

M E M O R A N D U M

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WK6990
ROPS #1738

DATE: JUNE 20, 2013

TO: GOVERNING BOARD

FROM: DAVID M. RICCITIELLO, CHIEF EXECUTIVE OFFICER

STAFF: JENNY SCANLIN, SENIOR OPERATIONS OFFICER
BARRON MCCOY, SENIOR OPERATIONS OFFICER

SUBJECT: **The Vermont Art Plan.** Approval of On-Site Art Plan and waiver from Art Policy to allow use of entire 1% for Art on-site at a mixed-use development located at 3150 Olympic Boulevard in Wilshire Center/Koreatown Recovery Redevelopment Project Area (SD2 / CD10)

RECOMMENDATION(S)

That the Governing Board, subject to Oversight Board approval:

1. Approve the On-Site Art Plan designed by Cliff Garten to be installed within The Vermont mixed use project located at 3150 Olympic Boulevard in the Wilshire Center/Koreatown Recovery Redevelopment Project Area;
2. Authorize a waiver to the CRA/LA Art Policy to refund Snyder Wilshire Vermont LLC's deposit of \$582,136 into the Wilshire Center / Koreatown Cultural Trust to allow 100% of the 1% for Art contribution to be used to implement the On-Site Art Plan at The Vermont; and
3. Authorize the Chief Executive Officer or designee to sign off on any permit applications for the proposed artwork, subject to confirmation from the City of Los Angeles that the said artwork, as it is currently-proposed, has been approved by all applicable City departments.

SUMMARY

On April 21, 2011, the former CRA/LA Board of Commissioners approved execution of the Owner Participation Agreement (OPA) between the developer, Snyder Wilshire Vermont LLC ("Developer"), and the Prior Agency for The Vermont Project (the "Project") (see Location Map, Attachment A), obligating the Developer to adhere to the Prior Agency's Art Policy. Developer has chosen to meet the Art Policy requirements through an On-Site Art Plan ("Art Plan") and has requested approval of the Art Plan by artist Cliff Garten.

The Art Plan (see Attachments B) consists of the artist selection process, qualifications, budget and design. Weitzman Art Advisory is the consultant retained by the Developer to assist with developing the Art Plan. The artwork design consists of two highly visible, large scale artworks which will create a lively striking presence intended to enhance the Project for residents and visitors alike. The Art Plan creates an interactive streetscape and pedestrian experience playing on the scale of existing public art at the neighboring Metro Station and pulling from the

significant Korean cultural influence in the area. CRA/LA staff has reviewed the submission and recommends approval.

Under the CRA/LA Art Policy, the Developer's required contribution was calculated to be \$1,555,341.84, based on one percent of the final approved development costs for the Project. Implementation of the current Art Plan is estimated to cost \$1,554,430, including all administration, design, engineering, fabrication, material and installation costs (see Attachment C, Art Budget). The OPA executed between the Developer and CRA/LA allows the developer to dedicate the first \$100,000 of the one percent on site along with 60 percent of the remaining art budget providing a total onsite commitment of \$973,205.10. The balance of the Developer's required contribution equaling \$582,186.73 was deposited on May 7, 2012 into the Wilshire Center/Koreatown Cultural Trust Fund.

The Project consists of 464 market rate multi-family rental units in two high rise towers, which bridge over 41,000 square feet of retail space. Located in the heart of Wilshire Center / Koreatown, the intent of the Project's design is to create a dynamic presence that will complement the existing urban fabric and create a new and vibrant sense of place. The Prior Agency subsidized the creation and recorded a covenant of 11,860 square feet along Wilshire Boulevard for publicly accessible plaza/park area. In order to match the scale of this project and create a sculptural quality aesthetic to the public park, the Developer along with Cliff Garten has created a substantial On-Site Art Program. Given the immensity of the Project and the quality of the Art Plan, use of the entire Developer contribution to the Cultural Trust Fund on-site is required to meet Project-specific goals and have a vital role in revitalizing the community and energizing the larger visual environment. Therefore, CRA/LA staff recommends approval of the Art Plan and use of all Developer funds.

PREVIOUS ACTIONS

April 21, 2011 – Prior Agency Board of Commissioners approved execution of the Owner Participation Agreement (OPA) for the Development. The OPA requires that the Developer comply with the Prior Agency 2005 Art Policy mandating expenditure of one percent (1%) of the project's development costs to meet an Art Plan.

DISCUSSION & BACKGROUND

Site Description and Project Context

The \$155 million Vermont Mixed Use Project is located at the southeast corner of Wilshire Boulevard and Vermont Avenue. The Project includes 464 market rate multi-family rental units in two high rise towers above 41,000 square feet of retail space. The Project has a total of 895 parking spaces; 736 residential parking spaces and 159 retail parking spaces. Pursuant to a covenant to be recorded, 77 of the 159 retail parking spaces will be designated as public for a 55-year period. The Project will also include an 11,860 square foot publicly accessible plaza/park area, which will front on Wilshire Boulevard. The Wilshire Vermont Metro Redline Station is immediately across the street.

The Former Agency committed financial assistance in the form of a Residual Receipt Loan up to \$5 million and a pledge of Site Specific Tax Increment of up to \$12.5 million to pay for the value of an Open Space Covenant on the 11,860 square foot plaza and reimburse the Developer for various eligible costs relating to the parking, off-site improvements and site preparation work.

the Arts, the Bush Foundation Fellowship for Individual Artists, the Bush Foundation Leadership Fellowship and the Jerome Foundation Travelling Artist Grant. Americans for the Arts Public Art Network has consistently selected his public sculpture as best in the nation. The American Society of Landscape Architects has cited many of his works for design excellence. He has served as a visiting critic at the Harvard Graduate School of Design; University of California, Los Angeles School of Architecture; Otis Art Institute and the Southern California Institute of Architecture. He lives and works in Los Angeles, where he continues his studio practice. Mr. Garten's professional experience with public art provides additional reassurance that he will be able to complete the project with permanent durable materials and within budget and schedule.

SOURCE OF FUNDS

Developer Contribution to the Wilshire Center / Koreatown Cultural Trust Funds

ROPS AND ADMINISTRATIVE BUDGET IMPACT

The recommended actions are consistent with ABX1-26 and AB1484 compelling the successor agency to wind down the affairs of the Former Agency and overseeing compliance with existing enforceable obligations. In its April 13, 2013 letter regarding the CRA/LA's Other Funds and Accounts Due Diligence Review the Department of Finance determined that the Cultural Trust Funds are a restricted source of funding within the successor agency. The Cultural Trust Funds are not scheduled to be distributed to the Taxing Entities and should be employed for their intended purpose under the CRA/LA's Art Policy.

The Funds are listed on the approved ROPS 13-14A under ROPS Line Item 1738.

ENVIRONMENTAL REVIEW

The recommended action is categorically exempt from provisions of the California Environmental Quality Act (CEQA), pursuant to Section 15311 of the State and CRA/LA CEQA Guidelines.

By:

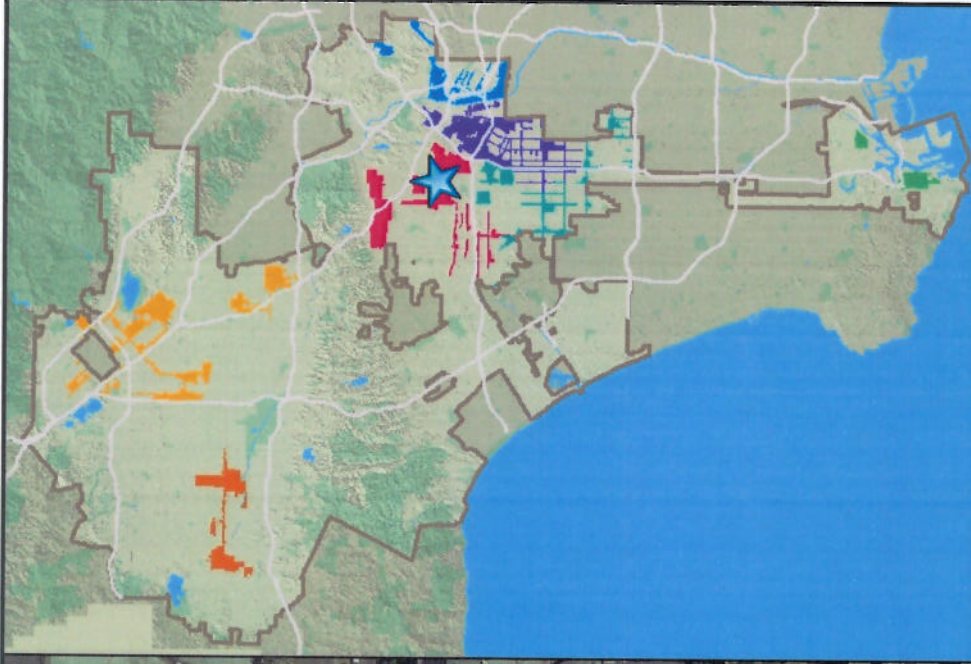
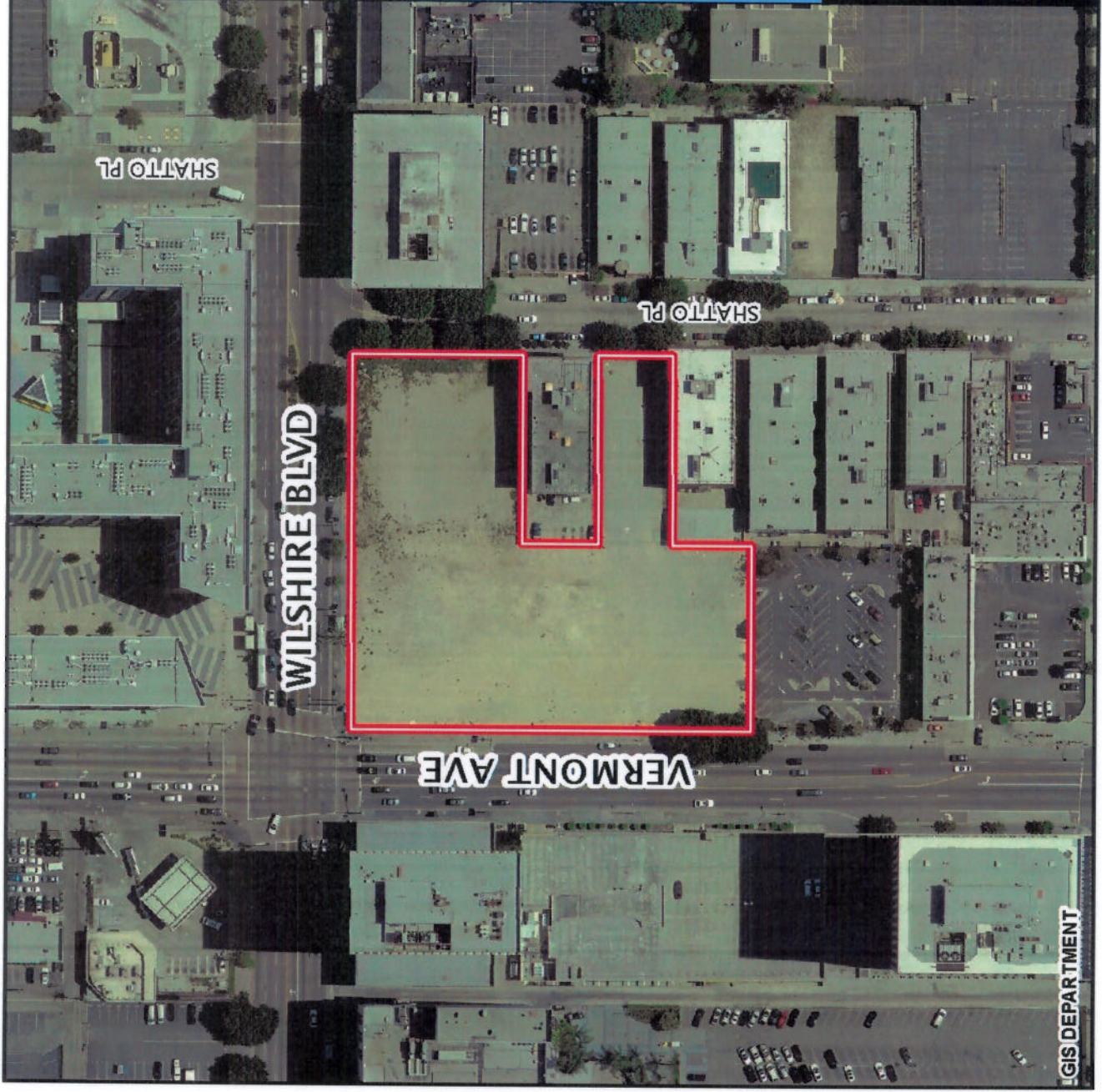


David M. Riccitiello
Chief Executive Officer

There is no conflict of interest known to me which exists with regard to any CRA/LA officer or employee concerning this action.

Attachments

Attachment A: Location/Site Map
Attachment B: Art Plan
Attachment C: Art Budget

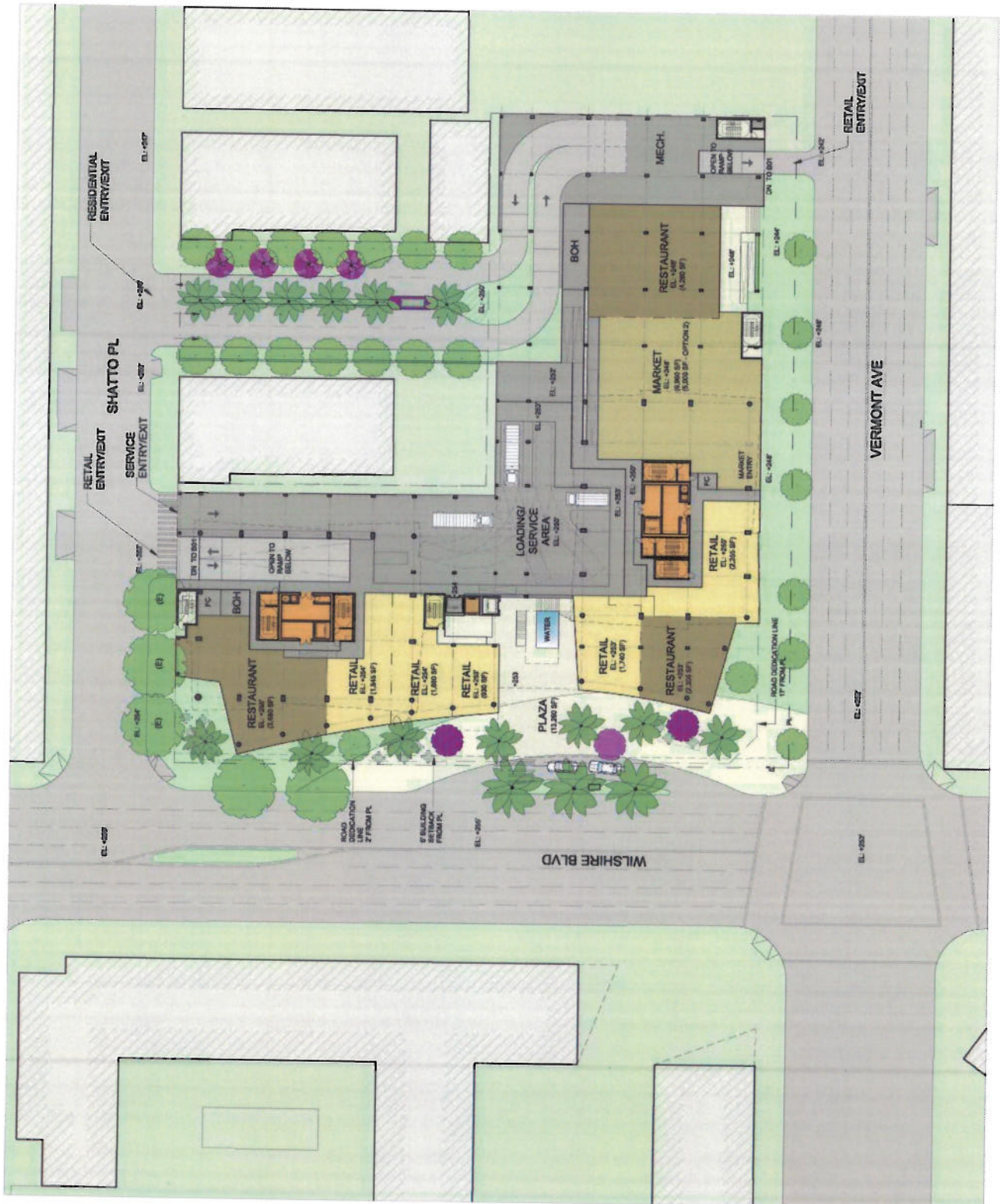


Wilshire Vermont Mixed-Use

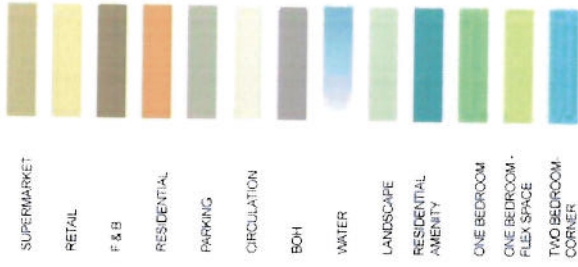
CRA / LA

Community Redevelopment Agency
of the CITY OF LOS ANGELES





KEY



ATTACHMENT A

PT 11-0002



SCALE 1" = 50'



Wilshire – Vermont Streetscape Art, at The Vermont

The Vermont is a world-class mixed-use project that adds value to the Wilshire Vermont neighborhood and community. J.H. Snyder is committed to providing not just a beautiful building but also an enhanced streetscape and public amenities. Snyder is seeking the best architecture and art that work together to create a dynamic presence on this block of Wilshire, changing the urban fabric into a new and vibrant environment. Cliff Garten Studio was selected because of Mr. Garten's understanding of how to bring sculpture, architecture, and landscape together in a way that creates a sense of place and community. He and J.H.Snyder agreed that the most appropriate site for the art is on the prominent Wilshire side of the project, which is the entry and public face of The Vermont. The art will make an impressive impact on the facade and has the potential to reach down from the building into the lives of the community on the street. This block of Wilshire will be one of the most interesting streetscapes in Los Angeles and will have significant positive impact on the pedestrian realm.

The area of the building that is being treated is a setback approximately 2400 square feet in area or about 40' tall by 70' long. Mr. Garten and his team took under consideration the needs of Snyder's tenants, the design of the building, and the history and concerns of the Wilshire-Vermont community in his design. While enhancing the experience of the architecture, his work will also create an environment that will encourage restaurant and retail activity through an iconography that references the history and layering of culture in Los Angeles. He began with an exploration of symbols in Korean culture and as the image of the lotus flower resonated so strongly, it became the foundation of the piece. The resulting artwork is a 15-foot high by 10 foot wide sculptural chandelier created by a cylindrical array of abstracted lotus flower shapes made of laser cut aluminum and illuminated with white light.

The background for chandelier is a finely woven architectural mesh screen that forms a three-dimensional wave pattern and is illuminated with colored LED lights that can be programmed with multiple colors. Line drawings of the lotus will appear again on this screen reflecting the graceful lines of the chandelier. This mesh is a transparent foil to the parking structure behind it. At night the glow of this large elegant sculpture cantilevering from the side of the building will be a memorable addition to the Wilshire streetscape. The colors of light on the screen can be programmed to change in an almost infinite number of ways and could correspond to civic and seasonal interest. Snyder will maintain the artwork and the lighting.

The chandelier is located directly above the stairway to the second floor balcony overlooking Wilshire. The illuminated chandelier sculpture will have a stunning presence as it cantilevers over the second floor balcony, visible from the street and restaurants or shops on either side of the balcony. The presence of this dramatic work of art scales itself to the size of one of Los Angeles's grand boulevards and significant new buildings. The art locates itself within the cultural mix of the Wilshire Vermont neighborhood by offering the lotus as a universal symbol of wisdom from one of the neighborhood's first immigrant groups.

Cliff Garten is known for his approach to sculpture that he calls "landscape sculpture". In this approach he desires that planting, paving seating and lighting act as a complete sculptural statement. Though the streetscape area had a preliminary design already, the entire team quickly determined that the strength and interest that the sculpture created on Wilshire from

above could be brought down to the neighborhood on the street. Therefore the artist has ingeniously created a possible plan to extend the lotus motif into the paving, landscape, lighting, with beautifully crafted concrete seating elements, if budget allows. The planting beds would be outlined by the lotus flower shapes in the paving. The artist would select plants for their shape and form to become foreground for the sculpture, much as the aluminum mesh screen forms the figure ground relationship with the chandelier and the architecture above the street level.

The artist has also designed rugged functioning seating in the form of a lotus blossom. This seating occurs in sets of three interlocking forms like buds or blossoms. The seating would be placed in areas circumscribed by the paving. In these areas the concrete would change color much like a throw rug designates the area of a living room. The lotus furniture sits within these circumscribed spaces throughout the plaza and street scape, blurring the lines between public and private. This plan offers a durable, maintainable, and exciting alternative to the typical streetscape and provides identity for the community.

Lighting could also be a part of the complete sculptural plan for the streetscape. Twelve-foot tall luminaires, or illuminated sculptures, carry on the dialogue of the lotus flower as the elongated image of a bud. They would form a procession across the landscape of the east side of the Wilshire block creating cadence and measure on the street. These sculptures gather sunlight and glow during the day and at night are illuminated with in-grade lights that make them glow silvery white. The images of the bud of the lotus on the street carries up into the façade of the building where the lotus flower explodes with energy and white light on the LED colored screen backdrop.

The artist is working closely with the architect and landscape architect to refine this integrated plan that includes the developer's intentions for the space to be a welcoming gathering spot. Any, and hopefully all, components of the complete artistic plan including the sculpture, planting, paving, seating and lighting, would provide an aesthetic experience and functioning streetscape for residents, commercial tenants, visitors, and passers-by on Wilshire.

Mr. Garten is well aware of the local and Korean community and has created a sculpture based on a symbol from Korean art and culture. Like the relationship of the sculpture to the architecture, this transformed image reveals itself as something new made from something time honored. The vocabulary of the lotus blossom could extend into the life of the street where all members of the ever-changing Los Angeles community would enjoy the plantings, seating, and dynamic new image beckoning from the corner of Vermont and Wilshire.

Attachment A

Complete List of Researched and Considered Artists

Lita Albuquerque
Peter Alexander
Ute Barth
Billy Al Bengston
Robin Brailsford
Nancy Braver
Carl Cheng
Andy Cao
Sunh Ho Choi
Michael Davis
Jenna Didier and Oliver Hess
Tomory Dodge
Sharon Ellis
Stephen Glassman
Katherine Grosse
Gordon Huether
David B. Jang
Michael Joo
Byron Kim
Judy Ledgerwood
Li'en Li
Rob Lye
Michael Massenberg
Merge (Claudia Reisenberger and Franke Dienhelt)
Anna Valentina Murch
Susan Narduli
Christine Nguyen
John O'Brien
Mia Pearlman
Monique Prieto
Kyungmi Shin
Do Ho Suh
Mizato Suzuki
Carrie Ungerman
Eve Yun

The selected artist is Cliff Garten. Cliff is an award-winning public artist with extensive experience with landscape architecture. His work will fit beautifully in both of the projects sites (façade and plaza) which together will create a balanced art program that complements the site, the building, and the community. He is a team player, understands the building process, and has an excellent and organized studio team that helps him create superlative artwork on time and within budget. He is well-versed in building construction and artwork fabrication and is a pleasure to work with in all aspects of the project.

Team Members

Developer

Kacy Keys
JH Snyder Company
5757 Wilshire Boulevard, PH 30
Los Angeles, CA 90036
323-857-5546
Kacy.keys@jhsnyder.net
www.jhsnyder.net

Art Consultant

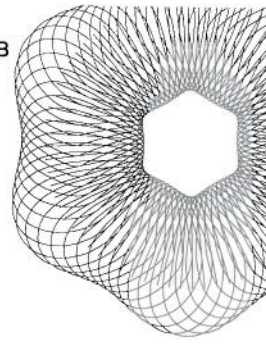
Corinne Weitzman
C. Weitzman Art Advisory
1114 5th Avenue
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Architect

Tammy McKerrow
Jerde Partnership
913 Ocean Front Walk,
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(310) 399-1987
Tammy.mckerrow@jerde.com
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Landscape Architect

Robert Yamashita
L.A. Group Design Works, Inc.
24013 Ventura Blvd, Suite 201
Calabasas, CA 91302
818-251-9718
boby@lagroupinc.net



CLIFF GARTEN RESUME

SELECTED CIVIC SCULPTURE

Luminous Crossings, Gateways to a New Urban Identity for the 7th Avenue Corridor, Calgary, Alberta, Canada, ongoing. Commissioned by the City of Calgary.

Ribbons, 50 United Nations Plaza, San Francisco, CA, 2014. Commissioned by the Government Services Administration, Program in Art and Architecture.

Corridor of Light, North Lynn Street Public Art Initiative Lynn Street, District of Rosslyn, Arlington, VA, ongoing. Commissioned by Arlington County Public Art, Cultural Affairs Division of the Department of Parks, Recreation, and Cultural Resources, Rosslyn Renaissance and Rosslyn Business Improvement District.

Ethereal Bodies 8, San Francisco General Hospital, San Francisco, CA, 2013. Commissioned by the San Francisco Arts Commission.

Middens, Clearwater Downtown Boat Slips & Promenade, Clearwater, FL, 2013. Commissioned by City of Clearwater Public Art & Design Program.

Bullet, Denver Crime Lab, Denver, CO, 2013. Commissioned by the Denver Office of Cultural Affairs' Public Art Program.

Elaia, El Cariso Community Regional Park Gymnasium and Community Center, Sylmar, CA, 2013. Commissioned by Los Angeles County Arts Commission's Civic Art Program.

Ken Hahn Bridge, Ken Hahn State Recreation Area, Los Angeles, CA, 2012. Commissioned by Baldwin Hills Conservancy. Project administered by Los Angeles Neighborhood Initiative (LANI).

Needle and Spindle, Village Gate ARTWalk 2, Rochester, NY, 2012. Commissioned by The City of Rochester, New York.

Patriot Ridge, adjacent to the Topographic National Geospatial-Intelligence Agency, Springfield, VA, 2012. Commissioned by Corporate Office Properties Trust (COPT).

Rhytons, Zachary Scott Theatre, Austin, TX, 2012. Commissioned by City of Austin Art in Public Places.

Dubliner, Dublin Transit Center, Dublin, CA, 2012. Commissioned by the City of Dublin.

Cerritos Stars, Cerritos City Hall Campus and Sculpture Garden, Cerritos, CA, 2012. Commissioned by the City of Cerritos.

Blue Ascension Entry Plaza and Rotunda Lobby at the Palo Alto Division Building 520, Palo Alto, CA, 2012. Commissioned by the Department of Veterans Affairs, Palo Alto Health Care System.

NeuroStar, University of Utah - James L. Sorenson Molecular Biotechnology Building, Salt Lake City, UT, 2011. Commissioned by the Utah Arts Council, Utah Public Art Program.

Levine Lanterns, Sculptural Markers for Levine Center for the Arts, Charlotte, NC, 2011. Commissioned by the Arts & Science Council, Public Art Program Charlotte, Mecklenburg and the Levine Foundation.

Tower II, Cityplace, Dallas, TX, 2011. Commissioned by Oak Creek Partners, Ltd. Gifted to the City of Dallas.

Mesquite Columns, Mesquite City Hall, Mesquite, TX, 2011. Commissioned by the City of Mesquite.

Elevations (i), Martin Luther King Center for Public Health, Los Angeles, CA, 2011. Commissioned by the Los Angeles County Arts Commission's Civic Art Program.

Schooling, University of Rhode Island Graduate School of Oceanography, Narragansett, RI, 2011. Commissioned by Rhode Island State Council of the Arts, % for Art Program.

Sea Spires, Long Beach, CA, 2011. Commissioned by the Long Beach Transit Authority.

Sentient Beings, Art Institute of California - Hollywood, North Hollywood, CA, 2009. Commissioned by the Community Redevelopment Agency of Los Angeles, Art Program.

Flowers of the Klamath Basin Suite of Seven Digital Archival Prints, Oregon Institute of Technology, Dow Hall Center for Health Professionals, Klamath Falls, OR, 2009. Commissioned by the Oregon Arts Commission.

Mad Hatter, Sacramento Valley High Library, Sacramento, CA, 2009. Commissioned by the Sacramento Metropolitan Arts Commission.

Nano Plaza, Engineering Building II Plaza, University of Texas at San Antonio, San Antonio, TX, 2009. Commissioned by the University of Texas at San Antonio, Art on Campus Program.

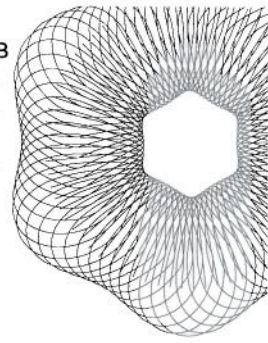
YMI Chandeliers, YMI Jeans, Los Angeles, CA 2009. Commissioned by YMI Jeanswear.

Moffett Towers, Public Art Master Plan for Landscape Sculpture, Earthworks, Granite and Bronze Fountains, Moffett Towers Office Park, Sunnyvale, CA, 2009. Commissioned by the City of Sunnyvale, % for Art Program and the Jay Paul Company.

Sea Songs, Third Street Promenade, Santa Monica, CA, 2009. Commissioned by City of Santa Monica, Public Art Program.

Avenue of Light, Lancaster Avenue Median Illuminated Sculptures, Ft. Worth, TX, 2009. Commissioned by the City of Fort Worth and Fort Worth Public Art.

Strings, University of Wisconsin School of Medicine and Public Health Interdisciplinary Research Center, Madison, WI, 2009. Commissioned by the Wisconsin Arts Board.



CLIFF GARTEN RESUME

SELECTED CIVIC SCULPTURE (CONT'D.)

Laguna Line (The possibility of the everyday), Laguna Honda Hospital, San Francisco, CA, 2009. Commissioned by the San Francisco Arts Commission.

Three Luminous Bodies, Central Phoenix/East Valley Light Rail Transit, Baseball Park and Symphony Train Platforms, Phoenix, AZ, 2009. Commissioned by Valley Metro Rail, Art Program.

Stitches, South Boulevard Corridor Infrastructure Project, Sharon Rd. West and South Boulevard, Charlotte, NC, 2009. Commissioned by the Arts & Science Council Public Art Program, Charlotte, Mecklenburg.

Sign Language, Euclid Corridor Transportation Project, Cleveland, OH, 2006. Commissioned by Cleveland Public Art.

Making Tracks, The Olympic Legacy Gateway Project, Highway 224, Park City, UT, 2005. Commissioned by the Olympic Legacy Committee, Park City Utah.

Sonoran Suite, CAP Basin Sports and Community Park, Scottsdale, AZ, 2005. Commissioned by the Scottsdale Public Art Program.

Sammamish Meander, York Bridge Replacement Project, Redmond, WA, 2005. Commissioned by 4 Culture and the King County Division of Roads and Bridges.

Walnut Creek Veterans' Memorial, City Hall Block, Walnut Creek, CA, 2004. Commissioned by City of Walnut Creek Public Art Program in cooperation with the City of Walnut Creek.

Two Clouds, San Jose Public Library, Tully Road Branch, San Jose, CA, 2004. Commissioned by Office of Cultural Affairs Public Art Program, City of San Jose.

Harbor View, Illuminated Sculptures, Victory Park, Long Beach, CA, 2002. Commissioned by Camden Development, Newport Beach, California.

California Song, Fountain and Park, Block 225, Capitol Area East End Complex, Sacramento, CA, 2002. Commissioned by the State of California, Capitol Area East End Complex, Sacramento, California.

Salt Lake Vignettes, 2002 Olympics, Salt Lake City, UT, 2002. Commissioned by the Salt Lake City Arts Council.

Prairie Ice, University of Minnesota-Morris, Math and Science Building, Morris, MN, 2001. Commissioned by Public Art on Campus, University of Minnesota.

Arcade Street Bridge, Little Canada and Maplewood, MN, 2000. Lead Artist with Metropeligo Urban Design. Commissioned by Ramsey County Public Works, Administered by Public Art St. Paul.

New Environments for Healing, Laurance S. Rockefeller Outpatient Pavilion, Memorial Sloan Kettering Cancer Center, New York, NY, 1999. Lead Artist with Perkins+Will New York. Commissioned by Memorial Sloan Kettering Cancer Center, New York, NY.

Central Union Terminal Renovation Project, Toledo, OH, 1997. Commissioned by the City of Toledo, Ohio.

Duluth Trilogy, Lake Superior College, Duluth, MN, 1996. Commissioned by the Minnesota Percent for Art in Public Places.

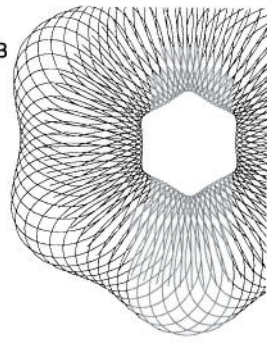
A Garden for Coyote, Coyote Ridge Correction Facility, Connell, WA, 1996. Commissioned by Art in Public Places, Washington State Arts Commission.

Biotechnology and Genetics Center, University of Wisconsin, Madison, WI, 1995. Commissioned by the Wisconsin State Arts Board.

The Saint Paul Cultural Garden, St. Paul, MN, 1992. Commissioned by The Saint Paul Foundation. Administered by Public Art Saint Paul.

Entry Courtyard, Beaverton City Hall, Beaverton, OR, 1992. Commissioned by Beaverton Arts Commission.

Kellogg Mall Park, St. Paul, MN, 1990. Commissioned by The City of Saint Paul in cooperation with Public Art Saint Paul.



CLIFF GARTEN RESUME

CIVIC ART PLANNING

The Central Corridor Public Art Plan, Saint Paul, MN, ongoing. Lead Artist, commissioned by Public Art Saint Paul.

Public Art Master Plan for Landscape Sculpture at Moffett Towers Office Park, Landscape Design, Earthworks, Granite and Bronze Fountains, Sunnyvale, CA, 2009. Commissioned by the City of Sunnyvale and the Jay Paul Company.

A Public Art Plan for the Expressive Potential of Utility Infrastructure, City of Calgary, Utilities and Environmental Protection Department, with Via Partnership, Calgary, Alberta, Canada, 2007. Commissioned by the Public Art Program, City of Calgary.

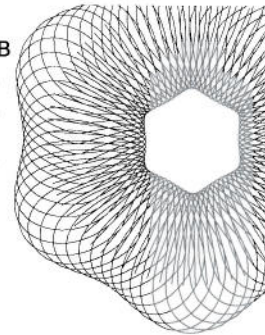
Mid-City Exposition Boulevard Light Rail Art Program, Los Angeles, CA, 2006. Lead Artist with Zimmer Gunsul Frasca Architects. Commissioned by Los Angeles Metropolitan Transit Authority (MTA), Public Art.

Art Master Plan for the Light Rail Cross County Extension, St. Louis, MO, 2003. Commissioned by the Bi State Development Agency, Illinois, MI.

Civic Art Master Plan for Scottsdale's Sonoran Core and Airport Park Character Areas, City of Scottsdale, AZ, 2000. Commissioned by the Scottsdale Cultural Council and the City of Scottsdale, Arizona.

AWARDS, FELLOWSHIPS AND GRANTS

- | | | | |
|------|--|---------|--|
| 2012 | American Institute of Architects, Fort Worth, TX, Quality in Construction/Artisan Award | 2006 | Environmental Excellence Award, Public Art for CAP Basin Sports Complex, Valley Forward Association, Phoenix, AZ |
| 2010 | Americans for the Arts, Public Art "Year in Review" Award for <i>Sentient Beings</i> , North Hollywood, CA | 2006 | Professional Design Award for CAP Basin Sports Complex, American Society of Landscape Architects, Phoenix, AZ |
| | American Society of Landscape Architects, Northern California Chapter, Merit Award for the Moffett Towers Corporate Campus | 1995-97 | Archibald Bush Foundation Artist Fellowship |
| 2008 | Americans for the Arts. Public Art "Year in Review" for an Exemplary Innovative Public Artwork Created in 2008, <i>Sammamish Meander</i> , York Bridge, Redmond WA | 1994 | Archibald Bush Foundation Leadership Fellows Program |
| | Award of Excellence, Community Outreach and In-House Initiative Award from the Consulting Engineers of Alberta, Via Partnership, Cliff Garten Studio, CH2M Hill Canada | 1993 | Leadership in the Neighborhoods Fellowship, The St. Paul Companies |
| 2007 | Valley Forward. Art in Public Places: Award for Environmental Excellence, Sonoran Suite, Scottsdale, AZ | 1989 | Visual Arts Travel and Study Grant, Italian Gardens, The Jerome Foundation |
| | American Council of Engineering Companies Silver Award for Structural Systems, York Bridge Replacement Project, Redmond, WA | 1985 | Arts-Midwest/National Endowment for the Arts Regional Fellowship |
| | | 1980 | Minnesota State Arts Board Grant for Visual Artist |



SELECTED PRESS

Sculpture, April Vol. 31 No.3, 2012 "Recent Submissions"

Wall Street Journal, February 10, 2012 "Where Art and Architecture Collide", by Nancy Kates

Public Art Review, Issue 45 Fall/Winter 2011 "Old and New: In Rhode Island, tradition and innovation merge to benefit the community"

California Home + Design, October 6, 2011 "South LA Gets New Public Art By Cliff Garten," by Marissa Gluck.

Urban Land Magazine, July 29, 2011 "Designers vs. Engineers: Pushing for Infrastructure on a Human Scale", by Jack Skelly

FORM Magazine, May/June 2011 "50 United Nations Plaza"

Design Bureau Magazine, March/April 2011 "Luminescent Design", by Christopher Moraff

Contract Magazine, October 2010 "The Art of Healthcare Design: Laguna

Honda Hospital moves into its next century of service with a design by Stantec/Anshen+Allen"

Public Art Review, 20th Anniversary issue 40 Spring/Summer, 2009 "A Watershed moment, for Public Art in Calgary," by Cliff Garten

Public Art Review, 20th Anniversary issue 39 Winter 2008 "Reflections on Public Art on the New American Frontier," by Todd Bressi and Meridith McKinley

Washington Business Journal, December 1, 2008 "Avenue of Light by Cliff Garten Studio"

Wall Street Journal, September 1, 2007 "It's Yahoo's Lawn, But This Artist Says Keep Off the Grass", by Kelly Crow.

The New York Times, August 22, 1999 "For Hospital Services, Pleasant Settings"

TEACHING EXPERIENCE

Advisory Council and Founding Member, Arid Land Institute: Rethinking water use and aridity in the face of climate change in the American West, 2009-present.

Professor of Art, with Tenure, Department of Art: Hamline University, St. Paul, MN, 1978-1998. Chair, 1991

Professor, College of Architecture and Landscape Architecture, The University of Minnesota, Winter Quarter, 1990

H.W.S. Cleveland Visiting Professor, College of Architecture and Landscape Architecture, St. Paul, MN, 1989.

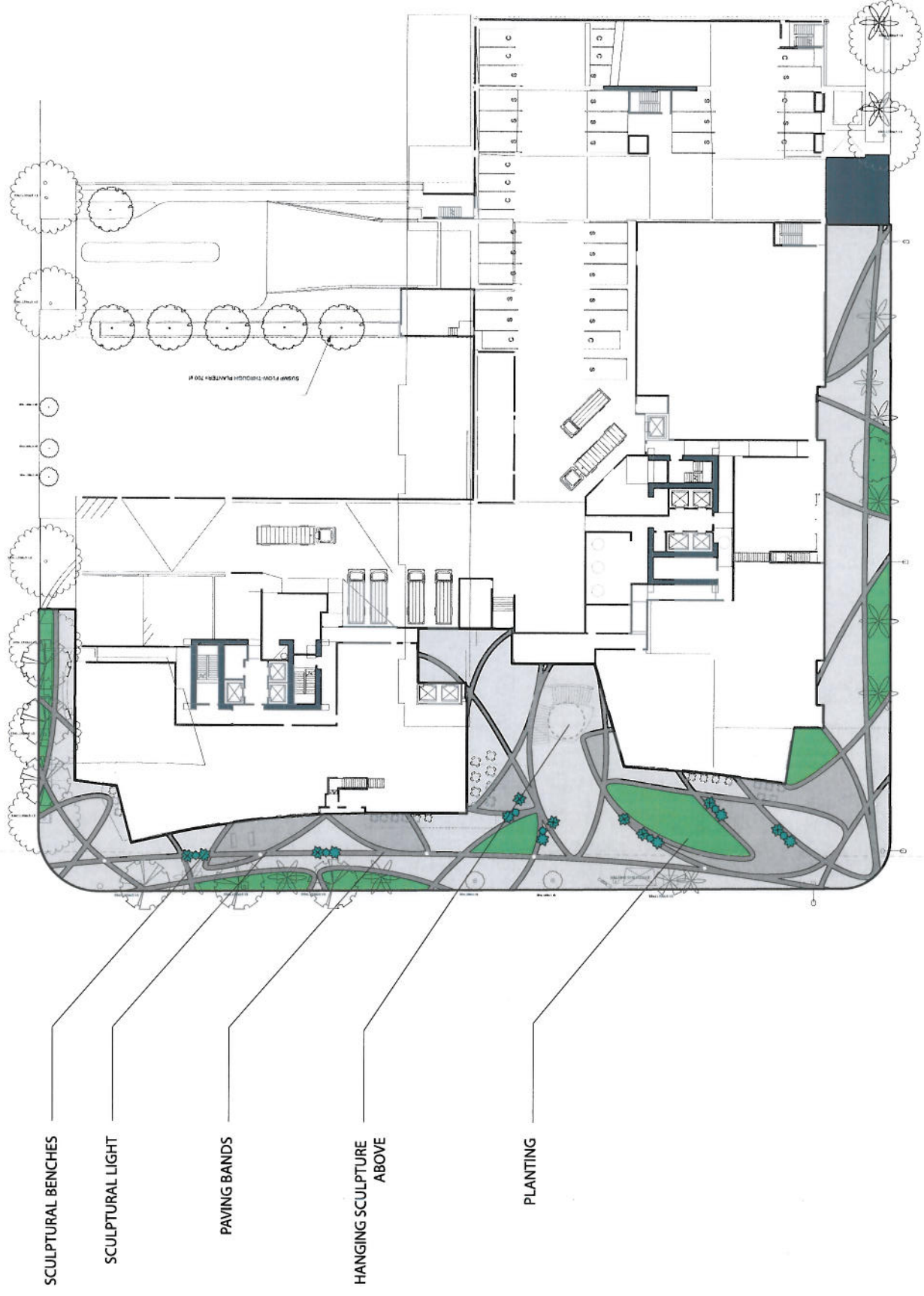
Visiting Critic at Harvard University's GSD, UCLA School of Architecture, Southern California Institute of Architecture, Otis College of Art and Design, and Art Center College of Design.

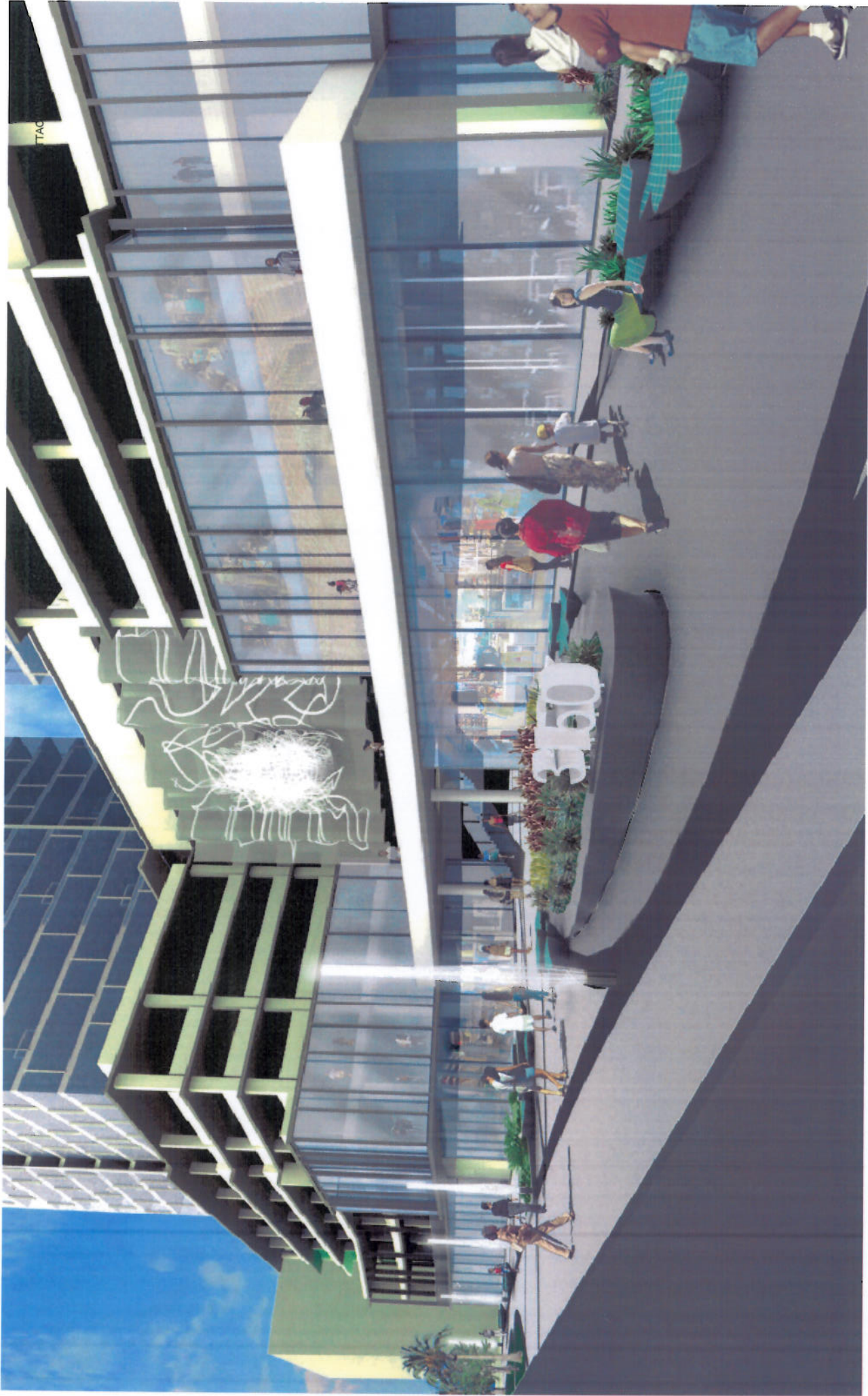
EDUCATION

Master of Fine Arts, Sculpture, Rhode Island School of Design, Providence, RI

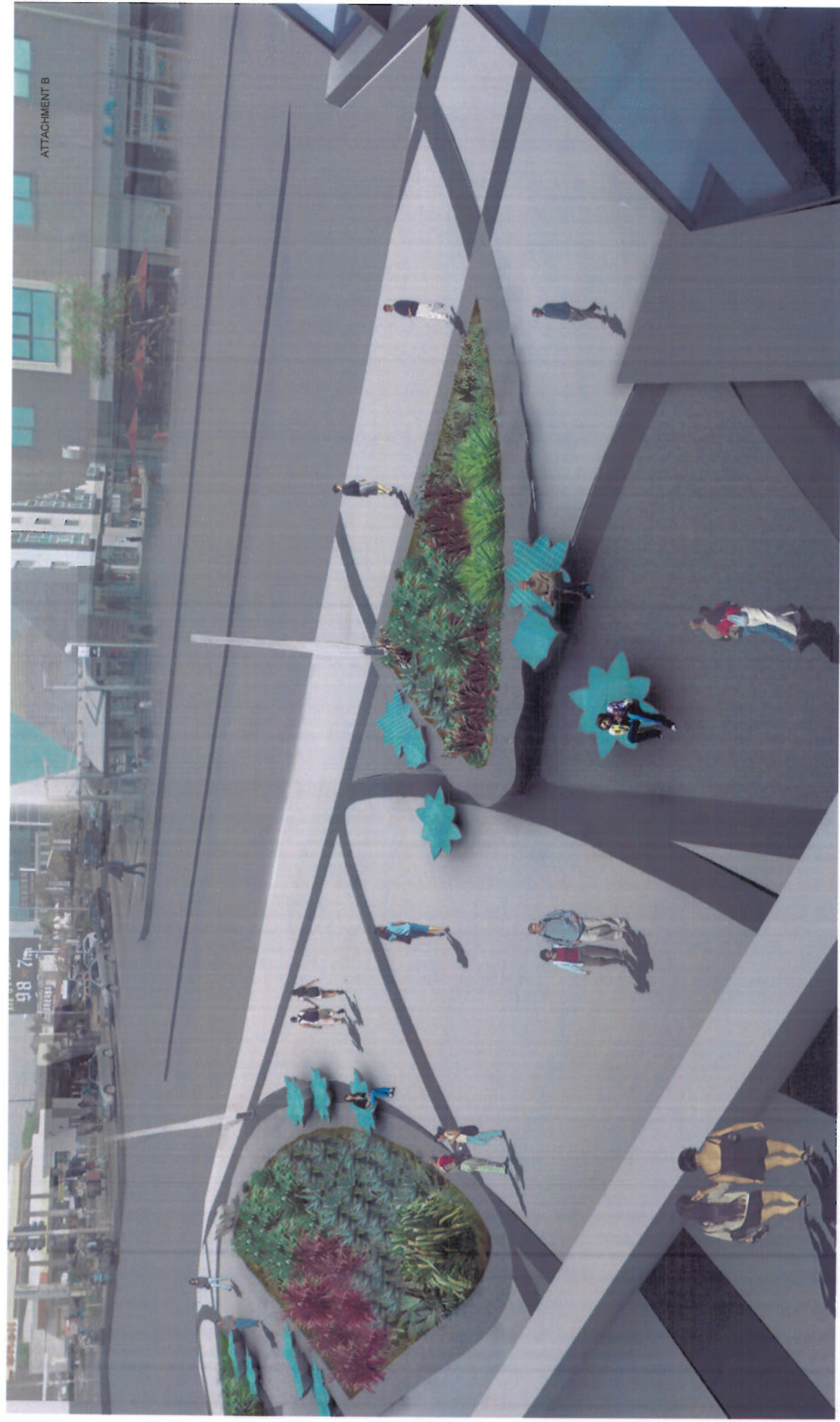
Master of Landscape Architecture with Distinction, Graduate School of Design, Harvard University, Cambridge, MA

Bachelor of Fine Arts, New York State College of Ceramics, Alfred, NY



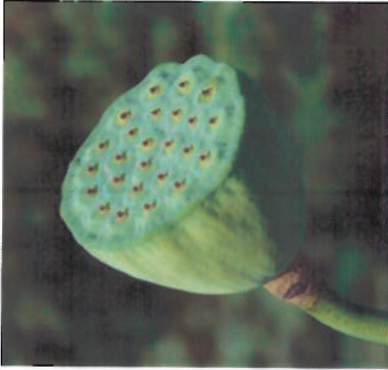


Wilshire-Vermont, Los Angeles, Sculpture and Streetscape Corner View Day



Wilshire-Vermont, Los Angeles, Sculpture and Streetscape Balcony View

Cliff Garten Studio



LOTUS POD



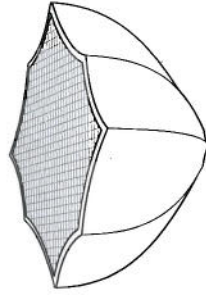
LOTUS BUD



LOTUS FLOWER



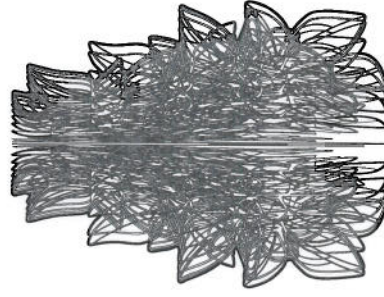
LOTUS PEDAL



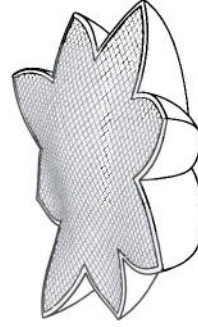
STREET BENCH



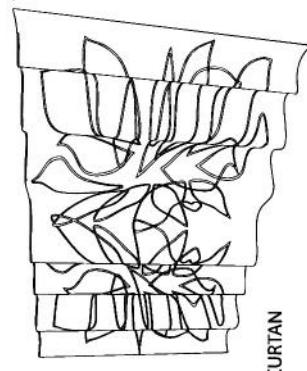
STREET LIGHT



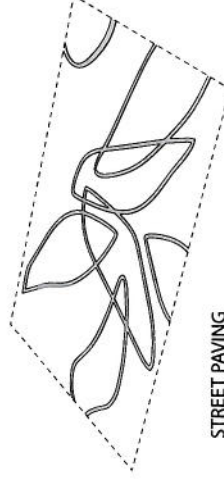
SCULPTURE



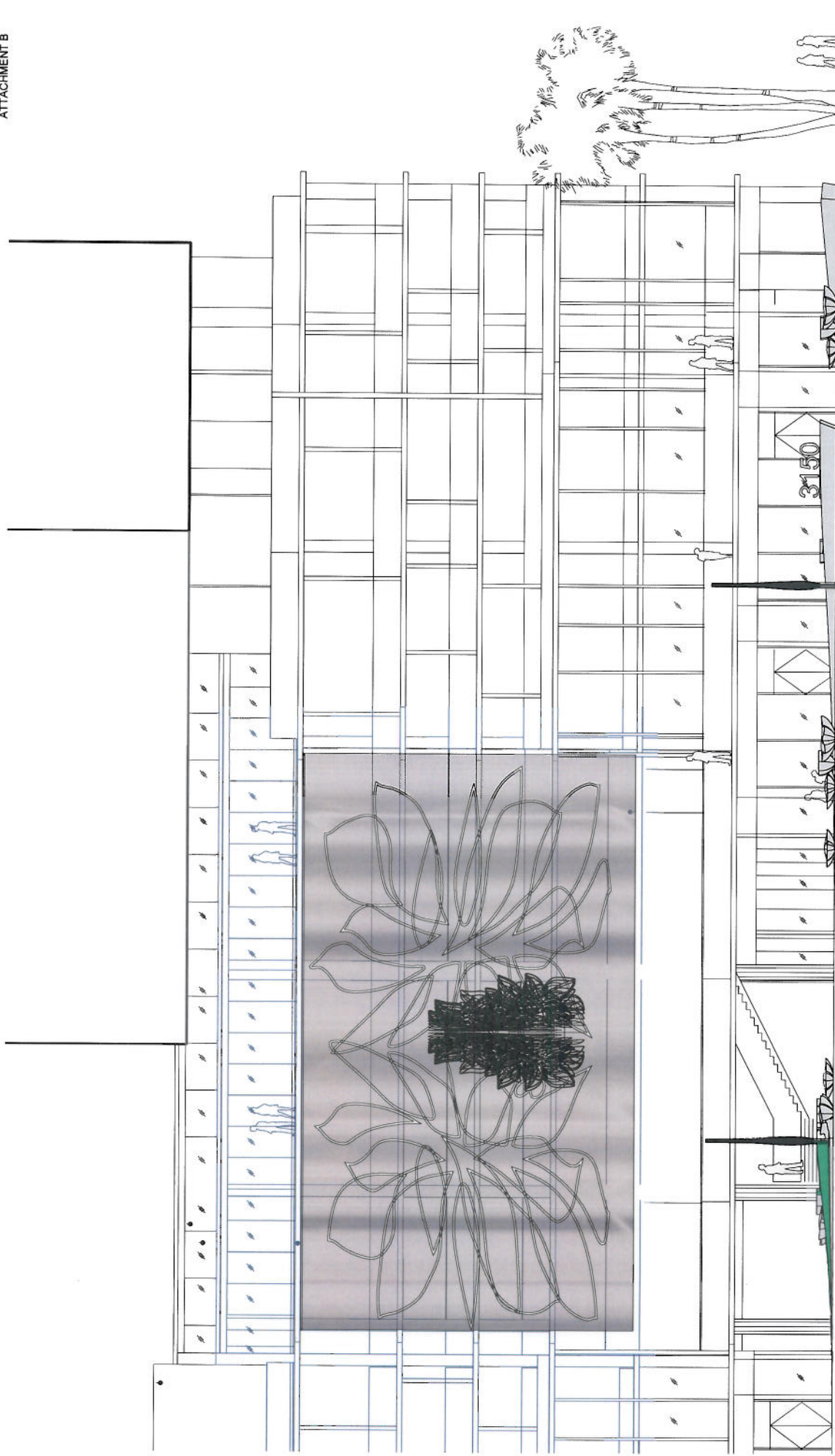
STREET BENCH

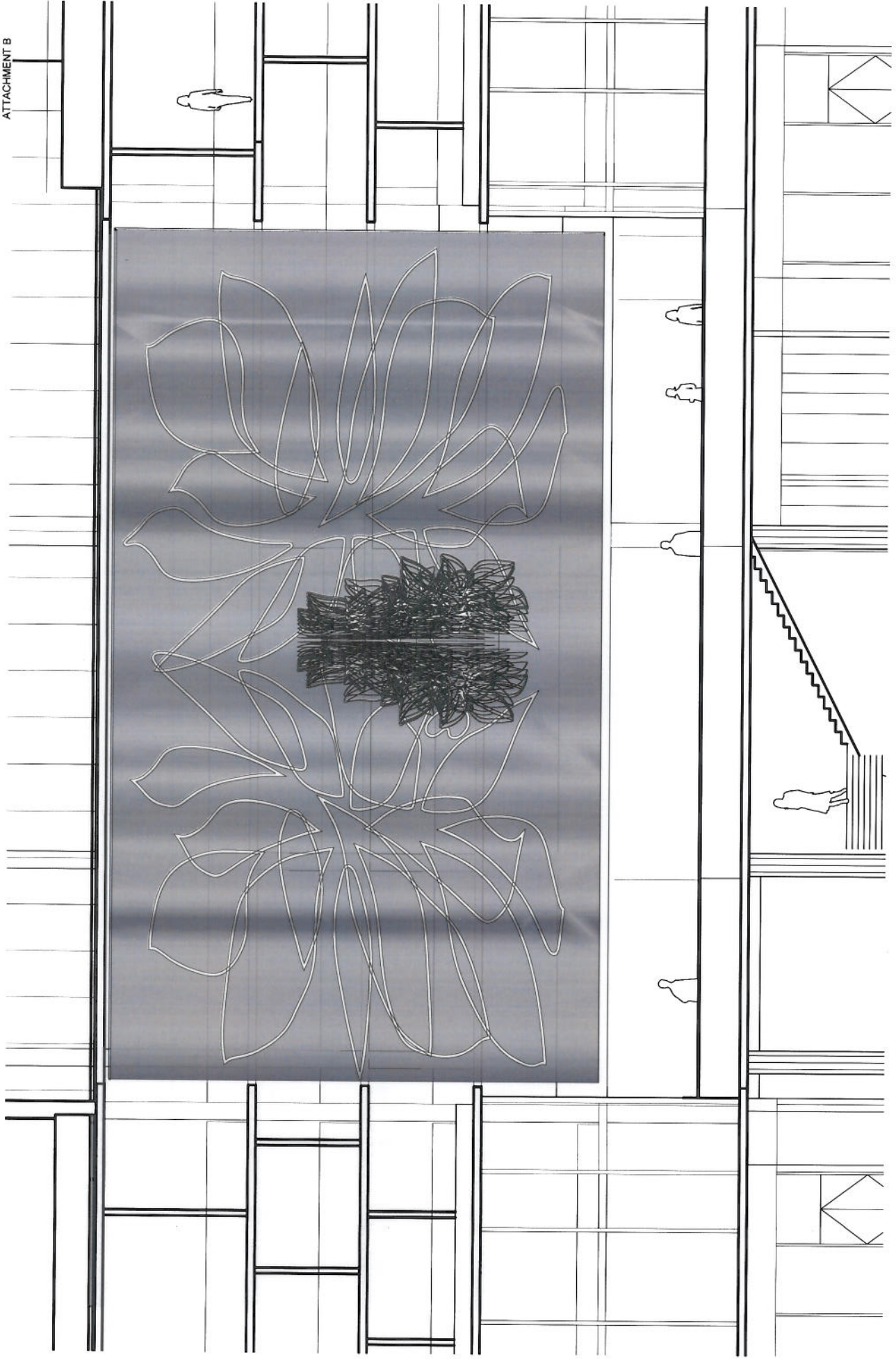


SCULPTURE CURTAIN

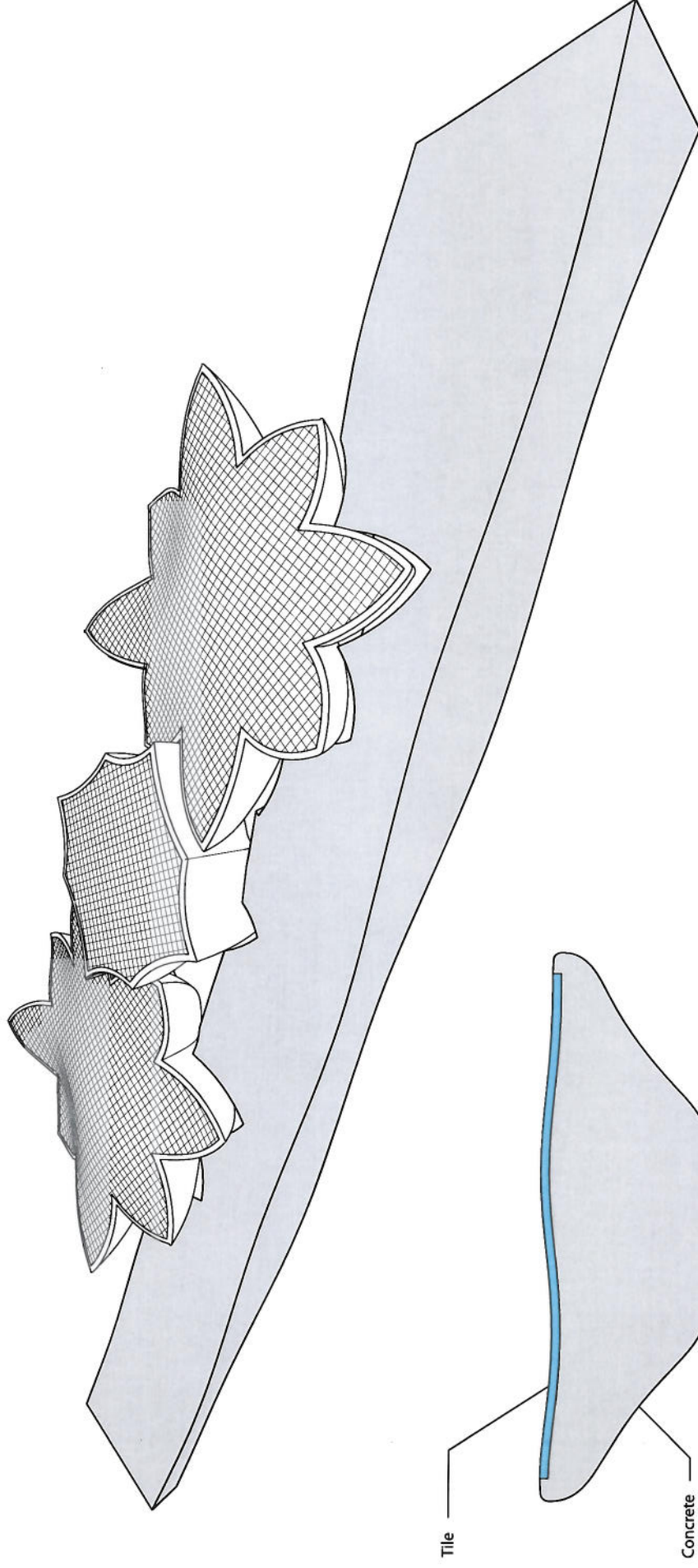


STREET PAVING





BENCH -WALL CONNECTION



Vermont Art Program Art Budget Estimate

	Quantity	Cost	Total
Hanging Sculpture	1	\$ 250,000	\$ 250,000.0
Mounting	1	\$ 8,000	\$ 8,000.0
Aluminum Coil Screen and Frame	1	\$ 140,000	\$ 140,000.0
Wire Rope Drawing on Screen, digital patterns, material and fabrication	1	\$ 35,000	\$ 35,000.0
Lotus Lights on Streetscape	5	\$ 10,000	\$ 50,000.0
Delivery and Installation of Lights	5	\$ 1,000	\$ 5,000.0
Ingrade lights for Lotus Lights	15	\$ 1,000	\$ 15,000.0
Digital Files, CNC Foam and Fiberglass Molds	1	\$ 10,000	\$ 10,000.0
Cast and Surfaced Concrete - Lotus Seating/Furniture	15	\$ 2,800	\$ 42,000.0
With honed top			\$ 6,500.0
Digital Files, CNC Foam and Fiberglass Molds for Site Walls			\$ 4,000.0
Formed Walls - cu. yards concrete	16	\$ 120	\$ 1,920.0
Formed Walls - form work			\$ 8,000.0
Concrete Paving - sq.ft.			
Site concrete - standard	15,266	\$ 5	\$ 76,330.0
Seating areas, colored, sandblasted concrete	1,600	\$ 10	\$ 16,000.0
Lithocrete paving pattern bands	4,547	\$ 20	\$ 90,940.0
Planting and irrigation	3,812	\$ 20	\$ 76,240.0
crating/shipping	1	\$ 7,000	\$ 7,000.0
Lighting of screen and sculpture, design and lighting equipment	1	\$ 225,000	\$ 225,000.0
Electrical installation of screen and sculpture	1	\$ 30,000	\$ 30,000.0
Structural engineering	1	\$ 75,000	\$ 75,000.0
Travel	1	\$ 2,000	\$ 2,000.0
Conservator	1	\$ 2,000	\$ 2,000.0
Photography	1	\$ 2,500	\$ 2,500.0
Maintenance - 5 years	5	\$ 12,000	\$ 60,000.0
Contingency	1	\$ 50,000	\$ 50,000.0
Art consultant fee	1	\$ 90,000	\$ 90,000.0
Artist fee	1	\$ 176,000	\$ 176,000.0
			\$ 1,554,430.0