

EXECUTIVE SUMMARY

EMERYVILLE, CALIFORNIA
ART IN PUBLIC PLACES



PENINSULA TELL-TAIL AND
OVERLOOK
Anita Margrill

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.

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
SCULPTURE**
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

5. The community strongly ties it’s identity to the Mudflat art 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.



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.



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.

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.

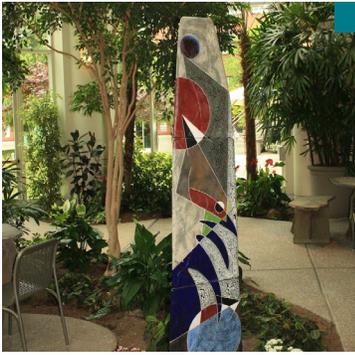
7. RAILROAD OVER CROSSINGS: Emeryville Railroad over crossings offer the City significant opportunity for highly visible art installations from nearly every vantage point. Works could be commissioned for all the bridges with a focus on the pedestrian bridges or on the vehicularly accessed areas of the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



AGESONG
Dorothy Lenehan



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 ECA opening and feature local or regional artists.

3. ARTIST DESIGNED FUNCTIONAL ART PROGRAM: Functional elements designed by artists is 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 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 for Community Life, and the Emeryville Arts Center (EAC).