



**CITY OF SOUTH PASADENA  
PUBLIC ART COMMISSION**

**AGENDA  
REGULAR MEETING  
MONDAY, SEPTEMBER 29, 2025, AT 6:00 P.M.**

**AMEDEE O. "DICK" RICHARDS JR. COUNCIL CHAMBERS  
1424 MISSION STREET, SOUTH PASADENA, CA 91030**

**South Pasadena Public Art Commission Statement of Civility**

*As your appointed governing board, we will treat each other, members of the public, and city employees with patience, civility and courtesy as a model of the same behavior we wish to reflect in South Pasadena for the conduct of all city business and community participation. The decisions made tonight will be for the benefit of the South Pasadena community and not for personal gain.*

**NOTICE ON PUBLIC PARTICIPATION & ACCESSIBILITY**

The South Pasadena Public Art Commission Meeting will be conducted in-person from the Amedee O. "Dick" Richards, Jr. Council Chambers, located at 1424 Mission Street, South Pasadena, CA 91030.

The Meeting will be available:

- In Person Hybrid – City Council Chambers, 1424 Mission Street
- Via Zoom - **Webinar ID: 823 1334 6757**

To maximize public safety while still maintaining transparency and public access, members of the public can observe the meeting via Zoom in one of the three methods below.

1. Go to the Zoom website, <https://zoom.us/join> and enter the Zoom Meeting information; or
2. Click on the following unique Zoom meeting link:  
<https://us02web.zoom.us/j/82313346757>; or
3. You may listen to the meeting by calling: +1-669-900-6833 and entering the Zoom Meeting ID listed above.

**CALL TO ORDER:** Annalee Andres, Chair

**ROLL CALL:** Annalee Andres, Chair  
Rina Velasco, Vice-Chair  
Michael Seel  
Jeffrey Burke  
Deloris Piazza

**COUNCIL LIAISON:** Janet Braun

**APPROVAL OF AGENDA**

Majority vote of the Commission to proceed with Commission business.

**PUBLIC COMMENTS AND SUGGESTIONS**

The Public Art Commission welcomes public input. If you would like to comment on an agenda item, members of the public may participate by means of one of the following options:

Option 1: Participate in-person at the City Council Chambers, 1424 Mission Street, South Pasadena.

Option 2: Participants will be able to “raise their hand” using the Zoom icon during the meeting, and they will have their microphone un-muted during comment portions of the agenda to speak for up to 3 minutes per item.

Option 3: Email public comment(s) to [PlanningComments@southpasadenaca.gov](mailto:PlanningComments@southpasadenaca.gov). Public Comments received in writing will not be read aloud at the meeting, but will be part of the meeting record. Written public comments will be uploaded online for public viewing under Additional Documents. There is no word limit on emailed Public Comment(s). Please make sure to indicate: 1) Name (optional), and 2) Agenda item you are submitting public comment on. 3) Submit by no later than 12:00 p.m., on the day of the Commission meeting.

NOTE: Pursuant to State law, the Commission may not discuss or take action on issues not on the meeting agenda, except that members of the Commission or staff may briefly respond to statements

**PUBLIC COMMENT****1. Public Comment – General (Non-Agenda Items)****CONSENT CALENDAR****2. Minutes from Special July 21, 2025 Meeting**Recommendation

It is recommended that the Commission review and approve the minutes.

**DISCUSSION ITEMS**

- 3. Project No. PLR25-0003** - A request for a proposed on-site public art installation in conjunction with a Conditional Use Permit (CUP) for a Type 47 (on-sale beer, wine and spirits) and Type 23 (small beer manufacturer) alcohol licenses for a microbrewery and bona fide restaurant (Giddy Ostrich), and an Administrative Use Permit (AUP) for live entertainment as an accessory use located at 915 and 921 #B Meridian Avenue (APN: 5315-020-016 & 5315-020-006).



4. **Project No. 2604-DTSP/LLA** – A request for a proposed on-site public art installation in conjunction with a senior housing development with State density bonus, waivers and concession, consist of 165 senior apartment units, 72 assisted living units, 23 memory care units, and 50 low-income senior apartment units. Lot line adjustment of existing four (4) lots.

5. **Draft Public Art Policy Handbook**

**ADMINISTRATION**

6. **City Council Liaison Communications**

7. **Ad Hoc Committee Communications**

- Public Art Inventory
- Roster of Local Artists

8. **Commissioner Communications**

9. **Staff Liaison Communications**

**ADJOURNMENT**

10. **Adjourn to the regular next Public Art Commission meeting scheduled for December 15, 2025 at 6:00 PM**

**PUBLIC ACCESS TO AGENDA DOCUMENTS**

The complete agenda packet may be viewed on the City's website at:

<https://www.southpasadenaca.gov/government/boards-commissions/public-art-commission>

**ACCOMMODATIONS**

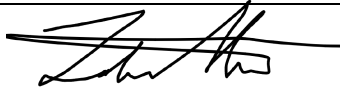


The City of South Pasadena wishes to make all of its public meetings accessible to the public. If special assistance is needed to participate in this meeting, please contact the City Clerk's Division via e-mail at [CityClerk@southpasadenaca.gov](mailto:CityClerk@southpasadenaca.gov) or by calling (626) 403-7230. Upon request, this agenda will be made available in appropriate alternative formats to persons with disabilities. Notification at least 48 hours prior to the meeting will assist staff in assuring that reasonable arrangements can be made to provide accessibility to the meeting (28 CFR 35.102-35.104 ADA Title II).

*I declare under penalty of perjury that I posted this notice of agenda on the bulletin board in the courtyard of City Hall at 1414 Mission Street, South Pasadena, CA 91030, and on the City's website as required by law.*

9/25/25

Date



Tatianna Marin, Assistant Planner

**MINUTES OF THE SPECIAL MEETING OF THE  
PUBLIC ART COMMISSION  
OF THE CITY OF SOUTH PASADENA  
THIS 21<sup>st</sup> DAY OF JULY 2025 AT 6:00 P.M.  
AMADEE O. “DICK” RICHARDS JR. COUNCIL CHAMBERS  
1424 MISSION STREET, SOUTH PASADENA, CA 91030**

<b>CALL TO ORDER/ROLL CALL</b>	<p>The meeting of the Public Art Commission (Commission) convened at 6:00 p.m.</p> <p>Commissioners Present: Annalee Andres (Chair), Rina Velasco (Vice-Chair), Jeffrey Burke, Deloris Piazza</p> <p>Commissioners Absent: Michael Seel</p> <p>City Council Liaison: Mayor Janet Braun</p> <p>Staff Present: Erika Ramirez, Community Development Director; Robert (Dean) Flores, Acting Planning Manager; Tatianna Marin, Assistant Planner and Lillian Estrada, Administrative Secretary</p>
<b>APPROVAL OF AGENDA</b>	<b>Unanimously approved (4 Ayes, 0 Noes)</b>
<b>PUBLIC COMMENT</b>	
<b>1. Public Comment – General (Non-Agenda Items)</b>	None.
<b>CONSENT CALENDAR</b>	
<b>2. Minutes from the Special March 31, 2025 Meeting</b>	<b>Approved (4 Ayes, 0 Noes)</b>
<b>DISCUSSION ITEM</b>	
<b>3. Project Status Updates</b>	Assistant Planner Tatianna Marin provided an update of pending and entitled projects.
<b>ADMINISTRATION</b>	
<b>4. City Council Liaison Communications</b>	Council Liaison Mayor Janet Braun discussed the budget and the potential for a separate Public Art fund.

<p><b>5. Ad Hoc Committee Communications</b></p> <ul style="list-style-type: none"> <li>• Public Art Inventory</li> <li>• Public Art Program Policy Handbook</li> <li>• Roster of Local Artists</li> </ul>	<p>Commissioner Burke provided a report on the Public Art inventory. The Commissioners requested Staff to present the inventory list at the next meeting. Commissioner Piazza mentioned a potential new art project on the Fremont Theater building, prompting a discussion on inventory and outreach.</p> <p>Vice-Chair Rina Velasco and Chair Andres discussed the Public Art Policy Handbook, recommending a web version for accessibility. Director Erika Ramirez advised on the process for presenting the policy handbook to the City Council, suggesting a mock-up for review.</p> <p>Vice-Chair Velasco presented the Ad Hoc Committee’s work on the roster of local artists, outlining the selection methods for artist calls. The Commission discussed the creation of a South Pasadena Artist Registry for open selection, with recommendations for online applications and email notifications. Commissioners Piazza and Burke expressed concerns about the role of the Commission in vetting artists and the importance of outreach to artists. The Commission agreed to move forward with the Artist Registry, considering the inclusion of artist websites and the potential for an internal portfolio.</p>
<p><b>6. Commissioner Communications</b></p>	<p>None.</p>
<p><b>7. Staff Liaison Communications</b></p>	<p>Director Ramirez, the new Community Development Director, expressed her willingness to support the ad hoc committees and work with the Commission on the policy handbook. She will also follow up with the Finance Department regarding a separate account for the Public Art fund.</p>
<p><b>ADJOURNMENT</b></p>	
<p><b>8. Adjourn to the Regular Public Art Commission meeting scheduled for September 29, 2025, at 6:00 PM</b></p>	<p>By consensus, the Commission adjourned the meeting at 6:34 p.m.</p>

Approved By:

\_\_\_\_\_  
Annalee Andres  
Chair



# Public Art Commission Agenda Report

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ITEM NO. 3

**DATE:** September 29, 2025

**TO:** Public Art Commission

**FROM:** Erika Ramirez, Community Development Director  
Robert (Dean) Flores, Acting Planning Manager

**PREPARED BY:** Tatianna Marin, Assistant Planner

**SUBJECT:** **Project No. PLR25-0003 - A request for a proposed on-site public art installation in conjunction with a Conditional Use Permit (CUP) for a Type 47 (on-sale beer, wine and spirits) and Type 23 (small beer manufacturer) alcohol licenses for a microbrewery and bona fide restaurant (Giddy Ostrich), and an Administrative Use Permit (AUP) for live entertainment as an accessory use located at 915 and 921 #B Meridian Avenue (APN: 5315-020-016 & 5315-020-006).**

**APPLICANT:** James Boyle, Giddy Ostrich

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## Recommendation

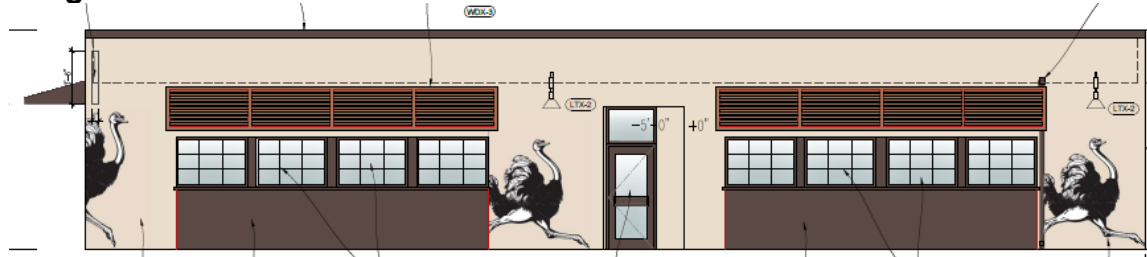
It is recommended that the Public Art Commission:

- a. Review the preliminary public art submittal at 915 and 921 Meridian Avenue; and
- b. Provide feedback.

## Executive Summary

The applicant is proposing a new restaurant and microbrewery that will provide a public art installation of stylized ostrich graphics along the street facing façades along El Centro Street and Meridian Avenue, as shown in the preliminary plans. **(Attachment 2 – Preliminary Plans)**

**Image 1: El Centro Street Elevation**



**Image 2: Meridian Avenue Elevation**



The applicant is proposing to maintain the artwork by using anti-graffiti paint over the artwork and will keep all necessary paint colors on-site for future touch-ups. A stencil of the artwork will also be kept on-site so the artwork can be repainted by the original art consultant or by trained restaurant staff.

## Background

- February 9, 2025, the applicant, James Boyle, submitted a Conditional Use Permit (CUP) application for the on-site sale and consumption of beer, wine and spirits (Type 47 License) and to produce beer on-site (Type 23 License) for a microbrewery and restaurant.
- September 11, 2025, application was deemed complete.

## Analysis

Pursuant to South Pasadena Municipal Code (SPMC) Section 36.395.010 in the South Pasadena Municipal Code (SPMC), the public art program shall be applied to any remodeling project of existing commercial buildings when the building valuation exceeds \$250,000. In this case, the proposed project will have a building valuation that exceeds \$250,000, and therefore is subject to the Public Art Program.

Pursuant to Section 36.395.040 in the SPMC, development projects subject to the Public Art Program may satisfy the program by installing approved site-specific public artwork or provide a 1.5% in lieu fee towards the City's public art fund. The applicant will satisfy the Public Art Program through the installation of public art on-site.

Artwork is defined in the SPMC as an original creation of physical art by an artist which includes a fountain, mobile, mosaic, mural, painting or tapestry. Pursuant to Section

36.390.020, an artwork shall not include objects that are massed produced with a standards design, signage or landscaping. It is staff's recommendation that the proposed public art meets the definition of artwork in the SPMC, as it is an original creation of art. Staff recommends that the Public Art Commission review the proposed artwork and provide feedback to the applicant.

### **Fiscal Impact**

None

### **Key Performance Indicators and Strategic Plan**

None

### **Public Notification**

This item was included in the September 29<sup>th</sup>, 2025 Public Art Commission agenda packet. The agenda packet was published on the City's website on Thursday, September 25<sup>th</sup> and was posted at City Hall as well.

### **Attachments**

1. Project Narrative and Maintenance Plan
2. Preliminary Plans

## **ATTACHMENT 1**

Project Narrative and Maintenance Plan



27 August 2025

**Public Art Commission**  
**City of South Pasadena Community Development Department**  
1414 Mission Street  
South Pasadena, CA 91030

Re: **The Giddy Ostrich**  
915 & 921 Meridian Ave  
South Pasadena, CA 91030  
(APN: 5315-020-006 & 5315-020-016)

**Project #: PLR25-0003**

#### PROPOSED ART NARRATIVE

Dear Commissioners,

We are pleased to present the proposed Art Package for The Giddy Ostrich, a new restaurant and brewery project in South Pasadena. Our aim is to evoke the nostalgia of our small town through this project. The Cawston Ostrich Farm was a cultural gem of South Pasadena, and we intend to honor its history for generations to come. Using a stylized ostrich graphic represents modern influence.

As our project spans sections of both El Centro and Meridian, we propose incorporating graphics on these facades, as indicated in the Exterior Elevations and Site Plan. This will help activate all areas of the building's exterior and clearly delineate our project for patrons. The ostrich graphics will be displayed in an open area and freely available to the general public. They will be illuminated with exterior wall sconces.

The proposed art consists of repetitive black and white painted ostriches, depicted "running" playfully toward our main entrance in a "follow the herd" style. The high-contrast, hard-edged appearance of these graphics emphasizes their artistic nature. We believe this bold imagery will also encourage positive social media engagement and hashtags.

#### PROPOSED ART MAINTENANCE PLAN

Regarding the artwork maintenance, we intend to use anti-graffiti paint over the artwork, but in the event it is required, we plan to keep all necessary paint colors on-site for any future touch-ups or repairs due to graffiti or other defacement. This includes the exterior building stucco paint, as well as the black and white paints used for the graphic.

The artist will also provide a stencil for both the black and white graphic elements. This stencil will be similar to a large silkscreen template, allowing trained restaurant staff or the original art consultant (if available) to quickly and easily repaint as needed keeping costs at a minimum.

#### PROPOSED ART CONSULTANT

An art consultant has not been selected as of yet.

Sincerely,



Kristin Carblom Boyle



## **ATTACHMENT 2**

### Preliminary Plans

PROJECT INFORMATION

APN: 915 MERIDIAN	5315-008-046
APN: 921 MERIDIAN	5315-020-006
LOT AREA TOTAL:	10,965 SQ. FT.
BUILDING AREA:	3,465 SQ. FT. (32%)
COVERED PATIO AREA:	2,200 SQ. FT.
FLAT WORK PATIO AREA:	3,000 SQ. FT. (27%)
LANDSCAPE AREA:	4,500 SQ. FT. (41%)

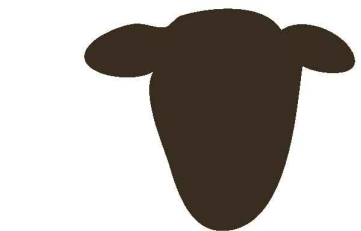
SITE PLAN NOTES

1. NEW CONCRETE FLATWORK TO HAVE #4'S AT 16" O.C. E.W. OVER 2" OF SAND.
2. REVIEW CONDITION OF EXISTING GUTTERS AND REPAIR OR REPLACE AS REQUIRED.
3. REVIEW CONDITION OF EXISTING LAWN, TREES, SHRUBS, PLANTING BEDS, LANDSCAPE TIES, FENCES, AND DECORATIVE WALLS AND IRRIGATIONS SYSTEMS AND REPAIR AS REQUIRED.
4. ACCESSIBILITY DETAILS ARE FOR COMPLIANCE PURPOSES. VERIFY ALL ITEMS AND IF NONE EXIST, PROVIDE. IF DAMAGED/UNREADABLE OR NON-COMPLIANT, REPLACE.
5. THE RUNNING SLOPE OF WALKING SURFACES SHALL NOT BE STEEPER THAN 1:20. THE CROSS SLOPE OF WALKING SURFACES SHALL NOT BE STEEPER THAN 1:48.
6. DETECTABLE WARNING PRODUCT APPROVAL - ONLY APPROVED DIVISION OF THE STATE ARCHITECT, ACCESS COMPLIANCE (DS/AC) APPROVED DETECTABLE WARNING PRODUCTS AND DIRECTIONAL SURFACES SHALL BE INSTALLED.



ARMÉT DAVIS NEWLOVE &  
ASSOCIATES, AIA ARCHITECTS

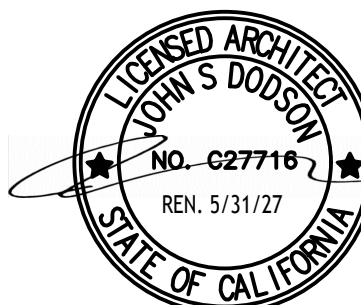
1330 OLYMPIC BLVD.  
SANTA MONICA, CALIFORNIA 90404  
PH 310 452-5533 FAX 310 450-4742



whiskey + wool studio  
1613 Chelsea Road, Ste. 970  
San Marino, CA 91108  
619-316-2533  
B.L. 061038148

REV.	DATE	DESCRIPTION
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THE USE OF THESE PLANS AND SPECIFICATIONS SHALL BE RESTRICTED TO THE ORIGINAL SITE FOR WHICH THEY WERE PREPARED AND PUBLICATION THEREOF IS EXPRESSLY LIMITED TO SUCH USE. RE-USE, REPRODUCTION OR PUBLICATION BY ANY METHOD, IN WHOLE OR IN PART, IS PROHIBITED. TITLE TO THE PLANS AND SPECIFICATIONS REMAINS WITH THE ARCHITECT WITHOUT PREJUDICE. VISUAL CONTACT WITH THESE PLANS AND SPECIFICATIONS SHALL CONSTITUTE PRIMA FACIE EVIDENCE OF THE ACCEPTANCE OF THE RESTRICTIONS.



the GIDDY  
OSTRICH

LOCATION

THE GIDDY OSTRICH  
915-921 MERIDIAN AVE  
SOUTH PASADENA, CA 91030

DATE

JOB NO.

DRAWN BY

CHECKED BY

FILE NAME

SITE PLAN

AS1.1

SOUTH PASADENA MUSEUM  
NOT IN SCOPE

METRO A LINE TRACKS AND STOP  
NOT IN SCOPE

BARRISTERS NURSERY  
NOT IN SCOPE

BISTRO DE LA GARE  
NOT IN SCOPE

PROPERTY LINE 113.0'

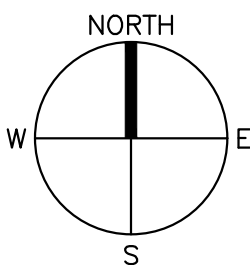
2'-3" FROM SIDE YARD TO  
SHADE STRUCTURE (SETBACK  
0' MIN.)

915 MERIDIAN  
PROJECT SITE  
OUTDOOR SPACE  
7,500 SF

921 MERIDIAN  
PROJECT SITE  
INDOOR SPACE  
3,455 SF  
ONE STORY  
BUILDING

EL CENTRO ST

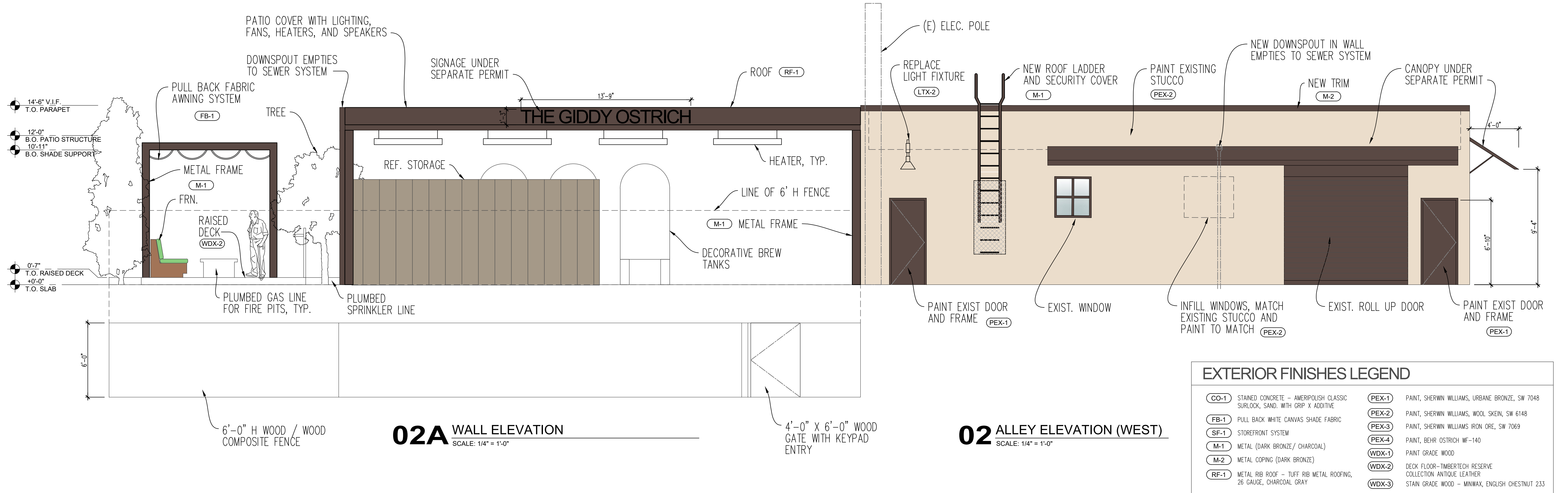
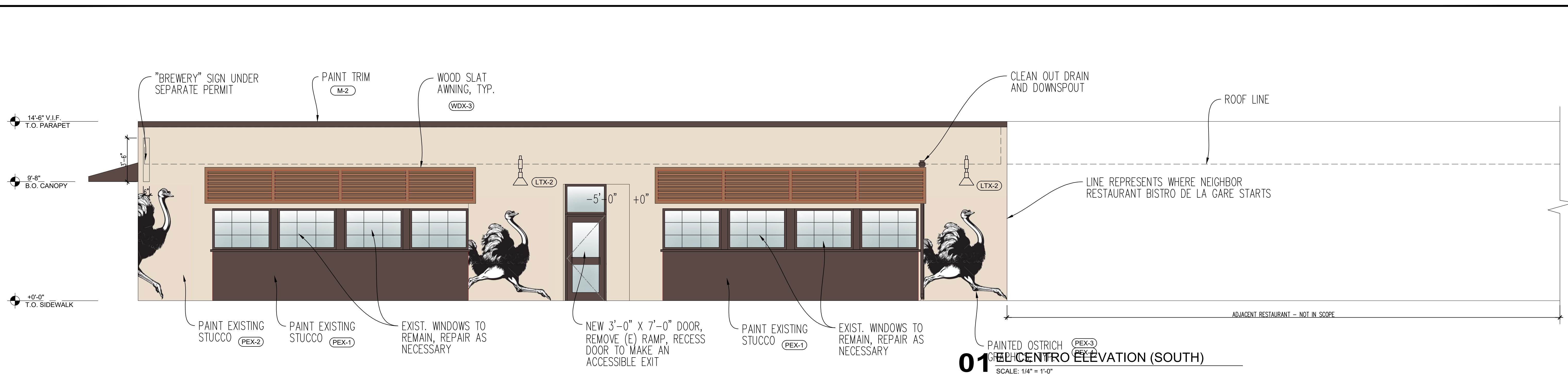
SETBACK	
PRIMARY STREET	0 TO 15 FEET MAX.
SIDE STREET (NOT APPLICABLE)	0 TO 15 FEET MAX.
SIDE YARD	0 FEET
REAR WITH ALLEY (NOT APPLICABLE)	5 FEET MIN.
REAR NO ALLEY (NOT APPLICABLE)	10 FEET MIN.



PROPOSED SITE PLAN

SCALE: 1/10" = 1'-0"





EXTERIOR FINISHES LEGEND			
CO-1	STAINED CONCRETE - AMERIPOLISH CLASSIC SURLOCK, SAND, WITH GRIP X ADDITIVE	PEX-1	PAINT, SHERWIN WILLIAMS, URBANE BRONZE, SW 7048
FB-1	PULL BACK WHITE CANVAS SHADE FABRIC	PEX-2	PAINT, SHERWIN WILLIAMS, WOOL SKEIN, SW 6148
SF-1	STOREFRONT SYSTEM	PEX-3	PAINT, SHERWIN WILLIAMS IRON ORE, SW 7069
M-1	METAL (DARK BRONZE/ CHARCOAL)	PEX-4	PAINT, BEHR OSTRICH WF-140
M-2	METAL COPING (DARK BRONZE)	WDX-1	PAINT GRADE WOOD
RF-1	METAL RIB ROOF - TUFF RIB METAL ROOFING, 26 GAUGE, CHARCOAL GRAY	WDX-2	DECK FLOOR-TIMBERTECH RESERVE COLLECTION ANTIQUE LEATHER
		WDX-3	STAIN GRADE WOOD - MINWAX, ENGLISH CHESTNUT 233

EXTERIOR MATERIALS

CO-1

STAINED CONCRETE - AMERIPOLISH CLASSIC SURLOCK, SAND, WITH GRIP X ADDITIVE

M-1

METAL (DARK BRONZE)

PEX-1

PAINT, SHERWIN WILLIAMS, URBANE BRONZE, SW 7048

PEX-3

PAINT, SHERWIN WILLIAMS TRICORN BLACK, SW 6258

WDX-2

DECK FLOOR-TIMBERTECH RESERVE COLLECTION ANTIQUE LEATHER

FB-1

PULL BACK WHITE CANVAS SHADE FABRIC

RF-1

METAL RIB ROOF - TUFF RIB METAL ROOFING, 26 GAUGE, CHARCOAL GRAY

PEX-2

PAINT, SHERWIN WILLIAMS, WOOL SKEIN, SW 6148

PEX-4

PAINT, BEHR OSTRICH WF-140

WDX-3

STAIN GRADE WOOD - MINWAX, ENGLISH CHESTNUT 233

EXTERIOR ELEMENTS

CUSTOM WOOD SLAT AWNING TO MATCH WDX-3

CUSTOM CORTEN STEEL PLANTERS

WOOD FENCE - 6' H X 8' W SPRUCE PINE FIR DOG-EAR FENCE PANEL

STREET WALL - TO MATCH EXISTING STUCCO FINISH, PAINTED PEX-2. WOOD SLATS IN BETWEEN POSTS TO MATCH WDX-3

DARK BRONZE OR BLACK RAIN GUTTERS AND DOWNSPOUTS

EXTERIOR LIGHTING

LTX-1

VINTAGE OUTDOOR PIER MOUNT POST LIGHT WITH GLASS GLOBE BLACK / 10.6"x18.5"

LTX-3

TIVOLI EXTERIOR STRING LIGHTS WITH GLOBES

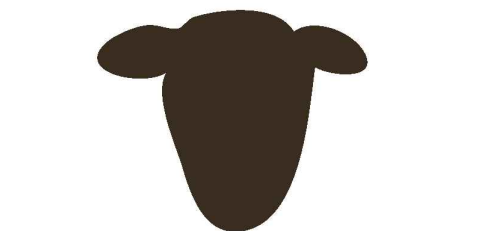
LTX-2

GOOSE NECK POST LIGHT BARN LIGHT ELECTRIC, ORIGINAL LED WALL MOUNT LIGHT



ARMÉT DAVIS NEWLOVE & ASSOCIATES, AIA ARCHITECTS

1330 OLYMPIC BLVD.  
SANTA MONICA, CALIFORNIA 90404  
PH 310 452-5533 FAX 310 450-4742

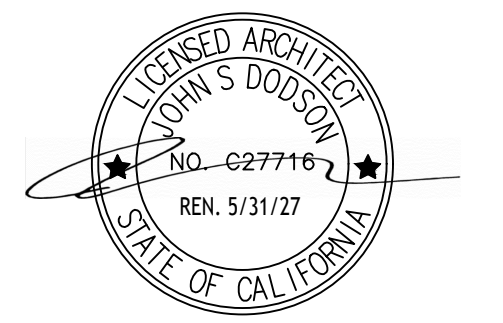


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the GIDDY OSTRICH

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DATE

JOB NO.

DRAWN BY CHECKED BY

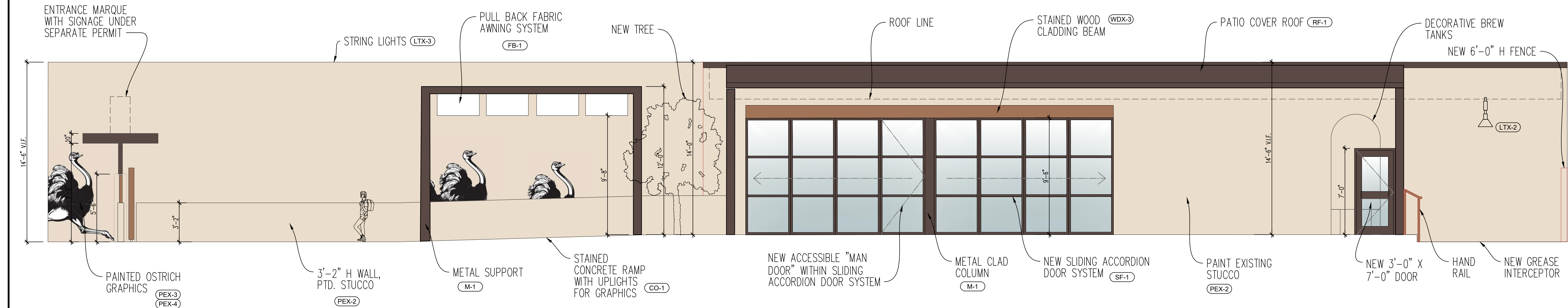
FILE NAME

EXTERIOR ELEVATIONS

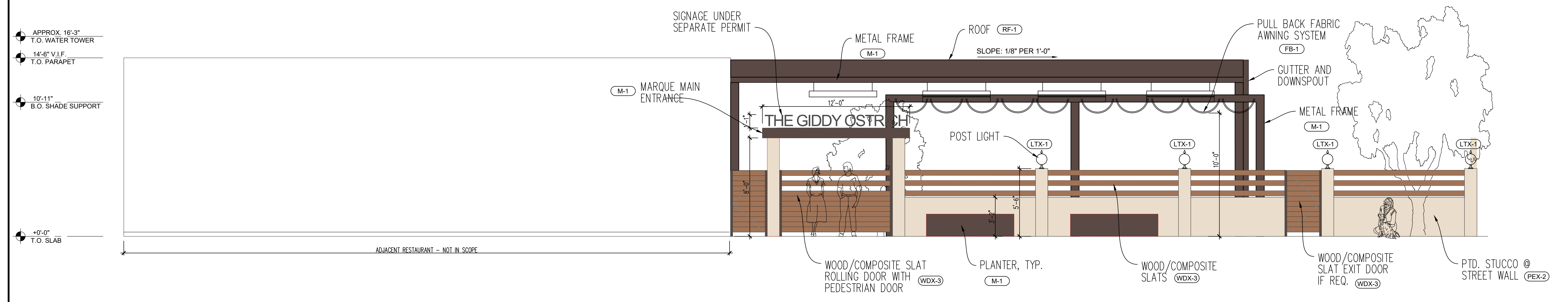
A2.1



9/20/2025, 10:12 PM, V:\Active Projects\Giddy Ostrich\Drawings\20\_A2.1 Ext Elev.dwg, Kristin



**03** PATIO ELEVATION (NORTH)  
SCALE: 1/4" = 1'-0"



**04** MERIDIAN ELEVATION (EAST)  
SCALE: 1/4" = 1'-0"

EXTERIOR FINISHES LEGEND			
CO-1	STAINED CONCRETE – AMERIPOLISH CLASSIC SURLOCK, SAND, WITH GRIP X ADDITIVE	PEX-1	PAINT, SHERWIN WILLIAMS, URBANE BRONZE, SW 7048
FB-1	PULL BACK WHITE CANVAS SHADE FABRIC	PEX-2	PAINT, SHERWIN WILLIAMS, WOOL SKEIN, SW 6148
SF-1	STOREFRONT SYSTEM	PEX-3	PAINT, SHERWIN WILLIAMS IRON ORE, SW 7069
M-1	METAL (DARK BRONZE/ CHARCOAL)	PEX-4	PAINT, BEHR OSTRICH WF-140
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		WDX-3	STAIN GRADE WOOD – MINWAX, ENGLISH CHESTNUT 233

EXTERIOR MATERIALS

CO-1	STAINED CONCRETE – AMERIPOLISH CLASSIC SURLOCK, SAND, WITH GRIP X ADDITIVE	M-1	METAL (DARK BRONZE)	PEX-1	PAINT, SHERWIN WILLIAMS, URBANE BRONZE, SW 7048	PEX-3	PAINT, SHERWIN WILLIAMS TRICORN BLACK, SW 6258	WDX-2	DECK FLOOR-TIMBERTECH RESERVE COLLECTION ANTIQUE LEATHER
FB-1	PULL BACK WHITE CANVAS SHADE FABRIC	RF-1	METAL RIB ROOF – TUFF RIB METAL ROOFING, 26 GAUGE, CHARCOAL GRAY	PEX-2	PAINT, SHERWIN WILLIAMS, WOOL SKEIN, SW 6148	PEX-4	PAINT, BEHR OSTRICH WF-140	WDX-3	STAIN GRADE WOOD – MINWAX, ENGLISH CHESTNUT 233

EXTERIOR ELEMENTS

CUSTOM WOOD SLAT AWNING TO MATCH WDX-3	CUSTOM CORTEN STEEL PLANTERS
WOOD FENCE – 6' H X 8' W SPRUCE PINE FIR DOG-EAR FENCE PANEL	STREET WALL – TO MATCH EXISTING STUCCO FINISH, PAINTED PEX-2. WOOD SLATS IN BETWEEN POSTS TO MATCH WDX-3
DARK BRONZE OR BLACK RAIN GUTTERS AND DOWNSPOUTS	

EXTERIOR LIGHTING

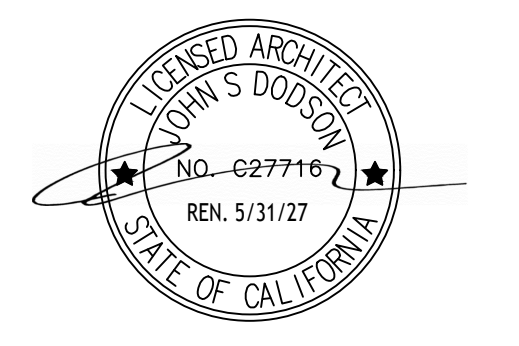
LTX-1	VINTAGE OUTDOOR PIER MOUNT POST LIGHT WITH GLASS GLOBE BLACK / 10.6"x18.5"	LTX-3	TIVOLI EXTERIOR STRING LIGHTS WITH GLOBES
LTX-2	GOOSE NECK POST LIGHT BARN LIGHT ELECTRIC, ORIGINAL LED WALL MOUNT LIGHT		

**adn**  
ARMÉT DAVIS NEWLOVE & ASSOCIATES, AIA ARCHITECTS  
1330 OLYMPIC BLVD.  
SANTA MONICA, CALIFORNIA 90404  
PH 310 452-5533 FAX 310 450-4742

**whiskey + wool studio**  
1613 Chelsea Road, Ste. 970  
San Marino, CA 91108  
619-316-2533  
B.L. 061038148

REV.	DATE	DESCRIPTION
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**the GIDDY OSTRICH**

LOCATION  
**THE GIDDY OSTRICH**  
915-921 MERIDIAN AVE  
SOUTH PASADENA, CA 91030

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FILE NAME

CHECKED BY  
**EXTERIOR ELEVATIONS**

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# Public Art Commission Agenda Report

ITEM NO. 4

**DATE:** September 29, 2025

**TO:** Public Art Commission

**FROM:** Erika Ramirez, Community Development Director

**PREPARED BY:** Robert (Dean) Flores, Acting Planning Manager

**SUBJECT:** **Project No. 2604-DTSP/LLA - A request for a proposed on-site public art installation in conjunction with a previously approved senior housing project located at 601-625 Fair Oaks Avenue, 704 and 712 Mound Avenue (APNs: 5315-001-070, 5315-001-072, 5315-002-061, and 5315-002-062)**

**APPLICANT:** Laurel Myers/Stamps & Stamps

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## Recommendation

It is recommended that the Public Art Commission:

- a. Review the preliminary public art submittal, and
- b. Provide a decision on the submittal to either:
  - a. Approve the art concept/installation,
  - b. Continue the item and provide feedback for recommended changes, or
  - c. Deny the art concept/installation.

## Executive Summary

Pursuant to South Pasadena Municipal Code (SPMC) Section 36.395.010 in the South Pasadena Municipal Code (SPMC), the public art program shall be applied to any new residential development of four or more units and every new commercial or industrial building project with a building valuation exceeding \$500,000. In this case, the proposed project will have a building valuation that exceeds \$500,000, and therefore is subject to the Public Art Program.

Pursuant to Section 36.395.040 in the SPMC, development projects subject to the Public Art Program may satisfy the program by installing approved site-specific public artwork or provide a 1.5% in lieu fee towards the City's public art fund. The applicant will satisfy the Public Art Program through the installation of public art on-site.

## Background

The senior housing project was originally approved via a ministerial Design Review process by the Community Development Department on May 20, 2024. Initially, the project was intended to satisfy the public art requirement through an in-lieu fee rather than provide the art on-site. However, after project approval, the applicant submitted a public art concept to provide the art on-site. After working with the applicant, city staff deemed the concept appropriate for review by the Public Art Commission.

## Analysis

Artwork is defined in the SPMC as an original creation of physical art by an artist which includes a fountain, mobile, mosaic, mural, painting or tapestry. Pursuant to Section 36.390.020, an artwork shall not include objects that are massed produced with a standards design, signage or landscaping.

The applicant is proposing to incorporate the artwork through custom-made Azulejo mural mosaic tiling on the exterior walls of the development. As shown in the proposed Project narrative (Attachment 1), the Azulejo style mosaic tile murals will be located in four different areas and feature six different murals (see Figures 1-6 below).

**Figure 1 – Mural along Grevelia Street and Fair Oaks Avenue**





**Figure 2 – Mural along Fair Oaks Avenue above seating area**



**Figure 3 – Mural along Mound Avenue on porte-cochere**





**Figure 4 – Mural along Mound Avenue on entry left of porte-cochere**



**Figure 5 – Mural along Mound Avenue toward Grevelia Street**



**Figure 6 – Mural along Grevelia Street (Parking Entrance)**



It is staff's contention that the proposed public art meets the definition of artwork in the SPMC, as the proposed Azulejo tile murals are original creations of art. Staff recommends that the Public Art Commission review the proposed artwork, provide any feedback to the applicant, and render a decision.

### **Fiscal Impact**

None.

### **Key Performance Indicators and Strategic Plan**

This project supports the following priority in the City's Strategic Plan:

Priority 5: Plan for affordable housing to comply with state mandates and respond to community needs.

### **Public Notification**

This item was included in the September 29<sup>th</sup>, 2025 Public Art Commission agenda packet. The agenda packet was published on the City's website on Thursday, September 25<sup>th</sup> and was posted at City Hall as well.

## **Attachments**

1. Project Narrative and Maintenance Plan
2. Preliminary Plans

## **ATTACHMENT 1**

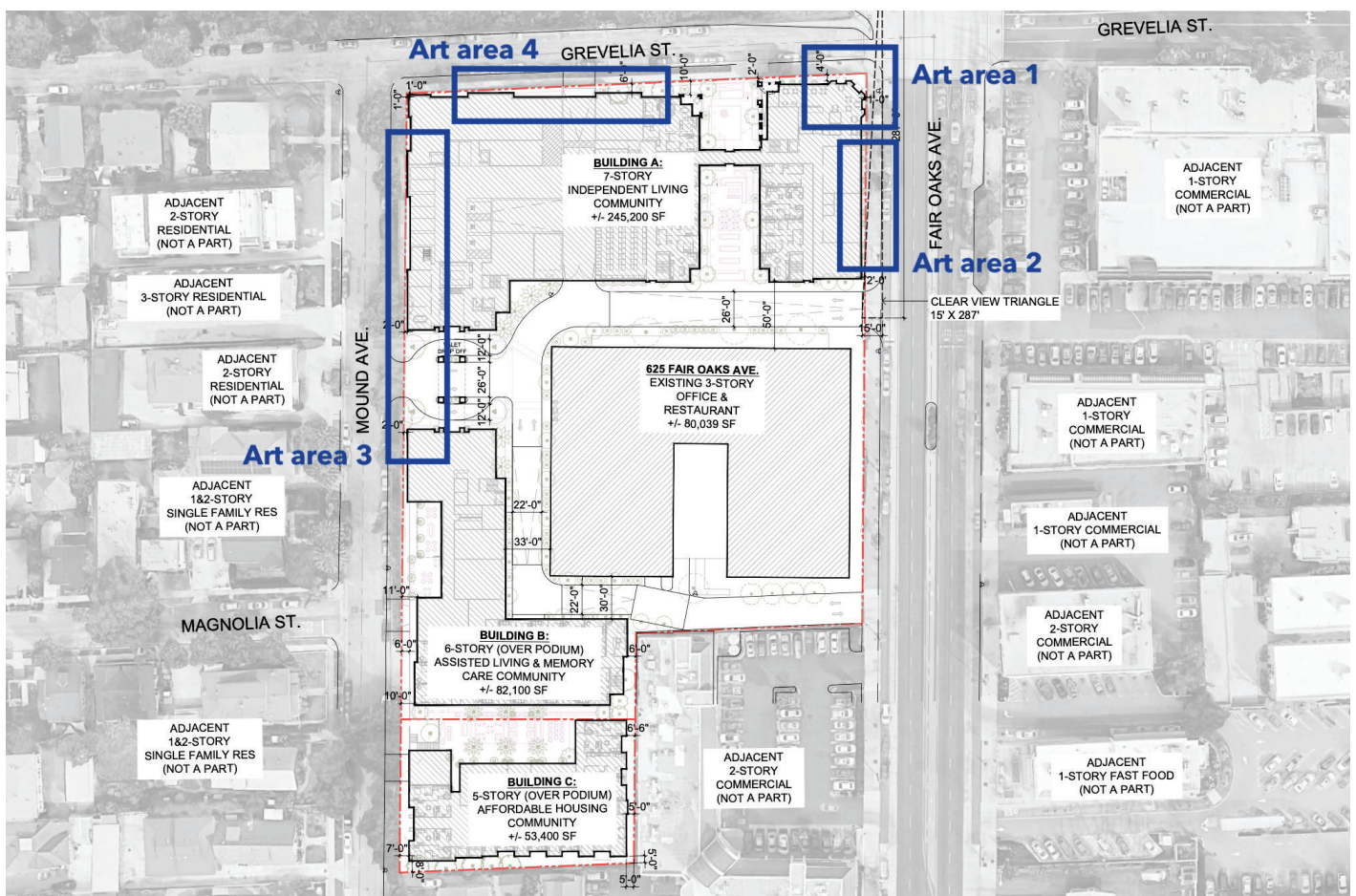
### **Project Narrative & Maintenance Plan**



## The Raymond – Narrative Statement

➤ The below statement demonstrates that the artwork will be displayed in an area open and freely available to the general public

With Azulejo tile murals and panels being incorporated onto the street facing facades of the buildings on Fair Oak Avenue, Grevelia Street and Mound Avenue, the Raymond will contain multiple principal planned art areas for the public to experience. The murals will be visible up close and from afar from both sidewalks and streets at any time of day.



1. The Raymond features a tower element at the corner of Fair Oaks Avenue and Grevelia Street. The ground floor will house a café serving both residents of the Raymond and members of the South Pasadena Community. Extensive tile murals and panels are planned for the base of the tower and beneath windows moving up the tower for visual cohesion. This striking installation will be highly visible and should help to enhance the Raymond's status as a new and distinct South Pasadena landmark.

2. Additional tile murals and panels will be incorporated along the Fair Oaks Avenue façade moving south, creating visual interest and cohesion and activating the street level in accordance with the Downtown Specific Plan. They can be spotted from across the street, as well as admired in detail when strolling by The Raymond café's seating area or stopping for a break and treat.
3. The main entrance to the Raymond will be via a driveway and porte cochere on Mound Avenue. The columns and adjacent building facades will have tile murals and panels for the enjoyment of both the Raymond residents and South Pasadena community members and visitors as the Azulejos will be easily viewed by pedestrians and drivers.
4. The Mound Avenue façade between the corner of Grevelia and the porte cochere/main entrance will also have tile panels and murals at the street level to unify the installation and visually link the various areas together as they circle around the public facades of the Raymond buildings.
5. The Grevelia Street façade offers further opportunities for murals and tile panels at the lower levels and garage entrance activating the street view and adding visual interest to the building.

The beauty and intrigue of the planned murals will certainly enhance the experience of community members and visitors alike, enriching the area and promoting general welfare through art.



## The Raymond – Nature of proposed artwork:

➤ Below are preliminary sketches, photographs, and other documentation to provide sufficient clarity of the nature of the proposed artwork

Azulejo mural artwork on tile has been an integral part of cultural expression and visual communication of historical occurrences and elements unique to a community in many parts of the world. From intricate patterns to elaborate narratives, Azulejo tiles are a testament to the skill and creativity of the artists who craft them. There has been a tradition of their production in former Portuguese and Spanish colonies across North America.

We would like to apply this medium to create a series of beautiful, one-of-a-kind murals, telling stories relevant to South Pasadena's history and unique nature, for visitors to experience in numerous areas of the development.

In the last 20-30 years, the art world at large has been acknowledging art forms such as tapestries and ceramics, celebrating mediums by re-interpreting various crafts. The proposed murals offer multiple opportunities for the public to experience these artistic expressions as they pass by or stroll through the South Pasadena Seniors development. Introducing this beautiful art form with hand-painted murals in the style of Azulejo to the South Pasadena community will provide an opportunity for the public to experience a longstanding art form they might otherwise not have come across.

### Examples of tiles in the proposed Azulejo style:









## Artist Process:

Lillie Castro is a local artist with over 30 years of experience hand-painting custom tiles. She currently works with Mission Tile West, collaborating with their clients to create beautiful muralled tiles.

The artist creates a layout, confirming the content and style, and then produces a drawing or “cartoon” to work from. All the imagery is then hand-painted with the glaze liquid, using fine brushes to transfer the intricate artwork onto the prepared tiles. They are then fired in the kiln, where their true color is revealed and they are transformed so they can withstand environmental stressors and the passage of time.





**Example tile murals in situ:**

Traditionally, *azulejo de tapete* mural scenes are elaborately framed with friezes and borders. Both the murals and the custom-patterned fields are an integral part of the fabric and context of the installations:



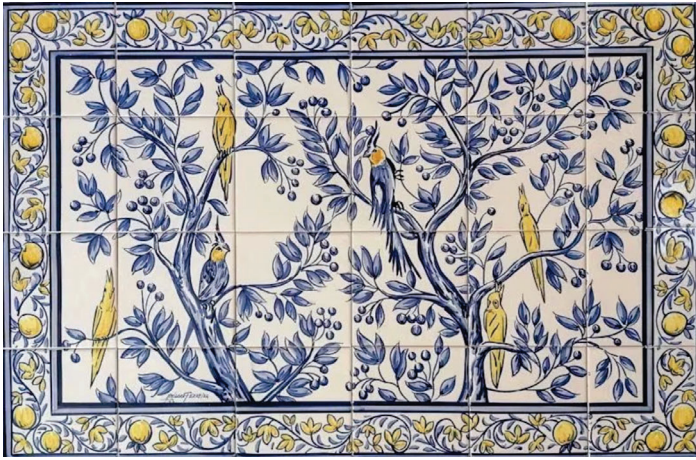














## The Raymond – Proposed development plans

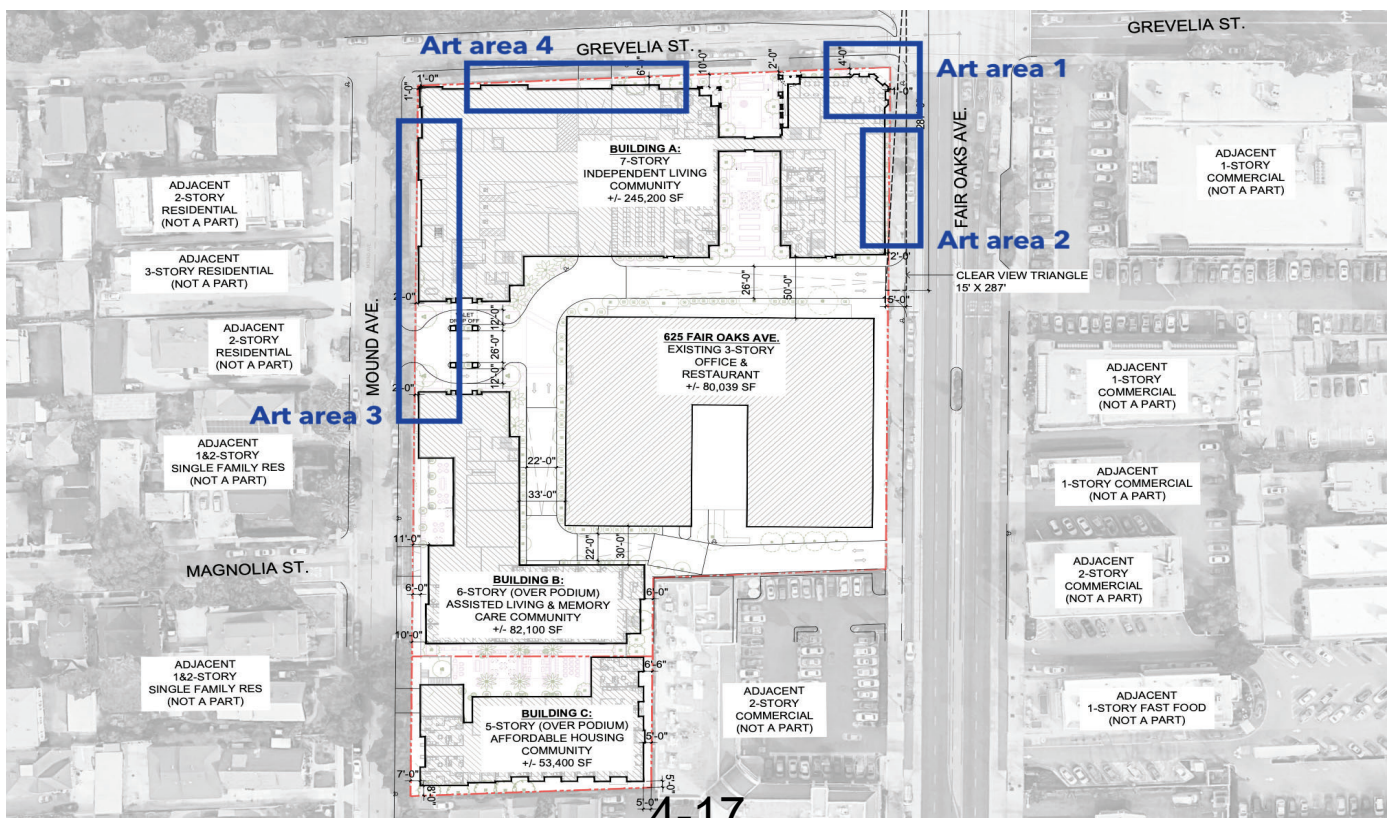
➤ Below are preliminary plans containing such detailed information as may be required to adequately evaluate the location of the artwork in relation to the proposed development, and its compatibility with the proposed development, including compatibility with the character of the adjacent conforming developed parcels and existing neighborhood.

The Raymond will be located at the intersection of Fair Oaks Avenue and Grevelia Street and extend through the block to Mound Avenue, along the 110 Arroyo Parkway. Inspired by the historic Raymond Hotel, which was located on the adjacent Raymond Hill, the new Raymond will effectively become a landmark and architectural gateway to the Fair Oaks Avenue Corridor and South Pasadena community, bringing back some of the mystique and old-world charm of the former Raymond hotel.

The Raymond's buildings are designed in the Spanish Mission Revival style, featuring a characteristic stone base, smooth troweled plaster walls, red barrel tile roofs, and wrought iron balconies, with details inspired by local examples. The prominent siting of the Raymond buildings with facades facing onto Fair Oaks Avenue, Grevelia Street and Mound Avenue affords a prime opportunity for a public art installation featuring the unique artistic storytelling possibilities of hand-painted Azulejo tile murals and panels. This art form has a long history of incorporation into Spanish style architecture in both the Old and New Worlds, and will perfectly complement the Raymond's architectural style.

The tile murals will be incorporated into the street-side facades of the Raymond's buildings, available for the enjoyment of community members and those passing through, both as pedestrians and drivers, as the murals will be visible at any time of day from the adjacent sidewalks and streets. They will certainly enhance the overall appearance and visual interest, while also enriching the community through a beautiful art form.

### Proposed art areas:





Art area 1, Grevelia St. & Fair Oaks Ave.:



Art area 2, Fair Oaks Avenue above seating area:





Art area 3, porte-cochère on Mound Avenue.:



Art are 3, extending along Mound Avenue towards Grevelia Street:





Art are 3, including the entry left of the porte-cochère on Mound Avenue

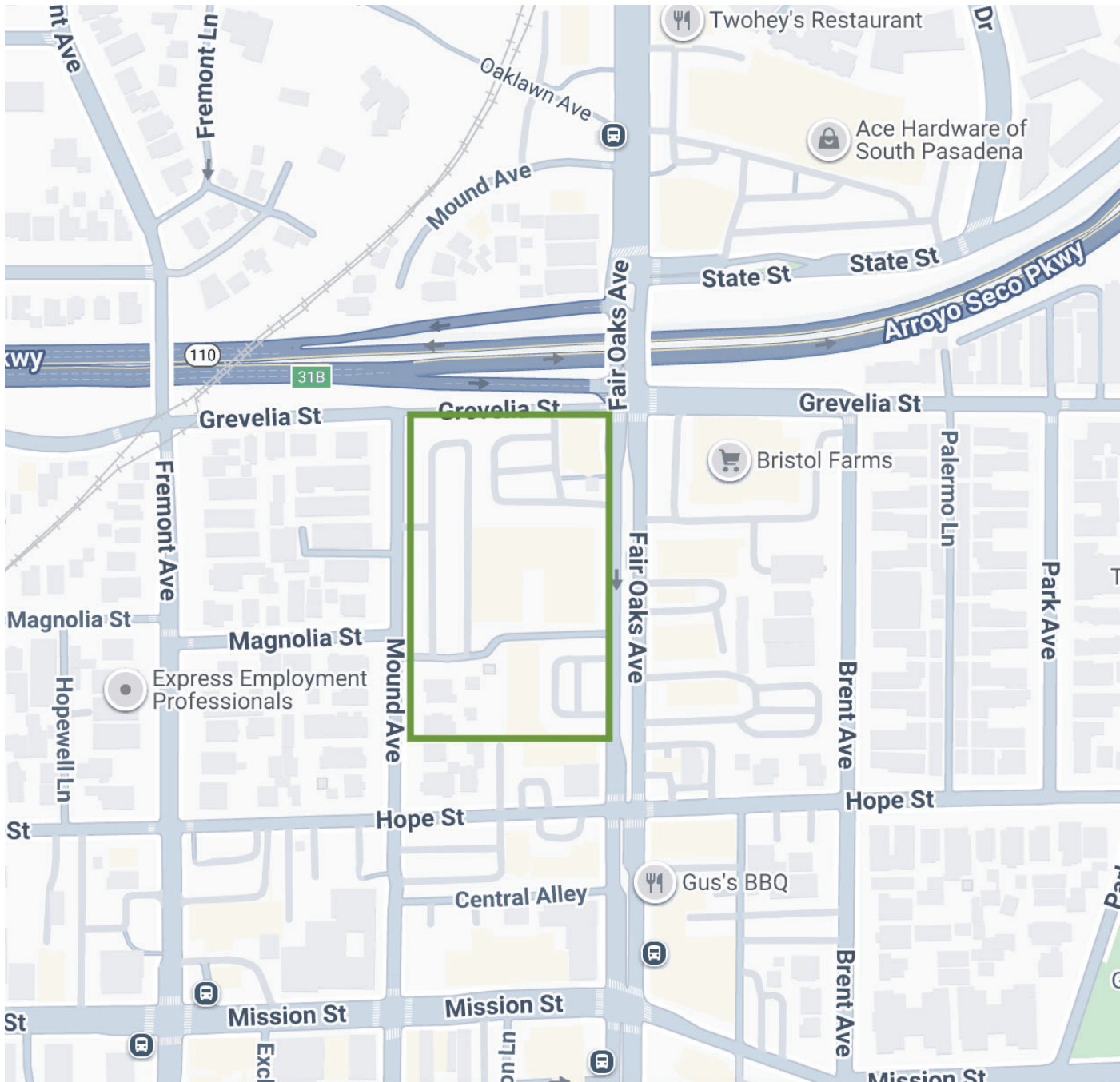


Art area 4, Parking entrance and areas adjunct to courtyard accessible from Grevelia St.:



Located adjacent to the intersection of the 110 freeway and Fair Oaks Avenue, the proposed mural artwork of the Raymond's development will stay in context with the South Pasadena downtown specific plan for the area of the Fair Oaks corridor. The Fair Oaks Avenue Corridor was built in a wide range of architectural styles over decades, from the landmark early 20<sup>th</sup> century Rialto Theater and Fair Oaks Pharmacy to more recent post-World War II era shopping centers and office buildings. The Raymond buildings will occupy a key location within this eclectic mix.

Area plan:





Commercial buildings around South Pasadena's Fair Oaks corridor:





The historic Rialto:



## The Raymond – Maintenance plan

➤ Below is a suggested maintenance plan, describing the required maintenance and costs to preserve the artwork in good condition

With tiles being the primary material of the suggested artwork, it will require little to no maintenance beyond periodic washing. The Raymond's owner will take responsibility to provide all the required maintenance to preserve the artwork in good condition. Regular maintenance will be a part of the overall maintenance plan of the building, as it will ensure the preservation and integrity of the structure as a whole.

### CARE INSTRUCTIONS for CERAMIC TILE MURAL

Ceramic tile murals can be displayed either indoors or outdoors, and will maintain their original appearance for centuries, as long as they are cared for periodically. The maintenance of ceramic tiles is simple and easy. The following information will help you to understand the nature of the material and how to care for it.

#### ➤ Prohibitions

- Never use harsh chemicals, cleaning solutions, tarnish removers, or abrasive powder cleansers to clean the surface of the artwork.
- Avoid exposing the artwork to fertilizer sprays, chlorine, pesticides, bug sprays, ammonia or other household products, as they can adversely affect the surface.
- Avoid using abrasive cleaning pads, scrubbing brushes, steel wool or sandpaper on the artwork. Use of such materials could mark the surface.

#### ➤ Care routine

- If dust and dirt build up on the artwork, it will need to be washed. Clean the artwork with water and a gentle detergent, using a power washer on a low setting.
- Small areas of the artwork can be washed with warm water, soft brush and a soft cloth. A little bit of gentle detergent can be used if required.
- Any crumbling or discolored grout should be addressed, as it can weaken the overall mural.
- Cracked or broken tiles should be replaced promptly to prevent further damage.

#### ➤ Predicted maintenance cost

- Exempting damages inflicted by exterior sources that would require repair or replacement of tiles, the maintenance of the planned tile mural cost will be minimal.
  - Approximate price per square foot for standard cleaning: \$0.75 to \$3 / sqft
  - Approximate price per square foot for grout repair: \$3 to \$25 / sqft

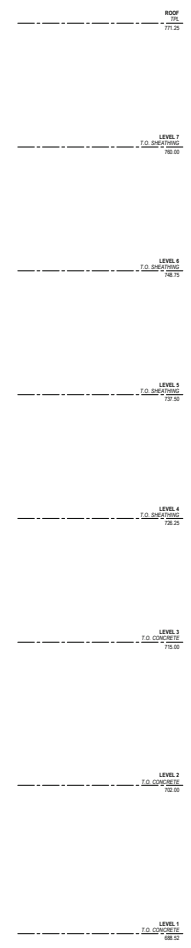
## **ATTACHMENT 2**

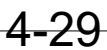
### Preliminary Plans









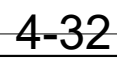


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EXTERIOR ELEVATION NOTES

FOR EXTERIOR ELEVATION NOTES, REFER TO SHEET A3-00

EXTERIOR ELEVATION LEGEND

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FLOOR CONTROL / DRAINAGE JOINT

EXTERIOR ELEVATION KEYNOTES

REFER TO COLOR AND MATERIAL EXHIBITS FOR MORE INFORMATION. EXTEND AND RETURN FINISH MATERIALS AND COLORS TO INSIDE CORNERS AND TERMINATION POINTS/VERTICAL TO ADJACENT ROOMS/STAIR FINISHES AND COLORS. FOR COLOR / MATERIAL TRANSITION, REFER TO WATERPROOFING AND DRAINAGE DETAILS.

NOTE: WATERPROOFING IS DETAIL BY LOW AND SHOWING FOR GENERAL DESIGN INTENT. REFER TO WATERPROOFING AND DRAINAGE DETAILS.

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KTGY Project No: 20211120

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Project Director: Deborah Holland  
Project Manager: Roshni Patel  
Project Designer: Josephine Fabricius

Developer:  
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1088 Wilshire Blvd., Suite 1020  
Los Angeles, CA 90024  
Phone No: 310.273.5511

THE RAYMOND

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Sheet Issue & Revision Log

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EXTERIOR ELEVATION NOTES

FOR EXTERIOR ELEVATION NOTES, REFER TO SHEET A3-00

EXTERIOR ELEVATION LEGEND

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FLOOR CONTROL DRAINAGE JOINT

EXTERIOR ELEVATION KEYNOTES

REFER TO COLOR AND MATERIAL EXHIBITS FOR MORE INFORMATION. EXTEND AND RETURN FINISH MATERIALS AND COLORS TO INSIDE CORNERS AND TERMINATION PERPENDICULAR TO ALIGNMENT. IRREGULAR FINISHES AND COLORS - FOR COLOR MATERIAL TRANSITION, REFER TO WATERPROOFING DETAILS FOR ALL WATERPROOFING & FLASHING DETAILS.

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KEYPLAN

ktgy

17911 Von Karmen Ave.  
Suite 200  
Irvine, CA 92614  
ktgy.com  
949.851.2133

KTGY Project No: 20211120

Project Contact: Roahni Patel  
Email: rpatel@ktgy.com

Principal: Ben Seager  
Project Director: Deborah Holland  
Project Manager: Roahni Patel  
Project Designer: Josephine Fabricius

Developer:

FAIR OAKS ANNEX LLC  
1088 Wilshire Blvd., Suite 1020  
Los Angeles, CA 90024  
Phone No: 310.273.5511

THE RAYMOND

601 FAIR OAKS AVENUE  
SOUTH PASADENA, CA 91030

Sheet Issue & Revision Log

Sheet Date

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BUILDING A WEST  
EXTERIOR ELEVATIONS

A3-DA29





Project Contact: Roshni Patel  
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Project Designer: Josefine Fabricius

FAIR OAKS ANNEX LLC

Los Angeles, CA 90024  
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\_\_\_\_\_

FOR EXTERIOR ELEVATION NOTES, REFER TO SHEET A3.08

METAL STUCCO CONTROL JOINT: X1/5 HORIZONTAL AND VERTICAL IN EXTERIOR CEMENT PLASTER - LOCATE WHERE INDICATED ON ELEVATIONS IN AREAS NOT ELEVATED. INSTALL TO SEGREGATE AREAS NOT EXCEEDING 114 SQ. FT. ON WALLS AND NOT MORE THAN 100 SQ. FT. ON CEILING. SPECIFY ANCHORING DETAIL AT JOINTS. JOINTS SHALL NOT EXCEED 16" IN EITHER DIRECTION OR A LENGTH-TO-WIDTH RATIO OF 2.5 TO 1. HORIZONTAL JOINTS SHALL WRAP OVER CORNERS AND RETURN TO THE NEAREST INSIDE CORNER ALONG WALLS THAT RETURN TO A SURFACE BEYOND

FLOOR CONTROL / DRAINAGE JOINT

NOTE: WATERPROOFING IN DETAILS BELOW ARE SHOWN FOR GENERAL DESIGN INTENT. REFER TO WATERPROOFING DWGS FOR ALL WATERPROOFING & FLASHING DETAILS

- [illegible]

Sheet Issue & Revision Log		
Issue No.	Issue Description	Issue Date
1	Initial Issue	10/10/2019
2	Revision 1	10/10/2019
3	Revision 2	10/10/2019
4	Revision 3	10/10/2019
5	Revision 4	10/10/2019
6	Revision 5	10/10/2019
7	Revision 6	10/10/2019
8	Revision 7	10/10/2019
9	Revision 8	10/10/2019
10	Revision 9	10/10/2019
11	Revision 10	10/10/2019
12	Revision 11	10/10/2019
13	Revision 12	10/10/2019
14	Revision 13	10/10/2019
15	Revision 14	10/10/2019
16	Revision 15	10/10/2019
17	Revision 16	10/10/2019
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99	Revision 98	10/10

Sheet Date

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It is the client's responsibility prior to or during construction to notify the architect in writing of any perceived errors or omissions in the plans and specifications, of which a contractor thoroughly knowledgeable with the building system and methods of construction should reasonably be aware. Written notifications addressing such perceived errors or omissions shall be received from the architect prior to the client or client's subcontractors proceeding with the work. The client will be responsible for

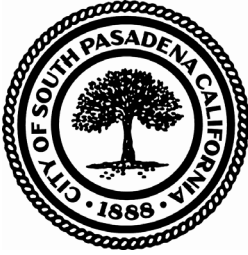
## BUILDING B EXTERIOR ELEVATIONS

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4-35

BUILDING B ELEVATION 1	1/4" = 1'-0"	1
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# Public Art Commission Agenda Report

ITEM NO. 5

**DATE:** September 29, 2025

**FROM:** Erika Ramirez, Community Development Director

**SUBJECT:** Consideration of the City of South Pasadena Public Art Policy Handbook

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## Recommendation

It is recommended that the Public Art Commission:

- a. Receive staff presentation; and
- b. Provide direction.

## Executive Summary

South Pasadena is recognized for its historic character, strong community identity, and ongoing commitment to preserving and enhancing its cultural resources. The City's Public Art Program embodies this commitment by integrating public art into new development projects, encouraging private donations, and creating opportunities for residents and visitors to experience art in public spaces.

The proposed Public Art Policy Handbook brings together the City's existing policies and guidelines into a single, comprehensive reference document. It is intended to support the Public Art Commission, City Council, and City staff by providing clear guidance and practical tools to ensure consistency, transparency, and effective administration of the Public Art Program. Adoption of this handbook will allow the City to continue building a collection of public art that enriches South Pasadena's built environment, strengthens its cultural identity, and enhances community life.

## Background

- On October 3, 2018, City Council adopted Resolution No. 2325 Declaring the City as a Creative and Innovative City and held the first Reading and Introduction of Ordinance No. 2326 to Establish a Public Art Development Fee Program and Ordinance No. to Create a Public Art Commission.
- On October 17, 2018, City Council adopted Ordinance No. 2325 and Ordinance 2326.
- On November 17, 2018, Ordinance No. 2325 and Ordinance 2326 became effective.

## **Analysis**

The draft Public Art Policy Handbook consolidates the City's public art policies and guidelines into a single reference document. It provides clear direction to the Public Art Commission, City Council, and staff to ensure consistent and transparent administration of the Public Art Program. Adoption of the handbook will strengthen the City's ability to enhance its cultural identity, support high-quality public art, and enrich community life.

Development of the handbook began in 2023, when the Public Art Commission created an ad hoc committee consisting of Commissioners Annalee Andres and Kris Kuramitsu to advance the preparation of a Public Art Policy document, consistent with the 2022–2023 Public Art Commission Work Plan. The committee was tasked with researching best practices and compiling draft guidelines tailored to South Pasadena's Public Art Program.

Since that time, the subcommittee has submitted three memoranda to the Community Development Deputy Director (via email) providing research on adopted policies from other cities, draft guidelines on topics such as murals, artist selection, and donations or gifts, as well as recommendations for the evaluation of proposed artwork. These memoranda dated February 27, 2023; September 6, 2023; and March 29, 2025, form the foundation of the draft Public Art Policy Handbook presented for consideration.

Staff is seeking overall feedback on the draft handbook and, in particular, input and direction on the following topics:

- Selection criteria of artists and artwork (page 7)
- Artists' call processes for public art (pages 9-10)
- Accession and Deaccessioning of artwork (pages 13-15)
- Murals (page 17)

Staff will incorporate the Commission's feedback into a final draft of the Public Art Policy Handbook, including any necessary forms as attachments, for the Public Art Commission's consideration and recommendation to the City Council at its next meeting. This process will ensure that a draft policy handbook is ready for City Council review and action before the end of the calendar year.

## **Fiscal Impact**

Funding for the development of the public art handbook is included in the Fiscal Year 2025-2026 Adopted Budget in account number 7010-7011 Salaries – Permanent, as the Public Art Commission liaison is included in the Community Development Department's responsibility.

Funding to fund public art projects is included in the Fiscal Year 2025-2026 Adopted Budget in Special Revenue Fund account number 296.

## **Key Performance Indicators and Strategic Plan**



Adoption of the policy handbook will establish a clear process for evaluation and approving future public art projects. Upcoming opportunities include the integration of artwork at the Gravelia pocket park currently under construction.

**Public Notification**

This item was included in the September 29<sup>th</sup>, 2025 Public Art Commission agenda packet. The agenda packet was published on the City's website on Thursday, September 25<sup>th</sup> and was posted at City Hall as well.

**Attachment:**

1. Draft Public Art Policy Handbook

## **ATTACHMENT 1**

### **Draft Public Art Policy Handbook**

# PUBLIC ART POLICY HANDBOOK





# Table of Contents

<b>About This Document .....</b>	<b>2</b>
<b>Description of the Current Public Art Program .....</b>	<b>2</b>
<b>Purpose and Objectives.....</b>	<b>4</b>
<b>Definitions of Public Art .....</b>	<b>4</b>
<b>South Pasadena Public Art Program Policies .....</b>	<b>5</b>
South Pasadena City Council.....	5
South Pasadena Public Art Commission .....	6
South Pasadena City Staff / Departments .....	6
Public Art Commission Membership Guidelines.....	6
Selection Criteria.....	7
Eligible and Ineligible Artworks.....	8
Artists' Call Processes for Public Art .....	9
Artwork Selection Criteria and Processes.....	10
Artist Selection.....	11
Community Participation and Engagement.....	11
Future Public Art Site Criteria .....	12
Public Art Accessioning and Deaccessioning .....	13
Donations and Loans of Artworks.....	15
Murals .....	17
Artworks on Private Property .....	17
Maintenance and Conservation.....	18
Partnerships.....	18
Description of Requirement.....	19
Approval Process for Public Art in Private Development .....	20

## About This Document

South Pasadena is a city known for its historic character, strong community identity, and commitment to preserving and enhancing its cultural resources. The City's Public Art Program reflects this commitment by integrating public art into new development projects, encouraging donations, and providing opportunities for residents and visitors to engage with art in public spaces.

The purpose of this document is to provide a consolidated and comprehensive set of policies and guidelines for the Public Art Program. It will support the Public Art Commission, City Council, and City staff in their decision-making by offering clear guidance and tools to continue building a public art collection that enhances South Pasadena's built environment and enriches the community's cultural life.

## Description of the Current Public Art Program

The South Pasadena Public Art Program, adopted in 2018, is a program commissioned through a percent-for-art requirement. On October 3, 2018, the City Council approved Resolution No. 7579, declaring South Pasadena a "Creative and Innovative City" and establishing the Public Art Program with the purpose of promoting cultural experiences, increasing economic development, and enhancing the general welfare and quality of life in the community. On October 17, 2018, the City Council adopted Ordinance No. 2325, establishing the Public Art Development Fee Program, and Ordinance No. 2326, creating the Public Art Commission.

It is a requirement of the South Pasadena Municipal Code for certain private development projects to contribute to public art. This applies to 1) new residential developments of four or more units with a building valuation exceeding \$500,000, 2) new commercial and industrial developments with a building valuation exceeding \$500,000, and 3) remodeling projects of existing commercial, industrial, or multi-unit residential buildings with a building valuation exceeding \$250,000. (SPMC §36.395.030(A)) Exemptions apply to affordable housing, performing arts facilities, museums, nonprofit and institutional uses, tenant improvements, interior remodels, seismic retrofits, and disaster-related rebuilding. (SPMC §36.395.030(B))

Developers must either install approved on-site public art equal in value to 1% of the building valuation or pay an in-lieu fee of 1.5% of the building valuation into the City's Public Art Fund. (SPMC §36.395.040(A–B)) Artwork installed on private property under this requirement must be publicly accessible, located in an area open to the public and clearly visible from adjacent public property such as a sidewalk or street. (SPMC §36.390.020(F); §36.395.070(F)) Such artworks may not be removed or altered without approval of the City Council. (SPMC §36.395.090)

The Public Art Commission is responsible for reviewing and approving proposed public art projects, including site-specific installations, art donations, and projects funded through the Public Art Fund. Developers must submit Concept and Final Art Plan Approval applications as part of their permit process, and approval must be obtained before final inspection or the issuance of a certificate of occupancy. (SPMC §36.395.050(B–D))

The Public Art Fund, maintained by the City Finance Director, is restricted to public art purposes. Eighty percent is allocated to project costs such as design, acquisition, installation, maintenance, and insurance of public artwork, while twenty percent is allocated to administrative costs such as staff time, artist selection, education, documentation, and publicity. (SPMC §36.390.060(A–C)) All projects funded from the Public Art Fund must be approved or accepted by the City Council. (SPMC §36.390.060(B))

Funding for public art in South Pasadena derives from several sources:

Funding for public art in South Pasadena derives from the City’s **Public Art Development Requirements**, established through the Municipal Code. Certain types of private development are required to contribute to the Public Art Program: new residential projects of four or more units, new commercial or industrial projects with a building valuation of \$500,000 or more, and remodeling projects with a valuation of \$250,000 or more. (SPMC §36.395.030(A))

Developers may satisfy this requirement in one of two ways:

- **On-Site Artwork** — Installation of approved public art on the development site, equal in value to **1% of the building valuation**. (SPMC §36.395.040(A))
- **In-Lieu Fee** — Payment of a fee equal to **1.5% of the building valuation** into the City’s Public Art Fund. (SPMC §36.395.040(B))

The **Public Art Fund** is established and maintained by the City Finance Director as a separate account and may not be used for general governmental purposes. (SPMC §36.390.060(A)) The fund shall be allocated as follows:

- **Eighty percent (80%)** solely for project costs, including design, acquisition, commissioning, placement, installation, exhibition, improvement, maintenance, and insurance of public artwork. (SPMC §36.390.060(C)(1))
- **Twenty percent (20%)** for administrative costs, including project administration, staff time, artist selection, design, maquette, community education, insurance, curatorial services, identifying plaques, documentation, and publicity. (SPMC §36.390.060(C)(2))

Expenditures from the fund must be approved or accepted by the City Council and may include costs for the creation, acquisition, installation, and administration of public art projects. (SPMC §36.390.060(B))



In addition to developer contributions, the City Council may allocate funds from the general fund to support the Public Art Program.

All artwork created or purchased through this program becomes the property of the City upon acceptance, while on-site artwork installed as part of development remains the responsibility of the property owner for maintenance. (*SPMC §36.390.070(A); §36.395.060(B)*)

## Purpose and Objectives

The purpose of the public art program is to promote cultural experiences, increase economic development, and enhance the general welfare and quality of life in the community. The public art program will achieve this purpose through the exhibition of high quality artwork and the creation of programs that promote art to the general public. (Ord. No. 2325 § 1 (part), 2018.)

The goal of the Public Art Program is to promote cultural experiences, increase economic development, and enhance the general welfare and quality of life in the community through the exhibition of high quality artwork and the creation of programs that promote art to the public.

- Objective 1: Foster public and private partnerships for providing arts and cultural programs
- Objective 2: Promote access for the public to the highest quality arts opportunities possible
- Objective 3: Promote the work of artists and arts groups and celebrate the city for its diversity, creativity, and innovation
- Objective 4: Encourage the provision of cultural and artistic facilities and features in commercial construction

## Definitions of Public Art

For the purposes of this article, the following definitions shall apply unless the context clearly indicates or requires a different meaning:

- A. “Artwork” means an original creation of physical art by an artist; and includes but is not limited to a fountain, mobile, mosaic, mural, painting, sculpture, or tapestry. Artwork may be realized through media including but not limited to bronze, ceramic tile, concrete, stained glass, steel, or wood. An artwork shall not include objects that are mass produced with a standard design, signage, or landscape gardening.
- B. “Building valuation” means the value computed by the Building Official using the latest building valuation data as set forth by the International Conference of Building Officials.

- C. “Development project” means a new residential development of four or more units, a new commercial or industrial building project with a building valuation exceeding \$500,000 as determined by the Building Official, any remodeling project of an existing commercial or industrial building, and any residential building of four or more units or complex of four or more units when the nonexempt portion of the remodeling project has a building valuation exceeding \$250,000 as determined by the Building Official.
- D. “Public art development fee” means a fee paid to the City’s public art fund by a development project applicant in an amount equal to one and one-half percent of the total building valuation for the project excluding land acquisition, off-site improvement expenses, interior improvements, parking facilities, and public facilities.
- E. “Public art” means any artwork installed on private property in a publicly accessible location as established by the public art program or artwork displayed on City-owned facilities.
- F. “Publicly accessible” means located on an area open to the general public and clearly visible from an adjacent public property such as a sidewalk or street. (Ord. No. 2325 § 1 (part), 2018.)

## South Pasadena Public Art Program Policies

### Introduction

This section provides updated and comprehensive policies and guidelines for the public art program, responding to issues and opportunities identified by staff, the Public Art Commission, and stakeholders. It is based on national best practices but adapted to the specific needs and circumstances of South Pasadena and its public art program.

### Commission and City Roles and Responsibilities

#### South Pasadena City Council

- Approve or accept projects funded from the Public Art Program Fund. (36.390.060(B))
- Accept ownership of artwork purchased or created from the Public Art Program Fund. (36.390.070(A))
- Approve acceptance of donated artwork, ensuring clear title and compliance with requirements. (36.390.070(B–C))
- Approve removal or alteration of public artwork on private property that satisfies the public art requirement. (36.395.060(C))

## South Pasadena Public Art Commission

- Review procedures for the selection of locations for public art displays. (36.390.040(A)(1))
- Review and approve the selection of artwork to be purchased or commissioned. (36.390.040(A)(2))
- Review and approve proposed public artwork for City facilities or public places. (36.390.040(A)(3))
- Review the selection of public performers and public art displays for the Public Art Program. (36.390.040(A)(4))
- Review Public Art Concept Approval applications for on-site development projects. (36.395.050(C))
- Review Final Art Plan Approval applications for on-site development projects. (36.395.050(D))

## South Pasadena City Staff / Departments

- Establish and maintain the Public Art Program Fund as a separate account. (36.390.060(A))
- Ensure Public Art Fund is not used for general governmental purposes. (36.390.060(A))
- Determine building valuation for calculating Public Art Development Fees. (36.395.030)
- Collect Public Art Development Fees in two installments tied to permits and occupancy. (36.395.050(B)(3))
- Ensure no building permit, final inspection, or certificate of occupancy is issued without compliance with Public Art Development requirements. (36.395.050(B)(2))
- Develop an annual Public Art workplan for review and approval by the Public Art Commission and City Council.

## Public Art Commission Membership Guidelines

It shall be the responsibility of the public art commission:

- A. To act in an advisory capacity to the city council in all matters pertaining to public art or art in public places;
- B. To review and approve proposed public art projects associated with the city's Civic Center Art Gallery, public art program, and public art development fee; and
- C. To provide policy recommendations on public art projects and programs as directed by the city manager or the city council, including but not limited to artwork placed in public places or incorporated into public buildings, art education programs, or art display programs or performances. (Ord. No. 2326, § 1 (part), 2018.)



## Selection of Artists and Artworks

### Selection Criteria

The following criteria shall be references and applied by the Public Art Commission throughout all selection processes.

**Qualifications:** Artists shall be selected based on their qualifications as demonstrated by past work and the appropriateness of their concepts to the project. Of highest priority are the design capabilities of the artist and the inherent quality of artwork.

**Artistic Excellence:** Arts and the public art shall demonstrate a mastery of skills and techniques, communication of unique vision or perspective and professional approach to process and presentation and a significant body of work.

**Media, Style and Diversity:** All forms of public art shall be considered, subject to any requirements set forth by the project solicitation. Artists whose artworks are representative of all schools, styles and tastes shall be considered. The program shall also strive for an equitable distribution of artworks throughout the City.

**Appropriateness to site:** Artwork designs shall be appropriate in scale material, form and content for the immediate social and physical environments to which they relate.

**Durability:** Consideration shall be given to structural and surface integrity, permanence and protection of the proposed artwork against theft, vandalism, weathering, excessive maintenance, repair costs and extreme weather events. Durability shall be defined in relation to the intended lifespan of the project, varying according to whether the artwork is intended to be installed permanently or temporarily.

**Historic Significance:** If the proposed artwork includes an historic element, it shall reflect the history of and character of the Southern California region.

**Visual Access:** The proposed artwork will be readily visible to the public and meet the location requirements of the project.

**Community Values and Relation to the Space:** While free artistic expression shall be encouraged, consideration must be given to the appropriateness of works of art in the context of local community and social values. The proposed artwork should work well in relation to the space where it is to be placed and reflect the values of the community.

**Public Liability:** Safety conditions or factors that may bear on public liability should be considered in selecting an artist or artwork.

**Maintenance:** The proposed art/element will not require extraordinary maintenance and the maintenance plan addresses vandalism, weathering, natural disaster, and the life of the artwork.

**Location:** The proposed location of the art and/or element(s) is in a public place that is appropriate to accommodate the size and scale of the proposed art and/or elements, has and can reasonably accommodate any necessary supporting infrastructure, and follows applicable City Code requirements.

## Eligible and Ineligible Artworks

The Public Art Program will include the broadest definition of art and will encourage imaginative interpretations of all media.

- Permanent Artwork
  - Physical artwork by an artist may include, but not limited to:
    - I. Fountain
    - II. Mobile
    - III. Mosaic
    - IV. Mural
    - V. Painting
    - VI. Photography
    - VII. Sculpture
    - VIII. Tapestry
  - Artwork may be realized through mediums may include, but not limited to:
    - I. Bronze
    - II. Ceramic Tile
    - III. Concrete
    - IV. Stained Glass
    - V. Steel
    - VI. Wood
  - Artwork shall not include objects that are mass-produced with a standard design, reproduction of original artwork, signage, decorative/ornamental elements of functional components of a building designed by the architect, historic/architectural elements of a building façade, or landscape gardening.
- Cultural Programming/Performances
  - Cultural programming or performances created from the Public Art Fund may include, but is not limited to:
    - I. Performing Arts: Dance, music, theater
    - II. Literary Arts: Poetry readings, story telling
    - III. Media Arts: Film, video, screenings and installations
    - IV. Education: Lectures, presentations, and hands-on experiences
    - V. Special Events: Festivals and celebrations

- Facilities
  - On-site art spaces or cultural facilities may include, but are not limited to:
    - I. Artists studios or rehearsal spaces
    - II. Exhibition spaces, theater/performance space, media arts space
    - III. Arts administration space for arts organization

Ineligible Artwork is made from objects that are mass-produced with a standard design, reproduction of an original artwork, signage, decorative/ornamental elements of functional components of a building designed by the architect, historic/architectural elements of a building façade, or landscape gardening.

## Artists' Call Processes for Public Art

Three selection methods are available for artist selection: open, invitational, and direct (sole source). In most cases, the open method, which invites all artists to submit qualifications or proposals for a project, will be used. Invitational or direct selections may be appropriate for projects with extremely aggressive schedules, where there is a community consensus around an artist or list of artists to be considered, or where a high-level of experience or a specific type of experience is required for the project.

**Open selection:** provides an opportunity for any qualified artist to submit qualifications or proposals and is therefore the preferred method of selection (see RFQ/RFP section below). Typically, a written notice is issued summarizing the project, qualifications sought, proposal requirements, panel composition, and project schedule. Open selections are strongly encouraged for large projects or projects of significance to the city. After a review of submitted materials, and a follow-up interview for finalists, an artist is selected for the commission. Where there is an on-going need for artists for a certain category of project, a shortlist may be assembled and will remain active for a fixed period of time.

**Limited selection:** involves assembly of a shortlist of qualified artists who are invited to submit their qualifications for review. A selection committee places artists on the invitation list based on their qualifications. A limited selection process is best utilized for projects with small budgets that cannot support the cost of an open selection process or where very specific artist qualifications are sought.

**Direct selection:** (identification of one artist without review of others/sole source) should only be used for small projects where selection costs need to be contained or when an artist is uniquely qualified for the project at hand. Use of the direct selection method must be justified in writing and approved by the City Manager.

### RFQs and RFPs

A Request for Qualifications (RFQ) should be used when seeking an artist to participate in the design of a project, especially when the artist is to collaborate with an architect or other designer. Artists are asked to submit letters of interest, visual representations and descriptions of past work, and other relevant materials. Finalists may be interviewed before the final selection is made, or may be asked to prepare initial concepts or design proposals.

A Request for Proposals (RFP) is appropriate where the design of the project is completed or where the project parameters are very well defined. RFPs can stimulate interest and provide a competitive edge for artists who do not have extensive experience in public art.



RFQs and RFPs typically contain the following information:

- Site photographs
- Summary of site or project history
- Goals for the project
- Scope of work for artist services
- Selection process and artist selection panel composition
- Criteria for evaluating submittals and finalists
- Eligibility, including any geographical residency restrictions
- Budget, especially fees the commissioned artist may expect to receive for design and fabrication
- Submittal requirements, including proposal requirements
- Deadline date and time, as well as address for hand-delivery or mailing of submittal
- Estimated schedule
- Contact information should the artist have questions

## Artwork Selection Criteria and Processes

The Public Art Commission typically serves as the Artist Selection Panel for public art acquisitions. The process for evaluation is as follows:

- Artwork must be consistent with the guidelines for the Public Art Program.
- Artwork should be of exceptional quality and enduring value as determined by the Public Art Commission.
- Strong preference is given to artwork that is unique or of a limited edition.
- Permanently sited artwork must relate to the architectural, historical, geographical, and/or sociocultural context of the site.
- Funding and documentation for installation and future maintenance must be provided.
- As applicable, the artwork must meet City structural, building, right-of-way, electrical, and other codes for safety.
- As applicable, the artwork must meet Federal Americans with Disabilities Act requirements.
- Artwork must be durable and in good condition.
- Existing artwork must have provenance information establishing clear title.

**Professional visual/public artists:** Persons working professionally as artists, preferably who have experience with the type of projects for which a selection is being made.

**Arts Professionals:** Persons working in the arts professionally (including but not limited to curators, arts administrators, and educators) who are:

- Knowledgeable about contemporary artists (local, regional, and national), including those of diverse ethnic and cultural backgrounds and gender expressions
- Informed on the subject of artists participating in art in the urban environment, and art's use as an urban design tool
- Familiar with the requirements/restrictions imposed by design collaborations.

**Community representatives or stakeholders:** Persons who are:

- Knowledgeable about the concerns of the community in which the project is being developed

- Committed to the arts as a part of community development
- Responsive to the artistic, ethnic and socio-economic diversity of the community

Each panelist has one vote, and no panelist has the right of veto. If a consensus cannot be reached by the panel, then a majority vote carries the decision. The panel has the right to make no selection if there is no proposal judged to be of sufficient merit. The panel will forward its decision to the PAC for final consideration.

The Community Development Director or their designee shall serve as a non-voting resource for each selection and will keep records of the panel deliberations and decisions. The PAC may also appoint non-voting advisors and consultants to provide guidance and advice related to the project. Advisors do not vote.

## Artist Selection

### Eligible Artists:

- Artists selected to commission artwork should be able to produce the highest quality artwork possible.
- Developers are strongly encouraged to consider South Pasadena artists given all other considerations equal.
- Members of a developers design team or their immediate families including the project architects or consulting architectural firms, members of the selection team, members of the Public Art Commission or their immediate families, or City Staff are not eligible to be selected as artists for commissions.

## Community Participation and Engagement

Community input on public art projects is part of the overall conceptual design development of a construction project. There are numerous opportunities for community involvement, public input and discussions of location, safety, maintenance. Community input and information-sharing may take place at neighborhood meetings or occur in other ways, such as:

- Reviews of existing plans, histories or public art plans for the site or area at meetings of City commissions, boards and other organizations.
- Surveys or interviews of nearby residents or site users.
- Hosted or facilitated internet discussions.
- Events such as public meetings, forums or design charrettes/ workshops.
- Cultural events and gatherings.

## Future Public Art Site Criteria

Below are criteria for evaluating and selecting future public art sites.

### 1. Visibility and Accessibility

- Highly visible to the public (pedestrians, bicyclists, transit riders, and/or drivers)
- Located in areas with strong pedestrian activity, such as downtown, parks, plazas or transit hubs.
- Accessible to people of all ages and abilities (ADA-compliant sites, safe pedestrian crossing, adequate lighting).

### 2. Context and Integration

- Compatible with surrounding land use (residential, commercial, institutional).
- Opportunities to integrate with existing architecture, landscape or infrastructure improvements.
- Enhances the character, identity, and sense of place of the neighborhood or district.

### 3. Community Impact

- Located in underserved or underrepresented neighborhoods to ensure equitable distribution of public art.
- Potential to activate underutilized or overlooked spaces (e.g., alleys, vacant lots, transit corridors).
- Creates opportunities for cultural storytelling, local history, or indigenous/heritage recognition.

### 4. Safety and Maintenance

- Site does not obstruct visibility for traffic or emergency access.
- Allows for safe installation, viewing, and ongoing maintenance.
- Durable enough for environmental conditions (outdoor weather, seismic activity, etc.).
- Consideration for long-term maintenance and ownership responsibilities.

### 5. Infrastructure and Feasibility

- Adequate structural capacity (walls, plazas, medians, utility boxes, etc.) for artworks.
- Availability of electricity or water if needed (for lighting, interactive works, or fountains).
- Sufficient space for installation equipment during construction/placement.
- Cost-effective installation and lifecycle maintenance.

### 6. Thematic Opportunities

- Sites that align with city goals (e.g., climate action, sustainability, historic preservation, cultural heritage, diversity, youth engagement).
- Places where art can complement other city investments (streetscape improvements, redevelopment areas, parks master plans).
- Opportunities to create a “network” or “trail” of public art across the city, enhancing tourism and local pride.

### 7. Partnership Potential



- Sites that allow collaboration with private property owners, developers, or institutions (universities, hospitals, museums).
- Opportunities for co-funding or partnerships with transit agencies, utilities, or cultural organizations.

## **Public Art Program**

### **Public Art Accessioning and Deaccessioning**

#### **Accessioning**

To establish an orderly and consistent process for reviewing artwork for acceptance into the Municipal Art Collection ensuring that the collection is comprised of artwork of the highest quality.

Definition: Accession is to accept artwork in to the Municipal Art Collection

#### **Policy**

1. Accession procedures ensure that the interests of all concerned parties are represented including the Public Arts Commission, the Public, the Artist, the Arts Community and the City of South Pasadena.
2. Artwork shall be distinctive artistic merit and aesthetic quality and will enhance the diversity of the Municipal Art Collection.
3. Artwork shall be appropriate in and for its site, scale, material, form, and content for both its immediate and general social and physical environment.
4. Artwork shall be reasonably durable against theft, vandalism, weather, and excessive maintenance costs.
5. Accession implies the responsibility to preserve, protect, and display the artwork for public benefit.
6. Accession implies a work's permanency within the Municipal Art Collection, providing that the work retains its physical integrity, identity and authenticity.
7. Artwork will be acquired without restrictions as to its future use and disposition except as provided in contracts with artists.
8. Artwork will be accessioned into the City of South Pasadena's Municipal Art Collection only upon completion of all facets of the Commissioning or purchasing contract and final approval of City Council.
9. Each accessioned work into the Municipal Art Collection will be documented to the fullest extent possible, including artist's last known address and when available photograph.
10. The artist's signed contract or release transferring title for the artwork and clearly defining the rights and responsibilities of all parties will accompany every accessioned work and shall be in the documented records of the work.

11. In the case of interagency or inter-local agreements a copy of the agreement and signatures of all parties will be kept in the office of the City Clerk.
12. Accession results from projects and purchases generated as part of the Municipal Art program except in case of donations which will be reviewed in accordance with the City of South Pasadena's Public Arts Commission policy on gifts and if accepted will be accessed pursuant to this accession policy.

## **Deaccessioning**

### Process for Deaccessioning

- Deaccessioning is the process of removing artwork from the Municipal Art Collection. This policy recognizes that over time there may be reasons to deaccession artworks. Deaccessioning is considered only after careful and impartial evaluation of artworks within the context of the Collection recommended by the Public Arts Commission and City Staff and approved by City Council; in accordance with 17 U.S. Code 106A. Rights of certain authors to attribution and integrity (also known as VARA (Visual Artists Rights Act)). Generally, objects are acquired for perpetuity and not with the thought of disposal. In the event that there is living artist (or family of the artist) who desires return of their art after deaccessioning is approved, the City will return the art.
- It is also important to state that objects in the Collection should be retained permanently if they continue to be useful to the purposes and activities of the Public Arts Commission and the Collection, if they continue to contribute to the integrity of the Collection and if they can be properly stored, preserved, used and exhibited.

### Criteria for Deaccessioning

Objects may be deaccessioned when conditions require or when such action would improve or refine the Collection. Reasons for deaccessioning may include but are not limited to situations where:

- The use of the site has changed, the artwork is no longer appropriate, and the artwork cannot be reasonably protected or maintained.
- The artwork's annual maintenance cost is deemed excessive.
- The artwork has been damaged beyond reasonable repair.
- The artwork requires extensive conservation or restoration that is cost-prohibitive.
- The artwork is deemed inappropriate or requires removal because of new developments in the direction of the Collection.
- The artwork was commissioned or accepted with the provision or understanding that it was to have a limited lifecycle or installation period.

### Procedure for Deaccessioning

Deaccession of any object from the Collection is based on a written recommendation by the Public Arts Commission and City staff and the approval by the City Council. The recommendation must specify reasons for the deaccession. City, State and Federal regulations may apply when deaccessioning City property.

#### Use of Net Proceeds from Deaccessioning

Net proceeds from the sale of deaccessioned objects (i.e., the proceeds of the disposition less all related expenses) must be used on future Public Art projects only. Net proceeds are designated for and must be used only for the growth or care of the Collection, consistent with acquisition procedures. The donor of a deaccessioned object that enters the Collection as a gift is fully credited in documentary files, in publications and on identifying labels for artwork purchased with proceeds of the sale. The purchased artwork, so credited, is labeled and identified as a "gift of [name of original donor] by exchange."

#### Records

Conditions and circumstances of any deaccession are entered in the Collection's permanent records. If possible, a file on the object is retained, including object and donor history, photographs, conservation/restoration records, appraisals and other relevant records.

### **Donations and Loans of Artworks**

Works of art proposed for donation or long term (six months or longer) loan to the City of South Pasadena shall be carefully reviewed by the Public Art Commission under criteria which have been established to meet the following objects:

- To provide uniformed procedures for the review and acceptance of gifts or loans of artwork to the City of South Pasadena
- To vest in a single agency the responsibly of ensuring the management and long-term care of the donated works of art
- To facilitate planning for the placement of artworks on city owned property
- To maintain high artistic standard for artworks displayed in city facilities
- To provide appreciate recognition for donors of artworks to the city

Donations or loans of artwork proposed specifically for the South Pasadena Public Library shall be coordinated with the Board of Library Trustees, consistent with their authority under SPMC §2.78 and the California Education Code. Final acceptance of such works shall remain subject to the Board of Library Trustees.

#### **Public Art Commission Process**

The Public Art Commission will consider donations, loans, and memorials twice a year. Proposed artwork donations shall be reviewed by the Public Art Commission and donation proposals shall be accompanied by the following:

- Slide, photos, or a model of the proposed work



- Biography of the artist
- Consisting of the artwork and anticipated budget for installation
- Information for giving acknowledgment of the donor
- Maintenance requirements for the artwork

#### **Review Criteria for Gift or Loans of Artwork**

**Aesthetic Considerations:** To ensure the highest quality proposed gifts or long term of works of art should be accompanied by a detailed written proposal and concept drawing so the proposal and or photographs of the existing artwork, documentation of the artist professional qualities and if needed, a current certified appraisal of the work of art.

**Site Context:** Proposed works of art must be compatible in scale, material, form, and context with their proposed site. Attention shall be given to the social context of the work and the way it may interact with or contribute to the use of the site. Significant consideration shall be given to the structural and surface soundness of the possibility of and resistance to theft, vandalism, weathering, and excessive maintenance or repair costs.

**Financial Considerations:** Based on the cost of the installation, the proposal should identify sources of funding for the project, and the estimated cost of maintenance and repair over the expected life of the artwork. A legal instrument of conveyance of the work of art should be executed between the City of South Pasadena and the donor. Acceptance is contingent on receipt of payment from the owner for all costs associated with the fit, including transportation, installation, and maintenance endowment and staff time.

**Liability:** The proposal should discuss susceptibility of the artwork to damage and vandalism, any potential danger to the public, and any special insurance requirements

**Maintenance:** The City of South Pasadena shall require that the donor provide an endowment for the long-term maintenance and conservation of the donated art, except where there are alternative funding sources for this expense or there is a compelling reason for the City to accept financial responsibility.

**Uniqueness of Art:** The Program will accept only unique, one of a kind works of art apart from prints, photographs or a desirable high quality, limited edition work of art by a known artist.

Artworks proposed for long term loan (more than one year) to the City shall be subject to the same considerations outlined above. Artworks proposed for placement in private offices or nonpublic area of city facilities shall not be subject to Commission review.

Donations or loans of artwork proposed specifically for the South Pasadena Public Library shall be coordinated with the Board of Library Trustees, consistent with their authority under SPMC §2.78 and the California Education Code. Final acceptance of such works shall remain subject to City Council approval."

## Murals

A mural is any large-scale artwork, painting, mosaic, fresco, or other permanent artwork attached to or applied directly to the exterior of a structure. A mural is a pictorial representation or design intended to reflect a thematic or artistic expressionism. Murals can offer great community benefit. However, murals must be designed to avoid confusing drivers and or pedestrians or causing any other negative impact on public safety or welfare.

Murals in South Pasadena are favored by location on public or private property. Murals intended for installation and to be on view for more than 12 months are considered permanent murals.

Murals on public property shall conform to the requirements of this Public Arts Policy Artwork Selection Criteria and therefore will require the approval of the Public Art Commission. The Public Art Commission shall consider the following criteria unique to a public mural:

- Support of the mural by the community demonstrated through a community engagement process
- Strength of the artists concept and demonstrated technical skills and expertise
- Appropriateness of theme and other relationships to the surrounding environment.
- Compatibility with the character of the surrounding area in terms of size, style, colors, materials, general appearance and location
- Appropriateness in scale to the location. The mural should not overwhelm or complete with the scale of the site or adjacent architecture.
- Placement on building, including the consideration of door and window coverings
- Budget and timeline
- Confirmation of original work of the artist, with no violation of copyrights.

Any individual or organization wishing to create an outdoor mural in the City of South Pasadena must adhere to the Artwork Selection Criteria, regardless of funding source.

Murals on both public and private property are subject to review and approval by the Public Art Commission.

## Artworks on Private Property

Artworks placed on private property and financed by private, non-City funds are subject to the provisions of this policy document and any City permit or process fees. Artworks installed on private property as part of the Public Art Development requirements must be displayed in an area open and freely available to the general public. (SPMC §36.390.020(F); §36.395.070(F))

Public artwork installed on private property to satisfy the Public Art Development requirement may not be removed or altered without the prior approval of the City Council. (SPMC §36.395.090)

## Maintenance and Conservation

On-site artwork required under the Public Art Development requirements remains the property of the site owner. The property owner is responsible for preserving and maintaining the artwork in good condition, protecting it against damage or defacement, and providing insurance coverage. A maintenance covenant must be recorded as part of the project approval. (SPMC §36.395.060(B)(1–2))

If the property owner fails to maintain the artwork, the City may take necessary steps to repair or insure the work, and all associated costs shall become a lien against the property. (SPMC §36.395.060(B)(3))

For artworks created or purchased with the Public Art Fund, ownership transfers to the City upon acceptance, and the City assumes responsibility for their care and preservation. (SPMC §36.390.070(A))

### Artist Responsibilities

For artworks installed under development requirements, applicants must submit a maintenance plan as part of both the Concept Approval and Final Art Plan Approval processes. These plans must outline how the artwork will be cared for, preserved, and maintained over time. (SPMC §36.395.050(C)(1)(d); §36.395.050(D)(5))

### City of South Pasadena Responsibilities

The City Finance Department maintains the Public Art Fund, which may be used for project costs including the maintenance and insurance of public artwork purchased or commissioned with Fund resources. (SPMC §36.390.060(C)(1))

The City Council must approve or accept projects funded through the Public Art Fund, and all artwork acquired through the Fund becomes City property upon acceptance, making the City responsible for ownership and oversight. (SPMC §36.390.060(B); §36.390.070(A))

## Public Art in Private Development and City Capital Projects

### Description of Requirement

The South Pasadena Municipal Code requires certain types of new development to contribute to the City's Public Art Program. The requirement applies to:

- New residential developments of four or more units. (SPMC §36.395.030(A)(1))
- New commercial or industrial projects with a building valuation of \$500,000 or more. (SPMC §36.395.030(A)(2))
- Remodeling or tenant improvement projects with a building valuation of \$250,000 or more. (SPMC §36.395.030(A)(3))



Exemptions are provided for certain types of projects, including affordable housing, museums, performing arts facilities, nonprofit or institutional uses, interior remodels, seismic reinforcement, and reconstruction due to natural disasters. (SPMC §36.395.030(B))

To comply, developers must either:

1. Install on-site public art equal in value to 1% of the building valuation; or
2. Pay an in-lieu fee equal to 1.5% of the building valuation into the City's Public Art Fund. (SPMC §36.395.040(A–B))

Artwork installed on private property must be publicly accessible, visible from public areas, and approved by the Public Art Commission through both Concept Approval and Final Art Plan processes. (SPMC §36.395.050(C–D); §36.390.020(F); §36.395.070(F))

Public artwork installed on private property to meet this requirement cannot be removed or altered without City Council approval. (SPMC §36.395.090)

Definition of Public Art: Any artwork installed on private property in a publicly accessible location as established by the public art program or artwork displayed on City-owned facilities.

Definition of Artwork: An original creation of physical art by an artist; and includes but is not limited to a fountain, mobile, mosaic, mural, painting, sculpture, or tapestry. Artwork may be realized through media including but not limited to bronze, ceramic tile, concrete, stained glass, steel, or wood. An artwork shall not include objects that are mass produced with a standard design, signage, or landscape gardening.

Exclusions: The following developments or modifications, alterations, and additions to the developments are exempt from this division: affordable housing units, performing arts facilities, museums, private nonprofit and institutional uses, interior remodel or tenant improvements, seismic reinforcement, and rebuilding necessitated by a natural disaster. (Ord. No. 2325 § 2 (part), 2018; Ord. No. 2358 § 2, 2021.)

## Approval Process for Public Art in Private Development

### Public Art Concept Approval Process.

For public art projects developed on site, prior to the associated entitlement review for a development project an application for public art concept review shall be submitted to the Public Art Commission and shall include:

- A. Completed public art application; and
- B. Preliminary sketches, photographs, or other documentation to provide sufficient clarity of the nature of the proposed artwork; and
- C. Preliminary plans containing such detailed information as may be required to adequately evaluate the location of the artwork in relation to the proposed development, and its compatibility with the proposed development, including compatibility with the character of the adjacent conforming developed parcels and existing neighborhood if necessary to evaluate the proposal; and
- D. A narrative statement to be submitted to demonstrate that the artwork will be displayed in an area open and freely available to the general public; and
- E. A maintenance plan describing the required maintenance and costs to preserve the artwork in good condition.

The Public Art Commission's concept review shall be provided to the entitlement review body(ies) for consideration during the approval process. (Ord. No. 2325 § 2 (part), 2018.)

Public Art Final Approval Process.

For public art projects developed on site, following the entitlement approval process for a development project, an application for final public art approval shall be submitted to the Public Art Commission and shall include:

- A. Completed public art application; and
- B. Finalized sketches, photographs, or other documentation to provide sufficient clarity of the nature of the proposed artwork; and
- C. An appraisal or other evidence of the value of the proposed artwork, including acquisition and installation costs; and
- D. Written agreement executed by or on behalf of the artist who created or is creating the artwork which expressly waives their rights under the California Art Preservation Act or other applicable laws; and
- E. Finalized plans containing such detailed information as may be required to adequately evaluate the location of the artwork in relation to the proposed development, and its compatibility with the proposed development, including compatibility with the character of the adjacent conforming developed parcels and existing neighborhood if necessary to evaluate the proposal; and

- F. A narrative statement to be submitted to demonstrate that the artwork will be displayed in an area open and freely available to the general public at least 10 hours each day, or otherwise is publicly accessible in an equivalent manner based on the characteristics of the artwork or its placement on the site; and
- G. A maintenance plan describing the required maintenance and costs to preserve the artwork in good condition.

Completed applications shall be submitted to staff for the Public Art Commission's review and approval. Building permits shall not be issued until final approval has been granted by the Public Art Commission. (Ord. No. 2325 § 2 (part), 2018.)