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APPROVED MINUTES

PUBLIC ARTS COMMITTEE
CITY OF SEBASTOPOL
MINUTES OF October 07, 2020

PUBLIC ARTS COMMITTEE:

The notice of the meeting was posted on October 01, 2020.

1. CALL TO ORDER: Chair Vertz called the meeting to order at 10:30 a.m.

Chair Vertz read a prepared statement about remote public participation.

2. ROLL CALL:

Present:	Chair Vertz, and Committee Members Langberg, Stucker and Arnold, and Vice Chair Mills-Thysen (arrived at 10:45 a.m.)
Absent:	None
Staff:	Kari Svanstrom, Planning Director Alan Montes, Associate Planner

3. APPROVAL OF MINUTES: September 02, 2020

Committee Member Arnold amended the minutes.

Committee Member Arnold made a motion to approve the minutes as amended.

Committee Member Stucker seconded the motion.

VOTE:	Ayes:	Chair Vertz, and Committee Members Langberg, Arnold, and Stucker
	Noes:	None
	Abstain:	None
	Absent:	Vice Chair Mills-Thysen

4. COMMENTS FROM THE PUBLIC REGARDING ITEMS NOT ON THE AGENDA: None.

5. STATEMENTS OF CONFLICT OF INTEREST: None.

6. REGULAR AGENDA:

A. Update on support for artists during Covid-19.

Jen Vertz, Chair
That was Vice Chair Mills-Thysen and her subcommittee. And we did go to City Council last night and we were approved for the $2,000 to split into four pieces for artists. The City Council is going to their budget meeting on October 14 where they will decide if they can give us the matching funds for the additional $2,000. Either way, we can still email now. I got the bingo wheel and the lottery balls from Committee Member Stucker for the November meeting. The only things that were changed, were we changed the zip code to 95472 and 95473 to just 95472 so that they are residents in Sebastopol instead of adding everybody's Post Office Box. Other than that, the only other thing that we changed, since you have all seen the information was that we are not asking the Sebastopol Gallery to send out emails, we're just going to stick with the Sebastopol Center for the Arts email list.

Warren Arnold, Committee Member
Congratulations

Jen Vertz, Chair
Thank you

Kari Svanstrom, Planning Director
Direction from Council, the 95473-zip code is for Post Office Boxes. The 95472-zip code does include areas outside the city limits and the Council felt that that would be adequate.

Jeff Stucker, Committee Member
Would you be so kind as to repeat the timeline for the mailing out, and then the deadline for candidates to submit their applications?

Jen Vertz, Chair
Yes. She and Vice Chair Mills-Thysen already put together to email, which is, in essence, a small paragraph that says, hello, explains who are, along with the City of Sebastopol, and includes everything that this Committee has already seen with the two changes previously outlined. She and/or Vice Chair Mills-Thysen will send that email to Catherine this afternoon after this meeting, if that is okay with everybody. And then hopefully, Catherine will get it and send it out to her email list today. On October 14, City Council goes back for their budget review, at which time on their agenda will be to review our proposal for matching funds. At the next Committee meeting in November, we will pull the lottery balls. Right before that meeting, as the subcommittee, our job will be to put together our entries, and put the numbers together, and then we can pull the lottery.

Kari Svanstrom, Planning Director
Vice Chair Mills-Thysen put together the draft timeline that we reviewed at the last Committee meeting, and also instructions on that for the artists. I think I have finalized that with the updated dates from the City Council meeting last night.

B. Ned Kahn Public Art – Alternatives Discussion

Director Svanstrom provided a brief introduction.

Committee Member Arnold made introductory remarks as well.

Ned Kahn presented.

Vice Chair Mills-Thysen joined the meeting at 10:45 a.m.

Director Svanstrom played the video of the proposal that was provided by Mr. Kahn.

With no members of the public present to comment on this item, the Committee asked questions of Mr. Kahn and discussed this item.

Jeff Stucker, Committee Member
I just want to appreciate you and your work. I love your work. Both that has been installed locally in Sonoma County and internationally. And I appreciate all the graphics and information you put together to help describe and explain this proposal. And I just want to start by saying, I really loved the original vertical sculpture plan. For me, that was a feeling of a gate. And mostly because of the contrast between the horizontal of the bridge and the verticals. But I have come to terms with this new proposal, which I see more like a ceiling-less tunnel. And so that leads to a few of my questions. One is about, and I will just give you two or three at a time to kind of respond to, the first one is about the sensitivity to wind and movement of those panels. And what would we expect to see either as a pedestrian or as a driver. And then have any of your other installations that are like this been installed along a roadway or a highway where there is constant frequent vehicular movement like this? And then the third question is more about was there any thought on your part about varying the height along the length?

Ned Kahn, Artist
Yeah, well those are all good questions. So as far as the responsiveness this chainmail fabric is an amazingly responsive medium for visualizing the wind. It is almost like a vertical sheet of water. So even when there's just gentle wind, it does beautiful, interesting things. And then the windier it is, the more amazing it becomes. It is a windy site there. It is an open, unfettered site there. Spent a bunch of time there. I am 100% confident it will do beautiful things. I think the passage of big vehicles, and trucks going by will also animate the materials, so I think it will be responsive to vehicles to as well as the natural wind. Car lights at night will be a very interesting kind of free illumination of the artwork. So, beams of car lights as they are progressing across the bridge will kind of create this pool of light that will progress across. With all of that, I am 100% confident.

As far as the question about other pieces next to roadways, one of the presentations that Director Webster and I did at Caltrans, when we first started talking to Caltrans, Caltrans said, oh, well, we have these rules about public art along the roadways, and it can't have any kinetic elements. And I said, well, you guys just made that up-what is your issue? Well, there is safety. Well, can I come in and convince you that it is totally safe to have something kinetic next to a roadway? And they said, yes. Director Webster and I go down there, I had a whole video presentation. I showed them project after project, I mean, 30 years of projects. And in every project, I had roadway data of like, how many vehicles had driven by these projects in the span of you know, some of them have been up for 10-20 years. I had a little board there, and I kept adding up the numbers, and at the end we were up to 500 million vehicles have driven by various artworks in various places around the planet over the span of decades with zero accidents, zero incidents. I am like, here is the data. And they all looked at each other, and one of them said, but our rules say we cannot have anything kinetic next to the roadway. So, it was a year and a half of kind of continuing this conversation before they kind of said, okay, I guess it is safe to have something kinetic next to the roadway. So, they have come around to that. Hopefully, we will not have to jump through that hoop again, but again, you know, who knows, they are very arbitrary. And so, I think you had a third question, but I forget what it is now?

Jeff Stucker, Committee Member
At any point, did you consider varying the heights along the entire length of the bridge installation?

Ned Kahn, Artist
Yeah, I pondered it, I did some sketches where I varied the height, and I varied the width of it. And I kind of came back to the sort of the simplest configuration with the idea that instead of me kind of imposing an artistic flourish to let nature do it, to let the wind do it. To have this be the simplest configuration and let the kind of complexity and turbulence and you know, gusts of the wind, be the real sculptor of it.

Jeff Stucker, Committee Member
Okay, thank you.

Lars Langberg, Vice Chair
Sure, overall, I think this looks great. Thanks for your efforts on this and all the rest, Mr. Kahn. Would the wind be dynamic enough that the panel could swing to where a pedestrian could touch it or be whacked by it? It is high enough that they would not actually be able to touch it. Is that right?

Ned Kahn, Artist
Yeah. And even if it was not, it is an amazingly harmless material. I covered, and I can send you guys a link to a video of it, a parking structure entrance in Los Angeles, just north of LAX Airport. It is a kind of cylindrical structure and it is wrapped with curtains of the same material. So, there are a bunch of places where people can touch it. And it has been up for many years, and it is impossible to damage, and it is soft. I do not think it would be any kind of a hazard to people. I do not think it would be any kind of a hazard to birds; birds just ignore it. I have had a bunch of prototypes here in my studio for years and years. The birds pay no attention to it. Even when it's super windy, I've never seen it flip over which was one of my worries when I started playing with these curtains that are just held at the top, that a big gust of wind would come and flip the thing over. But I have not witnessed it happening. There is so much porosity of the fabric that it does not act as much of a sail to have it flip over. Another thing I should point out, the fabric is 50% open, so in some of the renderings that I did, it kind of looks like it's 100%, but it's actually more of a screen, and more like a net. As you are driving, even where the fabric is, you are looking right through it. One of the earlier iterations of this long process was some public comment where people said that they did not want the view of the landscape there to be obscured. I have really tried to be respectful of that. It leaves a whole section unfettered at all, and then the rest of it is 50%, so you can really see through it.

Lars Langberg, Vice Chair
Okay, no, that is great. I really like it, and in some ways more than the other one. When Caltrans put those piers in, a lot of people were just imagining, the entrance to Willits, or Camp Meeker with a big sign going across the roadway. And to me this sort of subverts that, it gives an incredible, strong presence to the entrance to town, but does it in a very different way, which I really like. So the only other comment I would have is, given your lengthy experience with Caltrans, going to them sooner and simpler to try and get an initial, yes, this could work, so you don't just spend tons of time at it. I know, in general, I have said this before to this group, Caltrans does have guidelines of treating state highways that go through small towns very differently than, you know, an interstate highway. So, kind of appealing to that, you know, that part of Caltrans that does think about things in that way is always, to me, always a good card to play. Those are my only comments.

Jen Vertz, Chair
Thanks, Committee Member Langberg. Vice Chair Mills-Thysen do you have any comments?

Marghe Mills-Thysen, Vice Chair
Thank you for coming back and working so hard on this, I really want us to be able to have a piece of your sculpture for the town. It is a little hard for me to fully visualize and feel what this would be. Therefore, it brings up some concerns. Committee Member Stucker called it a ceilingless tunnel. I just want to say what my concerns are, and I am hoping they will be dispelled. It feels to me like it makes a tunnel for people to enter the city through which is enclosed. The fact that we can see through it might help that. Most people who will see it will be the drivers. The images from other perspectives are beautiful. I am thinking about what it is going to be like, as a driver going across that. A lot of movement. And yes, I understand it is above, but I am wondering about that. Also, the lights, there are people who are sensitive to flickering lights. When a car passes you, that is one thing to deal with, but if there is a continual reflection of that, even if it is above, might still affect people. And then you said that the cars driving by would make it even go faster, so that is one thing and then I am wondering about sound and what sound would be created there. Understands that this is more about visualizing the wind, as Mr. Kahn said. The initial thing you created, which we must let go of, also reflected visually, which was very beautiful, the nature around it. Wondering about, and I do not know if this would work at all, but just maybe have these curtains in the first section of the bridge. Maybe the first five sections or something, or some sort of way of making it not so much a tunnel. So those are my concerns. I really do want us to have something of yours as a city public art project. I really appreciate all the work and the astounding amount of effort Mr. Kahn has put into this. Thank you.

Ned Kahn, Artist
I've never sort of imagined it feeling like a tunnel, I imagined it more like an environment that you enter, and you pass through. So just in my experience of the hundred plus commissions I've done over the years, the ones that have been more of an immersive environment have been so much more successful than the ones that are kind of more like a freestanding sculpture. So that was part of my thinking, part of my thinking was also that the bridge, as it currently is, is so boring. Like you do not even realize it is a bridge. It is just like an extension of Highway 12. When you go underneath the bridge, it is kind of an amazing structure and so I really wanted to kind of celebrate the fact that this is a bridge. Most people are barely aware of that, except when the Laguna really floods, and it becomes obvious. So, I was intrigued with the whole idea. And this image that you are looking at kind of captures it, you have the Laguna kind of flowing perpendicular to the bridge. So, the idea of a bridge that's kind of a fluid bridge, that has its energy field perpendicular to the natural field, I think it is a powerful kind of minimalist idea. The flickering panels, I mean, the piece that I mentioned at the parking structure in Columbus is one that they finished a few months ago. It is right next to a super busy freeway. I mean, it is the equivalent of 101, and so there is just a million cars driving across, and that parking structure is like a couple hundred yards from that freeway, and it gets hit by direct sunlight. And it gets illuminated by car lights, and there have been zero complaints or issues. The piece in Los Angeles is not next to a super busy road, but it is a busy road, and it has been up for many, many years. There are apartments right next door to it, and a bunch of fancy expensive condos look right at it, and there have been zero complaints or issues and it gets full sunlight. It is a couple miles from the ocean, so it is very windy there. As far as sound, it is amazingly silent. When it is crazy, super windy, you might hear a little bit of a whistling sound going through the fabric, but you would have to be standing right next to it to hear that. So, it is essentially silent. What else did you ask me that I am forgetting?

Marghe Mills-Thysen, Vice Chair
Well, there was the lights. I am glad to hear about the sound. That is great. One thing I did forget to ask you about, which I would like to add, there are these regular beams along the whole bridge. And so again, most people who will see it will be moving in a car. The beams will add that kind of movement as you are passing beam after beam, it's kind of like the regularity of passing a section that has wires on posts, such as telephone wires, and so on. So that was one thing I was wondering about too. And then another thought that I had was about making it less enclosing, less constantly the same, by adding a curve either in the vertical or horizontal plane at some point along the bridge. Hears what Mr. Kahn is saying about liking movement and environment, I just want to have a clear and comfortable sense of the environment this would create for drivers.

Ned Kahn, Artist
One of the things that I would say to Caltrans, when I talk to them is, it would be very easy and economical for us to fabricate one section of this, and it just clamps to the concrete column. We could put up a test panel, like a 20-foot-long panel with two clamps, kind of two of those curved beams as shown in the image, and we could do it on each side. We could then shoot a video of it, and we could show what it looks like with a car driving through there. That could be something that we clamp in place, shoot the video, and then take it down. The Committee could all come look at it, and Caltrans could come look at it. So yeah, instead of it being theoretical, we could do a real experiment and show them that it is a totally benign thing. So that that was one thing. Also considered introducing a curve as suggested by Vice Chair Mills-Thysen, but after doing some drawings of the various options, he did not like them and returned to a simpler version. One of the things I should point out though, is the bridge has a subtle arc to it. So, the bridge does have a high point in the center. The idea that is proposed in these renderings is the artwork kind of follows the bridge, so it will have a subtle rise in the center, you'll be most mostly aware of it when you look at the bridge from the side. The views from the park land underneath the bridge are going to be amazing. The little park that is at the southwest corner of the bridge, Tomodachi Park, is a beautiful place and you go into that park and you have just a beautiful view of the side of the bridge. The times of year when that's not underwater, it's a beautiful place to hang out, and you're underneath the highway so you don't have the sound of the cars and the cars aren't imposing on you so it's actually a relatively peaceful place. Similarly, at the opposite end of the bridge, kind of the northeast corner of the bridge, there's a little trail that leads from the trailhead next to the Chevron station which goes all along the Laguna and other places but there's a little spur of that takes you down to the bridge and that's another beautiful place to hang out. I thought about putting a bench or a series of benches there in the opposite corner to make a place to encourage people to sit and have a more peaceful experience than walking or driving across the bridge.

Warren Arnold, Committee Member
Mr. Kahn, are there any installation issues?
Ned Kahn, Artist
This design is so much easier to install than the last one, the last one would involve huge cranes, multiple cranes, closing lanes, and all of that was a big issue with Caltrans. Basically, this design just clamps to the railing, we can do it all from the sidewalk, we do not even need any kind of equipment and we do not need to block the roadway. This saves a huge amount of money. I was going to spend $10,000 on just crane time to put the last design up. So, this is a vast improvement as far as installation. We can easily put up a section of this and have everyone look at it. And even if we did the whole thing, and Caltrans decided that it was not workable, it would be easy to take down as well. It is an entirely removable and transplantable thing too.

Warren Arnold, Committee Member
So, it will be locked down so the public cannot remove it?

Ned Kahn, Artist
Yeah, tamper proof bolts will be used. Basically, it's a stainless-steel clamp that will clamp to the existing concrete railing roughly every 10 feet, it's essentially following the rhythm that's already there in terms of how they supported that. I ran all this by my engineers who signed off on the last couple designs, and they were totally good with it. So, you know, if you guys like this, and Caltrans gives us the green light, the engineering is very straightforward compared to the previous designs, which were complicated engineering tasks.

Warren Arnold, Committee Member
I think this is a project that is open to individual interpretation in terms of the light and the movement, and I really appreciate all of that that you've done. I was fortunate in the 70's to see Christo's Running Fence out along the coast. And this for me, is another wrapping kind of project. That harmony is great. You are saying that you think you need to run this by Caltrans before we do approval? Or should we approve it at the City Council before you take that step?

Ned Kahn, Artist
Well, you guys have your process. The way I imagine, if you guys today said, well, we like this idea go see if it flies, I will take it to Caltrans informally and see if it flies with them. And then if both of those seem like green lights, then I think it might be the time to take it to Council. But you guys are making that decision, not me.

Kari Svanstrom, Planning Director
I can chip on that as well. I think Mr. Kahn's suggestion makes sense. I took over for Director Webster on some of the permitting, and they had me redo the permit that was already in process from Director Webster. I have been working with David Eng on that as well. And he is certainly much more accessible than the other parts of the process at Caltrans. So, I think it would make sense if we are getting nods from this group by starting with Mr. Eng about this as an alternative and what the process would be and what their concerns are, before bringing it to Council because if they have revisions and things like that, it'd be nice to know any big sticking points and have those worked out with this committee if possible.

Ned Kahn, Artist
Can I add just one more comment? You mentioned Christo's Running Fence and Christo was a major inspiration of mine. I really viewed this piece as kind of an appreciation and homage to Christo in a subtle, not obvious way, but definitely a nod in his and Jeanne-Claud's direction.

Warren Arnold, Committee Member
Thank you for saying that. That is wonderful. Also, I want to mention there is a speed limit on the bridge, and if people observe it, they won't be getting into any trouble with the light reflection when moving or any of that, I do not think.

Ned Kahn, Artist
Usually they are sitting in traffic, moving like three miles an hour so it is entirely not an issue.

Warren Arnold, Committee Member
Plus, I have never seen a person on the bridge walking.

Ned Kahn, Artist
I am the only one I've seen walking on it.

Warren Arnold, Committee Member
Yeah, me too. Thanks, Mr. Kahn. We are appreciative of all that. I am glad we met.

Ned Kahn, Artist
Yeah, thank you Committee Member Arnold.

Jen Vertz, Chair
Okay, thanks, Committee Member Arnold. I definitely have a couple of questions. Like you mentioned earlier, it has been four years that we have been going back and forth with this. I really would like to see this not go another four years, and now we're starting from scratch to the point where there's even a question of we're using public funds, and we had the public vote on your original piece, and there's almost a question of whether we should even take it back to the public again. I do not want to do that, but I do have those thoughts in my head. You know, that is what we are spending this on. Even some of the photos that you had, the height on some of the photos brings the curtain right to the edge, some of them show up quite higher. So, I do not know if that would weigh heavily on different people's views. So as far as just a general timeline, what do you even see this as? I mean, starting from scratch at this point, I cannot imagine this taking less than a year at a minimum, what are you thinking?

Ned Kahn, Artist
This is a way easier thing to fabricate. If I got the green light from you guys and the City, and from Caltrans, we could fabricate this whole thing in three months, we could put it all up in a couple days. Caltrans is the big unknown. With the pandemic, and everyone working at home, who knows how long it will take them? I tried to use the exact same materials and finishes that they had approved previously hoping that that would make it more expedient. But yeah, Caltrans is the unknown. I do not want to wait another four years. The second Caltrans approves it, we can be ready to start installing it so they would have no chance to change their minds.

Jen Vertz, Chair
That sounds good. The other big thing that I am curious about is that it looks huge, and very expensive. Is what we are giving you just a drop in the bucket? Are you going to have to go out for other funding, or ask the Committee for more? What are you estimating this to cost?

Ned Kahn, Artist
Well, first, I have completed over 100 commissions going back 30 years, I have never asked anyone for more money. So, I am not going to do that. The support structure is vastly less expensive than the previous vertical design, like 10% of the of the cost of the previous design. The actual chainmail fabric pieces, I have them, we actually fabricated them for a project in Emeryville that fell by the wayside with the pandemic and other things, so I have almost all the stuff to do it. The economics work, the timing works, Caltrans is the unknown.

Jen Vertz, Chair
Do you have a gut feeling on the odds of whether Caltrans would say yes to this?

Ned Kahn, Artist
A couple of those drawings that I include in the package were like sections through the bridge and they show the actual numbers like this is the distance between the driver's eyes and the kinetic surface, that's going to be the one drawing that they're going to care about. All those other drawings, they are going to say yeah, those are cool. Their whole thing is, you are in your car, you are driving, there is this field, this like cone of vision. The previous design was right in the middle of that cone of vision, which triggered all their worries. This is outside of that. So, in my naive hope, they will go, yeah, this is so much better, this is great. They will probably make us change a few things just because, but anyway, that is my hope.

Jen Vertz, Chair
The only other thing I wanted to touch on, which is something that Vice Chair Mills-Thysen said, is the possibility of this feeling like a tunnel. Some of the pictures that Director Svanstrom has been putting up, I am assuming they all came from you, right Mr. Kahn?

Ned Kahn, Artist
Yeah.

Jen Vertz, Chair
A couple of them, you really do have the curtain down to the bottom. There are some pictures on the outside view. But you're saying it would be quite a bit higher, so that no matter what, when you're driving through there, you are going to still be able to see out past the curtain below the bottom, right?

Ned Kahn, Artist
You are calling attention to my limited Photoshop skills and abilities.

Ned Kahn, Artist
A number of those drawings were kind of conceptual drawings that I did to kind of give you guys a sense of this. The drawings that I would submit to Caltrans would be different than the ones that I sent to you guys, they would be very accurate dimensionally, and they would kind of show the transparency of it. They will be tailored to not get them nervous. I was trying to give you guys a sense of how beautiful and amazing this thing is going to be. With Caltrans, I am going to try to give them a sense of how invisible and minimal this is going to be.

Jen Vertz, Chair
One more thing, you're going to clamp these to the part of the bridge, and you don't think that we're also going to have to go through some engineering steps as well to have that approved? You think it is going to be a Caltrans thing, and we can go in there and we can attach whatever we want to the bridge?

Ned Kahn, Artist
No. I already ran it by my engineers. Caltrans, as we learned from the last multiple iterations, does not want to engineer this, they want us to engineer this. So basically, if you go back to them with a stamped drawing from my engineers, they are like, yeah, fine, that is great. That is as far as they care about it.

Ned Kahn, Artist
I ran it by my engineers as soon as I had the idea, I asked if it would be structurally workable. They said yeah that thing is massive. They said that it was designed to stop

trucks crashing into the Laguna, even if it were not attached to the bridge, just the weight of it alone, the concrete beam would hold this thing up. It is not dependent on its structural connection to the bridge itself. They said this is way, way easier. They basically said, you know, whenever you are ready, we will stamp your drawings for you.

Kari Svanstrom, Planning Director
Chair Vertz, because I've been indoctrinated a little bit on the Caltrans process while working with Mr. Kahn on the previous version, I think there are two key things that they will be looking for the actual permitting of it. One is, as Mr. Kahn noted, the structural engineering component of it, which is what we did last time, Mr. Kahn's engineers submitted the drawings for Caltrans' review and approval. The other is a sign off from Mr. Kahn's engineers, or a traffic engineer, as to the fact that it will not be a distraction or cause a safety hazard from a traffic perspective. Those are the two key things that we had to submit for the last design, and I imagine we will need to submit those again.

Jen Vertz, Chair
Thank you. And finally, if we say yes, take it to Caltrans, would that be something we might be able to hear about by the next meeting? Or is that something in our history of going back to Caltrans, it just might be a few months before that even comes back up with a response from them?

Ned Kahn, Artist
I would hope that they could give us at least an informal response quickly. I imagine a formal response will take them longer. I have a good rapport with David Eng. Director Svanstrom's had some conversations with him too. He is a good guy. He is just a cog in the Caltrans machine, so he has all kinds of bosses. But yeah, I would plunge right into it if you guys are interested and excited about this direction.

Marghe Mills-Thysen, Vice Chair
Wasn't there a slow down because of insurance last time? Has that been taken care of? Number two, are we going to see a budget, do we need a budget? Number three, you mentioned doing a 20-foot test panel. If we did an approval, are there any questions or shifts after the test? Do we need to do another approval? Or are we just letting go of the idea of a test? If there is a test that is 20 feet, does anyone have offhand the full length of the bridge?

Ned Kahn, Artist
The length of the bridge is 300 feet. That was just arbitrary, one panel that I made, we could do a series of them too. It depends on what Caltrans would let us do for a test. With regards to insurance, I think that is all worked out. I remember a bunch of back and forth with Director Webster and the City on that, so I am pretty sure that is a clear path forward. And then you asked about a budget. Yes, I will produce a budget. If you guys give me the green light, I am going to talk to these funders, they might want to be recognized somehow. I do not know; they might want to have recognition for having paid for the bulk of this thing. So anyway, I can broach that conversation with them.

Ned Kahn, Artist
In terms of funding, there would be funders included?

Ned Kahn, Artist
Yes.

Marghe Mills-Thysen, Vice Chair
I am not sure what we would be approving in stages, or what? My last thing is that I liked what Committee Member Arnold said about the wrapping project. And I am trying hard to experience this as something that feels great and fine. I still personally feel that it would be nice if there was some break in the continuity of the tunnel like thing going up, or doing sections, or doing something. I just want to say that because my main concern is the car view. I am sure from all the other views it is beautiful and wonderful. But that is my concern. Thank you.

Ned Kahn, Artist
Yeah. Well, the last thing I'll add is we're working on a video animation where we're basically taking some of the video from that Columbus parking garage structure and splicing it into some drum photographs and other photographs of the existing bridge. So that will give you a much more representative idea of what this is really going to look like. So that is coming soon.

Jeff Stucker, Committee Member
Okay, Chair Vertz, can I go ahead, and I would like to make a motion?

Jen Vertz, Chair
Do we need a motion to have this go through Caltrans?

Warren Arnold, Committee Member
I would move that we accept this project as is. Am I heard?

Jen Vertz, Chair
Yes, Committee Member Arnold.

Marghe Mills-Thysen, Vice Chair
I would like to hear Committee Member Stucker's motion.

Jeff Stucker, Committee Member
Well, I was going to make a motion to approve this project and to start moving ahead with it. With the footnote that that test panel will be finished and installed so that we could see how things look in daytime and nighttime.

Marghe Mills-Thysen, Vice Chair
If it is theoretically a test panel and we approve the project before the test, we have already proved it.

Jeff Stucker, Committee Member
That is good question.

Warren Arnold, Committee Member
May I make a motion?

Kari Svanstrom, Planning Director
Technically, we should see if there is a second for Committee Member Arnold's motion first, if there is not a second, then it is a failed motion. If Committee Member Stucker has then made a motion, then you would call for a second. And if there is no second for that, that is a failed motion. But I believe Committee Member Arnold does have motion on the table unless he is retracting it.

Warren Arnold, Committee Member
No, I would like to move we accept Mr. Kahn's project as is, without a test panel. I do not think that's necessary.

Lars Langberg, Vice Chair
Seconded the motion.

The Committee voted on the motion as follows:

VOTE:	Ayes:	Committee Members Langberg, Arnold, and Stucker
	Noes:	None
	Abstain:	Chair Vertz and Vice Chair Mills-Thysen
	Absent:	None

Lars Langberg, Vice Chair
Typically, when the motion is made and seconded, there is an opportunity for discussion. So, the two people that just abstained might have comments or questions that would clarify the motion, or amend the motion, and then it could move forward, potentially.

Jen Vertz, Chair
But it didn't really matter because it was a 3-0-2, right?

Kari Svanstrom, Planning Director
You can amend, if there are discussion points, as Committee Member Langberg noted. The motion passed 3-0-2. If there are additional either amendments to it, or additional motions, the Committee is certainly welcome to discuss those. It sounds like Committee Member Langberg might be asking for a little bit of discussion, or encouraging that?

Lars Langberg, Vice Chair
No, I am fine with it as it is, I just want the Committee to be comfortable with it. I think Mr. Kahn has done a huge amount of work and to ask him to do a mockup, you know, to me is just as Committee Member Arnold said, I think it is unnecessary. I think he still has a long road to hoe in getting the Caltrans approval. The project as designed I think is great and he still needs to take it that direction. So, to ask him to do more work, and for all the work he's done, I just don't think it's going to make a difference, I don't think it's important to do that.

Marghe Mills-Thysen, Vice Chair
My impression was that it was not additional work, it was taking a section that would be used.

Lars Langberg, Vice Chair
Right.

Warren Arnold, Committee Member
There's work even to put it up and take it down.
Lars Langberg, Vice Chair
Yeah. What if it does not get approved, then he has done that work, right? So, it is additional work, there is no question.

Jeff Stucker, Committee Member

I was going to chime in with the fact that I would imagine that Caltrans would probably love to see that test panel, as perhaps members of the Council would also like to see that test panel. So, the fact, as you reinforce Vice Chair Mills-Thysen, that it would be used in the actual installation anyway, is something that it would be accomplishing, regardless.

Jen Vertz, Chair
My only reason for abstaining was because I think it is a little early to just approve it as is right now when we have not even gone to Caltrans yet. I do not think I understand why we are even passing a motion at this point before we have taken that first initial step to even see what Caltrans has to say. I just feel like this is really rushing. I would like to know what they say first. Our history, with four years of Caltrans, is they are going to make some change. Then at that point, we are going to have to bring it back and I just do not understand the rush at this point. It seems really rushed. We are all going to go for this, we all want this to happen. To just say yes, no matter what, right now just seems a little early when I feel like, let us just hear what Caltrans says. Either way, I am on board, I would love to see this happen. I just think there is going to be changes.

Lars Langberg, Vice Chair
So, the motion could be to approve taking it to the next step.

Jen Vertz, Chair
Do we need a motion to take it to the next step? I believe Director Svanstrom already said that it is okay for Mr. Kahn to take this to Caltrans and to bring it back to us. Do we need a motion for that, Director Svanstrom?

Kari Svanstrom, Planning Director
To be clear for the record, it sounds like there is consensus on the next step of running this by Caltrans to get the go, or no go from them to proceed. We can certainly come back to this group with the results of that. So you could make a motion to be clear that the Committee is in favor of proceeding with the project, as Committee Member Arnold noted, as is without sort of redesign before we take it to Caltrans but to wait to forward that recommendation to Council until we know the results from Caltrans.

Jen Vertz, Chair
Motioned to allow Mr. Kahn to take this to Caltrans as is and then bring it back to the Committee to let them know what Caltrans said if there was going to be changes.

Jeff Stucker, Committee Member
Seconded the motion.

Kari Svanstrom, Planning Director
And so, this is a clarifying motion in terms of the steps to have Mr. Kahn proceed to Caltrans with the artwork as is and move back into this committee.

Kari Svanstrom, Planning Director
Committee Member Arnold's motion has already passed. This is a secondary, clarifying motion.

Kari Svanstrom, Planning Director
This motion to accepting that artwork as is has passed on a 3-0-2 vote. Chair Vertz is either amending or clarifying that with another motion in terms of the next steps of the process.

The Committee voted on the motion as follows:

VOTE:	Ayes:	Chair Vertz, Vice Chair Mills-Thysen, and Committee Members Langberg, Arnold, and Stucker
	Noes:	None
	Abstain:	None
	Absent:	None

Kari Svanstrom, Planning Director
That the motion passes unanimously.

Jen Vertz, Chair
We still have about 12 minutes to go through and touch on some subcommittee updates. Mr. Kahn can go for it, good luck, cannot wait to hear what you have to say.

Kari Svanstrom, Planning Director
Mr. Kahn, we should coordinate in terms of getting in touch with David Eng, if you want to reach out to them and cc me with a request for this meeting that would be fine.

Ned Kahn, Artist
Yeah, I'll check in with you before I do anything. Thank you so much.

C. Subcommittee updates

Jen Vertz, Chair
The other subcommittee was the art app, we have done nothing on it, it is there. I think we can just close that one right now. And then the sculpture garden, I know Vice Chair Mills-Thysen wanted to touch on, but because of the time that we spent here with Mr. Kahn today, I would like to suggest that we really get deep on that again at the next meeting. We are also probably going to have Mr. Kahn at the next meeting. If there is something brief you want to discuss with us, this would be a great time.

Marghe Mills-Thysen, Vice Chair
More of a just a statement. In terms of moving forward, which I would like us to do, and it could happen, even during the pandemic. Committee Member Arnold brought up some concerns from some artists' last time. Director Svanstrom responded to those. If we get Committee Member Arnold's response on that, we can incorporate those concerns into the proposal and next time perhaps move forward with it so that it can happen without a great long wait.

Warren Arnold, Committee Member
I just got an email this morning about it, and then I lost the email. I have no comment because last minute information is not very useful.

Will be discussed at the next meeting.

Kari Svanstrom, Planning Director
Spoke about Council suggestions regarding potential opportunities to display art in vacant store windows to support artists and their ability to showcase their work. Design opportunities for future holiday banners as the banners the City has been using are nearing the end of their useful life.

Marghe Mills-Thysen, Vice Chair

Thank you. There was a parklet item that you did not mention.

Kari Svanstrom, Planning Director
Thank you. The other thing the Council reviewed as part of their CIP budget, but also as a separate budget item was, we have been trying to establish three to four parklets in the downtown area on Main Street. One is by screaming Mimi's, one will be by Retrograde, and one will be on that first block of Main Street, I think kind of by the Sebastopol Cookie Company. There was a suggestion of a fourth being placed potentially in front of Portico, so those were approved by Council last night. There was some discussion and suggestion about incorporating art by local artists, although that would not be part of the funding for that project.

Lars Langberg, Vice Chair
When you say we got three parklets, who got three parklets?

Kari Svanstrom, Planning Director
It was approved for the City to apply to Caltrans for those parklets. They would be public spaces, but we would likely be asking some of the businesses that they are in front of to adopt them. They cannot be restricted to private use of a public right of way, but they can be adopted in terms of maintaining them on a regular basis and slowly supporting local businesses.

Marghe Mills-Thysen, Vice Chair
Well, I do want to say, I think it would be good to look at our charter and at some other time have a discussion about whether the Public Arts Committee is in engaged in other art forms like music. Mayor Slater wanted to include everything, we should think about what our purview is and what we want to be doing. Thank you.

7. **PLANNING DEPARTMENT REPORT (Update on Future Agendas, Action of Other Boards and City Council)**

8. **ADJOURNMENT:** Committee Member Arnold made a motion to adjourn the meeting. Committee Member Stucker seconded the motion. Chair Vertz adjourned the meeting of the Sebastopol Public Arts Committee at 11:58 a.m. The next regular Public Arts Committee meeting will be held on November 04, 2020 at 10:30 a.m.

Respectfully Submitted By:

Kari Svanstrom
Planning Director