

CALIFORNIA AIR RESOURCES BOARD
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**SOUTHERN CALIFORNIA
CONSOLIDATION PROJECT**

2018

Public Art Plan



Acknowledgments

**California Air Resources Board
Southern California Consolidation
Project #140769**

Public Art Plan
7/11/18

**The Art Panel includes the
following representatives:**

Air Resources Board (CARB)
Mary Nichols, Board Chair

**Division of the State
Architect (DSA)**
Chester Widom, State Architect

California Art Council (CAC)
Phoebe Beasley, Council Member

The Local Community (RAM)
Todd Wingate, Curator

Arts Professional (LAGI)
Elizabeth Monoian

**The Art Committee includes the
following representatives:**

Art Consultant
Dyson and Womack

Air Resources Board (CARB)
Deidre Cyprian, Project Manager

California Arts Council (CAC)
Caitlin Fitzwater, Director
of Public Affairs

**The Department of General Services
(DGS)**
Joel Griffith, Program Manager

**The Contractor's Architect of
Record (ZGF)**
Braulio Baptista, Lead Designer

**The Contractor's General
Contractor (HP)**
Chris Chacon, Project Executive

The Master Architect (HED)
Bharat Patel, Principal

Definitions

CARB California Air Resources Board

Design-build team ZGF, Hensel Phelps, and Affiliated
Engineers, Inc. (AEI)

DGS California Department of General Services

The Art Plan is a document designed by the Art
Consultant that details the artwork site recommen-
dations, artwork budgets, timelines and schedules
and recommended artist selection and outreach
methodologies.

The Public Art Program is the completed collection
of artworks and art programs that complies with
Government Contract Code 15813

The Art Panel provides leadership, guidance and
recommendations on all aspects of the Art Program.

The Art Committee advises and provides technical
assistance to the Art Panel.

The Art Consultant develops the Art Plan with input
from the Art Committee and the Art Panel, and oversees
the plans realization from selection to installation.

RFQ Request for Qualifications

RFP Request for Proposals

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Introduction



An equitable program of deeply creative and thought-provoking artworks by artists who will define the future of public art in California.

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Welcome

The Southern California Consolidation Project for the California Air Resource Board (CARB) is a 400,000 square-foot facility on a 19-acre campus located in Riverside, CA. The campus consolidates five existing locations into one state-of-the-art facility and is one of the world’s largest and most advanced emissions testing and research facilities. The campus, under the design-build team of ZGF, Hensel Phelps, and Affiliated Engineers, Inc. (AEI), is the largest true zero net energy facility of its type.

The Art Panel and Art Committee have selected Dyson & Womack to steer the CARB Art Program from

development of an Art Plan to realization of the Public Art Program in 2021.

The Art Plan will progress under two stages of development. Stage one sets forth the vision for the art program, curatorial frameworks and objectives, artwork locations, program methodologies, and the process of implementation. Stage two leads to the selection of artists through the administration of identified selection processes. The proposed process aims to support an equitable selection of deeply creative and thought-provoking artworks by artists who will define the future of public art in California.

The CARB campus will be known globally for its technical excellence and environmental leadership. The Art Plan seeks to implement a program of artworks that both reflects and enhances the narratives of achievement, diversity, resistance, and ingenuity found in the histories and futures of both Riverside and CARB. Throughout the development of this plan, the Art Panel and Committee have provided guidance and oversight. Their invaluable insight and direction are present throughout this document, and we are immensely grateful for their generosity and spirit of creativity.

Dyson & Womack

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Foundations for Action

The context of CARB is one of innovation, discovery, and care for the environment. It is integral to the story of California and is a rich space for the production of art. CARB was formed through a merger of the Bureau of Air Sanitation and the California Motor Vehicle Pollution Control Board, in 1967. It is charged with protecting the public from the harmful effects of air pollution and developing programs and actions to fight climate change.

“Plans have to be made now as to... what kind of air we want to breathe a few decades ahead.”

—Dr. Arie Haagen-Smit



Dr. Arie Haagen-Smit the first Chairman of CARB distilled the essence of smog when discovering the sources of the air pollutants.

From a time when the air pollutants in California were choking our neighborhoods and populations, the impact of CARB is directly visible and tangible to all the senses. As the CARB campus relocates to Riverside, it will encounter a new context; one with a narrative of its own.



Smudge Pots in Riverside orchards were once popular ways of keeping the groves warm during cold snaps becoming one of many now known air pollutants.

The 19-acre plot CARB will inhabit is currently bordered by the orange groves of the University of California Riverside's College of Natural and Agricultural Sciences. The Citrus Experiment Station (CES); a research center within the College was established in Riverside over 100 years ago. That was a time, as now,

when orange groves were ubiquitous within Riverside.

Since the early days of research into fertilizers, citrus varieties, and orchard heating,³ UCR's programs have evolved alongside cultural and social progress to include the study of ecological and environmental concerns.

Riverside, as an agricultural research mecca, surrounds the CARB campus, but it is also a community of diverse people with global reach. It is this local community, as well as the staff, legislators, students, and daily visitors to the CARB campus that will be the activators of this Art Plan. To that end, the first foundation for action is the community itself.

“Compare public art to the public library. The later contains the broadest possible range of books. Public art must aim to be as representative...in a very public way it can enrich a city...give rise to myth and humor, encourage risk, represent diversity, give voice to the unsung and allow us to remember.”

—David Harding Decadent Public Art: Contentious Term and Contested Practice.



Our **vision**



Our Mission Statement

The public art plan for The California Air Resources Board (CARB) Southern California headquarters seeks to inspire and facilitate the creation of world-class, forward-looking, and aesthetically rigorous artworks that focus attention on, and spark conversation about, air quality, and the role of California as a leader in public wellbeing and environmental sustainability.

Our Values

Accessibility to quality public art through a program that exhibits **clarity** in design and concept and stimulates **wellbeing** through **environmental stewardship**.

Our Goals

We aim to **1. bring aesthetically and technically excellent artworks** to the CARB campus **2. be active stewards of global environmental issues through sustainable artworks** **3. model a progressive future** for public art and artists in California and **4. promote equity** in representation throughout the art program.



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Methodology



Making CARB a case study for public art in California!

Dyson & Womack

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The CARB Public Art Program has the potential to set an example for art in public spaces for the State of California and beyond. With a public art allowance of \$2,421,200, the state has shown strong leadership in making public art an impactful and visible presence on the campus.

There are four key areas where this Art Program can provide leadership in how public art is administered and incorporated into future developments: equitability, sustainability, community, and innovation.

In the development of this plan, consultations with the Art Panel and Committee as well as external leaders in the arts were conducted. Their input, as well as our understanding

of best practices in steering a public art plan of this scale, led to the methodology outlined in this section. The previously stated vision and goals of the Art Program are the backbone of this methodology and inform our progress at every stage.

The opportunities for important developments in public art programming to arise from California are immense and in keeping with the state's track record of achievement in the creative sector. While public art has taken a back seat to other cultural sectors in California in the immediately preceding decades, there are encouraging trends that point to a renewed focus on public art across the state.

Programs like the Open Spaces Program in the Bay Area and CURRENT: LA in Los Angeles have centered their programs on diverse, contemporary, and emerging artists, while invigorating the prospects of public art in California. Increasingly, local and regional governments across California have renewed their commitments to Public Art Master Plans (PAMPs). This renewed focus on public art points to the recognition that public art is a public service.

The State of California and the California Air Resources Board; both leaders in public service and wellbeing are focused on implementing an Art Plan for the CARB Riverside campus that promotes and advances accessible public art in the built environment.

Equitability

“If arts and culture are primary ways that we empathize with, understand and communicate with other people—including people different than ourselves—then enabling a broad spectrum of cultural voices is fundamental to creating a sense of the commonwealth and overcoming the pronounced socio-political divides we face today.”

—Not Just Money: Equity Issues in Cultural Philanthropy

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Guerrilla Girls ca. 1989

Action Plan

1. Share opportunities widely with cultural institutions that work with POC, LGBTQ, Indigenous groups, emerging artists, and groups historically underrepresented in public art commissions.
2. Offer multiple Open Call RFQ/RFP requests at diverse levels of funding to encourage responses from artists at various levels of their career and who might otherwise not be considered.
3. Design the RFP/RFQ process to consider response times, allowing for adequate response timelines.
4. Incorporate equitability in a meaningful way into the review and oversight of the selection process.
5. Think of the future – commission artists who will become the cultural leaders of tomorrow.

Sustainability

“The eco-movement in public art began in the 1970s but it wasn’t referred to as “sustainability” and it wasn’t widespread. In the past five years, that has changed. Artists have been at the forefront, and now commissioning agencies are starting to incorporate that criteria more often.”

—Jack Becker, Executive Director
Forecast Public Art

Action Plan

1. RFP request that artists show a consideration for sustainability within the life-span of the artwork, its maintenance, and long-term care in the development of their proposals.



Ice Watch by Olafur Eliasson ca. 2015 at the United Nations Conference on Climate Change, Paris France

2. Artwork designs should incorporate efficiency into material use, including fabrication processes and installation methods.
3. Place an emphasis on locally sourced materials and resources.
4. Design a review rubric that gives consideration to proposals that incorporate sustainable materials, practices, or education into the design and concept of the artwork.

Community

“The pendulum has swung from the museum as a temple to the museum as active space, from a treasure box to a toolbox.”

—J. Madeleine Grynstejn, director of the Museum of Contemporary Art in Chicago

“I have had the great privilege to visit and learn about a different community nearly every week. While they differ vastly from one another, there is one common strength I have observed: the arts have made a profound impact on the health of each community.”

—Robert L. Lynch Americans for the Art

Action Plan

1. Communicate directly with the local arts community, sharing with them the Public Art Program coming to their city.

2. Foster partnerships with cultural institutions and organizations with active community engagement programs.
3. Establish long-term programs of engagement with schools and universities with opportunities to visit and interact with the public art on the CARB campus.
4. Understand the diverse community who will interface with public art on the CARB campus; both locally and globally, and provide engagement opportunities for all.

Innovation

“Science and art are often considered opposites—so what happens when top practitioners in each field collaborate? The results, can be seismic.”

—Stuart Jeffries, The Guardian

Action Plan

1. Support collaborations between artists and exceptional practitioners in other fields of work.
2. Promote the use and development of renewable, reclaimed and environmentally safe materials and processes that challenges and advances the way public art functions in space.
3. Encourage a broad understanding of what is public art that embraces

new art forms and practices.

4. Collaborate with artists to generate public art projects that address the critical issues of the CARB and Riverside communities by embracing clean air and wellness as a point of inspiration and activation.



Melting Memories by Refik Anadol ca. 2018



Programs

Permanent Program

Six commissions have been designated for the permanent program. This will include artworks of various media and will emphasize the relationship of the artwork to the building and the landscape. These works are the core of the Art Program on the CARB campus and comprise the majority of the art allowance budget. Care and attention will be paid to consider the collection of artworks as a cohesive network that flows through and connects the various activation points of the campus.



Partnerships

The Art Consultant will develop partnerships that foster community outreach. The Art Consultant will seek to develop a rich program of ongoing art partnerships to complement the permanent collection of artworks. Outreach may result in the development of MOU's with partner institutions, schools, and universities.

Artwork Loans

The Art Consultant will endeavor to generate an MOU between a partner art organization and CARB to implement an ongoing art loan program where pieces from the organization's collection will be on view at the CARB campus on a rotating basis.

School Programs

Outreach will be made to local Riverside schools and arts organizations with active arts education programs with the intent to develop substantive educational partnerships between CARB and the local students. We will look to successful programs, such as the Action Arts and Science Program, to suggest meaningful programs that foster arts education within STEAM frameworks. This opportunity embraces the relationships across STEAM disciplines and aims to provide opportunities for students; the future California and CARB.

Employee Exhibitions

Periodic exhibitions of artwork made by CARB employees within the Riverside campus generates community engagement with CARB. Such opportunities would encourage employees to interact with their community in new ways, entering spaces of art and finding points of connection beyond the CARB campus.



Other Opportunities

A budget remains to be allocated from the total art allowance. In response to the input of the Art Panel and Committee, the following programs have been identified as opportunities for utilizing the remaining allowance. Any additional savings generated throughout the administration of the Art Program may be added to this fund.

Online Platform

Develop a website, app, or other online platforms to showcase the permanent public art collection at CARB. The platform could give an inside look into the making of the artworks, their conceptual frameworks, and the artists involved. Focused on engagement with the permanent collection, the interactive platform would provide viewers near and far a place to learn about, engage with and see the artwork beyond the CARB campus. The platform may incorporate an educational component, providing teachers a readily accessible resource for understanding the artwork and sharing it with their students.

Mural Program

Within the CARB campus office and testing facilities, there are opportunities for artworks on expansive wall spaces. A mural program would be ideally suited to these spaces, offering interchangeable and fresh artworks. Set design parameters would allow employees, artists, or students to generate a design that is printed on vinyl and can be easily installed and de-installed. Mural proposals can be selected by an individual, committee, or popular vote. Similar programs have been shown to produce fruitful partnerships and avenues of engagement with schools. A recurring mural program could address the need for fresh visual impact within the campus, provide an opportunity for employee engagement with the arts, support educational partnerships, and incorporate new artistic voices into the Art Program at CARB.

Event

Public art can be transitory, fleeting, and ephemeral. It can include dance, temporary installations, and multimedia among other forms. Many artists work within temporary mediums. A public art event would allow the art program to incorporate these vibrant forms of public art into the Art Program while providing a welcoming platform for engagement with the community. Such an event provides a dedicated time for showcasing the permanent collection while giving rise to the experience of performance as public art.

Acquisition

Remaining funds can be allocated towards the acquisition of additional artworks for the permanent collection. In this case, funds would be used to purchase artworks that would become part of the permanent collection at CARB.

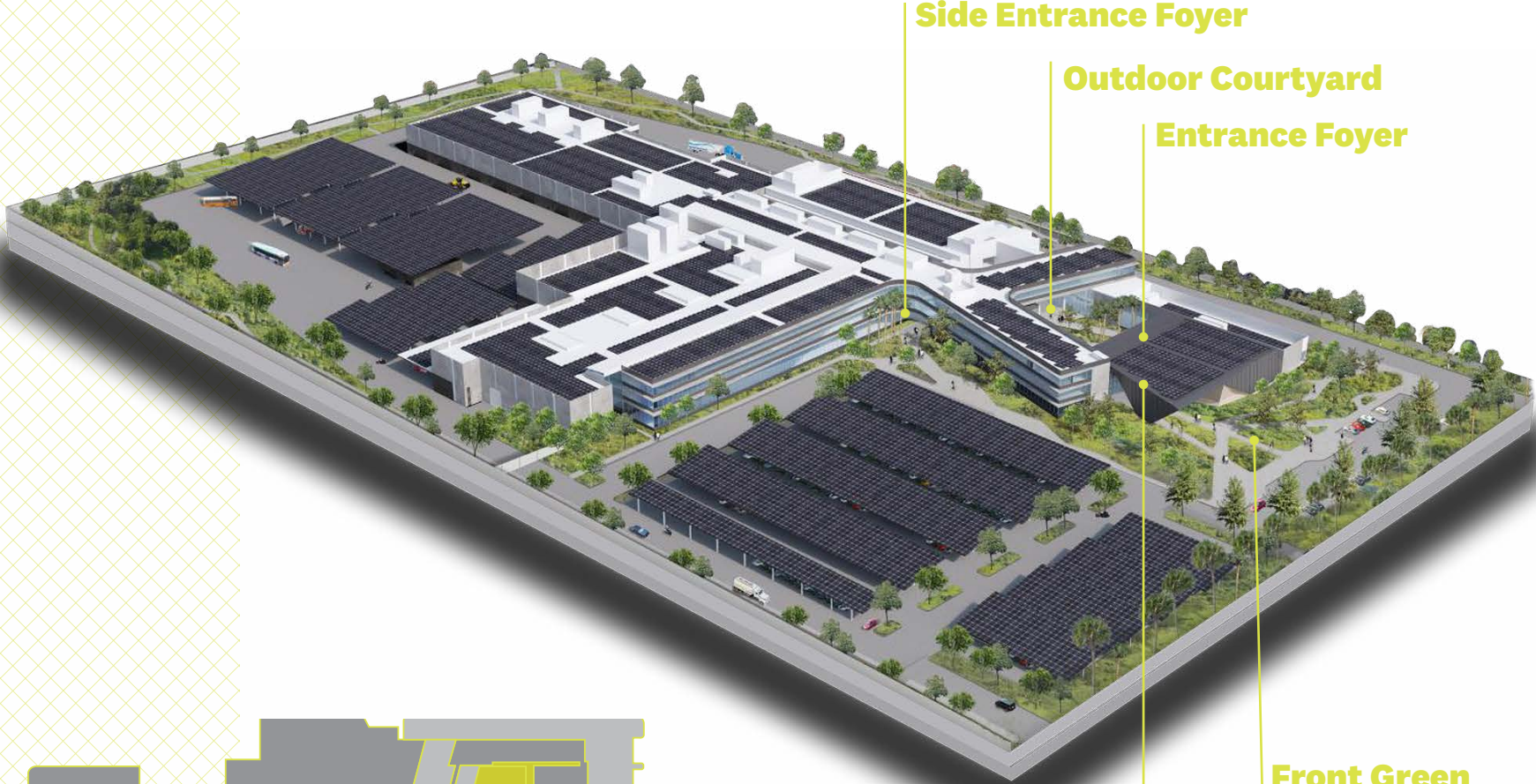




Art Location

Priority Areas

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Side Entrance Foyer

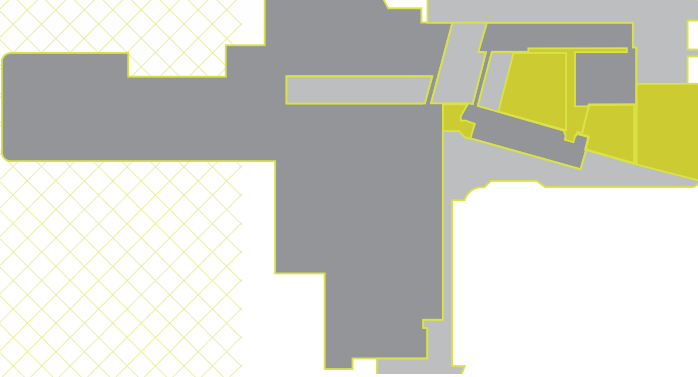
Outdoor Courtyard

Entrance Foyer

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Front Green

Entrance Breezeway



Commission 1 Front Green

Site Stats

Size 11,157 sq ft
Outdoors Paved and landscaped areas
Elements Direct sun
Commission Type Open call

Architect's Considerations

Artworks should consider the scale of the building and incorporate corresponding devices such as one singular tall point, or multiple lower points.

Curatorial Notes

At entrance points, artworks can function as locators within the landscape and give rise to a welcoming space. The work celebrates, intrigues, and introduces the visitor to the elemental nature of what CARB does; working with air.

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Art Opportunities

1. Welcomes and introduces visitors to the values of CARB.
2. Incorporates multiple pathways and seating elements which support the longevity of experiencing the work.
3. Provides educational opportunities for visitors.
4. The work can be experienced both day and night.
5. Possibilities for kinetic, wind or solar power.
6. Space to expand across or upwards to maximize the impact of the work.

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Art Considerations

1. The work resonates with CARB's core values: Concern for the Environment, Technical Excellence, Public Service, and Community Welfare.
2. The location is an active thoroughfare for visitors coming and going.
3. The site is visible from the roadway.

Commission 2 Entrance Breezeway

Site Stats

Size 5,265 sq ft

Outdoors Paved and covered

Elements Shade and filtered light

Commission Type Direct commission

Architect's Considerations

The space provides visibility of both nature and passages through the interior of the building. The dialogue between the commissioned artwork, the architecture, and other visible artworks is essential. Exterior building materials should remain visible and artwork should consider the natural sunlight from the skylights above.

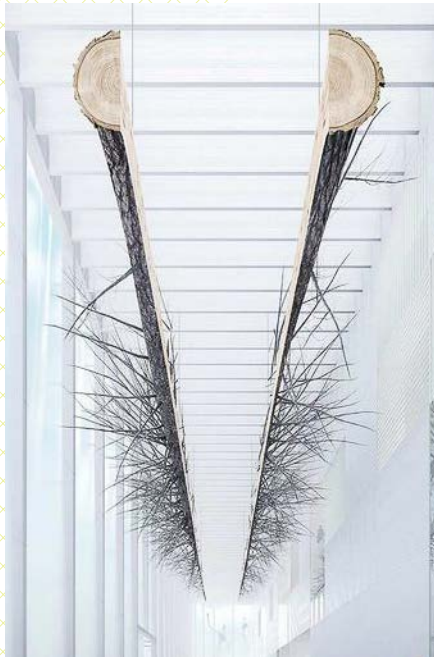
Curatorial Notes

The breezeway is a passageway defined by light and air, which creates a moment for the viewer to find shade and breath before entering the building. Artworks can respond to these forms of support; light, air, and shade that activate and inform the visitor's movement through the space.

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Art Opportunities

1. The breezeway provides a natural funneling of air flow.
2. The aperture of the skylight provides natural illumination for a translucent or hanging artwork.
3. Interaction between the canopy and the glass facade at the entrance.
4. The walkway can incorporate inlays of lighting, texture, and color.
5. A sculpture or installation that reinforces the movement of people passing through the space.
6. The work could perform a cleansing or soothing function in this transition from exterior to interior, i.e. air purifying materials.

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Art Considerations

1. The artwork marks and supports the transitional nature of the location.
2. Use of innovative materials and styles.
3. The site is (potentially) visible from the roadway.

Commission 3 Entrance Foyer

Site Stats

Size 3,340 sq ft

Indoors Floor, wall and ceiling

Elements Open with natural light and outdoor views

Commission Type Direct commission

Architect's Considerations

A complex visual space with two full glass walls, looking at the Entrance Breezeway and Outdoor Courtyard. There is wall space opposite the reception desk that is visible and well framed by the view down the open corridor as well as ceiling and floor options.

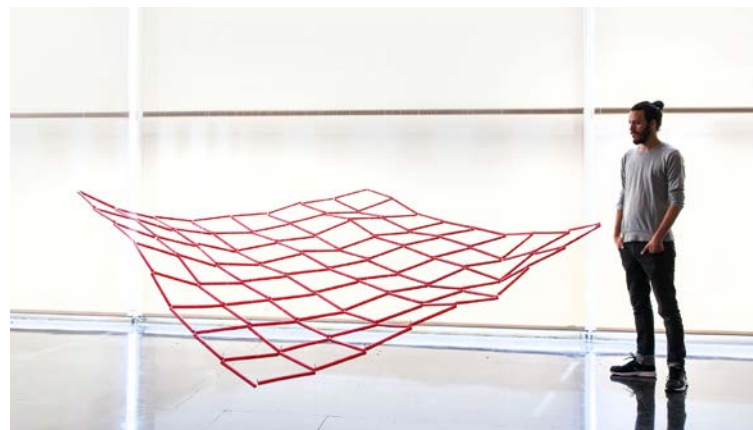
Curatorial Notes

This mixed-use space with open glass views and corridors is a space of pause. Visitors may have an anticipatory moment of waiting; for a meeting, a symposium, a tour. The artwork arrests the attention and gives rise to a moment of joy. It may educate and exhibit innovative narratives.

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Art Opportunities

1. Climate controlled environment which functions as a waiting area and gathering space.
2. Opportunities for interactive, informative, and engaging work.
3. Kinetic or digital pieces that promote playful exchanges and encourage inquiry.
4. Naturally lit space through the day.
5. Opportunity to incorporate work into the floor.
6. Time-based artworks which encourage multiple and/or extended viewings.
7. Artworks which invite introspective explorations of the self within the context of the space.

Art Considerations

1. The artwork supports the transitional and flexible nature of the space.
2. The work should support both individual and communal viewing.

Commission 4 Entrance Foyer Auditorium Wall

Site Stats

Size 1,280 sq ft

Wall Area 21 ft / 30 ft / 16 ft wide x 10 ft high

Indoors Wall

Elements Open with natural light and outdoor views

Commission Type Open call

Architect's Considerations

This prominent wall (in three parts) runs along the auditorium entry facing the Outdoor Courtyard and visible from the Courtyard, especially at night. Views of the Outdoor Courtyard provide a glimpse into the many activities of CARB - including offices and labs. At times, the opposing wall will open up to and flow out into the Courtyard.

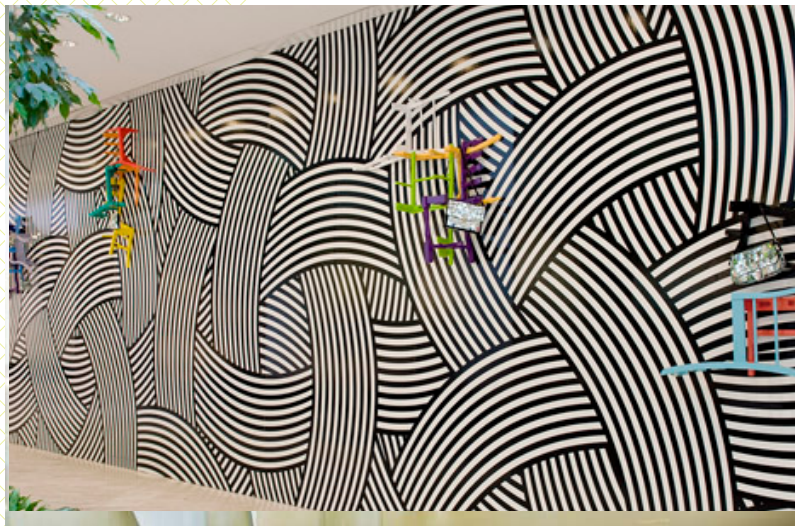
Curatorial Notes

This expansive and naturally illuminated wall space welcomes visitors to the CARB auditorium. The auditorium wall is framed on the opposite side of the corridor by full glass views of the Outdoor Courtyard and landscaping. As an entrance and an exit, it is a transition between the auditorium meeting room.

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Art Opportunities

1. Climate controlled environment.
2. Opportunities for 2D, digital, or relief wall pieces.
3. Naturally lit space through the day.
4. Opportunities to integrate with the architectural design of the building.

Art Considerations

1. The artwork supports the transitional nature of the space.
2. The artwork should consider the full expanse of the available wall space.
3. The artwork should consider the viewability from both indoors and from the Outdoor Courtyard, especially at night.

Commission 5 Outdoor Courtyard

Site Stats

Size 8,419 sq ft
Outdoors Paved and landscaped
Elements Seating, direct sun, some shade
Commission Type Direct commission

Architect's Considerations

Active multi-use space with seating, an amphitheater for special events, drive-ways for vehicle exhibitions, and an open-air walkway. Artworks should be in dialogue with the architecture allowing the exterior materials of the surrounding building walls to remain visible.

Curatorial Notes

A large open-air courtyard viewable through the Foyer's glass wall. Visitors experience the artwork from the Foyer or from within the Courtyard. The artwork should address this connectivity of space, articulating the relationship between the interior and exterior, the landscaping, and the wellbeing of those who utilize the space daily.

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Art Opportunities

1. The surrounding buildings provide multiple hanging/connection points, allowing for varying viewing angles and heights. Hanging from the underside of the open-air walkway is also possible.
2. The work is highly visible from inside and outside.
3. Opportunities for the work to be experienced as it transitions through seasons, over time, and day and night.
4. The courtyard is wind sheltered.

Art Considerations

1. The site is actively used by employees on a daily basis.
2. The artist should consider the experience of viewing from both inside the entrance lobby and outside in the courtyard.
3. The artwork should be visually arresting and significant.
4. The artwork may address the mixed-use nature of the space.
5. Address the wellbeing of employees through environmental considerations.

Commission 6 Side Entrance Foyer

Site Stats

Size 1,539 sq ft

Indoors Floor, wall, and ceiling

Elements Natural lighting

Commission Type Open call

Architect's Considerations

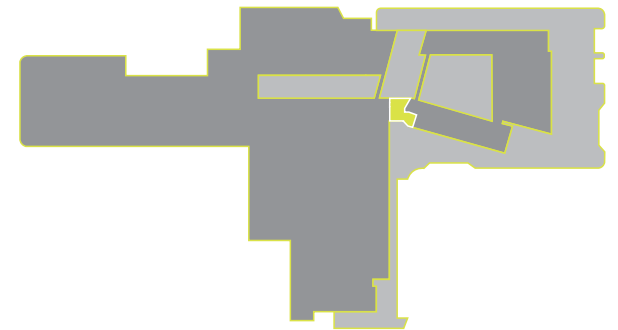
The Side Entrance Foyer is glass on two sides with some wall space within. There is an open-air view to the third-floor level allowing for a large interior vertical space where artwork can be hung.

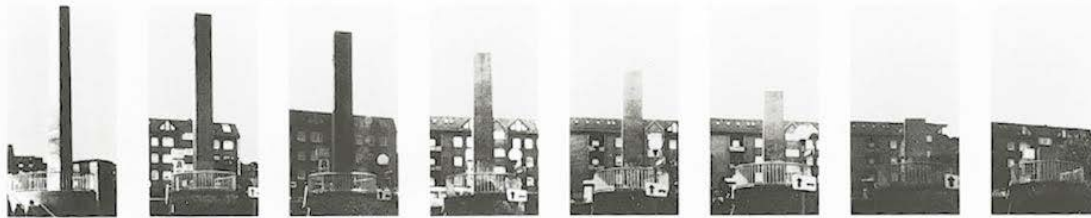
Curatorial Notes

The Side Entrance Foyer is a highly active space. Public viewers encountering the artwork will have time to pause and contemplate; while CARB employees will encounter it each day as they cycle through the space. Artists may respond to the impact CARB continues to have, through gestures that connect time, history, and growth. Artworks may evolve and change.

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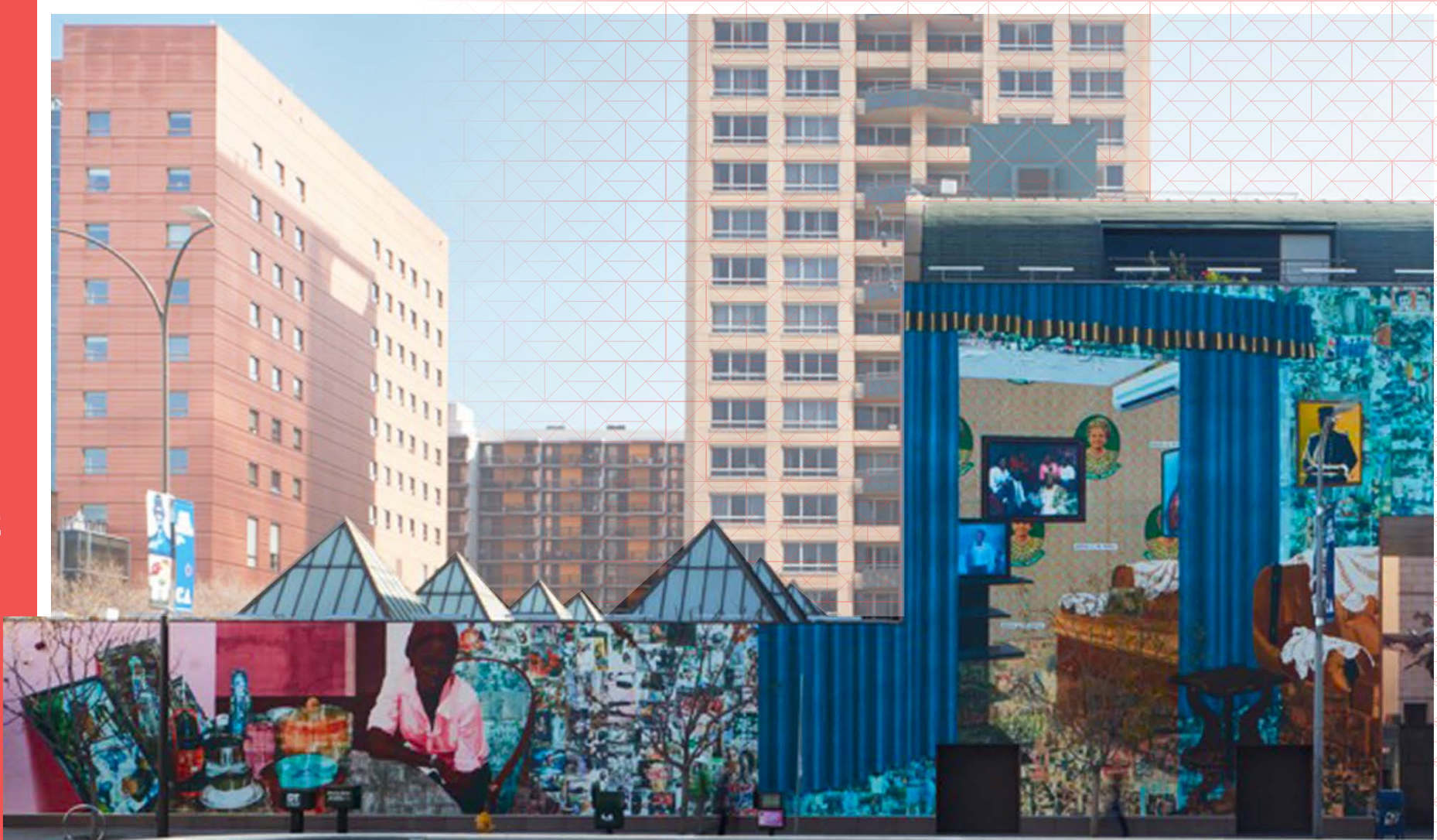
10. Oktober 1986 Einweihung
 1. September 1987 1. Absenkung
 23. Oktober 1988 2. Absenkung
 6. September 1989 3. Absenkung
 22. Februar 1990 4. Absenkung
 4. Dezember 1990 5. Absenkung
 27. September 1991 6. Absenkung
 27. November 1992 7. Absenkung
 10. November 1993 letzte Absenkung

Art Opportunities

1. The atrium allows for multiple hanging points, viewing angles, and heights.
2. Opportunity for the artwork to be experienced as it transitions over time.
3. The work can be seen from both inside the side lobby and from the courtyard.

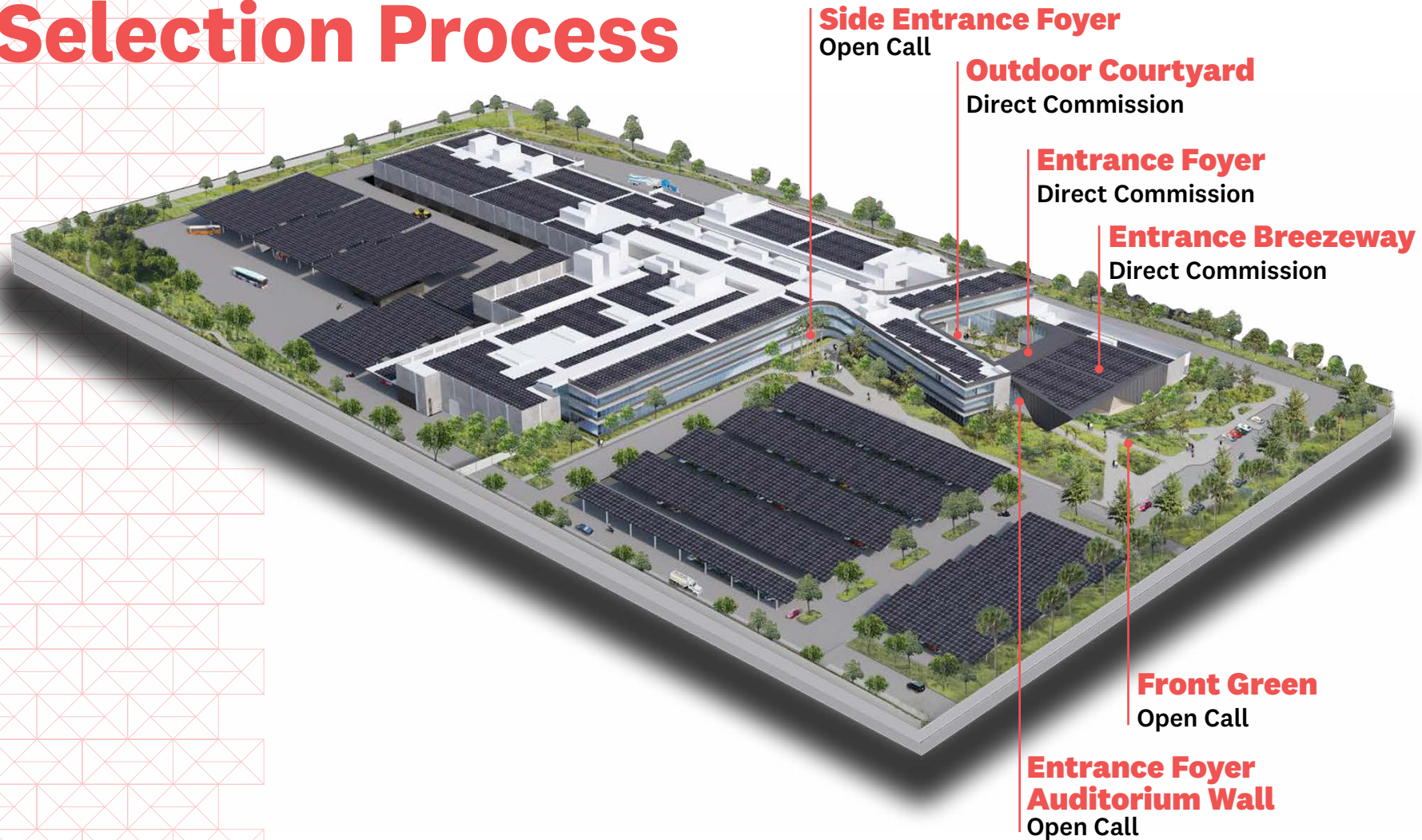
Art Considerations

1. Consider an audience that interacts with the work daily.
2. The artwork should incorporate an evolution or change over time, allowing viewers to continually rediscover the work.
3. Dynamically engage the lobby space making use of the various levels, heights and viewing points available.



Adminis**tration**

Selection Process



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Two processes for the selection of artists and artworks will be utilized for the CARB Public Art Program: Open Call and Direct Commission. The selection processes for both commission types requires the development of a proposal (RFP). Proposals that meet qualifying standards will be reviewed by the Art Consultant and Art Committee and the Art Panel will make the final selection of artists and artworks. The selection process conforms to the policies, guidelines, and criteria for art selection set forth in Government Contract Code 15813.

Administration

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The Art Consultant

The Art Consultant directly manages the implementation of the Art Plan. The scope of work is drawn from the Government Contract Code 15813.

1. Develop the project Art Plan
2. Write, disseminate, and administer Artist Requests for Qualifications (RFQ) and Request for Proposals (RFP)
3. Convene and facilitate all Art Panel and Art Committee meetings.
4. Draft, negotiate and enter into

art and design contracts with all artists.

5. Review proposed designs with the Art Committee and coordinate any design change recommendations.
6. Monitor artwork fabrication and installation.
7. Prepare and update art budgets throughout the artist selection, fabrication and installation process.
8. Prepare public art operation and maintenance manuals.
9. Assist in the preparation of the Art Book, which will include all the works of art in the Public Art Program, the development of content and design of the Art Book.

The Art Consultant will support ongoing communications and reporting through the Art Program administration.

Art Panel & Committee

The Art Panel is composed of five voting members. The panel provides leadership, guidance, and recommendations on all aspects of the Art Program. Additionally, the Art Panel approves of the Art Plan, the selected artists and artworks and

the art allowance budget.

The Art Committee is comprised of five non-voting members. The committee advises and provides technical assistance to the Art Panel and Art Consultant throughout the development of the Art Plan and the selection of artists and artworks.

The Art Panel and Committee will be convened collectively five times.

1. To approve the Art Plan.
2. To select Open Call RFQ responses for inclusion in the RFP round and to approve artists for Direct Commissions.
3. To select Open Call RFP responses for inclusion in the Art Program and to approve Direct Commission proposals.
4. To approve the Art Book.
5. At the completion of the Public Art Program.

Beyond these formal approval meetings, the Art Committee may, as necessary, meet with the Art Consultants to provide support and coordination across the project.

The Art Panel may be asked to provide additional feedback on specific update documents across the course of implementation of the Art Plan.

Design-build Coordination

Throughout the Art Program implementation, the Art Consultant will communicate relevant artwork design changes to the design-build teams.

This will be managed via a project manager and administrator under the direction of the Art Consultant. The Art Consultant is aware of the projects DB construction document submissions and rough-in deadlines and will coordinate updates to the design-build teams that align with the overall project timeline.

Fabrication & Installation Monitoring

The Art Consultants will require submission of method statements for all artwork fabrication and installation activities. These documents are reviewed and approved by the Art Consultant in coordination with relevant Art Committee members.

Throughout the artwork build and installation timelines, the Art Consultant will request updated budget and progress reports from the selected artists and will review for alignment with approved budgets and timelines.

The Art Consultant project managers will coordinate between design-build teams and artist teams to ensure the timely and smooth installation of artworks on the project site.

Operations & Maintenance of Artwork

The Art Consultant will work with a qualified Art Conservator and the project manager to prepare operations and maintenance manuals for each work in the permanent collection.

Consideration will be given to working with an Art Conservator with experience in eco-methods of preservation, including cleaning methods and energy consumption.

Art Book

An Art Book will be produced to provide context and supplemental information on the permanent collection. The Art Consultant will facilitate the production of the artbook by:

1. Provide Art Book content including introductions, artist biographies, artwork descriptions and contextualizing information.
2. Edit artwork photographs (Art

Consultant may also be contracted to take photographs of the artworks during fabrication, installation and upon completion.)

3. Design the overall Art Book layout, format, and cover.

Allocation of the Remaining Funds

The Art Panel, upon the advice of the Art Consultant, may elect to allocate some or all non-allocated (remaining) funds or cost-savings towards:

1. Other art program opportunities as identified by the Art Consultant.
2. The acquisition of direct purchase artworks.
3. Additional budget towards a commissioned artwork.

Timeline

Art Plan and Artist Selection

Art Plan Stage 1	May - June 2018	Adoption of the Art Plan, including site selections, artist selection processes, budgets, and timelines.
Art Plan Stage 2.1	July - September 2018	RFQ open for submissions, selection of Direct Commission artists, and selection of artists for RFP stage.
Art Plan Stage 2.2	September - November 2018	Artists prepare RFP proposals, selections made for inclusion in the Public Art Program.
Contracting of Artists	November 2018 - May 2019	Contracting of all selected artists.

Artwork Fabrication and Installation

Rough-In Submission	January - February 2019	Approval of fabrication method statements and submission of rough-in requirements to DB team.
Artwork Fabrication	May 2019 - June 2020	Artists timeframe for fabrication of artworks.
Installation Submission	August 2020	Approval of installation method statements and installation teams.
Installation MEP / Finishes	November 2020 - January 2021	Installation of MEPs and finishes.
Move-in artworks Installed	January - March 2021	Installation of move-in artworks.

Artbook Development and Public Art Program Completion

Art Book Development	June - September 2020	Initial design/layout, photography edit, and copy writing for the Art Book is completed.
Art Book Review	September - November 2020	Art Panel provides feedback on the Art Book design and content
Art Book Final Edits & Approval	December 2020 - March 2021	Incorporate feedback & complete Art Book for Approval.
Completion of Public Art Program	March 2021	Public Art Program slated for completion.



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Artist Selection

Selection Process

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Artist Selection Process

Open Call: RFQ / RFP Process

The Art Consultant (Dyson & Womack) will utilize the two processes described below for the selection of artists and artworks for the permanent program.

3 commissions will be selected through an open call RFQ to RFP process.

3 commissions will be selected by direct commission through an RFP process.

Open Call selection will be used for the commissioning of permanent artworks. This selection process is open to all qualifying Artists or Artist Teams.

1. The Art Consultant will publicize the project opportunity through the distribution of a Request for Qualifications (RFQ) and will conduct outreach to arts organizations informing them of the RFQ opportunity.
2. Following the application

deadline, the first review of applicants' work will be performed by the Art Consultant in collaboration with the Art Committee. A report will be provided to the Art Panel with the Art Consultants and Art Committees evaluations.

3. The Art Panel will meet to select from this pre-qualified group of respondent Artists or Artist Teams who will be invited to participate in the RFP round.
4. Artists or Artist Teams selected to produce RFPs are provided a stipend to develop and submit proposals.
5. Following the proposal deadline, proposals are reviewed by the Art Consultant in collaboration with the Art Committee. A report will be provided to the Art Panel with the Art Consultants and Art Committees evaluations.
6. The Art Panel will meet to select from this pre-qualified group of respondent Artists or Artist Teams who will be invited to implement their proposals.

Direct Commission: RFP Process

Direct Commission selection will be used for the commissioning of

permanent artworks. This selection process allows the Art Consultant to recommend a list of qualified Artists or Artist Teams to the Art Panel for participation in an RFP process.

1. The Art Consultants submit recommendations for Artists or Artist Teams for Direct Commissions for review by the Art Committee. A report will be provided to the Art Panel with the Art Consultants and Art Committees evaluations.
2. The Art Panel will meet to select from this pre-qualified group of Artists or Artist Teams who will be invited to participate in the RFP round.
3. The selected Artists or Artist Teams will be invited to participate in the RFP process and are provided a stipend to develop and submit proposals.
4. Following the proposal deadline, proposals are reviewed by the Art Consultant in collaboration with the Art Committee. A report will be provided to the Art Panel with the Art Consultants and Art Committees evaluations.
5. The Art Panel will meet to select from this pre-qualified group of Artists or Artist Teams who will be invited to implement their proposals.

RFQ Criteria

The rubric for review of responses to Requests for Qualifications (RFQs) will be equally weighted across the following three areas. In addition, California based artists or artists who demonstrate a strong connection to California will be given priority in selection.

Artists Qualifications

The Artist or Artist Team brings strong artistic quality to the program as demonstrated by the quality of their past work, appropriateness of their artistic expression to the opportunity, assessed ability of the artist to successfully execute the project within the designated timeline and budget. Artistic quality will be assessed based on the Artists written responses as well as prior work.

Sustainability

The Artist or Artist Team shows a commitment to sustainable methods within their art practice by demonstrating a previous commitment to utilizing sustainably sourced materials, environmentally sound fabrication methods, and sourcing local materials where feasible.

Cultural Equity

Consideration for cultural and racial equity will be considered throughout the process of selecting Artists or Artist Teams and when reviewing prior work in terms of

the demographics of the artists selected, the cultural communities served and the diverse perspectives represented through the artwork.

RFP Criteria

In addition to the four criteria defined in the RFQs, the Requests for Proposals will be evaluated on the following 6 criteria.

Sustainability

Strong consideration will be given to proposals that incorporate clear sustainable practices within the design, fabrication, installation, and ongoing maintenance of the artworks. This includes material and fabrication processes, material sourcing, and staffing resources. In general, projects that show any adverse effects on the environment would not qualify.

Context & Concept

Artworks should be innovative, engaging and compatible with the location in terms of scale, material, and form. Artworks should be conceptually appealing to a wide audience of varied ages, backgrounds, and ethnicities. Artworks should show an originality of concept and demonstrate a strong conceptual alignment with the RFP art brief and CARB values.

Artistic Feasibility

The feasibility of the proposed artwork is evaluated relative to the artist's ability to complete the work proposed. Factors to be considered include the Artist or Artist Team's experience, budget, timeline, constructability of the project from an engineering perspective, appropriateness of materials, and community support where necessary.

Artistic Quality & Diversity

Designs should incorporate a high level of craftsmanship and artistic excellence. This criterion is informed by a broad understanding of artistic practices from diverse artists and arts organizations in order to promote equitability in defining artistic excellence. Consideration will be given to diversity in artforms across the Public Art Program.

Artwork Maintenance

Artworks must be designed and constructed for durability. Artworks installed outdoors should make careful consideration of the Riverside climate. Consideration will be given to proposals that support sustainable methods in the ongoing operation and maintenance of the artwork.

Public Safety & Accessibility

Each work will be evaluated to ensure that it does not present a hazard to public safety and is compliant with all applicable building codes and accessibility requirements.



Image Credits

Numbered by corresponding document page.

1. Riverside Skyline with the Box Springs Mountains Behind Town
Image Credit Wikimedia Commons

3. Horizons 1994 by Neil Dawson

5. Arie Haagen-Smit in Office With Orchids 1971 Caltech Archives
Image Credit Floyd Clark

Oil Heaters Are Used to Battle Frost In California's Citrus Groves by B. Anthony Stewart
Image Credit B. Anthony Stewart

6. Nimbus Midland 2017 by Berndnaut Smilde
Image Credit Berndnaut Smilde and Ronchini Gallery, London

9. Seven Magic Mountains 2016 by Ugo Rondinone
Image Credit Gianfranco Gorgoni

11. When Racism and Sexism Are No Longer Fashionable, How Much Will Your Art Collection Be Worth? 1989 by Guerrilla Girls Copyright Guerrilla Girls, courtesy of www.guerrillagirls.com

Ice Watch 2015 by Olafur Eliasson
Image Credit Getty Images

12. Melting Memories 2018 by Refik Anadol
Image Credit Refik Anadol Studio

13. On Space Time Foam 2013 by Tomas Saraceno
Image Credit Alessandro Coco and Studio Tomas Saraceno

14. Reclining Giant by Blok Lugthart
Image Credit Blok Lugthart

15. Untitled 1997 by Sharon Lockart

17. Elegy 2014 by Cai Guo-Qiang
Image Credit Public Delivery

18. The Oldest Living Things in the World—La Llaretta Chile 2014 by Rachel Sussman
Image Credit Rachel Sussman

21. Skin 2 2012 by Mehmet Ali Uysal

Sky Mirror 2001 by Anish Kapoor
Image Credit Anish Kapoor

The Island 2017 by Ronan Ondak
Image Credit Ronan Ondak/High Line Art

Spire of Dublin 2002 by Ian Ritchie Architects
Image Credit Matthias Hanzlik

23. Quiet Animal 2014 by Asif Kahn
Image Credit Asif Kahn

Green Air 2016 by Nomad Studio
Image Credit David Johnson

Breath/ng 2018 by Kengo Kuma]
Image Credit Luke Hayes

St. Mary 2016 by Kehinde Wiley

25. Cyanometer 2016 by Martin Baraga
Image Credit Iztok Media

As We Are 2017 by Matthew Mohr
Image Credit Ellen Dallagher

Greeting to the Sun 2008 by Nikola Baic

Tele-present Water 2014 by David Bowen
Image Credit Gunnar Knechtel

27. RSVPmfa 2010 by Jim Lambie

Daisy Bell 2008 by Jennifer Steinkamp

Formidable 2015 By Rob Ley

Hare Apparent 2011 by Rita Macdonald

29. An Aggregation 2014 by Seon Ghi Bahk

Green Varnish 2015 by Nomad Studio
Image Credit David Johnson

I See What You Mean 2005 Lawrence Argent
Image Credit Andy Diluvian

1.8 2016 by Janet Echelman
Image Credit Lucy Wang

31. Drifter 2006 Studio Drift, Lonneke Gordijn and Ralph Nauta
Image Credit Studio Drift

Rain Room 2012 by Random International
Image Credit Christopher Pledger

Project for a Floating Garden After Little Sparta 2013 by Simon Starling

Monument Against Fascism 1986 by Ester Shalev-Gerz and Jochen Gerz

32. Obodo (Country/City/Town/Ancestral Village) 2018 by Njideka Akunyili Crosby

37. Project Dust 2015 by Brother Nut
Image Credit Amy Yang

40. How to Work Better 1991 Peter Fischli and David Weiss
Image Credit Pubic Art Fund, NY

All architecture renderings by ZGF Architecture.

DYSON ≠ WOMACK

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