

~~13-0-3316~~

13-0-1147

AN ORDINANCE  
BY COUNCILMEMBER KWANZA HALL  
AN ORDINANCE AUTHORIZING THE INSTALLATION  
OF PUBLIC ART (A MURAL, "UNTITLED"), AT 501  
EDGEWOOD AVENUE, ATLANTA, GEORGIA AS  
PURSUANT TO CODE SECTION 16-28.025 OF THE 1982  
ZONING ORDINANCE OF THE CITY OF ATLANTA;  
AND FOR OTHER PURPOSES.

ADOPTED BY  
JUL 1 5 2013  
COUNCIL

- CONSENT REFER
- REGULAR REPORT REFER
- ADVERTISE & REFER
- 1<sup>ST</sup> ADOPT 2<sup>ND</sup> READ & REFER
- PERSONAL PAPER REFER

Date Referred: 7/1/13  
 Referred To: Zoning  
 Date Referred:  
 Referred To:  
 Date Referred:  
 Referred To:

First Reading

Committee \_\_\_\_\_  
 Date \_\_\_\_\_  
 Chair \_\_\_\_\_  
 Referred To \_\_\_\_\_

2469  
**FINAL COUNCIL ACTION**  
 2<sup>nd</sup>  1<sup>st</sup> & 2<sup>nd</sup>  3<sup>rd</sup>  
**Readings**  
 Consent  V Vote  RC Vote

*Zoning* Committee  
 Date 7/10/13  
 Chair *[Signature]*  
 Action  
 Fav. Adv. Hold (see rev. side)  
 Other

Members:  
*[Signatures]*

Refer To

Committee  
 Date  
 Chair  
 Action  
 Fav, Adv, Hold (see rev. side)  
 Other

Members

Refer To

Committee  
 Date  
 Chair  
 Action  
 Fav, Adv, Hold (see rev. side)  
 Other

Members

Refer To

Committee  
 Date  
 Chair  
 Action  
 Fav, Adv, Hold (see rev. side)  
 Other

Members

Refer To

**CERTIFIED**  
 CERTIFIED  
 JUL 1 5 2013  
 ATLANTA CITY COUNCIL PRESIDENT  
*[Signature]*

**CERTIFIED**  
 CERTIFIED  
 JUL 1 5 2013  
 Ronda Baptiste Johnson  
 MUNICIPAL CLERK

MAYOR'S ACTION

APPROVED

JUL 2 4 2013  
 WITHOUT SIGNATURE  
 BY OPERATION OF LAW

13-0-3316  
2469

CITY COUNCIL  
ATLANTA, GEORGIA

13-0-1147



**AN ORDINANCE**

**BY COUNCILMEMBER KWANZA HALL**

**AN ORDINANCE AUTHORIZING THE INSTALLATION OF PUBLIC ART (A MURAL, "UNTITLED"), AT 501 EDGEWOOD AVENUE, ATLANTA, GEORGIA AS PURSUANT TO CODE SECTION 16-28.025 OF THE 1982 ZONING ORDINANCE OF THE CITY OF ATLANTA; AND FOR OTHER PURPOSES.**

**WHEREAS**, The Mayor and the City Council of the City of Atlanta are committed to maintaining an attractive City for residents and visitors through the regulation of signs; and

**WHEREAS**, the City Council of the City of Atlanta, and the Mayor must authorize Public Art under Chapter 16 of the 1982 Zoning Ordinance of the City of Atlanta (16-28.025 Public Art); and

**WHEREAS**, the artist and the sponsor, Joshua Ray Stephens and Living Walls, have obtained the appropriate preliminary certification from the Director of the Office of Traffic and Transportation, affirming the work will not constitute a traffic hazard or undue and dangerous distraction to motorists or pedestrians; and

**WHEREAS**, the artist and the sponsor, Joshua Ray Stephens and Living Walls, have obtained the appropriate preliminary certification from the Urban Design Commission, establishing the work does not contain nor is intended to convey a commercial message primarily, provided that the name of a sponsor may be displayed on an adjacent plaque or similar display that is not more than two square feet in area; and

**WHEREAS**, the artist and the sponsor, Joshua Ray Stephens and Living Walls, have obtained the appropriate preliminary certification from the Director of the Bureau of Cultural Affairs, which affirms that the work is not inconsistent with the City of Atlanta's Public Art Program; and

**WHEREAS** the artist and the sponsor, Joshua Ray Stephens and Living Walls, need final approval from the City Council and the Mayor, as pursuant to the 1982 Zoning Ordinance of the City of Atlanta and hereby respectfully submit their request for approval of Public Art at 501 Edgewood Avenue, Atlanta, Georgia; and

**WHEREAS**, the Council finds that the value to the general public in viewing the work is not outweighed by any existing negative public interests related to aesthetics, additional sign clutter, or the public safety.

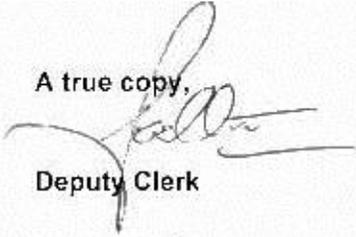
**NOW, THEREFORE, BE IT ORDAINED BY THE COUNCIL OF THE CITY OF ATLANTA, GEORGIA**, as follows:

**SECTION 1:** This ordinance shall authorize the placement of artwork (A Mural, "Untitled") at 501 Edgewood Avenue, Atlanta, Georgia. As pursuant to the Public Art Section of Chapter 16 of the 1982 Zoning Ordinance of the City of Atlanta (16-28.025 Public Art).



**SECTION 2:** All ordinances or parts of ordinances in conflict with this ordinance are hereby waived.

A true copy,



Deputy Clerk

ADOPTED by the Atlanta City Council  
APPROVED as per City Charter Section 2-403

JUL 15, 2013  
JUL 24, 2013



# CERTIFICATION FOR THE INSTALLATION OF PUBLIC ART

PURSUANT TO CHAPTER 28A, THE SIGN ORDINANCE  
OF THE CITY OF ATLANTA 1982 ZONING ORDINANCE

NAME OF SPONSOR LIVING WALLS

ADDRESS 881 MEMORIAL DRIVE, ATLANTA, GA 30312

TELEPHONE NUMBER (321)262-6888 FAX NUMBER \_\_\_\_\_

E-MAIL INFO@LIVINGWALLSATL.COM

NAME OF ARTWORK UNTITLED

MEDIUM OF ARTWORK LATEX & SPRAY PAINT

DIMENSIONS \_\_\_\_\_

PROPOSED LOCATION 501 EDGEWOOD AVE., ATLANTA, GA 30312

NAME OF ARTIST JOSHUA RAY STEPHENS  ATLANTA URBAN DESIGN COMMISSION

### ATTACHMENTS

- DRAWING OR PHOTO OF WORK
- DRAWING OR REPRESENTATION OF WORK IN CONTEXT TO ITS LOCATION
- ARTIST'S RESUME
- ARTIST STATEMENT REGARDING WORK

APPROVED  
 APPROVED WITH CONDITIONS  
 REVIEWED & COMMENTED

6/26/13 DATE  REVIEWED BY

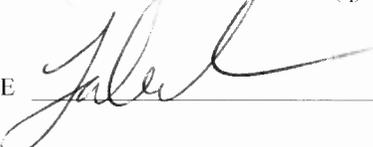
**1. THE OFFICE OF TRANSPORTATION**  
 CONTACT PERSON: CUSTOMER SERVICE  
 TELEPHONE & ADDRESS: 330-6699, SUITE 4900, 55 TRINITY AVE., SW

THE OFFICE OF TRANSPORTATION HEREBY CERTIFIES THAT THIS APPLICATION MEETS THE CRITERIA APPLICABLE TO THIS OFFICE SPECIFIED IN SECTION 16-28A.007(q) OF THE SIGN ORDINANCE OF THE CITY OF ATLANTA.

DATE 06/24/2013 SIGNATURE 

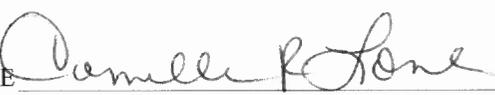
**2. EXECUTIVE DIRECTOR OF THE URBAN DESIGN COMMISSION (OR DESIGNEE)**  
 CONTACT PERSON: DOUG YOUNG  
 TELEPHONE & ADDRESS: 404-330-6145, SUITE 3350, 55 TRINITY AVE., SW

THE URBAN DESIGN COMMISSION HEREBY CERTIFIES THAT THIS APPLICATION MEETS THE CRITERIA APPLICABLE TO THIS COMMISSION SPECIFIED IN SECTION 16-28A.007(q) OF THE SIGN ORDINANCE OF THE CITY OF ATLANTA.

DATE 6/26/13 SIGNATURE 

**3. DIRECTOR OF THE OFFICE OF CULTURAL AFFAIRS (OR DESIGNEE)**  
 CONTACT PERSON: EDDIE GRANDERSON  
 TELEPHONE & ADDRESS: 404 546-6819 233 PEACHTREE STREET N.E. STE 1700 ATLANTA, GA 30303

THE OFFICE OF CULTURAL AFFAIRS HEREBY CERTIFIES THAT THIS APPLICATION MEETS THE CRITERIA APPLICABLE TO THIS BUREAU SPECIFIED IN SECTION 16-28A.007(q) OF THE SIGN ORDINANCE OF THE CITY OF ATLANTA.

DATE 6/24/13 SIGNATURE 



ALTHOUGH IT IS NOT REQUIRED BY ORDINANCE, IT IS RECOMMENDED THAT YOU MAKE A PRESENTATION TO THE NEIGHBORHOOD PLANNING UNIT (NPU) IN WHICH THE PUBLIC ART WILL BE LOCATED. IN ORDER TO BE PLACED ON THE NEXT NPU AGENDA, PLEASE CONTACT THE NPU COORDINATOR IN BUREAU OF PLANNING, 330-6145, SUITE 3050, 55 TRINITY AVE., SW, ATLANTA, GA 30335.

IN ADDITION TO THESE CERTIFICATIONS, THE ATLANTA SIGN ORDINANCE ALSO REQUIRES THAT AN ORDINANCE APPROVING THIS PUBLIC ART APPLICATION BE PASSED BY THE ATLANTA CITY COUNCIL. WE WOULD RECOMMEND THAT YOU CONTACT THE COUNCIL MEMBER FOR THE DISTRICT IN WHICH THE PUBLIC ART WILL BE LOCATED TO REQUEST THE SUPPORT OF THAT COUNCIL MEMBER AND ASSISTANCE IN SUBMITTING THE NECESSARY LEGISLATION FOR FINAL COUNCIL ACTION.

### **CHAPTER 28A. SIGN ORDINANCE**

#### **Sec. 1 6-28A.007. General regulations.**

- (q) **Public Art:** *Public art* meeting the following criteria may be conditionally located in any district. Consistent with the purpose and intent of this chapter, the Atlanta City Council may, by ordinance, approve a work of *public art*. Said approval shall not be granted unless said ordinance contains three (3) preliminary certifications: (1) A certification from the director of the bureau of traffic and transportation or designee that the work will not constitute a traffic hazard or undue and dangerous distraction to motorists or pedestrians; (2) A certification from the executive director of the urban design commission or designee that the work does not contain and is not intended to convey a commercial message primarily, provided that the name of a sponsor for said work may be displayed on an adjacent plaque or similar display that is no more than two (2) square feet in area; and (3) A certification from the director of the bureau of cultural affairs or designee that the work is not inconsistent with the City of Atlanta's *public art* program. The council, if provided with these certifications, may approve, conditionally or otherwise, a work of *public art* upon a finding that the value to the general public in viewing the work is not outweighed by any existing negative public interests related to aesthetics, additional sign clutter, and the public's safety. In making this finding, the council shall consider the required certifications; the qualifications and experience of the artist; the spatial relationship of the proposed art to the building or premises upon which it is located as well as the surrounding area; vehicular and pedestrian traffic safety; the existence of nearby signs; and the size and dimensions of the proposed work. Any work of *public art* approved by council under this paragraph shall be exempt from further regulation under this chapter 28A except as to maintenance and enforcement.



JOSHUA RAY STEPHENS

Resume

EDUCATION

2003 Cranbrook Academy of Art  
MFA Graphic Design  
2000 University of Georgia  
BFA Graphic Design

EXPERIENCE

2004 – PRESENT Pratt Institute, NY  
Teaching typography  
2002-2003 College for Creative Studies, MI  
Teaching typography  
2001-2002 Elliot Earls, MI  
Camera work, PA for the film "Catfish"  
2000-2001 Fabrica, Italy  
Graphic Design & video  
1998-2000 Stiber, GA  
Tshirt design/sign design & screen printing  
1993-2003 Freelance design  
Graphic design: CD jackets, posters, magazines

PUBLISHED WORK

Sugo #1, Italy  
Comic/design work  
STEP Inside Design, USA  
Written review  
New York Press, USA  
Illustration work  
Sugo #0, Italy  
Comic/design work  
Émigré #65, USA  
Essay  
Émigré #62, USA  
Catfish: Elliott's dvd  
Outline, USA  
Cranbrook alumni newsletter  
Colors #43, Italy  
Nikon advertisement  
Colors #42, Italy  
Wanted creativity  
Studio Voice Nov. 2000, Japan  
Fabrica work  
Adanggman, Italy  
Movie booklet



ATLANTA URBAN  
DESIGN COMMISSION

APPROVED

APPROVED WITH CONDITIONS

REVIEWED & COMMENTED

6/26/13

DATE



REVIEWED BY



EXHIBITIONS & AWARDS

2004 62 vs Whystyle, Venice, Italy  
Group show

2003 Cranbrook Art Museum, MI  
Group show

2002 Forum Gallery, MI  
Group show, Possession

2002 Forum Gallery, MI  
Group show, Coagulation

2002 Ogata Shumpei and His Fellows, Japan  
Group exhibition

2002 Cranbrook Academy of Art, Merit Award Scholarship

COMPUTER SKILLS

Adobe Illustrator, Photoshop, AfterEffects, Indesign, Quarkxpress, Macromedia Flash, Freehand, Fontographer, Infini-D, Maxon Cinema4D, Pro-Tools

OTHER SKILLS

Digital video: Sony XL1 & GL1, Panasonic dvc200, video & photo lighting, technical drafting, screen printing, vinyl lettering



ATLANTA URBAN  
DESIGN COMMISSION

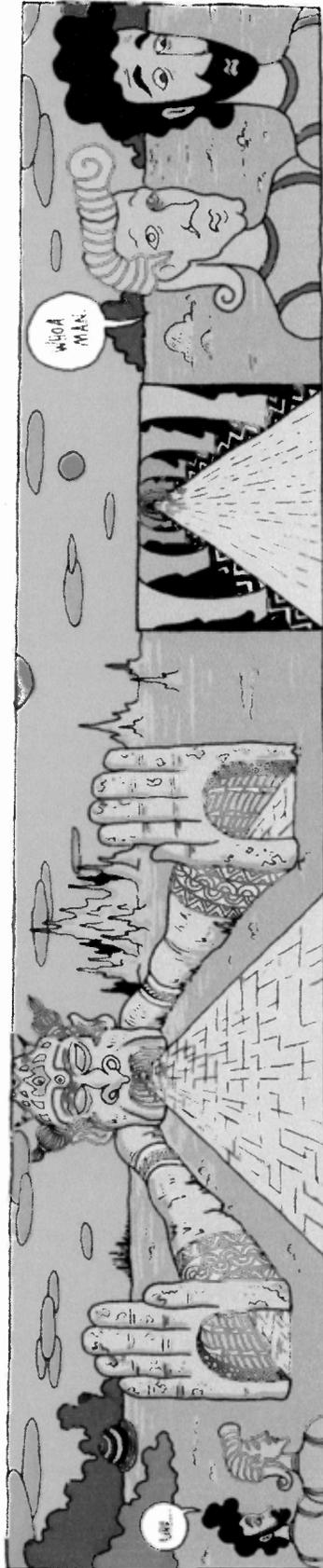
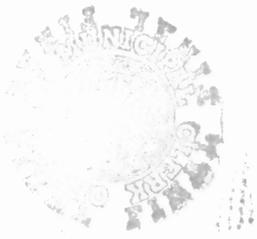
APPROVED

APPROVED WITH CONDITIONS

REVIEWED & COMMENTED

6/26/13  
DATE

  
REVIEWED BY



**ATLANTA URBAN  
DESIGN COMMISSION**

- APPROVED
- APPROVED WITH CONDITIONS
- REVIEWED & COMMENTED

6/26/13  
DATE

*[Signature]*  
REVIEWED BY



DESIGN CENTER

APPROVED

APPROVED WITH CONDITIONS

REVIEWED & COMMENTED

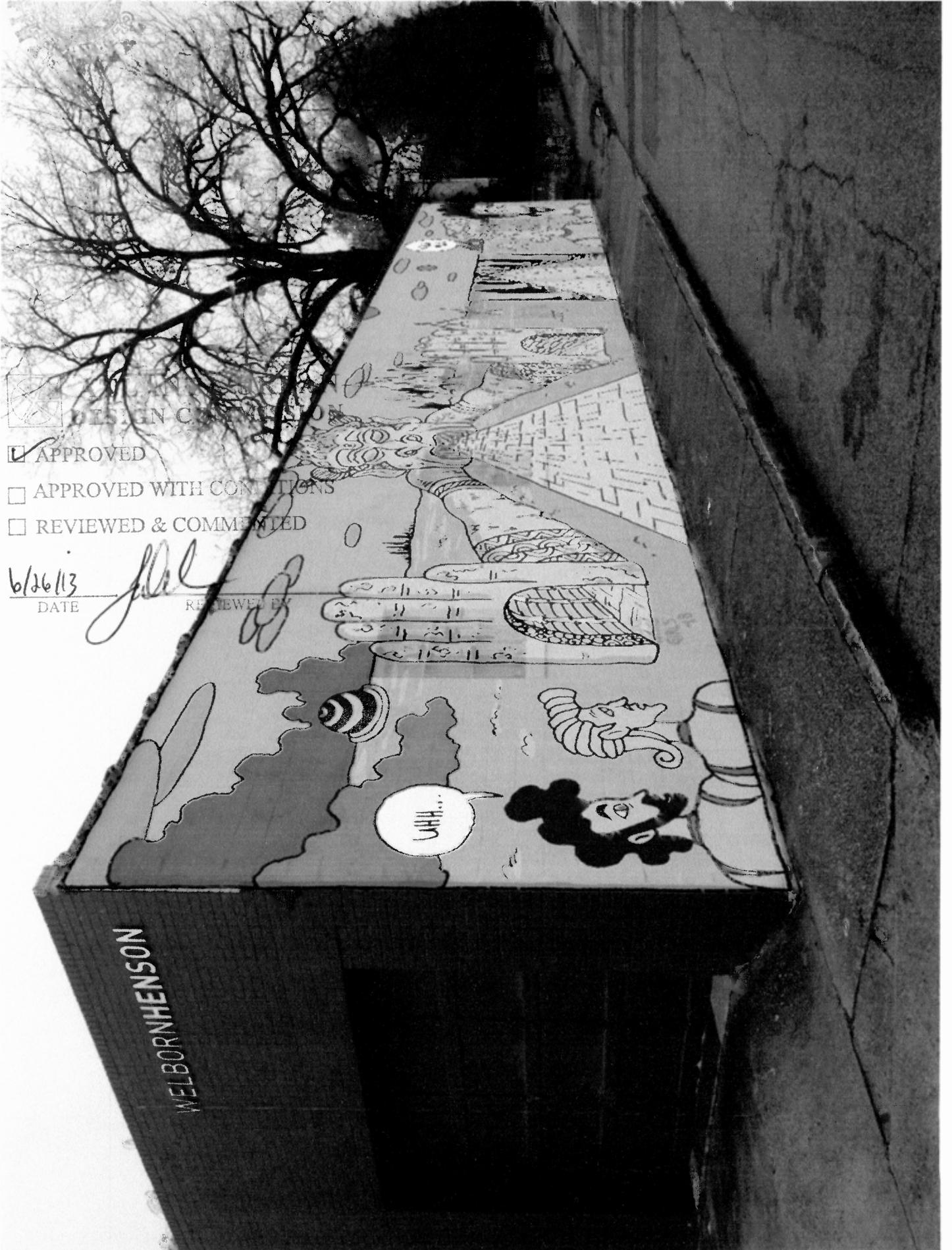
6/26/13

DATE

*[Signature]*

REVIEWED BY

WELBORNHENSON





**Joshua Ray Stephens**  
**Artist Statement**

It is my belief that all art is political by its nature. In the sense that it must engage in the public domain. That said, I do not feel a need to directly approach or engage in topical issues. I am more concerned with the life of the soul, mind and spirit. And as an artist the most direct way to these internal powers is through the imagination. I have no desire to attack or manipulate the viewer. I am not concerned with making propagandistic statements. I am much more interested in implications and questions.

I have several goals for my Living Walls piece. On the most superficial level I am trying to create a piece that makes people notice it. If someone smiles, or stares inquisitively, or even just stops for a quick look it will have achieved its most basic purpose. However the utmost goal is to create something that will invoke a sense of wonder in the viewer. It is my hope that I will be able to create an image which will wiggle its way into a viewer's imagination. Whether the viewer leaves with questions about the work's meaning, or an idea for the continuation of an implied narrative, or an interest in what may be on the inside of the structure. How deep does it go? What kind of race constructed such a monument? What is this a monument to? If I can evoke these kinds of questions I will consider my work a success. But ultimately that is out of my hands. All I can do is what I my imagination compels me to.

