acceptance and Documentation of Artwork

- Artist shall be available for final acceptance of artwork
- Artist shall provide archival documentation of completed artwork

TBD



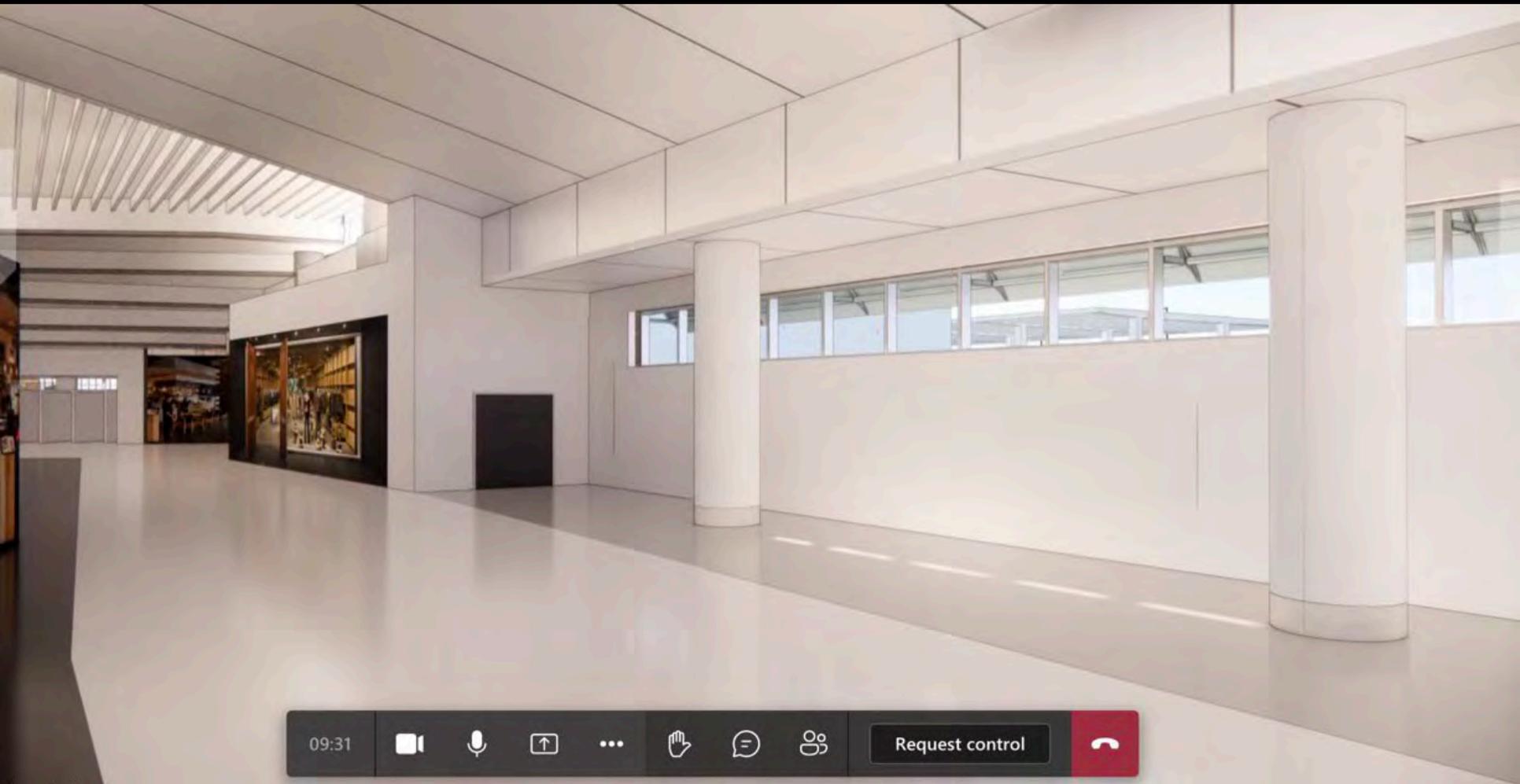
ARRIVE, DEPART,  
**BE INSPIRED.**

**ITEM 3 - REVIEW AND APPROVE PUBLIC ARTISTS  
CONCEPTUAL DESIGN PROPOSALS FOR NT1:**

Family Play Area



Donald Lipski

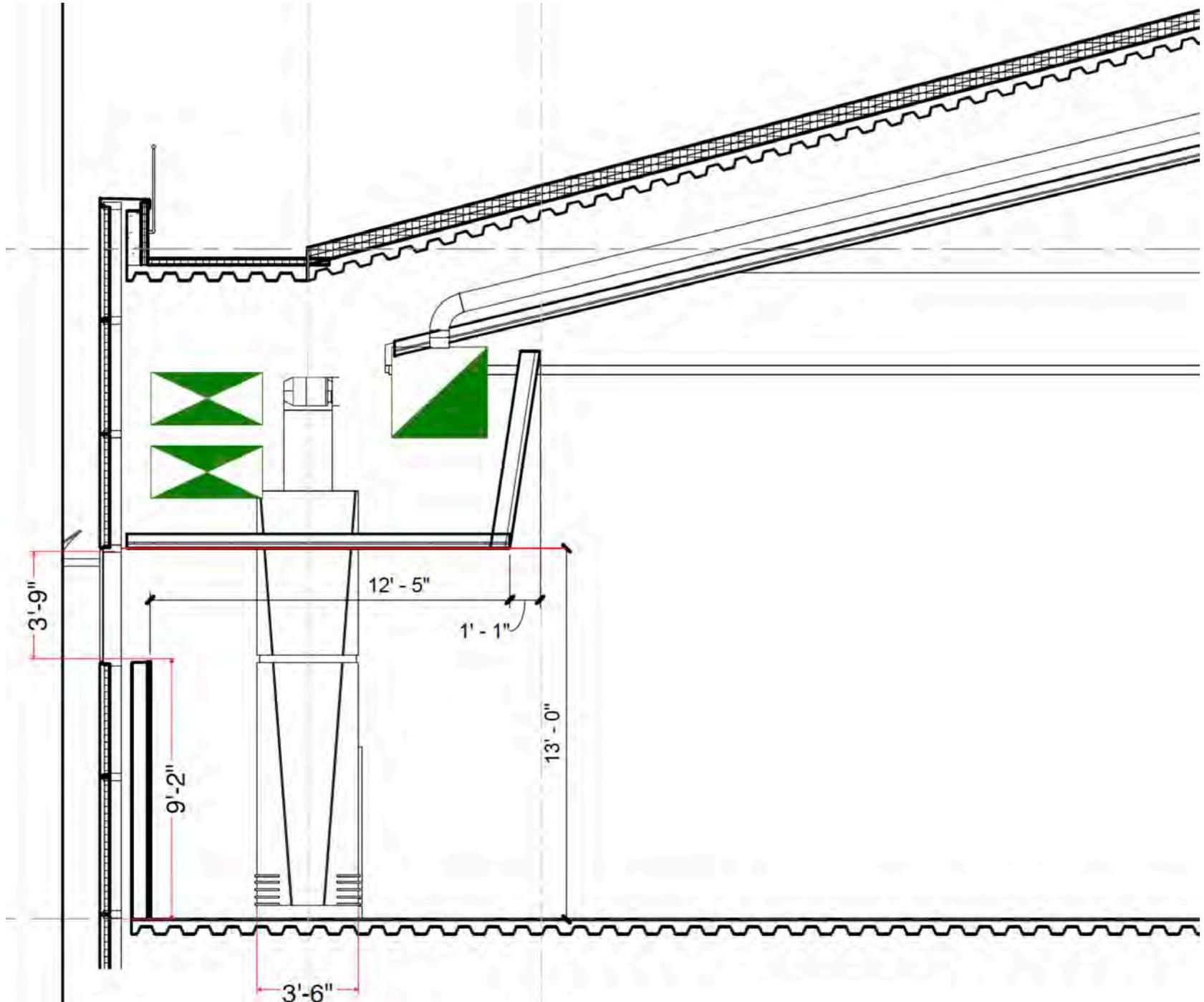


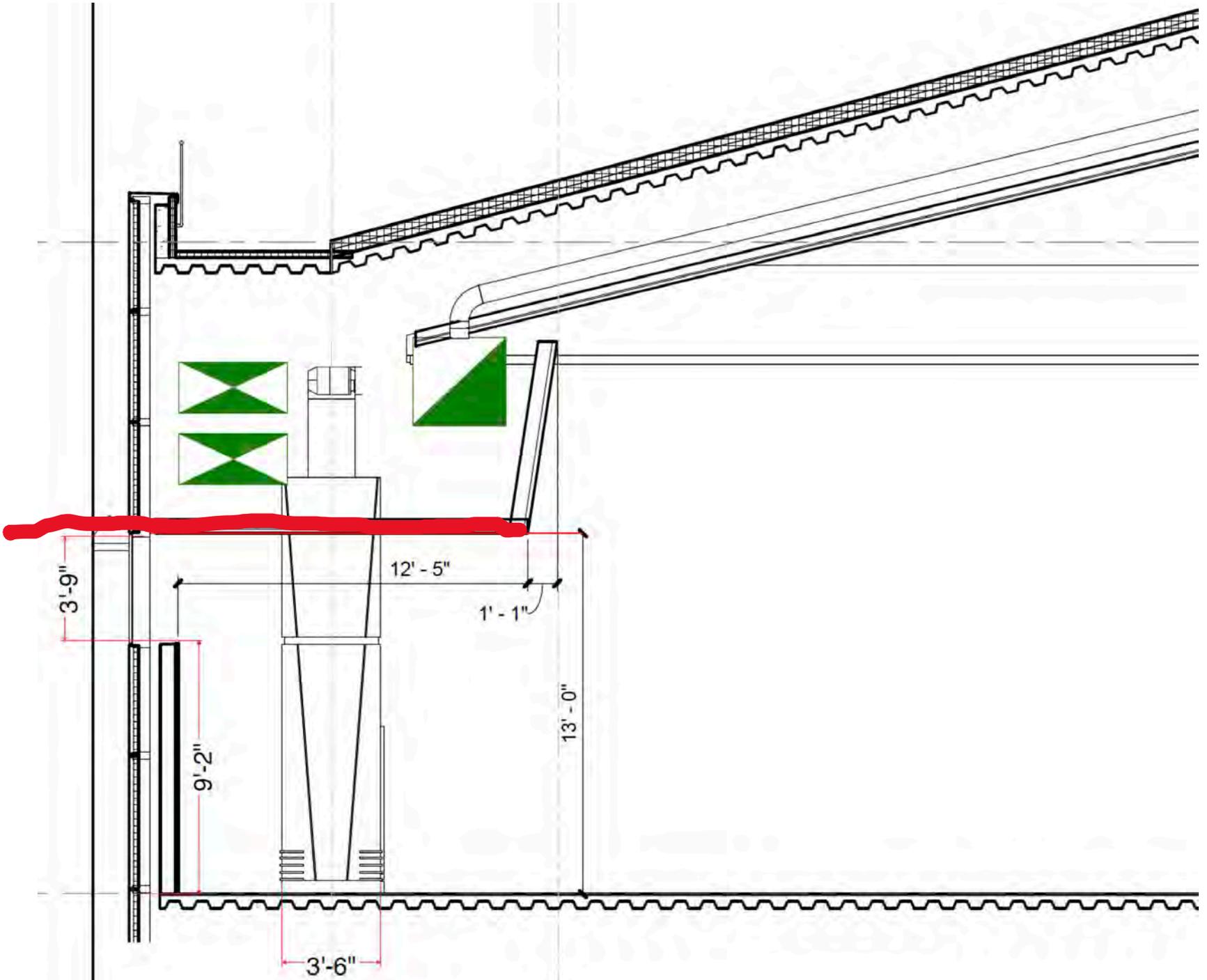
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Request control

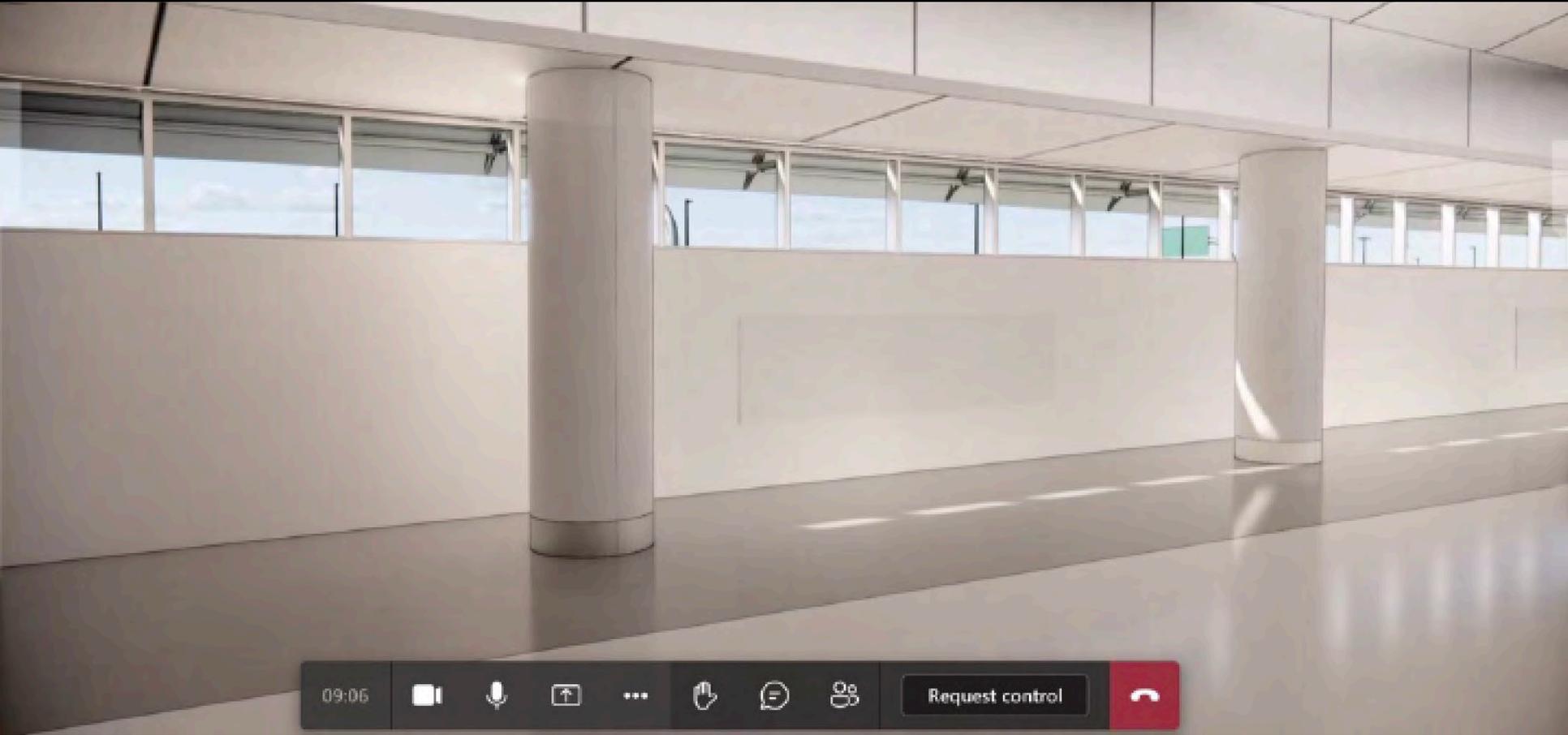








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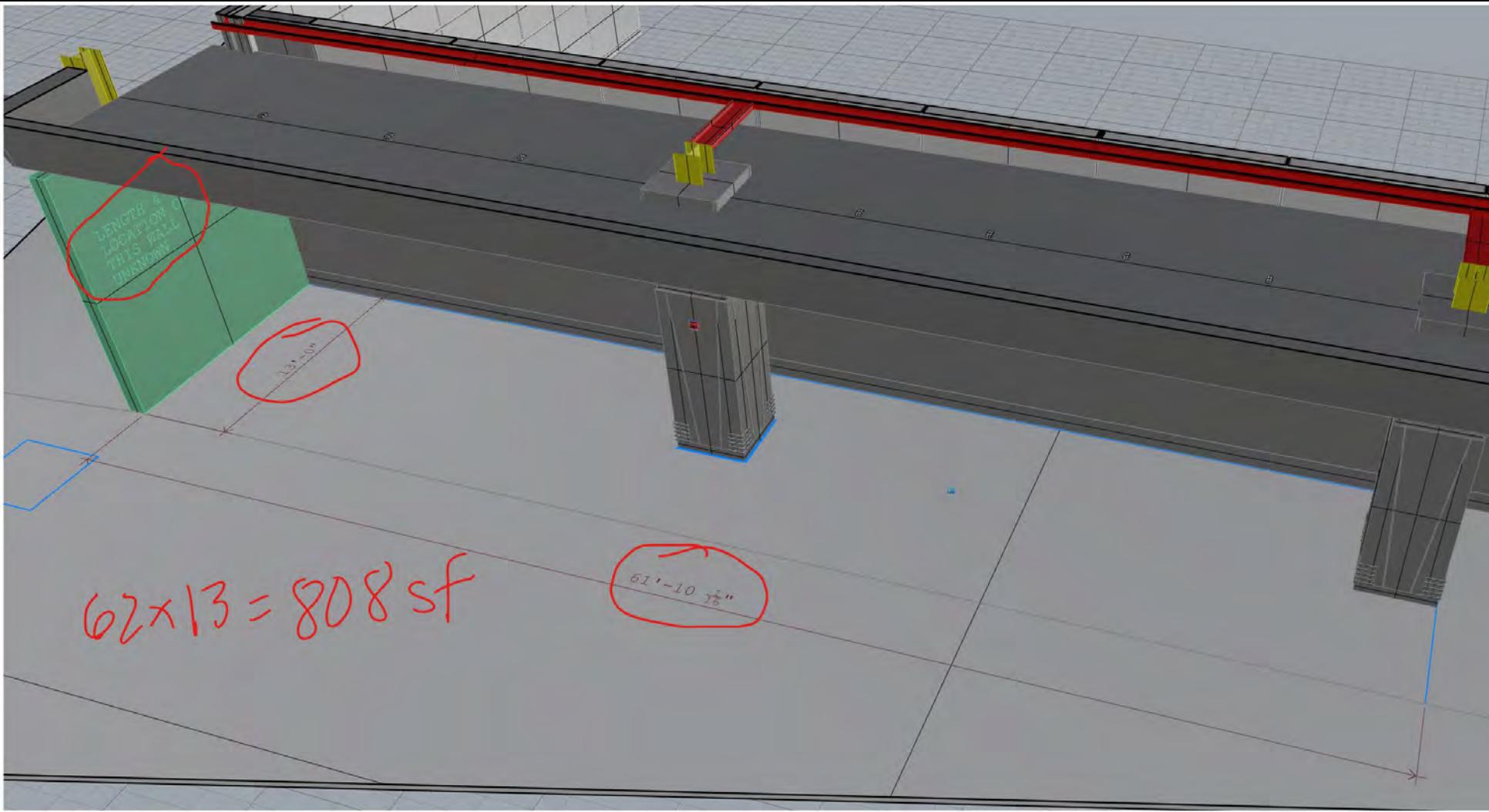


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62 x 13 = 808 sf

LENGTH &  
LOCATION  
THIS WALL  
UNKNOWN

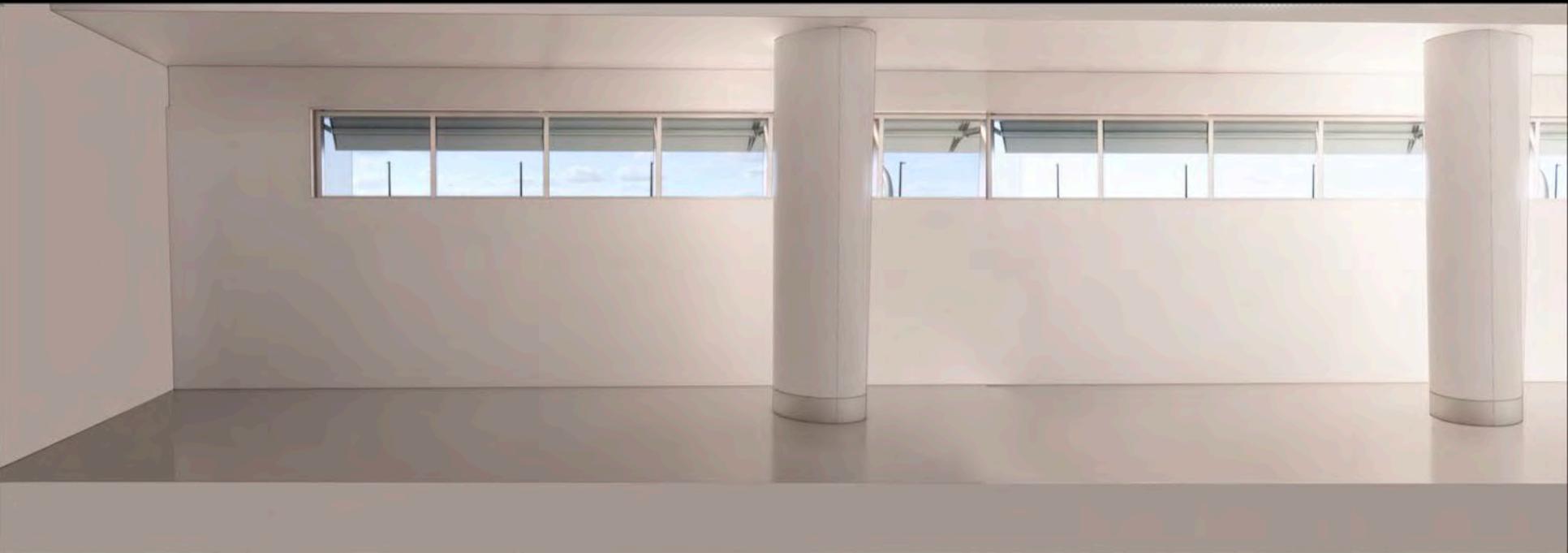
13' x 10'

61' - 10 <sup>7</sup>/<sub>8</sub>"

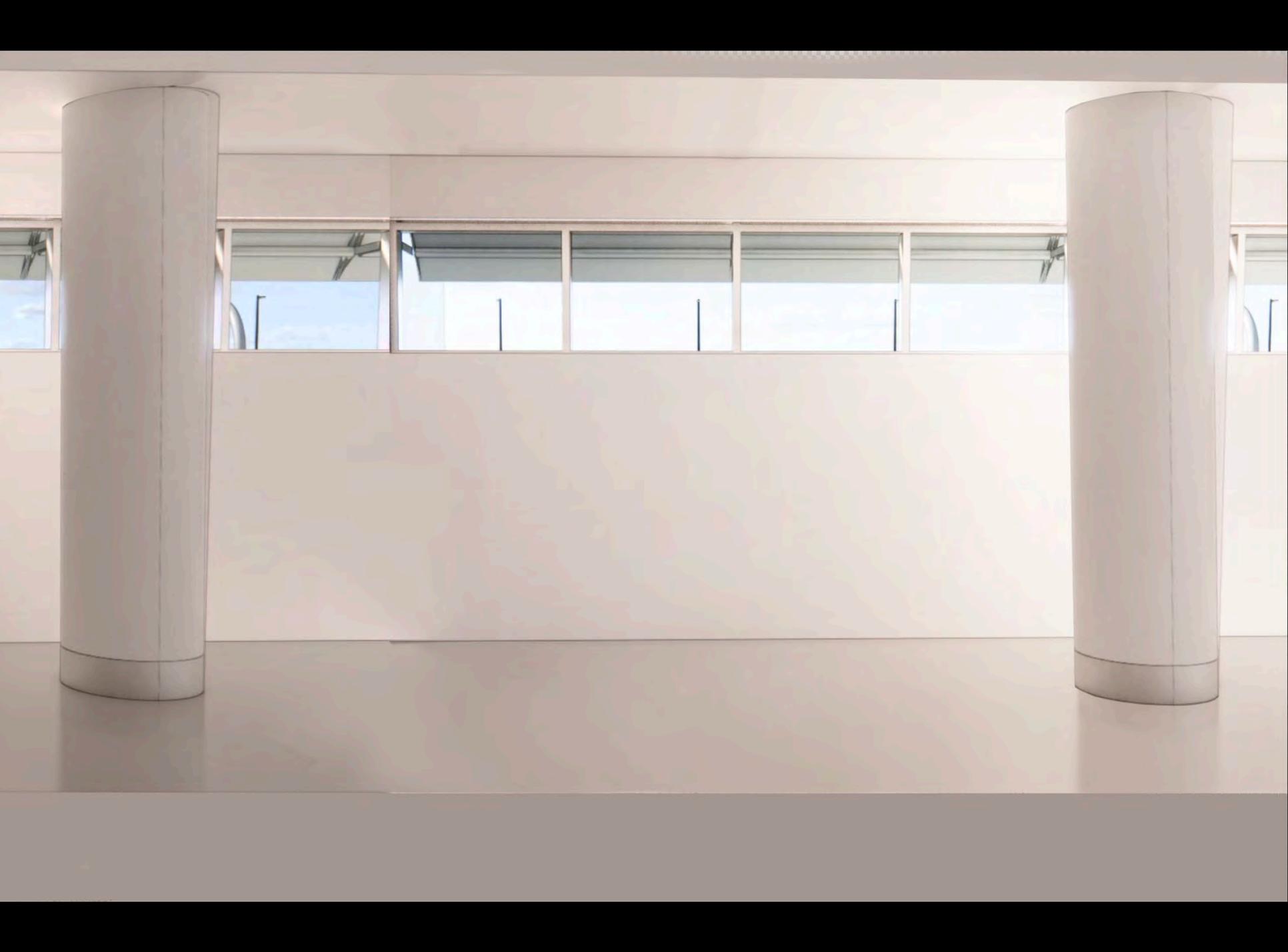


08:48        [Request control](#) 













Ocean Beach  
San Diego



NO  
Jumping  
or Diving

NO  
WHEELCHAIRS













COVERAGE YOU COUNT ON

# REPAIRS BEGIN ON THE OB PIER

[f](#) [t](#) [i](#) NBCSanDiego

4:31

68°

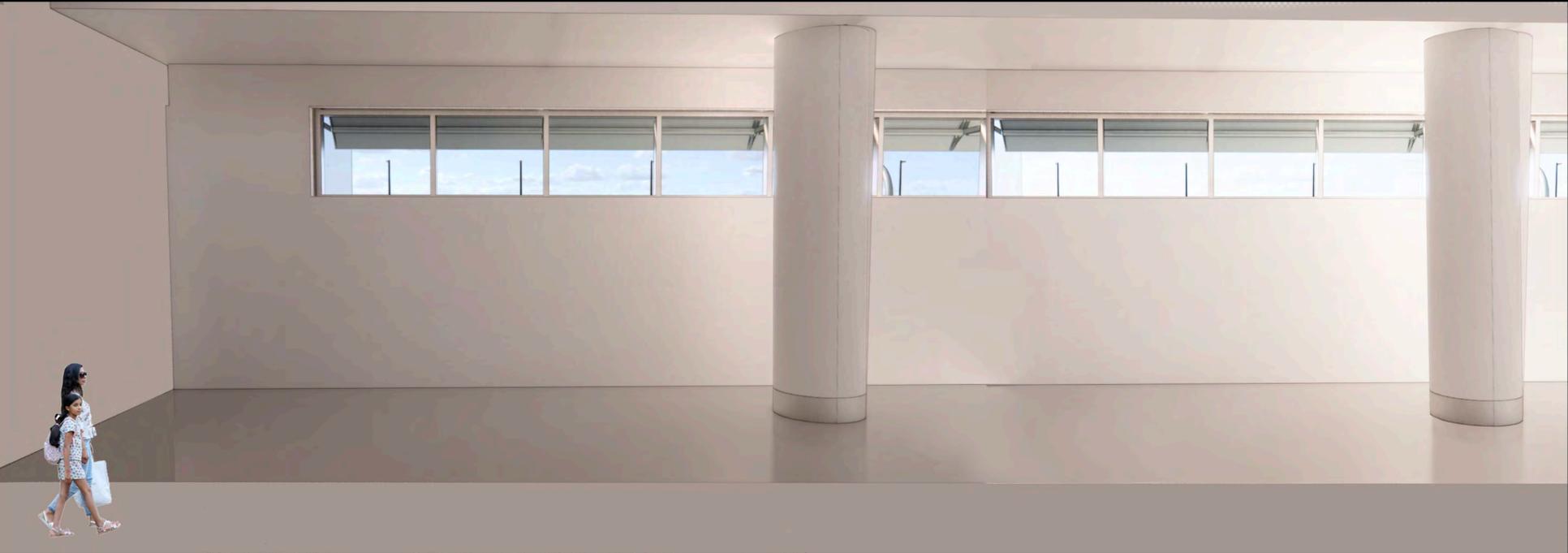


**Repair- Short-term fix of pressing problems. EST cost: \$8m**

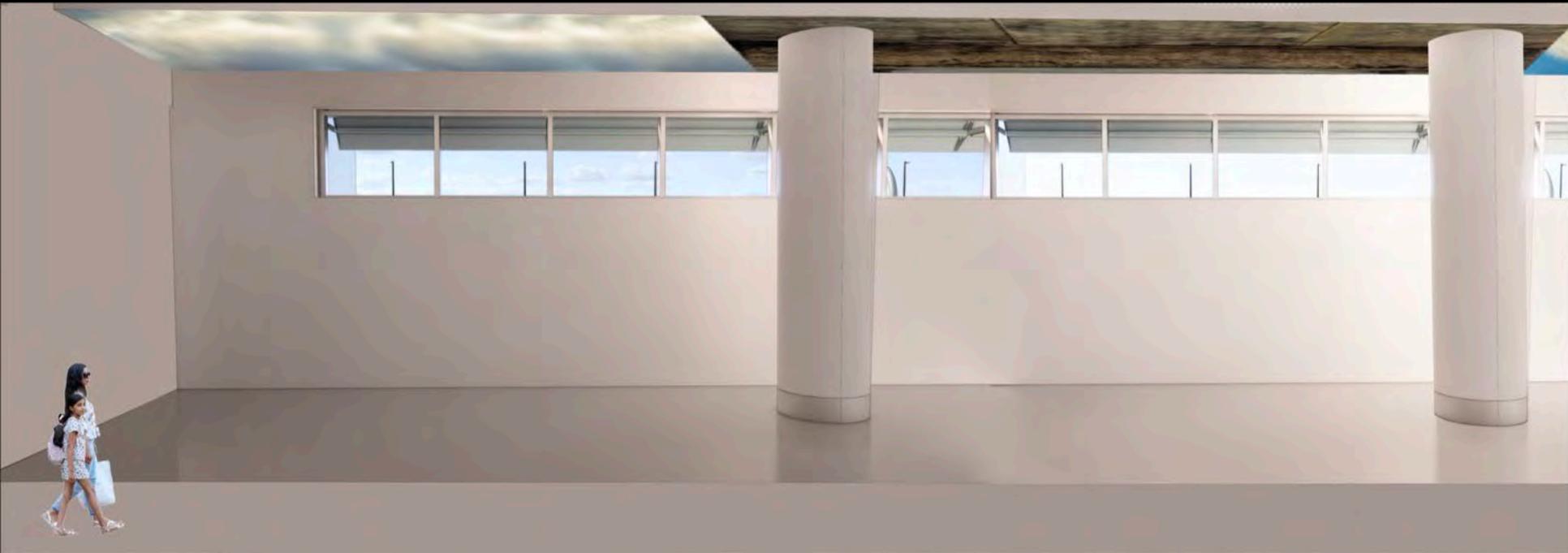
**Rehabilitate- Fundamentally fix current structure. EST cost: \$30-\$50m**

**Replacement- Knock down old pier and build new one. EST cost: \$40-\$60m**











4828

With your child, learn about nature.





LAWN MAINTENANCE • LANDSCAPING • SNOW REMOVAL



# REDWOOD LANDSCAPING

LANSINGLANDSCAPING.NET • OKEMOS, MI

## 517.381.0500

# REDWOOD LANDSCAPING

LANSINGLANDSCAPING.NET • OKEMOS, MI

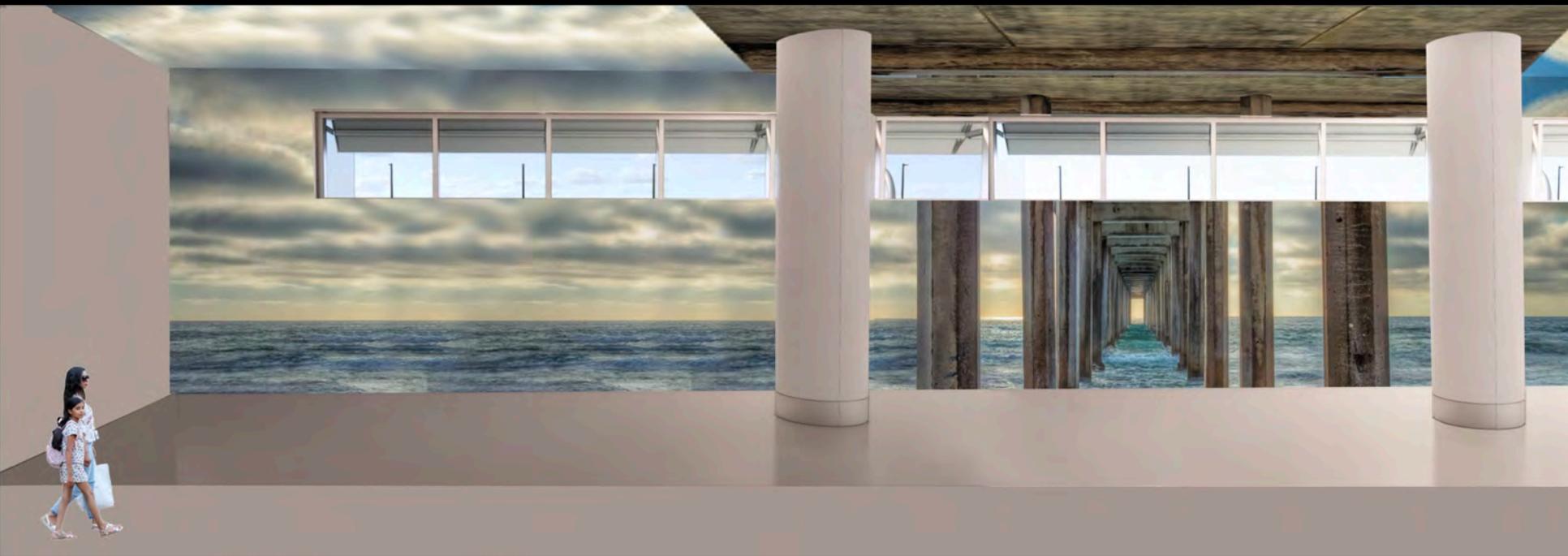
## 517.381.0500

LAWN MAINTENANCE • LANDSCAPING • SNOW REMOVAL











761

HOME TO ALL YOUR  
FAVORITE ANIMALS  
SAN DIEGO  
ZOO

CA-45642  
San Diego Transit Co.

IF THEY'RE NOT HERE THEY PROBABLY DON'T EXIST

SAN DIEGO  
ZOO

SPE  
LIM  
3



AT HERE THEY PROBABLY DONT EXIST

SAN DIEGO  
ZOO





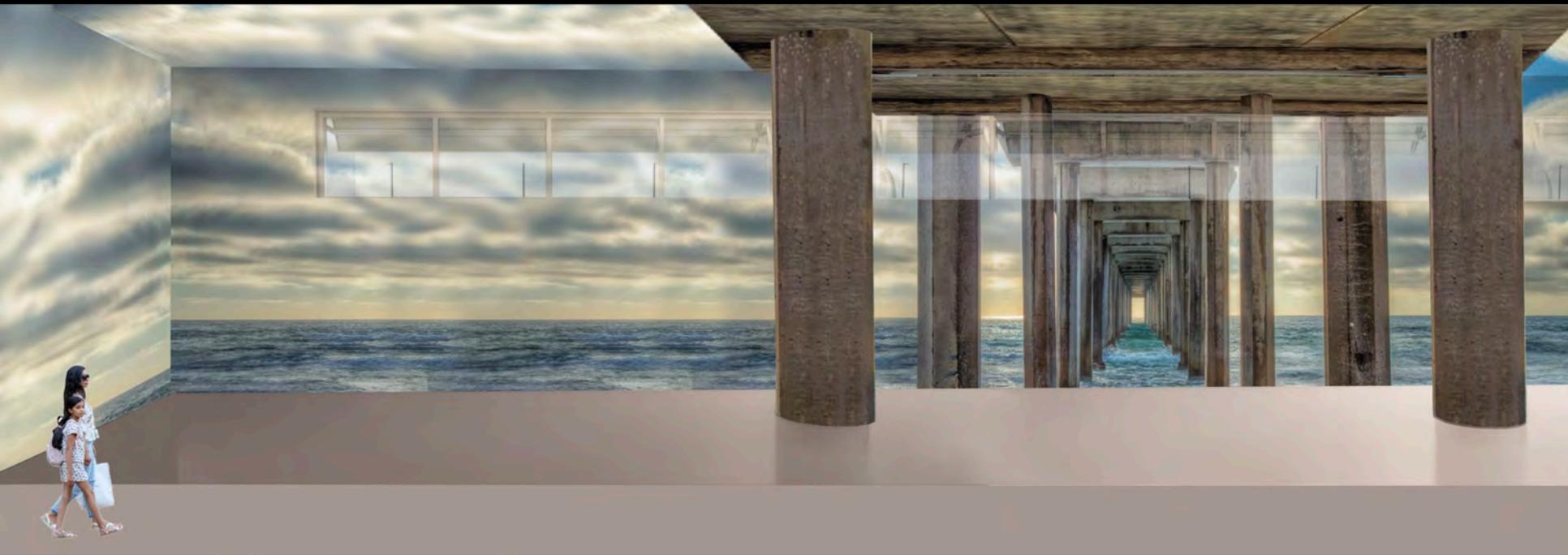


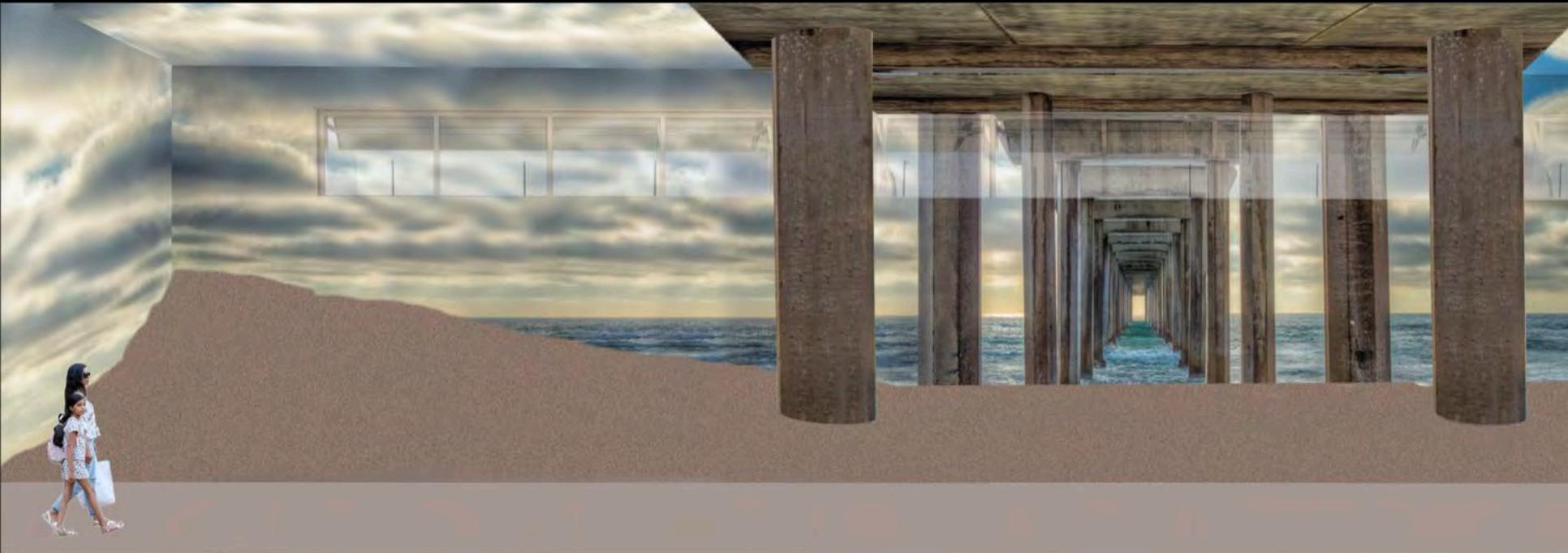




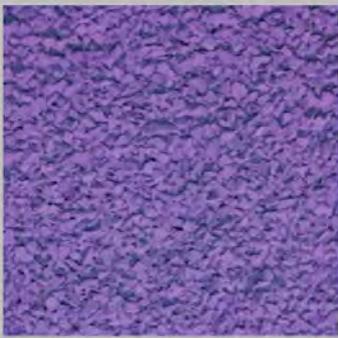




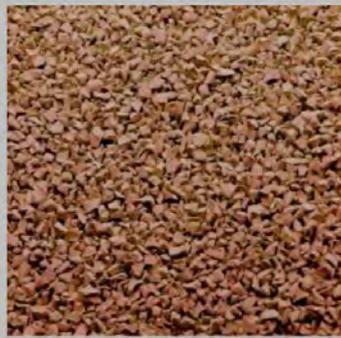








Dark Purple



Cocoa



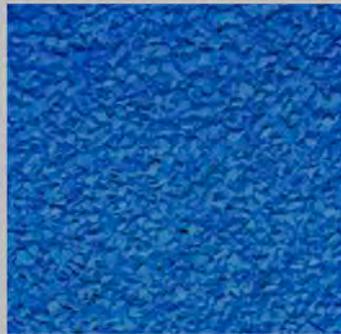
Red



Light Purple



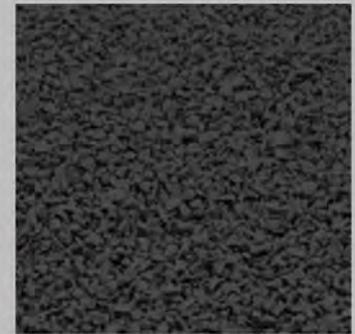
Yellow



Blue



Green



Black



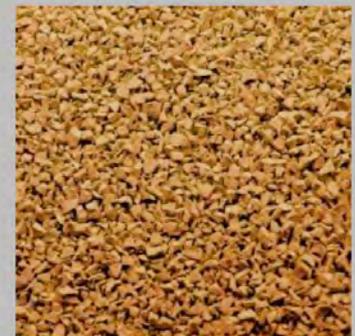
Light Blue



Teal

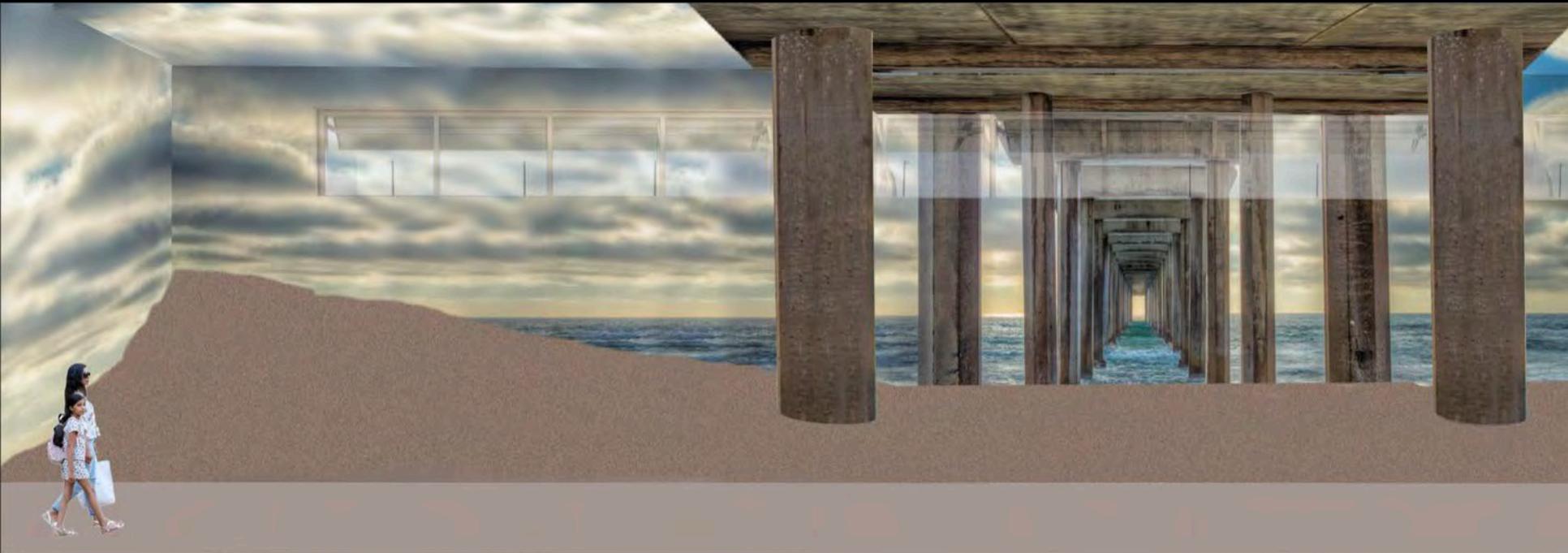


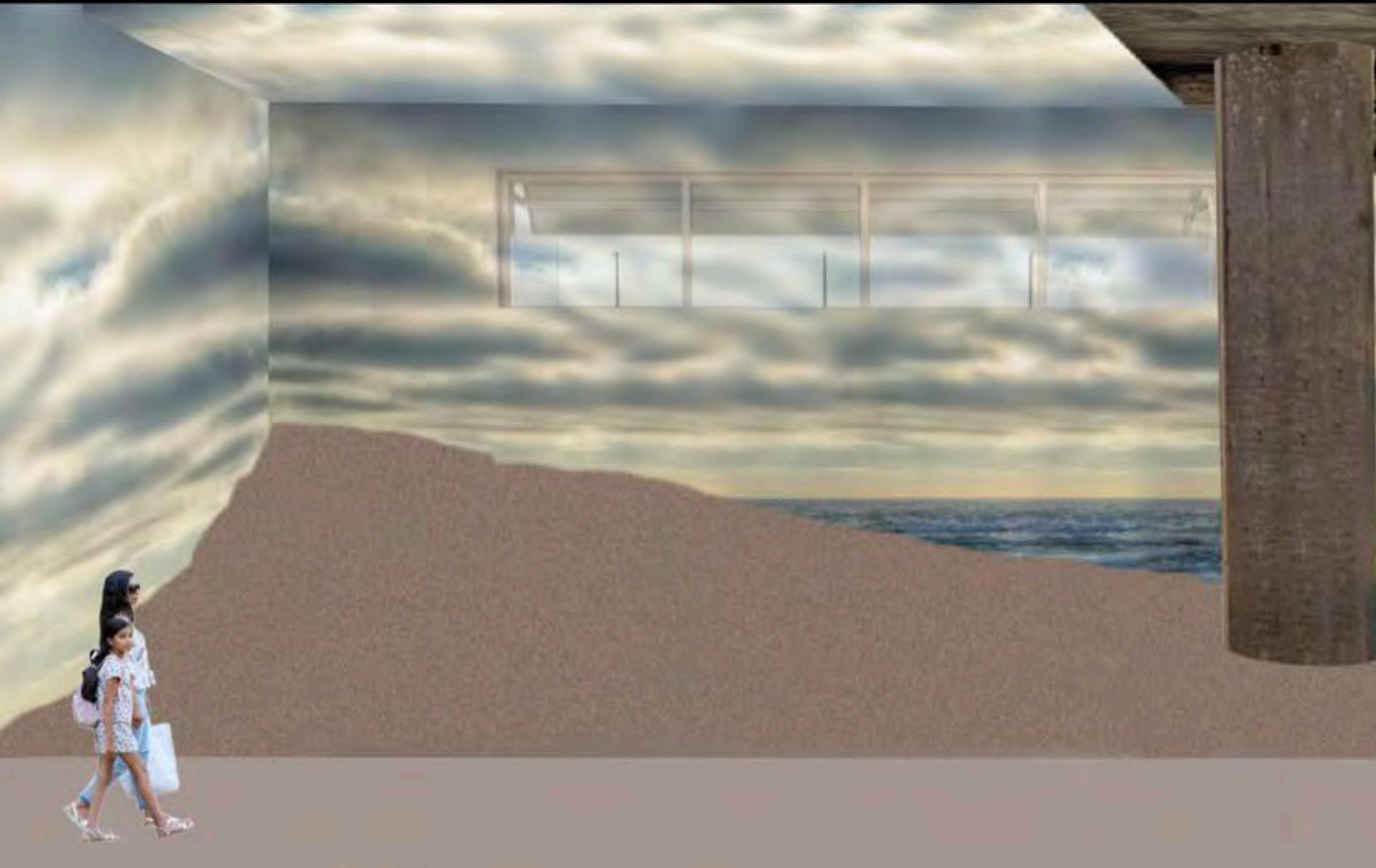
Beige



Earth Yellow





















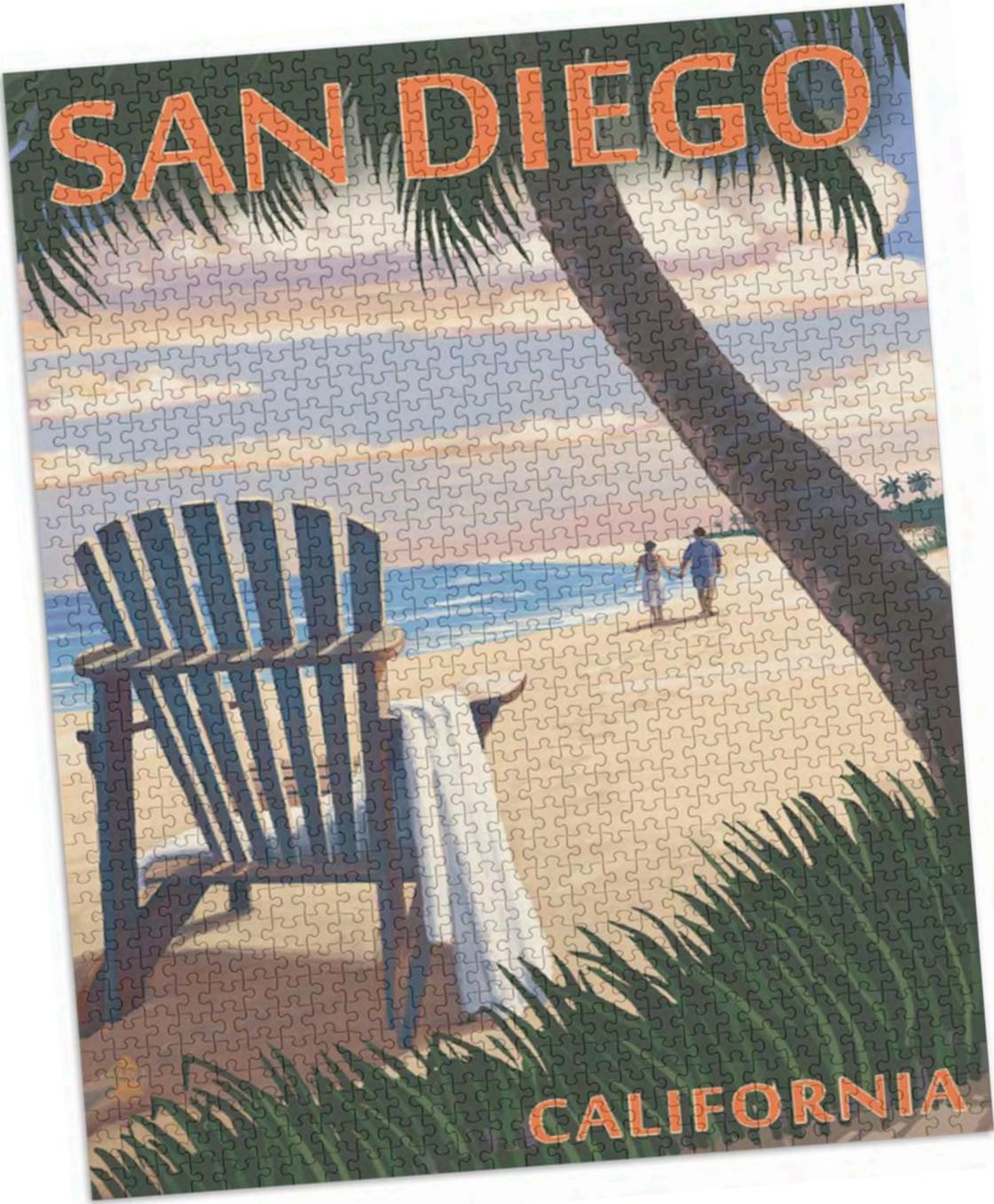








**SAN DIEGO**



**CALIFORNIA**



Imperial Beach

# Ramada by Wyndham San Diego Airport





...or perhaps a sturdy analog of a chair like this would be developed.









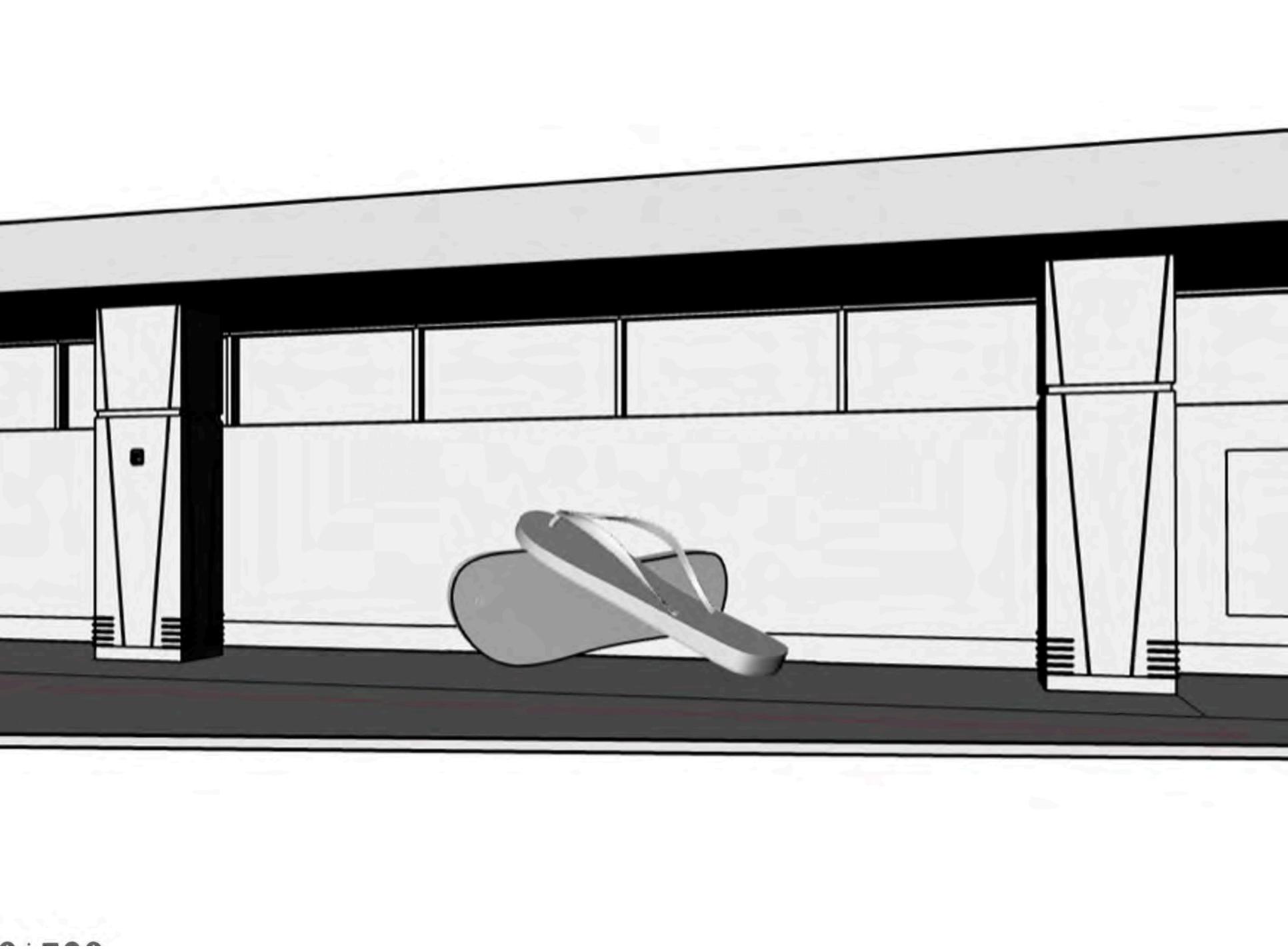


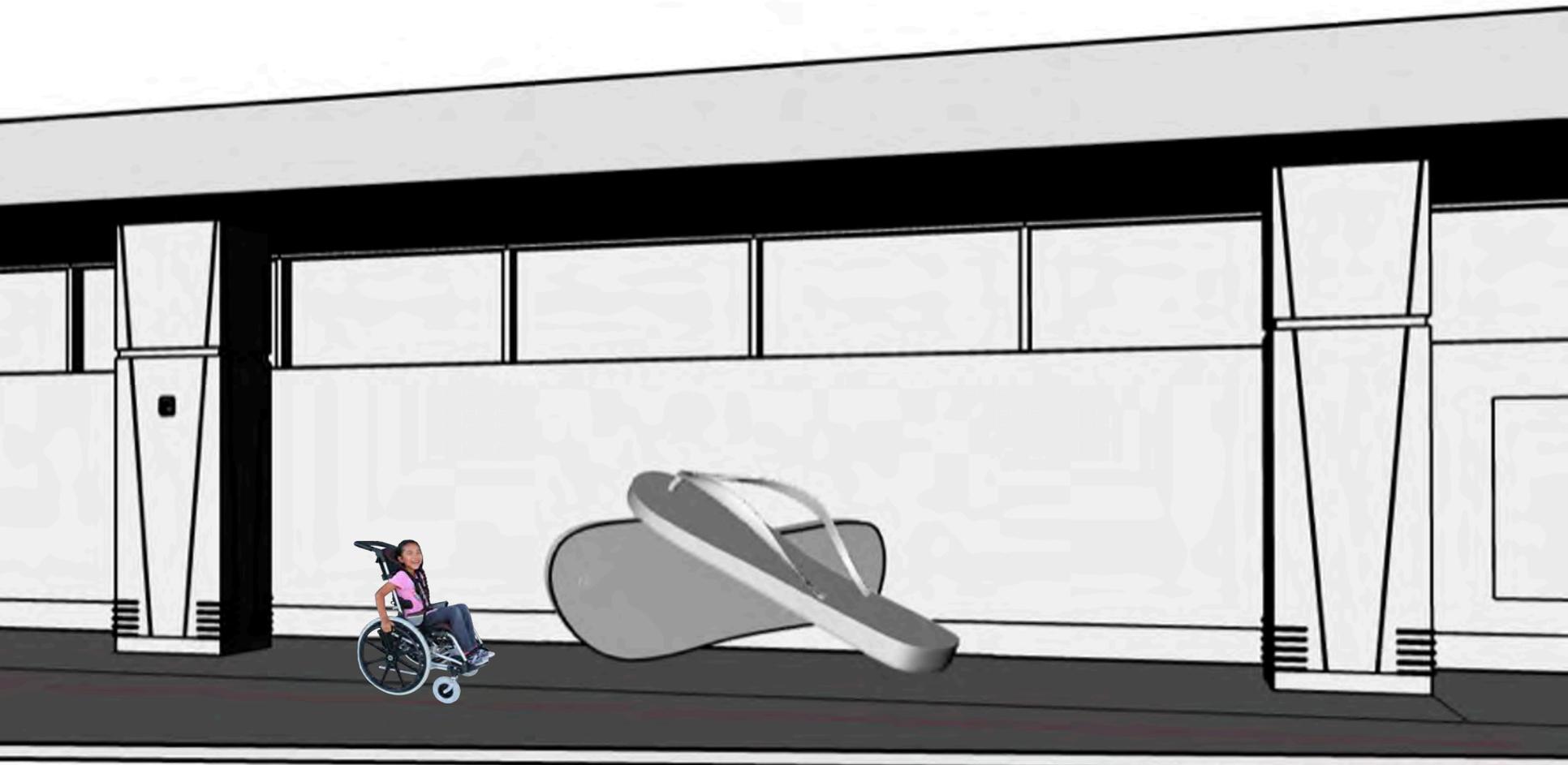




















HASSENBELD CHILDREN'S HOSPITAL



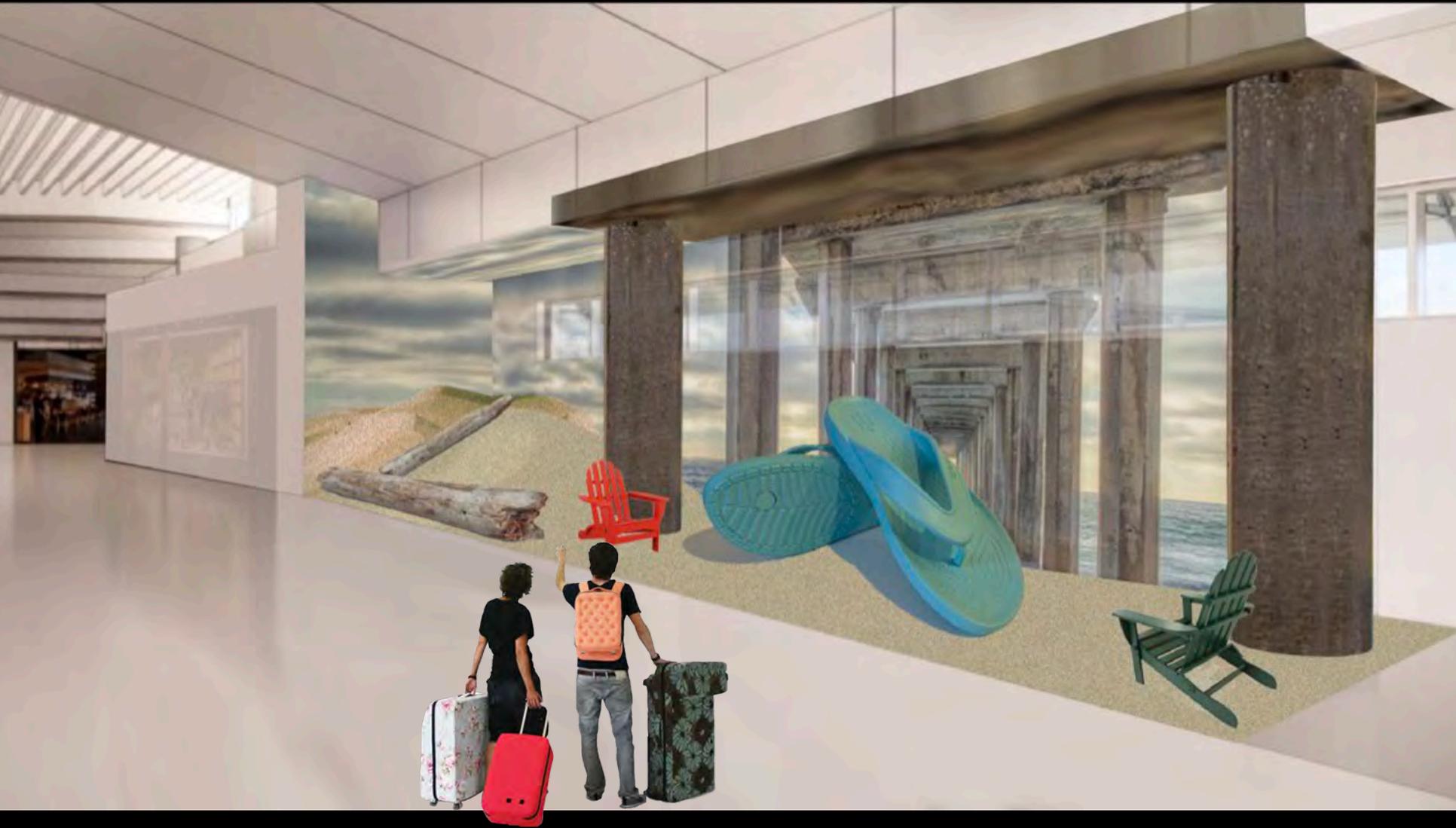






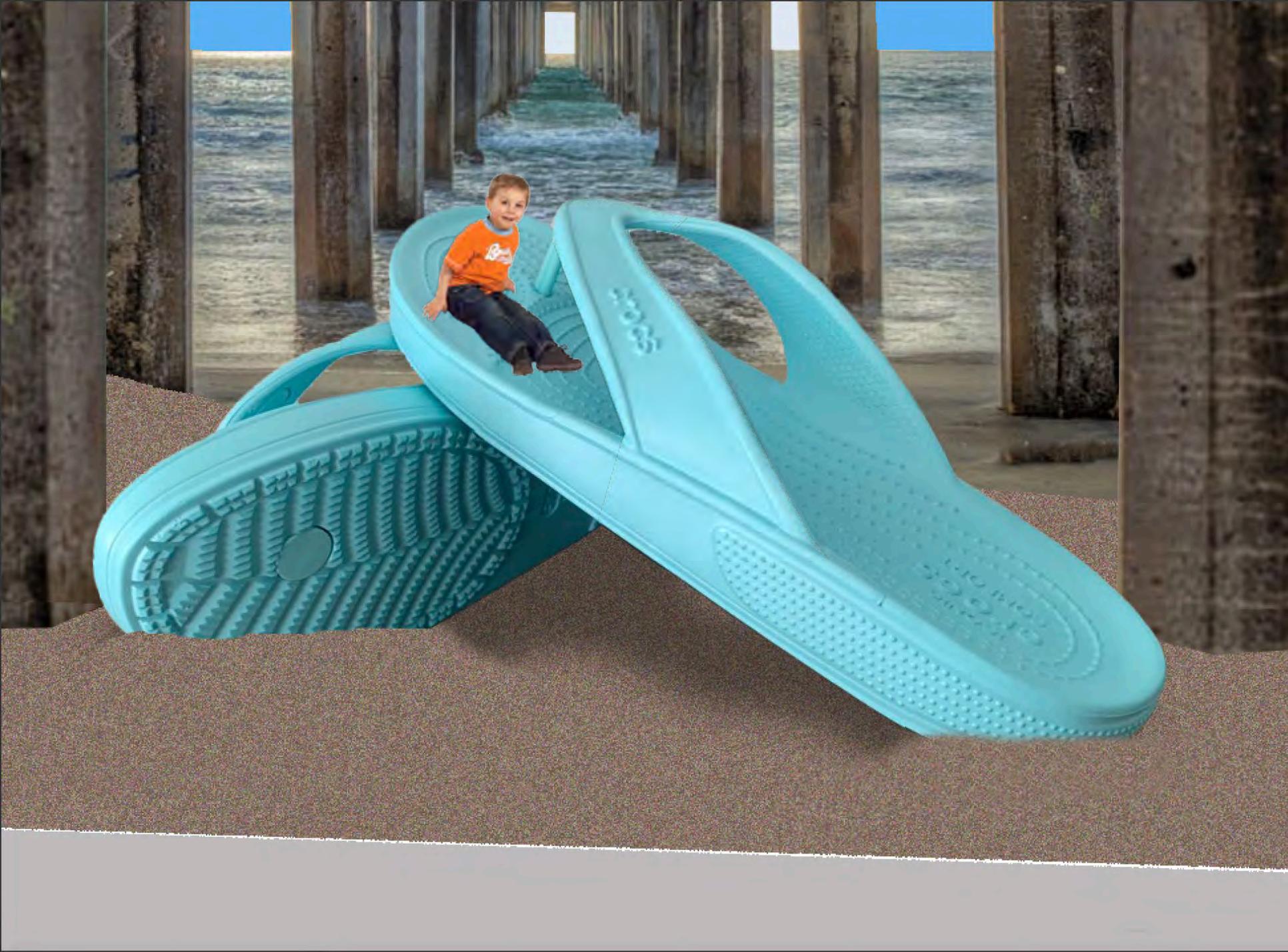


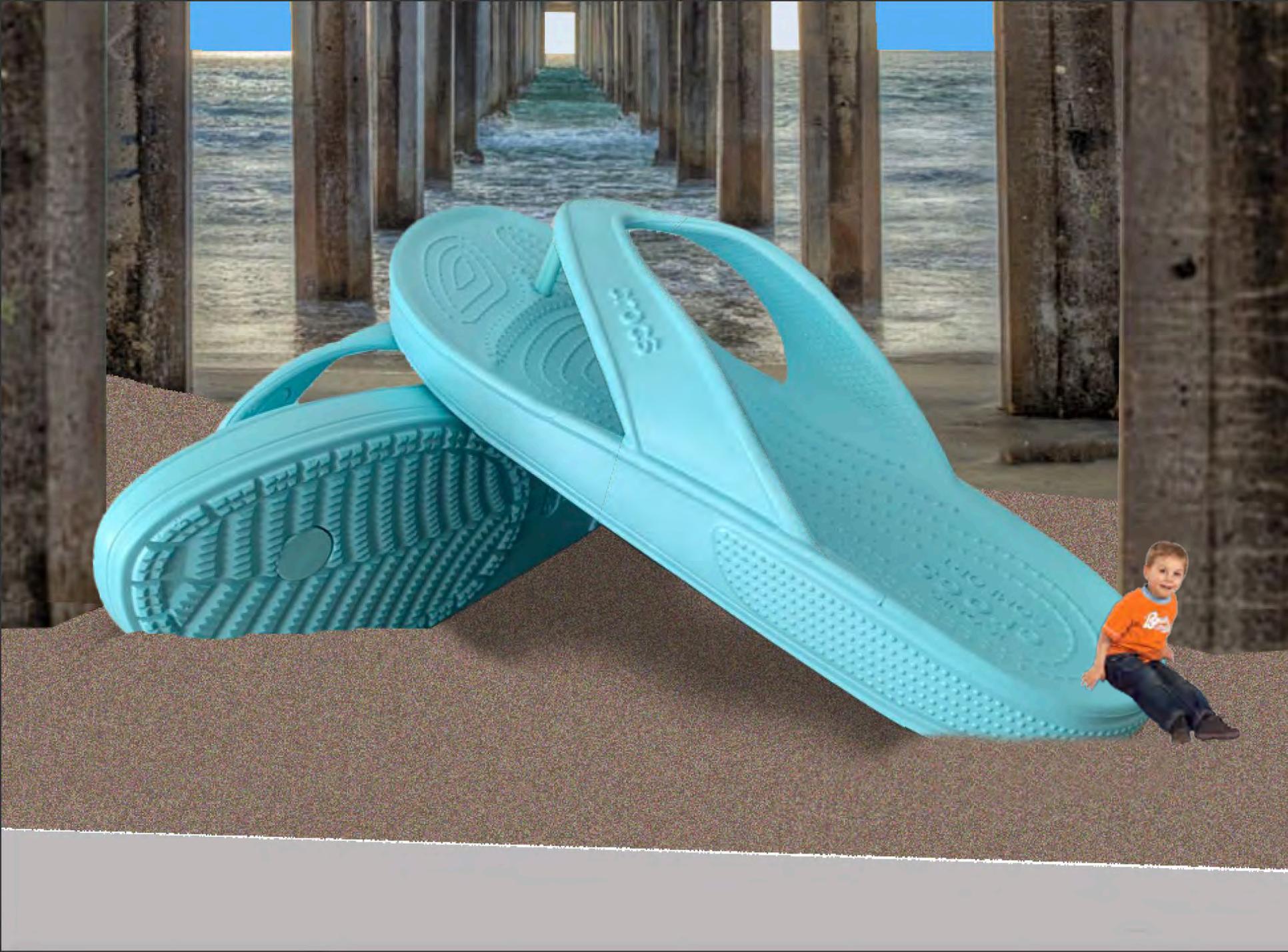




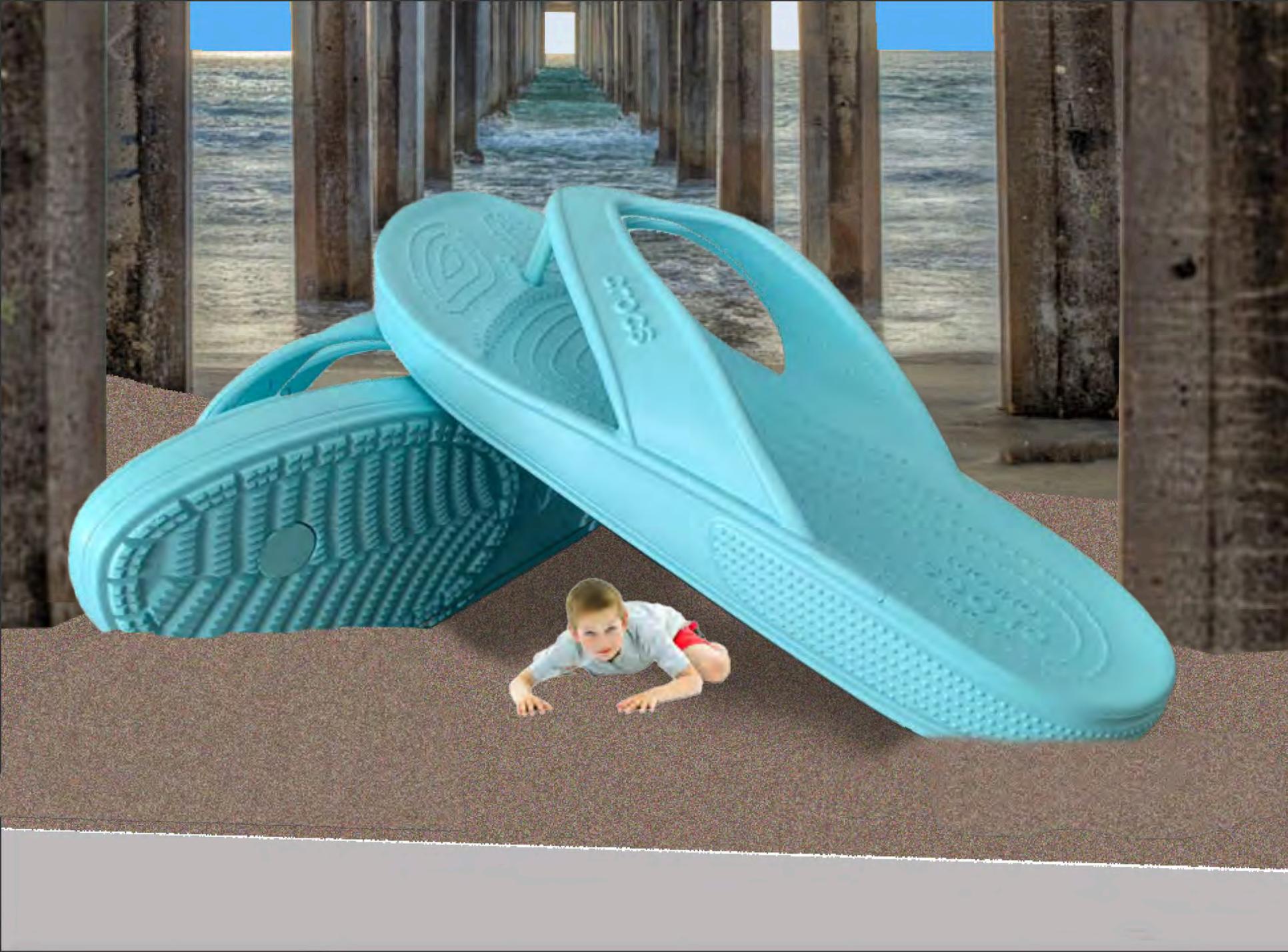






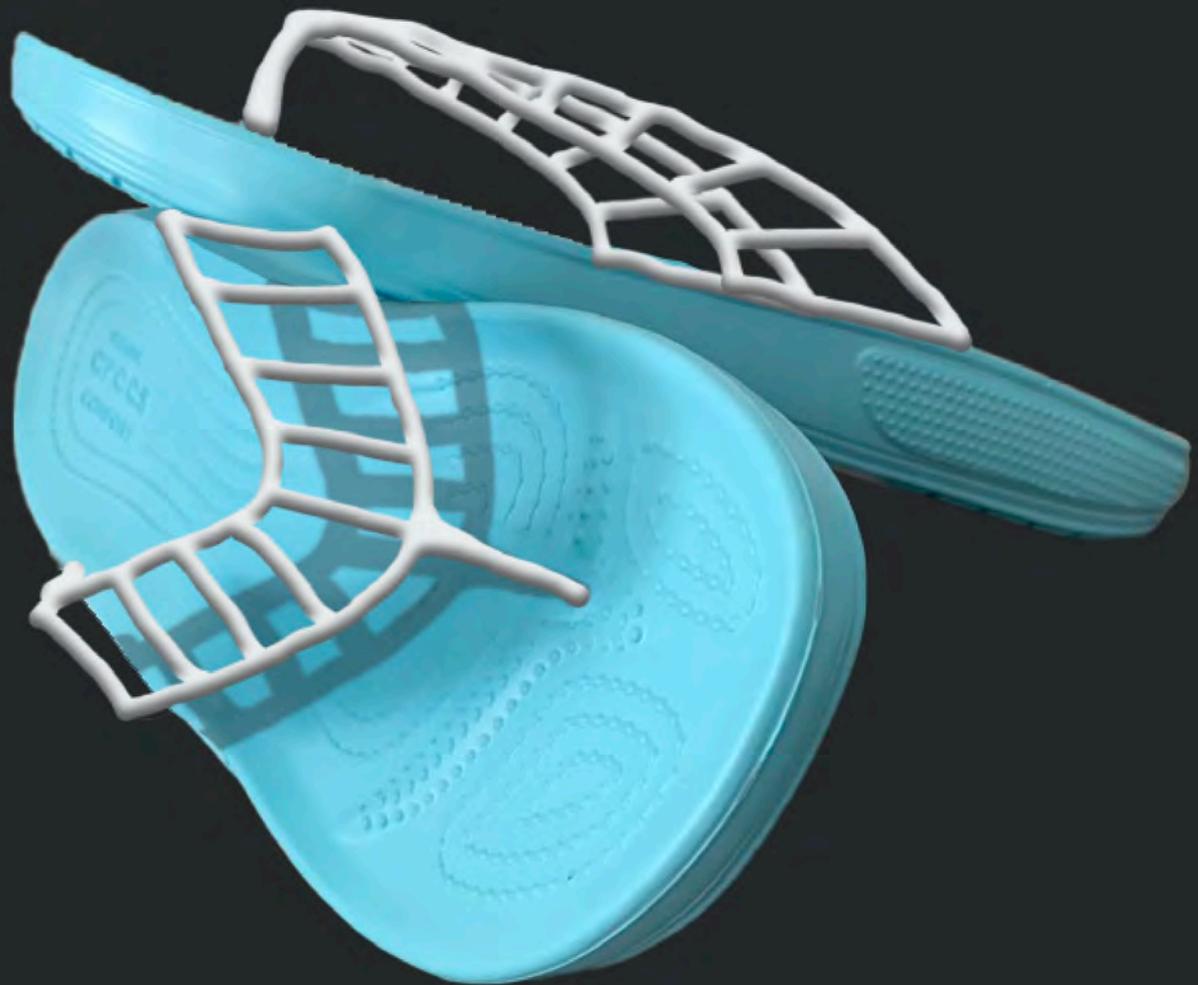






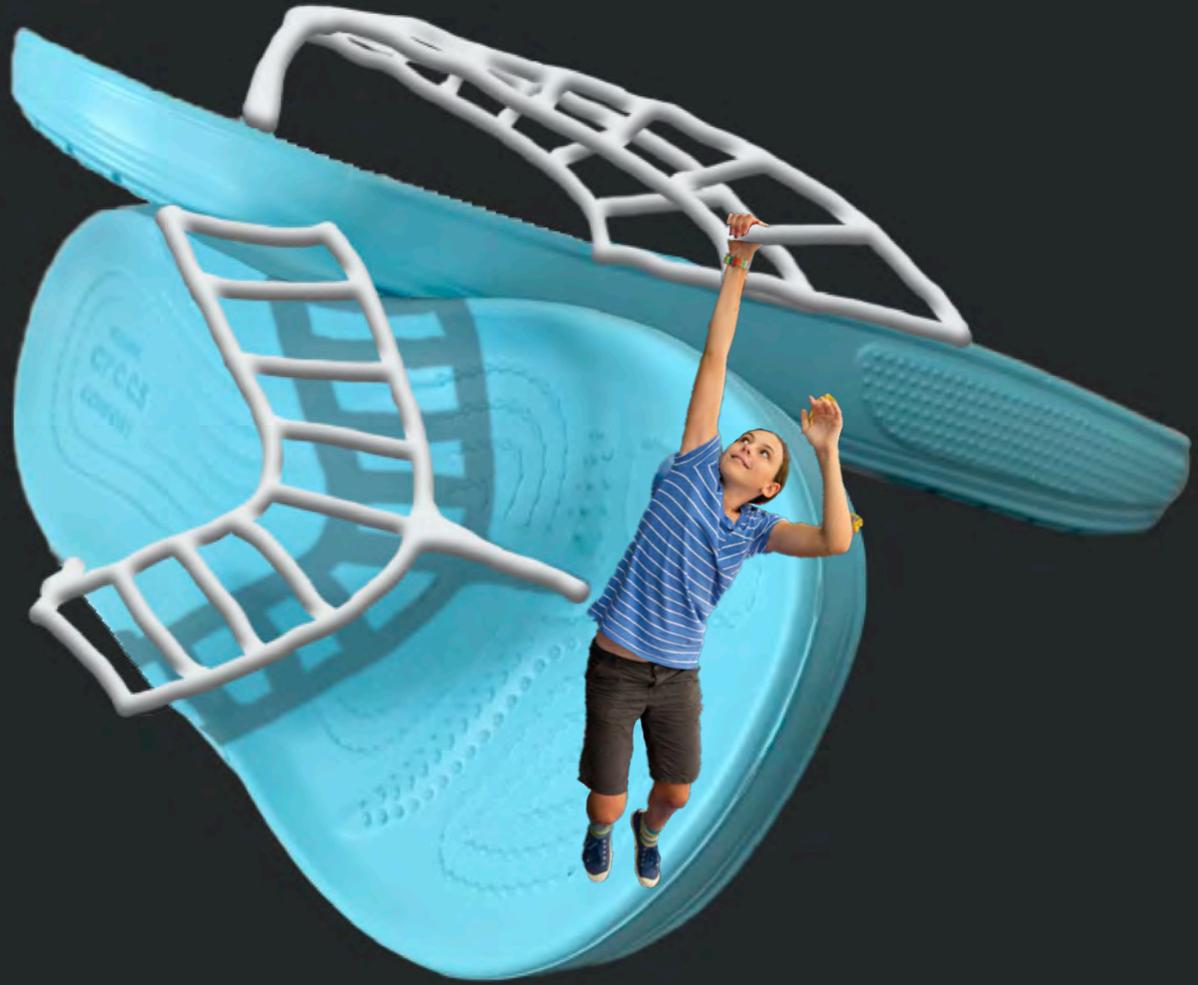


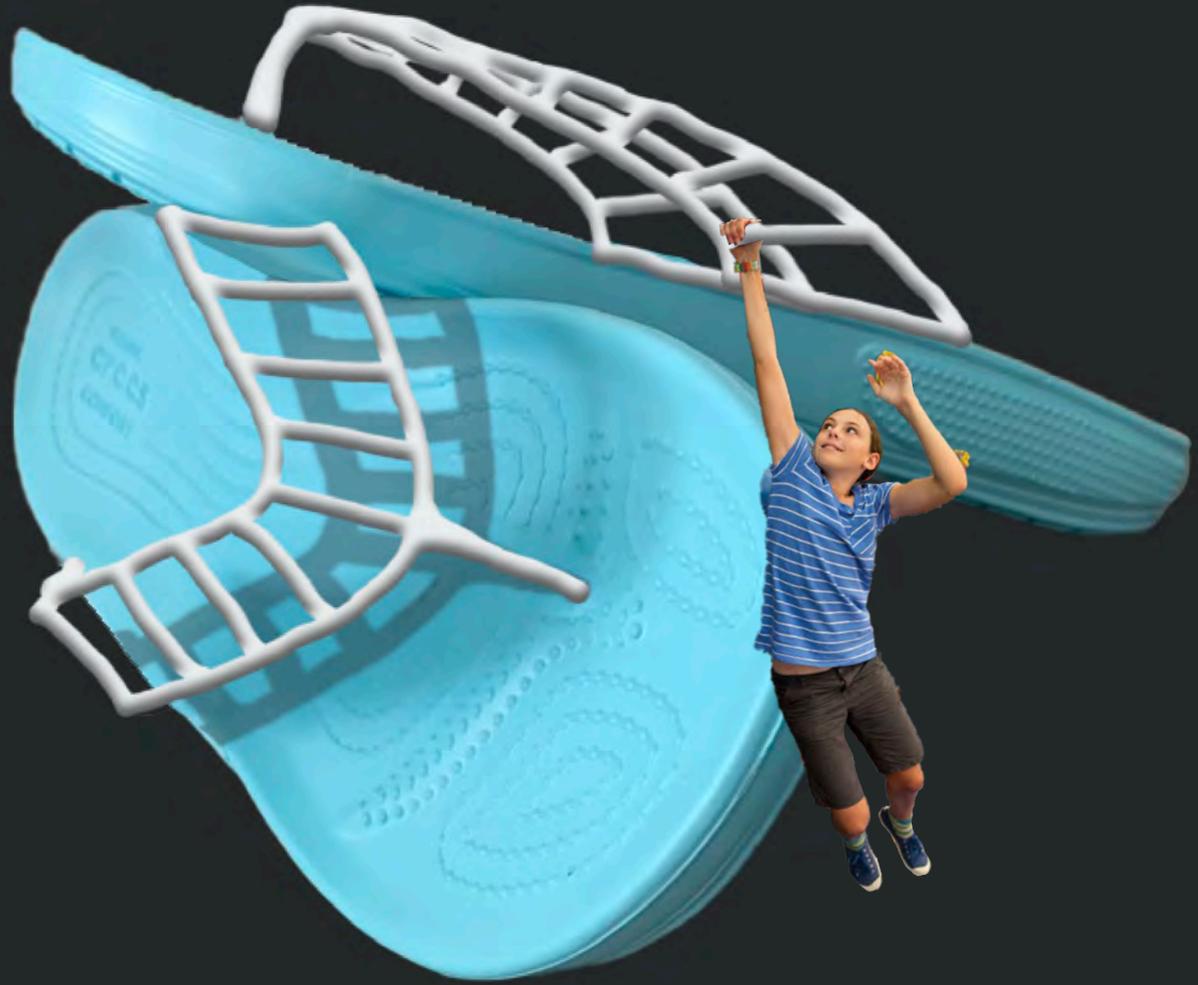


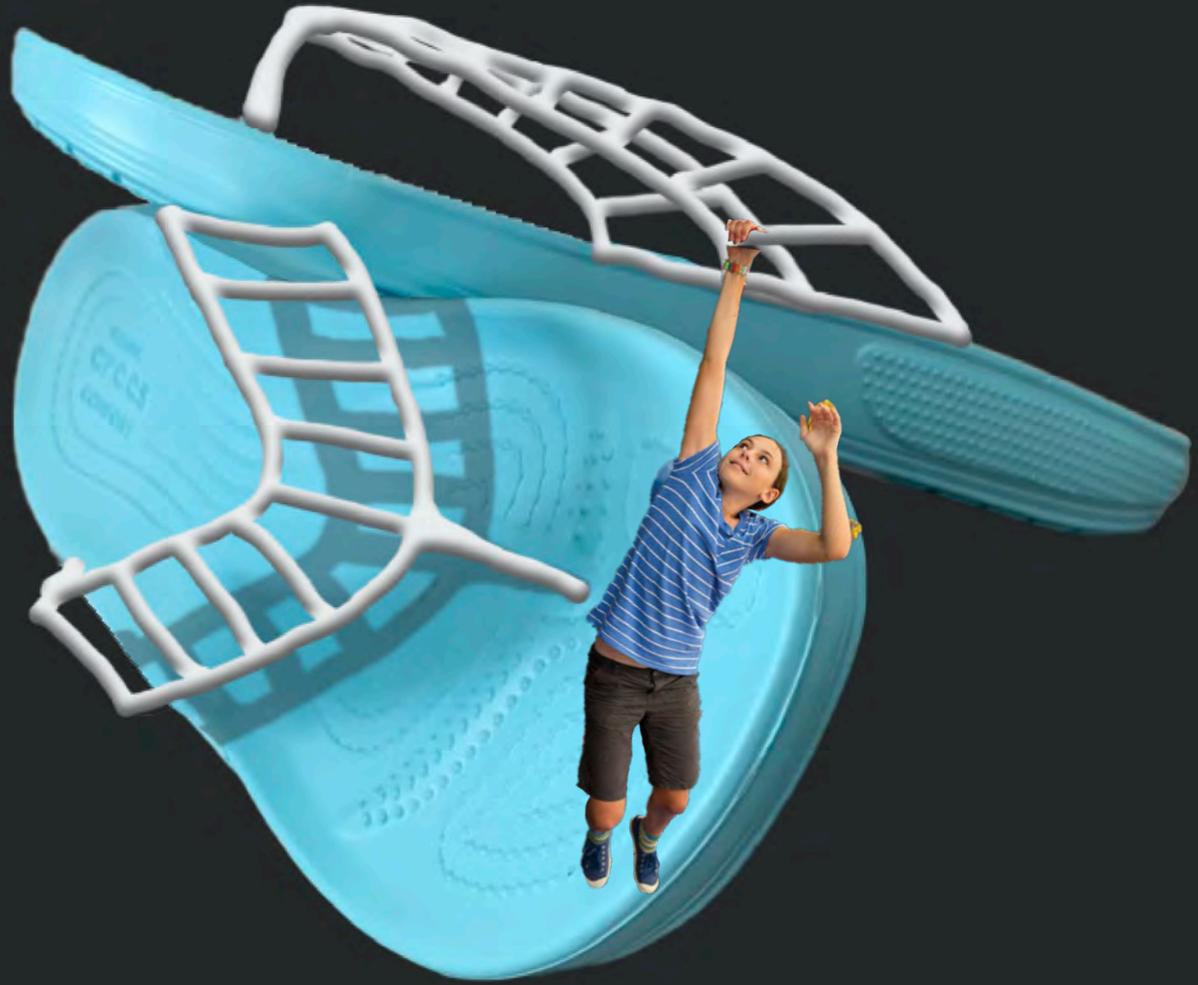






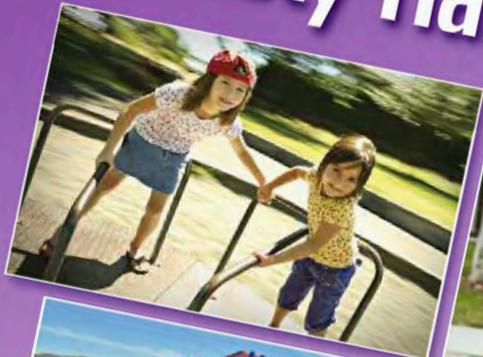








# Public Playground Safety Handbook



**U.S. Consumer Product Safety Commission**  
*Saving Lives and Keeping Families Safe*



### 3.3 Entrapment

#### 3.3.1 Head entrapment

Head entrapment is a serious concern on playgrounds, since it could lead to strangulation and death. A child's head may become entrapped if the child enters an opening either feet first or head first. Head entrapment by head-first entry generally occurs when children place their heads through an

dimension of an opening is within this range, all dimensions of the opening should be considered together to evaluate the possibility of entrapment. Even openings that are low enough for children's feet to touch the ground can present a risk of strangulation for an entrapped child. (See Figure 4). Younger children may not have the necessary intellectual ability or motor skills to reverse the process that caused their heads to become trapped, especially if they become scared or panicked.

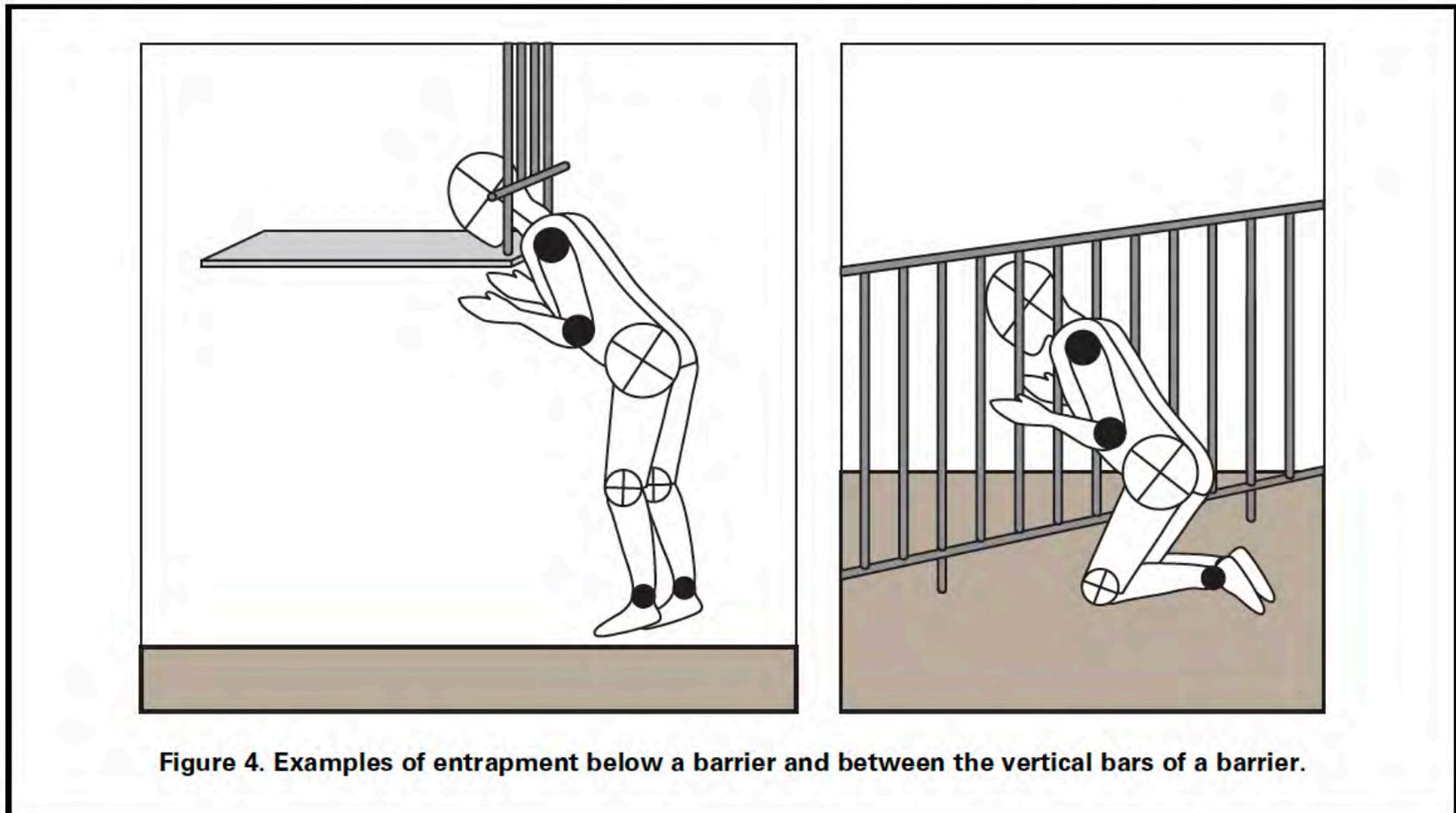
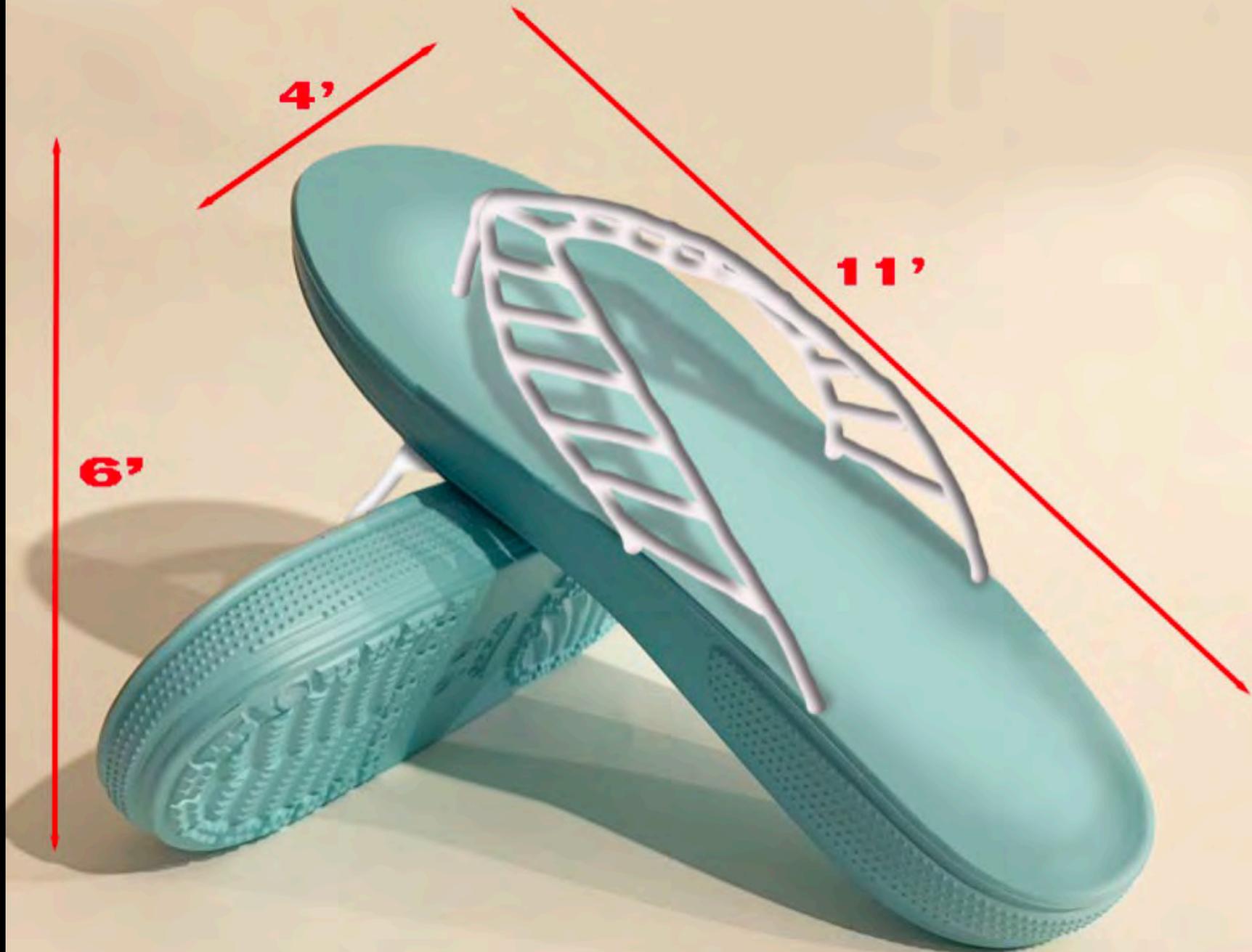


Figure 4. Examples of entrapment below a barrier and between the vertical bars of a barrier.

**Table 6. Recommended dimensions for access ladders, stairs, and ramps\***

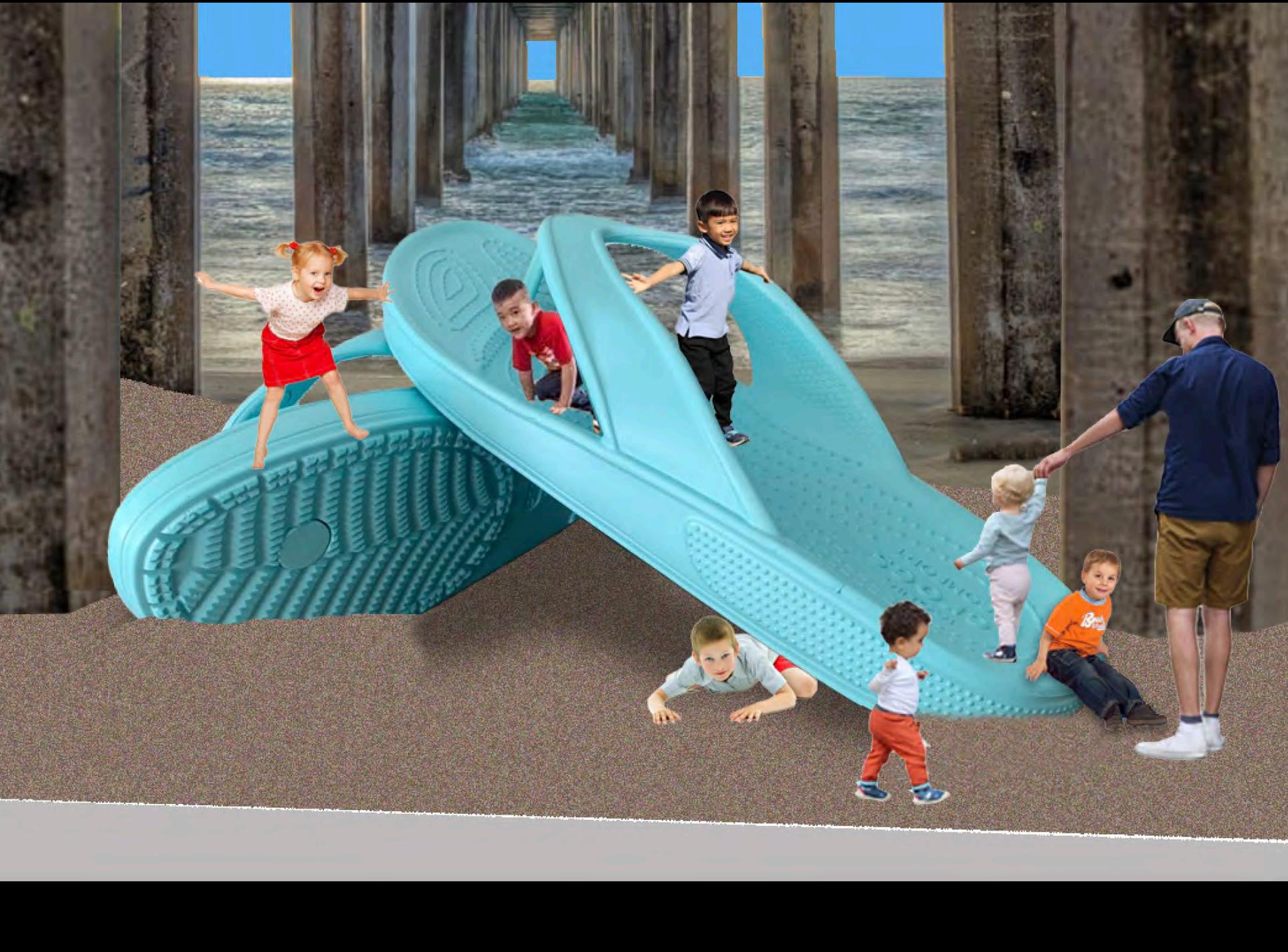
AGE OF INTENDED USER			
Type of Access	Toddler	Preschool-age	School-age
<i>Ramps (not intended to meet ADA/ABA specifications)</i>			
Slope (vertical:horizontal)	< 1:8	≤ 1:8	≤ 1:8
Width (single)	≥ 19"	≥ 12"	≥ 16"
Width (double)	≥ 30"	≥ 30"	≥ 36"
<i>Stairways</i>			
Slope	≤ 35°	< 50°	< 50°
Tread width (single)	12-21"	≥ 12"	≥ 16"
Tread width (double)	≥ 30"	≥ 30"	≥ 36"
Tread depth (open riser)	Not appropriate	≥ 7"	≥ 8"
Tread depth (closed riser)	≥ 8"	≥ 7"	≥ 8"
Vertical rise	≤ 7"	≤ 9"	≤ 12"
<i>Step ladders</i>			
Slope	35≤65°	50-75°	50-75°
Tread width (single)	12-21"	12-21"	≥ 16"
Tread width (double)	Not appropriate	Not appropriate	≥ 36"
Tread depth (open riser)	Not appropriate	≥ 7"	≥ 3"
Tread depth (closed riser)	8"	≥ 7"	≥ 6"
Vertical rise	> 5" and ≤ 7"	≤ 9"	≤ 12"
<i>Rung ladders</i>			
Slope	Not appropriate	75-90°	75-90°
Rung width	Not appropriate	≥ 12"	≥ 16"
Vertical rise	Not appropriate	≤ 12"	≤ 12"
Rung diameter	Not appropriate	0.95-1.55"	0.95-1.55"

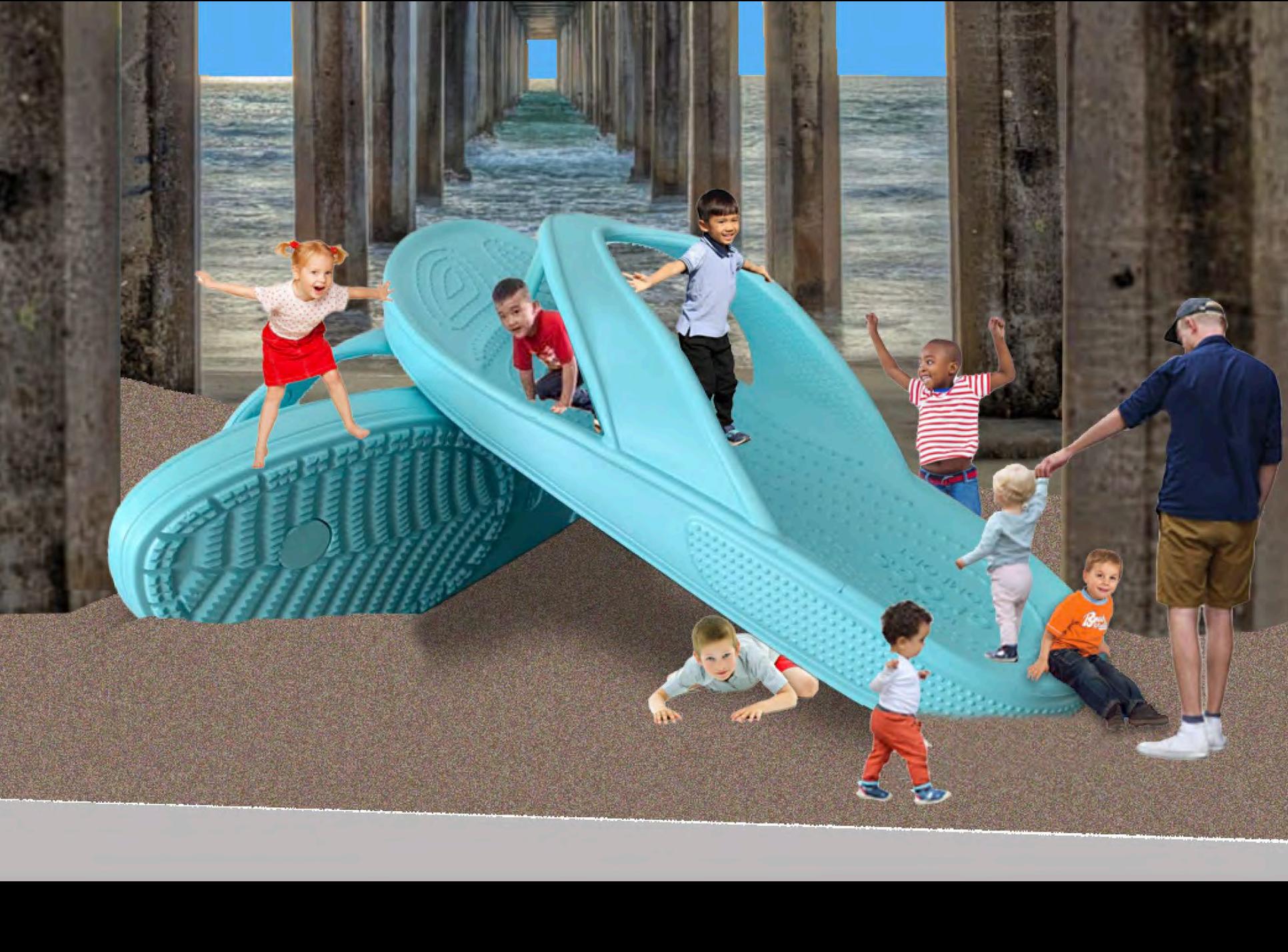
\* entrapment recommendations apply to all openings in access components

















# Budget

<b>Engineering</b>	8000
<b>Modeling and Shop Drawings</b>	8000
<b>Administrative</b>	10000
<b>Samples</b>	14000
<b>fabrication</b>	195000
<b>Building Modifications/ installation</b>	5000
<b>Crating</b>	6000
<b>Shipping</b>	8000
<b>Installation</b>	25000
<b>Travel</b>	10000
<b>Documentation</b>	5000
<b>Artist Design Fee</b>	76000
<b>Contingency</b>	15000
<b>Total</b>	385000

# Timeline

Phase	Task	Timeframe
<b>Phase 1</b>	Site Selection and Research	Completed
<b>Phase 2</b>	Concept Design Proposal	February / March 2022
<b>Phase 3</b>	Schematic Design Proposal	Spring / Summer 2022
<b>Phase 4</b>	Schematic Design Proposal Review	Summer 2022
<b>Phase 5</b>	Design Development Proposal	Fall 2022
<b>Phase 6</b>	Design Development Proposal Review	Winter 2022
<b>Phase 7</b>	Construction Documents	Spring 2023
<b>Phase 8</b>	Fabrication	Summer / Fall 2023
<b>Phase 9</b>	Transportation, Delivery and Consulting Services for Installation of Artwork	TBD ( 2 week duration)
<b>Phase 10</b>	Final Acceptance and Documentation of Artwork	TBD



ARRIVE, DEPART,  
**BE INSPIRED.**

**ITEM 3 - REVIEW AND APPROVE PUBLIC ARTISTS  
CONCEPTUAL DESIGN PROPOSALS FOR NT1:**



Nova Jiang

Concept Design for  
Vertical Ticketing Hall

PREVIOUS ARTWORKS



Red Car, 2015



Same Boat Now, 2019

## ORIGINAL NARRATIVE



The Torrey Pine is the rarest species of pine tree in the United States. These exquisite trees are critically endangered and grow only along the coast of San Diego County and on two of the Channel Islands off the coast of Central California. For the Kumeyaay people who have stewarded the land in what is now the San Diego region for thousands of years, the Torrey Pines are revered as both a source of sustenance and a unique characteristic of the particular landscape in which they are able to live. As coastal flora, Torrey Pines are constantly subjected to wind, and the trees are shaped into wonderful sculptural forms over time, their branches leaning and pointing away from the storms that blow in from the Pacific Ocean. Though static, their elegant, twisted forms suggest movement and directionality. The Torrey Pine foliage typically captures coastal fog for the moisture the trees need to survive.

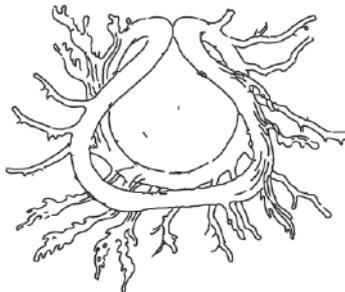
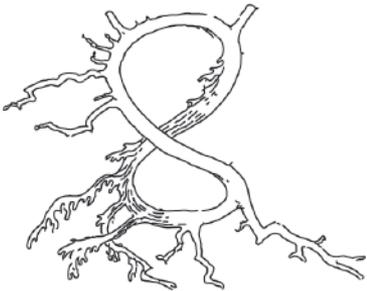
# ORIGINAL RENDER



ORIGINAL RENDER



## RESPONSE TO FEEDBACK



I got the following feedback from stakeholders:

1. The trees are “stark” in appearance and more fullness and a sense of life should be introduced, for example through the depiction of foliage.
2. Instead of being suspended from the ceiling via rods or a cabling system, the method of suspension should be part of the sculpture.
3. The themes of Torrey Pines is uniquely related to San Diego and are worth exploring, but there is a need to highlight the resilience of the pines.

In the first iteration of my concept, I used mirrors as placeholders to represent water. I wanted to introduce the idea of water in order to highlight the survival strategies of Torrey Pines in an arid landscape. The tree’s ability to draw water from the marine layer reminded me of my research into the City’s own history of combating drought. My first attempt to address the feedback is to bend the trees into various formations of loops and curves in order to highlight the the cyclical processes of nature.

## RESPONSE TO FEEDBACK



Sketch 1

Further feedback includes:

4. Even though the sketches on the last page introduce a greater sense of fullness, there is still a desire for the representation of foliage and a feeling of life.

Because Torrey Pine needles are particularly well adapted to transforming fog into water, I see a strong conceptual relationship between the foliage and water. This led to the idea of using abstract loops of water to describe the volume of the foliage.

# NEW RENDER



Double Height Space Sculpture

NEW RENDER



Double Height Space Looking Up

# NEW RENDER



Double Height Space Looking East

NEW RENDER



Double Height Space Looking South

NEW RENDER



Security Checkpoint Sculpture

# NEW RENDER



Security Checkpoint Looking East

# NEW RENDER



Security Checkpoint Looking Up

# NEW RENDER



Security Checkpoint Looking West

# NEW RENDER

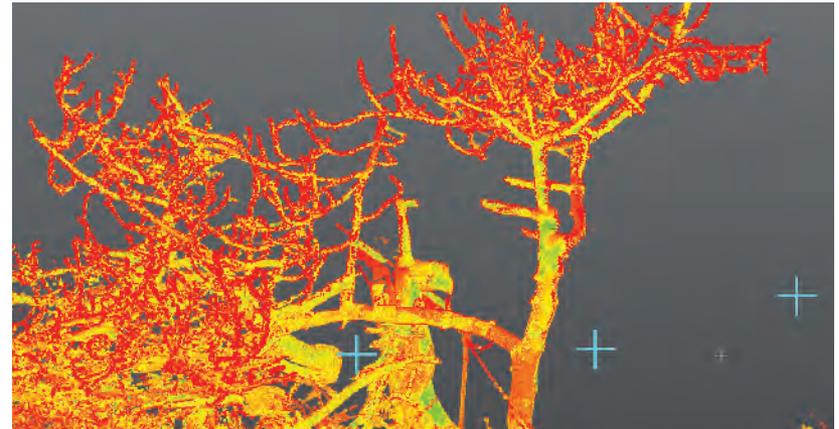


Security Checkpoint Looking East

## FABRICATION/DESIGN METHOD

Trees from the Torrey Pine Reserve are 3D scanned with a Leica laser scanner. The resulting point clouds are cleaned up and used to create workable 3D models.

Due to the complexity of the sculptures, 3D printing or 5-axis CNC milling will need to be part of the fabrication process. I am currently in conversation with UAP, Carlson Baker Arts and Walla Walla foundry about fabricating the sculptures through 3D printing. One such process could be 3D printing the sculpture in PMMA, and finishing with gold-leafing or chrome spray/chrome hydro plating. A fire retardant coating can then be used to help the material meet fire code. One of my main goals based on stakeholder feedback is to hide the means of suspension. Because 3D printed material can be very lightweight and self-supporting, I hope lighter primary support structures can be used and therefore be more easily hidden.



## FABRICATION/DESIGN METHOD



Water will also be simulated in Houdini. Numerous variables for the size and direction of the splashes can be adjusted in the software to best evoke foliage.

## 4. IMPACT

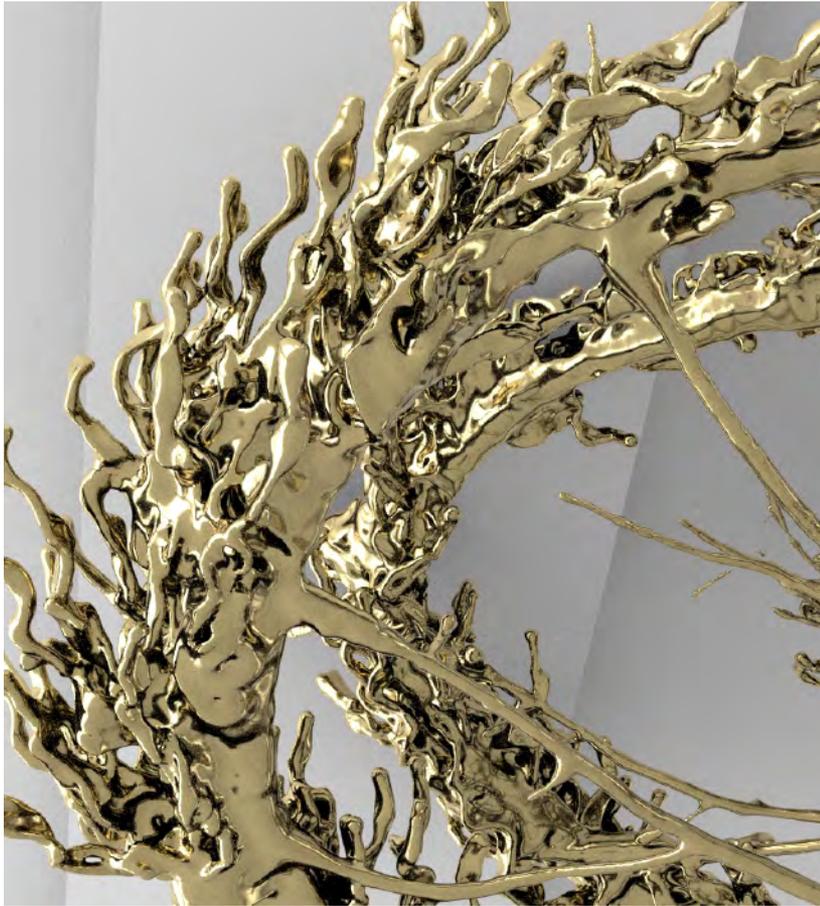


The locations of the trees are flexible and can be determined by the position of ceiling beams.

## 5. BUDGET

Artist Fee:	82,600.00
Insurance:	1,000.00
Travel and Accommodation (5 visits):	4,000.00
Laser Scanning:	3,600.00
Point Cloud Cleanup:	2,800.00
Houdini Designer:	5,000.00
Tree Mesh Cleanup:	3,000.00
Photography Documentation:	2,000.00
Video Documentation:	2,000.00
Contingency (5%):	32,000.00
Carlson Baker Arts - Engineering:	50,000.00
Carlson Baker Arts - Fabrication:	452,000.00
	640,000.00

## 6.TIMELINE



Engineering: 4 - 6 months  
Fabrication: 12 - 15 months  
Installation: 1 week



ARRIVE, DEPART,  
**BE INSPIRED.**

**ITEM 3 - REVIEW AND APPROVE PUBLIC ARTISTS  
CONCEPTUAL DESIGN PROPOSALS FOR NT1:**

# San Diego International Airport

Draft Concept  
Submission

Feb 10, 2022

Matthew Mazzotta

# ARTWORK DESCRIPTION

## Concept

Inspired by the Purple Striped Jellyfish that is commonly found just off San Diego's coast - RISE - is a participatory installation composed of an oversized kinetic Jellyfish sculpture and a performance stage with a multi-person bench. The image of the Jellyfish connects the airport's identity to its location. Located on the coast of the Pacific ocean - the Jellyfish acts as a gentle reminder that if the changing climate raises the sea level in the future, there might one day be an actual Jellyfish where RISE is located.

### ARTIST NAME:

Matthew Mazzotta, Social Space LLC

### TITLE OF ARTWORK

*RISE*

### ANTICIPATED COMPLETION DATE

2025

# DESIGN CRITERIA

## Function

RISE is a larger-than-life sculpture of a jellyfish, performance space, and shade structure. The jellyfish head/canopy is made of a series of hinged ovals that move when pushed by the wind creating a spectacular sense of the jellyfish sculpture seeming to be alive. Being on the eastern end of the terminal, the jellyfish canopy is set to the south of the stage to cast shade onto the performers throughout the times of the day with the most direct sun. The 9-foot diameter stage is designed for programmed and impromptu performances of one (1) to five (5) people to perform while providing seating for fifteen (15) people on two (2) benches. At night the inside of the jellyfish head illuminates with a warm glow.

## Location

On the east side of Terminal 1, just outside the exit of the escalators to baggage claim on the boardwalk, RISE is located on the concrete boardwalk and borders the landscaping connected to this area. The landscaping is to be integrated and used to prevent visitors from climbing the tentacles.

## Materials

Made primarily of painted galvanized steel (tubes, rod, and perforated sheets), the swinging ovals elements that make up the outer and inner jellyfish head/canopy are aluminum with nylon and brass bushings attached to galvanized steel horizontal rings. The two sets of canopies (one set inside the other) give the illusion of transparency that is a characteristic of jellyfish. The tentacles and oral arms of the jellyfish are made of perforated steel (the tentacles have structural steel tubes inside them as well to support the jellyfish head/canopy)

## Dimensions

Dimensions of overall installation:

24.5' H x 36.3' W x 35'D (jellyfish sculpture, stage, and benches)

Footprint of the project in plan: 36.3' W x 35'D

Stage: 10-foot diameter

## DESIGN INSPIRATION



**Purple Striped  
Jellyfish**

*“Where does the purple striped jellyfish live?*

*Pacific Ocean, primarily off the coast of California including Monterey and Bodega Bays, off Santa Barbara, and in the San Pedro Basin. The purple-striped jelly's habitat is believed to be open ocean water and perhaps waters overlying the continental shelf. The bell of the purple-striped jelly is bowl-shaped.*

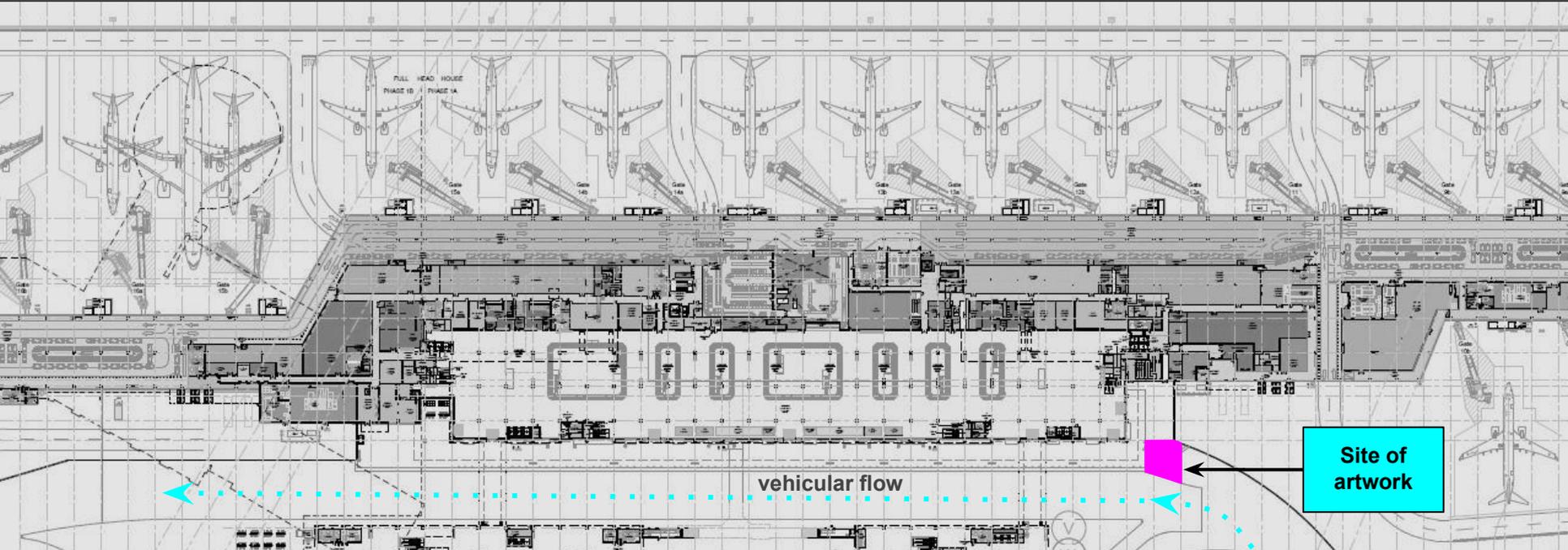
*Chrysaora colorata (Russell), commonly known as the purple-striped jelly, is a species of jellyfish that exists primarily off the coast of California from Bodega Bay to San Diego. The bell (body) of the jellyfish is up to 70 cm (2.3 ft) in diameter, typically with a radial pattern of stripes. The tentacles vary with the age of the individual, consisting typically of eight marginal long dark arms, and four central frilly oral arms. It is closely studied by scientists due to not much being known about their eating habits.*

*Often young Cancer crabs make home in the jellyfish and eat the parasitic amphipods that feed on and damage the jellyfish. The chrysaora colorata are more active in a lively current which makes it easier for them to move to capture their prey.*

*The purple striped jelly is also known as the purple-striped sea nettle. When it is extremely young, it has a pinkish color and its tentacles are long and dark maroon. At the adult stage the dark maroon color of the tentacles starts to fade and the purple appears as stripes on the bell. At a young age the adults' four frilly oral arms will become longer. When the jellyfish starts to get older the tentacles thicken and the purple stripes start to darken and the tentacles start to look pale, its oral arms like to disappear. They are known to feed on a variety of organisms including Cladocera, Appendicularia, Copepoda, Hydromedusae, Siphonophora, and fish eggs. When the prey touches a marginal tentacle, stingers are immediately discharged to paralyze prey and the marginal tentacle bends inward to the nearest oral arm. The oral arm is used to transport prey to the gastrovascular cavity (GVC) and to catch motionless prey. The sting of this jellyfish is extremely painful to humans but is rare.”*

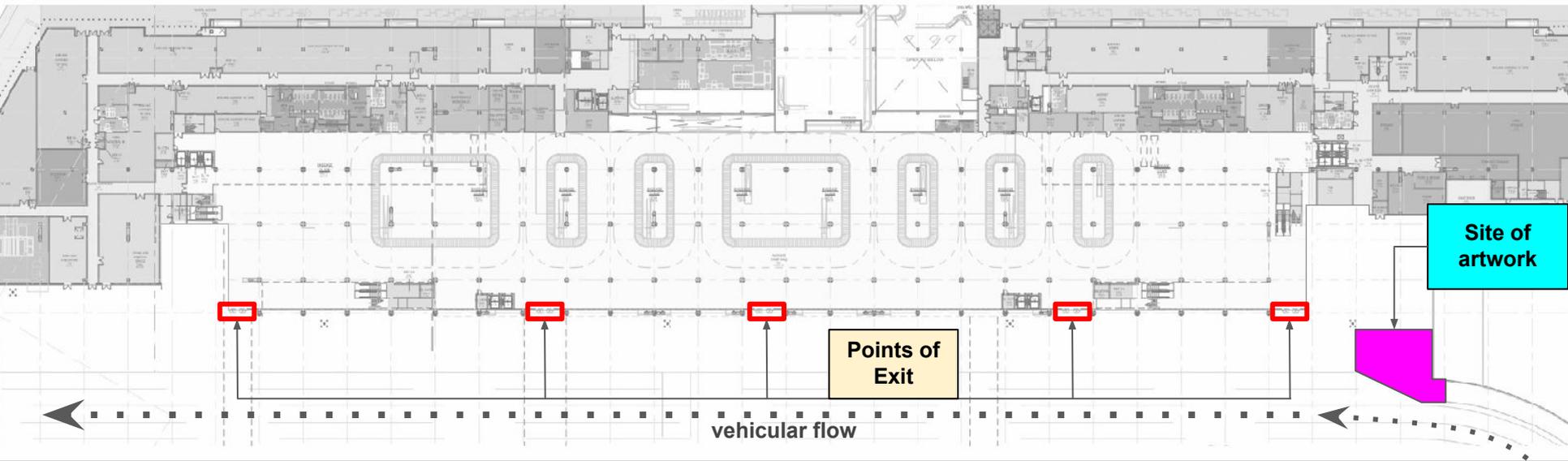
- Unknown Source

## Location East Wing



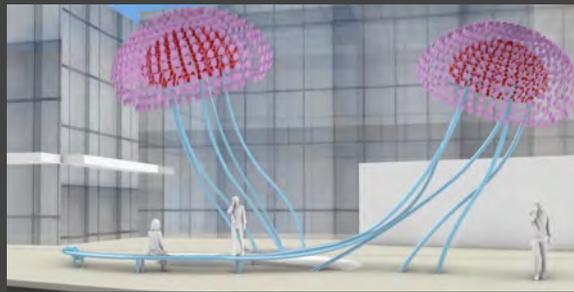
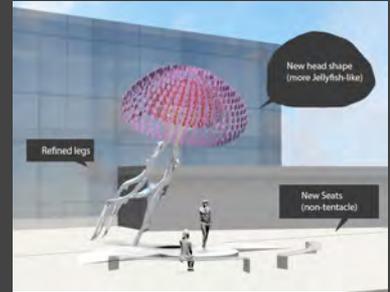
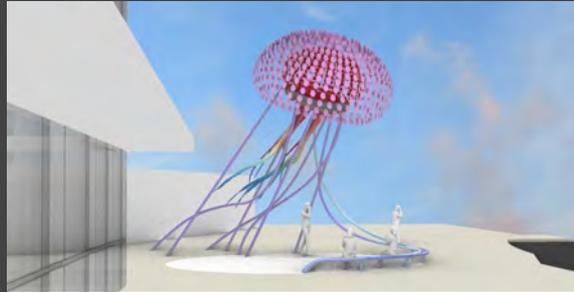
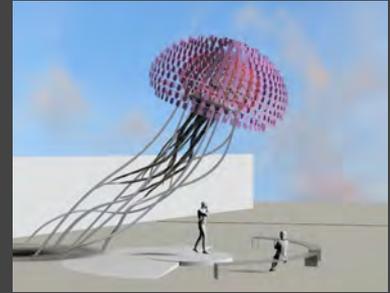
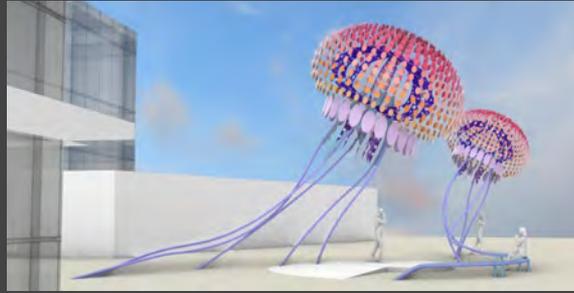
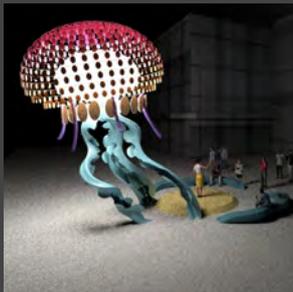
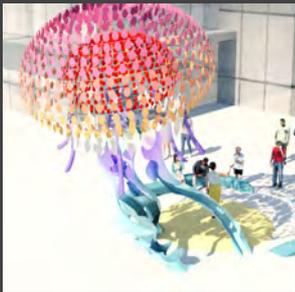
- East Wing Plaza is incorporated into the landscaping
- Attracts people for iconography/art, therefore it will increase volume
- Creates an artistic landmark for pick-up
- Reduces congestion on West Wing (typical location for pick up)
- Located between two egress doors and two escalators

**Location**  
East Wing - Egress Analysis



# IDEATION

## PHASE II CONCEPT DESIGN SUBMISSION

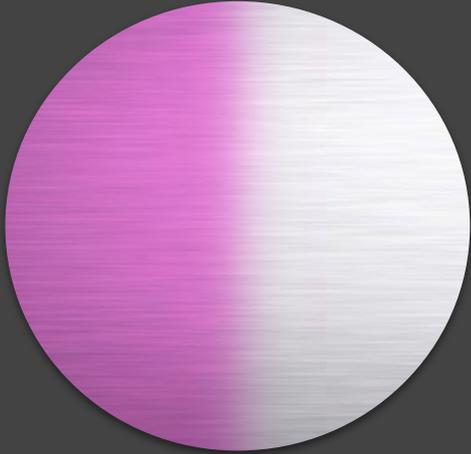


# MOVEMENT DESIGN CONCEPT

**Video of Jellyfish elements moving by wind**

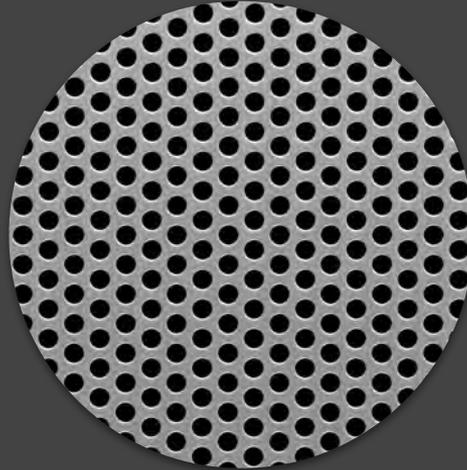
**<https://vimeo.com/manage/videos/619301559>**

# ARTWORK - MATERIAL PALETTE



STRUCTURAL MATERIAL  
PAINTED MILD AND GALVANIZED  
STEEL

Galvanized Steel is an ideal choice for framing for its corrosion-resistant material property. With its characteristics it can withstand long-term environmental exposure with low maintenance.



DECORATIVE & SEATING  
ALUMINUM AND PERFORATED  
GALVANIZED STEEL

With the ideal characteristics Aluminum and perforated galvanized steel provide decorative elements on the boardwalk while keeping similar materials. Painted Aluminum kinetic shapes of the canopy also allows for air, light, and water passage while still providing shading.



STAGE  
CONCRETE

Integrating the surrounding proposed hardscape of the arrival area, the concrete will transform the sidewalk subtly from a walking path to an elevated stage. Concrete is durable, withstands San Diego's weather, easily maintained and can be poured in coordination with the larger construction work.

# Fabrication

## **Fabrication Narrative:**

Provide design development assistance, construction documents, engineering review, project management, material procurement, fabrication, logistics and installation.

## **General:**

Complete design development - phone and virtual meetings with artist studio, engineer and owner if needed throughout design development phase; work with subcontractors and suppliers for material selections and cost review.

Construction Documents - collaboratively prepare drawings and 3d file development, notes and technical specs; produce drawings and files for engineer review, redline and stamp; submit drawing packet to client for use in final approvals and permit application (if required); documents ready for distribution for construction.

Permits.

# Installation

Equipment: 1 crane and 2 shooting forklifts to lift sculpture and benches into place.

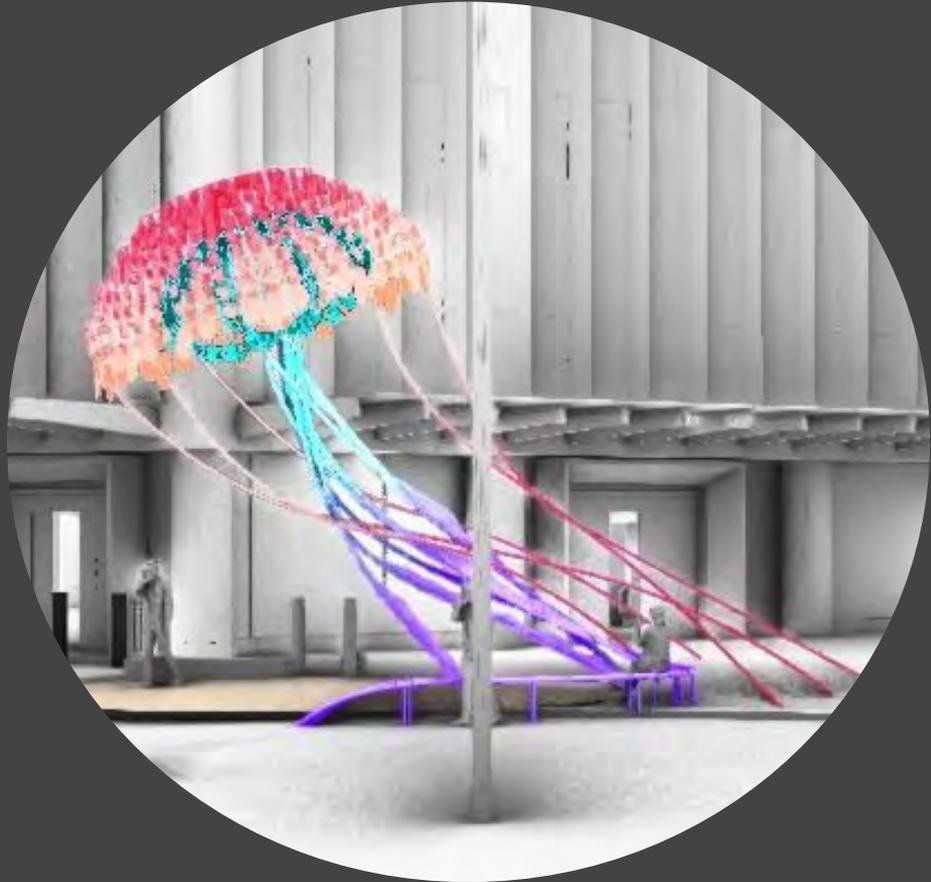
Site work: concrete stage





fineart  
america





iteration



inspiration



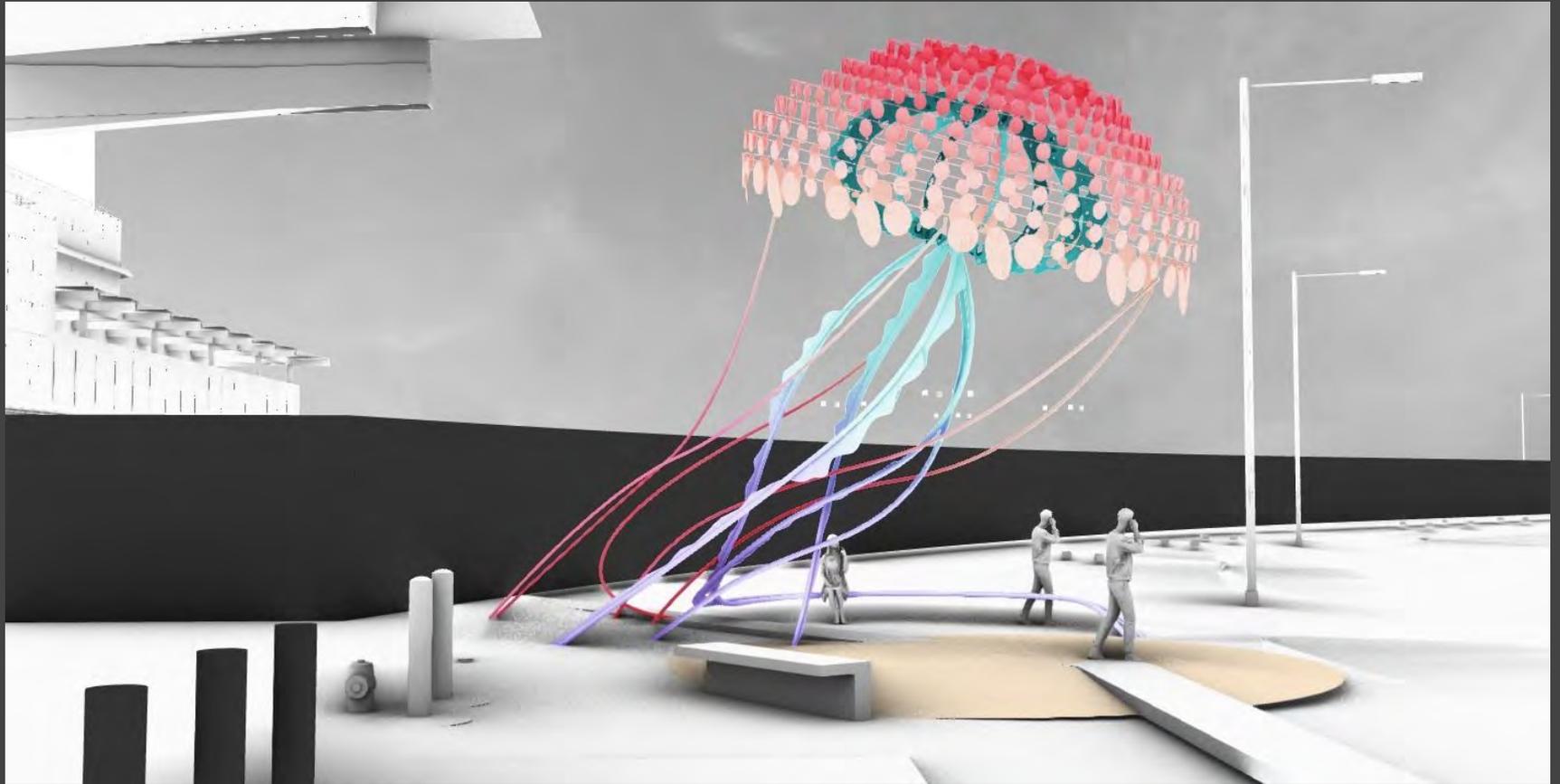
evolution



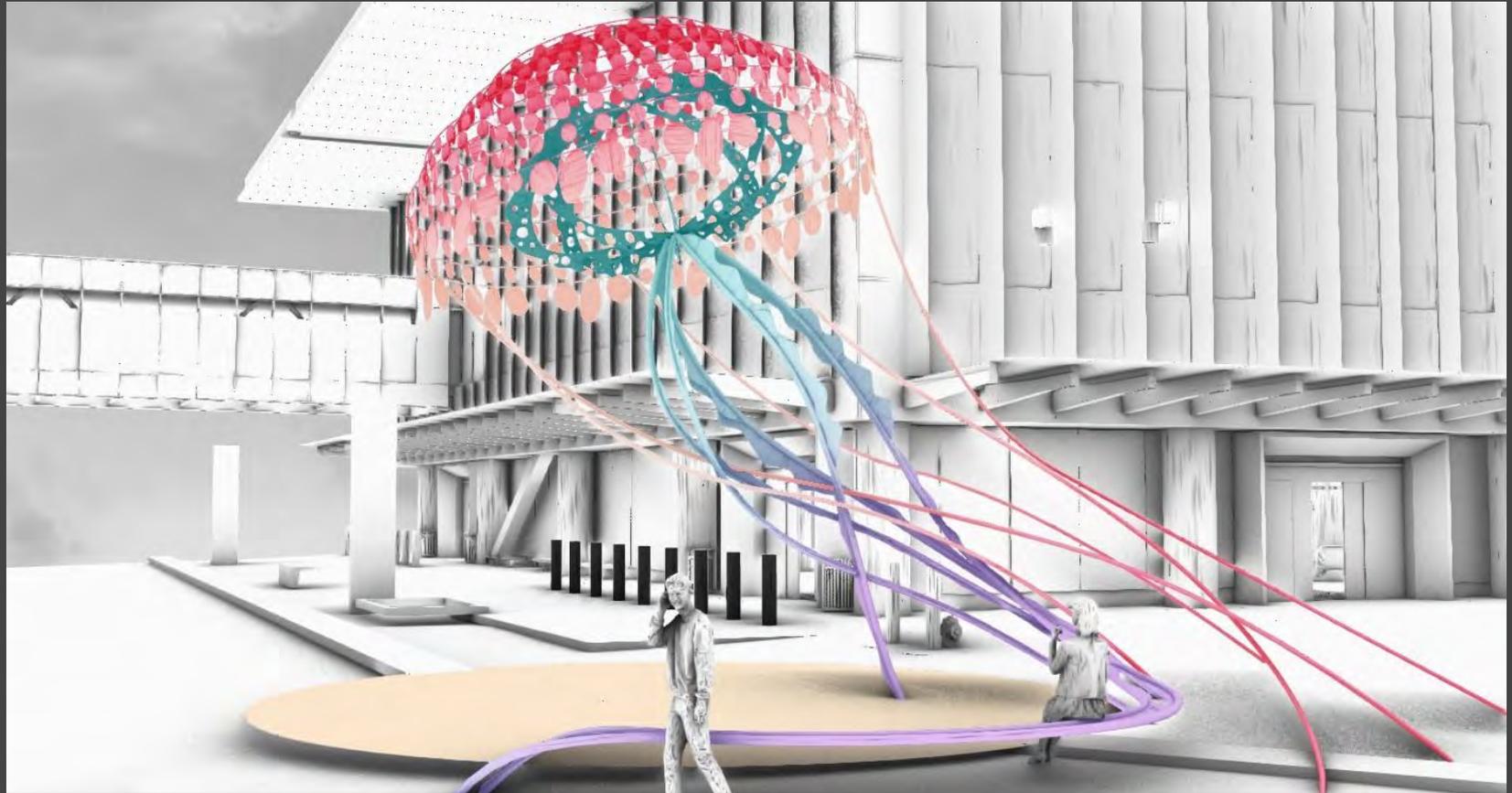
## PROPOSED ARTWORK - DETAIL RENDERINGS



## PROPOSED ARTWORK - RENDERINGS



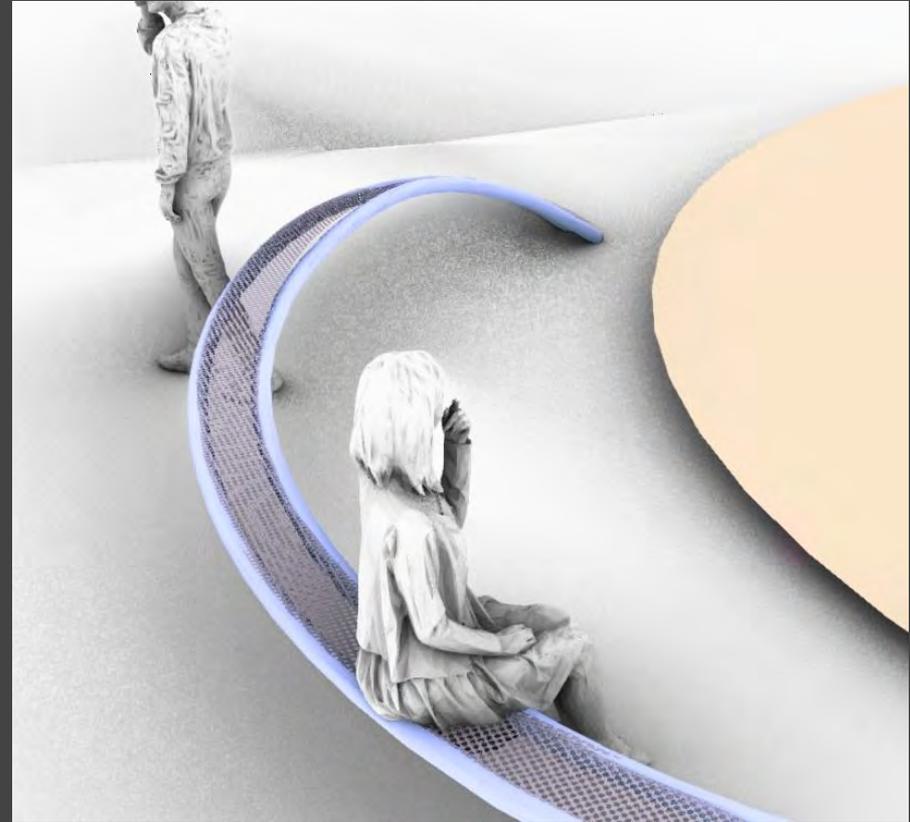
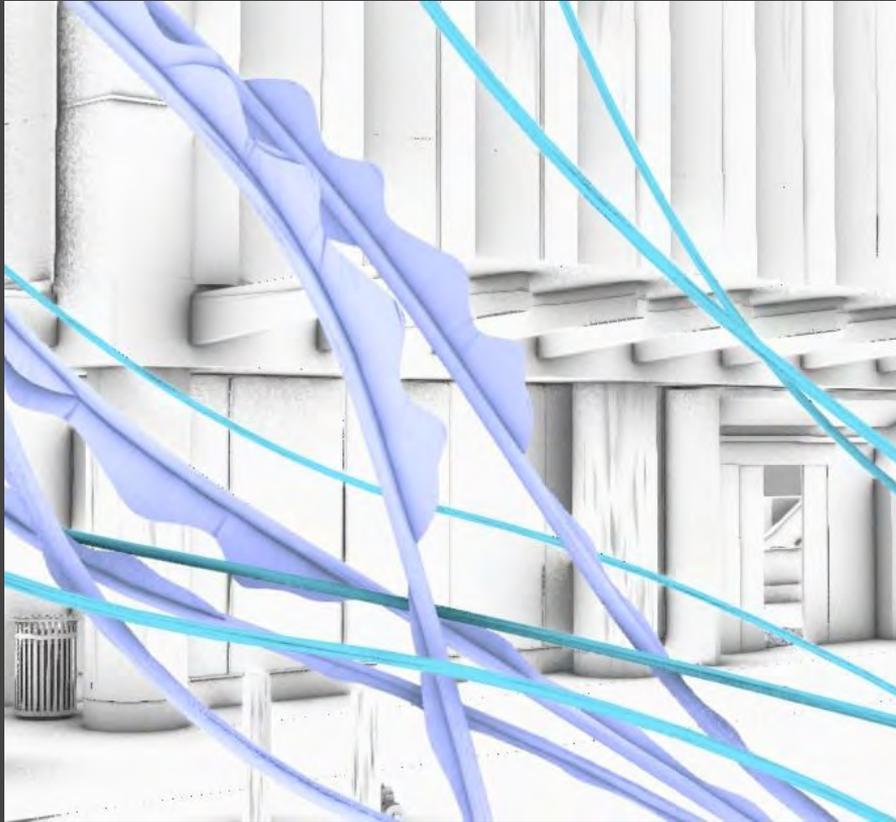
## PROPOSED ARTWORK - RENDERINGS



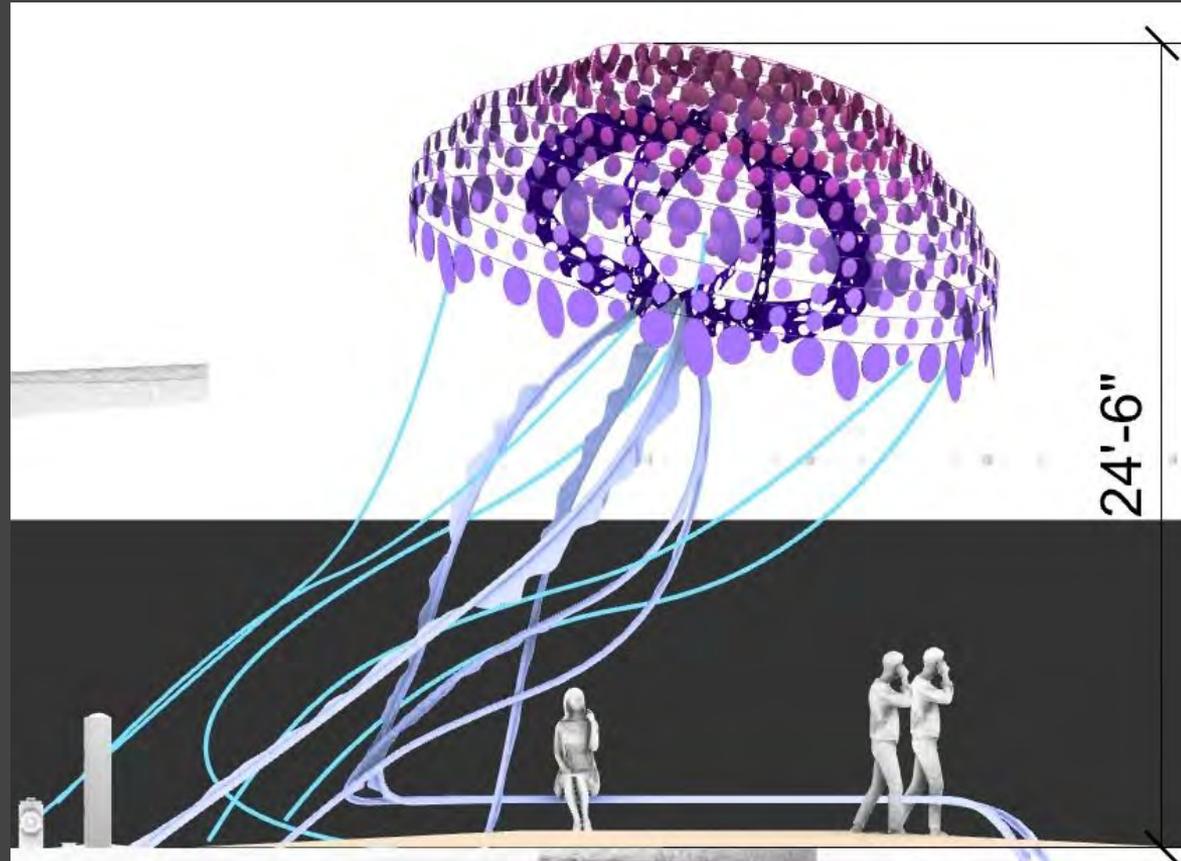
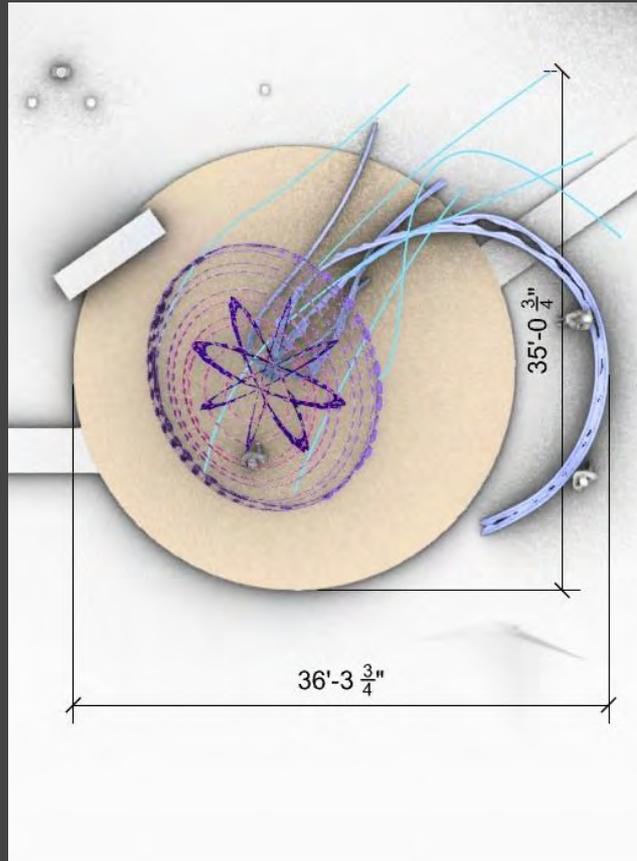
## PROPOSED ARTWORK - RENDERINGS



## PROPOSED ARTWORK - DETAILED RENDERINGS



## PROPOSED ARTWORK - DETAILED DRAWINGS



\* ESTIMATED DIMENSIONS FOR GENERAL LOOK, FEEL AND SCALE

**UPDATED STAGE OPTION**  
**(Option 2)**

# PROPOSED ARTWORK

# OPTION 2



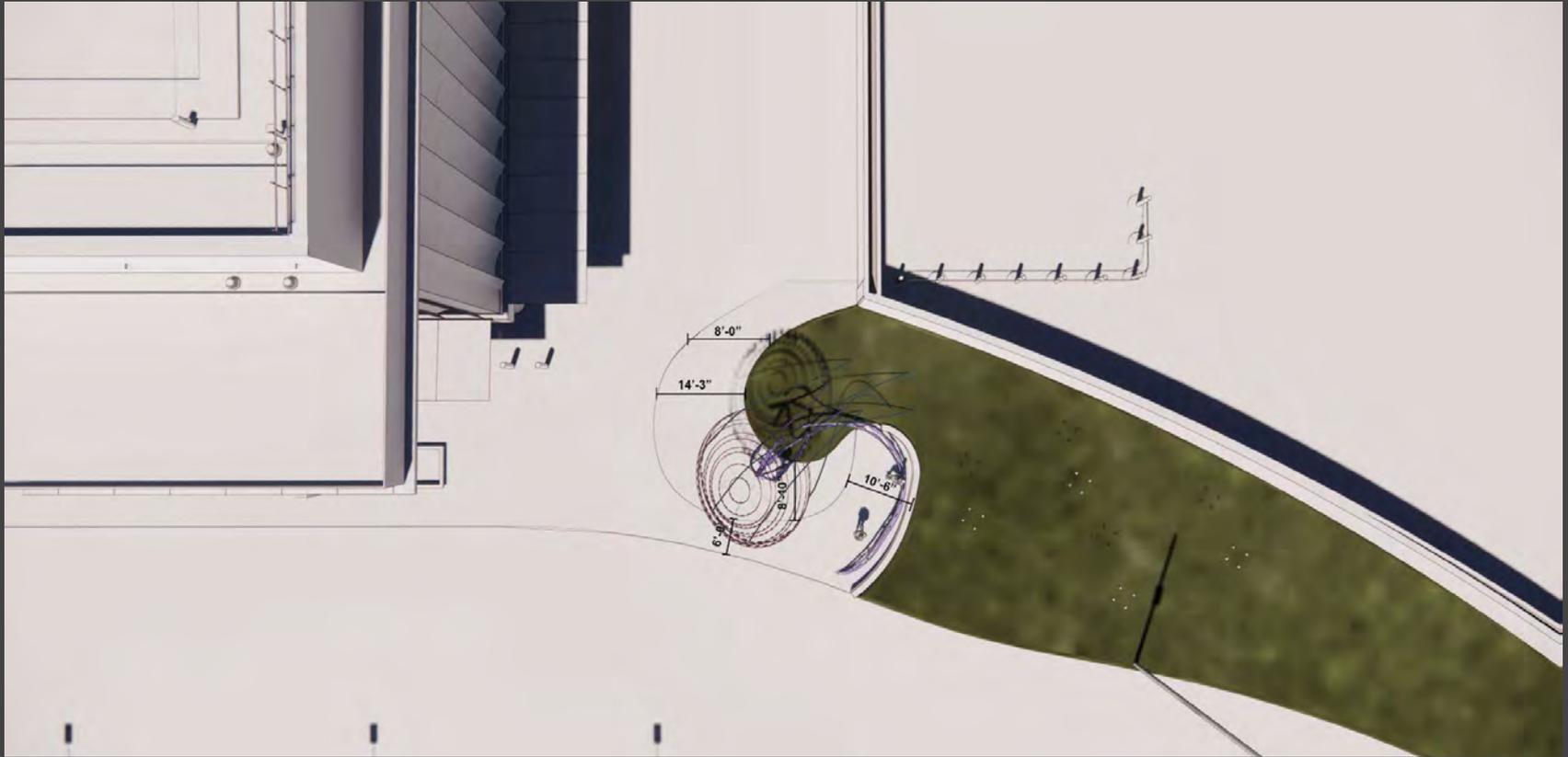
# PROPOSED ARTWORK

# OPTION 2



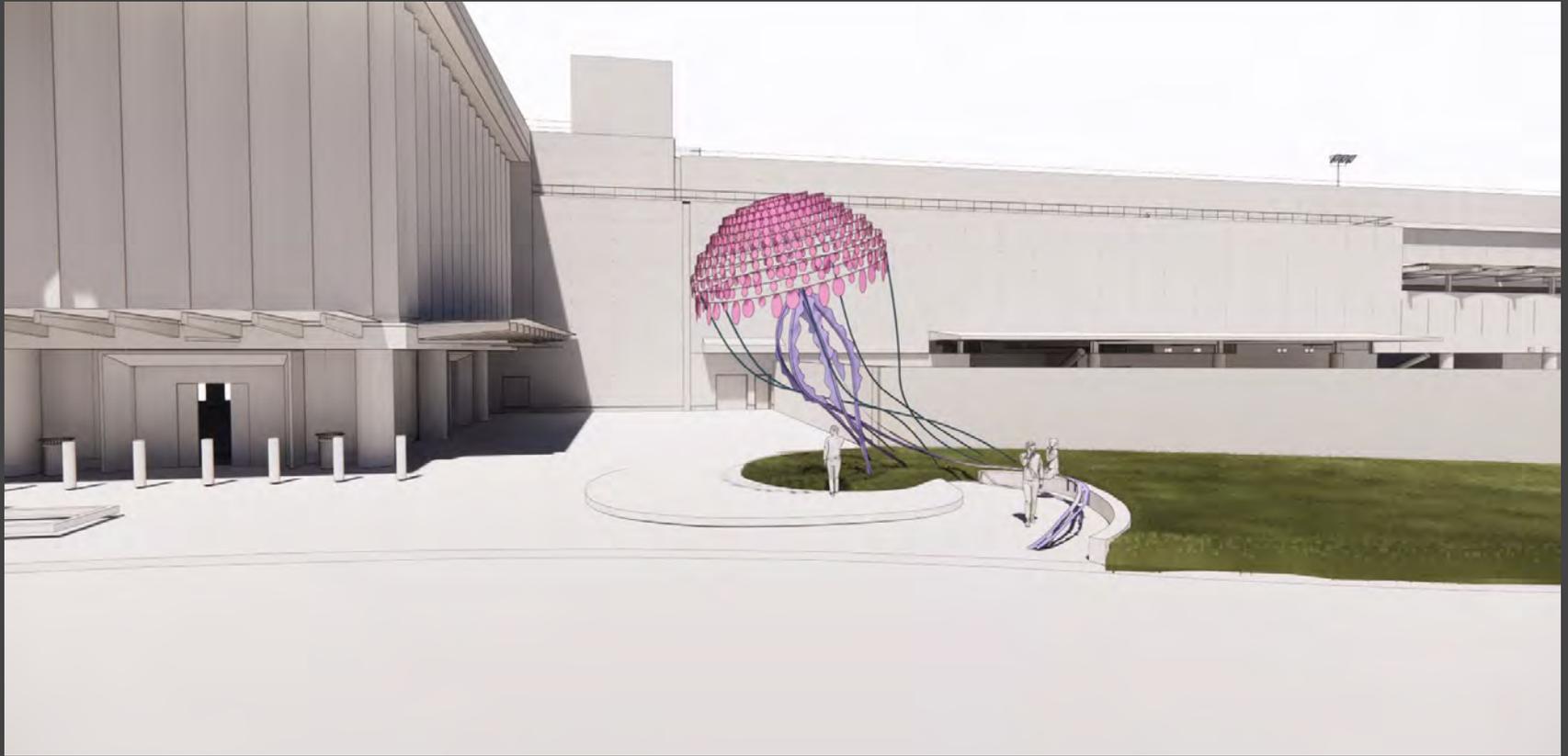
# PROPOSED ARTWORK

# OPTION 2



# PROPOSED ARTWORK

# OPTION 2



# PROPOSED ARTWORK

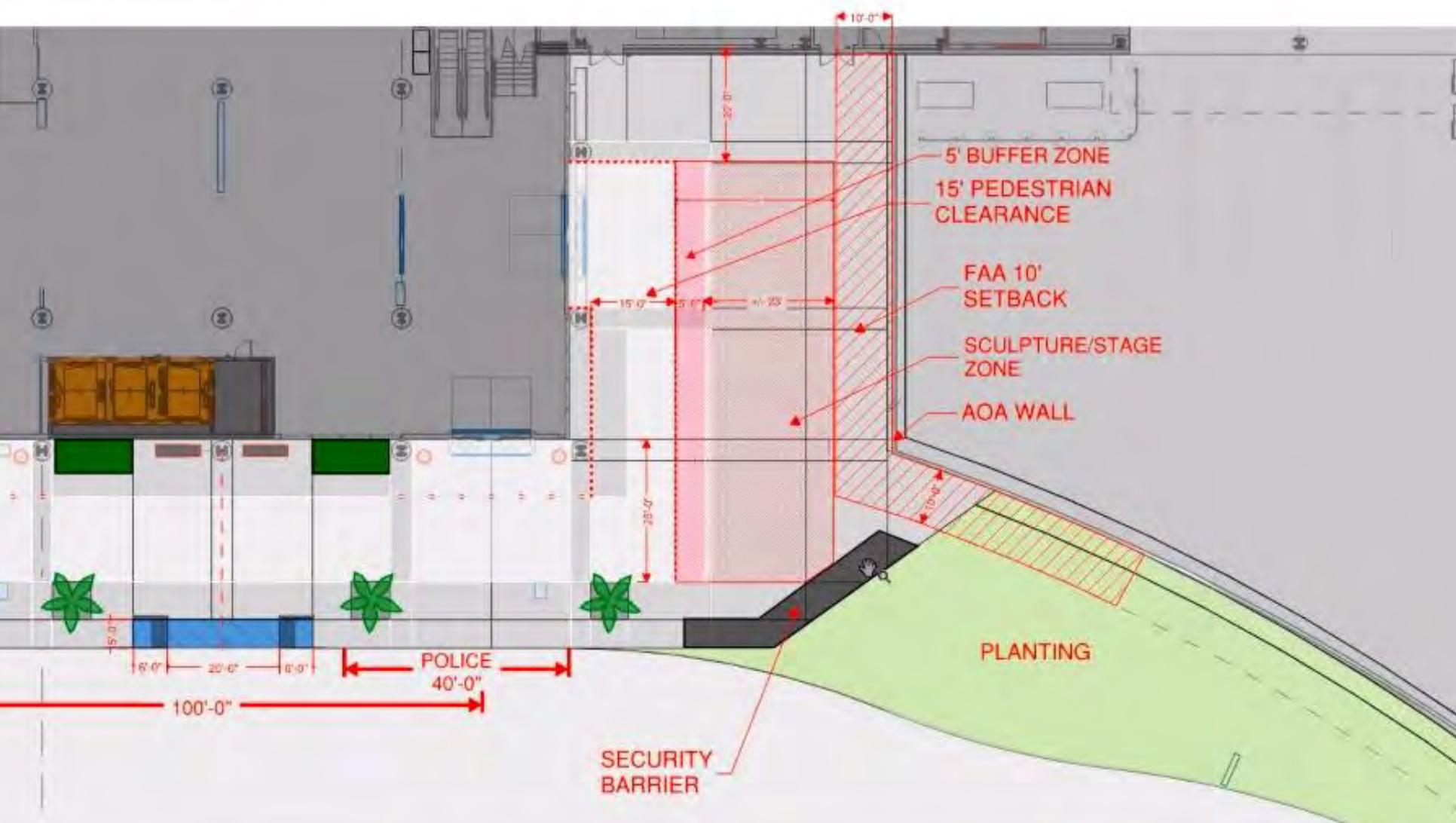
# OPTION 2

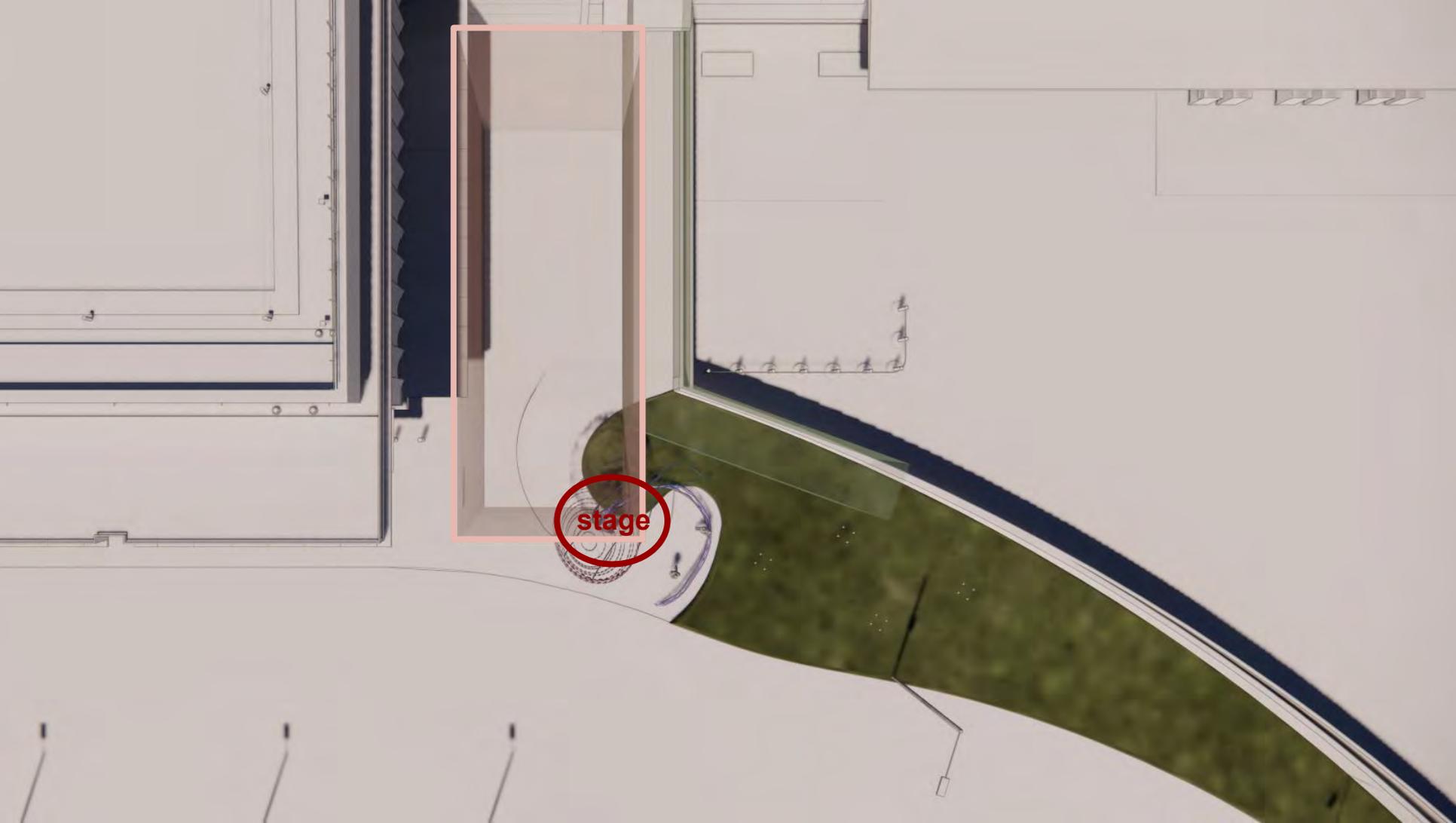


# PROPOSED ARTWORK

# OPTION 2

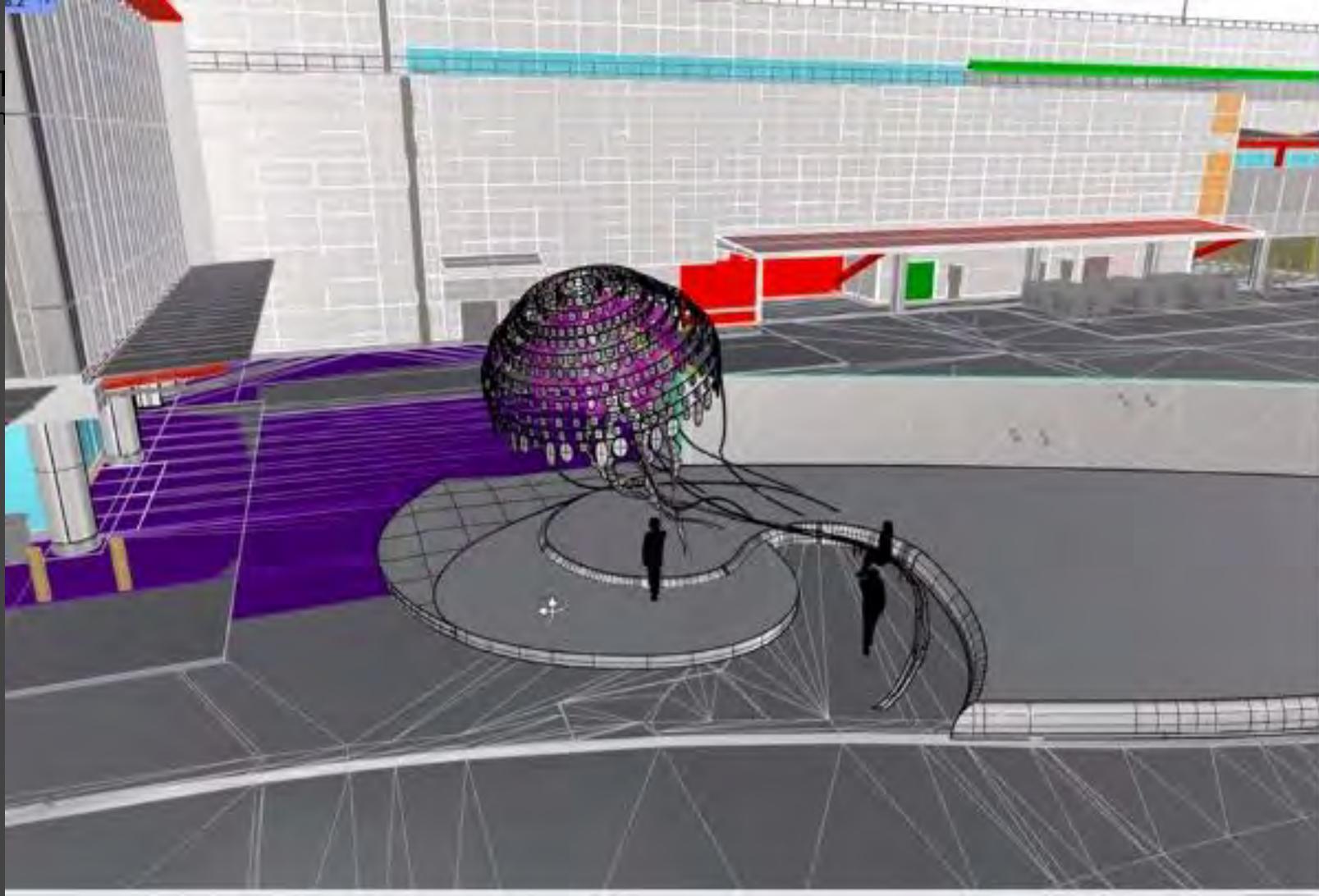




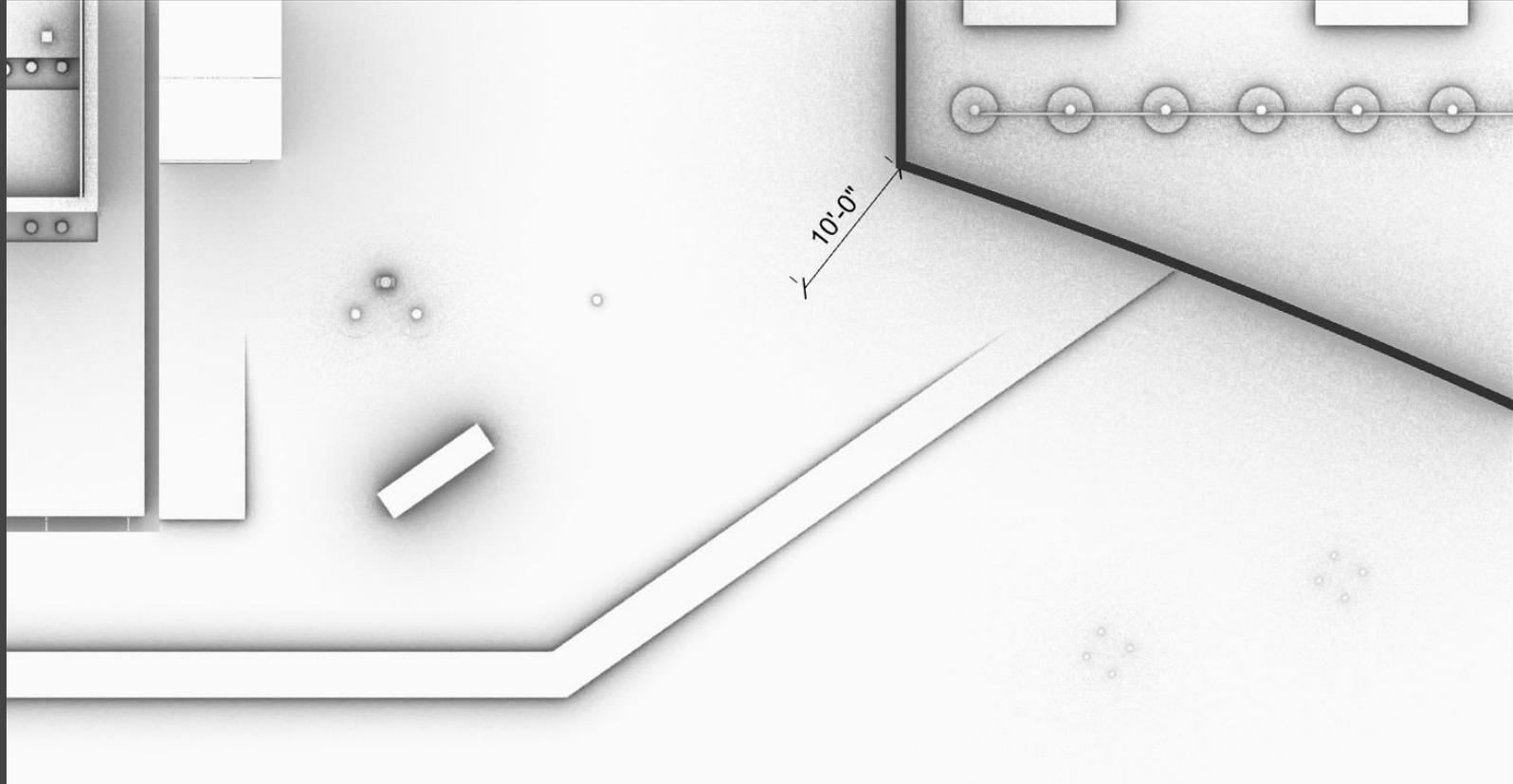


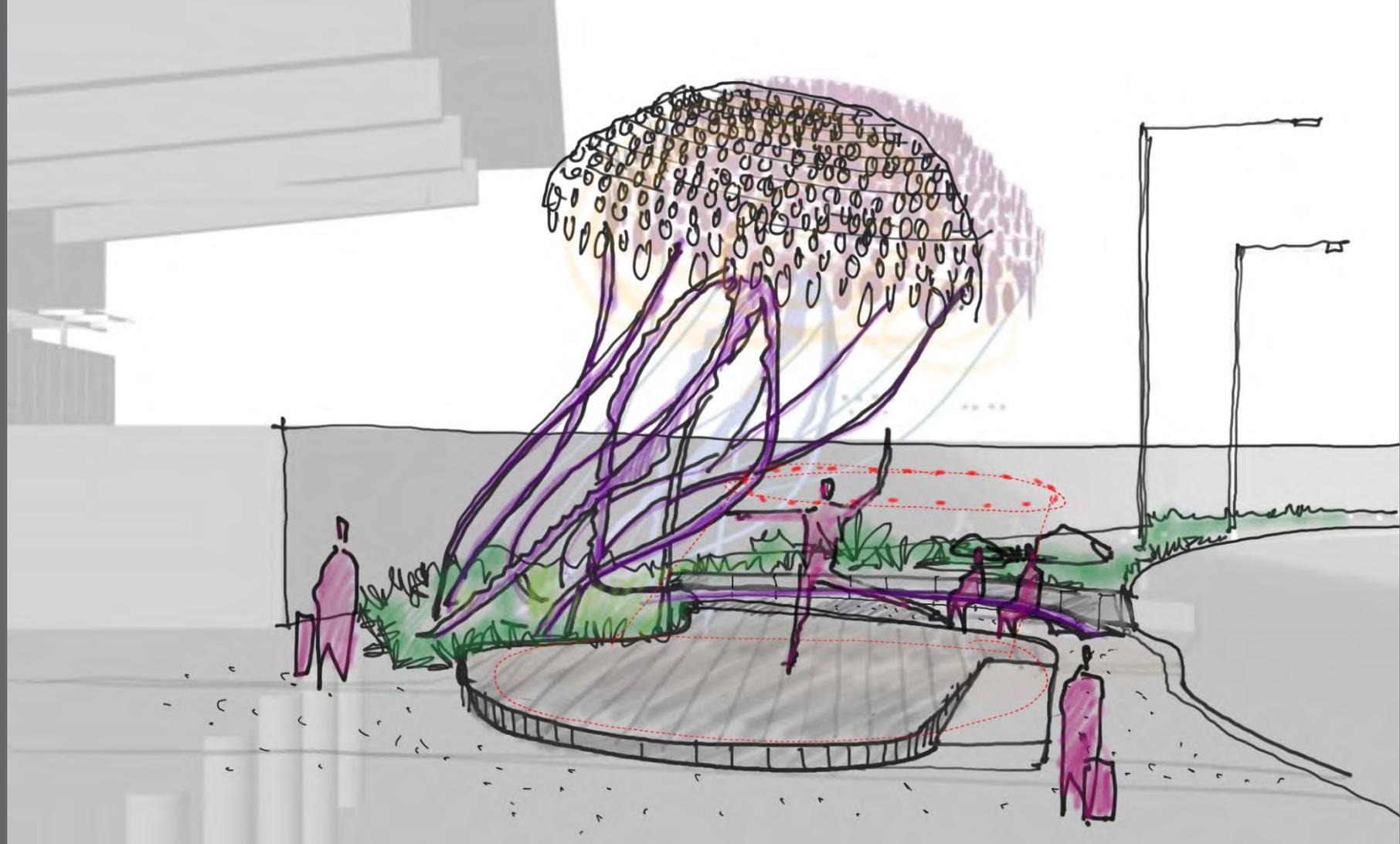
stage

OPT  
plan



## Site Considerations







## Site Considerations



Artwork may conflict with proposed road sign

## Site Considerations



Artwork may conflict with proposed road sign

## Site Considerations



Artwork may conflict with proposed road sign

## Maintenance

Maintenance - Due to the robust nature of the materials chosen for the design, maintenance will be required to clean the painted steel by low power washing with water only or mild detergent (or ammonia free cleaners) every 4-5 year. Expected lifespan of the work 20 years.

Project with similar elements (kinetic parts and lighting) in Boise, ID  
<https://www.youtube.com/watch?v=iD70BRCLMhs&t=40s>



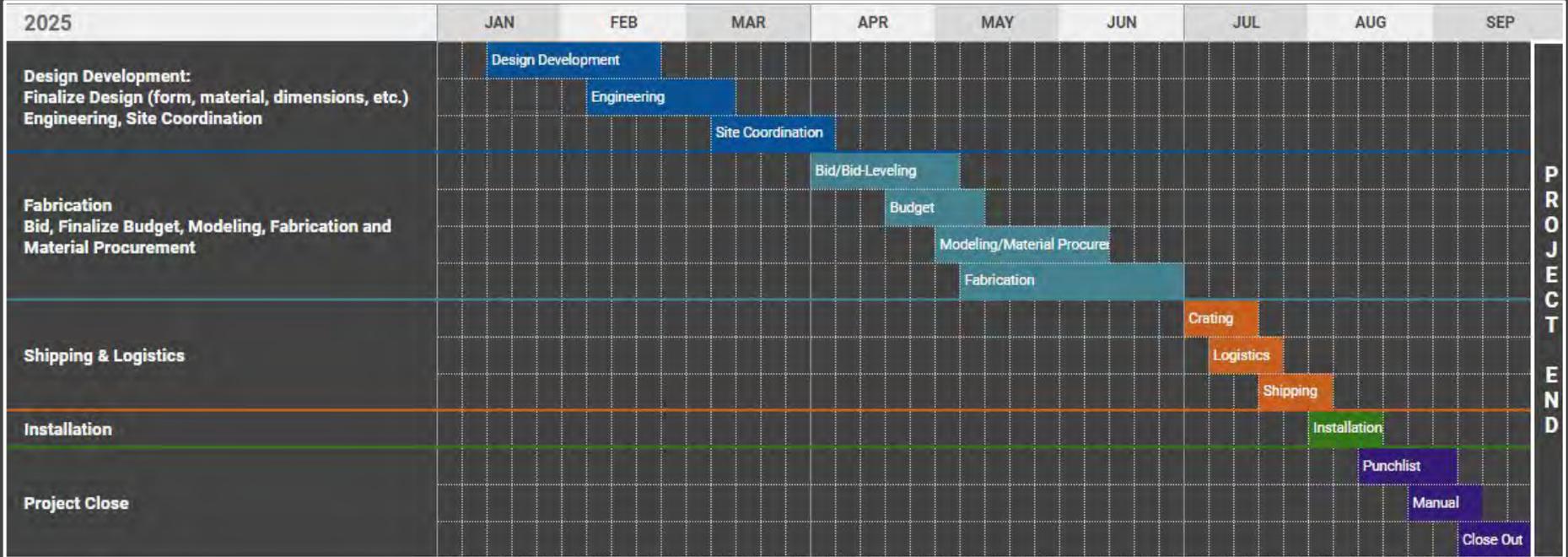








# Timeline



P  
R  
O  
J  
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C  
T  
  
E  
N  
D



ARRIVE, DEPART,  
**BE INSPIRED.**

**ITEM 3 - REVIEW AND APPROVE PUBLIC ARTISTS  
CONCEPTUAL DESIGN PROPOSALS FOR NT1:**

# VALORES DE LÍGUA

# VESSEL

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Light Fixture	p 4
Location	p 5
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3D East Food Hall - stage	p 7
3D West Food Hall - stage	p 8
3D West Food Hall - overview	p 9
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Budget	p 14
Predecessor: "Reflections v2"	p 15

## VESSEL OF LIGHT by Erwin Redl, © 2022

Version 1/22/22

Contact:

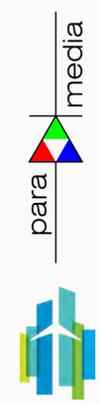
PARAMEDIA LLC  
425 Napoleon Rd, Ste 5  
Bowling Green, OH 43402

cell (917) 536-6541  
studio (419) 354-3030

e-mail [ejr@paramedia.net](mailto:ejr@paramedia.net)  
web [www.paramedia.net](http://www.paramedia.net)

# OFF

# LIGHT



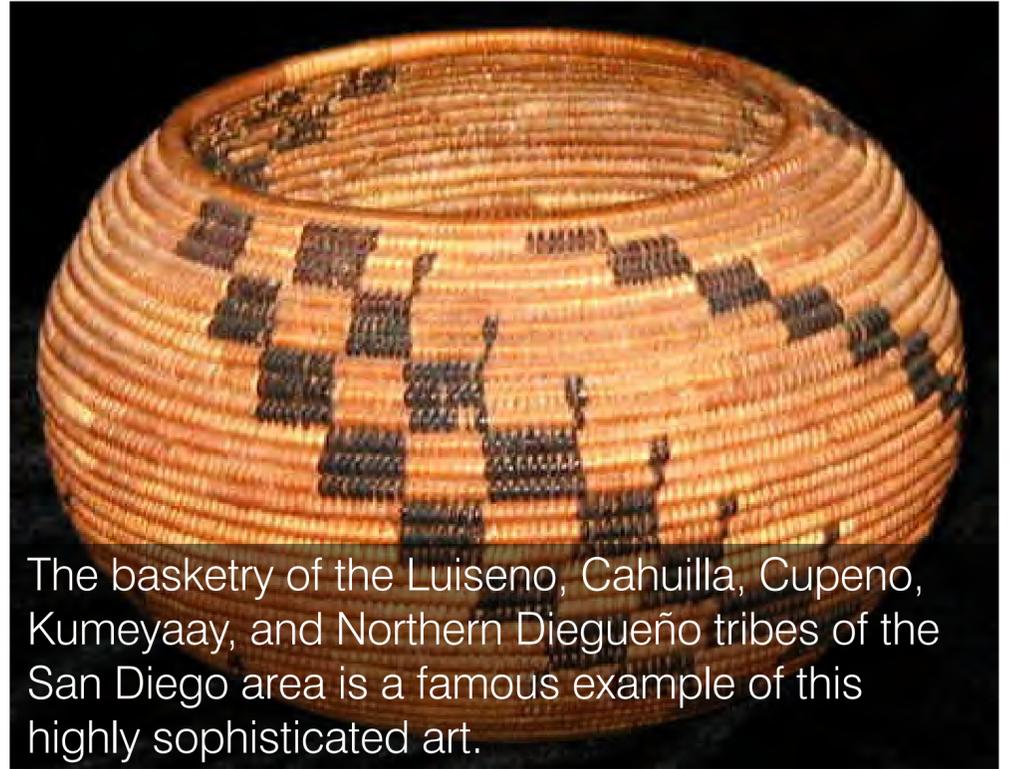
INDEX



The primal shape of a triangle is the base component of the suspended light installation.



It is the same building block prominently featured in the aesthetic of Southern Californian tribes.



The basketry of the Luiseno, Cahuilla, Cupeno, Kumeyaay, and Northern Diegueño tribes of the San Diego area is a famous example of this highly sophisticated art.



The triangles of the basket create a vessel to hold supplies and belongings.



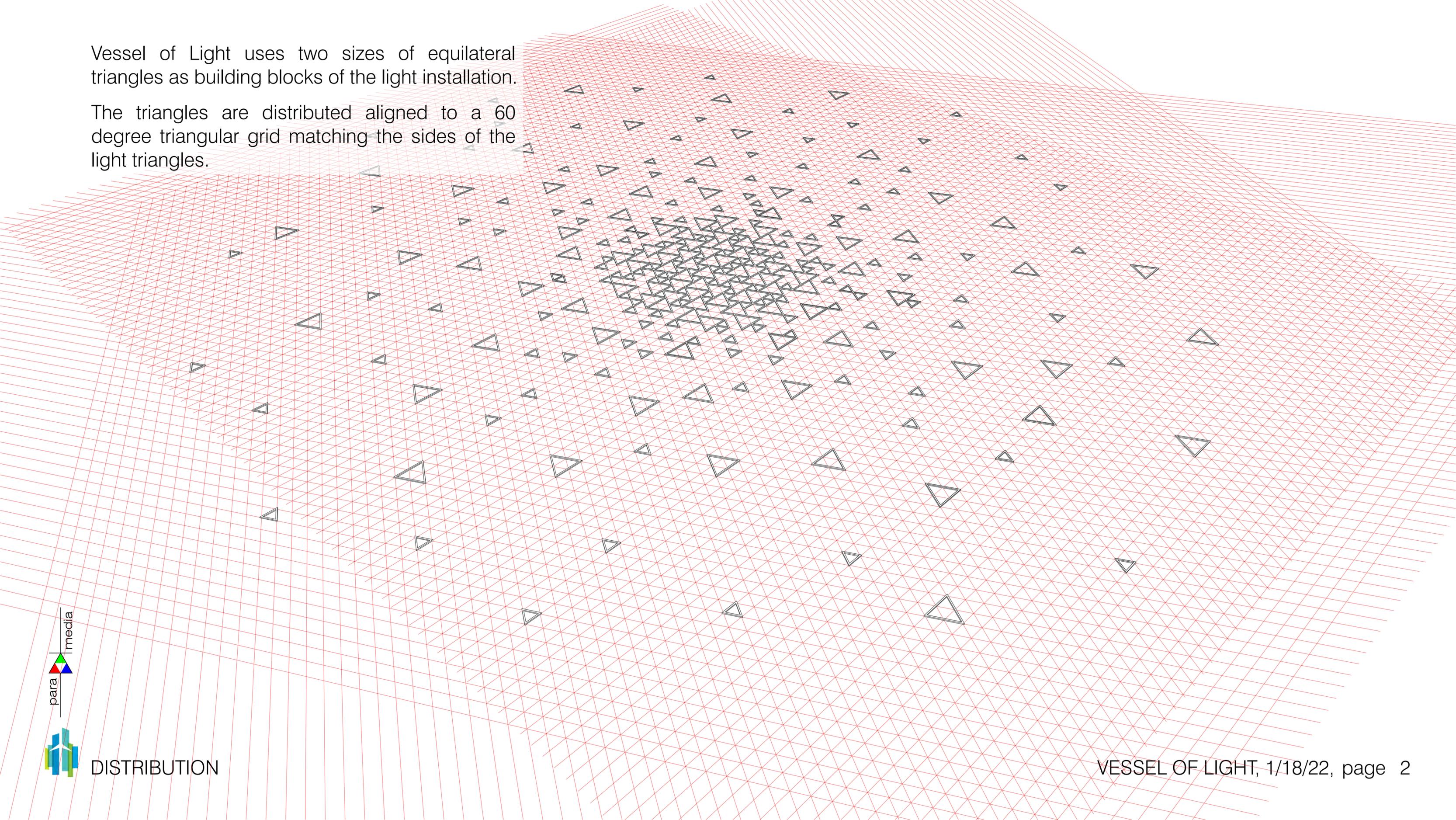
The art installations of the East and West Food Hall become vessels of light.



Vessel of Light bends the ceiling into an expanded visual center above the food halls' stages.

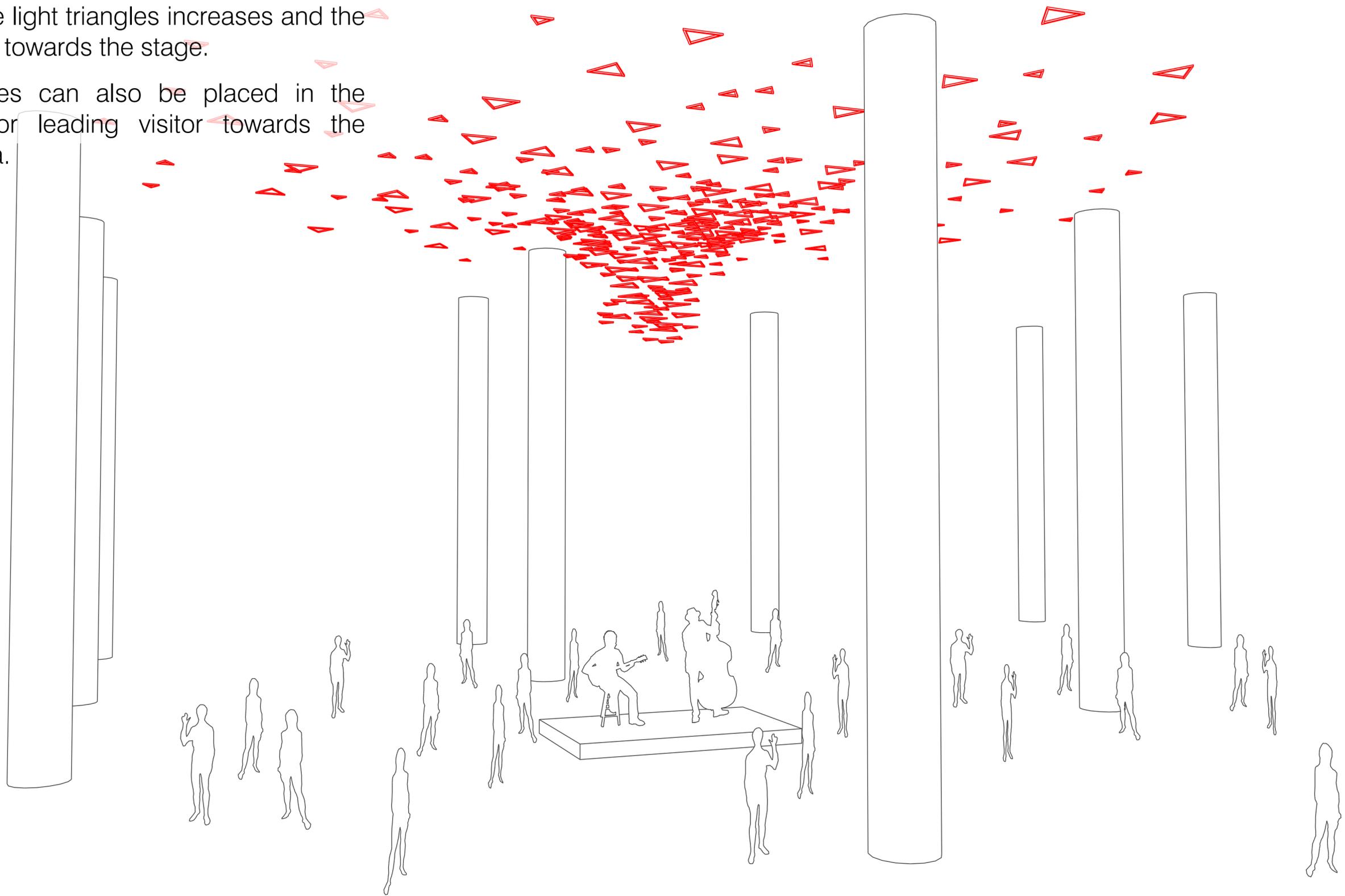
Vessel of Light uses two sizes of equilateral triangles as building blocks of the light installation.

The triangles are distributed aligned to a 60 degree triangular grid matching the sides of the light triangles.

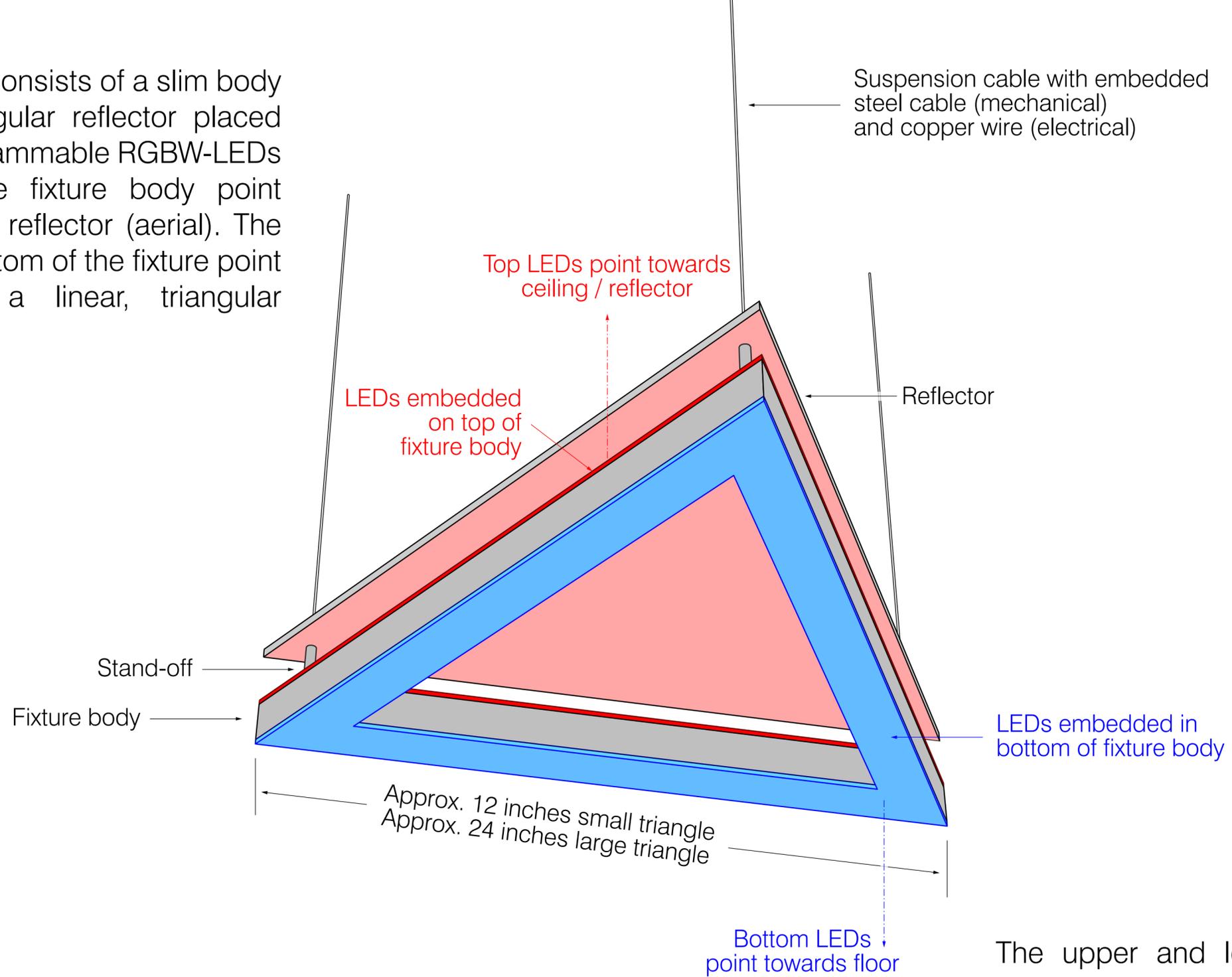


The density of the light triangles increases and the height decreases towards the stage.

Individual triangles can also be placed in the east-west corridor leading visitor towards the performance area.

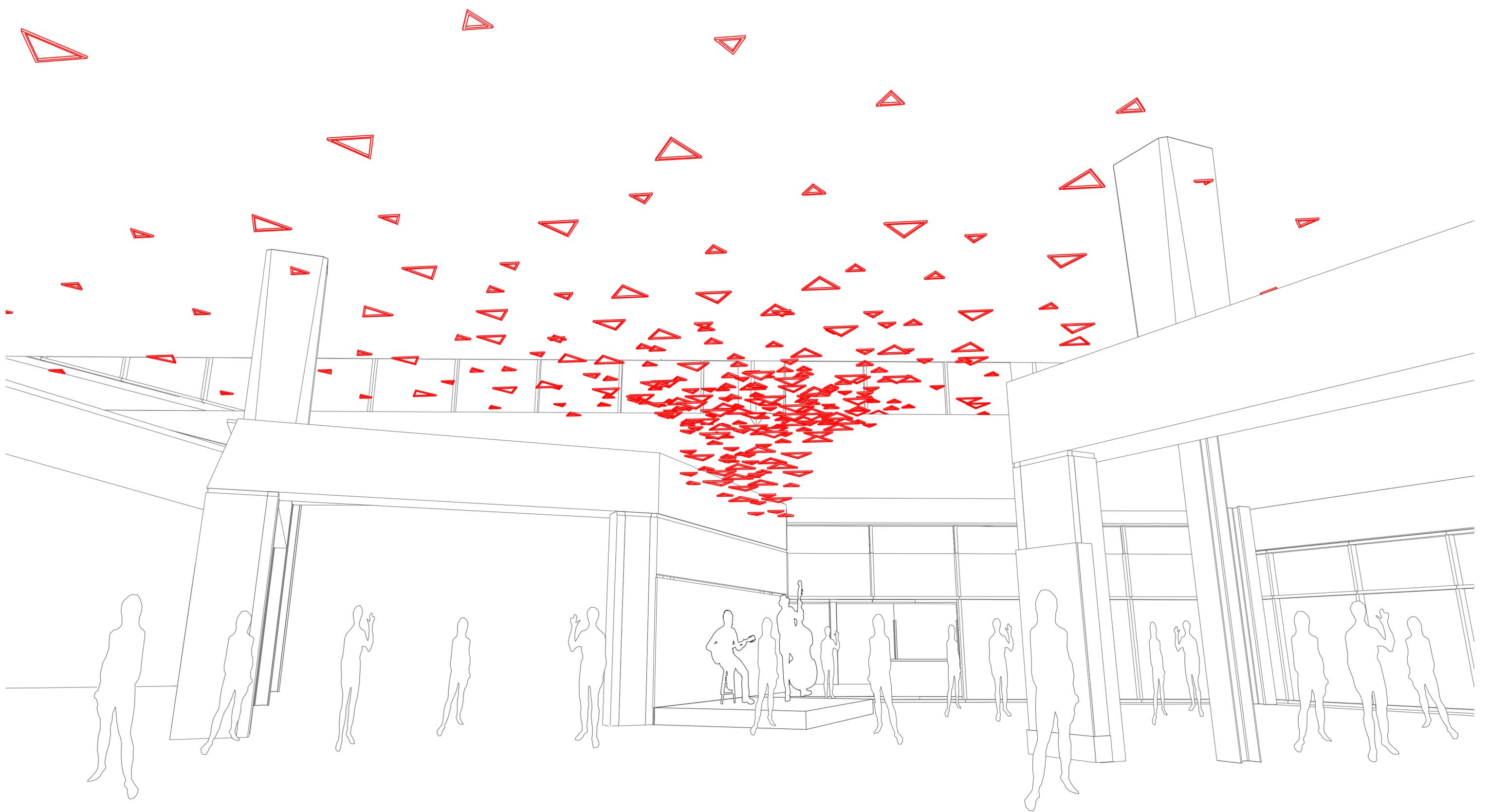


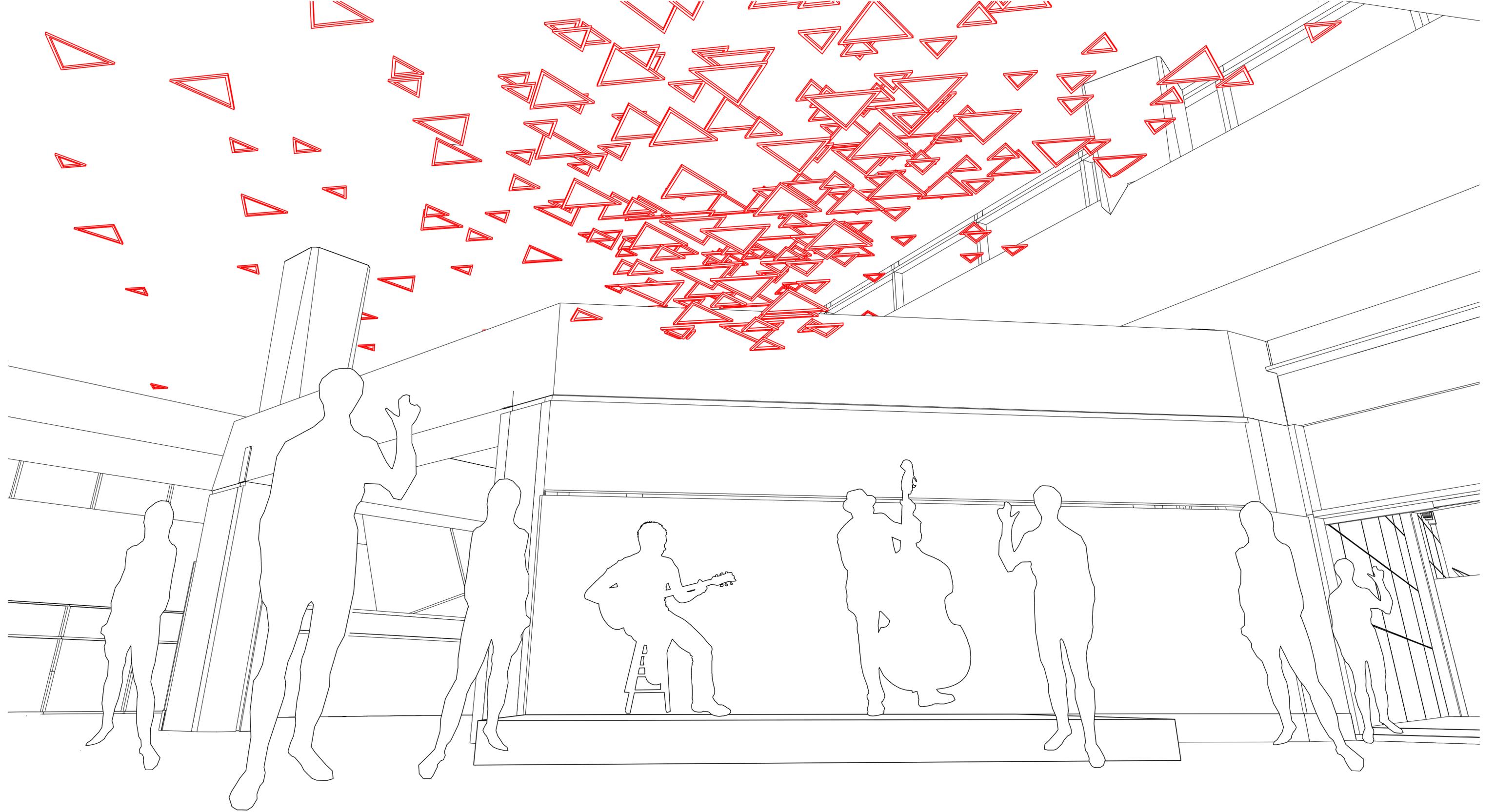
Each triangular light fixture consists of a slim body (square tube) and a triangular reflector placed above the fixture. The programmable RGBW-LEDs embedded on top of the fixture body point upwards and illuminate the reflector (aerial). The LEDs embedded on the bottom of the fixture point downwards and create a linear, triangular illumination.

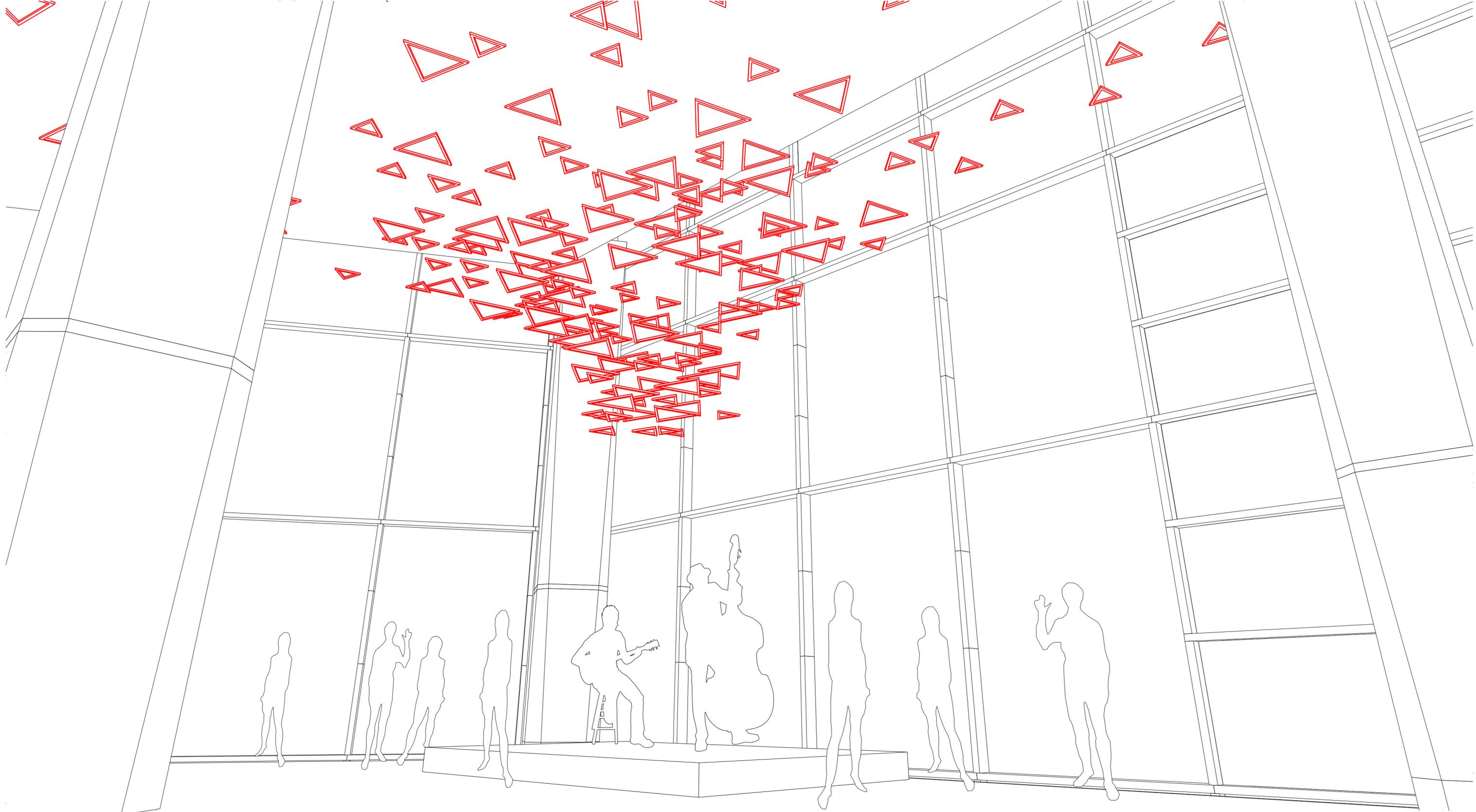


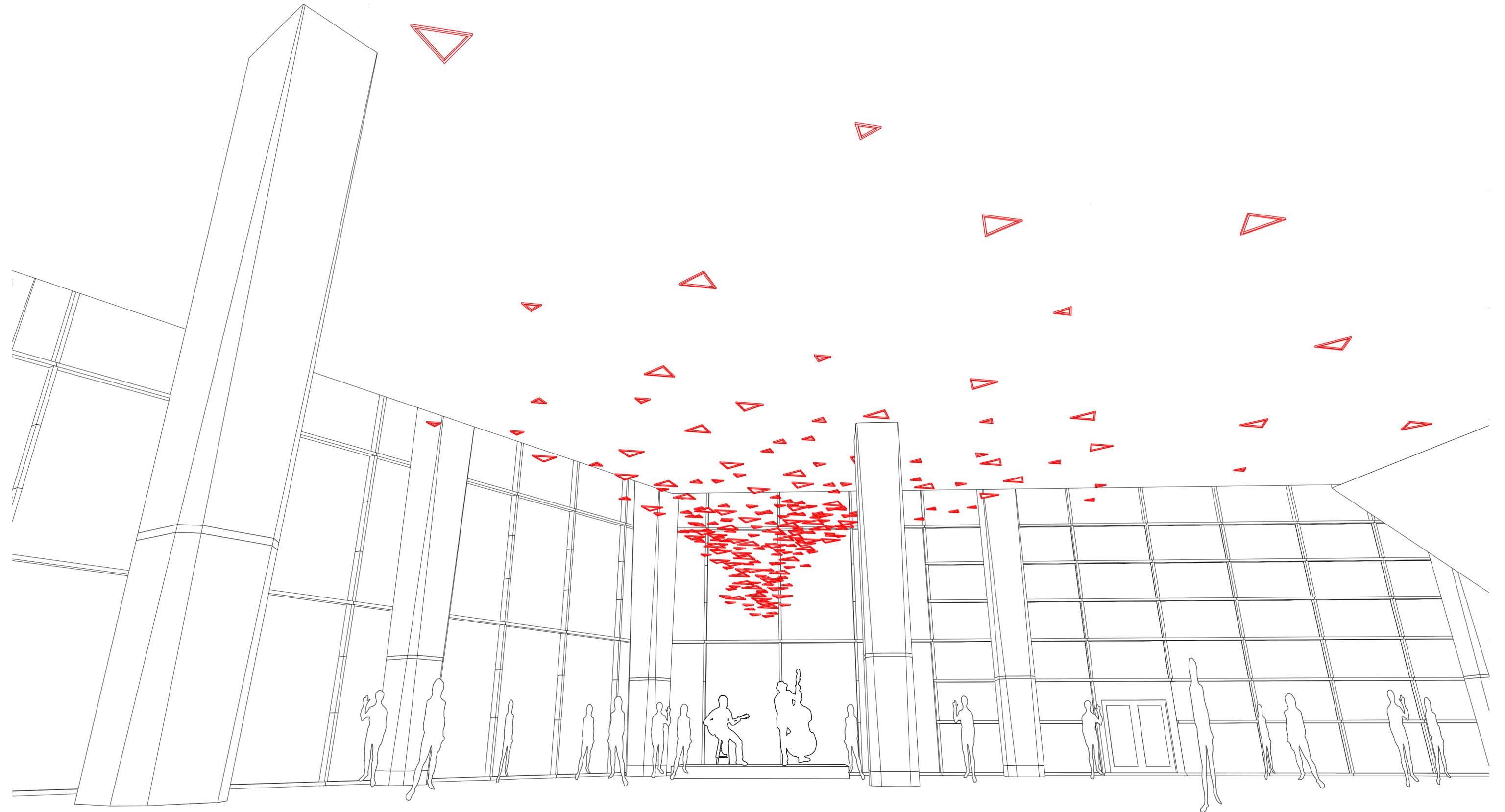
The upper and lower LEDs are independently programmable providing unlimited aesthetic options to contrast the reflector's aerial illumination with the linear, triangular illumination of the lower fixture body.







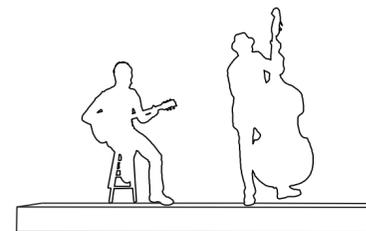
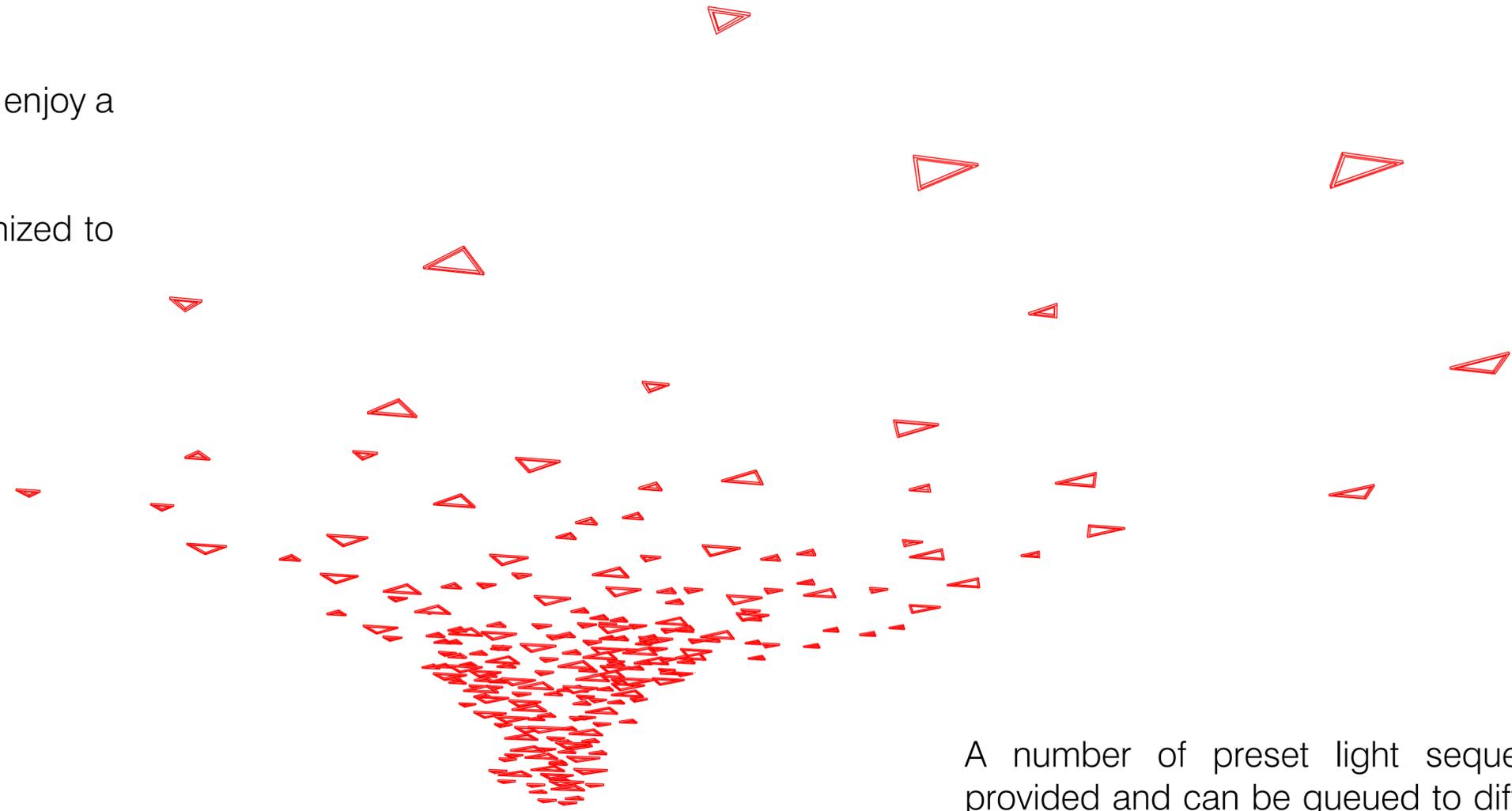




The programming of the individual triangular lights of the installation generates soothing light sequences illuminating the stage and the surrounding area of both food halls.

It attracts the visitors to linger in the space, enjoy a meal, and connect with fellow travelers.

The light sequences can also be synchronized to the performances on the stages.



A number of preset light sequences will be provided and can be queued to different kinds of music.

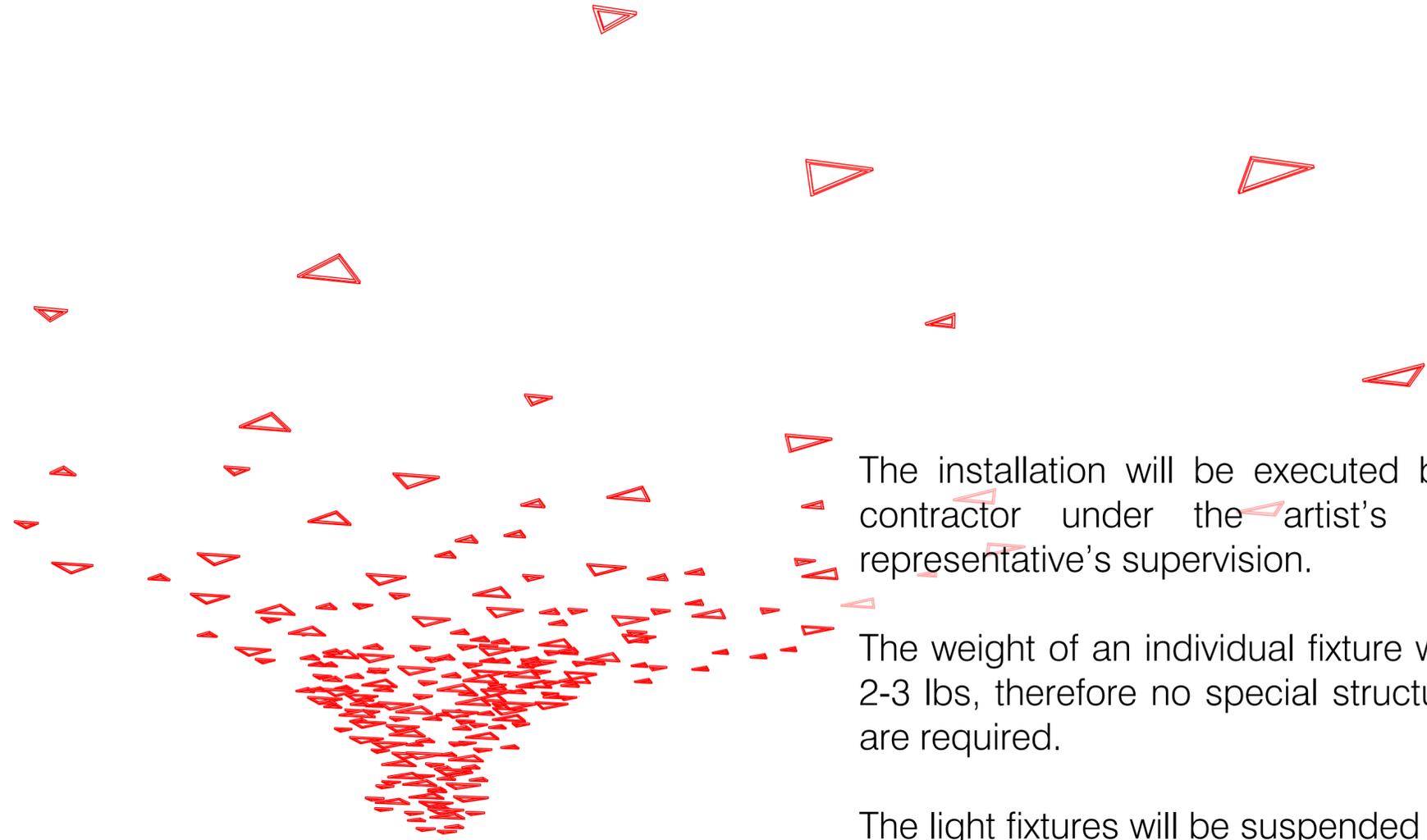
It is also possible to use direct input from the musicians such as volume, pitch, tempo, etc. to generate unique live sequences instantaneously reacting to changes in music during the performance.

Fabrication will take place at the artist's production company Paramedia LLC headquarter currently located in Bowling Green, OH and trusted contract manufacturers the artist has been working with for decades.

The custom electronics will be designed by Fernekes Designs and fabricated by Lumen Solid State Lighting Tech Ltd.

All individual parts will be individually tested before being assembled by Paramedia's technicians.

An additional stress tested of the assembled fixtures will be done at Paramedia's lab.

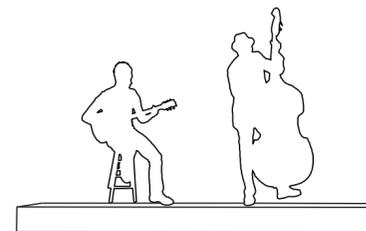


The installation will be executed by the client's contractor under the artist's or an artist representative's supervision.

The weight of an individual fixture will not exceed 2-3 lbs, therefore no special structural provisions are required.

The light fixtures will be suspended from standard support structures, e.g. UniStrut channel behind the ceiling.

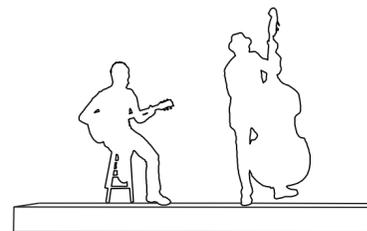
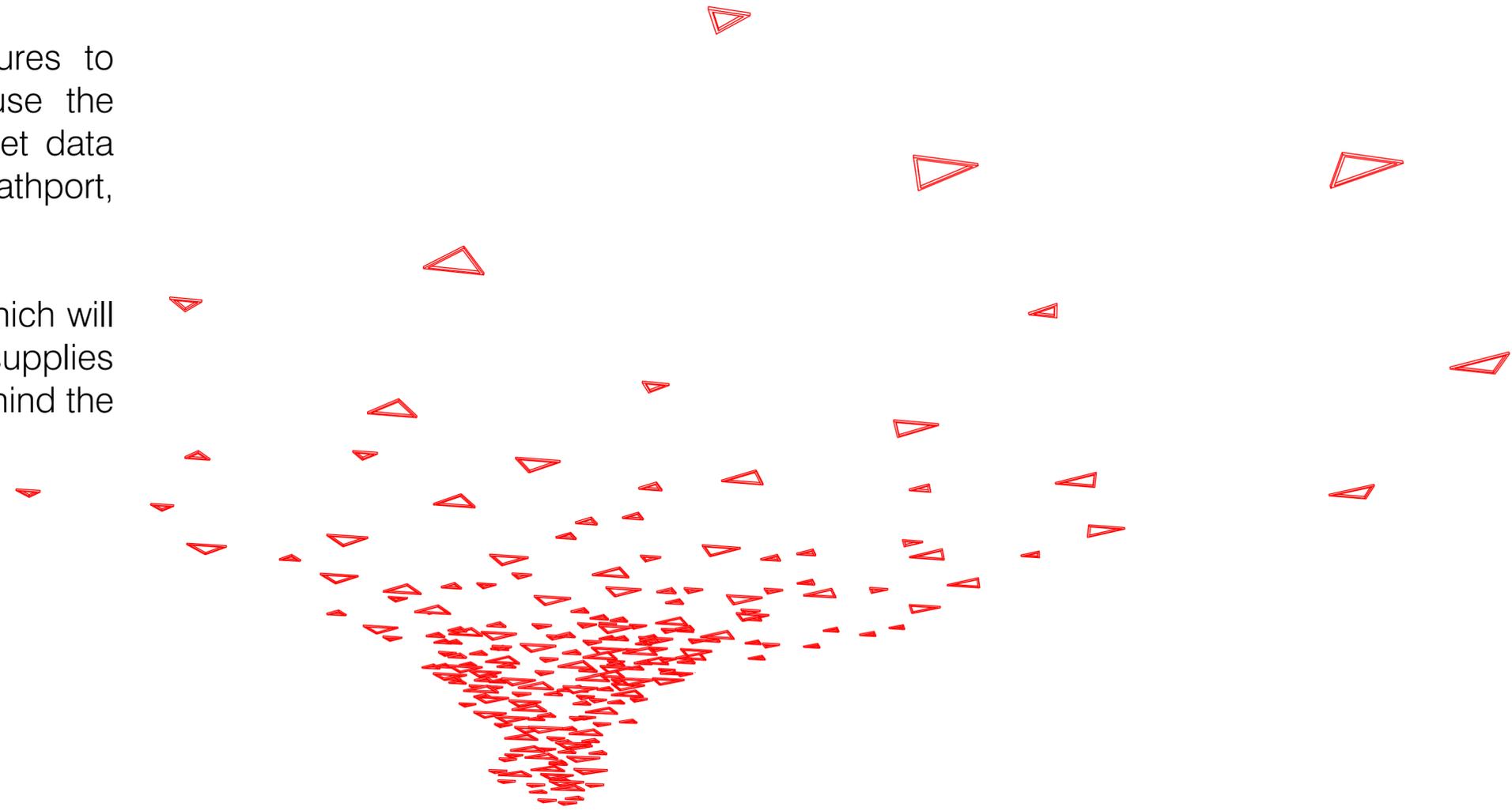
The holes in the ceiling for the suspension cables and the suspension cables themselves will be as small as possible to create an aesthetic of "floating" light fixtures.



All fixtures in the East Food Hall and in the West Food Hall are connected in two groups with standard Cat5 data cables.

The light control data allowing the fixtures to display synchronized light sequences use the DMX 512 or one if it's DMX over Ethernet data packet standards (streamingACN, KiNet, Pathport, and ArtNet).

The fixtures run on low-voltage 24 VDC which will be provided by 110 VAC to 24 VDC power supplies located in accessible small enclosures behind the ceiling.



The installation doesn't require any special maintenance other than annual or biannual cleaning of the light fixtures.

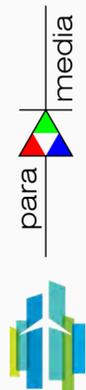
Additional light fixtures of each of the two sizes will be provided in case a fixture fails (at least 15% "attic stock").

# VESSEL

Phase 1 – Site Selection and Research	completed
Phase 2 – Concept Design Proposal	February 2022
Phase 3 – Schematic Design Proposal	Spring / summer 2022
Phase 4 – Schematic Design Proposal Review	Summer 2022
Phase 5 – Design Development Proposal	Fall 2022
Phase 6 – Design Development Proposal Review	Winter 2022
Phase 7 – Construction Documents	Summer 2023
Phase 8 – Fabrication	Fall 2023
Phase 9 – Transportation, Delivery and Consulting Services for Installation of Artwork	Spring 2024
Phase 10 – Final Acceptance and Documentation of Artwork	Summer 2024

# OFF

# LIGHT

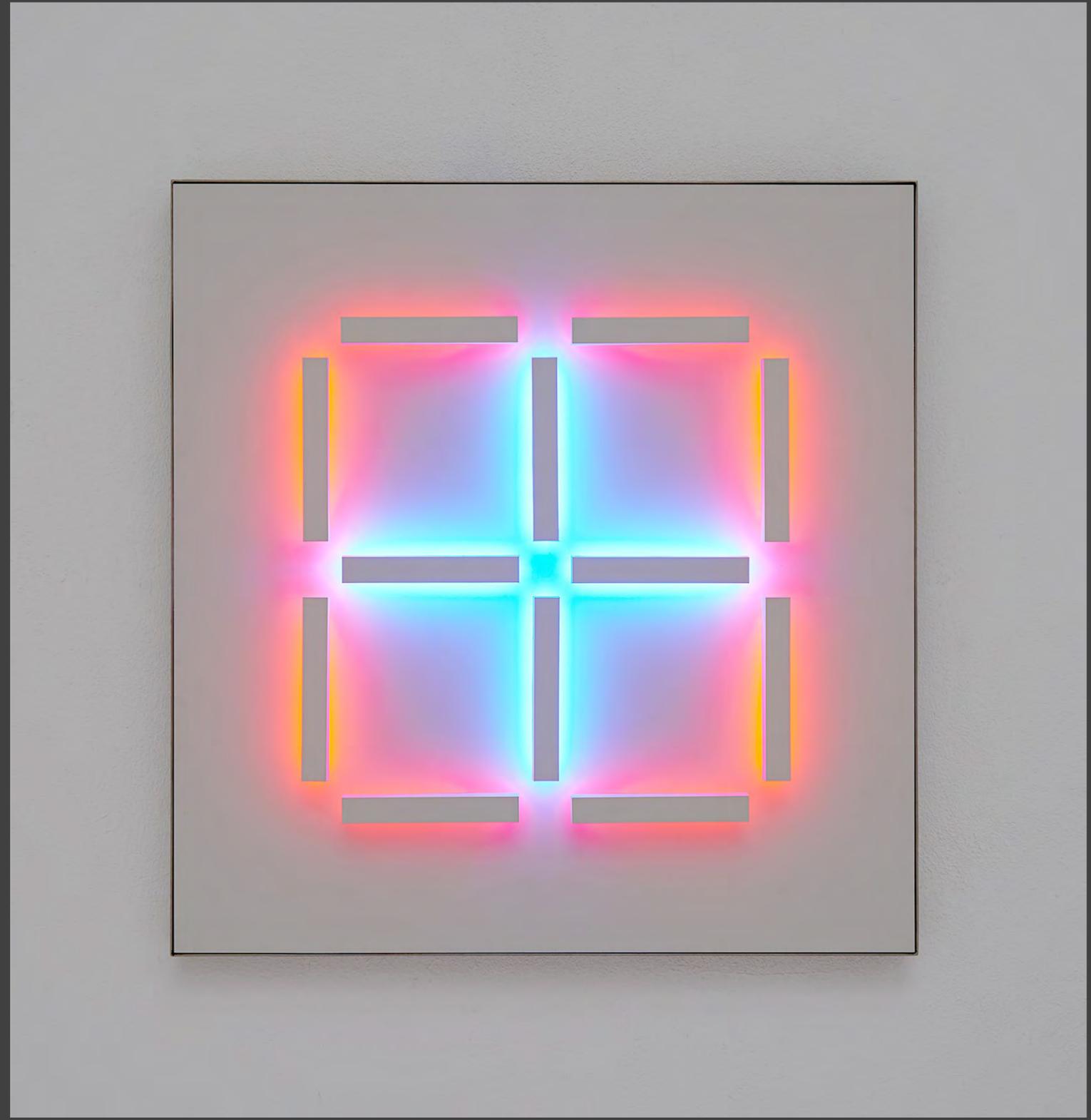


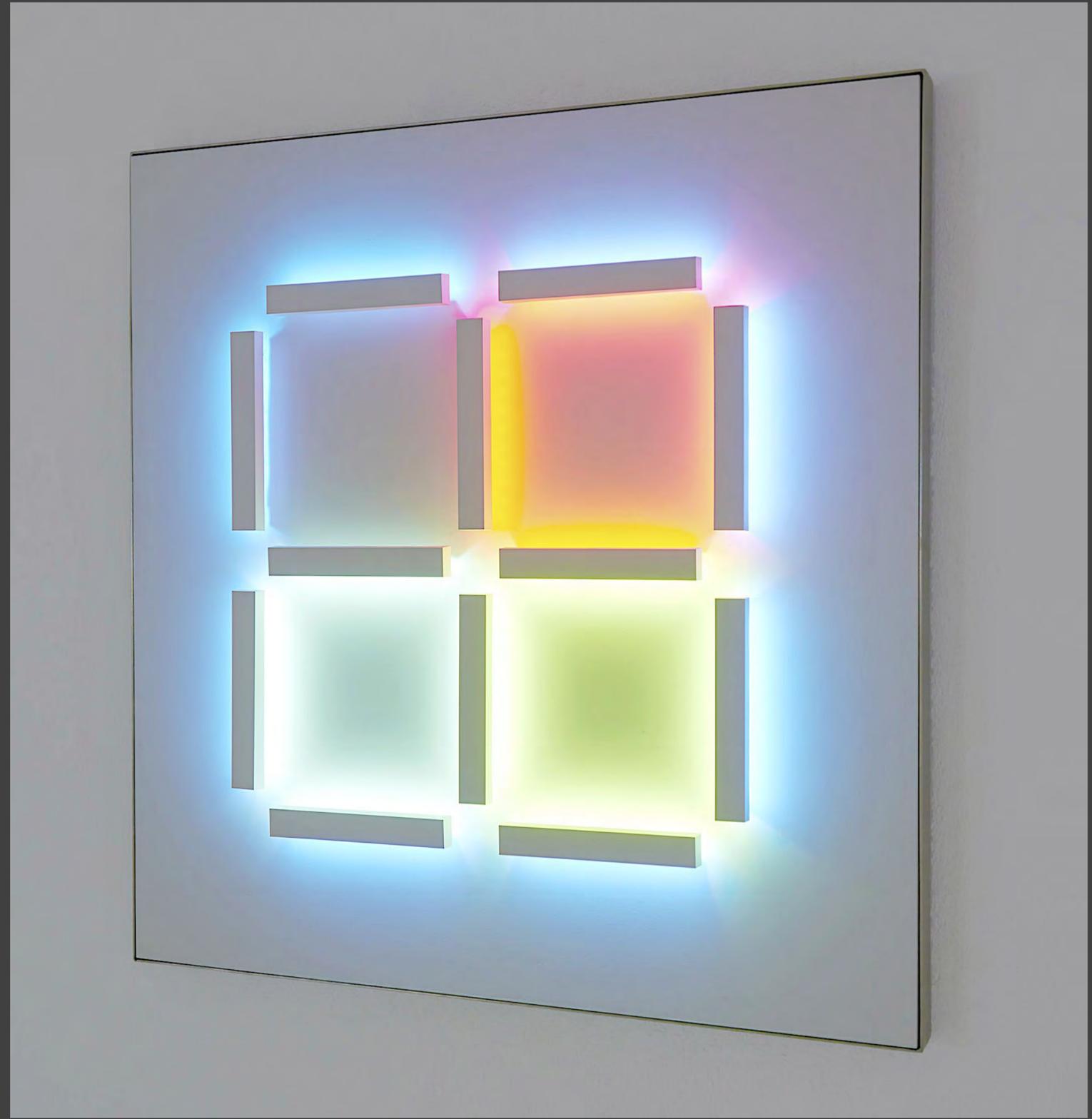
LIGHT FIXTURES	
Circuit boards with LEDs	\$ 100,000.00
Housing	\$ 25,000.00
Mounting hardware	\$ 8,000.00
Subtotal	\$ 133,000.00
ELECTRICAL	
Power supplies	\$ 15,000.00
Wire harness	\$ 22,000.00
Enclosures	\$ 13,000.00
Subtotal	\$ 50,000.00
DATA SYSTEM	
Master controller	\$ 20,000.00
sACN / Art-net data nodes	\$ 9,000.00
DMX splitters	\$ 6,000.00
Subtotal	\$ 35,000.00
FEES	
Research & development	\$ 34,000.00
Engineering	\$ 27,000.00
Artist	\$ 100,000.00
Subtotal	\$ 161,000.00
LABOR	
Studio labor electronics	\$ 36,000.00
Studio labor wire harness	\$ 2,000.00
Studio labor light fixture assembly	\$ 20,000.00
Subtotal	\$ 58,000.00
MISCELLANEOUS	
Overhead	\$ 60,000.00
Insurance	\$ 11,000.00
Travel	\$ 26,000.00
Shipping	\$ 17,000.00
Contingency	\$ 29,000.00
Subtotal	\$ 143,000.00
<b>TOTAL</b>	<b>\$ 580,000.00</b>

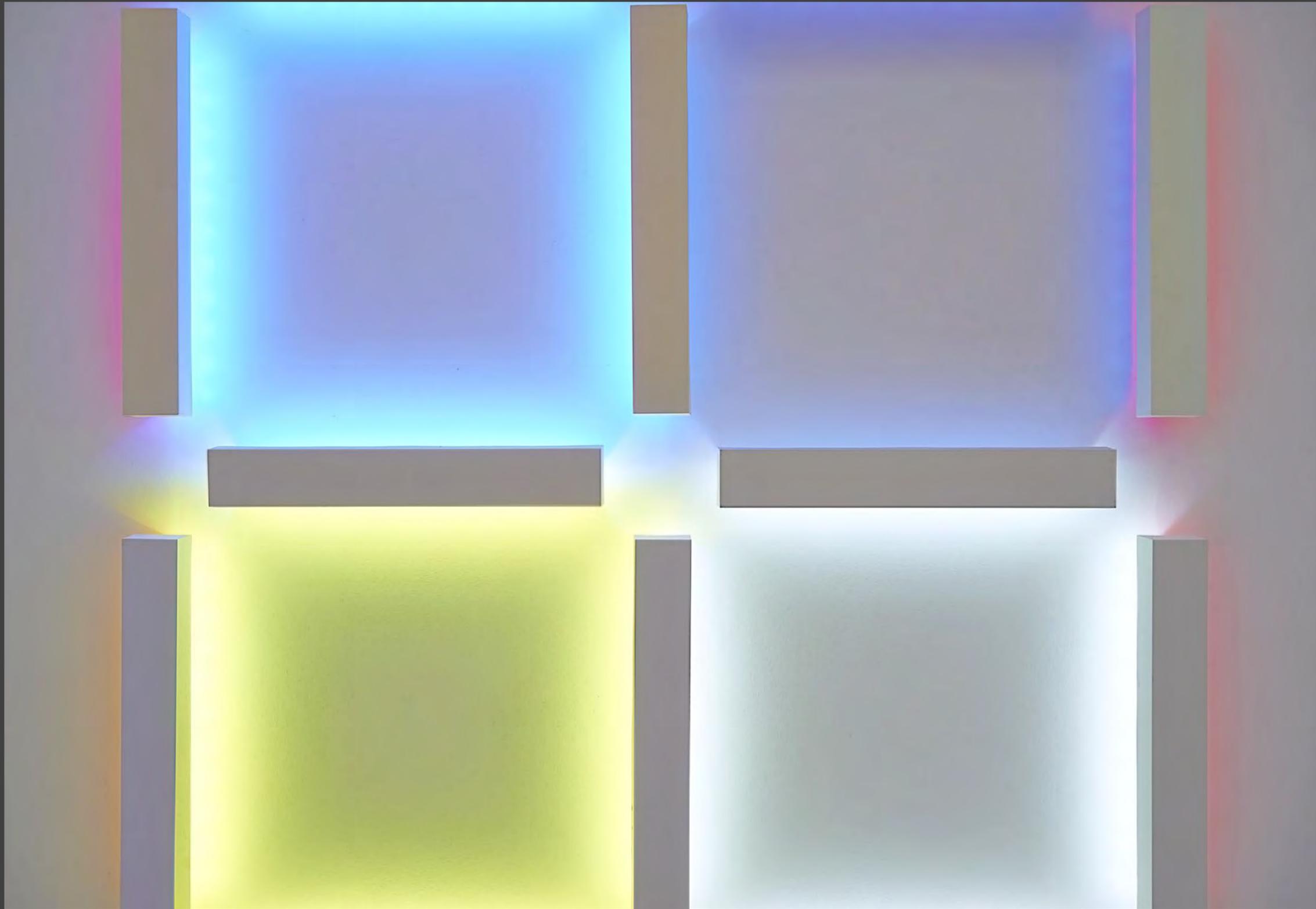


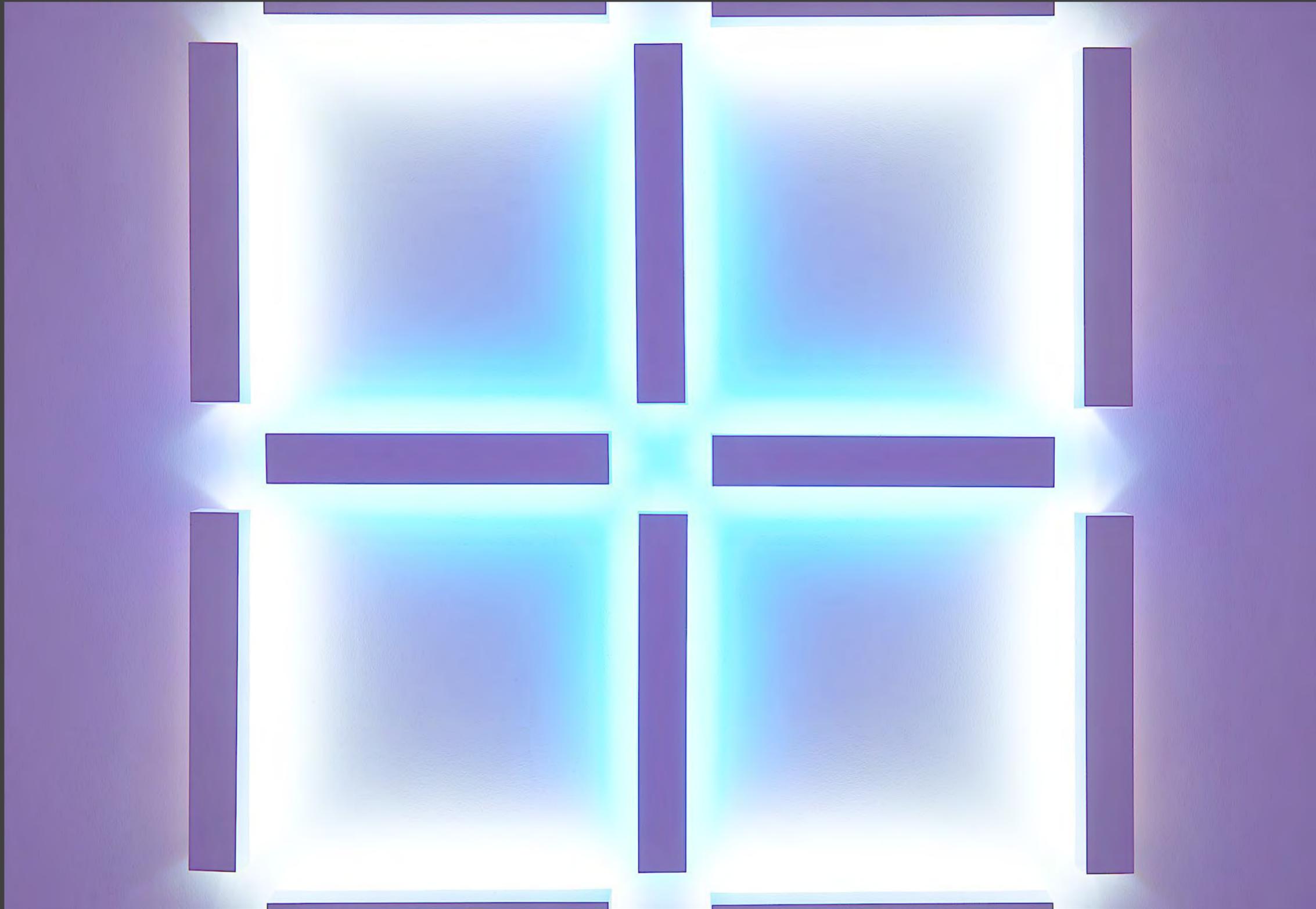
ERWIN REDL  
REFLECTIONS V2













ARRIVE, DEPART,  
**BE INSPIRED.**

**ITEM 3 - REVIEW AND APPROVE PUBLIC ARTISTS  
CONCEPTUAL DESIGN PROPOSALS FOR NT1:**

# **Recomposure Area SAN Terminal 1**

**Design Concept Update**

**Amy Ellingson, January 28, 2022**



# Recomposure Area



↑ Messages 15-20  
Message Center  
↑

↑ Messages 15-20  
Message Center  
↑



CONCOURSE  
T1.2.H.010  
7530 SF

CONCOURSE  
T1.2.K.010  
8012 SF

24'-3"

20'-0"

Ramp

Ramp

Stairs

PLATFORM  
T1.2.H.223.1  
105 SF

PLATFORM  
T1.2.H.223.2  
105 SF

PLATFORM  
T1.2.K.223.3  
105 SF

TSA W OSR ROOM  
T1.2.H.238  
450 SF

TSA STORAGE  
T1.2.H.235  
179 SF

TSA-2 IT PREACTION  
T1.2.K.358  
20 SF

TSA E OSR ROOM  
T1.2.K.373  
553 SF

TSA STORAGE  
T1.2.K.361  
264 SF

TSA-2 IT  
T1.2.K.359  
178 SF

SSCP CORRIDOR  
T1.2.K.360  
192 SF

T1.2.K.370  
702 SF

EXIT PASSAGEWAY  
T1.2.K.343  
450 SF

SERVIC  
T1.2.K.371  
117 SF

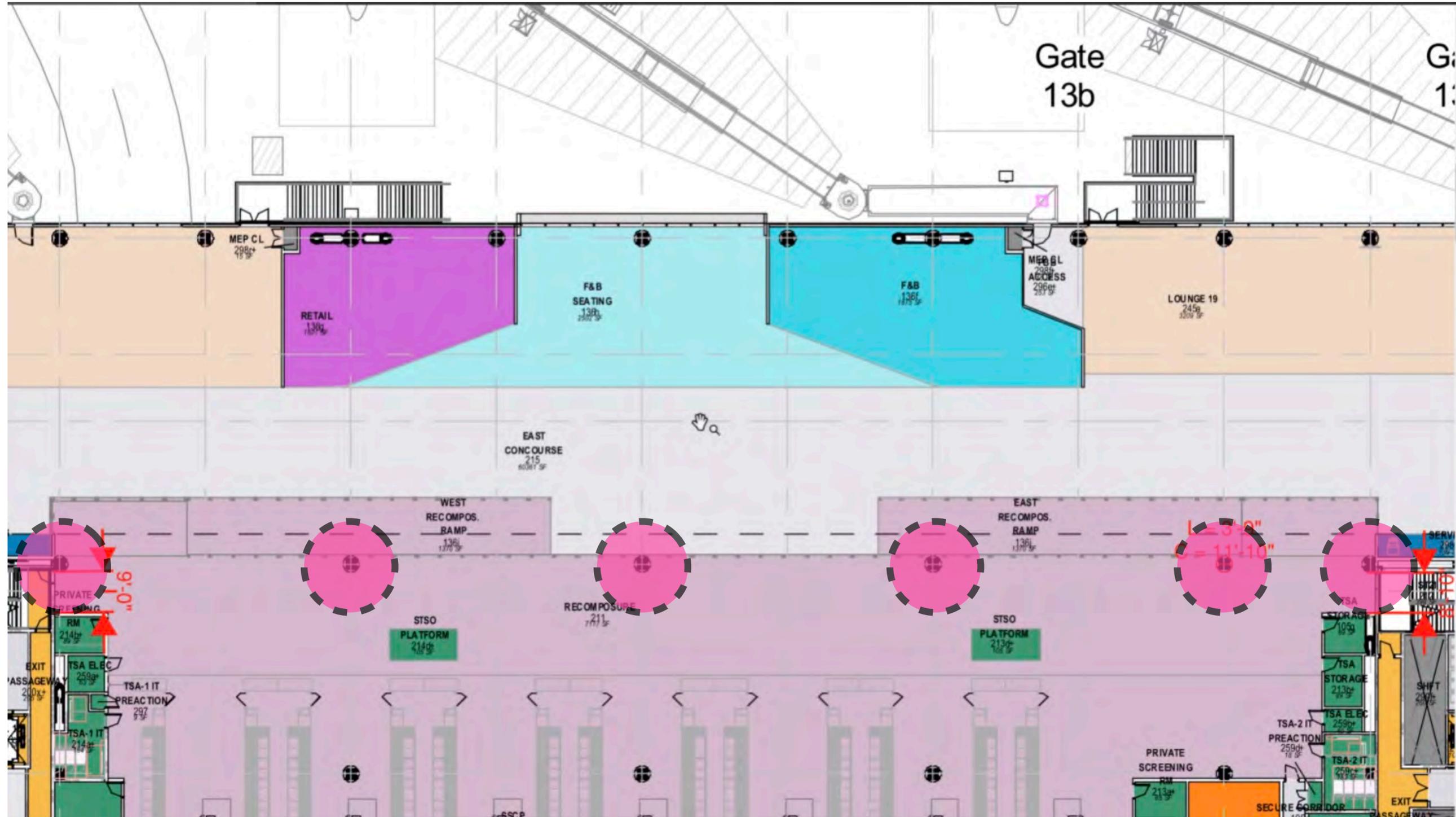
STAIR  
T1.2.K.372  
117 SF

SH  
T1.2.K.373  
126 SF

SERVIC  
T1.2.H.239  
563 SF

EXIT PASSAGEWAY  
T1.2.H.240  
218 SF

DY  
T1.2.H.238  
450 SF



**Columns and Floor deemed most suitable; emphasis on columns**

# Context

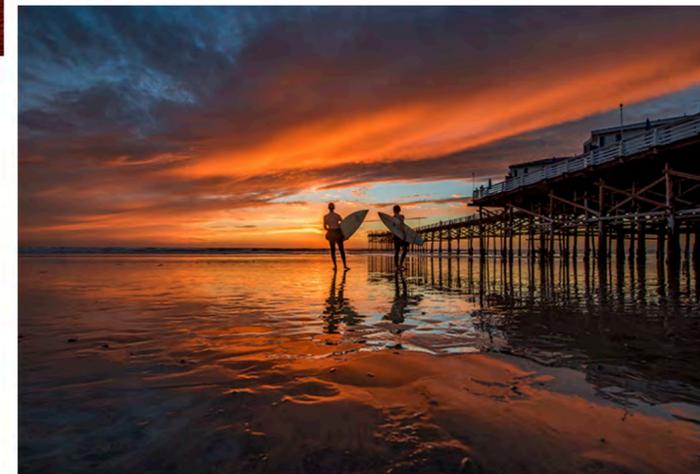
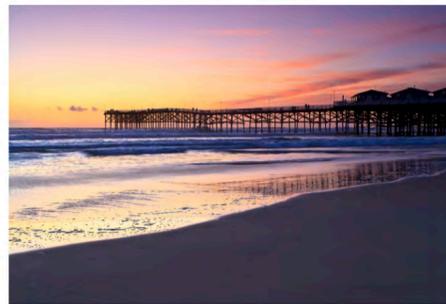
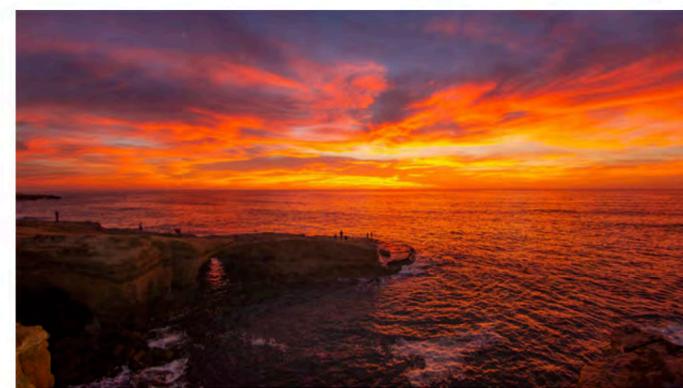
## Considerations

- San Diego: natural environment; coastal location
- Site within Airport: movement through space/traffic patterns
- Psychological response to the space; squeeze/release and 'looking through'
- Way-finding; location of ramps and staircase
- Competing visual elements within space
- East/West orientation
- Visual texture

# Key Words

## Color and Structure Cues

- Atmosphere
- Horizon
- Shore
- Periphery
- Pier/Piles
- Sunset
- Light refraction
- Daylight cycle



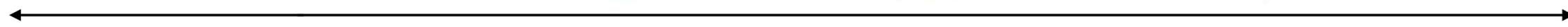




Between the pier piles, striated colors indicate water, air, light and atmosphere.



West/Sunset



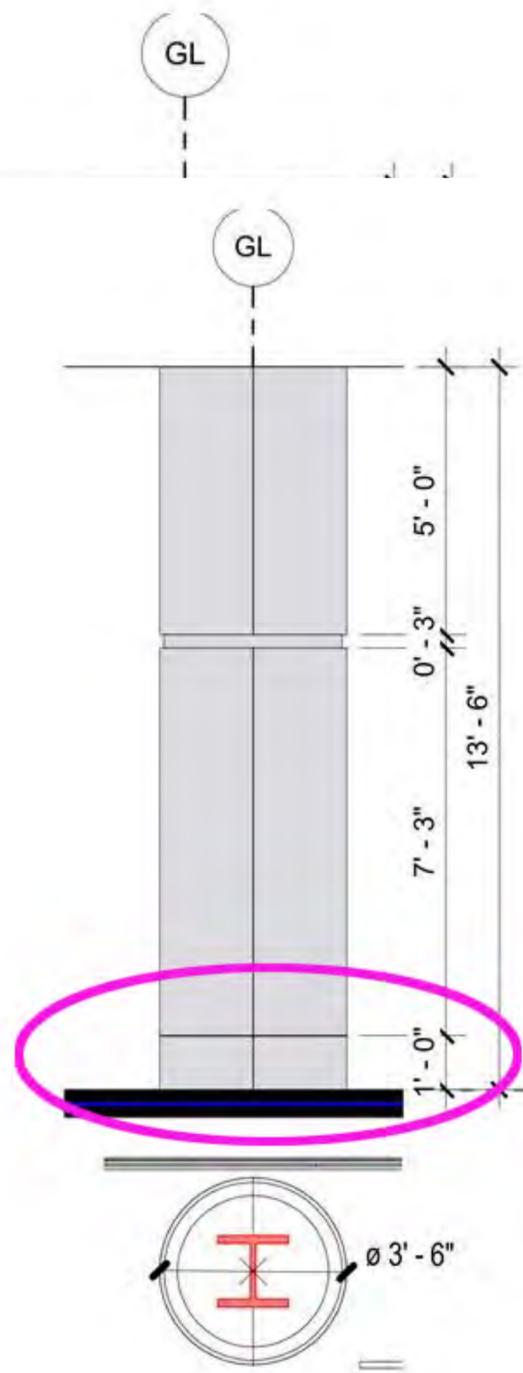
East/Sunrise

Color gradations in each column design move the eyes up and down, encouraging visual exploration and orientation within the overall space.

Color relationships between the six columns, loosely indicating times of day, move the eyes left and right, towards the ramps and staircase.



**Concept rendering**



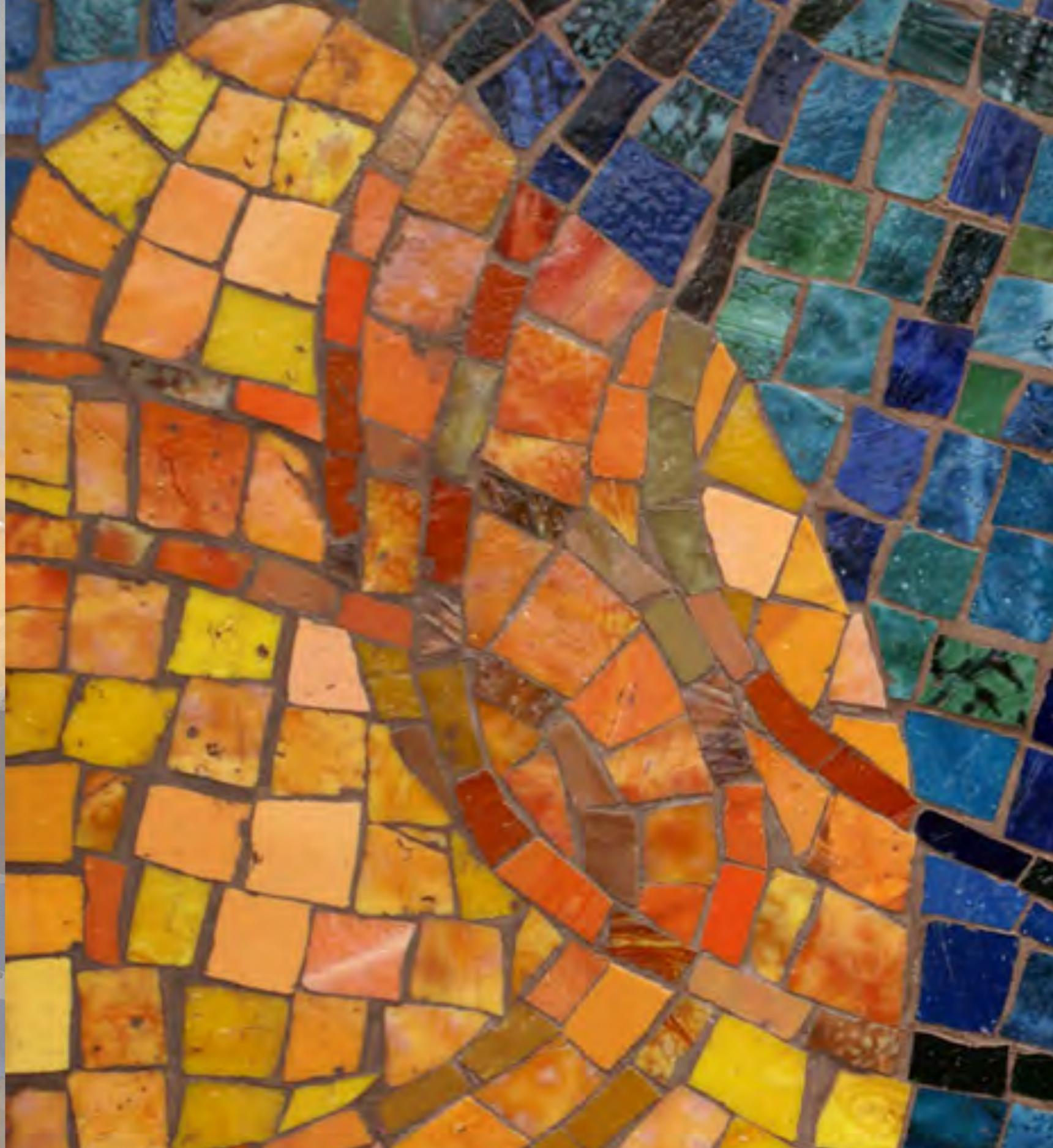
B6



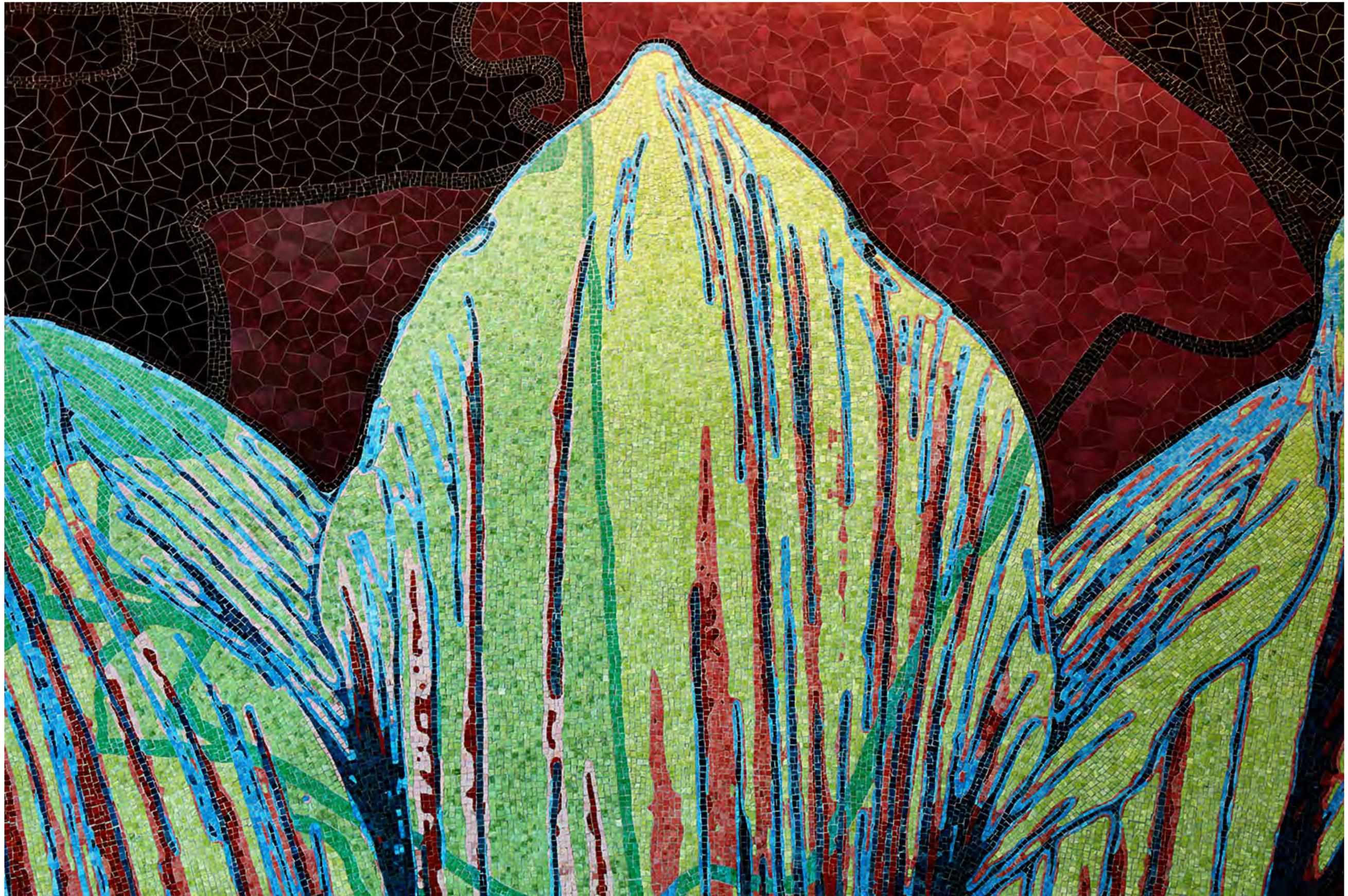
2'-0'

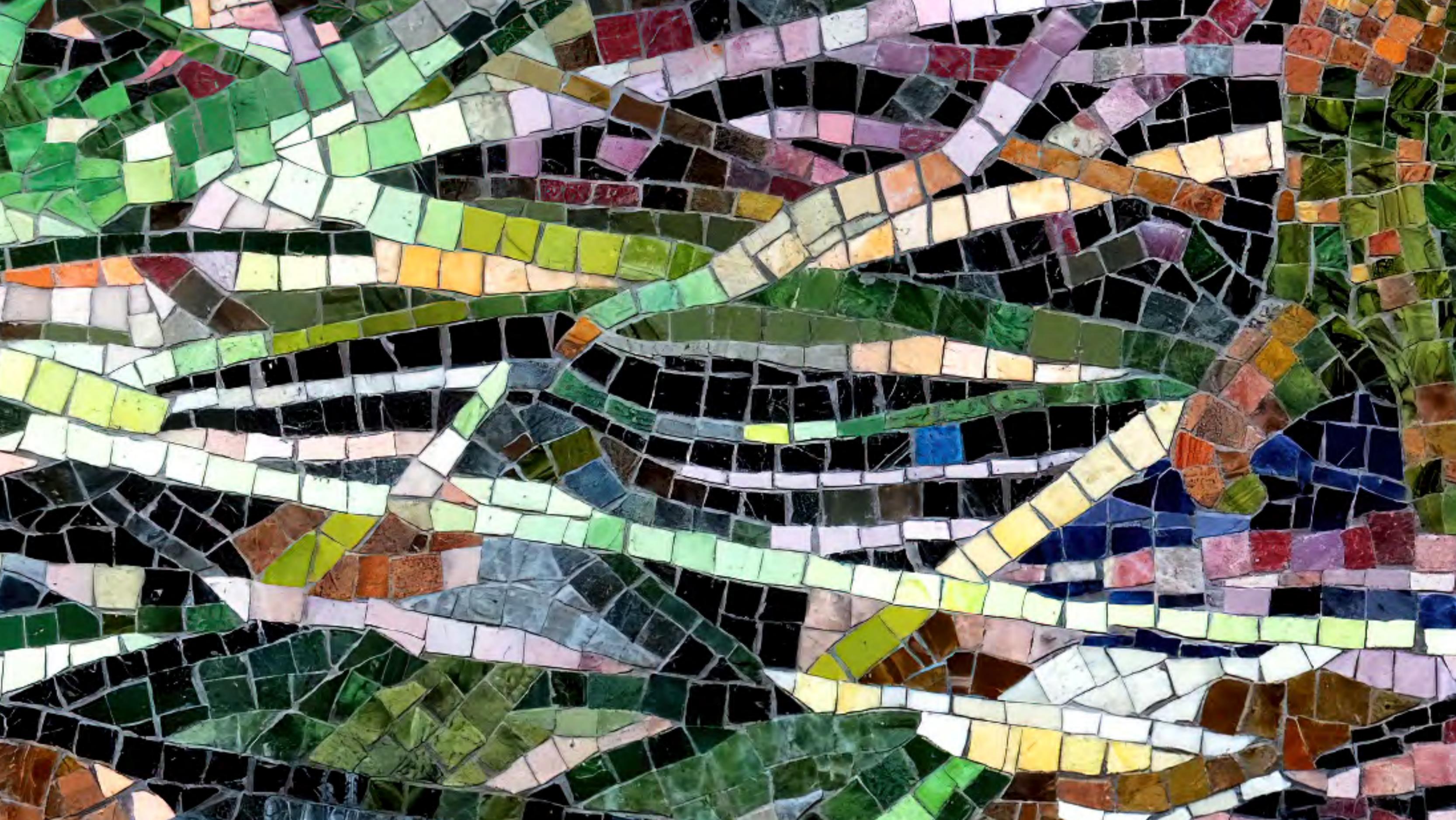
**Current Design—3 inch diffusers, larger band at bottom**

**Smalti glass**









# Mosaika Art & Design



**Montreal**



***Untitled (Large Variation), 2015, San Francisco International Airport, Terminal 3***



***Large Variation: Blue, 2021, mosaic installation at Sam Houston State University, Conroe, Texas***



24 x 24 inch approved mosaic sample (to scale)



Original vector rendering

# **Terrazzo treatment**

**Additional design option; revisions**



Amazon.com: Wave Patterns Ocean background



File: Japanese Wave Pattern.svg



Wave Pattern Illustrations & Clipart

**Related searches**

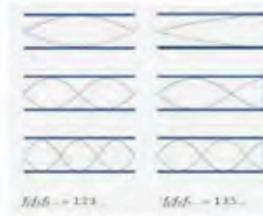
- black and white wave patterns
- vector wave pattern
- simple wave pattern



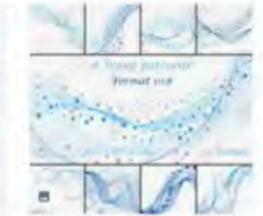
Wave Pattern High Res Illustration



How to Read Wave Patterns at the Coast



The diagram showing the standing wave



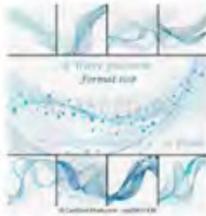
Set of Wave Patterns - stock vector



Wave Pattern | Waves | Nautical



Wave Pattern | Vector Graphics



Set of wave patterns. Set of



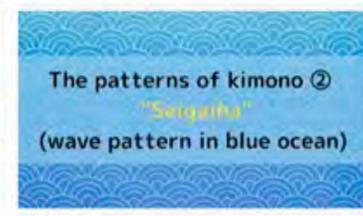
Wave Pattern Images | Free Vector



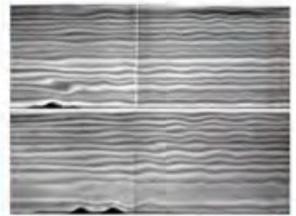
Wind wave Pattern, patterns



Wave Patterns Vector & Photo



The patterns of kimono 'Sengata' (wave pattern in blue ocean)



shows a comparison of wave patterns



Wave Patterns, Frederic



Wave Pattern High Res Illustration



Wave Pattern | Abstract



Waves patterns set in black



Free Vector | Wave patterns



Stripes Wave Pattern 2 With



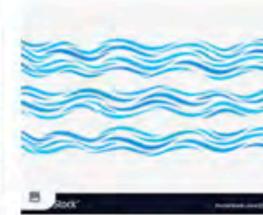
File: Japanese Wave Pattern.svg



Wave Pattern Stock Illustrations



Brain-Wave Patterns Shed Light on



Blue transparent wave patterns



Wave Patterns | Pre-Designed Photoshop



Repeat wave pattern | Abstract

**Related searches**

- abstract wave pattern
- wave pattern png
- wave vector



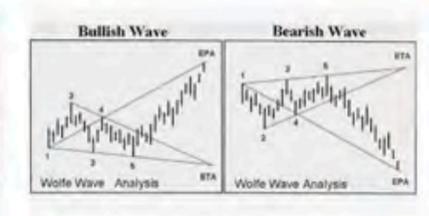
Japanese Wave Pattern



wave pattern free vector



crystal clear blue water Bath Towel



Wolfe Wave Patterns | New Trader U



Seamless Wave Pattern Design



Wave Patterns - So Fontsy



Wave Patterns - 37+ Free PSD, AI, EPS



14 Wave Pattern Vector Images



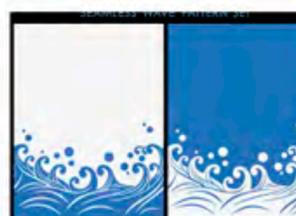
Drawing, Wave Pattern, Teal



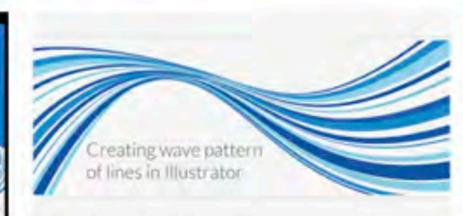
Seamless blue wave pattern



Wave Patterns In The Sand by Ruth Black



text space. 375104 Vector Art at Vecteezy



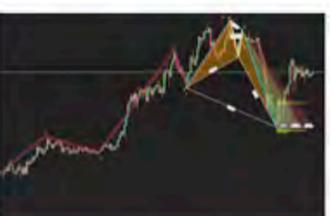
Creating a wave pattern of lines in Illustrator



Crisscross small-scale cloud wave

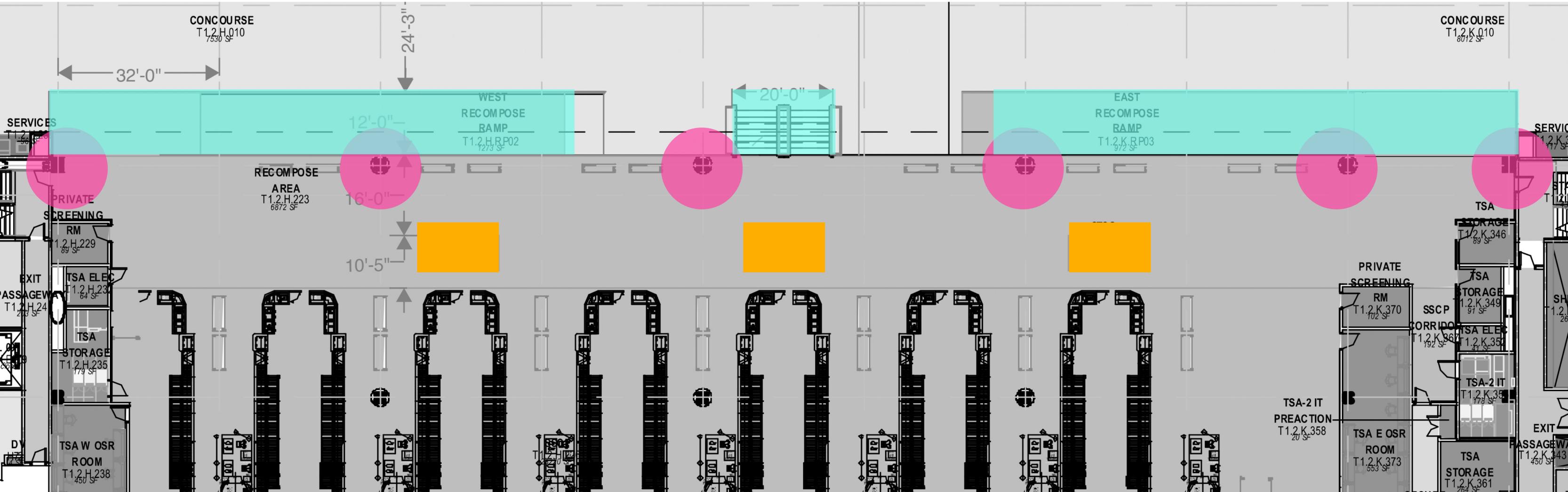


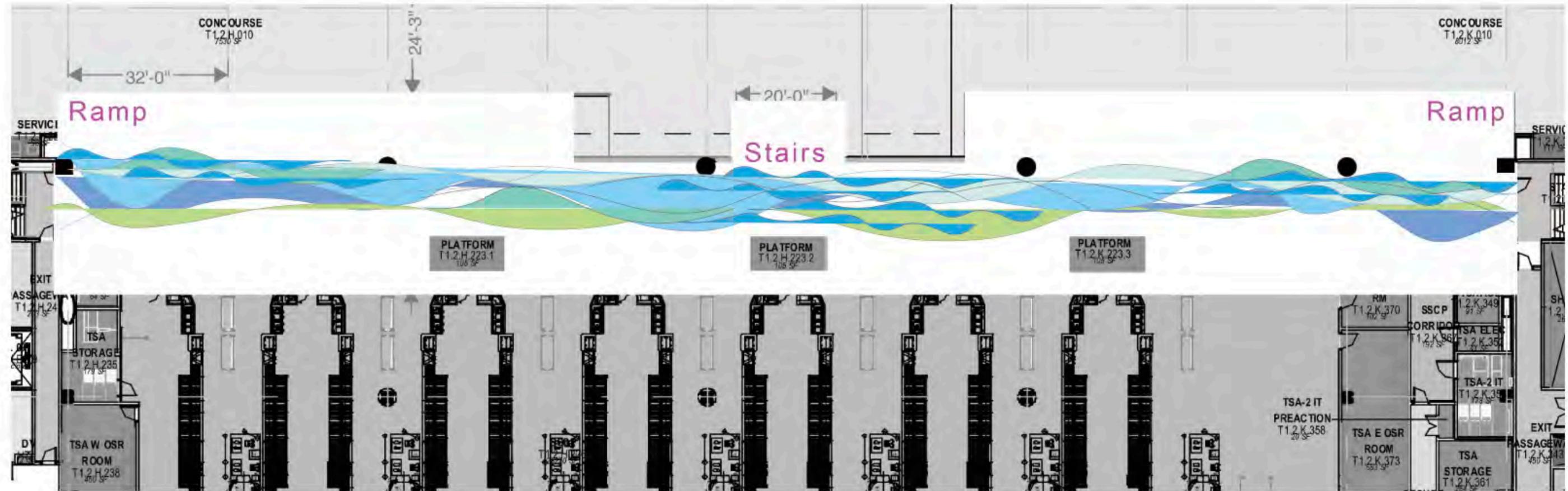
Premium Vector | Waves pattern



Difference Between XABCD Patterns and ...

# Columns, Ramps, Staircase, Security Booths



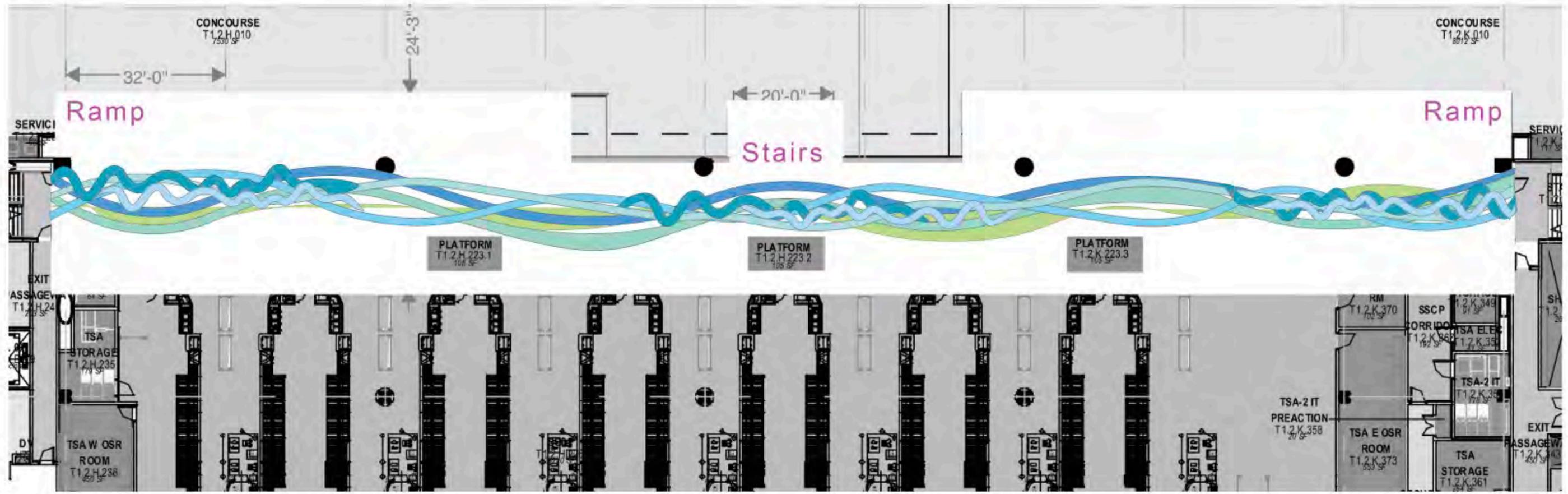




↑ Messages 15 - 20  
Message Destination ↑  
Message ↻

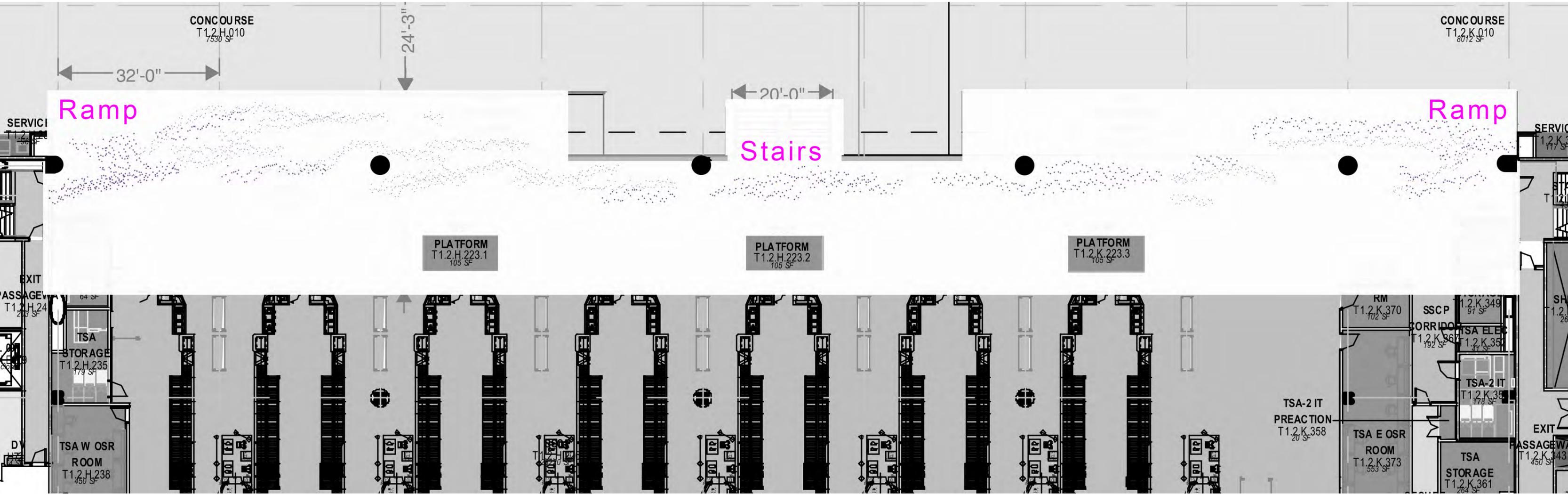
per non  
allungare  
il tempo di  
la corsa di  
il tempo della  
percorso

per non  
allungare  
il tempo di  
la corsa di  
il tempo della  
percorso





↑ Messages 15 - 20  
Message Destination ↑  
Message ↻





↑ Messages 15 - 20  
Message Destination ↑  
Message ↻

per non  
vivamente  
il come va  
il corso di  
affiliati odio  
potrebbe essere

per non  
vivamente  
il come va  
il corso di  
affiliati odio  
potrebbe essere



Item 4

ARRIVE, DEPART,  
**BE INSPIRED.**

**SPECIAL AIRPORT ARTS ADVISORY  
COMMITTEE MEETING**

**March 2<sup>nd</sup>, 2022**

# Agenda



ARRIVE, DEPART,  
**BE INSPIRED.**

**ITEM 1 – ACTION: APPROVAL OF MINUTES**



ARRIVE, DEPART,  
**BE INSPIRED.**

**ITEM 2 - APPROVAL OF 2022-2023 CHAIR AND VICE-CHAIR  
ARTS ADVISORY COMMITTEE APPOINTMENTS:**



ARRIVE, DEPART,  
**BE INSPIRED.**

**ITEM 3 - REVIEW AND APPROVE PUBLIC ARTISTS  
CONCEPTUAL DESIGN PROPOSALS FOR NT1:**



ARRIVE, DEPART,  
**BE INSPIRED.**

ITEM – 4 STAFF UPDATES



# ARTS MASTER PLAN

# ARTS MASTER PLAN RECOMMENDATIONS – DRAFT PRIORITIES FOR IMPLEMENTATION

Public Art	Performing Arts	Exhibitions	Communications & Engagement	Engaging Region's Arts & Culture Community	Engaging the Broader Community	Evaluation
<p>Site + Opportunities Plan </p>	<p>Incorporate at least one mobile/plug and play into an existing location in T2 </p>	<p>Create infrastructure to prototype film program. Develop and implement a program that features locally-produced short films, videos and/or documentaries in partnership with a local curator or genre specific organizations </p>	<p>Expand communications efforts related to social media platforms and didactic signage </p>	<p>Continue to develop cross-disciplinary partnerships with community organizations through Cultural Exchange by: participating in regional arts exhibitions by providing satellite exhibition space; co-programming or co-producing work with partner organizations; considering thematic exhibitions that educate residents and visitors about local organizations that connect the region's people across cultures </p>	<p>Publicizing and conducting information sessions in a variety of locations that support increased accessibility in underserved areas and using multiple platforms for publicizing community engagement activities to reach a variety of audience with diverse accessibility needs </p>	<p>Evaluate Audience Engagement with Public Art, Performing Arts, and Temporary Exhibitions. </p>
<p>Develop a mechanism to utilize percent for arts funds for collections management </p>	<p>Establish goals for inclusive recruitment, develop a recruitment process and a procedure for artists to submit materials annually, including posting criteria for evaluating talent </p>	<p>Invest in at least one additional large-scale monitor </p>	<p>Provide a wide range of interesting and informational content about projects, programs, and partnerships including producing short videos for all new major public art installations, exhibitions, and residencies </p>	<p>Commissioning artworks by artists who have historically experienced barrier to public projects and ensuring applications, calls for submissions and other promotional materials for artist opportunities are in Spanish as well as English </p>	<p>Design and implement a questionnaire or exit interview to gauge project stakeholders' perceptions of the public art development process </p>	
<p>Adopt range of methods for recruiting artists including developing artist roster </p>	<p>Present 3-4 performances weekly in Terminal 2 (T2) and badge a small number of musicians for regular performance sets </p>	<p>Expand on call art handling services </p>	<p>Ensure that information about the Program is shared with the Ambassadors in an accessible format </p>	<p>Develop a checklist of factors to consider for successful partnerships </p>		<p>Add webpage and social media content that tells the story of the program's community engagement activities </p>
<p>Create artist mentorship program </p>	<p>Acquire portable dance floor for performances </p>	<p>Set aside Cultural Exchange space in T2 </p>	<p>Ensure the Airport Art Collection, exhibition and performance locations &amp; schedules are included in airport way-finding and customer navigation assistance </p>	<p>Engage the region's children's museums on child-centered artwork, installations or play areas </p>	<p>Enroll in national directories and play active role as connector of resources for military community </p>	
<p>Develop and implement a visual arts residency program </p>	<p>Target a baseline of 2 performances in each terminal each week </p>	<p>Establish \$500 loan fee as minimum with higher fees larger spaces or new works </p>	<p>Develop periodic campaigns to encourage people to engage with the collection, temporary exhibitions, and performing arts programs </p>	<p>Engage local university music composition programs to commission a new work of music for the airport, possibly tied to historic events (100<sup>th</sup> anniversary of the airport, completion of ADP, etc.) </p>	<p>Providing brochures or public information programs about Arts Program activities in off-site community locations and developing program-related content and programming for offsite community engagement activities </p>	
<p>Create mechanisms for accepting financial contributions and promotions to all programs including Public Art, Performing Arts, and Temporary Exhibitions </p>	<p>Feature performances related to festivals and other relevant events in San Diego region </p>	<p>Deaccession and replace cases as needed. </p>	<p>Update communications strategy to align with Artistic Plan updates </p>	<p>Solicit information about arts and culture resources and provide access to them across a variety of platforms </p>	<p>Create educational materials that support arts, civic, STEAM and other relevant issues </p>	
	<p>Increase performances to 6-8 per week, while broadening types of locations for performances, including considering mobile/plug &amp; in T1RP </p>	<p>Develop and implement general facilities report </p>			<p>Explore the creation of community-based artist residencies for co-produced exhibitions </p>	

PRIORITY CATEGORY KEY

SHORT TERM: YEARS 1-2

MEDIUM TERM: YEARS 3-5

LONG TERM: YEARS 6+

 Completed

 In Progress



# PUBLIC ART





# SAN DIEGO

## INTERNATIONAL AIRPORT

### ARTS PROGRAM

ARRIVE, DEPART,  
**BE INSPIRED.**

## RFQ Opportunity: Art Handling, Fabrication, and Installation Services



The San Diego County Regional Airport Authority is seeking statements of qualifications ("SOQ") from firms or individuals to provide on-call public art handling, relocation, fabrication, and installation services primarily related to the Authority Capital Improvement Program and Airport Development Program at San Diego International Airport. Services might include, but are not limited to: packing, crating, and storing of artwork; transportation of artwork; installation and de-installation of artwork, including those of monumental scale; design, fabrication of custom attachments or structural support methods to facilitate artwork installation; permitting and consultation and cooperation with Authority, Design Builder team members, commissioned artists, and other stakeholders as designated by the Authority.

To apply for this opportunity, you must register as a vendor and submit an SOQ on the Authority's procurement site, PlanetBids. Please visit the [bid details](#) for more information. The RFQ can be downloaded via PlanetBids under the Documents tab.

**Project Title:** On-Call Public Art Handling, Relocation, Fabrication, and Installation for Airport Development Program

**Posted:** January 11, 2022 11:06 AM (Pacific)



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**BE INSPIRED.**

ARTWORK RELOCATION:



Steve Bartlett's "Guillermo"

# Admin Building Relocations





# PERFORMING ARTS



ARRIVE, DEPART,  
**BE INSPIRED.**

PERFORMING ARTS:



January



February



March



## INTERGALACTIC DREAMING

Space exploration and the search for life in outer space have long held a fascination for the public imagination. In exploring the unknown, intergalactic dreaming has become a way to explore universal phenomena and ultimately to see, connect, and speculate on aspects of the universe that science alone cannot explain. Led by guest curator Greg Stuber Perdue, the participants were chosen based on their ability to visualize worlds and scenarios to the exhibition theme.

Spurred by his broader investigation of extraterrestrial life, Matthew Buckley has been captivated by the possibility of life on other planets. Each panel features an environmental scene set within an alien landscape, depicting the possibility of life and the potential for discovery. The paintings are accompanied by a collection of UFO sightings from the past and present, including reports from the late 1940s and the 1950s, "saucer" sightings, and the alleged close encounters of the first kind, along with their potential threats.



# TEMPORARY EXHIBITIONS

SAN Arts Program Presents: Make Yourself at Home



## ARTS Make Yourself at Home Exhibition V2 - YouTube

SAN Arts Program Presents: Make Yourself at Home

San Diego International Airport's (SAN) Arts Program is happy to unveil the *Make Yourself at Home* exhibition located throughout Terminal 2 ground-gate security.

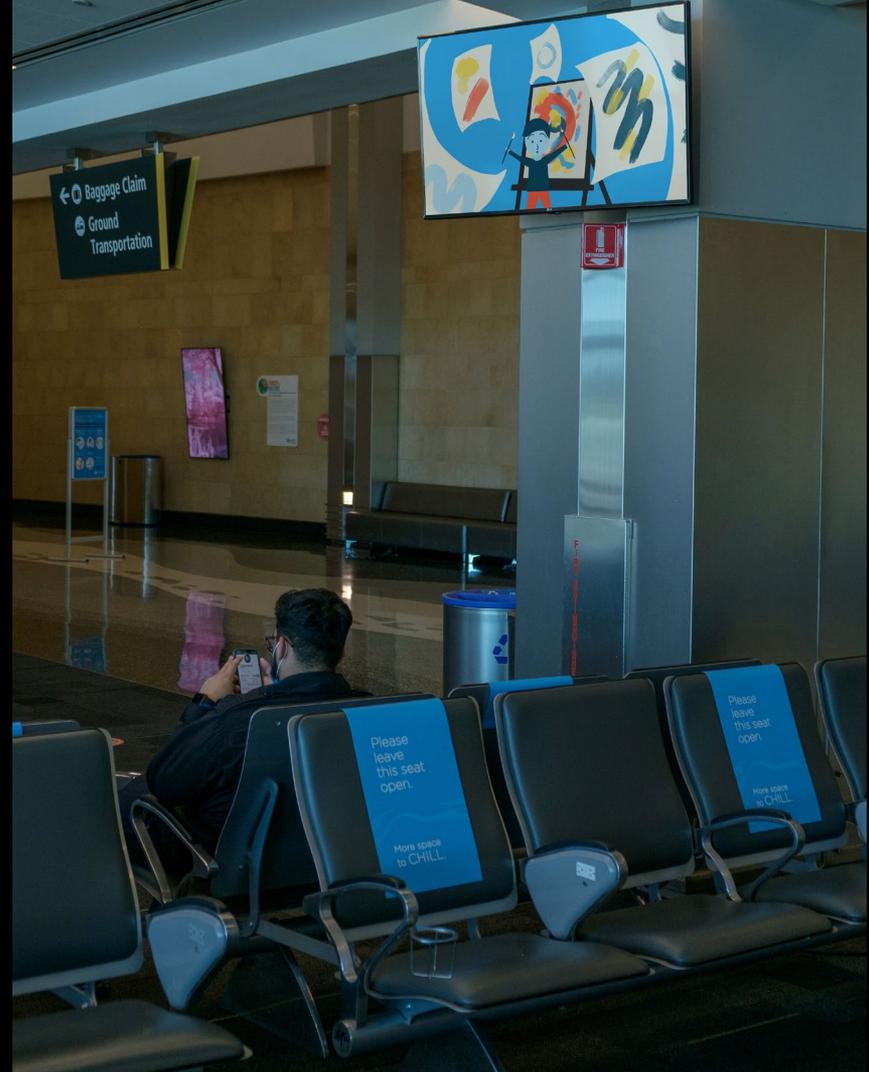
*Make Yourself at Home* features 16 distinct exhibitors whose artwork and collections explore how the concept of home differs for each person and shapes our memories, identities, and sense of belonging in an increasingly nomadic world. Artists rely on the motif of home to draw connections between personal histories, and timely political themes including immigration, homelessness, urban planning, race, and gender.

Selected by a jury of arts professionals, *Make Yourself at Home* features artists who were chosen based on their creativity, unique use of media, and relevance to the exhibition theme. Types of artwork in the exhibition include sculpture, painting, photography, video, woven textiles, ceramics, site-specific installation, and more. The temporary exhibition also features world displayed as part of the City of San Diego's Commission for Arts & Culture's 50 Practice Initiative, which is in keeping with the *Make Yourself at Home* theme. All exhibition pieces will remain on display through May 2022.

For more information about the *Make Yourself at Home* exhibition, as well as other SAN Arts Program initiatives, please visit [arts.san.org](http://arts.san.org).



# Airport Film Programming





# COMMUNITY ENGAGEMENT



# ADP Lead Artist Update

The San Diego Union-Tribune  
**Arts & Culture**  
**Film**

---

Back in October I wrote about the San Diego International Airport (SAN) Arts Program and its Terminal 2 exhibition of local artists' works "[Make Yourself At Home](#)." Now there's film too.

[The SAN Arts Film Program](#) is screening films from both Film Consortium San Diego and this year's GI Film Festival inside Terminal 2 West's AIRspace lounge. I'm beginning to think our airport is more than a place to just stand in long lines.

# Airport Improvement

## ART IS WHERE YOU FIND IT



Author: Scott Berman

Published in: January-February, 2022

There has been an unconventional participant at the table as San Diego International Airport (SAN) plans its Terminal 1 replacement project, scheduled for construction from 2022 to 2026. Artist James Carpenter, who is designing T1's south façade, is serving on the design-build team alongside Turner Construction and Flatiron Construction, joint venture partners for the project that bring considerable industry experience in terminal/concourse and airside construction.

Carpenter's significant design role in the \$3 billion project is literally building on a comprehensive arts program already in place at SAN. When the San Diego County Regional Airport Authority announced Carpenter as lead artist on project, it signaled that artwork would not be an afterthought in the sizable project.

"Artists can enhance the experience of airport customers and the broader community," says Kimberly Becker, president and chief executive officer of the Airport Authority. "That's why the board



KIMBERLY BECKER

# San Diego International Airport Unveils 'Make Yourself at Home' Art Exhibit



## [San Diego International Airport's Arts](#)

[Program](#) Tuesday unveiled the “Make Yourself at Home” exhibition, located throughout Terminal 2 pre- and post-security.

“Make Yourself at Home” features 16 exhibitors whose artwork and collections “explore how the concept of home differs for each person and shapes our memories, identities and sense of belonging in an increasingly nomadic world,” according to the airport. “The SAN Arts Program is instrumental in enhancing SAN’s customer experience,” Kimberly Becker, San Diego County Regional Airport Authority president and CEO, said in a statement. “The ‘Make Yourself at Home’ exhibition takes on new and imaginative ways to view the concept of home.

“We hope passengers traveling through San Diego take a moment to embrace the art and find new meaning in what home means to them,” Becker said.

Selected by a jury of arts professionals, the exhibit features artists who were chosen based on their creativity, unique use of media and relevance to the exhibition theme. Types of artwork in the exhibition include sculpture, painting, photography, video, woven textiles, ceramics and site-specific installations.

## SAN DIEGO INTERNATIONAL AIRPORT

### **San Diego International Airport Arts Program Invites Travelers to 'Make Themselves at Home'**

SAN airport has unveiled their latest exhibition, exploring how the concept of home differs for each person



Types of artwork in the exhibition include sculpture, painting, photography, video, woven textiles, ceramics, site-specific installation, and more.

The exhibition will run through May 2022.

San Diego International Airport's (SAN) Arts Program has unveiled a new exhibit that explores how the concept of home differs for each person.

The Make Yourself at Home exhibition is located throughout Terminal 2 pre-and-post security screening. It features 16 exhibitors whose artwork and collections showcase how home is experienced differently by all, and how it shapes memories, identities and lives.

"We hope passengers traveling through San Diego take a moment to embrace the art and find new meaning in what home means to them," said San Diego County Regional Airport Authority President and CEO Kimberly Becker.

The artists rely on the motif of home as a way to draw connections between personal histories, and timely political themes including immigration, homelessness, urban planning, race and gender.

"The timing of this collection couldn't be better considering many of us spent a large part of 2020 at home during the pandemic and have different takeaways on the meaning of home, as well as what it means to be able to leave home and then return," said Senior Manager of the airport's arts program Chris Chalupsky.

# The San Diego Union-Tribune

## Visual Art



Usually the only thing I'm looking at when I'm in the airport are the departure times, wondering how late my flight's going to be. Now I've got a diversion. So do you.

The next time you're in Terminal 2 of the San Diego International Airport, stop your hurrying or worrying and take a good look around. You may be surprised by the artwork: paintings, sculpture, photography, ceramics and more. It's all part of an airport arts exhibition titled "[Make Yourself At Home.](#)"

"I think of it as a big smiley face for the airport to bring awareness to the local arts and culture scene and to the airport as a business and a facility," said Christopher Chalupsky, senior manager of the San Diego International Airport (SAN) Arts Program.

Sixteen exhibitors were chosen from more than 80 applications. The works on display are existing pieces that have been exhibited elsewhere previously and which meet the theme of "home."

For visitors to San Diego, they're being invited to be part of what America's Finest City has to offer. For locals, the artwork is a reminder of what their city's artmakers have to offer, said Chalupsky. This exhibition is located both pre- and post-security, so you need not go through TSA checkpoints to experience some of these works in person.

# Social Media Coverage



 sandiegoairport • Following ...

 sandiegoairport From our many passengers to our vendors, artists and employees, African Americans help shape SAN.

In honor of #blackhistorymonth we will be spotlighting some of their contributions each week.

First is our performing arts lineup for the month of February featuring performances by Jemille Viallet, Troy Peets and Stellita Porter.

Visit Arts.San.Org for the full schedule.

1w

 rambow\_aa3 Promote it on @blackhistorymonth

1w Reply

56 likes  
7 DAYS AGO

 Add a comment... Post

Instagram

Search

Log In Sign Up



 sandiegoairport • Follow San Diego International Airport ...

#sandiegoairport #airportart #artiseverywhere #putartinyourheart #localart #localartists #artstagram

106w

 pattybaleto Love

106w Reply

 whats\_my\_name\_eva

106w Reply

 joesjeans

106w Reply

129 likes  
JANUARY 31, 2020

Log in to like or comment.