ART COMMISSION
MINUTES OF THE MEETING OF July 22, 2009
BEGINNING AT 2:00 P.M.

PRESENT OF THE COMMISSION: **Klavon, Indovina, Astorino, Haskell, Serrao,**

PRESENT OF THE STAFF: **Noor Ismail**
Morton Brown

A. Approval of Meeting Minutes

Ms. Klavon asked for approval of minutes. The minutes for June, 2009 were accepted and approved.

B. Correspondence

Mr. Brown noted no correspondence, but made the announcement to all attendees that the Art Commission, which normally is in recess in August, will hold a hearing on August 26th to accommodate the growing number of potential projects related to the G-20 Summit of September 24-25th. He went on to note that additionally, the September 23rd hearing of the Art Commission will be moved to September 30th to accommodate the summit and the inherent closings of other City commissions and potential inability for visitors and personnel to access the downtown area during that time.

C. Items for Review

a. Curtain Call Project of the Consol Energy Center
- Angelica Ciranni, Project Development Specialist, Sports & Exhibition Authority

Angelica Ciranni introduced herself as the Project Development Specialist of the Sports and Exhibition Authority (SEA). Ms. Ciranni went on to say that the project being presented is entitled *Curtain Call,* which is one of three public art projects outlined in the Public Art Master Plan of the Consol Energy Center (formerly called the New Pittsburgh Arena), which was adopted in January of 2009.

The Master Plan identified this project as *Garden Passage*, which is the strip of land between the new arena and Epiphany Church that connects Centre Avenue to Washington Place and Fifth Avenue. This strip of land is about a half acre with a 50' drop in elevation, but was meant to be a pedestrian passage from the Hill District into Uptown area of the city. Originally, this pedestrian passage was a condition of approval for the overall site by the Planning Commission through its approval process. Ms. Ciranni went on to say that yesterday, this project did receive final approval by the Planning Commission.

Ms. Ciranni stated that this project was originally envisioned to be the product of an artist and landscape architect collaboration. The SEA sent out an RFQ—nationally and internationally---to 46 artists and landscape architects asking them to form teams and respond with qualifications. The SEA received 24 applications. The SEA then convened a selection committee that consisted of Morton Brown, Public Art Manager, Justin Miller, City Planner, a staff member of the Urban Redevelopment Authority, the architect liaison to the Penguins, other local art leaders, design professionals, artists, and community members to review these applicants' qualifications and narrow the list to 3 teams that would be interviewed. The three finalist teams came to Pittsburgh before developing final proposals and met with members of the Selection Committee, SEA and developers of the new arena, and community members of the Epiphany Church, the Hill District and Duquesne University in order to better understand the site and the developers' needs and desires for the project.

The Selection Committee then met again within a few weeks to review presentations and proposals of the 3 teams. The Selection Committee then chose Walter Hood, a nationally recognized artist, as well as his

collaborative partner, ARUP (an internationally known landscape architect firm) as the finalist to recommend for the award of the commission. The boards of the SEA and Urban Redevelopment Authority then met and approved this selection. Ms. Ciranni then introduced Walter Hood who would speak about the design.

Mr. Hood introduced himself as an artist, designer and landscape architect. Mr. Hood stated that the name "Curtain Call" is a metaphor for residents of the Hill District and anyone who has had a relationship with the Hill District to "come back out" into this new environment at the arena. Mr. Hood stated that his inspiration for this piece was the work of August Wilson and that the image of this design is literally an intersection of the Hill District—this idea of taking one place and transporting it to another place and prescribing new meaning to it is basically the genesis for *Curtain Call*.

Mr. Hood described a powerpoint slide of an overhead site plan for *Curtain Call.* He went on to point out that the topography of the area is extreme in that there is a 45 foot drop in elevation over a 300 foot length.

Mr. Hood stated that this first attempts in design were to adhere to the RFQ specifications for the site and to manage the topography. He went on to say that specifications in the RFQ included storm water management, creation of a pedestrian passage, and the inclusion of artwork. Mr. Hood then stated that he considers the entire project IS art--that there is no distinction in his mind between the design of the landscape and the perceived sculptural elements—it is all one and the same.

Mr. Hood stated that in this design, he has created a path that ushers water from an upper storm drain through a series of rain gardens that incorporate native plants that will help clean the water as it funnels through the passage before going back into a lower storm drain system. Mr. Hood noted the overhead site plan again and described how a pedestrian might take a direct path adjacent to the building, or choose one of four garden rooms along meandering paths that will incorporate steel "curtains" that will exhibit photographs gleaned from the public. Mr. Hood then noted the selection of native flora that would resist extreme cold weather, salt, and other hazards.

Mr. Hood then displayed a lighting plan in which all elements of the park would be lit, allowing a pedestrian to see the passage and know that there is something there to be utilized. He then noted the stone and gabion elements of the plan.

Mr. Hood then described the "curtains". He noted that the painted steel uprights of the curtain structure would hold small 6" x 6" photographs transferred to glass cubes. These photographs are being collected from members of the Hill community, then scanned into a computer before being transferred into the glass tiles. The glass tiles are being manufactured locally by a firm in Butler, PA. Mr. Hood stated that there would be upwards of 5,000 of these photo-glass elements necessary to fill out the curtains effectively.

Mr. Hood then noted a diagram of a cross section of the curtain uprights, describing them as 15 to 18 feet tall, then noted that the photo-glass tiles would be strung on wires between these uprights, forming a semi-transparent curtain wall/gallery. Mr. Hood stated that these tiles would be fastened by a special fastener designed by ARUP that would allow one to remove and replace photo-tiles as needed. Mr. Hood stated that these curtains would be translucent to afford a safety factor but also to mimic stained glass—as in the adjacent Epiphany Church—and to connect to the glass façade of the arena.

Mr. Hood then noted a slide in which the structures were removed to better describe the elevation of the rain garden system. Mr. Hood stated that he is working on a fast-tracked schedule as the arena is set to open in 1 year from this date. He then went on to say that his schematic designs have been coordinated with the architect and civil engineer for the arena.

Mr. Hood then ended his remarks and thanked the Commission.

Ms. Haskell asked Mr. Hood to clarify as to whether or not one could walk along the serpentine path, as they seem to be disconnected in the site plan.

Mr. Hood stated that one would not be able to walk in those disconnected portions. Due to the drop in elevation in the upper portion of the site, to walk out onto the serpentine path would be much like an elevated, overlook experience.

Ms. Klavon asked if he would have retaining walls at each overlook area.

Mr. Hood stated that there would be retaining walls to make the overlooks grade-accessible. This was due to the existing topography and the existing retaining walls that separated this passage area from Epiphany Church. The overlooks' retaining walls would sit back 10 feet from the existing separating ones.

Ms. Haskell asked if the photographs would be a changing exhibit, or would they be permanent.

Mr. Hood stated that they would be permanent. He then passed around a sample of the photo-glass tiles.

Mr. Indovina stated that Mr. Hood had noted that there would be 5,000 initial photo-glass tiles placed onto the curtain structures. Mr. Indovina went on to ask how much surface area would this cover.

Mr. Hood stated that 5,000 tiles would cover upwards of two-thirds of the overall surface area of the curtains. Mr. Hood went on to say that he is working on figuring out how much of the overall surface should be filled in to afford an appropriate visual experience. He went on to say that there would be an arrangement much like pixilation that would emerge from the partial filling of the curtains and that one would be able to get close up to the photos and have one experience, then from farther away one would see a fluctuation of denser and less dense areas of photo concentration.

Mr. Indovina stated that he liked the lesser filled in idea better than a more densely packed scenario.

Ms. Klavon asked if the photos were to be duo-tone, or would there be color photos. Mr. Hood stated that there would be both, and that he is currently working with the Teenie Harris estate and Carnegie Library to procure some of those photos for this project. Mr. Hood went on to say that as they collect images, he does not want to curate those photos to say that he likes one or does not like another, but rather, he would like to rely on chance and to allow the community to speak for itself.

Mr. Indovina stated that it appears that the glass tile is laminated with a photo-film inter-layer between two glass pieces.

Mr. Hood stated that this is correct—the interlayer is called a PV, and the glass is Century Glass which is used in a lot of outdoor applications. He went on to say that the next detail they are working on is a weather-proofing edging for the tile.

Mr. Astorino asked how Mr. Hood will weather proof the edge.

Mr. Hood stated that the glass manufacturer has a list of sealants that they are looking into. Mr. Hood stated that his engineer team is developing something like a rubber band would fit around the edge of each tile, holding epoxy in that would weather proof the system. One could still remove, inspect and replace each tile in this system.

Mr. Astorino stated that this is a wonderful design and asked if Mr. Hood could talk a little more about the lighting, how the site might look at night and also talk about the water retention ponds and how they might look when there is no water in them.

Mr. Hood noted the lighting plan in the presentation, and stated that it was largely simple up-lighting. He went on to say that he is working with the glass manufacturer to understand how much whitening they would have to add to the photographs to make them optimally visible in changing light.

Mr. Astorino asked which side the lighting would be on.

Mr. Hood stated that lighting would be on the side one would walk on. The lights are low-level LEDs that are meant to project onto the curtains and away from the viewer. Mr. Hood went on to say that the way retention ponds work in most areas is that they are dry most of the time. He went on to say that there are usually different types of plants within the retention pond areas—plants that thrive well in bouts of standing water. Red Osher Dogwoods are one type of plant that would exist as a grove within the retention pond area. Mr. Hood then noted that he is also working on a sound element for the site in which one would walk past a sensor that would cause music to be played. He is currently working the logistics of this out, as well as investigating rhythm and blues songs with "rain" in the title or as a theme. R&B songs have a long history in the Hill District, as well and community members have been sending him song recommendations.

Mr. Astorino asked to clarify that the lowland retention pond—the largest of the ponds—would then have plantings inside it.

Mr. Hood noted the schematic that showed a dark area that indicated rain garden plantings. He went on to say that there would be lower plantings around the pond areas but the pond areas would be brightly colored in yellows and reds that would cause a dramatic and sculptural shift in the flora.

Ms. Haskell asked what would happen to the plants in the winter months.

Mr. Hood stated that the plants would go dormant, but many plants such as Dogwoods would have stems that would be colored yellow or red even in the winter.

Ms. Haskell asked if the site would look barren in the winter.

Mr. Hood stated that the site would look dormant, like most Eastern landscapes in the winter but there would be some color innate to the stems of certain species.

Ms. Haskell asked about cleaning of the glass tiles.

Mr. Hood stated that they are working on a maintenance plan right now with the glass manufacturer, but they expect to be bale to remove each of the tiles and repair or replace as needed.

Ms. Haskell asked if rain drops and other weather elements might make stains or leave the glass tiles looking spotted during wet and dry conditions. Mr. Hood stated that if one considered the glass tiles as the façade of a building, the surface would wash with rain and dry with sun—there might be some minor droplet spots at times, but with subsequent rain they would wash away for the most part. Over time, there might be some residue buildup and they would have a plan in place to use a power washer or steam outfit with which to clean them. This would be no more difficult than cleaning glass tile on a building.

Mr. Indovina asked how wide the direct walkway was in the plan.

Mr. Hood stated that it is 8 feet wide, based upon specs given to him by the developers of the arena.
Mr. Indovina stated that after a major event in the arena, this sidewalk might be crowded and that Mr. Hood might want to think about that.

Mr. Serrao stated that this is a wonderful design, but had a question about the retaining walls. He went on to ask Mr. Hood if there were any thoughts on providing seating along the curtain wall paths.

Mr. Hood noted in a slide diagram where he is working on a railing along the curtain wall that would be flat and allow one to lean and/or sit upon, but that his main intention is to keep people moving through the space.

Ms. Klavon asked who would maintain and take ownership of this project.

Ms. Ciranni stated that the SEA is working through that issue now, and it is expected that either the SEA. Penguins or the City might take on those responsibilities.

Ms. Klavon stated that this is the big issue because this project would require some substantial maintenance.

Ms. Klavon asked what will occur in all of the open space of the site.

Mr. Hood stated that the space would be filled with plantings of groundcover and vines.

Ms. Klavon asked how this piece relates to the Penguins, as it seems to be a stand-alone piece that has no relationship to the arena conceptually.

Mr. Hood stated that the wrap around look and feel of the curtains will begin to conceptually read as a place of performances and in this way would link itself to the arena.

Ms. Klavon asked if the Penguins have seen this.

Mr. Hood stated that they have and are in support.

Other Commissioners noted letters of support included in their packets from the URA, SEA and the Penguins.

Mr. Hood noted that by taking the water run-off from the building into the passage, it would contribute to the arena's LEED certification.

Ms. Klavon asked if anyone in the audience would speak for or against the project.

Renee Piechocki introduced herself and stated that she, as well as Morton Brown, sat on the artist selection jury for this project and the thing that impressed her the most about this project was its connection to the community. She went on to say that the other projects presented were very much about the topography of the land or the Penguins, but this piece connected back to the community in a much needed very positive and interactive way. Ms. Piechocki stated that she would also commend Mr. Hood on his community process of meetings, discussion and gleaning photographs from the community. Even though this project had a lot of community involvement, it is still very sophisticated in its execution.

Ms. Klavon stated that the project is being presented as courtesy, but asked if there might be an appropriate motion to be made.

Mr. Brown stated that if the Commission felt strongly positive about the project, then it could make a motion of official endorsement of the project.

MOTION: To offer endorsement of the project as submitted

MOVED: Serrao **SECONDED: Astorino**

IN FAVOR: All

OPPOSED: None **CARRIED**

b. Construction as Canvas Project of the Consol Energy Center

- Angelica Ciranni, Project Development Specialist, Sports & Exhibition Authority

Angelica Ciranni introduced herself and noted that the Construction as Canvas Project was one of the three projects (along with *Garden Passage/Curtain Call*) outlined in the New Pittsburgh Arena Public Art Master Plan. She went on to say that this project is unique among the others in that it was meant to be a temporary project that places art work on the construction fences surrounding the entire site along its three sides: Centre Avenue, Fifth Avenue, and Washington Place.

Ms. Ciranni stated that this project was being developed in a collaboration between youth in the Hill District and teaching artists. The youth involvement was coordinated through community organizations that already had programming in place. Ms. Ciranni stated that the project encompasses over 1400 feet of fencing. The artwork will be installed upon the fences in late September 2009 and will remain until the fall of 2010 when the construction is completed and the fencing is removed. Ms. Ciranni went ion to say that this project is being facilitated by the Office of Public Art on behalf of the Sports and Exhibition Authority (SEA).

Ms. Ciranni stated that the main goal of this project is to provide a means for the youth, artists and community to become involved in the project and to draw connections with the community to the new facility. Ms. Ciranni went on to say that the SEA sent out a Request for Proposals in January, 2009, looking for community organizations with existing programming support in which this project could be incorporated. A selection committee selected three groups to receive the project: Centre Avenue YMCA, Bedford Hill and Schenley Heights Community Development Program.

Ms. Ciranni stated that for artist selection, the SEA sent out a Request for Qualifications in March, 2009, that sought artists who had experience working with youth. A selection committee consisting of local arts leaders and representatives of the three chosen community organizations selected three artists Gregory Anderson paired with the YMCA, Leslie Ansley with Bedford Hill , and Ashley Hodder with Schenley Heights. The selection committee placed each artist with the appropriate community organization. It was important to have each representative of the three community groups be on the selection committee to also help place each artist appropriately. Ms. Ciranni then turned the presentation over to Renee Piechocki to discuss the designs for the artwork.

Ms. Piechocki stated that all three artists were present to answer any questions. Ms. Piechocki stated that right away, one could see that all three projects were very different, and that this was one of the goals of the project. Ms. Piechocki stated that Mr. Anderson is working with very young children, ages 5-8, along with the YMCA and that he is generally bringing in a whole new "Art 101" into the curriculum for these kids.

Ms. Piechocki went on to say that Mr. Anderson will be working with alumilite panels with applied vinyls, which incorporates print much like an ink jet print on the panels which would then be installed right on the shortest of all three portions of the construction fence at 220 feet. Mr. Anderson will be teaching kids all about drawing and scale, which will be represented even in the finished piece. Ms. Piechocki then presented the design for the piece and stated that it will consist of 20-24, 4 x 5 foot panels and the artist is working with 12-14 kids. Each kid will have their own panel, and there will be signage at the end that will display the names of all of the kids who worked on the project.

Ms. Piechocki presented the design for Leslie Ansley's portion of the project and noted that she would be working with slightly older children, ages 10-12. Ms. Ansley would be investigating historical subject matter of the Hill District in that her students would study the work of Teenie Harris and August Wilson among others for inspiration in the figurative, partially painted and partially digital photo-printed mural that would be produced. Ms. Ansley's substrate for the mural is a mesh vinyl fabric created by a company called Fence Fabric that allows wind to pass through the surface, while providing an opaque-looking surface. Ms. Ansley's pieces will cover the top two feet of the jersey barriers, as well as the majority of the fence. The construction company, PJ Dick, will provide the installation of this and all artworks on the site. Ms. Piechocki noted that there will be an indication of an overhead street map of the Hill, and photos of the

students themselves as they are role-playing some of the images gleaned from Teenie Harris photos and plays of August Wilson.

Ms. Piechocki then presented the designs for Ashley Hodder's portion of the project. She went on to say that Ms. Hodder took a completely different approach in that she had designed a plantscape for the construction fence, inspired by the green, LEED certification that the new facility will acquire. Ms. Hodder's students will range from 11-15, and will be learning all about green technology, planting and recycling. Ms. Hodder's design is to create a green wall along the fence. Ms. Piechocki stated that this project is particularly interesting in that no one knows if a construction fence can grow plants, but since this is a temporary project, they will test it and see.

Ms. Piechocki stated that Ms. Hodder's project will have several panels attached to the fence, that will have sedum planted in them. Also, Ms. Hodder will have construction cones turned upside down that will act as planters along the jersey barriers complete with their own water-collection systems, and large flower shapes made out of recycled materials. The idea behind the synthetic flowers is that in the winter when the plants will not be in bloom, these flowers will cast color into the area.

Ms. Piechocki then stated that the ultimate goal of this project is to have these pieces temporarily displayed, but that the pieces would return to the community for display and re-use as learning tools. Ms. Piechocki then opened the floor to questions.

Ms. Haskell stated that this was a wonderful project and is looking forward to seeing it.

Mr. Indovina stated that this project is very interesting, and that he commended the producers of the project on their ingenuity.

Ms. Ismail asked if there was a site plan that displays how all of these projects would fit in together.

Mr. Brown pulled up on screen the powerpoint from Curtain Call which had an overhead site plan of the area around the arena.

Ms. Ciranni noted on the screen the three sides of the project along Centre Avenue, Fifth Avenue, and Washington Place.

Mr. Serrao asked if the art projects encompassed the entirety of the construction fence(s) excluding gates and other movable portions.

Ms. Ciranni stated that this was correct, but that they are trying to even install some items on the fences that could move with the fence as it opens and shuts.

Mr. Serrao stated that his only concern is maintenance in that construction sites are often dusty and dirty just because of the work being done. He stated that he believed that within weeks of this project going up, it would be obscured by dust, and that this would probably hurt the plantings as well. He asked how the project would address this issue over the 1 year lifespan of this project.

Ms. Piechocki stated that outside of watering the plants, there is no maintenance plan to clean or repair the pieces over its exhibition period. Ms. Piechocki stated that since this is a temporary project and that all of the materials to be used are conducive to construction sites, there was no plan to dust off the pieces or to maintain them throughout.

Ms. Ciranni stated that the construction schedule will help, in that by the time the artworks are installed, much of the construction will be done on the Fifth Avenue side thus taking much of the dust potential away from the bulk of the artwork.

Mr. Serrao stated that this would help, and that he thought the project was great.

Ms. Klavon asked if there were any persons in the audience that would speak in favor of or opposition to the project.

MOTION: To approve Conceptual and Final review of project as submitted.

MOVED: Serrao **SECONDED: Haskell**

IN FAVOR: All

OPPOSED: None **CARRIED**

c. Mellon Park Walled Garden Artwork

- Susan Rademacher, Parks Curator, Pittsburgh Parks Conservancy
- Renee Piechocki, Office of Public Art
- Janet Zweig, Artist

Susan Rademacher of the Pittsburgh Parks Conservancy introduced herself and stated that this presentation is part two of the Mellon Park Walled Garden restoration, asking for Final approval of the artwork portion of the project.

Ms. Rademacher walked through a recap of the overall park restoration project, then proceeded to focus in on the artwork itself. Ms. Rademacher stated that she was very excited when the Seamans family approached the Conservancy about including a memorial artwork to their daughter, Anne Katherine Seamans, into the park renovation as she had spent a lot of time there in the past. Ms. Rademacher then stated that along with the Office of Public Art, the Conservancy undertook an RFP process, made a national call for artists, and formed a selection panel that chose Janet Zweig as the artist who would create a proposal for the artwork. Ms. Rademacher then introduced Janet Zweig.

Janet Zweig addressed the Commission and stated that she had met with them before, and was glad to be back. She went on to say that in between the time that she last presented to the Commission and now, she had been involved in two major aspects of refinement. The first was to further develop the content of the inscriptions on the stone star markers and the second was to develop the lighting for the project.

Ms. Zweig noted an image of the sky above the park created in a program called Skygazer, given to her by Joe Seamans, which allowed her to capture an image of the sky from a particular time and place. The image presented is from the exact longitude and latitude of the park, from the time of Anne Katherine Seamans birth. This became the title of the piece: *7:11am 11/20/1979 79 degrees 55 feet west 40 degrees 27 feet north.* Ms. Zweig then noted a chart displaying research regarding the name and other data of every celestial body in the sky image from this time. Ms. Zweig noted that stars have many names, and she had chosen those names that were most common. Ms. Zweig also noted that stars have many stories and legends associated with them, and that she attempted to distill down the most pertinent attribute of each in this chart as well. All of this went toward the poetic inscriptions that are to be used in the stone collars around the "stars"—fiber optic lighting embedded in the lawn of the Mellon Park Walled Garden.

Ms. Klavon asked if all of the stone collars are the same size.

Ms. Zweig stated that they are, and in a moment would show why this is the case. Ms. Zweig stated that the technical aspects of making the lighting work well has been daunting but she had been working with a local lighting designer named Hal Hilbish who was a big help. She went on to say that they had made several tests of the fiber optic lighting in the spring to see if they could get different levels of light that would enable the lawn to look like the sky when some stars are brighter and some are more dim.

Ms. Zweig noted that they chose to drill down into the light sticks of the fiber optic system and to create a domed top that would still be flush with the ground, but would add a substantial amount of light so that a viewer would more readily see it. She went on to say that the reason why the collar-discs are size that they

are, is that if they were any bigger the light would reflect off of the collar instead of the grass. Ms. Zweig went on to say that the stars will have 6 levels of brightness that roughly equates to the way the stars would have been seen in the sky. The stars will also "twinkle" by means of an internal mechanism. Ms. Zweig then described the stone collars as being made of 2 inch absolute black granite, and that they will be cut into 2.5 inch circles and inscribed with the star descriptions, the inscription filled with a lithochrome stone paint, and a coating for protection.

Phil Gruszka of the Pittsburgh Parks Conservancy introduced himself and described the installation of the lighting into the lawn. He stated that the fiber optic stars would run through conduit under the ground and would fan out into quadrants, each quadrant then would be funneled to a single light source that would be hidden by shrub and flower beds. If and when any one star would need to be removed, the fiber optic strand feeding that star could be removed at the light source housing and replace by same method without unearthing anything.

Ms. Rademacher stated that Mr. Gruszka is the Construction manager for the restoration and that he will be responsible for maintaining the park and the artwork in partnership with and in accordance to an agreement with the City of Pittsburgh Department of Public Works. Ms. Rademacher stated that the Conservancy does have funds in place for maintenance, but the maintenance responsibilities will be shared with the City. She went on to say that much of the maintenance will be in simply cutting the grass. For this project, given the need to carefully cut around the stone discs in the lawn, they have created a special edger made from a golf course hole cutter that will allow them to freely cut the grass without repeated damage to the discs.

Ms. Haskell asked that if any of this equipment needed to be repaired, would it be easy to get out of the ground.

Mr. Gruszka stated that everything that he described today was easily procured at Home Depot, and since the lawn's soil would be sand-based, it would be fairly easy to remove and replace any aspect. Mr. Gruszka re-stated that since the fiber optic cable will be housed in conduit underground, the cable could be removed from the conduit and replaced without disturbing the earth.

Hr. Hilbish introduced himself and stated that another good thing about the conduit was that it would disallow any "critter" the opportunity to chew through the cable over time.

Ms. Rademacher stated that the stars are "charted" by number so that they can properly install, but also so that they can replace and trace their location within the junction boxes at each quadrant.

Ms. Haskell asked if the brightness was controlled by the number of strands going to each star.

Ms. Zweig stated that the brightness would be due to the number of strands but also due to the length of each light stick.

Ms. Haskell asked if it were white light that would be emitted.

Mr. Hilbish stated that it would be. He went on to say that there would also be a motorized wheel within the light box that would allow for a subtle pulsation of certain stars—making them "twinkle".

Ms. Haskell asked if the stars would be illuminated during daylight hours, or only in twilight and darkness.

Mr. Hilbish stated that they have not fully decided, but it was his belief that it would not make sense to have them on during the day. During the day, the stone discs would be the prevailing indicia of the artwork and therefore the inscriptions would be important.

Ms. Zweig stated that the piece is meant to have a daytime life and a nighttime life. In the day, one would find these little "Easter eggs" in the grass, and at night the stars would be the experience.

Ms. Rademacher stated that the lights would be on a timer, set to come on at dusk and go off at the park's closing time.

Mr. Astorino congratulated the applicant group and stated that in his two years of serving on the Commission, this project is his favorite and he cannot wait to see the finished project. He went on to say that he would make the motion to grant Final Approval. Mr. Serrao seconded.

Ms. Klavon asked if there were any persons in the audience that would speak in favor of or opposition to the project.

MOTION:. To grant Final Approval of the artwork by Janet Zweig for the Mellon Park Walled Garden as submitted.

MOVED: Astorino **SECONDED: Serrao**

IN FAVOR: All

OPPOSED: None **CARRIED**

d. National Aviary Boiler Room Project

- William Szustak, Springboard Architecture, N.T.S
- Erin Estell, Project Manager, National Aviary

Paul Rosenblatt, of Springboard, N.T.S, introduced himself as representing the National Aviary on its boiler room expansion project.

Ms. Klavon asked to clarify that this presentation was to seek final approval of the boiler room expansion.

Mr. Rosenblatt stated that he was seeking final approval for the chiller placement only—that the rest of the expansion would be coming to the Commission at a later date.

Mr. Rosenblatt stated that the National Aviary is involved in a major expansion project, of which phase 1, the new penguin exhibit, was just completed. The project presented here today is to replace an existing cooling tower with a new chiller to meet the environmental needs of the penguins before Fall 2009. Mr. Rosenblatt notes the location for the new chiller on a site plan and describes that it faces the rose garden and parking lot of the Aviary. Mr. Rosenblatt then presents images of the existing conditions and describes how the new chiller will replace the current boiler room and shed. He went on to say that the chiller is necessary and time –sensitive as it will supply the temperature control for the space of the new penguin exhibit. Since these are warm-weather penguins, they will need a constant temperate environment to remain healthy.

Mr. Rosenblatt noted an overlay of the new chiller with the old boiler room and described how it is at an angle for a specific purpose—so that there can be access to adjacent storage facility. He goes on to note that the new chiller will be obscured by an existing wooden fence to the left of the main entrance to the Aviary.

Mr. Rosenblatt noted that the existing fence is approximately 8 feet tall, and the cooling tower is just under 8 feet at 7'10", and the new chiller is a few inches taller, but is beyond, and one would not see it.

Ms. Haskell asked if the chiller would be invisible.

Mr. Rosenblatt stated that it would be as invisible as the cooling tower is currently.

Ms. Klavon asked where the chiller is within the site plan and photographs of existing site.

Mr. Rosenblatt described its location, and noted that about 6 inches of the chiller would rise above the fence located to the left of the main entrance, but would not be entirely visible in perspective. If one were very tall, they might see it but since this is on City property, he presented at this hearing to make sure that the Commission was aware and approving of this portion of the project so that the pieces could be in place in time for the winter.

Ms. Klavon asked him to confirm that the Historic Review Commission has seen this plan and had approved it.

Mr. Rosenblatt confirmed this.

Ms. Haskell asked him to verify that the area in which the chiller is located is not accessible to visitors.

Mr. Rosenblatt confirmed this.

Mr. Brown stated that in fact, the Historic Review Planner had written a Certificate of Appropriateness for this project and that he had received a letter of support from the Department of Public Works as well.

Ms. Klavon asked if there were any questions, then asked if there were any persons in the audience that would speak in favor of or opposition to the project.

MOTION:. **To grant Final approval of the project as submitted.**

MOVED: Haskell **SECONDED: Serrao**

IN FAVOR: All

OPPOSED: None **CARRIED**

e. Pittsburgh Center for the Arts, Garden of Earthly Delights

- Laura Domencic, Director, Pittsburgh Center for the Arts

Ms. Klavon stated that this project had come before the Commission before, and that they were here today to review more information about the actual materials to be used for the sculpture and to ensure that engineering would be done prior to installing the pieces.

Laura Domencic introduced herself as the Director of the Pittsburgh Center for the Arts and stated that she had presented to the Commission last month, and was here today seeking Final approval.

Ms. Domencic presented a letter from Massaro construction stating that they would provide engineering and installation support for the project, that involves the temporary installation of three sculptures on the lawn of the Pittsburgh Center for the Arts (PCA).

Ms. Domencic stated that 2009 marks the 60th anniversary of the Artist of the Year tradition in which PCA selects an artist to honor with an exhibit of his or her work. She went on to say that Tim Kaulen has been selected as Artist of the Year in 2009, and his three sculptures were to be temporarily installed on the lawn of the PCA. Ms. Domencic stated that the sculptures are 8 feet in height, and are made of reclaimed materials including steel and plastic sign materials.

Ms. Domencic then displays images of the giraffe sculpture, noting the topiary element, partial painted elements and the use of plastic sign materials. She went on to describe and hand out samples of the sign material and the welded spacer materials which would stand the plastic off of the surface of the sculpture and help frame it. These elements would add layers to the piece, giving a greater dimension to the piece.

Ms. Domencic then presented the duck sculpture and noted that the images presented were of the actual piece partially completed. She went on to note that the container in its back held the topiary element and was able to be removed for maintenance.

Ms. Domencic presented the horseman sculpture and described its structure by showing it in cross section. She went on to point out that along with the mane of the horse, the neck of the giraffe and the back of the duck, there would also be small topiary elements in the lawn scattered adjacent to these sculptures in order for them to connect back to their environment. Ms. Domencic then noted a detail image of the horseman sculpture in which could be seen pieces of ornamental wrought iron that were welded onto its surface throughout. She passed out some samples of that ironwork.

Ms. Domencic then presented an overhead site plan of the entire installation area, noting its proximity to Fifth Avenue and the PCA main building.

Ms. Domencic stated that the artist had been working with horticulturalists at Bidwell training center in order to choose the appropriate plants to use in the topiary, and presented images of those plant types. The plants were selected as they would offer a variety of color and fullness throughout the seasons.

Ms. Klavon asked for questions of the Commission.

Mr. Serrao stated that engineering specs stating that the base is sufficient should be submitted to staff for inclusion in the file. He went on to say the project is wonderful, and that he appreciated seeing the actual finishes to be used.

Mr. Indovina asked what the planting would look like throughout the Winter.

Tim Kaulen introduced himself and began to speak to the question. He stated that the planting would not look the same in the Winter as if it were in a greenhouse, but some of the selections that were made—such as the Dogwood, Cornis Alba,--would have a brightly colored stalk and stem even when its leaves would fall. The Bidwell experts suggested that the artist spray paint to tint the plants over the Winter to give a sense of color. The ornamental grasses would retain a little color, but a lot of texture in the Winter.

Ms. Klavon asked if the planting solely exists within the sculpture, or is there subsequent plantings planned around the sculpture.

Mr. Kaulen noted that plantings are primarily planned for the sculpture, but that there are plantings planned for the area around the sculpture in the lawn in order to help tie the sculpture to its surrounding. Second to that, the reason for the surrounding plants is to establish a sort of civic code that would treat these sculptures as architecture and help make it known to visitors that these are not toys to be climbed on, etc.

Mr. Brown asked what is to happen to the additional lawn plantings after the sculptures are removed.

Ms. Domencic stated that the area would be wiped clean and restored to its original state once the sculptures are removed.

Mr. Kaulen stated that the Bidwell students would help him create and maintain the topiary elements within the sculpture and Chatham students are helping with the lawn-based plantings.

Ms. Haskell asked if the paint and metal will hold up over the Winter.

Mr. Kaulen stated that they would in that the metal, paint and plastic pieces should look “weathered”, and that they would not change much from the state they are in now during the course of the exhibition. Many of the metal pieces have been outside for many years—as well as being buried in the earth—and that the natural patinas that they have will remain indefinitely. He went on to say that he treats all sculptures of this kind with a solution of linseed oil that prevents further deterioration, and that none of the deterioration effects should affect the structural integrity of the sculpture.

Ms. Klavon stated that she believes that Mr. Kaulen will have trouble with the plants in that even if they survive the Winter and look good in the Spring, they most likely will fail shortly thereafter.

Mr. Kaulen stated that he is planning to have complimentary plantings able to replace those that fail.

Ms. Klavon stated that this is fine, but that he will most likely have to re-plant again in the Spring.

Mr. Kaulen acknowledged this and thanked Ms. Klavon.

Ms. Klavon asked if there were any questions, then asked if there were any persons in the audience that would speak in favor of or opposition to the project.

Ms. Klavon asked Mr. Brown if he could follow up with the applicant on engineering issues and ensure that they are in compliance.

Mr. Brown stated that he would do that and follow through on Department of Public Works approval of this project.

MOTION:. **To grant Final approval of project as submitted with the condition that the applicant provide engineering drawings and additional landscaping documents to the Public Art Manager that meet with his approval and that of the Department of Public Works.**

MOVED: Serrao **SECONDED: Astorino**

IN FAVOR: All

OPPOSED: None **CARRIED**

Meeting Adjourned