

# SAN DIEGO COUNTY REGIONAL AIRPORT AUTHORITY

## SPECIAL AIRPORT ART ADVISORY COMMITTEE

### AGENDA

Friday, July 1, 2016  
**9:00 a.m.**

San Diego International Airport  
SDCRAA Administration Building -- Third Floor  
Board Room  
3225 N. Harbor Drive  
San Diego, CA 92101

#### Board Members

C. April Boling  
Board Chair

Greg Cox  
Jim Desmond  
Robert H. Gleason  
Lloyd B. Hubbs  
Jim Janney  
Mark Kersey  
Paul Robinson  
Mary Sessom

#### Ex-Officio Board Members

Laurie Berman  
Eraina Ortega  
Col. Jason Woodworth

#### President / CEO

Thella F. Bowens

This Agenda contains a brief general description of each item to be considered. 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.

Copies of written documentation relating to each item of business on the Agenda are on file in the Airport Authority's office and are available for public inspection.

PLEASE COMPLETE A "REQUEST TO SPEAK" FORM PRIOR TO THE COMMENCEMENT OF THE MEETING AND SUBMIT IT TO THE LIAISON OF THE COMMITTEE.

*The Authority has identified a local company to provide oral interpreter and translation services for public meetings. If you require oral interpreter or translation services, please telephone the Corporate & Information Governance /Authority Clerk Department with your request at (619) 400-2400 at least three (3) working days prior to the meeting.*

## **CALL TO ORDER**

## **PLEDGE OF ALLEGIANCE**

## **ROLL CALL**

Committee Members: Bob Bolton, Ben Fyffe, Indra Gardiner, Robert H. Gleason, Diana Lucero, Chike Nwoffiah, Gail Roberts, Michael Soriano, Deborah Van Huis

## **NON AGENDA PUBLIC COMMENT:**

Non-Agenda Public Comment is reserved for members of the public wishing to address the Committee on any matter for which another opportunity to speak **is not provided on the Agenda**, and which is within the jurisdiction of the Committee. Please submit a completed speaker slip to the Clerk of the Committee. ***Each individual speaker is limited to three (3) minutes.***

## **NEW BUSINESS:**

1. **ACTION – APPROVAL OF MINUTES:**  
RECOMMENDATION: Approve the minutes from the May 3, 2016 special meeting.
2. **ACTION – ELECTION OF COMMITTEE OFFICERS:**  
RECOMMENDATION: Elect an AAC Chair and Vice Chair to serve a one-year term.
3. **ACTION – APPROVE RECOMMENDED ARTIST FOR THE PARKING PLAZA LOBBY STAIR PUBLIC ART OPPORTUNITY:**  
RECOMMENDATION: Review and approve recommended artist for the Parking Plaza Lobby Stair Public Art Opportunity.

## **OLD BUSINESS**

4. **STAFF UPDATES:**
  - Public Art
  - Temporary Exhibitions
  - Community Outreach
  - Performing Arts Program

## **COMMITTEE MEMBER COMMENTS**

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

## **ADJOURNMENT**

**NOTE:** Members of the public wishing to address the Committee on Agenda Items must submit a speaker slip to the Liaison of the Committee. When called to speak, please state your name and city of residence for the record. Each speaker is limited to three (3) minutes per Agenda Item.

This information is available in alternative formats upon request. To request an Agenda in an alternative format, or to request a sign language or oral interpreter, or an Assistive Listening Device (ALD) for the meeting, please telephone the Authority Clerk's Office at (619) 400-2400 at least three (3) working days prior to the meeting to ensure availability.

For your convenience, the agenda is also available to you on our website at [www.san.org](http://www.san.org).

DRAFT  
 SAN DIEGO COUNTY REGIONAL AIRPORT AUTHORITY  
 ART ADVISORY COMMITTEE (AAC)  
 MEETING MINUTES: TUESDAY, MAY 3, 2016  
 SAN DIEGO COUNTY REGIONAL AIRPORT AUTHORITY ADMINISTRATION BUILDING  
 BOARD ROOM, 3RD FLOOR

**CALL TO ORDER:** AAC Chair Deborah Van Huis called the meeting of the Art Advisory Committee to order at 3:30 p.m. on Tuesday, May 3, 2016, at San Diego International Airport, Administration Building Board Room, 3225 N. Harbor Drive, San Diego, CA 92101.

**ROLL CALL**

**AAC Members Present:**

Ben Fyffe	Deputy Director, City of El Paso Museums & Cultural Affairs
Indra Gardiner	Founder/Chief Influence Officer, i.d.e.a.
Robert H. Gleason	Board Chair, Airport Authority
Chike Nwoffiah	Executive Director, Oriki Theater
Gail Roberts	Professor, University of California San Diego
Deborah Van Huis	Owner, Expertise on Demand

**AAC Members Absent:**

Bob Bolton	Director, Airport Design and Construction
Diana Lucero	Director, Vision, Voice & Engagement, Airport Authority
Michael Soriano	Owner, Onairos Design

**Airport Authority Staff Present:**

Chris Chalupsky	Senior Manager, Art & Community Partnerships
Linda Gehlken	Assistant Authority Clerk I, Corporate & Information Governance/Authority Clerk
Lauren Lockhart	Art Program Manager

**PLEDGE OF ALLEGIANCE:** Chair Van Huis led the pledge of allegiance.

**NEW BUSINESS:**

- ACTION - APPROVAL OF MINUTES:** Committee Member Ben Fyffe moved to approve the minutes of the March 11, 2016 meeting. The Motion was seconded by Committee Member Chike Nwoffiah. **Motion Passed unanimously.**
- ACTION - APPOINT ARTIST SELECTION PANEL MEMBERS:** Art Program Manager Lauren Lockhart gave an overview of the Parking Plaza Lobby Stair Public Art Opportunity. She shared that a Request for Qualifications was released and that the final project budget is contingent on the Authority Board's approval of the overall budget for the Parking Plaza. Committee Member Gleason asked how this solicitation process differs from others. Lockhart explained that due to the accelerated timeline of the project and the fact that the location for the opportunity has been pre-determined, finalists will be invited to interview and present a conceptual design proposal to the panel. She also shared that a single recommended artist and their conceptual design proposal will be presented to the Art Advisory Committee in early July. Nwoffiah moved to approve the recommended artist selection panel members. The Motion was seconded by Gleason. **Motion Passed unanimously.**

It was agreed that Committee Member Gail Roberts would serve as the committee liaison on the panel.

3. **PRESENTATION - PARKING PLAZA PUBLIC ART PROJECT:** Lockhart introduced Gaston Nogues of Ball-Nogues Studio, LLC. She reminded the committee that after Ball-Nogues had received preliminary approval of their previously submitted conceptual design proposal, significant changes to the Parking Plaza architecture required that they conceive of an entirely new conceptual direction. Nogues then presented an overview of their new conceptual design proposal. The committee discussed at length their concerns regarding the following issues about the proposal: long-term maintenance, durability, finish, color choice, material quality, originality of design, sight lines and visibility of the work from the interior of the structure, and effectiveness in supporting wayfinding as originally described in the project opportunity description. Nogues and Lockhart acknowledged these concerns as valid, and noted that they would be taken into consideration as the design progresses. The committee reiterated these concerns in further discussion and looked to Lockhart to confirm whether she would recommend advancing the artist. Lockhart stated that as the proposal is still conceptual and in development, that she wished to allow the artists the opportunity to address and resolve these issues in the next, Schematic Design phase. Gleason challenged the artist to improve upon the concept and return to the committee with significant updates.

## **OLD BUSINESS**

### **4. STAFF UPDATES:**

#### **— Public Art:**

- Rental Car Center Public Art Project: Lockhart shared that Ueberall International, LLC remains on schedule to begin installation later this year.
- Palm Street Park Public Art Project: Lockhart shared that the project is estimated to be complete in spring 2017.
- Wind Tunnel Public Art Project: After considering the committee's comments and concerns about the previously presented project description, Art Program staff recommended that the opportunity be reimagined as a fence project that would replace approximately 283 linear feet that faces the Fixed Base Operator site and Admiral Boland Way. The committee inquired about the location, security requirements, and motivations and expectations for the project. The committee suggested alternative approaches such as a rotating exhibition or community involvement opportunity for the site. Lockhart stated that staff would explore these suggestions.
- Ceiling Node Public Art Project: Lockhart reported that the Terminal 2 East Ceiling Node Public Art Project has been completed.
- Maintenance & Conservation: Lockhart reported that cleaning of *Taxonomy of Cloud* is currently underway by professional art conservators and that *The Journey* will undergo cleaning next month.

#### **— Temporary Exhibitions:**

- *Point of Entry*: Lockhart reported that staff will facilitate a collaborative project between Point Loma High Tech High media arts students and artist Cat Phillips, inspired by the 2016 *Point of Entry* exhibition. Their collaborative artwork will be displayed pre-security at Terminal 2 East in June.
- *Intergalactic Dreaming*: Lockhart informed the committee that the call for proposals for the 2017 temporary exhibition *Intergalactic Dreaming* will be released later in the month.

#### **— Performing Arts Program:**

- Senior Manager Chris Chalupsky informed the committee that the baby grand piano was moved to the stage in Sunset Cove and hopes to activate the piano

regularly in the near future. He also reported that a Request for Proposals would be released in May for a Performing Arts Production and Programming Specialist. Chalupsky shared upcoming performances as well.

— **Master Planning Process**

- Chalupsky informed the committee that the development of the Art Master Plan will be rescheduled to align with the ADP airport Master Plan schedule.

— **AAC Meeting Dates**

- Lockhart asked the committee to confirm their preference regarding scheduling selecting AAC meeting dates. It was agreed that future dates will be confirmed through a survey instead of pre-approved annual dates.

**OLD BUSINESS:**

None

**COMMITTEE MEMBER REPORTS/ COMMENTS:**

None

**ADJOURNMENT:** The meeting was adjourned at 5:06 p.m.

APPROVED BY A MOTION OF THE AIRPORT ART ADVISORY COMMITTEE MEETING ON THE FIRST DAY OF JULY, 2016.

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LAUREN LOCKHART  
ART PROGRAM MANAGER

Item 2—Action: Election of Committee Officers

**There are no materials for this item**

**Inter-Office Communication**

**Date:** July 1, 2016

**To:** FILE

**From:** **Evaluation Panel** — Laurie Mitchell (Commissioner, City of San Diego Commission for Arts & Culture), Pauline Kamiyama (Interim Director, Civic Art Program, Los Angeles County Arts Commission), Leslee Schaffer (Owner, Full Circle Services), Justine Topfer (Project Manager, San Francisco Arts Commission), and Allison Wiese (Chair and Associate Professor of Sculpture, University of San Diego)

**Copy:** Thella Bowens, President/CEO

**Subject:** Evaluation Memo for: Call for Artist – RFQ  
**Parking Plaza Lobby Stair**

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**Background:** The Authority issued the Request for Qualifications for the Parking Plaza Lobby Stair public art opportunity on April 28, 2016. As usual, notice of the business opportunity was made in the *Daily Transcript*, and the Authority's Website. Public Notices were sent to 900 potential Respondents. A pre-submittal meeting was held on May 17, 2016 and attended by 5 artists. 57 statements of qualifications were received on June 2, 2016.

The Evaluation Panel reviewed and scored 49 responsive submissions on June 10, 2016. The five highest scoring artists were invited to interview and present a conceptual proposal on June 27, 2016. One of the invited Artists declined the invitation; therefore the 6<sup>th</sup> ranked Artist was invited and accepted the Authority's offer to interview and present a conceptual proposal. Each artist was asked to respond to a specific list of questions, which targeted the evaluation criteria presented in the RFQ. A summary of the Panelist's findings and final recommendation are presented below:

**Description of the Candidates:**

- 1) **Ralph Helmick** – a Newton, Massachusetts-based artist whose diverse practice ranges from large-scale suspended works, to optically dynamic, two-dimensional projects. The panel felt that Helmick's interview demonstrated his ability to clearly articulate his conceptual priorities, and his experience managing projects of similar scale. Ultimately, they argued that Helmick's proposal did not offer strong distinctions between each of the three lobby sites as required per the project description.

- 2) **James Carpenter** – is a New York City-based artist whose body of work includes highly integrated artworks that are activated and enlivened by light. The panel acknowledged Carpenter’s considerable experience and technical expertise, as well as the careful study he had conducted of the atmospheric conditions of the site. The panel felt that while Carpenter’s proposal was elegant, that it lacked specificity to the site and was too subtle a solution.
  
- 3) **Jody Pinto** – is a New York-based artist whose public art practice is engaged in creating drama and interactivity with the public in her projects that combine architecture, landscape planning, and integrated structural elements. While the panel recognized that Pinto had experience completing complex, large-scale projects that required collaboration with diverse stakeholders, they felt that her proposal lacked originality and site-responsiveness.
  
- 4) **R & R Studios** – is a Miami-based artist team comprised of Rosario Marquardt and Roberto Behar whose multidisciplinary practice involves visual arts, exhibition design, architecture and urban design. The panel appreciated that the team had produced a number of highly successful, engaging works. Although the panel felt that their proposal was vibrant, feasible, and reflected thoughtful consideration of the site, they ultimately decided that their concept was not the most compelling of those submitted.
  
- 5) **Mark A. Reigelman II** – is a New York City-based artist who strives to create meaningful opportunities for social interaction in public space through his varied public art practice. The panel appreciated that Reigelman’s approach to conceptual development is rooted in extensive research of the site and argued that while his proposal explored familiar themes, that his reframing of these themes resulted in a highly original and compelling concept. They felt his proposal was the most successful in creating a memorable experience for viewers both from a distance and at close range, and recommended him as the most qualified candidate.

**Recommendation:** Approve the Panel’s recommendation for Mark A. Reigelman II, dba Reigelman LLC, to receive a commission for the Parking Plaza Lobby Stair public art opportunity.

Final Rank	Panelist 1	Panelist 2	Panelist 3	Panelist 4	Panelist 5	Total	Rank
Helmick Sculpture	4	4	4	3	4	19	4
James Carpenter	2	3	3	4	3	15	3
Jody Pinto	5	5	5	5	5	25	5
R & R Studios, LLC	3	2	2	2	2	11	2
Reigelman LLC	1	1	1	1	1	5	1

<b>Combined Scores</b>	<b>SB Preference</b>	<b>Quality, Creativity and Strength of Conceptual Proposal</b>	<b>Appropriateness of materials</b>	<b>Ability to communicate effectively</b>	<b>Detailed and feasible budget and timeline</b>	<b>Total</b>
Helmick Sculpture	0	945	1000	600	1000	3545
James Carpenter	0	1225	950	600	1000	3775
Jody Pinto	0	630	800	570	875	2875
R & R Studios, LLC	0	1435	1100	630	1000	4165
Reigelman LLC	0	1645	1125	690	1025	4485

**PARKING PLAZA LOBBY STAIR ARTIST SELECTION PANEL**

**VOTING PANEL**

**Pauline Kamiyama**

Interim Director, Civic Art Program  
Los Angeles County Arts Commission  
[pkamiyama@arts.lacounty.gov](mailto:pkamiyama@arts.lacounty.gov)

**Leslee Schaffer**

Owner  
Full Circle Services  
[lschaffer1@gmail.com](mailto:lschaffer1@gmail.com)

**Justine Topfer**

Project Manager  
San Francisco Arts Commission  
[justine.topfer@sfgov.org](mailto:justine.topfer@sfgov.org)

**Laurie Mitchell, MD**

Commissioner  
City of San Diego Commission for Arts & Culture  
[lauriecmitchell@cox.net](mailto:lauriecmitchell@cox.net)

**Allison Wiese**

Chair and Associate Professor of Sculpture  
Department of Art, Architecture + Art History  
University of San Diego  
[awiese@sandiego.edu](mailto:awiese@sandiego.edu)

**ADVISORY LIAISON**

**Gail Roberts**

Artist  
[groberts@mail.sdsu.edu](mailto:groberts@mail.sdsu.edu)

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### **Parking Plaza Lobby Stair Public Art Opportunity**

**Project Description:**

Artists and artist teams are invited to submit qualifications for the Parking Plaza Lobby Stair Public Art Opportunity. The new parking plaza is expected to be a 3 story building of approximately 1,000,000 square feet with 3000 parking spaces. The Parking Plaza is anticipated to be a post-tensioned concrete structure and will be located on the current footprint of the Terminal 2 West parking lot.

The project is an opportunity for an artist or artist team to activate the exterior, terminal-facing sides of the plaza's three lobby stairwells, which serve as pedestrian entry and exit points for the structure. The artwork should feature unique and memorable sculptural elements that create a visual screen in front of the stairwells, while still allowing for visibility, transparency, and ventilation. The sculptural treatment should have a light and airy quality to complement the openness of the lobby. While the three elements should clearly share a common theme or leitmotif, each should possess a distinctive character through differentiation of texture, pattern, material, technique, or effect.

The artist or artist team selected for this opportunity will collaborate closely with the Design Team throughout the design, construction, and installation process.

**Estimated budget:** \$550,000



Artwork site, Parking Plaza Lobby Stair

# **Statement of Qualifications (“SOQ”)**

## **Parking Plaza Lobby Stair, Public Art Project**

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**SAN DIEGO COUNTY REGIONAL AIRPORT AUTHORITY**

Mark Reigelman II  
Artist  
440-864-7779  
Mark@markreigelman.com

Mark Reigelman II - Artist

Mark A. Reigelman II

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# Letter of Interest

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To Whom It May Concern,

At its core my work discovers new ways of connecting socially that fit into the fast-paced and constantly changing urban landscape. I explore the potential civic engagement through the inherent uniqueness's related to a particular locality by creating permanent and temporary site-specific objects and installations. Approaching a site without a preconceived notion of what should exist and careful documentation and analysis of that site I create a conceptual framework that intends to challenge the viewer's previous relationship to the site. This framework guides the physical characteristics of the installation; placement, duration, scale, colors, processes and materials are selected based on their ability to best convey and reinforce the conceptual skeleton. The intent is to visually illustrate a narrative that reshapes aspects of a specific environment in order to provide fresh interpretations and engagements of a particular site. By favoring the process of research and exploration I have a unique body of work poised between abstraction and literal representation, guided by a clear conceptual foundation.

From small neighborhoods and private properties to museum grounds and city centers, I have worked in a variety of locations. One of the most challenging and rewarding projects was located in Downtown San Francisco. *Manifest Destiny!*, a collaboration with Seattle Architect Jenny Chapman and San Francisco based Structural Engineer Paul Endres, was a rustic cabin affixed to the side of the historic Hotel Des Arts building. In addition to the technical issues of cantilevering a 2,000 lb. structure forty feet in the air, we faced additional challenges of working within a highly visible, transient and historic district. It was important for the proposal to reflect the value the neighborhood placed on history and for the work to contrast the urban setting without drastically altering the visual landscape. It took two years of site research, city meetings, presentations, and design/engineering modifications for the project to be realized. *Manifest Destiny!* Illustrates my ability to approach a large structure and environment with the sensitivity, persistence and collaborative mindset required to create award winning public art.

I am excited about the possibility to inject life and personality into an environment designed for utilitarian purposes. The challenge is great but the opportunity to have a meaningful and momentary conversation with passersby will be an essential part of the Airport experience. The installation will need to reflect the dynamic and layered functions of the structure through form, texture and material. My approach is to create a narrative which will guide the formal output to ensure the pedestrian experience is quick, powerful and changing. I intend this installation to be a destination point within the San Diego's mission to create an exciting airport experience. Overall, my diverse body of large-scale permanent and temporary site-specific public works exemplifies my ability to manage and create unique installations that reflect the history and ideals of the site while creating memorable and engaging art. If selected I will work closely with the local Design-Build Team to ensure that it is an unforgettable and complementary asset to the community and a gateway landmark for San Diego County Regional Airport.

Thank for you for the opportunity.

Sincerely,



Mark A. Reigelman II  
141 Spencer St. #402  
Brooklyn, NY. 11205  
440-864-7779

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# Smokers

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# Cold Front

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\$250,000



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# Upriver/Downriver

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# Manifest Destiny!

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# Manifest Destiny!

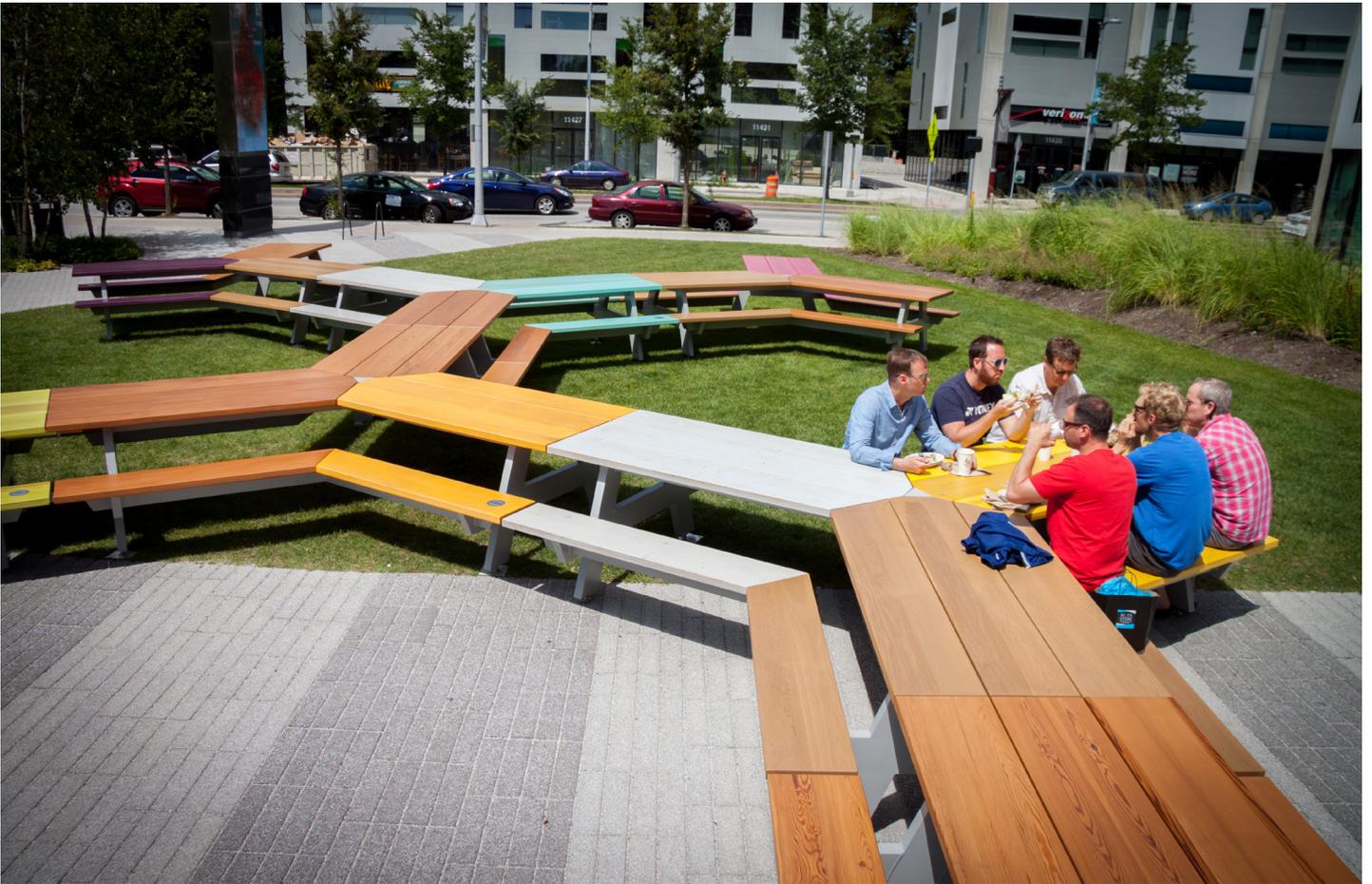
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# The Great Picnic

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# The Reading Nest

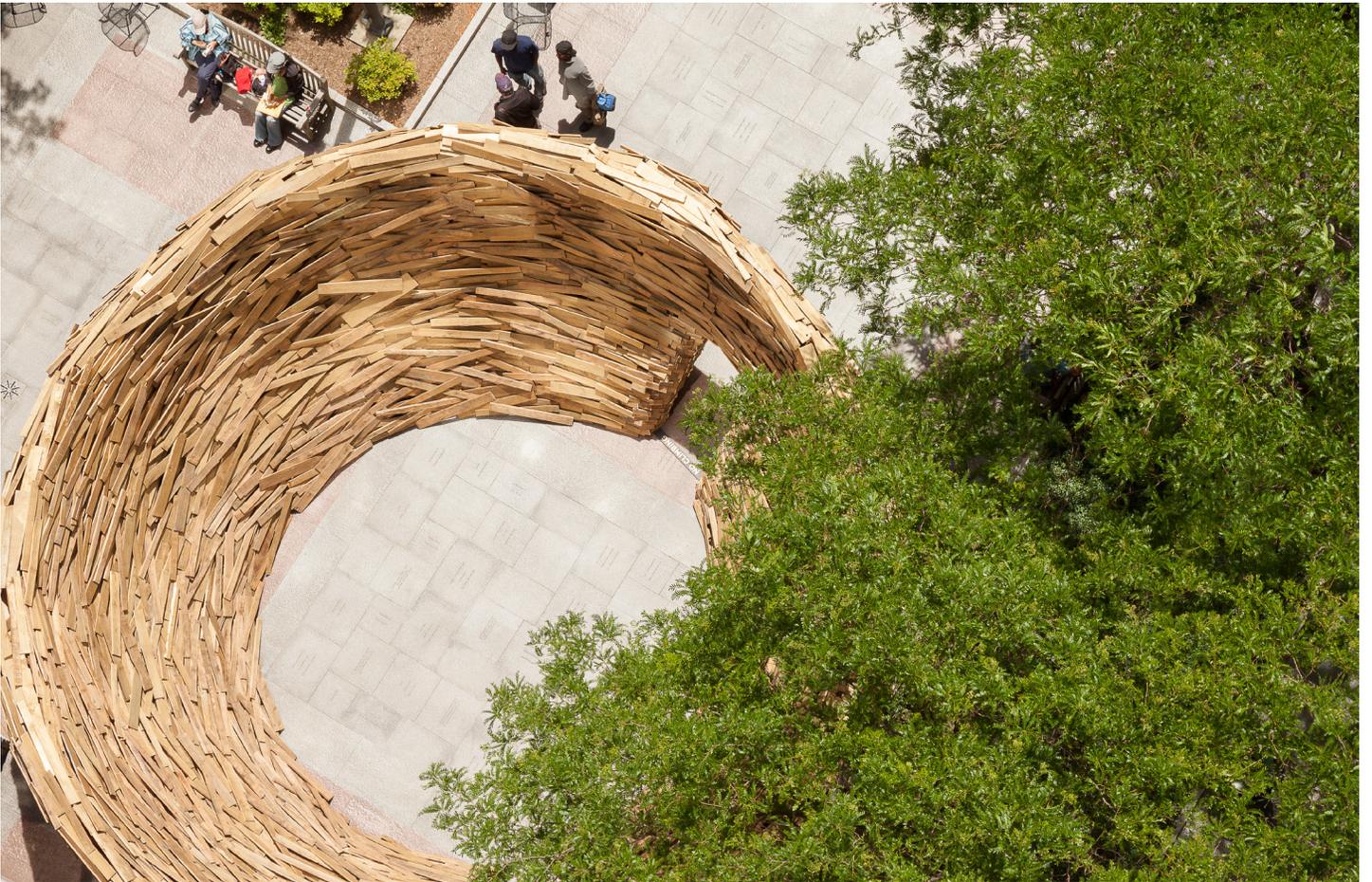
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# The Reading Nest

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# Wrap

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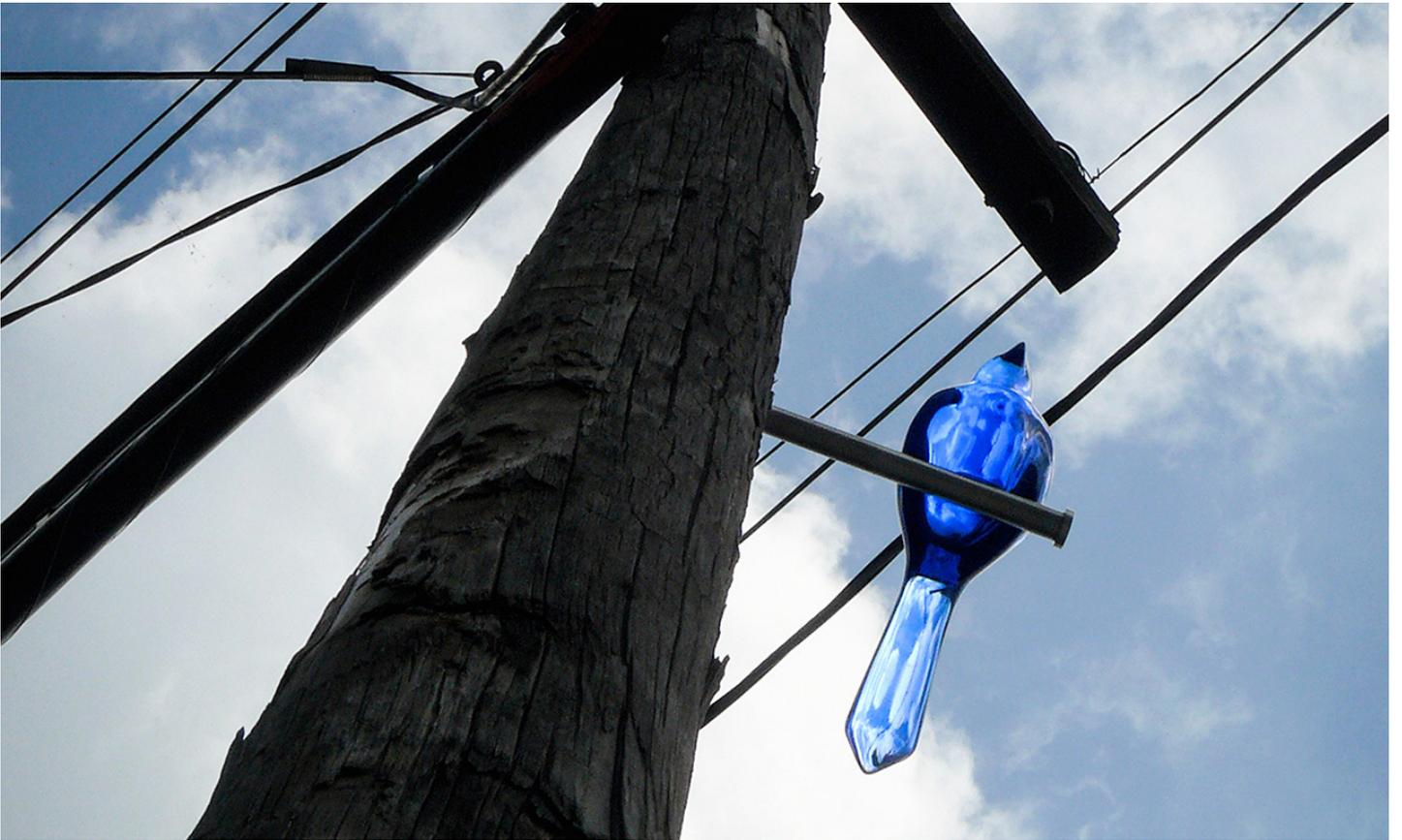
\$500,000



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## Blue Birds

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## Annotated Image List

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1. Smökers- Consists of a miniature monochromatic wooden cabin, temporarily installed throughout New York City. This cabin replaces the brightly colored plastic steam tubes that dot the New York landscape, allowing the byproduct of the city's essential industrial process, which provides power and heat to thousands of homes and businesses throughout the city, to be highlighted and subverted.

Location: New York, NY

Media: Wood/Aluminum/Steel/Paint

Level of Participation: Primary Artist

Budget: \$15,000

Year Completed: 2015

2. Cold Front- An installation that took inspiration from the Wisconsin Glacial Period. The location of the site, adjacent to a boulevard, park, neighborhood and lake required a work of art that would be appreciated at various scales and rates of travel.

Location: Edgewater Park, Cleveland, OH

Media: Aluminum/Concrete/Epoxy/Paint

Level of Participation: Primary Artist

Budget: \$250,000

Year Completed: 2013

3. Upriver/Downriver- By combining salvaged wooden barrels with sleek saturated mirrored surfaces, Upriver/Downriver highlights the unique history of this post-industrial river community while reflecting its forward-thinking Southern culture.

Location: Louisville, KY

Media: Salvaged Oak Barrels/Acrylic Mirror/Steel

Level of Participation: Primary Artist

Budget: \$30,000

Year Completed: 2015

4/5. Manifest Destiny- A temporary rustic cabin occupying one of the last remaining unclaimed spaces of downtown San Francisco – above and between other properties. The tiny cabin can be seen affixed to the side of the Hotel des Arts, floating above the restaurant Le Central like an anomalous outgrowth of the contemporary street scape. Using a 19th-century architectural style and vintage building materials, the structure is both homage to the romantic spirit of the Western Myth and a commentary on the arrogance of the Westward expansion. The interior space of the tiny house can be seen day and night through the curtained windows, a lonely beacon in the city's dense landscape, and an incongruous, haunting vision from below.

Location: San Francisco, CA

Media: Reclaimed Wood/Plexi-Glass/Aluminum/Steel/cloth/Solar Panel System

Level of Participation: Collaboration with Jenny Chapman

Budget: \$30,000

Year Completed: 2012

6. The Great Picnic- A modular table designed by Brooklyn based artist Mark A. Reigelman II for the Putnam Collection of Case Western Reserve University. Picnicking has been fundamental to the enrichment of American social fabric. And for decades the picnic table has been paramount to this en plein air interaction. Today the simple and iconic wood structure of picnic tables highlights a convergence of people and ideas.

Location: Cleveland, OH

Media: Certified Reclaimed Wood/Aluminum/Steel/Concrete/Paint

Level of Participation: Primary Artist

Budget: \$ 150,000

Year Completed: 2014

7/8. The Reading Nest- Inspired by mythical objects and creatures of knowledge. For centuries, objects in nature have been associated with knowledge and wisdom. Trees of enlightenment and scholarly owls have been particularly prominent in this history of mythological objects of knowledge. The Reading Nest acts as a visual intermediary between forest and fowl. It symbolizes growth, community and knowledge while continuing to embody these mythical roots.

Location: Cleveland, OH

Media: 10,000 Reclaimed Wood Boards/Steel Cable/Paint

Level of Participation: Primary Artist

Budget: \$25,000

Year Completed: 2013

9. Wrap- Mark was commissioned to design decorative planters for lower Euclid Avenue. The shape of the planters suggests the paper wrapping surrounding a bouquet of flowers purchased from a street vendor. The planters were designed for seasonal plantings that enhance the visual character of Euclid Avenue.

Location: Cleveland, OH

Media: Reinforced Concrete/Steel

Level of Participation: Primary Artist

Budget: \$500,000

Year Completed: 2009

10. Bluebirds- Thirty-five bluebird sculptures were installed throughout Edgewater Hill, illustrating the neighborhood's position on the Atlantic Flyway as a rest stop for migrating birds and instilling a sense of neighborhood identity. On utility poles, street corners, warehouse buildings, and homes, the Edgewater Hill Blue Birds make visible the connection between the neighborhood and Lake Erie. During the summer months, some of the Blue Birds are hidden in the trees. In the fall and winter, the Blue Birds reveal themselves and appear as bright blue ornaments set off against the seasonal backdrops.

Location: Cleveland, OH

Media: Anodized Aluminum/Steel/Polished Polyester Resin

Level of Participation: Primary Artist

Budget: \$20,000

Year Completed: 2009

## EDUCATION

- 2006            Advanced Product Design Certificate, Central Saint Martins, University of the Arts London, UK  
2006            BFA in Sculpture/Industrial Design, Cleveland Institute of Art, Cleveland, OH

## SELECTED COMMISSIONS

- 2016            **Smokers**, The Center for Craft, Creativity & Design (CCCD); Asheville, NC  
**Rock Boxes**, the Rock and Roll Hall of Fame and Museum / Destination Cleveland; Cleveland, OH
- 2015            **Upriver/Downriver**, Louisville Metro Government/ Commission on Public Art (COPA); Louisville, KY  
**NidoSilla**, DECODE/CONARTE; Monterrey, MEX  
**Wolf**, COLAB; Melbourne, AUS
- 2014            **Bloomendaal**, Gotham West Developers; New York, NY  
**Nestbuilders**, Teachers College at Columbia University; New York, NY  
**The Great Picnic**, Case Western Reserve University (CWRU); Cleveland, OH
- 2013            **The Reading Nest**, Cleveland Public Library; Cleveland, OH  
**Rockadile**, Lacoste Boutique; Miami Beach, FL  
**Cold Front**, Edgewater Park; Cleveland, OH.  
**Colorfield**, Ludlow; Cleveland, OH.
- 2012            **Manifest Destiny**, Southern Exposure (SOEX); San Francisco, CA
- 2010            **White Cloud**, Cleveland Museum of Art (CMA); Cleveland, OH
- 2009            **Wood-Pile**, Cleveland Museum of Art (CMA); Cleveland, OH  
**Wrap**, Downtown Cleveland Alliance (DCA); Cleveland, OH
- 2007            **Stair Squares**, Brooklyn Borough Hall; Brooklyn, NY

## SELECTED EXHIBITIONS

- 2016            Mark Reigelman II: The Golden Axe, Heller Gallery; New York, NY. (Solo exhibition)
- 2015            Under Construction: Territory and Displacement, Shandong University of Art and Design (SUAD); Jinan, CHN. (Curated by Kelly Carmichael)  
Pretty Young Things, Pretty Young Things Gallery (PYT); Newport, RI. (Curated by Kristen Coates)  
Uneven Growth: Tactical Urbanisms for Expanding Megacities, Museum of Modern Art (MoMA); New York, NY (Curated by Pedro Gadanho)  
Blue Mountain, the Center for Craft Creativity and Design (CCCD); Asheville, NC.
- 2014            Glass Today: 21st Century Innovations, New Britain Museum of American Art; New Britain, CT (Curated by Anna Rogulina)  
The Invitational, Kunsthalle Galapagos; Brooklyn, NY (Curated by Julie McKim)  
SuperCool Glass, Shelburne Museum; Shelburne, VT (Curated by Kory Rogers)  
Character Saturation, Coates Wyllie Gallery, New York, NY. (Curated by Kristen Coates)
- 2013            Fusion [A New Century of Glass], Oklahoma City Museum of Art; Oklahoma City, OK  
4 Years | AmDC at MAD, Museum of Art and Design (MAD); New York, NY (Curated by Kiel Mead)  
Keep It Glassy, Shanghai Museum of Glass (SMOG); Shanghai, China (Curated by Chen Ying)  
Makers: ORBIT, Cedar Lake Studio; New York, NY  
Cultural Fluency, BRIC ARTS; Brooklyn, NY. (Curated by Erin Gleason)  
The Inherent Conflict Between The City And Nature, Underline Gallery; New York, NY.  
Norwood and Underline Present, Norwood; New York, NY. (Curated by Casey Burry)  
Art Prize: Rainbow Gathering II, Kendall College of Art and Design; Grand Rapids Michigan
- 2012            Striped, Proposition Gallery: New York, NY (Curated by Ronald Sosinski)  
Breaking The Bottle, Heller Gallery; New York, NY. (Solo exhibition)

## SELECTED AWARDS

- 2015 "Windgate Fellowship Project Grant," The Center for Craft Creativity and Design (CCCD); New York, NY. Selection Committee: Stefano Catalani (Director of Art, Craft, & Design for the Bellevue Arts Museum), Shannon Stratton (William and Mildred Lasdon Chief Curator for The Museum of Arts and Design) and Damian Skinner (Curator of Applied Arts and Design for The Auckland Museum).
- 2014 "Project of the Year," American Society of Highway Engineers (ASHE); Cleveland, OH
- 2013 "Cultural Innovator," Lacoste and Details Magazine; New York, NY  
"Ruth Ratner Miller Downtown Development Award," Downtown Cleveland Alliance; Cleveland OH
- 2012 "Graue Award," Southern Exposure (SOEX); San Francisco, CA  
"Year in Review/Manifest Destiny!," Americans for Arts, New York, NY
- 2010 "Year in Review/White Cloud," Americans for the Arts, New York, NY
- 2009 "Detroit Shoreway Neighborhood Improvement Award," Detroit Shoreway Community Development Organization; Cleveland, OH  
"Year in Review/Wood-Pile," Americans for the Arts, New York, NY
- 2006 "Windgate Fellowship Award," The Center for Craft Creativity and Design (CCCD); New York, NY

## SELECTED LECTURES/PANELS

- 2016 "Smokers," The Center for Craft, Creativity and Design (CCCD); Asheville, NC
- 2015 "Designing Art," CEDIM / Monterrey Center for Higher Learning of Design; Monterrey, MX  
"Nestbuilders," Teachers College at Columbia University; New York, NY  
"The Future of Glass is Now," Sculpture Objects Functional Art + Design (SOFA); Chicago, IL  
"Concept is King," New Britain Museum of American Art; New Britain, CT  
"Public Art!" Columbia University, New York, NY
- 2014 "P(Art) of Cleveland," Cleveland Museum of Art; Cleveland, OH

## SELECTED PRINT BIBLIOGRAPHY

- 2016 "Public Art Now," Wang Shaoqiang, Honk Kong, CN: Sandu Publishing Co., Ltd., 2016. p 20-27, p. 154-157, p. 198-199.
- 2015 "Mann Ein Haus," NOAH 02, (Germany), Peter Praschl, March, 2015. p 312.  
"Public Art: Transformative Art That Alters Perceptions & Neighborhoods," Home and Design Trends, (India), Amanda Peters, Volume 2 No 9, 2015. p 175-175.  
"Unexpected Art: Serendipitous Installations, Site-Specific Works and Surprising Interventions," Jenny Moussa Spring, San Francisco, CA: Chronicle Books, 2015. p 28-29, 154-155.  
"Uneven Growth: Tactical Urbanisms for Expanding Megacities", Museum of Modern Art (MoMA); New York, NY
- 2014 "The Reading Nest," Interior Design, January, 2014. p 191.  
"This Table Can Fit 100 People," Interior Design, November, 2014. p 64.  
"The Makers Experience," Details, February, 2014. 43  
"Pilgrimage Poems", Siobhan Scarry, South Carolina: Parlor Press LLC. 2014. Cover.  
"Public Landscape: Street Furniture I," Shenzhen, China: Hi-Design Publishing, August, 2014. 8-9
- 2013 "Making Their Mark," Details, September, 2013. p 131.  
"Centerfold: Hatching an Idea," Interior Design, August, 2013. p 151.
- 2012 "Scheming: Manifest Destiny!," Indoor (Taiwan), July, 2012. p 100-105.  
"Design Plus," Modern Home (Hong Kong), March, 2012. p 250-251.  
"Extra Zout," Salt (Netherlands), April, 2012. p 47.  
"Commissions," Sculpture:Vol 31, August 2012. p 20-21.  
"Lovely Design," Sunshine (China), May, 2012. p 16.  
"Mark Reigelman: Manifest Destiny," Matthew Ortiz, Psychology Tomorrow, Sep., 2012. Issue 2
- 2011 "Mark Reigelman," Sid Cocain, Pork & Mead, December, 2011. p 57.
- 2010 "Talente," WOHNREVUE (Switzerland), November, 2010. p 22
- 2009 "Hot Shots," L'Uomo Vogue (Italy), April, 2009. p 48.

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## References

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**Greg Peckham**

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*Owner and Director of Heller Gallery*

303 10th Ave / New York, NY 10001

212-414-4014

katya@hellergallery.com



# SAN DIEGO INTERNATIONAL AIRPORT

## PARKING PLAZA PUBLIC ART

CONCEPTUAL PROPOSAL BY MARK A. REIGELMAN II







BATTERY PARK







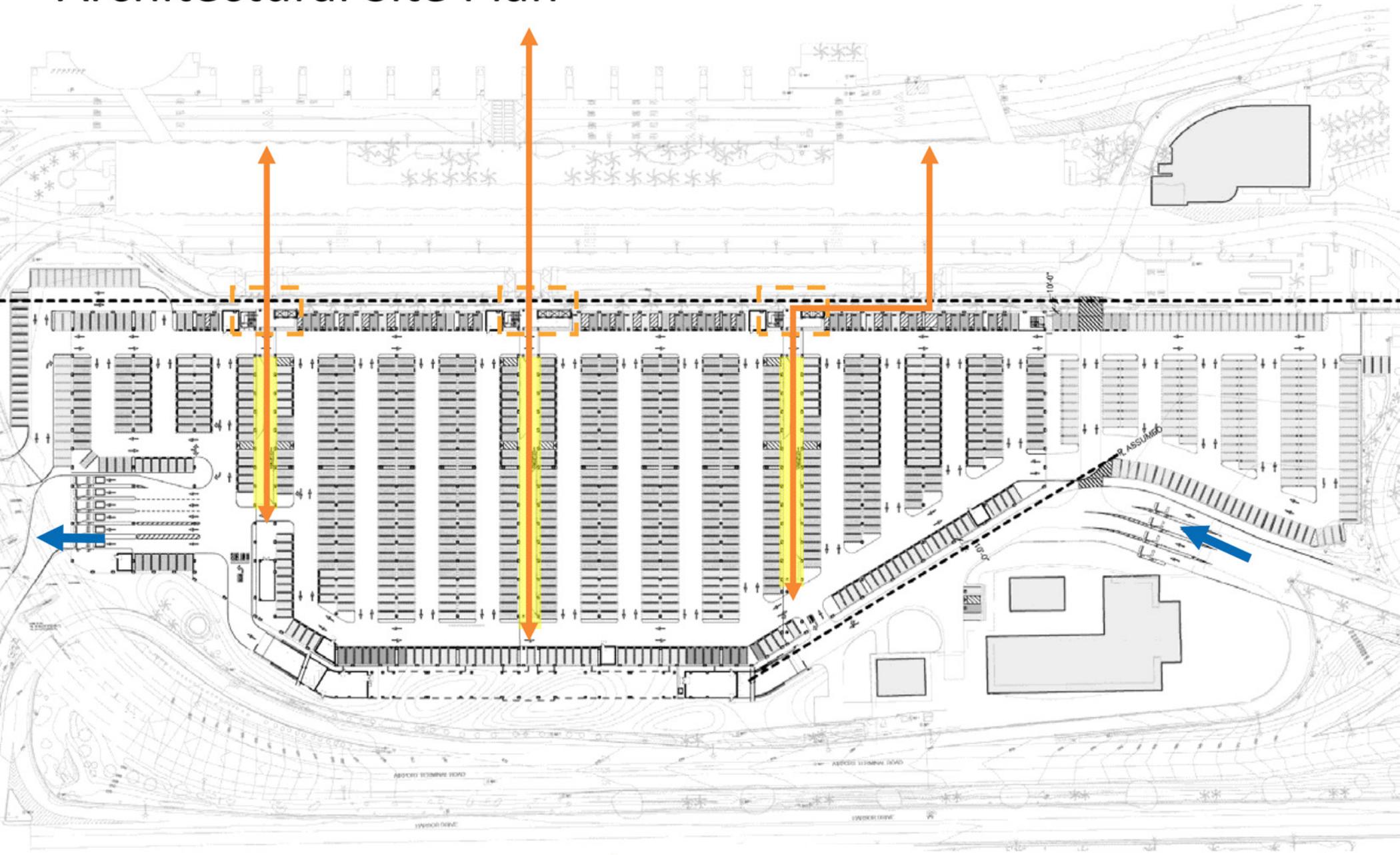


# SITE OBSERVATIONS





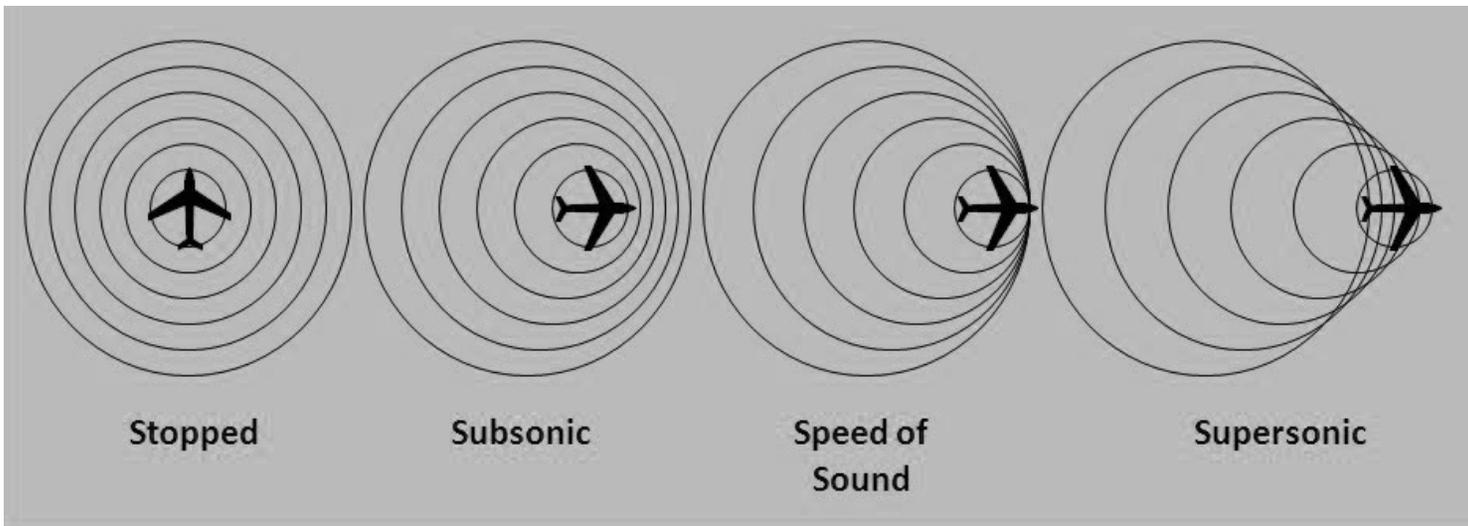
# Architectural Site Plan



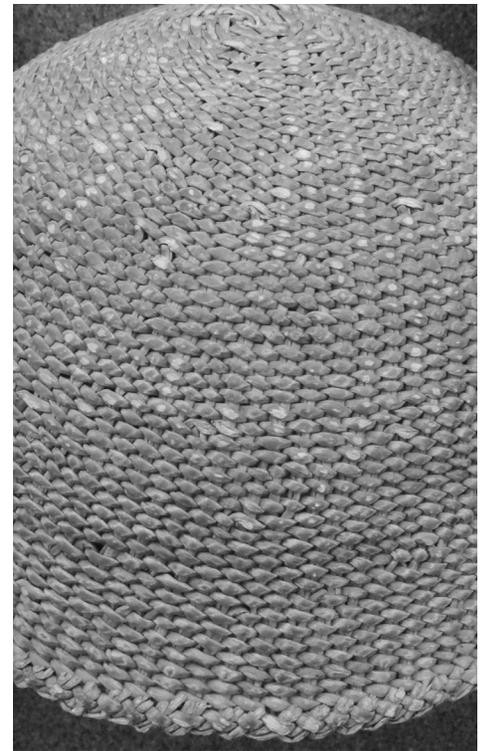
-  Art Location
-  Lightwell
-  Pedestrian Travel
-  Vehicular Entry/Exit

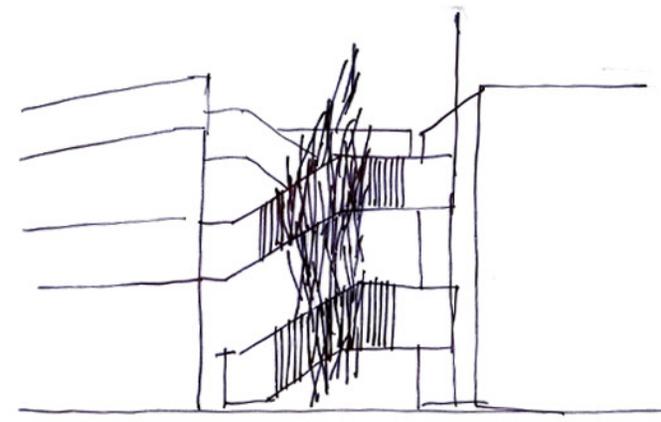
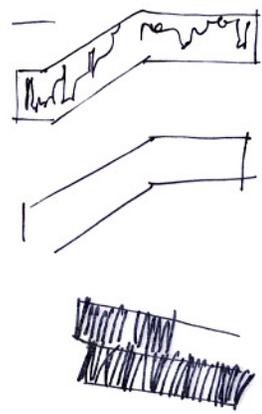


# **SITE RESEARCH**

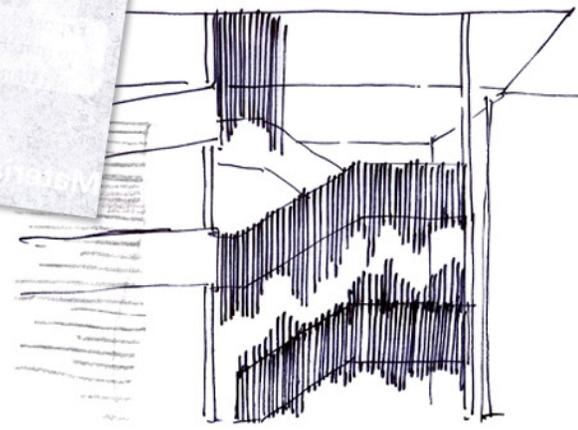
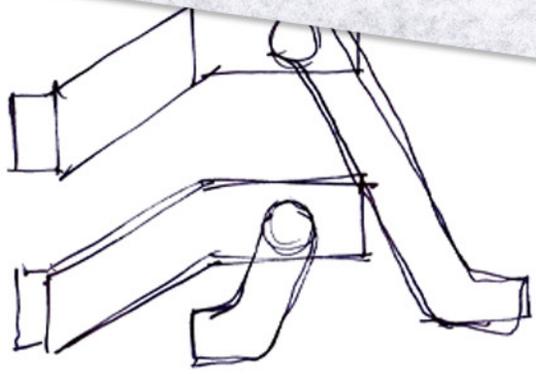
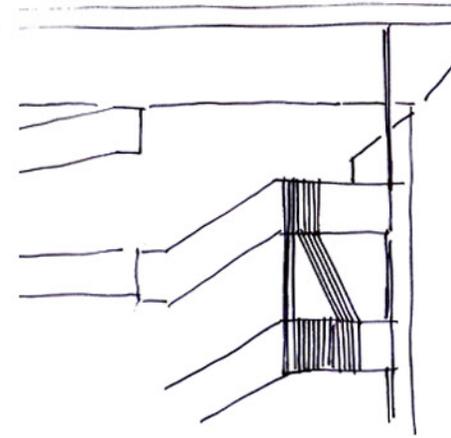
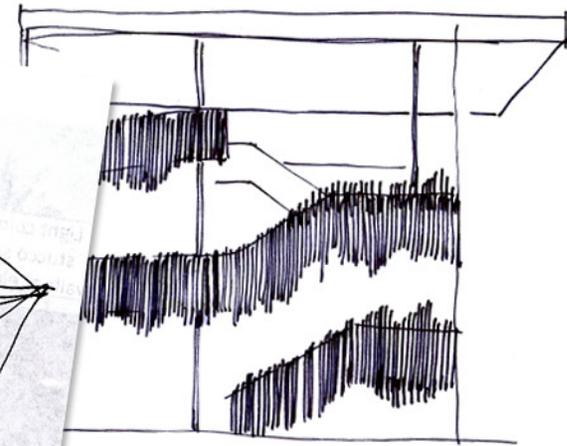
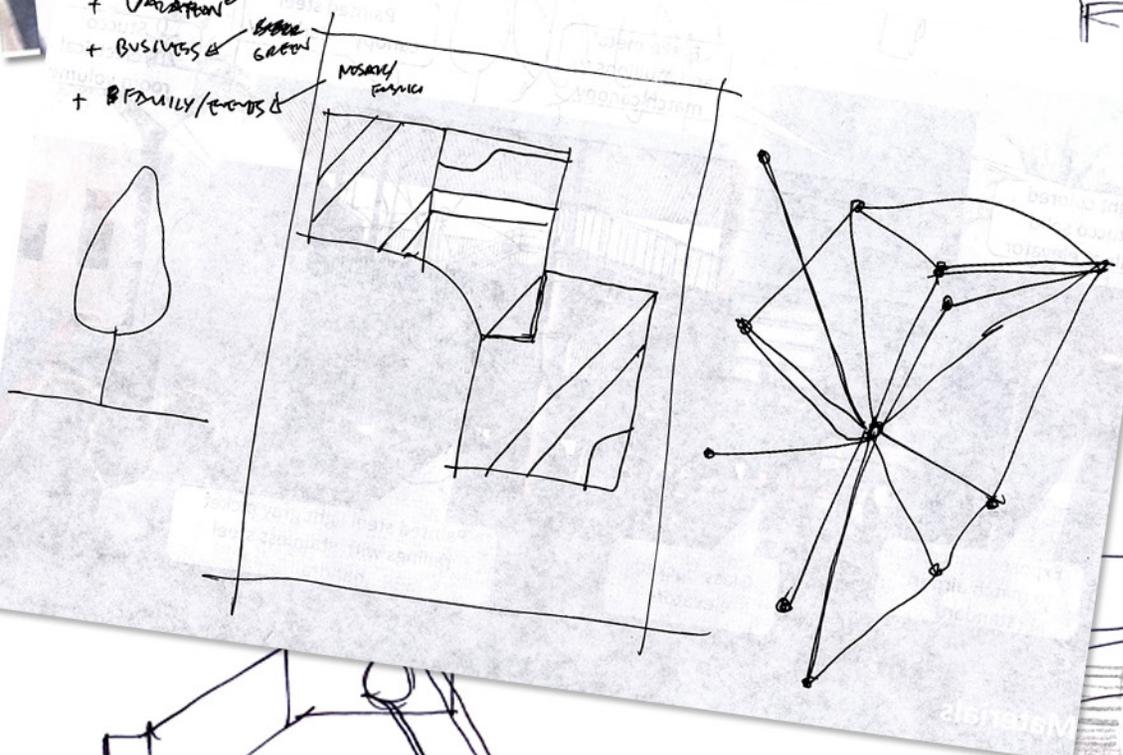




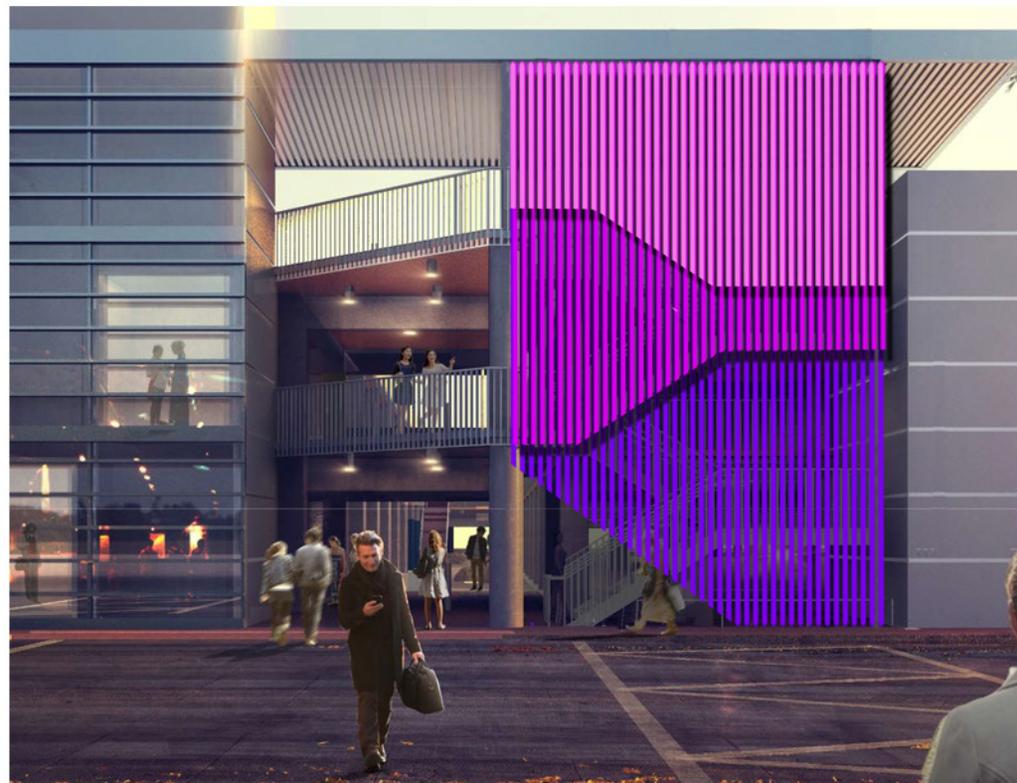




- + VARIATION
  - + BUSINESS
  - + FAMILY/ENDS
- MEAN  
GREEN  
GARDEN  
MOSAIC/  
FACADE



**CONTRAST/  
COMPLIMENT  
FACADE**







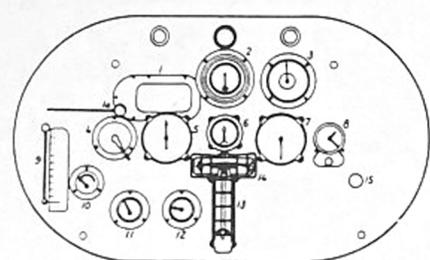
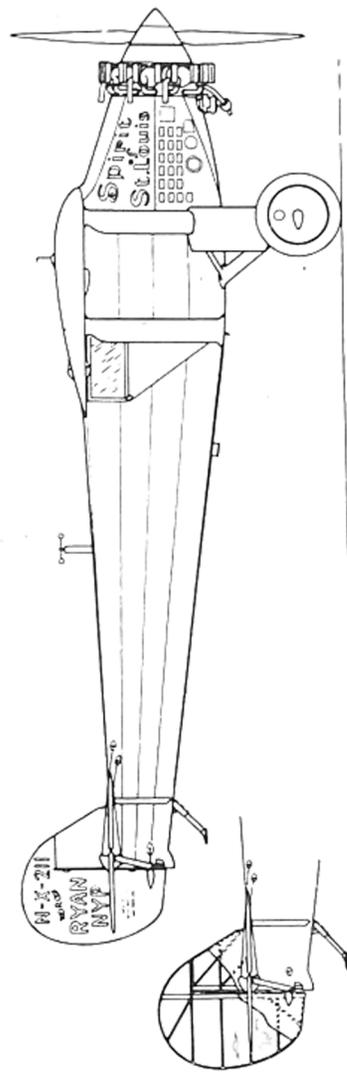
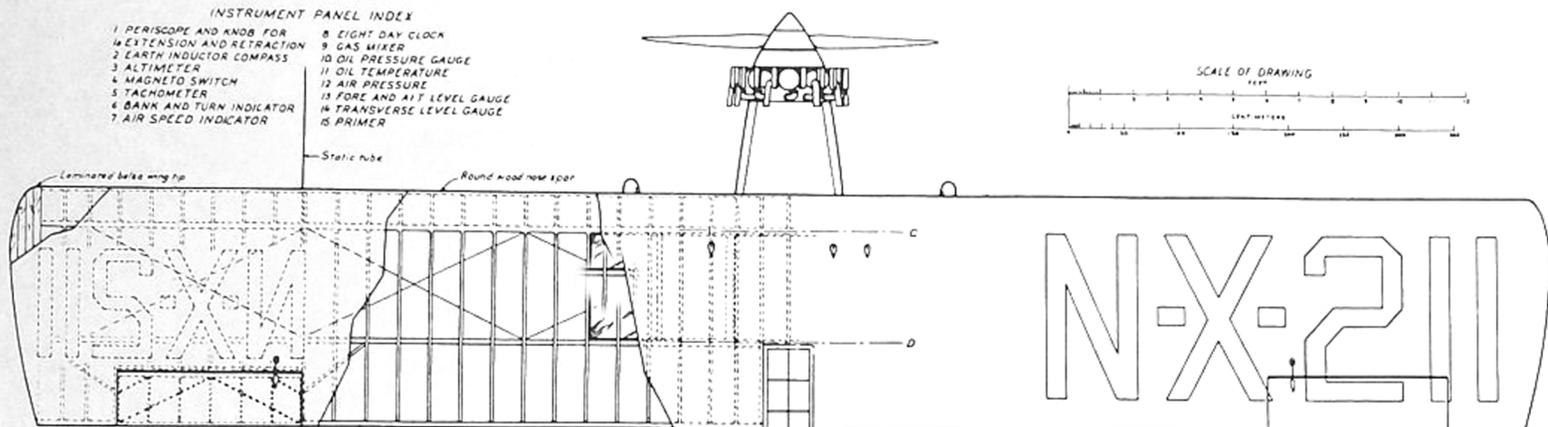
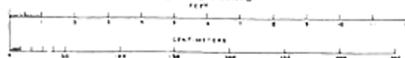
Spirit  
of  
St. Louis

211

INSTRUMENT PANEL INDEX

- |  |                             |
|--|-----------------------------|
| 1 PERISCOPE AND KNOB FOR<br>EXTENSION AND RETRACTION | 8 EIGHT DAY CLOCK           |
| 2 EARTH INDUCTOR COMPASS                             | 9 GAS MIKER                 |
| 3 ALTIMETER  | 10 OIL PRESSURE GAUGE       |
| 4 MAGNETO SWITCH                                     | 11 OIL TEMPERATURE          |
| 5 TACHOMETER   | 12 AIR PRESSURE             |
| 6 BANK AND TURN INDICATOR                            | 13 FORE AND AFT LEVEL GAUGE |
| 7 AIR SPEED INDICATOR                                | 14 TRANSVERSE LEVEL GAUGE   |
|  | 15 PRIMER                   |

SCALE OF DRAWING



INSTRUMENT PANEL

Scale

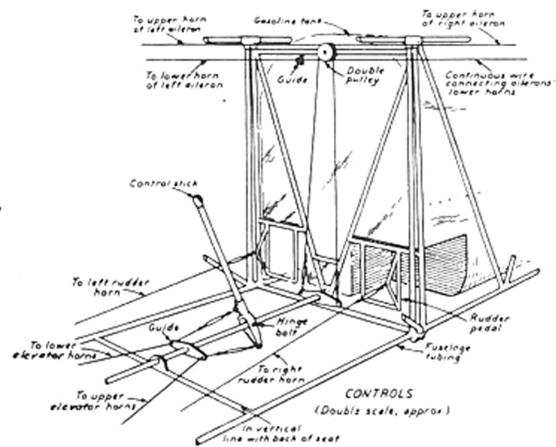
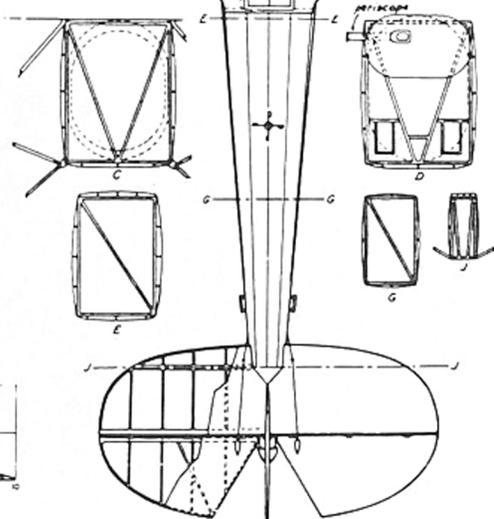
feet



CLARK "Y" AIRFOIL

Scale

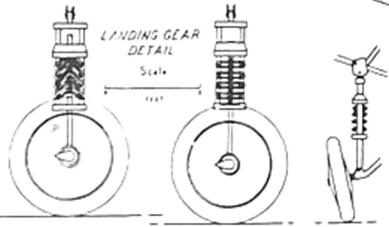
feet



CONTROLS

(Double scale, approx)

In vertical line with back of seat



LANDING GEAR

DETAIL

Scale

feet

PRINCIPAL DIMENSIONS

- |                   |                          |
|-------------------|--------------------------|
| SPAN:             | 46' 0"                   |
| CHORD:            | 7' 0"                    |
| LENGTH:           | 27' 7"                   |
| HEIGHT:           | 9' 10"                   |
| AIRFOIL:          | CLARK "Y"                |
| STABILIZER SPAN:  | 10' 0"                   |
| STABILIZER CHORD: | 2' 8"                    |
| ELEVATOR CHORD:   | 2' 5"                    |
| ENGINE:           | WRIGHT WHIRLWIND         |
|                   | J-5-C 223 HP at 1800 RPM |
| PROPELLER:        | HAMILTON                 |
|                   | STANDARD. 8' 9" Diameter |

THE SPIRIT OF ST. LOUIS  
RYAN NYP 1927

SMITHSONIAN INSTITUTION  
NATIONAL AIR MUSEUM

Aircraft Drawings  
National Air & Space Museum  
1304 Old Silver Road  
Suitland, Maryland 20233

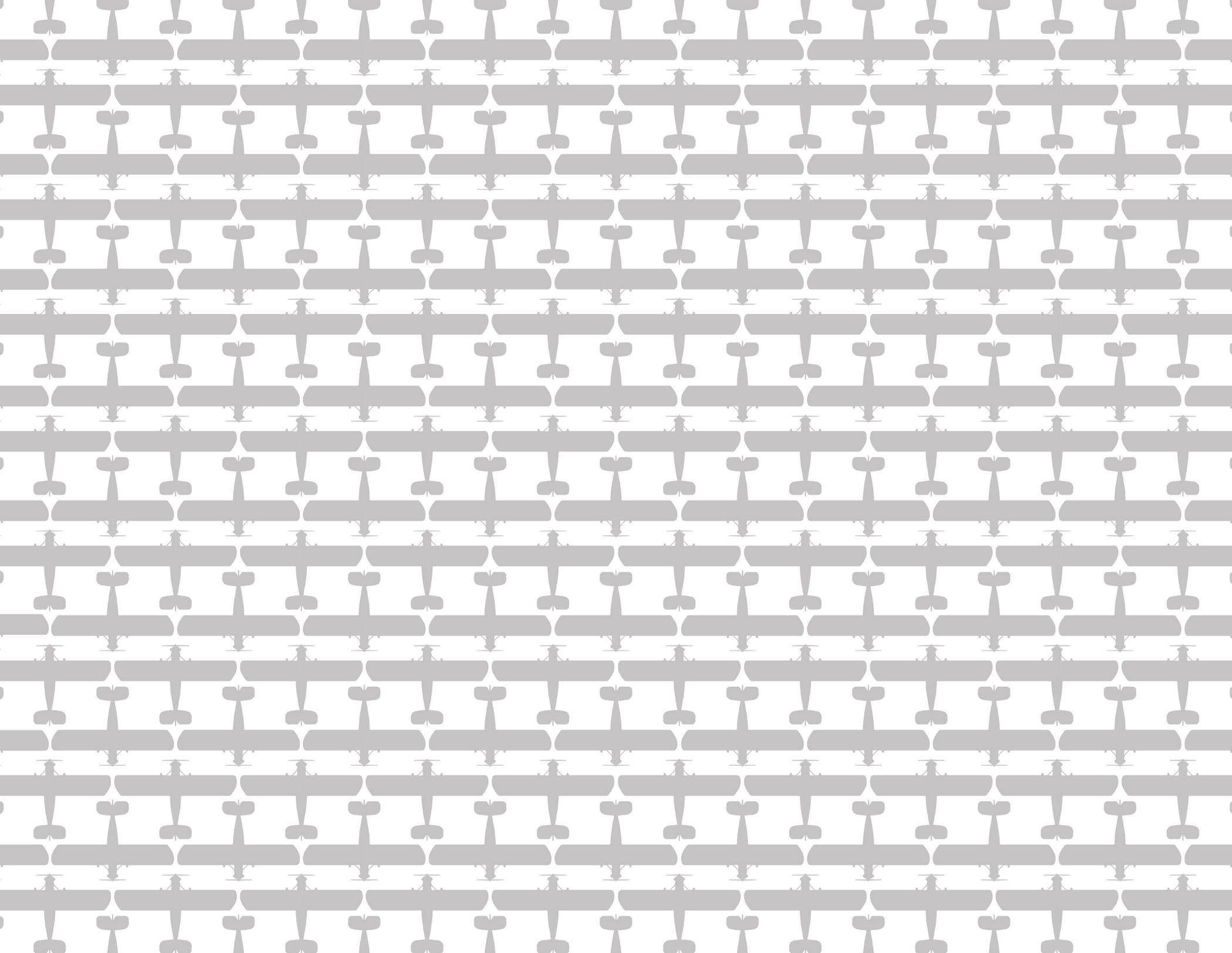
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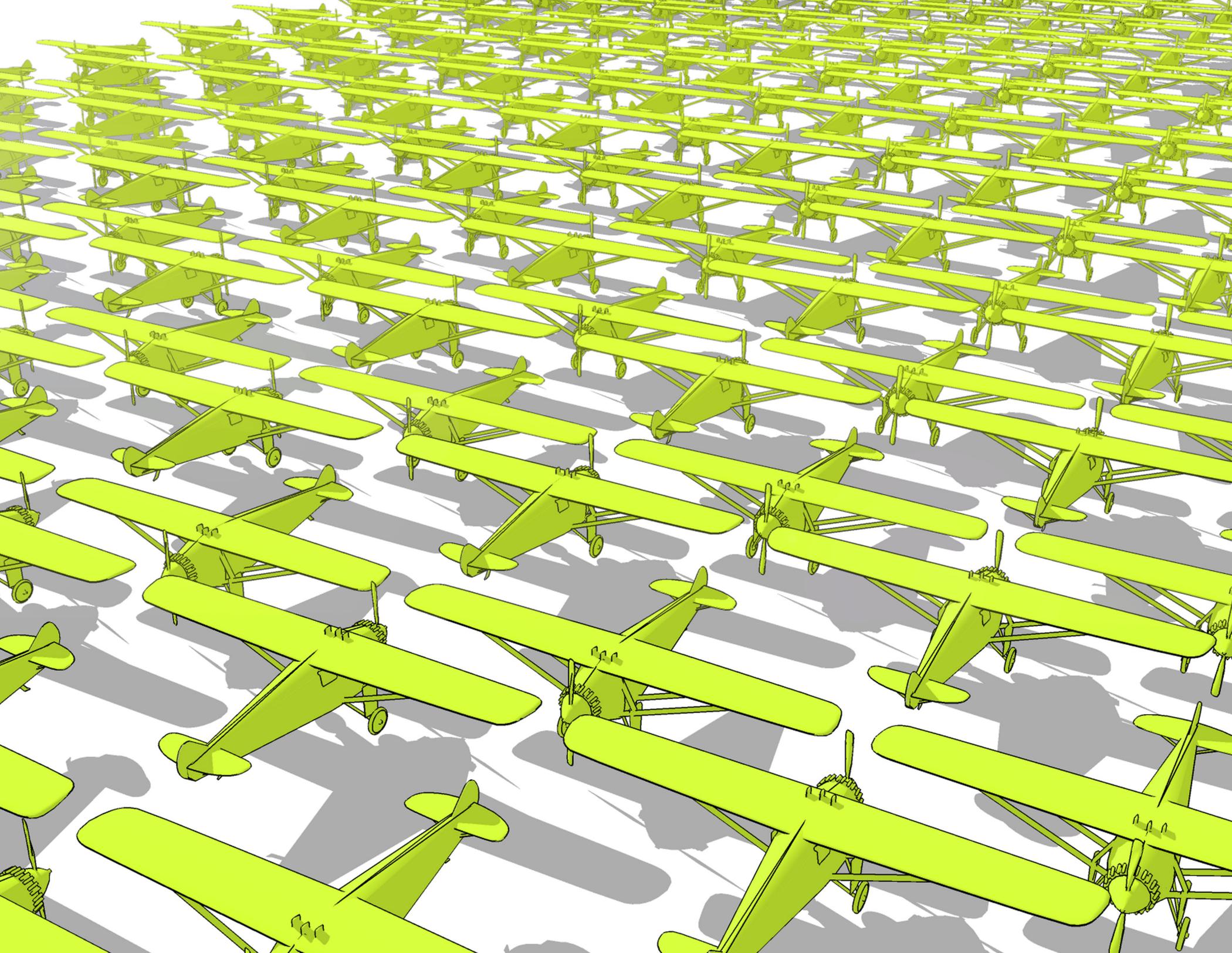
H. E. MAC EWEN - OCT. 14, 1961

APPROVED BY:

*Joseph P. ...* DIRECTOR

Accession No. NAM-106. Catalogue No. 1928-21.

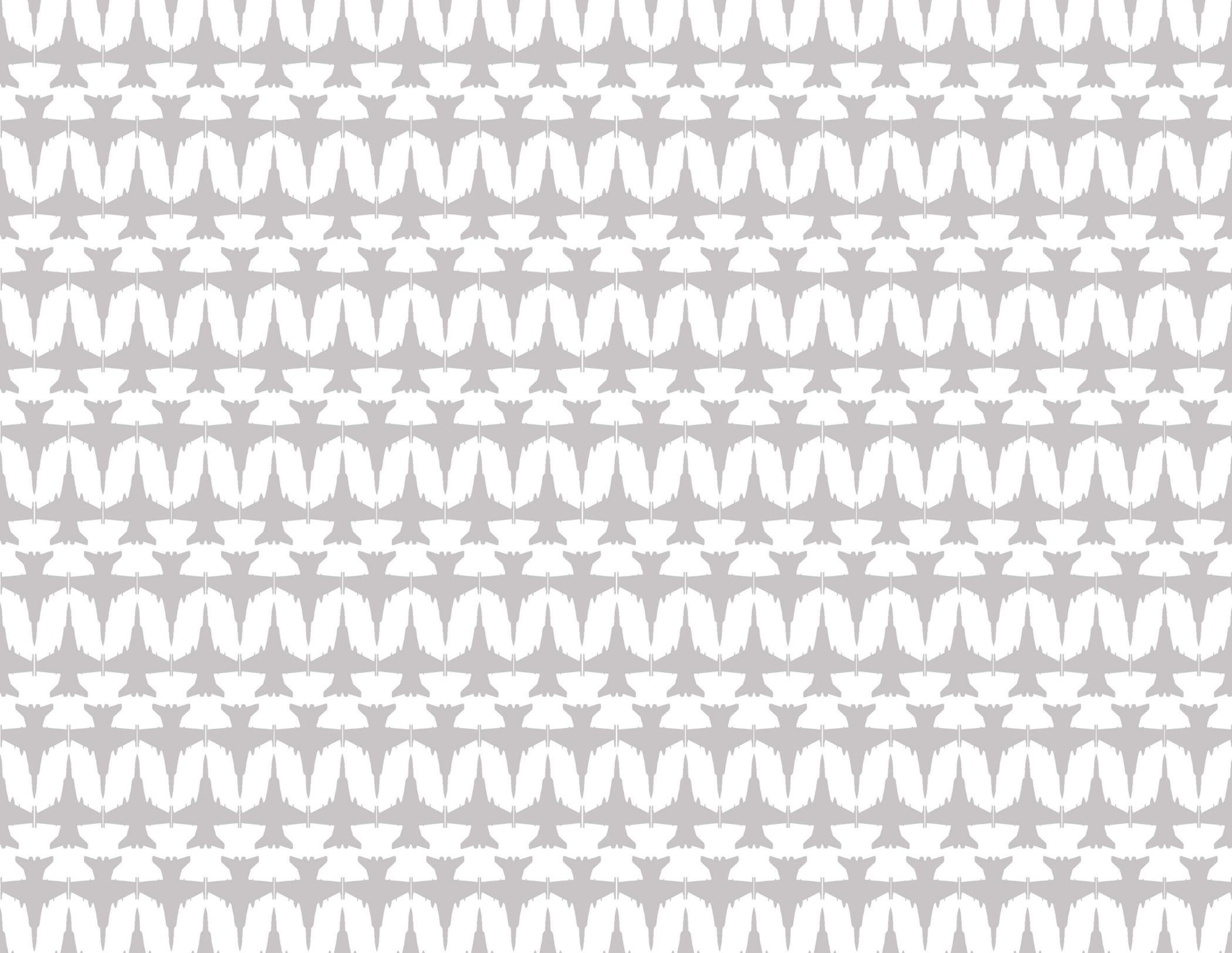


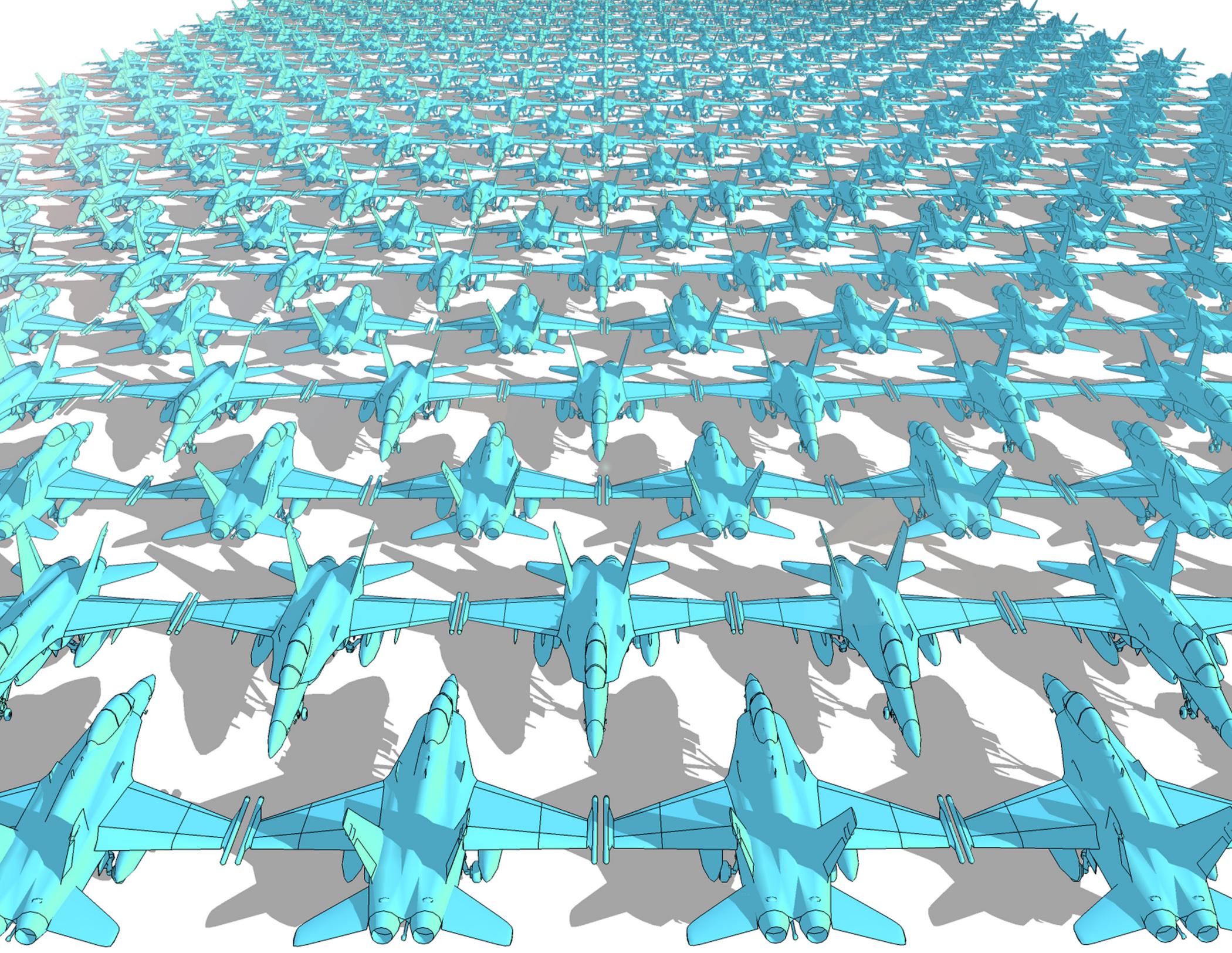


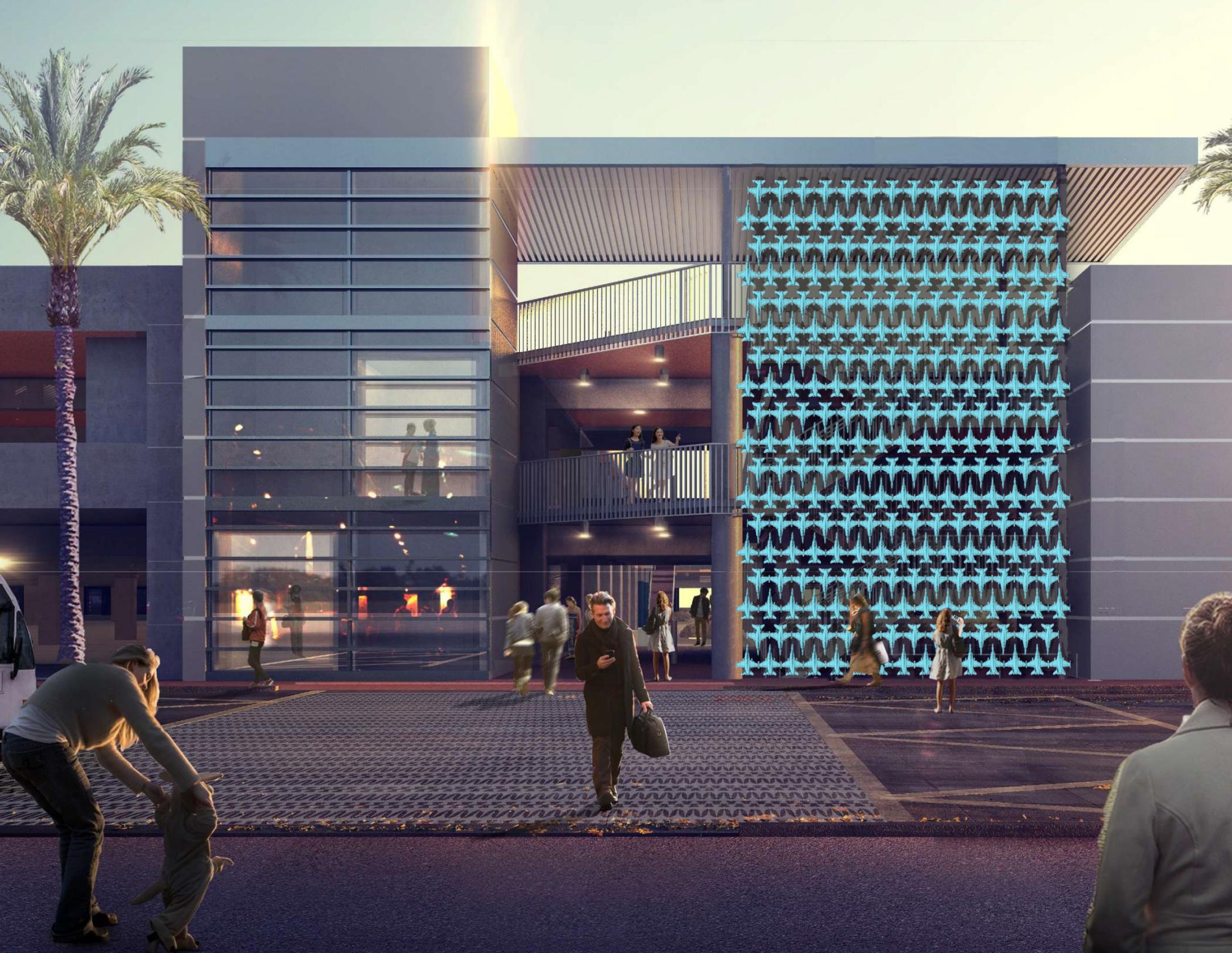




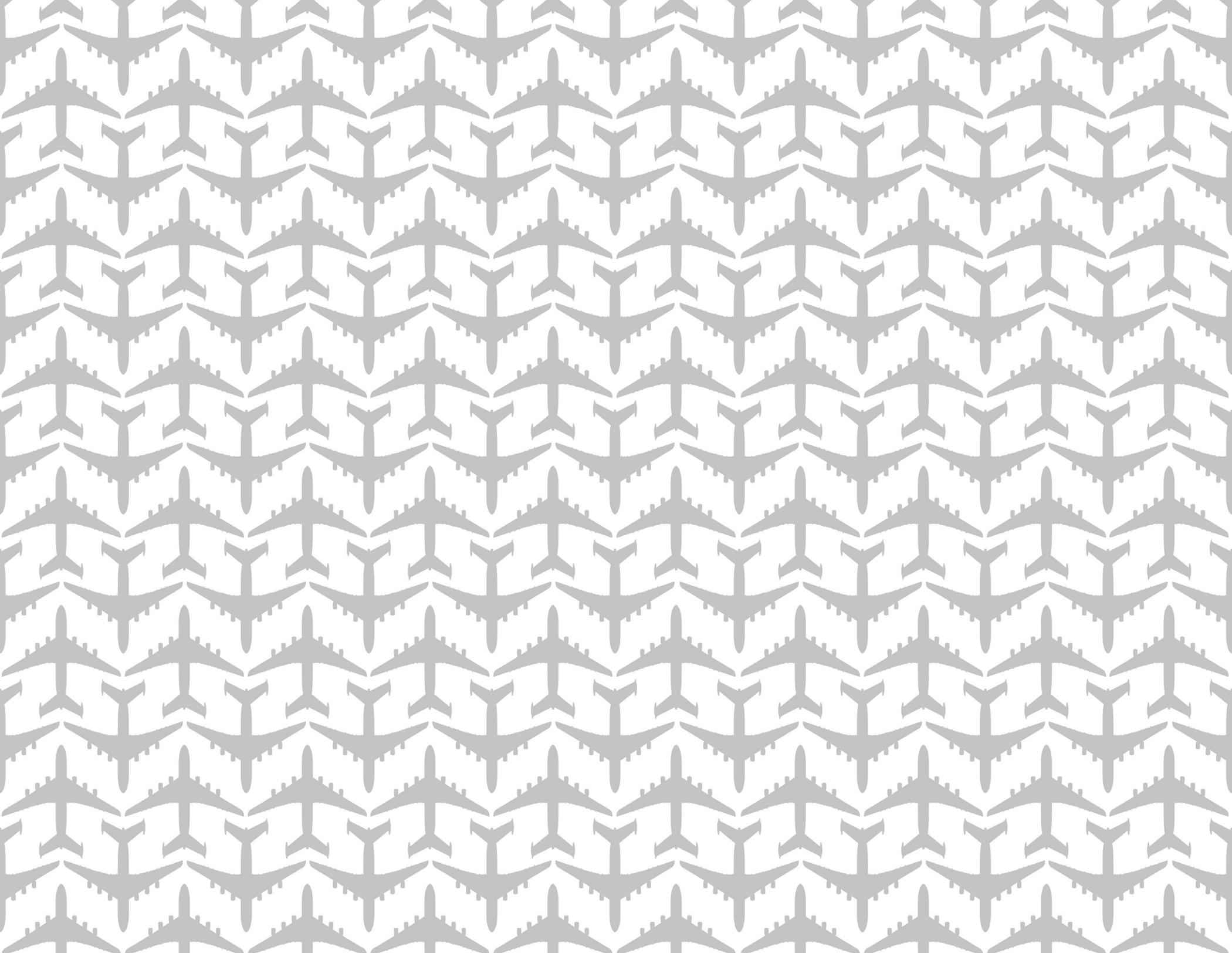


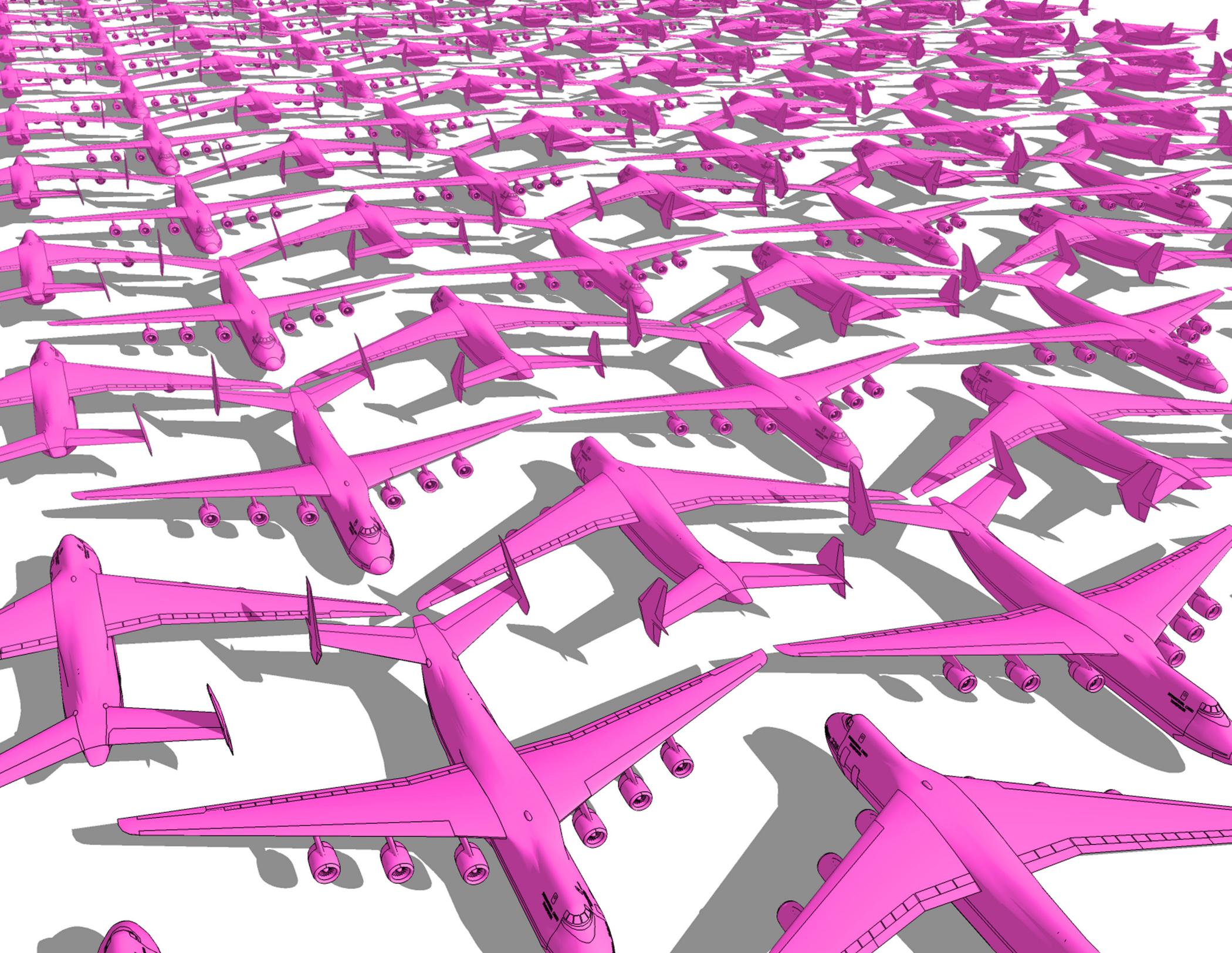




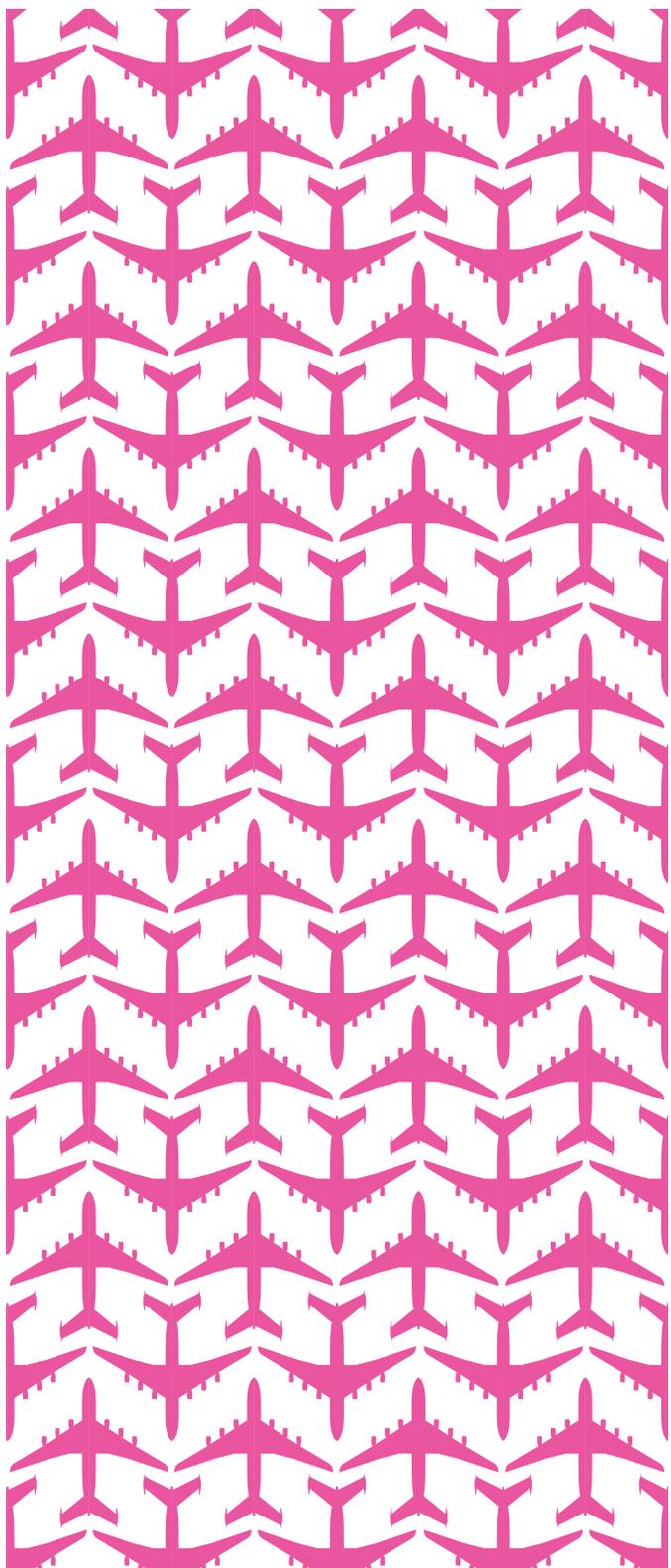
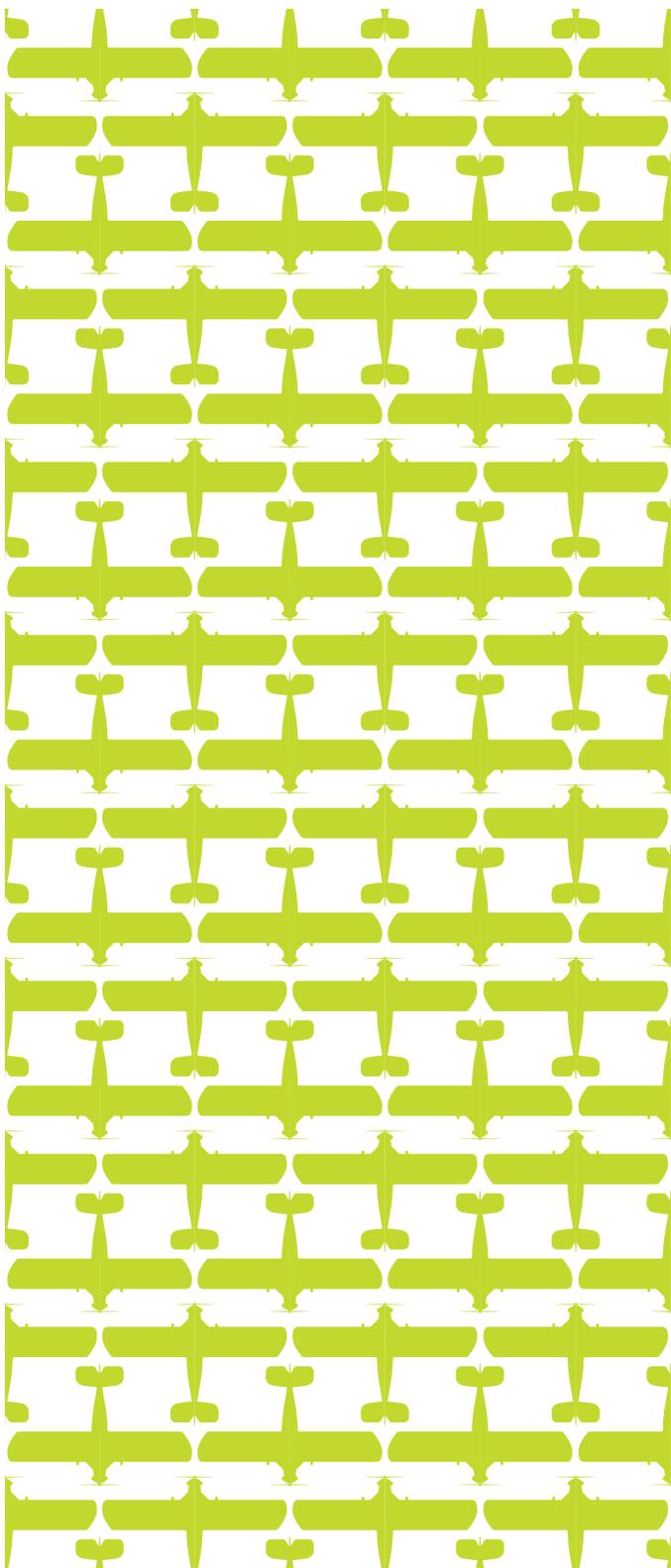
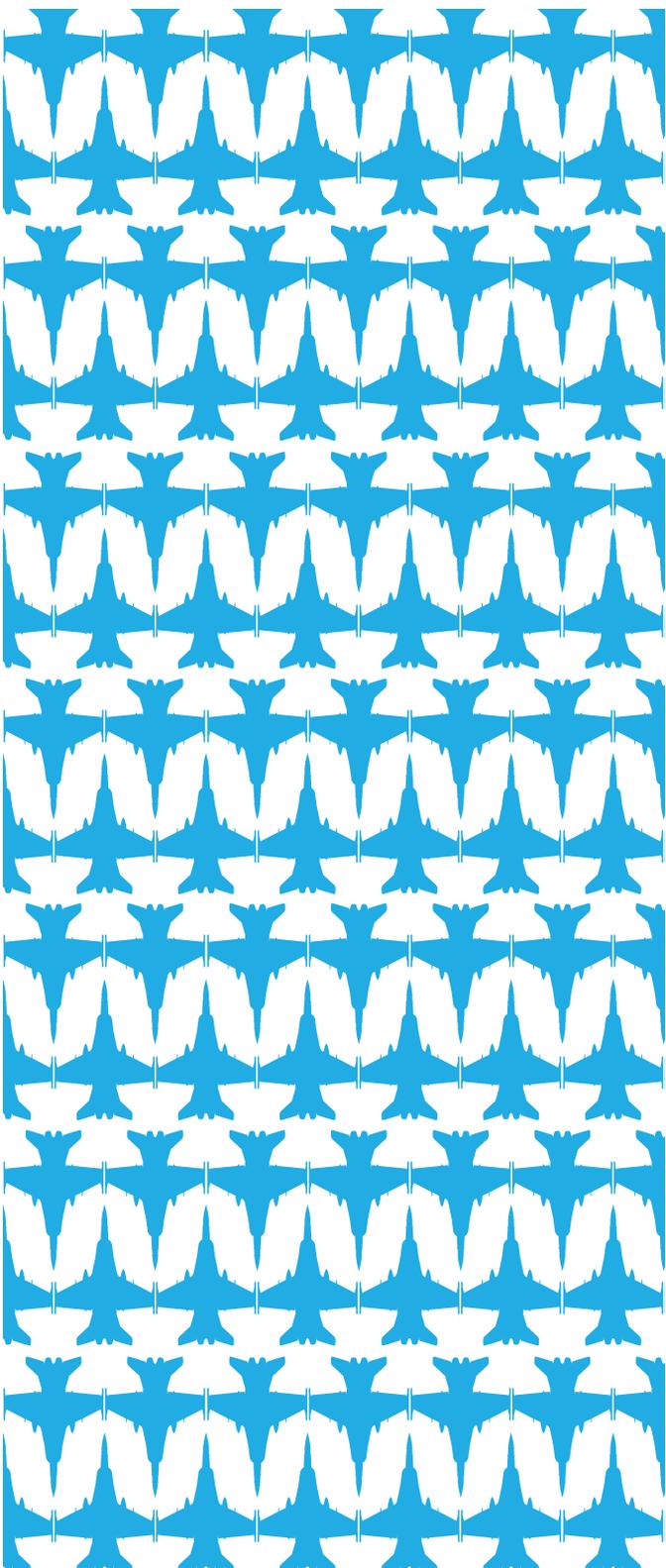












**San Diego International Airport Public Art Project**

Total project Budget \$ 550,000.00

**Artist Fee**

Artist Design Fee: travel, site visits, expenses, tech. packet, insurance \$ 95,000.00  
 Schematic, Development, Construction Docs & Oversight, Installation Oversight

**Front End**

Structural Engineer \$ 10,000.00  
 Architect \$ 8,000.00  
 Marketing/ Programming \$ 2,000.00  
 City Permits \$ 1,500.00  
\$ 21,500.00

**Site Prep**

Site Prep \$ 15,000.00  
 Concrete Footing \$ 30,000.00  
\$ 45,000.00

**Fabrication**

Material Research/Prototyping	\$ 3,000.00
Shop Drawings	\$ 1,500.00
Powder Coated Aluminum Substructure	\$ 15,000.00
Casting/Cleaning	\$ 55,000.00
Powder Coat	\$ 15,000.00
Installation	\$ 25,000.00
Delivery	\$ 5,000.00
<i>per site</i>	\$ 119,500.00
<b>3 sites</b>	<b>\$ 358,500.00</b>

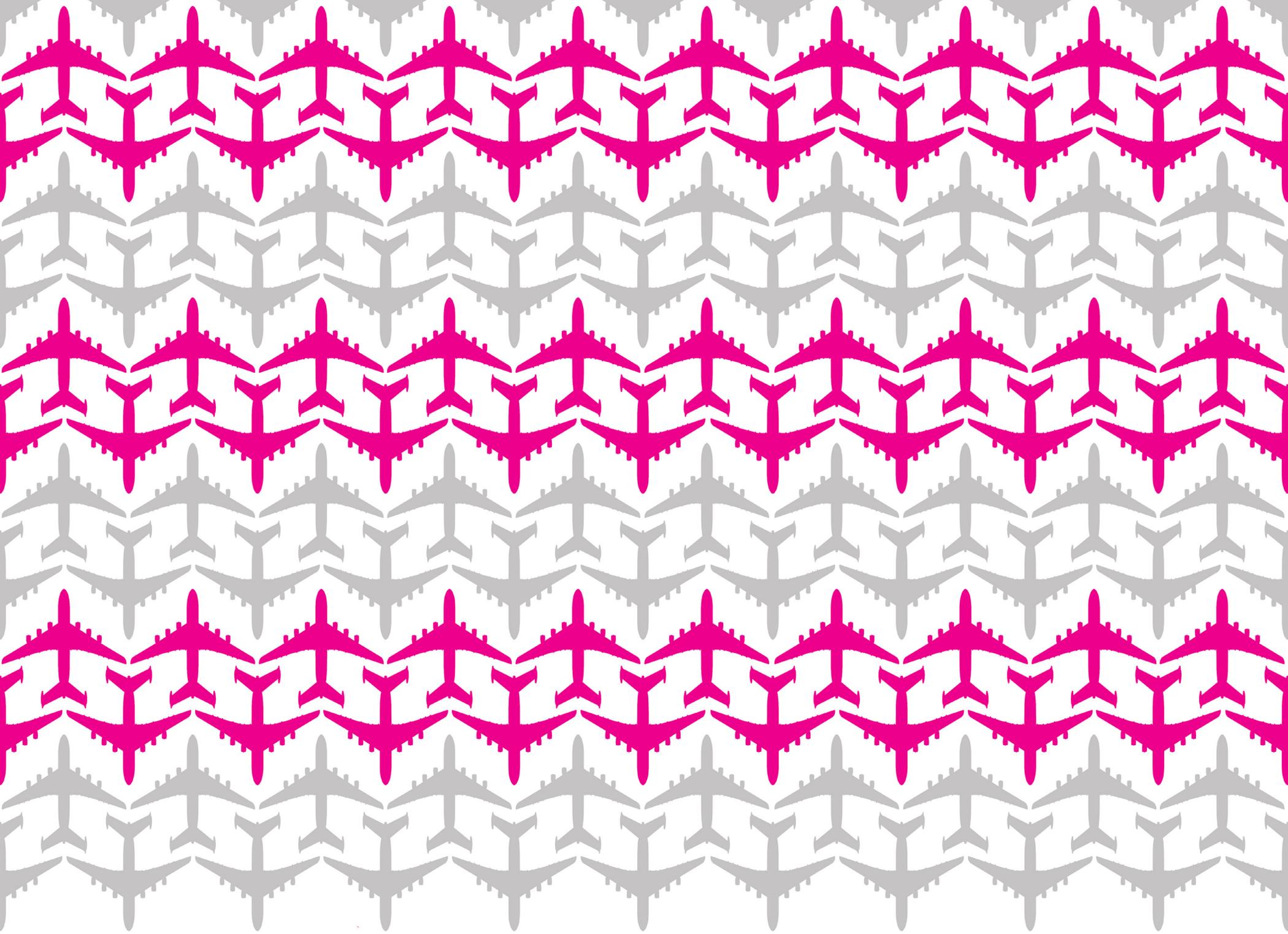
**Contingency**

\$ 30,000.00

**Total**

**\$ 550,000.00**







ARRIVE, DEPART,  
**BE INSPIRED.**

## Item 4: Staff Updates

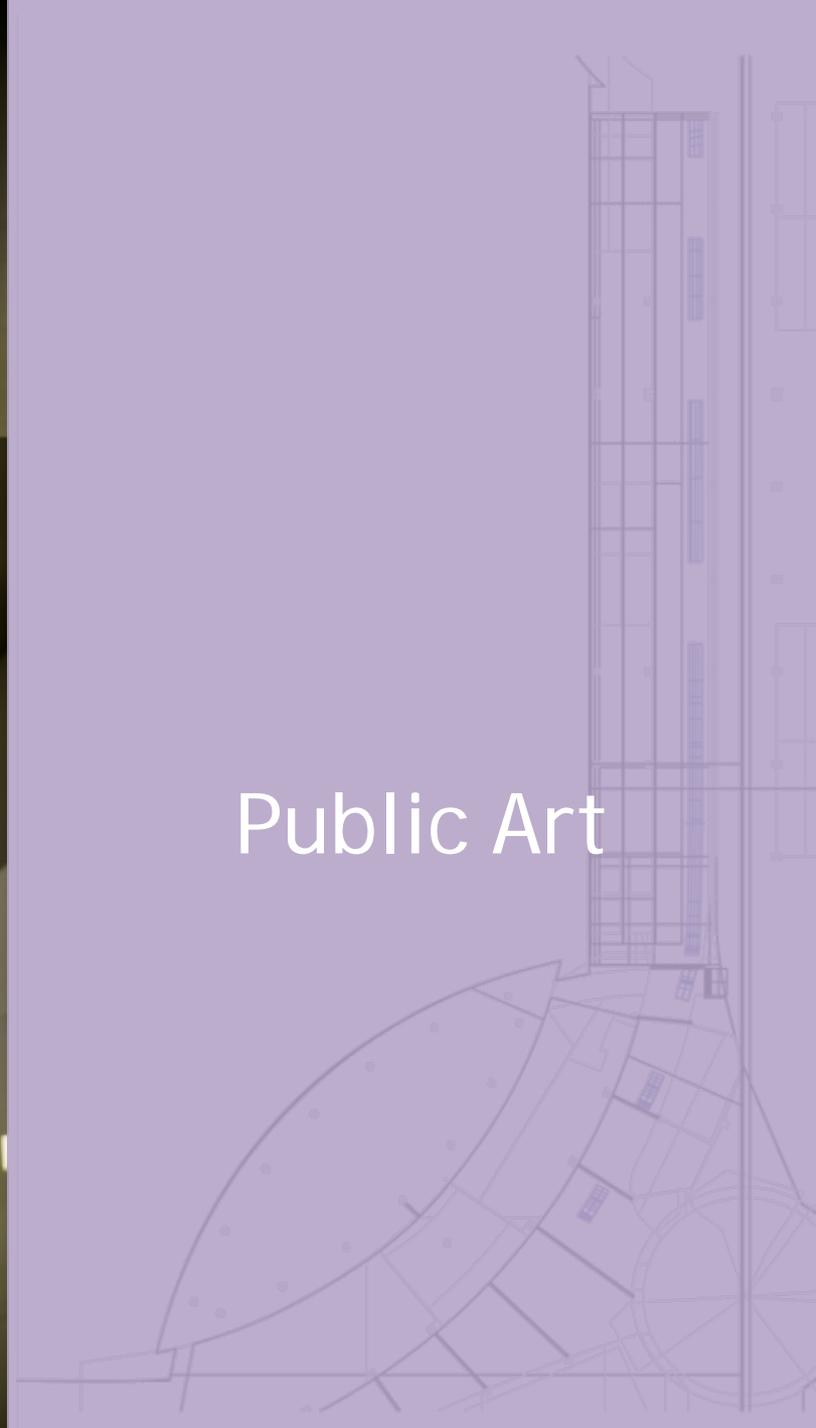
Lauren Lockhart  
Art Program Manager

Chris Chalupsky  
Sr. Manager, Art & Community Partnerships

July 1, 2016



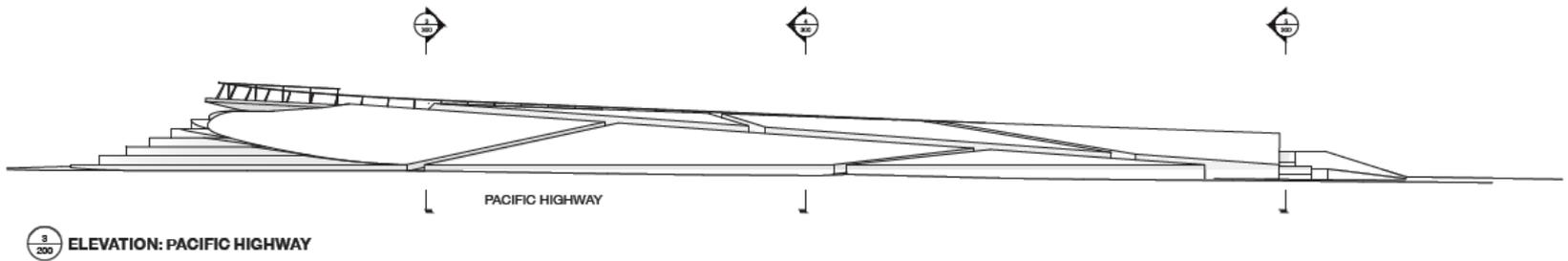
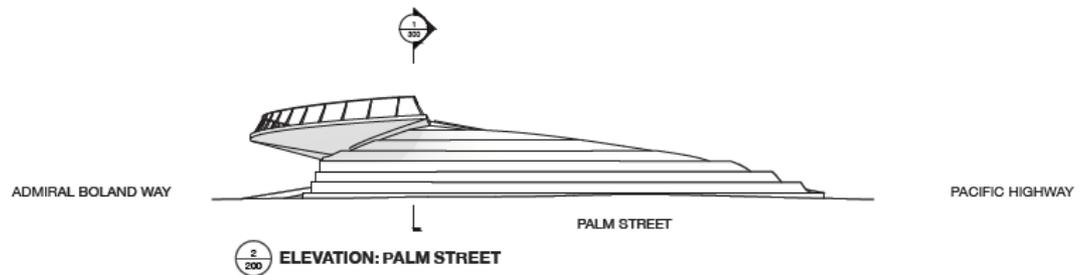
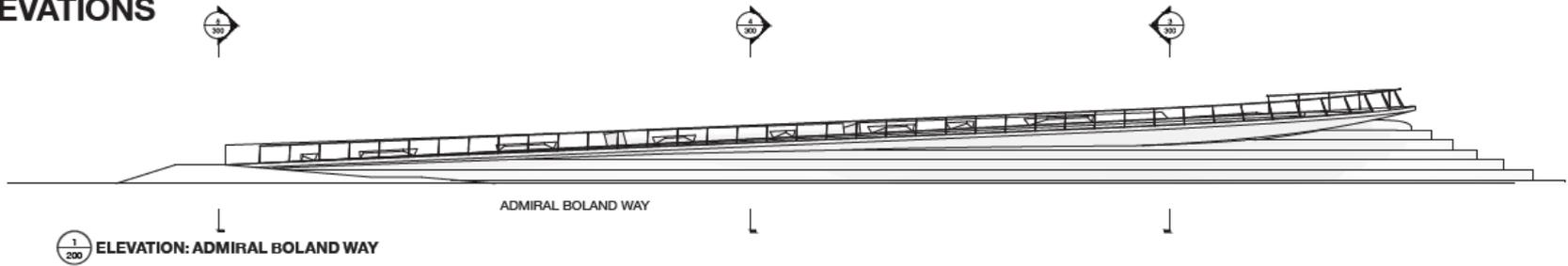
# Public Art





Palm Street Park Public Art Conceptual Rendering  
Artist: Legge Lewis Legge  
Anticipated completion: Spring 2017

# ELEVATIONS

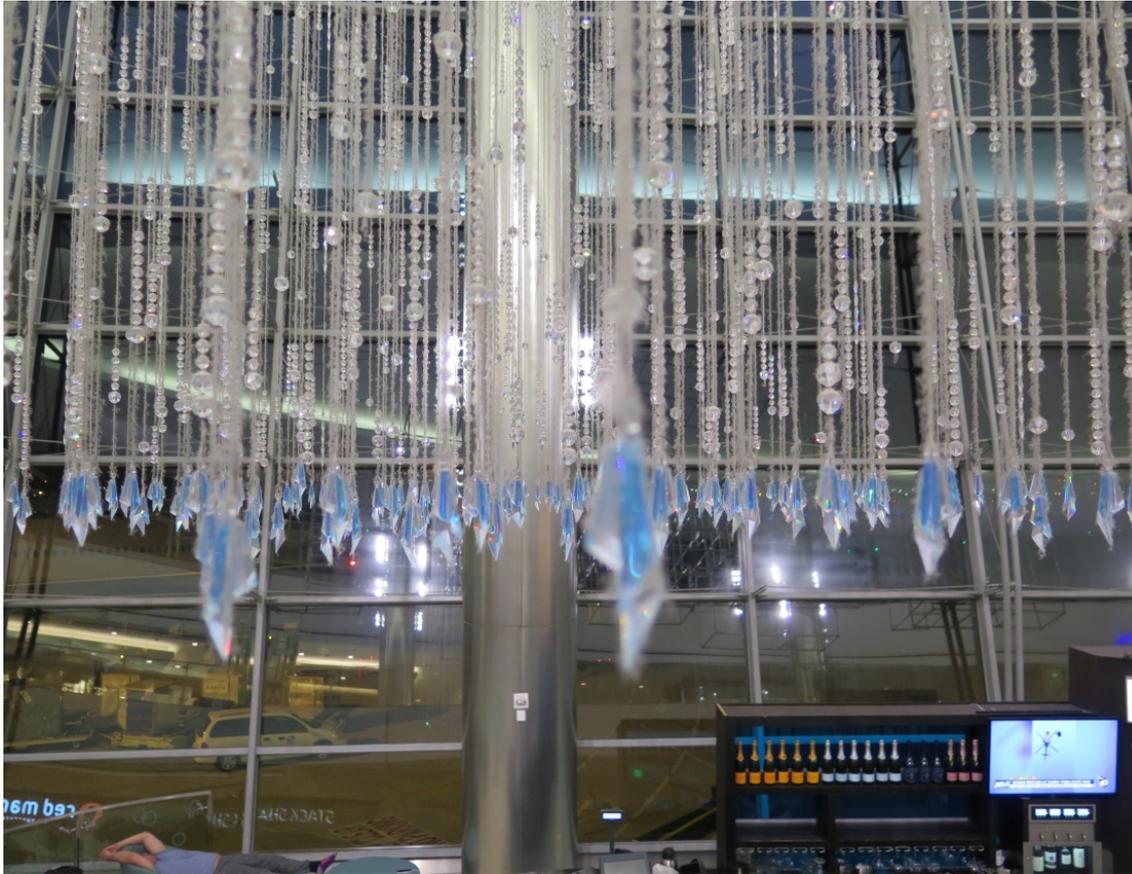


Palm Street Park Public Art Elevation Drawings  
Artist: Legge Lewis Legge  
Anticipated completion: Spring 2017



Palm Street Park Public Art Stockpiling Progress  
Artist: Legge Lewis Legge  
Anticipated completion: Spring 2017

# Conservation & Maintenance



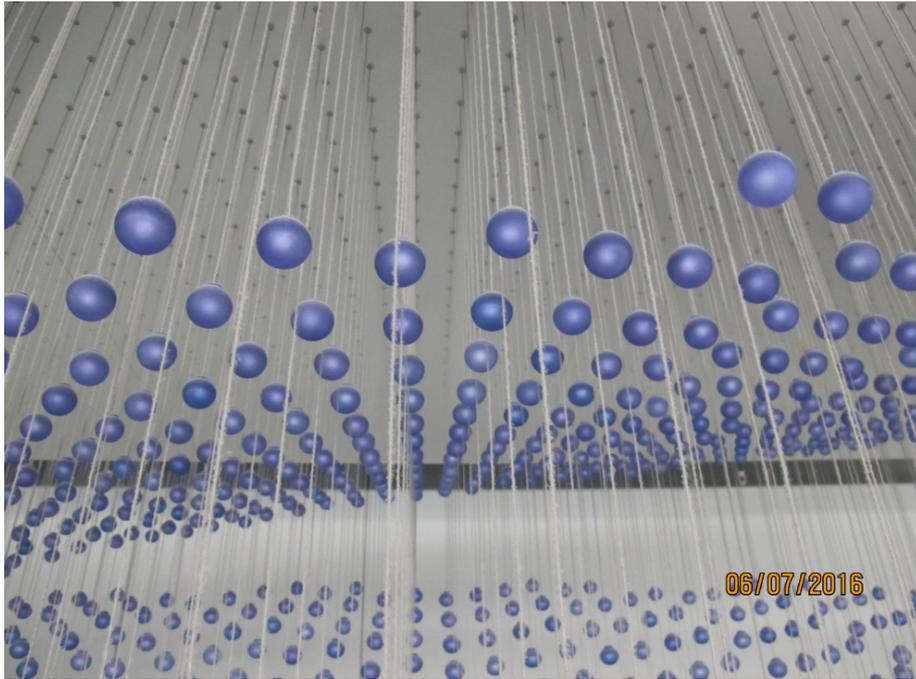
*Taxonomy of a Cloud  
Before cleaning*

# Conservation & Maintenance



*Taxonomy of a Cloud*  
After cleaning

# Conservation & Maintenance



*The Journey*  
Before the Cleaning

# Conservation & Maintenance





# Temporary Exhibitions Program

# INTERGALACTIC DREAMING



## Community Outreach



High Tech High Media Art Students  
*A Long Way from Home*



# Performing Arts Program





Questions?