CITY OF PALO ALTO City of Palo Alto Staff Report to Public Art Commission

October 15, 2015

RE: 2515/2585 El Camino Real, Final Review by PAC

RECOMMENDATION: Staff recommends that the Public Art Commission approve the submitted artwork, *Emergence*, by Rob Ley for the 2515/ 2585 El Camino Real project site.

SUMMARY: ECRLPA, LLC is submitting the attached packet for Final review by the Public Art Commission for the integration of artwork on the project site. The project completed initial review by the Public Art Commission in March, 2015, and has undertaken an artist selection process and proposal development for the final artwork by artist Rob Ley.

DISCUSSION: This project is at the site of the current Olive Garden Restaurant. The existing building will be demolished and replaced with a three story mixed use building with 1 level below-grade parking, commercial space and 13 residential condominiums. 2515/2585 El Camino Real has completed Site and Design Review, is going to Planning and Transportation Commission soon, and hopes to begin the Architectural Review Board process in November or December.

Art Selection Process

The owners did contract with City staff to project manage the public art selection and development process. Based on the input given by the Public Art Commission at the initial review and input from the owners the project manager presented seventeen potential artists for consideration. Of these, four were selected to interview with the owners and discuss potential concepts. Rob Ley was selected to move ahead with a design development contract. In the course of the design development phase, Ley has travelled to Palo Alto to meet with the design team, visit the site, and fully understands the context of the project.

About the Artist

An architect by training, Rob Ley worked at Cliff Garten Public Art Studio prior to founding Urbana Studio in 2002. The studio's history of experimental work includes installations at the Storefront for Art and Architecture (New York), the Taubman Museum of Art (Roanoke, VA), Materials & Applications (Los Angeles), Florida State University (Tallahassee, FL), and metropolitan arts commissions including the City of Los Angeles, the City of Seattle and Kansas City. The artist's CV and previous work samples are attached (Attachment 1).

The Proposed Artwork

The location of the artwork was chosen for maximum impact to pedestrians and visitors to the site. Clearly visible from the busy large parking lot across the street, the artwork will be a visual draw to site and offer a dynamic experience that will change depending on the natural lighting and one's orientation to the work. An architect by training, Rob Ley chose to integrate his work into the architecture of the

building, rather than creating something at the plaza level. The artwork will appear to emerge from the façade of the building. The artist has submitted a statement about the artwork. (Attachment 2).

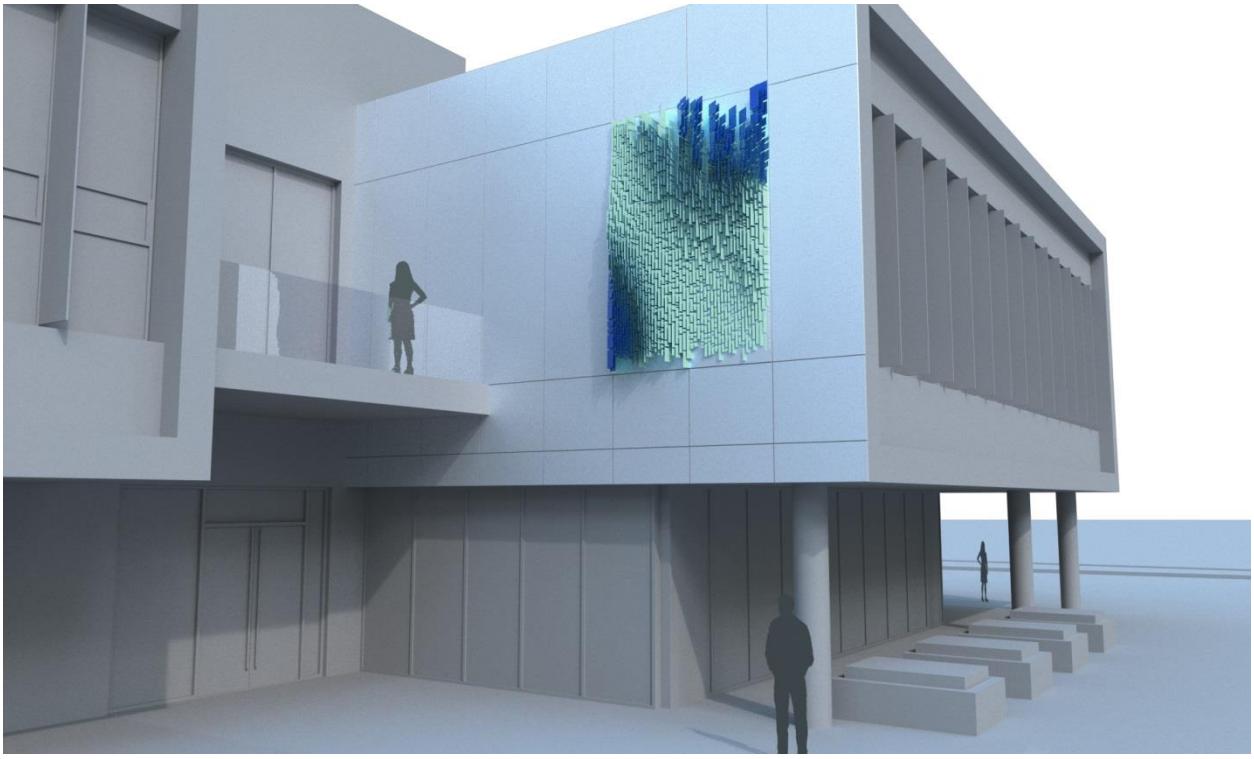
Material and Fabrication
The piece will be 8' wide x 12' tall and will be fabricated from anodized aluminum. Color will be applied through a powder coating process. It is intended that the piece will be installed flush, or close to flush, to the buildings outer surface to create a closely integrated, site specific work. All elements will be attached with a combination of rivets and threaded fasteners.

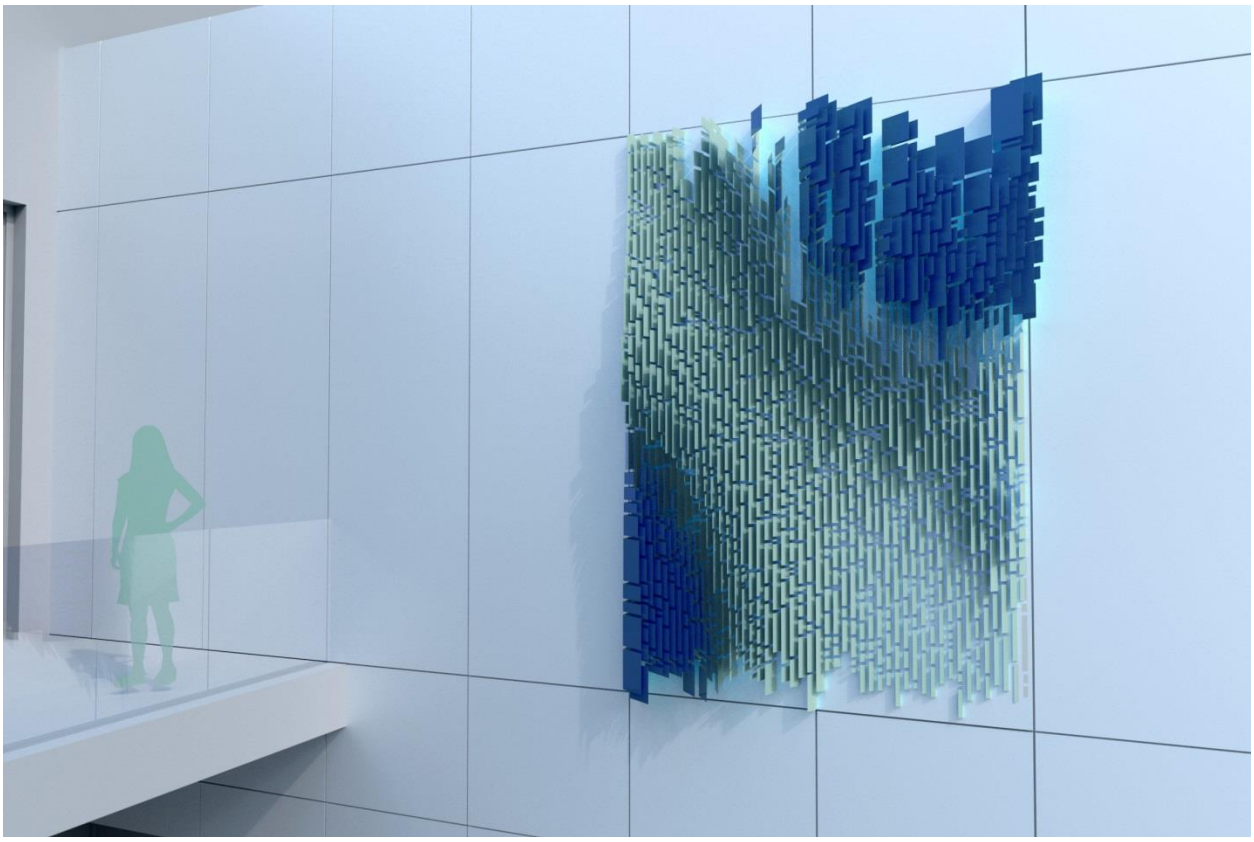
Lighting and Signage
It is anticipated that the piece will be lit with a spot light fixture(s) mounted on the exterior wall across from and facing the sculpture. (See included site plan). A single directional fixture will likely give the best spatial definition to the piece during evening hours. Identification signage will be located directly below the artwork at the pedestrian level. The exact location will be coordinated with the City's Public Art staff.

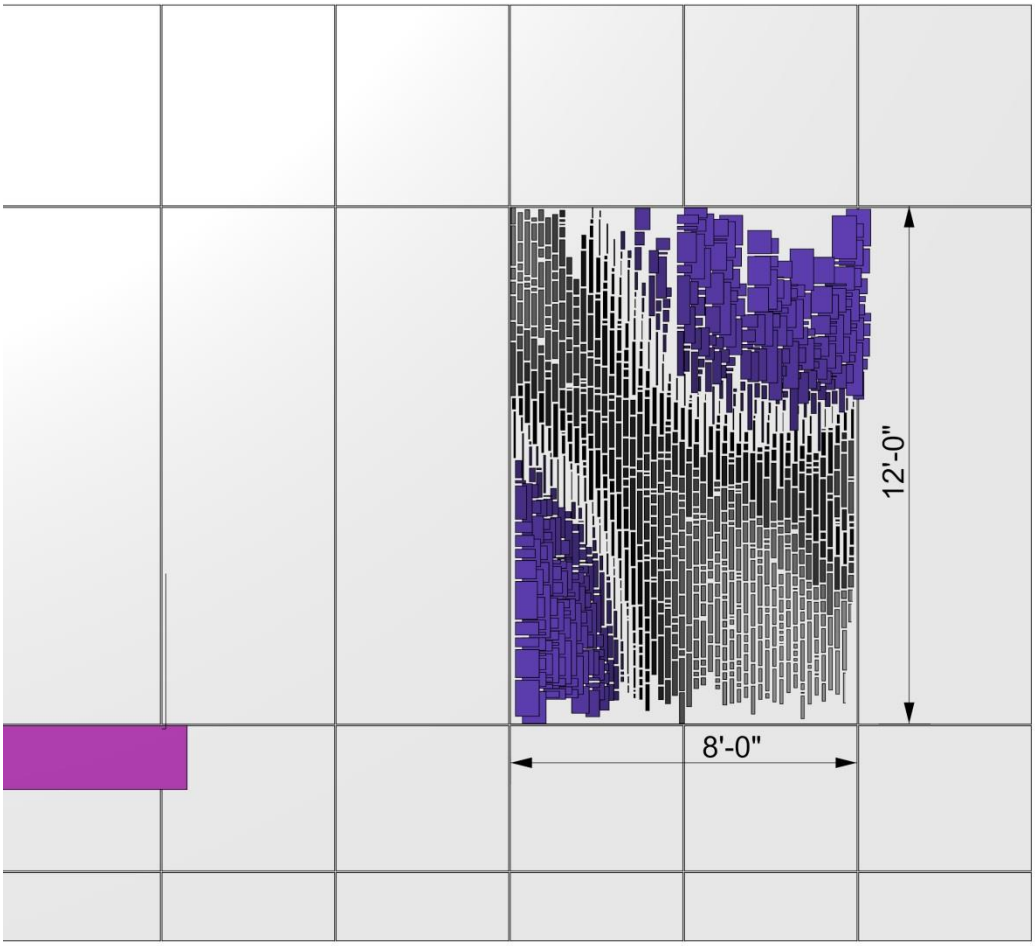
Maintenance
As the sculpture will be fabricated from aluminum, and all surfaces will be either anodized and/or powder coated, it is anticipated that the piece will be durable and maintenance free for many years. The powder coated surface can be cleaned with a low to medium pressure washer, as required, to remove normal urban dirt and dust. High pressure washing systems or solvent based cleaners should not be used.

Timeline
The project will begin the Architectural Review Board process in November or December with the goal of receiving all of their project approvals by March. If the new cap on construction will apply to the project, then the Council will decide in June 2016 if the project will move forward that year or have to wait. Once construction begins, it is anticipated that it will take sixteen to eighteen months to complete. The artwork will be installed in the final stages of construction.

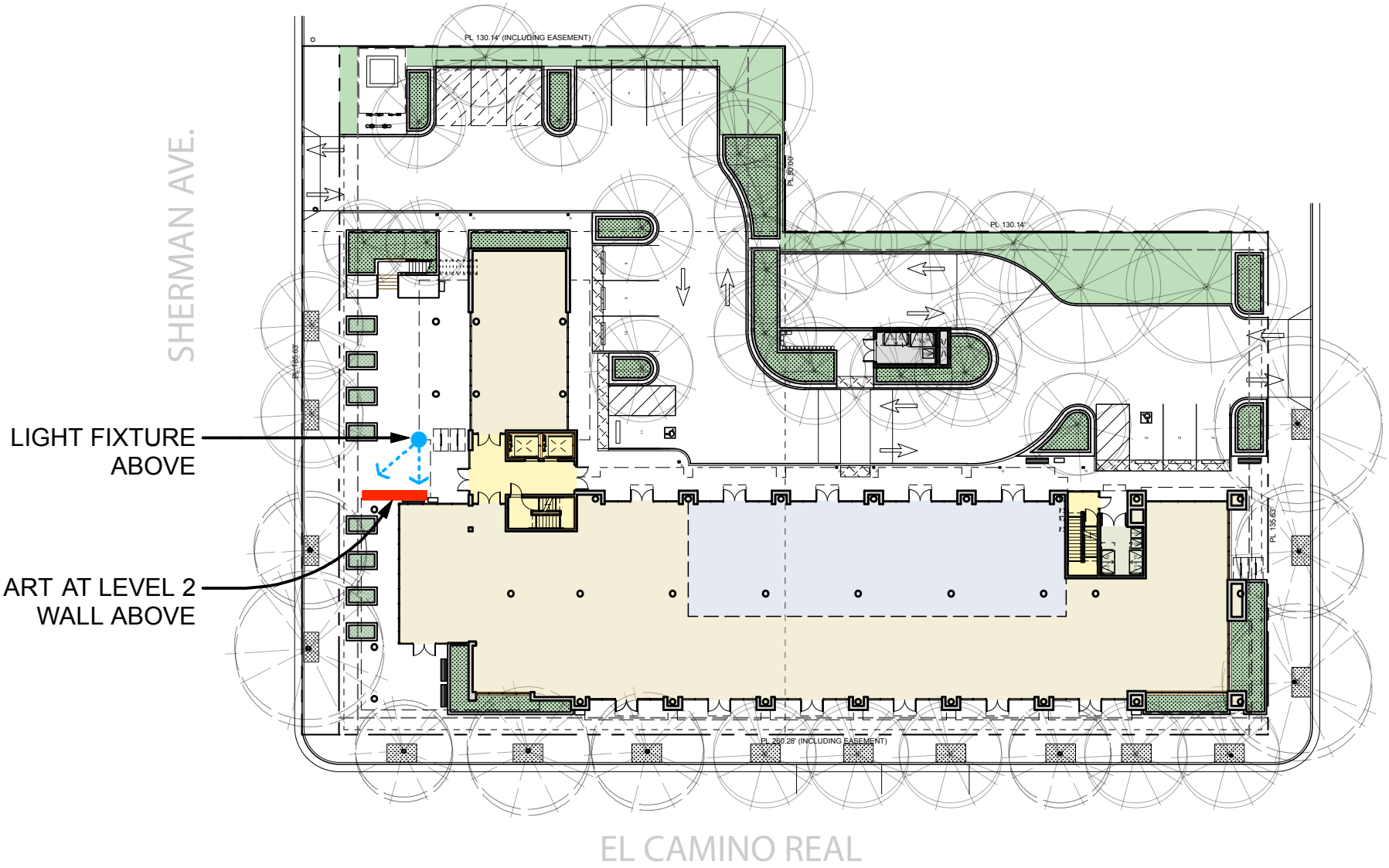

SIGNAGE






12'-0"
8'-0"

Budget Item	**Amount**	**Notes**
Aluminum material	$7,000	Alum plate and sheet material
Metal cutting and fabrication	$16,000	Laser cutting, drilling, and bending
Finishing	$10,000	Finish prep/ application of powder coating
Panel assembly	$10,000	Assembly of all components
Travel and Transportation	$5,000	Includes art freight and artist travel
Installation on site	$5,000	Will contract with local installer
Insurance	$1,500	Insure artwork for duration of fabrication & installation
Structural Engineering	$1,500	Plate and fastening system / Stamped drawings
Project Management	$4,000	Artist assistant to manage project
Artist's Fee	$16,000	Project design documentation, and coordination
Contingency (5%)	$4,000	
City Project Management	$15,000	
City Public Art Admin Fee	$5,000	
Total	**$100,000**	


SHERMAN AVE.
LIGHT FIXTURE ABOVE
ART AT LEVEL 2 WALL ABOVE
PL. 130.14' (INCLUDING EASEMENT)
PL. 130.14'
PL. 260.28' (INCLUDING EASEMENT)
EL CAMINO REAL

"Emergence"

Emergence may be described in several ways. It may refer to the act of coming into view or the process of becoming exposed after being concealed. As a phenomenon, emergence is also used to describe various behaviors witnessed in life sciences, such as the way in which a butterfly emerges from a cocoon, or the means by which a complex flower uncurls and unfolds into it's full bloom. Furthermore, in mathematics and computation, emergence can describe the appearance of patterns within otherwise chaotic or random sets of values.

This piece is inspired by emergent behaviors in various forms and is influenced by its context, both in a local sense (the building) as wells as in larger scale (the city). Specific to its immediate site, the colored metal panels take root in the grid like divisions of the architecture, and emerge perpendicular to the surface of the building. The material and color palette of the sculpture is determined in a manner such that certain components have similar characteristics as the architecture, while other moments in the sculpture begin to exert their own autonomy through color variations as they extend outward. Looking at the larger context of Palo Alto, as both an incubator of high technology companies, as well as the home of one of the most innovative universities in the world, this piece also looks to emergence as a complex phenomenon within mathematics and digital computation. The sculpture is an aggregation of hundreds of small parts that collectively form a singular whole, and in this way, the seemingly random arrangements that are formed through the distribution of these small elements gives way to the emergence of a logical system of patterned alignments. Emergence, in this sense, identifies the moment when a seemingly chaotic field reveals an emergent, ordered pattern.

Urbana Studio
2008 Hyperion Avenue
Los Angeles, CA 90027
www.urbanaarch.com

Professional Practice

Urbana Studio, Public Art Studio
Founder and Principal, Los Angeles, CA, 2003–Present

Cliff Garten Studio, Public Art Studio
Designer and Project Manager, Los Angeles, CA, 2000–2003
Projects: Walnut Creek Veterans Memorial, Walnut Creek, CA; Sammammish Meander, York Bridge, Redmond, WA; Bi-State Light Rail Station, St. Louis, MO; Scottsdale Civic Art Master Plan, Scottsdale, AZ

Randall Stout Architects, Architecture Studio
Designer and Project Manager, Los Angeles, CA, 2002–2004
Projects: Taubman Museum of Art, Roanoke, VA; Hunter Museum of American Art, Chattanooga, TN

Bernhardt Studio
Designer, Chicago, IL, 1994–1997

Education

MArch, Master of Architecture, 2000
University of California – Los Angeles (UCLA), Los Angeles, CA

BSArch, Bachelor of Science in Arts & Architecture, 1996
University of Illinois – Champaign (U of I), Champaign, IL

Academic Appointments

University of Southern California (USC), Los Angeles, CA
Professor, 2011 - present

Southern California Institute of Architecture (SCI-Arc), Los Angeles, CA
Design Faculty, Graduate Design Studios / Thesis Advisor, 2003 - present
Seminar Instruction, Graduate Material Studies

University of California – Los Angeles (UCLA), Los Angeles, CA
Teaching Associate, Design/Media Arts Department, 1997 – 2000

University of Illinois – Champaign (U of I), Champaign, IL
Research Assistant, Materials Research Architecture/Engineering Depts, 1994-1996

Grants/Awards

Finalist, CoD+A Awards, 2013
Upjohn Grant, 2011
Best Storefront Design—"Reef," The Municipal Art Society for New York, 2010
Graham Foundation for Advanced Studies in the Fine Arts Grant, 2009
Upjohn Grant, 2009
AIA Research Grant, 2008
IDEC Special Projects Grant, 2006
Woodbury Project Grant, 2006

Lectures, Conferences and Symposia

"**Coercive Acts**", USC, Los Angeles, CA, 2013
"**Spatial Inhabitation**", USC School of Architecture: *Digital Media and Architecture*, Los Angeles, CA, 2012
Invited Exhibitor, ***Acadia 2010 Design Conference***, Cooper Union/Pratt Institute, New York, NY, 2010.
"**Out There Doing It: Rob Ley & Christian Moeller**", LA Forum for Architecture & Urban Design, Los Angeles, CA, 2010
"**Immediate Material Futures in Art**", Virginia Tech, Blacksburg, VA, 2010
"**Behavior, Not Intelligence**", Storefront for Art and Architecture, New York, NY, 2009
"**Light & Materiality**", American Institute Vienna, Vienna, Austria, 2007
"**Empathy or Beauty?"**, Woodbury University, Burbank, CA, 2006
"**Intro**", Southern California Institute of Architecture (SCI-Arc), Los Angeles, CA, 2004
"**A Fair and Balanced Look at Making**", Materials and Applications, Los Angeles, CA, 2004
"**Space, Manufactured**", Milwaukee Institute of Art and Design (MIAD), Milwaukee, WI, 2003

Invited Juror

Cranbrook Academy of Art, Bloomfield Hills, MI; **American Institute in Vienna**, Vienna, AUSTRIA; **Institute for Advanced Architecture of Catalonia**, Barcelona, SPAIN; **University of California – Los Angeles**, Los Angeles, CA; **University of Illinois – Chicago**, Chicago, IL; **Milwaukee Institute of Art and Design**, Milwaukee, WI; **Otis College of Art and Design**, Los Angeles, CA; **California Polytechnic Institute**, Pomona, CA; **University of Southern California**, Los Angeles, CA

Urbana Studio: Selected Projects

Blue Line (Public Art), Kansas City, MO, 2014
Commissioned by the Municipal Art Commission for the Kansas City Police Department, this permanent public art sculpture reflects the dual role of public servants, both maintaining a sense of strength and authority, while engaging the community through openness and transparency. The work is suspended within a newly constructed community room adjacent to the police station.

May/September (Public Art), Indianapolis, IN, 2014
Commissioned by Wishard Hospital, this public art project serves as a large art installation situated on the entire south façade of the new facility's parking structure. Comprised of 6,500 colored aluminum panels, the piece abstractly depicts the growing fields which define the regions historic agricultural economy, as well as the hospital's vocal mission to encourage health through prevention and nutrition.

Twenty (Public Art), Seattle, WA, 2014
Commissioned by the Seattle Office of Arts & Cultural Affairs, this permanent public art sculpture is an exterior, site-specific installation situated on the exterior of a new city fire station. The piece is made from coiled spring-steel clusters, assembled in a gradient pattern that reflects the diversity of the surrounding neighborhood that the station serves.

Floating Point (Public Art), City of Emeryville, Emeryville, CA, 2013
Commissioned by the City of Emeryville. Constructed using a custom-built tube bending fabricating robot, the overall shape of this piece is evocative of cloud-like forms.

Draper (Public Art), Florida State University, Tallahassee, FL, 2011
A Florida State University commissioned permanent wall sculpture for the Visual Arts Department building. This sculpture is formed by draping 50 separate recycled stainless steel strips to create depth and variation along its 70' total height. The piece passes through 5 separate floors and sub-departments of the school, offering each level a unique view of the piece and its floor its own distinct identity.

Lumenscape (Public Art), Solair Building (Wilshire & Western Station), Los Angeles, CA, 2009
Department of Cultural Affairs commissioned gateway installation located above subway as counterpoint to the intense traffic speed of the busy intersection. Comprised of translucent thermo-formed acrylic & shifting colored LED lighting inspired by surrounding neon signs.

Serial Departure (Public Art), Materials and Applications Gallery, Los Angeles, CA, 2004
Private collection, Los Angeles, CA, 2005
Light installation of serially aggregated plastic modules in an outdoor exhibition space. Translated to outdoor private commission.

Reef (Public Art), Storefront for Art and Architecture, New York, NY, 2004 and
Taubman Museum of Art, Roanoke, VA, 2005
Collaboration with Joshua Stein of Radical Craft. The movement of the piece's 800 flexible panels evokes the responsive motion of a field of sunflowers as they track the sun across the sky, or a reef covered with sea anemones.

Urbana Studio: Additional Design Competitions, Invitations and Private Commissions

Cosine Period. (Private Commission), Los Angeles, CA, 2012
Orchid Atrium (Invited Competition), Denver Botanic Gardens, 2011
Pavilion (Invited Competition), Denver Botanic Gardens, Denver CO, 2010
Synthetic Canopies (Invited Competition—Winning Entry), Los Angeles County Arts Commission, 2008
Haptic House (Private Invitational), Tokyo, Japan, 2007
Pitch Terrain (Invited Competition), Washington Nationals Park, Washington, D.C., 2007
Atwater (Private Commission), Private Residence, Los Angeles, CA, 2006

Selected Bibliography

Stewart, Mary. ***Launching the Imagination: A Guide to Three-Dimensional Design***, 5th ed. New York, NY: McGraw-Hill, 2014.

Decker, Martina. "New Material Compositions: Reef." ***Performative Materials in Architecture and Design***, 108-109, edited by Rashida Ng and Sneha Patel. Intellect L & D E F A E, 2012.

Tamarin, Nicholas. "Ripple Effect." ***Interior Design: the positivity issue*** **no. 3** (March 2012): 90-91.

"Rob Ley: Urbana Studio." ***Interior Design China*** 05 (2012): 40-43.

Schwartzman, Madeline. "Environments." ***See Yourself Sensing: Redefining Human Perception*****, 69**. London, UK: Black Dog Pub, 2011.

Manferdini, Elena. "Urbana." ***Machinic Processes: Architecture Biennial Beijing 2010***, 24-27, edited by Neil Leach and Xu Wei-Guo. Beijing: Tsinghua University, 2010.

Wang, Shaoqiang, ed. "Reef." ***Installation Art***, 104-107. Berkeley, CA: Gingko Press, 2010.

Yadav, Hema. "**Material Kinetics**" *IA&B* vol. 23 no. 6 (February 2010): 110-115.

Fox, Michael, and Miles Kemp. ***Interactive Architecture***. New York: Princeton Architectural Press, 2009.

Grima, Joseph. ***Storefront Newsprints*** *1982-2009*. New York: Storefront for Art and Architecture, 2009.

Slaughter, Stephen. "**Under the Radar: Rob Ley's Serial Departure and Atwater Residence**" *ArcCA : the journal of the American Institute of Architects, California Council* 08.1 (2009): cover, 64-65.

"**Urbana**" *Form : pioneering design* (October 2009): 31.

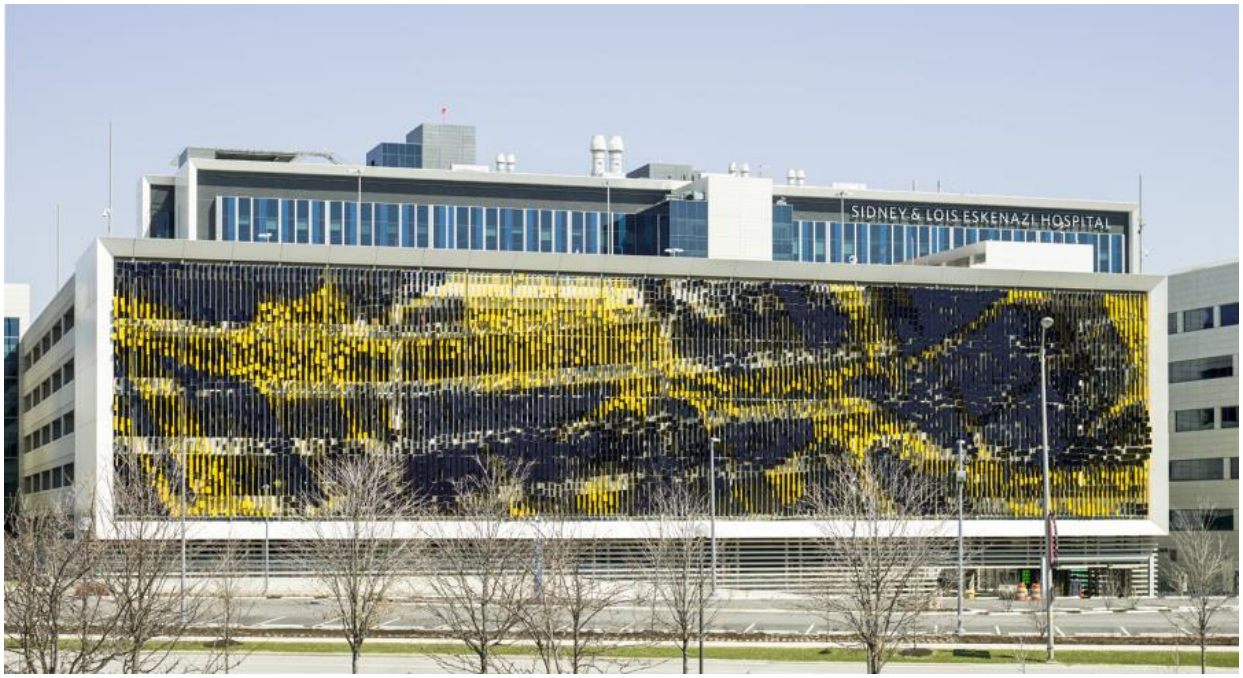
"**Reef**" *Span* 01 (2009): 154-157.

Rob Ley Work Samples

Eskenazi Hospital, Indianapolis, IN - Completed 2014

This project began with an interest in challenging the typical notion of the parking structure as an unappreciated infrastructural typology by transforming the new Eskenazi Hospital parking structure into an interactive, synthetic terrain. A field of 7,000 angled metal panels in conjunction with an articulated east/west color strategy creates a dynamic façade system that offers observers a unique visual experience depending on their vantage point and the pace at which they are moving through the site. In this way, pedestrians and slow moving vehicles within close proximity to the hospital will experience a noticeable, dappled shift in color and transparency as they move across the hospital grounds, while motorists driving along W. Michigan Street will experience a faster, gradient color shift which changes depending on their direction of travel.

Aluminum, Stainless Steel - (60' H x 245' W x 4' D) - (18.5m H x 75m W x 1.5m D)

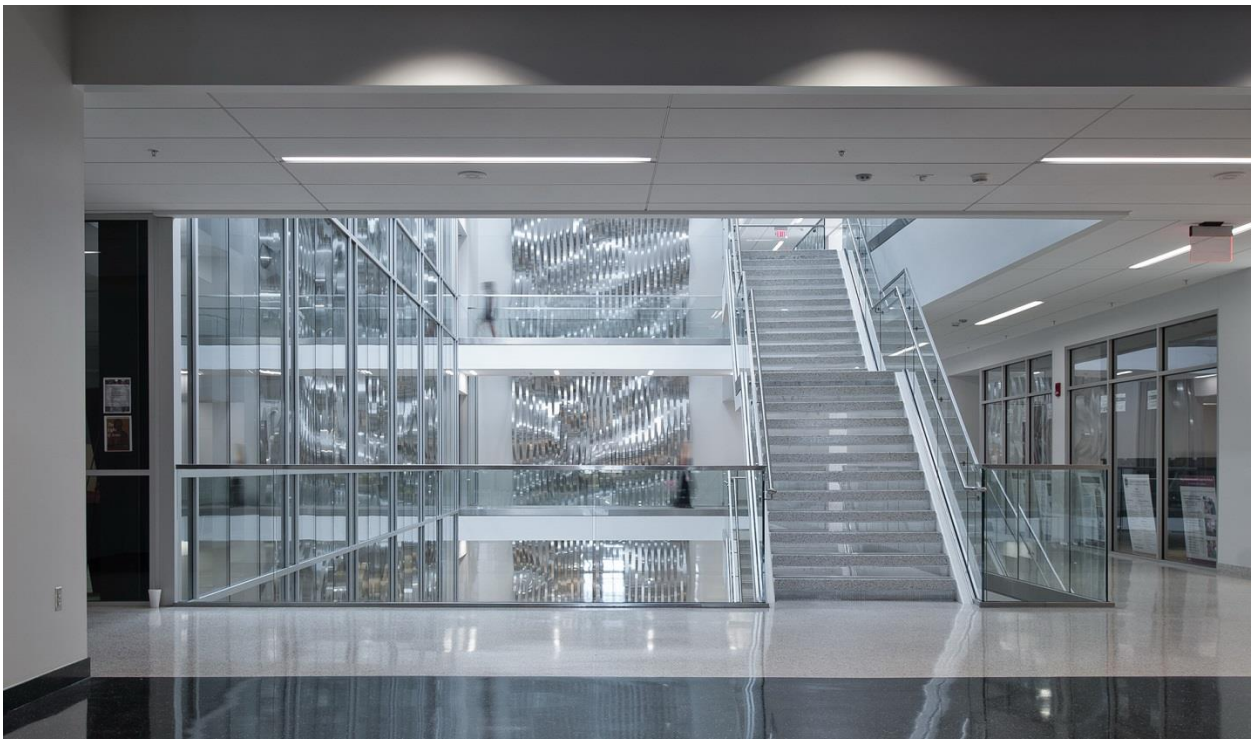


***Pseudorandom*, New York, NY 2015**

Commissioned by the Hewlett Packard Corporation, 2015

The term random typically implies an output of unpredictable values, though it is fundamentally impossible to produce truly random numbers within a logic based system. Since even the first explorations with computers and programming, people have devised various methods to try and trick or tease a random value from computers, though the resultant numbers inevitably adhere to some recipe of uniform distribution. Thus, over a large enough data set, the pseudo in pseudorandom becomes increasingly more apparent. This piece is an exploration of the moment when a seemingly chaotic field reveals an emergent, ordered pattern.

Thermoformed Acrylic
(9' H x 20' W x 12" D) - (2.8m H x 6m W x .3m D)



***Draper*, Florida State University 2011**

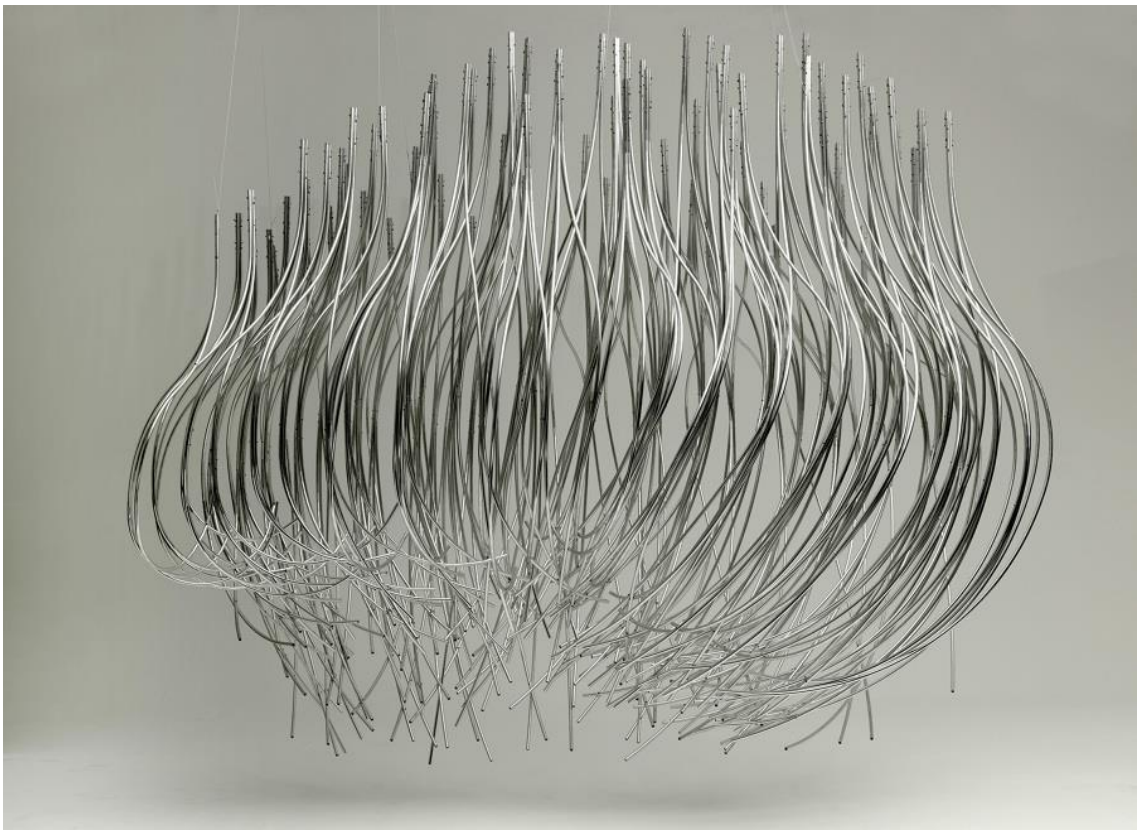
A permanent installation for the Visual Arts Department building at Florida State University.

Composed of hundreds of unique stainless steel strips, this project is an experiment in how mass and gravity, along with an force-feedback fabrication technique can create a carefully tuned lattice structure. At 65' in height, the project passes through 5 separate floors and sub-departments of a visual arts school, offering each level a unique view of the project.

The installation is a three-dimensional resultant of multiple two-dimensional photographs that drive various qualitative values in the project. Qualities such as projection distance, degree of curvature, and connection locations are quantified by pixel-level color values extracted from a series of photographs taken around the site.

The fabrication of the project included the development of a physics engine application that was responsible for calculating the catenary curvature of the strips based on the mass of the material between connection points.

Stainless Steel - (55' H x 18' W x 4' D) - (17m H x 5.5m W x 1.2m D)

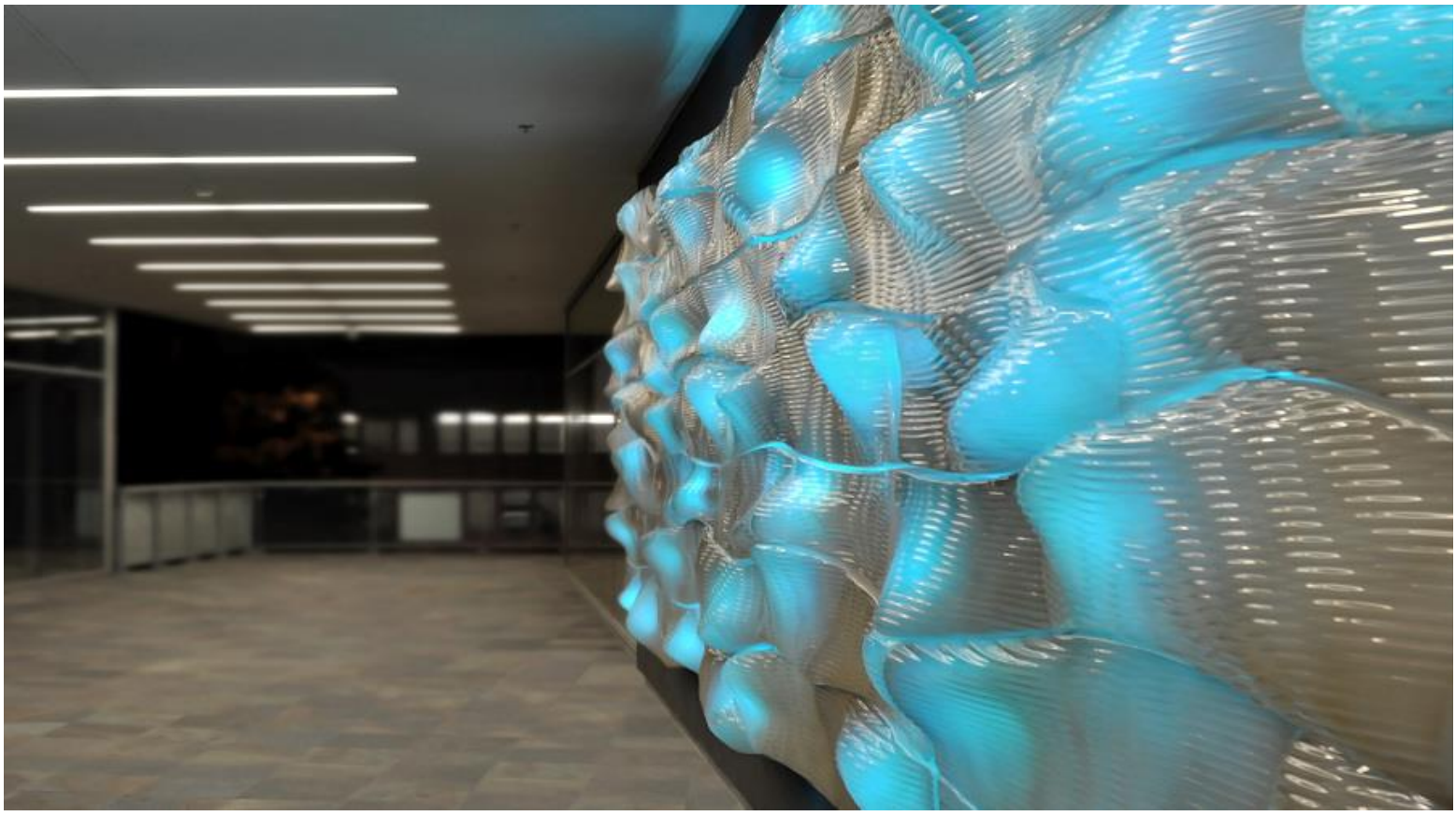


***Floating Point,* Emeryville, CA 2013**

A permanent installation for the City of Emeryville, California.

Floating Point is the first of a series of projects that are interested in taking a standard material (aluminum tubing) and pushing the performative capabilities and aesthetic sensibilities towards a different category of materials, in this case, tensile string. The project began with the design and creation of a computer controlled bending machine that interprets digital information into a series of bends, rotations, drilled holes, and marker points. The resultant elements are then arranged into a warped, though rigid, space frame assembly.

Polished Aluminum - (8' H x 12' W x 8' D) - (2.5m H x 3.6m W x 2.5m D)



Lumenscape, Los Angeles, CA 2009

Commissioned by City of Los Angeles Department of Cultural Affairs, 2009

Lumenscape is a large-scale art installation located at the Solair Building above the Wilshire & Western Rail Station in Los Angeles. An undulating environment of shifting light, the piece activates the entry wall at the top of the public stairway and serves as a luminous gateway in relation to the underground subway and the intense speed of the nearby traffic intersection.

The project explores the potential of haptic sensations within the normally reserved public space by offering textural surfaces and scales that provoke visual and tactile exploration. This installation creates a sophisticated animation for the new transit-oriented KOAR development project, which combines the Metro station entryway, retail shops, and residential units.

Thermo-Formed Acrylic, Stainless Steel, LED backlighting

(8' H x 31' W x 18" D) - (2.5m H x 9.5m W x 5.5m D)