



Agenda Report

April 9, 2007

TO: City Council via ED Tech

FROM: Rose Bowl Operating Company

SUBJECT: 1% Requirement for Public Arts

RECOMMENDATION:

RBOC approve and recommend that the City Council:

- (1) Recognize and appropriate \$42,000 of public art money generated by the Rose Bowl Locker Room/Media Center Project to partially fund restoration of the original 1936 arroyo stone walls at the stadium, and
- (2) Appropriate \$178,443 in CIP Public Art Fund monies generated by the 1996 Rose Bowl Improvements Project for this project.

Executive Summary:

Financial Implications: *The Rose Bowl is a National Historic Landmark. Under the recommendations of the National Park Service, the General Plan of the City of Pasadena, the Arroyo Seco Master Plan, and the City of Pasadena Design and Historic Preservation Review, and CEQA, a project is expected to conform to the Secretary of the Interior's Standards for Rehabilitation.*

The Locker Room and Media Center project now being completed at the Rose Bowl was required to reconstruct the historic arroyo stone retaining and planter walls at the south side of the Rose Bowl, adding \$389,000 to the overall project cost.

Art: *The most common usage of "art," is to denote skill used to produce an aesthetic result. The Encyclopedia Britannica defines it as "the use of skill and imagination in the creation of aesthetic objects, environments, or experiences that can be shared with others."*

Myron Hunt, a prestigious local architect, laid out specific locations for the arroyo stone retaining walls on the sloping sides of the stadium and at the

forecourt of the stadium. These aesthetic objects contrast the cold formed concrete structure with the natural stone base it sits within and the circular stone planters which are used to define the stadium's entrance and forecourt.

Art Guidelines Compliance: *Under the Guidelines for City Construction (CIP) Projects, monies may be used for one-time construction/purchase costs as well as conservation needs in conjunction with the CIP Public Art Conservation Fund. The Conservation Clause was established and adopted by the city council which pertains only to structures of historical importance. City Hall has received public art credit which has been deemed as 'conservation funds' for the restoration and/or replacement of historical architectural elements.*

BACKGROUND:

A. 1% Public Art Fund:

The City of Pasadena established a Public Art Program and 'Guidelines for City Construction (CIP) Projects'. These guidelines identify the process, funding method, location, installation, and maintenance for public art in City construction projects determined appropriate for public art. The goal of the program states that *'Art is both the permanent and changing record of what we hold important'*. 1% of each construction project is designated to fund public art. The 1% is based upon the valuation of the building permit(s) obtained for the subject project.

B. Conservation Clause:

Under the Guidelines for City Construction (CIP) Projects, **'conservation funds may be used for conservation, restoration, and replacement of historical art and design elements.** The intent is to provide funds for the cost of restoration of unique elements demonstrating artistry and craft.' The guidelines indicate three ways in which the conservation funds may be used. The third use states that funds may be used **'as supplemental funds to a project construction budget to restore historical features'**.

C. 1996 Rose Bowl Improvement Project:

The last major improvements at the Rose Bowl were completed under the 1996 Rose Bowl Improvement Project. The project was assessed \$178,433 for public art. After much disagreement over a number of years on what the monies should be used for and where, in April of 2001 it was determined that the RBOC should transfer the allocated dollars to be held in the public art fund until an appropriate use of the public arts monies identified by the Central Arroyo Master Plan could be determined.

D. Locker Room and Media Center Project:

In January of 2004, the RBOC and City Council approved a 20 year lease agreement with UCLA to play collegiate football at the Rose Bowl Stadium. As part of agreement, the RBOC was required to construct new locker rooms and media center. In December of 2005, the CIP for the Rose Bowl Locker Room and Media Center was amended to fund the project, subject to the 1% public arts requirement.

Included within the construction budget of \$12.3 million is the cost of \$389,000 for the reconstruction of the historical arroyo stone walls and planters.

E. Arts Commission Hearing

On March 14, 2007 a request to appropriate the public arts funds from the Locker Room \$42,000 and the 1996 Improvement Project \$178,433 money for partial funding of the reconstruction and replacement of historical stone walls at the Rose Bowl was taken to the Arts Commission for approval, citing the Conservation Clause of the Guidelines for City Construction (CIP) Projects. The request was denied.

F. Compliance with Guidelines:

Similar to the City Hall renovation, the Rose Bowl Locker Room Renovation complies with the ‘Conservation Clause’ of the guidelines which pertains to structures of historical importance, because “Conservation Funds” may be used for **restoration and replacement of historical art and design elements.**

Historic Structure: The Rose Bowl Stadium was designated as a National Historic Landmark in 1987 by the National Parks Service of the United States Department of the Interior. This is the highest level of recognition for historic buildings in the United State. In order to assist with maintaining the stadium’s integrity and National Historic Landmark status, as well as conforming to the other regulations that require conformance with a the Standards for Rehabilitation, we hired an independent historic preservation consulting firm, Historic Resources Group (HRG) to review and monitor our planning, construction, and reconstruction of significant historical elements of the stadium.

Restoration of Historical Features: Among the features that were confirmed as historically significant (character-defining) were the original 1936 arroyo stone walls at the forecourt (south end) of the stadium. The Historic Structure Report (1997) commissioned by the City of Pasadena and acknowledged by the City Council specifically lists the arroyo stone retaining walls and south forecourt as character-defining (pp. 38-39). The

HSR also calls for appropriate treatment of stone masonry walls in the Preservation Plan section (pp. 68-69). Not only have the walls been determined to be significant to the historical fabric of the stadium, their overall appearance and presence is an essential element of the iconic Rose Bowl image.

The Rose Bowl was constructed in the Central Arroyo Seco in 1922. Myron Hunt's design, inspired by ancient Greek Architecture, placed the Bowl on the flood plain which had the effect of minimizing its height and visual impact on the surrounding park land. Between 1931 and 1936, Hunt laid out specific locations of arroyo stone retaining walls to be erected on the sloping sides of the stadium and forecourt of the stadium to contrast the cold formed concrete structure with the natural stone base it sits on and the circular stone planters which are used to define the stadium's forecourt. Hunt's use of arroyo stone planters leads visitors up to the stadium, control the space, and soften the edges of the plaza providing a human scale and experience to the massive structure.

Hunt's extensive study of classical Greek and Roman theaters and stadiums, as art, as contemporary examples allowed him to incorporate design elements that were contrary to prevailing fashion. His extensive use of concrete, offset with stone unifies the stadium with its natural arroyo setting. The stone walls as natural design architectural elements serve not only as functioning entities, but they stand as symbols for the cultural values of those who conceived and built it.

Since the locker room project is a subterranean facility underneath the original forecourt and Court of Champions areas, it was necessary to remove some of the existing arroyo stone walls. For a successful project, it is important that the Rose Bowl preserve and reconstruct the historical arroyo stone walls and planters in their original locations. Therefore, prior to demolition, all walls were photographed, all existing stones salvaged, washed and sorted for the reconstruction effort. HRG has been involved in the review and acceptance of the stone wall/planter locations, heights, profile, texture, and mortar composition.

Appropriate Use of Public Art Funds at a CIP Site: Reconstruction of the stonework complies with the requirements as "A public art project site [which includes] **streetscape or surfaces**, sidewalks, lighting, signage, **neighborhood identification**, street furniture, etc." The stone walls definitely can be deemed as streetscape and as an identifying element of the surrounding area.

G. Central Arroyo Master Plan:

In November of 1999 the Recreations and Parks Commission established the Central Arroyo Master Plan Advisory Committee (CAMPAC) to oversee the Master Plan process. The (Master Plan) report is a product of an analysis of the existing conditions within the Central Arroyo and recommendations to preserve and restore the natural amenities of the area. This area is zoned and given a land use designation of “open space” by the City of Pasadena General Plan.

The Master Plan states that the Central Arroyo has traditionally been the premier regional recreational area for the City of Pasadena and the most developed section of the Arroyo Seco attracting visitors from all over the Los Angeles basin and tourists from around the world. The prominence of the landscape is in part due to the sitting of the Rose Bowl on the canyon floor, de-emphasizing its height and mass by its **use of terraced arroyo stone walls as an integral artistic element of the stadium as a whole.**

The Plan calls for general upgrades in maintenance as well as renovations to the playing fields, parking lots, lighting, walk ways, **arroyo stone walls**, signage, turf and landscaping, and the gate way entrance to the Rose Bowl.

H. Arroyo Seco Design Guidelines:

The purpose of the Arroyo Seco Design Guidelines is to provide design criteria for preservation, restoration, and conservation of the Arroyo Seco leading to a unified park design that reflects the natural environment, the heritage of the site, and its relationship to the City of Pasadena. The Rose Bowl is set in the middle of the Central Arroyo Seco, and is the most developed park land with the greatest amount of recreational use.

The Design Guidelines indicate that Pasadena has played an important role in the evolution of its architecture. Architectural expression within and adjacent to the Arroyo Seco will continue to reflect this contribution and be an important part of the total effect of the park’s impact on the community. Each structure should seek to demonstrate the harmony between what is built by man and what exists naturally. All facilities shall emphasize the natural setting and use of natural materials. **When appropriate, arroyo stone should be highlighted into the design.**

General guidelines for the public art component in the Arroyo Seco Master Plans indicate that in addition to compliance with the CIP Public Arts Guidelines, to the extent possible, physical and/or permanent art in the Arroyo should be limited. Visual art projects will interpret the unique environmental and the processes of the Arroyo environment and heritage using natural materials and compatible finishes when possible and appropriate. Artists are encouraged to create site-specific work that reveals

and interprets the unique environmental condition, natural processes, and cultural response to the environment of the Arroyo Seco.

FISCAL IMPACT:

The cost to preserve and reconstruct the original 1936 arroyo stone walls is \$389,000, not including design and/or monitoring fees. Appropriation of \$178,443 from the 1996 Rose Bowl Improvements Project plus the current public arts commitment of \$42,000 would partially fund the arroyo stone wall art reconstruction project under the Conservation Clause of the Guidelines for City Construction (CIP) Projects similarly to City Hall's determination. The total credit to the RBOC related to the 1% Public Arts Fund via the Conservation Clause would be \$220,443.

References

Guidelines for City Construction (CIP) Projects, Pages 1-5

The City of Pasadena Central Arroyo Master Plan, Adopted September 26, 2005
Pages 1.1 – 2.1, 2.11, 2.21, 2.31-2.39, 4.3, 4.6

The City of Pasadena Arroyo Seco Design Guidelines, Adopted February, 2003
Pages I.1, I.2, 1.2-1.4, 3.1-3.4, 7.1-7.4, 10.1-10.2

Historic Structure Report & preservation Plan for the Rose Bowl, October 1997,
Historic Resources Group, Pages 1, 4, 6-8, 10-15, 18-26, 38-40

Respectfully submitted,



 William E. Thomson
RBOC President

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PASADENA HERITAGE

April 2, 2007

Mayor Bill Bogaard and Members of the City Council
City of Pasadena
100 North Garfield Avenue
Pasadena, California 91109

Dear Mayor Bogaard and Council Members:



I am writing on behalf of Pasadena Heritage to express our full support for the restoration and recreation of the stone walls and planters at the Rose Bowl and the use of the project's public art allocation to assist with this effort.

We understand that the 1% for Art program is designated to fund public art and most often used for the creation of new works, either as part of a project or elsewhere in the community. However, there is a provision for the funds to be used for historic preservation as an alternative. The Rose Bowl is a National Historic Landmark (the highest landmark designation in the land), and the early stone walls and planters are important exterior decorative features that are highly visible to the public. Their proper restoration and reconstruction will make a valuable contribution the visual integrity and appeal of the Rose Bowl and its environs.

Pasadena Heritage further believes that fine craftsmanship, while not routinely considered an art form, nonetheless requires a talent for composition and design, years of training and practice, and a real understanding of materials and their application. If we don't encourage today's craftsmen to execute their work with authenticity, style, care, and pride, these arts will be lost to future generations. Fine craftsmanship is so much a part of true architectural excellence that we believe preserving historic examples and encouraging new practitioners of these arts is a worthy use of public arts funding.

We hope that you agree and respectfully urge you to allocate the arts funding for the current project to support the restoration and authentic reconstruction of the stone masonry elements which are such important features the historic Rose Bowl.

Thank you for considering our thoughts on this matter.

Sincerely,



Susan N. Mossman
Executive Director

Pasadena Heritage Oral History Project

major funding provided by a bequest from Lucille W. Halling

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