



THE CITY OF SAN DIEGO

COMMISSION FOR ARTS AND CULTURE
PUBLIC ART COMMITTEE (PAC)

Centre City Development Corporation

Board Room

401 B Street, Suite 400

San Diego, CA 92101

Thursday, September 2, 2010

12:00 p.m. – 2:00 p.m.

AGENDA

- 12:00 p.m. **I.** Call to Order..... Victoria Reed
- 12:05 p.m. **II.** Non-Agenda Public Comment
- 12:10 p.m. **III.** Chair’s Report
 - 1. Commission News
 - 2. Public Art Project: City Heights Square Mini Park
 - 3. Other Reports
- 12:20 p.m. **IV.** **ACTION – July 1, 2010 Minutes**
- 12:25 p.m. **V.** **ACTION – Artist Selection Processes and Panels**
 - 1. Artist Selection Process for Riviera del Sol Park
 - 2. Artist Selection Panel for Riviera del Sol Park
- 12:45 p.m. **VI.** Information – Artwork Proposal Presentations
 - 1. Final Artwork Proposal – Bayside Fire Station
..... Chuck Moffit, Ingram Ober, Marisol Rendón
- 1:15 p.m. **VII.** Public Art Project Advocate Reports
 - 1. Review Current Assignments; Assign New Projects
 - 2. Southcrest Trails Park Roman de Salvo
- 1:25 p.m. **VIII.** Member Reports
 - 1. Coronado Bridge Lighting Project, America’s Cup Harbor Parking Garage, Ruocco Park, North Embarcadero Visionary Plan Phase One, Convention Center Expansion, Broadway Cruise Ship Terminal, Urban Trees 6 & 7, *Unconditional Surrender* Yvonne Wise
 - 2. Other Reports
- 1:35 p.m. **IX.** Staff Reports
 - 1. Public Art Project: Two Pacific Beach Comfort Stations
 - 2. Special Event: Americans for the Arts National Conference 2010
 - 3. Special Event: 2010 Summer Office Hours with Public Art Program Manager

4. Special Event: 2010 “Back to School” Public Art Training for Artists Through Free Webinar Screenings
5. Artwork Conservation Project: Panama Sculpture Courtyard Plasters
6. Artwork Conservation Project: Mission Hills Art Posts
7. Artwork Conservation Project: Artworks at Fort Stockton
8. Artwork Donation Proposal: Italo Scanga Foundation
9. Other Reports

1:45 p.m. **X.** Information – 2010 Americans for the Arts Public Art Year in Review
 Dana Springs

2:00 p.m. **XI.** Adjourn

NON-AGENDA PUBLIC COMMENT: Any member of the public may address the Committee on any subject in its area of responsibility on any matter not presently pending or previously discussed at the Committee. Comments are limited to three (3) minutes and are non-debatable. At the conclusion of the comment, the Committee Chair shall have the discretion to determine appropriate disposition of the matter. To exercise this right, members of the public wishing to address the Committee under Public Comment must submit a Public Comment Request form prior to the meeting. Subject matter and time limitations are noted on the form. Pursuant to open meeting laws, no discussion or action, other than a referral, shall be taken by the Committee on any issue brought forth under Public Comment. The information contained in this agenda is available in alternative formats and can be requested by calling 619-236-6800 at least three (3) working days prior to the meeting in order to insure availability.



THE CITY OF SAN DIEGO

MINUTES

COMMISSION FOR ARTS AND CULTURE PUBLIC ART COMMITTEE

Civic Center Plaza, Suite 924
1200 Third Avenue, 92101
Thursday, July 1, 2010
12:00 p.m. – 2:00 p.m.

PAC Members Present

Victoria Reed
Randy Robbins
Joanne Hayakawa
Roman de Salvo
Vernon Franck
Joseph Wong
Constance Y. White

PAC Members Absent

Mathieu Gregoire
Tina Yapelli

Commission Staff Present

Dana Springs
Nigel Brookes

PAC Ex Officio Members Present

Yvonne Wise
Jean Cameron
Alissa Gabriel

PAC Ex Officio Members Absent

Michael Marks
Alex Garcia
Lucy Contreras
Nazie Mansury
Bobbi Salvini
Kim Duclou
Nancy Lytle

-
- I. **Call to Order**
The Public Art Committee (PAC) of the City of San Diego (City) Commission for Arts and Culture's (Commission) was called to order by Victoria Reed at 12:05 p.m.
- II. **Non-Agenda Public Comment**
None.
- III. **Chair's Report**
1. **Commission News** – Reed reported on the status of the BANG campaign and announced that the Commission would be unveiling new branding in mid July.

Reed reported that the Commission accepted the PAC's recommendations regarding the Scripps Miramar Pump Station artist selection process and panel without changes.

2. City Heights Square Mini Park – Reed reported that the artist selection panel recommended Wendell Kling for the contract award.
3. Other Reports – Reed reported having seen Joanne Hayakawa's artwork at "Material Matters: Selected Works by Members of Allied Craftsmen," an exhibition by the California Center for the Arts, Escondido.

IV. Member Reports

1. Yvonne Wise reported that the Port of San Diego will be hosting a public open house on July 6, 2010 to present the video concepts from three artist-led teams selected as finalists in a project to illuminate the San Diego-Coronado Bay Bridge with artistic lighting. The workshop will be held from 6:00-7:30 p.m. at the former Housing Commission building, located at 1625 Newton Avenue, Suite C, San Diego.

Wise also reported that the Port will be hosting a public meeting July 15, 2010 where artist Roman de Salvo will be presenting his public art proposal for Ruocco Park. Landscape architect Dennis Otsuji with ONA, Inc. will also be giving an update on the design status of the park. The meeting will be held from 6:00-7:30 p.m. in the Port's Board Room, 3165 Pacific Highway, San Diego.

2. Alissa Gabriel reported that the as-needed artist list for the Storefront Improvement Program has been utilized by two businesses. Kensington Vine has commissioned artist Christopher Lee and Aero Auto has commissioned artist Linda Churchill.

V. ACTION – June 3, 2010 Minutes

Randy Robbins made a motion to approve the minutes. Vernon Franck seconded the motion. The motion passed 6-0-1.

Yea: Reed, Robbins, Franck, de Salvo, Hayakawa, Wong (6)

Nay: (0)

Abstention: White (1)

Recusal: (0)

Absent: Gregoire, Yapelli (2)

VI. ACTION – Artist Selection Processes and Panels

1. Artist Selection Process for Two Pacific Beach Comfort Stations – Springs presented the staff recommendation for an invitational call to artists and artist-led teams authorized to work in the U.S. Springs also presented the staff recommended evaluation criteria, scope of work and application materials. Joseph Wong made a motion to recommend to the Commission approval of the proposed artist selection process for the Two Pacific Beach Comfort Stations. Constance Y. White seconded the motion. The motion passed 7-0-0.

Yea: Reed, Robbins, Franck, de Salvo, Hayakawa, Wong, White (7)

Nay: (0)

Abstention: (0)

Recusal: (0)

Absent: Gregoire, Yapelli (2)

2. Artist Selection Panel for Two Pacific Beach Comfort Stations – Springs presented the staff recommendation for the Visual Art/Design Professional seat on the panel. White volunteered to serve as the primary PAC member on the panel while Robbins and Franck volunteered to serve as alternates in no particular order. Randy Robbins made a motion to recommend to the Commission approval of two artist selection panelists for the public art project associated with Two Pacific Beach Comfort Stations: 1) Constance Y. White for the PAC seat with Randy Robbins and Vernon Franck as alternates in no particular order; and 2) Wendell Kling for the Visual Art/Design Professional seat with Kristine Penberthy or Christopher Puzio as alternates in no particular order. Joanne Hayakawa seconded the motion. The motion passed 6-0-1.
Yea: Reed, Robbins, Franck, de Salvo, Hayakawa, White (6)
Nay: (0)
Abstention: Wong (1)
Recusal: (0)
Absent: Gregoire, Yapelli (2)

VII. Public Art Project Advocate Reports

1. Southcrest Trails Park – De Salvo reported that the first meeting between selected artists Ingram Ober and Marisol Rendon and the Southcrest Trails Park community stakeholders was held on June 4, 2010. He remarked the community was passionate in their articulation of the significance of the political struggles that led to this park's existence and described an implied consensus that the landscape designers were sufficiently addressing the ecological concerns of the restored watershed, such that the artists felt invited to consider the cultural and historical elements of the site. As a next step, the artists will bring a schematic artwork proposal to the PAC for feedback.
2. Revisit Advocate Projects – Springs shared some examples of cases where Public Art Project Advocates could play important roles.

VIII. Staff Reports

1. Special Event: Americans for the Arts National Conference 2010 – Springs and White explained the format of the 2010 conference to prepare the PAC for the planning activities which will be undertaken for the 2011 conference in San Diego.
2. Special Event: Professional Development for Local Public Art Project Managers – Springs reported that Commission staff and public art project managers from Solana Beach, Encinitas, the San Diego Regional Airport Authority and the Port of San Diego attended a one-day workshop with Zipporah Lax Yamamoto (Senior Public Arts Officer, Los Angeles County Metropolitan Transportation Authority) on the subject of alternative methods for managing public art projects.
3. Public Art Project: Ocean Beach Comfort Station – Nigel Brookes reported that further feedback from the community about the artists' schematic artwork proposal been positive. He reported that, as a next step, the artist will present a final artwork proposal to the PAC and Commission. He also reported that construction of the comfort station is anticipated to begin September 2010 and end in spring 2011.

4. Artwork Conservation Project: Panama Sculpture Courtyard Plasters – This item was postponed and will be addressed at a future meeting.
5. Other Reports – Springs shared resources on the subject of alternative avenues for art criticism and outlined a strategy for using crowdsourcing through www.yelp.com to develop public art maps.

IX. Adjourn

The meeting adjourned at 2:10 p.m.

DRAFT



THE CITY OF SAN DIEGO
COMMISSION FOR ARTS AND CULTURE

STAFF REPORT

DATE ISSUED: August 25, 2010
ATTENTION: Public Art Committee
SUBJECT: Artist Selection Process for Riviera del Sol Neighborhood Park
STAFF CONTACT: Dana Springs, Public Art Program Manager

REQUESTED ACTION:

Recommend to the City of San Diego Commission for Arts and Culture approval of the proposed artist selection process for the Riviera del Sol Neighborhood Park.

STAFF RECOMMENDATION:

Recommend to the City of San Diego Commission for Arts and Culture approval of the proposed artist selection process for the Riviera del Sol Neighborhood Park.

SUMMARY:

San Diego's Riviera del Sol Neighborhood Park is located in the [Otay Mesa community planning area](#) within [Council District 8](#). The park [site](#) is located on the east side of Riviera Shores Street between Del Sol Boulevard and Riviera Summit. The Riviera del Sol neighborhood is composed of a mixture of single family and multi-family homes built within the last 10 years. Being that the neighborhood is relatively new, the development of neighborhood identity and community pride is still in the early stages. The City of San Diego will hire a landscape architecture consultant to design a 4.9 acre neighborhood park. The artist selected through this competitive process will work with the landscape architecture consultant and the community to integrate art into the overall project. The City of San Diego Commission for Arts and Culture (Commission) will administer the artist selection process related to the Riviera del Sol Neighborhood Park public art project and the resulting artwork will be accessioned into the City's Civic Art Collection.

Artist Selection Process

- Seek artists, as individuals or as artist-lead teams, authorized to work in the U.S. through the advertisement of a Request for Qualifications (RFQ).
- The RFQ will set forth the artist's scope of work as the design, fabrication and installation of art that **directly enhances the experience of recreation at the park and fosters neighborhood identity and community pride**. The artist's scope of work will

also include attendance at three meetings with community stakeholders for the purpose of gathering input and feedback on the artwork design.

- The pool of artists who respond to the RFQ will be distilled to a short list of at least three by an ad hoc artist selection panel composed of community representatives and visual art/design experts.
- The panel will interview the short-listed artists and recommend one for the contract award.
- RFQ respondents will be asked to submit the following materials for evaluation: 1) a portfolio of past work including still images and/or videos with annotations, 2) a résumé, 3) a letter of interest, and 4) three professional references. Applicants will not be asked to submit proposals.
- Criteria for the evaluation and selection of the artist will include:
 - Uniqueness of vision, strength of creativity and strength of conceptual skills
 - Originality of methods used to convey meaning through art
 - Skill with selecting media to communicate concepts
 - Quality of workmanship
 - Experience collaborating with members of a design team such as architects, landscape architects and engineers
 - Experience with engaging community members in the art process
 - Experience with creating artworks for a public setting
 - Demonstrated interest in and understanding of the project
 - Strength of professionalism and communication skills
 - Proven ability to self-direct, self-motivate and conduct business without excessive oversight
 - If applicable, cohesiveness of team members
 - If applicable, past performance on contracts with the City of San Diego

Criteria the Commission will use to evaluate the resulting artwork may include all or some of those given in the *Department Instruction for the City of San Diego Commission for Arts and Culture – Collection Management Policy for the Civic Art Collection*.

This process may be adapted as required by the City of San Diego Purchasing and Contracting Department.

FISCAL CONSIDERATIONS:

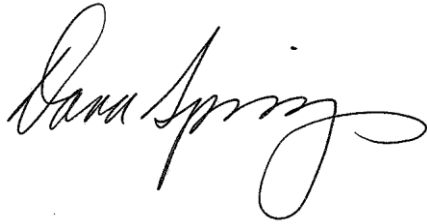
The public art project budget is approximately \$90,000.

KEY STAKEHOLDERS and PROJECTED IMPACTS:

Key stakeholders include:

- City of San Diego Commission for Arts and Culture
- City of San Diego Park and Recreation Department
- Otay Mesa community

There are no projected impacts.



Dana Springs
Public Art Program Manager
Commission for Arts and Culture



Victoria L. Hamilton
Executive Director
Commission for Arts and Culture



THE CITY OF SAN DIEGO
COMMISSION FOR ARTS AND CULTURE

STAFF REPORT

DATE ISSUED: August 25, 2010

ATTENTION: Public Art Committee

SUBJECT: Artist Selection Panelists for Riviera del Sol Neighborhood Park

STAFF CONTACT: Dana Springs, Public Art Program Manager

REQUESTED ACTION:

Recommend to the Commission for Arts and Culture (Commission) appointment of two artist selection panelists for the public art projects associated with Riviera del Sol Neighborhood Park: 1) PAC Member A, for the Public Art Committee member seat with the following two alternates (in no particular order): PAC Member B or PAC Member C; and 2) Brian Black for the Visual Art/Design Professional seat with the following alternates (in no particular order): Ryan Bulis or Debby Kline.

STAFF RECOMMENDATION:

Same as "Requested Action" above.

SUMMARY:

San Diego's Riviera del Sol Neighborhood Park is located in the [Otay Mesa community planning area](#) within [Council District 8](#). The park [site](#) is located on the east side of Riviera Shores Street between Del Sol Boulevard and Riviera Summit. The Riviera del Sol neighborhood is composed of a mixture of single family and multi-family homes built within the last 10 years. Being that the neighborhood is relatively new, the development of neighborhood identity and community pride is still in the early stages. The City of San Diego will hire a landscape architecture consultant to design a 4.9 acre neighborhood park. The artist selected through this competitive process will work with the landscape architecture consultant and the community to integrate art into the overall project.

The artist selection panel will be composed of the following types of members: members of the Commission's Public Art Committee, visual art/design professionals, community members, representatives for the design consultant team and representatives for the client department. The Commission is authorized to appoint the Public Art Committee Member seat and the Visual Art/Design Professional seat.

Panel Seat 1

Voting members of the Public Art Committee are asked to volunteer to serve on the panel. The Chair of the Public Art Committee will appoint members if volunteers are not forthcoming. In this case, a primary panelist and two alternates are sought.

Panel Seat 2

Commission staff recommends Brian Black for the Visual Art/Design Professional seat on the panel. Should Mr. Black be unable to serve, Commission staff recommends that the following alternates be contacted in no specific order: Ryan Bulis or Debby Kline.

Brian Black

Half of the art collaborative, Brian and Ryan, Black holds an MA in Sculpture from Northern Illinois University and has exhibited artwork in numerous galleries and alternative venues. Since moving to San Diego in 2000, Black has worked in City Heights as an artist focusing on sculpture, installation and new genre and as an art instructor. He is a founding teacher at the Multimedia Visual Arts School located at the Crawford High School Complex. Black frequently works with students and with City Heights community organizations including Local Initiatives Support Corporation, International Rescue Committee, Say San Diego and the El Cajon Boulevard Business Improvement Association. Brian and Ryan's performance piece *Bubble Boy Ping Pong* was recently featured in the Performance Evening event presented by the Museum of Contemporary Art San Diego as part of the 2010 *Here, Not There: San Diego Art Now* exhibition.

Ryan Bulis

Half of the art collaborative, Brian and Ryan, Bulis holds a BA in Art Studio from University California Davis where he was also awarded the Wayne Thiebaud Scholarship and served as the Director/Curator of the university's Basement Gallery. Bulis acted as artist-in-residence at the Multimedia Visual Arts School in City Heights where he helped produce a student-based participatory art initiative [Stories of Colina Park](#) designed to foster community unification, enhance cultural understanding, and increase neighborhood pride. Bulis has curated or coordinated numerous happenings which combine performance art, installation art, and participatory art. Brian and Ryan's performance piece *Bubble Boy Ping Pong* was recently featured in the Performance Evening event presented by the Museum of Contemporary Art San Diego as part of the 2010 *Here, Not There: San Diego Art Now* exhibition.

Debby Kline

Kline is an Escondido-based artist who regularly works as half of an artist collaborative with Larry Kline. The Klimes' current conceptual art projects include a range of media from installations to large-scale performances and address such issues as religious tolerance, California/Mexico relations, the electrical power industry, the nature of creative thinking and questioning the status quo. The Klimes were featured in a 2009 solo exhibition at the California Center for the Arts, Escondido titled, *DIVI/NATION* and continued with an environmental commission for the Museum on the Seam in Jerusalem, Israel for their exhibition, *NATURE/NATION*. Kline has a significant individual exhibition history as well as an extensive background in museum work. In 2004, the Klimes curated *Generation to Generation: Contemporary Assemblage* for the Oceanside Museum of Art, an exhibition of the stories of three American artists with the multicultural heritages of Mexican, Japanese and Italian/Peruvian. Kline regularly lectures on various aspects of the arts and helped initiate a Southern California think tank for artists. Kline is a published writer and was featured in Jackie Battlefield's 2009 book, *The Artist's Guide: How to Make a Living Doing What You Love*.

FISCAL CONSIDERATIONS:

The public art project budget is approximately \$90,000. This amount represents the total budget for the artwork including coordination meetings, design, creation and implementation of the artwork into the project.

KEY STAKEHOLDERS and PROJECTED IMPACTS:

Key stakeholders include:

- City of San Diego Commission for Arts and Culture
- City of San Diego Park and Recreation Department
- Otay Mesa community

There are no projected impacts.



Dana Springs
Public Art Program Manager
Commission for Arts and Culture



Victoria L. Hamilton
Executive Director
Commission for Arts and Culture



THE CITY OF SAN DIEGO
COMMISSION FOR ARTS AND CULTURE

STAFF REPORT

DATE ISSUED: August 25, 2010

ATTENTION: Public Art Committee

SUBJECT: Final-Art-Proposal-In-Progress for Fire Station No. 2 a.k.a. Bayside Fire Station

REFERENCES:

- Excerpts from the Collection Management Policy for the Civic Art Collection: 1) Collecting Mission; 2) Scope of the Collection; 3) Acquisition and Accession
- Excerpt from Request for Qualifications – Bayside Fire Station Public Art Project
- Artist Selection Panel Roster – Bayside Fire Station Public Art Project
- Excerpt from Artist’s Agreement: Scope of Work
- Transcript of Feedback Given to Artists During Schematic Art Proposal Review Cycle
- Final-Art-Proposal-in-Progress Summary/Drawings

STAFF CONTACT: Dana Springs, Public Art Program Manager

REQUESTED ACTION:

Receive presentation of Final-Art-Proposal-In-Progress for Fire Station No. 2 a.k.a. Bayside Fire Station.

STAFF RECOMMENDATION:

Receive presentation of Final-Art-Proposal-In-Progress for Fire Station No. 2 a.k.a. Bayside Fire Station.

SUMMARY:

Part of the standard procedure for the accession of new artworks into the City of San Diego’s Civic Art Collection is the review of final art proposals by the Commission for Arts and Culture’s Public Art Committee. In this case, the Public Art Committee will receive an informational presentation on the final art proposal in progress and a subsequent presentation of the completed final art proposal, for action by the Public Art Committee, at a future meeting.

Public Art Project Timeline

December 6, 2007	Artist Selection Criteria and Artist Selection Panel Roster recommended for approval by the Public Art Committee to the Commission for Arts and Culture
December 21, 2007	Artist Selection Criteria and Artist Selection Panel Roster approved by the Commission for Arts and Culture
December 22, 2007	Public Art Request for Qualifications Released
March 7, 2008	Final Artist Selection Panel Meeting
April 6, 2009	Agreement with Artist Executed
January 9, 2010	Public Meeting, Special at Fire House Museum: Introduction of Architect and Artists, Gather Community Input to Inform Designs
April 15, 2010	Meeting, Subcommittee of the Public Art Committee of the Commission for Arts and Culture: Artists Present Schematic Art Proposal and Receive Feedback
April 15, 2010	Public Meeting, Pre-Design Subcommittee of the Centre City Advisory Committee: Artists Present Schematic Art Proposal and Receive Feedback
May 12, 2010	Public Meeting, Real Estate Committee of the Centre City Development Corporation Board: Schematic Art Proposal Included in Staff Report
May 19, 2010	Public Meeting, Centre City Advisory Committee: Artists Present Schematic Art Proposal and Receive Feedback
May 26, 2010	Public Meeting, Centre City Development Corporation Board: Schematic Art Proposal Included in Staff Report
July 27, 2010	Public Meeting, Redevelopment Agency of the City of San Diego and City Council: Schematic Art Proposal Included in Staff Report
July 31, 2010	Public Meeting, Special at Fire House Museum: Artists Present Schematic Art Proposal and Receive Feedback
September 2, 2010	Public Meeting, Public Art Committee of the Commission for Arts and Culture: Artists Present Final-Art-Proposal-In-Progress as Information
September 30, 2010	Public Meeting, Public Art Committee of the Commission for Arts and Culture: Artists Present Final Art Proposal for Approval
October 15, 2010	Public Meeting, Commission for Arts and Culture: Present Final Art Proposal for Approval

FISCAL CONSIDERATIONS:


The public art project budget is a maximum of \$190,000. This amount represents the total budget for the artwork including coordination meetings, design, creation and implementation of the artwork into the project.

KEY STAKEHOLDERS and PROJECTED IMPACTS:

Key stakeholders include:

- City of San Diego Commission for Arts and Culture
- San Diego Fire-Rescue Department
- Centre City Development Corporation, on behalf of the City's Redevelopment Agency
- Little Italy neighborhood
- Downtown San Diego community

There are no projected impacts.

A handwritten signature in black ink, reading "Dana Springs". The signature is written in a cursive style with a large, looping "S" at the end.

Dana Springs
Public Art Program Manager
Commission for Arts and Culture

City of San Diego, California DEPARTMENT INSTRUCTION	Number DI 1.00	COMMISSION FOR ARTS AND CULTURE
Subject: Collection Management Policy for the Civic Art Collection		August 25, 2009
	Supersedes DI Dated	New

SECTION 5 COLLECTING MISSION

5.1 Collecting Mission: The mission of the City's *Civic Art Collection* is to provide meaningful aesthetic and cultural experiences for San Diego's residents and visitors. The City collects *artworks* that demonstrate the creativity and innovation practiced in the arts; that stimulate discussion and the exchange of ideas; that balance urbanization and development with humanizing elements; that honor the history and heritage of San Diego and its citizens; and/or that reflect the character and diversity of San Diego's region while incorporating a global perspective.

SECTION 6 SCOPE OF THE COLLECTION

6.1 Scope of the Collection: The scope of the *Civic Art Collection* is limited to the *acquisition of artworks* that achieve the highest standards for aesthetic and conceptual quality while fulfilling the City's collecting mission. Chronologically, collecting efforts focus primarily on the period from 1900 to the present. Geographically, the collecting range of the *Civic Art Collection* is primarily national with a focus on the San Diego region. The City limits its collecting efforts to *artworks* that are designed or specified by *artists*.

SECTION 8 ACQUISITION AND ACCESSION

8.1 Acquisition and Accession: *Artworks* may be acquired by means of purchase, donation, bequest, transfer, exchange or any other transaction by which title to an *artwork* passes to the City. To ensure development of a cohesive art collection, *accession criteria* shall be used to evaluate all *artworks* proposed for inclusion in the *Civic Art Collection*. *Accessioned artworks*, if unrestricted, may be exhibited, loaned, stored or disposed of in the best interests of the City and the public it serves.

8.1.1 The *acquisition of artworks* through donation and bequest shall be conducted using the process outlined in Council Policy 100-02, City Receipt of Donations and using the *accession criteria* in section 8.2 herein and, when applicable, the site selection criteria in section 12 herein.

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8.1.2 The *acquisition of public art* shall be made accordance with Council Policy 900-11, Inclusion of Public Art in Selected Capital Improvements Program and Redevelopment Agency Projects and using the *accession criteria* in section 8.2 herein and, when applicable, the site selection criteria in section 12 herein. In some instances, a request for qualifications or other instrument will be used in a competitive *artist* selection process. Any selection criteria given in a request for qualifications may incorporate and/or augment the *accession criteria* in section 8.2 herein.

8.1.3 Procedures for the *acquisition of artworks* by other means may be implemented at the discretion of the Executive Director.

8.1.4 Where state, federal, or international laws affect the *acquisition* of certain *artworks*, the City shall act in accordance with those laws.

8.1.5 The City shall seek to secure a copyright license or copyright ownership for each *acquisition* as part of the *acquisition* process.

8.1.6 When the *acquisition* of an *artwork* requires a decision on the site for installation and/or exhibition of the *artwork*, the criteria provided in section 12 herein shall be used to evaluate potential sites and to make the site selection.

8.2 **Accession Criteria:** All potential *artwork acquisitions* shall be evaluated by *accession criteria*, which may include, but are not limited to:

8.2.1 Public Safety: The *artwork* must not pose hazards or threats to public safety or public health and/or must not pose a potential liability for the City in any other way.

8.2.2 Cost: The total amount of monetary outlay required to acquire an *artwork* including, but not limited to, the purchase price and expenses for transportation, installation, documentation, exhibition, operation, maintenance, conservation, security and/or storage.

8.2.3 Availability of Resources: The availability of necessary funds, exhibition and storage space, real property for siting *artworks*, and necessary staff support. Preference will be given to *artworks* that do not require an excessive outlay of City resources.

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8.2.4 Relevance: The relationship of an *artwork* to the City's collecting mission and the scope of the *Civic Art Collection*.

8.2.5 Excellence: The authenticity and level of aesthetic quality, workmanship and conceptual content.

8.2.6 Significance: The importance of an *artwork* in an *artist's* body of work or in art history.

8.2.7 Condition: The nature and physical state of the *artwork*.

8.2.8 Maintenance: The nature of the recommended maintenance, conservation and/or operation of the *artwork*.

8.2.9 Security: The nature of the recommended security measures for the *artwork*.

8.2.10 Relationship to Site: The scale and nature of an *artwork* in connection with social, cultural, historical, environmental, physical, and/or functional contexts, both existing and planned.

8.2.11 Legal and Ethical Considerations: The legal and ethical issues related to the possession and use of an *artwork* including, but not limited to: ownership; provenance; copyrights; warranties; and state, federal and international laws and conventions; and pertinent legal agreements.

8.2.12 Timing: The amount of time required to realize a *commissioned artwork* or the amount of time available to implement a normal *acquisition* review process. Preference will be given to *artworks* which do not necessitate an expedited review process.

8.2.13 Selection Process for the Artist and/or Artwork: The method for the selection of the *artist* and/or *artwork*.

8.2.14 Community Feedback: The feedback about the *artwork* from the community.

8.2.15 Restrictions: The restrictions, if any specified by the donor or seller. Preference will be given to *artworks* that are unrestricted.

<p style="text-align: center;">City of San Diego, California DEPARTMENT INSTRUCTION</p>	<p style="text-align: center;">Number DI 1.00</p>	<p style="text-align: center;">COMMISSION FOR ARTS AND CULTURE</p>
<p>Subject: Collection Management Policy for the Civic Art Collection</p>		<p style="text-align: center;">August 25, 2009</p>
	<p style="text-align: center;">Supersedes DI Dated New</p>	

8.2.16 Commemorative Significance: The importance, as widely recognized by a diverse population of San Diego’s citizens, of the person or event which is the subject of a proposed memorial.

8.2.17 Fair Exchange: For the *acquisition* of an *artwork* through exchange, the significance and *fair market value* of the *artwork* being released from the *Civic Art Collection* and the *fair market value* of the *artwork* to be acquired should be compared.

8.2.18 Fair Purchase Price: For the *acquisition* of *artworks* through purchase, the fairness of the purchase price and purchase price relative to the importance of the *artwork* to the *Civic Art Collection* should be evaluated.

EXCERPT



THE CITY OF SAN DIEGO

COMMISSION FOR ARTS AND CULTURE

CALL FOR ARTISTS / REQUEST FOR QUALIFICATIONS (RFQ)

BAYSIDE FIRE STATION

\$120,000 for Public Art Design, Fabrication & Installation

INTRODUCTION

An artist or artist team is sought to design, fabricate and install an artwork or artworks for an upcoming fire station in Downtown San Diego's Little Italy neighborhood.

Per Council Policy 900-11 *Inclusion of Public Art in Selected Capital Improvement Program and Redevelopment Agency Projects*, funding for the artwork(s) is provided by the Centre City Development Corporation (CCDC) and the process for artist selection and artwork development is being administered by the City of San Diego (City) Commission for Arts and Culture (Commission).

Throughout this document, the singular term "artist" also includes artist teams.

ELIGIBILITY

Any artist or team of professional artists with a lead artist who permanently resides in the State of California is eligible to apply.

Artist teams may include cross-disciplinary members (architects, landscape architects, etc.).

Each artist team must include a lead artist who permanently resides in the State of California, but the team may include artists from other areas.

Artists working in all media may apply.

Current City of San Diego Arts and Culture Commissioners, Public Art Committee members, employees of the City of San Diego and the City of San Diego Redevelopment Agency, and their business partners or their immediate family members may not apply. Current board members, advisors, and employees of CCDC, the selected design consultant for the project and their business partners or their immediate family members may not apply.

OVERVIEW

CCDC and the City are planning the first of two new fire stations that will serve the future needs of downtown. The first new station will be located on a 10,000 square foot site owned by the City of San Diego Redevelopment Agency and managed by CCDC, and located at the southeast corner of Cedar Street and Pacific Highway in the Little Italy neighborhood. The working name for this project is the

Bayside Fire Station. The station would include three apparatus bays to house engine, truck and medic vehicles and 12 personnel. Preliminary planning for the station at this location indicated that it would support a drive-thru, three-story, 16,000 square foot structure, along with a single level of below-grade parking.

The new station's location and the surrounding environment will require that the design process take into consideration the following:

- the site's strategic location west of the nearby railroad tracks that allows better accessibility to major developments along the downtown waterfront;
- the site's adjacency to the historic San Diego County Administration Center and future County park, located directly across Pacific Highway from the site;
- the site's inclusion within the North Embarcadero Visionary Plan area, which parallels the waterfront, Harbor Drive and Pacific Highway from Laurel Street south to the eastern turn of Harbor Drive; and
- the site's location within the Little Italy neighborhood—a neighborhood with a rich history reflected in its traditional commercial district along nearby India Street and a historic relationship to downtown's northern waterfront.

Please learn more about this project by reviewing the *Request for Qualifications for Design Services for the City of San Diego Bayside Fire Station* and its corresponding appendices which can be found here:

<http://www.ccdc.com/index.cfm/fuseaction/rfp.rfpDetail/rfpID=103>

Any questions stemming from a review of the *Request for Qualifications for Design Services for the City of San Diego Bayside Fire Station* must be addressed to Dana Springs, Public Art Program Manager, (619) 236-6790, dsprings@sandiego.gov. CCDC staff will not answer questions directly from artists during this competitive process.

SCOPE OF WORK

The selected artist will work closely with the design team. More specifically, the artist will:

- A. Contract with CCDC to fulfill the artist's services.
- B. Collaborate with the design team to generate artwork proposal(s).
- C. Conduct research, which includes examining the site, reviewing pertinent documents, meeting with CCDC and City staff, members of the community, etc.
- D. Prepare verbal, written and visual presentations to show schematic and final artwork proposal(s) to stakeholders. Presentations should include:
 1. A preliminary depiction of the proposed artwork(s) in the form of a to-scale drawing accompanied by either a three-dimensional rendering or a three dimensional model, if applicable
 2. A narrative description of the sources and methodology used to develop the proposal(s) which may include research, findings and/or input from the community and key stakeholders plus information about the scale, location, context, relationship of components, materials, operating requirements, maintenance requirements, and fabrication and installation methods
 3. A site plan
 4. A photographic survey of the site and other images depicting the site context
 5. Material samples, if available
 6. Documentation of attention to ADA requirements

- 7. An outline of the anticipated budget for full design, fabrication, installation, maintenance and operating expenses
- E. Participate in approximately three in-person meetings/presentations with stakeholders (excluding the interview and any meetings solely with the design team) and respond to feedback.
- F. Engage subcontractors, if necessary.
- G. Create and submit engineer-approved construction documents, if necessary
- H. Perform site preparation, if necessary
- I. Fabricate, transport, and install artwork(s)
- J. Submit documentation images and a maintenance/operations report
- K. Participate in ribbon-cutting ceremony and/or outreach to press, if requested
- L. Coordinate with CCDC and City staff, as required

Some meetings may be conducted remotely, as necessary and as solely determined by CCDC and Commission staff.

BUDGET

Approximately \$120,000 for artwork design, fabrication, and installation

The budget is all-inclusive and must cover design fees; travel expenses; all materials and fabrication costs; lighting; insurance costs; site-preparation costs; traffic control costs; engineering expenses; shipping and transportation to the site; installation; any applicable permit fees and taxes; any other expenses related to the design, fabrication, installation, and documentation of the public art component of this development project.

Artists are responsible for travel expenses including travel to interviews, if invited.

The selected artist may receive an initial contract for design services and a subsequent contract for fabrication and installation services.

PROPOSED TIMELINE

December 22, 2007	RFQ released
February 1, 2008	Application deadline
February – March 2008	Shortlisting and final selection of one artist
March 2008	Agreement execution
March – November 2008	Design development and approval phases
2009 - 2010	Fabrication and installation phases
2010	Completion

ARTIST SELECTION PROCESS, PANEL, AND CRITERIA

Applications submitted in response to this RFQ will be reviewed by an Artist Selection Panel (ASP), which may be comprised of a representative for the design consultant, one community member, a representative for the City's Fire-Rescue Department, a visual art professional, and a member of the Commission's Public Art Committee. The ASP will review all complete, eligible applications received by the deadline. Upon evaluating the qualifications provided in the applications, the ASP will shortlist no less than three artists to attend interviews with the ASP. Artists who accept an invitation to interview will not be expected to develop proposals, but, in the interviews, each artist will be expected to discuss past approaches and working methods with the ASP as well as answer questions relating to working on projects of this nature. The ASP will recommend only one artist for the commission after the interview phase.

Criteria used to select artists will be:

- Original vision, strong creativity, and sophisticated conceptual skills
- Technical competence and high quality workmanship
- Experience creating artworks in the public realm
- Experience working with architects, landscape architects, planners, engineers, etc. in designing for projects with complex and technical parameters
- Aptitude for interpreting architectural and landscape drawings and plans
- Understanding of architectural and landscape materials, technology and construction techniques
- Demonstrated interest in and understanding of the project
- High-level verbal, written, and visual communication skills
- Immediate availability and ability to work with fluctuating deadlines

Artists who work in all media and whose artworks are representative of all schools and styles will be considered. The ASP will strive to select artists who represent diversity in gender, age, socio-economic class, geographic location, religion, sexual orientation, skills and abilities, ethnicity, and political persuasion, among other qualities.

Criteria used to approve the selected artist's artwork proposals during the design phase will be:

- Quality, creativity, and originality of concepts
 - Relationship to the existing and planned conditions at the site
 - Responsiveness to the physical, natural, cultural and social context of the site and of San Diego
 - Feasibility of fabrication, installation, maintenance, and operation
 - Ability to withstand prolonged exposure to the site's climate and to resist vandalism
 - Cost to design, fabricate, install, maintain and operate
-

BAYSIDE FIRE STATION ARTIST SELECTION PANEL

Design Consultant Representative

Rob Quigley Architect

City of San Diego Fire Department Representative

Brent Lindberg Facilities Manager, Fire-Rescue Department

Community Representative

Debi Owen Cultural Organization Representative, Centre City Advisory Committee

City of San Diego Commission for Arts and Culture Public Art Committee Representative

Anne Marie Purkey Levine Registrar/Collections Mngr., Museum of Contemporary Art San Diego

Visual Art/Design Professional

Vernon Franck Immediate Past Chair, Sushi Visual and Performance Art

Centre City Development Corporation Staff Advisors (Non-Voting)

John Collum - Senior Project Manager
Lucy Contreras - Associate Planner
Phil Bona - Assistant Vice President - Architecture and Planning

City of San Diego Commission for Arts and Culture Staff Facilitators (Non-Voting)

Dana Springs - Public Art Program Manager
Christine Jones - Public Art Project Coordinator
Victoria Hamilton - Executive Director

AGREEMENT ATTACHMENT NO. 1
SCOPE OF SERVICES

When and as directed by the Corporation, the Consultant shall perform services including, but not limited to, the following in connection with the Design Services for the Bayside Fire Station (Project Site).

200. RESEARCH

Conduct research to develop (an) artwork proposal(s). Research should include, but is not limited to, examining the site, reviewing pertinent documents supplied by the design team, and meeting with stakeholders, including the design team, members of the community, and others as directed and identified by the Corporation and/or the overall design team.

201. DEVELOP ARTWORK PROPOSAL(S)

Collaborate with the overall design team to prepare artwork proposal(s). Identify specific art project(s), secure design details and cost estimates, and assist with the incorporation of artwork specifications into overall project construction documents, if applicable. Collaborate with overall design team to define the scope and detail for each project component. The Artwork(s) created pursuant to this Agreement shall be one of a kind.

202. PREPARE PRESENTATIONS

Prepare verbal, written and visual presentations to show schematic and final artwork proposal(s) to stakeholders. Presentations should include, but are not limited to:

- a. A preliminary depiction of the proposed artwork(s) in the form of a conceptual drawing accompanied by either a three-dimensional rendering or a three-dimensional model, if applicable;
- b. A narrative description of the sources and methodology used to develop the proposal(s) which may include research findings and/or input from key stakeholders plus information about the scale, location, context, relationship of components, materials, and fabrication and installation methods;
- c. A site plan;
- d. A photographic or digitally created survey of the site or other images depicting the site context;
- e. Color and material samples, if available/applicable;
- f. Documentation of attention to ADA requirements;
- g. A maintenance plan, which includes descriptions of the proposed artwork's operational, routine maintenance and conservation requirements. As part of the final artwork proposal(s), this maintenance plan should be based on recommendations from a qualified art conservator.

- h. An outline of the anticipated budget for full design, fabrication, installation, maintenance and operating expenses.

203. PRESENT IN PERSON

Give no less than four in-person presentations to stakeholders which may include the Corporation's Board (excluding meetings held solely with the overall design team) and respond to feedback.

204. PARTICIPATE IN MEETINGS

The purpose of this section is to express the Corporation's expectation that the Consultant shall be available to participate fully in the design and construction process. Therefore, the Consultant shall participate in the number of meetings with the overall design team and stakeholders which will successfully fulfill the Corporation's expectation. The Consultant may participate in some meetings remotely as agreed upon by the overall design team.

205. OBTAIN NEEDED PERSONNEL

Obtain, at the Consultant's expense, all personnel required to complete the Scope of Services.

206. SUBMIT ARTWORK PROPOSAL(S) FOR REVIEW

Artwork proposal(s) developed by the Consultant shall be presented to the City of San Diego Commission for Arts and Culture and its Public Art Committee which will review, give feedback and recommend approvals using the criteria outlined below and in the *Request for Qualifications* (Agreement Attachment No. 6). Formal approval of the Consultant's artwork proposal(s) will be documented with a notice of acceptance to the Consultant from the Corporation. Criteria used to approve the Consultant's artwork proposal(s) will include, but are not limited to:

- a. Quality, creativity, and originality of concepts;
- b. Relationship to the existing and planned conditions at the site;
- c. Responsiveness to the physical, natural, cultural and social context of the site and of San Diego;
- d. Feasibility of fabrication, installation, maintenance, and operation;
- e. Ability to withstand prolonged exposure to the site's climate and to resist vandalism; and
- f. Cost to design, fabricate, install, maintain and operate

207. DEVELOP CONSTRUCTION DOCUMENTS

Depending on the nature of the approved artwork proposal(s), the Consultant may need to develop construction documents or may need to oversee the integration of the artwork specifications into the construction documents executed by the overall design team. In either case, the Consultant will work

in consultation with the design team to develop the necessary construction documents.

a. Standard Specifications

To the extent such details are applicable to the proposed artwork(s) and the work of the overall design team, the Consultant shall comply with standard specifications for drawings and construction as described in the most current edition of the *Standard Specifications for Public Works Construction* (also referred to as the Green Book) including the *Regional City of San Diego Supplement Amendments* and the *City of San Diego Standard Drawings* including all *Regional Standard Drawings*. (Copies of the Green Book and its supplements are available at the Consultant's expense from the City Publications Center, Development Services Department.) References in the *Standard Specifications* to "Contractor" shall be deemed to mean Consultant, including without limitation, the Consultant's subcontractors. To the extent that the *Standard Specifications* conflict with the provisions set forth in this Agreement, this Agreement shall control.

b. Certification

In addition, any and all structural drawings must be certified by a qualified engineer, licensed by the State of California and must conform to all applicable federal, state and local laws and regulations. The Consultant shall assume any costs related to the certification of the structural drawings.

c. Review

The construction documents are subject to review and approval by the Corporation.

d. Notice of Acceptance

Once all approvals are secured by the Corporation, the Corporation will issue a written notice of acceptance of the construction documents.

208. CORRECT ERRORS AND OMISSIONS

The Corporation's acceptance of the Consultant's artwork proposal(s) and completed Scope of Services shall not release the Consultant of the responsibility for the correction of errors or omissions they may contain, including any errors or omissions which are related to or arise from the Consultant's errors or omissions, or to the errors or omissions of the Consultant's employees agents, representatives or subconsultants regardless of whether these errors or omissions were the result of circumstances unforeseen at the time these proposal(s) were developed or accepted. The Consultant shall correct any errors and omissions at the Consultant's own expense.

209. FABRICATION AND INSTALLATION

Upon the Consultant's completion of this Scope of Services, in the Corporation's sole discretion, the Consultant may receive a separate Agreement to fabricate, install and/or oversee the fabrication and installation of the artworks. The Corporation may, in its sole discretion, determine it will not proceed with fabrication and/or installation of the artwork(s).

Summary of Feedback on Schematic Art Proposal for Bayside Fire Station

[Various Dates]

City Fire and Rescue Staff - We appreciate how much thought went into this design. It's relevant to the function of the building. We relate well to this and what it means to the fire culture and service. We like the story about how the art concept was developed and hope that it can be made available in some form to future generations of firefighters at FS2, if possible.

[4/15/10]

Subcommittee of the Commission for Arts and Culture's Public Art Committee (PAC) – Members' comments: Delightful and unexpected; elicits a sense of discovery, a "what's that?" response. The sound element does a good job of generating an emotional space. Skateboarding could be a concern; look into creative ways to protect the piece and to deter skateboard damage. It's an exceptional concept that creatively considers the history of firefighting and visually tells a story, which is an intimate experience in a public space. The west (or Pacific Highway) side of the artwork should be treated in a way that acknowledges it as the "gateway" view into the site and the Little Italy neighborhood. The relationship between the artwork and the building design could be developed further.

[4/15/10]

Pre-Design Subcommittee of the Centre City Advisory Committee (CCAC) - Members' comments included: The artists should look closely at how the artwork will be maintained and consider how the public will physically interact with the artwork and understand the meaning behind what it represents.

[5/12/10]

Real Estate Committee of the Centre City Development Corporation (CCDC) – Public comments included: The sound element of the artwork should be designed and operated in such a way that the sound won't disrupt the neighborhood especially at night.

[5/17/10]

City Disability Services/ADA Review Staff - Consider how the sound element can be made accessible to hearing impaired. What is accessible to pedestrians must also be accessible to those in wheelchairs. Landscaping that is flush with pavement level is OK.

[5/17/10]

City Risk Management Staff - "Pop-up" hose should be solid underneath to minimize any tripping hazard. No sharp edges. Identify what materials are subject to theft, e.g. brass, and adapt accordingly. Be sure drivers' views aren't blocked. Scroll elements needs to stay within sculpture "footprint;" shouldn't come on to walking area of pavement.

[5/19/10]

Centre City Advisory Committee (CCAC) – Members' comments included: People crossing the street from the County Administration Building to Little Italy shouldn't just see a wall. Will people "get it?" Will trash collect in it? Public comments included: We don't "get it." How does it relate to the tuna fishing industry and the history of Little Italy? How does it represent the neighborhood?

[7/31/10]

Special Community Meeting Open to All – Some members of the Little Italy Association (LIA), the Little Italy Residents Association (LIRA) and the Downtown Residents Group (DRG) were present among other, unaffiliated community members. Comments included: How are people going to know what it is and what it means? The art does not represent the neighborhood -- the fishing industry, immigrant community and the Italian culture. What is the applicability to Little Italy? How much will the music be heard on PCH, a noisy street? Music is a good concept but in a bad spot. Driving by, you may not be able to experience the piece. Why use the scroll design? It's a graphic often used in used in design and it seems generic. It's important for ongoing interest that the audio change and not be the same all the time. Please add a signs that encourage people to be safe when interacting with the art. It's ugly. It's cool. Everyone has different opinions; I think some segments of this community will understand and appreciate the art. In my opinion, there was little to fault in the artists' concept, but, after I heard the comments from the Little Italy neighborhood members, I wondered if there is a symbol of distinct Italian heritage that might be similar in shape/movement that the artists could use instead of the scroll embellishment that was used on the early fire trucks. That was an excellent presentation by the artists. It was interesting to hear the comments such as, "What does it represent?" Too often the poles of realism and abstraction seem to turn wonderful abstract public projects into yet another set of dolphins.

Final-Art-Proposal-In-Progress for Fire Station No. 2 (Bayside)

Artist Team

Chuck Moffit

Ingram Ober

Marisol Rendón



Station Site

Southwest corner of intersection of Pacific Highway and Cedar Street



BAYSIDE FIRE STATION SITE

Created by OCDD, October 2017

Aerial Imagery, 2015

Feet



Current Site Conditions



View of site's north face from Cedar Street

View of site's west face from Pacific Highway



Site Environment

County Administration Building & Future Planned Parks





Site Environment

Little Italy Neighborhood



Applicable Guides

- 1992 Centre City Community Plan
- 2006 Downtown Community Plan
- Pacific Highway-County Administration Building Design Guidelines
- Fire Station Master Plan
- North Embarcadero Visionary Plan
- Sustainable Building Policy
- Public Art in Capital Improvements Policy

Architectural Parti

Rob Wellington Quigley, FAIA

- The Historic



- The Garden



- The New





View of west face from Pacific Highway
Rob Wellington Quigley, FAIA



View of northwest corner from intersection of Pacific Highway and Cedar Street
Rob Wellington Quigley, FAIA



View of northwest corner from intersection of Pacific Highway and Cedar Street
Rob Wellington Quigley, FAIA



Night view of northwest corner from intersection of Pacific Highway and Cedar Street
Rob Wellington Quigley, FAIA

Artwork Site

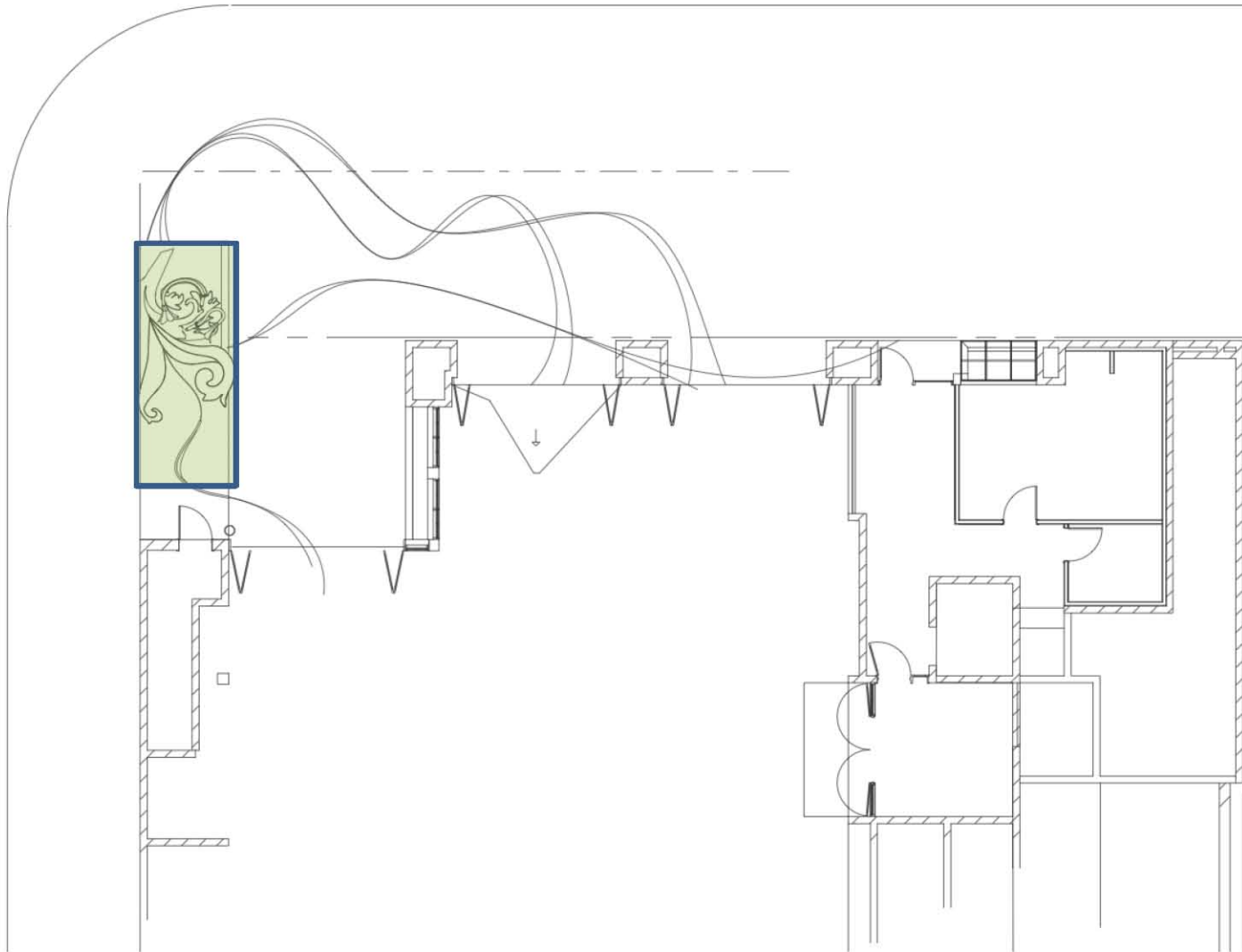
North

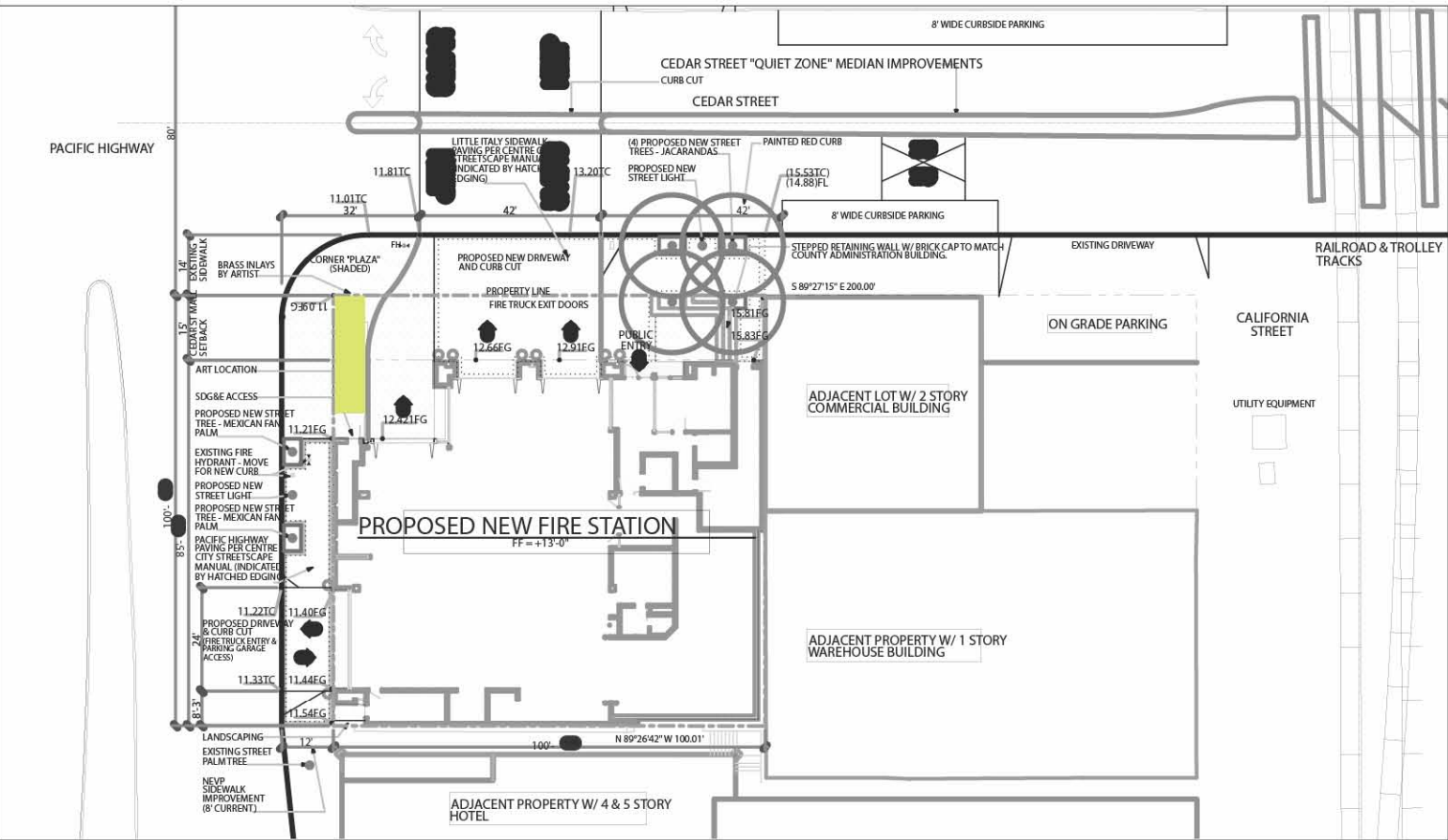



CEDAR ST.

PLAN : 1' = .25"

PCH





 Proposed site for Public Art





We are playing off visual parallels between fire hardware, (hoses, monitors and nozzles,) vines (the proposed trumpet vines,) and brass victrola resonating horns (as inspired by the inclusion of a sound element.) We are also using the idea of the filigree to bridge the gaps between hardware and organic growth, between fire and water, between sound and substance, between decoration and function and between 2 and 3 dimensional elements. We are working to create an integrated piece of artwork that includes and resolves the many different points of interest in this project, and in turn creates a rich and layered experience for the viewer.

San Diego Firehouse Museum
San Diego, CA 92101





San Diego Firehouse Museum - Founded 1962
 1572 Columbia St,
 San Diego, CA 92101

*- <http://www.sandiegofirehousemuseum.com/>

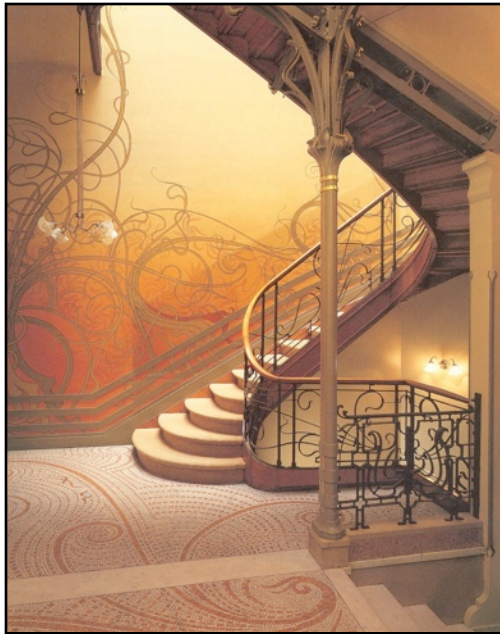
"The San Diego Firehouse Museum is located in the Little Italy section of downtown San Diego. Inside the museum, visitors will see firefighting memorabilia dating back 100 years. Everything from fire buckets to early firefighting apparatus is on display.

*Founded in 1962, the Firehouse Museum occupies the former home of San Diego Fire Station No. 6, which now resides at First Avenue and B Street, the City Operations Building. The museum's brick-and-mortar building in Little Italy features all manner of fire-fighting gear imaginable and pays tribute to fire marshals, chiefs, deputy chiefs, alarm dispatchers and battalions who have answered the call of duty."**

Our first community meeting was held in the Firehouse Museum. This became one of the most important events in our preliminary research.

We became quite enamored with many of the objects in that museum. The fact that each object was completely purpose built for fighting fires meant that many of those objects became iconic. From axes, to ladders, to helmets, but most interesting to us were the cast objects, fire monitors and fire plugs, the museum displays the original molds for making the sand cast for the hydrants. Another realization that we came to appreciate was how that fire engine red and the gold leaf filigree that adorns the sides of the engines connects so deeply to our recognition of fire service.





Victor Horta, Hotel Tassel. Brussels



Albert Mayer. Flower Vase



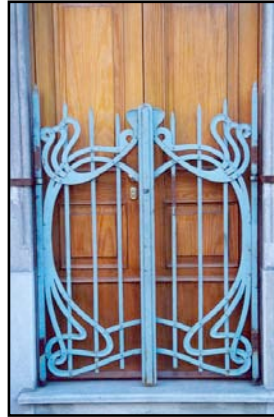
Italy's **Stile Liberty** reflected the modern design emanating from the Liberty & Co store, a sign both of the Art Nouveau's commercial aspect and the 'imported' character that it always retained in Italy.

However, the style originated more than a decade earlier, and by the end of the 19th century had various names in a variety of countries: 'Jugendstil' in Germany; 'Stile Liberty' in Italy; 'Modernista' in Spain, 'Sezessionstil' in Austria and 'Art Nouveau' in France.

"One of the most important characteristics of the style is a dynamic, undulating and flowing, curved 'whiplash' line of syncopated rhythm. Conventional moldings seem to spring to life and 'grow' into plant-derived forms.



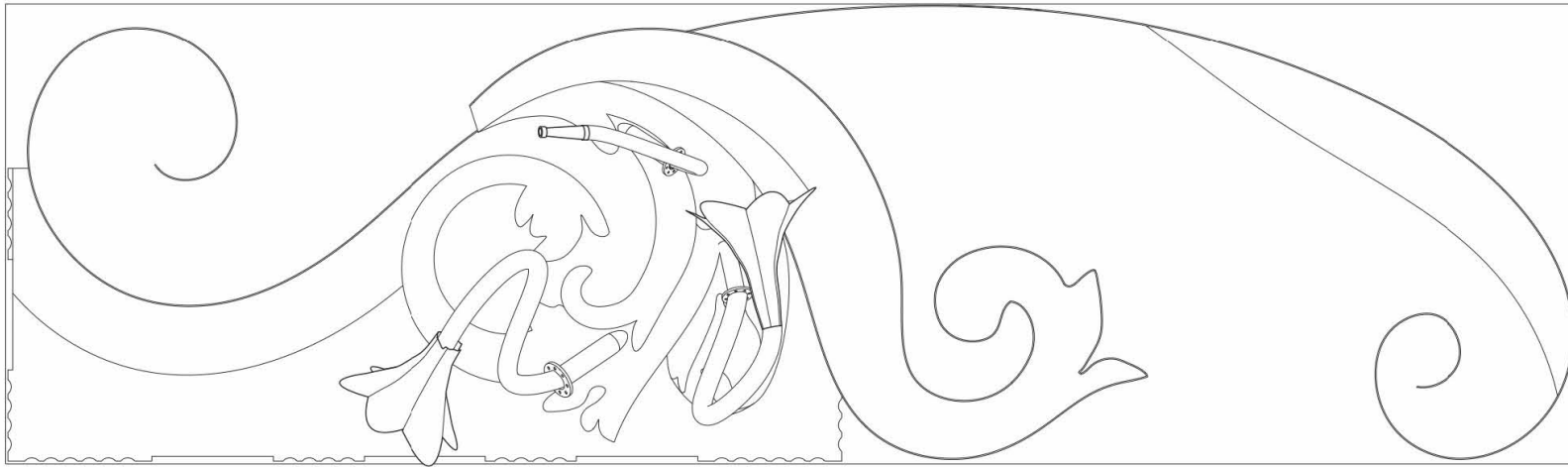
Details Casa Cambiaghi, Milan. Casa Battaini, Milan. Casa Florio, Torino.



*Art Nouveau in architecture and interior design eschewed the eclectic historicism of the Victorian era. Though Art Nouveau designers did select and 'modernize' some of the more abstract elements of Rococo style, such as flame and shell textures, in place of the historically-derived and basically tectonic or realistic naturalistic ornament of High Victorian styles, Art Nouveau advocated the use of highly-stylized Nature as the source of inspiration and expanded the 'natural' repertory to embrace seaweed, grasses, insects. Correspondingly organic forms, curved lines, especially floral or vegetal, etc., began to be used."**

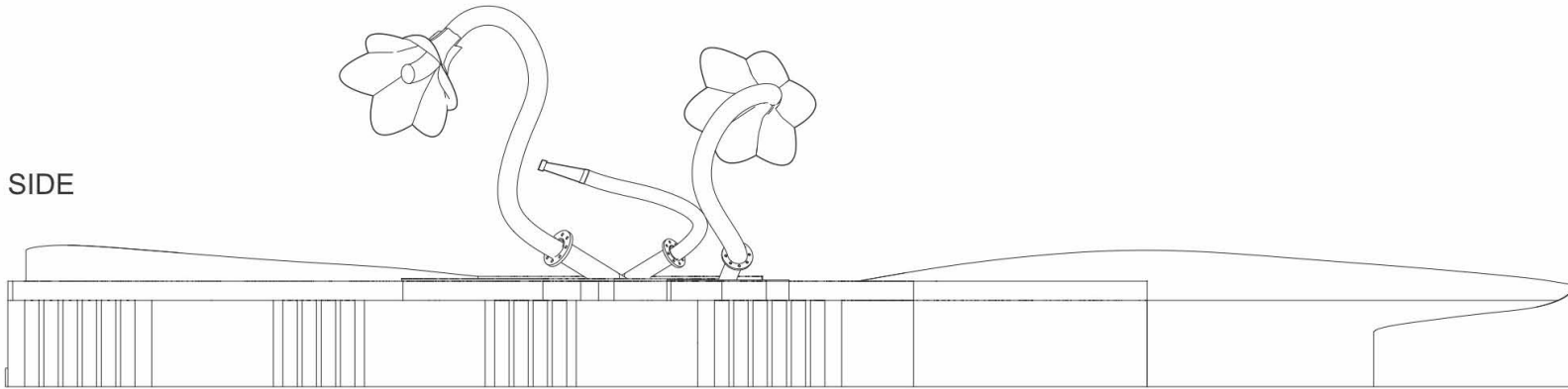
*-This article is licensed under the GNU Free Documentation License

The project is located in the Northwest corner of the site at the intersection of Cedar St. and Pacific Hwy. The sculpture is anchored by a largely rectilinear concrete form approximately 6 feet by 13 feet by 18 inches and provides the main seating area for interacting with the piece. This seating zone is engaged by one of the sculptural audio components. This form conceptually connects the fire station to the County Administration Building. It reacts to the Fire Station's reference to ruins as its northern façade borrowing concrete color and texture as if it had crumbled from the "eroded northwest corner of the building." It also shares architectural details in the form of fluting and linear proportion with the County Administration Building. The Fire Station feels as though there is a new organic type of growth from within. Our sculpture references this growth by enveloping and eroding our own "ruin form" with three large tendrils of filigree. Two of these tendrils are made up of an undulating sheet of, brushed finish, stainless steel that transects the piece from north to south. It ranges from 10 inches in height to 32 inches and is approximately 3/8 of an inch thick. On the southeast side of this element it doubles as a small retaining wall helping to negotiate the grade change from the driveway to the proposed sculpture site. On the southwest side it has a horizontal bench welded into the curve providing a small seating area. This element terminates in a 30 inch tall spiral form on the north end and tapers to ten inches in the terminating spiral on the south side. A stainless steel clad, red terrazzo tendril envelopes and emerges from the south face of the "ruin block." It moves from east to west across the form to the south. This tendril is 18 inches tall and provides a third seating area that is engaged by a second sculptural sound element. To the north of this tendril and on top of the "ruin block" are 4 stepped cast brass filigree forms that move in a semicircular pattern. Emerging from the cast brass filigree are three sculptural forms that originate from the block as cast stainless steel fire hose textured vines two of these forms terminate in an open victrola style cast brass horn that will contain the musical elements. The third, which will be a more closed form, will not contain a musical component. The tallest of these will finish out at approximately 6 feet tall, the second 5 feet, and the third at 3 feet. They follow the same type of circular movement as the cast filigree beneath them and stay within the footprint of the "ruin block." Entrance to the interior of the space is from the southern portion of the west side of the sculpture. The east side of the site is dominated by planting zones that will receive California Natives and succulents as recommended to help meet the bio-swale requirements of the site. We will be working with the landscape designers that are already working with the design team. The sculpture is integrated into the larger plaza design of the Fire Station by curvilinear tendrils rendered as metallic decorative expansion joints that sweep across the driveway space on the north side of the building site and across the sidewalk on the west side of the building site.

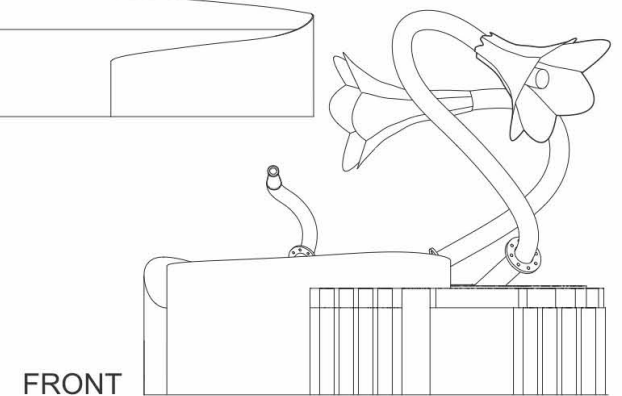


TOP

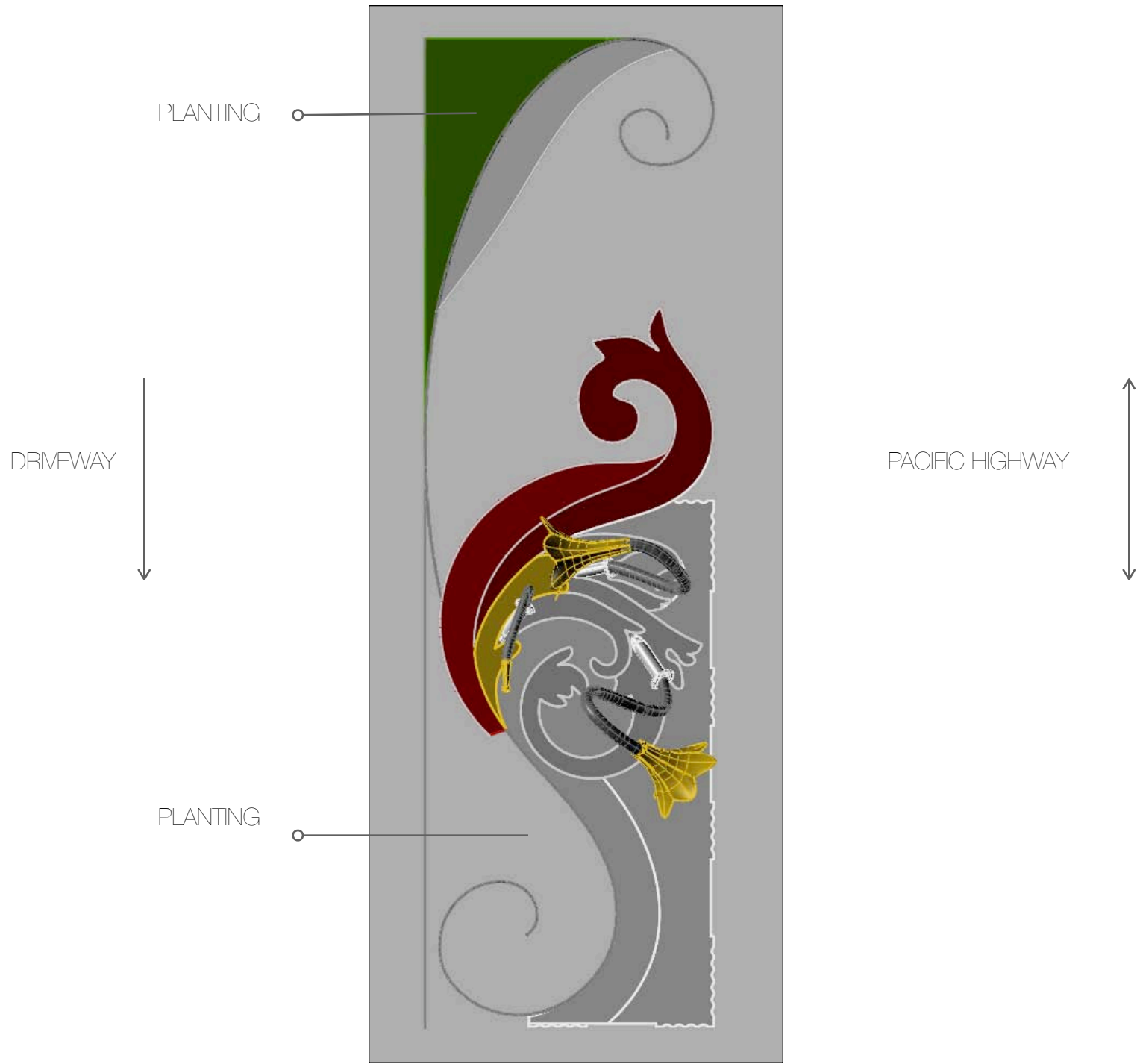
SCALE 1'=1/2"



SIDE



FRONT

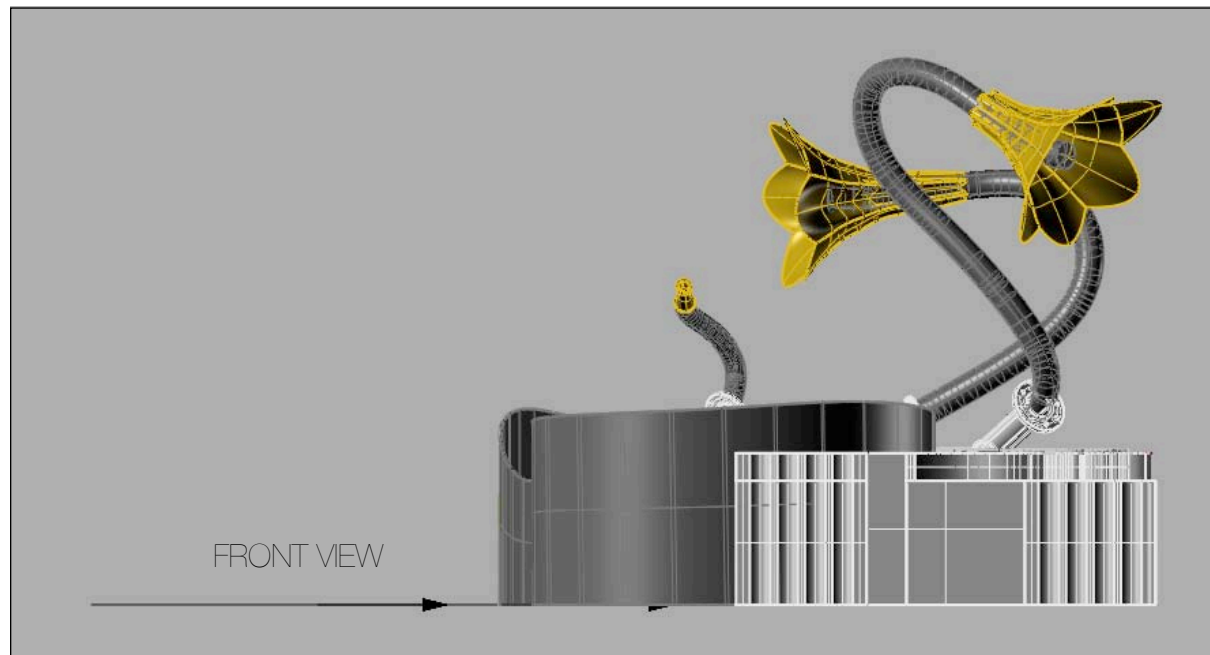
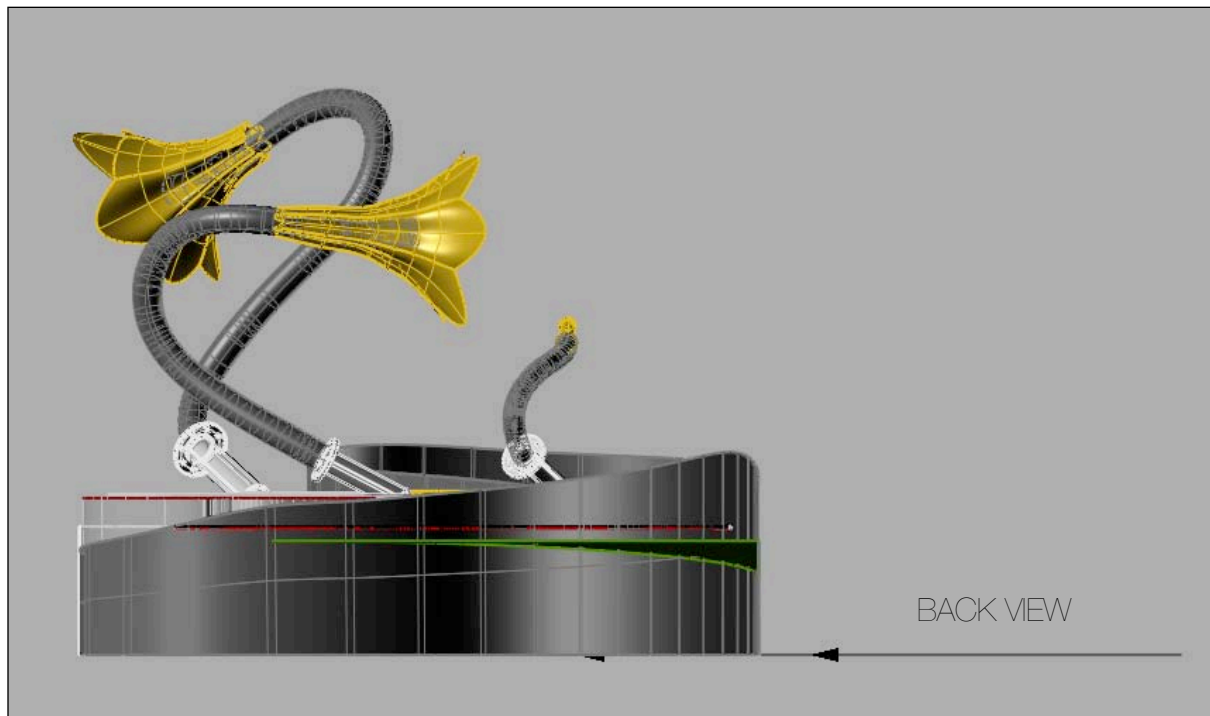


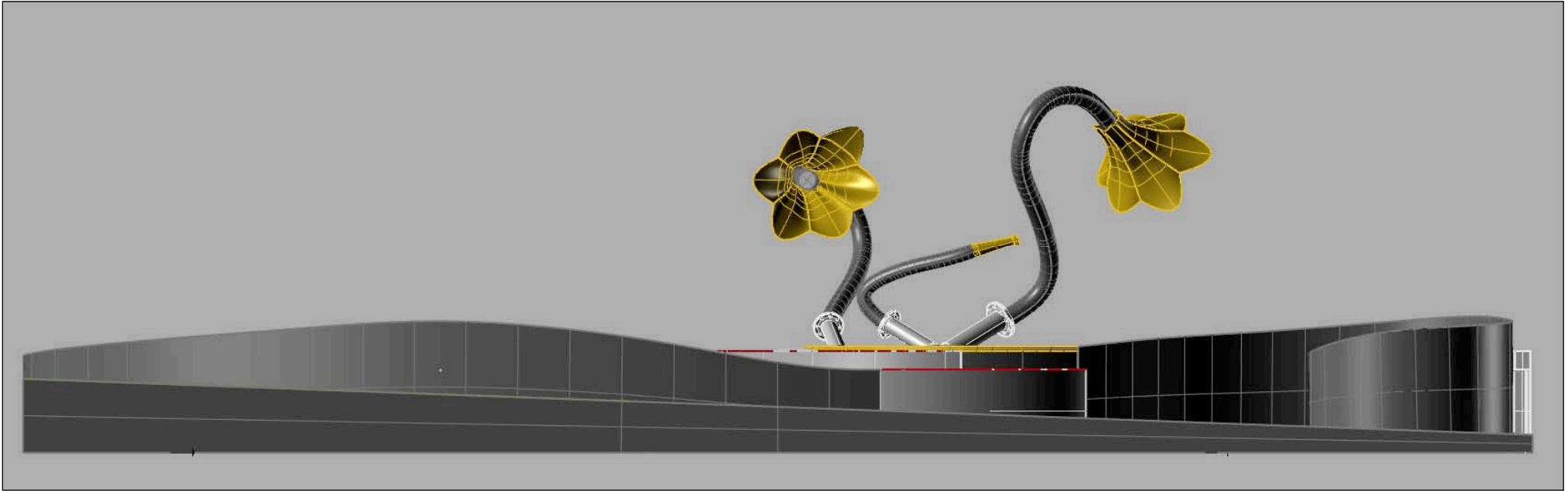
PLANTING

DRIVEWAY

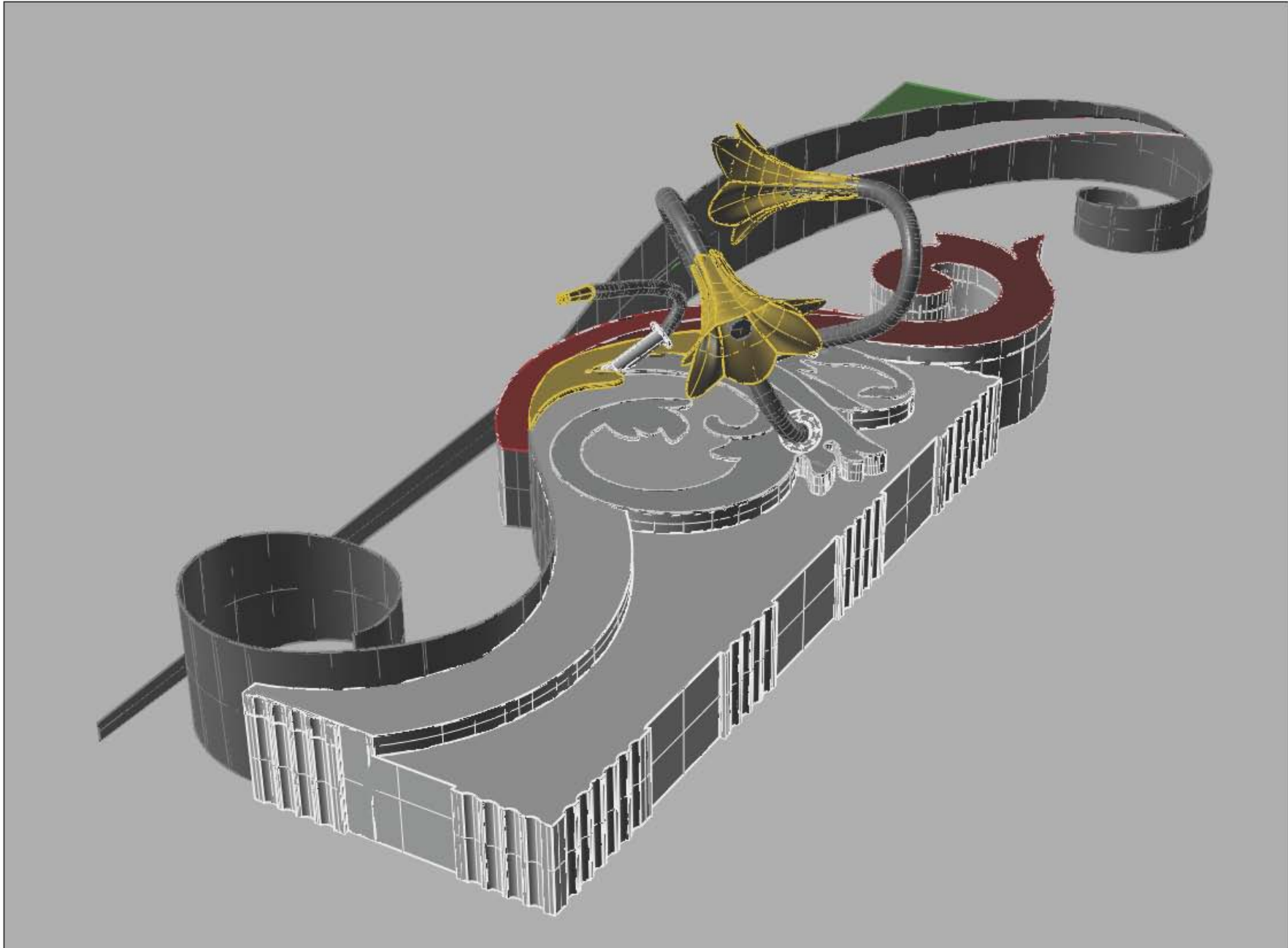
PACIFIC HIGHWAY

PLANTING

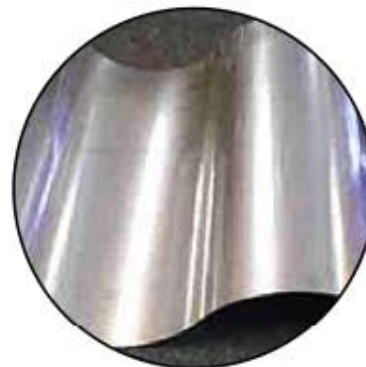
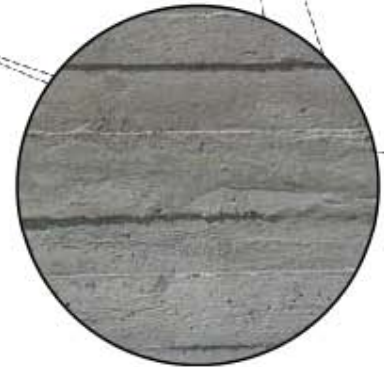
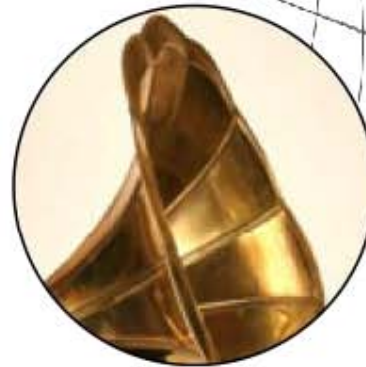
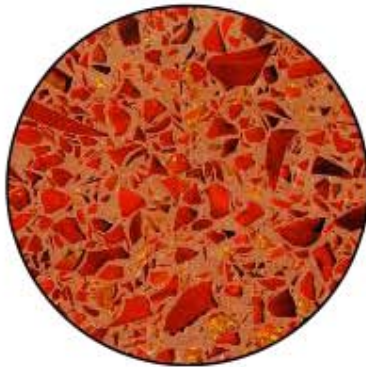
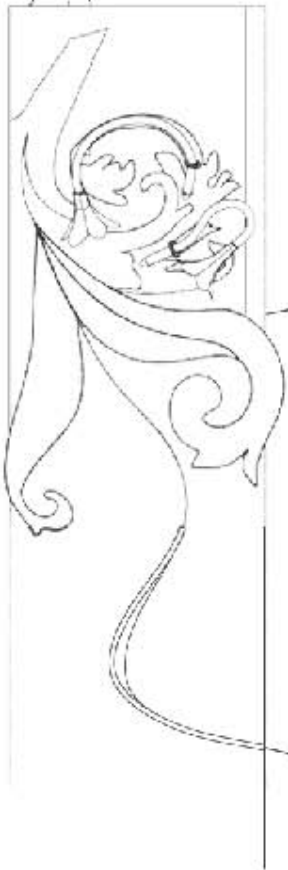


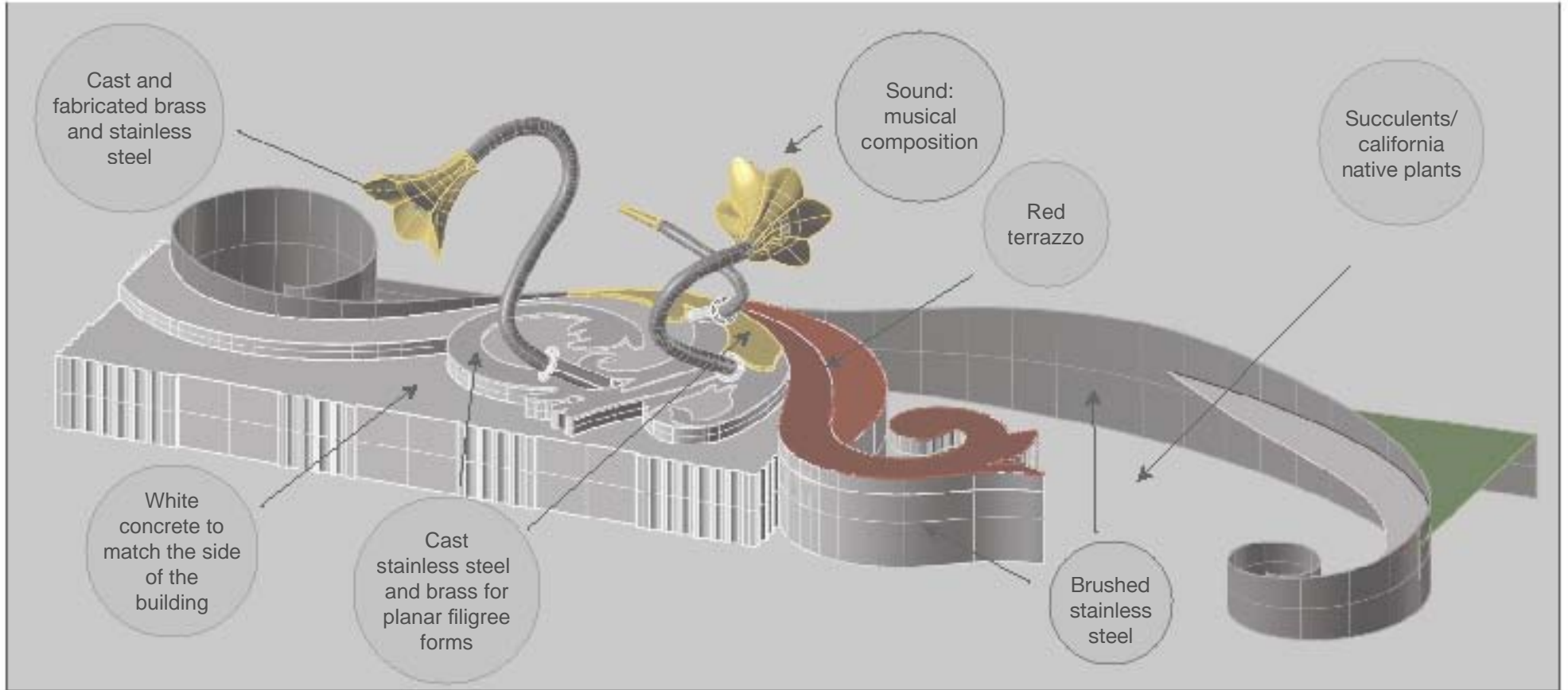


SIDE VIEW FROM PACIFIC HIGHWAY



MATERIALS





The sound element for our project has been influenced by the origins of Concrete Music, Aleatory Music and Minimalist Music.

-(French: "concrete music"), experimental technique of musical composition using recorded sounds as raw material. The technique was developed about 1948 by the French composer Pierre Schaeffer and his associates at the Studio d'Essai ("Experimental Studio") of the French radio system. The fundamental principle of musique concrete lies in the assemblage of various natural sounds recorded on tape (or, originally, on disks) to produce a montage of sound. During the preparation of such a composition, the sounds selected and recorded may be modified in any way desired-played backward, cut short or extended, subjected to echo-chamber effects, varied in pitch and intensity, and so on. The finished composition thus represents the combination of varied auditory experiences into an artistic unity." *(From Encyclopedia Britannica)*

-(Aleatory from Latin alea, "dice"), 20th-century music in which chance or indeterminate elements are left for the performer to realize. The term is a loose one, describing compositions with strictly demarcated areas for improvisation according to specific directions and also unstructured pieces consisting of vague directives, such as "Play for five minutes." *(From Encyclopedia Britannica)*

-"The idea of minimalism is much larger than most people realize. It includes, by definition, any music that works with limited or minimal materials: pieces that use only a few notes, pieces that use only a few words of text, or pieces written for very limited instruments, such as antique cymbals, bicycle wheels, or whisky glasses. It includes pieces that sustain one basic electronic rumble for a long time. It includes pieces made exclusively from recordings of rivers and streams. It includes pieces that move in endless circles. It includes pieces that set up an unmoving wall of saxophone sound. It includes pieces that take a very long time to move gradually from one kind of music to another kind. It includes pieces that permit all possible pitches, as long as they fall between C and D. It includes pieces that slow the tempo down to two or three notes per minute." *(Tom Johnson. The Village Voice, 1989. p.5.)*

Musicians of our interest are:

Meredith Monk

Pierre Schaeffer

Pierre Henri

Karlheinz Stockhausen

John Cage

Phillip Glass

In our first community meeting there was a great deal of concern for the sound generated by the sirens and such of the fire equipment.

It seemed incongruous to want to mitigate a sound that is intentionally loud. It also occurred to us that a siren maybe the most beautiful sound you've heard if it is your house on fire. We also had the opportunity to tour a couple of the stations and in doing so we focused on what seemed to be one of the few areas of the station that was allowed to be messy and emotional. Each station had a large cork-board that was full of drawings and cards and remembrances. We opened one innocuous looking card and read a simple sentiment inside it stated "Thank you for saving my life." This moment coupled with the communities concern about noise has led us to include a sound element in the piece that will be a composition scored to find resolution in the noise of a fire call and busy Pacific Coast Highway, and engage the viewers and community members in a more intimate and emotional way.

15. Permits and taxes

Sculpture permitting will be included in the Bayside Fire Station construction Permit

j. A final fabrication plan

The three cast “trumpet” components of the final work will each be sculpted by the artists, molds will be made of the originals. Waxes will be cast from the molds and taken to the foundry to be cast.

Some of the main components of the sculpture will consist of .250” stainless steel sheet; which will be abrasive water jet cut and roll formed into the specified shapes. These individual shapes will be welded together and brush finished. All tabs for mounting the work at the site will be done at this point.

The trumpet components will be integrated into the roll formed stainless in the shop with the correct geometry for the mounting points built into the forms.

At this point, the cast filigree segments that sit on top of the concrete “ruin” will sculpted by the artists. These forms will be integrated with the lighting fixtures specified by Patrick Quigley’s firm. These forms will all be sand cast. They will return to the shop for mounting hardware fitment.

k. A final transportation plan.

The completed stainless steel form will be trucked to San Diego from Mt Baldy, CA. on the day of installation scheduled with the Bayside building construction team and the concrete subcontractor hired by the artists for installation of the artwork. The stainless steel form work will be the first element installed on the site.

The individual sculptural components that follow will transported and installed in the subsequent order:

1. The two audio components “Victrola horns”.
2. The budding “Victrola horn”
3. Cast Filigree elements.

l. A final installation plan

Site preparation will include coordination with the building construction team to confirm placement and location of the need electrical conduit for lighting and audio.

The completed steel form will be trucked to the site and installed. A full scale template will used to confirm correct placement in the planter.

- All concrete and terrazzo will be installed by the subcontractor.
- All electrical and audio wire will be pulled thru the previously placed conduit.
- The “Victrola horn” sculptures will be installed, wired and tested.
- Lighting will be installed and tested.

The LED lighting drivers will installed inside the equipment bay. Dimmers will be used so the lighting can be adjusted when construction is finished.

- Filagree sculptures will be installed.
- Plantings will be the final detail of installation.

m. A final maintenance plan

The final maintenance and conservation recommendations will be coordinated by:

Andrea Morse
1946 S. La Cienega Blvd.
LA, CA 90034
310.839.5300

"Back to School"

Public Art Training for Artists Fall Schedule of FREE Webinar Screenings

Seats Limited - Registration Required

Public Art 101 for Artists – Free Webinar Screening

Wednesday, September 8, 2010; 10:30 am Artist Networking Mixer & 11:00 am Webinar Screening (90 min)
Downtown San Diego: Exact location given to registrants only.

Learn the basic "nuts and bolts" of the field of public art. This webinar covers some of the unique skills required for art-making in the public realm including an overview of public art, project examples, programs, funding, implementation and resources for further study. *Instructors: Charlotte Cohen, Regional Fine Arts Officer, General Services Administration, New York, NY; Porter Arneill, Director/Public Art Administrator, Municipal Art Commission, Kansas City, MO*

Public Art 50/50 – Free Webinar Screening

Wednesday, September 15, 2010; 10:30 am Artist Networking Mixer & 11:00 am Webinar Screening (90 min)
Downtown San Diego: Exact location given to registrants only.

A retrospective look at 50 public art installations over the last 50 years. *Presenter: Jennifer McGregor, Director of Arts & Senior Curator, Wave Hill, Bronx, NY; Moderator: Liesel Fenner, Public Art Program Manager, Americans for the Arts, Washington DCDC*

Public Art Academy for Artists – 3 Free Webinar Screenings

This three-part seminar series guides professional artists through the public art process, from inspiration to selection to fabrication. The training is intended for artists interested in entering the field, with little or no public art experience. Upon completion, participants will have developed tools for gaining and successfully fulfilling public art commissions. *Presenters: Barbara Goldstein, Public Art Director, City of San Jose Office of Cultural Affairs; Steven Huss, Cultural Arts Manager, City of Oakland, Cultural Arts Marketing Department; Moderator: Liesel Fenner, Public Art Program Manager, Americans for the Arts, Washington, DC*

Part 1 of 3

Wednesday, September 29, 2010

10:30 am Artist Networking Mixer & 11:00 am Webinar Screening (90 min)
Downtown San Diego: Exact location given to registrants only.

Part 2 of 3

Wednesday, October 13, 2010

10:30 am Artist Networking Mixer & 11:00 am Webinar Screening (90 min)
Downtown San Diego: Exact location given to registrants only.

Part 3 of 3

Wednesday, November 3, 2010

10:30 am Artist Networking Mixer & 11:00 am Webinar Screening (90 min)
Downtown San Diego: Exact location given to registrants only.

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You will receive a
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