



Julia Kirby, Chair
Councilor Brian Batson
James Cradock
Jenna Crowder
Diana Greenwold
Alison Hildreth
Pandora LaCasse
Lin Lisberger
Dinah Minot, Creative Portland
Tony Muench
Corey Templeton

Management & Administration
Caitlin Cameron
Urban Designer, Planning Division

PORTLAND PUBLIC ART COMMITTEE

Wednesday, July 19, 2017

4:00 p.m. – 6:00 p.m. Portland Public Library, Room 3

Announcement of decisions of previous meeting:

- The Committee moves to elect Julia Kirby as Chair of the Public Art Committee for FY18 [Cradock, Batson 8-0 approved, Kirby abstain]

1. Call to Order

- Approve Minutes from June 21, 2017

2. 4:00pm Congress Square Public Art Commission (1 hour)

- Discussion of design development (Sze Studio conference call)
- Public comment period

3. Project Reports

- *Art Underfoot* – missing brick replacement updates; memorial updates (Crowder)
- Maintenance/Conservation (Cameron)
 - LPF update
 - Portland Brick/Longfellow signs
 - Armillary maintenance with the Rotary Club + lighting and engraving
 - *Glimpse* update
 - Loring Memorial request – sign, maintenance
- Amethyst Lot – no updates

4. Subcommittee Reports

- Governance/Board Development Subcommittee
- Communications Subcommittee Report
 - PSA distribution (Kirby)
- Site Selection Subcommittee
- Gifts Subcommittee

5. Other Business

- \$2,500 donation
- Temporary Art: August artwork from TEMPO

Next Meeting – Wednesday, September 21, 2017 PPL Room 3



Lin Lisberger, Chair
Julia Kirby, Vice-Chair
James Cradock
Jenna Crowder
Christopher Devlin
Alison Hildreth
Pandora LaCasse
Dinah Minot, Creative Portland
Tony Muench
Corey Templeton
Brian Batson, City Councilor

Management & Administration
Caitlin Cameron, Urban Designer

Portland Public Art Committee
Wednesday, June 21, 2017
4:00-6:00pm, Public Library Room 3

Attendance: Julia Kirby, Vice-Chair, Alison Hildreth, Councilor Brian Batson, James Cradock, Jenna Crowder, Chris Devlin, Pandora LaCasse, Dinah Minot Members of the Public: Justin Smith, Joan Grant, Rosanne Graef, Anne Pringle, Christine Cantwell Staff: Caitlin Cameron Not in attendance: Lin Lisberger, Tony Muench, Chair, Corey Templeton

Call to order 4:03pm

Presentation from Creative Portland about Arts & Economic Prosperity 5 report.

Approve minutes from May 17, 2017 [Devlin, Hildreth 7-0]

Project Reports

Art Underfoot: Crowder will follow up on the status of the casting. Once the committee has the bricks, will have to decide how to handle installation – event?

[4:12pm Batson arrives]

Maintenance/Conservation:

- *Portland Brick* – bricks are not missing, were installed in different location. Kirby, Lisberger and artist surveyed all brick locations and found all still in place and good condition. Lisberger will order a new sign with a possible new location.
- *Armillary* – The committee is waiting to hear from the Rotary Club to proceed with the scope of services from Jonathan Taggart for \$3,000.
- *Stone Dragon* – Lisberger requests two volunteers to help with weeding. Cradock and Devlin volunteer.
- *Glimpse* – Cameron asked for committee input on conservation request from artist to recoat the artwork in July for \$1,000. LaCasse asked what the conservation issues are. Kirby responded the artist and Taggart are concerned about corrosion. Kirby and Devlin agreed with the idea of waiting to a later fiscal year to treat the artwork according to Taggart's recommendation. Hildreth asked how much corrosion the artwork can tolerate and how they compare with other sculptures around the state. LaCasse asked whether the artwork will last the 20 years required for CIP funds. How will the treatment affect the visual impact of the artwork? Crowder asked how long the artwork can go without treatment. Minot suggested the committee ask the artist to provide information on conservation for her other artworks. Kirby agreed that the committee is not ready for the artist to do any work in July.

Amethyst Lot: Subcommittee forming. Minot interested in being on the committee.

Congress Square: Sze Studio submitted development of the Shattered Sphere scheme for review, discussion. Cameron described the submittal. LaCasse described the process moving forward. Five members of the public were present.

Discussion:

- Hildreth: Like the design, sphere should be more elevated; scaffolding may have some safety issues; handsome piece – reflectivity, gateway; move back so not viewing from the steps; more arresting and visible; like that it's embedded in the landscape.
- LaCasse: Like the idea of bringing the sky to the ground level – engaging and interactive; like that you can see through it and part of the park; has concerns about heaviness of scaffolding look and climbing safety; it is visible from the street/gateway; close to the steps may be a hindrance; like that it is three pieces trailing; How will landscape maintenance work; scale maybe should be larger; want to see all the way around in 3d model to better understand what it will be like.
- Hildreth: Fundraising should include an endowment for maintenance.
- Crowder: Exciting to have such a high profile artist; what will happen with snow and ice; maintenance budget/plan will influence decision to move forward; low landscape will be easier to maintain; request a narrative around why site specific work – more explanation on the thought and reasoning behind that; size clarification needed.
- Kirby: What is the material of the scaffold? Welded steel
- Devlin: Echoes comments of others on scale – doesn't have the presence on the street as expected.
- Batson: Love piece but scaffolding seems to take away; inviting to climb on
- Crowder: High Line scaffold was much thinner – how does this one compare? How long was that installed?
- Cradock: Scaffolding is heavy; seek more visualization of orientation of sphere
- Cameron: Does the committee want a piece that invites climbing?
- Kirby: Looks broken off/jagged and therefore less inviting.
- Cradock: The High Line construction would not have invited climbing because of its design
- LaCasse: Hope is that as work with WRT there will be more informed placement with the site – this should happen with design development.
- Cradock: Is it overbuilt to accommodate climbing?
- Hildreth: We can't underestimate the amount of research Sze will do.
- Minot: Artist brings street cred to Portland; like shattered/reflective surface; too subtle/too low; don't mind the pieces being close to each other; may be comment from public on scaffolding for safety and visual impact; sea air can cause issues with stainless and affect the reflective quality; this is still early stages.
- Templeton: Would like to see more images that show the relationship to people; like the sphere being open as you enter the park
- Kirby: Agree mothership should be taller and bigger
- Crowder: Trust the artist; art is well thought out; not worried about final outcome
- Minot: Shadows mimic those of the trees.

Public Comment:

- Joan Grant: Would the reflective surfaces cause glare issues with traffic?
- Rosanne Graef: Would like to see from other angles; scaffolding looks harsh while rest of park is flowing and organic; Like the reflectivity; uninviting with scaffolding.
- Crowder: It appears the scaffold is turned to landscape which may soften its appearance.
- Rosanne Graef: Do the reflective pieces move?
- Justin Smith: 3d model looks distorted and may not be a realistic depiction. If spacing gets large enough on the scaffolding may not be a climbing hazard. Kinetic elements may deter people from climbing on it. Has WRT given their input? Coordination needed with grading and landscape.

- Anne Pringle: How does the Shattered Sphere relate to the site? Share concerns about scaffolding being overwhelming. Would not like to see people climbing. How long will the reflectivity last? Needs to be bigger.
- Kirby: Conservator commented on polish as well – if not touched every day will hold up for quite a while.
- LaCasse: No artwork is maintenance-free.
- Chris Cantwell: Interested in the interaction between landscape and artwork; renderings don't show coordination, yet. Can't critique piece because it is not resolved. Similar to Buckminster Fuller. Raises the level of dialogue about art in this community. Make sure WRT and Sze are communicating. Does change the space.

Staff will have a follow-up call to Sze Studio with these comments especially about the reflectivity and the scaffolding.

Subcommittee Reports

Governance Committee:

- Dinah Minot will represent Creative Portland on the committee until new board members join in September.
- The Committee moves to elect Julia Kirby as Chair of the Public Art Committee for FY18 [Cradock, Batson 8-0 approved, Kirby abstain]

[5:35pm Cradock leaves]

[5:37pm Crowder leaves]

Communications Committee:

- Council Outreach: Templeton and LaCasse will speak to Mayor and Councilor Thibodeau
- PSA: PSA is posted on the public art website. Kirby approached Bayside Bowl, Patriot Cinemas, CTN, PMA, and Space Gallery. St. Lawrence Arts and Friends of Congress Square Park are confirmed to show the PSA. Minot asked how long the PSA is; she will watch and provide ideas.

Other Business:

- The committee will receive a donation of \$2,500 from a developer as part of a site plan approval. The committee will need to determine how to use this money.
- Temporary Art: Temporary Art installations through TEMPO for July and August. Casco Bay Murals are now installed at East End Beach.
- Meeting location: The library has not confirmed a meeting room for FY18. Minot again offered the use of the Creative Portland office space.
- Signage: On the two requests to add additional signage to the Little Water Girl and the Loring Memorial – Devlin prefers to direct people to the website for additional information rather than adding signs. Kirby agreed with Devlin but is okay with the Loring Memorial park sign that is consistent with an overall park sign master plan. Who will pay for the Loring sign? LaCasse commented that the Parks Department is doing other signage. Kirby suggested the committee could allocate some funding towards this.
- Budget: Hildreth asked whether the committee could ask for an increase in the % for art in the CIP budget.

Meeting adjourned at 5:55pm

Submitted by: Caitlin Cameron

Sarah Sze Studio

Design Proposal

**Congress Square Art Commission
Portland, ME**

2017

PROPOSAL FOR A SHATTERED SPHERE

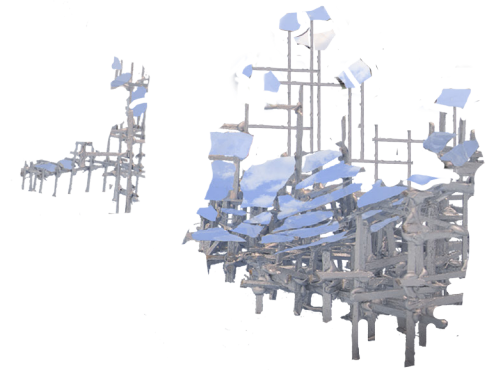
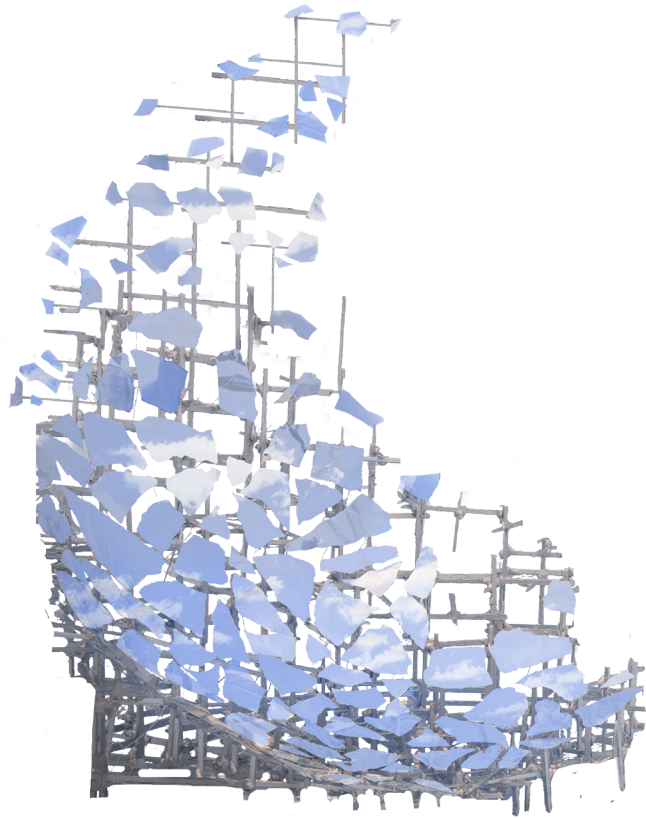
For the Congress Square Public Art Commission, Sarah Sze will create a series of three site-specific sculptures that mark and activate Congress Square as a site of live interaction and intersecting ideas. As with all of Sarah's work, this piece will be site-specific, emerging from the site and intimately related to its location. The form of the piece will echo the openness and interconnectivity of the congress square site. The artwork will hold a portrait of the sky above the park, permanently encapsulating a universal yet ephemeral moment in time.

The first and largest section of the sculptures will describe and define a sphere. The second and third sections will act as fragments—Descending in size as they disappear into the park. The piece will be visually light and porous, allowing for views into the park from the street.

The three sculptures will form a trail of discoveries that unfold as you enter and move into the park. Rising out of the ground, the sculptures will appear as though they were growing alongside the trees, plants and grasses all along. The first two sculptures will act as a gateway that visitors pass through as they enter. From the entrance facing the street and Art Museum, the sculptures will appear tilted towards the street to create a shattered sphere of reflected sky. The static image will be in a constant dialogue with the changing light, weather and seasons. As visitors move in and around each sculpture, they will discover that the reverse side of each fragmented panel is a reflective surface mirroring the surrounding landscape. From the park's interior these reflections will create an intimate yet evolving experience as the works reflect the plants and grasses growing around the work as well as the movements of people as they flow in and out of the park.

Sarah Sze Studio
2017

Congress Square Art Commission
Rendering - Front View



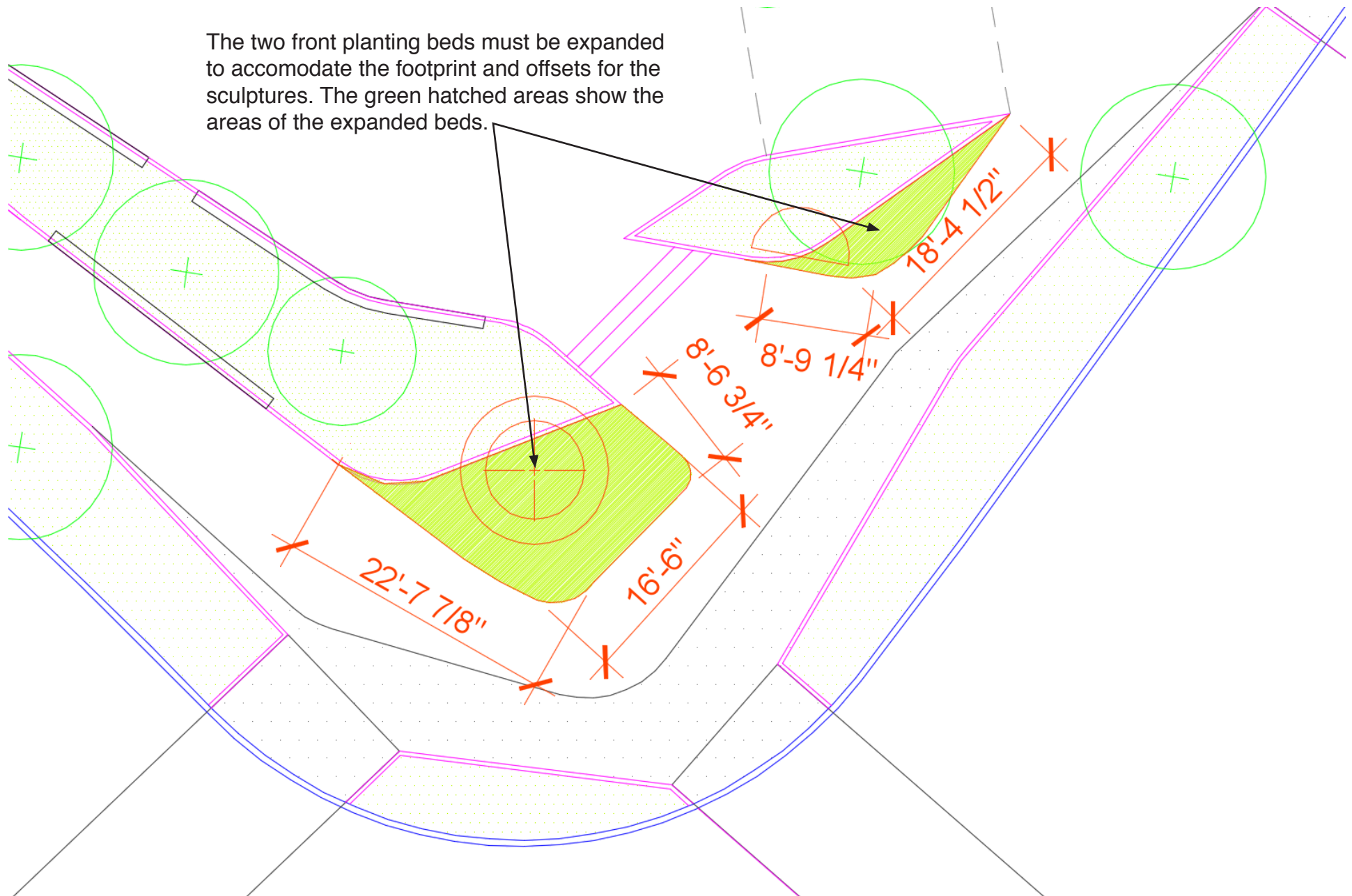
Sarah Sze Studio

2017

Congress Square Art Commission
Rendering - View From Corner Park Entrance







Sarah Sze Studio

2017

Congress Square Art Commission
Rendering - View From Across High Street



Sarah Sze Studio

2017

Congress Square Art Commission
Rendering - View From Inside the Park

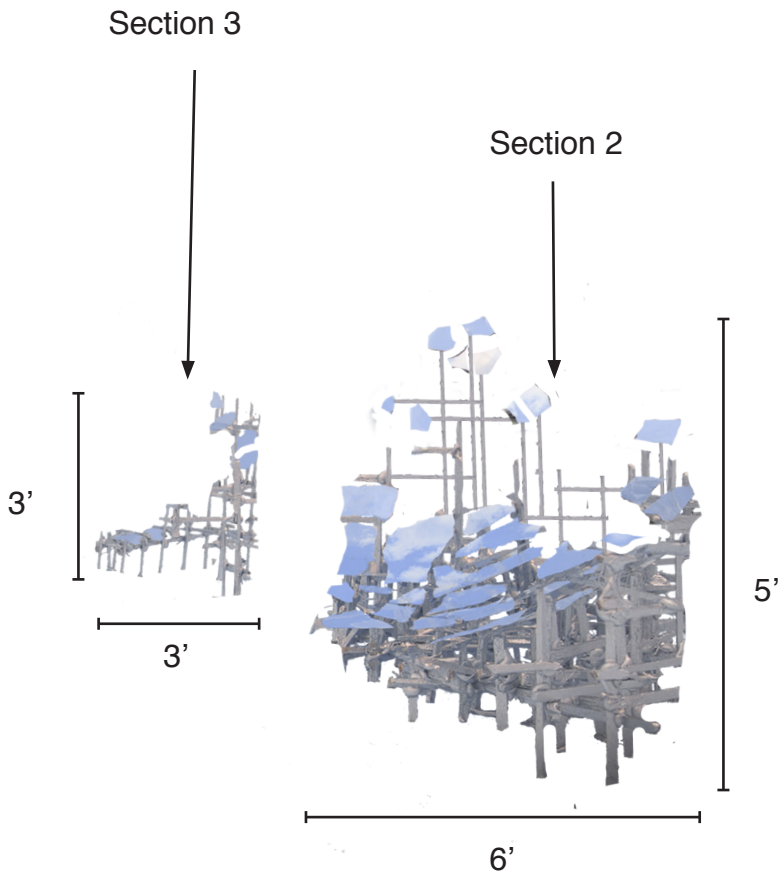
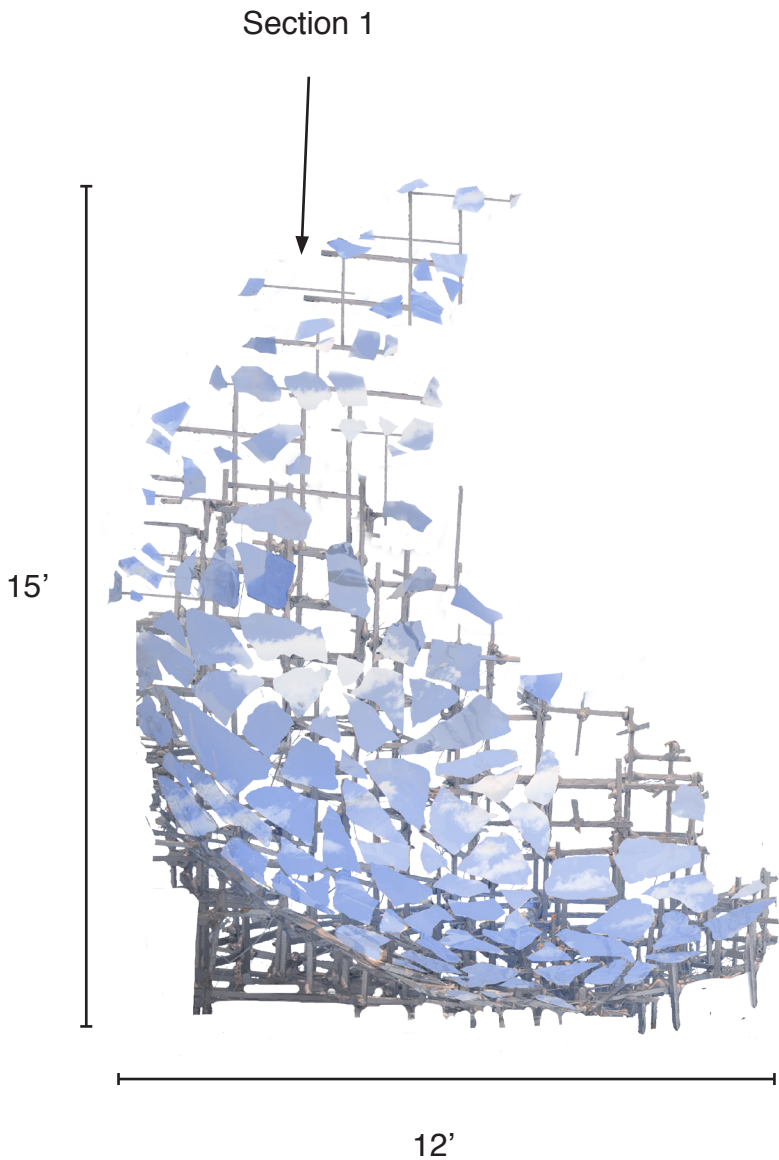


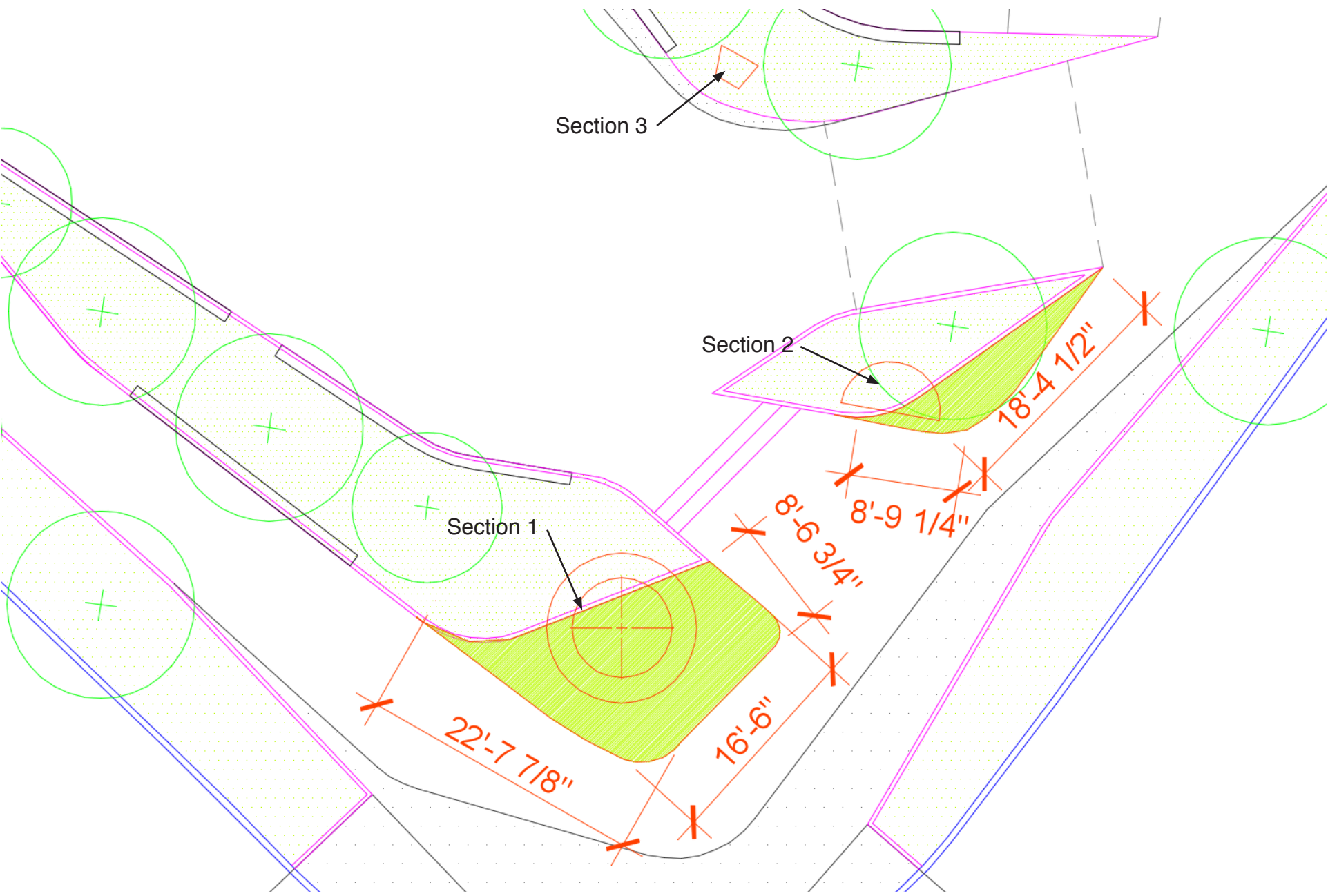
Sarah Sze Studio

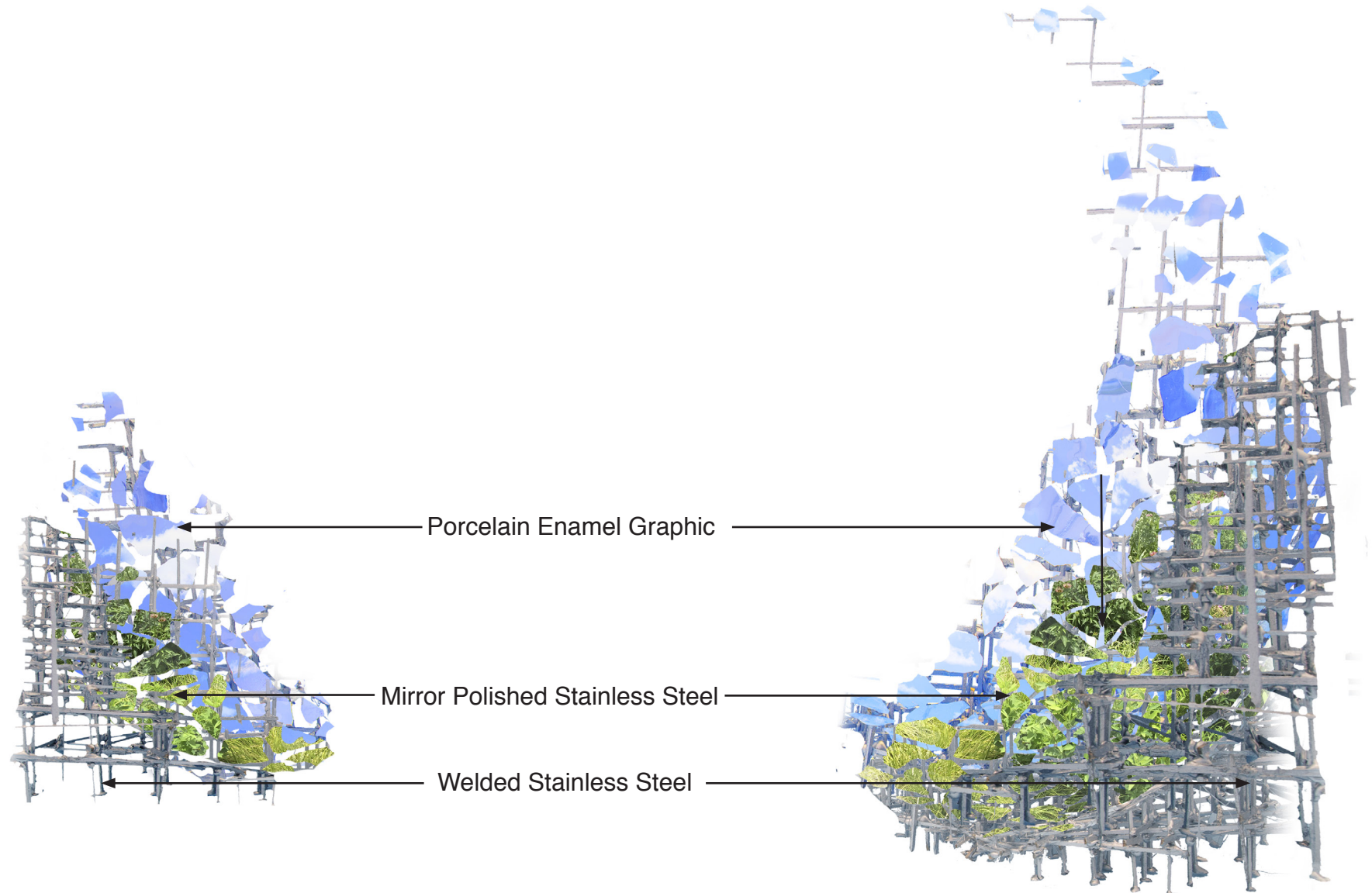
2017

Congress Square Art Commission
Rendering - View From Intersection









Maintenance Plan

Seasonal Maintenance

At the start of every season the following maintenance should take place:

- Foliage that has grown up over the artwork should be trimmed back
- The porcelain ceramic surfaces should be rinsed with water from a hose to clean off any residue
- The stainless steel surfaces should be rinsed down with water from a hose

Yearly Maintenance

Once per year the following maintenance should take place:

- All surfaces of the sculpture should be rinsed with water
- The porcelain ceramic surfaces should be wiped with clean microfiber cloths and a mild detergent
- Any areas of the stainless steel that have a build up of residue after they have been rinsed should also be wiped with clean microfiber cloths and a mild detergent

Material Information

Stainless Steel 316

Alloy 316/316L is molybdenum-bearing austenitic stainless steel. The higher nickel and molybdenum content in this grade allows it to demonstrate better overall corrosion resistant properties than 304, especially with regard to pitting and crevice corrosion in chloride environments. In addition, Alloy 316/ 316L provides excellent elevated temperature tensile, creep and stress-rupture strengths, as well as outstanding formability and weldability. 316L is the lower carbon version of 316 and is immune from sensitization; therefore, it is very frequently used in heavy gauge welded components.

Porcelain Enamel

Porcelain Enamel is a mixture of mineral content glass and inorganic pigments fused to a stainless steel substrate at temperatures exceeding 1400 degrees Fahrenheit. This extreme temperature literally melts and fuses the pigments to the steel, forming a molecular bond and creating a permanent coating. Graphics are applied with glass-based inks by a variety of methods including traditional screen printing, stenciling and a high resolution photographic process. Each color is applied and fired one layer at a time. The colorful UV protected, high resolution graphics are impervious to moisture and temperature extremes, will not delaminate and is extremely scratch resistant.

Sarah Sze Studio

2017

Congress Square Art Commission

Budget

Budget

The budget below outlines the costs to create, fabricate and install the proposed artwork.

The budget can be reduced by reducing the scale or number of artworks.

PRODUCTION & FABRICATION

Production	\$	180,000.00
Fabrication	\$	580,000.00
Materials	\$	335,000.00
Documentation	\$	30,000.00
Artist Fee	\$	70,000.00

INSTALLATION & TRANSPORTATION

Installation	\$	55,000.00
Packing & Crating	\$	30,000.00
Transportation	\$	30,000.00

Contingency	\$	40,000.00
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TOTAL	\$	1,350,000.00
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