

City of San Diego Commission for Arts and Culture

PUBLIC ART COMMITTEE

AGENDA

San Diego Central Library, Mary Hollis Room

330 Park Blvd, San Diego, CA 92101

Hyperlink to attend the meeting at its scheduled time available [here](#)

Thursday, March 9, 2023

8:30 a.m. – 9:30 a.m.

8:30 a.m.	I.	Call to Order	Keith Opstad, Chair
8:35 a.m.	II.	Non-agenda Public Comment	
8:40 a.m.	III.	Chair's Reports	
		A. Commission Business	
		B. ACTION – January 6, 2023 Minutes	
		C. Other Reports	
8:50 a.m.	IV.	ACTION – Final Artwork Proposal for Beyer Park by Ingram Ober and Marisol Rendón	Lara Bullock, Civic Art Project Manager
9:20 a.m.	V.	Reports	Christine E. Jones, Chief of Civic Art Strategies
		A. Staff Reports	
		B. Committee Member Reports	
9:30 a.m.	VI.	Adjourn	

Meetings will be recorded. PUBLIC COMMENT: Any member of the public may address the Committee on any agenda item during agenda item public comment, or on any matter not presently pending or previously discussed at the Committee that is within the Committee's area of responsibility during non-agenda public comment. Each public comment speaker is limited to three (3) minutes. In addition to in-person attendance, members of the public may submit their comments via a public comment [webform](#), or they may join the meeting as a "webinar attendee" at the link provided in the Commission or Committee meeting website. For members of the public wishing to address the Committee under Public Comment via the [webform](#) prior to the meeting, instructions for word limitations and deadlines will be noted on the [webform](#). As required by the Americans with Disabilities Act (ADA), requests for agenda information to be made available in alternative formats, and any requests for disability-related modifications or accommodations required to facilitate meeting participation, including requests for alternatives to observing meetings and offering public comment as noted above, may be made by contacting the City Clerk at (619) 533-4000 or <mailto:cityclerk@sandiego.gov>. The City is committed to resolving accessibility requests swiftly in order to maximize accessibility.



City of San Diego Commission for Arts and Culture

PUBLIC ART COMMITTEE (PAC)

MINUTES

Friday, January 6, 2023

Members Present

Keith Opstad, Chair
Fritz Friedman, Vice Chair
Anthony Graham
Melinda Guillen
Wayne Holtan
Abe Hughes
Alessandra Moctezuma
Francisco Eme
Imani Robinson

Members Absent

Eun Jung Park
Denise Rogers
Ann Bossler, Ex Officio

Staff Present

Lara Bullock
Christine E. Jones
Charles G. Miller

-
- I. Call to Order | [View Here](#) – Commissioner Keith Opstad called the City of San Diego (City) Commission for Arts and Culture’s Public Art Committee (PAC) to order at 9:33 a.m. via an online meeting platform pursuant to the provisions of California Executive Order 29–20.
- II. Non-agenda Public Comment – None
- III. Chair’s Reports
- A. Commission Business – [View Here](#)
- B. **ACTION** – November 4, 2022 Minutes | [View Here](#) – Commissioner Keith Opstad introduced the item. **Commissioner Fritz Friedman made a motion to approve the PAC minutes of November 4, 2022. Anthony Graham seconded the motion. The vote was 9-0-0; the motion passed.**
- Yea: Eme, Friedman, Graham, Guillen, Holtan, Hughes, Moctezuma, Opstad, and Robinson (9)
- Nay: (0)
- Abstention: (0)
- Recusal: (0)
- C. Other Reports – None
- IV. **ACTION**: Artist Selection Panelists for the *Exposure* Fellowship | [View Here](#) – Commissioner Alessandra Moctezuma made a motion to advise the City’s Commission for Arts and Culture to recommend the following panelists for the *Exposure* fellowship: Commissioner Abe Hughes with Commissioner Alessandra Moctezuma as an alternate for the seat of the PAC member, scott b. davis for the seat of the Visual Art/Design Professional #1, and Tiffany Wai-Ying Beres for the seat of the Visual Art/Design Professional #2, with recommended alternates, in no particular

order, to serve as two of the five ad hoc artist selection panelists. Commissioner Fritz Friedman seconded the motion. The vote was 9-0-0; the motion passed.

Yea: Eme, Friedman, Graham, Guillen, Holtan, Hughes, Moctezuma, Opstad, and Robinson (9)

Nay: (0)

Abstention: (0)

Recusal: (0)

V. Reports

A. Staff Reports – [View Here](#)

B. Committee Member Reports – [View Here](#)

VI. Adjourn – Commissioner Opstad adjourned the meeting at 10:08 a.m.

DRAFT



Commission for Arts and Culture

STAFF REPORT

DATE ISSUED: March 6, 2023

ATTENTION: Public Art Committee

SUBJECT: Final Artwork Proposal by Ingram Ober and Marisol Rendon: Beyer Park

REFERENCES: 1) [Commission for Arts and Culture Department Instruction 1.00 – Collection Management Policy for the Civic Art Collection](#)
2) Final Artwork Proposal Package

STAFF CONTACT: Lara Bullock, Ph.D., Civic Art Project Manager

STAFF RECOMMENDATION:

Recommend to the City of San Diego Commission for Arts and Culture (Commission) that the Executive Director of the Commission accept the final artwork proposal by Ingram Ober and Marisol Rendon in fulfillment of the City of San Diego's (City) collecting mission, collection scope and accession criteria as established in Section 5 – Collecting Mission, Section 6 – Scope of the Collection and Section 8.2 – Accession Criteria of the Commission for Arts and Culture Department Instruction 1.00 – *Collection Management Policy for the Civic Art Collection*.

SUMMARY:

Artists Ingram Ober and Marisol Rendon were commissioned to design, fabricate and transport permanent, site-specific artwork for Beyer Park and consult during installation of artwork at the site by the City. The Beyer Park project involves the design and construction of a new park in San Ysidro. Schmidt Design Group is the lead designer for the park to be located south of Beyer Boulevard and east of the 805 freeway. The artists have collaborated closely with Schmidt Design Group.

On October 7, 2022, Ober and Rendon presented their preliminary artwork idea to the Public Art Committee (PAC) for feedback. PAC also provided feedback on the artist's schematic artwork proposal on November 4, 2022. In addition to PAC's feedback, the final artwork proposal is informed by suggestions from the public, the City's Parks and Recreation Department, and other various City departments.

FISCAL CONSIDERATIONS:

This project is funded by the City as set forth in *City of San Diego Council Policy 900-11 – Inclusion of Public Art in Selected Capital Improvements program Projects*.

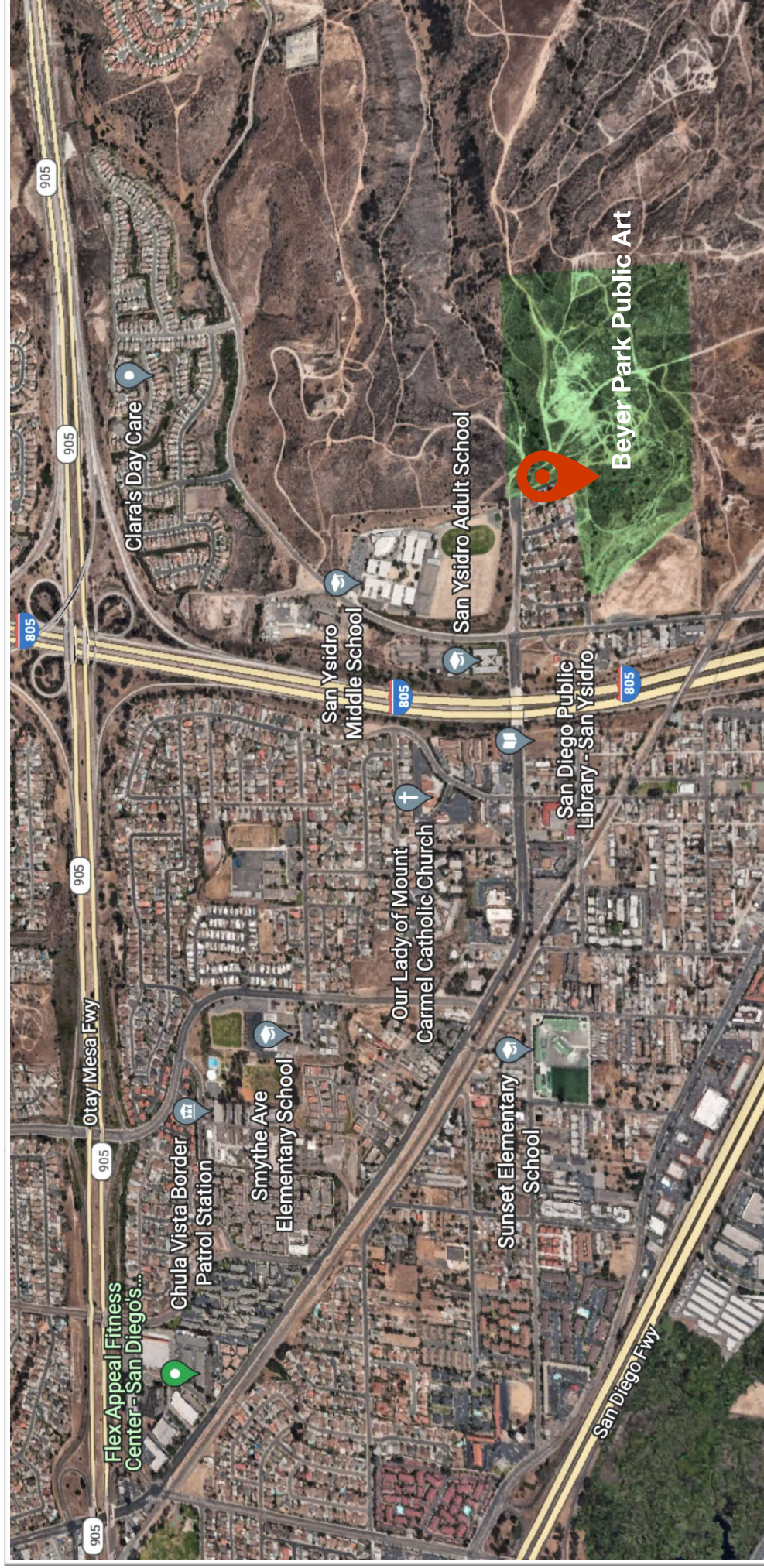


Ingram Ober & Marisol Rendon

Final Proposal

Beyer Park Public Art

Project Location



SEE SHEET LP100 FOR PLANTING LEGEND
SEE SHEETS LP101 - LP106 FOR PLANTING PLANS
SEE SHEET LP200 FOR PLANTING DETAILS & NOTES

PLAN TITLE: Beyer Park Development - Phase 2

DATE: 01/10/2023

PROJECT: Beyer Park Development - Phase 2

CLIENT: Beyer Park Development

DESIGNER: Schmidt Design Group

PROJECT NO: 111-0

SHEET NO: 111-0

SCALE: 1" = 20'-0"

NORTH ARROW

TREE SCHEDULE

TREES	BOTANICAL NAME	COMMON NAME
●	CERCOIDM X DESERT MUSEUM	DESERT MUSEUM PALO VERDE
●	CERCOIDM X DESERT MUSEUM	DESERT MUSEUM PALO VERDE
●	WESTERN REDWOOD	WESTERN REDWOOD
●	DESERT WILLOW	DESERT WILLOW
●	TECATE CYPRESS	TECATE CYPRESS
●	TOYON	TOYON
●	TORREY PINE	TORREY PINE
●	CALIFORNIA SYCAMORE	CALIFORNIA SYCAMORE
●	CATALINA CHERRY	CATALINA CHERRY
●	COAST LIVE OAK	COAST LIVE OAK
●	ENGELMANN OAK	ENGELMANN OAK
●	HOLLY OAK	HOLLY OAK
●	TIPIANA TIPI	TIPIANA TIPI

PLANTING PLAN

ENGINEERING & CAPITAL PROJECTS DEPARTMENT

SHEET 111 OF 115 SHEETS

DATE: 01/10/2023

PROJECT NO: 111-0

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Context

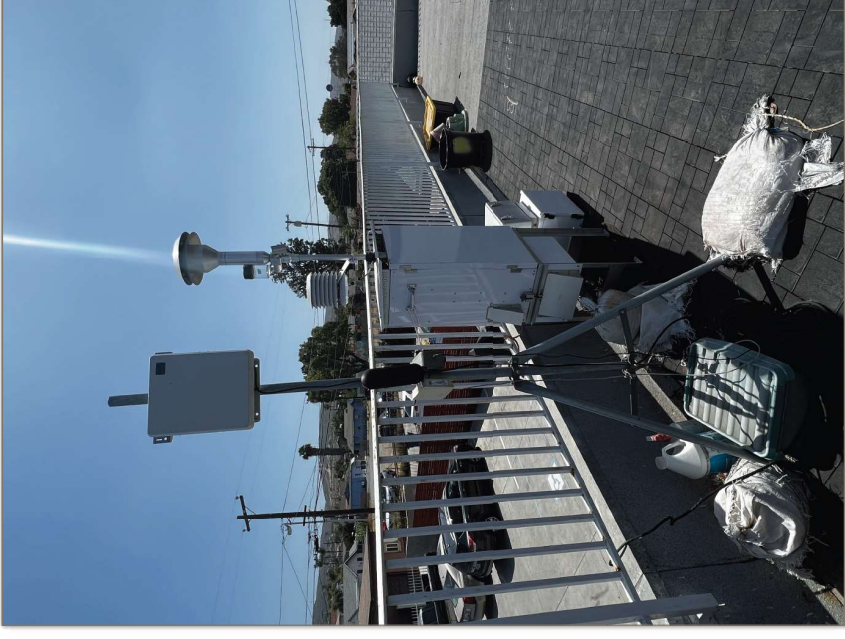
Beyer Park will be located on Beyer Boulevard just east of Interstate 805 and south of San Ysidro Middle School. It's designed to serve the communities of Otay Mesa and San Ysidro. San Ysidro as a border community located at the California/ Baja California border faces risks that are not felt by other California communities. Being close to the international border appears to result in elevated exposure to pollution from lines of idling vehicles at the Ports of Entry, trade-related commercial trucks, and transport of pollutants from Mexico. At the forefront of this social justice conversation is Casa Familiar. Before our first “meet the artist” community event Casa Familiar approached the Commission for Arts and Culture to ascertain if we would be willing to design artwork that “actively engaged with” air quality concerns and mitigation. This is an exciting proposition for us; art that makes a positive imprint on its environment, is a large part of our practice.



Research and Findings

During the “meet the artist” event we were impressed by the excitement and engagement we witnessed from the younger participants who expressed how important the skatepark was to them, not just for the recreational aspect of the park but for the voice it gave them in lobbying for it; for some, it was just their first foray into social activism. As we performed subsequent site visits and spoke with representatives from Casa Familiar we realized how this park was at the axis of environmental justice, health, quality housing, open space, urban greening, and social justice conversations in San Ysidro, and that all of these conversations are inseparably interconnected. With this in mind we fully committed to investigating the air quality component of this project. We began by asking ourselves how art can operate in this way which is different than the current monitoring systems in San Ysidro, or the tree plantings that have been added to the park plan. Our answer has come in breath. Of all of the technologies and alternative building/surfacing materials currently being developed, the most efficient way of approaching air quality at the scale of public art seems still to be a natural one, trees. An average of 48 pounds per year of CO2 can be sequestered by a mature tree (figure provided by the Arbor Day Foundation,) which leads us to the role of art in this project. Art has the ability to make concrete, palpable, intuitive, and/or emotive those ideas which are often too abstract to grasp. What

does a tree's impact look like? When it takes in CO2 and other pollutants and releases O2 how big is that “breath?” Can we visualize this process? Can we crystallize the idea of atmosphere? Can a singular tree in this environment be precious to us? How does that change the way we see all of the other questions at the core of our proposal.



*Image above: Air quality monitoring system at Casa Familiar

Input and Feedback

Community and design team input and feedback to information provided during the Preliminary Idea phase of our proposal process focussed primarily on the physical parameters of the artwork and its relationship to the tree. Many of the voiced concerns have been addressed in detail as adjustments and clarifications within other aspects of this proposal. A brief summary and response has also been included here:

1. There have been multiple inquiries about the size of the artwork's structure in relationship to the tree. At 25' in total height, the steel structure will contain 21' of vertical space and be just under 12' in diameter at the base spreading to approximately 22' diameter before the final canopy spread to a 30' diameter. This should be adequate to contain a Catalina ironwood at multiple growth stages. This species choice has been arrived upon based on our initial Southern California species research and in discussion with the design team.
2. The structure's primary function is to visually define a volume of air around the tree and to provide a setting and context to experience this particular tree within the park with this in mind concerns about "containing" the tree should be addressed through occasional pruning through the early growth of the tree and later as the tree reaches adulthood it can be allowed to grow through the structure slightly if necessary.

3. Our initial description of the concrete planter/plinth being 6' in height was initially arrived at while considering limiting access to the artwork and dissuading climbing. As per suggestions from the design team and stakeholders we have adjusted that height to 4' tall. It is our intention for the soil surface to be flush with the top of the planter/plinth.
4. The fogger heads will be arranged through out the entire vertical range along the perimeter of the structure. Replacement will require a lift truck. A similar system is currently in use in a different application at the San Diego Zoo, and has been in operation for over a year without cleaning or replacing the fogger units. This is a high pressure, potable water system that has its own hard water filtration system located at the pump/controller enclosure.
5. Community comment expressed excitement with the idea that a water feature might be included with the work and asked if the "mistlers" could face out from the structure for cooling. We will now be positioning a few fogger heads pointing out around the base of the structure, to directly interact with "viewers." These fogger heads produce an extremely fine atomization of water that provides cooling but is not significantly wetting to the touch. This atomization of water will be easily carried by any breeze out of and away from the artwork.

The background of the slide is a collage of architectural sketches. It includes several dome-like structures, some with internal truss frameworks, and others with smooth surfaces. There are also geometric forms like cubes and pyramids, some with internal structural lines. A central sketch shows a series of overlapping, flat, rectangular planes arranged in a star-like pattern. The sketches are rendered in a light, sketchy style with some shading to indicate form.

Schematic Concept

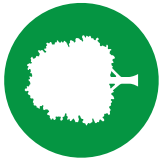
AIR Sanctuary

We propose to plant a singular tree and grow that tree within a sculptural “Wireframe” enclosure that relates visually to the growth of the tree, to the volume of air processed by that tree over a set period of time, to decorative vessels in the way that they create a preciousness of contained space, and structurally to the process of systematic paper folding and engineering. We choose to plant one tree, as opposed to many, for the reason that art must create a relationship with its viewer or participant. Knowing a tree, watching it grow, witnessing the seasonal changes of a singular identifiable entity, creates empathy and connection. We feel it is a net gain, to trade over all air quality impact of our particular work for the possibility of inspiring future climate activism. We want the unique relatability of this tree to generate reverence for all. The structural enclosure frames this particular tree. It creates a charismatic space to contemplate the living processes of a tree. We will relate the volume of the framework to the removal of greenhouse gases from air over time. Using a fog of atomized water released around the tree from the perimeter of the structure at intervals relating to the amount of time it takes a tree to respire will act to intuitively illustrate the “breath” of a tree. We hope the atomized water will also have the added effect of attaching to and precipitating out some of the heavier air pollutants. Air quality issues are

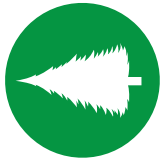


difficult to relate to, until they become acute when a brush fire changes the taste of the air or the color of the sun, or you or a loved one struggles for breath under the pressure of asthma...etc. Beyond extreme situations the sky is boundless, an abstract place where “weightlessness” reigns supreme. The steel structure around this tree will crystalize the “impact zone” of this tree allowing us to imagine the purity of the air within its radius as it clarifies its own environment, aspirating that for us as part of a regular and perceptible cycle. The form of the structure relates to the basic gesture of up and outward growth of the tree, ask a child to mimic the growth of a tree and you will inevitably be greeted with outstretched arms reaching out and skyward. The structure of the enclosure is modeled from systematic paper folding. The complexity of form created from the creasing and folding of a singular plane of simple material, with its origins being of the tree, reflects a conceptual relationship that is found in many natural processes. The size of this project is scalable according to the engineering of the structure, and the cost of fabrication in relation to the species of tree selected. We also hope to engage with further community partners such as Tree San Diego, and Casa Familiar to bring the greening of urban space within reach using this installation as a touch point for action.

The Fog House as Sanctuary: The intention



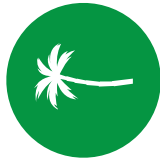
To emphasize the sacred aspect of the
life of a tree



To embrace the singularity of a tree as a
symbol, to create meaning and
educational gateways



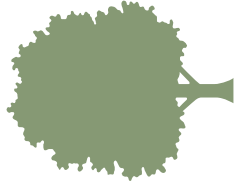
To become part of its growth and
purpose related to air quality



To create a space of charismatic
exchange and positive aesthetic
experience



Aesthetic and conceptual connections



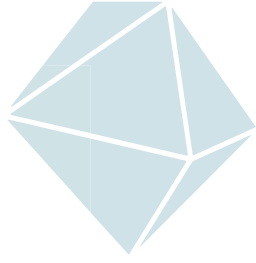
1. The Tree symbolizes purification in the act of breathing.



2. The fog enclosure (Atomized water) interacts with light and volume, representing a contained space, “the lungs”, creates a physical awareness of air.

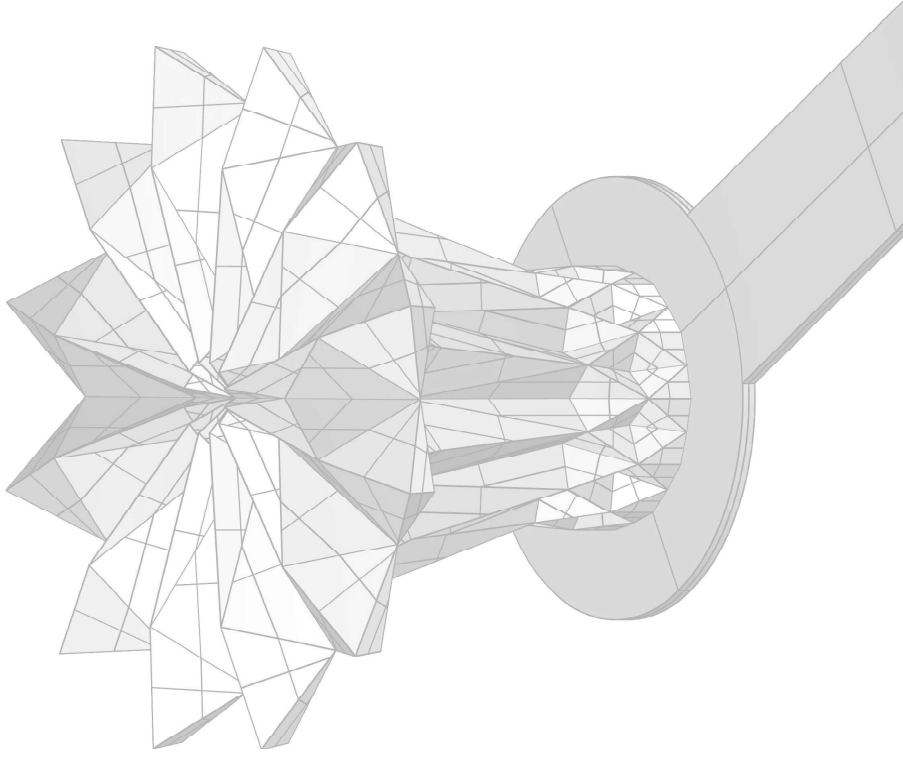
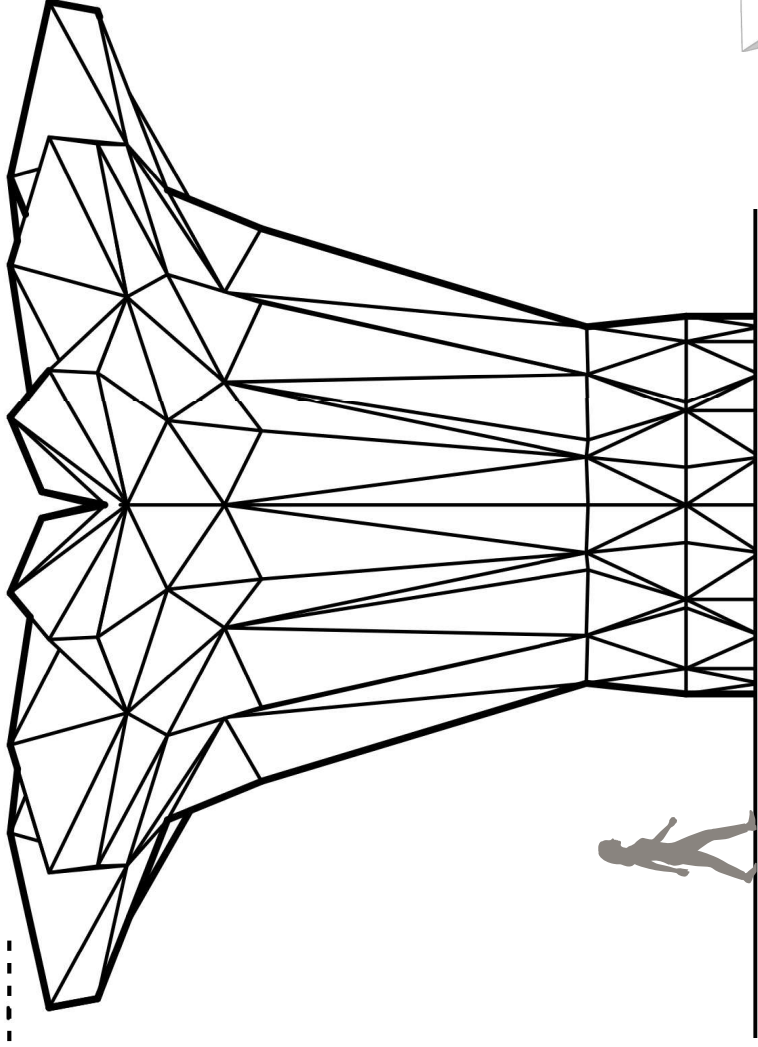


3. The vessel structure and basic forms from domestic objects, as archetypal primordial reference to human existence.



4. Geometry and systematic paper folding engineering as fundamental and formal connection to design and functionality.

25'-0" - - - - -



Proposed structure scale

