

#22

2447

~~13-0-1132~~

(Do Not Write Above This Line)

13-0-1168

**AN ORDINANCE
BY COUNCILMEMBER CARLA
SMITH**

Carla Smith

**AN ORDINANCE AUTHORIZING
THE INSTALLATION OF PUBLIC
ART AT 73 GEORGIA AVENUE
SE, ATLANTA, GA 30312,
PURSUANT TO CODE SECTION
16-28.025 OF THE 1982 ZONING
ORDINANCE OF THE CITY OF
ATLANTA; AND FOR OTHER
PURPOSES.**

ADOPTED BY
JUL 15 2013
COUNCIL

- CONSENT REFER
- REGULAR REPORT REFER
- ADVERTISE & REFER
- 1ST ADOPT 2ND 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 _____

Zoning
 Committee _____
 Date *7/1/13*
 Chair *[Signature]*
 Action
 Fav, Adv, Hold (See rev. side)
 Other _____
 Members
Carla Smith
[Signature]
[Signature]
 Refer To _____

Committee _____
 Date _____
 Chair _____
 Action
 Fav, Adv, Hold (See rev. side)
 Other _____
 Members _____
 Refer To _____

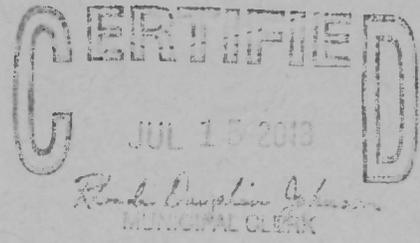
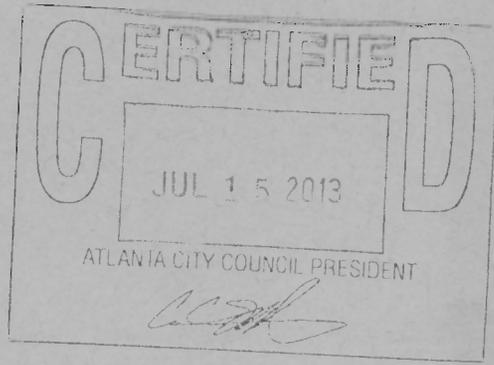
Committee _____
 Date _____
 Chair _____
 Action
 Fav, Adv, Hold (See rev. side)
 Other _____
 Members _____
 Refer To _____

Committee _____
 Date _____
 Chair _____
 Action
 Fav, Adv, Hold (See rev. side)
 Other _____
 Members _____
 Refer To _____

FINAL COUNCIL ACTION

- 2ND 1ST & 2ND 3RD
- Readings
- Consent V Vote RC Vote

CERTIFIED



MAYOR'S ACTION

APPROVED

JUL 24 2013

WITHOUT SIGNATURE
 BY OPERATION OF LAW



CITY COUNCIL
ATLANTA, GEORGIA

Carla Smith

AN ORDINANCE
BY COUNCILMEMBER CARLA SMITH

~~13-0-1132~~

13-0-1168

AN ORDINANCE AUTHORIZING THE INSTALLATION OF PUBLIC ART AT 73 GEORGIA AVENUE SE, ATLANTA, GA 30312, 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 sponsor, Living Walls, and the Artist, Know Hope, ("Applicants") submitted an application for installation of Public Art consisting of latex mural to be installed at 73 Georgia Avenue SE, Atlanta, GA 30312; and

WHEREAS, the Applicants have obtained the appropriate preliminary certification from the Director of the Office of Traffic and Transportation, affirming that the work will not constitute a traffic hazard or undue and dangerous distraction to motorists or pedestrians; and

WHEREAS, the Applicants 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 Applicants 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

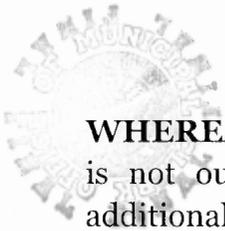
WHEREAS, the Applicants' proposed installation of Public Art requires final approval from the City Council and the Mayor, pursuant to the 1982 Zoning Ordinance of the City of Atlanta; and

A true copy,

[Signature]
Deputy Clerk

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

JUL 15, 2013
JUL 24, 2013



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 consisting of latex mural to be installed at 73 Georgia Avenue SE, Atlanta, GA 30312 pursuant to Section 16-28.025 (Public Art) of the Zoning Ordinance of the City of Atlanta.

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



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 581 Memorial Dr, Atlanta GA 30312

TELEPHONE NUMBER 321-262-6888 FAX NUMBER _____

E-MAIL info@livingwallsatl.com

NAME OF ARTWORK -

MEDIUM OF ARTWORK Latex paint

DIMENSIONS _____

PROPOSED LOCATION 73 Georgia Ave SE, ATL GA 30312

NAME OF ARTIST Knew Hope - tel Aviv

ATTACHMENTS

DRAWING OR PHOTO OF WORK

DRAWING OR REPRESENTATION OF WORK IN CONTEXT TO ITS LOCATION

ARTIST'S RESUME

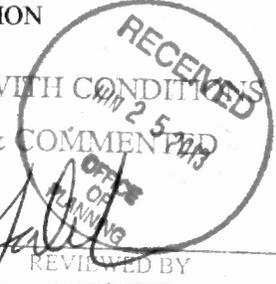
ARTIST STATEMENT REGARDING WORK

 ATLANTA URBAN DESIGN COMMISSION

APPROVED

APPROVED WITH CONDITIONS

REVIEWED & COMMENTED



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 [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.

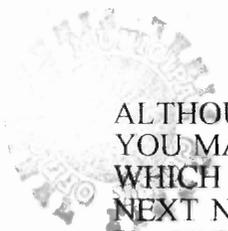
DATE 6/26/13 SIGNATURE [Signature]

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 [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.



Here are a few words about the image:

For the past few years, I've been interested in researching the idea of patriotism, not necessarily from a deliberate political aspect, but more of perceiving it as an emotional mechanism.

In this image, I use the flock of birds, migrating and homesick, but still huddled like a crowd at a rally. I believe that there is a very collective sense of longing, often for abstract causes.

Patriotism and the concept of a flag is usually offered as a remedy for this sense of being homesick, and helplessly longing.

When followed arbitrarily, this can lead to an abuse of potential, a flock of birds pummeling downwards instead of upwards and onwards.

The urgent and sincere flapping wings of the birds creates a sound that resembles the relentless and stubborn waving of a flag.

This suggests that these ideas of patriotism that we are born into and embrace automatically, are complicated situations, though fascinating from an emotional point of view.

By paralleling political ideas and imagery to emotional conditions, it helps us better understand the larger issues, in a more personal and relevant way.

It is important for me to point out and emphasize, that this concept relates to the general idea of patriotism, and not a specific form or local version. Like I mentioned above, the longing is universal, as is the constant state of feeling homesick, or feeling disillusioned and confused with the concept of 'homeland'.

That said, I do find the connection relevant, between this potential mural and the location in which it will hopefully be painted, due to the history of the area and the important events that took place in it.

Walls are meant to absorb and reflect what happens around them and inside of them, and in this case serve as reminders to how we can maintain a critical eyesight of our surroundings and what is happening within them, and be part of changing our reality in a positive way.

There is no finger-pointing, only observation.



**ATLANTA URBAN
DESIGN COMMISSION**

APPROVED

APPROVED WITH CONDITIONS

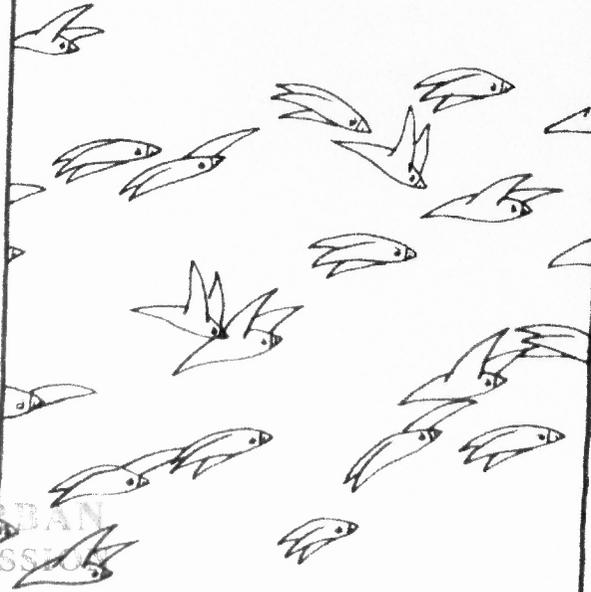
REVIEWED & COMMENTED

6/26/13
DATE


REVIEWED BY



(THE SOUND OF A WAVING FLAG)



ATLANTA URBAN
DESIGN COMMISSION

- APPROVED
- APPROVED WITH CONDITIONS
- REVIEWED & COMMENTED

6/16/13

DATE

[Signature]
REVIEWED BY



Know Hope – Israel

Artist Statement

For the past few years, I've been interested in researching the idea of patriotism, not necessarily from a deliberate political aspect, but more of perceiving it as an emotional mechanism.

In this image, I use the flock of birds, migrating and homesick, but still huddled like a crowd at a rally. I believe that there is a very collective sense of longing, often for abstract causes.

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ATLANTA URBAN
DESIGN COMMISSION

APPROVED

APPROVED WITH CONDITIONS

REVIEWED & COMMENTED

6/26/13

DATE


REVIEWED BY



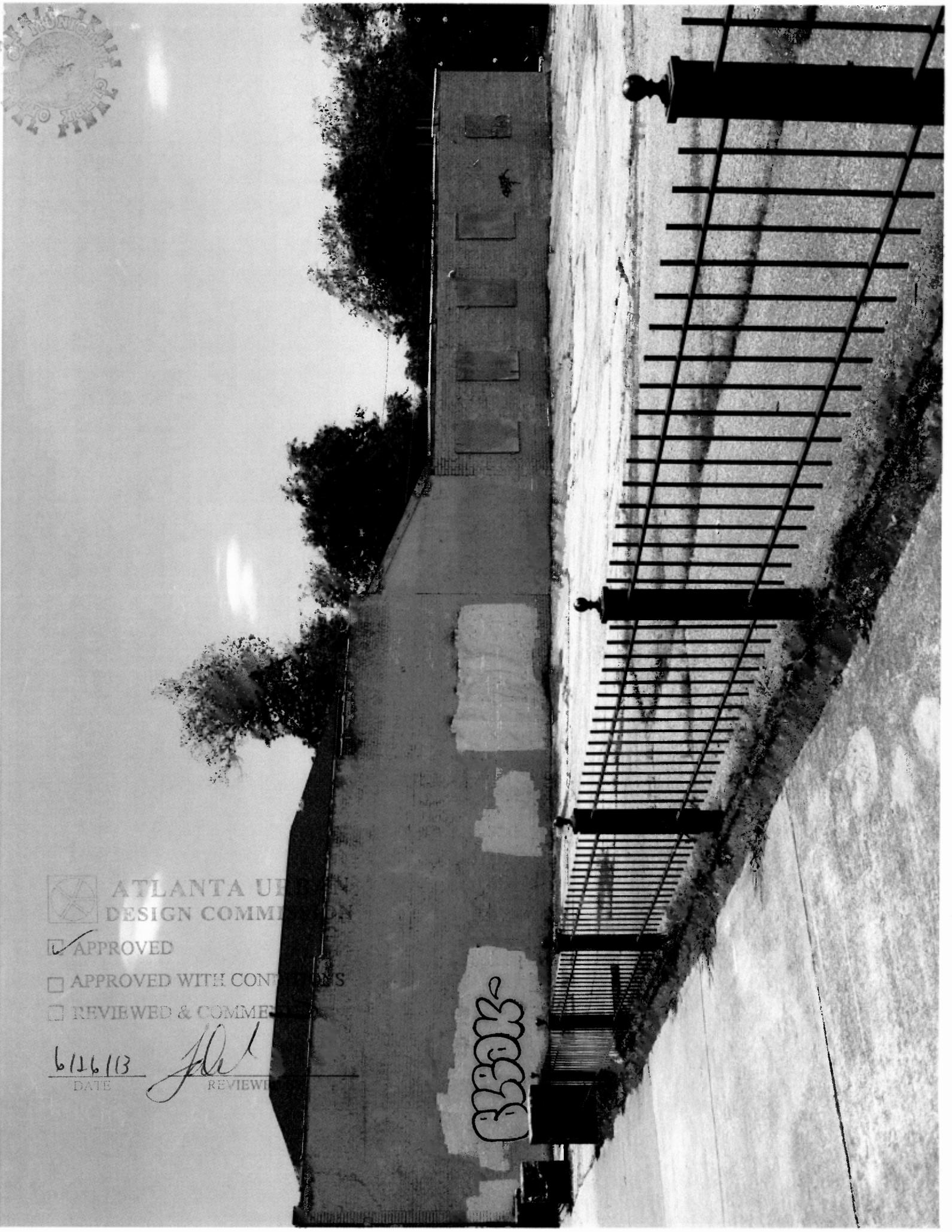
ATLANTA URBAN DESIGN COMMISSION

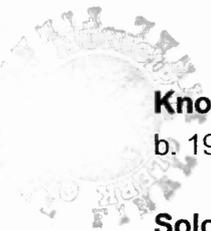
- APPROVED
- APPROVED WITH CONDITIONS
- REVIEWED & COMMENTED

6/16/13
DATE

[Signature]
REVIEWER

6/16/13





Know Hope

b. 1986 in Los Angeles, currently lives in Tel Aviv, Israel

Solo Exhibitions

2010

Edition Copenhagen - March - Copenhagen, Denmark (Lithography Workshop Residency and mural)

Untitled - Undisclosed Location - September - Tel Aviv, Israel

Untitled - Show and Tell Gallery - October - Toronto, Canada

Untitled - Undisclosed Location - December - Vienna, Austria

Untitled - Scope Art Fair in collaboration with Carmichael Gallery - December - Miami, FL, USA

2009

The Insecurities of Time – Ad Hoc Art, NYC

Through These Vacant Spaces We Can See Anywhere – Rialto, Rome, Italy

The Times Won't Save You (This Rain Smells of Memory) – Carmichael Gallery, Los Angeles

How We Got There//Like Pigeons in the Rain – X-Initiative, NYC

Artist Workshops, Lecture and Mural Painting - UCA Farnham, UK

2008

Temporary Residence – Anno Domini Gallery

2007

Just Because You Are Listening – The New and Bad Gallery, Tel-Aviv

Group Exhibitions

2010

Untitled - Inoperable Gallery - April - Vienna, Austria

Fresh Paint Art Fair - May - Tel Aviv, Israel

BLK River - September 2010 - Vienna, Austria

Jaffa Cakes - former Rove Gallery space - April - London, UK

Living Walls, the City Speaks - the Eyedrum Space - September, Atlanta, GA, USA

Untitled - Istanbul, Turkey - December

2009

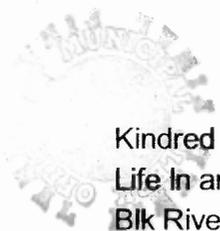
In/Version – Show & Tell Gallery, Toronto, Canada

Fresh Paint – Contemporary Art Fair – Tel Aviv, Israel

Friday 13th – Godspeed Space – Tel Aviv, Israel

You've Got Light In Your Eyes - Needles and Pens, San Francisco

Make Room – ST-Art Exhibition Space – Tel Aviv, Israel



Kindred Times and Future Goodbyes - Tel Aviv, Israel
Life In an Emptied House - ST-Art Exhibition Space - Tel Aviv, Israel
Blk River - Ofroom Gallery - Vienna, Austria
The Thousands - Village Underground - London, UK
Go Get Your Shinebox - Brooklynite Gallery - NYC

2008

Fresh Paint Young Artists Art Fair – Tel-Aviv
Hosting – Biennial of Urban Landscaping
Bat Yam Museum, Israel
Graffiti in the Frame – Shmone Club, Tel-Aviv
Images in Urban Settings – Midrasha School of Art, Tel Aviv
The Wall – Urbanix Gallery – Tel-Aviv
Home – Legal Action Gallery - Tel-Aviv
Take a Deep Breath – Carmichael Gallery – Los Angeles
Corked – The Gallery at Cork – London
Nuart 2008 – Tou Scene – Stavanger, Norway
Post-Pop – Holon Museum of Comics – Holon, Israel
GenArt Vanguard – Miami, Florida – in association with the Carmichael Gallery
Fresh Produce – Anno Domini Gallery, San Jose

2007

He, She, Me Makes We – Carmichael Gallery, Los Angeles -Fresh Produce – Anno Domini
Gallery, San Jose -Too Sweet and Seldom Seen – Kismet Gallery, New York -Separation Wall
Project (alongside artists Faile, Ron English, Swoon, Banksy) – Bethlehem -The Rear – Herzliya
Museum’s Biennial of Contemporary Art – Herzliya Museum, Israel

2006

Pirates of the Tel-Aviv Swamp – Independent Venue/Curation, Tel-Aviv
The End of the World – Independent Venue/Curation, Tel-Aviv
Echo of the Cave – Independent Venue/Curation, Tel-Aviv

RCS# 2915
7/15/13
4:40 PM

Atlanta City Council

MULTIPLE

13-O-1140 THRU 13-O-1145; 13-O-1147;
13-O-1168 THRU 13-O-1175
ADOPT

YEAS: 10
NAYS: 0
ABSTENTIONS: 0
NOT VOTING: 2
EXCUSED: 2
ABSENT 2

Y Smith	Y Archibong	E Moore	Y Bond
Y Hall	NV Wan	Y Martin	Y Watson
Y Young	B Shook	Y Bottoms	E Willis
Y Winslow	Y Adrean	B Sheperd	NV Mitchell

MULTIPLE