



City of Sunnyvale

Notice and Agenda

Arts Commission

Wednesday, September 21, 2016

7:00 PM

Neighborhood Room - Recreation Center,
Sunnyvale Community Center, 550 E.
Remington Drive, Sunnyvale, CA 94087

CALL TO ORDER

SALUTE TO THE FLAG

ROLL CALL

ORAL COMMUNICATIONS

This category provides an opportunity for members of the public to address the commission on items not listed on the agenda and is limited to 15 minutes (may be extended or continued after the public hearings/general business section of the agenda at the discretion of the Chair) with a maximum of up to three minutes per speaker. Please note the Brown Act (Open Meeting Law) does not allow commissioners to take action on an item not listed on the agenda. If you wish to address the commission, please complete a speaker card and give it to the Recording Secretary. Individuals are limited to one appearance during this section.

CONSENT CALENDAR

- 1a [16-0573](#) Approval of Draft Minutes of July 20, 2016
- 1b [16-0614](#) Approval of Draft Minutes of August 17, 2016

PUBLIC HEARINGS/GENERAL BUSINESS

- 2 **16-0645** Review the Proposed Public Arts Master Plan Process and
Provide Feedback Regarding the Stakeholder Input
Component

Recommendation: Alternative 1: Review the proposed Public Arts Master Plan process and provide feedback regarding the Stakeholder Input component of the proposed process.

- 3 **16-0648** Approval to Proceed with the Deaccession of Five Works of Art (watercolor paintings) by Susan Terry (Hendy Iron Works, Twin Palms, Water Tower at California and Matilda, Forget Me Nots and Tulips) from the City's Public Art Collection Pursuant to Council Policy 6.4.4 - Art in Public Places.

Recommendation: Alternative 1: Approve the deaccession of five watercolor paintings: Hendy Iron Works, Twin Palms, Water Tower at California and Mathilda, Forget Me Nots, and Tulips by Susan Terry.

- 4 **16-0842** Approve Art in Private Development Project - Jay Paul Company/280 North Wolfe Road

Recommendation: Alternative 1: Approve the artwork as it is proposed. Staff concludes that the proposal adequately meets the criteria of the Art in Private Development requirement.

- 5 **16-0922** Election of Officers

STANDING ITEM: CONSIDERATION OF POTENTIAL STUDY ISSUES

NON-AGENDA ITEMS & COMMENTS

-Commissioner Comments

-Staff Comments

INFORMATION ONLY REPORTS/ITEMS

ADJOURNMENT*Notice to the Public:*

Any agenda related writings or documents distributed to members of this meeting body regarding any item on this agenda will be made available for public inspection in the originating department or can be accessed through the Office of the City Clerk located at 603 All America Way, Sunnyvale, CA. during normal business hours and at the meeting location on the evening of the commission meeting, pursuant to Government Code §54957.5.

Agenda information is available by contacting Sandra Barajas at (408) 730-7382. Agendas and associated reports are also available on the City's website at sunnyvale.ca.gov or at the Sunnyvale Public Library, 665 W. Olive Ave., Sunnyvale, 72 hours before the meeting.

Pursuant to the Americans with Disabilities Act, if you need special assistance in this meeting, please contact Sandra Barajas at (408) 730-7382. Notification of 48 hours prior to the meeting will enable the City to make reasonable arrangements to ensure accessibility to this meeting. (29 CFR 35.106 ADA Title II)



City of Sunnyvale

Agenda Item

16-0573

Agenda Date: 9/21/2016

Approval of Draft Minutes of July 20, 2016



City of Sunnyvale

Meeting Minutes - Draft Arts Commission

Wednesday, July 20, 2016

7:00 PM

Neighborhood Room - Recreation Center,
Sunnyvale Community Center, 550 E.
Remington Drive, Sunnyvale, CA 94087

CALL TO ORDER

Vice Chair Lawson called the meeting to order at 7:10 p.m. in the Neighborhood Room.

SALUTE TO THE FLAG

Vice Chair Lawson led the salute to the flag.

ROLL CALL

Present: 3 - Commissioner Roberta Kiphuth
Vice Chair Robert Lawson
Commissioner Susannah Vaughan
Absent: 1 - Commissioner David Koppel

Commissioner Koppel's absence is excused.
Council Liaison Davis (present)

Community Services Manager Trenton Hill welcomed newly appointed Commissioner Susannah Vaughan.

PRESENTATION

[16-0733](#) Recognition of Service

The presentation was cancelled.

ORAL COMMUNICATIONS

None.

CONSENT CALENDAR

1a [16-0417](#) Approval of Draft Minutes of February 17, 2016

1b [16-0734](#) Approval of Draft Minutes of May 18, 2016

Commissioner Kiphuth moved, Vice Chair Lawson seconded, approval of the consent calendar as presented. The motion carried by the following vote:

Yes: 2 - Commissioner Kiphuth
 Vice Chair Lawson

No: 0

Absent: 1 - Commissioner Koppel

Abstain: 1 - Commissioner Vaughan

PUBLIC HEARINGS/GENERAL BUSINESS**2** [16-0735](#) Review of Report to Council "Sister City Relationship"

Sr. Management Analyst Yvette Blackford provided the Commission with a brief overview of the Report to Council regarding development of a Sister City Relationship. She noted that at their June 21 meeting, Council approved establishing a Sister City Relationship/Agreement with the City of Iizuka, Japan; funding of up to \$10,000 towards increased engagement; and authorized membership in Sister Cities International. She also noted that Council directed staff to inform the Parks and Recreation and Arts Commissions of the new relationship and request their support of future initiatives regarding the relationship.

Staff answered Commissioner's questions. Each year for the past three years, two to five dignitaries have traveled to Sunnyvale from Iizuka and approximately 7-10 middle school-aged children have participated in the exchange program. It is anticipated that the Sister City Relationship will be finalized in October or November 2016. Staff will follow up regarding the Iizuka government structure in an attempt to identify the Arts Commission constituent.

3 [16-0736](#) Election of Officers

Nominations were opened for Chair to the Arts Commission. No nominations were presented.

Commissioner Kiphuth moved, and Commissioner Vaughan seconded, to defer election of officers to the next regularly scheduled Arts Commission meeting. The motion carried by the following vote:

Yes: 3 - Commissioner Kiphuth
 Vice Chair Lawson
 Commissioner Vaughan

No: 0

Absent: 1 - Commissioner Koppel

STANDING ITEM: CONSIDERATION OF POTENTIAL STUDY ISSUES

None.

NON-AGENDA ITEMS & COMMENTS

-Commissioner Comments

Commissioners welcomed Commissioner Vaughan.

-Staff Comments

Manager Hill announced the following events:

- The California Theatre Center's Summer Rep Performances are coming to an end. Tickets are still available for the remaining July performances.

Season tickets are available for the Evenings of Cultural Arts 2016/17 season.

New this year, season subscribers have the ability to select reserved seats for all shows. Tickets are available online or by calling the box office.

-The City of Sunnyvale summer camps; including arts, pottery and musical theater, have had a very busy and successful summer.

INFORMATION ONLY REPORTS/ITEMS

None.

ADJOURNMENT

Vice Chair Lawson adjourned the meeting at 7:45 p.m.



City of Sunnyvale

Agenda Item

16-0614

Agenda Date: 9/21/2016

Approval of Draft Minutes of August 17, 2016



City of Sunnyvale

Meeting Minutes - Draft Arts Commission

Wednesday, August 17, 2016

7:00 PM

Neighborhood Room - Recreation Center,
Sunnyvale Community Center, 550 E.
Remington Drive, Sunnyvale, CA 94087

CALL TO ORDER

Superintendent Dan Wax called the meeting to order at 7:15 p.m. in the Neighborhood Room.

SALUTE TO THE FLAG

Superintendent Wax led the salute to the flag.

ROLL CALL

Present: 2 - Commissioner Roberta Kiphuth
Commissioner Susannah Vaughan

Absent: 2 - Commissioner David Koppel
Vice Chair Robert Lawson

Vice Chair Lawson's absence is excused.
Commissioner Koppel's absence is unexcused.
Council Liaison Davis (absent).

Due to lack of quorum, Superintendent Wax canceled the Arts Commission meeting at 7:18 p.m.



City of Sunnyvale

Agenda Item

16-0645

Agenda Date: 9/21/2016

REPORT TO ARTS COMMISSION

SUBJECT

Review the Proposed Public Arts Master Plan Process and Provide Feedback Regarding the Stakeholder Input Component

BACKGROUND

Council Policy 6.4.4 (Art in Public Places) was established to provide uniform guidelines and procedures for the inclusion of publicly accessible art on public properties. In 2012, the City Council amended the City's Art in Private Development (AIPD) requirements to allow developers the option of placing artwork in their development or paying an in-lieu fee to be deposited into the City's Public Art Fund.

A study issue of the In-Lieu Fee Program (RTC No. 12-187, Attachment 1) recommended that a Public Art Master Plan (Plan) be developed. The Plan would direct public art expenditures and ensure that arts-related programming reflects the community's interests and priorities. The Department of Library and Community Services (LCS) was tasked with the responsibility of completing the Master Plan process; however, due to turnover in key positions, this project was deferred until now. The purpose of this report is to advise the Commission of the proposed work plan and timeline and to solicit Commission feedback regarding the stakeholder input component. Ultimately, the goal is to have a completed Master Plan for Public Art by September, 2017.

This Report will go to Council as an Information Only item and will incorporate any feedback provided by the Arts Commission.

ENVIRONMENTAL REVIEW

The presentation of the proposed work plan, timeline and stakeholder input process for approval of a new Master Plan for Public Art is not itself a project subject to the California Environmental Quality Act. Environmental review will be completed concurrent with the adoption of the Master Plan for Public Art.

EXISTING POLICY

General Plan, Chapter 4, Community Character - Design

Policy CC-1.4 - Support measures which enhance the identity of special districts and residential neighborhoods to create more variety in the physical environment.

Policy CC-1.8 - Provide and encourage the incorporation of art - both functional and decorative - in public and private development.

CC-1.8a - As non-general fund resources allow - develop a new Master Plan for Public art.

CC-1.8e - Continue to acquire public artworks which contribute to the public identity of outdoor places and provide pleasure and enrichment for Sunnyvale residents.

DISCUSSION

The City's Public Art collection consists of 67 pieces of art located throughout the City (Attachment 2). The collection was previously guided by a master plan from 1984 which is now outdated and does not meet the needs of the current environment. Changes made to the Art in Private Development requirements (Sunnyvale Municipal Code Chapter 19.52) in 2012 created opportunities for the payment of in-lieu fees rather than creation of specific art pieces, but did not speak to the policy guidelines or distribution procedures to be followed once the in-lieu fees were deposited into the City's Public Arts Fund. The balance of this fund is now approximately \$300,000.

A Public Arts Master Plan will serve as comprehensive planning document that reflects the community's vision for public art as well as provides an organizational framework with specific goals, strategies and resource allocation procedures to guide both short and long term decision-making for investment in public art. Public art can play a vital role in the design and visual landscape of a vibrant community. However, without a cohesive strategy that reflects the values and principles of the community, the full impact of an effective public art program cannot be realized. As Sunnyvale's demographics and arts landscape have changed considerably since the City adopted a Public Art Master Plan in 1984, a Public Art Master Plan Process would provide significant opportunities for public input and yield valuable information on how Sunnyvale can best leverage its arts spending to create a unique City identity and support economic, educational and quality of life initiatives.

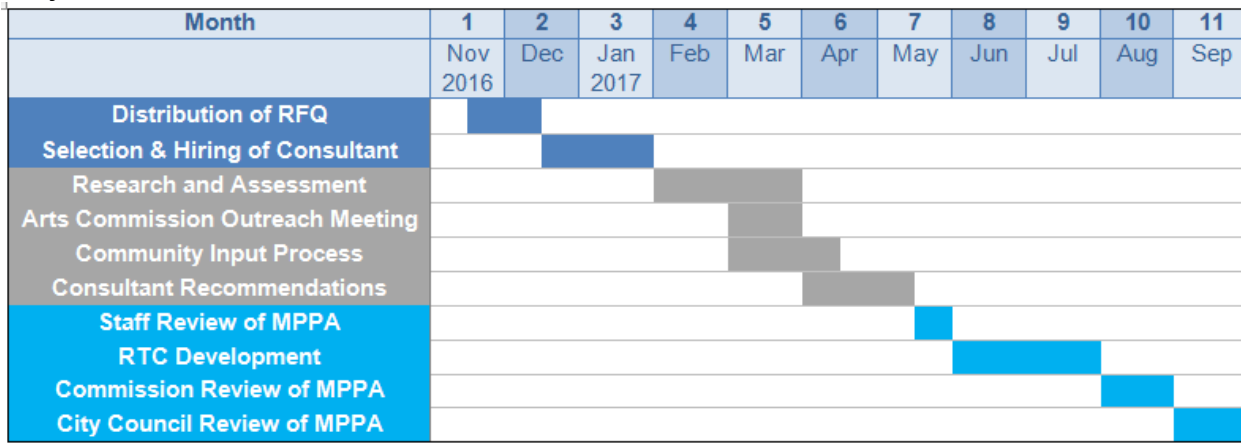
A professional consultant will be hired through a Request for Qualifications (RFQ) process to work with LCS in the development of the master plan document. The scope of work will include, but not be limited to:

1. Development of an updated mission, vision, goals and principles that articulate the specific community outcomes to be achieved through the City's public art program as well as the tools necessary to effectively implement such a program.
2. A review and evaluation of existing policies, procedures and collection inventory that result in recommendations for a comprehensive collection strategy.
3. Recommendations for program enhancements and relevant changes to the City's ordinances pertaining to the City's Public Art programs including: a) relevant collection themes/objectives; b) criteria and procedures for the selection and placement of public art; c) criteria for prioritizing projects; d) a process to ensure the timely and sustainable allocation of resources; e) a public review and approval process that engages stakeholders appropriately and f) coordination and inter-dependencies with other related City Art policies and programs such the Art in Private Development requirements.
4. Recommendations on how to achieve the City's short, medium and long-range arts goals including cost estimates, possible partnerships and sustainable funding models.

Stakeholder Input via community outreach and public participation will be critical to an effective master plan. As such, the consultant will be asked to utilize a variety of input strategies including but not limited to: surveys, public meetings, stakeholder interviews and focus groups. Given Sunnyvale's diverse community, the consultant will be asked to articulate specific strategies they will use to ensure broad participation of diverse stakeholder groups including the arts and business community, neighborhood groups, ethnically and culturally diverse communities as well as persons of all ages, genders, sexual orientation and abilities. The Commission is encouraged to provide feedback regarding this component of the proposed process for developing the Plan.

The following chart provides information on key milestones for the development of the Public Arts Master Plan

Project Schedule



As noted, the first step in the process will be to issue a Request for Qualifications (RFQ) to select the professional consultant to lead the master plan process. It is anticipated that a consultant will be in place by the end of January 2017, with the initial data collection and community input processes completed by mid-April and a final report issued in September 2017 following a public review and approval process. This timeline would be subject to change based on the availability of the consultant and the need for additional outreach that might be appropriate.

FISCAL IMPACT

Funding for the project is included in the City's adopted 2016/17 budget in the amount of \$65,000. Staff time will be absorbed in the operating budget (Program 626 - Arts and Recreation Programs).

Adoption of a Master Plan for Public Art will not, in and of itself, have a fiscal impact on the City's General Fund. Funding for implementation of the adopted Master Plan would come from the City's Public Art Fund.

PUBLIC CONTACT

Public contact was made by posting the Commission agenda on the City's official-notice bulletin board outside City Hall, at the Sunnyvale Senior Center, and Community Center; and by making the agenda and report available at the Sunnyvale Public Library, the Office of the City Clerk and on the City's website.

ALTERNATIVES

1. Review the proposed Public Arts Master Plan process and provide feedback regarding the Stakeholder Input component of the proposed process.
2. Other direction, as appropriate.

RECOMMENDATION

Alternative 1: Review the proposed Public Arts Master Plan process and provide feedback regarding the Stakeholder Input component of the proposed process.

Prepared by: Kristin Dance, Community Services Coordinator
Reviewed by: Trenton Hill, Community Services Manager
Reviewed by: Daniel Wax, Superintendent of Community Services
Reviewed by: Cynthia E. Bojorquez, Director, Library and Community Services
Reviewed by: Walter C. Rossmann, Assistant City Manager
Approved by: Deanna J. Santana, City Manager

ATTACHMENTS

1. RTC 12-187: Review Effectiveness of Existing Art in Private Development In-Lieu Fee Option - Study Issue
2. City's Public Art Collection



CITY OF SUNNYVALE PUBLIC ART COLLECTION

(Revised 9/16)

INVENTORY #	ARTIST & TITLE	MEDIUM	LOCATION
85.03	Judy Ackeret 'Only Flowers Bloom'	Watercolor	CC/Senior Center Cypress Room
16.01***	Diana Argabrite and Lydia Sanchez 'Untitled'	Glass and tile mosaic	Fair Oaks Park Building
14.01	Arteclettica 'Under the Sea'	Mixed Media Sculpture	Seven Seas Park
88.02	John Battenberg 'Murphy Street Scene'	Painted Steel	CC/Orchard Heritage Park
85.04	Sandra Beard 'Untitled #2'	Monoprint	CC/Senior Center Manager's Office
85.05	Sandra Beard 'Untitled #3'	Monoprint	CC/CAC Art Storage
89.12	Douglas Chun 'Approaching Storm'	Watercolor	CC/Theatre Lobby
89.11	Douglas Chun 'Valley Vineyard II'	Watercolor	CC/Theatre Lobby
91.03	Lee Truax Dalton 'Portrait of Antone Vargas'	Oil on Canvas	CH/ Council Chambers Lobby
91.11	Elizabeth Devereaux 'Allegorical Landscape'	Stained Glass	Library
80.02	Carol Donegan 'Ghost in Silicon Valley'	Lithograph	CC/Senior Center Maple Room
89.05	Joe Draegert 'August'	Lithograph	CH/Council Chambers

INVENTORY #	ARTIST & TITLE	MEDIUM	LOCATION
89.06	Joe Draegert 'Still Life with Artichoke Blossom'	Acrylic on hardboard	CH/(OCM) Mayor's Office
91.13	Nancy Weeks Dudchenko 'It's a Symphony'	Ceramic	CC/Senior Center Lobby
84.01	Dan Dykes 'Matrix'	Stainless steel	CC/ Theatre Main Entrance
91.05	Sharon Evans 'Charles Spalding'	Graphite on paper	CC/CAC Art Storage
85.02	Gene Flores 'El Paso de los Suenos'	Bronze	CH/Lawn @ ECR & Mathilda
91.04	Alice Freund 'Walter Everett Crossman'	Pastel on Paper	CH/Council Chambers Lobby
76.01	D. Gabairis 'Seagulls'	Metal	CC/Senior Center Lobby
91.09	Bob Gerbracht 'Portrait of John Hendy'	Pastel on Paper	CC/Rec Center Conference Rm
89.02	Matt Glavin 'Genesis #802'	Mixed Media	CH/OCM Mayor's Office
15.01	Peter Hazel 'Influence' and 'Arrival'	Ceramic mural	Murphy Park Building
04.02	Gerald Heffernon 'Fruit Gigantical'	Painted aluminum sculptures	Plaza del Sol/ Evelyn @ Francis
97.01	Martin Hernandez 'Growth in the Valley'	Acrylic on plywood	Columbia Neighborhood Center Lobby
80.01	Jan Hofstetter 'Romeo and Juliet'	Oil on canvas	CC/Theatre Dance Studio
89.03	Martha Hubert 'Night Passagae: 2'	Monoprint	CH /Council Chambers
03.01	Gordon Huether 'Tree of Life'	Water-cut steel w/ dichroic glass	CC/Senior Center Main Entrance
03.02	Gordon Huether 'Forest'	Etched glass	CC/Senior Center Lobby
89.04	Bill Iaculla 'Cathedral Windows'	Cast handmade paper	CH/OCM Hallway

INVENTORY #	ARTIST & TITLE	MEDIUM	LOCATION
06.01	Melissa Jennifer 'Pole People'	Glass and tile mosaic on painted aluminum	Columbia Neighborhood Center
85.01	J. Seward Johnson 'Out to Lunch'	Bronze	Library/Main Entrance
85.06	Judy Miller Johnson 'Angel's Trumpets'	Etching	CC/Senior Center Breakroom
85.07	Ellen Kiefer 'Purification'	Monoprint	CC/Senior Center Willow Room
88.03	Carlos Laorca 'Layer Painting #1'	Mixed media	CC/CAC Meeting Room
89.13	Lebadang 'Nature's Prey'	Lithograph	CC/Senior Center Maple Room
91.08	Sarah Linder 'Portrait of Martin & Mary Murphy'	Oil on canvas	CC/Rec Center Conference Rm
91.14	Yael Luri & Jean Pierre Larochette 'Unfolding Knowledge'	Cotton, wool, and silk tapestry	Library/ Reference Desk
85.08	Sandra MacDiarmid 'Waijimi Market, Japan'	Oil on paper	CC/CAC Art Storage
04.03	Therese May 'Sunnyvale Community Quilt'	Fabric with mixed media	CC/Senior Center Hallway
89.01**	Salvatore Pecoraro 'A Tempo Omaggio'	Travertine marble and bronze	CC/Upper Pond
81.02**	Carol Pfoutz 'Community Center Oak'	Clay collage	CH/Council Chambers
87.01	Virginia Pochman 'Lily Pond'	Watercolor	Library
83.01*	Frank Rosen 'Metamorphosis of an Uncommercial Salesman'	Oil on canvas	CH/Council Chambers
91.07	David Saccheri 'Charles Stowell'	Oil on canvas	CC/Rec Center Conference Rm
91.12	Robert Salas 'Lakewood Community Mural'	Water-based tempera paint	Lakewood Park Playground
10.01	Lydia Sanchez "Sunnyvale Community Mural"	House paint on concrete	Fair Oaks Park NE Field

INVENTORY #	ARTIST & TITLE	MEDIUM	LOCATION
91.02	Susan Schary 'Portrait of Ida Trubschenk'	Oil on canvas	CH/Council Chambers Lobby
85.10	Joan Schulze 'Bridge to Bridge'	Fabric collage	CC/Senior Center Waiting Area
85.11	Joan Schulze 'Flight'	Fabric collage	CC/Senior Center Waiting Area
85.12	Joan Schulze 'Sunstorm'	Fabric collage	CC/Senior Center Waiting Area
91.02	Robert Semans 'Edwina Benner'	Oil on canvas	CH/Council Chambers Lobby
91.10	Robert Semans 'Portrait of Alillion Wilhelmy'	Oil on canvas	CH/Council Chambers Lobby
89.07	Kathleen Sharp 'Portal Study'	Textile	CC/CAC Art Storage
98.04	Danny Sheu & Jeff Bordona 'Untitled'	Ceramic tiles	Lakewood Park Building Exterior
99.01	Danny Sheu & Jeff Bordona 'Untitled'	Ceramic tiles	Washington Park Restroom Exterior
98.01	Dan Snyder (Island Fantasy) Untitled	Brass inlays	Washington Park Playgrounds
89.09	Mark Templeton 'Untitled'	Watercolor collage	CH/OCM Hallway
89.10	Mark Templeton 'Untitled'	Watercolor collage	CH/OCM Hallway
85.13	Susan Terry 'Forget Me Nots'	Watercolor	CC/CAC Art Storage
81.01**	Susan Terry 'Hendy Iron Works'	Watercolor	CC/ CAC Arts Storage
85.14	Susan Terry 'Tulips'	Watercolor	CC/CAC Arts Storage
80.03**	Susan Terry 'Twin Palms, Downtown Sunnyvale'	Watercolor	CC/Senior Center Sequoia Room
79.01	Susan Terry 'Watertower at California and Mathilda'	Watercolor	CC/CAC Art Storage

INVENTORY #	ARTIST & TITLE	MEDIUM	LOCATION
91.01	Marilyn Thompson 'Portrait of Carl & Hannah Olson'	Oil on canvas	CH/Council Chambers Lobby
96.01	Earlyn Tomasini 'Mass Transit'	Painted steel	Public Safety Main Entrance
08.01	Flo Oy Wong "Made in usa: Island Shhh" series "1933: Gee Lai Wah"	Mixed media	CC/Senior Center Sequoia Room
79.02**	Naomi Zapanta 'Roots'	Etching 3/20	CH/Council Chambers

67 Works Total (34 through Master Plan for Public Art, 10 through 1988 Historical Portrait Project, 5 donated artworks, 3 through Art Apprenticeship and Community Programs, 5 through Sunnyvale Purchase Award Program, 10 through Capital Improvement Projects or Park Renovation Projects)

CH – City Hall CC – Community Center CAC – Creative Arts Center OCM – Office of the City Manager
 * Donated by Larry Stone **Sunnyvale Purchase Award ***Artist paid through Euphrat Museum's *Arts in Schools* Funding



City of Sunnyvale

Agenda Item

16-0648

Agenda Date: 9/21/2016

REPORT TO ARTS COMMISSION

SUBJECT

Approval to Proceed with the Deaccession of Five Works of Art (watercolor paintings) by Susan Terry (*Hendy Iron Works*, *Twin Palms*, *Water Tower at California and Matilda*, *Forget Me Nots* and *Tulips*) from the City's Public Art Collection Pursuant to Council Policy 6.4.4 - Art in Public Places.

BACKGROUND

Council Policy 6.4.4 - Art in Public Places (Attachment 1) sets forth uniform guidelines for the inclusion of public art into the City's permanent Public Art Collection.

The Policy also assigns responsibility for the oversight and maintenance of the Collection to the Department of Library and Community Services (LCS) which includes deaccessioning of individual pieces of the collection when necessary. Deaccessioning is the act of formally removing a piece of art from the Collection and is a standard practice for museums, galleries, universities and government organizations that maintain a public art collection.

As defined in the City's *Art in Public Places* policy, specific circumstances may deem it necessary to permanently remove works of art from the City's Public Art Collection. The policy sets forth a deaccessioning process that includes a review by the Arts Commission of the staff evaluation for a proposed deaccession. The Commission then makes a recommendation to the City Council for final action.

This report presents the first time the deaccession process has been initiated since the amendment of the Council Policy in 2012, which added a deaccession policy framework and process.

LCS staff has conducted an evaluation of the collection and has identified five works of art deemed eligible for deaccession. The purpose of this memorandum is to seek input from the Arts Commission regarding a formal recommendation to remove the proposed items from the City's Public Art Collection.

ENVIRONMENTAL REVIEW

The deaccession of watercolor paintings from the Permanent Art Collection does not constitute a "project" with the meaning of the California Environmental Quality Act ("CEQA") pursuant to CEQA Guidelines section 15378 (b) (5) in that it is a governmental organizational or administrative activity that will not result in direct or indirect changes in the environment.

EXISTING POLICY

Council Policy 6.4.4: *Art in Public Places*

DISCUSSION

While the intent of the City's Public Art Collection is to maintain each piece of art indefinitely, there are circumstances that warrant the removal of artwork from the City's collection. As outlined in the Art in Public Places policy, these circumstances include:

1) the inability to reasonably guarantee the safety of the artwork; 2) artwork that may pose a danger to the public or that may invite vandalism; 3) artwork considered to be fraudulent in some way; 4) art discovered to have been stolen; 5) theft; 6) damage beyond repair and/or cost to repair is prohibitive; 7) the mission of the City's collection changes and the piece is no longer consistent with that mission; 8) the site where the artwork is displayed is no longer accessible to the City; 9) the artwork was intended for temporary inclusion only; 10) the artwork is deemed duplicative; and 11) the artwork has been determined to lack aesthetic value to justify its continued upkeep. It should be noted that the policy specifically prohibits the deaccession of a piece of artwork solely on the basis of content or personal preference of any staff member, commission, board member or member of the public.

In 2016, LCS identified five pieces in the collection deemed eligible for deaccession as follows:

Artist/Title	Date of Purchase/ Method of Acquisition	Purchase Price	Current Market Value	Dimensions/ Media	Reason for Deaccession	Method of Deaccession
Susan Terry <i>Hendy Iron Works</i>	1980 Sunnyvale Purchase Award	\$325	\$0	16" X 18" Watercolor	Damaged beyond repair	Recycle
Susan Terry <i>Twin Palms</i>	1980 Sunnyvale Purchase Award	\$325	\$0	20" x 16" Watercolor	Damaged beyond repair	Recycle
Susan Terry <i>Water Tower at California and Mathilda</i>	1980 Sunnyvale Purchase Award	\$325	\$0	20" x 16" Watercolor	Missing	Missing
Susan Terry <i>Forget Me Nots</i>	1985 Master Plan for Public Art	\$325	\$0	22" x 26" Watercolor	Damaged beyond repair	Recycle
Susan Terry <i>Tulips</i>	1985 Master Plan for Public Art	\$460	\$0	22" x 31" Watercolor	Damaged beyond repair	Recycle

The watercolor paintings by Susan Terry were executed on a type of paper that has grown brittle with age, causing the paintings to crack and fall apart. Therefore, paintings are considered damaged beyond repair and have no monetary value (Attachment 2 - Photos of the Artworks Proposed for Deaccession). Additionally, the *Water Tower at California and Mathilda* is currently missing as staff believes the piece was inadvertently discarded. As part of the upcoming Public Arts Master Plan, staff will review existing protocols to identify checks and balances that can be put in place to prevent this type of situation from reoccurring in the future.

In accordance with the Policy, staff has contacted Ms. Terry and she is aware of the proposal to remove the items from the City's Public Art Collection.

FISCAL IMPACT

There is no significant fiscal impact associated with the removal of the five artworks. Because of the irreparable damage to the watercolor paintings, they hold no monetary value and cannot be sold. There is also no cost associated with disposing of the artwork.

There is a minimal staff cost associated with the deaccessioning process, however; this cost is included in the Art in Public Places budget, 626230. There also is a nominal savings in staff time associated with the annual cleaning and maintenance of the artworks.

PUBLIC CONTACT

Public contact was made through posting of the Arts Commission agenda on the City's official-notice bulletin board, on the City's website, and the availability of the agenda and report in the Office of the City Clerk.

ALTERNATIVES

1. Approve the deaccession of five watercolor paintings: *Hendy Iron Works*, *Twin Palms*, *Water Tower at California and Mathilda*, *Forget Me Nots*, and *Tulips* by Susan Terry.
2. Approve a modified selection of watercolor paintings from the proposed paintings listed above for deaccession.
3. Do not approve the deaccession of five watercolor paintings: *Hendy Iron Works*, *Twin Palms*, *Water Tower at California and Mathilda*, *Forget Me Nots*, and *Tulips* by Susan Terry.

STAFF RECOMMENDATION

Alternative 1: Approve the deaccession of five watercolor paintings: *Hendy Iron Works*, *Twin Palms*, *Water Tower at California and Mathilda*, *Forget Me Nots*, and *Tulips* by Susan Terry.

Prepared by: Kristin Dance, Community Services Coordinator

Reviewed by: Trenton Hill, Community Services Manager

Reviewed by: Daniel Wax, Superintendent of Community Services

Reviewed by: Cynthia E. Bojorquez, Director, Library and Community Services

Reviewed by: Walter C. Rossmann, Assistant City Manager

Approved by: Deanna J. Santana, City Manager

ATTACHMENTS

1. Council Policy 6.4.4 - Art in Public Places
2. Photos of the Artworks Proposed for Deaccession

COUNCIL POLICY MANUAL

Policy 6.4.4 Art in Public Places

POLICY PURPOSE

The purpose of this policy is to ensure uniform guidelines and procedures for the inclusion of publicly accessible art on public properties, and to establish uniformity between the requirement for art in municipal construction projects with the requirement for art in private development projects. Additionally, this policy will also provide uniform procedures and guidelines for the permanent removal or deaccession of a city-owned public art piece.

POLICY STATEMENT

In 2002, the City Council reviewed the status, intent and effectiveness of public art policy in Sunnyvale and approved a policy to require art in public construction projects under certain circumstances.

In 2012, the Council again reviewed the effectiveness of existing public art policy and voted to amend the current policies to include a deaccessioning policy for the City's Permanent Art Collection, as well as to further define project eligibility for subsidies from the City's Public Art Fund.

DEFINITIONS

1. Art: The conscious use of skill and creative imagination in the production of aesthetic objects.
2. Public Art: Artwork that is publicly accessible and that allows an unobstructed view of the artwork. The artwork can be located on either public properties or private properties.
3. Public Areas: Any public gathering place including, but not limited to; public plazas, the library, parks and park buildings, police and fire stations, community, neighborhood and senior centers, public transportation centers, and civic centers.
4. Publicly Funded Projects: All construction funded by public or taxpayer funds.
5. Public Art Fund: A fund established to create community art projects or to purchase artwork for installation on the interior or exterior of public buildings, or other such public property, such as parks, the grounds of public facilities, or community gateways. The Public Art Fund is administered by the Department of Library and Community Services and receives funding through in-lieu fees for art. Public Art Funds may be used to support eligible projects:
 - A. Create community art projects for installation on public property.
 - B. Install public art on public property such as parks or the grounds of public facilities such as the Community Center and Civic Center.
 - C. Install public art in the interior of public buildings that are deemed to be areas of concentrated public activity such as the lobbies and public areas of the Library, City Hall buildings and Community Center buildings.

COUNCIL POLICY MANUAL

- D. Install public art at City gateways and focal points or other high profile locations identified in the Master Plan for Public Art.
 - E. Install temporary or rotating art exhibits on public property.
 - F. Subsidize public art projects required through municipal construction projects and located on public property.
6. Project Valuation: The City's building permit valuation formula as set forth in Title 16 of the Municipal Code will be used as the basis for calculating the required expenditure for public art. The formula is based on the building standards published by the International Conference of Building Officials. In the case of park and open space projects, the one percent (1%) requirement will be calculated based on the total project budget, excluding administrative costs.
7. Required Expenditure Valuation: When determining whether or not the 1% required expenditure has been met, the following costs can be included:
- A. The purchase price of the artwork
 - B. Art consultant fees
 - C. Travel costs for the artist
 - D. Transportation of the artwork to the site
 - E. Installation of the artwork
 - F. Site preparation costs directly associated with installation of the artwork
 - G. Landscaping that is integral to the artwork
 - H. Pedestals or display costs
 - I. Lighting for the artwork and utility fees associated with installation and/or operation of the artwork
 - J. Identification plaque
- Ineligible costs include:
- A. Land acquisition
 - B. Site preparation
 - C. Architect fees
 - D. Fees associated with dedication ceremonies, publicity, or educational components
 - E. Maintenance fees and repairs
8. Public Art Collection: The collection of artwork either donated to the City, or purchased through public funds, which is owned and maintained, in trust for the public, by the City of Sunnyvale.
9. Deaccession: The process to permanently remove an artwork from the City's Public Art Collection.
10. Disposal: Any method used to transfer ownership of the deaccessioned piece to another entity, either through sale, donation, trade or destruction.

COUNCIL POLICY MANUAL

11. Conservation: The broad concept of care necessary to maintain an artwork in good condition.
12. Preservation: Actions taken to prevent deterioration of damage in artworks.
13. Restoration: The treatment of deteriorated or damaged artwork to approximate as nearly as possible its original (or artist-intended) form, design, color and function.

ART IN MUNICIPAL CONSTRUCTION PROJECTS

Eligible municipal construction projects are required to integrate public art. The artwork shall be located in publicly visible areas either inside a public building or on public property. The artwork shall be valued at an amount equal to 1% of the project valuation within a variance of ten percent.

PROJECT ELIGIBILITY

Eligible Projects:

- A. All aboveground publicly funded buildings or public open space projects within City jurisdiction with a construction valuation of \$1,000,000 or more. This includes the development or renovation of all public facilities, as well as; parks, street medians, City gateways, public plazas and any other locations identified in the Master Plan for Public Art developed in accordance with Council direction.
- B. All construction or renovation projects of \$100,000 or more in facilities such as:
 - Sunnyvale Community Center
 - Sunnyvale Civic Center complex including Library and Public Safety Building
 - Fire Stations
 - Columbia Neighborhood Center
 - Neighborhood Park Buildings
 - Water Pollution Control Plant and SMART Station
 - Focal points and gateways into the community
 - Any future City buildings that are comparable in nature

Exempt Projects: All underground projects, utility (including water) projects, streets and sidewalks, trees and landscaping, utility relocation, seismic upgrades, mechanical and electrical work, traffic improvements (such as traffic lights, crosswalks and traffic calming measures), and construction due to fire or other natural calamities.

ASSIGNMENT OF RESPONSIBILITIES

The Director of Public Works and the Director of Library and Community Services, or their designees shall be responsible for identifying municipal construction and renovation projects that meet the conditions of this policy and will be required to provide public art.

COUNCIL POLICY MANUAL

The Director of Library and Community Services, or his/her designee shall be responsible for initiating public art projects that are not required through municipal construction, but that have been designated as eligible for funding from the Public Art Fund, in accordance with the City's approved Master Plan for Art.

1. Review Process for Art in Public Places:

A. Project review Committee: This committee will coordinate the public art component of an eligible municipal construction project, and shall consist of staff from the Departments of Public Works, Library and Community Services, and Community Development, as appropriate.

B. Location and Artwork Review: Possible locations for the artwork and the type of artwork to be considered for the project shall be identified with input from the Project Review Committee, the Sunnyvale Arts Commission, pertinent city staff, interested citizens and project architects. Based upon this information, proposals will be solicited from qualified artists.

C. Short List of Artists: The Project Review Committee will be responsible for reviewing all art proposals and/or qualifications of artist applications. A short list of 2-5 artists and/or proposals will be established by the Committee. The short list shall have a minimum of two artists and/or proposals for consideration.

2. Approval Process:

A. Report to Council (RTC): A draft RTC outlining the project and the short list of artists will be forwarded to the Arts Commission for review and recommendation prior to going to City Council for action.

B. Council Approval: Following Council approval of a specific art proposal, the Director of Library and Community Services, or the Director's designee(s), shall be responsible for coordinating the integration of the public artwork into the municipal construction project.

3. In-Lieu Fee Alternative:

A. The in-lieu fee alternative available to private developers applies to public construction projects at the discretion of the Director of Public Works.

B. If the in-lieu option is exercised, the funds will be placed in the Public Art Fund for acquisition and installation of art on public property or in public buildings at a later date.

PERMANENT ART COLLECTION

Artwork approved for purchase or commission by the City Council shall become part of the City's Permanent Art Collection. All artwork in the collection will be documented in the City's Public Art Inventory and identified with a metal plaque. Oversight and maintenance of the Public Art Collection is the responsibility of the Department of Library and Community Services.

DE-ACCESSIONING PLAN

COUNCIL POLICY MANUAL

Artworks in the City's Public Art Collection are meant to remain on public display. However, circumstances may deem it necessary to permanently remove works of art from the City's Public Art Collection.

1. Eligible Circumstances for De-accessioning:

- A. Security: The security or continued good condition of an artwork cannot be reasonably guaranteed in its current location. Arts staff will attempt to relocate any artwork deemed at risk for security purposes; but in the event a suitable, secure location cannot be found, the item may be de-accessioned from the collection.
- B. Public Safety: The artwork is a danger to the general public because it is naturally deteriorating, or it has been altered through vandalism, unforeseen man-made circumstances or a natural disaster.
- C. Inauthentic: The artwork is discovered to be inauthentic or fraudulent.
- D. Stolen Art: The artwork is discovered to be stolen, and therefore, is returned to its legal owner.
- E. Theft: The artwork is illegally removed from its place of public display and cannot be located.
- F. Damage Beyond Repair: The artwork has been severely damaged and deemed "beyond repair" by a professional art conservationist, or the artist, and it cannot be restored to the artist's original intended condition for a price less than is considered prohibitive.
- G. Change in the Public Art Collection's Mission: The artwork no longer meets the mission of the Public Art Collection due to a formal change in the Collection's Mission Statement.
- H. Loss of Site (Site Alteration or Sale of Site): The artwork can no longer reside in its original location because the original location is altered due to construction, a change of site usage, or sale of the site. Arts staff will attempt to relocate the artwork to a suitable site; however, lack of a suitable site, either now or in the foreseeable future, or if there is not suitable storage until a site in the foreseeable future is available, could merit deaccessioning.

For site-specific artwork, or permanently-affixed artwork, deaccessioning may be warranted without any attempt to relocate the artwork. It is deemed that the artwork cannot be moved without causing irreparable damage or the cost of relocating the artwork is considered prohibitive.

- I. Temporary Acquisition: The artwork is intended to be a temporary display and the City's obligation to display the artwork is complete.
- J. Excessive Representation: The artwork is deemed as duplicative or excessive in representation of work of that type or of that artist.
- K. Aesthetic Value: The artwork has not withstood the test of time and has been professionally determined to lack aesthetic value to justify its continued upkeep and/or storage.
- L. Content: Once the Artwork has been accessioned into the City's Public Art Collection, it may not be de-accessioned solely on the basis of content or personal preference of any staff member, commission or board member, or member of the public.

2. Assignment of De-accessioning Responsibilities:

COUNCIL POLICY MANUAL

- A. No city department shall remove any work of art from the site for which it was selected, nor remove it from display, without prior consent of the Director of Library and Community Services, or the Director's designees(s).
- B. The Director of Library and Community Services, or the Director's designee(s), is responsible for determining whether or not the artwork meets any of the above criteria for removal or de-accessioning.
- C. The Director of Library and Community Services, or the Director's designee(s), shall be responsible for oversight of the de-accessioning process.
- D. The Director of Library and Community Services, or the Director's designee(s), shall make every effort to contact the artist of the artwork recommended for de-accession, or the artist's heirs, using current contact information. The artist, or the artist's heirs, shall be given the opportunity to purchase the artwork, or its parts, before the disposal or destruction of the artwork.
- E. The Director of Library and Community Services, or the Director's designee(s), shall determine the purchase price of a de-accessioned artwork, based on current market value.
- F. In the event that the de-accessioned artwork is sold, the Department of Library and Community Services will deposit the proceeds of such sale into the Public Art Fund of the City.
- G. In the event that the de-accessioned artwork is sold or donated, the removal of the artwork from city property shall be the responsibility of the purchaser or recipient of the donation and shall be of no cost to the City.
- H. De-accessioning and disposal of an artwork must be conducted publicly and formally with adequate documentation. It must also comply with all applicable local, state and federal laws.
- I. No current, or former, member of the Art Commission, City Council or City staff member shall be allowed to bid and/or purchase a de-accessioned artwork.
- J. A permanent record of the artwork's inclusion in the City's Public Art Collection, and reasons for its removal, shall be maintained in a Public Art Collection database by the Department of Library and Community Services.

3. Process for De-accessioning Artwork:

- A. If an artwork is subject to any of the above conditions and deemed eligible for de-accessioning, the Arts staff will prepare a report for review and evaluation by the City's Arts Commission, which will prepare a formal recommendation to the City Council for action on the de-accession.
- B. The Staff Report shall include:
 - a) Reasons for the suggested de-accession
 - b) Original accession method(s) and cost of artwork
 - c) Estimated current market value of the artwork
 - d) Proposed de-accession method(s) and cost for each proposed method, including the sale price if applicable
 - e) When appropriate, photo documentation of the site conditions and/or current condition of the artwork in question
 - f) Official Police Report (if applicable)

COUNCIL POLICY MANUAL

(Adopted: RTC 02-136 (5/7/2002); Updated for accuracy (10/28/09); Amended: RTC 12-187 (8/14/2012); Clerical update (9/30/14); Clerical update (12/3/14))

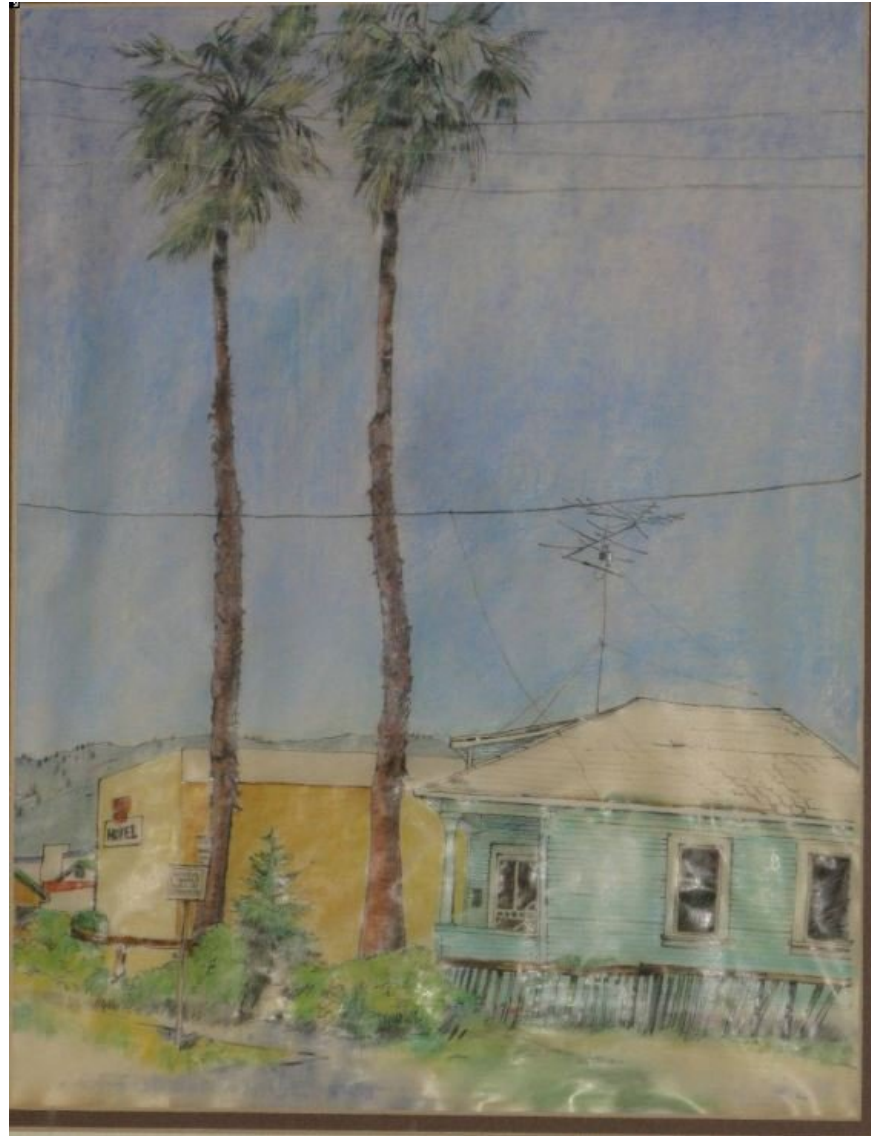
Lead Department: Department of Library and Community Services



Susan Terry, "Hendy Iron Works"



"Hendy Iron Works"
Current condition: Damaged



Susan Terry, "Twin Palms"



"Twin Palms"
Current condition": Damaged



Susan Terry, "Water Tower at California and Mathilda"

Photo unavailable

"Water Tower at California and Mathilda"
Current condition: Missing



Susan Terry, "Tulips"



"Tulips"
Current condition: Damaged



Susan Terry, "Forget Me Nots"



"Forget Me Nots"
Current condition: Damaged



City of Sunnyvale

Agenda Item

16-0842

Agenda Date: 9/21/2016

REPORT TO ARTS COMMISSION

SUBJECT

Approve Art in Private Development Project - Jay Paul Company/280 North Wolfe Road

BACKGROUND

Under the City's Art in Private Development Ordinance, the development at 280 North Wolfe Road is required to provide public art. The public art component must be equal in value to one percent of the building permit valuation. The procedure established for reviewing the artwork is as follows:

- 1) Review the artist's background to ensure he/she has the experience and knowledge to design, fabricate and install large-scale artworks;
- 2) Review the artwork itself to determine whether or not the nature and style of the artwork is appropriate to the site;
- 3) Determine whether or not the proposed artwork is appropriate in scale for the overall development; and
- 4) Review the location of the artwork for visibility to the public.

The purpose of this report is to provide information and to request the Arts Commission to review and consider approval of the proposed artwork. Under the Art in Private Development Ordinance, the Arts Commission is authorized to make a final determination of the proposed artwork and the City Council is not scheduled to consider this item. The Commission's decision, however, may be appealed to the City Council by the developer.

EXISTING POLICY

Sunnyvale Municipal Code 19.52 - Art in Private Development

ENVIRONMENTAL REVIEW

An Environmental Impact Report (EIR) (SCH # [2013082063](#) <tel:2013082063>) was prepared for the underlying project, Landbank Central and Wolfe Campus. Consistent with SMC Chapter 19.52 (Art in Private Development), art was a required component of the project and was included as one of the listed project objectives in the EIR. The City Council certified the EIR, adopted a statement of overriding considerations and approved the project on October 14, 2014 (RTC 14-0695), and then approved the development agreement on October 28, 2014 (Ordinance 3046-14).

DISCUSSION

Project Location: This project is a 17.84-acre site located on the corner of North Wolfe Road and East Arques Avenue (Attachment 1 - Vicinity Map). The site is located in a predominately industrial and commercial area, bordered to the north across East Arques Avenue by the Lowes Home Improvement store. Due to the property's location, staff anticipates that there will be a large amount of vehicular traffic and a fair amount of pedestrian traffic.

Project Description: The project consists of 3 four-story office buildings totaling 747,100 square feet. The buildings will be constructed over two levels of parking. An additional six-story parking garage and a 30,000 square foot amenities building will also be on site (Attachment 2 - Site Plan).

Selected Artist: The artist selected for the project is Southern California artist Cliff Garten (Attachment 3 - Artist's Resume). Mr. Garten has been active in the public art arena since 1990. He has received civic commissions for major U.S. cities such as: Austin, Texas; Los Angeles, California; Cerritos, California; Rochester, New York; Denver, Colorado; Calgary, Alberta, Canada; Arlington, Virginia; Hillsboro, Oregon; Clearwater, Florida; and Salt Lake City, Utah. Locally, Mr. Garten has major public commissions at the Tully Library in San Jose; San Francisco General Hospital in San Francisco; the Transit Center in Dublin; and the Veterans Memorial Building in Walnut Creek. Mr. Garten has completed three previous projects in Sunnyvale: Moffett Towers in 2012; the Courtyard by Marriott in 2014; and most recently, Moffett Gateway in July, 2016. He is also in fabrication for the Moffett Place public art component, which was approved by the Arts Commission in November 2014.

The artist's work is born from his interest in the relationship between sculpture and landscape and how art creates public spaces. His work often creates a spatial composition of earthworks, landscaping, sculpture, light, architecture and public plazas, intended to be both beautiful and functional. He writes in his self-description that the places he creates "must be experienced, as opposed to looked at, because they do not enlist a single object, but are the sum of what happens on any specific site."

Images of Mr. Garten's installations and sculpture environments can be found at cliffgartenstudio.com.

Artwork Location: Located along an exterior pathway that runs along Arques Avenue to the north and along Wolfe Road to the west, the artwork will be installed in four separate seating environments (Attachment 2 - Site Plan). All four of the selected locations will be visible to passing motorists and accessible to the community (Attachments 4-7 - Site Maps).

Artwork Proposal: For this project, the artist has created four environments where sculpture joins with the landscape. Each environment will be similar, yet site-specific to its location. These environments will be a place that people can enjoy viewing the natural world and simultaneously experience art, as well as a place where the natural birds of the site can rest, drink and use the garden of flowers amongst a public setting (Attachment 8-9 - Computer Renderings of Site 1).

Each of the seating areas will include an ensemble of sculptural elements:

- **Decking:** The sculpture ensembles will be housed atop a deck of wooden planks. At each site, based on size there will also be one or two California Sycamores growing through an opening in the deck floor, providing natural shade for the seating areas.
- **Planting:** Surrounding the deck areas will be a variety of annuals and perennials native to the area. These flowers and grasses will be strategically planted to make the deck appear to be floating in the center.
- **Bird Houses:** Measuring 4' - 6' long by 12" wide by 14" tall, these bird houses will be functional "bird condos" (Attachments 10-11 - Computer Renderings of Bird Houses). Each one will have multiple compartments and will be mounted on a 10' pole for safety. The interior of the houses

will be wood, while the exterior of the houses will be covered with a laser cut bronze pattern.

- Bird Baths: These baths will be a 1'8" by 3' oval bronze bowl seated on a granite boulder (Attachments 12-13 - Computer Renderings of Bird Baths). Standing approximately 1' - 3' above ground, the bowls will be fed by an irrigation line and operate with a float valve to replace evaporated water.
- Seating: Each deck area will host two to three acid etched and sand blast finished, concrete benches for seating (Attachments 14-15 - Computer Renderings of Benches). The benches will measure 8' - 10' long by 18" wide by 18" tall and be etched with a landscape pattern.
- Shadow Boxes: These illuminated sculptures will be bronze sheets laser cut with a delicate landscape pattern (Attachments 16-18 - Computer Renderings of Shadow Boxes). The boxes will be 8' - 12' long by 1' wide by 8' tall and illuminated from inside and outside.

Lighting Plan: The artist is proposing to light each seating environment with a combination of ambient lighting from area light poles and the light produced from within the shadow box. The exact location of area light poles is still being determined. The lighting within the shadow boxes will be produced by six linear, white, L.E.D. fixtures. There will be no spot lighting included.

Maintenance: Maintenance for the seating areas will be minimal with most of the elements requiring only an occasional rinsing and dusting, although the bird baths may require more frequent rinsing to keep the fountain properly running. The artist has also provided detailed directions on recommended yearly or bi-yearly reapplication of clear lacquer for the bronze elements and polishing instructions for the cement and granite elements.

Artwork Valuation: For this project the developer will be required to spend a minimum of \$650,039 for the purchase of public art. Eligible costs will be tracked by the developer and verified by City staff at the completion of the installation to ensure the full one percent was spent. In the event the eligible artwork costs are less than the one percent expenditure, the developer will be required to pay the difference to the Public Art Fund.

Staff anticipates that the proposed artwork will fulfill or exceed the required one percent expenditure.

FISCAL IMPACT

If approved, the developer will be responsible for design, fabrication and installation costs of the artwork, as well as ongoing maintenance. There is no fiscal impact on the City's operating budget other than incidental staff time to monitor the project, which is budgeted in the Art in Private Development Program.

PUBLIC CONTACT

Public contact was made through posting of the Arts Commission agenda on the City's official-notice bulletin board, on the City's website, and the availability of the agenda and report in the Office of the City Clerk.

ALTERNATIVES

1. Approve the artwork as it is proposed.
2. Not approve the artwork as it is proposed.

RECOMMENDATION

Alternative 1: Approve the artwork as it is proposed. Staff concludes that the proposal adequately meets the criteria of the Art in Private Development requirement.

Prepared by: Kristin Dance, Community Services Coordinator

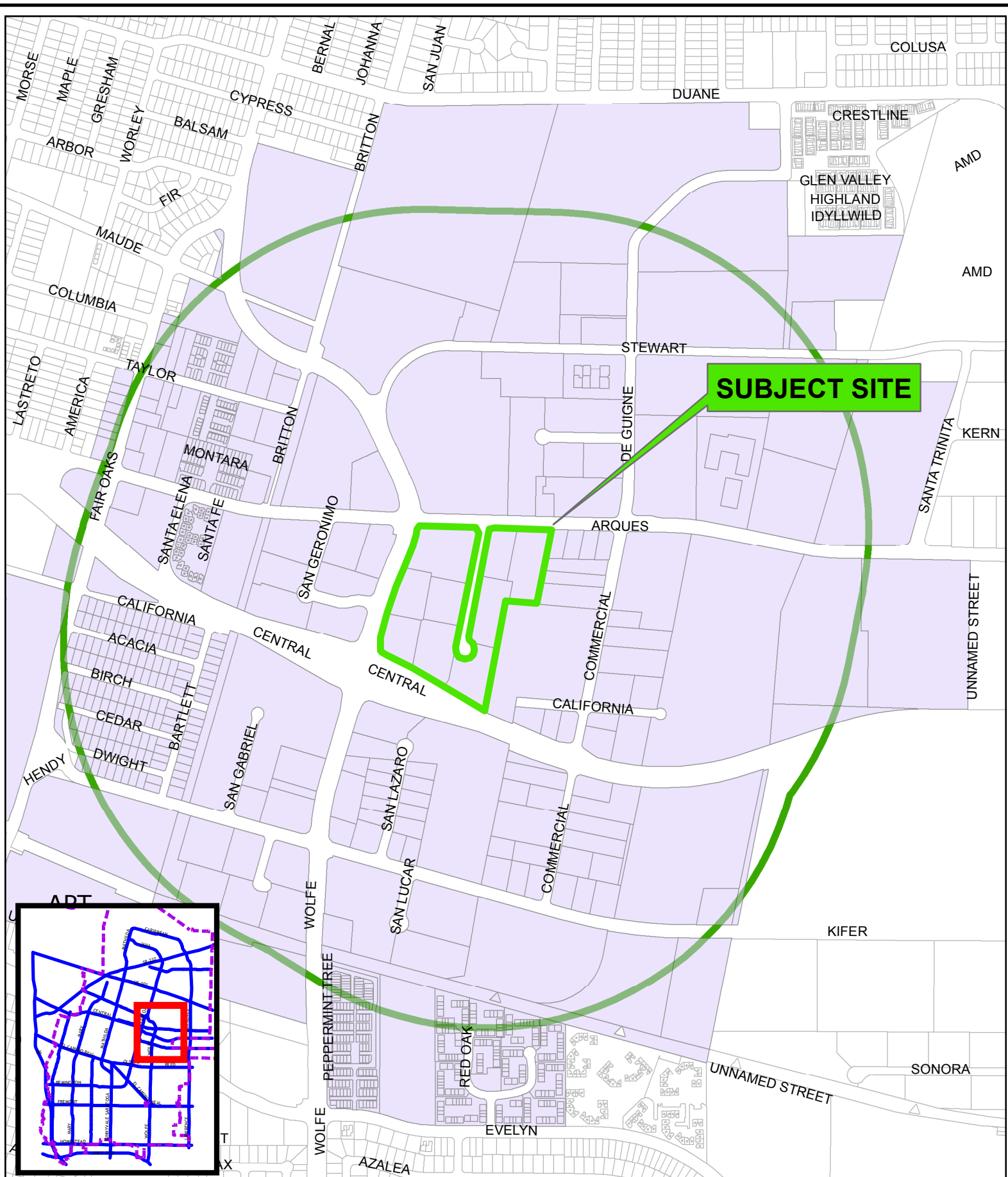
Reviewed by: Trenton Hill, Community Services Manager

Reviewed by: Daniel Wax, Superintendent of Community Services

Reviewed by: Cynthia E. Bojorquez, Director, Department of Library and Community Services

ATTACHMENTS

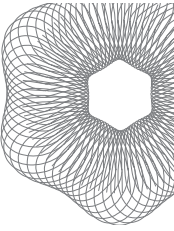
1. Vicinity Map
2. Site Plan
3. Artist's Resume
4. Site 1 Map
5. Site 2 Map
6. Site 3 Map
7. Site 4 Map
8. Computer Rendering of Site 1
9. Computer Rendering of Site 1
10. Computer Rendering of Bird House
11. Computer Rendering of Bird House
12. Computer Rendering of Bird Bath
13. Computer Rendering of Bird Bath
14. Computer Rendering of Benches
15. Computer Rendering of Benches
16. Computer Rendering of Shadow Box
17. Computer Rendering of Shadow Box
18. Computer Rendering of Shadow Box



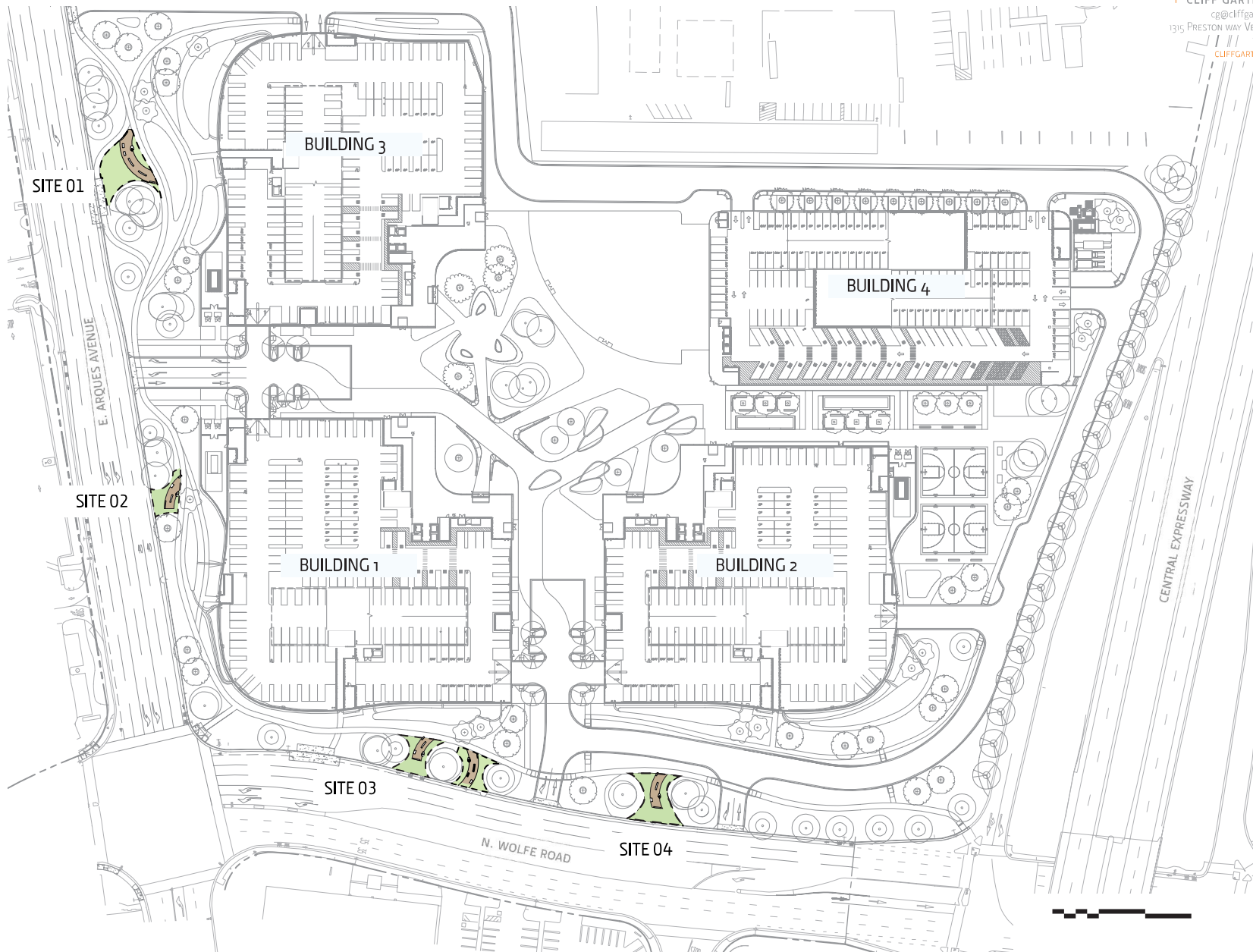
Central and Wolfe Campus
280 North Wolfe Road
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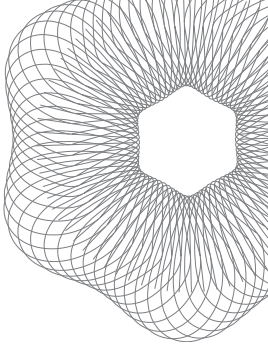
+ CLIFF GARTEN STUDIO
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T. 310.392.2060
CLIFFGARTENSTUDIO.COM



Site Plan - Art Work Locations

CLIFF GARTEN RESUME

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SELECTED CIVIC SCULPTURE

Quadras, Los Cerritos Center, Cerritos, CA 2015. Commissioned by Macerich, City of Cerritos Public Art Program.

Liliales, Broadway Plaza, Walnut Creek, CA 2016. Commissioned by Macerich, City of Walnut Creek Public Art Program.

Monarch, Kaiser Permanente Mission Bay Medical Offices, San Francisco, CA 2015. Commissioned by Kaiser Permanente.

Even Flow, Dulles Airport Silver Line, Dulles Airport + Metro Rail Station, Washington, D.C., 2016. Commissioned by the Public Art Washington Metropolitan Area Transit Authority

Land and Sky Bridge, Brookwood Overcrossing, Hillsboro, OR, 2015. Commissioned by The City of Hillsboro Public Art Program, in conjunction with the Oregon Department of Transportation

Ethereal Bodies 8, Zuckerberg General Hospital and Trauma Center, San Francisco, CA, 2015. Commissioned by the San Francisco Arts Commission.

Middens, Clearwater Downtown Boat Slips & Promenade, Clearwater, FL, 2015. Commissioned by City of Clearwater Public Art & Design Program.

Los Angeles Opens its Heart of Compassion, The Vermont Building, Los Angeles, California, 2014. Commissioned by JH Snyder Co.

Infinity, Cerritos City Hall Campus and Sculpture Garden, Cerritos, CA, 2014. Commissioned by the City of Cerritos.

Moffett Place, Public Art Master Plan for Landscape Sculpture, Earthworks, Granite and Bronze Fountains, Moffett Towers Office Park, Sunnyvale, California, ongoing. Commissioned by the City of Sunnyvale, % for Art Program and the Jay Paul Company.

Corridor of Light, Lighting Infrastructure Plan for North Lynn Street Public Art Initiative, District of Rosslyn, Arlington, VA, ongoing. Commissioned by Arlington County Public Art, Cultural Affairs Division of the Department of Parks, Recreation, and Cultural Resources, Rosslyn Renaissance and Rosslyn Business Improvement District.

Luminous Crossings, Gateway Station for the 7th Avenue Light Rail Corridor, Calgary, Alberta, Canada, 2013. Commissioned by the City of Calgary.

Ribbons, 50 United Nations Plaza, San Francisco, CA, 2013. Commissioned by the General Services Administration, Program in Art and Architecture. LEED Platinum

Receptor, Patriot Ridge, adjacent to the Topographic National Geospatial-Intelligence Agency, Springfield, VA, 2013. Commissioned by Corporate Office Properties Trust.

Baldwin Hills Gateway, Ken Hahn State Recreation Area, Los Angeles, CA, 2013. Commissioned by Baldwin Hills Conservancy. Project administered by Los Angeles Neighborhood Initiative (LANI).

Blue Eclipse, Entry Plaza and Rotunda Lobby at the Palo Alto Division Building 520. Palo Alto, CA, 2012. Commissioned by the Department of Veterans Affairs, Palo Alto Health Care System.

Bullet and Suspect, Denver Crime Lab, Denver, CO, 2012. Commissioned by the Denver Office of Cultural Affairs' Public Art Program.

Needle and Spindle, Village Gate ARTWalk 2, Rochester, NY, 2012. Commissioned by The City of Rochester, New York.

Elaia, El Cariso Community Regional Park Gymnasium and Community Center, Sylmar, CA, 2012. Commissioned by Los Angeles County Arts Commission's Civic Art Program.

Rhytons, Zachary Scott Theatre, Austin, TX, 2012. Commissioned by City of Austin Art in Public Places.

Dubliner, Dublin Transit Center, Dublin, CA, 2012. Commissioned by the City of Dublin.

NeuroStar, University of Utah - James L. Sorenson Molecular Biotechnology Building, Salt Lake City, UT, 2011. Commissioned by the Utah Arts Council, Utah Public Art Program.

Levine Lanterns, Illuminated Sculptures for Levine Center for the Arts, Charlotte, NC, 2011. Commissioned by the Arts & Science Council, Public Art Program Charlotte ,Mecklenburg and the Levine Foundation.

Tower II, Cityplace, Dallas, TX, 2011. Commissioned by Oak Creek Partners, Ltd. Gifted to the City of Dallas.

Mesquite Columns, Mesquite City Hall, Mesquite, TX, 2011. Commissioned by the City of Mesquite.

Elevations (1), Martin Luther King Center for Public Health, Los Angeles, CA, 2011. Commissioned by the Los Angeles County Arts Commission's Civic Art Program.

Schooling, University of Rhode Island Graduate School of Oceanography, Narragansett, RI, 2011. Commissioned by Rhode Island State Council of the Arts, % for Art Program.

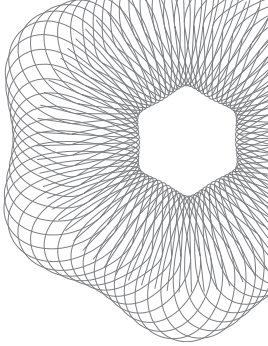
Sea Spires, Long Beach, CA, 2011. Commissioned by the Long Beach Transit Authority.

Sentient Beings, Art Institute of California, North Hollywood, CA, 2009. Commissioned by the Community Redevelopment Agency of Los Angeles, Art Program, and the JH Snyder Co.

CLIFF GARTEN RESUME

ATTACHMENT 3

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SELECTED CIVIC SCULPTURE (*Continued*)

Flowers of the Klamath Basin Suite of Seven Digital Archival Prints, Oregon Institute of Technology, Dow Hall Center for Health Professionals, Klamath Falls, OR, 2009. Commissioned by the Oregon Arts Commission.

Mad Hatter, Sacramento Valley High Library, Sacramento, CA, 2009. Commissioned by the Sacramento Metropolitan Arts Commission.

Nano Plaza, Engineering Building II Plaza, University of Texas at San Antonio, San Antonio, TX, 2009. Commissioned by the University of Texas at San Antonio, Art on Campus Program.

YMI Chandeliers, YMI Jeans, Los Angeles, CA 2009. Commissioned by YMI Jeanswear.

Moffett Towers, Public Art Master Plan for Landscape Sculpture, Earthworks, Granite and Bronze Fountains, Moffett Towers Office Park, Sunnyvale, CA, 2009. Commissioned by the City of Sunnyvale, % for Art Program and the Jay Paul Company.

Sea Songs, Santa Monica Parking Structures 2, 4, and 5, Third Street Promenade, Santa Monica, CA, 2009. Commissioned by City of Santa Monica, Public Art Program.

Avenue of Light, Lancaster Avenue Median Illuminated Sculptures, Ft. Worth, TX, 2009. Commissioned by the City of Fort Worth and Fort Worth Public Art.

Strings, University of Wisconsin School of Medicine and Public Health Interdisciplinary Research Center, Madison, WI, 2009. Commissioned by the Wisconsin Arts Board.

Laguna Line (The possibility of the everyday), Laguna Honda Hospital, San Francisco, CA, 2009. Commissioned by the San Francisco Arts Commission.

Three Luminous Bodies, Central Phoenix/East Valley Light Rail Transit, Baseball Park and Symphony Train Platforms, Phoenix, AZ, 2009. Commissioned by Valley Metro Rail, Art Program.

Stitches, South Boulevard Corridor Infrastructure Project, Sharon Rd. West and South Boulevard, Charlotte, NC, 2009. Commissioned by the Arts & Science Council Public Art Program, Charlotte, Mecklenburg.

Sign Language, Euclid Corridor Transportation Project, Cleveland, OH, 2006. Commissioned by Cleveland Public Art.

Making Tracks, The Olympic Legacy Gateway Project, Highway 224, Park City, UT, 2005. Commissioned by Olympic Legacy Committee, Park City UT.

Sonoran Suite, CAP Basin Sports and Community Park, Scottsdale, AZ, 2005. Commissioned by the Scottsdale Public Art Program.

Sammamish Meander, York Bridge Replacement, Redmond, WA, 2005. Commissioned by 4 Culture and King County Division of Roads and Bridges.

Walnut Creek Veterans' Memorial, City Hall Block, Walnut Creek, CA, 2004. Commissioned by City of Walnut Creek Public Art Program in cooperation with the City of Walnut Creek.

Two Clouds, San Jose Public Library, Tully Road Branch, San Jose, CA, 2004. Commissioned by Office of Cultural Affairs Public Art Program, City of San Jose.

Harbor View, Illuminated Sculptures, Victory Park, Long Beach, CA, 2002. Commissioned by Camden Development, Newport Beach, California.

California Song, Fountain and Park, Block 225, Capitol Area East End Complex, Sacramento, CA, 2002. Commissioned by the State of California, Capitol Area East End Complex, Sacramento, California.

Salt Lake Vignettes, 2002 Olympics, Salt Lake City, UT, 2002. Commissioned by the Salt Lake City Arts Council.

Prairie Ice, University of Minnesota-Morris, Math and Science Building, Morris, MN, 2001. Commissioned by Public Art on Campus, University of Minnesota.

Arcade Street Bridge, Little Canada and Maplewood, MN, 2000. Lead Artist with Metropoligo Urban Design. Commissioned by Ramsey County Public Works, Administered by Public Art St. Paul.

New Environments for Healing, Laurance S. Rockefeller Outpatient Pavilion, Memorial Sloan Kettering Cancer Center, New York, NY, 1999. Lead Artist with Perkins+Will New York. Commissioned by Memorial Sloan Kettering Cancer Center, New York, NY.

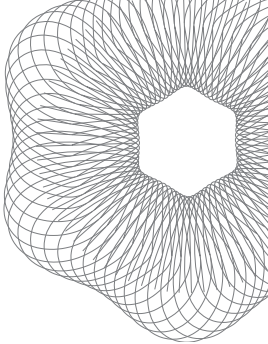
Central Union Terminal Renovation Project, Toledo, OH, 1997. Commissioned by the City of Toledo, Ohio.

Duluth Trilogy, Lake Superior College, Duluth, MN, 1996. Commissioned by the Minnesota Percent for Art in Public Places.

A Garden for Coyote, Coyote Ridge Correction Facility, Connell, WA, 1996. Commissioned by Art in Public Places, Washington State Arts Commission.

Biotechnology and Genetics Center, University of Wisconsin, Madison, WI, 1995. Commissioned by the Wisconsin State Arts Board.

The Saint Paul Cultural Garden, St. Paul, MN, 1992. Commissioned by The Saint Paul Foundation. Administered by Public Art Saint Paul.



CIVIC ART PLANNING

Public Art Master Plan for Landscape Sculpture at Moffett Place Corporate Campus, Landscape Design, Earthworks, Granite and Bronze Fountains, Sunnyvale, CA, 2015. Commissioned by the City of Sunnyvale and the Jay Paul Company.

A Plan for Public Art Practice in the Central Corridor, A Living Plan (Green Line, Light Rail). The Central Corridor Public Art Plan, Saint Paul, MN, 2012. Lead Artist, commissioned by Public Art Saint Paul.

Public Art Master Plan for Landscape Sculpture at Moffett Towers Corporate Campus, Landscape Design, Earthworks, Granite and Bronze Fountains, Sunnyvale, CA, 2009. Commissioned by the City of Sunnyvale and the Jay Paul Company.

AWARDS, FELLOWSHIPS AND GRANTS

- 2014

Awards for *Ribbons*, 50 United Nations Plaza, San Francisco, CA:

ENR California’s Best Projects 2014, Award of Merit

California Preservation Foundation Design Award, Rehabilitation Category

Americans for the Arts, Public Art Network “Year in Review”

GSA PBS Commissioner Award

GSA Federal Building Champion, Favourite Green Building

GSA Design Awards

Building Design+Construction Reconstruction Awards, Gold Award Winner

CMAA National Project Achievement Award, Buildings - Renovation/Modernization
- 2013

Focus on Excellence - Annual Best of NAOIP (Commercial Real Estate Development Association) Northern Virginia Award for *Receptor*, Springfield, VA
- 2012

American Institute of Architects, Fort Worth, TX, Quality in Construction/Artisan Award for *Avenue of Light*
- 2010

Americans for the Arts, Public Art “Year in Review” Award for *Sentient Beings*, North Hollywood, CA

American Society of Landscape Architects, Northern California Chapter, Merit Award for the Moffett Towers Corporate Campus

A Public Art Plan for the Expressive Potential of Utility Infrastructure, City of Calgary, Utilities and Environmental Protection Department, with *Via Partnership*, Calgary, Alberta, Canada, 2007. Commissioned by the Public Art Program, City of Calgary.

Mid-City Exposition Boulevard Light Rail Art Program, Los Angeles, CA, 2006. Lead Artist with Zimmer Gunsul Frasca Architects. Commissioned by Los Angeles Metropolitan Transit Authority (MTA), Public Art.

Art Master Plan for the Light Rail Cross County Extension, St. Louis, MO, 2003. Commissioned by the Bi State Development Agency, Illinois, MI.

Civic Art Master Plan for Scottsdale’s Sonoran Core and Airport Park Character Areas, City of Scottsdale, AZ, 2000. Commissioned by the Scottsdale Cultural Council and the City of Scottsdale, Arizona.

- 2008

Americans for the Arts. Public Art “Year in Review” for an Exemplary Innovative Public Artwork Created in 2008, *Sammamish Meander*, York Bridge, Redmond WA

Award of Excellence, Community Outreach and In-House Initiative Award from the Consulting Engineers of Alberta, Via Partnership, Cliff Garten Studio, CH2M Hill Canada
- 2007

Valley Forward. Art in Public Places: Award for Environmental Excellence, Sonoran Suite, Scottsdale, AZ

American Council of Engineering Companies Silver Award for Structural Systems, York Bridge Replacement Project, Redmond, WA
- 2006

Environmental Excellence Award, Public Art for CAP Basin Sports Complex, Valley Forward Association, Phoenix, AZ

Professional Design Award for CAP Basin Sports Complex, American Society of Landscape Architects, Phoenix, AZ
- 1995-97

Archibald Bush Foundation Artist Fellowship
- 1994

Archibald Bush Foundation Leadership Fellows Program
- 1993

Leadership in the Neighborhoods Fellowship, The St. Paul Companies
- 1989

Visual Arts Travel and Study Grant, Italian Gardens, The Jerome Foundation
- 1985

Arts-Midwest/National Endowment for the Arts Regional Fellowship

RECENT EXHIBITIONS

Tapping the Third Realm
The Ben Maltz Gallery at Otis College of Art and Design (OTIS)
September 22nd - December 8th, 2013
Curators: Meg Linton and Carolyn Peter

SELECTED PRESS

- San Francisco Chronicle*, May 22, 2016 “Transforming Care” by Carey Sweet

LA Weekly, May 6, 2016 “Best Nighttime Sights” by Maya Kachroo-Levine
- New York Times*, December 2, 2015 “Facebook Chief Vows to Donate 99% of His Shares for Charity” by Vindu Goel and Nick Wingfield

KCRW’s Design & Architecture, May 13, 2015 “Cliff Garten Opens Heart of Compassion in Koreatown” by Frances Anderton
- Architect’s Newspaper*, March 3, 2015 “Artist Cliff Garten Lights Up This Loud Sculpture Covering a Los Angeles Parking Garage” by Sam Lubell

Los Angeles Times, November 29, 2014 “Koreatown’s Old Cool Buildings Point to L.A.’s Future” by Christopher Hawthorne
- Landscape Architecture Magazine*, July 2014 “Cliff Garten: Found Energy” by Lydia Lee

Arch Daily - Selected Works, December 18, 2013 “Ribbons/Cliff Garten Studio”
- Contemporist*, December 18, 2013 “Ribbons by Cliff Garten Studio”

Curbed Los Angeles, November 24, 2013 “LA Artists Making the World Better”
- KCET*, November 22, 2013 “Tapping the Third Realm: Artists Exploring Spiritual Dimensions” by Tyler Stallings

SF Examiner, November 7, 2013 “Renovation Complete at 50 United Nations Plaza” by Jessica Kwong
- Westside People*, Nov-Dec, 2013 “Cliff Garten: Recreating Public Space”

Government Engineering, September-October, 2013 “A Bridge as Sculpture”
- Sculpture*, May Vol. 32 No.4, 2013 “Public Sculpture in an age of diminishing resources. A Conversation with Cliff Garten”

California Home + Design, Spring 2013 “In the Spotlight featuring Cliff Garten,”by
- BIOGRAPHICAL PRESS

Landscape Architecture Magazine, July 2014 “Cliff Garten: Found Energy” by Lydia Lee

Sculpture Magazine, May Vol. 32 No.4, 2013 “Public Sculpture in an age of diminishing resources: A Conversation with Cliff Garten” by Sarah White

EDUCATION

Master of Fine Arts, Sculpture, Rhode Island School of Design, Providence, RI
Master of Landscape Architecture with Distinction, Graduate School of Design, Harvard University, Cambridge, MA
Bachelor of Fine Arts, New York State College of Ceramics, Alfred, NY

- Westword*, November 6, 2012 “The Denver Police Crime Laboratory Offers Engaging New Art”

Sculpture, April Vol. 31 No.3, 2012 “Recent Submissions”
- Wall Street Journal*, February 10, 2012 “Where Art and Architecture Collide”, by Nancy Kates

Public Art Review, Issue 45 Fall/Winter 2011 “Old and New: In Rhode Island, tradition and innovation merge to benefit the community”
- California Home + Design*, October 6, 2011 “South LA Gets New Public Art By Cliff Garten,”by Marissa Gluck.

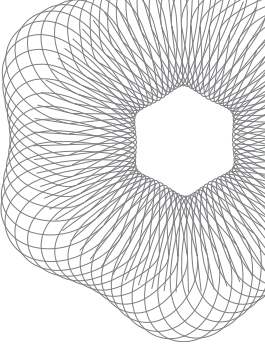
Urban Land Magazine, July 29, 2011 “Designers vs. Engineers: Pushing for Infrastructure on a Human Scale” ,” by Jack Skelly
- FORM Magazine*, May/June 2011 “50 United Nations Plaza”

Design Bureau Magazine, March/April 2011 “Luminescent Design”, by Christopher Moraff
- Contract Magazine*, October 2010 “The Art of Healthcare Design: Laguna Honda Hospital moves into its next century of service with a design by Stantec/ Anshen+Allen”

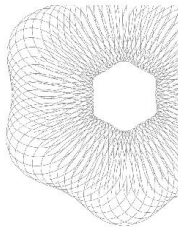
Public Art Review, 20th Anniversary issue 40 Spring/Summer, 2009 “A Watershed moment, for Public Art in Calgary,” by Cliff Garten
- Public Art Review*, 20th Anniversary issue 39 Winter 2008 “Reflections on Public Art on the New American Frontier,” by Todd Bressi and Meridith McKinley

Washington Business Journal, December 1, 2008 “Avenue of Light by Cliff Garten Studio”
- Wall Street Journal*, September 1, 2007 “It’s Yahoo’s Lawn, But This Artist Says Keep Off the Grass”, by Kelly Crow.

The New York Times, August 22, 1999 “For Hospital Services, Pleasant Settings”

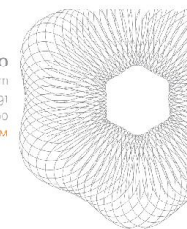


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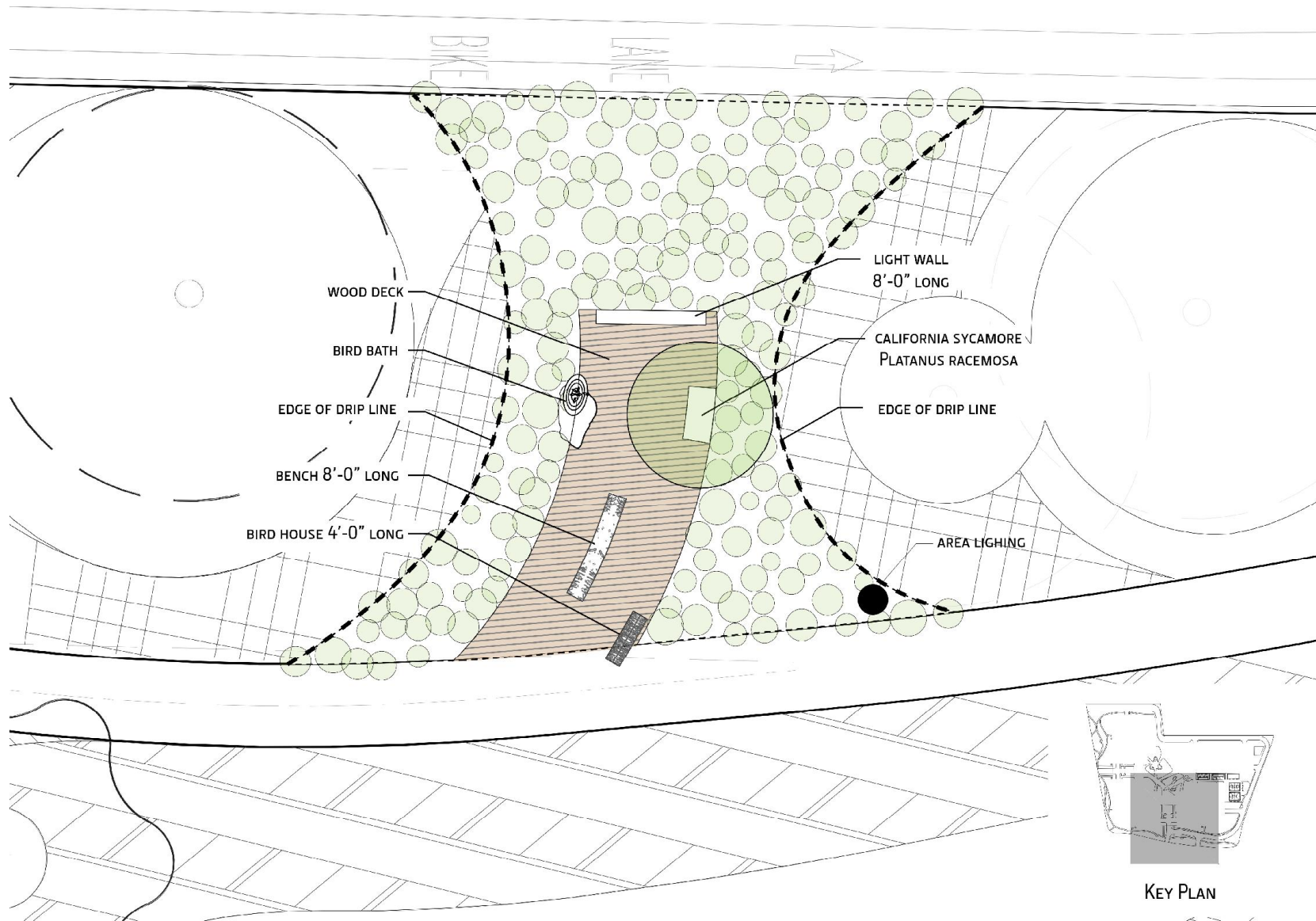
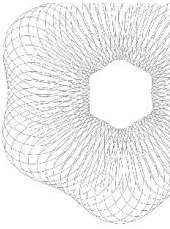
Plan - Site 1

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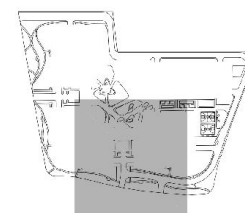
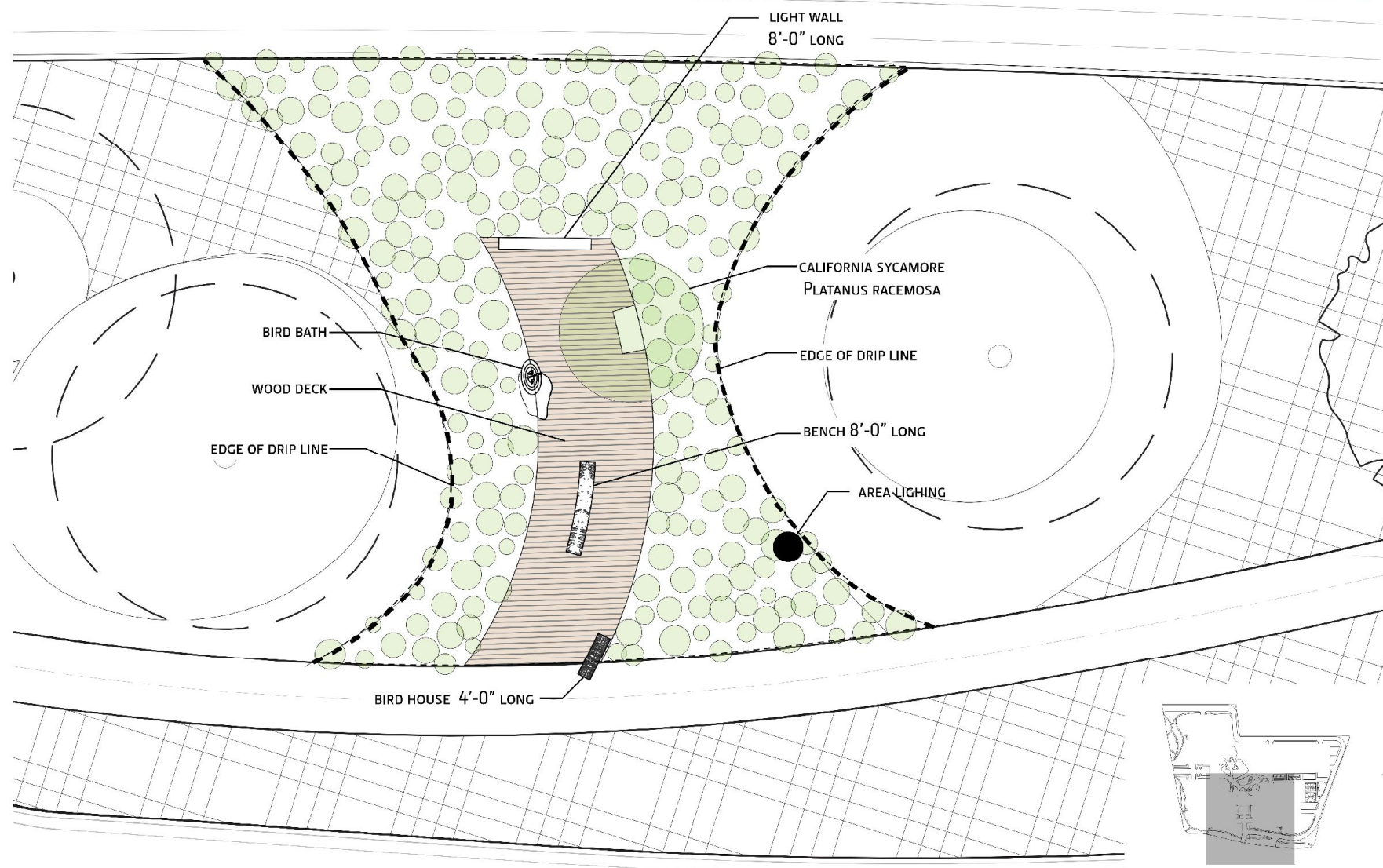
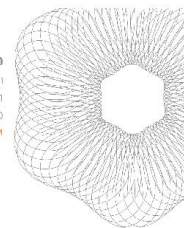
Plan - Site 2

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Plan - Site 3

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KEY PLAN

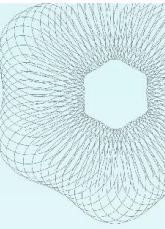


Site 1 - View 1



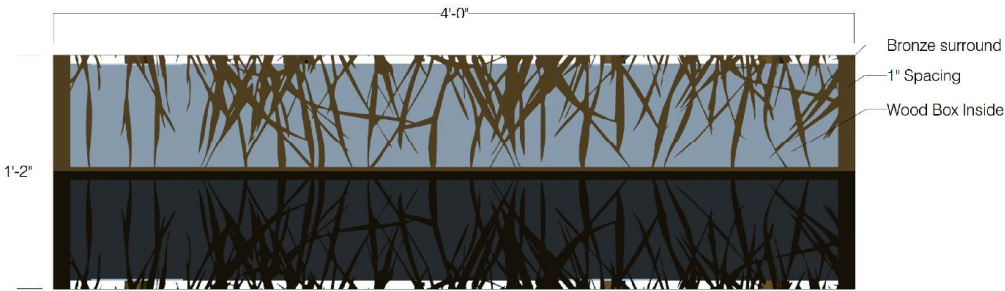
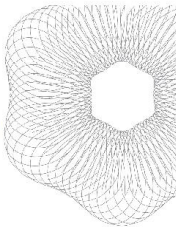
Site 1 - View 4

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Bird House 6' long x 12" wide x 14" Tall

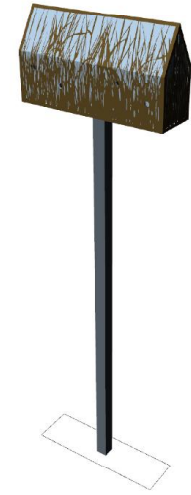
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PLAN



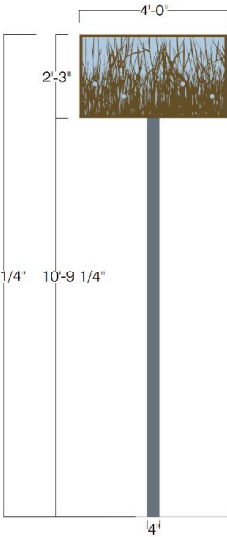
SIDE ELEVATION



PERSPECTIVE



FRONT ELEVATION

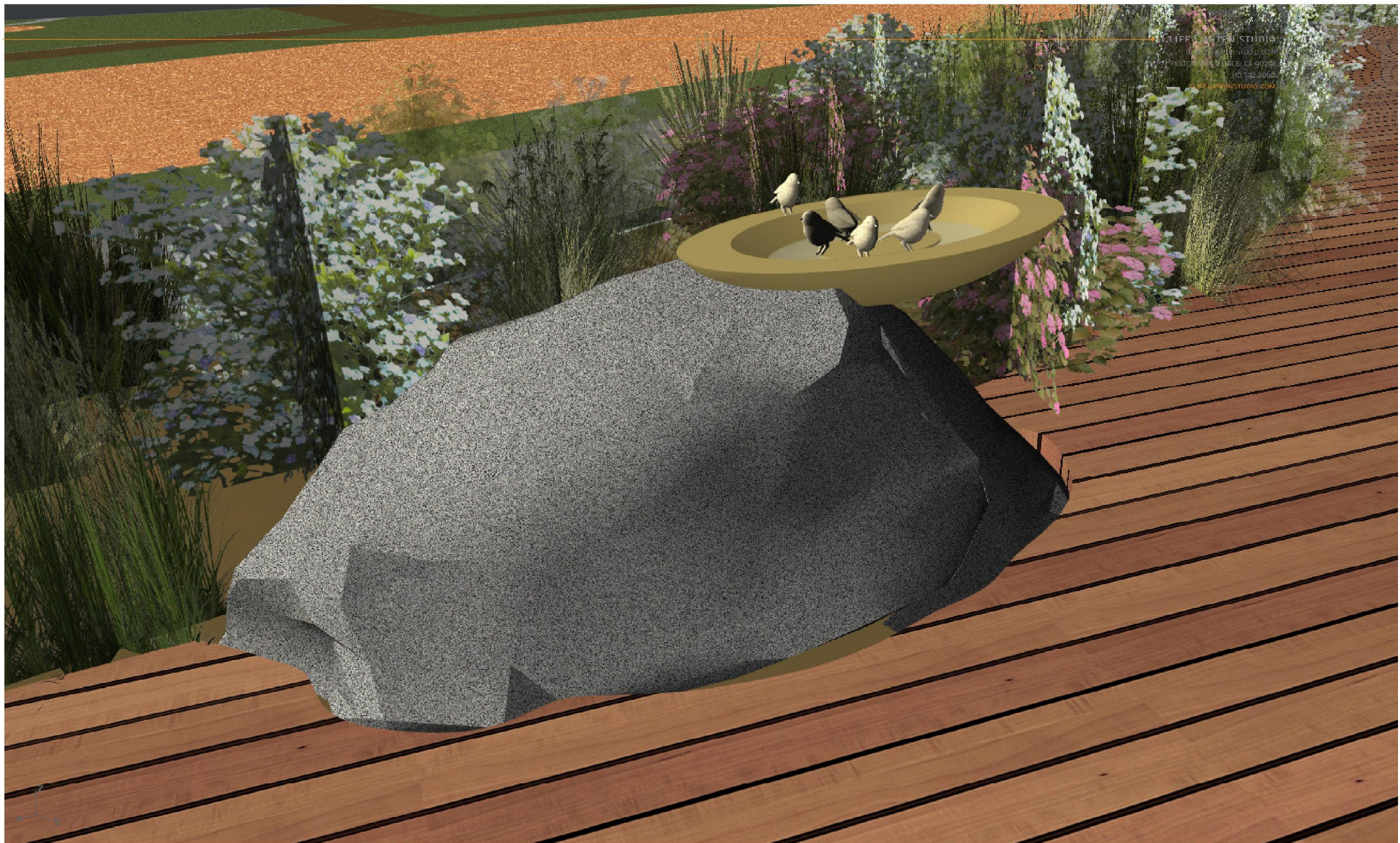


FRONT ELEVATION

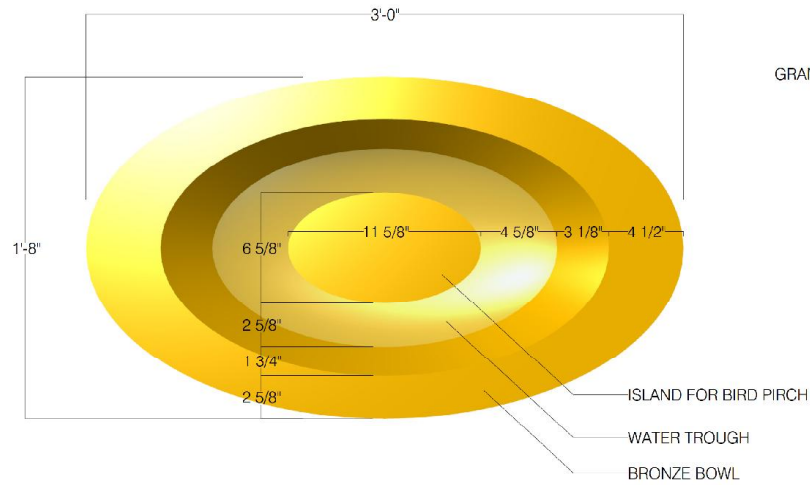
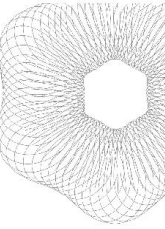


BACK ELEVATION

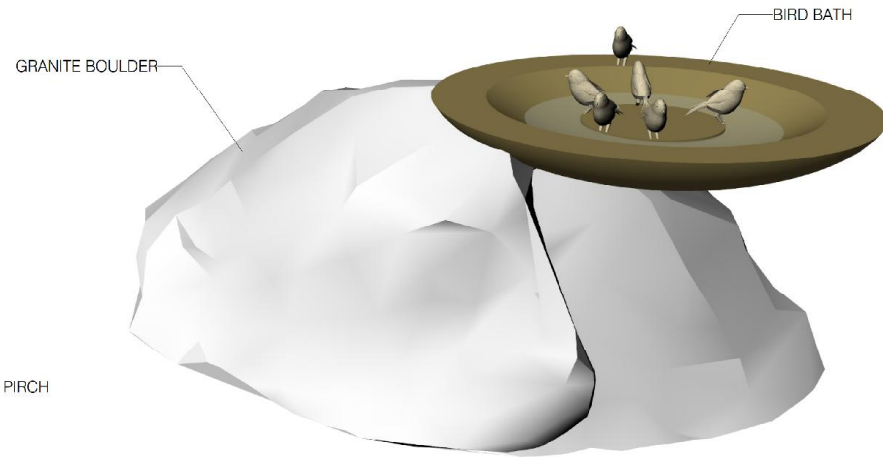
Bird House 4' long x 12" wide x 14" Tall



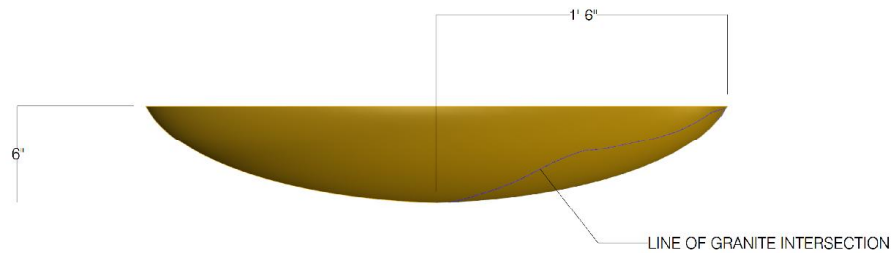
Bird Bath



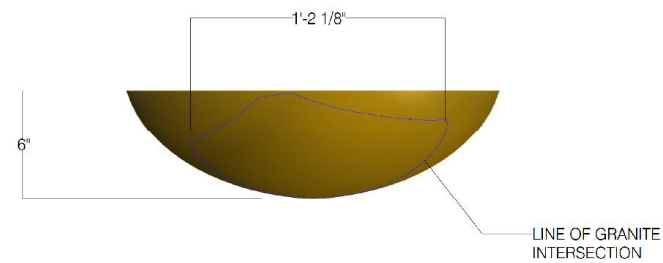
PLAN



PERSEPECTIVE

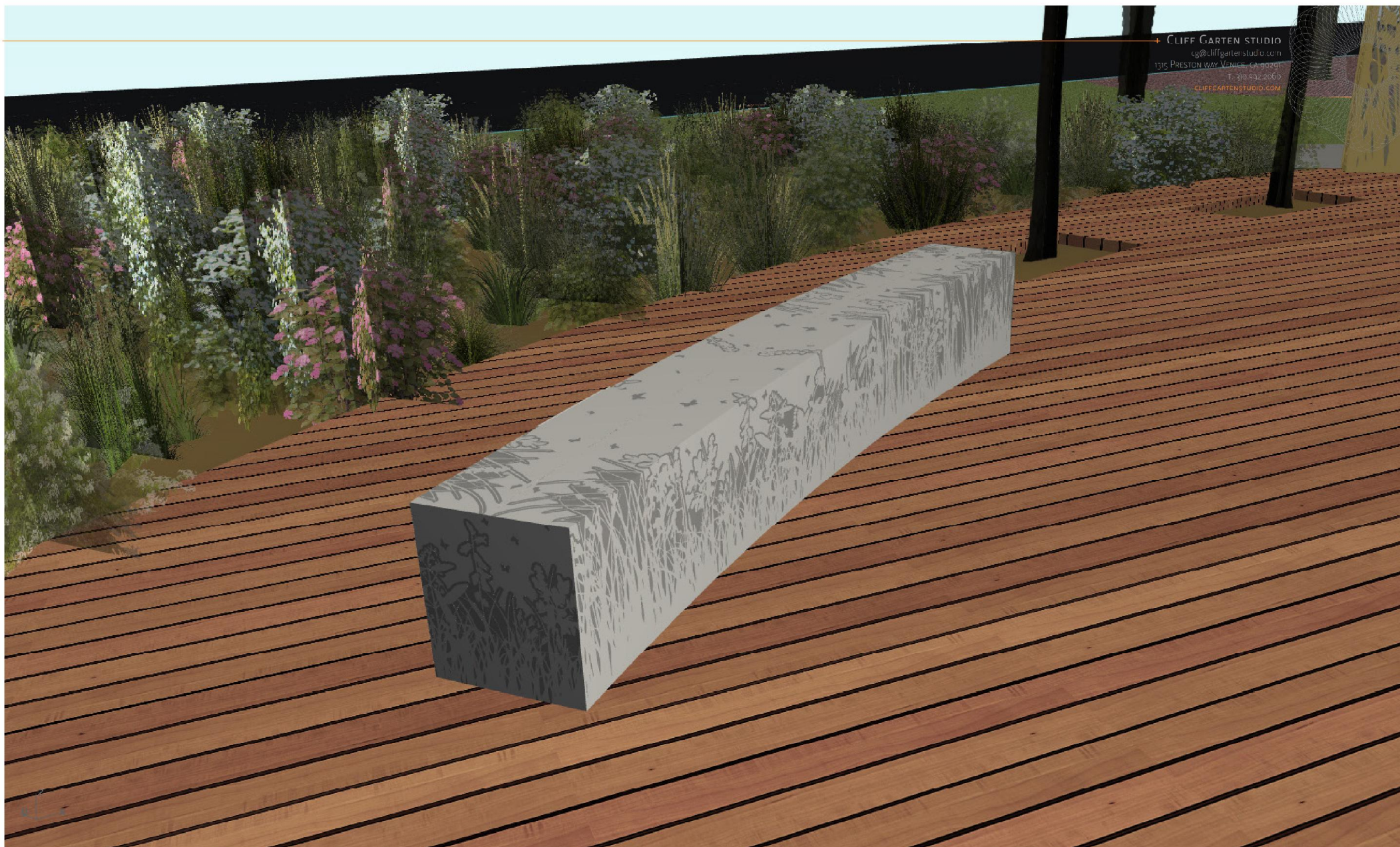


SIDE ELEVATION



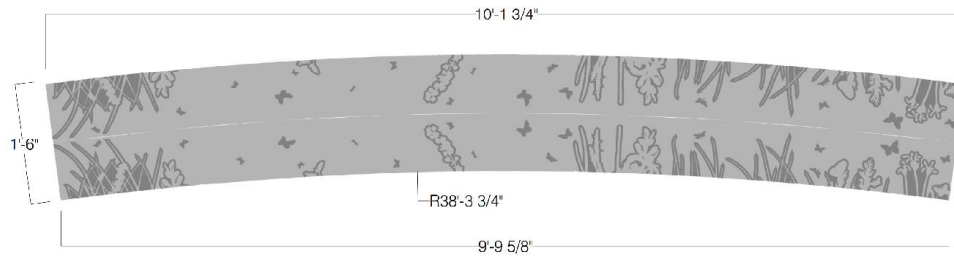
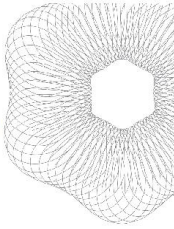
FRONT ELEVATION

Bird Bath



Bench 10' long x 18" wide x 18" Tall

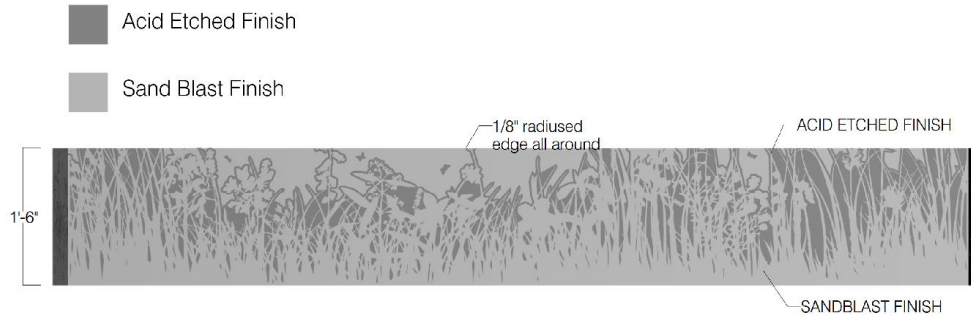
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PLAN



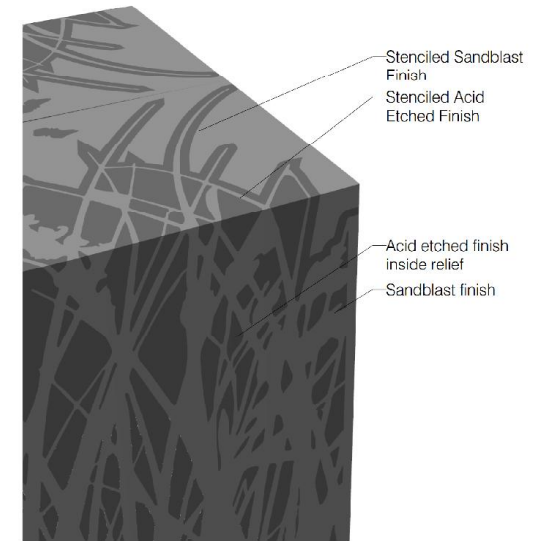
PERSPECTIVE



FRONT ELEVATION



SIDE ELEVATION



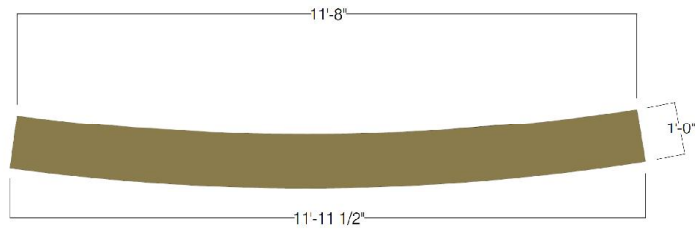
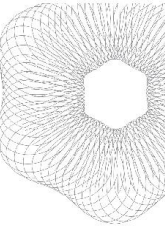
BENCH CORNER PERSPECTIVE

Bench 10' long x 18" wide x 18" Tall

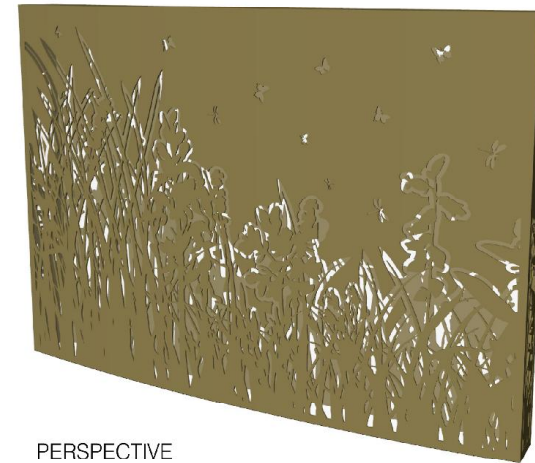
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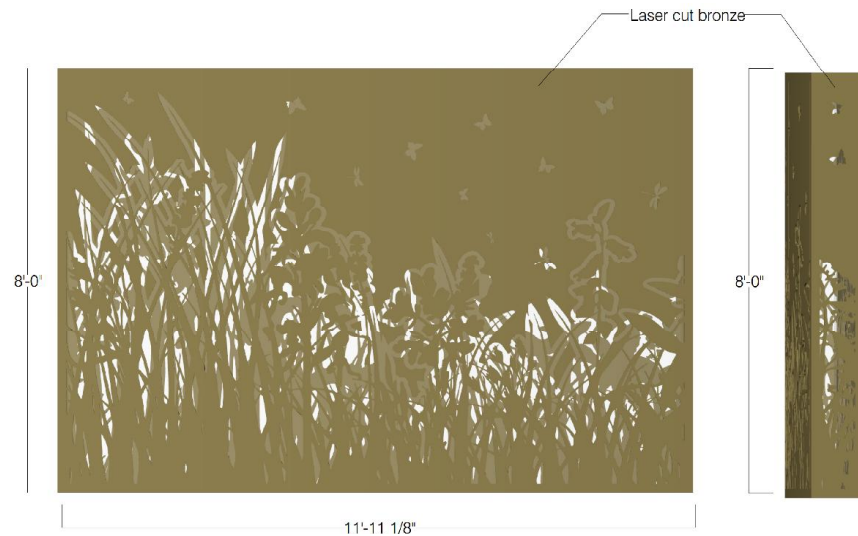




PLAN



PERSPECTIVE



FRONT ELEVATION

RIGHT ELEVATION



BACK ELEVATION



LEFT ELEVATION

Shadow Box 12' long x 12" wide x 8' tall



City of Sunnyvale

Agenda Item

16-0922

Agenda Date: 9/21/2016

Election of Officers