



# AGENDA

## PUBLIC ARTS COMMITTEE REGULAR MEETING

Kirsten Maeda  
Chair

Katie Adams Farrell  
Vice Chair

Paul Abbaszadeh  
Committee Member

Mimi Falcone  
Committee Member

Matthew Hustad  
Committee Member

Beverly Jacobs  
Committee Member

Jetta Gamboa  
Committee Member

**October 16, 2025**

**4:00 PM**

**Irvine Fine Arts Center**

14321 Yale Ave.

Irvine, CA 92604

### **PARTICIPATION VIA ZOOM**

**MEETING ID: 161-226-7361**

**PASSCODE: 853978**

**WEBSITE: [zoom.us/join](https://zoom.us/join)**

**TELEPHONE: 669-254-5252**

**or 669-216-1590**

---

To participate virtually, visit [zoom.us/join](https://zoom.us/join) using any web browser, or the Zoom app on smartphones or tablets, and enter the Meeting ID and Passcode noted above. To participate by telephone, dial one of the numbers listed above and enter the same Meeting ID and Passcode. For technical assistance before or during the meeting, call 949-724-6078.

---

### **CALL TO ORDER**

### **ROLL CALL**

### **PLEDGE OF ALLEGIANCE**

### **PUBLIC COMMENTS - NON-AGENDIZED ITEMS**

---

Any member of the public may address the Public Arts Committee on items within the Public Arts Committee's subject matter jurisdiction, but which are not listed on this agenda. If 20 or fewer requests to provide public comments are submitted, each speaker shall be limited to three minutes. If between 21 and 30 speakers submit public comments, each speaker shall be limited to two minutes. If more than 30 speakers submit public comments, each speaker shall be limited to 90 seconds. The time limit per speaker shall be established based on the number of requests to speak submitted to the Recording Secretary before the first

---

---

speaker is called. Requests to speak submitted after the first speaker is called shall receive 90 seconds. These time limits may be shortened or extended, or a cumulative limit on the time for all public speakers may be imposed, at the discretion of the Chair or by a majority vote of the Committee.

---

## **INTRODUCTIONS**

## **ANNOUNCEMENTS/COMMITTEE REPORTS/COMMITTEE UPDATES**

---

Announcements and Committee Reports are for the purpose of presenting brief comments or reports, are subject to California Government Code Section 54954.2 of the Brown Act and are limited to 15 minutes, 3 minutes per member of the Public Arts Committee. In addition, the Chair shall receive any necessary additional time to deliver announcements of community events and opportunities.

---

## **ADDITIONS AND DELETIONS**

---

Additions to the agenda are limited by California Government Code Section 54954.2 of the Brown Act and for those items that arise after the posting of the Agenda and must be acted upon prior to the next Committee meeting.

---

## **COMMITTEE BUSINESS**

---

Public comments on Public Arts Committee items will be heard at the time the matters are considered. If 10 or fewer requests to speak are submitted, each speaker shall be limited to three (3) minutes per item. If between 11 and 15 speakers submit requests to speak, each speaker shall be limited to two (2) minutes per item. If 16 or more requests to speak are submitted, each speaker shall be limited to 90 seconds per item. The time limit per speaker shall be established based on the number of requests to speak submitted to the Recording Secretary before the first speaker is called. Requests to speak submitted after the first speaker is called shall receive 90 seconds. These time limits may be shortened or extended, or a cumulative limit on the time for all public speakers may be imposed, at the discretion of the Chair or by a majority vote of the Public Arts Committee.

---

## **1. MINUTES**

### **ACTION:**

- 1) Approve the minutes of a regular meeting of the Public Arts Committee held on July 18, 2024.
- 2) Approve the minutes of a regular meeting of the Public Arts Committee held on July 17, 2025.

## **2. PUBLIC ARTS APPLICATION FOR SHAHYAD TOWER**

### **ACTION:**

Recommend the Great Park Board approve the Public Arts Application for the privately funded Shahyad Tower with educational plaque.

## **ITEMS FOR FUTURE AGENDAS**

## **ADJOURNMENT**

**NOTICE TO THE PUBLIC**  
**PARTICIPATION AT IRVINE ADVISORY COMMISSION FOR OLDER ADULTS MEETINGS**

Meetings are held in person at Irvine Fine Arts Center, 14321 Yale Avenue, Irvine, California. You may submit comments on any agenda item or on any item not on the agenda, in writing via mail to: "Attn: Public Arts Committee," 1 Civic Center Plaza, Irvine, CA 92606; by email to [cscommittee1@cityofirvine.org](mailto:cscommittee1@cityofirvine.org); or through e-Comment at [cityofirvine.org/irvine-fine-arts-center/public-arts-committee](http://cityofirvine.org/irvine-fine-arts-center/public-arts-committee). E-Comments submitted at least two hours prior to the commencement of the meeting will be distributed to the Board at the meeting. You may also provide live comments via "Zoom." For more information, visit [cityofirvine.org/irvine-fine-arts-center/public-arts-committee](http://cityofirvine.org/irvine-fine-arts-center/public-arts-committee).

**REQUEST TO SPEAK IN PERSON:** If you would like to address the Public Arts Committee on a scheduled agenda item or non-agenda item, please fill out a Request to Speak Form and submit to the Recording Secretary. We respectfully ask that you identify on the form your name and the item(s) on which you would like to speak. The Request to Speak Form assists the Chair in ensuring that all persons wishing to address the Public Arts Committee are recognized. It also ensures the accurate identification of meeting participants in the Public Arts Committee minutes. Your name will be called at the time public comments are heard by the Public Arts Committee. City policy is to limit public testimony to up to three minutes per speaker depending on relevant circumstances, which includes the presentation of electronic or audio/visual information. Speakers may not yield their time to other persons.

Please take notice that the order of scheduled agenda items and/or the time they are actually heard, considered, and decided may be modified by the Chair or the Public Arts Committee during the course of the meeting, so please stay alert.

**PLEASE NOTE:** The Public Arts Committee is making every effort to follow the spirit and intent of the Brown Act and other applicable laws regulating the conduct of public meetings, in order to maximize transparency and public access. For questions or assistance, please contact the Community & Library Services Department at 949-724-6647, or via email at [cscommittee1@cityofirvine.org](mailto:cscommittee1@cityofirvine.org). It would be appreciated if written communications of public comments related to items on the agenda, or items not on the agenda, are provided prior to the commencement of the meeting.

**ADJOURNMENT**

**At 11 p.m.,** the Public Arts Committee will determine which of the remaining agenda items can be considered and acted upon prior to 12 midnight and will continue all other items for which additional time is required until a future Public Arts Commission meeting. All meetings are scheduled to terminate at 12 midnight.

**STAFF REPORTS**

As a general rule, staff reports or other written documentation have been prepared or organized with respect to each item of business listed on the agenda. Copies of these materials are on file with the Community & Library Services Department and are available for public inspection and copying once the agenda is publicly posted, (at least 7 days prior to a regular Commission meeting). Staff reports can also be downloaded from the City's website at [cityofirvine.org](http://cityofirvine.org) at least 7 days prior to the scheduled Public Arts Committee meeting.

If you have any questions regarding any item of business on the agenda for this meeting, or any of the staff reports or other documentation relating to any agenda item, please contact Community & Library Services staff at 949-724-6647.

**SUPPLEMENTAL MATERIAL RECEIVED AFTER THE POSTING OF THE AGENDA**

Any supplemental writings or documents distributed to a majority of the Commission regarding any item on this agenda after the posting of the agenda will be available for public review in the Community & Library Services Department, 1 Civic Center Plaza, Irvine, California, during normal business hours. In addition,

such writings or documents will be made available for public review on the City's website and at the respective public meeting.

If you have any questions regarding any item of business on the agenda for this meeting, or any of the staff reports or other documentation relating to any agenda item, please contact the Community & Library Services staff at 949- 724-6647.

**SUBMITTAL OF INFORMATION BY MEMBERS OF THE PUBLIC FOR DISSEMINATION  
OR PRESENTATION AT PUBLIC MEETINGS**

1. **Written Materials/Handouts:** Any member of the public who desires to submit documentation in hard copy form may do so prior to the meeting or at the time he/she addresses the Commission. Please provide 15 copies of the information to be submitted and file with the Recording Secretary at the time of arrival to the meeting. This information will be disseminated to the Public Arts Committee at the time testimony is given.
2. **Large Displays/Maps/Renderings:** Any member of the public who desires to display freestanding large displays or renderings in conjunction with their public testimony is asked to notify the Community & Library Services Department at 949-724-6647 no later than 12 noon on the day prior to the scheduled meeting.
3. **Electronic Documents/Audio-Visuals:** Any member of the public who desires to display information electronically in conjunction with their public testimony is asked to submit the information to the Community & Library Services Department at 949-724-6647 no later than 12 noon on the day prior to the scheduled meeting.

**CITY SERVICES TO FACILITATE ACCESS TO PUBLIC MEETINGS**

It is the intention of the City of Irvine to comply with the Americans with Disabilities Act (ADA) in all respects. If, as an attendee or a participant at this meeting, you will need special assistance beyond what is normally provided, the City of Irvine will attempt to accommodate you in every reasonable manner. Please contact the Commission liaison at 949-724-6647.

Assisted listening devices are available at the meeting for individuals with hearing impairments. Notification 48 hours prior to the meeting will enable the City to make reasonable arrangements to ensure accessibility to this meeting. (28 CFR 35. 102-35. 104 ADA Title II).


**MEETING SCHEDULE**

Regular meetings of the Public Arts Committee are held quarterly on the third Thursday of January, April, July, and October at 4 p.m. Agendas are available at the following locations:

- City Clerk's Office
- Irvine Police Department
- Main Entrance of City Hall
- Lakeview Senior Center, 20 Lake Rd
- Northwood Community Center, 4521 Bryan Ave
- Rancho Senior Center, 3 Ethel Coplen Way
- William Woollett Jr. Aquatics Center, 4601 Walnut Ave
- City's web page at [cityofirvine.org](http://cityofirvine.org)

I hereby certify that the agenda for the Public Arts Committee meeting was posted in accordance with law at the main entrance of City Hall, 1 Civic Center Plaza, Irvine, California on Thursday, October 9, 2025, by 4:00 p.m. as well as on the City's webpage.

Signed:

  
161121131307413  
Recording Secretary



# **COMMITTEE BUSINESS**

## **ITEM 1**

### **MINUTES**



# MINUTES

## PUBLIC ARTS COMMITTEE REGULAR MEETING

**July 18, 2024**  
**Irvine Fine Arts Center**  
14321 Yale Avenue  
Irvine, CA 92604

### CALL TO ORDER

The regular meeting of the Public Arts Committee (PAC) was called to order at 4:02 p.m. on July 18, 2024, in the Irvine Fine Arts Center, 14321 Yale Avenue, Irvine, California; Chair Falcone presiding.

### ROLL CALL

Present:	4	Committee Member	David Ihrig
		Committee Member	Beverly Jacobs
		Vice Chair	Liza Krassner
		Chair	Mimi Falcone
Absent:	1	Committee Member	Kristen Maeda

### PLEDGE OF ALLEGIANCE

Chair Falcone lead the Pledge of Allegiance.

### 1. PRESENTATION

#### **1.1 PUBLIC ARTS MASTER PLAN VISIONARY SESSIONS**

Cory Hilderbrand, Community Services Manager, introduced Rick Stein, CEO of Arts Orange County, to provide updates on the Public Arts Master Plan (PAMP) and the outreach and visionary sessions.

Rick Stein presented that as of currently in the PAMP process, they have hosted 4 in-person community visioning sessions attended by over 60 people, 1 virtual session attended by 17 people, completed 50 interviews with stakeholders which includes current and former city council members, community services commissioners, public arts committee members, city staff, leaders of arts and cultural organizations, arts education leaders, K through 12, colleges and universities, business leaders and artists. The online survey was completed and had 407 responses and conducting the analysis right now. He has also met with SWA, the Great Park design team, and reviewed with them thoroughly the Great Park layout and discussed potential sites for public art of all types. The draft PAMP

report expected to be presented to the Public Arts Committee at a special meeting in September, after which it will be presented to the Community Services Commission in October, and to the City Council in November.

## **PUBLIC COMMENTS – NON-AGENDIZED ITEMS**

Irina Panasyuk, a public art consultant working on temporary and permanent public art installations in the greater Los Angeles area, has enjoyed her opportunity to be a part of so many programs, attended two visioning sessions, and wants to share her experiences and time to help shape Irvine's community's artistic vision.

Ellen Breitman, Irvine resident and Arts OC Board member, questioned the status of public art application for the Azadi Tower proposal.

## **INTRODUCTIONS**

There were no introductions.

## **ANNOUNCEMENTS/COMMITTEE REPORTS/COMMITTEE UPDATES**

Committee member Ihrig announced that Irvine Theater Company is opening its second show starting July 26 and will run for the next three weekends.

Committee member Krassner wanted to remind everybody that the Irvine Global Village Festival will be October 11 and inquired about an arts booth. It was suggested that the PAC be involved with the Community Services information booth.

Cory Hilderbrand, Community Services Manager, announced the *All Media* exhibition is currently running at IFAC, at City Hall is the *MCAS El Toro, Live, Work, Play* exhibit that runs through August 2, and *California Landscapes, Then and Now* exhibit is at the Great Park Gallery through October 25. There is a California Landscapes Origami Workshop taking place at the Palm Court Arts Complex on Saturday, August 30 from 1-3 p.m. There is a name change at the Palm Court Arts Complex. The two facilities are now Great Park Gallery and the Great Park Studio, dropping Artist from the Great Park Artist Studio. Great Park Live is open and there have been 5 concerts. More concerts and movies on the lawn have been scheduled through the year including Pacific Symphony summer series.

## **ADDITIONS AND DELETIONS TO THE AGENDA**

There were no additions or deletions to the agenda.

## **2. BUSINESS ITEM**

### **2.1 REGULAR MEETING MINUTES**

**ACTION: Moved by Committee Member Ihrig, seconded by Vice Chair Krassner, and unanimously carried by those members present (Committee**

**Member Maeda absent) to approve the minutes of a regular meeting of the Public Arts Committee held on April 18, 2024.**

There were no public comments.

## ***2.2 PUBLIC ARTS APPLICATION FOR JEFFREY OPEN SPACE TRAIL TUNNEL MURALS***

Manager Hilderbrand presented information on the public arts application for the Jeffrey Open Space Trail (JOST) Tunnel murals.

Discussion ensued among committee members with interest to complete the guiding document of the PAMP first and have the public art guidelines in place to review proposals. The artist spoke. A revised motion was recommended.

**ACTION: Moved by Committee Member Ihrig, seconded by Chair Falcone to approve the project in concept and require the project to return to the Committee once the Public Arts Master Plan is adopted. Motion carried 3 to 1 (Committee Member Maeda absent) with Committee member Jacobs voting no.**

There were no public comments.

**Committee Member Ihrig motioned to instruct staff to hold any unsolicited requests until the PAMP is adopted. Motion was seconded by Vice Chair Krassner, and unanimously carried by those members present (Committee Member Maeda absent).**

## **ADJOURNMENT**

**Moved by Committee Member Jacobs, seconded by Vice Chair Krassner, and unanimously carried (Committee Member Maeda absent) to adjourn the meeting at 5:36 p.m.**

\_\_\_\_\_  
MIMI FALCONE, CHAIR

Date Approved: \_\_\_\_\_

\_\_\_\_\_  
LAURA MURPHY  
COMMUNITY SERVICES SUPERVISOR



# MINUTES

## PUBLIC ARTS COMMITTEE REGULAR MEETING

**July 17, 2025**  
**Irvine Fine Arts Center**  
14321 Yale Avenue  
Irvine, CA 92604

### CALL TO ORDER

The regular meeting of the Public Arts Committee was called to order at 4:01 p.m. on July 17, 2025, at the Irvine Fine Arts Center, 14321 Yale Avenue, Irvine, California; Chair Maeda presiding.

### ROLL CALL

Present: 5	Committee Member	Paul Abbaszadeh*
	Committee Member	Mimi Falcone
	Committee Member	Beverly Jacobs
	Vice Chair	Katie Adams Farrell
	Chair	Kirsten Maeda

\*Left at 4:12 p.m. and returned at 4:43 p.m.

Absent: 2	Committee Member	Jetta Gamboa
	Committee Member	Matthew Hustad

### PLEDGE OF ALLEGIANCE

Chair Maeda led the pledge of allegiance.

### PARTICIPATION IN BOARD MEETING

Recording Secretary, Karla Fandel, provided instructions on how to participate in the meeting virtually.

### PUBLIC COMMENTS – NON-AGENDIZED ITEMS

Ellen Breitman, Irvine resident and Arts OC board member, spoke about the desire to have Irvine residents brainstorm new public art ideas citing the example of Cloud Gate (the Bean) in Chicago.

Ellen Breitman, Irvine resident and Arts OC board member, suggested the Arts in Irvine statistics shared in the meeting should also be shared publicly. Supervisor Staniec confirmed

C&E Department is working on graphics to be posted. Ellen brought up concerns that the Shahyad Tower proposal is piecemeal and had concerns on how to handle memorial art. Ellen would like more community member input before the Shahyad Tower is approved. Cory Hilderbrand, Community & Library Services Manager, informed the group that discussion of the Shahyad Tower will take place during the October meeting. Vice Chair Adams Farrell noted that community input is the first action. Superintendent Murphy made note that she will filter through the CS email to identify public interests and bring the information to the committee.

Vasa, co-owner of V+V Art Legacy, asked how to apply to create public art that includes collaboration with Irvine Unified School District (IUSD). Superintendent Murphy notified Vasa of the online application. Chair Maeda suggested contacting IUSD for collaborative art projects. Vasa referenced a public art piece V+V Art Legacy made in Laguna Beach. Chair Maeda suggested Vasa connect with the Irvine Public School Foundation to collaborate with IUSD. Vice Chair Adams Farrell mentioned sub-committee on community art and offered to connect with Vasa after the meeting.

## **INTRODUCTIONS**

Manager Hilderbrand introduced Karla Fandel, Program Coordinator, as the new Recording Secretary.

## **ANNOUNCEMENTS/COMMITTEE REPORTS/COMMITTEE UPDATES**

Committee Member Abbaszadeh asked if the Committee and Manager Hilderbrand had seen the film festival proposal.

Manager Hilderbrand made the following announcements:

- Superintendent Dean Mattson retired.
- Laura Murphy was promoted to Arts Superintendent and is the new point of contact for the Public Arts Committee.
- Great Park Gallery exhibition: Journey through the Maze on view through September 28, 2025. The exhibition included turning the Great Park balloon into Pacman. Enhancement activity: SlushCult fingerboards distributed 100 mini fingerboards to participants.
- Art at City Hall: MCAS El Toro on view through August 1, 2025.
- Irvine Fine Arts Center exhibition: 41<sup>st</sup> Irvine Annual on view through August 30, 2025.
- Manager Hildebrand presented Shahyad Tower proposal to the Community & Library Services Commission on July 16, 2025. The Commission made a motion to move the item forward after it is discussed with the Public Arts Committee. Shahyad Tower proposal members are working on the education component before it goes to City Council. Will bring it back to the Public Arts Committee at a special meeting or at the planned meeting in October. Plan to present to Council no later than December 1, 2025. Discussion ensued among the committee members including:
  - Chair Maeda asked who the Public Arts Committee can ask questions regarding Shahyad Tower proposal.
  - Manager Hilderbrand suggested looking at the Community & Library Commission agenda.

- Committee Member Jacobs asked that committee members receive additional educational information on the Shahyad Tower proposal.
- Manager Hilderbrand confirmed committee members will receive additional information before the next meeting.
- Committee Member Adams Farrell stated the Shahyad Tower material was confusing and received a call from a council member who was confused.
- Manager Hilderbrand stated if there is council approval the Shahyad Tower proposers will need to demonstrate they have the funds to pay for the Shahyad Tower before it moves forward.

Superintendent Murphy and Supervisor Staniec gave the following highlights on the fiscal year 2024-2025 arts programming:

- 23 total art exhibitions.
- 36 individual activity arts programs.
- 66 partners (other museums, non-profits).
- Art at City Hall: 146 participating artists, 9 exhibitions.
- Fine Arts Center: 93 participating artists, 6 exhibitions, 12,785 in attendance.
- Irvine Annual Report: 1,366 submissions, over 700 attendees at two-hour opening reception, exceeded revenue expectations by 43%, 72 regional and national participating artists.
- Great Park Gallery: 122 participating artists, 8 exhibitions, 40,439 in attendance.
- Updates on Journey Through the Maze exhibit: since opening May 18 has had 6,790 attendees, opening reception saw 2,161 attendees, 1,114 participants in special activity, total exhibition attendance projected to exceed 13,000 by closing.
- Arts Programs update:
  - Adult Studio Programs: 6,442 Open Studio participants, 2,020 adult class participants.
  - Youth Programs: 1,908 recreation class participants in 156 programs, 603 participants in 38 weeks of arts and culinary camp programs.
  - Arts Events: receptions, festivals, tours, program enhancements: 36 programs, 295 participating artists, 9,489 people in attendance and 19,325 at festivals.
  - Arts team facilitated over 84 collaborations with major institutions including Cal State Fullerton, University Archive and Special Collections, Glendale Arts Library, Heritage Museum of Orange County, Long Beach Museum of Art, Orange County Department of Education, Otis College of Art & Design, UCI, and more.
- Official launch of Arts in Irvine website and social media platforms

## **ADDITIONS AND DELETIONS TO THE AGENDA**

There were no additions or deletions.

## **COMMITTEE BUSINESS**

### **1. MINUTES**

**ACTION: Moved by Committee Member Falcone, seconded by Committee Member Jacobs, and unanimously carried (Committee Members Gamboa and Hustad absent) to approve the minutes of the Public Arts Committee special meeting held April 17, 2025.**

## **2. PUBLIC ARTS COMMITTEE WORK PLAN**

**ACTION: Staff provided updates to the Public Arts Committee Work Plan.**

### **ITEMS FOR FUTURE AGENDAS**

Manager Hilderbrand discussed Committee Member Abbaszadeh's interest in a film festival proposal though it is not committee's responsibility to direct staff in a program. Suggested Committee members research more about past film festivals and discuss with their respected council member.

Committee Member Jacobs inquired about status of grant applications. Manager Hilderbrand provided an update that grants applied for have been denied. It was suggested the committee members share grant opportunities in the future.

### **ADJOURNMENT**

**Moved by Vice Chair Adams Farrell, seconded by Committee Member Falcone, and unanimously carried to adjourn the special Public Arts Committee meeting at 5:05 p.m.**

\_\_\_\_\_  
KIRSTEN MAEDA, CHAIR

DATE APPROVED: \_\_\_\_\_

\_\_\_\_\_  
KARLA FANDEL  
RECORDING SECRETARY



## **ITEM 2**

# **PUBLIC ARTS APPLICATION FOR SHAHYAD TOWER**



## REQUEST FOR PUBLIC ARTS COMMITTEE ACTION

**MEETING DATE:** OCTOBER 16, 2025

**TITLE:** PUBLIC ARTS APPLICATION FOR SHAHYAD TOWER

Signed by:

*Cory Hilderbrand*

16A8B6AD78C3401

Community & Library Services Manager

### RECOMMENDED ACTION

Recommend the Great Park Board approve the Public Arts Application for the privately funded Shahyad Tower with educational plaque.

### EXECUTIVE SUMMARY

The Public Arts Application for installation of the Azadi Tower was presented to the Public Arts Committee (Committee) at its March 28, 2024, special meeting. During discussion, the Committee moved to continue the item to a special meeting on April 18, 2024, to provide additional time for review of the proposed project. At the April 18, 2024, special meeting, the Committee asked the applicant to change the name from the Azadi Tower to Shahyad Tower (Tower) and moved the item to the Community & Library Services Commission (Commission) for approval and recommendation to City Council.

### COMMISSION/BOARD/COMMMITEE RECOMMENDATION

The Commission, at its July 16, 2025, regular meeting, requested staff work with the local Iranian American community to create an education plaque for inclusion on the Tower. The Commission approved moving the item directly to City Council for approval pending a presentation and approval from the full Committee.

### ANALYSIS

The Committee is responsible for evaluation of solicited and unsolicited Public Arts Proposals per the Public Arts Program Policy. Program staff shall present to the Committee on recommended artist eligibility requirements, selection methods as appropriate, and artist stipends for evaluation of proposals for Public Art projects and/or donations. Artists are selected based on qualifications as demonstrated by their past work experience and education, and the appropriateness of their proposal for the specified project. Unsolicited Public Arts Proposals are not eligible for artist stipends or city funding. Public Art Proposals, solicited and unsolicited, shall be evaluated using criteria such as:

- *Artistic Merit:* Relevant to the City's mission, goals, and values and appropriate for the community it serves. Artwork reflects diversity in style, scale, media, and artistic sources as well as diverse cultural communities and perspectives.
- *Placement:* Relationship of the proposed artwork to site. Works of art must be compatible in scale, material, form, and content with their surroundings. Consideration should be given to the architectural, historical, geographical, and social/cultural context of the site.
- *Fabrication and Installation:* Any obstacles to installation, projected costs realistic, cost professionally assessed by qualified technical support and fabrication contractors.
- *Maintenance:* Suitable for outdoor/indoor environments, durable materials, lifespan limits, protection from vandalism, and cost to maintain.
- *Liability and Safety:* Project address potential safety hazards, complies with building code requirements, provides stamped and signed plans by professional engineers, and implements appropriate security measures.
- *Financially Feasible:* Project is financially supported and/or self-funded to protect, maintain, and conserve works of art on public property.

The Public Arts Application for installation of the Tower was submitted for formal review by the Committee on December 18, 2023. The Public Arts Application, presented as Attachment 3, includes supporting documents for the proposed installation of the Tower. The Tower is a replica of the Monumental Azadi Tower located in Tehran, Iran. The Monumental Azadi Tower, installed in 1971 and replaced in 1975, was developed to invite visitors to discover Iran's geographic and natural diversity along with its fundamental historical elements.

The proposed Tower aims to inspire hope for the future and instill a sense of pride, unity, and civic responsibility among the residents of Irvine. The Monument will serve to promote a collective commitment to safeguarding and cherishing the values of freedom and democracy. Additionally, the Monument will remind residents of the importance of preserving and safeguarding our freedoms and human rights.

The proposed Tower will include the following design features:

- 36 inches high by 50.39 inches wide by 32.45 inches deep and will weigh 125 pounds.
- Cast in a high-quality silicon bronze and finished with a golden bronze patina.
- Installed on a three-foot-high, gray and white granite base.

Artist Paula B. Slater has been commissioned for the project by the applicant. Paula B. Slater's important sculptural works are viewed by millions of people each year. She has been a full-time Professional Sculptor for the past thirty years and is internationally recognized for her many Public Bronze Monuments and Memorials, Monumental and Life Size Bronze Portrait Sculptures, as well as dozens of Life Size and one- and one-half times Life Size Bronze Portrait Busts of Presidents, politicians, military heroes, leaders of industry, celebrities, and persons from all walks of life. Two of Slater's Bronze Sculptures have been designated State Landmark Monuments, and she also was awarded the great honor of sculpting the many monumental bronze sculptures that make up a huge U.S. National Monument.

The project is funded entirely by private donations, and the applicant is asking to install the Tower in the Great Park Sculpture Garden. As part of this process, plans for the proposed Tower will need further review from the City's Community Development Department for structural integrity. Staff will assist in completion of Community Development review.

Additionally, the Tower will include an educational plaque, Attachment 4, as part of the monument to provide information on Tower's history.

## ALTERNATIVES CONSIDERED

The Committee could choose not to recommend the Great Park Board approve the Public Arts Application for installation of the Tower at Great Park. Instead, the Committee could ask the applicant for additional details and/or changes to the artwork itself.

## FINANCIAL IMPACT

There are no new financial impacts with this recommendation.

**REPORT PREPARED BY** Laura Murphy, Community & Library Services  
Superintendent

## ATTACHMENTS

1. Great Park Policy on Monuments and Memorials
2. Public Arts Program Policy
3. Public Arts Application for Azadi (Shahyad) Tower
4. Educational Plaque Description

# **GREAT PARK POLICY ON MONUMENTS AND MEMORIALS**

Public parks and civic spaces serve an important role in every community, providing places for relaxation and enjoyment as well as opportunities to educate future generations and honor the values, moments, and individuals significant to local residents. As the flagship in Irvine's nationally-recognized park system, the Great Park provides a visible and centralized location where the community can celebrate its history, aspirations, and achievements.

This policy is intended to guide the evaluation, placement, and design of monuments and memorials within the Great Park. The terms "monument" and "memorial" are used interchangeably in this document to describe a physical space set aside to honor or recognize a particular person, group of people, idea, achievement, or historical event. The design and scale of a "monument" or "memorial" may vary, encapsulating everything from a sculpture or stone carving to a decorated column or fountain.

## *Organizing Principles*

Similar to how Irvine is organized into villages, the Great Park is comprised of smaller park "districts," each with its own character and overarching theme. For example, the Sports Park is primarily focused on athletic pursuits, teamwork, and physical well-being. The Heart of the Park provides a more typical "park-like" setting where both quiet contemplation and social interaction are encouraged. The Cultural Terrace celebrates the arts, community, and knowledge. Finally, the Veterans Memorial Park and Gardens and Botanic Garden area recognizes Irvine's contributions to military history while also highlighting the beauties and intricacies of the natural environment.

These areas are called out in the map below, with the Sports Park in orange, the Heart of the Park in blue, the Cultural Terrace in yellow, and the Veterans Memorial Park and Gardens and Botanic Garden area in purple.



Other districts of the Great Park (like the Bosque and Agua Chinon channel) provide important linkages between activity zones, and between the Great Park and its surroundings. These latter two areas (as well as the Arboretum) are focused on more natural landscapes and habitats, reflecting what the area may have looked like without human intervention.

The district identities will continue to evolve as time goes by, and there will be opportunities to enforce these themes through design. For example, the buildings in each district may take on their own architectural style or vernacular, visually signifying that a visitor has transitioned from one unique area to the next.

To further emphasize the unique sense of place, the key features and amenities added to each district should be compatible with the area's overall design and thematic identity. This applies to monuments and memorials, which should be sited in districts with which they are thematically-appropriate. Put another way, potential memorials should first be assigned an overarching "theme" or category. If that theme or category aligns with the theme of a park district, then the memorial should be sited in that district.

The following framework has been developed to help categorize and locate potential memorials. As the list of potential memorial types is by no means complete or exhaustive, staff and the Great Park Board will have the flexibility to consider the overall thematic intent for each district when considering future proposals that do not fit within the listed parameters.

<b>Great Park District</b>	<b>Most Appropriate for Monuments/Memorials Related to:</b>
Sports Park	<ul style="list-style-type: none"> <li>• Irvine athletes</li> <li>• Athletic moments significant to Irvine and/or the Irvine community</li> <li>• Achievements in medicine, nutrition, psychology and related human sciences</li> </ul>
Heart of the Park	<ul style="list-style-type: none"> <li>• Historical figures, peoples, events, and time periods significant to Irvine and/or the Irvine community</li> </ul> <p><i>Amphitheater Subarea</i></p> <ul style="list-style-type: none"> <li>• Irvine musicians and performers</li> <li>• Musical moments significant to Irvine and/or the Irvine community</li> </ul> <p><i>Full-Circle Farm Subarea</i></p> <ul style="list-style-type: none"> <li>• Achievements, advancements, or historical milestones in agriculture, biology, ecology, food technology, and related sciences</li> </ul>
Veterans Memorial Park and Gardens and Botanic Garden	<p><i>Veterans Memorial Park and Gardens Subarea</i></p> <ul style="list-style-type: none"> <li>• Irvine veterans</li> <li>• Military history or historical themes/events associated with the military</li> </ul> <p><i>Botanic Garden Subarea</i></p> <ul style="list-style-type: none"> <li>• Achievements, advancements, or historical milestones in botany, horticulture, geology, sustainability, and related earth and natural sciences</li> </ul>
Cultural Terrace and Library Subarea	<ul style="list-style-type: none"> <li>• Irvine artists, authors, and scholars</li> <li>• High-level concepts such as truth, knowledge, and reason</li> <li>• Other social, cultural, and scientific achievements by Irvine residents or relevant to Irvine and/or the Irvine community</li> </ul>

Certain districts are not included within the table above. The Bosque, the Agua Chinon channel, the Arboretum area, and the Wildlife Corridor are primarily natural areas dedicated to connectivity, native landscapes, and wildlife, and, as such, are less suited for memorials and monuments.

#### *Further Siting Considerations*

After assigning a memorial to a particular district, the next step is to locate an appropriate site where it could be constructed.

Monuments and memorials should be situated in visible locations that possess an element of grandeur or formality. They should also be spaced out from one another so that each monument can convey its own impact and story. The following conditions are consistent with these criteria:

- Junctions where major promenades and walkways diverge or come together
- Forest clearings
- Lakeside terraces

Memorials should be added in un-programmed areas where they will not conflict with or intrude upon existing fields, courts, major walkways, or related amenities.

It is the City's intent that Great Park evolve naturally over time. As such, it is important to leave spaces where future generations can honor and express what they find most important.

#### *Design Criteria for Great Park Monuments and Memorials*

- Monuments and memorials should be of a compatible scale with their surroundings (including any nearby monuments within the same district).
- Monuments and memorials should make use of existing or planned landscaping or landscape design features. Existing trees or amenities should be relocated as feasible.
- Monuments and memorials should be designed to respect or enhance existing viewsheds.
- Construction materials and related components should be reasonably capable of weathering natural elements and visitor wear and tear. Consideration should be given to future maintenance and replacement needs, avoiding rare or overly-expensive materials.
- If a design requires the use of utilities (electricity, water, etc.) consideration shall be given to life cycle cost savings and sustainability.

#### *Evaluation Criteria*

In considering proposals for monuments and memorials, the following criteria shall be considered:

- The person, moment, concept, or event has enduring meaning or significance to the Irvine community.
- The person, moment, concept, or event provides an opportunity to educate current and future generations.
- The person, moment, concept, or event has not been widely memorialized elsewhere in Irvine or Orange County.

- If the dedication is made in honor of a specific person, that person:
  - is or has been an Irvine resident,
  - is or has been employed within the city of Irvine,
  - is or has been a student of an Irvine school, or
  - has had a significant connection with the City of Irvine.
- The use of public funds is minimized to the greatest extent feasible, with the project proponent responsible for identifying, generating, and donating the funds necessary to design and construct the monument.
- Sufficient space remains within Great Park where future generations can construct their own monuments and memorials.

#### *Commemorative Plaques and Interpretive Signage*

- It shall be at the discretion of the Great Park Board to determine which monuments or memorials require a commemorative plaque or interpretive sign.
- Where Great Park Board determines a plaque or interpretive sign is appropriate, City staff shall coordinate with the project proponent(s) to draft mutually-agreeable content. Given that the plaque or interpretive sign will be on public property, the Great Park Board shall be the final decision-making authority over the content of the plaque or sign, even in cases where the project proponent is funding the installation and/or engraving of the plaque or sign.

### **Process for Considering and Establishing Great Park Monuments and Memorials**

#### **Step 1: Intake**

Proponent completes “Proposal for a Great Park Monument or Memorial form.” The form asks them to describe their proposal, the event/person/concept they are proposing to memorialize, their proposal as to funding the memorial, and their description as to why the proposal is consistent with the above criteria. The proponent should also indicate a proposed location for the monument or memorial. If the proposed location deviates from the Policy’s siting criteria, the proponent shall offer justification explaining why the identified location is preferred.

#### **Step 2: Initial Staff Review**

City staff reviews the completed proposal. If the proposal appears to meet the Policy goals, staff will advance the item to the Great Park Board for consideration.

#### **Step 3: Consideration of Concept**

Great Park Board meets to review and consider the proposal. The proponent is provided an opportunity to answer questions related to their request. This is the step where a determination is made as to whether the design will be developed by a City- or proponent-hired architect/designer.

#### **Step 4: Design Refinement**

Should Great Park Board approve the concept, staff and the applicant will coordinate to refine the specifics, including development of a schematic design and proposed budget. If it was determined in Step 3 that the City would hire the architect/designer, the design refinement process will only commence after the proponent submits a pre-application (with required initial deposit) through the Community Development Department.



**Step 5: Consideration of Schematic Design**

Staff will return to the Great Park Board for approval of the schematic design and budget. The construction estimate is assessed for feasibility in comparison with the value of the proponent's planned donation. Should additional funds be required, the proponent confirms whether they will finance the difference. If the construction estimate exceeds the proponent's budget, the proponent may request that the City cancel the design and dedication process. In cases where the City had hired the project architect/designer, the proponent will be expected to cover any design costs incurred prior to cancellation.

**Step 6: Development of Construction Drawings and Final Budget**

Staff and the proponent refine the schematic design into actual construction drawings. If the schematic design and budget are approved, the project is assigned a CIP number and advances through the City's CIP program.

**Step 8: Construction**

The proponent donates the funds necessary for the project. The CIP project is constructed according to City CIP procedures.

**Step 9: Dedication**

After the monument and any related interpretive signage have been installed, a public dedication and/or unveiling ceremony is held to honor the occasion.

**Step 10: Ongoing Maintenance and Upkeep**

Unless otherwise mutually-agreed upon by the City and the project proponent, the City of Irvine shall assume responsibility for day-to-day maintenance and upkeep of the monument or memorial.

## PROPOSAL FOR A GREAT PARK MONUMENT OR MEMORIAL

This form provides an opportunity for community members to propose the dedication of monuments or memorials within the Great Park. City of Irvine staff will review the proposal for consistency with the Great Park Policy on Monuments and Memorials. Please fill out the entire form and return the completed form to the City of Irvine City Manager's Office.

### Contact Information

Proponent or Proponent Organization: \_\_\_\_\_  
Proponent Contact Person: \_\_\_\_\_  
Proponent Email Address: \_\_\_\_\_  
Proponent Phone Number: \_\_\_\_\_

Is the Proponent or Proponent Organization based in Irvine?  
Y/N

If no, please describe your or your organization's connection to Irvine and/or Great Park.

\_\_\_\_\_  
\_\_\_\_\_

### Proposal

Person, Group of People, Concept, Idea, or Event to be memorialized:

\_\_\_\_\_  
\_\_\_\_\_

Describe the person, group of people, concept, idea, or event and their/its linkage to Irvine, the Irvine community, and/or Great Park (you may attach additional sheets as needed):

\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

Describe the type and size of monument/memorial you are proposing:

\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

Based on the table on page two of the Great Park Policy on Monuments and Memorials, what theme would you ascribe to the proposed memorial?

\_\_\_\_\_  
\_\_\_\_\_

After reviewing the siting criteria described in the Great Park Policy on Monuments and Memorials, where would you propose to locate this memorial? If that location is not consistent with the policy document, explain why the specific park district or location is requested.

---

---

---

---

Great Park is actively being planned and developed, with full build-out not anticipated for several years. Describe your proposed timeline for this memorial:

---

---

---

One of the evaluation criteria within the Great Park Policy on Monuments and Memorials is that the use of public funds is minimized to the greatest extent feasible, with the project proponent responsible for the cost of financing, designing, and constructing the proposed monument. Please describe how you/your organization proposes to finance the costs associated with this memorial.

---

---

---

---

---

If you are recommending the use of any City of Irvine funds, explain why you feel this is a reasonable and appropriate use of taxpayer dollars.

---

---

---

---

Please attach any additional information that would be useful in evaluating this request, such as background information, conceptual images, lists of confirmed donors, etc.



# COMMUNITY SERVICES POLICY

## Public Arts Program Policy

City Council Resolution Number: 23-77

City Council Approved: 07-25-2023

Director of Community Services

### 1.0 POLICY STATEMENT

The City of Irvine's (City) Community Services Department administers the City's Public Arts Program (Program) bringing works of art into public spaces owned and/or operated by the City. The purpose of this Policy is to provide guidelines for review and acceptance of donations, loans, and murals. This Policy also provides guidelines and selection process for exhibitions.

### 2.0 MISSION

The Program's mission is to offer public art within the City that are broad and diverse in their appeal, inspirational to viewers, and foster creativity and appreciation for artistic expression. The Program presents opportunities at City facilities created by local, regional, national, and international creative and cultural professionals and youth to benefit the community and provide accessibility to visual, literary, and performing arts. Goals of the Program include:

- Promoting spaces and places for the community to collaborate and pursue creative endeavors.
- Engaging residents and visitors to experience works of art and creative programming.
- Sharing the City's heritage and culture.
- Providing ongoing opportunities for individuals and groups to develop their creative and cultural practices.
- Evaluating works for quality, safety, durability, maintainability, suitability of proposed site, and available funding sources.

### 3.0 DEFINITIONS

#### **Accession**

The formal process used to accept permanent artwork into the City's collection.

#### **Artist**

A person who has established a reputation of artistic excellence in the fine arts, including but not limited to visual, literary, or performing arts, as judged by peers and experts in

the field, through a record of public exhibitions, performances, commissions, sale of works, recognition and/or educational attainment.

### **Calendar**

Production schedule of temporary and rotating exhibits managed by Program staff. The calendar is maintained up to 24 months in advance.

### **Deaccession**

The formal process of permanently removing artwork from City's collection.

### **Donation**

Original artwork (not applicable to mass produced or decorative works) gifted from its last documented owner to the City with supporting documentation that attests to its provenance and estimated market value.

### **Exhibitions**

Temporary display of works of art or items supporting the works of art for which there is an established date or timeframe by when the art is to be displayed and removed.

### **Mural**

A one-of-a-kind, hand-painted, hand-tiled, or digitally produced artwork on an interior or exterior wall of a building owned and/or operated by the City that does not contain commercial messaging of any kind.

### **Loan**

Works of art under a loan agreement between owner and City for any period of time, with or without restrictions on where it is publicly displayed.

### **Public Art**

Any visual work of art or expression of any type, including, but not limited to, murals, paintings, sculptures, monuments, mosaics, memorials, exhibits, works, or designs in any medium commissioned or approved by the City and displayed in a publicly visible and/or accessible location on or within City Owned or Controlled Property. Public Art is the creative result of an individual or group effort and is typically either original or of limited issue in nature as opposed to mass-produced or intended primarily for a commercial market. Public Art includes works of a permanent or temporary nature.



## **4.0 PUBLIC ART AND DONATIONS**

### **4.1 Evaluation and Approval Process**

#### **A. Selection Process**

Program staff shall present to the Public Arts Committee on recommended artist eligibility requirements, selection methods as appropriate, and artist stipends for evaluation of proposals for Public Art projects and/or donations. Artists are selected on the basis of qualifications as demonstrated by their past work experience and education, and the appropriateness of their proposal for the specified project.

#### **B. Selection Methods**

Varying methods shall be used to select artists or artist teams for eligible Public Art projects. Selection methods will vary and may be inclusive of the following: Direct and Invitational (Focused or Open). All selection methods will require individuals or groups to submit relevant application and supporting documentation for evaluation.

##### **1. Direct Selection**

Requires recommendation of Public Arts Committee in order to purchase any artwork or commission any artist to create an artwork that has been directly selected without a competitive selection process.

##### **2. Invitational (Focused)**

Artists are considered for a commission by invitation only. The Public Arts Committee generates names of artists to be invited in coordination with professional art organizations and subject matter experts. Selected artists are encouraged to submit proposals through the City's evaluation process. A finalist may be asked to submit a proposal in the form of a drawing and/or attend an interview with the selection panel. This method generally applies when a certain type of artwork or certain qualifications and experience are required, such as site-specific works and works requiring design team expertise.

##### **3. Invitational (Open)**

This process is open to all qualified artists with possible limitations based on geographical or other eligibility criteria. Some projects may also be open to other design professionals. Projects are advertised and guidelines are published. A single artist may be selected, or a limited number of finalists may be paid an honorarium to prepare a specific site proposal and/or attend an interview with the selection panel.



### **C. Review Guidelines for Proposed Public Art Projects and Donations**

City shall review donations and project proposals using criteria such as:

- *Artistic Merit:* Relevant to the City's mission, goals and values and appropriate for the community it serves. Artwork reflects diversity in style, scale, media, and artistic sources as well as diverse cultural communities and perspectives.
- *Placement:* Relationship of the proposed artwork to site. Works of art must be compatible in scale, material, form, and content with their surroundings. Consideration should be given to the architectural, historical, geographical, and social/cultural context of the site.
- *Fabrication and Installation:* Any obstacles to installation, projected costs realistic, cost professionally assessed by qualified technical support and fabrication contractors.
- *Maintenance:* Suitable for outdoor/indoor environments, durable materials, lifespan limits, protection from vandalism, and cost to maintain.
- *Liability and safety:* Project address potential safety hazards, complies with building code requirements, provides stamped and signed plans by professional engineers, and implements appropriate security measures.
- *Financially Feasible:* Project is financially supported and/or self-funded to protect, maintain, and conserve works of art on public property.

### **D. Approvals and Contractual Agreements**

Upon completing the review and/or selection process, staff shall bring the recommendation of the Public Arts Committee to the Community Services Commission to review final recommendation(s) and provide input for City Council review and possible approval and/or acceptance of final proposals and applicable donations.

Upon approval, the owner of the artwork shall execute a Public Arts agreement with the City outlining terms and conditions such as maintenance and conservation requirements, project budget and timeline, and insurance. Contracts shall be signed and executed in accordance with existing City Purchasing Policies and Procedures. If the selected artist proposal requires a phased approach, a design contract may be separate from the fabrication and installation contract. Construction and installation shall be monitored collaboratively by the Program staff and city staff from departments having oversight authority for construction projects on city-owned property (e.g., plan checks, permits, and inspections).



## **4.2 Murals**

Proposed mural projects shall be required to meet a minimum lifespan of five years and abide by city's requirements such as standards for surface preparation and materials, conservation protocols, application of protective coatings, and regular condition assessments to maximize lifespan of all murals approved by the City.

Proposals shall be reviewed and selected based on guidelines established in Section 4.1 of the Policy. The City may grant contract renewals up to five-year increments if the installation meets the City's requirements and standards. If a renewal is not granted or the mural installation is unable to meet city requirements and standards, the City shall have the right to deaccession the artwork. The standard assignment of intellectual property rights, VARA (Visual Artists Rights Act of 1990 (17 U.S.C. § 106A) Waiver, and CAPA (California Art Preservation Act (Cal. Civil Code § 987) Waiver by the artist(s) are required.

## **4.3 Alterations or Destruction of Public Art**

If the City finds it necessary to pursue plans that would modify, remove, destroy or in any way alter an artwork, the Public Arts Committee will provide recommendations to the Community Services Commission to approve such action. Program staff shall make reasonable effort to notify the artist by registered mail of the City's intent and outline possible options, which include, but are not limited to the following:

- The artist will be given the first option of taking back ownership of the Public Art. If the artist elects to take back ownership, he/she is responsible for the item's removal and all associated costs.
- In the case where the City contemplates action which would compromise the integrity of the artwork, the artist shall be given the opportunity to disclaim authorship and request that his/her name not be used in connection with the given work.

The following circumstances shall be cause for disposal, destruction, alteration, or modification of artwork:

- The work has faults of design or workmanship or is damaged so that repair or remedy is impractical, unfeasible or an unjustifiable allocation of resources.
- The work poses a threat to public safety, or in some other way poses a potential liability for the City.
- The Community Services Commission deems it necessary in order for the City to exercise its responsibilities in regard to public works and improvements, or in furtherance of the City's operations, or for any other good cause.



If alteration, modification, or destruction of an artwork is prohibited under the California Art Preservation Act (CAPA) or the Visual Artists Rights Act of 1990 (VARA), the City must secure a written waiver of the artist's rights before proceeding with alteration, modification, or destruction. In the case of an emergency, for any alteration, modification, destruction, or removal that may violate an artist's rights under CAPA or VARA, Community Services Director will act in accordance with the advice of the City Attorney.

#### **4.4 Deaccession or Relocation of Public Artwork**

Deaccessioning or relocation of public art shall be considered by the Public Arts Committee on a case-by-case basis. Recommendations would be brought forward to the Community Services Commission for final approval.

As public art is a City asset, a staff report addressing the applicable issue(s) related to the potential deaccession or relocation will be prepared and will include the review of any restrictions which may apply to the artwork based on legal or contractual requirements, options for storage or disposition of the artwork, and feasibility of relocating the artwork to another location.

Requirements associated with artist's rights laws will be identified and followed in accordance with the direction of the City Attorney.

Any of the following conditions can be grounds for deaccession or relocation:

- Conditions pose a safety hazard.
- Artwork is severely degraded by its present environment.
- Restoration of the artwork's structural or aesthetic integrity is technically not feasible, or the expense of restoring it exceeds available funding sources.
- Architectural support (e.g., building, wall, and plaza) is to be destroyed.
- Artworks contextual meaning is lost due to the site or building repurposed.
- Requires excessive conservation and/or maintenance or has faults in design or workmanship.
- Security can no longer be guaranteed at its present location.
- Artist provides written request to remove artwork and Community Services Commission has determined the request is reasonable.
- Artwork has reached the end of its original anticipated lifespan.
- Artwork is proved to be inauthentic or in violation of existing copyright laws.



- Artwork has received adverse reaction from community members where the artwork is located, and the City Council has determined the artwork no longer reflects the values of the community.
- No longer aligns with the City's mission, goals, and values.

## **5.0 DESIGNATION OF CITY-OWNED SITES FOR EXHIBITION SPACE**

The City designates five city-owned facilities as public space for displaying temporary works of art from individuals and groups that represent the local, regional, and international artist community. Program staff may solicit, select, and approve proposals for exhibition opportunities at the five designated facilities. On a case-by-case basis, the Community Services Director may accept and approve proposals for exhibitions installations at non-designated city-owned facilities based on site factors such as visibility and public access, public safety, function and use of the facility, potential impact to residences and businesses, and the relationship to other public art projects within the same vicinity.

### **5.1 Designated City-owned Exhibition Spaces**

**Irvine Fine Arts Center:** Program space showcases local and regional artists that design contemporary and cultural themes with artistic sensitivity that promotes community awareness, creates connections, and provides leisurely viewing for the general public.

**Great Park Arts Complex:** Program space showcases works of art design to engage the community with diverse themes and multi-disciplinary programming through creative partnerships. Each designated public art space has specific programs goals as outlined below:

- *Great Park Gallery:* Program space showcases nationally and internationally recognized artists with curated themes designed to attract a diverse audience.
- *Artist Studios:* Program space showcases school-based community groups, higher educational institutions, and various non-profit arts organizations.
- *Hangar 244:* Program space dedicated to site-specific art that is relevant to the city's culture and heritage.

**Irvine Civic Center:** Program space showcases local artists and artwork created by participants and instructors involved in the city's art programs.

### **5.2 Guidelines and Selection Process for Exhibitions**

The Program employs a variety of methods and processes to review and select, temporary works of art for public display within a calendar period. The solicitation methods may be open or by invite only to artists whose work meets a pre-selected

art exhibition theme driven by the artistic intent and vision of the programed space as outlined in Section 5.1 of the Policy. Artworks presented to the public are curated, in that it undergoes a process overseen by trained and experienced Program staff. Artist submissions and proposals are annually reviewed and approved by Program staff. Criteria used in the evaluation process includes but is not limited to the following:

- Artistic quality and integrity
- Adherence to the standards of authenticity, craftsmanship, design, and presentation
- Community and venue audience appropriateness
- Vision and/or intent of the City facility
- Scale
- Regional or national reputation of the artist
- Financial viability and scheduling opportunities
- Ability to contribute to the local, regional, national, and international contemporary or cultural dialogue
- Encouragement of community engagement and participation in the arts
- Contribution to the contemporary or cultural landscape of Orange County

## **6.0 APPROPRIATENESS**

The City reserves the right to not display artwork or other items containing explicit sexual imagery, nudity, graphic depictions of violence, or any item that creates a hostile work environment for City employees.

## **7.0 PUBLICITY**

The City reserves the right to photograph and reproduce photographs of loaned art for educational and publicity purposes and for use in any printed material related to the exhibit.

## **8.0 SALES**

The sale of artwork may be permitted. Art sales are subject to the terms defined in the Loan Agreement.



## **9.0 LOAN AGREEMENT**

Placement of loaned artwork is at the sole discretion of Program staff.

## **10.0 DONATIONS**

All proposed artwork donations that are evaluated and recommended for approval as outlined in Section 4 of this Policy shall follow the City's Donation Policy acceptance guidelines. All accepted donations shall require an Agreement which includes a waiver of the artist's rights arising under the Visual Artists Rights Act (17 U.S.C. §106A), the California Art Preservation Act (Cal. Civil Code §987), and any other local, state, federal or international laws that convey rights of the same or similar nature as those conveyed under 17 U.S.C. §106A, Cal. Civil Code § 987, or any other type of moral right protecting the integrity of works of art. The Agreement shall also include an assignment of intellectual property rights related to the artwork.



## COMMUNITY INITIATED PUBLIC ARTS APPLICATION

Requests for review may be submitted at any time. The Public Arts Panel meets periodically to review submittals. No fees are required at the time of form submission. Proponents will need to submit all relative details and separate attachments, and artwork specifications with application before further consideration may be given by Public Arts Panel.

### APPLICANT INFORMATION

NAME			
LAST Javaherchi		FIRST Roya	MI
ADDRESS*		APT/UNIT#*	PHONE*
[REDACTED]			[REDACTED]
CITY	STATE	ZIP	EMAIL*
Lake Forest	CA	92630	[REDACTED]
APPLICANT TYPE			
<input type="checkbox"/> DONOR <input type="checkbox"/> ARTIST <input type="checkbox"/> PROJECT SPONSOR <input type="checkbox"/> OTHER: It will be funded by community.			
REASON FOR APPLICATION SUBMISSION			
<input checked="" type="checkbox"/> DONATION TO CITY (Complete Section A) <input type="checkbox"/> COMMISSIONED ARTWORK PROJECT (Complete Section B)			

### SECTION A - Proposed Artwork Donation to City

TITLE OF ARTWORK		
Azadi Tower - Freedom Monument		
ARTWORK TYPE		
Donation to the City .		
DIMENSIONS	WEIGHT	EDITION/SERIES NUMBER (If applicable)
36" High by 50.39" Wide by 32.45" D	125 Pounds	
ARTWORK DESCRIPTION		
The 36" High by 50.39" Wide by 32.45" Deep Azadi Tower Sculpture (Exact Replica of the Monumental Azadi Tower located in Tehran, Iran) will be cast in high quality Silicon Bronze and finished with a golden bronze patina. The Bronze Sculpture will weigh approximately 125 pounds. It will be installed upon a solid 3' High pale grayish white granite base.		
CURRENT ARTWORK CONDITION		

The City of Irvine takes your privacy seriously. This form asks you to provide the City with certain personal information. Such information is being requested and will be utilized by the City for the specific and limited purpose of future City correspondence regarding the subject-matter of this form. Pursuant to Measure S, an initiative ordinance passed by City voters in 2008, the personal information noted by an asterisk (\*) on this form will be kept confidential. Unless you expressly indicate to us otherwise or unless compelled by a court order, it will not be shared with other agencies, businesses or individuals.

# COMMUNITY INITIATED PUBLIC ARTS APPLICATION

IF ARTWORK HAS BEEN CONSERVED, DESCRIBE CONSERVATION TREATMENT

FAIR MARKET VALUE (\$)

HOW WAS MARKET VALUE DETERMINED AND BY WHOM?

60K

## COPYRIGHT INFORMATION OF PROPOSED ARTWORK DONATION

OWNER NAME

LAST Slater

FIRST Paula

MI

ADDRESS\*

PHONE\*

CITY

STATE

ZIP

EMAIL\*

Hidden Valley Lake,

CA

95467

## SECTION B - Proposed Commissioned Artwork Project (Self-Funded)

### About Community Initiated Public Art

The goal of this program is to support community and/or artist-led projects that happen in city-owned parks and facilities. All proposed projects must be self-funded. Community public art projects can include, but are not limited to murals, two-dimensional works, artist designed functional art, and free-standing sculptures. If you would like to lead a community public art project, the first step is completing this application and including the list of documents identified below. A staff member will then contact you to outline the application review process and discuss next steps.

Please submit this Application with the items listed below:

- Project Title/Name
- Summary of proposed project
- Proposed artwork location; Be specific and where possible attach a photo of the exact location proposed
- Proposed project timeline, including start and end dates
- Provide artist(s) qualifications and work samples
- Artwork elevation drawings/color scale renderings of project
- Description of proposed materials (high quality and durable), colors, and specifications
- Explain what is the intended life of the proposed artwork
- Describe how the artwork will be installed
- Identify project partners (names of individuals/organizations) involved in public art preparation, design, and implementation
- Estimated project cost (download Page 3) and include funding sources to demonstrate ability to fund estimated project cost
- Provide Maintenance Plan (routine maintenance/cleaning and long-term preservation needs)

**I certify that my answers are true and complete to the best of my knowledge.**

SIGNATURE

DATE

The City of Irvine takes your privacy seriously. This form asks you to provide the City with certain personal information. Such information is being requested and will be utilized by the City for the specific and limited purpose of future City correspondence regarding the subject-matter of this form. Pursuant to Measure S, an initiative ordinance passed by City voters in 2008, the personal information noted by an asterisk (\*) on this form will be kept confidential. Unless you expressly indicate to us otherwise or unless compelled by a court order, it will not be shared with other agencies, businesses or individuals.



## COMMUNITY INITIATED PUBLIC ARTS PRELIMINARY PROJECT BUDGET

Please submit the following budget form as part of the Community Initiated Public Arts Application for proposed self-funded commissioned artwork project.

REVENUE	VALUE (\$)	SOURCE Note if source is CONFIRMED or REQUESTED	CASH / IN-KIND Note if value is in CASH or estimated IN-KIND value
GRANTS		<input type="checkbox"/> CONFIRMED <input type="checkbox"/> REQUESTED	<input type="checkbox"/> CASH <input type="checkbox"/> IN-KIND
GIFTS/DONATIONS		<input type="checkbox"/> CONFIRMED <input type="checkbox"/> REQUESTED	<input type="checkbox"/> CASH <input type="checkbox"/> IN-KIND
SPONSORSHIPS		<input type="checkbox"/> CONFIRMED <input type="checkbox"/> REQUESTED	<input type="checkbox"/> CASH <input type="checkbox"/> IN-KIND
OTHER:		<input type="checkbox"/> CONFIRMED <input type="checkbox"/> REQUESTED	<input type="checkbox"/> CASH <input type="checkbox"/> IN-KIND

**TOTAL REVENUE (A) =**

EXPENDITURES	DETAILS	ESTIMATED COST
ADMINISTRATION (e.g. permits, documentation)		
ADVERTISING (If applicable)		
ARTIST FEES		
MATERIALS AND FABRICATION		
TRANSPORTATION AND INSTALLATION		
INSURANCE AND MAINTENANCE		
COMMUNITY ENGAGEMENT (e.g. launch event, room rentals)		
CONTINGENCY FUNDS (suggest 5% of total budget)		
OTHER:		

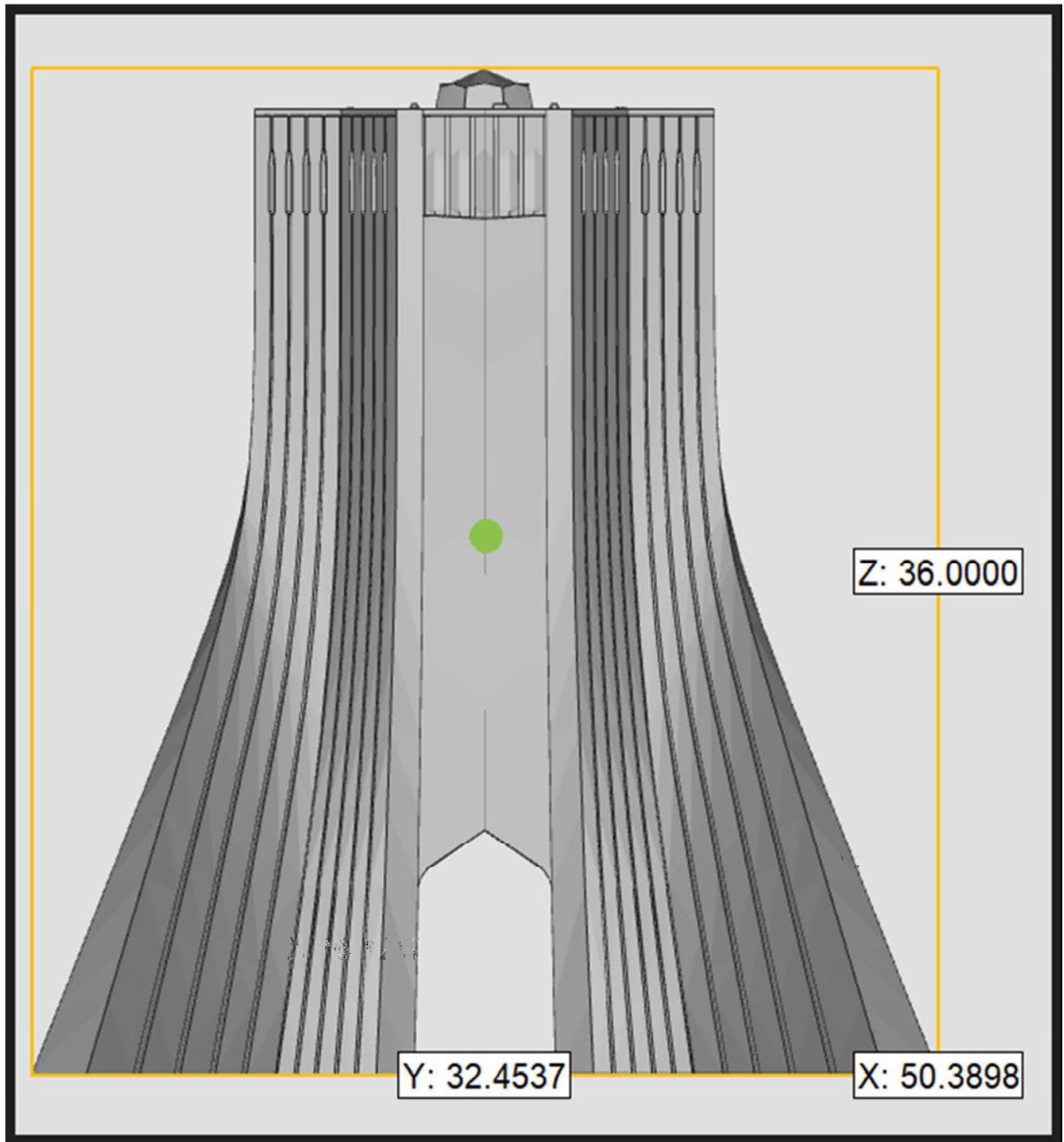
**TOTAL EXPENDITURES (B) =**

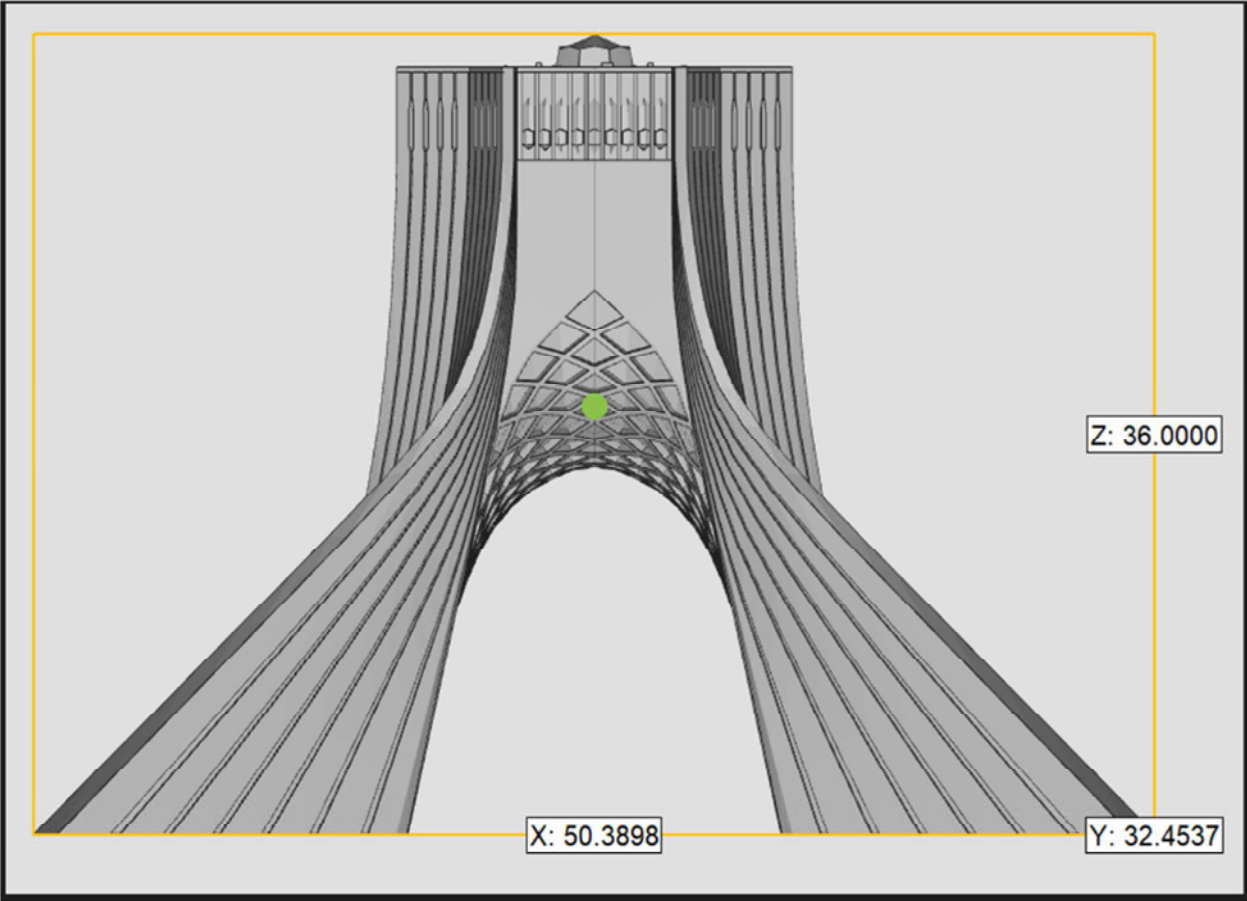
**TOTAL REVENUE MINUS EXPENDITURES (A - B) =**

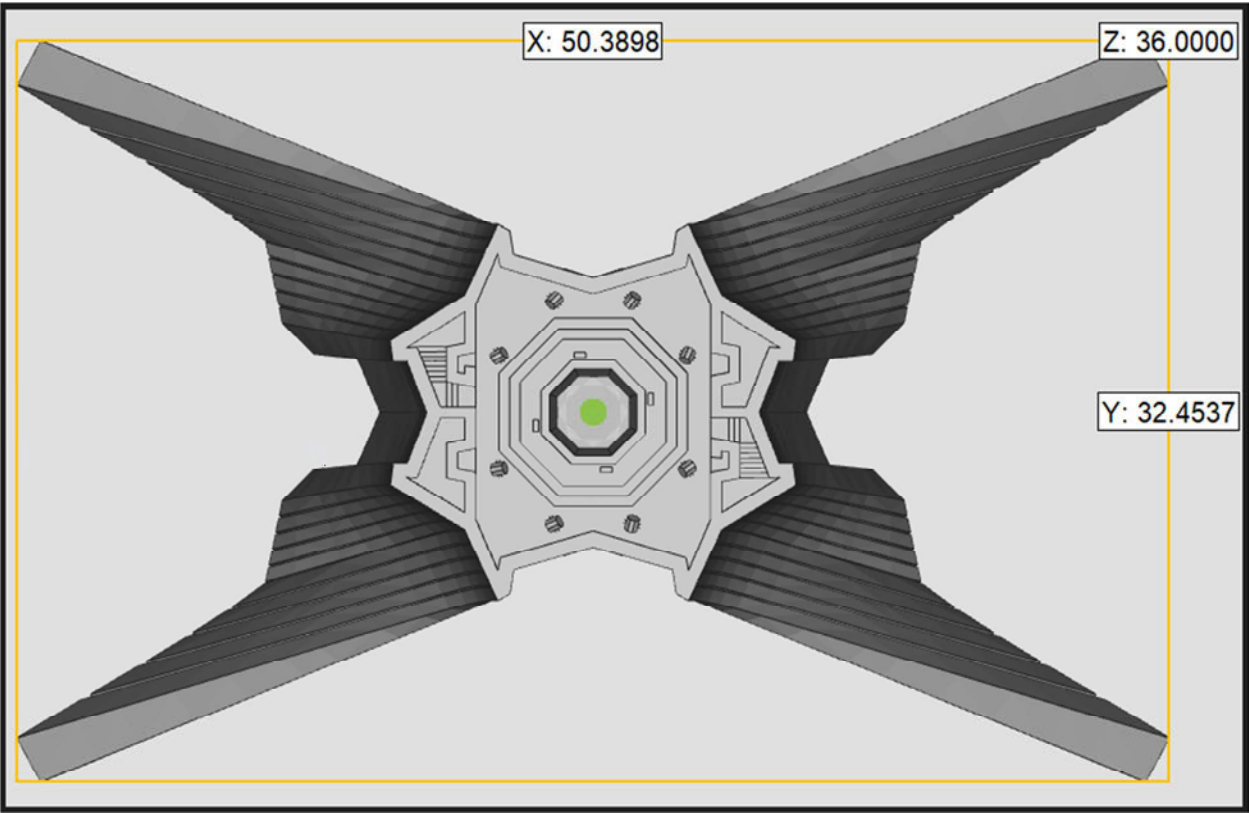
The City of Irvine takes your privacy seriously. This form asks you to provide the City with certain personal information. Such information is being requested and will be utilized by the City for the specific and limited purpose of future City correspondence regarding the subject-matter of this form. Pursuant to Measure S, an initiative ordinance passed by City voters in 2008, the personal information noted by an asterisk (\*) on this form will be kept confidential. Unless you expressly indicate to us otherwise or unless compelled by a court order, it will not be shared with other agencies, businesses or individuals.



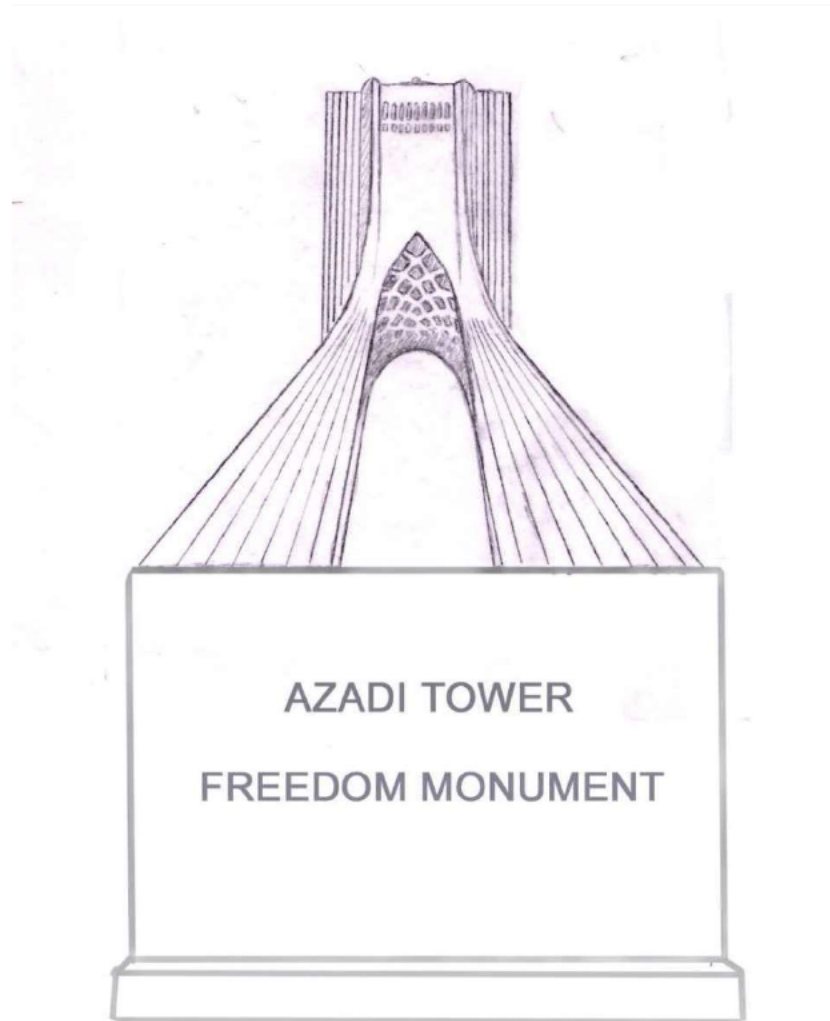








**Design Sketch of the Azadi Tower Freedom Monument project**  
by Paula B. Slater, M..



A bronze plaque can be installed on the back of the granite base with an explanation of its history and symbolism of the Azadi Tower as a Freedom Monument. ('Azadi' translated from Persian to English means Freedom or Liberty.)

**Project Title / Name:** Azadi Tower Freedom Monument

**Summary of proposed project:** The freedom monument aims to inspire hope in the future and instill a sense of pride, unity, and civic responsibility among the residents and promotes a collective commitment to safeguarding and cherishing the values of freedom and democracy. Additionally, it can attract tourists, and serve as a cultural landmark.

A freedom monument reminds people of the importance of preserving and safeguarding their freedom and human rights at large.

It serves as a symbol of resilience, courage, and determination, motivating individuals to strive for a just and free society, as we have here in the United States.

**Proposed artwork location:** Orange County Great Park

**Proposed project timeline, including start and end dates:** After our proposed sculpture project is accepted by the City of Irvine, we will begin fund raising. We anticipate three months of fundraising followed by four months of completion of the bronze Azadi Tower Freedom Monument, Solid Granite Base and installation.

**Provide artist (s) qualifications and work samples:** Please see attached Exhibit A (Paula B. Slater Curriculum Vita and Completed Public Bronze Monuments and Sculpture)

**Artwork elevation drawings / color scale rendering of project:** Please see attached Exhibit B (Design Sketch by Paula Slater, and Elevation Drawings by the Artworks Foundry)

**Description of proposed materials ( high quality and durable ), colors, and specifications :** The 36" High by 50.39" Wide by 32.45" Deep Azadi Tower Sculpture (Exact Replica of the Monumental Azadi Tower located in Tehran, Iran) will be cast in high quality Silicon Bronze and finished with a golden bronze patina.

The Bronze Sculpture will weigh approximately 125 pounds. It will be installed upon a solid 3' High pale grayish white granite base.

**Explain what is the intended life of the proposed artwork:** The Bronze Sculpture will not only last for decades but can endure for centuries, as can the solid granite base.

**Describe how the artwork will be installed:** A cement slab with an 8" depth and footings will be poured in the desired installation area with a 1' larger border area in width and depth than the granite base and be level with the ground cover. Once the cement has cured, holes will be drilled into the cement to match stainless steel threaded rods that will extend below the granite base. The holes will be filled approximately 75% with anchoring adhesive epoxy. The threaded rods are going to force the Epoxy out of the holes, so they should not be over filled. Epoxy is recommended because it grips better than

cement. The bronze Azadi Tower will have Stainless Steel threaded rods protruding from the bottom legs of the bronze structure and the same procedure will be used to secure the bronze sculpture to the top of the granite base.

**Identify project partners (names of individuals / organizations) involved in public art preparation, design, and implementation:** Individuals are working on this project, Roya Javaherchi and Paula Slater. This is a community-based project.

**Estimated project cost:** Estimated cost of the 3' high Azadi Tower Freedom Monument will be 38,000. The granite base is estimated to be 10,000. Including engraving. Bronze informational plaque for the back of the granite base will be approximately 2,000. Total is estimated 50 -55K.

**Provide maintenance plan:** Please see Exhibit C

#### **Exhibit A**

My Curriculum Vita and photos attached of completed public monuments and sculptures that we attached in our previous write up and attached to this email too.

**Exhibit B:** My design sketch and Elevation drawings by the Artworks Foundry.

#### **Exhibit C**

Bronze, like most metals, wants to oxidize with time. The same way steel rusts, bronze wants to darken or turn green depending on its environment. With regular maintenance the life of the patina can be extended for many years.

The maintenance of bronze should consists of cleaning and re-waxing. In general, outdoor pieces should be maintained at least two times a year—in the Spring before the heat of Summer and again, in the Fall before the cold of winter.

#### **CLEANING**

The first step in caring for your sculpture is keeping the piece clean. You can do this with a dust rag. If heavy cleaning is required, use a mild liquid soap such as Dawn with water and a soft cloth. To remove bird droppings using water and a very soft toothbrush. Wipe clean and dry with soft rag then allows the sculpture to air completely dry before moving on.

**DO NOT** use any type of cleanser or solvent to clean bronze sculpture.

#### **WAXING**

Use a clear carnauba paste wax. "Mohawk Blue Label Paste Wax" works best for all patinas. It goes on easily and buffs out clean without leaving a white residue in the lows of the sculpture. Using a 2" to 3" round pastry brush, or a soft paintbrush, or a clean dry cloth to stipple a thin even layer of paste wax on the bronze. Lightly wipe off the excess wax with a soft cloth. Let the wax dry to a matte color then buffs out with a clean cloth to bring out the luster of the bronze. If desired, you can add a second coat of wax for gloss and added protection. This will also help even out the coat of wax if necessary. There is no danger in waxing the sculpture too often.

#### **Stone Portion of Project**

An extremely durable material, granite should require no special care other than standard cleaning and inspection. It is recommended that all exterior stone surfaces, exposed to outdoor elements, be washed down once every five years. Generally clean water is all that is needed.

However, from time to time, when such treatment does not leave a clean and fresh-looking surface, mild detergent and rinsing may be used. Removal of excess dust and dirt from the stone shall begin at the top and be worked down. It is recommended that you contact Keith Monument Company. Or contact Building Stone Institute (BSI) for names of qualified firms experienced in cleaning exterior stone.

## **Plaque description**

### **Shahyad Tower: A Monument to Heritage and Freedom**

Originally constructed in Tehran in 1971 to commemorate the 2,500th anniversary of the Persian Empire by Cyrus the Great. Shahyad Tower—later renamed Azadi Tower, meaning “Freedom”—stands as a powerful symbol of Iranian identity, resilience, and cultural pride. Designed by architect Hossein Amanat, the tower blends classical Persian and modern architectural elements, with sweeping arches and intricate marble detailing that reflect Iran’s rich artistic legacy.

This recreated monument honors the deep roots and vibrant contributions of the Iranian American community in Irvine. For many, Shahyad Tower evokes memories of homeland, family, and the enduring pursuit of liberty. Its presence here reflects the city’s commitment to cultural diversity and the preservation of global heritage. As you stand before it, may it serve not only as a tribute to Iran’s storied past but also as a bridge between generations, reminding us that freedom and identity are carried across borders and through time.



**HANDOUT  
PUBLIC ARTS APPLICATION FOR  
SHAHYAD TOWER**

October 15, 2025

To the Public Art Committee of the City of Irvine,

The Shahyad Monument was built in 1971 to commemorate the rich culture and enduring history of Iran. Since its completion, it has become deeply intertwined with the national identity of the Iranian people and is recognized internationally as one of Iran's most significant architectural landmarks.

The monument was originally named Shahyad, meaning "*in memory of the kings*," reflecting a continuity with Iran's long and noble heritage. After the 1979 revolution, the Islamic government changed its name to Azadi, meaning "*Freedom*."

As the architect of this monument, I believe it is important to preserve its original name, Shahyad, to honor the historical context, artistic intent, and cultural integrity of the work. The original name is also the one by which it became known and beloved to generations of Iranians.

I would respectfully recommend that the model be designated as Shahyad Monument, with (Azadi) included in parentheses if desired, for historical reference.

I urge the Public Art Committee of the City of Irvine to give this matter thoughtful consideration and to help preserve the monument's authentic identity for posterity.

With sincere regards,



**Hossein Amanat**

Architect of the Shahyad Monument (Tehran, Iran)

AIBC, AIA, Registered in California