

The Garden at Bella Terra



Amphitheater Public Art Replacement

EDINGER AVE. AND BEACH BLVD., HUNTINGTON BEACH, CALIFORNIA

PUBLIC ART PROGRAM
CITY OF HUNTINGTON BEACH
PROJECT ART RELOCATION/REPLACEMENT PLAN

Prepared by: DJM Capital Partners, Inc. | **Rev. 7, May 30, 2019**
7777 Edinger Ave., Suite 133
Huntington Beach, CA 92647

PROJECT INFORMATION

Project Name:	The Garden at Bella Terra – 7777 Edinger Ave., Huntington Beach, CA 92647
Developer:	DJM Capital Partners, Inc. – 7777 Edinger Ave., Suite 133, Huntington Beach, CA 92647; Kristofer Golder, Senior Development Manager 949-254-7965 kgolder@djmcapital.com
Artists:	Lana Fee Rasmussen – www.lanafeerasmussen.com 714-625-1360
Project Architect:	TSArchitects, Inc. – 2050 S. Bundy Dr., Suite 225, Los Angeles, CA 90025 Chris Serrao, 310-895-7901; cserrao@tsarch.com
Landscape Architect:	Lifescapes International, Inc. – 4930 Campus Dr., Newport Beach, CA 92660 Mike Myers, 949-476-8888; mike@lifescapesintl.com
Signage Design:	RSM Design – 160 Cabrillo, San Clemente, CA 92672 Kyle Richter, 949-492-9479; kyle@rsmdesign.com
Professional Experience:	See attached.
Location of Artwork:	7777 Edinger Ave./Beach Blvd.
Description of Site:	Existing regional commercial mixed-use complex.
Description of Artwork:	Hand painted wall mural.
Selection Committee:	Collaboration between: Chad Cress, Creative Director - DJM Capital Partners, Project Architect, Landscape Architect, and Signage Design Consultant.
Projected Schedule:	Artist selection – January 2019 – March 2019 Conceptual/schematic design – April 2019 Design review – May 2019 Approval – May 2019 Installation – May 2019

BELLA TERRA SPECIFIC PLAN

The City of Huntington Beach – Bella Terra Specific Plan No. 13 was originally adopted on July 5, 2000 (CC Res. No. 2000-68) and further modified on September 20, 2010 (CC Res. No. 2010-68). The Bella Terra Specific Plan established the planning concept, design theme, development regulations and administrative procedures necessary to achieve an orderly and compatible development of the project area, and to implement the goals, policies and objectives of the Huntington Beach General Plan. Under Site Planning Policies (3.4.2.2) a minimum of six public open space amenities shall be provide on-site, and of the six total public amenities provided, at least two water features and two public art elements are required to be incorporated into the common project area.

Bella Terra fully complies with the Public Amenity Requirements and proposes the following modifications to the original public art elements:

- As part of the amphitheater redevelopment, two existing public art pieces require removal:
 - Public Art Project #3, Wave Catcher, by John Okulick, which consists of six (6) bronze and stainless-steel screens, originally installed in 2005, located within the façade of the colonnades being removed.
 - Public Art Project #1, Parallel History II, by Charles Fine, which consists of eight (8) bronze sculptures. Requires removal of a large raised planter and fountain structure with a plinth that supports sculptures.
- Existing public art to remain:
 - Public Art Project #2, Butterfly Court, by Charles Fine and John Okulick, which consists of multiple sculptures, originally installed in 2005, at the Bella Terra Entry Fountain accessed from Edinger Avenue.
- Proposed replacement new public art as part of the amphitheater redevelopment:
 - Public Art Project #4, Native Pillar, by Lana Fee Rasmussen, which will consist of a hand painted wall mural, to be located at the base of the amphitheater signature tower.

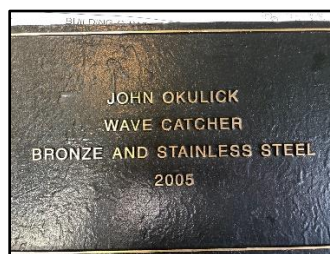
DESIGN APPROACH

The original project character and theme for Bella Terra is that of the Italian Village, which derives its character and classic charm from the ancient Roman and Greek architecture. The amphitheater was the center of the existing village and was intended to be a central pedestrian access from the surrounding retail area. However, it has struggled with limited visibility and functionality due to large outdated architectural elements, which create dead end paseos, hidden arrival points, and a single use public space that lacks flexibility. By infilling the amphitheater and removing the façade colonnades, we can enlarge the overall people space and allow more natural sunlight to create a peaceful park-like backyard setting of open grass, lush landscaping, multiple new seating arrangements and amenities, including a natural play space for children, al fresco common dining areas, and an event space for concerts in the park.

EXISTING PUBLIC ART TO BE REMOVED

As part of the amphitheater redevelopment, two existing public art pieces require removal. Public Art Project #3, Wave Catcher, by John Okulick, which consists of six (6) bronze and stainless-steel screens, originally installed in 2005, within the façade of the colonnades being removed.

Public Art Project #3:



To create the open park-like setting, the existing amphitheater and built-in stadium seating will be removed and filled in to create one new finish surface at grade. This requires removal of a large raised planter and fountain structure with a plinth that supports Public Art Project #1, Parallel History II, by Charles Fine, which consists of eight (8) bronze sculptures.

Public Art Project #1:



EXISTING PUBLIC ART TO REMAIN

Public Art Project #2, Butterfly Court, by Charles Fine and John Okulick, which consists of multiple sculptures, originally installed in 2005, at the Bella Terra Entry Fountain accessed from Edinger Avenue.



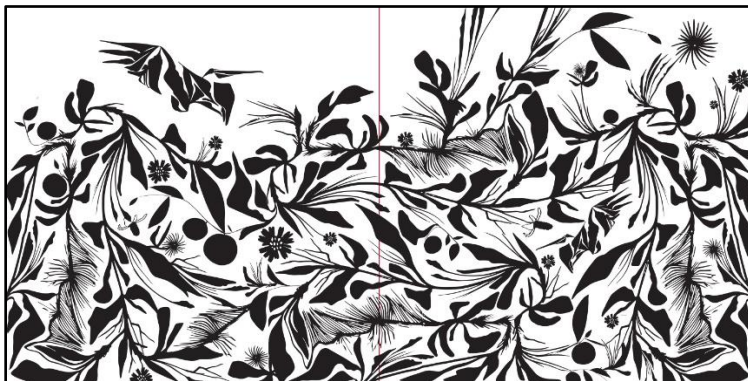
PROPOSED NEW PUBLIC ART & ARTIST SELECTION

The artist selection for the new public art installation included collaboration between the developer and design team – led extensively by Chad Cress, Creative Director - DJM Capital Partners. The team solicited applications to multiple artists and reviewed individual qualifications including existing work exhibits, art wall mural experience, Huntington Beach local background and contribution, Bella Terra project familiarity and design vision, and overall interest and participation in the new public art installation. The final artist, Lana Fee Rasmussen was selected for the project in early 2019.

Public Art Project #4, Native Pillar, by Lana Fee Rasmussen

The new public art installation is a collaboration between the developer, design team, and artists, and is inspired by images of flora and fauna from the native environment of Huntington Beach – Bolsa Chica wetlands, citrus groves, and ocean life. The wall mural is proposed as a hand painted surface pattern, decorative black and white design element. All the forms interact and move together to create a hybrid natural environment of its own resembling the roots of Huntington Beach land. The artist envisions children studying the towering shapes while out shopping with their parents, couples taking selfies in front of the walls before dinner and patrons feeling wholly connected and empowered by public art in general.

Each wall mural perspective is approximately 21.5' wide by 26.5' tall. The overall wall mural canvas is 43' wide by 26.5' tall.

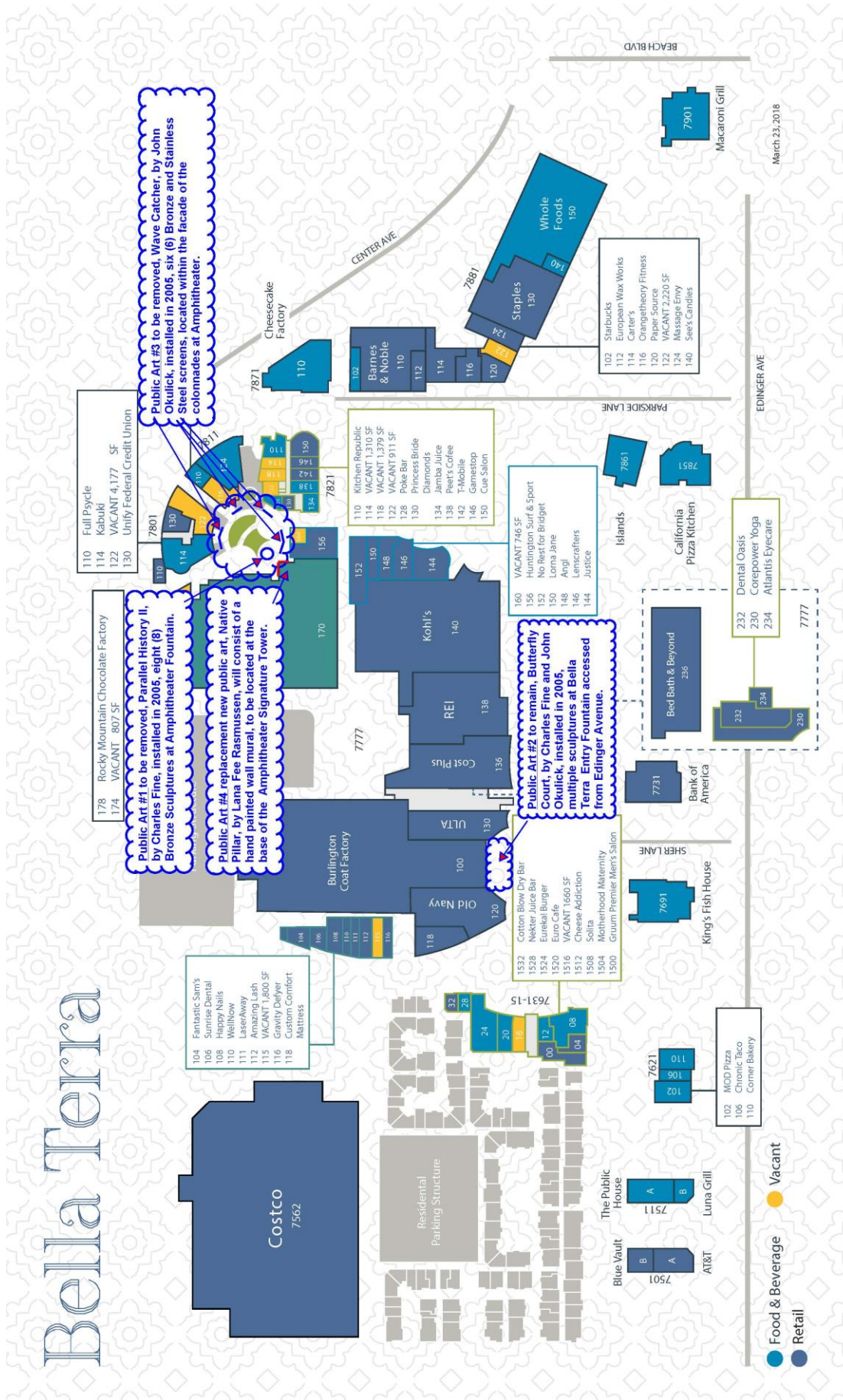


Overall Perspective

PROPOSED NEW PUBLIC ART - MAINTENANCE

The final installation of the wall mural will include a written report and visual documentation. Application of a topcoat will be used to aid in graffiti removal, protection from ultraviolet fading, and protection from paint layer deterioration. Regular inspections of the mural will occur through overall project security surveillance and property management. Maintenance activities may include removing surface dirt, reapplying anti-graffiti coating, and documenting any damage to the mural prior to cleaning, graffiti removal, or repairs are attempted. Any washing of the wall mural will be conducted in a sensitive manner without cleaning solutions or excessive water pressure, testing will be conducted prior to any cleaning project.

PROJECT LOCATION AND SITE PLAN



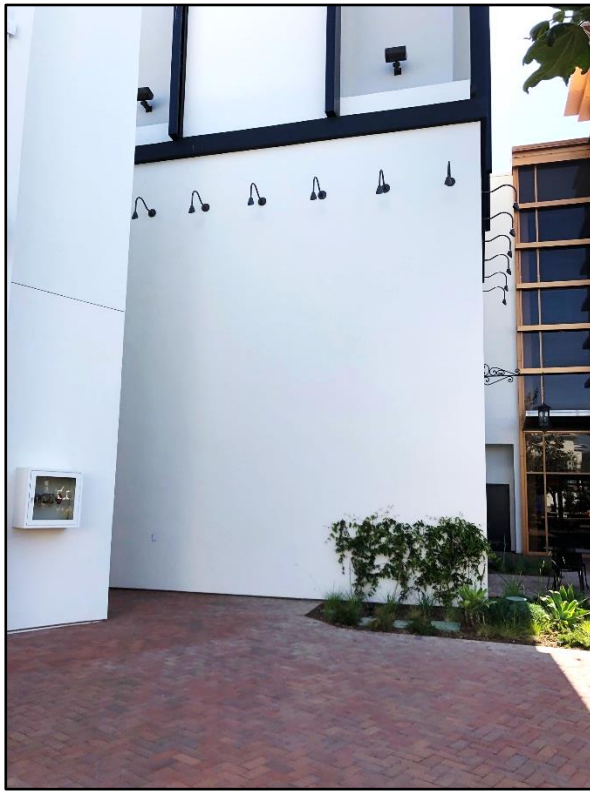
EXISTING CONDITIONS – THE GARDEN AT BELLA TERRA



Existing Amphitheater Signature Tower



Adjacent Service Area Vestibule

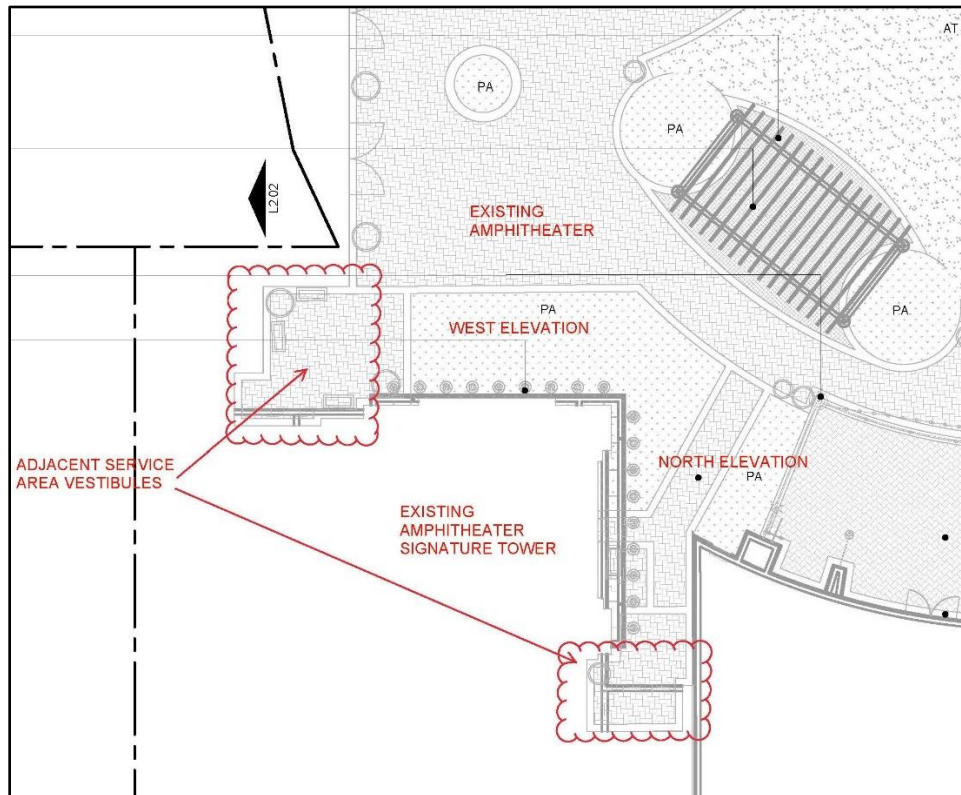


North Elevation



West Elevation

EXISTING SITE PLAN



NEW PUBLIC ART RENDERING – THE GARDEN AT BELLA TERRA



Overall Perspective



North Perspective



West Perspective

COST SUMMARY

Financing Source	Privately Funded
Artist Design, Material and Installation Fees	\$57,000
Remodeling of existing tower to prepare for new Public art Mural	\$75,000 (estimate)
<u>Total (Lighting/Landscaping Included)</u>	<u>\$132,000</u>

LANA FEE RASMUSSEN

B. 1983 HUNTINGTON BEACH, CA
LANAFEERASMUSSEN.COM



BIO

Lana Fee Rasmussen (Muscogee Creek, Lenni Lenape & Seminole) is an artist and designer currently living and working in Ojai, CA. Rasmussen is best known for her diverse creative portfolio across multiple fields. Since completing a BFA in Studio Art from New York University in 2006, Rasmussen has assisted multiple internationally renowned contemporary artists, designed window displays for Anthropologie retail environments and co-founded the furniture and art collective Killscrow. Currently she works as a Color Designer for the apparel company Patagonia while continuing to take freelance commissions on projects relating to either community building, environmental conversation or Indigenous rights. Rasmussen's work has been published in multiple issues of Santa Barbara Magazine, Ventana Magazine (Ventura County), Blue Magazine (Japan) and California Style Magazine (Japan). Her works on paper are currently sold in Los Angeles, Ojai and Tokyo.

ARTIST STATEMENT

I am curious about the Native and the Wild, whether that be through my own Indigenous heritage or the landscape which connects us all to place and community. In many senses, my work is a spiritual practice as it taps into the universal language and purity of craft. I have always felt connected to the purpose and structure in historical works of ornament. Similar to beadwork or weaving, my work often wields a bold graphic presence from a distance mixed with careful detail from up close. The symbiosis of fluidity and restraint are the anchors of the forms I produce. The craft often precedes concept, making the work meditative and

improvisational. The common thread conceptually is that all of my work lies somewhere in the environmental realm, whether it be in spirit, subject matter or material use. The environment being another universal theme as it relates to preserving the Native, the Wild and the mysterious.

BELLA TERRA DESIGN

TITLE: NATIVE PILLAR

As a third-generation Huntington Beach Native, I have always been abreast to HB's history in oil, agriculture and surf. From my childhood home overlooking Central Park, I grew up alongside hundreds of Mallards, Snowy Egrets, Blue Herons, Coots and towering Sycamore and Eucalyptus trees. This park space is adjacent to the Bolsa Chica Wetlands, the cherished and protected salt marsh which has thankfully withstood all of Huntington Beach's transformations. I refer to these ecological landmarks because that is what has resonated with me from youth to adulthood.

In building my vision for this project, I instantly began exploring my questions of the Native environment in this context. HB has undergone an incredible amount of rebirth and development in my lifetime of 35 years, some of which has made it feel less Wild and less familiar to me as a Native at times. But in the interest of embracing the past with the future, I felt moved to bring some Wild to this elevated renovation of Bella Terra.

From afar this piece reads as a surface pattern, making it sit more as a decorative black and white design element. Each part of this piece was hand drawn on paper, inspired by images of flora and fauna from the Bolsa Chica wetlands, citrus groves and ocean life. All of the forms interact and move together to create a hybrid natural environment of its own resembling the roots of our dear Huntington Beach land. In my vision, I saw children studying the towering shapes while out shopping with their parents, couples taking selfies in front of the walls before dinner and patrons feeling wholly connected and empowered by public art in general. I still remember growing up with the salty pelicans at the old Seacliff Village in the 80's. I wanted to create something to suit the modern HB, something for the kids to grow up with.

EDUCATION

2001-2004 Orange Coast College. Studies in Studio Art, Art History & Apparel Design.

2004-2006 New York University. Bachelor of Fine Arts in Studio Art.

PROFESSIONAL EXPERIENCE

2018 Co-Founder & Artist. Barro retail showroom. Ojai, CA.

2016-Present Color Designer. Patagonia. Ventura, CA.

2015 Mural Design and Build. Dudley Market. Venice, CA.

2012-Present Co-Founder & Artist. Killscrow Furniture and Art. Ojai, CA.

2011-2013 Volunteer. Noyo Food Forest. Fort Bragg, CA.
Volunteer. Noyo Hill Farm. Fort Bragg, CA.

2010-2011 Display Designer & Builder. Anthropologie. Newport Beach, CA.
Volunteer. The Grain Project. Santa Ana, CA.

2008 Studio Assistant. Charles Ross Studio. Star Axis, NM.

2007 Studio Assistant. Robert Lazzarini Studio. Brooklyn, NY.

EXHIBITIONS

2013 *Grounding*. Solo Exhibition. Lost Coast Culture Machine. Fort Bragg, CA.
Exchange. Group Exhibition. Matsumoto Museum of Art. Nagano, Japan.

PUBLICATIONS

2019 *Valley Girls*. Santa Barbara Magazine, Winter 2019. Santa Barbara, CA.

2018 Killscrow. California Style Magazine, Vol. 9. Japan.

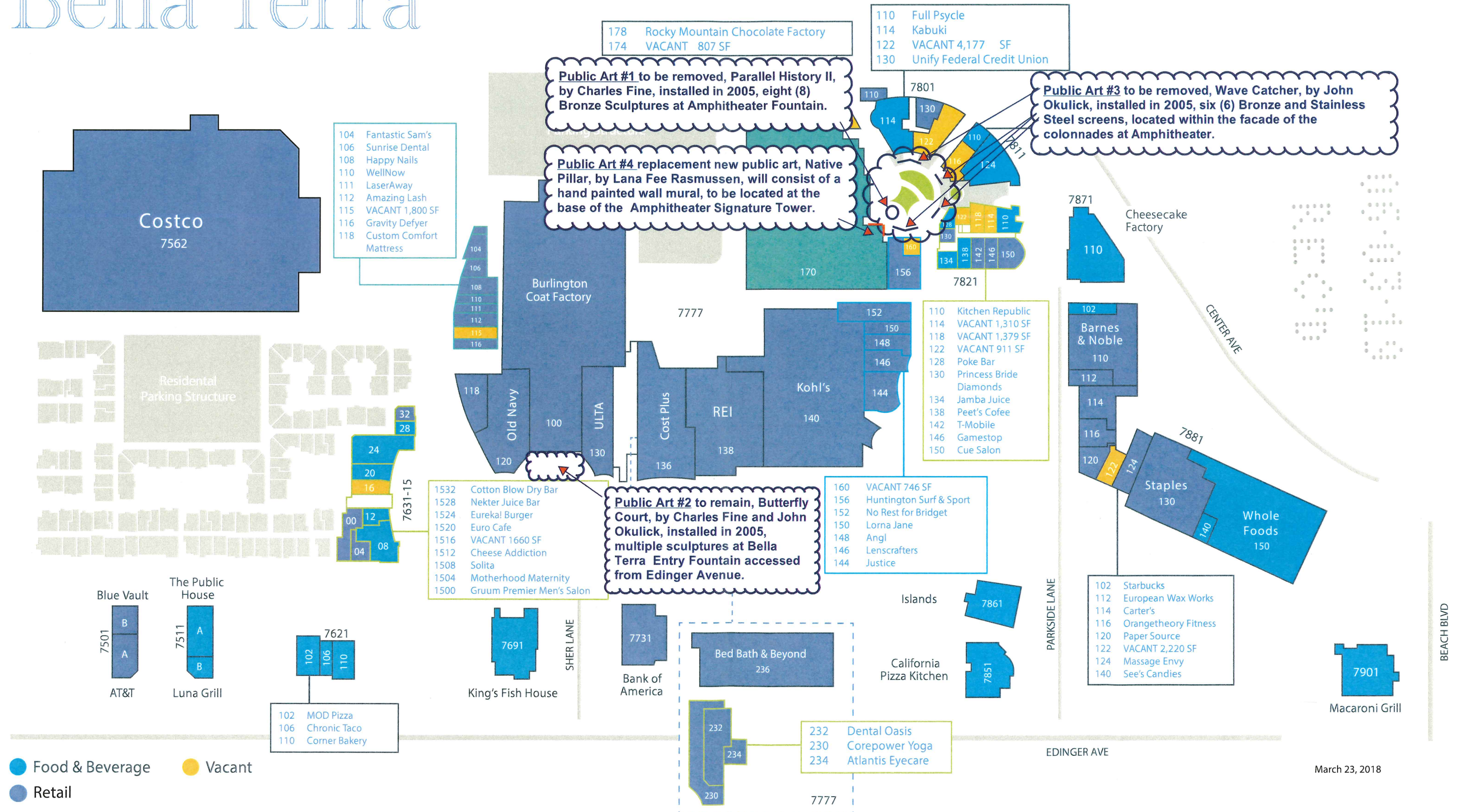
2017 *Hand in Hand*. Ventana Magazine. Ventura County, CA.

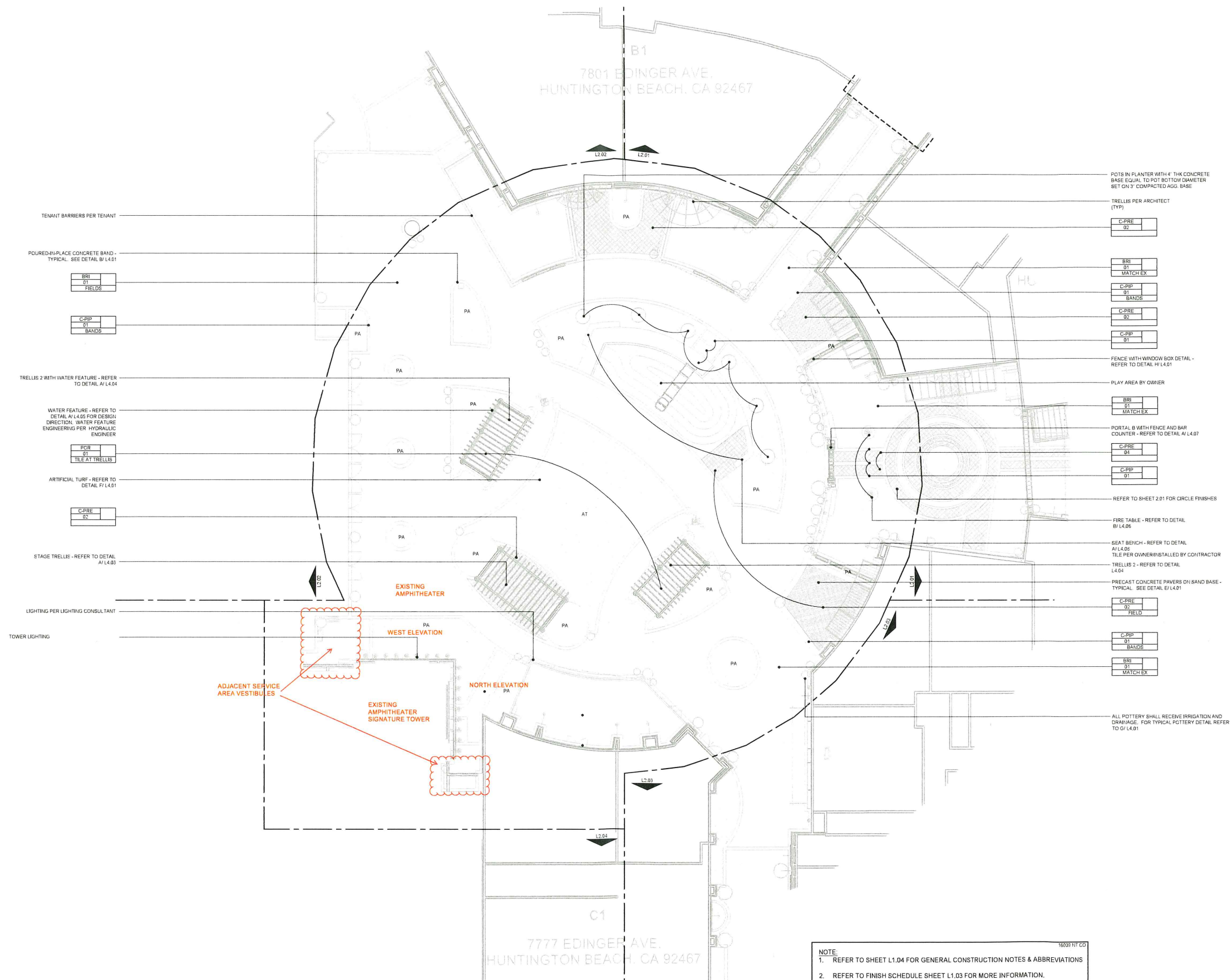
2015 *Killscrow*. Blue Magazine, Issue 52. Japan.
Killscrow. Poetry of Living. Online

2014 *Branding Rustic*. Santa Barbara Magazine, Summer 2014. Santa Barbara, CA.
Handmade, A Maker's Market. Evolve, Issue 10. San Juan Capistrano, CA.

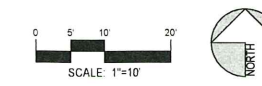
2013 *Home on the Range*. Works & Days Quarterly No. 8. Online.

Bella Terra





NOTE
1. REFER TO SHEET L1.04 FOR GENERAL CONSTRUCTION NOTES & ABBREVIATIONS
2. REFER TO FINISH SCHEDULE SHEET L1.03 FOR MORE INFORMATION.
3. REFER TO SHEETS L9.01 TO L9.05 FOR POTTERY PLANTING PLANS







BELLATERRA



