

AGENDA
SPECIAL MEETING OF THE CITY COUNCIL
COMMUNITY SERVICES SUBCOMMITTEE
Agoura Hills City Hall - City Manager's Conference Room
30001 Ladyface Court, Agoura Hills, California 91301
Monday, June 15, 2026
4:00 PM

Please silence all cell phones and other electronic devices during the meeting.

NOTE: *The Subcommittee and City staff will be participating in this meeting in-person in the City Manager's Conference Room. Members of the public have the opportunity to participate in-person in the conference room. For public participation on items listed on this Agenda, refer to "Public Comments" below.*

PUBLIC PARTICIPATION (PUBLIC COMMENT)

Option A: To provide public comments in-person at the meeting

Members of the public have an opportunity to attend the meeting in-person and speak or submit a written comment on any item listed on this Agenda. Public testimony is limited to three (3) minutes per speaker; a speaker's time may not be transferred to another speaker. Written public comments submitted at the meeting are not read aloud by staff.

To request to speak in-person at the meeting. *The Subcommittee will open the floor for public comment and any in-person attendee who raises their hand will have the opportunity to speak. Public testimony is limited to three (3) minutes per speaker; a speaker's time may no be transferred to another speaker.*

Option B: To submit written public comments by e-mail (prior to the meeting)

Members of the public have an opportunity to submit email correspondence on any item listed on the Agenda by sending an email to: comments@agourahillscity.gov. All public correspondence received by 3:00 p.m. on the meeting date will be provided to the Subcommittee prior to the meeting. Public comments are not read into the record. Any public comments received after 3:00 p.m. on the meeting day will not be considered as part of the Subcommittee's deliberations or entered into the official record, but will be provided to the Subcommittee the next day.

CALL TO ORDER

ROLL CALL

Councilmember Chris Anstead
Councilmember Penny Sylvester

APPROVAL OF AGENDA

PUBLIC COMMENTS

(This section is reserved for persons wishing to address items not listed on the Agenda that are under the subject matter jurisdiction of the City Council. Please refer to "Public Participation" above for full details on how to speak or submit written public comments under this category.)

DISCUSSION ITEMS

- 1. Ladyface Greenway Project Public Art
Review Ladyface Greenway Project Public Art Proposals and Recommendations

SUBCOMMITTEE OR STAFF COMMENTS

ADJOURNMENT

Date Posted: June 11, 2026



REPORT TO COMMUNITY SERVICES SUBCOMMITTEE

DATE: JUNE 15, 2026
TO: HONORABLE MEMBERS OF THE COMMUNITY SERVICES SUBCOMMITTEE
FROM: NATHAN HAMBURGER, CITY MANAGER
BY: AMY BRINK, DIRECTOR OF COMMUNITY SERVICES
SUBJECT: LADYFACE GREENWAY PROJECT PUBLIC ART

Last year, the Cultural Arts Council (CAC) was assigned to assist in selecting the public art for the Ladyface Greenway Project (Project) scheduled to open later this year. To begin the process, CAC reviewed the Request for Proposals that were released in March 2026 with a deadline for submission of April 9, 2026. The City received proposals which were presented to and reviewed by the Ladyface Greenway Public Art Subcommittee (Subcommittee). This Subcommittee is comprised of two CAC Members, two community members, and two city staff.

The Project provided seven different potential areas for public art to be installed. The intent was to be flexible and to offer plenty of opportunity to incorporate art intentionally. Through the RFP Process, the Subcommittee was able to accept proposals based on one of two ways. The Subcommittee could either select pieces all from one artist, or one piece from different artists. After much discussion, the Subcommittee agreed that there was a desire to see pieces from multiple artists in order to create interest and variation.

Included in this report are proposals with art selections that the Subcommittee recommended. Those proposals include the name of the pieces and are from the following artists:

1. Martha Moran, Ojai Rockstacker: piece to be commissioned based on materials submitted
2. KC Restoration: "Ghost Tree"
3. M/PAL (Mandy Palasik Studio): "The Bloom"

The project budget is \$75,000 inclusive of all artists' fees.

The CAC directed staff to negotiate the individual costs of the pieces with each of the artists. The hopes would be to acquire pieces from the three artists, all within the project budget. The CAC also recommended the proposals be reviewed in order of preference, Martha Moran, M/PAL, KC Restoration. If the Subcommittee is supportive of the CAC's recommendation, Staff will proceed with working with the artists on costs and an agreement to bring to the City Council at the July 8, 2026 City Council Meeting for approval. .

FISCAL IMPACT

The FY 2025-26 Budget includes the \$75,000 for the public art in the Ladyface Greenway Project.

RECOMMENDATION

Staff respectfully recommends that the Subcommittee approves the Cultural Arts Council's recommended selection for the Ladyface Greenway Project Public Art.

Attachments

[Ladyface Greenway Proposals.pdf](#)

Ladyface Greenway Public Art Proposals

LADYFACE GREENWAY PROJECT

Letter Of Interest: Martha Moran

In 2015, I was particularly delighted when I was asked to install two sculptures at the Agoura Hills Recreation and Event Center. My grandfather, who was part of the Reyes family, grew up near the Pony Express Station. As we were installing the sculptures, I kept imagining him as a boy exploring those hillsides 100 years ago.

So again, I am delighted to be making a proposal for the Ladyface Greenway Project.

My sculptural work has often been about blending well-shaped, found local boulders as well as limestone and marble pillars with other more rarified rock. Petrified wood, obsidian, wonderstone, and ammonites feature regularly in my work as well as "splash copper," brass cymbals, shrapnel, and other salvaged metals. I often inlay geodes and other semi-precious stones or incorporate geologically intriguing rock formations into the larger base rock.

What originally began as a desire to bring a fresh take to the simplistic rock stacks I would come upon while hiking, has evolved immensely. I now create one of a kind stone fountains and personalized shower installations, designing my own petroglyphs based on my clients' favorite imagery. I also construct stone furnishings, custom urns, and most recently, a quite elegant sculptured sign for Ojai Zen Gardens Spa.

In it all, I like to spotlight Nature's ability to sculpt breathtaking works of art through wind, water, fire, and earthquakes and integrate these natural "masterworks" into my own designs to create something that is uniquely mine, but also honors the natural wonders around us.

With that in mind, I have two distinct ideas for the Ladyface Greenway Project:

I have included photos of two sculptures in my "Seussical" series. These curving rock stacks seem to defy gravity, but are securely pinned with stainless steel rod. I am imagining a cluster of three curving stacks mounted on pale red Arizona sandstone base stones of slightly varying heights. I use many types of California stone in my work, but would feature stones local to Agoura Hills (Marcasite Agate, Chalcedony, and brecciated volcanic rock are a few). The sculpture's stacks would arch in and around each other in a dynamic interplay while being whimsical and engaging for children.

My second idea highlights the native animals of Agoura Hills. Last year I carved seven petroglyphs which are now mounted on the exterior walls of a large deck/veranda high in the Santa Barbara mountains. Each piece depicts a different wild animal seen regularly on the property (photo attached).

For Ladyface, I would carve similar imagery, but each petroglyph would be anchored within a custom-fabricated, decorative steel screen mesh panel which would be installed amid the native plants along the pathways. The semi-transparent panels would be free standing, and the native plants could grow into the mesh. Different native animals would be carved on each side.

I have many years experience working closely with clients on public art projects and private commissions -- first walking the site to get a strong sense of place and working closely with clients to ensure I have a good understanding of their vision. I enjoy the collaboration, the modifying of ideas and the problem-solving necessary to create a sculpture which will continue to intrigue people who are regularly walking by the piece, day after day, year after year. Upon completion, I often hear, "It looks like it's always been here, like it belongs." That's my gold standard -- it belongs.

2. CONCEPT OF PROPOSAL

Seussical Stack: The Seussical piece with a cluster of three arching stacks mounted on three base rocks may be off scale for the space, but can be adapted (see the attached photo of two smaller Seussical sculptures in my garden). I installed them a few years ago, but they still delight me and the visitors on the Ojai Studio Artists Tour -- particularly as the garden has grown up around them.

Whatever size is appropriate, I do like the idea of mounting the curving stacks high enough to be seen a distance away -- and perhaps be momentarily mistaken for some strange variety of hollyhock...? I intend for them to be as whimsical as their namesake. At the same time, the three stacks will interact sculpturally, arching in and around each other in a dynamic interplay. Some of the stones in the stack will be well shaped raw rock -- including many from Agoura Hills. Polished Aragonite, green and grey marble, agate, obsidian and petrified wood will also interlace as a contrast.

Technical Details: The reddish stone bases (see photo of Arizona sandstone) will be pinned into concrete footings, each piece at a slightly different height. The various smaller stones in the stacks are drilled then threaded onto curving stainless steel rods which will be affixed into steel sleeves epoxied into the top of each base stone. The steel rod will be epoxied securely into the topmost stone. The whole sculpture will be treated with Stone Technologies Concrete Sealer X-3 which is both an excellent UV protector and graffiti repellant.

Animals of Agoura Hills: My second idea features the native animals of Agoura Hills. Last year I designed an array of petroglyphs which are now mounted on the outside wall of a large deck-space high in the Santa Barbara mountains. Each piece depicts a different wild animal seen regularly on the homeowners' property (photos attached). These include a snake, a roadrunner, a bobcat, a great horned owl, a quail and coyote family. There are so many other animals to consider including -- a mountain lion, a skunk, an opossum, raccoons, frogs, and so many other birds and smaller creatures.

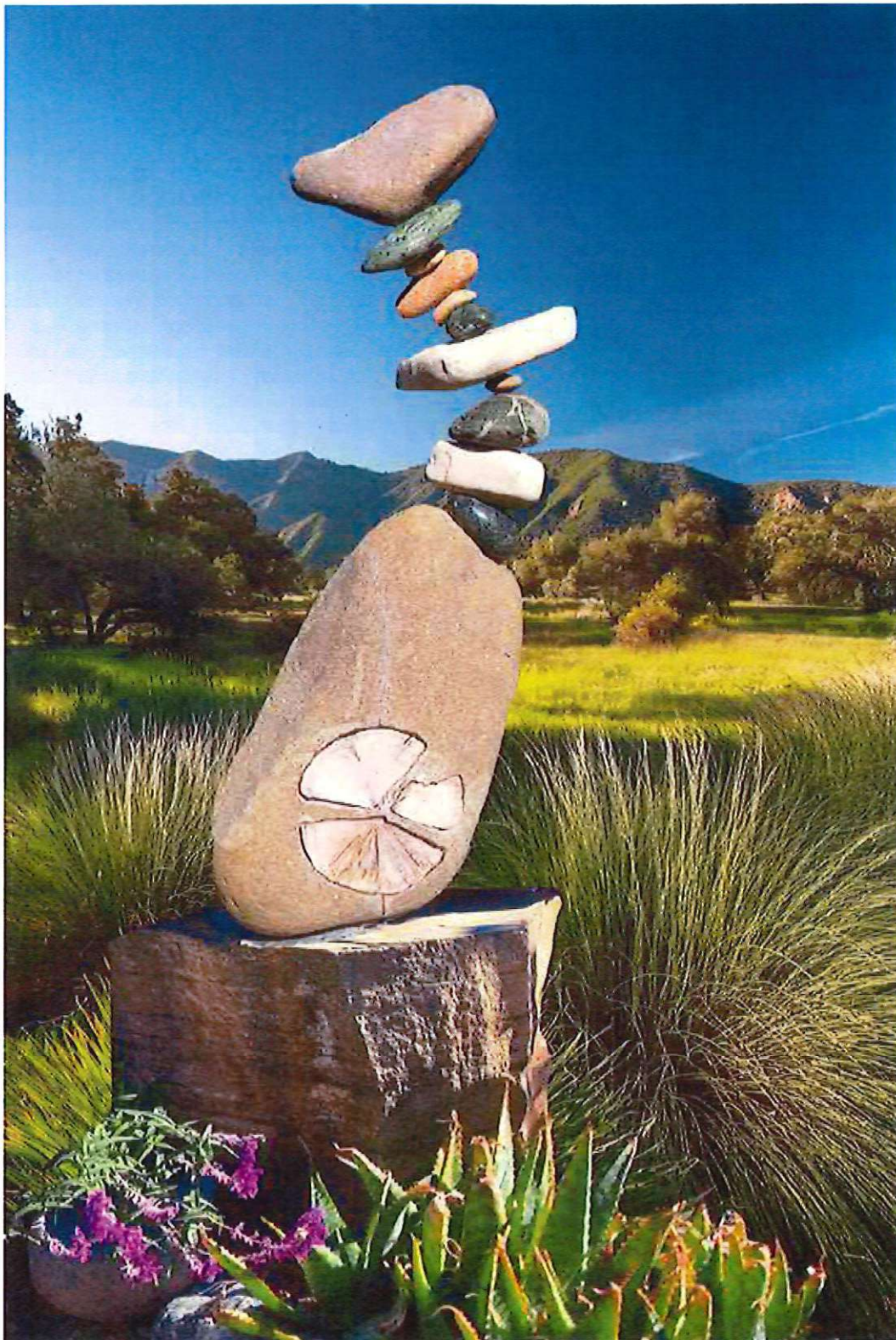
For the Ladyface Greenway, I would carve similar imagery into natural flagstone. Each petroglyph would be securely welded into a custom-fabricated, decorative steel screen mesh panel (see photos), probably painted to coordinate with the stone). The panels would all be the same size and stand high enough to be seen above the vegetation (2-3 foot wide by 3.5 - 5 foot high and situated every 10 -- 15 feet along the path).

The diamond shaped steel mesh is semi-transparent and the plants could grow into it (see photos). If both sides of the panels are visible, I can carve a different local animal on each side.

Technical Details: Oklahoma flagstone will be used, 1/2 -1 inch thick with burnt umber to orange coloration. Each flagstone is picked for its strength and the color being dark enough to have good contrast with the lines I carve into it (the next layer down is whitish). I try to find pieces that have pleasing natural shapes (but often recut to look like natural edges). Although the panels are all the same size, each petroglyph will be a different shape to accommodate the size and shape of the animal carved into it.

My fabricator will weld the mesh panels together using 1" square stainless steel tubing, which will be affixed into concrete footings. The screen mesh will be cut and fit tightly around each petroglyph, each stone welded securely into the mesh panel.

The flagstone will be treated with Stone Technologies Concrete Sealer X-3 for excellent UV and graffiti protection. As to ongoing care: I would suggest resealing these stones every two – five years. All stone sculptures should have ongoing care, but many of my works in private homes have not. Some are in full sun and experience annual shifts in temperature. I am happy to see that they have held up well, despite not being sealed regularly. The sealant does go on very fast with little to no problems with drip lines, etc, and works extremely well.



This photoshopped image adds a large sandstone base stone beneath an existing Seussical sculpture. I am imagining a trio of curving rockstacks similar to this, all situated on sandstone bases of different heights, with stones from the Agoura Hills area featured in the curving stacks and inlays.



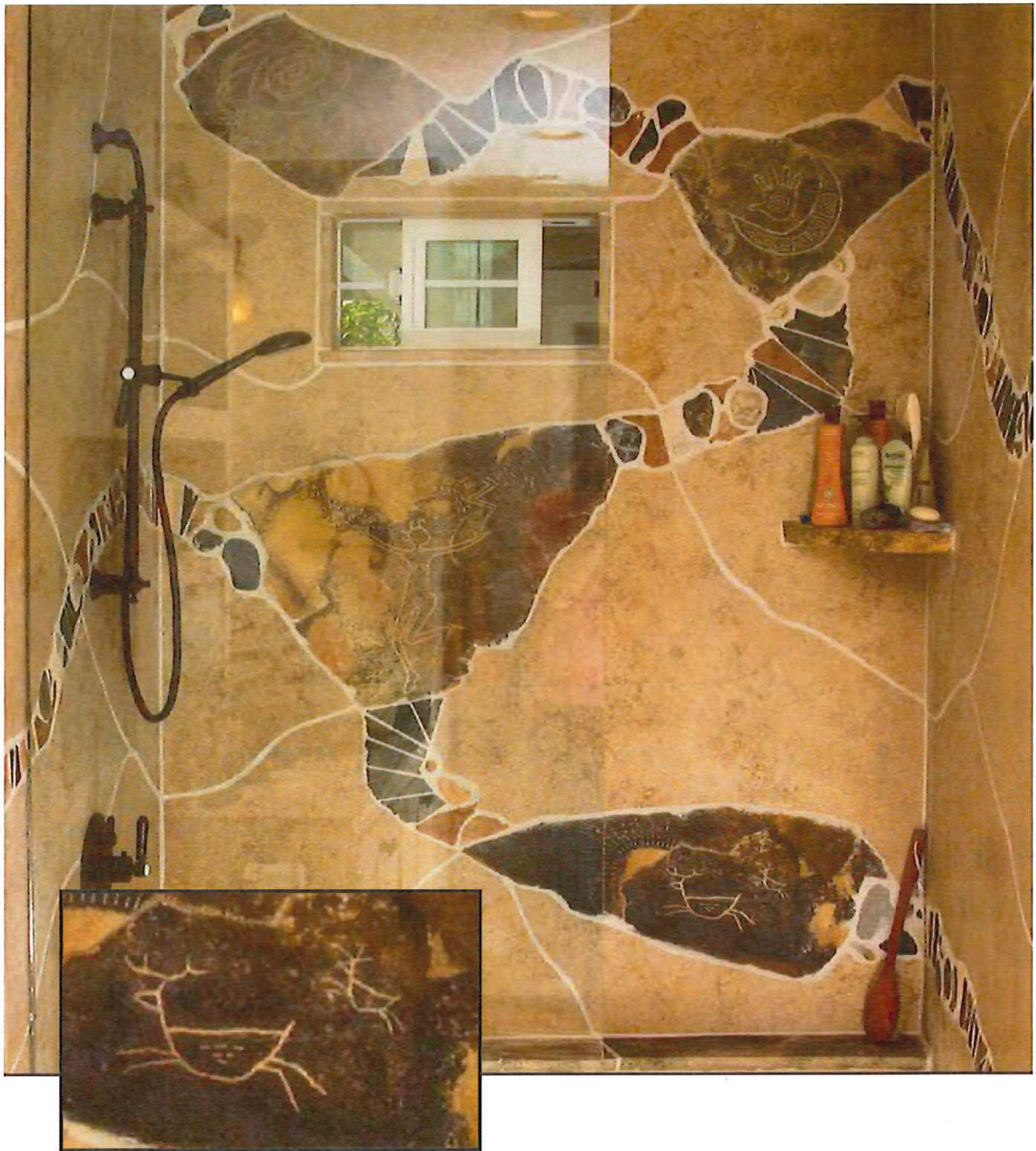
These are two Seussicals in my sculpture garden. The Ladyface stacks will be situated in a close cluster, each mounted on sandstone base rocks.



This sketch gives a rough idea of what I am imagining for this sculpture. Inlays could be stones from Agoura Hills (should they work in that application or be part of the stacks).



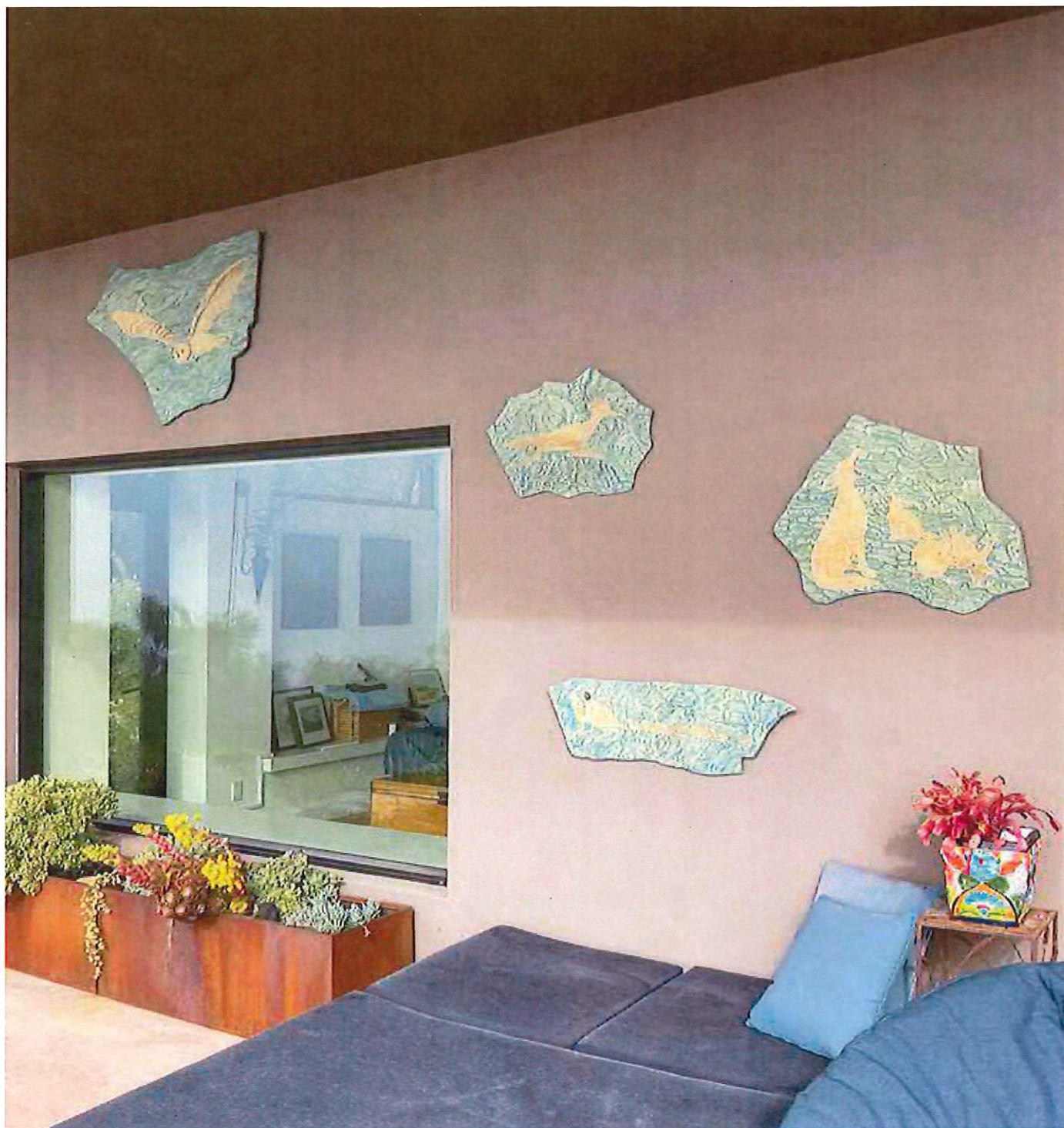
For the Agoura Hills animal panels; these are two carved petroglyphs, Foxes Play (24 x 30) and Slowpoke (16 x 28) carved on Oklahoma flagstone, which is the kind of stone and coloration I would use for the Ladyface project.



The Rainmaker Shower was designed for a client in Ojai in 2015. Deer are one of my favorite animals to capture in stone.



This sketch gives a rough idea of what I am imagining for this sculpture. Inlays could be stones from Agoura Hills (should they work in that application or be part of the stacks). The 1" steel posts will be embedded in concrete footings.



This is a recent commission installed on the outside wall of a home high in the Santa Barbara mountains depicting animals indigenous to the area. The clients wanted the flagstone stained blue (Ladyface will be natural flagstone).

3. ARTIST STATEMENT

When I studied in Italy as a teenager, I noticed how what is utilitarian here in the States – like bridges, road markers and fountains – was not just beautiful, but actually Art in Italy. I aim to merge art and design, make the mundane elegant, and bring an Eastern sense of serenity to public spaces, home gardens and office.

4. CURRICUM VITAE

Martha Moran is an Ojai-based artist and filmmaker. For 20 years, she has worked as a sculptor and designer of fountains, stone-furnishings and Art Showers.

As a child, she took classes at Scripps College with California watercolorist Phyllis Skelton and sculpted her first bronze at 16. She has a BA from the College of Creative Studies at UCSB, an MFA from UCLA Film School, and has studied at Edinburgh Art College and the University for Foreigners in Perugia, Italy.

In her first career as a director and screenwriter, Martha worked extensively in children's TV, won a Directors Guild Award, an NEA grant and a Genesis Award. Moving to Ojai in 1993, Martha loved seeing rockstacks out on the trails, but wanted to give this ancient tradition a fresh take, mixing non-traditional stones and metals with rough, but naturally well-shaped boulders.

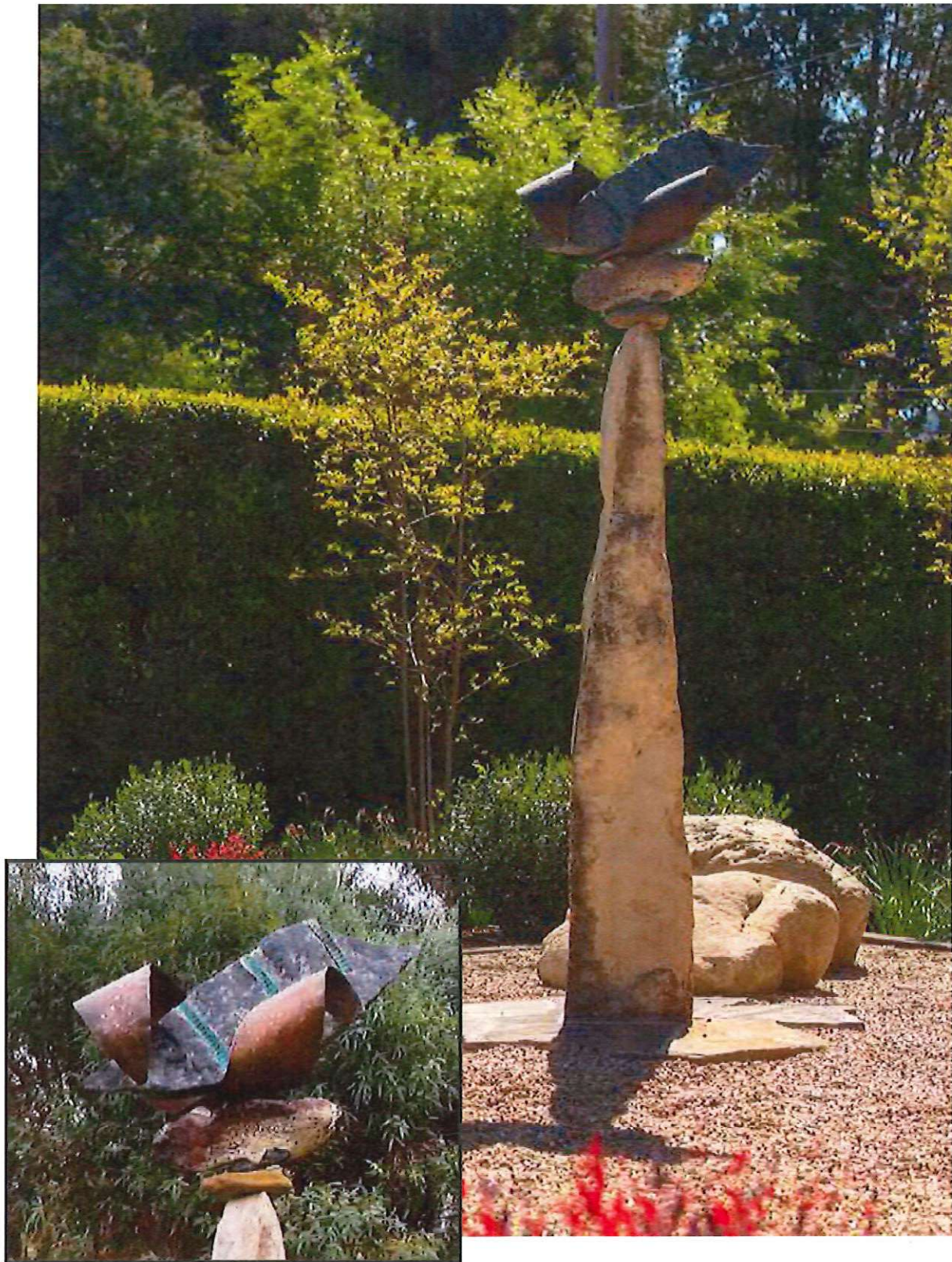
As her work evolved and expanded, she strove to apply her artistic sensibilities to everyday life and infrastructure -- including fountains, stone furnishings and Art Showers, carving petroglyphs in flagstone with winding "ribbons" of stone tying the design together. She works closely with clients to develop their own distinct iconography and create truly personal spaces.

As to public art, in 2015, Martha designed two sculptures for the Agoura Hills Recreation and Event Center. In 2018, after the Thomas Fire, the City of Ojai purchased Altar to the Fire Gods, which is on permanent display at Ojai City Hall. In 2025, Martha designed and installed a memorial bench in honor of Ojai Women's Fund founder Karen Evenden at the Ojai Valley Hospital's Continuing Care Center. As part of an Ojai Art Commission project, she is currently building four other stone benches along the public trail winding through the "Cottages Among the Flowers," a meticulous restoration of historic 1929 cottages. She is mixing colorful Apaloosa flagstone benches with boulders from the property as the "legs" to the benches. Two larger benches will include large, gnarled boulders with ancient lichen growing all over them.

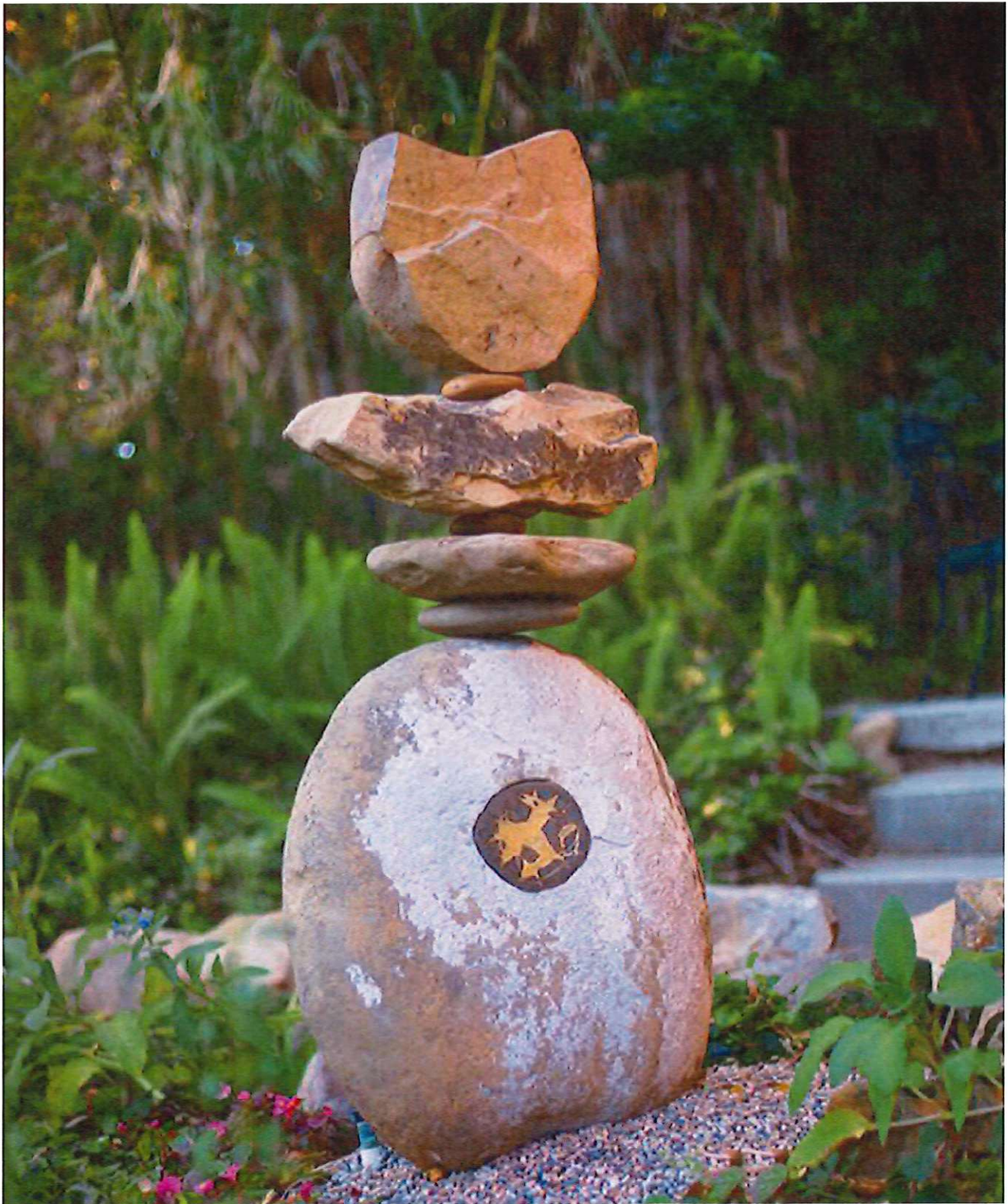
Over the years, she has had several sculptures on long-term display in the Ojai Valley Museum's Sculpture Garden and several other sculptures installed outside businesses in downtown Ojai.

Martha and Tanya Kovalski staged a retrospective exhibit, Matters of Gravity, at the Maloof Foundation for the Arts from 2021 – 2023 (Covid extended). In 2024, Martha's Strawberry Fields Forever...and Avocados and Citrus Too was voted best sculpture and won the People's Choice Award at the Santa Paula Museum of Art's Art in Agriculture exhibit. Martha's current slate of projects includes: a new Quail Art Shower, a sculpted art piece as part of new signage for Ojai Zen Gardens Spa (just installed this past week), and a custom urn (integrating memorabilia meaningful to the deceased into these unique "sculptures").

A longtime member of Ojai Studio Artists, Martha was OSA president from 2016 - 2018. In addition to the Maloof Foundation, Martha has exhibited work at the Santa Paula Museum of Art, Ojai Valley Museum, Ventura County Museum, SLOMA Pop Up Gallery, Beatrice Wood Center for the Arts, Art City Gallery and Artists Union Gallery in Ventura, the California Sculpture Symposium in Cambria, and College of Creative Studies Gallery, UCSB and has sculptures in the City of Banning's permanent sculpture garden.



Obelisk was created for an Ojai homeowner in 2019 and features a Kansas limestone fencepost, basalt, quartzite and copper.



The Griffin Stack (56 x 26 x 16) has been at the Ranch House Restaurant in Meiners Oaks since 2014. A Septarian Nodule from Utah is inlaid in a local boulder. Other stones include quartzite stacked between found local stone.



Men-en-tol West and Stillpoint (inset) were commissioned for the City of Agoura Hills Recreation and Event Center in 2015. The boulder is inlaid with Fairy Stones, a concretion found in the riverbeds of Quebec's gold country. It is my tribute to the Men-en-tol in Cornwall, which is believed to date back to the Bronze Age. Stillpoint features a Kansas limestone fencepost, local sandstone, obsidian and quartzite.



Altar to the Fire Gods II (66 x 37 x 14) was created in memory of the Thomas Fire for a special tribute exhibition at the 2018 Ojai Music Festival. It is made from burnt wood and burnt stone from the fire, quartzite, Panther stone from India (the flames), slate and flagstone. Altar to the Fire Gods I (inset) is on permanent display in Ojai City Hall.



Sun & Moon (87 x 18 x 14) features a Kansas limestone fence post (which were actually used in the 1880s in Kansas) inlaid with a Septarian Nodule with a stack of quartzite and locally found stones. It was on display in the Ojai Valley Museum's Sculpture Garden between 2012 and 2016, then sold. It is now in a private garden.



Strawberry Fields Forever and Citrus and Avocados Too (58 x 46 x 29) is created from sandstone, flagstone, various marbles, antique glass and local stone. It was voted Best Sculpture and won the Peoples' Choice Award in the 2024 Art in Agriculture exhibit at the Santa Paula Museum of Art. One side depicts the strawberry fields of coastal Ventura County; the second side features the avocado and citrus groves in the county's valleys. The white "clouds" are a stone called Howlite.



In 2025 I built the Karen Evenden Memorial Bench for the sculpture garden at Ojai Hospital's Continuing Care Center using Appaloosa flagstone and grouted slate for the "legs."

I am currently working on an Ojai Art Commission project -- four benches for the Cottages Amongst the Flowers, seven 1929 cottages being restored in Ojai. The benches will be made of Appaloosa flagstone. The "legs" are all boulders from the actual property.



Tranquility is a sculptural fountain which features a basalt column inlaid with a fossilized ammonite, topped with a calcite bowl, local beach rock and polished Aragonite.



The Icebergs in Last Icebergs are polished aragonite from Nevada with layers of blue Brazilian marble as its ocean.



The Portal is one of a recent series of sculptures using cymbals layered with agate, splash copper, and a myriad of other stones as the central focus of the work. The topstone is petrified wood. Smaller suspended stones include obsidian, dalmatian stone, old Michigan brick, Fairystones, and beach pebbles.

6. PRELIMINARY BUDGET

Note: This budget is based on the larger size sculpture and fabricating eight petroglyph panels. The price would change significantly with downsizing of project.

Seussical Sculpture:

Materials:

Sandstone Base Stones (\$.21 a pound – estimate 1500 pounds) and other rock to be incorporated into stacks, ½" stainless steel threaded rod (18 feet), concrete, epoxy, sealant and other miscellaneous materials: 2600

Engineering: 850

Rentals:

1 day rental JCB SK Reach Lift Telehandler 1130

Labor: 4300

Design, Construction and Installation: 15,000

Contingency 2000

TOTAL 25,880

Eight Petroglyph Panels

Materials:

Flagstone, fourteen gauge one inch square stainless steel tubing (136 feet@ \$78 each, 20 foot lengths), stainless steel expanded metal screen (4" x 8" sheets @ \$281 sheet), concrete, epoxy and other miscellaneous materials: 4528

Engineering: 450

Labor:

Fabrication and Welding (\$750 per panel) 6000

Installation Labor 1500

Design, Construction and Installation: (\$2000 per panel) 16,000

Contingency 2000

TOTAL 30,478

7. TIMELINE

From Approval of Project: installed within 5 – 6 months

Design and engineering issues: 2 months

Construction & Fabrication: 3 months

Installation: 2-3 days

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LADYFACE GREENWAY
CONCEPTUAL PROPOSAL
for the
City of Agoura Hills

Submitted by
Carolyn Lehne

April 9, 2026

KC RESTORATION
1514 West 130th Street Gardena, California 90249
310-863-1667 CA License 637240



LETTER of INTEREST

Living at Malibou Lake for the past 25 years, my family and I have enjoyed the beautiful natural settings around the community. I wake up to birds singing. The daily animal sightings including rabbits, raccoons, coyotes, lizards, hawks, and deer. I've been ten feet from a mountain lion, crossed paths with a fox, and seen the colors of fall, the explosion of wildflowers in the spring and other amazing natural events while hiking the Santa Monica Mountain trails, including nature's rebirth after the Woolsey fire.

The Ladyface Greenway will be a wonderful addition to the community, and offers visitors and neighbors an opportunity to share the natural experience.

Our intent is to express our personal experiences with nature through our artwork.

Thank you for your consideration,
Carolyn Lehne MacLeod

PROPOSAL CONCEPTS

Our proposal includes items that are utilitarian as well items that are for visual enjoyment.



ACORN

Materials: concrete and tile

~4 feet tall

OAK LEAF BENCH

Materials: stained concrete

~4 feet tall x 6 feet wide



KC RESTORATION

1514 West 130th Street Gardena, California 90249
310-863-1667 CA License 637240



FEATHER

Materials: stained metal, mixed media
~8 feet tall

GHOST TREE TRUNK (with small animals)

Materials: stained concrete
~8 feet tall



KC RESTORATION

1514 West 130th Street Gardena, California 90249
310-863-1667 CA License 637240



GIANT POPPIES

Materials: stained metal, mixed media

~8 feet tall

CAROLYN LEHNE

carolyn@kcrestationinc.com 310-863-1667

Curriculum Vitae

Educational Background

1990-1993 University of Canberra, Australia.

Masters of Applied Science, Conservation of Cultural Materials with a specialization in paintings and painted surfaces, consistent with the American Institute of Conservation "Code of Ethics," December 1992.

1988-1989 University of California Los Angeles, further study in Art History.

1985-1988 California State University Long Beach

Bachelors of Art, with emphasis on studio art, May 1988.

Professional Courses

State of California Department of Public Health, worker lead training

State of California Department of Public Health, worker asbestos training

OSHA 30 hour Training, Supervisor and Safety Program

American Red Cross, First Aid and CPR Training

Professional Affiliations

American Institute for Conservation of Historic & Artistic Works (AIC) 2003-present

Western Association for Art Conservation (WAAC) 1993-present

Los Angeles Conservancy, Los Angeles 2001-present

Selected Projects

K.C. RESTORATION CO., INC – Gardena, CA

2025

Norton Simon Museum tile restoration of entire exterior

Twain Public Library Long Beach restoration of damaged tiled sculptures.

Barnsdall Park Residence A Building wood window restoration and recreation of historic hardware

Hotel Green Pasadena recreate decorative capitals and cast plaster pieces for the ballroom.

El Capitan Theater Hollywood restore water damaged decorative cast plaster ceiling and stencils.

2024

Henry Bollman House color analysis of interior

El Capitan Theater restoration to water damaged lobby ceiling

Arden Modjeska House color analysis of interior and exterior

Barnsdall Park Residence A Building color analysis and window restoration

2023

910 2nd Street Sacramento recreate 1920's historic ghost sign advertisement on building wall.

Reagan Library Berlin Wall recreate original "graffiti." on the wall piece.

Crossroads of the World Hollywood documentation and color analysis of the decorative surfaces throughout all buildings.

South Coast Plaza Ram Sculpture abate surface, rust removal, and repaint surface

Lovell Health House color analysis of 240 samples throughout the interior and exterior

Pickwick Building Hollywood color analysis and replication of the historic finishes of the interior and exterior, cast stone repair

Hollyhock House color analysis of interior and exterior

SJC Basilica Mission color analysis of the interior

Taft High School LAUSD protection of 28 wall murals

2022

Insurance Exchange Building Long Beach recreate painted 1920's advertisement on side of building.

Venice High School Auditorium restoration to decorative plaster ceiling, recreate plaster details, analysis of the color scheme, recreate historic painted surfaces.

Barnsdall Park Hollyhock House color analysis of exterior surfaces

Barnsdall Park Residence A Building color analysis of the interior and exterior surfaces

2 Rodeo Building Cupola gilded exterior cupola on building rooftop.
San Juan Capistrano Substation recreate historic signage
Geffen Playhouse Westwood restore water damaged ceiling and stencils, conserve painted medallion
San Juan Capistrano Basilica Mission color analysis of the interior

2021

Nimoy Theater Westwood color analysis of the exterior and interior surfaces and blade sign
Historic Bembridge House Long Beach restore exterior decorative plaster work
Catalina Casino Theater restore damaged ceiling and replace historic stencils
Nissin Foods Sculpture restore structural and surface of the sculpture
Valley Beth Shalom exterior sculpture conservation of the painted surface

2020

Rialto Theater Pasadena color analysis of the exterior surfaces and blade sign
Annenberg Community Beach House in-painted historic decorative fish pool tiles
USC Levey Library conservation of the large world globe
USC Physical Education Pool restore tile and fish sculptures, color match and in-paint damaged tile

2019

Union Station: exterior gilding at Ticket Concourse windows
Queen Mary: conservation of a painting "The Circus" by Doris Zinkeisen
Insurance Exchange Building: restore and replicate historic signage on the exterior of the building.
Greystone Mansion Theater: documentation, color analysis, decorative painting.
USC Historic Medical Center Building: gilding of two domes, lettering and arch bands on a Hugo Ballin Mural in the lobby entrance.
(work was done jointly with Zebala and Partners Conservation).

2018

Fort Moore: restore gilded lettering, and color correct terra cotta, brick and concrete repairs
Westminster Presbyterian Church: restore damaged decorative ceiling, and color correct repairs to stonework
Academy Museum of Motion Pictures: faux paint large doors to replicate surrounding black marble finish.
Tower Theater: extensive documentation throughout the theater

2017

Union Station: restoration of the Fred Harvey Restaurant. Work included cleaning and restoration of the historic acoustic ceiling.
Cleaning of all the acoustic walls, light pendants and chandeliers, restoration of the windows, and faux work to the new electrical lighting devices.
Queen Mary: color analysis for the ships smoke stacks
Wilson High School, Long Beach: conservation of a 1940 WPA painted auditorium curtain and recreation of exterior large signage.
Catalina Casino Theater: restore and reproduce missing water gilded window signage, restore damaged decorative ceiling and metallic finish.
USC: recreate historic stencil pattern on ceiling of AHF building, and color correct a variety of stone finishes throughout the campus.

2016

Queen Mary: restoration of the plaster frieze "Sport and Speed"
Union Station: restoration of the Fred Harvey Restaurant Mezzanine. Work included color analysis, re-creating the painted and glazed finish on all wood paneling and woodwork throughout. The historic acoustic ceiling was cleaned and restored. The windows, metal door to dumbwaiter, tile work, and painted metal railings were restored.
Archer School for Girls: color analysis, recreate the original painted wall finish and line work throughout the main entry hall.
Scripps College, Claremont: create an original ceiling stencil for a new entry.
Franklin Classical Middle School: complete conservation of four wall murals by Suzanne Miller
Walking Box Ranch, NPS: color analysis of the main house both interior and exterior.

2015

Queen Mary: restoration of the marquetry mural "the garden scene".
Hauser, Wirth and Shimmel Art Gallery (A1 Globe flour mill): restoration/fabrication of historic decorative plasterwork, woodwork, and metal details, recreate historic signage.
MacGowan House: restoration of 47 exterior grotesques, including condition survey and restoration of the painted surfaces.
George Gabriel: conservation of oil painting.
Warner Grand Theater: research, analysis, and recreation of historic mural.

2014

Queen Mary: conservation (phase one) of three murals.

Villa Riviera: color analysis and historic color consultation for interior spaces.

2011-2013

Wilshire Boulevard Temple: restoration of the entire interior painted acoustic plaster, gilded cast plaster, and Zenitherm surfaces. Areas include the main sanctuary oculus, cornice band, sanctuary walls, loggia, flag niches, organ grill, choir loft, stairwells, Wilshire lobby, 1st and 2nd floor ambulatories, bimah, ark and Roth gallery. The exterior work included the East and West portals. Auditorium interior decorative ceiling and proscenium.

Queen Mary: conservation (phase one) of two murals.

2010-2011

Adamson Historical House: recreate the historic decorative details on the exterior of the pool house windows.

Warner Grand Theater: restoration of damage to the mezzanine ceiling and further color analysis.

Hollywood Roosevelt Hotel, Public Kitchen Restaurant: recreate historic stencil patterns to the ceiling; application of all decorative finishes to the ceiling.

2009

Warner Grand Theater: color analysis of the mezzanine and basement levels.

Raymond Theater: color consultation for exterior and interior, recreate original decorative details on interior of theater, recreate decorative finishes throughout interior and exterior of theater.

2008-2009

Milbank Mansion: gilding of entire ceiling and soffits, conservation of original stencils and recreation of lost stencils.

2008

Loyola High School, Rupert Hall: color correction to interior stonework, application of interior decorative finishes.

2007-2008

The Huntington Gallery at The Huntington Library and Botanical Gardens: color consultation and analysis, application of decorative finish to 12 sculpture pedestals in the main gallery, color correction to the stonework throughout the exterior of the building.

2006-2008

MacGowan House: conservation of interior painted surfaces, design & application of original ceiling stencils, interior decorative finishes including wall frieze and coffered ceiling.

2006-2007

Saint Nicholas Orthodox Church: conservation and documentation of two wall murals.

2005

Geffen Playhouse: conservation of decorative cast concrete medallions.

2004

Saint Sophia Cathedral: complete conservation of three wall murals in the rear of the church.

Gas Company Building: conservation and recreation of the original stencils in the foyer.

2003

Adamson Historical House: color analysis of all the structural exteriors on the property and the interior of the gatehouse.

2002

Garrison Theater, Claremont College: conservation and documentation of Millard Sheets exterior mosaic.

Men's Gym, University of California Los Angeles: color correction to the stone throughout the exterior of the building to match the original stone.

NICK J. SERAPHIM

Classically trained artist with M.A. in sculpture.

EXPERIENCE

KC Restoration Inc, Gardena, CA — Lead Artist/ Conservation Technician

2022 - PRESENT

Artisan Plaster LLC, Santa Barbara, CA — Lead Artist/Foreman

2013 - 2022

Evergreene Architectural Arts New York, NY — Lead Artist/Foreman

2004 - 2013

EDUCATION

Fine Arts Academy, Sofia, Bulgaria — M.A.

1987 - 1992

National Arts College, Sofia, Bulgaria — Graduated

1980 - 1985

PROJECTS

2024

El Capitan Theatre Lobby Ceiling — Hollywood, California

Plaster consolidation and decorative paint restoration.

U.S.C. — Los Angeles, CA

Decorative ceiling restoration.

2023

Ronald Reagan Presidential Library — Simi Valley, CA

Berlin wall decorative mural restoration.

Sacramento Historic District — Sacramento, CA

Ghost sign restorations.

PaliHouse Hotel — Santa Monica, CA

Historic lobby ceiling restoration.

Hollywood Hills Residence — Hollywood, CA

Decorative Mural

South Coast Plaza — Costa Mesa, CA

Ram sculpture exterior restoration.

2022

Nissin— Gardena, CA
Exterior sculpture restoration.

UCLA Geffen's Playhouse— Los Angeles, CA
Ceiling and wall restoration.

Rodeo Dr— Beverly Hills, CA
Exterior Finial Gilding.

Avalon Rigley's Casino Lobby— Catalina Islands, CA
Decorative plaster and paint restoration.

2021

Tower Theatre— Los Angeles, CA
Recreation of the original marquee. Sculpting, molds and casts.

Graystone Memorial Historical Library— Los Angeles, CA
Ornamental ceiling fabrication.

2020

Brentwood Residence— Los Angeles, CA
Decorative wall finishes and wood grain.

USC Medical Center— Los Angeles, CA
Front lobby half domes gilding.

2019

Green Acres Historic Estate— Beverly Hills, CA
Plaster and paint restoration.

Beverly Hills Residence— Beverly Hills, CA
Decorative exterior murals

2018

St. Ignatius Historic Church— St. Ignatius, MT
Plaster consolidation and murals restoration.

SAMPLES



LAS VEGAS GATED COMMUNITY ENTRANCE

KC RESTORATION
1514 West 130th Street Gardena, California 90249
310-863-1667 CA License 637240

APPLE STORE / TOWER THEATER – DOWNTOWN LOS ANGELES
Marquee recreation



KC RESTORATION
1514 West 130th Street Gardena, California 90249
310-863-1667 CA License 637240

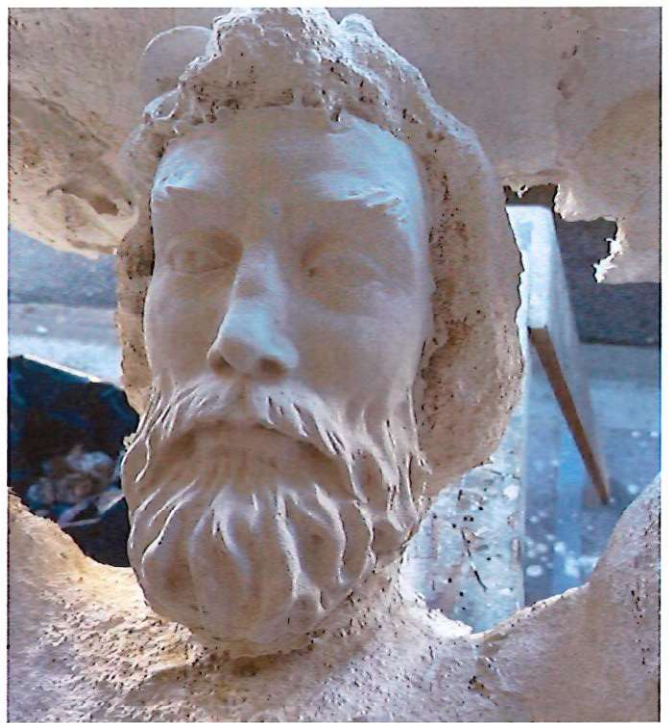
STATUE RESTORATION (in progress)
Private residence



Before



After



KC RESTORATION
1514 West 130th Street Gardena, California 90249
310-863-1667 CA License 637240

BRONZE FOR CHUCH DOOR (in progress)



KC RESTORATION
1514 West 130th Street Gardena, California 90249
310-863-1667 CA License 637240

PRELIMINARY PRICING

- Acorn concrete and tile \$32,550
- Oak Leaf Bench integral color concrete \$28,760
- Feather stained/painted metal \$35,759
- Ghost Tree Trunk stained concrete and tile \$38,084
- Giant Poppies mixed media \$40,068

APPROXIMATE TIMELINES

It is approximately 4-5 weeks per piece.

If multiples are made, they can be worked on simultaneously and would add about a week.

KC RESTORATION

1514 West 130th Street Gardena, California 90249
310-863-1667 CA License 637240

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Re: Ladyface Greenway Public Art Project

April 8, 2026

Dear Selection Committee,

I am writing to express my strong interest in the Ladyface Greenway Public Art Project. As a Los Angeles–based artist and licensed architect, I am inspired by the City of Agoura Hills’ vision to transform an existing runoff channel into a vibrant, multimodal green space that celebrates Indigenous culture and native ecology. This project aligns closely with my practice, which focuses on creating site-responsive public artworks that are rooted in context and contribute meaningfully to the identity of a place.

This commission strongly resonates with my interest in deepening relationships between people and the natural environment. As a native plant enthusiast who recently completed a California Native Plant Landscaper Certification with the Theodore Payne Foundation, the theme of “Native and Natural” is particularly compelling. I am especially interested in the overlooked structures of native plants that continue to serve as habitats for insects and pollinators beyond their bloom cycle. These micro-scale systems provide essential ecological value, and I see a unique opportunity to translate this condition into an engaging and educational public experience.

My approach to public art focuses on creating spatial experiences using architectural elements such as materiality, light, texture, and scale. For this project, I am particularly interested in how shifting scale can change our perception of these micro-environments, drawing inspiration from nature to translate these systems into built form. Through my work, I hope to explore how we can design *with* nature, relying on shifting shadows, changes in perspective, and moments of discovery to invite curiosity and encourage people to slow down and observe their surroundings more closely. Because the proposed greenway offers intimate pathways and resting areas within the park, as well as visual access from adjacent roads, it is essential that the work engages from multiple vantage points: revealing tactile, intricate details up close while remaining sculpturally striking from afar.

I bring to my practice a deep respect for natural landscapes, ensuring that the geometries and material selections of my work respond directly to the environment and its history. For example, I am currently working with New Mexico Tech to create a gathering circle and shade structure inspired by the Native American creation story of Spider Woman (referred to as Thought Woman during sacred ceremonies in the Pueblo community). The structure’s geometry consists of web-like formations, precisely engineered with lightweight corten steel and colorful transparent inlay panels inspired by Pueblo textiles to reflect the area’s rich heritage, all anchored by local stone seating.

Similarly, I recently completed a roundabout sculpture in Reno, Nevada, that drew on themes of local flora and fauna. *Chur Chur* emerged from an engagement workshop where local high school students envisioned a landmark that would inspire them. A sweeping corten steel contrail carries a flock of origami birds honoring Nevada’s state bird, while playfully referencing native grasses and the region’s aviation history. As viewers move around it, the sculpture shifts in perception, creating a sense of movement and evoking ideas of aspiration and connection.



As both an artist and an architect, I have extensive experience working on projects with complex site conditions, including coastal areas, elevated plazas, and floodplains. I am deeply accustomed to collaborating with multiple project stakeholders, such as contractors, fabricators, civil engineers, and municipal staff, to ensure that ambitious creative visions are technically sound, easily maintainable, and constructed to last.

What distinguishes my approach is the ability to translate ecological systems into built form with clarity, restraint, and spatial impact—creating work that is both conceptually grounded and experientially engaging. The Ladyface Greenway represents a meaningful opportunity to contribute to a project that integrates ecology, culture, and community. I would be honored to bring my experience and perspective to this effort.

Thank you for your time and consideration.

Mandy Palasik, RA, LEED AP

ARTIST STATEMENT / MANDY PALASIK

As a multidisciplinary and site-responsive artist, my work integrates placemaking and interactive elements to activate space, foster connection, and enrich the daily lives of those who encounter it. I use architecture as a living palette, working with geometry, light/shadows, color, texture, transparency, movement, and scale to shape experiences. Sensitive to the surrounding context, my work deeply integrates with and complements its environment to tell stories and become part of the spatial narrative.

Because my practice is rooted in methodology rather than a single visual style, my portfolio spans a diverse range of temporary and permanent works. These range from participatory community installations to sculptural benches and large-scale gathering plazas, integrating materials such as mosaics, metal, wood, resin, concrete, and ribbon. Every project takes on the scale, medium, and themes most authentic to its people and place. When appropriate, functional elements like seating, shade, or circulation are seamlessly integrated to support the body as well as the imagination.

Each project begins with a careful investigation of a site's historical, cultural, and environmental context. Alongside on-site observation and research, I draw from my background in community development to facilitate hands-on public engagement, such as oral history workshops and participatory sculptures, to uncover collective narratives that inform the work. Rather than literal translations, I reinterpret these stories into three-dimensional forms that spark curiosity, encourage reflection, and inspire a deeper connection to place.

With over fifteen years of experience as a licensed architect and project manager, I bring a strong balance of creative vision and technical rigor to my art. This includes extensive experience coordinating with multiple stakeholders to bring complex, multi-phase projects to life. I am committed to realizing ideas with durability, precision, and care - designing experiences that inspire curiosity, foster connection, and cultivate a lasting sense of place.

MANDY PALASIK



CONTACT 719 S Los Angeles St, Suite 376, Los Angeles, CA 90014
(213) 373-1266; mandy@mpal.studio ; <https://www.mpal.studio>

EDUCATION

2016 Master of Architecture: Housing + Urbanism, Architectural Association (AA), London, UK
International Urbanism Workshop, Federal University of Pernambuco, Recife, BR
2009 Bachelor of Architecture, Minor in Construction Management, Kennesaw State University, Marietta, GA
Magna Cum Laude

CREDENTIALS

2014 - Current Registered Architect, State of California (2020-Current), Maryland (2014-2021)
2009 - Current LEED Accredited Professional, United States Green Building Council

PUBLIC ART COMMISSIONS

2025 (forthcoming) *Birds and Benches*, sculptural bench, Sacramento, CA
2025 *Soft Surrealism*, temporary installation, Adams Square Mini Park Gas Station, Glendale, CA
2025 *Chur Chur*, sculpture/community engagement w/ James Dinh, Reno, NV
2024 (in-progress) *Confluencia*, shade structure/gathering space/community engagement w/ James Dinh, Surprise, AZ
2024 (in-progress) *The Web Connecting Earth & Sky*, shade structure/gathering space w/ James Dinh, Socorro, NM
2024 (forthcoming) *Bloom*, interactive sculptures, Los Angeles, CA
2024 *Soft Surrealism*, series of participatory public art installations for *Arts in the Parks*, Tempe, AZ
2022 *Dream in Ribbons*, temporary installation and community engagement, LA Commons & The Music Center, Los Angeles, CA
2020 *6,414 Miles*, Storefront video projection, Projecting Possibilities; Helms Bakery District, Culver City, CA
2016 *Living Synergies*, Temporary installation for *Art on the Atlanta BeltLine* w/ Nghi Duong; Atlanta BeltLine Inc., Atlanta, GA

EXHIBITIONS

2023 U.S. Green Building Council Los Angeles MyGBCE, The Beehive, Los Angeles, CA, Commissioned artist
2022, 2023 *Cardboard City*, ReDiscover Center, Santa Monica, CA, Exhibiting artist
2022 *No Longer Valid*, Momentum Gallery 06, Krakow, PL, Group exhibition
2022 *This is My Home*, National Liberty Museum, Philadelphia, PA, Finalist
2021 *Reimagining Public Art: Bridging the Digital Divide*, Los Angeles Department of Cultural Affairs, Virtual, Commissioned artist
2021 *Borderline*, Angels Gate Cultural Center, San Pedro, CA, Group exhibition/Curator
2020 *Imaginar: A Virtual Botanical Garden of the Imagination*, Arroyo Arts Collective, Virtual, Commissioned artist
2018 *Design Philadelphia: Temple University Faculty Work*, BOK Building, Philadelphia, PA, Group exhibition
2016 *Transportation, Housing, + Event Led Urbanism*, Architectural Association, London, UK, Exhibition designer
2013 *School 33 Lotta Art*, Silo Point Gallery, Baltimore, MD, Group exhibition

ARCHITECTURAL EXPERIENCE / SELECT PROJECTS

2020 - Current Principal, Architect/Artist, Mandy Palasik Studio, Los Angeles, CA
City of Los Angeles EWDD JEDI Facade Improvement Program
2019 - 2020 Project Manager, Marmol-Radziner, Los Angeles, CA
2018 - 2019 Architect, SITIO Architecture + Urbanism, Philadelphia, PA
La Joya Gardens, Detroit, MI: 53-unit mixed-use affordable housing development
3720 Chestnut, Philadelphia, PA: 420-unit mixed-use residential tower
2016 - 2018 Architect, KieranTimberlake, Philadelphia, PA
University of California San Francisco - The Tidelands, San Francisco, CA: 708-unit housing complex
181 Mercer, New York, NY: 735,000 sf mixed-use academic, performance, and residential development
2012 - 2014 Architect, GWWO Architects, Baltimore, MD
New Carrollton Library, New Carrollton, MD: 60,000 sf interior renovation with exterior modifications

- 2010 - 2012 Exploration Tower Welcome Center, Port Canaveral, FL: 20,000 sf six-story exhibition and event facility
CC Jackson Recreation Center, Baltimore, MD: 20,000 sf renovation plus addition
Designer, ArchPlan Inc, Baltimore, MD
- 2005 - 2006 Sphinx Club Museum + Heritage Center, Baltimore, MD: 18,650 sf historic renovation plus addition
Architectural Model Builder, Applied Model Solutions, Atlanta, GA

ACCOLADES / RESIDENCIES

- 2022 Cardboard City, ReDiscover Center, Santa Monica, CA, Resident Artist
2020 FORUM, Torrance Art Museum, Torrance, CA, Resident Artist/Writer
2020 AIA Maryland Excellence in Design Merit Award, *New Carrollton Library*
2020 AIA Potomac Valley Excellence in Design Merit Award, *New Carrollton Library*
2019 Jury Choice Award, *La Joya Gardens Project*, Detroit Design 139
2016 Enterprise Rose Architectural Fellowship, Finalist

TEACHING / PRESENTATIONS / JURIES

- 2018 - Current Adjunct Assistant Professor, Temple University Tyler School of Art, Philadelphia, PA
Arch 0875 Architecture and the American Cultural Landscape; Arch 9991 Directed Research for MARCH Thesis
Arch 8131 Research Seminar 1 Urban Design Theory & Practice; Arch 3146 Engaging Places
- 2023 Adjunct Professor, El Camino College, Los Angeles, CA
Arch 149 Studio 1 - Design Fundamentals and Principles
- 2021 Juror, ARCC King Student Medal Award, Kennesaw State University, Atlanta, GA
Guest Critic, Thesis Review, Kennesaw State University, Atlanta, GA
- 2020 Guest Lecturer, "The Art of Urbanism: The Role of Art in the Built Environment," Tecnológico de Monterrey, MX
2016 Lecturer, "Integrating Art + Architecture On the Atlanta Belt Line," Kennesaw State University, Atlanta, GA
Visiting Instructor, Tactical Urbanism. Public Art Workshop, Kennesaw State University, Atlanta, GA
- 2014 - 2016 Archivist and Research Assistant, Architectural Association, London, UK
2014 Appointed Juror, American Institute of Architects (AIA) 2014 National Awards for Collaborative & Professional Achievement: Edward C. Kemper, Thomas Jefferson, Whitney M. Young Jr., Associate, and Young Architects

PRO-BONO / CIVIC ENGAGEMENT

- 2022 - Current Association for Women in Architecture & Design (AWA+D) Active Member, Los Angeles, CA
2020 - 2023 Marketing Coordinator & Project Lead, Open Architecture Collaborative, Los Angeles, CA
Empowering community organizations and non-profits to realize their projects through pro-bono design services including facade improvements. Led volunteer design team and oversaw marketing and media outreach
- 2018 - 2019 Urban Design Committee, AIA Philadelphia Chapter, Philadelphia, PA
Group administrator for emerging professionals mentor program, organized Urban Design Committee book discussions and community forums on topic related to gentrification
- 2012 - 2014 Design Committee Chair, Hamilton-Lauraville Main Street, Inc., Baltimore, MD
Provided design services for facade improvement projects and community hub/ farmers market venue, led graphic design services for community events and promotions
- 2012 - 2013 Project Organizer, U.S. Green Building Council Green Apple Day of Service, Baltimore, MD
Led community projects with Baltimore City Schools to design and build outdoor classrooms using reclaimed materials
- 2010 - 2012 Design Volunteer, Neighborhood Design Center, Baltimore, MD
Provided placemaking, community engagement, and conceptual design on Waverly Commons Farmers Market and community redevelopment masterplan

PUBLICATIONS

- 2017 - 2021 Contributing author, *Artblog.org*
2022 "The Balcony," *Art of Poetry*, Artandcakela.com
2020 "[An] Open House," *The Noble Art of Art Writing: The Art Writing Challenge*, p. 98-100
2015 "The Chaos of Neglect," *LOBBY No. 3 Defiance*, p. 62-63



AFTER BLOOM

LADYFACE GREENWAY PUBLIC ART PROPOSAL

M/PAL
MANDY PALASIK STUDIO

719 S Los Angeles St, Suite 376
Los Angeles, CA 90014
Mandy@mpal.studio
(213) 373-1266
www.mpal.studio



CITY OF
AGOURA HILLS



DESIGN NARRATIVE

AFTER BLOOM is inspired by the dormant and dried structures of native plants, such as California buckwheat and Hummingbird Sage, which continue to support ecosystems even after their peak bloom. These plants provide shelter and habitat for pollinators and insects, embodying a form of resilience and ongoing contribution that is often overlooked. Rather than representing these plants literally, the work reinterprets these natural elements using a composition of architectural elements, simple schedule 40 pipe, to mimic the structural tube-like geometries of the native plants through texture, porosity, light, and scale.

The form itself is intentionally restrained, composed of a minimal number of structural elements. This allows the visual complexity to emerge through light, shadow, and aggregation rather than excess material. The sculpture is designed to be experienced dynamically. From afar, one side of the structure is oriented so the perforations run parallel to the ground, allowing viewers to see through the piece and maintaining clear sightlines across the greenway. As visitors approach the opposite side, the work invites a moment of discovery, looking up, they experience the porosity of the piece and an intricate interplay of light and shadow.

By magnifying the scale of these tubes, the work invites viewers to explore the architecture of nature from the perspective of an insect. Clustered apertures hovering above allow light to pass through, projecting shifting patterns onto the ground to create an ever-changing field of shadow that evolves throughout the day. This play of light and texture becomes a primary experiential element, reinforcing a biophilic connection between visitors and the surrounding environment. As people move (whether on foot, cycling, or horseback) beneath and around the piece, they encounter moments of compression and openness, scale and intimacy, encouraging both movement and pause.

Ultimately, the goal of this piece is to create a moment of connection between people, place, and the often unseen natural systems that sustain life. Through light, material, and form, the work invites visitors to look more closely, move more slowly, and recognize the quiet complexity and beauty of the native landscape.

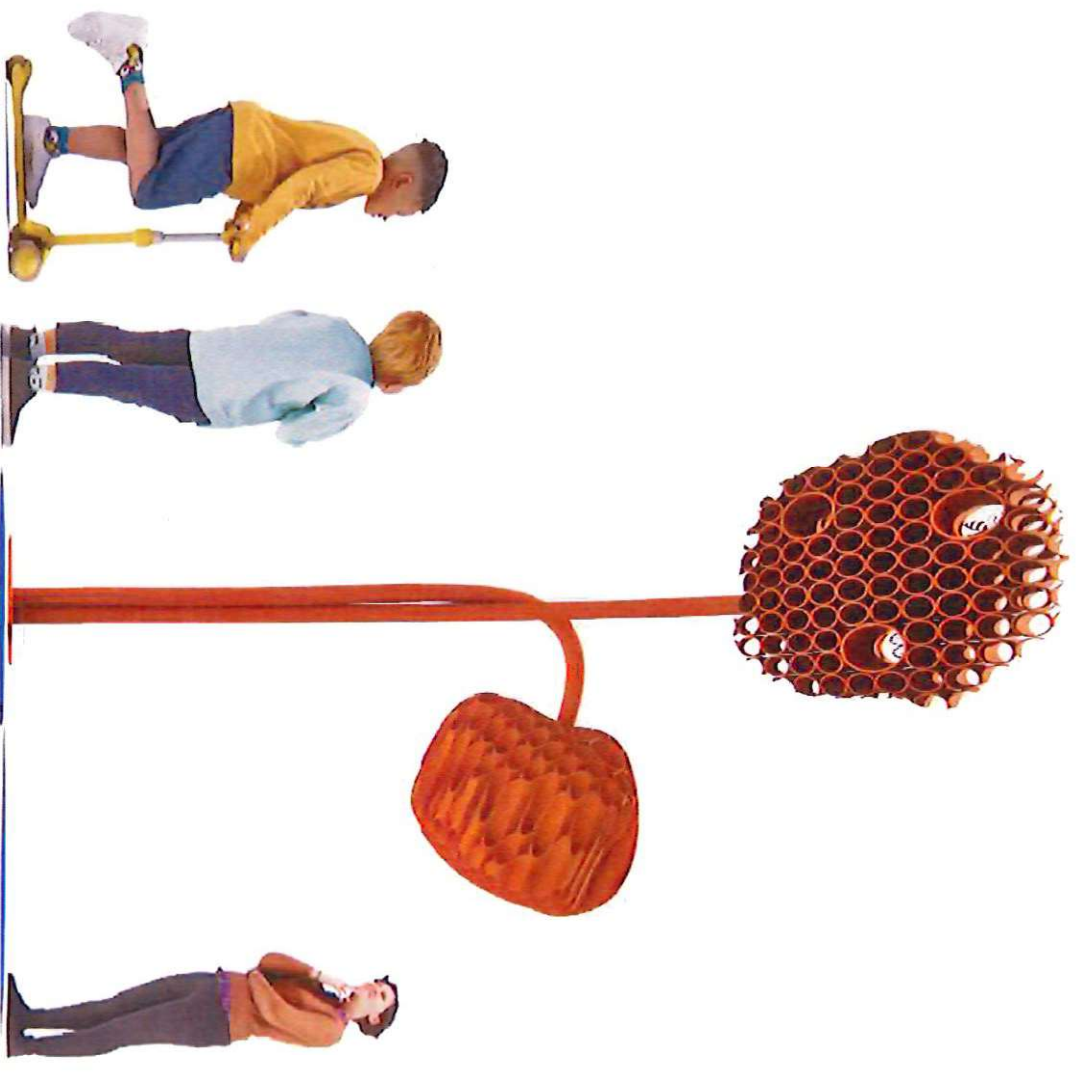
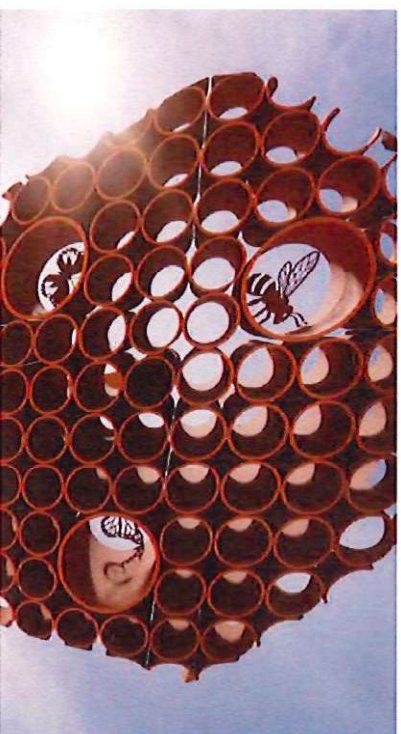


ENGAGEMENT

Interactivity is embedded through subtle discovery. Within select tubes, small patterns suggest the presence of native pollinators—abstracted references to the bees and insects that inhabit these plant systems. These elements are not immediately visible but reveal themselves over time through light, shadow, and close observation. This creates a “hide-and-seek” condition that invites curiosity and rewards attention, reinforcing the ecological message that value is often found in what is not immediately apparent.

My practice is deeply rooted in community development, and I believe that public art is most successful when the community feels a sense of ownership over the final piece. For this project, I propose working with resident native plant enthusiasts, local students, and landscape professionals to help identify and select the specific hyper-local insects and pollinators that will be abstracted and hidden within the artwork. This approach achieves two goals: it directly educates the public about the local ecosystem, and it embeds the community’s input into the physical fabric of the Ladyface Greenway.

Beyond the design phase, the installation acts as an ongoing engagement tool. By inviting visitors to slow down and discover the shifting shadows and hidden patterns, the artwork continuously activates the space and fosters a lasting, daily relationship between the residents of Agura Hills and their natural environment.



MATERIALS

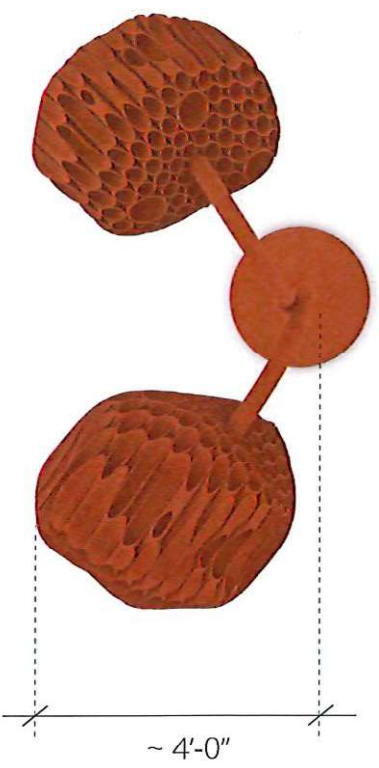
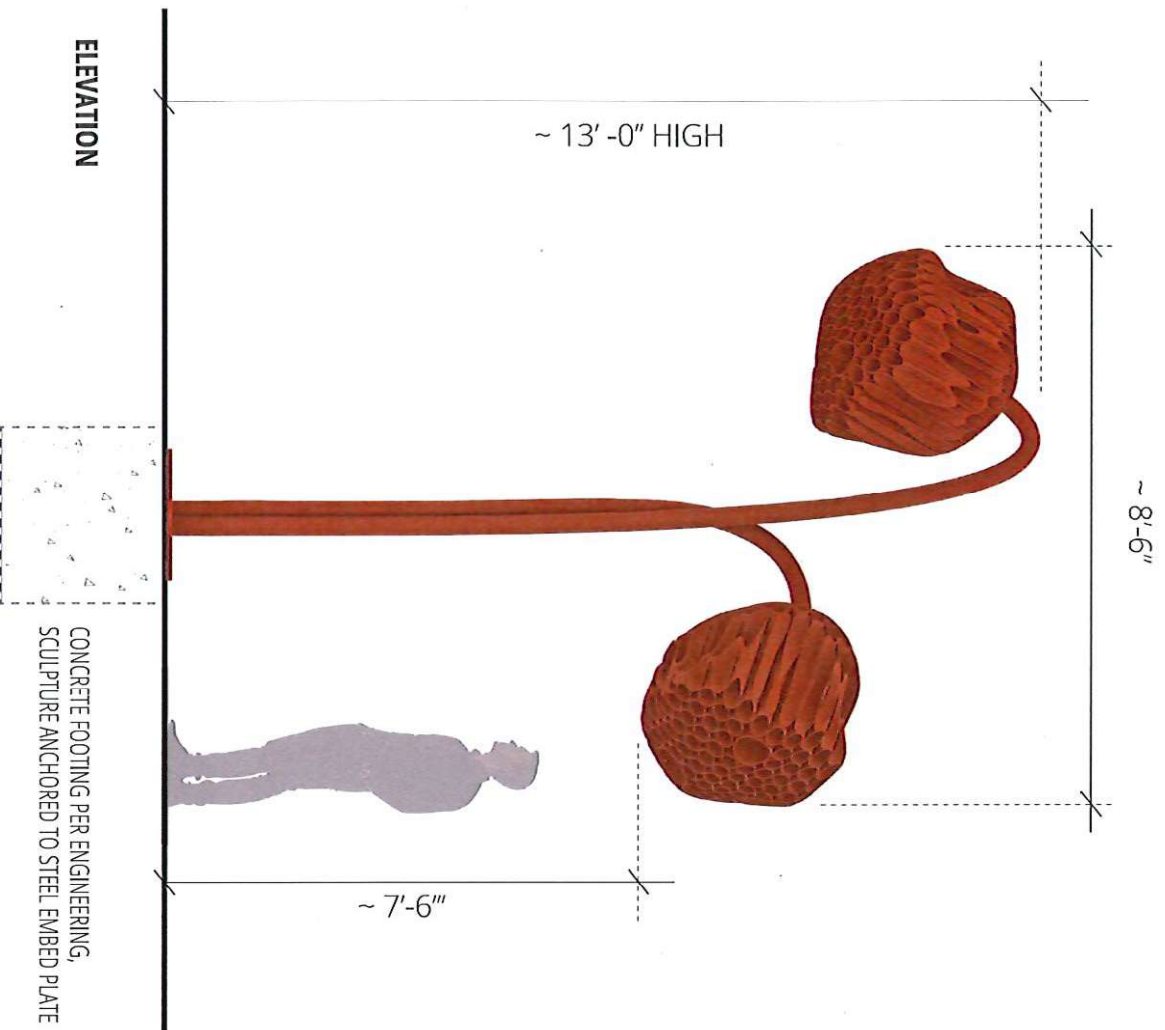


WEATHERED STEEL FINISH

The structure will feature a weathered steel aesthetic, achieved through either the use of ASTM A588 (Corten) steel or a high-durability architectural powder coat over carbon steel/aluminum to match the warm, earthy tones of the surrounding Santa Monica Mountains foothills. This ensures a material resonance with the site while meeting all long-term sustainability and maintenance requirements.

Final material finish, whether natural oxidation or a 'Corten-style' powder coat, will be determined during the Design Development phase in consultation with project stakeholders to ensure zero impact on the adjacent bioswales and water infiltration elements.

DRAWINGS



SCULPTURES ORIENTATION ALLOWS VISIBILITY FROM MULTIPLE PERSPECTIVES

SITE SECTION



NOT TO SCALE

ART LOCATION FOR REFERENCE ONLY, FINAL LOCATION TO BE DETERMINED IN COORDINATION WITH PROJECT DESIGN TEAM

PRELIMINARY BUDGET & TIMELINE

DESIGN		TENTATIVE TIMELINE
ARTIST FEE	\$7,500	Month 1 (MAY/JUNE)
PROJECT MANAGEMENT	\$6,500	Contract signed
ENGINEERING/DOCUMENTATION	\$5,625	Kick-off with design team
OFF-SITE WORK		Month 2 (JUNE)
MATERIALS & FABRICATION	\$33,750	Engagement
ON-SITE WORK		Month 3 (JULY)
SITE PREP	\$3,750	Structural engineering
TRANSPORTATION/INSTALLATION	\$9,375	Construction documents
INSURANCE		Month 4 (AUG.)
DOCUMENTATION	\$1,500	Permitting
CONTINGENCY	\$5,500	Fabrication begins
TOTAL		Month 5 (SEPT.)
	\$75,000	Fabrication 50% complete
		Month 6 (OCT.)
		Fabrication complete
		Month 7-8 (NOV./DEC.)
		Site work complete
		Artwork delivery and install
		Project opens (TBD)

MAINTENANCE

SHORT-TERM MAINTENANCE (EVERY 3-6 MONTHS)

Powder-Coated Steel:

- Periodically wash with water and non abrasive soap to keep debris and grime to a minimum.
- Use a wet sponge or rag to remove any superficial stains or bird droppings.
- Inspect for chips, scratches, and signs of rust, especially in high-contact areas.
- Address any minor chips or scratches with matching touch-up paint to prevent rust.

Concrete Foundation:

- Clean with a power washer or mild detergent to remove grime.
- Inspect for small cracks and settling issues.
- Seal small cracks to prevent further damage.

Graffiti:

If graffiti is detected, remove it as quickly as possible to avoid prolonged exposure. Start with a mild, non-abrasive soap and water solution to gently clean the graffiti. Use a soft cloth or sponge to avoid scratching the surface. If the mild cleaner does not work, use a graffiti remover specifically designed for powder-coated surfaces. Ensure that the product is safe for use on powder-coated materials by testing it on a small, inconspicuous area first. After applying the graffiti remover, gently wipe the area and rinse thoroughly with clean water to remove any chemical residue. Allow the surface to air dry or wipe with a soft cloth. Once the graffiti has been removed, reapply the anti-graffiti coating to the cleaned area if needed, to maintain protection.

LONG-TERM MAINTENANCE (EVERY 1-2 YEARS)

- Should significant physical damage occur to the artwork, the artist should be contacted immediately before any repairs are made.

Powder-Coated Steel:

- The painted steel finish should be inspected yearly, and the artist should be notified if there is any surface deterioration or rust. The paint and finish is expected to last between 10 and 20 years before repainting
- A protective wax or sealant to guard against UV rays, graffiti, and moisture can be added
- A thorough inspection of joints and fasteners should be conducted yearly, and the artist should be notified if there is any tightening or adjusting needed.

Concrete Foundation:

- Apply a concrete sealer to protect against moisture and UV damage.
- Inspect for major cracks or spalling and perform necessary patching or resurfacing.

WORK SAMPLES

CHUR CHUR, 2025

Team: Mandy Palasik, James Dinh

Engineering: Nick Geurts

Fabrication: Magnum Companies

Media: Steel

Dimensions: 18'h x 12'w x 11'l

Budget: \$120,000

Location: Reno, NV

Commissioning Agent: City of Reno

Chur Chur emerged from a community engagement workshop in which local high school students envisioned a sculpture that would inspire them. The design weaves together recurring themes of regional flora and fauna with the area's aviation legacy, rooted in Stead Airport and its history as host of the National Championship Air Races. A sweeping corten steel contrail carries a flock of origami birds that honor Nevada's state bird, the Mountain Bluebird, while playfully referencing paper airplanes and the area's native grasses. Serving as a visual landmark, the sculpture shifts in perception as viewers move around it, creating a sense of movement and evoking ideas of freedom, aspiration, and community.



WORK SAMPLES

LIVING SYNERGIES, 2016

Team: Mandy Palasik, Nghi Duong

Media: Plywood, steel, paint

Dimensions: 8'h x 8'w x 25'l

Budget: \$8,000

Location: Atlanta Beltline Eastside Trail, Atlanta, GA

Commissioning Agent: Atlanta Beltline, Inc.

This interactive temporary installation reimagines "home" not as private refuge but as a shared memory of people and place, guiding visitors through a symbolic house portal into an open-air "living room" where a morphing hallway of plywood frames becomes a communal bench overlooking the Atlanta skyline.



WORK SAMPLES

THE WEB CONNECTING EARTH & SKY, 2024 (IN PROGRESS)

Team: Mandy Palasik, James Dinh

Engineering: CRAFT

Fabrication: JUNDOWorks

Media: Steel, acrylic, stone

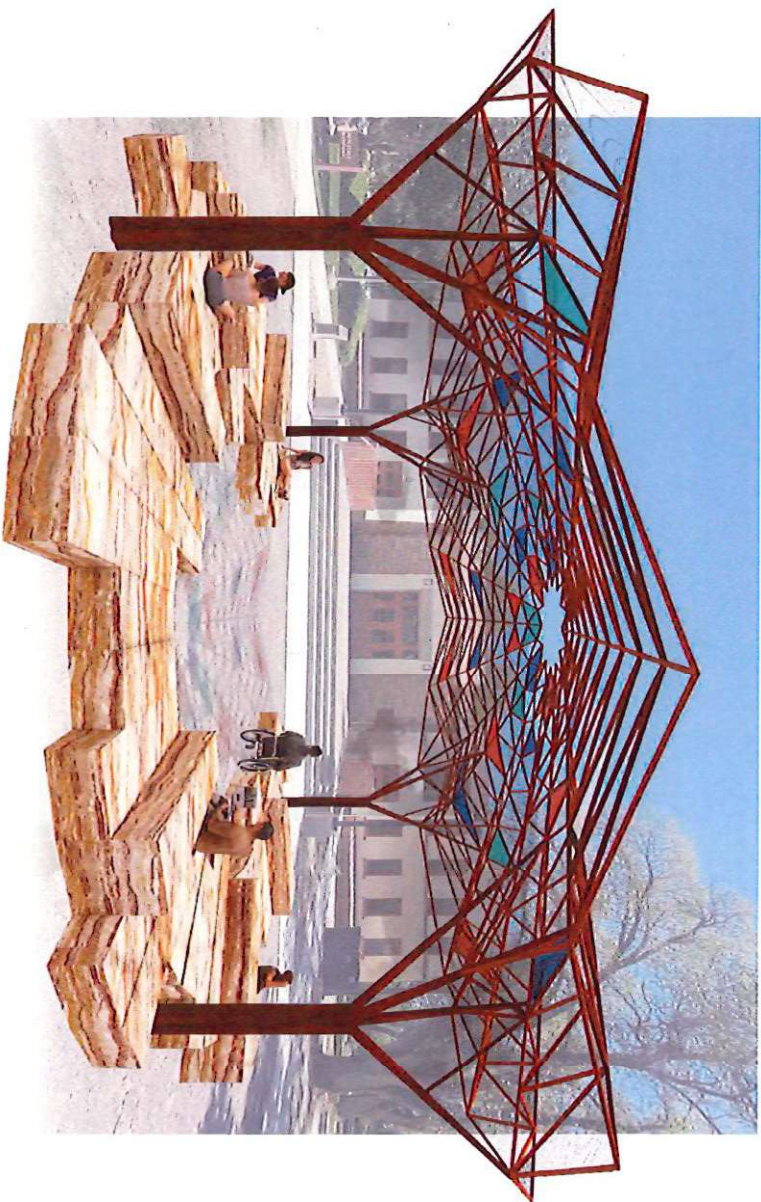
Dimensions: 16'h x 33'w x 33'l

Budget: \$460,000

Location: Socorro, NM

Commissioning Agent: New Mexico Arts (NMAD); New Mexico Institute of Mining and Technology

The design creates a communal gathering space for the university and broader community, offering shade and flexible seating. Inspired by the Native American creation story of Thought Woman, it symbolizes knowledge and the connection to earth and sky. Locally sourced stone forms a circular seating arrangement, reminiscent of cowboy circles and ancient New Mexico kivas. Overhead, a steel shade structure reflects Thought Woman's intricate web of knowledge, representing the cosmos. Perforated metal and colored resin patterns within the geometric framework draw inspiration from Pueblo textiles.



METAL SHADE CANOPY FABRICATION IN PROGRESS

WORK SAMPLES

CONFLUENCIA, 2024 (IN PROGRESS)

Artists/Mosaic: Mandy Palasik, James Dinh

Engineering: Structural Engineering Excellence

Steel Fabrication: Magnum Companies

Concrete: Progressive Hardscapes

Media: Steel, aluminum, concrete, mosaic

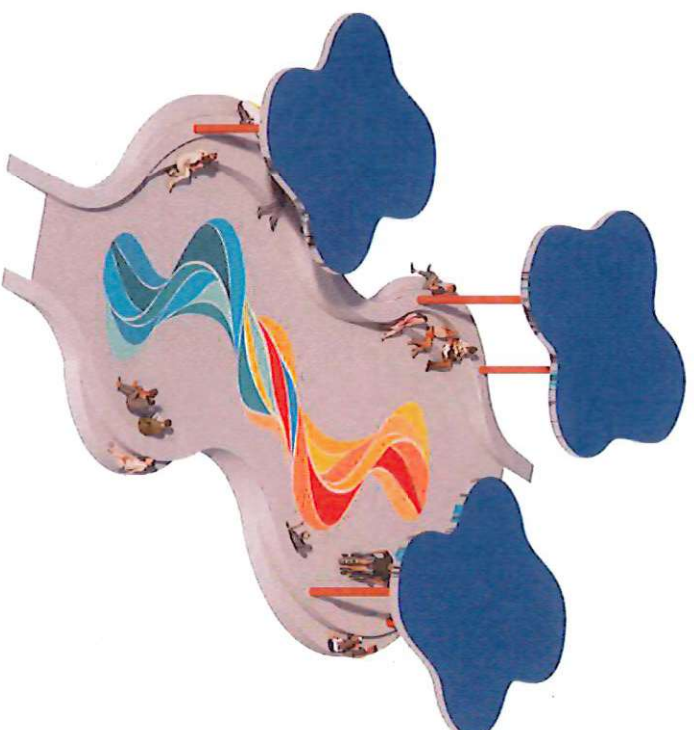
Dimensions: 18'h x 50'w x 65'l

Budget: \$600,000

Location: Surprise, AZ

Commissioning Agent: City of Surprise

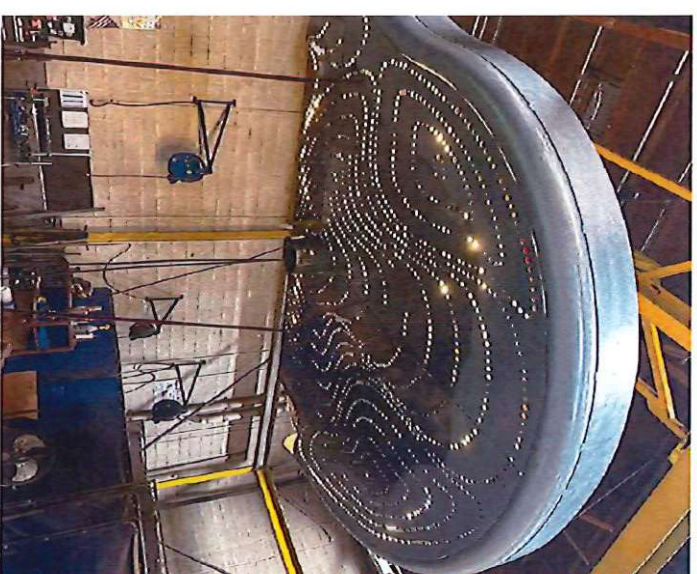
The project envisions a multi-generational community gathering space inspired by the life-giving spirit of water, honoring the Original Town Site's resilient, proud community. Reflecting the agricultural roots of Surprise, two pathways converge like rivers of the past and future, forming a plaza with terraced seating reminiscent of canyon walls. The mosaic paving patterns evoke flowing water, symbolizing the merging of generations and cultures. Above, mirrored cloud-shaped metal canopies reflect the colors and energy of the plaza, representing the present-where past and future meet.



RENDERING BY MANDY PALASIK



SITE WORK PROGRESS



METAL SHADE CANOPY MOCKUP



MOSAIC PROGRESS

WORK SAMPLES

DREAM IN RIBBONS, 2022

Artist/Canopy Fabrication: Mandy Palasik

Engineering: Tipping Structural

Steel: Atomic Arts

Media: Flagging tape, mesh, steel, plywood

Dimensions: 12'h x 31'w x 31'l

Budget: \$35,000

Location: Jerry Moss Plaza, Los Angeles, CA

Commissioning Agent: The Music Center

Inspired by community outreach initiatives fostering the collective dreams for the future of Los Angeles, the temporary art serves as a participatory installation that activates an urban plaza. As a parts-to-whole concept, individual ribbons represent the diverse voices of Angelenos. In unison, they create a vibrant composition of color and texture designed to dance in the wind. The installation invites visitors under a festive canopy where they can inscribe their dreams on multi-colored ribbons. Symbolic of prayer flags, the dreams are carried in the wind and shared with all of Los Angeles.



WORK SAMPLES

SOFT SURREALISM 2.0, 2025

Media: Vinyl, magnets, air

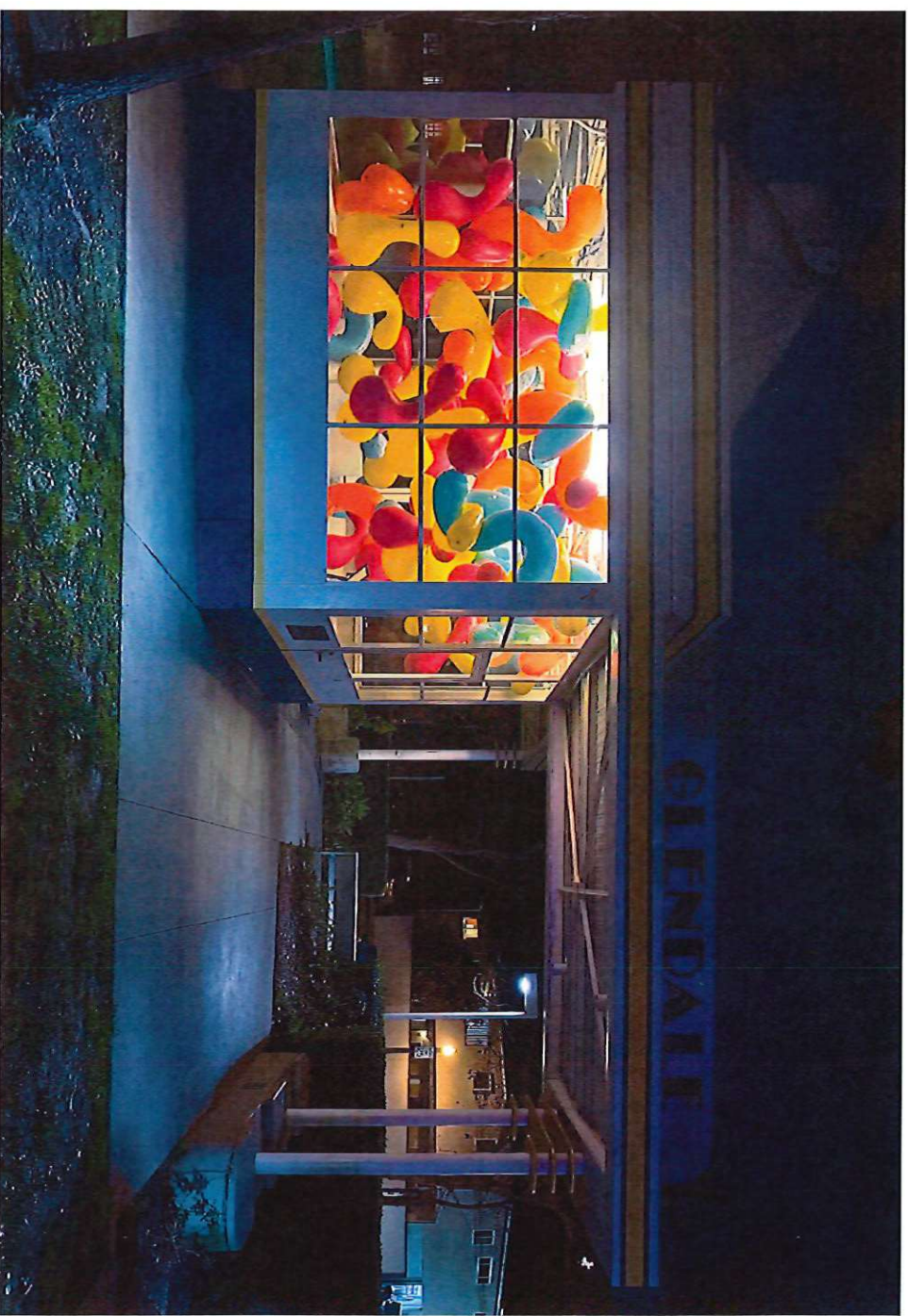
Dimensions: 12'h x 12'w x 12'l

Budget: \$2,500 (Stipend)

Location:
Adams Square Mini Park Gas Station,
Glendale, CA

Commissioning Agent:
City of Glendale Arts & Culture

Soft Surrealism is a temporary installation that reimagines the historic 1936 Streamline Moderne gas station at Adams Square Mini Park, transforming it into a dynamic interplay of art and architecture. This abstract installation features custom biomorphic inflatables that magnetically connect, forming fluid, amoeba-like compositions that appear to hover weightlessly within the glass pavilion—like suspended particles caught in time. As night falls, vibrant beams of light animate the floating shapes, shifting in color and intensity to create an ever-changing spectacle.



WORK SAMPLES

NEW CARROLLTON PUBLIC LIBRARY, 2018

Architectural Design Team: Mandy Palasik
Mark Lapointe, Alan Reed, Andrew Towne,
Katie Werner Grajewski

Media: Architectural Design

Location: New Carrollton Branch Library,
New Carrollton, MD

As Project Architect with GWMO Inc. Architects, I led the transformation of an existing Brutalist-style library into a vibrant, community-oriented center through a new exterior entry addition and a comprehensive interior renovation. The Children's Reading Area was conceived as an immersive aquatic environment, evoking the experience of being underwater. Coral reef-inspired partitions and sculptural reading pods create moments of enclosure and discovery, while backlit educational imagery of marine life, water-patterned flooring, and bubble-like lighting elements work together to produce a layered, sensory-rich atmosphere that invites exploration, learning, and play.

MANDY PALASIK STUDIO



THANK YOU

719 S Los Angeles St, Suite 376, Los Angeles, CA 90014 / 213.373.1266
<https://www.mpal.studio> / hello@mpal.studio