

Parks and Recreation Commission
City of Brisbane
Agenda Report

To: Parks and Recreation Commission
From: Stuart Schillinger, Deputy City Manager
Subject: Recommend Artist for the Public Art Installation at the New Brisbane Library
Date: May 10, 2017

Purpose:

Create an art piece for the new library which should stimulate creativity, imagination and add a unique human quality to the community environment and enrich the public space.

Recommendation:

Recommend to the City Council that the City enter into a contract with Michele Gutlove to create a unique piece of art to be installed in the new Brisbane Public Library.

Background:

In October 2014 the City Council adopted an ordinance which required public art to be included public and private construction projects. Section 15.85.050 B requires that public developments over \$500,000 needs to contribute at least ½ percent of the building development cost for the acquisition and installation of publicly accessible art on the development site or for contribution in the Brisbane public art fund.

The new Brisbane Library has estimated building developing costs of approximately \$6,000,000 therefore a minimum of \$30,000 needs to be included for public art.

In April 2015 the City Council adopted temporary implementation guidelines for the public art ordinance pending the Parks and Recreation Commission creating permanent guidelines. The temporary guidelines set up an adhoc committee made up of two Council members and up to three Parks and Recreation Commissioners who would recommend a public art project to the Parks and Recreation Commission for final approval by the City Council.

The ad hoc committee met on November 1, 2016 to review a proposed Request for Proposal. The Committee discussed increasing the potential for the art project from \$30,000 as required by the Ordinance to a range of \$30,000 - \$50,000. The Committee stated this might provide more artists the ability to propose on the project thereby increasing the range of ideas and concepts the City would have to choose from. The range may also allow for multiple pieces of art to be incorporated into the project as well. There is enough money in the Public Art Fund from private development to cover the additional \$20,000.

The Committee decided to open the proposal process up to the artists from the entire nation and not limit it in geographic scope to further increase the number of artists eligible to propose.

The architect has identified 5 areas where art can be incorporated into the library without having a great impact on the design of the library. Within these 5 areas there are 14 separate spaces that are identified where art can be located. The subcommittee thought this gave artists enough variety and opportunities to create a piece of art which will not only enhance the user's appreciation for the library but will also create a point of pride for the community as a whole.

The schedule for choosing the artist and the concept plan is on an accelerated time frame in order to ensure there is not a delay in the construction of the new library. The proposals are due back to the City by January 6, 2017 and an artist is to be recommended to the Parks and Recreation Commission by February 8, 2017. The City Council agreed with the Ad Hoc Subcommittee's recommendations on December 8, 2016.

The City received 25 proposals from artists throughout the Country representing a variety of types of art. On February 23, 2017 the Ad Hoc Subcommittee narrowed the list of artists to four.

Discussion:

On April 26, 2017 the Ad Hoc Subcommittee met with the four artists. The artists were; Shane Albriton, Eric Powell, Jane Kim, and Michele Gutlove. Based on the interviews, previous work and reference checks the Ad Hoc Subcommittee is recommending Michele Gutlove to do the Public Art Installation at the new Brisbane Library. Ms. Gutlove has installations throughout the United States from Alaska to Florida, as well as an installation in Canada and will soon have one in Iceland. Her closest piece of work is in Palo Alto at the VA Palo Alto Health Care System.

Ms. Gutlove uses hanging glass, and both natural light and LED lamps to create effects which surround the individual in the art. For instance in Alaska the piece she created works with the natural light on June 21st to give the piece a different feel than it has the rest of the year. It is anticipated that the art will be in the main corridor of the Library welcoming visitors and enhancing their sense of the space.

Fiscal Impact:

The cost of the installation is anticipated to be around \$50,000. The City will use funds available in the Public Art Fund to pay for the installation.

Measure of Success

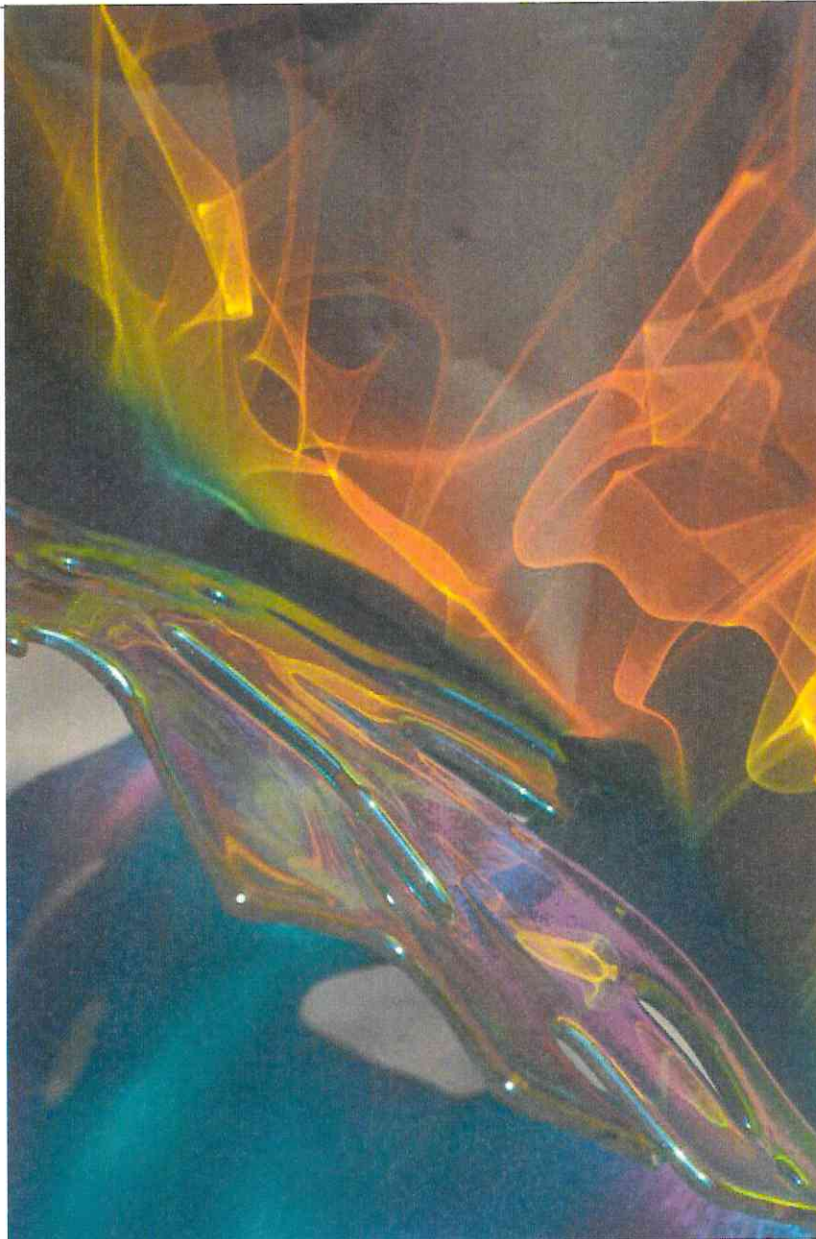
A unique piece of art will be incorporated in the new public library which will enhance not only the user's experience of library but the community as well.

Attachments:

Proposal from Michele Gutlove



Stuart Schillinger
Deputy City Manager



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The Dove Project:

I have donated glass doves, as symbols of peace and hope, to several locations, including: The Aurora Strong Resistance Center, in Aurora, Colorado; Columbine High School, in Littleton, Colorado; Mother Emanuel Church, in Charleston, South Carolina; The Pulse Nightclub, in Orlando, Florida; The Inland Regional Center, in San Bernardino, California; and Sandy Hook Promise, in Newtown, Connecticut.



Background:

For the last 19 years, glass has been my primary artistic medium. While an undergraduate architecture student, I studied watercolor as well as structural engineering. While in professional practice as an architect, I discovered glass fusing and my watercolor painting morphed into three-dimensional transparent sculptures, as handmade glass elements replaced brushstrokes. Molten glass, fluidly dynamic then solidly permanent, allows deliberate and intricate layering of textures with a full spectrum palette, as opaque as obsidian, as transparent as air, or as reflective as a lake.



My partner, Jeff Hoover, and I are both architects. He specializes in the programming and design of municipal buildings, with a concentrated focus on libraries. He has taught a course at Harvard's Graduate School of Design, in Library Design, for the past two decades. While he is responsible for all aspects of Studio GH installation, I design, shape and fire each piece of glass.

All of my art glass installations, both suspended sculptures and relief panels, have been delivered and installed in accordance with my clients' schedule requirements including integration into on-going construction timelines. Any and all of my clients can be contacted as reference. References are available by request. Photographs and videos of completed work can be viewed at www.studiogh.com.

Michele R Gutlove

Public and Institutional Glass Art Installations and Proposals: (\$6,000-\$430,000)



Commissions Awarded and in Process:

- "Hydrosphere" 2017 – William Griffin Community Centre, N Vancouver, BC
- "aurora" 2017 – Northern Lights Center, Reykjavík, Iceland
- "Curtain Call" TBA – Performing Arts Center, FL

Completed:

- "Light Play" 2017 – Lone Tree Performing Arts Center, Lone Tree, CO
- "Lake Gathering" 2016 – Holden Heights Community Center, Orlando, FL
- "Helix Nebula" 2016 – Public Library Building Atrium, El Paso, TX
- "a sweep of swifts" 2015 – Portland Community College, Portland, OR
- "Kuolimo" 2015 – City School Atrium, Savitaipale, Finland
- "Between Sea and Sky" 2015 – Civic Center/Library, University Place, WA
- "epiphany" 2015 – Montana State University, Bozeman, MT
- "Estuary" 2014 – Wentworth School, Scarborough, ME
- "Harbor" 2014 – VA Hospital, Palo Alto, CA
- "Teeming" 2014 – Kodiak Near Island Research Facility, Kodiak, AK
- "Verve" 2014 – Florida Gulf Coast University, Ft Myers, FL
- "Heliozephyr" 2013 – Mt. Blue Regional High School, Farmington, ME
- "Intertwined" 2013 – OSU College of Public Health, Columbus, OH
- "Connected Thoughts" 2013 – Community College of Denver, Denver, CO
- "Bright Day" 2013 – Western Oregon University, Monmouth, OR
- "Aqua-Luminance" 2012 – Baystate Medical Center, Springfield, MA
- "Random Thoughts" 2012 – Algiers Regional Library New Orleans, LA
- "inklings, musings & notions" 2011 – Microbio Ctr, UofU Salt Lake City, UT
- "Emergence" 2011 – Juvenile Justice Center, Cedar Rapids, IA
- "Elemental Energy" 2011 – Gainesville Regional Utilities, Gainesville, FL
- "Bromeliad Sunshower" 2011 – Lauderhill City Hall Lobby, Lauderhill, FL
- "Suislaw Sunshower" 2010 – Corvallis-Benton County Public Library, OR
- "Clowder Umbrage" 2008 – The Cats' Hospital, Wellesley MA
- "Menorah and Letters" 2007 – Sanctuary, Temple Beth Elohim, Acton, MA
- "Wall of Reflection" 2005 – Lobby Art, Chabad Center, Natick, MA
- "Water, Fire and Steam" 2004 – Nat'l Inst of Flamenco, Albuquerque, NM



Education and Architectural Background

(Registered Architect, Massachusetts 1989)

Architectural employment and work history is available on request.

A list of Gallery and Museum Exhibits is available on request.

BArch – University of Oregon 1983 (summa cum laude)

Dual Major – Architecture and Structural Engineering, ASU

Jeffrey M. Hoover AIA

design studio GH, LLC

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Background

Jeffrey Hoover is Design Studio G+H's installation coordinator and on-site installation foreman.

Additionally, as architect, Jeffrey Hoover specializes in programming, planning and design of public buildings with an emphasis on public and academic libraries. With the expertise developed through more than 25 years of active practice, Mr. Hoover regularly conducts seminars and lectures at annual national conferences for: the American Library Association, the New England Library Conference, the Boston Society of Architects Annual Convention and the Traditional Buildings Conference. He has been an instructor for Harvard University's Graduate School of Design's Office of Executive Education, teaching Library Planning and Design from 1999 to the present.

As a member of the Architecture for Public Libraries Committee for the American Library Association, he has repeatedly served as program coordinator for the committee's annual presentations and was Committee Chair for 2009/2010. In recent years, he has been repeatedly quoted in Library Journal and Library-by-Design relative to emerging trends and innovations in library planning and design.

Education

- Bachelor of Architecture, University of Oregon, 1983
- Architecture and Solar Energy Arizona State University, 1980



Résumé –

Design Studio GH, LLC www.studiogh.com

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Selected References (all clients can be contacted):

Paul Ackerman, Production Manager
Lone Tree Arts Center
1201 20th St, Orlando, FL 32805
720-509-1006 office or 845 659-1300 paul.ackerman@cityoflonetree.com
Installation: "Light Play" 2017

Patricia Dalbin CNU-A, Public Art Program Manager
Museums and Cultural Affairs Department
400 W. San Antonio Street, Suite A, El Paso, Texas 79901
(915) 212-1776 — DalbinP@elpasotexas.gov
Installation: "Helix Nebula" 2016 at the Irving Schwartz Public Library, El Paso, Texas

William McGurk, Chief, Major Projects,
Office of Facility Planning and Development
Veterans Affairs Palo Alto Health Care System
3801 Miranda Ave., Palo Alto, CA 94304
T: 650.493.5000 x 62811, C: 650.468.6606 William.McGurk2@va.gov
Installation: "Harbor" 2014 at the Defenders Lodge, VA Medical Center
Palo Alto

Andrea Noble-Pelant, Visual and Literary Arts Program Director
Alaska State Council on the Arts
161 Klevin Street, Suite 102, Anchorage, Alaska 99508
907-269-6605 — andrea.noble@alaska.gov
Installation: "Teeming" 2014 at Kodiak Near Island Research Facility,
Kodiak, AK

Christine Egan, Community Relations Manager, PCC
2305 SE 82nd Ave., Portland, OR 97216
971-722-8423 christine.egan15@pcc.edu
Installation: "A Sweep of Swifts" 2015 at Portland Community College SE
Campus

Debbie Klosowski, Vice Chair and co-founder for UP for Arts,
(past two term mayor, City Council member for 16 years)
PO Box 64702, University Place, WA 98464
(253)565-8466 home, (253)302-6413 mobile — kloslink@comcast.net
Installation: "Between Sea & Sky" 2015 at University Place Civic Center,
Washington

Woven Light

For the Brisbane Public Library public art installation, I propose a dynamic art in glass, color and light. The artwork celebrates and inspires connections—interior and exterior; intellectual curiosity and creativity; between people of all ages and of all backgrounds.

Textured swirls of suspended glass create shadows, reflections, and refractions. Colors representing the flow of water to the sea – day and night, celebrate the geography of the place, with the magical science of optics. The colors and light will be highly visible from the exterior, when the library is open or closed.

By manipulating the reflected and transmitted light, or the angle of view, an illusion of transformation is imparted to a single piece of glass. The viewer might see, in the dichroic glass art, the late afternoon's coppery rays of sun dissolving into blue rain torrents or new spring green deciduous growth transforming into autumn scarlet.

The art will invite the viewer on a journey of imagination. A suspended sculpture, made of hundreds of pieces of handmade glass elements, appears to dance with the changing light. While the glass itself is transparent, its effect on the space is colorful and dynamic. Colors transform dynamically as the glass, its shadows, reflections, and refractions are observed in varying light and from different angles.

Public libraries are fundamental for a free society. In the age of ubiquitous digital information, the physical library is most relevant as a compelling destination in the community. Subtly changing artwork enhances the uniquely contextual character of the library branch to help it to become a neighborhood gathering-place and develop, over time, to be the heart of the community.

In Design Studio G+H, I work with my partner, Jeff Hoover. We are both architects, experienced in working in public art and architecture projects, collaborating with engineers, and with the management of a large range of budgets—from small gallery and residential work to public art installations and architectural commissions. Jeff specializes in the design and construction of public libraries, and was the chair of ALA's public library committee for 2012-2013, and teaches a course in library design for Harvard's Graduate School of Design. We have created numerous public art installations for municipal environments, and would welcome working with the community of Baltimore to create intriguing signature art for the new Brisbane Public Library.

About the Glass

Glowing orange shifts to deep red as I lower the temperature. Color and form coalesce. Cooled to an amorphous solid, it will hold its new shape for thousands of years but always appear as a liquid. Like our planet, each piece of glass comes from a process of immense transformative heat followed by cooling. Fusing, or kiln forming, allows me a deliberate and intricate layering of textures with a full spectrum palette as opaque as obsidian or as transparent as water. A combination of art and science, fused glass is the ideal material for a school.

Typically, the colors that I use change as they are viewed from different angles and in different lighting conditions. Bubbles trapped in the glass create glistening reflectors. But also, I use *dichroic glass*, which has the seemingly magical property of reflecting and transmitting opposite colors.

Traditionally, the three main methods of creating art glass are referred to as cold, hot and warm glass. Stained glass is formed from pieces of cold glass which are cut and assembled with strips of metal caning. Blown glass is usually formed from molten glass, which is manipulated as it cools and becomes more viscous. It is often called "hot glass" and is heated to temperatures above 2100°F. Kiln-formed or fused glass, on the other hand, is formed from cold glass which is manipulated as it heats up and becomes less viscous. This fused glass, which is never heated above a tepid 1700°F, is referred to as "warm glass."

My glass art works are composed of fragments and ribbons of cut glass, which are fired multiple times. Each firing is slowly annealed over a period of hours or days, depending on the size, shape, and complexity of the piece. I often layer thousands of elements of transparent, iridescent, and/or dichroic glass and fuse them together at temperatures between 1450–1700°F until they are fully fused into a single smooth sheet. Afterwards, additional layers of glass may be "tack fused" onto the smooth sheets in an additional firing at 1300–1425°F. These tack-fused elements add texture, enhancing the diversity of reflections when seen from different angles. In a subsequent, and much cooler, firing at temperatures between 1175–1275°F, I gently and slowly bend the glass into sculptural forms.

In nature, no two blades of grass are exactly the same. Similarly, each of the numerous pieces of sculptural glass will be unique in color and form, as each one will be crafted individually, by hand. While the shadows and reflections can be touched, the actual glass elements will be safely out of reach. The sculptural elements will require minimal maintenance. About once a year, it will need a light dusting. I will supply the owner with a lightweight telescoping feather duster.



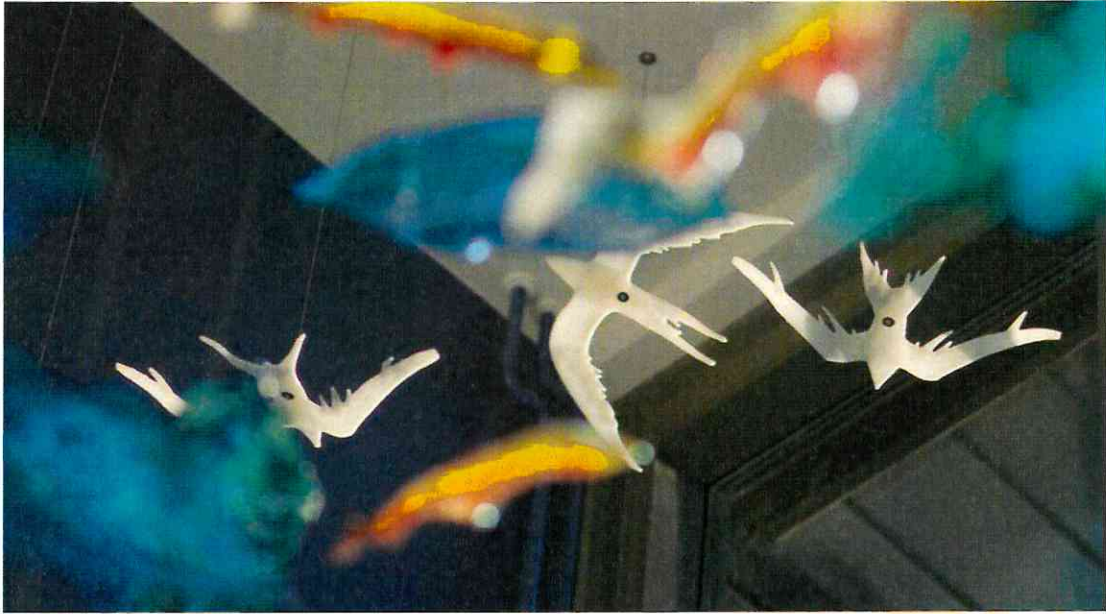
A Sweep of Swifts — 2015; 10' x 12' x 28'; Glass, Stainless Steel, Light; \$50,000
Vaux's Swifts began roosting in Chapman School's chimney in the late 1980s. In 2001, with a new heating system, the old chimney was preserved for the swifts. When humans so often exploit nature, this is a wonderful example of nurturing respect for wildlife and symbol of the Portland community. At Portland Community College, Oregon.

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Helix Nebula — 2016; 20' x 20' x 20'; Glass, Stainless Steel, Light; \$75,000
Inspired by Planetary nebulae, and installed in the Irving Schwartz public library, in El Paso, Texas. Views on daylight and at night above

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Kuolimo — 2015; 10' x 10' x 16'; Glass, Stainless Steel, Light; €50,000
Inspired the Arctic terns soaring, swooping down over the water to catch glimpses of the vibrant world of Lake Kuolimo in the Savitaipaleen Koulukeskus, in Finland.

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Random Thoughts — 2012; 12' x 11' x 9'; Glass, Stainless Steel, Light; \$40,000
an impressionistic tribute to a healthy mind, made of hundreds of pieces of hand-made glass suggesting a neuron, and its nucleus, axons, and dendrites.
Commissioned by the Percent For Art Program, City of New Orleans, for the Algiers Regional Library.

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Proposal: Brisbane Public Library, City of Brisbane, California



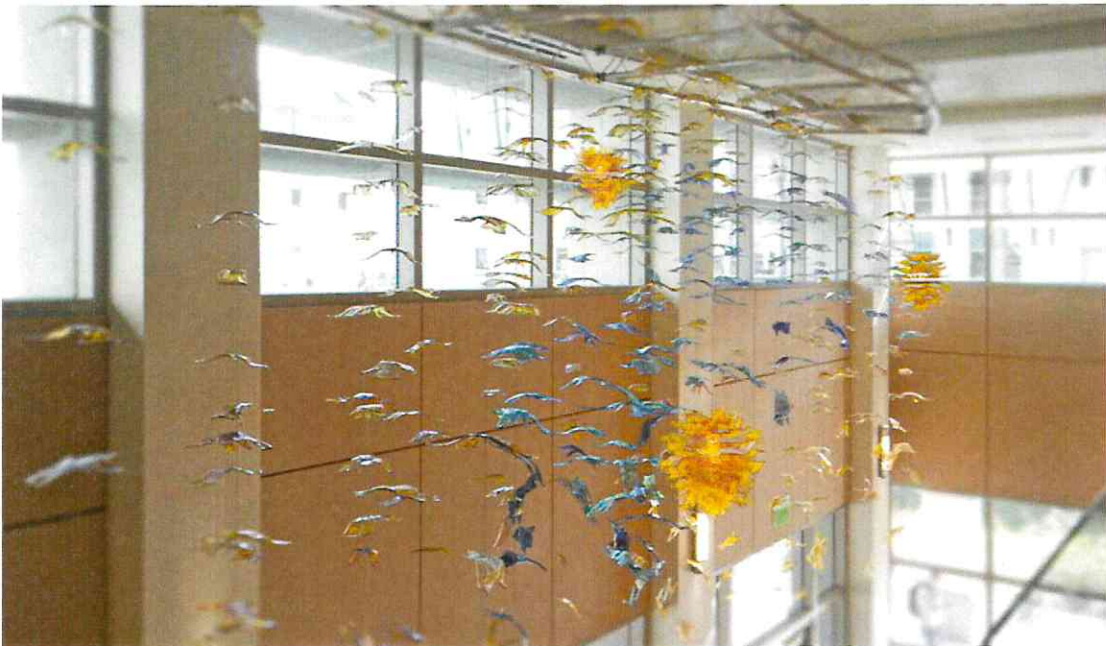
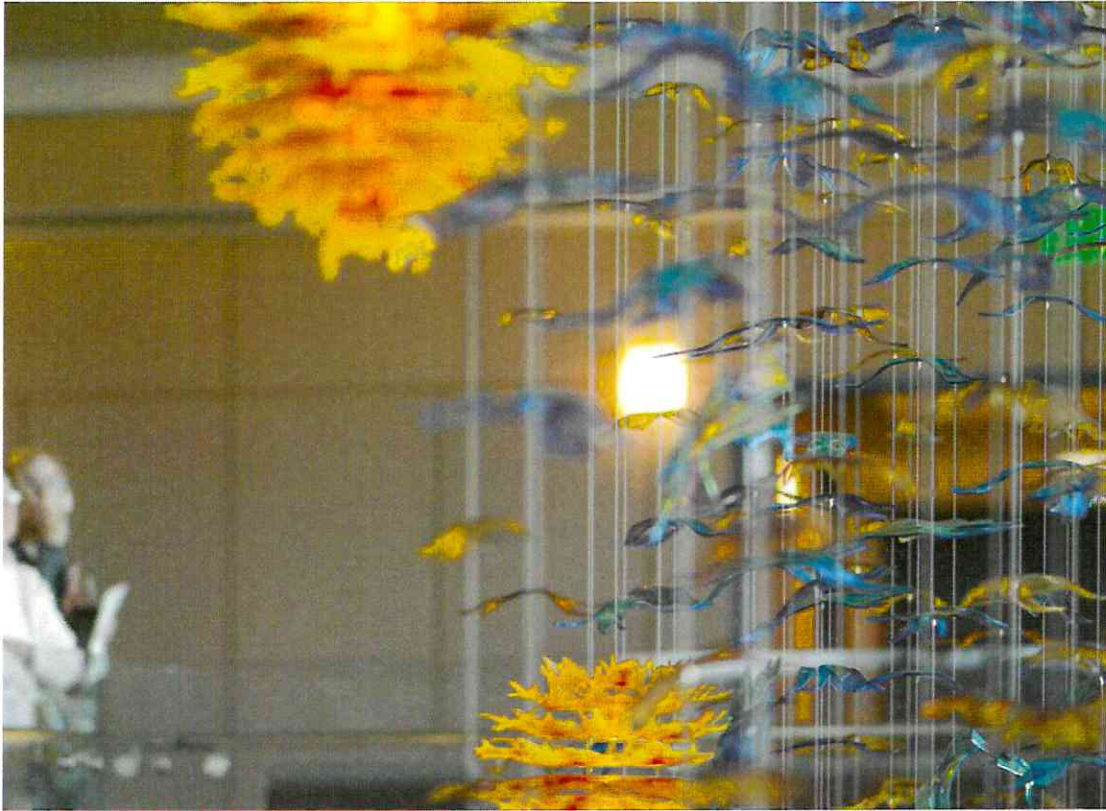
Light Play — 2017; 20' x 60' x 5'; Glass, Stainless Steel, Light; \$48,000
a visual metaphor for stage lights and theatrical performance, Commissioned by the
Lone Tree Cultural Arts Foundation, for the Lone Tree Arts Center, in Colorado.

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Teeming — 2017; 12' x 12' x 305'; Glass, Stainless Steel, Light; \$85,000
The sun is being reflected and refracted by the surface of the water while life is teeming below. Commissioned by the Alaska State Council on the Arts for the Kodiak Near Island Research Center.

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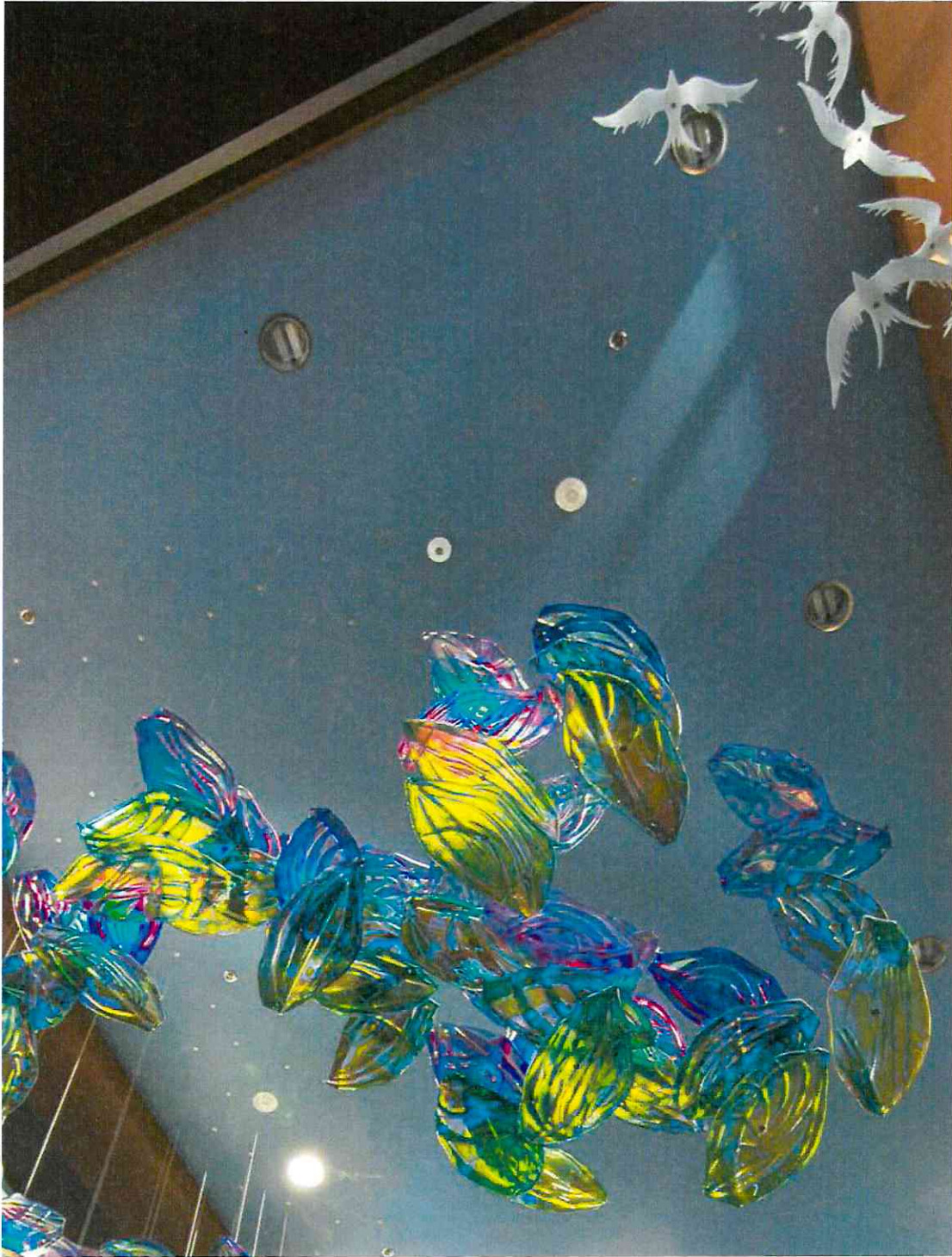
Verve — 2014; 12' x 22' x 5'; Glass, Stainless Steel, Light; \$65,000
Verve illuminates brain neurons and our connections for Florida Gulf Coast University, in Ft Myers, Florida.

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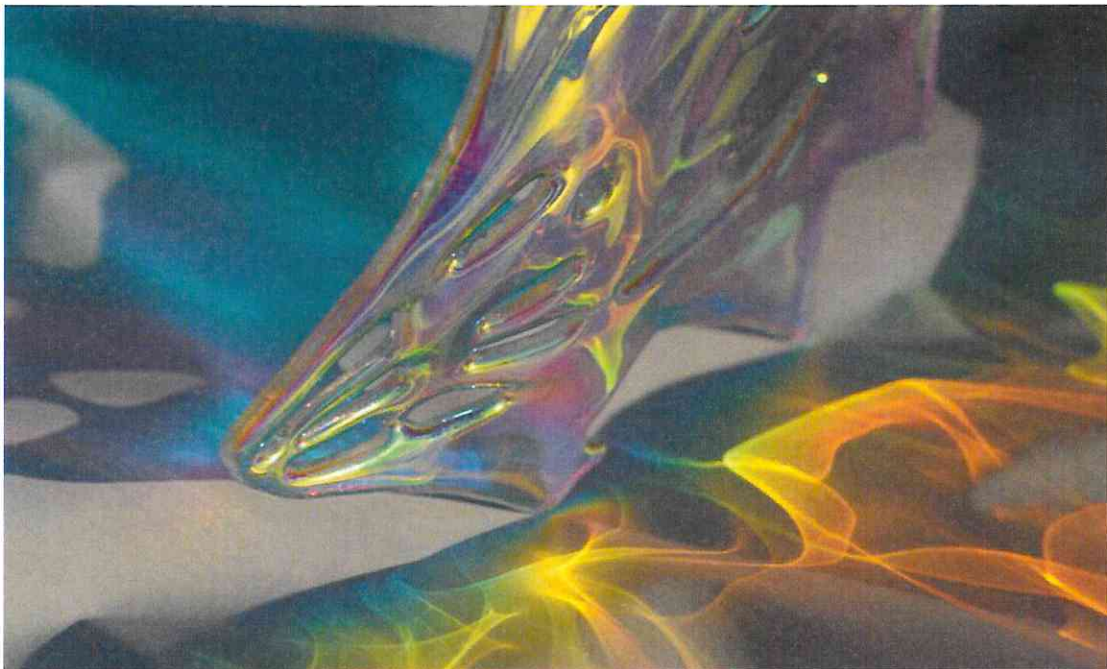
One thought for the Brisbane Public Library:
Indigenous trees celebrated in Glass.

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Another thought for the Brisbane Public Library:
Clouds, water, and birds celebrated in Glass.

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Yet another thought for the Brisbane Public Library:

Reflections and shadows from sun and clouds and water, celebrated in Glass.

I look forward to create a detailed and unique proposal for an art installation in your beautiful new library.

-Michele

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