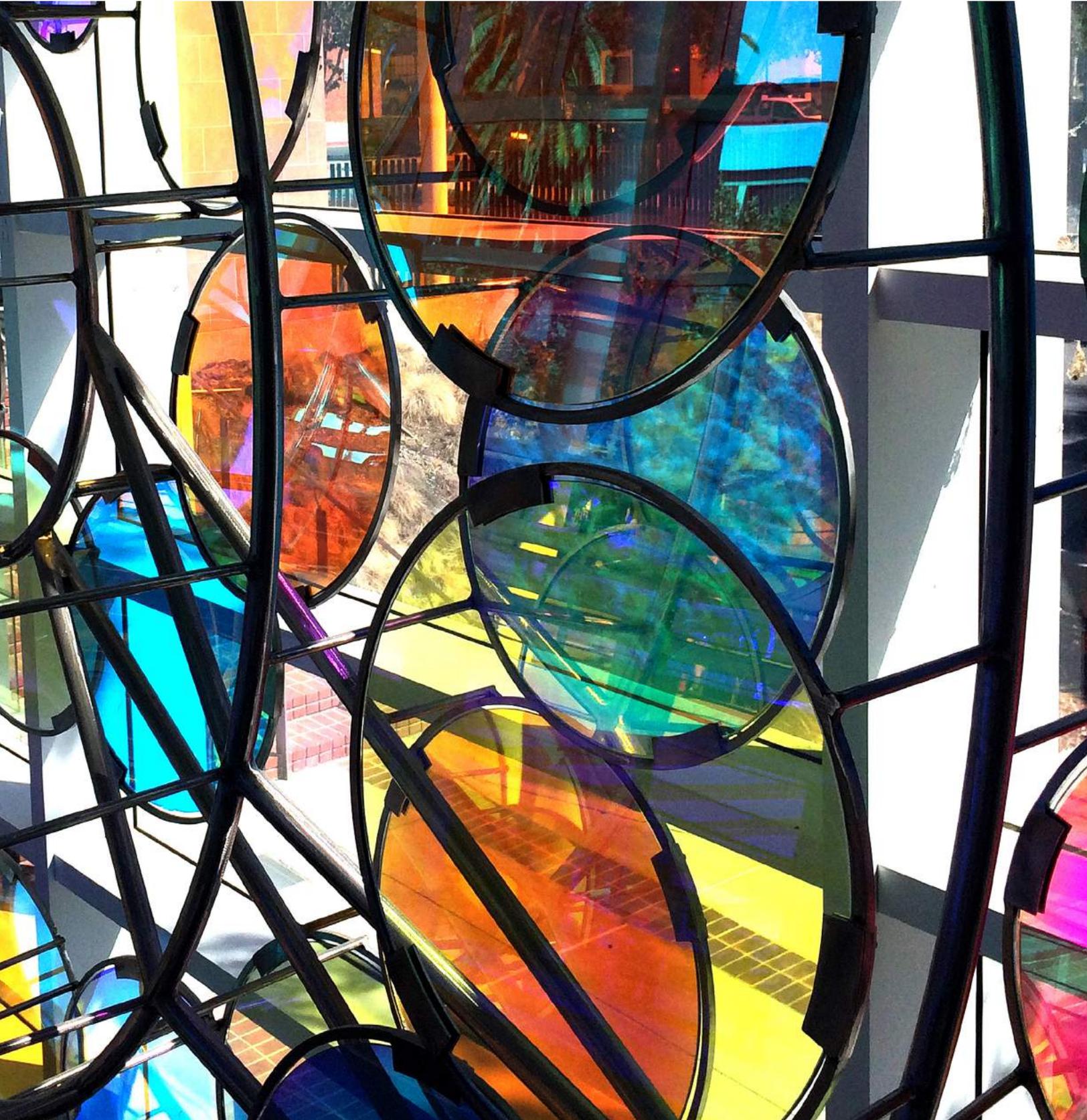


# EMERYVILLE

PUBLIC ART MASTER PLAN

EMERYVILLE, CALIFORNIA  
ART IN PUBLIC PLACES



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## 2. CONCEPTUAL PROJECTS AND PROGRAMS

This chapter contains nine conceptual projects and six conceptual programs.

All projects and programs were created to inspire future programs and projects.



## 3. IMPLEMENTATION

The Emeryville Public Art Master Plan presents six goals and thirty-two actions for the City and its partners to take.

The success of this plan will be determined by the ongoing efforts of all those who care about the quality of life in Emeryville.



## 4. PRIORITY ACTION PLAN

The six goals are derived from the community engagement activities and national best practices in public art planning

The goals and implementation strategies should be carefully considered and implemented with the proper partners.

COVER IMAGE:  
SOLAR ROSE  
Roger Berry



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## APPENDIX A: HISTORY OF THE EMERYVILLE AIPP PROGRAM

“Countless Bay Area natives can recall their experience of seeing the Emeryville Mudflat sculptures in the 60s, 70s and 80s...



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Questions range from how public art informs their sense of place...



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Explore all of Emeryville's existing programs in this section.

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## APPENDIX D: PUBLIC ENGAGEMENT RESULTS

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# ACKNOWLEDGMENTS

*Thanks to the Public Art Committee who spent countless hours volunteering in the workshops and reviewing the Plan, including:*  
**Sharon Wilchar, Chair**  
**Jean Goldman, Vice Chair**  
**Edythe Bresnahan, Member**  
**Camille Hamilton, Member**  
**Harley Jensen, Member**  
**Lauren Merker, Member**  
**Alicia Raffel, Member**  
**Rick Tejada-Flores, Member**  
**Judith Wetterer, Member**

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*And City Council :*  
**Jac Asher, Councilmember**  
**Ruth Atkin, Councilmember**  
**Nora Davis, Councilmember**  
**Scott Donahue, Vice - mayor**  
**Dianne Martinez, Mayor**

*\*Please note: if a city is not identified with an artwork, then the artwork is in the city of Emeryville.*

# EXECUTIVE SUMMARY

EMERYVILLE, CALIFORNIA  
ART IN PUBLIC PLACES



**Today the City's Art in Public Places Program (AIPP) has nearly 70 publicly-owned art works and 230 art installations available to the public in private locations.**

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ABOVE  
PENINSULA TELL-TAIL AND  
OVERLOOK  
Anita Margrill

Emeryville's vision to be a city that values art comes from a long legacy of public art champions and a commitment of investment in the arts at a citywide level for over twenty-five years.

Today the City's Art in Public Places Program (AIPP) has nearly 70 publicly-owned art works and 230 art installations available to the public in private locations (appendix p. 71). Both collections are growing as the City continues to commission additional work, and as private development extends the reach of the Art in Public Places (AIPP) program. With an exceptional first twenty-five years, Emeryville's AiPP program has secured

its reputation within the East Bay as a community that uses public art to promote community excellence, innovation and sense of place. In an effort to look forward to the next twenty-five years, the city sought the input of the community to determine what is next for the Art in Public Places Program in Emeryville.

#### OUR LEGACY, OUR VISION

In 1990, it was common for the City and corporate residents to include significant pieces of art in public spaces, which was becoming increasingly more popular. In an effort to formalize the growing practice, the City of Emeryville established a “Percent for Art” ordinance. The Ordinance guaranteed a parallel investment in the arts from both municipal and private commercial development projects to include public artwork within projects. Developers have the option of either providing publicly-accessible private art on-site or contributing to the Art in Public Places (AiPP) fund, which is used to purchase or commission public art owned by the City. As a result of increased development during the life of the program, the ordinance ensured investment in the expansion of the City’s public art collection, and continues to do so today.

Through the City Council, the Public Art Fund is administered based upon the advice of the Emeryville Public Art Committee, an advisory committee of nine voting members. The primary role of the Public Art Committee is to advise the City Council and the community on the selection of public art, including selecting locations. The committee considers the appropriateness of the artwork in scale, material, form and content, the inherent quality of the work, and diversity in the type of artwork in style, size, media and materials.



**ANGEL'S HAND FOUNTAIN**  
Gregory Hawthorne



**HERD INSTINCT**  
Brian Goggin



**FIGURE WITH COLUMNS**  
William Schwob

The City, together with the Public Art Committee, grew the collection to include over 300 pieces of which 70 are publicly-owned. Pieces include those displayed in City Hall, which the City purchased from the annual Emeryville Art Exhibition and thirteen commissioned pieces displayed in park spaces and public buildings throughout Emeryville. An award-winning utility box art program, *Sign of the Times* and a Bus Shelter Temporary Art Program featuring rotating Emeryville artists (appendix p. 71) have also resulted from the efforts of the City and the Public Art Committee. Publicly-accessible private art in Emeryville has grown to over 80 exterior pieces in courtyards, on building facades, and in landscaped areas, and nearly 150 interior pieces including paintings, sculptures and textiles. Fifteen percent of the AiPP Collection was commissioned from Emeryville artists.

“Public Art in Emeryville should continue to be fun and found in surprising places.”

**WHY A MASTER PLAN?**

After its hugely successful first twenty-five years, a major goal of the Public Art Master Plan is to define the focus of the program for the residents, business owners, and other stakeholders who help define what is important to the community and Emeryville’s identity. By using the community engagement results, the City can facilitate a future of AiPP program that is meaningful, locally-based and one that resonates with residents and visitors alike.

**PUBLIC ART MASTER PLAN PROCESS**

The planning process included meeting with numerous key stakeholders who were asked a series of questions about the importance of public art in Emeryville, how public art informs their sense of place, economic development, business development and retention, education, art programming and community engagement. Key stakeholders included council members, local



**Emeryville gateways**

Participants discuss which entry points in to the city are most important.

**PUBLIC ENGAGEMENT**



**ENGAGEMENT EVENTS INCLUDED COMMUNITY WORKSHOPS AT OFF THE GRID, BULLSEYE GLASS, AND AT THE LOCAL HIGH SCHOOL, FOCUS GROUPS AND STAKEHOLDER MEETINGS.**



Participants consider public art interventions for bicycle and vehicular corridors.

business owners, artists, city staff, architects, and educators. The information received from the stakeholders was well-rounded and informative, laying the foundation for the Emeryville public art master planning process. Each stakeholder was asked about their perception of the Art in Public Places Program and how the work of the program impacted their city. They were asked how they envisioned the growth of the program and what specific needs should be addressed to set the stage for the future.

Emeryville residents were invited to participate in a series of workshops, where they were asked to consider geographic priorities, what new types of art they would like to see, and how they would like to see the Art in Public Places Program grow. Participants were also asked to consider what values and attributes make Emeryville stand out from its context in a region known for its artistic excellence and innovation. In addition to the workshop series, engagement opportunities took place at the local High School and through an online survey. To see the results of the online survey and the public engagement opportunities, see Appendix D on p. 85.



**Where and what interventions do you want at entry points to Emeryville?**

Participants were asked to prioritize entry points into Emeryville and think about specific public art interventions for those locations.

## “Art differentiates Emeryville from it’s neighbors. Our public art is very different than Oakland and Berkeley.”

### WHAT WE HEARD

Throughout the process, several themes emerged. The themes are as follows:

1. Emeryville’s public art collection is a source of pride for locals. Many noted the city’s commitment to the arts in spite of its size.
2. The community believes the Emeryville Arts Center must be a priority for the City.
3. Arts programming is of great interest to the community. Many feel that creating programming would significantly increase an attachment to place and quality of life in Emeryville. Citizens are hungry for the Emeryville Arts Center to offer such programming.
4. Civic leaders and locals share the same vision for the future of the Arts- one rooted in strategy and sound policy. As a result of the loss of Redevelopment Agencies for which there was a policy of dedicating 40% of the AIPP fees to payment

to the City Public Art Fund rather than on site investment, a significant loss in funding for the program is anticipated. The first step in strategically planning for arts investment over the next twenty five years begins with this plan.

5. The community strongly ties it’s identity to the Mudflat sculptures of the 1960’s and 70’s and would like to honor this early public art in some way. See Program 5 on p. 44.
6. The community values its artists. As such, the community would like the Art in Public Places Program to play a larger role in celebrating local artists. See Goal 1 on p. 50.
7. Emeryville is known for its creative economy. Partnerships with creative companies would be advantageous for strengthening the community and the impact of the arts.
8. The community values the city’s history and would like the AIPP program to honor its past through public art.

# MISSION | VISION

**The Art in Public Places Program should enhance the quality of life through art, create opportunity for artists, and affirm the community identity of Emeryville.**

## GOALS

The city of Emeryville's Art in Public Places Program was initiated with the following goals, included in the 1990 Ordinance Guidelines:

1. Building a AiPP program that is unique to Emeryville.
2. Increasing the understanding and enjoyment of public art by Emeryville's residents.
3. Inviting public participation in and interaction with public spaces.
4. Providing unusual and challenging employment opportunities for artists.
5. Encouraging collaborations between artist and architects, and artist and engineers.
6. Encouraging and support participation by women and minority groups that have been traditionally under-represented.
7. Supporting artist participation on design teams for planning public projects.
8. Encouraging and supporting Emeryville's pluralistic culture, which includes artists.
9. Encouraging a variety of art forms.

## ADDITIONAL GOALS DEVELOPED DURING THE PLAN'S DEVELOPMENT INCLUDE:

10. Showcase and support our artists.
11. Celebrate our shoreline and historic mudflats.
12. Distinguish our corridors and highlight our entryways.
13. Increase community engagement and placemaking initiatives.
14. Increase the AiPP program impact in private developments.
15. Seek additional funding mechanisms to achieve master plan goals.





# CONCEPTUAL PROJECTS & PROGRAMS

**To set a clear path for the future of the AiPP Program, nine conceptual projects and six conceptual programs have been developed for potential future implementation.**

## OFF THE GRID

During a regularly scheduled Off the Grid food truck event, residents and employees of local businesses contributed to the public art visioning process by voting on what types of art they'd like to see more of, where they would like to see public art, and by learning about the past 25 years of the program.



## CONCEPTUAL PROJECTS

**1. GREENWAY ARTWALK:** The Emeryville Greenway is used by residents of Emeryville, Oakland and Berkeley as a major thoroughfare for cyclists and pedestrians. Due to the lack of front facing buildings, the greenway has many opportunities for murals with little future development conflict. A series of murals, crosswalk treatments, and artistic infrastructure could transform the Greenway into an art-focused destination, with art found in new and surprising contexts.

### **2. TEMESCAL CREEK GREENWAY | A CREATIVE HISTORIC CREEK**

**BED:** Neighbored by Oakland, the Temescal Creek Park is situated at the eastern-most edge of the city, and is a natural meeting place for locals who want to spend time outdoors. A planned bike route stretching to the Bay, which follows the path of the buried Temescal Creek is at the top of the Greenway. The park is the perfect site for telling and sharing stories of the area's rich history through art and landscaping treatments. As cyclists and pedestrians move toward the Bay, the greenway elements could continue to share the history of the Creek bed and its pre-burial function. It should also offer opportunities for interpretation of and interaction with the buried creek.

**3: EMERYVILLE AT THE MARINA:** As an overlooked gateway into the City, the Marina could host an iconic piece of public art that both welcomes visitors entering by boat, and deepens the pride of the locals. This iconic piece of art could be placed on the metal extension into the Bay as there are existing bolts on the structure. This location invites a large-scale and playful piece of art. The project will have to be approved by the Bay Conservation and Development Commission (BCDC), as the Marina in its entirety falls within BCDC's jurisdiction.

## EMERYVILLE IN GLASS

During the public workshops, participants were able to create magnets by using fire to create enough heat to bend rods into desired shapes.



**4. ASHBY INTERCHANGE PARK:** Throughout its redesign, the Ashby Interchange brings thousands of cars per day off and on to I-80 and creates new, daily access to cyclists and pedestrians. This increased traffic creates an opportunity to showcase the spirit of Emeryville in a unique way through a monumental piece of art. The public and key stakeholders expressed a love for the scale, messaging, and memory of the mudflats art work (1960-1980) throughout the Master Plan development. Results indicate that a commissioned piece, more permanent in nature but evocative of the early works, should be created. Visibility of this piece from I-80 would allow for Emeryville to communicate its unique identity to the thousands of people who traverse the area daily.

**5. BAY BRIDGE PATH INTERACTIVE ENTRANCE:** As a heavily traveled thoroughfare in Emeryville, the Bay Bridge Path Entrance could host an interactive piece that allows cyclists and pedestrians to activate the art. Because of the large amount of space and the half circle shape, a substantial installation could occur with light and/or sound. The surrounding “Maze” of freeway off and on-ramps are large scale, sweeping over the site.

**6. 40TH AND SAN PABLO AVENUE TRANSIT HUB IMPROVEMENT PROJECT:** The Transit Hub Improvement Project’s intention to install eight new bus shelters at 40th Street and San Pablo Avenue possesses an excellent opportunity to create an appropriately scaled gateway art treatment at the heart of Emeryville’s intersecting transit lines. While the project could

integrate art into the physical shelters, it could also translate into creatively designed crosswalks and integrate within the surrounding areas, including the landscape.

**7. RAILROAD OVER CROSSINGS:** Emeryville Railroad over crossings offer the City significant opportunity for highly visible art installations from nearly every vantage point. Works could be commissioned for all the bridges with a focus on the pedestrian bridges or on the vehicularly accessed areas of the crossings. The art could even be visible by rail trains traveling through Emeryville.

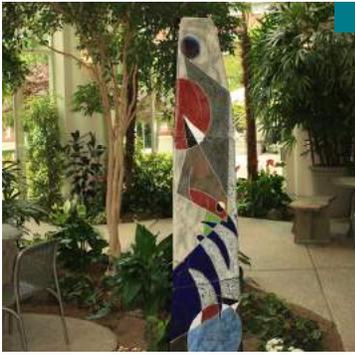
**8. SECONDARY GATEWAY TREATMENTS:** The community, in appreciation of their boundaries, consistently noted that high-vehicular volume gateways were not a priority for art installations. It was however clear that local pride and civic engagement are priorities for the community. In an effort to continue to showcase the pride Emeryville residents feel, unique treatments should be considered in each gateway not prioritized in the Master Plan. Alternately, the icon proposed in Conceptual Program 1 on p. 36 could be incorporated into these locations.

**9. ART IN MEDIANS:** Use existing and proposed medians to develop sites for public art. Placing art in medians can be a way to create gateways on vehicular corridors. Tall and skinny sculptures, mobiles, or conversely, small and wide sculptures could be repeated along a median to unify a corridor.



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**Kinetic Stainless Steel Disk  
Sculptures and Planters**  
Dennis Luedeman



**BLUE'S TOWER**  
Michael Gustavson

## CONCEPTUAL PROGRAMS

**1. EMERYVILLE ICON:** The City of Emeryville could solicit design concepts from residents, artists, graphic designers, and students for an official Emeryville icon. The call could seek a design that captures the history, beauty, and uniqueness of Emeryville as well as its regional context.

Should the icon be appropriate for a flag, the City could host an official flag raising ceremony at City Hall and purchase flags and proper mounting hardware for gateway locations (Project 8). Materials with the icon's reproduction could be available for purchase with proceeds benefiting the Emeryville Arts Center (EAC) or the Emeryville Celebration of the Arts (ECA).

**2. TEMPORARY LIGHT SHOW | PARKS X LIGHT:** Undeveloped and open by design, parks and community gardens offer a unique opportunity to host nighttime contemporary art events. Parks x Light, a temporary light event could feature installations and performances by artists who manipulate light, sound, and projection to create an immersive, multi-sensory spectacle. The show, in its first year, could take place in one park or gardens, such as the newly expanded Christie Avenue Park, and grow to fill more parks as the show gains in popularity and demand. This art event should be considered as a potential annual or biennial event. It could be a programming opportunity in advance of the EAC opening and feature local or regional artists.

**3. ARTIST DESIGNED FUNCTIONAL ART PROGRAM:** Functional elements designed by artists are a simple and impactful way of introducing art into the public realm. Locations could range from parks and open space to sidewalks, greenways and other public space and right-of-way. Numerous examples throughout this plan describe opportunities for crosswalk projects, and these should be used as pilot projects in order to test out a functional art program. Additional short-term opportunities include adding artist-designed benches along the greenway, bike racks, play structures and other project opportunities. This conceptual program will solidify the Public Works Department's role in

ensuring art is woven into even the most mundane of things. It must be noted that the PAC should have purview over each of these art intervention opportunities.

**4. MURALS ON PRIVATE PROPERTY:** Buildings and bridge structures throughout the city offer large flat surfaces without window penetrations that would be perfect for mural installations. In addition to the multitude of options for mural placement, there is also interest in murals from the public and local business community. The City could develop partnerships with local property owners who are interested in installing murals on their private property, specifically if the property is within a priority area for murals, see Conceptual Project 1: Greenway Artwalk. Working with property owners to suggest mural installations on these buildings, the City may consider financial partnerships and easements to ensure placement of murals on private property to solidify continuity.

**5. TEMPORARY ART DURING CONSTRUCTION/VACANCY:** Develop a temporary art program for construction/vacant sites that offer low cost, easy-to-install temporary art options to developers/City. Emeryville experiences a significant amount of construction and will continue to do so for the foreseeable future. Construction sites in Emeryville may lay fallow for an extended period due to the need for remediation or assessment and also often include fencing around the site, removing any on-street activity. This program will bring life to sites that otherwise lose public interaction during the construction period and can be interactive in nature.

**6. MUDFLAT PROGRAMS:** The City may develop a program to celebrate the historic mudflat art of Emeryville. The Mudflat Program could include temporary or permanent installations at parks located near the Bay and a temporary, rotating exhibition of the historic photos in locations such as City Hall, Avenue 64, Emeryville Center of Community Life, and the Emeryville Arts Center (EAC).

# PLACE BASED OPPORTUNITY ANALYSIS



**ABOVE**  
**CELESTIAL MOTORS**  
David B. Anthony

**LEFT**  
**AGESONG CASCADE**  
Dorothy Lenehan

**To help differentiate Emeryville as a distinct place, future projects and development should integrate unique art and elevated design.**

Emeryville may be the fastest growing bay area city but it matches its neighbors in most other aspects. Without a Main Street or defined Downtown, Emeryville must look to other means in order to create a sense of place. To help differentiate Emeryville as a distinct place, future projects and development should integrate unique art and elevated design. By integrating artistic values and whimsical design into its public places, Emeryville can form an identity shaped around how residents and visitors experience it as a place rather than by reputation.

## “How can we use art to showcase our identity and our history?”

### **EMERYVILLE ARTS CENTER (EAC)**

The Emeryville Arts Center will be housed in the former United Stamping Company building in the heart of Emeryville’s Park District at 4060 Hollis Street, adjacent to City Hall. The Park District has the majority of the City’s significant structures. Built in 1942, until its vacancy after the turn of the century, the building was a thriving business that produced a variety of items from accelerator pedals for military transport vehicles to brackets for medical monitoring equipment. Now, the 30,000 square foot, cavernous, brick warehouse, provides an inspiring foundation for the future contemporary art center, which will eventually serve as a focal point for the arts in Emeryville and as a regional attraction, including a permanent home for the annual, month-long Emeryville Celebration of the Arts.

After building renovation, the Center may house galleries, a theater for performances and other education programs, and may include a café, gift shop, administrative offices and a separate catering workspace. The spaces within the facility will be flexible in order to support easy adaptation and multi-use functionality. Namely, the theater might include retractable seats, which allows for a dynamic venue suitable for anything from performances to special events to meetings, and a permanent location for the Celebration of the Arts. In 2016/2017 a consultant will be hired to determine the feasibility of various programming options and scale of capital improvements at the Center. The Current CIP includes \$11 million for the Center’s development.

The Emeryville Arts Center will become a gathering space for Emeryville residents and a destination for visitors from around the Bay Area.

### **PEDESTRIAN AND CYCLISTS**

The popularity of cycling and the growing walkability of Emeryville create a unique opportunity for people-centric art that is engaging. Art that is targeted towards those using the sidewalks, trails, and greenways in Emeryville should strive to be interactive and functional. This type of art should be designed for up-close experiences and enjoyment.

Art in locations that feature large numbers of pedestrians and cyclists should encourage users to linger and contemplate, allowing for climbing or other interactive physical activity. By bringing art into greenways and sidewalks, Emeryville has an opportunity to meet people where they are, reaching a broader cross section of the population, while also encouraging health and wellness.

### **OPEN SPACE AND PARKS**

Parks and open space are a vital part of a livable, sustainable Emeryville. While they are essential in any city, they become even more important in areas of high population density and development intensity where many homes lack yard space and landscaping. Public green spaces provide

opportunities for relaxation, informal sports, passive and active recreation, social and cultural events and a break from the stresses of everyday life. (p. 4-2 of the Emeryville General Plan)

There are many benefits to turning the attention of the art program to Emeryville parks. Art in our parks can inspire health and activity. Inspiration can also be found in natural adornments such as our abundance of flora, fauna and wildlife. The cultures of the Ohlone or Costanoans who came before us can come alive through art here. Showcasing existing parks and gardens in one square mile and a number of proposed parks, the opportunities abound.

**INFRASTRUCTURE**

Every street, bridge, bike rack, man hole, light pole and functional infrastructure element provides an opportunity to integrate art into the landscape of Emeryville. By moving outside the catalogue when designing infrastructure projects, the city can help ensure that the community is distinct from its neighbors and defined as a place.

**COMMUNITY SELECTED LOCATIONS**

Residents and stakeholders were asked to select locations in Emeryville that should be prioritized for future art projects and installations, first using open-ended questions followed by more focused questions, such as defining Gateways and Priority Corridors. The resulting ranking of these locations, as defined by residents and stakeholders, provide a clear vision of location based priorities in Emeryville.

**PRIORITIZED GATEWAYS**

A critical part of establishing the identity of Emeryville as a whole involves “gateways.” Per the General Plan (P. 5-35), these are specially designed landmark elements to be located at key entrances to the city. It is essential that gateway features be unique in design, visible to both motorists and pedestrians, and emblematic of the city they introduce. Artist designed installations may not be appropriate for every gateway, especially where conditions may include short sight lines, crowded sidewalks, multiple competing visual demands and limited space for installations



**ARTIST DESIGNED BIKE RACK**  
Pittsburgh, Pennsylvania



**ARTIST DESIGNED LIGHT POST**  
Indianapolis, Indiana

**ARTIST-DESIGNED INFRASTRUCTURE OPTIONS:**

- TREE GRATES
- MAN HOLES
- BENCHES
- BOLLARDS
- TREE BANDS
- CROSSWALKS
- RAIN GARDEN ELEMENTS
- BIKE RACKS
- UTILITY BOXES
- TRASH CANS
- STAIRS
- TRANSIT STOPS
- PLANTERS
- FENCES/GATES

Stakeholders were asked to vote on priority intersections. Eighteen intersections were presented, including nine that were priorities in the General Plan. Of the eighteen locations, the community prioritized people-friendly locations rather than auto-oriented locations. Out of the nine locations identified in the General Plan, eight of the locations were priorities 11-18. Only one location from the General Plan appears in the top 10. Notably stakeholders asked for southern entry and exit points to be treated as gateways. See Appendix D for prioritization of gateways.

Below, key community-identified Gateways from the workshops are ranked. These locations have been considered for conceptual projects and programs – those determined feasible and thus, prioritized, are detailed in the “Conceptual Project and Programs” section (Chapter 2). Also, included are the gateways that have not been selected – reasoning behind their omission is provided below.

1. Baytrail at Ashby Interchange - See Conceptual Project 4
2. Amtrak Station - See Conceptual Project 7
3. Emeryville Marina - See Conceptual Project 3
4. Bay Bridge Path Entrance - See Conceptual Project 6
5. 40th and Horton Street - Potentially incorporated into Conceptual Project 1
6. Shellmound under the Powell Street Overpass (identified in General Plan)–in development, also potential for inclusion in Conceptual Project 4
7. San Pablo at 40th Street - See Conceptual Project 6
8. Doyle and Powell Street on the Water tower Not selected due to private ownership and no proposed development. See Conceptual Project 8, for discussion of strategies for leveraging partnerships in gateway sites to support artistic interventions, and Conceptual Program for murals on private sites.
9. San Pablo Avenue, Adeline Street, and Macarthur Street - Three separate private and public developments are triggering public art, and the need for public projects will not be explored until development is built out. See Conceptual Project 8 and Conceptual Program 5
10. 67th at the Greenway (identified in General Plan) - See Conceptual Project 1
11. Powell Hollis - Potentially incorporated into Conceptual Project 1 - Significant private investment in public art is showcased in this intersection.



**WISTERIA**  
Caitlin Coreris

Additionally, the following intersections were identified in the General Plan but not prioritized by the community process for art interventions. Further consideration is required to determine whether or not to indicate other design interventions or to enlist the process as defined in Conceptual Project 8.

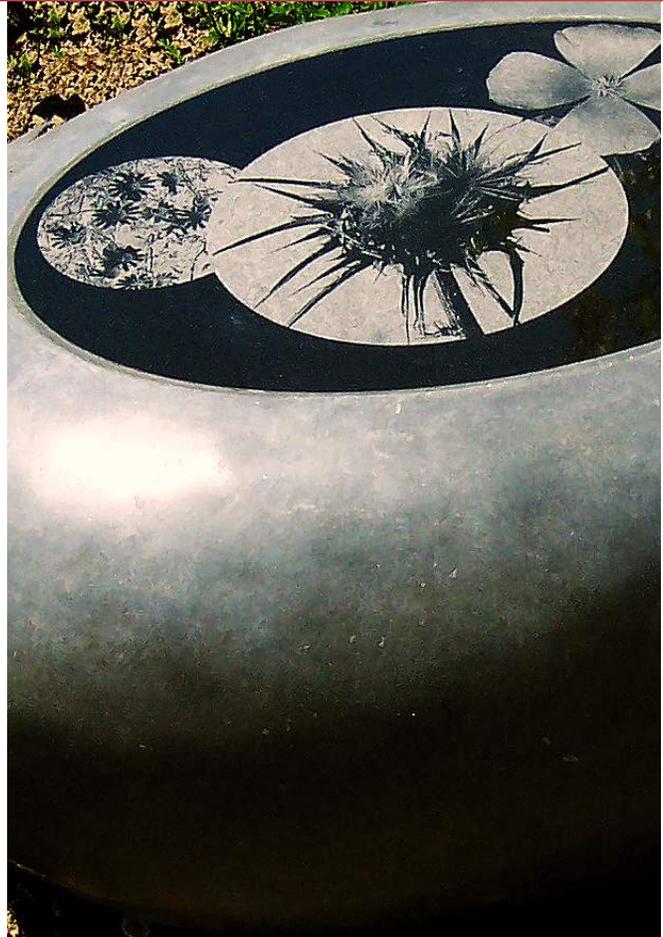
12. San Pablo and 36th Street
13. 40th Street and Adeline
14. 47th and Adeline Street
15. 53rd and San Pablo Avenue
16. Vallejo and Powell Street
17. 67th Street and Hollis Street
18. Shellmound at 67th Street

See the Public Art Opportunity Sites Map for each Gateway’s geography and context among uses and corridors on p. 45.

#### **PRIORITY CORRIDORS**

Corridors were selected based on numerous activity nodes, heavy usage and the connection of key gateways. Corridors were categorized by their primary use as either Bicycle/Pedestrian or Automobile/Transit Corridors. See the Public Art Opportunity Sites Map for each corridor’s geography on p. 21.

**LOOK CLOSELY**  
WowHaus (Ene Osteraas-  
Constable and Scott Constable)



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“Emeryville has the feeling of a small town , and has succeeded in creating a welcoming atmosphere for the arts.”

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## **BICYCLE/PEDESTRIAN CORRIDORS**

### **1. EMERYVILLE GREENWAY**

The north south greenway follows old railroad spurs, and connects Berkeley in the north to the Park Avenue District, Bay Trail, and West Oakland in the south. (p. 4-2 of the Emeryville General Plan). The construction of a direct link between the 9th Street Bike Boulevard, the Greenway and the South Bayfront Bridge are expected to take place in 2017/2018, which will link the Greenway to the many uses west of the rail tracks. The Greenway has two major segments: (1) a constructed segment north of Powell Street and (2) a yet to be constructed segment south of Powell Street. The Greenway is also split between dedicated pathway segments on former rail right-of-way and on road segments served by bike boulevard design treatments. A series of artist designed sculptures and benches follow the Doyle Street Segment of the Greenway from Ocean Avenue to 59th Street. The Powell Hollis Intersection has heavily invested in exterior artist installations by the private development community as part of the AiPP.

### **2. TEMESCAL CREEK GREENWAY**

The east-west greenway generally follows the alignment of Temescal Creek (currently in an underground pipe). The greenway was anticipated to include water features, daylighted portions above the culverted creek, and other amenities to celebrate the creek. However, the construction of the Emeryville Center of Community Life (ECCL) at 53rd Street and San Pablo Avenue highlighted numerous constraints on infrastructure changes to the 53rd roadway, west of San Pablo Avenue under which the culvert runs.

On its northern edge the roadway is in Oakland. Sidewalk treatments, as at ECCL, alongside painted pavement are under consideration by the Public Works Department for demarcation of the Greenway, especially after its extension occurs with the construction of the South Bayfront Bridge at 53rd's terminus at Horton Street. The Bridge will link daylighted portions of the creek at its mouth on the west end (Bay Street) to the culverted portions to the east. This greenway will connect North



## EMERYVILLE MARINA GATE

Vickie Jo Sowell

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“Emeryville needs an art center more than anything else because there are very few public spaces in Emeryville to develop public art.”

Oakland in the east to the Bay Trail (on Shellmound Street) and the Bay Bridge Bike/Pedestrian path (entered on Shellmound Street) in the west. (p. 4-2 of the Emeryville General Plan).

Existing AIPP investments located at Bay Street along the Greenway’s proposed alignment, the Bakery Lofts and Temescal Creek Park, celebrates the Ohlone people, their presence, and the Creek. The project offers additional artistic and interpretive features, developed outside the AIPP but with the Greenway. Additional art is prominently displayed at the Griffols Campus (53rd and Hollis). The City of Oakland and Friends of Temescal Creek offer additional interpretive and educational opportunities upstream along the Temescal watershed.

### 3. MARINA CORRIDOR

The City of Emeryville’s Marina area contains approximately 840 boat slips at the Emery Cove Yacht Harbor and Emeryville Public Marina. The Marina also contains a fishing pier, boat launch, restaurants, and the adjacent Watergate residential complex. (p. 3-18 of the Emeryville General Plan). From its western tip on

the pier to its eastern edge at the Bay Trail (on the Frontage Road), Powell Street has both bike lanes and adjacent paths, which accommodate pedestrians, cyclists, joggers and other recreational users.

### 4. BAY TRAIL CORRIDOR

The San Francisco Bay Trail runs along the entire western edge of the City, diverting inland at the Emeryville Crescent to avoid habitat impacts. Once complete, this regional trail system will encircle the entire Bay. The Trail runs along or near the Emeryville coastline, with a dedicated off-street pathway both on the peninsula and to the north. In order to achieve a continuous path connecting Richmond to San Leandro however, the trail must pass through several high vehicular volume intersections to reach the newly constructed Christie Avenue Bay Trail Gap Closure linking Powell Street to Shellmound Street in its southern half (p. 4-4 of the Emeryville General Plan). The Bay Trail connects to the Bay Bridge Path directly across from IKEA in Emeryville increasing cyclist and pedestrian use of the Bay Trail in surrounding areas.



**BUS SHELTER PROGRAM**  
Nora Pauwels

## AUTOMOBILE/TRANSIT CORRIDORS

### 1. SAN PABLO AVENUE CORRIDOR

This corridor, also serving as State Route 123, is part of an extensive regional network running from I-80 and Richmond in the north to I-580 and Oakland in the South. The San Pablo Avenue Corridor runs through two counties and six cities, covering 8 miles end to end. The Emeryville corridor is a short segment along San Pablo Avenue from 36th Street to 53rd Street, bookended by Oakland on either end. San Pablo Avenue is sometimes used as an alternate route to the Eastshore Freeway segment of I-80 during high-traffic times. Major intersections along this route in Emeryville include 40th Street and West MacArthur Avenue. For its length, the roadway is four lanes wide and has limited bicycle facilities. AC Transit runs rapid bus lines and major regional and local lines along the corridor. Emery Go-Round avoids this corridor due to the ACT transit presence, as well as congestion and delays throughout. Emery Go-Round does however cross the corridor at the 40th Street Transit Hub on route to the MacArthur BART station.

Known for prevalent strip center retail throughout, the corridor is also home to pockets of high grade developments. One of the most distinguished among the developments is located in Emeryville where high density housing, schools, recreational facilities and street facing commercial retail enliven the corridor. Both north and south of the street, poor retail climate and high cost hamper redevelopment causing an immediate and much bleaker change within blocks.

Emeryville relocated its elementary school to a joint campus

with the middle and high school campus, located at the Emeryville north border on the corridor for the Emeryville Center of Community Life (ECCL). The city is in the midst of developing affordable housing on two vacant lots, while private developers are building market rate housing. A private school, multifamily residential, and the construction of the Emeryville Center for Community Life create a short multi-use segment adjacent to a major transit hub at 40th and San Pablo.

Public art was included in five exterior spaces along the Corridor and is anticipated in two additional housing sites. Two additional art pieces are located in the interior of the ECCL campus. One location has removed its art panels, with no action taken to date.

### 2. POWELL CORRIDOR

This corridor runs on Powell Street over the rail tracks from Vallejo Street (City border) and ends after the I-80 interchange at the Bay Trail. While Powell Street continues along the Marina and accesses the Towers at the frontage roads, after the Bay Trail, it is considered a Bicycle corridor for the segment for this Plan's purposes. Powell Street offers the sole freeway on-ramp for Emeryville, making it a major regional arterial. Further, it divides the City into North and South, sitting at the City's geographic center where it intersects with Hollis. The overpass over the rail tracks spans a major barrier, but creates an additional barrier that runs north and south parallel to the overpass. The water tower adjacent to the roadway announces entry to the City from the east, though the City border is two blocks east.

Six artworks encircle the intersection at Hollis Street, a location many consider the heart of the City. Three pieces have a value of over \$200,000 and have a major presence on the street. A major art installation is on both sides of the corridor at the I-80 overpass. No art exists elsewhere on the corridor except three *Sign of the Times* pieces that run adjacent to the corridor.

### 3. HOLLIS CORRIDOR

This corridor runs north to south on Hollis Street from the city boundary just north of 67th Street and ends at its southern terminus after 40th in the East Bay Bridge Center (EBB). This corridor offers a major north south continuous arterial from Berkeley through Emeryville to Oakland linking to West Oakland on the other side of the EBB Center and the Mandela Parkway. The Emery Go-Round runs frequently here, serving the length of the corridor.



**BIG CHAIR**  
David Ireland

Significant investment in public art is apparent throughout the Hollis Corridor. From a robust interior collection to a cluster of art on the Wareham campus, which is both north of and on the Powell Hollis intersection. The corridor also hosts one of the Bus Shelter Temporary program sites and nine *Sign of the Times* installations, which is the most on any corridor. AIPP pieces at the EBB and PGE continue the public art presence south from Powell Hollis intersection. Together, City Hall and the proposed site of the Emeryville Arts Center anchor the southern end of this corridor.

#### **4. ADELINE CORRIDOR**

The Adeline Corridor runs along Adeline Street, starting at 53rd Street (the eastern most city boundary) and ending at 36th Street. The San Pablo Avenue terminus is just after the intersection of MacArthur Boulevard and Adeline Street, which is known as the Star Intersection, just north of I-580.

*Sign of the Times*, AIPP private artwork, and design of surrounding buildings with artist installations accent the street. Murals commissioned by the private property owner and independent of the AIPP, highlight the southern edge of the Corridor.

#### **5. 40TH AND SHELLMOUND CORRIDOR**

This corridor stretches south the length of the City along Shellmound Street from Ashby Street (State Route 13). It takes a sharp eastward turn on the 40th Street overpass and ends after the intersection of Adeline Street and 40th Street, just east of San Pablo Avenue. Major activity centers along the corridor include Expression College, Public Market, Bay Street, Powell Street Plaza and IKEA. It houses the entrance to the Bay Bridge Path and intersects the 40th and San Pablo Transit Hub, linking the majority of the City's transit riders to MacArthur BART. *Sign of the Times*, Bus Shelter Temporary Art Program and fairly dispersed AIPP private investment accent the corridor with major upcoming public art investments at several adjacent development sites.

EMERYVILLE, CALIFORNIA  
ART IN PUBLIC PLACES

THE FOLLOWING PAGES CONTAIN NINE CONCEPTUAL PROJECTS AND SIX CONCEPTUAL PROGRAMS, ALL OF WHICH WERE CREATED TO INSPIRE FUTURE PROGRAMS AND PROJECTS.

# CONCEPTUAL PROJECTS

BELOW  
RELIC  
Mark Brest Van Kempen



Conceptual projects are tied to specific locations and conceptual programs are not. The projects and programs are not ranked by priority and should be considered strategically as opportunities present themselves both financially and at specific sites.

## CONCEPTUAL PROJECTS

The Public Art Master Plan has identified nine conceptual projects to be installed throughout the city. The sites are indicated on the

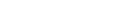
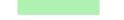
map and are further explored on the following pages. Conceptual projects are tied to specific locations and may be reoccurring or phased in their commission. Concept implementation should not be restricted to the following projects, and can be altered and changed as time progresses. The following projects are not ranked by priority and should be strategically selected as opportunities present themselves.



# CITY OF EMERYVILLE PUBLIC ART MASTER PLAN CONCEPTUAL ART PROJECTS MAP

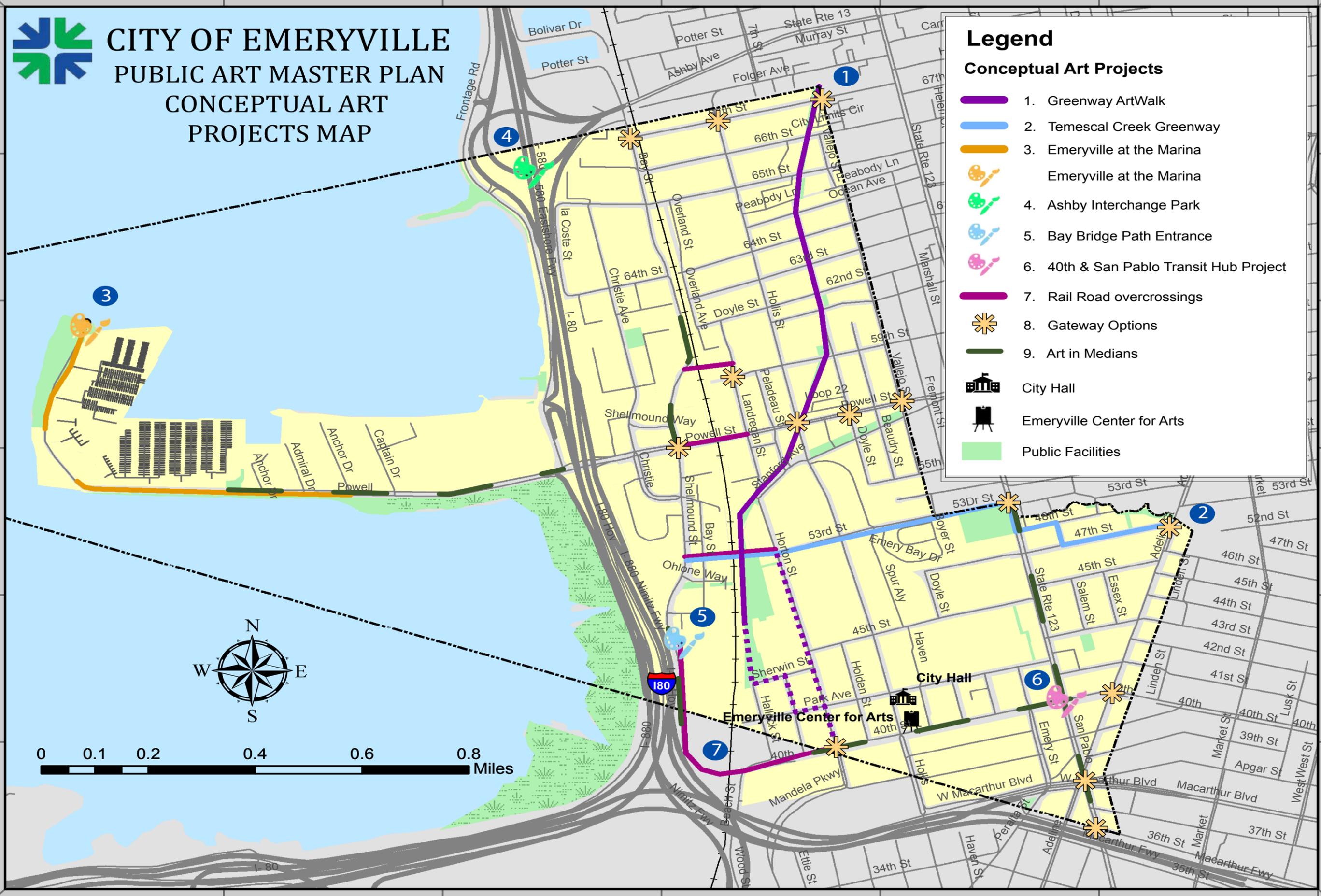
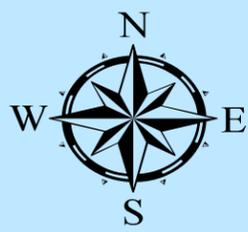
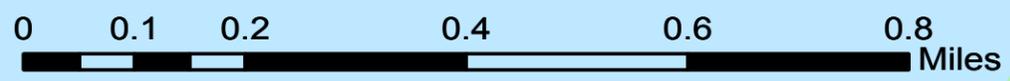
## Legend

### Conceptual Art Projects

-  1. Greenway ArtWalk
-  2. Temescal Creek Greenway
-  3. Emeryville at the Marina
-  Emeryville at the Marina
-  4. Ashby Interchange Park
-  5. Bay Bridge Path Entrance
-  6. 40th & San Pablo Transit Hub Project
-  7. Rail Road overcrossings
-  8. Gateway Options
-  9. Art in Medians
-  City Hall
-  Emeryville Center for Arts
-  Public Facilities

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6



A B C D E F

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THE FOLLOWING PRICE RANGES ARE BASED ON NATIONAL BEST PRACTICES AND ARE PRESENTED IN A PRICE RANGE RATHER THAN AN EXACT PRICE POINT. THIS ALLOWS DISCRETION FROM THE PAC TO DETERMINE THE MOST EFFECTIVE WAY TO PRIORITIZE PROJECTS AND DETERMINE THE EXACT AMOUNT OF EACH ARTIST CALL'S BUDGET.

- MURAL EXTERIOR: \$5,000 - \$50,000
- CROSSWALK: \$1,000 - \$5,000
- ARTIST DESIGNED BIKE RACK: \$5,000 - \$10,000
- ARTIST DESIGNED BENCH: \$5,000 - \$10,000
- ARTIST FENCE OR SCREEN: \$1,000 - \$5,000.00
- LARGE SCALE ICONIC SCULPTURE: \$100,000 - \$200,000
- TEMPORARY ART FESTIVAL: \$10,000 - \$20,000 / YEAR
- BRIDGE PROJECT \$50,000 - \$100,000
- INTERACTIVE SCULPTURE: \$35,000 - \$100,000
- ICON: \$1,000 - \$5,000

# PROJECT 1: GREENWAY WALK

## SITE DESCRIPTION

The north/south greenway follows old railroad spurs, and connects Berkeley in the north to the Park Avenue District, Bay Trail, and West Oakland in the south. The construction of a direct link between the 9th Street Bike Boulevard, the Greenway and the South Bayfront Bridge will take place in 2017/2018, linking the Greenway to the many uses west of the rail tracks.

## PROJECT CONCEPT

The Emeryville Greenway is used by residents of Emeryville, Oakland and Berkeley as a major route for cyclists and pedestrians. Workshop participants spoke of the Greenway as a treasured place – a rare opportunity in Emeryville to find respite from urbanity. A series of delightful art interventions found along the pathway could serve as a set of metaphorical “bread crumbs” along the path, perhaps utilizing unique opportunities for mural installations, complementing new wayfinding and enhancing the utility and aesthetics of the Greenway.

Through activations of multi-media, artist-designed functional pieces, and various other unique art experiences, the Project can create a pleasant experience and thus enhance the quality of life in Emeryville on its most treasured path. Opportunities for the Greenway (detailed below) include:

- Low Impact Murals: Due to the lack of front facing buildings, there exist several opportunities for murals along the greenway, which means low chance of future development conflict.
- Continuous Crosswalks: In addition to placing murals on unassuming neighboring buildings, the crosswalks used by cyclists and pedestrians for a continuous experience could also receive treatments to signify continuation of the Greenway.
- Private Property Participation: Neighboring businesses of the Greenway could also have the opportunity to purchase artist-designed bike racks installed outside of their place of business in order to raise money for further public art and programming opportunities.

## CONCEPTUAL PROJECT 1: GREENWAY ART WALK

- Bollards: The bollards at each northern crossing could be re-envisioned by an artist or artists.

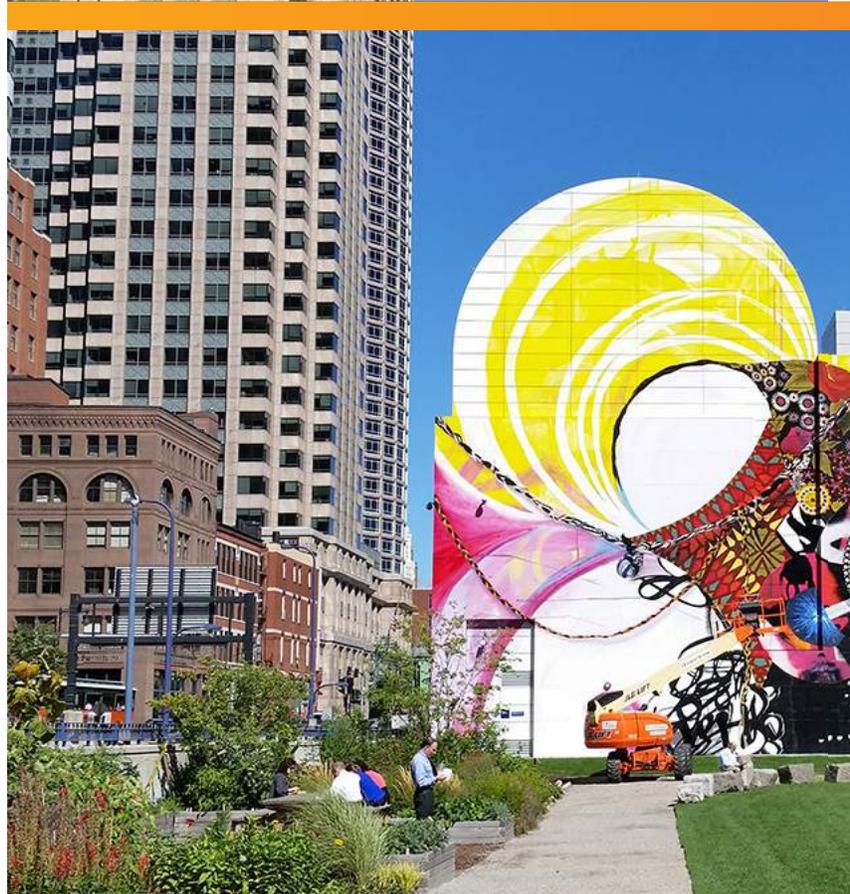
### OPPORTUNITIES

A series of private building murals made possible through partnering with the city or by property owners' own volition to include:

- The new mural at the Marchant Building (site includes partially installed large mural) marking the northern entrance into Emeryville on the Greenway from Berkeley and Oakland, (site will also incorporate wayfinding)
- The eastern facade of the City's Corporation Yard building located on the Greenway at the intersection of 59th Street and Hollis Street, Conditions of approval include a building wrap, which is currently planned to include artistic interpretation of historic events. This is the only public opportunity along the Greenway.
- Owners of the Broken Rack, a restaurant with outdoor seating along the newest planned segment of the Greenway, have expressed interest in a mural on the property. The outdoor seating will be built between Powell Street and Stanford Avenue in 2017. Consideration for a mural was initially discussed while the City was approving plans.
- The Sherwin Williams site development may include a path extension adjacent to the rail tracks. Buildings developed adjacent to the planned path may have unique facades visible from the trail and the railway. Once developed, this site will have a significant AiPP funding obligation, including potential path-side facades within the programming of the space, possibly creating a significant contribution to the "Art Walk".

### CROSSWALKS FOR THE GREENWAY INCLUDE

- Northern Greenway: 67th Street, 66th Street and 65th Street
- Doyle Street Bike Boulevard: Ocean Avenue, 64th Street; 63rd Street; 62nd Street; 61st Street and 59th Street
- Powell Hollis Intersection
- Southern Greenway (construction forthcoming): Peladeau



**ABOVE**  
**CITY OF THE SUN**  
Gemma Danielle  
Cherry Creek Path, Denver, CO  
Photo: Americans for the Arts



**ABOVE**  
**DEWEY SQUARE MURAL**  
 Shinique Smith  
 Boston, MA  
 Photo: Boston Magazine

**BELOW**  
**THE RIDGES CROSSWALK**  
 mksk  
 Athens, OH  
 Photo: Essence of Athens



Street Horton Street, 53rd Street and Horton Landing Park

- Horton Street Bike Boulevard: 45th Street, Sherwin Street, Park Avenue, and 40th Street before Oakland's' Mandela Parkway connection
- Sherwin Williams' development site may include a continuous Greenway from Horton Landing Park to Halleck Street to Park Avenue, before returning cyclists to Horton Street or Mandela Parkway

**FUNDING POSSIBILITIES**

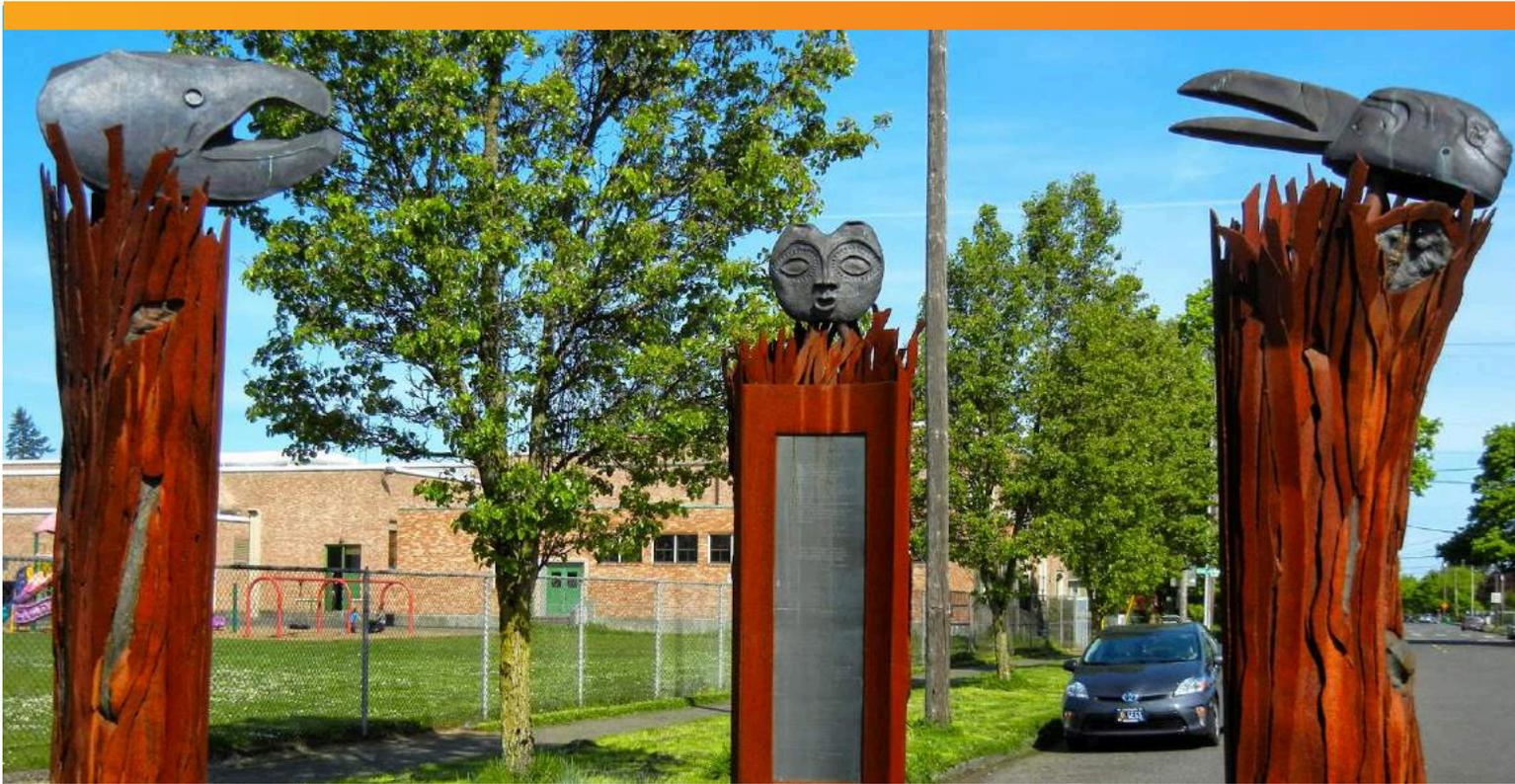
NEA *Our Town* grant

**ADMINISTRATIVE REQUIREMENTS**

Should the project create demand for mural development among private property owners, the above locations may serve as a pilot and test lab project for future mural development on private property – see Conceptual Program 5.

**PROJECT COST**

See cost estimates for bike racks, crosswalks, public murals for potential estimated cost of a call or calls for this Conceptual Project.



# PROJECT 2: TEMESCAL CREEK GREENWAY | A CREATIVE HISTORIC CREEK BED



ABOVE  
MOSAIC TRAILS  
Beverly Hills, CA

**SITE DESCRIPTION**

The Temescal Creek Park is situated at the eastern-most edge of the city, neighbored by Oakland, and is a natural meeting place for locals who want to spend time outdoors. The Park is situated at the eastern edge of the Temescal Creek Greenway, a planned bike trail stretching to the Bay following the path of the buried Temescal Creek. The Greenway should tell the stories and share

the rich history of the area through art and landscaping treatments. As cyclists and pedestrians move toward the Bay, trail elements should continue to share the history of the Creek bed and its role in the environment prior to burial. Trail elements should also offer opportunities for interpretation of and interaction with the buried creek.

**LEFT**  
**SALMON**  
Ken MacKintosh  
**SHE WHO WATCHES**  
Lillian Pitt  
**CROW YUROK AND WIYAK**  
Rick Bartow  
Portland, OR  
Photo: Bending Towards Golds



**ABOVE**  
**CREEK BED LANDSCAPING**

The Temescal Creek Greenway is a priority for the City and remains the primary east west cycling and pedestrian pathway, as cited in the Emeryville General Plan. It is also a major connector of activity nodes and a source of inspiration and pride for the community. In addition, the plan calls for improvements to the riparian corridor as well as water features, which celebrate the creek. (p. 4-15, Emeryville General Plan) In creating art along the Greenway, it is important for the artists to creatively weave in both the history of the creek and the importance of conservation. Art along the Greenway will continue to solidify Emeryville's reputation as a city that prioritizes active transportation and conservation. These treatments will also continue to create inviting places for pedestrians and neighborhood life. Moreover, the City's Climate Action Plan recently received significant resident interest in improvement of the corridor as part of the City's active transportation network.

### **OPPORTUNITIES**

- Develop landscape plans that incorporate native plantings and evoke a riparian environment, in which the greenway is below the created banks of the Temescal Creek.
- Develop corridor interventions that evoke the natural flow of the creek using different and non disruptive materials to the pedestrian or cyclist, such as patterns in the concrete or mosaic treatments.
- To ensure access to the natural sounds of the creek still flowing below the Greenway from Temescal Creek Park all the way to the Bay, opportunities include daylighting portions of the Creek, or visually unified portals, which allow the public to see and hear the buried creek. The Bakery Lofts on Adeline Street are a good example of these portals.
- Select locations along the Greenway to share the history of the Ohlone people, possibly through the creation of art pieces evocative of native flora and fauna.

### **FUNDING POSSIBILITIES**

NEA *Our Town* grant, NEA Artworks grant

### **ADMINISTRATIVE REQUIREMENTS**

Collaboration with Alameda County Flood Control and East Bay Regional Parks may be required to realize the full potential of interpretation along the former creek bed.

# PROJECT 3: EMERYVILLE AT THE MARINA



## SITE DESCRIPTION

According to the plan survey and workshops, the Emeryville Marina, nestled in a park overlooking the Bay, is one of the most beloved places in the City. Visitors from all over the world enter the Bay Area through the Emeryville Marina, which contains approximately 840 boat slips. Locals return again and again to this majestic spot. East of the northern tip of the Marina Park Pathway is an extension of the Marina for fishing. On the extension are existing bolts awaiting public art. Existing art includes the City commissioned piece Peninsula Tell Tail and the private AiPP installation on the Marina gates. A Sign of the Times piece and Bus Shelter used in the temporary art program adorn the Marina.

## PROJECT CONCEPT

As an overlooked gateway into the City, the Marina could host an iconic piece of public art that both welcomes visitors entering by boat, and deepens the pride of the locals. This iconic piece of art could be placed on the metal extension into the Bay, where there exist structure bolts. The location on the extension calls for large and playful art. This project will have to be developed in partnership with Bay Conservation and Development Commission (BCDC), as the Marina falls within BCDC's jurisdiction.



## OPPORTUNITIES

- The private marina has planned improvements that may result in AiPP investment, which could be integrated into a larger concept or related pieces.
- Installation of a metal sculpture that utilizes the foundation placed at the end of the pier.
- Art could be prioritized along public park spaces with interactive elements.

## FUNDING POSSIBILITIES

Private Marina estimated to be spending \$90,000 for private art on site.

## ADMINISTRATIVE REQUIREMENTS

Collaboration with Bay Conservation and Development Commission as well as both the private and public marina operators.

## PROJECT COST

See cost estimates for large scale sculpture and interactive sculptural pieces for the potential estimated cost of a call or calls for this Conceptual Project.



**ABOVE**  
**RIVER MONUMENT (GLOMUS)**  
by Kevin Drum  
Louisville, KY  
Photo: Simparch.org

**LEFT**  
**HERON SCULPTURE**  
Great Britain  
Photo: Creative Commons

**LEFT**  
**CHROMATIC GATE**  
Herbert Bayer  
Santa Barbara, CA  
Photo: Courtney Diaz

# PROJECT 4: ASHBY INTERCHANGE PARK

## SITE DESCRIPTION

A \$54 million redesign of the interchange will install two sets of double roundabouts and add bicycle and pedestrian access across I-80 to the interchange, providing direct access from north Emeryville to the Bay Trail and vice versa. A park will be created within the remaining lands within the interchange adjacent to the bicycle bridge touch down.

## PROJECT CONCEPT

Through its redesign and high volume of traffic, the Ashby Interchange presents an opportunity to showcase the spirit of Emeryville in a unique way through a monumental piece of art. The interchange alone brings thousands of cars per day off and on to I-80 and will create new daily access to cyclists

and pedestrians. Throughout the Master Plan development the public and key stakeholders expressed a love for the scale, messaging, and memory of the Mudflats art work of the 1960s through the 1980s. Results of their participation suggest a commissioned art piece, reminiscent of the Mudflats, yet more permanent, and possibly visible from I-80, allowing Emeryville to communicate its unique identity to the thousands of people who traverse the area daily.

## OPPORTUNITIES:

- A commission that replicates or evokes the nature of prior works, such as the Mudflat installations.
- A commission to create a new Emeryville icon that can be



**ABOVE  
IWITNESS**

Ara Oshagan  
Levon Parian

Architect Vahagn Thomasian  
Los Angeles, CA

Photo: massispost.com

reproduced as the icon of the City (See Conceptual Program 1)

- A partnership with the Association of Bay Area Governments (ABAG), who accepts art solicitations along the Bay Trail, could lead to more opportunity. By combining AiPP money with the ABAG program, the City has the opportunity to integrate additional pieces throughout the Bay Area
- Invite the public to a festival in the future park where attendees use found materials and flotsam to construct temporary creation of works evocative of the Mudflats.

**FUNDING POSSIBILITIES**

Association of Bay Area Governments (ABAG) , AIPP

**ADMINISTRATIVE REQUIREMENTS**

Agreements may be needed to ensure access from Caltrans and/or ABAG.

**PROJECT COST**

See cost estimates for large scale iconic sculpture and festivals for potential estimated cost of a call or calls for this Conceptual Project and related programming.



**ABOVE  
WARD**  
HQ Architects  
Jerusalem, Israel  
Photo: Design Boom



**RIGHT  
UNTITLED**  
Tadashi Kawamata  
Toronto, Canada  
Photo: waterfortoronto.com

# PROJECT 5: BAY BRIDGE PATH INTERACTIVE ENTRANCE

## SITE DESCRIPTION

The Bay Bridge Path entrance is located off of Shellmound Street across from the IKEA entry, and is bordered by I-80 to the west. The entry is a large concrete area with access to the Bay Bridge Path directly west of the concrete landing. One of the Sign of the Times pieces by Seyed Alavi is just south of the IKEA Entry traffic light, leaving a rather large space open to public art intervention opportunity.

## PROJECT CONCEPT

As a heavily traveled thoroughfare in Emeryville, the Bay Bridge Path Entrance could host an interactive piece that allows cyclists and pedestrians to activate the art. Because of the large amount of space, and the half circle shape, a substantial installation could occur with light and/or sound. The surrounding “Maze” of freeway off and on-ramps creates large scale, sweeping over the site.

## OPPORTUNITIES

- A substantial installation with light and/or sound using a screen element. Placement at the chain link fence will separate the Interstate from the Bay Bridge Path as to not distract drivers, but also to define the entrance as a place.
- Alternately, in the event that maintaining space for staging larger groups is a priority, an inlaid piece in the ground is effective for the immediate site users.

## ADMINISTRATIVE REQUIREMENTS

Caltrans may need to provide permitting should work impact access to Bridge or potentially distract drivers on I-80.

## PROJECT COST

See cost estimates of interactive sculptures for potential estimated cost of a call or calls for this Conceptual Project.

# PROJECT 6: 40TH AND SAN PABLO AVENUE TRANSIT HUB

## SITE DESCRIPTION

The intersection of San Pablo at 40th Street will be the future home of a bus hub as part of a bus service improvement project. This location could function as an artistic gateway to Emeryville impacting both those who travel via transit as well as other modes of transportation.

## PROJECT CONCEPT

The intention of the Transit Hub Improvement Project is to install eight new bus shelters at 40th and San Pablo Avenue and is an excellent opportunity to create an appropriately scaled gateway art treatment at the heart of Emeryville's intersecting transit lines. Project 6 integrates art into the physical shelters, surrounding landscaping and area, and creatively designed crosswalks.

## OPPORTUNITIES

- A curated and temporary art project to build on the existing and successful Bus Shelter Art program.
- Artistically designed crosswalks with thermo-plastic applications, mosaics, or artistic bricks.
- Artistically designed paving installations
- Median treatments as in Project 9 to unify four gateways on San Pablo Avenue

## ADMINISTRATIVE REQUIREMENTS

Caltrans will need to provide a permitting agreement should work or maintenance impact San Pablo Avenue.



**ABOVE**  
**AN OBVIOUS BUS STOP**  
MMMMM  
Baltimore, MD  
Photo: Slate.com

## PROJECT COST

See cost estimates for bus shelters, crosswalks and other miscellaneous functional art elements for potential estimated cost of a call or calls for this Conceptual Project.

**GIMME SHELTER**  
Walter Geiger  
Orlando, FL  
Photo: Raymond Martinot

# PROJECT 7: RAILROAD OVER CROSSINGS

## SITE DESCRIPTION

The three existing bridges that span the railroad track in Emeryville provide a memorable setting for people who enjoy train watching. They also create an indelible image of Emeryville for the thousands traveling through on train. Specifically, the pedestrian bridge adjacent to the Amtrak Station is a landmark to the city and a gateway to those entering or leaving the bay area via Amtrak. Thusly, the art suggested for this bridge should incorporate universal design for young and old to enjoy. Two vehicular bridges also provide transit, pedestrian, and cyclist passage over the tracks. Highly visible, the vehicular bridges also causes high demand locations for access. The City plans to build a fourth pedestrian/cyclist bridge in 2018.

## PROJECT CONCEPT

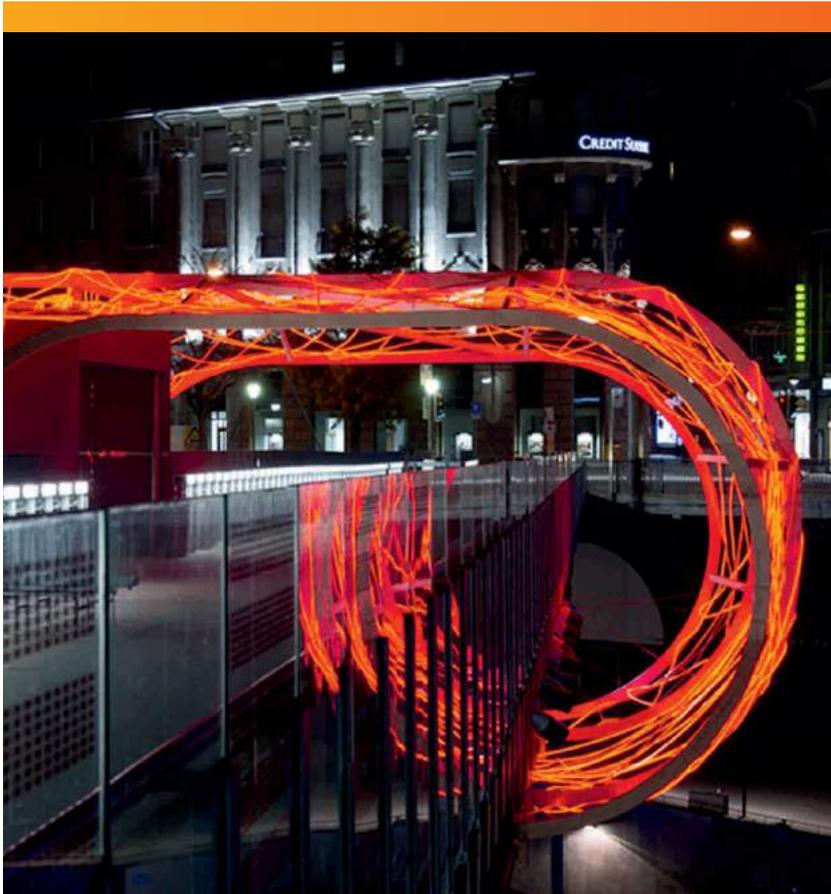
Railroad over crossings in Emeryville offer an opportunity for art installations visible from nearly every vantage point. While all of the bridges are potential sites for commissioned art, the focus is on pedestrian bridges and highly accessed crossings for vehicles.

## OPPORTUNITIES

- Works placed on all four crossings to create a sense of unity
- Uniquely distinctive works on each bridge
- Light pole banners of art/artists' pieces along Powell and 40th Overpasses
- Artist installations on adjacent stairways (private property at the Amtrak Bridge) to add to the impact of the art on the bridge and to create opportunity for a broader placemaking project in the heart of Emeryville

## PROJECT COST

See cost estimates for large scale iconic sculpture for potential estimated cost of a call or calls for this Conceptual Project.



**ABOVE**  
**FLUX COCOON**  
Allegory  
Lausanne, Switzerland  
Photo: aasarchitecture.com

### DESERT PASSAGE, CANOPY

**DREAMS**  
Barbara Grygutis  
Chandler, AZ  
Photo: Barbara Grygutis

## EXISTING BRIDGES

**AMTRAK PEDESTRIAN  
BRIDGE**

**POWELL STREET OVERPASS**

**40TH STREET OVERPASS**

**COMING: SOUTH BAYFRONT  
BRIDGE**



## RAILROAD OVER CROSSINGS

ABOVE  
EBB

Kristen Ramirez  
Seattle, WA  
Photo: Seattle Times

BELOW  
THE LEGO-BRÜCKE

Martin Heuwold  
Wuppertal, Germany  
Photo: Wikipedia

# PROJECT 8: SECONDARY GATEWAY TREATMENTS

## **SITE DESCRIPTION**

Eight gateway locations are priority entry points into the city, as identified in the General Plan. During the Master Planning Process, ten more locations were added to give participants an opportunity to prioritize entry points (see Conceptual Art Projects Map on p. 45). Four of these sites were either targeted for Conceptual Projects (Projects 3, 4, 5, and 6), adjacent to Conceptual Project (Projects 7 or 8), or are within the geography of a Conceptual Project (Emeryville Greenway and Temescal Creek Greenway, Projects 1 and 2 respectively).

## **PROGRAM CONCEPT**

The community consistently noted that high-vehicular volume gateways were not a priority for art installations. However, it was clear that local pride and civic engagement are priorities for the community. In an effort to continue to showcase the pride Emeryville residents feel, unique treatments should be considered in each gateway that is not prioritized within this Plan. Consider using this program to provide locations for the products of Conceptual Program 1: Emeryville Icon.

## **OPPORTUNITIES:**

- Inclusion or prioritization for treatments in the Conceptual Projects (medians in major intersections, Greenway crossings at key intersections or at their terminus at the City border)
- Inclusion or prioritization for treatments in the Conceptual Programs (icon installation, functional art, murals, or temporary art during construction)
- Conditions of Approval on development projects adjacent to the Gateway intersection

## **FUNDING POSSIBILITIES**

AiPP funding. Major developments are proposed next to at least four gateway sites, two of which conditions of approval have not been written. Contribution to gateway art in adjacent intersection may be negotiated as condition of approval.

## **ADMINISTRATIVE REQUIREMENTS**

Conditions of approval for two sites have not yet been written, but may present opportunity for exterior installations.

## **PROJECT COST**

See cost estimates of flags, crosswalks, banners for potential estimated cost of a call or calls for this Conceptual Project.

# PROJECT 9: ART IN MEDIANS

## **SITE DESCRIPTION**

Medians are located on four major arterials throughout the City and provide a visual opportunity for two-way traffic on many vehicular corridors. Medians are often landscaped to provide visually stimulating entryways to communities. Applicable roadways include:

- San Pablo Avenue
- 40th Street
- Shellmound Street
- Powell Street

## **PROGRAM CONCEPT**

Use existing and proposed median sites to develop public art. Placing art in medians can be a way to create gateways on vehicular corridors. Tall and skinny sculptures, mobiles, or conversely, small and wide sculptures could be repeated along a median to unify a corridor.

## **OPPORTUNITIES**

- Median installations could increase art at the marina
- Small and low cost artwork to unify the corridor, for example, just south of Emeryville, simple painted pots lie in a median in Oakland, which draws the eye and provides a splash of color.

## **FUNDING POSSIBILITIES**

The Public Market is generating about \$500,000 in AIPP funding for the Public Market (site access would need permitting)

## **ADMINISTRATIVE REQUIREMENTS**

Encroachment permit from Caltrans may be required for installation of art in the median on San Pablo Avenue (SR123). Additionally or alternately an update to the maintenance agreement for San Pablo Avenue may be required from Caltrans.

## **PROJECT COST**

See cost estimates for small and large sculpture for a call or calls for this Conceptual Project.



## ART IN MEDIANS

**ABOVE**

**TREE QUILTS**

Fugitive Glue Collaborative

Mississauga, ON

Photo: Randy Selzer

**BELOW**

**UNPARALLEL WAY**

Emily Weiskopf

Brooklyn, NY

Photo: Dustyrebel.com



**CONCEPTUAL PROGRAMS**

The Public Art Master Plan has identified six Conceptual Programs to be installed throughout the city. Conceptual programs are not tied to specific locations and may be reoccurring or phased in their commission. The following Programs are considered in response to the community input and national best practices and are further explored on the following pages.

**MILWAUKEE FLAG**  
Milwaukee, WI  
Photo: Milwaukeeeerecord.com

# PROGRAM 1: EMERYVILLE ICON

**PROGRAM CONCEPT**

The City of Emeryville solicits design concepts from residents, artists, graphic designers, and students for an official Emeryville icon, seeking a design that captures the history, beauty, uniqueness, and regional context of Emeryville. Should the icon be appropriate for a flag, the City could host an official flag raising ceremony at City Hall and purchase flags and proper mounting hardware for gateway locations. Materials with the icon's reproduction could be available for purchase with proceeds benefiting the Emeryville Arts Center (EAC) or the Emeryville Celebration of the Arts (ECA).

**OPTIONS**

- Flag or banners installed in a specific location or locations

- The icon could be owned by the City and used for fundraising for the ECA or EAC

**FUNDING POSSIBILITIES**

AiPP, crowdsourcing, General Fund

**ADMINISTRATIVE REQUIREMENTS**

Need to address if City can sell items for revenue or need third party to do so. Also determine if proceeds can be provided to non-profit and if non-profit can be incorporated in order to receive such revenue

**PROJECT COST**

See cost estimates for an icon for a call or calls for this Conceptual Program.

# PROGRAM 2: TEMPORARY LIGHT SHOW | EMERYVILLE X LIGHT

## PROGRAM CONCEPT

Undeveloped and open by design, parks and community gardens offer a unique opportunity to host nighttime contemporary art events. Parks x Light, a temporary light event features installations and performances by artists who manipulate light, sound, and projection to create an immersive, multi-sensory spectacle. The show, in its first year, takes place in one park such as the newly expanded Christie Avenue Park and will grow to fill more parks as the show gains in popularity and demand. This art event should be considered as a potential annual or biennial event. It could be a programming opportunity in advance of the ECA opening and feature local or regional artists.

## OPTIONS

- Produce a light show at Christie Park that incorporates the public right of way adjacent to retail spaces during the winter retail season, taking advantage of the heightened pedestrian traffic and increasing participation. Also considered was an annual light and art show at Christie Park for the Shellmound District (Public Market to Bay Street).
- Technology and lighting partnerships with companies like Pixar, Apple or PGE to support programming
- Solo events at the Marina or Doyle Hollis Park formatted/customized to accommodate size and facilities. It should be noted there is limited parking at Doyle Hollis Park.
- Expand a Doyle Hollis Park show to include the Greenway and the Emeryville Community Organic Garden.
- A waterfront show at Marina Park, including installations at Shorebird Park and Point Emery. Parking is available but transportation considerations are necessary for this location.
- An dispersed strategy for the gardens in Emeryville, including Emeryville Community Organic Garden, Big Daddy's Community Garden, ECCL school garden, and Temescal Community Organic Garden (TEMCOG). This option allows for site control and ticketing.
- Collecting entry fees to the garden show to raise funds for either ECA or EAC.
- Highlight newly opened parks along the Greenway, such as Horton Landing Park or Sherwin Williams' openspaces, through temporary light and art shows.

## FUNDING POSSIBILITIES

AiPP, Ticket sales, General Fund

## ADMINISTRATIVE REQUIREMENTS

There is a need to address if the City of Emeryville can sell tickets for revenue or if it is necessary to have third party do so. Determine if proceeds can be provided to non-profit and if non-profit can be incorporated in order to receive such revenue.

## PROJECT COST

See cost estimates for small and large sculpture for a call or calls for this Conceptual Program.



## LIGHT INSTALLATIONS

**ABOVE**  
**THE POOL**

Jen Lewin  
Austin, TX  
Photo: palmbeachpost.com

**BELOW**  
**DARK WAS THE NIGHT**

Justin Randolph Thompson  
Florence, Italy  
Photo: Light City Baltimore



# PROGRAM 3: ARTIST DESIGNED FUNCTIONAL ART PROGRAM

## PROJECT CONCEPT

Functional Art designed by artists is a simple and impactful way of introducing art into the public realm. Location options range from parks and open spaces to sidewalks, greenways, right-of-ways and other public spaces. Numerous examples throughout this plan describe opportunities for crosswalk projects, intended to be used as pilot projects in order to test out a functional art program. Additional short-term opportunities include adding artist-designed benches along the greenway, bike racks, play structures and other project opportunities listed below. This conceptual program will solidify the Public Works Department's role in ensuring art is woven into even the most utilitarian of things. It must be noted that the PAC should have purview over each of these art interventions.



ABOVE  
PITTSBURGH ARTIST  
DESIGNED BIKE RACKS  
Pittsburgh, PA  
Photo: Fitt.co

## OPTIONS

- Program to target gateway locations
- Program to target just one or two types of infrastructure
- Program to target Greenway as part of Project 1. This presents an opportunity to test commission prior to broader utilization Citywide.

## FUNDING POSSIBILITIES

Combinations of AiPP funds, General Fund, and Major Maintenance funds to leverage investments.



#### FUNCTIONAL ART ELEMENTS

- TREE GRATES
- MAN HOLES
- BENCHES
- BOLLARDS
- TREE BANDS
- CROSSWALKS
- RAIN GARDEN ELEMENTS
- BIKE RACKS
- UTILITY BOXES
- TRASH CANS
- STAIRS
- TRANSIT STOPS
- PLANTERS
- FENCES/GATES

#### ADMINISTRATIVE REQUIREMENTS

Staff will need to assess baseline costs of Functional Art items and determine the additional cost of the artist commission. In addition, staff will also need to determine if the AiPP Program will cover maintenance of the functional art items, or if the works will be considered temporary and removed after a set amount of time. PAC review and integration with the Public Works Department bid process is necessary.

#### PROJECT COST

See cost estimates for artist-designed bike racks, crosswalks and benches for this Conceptual Program's potential costs.



**ABOVE**  
**PITTSBURGH ARTIST**  
**DESIGNED BIKE RACKS**  
 Pittsburgh, PA  
 Photo: Fitt.co

**BELOW**  
**MARY'S INVITATION—A PLACE**  
**TO REGARD BEAUTY**  
 Ginny Ruffner  
 Seattle, WA  
 Photo: urbanglass.org



**MARCHANT BUILDING**  
Ian Ross

# PROGRAM 4: MURALS PROGRAM

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## PROGRAM CONCEPT

Buildings and bridge structures throughout the city offer large flat surfaces without window penetrations perfect for mural installations. In addition to the multitude of options for mural placement, there is a significant interest in murals from the public and local business community. Develop partnerships with local property owners who are interested in installing murals on their private property, specifically if the property is within a priority area for murals, see Conceptual Project 1: Greenway Artwalk. Work with property owners to suggest mural installations on these buildings as well as consider financial partnerships and easements to ensure placement of murals on private property to solidify continuity.

## OPTIONS

- Program to target Greenway as part of Project 1. This creates an opportunity to test commission prior to broader utilization Citywide.
- Donations from private citizens and artists on public sites
- Program to target bridge structures for mural installations throughout the city
- City maintenance of murals installed on private property

## FUNDING POSSIBILITIES

Crowdsourcing, private property owners, and city, if site owner, possibly AiPP

## ADMINISTRATIVE REQUIREMENTS

See Conceptual Project 1

## PROJECT COST

See cost estimates for murals for this Conceptual Program potential costs.

# PROGRAM 5: TEMPORARY ART DURING CONSTRUCTION / VACANCY

## PROGRAM CONCEPT

Develop a temporary art program for construction projects and vacant sites that offer low cost, easy-to-install temporary art options to developers and the City. Emeryville experiences a significant amount of construction and will continue to do so for the foreseeable future. Construction sites in Emeryville may lay fallow for an extended period due to the need for remediation or assessment. The sites often include perimeter fencing and remove any on-street activity. Interactive in nature, this program will bring life to sites that otherwise lose public interaction during the construction period.

## OPTIONS

- Program to target City owned properties including Site B and A, Christie Avenue, 3706 San Pablo Ave, Recreation Facility and Parcel D. Allow for longer-term installation and more oversight of the commissions
- Program to target private properties through conditions of approval such as Sherwin Williams, Atrium and the Nady site
- Use the Shellmound District as pilot for district-wide impacts (public and private)
- Consider collaborating with private properties such as the Public Market and work to develop a kit of parts or referrals
- Fence Banners – Commission young artists to create pieces for banners that will wrap chain link fences through the construction period. Art pieces can include large-scale graphics and photographs.
- Interactive Site Chalk – Display a compelling question on a large chalkboard, leaving blank space and chalk to elicit passersby to engage and respond. Chalkboards can be easily created with plywood and chalk paint at a very low cost.

## FUNDING POSSIBILITIES

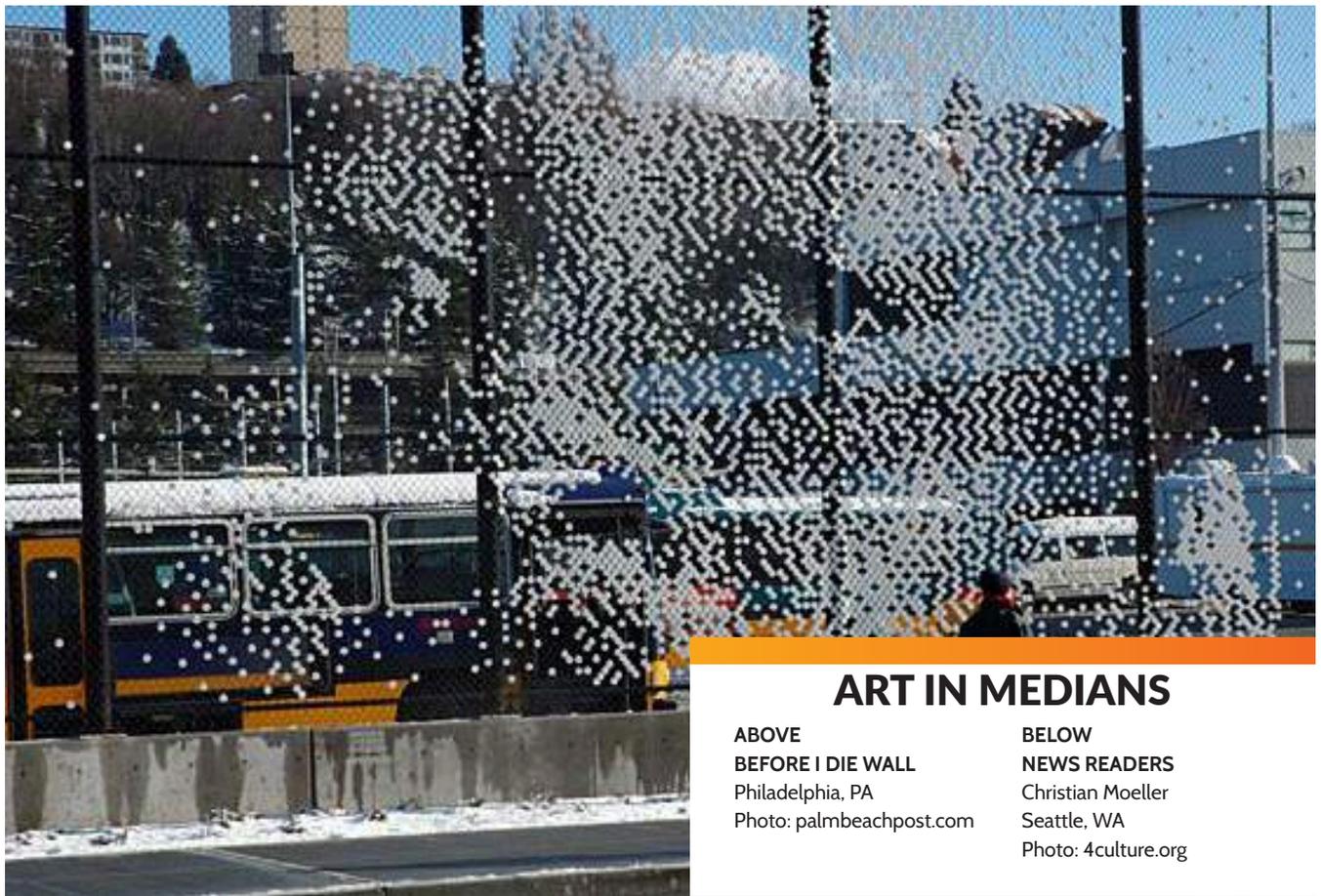
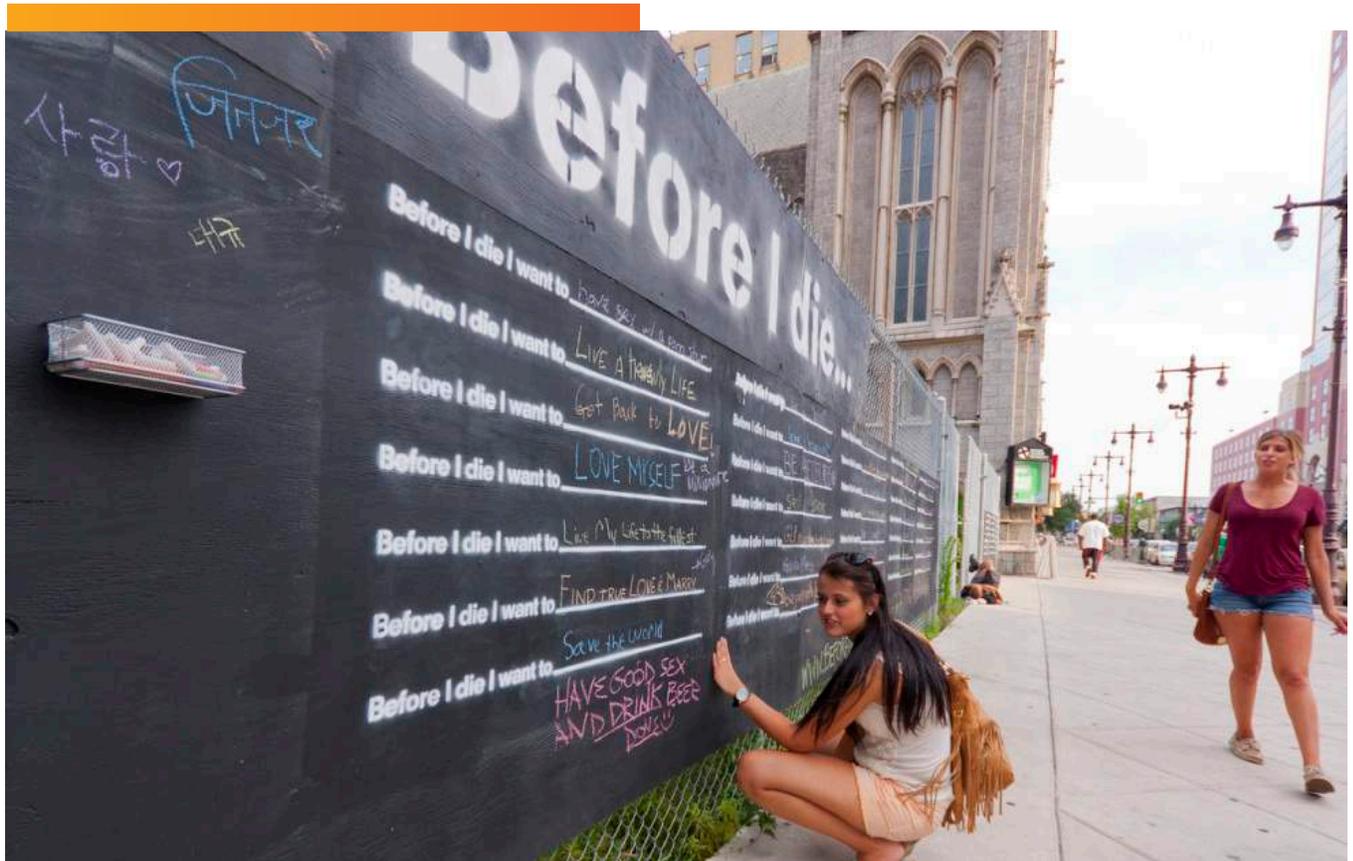
Crowdsourcing, private property owners, and city, if site owner, (possibly AiPP, possibly sites' funding source).

## ADMINISTRATIVE REQUIREMENTS

Conditions of Approvals for private sites could require screen commissioned by an artist during construction.

## PROJECT COST

See cost estimates for artist fence or screen for this conceptual program's potential costs.



## ART IN MEDIANS

**ABOVE**  
**BEFORE I DIE WALL**  
 Philadelphia, PA  
 Photo: palmbeachpost.com

**BELOW**  
**NEWS READERS**  
 Christian Moeller  
 Seattle, WA  
 Photo: 4culture.org



**MUDFLAT DRAGON SCULPTURE**  
Emeryville, CA

# PROGRAM 5: MUDFLAT PROGRAMS

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## PROGRAM CONCEPT

Develop a program to celebrate the historic Mudflat art of Emeryville, including temporary or permanent installations at parks located near the Bay. Temporary installations of the historic photos could also be on rotating exhibits in locations such as City Hall, Avenue 64, ECCL, Cliff Bar, and the Emeryville Arts Center.

## OPTIONS

- Program to target proposed parks like the Ashby Interchange Park and Marina Park for permanent installations
- Utilize historic images of the Mudflat art to create temporary installations around the city at locations including City Hall, Avenue 64, ECCL, Cliff Bar, and the Emeryville Arts Center
- Create a permanent exhibit of the historic Mudflat Art images in a private development project that has public access

## FUNDING POSSIBILITIES

Private property owners, and city, if site owner, possibly AiPP, possibly site developer

## ADMINISTRATIVE REQUIREMENTS

Ensuring availability and access to historic mudflat images owned by the City, Museums, and/ or College of Arts and Crafts.

## PROJECT COST

Varying

# IMPLEMENTATION

The Emeryville Public Art Master Plan presents six goals and thirty-two actions the City and its Public Works Department, the Public Art Committee, Arts organizations, the Emery Unified School District, corporate partners, and the local business community should follow. The success of this plan will be determined by the ongoing efforts of all those who care about the quality of life in Emeryville.



PLATTER  
Max DeMoss



**GHOST HORSES**  
John Wherle

The implementation of this plan will require collaboration on a broad scale. As the implementation leader, the Community and Economic Development Coordinator, serving as the Public Art Manager along with the Public Art Committee will collaborate with city staff and other critical decision-making entities to ensure clear and consistent interpretation of the plan throughout implementation.

# OUR ROLES

## **CITY OF EMERYVILLE**

As Emeryville continues to be one of the most desired communities to start and grow businesses in the Bay Area, city staff must include artistic elements into their typical work. This may be as varied as economic development projects or infrastructure designed to reflect the culture and history of Emeryville.

### **CITY COUNCIL**

In order to carry on the legacy of supporting public art in Emeryville, the City Council must continue to identify funding and policy improvements for the Art in Public Places Program. City Council's foresight and leadership will continue to encourage the development of public art in the city.

### **COMMUNITY DEVELOPMENT DEPARTMENT**

As the driver of the Emeryville public art master planning process, the Community Development Department's Economic Development and Housing Division will continue its commitment to the curation of public art in Emeryville. The department, with the support of the Community and Economic Development Coordinator or other staff assigned to serve as the Public Art Manager, will continue to be the liaison between the city government and the residents who care about public art. As the voice for public art within the city, the Community and Economic Development Coordinator serving as the Public Art Manager, must continue to advocate for public art policy improvements within city government, and apply for and solicit grants for the program. This staff must also lobby for the inclusion of art or artistic infrastructure in Public Works projects and real estate developments at the conceptual stage of the process. Most importantly, this staff member must encourage Emery-centric art and design throughout the community.

### **PUBLIC WORKS DEPARTMENT**

Public Works is a significant partner in the installation of public art throughout the public sphere of

Emeryville. The significance is evident in the Department's responsibilities to implement the City's infrastructure projects, provide structural review of exterior installations, and to permit works that encroach on the Public Right of Way. As the Master Plan considers artist opportunities in functional infrastructure, medians and civic construction sites as well site specific improvement sites, Public Works is a vital partner in the expansion of public art as a mitigation of urban living and the most banal of locations.

#### **PUBLIC ART COMMITTEE**

The Public Art Committee will continue their efforts in ensuring access to high-quality art throughout the city by advising the City Council and informing the community on the selection of public art. In addition, the PAC will be a key partner in implementing this plan through community outreach, continued leadership and strategic action.

#### **EMERYVILLE SCHOOLS**

The Emeryville Schools have an opportunity to inject youthful energy into Emeryville's AiPP program. Art curriculum must also be encouraged and included in the education system in Emeryville public schools. The City has a potential role to fund artists in the schools through community grants and should prioritize the display of the art of Emeryville's young people in order to embody the community in full. Currently, City Hall and the Cliff Bar Gallery both display art by youth. Youth also have participated in tile installations, mural paintings and the design of *Sign of the Times* installed throughout the City. Young artists may also be encouraged to participate in public art projects and in the Emeryville Arts Center when it is constructed. Art commissioned by the City may include youth in the design or the implementation of the works. Collaboration between public and private schools may offer unique opportunities as well. Commissions and partnerships with the multimedia college, may, if successful, create lifelong learning opportunities.

#### **CORPORATE COMMUNITY**

Corporations have helped advance Emeryville through creating a strong economy and employment opportunities. Partnerships with these local businesses may be varied and likened to their means. From small donations to help fund the next public art piece, to construction and integration of public art into their own campuses throughout the community, we encourage an array of collaboration opportunities. Sponsorship of temporary works and Artlets (small, perhaps interactive installation in the space of one or two parking spaces) can expand presences in the most visible aspects of City life.

#### **LOCAL BUSINESS COMMUNITY**

As the backbone and fuel of the economy in Emeryville, small businesses are a huge part of Emeryville residents' daily lives. By partnering with Emeryville's small businesses, the city can fund important programming or public art pieces while engaging returning customers and frequent patrons of small businesses. Many of these opportunities can be small-scale projects that encourage interaction with the business and reorient participants' thought processes around the arts.

“Figuring out how we can all contribute is what we need to do to reach our larger community goals.”

# PRIORITY ACTION PLAN

The following six goals are derived from the community engagement activities and national best practices in public art planning. The goals and implementation strategies should be carefully considered and implemented with the proper partners.



**SIGN OF THE TIMES**  
Seyed Alavi

## GOAL 1: SHOWCASE AND SUPPORT OUR ARTISTS.

- 1.1 Encourage the development of the Emeryville Center for the Arts as space for the community to showcase and celebrate the work of local and visiting artists. Consider alternatives for non-profit operations versus City operations. This recommendation supports the arts community from a policy perspective but is outside the scope of the Art in Public Places Program.
- 1.2 Support affordable gallery space in key locations including Park Avenue and San Pablo Avenue through new AiPP policy. Consider the Emeryville Arts Center as it is developed, existing vacant storefronts, sites adjacent to the Park Avenue Plaza, and private developments.
- 1.3 Encourage a “First Friday” type program to be integrated with the Center for the Arts development, either as precursor to the Center or a parallel program.
- 1.4 Explore tech opportunities to share existing and past art through video, imagery, and text through app and content development or procurement. This strategy can focus on the prior mudflat installations, pieces being decommissioned for the AiPP collections, or juried pieces selected for a walking tour. Implementation options

include:

- Proprietary app developers (e.g. Otocast), National non-profits (e.g. WESTAF),
- City website options: Interactive map (ESRI story board), Integration of artists historic role in the City history on the City's website.

1.5 Develop economic development strategy for arts related businesses including grants and other financial incentives. This recommendation supports the arts community from a policy perspective but is outside the scope of the Art in Public Places Program.

1.6 New programs may emphasize or exclusively call for participation of local artists.



**SOL AND LUNA-LUNAR**  
**ASPARAGUS PEOPLE SERIES**  
Lisa Demetrios

“Let’s incorporate the natural environment into our art more, involve the community in the art-making process. Let’s commission interactive art”

## **GOAL 2: CELEBRATE OUR SHORELINE AND HISTORIC MUDFLATS.**

- 2.1 Install temporary and/or permanent art along the shoreline, celebrating Emeryville’s largest City park at the Marina. Consider use of the foundation studs at the end of the Marina’s fishing pier.
- 2.2 Celebrate and archive the mudflat art of the 1960s through 1980s.
- 2.3 Examine the possibility of a partnership with Oakland and Berkeley to create art together along the Bay Trail.
- 2.4 Install permanent piece at the Ashby interchange’s new park at time of the interchange’s reconstruction.

## **GOAL 3: DISTINGUISH OUR CORRIDORS AND HIGHLIGHT OUR ENTRYWAYS.**

- 3.1 Use public art to enhance the most prominent bicycle and pedestrian corridors, such as:
- Entrances to the Bay Trail and the Bay Bridge Path within Emeryville
  - The Emeryville Greenway and the proposed Temescal Creek Greenway. As the east west aligned Temescal Greenway is developed with the opening of the South Bayfront Bridge and is connected to the north south aligned Emeryville Greenway, public art can be used to create a delightful, intriguing environment as well as provide wayfinding and visual identity.
- 3.2 Examine the possibility of a partnership with Oakland and Berkeley to install art on the Greenway at the City borders or to coordinate installations along the routes that are thematic with pieces elsewhere on the route linking each City's segment between Berkeley's 9th Street Bike boulevard, Emeryville's Greenway and Oakland's Mandela Parkway. Consider artist-designed functional elements for installation along the routes.
- 3.3 Prioritize key entry points for AiPP investment including: The Amtrak Station, Hollis and Powell intersection and the Emeryville Marina.
- 3.4 Consider AiPP investment in gateway sites (possibly in partnership with developers) either as unique commissions or a unified call for priority gateways. Consider Southern gateways along 40th and at the Star Intersection for artists' interventions.

## **GOAL 4: INCREASE COMMUNITY ENGAGEMENT AND PLACEMAKING INITIATIVES.**

- 4.1 Identify functional infrastructure that Public Works would be open to being designed by artists, and sharing the costs of installation and maintenance for, such as; wayfinding, bollards, bike racks, crosswalks, benches, and bus stops. Prioritize locations for such installations.
- 4.2 Develop selection criteria for priority AiPP Projects based on key community values such as geographic priorities, temporary versus permanent installations, materials and typology priorities.
- 4.3 Sponsor temporary art exhibits and events that engage the community in places like City Hall plaza, Doyle Hollis Park and the Marina.
- 4.4 Support the Celebration of the Arts and the development of the Center for the Arts as key partners in implementing many of the Plan's goals and programs.
- 4.5 Consider temporary, interactive art installations that are City wide.
- 4.6 Increase youth participation and creation of arts and explore EUSD and ECCL partnership opportunities to include youth in programming and exhibitions.
- 4.7 Increase resident and employee awareness of the AiPP projects and programs through marketing and educational materials.

## **GOAL 5: INCREASE THE AIPP PROGRAM IMPACT IN PRIVATE DEVELOPMENTS.**

- 5.1 Encourage integration of public art in the most visible, high impact and accessible locations in private development sites, as feasible.
- 5.2 Encourage public art integration in development.
- 5.3 Consider unique integration strategies for public art in family friendly developments. Consider Interactive public art.
- 5.4 Develop a mechanism to ensure private development requirements are met for ongoing maintenance and replacement of degraded works is completed.
- 5.5 Address perceived restrictions to access imposed on the public in interior or exterior commercial locations through biannual tours of interior and courtyard spaces.
- 5.6 Encourage the City to create incentives for developers to form low cost gallery space in addition to the required contributions through incentives for the creation of the arts (both installations and low cost gallery spaces).
- 5.7 Routinely assess the condition and enforce the placement and commission of replacement works within private development, as these will be of increasing importance as the City builds out and collection's earliest pieces are approaching their functional ends.

## **GOAL 6: SEEK ADDITIONAL FUNDING MECHANISMS TO ACHIEVE MASTER PLAN GOALS.**

- 6.1 Negotiate with developers of large sites, particularly those adjacent to or impacting projects and program of this Plan (such as adjacent to a Gateway or Greenway site), for payment to the City's AiPP fund to realize the projects and programs in this Plan.
- 6.2 Utilize AiPP funds to leverage and provide matches grant opportunities from local, state, and national organizations.
- 6.3 Consider General Fund allocations for targeted uses complementing Art in Public Places programs such as: Banners, Emeryville Celebration of the Arts annual contribution, artists in the schools, and the City Icon commission.
- 6.4 Target grants specific to strategic placemaking endeavors or programmatic actions eligible for grants such as:
  - Artist in residence programs
  - Artists in schools programming
  - Programming that supports cultural diversity in the arts
  - Programs for reaching under-served communities
  - Projects that integrate arts and culture into community revitalization work - such as land-use, transportation, economic development, education, housing, infrastructure, and public safety strategies
  - Creation of art through collaborations between arts and non-arts partners.
  - Projects that utilize the arts to support the creative needs of non-arts sectors.
  - Projects that explore the intersection of artistic creativity and creativity in non-arts sectors.
  - Projects that use the arts and the creative process to address complex issues
  - Programming that celebrates heritage or history of a specific place



**ACRONYMS**

- ABAG:** Association of Bay Area Governments (managers of the Bay Trail)
- ACTC:** Alameda Coty Transportation Commission (Ashby Interchange funders)
- AiPP:** Art in Public Places Program (City of Emeryville)
- BCDC :** Bay Conservation and Development Commission
- Ca FE:** Call For Entry - an online application site for art calls by WESTAF
- WESTAF:** Western States Arts Federation
- COA:** Conditions of Approval
- COE:** City of Emeryville
- EAC:** Emeryville Arts Center
- ECA:** Emeryville Celebration of the Arts
- ECCL:** Emeryville Center of Community Life (EUSD and COE collaboration for school, health and recreation facilities)
- EDH:** Economic Development and Housing Division of the City of Emeryville Community Development Department
- ESSP:** East Shore Park (of which the Emeryville Crescent is part of)
- ESRI:** Environmental Systems Research Institute) an international supplier of geographic information system (GIS) software
- EUSD:** Emery unified School District
- IT:** Information Technology Department of the City of Emeryville
- ST:** Short Term (1-2 years)
- MT:** Mid Term (3-5 years)
- LT:** Long Term 5 or more years
- PAC:** Public Art Committee - advisory committee to the City Council on matters related to the AiPP
- Plng:** Planning Division of the City of Emeryville Community Development Department
- PW:** Public Works Department of the City of Emeryville
- UPRR:** Union Pacific Rail Road
- TBD:** To be Determined

**IMPLEMENTATION MATRIX**

**BIRD HOUSE**  
Walter Craven

The six goals and their implementation strategies, as discussed in this chapter, have been ranked as short, medium, and long term implementation goals. These correspond to 1-2 years, 3-5 years and 5+ years. Additionally, partners, champions and supportive plans for the strategies have been identified. Considerations of approval for private development that may facilitate the strategies are included and administrative actions needed. Examples of successful implementation of each strategy is provided. Further,

the relationship of the strategies to Projects and Programs recommended by the Plan are described and the goals of the Art in Public Places ordinance that each strategy would implement are highlighted. The Implementation Matrix will be shared with developers in key locations, Planning Commissioners, Public Works Staff, City Council and each party identified in the Plan to solicit a broad spectrum of actors who through their collaboration realize the vision of the Public Art Master Plan.

## GOAL 1: SHOWCASE AND SUPPORT OUR ARTISTS.

		ST/MT/ LT	LEAD	POTENTIAL PARTNERS AND SUPPORTIVE PLANS	CONSIDERATIONS FOR CONDITION OF APPROVAL (COA) / ADMINISTRATIVE ACTIONS	EXAMPLE	CONNECTIONS TO PROJECTS AND PROGRAMS AND POLICIES	ORDINANCE GOALS THIS STRATEGY IMPLEMENTS
1	Encourage the development of the Emeryville Center for the Arts as space for the community to showcase and celebrate the work of local and visiting artists. Consider alternatives for non-profit operations vs City operations. This recommendation supports the arts community from a policy perspective but is outside the scope of the Art in Public Places Program.	MT	City EDH/ PW	TBD - 501c3 to operate or City, Business contributions	Allow developments to receive density bonus points for contributions to ECA	Studio One, Rythmix (Alameda), Richmond Center for the Arts		Goal 8
2	Support affordable gallery space in key locations including Park Avenue and San Pablo Avenue through new AiPP policy. Consider the Emeryville Arts Center as it is developed, existing vacant storefronts, sites adjacent to the Park Avenue Plaza, and private developments.	ST	City Plng	EAC, Developers	Review COA on 1. Development on Park Avenue and San Pablo Avenue 2. Projects developing ground floor parking garages 3. Seeking density bonuses (to support the ECA) 4. Consider parking garage walls as opportunities for creating corridors for gallery spaces 5. Non-profit Housing developers with City support   Encourage the Planning Division of the Community Development Department to re-examine possibility of providing density bonuses if more than the required contributions is dedicated to the creation and maintenance of space for the arts (both installations and low cost gallery spaces). Consider possible incentives to developers, providing more than the required contributions to the creation and maintenance of space for the arts.	Avenue 64, Santa Monica galleries in private development	Adopt policy for adding conditions for ground floor art gallery space for new projects on Park Ave. And San Pablo Ave.  Amend "Section 9-4.204 of the Planning Regulations, 'Development Bonuses' to re-instate a Community Benefit category in Table 9-4.204(c) for additional public art beyond the 1% requirement." with specification of terms for subsidized gallery space, as well as art installations. Encourage use of the Flexible density bonuses for additional art installations.	Goal 1, Goal 2, Goal 8, Goal 11
3	Encourage a "First Friday" type program to be integrated with the Center for the Arts development, either as precursor to the Center or a parallel program.	MT	EAC	Restaurants exhibiting local artists, 45th Street Artist Coop Emeryville Celebration of the Arts, Avenue 64 gallery, Cliff Bar	Consider linking Community Grants program to non-profit organizers willing to initiate such efforts.	Art Murmur		Goal 2, Goal 3, Goal 8
4	Explore tech opportunities to share existing and past art through video, imagery, and text through app and content development or procurement. This strategy can focus on the prior mudflat installations, pieces being decommissioned for the AiPP collections, or juried pieces selected for a walking tour. Implementation options include:	ST	City IT / EDH/PAC	Technology and content developers	Consider contracting with proprietary app developers (e.g. Otocast) or national non-profits (e.g. WESTAF) for online tours and catalogue Consider revising the City website's Interactive art walking tour map and Integration of artists historic role in the City history on the City's website/photo gallery	Cincinnati Hotel Video Projections; Otocast, Westaf; ESRI story board, SPARK Google map	Program 6: Mudflat Programs	Goal 1, Goal 2, Goal 3, Goal 8, Goal 10, Goal 12
5	Develop economic development strategy for arts related businesses including grants and other financial incentives. This recommendation supports the arts community from a policy perspective but is outside the scope of the Art in Public Places Program.	LT	City EDH/ Plng	Local businesses	Development seeking approval for density bonuses may chose to support small businesses, deposits made to this fund controlled by the City should include support for artists operating as small businesses in Emeryville	Santa Cruz Tannery, Atlanta's Goat Farm, Alameda County		Goal 8
6	New programs may emphasize or exclusively call for participation or local artists.	ST	City EDH/ PAC		Review calls for opportunities to target to local artists	San Luis Obispo Utility Box Program	Programs 1-6	Goal 2, Goal 4, Goal 8

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## GOAL 2: CELEBRATE OUR SHORELINE AND HISTORIC MUDFLATS.

		ST/MT/ LT	LEAD	POTENTIAL PARTNERS AND SUPPORTIVE PLANS	CONSIDERATIONS FOR CONDITION OF APPROVAL /ADMINISTRATIVE ACTIONS	EXAMPLE	CONNECTIONS TO PROJECTS AND PROGRAMS AND POLICIES	ORDINANCE GOALS THIS STRATEGY IMPLEMENTS
1	Install temporary and/or permanent art along the shoreline, celebrating Emeryville's largest City park at the Marina. Consider use of the foundation studs at the end of the Marina's fishing pier	MT	PAC/City EDH/PW	Private and Public Marina, Bay Trail, BCDC, ABAG, Park Plan	Consider COA for Emeryville Private Marina to partner in larger future projects if feasible in combination with Public Works management of the Public Marina. A BCDC permit for any installation will be needed.	Current: LA, Nature based animations on San Miguel Island,	Project 3: Emeryville at the Marina	Goal 1, Goal 2, Goal 3, Goal 5, Goal 8, Goal 10, Goal 11
2	Celebrate and archive the mudflat art of the 1960's- 1980's. Consider:	MT	City EDH/ PAC/IT/ CSD	Local artists, Historians; EAC, local developers; Oakland Museum, Eville Eye, UC Berkeley, College of Arts and Crafts, Crowdsourced information; BCDC, Friends of ESSP	Consider: Commissioning temporary or permanent show(s) that celebrates and educates the public about the Mudflats' artists at the Emeryville Arts Center and/or in development sites. Hosting a yearly festival that invites the community to make driftwood and found object art in an upland location including Identifying potential organizers, participants, sites and materials sources. Commissioning a permanent piece that celebrates the history of the mudflats and/or the artists using it as their canvas Including historic images on the City website and share with other organizations (gathering images from sources, writing content and uploading imagery to City website)	E'ville Eye series on Mudflat art ; object trouvé found art festival in Indio, CA and Nard Ward: Sun Splashed Barnes' Roberts Gallery, Philadelphia, PA, Magic City Art Connection	Project 4: Ashby Interchange Park, Program 6: Mudflat Programs	Goal 1, Goal 2, Goal 3, Goal 10, Goal 11
3	Examine the possibility of a partnership with Oakland and Berkeley to create art together along the Bay Trail.	MT	City/ Bay Trail	ABAG, Oakland, Berkeley	Consider an MOU with ABAG for curation of art on or adjacent to the Bay Trail in Emeryville. A BCDC permit for any installation will be needed.	Folsom Cash Art Trail, Monon and Cultural Trail, Indianapolis, IN, Migrations (ABAG)	Project 5: Bay Bridge Path Interactive Entrance, Program 2: Temporary Light Shows	Goal 2, Goal 3, Goal 5, Goal 8, Goal 10, Goal 11
4	Install permanent piece at the Ashby interchange's new park at time of the interchange's reconstruction	LT	City PW/ PAC	Caltrans, ACTC,	Coordinate collaboration between Public Works, Alameda County Transportation Commission and Caltrans to preserve park space appropriate for an art installation prior to PAC advising a public call	glomus, Louisville, KY and iwitness, Los Angeles, CA	Project 4: Ashby Interchange Park	Goal 1, Goal 2, Goal 5, Goal 7, Goal 8, Goal 9, Goal 10, Goal 11

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### GOAL 3: DISTINGUISH OUR CORRIDORS AND HIGHLIGHT OUR ENTRYWAYS.

		ST/MT/ LT	LEAD	POTENTIAL PARTNERS AND SUPPORTIVE PLANS	CONSIDERATIONS FOR CONDITION OF APPROVAL /ADMINISTRATIVE ACTIONS	EXAMPLE	CONNECTIONS TO PROJECTS AND PROGRAMS AND POLICIES	ORDINANCE GOALS THIS STRATEGY IMPLEMENTS
1	Use public art to enhance the most prominent bicycle and pedestrian corridors, such as:	MT	City EDH/ PAC/PW	Developers of Bayfront Bridge		Cherry Creek Path, Denver Marsh Creek trail, Brentwood, CA	Project 1: Greenway Artwalk, Project 2: Temescal Creek Greenway   A Creative Historic Creek Bed, Program 2: Temporary Light Shows	Goal 1, Goal 2, Goal 3, Goal 5, Goal 7, Goal 8, Goal 9, Goal 10, Goal 11
	a) Entrances to the Bay Trail and the Bay Bridge Path within Emeryville.	MT	City EDH/ PAC/PW	ABAG, Caltrans	Coordinating collaboration between Public Works, ABAG, and Caltrans to integrate art into the site would be needed.	Prairie Modules 1 & 2, Swarm Street, Indianapolis, IN	Project 5: Bay Bridge Path Interactive Entrance, Program 2: Temporary Light Shows, Program 4: Murals Program	
	b) The Emeryville greenway and the proposed Temescal Greenway. As the east west aligned Temescal Greenway is developed with the opening of the South Bayfront Bridge and is connected to the north south aligned Emeryville Greenway, public art can be used to create a delightful, intriguing environment as well as provide wayfinding and visual identity.	MT	City EDH/ PAC/PW	Local business owners, EUSD, Flood District, UPRR, Parks Plan,	· Develop standard costs or process for determining line item expenses for private property developments and public infrastructure elements to be net from the credits made to the project or funding made from the AiPP should an artist be commissioned to design a functional feature required by the development or public project. · Identify opportunities for artists to design features in developments or public projects adjacent to the Emeryville Greenway and the proposed Temescal Greenway	Fort Worth: Chisholm Trail Parkway Public Art	Project 1: Greenway Artwalk, Project 2: Temescal Creek Greenway   A Creative Historic Creek Bed, Program 2: Temporary Light Shows, Program 3: Artist Designed Functional Art Program, Program 4: Murals Program Project 7: Rail Road Over crossings	
2	Examine the possibility of a partnership with Oakland and Berkeley to install art on the Greenway at the City borders or to coordinate installations along the routes that are thematic with pieces elsewhere on the route linking each City's segment between Berkeley's 9th Street Bike boulevard, Emeryville's Greenway and Oakland's Mandela Parkway. Consider artist-designed functional elements for installation along the routes.	MT	City EDH/ PW/ PAC	Oakland/Berkeley	· Develop standard costs or process for determining line item expenses for private property developments and public infrastructure elements to be net from the credits made to the project or funding made from the AiPP should an artist be commissioned to design a functional feature required by the development or public project. · Identify opportunities for artists to design features in developments or public projects adjacent to the City boundaries · Identify opportunities for artists to design functional elements for installation along the key bicycle and pedestrian corridors such as artist-designed crosswalks, benches, bollards, or bike racks.		Project 1: Greenway Artwalk ,Project 8: Secondary Gateway Treatments, Program 3: Artist Designed Functional Art Program, Program 4: Murals Program	Goal 1, Goal 2, Goal 3, Goal 5, Goal 7, Goal 8, Goal 9, Goal 10, Goal 11
3	Prioritize key entry points for AiPP investment including: The Amtrak Station, Hollis and Powell intersection and the Emeryville Marina.	MT	City EDH/ PAC	Local business owners, developers	Consider negotiating COA or development agreement terms for art installations consistent with the Projects and Programs		Project 3: Emeryville at the Marina, Project 7: Rail Road Over crossings	Goal 1, Goal 2, Goal 3, Goal 5, Goal 7, Goal 8, Goal 9, Goal 10, Goal 11, Goal 12
4	Consider AiPP investment in gateway sites (possibly in partnership with developers) either as unique commissions or a unified call for priority gateways. Consider Southern gateways along 40th and at the Star Intersection for artists' interventions.	MT	City EDH/ PAC	Local business owners, developers	· Develop standard costs or process for determining line item expenses for private property developments and public infrastructure elements to be net from the credits made to the project or funding made from the AiPP should an artist be commissioned to design a functional feature required by the development or public project.		Project 3: Emeryville at the Marina, Project 6: 40th and San Pablo Avenue Transit Hub Improvement Project, Project 8: Secondary Gateway Treatments, Program 1: Emeryville Icon, Program 3: Artist Designed Functional Art Program	Goal 1, Goal 2, Goal 3, Goal 5, Goal 7, Goal 8, Goal 9, Goal 10, Goal 11, Goal 12

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## GOAL 4: INCREASE COMMUNITY ENGAGEMENT AND PLACEMAKING INITIATIVES.

		ST/MT/LT	LEAD	POTENTIAL PARTNERS AND SUPPORTIVE PLANS	CONSIDERATIONS FOR CONDITION OF APPROVAL	EXAMPLE	CONNECTIONS TO PROJECTS AND PROGRAMS AND POLICIES	ORDINANCE GOALS THIS STRATEGY IMPLEMENTS
1	Identify functional infrastructure Public Works would be open to being designed by artists, and sharing the costs of installation and maintenance for, such as; wayfinding, bollards, bike racks, crosswalks, benches, and bus stops. Prioritize locations for such installations.	ST	City EDH/ PW/ PAC		Develop guidelines to require developers and the City Public Works engineers to net out costs of items such as: doors, rails, bollards, standard crosswalk, bike rack etc. to ensure, if meeting the art requirement by installing artist designed infrastructure or functional building elements, the money dedicated to those items is deducted from the credits made to the project or funding made from the AiPP. Consider calls for integrated artist designed public infrastructure with shared funding, such as the agreed upon costs of standard designed items provided by Public Works and the artist fee and materials paid for by the AiPP fund. Develop mechanism for annual escalation of standard costs for elements to be considered for artist design. Develop standard costs for private property building and public infrastructure elements appropriately considered to be designed by artists.	St. Paul Street, St. Paul, MN	Project 6: 40th and San Pablo Avenue Transit Hub Improvement Project, Project 9: Art in Medians, Program 3: Artist Designed Functional Art Program	Goal 1, Goal 2, Goal 3, Goal 4, Goal 5, Goal 7, Goal 8, Goal 9, Goal 10, Goal 11, Goal 12
2	Develop selection criteria for priority AiPP Projects based on key community values such as geographic priorities, temporary vs. permanent installations, materials and typology priorities.	ST	City EDH/ PAC	Westaf	Develop calls for AiPP funded Projects and Programs reflecting site specific conditions.		All projects and programs.	Goal 1, Goal 2, Goal 8, Goal 9, Goal 10, Goal 11
3	Sponsor temporary art exhibits and events that engage the community in places like City Hall plaza, Doyle Hollis Park and the Marina	ST	City EDH/ PAC	Community Services Department, Harbor masters			Program 2: Temporary Light Shows	Goal 1, Goal 2, Goal 3, Goal 4, Goal 8, Goal 9, Goal 10, Goal 11
4	Support the Celebration of the Arts and the development of the Center for the Arts as key partners in implementing many of the Plan's goals and programs	ST	City EDH/ PAC	ECA, EAC			Programs 1-6: Emeryville Icon, Temporary Light Shows, Artist Designed Functional Art Program, Murals Program Temporary Art during Construction/Vacancy, Mudflat Programs	Goal 1, Goal 2, Goal 3, Goal 4, Goal 8, Goal 9, Goal 10, Goal 11
5	Consider temporary, interactive art installations that are City wide.	ST	City EDH/ PAC	ECA, EAC			Program 1: Emeryville Icon, Program 5: Temporary Art during Construction/Vacancy	Goal 1, Goal 2, Goal 3, Goal 4, Goal 8, Goal 9, Goal 10, Goal 11
6	Increase youth participation and creation of arts and explore EUSD and ECCL partnership opportunities to include youth in programing and exhibitions	ST	City/PAC/ ECCL/ EAC/ EUSD/	Local schools	Integrate stipends for artists in AiPP Calls for artists willing to work with school children. Encourage City investment in Community Grants to include artists working in the schools.		Program 5: Temporary Art during Construction/Vacancy	Goal 1, Goal 2, Goal 8
7	Increase resident and employee awareness of the AiPP projects and programs through marketing and educational materials	ST	City EDH/ PAC		Develop marketing materials for the AiPP including maps, events, apps, websites, presentations, and press releases. Consider use of Icon considered in Program 1 for use in AiPP marketing materials	ESRI story board, SPARK Google map; Otocast, Westaf, PAMP Storyboards	Program 1: Emeryville Icon,	Goal 2

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## GOAL 5: INCREASE THE AIPP PROGRAM IMPACT IN PRIVATE DEVELOPMENTS.

		ST/ MT/ LT	LEAD	POTENTIAL PARTNERS AND SUPPORTIVE PLANS	CONSIDERATIONS FOR CONDITION OF APPROVAL / ADMINISTRATIVE ACTIONS	EXAMPLE	CONNECTIONS TO PROJECTS AND PROGRAMS AND POLICIES	ORDINANCE GOALS THIS STRATEGY IMPLEMENTS
1	Encourage integration of public art in the most visible, high impact and accessible locations in private development sites, as feasible.	ST	City EDH/ Plng	AiPP Ordinance & Guidelines	Staff responsible for the Public Art program and implementation of the Public Art Master Plan should be engaged in discussion prior to development of Conditions of Approval or development agreements for large projects to determine what program or projects the COA or development agreements can support. Consider COA for requiring artist treatments to the site's fences or screening during vacancy and construction. Consider developing resources for providing artist resources to developers for temporary screening.	COE Best practices for Art Integration with Building Development	Projects 1-8, Program 4: Murals Program, Program 5: Temporary Art during Construction/Vacancy	Goal 1, Goal 2, Goal 5, Goal 8, Goal 10, Goal 11, Goal 12
2	Encourage public art integration in development	ST	City Plng	AiPP Ordinance & Guidelines	Develop mechanism for annual escalation of standard costs for elements to be considered for artist design. Develop standard costs for private property building and public infrastructure elements appropriately considered to be designed by artists. Provide developers with Best Practices for integrated art in building development made up of examples of Emeryville Public Art projects that enhance the streetscape and building facades. Consider Conditions of Approval for development with long vacancies or construction periods to install temporary screening on site fencing designed by artists.		Program 5: Temporary Art during Construction/Vacancy	Goal 1, Goal 5, Goal 8, Goal 10, Goal 12
3	Consider unique integration strategies for public art in family friendly developments, Consider Interactive public art.	MT	City EDH/ Plng	AiPP Ordinance & Guidelines, Family Friendly Guidelines, COA	Develop guidelines to require developers and the City Public Works engineers to net out costs of items such as: doors, rails, bollards, standard crosswalk, bike rack etc. to ensure, if meeting the art requirement by installing artist designed infrastructure or functional building elements, the money dedicated to those items is deducted from the requirement. Develop mechanism for annual escalation of standard costs for elements to be considered for artist design.			Goal 1, Goal 2, Goal 8, Goal 9, Goal 10, Goal 12
4	Develop a mechanism to ensure private development requirements are met for ongoing maintenance and replacement of degraded works is completed	ST	City EDH/ Plng	AiPP Ordinance & Guidelines, COA	Develop strategies for ensuring that as the collection ages in place and the last large sites to trigger the AiPP requirements are developed, that the commissions are maintained and replaced so that the AiPP program continues to flourish post build out, decades after the initial installation with timely replacement of outdated installations. Attach AiPP requirements and developer commitments to parcel records, maintained in central database for easy records recovery should a piece be damaged, removed or the property to transfer and new proposals made. Work with Planning and Building Staff to revise standard Conditions of Approval for the AiPP to reference requirements for maintenance agreements with Homeowner Associations, if applicable. Work with the City Attorney to determine the best way to regulate and assess fees to property owners with "missing" pieces. Develop maintenance contract with developers to ensure city approves the replacement value prior to replacement or movement of pieces and proper maintenance occurs on a regular basis. Consider basis for escalating required replacement value such as requiring the insured valuation be replaced or annual inflation, since purchase. Develop program to proactively encourage outdated pieces be replaced or refurbished at time of property's sale.			Goal 12, Goal 13
5	Address perceived restrictions to access imposed on the public in interior or exterior commercial locations through biannual tours of interior and courtyard spaces.	MT	City EDH/ PAC	Property Owners				Goal 2, Goal 8, Goal 11, Goal 12
6	Encourage the City to create incentives for developers to form low cost gallery space in addition to the required contributions through incentives for the creation of the arts (both installations and low cost gallery spaces).	MT	City EDH/ Plng	Planning Commission	Encourage the Planning Department to re-examine possibility of providing density bonuses if more than the required contributions is dedicated to the creation and maintenance of space for the arts (both installations and low cost gallery spaces).	Santa Monica Gallery spaces		Goal 1, Goal 2, Goal 9, Goal 12
7	Routinely assess the condition and enforce the placement and commission of replacement works within private development, as these will be of increasing importance as the City builds out and collection's earliest pieces are approaching their functional ends.	ST						Goal 12, Goal 13

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## GOAL 6: SEEK ADDITIONAL FUNDING MECHANISMS TO ACHIEVE MASTER PLAN GOALS.

		ST/MT /LT	LEAD	POTENTIAL PARTNERS AND SUPPORTIVE PLANS	CONSIDERATIONS FOR CONDITION OF APPROVAL / ADMINISTRATIVE ACTIONS	EXAMPLE	CONNECTIONS TO PROJECTS AND PROGRAMS AND POLICIES	ORDINANCE GOALS THIS STRATEGY IMPLEMENTS
1	Negotiate with developers of large sites, particularly those adjacent to or impacting projects and program of this Plan (such as adjacent to a Gateway or greenway site), for payment to the City's AiPP to realize the projects and programs in this Plan.	MT	City EDH		Staff responsible for the Public Art program and implementation of the Public Art Master Plan should be engaged in discussion prior to development of Conditions of Approval or development agreements for large projects to determine what program or projects developers would agree to pay a portion of in the COA or development agreements.		Possibly all projects and programs.	Goal 5
2	Utilize AiPP funds to leverage and provide matches grant opportunities from local, state, and national organizations.	MT	City EDH/ Plng		Review national, state, regional and local grant sources for funding to augment AiPP investments			Goal 2
3	Consider General Fund allocations for targeted uses complementing Art in Public Places programs such as: Banners, Emeryville Celebration of the Arts annual contribution, artists in the schools, and the City Icon commission.	LT	City EDH/ Plng	General Plan	Consider banners and the ECA contribution in the next budget cycle.		Program 1: Icon, Project 6 railroad crossings (to extent banners are considered on over crossings)	
4	Target grants to strategic placemaking endeavors or programmatic actions eligible for grants such as: <ul style="list-style-type: none"> <li>• Artist in residence programs</li> <li>• Artists in Schools programming</li> <li>• Programming that supports cultural diversity in the arts</li> <li>• Programs for reaching under-served communities</li> <li>• Projects that integrate arts and culture into community revitalization work - such as land-use, transportation, economic development, education, housing, infrastructure, and public safety strategies</li> <li>• Creation of art through collaborations between arts and non-arts partners</li> <li>• Projects that utilize the arts to support the creative needs of non-arts sectors</li> <li>• Projects that explore the intersection of artistic creativity and creativity in non-arts sectors.</li> <li>• Projects that use the arts and the creative process to address complex issues</li> <li>• Programming that celebrates heritage or history of a specific place.</li> </ul>	MT	City EDH/ Plng	ECA, ECCL, Private schools	Consider additional partnerships, staffing and/or consulting services to research write, secure, manage and report on grant funding and implement grant funded activities Utilize AiPP funds to leverage and provide matches grant opportunities from local, state, and national organizations. Target grants to fulfill the goals of the AiPP Ordinance and augment AiPP funding		Possibly all projects and programs.	Goal 6, Goal 9

# HISTORY OF THE EMERYVILLE AIPP PROGRAM

EMERYVILLE, CALIFORNIA  
ART IN PUBLIC PLACES

## APPENDIX A

WALL BUTTONS  
Cuong Ta



DOG BONE  
BOO KAY  
TRAFFIC JAM  
Mark Bulwinkle



“Countless Bay Area natives can recall their experience of seeing the Emeryville Mudflat sculptures in the 60s, 70s and 80s, either while driving along I-80 between San Francisco and points east, or by actually parking at the site and getting dirty among the art. [...]

Not everyone agreed on the artistic value of the large-scale sculptures, which were constructed by unpaid and unsanctioned sculptors, using old tires, driftwood, and other found debris. There were giant animals and creatures of all kinds, as well as trains, planes, and buildings, all of which attracted foot traffic and, some government agencies claimed, contributed to ecological disruption and ground and water contamination.

A Time Magazine article on the Mudflats from 1964 described them like this:

‘Most of the derelict sculptures wash away with the tide. But some are such masterpieces that they regularly cause crack-ups by gawking drivers on the nearby freeway. One is a 12-ft. gallows with the 13 steps and a hanging effigy, its neck snapped at a medically correct angle. Another is a dinosaur and pterodactyl combination well planted in the muck.’

By the mid-80s, Caltrans began removing the sculptures, and eventually fenced off the area and eliminated them completely. A new state park and a wider highway helped the memory of the art park fade a bit, but it will never be entirely gone from the minds of those who were kids when the sculptures loomed their largest, feeding young imaginations whizzing by.”

- Oakland Museum

With Emeryville firmly in the collective conscious of the national discussion of folk art, the industrial City of the 1970s was ripe for artist in migration. The impact of art and artists has been growing ever since.

# MAJOR MILESTONES OF THE EMERYVILLE AIPP PROGRAM

- **1973** - The Artist Coop opens, supporting artists seeking permanent residence. It also served the nucleus of the City's growing interest in supporting the arts
- **1976** - Wareham Development is established and quickly becomes the largest privately owned public art collection in the City
- **1983** - The Coop starts the Artist in the schools program.
- **1990** - The City initiates the 1% for the Arts on large commercial developments, with the passage of the Art In Public Places (AIPP) Program of the City
- **1996** - The City enforces a 0.5% AIPP for residential development. Redevelopment Agency funded projects are required to pay 40% of the investment to the fund for City art project.
- **2002** - A restored and expanded City Hall includes three art works in the building's construction and landscaping
- **2006** - The City begins the Purchase Award program, which initiates an ongoing collection of art in City Hall, creating a de facto gallery of local artists. In the same year the City published the first Public Art Walking Map. They City also introduced Seyed Alavi's *Sign of the Times*, which has grown from 17 works originally to the 25 pieces now found throughout the City.
- **2009** - The City launches the Bus Shelter Temporary Art program with four shelters and nine artists. The program is currently entering its fourth phase, featuring 21 local artists and 84 original works.
- **2012** - State eliminates Redevelopment agencies, which also eliminates the 40% of major projects tax. As a result, funding to AiPP decreases and plans for the City's Center for the Arts and new map stall. The current map features 40 artists. Also, fund reserves surpass \$1M.
- **2016** - The City commissions the Public Art Master Plan and reopens planning for the development of the Emeryville Arts Center. The City also opens Emeryville Center of Community Life and within it, commissions three new art works.

Today the City's Art in Public Places Program has over 70 publicly-owned art works and 230 art installations available to the public in private locations. Both collections are growing as the City commissions additional work and private development extends the reach of the AiPP. Just under half of the collection is in exterior spaces, visible from the public domain, while the remainder are accessible during normal operating hours. The collection is made up of sculptures, mosaics, oil and watercolor paintings, utility box art, stained glass, photography, and artfully-designed bus stations, benches, and respite gardens and more.

# EMERYVILLE PUBLIC ART COLLECTION

		IMAGES	EXTERIOR	INTERIOR	PUBLIC	PRIVATE	EMERYVILLE ARTISTS
PUBLIC	PURCHASE AWARD	13	0	13	13		13
	PUBLIC FACILITIES	12	9	3	12		3
	SIGN OF THE TIMES	25	25	0	25		0
	BUS SHELTER	4	4	0	4		4
	LOOK CLOSELY	12	12	0	12		0
	BIG DADDY	5	5	0	5		5
PRIVATE	BULLWINKLE	8	8	0		8	0
	BIRDHOUSES	7	7	0		7	
	WAREHAM	149	31	133		149	7
	CITYWIDE PRIVATE	53	68	17		53	11
	ARCHITECTURAL PIECES	13	81	0		13	2
<b>TOTALS</b>		<b>301</b>	<b>136</b>	<b>166</b>	<b>71</b>	<b>230</b>	<b>45</b>
			45%	55%	24%	76%	15%

PUBLIC 40% 10%

PRIVATE 60% 90%

Additionally, 80 posters by Emeryville artists created for the Bus Shelter Art program are available for installation and permanent display in City facilities and 20 *Sign of the Times* Images could be installed on utility boxes if the program is expanded to other operators' boxes or if new boxes are installed for City traffic control at large development sites. Of the Art in Public Places pieces in private development, 150 pieces are interior pieces and 81 are exterior pieces.

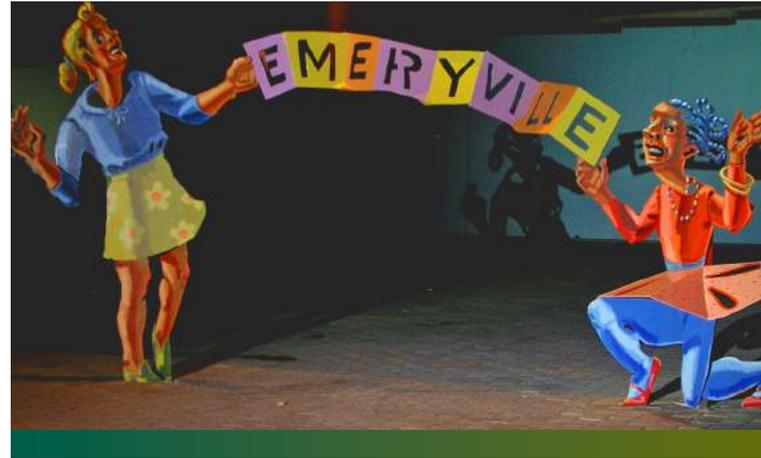
EMERYVILLE, CALIFORNIA  
ART IN PUBLIC PLACES

# EXISTING PROGRAMS

## APPENDIX B

BUDDHA SCULPTURE  
Chris Lattanzio





### CITY CAPITAL ART PROJECTS

The City has commissioned capital projects for art installations in concert with new civic buildings, such as City Hall, or parks such as Doyle Hollis, or to enliven a blighted location, such as the Powell Street underpass at I-80. Usually the City's process is to list a national call seeking qualifications for a specific project and location. Using a Selection Panel to narrow down finalists, the City pays small stipends to create conceptual design proposals. The Selection Panel then recommends a single finalist or multiple finalists to the Public Art Committee and City Council. Current projects in development include three art installations at the Emeryville Center of Community Life, an installation at the Shellmound Powell Street overpass and another at Point Emery, pending a shoreline protection installation. The first installation by the city, Peninsula Tell Tail by artist Anita Margrill, was recently relocated and refurbished.

### BUS SHELTER TEMPORARY ART PROGRAM

The city's Bus Shelter Temporary Art Program features four unique pieces in four locations created by Emeryville artists. Through a juried process, nine initial artists were chosen to create images based on the theme of "Flora and Fauna," a reference to the rich plants and wildlife that underscore Emeryville's urban environment. The four distinct but thematically unified images were installed for six months each. The next round of installments lasted four months.

After this first juried phase was completed, additional phases were initiated in 2012 adding another eighteen local artists to the program. Currently, a fourth phase of six participating artists is under commission. In total, the City has a collection of eighty four pieces from the Bus Shelter Temporary Art Program, and an added twenty four expected in 2017 and 2018. The City is considering installing 10 or more pieces permanently in either the Senior Center or the ECCL.

### UTILITY BOX

The subject of the Utility Box Program is the figure from traffic signage that is reconfigured into engaging and playful compositions. The artist Seyed Alavi collaborated with Emery Secondary School students to develop these truly profound images, collectively known as Sign of the Times. The bright yellow and black artworks are installed on 25 utility boxes throughout the city. In 2009, the Americans for the Arts named the utility box program one of the forty best public art projects in the U.S. In 2016, the City contracted Alavi to refresh the boxes, which will focus on graffiti cleanup.

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**FROM THE LEFT  
SIGN OF THE TIMES**  
Seyed Alavi

**BUS SHELTER PROGRAM**  
Ann Holsberry

**NEIGHBORHOOD  
CONVERGENCE**  
M. Louise Stanley,  
Vickie Jo Sowell,  
Jeremy Hamm

The refresh will also include the installation of 20 new images in the same style. The City will add a cutting edge anti-graffiti coating made using nanotechnology. The historic images will be available for new boxes should the project be expanded to new locations.

### **ANNUAL PURCHASE AWARD**

In 2005, the City of Emeryville established an annual purchase award program in conjunction with the Emeryville Celebration of the Arts, which produces the annual juried exhibit for Emeryville based artists. Through the Exhibit Purchase Award Program, the City owns over a dozen pieces ranging from ceramic sculpture to textiles and multimedia. In 2015, the program expanded to other City owned public buildings including the police station, senior center and Emeryville Center of Community Life.

The first artwork was purchased in 2006 and today City Hall visitors can see an array of works created by local artists. Pieces include a light sculpture by Therese Lahaie, a textile by Ana Lisa Hedstrom, paintings by Canan Tolon and Michael Murphy, and a ceramic wall installation by Cuong Ta. The program reinforces the city's commitment to the arts while simultaneously broadening the purpose of the building. City Hall now serves to showcase the engaging works of local artists to the delight of all those who work and visit the building.

### **BANNERS**

In June 2005, the City of Emeryville installed a new phase of its banner program entitled "Emeryville Life" funded by the AiPP. Like the first installation of banners called "Then and Now," the new banner program was intended to focus on what makes Emeryville unique as a city. Using bold colors and dramatic line drawings, the "Emeryville Life" banners highlight the varied daily activities of people who live, work, or visit Emeryville.

### **PUBLIC ART POCKET MAP**

The first map was published in 2006 and featured 19 images and 38 locations. In 2012, a new map was published and included 40 art work images. Another reprint is planned for 2016. In 2015, the printed map was used as the basis for the online interactive map, and a PDF of the printed map is also available online. Maps are distributed to visitors through cafes, hotels, City Hall and other locations frequented by visitors.



**ECLIPSE 7**  
Gregory Hawthorne

### **PUBLIC ART INTERACTIVE MAP AND COLLECTION INVENTORY**

An interactive map, complete with 40 images, site descriptions and links to the artists' websites are available online. Additionally, each collection is documented with photographs, location, description and a link to the artists' website.

### **OTHER CITY CULTURAL PROGRAMS OUTSIDE THE ART IN PUBLIC PLACES PROGRAM**

#### **BANNERS**

The City of Emeryville's former Redevelopment Agency installed the first phase of the City's banner program, entitled "Then and Now" which focused on before and after imagery of common icons of Emeryville with the tag line "Rich in Tradition". In 2012, a third banner program was collaborated on by the City and the Chamber of Commerce in celebration of the America's Cup, a Race Across the Bay. The images included photographs of active participants enjoying activities available in Emeryville, such as sailing or biking.

#### **POET LAUREATE**

The City has had two Poet laureates serving two-year terms each. A lack of respondents has placed the program on hiatus with an open call seeking published poets living or working in Emeryville's zip code 94608 and willing to engage the citizenry in events, workshops, mobile poetry, etc. Programs to date have included readings at the Emeryville Celebration of the Arts, Poetry on the Go (monthly printed poems on the Emery Go Round) and classes at the Senior Center.

To learn more and to find more information on each program, visit [www.emeryville.org/publicart](http://www.emeryville.org/publicart)



# THE PLANNING PROCESS

APPENDIX C

EMERYVILLE, CALIFORNIA  
ART IN PUBLIC PLACES

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To kick-off the planning process, twelve key stakeholders were asked a series of questions about the importance of public art in Emeryville, how public art informs their sense of place, economic development, business development and retention, education, art programming and community engagement. Key stakeholders included council members, local business owners, artists, city staff, architects, and educators. The information received from the stakeholders was well-rounded and informative, laying the foundation for the Emeryville public art master planning process. Each stakeholder was asked about their perception of the Art in Public Places Program and how the work of the program impacted their city. They were asked how they envisioned the growth of the program and what specific needs should be addressed to set the stage for the future.

Emeryville residents were invited to participate in a series of workshops including a community meeting at the Ralph Hawley Middle School, community glass making at Bullseye Glass, and a pop-up event at Off the Grid. Participants were asked to consider geographic priorities, what new types of art they would like to see, and how they would like to see the Art in Public Places Program grow. Participants were also asked to consider what values and attributes make Emeryville stand out from its context in a region known for its artistic excellence and innovation. In addition to the workshop series, engagement opportunities took place at the local High School and online. Over one hundred surveys were completed and over one hundred and thirty people participated in various engagement opportunities throughout the planning process. See Appendix D for complete engagement results.

“...It is refreshing to see great dialogue on creating greater community through art...”

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**ALL TOGETHER NOW**  
Fredrick Gelb

# ESSENCE OF EMERYVILLE: COMMUNITY CHARACTER FRAMEWORK

As a result of our extensive public engagement process, clear elements of what makes Emeryville unique emerged, as well as ways in which Emeryville stands out in the larger region. In contemplating the direction for art making in Emeryville, individuals and groups can use this document to become inspired by the Community Character Framework of Emeryville, and add “Emery-centric” ideas. Whether a city purchase, a new city-commissioned public art installation, a private art donation, a developer driven investment, or a resident’s desire to get involved creatively, the following framework becomes a family of components that speak to the core of the identity of Emeryville. .

Mix and match these elements into your designs. Choose to emphasize one element over another to accentuate what is most important to you and how you see Emeryville. However creatively you interpret the components of the Community Character Framework, allow it to serve as a reflection of Emeryville and as an inspiration to your creative process.

# WE WERE “THE ROTTEN CITY”, NOW WE ARE FERTILE GROUND

Though not defined by the past, today’s Emeryville draws on a sordid history for intrigue, creative inspiration, and whimsy. A once polluted, rotten landscape has given way to manicured planting and metaphorically fertile grounds as the spirit of the Wild West live on through a creative energy that fuels modern Emeryville.



**SHELLMOUND  
MEMORIALIZATION**  
Shelia Ghidini

**REPRESENTATIVE WORDS**

- Low lying
- Renegade
- Freewheeling
- Unjuried
- Tainted
- Guerilla

**REPRESENTATIVE WORDS**

- Mudflats
- Egret
- Marine
- Tide
- Breeze
- Fog



# WE ARE A SHORELINE COMMUNITY

The shoreline is an edge that represents the geographical juxtaposition of the environment of Emeryville. The nearby urban boundaries, contours of hills in the distance, waves of fog and water all are defined in their relation to the great Pacific at our western edge. The periphery of this city is a defining feature, something that has become part of the identity of the community.

# WE ARE AN “AMBITIOUS “LITTLE CITY”

Emeryville is a destination for those with plans for the future. The open minded, inclusive spirit of the city meshes with an energetic drive to take action and makes things happen. From its beginning, people have come here to make an impact on the world. We can find no comparable small town with the sheer density of activity in limited geographic boundaries as Emeryville offers. Through our “little city” identity, it is easier to compare Emeryville to much larger cities, which make this aspect of our identity almost singular. We are as distinct from the Big City as we are from the small town.



NOBEL WALL OF FAME

Chris Lattanzio

## REPRESENTATIVE WORDS

- Fairness
- Entrepreneurial
- Welcoming
- Intentional Growth
- Evolving
- Home

# WE ARE THE “OTHER CITY BY THE BAY”

Emeryville is a place-based city with landmarks and icons that are admired near and far, yet it is largely defined by the greater region. A meeting point of land and water, rails and trails, creativity and ambition. The City is noted for its proximity to the Bay Bridge and the major metropolis of the region, sharing industries and industry trends. The destinations and gathering places of Emeryville are critical to the experience residents and visitors have of the city. We have much in common with our neighbors, first and foremost being our connection with the San Francisco Bay.



THREE SPACES  
OF RESPITE

Shelia Ghidini

## REPRESENTATIVE WORDS

- Marina
- Bay Bridge
- Junction
- Shoreline
- Cutting-edge
- Pacesetter

# WE ARE IMAGINATIVE

A tradition of creativity in Emeryville has enthralled this city. Whether generated for local eyes or exported to all corners of the globe, ingenuity and artistry are at the heart of this city's creative essence. Imaginations thrive in Emeryville as seen in its public art and its creative contributions to the world.



REFLECTION OF TIME

Yuki Nagase

## REPRESENTATIVE WORDS

- Industrious
- Neon
- Driftwood
- Animated
- Sails
- Disruption

TWO FIGURES;  
THREE COLUMNS  
Stephen DeStabler

## REPRESENTATIVE WORDS

- Cleansed
- Progressive
- Enterprising
- Integrated
- Active Living
- Whimsy
- Connectedness



# WE ARE VISIONARY

Unfocused productivity is not in the cards for Emeryville. Accomplishments in Emeryville are the result of the type of forethought that transformed a noxious waterfront into a thriving preserve, or an abandoned railway into an urban oasis. Those in this city don't just create, they envision a future they want, and then make it happen.

# PROGRAMMING AND PROJECT TYPES



Throughout the planning process, participants were asked to consider all different types of public art and how they fit into Emeryville. The following types were offered when residents were asked to consider what types of art they would like to see over the next 25 years.

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**COMMUTING**  
Gregory Hawthorne

## MURALS

Murals have the ability to take an empty wall and transform it into storytelling artwork. These spaces can be found throughout the landscape of Emeryville particularly next to corridors such as the Greenway, Spur Alley and the railway. The Marchant Building, Broken Rack and the Corp Yard offer excellent opportunities to initiate a program on the Greenway, should the City wish to enter into encroachment agreements on private property. Murals provide a great opportunity to integrate history and storytelling into the visual arts and can help communicate Emeryville's past to visitors and residents in strategic locations.

Existing murals in Emeryville are few in number and have largely been created outside the AiPP program. With the exception of a few mosaic pieces, there are no remaining City commissions in the collection. The Planning Department has negotiated conditions of approval for the creation of murals in locations such as; the existing work showing historic events in Emeryville at Panera Bread and a proposed work at the Corp Yard. Another existing mural was created during the City's centennial celebration and resulted in tile artwork on the elevators at the Amtrak Station done by Emeryville schools. Bay Street's back wall has three mosaic murals adjacent to Shellmound Street.

US Spring has commissioned graffiti artists to craft several adjacent murals at the business' request to repulse tagging on the site. As the Panera mural is showing deterioration, it is clear Conditions of Approval must consider long-term maintenance in addition to installation.

## **GATEWAYS**

The gateways of Emeryville present an opportunity to create pieces of art or artist designed infrastructure to enhance key entry and exit areas of the city. Generally artists should be involved in the creation of gateway markers, But more specifically, any gateways funded by the AiPP program should be designed and created by artists.

In order to preserve AiPP funds for the curation and maintenance of the city's public art collection, the city should evaluate creative funding ideas. Examples for consideration include public/private partnerships, partnerships with business associations, or developer incentives as well as unique calls or unified installations.

A unique image like a City flag could be designed through an artist call. Flag reproductions placed in each gateway, in lieu of banners, throughout the City or in key districts add to sense of place for the public. Furthermore, the iconography of the flag could be integrated into other objects for a unified image of Emeryville.

## **ARTIST-DRIVEN INITIATIVES**

The city and the AiPP program should encourage artist-driven initiatives in order to expand creative opportunities for artists and to cement Emeryville's reputation as a public art destination. Artists with great ideas should be encouraged to bring them to Emeryville alongside potential unexplored funding opportunities. In order to manage, fund and evaluate these proposals, the City could turn to grant opportunities, including a re-granting program with a yearly allocation from the general fund.

## **PUBLIC ART MAPPING/INTERACTIVE TOUR APPS FOR SMARTPHONES**

As a city by the bay, Emeryville has an opportunity to create a Treasure Map to help connect visitors to the substantial public art collection. This may result in an app or mobile friendly website that allows for interactive content or tours. Geo caching can be added to art sites in order to create interest in tours and art treasure hunts. At a minimum, the hugely popular pocket art maps should be reprinted and biannual tours of indoor art installations be provided by docents.

## **ART IN GATEWAYS**

### **EXISTING GATEWAYS**

- The much lauded Neighborhood Convergence at I-80 and Shellmound
- Peninsula Tell Tail at the Marina
- Three major exterior pieces at the corner of Powell and Hollis
- Interior pieces under private ownership located at Wareham Campus
- Sign of the Times pieces

### **PROPOSED ART INSTALLATIONS AT GATEWAYS**

- ECCL at 53rd and San Pablo
- Point Emery at City boundary's intersection with the Bay Trail
- Shellmound Street and Powell Street Bridge

## CURATED BUS SHELTER ARTWORK AFTER INCLUSION IN THE SHELTER PROGRAM

Though the bus shelter artwork is temporary and displayed within the bus shelter itself, pieces are subsequently preserved and stored. This presents an opportunity to feature these pieces throughout the city in future exhibitions, particularly in city facilities like the ECCL Campus, the Senior Center, and the Emeryville Arts Center.

## BANNERS FUNDED BY PURCHASE OR PUBLIC/PRIVATE PROGRAM

Banners were the least popular art investment in the public survey. After discussing broader goals for banners like the commercial corridor identity, the Economic Development Advisory Committee suggest that the City prioritize banners through other funding means. However, in the event that the AiPP program funds future banners, they should be designed by artists in order to fulfill the requirements of the program. To limit AiPP funding, the City should consider public/private partnerships, including the involvement of area retailers.

While the AiPP program designed and funded the Emeryville Lives/Works banner series, the Redevelopment Agency and the Chamber together commissioned the Then and Now series and the America's Cup series. The only City commissioned banners in Emeryville are the Emeryville Celebration for the Arts banners, which are erected every year for the annual fall show.

## COMMUNITY ART GALLERIES - EMERYVILLE CENTER OF COMMUNITY LIFE (ECCL) AND EMERYVILLE ARTS CENTER

Emeryville Center of Community Life can become a community art gallery that hosts Emeryville student and artist shows. With its own pieces of public art, the facility could also be a space where art is exhibited on a regular basis for the students and community to enjoy.

Emeryville Arts Center's temporary art galleries will allow local and visiting artists to show commissioned work. Both facilities could be incorporated into a First Friday's program, if pursued.

## ARTISTS REGISTRY

A registry of local artists would provide easy access for developers or private residents to purchase or commission work. By creating an easily shareable list of artists and their contact information, the City creates greater opportunities for those who create art locally.



**PICKLEWORKS GATE**  
Vickie Jo Sowell

## POTENTIAL ICONS

- Water tower
- Mudflat pieces
- Red Baron
- Phoenix
- New Bay Bridge
- Egret

Through a self-reporting, short survey, the list could also include information about the artist and their practice. The register should clearly state that the list is for registration purposes only and provides no endorsement from the city. Websites for City commissioned or purchased artists in Emeryville or elsewhere are currently included on the City's website.

### **ART ON EMERY GO-ROUND**

The creation and curation of art on transit in Emeryville has the opportunity to reach a captive audience of both employees and residents alike. Art on Emery Go-Round may be well suited to convey the history of the community to visitors, who may otherwise miss out on the rich trove of stories from Emeryville's past. Similar to the temporary bus shelter program, art can also be incorporated at Emery Go-Round stops.

### **FESTIVALS/PERFORMANCE BASED ART**

Emeryville is a destination for both employees and shoppers from around the Bay Area. We have the opportunity to draw upon this inbound population along with our residents to attend festivals and performance based art events that highlight the creative energy of Emeryville. The City should consider heightened/focused festival programming throughout the winter retail season due to the particularly high volume of Bay Area residents in Emeryville.

An annual show incorporating light and art is being considered for the Shellmound District from the public Market to Bay Street. Corporate partners such as Pixar, Apple or PGE with lighting and programming capabilities may be critical to launching such an initiative.

### **MARKETING PROGRAM**

Emeryville's Art in Public Places Program retains over 200 unique pieces in the collection, over 70 of which are publicly owned. Through developing strategic messaging and partnerships, the program will continue to garner deserved attention. This can be accomplished through initiating collaboration with regional governments and organizations and the submission of articles to high profile news outlets. This will encourage readers to visit the city for its impressive collection.

### **COMMUNITY SELECTED TYPES**

The community was asked to rank art types in order of preference. The following pages contain the types of art residents and stakeholders identified as priorities in Emeryville.

### **INTERACTIVE/ CLIMBABLE / PARTICIPATORY ART**

Interactive art is conceived, designed, and implemented around spectators. While interesting to look at, this art asks people to think, have fun, and gather in celebration. Interactive art can make children laugh while also bringing out the inner child in adults. It can sometimes ask spectators to help determine an outcome or participate in a story. And because it requires action from people, this type of art is memorable and beloved.

### **SITE SPECIFIC WORK**

Site-specific work is developed and integrated in the design of a building or space from the conceptual

stage. Whether a door, a lighting element, or the facade of a building, site-specific work can be unexpected and thrilling for both the everyday user and visitors.

## **SCULPTURE**

From traditional to cutting edge, sculptures are often the highlight and focal point of civic art. The installation of sculptures celebrates historic places, events or other important symbolic features. In other instances, sculptures can stand as beacons of civic pride—especially at important locations such as community gateways. Sculptures are showpieces for Emeryville that help share the story of the city.

## **GATEWAY ART**

Gateway art in Emeryville has the ability to both welcome visitors and instill identity and pride in residents. Whether the entrance incorporates pieces of functional art or a series of large sculptures, entering Emeryville should be easily identifiable and people should instantly know they have arrived.

## **MURALS**

Murals have the ability to take an empty space and transform it into artwork that tells a story. These spaces can be found throughout the landscape of Emeryville, but most parking lots and vacant parcels adjacent to appropriate blank walls are all slated for development in the next five years). Open spaces at sites adjacent to the Greenway and the railway tracks offer a unique opportunity due to the lack of development conflict. Private sites and the City's Corp Yard are noted for lack of windows due to the prior rail traffic on the Greenway. They are waiting for imagination. Potential masterpieces could be created at prominent gateways and intersections of Emeryville.

## **MOSAICS**

Mosaics are images or design features constructed from smaller spaces. Subject, style, skill, material choice, and execution all contribute to the personal, artistic and practical value of the mosaic. Mosaics can be three-dimensional and can incorporate objects and unusual items. Mosaics are usually integrated into architecture. Two major developments, both the Public Market and Transit Centers, offer unique opportunities to integrate mosaic work into the projects.

## **POP-UP OR TEMPORARY INSTALLATION / ARTLETS**

Some of the most impactful and enjoyable forms of public art exist for a limited period of time. Temporary art allows our spaces to come alive and to change frequently, offering a memorable visual impact for visitors.

## **PERFORMANCE SPACES**

Performance art is the living and breathing form of public art. It captures our imagination using speech, song, and dance. Spontaneous or planned, the only requirements of performance art are passionate performers and an engaged audience. With the addition of a venue, either indoor or outdoor, Emeryville presents ample opportunity for the growth of performance art as one of the key features of its AiPP programming.

## **BANNERS**

Banners are a great way to highlight local artists, enhance public space, and provide context to the area and activities that occur within the community. Banners are temporary and have the ability to enliven corridors and public spaces for a short amount of time through rotation or a defined amount of time.

EMERYVILLE, CALIFORNIA  
ART IN PUBLIC PLACES

# PUBLIC ENGAGEMENT RESULTS

## APPENDIX D

AQUATIC CIRCUS  
Greg Hawthorne



# 1. The first thing that comes to mind when I think of Emeryville is...

Art:	3.8%
Bay Bridge:	3.8%
Big Box Retail:	16.5%
Emery Go Round:	2.5%
Facility:	1.3%
Industry:	12.7%
Large Employer:	2.5%
Mudflats:	2.5%
Recreation / Park:	1.3%
Restaurant / bar/ entertainment:	1.3%
Shopping:	11.4%
Shoreline:	2.5%
Technology:	0%
Other:	38%

**INSIGHTS:**

TOP 3 Responses:

- Big Box Retail- 16.5%
- Industry- 13%
- Shopping; 11%

TOP "Other" Responses:

- Home- 5%
- Pixar- 4%
- Small- 4%

\* Art accounted for just under 4% of responses.

# 2. What about Emeryville makes it unique? (Select all that apply)

Art:	40.5%
Bay Bridge:	31.6%
Big Box Retail:	12.7%
Density:	11.4%
Large Employers:	13.9%
Location to other cities:	49.4%
Mix of uses:	44.3%
Mudflats:	13.9%
Shoreline:	31.7%
Technology:	13.9%
Other:	26.6%

**INSIGHTS:**

TOP 3 Responses:

- Location to other cities- 49%
- Mix of uses- 44%
- Art- 40%

TOP "Other" Responses:

- Size- 8%

# 3. Where do you take visitors in Emeryville?

## On a weekend?

Shopping:	31%
On a walk/ to the park:	24%
Restaurant:	16%
Marina / Shoreline:	22%
Other:	7%

## On a weekday?

Marina / Shoreline:	40%
Shopping:	22%
On a walk / to the park:	14%
Restaurant:	14%
Other:	10%

## 4. My favorite activity involving arts and culture in Emeryville is...

Annual Art Exhibition:	31%
Exploring Public Art:	14%
Visiting Artist Studios:	12%
Other:	43%

## 5. One word that best describes the emeryville art in public places program is Emeryville is...

Positive words choice such as; vibrant, innovative, and awesome:	57%
Neutral or negative words such as; potential, unknown, mediocre, and unwelcoming:	43%

## 6. The Emeryville Art in Public Places Program should focus on... (Select as many as you like)

Artlets:	32%
Banners:	21%
Corridors:	32%
A program modeled after San Francisco Hearts for Emeryville:	22%
Entry points into the city:	54%
Integrated in buildings:	48%
Local Artists:	64%
Parks:	50%
Theater:	30%
Dance:	31%
Music:	46%
Street furniture and landscapes:	43%
Temporary Art:	36%
Thematic Art:	19%
Wayfinding / Creative Signage:	37%
Emeryville Arts Center:	49%
Integrating art into building design:	52%
Other:	32%

### INSIGHTS:

#### TOP 3 Responses:

- Local Artists- 63%
- Entry Points to the City- 54%
- Integrating art into building design- 53%

“Other” Responses were varied without a clear pattern or consensus. Responses included:

- Quality of art
- Galleries and exhibitions
- Historic Features
- More funding

## 7. Choose your corridors of interest...

Greenway:	60%
Temescal Creek:	N/A
Railroad Corridor:	60%
Freeway:	20%
Bay Trail:	60%
San Pablo Avenue:	20%
Highway:	N/A

## 8. What Emeryville icon (thing or person) would you like to see the Emeryville Art in Public Places celebrate or honor?

Emeryville History	23%
Nature/Wildlife	16%
Native Americans	10%
Participants did not support this idea	6%

## 9. I would like to see new public art pieces at...

### Most popular sites for location #1:

Public Market, Marina, Hollis and Powell, Bay Street and Shoreline

All sites for location #1 had an equal amount of support-

9% of participants voted for each site

### Most popular site for location #2:

Powell Street- 19% of participants

### Most popular sites for location #3:

Powell Street and Private Buildings- each supported by 10% of participants

### Most popular site for location #4:

San Pablo Avenue- 18%

## 10. What kind of public art do you want to see more of in Emeryville? (Check all that apply)

Functional Street furniture designed by artists:	56%
Interpretive or educational works:	37%
Glass works:	37%
Mosaics:	46%
Murals:	63%
Multimedia:	28%
Lighted Installations:	59%
Sculptural:	72%
Textile:	20%
Two Dimensional Works	26%
Other	28%

### INSIGHTS:

#### TOP 3 Responses:

- Sculptural- 72%
- Murals- 63%
- Lighted Installations- 59%
- 

“Other” responses were varied without a clear pattern or consensus. Responses included:

- Beautify the parking lots
- Exhibition gallery for local and visiting artists
- Interactive pieces
- Painted underpasses

## 11. Rank art types in order of preference...

1. Interactive
2. Site Specific Work
3. Sculpture
4. Gateway Art
5. Murals
6. Mosaics
7. Pop up or temporary installations
8. Performance Space
9. Banners

## 12. The Emeryville AiPP program should focus its growth through... Please rank in order of most important to least important.

1. Incorporating public art into walking and biking trails
2. Placing public art in parks
3. Placing public art at major inter-sections / gateways
4. Incorporating public art into public facilities
5. Artist lead initiatives
6. Placing public art in shopping and dining areas

## PUBLIC ART TYPE VISUAL PREFERENCE SURVEY:

Performance | Gallery Space: 32%

Functional Art | 18%

Site-specific: 17%

Pop-up | Temporary: 14%

Murals | Mosaics: 11%

Sculpture: 8%

## PRIORITIZED ENTRY POINTS:

1. Southbound Baytrail Entrance
2. AMTRAK Station
3. Hollis Street and Powell Street
4. Emeryville Marina
5. Bay Bridge path Entrance
6. 40th Street and Horton Street
7. Shellmound under the Powell Street Overpass
8. San Pablo Avenue at 40th Street
9. Doyle Street and Powell Street
10. San Pablo, Adeline, and Macarthur
11. 67th Street at the Greenway
12. San Pablo Avenue and 36th Street
13. 40th Street and Adeline Street
14. 47th Street and Adeline Street
15. 53rd Street and San Pablo Avenue
16. Vallejo Street and Powell Street
17. 67th Street and Hollis Street
18. South Shellmound at 67th Street

## COMMUNITY GENERATED IDEAS:

- Bright pops of color
- Something in skate park to nod to the Joseph Emery House
- Create playgrounds with historic elements in them
- Use public art to create outlines of old buildings for functional fitness equipment
- Banners that change with the seasons
- Native American highlight in art installation
- Knitting night at coffee shops
- Open lobby for first Fridays
- App development that shares local stories through video, imagery, text and audio files (historic value)
- Food Truck Dinner Theater
- Audio walking tours for the art
- Historical interpretations stamped in the sidewalk
- Historical uses of buildings stamped in the sidewalk
- Parking lot art fair
- Emery Egret show
- Drop in Art Space
- Chalk walls
- Films on Facades Program
- Billboards for public art
- Art Murmur
- Art shows at Watergate
- Stories of past uses in sidewalks at time of new pours

- Climbable whale at Marina
- Mudflat art
- Accessible and engaging work
- More site specific art work
- Add art to condos
- More creativity in children's playgrounds
- Temporary Public Art at outdoor events
- App to integrate the art walking tour
- Scavenger hunt
- Economic empowerment of the artists
- Once a month art walk
- Incorporate art in wayfinding, tying it to the City's identity
- Putting info in emery go round
- More colorful art that is visible from the freeway
- Include audio elements such as wind chimes
- Indoor private art
- Art in private buildings
- Gallery space for artists
- Community engagement in creating the art that is in Emeryville
- Paint our underpasses
- Create more interactive play pieces
- A permanent place for local artists to show their work, besides the annual art exhibit
- Mudflat art

- Additional accessible & engaging work
- “Have more site specific artwork that emerges from all the condos being built. Add art to those buildings
- Compile the funds and use them all in one place, or very few places. The buildings are overwhelming and sterile.
- Adding art to each one when they are build would greatly improve the surroundings and make it feel less commercial /big money.”
- Indoor art at local businesses, calls for art or maintaining a database that artists can submit to, and businesses can pull from
- Art in more public places, incorporated into buildings
- More creativity in children’s playgrounds
- “Expanding upon relationships with new and existing local businesses and companies. Somehow get them to expand their public art on site at their locations.”
- Temporary installations, public art at outdoor events
- App to integrate the public art walking tour - its a pain to follow the walking tour with all the printouts and cross referencing the large PDF of the PowerPoint (with info on each piece and artist) with the actual map. Also, interpretive signage to accompany each piece.
- Artists work with Senior & Recreation Centers to create art
- Arts and crafts fair in public place. Dedicate a space with ongoing exhibits.
- Scavenger hunt, using public art pieces as destination points/answers to clues
- “More quirky! Perhaps smaller installations in more areas, such as signs or small corner sculptures. Use more of the beautiful outdoor spaces!”
- “At major entrance points into the city. We will never get away from many of our visitors coming via private car. But let’s give them an eye full as they pull off the freeway on Powell Street.”
- A once a month art walk. Something like a first Friday that happens in Oakland. We need more public programing to attract people to Emeryville.
- Tying into the Emeryville Identity that is present with the yellow Utility Boxes to have Art incorporated into wayfinding
- More public programs like the juried Annual Art Exhibition, showcasing local talent. Exhibit space

could expand to many venues in the city, in addition to a single large exhibition hall

- Incorporate the natural environment more into our art
- Exhibitions/artist talks around public art
- Art residency program
- Make Emery Go round a mobile gallery
- Create art that is visible from the freeway
- Include audio elements such as wind chimes because we get afternoon wind
- Do more with embedded images in pavement
- Art that showcases our history
- Waterfront and nature art that shares about our history
- Art that honors the natives who lived here
- Create a piece of art that exposes our seedy history
- Create a city flag
- Have a show that honors each art discipline
- Create a bird that inhabits the mudflats
- Create sculptural art along the greenway
- Make our trashcans art
- LED illuminated light art on our medians
- Create a program for restaurant owners and other kind of businesses that are open to the public to showcase local art
- First Friday event in Emeryville that has open studios
- Geo caching activity to visit Emeryville to visit various places in Emeryville. Some tours have a coin or some sort of prize for completing. Artist created geo caching activities.

- Create a program that residents could use to create art in front of their homes and businesses.
- Emery go Round Gallery

## **SITE SPECIFIC IDEAS:**

### **1. Baytrail at Ashby Interchange**

- Sidewalk Art
- Large installation that responds when you cross onto the Baytrail.
- See Conceptual Project 5

### **2. Amtrak Station**

- Graffiti Art
- Light installations
- Historic sculpture
- See Conceptual Project 9

### **3. Emeryville Marina**

- Interactive art that is climbable
- Creative benches that nod to our aquatic environment
- Kinetic sculpture that moves with the elements
- Piece of art that makes a statement about climate change
- See Conceptual Project 3

### **4. Bay Bridge Path Entrance**

- Large scale sculpture that you can ride under, through, or on
- See Conceptual Project 6

### **5. 40th and Horton Street**

- Large sculpture
- Plaza at the end of the park
- Not selected due to the large amount of existing art at this location

### **6. Shellmound under the Powell Street Overpass (identified in General Plan)—in development**

- A piece with bright colors
- Reflective mosaic tile
- Welcome to Emeryville Signage
- Tactile art
- Not selected due to previously designed concept

### **7. San Pablo at 40th Street**

- Art that integrates plants
- Diagonal crosswalk with mosaic or other artistic bricks
- See Conceptual Project 10

## **8. Doyle and Powell Street**

- Artwork on the water tower in collaboration with private development
- Not selected due to private ownership

## **9. San Pablo, Adeline, and Macarthur**

(3 separate private developments are triggering public art, and the need for public projects will not be explored until development is built out)

- Community Oriented Art
- Kinetic art in the median
- Gallery in vacant retail space
- Not selected due to private ownership

## **10. 67th at the Greenway (identified in General Plan)**

- Student produced mosaics
- Student produced paintings and sculptures
- Donated art at community gardens, plants as art
- See Conceptual Project 1

Additionally, the following projects were identified through public input and engagement and included in the General Plan. They were identified as locations to incorporate the City Flag project (See Conceptual Project 4) alongside other indicated projects.

### **San Pablo and 36th Street**

- Sculpture that is interactive, colorful and kid friendly

### **40th Street and Adeline**

- Potentially incorporated into the new bus shelter project

### **47th and Adeline Street**

### **53rd and San Pablo Avenue**

- Sculpture -kid friendly, colorful, climbable in coordination with the ECCL

### **Vallejo and Powell Street**

### **67th Street and Hollis Street**

### **Shellmound at 67th Street**