

ART AT PASADENA CENTER

PLANNING DOCUMENT

APPROVED BY

ARTS AND CULTURE COMMISSION

DECEMBER 13, 2006

CITY OF PASADENA

PUBLIC ART PROGRAM

CULTURAL AFFAIRS DIVISION

ART AT PASADENA CENTER

Vision

The Art at Pasadena Center will reflect and extend Pasadena's unique character by honoring its past and moving creatively toward its future through art that is lively, engaging and provocative.

Introduction

The redesign of the Pasadena Center provides a particularly fine opportunity to include significant artworks in one of the city's most important public spaces. Pasadena Center is defined by the Civic Auditorium that both anchors the site and serves as the southern terminus of the Civic Center axis conceived in the 1922 Bennett Plan. New construction will enlarge the two Convention Center buildings that flank the Auditorium and replace their current hermetic façade with an arcade characterized by a more inviting and open presence. The plaza in front of the Auditorium will be expanded and the original balustrade recreated. All the public spaces between and surrounding the buildings of the Pasadena Center will also be redesigned to encourage greater usage by the general public and Center visitors.

Among the primary buildings within the Civic Center, the Pasadena Center is unique in so far as its functions address visitors as much as the residents of Pasadena. City Hall is the most dominant visual element within the ensemble of the Civic Center but the Pasadena Center hosts the most visitors, aside from the commercial Paseo Colorado, and therefore has a unique role in defining and expressing Pasadena's character to the world beyond its borders. With its unique capacity and charge to serve both visitors and residents alike, the Art at Pasadena Center can become a centerpiece for the City's cultural ambitions.

One of the defining characteristics of the Art at Pasadena Center is its potential to become a dynamic element in the life of the Center. The construction project offers outstanding art opportunities and funding that can serve as a model of excellence for any art that may be subsequently placed within the Center. The

current discussion is to be viewed as the first installment of a potentially much larger and on-going project of using the Center as a canvas for a host of arts and cultural activities.

Organizational Structure

The City's Public Art Program is responsible for the development and management of the Art at Pasadena Center. An Arts Advisory Committee was convened to oversee the articulation of a vision statement and a set of objectives to guide the development and implementation of the Art at Pasadena Center. More importantly, the Arts Advisory Committee provided community sensibilities and concerns to the critical phase of defining the nature of the Art at Pasadena Center. The fourteen members of the Committee, all of whom live or work in Pasadena and reflect the city's demographics, included representatives from the following groups and/or constituencies:

- Pasadena Center Operating Company
- Arts and Culture Commission
- Educational and cultural institutions
- Artists
- Project architecture firm

Following its approval of the Vision and Objectives, which lay the foundation for the Art at Pasadena Center, the Arts Advisory Committee completed its charge. The Public Art Program of the Cultural Affairs Division will oversee subsequent tasks to insure a program of the highest quality is achieved. Among the primary tasks are:

- development of a plan for Art at Pasadena Center
- convene an Artists' Selection Panel
- convene an Art Acquisitions' Panel
- oversee artists' selection and design development
- oversee installation of purchased artworks
- coordinate approvals with the Arts and Culture Commission and City Council as appropriate
- coordinate communication with the Pasadena Center Operating Company
- strategize and coordinate for implementation with all relevant parties
- manage artists' contracts and projects

Objectives

1. Create art of the highest quality
 - seek standards of excellence commensurate with Pasadena's great educational, cultural and scientific institutions
 - seek adventurous and progressive art in keeping with the City of Pasadena's brand "Think: Explore", and the cultural tourism motto "Think: Explore, Create"
 - seek artists of the highest qualifications
 - convene a panel of experts in contemporary art and public art to select artists

2. Create a strategy that places art in key locations throughout the Center
 - consider the general public viewing the art from Green Street as well as Center users and visitors
 - consider locations in the outdoor open spaces as well as interior spaces
 - consider the relationship between artworks from site to site and seek to create a sense of discovery for viewers as they move throughout the Center's spaces
 - Consider existing features in the open spaces, such as the Sister Cities' sculpture, and recommend ways in which these features would function in the future

3. Create a strategy that presents art in multiple perspectives, media and contexts
 - commission permanent public artwork in a variety of media
 - commission art that speaks to the diversity of perspectives, experiences and values of residents and visitors
 - insure that commissions represent a diverse spectrum of artists representing variety in ethnicity, race, gender and other defining qualities
 - consider temporary artwork and/or exhibition programs (dedicated and non-dedicated spaces)
 - consider performing arts (dedicated and non-dedicated spaces)

4. Create a strategy that provides opportunity for access on many levels
 - implement a clear and comprehensive multi-lingual signage program that includes information in Braille
 - implement an information and educational program that reaches multiple audiences, including children and those with hearing and/or seeing disabilities

- commission artwork that appeals to the sophisticated and art-savvy viewer as well as to the lay audience
5. Create a strategy that is sensitive to and takes advantages of the nature of the Pasadena Center, both in its physical and its operational states
- commission art that speaks to the particular spaces and uses of the Center
 - consider art an integral component of the Center that can continually be programmed and added to the Center, in permanent, temporary and performative forms
 - consider art for such key functional elements as paving, seating, lighting, landscaping, fountains and other standard project features
 - maintain unimpeded visual access to the historic façade of the Auditorium
 - encourage close cooperation between artists, City staff and the project designers
 - commission artists to create artworks that can be maintained within the resources of the Pasadena Center and the City of Pasadena

Opportunities for Art: A long-range approach

The ambition and comprehensive nature of the Objectives is based on the assumption that the future holds continuing opportunities for new art at the Pasadena Center. The First Phase, funded by the 1% for art mandate generated by this building project, will be dedicated to a major signature commission that is intended to achieve significant and compelling stature and become a visual symbol for the Center. One or two additional exterior commissions and two interior commissions of a smaller nature will also be included in the First Phase. This approach adheres to the City's policy of including originally commissioned artwork for its own Capital Improvement Projects as well as within private development projects. The capacity of commissioned artworks, as opposed to the acquisition of existing artworks, to address site context in all its multiple forms is a long-established procedure in civic art and designs. A purchase program will be directed toward the acquisition of existing artworks by Pasadena artists. Eventually, other programming, funded through the City's Capital Improvement Public Art Program, Capital Public Art Program, Cultural Trust Fund, private donations or other undetermined sources, can be used to augment the artworks installed during the First Phase.

The Pasadena Center offers many more opportunities for art than can be realized with the funds generated from the construction project. One of the first and most obvious discussions within the Arts Advisory Committee centered on

consideration of interior and exterior spaces. Unlike many urban convention centers, the Pasadena Center has large outdoor spaces, with the area in front of the Auditorium along Green Street, a particularly inviting location for art. Other outdoor spaces at the Center are more internalized and along with interior building spaces, will mostly be used by visitors to the Center rather than the general public. The benefit of starting the Art at Pasadena Center with work that is visually accessible to the general public and visitors and users of the Center, was acknowledged as the highest priority by the Arts Advisory Committee.

In addition to placing the art in locations with maximum visibility, there is a related commitment to have the artworks be of significant impact and to assume a major position within the arena of visual elements at play in the Pasadena Center. Such an ambition requires that a substantial portion of the First Phase budget be allocated toward one signature commission. The large open space fronting Green Street will be a major activity center, attracting people to cross from Paseo Colorado as well as serving as an extended meeting and gathering space for all the buildings at Pasadena Center, each of which attracts different audiences and each of which operates with different calendars. Large and significant artwork is required here to meet the scale and civic importance of the site. Such an approach respects not only the formal and operational realities of the site, but respects the importance of art to be accorded a prominent role in the Center's public space. As one of downtown Pasadena's most important sites, both symbolically and functionally, an artwork of major significance is required. As the City's Public Art Program expands and grows, the artwork at Pasadena Center will be seen as a key element in its collection.

First Phase Art Commissions

As described above, the First Phase of the Art Program will be comprised of several strategies:

- A major signature commission will be dedicated to an exterior artwork to be located in a prominent site visible from Green Street
- One or two smaller commissions, for exterior artworks to be located within the Center's landscaped areas

- Two commissions will be dedicated to artworks to be located in prominent interior lobby locations that are also visible from outside and preferably from Green Street.
- An acquisition program for existing artwork will be dedicated to placing work by Pasadena artists in the Center's interior public spaces.

Exterior Artwork

First Commission:

- Signature feature of two and/or three dimensions will be sited allowing visibility from Green Street without impeding visual access to Auditorium.
- Budget: \$600,000 - \$750,000

Green Street is the formal entry point into the Pasadena Center with the Civic Auditorium holding pride of place in the center, flanked by the two buildings of the Convention Center, with meeting rooms to the east and the ballroom to the west. The Beaux Art Auditorium is a beloved Pasadena landmark and is listed on the National Registry of Historic Places. The plaza in front of the Auditorium will be expanded to accommodate large gatherings and will become more connected to the pedestrian axis that is the extension of Garfield Street as it passes through Paseo Colorado from Colorado Blvd to Green Street. It is an explicit goal of the redesign effort to make the plaza more inviting and useful for the public. There will be food carts, seating and other amenities, all placed to enhance the site's attraction and function as an urban open space.

The dominant feature of the Green Street entrance is the Civic Auditorium and artwork placed on the plaza in front of or adjoining the Auditorium must respect that fact by allowing unobstructed visibility to the building. Large scaled elements in front of the building will likely not be appropriate but will be better suited to locations to the east or west of the Auditorium. Even with the need to respect the zone in front of the building, there are excellent opportunities closer to the Convention Center buildings that will also provide substantial visibility from the busy Green Street corridor.

The importance of the space in front of the Auditorium is emphasized in the Mayor's and Council's City Center Task Force Report of 1998:

An improved Civic Auditorium Square (or Forecourt) shall serve as a major arts and visitor-related gathering place adjacent to or in combination with the Market Square.

There are four primary approaches for an artistic intervention within this space:

- a flat, two-dimensional treatment of the paving
- a sculpture element or elements, possibly including water
- a hybrid approach including both two and three dimensional elements
- integrated art and design

Each of the approaches has advantages and disadvantages in addressing the nature of the relationship between the historic Auditorium and contemporary art. In many ways, this fact speaks to one of Pasadena's greatest civic dialogues: how to respect and celebrate its history, in particular its revered architecture and civic design, and at the same time reflect contemporary realities. The dialogue between old and new is a time-honored tradition and is played out in cities across the globe. In Beijing, there is momentum to replace the old and weathered parts of the city with new and larger buildings with minimum accommodation between yesterday and today; in Paris, the 17th century Louvre is enhanced by a crystalline 20th century pyramid; and, in London a classical plinth in Trafalgar Square is host to year-long installations of cutting edge sculpture, all in the shadow of Admiral Nelson, glancing down from his 19th century perch. The timeline of change is frequently made visible through art and architecture. It is a dialogue that can be enchanting, challenging, illogical, magical or even boring. However, it is a dialogue we cannot avoid as we move forward to a future we cannot deny from a past we must not ignore.

With the splendid Civic Auditorium in place as a solid expression of Pasadena's past, there is ample reason to place contemporary artwork in the plaza (mindful of the sightline constraints) and to expect said artwork to have a clear presence, both for visitors to the site as well as those on Green Street passing by either in vehicles or on foot. A sculpture of a suitable scale, in one or multiple parts, in tandem with a paving treatment or as part of a larger design solution, should be the first and most significant commission for the First Phase. The emphasis on the development of this commission must be directed toward the creation of an artwork whose presence is powerful enough to entice people to cross Green Street to see it and that provides users of the plaza with a sense of compelling adventure and expansive possibilities.

Second Commission:

- One or two additional outdoor features each of two and/or three dimensions will be situated somewhere within the circulation and meeting spaces of the landscaped areas.
- Budget: \$150 - 300,000 (up to \$150,000 for each of two artworks)

One or two secondary artworks, placed within some of the more internalized landscaped areas will reinforce the public nature of the Center's artwork and its accessibility to residents and visitors alike. Many of the contextual issues for this commission are discussed above with the addition of an enhanced potential for collaboration between the landscape design and the artwork. The relationship among the three outdoor works will express the ambition of the Art Program as a collection in which visual and narrative associations can be animated from one artwork to another.

Interior Artwork

- Two artworks each of two and/or three dimensions in each of the lobbies of the two new buildings that flank the auditorium.
- Budget: \$150 -200,000 (up to \$100,000 for each of two artworks)

One of the major features of the new buildings is the clear glass walls that allow major entrance lobbies to function as transparent spaces that are highly visible to those outside. The effect of this glazing is to create an intimacy between the interior of the building lobbies and the immediate outdoor space of the plaza. This attitude replicates the ease with which much local domestic architecture emphasizes the connection between interior and exterior spaces and encourages a lifestyle that actively welcomes the outdoors as an integral component of the domestic experience. The social activity that occurs within these lobbies will be public and highly visible to anyone on the plaza or on Green Street. Likewise, the lobbies' interior architecture and features are visible. This makes for some excellent opportunities for artwork. The architecture was designed with this in mind and has placed a large viewing wall in each of the two main lobbies. These walls are parallel to the windows and rise above the passage into the meeting rooms and ballroom, thus being high enough to be out of harms way. A large two-dimensional artwork or wall-mounted or suspended sculpture would be very suitable for these spaces and leave the floors clear for the ever-changing displays and circulation needs of the Center. Everyone entering the buildings must come into these lobbies; they are major focal points for visitors and art placed here will have a prominent location in the sequence of spaces experienced by visitors.

One of the most characteristic aspects of convention centers is the constant changing of exhibit structures and graphic displays. Each meeting has its own requirements for communicating its name and the nature of its meeting. Art must be placed in locations that will not also be used for graphic displays and where its integrity is insured over time. The large lobby walls and adjacent space

fit that criterion well. Floor displays will be used for Center events but they will not rise high enough to enter into the zone of art on these walls.

Acquisition Program

- Acquisition of existing artworks by Pasadena artists for interior spaces and walls throughout the Pasadena Center.
- Budget: \$80 - 120,000 (plus surplus remaining from art contingency fund)

An Acquisition Program targeted to existing artworks by Pasadena artists can bring an additional layer of visual richness to Pasadena Center. Many spaces within the Center are ideal for the placement of two-dimensional work and some can accommodate the placement of sculpture. These spaces may not warrant the expenses associated with a commissioned artwork but can still benefit from the inclusion of art nonetheless. By focusing on art produced by Pasadena artists, the Center can serve a two-fold purpose of supporting local artists and at the same time providing visitors with an opportunity to experience and appreciate what is currently being produced in Pasadena. The Acquisition Program, through the sheer number of artworks that will be purchased, is particularly well suited to represent a broad range of perspectives and approaches. The diversity of the collection will be one of its greatest strengths.

An inventory of potential spaces will be produced and used by the Art Acquisition Panel during its review of submitted materials. Locations will be selected that maximize viewer access, have the least likelihood of interference from Center activities, provide security and appropriate lighting.

Themes and Approach

The issue of themes and approaches is informed by the Objectives, which cover a broad array of ideas. Artists will need to study the Objectives and be sure their work addresses them in a convincing manner. Clearly, the commissions call for art that takes advantage of and speaks to the particular spatial, formal and operational aspects of the Center and responds and relates to the greater context of Pasadena. The Art at Pasadena Center seeks artists with deep creative strengths who are fully capable of discerning appropriate and rewarding veins of inquiry that serve their particular artistic practice and the Art at Pasadena Center Objectives. The measure of ambition must be taken within the context of Pasadena's widely acknowledged leadership in the arts and sciences, most

explicitly manifest in such institutions as Art Center College of Design, California Institute of Technology and the Norton Simon Museum. The commissions for the First Phase are opportunities for the selected artists to create art of the highest imaginative order. Such an approach is relevant to the 1998 Task Force report:

The design of public spaces and major public gathering places, shall be of very high quality.

Budget

Under Pasadena ordinance, the Pasadena Center, like other City-funded public works projects, must allocate one percent of construction costs to public art. The commission and acquisition amounts below reflect distribution percentages rather than actual amounts. Final commission and acquisition amounts will be recommended by the Artists’ Selection Jury and will be confirmed by the Arts and Culture Commission in an amount not to exceed \$1,180,000.

<u>Item</u>	<u>COST</u>
Signature exterior commission	\$600,000
Exterior commissions (two at \$150,000 each)	300,000
Lobby commissions (two at \$90,000 each)	180,000
Acquisition program	100,000
Installation of purchased art	5,000
Signage	5,000
Selection process costs (travel for finalists, juror’s fees)	15,000
Administration	80,000
Contingency*	81,430
<u>Total</u>	<u>\$1,216,430</u>

*unused portions of the Contingency Fund will be placed into the Acquisition Fund

Artists’ Selection and Review

The artists will be selected in a competitive process in keeping with the Public Art Guidelines for City Construction Projects. A jury of experts in the field of art and public art will be convened to select artists. Selection of artists for all commissions will be conducted as open competitions. The Selection Panel will

supply the names of artists it would like specifically asked to submit and these names will supplement the open call process.

Required qualifications for the large outdoor commission emphasizes applicants' completed portfolio of public art. This commission requires an experienced artist who can skillfully manage a sizeable budget and work effectively with other design team members. There is no requirement for geographic affiliation and may even be awarded to an artist from a country other than the United States should his or her qualifications so warrant. The smaller commissions will not require as much public art experience and may in fact be given to artists who have no prior public art experience.

Artists will be solicited through a broadly advertised call for qualifications with special efforts made to reach Pasadena-based artists. A workshop will be scheduled to assist Pasadena artists in the submittal process and to provide them an opportunity to learn more about the Art at Pasadena Center.

The selection process will occur under the auspices of a Selection Panel. The composition of the Selection Panel will include:

- Three representatives from the Art Advisory Committee (including one representative from the PCOC, members of the Arts and Culture Commission are excluded from voting as they have a review and approval function)
- Two representatives from Pasadena who have expertise in fine art, or specifically public art
- Two acknowledged authorities in art and/or public art from southern California
- Two non-voting representatives from the Arts and Culture Commission
- One non-voting representatives from the PCOC

The selection process for the commissioned artworks will have the following milestones: :

- Selection Panel to develop a list of artists to be invited to submit qualifications for the commissions to supplement submittals from the open call process
- Selection Panel to review submittals for all commissions, and select three finalists (and one alternate) for each of the commissions
- Selection Panel to interview finalists and select the commission awardees. (Note: Finalists will be briefed about the project in order that they may discuss their responses at their interviews. Formal proposals will not be part of the process. Selected artists will be fully briefed on the project to

understand both the Pasadena Center, its physical and operational elements, as well as the greater Pasadena context. The briefing will enable the selected artists to develop concepts responsive to the particular opportunities and constraints of the commissions.

- Selection Panel to recommend commission amount to be confirmed by Arts and Culture Commission
- Selection Panel to review concepts developed by artists and forward their recommendations to the Arts and Culture Commission for review and approval. Approved concepts will be forwarded to the PCOC for information only.
- Selection Panel to review final designs and forward their recommendations to the Arts and Culture Commission for review and approval. Approved final designs will be forwarded to the PCOC for information only.
- Arts and Culture Commission approves final acceptance of the completed artworks and, Commission greater than \$75,000 must be reviewed and approved by City Council.

Art Acquisition Selection and Review

The Art Acquisition process will be conducted as a Request for Proposals with an open call issued to Pasadena artists. Artists who are Pasadena residents or who have a significant history and/or relationship with Pasadena will be asked to submit images of work that meets size and durability criteria.

The selection process will occur under the auspices of an Acquisitions Panel. The composition of the Acquisition Panel will include:

- One representative from the Art Advisory Committee (who is not a member of the PCOC Board or the Arts and Culture Commission)
- Two representatives from Pasadena who have expertise in contemporary art and are well informed in regards to Pasadena artists
- One acknowledged authority in art from southern California
- One non-voting representative from the Arts and Culture Commission
- One non-voting representative from the Pasadena Center Operating Company

The selection process for the acquisition program will have the following milestones:

- Distribution of Request for Proposals
- Review of Proposals by Panel and selection of finalists
- Review of actual artworks by Panel and selection of art

- Review and approval of Panel selections by Arts and Culture Commission
- Installation plan submitted by Project Consultant
- Installation plan reviewed by Public Art Program, Arts and Culture Commission and Pasadena Center Operating Company

Future Phases

Along with Centennial Park, the Pasadena Center provides the public with significant open space in the Civic Center. With its built-in large audience of visitors coupled with its adjacency to Paseo Colorado and other businesses, the grounds of Pasadena Center are ideal as a public gathering and/or respite space. There are far more significant opportunities for public art than can be realized in the First Phase. The scale of the Center and the variety and quality of spaces, both interior and exterior, is vast. Funding for future phases could come from the Cultural Trust Fund or from specifically negotiated agreements with developers who may wish to transfer their art obligation from their development site to a City-managed project at the Center or private funds raised and/or donated for public artworks. Pasadena Center could also be an attractive location for private and foundation support of public art due to its central location and historic significance. A successful First Phase will provide a solid foundation for future endeavors and signal the Center as a superior site for dynamic, meaningful and significant art.

Permanent Artworks

The First Phase can only begin to take advantage of what the Pasadena Center offers in terms of sites for art. The interiors of the two buildings offer large expanses of wall and floor space, corridors, stairwells, restrooms (see the Oregon Convention Center in Portland for an outstanding use of such spaces) in addition to which some of the electronic systems offer existing infrastructure that artists might use for artworks. While electronic artworks have on-going maintenance requirements that traditional artworks do not have, the existence of electronic systems to serve the users of the convention center and the presence of qualified personnel to deal with them, provides easy access to necessary expertise to keep the systems, be they artwork or not, fully operational.

Pasadena's pivotal role in science, most notably due to Caltech and the Jet Propulsion Laboratory, among the most prominent institutions, provide ample reason for the presence of artwork that also explores and celebrates advanced technology and its possible cultural applications. A singular advantage to much technology-driven art, is its ability to host an ever-changing sequence of content, thereby offering programming opportunities of fascinating dimension.

There are three primary exterior spaces: the plaza in front of the Auditorium, the plaza to the west and the plaza to the east, which will be mostly subsumed by a parking garage. These spaces are connected by corridor spaces or transition zones. Additional exterior space is defined within the arcade system on the two new buildings fronting Green Street. The arcades have enormous visibility from Green Street and would serve an audience in transit, be it on foot or in a vehicle.

Currently there are two small sculptures installed in the west and east plazas that are gifts from Sister Cities in Japan and Germany. The sculptures are of more sentimental than artistic value but they represent the idea of international connections that could be explored by an artist. Such a project could incorporate the existing Sister City artworks, perhaps solicit additional ones, or simply explore implications of Pasadena's role in a global society. Certainly, the image of Pasadena, mostly from the Rose Parade, is one known throughout the world.

Temporary Artworks

Temporary artworks are often the most provocative and memorable manifestations of public art today. Their temporary nature allows them to bypass the complex approval process that is required for permanent artworks and therefore provides a degree of freedom and spontaneity not otherwise available to artists. The range of temporary projects is almost infinite, from projects that might last only a few days, for instance something specifically tied to the New Year's transformation of Pasadena or a project could be temporary and last one full year; perhaps something that deals with the revolution of the earth's orbit that uses resources and partners with scientists at Caltech.

An outstanding attribute of temporary public art is that it allows for the participation of artists who do not have experience in creating permanent artworks and offers some introduction to the nature of the field. Such an entry type opportunity can then be used as a foundation for obtaining a commission for a permanent artwork. Expanding the pool of artists is a constant need which could be addressed by a program of temporary artworks

Temporary artworks often result from workshops and artist residency with local partners. What better location is there in Pasadena to share art projects developed under the guidance of outstanding artists? Cultural partners such as the Armory Center, Pasadena Museum of California Art and Pasadena City College, among others, can be invited to use space at Pasadena Center and extend the reach of programming beyond their own facilities. Temporary artworks can also be included as part of already existing programming, such as

the annual Cinco de Mayo Celebration, Chalk Street Painting, Doo Dah Parade Festival.

Programming

Artists who work in performance and other time-based media, can make excellent use of the Center's facilities. Media arts including film, video, lighting, sound, theater, dance, music and all manner of hybrids and experimental modes, can capture the imagination of audiences and animate the Center in ways that static art cannot. A festival of live art can become a point of destination on its own or can play upon such traditions as the Art Night Pasadena, the Doo Dah Parade, Tournament of Roses, Black History Month, Cinco de Mayo and Cherry Blossom Festival to name only a few. Working in tandem with existing events has enormous marketing advantages that are especially important in the first days of any new program.

Artist Selection

The use of the Pasadena Center for additional programming beyond the First Phase is several years away at least. The Public Art Program will propose selection methods which will be based on its current policies and guidelines. Some programs may work in a curated manner, with panels of experts suggesting artists and approaches. A call for proposals is a time-honored way to insure broad-based participation and might inspire local groups to think creatively about using the Center's spaces for temporary programs. As the program evolves, it may be appropriate to strategize in depth about the direction and purpose of programs and set a course that offers a comprehensive vision and coherent sense of various offerings. Or, it may be best to consider the Pasadena Center as a resource that remains open and available for the sharing of a highly diverse ever-changing array of cultural offerings.

Appendix A

ART AT PASADENA CENTER

Advisory Committee Roster

Susana Bautista
Member, Arts and Culture Commission

Nord Eriksson
Principal, EPT Design

Sam Gennawey
Member, Pasadena Center Operating Company Board of Directors

Wesley Jessup
Executive Director, Pasadena Museum of California Art

Jacquelynne Jones-Corby
Member, Pasadena Center Operating Company Board of Directors

Stan Kong
Member, Arts and Culture Commission

Susan N. Mossman
Executive Director, Pasadena Heritage Association

Diane Scott
Executive Director, Pasadena Robinson Memorial

Ann-Marie Villacana
Member, Pasadena Center Operating Company Board of Directors

David Walker
Dean of Public Programs, Art Center College of Design

Stanley Wilson
Artist, Professor Emeritus, Cal Poly University

Mike Winters
Project Architect
Fentress Bradburn Architects LTD

Staff and Consultant (non-voting):

Pasadena Center Operating Company

James Canfield
Executive Director

City of Pasadena Cultural Affairs Division

Jonathan Glus
Executive Director for the Arts

Rochelle Branch
Public Art Program Manager

Marc Pally
Project Consultant

Appendix B

ART AT PASADENA CENTER

Summary of Art

Commissions:

<u>Location</u>	<u>Type of Art</u>	<u>Range of Cost</u>
Exterior art for plaza adjacent to Auditorium and Green Street	2 and/or 3 dimensions one or multiple elements	\$600-750,000
Exterior location(s) to be determined	2 and/or 3 dimensions one or multiple elements	\$75-\$150,000 each for up to two artworks (total: \$150-300,000)
Interior main lobbies of the two new buildings fronting Green Street (one artwork for each lobby)	2 and/or 3 dimensions one or multiple elements	\$75-100,000 for each of two artworks (total: \$150-200,000)

Acquisitions

Interior locations throughout	2 and/or 3 dimensions	\$80-120,000 plus any balance from art contingency fund
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TOTAL \$1,180,000
(not to exceed amount prior to transfer of any contingency balance)

Note: final artwork budgets will be recommended by the Selection Panel and approved by the Arts and Culture Commission