



THE CITY OF SAN DIEGO

COMMISSION FOR ARTS AND CULTURE
PUBLIC ART COMMITTEE (PAC)

1200 Third Avenue, Floor 9, Suite 924
Large Conference Room, San Diego, CA 92101
Thursday, May 31, 2012
12:00 p.m. – 2:00 p.m.

AGENDA

- 12:00 p.m. I. Call to Order.....Larry Baza, Chair
- 12:05 p.m. II. Non-Agenda Public Comment
- 12:10 p.m. III. Chair’s Report
 - A. FY13 Commission Budget
 - B. Port of San Diego Public Art Committee
- 12:20 p.m. IV. ACTION – April 5, 2012 Minutes
- 12:25 p.m. V. ACTION – Area-Specific Public Art Plan: Horton Plaza
..... Dana Springs & Mark Caro
- 1:25 p.m. VI. Staff Reports
 - A. Aztec Brewery Collection
 - B. La Jolla Shores Lifeguard Tower
 - C. Ocean Beach Comfort Station
 - D. Other Reports
- 1:50 p.m. VI. Member Reports
- 2:00 p.m. VII. Adjourn

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



THE CITY OF SAN DIEGO

MINUTES

**COMMISSION FOR ARTS AND CULTURE
PUBLIC ART COMMITTEE**

Civic Center Plaza
1200 Third Avenue, Floor 9, Suite 924
San Diego, CA 92101
Thursday, April 5, 2012
12:00 p.m. – 2:00 p.m.

PAC Members Present

Larry Baza
Kevin deFreitas
Roman de Salvo
Vernon Franck
Joanne Hayakawa
Lillian Perry
Vicki Reed
Constance Y. White
Allison Wiese

PAC Members Absent

Laurie Mitchell

Commission Staff Present

Dana Springs
Nigel Brookes

PAC Ex Officio Members Present

Nazie Mansury

PAC Ex Officio Members Absent

Michelle Abella-Shon
Kim Duclou
Michael Marks
Teresa Millette
Stephanie Pang
Yvonne Wise

I. Call to Order & Welcome New Members

The Public Art Committee (PAC) of the City of San Diego (City) Commission for Arts and Culture's (Commission) was called to order by Larry Baza at 12:05 p.m.

II. Non-Agenda Public Comment

None.

III. Chair's Report

1. Baza recognized Vicki Reed and Lillian Perry for their generosity in volunteering resources to support the New Central Library project and the management of the Civic Art Collection, respectively.
2. Baza reported on the news of the Port of San Diego's Public Art Committee and its actions related to the proposed donation of *Unconditional Surrender*. Baza reported that three seats on the Port of San Diego's Public Art Committee are open due to resignations of members last month.

IV. ACTION – February 2, 2012 Minutes

Approved by unanimous consent with an abstention by Vernon Franck.

V. ACTION – Final Artwork Proposal: Ocean Beach Comfort Station

Nigel Brookes presented the staff report. **Vernon Franck made a motion** to recommend to the Commission that the final art proposal by Takeda fulfills the City's collecting mission, collection scope and accession criteria as established in Section 5, Section 6 and Section 8.2 of the Collection Management Policy for the Civic Art Collection (*City of San Diego Commission for Arts and Culture Department Instruction 1.00*). **Joanne Hayakawa seconded the motion.** The vote was 8-0-1.

Yea: Baza, de Salvo, Franck, Hayakawa, Perry, Reed, White, Wiese (8)

Nay: (0)

Abstention: (0)

Recusal: deFreitas (1)

VI. ACTION – Outgoing Loan of Artwork: Grandmother's Kitchen/Grandfather's Garden by Lynn Susholtz

Dana Springs presented the staff report. **Lillian Perry made a motion** to recommend to the Commission approval of the request from La Maestra Community Health Center in City Heights to borrow the City-owned artwork, *Grandmother's Kitchen/Grandfather's Garden* by Lynn Susholtz for a long-term exhibition. **Vicki Reed seconded the motion.** The vote was 9-0-0.

Yea: Baza, deFreitas, de Salvo, Franck, Hayakawa, Perry, Reed, White, Wiese (8)

Nay: (0)

Abstention: (0)

VII. Presentation – Schematic Artwork Proposal: Southcrest Trails Park

Nigel Brookes presented the staff report. Ingram Ober and Marisol Rendón-Ober presented their schematic artwork proposal. The PAC provided feedback. Eva Vargas provided public comment in favor of the project.

VIII. Staff Reports

1. Redevelopment of Horton Plaza, Design – Springs reported that the public art master plan for the Horton Plaza redevelopment project is slated to come to the PAC in May.
2. New Central Library – Springs reported that artists Gary Hill and Roy McMakin have been given tours of the library under construction and are now working on adapting their art proposals.
3. Other Reports – Springs reported that Mark-Elliott Lugo, Library Curator, retired on March 29, 2012 and the evolution of the San Diego Public Library's (SDPL)

Visual Arts Program is under analysis by SDPL leadership in consultation with Commission staff. Springs reported that Vons in Mission Hills recently celebrated a grand opening and the development features public artwork by Philipp Scholz Rittermann and Stuart White in response to the City's 1% civic enhancement allocation requirement.

IX. Member Reports

1. Allison Wiese reported that Matthew Coolidge, founder and director of Center for Land Use Interpretation, would be speaking at the University of San Diego on April 12, 2012. She invited PAC members to attend.

X. Adjourn

The meeting adjourned at 1:59 p.m.

DRAFT

Centre City Development Corporation

Implementing Downtown's Redevelopment on Behalf of the City of San Diego

AREA-SPECIFIC PUBLIC ART PLAN

HORTON PLAZA

May 2012

PURPOSE

The purpose of this document is to articulate a set of recommendations for the City of San Diego (City) to use as a guide when commissioning new public artworks for the Horton Plaza public open space – part urban plaza, part historic park. This plan should be viewed as an area-specific subcomponent of the City's *2004 Public Art Master Plan*, which guides public art planning citywide. Intended to capture the essence of the philosophies behind design decisions being made today about the imminent redevelopment of key sites within the downtown area commonly, and collectively, known as Horton Plaza, this plan contains recommendations for integrating new public artworks harmoniously into the space whenever the opportunity arises in the future.

The principles contained in this plan are applicable to the City but they are also available for Westfield Group (Westfield), owners of the Westfield Horton Plaza Retail Center (Retail Center) to adopt in the undertaking of renovations to their private properties adjoining the Horton Plaza public open space. Since the boundaries between public and private properties are indiscernible to the general public and seamless physical and visual transitions between properties strengthen the usability and aesthetic quality of the whole space, the City and Westfield are encouraged to consult each other regarding the installation of new public artworks in the Horton Plaza area.

SCOPE

Conversations about public art in the Horton Plaza area will naturally include the topic of arts-based programming such as rotating art exhibits, film presentations, concerts and dance performances. Indeed, Westfield has committed to presenting at least 200 multi-disciplinary events per year in Horton Plaza. Westfield will develop a plan for the programmed events in consultation with the City's Park and Recreation Department. This document, therefore, is limited to recommendations pertaining to the commission of new public artworks and the topic of arts-based programming will be addressed separately.

In addition, proposals to temporarily exhibit artwork, loan artwork or donate artwork for placement in Horton Plaza will not be addressed in this document. The City's temporary exhibit, loan and donation application processes are administered by the Commission according to existing policies and procedures.

Moreover, this plan should not be interpreted as precluding efforts to commission new public artworks for Horton Plaza which may not be listed among the recommendations contained herein.

It is understood that circumstances and site conditions may change to the degree that the consideration of additional or alternative public art principles and projects may be merited.

TERMINOLOGY

Within this document:

Urban Plaza – The portion of Horton Plaza which will be hardscaped and will include retail kiosks. (Today, this space is occupied by the former Robinson’s May department store /Sam Goody building which is slated for demolition.) The Urban Plaza will ultimately become the property of the City, overseen by the City’s Park and Recreation Department and operated by Westfield for at least 25 years.

Park or Historic Park – The portion of Horton Plaza which will primarily be landscaped with grass and includes the historic Greek revival fountain known as *Broadway Fountain*. The park is the property of the City, overseen by the City’s Park and Recreation Department and operated by Westfield for at least 25 years. The park is Site #51 on the City’s Historical Site Board Register.

E Street Corridor – The linear pedestrian walkway between the Balboa Theatre and the Urban Plaza from 4th Avenue to Broadway Circle.

Retail Center – The facilities of the retail shopping center owned by Westfield or its successors. Lyceum Theatres and the Bradley Building are included in this group of facilities.

Horton Plaza - The area that includes the park, Urban Plaza and the E Street Corridor.

(Also see Figure A later in this document for visual representation of these distinctions.)

HORTON PLAZA – SAN DIEGO’S ULTIMATE URBAN DESTINATION

Before today’s redevelopment planning began and the terminology distinctions above became helpful to planners, designers and developers, “Horton Plaza” was understood by most people to be the group of shops, theaters, restaurants, offices, hotels, apartments and plazas bound by Broadway to the north, 4th Avenue to the east, G Street to the south and 1st Avenue to the west. This site has been at the heart of San Diego’s lively city center for more than 150 years. Once owned by 19th century real estate developer Alonzo Horton, this property has become the ultimate destination for residents and visitors who want to experience the urban side of San Diego. With San Diego Bay and Coronado Island to the southwest, City Hall and Balboa Park to the north and the edge of inland suburban neighborhoods to the east, Horton Plaza bustles with the downtown workforce during the day and fun-seeking students, residents and tourists by night. The site is traversed constantly by pedestrians walking to and from cruise ships, major bus, train and trolley terminals, PETCO Park—home of Major League Baseball’s San Diego Padres, the convention center and the glittering nightclubs and restaurants of the historic Gaslamp Quarter.

Appealing to shoppers and design aficionados alike, the Retail Center is an architecturally unusual and dramatic retail shopping center designed by internationally recognized architect Jon Jerde. The Retail Center is not just a favorite for shoppers, but it is a popular destination for theater-goers, concert attendees and cinemaphiles. The Retail Center, anchored by Nordstrom and Macy’s, is home to a multi-screen movie house and Lyceum Theatres where the San Diego Repertory Theatre presents live theater, concerts and visual art exhibits. The adjacent Balboa Theatre, and nearby Spreckels Theatre, Civic Theatre and the Gaslamp Stadium cinema all present programs and draw

audiences which contribute to the vibrant animation of the Horton Plaza complex. Many nearby hotels including The Westin Gaslamp Quarter, The Westgate Hotel and the historic U.S. Grant Hotel also attract thousands of travelers per year to the Horton Plaza neighborhood.

Having served millions of people since 1870 when Alonzo Horton first created a centrally located open space furnished with watering troughs for horses, Horton Plaza is ready for its next transformation. A partnership between Centre City Development Corporation (CCDC)—working on behalf of the City—and Westfield has been formed to undertake the “Horton Plaza Improvement Project,” which encompasses the redevelopment of the public open space portions of the site at a time that coincides with planned or occurring renovations to the adjacent privately owned properties, The Westin Gaslamp Quarter and the Retail Center.



The original plaza created by Alonzo Horton, circa 1870s

Photo courtesy of San Diego History Center

SCOPE OF THE HORTON PLAZA IMPROVEMENT PROJECT

The scope of the Horton Plaza Improvement Project (Project) is limited to the 20,000 sq. ft. Historic Park, the 37,000 sq. ft. Urban Plaza and adjacent public right-of-ways. The Project site is bounded by Broadway on the north, 4th Avenue on the east, Balboa Theatre and the Retail Center on the south, and the Bradley Building and Broadway Circle on the west. See the site plan in Figure A.



Figure A

The area inside the red dotted line is the scope of the Horton Plaza Improvement Project

Image courtesy of Walker Macy

CCDC released a Request for Qualifications (RFQ) in November 2010 seeking a team of consultants to: **“1) restore the existing Historic Park and rehabilitate the existing historic fountain; and 2) create an Urban Plaza that will energize the neighborhood and complement the adjacent Historic Park.”** Other important direction CCDC provided to the consultants via the RFQ includes:

- ✓ “The successful team will develop a program that will create a vital new urban open space and reactivate a historically significant community asset for the benefit of all San Diegans and visitors.” “The Project is envisioned to be the dynamic, active public heart of the city and a true gathering place for over 200 civic events and community celebrations each year.”
- ✓ “Project improvements shall be designed to take advantage of the Park’s relationship to Broadway, the adjacent Retail Center, the historic Balboa Theatre and the historic U.S. Grant Hotel.”
- ✓ “The overall concept [should] evoke a setting that allows an active and vibrant program of daily and weekly events that will attract residents and visitors as the place to be or be seen in San Diego.”
- ✓ “The primary objective for the Horton Plaza improvements is to create a ‘place of memories’ that will draw inspiration from the unique characteristics of the San Diego region and transform these elements into a special place, celebrating the city.”
- ✓ “Additionally, improvements to the Park shall enhance the celebratory character of the Historic Park, reinstate the iconic status of what traditionally has been considered the ‘center’ of downtown and develop programming that will activate the space.”
- ✓ “Make the new public parks and plazas harmonious, inspirational, and sources of community pride and character through community participation and design excellence.”
- ✓ “Protect historical resources to communicate downtown’s heritage.”
- ✓ “Encourage the rehabilitation and reuse of historical resources.”
- ✓ “Allow development adjacent to designated National Register sites respectful of context and heritage, while permitting contemporary design solutions.”

A consultant team lead by Walker Macy was selected through CCDC’s competitive process. Other consultants on the team include Carrier Johnson + CULTURE, Heritage Architecture & Planning, Schmidt Design Group, Inc. and Gail M. Goldman Associates, LLC. Following extensive research, analysis and numerous public input/feedback sessions, the Walker Macy team proposed a design for the Horton Plaza public open space which was approved by the CCDC Board of Directors on September 28, 2011.

The approved design has been informally dubbed the “Cabrillo Arch” design as it takes inspiration from the curving architectural forms prevalent in San Diego.



Inspiration for the “Cabrillo Arch” design by Walker Macy and team
Image courtesy of Walker Macy



Early rendering for the “Cabrillo Arch” design by Walker Macy and team
Image courtesy of Walker Macy

The approved design for the Horton Plaza public open space includes the following key elements:

- Rehabilitation of the Historic Park including the historic fountain
- An open arrangement of features which provides the space for at least 200 multi-disciplinary events per year, e.g. markets, concerts, film presentations, art exhibits, performances, etc.
- Permanent kiosks which house multiple uses such as cafés, restrooms, ticket sales, etc.
- Architecturally ornamental light standards formed as torches or “luminaires”
- Landscaping inspired by the work of local horticultural luminary Kate Sessions
- Hardscape patterns inspired by local Kumeyaay woven baskets
- Moveable tables and chairs



Bird's eye views of the design for Horton Plaza by Walker Macy and team

Images courtesy of Walker Macy

COMMISSIONING PUBLIC ART FOR HORTON PLAZA

1909-1910

A public space as prominent, central and highly trafficked as Horton Plaza is a natural location for public art. Indeed, even as early as 1909, City leaders commissioned Irving Gill to design and install a fountain in the center of the park. At the time, Horton Plaza had become known as a place for San Diego's citizenry to gather and experience such wildly divergent scenes as hot air balloon flights, brass bands, gun salutes, celebratory "jubilees" and passionate speeches by public orators atop soapboxes.¹ The fountain, which ultimately came to known as *Broadway Fountain*, was intended to communicate the City leaders' aspirations for refinement, elegance and (what they believed to be) good taste in San Diego's city center.² Gill succeeded in designing a fountain based on commonly accepted classical forms and yet he also produced a design that capitalized on the dynamism of the site. He based his design on a monument to drama, dance and music, the Choragic Monument of Lysicrates in Athens, Greece. He also used the opportunity to experiment with materials and the *Broadway Fountain* reportedly became the nation's first fountain to combine colorful electric lights and flowing water. (Apparently, Gill's experimentation was not without its own drama: The City's electrical inspector at the time is said to have been fearful that the combination of water and electricity in the public fountain would be too dangerous and this allegedly sparked a vigorous, notorious disagreement between Gill and the inspector.³) When the *Broadway Fountain* was dedicated in 1910, it became the very first public artwork accessioned into the City's Civic Art Collection.

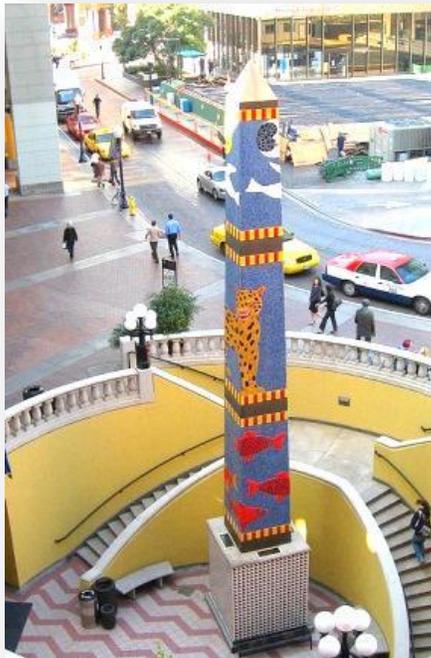


Broadway Fountain: 1910, 1920, 2009

1980s

The impulse to experiment, make dramatic design statements and to commission monumental public artworks for Horton Plaza carried into the late 1970s when shopping mall development mogul, Ernest "Ernie" Hahn commissioned Jon Jerde to design the Retail Center we know today as Westfield Horton Plaza. Hahn selected Jerde for the job knowing Jerde's articulated but then unproven theories about placemaking through design.⁴ Hahn's high tolerance for risk paid off big as did Jerde's instincts about how to create a place many people will be attracted to and enjoy. Jerde's Horton Plaza fact sheet online states, "Expected to take five years to produce a change, Horton Plaza attracted 25 million people in its first year and immediately served as a catalyst for regeneration [in downtown San Diego]."⁵ Jerde's placemaking philosophy, dubbed by some as "experience architecture" is now expressed on The Jerde Partnership website: "Jerde Placemaking envisions differentiated and multi-layered, experiential environments. Of course, these visions include architecture, but they also include big ideas for the spaces between the architecture, where people connect and share a complex authentic urban experience—where they experience the Place."

To generate some of those “big ideas for the spaces between architecture” at Horton Plaza, Jerde teamed with Los Angeles-based art consultant Tamara Thomas of Fine Arts Services, Inc. to commission two public artworks. (In fact, three artworks were commissioned but the proposal by Peter Alexander was never realized.) Two large-scale sculptures were installed to mark major entrances to the mall: a suspended sculpture by Loren Madsen can be found on the west side of the Retail Center located in the small courtyard facing 1st Avenue near the corner of G Street (near 24 Hour Fitness). The piece is relatively reserved in color compared to its surroundings but it exhibits unfailing durability and continues to be an amazing and elegant display of strength as it rocks slightly in the breezes off the Pacific. A colorful tile mosaic obelisk by Joan Brown can be found on the north side (at the entrance to Lyceum Theatres). The obelisk is located inside the circular entrance to Lyceum Theatres and the composition faintly echoes the ceremony and grandeur of Saint Peter’s Square in Rome. If the number of Flickr photographs of Horton Plaza which feature Brown’s obelisk is any indicator of its ability to draw attention, it can be said that the sculpture is one of the area’s most eye-catching elements.



Joan Brown
Horton Plaza Obelisk, 1985
 Ceramic tile, steel
 36' x 6' x 6'

Image courtesy of Dominique Guillochon via Flickr



Loren Madsen
Untitled, 1984
 Glued laminated timber (a.k.a. glulam) beam,
 stainless steel pylons, cable
 20'h x 30'w x 58'l

Images courtesy of Gail Goldman & Loren Madsen

GUIDING PRINCIPLES FOR NEW PUBLIC ART

If *Broadway Fountain* will be restored to its original glory (with state-of-the-art technology “under the hood”) and the artworks by Madsen and Brown still make good impressions more than 25 years after installation, then why is commissioning new public art a current goal? As mentioned earlier, Horton Plaza is the only major urban public open space in San Diego County and it must be celebrated and marked befittingly.

The commission and installation of new public art in Horton Plaza is consistent with the ethos and pattern of transformation that has characterized Horton Plaza for more than a century. New site-specific public artworks are visual and experiential representations of this community center’s present and its aspirations for the future.

While any public artwork commissioned for placement on City property must meet the collecting mission established by the City of San Diego Commission for Arts and Culture⁶ (Commission), a more specific subset of guiding principles can be used by artists and administrators to ensure that each new artwork at Horton Plaza is a cohesive part of the whole experience.

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

It is important to emphasize that the purpose of the following principles is not to limit the creativity of artists. Rather, the principles should be used to assist artists and administrators with prioritizing concepts and as a platform for conveying the insights of all the generations of planners and designers who have previously immersed themselves in the culture and conditions of this site. The following principles are not intended to be used as literally as a checklist; the principles should be understood by artists, administrators and other stakeholders as conceptual markers along the path into the nature, spirit and potential of the site.

New public art commissioned for Horton Plaza should embody, convey, respond to or otherwise correspond with the following principles:

Be Attractive

Draw people into the space. Be a beacon. Be a landmark. Be a destination. Be approachable. Be welcoming. Maybe even be a little popular (and photogenic).

Be Engaging

Give people reasons to stay in the space. Be fun. Be interactive. Be dynamic. Be surprising. Be clever. Be charming. Be interesting. Maybe even be a little funny.

Be Bold

Be dramatic. Be memorable. Be conspicuous. Be courageous. Be unexpected. Be spirited. Be original. Cause a stir. Embrace the site’s heritage as a place where diverse cultures come together and sometimes clash. Be a counterbalance to the elegant symmetry and classicism of the plaza and park design. Have a voice. Express something. Make a point. Be urban. Maybe even be a little unrefined.

Be Contemporary

Be present. Be relevant. Now. Be aware. Be awake. Be fresh. Look forward. Be the catalyst for moving forward. Be imaginative. Be inspiring. Embrace possibilities. Embrace the unknown. Maybe even be a little risky.

Be Friendly

Be for people. Be for lots of people. Be for walking. Be for staying. Be comfortable. Be open. Be a good neighbor. Be sensitive. Be thoughtful. Be authentic. Be prepared. Be accessible. Be available. Be on. Maybe even be a little humble.

INFLUENTIAL SITE CONDITIONS

The following site conditions must be taken into account when new public artworks are commissioned for Horton Plaza:

- Preserve important sightlines and passageways
- Spaces, fixtures and equipment which support the staging and presentation of events must remain unimpeded
- Where applicable, adhere to the Secretary of the Interior Standards for the Treatment of Historic Properties with Guidelines for the Treatment of Cultural Landscapes as well as local historical registry regulations
- If necessary, obtain permission to attach/affix/stage/install art elements from owners of adjacent private properties. Work around private properties if permission cannot be obtained.
- Artworks will be installed in a pre-existing landscape; integration of art elements during construction of the Urban Plaza is impossible.
- The site owner (City) and the site operator (Westfield) are two different entities per the Horton Plaza Retail Center Owner Participation Agreement. Negotiations about artwork maintenance, operation, etc. may be necessary before art installation.

FUNDING FOR NEW PUBLIC ART

Funding for new public art in Horton Plaza is not automatically available through any of the City's or CCDC's current policies or funding sources. Therefore, fundraising will be necessary. The City has a long history of applying for and winning grants for the creation of new public art. Donations and sponsorships may be components within the overall fundraising strategy.

RECOMMENDED PUBLIC ART APPROACHES

Following are recommended approaches to public art projects within or adjacent to Horton Plaza. Each recommendation offers the potential to correspond with the guiding principles for public art outlined earlier. Naturally, the recommendations draw from the analysis, findings and design decisions of the CCDC/Westfield/Walker Macy team.

LARGE-SCALE SUSPENDED ARTWORK

FUNDING PRIORITY: 1

FUNDING GOAL: \$1.5 - \$2 MILLION

A large-scale artwork suspended over the E Street Corridor between the Bradley Building and the Retail Center has the power to transform the Urban Plaza and the experience of the visitor. Highly visible, it will serve as an important landmark and point of reference, welcoming and orienting visitors to this important civic space.



Janet Echelman, *Her Secret is Patience*, Civic Space Park, Phoenix, 2009; Kendall Buster, *Resonance*, Princeton, 2010; Jaume Plensa, *Conversation in Nice*, Place Messena, Nice, 2007

KEY CONSIDERATIONS:

- To accommodate trucks accessing the plaza on E Street, a suspended artwork must be at least 15' above the ground to ensure clearance.
- The E Street Corridor must remain open. Therefore, a suspended artwork may need to be anchored to the existing architecture or on an edge area (e.g. between the street trees) to prevent access conflicts.
- Any attachments proposed for the Balboa Theatre must comply with the the Secretary of the Interior Standards for the Treatment of Historic Properties with Guidelines for the Treatment of Cultural Landscapes as well as local historical registry regulations
- Structural evaluation and possible upgrades to the surrounding buildings to support a suspended artwork may be necessary. The need for vehicular access to the plaza makes a structural frame that sits on the ground infeasible.
- Since Westfield owns the Bradley Building and the Retail Center, the City may need to negotiate for access to certain structures for support and maintenance of such an artwork.
- Given the extraordinary complexity of this site and the experience required to create a suitable artwork, the artist selection process should be designed such that only the most highly accomplished artists are eligible for the commission.

LARGE-SCALE, SITE-SPECIFIC ELECTRONIC ARTWORK

FUNDING PRIORITY: 2

FUNDING GOAL: \$10,000 - \$500,000 (dependent on scope and longevity)

Electronic artworks are most commonly light-based and include projections, artworks screened on monitors and artworks composed of lights or with light. Electronic artworks offer enormous flexibility and variety. These artworks can utilize a nearly infinite mix of electronic media with digital media being some of the most popular. Electronic artworks can exhibit pre-programmed or live content, can be fixed in one site or appear in multiple sites, can be tailored to suit site-specific architectural conditions and can be timed to correlate with specific occasions. Electronic artworks are ideal for promoting participation, interaction and animation especially after dark. Electronic artworks in all forms invite active audience engagement and exploration, and introduce elements of surprise and delight.



Camille Utterback, *Abundance*, San Jose City Hall, 2007; Scott Snibbe, *Deep Walls*, Milwaukee Art Museum, 2003; Jennifer Steinkamp, *Madame Curie*, Museum of Contemporary Art San Diego, 2011

KEY CONSIDERATIONS:

- The lighting plan for Horton Plaza must be considered when determining which sites and types of electronic artworks are most suitable. See the lighting plan for Horton Plaza in Figure B later in this document.
- Some suggested sites for light projections in Horton Plaza include walls (i.e. kiosks, Bradley Building, the Retail Center, Balboa Theatre) and hardscape (sidewalks, pathways, amphitheater seating).
- Artworks proposed for installation on privately owned property, such as the Bradley Building, would require the owner's authorization and cooperation.
- Personnel with technical expertise may need to be retained to ensure optimal operation of electronic artworks.

SITE-SPECIFIC PERFORMANCE ARTWORK

FUNDING PRIORITY: 3

FUNDING GOAL: \$250,000 - \$1 MILLION

A site-specific performance artwork commissioned for Horton Plaza would create a signature happening to be identified solely with Horton Plaza. A signature event of this sort could attract residents and visitors to Horton Plaza much like Burning Man attracts people to the Black Rock Desert of Nevada and Glow Santa Monica attracts people to the Santa Monica Beach Pier and Palisades Park. A performance artwork by its very nature is temporary, lending the experience a “once in a lifetime,” “only happens here” or “not to be missed” reputation. An event, festival, happening or performance artwork offers the opportunity for many people to participate in an art experience.



Celeste Boursier-Mougenot, *shapednoise*, Glow Santa Monica, 2010; San Diego Dance Theatre, *Trolley Dances*, San Diego, 2010; Burning Man Art Event

KEY CONSIDERATIONS:

- Personnel with sophisticated event production expertise would need to be engaged.
- Artworks proposed for encroachment on privately owned property would require the owner’s authorization and cooperation.
- Well-organized efforts to secure the input and support of community stakeholders would be required.
- An event imported to occur at Horton Plaza is not an acceptable alternative to a performance artwork commissioned and designed specifically to reflect an authentic San Diego experience.

LARGE-SCALE WALL MOUNTED ARTWORK

FUNDING PRIORITY: 4

FUNDING GOAL: \$500,000 - \$750,000

A significant artwork mounted on the east-facing wall of the Bradley Building would serve as a dramatic focal point. The available wall area measures approximately 100' long x 21' high. The artwork may be a discrete object(s) or serve as a "skin" covering the entire surface.



Jen Stark, *Acid-Free*, Ft. Lauderdale Museum of Art, 2011; Ball-Nogues Studio, *Cradle*, Santa Monica Place, 2010; Anne Marie Karlsen, *Wheels*, Santa Monica Place, 2010

KEY CONSIDERATIONS:

- It is critical that any artwork on the east-facing wall of the Bradley Building complement the large-scale suspended artwork planned for installation in the area directly south of the wall.
- A structural evaluation of the wall may be needed to determine the weight bearing limitations and any necessary upgrades to support a wall-mounted artwork.
- The Bradley Building is the private property of Westfield, therefore public artwork installed on this site would require Westfield's authorization and cooperation. Ownership of the artwork itself could be negotiated. This factor is what places this proposed artwork in fourth place for funding priority. Otherwise, the large-scale wall mounted artwork would rank higher in the list of implementation priorities.

PROCESSES, PROCEDURES AND ART COLLECTION MANAGEMENT

Commission controls artwork on City property.⁶ [DANA: Add further explanatory details.]

Artist Selection

Artist selection processes will be administered by the Commission consistent with the City's applicable procurement laws and the recommendations contained in the *2004 Public Art Master Plan*. [DANA: Add further explanatory details re: role of the Commission and its Public Art Committee in artist selection processes and art proposal review processes. Add info about role of CCDC staff, Park and Rec staff, community stakeholders, i.e. Westfield, SD Theatres.]

Artwork Management

- **Maintenance and Operation** [DANA: Add further explanatory details.]
- **Diversification of Civic Art Collection** [DANA: Add further explanatory details. This section is where donations will be addressed.]

CONCLUSION

[DANA: Summarize the what & why of the big ideas contained previously in this document.]

DRAFT



Figure B
Lighting Plan
 Image courtesy of Walker Macy

END NOTES

1. www.balboaparkhistory.net; “Horton Plaza Park: Where People Meet and Opposites Collide” by Richard W. Amero
2. www.balboaparkhistory.net; “Horton Plaza Park: Where People Meet and Opposites Collide” by Richard W. Amero
3. www.balboaparkhistory.net; “Horton Plaza Park: Where People Meet and Opposites Collide” by Richard W. Amero
4. [USC Trojan Family Magazine, Summer 2001; “Urban Legend” by Shashank Bengali](#)
5. [Jerde Website: www.jerde.com](http://www.jerde.com)
6. [San Diego Municipal Code 26.0722](#)

PUBLIC ART PLANNING PARTICIPANTS

City of San Diego Park and Recreation Department

Scott Reese, Assistant Director
Kim Duclou, Park Ranger

Centre City Development Corporation

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Eli Sanchez, Senior Project Manager
Brad Richter, Assistant Vice President - Planning
Gary Bosse, Assistant Vice President - Public Works and Property Management
Lucy Contreras, Senior Planner

Westfield Group

Kim Brewer, Vice President - Development

Design Consultant Team

Walker Macy
Carrier Johnson + CULTURE
Heritage Architecture & Planning
Schmidt Design Group, Inc.
Gail M. Goldman Associates, LLC

City of San Diego Commission for Arts and Culture - Commissioners

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Colette Carson Royston
Garet Clark
Robert Gleason
Joanne Hayakawa
Dea Hurston
Lew Klein
Judy McDonald
Laurie H. Mitchell
Bennett Peji
Sharletta Richardson
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John Venekamp
Sheryl White

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