



**North City Project**  
FALL SEMESTER 2019

INSTRUCTOR: Dr. Kristin Moss

PROJECT MANAGER: Jennifer Grum

10 December, 2019

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PRESENTATION TEAM: Addalee Lyon, Devon Jordan, Stephanie Gonzalez

# Discover North City

A public Art plan for North City, San Marcos

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Sign readability 62

The readability of signage, from the 78, to the street signs and directional signs must be effective. The major highway signs announcing North City need to be able to draw in the public and encourage curiosity to passers by. A sign corridor along both sides of the freeway provide the unique branding for North City. These signs, need to provide appropriate visibility to the passing motorist traveling at freeway speeds. The landscaping and lighting needs to be an integral part of the overall branding of North City. The following two sections will discuss research that is involved in viewing the window of opportunity for sign readability.

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# Introduction

Public art can take many forms, sizes, and scales. It can be temporary, or permanent. Public art can include murals, sculpture, memorials, integrated architectural or landscape architectural work, community art, digital new media, and even performances and festivals! Public art generates its meaning from the site in which it is placed and creates a response in the community in which it resides. Public art often interprets the history of the place, its people, and perhaps addresses a social or environmental issue. It instills meaning, a sense of identity, helping us to understand where we live, work and play. It creates memories and humanizes the steel and concrete environment we have created around us. It can provide intersection to the past, present, and the future. It has been found to provide a positive impact on communities by supporting economic growth, sustainability, cultural identity, artists, social cohesion, cultural understanding, and public health and belonging (Walsh, 2019).

*“Public art is a reflection of how we see the world – the artist’s response to our time and place combined with our own sense of who we are.”* - Association for public art

CSUSM students from AMD 421, Art and Social Change, under the direction of Dr. Kristin Moss and the Economic Development Team from San Marcos, California have been tasked with putting together a research report to aid in the development of a comprehensive public art master plan for San Marcos and the North City neighborhood. This project provides resources and tools to the City of San Marcos Office of Economic Development so they can

move forward with plans for public art and to support cultural and economic growth. It includes best practices, existing design ideas for public art, student designs, tools, resources and survey data. Included are original design ideas for public art specific to the North City Neighborhood. These original ideas are examples, they may also become a part of any future marketing plans for North City. (Moss, Objectives and Deliverables, 2019)

### **The Art, Media, & Design class ART & SOCIAL CHANGE Fall 2019 included...**

Alvarado,Christian Armando.

Byers,Jelonna

De La Torre,Jacob Ruben.

Dimapilis,Aliya Raye Reynon

Faketty,David Oscar.

Fu,Mingyue

Goethel,Amanda.

Gonzalez,Stephanie

Grum,Jennifer.

Hebron,Jeffrey Scott.

Jordan,Devon Marie.

Jordan,Jenna Elizabeth

Kessler,Sonia Maria.

Khatibi,Amir Ebrahim

Liu,Yu.

Lyon,Addalee Kate

Ramirez,Daisy Haydee.

Ramirez,Julie Alejandra

Shelleau,William.

Underwood,Mackenzie

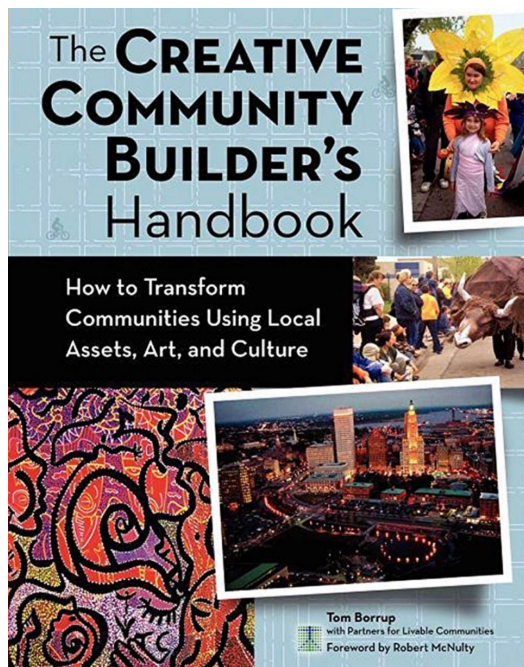
Vasquez,Julia Marie.

Xu,Xincan

Zheng,Chenchen.

Zhong,Wenli

Zhu,Bangqi



**This proposal includes five sections**

1. Artistic Practices and Approach
2. Project Management
3. Community Involvement
4. Environment and Resources
5. Site and Context





# Section 1

Daisy Ramirez, Jenna Jordan, Julia Vasquez, Will Shelleau

This section consists of criteria that can be applied to artists, their practice, and the role of North City. It may be used to evaluate an artist, and their practice to see if they meet the City's goal of sustainability and creative practice. Included are ideas for self monitoring, business viability, professional development, and opportunities for collaboration and intersection. We have also included criteria for critique, quality of the design, and production of artwork and the releasing of the creative potential of a project or activity within sustainable practices. This section is devoted to a working relationship between all involved, and provides for the City's support of the artists, neighborhood livability and walkability, and quality interactive open space.<sup>1</sup>

## Questions:

### **Artistic practices and approach <sup>2</sup>**

The art advisory committee should ask the questions listed below in order to maintain the integrity of San Marcos' sustainability policy.

- Does the activity proposed have artistic merit?
- Does the art activity further the development of North City?
- Does it add creative value and promote sustainability?

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<sup>1</sup> San Marcos gov. specific plan

<sup>2</sup> Americans for the Arts (2019)

- Does it justify the time, effort, and resources to accomplish it?
- Is it a practical and viable activity?
- Will the art created have a lasting legacy?
- Is it engaging, will it draw an audience? (Will it engage and draw an audience?)
- Is there quality in the concept and execution?
- Is this the best way to achieve our artistic goals?
- Where appropriate, has collaboration and team working been considered?

## Definitions:

### **Artist/s work promotes sustainability**

The artist should be sensitive to the natural environment, human health, and socio-economic growth and stability of the city. All processes involved in the artwork should practice methodologies which maintain sustainability as much as is possible. All resources, materials, and tools used in the process of the work should maintain a standard of sustainability. When possible, artist practices should represent an approach that is environmentally sound. The artwork should be sustainable for the environment and all persons involved, including community, artists and wildlife. The artwork, when it involves organic features, must also include indigenous plant life and remain friendly to local species. When possible, resources used should either be made of recycled, repurposed, refurbished and or biodegradable material. It is our recommendation that artist/s provide a timeline of the project. This generally follows the construction schedule. Artist/s also need to provide a presentation and meeting schedule with various departments, key people, and the public, when necessary. Any limitations or constraints need to be addressed before the project starts. Finally, the artist/s must be made fully aware of and agree to the guidelines and expectations prior to the start of the project.<sup>3</sup>

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<sup>3</sup> public sustainability assessment,2019

## **Collaboration and team working**

Some situations require collaboration with other artists, builders, and/or creative professionals. Artist/s and community development representative/s should consider community involvement in the work, including the possibility of collaboration with community members either in the development or in continuation/ maintenance of the work. Community involvement should be considered as thoroughly as possible. The exchange of ideas exchange between artist and collaborators can result in new, wholly developed ideas and offer a healthy outcome for all involved . Collaboration between artists and community promotes inclusivity and the exchange of ideas, skills, strengths, and experience to fulfill the needs of a project, activity, or commission.

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## **Interaction with audience and public**

In accordance to the Americans with Disabilities Act of 1990, the designed artwork should first and foremost, be accessible to all persons<sup>5</sup>. The artwork should embrace the culture and diversity, and identity of North City and San Marcos as a whole. The artist's work should in some way cultivate and encourage community involvement. Artists should consider high community involvement in the advancements of the project. In regards to the selection process for the artist/s and their work, decisions should include a consensus of city council members, and residents of North City. The opportunity for the artist and/or the artwork to interact and engage with the residents is also important to the development of North City's Brand.

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<sup>4</sup> PAN,2019

<sup>5</sup> Information on the American with disabilities act,2019

## **Monitoring, evaluation and critique**

In order for there to be optimal success in reference to public art and its monitoring, evaluation, critique, communication between artists, commissioners, and residents is crucial. The creation and development of any public art project should include the community. The residents will be directly impacted by Public Art. It will either make them feel more a part of the community or not part of it at all. Therefore, It is the responsibility of both commissioner and artists to encourage and create direct and open communication between themselves and the public. A successful public art program must maintain the support of the community. Methods of communication between artist/s and commissioners should include regular set intervals for project updates to be reviewed, discussed and critiqued before continuation can occur. This would also include evaluation of whether or not the direction of the project is in conjunction with the expectations and research gathered by/from the community.<sup>6</sup> Highlights and key points should be passed on to the artist for consideration. This provides inclusion of all parties throughout the process rather than leaving the community outside of the process. Communication between commissioners and the public should include community surveys, interviews, town hall meetings, and publications of the proposed art project through local media outlets. Artist/s must be mindful throughout the process of creativity to ensure their practice and the project continues on schedule, is open to critical evaluation, and is engaged in ongoing development staying within the guidelines.<sup>7</sup>

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<sup>6</sup> Americans for the Arts, 2019

<sup>7</sup> public sustainability assessment, 2019

## **Creativity of concept and design**

The artist/s must be committed to excellence in the conception of the project, art activity or public art project. In the artist's concept of design, branding must be of utmost concern so that there is uniformity throughout North City. The design must include the process that clearly lays out the alignment of the project and the community's resources. The design should be resourceful, innovative, cost-effective, environmentally and community friendly.<sup>8</sup> The design should also reflect the new, clean, and more modern quality which the city strives towards. The artist needs to also keep in mind elements of design that do not disrupt the surrounding environment in a negative way. This includes natural landscape and local plant species. Artist/s should, at all times possible, consider a design that involves both the naturalistic elements of the surrounding areas while also being creative enough to attract residents and visitors with a visually striking concept.<sup>9</sup>

## **Section 2**

Jacob De La Torre, David Faketty, Wenti Zhong, Jeff Hebron

Section 2 addresses criteria for project management that has been approved to guide the development of North City. The main focus of this section is to provide consistency through sustainable management of projects from beginning to end, provide enhanced Alternative Transportation that invokes North City's brand. Building sustainable neighborhoods, like North City, successfully advance social development, environmental health, and economic prosperity. A core goal of North city is to utilize design measures and methods that integrate natural systems

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<sup>8</sup> public sustainability assessment, 2019

<sup>9</sup> Americans for the Arts, 2019

with human patterns, without compromising the ability of subsequent generations to meet future needs.<sup>10</sup>

## **Questions:<sup>11</sup>**

### **Initiation and commissioning**

- Are the project objectives/proposal clearly sustainable?
- Does everyone know their roles and what they should be doing?
- Can the project be done sustainably in the time allowed?
- Can the project be done sustainably with in the budget allowed?
- Is there flexibility to respond to issues as they arise?
- Is there sufficient provision if things go wrong?
- Is the process of decision-making clear and inclusive?
- Where appropriate, is collaboration possible and supported?
- Can sustainable resources be obtained and their use justified?

### **Construction and site Practice**

- Will the work be competently produced and installed?
- Will the work be secure and vandal resistant?
- Have health and safety been properly considered?
- Is there provision for maintenance and decommissioning?

### **Transport and travel**

- Is everything being done to promote low impact travel?
- Has the need for transport and travel been minimized?

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<sup>10</sup> San Marcos city government, 2009, 2015,2017,2018

<sup>11</sup> public sustainability assessment, 2019

# Definitions:

## **Initiating and Commissioning**

### **Clarity of proposal and project objectives**

The objectives of the project should be carefully organized and well planned. Highlighting key concepts of design, well thought out planning, as well as clear and justifiable blueprints. This reflects good project objectives. Clarity of the proposal should contain all critical principle factors including the integration of design, location, use of resources and the security and safety measures.<sup>12</sup>

### **Adequate work time to achieve sustainable objectives**

The time frame will depend on the scale of the design, resources it will require, surrounding location and cost. Therefore, adequate time should be projected in the artist/s proposal. These factors must be set in place early to prevent any complications with the project moving forward. Figuring out and establishing connections between the project team and supplier are crucial before moving forward.

### **Adequate budget to achieve sustainable objectives.**

Determining an estimated budget is the first thing that needs to be done goals before moving into ideas for the project. Figuring out how the budget will be affected given the amount of resources required, integration of the design, and the cost of labor are critical factors and must be addressed before the project becomes a reality. Waiting until later in the project to address the

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<sup>12</sup> Americans for the Arts, 2019



budget will negatively impact the project. For example if certain resources cannot be fulfilled because of issues affecting the cost, this will negatively impact the project. Planning and reserving time to allocate the cost all together will prove beneficial in the long run and help prevent any issues surrounding the development of the project.<sup>13</sup>

### **Supportive management, funding and commissioning process.**

Placing a support management team is necessary to ensure certain factors are not overlooked. Bookkeeping and the commissioning process is critical to make sure the project runs smoothly and is completed in the projected time frame. All parties must have a contract determining the roles for dealing with decision making. Contractual obligation must be put forth to keep all parties on the same track including construction teams and other groups dealing with the project firsthand. Management goals should be set and placed accordingly to keep the project running on the right track. In other words, the project must be well planned and managed efficiently so that each individual group partaking in the project design are on the same track.<sup>14</sup>

### **Collaboration and inclusive team management.**

Keeping all teams engaged and informed about project details and goals is a crucial part of the process. Any potential issues must be addressed as soon as possible to other members of management to keep progression going. Implementing collaborative efforts can prove to be beneficial in the development of a strong team that is aware of the project goals. Even the smallest concern must be addressed to ensure inclusive team management. Any changes to the planning process of the project must also be addressed not only to team management groups, but also to the construction teams and other groups working directly with the project.<sup>15</sup>

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<sup>13</sup> Planning, Design, and Construction, 2019

<sup>14</sup> Americans for the Arts, 2019

<sup>15</sup> Bressi, McKinley, Lardner, 2012

## **Construction and site practice**

### **Inherent safety, vandal resistant and secure for the public and users.**

Providing safety for the public should be a primary goal of all arts initiatives. Accessibility for citizens with disabilities according to the Americans with Disabilities Act of 1990 must be followed<sup>16</sup>. Overall safety measures to be considered include making sure events are of adequate size for attendance projected for events and that there are no adverse effects to protected environments as a result of any exhibitions/events. Theft and vandalism is a third major concern for all events and exhibitions. Items on semi to long-term display should be secured or monitored via surveillance, and out of reach from public when not on display. Art advisors and Artists who are selected for long term exhibits should consider all precautionary measures when deciding location and permanency of artwork proposals.

### **Construction, site management, health and safety.**

Ensuring that all artwork and displays meet or exceed existing safety guidelines for construction and the public is crucial. Considerations which provide assurance that the artwork(s) do not pose any risk of toxicity to the viewing public or to the environment also need to be implemented.<sup>17</sup>

### **Maintenance and decommissioning**

Art preservation and prevention of theft or vandalism is another keystone for all art events and exhibitions. Events and exhibitions should have clear expectations and guidelines regarding the type, size and media for artworks. Developing further safety measures as problems arise should be expected and adapted for all future events. All artworks should exceed the lifespan of any

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<sup>16</sup> Information on the Americans with disability act, 2019

<sup>17</sup> curating cities, 2019

event/exhibition and be constructed from materials that are archival and properly protected i.e. framed, matted or on a proper pedestal or base for sculptural works.<sup>18</sup> The exception to this is Public Art that is designed to disintegrate as part of the piece.



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<sup>18</sup> Public Sustainability Assesment, 2019

<sup>19</sup> <http://www.streetartutopia.com/?p=1089>

## Transport & Travel



Where possible, alternative transportation should be encouraged to promote healthy living and low impact travel.<sup>21</sup> Community bike racks, should be readily available. Traditional transportation project management is based on the integration of three components: cost, schedule and technology. Project transportation should combine these three aspects to ensure high efficiency and minimal impact. Basic guidance would be always to choose the lowest impact travel alternatives in North City. The use of motorized bicycles should also be encouraged and charging stations readily available.<sup>22</sup>

Following are initiatives we feel will best promote alternative transportation.

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<sup>20</sup> <https://www.behance.net/gallery/4072335/Think-Different>

<sup>21</sup> California lawyers for the arts, 2008

<sup>22</sup> Idaho Department Of Environmental Quality, 2008

- Establish a local area shuttle to provide access between mass transit stations and major population centers in the vicinity.
- Provide pedestrian and bicycle linkages between core residential and commercial areas and the Sprinter rail station.
- Information and facilitate shared vehicle use and car-pooling.
- Provide safe, well-established, continuous, and clearly marked bicycle routes.
- Provide bicycle parking and storage, as well as showers and changing facilities, especially in employment centers.
- Provide trail connectivity and pedestrian oriented sidewalks.
- Provide pedestrian bridges to ease crossing at busy major thoroughfares. Provide “park-once” design solutions in targeted core areas with supporting land uses.
- Provide preferred parking for carpools, vanpools and renewable and hybrid or similar low-energy vehicles.
- Provide bus stops connecting to the regional bus system.
- Provide public transit ridership incentives, such as Sprinter passes.

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[https://www.google.com/search?q=pedestrian+walk,bike+area&client=safari&hl=en-us&source=lnms&tbm=isch&sa=X&ved=2ahUKEwj1lb\\_g6KbmAhXzHjQIHbuqA88Q\\_AUoAXoECA0QAw&biw=1366&bih=917#](https://www.google.com/search?q=pedestrian+walk,bike+area&client=safari&hl=en-us&source=lnms&tbm=isch&sa=X&ved=2ahUKEwj1lb_g6KbmAhXzHjQIHbuqA88Q_AUoAXoECA0QAw&biw=1366&bih=917#)



24



25

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24

[https://www.google.com/search?q=bicycle+storage&client=safari&hl=en-us&source=lnms&tbn=isch&sa=X&ved=2ahUKewiC0pfb3p3mAhWvHDQIHRJ0BhEQ\\_AUoAnoECA4QBA&biw=1366&bih=917&dpr=2#imgrc=AEpJbQq2kOLScM:](https://www.google.com/search?q=bicycle+storage&client=safari&hl=en-us&source=lnms&tbn=isch&sa=X&ved=2ahUKewiC0pfb3p3mAhWvHDQIHRJ0BhEQ_AUoAnoECA4QBA&biw=1366&bih=917&dpr=2#imgrc=AEpJbQq2kOLScM:)

<sup>25</sup><https://www.diy solarenergy.club/1563053126876/get-the-lowdown-about-earth-friendly-solar-energy/>



*Coast to Work. Skip the Traffic.*

# Carlsbad Connector

City of Carlsbad, pilot program

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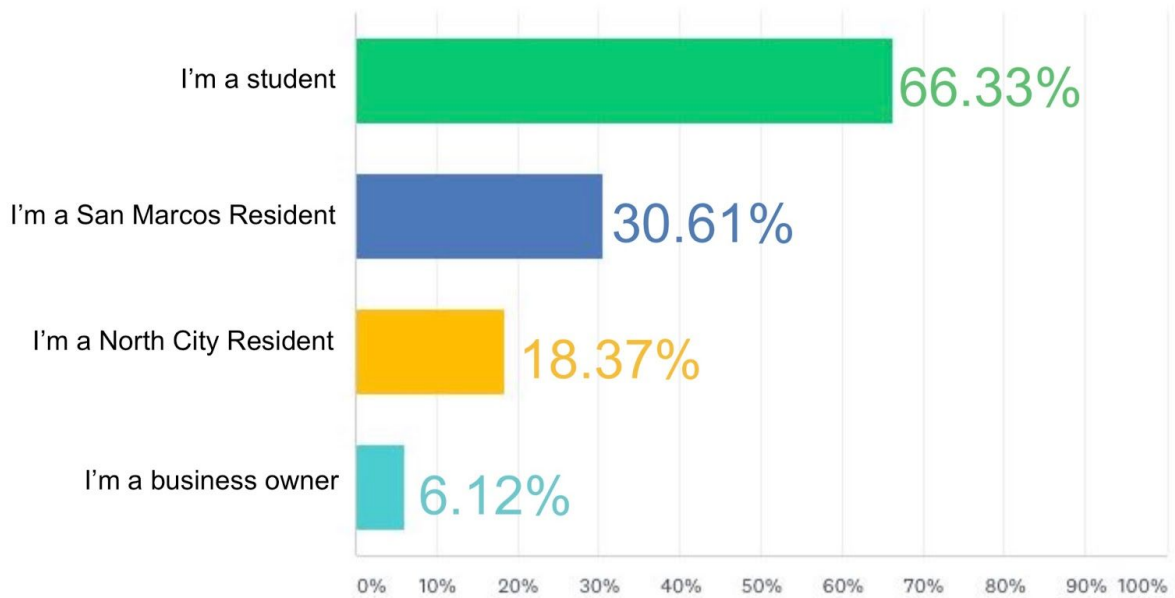
<sup>26</sup> <https://carlsbad.org/new-carlsbad-connector-service-will-ease-travel-woes/>

# Public Art Survey, North City

Sonia Kessler, McKenzie Underwood, Amanda Goethel

What best describes you? Check all that apply.

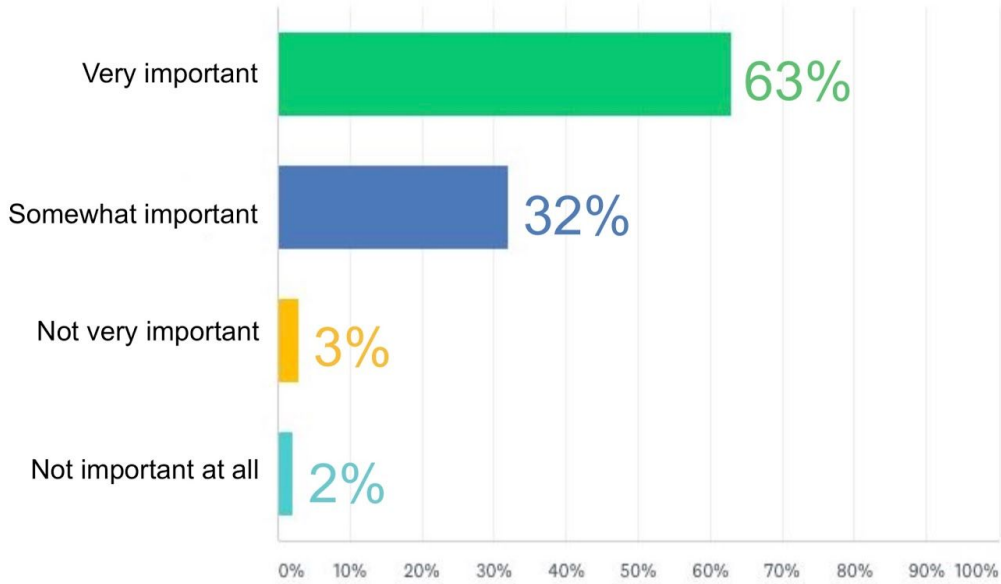
Answered: 98 Skipped: 2





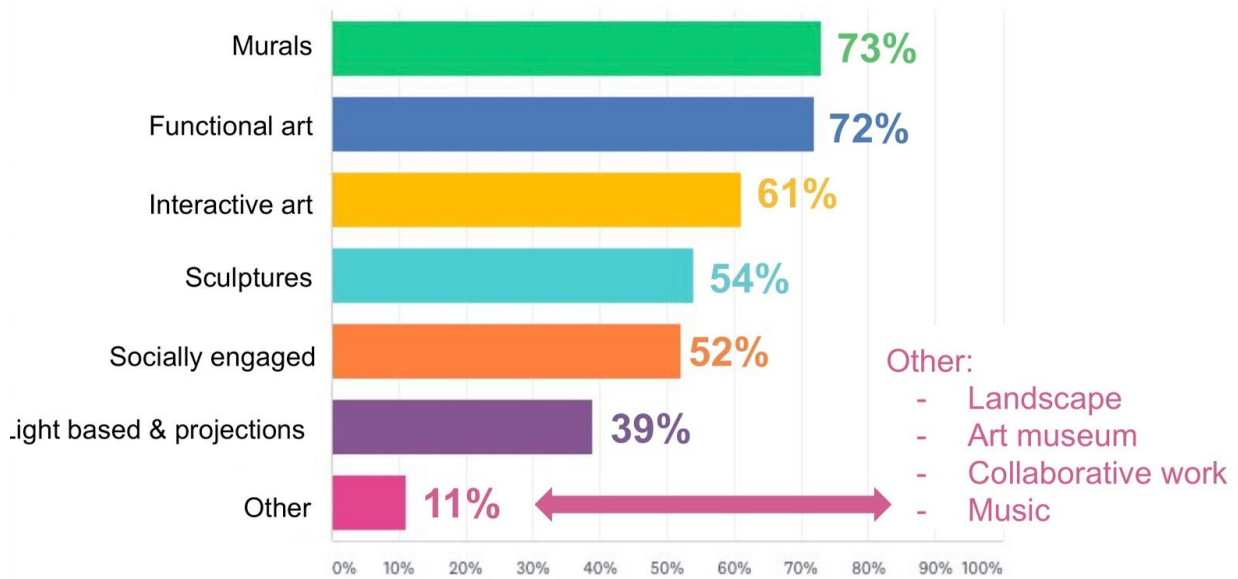
# How important is it to have arts and cultural offerings in San Marcos?

Answered: 100 Skipped: 0



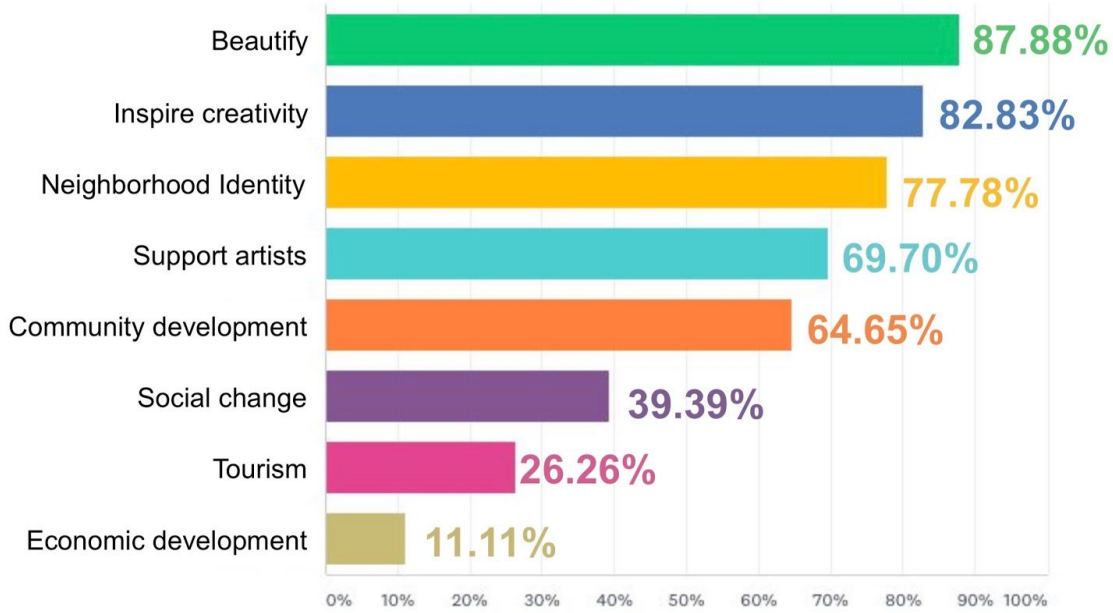
# When it comes to public art, I think San Marcos needs more...

Answered: 100 Skipped: 0



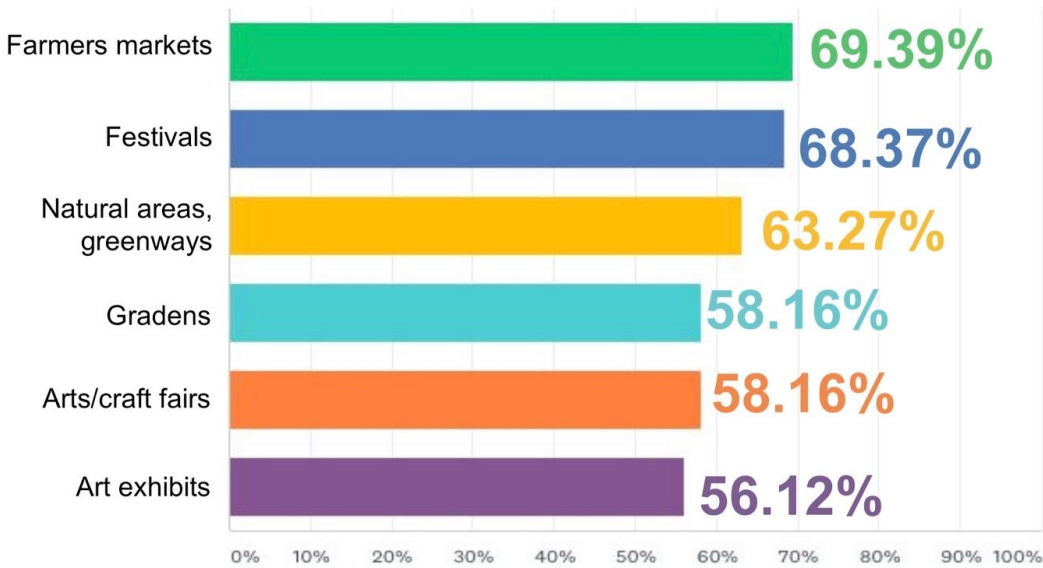
## What is the role of public art?

Answered: 99 Skipped: 1



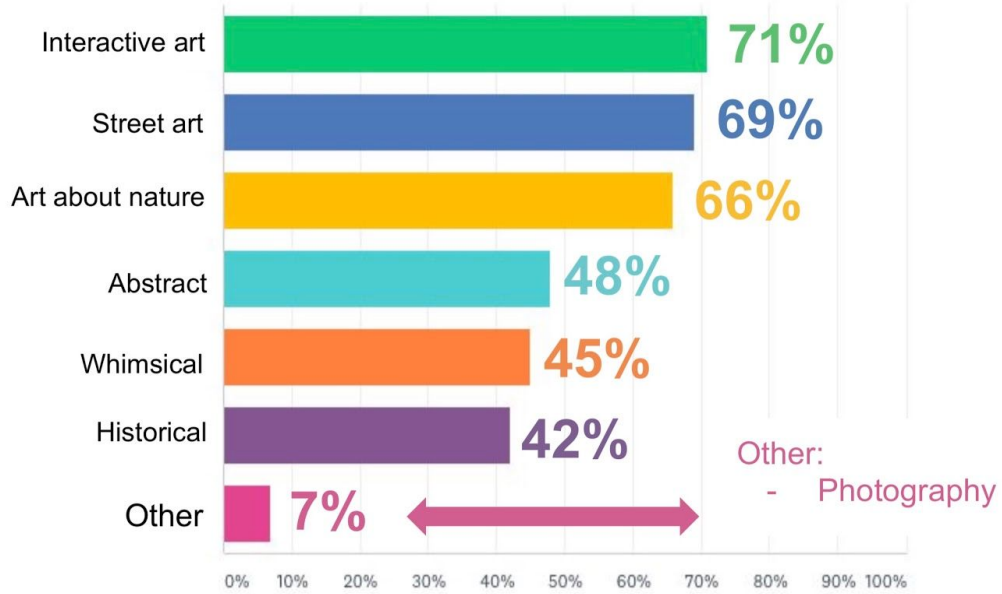
## Which community event offerings are most important to you? Check all that apply.

Answered: 98 Skipped: 2



What type of art speaks to you? Check all that apply.

Answered: 100 Skipped: 0



Would you prefer an outdoor space that enables special attractions?

Answered: 99

Seating Area



38.38%

Concert Area



32.32%

Outdoor Park



29.29%

## Which landscape art appeals the most to you?

Answered: 99



48.86%



31.82%



19.32%

## Which Mural would you prefer?

Answered: 87



58.62%



26.44%



14.94%

# Section 3

ChenChen Zheng, Amir Khatibi, Aliya Dimapilis

Section 3 addresses ways to successfully integrate community involvement in the Public Art process. An investment in public art is an investment in cultural capital that goes far beyond tourism, improved aesthetics, increased business traffic, and building occupancy. It manifests itself into the city's brand and its cultural/social cohesiveness, it enriches and fosters a sense of community, sharing, and social connections. Community Involvement positively engages the public and local communities. The inclusion of Murals will also be addressed in this section. Murals are required to meet the same requirements as all other public art.<sup>27</sup>

## Questions:<sup>28</sup>

### Public Perception and information dissemination

- Is the public informed?
- Is it being properly promoted to let the public know?
- Where appropriate, should public interaction be a part of the process?
- Where appropriate, should community groups be consulted?
- Will local media be positively informed?
- Are community facilities & resources being used to best advantage?

### Inclusion

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<sup>27</sup> City of Carlsbad, Ca. 2019

<sup>28</sup> Americans for the Arts, 2019

- Is access available to everyone who should be involved?
- Will everyone who should be, feel included in the creative process?
- Does the project reflect the local cultural heritage and diversity?

### **Facilitation** <sup>29</sup>

- Where possible is there an educational aspect to the project?
- Where appropriate, will there be a steering group with community representatives?
- Where appropriate, will there be community workshops?
- Where appropriate, will community workshops encourage wide participation?
- Where appropriate, have local business been consulted or involved in any way?

### **Murals**<sup>30</sup>

- Are both the artist and the building owner agreed upon the content of the mural with an estimate of the cost?
- Is a written contract signed between all parties involved, i.e. artist, building owner or leaser, and the funder if appropriate?
- Does the contract clearly state the lifetime of the mural (three, five, seven or other agreed upon years)?
- Will the mural be placed in a place protected against vandalism?
- How will be tasked with the responsibility of removal?
- Will the artist prepare the wall surface so the mural will have a long life?
- will the artist Investigate the different paints available and strive for the most durable and environmentally friendly?
- Who will maintain the mural if the work is damaged?
- Are the surrounding businesses and residents represented and well informed when planning the mural?

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<sup>29</sup> Americas for the Arts, 2019

<sup>30</sup> City of Carlsbad, Ca. 2019

## **Definitions:**

### **Public perception and information**

Community leaders need to manage the generation, dissemination of information. They need to inform and engage the public and consider their expectations and needs to be implemented. They must also be able to develop a method of gauging audience response to inform and assist the process.<sup>31</sup>

### **Local community engagement**

Community involvement encourages participation in art projects or activities. This can range from general information dissemination to proactive engagement of community groups and schools. Community involvement includes understanding and meeting community expectations, reflecting cultural heritage and local identity, encouraging inclusion and facilitating access, participation and engagement.

### **IT/Community web-art information integrated with local community web**

Information about the artwork, art activity or art project should be posted on existing websites and /or could be subject of new website or interactive social network. Through social media, community representatives and group leaders will gain ongoing, current knowledge with community issues.

### **Inclusion**

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<sup>31</sup> Lynch, 2019

### **Access - encourage use and provision for the less able**

Access through the Americans with Disabilities Act (1990) provides assurance that people are not excluded who might reasonably expect to be involved, to participate, visit or view the project. The location for artwork, art activity or art projects can be crucial to facilitating access and inclusion.<sup>32</sup>

### **Support social cohesion, inclusion and equal opportunities.**

The artwork, art activity or art project should support social cohesion and not be overly confrontational or divisive in subject or presentation. It should encourage inclusion by facilitating participation, be aware of and sensitive to diversity, and observe equal opportunities.<sup>33</sup>

### **Cultural heritage and identity**

Public Art should be conscience to the cultural heritage and the diversity of the community, and the context of its surroundings. It should reflect the appropriate cultural identity/ies, and due diligence is required in the implementation of Public Art. Inclusion is important for everyone, the students and staff of CSUSM bring to San Marcos, one of the most diverse populations of the CSU system. Inclusion brings knowledge, shared ideas, opportunities and strengthens a community.<sup>34</sup>

### **Facilitation**

#### **Facility for community intersection**

An artist residency offers the opportunity for face to face discussion and intersection within North City. Local Cafes, library displays and/or public exhibitions with a comments book

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<sup>32</sup> Information on the Americans with disability act, 2019

<sup>33</sup> Americans for the Arts, 2019

<sup>34</sup> Public Sustainability Access, 2019



or suggestion box will provide feedback from the community and passed on to representatives and group leaders.<sup>35</sup>

An artist residency works or encourage education directly through experience and from learning skills with the artist. This can be a bridge to community understanding and appreciation of the artist and his/her work. For the artist they will gain more understanding of the community. Involvement and education, can leave a lasting legacy and encourage further art activity and community development.

### **Community Consultation- actively sought / community groups/ exhibition and feedback.**

This section provides for a proactive approach to engaging with local organizations, schools, and groups at appropriate levels , in appropriate ways and managing the process of community consultation and involvement.

Community consultation as part of the creation process can generate community involvement in brainstorming ideas that aid in the decision making process. This can also increase community understanding of the artist and their work and create a responsive dialogue that results in appropriate change, greater appreciation and shared ownership of the finished work.

Community workshops and education programs encourage wide participation. The generation of community workshop sessions to facilitate participation in the creation process which includes the expression of community ideas, text, imagery etc in the artwork. An exhibition and display of community art can also be a part of the workshop program and where appropriate, a presentation of related subjects, heritage, or craft.

### **Engagement with local business**

Local businesses should be consulted about Public Art and if appropriate officially sponsor it. They may be directly involved in creating or fabricating the artwork and can be represented by a small plaque near it. In this way, local businesses and City officials both

<sup>35</sup> Americans for the Arts, 2019

benefit and improve their public profile through participation/ collaboration in the artwork, activity, or project.

### **Murals: Design Criteria**

Murals on privately-owned buildings should reflect the character, culture and history of the area/neighborhood. Murals need to adhere to creative themes with an emphasis on their relevance to the cultural history and residents of North City. All murals should display appropriate thematic and other relationships to the surrounding environment, readability, and appropriateness of scale. No signage or subject matter that could be constructed as advertising, political, or sexually explicit messages, and advertisements of any kind that are deemed illegal under the laws of the state of California, or the federal government will be permitted.

### **Mural Location**

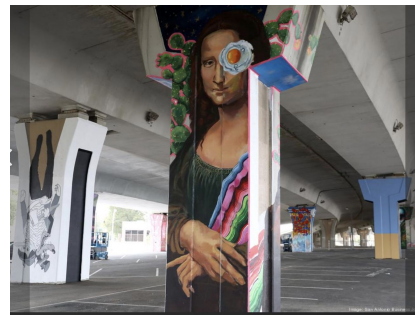
Murals may be located near or in a residential area, such as the wall of a street, a parking lot or garage, a building at the corner of a road, or the ground of a public square. Statistics from the North City survey show that residents and visitors would like to see murals as part of the Public Arts Initiative, they bring beauty and creativity to places. Murals should be reasonably and appropriately regulated otherwise visual ,traffic, safety, and other problems would be caused by such displays. Setting murals in public areas that people will not easily cause visual fatigue, but also increase residents' satisfaction with public areas.<sup>36</sup>

### **Lifespan of murals**

The lifespan of the mural is generally determined by the wear and tear caused by the external environment. A mural with careful planning and consideration of technology and materials, and subject to regular maintenance, can last a very long time.

<sup>36</sup> Council staff, 2019

In the case of murals, preparing the wall properly and using high-quality, lightfast, and compatible materials is fundamental to its lifespan. Other preventive actions (e.g., regular maintenance, graffiti removal, and community awareness) can help preserve murals. Much of the damage seen on murals is due to vandalism and lack of maintenance. Sadly, regular maintenance is not always a priority. Building maintenance is also important to the life of the mural. A well maintained building will deter vandalism and littering around the property. These are all preventive steps that can be undertaken by the community at large, contributing to the murals dialog of bringing a community together.<sup>3738</sup>



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<sup>37</sup> Carlsbad Council, 2019

<sup>38</sup> Site and context group, 2019

<sup>39</sup> Jeff Hebron, CSUSM, 2019



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<sup>40</sup> Sonia Kessler, 2019

<sup>41</sup> Jeff Hebron, 2019

# Section 4:

Christian Alvarado, and Jelonna Byers

## Environment and Resources

North City has incorporated Low Impact Development (LID) features; which promotes the use of natural systems for permeation, filtration, storage, and evapo-transpiration. This is a sustainable approach to stormwater management that differs radically from conventional run-off systems.. These small-scale practices are highly effective in removing nutrients, pathogens and other pollutants from stormwater, and reducing the volume and intensity of run-off. Measures may include bio-retention, vegetated roofs, flow-through planters, and permeable surfaces. These LID practices and strategies are more fully detailed in the specific plan for university district throughout Chapters IV, VI, and VIII.<sup>42</sup>

Another forward moving initiative in North City is Certification for LEED and LEED-ND. The LEED-ND Rating System integrates the principles of smart growth, new urbanism, and green building into the first national system for sustainable neighborhood design. LEED certification provides independent third-party verification that an individual project's proposed design and location meets accepted high levels of environmentally responsible and sustainable development. The United States Green Building Council (USGBC)'s LEED system of environmental standards is currently the most recognized system for ranking sustainable development.<sup>43</sup> We recommend that Public Art is held to these same standards. With this in mind, this section looks at a proactive approach to sustainability that involves biodiversity, materials selection, and the use of natural resources. This section also includes uses of new, reclaimed materials, manufacturing design, decommissioning, minimizing of waste and preferred materials with low-embodied energy, zero pollution, and it encourages ethical

<sup>42</sup> Specific Plan, University District, 2019

<sup>43</sup> Art Management and Planning Association, 2017

sourcing, It also provides for safe ventilation, healthy living, natural light, renewable sourced energy, and safe workplace practices<sup>44</sup>.

## **Questions:**<sup>45</sup>

### **Protecting habitats**

- Does the artwork provide a habitation at any time in its life cycle?
- Does any aspect of the project encourage or promote preserving natural habitats?

### **Resources**

- Can materials and resources be sourced locally and sustainability?
- Is the choice of material and production appropriate to the lifespan?
- Is the design efficient and effective?
- Will materials and resources be ethically sourced?
- Does the design allow for re-use or deconstruction?
- Where appropriate, have reclaimed materials been considered?
- Will the artwork be decommissioned in a sustainable way?

### **Minimize Pollution**

- Will manufacturing use low energy and low impact on the environment?
- Will any part of the activity or material used cause pollution?
- Will all materials and processes used be low toxicity?

### **Healthy living - work space environment**

- Will unhealthy or nuisance noise levels adversely affect anyone?

<sup>44</sup> Specific Plan, University District, 2019

<sup>45</sup> California Lawyers for the Arts, 2008

- Will the workspace be healthy and attractive, with good daylight, natural ventilation, heating/cooling and require low energy input to maintain?
- Will activities that require specific provision be properly cared for?

## Definitions:

### Preserving and protecting habitats

The University District will preserve approximately 15.10 acres of existing natural habitat area. This is in conjunction with San Marcos Creek in the northwest portion of North City. Relating to Public Art, the subject of protecting animal habitats should be addressed through its entire process, and decomposition. It could be designed as habitat in mind or become one as part of its decommissioning.<sup>46</sup>



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<sup>46</sup> Specific plan, University District, 2019

<sup>47</sup> <https://images.app.goo.gl/LW11ZkzLThJaQj6N7>

<sup>48</sup> <https://images.app.goo.gl/QPVSbpeh4c8ojhyU9>

**Resources:**

The use of local materials and resources throughout Public Art encourages an environmentally friendly presence, natural planting, decomposition and protects the habitats of wildlife. This will be most effective when the artwork in this area is incorporated into a habitat or becomes one during its life cycle or as part of its decommissioning.<sup>49</sup>



<sup>49</sup> Public Sustainability Assessment, 2019





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Table IV.B: Conceptual Plant Palette – Perennials

Botanic name	Common Name	Open space	Rustic	Neighborhood Green	Urban	Parking Lots	Medians + Parkways	CA Native	Notable Features
Agave spp.	Agave			•	•	•	•		Succulent; Sculptural form
Aloe spp.	Aloe			•	•	•	•		Succulent; Rosette form; Flowering
Anigozanthus flavidus	Kangaroo Paw			•	•	•	•		Perennial; Spiked leaves; Clumping; Flowering
Aristida purpurea	Purple Three Awn	•	•					•	Ornamental Grass; Clumping; Fine textured
Bougainvillea spp.	Bougainvillea					•	•		Sprawling vine or mounding shrub; Colorful bracts
Bulbine frutescens	Bulbine			•	•				Succulent; Clump forming; Flowering
Cistus hybridus	Rockrose		•	•	•	•			Shrubby perennial; Flowering
Chondropetalum tectorum	Cape Rush			•	•				Rush-like perennial; Clump forming
Echeveria spp.	Hen and Chicks			•	•				Succulent; Rosette form; Flowering
Encelia californica	California Bush Sunflower	•	•	•	•	•	•		Shrubby perennial; Flowering
Erigeron karvinskiana	Santa Barbara Daisy	•	•	•	•	•	•		Shrubby perennial; Flowering
Eschscholzia californica	California Poppy	•	•	•	•	•	•		Short-lived perennial; California State flower
Eriogonum spp.	Buckwheat	•	•	•	•	•	•		Shrubby perennial; Flowering
Euphorbia rigida	Gopher Plant			•	•				Shrubby perennial; Flowering
Galvezia speciosa	Island Bush Snapdragon	•	•	•	•			•	Shrubby perennial; Flowering
Hesperaloe parviflora	Red Yucca			•	•	•	•		Succulent; Clump forming; Flowering
Keckiella cordifolia	Heartleaf Penstemon			•	•	•	•		Shrubby perennial; Flowering
Lantana hybridus	Lantana			•	•	•	•		Shrubby perennial; Flowering
Lavandula spp.	Lavender			•	•	•	•		Shrubby perennial; Flowering
Lobelia laxiflora	Mexican Bush Lobelia	•	•	•	•	•	•		Shrubby perennial; Flowering
Muhlenbergia rigens	Deer Grass			•	•	•	•		Ornamental Grass; Large, clumping; Fine textured
Phormium tenax	New Zealand Flax			•	•	•	•		Perennial; Spiked leaves; Clumping; Flowering
Salvia spp.	Sage	•	•	•	•	•	•		Shrubby perennial; Flowering
Verbena spp.	Verbena	•	•	•	•	•	•		Shrubby perennial; Flowering
Vitis californica	California Grape	•	•	•	•	•	•		Deciduous vine; Fruiting; Fall color
Yucca whipplei	Our Lord's Candle	•	•	•	•	•	•		Perennial; Spiked leaves; Clumping; Flowering

<sup>50</sup>[https://www.google.com/search?q=verbena&client=safari&hl=en-us&source=lnms&tbm=isch&sa=X&ved=2ahUKEwjZ4qejhqfAmhVWu54KHXBVCNCq\\_AUoAXoECBEQAw&biw=1366&bih=917#](https://www.google.com/search?q=verbena&client=safari&hl=en-us&source=lnms&tbm=isch&sa=X&ved=2ahUKEwjZ4qejhqfAmhVWu54KHXBVCNCq_AUoAXoECBEQAw&biw=1366&bih=917#)



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Table IV.C: Conceptual Plant Palette – Shrubs / Groundcovers

Botanic name	Common Name	Open space	Rustic	Neighborhood Green	Urban	Parking Lots	Medians	CA Native	Notable Features
<i>Acacia redolens</i>	Spreading Acacia	•	•	•	•	•	•	•	Evergreen, dense, shrubby groundcover; Flowering
<i>Arctostaphylos</i> spp.	Manzanita	•	•	•	•	•	•	•	Evergreen, sprawling, shrubby groundcover; Flowering
<i>Baccharis pilularis</i>	Coyote Brush	•	•	•	•	•	•	•	Evergreen, dense, shrubby groundcover; Tolerant
<i>Baccharis sarothroides</i>	Desert Broom	•	•	•	•	•	•	•	Evergreen shrub; Loose form; Tolerant
<i>Callistemon 'Little John'</i>	Dwarf Bottlebrush	•	•	•	•	•	•	•	Evergreen shrub; Flowering
<i>Ceanothus</i> spp.	California Lilac	•	•	•	•	•	•	•	Evergreen shrub; Flowering
<i>Echium fastuosum</i>	Pride of Madeira	•	•	•	•	•	•	•	Evergreen shrub; Loose form; Flowering
<i>Fragaria chiloensis</i>	Beach Strawberry	•	•	•	•	•	•	•	Evergreen, vining groundcover; Flowering
<i>Grevillea</i> spp.	Grevillea	•	•	•	•	•	•	•	Evergreen shrub; Loose form; Flowering
<i>Heteromeles arbutifolia</i>	Toyon	•	•	•	•	•	•	•	Evergreen shrub to small tree; Flowering, fruiting
<i>Iva hayesiana</i>	San Diego Marsh Elder	•	•	•	•	•	•	•	Evergreen, spreading, perennial groundcover; Tolerant
<i>Laurus nobilis</i>	Sweet Bay	•	•	•	•	•	•	•	Evergreen shrub to small tree; Aromatic foliage
<i>Myrica californica</i>	California Wax Myrtle	•	•	•	•	•	•	•	Evergreen shrub; Flowering
<i>Olea europaea 'Little Ollie'</i>	Dwarf Olive	•	•	•	•	•	•	•	Evergreen shrub; Loose form; Fruitless
<i>Opuntia</i> spp.	Prickly Pear Cactus	•	•	•	•	•	•	•	Succulent perennial; Flowering, fruiting
<i>Pittosporum</i> spp.	Mock Orange	•	•	•	•	•	•	•	Evergreen shrub; Flowering
<i>Prunus ilicifolia</i>	Holly Leaf Cherry	•	•	•	•	•	•	•	Evergreen shrub; Flowering, fruiting
<i>Rhamnus californica</i>	Coffeeberry	•	•	•	•	•	•	•	Evergreen shrub; Flowering, fruiting
<i>Rosmarinus</i> spp.	Rosemary	•	•	•	•	•	•	•	Evergreen shrub; Flowering; Aromatic foliage
<i>Rhus ovata</i>	Sugar Bush	•	•	•	•	•	•	•	Evergreen shrub; Large, dense form; Tolerant
<i>Rhus integrifolia</i>	Lemonadeberry	•	•	•	•	•	•	•	Evergreen shrub; Sprawling form; Tolerant
<i>Ribes viburnifolium</i>	Evergreen Currant	•	•	•	•	•	•	•	Evergreen shrub; Sprawling form; Flowering, fruiting
<i>Senecio mandraliscae</i>	Blue Chalk Sticks	•	•	•	•	•	•	•	Succulent perennial groundcover
<i>Senna</i> spp.	Feathery Cassia	•	•	•	•	•	•	•	Evergreen shrub; Loose form; Flowering
<i>Tecoma stans</i>	Yellow Bells	•	•	•	•	•	•	•	Evergreen shrub; Loose form; Flowering
<i>Westringia fruticosa</i>	Coast Rosemary	•	•	•	•	•	•	•	Evergreen shrub; Flowering

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[https://www.google.com/search?q=california+poppy&client=safari&hl=en-us&source=lnms&tbm=isch&sa=X&ved=2ahUKEwjYjduPh6fmAhUGIjQIHRf4B\\_YQ\\_AUoAXoECBMQAw&biw=1366&bih=917&dpr=2#](https://www.google.com/search?q=california+poppy&client=safari&hl=en-us&source=lnms&tbm=isch&sa=X&ved=2ahUKEwjYjduPh6fmAhUGIjQIHRf4B_YQ_AUoAXoECBMQAw&biw=1366&bih=917&dpr=2#)

<sup>52</sup> Specific Plan, University District, 2019



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Table IV.D: Conceptual Plant Palette – Trees

Botanic name	Common Name	Open space	Rustic	Neighborhood Green	Urban	Parking Lots	Street Tree	Accent Tree	CA Native	Notable Features
<i>Alnus rhombifolia</i>	White Alder	•	•							Deciduous shade tree; Fast-growing; Riparian
<i>Arbutus 'Marina'</i>	Marina Strawberry Tree			•	•		•			Evergreen canopy tree, Flowering; Ornamental bark
<i>Arbutus unedo</i>	Strawberry Tree			•	•		•			Evergreen canopy tree, Flowering; Fruiting
<i>Callistemon viminalis</i>	Weeping Bottlebrush			•	•		•			Evergreen canopy tree, Flowering
<i>Cassia leptophylla</i>	Gold Medallion Tree			•	•		•			Evergreen canopy tree, Flowering
<i>Cercis canadensis 'Oklahoma'</i>	Oklahoma Redbud		•	•	•		•			Deciduous canopy tree; flowering
<i>Chitalpa tashkentensis</i>	Chitalpa			•	•		•			Deciduous canopy tree; flowering; Crossbred variety
<i>Hesperocyparis forbesii</i>	Tecate Cypress		•	•	•			•		Evergreen coniferous tree
<i>Jacaranda mimosifolia</i>	Jacaranda			•	•		•			Briefly deciduous canopy tree; flowering
<i>Lagerstroemia 'Muskogee'</i>	Lavender Crape Myrtle			•	•		•			Deciduous canopy tree; flowering
<i>Magnolia grandiflora</i>	Southern Magnolia			•	•		•			Evergreen shade tree; Flowering
<i>Quercus agrifolia</i>	Coast Live Oak	•	•	•	•				•	Evergreen shade tree
<i>Quercus ilex</i>	Holly Leaf Oak	•	•	•	•					Evergreen shade tree
<i>Quercus suber</i>	Cork Oak			•	•		•			Drought tolerant; broad leaf evergreen
<i>Olea europaea 'Swan Hill'</i>	Fruitless Olive			•	•		•			Evergreen canopy tree; Fruitless variety
<i>Phoenix dactylifera</i>	Date Palm			•	•		•			Vertical accent palm; Dramatic silhouette
<i>Pinus halepensis</i>	Aleppo Pine			•	•	•				Drought-tolerant; coniferous evergreen
<i>Pinus pinea</i>	Italian Stone Pine			•	•		•			Evergreen coniferous tree
<i>Platanus racemosa</i>	California Sycamore	•	•	•	•		•		•	Deciduous, ornamental bark
<i>Populus fremontii</i>	Western Cottonwood	•	•	•	•				•	Deciduous, seasonal interest, riparian
<i>Rhus lancea</i>	African Sumac			•	•		•			Evergreen canopy tree
<i>Salix gooddingii</i>	San Joaquin Willow	•	•	•	•				•	Deciduous canopy or multi-trunk tree; Riparian
<i>Schinus molle</i>	California Pepper		•	•	•		•			Evergreen shade tree; Weeping form
<i>Syagrus romanzoffianum</i>	Queen Palm			•	•		•			Vertical accent palm; Loose, flowing fronds
<i>Ulmus parvifolia</i>	Chinese Elm			•	•		•			Briefly deciduous shade tree
<i>Washingtonia filifera</i>	California Fan Palm			•	•			•		Vertical accent palm; Bold silhouette

<sup>53</sup>[https://www.google.com/search?q=strawberry+tree&client=safari&hl=en-us&tbm=isch&source=iu&ictx=1&fir=GNfcZJ6k\\_wWkEM%253A%252CU\\_uiM1-UzkZhGM%252C\\_&vet=1&usg=AI4\\_-kQyuj3EKRJ6fCEKGo4J-zbrEWWs5Q&sa=X&ved=2ahUKEwjzLCaiKfmAhUWRz4KHSvHDJoQ\\_h0wGXoECAsQDQ&biw=1366&bih=917#](https://www.google.com/search?q=strawberry+tree&client=safari&hl=en-us&tbm=isch&source=iu&ictx=1&fir=GNfcZJ6k_wWkEM%253A%252CU_uiM1-UzkZhGM%252C_&vet=1&usg=AI4_-kQyuj3EKRJ6fCEKGo4J-zbrEWWs5Q&sa=X&ved=2ahUKEwjzLCaiKfmAhUWRz4KHSvHDJoQ_h0wGXoECAsQDQ&biw=1366&bih=917#)

<sup>54</sup> Specific Plan, University District, 2019

### **Maintenance, efficient design and material use.**

The goal of this section is to set a standard of maintenance free Public Art as they relate to the choice of materials and techniques appropriate to the lifespan. The design must be thoroughly assessed to ensure that the resources are the most efficient to achieve the objectives and sustain design. Consideration should be made in the design process for decommissioning, re-use and recycling parts and materials. Reclaimed materials should be considered for use where appropriate, practical and possible.<sup>55</sup>

### **Waste plan, use local eco-station for recycling**

A wide array of LID strategies, will be used to demonstrate how stormwater runoff can be reduced within nearly every portion of the project site in compliance with City of San Marcos Standard Urban Stormwater Mitigation Plan (SUSMP) and the most current NPDES permit is encouraged. Overall, the conceptual plan identifies potential publicly- and privately-owned space for LID improvements such as vegetated roofs, flow through medians/planters, permeable paving, bio-retention, and infiltration. Artist/s should work with Developers for consistency in achieving LID strategies to successfully manage the storm water run-off resulting from their individual project/art and or activity site. This covers the responsibility for planning and organizing the decommissioning of an artwork, the re-use of any by products of manufacture of the artwork and removal of waste from art activity or project to local eco-station for recycling.<sup>56</sup>

<sup>55</sup> Staff, Eco-public art, 2019

<sup>56</sup> Specific Plan, University District, 2019



### **Ethically sourced labor and materials**

Avoid materials and resources that cannot be sourced ethically, that are produced with exploitation of labor or made of limited and non-renewable resources whose extraction threatens the natural environments or the wellbeing of a community.<sup>57</sup>

### **Minimize pollution**

#### **Avoidance of high-embodied energy and use of low alternatives.**

Priorities the use of natural materials and renewable resources with inherently low energy processing. Avoid the use of high energy, processed materials and those with pollution inherent in their extraction or manufacture. Another recommendation for North City is to significantly

<sup>57</sup> <https://land-collective.com/washington-canal-park-one-of-six-in-the-world/>

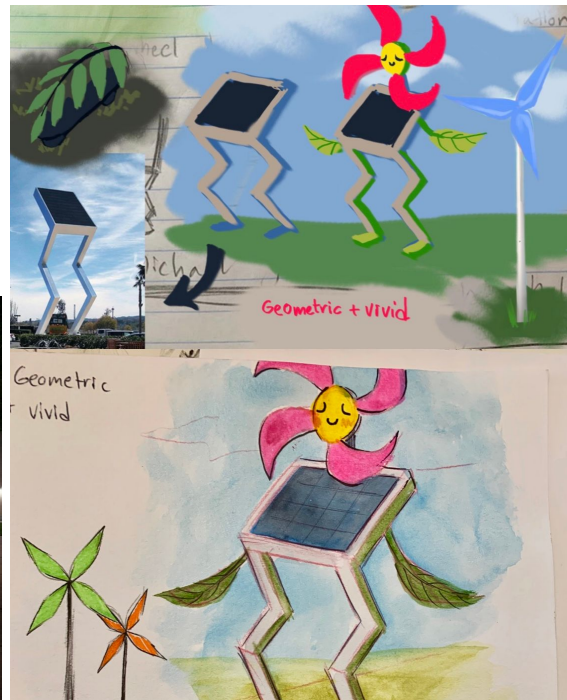
<sup>58</sup> California Lawyers for the Arts, 2008

decrease overall community consumption of non-local, non-renewable, non recyclable, and non-recycled materials, water, and energy and fuels, where possible. Demonstrate incremental progress over the next 10 years towards achieving reduction in energy and fuels. <sup>59</sup>

**Examples using solar powered light, and energy...**



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<sup>59</sup> Public Sustainability Assessment, 2019

<sup>60</sup> Google images, 2019

<sup>61</sup> Amir Khatibi, 2019

<sup>62</sup> <http://www.cnn.com/2014/11/14/travel/starry-night-bike-path/>



### **No ozone depleting materials**

Significantly limit the use of materials that deplete the ozone such as CFC's/HCFC's and any other material deemed toxic to the ozone. The City of San Marcos should take the lead role in encouraging sustainable procurement, initiatives for businesses to take more responsibility, as well as, come up with strategies for becoming a zero waste City.<sup>65</sup>

<sup>63</sup><https://greenfestclimate.club/simple-tips-about-solar-energy-to-help-you-better-understand/ttps://pin.it/pubzpilbczsasm>

<sup>64</sup> <https://www.designboom.com/art/dan-corsons-solar-powered-flower-installation-sonic-bloom/>

<sup>65</sup> Public Sustainability Assessment, 2019

### **Low toxicity materials and avoidance of halogens and allergens.**

We recommend the use of materials with inherently low toxicity. The avoidance of materials that are toxic, contain halogens, allergens or technical processes that involve the use of allergens should be avoided. Locally sourced, low toxicity materials that are organic and environmentally friendly are preferable. <sup>66</sup>

### **Healthy Living - Work space - practice**

#### **Low noise, low energy use: natural ventilation, daylight, heating, cooling.**

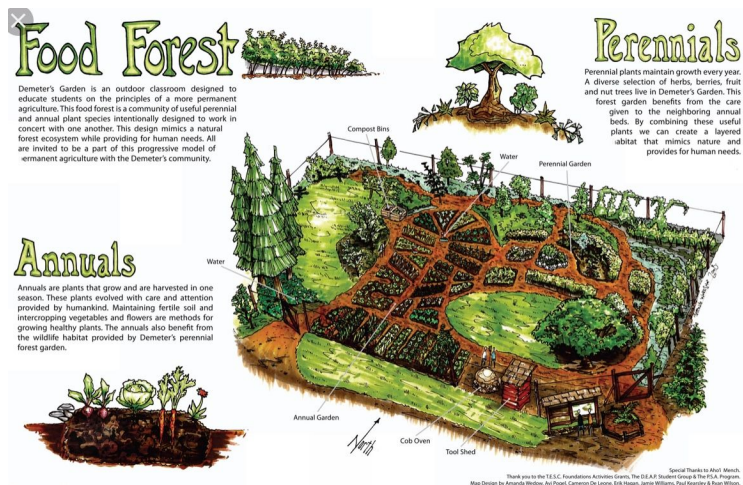
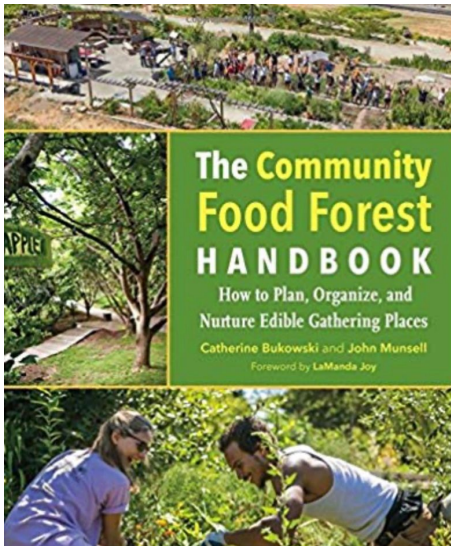
Space indoors for any Public Art process, should require well-insulated designed spaces, naturally well-lit, and well-ventilated. Minimizing energy, artificial lighting, ventilation, and heating/cooling should be used only when natural energy sources are impractical or unavailable or when necessary for specific activities or effects using specialist equipment that can be justified overall in sustainable terms. Unhealthy or nuisance noise levels that adversely affect the health and well-being of the residents should be tolerated. Ideally creating a healthy workspace with good daylight, natural ventilation, and heating/cooling that require low energy input to maintain is preferred. For artist residencies, community workshops, and or shared space, instructions for specific use of equipment and procedures needs to follow OSHA standards, including safety wear; as well as, control of light and ventilation. Damaging light, dust, gas or airborne pollutants should not escape beyond the controlled work areas. Pollutants should be dealt with safety, with minimal energy use and contained. No one geographic or socioeconomic group in the city is being unfairly impacted by environmental pollution. Increase consumption of fresh, locally produced, organic produce to promote public health and to minimize resource consumption and negative environmental impacts.<sup>67</sup> Protect and enhance environmental health and public health

<sup>66</sup> Public Sustainability Assessment, 2019

<sup>67</sup> Benson, 2012



by minimizing and where possible eliminating the use of hazardous or toxic material by residents, and businesses. Limit the levels of pollutants entering the air, soil, and water. These adjustments will decrease the risks that environmental problems pose to human and ecological health.<sup>68</sup>



<sup>68</sup> Specific Plan, University District, 2019

<sup>69</sup> [https://www.google.com/url?sa=i&rct=j&q=&esrc=s&source=images&cd=&ved=2ahUKewi03JWcjKfmAhWJIDQIHVmpCjcQjB16BAgBEAM&url=https%3A%2F%2Fwww.pinterest.com%2Fpin%2F504895808196887799%2F&psig=AOvVaw3FmsP\\_KCjgVW18BiAwaO9c&ust=1575930360510796](https://www.google.com/url?sa=i&rct=j&q=&esrc=s&source=images&cd=&ved=2ahUKewi03JWcjKfmAhWJIDQIHVmpCjcQjB16BAgBEAM&url=https%3A%2F%2Fwww.pinterest.com%2Fpin%2F504895808196887799%2F&psig=AOvVaw3FmsP_KCjgVW18BiAwaO9c&ust=1575930360510796)

# Section 5:

Yu Lin, Xinan Xu, Bangqi Zheng

## Site and content

This section is based on the current site plans for North City. It addresses questions and defines the appropriate selections of a site and the context within which the work takes place. It also addresses the appropriate lifespan, durability and replacement of artwork, the synergy of an artwork, activity and or event. This section also is in context to current events and their effects it may have beyond the project period.<sup>70</sup>

## Questions:<sup>71</sup>

### Appropriateness

- Is the right site being used for the artwork?
- Is the artwork proposed the best for the site?
- Is the proposed lifespan right for the artwork and location?
- Will the artwork last for its proposed lifespan?
- Is it accessible enough for everyone who needs to work there or get there?
- Does the location offer enough necessary facilities?
- Will this location be right for creative activity planned for?

### Relevance

<sup>70</sup> Planning, Design, and Construction, 2019

<sup>71</sup> Americans for the Arts, 2019

- What are current events happening that could be linked to the project to increase its success?
- Is there anything else sited or happening nearby that may adversely affect the project that you have not taken into account?
- Will the artwork still be relevant in the future and if not, can it be changed to keep it relevant?
- Does the project have a legacy?
- Will it open doors to any more opportunities in the future?
- Readability of Signage, Is the signage readable?

## **Definitions:**

### **Appropriateness**

#### **Site**

The chosen site for Public Art should be the most appropriate available and support the use in which it will be located. It should be the right size and close to necessary transport and amenities and not create problems or present issues that can be solved in a more sustainable way by another site. Public Art should take local character into account and be in support of any site distinctiveness. <sup>72</sup>

<sup>72</sup> Association for public art, 2019

## East Urban Plazas and Paseos<sup>73</sup>



74

<sup>73</sup> Specific Plan, University District 2019

<sup>74</sup>[https://www.google.com/search?q=farmers+markets&client=safari&hl=en-us&source=lnms&tbm=sch&sa=X&ved=2ahUKEwjztaKR3abmAhWY9Z4KHcSOBLAQ\\_AUoA3oECA4QBQ&biw=1366&bih=917&dpr=2#](https://www.google.com/search?q=farmers+markets&client=safari&hl=en-us&source=lnms&tbm=sch&sa=X&ved=2ahUKEwjztaKR3abmAhWY9Z4KHcSOBLAQ_AUoA3oECA4QBQ&biw=1366&bih=917&dpr=2#)



75



76

<sup>75</sup>[https://www.google.com/search?client=safari&hl=en-us&biw=1366&bih=917&tbm=isch&sa=1&ei=203tXbf1Ij-70PEP7MWIqAU&q=modern+amphitheaters&oq=amphitheaters&gs\\_l=img.1.7.0i67j0l2j0i7i3017.0.0..16299...3.0..0.79.79.1.....0.....gws-wiz-img.BMHl86RIm8A#](https://www.google.com/search?client=safari&hl=en-us&biw=1366&bih=917&tbm=isch&sa=1&ei=203tXbf1Ij-70PEP7MWIqAU&q=modern+amphitheaters&oq=amphitheaters&gs_l=img.1.7.0i67j0l2j0i7i3017.0.0..16299...3.0..0.79.79.1.....0.....gws-wiz-img.BMHl86RIm8A#)

<sup>76</sup><https://www.google.com/search?q=summer+concerts&hl=en-us&client=safari&tbm=isch&tbs=rimg:CRCoE-5afdElmCNZP9PtdXEDX2WAv-InImdgyRTPLIsH4ulmGLCCeezMpJ85SkyK6H5qGwMqZ4NjR5OkRI6wgu6GVEzmx9CRvFregxMFSA2stKU-z-WhwxIS8d7uluNlahAbE-qjAxG3KsqEgmNZP9PtdXEDRG2fuDhywPixSoSCX2WAv-InImdEarTeyKrz8nJkhIjgyRTPLIsH4sR7WcFt-Zyj18qEgmImGLCCeezMhHmfMc>

The East Urban Plazas should be an area that will provide valuable, flexible, publicly accessible open space. It will be large enough to accommodate a wide range of activities, including farmer's markets, people-watching, and public performances and festivals, creating a vibrant, creative core for North City. An open air indoor-and outdoor experience will make this the area residents and visitors want to go not through.<sup>77</sup>



78

Mb5g56SoSCZJ85SkyK6H5EcMyuFzjVvFqKhIjqGwMqZ4NjR4Ret5wDXpGIYlqEglOkRI6wgu6GRHR5Hyh  
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T7qbmAhUyO30KHcYbAVUQuIBegQIARAs&biw=1366&bih=981&dpr=2#

<sup>77</sup> Specific Plan, University Division, 2019

<sup>78</sup> [https://docs.google.com/document/d/17J3BLr-AYqPpiK\\_cekPzhk65yhjAs\\_x8fukrBcqFbfs](https://docs.google.com/document/d/17J3BLr-AYqPpiK_cekPzhk65yhjAs_x8fukrBcqFbfs)

<sup>79</sup>Pedestrian-only corridors, Paseos, provide protected and visually-interesting paths between streets, buildings and/or landscaped areas. North City’s east Paseos are located within the Student Housing Village along Barham Drive, east of Campus Way. Paseos and plazas are the heart of downtown life. These public spaces create interactive environments, build a sense of community, and create opportunities for events, entertainment, and gatherings. Priority paseo locations, possible design elements, and desired concepts are identified in the Specific plan. These areas will provide strong pedestrian connections for students, faculty and other visitors from California State University District San Marcos (CSUSM) into the Commercial/Retail Core of University District. Paseos and mini plazas should feature landscaped walkways and informal seating.

Stone benches.  
Top view as a cougar.



<sup>80</sup>. This is a stone bench that form a cougar from up high.

Great for a marketing tool.



<sup>81</sup>

<sup>79</sup> Hargrove, Cheryl (2014)

<sup>80</sup> Student Work, 2019

<sup>81</sup> Artistic practices group, 2019

## East Green



82

North City's east green will provide publicly accessible green space and informal recreational opportunities. This area is slated to be a mixed-use and office/commercial area. The East Green will be linked to a network of paths that provide access to Barham Drive and other areas within North City. This is an ideal space, providing important opportunities to combine a sizeable bioretention facility with a flexible recreational space for residents.<sup>83</sup>



84

<sup>82</sup> Google images

<sup>83</sup> Specific Plan, San Marcos, 2019

<sup>84</sup>[https://www.google.com/search?q=pedestrian+walk,bike+area&client=safari&hl=en-us&source=Inms&tbm=isch&sa=X&ved=2ahUKEwj1Ib\\_g6KbmAhXzHjQIHbuqA88Q\\_AUoAXoECA0QAw&biw=1366&bih=917#](https://www.google.com/search?q=pedestrian+walk,bike+area&client=safari&hl=en-us&source=Inms&tbm=isch&sa=X&ved=2ahUKEwj1Ib_g6KbmAhXzHjQIHbuqA88Q_AUoAXoECA0QAw&biw=1366&bih=917#)



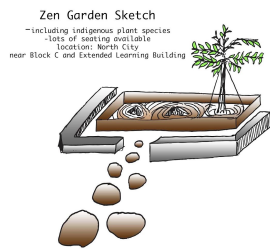


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86

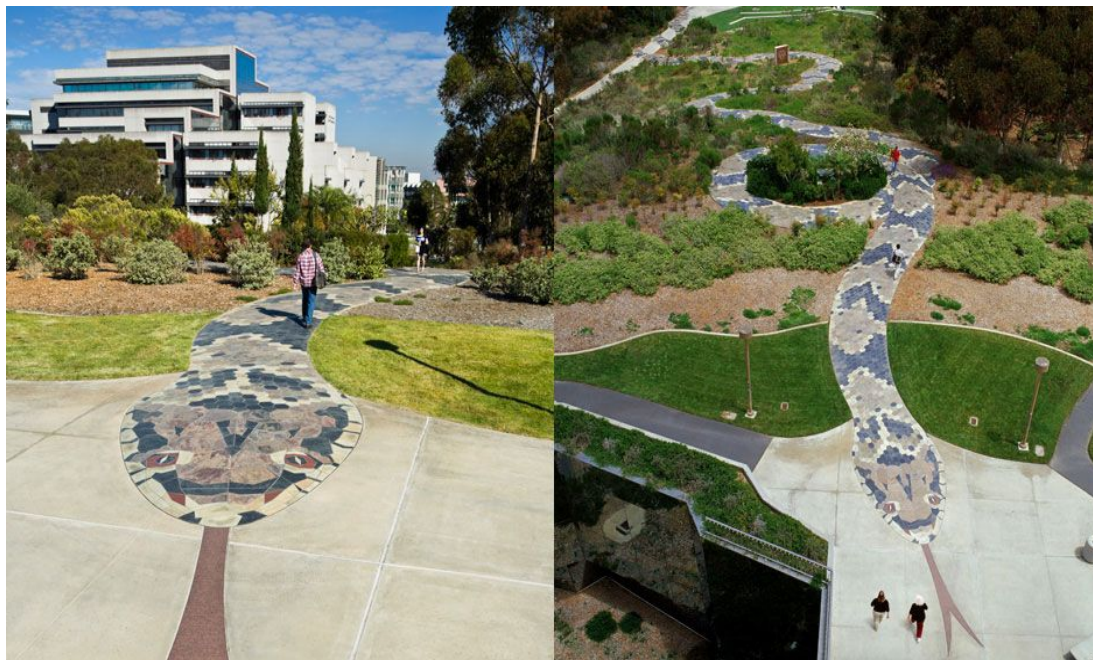
<sup>85</sup> Google images  
<sup>86</sup> Pinterest, 2019



87



88



89

<sup>87</sup> Student work, 2019

<sup>88</sup> Google images, 2019

<sup>89</sup> <http://www.lajollabluebook.com/blog/the-stuart-collection-at-ucsd/>

## Twin Oaks Plaza (East)

North City icon sculpture and make it into the North Star order.



90

91

<sup>90</sup> Student work, 2019

<sup>91</sup> Jeff Hebron, 2019

This urban plaza will serve a major gateway into North City. It is located at the northeast corner of Twin Oaks Valley Road and Barham Drive, and is the highly-visible forecourt of the corner development. It along with the westside of Twin Oaks Valley Road are prominent gateway locations. Landscaping, a monument sign, art work, water feature, or architecturally significant building element would distinguish this corner plaza.<sup>92</sup>



93



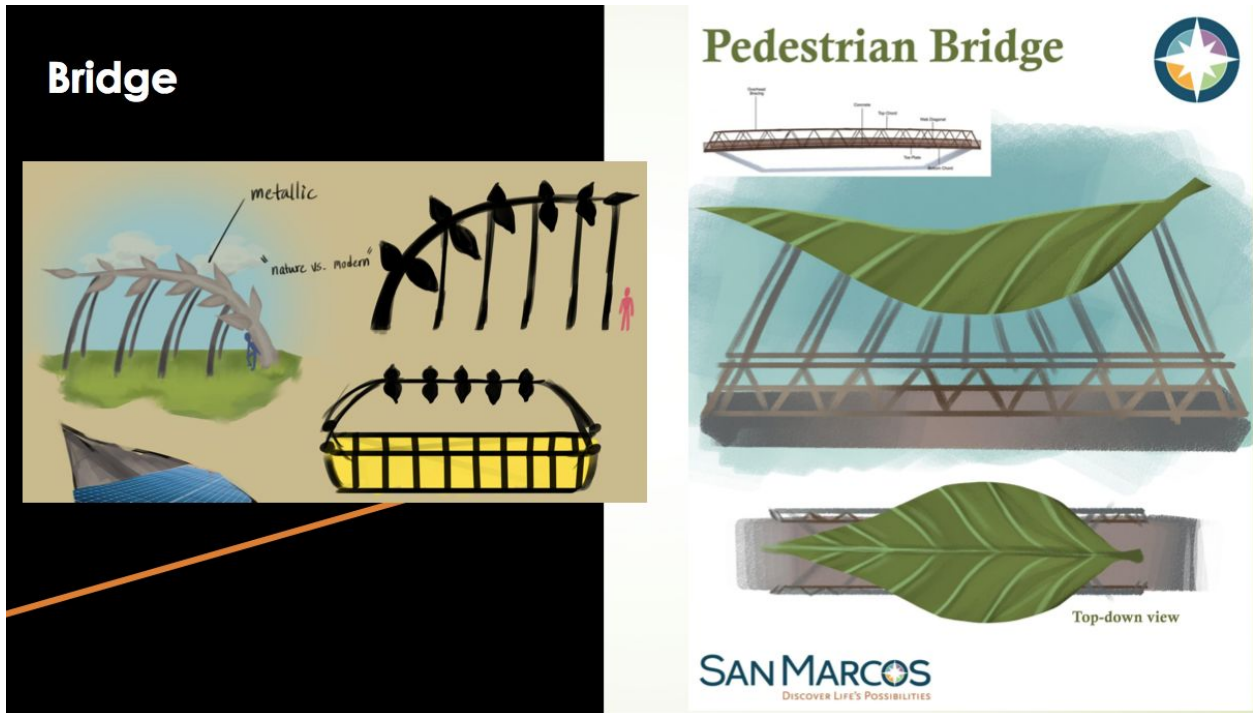
94

<sup>92</sup> Specific Plan, University District, 2019

<sup>93</sup> <https://www.pinterest.com/pin/498632989994537848/>

<sup>94</sup> <https://www.needpix.com/photo/download/1108181/indian-memorial-feathers-nine-metal-art-midleton-ireland-free-pictures>

## Twin Oaks West Plazas and Paseos



95

North and West of Twin Oaks Valley Road and Discovery Street/Barham Drive intersection is another site that is perfect for Plazas and Paseos. The primary purpose of these plazas and paseos would be to provide strong pedestrian connectivity across Twin Oaks Valley Road and mixed-use development on either side of the street. The area of Twin Oaks Valley East Plaza, along with Twin Oaks West plazas and paseos could serve as an anchor in connection with the bridge across Twin Oaks Valley Road. This area would be the southern gateway to

<sup>95</sup> Amir Khati, 2019

North City. District Landscaping, monument signage, artwork, water features, or architecturally significant building elements would distinguish these plazas and paseos, including at the northwest corner of the Twin Oaks Valley Road and Discovery Street/Barham Road intersection. This location would be ideal for signage/sculpture for the public. <sup>96</sup>We encourage branding or novel design that would leave a deep impression on the viewer. <sup>97</sup>

Set in the center of the open area, the sculpture is convenient to see and walk around. A nice addition would be tables to eat at, sitting area to relax with friends or to just take a break and people watch. Students, teachers, and visitors will be able to linger and enjoy their surroundings strengthening connections to the area.



<sup>96</sup> Specific Plan, University District, 2019

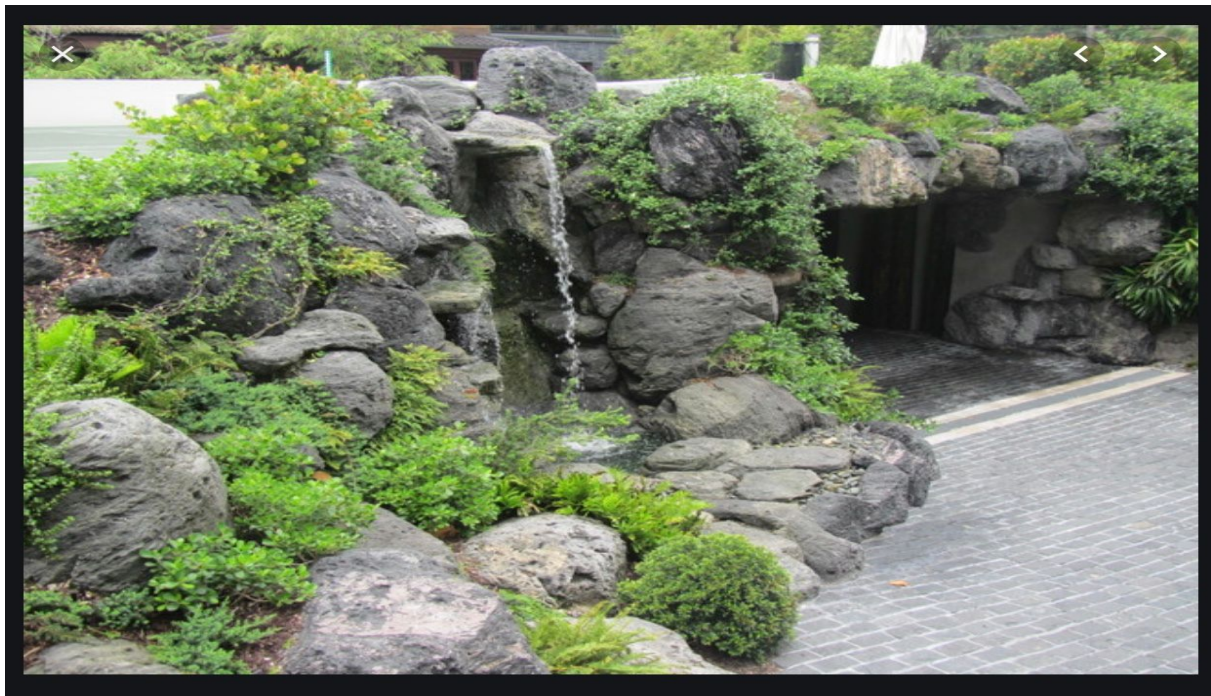
<sup>97</sup> Americans for the arts, 2019

<sup>98</sup> <https://pin.it/pubzpilbczsasm>

<sup>99</sup><https://homeinspains.com/125-best-spilled-flower-pots-for-amazing-atmosphere-in-the-garden.html>



100



101

<sup>100</sup> <https://www.pinterest.com/pin/677651075157596620/>.  
<https://midletonwith1d.wordpress.com/tag/public-sculpture/>

<sup>101</sup> Google images, 2019

This location is a perfect place for a beautiful landscape design. It would add to the ability to take a moment and just exist. Green areas are an indispensable part of living area, impacting the residents' satisfaction. Making full use of this area will bring huge benefits. For residents and visitors, the landscaping will create a sense of novelty and enrich time spent there. Larger works of art can be used to create branding for the parks and increase the attraction to potential residents.<sup>102</sup>

## **Lifespan**

The lifespan of Public Art should be considered when choosing appropriate to support its site. Do the objectives support sustainable practice? Because the lifespan of a sculpture depends on the material, we advise against any material that will breakdown in the elements and harm the surrounding environment. We also suggest checking on sculpture at least once a year, to maintain a longer life and prevent external damage. The inherent durability of materials, their detailing and their finish should be appropriate to their lifecycle. Landscape artworks are generally related to green plants, so their lifespan depends on the life cycle, choose evergreen plants in the four seasons so that there is always something green. With the appropriate pruning and appropriate cultivation care can make landscape artworks exist very long<sup>103</sup>.

## **Durability - Easily maintained**

The durability of the artwork, art activity or art project should be appropriate to support its objectives and to support sustainable practices, maintenance, decommissioning and recycle-ability. Work that is easily maintained is inherently more likely to be durable during its lifespan. Work that is well constructed in a way that discourages tampering will also more likely remain untouched. Extensive maintenance is not usually needed for permanent sculpture. A once a year maintenance check will suffice for detecting damage in the early stages when it will be cheaper and easier to fix.<sup>104</sup> The Gerald R. Ford Conservation Center recommends rinsing sculpture with water to clear pollutants, bird droppings, and industrial particulates more often.

<sup>102</sup> Specific plan, San Marcos, 2019

<sup>103</sup> California lawyers for the arts, 2008

<sup>104</sup> [Ford Conservation Center | History Nebraska](#)



For landscape art the maintenance and durability will be determined by the types of plants used. We suggest choosing perennials that will come back year after year.

### **Renewable artworks can be developed, changed or replaced**

Where appropriate, artwork, art activity or art project should be able to be developed, changed or replaced in the future to reflect changes on the site or change in the context in which it was created.

### **Knowledge of current events and other relevant initiatives**

The artist/s should be mindful that their work is just one part of a whole idea so where possible and appropriate, artwork, art project should be carried out with other people or organisations and tandem with other relevant initiatives to achieve wider impact and effectiveness.

### **Economic and creative opportunities beyond the project period**

All artwork/ projects should consider the impact beyond the project and seek to open doors to new economic opportunities and creative activities for local people.

### **Sign readability**

The readability of signage, from the 78, to the street signs and directional signs must be effective. The major highway signs announcing North City need to be able to draw in the public and encourage curiosity to passers by. A sign corridor along both sides of the freeway provide the unique branding for North City. These signs, need to provide appropriate visibility to the passing motorist traveling at freeway speeds. The landscaping and lighting needs to be an

integral part of the overall branding of North City. The following two sections will discuss research that is involved in viewing the window of opportunity for sign readability.<sup>105</sup>

### **For Perpendicular Road Signs**

For signs perpendicular to the motorist, readability is measured as Viewer Reaction Time (VRT). VRT, or the time frame necessary for a motorist traveling at a specific rate of speed to detect, read, and react to a sign within their direct field of vision during normal driving. The driving is not a static activity, it can entail a number of mental and physical reactions, involving signaling, lane changes, acceleration and/or deceleration, and finally, a turn into the site of the sign. So the ability to read the sign as you pass by it is crucial<sup>106</sup>

### **Parallel Road Signs**

Signs parallel to the motorist, detecting and reading a sign restricted to quick sideways glances as the sign is approached and the angle of view becomes more constricted. Because of this, the VRT involving these signs is, at best, necessarily compromised. Compensation for this reduction in the time frame involved in detecting and reading parallel signs is made through increases in letter height and size designed to facilitate rapid glance legibility. It must be understood however, that the parallel orientation will always present legibility problems, and in many cases, even if the sign is detected and read, sufficient time for a motorist to complete a driving maneuver in response to the sign may not be available.<sup>107</sup>

<sup>105</sup> United States Sign Council, 2019

<sup>106</sup> US Sign Council, 2019

<sup>107</sup> US Sign Council, 2019

## Legibility Index from the United States Sign Council

4:21 PM Fri Nov 29 amsigns.com 69%

6 of 10

Table 1. The USSC Standard Legibility Index

ILLUMINATION	LETTER STYLE	LETTER COLOR	Background COLOR	LEGIBILITY INDEX	
				Upper & Lower Case	ALL CAPS
External	Helvetica	Black	White	<b>29</b>	<b>25</b>
External	Helvetica	Yellow	Green	<b>26</b>	<b>22</b>
External	Helvetica	White	Black	<b>26</b>	<b>22</b>
External	Clarendon	Black	White	<b>28</b>	<b>24</b>
External	Clarendon	Yellow	Green	<b>31</b>	<b>26</b>
External	Clarendon	White	Black	<b>24</b>	<b>20</b>
Internal Translucent	Helvetica	Black	White	<b>29</b>	<b>25</b>
Internal Translucent	Helvetica	Yellow	Green	<b>37</b>	<b>31</b>
Internal Translucent	Clarendon	Black	White	<b>31</b>	<b>26</b>
Internal Translucent	Clarendon	Yellow	Green	<b>37</b>	<b>31</b>
Internal Opaque	Helvetica	White	Black	<b>34</b>	<b>29</b>
Internal Opaque	Helvetica	Yellow	Green	<b>37</b>	<b>31</b>
Internal Opaque	Clarendon	White	Black	<b>36</b>	<b>30</b>
Internal Opaque	Clarendon	Yellow	Green	<b>37</b>	<b>28</b>
Neon	Helvetica	Red	Black	<b>29</b>	<b>25</b>
Neon	Helvetica	White	Black	<b>38</b>	<b>32</b>

108

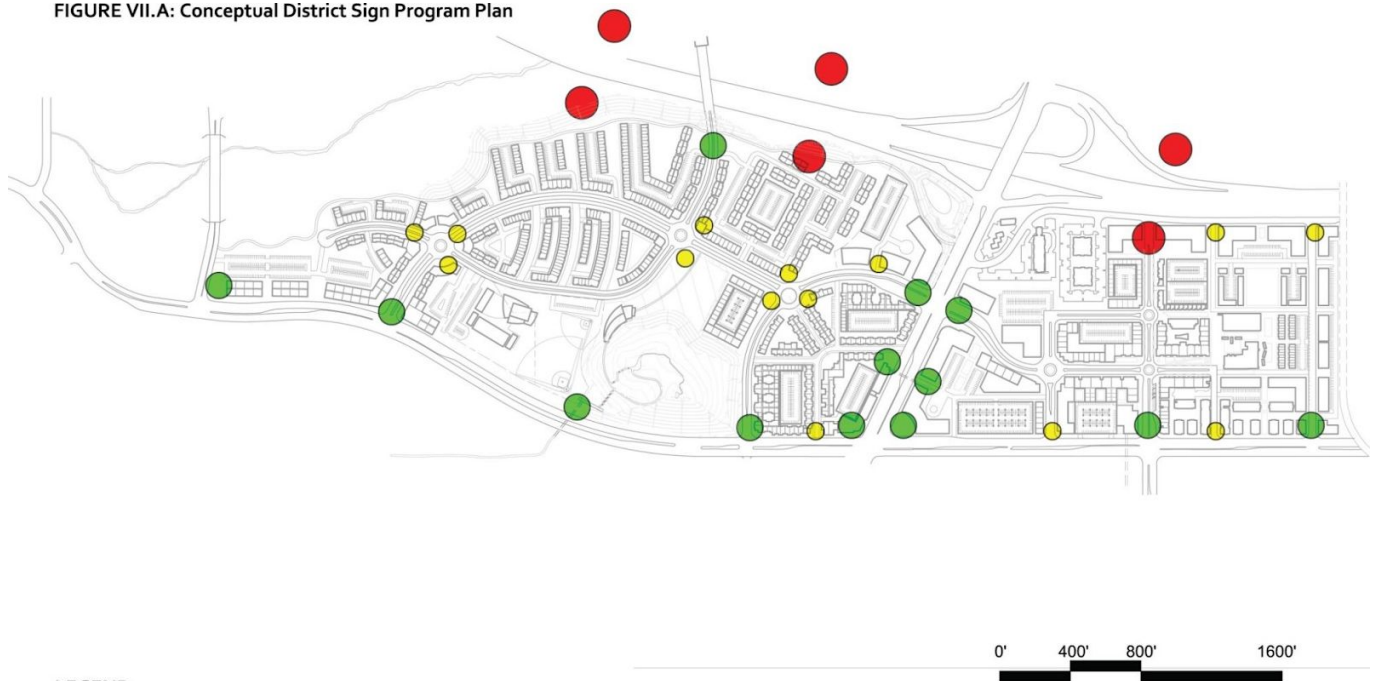
### Permanent Sign Types and locations:

Following are descriptions of the intended function for different signs types that will be located throughout the North City project (see Figure VII.A: Conceptual District Sign Placement Plan for approximate locations of Sign Types A, B, and C). We have included some examples of

<sup>108</sup> <https://amsigns.com/wp-content/uploads/2017/07/USSCSignLegiRulesThumb.pdf>

sign types A,B and C <sup>109</sup>

FIGURE VII.A: Conceptual District Sign Program Plan



LEGEND

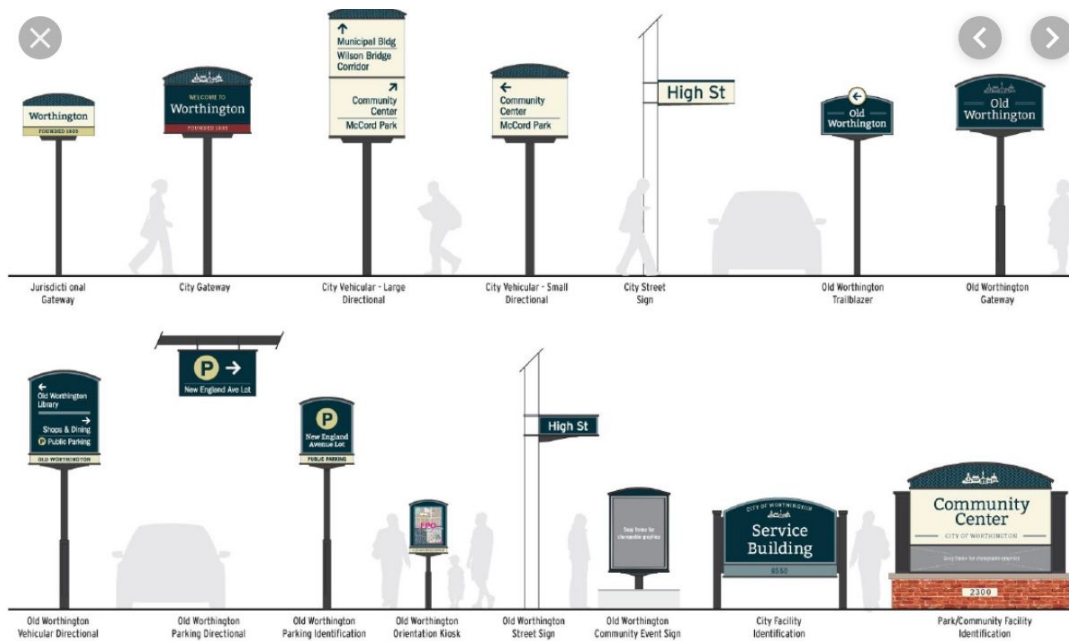
-  District Identity Statement (Sign Type A)
-  Primary Entry Gateway (Sign Type B)
-  Secondary Entry Gateway (Sign Type C)



110

<sup>109</sup> Specific plan, university district, 2019

<sup>110</sup>[https://www.google.com/url?sa=i&rct=j&q=&esrc=s&source=images&cd=&ved=2ahUKEwibw8yXrKfmAhWCIDQIHQwSAwwQjB16BAGBEAM&url=https%3A%2F%2Fwww.lhsigns.com%2Fcampus-wayfinding-signs-a-before-and-after-case-study.html&psig=AOvVaw24Sp9g57M8LH7K\\_fm5r6Vt&ust=1575938774195567](https://www.google.com/url?sa=i&rct=j&q=&esrc=s&source=images&cd=&ved=2ahUKEwibw8yXrKfmAhWCIDQIHQwSAwwQjB16BAGBEAM&url=https%3A%2F%2Fwww.lhsigns.com%2Fcampus-wayfinding-signs-a-before-and-after-case-study.html&psig=AOvVaw24Sp9g57M8LH7K_fm5r6Vt&ust=1575938774195567)



111



112

Sub the book titles, make into wayfinding signs.

<sup>111</sup>[https://www.google.com/search?q=wayfinding+signs&client=safari&hl=en-us&source=lnms&tbm=isch&sa=X&ved=2ahUKewiV\\_KjFq6fmAhWoHjQIHyzAccQ\\_AUoAXoECA8QAw&biw=1366&bih=917#](https://www.google.com/search?q=wayfinding+signs&client=safari&hl=en-us&source=lnms&tbm=isch&sa=X&ved=2ahUKewiV_KjFq6fmAhWoHjQIHyzAccQ_AUoAXoECA8QAw&biw=1366&bih=917#)

<sup>112</sup>[https://www.allposters.com/-sp/Visitors-Look-at-a-Sculpture-Erected-by-the-Initiative-Germany-Land-of-Ideas-Posters\\_i4060412\\_.htm](https://www.allposters.com/-sp/Visitors-Look-at-a-Sculpture-Erected-by-the-Initiative-Germany-Land-of-Ideas-Posters_i4060412_.htm)

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Patricia Walsh

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### **Urban Plazas:**

Refer to Figure IV.B: East Urban Plazas Perspective or Section VI.5 – Public Park and Gathering Space Standards in the Form-Based Code for more detailed information.

### **Paseos:**

Refer to Figure IV.C: East Paseos Enlarged Plan or Section VI.5 – Public Park and Gathering Space Standards in the Form-Based Code for more detailed information.

### **East Urban Plazas:**

Refer to Figure IV.D: East Green Enlarged Plan or Section VI.5 – Public Park and Gathering Space Standards in the Form-Based Code for more detailed information.

### **Twin Oaks Plaza (east):**

Refer to Figure IV.E: Twin Oaks Plaza (East) Enlarged Plan or Section VI.5 – Public Park and Gathering Space Standards in the Form-Based Code for more detailed

### **Twin Oaks West Plazas and Paseos:**

Refer to Section VI.5 – Public Park and Gathering Space Standards in the Form-Based

See Chapter V - Transportation/Circulation and Chapter VI - Form-based Code for detailed implementation of these policies