



# PASADENA

## Public Art Master Plan 2014



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## LETTER FROM THE MAYOR



City Hall plays an important role in many aspects of our daily lives and is committed to creating an environment that allows Pasadena's assets to flourish. This is a serious responsibility and we want to assure that the City's programs and services, as well as capital investment, meet today's needs and create a legacy for the future.

One way Pasadena is creating a legacy is through arts and culture, which have been a key part of the community's history and daily life. From early on, we have enjoyed some of the world's finest museums, cultural institutions and artistic traditions that edify residents and visitors and tourists. Wanting to continue and strengthen this heritage, last year the City Council approved the Public Art Master Plan that provides a framework for the future of public art in our City. The Master Plan establishes a vision for public art and the steps we will take to implement that vision.

One of the first priorities for the Master Plan is to create new public art for the Civic Center, commissioning permanent and temporary artwork that complements the historic core and helps to unite the central buildings and streetscape envisioned in the historic Bennett Plan. In addition, a key component of the Plan is expanded funding, and our implementation will include grant writing for local and federal funds to supplement existing public art project budgets. Furthermore, as development activity in Pasadena increases, so will contributions to public art.

Current construction activities include a premier office project in the Playhouse District, and the conversion of the historic YWCA building in the Civic Center into a boutique hotel—authentically restoring the Julia Morgan designed landmark which is listed on the National Register of Historic Places. In all, over 1.5 million square feet of new housing and commercial development is currently being proposed. Each of these projects is expected to contribute to Pasadena's inventory of public art and cultural vibrancy.

The Public Art Master Plan offers guidelines for investment by both the City of Pasadena and the private sector and it emphasizes both public art education and stewardship of the City's existing public art collection. I am truly pleased that the Council adopted this Plan, and I believe it provides an excellent blueprint for continuing to build our legacy of artistic excellence.

**Bill Bogaard**, Mayor

## FROM THE PLANNING & COMMUNITY DEVELOPMENT DIRECTOR



Pasadena established the importance of public art in the City long before the Percent for Art Program was created in 1988. Historically, Pasadena incorporated high quality design into the very fabric of the City through thoughtful planning, iconic architecture and a celebrated legacy of both decorative and fine arts. These principles are embedded in the Pasadena Beautiful movement and the "Bennett Plan" created for the city in 1925. Aesthetic values like these have been expanded and refined over the years so that Pasadena is considered not only a cultural community but one where art, architecture and historic preservation intertwine.

The City's first Public Art Program was intended to encourage the inclusion of public art for private development within the burgeoning Downtown and Old Pasadena areas at a time when historic preservation and economic development efforts focused on restoration within the historic corridor of Colorado Boulevard and adjacent areas. The subsequent expansion of the Private Development Public Art Program in 1992 was codified within the City's Zoning Code along with a similar requirement for capital projects in order to ensure that public art would permeate the Central District beyond the Downtown and Old Pasadena areas.

It was not until 2010 that a new ordinance was adopted to include public art requirements for private development in Northwest Pasadena—an area that had been considered an inhospitable climate for public art due the lack of major economic investment. A public art requirement had been deemed a financial burden for potential development in the area. Enlightened community members sought and eventually

received an equitable land use ordinance so that public art is now a requirement for eligible private development throughout the City.

This idea that public art not only enhances commercial development but also the quality of life for residents and visitors to Pasadena is rooted within the City's General Plan. Cultural Nexus, the City's 2005 Cultural Master Plan, solicited community input to formalize Pasadena's cultural framework and called for a new vision for public art. Many of the Principles and Policies of Cultural Nexus have been integrated within the Public Art Program, including expanded community participation, economic growth and an emphasis on cultural identity. As the City's first Public Art Master Plan, this document reflects the model community engagement for which Pasadena is known.

Public art as an extension of the built environment in Pasadena has created a public art collection that encompasses many different forms, subjects and media with projects that vary in size, scale and placement. For a City with a population of approximately 140,000, public art now enlivens every City Council District through new programs and partnerships. The Public Art Master Plan will not only increase the effectiveness of City Planning efforts but will continue to contribute to Pasadena's unique character by further enhancing streetscapes, landscapes, commercial developments and neighborhoods for many more years to come.

**Vincent P. Bertoni**, AICP, Director of Planning & Community Development Department

## ARTS & CULTURE COMMISSION

The publication of the Public Art Master Plan for the City of Pasadena is a landmark event on the journey toward a vision of our city in the future, a city with ever more community engagement in public art. Ours is a city with a rich cultural heritage, a vibrant arts landscape filled with possibility, and now, a future with a clear framework and the mandate for public art to fulfill this vision. This document will help

to guide all of us as we work to support the creation of opportunities for participation in aesthetic and educational experiences in public art of all kinds, projects with greater access and a broader vision. The Arts and Culture Commission is proud to have been a part of the creation of this document, and accepts the trust given us in our role as stewards of this plan.

**Meriel Stern**,  
Chair, City of Pasadena Arts and Culture Commission.





# EXECUTIVE SUMMARY

Pasadena has long been recognized as one of California's most beautiful cities. Known for its architecture, history, educational institutions and ethnic diversity, Pasadena also enjoys cultural wealth that surpasses that of many larger cities. From its early picture-postcard image as an ideal winter resort, to its visionary Civic Center plan, and its maturity as the home of many arts organizations and institutions of higher education, Pasadena has demonstrated the value of integrating the arts in every aspect of city life.

How can public art contribute to this rich portrait? The answer is that it already does. Look around Pasadena and you can see that art is present throughout public spaces: from unique, landmark sculpture and sculpture gardens, to historic and contemporary architectural ornament, to short-lived spectacles and temporary visual art installations, Pasadena enjoys all of these amenities now. What role can public art play as Pasadena grows into its 21st century identity and builds upon its heritage? What is on the horizon for Pasadena, and how can public art support that? The goal of this Plan is to provide some direction to establish this new vision.

## Introduction

Pasadena's Public Art Plan builds on the City's strong visual arts heritage, acknowledges the value of existing public art projects and focuses on how artists can continue to enhance the public realm. The Plan incorporates the thoughts and suggestions of hundreds of citizens, acknowledges how the City of Pasadena operates and grows from best practices in the public art field. It is intended to provide broad goals and objectives with practical strategies for implementation; a unified vision that will be used to update existing public art program guidelines; an outline for priority projects; and identification of revenue sources and other resources for realizing these goals.

On October 21, 2013, Pasadena City Council adopted the Plan. Over the coming year, the Plan will be supplemented by revised guidelines and policy that provide specific direction for implementing the new vision. Cultural Nexus, the City's Cultural Plan, established many of the principles that have guided the development of this Plan, including Cultural Identity, Participation, Economic Growth and Dynamic Support. Specifically, Cultural Nexus Policy #9 called for "a new vision for public art" which is the impetus for the development of the Public Art Master Plan.

Thank you to Barbara Goldstein and Team, *Public Art Consultant*



## Adopted Policies

1. Use public art to reinforce Pasadena's identity, weaving together culture, people, neighborhoods and ideas to create a memorable urban landscape that respects the past and builds for the future.
2. Embrace public art as a citywide urban beautification effort, using the access and strength of the City's Cultural Affairs Division to build its collection of art in public places and to facilitate public art and public art partnerships with City Departments, private developers and arts and cultural organizations.
3. Celebrate Pasadena's unique gateways to Downtown and neighborhoods—such as the corner of Orange Grove and Colorado Blvd, its freeway entrances, overpasses and off ramps—by enhancing them with the work of artists.
4. Employ public art to promote a more walkable city.
5. Commission public art that reinforces parks and neighborhoods.
6. Create a Public Art Overlay Zone that integrates with the "Bennett Plan" for the Civic Center area, primarily along Holly Street and Garfield Avenue, and builds upon existing public art within that area.
7. Refine the Public Art in Private Development Program to more actively contribute to Pasadena's cultural and economic health.
8. Support ongoing temporary artwork Installations and performance-based arts events in areas with strong pedestrian and vehicular traffic.
9. Expand the role of education in the Pasadena's Public Art Program.
10. Allocate more funding for public art commissions and maintenance.

## Implementation Strategies

New strategies are needed to implement each of the policy recommendations, including updates to methods and procedures for funding and clarification of roles and responsibilities such as:

- Designation of the Cultural Affairs Division as the lead City agency for facilitating public art, working in partnership with other City departments, private developers and arts organizations to build upon the City's public art collection.
- Revision of funding formulas for Public Art in Private Development and City Capital Improvement Program (CIP) public art.
- Clarification of the role of Arts and Culture Commission as the stewards of the Public Art Master Plan.
- Expansion of broad community accessibility and education into every aspect of the Public Art Program, from the earliest project visioning, through development of design and ongoing communication about the public art collection.

The Plan concludes with a prioritized list of projects including budgets, funding sources and partnerships. These are outlined in the Implementation Grid. While the Plan does not designate specific themes for each type of project, the stakeholders who participated in the planning process suggested a variety of themes. As specific project scopes are developed, stakeholders including community members, City representatives, design team members and facility users will be encouraged to consider and decide among those themes.

*Thank you to the Public Art Advisory Committee for your input and dedication.*

# PUBLIC ART MASTER PLAN

## Introduction

Cultural Nexus, the City's 2005 Cultural Master Plan, was developed with input from a broad section of the Pasadena community and called for a new vision for public art to build upon the existing collections and programs. As recommended in Cultural Nexus, a Public Art Task Force convened to assess the direction of this new vision and made several recommendations that were later incorporated into more public discussions. One of these recommendations was to avoid duplication of Pasadena's collecting institutions by commissioning new artwork for the permanent collection, rather than purchasing existing large scale artworks. Instead, the emphasis was on the expansion of public art throughout the community through temporary art projects and with access through public space including parks and libraries.

As a direct result of these recommendations, Cultural Affairs developed several initiatives. The Public Art Walking Tour Brochure was created to publicize the diversity of public art within the Central District. Also, the Neighborhood Enhancement Mural Program was initiated in response to Nexus recommendations to place artwork in areas unrelated to private development. This program provides matching grants to artists to enhance neighborhood aesthetics with community support. In 2010 creation of the Rotating Public Art Exhibition Program was approved by City Council. The program places artworks on a temporary basis on median islands and other City-owned property, reaching every Council district. That program has been successful and is continuing.

Concurrently, the City's Arts and Culture Commission and the Public Art Subcommittee worked with staff to establish the framework for the development of the Public Art Master Plan, which included the involvement of City Council's Legislative Policy Committee. A public outreach process was developed to elicit community input towards a new vision for public art through a series of community meetings, stakeholder interviews, an online survey and the assembly of an Advisory Group.

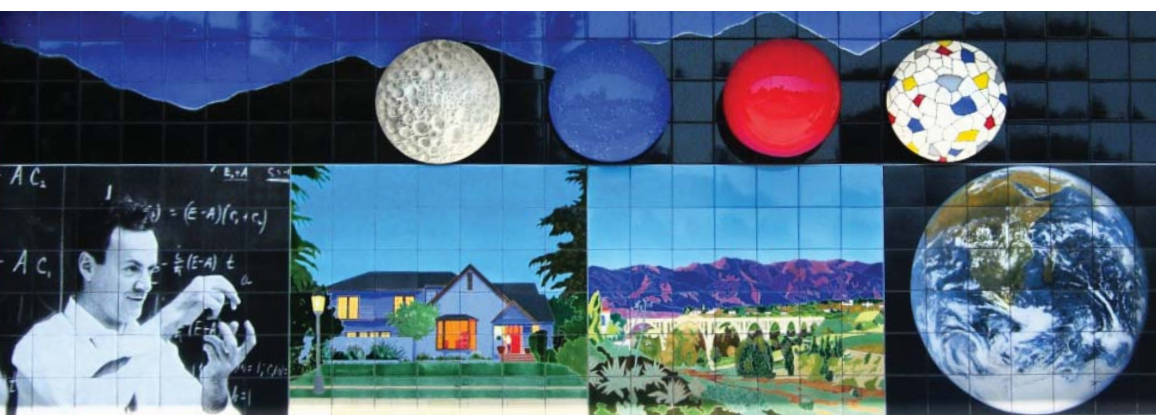
Accordingly, Public Art Planner Barbara Goldstein was engaged in 2010 to develop a Public Art Master Plan that would establish new policies and priorities, locations and financial mechanisms to move Pasadena's Public Art Program forward. Together with



team members Jennifer Easton and Lynn Rogers, Goldstein has actively participated in the Community Outreach process. Draft recommendations have been compiled based on the following research and analysis:

- More than 60 individual interviews with City staff, Commissioners, representatives from local arts and cultural organizations, civic leaders, developers and artists;
- Six public community meetings in East Pasadena, Northwest Pasadena and Central Pasadena (one artist-focused at the Armory Center for the Arts);
- Two Public Art Master Plan Advisory Group meetings and five focus group meetings, including youth and performing arts organizations;
- Numerous ongoing meetings with Cultural Affairs Manager, Planning staff and other City department representatives;
- Site visits to all artworks featured in the Pasadena Public Art Walking Tour Brochure, as well as many public artworks not in the Central District;
- Reviews of planning documents including Cultural Nexus, Northwest Community Plan, Playhouse District Association Plan, Bennett Plan, Pasadena Walk About and the General Plan Outreach Report;
- Examinations of public art guidelines and procedures, reports to the Legislative Policy Committee on the Public Art Master Plan, reports to City Council on the Northwest Plan and the Rotating Public Art Exhibition Program;
- Analysis of key financial and enabling documents to assess their impact on current program; and
- Identification of available public art funds including the review of all financial resources within the City Capital Improvement Program (CIP) funding, the Cultural Trust Fund and private developer contributions.

The character of the community is captured with diverse and thought-provoking artworks commissioned over the life of the Public Art Program and that reflect public art's role as a catalyst



for public engagement and dialogue. The collection is primarily located in the Downtown due to a concentration of eligible developments, contributing to a dynamic urban experience. This has resulted in limited public art experiences outside the Central District area. The proposed Public Art Master Plan addresses the challenge of facilitating a broader distribution of public art.

It was clear, in meeting after meeting during the planning process, that Pasadenans are passionate and opinionated about their city. The people who participated in discussions are proud of Pasadena's heritage and culture, its neighborhoods and cultural communities and feel strongly about how the City should grow in different ways. This passion led to many areas of agreement, and many differing ideas that point to a more targeted and specific approaches to public art.

The Vision Statement below distills the essence of those passionate conversations and envisions how the City can employ public art to contribute to Pasadena's growth.

## Response to Previous Planning Efforts

Public art and its contributions were mentioned several times in the General Plan Outreach Report that supported the addition of public art as temporary mitigation for empty storefronts and City-owned lots and employing art to enhance the feel of public places. Support was expressed for public art in several areas of the Land Use Update, including Urban Design, Sustainability and Social Equity.

Cultural Nexus, Pasadena's Cultural Master Plan, recommended creating "a new vision for public art" (Cultural Nexus Policy #9) and recommended the placement of public art in neighborhoods, creating public art partnerships with schools and non-profit organizations. Growing from Cultural Nexus, a study conducted in 2006 by consultant Gail Goldman recommended the creation of a strong temporary art program.

## Vision Statement Guiding Principles

Pasadena's public art is an integral part of the city, reinforcing its visual character, reflecting the strength of its cultural and educational institutions, responding to its urban design initiatives and promoting dialogue across ethnic and generational lines. Public art reflects the direction of Pasadena's General Plan, reinforces its design and development principles, reinforces

neighborhood character and contributes to a beautiful, sustainable and livable Pasadena.

Pasadena's Cultural Affairs Division and Arts and Culture Commission will use the Public Art Master Plan to guide and stimulate public art through its own efforts and by encouraging and facilitating partnerships with private developers, City Departments, arts organizations and cultural institutions.

## Alignment with General Plan

The Public Art Master Plan Recommendations reinforce and are compatible with the updated Land Use and Mobility Elements of the Plan. The Public Art Master Plan supports each of four General Plan Policy Topic Areas:

1. Sustainability and Open Space
2. Urban Design, Historic Preservation and Arts & Culture
3. Mobility
4. Education and Economic Vitality.

Both Plans' policies contain common themes:

- Pedestrian orientation and experiences
- Place making
- Enhanced livability, walkability and economic vitality
- Mobility and connectivity to neighborhoods
- Expanded tourism
- Emphasis on Pasadena's vibrancy and attractiveness for residents and businesses.

The breadth and depth of Pasadena's existing public art collection demonstrates that a wealth of artists, many local and regional, have participated in both the public and private aspects of the program.



# POLICY #1

Use public art to reinforce Pasadena's identity, weaving together culture, people, neighborhoods and ideas to create a memorable urban landscape that respects the past and builds for the future.

Pasadenans have a strong sense of their civic identity as embodied in the City's history, civic and residential architecture, cultural diversity, educational institutions, arts, culture and geography. All of these elements can be celebrated and reinforced through public art that is sensitively tailored to its locations and specific situations. While specific themes are best developed collaboratively among artists, their clients and community stakeholders, some themes lend themselves to specific circumstances.

## Implementation Strategies

- Encourage exploration and ecological education at trails and arroyos by commissioning performance art, temporary and permanent public art that explores nature and the environment.
- In residential areas, particularly along walking routes, commission pedestrian-scaled art that highlights Pasadena's human history, diversity and family life.
- In the Civic Center, employ temporary and permanent public art to explore overarching themes of Pasadena's identity including its history, art, culture, science, technology and its most recognized people and events.
- Commission public art in retail/pedestrian oriented areas that will encourage people to walk and explore. Examples include "pop-up" performances, serial artworks that draw people from one area to another, artworks in unexpected locations like alleys and whimsical artworks that encourage interaction.
- Enhance arterial and automobile oriented retail areas with large, eye-catching public art that embellishes blank facades, light poles, medians and parking strips.
- Employ artists to transform infrastructure into artistic landmarks including the Glenarm Power Plant and the 210 Freeway underpasses.

*Consultant Barbara Goldstein's research, interviews, focus groups, public and Advisory Committee meetings yielded these policy recommendations.*



## POLICY #2

Embrace public art as a citywide effort, using the access and strength of the City's Cultural Affairs Division and its Arts and Culture Commission to build its collection of art in public places, and to facilitate public art and public art partnerships with City Departments, private developers, arts and cultural organizations.

While the City of Pasadena has both Capital Improvement Program (CIP) and Cultural Trust Fund dollars available for public art, the most significant contribution the City will make to Pasadena's public art collection is its leadership in nurturing significant public art citywide. Pasadena has a wealth of talent in the form of individual artists—some with international reputations—arts organizations, funders and highly engaged community members. Cultural Affairs and the Arts and Culture Commission can expand their roles as active facilitators of opportunity, opening doors to partnership opportunities. The Cultural Affairs Division can continue to provide access to City departments, facilities and other assets and can work to simplify permitting processes.

### Implementation Strategies

- Designate the Cultural Affairs Division as the lead City agency for facilitating public art, irrespective of the funding source, defining it as an organization that:
  - Is the keeper of the public art vision for the City of Pasadena;
  - Works with City Departments during planning discussions to identify opportunities to integrate art into the fabric of City facilities;
  - Commissions permanent art in public facilities;
  - Provides incentive grants from the Cultural Trust Fund to stimulate partnerships between non-profit organizations, artists and City Departments;
  - Clears bureaucratic obstacles by working with City departments to define and simplify permitting processes;
  - Is the point of entry and facilitator for discussions with developers about public art projects.
- Cultivate and facilitate partnerships between the City and arts and cultural organizations by providing:
  - Guidelines for City departments for placement and care of donated and community generated artworks;
  - Guidelines for developers that clearly articulate the City's public art goals and expectations;
  - Guidance and facilitation for artists and arts organizations developing art for public or private property.
- Continue the Cultural Affairs Division's work connecting Pasadena artists and arts groups to civic and commercial spaces.
- Reinforce existing relationships between the City and local arts organizations that work with community groups, schools and artist residencies. Engage artists and organizations such as West of Rome, Side Street Projects, The Armory Center for the Arts, NewTown, The Council of Border Arts & Culture (COFAC) and others to create temporary projects and cultural events that enliven Pasadena.
- Clarify the role of the Arts and Culture Commission to:
  - Review and adopt the Public Art Master Plan;
  - Maintain and promote the vision of the Public Art Master Plan;
  - Ensure that Public Art in Private Development and City CIP projects truly contributes to the public realm;
  - Review and approve individual public art project plans, artist selection methods, outreach strategies and the proposed goals of each project;
  - Build a community-wide mandate for public art by actively involving stakeholders in learning about the history of public art, current public art project models, and best practices, public art review procedures in artist/artwork selection and roles and responsibilities of community in the public art process.
- Long Term: Build partnerships between Cultural Affairs and colleges to train future public artists and involve them in developing public art projects.
- Long Term: Investigate partnerships with museums and collecting institutions such as the Norton Simon and the Pacific Asia Museums to explore how works from their collections might be displayed in public settings.



## POLICY #3

Celebrate Pasadena's unique gateways to Downtown and neighborhoods—its freeway entrances, overpasses and off ramps—by enhancing them with the work of artists.

Like many other US cities, Pasadena is carved up and defined by its transportation corridors and infrastructure. Whether it is the massive Glenarm Power Plant at the Glenarm and Arroyo Parkway entrances to Pasadena, the 210 Freeway underpasses in East and Northwest Pasadena, or the Metro Gold Line, infrastructure defines and divides the City. Instead of seeing infrastructure elements as barriers, artists can help transform them into assets.

### Implementation Strategies

- Commission an artist to re-conceptualize the Power Plant at the 110 entrance to Pasadena as a major public artwork that will be visible day and night.
- Launch a parallel citywide, community-based project involving schools at all grade levels to learn about and rethink the image of the Plant. Mount a public display and discussion at the end of the project.
- Commission artists to transform the 210 Freeway underpasses that divide residential and commercial areas, particularly in East Pasadena.
- Commission public artwork at the 210 Freeway entry ramps and adjacent public property as gateways to the Rose Bowl and to Lincoln Avenue.



## POLICY #4

Employ public art to promote a more walkable city.

In addition to the Public Art Walking Tours, Pasadena has several important pedestrian-oriented retail and entertainment districts that can be connected and enhanced through the use of public art at different scales and media. These enhancements can range from small-scale interventions such as artist-designed crosswalks, utility boxes and murals to large scale, impactful free-standing artworks, spectacles and environments. Situating public art in unexpected, intimate spaces, such as public courtyards and alleys, will enrich the pedestrian activity by encouraging people to look, linger and walk, breaking the “park and drive” cycle. The findings also recommend reinforcing public transportation, particularly with downtown trolleys and the ARTS buses.

### Implementation Strategies

- Fund pedestrian-oriented art through a combination of sources—Cultural Trust Fund, Percent for Art from transportation projects, Business Improvement Districts (BIDs) funds and grants from federal organizations including HUD, DoT and NEA.
- Collaborate with the Department of Transportation to create guidelines for BIDs and other civic organizations interested in commissioning pedestrian-oriented public art projects.
- Provide Cultural Trust Fund incentive grants to BIDs and other civic organizations to stimulate pedestrian-oriented public art projects. Some examples include murals in Old Pasadena, streetscape art on Lake Avenue and crosswalk and utility box art in the Playhouse District.
- Commission art and poetry to enliven the circulator buses and the proposed Downtown circulator trolley, including electronic poetry “slams” that engage youth.
- Engage BIDs, including the Playhouse District, South Lake District and Old Pasadena Associations to include the commissioning of public art as a suggested use of membership fees in order to stimulate pedestrian-oriented improvements and amenities.



- Facilitation by Cultural Affairs can connect building owners and arts organizations in retail districts to develop new temporary art installations in empty storefronts.
- Initiate a Cultural Trust Fund incentive grant program that targets specific hubs in private development for production of “pop up” performing arts, including music, theater and literary arts. Use Cultural Trust Fund incentive grants to stimulate performances during specific times, especially during ArtNight.
- Empower the Cultural Affairs Division to work with the Building Division, Code Compliance and private developers to create a simple framework and permitting process for public performances.



# POLICY #5

Commission public art that reinforces parks and neighborhoods.

While there is a strong desire to reinforce Pasadena’s parks and open spaces which is supported by General Plan outreach, to date, the CIP Percent for Art dollars identified for these projects has not yielded enough funds to commission public art. It is clear from the analysis of the CIP Percent for Art appropriations that a greater number of projects can and should be eligible for inclusion in the CIP Public Art Program without inherent restrictions.

Art can play a role in reinforcing residential neighborhoods through the development of small scale, pedestrian-oriented artworks that focus on history, people, whimsy or other themes identified through a community process. Pedestrian-scaled artwork can stimulate new and enhance existing walking routes through neighborhoods and around the Rose Bowl.

While many park environments are attractive without the inclusion of art or artists, there are many places where art can play an interpretive role or provide a destination.

## Implementation Strategies

- Commission artists to develop projects in neighborhoods and pocket parks that illustrate the history of Pasadena: agriculture and the ranchos, the contributions of women and ethnic communities, workers and the family unit, science, and architecture.
- Use art to connect people with the natural environment, particularly by commissioning temporary, performance based and environmental art projects in the Arroyo Seco, Eaton Canyon and trail heads.
- Commission serial, small scale artwork projects to stimulate and enhance neighborhood walking routes.
- Celebrate the importance of water to Pasadena’s ecology and landscape by using existing Water and Power CIP Percent for Art dollars to commission appropriately themed artworks.



# POLICY #6

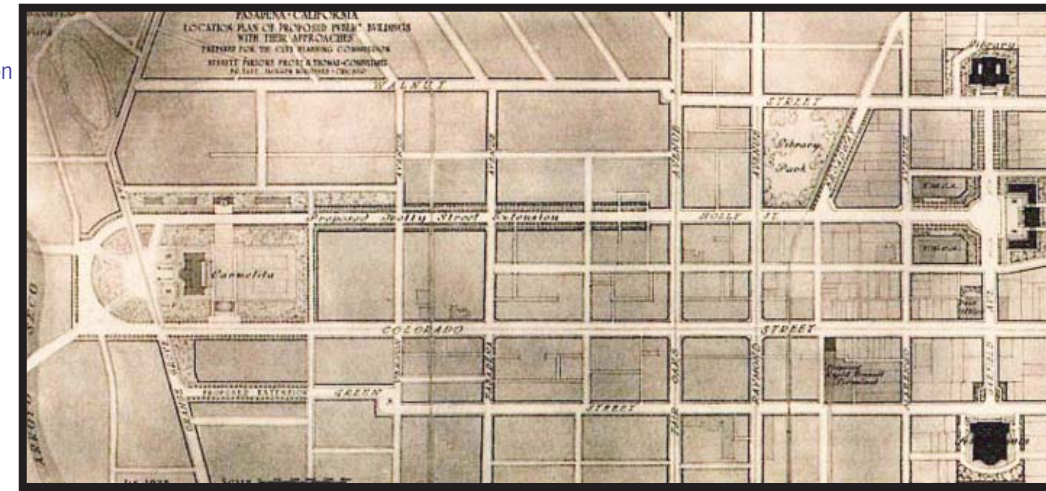
Designate a Civic Center Public Art Overlay Zone that integrates with the “Bennett Plan” for the Civic Center and builds upon existing public art in that area.

There was a great deal of discussion about public artworks commissioned for the Pasadena Convention Center and Civic Auditorium area in 2009. Now that the Convention Center expansion is complete, it does not seem that the sites in front of the building are generous enough to support major artworks, especially during times when people are queuing or public events are taking place. Furthermore, the interior of the expanded Convention Center building is designed with a panel system that discourages the placement of art along the walls, and decorative chandeliers and lighting that would detract from the addition of suspended public art. Therefore, the public art dollars generated for this project could be invested in another part of the Civic Center area, defined as a Public Art Overlay Zone, such as along Holly from Garfield to Marengo and possibly beyond to Memorial Park, as well as along Garfield from Walnut to Green.

In addition, there are a number of substantial artworks and visual icons in the Civic Center area that can be enhanced through better lighting, interpretive material and maintenance. These include lighting of the Pasadena Robinson Memorial sculpture and the replanting and minor reconfiguration of “The Pasadena Way” artwork.

## Implementation Strategies

- Create a stakeholder oversight committee co-chaired by an arts professional and an historic preservationist to build consensus around big-picture goals for art in the Civic Center.
- Invest funds that were generated by Pasadena Convention Center Percent for Art requirement in the commissioning of public art to be located in a Public Art Overlay Zone for the Civic Center.
- Commission a major site-integrated art installation along Holly from Garfield to Marengo, fronting YMCA and YWCA buildings.
- Commission a highly regarded artist design team to create and implement permanent art installations in the Public Art Overlay Zone that respects and builds upon the Bennett Plan, existing architecture and public art.
- Designate the corner opposite the Pasadena Robinson Memorial installation as a site for placement of significant, changing artwork.
- Commission artist Robert Irwin to restore and reconfigure the Police Building public art project, working with a landscape consultant of his choice.
- Consider artwork themes that look to the future as well as the past including community history, culture, arts, science and technology in the development of art for the Civic Center area.
- Highlight the upcoming artwork in the Civic Center area by commissioning a temporary spectacle that brings attention to the City Hall axes, an ephemeral display such as a son et lumière display that leads people through the Civic Center, its architecture and its history.
- Secure additional funding for future phases, including programming, to give the project an enduring quality.



# POLICY #7

## Refine the Public Art in Private Development Program to contribute affirmatively to Pasadena's cultural and economic health.

Pasadena has required public art in private development projects since 1989 in the Downtown and Old Pasadena Redevelopment areas and elsewhere in the City since 1992. A number of memorable projects have been developed since then; some are universally praised and others have provoked vigorous discussion. The first private development Percent for Art Program in Northwest Pasadena was established in 2010 with strong support from the Northwest Community. As the City's public art collection grows, it is time to advocate for more strategic investments with private development funds, whether realized by the developer or in support of a larger City vision. The Arts and Culture Commissioners are guardians of the process and can ensure that the proposed public art in private development meets the Public Art Master Plan goals.

### Implementation Strategies

- Engage leaders from the development community to help realize cultural investments and combine City assets, such as public land and CIP funding, with developer in-lieu fees to create impactful projects.
- Recognize developers' public art in-lieu contributions to Pasadena's public art collection appropriately, whether on plaques or in written information.
- Create clear direction for public art in private development reinforcing Pasadena's urban design principles, reflecting the City's architecture and pattern of growth. For example:
  - Encourage private developers to engage artists to collaborate with their architects and landscape architects at the earliest stages of development;

- Reinforce the high quality of modern architecture and urbanism in the South Lake retail district by commissioning a tall, vertical contemporary sculpture through private development in-lieu monies on the median island at Del Mar and South Lake and encouraging the BID to develop a program of changing, artist designed banners;
- Encourage all forms of art, façade treatments, sculpture and banners along the street frontage and parkways of Arroyo Parkway from the 210 Freeway to Colorado Boulevard;
- Use East Pasadena in-lieu funds to develop a public art strategy to contribute to the cultural hub surrounding A Noise Within theater project in East Pasadena;
- Use NW Community Plan Area in-lieu funds to fully integrate public art into plans for gateway projects at freeway ramps and underpasses;
- Build on the "Using Arts as an Economic Generator in the Playhouse District" report to develop the Madison/ El Molino parcel as a multi-purpose performance space by incorporating public art. Seek grants to initiate the planning;
- Continue to encourage the placement of public art in continuously-open public alleys and courtyards.
- Create a desired threshold for Public Art in Private Development of no less than \$50,000 for on-site art projects, exclusive of consulting fees, in order to ensure adequate funding for appropriately-scaled, impactful art, its selection, project management, design, fabrication, installation and ongoing maintenance. Developments that generate less than this amount of funding through the Percent for Art can contribute to the creation of on-site artwork by adding to the public art budget.
- Refine eligibility criteria for artist-designed functional elements and distinguish these from architectural embellishment for applied decoration such as tile, metalwork, terrazzo, light fixtures, etc.
- Provide developers with an annual plan or "menu" of what their Cultural Trust Fund contributions will finance and how this will enhance the value of their development investments. Describe to developers:
  - How their contribution in the Cultural Trust Fund will be used to commission temporary and permanent artworks, fund performances that will benefit the community as a whole and contribute to the success of the development;
  - Planned projects that will enhance the public realm;
  - Cultural investments, such as facilities, that their public art dollars will support.
- Provide developers, artists and arts consultants with a guidebook outlining the new public art goals to assist them in creating on-site projects.
- Refine and clarify guidelines for Arts and Culture Commission review of public art projects, including:
  - Appropriate on-site locations for public art;
  - Types of projects that will and will not meet the public art requirement.
- Refine the criteria for design development review for site-integrated Public Art in Private Development.
- Provide training to Arts and Culture Commissioners, Design Commissioners, developers, art consultants and artists to familiarize them with the vision for public art in Pasadena.



## POLICY #8

Support ongoing temporary artwork installations and performance-based arts events in areas with strong pedestrian and vehicular traffic.

In 2008 and 2009 the Cultural Affairs Division commissioned two murals through the Neighborhood Enhancement Mural Program. In 2011, Cultural Affairs commissioned nine temporary artworks citywide through the Rotating Public Art Exhibition Program. These two programs are pilots for future temporary artwork projects, and the community response to them should be actively gauged. In the future, performance-based programming and spectacle can be added to the menu of temporary artworks on publicly accessible areas with strong pedestrian and vehicular access. Possible projects include:

- Commission of an artist to create serial works that unite the Civic Center area.
- Partner with Business Improvement Districts and individual businesses to commission temporary storefront art installations. Actively work with BIDs to establish themes for these installations that will provoke public conversation.
- Provide technical assistance to the Public Works Department to commission permanent and temporary artist designed functional installations on City-owned vacant lots and pocket parks, as recommended in the General Plan Outreach Report.



## POLICY #9

Expand the role of education in the Pasadena's public art program.

- Collaborate with educational and community institutions to create a citywide public art awareness campaign whenever launching a major public art effort. Begin this effort with a focus on a gateway project related to the Glenarm Power Plant.
- Continue to support and promote educational programs such as "My Masterpieces" as a means of involving young people in public art.
- Organize public art bus and walking tours to engage community leaders and City Council representatives.
- Approach PUSD about including public art in planned new buildings and encourage artist-residencies to create public art projects with students in the schools.
- Commission a sound artist to develop new media communications that guide people through public art audio/video tours, smartphone applications and social media.
- Expand awareness and cultural literacy about public art by integrating slide shows and public art tours as a regular element of community outreach.
- Support the development of public art that is interactive and engaging, that appeals to people of all ages and stimulates community-wide dialogue.
- Expand technology-based outreach and engagement: e.g., map app, Facebook, Foursquare for BIDs with art, etc.





# POLICY #10

Capture more funding for public art commissions and maintenance.

The funding mechanism for public art in Pasadena, while well intended, has often unnecessarily restricted the development of the public art collection. The thresholds of funding and eligible geographic boundaries for funding Public Art in Private Development have resulted in a Public Art Program that is reactive rather than forward-thinking. Restrictions on public CIP funds have limited the creation of art on publicly-owned sites. These issues can be addressed through both a clear vision of public art goals and by lifting restrictions on funding.

## Implementation Strategies City Capital Improvement Projects

- Ensure that the City's Percent for Art contribution includes all eligible Capital Improvement funds, is identified as an integral element of the City's CIP budget and appropriated at the beginning of each fiscal year.
- Appropriate public art funds from the Capital Public Art Fund by fund source rather than by project, allowing maximum flexibility in use of the funds.
- Encourage the Cultural Affairs Division to work with other City departments to incorporate public art into grant applications as an element of creative place-making, particularly transportation, infrastructure, environment, HUD and Community Development Block grants.
- Facilitate the Cultural Affairs Division's active participation in the Capital Improvement Program development process, collaborating with City department partners in order to identify opportunities during the earliest planning phases.
- Ensure that public art is maintained by establishing a 10% annual maintenance budget in the CIP Public Art Fund. Carry forward any funds that are not employed annually.
- When initiating public art at City facilities, include documentation between Cultural Affairs and other City departments to ensure that artwork placed in or at public property is maintained.
- Designate a line item within the CIP Public Art Fund for the stewardship, record-keeping, major maintenance and conservation of the public art collection. While City departments are expected to conduct routine maintenance, such as cleaning and/or dusting artworks and the areas around them, this line item would cover the cost of specialized conservation or major maintenance that requires an artist or conservator to undertake structural or surface repairs, repainting or reconfiguration of artworks.

## Implementation Strategies Public Art in Private Development

- Analyze the possibility of adjusting the public art contribution of private developers to reflect full project costs including architecture and project management, as opposed to building permit valuation.
- Create a clear process for fee reconciliation in private development tied to the Certificate of Occupancy to "true up" developers' public art obligations based on the actual cost of the building project or assess the art fee at a later stage of the pro forma/permitting process.
- Share the public art vision and plan with developers in order to create an incentive for them to invest their public art contributions in the Cultural Trust Fund for the commissioning of significant public art projects and cultural district developments.
- Initiate an interest-bearing private development maintenance "escrow" account as part of the public art budget for private development and employ that account in the event of unforeseen problems with public art in private development projects.



# APPENDIX #1

## City of Pasadena Civic Art Collection Analysis

“The goal of the Pasadena Public Art Program is to build a publicly available collection of contemporary art that celebrates the human spirit and condition. The Public Art Program seeks to assemble a cohesive collection that encourages public dialogue, understanding and enjoyment of public art. Public art serves as the perfect medium for illustrating the broad range of cultural expression practiced in the Pasadena community.”

– City of Pasadena, Public Art Program

The purpose of this Appendix is to provide an assessment of the overall Pasadena public art collection in relation to other municipal public art collections, highlight strengths and suggest procedures for enhancement. These observations are in addition to the Policy Recommendations and Implementation Strategies of the Master Plan.

### Scope of the Collection

The Civic Art Collection, composed of works commissioned by the City both historically and since the inception of the Public Art Program as well as artworks commissioned through private percent for art projects, is making significant steps towards reaching its stated goals. As more artworks enter the public realm, the opportunity for engagement and dialogue expands.

The Civic Art Collection is impressive in its breadth, given the size of the City and the age of the program. Pasadena's publicly-owned art collection demonstrates greater historical and artistic range than some of the more limited and decorative works commissioned through the Private Percent for Art ordinance. The collection also includes a number of fine decorative art projects that have emerged from the Percent for Art Program which are site-specific and responsive to the goals of the Public Art Program, in light of the Pasadena's history of decorative art in architecture.

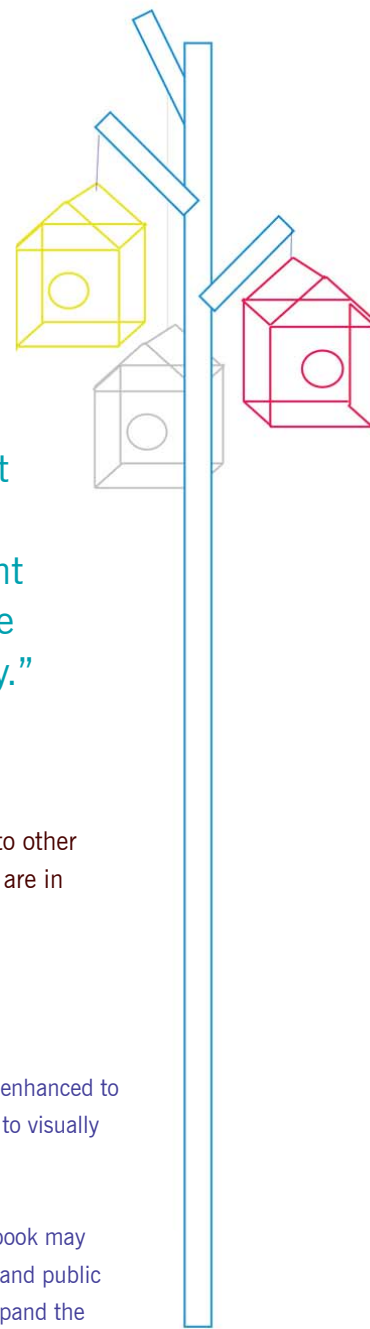
Due to inherent challenges in land use restrictions such as lot line development and perceptions that Pasadena's primary focus is historical architecture, some private development projects are small scale or their function and placement seem to recede relative to the size of the overall building project (e.g. artisan pendant lights or fences and glass dividers). Although the roster of artists who have completed projects for private and City commissions includes

artists of significant reputation, the collection can be enhanced to coalesce as part of a concentrated effort by the City to visually impact the urban environment.

The development of the Private Development Handbook may serve to facilitate and encourage private developers and public art consultants to diversify the pool of artists and expand the ambition of their projects during project development and review.

### Collection Maintenance and Conservation

The ongoing maintenance of the collection is a critical aspect of sustaining a positive public dialogue and supporting cultural expression. Artworks that are maintained communicate a message to the public that both art and community are important and respected. In general, the collection tends to be in good condition with a minimal number of artworks that require attention and a lack of graffiti and vandalism. Although the collection contains a relatively small number, to the extent possible, Cultural Affairs staff may consider a lifespan for painted murals. The Pasadena collection artworks that were commissioned through the Private Percent for Art ordinance are maintained by the property owners and monitored periodically by Cultural Affairs Division staff for compliance.



Staff contacts owners when maintenance or conservation is needed. Building a formal biennial assessment process into the Private Percent for Art projects could extend the life and conditions of artwork commissions, with a record of the findings being issued to the building owner. A full inventory of the public and private collections should be undertaken periodically to review conditions and verify location of portable works to be recorded as a part of the parcel so that future property owners are held accountable for continued maintenance throughout the life of the artwork.

In years past, Cultural Affairs staff conducted a conservation assessment, resulting in the conservation of Capital Improvement Public Artworks that are owned by the City. In the Public Art Master Plan, there is a recommendation for a set aside for the Capital Improvement Public Art collection maintenance. Per the Public Art Guidelines, Capital Improvement Public Artworks are generally maintained by the Department of Public Works, whose staff receives specialized maintenance training. However, it is preferable for the Cultural Affairs Division to manage public art conservation efforts that go beyond routine maintenance and require engagement of an art conservation specialist. Maintenance Plans are required as part of the Final Art Plan for both CIP and Private Development art projects.

### Collection Inventory

At present, the information in the Collection Database includes records of all public art located in Pasadena. The role of the database is to record and track all public art projects in which staff participates either as a facilitator or administrator and whether temporary or permanent. The database is also a useful tool to record Cultural Affairs Division accomplishments. Further distinction could be made among project types, funding sources, ownership, etc. There may be a revised accession numbering system that could be implemented to clarify relationships among artworks with multiple components.

Staff has already uploaded the comprehensive database to the Western State Arts Federation (WESTAF) Public Art Archive (<http://www.publicartarchive.org/>), Culture Now database (includes audio podcasts as well), and the City's Cultural Affairs website to make accessible the records of completed public art projects. An additional map-based web resource is going to be launched in late 2015. The descriptions of Pasadena artworks have been made more consistent and standardized. Although the descriptions could be revised to include separate fields for both registrarial and curatorial data within a single artwork record, the Public Art Database will be migrated to a more robust and user friendly Land Use Management system to include differentiated accession numbers in the near future.



# APPENDIX #2

## Acknowledgements

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## Photo Credits

### COVER

Larry Kirkland, *Around About*, 2010

### INSIDE

Larry Kirkland, *Around About*, 2010

Meeson Pae Yang, *Urban Oasis*, 2014

Susan Narduli, *Time Keeper*, 2014

Gifford Myers, *The Motion of the Planet/For Richard Feynmann*, 1997

Joseph and John Dumbacher, *#482 Rewind*, 2014

Ralph Helmick, John Outterbridge and Stuart Schecter,  
*Pasadena Robinson Memorial*, 1997

Layer (Emily White and Lisa Little), *A Loose Horizon*, 2012

Kyungmi Shin, *Road Blossoms*, pending installation

Pasadena Public Art Walking Tour Brochure, cover

Susan Siltan, *Utility*, 2011

Bennett Plan map, 1925

Kipp Kobayashi, *Connecting Flights* (page 15) and  
*Collective Behaviors* (page 16), elevation

Christie Beniston, *Topiaries*, 2011

My Masterpieces 2nd Grade students on tour, Michael Lucero, *Dreamer with Fish Fountain* 1990 (top) and Joyce Kozloff *Pasadena, the City of Roses* 1990 (bottom)

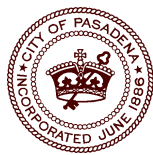
Conservation of Pasadena Robinson Memorial donor ring, 2014

Conservation of Pasadena Robinson Memorial donor ring (detail), 2014

Diana Thater, *More Stars than the Heavens*, 2009

Steve Linn, *Pasadena Water Main Break*, 1992

Kim Abeles, *A Portrait of Pasadena, Part I* (background), 2013



**PASADENA**  
CULTURAL AFFAIRS DIVISION  
PLANNING & COMMUNITY DEVELOPMENT DEPARTMENT