

Public Art Advisory Committee

Thursday, August 2, 2018

*****4:00 PM*****

Notice change in meeting time

**Helling Lobby Conference Room
410 E Washington St**

AGENDA

Call to order

Public discussion of any item not on the agenda

Consideration of minutes of the July 12, 2018 meeting

Review of RFQ for City Hall Lobby Art Project - attached

Discussion of allocation for Fiscal Year 2019 funds

Committee announcements or Committee reports

Staff reports

Adjournment

If you will need disability-related accommodations in order to participate in this program/event, please contact Marcia Bollinger, Neighborhood and Development Services at 319-356-5237 or marcia-bollinger@iowa-city.org. Early requests are strongly encouraged to allow sufficient time to meet your access needs.

**MINUTES
PUBLIC ART ADVISORY COMMITTEE
JULY 12, 2018 – 3:30 PM
LOBBY CONFERENCE ROOM – CITY HALL**

MEMBERS PRESENT: Erin Fitzgerald, Tam Bodkin Bryk, Vero Rose Smith, Wendy Brown, Steve Miller, Ron Knoche, Juli Seydell Johnson

NOT PRESENT:

STAFF PRESENT: Marcia Bollinger, Morgan Musselman

PUBLIC PRESENT: Kay Colangelo

PUBLIC DISCUSSION OF ANY ITEM NOT ON THE AGENDA:

There was no public discussion of items not on the agenda.

CONSIDERATION OF MINUTES OF THE JUNE 6, 2018 MEETING

Fitzgerald moved to approve the June 6th minutes. Rose Smith seconded the motion. Motion passed unanimously.

DISCUSSION OF CITY HALL ART PROJECT/ VISIT TO STUDIO

The committee decided to discuss Isabel Barbuza's concept for the art installation in the City Hall lobby before the Chadek Green Placemaking discussion as Juli Seydell Johnson would be late to the meeting due to another commitment.

The committee reviewed the visit to Barbuza's studio for members who were unable to attend. Bollinger stated that she had received an email from Barbuza before the meeting and would read it as Fitzgerald summarized the studio visit. Fitzgerald stated that Barbuza's progress on the project was not where the committee expected it to be, that there wasn't much explanation for the process or the lack of progress or why the materials and overall concept changed again. Fitzgerald stated that the wooden panels that would be used in the installation were warped, and Bodkin Bryk agreed. Bodkin Bryk stated that Barbuza thought it could be due to studio's climate, and that some of them were flat but some of them were significantly bowed. Fitzgerald restated that the materials Barbuza was using had changed from the initial proposal and that there was not much done. Bodkin Bryk noted that Barbuza seemed trusting of her process and confident that she had a significant block of time, that she was going to move forward later on, but that she wasn't there yet. Fitzgerald noted that they reminded Barbuza of the installation's deadline and asked her how she felt about that, to which she responded that she had a surgery coming up and would not be able to work for at least three weeks, which left maybe three weeks until the deadline. That concluded the visit.

Bollinger stated that a goal of the visit was for the committee to approve a design, which would allow them to formally enter into an agreement with Barbuza. Bollinger noted that, given the fact that the concept has been constantly changing, it has been difficult for the committee to approve a design. Bodkin Bryk noted that there were lovely finished pieces in the studio that were unrelated to the piece. Fitzgerald and Bollinger agreed. Bollinger noted that they were made of dyed paper

and were hung. Fitzgerald stated that they had discussed the river tapestry pieces that they saw at the studio made of paper folded in an accordion-like structure could be used in the City Hall space to communicate the same concept as the initial proposal, as this is a technique that Barbuzza has mastered and that those who visited the studio liked. Bollinger noted that if the pieces were hanging, as they were in the studio, it would allow for lighting to be installed on the wall behind them. Bollinger stated that she had shared this comment with Barbuzza in a phone conversation with Barbuzza shortly after the studio visit. Bollinger stated that she asked Barbuzza to think about that possibility while she was on vacation and get back to her. Bodkin Bryk stated that due to Barbuzza's surgery and vacation, there was going to be a lot of lost time where she wasn't going to be available. Bollinger stated that when Barbuzza returned from vacation she contacted Bollinger and said that she was feeling compromised by being asked by the committee to revisit the piece and that she would prefer to end the project.

Bollinger stated that in Barbuzza's latest email that she received just before the meeting, she told Bollinger that she was still confused in terms of what the committee is looking for but that she would be willing and interested to hear what the committee's discussion is today. Bollinger stated that the decision the committee needed to make was whether the committee wanted to continue working with Barbuzza if she is open to the commission process. Bollinger read directly from Barbuzza's email, "Was the committee thinking of a new proposal? I am hesitant to invest my time, money, and energy again on something that is not very clear and again presenting the possibility of being stopped for lack of understanding. However, I am open to hear about the committee's ideas of the alternative means." Bollinger posed the question of starting from scratch or working from proposals the committee has already received. Bollinger noted that the committee has already paid Barbuzza \$250 for the first portion of the design and that the committee agreed to pay her another \$250 upon the approval of a final design, which has not been completed due to the extension of the deadlines and the changing concept, but will still be paid to Barbuzza.

Miller asked for a clarification of the project's total budget and Bollinger answered that Barbuzza would receive a total of \$9,500. Bodkin Bryk noted that this was a sizable amount for the committee. Bollinger stated that she had conversations early on with Barbuzza concerning the project, that it first and foremost had to be immediately appealing to viewers. Fitzgerald stated that at the studio visit she was surprised by how slowly the project had progressed. Bodkin Bryk agreed. Brown stated that Barbuzza clearly put a lot of time into her research. Fitzgerald stated that much of the research has been on a concept that the committee was unaware of and had not approved. Bollinger added that she had discussed things with Ron Knoche and Juli Seydell Johnson and that they had said that they would feel comfortable continuing to work with Barbuzza. Knoche stated that it would be challenging but that he felt that they could eventually come to a project that they all agreed upon. Brown stated that she supports walking away from the project but expressed concern about doing so without compensating Barbuzza. Rose Smith stated that Barbuzza has already received \$250 for spec work, to work through the concept according to the committee's comments and preferences and that, given that this work has not happened, Rose Smith thinks it is fair for the committee to choose to step away from the project. Fitzgerald stated that the reason they chose Barbuzza's proposal because her concept was the strongest, although her presentation was lacking, and that as the project has progressed, the concept continues to become more diluted. Fitzgerald noted that artist Tim Adams' proposal was well-presented, and although his concept was not what the committee had envisioned, she is confident that, had they chosen Adams, the project would be completed at this point without complications. Bodkin Bryk expressed concerns about the durability of Barbuzza's project.

Juli Seydell Johnson arrived at 3:45 p.m.

Fitzgerald stated that the committee has a few different options in terms of this project: they can continue with Barbuza and change the concept to a commissioned piece. Bollinger stated that Barbuza would prefer to continue working on her current concept. Rose Smith stated that she believes the committee needs to step away from the project with Barbuza. Fitzgerald stated that this would be the committee's section option: to stop working with Barbuza and pay her the \$500 total and either go back to the past proposals or open a new call for proposals. Seydell Johnson stated that she is most concerned by the lack of progress on the project and the extension of deadlines, therefore she supports walking away from Barbuza's project and starting over.

Seydell Johnson motioned to cease collaboration with Isabel Barbuza on the City Hall art installation due to inability to meet the deadlines set forth and changes Barbuza has made to the scope and intent of the project. Brown noted that the inability to meet deadlines was less problematic in the committee's mind than the constant change of direction. Seydell Johnson amended the motion to cease collaboration with Isabel Barbuza on the City Hall art installation based on the changes in direction in her concept design from the initial proposal presented to the committee, as well as concerns about the durability and installation of the piece, and pay Barbuza the additional \$250 still due for work and materials used thus far. Bodkin Bryk seconded. Motion passed unanimously.

Miller asked if the committee needed to create a separate motion to open it up for new proposals. Bollinger stated that the committee would have to address how they would pay design fees, given that \$750 of the budget has already been expended. Knoche asked if the plan was to review the call to artists at the next meeting or the meeting after that. Bollinger suggests reviewing the RFQ before issuing it. The call to artists will be addressed at the next meeting on August 2nd.

REVIEW OF FINAL DESIGN FOR CHADEK GREEN PLACEMAKING PROJECT

Cara Briggs Farmer arrived at 4:05 to present her progress on the Chadek Green Placemaking Project.

Briggs Farmer stated that she and Fred Meyer from Backyard Abundance held three public visioning sessions to create excitement about the project as well as gather public opinion on how to renovate Chadek Green so that it functions better for the people who use that space and attracts more visitors. Briggs Farmer stated that following the feedback from the first meeting, she pulled out elements that she thought seemed important to people and to the second meeting, she brought three rough scale models that were inspired by that first session. Briggs Farmer stated that she and Fred Meyer had session attendees vote on those models and on different images of natural landscaping. Briggs Farmer noted that the concept for her sculptures and the overall redesign of the area came from that second session. Briggs Farmer then presented the scale model of the sculptures and noted that people responded well to this design, including the Chadek sisters. She demonstrated that the sculptures she has created are three open-structure spheres that resemble tulip blossoms if flipped upside down and that the working title for the piece is "Three Sisters", named after the Chadek sisters. Briggs Farmer stated that she thinks it is important that these sculptures represent the three Chadek Sisters as a way of keeping the history tied to the land.

Fitzgerald asked Bollinger if the three globes in the Chadek Green site plan she had passed around were meant to be the sculptures, and if flowers would be planted around them. Bollinger responded that yes, they are meant to be the sculptures, but that what be placed in the area directly around them is up for discussion and suggested mulch as an option. Bodkin Bryk noted that she thought mulch would be a good idea. Brown asked if there are other gathering areas around this sculpture, to which Briggs Farmer answered yes. Briggs Farmer stated that one goal of the piece is to be an attention-getter for people who drive past the area. Seydell Johnson explained that there are currently two rectangle-shaped garden spaces in the area currently and that the new plan splits those areas into four and places a gathering space in the middle, which includes the sculptures and other exploration areas and picnic tables. Fitzgerald asked what the spacing between the sculptures will be. Briggs Farmer stated that it is currently at about four feet, but that she is willing to change that when they are installed. Brown expressed concern about whether the structures would be strong enough if kids climbed on them and Briggs Farmer answered that yes, they will be.

Miller motioned to approve Cara Briggs Farmer's concept for the Chadek Green Placemaking Project. Rose Smith seconded. Motion passed unanimously.

REVIEW OF RESPONSES FOR FARMER'S MARKET PLACEMAKING PROJECT

Bollinger stated that there were many proposals and that Seydell Johnson has already received and reviewed these proposals due to the high number of entries and because some of the proposals involved full-scale murals on the outside of the Chauncy Swan parking ramp. Bollinger noted that the outside of the parking ramp has a surface that would be difficult to paint and maintain, and that the City Manager agreed that the chosen proposal should not include full coverage of this surface, which eliminated some entries.

The committee discussed the artists' responses for the Farmer's Market Placemaking Project. Bodkin Bryk stated that the committee had previously discussed that they did not want the project to stress the Farmer's Market all the time, given that the Farmer's Market only takes place in the parking ramp for part of the year. Rose Smith noted that she has previously worked with Erika Narhi-Martinez and is familiar with her work, and stated that the artist doesn't have much experience with work at this large of a scale. Brown stated that she had looked up the mural Narhi-Martinez installed in El Salvador, and that she thought it was well done. Seydell Johnson stated that the proposal that aligned most closely with her personal idea of what the project would look like was that of Sarah Montgomery. Brown stated that she thought it was interesting that the installation of this proposal would be partnered with Amana Furniture, and that she wanted more clarity on that part of the proposal. Brown stated that she liked Montgomery's photo booth idea. Seydell Johnson stated that this portion of the installation would only be on display during the Farmer's Market if this proposal was chosen. Miller asked if the signage on the parking ramp would remain. Seydell Johnson stated that she thinks that signage would remain and that she thinks this parking garage is publicly known as the Farmer's Market parking garage. Seydell Johnson stated that she likes a lot of the graphics in Montgomery's proposal, but that they would have to refine some elements. Fitzgerald asked if the Iowa City Farmer's Market currently had a logo. Seydell Johnson stated that they do. Fitzgerald asked if Seydell Johnson wanted the placemaking project to coordinate with that logo. Seydell Johnson stated that she would be fine with it being different. Brown asked if the committee was clear on what kind of flags Montgomery proposed for the interior of the market. Fitzgerald answered that they were pennant flags. Seydell

Johnson stated that the focus of the installation would be on the outside portion, not on the inside, if this proposal was chosen. Fitzgerald stated that she enjoyed the painted ceiling portion of Erika Narhi-Martinez's proposal. Rose Smith stated that she liked the concept of three-dimensional signage for the space because of some of the constraints with maintenance and the surface of the parking garage's exterior. Fitzgerald asked what parts of Montgomery's proposal would be removed during the winter. Miller answered that anything mounted to the building would stay there year-round, but that the frame for the photo booth would be removed. Fitzgerald asked for more information about the fork element of the piece. Seydell Johnson stated that she liked that element, especially if they were mounted to the light posts as the design suggests. Brown stated that she liked that element as well, but thought that some of the forks should be replaced by other utensils, like a place-setting. Fitzgerald asked if the committee is meant to select one proposal and have the artist come in. Bollinger stated that this project was an RFP. Miller stated that he spoke with Nancy Bird and she stated that she could support this project monetarily. Seydell Johnson stated that this proposal could be the first phase of a larger project that could address the interior of the parking garage in later phases. Miller asked if all the proposals were assumed to take the entire budget allotted for this project. Seydell Johnson stated that this project is using a matching fund, and that they wanted the committee's opinion on the proposals and that the Parks Department would take it from there.

Knoche motioned to recommend that the Parks and Rec Department works with Sarah Montgomery on the Farmer's Market Placemaking Project. Brown seconded. Motion passed unanimously.

COMMITTEE ANNOUNCEMENTS OR REPORTS:

Brown stated that she thought the Goosetown mural looked great and that it brought people together, which was its purpose. Miller agreed that he thought it looked great. Rose Smith stated that she thought all of the murals downtown looked great.

STAFF REPORTS:

Seydell Johnson stated that the **Snelson** sculpture was still under design, that the Parks Department was working on figuring out how to move it to the new space. Bollinger stated that there is money for this project, as a Riverfront Crossing developer applied for a density bonus if funds were contributed to public art in the district. Seydell Johnson stated that she hopes the installation and park will be completed in the fall but that the grand opening will not happen until the spring. Seydell Johnson stated that the STEAM project at the Rec Center is still very popular with kids and junior-high and high-school aged kids.

ADJOURNMENT:

Knoche moved to adjourn. Miller seconded. Meeting adjourned 4:40 p.m.

**Public Art Advisory Committee
Attendance Record
2018**

Name	Term Expires	8/16	9/7	11/2	1/4	2/1	4/5	5/3	6/7	7/12
Bodkin Bryk, Tam	01/01/19	x	x	x	O/E	x	x	x	x	x
Brown, Wendy	01/01/20	x	x	O/E	x	x	x	x	x	x
Erin Fitzgerald	01/01/20	x	x	x	x	x	x	x	x	x
Knoche, Ron		x	x	x	x	x	x	x	x	x
Seydell- Johnson, Juli		x	O/E	x	x	x	x	x	x	x
Vero Rose Smith	01/01/21	--	--	--	x	O/E	x	x	O/E	x
Steve Miller	02/01/21	--	--	--	--	x	x	x	O/E	x

Key:

- X = Present
- O = Absent
- O/E = Absent/Excused
- = Not a member

Request for Qualifications: City Hall Lobby Art Installation

The City of Iowa City's Public Art Program is seeking artists, architects or other creative types interested in designing a permanent wall installation at City Hall, 410 E. Washington St. This space is approximately 16'X10' and is located in the lobby, on the south wall next to the stairwell. This location is visible and used by many visiting City Hall or the Police Station.

Read the Request for Qualification information below, before using the online form found at the bottom of this page to apply.

Project information

Location

The lobby was recently remodeled and now features clean, warm white finishes that include white terrazzo floor, brushed aluminum hand rails and signage, as well as a contemporary PH Lamp by Poul Henningsen that hangs in the stairwell. Maple paneling and white corian also accent the lobby. This space is accessible 24/7 as it is also the entrance to the Police Station.

Goal

The goal of this project is to design and install an eye catching, creative art installation that may reflect some connection with the Iowa City community, including but not limited to, physical features, the diverse demographic of visitors to City Hall, educational excellence, cultural amenities, etc.

Considerations

The wall itself is concave as it wraps around the curved stairwell. Rather than ignore, it is preferred that the artwork highlight this architecture detail utilizing as much of the available space as possible, but keeping in mind the high traffic volume using the stairwell and the continual access to the lobby to the public. There may also be the opportunity to carry the concept of the final art piece into other locations within City Hall.

Medium

The medium utilized by the artist is flexible. The wall itself is constructed with concrete block covering sheetrock, so it is structurally sound for most installations. Selected finalist must work with staff to ensure safety and security of the work and the public.

Budget

The total budget for the completed and installed artwork is \$9,000, and is funded through the Iowa City Public Art Program.

Projected project timeline

- Friday, Oct. 27, 2017: Response deadline
- Friday, Nov. 3, 2017: Selection of finalists
- Thursday, Jan. 4, 2018: Presentation of design to Public Art Advisory Committee
- Friday, Jan. 5, 2018: Notification of finalist selection
- Friday, Feb. 2, 2018: Execution of project agreement
- Thursday, March 1: Final design review by Public Art Advisory Committee
- Saturday, June 30, 2018: Project completion

Applicant information

Eligibility

Successful applicants must demonstrate vision, past experience and professional qualifications required to design and create the work, and willingness to work collaboratively with staff and other professionals to finalize the design. Team applications should demonstrate the qualifications of its individual team members, as well as each member's qualifications to work together. This RFQ is open to artists, artist teams, engineers, architects, student teams or others with priority given to those who live in the state of Iowa.

Selection

The Public Art Advisory Committee will review applications and interview applicants at their meeting at 3:30 p.m. on Thursday, Nov. 2, 2017. Up to four finalists will be selected. A stipend of \$250 will be awarded to finalists to develop a more specific proposal.

Application

Fill out the online application below, be sure to include the following required elements:

- Statement of Interest
- Resume outlining professional accomplishment, no longer than two-pages
- Three professional references
 - Include name, relationship to applicant, email address and phone number
 - For team applications, include resumes and three professional references for each member
- Six to eight images of past works
 - Include a project title, location, date completed, media, dimensions, budget, commissioning agency, project partners and/or a brief description of the project/conceptual information
 - Submit samples by uploading them in the online application or by including a link.
 - Samples will also be accepted via email, flash drive or CD

The deadline to apply is 5 p.m. CST, Friday, Oct. 27, 2017

Incomplete and late applications may be deemed ineligible at the sole discretion of the City of Iowa City Public Art Advisory Commission.

Questions

Contact Iowa City Public Art Program Coordinator Marcia Bollinger at 319-356-5237 or Marcia-Bollinger@iowa-city.org. Additional information will also be posted to www.icgov.org/publicart.