



CITY *of* ESCONDIDO

PUBLIC ART COMMISSION

July 13, 2026 at 4:30 PM
Council Chambers: 201 North Broadway, Escondido, CA 92025

WELCOME TO YOUR COMMISSION MEETING

We welcome your interest and involvement in the legislative process of Escondido. This agenda includes information about topics coming before the Commission.

CHAIR

Nathalie Martinez

VICE CHAIR

Patricia Spann

COMMISSIONERS

Jacqueline Kelleher
Carol Rogers
Mimi Ovanessoff
Terri Ryan
Leila Sackfield

ASSISTANT CITY CLERK

Sarena Garcia

HOW TO WATCH

The City of Escondido provides the following way to watch a Commission meeting:

In Person



201 N. Broadway, Escondido, CA 92025



CITY *of* ESCONDIDO

PUBLIC ART COMMISSION

MEETING AGENDA

FLAG SALUTE

ROLL CALL

ORAL COMMUNICATION

APPROVAL OF MINUTES

- [1.](#) Review and Approve May 11, 2026 and June 15, 2026 Minutes

CURRENT BUSINESS

- [2.](#) **DISSOLUTION OF PUBLIC ART COMMISSION SUBCOMMITTEES AND INCREASE IN MEETING FREQUENCY**

Request the Public Art Commission dissolve all current Public Art Commission Subcommittees, with the exception of the Annual Work Plan Subcommittee, and recommend that the City Council increase the frequency of regular Public Art Commission meetings from bi-monthly to monthly.

Staff Recommendation: Approval (City Clerk: Zack Beck, City Clerk)

Presenter: Zack Beck, City Clerk

RECOMMENDED ACTION: Staff recommends that the Public Art Commission adopt a motion to: (1) dissolve all current Subcommittees, except the Annual Work Plan Subcommittee; and (2) increase regular Commission meetings from bi-monthly to monthly effective immediately.

- [3.](#) **GRAND AVENUE ROUNDABOUT ART PROJECT: REQUESTS FOR QUALIFICATIONS**

Request the Public Art Commission give staff direction regarding the Request for Proposals for the Grand Avenue Roundabout.

Staff Recommendation: Give Direction (Economic Development: Sandra Aguilar, Management Analyst)

Presenter: Sandra Aguilar, Management Analyst

RECOMMENDED ACTION: Give Direction



CITY *of* ESCONDIDO

PUBLIC ART COMMISSION

4. COMMUNITY REQUEST: CORRECTION OF FEES

Request the Public Art Commission approve a grant to cover the cost of the City Design Review Fees for Tristan Pittard's mural One Planet – One People (Patineta!).

Staff Recommendation: Approval (Economic Development: Sandra Aguilar, Management Analyst)

Presenter: Sandra Aguilar, Management Analyst

RECOMMENDED ACTION: Approve

5. ESCONDIDO CREEK TRAIL ART PROJECT

Request the Public Art Commission receive and file.

Staff Recommendation: Receive and File (Economic Development: Sandra Aguilar, Management Analyst)

Presenter: Sandra Aguilar, Management Analyst

RECOMMENDED ACTION: Receive and File

STAFF REPORTS

6. Staff Liaison Report

7. Queen Califia's Magical Circle Staff Report

FUTURE AGENDA ITEMS

COMMISSIONERS REPORT

ADJOURNMENT



CITY *of* ESCONDIDO

PUBLIC ART COMMISSION

HOW TO PARTICIPATE

The City of Escondido provides two ways to communicate with the Commission during a meeting:

In Person



Fill out Speaker Slip and Submit to City Clerk

In Writing



<https://escondido-ca.municodemeetings.com/>

ASSISTANCE PROVIDED

If you need special assistance to participate in this meeting, please contact our ADA Coordinator at (760) 839-4643. Notification 48 hours prior to the meeting will enable the City to make reasonable arrangements to ensure accessibility. Listening devices are available for the hearing impaired – please see the City Clerk.





CITY of ESCONDIDO

SPECIAL PUBLIC ART COMMISSION MEETING

June 15, 2026 at 5:00 PM

MINUTES

ROLL CALL

PRESENT

Chair Carol Rogers
Vice Chair Patricia Spann
Commissioner Terri Ryan
Commissioner Nathalie Martinez
Commissioner Jacqueline Kelleher
Commissioner Leila Sackfield
Commissioner Mimi Ovanessof - Left meeting at 5:58 p.m

FLAG SALUTE

ORAL COMMUNICATION

None

CURRENT BUSINESS

1. ELECT A CHAIR TO SERVE AS THE PRESIDING OFFICER FOR THE UPCOMING TERM.

Commissioner Ryan nominated Commissioner Martinez

Seconded by Vice Chair Span

Approved 4-3 (Rogers, Sackfield, Ovanessof - No)

2. ELECT A VICE CHAIR TO SERVE AS THE PRESIDING OFFICER FOR THE UPCOMING TERM

Commissioner Ryan nominated Vice Chair Spann

Seconded by Chair Kelleher

Approved 6-0 (Rogers - Abstained)

3. COMMUNITY REQUEST - TRISTAN PITTARD

RECOMMENDATION: Request the Public Art Commission approve the Community Request for Tristan Pittard.



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SPECIAL PUBLIC ART COMMISSION MEETING

June 15, 2026 at 5:00 PM

Staff Recommendation: Approval (Sandra Aguilar, Management Analyst) Presenter: Sandra Aguilar, Management Analyst

RECOMMENDED ACTION: Approve

approve the waiver of the City permit fee of approximately \$1500

Motion made by Commissioner Kelleher

Seconded by Commissioner Ryan

Approved 7-0

4. GRAND AVENUE ROUNDABOUT ART PROJECT: FINAL ARTIST SELECTION

RECOMMENDATION: Request the Public Art Commission give staff direction regarding which of the top three artists will move forward in the process based on the interview outcome and public input.

Staff Recommendation: Give Direction (Economic Development: Sandra Aguilar)

Presenter: Sandra Aguilar, Management Analyst

RECOMMENDED ACTION: Give Direction

Commissioner Ovanesoff left at 5:58 p.m.

Duffy Healey spoke about the public art process in Escondido

Chair Kelleher - Motion to approve The Germhusts; No second - motion died

Motion by Chair Spann that all three artists provide a description with a single rendering and a list of what is important to make the project authentically Escondido

Seconded by Commissioner Kelleher

Approved 6-0 (Commissioner Ovanesoff - Absent)

5. MURAL REVIEW: JOHN PAUL THE GREAT UNIVERSITY

RECOMMENDATION: Request the Public Art Commission receive and file

Staff Recommendation: Receive and File (Sandra Aguilar, Management Analyst)

Presenter: Sandra Aguilar, Management Analyst



CITY of ESCONDIDO

SPECIAL PUBLIC ART COMMISSION MEETING

June 15, 2026 at 5:00 PM

RECOMMENDED ACTION: Receive and File

FUTURE AGENDA ITEMS

Sackfield - would like a process on final decisions re: RFQ grand ave - no item

COMMISSIONERS REPORT

Commissioner Rogers - Downtown Business Association has committed to have music in the gazebo every second Saturday

Commissioner Sackfield - CCAE having summer events; Large attendance - 869 tickets sold for Lord of the Rings musical event

Commissioner Ryan - 84 year old artist for escondido expression 15-84 years age range for utility boxes

Spann - shared about expression artist

Commissioner Kelleher - bird box is blowing up on tik-tok and a lot of exposure

ADJOURNMENT

Meeting Adjourned at 7:04pm

CHAIR

ASSISTANT CITY CLERK



CITY of ESCONDIDO

PUBLIC ART COMMISSION MEETING

May 11, 2026 at 4:30 PM

MINUTES

FLAG SALUTE

ROLL CALL

Called to order 4:31 p.m.

PRESENT

Chair Carol Rogers

Vice Chair Patricia Spann

Commissioner Terri Ryan

Commissioner Nathalie Martinez - Arrived at 4:34 p.m.

Commissioner Jacqueline Kelleher

Commissioner Leila Sackfield

ORAL COMMUNICATION

James Stone spoke in favor of including Escondido artists in Grand Avenue Roundabout project

APPROVAL OF MINUTES

1. Review and Approve March 9, 2026 Minutes

Motion made by Commissioner Sackfield

Seconded by Commissioner Kelleher

Approved 5-0

CURRENT BUSINESS

2. Escondido Union High School Student Murals

Motion made by Chair Rogers

Seconded by Commissioner Sackfield

Approved 6-0



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PUBLIC ART COMMISSION MEETING

May 11, 2026 at 4:30 PM

3. Grand Avenue Art Project Artist Interviews

Presentation by Sandra Aguilar, Management Analyst and Nikolina Katanic, Economic Development Specialist

4. 206/2027 Public Art Annual Work Plan

Motion made by Chair Rogers

Seconded by Commissioner Sackfield

Approved 5-0 (Ryan - Abstained)

5. Escondido Expressions Traffic Signal Box Program Phase 4.1

Motion made by Chair Rogers

Seconded by Commissioner Martinez

Approved 6-0

STAFF REPORTS

6. Staff Liasion Report

Presentation by Sandra Aguilar, Management Analyst and Nikolina Katanic, Economic Development Specialist

7. Queen Califia's Magical Circle Staff Report

FUTURE AGENDA ITEMS

Chair Rogers - review open items for Escondido Expressions at the July

Vice Chair Spann seconded

COMMISSIONERS REPORT

Chair Rogers - The Escondido Street Festival and Art in the Garden event is this Saturday

Commissioner Kelleher - Shared that she loved the boom box installation

Vice Chair Spann - Impressed with the bike trail and how much it has improved since her 2009 bike ride



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PUBLIC ART COMMISSION MEETING

May 11, 2026 at 4:30 PM

ADJOURNMENT

Meeting Adjourned 6:45 p.m.

CHAIR

ASSISTANT CITY CLERK



STAFF REPORT

July 13, 2026
Agenda Item No.XX

SUBJECT:

DISSOLUTION OF PUBLIC ART COMMISSION SUBCOMMITTEES AND INCREASE IN MEETING FREQUENCY

RECOMMENDATION:

Request the Public Art Commission dissolve all current Public Art Commission Subcommittees, with the exception of the Annual Work Plan Subcommittee, and recommend that the City Council increase the frequency of regular Public Art Commission meetings from bi-monthly to monthly.

Staff Recommendation: Approval (City Clerk: Zack Beck)

Presenter: Zack Beck, City Clerk

RECOMMENDED ACTION:

Staff recommends that the Public Art Commission adopt a motion to: (1) dissolve all current Subcommittees, except the Annual Work Plan Subcommittee; and (2) increase regular Commission meetings from bi-monthly to monthly effective immediately.

FISCAL IMPACT:

The fiscal impact of this action is minimal. Increasing the number of regular Public Art Commission meetings from six to twelve annually will result in a modest increase in staff time associated with agenda preparation, public noticing, and minutes preparation. This increase is expected to be offset in substantial part by the elimination of separately noticed Subcommittee meetings currently required to conduct much of the same business. No new appropriation is requested. Any incidental costs associated with additional meeting administration will be absorbed within the City's existing operating budget.

BACKGROUND:

The Public Art Commission was established under Escondido Municipal Code section 33-732 and is charged with a broad range of advisory duties enumerated in Escondido Municipal Code section 33-733, including the development of an Annual Public Art Work Plan, the review, selection, and approval of proposed artwork, and the review of matters pertaining to the quality, scope, and maintenance of art in public places. Escondido Municipal Code section 33-732(a) provides that the Commission shall meet as needed. Consistent with that provision, the Commission has adopted a practice of meeting on the second Monday of every other month, in January, March, May, July, September, and November.

Over time, the Commission has relied on a number of Subcommittees to conduct much of the substantive work contemplated by Escondido Municipal Code section 33-733. These have included, among others,



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the Annual Work Plan Subcommittee, the Grants Subcommittee, and project specific Subcommittees such as the Escondido Expressions Subcommittee. These Subcommittees have reviewed artist qualifications, evaluated grant applications, assessed proposed artwork and locations, and shaped project recommendations before those recommendations are brought to the full Commission, typically for a final vote at the next regularly scheduled bi-monthly meeting.

The Public Art Commission, and any Subcommittee it creates, is subject to the Ralph M. Brown Act, California Government Code section 54950 et seq. The Brown Act reflects the Legislature's determination that public commissions, boards, and councils exist to conduct the people's business, and that the actions and deliberations of such bodies should be conducted openly (Cal. Gov. Code § 54950). Government Code section 54952 defines a legislative body to include a commission created by formal action of a legislative body, as well as certain committees of that body. Under section 54952(b), an advisory committee composed solely of members of the legislative body who number less than a quorum is not itself considered a legislative body, and is therefore not subject to the Brown Act's open meeting and agenda posting requirements, unless the committee has continuing subject matter jurisdiction or a meeting schedule fixed by formal action, in which case it remains subject to the Act as a standing committee regardless of its composition.

Depending on how a given Subcommittee is composed and how long it continues to operate, it may or may not itself be independently subject to the Brown Act's notice and open meeting requirements. Regardless of that determination, the practical effect of routing substantial deliberation through Subcommittees is the same. Commissioners who do not serve on a particular Subcommittee have limited opportunity to help shape a recommendation before it reaches the full Commission, and members of the public who wish to follow or participate in the development of a recommendation must track additional Subcommittee meetings, which may not carry the same notice, agenda posting, and access protections that Government Code sections 54953 and 54954.2 guarantee for meetings of the full Commission.

Directing this substantive work instead to the full Public Art Commission, meeting monthly rather than bi-monthly, would allow all seven Commissioners to engage in and shape policy recommendations from the outset, rather than reviewing recommendations that have already been substantially developed by a smaller Subcommittee. Because meetings of the full Commission are unambiguously subject to the Brown Act's open meeting requirement (Cal. Gov. Code § 54953) and seventy-two-hour agenda posting requirement (Cal. Gov. Code § 54954.2), this approach removes any ambiguity regarding public notice and access, and ensures that the public has a single, predictable, and fully noticed forum in which to follow and participate in the Commission's work. Escondido Municipal Code section 33-732(a) already permits the Commission to meet as needed, so a shift to a monthly schedule may be accomplished through a change in the Commission's adopted meeting practice rather than through an amendment to the Municipal Code itself.

Staff recommends that the Annual Work Plan Subcommittee be retained as an exception to this change. Escondido Municipal Code section 33-733(a) directs the Commission to establish an Annual Public Art Work Plan, a defined and time bound annual work product that is developed with City staff over several months, brought to the full Commission for approval, and then forwarded to the City Council for



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adoption. The Annual Work Plan Subcommittee provides an efficient venue for this early-stage collaborative budget and priority setting work, while the resulting plan is still fully reviewed and approved by the full Commission and by the City Council before it takes effect, preserving both efficiency and transparency for this particular annual process.

Therefore, staff recommends that the Public Art Commission adopt a motion to: (1) dissolve all current Subcommittees, except the Annual Work Plan Subcommittee; and (2) increase regular Commission meetings from bi-monthly to monthly effectively immediately.



STAFF REPORT

July 13, 2026
Agenda Item No.: 03

SUBJECT:

Grand Avenue Roundabout Art Project: Request for Qualifications

RECOMMENDATION:

Request the Public Art Commission give staff direction regarding the Request for Proposals for the Grand Avenue Roundabout.

Staff Recommendation: Give Direction (Economic Development: Sandra Aguilar)

Presenter: Sandra Aguilar, Management Analyst

RECOMMENDED ACTION:

Give Direction

FISCAL IMPACT:

The 2025/2026 Public Art Annual Work Plan allocated \$550,000 for the Grand Avenue Roundabout Art Project to fund the creation of one main sculpture and four companion pieces.

BACKGROUND:

On July 14, 2025, the Public Art Commission voted to approve the 2025/2026 Public Art Annual Work Plan (7-0). This included funding in the amount of \$550,000 for the Grand Avenue Roundabout Art Project which consists of a main sculpture in the Broadway and Grand Roundabout and four companion pieces to be placed in each council district. On August 20, 2025, the Escondido City Council unanimously adopted the 2025/2026 Public Art Annual Work Plan.

Initial Request for Qualifications

On December 3, 2024, the Grand Avenue Roundabout Subcommittee convened. Due to the scope and complexity of the project, the Subcommittee recommended a two-phase selection process consisting of a Request for Qualifications (RFQ) to select no more than ten artists followed by a Request for Proposals (RFP) with the top three artists. This art project offered a unique opportunity to contribute a major legacy piece to the City's public art collection by a notable, established artist.



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Under the direction of the Public Art Commission, the RFQ phase was designed to identify and pre-qualify artists with demonstrated experience in delivering projects of similar scale, budget, and complexity. This stage focused on evaluating professional qualifications, past work, technical capability, and experience engaging communities in the development of public art. The opportunity was opened to artists across Canada, The United States of America, and Mexico broadening the pool of candidates and increasing the likelihood of attracting artists with the necessary expertise in large-scale public art projects.

The Request for Qualifications was issued on January 21, 2025, and closed on February 28, 2025. City staff received 25 submissions which were reviewed by the Grand Avenue Roundabout Subcommittee. Ten artists were selected for community input. Community meetings were held on April 8 and April 12, 2025, to gather public feedback on the top artists' styles, the interpretation of the theme *Authentically Escondido*, and define elements the community would like to see incorporated into the project. On May 29, 2025, before entering the RFP process, the Public Art Commission voted to restart the RFQ process due to a potential ethics concern.

Amended Request for Qualifications

On July 21, 2025, the amended RFQ was released. Changes included a grading rubric, a sample agreement, and legal language to prevent conflicts of interest. The process was modified slightly to match best practices from other north county cities. All artists from the initial RFQ were notified, and many re-applied. City staff received 17 submissions. A team of four City staff reviewed and graded the submissions utilizing the grading rubric included in the RFQ, per the Public Art Strategic Plan.

On November 6, 2025, the scores and applications were provided to the Subcommittee. On November 13, 2025, the Subcommittee met and selected three artists they determined were most aligned with project needs; these were not the top three recommended by staff. The following are the artists chosen:

- Ride Art (Artist Team)
- The Germilusts (Artist Team)
- Michael Stutz

On November 17, 2025, the artists selected were presented to the Public Art Commission and approved.

Local Artist Preference and Project Review

On January 26, 2026, eight community members submitted public comments in favor of including Escondido artists in the Grand Avenue Art Roundabout Project. The Public Art Commission postponed



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artist interviews until after the March Public Art Commission meeting time to facilitate a discussion regarding local artist preference and have an in-depth review regarding the current Request for Qualification process.

On March 9, 2026, the Public Art Commission received and filed a staff report on the timeline and process for the RFQ. The Commission discussed and voted to move forward with the selected three artists and did not choose to direct staff to create a local artist preference nor add any artists to the top three selected artists.

Artist Interviews

On May 11, 2026, during the regular Public Art Commission meeting, Commissioners conducted public interviews with the three selected artists in person. Artists were allowed 30 minutes to share their answers, slides, and answer any clarifying questions from Commissioners. Each artist was asked the same four questions to ensure a fair and consistent evaluation process:

1. How would you go about discovering what Authentically Escondido means to the community?
2. How do you plan to engage with the community to ensure that the work speaks to them?
3. What is your approach to making an art piece that appeals to all levels of art appreciation?
4. What is the story you want to tell through your art?

Public Input

On May 21, 2026, City staff began to gather public input via the YourEscondido.com platform. YourEscondido.com is the City of Escondido's online community engagement platform where residents can learn about City projects, share ideas, provide feedback, and participate in surveys that help shape local decisions and improvements. The purpose of collecting public input is to gather data on key aspects of the final artwork and concepts the community would like to see reflected into the final design. The data will aid the Public Art Commissioners in their decision of the final artist. Multiple outreach channels were utilized to solicit public input, including:

- The City's social media
- Local high school students via their art teachers
- The Public Art Commissioners professional networks
- The Escondido Chamber of Commerce professional networks
- The Downtown Business Association professional networks
- Printed QR code at the project site



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The YourEscondido page will remain active to give the community a place to return for project updates and provide feedback as the process continues forward. The survey closed on June 19, 2026, and received 344 contributors to the five questions. Full results are in the attachment.

YourEscondido.com Data

1. What elements would you like to see in the artwork?
 - a. Both lighting and movement. If only one were to be prioritized, it would be lighting.
2. Would you like the artwork to feel realistic, abstract, modern, or traditional?
 - a. Realistic and Traditional almost matched. Abstract and Modern scored the lowest.
3. What type of installed public art would you like to see around Escondido?
 - a. Responders like all art options.
4. Are there materials you would prefer for the Grand Avenue Roundabout Sculpture?
 - a. Bronze, aluminum, or other metals scored the highest by a small margin.

The survey included an open-ended question, “What themes, ideas, or stories should be reflected in the final piece? Share what Escondido means to you.” The responses to this question fell in four categories listed below from the most mentioned to the least mentioned:

1. Agricultural Heritage & Escondido History

Residents overwhelmingly connected Escondido’s identity to:

- Grapes
- Citrus/oranges
- Avocados
- Farming and ranch culture
- Grape Day history
- Hidden Valley landscape
- Historical roots of Escondido

Common ideas included:

- Vineyard or citrus-inspired sculptures
- Farmworker tributes
- Avocado or orange tree sculptures
- Agricultural + historical storytelling
- Integrating nature and farming imagery



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Representative comments:

- “Agricultural Heritage”
- “History of Escondido, including citrus & farming”
- “Support the history of the city”. Grape Days, citrus, avocado etc.”
- “Beautiful hidden valley, the crops grown in the early days”
- “Something that reflects the agricultural history and native history”

2. Cruisin’ Grand / Classic Car Culture

Many residents identified Cruisin’ Grand and classic cars as “Authentically Escondido.”

Common ideas included:

- Classic car sculptures
- Hot rods or lowriders
- 1950s-themed art
- Vintage car monuments
- Car-themed interactive or iconic pieces

Representative comments:

- “Cruisin Grand obvi!”
- “Full size Sculpture of a classic hotrod”
- “Escondido’s Vintage car culture”
- “Cruising Grand / 1950’s theme”
- “Classic car, vineyard/agriculture, Victorian architecture themes”

3. Community, Culture & Diversity

Residents frequently emphasized:

- Family
- Unity
- Diversity
- Mexican American and Latino heritage
- Indigenous/Kumeyaay/Luiseño history
- Community belonging



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Common ideas included:

- Multicultural storytelling
- Inclusive representation
- Family-centered imagery
- Celebrating Native and Latino heritage
- “Melting pot” concepts

Representative comments:

- “The diversity of our community and unity”
- “Family, togetherness”
- “Latino themed culture of family unity strength and prosperity”
- “Celebration of all the different voices and cultures of Escondido”
- “Deep roots in the indigenous community”

Request for Proposals

On June 15, 2026, City staff requested that the Public Art Commission provide a final recommendation identifying one artist, from the top three candidates, to advance to the Request for Proposals phase. Selection was to be based on the artists' submission, body of work, interview, and fit for the project. The Commission reviewed public input submitted through the YourEscondido platform to evaluate community preferences regarding the type of art desired and to help identify the artist most closely aligned with the project's vision. The Public Art Commission discussion regarding which artist should move forward was inconclusive. The Commissioners voted to amend the process to collect more information from all three artists.

Based on discussion feedback and best practices, City staff prepared a draft RFP which is included as an attachment. The top three artists were informed of the changes to the process. Their responses to the change are also included as an attachment.

ATTACHMENTS:

- a. Public Input Report
- b. Artist Submissions
- c. RFP Draft
- d. Artist Responses

Your Escondido

Form Results Summary

May 21, 2026 - Jun 19, 2026

Project: Grand Avenue Roundabout Art Project

Form: Share your thoughts!

Tool Type: Form

Activity ID: 29

Exported: Jun 23, 2026, 03:34 PM

Exported By: CityofEscondido

Filter By: No filters applied.

Closed

Share your thoughts!
Grand Avenue Roundabout Art Project

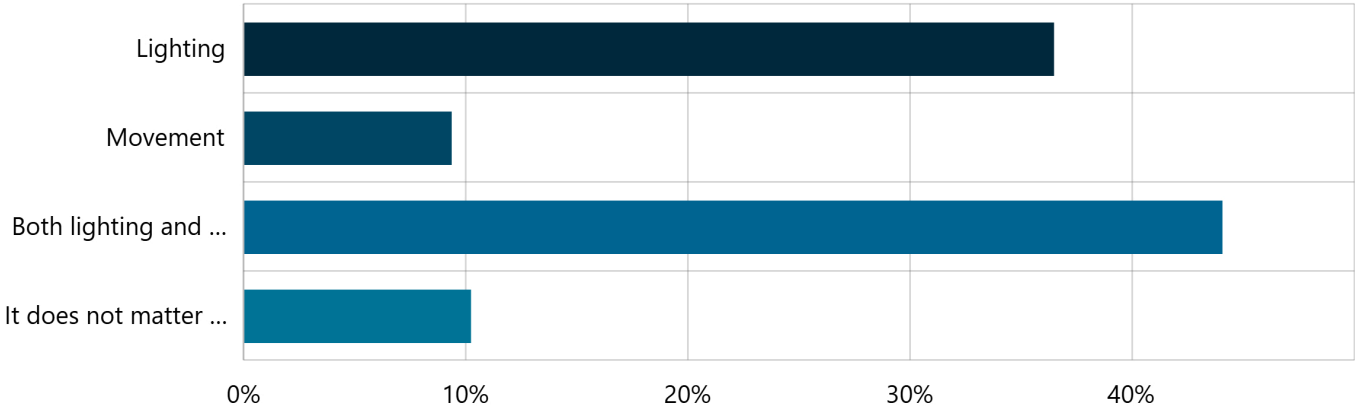
344
Contributors

365
Contributions

Contribution Summary

1. What elements would you like to see in the artwork?

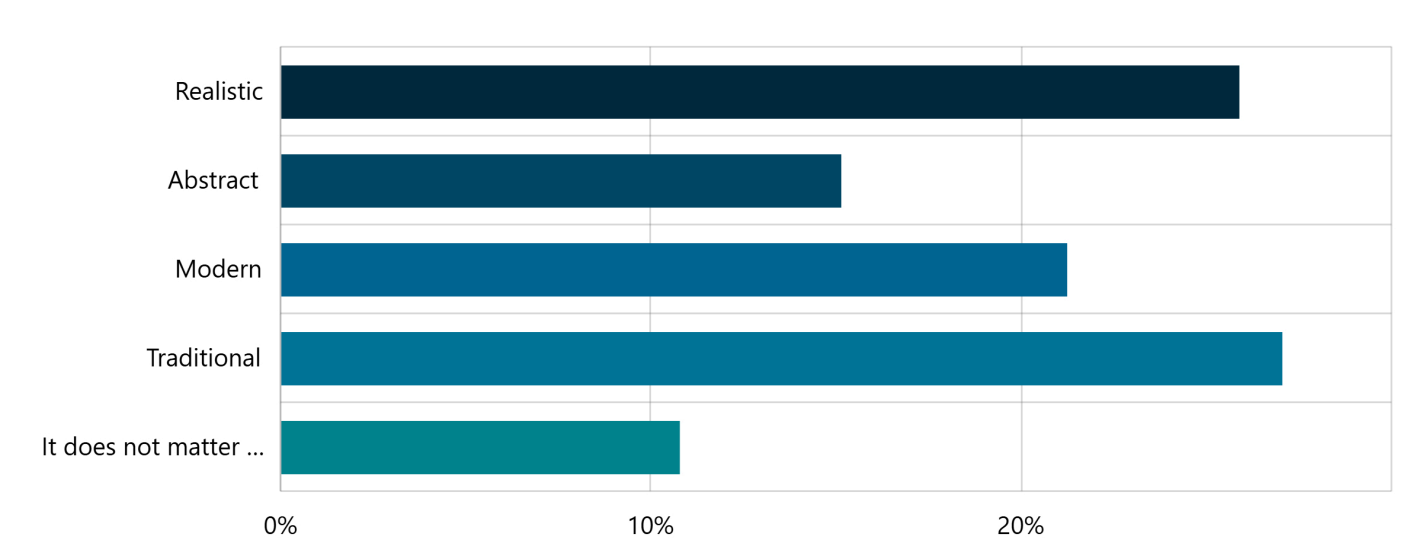
Multi Choice | Skipped: 22 | Answered: 343 (94%)



Answer choices	Percent	Count
Lighting	36.44%	125
Movement	9.33%	32
Both lighting and movement	44.02%	151
It does not matter to me	10.20%	35
Total	100.00%	343

2. Would you like the artwork to feel more realistic, abstract, modern, or traditional?

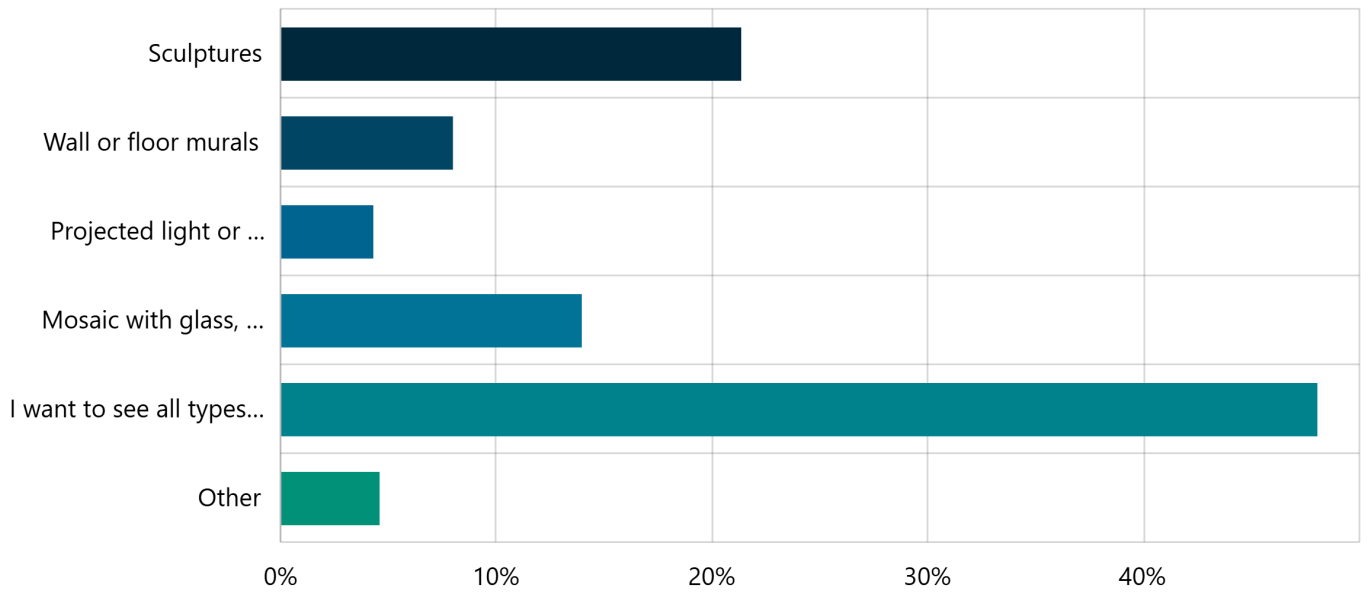
Multi Choice | Skipped: 21 | Answered: 344 (94.2%)



Answer choices	Percent	Count
Realistic	25.87%	89
Abstract	15.12%	52
Modern	21.22%	73
Traditional	27.03%	93
It does not matter to me	10.76%	37
Total	100.00%	344

3. What type of installed public art would you like to see around Escondido?

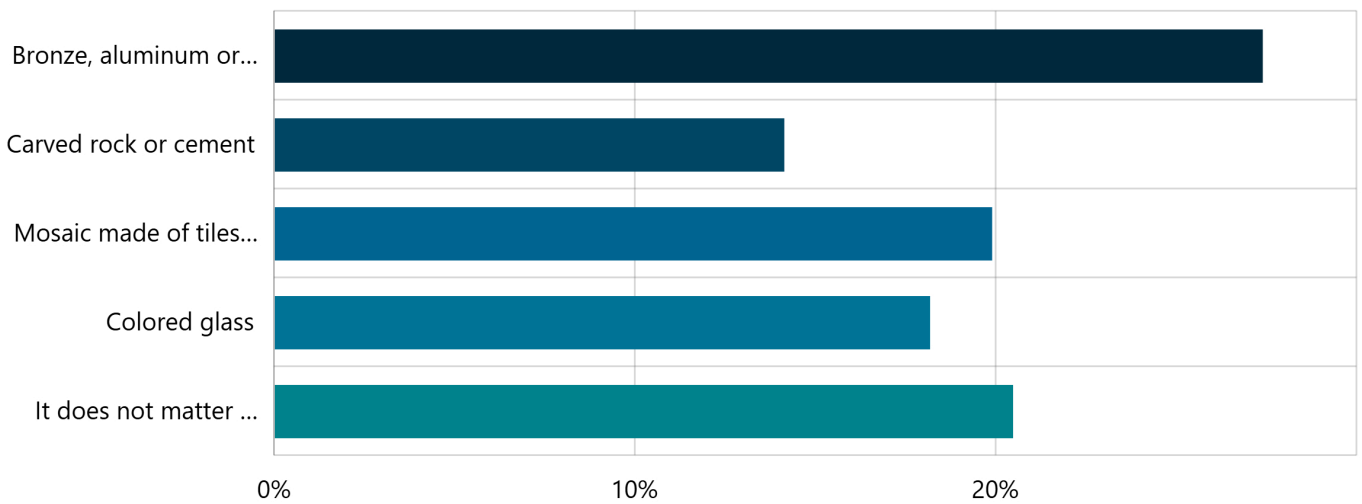
Multi Choice | Skipped: 13 | Answered: 352 (96.4%)



Answer choices	Percent	Count
Sculptures	21.31%	75
Wall or floor murals	7.95%	28
Projected light or digital art	4.26%	15
Mosaic with glass, tiles, or stones	13.92%	49
I want to see all types of art	48.01%	169
Other	4.55%	16
Total	100.00%	352

4. Are there materials you would prefer for the Grand Avenue Roundabout Sculpture?

Multi Choice | Skipped: 18 | Answered: 347 (95.1%)



Answer choices	Percent	Count
Bronze, aluminum or other metals	27.38%	95
Carved rock or cement	14.12%	49
Mosaic made of tiles or stones	19.88%	69
Colored glass	18.16%	63
It does not matter to me	20.46%	71
Total	100.00%	347

5. What themes, ideas, or stories should be reflected in the final piece? Share what Escondido means to you.

Short Text | Skipped: 131 | Answered: 234 (64.1%)

Sentiment

No sentiment data

Tags

No tag data

Featured Contributions

No featured contributions

Artist- Michael Stutz

www.stutzart.com

“My art becomes a part of peoples’ lives- greeting, accompanying, and filling spaces with iconic, playful, sometimes heroic presences.”

Natural forms, textures, and light play through my sculptures, shifting between internal and external space. Linear fluidity and bundled energy evoke movement and feeling. The participating viewer has space for interpretation and sees how process and craftsmanship are integral to the expression of the work. Be it bronze, stainless steel, or painted metal, I fabricate with permanent, high quality materials. Strips come together, from many directions, to make a whole- metaphorically reflecting human connection and community. I want to engage with those who live and interact with the art on a daily basis.

For a roundabout project in Bend Oregon, I created a 24 feet tall sculpture of a woven steel wheel that connects the timber mills from Bend’s past, the rolling wheels of cars, and a hamster wheel- humorously representing the routine of daily life. Inside the wheel is a glowing blue and green Circle of Life fabricated of silicon bronze strips. Sunlight sparkles through the openings in the sculptural space. Bronze’s reflective depth, and warm earth tones, have exceptional, low maintenance durability. The Circle of Life curves out like a partial globe, evoking the waters of the Deschutes River, clouds and wind over the Cascade mountains, and our blue Earth seen from the void of space. The wheel is high up in the air, having a striking presence above the traffic signs, crosswalks, cars, businesses and homes of this active site. The circle echoes the shape of the roundabout and the height of the installation makes it viewable from many vantage points, but also discourages people from entering the more pedestrian unfriendly interior space of the roundabout to interact with the art. And atop it all is a gold leaf covered squirrel. People have formed a daily attachment to this precious, playful little creature. This circle celebrates Bend as a place intricately connected to nature, where people live and play outside year round. The Golden Squirrel’s Wondrous World is our world too. I will bring this sense of storytelling, using excellent fabrication techniques and materials to your project in Escondido.

To understand a site, I lead public forums where members of the community and project stakeholders come together to discuss the values they hold dear, and their hopes for the art. For example, a recent project in Sacramento is a tribute to the energy and natural surroundings of the Natomas Community and to the Firefighters of Station 15 at which the work is sited. During exploratory site visits, I rode around with the first responders when they went on call, and then held public meetings with members of the community. They had differing ideas about what the art should be. The firefighters wanted it to be about their daily dedication to protecting the community, while long time residents of Natomas community felt the art should reflect the natural beauty of their neighborhood. The resulting sculpture, “Nighthawk Moving Over the Waters,” is a 16 feet tall freestanding stainless steel and bronze tableau. The central figure is a bronze lesser Nighthawk – a native California bird- that is native to the Sacramento area. It is the mascot for the Fire Station 15 crew, which is know for being constantly on call- and of the local high school football team. The sculpture connects the firefighters to the community they serve, and is a symbol of the natural world prized by the local people.

I will bring these qualities and sensitivities to working with the people of Escondido to create an iconic sculpture for your community.

Public Art Projects

- 2023 Bend, Oregon - Golden Squirrel's Wondrous World- A roundabout sculpture about the region's natural environment
UNC Greensboro, NC • *Astera*, a bronze figure celebrating women's empowerment
- 2022 Napa, CA • *Coyote*, bronze coyote for Farmhouse Winery
- 2021 Fort Collins, CO • *Double Equus*, Johnson Family Equestrian Hospital at Colorado State University
- 2020 Helena, MT • *Equity Fountain*, stainless steel fountain for the capital grounds
Sacramento, CA • *Nighthawk Over the Waters*, an installation for the Natomas Community and new Firestation 15
- 2019 El Paso, TX • *Jackrabbit*, bronze sculpture for Bartlett park playground; Installation December 2019
Leawood, KS • bronze walking woman installation for a public activity park; Installation April 2019
Carlsbad, CA • *Carlsbad Beach Chair*, design and fabrication of public beach chairs to be installed throughout the city
Redondo Beach, CA, One South mixed use development • Sculptures in a public mezzanine; Commissioned by Cape Point Development
- 2018 Laguna Beach, CA • *Boom Boom Bench*, bronze bench commemorating the local LGBT community
- 2016 Cartasia 2016 Paper Art Biennale, Lucca, Italy • Site-specific installation of a publicly displayed cardboard sculpture in the historic city of Lucca as part of the invitational Biennale
- 2013 ResMed Corporation Sculpture Garden, San Diego, CA • *ResHead*, walk-in sculpture; *Skygrass*, abstracted sculpture with night time illumination; Commissioned by Peter Farrel, CEO Resmed Corporation
Texas Tech University, Lubbock, TX • *Four Faces*, Commissioned by the Texas Tech Public Art Program
- 2012 Carlsbad First Responders Training Facility, Carlsbad CA • *Portrait Heads*, Commissioned by the City of Carlsbad
Westin Gaslamp, San Diego, CA • *Flame Flower*, stainless steel abstract sculpture with programmable LED light fixtures; Commissioned by the Westin Horton Plaza
- 2011 Pacific Shores Community, Huntington Beach, CA • *Great Egret*, Commissioned by Christopher Homes
San Diego County Regional Library Fallbrook, CA • *Diaphanous Grove*, (30' x 8'), interior artistic security gate; Commissioned by Friends of the Fallbrook Library
- 2010 North Carolina State University, Raleigh, NC • *Wolf Plaza*, 3 twice life-size wolves and landscaped environment; Commissioned by North Carolina State University
- 2009 Cary, North Carolina • *Hot-Rolled Equus*, ten feet tall steel horse bust
San Diego, CA • *Penelope*, woven bronze sculpture; Commissioned by Port of San Diego, funded by San Diego sculpture show award
- 2008 I-64 Pedestrian Bridge and Greenway, Cary, NC • *Bowstring Vines*, six 25' to 30' sculptural sections spanning over 300' bridge
State Capital Grounds, Des Moines, IA • *Iowa State Worker's Monument*, Commissioned by the Iowa State Worker's Monument Committee
- 2007 Del Mar, CA • *Lithonia*, temporary outdoor cardboard exhibition of a horse sculpture
- 2006 Buenaventura Golf Course, Ventura, CA • *The Big Swing*, Commissioned by the City of Ventura
- 2006 Olinda Ranch Park and Playing Field, Brea, CA • *Brea Red Tail Hawk*, Commissioned by the City of Brea
Chattanooga, TN • *Crows*, temporary outdoor cardboard installation, 2006-2008
- 2005 Grace Street Police Headquarters, Richmond, VA • *Thin Blue Line*
San Francisco International Airport, CA • *Kore*, cardboard sculpture for the airport's permanent collection
Camden Community Center, San Jose, CA • *Hand in Hand*, Commissioned by the San Jose Arts Commission
- 2004 Jacksonville Equestrian Complex, Jacksonville, FL • *Pine Breeze Dandy*, Commissioned by the City of Jacksonville

Public Art Projects *continued*

- 2003 **Metro Gold Line Light Rail System, South Pasadena, CA** • *Astride-Aside*, woven bronze walking figure
- 2002 **Santa Monica Boulevard, West Hollywood, CA** • *Coyote*, temporary cardboard installation for *Art on the Outside - Edges and Hedges*; Commissioned by the West Hollywood Fine Arts Commission
- University Station, Salt Lake City, UT** • *Flame Figure*, woven bronze figure for the Utah Transit Authority - University Line; Commissioned by the Salt Lake City Arts Council to commemorate the 2002 Winter Olympics
- 2001 **PGE Park, Portland, OR** • *Facing the Crowd*, two woven bronze faces; Commissioned by the Regional Arts and Culture Council
- 2000 **W Hotel, San Francisco, CA** • *Pneumatic Dreamer*, woven bronze sculpture; funded under the San Francisco Redevelopment Agency Percent for Art Program (juried with participation of the San Francisco Museum of Modern Art)
- 1999 **Yerba Buena Center for the Arts, San Francisco, CA** • *Sticky-Stuck*, Marriot window installation in conjunction with *Bay Area Now Live*
- 1999 **Art Ship Windows Program (Jack London Square), Oakland, CA** • *Crib* and *Headland's Hand*, sculptural installations
- 1998 **Luggage Store Annex, San Francisco, CA** • *Crib*, site-specific public art installation

Selected Exhibitions

- 2017 **Torrance Art Museum, Torrance CA** • *Pulp Fiction*
- 2014 **San Francisco Museum of Craft and Design, CA** • *Elevated Corrugated*
- 2013 **Bedford Gallery, Walnut Creek, CA** • *Larger than Life*
- 2012 **Cannon Gallery, Carlsbad, CA** • *Public Artists – Private Works*, Michael Stutz
- 2009 **San Jose Museum of Art, San Jose, CA** • *This END Up*, contemporary cardboard sculpture
- Santa Rosa Junior College, Santa Rosa, CA** • *Concepts and Processes in Public Sculpture*
- Western Illinois University, Macomb, IL** • *Third Annual Unorthodox Materials Show*
- 2008 **Palos Verdes Art Center, Palos Verdes, CA** • *Spirit of the Horse*
- Fallbrook Center for the Arts, Fallbrook, CA** • *Art of the Horse*
- 2003 **Parisi Gallery, Del Mar, CA** • on-going exhibit of cardboard sculptures
- 1999 **Dean Leshner Regional Center for the Arts, Bedford Gallery, Walnut Creek, CA** • *Unboxed*
- Luggage Store Gallery, San Francisco, CA** • *Frenzied*, Artists in Support of the Luggage Store
- Headland's Center for the Arts, Marin, CA** • *Mystery Box Auction*
- Somar Gallery, San Francisco, CA** • *Them*, a multi-disciplinary exhibition
- 1998 **Headlands Center for the Arts, Marin, CA** • *Headland Hand*, site-specific installation
- Yerba Buena Center for the Arts, San Francisco, CA** • *Crib*, Grand Lobby installation
- 1993 **The Refusalon, San Francisco, CA** • *From Desire to Decay*
- 1987 **The Candy Factory Annex, Dulin Museum, Knoxville, TN** • Recent Paintings and Constructions
- 1985 **York Street College of Art and Design, Belfast, Northern Ireland** • *Belfast Works*

Experience, Education & Awards

- 1996-2000 Professional Prop Designer and Builder, San Francisco, CA
Photographic props for ads appearing in numerous national magazines
- 1993-1996 Parade Float Sculptor and Designer, Mardi Gras, New Orleans, LA
- 1988-1993 Display Artist, Macys, San Francisco, CA
- 1986 B.F.A., University of Tennessee Knoxville
Oxbow Summer School of Painting, Saugatuck, MI
- 1984-1985 York Street College of Art and Design, Student Exchange Scholarship, Belfast, Northern Ireland
- 1982 University of Tennessee High School Art Competition Scholarship Award
Arrowmont School of Arts and Crafts, Gatlingburg, TN

Michael Stutz SCULPTOR

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Fallbrook, CA 92028
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REFERENCES

"Astride-Aside"

Lesley A. Elwood
Principal, Elwood + Associates
13428 Maxella Avenue #636 Marina del Rey, CA 90292
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"Nighthawk Moving Over the Waters"

Donald Gensler
Art in Public Places Project Manager
Sacramento Office of Art and Culture
915 I Street, 3rd floor
(o) 916-808-8493
(m) 916-955-4564
e-mail: dgensler@cityofsacramento.org

"Wolf Plaza"

Tom Skolnicki
NC State University Office of the University Architect
Campus Box 7519
Raleigh, NC 27695-7519
ph: 919-515-8050
e-mail: tjskolni@ncsu.edu



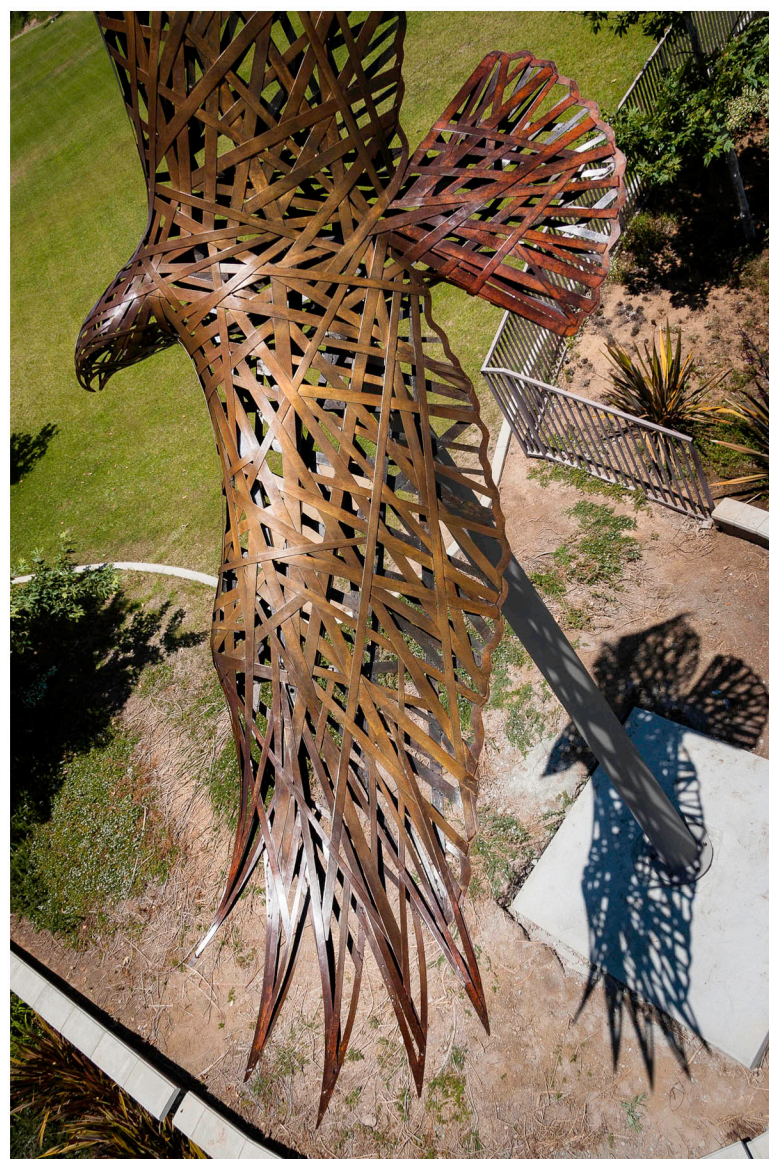
Golden Squirrel's Wondrous World

Sept, 2023 Location: Bend, Oregon

Steel, Bronze, Gold Leaf, Concrete

Dimensions: 28' x 11.5' x 7' Budget: \$130,000

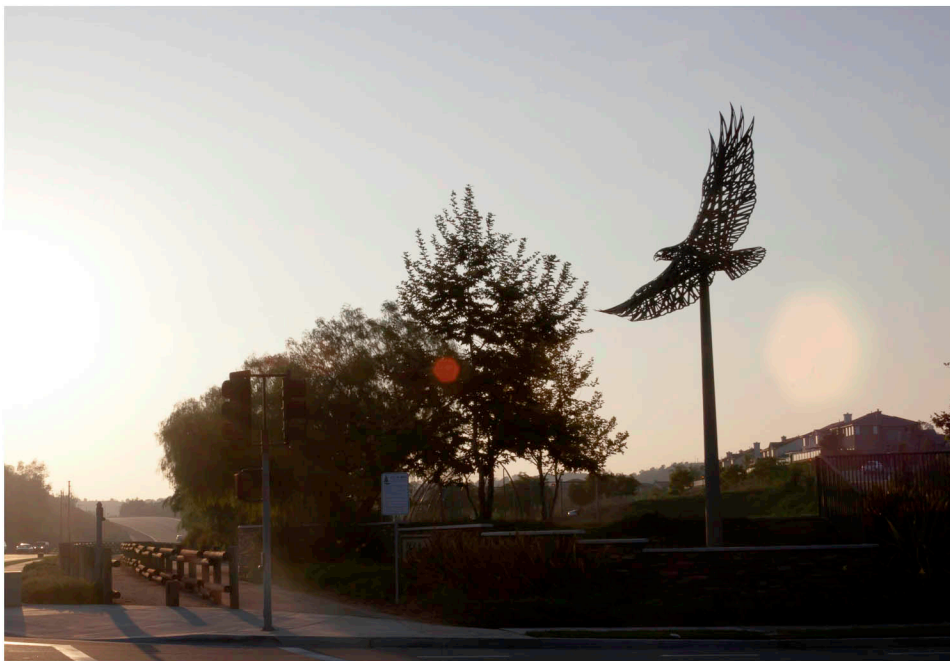
Golden Squirrel is a striking presence above this active roundabout. The hamster wheel of daily routine, the circle of life- reflecting the lands and waters of the Cascade mountains, and the humorous squirrel, celebrate Bend as a place intricately connected to nature.



Item 3.

Redtail Hawk 2007 Brea, CA Bronze , Stainless teal, Steel
 32' x 20' x 12' \$200,000 Commissioned by City of Brea

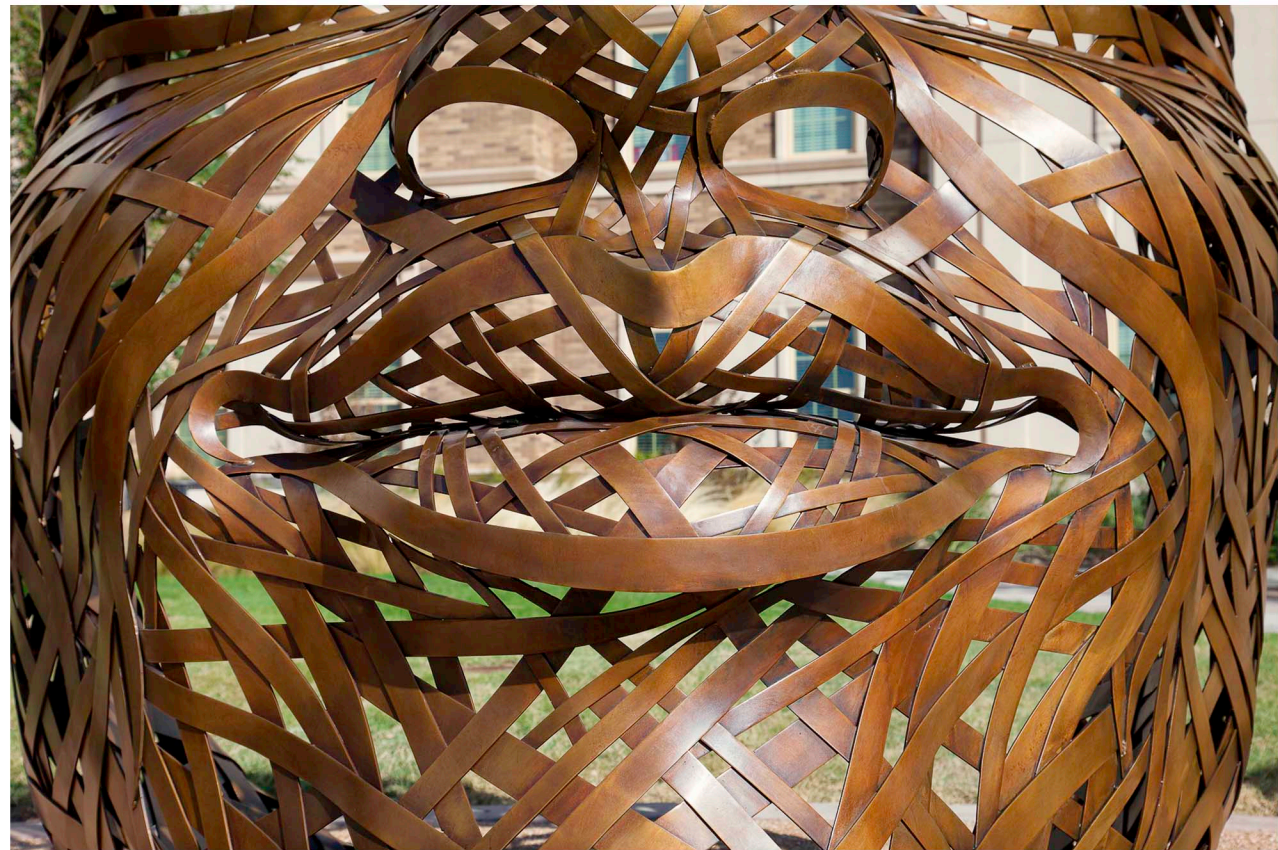
An immediately recognized part of the local environment, the Red Tail is a majestic symbol of our close connection to the natural world, and a call to respect and protect the delicate balance with the earth that humans control.





Wolf Plaza North Carolina State Raleigh 2010
Medium: Bronze, Stainless Steel Dimensions: 5'- 8.5' x 3' x 9'- 12.5' \$350,000

The Wolf Plaza at North Carolina State University is amidst a bustling space, an intersection of student life. Three woven bronze wolf sculptures are seen walking in a steady procession across the plaza. These sculptures have become iconic presences at the campus, connecting with students and alumni who pass through the plaza and this time of life- as do the wolves themselves.



Four Faces 2013 Texas Tech University, Lubbock, TX
Bronze, landscape path 7' x 6.5' x 3.5' each \$350,000 Commissioned by Texas Tech

***4 woven bronze faces representing the diversity of the student population.
Installed as an event piece at the Talkington Hall Dormitory
Commissioned by the Texas Tech Public Art Program***



NightHawk Moving Over The Waters

Location: Sacramento, CA Installed: July 2020

Medium: Welded Silicon Bronze, Stainless Steel

Dimensions: 17.5' h x 8" w x 7' d

Commissioned by: Metro Arts Sacramento Budget \$99,000

Nighthawk Over the Waters is a tribute to the energy and natural surroundings of the Natomas Community and to the firefighters of Station 15. The central figure is a lesser Nighthawk – a native California bird that is an established presence in the Sacramento area. It is the mascot for the Fire Station 15 crew- known for being constantly on call. The nighthawk is a symbol of vigilance, protection, speed, and vision.

Request for Qualifications

Grand Avenue Roundabout Public Art Project

The City of Escondido

August 13, 2025

To the Selection Committee:

We are pleased to submit our qualifications for the current opportunity at the Grand Avenue Roundabout. Our public art practice focuses on helping communities make their environment more engaging and beautiful, instilling a sense of joy and playfulness into daily life, and celebrating the stories that make this place special. As frequent visitors to San Diego, with close family connections in the area, and strong artistic ties to Escondido, this project is one that is close to our hearts.

"Authentically Escondido" is a theme that resonates deeply for us. We are both great longtime fans of Nikki de Sant Phalle. She has been a primary influence on our approach to public art. We made our first pilgrimage to Kit Carson Park quite a few years ago- it would not be an overstatement to say that this visit was foundational for us, at a time we were just starting out in the public art field.

Our work takes much inspiration from Sant Phalle's sense of play and formal invention, her bold colors, and the joy that her work projects. We often use engaging, playful forms to tell local stories that illuminate a community's history. Our recent projects have celebrated subjects ranging from prehistoric camel species of the Sonoran Desert to the lost Camas Prairies of the Willamette Valley, to the largest mass UFO sighting in history (The Phoenix Lights). We recently completed a large project for Flagstaff (AZ) Pulliam airport that celebrates the unique, diverse cultural history of Coconino County, introducing the region to travelers visiting the Grand Canyon.

Since 2009, we've been awarded 30+ public commissions across the U.S. Projects include sculpture, wall reliefs, and murals, in a wide range of media, with budgets up to \$400K. Materials include metalwork (steel, stainless, aluminum), concrete, terrazzo, mosaic tilework, and other durable techniques suitable for exterior locations like Grand Avenue.

Initial thoughts about creating 'Authentically Escondido' artwork

We're tremendously excited about Escondido's artistic heritage. In this project, we see a wonderful opportunity to combine the joyously playful spirit of Nikki de Sant Phalle's work with the ornate metalwork of traditional Spanish architectural forms. We imagine artwork that conjures up Dr. Seuss-like sculptural forms embellished with colorful mosaic accents, paying tribute to the city's landmark sculpture garden. We would draw on stories from all periods of Escondido's rich history to tell the community's stories.

Our work often involves creating expansive installations composed of multiple art elements. Many feature seating, lighting, kinetics, sidewalk inlays, or other interactive features. Often our sculptural forms are richly embellished with surfaces composed of laser-cut metal and/or colorful mosaic elements. This approach could be a great fit for Escondido. We would love to explore the possibility of creating additional art elements that extend the visual themes of the roundabout sculpture to other areas of the city.

COMMUNITY ENGAGEMENT STATEMENT

Community collaboration is an essential part of our work as public artists. We understand the importance of listening closely to stakeholders and working cooperatively to discover Escondido's distinct needs for this project.

Learning from local stories is central to our work as visual storytellers. We love the challenge of making a complex story visually compelling and comprehensible to a wide audience of all ages. We especially value projects where the community seeks to uncover and celebrate a wider cross-section of its own deep history and culture. Our passion for historical research and our playful, imagery-rich approach lend themselves to projects that prioritize inclusivity and broad representation.

Our community leadership backgrounds

As parents and teachers, we love taking any opportunity to involve kids and other community members in our public art projects. We've both been actively engaged, over many years, in helping to create educational and arts opportunities for kids and adults, within our own community of Eugene, Oregon, and elsewhere.

Prior to relocating to the northwest, Pete served as Executive Director of Central School Project, a regional arts nonprofit in the underserved border region of southeastern Arizona with a focus on youth arts programming. Melanie founded and programmed an arts-based summer camp for local kids. She has taught both art and music to elementary and middle school students here in Eugene. We were both co-founders of the first licensed Montessori preschool in our region of Arizona.

We would certainly be open to the possibility of working with local Escondido schools or other community groups to integrate hands-on learning experiences and provide input into the design process for the roundabout artwork.

Our approach to community collaboration

During the planning stages of a project, we work directly with people who will use the space, conducting research into the cultural, historic and environmental background of the site. As a project progresses, we enjoy the constructive dialog with architects, engineers, and administrators. We are gratified to have established lasting, constructive, collaborative relationships among the partners on our public art projects.

One recent project example

"The Coconino Scroll" was commissioned by The City of Flagstaff (AZ) for the entry to Pulliam Airport. The "Scroll" is a densely illustrated steel and glass fence, composed of interwoven images that celebrate the history, environment, and culture of Flagstaff and its surroundings. The artwork emphasizes surprising, little-known stories, representing the rich cultural diversity of the area. An accompanying series of 23 cast bronze informational plaques, "Footnotes", are embedded in the sidewalk next to the fence. These provide background texts about the fence images and stories.

The Flagstaff community had many different groups that wanted to have input into the project. The design phase happened to be right at the height of Covid, so face-to-face meetings weren't possible. We worked with the administrator to find other ways to connect. We hosted a series of online meetings with representatives of different groups, community leaders, etc. We solicited input via online surveys and email. We vetted every piece of text and imagery with relevant community members and groups, and we were gratified by the positive response we got from throughout the community, and the broad sense of ownership these various groups have expressed about the project since its completion.

Thank you

We strive to make work that warms and humanizes public spaces, that is inspired directly from local stories and is visually rich enough to engage viewers' interest, across repeated encounters with the work. We would be delighted to work with the residents of Escondido to create a distinctive, welcoming series of artworks that explores the web of relationships between the people, history, and environment of Authentic Escondido. Thank you for your consideration.

Sincerely,
Pete Goldlust & Melanie Germond

Education

- 2001 **The School of the Art Institute of Chicago** Master of Fine Arts • John Quincy Adams Fellowship
 1991 **Syracuse University** Bachelor of Fine Arts (Cum Laude) in Painting

Public Art Commissions

- 2024 **University of Oregon** Intl. Zebrafish Research Center / mosaic reliefs (w/ *Melanie Germond*)
Tucson/Pima County (AZ) Santa Cruz River Pathway / sculpture (w/ *Melanie Germond*; in process)
 2023 **Valley Metro Rail (Phoenix, AZ)** 25th & Dunlap light rail station / sculpture group and shade screens
Flagstaff Pulliam Airport (AZ) Sculptural stained-glass fence, bronze plaques (w/ *Melanie Germond*)
 2022 **The City of Eugene (OR)** Echo Hollow Pool / sculpture, seating, wall reliefs (w/ *Melanie Germond*)
UNK Plambeck Early Childhood Education Ctr (NE) Kinetics, reliefs, etched glass (w/ *M. Germond*)
Arts Commission of Gr. Toledo (OH) Glass City Convention Ctr / project management (w/ *Yusuf Lateef*)
 2021 **The City of Redmond (WA)** Redmond Pool / relief sculpture for building facade (w/ *M. Germond*)
The City of Eugene (OR) Campbell Community Center / kinetics, reliefs, sidewalk inlays (w/ *M. Germond*)
The City of Corvallis (OR) Corvallis Community Center / stained glass, wall reliefs (w/ *M. Germond*)
The City of Washington DC Kimball Elementary School / kinetic sculpture, wall reliefs
Downtown Santa Monica (CA) Printed mural
Louise Hopkins Underwood Ctr for the Arts (Lubbock, TX) Exterior painted mural (w/ *Bayne Gardner*)
 2020 **Toledo ProMedica Hospital (OH)** Painted murals throughout Generations Tower (w/ *M. Germond*)
 2019 **Garfield Station (Eugene, OR)** Exterior painted mural (w/ *Melanie Germond*)
Art Walk Edmonds (Edmonds, WA) Exterior painted mural (w/ *Melanie Germond*)
The City of Glendale (AZ) Heroes Regional Park Branch Library / terrazzo, glass, reliefs, and mural
Municipality of Anchorage (AK) Mural/installation built from recycled plasticware (w/ *M. Germond*)
The City of Chandler (AZ) In Flux project / water jet-cut aluminum sculpture (w/ *Melanie Germond*)
 2018 **The City of Auburn (WA)** Painted storefront mural and installation
The City of Washington DC MacFarland Middle School / laser-cut steel privacy screen
 2017 **Tacoma-Pierce County Chamber (WA)** Painted storefront mural/installation
 2014 **Chiricahua Community Health Centers (AZ)** Installation constructed from recycled plasticware
 2013 **Scottsdale Public Art (AZ)** Canal Convergence project / soft sculpture installation
The City of Tempe (AZ) Tempe Transportation Center facade / printed mural
 2012 **Wickiup Hill Learning Center (IA)** Soft sculpture installation and interactive tactile mural
Tucson Modern Streetcar Line (AZ) Fourth Avenue Station / shade structures, furniture (w/ *Mary Lucking*)
 2011 **Children's Museum of Phoenix (AZ)** Interactive soft sculpture exhibit with architecture and activities
 2010 **Scottsdale Public Art (AZ)** Installation of window murals and polymer sculptures
Walnut Creek Library (CA) Installation of polymer sculptures
City of Loveland (CO) Cast concrete relief mural for bike trail and underpass (w/ *Mary Lucking*)
 2009 **New Mexico Arts, Las Cruces (NM)** Soft sculpture installation using recycled textiles (w/ *M. Lucking*)

Solo Exhibitions

- 2019 **Pete Goldlust: Crowd Scenes and Questionable Hybrids** Lane Community College, Eugene, OR
The Art of Being an Artist The Arts Center, Corvallis, OR (two-person show)
 2012 **Pete Goldlust: Recent Work** Sam-Poe Gallery, Bisbee, AZ
 2007 **Malflourished** Gallery Revisited, Los Angeles (collaboration w/ *Julie Hughes*)
 2005 **Turned Out / Doubled Over** Gallery 825, Bergamot Station, Santa Monica (w/ *Julie Hughes*)
Plotters, Patsies, and Plankwalkers DiRT Gallery, West Hollywood
 2002 **Weenieland Adventures** Carl Hammer Gallery, Chicago

Selected Group Exhibitions

- 2020 **2020 Eugene Biennial** Karin Clarke Gallery, Eugene (OR)
- 2017 **Microbiomes: To See the Unseen** The Arts Center, Corvallis (OR) Curator: Hester Coucke, TAC
- 2009 **20 x 20 x 20 Compact Competition** Louisiana State University, Union Art Gallery, Baton Rouge
- Sweetness** Moorpark College Gallery (CA) Curator: Julie Hughes
- 2008 **Mass Consumption** Mesa Arts Center (AZ) Juror: Greg Escalante, Juxtapoz Magazine
- 2007 **Here / Now** Ghost Gallery, Phoenix Curators: Sherrie Medina and Erin Kane
- How People Make Things** Children's Museum of Pittsburgh
- 2006 **Flow Charting** Raid Projects, Los Angeles
- Surface Tension (2006 Juried Exhibition)** Korean Cultural Center, Los Angeles
- Parts to the Whole** Vox Populi, Philadelphia Curator: Elizabeth Grady, Whitney Museum of American Art
- 2005 **Enter / Exit: The Uncommon Landscape** Bamboo Lane / Gallery Revisited, Los Angeles
- 2004 **Environmental Excursions** Subspace Gallery, Berlin (Germany)
- 14th Biennial Small Print Exhibition** Purdue University Galleries (IN) Juror: Jeanine Coupe-Ryding
- Time Travel: Truth, Beauty, and Justice** Carl Hammer Gallery, Chicago
- Pareidolia** Orange County Center for Contemporary Art, Santa Ana (CA) Juror: Eleanor Antin
- Gigantic: Ceramic Figurines** Kirkland Arts Center Gallery (WA) Juror: Patti Warashina
- 2003 **Small Works 2003** Attleboro Museum (MA) Juror: Nick Capasso, Curator of the DeCordova Museum
- 2002 **Pasted On: A Survey of Collage Strategies** Carl Hammer Gallery, Chicago
- Group Exhibition** Claire Oliver Fine Art, New York
- 2000 **Harare International Festival of the Arts** The National Gallery of Zimbabwe, Harare
- Evanston + Vicinity 15th Biennial Exhibition** Evanston Art Center (IL)

Awards and Grants

- 2014 **Community Catalyst Grant** Arizona Commission on the Arts
- 2013 **Artist Research and Development Grant** Arizona Commission on the Arts
- 2006 **2006 Juried Exhibition / Juror's Award (First Place)** Korean Cultural Center, Los Angeles
- 2001 **John Quincy Adams Fellowship** The School of the Art Institute of Chicago
- 1995 **Jerome Fellowship** Minnesota Council for Book Arts

Selected Bibliography

- 2021 **Jeremy Schneider, ProMedica unveils mural honoring pandemic frontline workers**, MSN.com, April 7
- 2020 **Mikael Krummel, Intricate Whimsy: Pete Goldlust Smiles on Public Art**, Eugene Magazine, December
- 2019 **Ester Barkai, Crowd Scenes and Questionable Hybrids**, Eugene Weekly, March 7
- 2016 **Lorraine Bell, The Art of Crayon**, Rockport Publishers, Beverly, MA
- Heather Sellers, The Practice of Creative Writing** (Cover Image), Macmillan Publishers, New York
- 2014 **Kathy Allen, Sun Link Streetcar Artwork Goes With the 'Flow'**, Arizona Daily Star, April 24
- Material Crush: 30 Makers in Love with Unusual Mediums**, American Craft, Bonus Issue
- 2011 **Ripley's Believe it or Not!: Prepare to Be Shocked**, Ripley Publishing, Ltd., Hertfordshire, UK
- Monica Moses, Pete Goldlust's Sculptural Crayons**, American Craft (Blog), Minneapolis, Oct. 28
- 2007 **Takaharu Makiura, Carved Crayons by Pete Goldlust**, Watch Me! News (Web TV), Japan, May 9
- 2005 **David Pagel, Reality Shakes Hands with Fiction**, Los Angeles Times, August 26
- 2001 **David Ebony, Art Fairs Hit New York**, Art in America, April

Item 3.







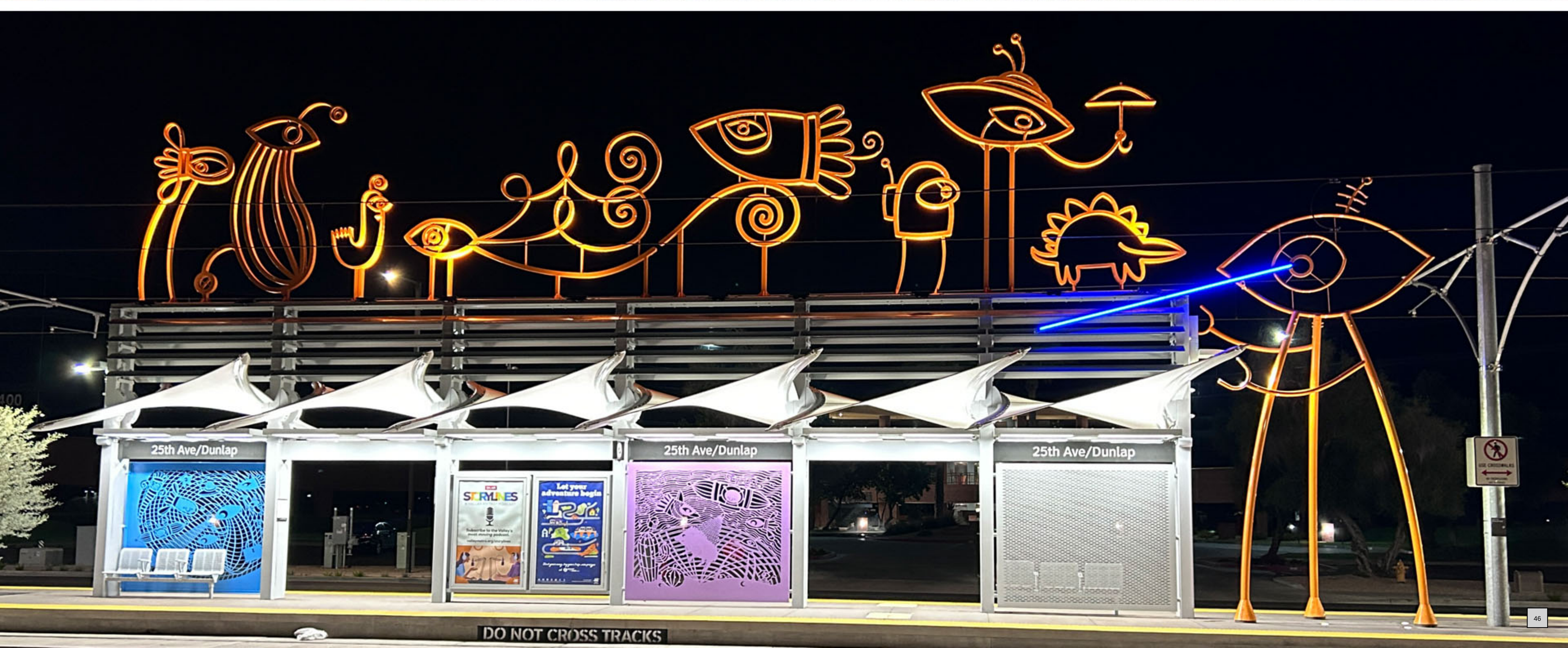




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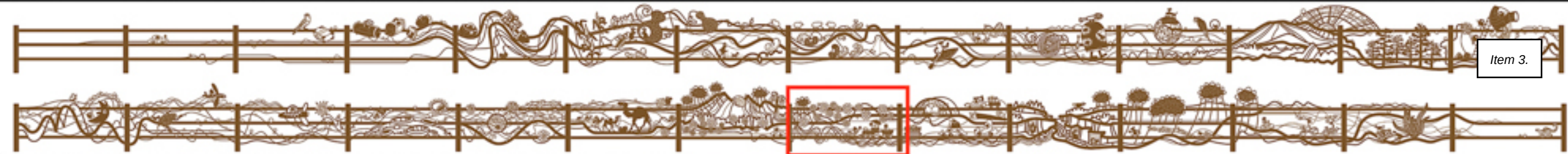


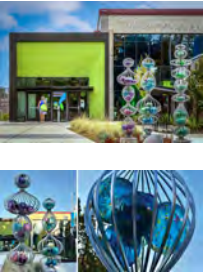




Image List (page 1 of 2)

 	1. Title: Neighborhood Roots / Exterior wall-mounted sculpture Medium: Waterjet-cut stainless steel on Corten steel Dimensions: 17.5' x 9' Year Completed: 2019 Description: Commissioned by The City of Glendale (AZ) for Heroes Regional Park Library. The waterjet-cut stainless steel work is mounted to the Corten steel cladding of the building. It is one of several artist-designed elements that explore iconography of the historical theme, "Neighborhood Roots: Sugar Beets to Cotton and Beyond". Budget: \$203,000 (includes terrazzo floor, exterior wall-mounted stainless steel relief sculpture, sandblasted glass, and architectural mural)
 	2 / 3. Title: Hester the Explorer (mockups of work in progress) Medium: Steel, powder coat, concrete, manipulable interactive elements, internal solar lighting Dimensions: 10' h x 8' w x 2' d Year Completed: 2025 (projected) Description: Commissioned by the Arts Foundation of Tucson and Southern Arizona. The artwork celebrates the surprising and far-reaching history of camels in AZ and North America, from prehistory through the 20th century. Intricate laser-cut surface illustrations, manipulable interactive elements, and a solar powered lighting feature combine to tell nearly two dozen stories. Budget: \$35,000
	4. Title: The Nature of Wonder / Five kinetic sculptures Media: Kinetic sculptures / stainless steel, powder coat Dimensions: variable Year Completed: 2022 Commissioning Agency: University of Nebraska Kearney Installation Site: Plambeck Early Childhood Education Center, UNK Description: Kinetics are one of three interrelated art elements that celebrate the natural environment of central Nebraska, while also nurturing an atmosphere of creative exploration, wonder, and imaginative play throughout the public entry area of the Center. Budget: \$63,000
	5. Title: Camas Kaleidoscope (Details: kinetic sculptures) Medium: Stainless steel Dimensions: Approx. 12' x 3' x 1' (ea.) Year Completed: 2021 Description: Commissioned by the City of Eugene (OR) for Campbell Community Center. A collaboration with Melanie Germond. Artworks celebrate Campbell's location on a rare plot of preserved camas prairie. Images of local flora and fauna intermingle with references to both the day-to-day activity of the community center, and Eugene's free-spirited artistic and cultural heritage. Budget: \$66,000

Image List (page 2 of 2)

	6. Title: The Shapes of Water / Raindrop Columns (sculpture, seating) Medium: Stainless steel, blown glass Dimensions: 10' x 15' x 8' Year Completed: 2020 Description: Commissioned by the City of Eugene (OR) for Echo Hollow Pool. From a larger multi-work installation. Sculpture and integrated seating are parts of a larger installation. Raindrops, wave forms and illustrative imagery weave into a joyful field of play for a menagerie of regional wildlife and aquatic humans. Integrated informal seating elements suggest water droplets that have splashed and fallen away from the columnar sculptures. Budget: \$63,400
	7. Title: The Travelers (details: sculptures, shade screens) Medium: aluminum, steel, paint, powdercoat Dimensions: 28' h x 200' w x 4' d (full installation) Year Completed: 2023 Description: Commissioned by Valley Metro Rail. The work celebrates The Phoenix Lights, the largest reported mass UFO sighting in history. Installation includes sixteen sculptures mounted on station structures and six laser-cut steel shade screens. Budget: \$250,000
	8. Title: The Travelers (detail/mockups of two sculptures, placed in park context) Medium: aluminum, powdercoat Dimensions: 28' h x 70' w x 4' d (full installation) Year Completed: 2023 Description: Commissioned by Valley Metro Rail. The work celebrates The Phoenix Lights, the largest reported mass UFO sighting in history. Artwork includes 6 water-jet cut steel panels and 16 aluminum & steel sculptures mounted to the top of station structures. Budget: \$250,000
	9 / 10 / 11. Title: The Coconino Scroll (fence; sidewalk "Footnotes" plaques) Medium: Fence: weathering steel, stained glass / Plaques: cast bronze, patina Dimensions: 7'h x 280' w Year Completed: 2023 Description: A collaboration with Melanie Germond, commissioned by The City of Flagstaff (AZ) for the entrance to Flagstaff Pulliam Airport. The <i>Scroll</i> is a densely illustrated steel and glass fence, composed of interwoven images that celebrate the history, environment, and culture of Flagstaff and its surroundings. The artwork places an emphasis on sharing surprising and little-known stories, representing the rich cultural diversity of the area. An accompanying series of 23 cast bronze informational plaques, <i>Footnotes</i>, are embedded within the sidewalk next to the fence. These provide brief background text about the adjacent fence section's images and stories. Budget: \$130,000
	12. Title: Family Portrait as Fruit Arrangement (with Jellyfish) Medium: Mosaic: laser-cut steel, auto body paint, glass tiles Dimensions: 3' x 11' Year Completed: 2024 Description: A collaboration with Melanie Germond. The piece is created using a unique grout-free mosaic technique, in which all tiles are locked in place by a mechanical fastening system, cushioned in silicone, to guard against damage by thermal expansion/contraction.

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323.204.1992 • petegoldlust@gmail.com
www.petegoldlust.com

REFERENCES

Mojgan Vahabzadeh / Senior Public Art Project Manager, City of Phoenix, AZ
602.534.7302
mojgan.vahabzadeh@phoenix.gov
Project: Neighborhood Roots: From Sugar Beets to Cotton and Beyond (2019)
Budget: \$203,000

MB Finnerty / Public Arts Administrator, Valley Metro, Phoenix, AZ
602.322.4471
mfinnerty@valleymetro.org
Project: The Travelers (2023)
Budget: \$250,000

Jana Weldon / Program Manager, / Beautification, Arts & Sciences, City of Flagstaff, AZ
928.863.4298
Jana.Weldon@flagstaffaz.gov
Project: The Coconino Scroll (2023)
Budget: \$130,000

Chris Weber / Cultural Arts Administrator, City of Redmond, WA
425.556.2316
cweber@redmond.gov
Project: Go Fish. Go! (2021)
Budget: \$45,000

RFQ submission for

Grand Avenue Roundabout Public Art Project

Ride Art Studio

www.rideartstudio.com

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Introduction Letter

We believe that we are an ideal match for this project. With many of our past commissions, we have consistently captured the theme of honoring the past while looking forward to a thriving future. For downtown Escondido, we will incorporate historical, cultural and geographically relevant imagery using durable materials, playful colors, and modern aesthetics, to create a narrative that recognizes, celebrates and preserves this rich and vibrant community. The aim is to maintain a small-town atmosphere while introducing new energy into downtown Escondido.

The Grand Avenue Roundabout project presents us with a unique opportunity to integrate both a large sculpture and smaller companion pieces around the town. This will create a more cohesive and welcoming street and consequently contribute to a more walkable and family friendly downtown.

We are a artist team, living and working in Berkeley, CA. Together we have completed 25 large scale public art projects around the country in the last 15 years. Our interest in public art lies in our belief that, using the symbols and aesthetics of our time and culture, we can establish a conduit thru which a community can identify and express itself. We accomplish this by using a combination of contemporary forms, new technologies, and when appropriate, the use of kinetic movement to create a multi layered impact.

We've designed many large signature pieces for cities that celebrate their history. For the city of Brighton, CO, we installed a 22' high sculpture, titled "Passages" in the Downtown Historic District. The sculpture tells the story of Brighton's agricultural history and importance of the local river and the railroad that helped the city flourish as well as celebrating the beautiful Colorado landscape.

For the city hall plaza in Morgan Hill, CA, we fabricated a 20' high sculpture titled "Harmony Tree". It honors city's past and looks to the future reflecting their vibrant growing culture. We incorporated recognizable elements that signify the city's accomplishments, providing a sense of place and pride for the community.

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Our streetscape projects, on the other hand, include multiple smaller sculptures. For Port Everglades in Florida, we designed 8 kinetic wind sculptures mounted on streetlight poles depicting colorful birds from that region. For the city of Boise, Idaho, we installed four 13' stand-alone sculptures on medians along the major route from the airport to the downtown city center. These four colorful sculptures represent each of the four seasons and welcomes visitors and residents as they drive by. Last year, we installed six 13' tall wind sculptures in the medians of the main street in King City, CA. These depict vegetables that are grown in the region as King City is known as the "Salad bowl of the nation."

Community feedback has been central to the success of our projects. For the Grand Avenue Roundabout project, we will collaborate with the project manager to engage the community through hands-on workshops, meetings, and distributing public surveys to ensure meaningful participation and gather valuable community insights. For example, possible workshops could include working directly with community members, inviting them to join us in our design process. Together we could review images, motifs and shapes that are important to this site and community. These will then be included as part of the sculpture.

We fabricate our sculptures to be vandal and graffiti proof, as well as weather resistant. For kinetic sculptures, we place all moving parts high above the ground. This ensures that elements do not block drivers view and are out of any pedestrian's reach. Special attention is paid to ADA requirements and public safety. We use materials that are low maintenance and suitable for outdoor use (predominantly stainless steel). Our fully equipped studio allows us to fabricate all our pieces and to closely manage and meet project deadlines and budget.

With our experience and expertise in creating large scale artwork in public settings, we look to design a unique artwork that invites locals and visitors to downtown Escondido. We aim to cultivate a sense of belonging while fostering and encouraging curiosity, exploration and discovery.

We look forward to discovering more about the City of Escondido.

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After reviewing the scope of services and Contract Management Expectations stated in the RFQ, we would like to share our thoughts regarding the budget for 1 large and 4 small footings. With our experiences working with both structural engineers and the general contractors, we foresee that the footing costs have the potential to be substantial. Structural engineering fees may cost \$2,000 for each small pieces and \$5,000 – \$6,000 for larger footings. The construction of these footings can run anywhere between \$4,000 each for a small footing and up to \$20,000 - \$30,000 for the large footing. We're happy to work within the proposed budget but are worried that this could be a limiting factor.

To allocate as much money as possible to the design and the fabrication of a total of five sculptures, we feel that it makes more sense for the footing cost to be either part of the street-scape construction budget or added on to the \$500,000 project budget. In the past, we've worked with many cities where the city provides and prepares the footing and electrical conduit running to the footing, which can be part of the street-scape construction budget.

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Structural Engineering Fee	Roundabout Sculpture	\$6,000
	4 Companion Pieces	\$8,000
Footing	Roundabout Sculpture	\$30,000
	4 Companion Pieces	\$16,000
	SUBTOTAL	\$60,000
Design Fee		\$50,000
Materials	All materials / Lighting	\$110,000
Fabrication		\$220,000
	SUBTOTAL	\$380,000
Transportation	Crating and Shipping	\$10,000
Installation	Equipment Rental / Labor / Travel Expenses	\$20,000
Public Participation / Workshop	Workshop / Travel / Materials	\$5,000
Incidental Expenses	Insurance / Office Expenses / Studio Rental / Travel Expenses / Permits	\$15,000
Artists' Fee	(14%)	\$70,000
	TOTAL	\$560,000
Allocation of Design / Materials / Fabrication fees per sculpture		
Cost per sculpture	Roundabout / Main Sculpture	\$160,000
	Companion Piece 1	\$55,000
	Companion Piece 2	\$55,000
	Companion Piece 3	\$55,000
	Companion Piece 4	\$55,000
	SUBTOTAL	\$380,000

RIDE ART STUDIO TEAM RESUME

PUBLIC AND PRIVATE ART COMMISSIONS

- 2025 **Crossing Paths:** kinetic wind sculpture – Dublin Village Gateway Art, Dublin, CA - **AWARDED**
- 2025 **Roots of Knowledge:** Lakewood Library and Learning Center, Sunnyvale, CA – **IN PROGRESS**
- 2025 **Nurture and Harvest:** kinetic wind sculptures – City Plaza and Broadway Street Streetscape: King City, CA (\$250,000)
- 2024 **Strands of Knowledge:** Odessa College, Odessa, TX (Budget: \$100,000)
- 2024 **Inspire:** kinetic wind sculpture – SSF Caltrain Station West Plaza: South San Francisco, CA (\$460,000) (<https://youtu.be/v5ClQJV4QwM>)
- 2023 **Allium:** kinetic wind sculpture – Plaza Allium: Gilroy, CA (\$120,000) (<https://youtu.be/n4WH4g8BR4c>)
- 2022 **Dialogue:** kinetic wind sculpture – Bay Oaks Park: Norfolk, VA (\$225,000) (<https://youtu.be/H9NpbBJICZ4>)
- 2021 **Cultivation:** kinetic wind sculpture – District56 Nature Area, Elk Grove, CA (\$150,000) (<https://youtu.be/QOhDLTdFRIY>)
- 2021 **Lanterns:** kinetic wind sculpture – Age-Well Center, Fremont, CA (\$125,000) (<https://youtu.be/1xe5SbYPKAU>)
- 2021 **Elementals:** kinetic wind sculpture – Sonoma Clean Power Headquarters: Santa Rosa, CA (\$150,000) (<https://youtu.be/ESCnaqt9MOM>)
- 2021 **Transitions:** series of 4 kinetic wind sculptures – City of Boise Vista Avenue Gateway Project: Boise, ID (\$265,000) (<https://youtu.be/IBqbBDi5itI>)
- 2021 **Diamonds in the Wind:** kinetic wind sculpture – Sean Diamond Park, Dublin, CA
- 2020 **Checkerspot:** kinetic wind sculpture – Evergreen Village Roundabout: Morgan Hill, CA
- 2019 **Energy Tree:** kinetic wind sculpture - Marriot Hotel & Conference Center: Odessa, TX (<https://youtu.be/gZlnC77Vkyg>)
- 2018 **Guiding Light:** kinetic wind sculpture - RTD Westminster Station Plaza: Westminster, CO (<https://youtu.be/mvUWSIf-gu0>)
- 2017 **Harmony Tree:** kinetic wind sculpture - City Hall Plaza: Morgan Hill, CA (<https://youtu.be/J-mqfGirYM>)
- 2017 **Passages:** kinetic wind sculpture - Downtown Art Project: Brighton, CO (<https://youtu.be/FZGXik30s34>)
- 2016 **Songs of the Everglades:** series of 8 kinetic wind sculptures - Port Everglades Cruise Terminal 4: Fort Lauderdale, FL (<https://youtu.be/iHKY1TwUB6g>)
- 2015 **Synthesis:** kinetic wind sculpture - S. Delaware Street Project: San Mateo, CA (<https://youtu.be/dJ38IBAMWWw>)
- 2014 **Circles of Life:** Union City Sports Center: Union City, CA (<https://youtu.be/OcPjRkjqPU>)
- 2014 **Reflections:** kinetic wind sculpture - Lincoln Ave. Project: San Jose, CA
- 2013 **San Pablo Avenue Streetscape:** series of 12 kinetic wind sculptures - San Pablo Ave. Streetscape Project: El Cerrito, CA (<https://youtu.be/OX2KFO1e8lo>)
- 2012 **Unity:** memorial and recognition sculpture – San Bruno City Park: San Bruno, CA
- 2002 **Artists Chair – Red:** Palos Verdes Center for the Arts, Rancho Palos Verdes, CA
- 2001 **Bodies in Progress:** Yerba Buena Center for the Arts, San Francisco, CA – Jonathan Russell
- 2001 **Artists Chair:** Yerba Buena Center for the Arts, San Francisco, CA
- 2000 **Bodies in Progress:** Tacheles, Berlin Germany – Jonathan Russell
- 1999 **Cod in the Wind:** Commonwealth of Massachusetts Tetlow Park, Boston, MA – Jonathan Russell

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- Working with architects, landscape designers, and structural engineers
- Ability to adhere to local and state building codes including ADA and other safety requirements
- Reading blueprints, visiting sites, preparing the conceptual drawings in CAD 3D rendering (Rhino 3d, Fusion 360, SketchUp), and preparing presentation materials
- Creating to-scale maquettes
- Estimating budget and timeline
- Designing artwork with mechanical, electrical and structural drawings
- Metal fabrication
- Project management / Overseeing subcontractors /Administrative work

TEAM MEMBERS**Saori Ide – Lead Artist****EDUCATION**

1996 BFA, University of New Mexico, Albuquerque, NM

WORK EXPERIENCE

2009 – present Founder and Creative Manager of Ride Art Studio, Berkeley, CA

2003 - present Saori Russell Fine Art – Int'l Art Consulting, San Francisco, CA

1998- 2003 Art Consultant – Chroma Art Design, San Francisco, CA

**Jonathan Russell – Lead Artist****EDUCATION**

1991 Massachusetts College of Art, Boston MA

WORK EXPERIENCE

2009 – present Founder of Ride Art Studio, Berkeley, CA

1998 – present Founder of Red Metal Arts Studio, Berkeley, CA

1996 – 2015 Founder and owner of JR Casting, San Francisco, CA

TEACHING EXPERIENCE

1999 - present Academy of Art University, SF, CA

1998-99 College of Creative Studies, UC Santa Barbara

1991-92 MA College of Art - Welding and Foundry



VIDEO LINK: <https://youtu.be/v5ClQJV4QwM>

Description: INSPIRE celebrates the City of South San Francisco as the birthplace of biotechnology as well as highlighting its reputation as “the industrial city.” It is located at the gateway to the city and entrance to the CalTrain station. INSPIRE greets visitors and locals everyday and activates an ongoing dialogue with viewers. Gear motif benches nearby invite people to sit and enjoy the artwork.

Karyl Matsumoto Plaza

Medium: Stainless Steel, Powder Coated
Stainless Steel, LED, Concrete
Dimensions: 20' x 20' x 25' tall
Completion Date: September 2024
Location: South San Francisco, CA
Budget: \$460,000

INSPIRE: a kinetic wind sculpture

Item 3.





Time Frame

Design: 4 months

Fabrication: 7 months

Installation: 2 days

Artists Role

- Concept design
- Work w/ structural engineer
- Provide permit ready plans to the city
- Fabrication of all aspect of sculpture
- Supervise on-site installation
- Prepare maintenance and construction documents
- Attend bi-weekly zoom meeting
- Project management

Budget

Design: \$60,000

Structural Engineer: \$8,000

Materials: \$100,000

Fabrication: \$180,000

Installation: \$12,000

Insidental: \$25,000

Artist's Fee: \$75,000

HARMONY TREE: a kinetic wind sculpture

Item 3.



VIDEO LINK: <https://youtu.be/JBjtWfQm2gM>

Description: This monumental sculpture represents the growing community of Morgan Hill. Nine woven copper harvesting baskets contain an object or icon (the "fruit") that symbolizes the growth of city. Each object moves with the wind and each basket is individually illuminated with LED lights at night.

Morgan Hill Civic Center

Medium: Stainless Steel, Copper, LED

Dimensions: 9' x 9' x 20' tall

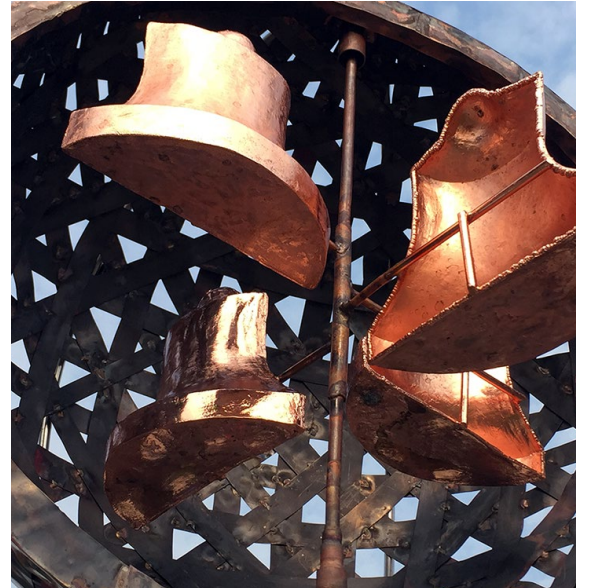
Completion Date: October, 2017

Location: Morgan Hill, CA

Budget: \$150,000

HARMONY TREE: a kinetic wind sculpture

Item 3.





Time Frame

Design: 3 months

Fabrication: 7 months

Installation: 1 day

Artists Role

- Concept design
- Work w/ structural engineer
- Provide permit ready plans to the city
- Fabrication of all aspect of sculpture
- Delivery of artwork
- Supervise on-site installation
- Prepare maintenance and construction documents
- Project management

Budget

Design: \$17,000

Structural Engineer: \$3,000

Materials: \$40,000

Fabrication: \$40,000

Installation: \$6,000

Insidental: \$4,000

Artist's Fee: \$40,000

TRANSITIONS: *four kinetic wind sculptures*

Item 3.



VIDEO LINK: <https://youtu.be/lBqbBDi5itI>

Description: a series of four wind sculptures are installed on the median strip on Vista Avenue. Each 13' tall tree-like sculpture, represents one of four seasons conveying the regions distinct and beautiful changing landscape. The top part of each sculpture moves with the wind to welcome visitors to the city and send them on their way.

Vista Avenue Streetscape
Medium: Stainless Steel, LED
Dimensions: 5' x 5' x 13' tall each
Completion Date: June 2021
Location: Boise, ID
Budget: \$265,000





Time Frame

Design: 3 months

Fabrication: 7 months

Installation: 1 day

Artists Role

- Concept design
- Work w/ structural engineer
- Provide permit ready plans to the city
- Fabrication of all aspects of sculpture
- Crating and shipping
- Supervise on-site installation
- Prepare maintenance and construction documents
- Project management

Budget

Design: \$40,000

Structural Engineer: \$8,000

Materials: \$64,000

Fabrication: \$90,000

Installation: \$10,000

Insidental: \$8,000

Artist's Fee: \$45,000



VIDEO LINK: <https://youtu.be/FZGXik30s34>

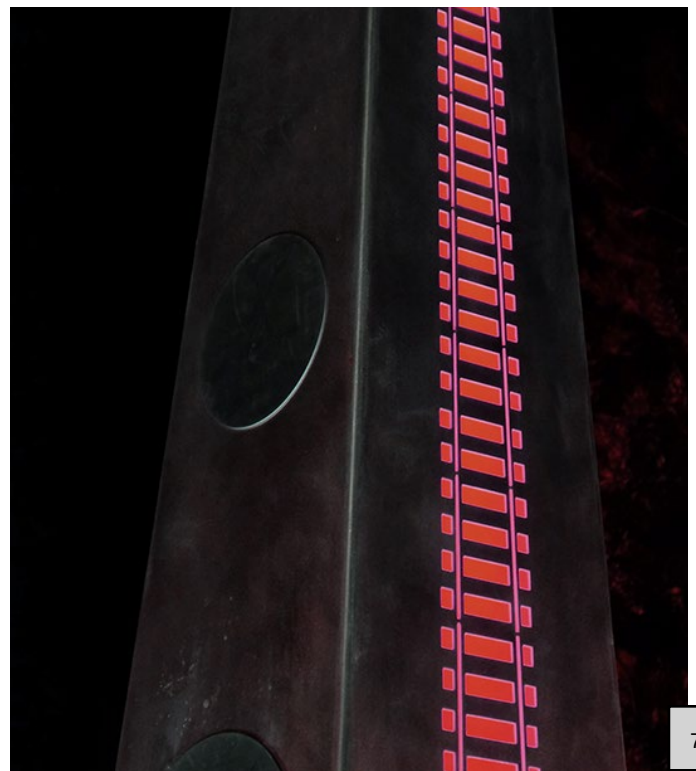
Description: Celebrating the beautiful landscape that surrounds the community, it tells the story of Brighton's agricultural history. Each layer moves with the wind in opposite directions. The colorful layers describe the Colorado landscape as it rises from the rich soil of the valleys to the bright summits of the Rocky Mountains. Historical icons are etched on each of the medallions.

Brighton Old Town

Medium: Stainless Steel, LED
Dimensions: 9' x 9' x 21' tall
Completion Date: May 2017
Location: Brighton, CO
Budget: \$150,000

PASSAGES: a kinetic wind sculpture

Item 3.





Time Frame

Design: 2 months

Fabrication: 6 months

Installation: 1 day

Artists Role

- Concept design
- Work w/ structural engineer
- Provide permit ready plans to the city
- Fabrication of all aspect of sculpture
- Crating and shipping
- Supervise on-site installation
- Prepare maintenance and construction documents
- Project management

Budget

Design: \$10,000

Structural Engineer: \$3,000

Materials: \$38,000

Fabrication: \$55,000

Installation: \$5,000

Insidental: \$4,000

Artist's Fee: \$35,000

NURTURE & HARVEST - a sculpture installation

Item 3.



VIDEO LINK: <https://youtu.be/sAfO4ADrjbg>

NURTURE and HARVEST

City Plaza / Broadway Street Medians

NURTURE

Medium: Stainless Steel, Powder-coated Stainless, LED

Dimensions: 11' x 11' x 20' tall

Completion Date: March, 2025

HARVEST

Medium: Powder-coated Steel, TNEMEC paint

Dimensions: 4' x 4' x 13' tall each

Completion Date: March, 2024

Location: King City, CA

Total Budget: \$250,000



NURTURE & HARVEST a sculpture installation

Item 3.

NURTURE

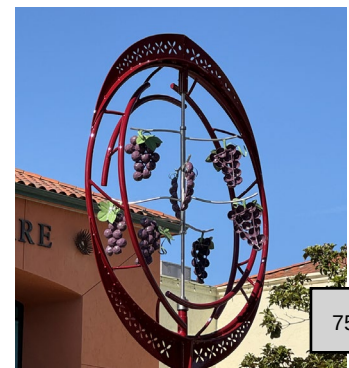


Description: This sculpture installation, consisting of one central piece and 6 companion sculptures, celebrates King City's reputation as the salad bowl of the nation; nurturing and harvesting the vegetables we find everyday on our dinner table. These sculptures link together the new city plaza with the downtown commercial district.

NURTURE embodies the city's diverse community while symbolizing growth and the act of planting seeds for future generations. The large stainless-steel petals, adorned with open cutout patterns, interact gracefully with sunlight, turning with the wind while casting intricate patterns on the pavement below. At night, the edges of the petals are illuminated, creating a striking and luminous presence.



HARVEST, installed along the main street, celebrates this vibrant city with 6 wind sculptures that depict crops that are grown in this region. Grapes, Broccoli, Onions, Lettuce, Cauliflower, and Spinach. Each vegetable is mounted within an enclosed frame with various geometric and organic cutout patterns, symbolizing sun, energy, and the vibrant culture that is quintessential King City.





Time Frame

Design: 4 months

Fabrication: 8 months

Installation: 1 day each

Artists Role

- Concept design
- Work w/ structural engineer
- Provide permit ready plans to the city
- Fabrication of all aspect of sculpture
- Supervise on-site installation
- Prepare maintenance and construction documents
- Project management

Budget

Design: \$40,000

Structural Engineer: \$10,000

Materials: \$50,000

Fabrication: \$90,000

Installation: \$2,000

Insidental: \$8,000

Artist's Fee: \$50,000

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REFERENCES

PHILIP VITALE

Deputy Director: Capital Projects

City of South San Francisco

33 Arroyo Drive

South San Francisco, CA 94080

(650) 877-8548

Philip.Vitale@ssf.net

Public Art Project: "INSPIRE"

Location: SSF Caltrain Station West Plaza

KAREN RUDD

Manager Norfolk Arts

Office of Communications

810 Union Street #409

Norfolk, VA 23510

(757) 664-6883

Karen.Rudd@norfolk.gov

Public Art Project: "DIALOGUE"

Location: Bay Oaks Park, Norfolk, VA

NAOMI NUSSBAUM

Naomi Nussbaum Art & Design

(858) 204 2058

nnartd1@gmail.com

Public Art Project: "HARVEST" & "NURTURE"

Location: Broadway Street Medians & City Plaza, King City, CA

Draft: Grand Avenue Roundabout Art Project

Invited Request for Proposals (RFP)

Project Purpose

Create a signature roundabout art installation and four companion pieces that reflect the theme Authentically Escondido and celebrate the City's identity, co-created with the community by an experienced artist.

History and Project Description

Qualified artists selected during the Grand Avenue Roundabout Art Project Request for Qualifications stage of this project, are invited to submit three sculpture concept renderings for the Grand Avenue Roundabout Art Project. The three sculpture concept renderings created by each artist will be available online for public input and will be reviewed by the Public Art Commission to recommend a final artist to City Council.

The selected artist will work with the community through multiple meetings to refine proposed renderings and create a final roundabout sculpture that will be installed in the center of the traffic circle roundabout located on Grand Avenue at the Broadway intersection, and companion pieces will be installed at locations selected by the artists with City approval. The roundabout sculpture should complement the surrounding landscape and architecture while reflecting the City's culture, history, and aspirations.

- **Visibility:** The sculpture in the roundabout must be easily visible at a distance and have lighting for nighttime visibility. Companion Pieces going into any center median should also incorporate lighting.
- **Safety:** Pedestrian access is not allowed in the roundabout. The design should not invite or encourage pedestrians to physically interact with the sculpture. Companion pieces should prioritize pedestrian safety and only encourage interaction when it is safe to do so.
- **Cohesion:** Companion pieces should complement the roundabout sculpture and carry a similar aesthetic throughout, directing people to the roundabout sculpture.
- **Materials and Maintenance:** Materials selected must be durable and weather resistant with the ability to withstand possible impact, varying weather conditions, and environmental exposure. The design should consider ease of maintenance, and the Artist will be asked to provide City staff with a maintenance plan for the sculptures.

Request for Proposals Purpose Statement

The purpose of this Request for Proposals is to provide the public with additional information on how each artists might represent the theme "Authentically Escondido" in the sculpture

Public Art Commission further details from the top three artists selected through the Request for Qualifications process. It includes a clear rubric to aid in selecting among the top three artists only one experienced artist capable of co-creating with the community through public input, delivering artwork that prioritizes traffic safety, and managing a project of this scale. This recommendation will be presented to City Council for confirmation.

Commissioners will make this selection based on the artist's Request for Qualifications (RFQ) submission, bodies of work, interview responses, fit for the project based off community feedback, and response to this Request for Proposal (RFP).

Artists are not expected to submit a final design. Submitted concepts should illustrate artistic direction, design methodology, and potential themes. The final artwork concept will be developed through a community engagement process and refined in collaboration with the City and Public Art Commission.

Deliverables

A. Vision Statement

Describe:

- Overall artistic approach for the roundabout sculpture and companion pieces.
- Themes, values, and stories they believe may resonate with Escondido.
- How the artwork could create a sense of place and community identity.
- How the roundabout artwork and companion pieces could relate to one another.

B. Community Engagement Plan

Describe:

- Proposed methods for gathering community input.
- How community participation will influence the final design.
- Strategies for engaging diverse audiences.

C. Conceptual Illustrations

Provide:

- Three precedent images, sketches, mood boards, or conceptual diagrams.
- Materials, forms, colors, and aesthetic direction.
- These are illustrative only and are not proposed final designs.

Rubric

Artistic Excellence	40
Conceptual Vision	25
Community Engagement Approach	25
Feasibility and Durability	10
Total	100

1. Artistic Excellence

Overall assessment of the artist or artist team's creative quality, artistic voice, and ability to produce meaningful public art.

This criterion considers:

- Strength, originality, and integrity of the artist's body of work
- Quality of form, composition, material use, and conceptual depth in past work
- Ability to create visually compelling and culturally relevant public art
- Clarity and strength of artistic thinking as demonstrated through RFQ materials, in person interview, and RFP submission.

2. Conceptual Vision

Evaluation of the artist's proposed conceptual approach for the roundabout sculpture and companion pieces.

This criterion considers:

- Clarity and strength of the guiding artistic concept
- Appropriateness for the Grand Avenue roundabout and high-visibility public setting
- Cohesion between the primary sculpture and four companion pieces
- Creativity, originality, and relevance to Escondido's identity and context
- Flexibility of the concept to evolve through community co-creation

3. Community Engagement Approach

Evaluation of the artist's strategy for meaningful public participation in the development of the artwork.

This criterion considers:

- Clarity and feasibility of engagement methods
- Ability to reach diverse and representative community members
- Meaningful integration of community input into design development

- Experience with participatory or community-based art processes
- Creativity and appropriateness of engagement tools (workshops, pop-ups, surveys, etc.)

4. Feasibility & Durability

Evaluation of the practicality and long-term viability of the proposed approach.

This criterion considers:

- Suitability of materials for outdoor, high-traffic roundabout conditions
- Understanding of safety, engineering, and site constraints
- A realistic approach to fabrication, installation, and coordination with the City
- Maintenance and lifecycle durability considerations
- Feasibility within project budget and schedule constraints

Commissioners Scoring Process

All completed score sheets will be submitted to City staff. Results and discussions will be presented at a Public Art Commission meeting.

1. Staff will provide each commissioner with the artist proposals and a scoring rubric.
2. Commissioners score artists independently.
3. Commissioners return score sheets to City staff.
4. Staff tabulates scores independently without discussing results with any commissioner.
5. Scores are presented at a publicly noticed Public Art Commission meeting. All score sheets will be available to the public as part of the agenda packet.
6. Commissioners discuss the proposals in public and make the final selection in public.
7. The artist with the highest score will be recommended to the City Council for final approval.

TENTATIVE Timeline Subject to change

- Monday, August 10, 2026: Public Art Commission approves final RFP.
- Monday, August 17, 2026: The three top artists receive the final RFP document and have three weeks to respond.
- Friday, September 4, 2026, at 5 p.m.: RFP Submissions are due.
- Thursday, September 10, 2026: Commissioners receive all submissions. Submissions are published in the agenda packet.
- Monday, September 14, 2026: Public Art Commission discusses submissions at public meetings. Commissioners will have three weeks to score submissions.

- Friday, October 2, 2026: Commissioners ratings are due to staff.
- Friday, October 9, 2026: Scores published in the agenda packet.
- Monday, October 12, 2026: Public Art Commission votes on final recommendation.
- November-December 2026: Artist is presented to City Council for Confirmation
- January 2027: Artist turned in proposed timeline and contract is signed
- February 2026: Co-creation begins.

Artist Stipend (Under Legal Review)

In recognition of the time and work required to participate, the three selected artists are eligible to receive a \$1,000 stipend. To be eligible, artists must submit a completed W-9 along with their application. City staff will contact selected artists with a stipend agreement and any additional information or documentation needed to process payment.

Disclosure Requirements (Under Legal Review)

Attachment D: Artist Responses

1. Ride Art

Dear Commissioners,

After listening to the meeting, what stood out to us most was how much everyone cares about this project. There was a tremendous amount of enthusiasm in the room, and we feel honored to be one of the finalists being considered.

We also understand why it may be difficult to choose a single artist at this point. Public art is a significant investment, and everyone wants to make sure the final piece reflects the community in the best possible way.

One comment we heard was that our work feels too contemporary and that there may be a desire for something more traditional, which also seemed to come through in some of the community feedback.

We completely understand that concern, but we also think the word “traditional” can mean many different things. Sometimes it refers to materials like carved stone, cast bronze, or clay. Other times it refers to a style that is realistic, figurative, or representational. Even then, there is a wide range between realism and abstraction. A stylized bird is still a bird. A stylized tree is still a tree.

Throughout our career, we’ve created many artworks that feature recognizable imagery—trees, butterflies, birds, fish, fruits, vegetables, and other elements that connect directly to a community’s identity. Some are more stylized and some are more literal.

For example, our Harmony Tree project in Morgan Hill is a stylized tree with nine woven baskets suspended among its branches. Inside those baskets are images that celebrate the city—grapes, bicycles, apricots, bells, music notes, mushrooms, horseshoes, butterflies, and technology-related symbols. While the tree itself is not realistic, the imagery is very approachable and meaningful to the community.

Similarly, our Songs of the Everglades project features birds, fish, frogs, and endangered plant species from the Everglades. The images depicted are graphic and colorful rather than realistic, but they are still clearly recognizable and tell a specific story about place.

What we’ve learned over the years is that style is only one part of a successful public artwork. The most important thing is understanding what story the community wants to tell and then finding the visual language that brings that story to life.

We’ve worked with many different cities, and every community has approached the process a little differently. In some cases, we’ve been selected as finalists first and then spent time listening to

residents and stakeholders before developing a concept. Those projects often resulted in strong community ownership because people felt they had helped shape the final artwork.

In other projects, all finalists were asked to submit concepts and the community and selection committee responded to those proposals. Those projects have also worked well because the concepts served as a starting point for discussion and refinement.

We're comfortable with either approach and are happy to continue working with you in whatever direction feels most useful.

We do want to mention that developing a concept proposal requires a significant investment of time. Even when we're creating an early concept, we spend a great deal of time researching the site, thinking about the community, and building visualizations. We typically create CAD renderings because we know that many people find it difficult to fully imagine a sculpture from a single sketch.

If the commission decides to move forward with an RFP phase, any guidance you can provide would be extremely helpful—not only for us, but for all of the finalists. The more clearly the expectations are defined, the more comparable the submissions will be.

For example, if each artist were asked to submit one concept with three views, everyone would be working from the same requirements. Otherwise, some artists may submit multiple concepts while others submit only one, making it difficult to compare proposals equally.

It would also be helpful to know whether the satellite elements need to be designed at this stage or can be developed later.

Likewise, if there are parameters regarding height limits, sightline clearances, allowable footprints within the roundabout, preferences regarding kinetic movement, or restrictions on materials, having that information early would help all of us create stronger and more realistic proposals.

Finally, because this additional proposal phase was not part of the original RFQ process, we may need to discuss scheduling. We are currently in the final fabrication phase of another project, and we'd want to make sure we can devote the time and attention necessary to develop a thoughtful proposal.

Thank you again for your time, your dedication, and the care you're bringing to this process. Whatever direction the commission chooses, it's clear that everyone involved wants the very best outcome for Escondido, and we greatly appreciate the opportunity to be part of the conversation.

Warm regards,

Saori and Jonathan

2. Michael Stutz

Dear Sandra,

I will be fine doing a proposal- although I really looked forward to the public outreach side of this project. Typically a proposal honorarium is \$1500. A good chunk of the time and thought that go into a proposal. I will need to know from the city what is underground out there in the roundabout as that will be critical to foundation and electrical.

I haven't had a chance to listen to the meeting- perhaps the committee has specific questions for me that will help them make a final determination? If so I will be happy to reply.

If you need anything please let me know.

All the Best,
Michael Stutz

3. The GermLusts

Here are a few thoughts we'd like to share with the commission-

- We've had RFP experiences where other finalists disregarded the committee's instructions and submitted far more material than was allowed, putting the other candidates at a great disadvantage. We would request that the commission provide a clear limitation on the number and size of pdf pages to be submitted, and firmly insist that no materials beyond this limitation will be reviewed.

- Since we are out of state, travel expenses can be significant. We ask that if in-person presentations are allowed, that travel expenses be provided. Conversely, if only digital presentations are requested, that would allow for clear, fair comparisons. The least equitable scenario from our perspective would be if either option is allowed, but no funds are provided, in which case, we have a greater cost burden in order to compete on equal footing.

- We would request a minimum of two months to put together a proposal sketch.

That's about it. Thanks again for your consideration.

Pete & Melanie



STAFF REPORT

July 13, 2026
Agenda Item No.: 04

SUBJECT:

COMMUNITY REQUEST: CORRECTION OF FEES

RECOMMENDATION:

Request the Public Art Commission approve a grant to cover the cost of the City Design Review Fees for Tristan Pittard's mural One Planet – One People (Patineta!).

Staff Recommendation: Approval (Sandra Aguilar, Management Analyst)

Presenter: Sandra Aguilar, Management Analyst

RECOMMENDED ACTION:

Approve

FISCAL IMPACT:

On July 14, 2025, the Public Art Commission adopted the 2025/2026 Public Art Annual Work Plan. This was approved by the City Council on August 20, 2025, Funding in the amount of \$50,000 was designated to The Community Grants Program for fiscal year 2025/2026. This request is for a grant of \$1,120 to be paid directly on behalf of the artist.

BACKGROUND:

On June 8, 2026, the Public Art Commission voted to recommend waiving the mural-related fees for artist Tristan Pittard's proposed mural, One Planet – One People (Patineta!) However, the Public Art Commission does not have the authority to waive permit fees.

The artist is requesting authorization to begin work immediately and is seeking a grant of \$1,120 to offset the cost of the required Planning Division design review. The mural project is funded through a \$50,000 ECF Art Speaks grant and is fiscally sponsored by the Bee the Change Foundation.

Should grant funding be approved, all responsibilities, liabilities and obligations associated with the mural would remain solely with the artist, property owner, and fiscal sponsor. The City of Escondido would not assume any ownership, operational, maintenance, or legal liability related to the project.



STAFF REPORT

July 13, 2026
Agenda Item No.: 05

SUBJECT:

Escondido Creek Trail Call for Artists

RECOMMENDATION:

Request the Public Art Commission receive and file.

Staff Recommendation: Receive and File (Sandra Aguilar, Management Analyst)

Presenter: Sandra Aguilar, Management Analyst

RECOMMENDED ACTION:

Receive and File

FISCAL IMPACT:

As part of the 2025/2026 Public Art Annual Work Plan, the Public Art Commission has allocated \$310,000 for The Escondido Creek Trail Art Projects.

BACKGROUND:

On January 16, 2026, the Escondido Creek Trail Subcommittee convened to review what they would like to include in the Escondido Creek Trail Call for Artists. The subcommittee discussed the awarded amounts and rubric. Staff wrote a Call for Artists based on the direction given. The draft was reviewed by the Neighborhood Healthcare group and our legal team. The project was placed on hold due to other high priority projects. Staff are now ready to release the Call for Artists.

ATTACHMENTS:

A. Draft Escondido Creek Trail Art Projects Call for Artists

MEMORANDUM

July 16, 2026

TO: Prospective Artists

FROM: Jennifer Schoeneck, Director of Economic Development

SUBJECT: Notice of Request for Proposals ("RFP") No. ## Escondido Creek Trail Public Art Projects

Notice is hereby given that the City of Escondido, a California municipal corporation ("City"), is requesting proposals for a qualified artist and/or multidisciplinary team ("Artist") to create permanent public art works themed Flora and Fauna, collectively known as the Escondido Creek Trail Public Art Projects ("Art Projects"). The selected artists will demonstrate experience in the design, fabrication and installation of permanent public art. All artworks will be installed along the Escondido Creek Trail ("ECT") in North San Diego County. The Art Projects consist of four art pieces ("Art Pieces"). One sculpture along the ECT, which enhances the experience for pedestrians without impeding the right of way ("Sculpture"). One large mural on the back of the Neighborhood Health Care building in whole or in part viewable by both sides of the Creek ("NHB Mural"). A series of three to five murals to be installed on the walls of the Escondido Creek Trail channel that relate to each other and are viewable on both sides of the ECT ("ECT Mural Series"). One wrap-around mural that covers the entirety of the field lighting control box located between the ECT and Washington Park ("Control Box"). The selected Artist(s) will receive \$1,000 - \$230,000 ("Art Award") depending on which Art Piece the Artist is selected to complete. Artists may apply to one or multiple Art Pieces and can be selected for multiple Art Pieces. All Art Pieces must be completed and installed by May 30, 2027.

Each prospective Artist may submit one proposal by email to Sandra Aguilar, Management Analyst for Public Art, at publicart@escondido.gov **no later than 5 p.m. on August 28, 2026** ("Submission Deadline"). Late proposals will not be accepted. All emails must include the subject: RFP Escondido Creek Trail Art Project (Artist Name)

A prospective Artist may submit questions or comments concerning this RFP via e-mail to Sandra Aguilar, Management Analyst for Public Art at publicart@escondido.gov, **no later than 5 p.m. on August 7, 2026** ("Questions Deadline"). Any questions or comments received after this deadline will not be considered. Communication about this RFP with any City employee or official other than the Director of Economic Development or the Management Analyst for Public Art is strictly prohibited. The City will post a summary of all questions and City responses on its website for prospective Artists to review.

Proposals must follow all specifications, instructions, and information outlined in this RFP. The City reserves the right to reject any or all proposals for any reason it deems necessary, to waive defects or irregularities in any proposal, and accept the proposal deemed the most advantageous to the City. This RFP does not commit the City to award a contract or to pay any costs incurred by Artists in preparing their proposal.

City of Escondido Public Art Commission Call for Artists: Escondido Creek Trail Public Art Projects

Project Type: Sculpture and Murals

Date Issued: July 16, 2026

Due: August 28, 2026 at 5 p.m. PST

Contact: Sandra Aguilar
PublicArt@escondido.gov
760-839-4522

Escondido Public Art Vision Statement: We are a City where art, inspired by community, welcomes visitors and residents, creating a fun and lively environment that celebrates all things Escondido, heralding our past and manifesting our future.

Project Description

The Escondido Creek is a 26-mile freshwater stream that runs through the City of Escondido. Historically, this section of the creek has functioned primarily as a flood control channel. Today, the community is reimagining the corridor as both an environmental and recreational asset, transforming it into a vibrant public space that encourages community engagement, recreation, and pedestrian connectivity.

The Escondido Creek Trail runs along the top of the concrete flood control channel and serves as an important active transportation and recreational corridor. Ongoing trail improvements are focused on enhancing the surrounding environment, beautifying the corridor, and expanding access to nearby parks and community destinations.

The broader goal of this project is to enrich the Escondido Creek Trail through the integration of public art. Creative installations will enhance the trail's visual character, celebrate the community, and strengthen the corridor's environmental, cultural, and recreational value.

Project Schedule

Release Call for Artists	July 17, 2026
Questions Deadline	August 7, 2026 at 5 p.m. PST
Question Responses	August 14, 2026
Submission Deadlines	August 21, 2026 at 5 p.m. PST
Commission Scoring	August 24- August 4, 2026
Public Art Commission Approval	September 14, 2026

Anticipated Installation

October - May 2026

Art Award(s):

Sculpture:	\$30,000 (1)
NHC Mural:	\$150,000 (1)
ECT Murals:	\$100,000 (3-5)
Control Box Mural:	\$1,500 (1)

Overview**About Escondido**

Settled in a valley along the coastal mountains of Southern California, Escondido, which means "hidden" in Spanish, lies 18 miles inland and 30 miles northeast of San Diego. Established in 1888, the city's rich past brings charm and tradition to the community. The City of Escondido offers a wide array of outdoor amenities including two lakes, several parks, and San Diego Zoo Safari Park. Escondido boasts a flourishing arts community, anchored by the California Center for the Arts, Escondido, which brings world-class performances, exhibitions, and cultural events to the region. It is also home to Queen Califia's Magical Circle, a vibrant sculpture garden in Kit Carson Park donated by the late internationally renowned artist Niki de Saint Phalle. The historic homes of Old Escondido coupled with the charm of downtown Grand Avenue, come together as a part of the city's storied past while embracing the promise of a thriving future.

Escondido's Public Art

On September 18, 2024, the Escondido City Council unanimously adopted the Public Art Strategic Plan and The Public Art Commission Annual Work Plan. These documents represent a foundational shift in how the City views and utilizes public art by reimagining the role of the Public Art Commission as both an architect and steward of Escondido's cultural resources. Implementation of the Strategic Art Plan has contributed to the revitalization of the downtown area, as well as neighborhoods throughout the City.

Escondido Creek Trail Public Art Projects**Background**

Activation of the Escondido Creek Trail was discussed in focus groups and community workshops where it was identified as an ideal opportunity to place both temporary and permanent art. Public Art elements were incorporated into the development plan for the Creek Trail Project. To complement these elements, the Public Art Commission dedicated funding for public art along Creek Trail in their Annual Work Plan.

Theme*Flora & Fauna*

The Public Art Commission chose the theme of Flora and Fauna for all the public art to be installed along the Escondido Creek Trail to celebrate and restore a sense of Escondido's natural beauty

within a landscape dominated by concrete and other hardscape elements. The Escondido Creek Trail is part of a diverse ecosystem featuring many plant and animal species.

Sculpture Details

Proposals will be accepted for one sculpture to be installed along the Escondido Creek Trail in a location visible to pedestrians. The Sculpture must be securely anchored into the ground, and depending on the size, weight and structural complexity; engineering plans may be required in accordance with City regulations. The materials used must be durable, vandalism and weather resistant, capable of withstanding environmental exposure and potential impact. Artists should include in their budget the cost of maintaining the sculpture for five years. The design should prioritize ease of maintenance, and the selected artist will be required to include a maintenance plan outlining recommended care procedures to follow after the five-year period. Suitable installation sites will be identified by City staff; however, artists may also propose their own location or submit without specifying a location. The Sculpture budget shall not exceed \$30,000 and must include any materials, artist fees, raised platform, engineering plans, anchoring, five years for maintenance, and lighting if required.

The Artist's proposal must contain the following:

- Drawings of all sides of the Sculpture that are visible to pedestrians
- Detailed measurements of all components
- A list of materials to be used
- The proposed location for the Sculpture (if available)
- Total cost of the Sculpture
- Renderings are optional, but highly encouraged
- An artist statement of no more than 500 words which describes the meaning and inspiration for the sculpture

NHC Mural Details

Proposals will be accepted for one mural to cover in whole or in part, the dark grey portion of the back of the Neighborhood Healthcare building located at 425 N. Date St. The Mural can be multiple parts or one cohesive piece. At this location, the Flora and Fauna theme can be expanded to include people engaging in healthy activities and health care. Neighborhood Health Care retains final approval authority over the NHC Mural design. Artist should include the cost of maintaining and repairing the Mural for five years in their budget. UV mural protective coating to guard against fading and graffiti should be included for ease of maintenance. Selected Artist will be required to provide a maintenance plan outlining recommended care procedures to follow after the five-year period. The budget shall not exceed \$150,000 and must include any materials, insurance, artist fees, and scaffolding or lifts needed to complete the mural.

The Artist's proposal must contain the following:

- Drawings from the perspective of pedestrians
- Measurements of Mural
- Total cost of the project
- Renderings are optional, but highly encouraged

- An artist statement of no more than 500 words which describes the meaning and inspiration for the mural

ECT Mural Series Details

Proposals will be accepted for three to five murals to be installed inside the Escondido Creek Channel walls. The ECT Mural series may be identical or related to create a cohesive look and give a sense of movement along the channel. Location of the murals can be proposed by the Artist, with consideration of the location of entry ramps into the channel. A mobile lift must be used to paint inside the channel. This motorized lift must be removed from the channel when not actively painting. Containment measures to prevent paint from entering the water must be utilized, including drip pans for equipment. For Artist safety, no painting may occur during active rain. The rainy season begins in October, which may cause delays. Artists should include the cost of maintaining and repairing the ECT Mural Series for five years in their budget. UV mural protective coating to guard against fading and graffiti should be included for ease of maintenance. Selected Artist will be required to provide a maintenance plan outlining recommended care procedures to follow after the five-year period. The budget may not exceed \$100,000 for the entire project, and must include any materials, artist fees, and equipment needed to complete the ECT Mural series.

The Artist's proposal must contain the following:

- Drawings from the perspective of pedestrians
- Measurements of mural
- Total cost of the project
- Renderings are optional, but highly encouraged
- An artist statement of no more than 500 words which describes the meaning and inspiration for the mural

Control Box Mural Details

Proposals will be accepted for one mural to wrap around the field lights control box. The box is located on the southwest corner of Washington Park between the trail and the fitness court. The design will be viewable from all sides. Designs should avoid extensive use of dark colors. Lighter color palettes, including bright or pastel tones, are preferred because they reduce solar heat absorption, helping to minimize heat buildup with equipment. Artists should include the cost of maintaining and repairing the Mural for five years in their budget. UV mural protective coating to guard against fading and graffiti should be included for ease of maintenance. Selected Artist will be required to provide a maintenance plan outlining recommended care procedures to follow after the five-year period. The budget shall not exceed \$1,500 and must include any materials, insurance, and artist fees to complete the mural.

The Artist's proposal must contain the following:

- Drawings from the perspective of pedestrians
- Total cost of the project
- Renderings are optional, but highly encouraged
- An artist statement of no more than 500 words which describes the meaning and inspiration for the mural

Maintenance and Deaccessioning

The selected Artists will be responsible for maintenance of the Art Piece for five years from the date of installation. This includes and is not limited to, graffiti repairs, weather damage, and fading. After the five-year artist maintenance period, the City may choose to continue with the maintenance plan provided by the artist, move the location of the art, or deaccession the art through the process provided by the Public Art Strategic Plan.

Submission Details

Questions

Questions related to this Request for Proposals should be sent in writing to Sandra Auilar, Management Analyst for Public Art, at publicart@escondido.gov by Friday, August 7, 2026. All relevant questions will be answered and posted on the website on August 14, 2026.

Eligibility

This RFP is open to all artists who reside in Canada, the United States, and Mexico. No preference is given to Artists based on location or residency.

Selection Process

City Staff and the Public Art Commission will access qualified proposals on the following criteria:

Criteria	Points
Complete proposal package	10
Review of past work	25
Proven ability to execute work of similar scale	25
Proposal quality and subject matter	40
Total Points Possible	100

All proposals will receive an email confirmation of receipt within 24 business hours.

Proposals Package

A complete proposal package would include the following:

- Completed Application
- Artist CV or Resume
- Portfolio Link or pdf of portfolio of relevant work
- Drawing, mockups, or renderings with measurements
- Artist Statement on the proposed Art Piece, 500 words or less for each Art Piece

General Conditions

PLEASE READ CAREFULLY. THE FOLLOWING GENERAL TERMS AND CONDITIONS ARE A PART OF

ALL PROPOSALS SUBMITTED IN RESPONSE TO THIS RFP AND THE RESULTING CONTRACT.

Notices

- Insurance is a requirement during the fabrication and installation of the Project. The required coverage shall be maintained for the duration of this period. Insurance requirements will be outlined in the RFP and may change depending on the final submission. See section 7. *Insurance Requirements*, of the attached Sample Agreement, which is attached hereto and **Exhibit 1** and incorporated herein by this reference.
- Submission to this RFQ indicates that the Artist is familiar with and accepts the terms as generally stated in the Sample Agreement (Exhibit 1).
- All information in submissions to this RFQ, and any resultant Conceptual Design Reports by finalists for this project are public record.
- All entries properly submitted shall be received and reviewed by City. City reserves the right to reject any entry deemed to be non-responsive for failure to comply fully with the terms of the RFQ. However, City reserves the right, at its sole discretion, to request clarifications, corrections, or additional information and to waive irregularities in execution or delivery of the entry, provided it is in the best interest of City.

Prevailing Wages and Department of Industrial Relations Compliance

Pursuant to California Labor Code section 1770 et seq., the selected Artists shall be required to pay not less than the prevailing rate and scale of wages, in accordance with applicable laws, to any subcontractor employed by them in the execution of the work contemplated by the RFQ. Prevailing wage rates are available on the Internet at (Prevailing Wages). It shall be mandatory upon the selected contractor to whom the work is awarded to keep itself informed of and comply with all applicable federal, state, and local laws, statutes, codes, ordinances, regulations, rules, and other legal requirements pertaining to the payment of prevailing wages, including but not limited to the keeping of certified payroll records, overtime pay, employment of apprentices, and workers' compensation coverage, as further set forth in this RFQ. The selected contractor shall file the required workers' compensation certificate before commencing work described in this RFQ. Work contemplated by this RFQ is subject to compliance monitoring and enforcement by the Department of Industrial Relations. The selected contractor shall post all job site notices required by regulation. The selected contractor, as well as any subcontractors, shall be registered pursuant to California Labor Code section 1725.5 to be qualified to bid on, be listed in a bid proposal (subject to the requirements of Public Contract Code section 4104), or engage in the performance of any public works contract subject to the requirements of Division 2, Part 7, Chapter 1 of the California Labor Code. Neither the City, nor any elected or appointed boards, officers, officials, employees, or agents of the City, shall be liable, at law or in equity, as a result of any failure of the selected contractor's failure to comply with this section.

Conflicts of Interest

Individuals involved in the selection, review, or approval process for this Project, such as City Staff, Public Art Commissioners, or City Council members, must not have any financial or personal interest in the outcome. Anyone with such a conflict is required to recuse themselves from all related discussions and decisions.

Furthermore, the following individuals are ineligible to apply for the Project unless a related City Staff member, Commissioner, or Council member formally recuses themselves from the selection process:

- Spouses
- Immediate family members
- Individuals living in the same household
- Individuals who would directly benefit from the Art Award

Documents to Review

Escondido Creek Trail Master Plan (2012):

<https://www.escondido.gov/DocumentCenter/View/2240/Escondido-Creek-Trail-Master-Plan-PDF?bidId=>

Revealing Escondido Creek (2010):

<https://www.escondido.gov/DocumentCenter/View/2241/Revealing-Escondido-Creek-Vision-Plan-PDF?bidId=>

MEMORANDUM

July 13, 2026

TO: Public Art Commission

FROM: Sandra Aguilar, Management Analyst

SUBJECT: Staff Liaison Report - July

Art Solicitation Projects

Escondido Expressions Phase 4.0 and 4.1: On January 26, 2026, the Public Art Commission voted to approve the painting of 13 traffic signal boxes and locations from seven artists. Two traffic signal boxes are currently being painted. Once completed, the program will have grown to 40 traffic signal boxes, 20 of which were painted in this fiscal year. City staff has worked diligently to photograph each box and update the Public Art maps. All 40 boxes are now viewable online on the Public Art Maps.

Art Speaks, Escondido Community Foundation

Kumeyaay Creation, Mural at Escondido Library: The artist, Tim Toplov, has completed the mural at the Escondido Library. City staff and the Escondido Community Foundation are working on plans for a special bookmark to be gifted to the public to commemorate the mural dedication and library re-opening on August 1, 2026 at 10 a.m.

Next Meeting Agenda (Tentative)

The following items are anticipated to be on the next meeting agenda.

August 10, 2026, at 5:30 p.m.

- Grand Avenue Roundabout Art Project
- Arts, Culture, and Creativity Month Grant Opportunity Review
- Escondido Expressions – awarded boxes
- Escondido Creek Trail
- Project Overview: Escondido Creek Trail



Queen Calafia's Magical Circle Data Report and Updates

Item 7.

May Visitor Data

Open Days	Visitors (Logs)	Visitors (Geolocation data)	Private Tours
11	1161	Currently Unavailable	2

June Visitor Data

Open Days	Visitors (Logs)	Visitors (Geolocation data)	Private Tours
10	1993	Currently Unavailable	3

Docent Information

Active Docents	New Docents	YTD Docent Hours	Private Tour Fees Collected
35	+3	143	\$370.00

Queen Calafia Updates

Lech Juretko's Trip to Queen Calafia's Magical Circle

On June 4, 2026, City staff met with Lech Juretko, former assistant of Niki de Saint Phalle and conservator of Queen Calafia's Magical Circle. Staff is currently developing a Career Impact initiative with Mr. Juretko, through which he will perform restoration and repair work while mentoring young professionals interested in public art conservation. The program is designed to provide hands-on learning opportunities for individuals with limited field experience while preserving and sharing Mr. Juretko's specialized expertise. The City's goal is to launch the Career Impact Workshop program in spring 2027.

Visit to the Niki Charitable Art Foundation Archives

On Friday, June 19, 2026, Public Art staff visited the Niki Charitable Art Foundation Archives to review their collection of files pertaining to Niki de Saint Phalle's Escondido sculptural garden. The foundation generous, offered scans of any articles staff requested. Staff will return in the coming months to learn more about the artist and the sculpture garden.

Discovery Day Camp Field Trip



Queen Calafia's Magical Circle Data Report and Updates

Item 7.

On Thursday, June 25, 2026, 52 youth day campers joined us at Queen Calafia's Magical Circle. We toured the garden, did scavenger hunts, learned mosaic basics, and created mosaic and watercolor art projects. Summer 2025 marked the first time campers visited Queen Calafia's Magical Circle, and we hope to continue this tradition. With the help of three volunteer docents, everyone was able to learn and most importantly, enjoy their trip.

Twilight Poetry at Queen Calafia's Magical Circle Event

On Friday, August 14, from 6-8 p.m., we will be hosting a special summer Twilight Poetry event. One of our docents, who is also an accomplished poet, has organized this public event. The event will feature four established poets. If you love poetry, join us for this free summer event.

Queen Calafia's Anniversary Month (2026)

October is the anniversary of the opening of the sculpture garden and Niki de Saint Phalle's birthday. To celebrate, the trees surrounding the sculpture garden will be decked out to celebrate. Fiber artists of all levels are invited to decorate the tree trunks as part of a temporary installation called Fiber Expressions. This installation will be on display only during October 2026.

On Saturday October 10, 17, and 24, 2026, staff will host three Family Creativity Days. Multiple partners will be in and around Queen Calafia's Magical Circle with free opportunities for family creativity. Participating organizations include Photographer's Eye, EcoVivarium, CoLabCrafts, Escondido Library, Barkatorium, and the Children's Museum of Discovery. Interested organizations are welcome to speak to staff to learn about opportunities.