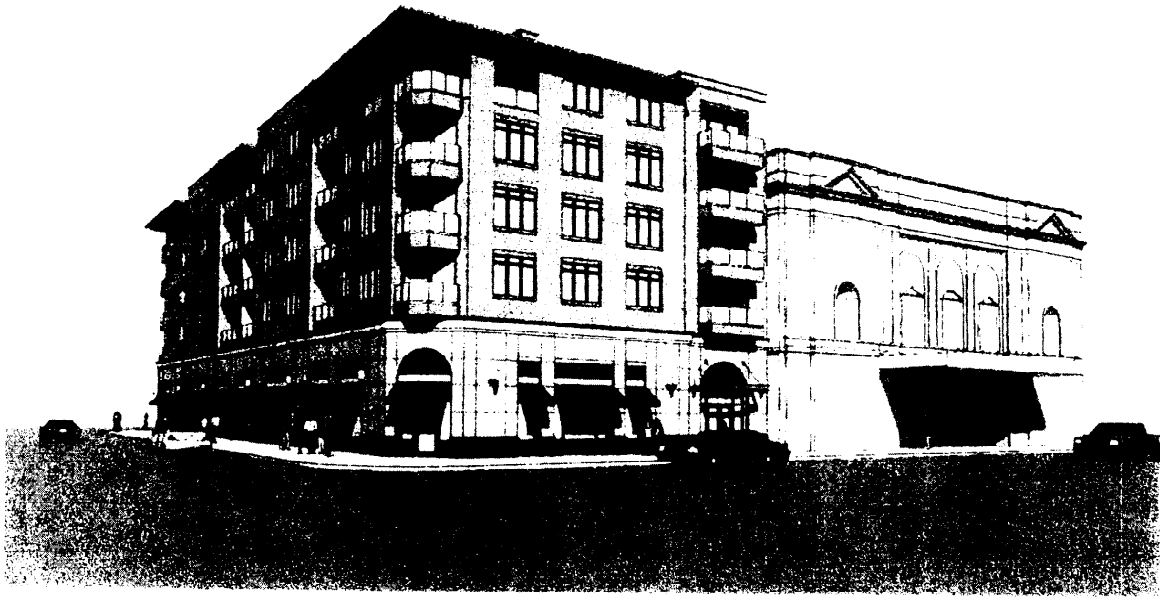


THE RAYMOND RENAISSANCE
129 North Raymond Avenue, Pasadena



PUBLIC ART CONCEPT

SUBMITTED BY PUBLIC ART CONSULTANT:

Beatrix Barker
Barker + Associates Public Art Advisory
555 Sierra Vista Avenue, San Marino, CA 91108
T: 626-796-9512
E: beatrix@barker-publicart.com
www.barker-publicart.com

April 10, 2007

THE RAYMOND RENAISSANCE
129 North Raymond Avenue, Pasadena

Public Art Concept

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Page 3-4 Artist's Public Art Concept

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Concept Visuals

Artist's Resume

Artist's Annotated Image List

Art Consultant's Information

Additional supporting material submitted:

7 presentation boards

1 disc of artist's project images

1 glass and stone mosaic sample

FROM : BARKER ASSOCIATES

FAX NO. : 626-796-9562

Oct. 06 2005 11:12AM P2

CITY OF PASADENA
PUBLIC ART APPLICATION

(To Be Completed by Applicant:)

PROJECT

ADDRESS: 129 N. RAYMOND AVENUE PASADENA CA 91103

Located in Downtown and Old Pasadena Redevelopment Areas? (check one) Yes No

BRIEF DESCRIPTION: ART COMPONENT TO BE DESIGNED GLASS PANES ON BALCONIES AND TOP INSET OF HISTORIC MARQUEE - TOTAL OF 36 B

PROJECT CONTACT: Name MARILYN BUCHANAN THE RAYMOND RENAISSANCE 1 ENTRY MARQUEE
Address 50 FERN DRIVE
City PASADENA State CA Zip 91105
Phone (626) 796-2405 Fax (626) 796-2408

APPLICANT (Owner, etc.) Name BUCHANAN RAYMOND LLC
Address 50 FERN DRIVE
City PASADENA State CA Zip 91105
Phone (626) 796-2405 Fax (626) 796-2408

ARCHITECT/CONTRACTOR: Name F + A ARCHITECTS
Address 465 N. HALSTEAD ST # 101
City PASADENA State CA Zip 91107
Phone (626) 351-2500 Fax (626) _____

PUBLIC ART REQUIREMENT CALCULATION:

1) Citywide: 1% of building permit valuation of commercial, industrial & mixed use projects over 25,000 sq.ft. of gross floor area. 20% of the total 1% obligation is a required City deposit (minimum \$1200). 80% of the total 1% obligation is to be spent on the site:

$\$3,000,000 \times 1\% = \$30,000$ Total Public Art Requirement
 $\$30,000 \times 20\% = \$6,000$ Required Deposit (Or \$1200, if higher)

OR:

2) Old Pasadena/Downtown Redevelopment Areas: 1% of total development costs. (Land costs and off-site improvements are excluded.) 25% of the total 1% obligation shall be deposited into the Downtown Cultural Trust Fund, "DCTF."

$\$9,000,000 \times 1\% = \$90,000$ Total Public Art Requirement
 $\$90,000 \times 25\% = \$22,500.00$ DCTF Contribution

ATTACHMENTS: Please attach copies of the Arts Consultant's resume (if applicable) and the Artist's resume(s) for the Arts Commission's review.

SIGNATURE OF APPLICANT: Marilyn Dee Buchanan Date 10/7/05

(To Be Completed by Public Art Coordinator or Arts Division Staff:)

Arts Commission Approval Dates: Preliminary Review _____ Final Art Plan _____
Public Art Coordinator Approval Dates: Receipt of Public Art Documentation _____
Site Inspection of Public Art _____ Sign off on Occupancy Permit _____

**THE RAYMOND RENAISSANCE
129 North Raymond Avenue, Pasadena**

PROJECT AND PROCESS SUMMARY

Owner/Developer: Buchanan Raymond LLC, 50 Fern Drive, Pasadena, CA 91105

Architect: F&A Architects, 465 North Halstead St. 101, Pasadena, CA 91107

Art consultant:

Beatrix Barker

Barker + Associates Public Art Advisory

555 Sierra Vista Avenue, San Marino, CA 91108

Proposed artist:

ANNE MARIE KARLSEN

PRELIMINARY ART BUDGET

Total public art requirement:	\$90,000
DCTF fee to City:	\$22,500
On-site art budget:	\$67,500
Public art coordinator-consultant	\$6,700
Administrative costs, plaque, documentation	\$1,000
Artists' proposal fees	\$1,000
Current net on-site budget	\$58,000

BACKGROUND

In the three year process of identifying the right approach for the public art component to this very visible project at an important site in Old Pasadena, the owner/developer and art consultant met several times with City Staff to discuss direction and options.

Considered were a boutique performance space or exhibition space; assigning the marquee as primary area of consideration; and the adjacent new building.

The idea of a performance/exhibition space was removed from consideration. Many attempts have been made for a performance space at this location and all failed. Consistent programming and management of the space as well as appropriate amount of parking were key concerns. Also, there is a successful exhibition program at the Armory Center for the Arts next door.

The exterior of the theatre is protected by a façade easement held by Pasadena Heritage. Over the past year, the owner/developer has been restoring the facade and intent on replicating the marquee to match as closely as possible the photographic documentation of the original marquee of 1921. This would have placed such

restrictions on the art project that this approach and location was also removed from consideration.

Following consultation with City staff and artists, the best solution proved to be the new attached building as site of the public art component, supporting the following criteria:

- Create a connection between the two parts of the project: the historic Raymond Theatre and the new adjacent building
- Help to reinforce and enhance the cultural and urban character of the neighborhood
- Reflect Old Pasadena's and this specific site's historic context

ARTIST SELECTION PROCESS: Invitational

Artists working with metal:

Gale McCall
Mary Brogger
Deborah Mersky

Artists working with glass:

Anne Marie Karlsen
Guy Kemper
Susan Stinsmuehlen-Amend
Ron Wood – RWAAG

SELECTED ARTIST AND CONCEPT:

Local artist **Anne Marie Karlsen**, who has extensive experience in public art in a wide variety of media, from metal, through ceramic tile, to glass, was selected because of her aesthetic, her versatility, her credentials and work ethic, and her proven technical ability to successfully complete this project.

Anne Marie works in a site responsive mode which is highly appropriate for a project that ideally would connect the re-adapted historic Raymond Theatre and the adjacent new building that together form "The Raymond Renaissance."

After researching the history of the site and spending time photographing the interior of the theatre, the artist proposed eight distinctly different approaches to the public art component. Since she often abstracts patterns in her work, she used some of the interior motifs as her inspiration. Taking many issues into consideration, the winning artwork we are presenting for approval consists of two glass and stone mosaic murals on the new building that reference both the motifs found inside the Raymond Theatre, and the urns on its façade.

An important consideration in selecting the presented concept was that this artwork will create a multiplicity of viewing sensations and experiences.

Anne Marie Karlsen

RAYMOND RENAISSANCE

BACKGROUND:

The Raymond Theatre was designed by notable Pasadena architect Cyril Bennet. The majority of the construction took place between 1920 and 1921, supervised by Pasadena contractor William Crowell. The Raymond was built in a rare Adams and Beaux Arts style, with indoor fountains, spiral ramps leading to the mezzanine, orchestra balconies and intricate auditorium and lobby detail.

DESIGN CONCEPT:

The Raymond Theatre's legacy and spirit, and its intricate interior detailing provided the inspiration for my artwork. During a visit to the site, I photographed the interior of the theatre extensively. I was particularly drawn to the ceiling ornamentation both above and under the auditorium balcony. I wanted to pay homage to this historic building with an exterior glass and stone mosaic artwork on the façade of the new residential building.

The artwork image is a photomontage that reveals the beauty of the interior architecture. The source photographs are cropped to create abstracted fragments of the theatre ceiling panels. I have recomposed and mirrored these photographic fragments into a new image inspired by the urns on the Raymond Theatre façade. I have created a contemporary image, which reconfigures the language of the historical architectural detail and provides the viewer with a new way of seeing.

The glass and stone mosaic will create a multiplicity of viewing sensations and experiences. Shapes and forms of the mosaic will recompose into a variety of compositions depending on the viewers' position. The artwork is not static, as it can be experienced in motion as pedestrians walk by, as a tactile sensation, or when viewed from a distance across the street.

The urn is symmetric when seen as a distance form and asymmetric in the up close composition of mosaic. The rich detail of cut Italian glass, marble and granite, will provide intricate small compositions to be discovered in each close up passing. Color and texture is

lively and will change as the sun moves through it during the day. Another color experience will be seen at night, as the artwork is illuminated by artificial light. Overall, the artwork will provide the community with a multiplicity of aesthetic experiences.

FABRICATION:

The proposed fabricator of the mosaic panels is Franz Mayer of Munich Inc. located in Munich, Germany. This firm has specialized in architectural art glass and mosaic since 1847. The studio has created both historical and contemporary art glass works that are installed worldwide. I have worked on four public art glass projects with the Mayer studio and their work is impeccable.

The artwork will be hand fabricated by skilled mosaic artists at the Mayer studio in Germany according to my specifications and I will be spending time on site overseeing the process. The mosaic will be shipped ready for installation. The fabrication price includes having the artwork crated, insured, cleared through customs and delivered to the job site in Pasadena.

The mosaic will be comprised of Mexican Byz. cut glass, Italian glass smalte, German Gold, Uroboros glass, Giallo Atlanticle, Giallo Reale, Travertino Persiano, Onyx Persiano, Rosa Italiano, Light Rosso Verona, Admeter Rot, Red Granite, white Carrara marble, white Calcutta marble, and Azul Bahia.

THE RAYMOND RENAISSANCE

Owner's Statement

This project is the culmination of years of design and development by many; architects, engineers, city staff, city commissioners and last, but not least the owners of this property Gene and Marilyn Buchanan. It is one of the last remaining pieces of property in Old Pasadena that has not been brought up to code, neither seismically, environmentally, nor accessibly and which has continued to be a blemish on an otherwise productive and restored district.

With that said, we now present "The Raymond Renaissance", with the restoration and re-adaptation of the use of the old Raymond Jensen Theatre building and the addition of an adjacent building to complete the total project. The existing building façade has been under renovation and restoration over the past year. All of the non-original materials have been removed, including the red and white paint, the travertine, the stucco in-fills and the marquee. The terra cotta is being restored and replicated where missing, and the bricks have been cleaned and re-pointed. In the exterior entry the architectural mouldings and marble insets have been replicated and/or replaced, where they were missing. The entry doors are being replicated and will be reset in their original configuration, allowing for accessibility codes. A new marquee will be replicated to match as closely as possible the pictures we have of the original marquee from 1921. The art work being done by the restoration contractor is amazing and truly beautiful and it will be a wonderful and welcome addition to this project.

Within this project there will be nine (9) work/live condominiums built into the front and balcony of the existing building. The front mezzanine unit will face Memorial Park with the original French doors replicated on the façade. Four of the interior units will overlook a newly restored auditorium (atrium), and the remaining four units will be two story lofts with patios open to the sky. In the stage house of the existing building there will be ten (10) condominium units with eight two story lofts and two single story units with views overlooking Old Pasadena. The ground floor space with the front entry will be a retail space of approximately 6,500 square feet; this space will look out into the atrium from the interior. Parking will be available in the basement of the existing building with entry from Electric Alley connecting to the adjacent new building underground.

The new attached building will have a red brick façade with stone detail mouldings, granite wainscot and balconies of obscure glass panels. It will be comprised of two ground floor retail spaces, fronting on Raymond Avenue, Holly Street and Electric Alley. Parking is provided behind the retail units, in the basement of both buildings and on the second floor of the new building only. All entry to the parking is from Electric Alley. In the new building there will be four floors of traditional one and two bedroom condominiums with a total of twenty-eight units. All of the units will have balconies facing the street and/or the interior patio. Entry into all of the residential units of The Raymond Renaissance is from Raymond Avenue with a new glass covered entryway.

Architects/Engineers

The architectural work for this project has been provided by F+A Associates of Pasadena. It seems important to mention that F+A Associates, then known as Symonds Feola Partnership also provided the architectural services of our very first project in Old Pasadena, the building just south of this project at 77-91 North Raymond. That project was a total restoration and re-adaptation of three old warehouse and office buildings which had seen better days and which has been a successful office and restaurant resource every since it's completion in 1982. Who hasn't eaten in one of the many excellent restaurant's on this block of Raymond.

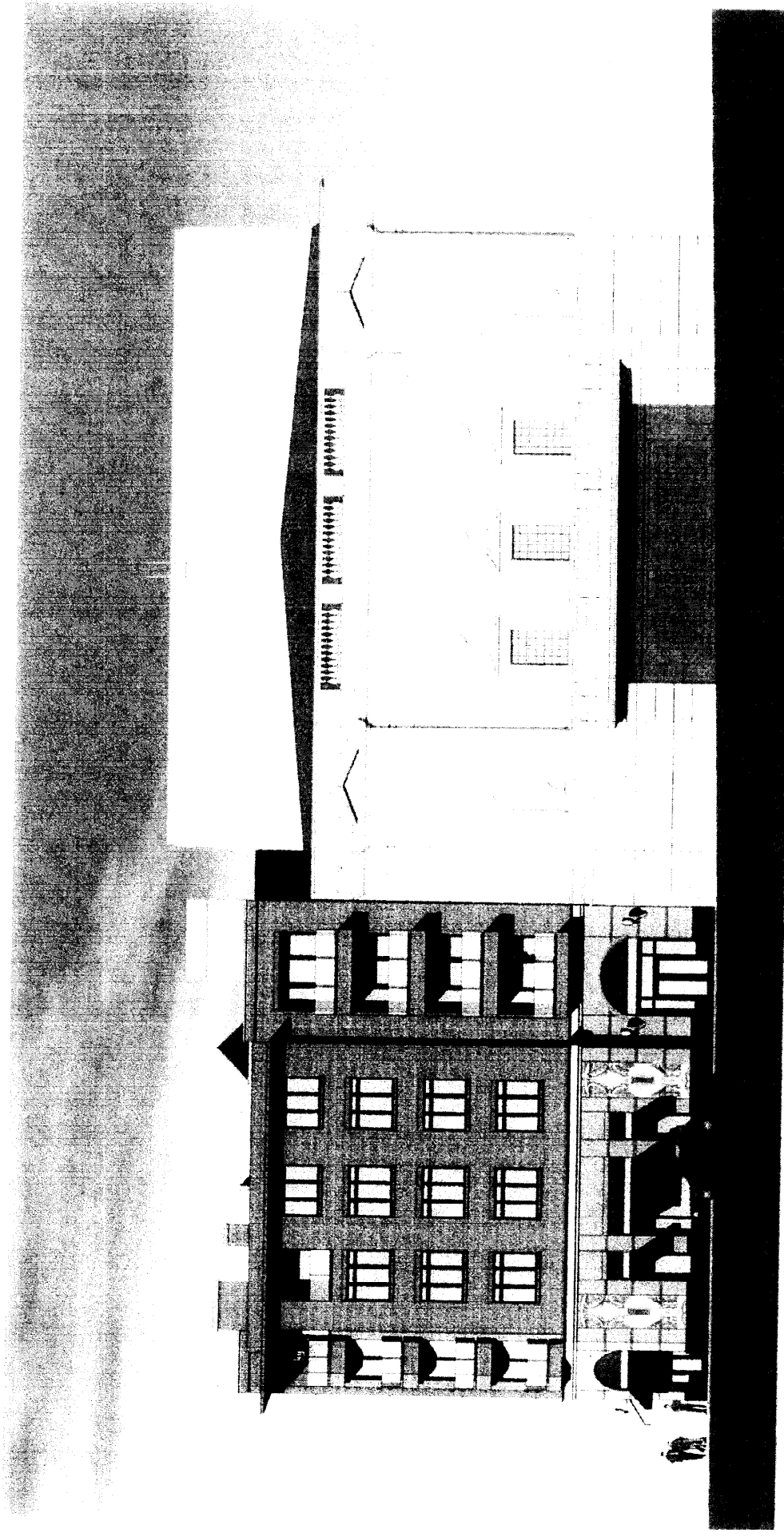
Historic Resources Group provided the guidance for the historic renovation of the existing façade of the theatre building and will continue to provide their expertise with additional features of this project.

The engineering services provided for this project are from the John Martin & Company of Los Angeles. Their expertise nationally and internationally with all types of structural engineering provide a good infrastructure for the project.

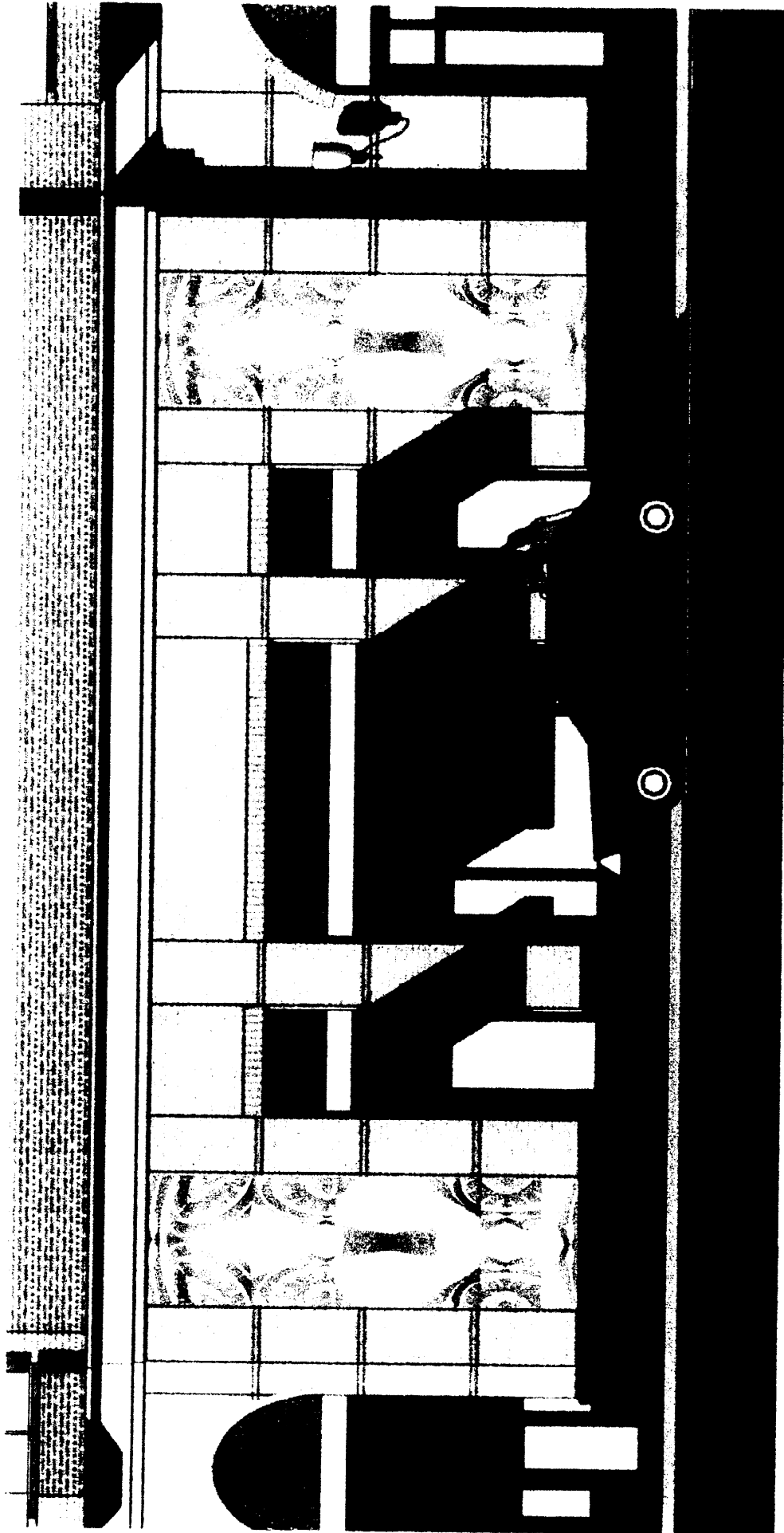
Michael Krakower is our historic structural engineer and we continue to work with Michael with all phases of the renovation of the theatre building. It was only after we started our investigation of the existing building that we found out that even though the building was a poured in place concrete building the front façade was, in fact, a non-reinforced brick in-fill. We have spent time this past year in bringing that portion of the existing building up to current seismic code thereby reducing any public hazard that might have existed in its previous condition.

Our renovation contractor is CK Arts of Los Angeles and they came highly recommended by Peyton Hall of Historic Resources Group. Their work will speak for itself. The craftsmanship and artistically detailed work will be revealed when the curtains are removed at the completion of this project.

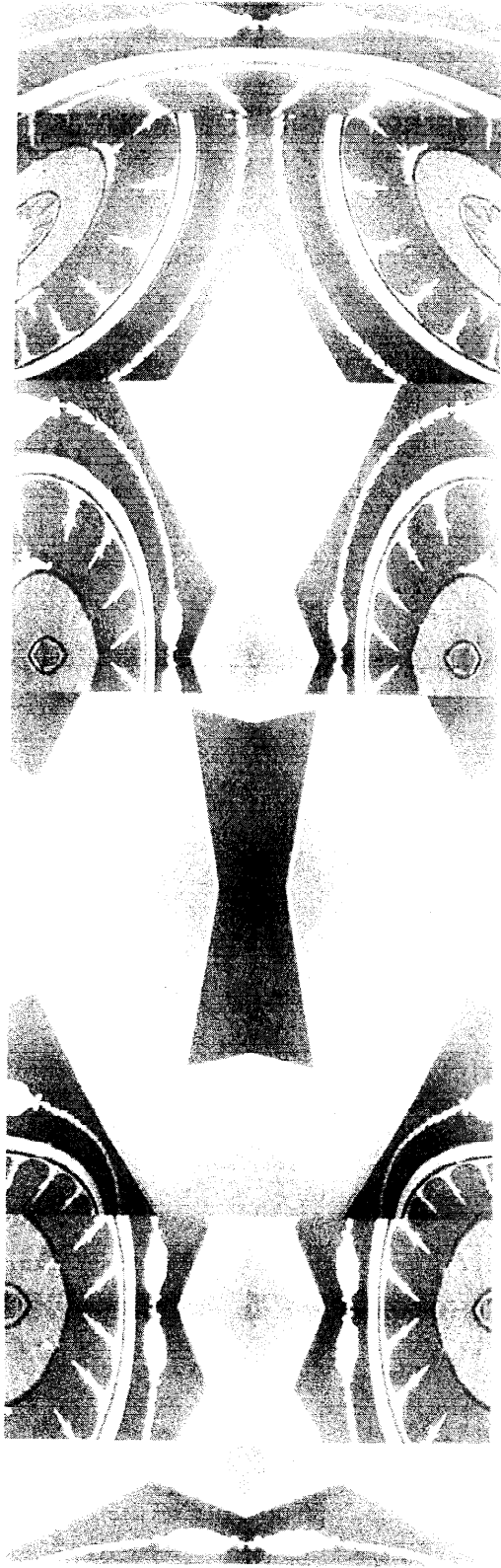
We wanted to introduce the art for this project in a way that would be respectful of the existing theatre building by providing a new pallet on the new building.



ANNE MARIE KARLSEN
F E L I P W E R K S



ANNE MARIE KARLSEN



ANNE MARIE KARLSEN
F L O R W E R S



ANNE MARIE KARLSEN

2000 Westhilling Avenue, Los Angeles, California 90024

Phone: 310-441-1111 Fax: 310-441-1111 Email: anne@annemariekarlsen.com

Website: <http://www.annemariekarlsen.com>

BORN

Detroit, Michigan

EDUCATION

M.F.A. University of Wisconsin - Madison
M.A. University of Wisconsin - Madison
B.F.A. Michigan State University

TEACHING POSITIONS

1998 - Current Santa Monica College
1989 - 1998 University of California at Los Angeles
1986 - 1988 California State University at Long Beach
1985 - 1987 University of Southern California
1979 - 1985 University of California at Los Angeles
1980 - 1998 University of California at Los Angeles / Extension

PUBLIC ART COMMISSIONS

2005-2006 FBI HEADQUARTERS, Chicago, Illinois. Awarded a commission to create an architectural scale lobby glass work. Artwork is comprised of 15 cantilevered colored glass panels which cast colored reflections onto the lobby wall.

Architects: Dirk Lohan / Lohan Anderson, Chicago, Illinois
Art Consultant: Erica Behrens / Franz Mayer of Munich
Projected Budget: \$130,000 / Glass

2801 PALM CANYON, PALM CANYON TOWNHOMES, Palm Springs, California. Awarded a commission to create a small exterior glass work for the street entryway.

Architects: Jay Reynolds / OJMR Architects, Los Angeles, CA
Fabricator: Franz Mayer of Munich
Project Budget: \$10,000

BURBANK LANCE TOWNHOMES, City of Burbank, Burbank, California. Awarded a commission to create gates and fences for two entryways. Pictorial images are etched in bronze and infilled with colored baked epoxy. The metal is water-jet cut and pulled out into a low relief form.

Architects: The Olson Company
Art Consultant: Beatrix Barker
Budget: \$50,000

2003-2005 SOUTH LOS ANGELES ANIMAL SHELTER, Department of Cultural Affairs, Los Angeles, California. Awarded a commission to create pictorial images in epoxy filled stainless steel. They will be inset in colored glass / concrete paving.

Architects: Rosetti Architects
Administrator: Felicia Filer
Project Manager: Pauline Kamiyama
Budget: \$81,000

2002 AMGEN CORPORATION, Thousand Oaks, California. Awarded a design commission to create two architectural scale interior glass works. Awarded a commission to create a suite of digital prints for Board of Directors.

Architects: Pei Partnership, New York, New York
Art Consultant: Tamara Thomas, Fine Art Services
Projected Budget: \$120,000 / Glass
Budget: \$15,000 / Digital Prints

2002 CAPITOL AREA EAST END COMPLEX, California State Capitol Department of Education, Sacramento, California. Awarded a design only commission to create photo engraved images and quotations for six elevator doors in the State Capitol Department of Education Building.

Architect: Scott Johnson, Denver, Colorado
Art Consultant: Tamara Thomas, Fine Art Services
Budget: \$18,000

2002

PASEO COLORADO, Pasadena, California.

Awarded a commission to design two ceramic tile water features and create hand made relief ceramic tiles for application in two fountains. Paseo Colorado, a multi use development, includes restaurants, retail, and private housing.

Title: "Dream Stream"
 Developer: Post Properties Development
 Architects: RTKL Architects
 Title: "In the Eye of the Beholder"
 Developer: TrizecHahn Development
 Architects: Ehrenkrantz, Eckstut, & Kuhn Architects, Inc
 Agency: Pasadena Arts Commission
 Art Consultant: Tamara Thomas, Fine Art Services
 Budget: \$180,000

CASA BLANCA FAMILY LEARNING CENTER, Riverside, California. Awarded a commission to create an interior wall installation comprised of photo etched copper panels. These images incorporate aspects of the "Shades of Los Angeles Project." This is a photo-documentation of the history of the Casa Blanca neighborhood and the regional citrus industry.

Agency: Riverside Arts Council
 Developer: City of Riverside, Library Department
 Administrator: Judith Auth
 Architect: James Lawson Piridy AIA
 Budget: \$90,000

2000-2001

TRAILSIDE ELEMENTARY SCHOOL, Anchorage, Alaska. Awarded a commission to create architectural scale colored glass windows for the school library. This also includes six fourteen foot porcelain enamel columns entitled "Nature's Storytellers." Colored floor panels create a pathway to the artwork throughout the school.

Title: "Nature's Storytellers"
 Agency: Municipality of Anchorage, Museum of Art and History
 Administrator: Jocelyn Young
 Architect: Porath Tatum Architects
 Budget: \$90,000

2000-2003

SUN VALLEY BRANCH LIBRARY, Sun Valley, California. Commissioned to design and create a 150 square foot colored glass window. This library meets the standards set by the US Green Building Council. The design of the glass windows includes photographic images and a quotation in both English and Spanish. Both the text and image suggest that all life forms are inter-related, and that each generation has a responsibility to the next to preserve the environment.

Title: "Time Binder"
 Agency: Cultural Affairs Department, City of Los Angeles
 Administrator: Felicia Filer / Carrie Roche
 Architect: Fields Devereaux Architects and Engineers
 Budget: \$20,000

1997- 2000

NORTH HOLLYWOOD METRO RAIL STATION, Metropolitan Transportation Authority, Los Angeles, California. Awarded a commission to create 4,000 square feet of hand painted ceramic tile murals for this showcase terminus subway station. Each of the fourteen kaleidoscope panels focuses on a specific aspect of history of North Hollywood.

Title: "Kaleidoscope Dreams"
 Agency: Metro Art
 Administrator: Maya Emsden
 Project Manager: Laurie Garris
 Architects: Virginia Tanzmann Associates
 Budget: \$350,000

1999

PUBLIC ART CONSULTANT, SANTA MONICA BOULEVARD REDEVELOPMENT, City of West Hollywood, California. Commissioned to develop and write both the Public Art Program for the Redevelopment of Santa Monica Boulevard and the Public Art Implementation Plan. My role was to conceptualize, visualize and integrate proposed sites for public art into the City Master Plan. I collaborated with the Los Angeles office of Zimmer Gunsul Frasca Partnership and Patricia Smith, Landscape Architect. This Public Art Program will produce at least eight commissioned artworks for the City of West Hollywood over the period of ten years with a budget between \$500,000 and \$1,000,000.

Agency: City of West Hollywood
 Administrator: Lester Burg
 Architects: Zimmer Gunsul Frasca Partnership / Lisa Padilla

- 1999 ART IN PUBLIC PLACES, REDEVELOPMENT AGENCY, Culver City, California. This site specific structure is fabricated in hand-made, high relief ceramic tiles. Six rectangular walls in a staggered formation flank the entrance of a large private development.
- Title: "Multiplicity / Various Ways of Seeing"
Agency: Culver City Redevelopment Agency
Developer: Dominion Properties
Architect: David Jay Flood Architect
Budget: \$275,000

Public Art Commissions - Finalist

- 2001 EXPOSITION PARK INTERGENERATIONAL LEARNING CENTER, Cultural Affairs Department, Los Angeles, California
- 2000 GOOD SAMARITAN HOSPITAL, Zimmer Gunsul Frasca Partnership, Seattle, Washington
- EAST VILLAGE ARTS DISTRICT, Public Corporation for the Arts, Long Beach, California
- 1995 ECHO ELEMENTARY SCHOOL, Culver City Redevelopment Agency, Culver City, California
- 1994 CALIFORNIA STREET PROJECT, Ventura Office of Cultural Affairs, Ventura, California.
- 1991 ART FOR RAIL TRANSIT, Downey Station, Green Line, Los Angeles County Transportation Commission, Los Angeles, California.

BOOK & PORTFOLIO PUBLICATIONS

- 2003 CAPITOL EAST END COMPLEX /STATE PUBLIC ART PROGRAM CATALOG, INTERACTIVE DVD INTERVIEW, Suzanne Muchnic
- 1999 PROGRESSIVE PRINTMAKERS: WISCONSIN ARTISTS AND THE PRINT RENAISSANCE, Author: Warrington Colescott.
- 1998 ART OF THE X FILES, New York, New York. A full color book featuring the artwork of sixty Los Angeles and New York artists.
- 1997 MUSE X EDITIONS, Los Angeles, California. A suite of four iris jet prints in editions of thirty five. Curated by Irit Krygier.
- 1995 JOSEPHINE PRESS / CHRISTOPHER JOHN GALLERY, Santa Monica, California.
A portfolio of prints entitled Aftershocks by eleven Los Angeles artists

FELLOWSHIPS

- 2005 INTERNATIONAL FELLOWSHIP / ARTIST IN RESIDENCE, Künstlerhaus, Stadt Salzburg, Salzburg, Austria.
- 2005 FELLOWSHIP / ARTIST IN RESIDENCE, Virginia Center for the Creative Arts, Sweet Briar, Virginia.
- 1996 SCHOLAR IN RESIDENCE Grant, Elaine and Albert Borchard Foundation, A five month residency for creative research at the Chateau de la Bretesche, Brittany, France.
- 1988 FELLOWSHIP/ARTIST IN RESIDENCE, Dorland Mountain Colony, Temecula, California.
- 1985 FELLOWSHIP / ARTIST IN RESIDENCE, Virginia Center for the Creative Arts, Sweet Briar, Virginia.

SOLO EXHIBITIONS

- 2001 PETE AND SUSAN BARRETT GALLERY, Santa Monica, California
- 1994 EXECUTIVE LIFE BUILDING, Curated by Donna Stein, Los Angeles, California
- 1989 NEWSPACE, Los Angeles, California
- 1986 NEWSPACE, Los Angeles, California



ANNE MARIE KARLSEN

• F L I P W E R K S •

8000 vicksburg avenue, los angeles, california, 90045
flipwerks@earthlink.net • http://homepages.smc.edu/karsen_anne
ph: 310.670.1776 • fx: 310.670.1786 • m: 310.592.8459

ANNOTATED IMAGE LIST - 20 image Portfolio

CD ROM Title: Anne Marie Karlsen Portfolio

This list corresponds with the folder: Karlsen 20 Images

NORTH HOLLYWOOD METRO RAIL STATION – Los Angeles, CA 2000

Commissioning Agency: Metro Art / Metropolitan Transit Authority, Los Angeles, California
Budget: \$250,000
Media: Hand painted and airbrushed ceramic tile
Size of Artworks: 4,000 square feet
Architect: Tanzmann Associates, Los Angeles, California
Fabricator: Urban Clay
Project Manager: Laurie Garris
Placement of Artwork: Three 10footx50foot panels are located on ceiling above escalators descending to the platform level. Eleven different 22 foot in diameter "kaleidoscope" circles are placed throughout station and above the platform, each one visualizing a different aspect of the areas history and culture.

Concept:

Images which appear to be abstract or mandala like from a distance reveal representational, historical images when seen up close.



#1

karlsenannemarie01.jpg

KALEIDOSCOPE DREAMS: Mezzanine Overview
Hand painted ceramic tile from collage
22 Feet in Diameter Semi Circular Artworks



#2

karlsenannemarie02.jpg

KALEIDOSCOPE DREAMS: North Hollywood the 1950's
Hand painted ceramic tile from collage
22 Feet in Diameter Semi Circular Artwork



#3

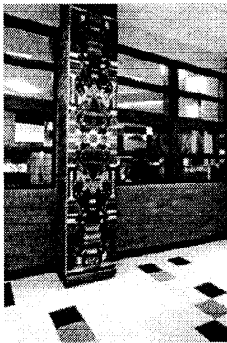
karlsenannemarie03.jpg

KALEIDOSCOPE DREAMS: North Hollywood the Arts
Hand painted ceramic tile from collage
22 Feet in Diameter Semi Circular Artwork

TRAILSIDE ELEMENTARY SCHOOL - Anchorage, Alaska 2002

Commissioning Agency: Municipality of Anchorage, Museum of Art and History
 Public Arts Administrator: Jocelyn Young
 Date Completed: 2002
 Budget: \$90,000
 Media: Hand blown antique glass panels, baked porcelain enamel steel panels, colored vinyl flooring tiles
 Size of Artworks: Various
 Architect: Porath Tatum Architects
 Enamel Fabricator: Enameltec of Canada
 Glass Fabricator: Franz Mayer of Munich, Inc. Munich, Germany
 Placement of Artwork: School Commons Area

Concept: Awarded a commission to create architectural scale colored glass windows for the school library. This also includes six fourteen-foot porcelain enamel totem like columns entitled "Nature's Storytellers," and colored vinyl flooring tiles. From a distance the totems are abstract designs which refer to various ecosystems. Up close, the viewer sees humorous configurations of plants and animals.



#4

karlsenannemarie04.jpg

NATURE'S STORYTELLERS: Detail of School Commons Area
 Hand Cut antique mouth blown glass, porcelain enamel steel panels, and
 colored vinyl floor tiles
 28 inches x 14 feet x 60 feet



#5

karlsenannemarie05.jpg

NATURE'S STORYTELLERS: Detail of School Commons
 Area Yellow Storyteller Totem (detail, close up)
 Porcelain enamel steel panels 14 x 5 inches



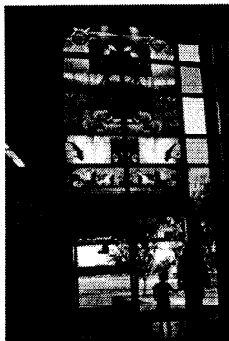
#6

karlsenannemarie06.jpg

Detail of School Commons Area - Library Windows
 Hand Cut antique mouth blown glass
 4 feet x 5 feet

Commissioning Agency: Cultural Affairs Department, Los Angeles, California 2003
Budget: \$20,000
Media: Glass Window / Float Glass
Size of Artworks: 200 Square Feet
Placement of Artwork: Library entrance
Architects: Fields Devereaux, Los Angeles, California
Glass Fabricator: Franz Mayer of Munich
Project Manager: Carrie Roche

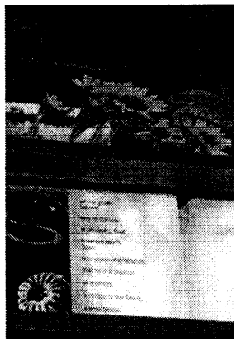
Concept: The glass panel contains a quotation and images which suggest that all life forms are inter-related, and that each generation has a responsibility to the next to preserve the environment.



#7

karlsenannemarie07.jpg

TIME BINDER: Overview
Glass Window / Photo silk-screened colored melting glass with hand tinted color
Size: 200 Square Feet



#8

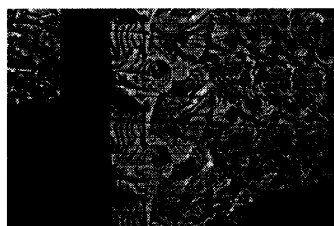
karlsenannemarie08.jpg

TIME BINDER: Detail with text
Glass Window / Photo silk-screened colored melting glass with hand tinted color
Size: 200 Square Feet

CULVER CITY ART IN PUBLIC PLACES, Culver City, California 1991

Commissioning Agency: Culver City Arts Redevelopment Agency
Developer: Dominion Property
Architect: David Jay Flood
Budget: \$250,000
Media: Hand painted, hand cast, high relief porcelain ceramic tile
Size of Artworks: Various individual tile sizes up to 12" x 18" x 3", total installation of art walls is 600 square feet.
Placement of Artwork: Entry gate to Playa Pacific Townhomes, Culver City, CA

Concept: Ceramic tile forms are inspired by Southern California nature: sea, clouds and sun. Overall repeat image is similar but varied, creating a variety of viewing experiences when seen up close or at a distance.



#9

karlsenannemarie09.jpg

MULTIPLICITY / VARIOUS WAYS OF SEEING: Playa Pacific Townhomes
Tile repeat design on north middle wall. (detail)

PASEO COLORADO WATER FEATURE / POST PROPERTIES /ZEN COURTYARD – Pasadena, CA 2002

Commissioning Agency: Pasadena Arts Commission, Pasadena , California
 Budget: \$90,000
 Media: Hand made high relief porcelain ceramic tile
 Size of Artworks: 22 Feet x 12 Feet x 2 Feet
 Placement of Artwork: Zen Courtyard, Post Properties Townhomes, Paseo Colorado
 Architects: RTKL
 Fabricator: Saxe Patterson
 Fountain Engineers: Wet Design
 Art Consultant: Tamara Thomas, Fine Arts Services

Concept: Artist designed water feature and tiles for residential property courtyard. Ceramic tile forms are inspired by leaf forms, and the fountain structure is reminiscent of a rocky stream. Sound is an important element in this work.



#10

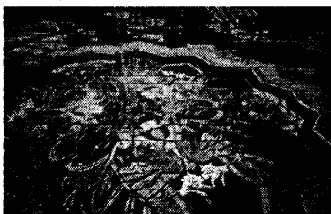
karlsenannemarie10.jpg

STREAM DREAM: Water Feature Overview
 Finished Size: 22 Feet x 12 Feet x 2 Feet
 Hand-formed Porcelain Relief Tile Detail

PASEO COLORADO WATER FEATURE / TRISEC HAHN PROPERTIES – Pasadena, CA 2002

Commissioning Agency: Pasadena Arts Commission, Pasadena , California
 Budget: \$90,000
 Media: Hand made high relief porcelain ceramic tile
 Size of Artworks: 17 Feet in Diameter / 3 Feet High
 Placement of Artwork: Fountain Courtyard, TZH Properties Townhomes, Paseo Colorado
 Architects: Ehrenkrantz, Eckstut, & Kuhn Architects, Inc
 Fabricator: Saxe Patterson
 Fountain Engineers: Wet Design
 Art Consultant: Tamara Thomas, Fine Arts Services

Concept: Artist designed water feature and tiles for multi-use commercial and residential property. The overall artwork can be viewed from a height of the seven story condominium, or touched by the pedestrian.



#11

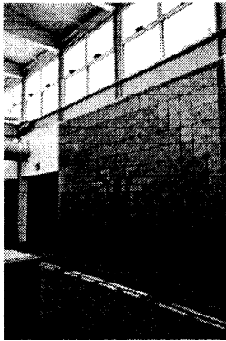
karlsenannemarie11.jpg

IN THE EYE OF THE BEHOLDER: Water Feature Overview
 Finished Size: 20 Foot Diameter, 3 feet high
 Hand-formed Porcelain Relief Tile Detail

CASABLANCA FAMILY LEARNING CENTER, Riverside, California -2003

Commissioning Agency: Riverside Arts Council
 Budget: \$82,000
 Media: Stainless Steel and Copper Etched and filled with Colored Epoxy
 Size of Artworks: 20 Feet Wide x 12 Feet High
 Architect: James Lawson Piridy AIA, Newport Beach, California
 Fabricator: Creative Metals Inc.
 Placement of Artwork: South interior wall of library building
 Project Manager: Judith Auth – Director of Riverside Public Library

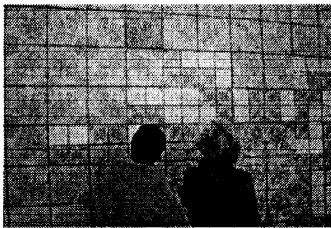
Concept: The artwork incorporates digitized and fragmented photo images of the historic Riverside parent naval orange tree. When you walk up close to the panelized "tree", the oranges on the branches each contain a unique quotation. Nine different languages are represented in a total of 50 different quotations.



#12

karlsenannemarie12.jpg

A TREE IS KNOWN BY IT'S FRUIT: - Installed overview of artwork behind the library circulation desk.



#13

karlsenannemarie13.jpg

A TREE IS KNOWN BY IT'S FRUIT:
 Reading quotations on individual panels.



#14

karlsenannemarie14.jpg

A TREE IS KNOWN BY IT'S FRUIT:
 Casa Blanca Family Learning Center
 Detail: Four Quotations / Four copper / Epoxy Panels
 Finished Size: 1 foot x 1 foot each

CALIFORNIA STATE CAPITOL: EDUCATION DEPARTMENT COMPLEX - Sacramento, California, 2002

Commissioning Agency: California State Department of Education
Design Only Budget: \$14,500
Media: Epoxy filled Photo-etched steel elevator doors
Art Consultant: Tamara Thomas, Fine Art Services
Architects: Scott Johnson / Fentress & Bradburn, Denver Colorado
Fabricator: Creative Metals Inc.
Placement of Artwork: Six unique 9 foot x 4 foot elevator doors
Size of Artworks: Lobby entrance

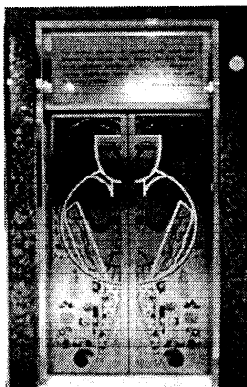
Concept: Opening elevator doors are used as a metaphor. The educational journey one enters into offers many directions, levels, and choices.



#15

karlsenannemarie15.jpg

Three Elevators: Left Bank
California State Capital Department of Education
Overview – Left Bank
Finished Size: 30 Feet x 12 Feet
Stainless Steel / Etched / Colored Epoxy Infill



#16

karlsenannemarie16.jpg

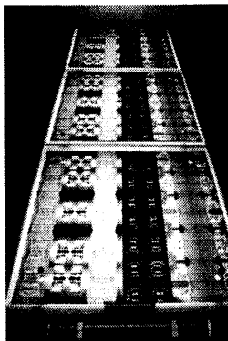
Stephen Hawking Quote: (One of six installed lobby elevator door artworks)
"The whole history of science has been the gradual realization that events do not happen in an arbitrary manner, but that they reflect a certain underlying order, which may or may not be divinely

(These partial images were taken during fabrication. Full installation takes place in February of 2006)

Commissioning Agency: General Services Administration / Architect
Budget: \$150,000
Media: Float glass
Size of Artworks: 550 square feet
Architect: Dirk Lohan / Lohan Anderson, Chicago, Illinois
Fabricator: Franz Mayer of Munich
Art Consultant: Erica Behrens

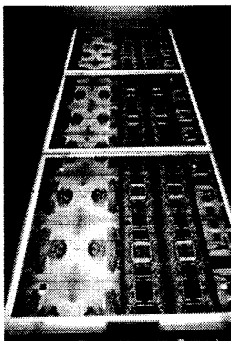
Placement of Artwork: Main lobby entrance. Fifteen 5 footx5 foot glass panels are arranged in a grid. There are five different images arranged into vertical columns. Each panel is floating 18" off the wall and cantilevered at an angle. Light is projected on each panel which creates a complex array of reflected colored images under the cantilevered glass.

Concept: The FBI is an organization charged with information gathering and intelligence. Information often comes fragmented, almost like individual pieces of a puzzle. Those fragments must be interconnected, interpreted and reconfigured in order to create a cohesive analysis. Information can also be read or interpreted differently, depending on one's viewpoint. "Points of View" reveals itself as different compositions depending on one's vantage point. From a distance the design optically resolves into an overall abstract pattern which suggests natural forms and geometries. Only upon close observation will one discover that all of this abstract patterned information is, in fact, reconfigured photographic images of the Chicago region. The viewer has the experience of decoding the information. Reflected colored light and patterns on the walls are like traces of information.



#17 karlsenannemarie17.jpg

POINTS OF VIEW: Column One (fabrication view)
Hand colored float glass / projected on a light box
15 Feet x 5 Feet



#18

karlsenannemarie18.jpg
POINTS OF VIEW: Column Two (fabrication view)
Hand colored float glass / projected on a light box
15 Feet x 5 Feet



#19

karlsenannemarie19.jpg
POINTS OF VIEW: Single Panel / Colored Reflections
Hand colored float glass / lighted by hand
5 Feet x 5 Feet



#20

karlsenannemarie20.jpg
POINTS OF VIEW: Detail View / Images of Chicago
Hand colored float glass
2 Feet x 2 Feet

BARKER + ASSOCIATES
Public Art Advisory

Barker + Associates specializes in the field of public art, cultural planning, and community development. The firm acts as liaison between developers, architects and artists, in association with city planners, design teams and art advisory committees, to find the best solutions for the inclusion of art and art programming in a wide variety of projects.

Our professional expertise and strategic alliances, developed in over twenty-five years of working on public art projects, makes us effective in all aspects and phases of project development and management, including:

- professional guidance in the planning, selection, commission, fabrication, installation, and maintenance of art in public places;
- integration of the art component with other design and development objectives;
- securing all required approvals and permits from government agencies;
- development and coordination of creative community outreach programs and art programming.

We approach both the mandated public art programs, and the developer or architect initiated art programs, to best represent our clients' vision. Our aim is that our projects, the art and artists we select, as well as related programming, become positive icons in the community. We propose early involvement with the project design teams to allow for better integration of the art elements from a design perspective, but also to benefit the entitlement process, while developing a positive relationship with the community.

We see our role as mediators of win-win partnerships with the communities we work in, as well as the local government agencies and departments.

The principal of Barker + Associates is Beatrix Barker. She has been a professional art advisor for over twenty-five years and is experienced in a broad range of project types with excellent skills in analysis, strategic planning, and project management. She possesses a current knowledge of public art trends and the policies that shape them, and is a frequent lecturer on the subject. Because of her extensive knowledge of public art and related issues, she is often invited to advise public sector clients on workable policy, strategy and implementation.

Beatrix Barker is a member of the International Association for Professional Art Advisors which monitors that its members maintain the highest possible ethical, professional, and aesthetic standards, and act solely in an objective advisory capacity, strictly on a fee for service basis.

She is Past Chair of the Fellows of Contemporary Art; Board Member of the Pasadena Art Alliance; Advisory Board Member of Side Street Projects; member of ArtTable, a national organization for professional women in leadership positions in the visual arts; and member of Americans for the Arts.

PROJECTS

SELECTED CURRENT PROJECTS

Bridges – Cesar Chavez Avenue and Figueroa Street, Los Angeles, CA

Coordinating and managing the art design of two gateway bridges downtown Los Angeles

Client: G.H.Palmer Associates

Status: Design development

Westgate Pasadena, CA

Creating a public art component for the largest development project in Pasadena. The 12 acres of the project with a total of 820 residential units, retail and commercial space, is viewed as an urban village. Public art will be integrated throughout, infusing the project with creative aesthetic solutions.

Client: Sares Regis Group

Status: Planning

2nd and Central Apartments, Little Tokyo, Los Angeles, CA

Coordinating and overseeing public art project for mixed-use development

Architect: Thomas Cox Associates

Client: The Related Companies of California

Status: Implementation

Marriott Residence Inn, Burbank, CA

Coordinating and overseeing public art component for Marriott hotel

Overseeing and curating interior art component

Client: R.D.Olson Development

Status: Concept design

Port of Los Angeles Police Headquarters, San Pedro, CA

Coordinating and overseeing public art component for police facility

Client: McLarand Vasquez Emsiek + Partners, architects and Port of Los Angeles

Status: Artist selection

Santa Monica UCLA Medical Center & Orthopaedic Hospital, Santa Monica, CA

Developing \$1.2 million art plan for hospital

Design Architect: Robert Stern Architect

Client: UCLA Capital Programs

Status: Artwork selection

Ovrom Park and Community Center, Burbank, CA

Coordinating and overseeing public art project for dual-use project honoring Robert Ovrom, past City Manager of Burbank - City Capital improvement project.

Client: City of Burbank

Status: Final design

The Visconti, Los Angeles, CA

Coordinating and overseeing the public art component for downtown mixed use development

Client: G.H.Palmer Associates

Status: Final design

Havenhurst Park, West Hollywood, CA

Public-private partnership between Archetype – the developer, and the City of West Hollywood for a neighborhood park

Client: City and Developer

Status: Implementation

King's Road Gardens, West Hollywood, CA
Coordinating and overseeing public art component for condominium development
Client: Archetype
Status: Final design

Hayworth Condominiums, West Hollywood, CA
Coordinating and overseeing public art component for condominium development
Client: NMS Properties, Inc.
Status: Concept Design

San Fernando Walk, Burbank, CA
Coordinating and overseeing public art component for townhome development
Client: The Olson Company
Status: Installation

Alhambra Gateway Walk, Alhambra, CA
Coordinating and overseeing public art component for townhome, condominium development
Client: The Olson Company
Status: Fabrication

Colonial Walk, Brea, CA
Coordinating and overseeing public art component for townhome development
Client: The Olson Company
Status: Installation

The Raymond Renaissance, Pasadena, CA
Coordinating and overseeing public art project for mixed-use adapted re-use
development of a historic building
Client: Buchanan Raymond LLC, developer
Status: Concept Art Plan

The Madison, Pasadena, CA
Coordinating and overseeing the public art component for mixed use development
Client: The Madison Company
Status: Concept Art Plan

Walnut-El Molino, Pasadena, CA
Coordinating and overseeing the public art component for mixed use development
Client: Nevis Homes
Status: Concept Art Plan

Studio 1300, Pasadena, CA
Coordinating and overseeing the public art component for radio and television studios
Client: Ying Enterprises
Status: Concept Art Plan

Fair Oaks and Green, Pasadena, CA
Coordinating and overseeing the public art component for mixed use development
Client: McClellan Pendlebury Architects
Status: Artist Selection

SELECTED COMPLETED PROJECTS

Three Rivers Park Project, Pittsburgh, PA

Public art consultant for the Three Rivers Park project, the largest riverfront regeneration project in the USA providing connections to, across, and along the river, creating a single, grand, public space through lighting and public art, in collaboration with Art2Architecture, London, UK

Los Angeles World Airports, Los Angeles, CA

Team member in schematic phase of LAX Gateway Beautification and Enhancement Project that resulted in the kinetic light installation on Century Boulevard by artist Paul Tzanetopoulos

Staples Center Projects, Los Angeles, CA

Implementing and managing five public art projects at Staples Center, a sports and entertainment arena in downtown Los Angeles.

Four projects at the main entrances to the arena by Lloyd Hamrol, Mark Lere, Blue McRight, and John Outterbridge, and one integrated project, the first architectural use of a permanent moving light "sculpture" in Southern California by artist Jennifer Steinkamp.

20th Century Fox Film Corporation, Los Angeles, CA

Coordinating site-specific commission for Executive Building by artist Jenny Okun

Universal Studios, Burbank, CA

De-accessioning art collection and monumental lobby murals

Sony Disc Manufacturing, Springfield, OR

Overseeing corporate acquisitions

Coordinating site-specific commission for public areas

"Trio" on Colorado, Pasadena, CA

Coordinating and overseeing public art project for a city block of mixed-use development

Architect: Thomas Cox Associates

Client: Shea Properties

Artist: Peter Fink, Art2Architecture UK

Pasadena Collection, Pasadena, CA

Coordinating and overseeing public art project for mixed-use development

Architect: Nadel Architects

Client: Champion Development

Artist: Gordon Huether

Lofts on Lake, Pasadena, CA

Coordinating and overseeing public art project for mixed-use development

Architect: Togawa & Smith Architects

Client: The Hanover Company

Artist: Claudia Reisenberger, Franka Diehnelt

128 Oak Knoll, Pasadena, CA

Public art project for cosmopolitan homes

Client: Pacer Communities

Artist: Mark Lere

The Container Store at One East Union, Old Town Pasadena, CA

Public art project for commercial development in the historic district

Architect: John Deenihan

Client: Hays & Company

Artist: Jacqueline Dreager

155 North Raymond, Old Town Pasadena, CA
Public art project for contributing building in the historic district
Client: Buchanan Symonds, Ltd Partnership
Artist: Marlo Bartels

Santa Monica Boulevard, West Hollywood, CA
Developing site-specific temporary art programming "Art on the Outside"
Coordinating and managing "Edges and Hedges," seven site specific temporary artist installations on the Boulevard
Client: City of West Hollywood

Agoura Civic Center and Library, Agoura Hills, CA
Coordinating and overseeing public art commission
Client: City of Agoura Hills
Artist: Manfred Mueller

Plummer Park Community Center, West Hollywood, CA
Coordinating and overseeing public art commission
Architect: Koning Eisenberg
Client: City of West Hollywood
Artist: Richard Turner

Temporary Art Projects, Long Beach, CA
Conducting study of temporary art projects and developing six city-wide programs
Client: Public Corporation for the Arts, Long Beach

City of Pico Rivera Beautification Project, Pico Rivera, CA
Establishing overall plan, coordinating and overseeing selection of project landscape architect and project artists for several key projects (six railroad underpasses, community center, park)
Client: City of Pico Rivera

Westfield Santa Anita Shopping Town, Arcadia, CA
Coordinating and overseeing public art component for shopping mall
Client: Westfield Corporation, Inc.



555 Sierra Vista Avenue
San Marino, California 91108
t: 626 796 9512 f: 626 796 9562
e: beatrix@barker-publicart.com
www.barker-publicart.com

August 9, 2007

Stephanie De Wolfe
Planning and Development Director
City of Pasadena

RE: 129 North Raymond Avenue Public Art Approval

Dear Ms. De Wolfe,

I am respectfully attaching the summary of the Raymond Renaissance project approval process.

This is our third formal and fourth revised submittal of twenty books, CDs of images and information, boards and scale models.

The period spans January 2004 to June 2007.

Both the artist and myself are professionals with many years of studies and experience in the field of public art and we have done our best to comply with the Public Art Guidelines of the City of Pasadena.

Sincerely,

Beatrix Barker
Art Consultant

Summary of the approval process for the Raymond Renaissance project:

2004 January: Meeting with Cultural Affairs to discuss the project

2004 May, June, July: Developer proposed old theater canopy as art site – internal staff review removed this from consideration

2005 April: Staff suggested a small performance/exhibition space and confirmed that the old theatre canopy is out of consideration as per Design Commission decision

2005 July: Meeting with Cultural Affairs to discuss direction

Artist interviews and proposals, meetings with artists to discuss opportunities resulting in selecting and submitting Guy Kemper and Anne Marie Karlsen

2006 April: Submitted Public Art Concept with Guy Kemper and Anne Marie Karlsen both proposing glass art on the balconies of the new building on both the Raymond and Holly elevations

2006 May: Staff did not accept Concept Art Plan

2006 May: Revised design and resubmitted Anne Marie Karlsen only – balconies Requirement to have artist approved to work in Pasadena as she already has a project (completed Paseo Colorado six years before) – obtained approval Revisions required to artist's resume and CD of images: to reflect only relevant projects and not her full project list – submitted revised Concept Art Plan Staff did not accept the balconies concept

2006 June: Meeting with Cultural Affairs staff for direction

2006 July-September: artist revised concept based on direction from Staff – art glass on entry door and balconies above the door creating a seam between the buildings

2006 September: On reviewing another project Arts Commission stated that no artwork can be integrated in the building architecture and balconies won't be considered – at Staff's suggestion artist is asked to revise design for the Raymond Renaissance

2006 October: Anne Marie Karlsen created a design for a glass sculpture celebrating the entrance with semi circular glass elements with silk-screened photographic images

2006 November: Submitted the concept of glass sculptures. Submitted scale model to illustrate the experience

Staff voiced concern that Arts Commission might view the concept as "architectural" and functioning as canopy

Artist would not revise concept a fourth time as she could not identify in City's written guidelines any restrictions to her approach (or previous concepts) – asked for meeting with Cultural Affairs

2006 December: Meeting of artist, developer and consultant with Cultural Affairs to discuss issues and next steps

2007 Jan-March: Artist created a mosaic mural artwork to avoid any conflict with Commission's unwritten rule about "functional" or "decorative" elements (in a city famous for its decorative arts traditions)

She spent time in Germany working with the best mosaic and glass fabricator in the world (Franz Meyer of Munich) to create a sample showing the texture and design of the artwork that would bring the spirit of the old theater to Raymond Avenue and create a varied pedestrian experience

2007 April: Submitted Concept Art Plan of mosaic mural – could not be accommodated for presentation at the May Commission meeting – scheduled for June

2007 June: Presented project to Commission. After long and detailed presentation, and contrary to Staff's recommendation to approve or at least give direction for revisions, it was stated that no discussion would make the concept acceptable as it was stated that mosaic murals are not art.