



City of San Diego Commission for Arts and Culture

**PUBLIC ART COMMITTEE**

**AGENDA**

City Council Committee Room, 12<sup>th</sup> Floor, City Administration Building

202 C Street, San Diego, California 92101

**Friday, March 6, 2020**

**9:30 a.m. – 11:30 a.m.**

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9:30 a.m.	I.	Call to Order	Ben Meza, Chair
9:35 a.m.	II.	Non-agenda Public Comment	
9:45 a.m.	III.	Chair's Reports	
		A. Commission Business	
		B. <b>ACTION</b> – February 7, 2020 Minutes	
		C. Other Reports	
10:00 a.m.	IV.	<b>ACTIONS</b>	
		A. Final Artwork Proposal for <i>here comes the neighborhood: San Ysidro</i> by Fallen Fruit, and Wendell Kling	Lara Bullock, Civic Art Project Manager
10:30 a.m.		B. Deaccession and disposal of City-owned artwork: Various Artists	Charles G. Miller, Senior Public Art Manager
10:45 a.m.	V.	Presentation – Schematic artwork proposal for Presidio Park by Adam Frank	Charles G. Miller
11:15 a.m.	VI.	Reports	Christine E. Jones, Chief of Civic Art Strategies
		A. Staff Reports	
		B. Committee Member Reports	
11:30 a.m.	VII.	Adjourn	

Meetings may 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 and may be limited further by the Committee Chair if deemed necessary to allow the committee to conduct its business. Public comment speakers may allocate their time to other speakers. Public comment is non-debatable. To exercise this right, members of the public wishing to address the Committee under agenda item, or non-agenda, public comment must submit a Public Comment Request form and any presentational materials. 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 non-agenda 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.



City of San Diego Commission for Arts and Culture

**PUBLIC ART COMMITTEE (PAC)**

**MINUTES**

**Friday, February 7, 2019**

Members Present

Ben Meza, Chair  
Jason Whooper, Vice Chair  
Anthony Graham  
Melinda Guillen  
Larry Herzog  
Eun Jung Park  
Doreen Schonbrun  
Tiffany Wai-Ying Beres  
Janet Poutré, Ex Officio

Members Absent

Linda Caballero Sotelo

Staff Present

Lara Bullock  
Christine E. Jones  
Charles G. Miller

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- I. Call to Order – Commissioner Ben Meza called the City of San Diego (City) Commission for Arts and Culture’s Public Art Committee (PAC) to order at 9:39 a.m. at the City Council Committee Room – 12<sup>th</sup> Floor, City Administration Building, 202 C Street, San Diego, California 92101.
- II. Non-agenda Public Comment – None
- III. Chair’s Reports
- A. Commission Business – Commissioner Ben Meza welcomed new PAC members Commissioner Jason Whooper and visual arts community member Melinda Guillen. PAC members and staff then introduced themselves. Meza then thanked PAC members Melinda Guillen and Larry Herzog for their participation in the *Public Art / Public Sphere: A 3-day Intensive for Artists* program. [Larry Herzog arrived at 9:40 a.m.]
- B. ACTION – December 6, 2019 Minutes – Commissioner Ben Meza introduced the item. **Tiffany Wai-Ying Beres made a motion to approve the PAC minutes of December 6, 2019. Doreen Schonbrun seconded the motion. The vote was 7-0-1; the motion passed.**
- Yea: Graham, Guillen, Herzog, Meza, Park, Schonbrun, and Wai-Ying Beres (7)
- Nay: (0)
- Abstention: Whooper (1)
- Recusal: (0)
- C. Other Reports – None
- IV. Presentation: Schematic Artwork Proposal for Pacific Highlands Ranch Branch Library by Janelle Iglesias – Civic Art Project Manager Lara Bullock gave an overview of the Pacific Highlands Ranch Branch Library public art project. Bullock then introduced artist Janelle Iglesias via Skype to provide the presentation. Iglesias then presented the artwork proposal. PAC members provided

feedback and asked questions about the artwork proposal. Discussion topics included the traction provided by the tiles on the floor of the artwork, the heat of the artwork during warmer weather, engagement with the narrative elements of the artwork, the inclusion of seating in the artwork, the inclusion additional landscaping, the opportunity to test the color and scale of the artwork installation, the size and sourcing of the artwork tiles, the ways that text and language will be incorporated in the artwork, the lighting of the artwork, the sheen of the tiles with respect to sun exposure, the inclusion of shade features in the artwork, and design of the artwork tiles with respect to text and language. Chief of Civic Art Strategies Christine E. Jones then reported that next steps for staff would include gathering public input on the schematic artwork proposal at an Artist Open House on February 22, 2020. Following receipt of this input, the artist will further develop her schematic artwork proposal into a final artwork proposal.

V. Reports

A. Staff Reports – Christine E. Jones gave an update on *Public Art / Public Sphere: A 3-Day Intensive for Artists* (Intensive). Jones described the third day of the Intensive, included details about one-on-one feedback that intensive participants received on their mock-RFQ submissions by a panel of artists, architects, PAC members, and Commission staff. Jones continued by describing modules on contracting, fabrication, and maintenance. Jones then described the public art opportunity exclusively extended to Intensive participants for the Civic Center Breezeway 2D Public Art Project, and provided an update on the artist selection process. Jones then introduced Senior Public Art Manager Charles G. Miller to provide additional updates. Miller announced the Meet-The-Artist event for the Mira Mesa Community Park Public Art Project with artist Kate Clark to be held on Saturday, February 8, 2020, and encouraged PAC members to attend. Miller continued by providing background on Kate Clark's artistic practice. Miller then provided an update on the Fairmount Avenue Fire Station Public Art Project, currently in the artist procurement phase. Miller then introduced Civic Art Project Manager Lara Bullock to provide an update on the East Fortuna Field Station Public Art Project. Bullock described the ribbon cutting event for the East Fortuna Field Station that took place on February 5, 2020, including the latest addition to the City's civic art collection: *Fountain Mountain* by Roman de Salvo. Bullock then provided an update on the upcoming exhibition at the City's Central Library Gallery, *Fear No Art*, and encouraged PAC members to attend the opening on Saturday, February 15, 2020. Lastly, Christine E. Jones indicated that the City's first poet laureate would be announced soon.

B. Committee Member Reports – None

VI. Adjourn – Commissioner Brown adjourned the meeting at 10:44 a.m.



# Commission for Arts and Culture

## STAFF REPORT

DATE ISSUED: March 2, 2020

ATTENTION: Public Art Committee

SUBJECT: Deaccession and Disposal of City-owned Artwork: Various Artists

REFERENCES: 1) [San Diego Municipal Code Section 26.0722 – Control of Artworks](#)  
2) [Commission for Arts and Culture Department Instruction 1.00 – Collection Management Policy for the Civic Art Collection](#)  
3) Artwork Information

STAFF CONTACT: Charles Miller, Senior Public Art Manager

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### STAFF RECOMMENDATION:

Recommend to the City of San Diego Commission for Arts and Culture (Commission) that the Executive Director of the Commission deaccession three (3) artworks in the Civic Art Collection currently sited at the San Diego County Credit Union Stadium in Mission Valley.

### SUMMARY:

In November 2018, local voters approved Measure G, the SDSU West citizens' initiative, the main substance of which is now codified in San Diego Municipal Code (SDMC) section 22.0908. Measure G contemplates that the City of San Diego (City) and San Diego State University (SDSU) will negotiate the purchase and sale agreement, as well as other necessary agreements, related to the City's sale of approximately 132 acres in Mission Valley, which includes the real property commonly known as the San Diego County Credit Union Stadium site, to SDSU.

Due to this upcoming sale of City-owned property, Commission staff evaluated the three (3) artworks in the Civic Art Collection located at the site utilizing the deaccession criteria contained in the *City of San Diego Commission for Arts and Culture Department Instruction – Collection Management Policy for the Civic Art Collection*. The results of the Commission staff's analysis indicate that each artwork meets the following deaccession criteria, including Cost, Availability of Resources, Relevance, Significance, and Relationship to Site.

**Cost:** The total amount of monetary outlay required to exhibit, operate, maintain and/or conserve the artwork is determined to be in gross excess of its fair market value or an unreasonable financial burden to the City.

**Availability of Resources:** The funds, exhibition and storage space, real property for siting the artwork, and/or the staff support considered necessary for managing the artwork is determined to be an unreasonable financial burden to the City.

**Relevance:** The artwork has little or no relationship to the City's collecting mission and the scope of the Civic Art Collection.

**Significance:** The artwork may not be considered important in an artist's body of work or in art history.

**Relationship to Site:** Changes in the ownership, use, character or design of the site have occurred which affect the integrity of or access to the artwork. Also, the weather or other environmental conditions at the site are causing dramatic damage to the artwork.

Evaluation criteria the Public Art Committee (PAC) will use to decide whether to recommend to the Commission deaccession of the artworks may include all or some of those given in the *City of San Diego Commission for Arts and Culture Department Instruction - Collection Management Policy for the Civic Art Collection*.

The Executive Director of the Commission will consider the recommendation from Commission staff, any relevant City department staff, the Public Art Committee and the Commission before making the final decision on whether to deaccession three (3) artworks by various artists. If approved for deaccession, the artworks will be disposed of by sale to SDSU as part of the purchase and sale agreement for the San Diego County Credit Union Stadium site.

**FISCAL CONSIDERATIONS:**

Nominal profit may be realized from the sale of the artworks. All monies received from the sale of artworks from the Civic Art Collection must be expended on new acquisitions for the Civic Art Collection per SDMC 26.0728.

# City of San Diego Civic Art Collection

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02/26/20

1981.2

Sculpture

Frank James Morgan (1916 - 1985)

*Jack Murphy*

1981

Bronze

36 x 16 in. (91.44 x 40.64 cm)

Commissioned for the City of San Diego with funding from the San Diego Chargers, San Diego Padres, San Diego Sockers, Greater San Diego Sports Association and Helen Copley



City of San Diego Civic Art Collection 1981.2

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## Object Description

The bust depicts Jack Murphy, the original owner of the Padres baseball team. The plaque below the bust reads: "SAN DIEGO JACK MURPHY STADIUM/NAMED IN TRIBUTE TO/JACK MURPHY/1923 1980/ SPORTSMAN.AUTHOR.JOURNALIST./WHO AS SPORTS EDITOR OF THE SAN DIEGO UNION/AND AS A MAN WHO LOVE HIS COMMUNITY DEEPLY/WAS INSTRUMENTAL THROUGH HIS VISION AND LEADERSHIP/IN UNITING THE COMMUNITY IN SUPPORT OF CONSTRUCTION OF THIS STADIUM./THIS SCULPTURE WAS COMMISSIONED/BY FRIENDS OF JACK MURPHY./ SCULPTURE-FRANK JAMES MORGAN, NSS/JANUARY 1982.

## Commentary

Jack Murphy is widely considered to be one of the most influential figures in San Diego sports history. As the sports editor and columnist for the San Diego Union from 1951-1980, his writing was a key factor in the decision to relocate the Chargers football team from Los Angeles to San Diego in 1961, and he was influential in turning the San Diego Padres into a National League expansion team. This bust created by Frank James Morgan is a tribute to Murphy's life and contributions to San Diego sports and culture.

## Condition

Good/Fair. The sculpture has several areas of green corrosion, particularly on the figure's nose, chin, neck, and in the crevices of the ears. There is also white discoloration on the proper right side of the sculpture. There a small circular area of brown discoloration on the figure's chest in proper left. There is a minor layer of surface dirt. The plaque also has several minor areas of discoloration. See media list for condition report.

## Location

CD 7:Mission Valley:SDCCU Stadium:9449 Friars Road:Gate K

# City of San Diego Civic Art Collection

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02/26/20

1985.4

Sculpture

Jesus Dominguez ()

*Ray Kroc*

1986

Bronze

35 x 18 x 16 in. (88.9 x 45.72 x 40.64 cm)

Gift of KCST TV Channel 39

City of San Diego Civic Art Collection 1985.4



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## Object Description

The bust depicts Ray Kroc, the owner of the Padres baseball team from 1974-1984. The plaque below the bust reads: "RAY KROC/ 1902-1984/OWNER, SAN DIEGO PADRES 1974-1984/WHOSE LOVE OF BASEBALL AND FAITH IN THE PEOPLE OF SAN DIEGO/SECURED THE PADRES PLACE IN THIS COOMUNITY AND BROGHT THE/CITY ITS FIRST NATINAL LEAGUE CHAMPIONSHIP/THE SCULPTURE WAS COMMISSIONED BY KCST-TV/SCULPTOR - JESUS DOMINGUEZ/APRIL 11, 1986".

## Commentary

This bronze bust is a portrait of San Diego businessman and owner of the San Diego Padres baseball team from 1974-1984, Ray Kroc. The naturalistic portrait of Kroc, who is shown from the chest up wearing a suit, displays bronze workmanship. The sculpture was commissioned by KCST-TV and commemorates Kroc's contributions to San Diego through his love of baseball.

## Condition

Good/Fair. There are areas of green corrosion throughout, but particularly on the nose, chin and proper left cheek, as well as along the bottom edge of the sculpture. There are possible losses to the surface underneath the proper right shoulder. There is a large area of white discoloration on the proper left side. The plaque is also discolored and scratched. See media list for condition report.

## Location

CD 7:Mission Valley:SDCCU Stadium:9449 Friars Road:Gate K

# City of San Diego Civic Art Collection

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02/26/20

1989.2

Mural

Mario Uribe (1942 - )

Nicholas Weiss ()

Linda J. Churchill (1954 - )

*The Fan Game*

1989-90

Paint

480 x 720 in. (1219.2 x 1828.8 cm)

Commissioned for the citizens of San Diego through the generosity of John Carlson in cooperation with the City of San Diego and the Stadium Authority



City of San Diego Civic Art Collection 1989.2

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## Object Description

The mural design consists of 13 panels each depicting various stadium activities and a central panel below with fans cheering in the stands. The mural was executed by Mario Uribe with assistance from the firm Muralizing.

## Commentary

This mural consists of 13 panels, each depicting various stadium activities, with a central panel below depicting fans cheering in the stands. The mural design pays homage to sports fans and is a celebration of the festive community spirit found in the stands.

## Condition

Good. The mural appears to be in good condition. There is minor fading and discoloration. See media list for condition report.

## Location

CD 7:Mission Valley:SDCCU Stadium:9449 Friars Road:Back of scoreboard





# Commission for Arts and Culture

## STAFF REPORT

DATE ISSUED: March 1, 2020

ATTENTION: Public Art Committee

SUBJECT: Final Artwork Proposals for *here comes the neighborhood #1 – San Ysidro*  
Public Art Initiative: Fallen Fruit & Wendell Kling

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

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### 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 proposals by Fallen Fruit and Wendell Kling 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 Fallen Fruit and Wendell Kling were commissioned to design, fabricate and transport permanent, site-specific artworks for *here comes the neighborhood #1 – San Ysidro*. In this first iteration of the initiative, the commissioned artists explored the San Ysidro neighborhood of San Diego in the development of permanent artworks that respond to the neighborhood spatially and socially, as well as to the artists' individual practices. This initiative brings visually engaging and conceptually rich artworks to San Diego and engages the public through outreach activities. The artists have engaged with the Parks and Recreation Department and the Real Estate Assets Department in the creation and development of their artwork proposals.

On June 7, 2019, Fallen Fruit and Wendell Kling presented their preliminary artwork ideas to the Public Art Committee (PAC) for feedback. PAC also provided feedback on the artists' schematic artwork proposals on October 4, 2019. In addition to PAC's feedback, the final artwork proposals were informed by suggestions from City's Parks and Recreation Department, other various City departments, and the San Ysidro community.

### FISCAL CONSIDERATIONS:

The initiative is funded through the City of San Diego's Public Art Fund with contributions made by developers. Developers may opt to meet their mandated Art in Private Development requirement by contributing .05 percent of their total building permit valuation to the Public

Art Fund. The Fund is maintained by the City and used for the artistic enhancement of the City's public spaces.

### **Fallen Fruit Final Art Proposal**

## **SAN YSIDRO COMMUNITY FRUIT PARK Historic Park Avenue**

### **PROJECT DESCRIPTION**

As a part of Fallen Fruit's Here Comes The Neighborhood projects, Fallen Fruit proposes a Community Fruit Park that is open to the public at the Historic San Ysidro Community Park and a Fruit Tree Adoption to residents so that they may install adopted fruit trees beyond the main project site into publicly accessible areas of their choosing in the surrounding neighborhood (Endless Orchard). The Fruit Park, installations of the Fruit Trees, and appropriate improvements (including signage for the Public Fruit Park) will be created in collaboration with the City of San Diego and the residents of San Ysidro. The fruit trees will be low-maintenance and easily accessible to the public for harvesting year-round when ripe.

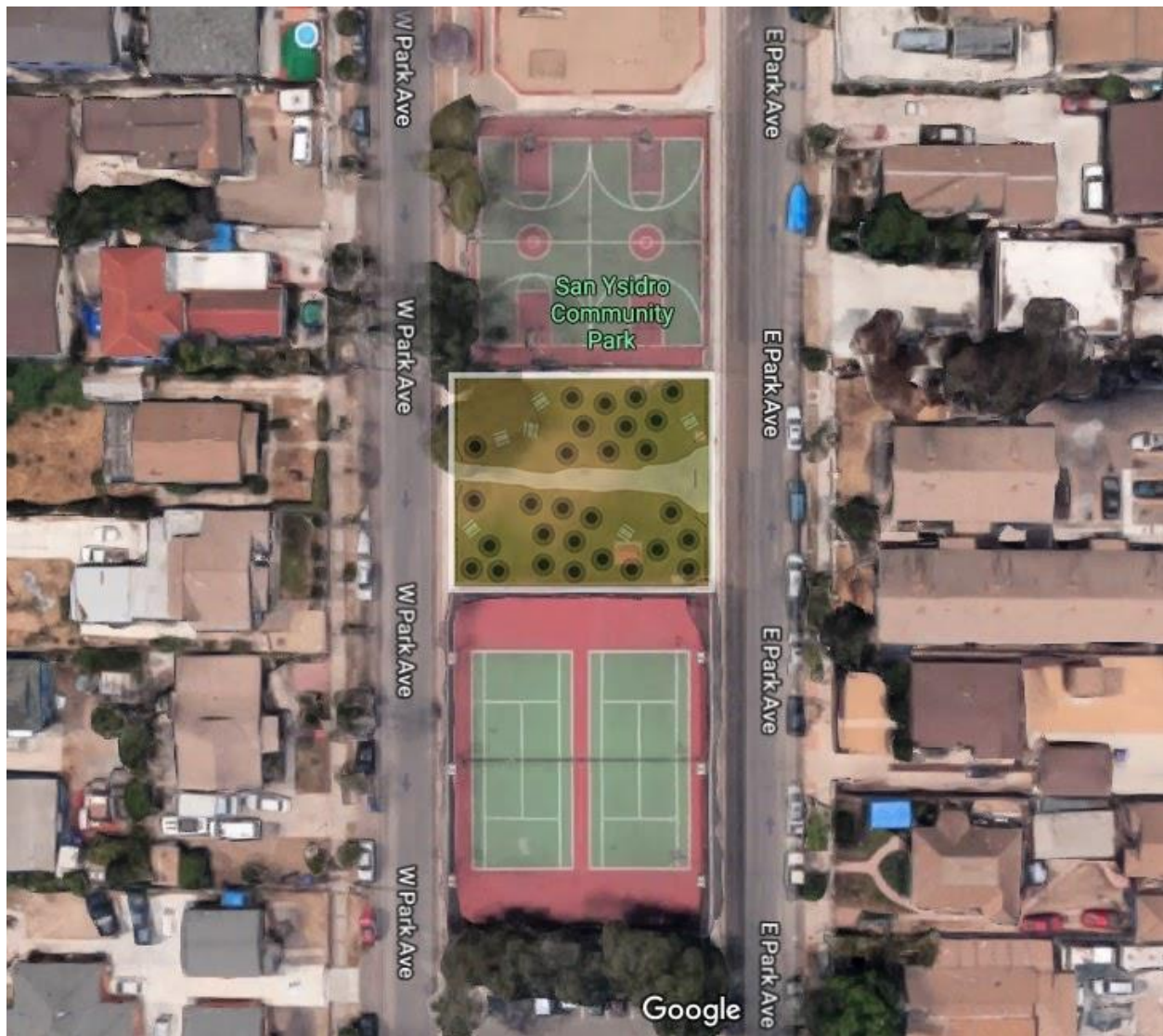
### **PROJECT NARRATIVE**

This project is an interactive and collaborative artwork: it uses fruit trees and neighborhood engagement to create a suite of public works of art. The permanent fruit trees as well as public participatory projects, such as the Baby Fruit Jam and the larger Fruit Jam at the opening of the project, will engage visitors and residents alike. Both aspects of the project will be accompanied by messages that celebrate the community and local history. By working with fruit (and fruit trees) as a material or media, these projects activate how we use and imagine public space. Fruit is easily shared by everyone, encouraging community building and neighborly generosity. The public projects and fruit tree installation will encourage different ways to share, interact and collaborate.

Fruit is not a natural object, but something that was created by thousands of years of human care and preferred selection, harvesting the best tasting, the most colorful and transporting these rarified choices to other cultures and climates world-wide. Fruit is a part of cultural rituals throughout the world—from pomegranates in ancient Greece, to pre-modern Jewish rituals for sukkot and traditional marriage ceremonies of the Middle East. Fruit is about sharing—sharing apple pie with family, making homemade jam with friends, and making new friends at a lemonade stand. Fruit is non-polarizing, it symbolizes abundance and embodies the qualities of healthy lifestyles, sustainability and world culture.

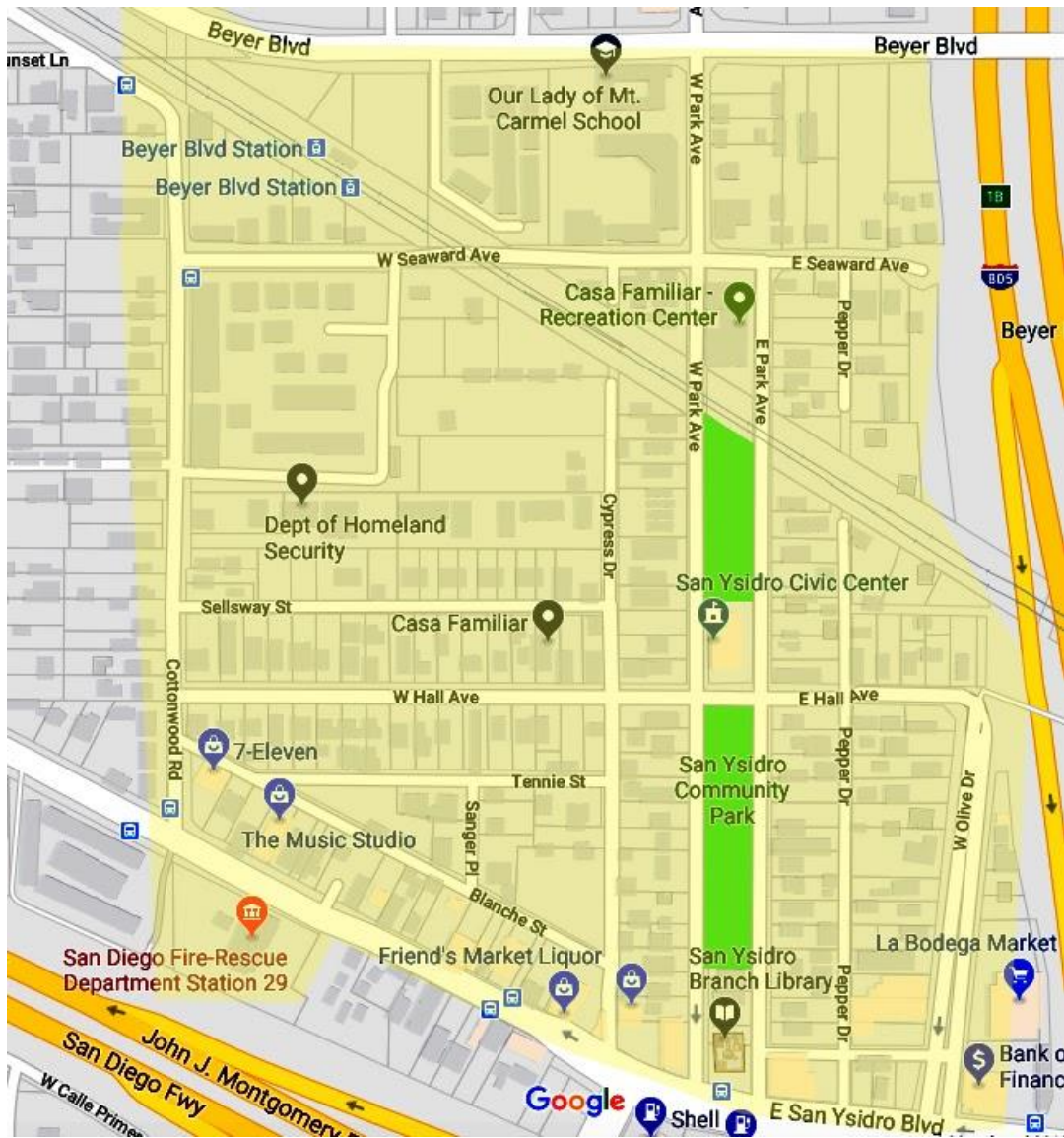
### **SAN YSIDRO COMMUNITY FRUIT PARK - FRUIT TREE PLANTINGS**

We propose installing fruit bearing trees into the spaces in between the existing Tennis Court and Basketball Court (see below). In addition, we will host an additional Public Fruit Tree Adoption of 30 trees that is open for residents of the neighborhood to adopt fruit trees so that they may plant them in publicly accessible areas of their own choosing in the neighborhood.



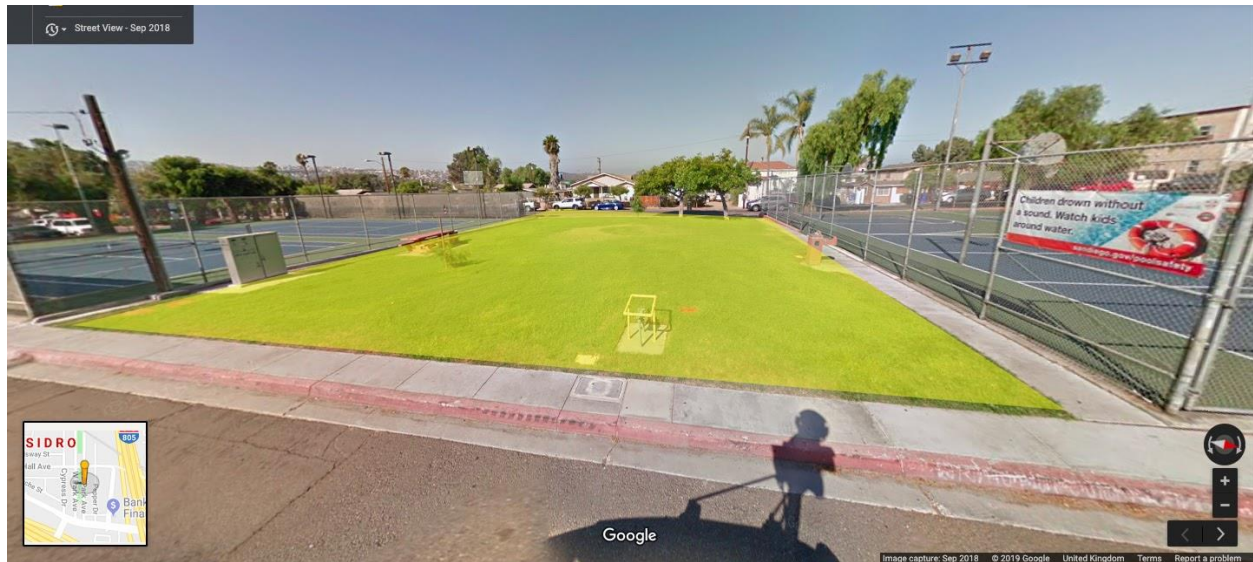
### **HISTORIC SAN YSIDRO - AREA OF ACTIVATION**

We propose installing fruit bearing trees into the existing landscaping on the property of the approved area on Park Avenue, between the existing Tennis Court and Basketball Court (see attachments).





## PHOTOGRAPHIC SURVEY OF THE SITE





## FINAL DEPICTION OF THE PROPOSED ARTWORK IN THE FORM OF A TO-SCALE DRAWING



### INTO THE NEIGHBORHOOD

The concept of the public fruit park is to have a satellite site, but to also expand beyond the Community Fruit Park site into the neighborhood creating a constellation of fruit trees for everyone to share. We will host a Public Fruit Tree adoption of 30 trees for residents of the community to encourage them to expand the project to create an Endless Orchard. This will be no-cost to the public. The locations for the sites will be determined by the adopters.

# DOCUMENTATION OF COMMUNITY AND DESIGN TEAM INPUT, FEEDBACK AND OUTCOMES

## I. Feedback from the meeting with Parks and Rec in August 2019.

**GUIDE:** Were informed that there is a consultants guide for Park Design on the City's Parks and Rec website (<https://www.sandiego.gov/sites/default/files/legacy/park-and-recreation/pdf/parkdesign/consultantsguide2011.pdf>), that while not entirely applicable to this project, should provide some guidance.

**DRIP IRRIGATION:** We inquired as to whether the City has a recommended installer for a drip irrigation system that will connect to existing irrigation and were told that City Park irrigation systems are usually installed by outside contractors, Parks and Rec simply maintains the systems and parks. While they do not have a recommended installer, they told us that they will provide us with a copy of the (main line) irrigation plan that is currently installed. We suggested contacting a local San Diego landscape architect who might be able to offer some suggestions.

**TURF REMOVAL:** We inquired as to whether Parks & Rec wanted turf removal, and/or whether they had recommendations? We have never been responsible for turf removal from a city or county park property. They replied that turf removal will be part of the installation process covered by the City and should be included as part of our installation plan.

**SIGN BUILDER:** We asked if they have a park sign builder? In other projects, site signage was created in collaboration with the Park and Rec department in-house. In previous projects, we designed the sign and Parks and Rec does fabrication and installation. Parks and Rec staff indicated that there is no design template that needs to be used nor do they fabricate their own signage.

**FENCE INSTALLATION:** We asked if they had recommendations for installers for the split rail fencing and they replied that they were looking into getting the information for the fabrication team responsible for the split rail fencing currently installed at the pocket park and that they would get back to us with this info.

**GROUND COVER:** We asked if they had any thoughts about ground cover? Our current drawings were for a DG pathway from street to street and 4" of mulch for the rest of the site. We told them that we were happy to remove the DG pathway if it seems unnecessary — Also, in previous projects, mulch ground cover was acceptable for ADA compliance. We asked what their thoughts were regarding this. They replied that the DG pathway seems to be the right way to go, and that also, the DG pathway should extend into and surround a minimum of 1 of the picnic tables to ensure ADA compliance. (if the total number of picnic tables is 5, then 1 needs to be ADA accessible and compliant, if there are 6 total picnic tables, then a minimum of 2 will need to be ADA accessible and compliant). They also informed us that The City's Environmental Services Dept has mulch discounts, the info on which can be found here: <https://www.sandiego.gov/environmental-services/miramar/greenery/cmw>

**DIGGING FOR COMMUNITY PLANTING:** We informed them that they will likely have a community fruit tree planting day – and that it would be best to pre-dig the holes for the fruit trees at the site. We asked if they had any recommendations for workers to pre-dig the holes using 2-man augers? Or if they did not know, we asked if maybe others in the area / or the community center near the site would have ideas about this? Parks and Rec said that they may be able to help us connect with a volunteer coordinator that they work with to help coordinate the fruit planting day. They asked about tree size at the time of planting and whether volunteers would be able to pick those up to help plant.

**II. Community Engagement Meet the Artist Event -- July 4, 2018:**

Participated at a community event at Larsen Field to celebrate Independence Day with the public. We met with Christine and Leticia and the other artists (Wendell and Janelle). We meet with several active community focused residents and learned about several community support orgs.

**III. San Ysidro Neighborhood Walk-through -- July 30, 2018:**

Site visit to the Historic San Ysidro neighborhood with Leticia Gomez. Explored established community organizations such as the historic library, the community center, the youth center, and others. Walked the neighborhood block by block exploring possible projects sites including interstitial sites.

**IV. Public Art Committee Meeting -- October 4, 2019:**

Attended the entire meeting in downtown San Diego. Presented the project proposal to the committee and answered all questions about the project. Stayed after the meeting to continue conversations about the community, scope of work, and long-term benefits of the project. It was brought up that perhaps we should explore planting prickly pear or key limes, but we determined that due to the spikes, this is not a smart suggestion.

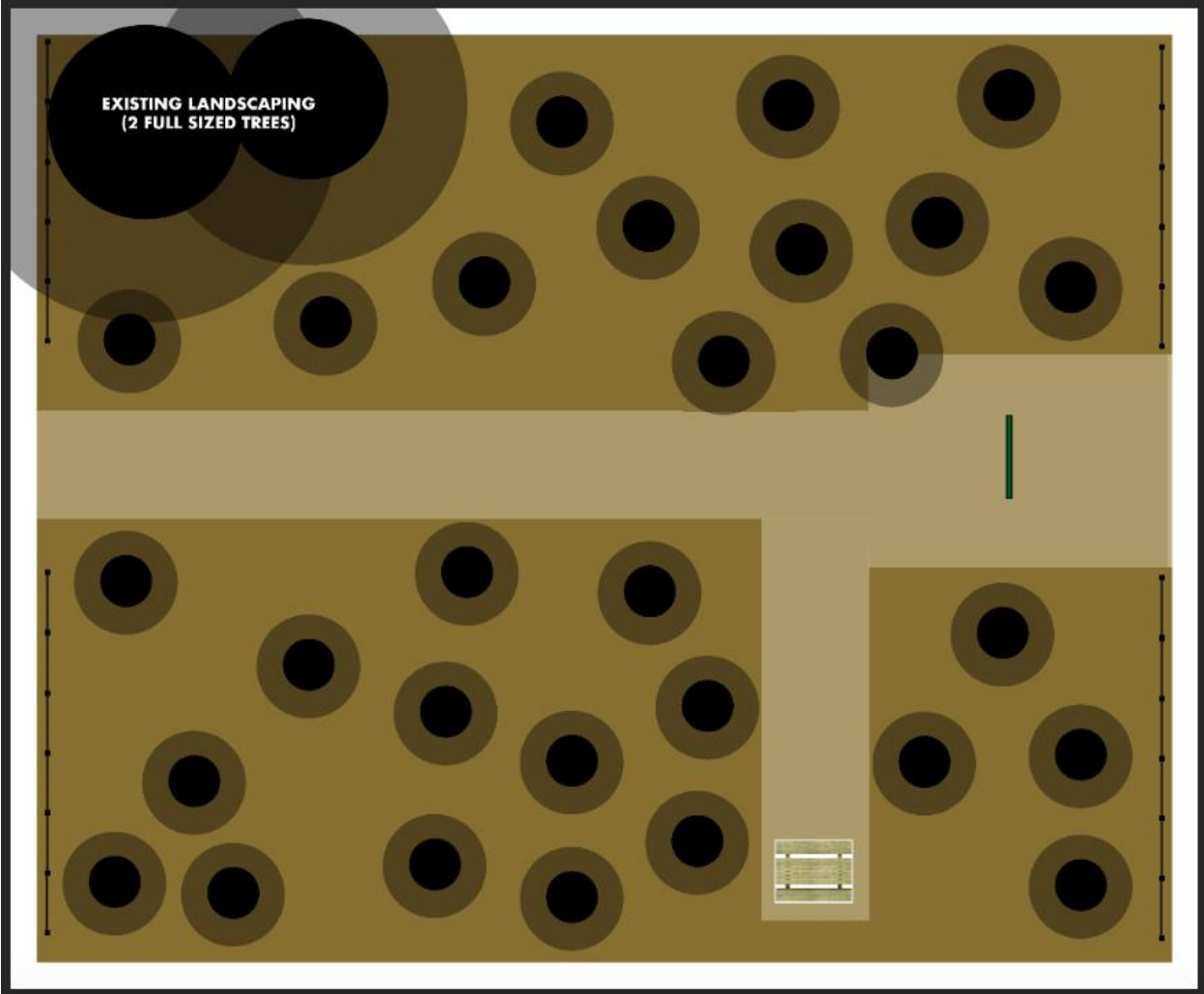
**V. San Ysidro Rec Council Meeting -- October 14, 2019:**

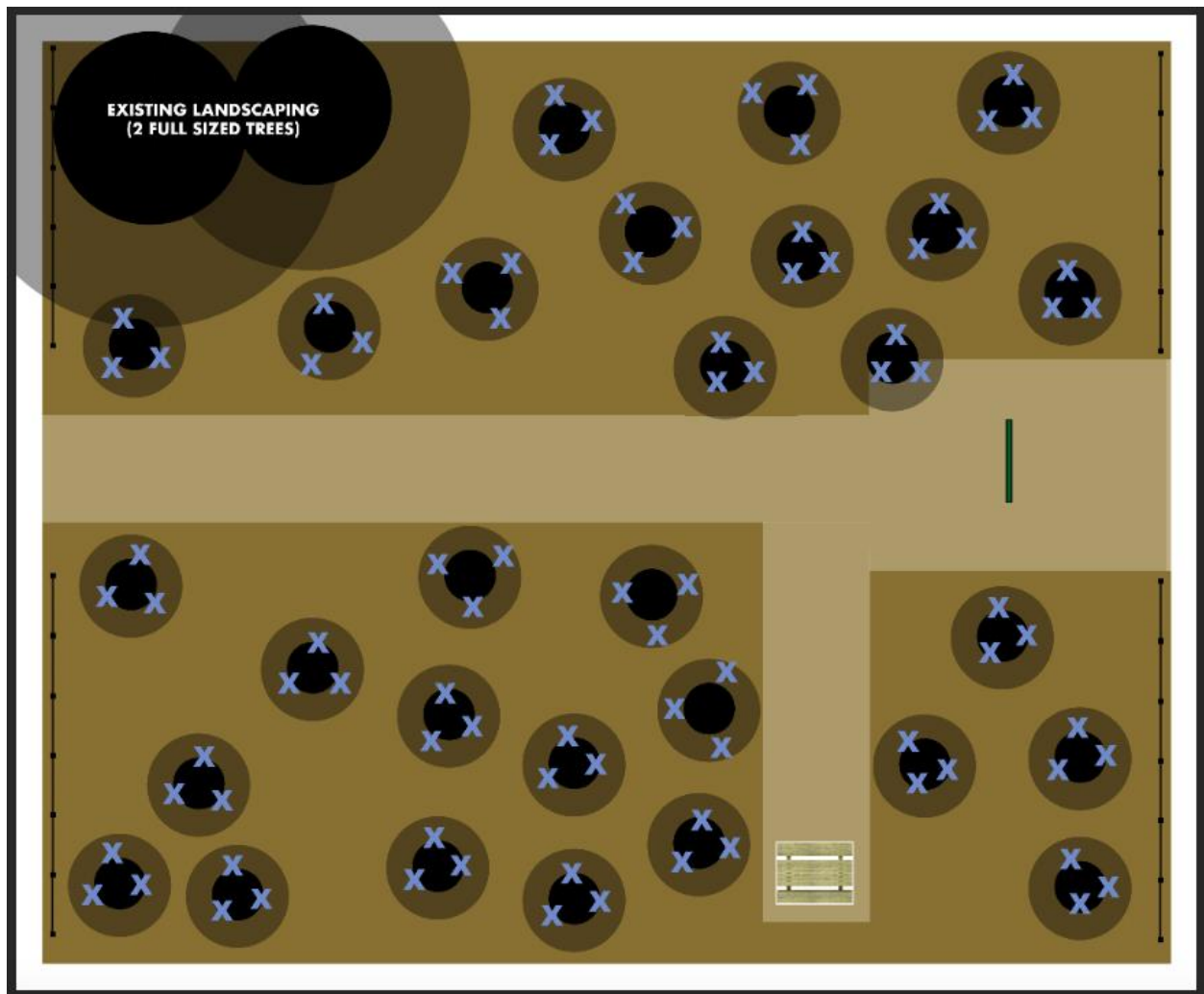
Attended the meeting in San Ysidro located at the San Ysidro Activity Community Center located at 179 Diaz Road. Presented the project proposal and scope of work to the committee and answered all questions about the project.



## SITE PLANS AND PROJECT ELEMENTS







The top-view drawing of the proposed site is a “to-scale” drawing that indicates a stabilized DG (decomposed granite) pathway, mulched ground cover, and split rail fence. Two existing healthy trees that are to remain on site are also indicated. Fruit locations are indicated by the darker circles for a total of 24 fruit trees on the site of various types chosen for optimal year-round flowering and fruiting. The lighter color circle surrounding each fruit tree location illustrates the approximate branch growth behaviour depending on fruit tree types (some grow more wide others more tall, etc.). Blue “X’s” mark the approximate location for a drip irrigation system that will be installed with a timer. No less than five linear feet of open space will exist between sited fruit trees in the current drawing -- this ensures no “hidden sight lines” for community safety and also confirms ADA compliance with accessible pathways around all of the features of the public installation. Cedar split rail fencing is located on both entry boundaries at the edge of the sidewalk with proposed grape vines to grow on these fences. A park sign is located on the south side of the proposed site that is constructed from standardized dimensional lumber and machine routed with the name of the park and project credit lines on the street facing side. The reverse side of the sign is routed with language that describe the “rules of engagement” see attachments.



## **SPLIT RAIL FENCE**

Commercially available standardized cedar split rail fencing is proposed to be installed on both street sides of the project site. These posts are anchored into cement footers. The same materials were used in other projects included Del Aire Fruit Park, for the County of Los Angeles in 2013.





## SAN YSIDRO COMMUNITY FRUIT PARK SIGNAGE

Constructed from standard dimensional lumber 2" x 12" x 8' planks of pressure treated pine that are CNC routed with language. Posts are 4" x 4" x 8' anchored into cement footers. Signage may be stained and is sealed with matte Spar Varnish.



## **FRUIT TREE TAGS**

4" X 6" lightweight plastic tree tags are laser etched with language to identify tree type, season of ripeness and guidelines for public use. Each fruit tree and fruit bearing plant is marked with a tag hung onto each tree and secured with zip ties. All tree tags will be front/back in Spanish and English.

This is an apple tree.  
Apples are ripe in September/October.

## **THE ENDLESS ORCHARD**

A public participatory project for everyone to share.

The fruit trees in this park belong to the public.  
They are shared and cared for by the community.  
When the fruit is ripe, gently pick what  
you need and leave some for others.

Take only what you need.  
Say "hi" to strangers.  
Take a friend.  
Go by foot.



Find and share more public fruit trees on [ENDLESSORCHARD.COM](http://ENDLESSORCHARD.COM).

Created by the artists of Fallen Fruit, in partnership with  
the city of San Diego and the community of San Ysidro.

## **FRUIT TREES**

A selection of fruit trees that echoes the varieties that will be made available for the Public Fruit Tree Adoption. The varieties are selected with expert consultation from the best commercial growers in California and recommendations were made specific to San Ysidro. The varieties are also selected for maximum fruit ripening schedule which will allow for fruit to become ripe continuously across the calendar year, season to season. (See attachment for fruit tree types and ripening schedule.)

## **A FINAL ADA PLAN, WHICH OUTLINES STRATEGIES FOR ADDRESSING ADA REQUIREMENTS**

All components of work at the project site, including pathways, will be ADA compliant in design and use of materials as determined by San Diego City specifications. In all capacities, the scope of work is ADA compliant. DG pathway will meet ADA requirements in that it will be 5 feet wide with a 4" stabilizer. Mulch throughout the remainder of the site will be 4" deep as required by ADA.

## **A FINAL MAINTENANCE PLAN**

### **FRUIT TREE CARE**

The trees are all dwarf and semi-dwarf varieties and require basic care (bi-weekly water in summer months). Fallen Fruit has committed to 3 years of pro-bono fruit tree care as needed to maintain fruit tree health and maintenance as needed to establish a vibrant public resource. The public fruit park will take 3-5 years until mature, drought tolerant, and fully productive. Fallen Fruit will continue to be available for tree care as needed.

The fruit trees should be cared for on a seasonal schedule. Organic fertilizer may be used on the fruit trees Late February, Late April, Late May and again in Early September. Pruning for dead branches / new growth may be done in February and again in October. Fruit tree thinning can be done in May and June. Fruit tree gleaning / removal could be done as per varietal in appropriate months.

### **IRRIGATION AT PUBLIC FRUIT PARK SITE**

The fruit trees at the San Ysidro Public Fruit Park will be watered by a drip irrigation system that is approved by Parks and Rec and any other city of San Diego agencies that require approval. The system will utilize standardized irrigation design and materials that are readily available commercially. The watering system will be programmable and similar to other existing systems used in most civic parks and community properties. We will research the existing systems installed on Park Avenue and plan to install a compatible system.

### **HARDSCAPE AT PUBLIC FRUIT PARK SITE**

The fruit trees at the San Ysidro Public Fruit Park will be a water conservation focused solution of mulch bark -- No maintenance is required.

### **SPLIT RAIL FENCE AT PUBLIC FRUIT PARK SITE**

The split rail fence is made of cedar and there is no maintenance is required.

### **FRUIT TREE TAGS AT PUBLIC FRUIT PARK SITE**

The fruit tree tags are made of non-corrosive metal and there is no maintenance is required.

### **PARK SIGNAGE AT PUBLIC FRUIT PARK SITE**

The sign for the park is made from standard dimensional lumber 2" x 12" x 6' planks of pressure treated pine. Posts are 4" x 4" x 8' anchored into 24' cement footers. Signage may be stained or painted, any natural wood is sealed with a matte Spar Varnish.

## SUGGESTED FRUIT TREE TYPES

### **APPLE: Fuji**

#### ***Ripens in September.***

A modern apple in high demand. Outstanding fresh-eating qualities make this variety an American favorite. Fruit is aromatic and sweet with an explosively juicy, crisp texture.

### **APPLE: Pink Lady**

#### ***Ripens in September.***

A modern apple in high demand. Outstanding fresh-eating qualities make this variety an American favorite. Fruit is aromatic and sweet with an explosively juicy, crisp texture.

### **APPLE: Granny Smith**

#### ***Ripens in September.***

A modern apple in high demand. Outstanding fresh-eating qualities make this variety an American favorite. Fruit is aromatic and sweet with an explosively juicy, crisp texture.

### **APRICOT: Blenheim**

#### ***Ripens in Late June / Early July.***

All-purpose freestone. Sweet, aromatic, flavorful - the long-time No. 1 apricot in California. Early bloom. Cut open the Blenheim and you are rewarded by a deep orange flesh. A quick bite reveals a tangy flavor that is balanced out by the high sugar content. Chilling requirement 400 hours or less.

### **FIG: Brown Turkey**

#### ***Ripens in June / sometimes 2nd crop.***

A classic, all-purpose fig. Fruit is delicious fresh and in preserves. Dried figs make tasty snacks all year long. Tree needs protection when temperatures drop below 10°F. Needs minimal pruning. May yield 2 distinct crops in locations with a long, warm growing season. Grows well in containers! Heat-tolerant. Ripens in June. Self-pollinating.

### **GRAPEFRUIT: Rio Red**

#### ***Ripens in Winter.***

Our favorite red-fleshed variety introduced from Texas. Performs best in warm climates. Fruit ripens in winter and often holds the tree into fall. Wonderful for juice or eating fresh.

### **KUMQUAT: Nagami**

#### ***Ripens in Late Winter through Early Spring.***

The most widely available kumquat in North America, this olive-sized, bright orange fruit flowers best in areas with warm summers. It has late winter or early spring ripening fruit and is the most cold hardy citrus. Small orange fruit is eaten peel and all. A native of China, the fruitful tree is a symbol of prosperity and good luck during Chinese New Year.

### **LEMON: Lisbon**

#### ***Ripens in Year-Round.***

A major commercial variety originated in Portugal. Classic tart juice and fragrant rind for zesting. Vigorous tree, grows well in desert and inland valleys. Fruit quite similar to Eureka. Thornier, dense foliage. Ample year-round crop. Good producer in hot inland regions. Somewhat more resistant to cold than Eureka once established.

### **LEMON: Meyer**

#### ***Ripens in Year-Round.***

A favorite of farmers markets and home cooks. Enjoy growing fragrant flowers and tasty, thin-skinned Meyer lemons. May bloom again while fruit still remains on the tree, allowing for different harvest



intervals. Introduced to the U.S. in 1908. Heat-tolerant. Fruit takes about 6-9 months to ripen. Harvest in late summer through winter. Self-pollinating.

**LIMES: Bearrs**

***Ripens in Summer.***

Summer-ripening fruit. It is the traditional "juice orange" as well as being great for slicing. Fruit stores well on the tree into the fall months. Fifteen months to ripen.

**MANDARIN: Dancy**

***Ripens in Winter.***

Winter-ripening fruit with some seeds. Easy to peel. The best known tangerine, "Dancy" has fine foliage and upright habit. Popular for Chinese New Year.

**MANDARIN: Murcott**

***Ripens in Spring.***

Choose this mandarin as an alternative to Clementine. Also known as Afourer, this spring ripening Moroccan mandarin peels easily and has great sprightly flavor.

**ORANGE: Washington Navel**

***Ripens in Summer.***

Summer-ripening fruit. It is the traditional "juice orange" as well as being great for slicing. Fruit stores well on the tree into the fall months. Fifteen months to ripen.

**Plum: Burgundy**

***Ripens in Late July / Early August.***

Maroon colored skin and semi-freestone flesh. Sweet, with little or no tartness and a very pleasing, mild flavor. High taste test scores. Prolonged harvest. Very productive tree with narrow, upright habit.

**Plum: Santa Rosa**

***Ripens in Late June / Early July.***

Beautiful, large, red fruits with gold flesh. This big producer developed by Luther Burbank Bears sweet plums that are delicious when eaten fresh, cooked or canned. The tree is vigorous and easy-to-grow. Originates from Santa Rosa, California in 1906. Heat-tolerant. Clingstone. Ripens in July. Self-pollinating.

**POMEGRANATE: Wonderful**

***Ripens in late September // early October.***

Showy all year long. Visual highlights include orange-red blossoms in late spring. Vibrant flowers attract butterflies and hummingbirds. Glossy green leaves are long and slender. Large red fruit has compartments full of soft seeds. Sweet and tangy flesh is ideal for eating fresh. If winter causes dieback, new growth from the roots remains true to variety. Ripens in September. Self-pollinating.

## **Wendell Kling Final Artwork Proposal**

### **Written description of the proposed content, scale, location, context, and relationship of the components in the proposed artwork:**

I propose to create a decorative frieze for the San Ysidro Civic Center building in San Ysidro Community Park. The frieze will be a 2 dimensional image using aluminum cut out imagery backed by colored acrylic sheet. The artworks will be cut from paper by hand on a small scale, then digitized, enlarged, and cut from aluminum sheet using a water-jet process. The cut aluminum imagery will be painted dark green matching the dark green painted portions of the building in order to be in keeping with the current color scheme. It will be fabricated in discreet panels ranging in size from 36"x 48" to 48" x 96". These panels will be mounted side by side to create the total design as pictured in plans. The frieze designs will be located on the North and South facades of the building as pictured in attached plans.

The individual panels will be mounted to custom brackets which will in turn be mounted to the walls. The walls are of wood frame construction with lathe and plaster. The custom brackets will be comprised of long horizontal strips of metal that run the length of each design (in 96" sections). These horizontal strips will have 4" deep stand-off mounting points that are aligned with mounting holes in the aluminum/acrylic panels. The panels will thus be mounted 4" away from the wall. The horizontal strips can then be drilled on site as needed to mount with bolts to the studs of the walls. The shorter panels on the North façade will require two of these brackets at the top and the bottom edges. The taller panels on the South façade will require three brackets positioned at the top and bottom edges with one in the middle. Individual panels will be mounted at 6 points to these brackets.

Lighting will consist of exterior commercial LED lighting that will be directed onto the walls behind the panels. The light will then be reflected back towards the decorative panels causing them to glow from behind. Lighting fixtures will be mounted to the same mounting brackets in order to minimize mounting points to the walls themselves.

The tallest panels will be on the south side of the building on the arched façade and will range in height from 36" – 88" high by 48" wide. Panels on the other walls will be 48" x 96" – 36" x 96" (see to-scale drawings).

### **Imagery:**

Imagery represented will be abstracted designs based on scissor-cut paper original artworks. The Final Designs are a synthesis of the following inspirations:

- A central compass image pointing in all directions.
- Abstracted tree forms as pillar-like vertical elements.
- Abstract WPA murals of artists Lee Krasner, Arshile Gorky, and others.
- Mesoamerican architecture and architectural adornment.
- The relationship between Mesoamerican architecture and 20<sup>th</sup> century Modern Architecture and architectural adornment.
- 20<sup>th</sup> century modern textile design.
- Historical stained glass "Rose" windows.
- Traditional and non-traditional paper cut designs of various cultures such as Mexican papel

picado, German scherenschnitte, Polish wycinanki, or Chinese Jiangzhi.

### **Documentation of research and findings:**

The conceptual basis for the proposed artwork was informed by:

Information provided by the San Diego Commission for Arts and Culture in the Artistic Exploration Packet.

Information provided by the San Diego Commission for Arts And Culture during meetings, conversations and site visits.

Information derived from conversations and impressions gained from the community engagement event at the San Ysidro Independence Day celebration in 2018.

Information and impressions derived from site visits including conversations with neighbors/community members on multiple occasions.

Independent research into the history of the San Ysidro community.

Independent materials and processes research.

Independent imagery research.

San Ysidro is a “dynamic community with distinctive architectural and cultural history. Its unique and significant trajectory makes San Ysidro a changing, dynamic neighborhood with a village-like atmosphere”[Artistic Exploration Packet]. After seriously considering and researching several sites I have centered my attention on the San Ysidro Civic Center located within the San Ysidro Community Park. I am intrigued initially by its place in the vibrant community and the various functions that it performs within the community including being the home of Casa Familiar, it’s use as a community performing arts venue, and its hosting of community holiday events. Secondly I am interested in its physical aspects including the interior hall with its community stage. Period photographs reveal that when the building was first built in the 1920’s it boasted 6 arched glass windows/doors opening into the central hall. These windows have since been stuccoed over, their glass doors replaced with solid heavy security doors. Most other windows on the building were covered with heavy duty security grating that leaves the building with a grim exterior that belies the vibrant use of the building within the community. Although outside the scope of my artwork proposal and budget, my hope for the San Ysidro community would be that the building at some point be returned to its former glory. My hope is that my artwork can heighten the beauty of the building and add to the building’s design in such a way that, should the windows/doors ever be re-opened, the artwork would still interact well with the building.

## **Documentation of community and design team input, feedback and Outcomes:**

### **Input from Community Engagement Event at San Ysidro Public Library. 11/09/19:**

During the community engagement event community members had generally positive comments regarding the proposed designs from the schematic proposal. Community members were presented with alternative design elements. Opinions on each were noted and responded to in the final design. In written comments community members also mentioned the need for lighting of the artwork. One comment suggested that the design be present on more of the buildings' walls. It has been determined that due to budget constraints with the added charge of lighting, additional artwork may be impractical.

### **Input from Schematic Proposal presentation to the Public Art Committee. 10/04/19:**

The schematic proposal was met with generally positive responses.

One major question revolved around lighting of the artwork. It was suggested that I visit the site during the night to see how dark the site is. I immediately understood the need to light the artwork and began investigations into how best to light it. I have visited the site at night which further convinced me of the need for lighting. I have contracted with a lighting designer to create a proposal for how best to light the piece. One example that I looked at is Einar and Jamex de la Torre's recent artworks on the exterior of the new San Ysidro library which is similar in construction to my proposed design.

Another question centered on the proposed imagery. It was suggested that it would be good if the designs had more to do with the community. I have attempted to answer this critique in my new designs and have elucidated my thinking in a section of this narrative entitled "Imagery" below.

### **From Schematic Proposal:**

Upon first visiting the building my first thought was that this building, though of the correct age, had not received a WPA mural during the 1930's. I thought it deserved one (though I am not a muralist per se). So one initial question was whether I could create a project within the hall of the Civic Center in order to enliven the space. Leticia Gomez-Franco's inquiries into that question suggested that the community, particularly Casa Familiar, the principle users of the space, were not interested in interior artwork at this time. However they would be happy with artwork on the exterior of the building.

The next question that I asked about the Civic Center building included inquiring about whether the replacement of the original windows would be of interest to the community. My feeling was that if my project could act as an impetus for the replacement of the windows, it would be a double benefit to the community. Leticia Gomez-Franco's inquiries to that question suggested that the community, particularly Casa Familiar, the principle users of the building were not ready to make such a move at this time. During the preliminary site proposal meeting, Ben Meza suggested that the possibility had been discussed for years but that no consensus has ever been reached for reasons outside of our control.

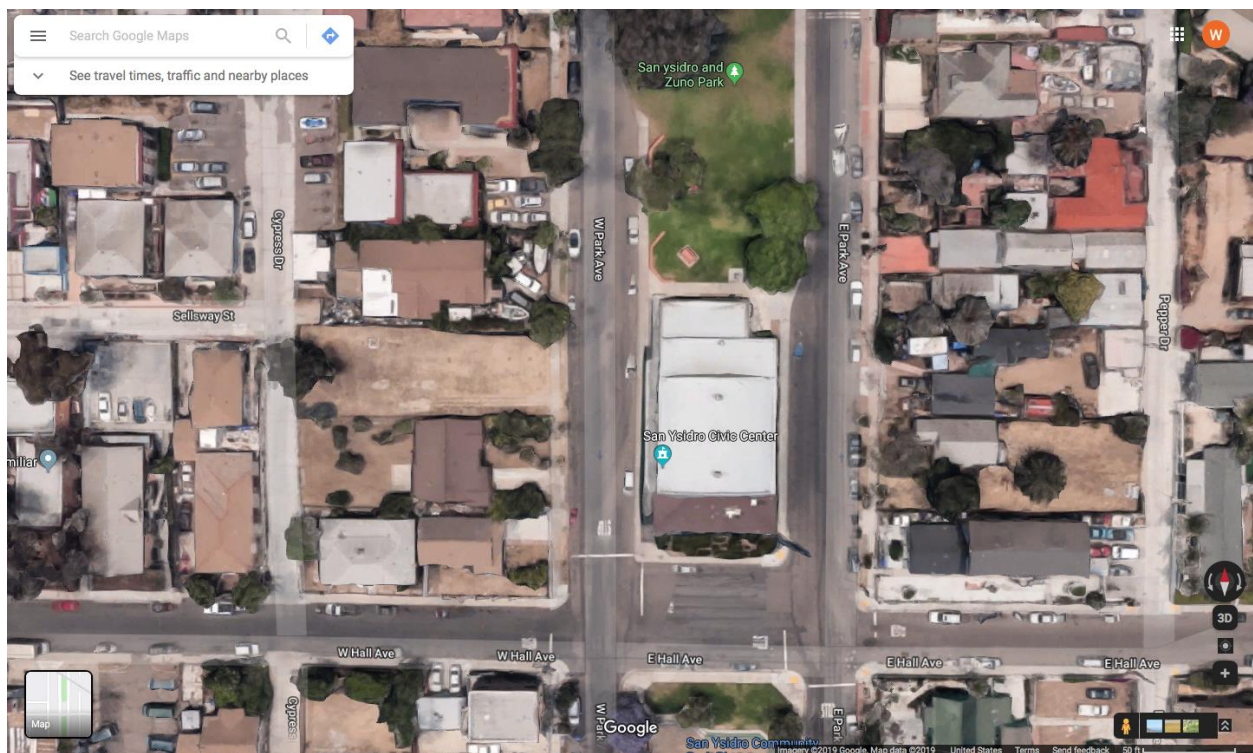
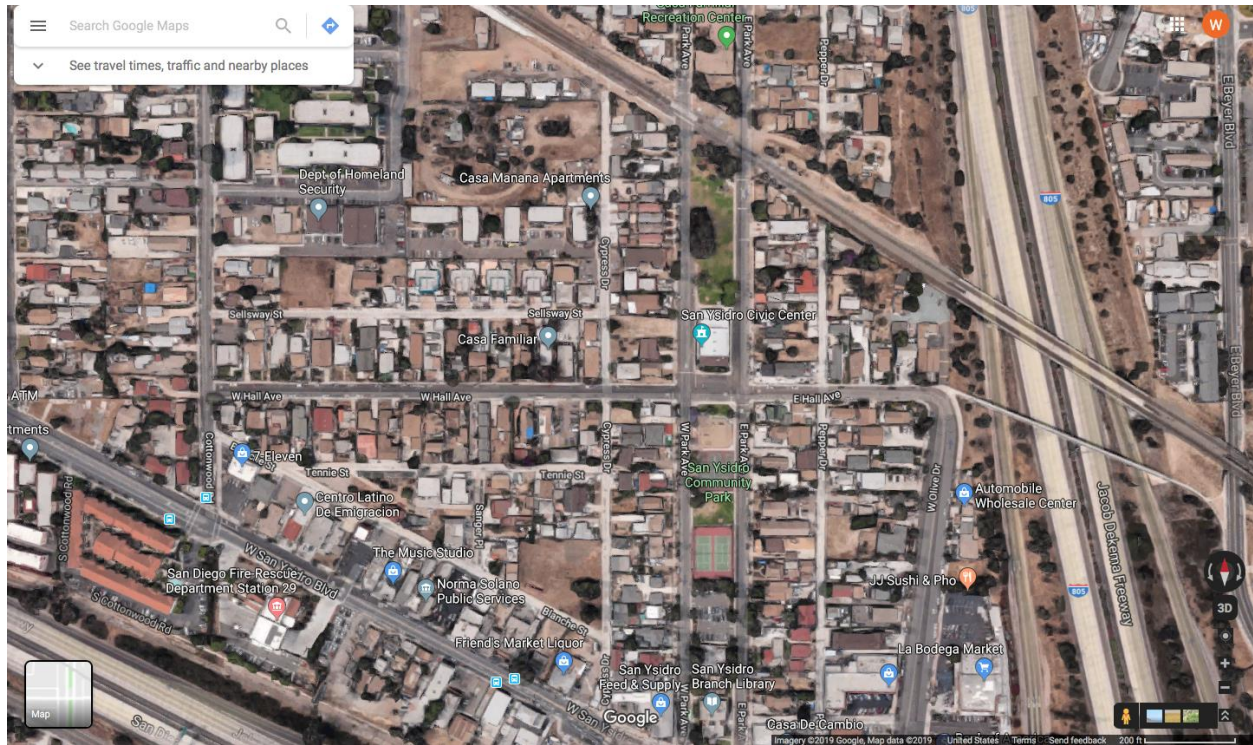
I proposed to create an artwork on the exterior of the building that would mirror the the size and

shape of the original windows with decorative elements. Cut-out imagery with colorful backing within the upper arched shape would create a stained-glass window-like effect. During the preliminary site proposal meeting, this idea was met with general approval, though commissioners suggested a full inquiry as to the historical status of the building. Through her inquiries, Leticia determined that the building is not designated as a historic landmark but is a “building of historical interest.” This distinction would allow for alteration to the exterior of the building as long as the artwork’s connections to the building were minimal. However, the proposed decorative elements in the form of the original windows would be too similar yet changed from the original look of the building thus creating a “false historical narrative” and could therefore not be considered.

After this, I turned my attention to a different site, the recent pocket park on West San Ysidro Blvd. My thought was to create a free-standing artwork with similar design techniques. However it turns out that the existing park is a temporary place-holder for a forthcoming redesigned park. As a result, any permanent artworks would not be viable.



# SITE PLAN





PHOTOGRAPHIC SURVEY OF SITE TO SHOW CONTEXT:



**Final depiction of the proposed artwork in the form of a to scale drawing:**







**Final Installation Plan, which outlines the proposed installation method to be completed by City, includes a timeline for the artwork installation that coordinates with other construction events at the Project, and identifies a schedule of relevant tasks that should be completed prior to, during and after installation:**

Installation will entail locating the studs within the walls, then drilling and bolting the pre-fabricated horizontal brackets into the studs. Decorative panels will then be mounted to the pre-located mounting points on the brackets. Some care and coordination will have to be taken in order to mount the brackets so that they are aligned with the mounting points on the panels. Care will be taken in the fabrication process to make this process as simple as possible. Construction drawings outlining installation requirements will be provided. The South facing arched façade will be accessible from the roof for mounting purposes. The North facing façade may require a lift for mounting.

Additionally, lighting will have to be installed on pre-set mounting points also included on the bracket. Lighting will then have to be wired to the building's electrical.

