



PUBLIC ART

3222 PUBLIC ART

3223 PRINCIPAL CONSIDERATIONS

3224 **Importance and Potential.** Public art can de-
3225 light and engage those who encounter it, and
3226 should play a vital role in making Downtown a
3227 local and regional center for culture and com-
3228 munity life. Art will help promote Downtown as
3229 a unique place and appealing destination, and
3230 stimulate economic development through cul-
3231 tural tourism.

3232 Art has the potential of expressing the com-
3233 munity's values and aspirations for Downtown.
3234 It can draw attention to Downtown's historic
3235 setting, its architecture, and its function as a
3236 center of commerce, education, and the arts.
3237 It can reinforce Berkeley's commitment to en-
3238 vironmental sustainability in a variety of ways
3239 such as referring to the natural systems to
3240 which Downtown is connected, reusing cast-
3241 off materials, or incorporating "green" features.
3242 Context-sensitive installations would also help
3243 provide consistency while still offering variety
3244 and providing artistic freedom.

3245 Art, if mindfully conceived and positioned, can
3246 be used to accentuate public plazas, focal
3247 points, and other key locations. Locations that
3248 are or will become visually prominent are ideal
3249 locations for **major and permanent installa-**
3250 **tions.** While several works of art are anticipat-
3251 ed, the commissioning of one major and sin-
3252 gularly exceptional work of art could embody
3253 aspirations for Downtown's rebirth.

Facing Page. Art & Placemaking. *Public art engages people and can play an important role in making Downtown a unique destination.*

3254 Public art need not limited to large sculptures
3255 but can also be incorporated into features
3256 found throughout Downtown. Utility boxes,
3257 bike racks, benches, transit shelters, manhole
3258 covers, and banners are examples of more
3259 commonplace opportunities for **functional**
3260 **art** that adds whimsy, provokes interest, and
3261 makes Downtown Berkeley more special.

3262 **Temporary installations** can make Down-
3263 town dynamic with an ever-evolving canvas.
3264 Art can convert a parking space into outdoor
3265 seating, or turn a blank wall into a light show.
3266 Temporary installations can also be the sub-
3267 ject of special events, attractions, or festivals.

3268 Temporary installations can explore ideas
3269 without demanding a long-term commitment.
3270 Such works can allow artists to experiment
3271 with challenging themes or media. Temporary
3272 art can provide an opportunity for fund-raising
3273 when the art is sold.

3274 Through an inclusive process, art can embody
3275 Berkeley's collaborative spirit. Merchants, the-
3276 aters, museums, and historic preservationists
3277 are among the many Downtown stakeholders
3278 who could work with artists so that the result-
3279 ing art will be broadly enjoyed and sensitive to
3280 its context. Community members can also par-
3281 ticipate directly to create large mosaic sculp-
3282 tures and murals.

3283 **Citywide Policy Context.** In 1985, the City of
3284 Berkeley passed a Visual Art Ordinance that
3285 established the process for selecting Pub-
3286 lic Art in the city. In 1991 an Ordinance was
3287 passed that gave the Civic Arts Commission
3288 the power to choose the artist and the site. In
3289 1999 the "1.5% for Art" Resolution was passed
3290 that set the process for City funding for public
3291 art only on City property. This public art money



Figure j.1. Major Works of Art. *Italo Scanga's permanent installation, "Figure Holding the Sun" located on the plaza of the San Jose Museum of Art (SJMA).*



Figure j.2. Temporary Art. *Charles Gadeken's "El Corazon" created for San Francisco's temporary "Hearts for the Arts" installation.*



Figure j.3. Functional Art. Musician David Byrne's functional art bicycle rack design "The Ladies' Mile."



Figure j.4. Transit Canopies. Transit cover on San Francisco MUNI above-ground station features functional art.



Figure j.5. Banners. Banner in San Francisco's Lower Haight District.

3292 comes as a portion of the capital construction
3293 budget for public improvements and must be
3294 written into pertinent public bond measures.
3295 1.5% for Art funds can only be spent on perma-
3296 nent installations (fine art or functional art) and
3297 cannot be spent on temporary installations.

3298 In 2001 the "Guidelines for Public Art" process
3299 was published that clarifies specifics on car-
3300 rying out all the above. A complete "Guide to
3301 the Public Art Process in Berkeley" publication
3302 can be seen on line at: [http://www.ci.berkeley.ca.us/
3303 uploadedFiles/City_Manager/Level_3_-_Civic_Arts/Pub-
3304 lic%20Art%20Process%20Guide.pdf](http://www.ci.berkeley.ca.us/uploadedFiles/City_Manager/Level_3_-_Civic_Arts/Public%20Art%20Process%20Guide.pdf).

3305 The Downtown Measure S projects were the
3306 first phase of the Public Art Program. These
3307 projects were funded by a voter bond issue
3308 passed for Downtown improvements. These
3309 projects include the sidewalk poetry walk and
3310 artworks on Addison Street, the hand carved



Figure j.6. Addison Street Arts District. Addison Street Art and Poetry Walk.

3311 Library Gates in the Central Public Library, and
3312 two large sculptures near BART.

3313 The Civic Arts Commission has also looked
3314 into the establishment of a Private Percent for
3315 Art program that would require private devel-
3316 opers to contribute 1.5% of their capital bud-
3317 get for public art. Private Percent for Art would
3318 follow the same practices as the 1.5% for Art
3319 program that applies to public improvements
3320 (as outlined above).

3321 The Civic Arts Commission and staff have
3322 researched new directions in public art from
3323 the City of Santa Monica, the County of Los
3324 Angeles, and other jurisdictions that use fund-
3325 ing from private developers to fund permanent
3326 and temporary installations, including produc-
3327 tions by film and video and arts nonprofits.
3328 Consideration for similar funding opportuni-
3329 ties is included below.

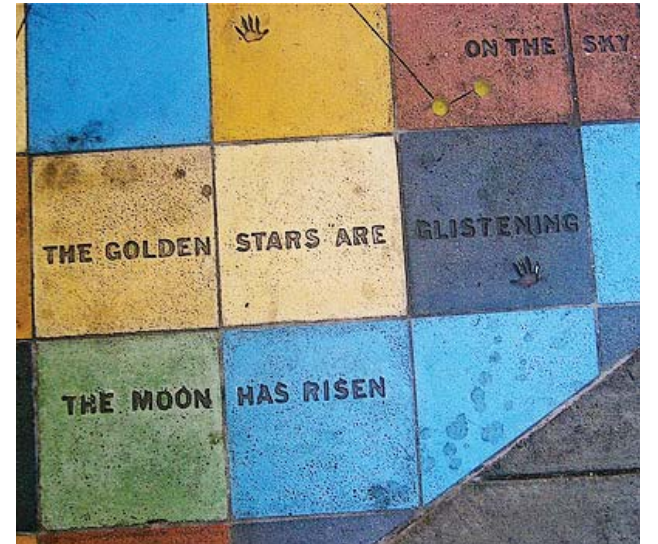


Figure j.7. Sidewalk Poetry. Sidewalk inlay by local poetry artist featured on Addison Street Art and Poetry Walk.

3330 POLICIES AND ACTIONS

3331 **Policy 7.1, Aspirations & Opportunities.** Use
3332 art to embody Berkeley's aspirations for a vibrant
3333 Downtown. Take advantage of abundant oppor-
3334 tunities for public art throughout Downtown.

3335 a. Continue to promote major permanent
3336 installations through Berkeley's "1.5% for
3337 Art" program, which dedicates one percent
3338 of budget of capital projects to develop and
3339 install permanent art, and an additional half
3340 percent to cover associated administrative
3341 costs. Seek additional funding of public art
3342 from major businesses and institutions,
3343 and developers active in Downtown.

3344 b. As a near-term priority, install one major
3345 and aspirational work of art at a prominent
3346 Downtown location. Develop a process to
3347 fund and commission a world-rekowned
3348 artist. Use this process to bring stakehold-
3349 ers together and give attention to Down-
3350 town art and revitalization.

3351 c. Promote functional art, such as street fur-
3352 nishings, bicycle racks, kiosks, manhole
3353 covers, and newsracks. Give special con-
3354 sideration to "play art" to engage children
3355 and bring more families Downtown. Ex-
3356 plore opportunities for incorporating public
3357 art within BART and AC Transit improve-
3358 ments. Develop concepts for functional art
3359 in cooperation with interested agencies
3360 and the Civic Arts Commission.

3361 d. Take advantage of commonplace or
3362 "ubiquitous" opportunities for art, such as
3363 utility boxes and banners, especially for
3364 providing art in the near-term. Seek spon-
3365 sorsorship by nearby merchants and cultural
3366 stakeholders, who might play a special
3367 role in their design.

3368 e. Consider ways to encourage temporary
3369 installations including but not limited to:
3370 freestanding pieces, temporary furnish-
3371 ings, sidewalk renderings, and light shows.
3372 Consider ways to associate temporary
3373 installations with special and seasonal
3374 events. Look into how funding would oc-
3375 cur, since temporary installations cannot
3376 be funded using existing programs.

3377 f. Encourage the participation of Downtown's
3378 cultural and educational stakeholders,
3379 such as Berkeley City College's media
3380 programs, the Berkeley Art Museum and
3381 Pacific Film Archive, Berkeley Architectur-
3382 al Heritage Association, and Downtown's
3383 live theaters and cinemas.

3384 g. Where railings or planter boxes will be
3385 used within street rights-of-ways, encour-
3386 age restaurateurs and merchants to use
3387 appropriate and artful motifs.



Figure j.8. Parklets. Temporary "parklet" furnishing designed by Rebar Group along San Francisco's 22nd Street.



Figure j.9. Community Building. In San Francisco's 24th Street Mini Park, the mosaic dragon, "Quetzalcoatl," was implemented by community members under the direction of an artist.



Figure j.10. Pedestrian Barriers. Art can keep pedestrians from jaywalking.



Figures j.11 (above) & j.12 (at right). Art from Recycled Materials. Dan Das Mann and Karen Cusolito's temporary sculpture, "Ecstasy" in San Francisco's "Patricia's Green". This work of art can be enjoyed at a distance but also up close, where individual pieces of recycled metal can be appreciated.

- 3388 h. Consider ways for Berkeleyans to participate directly in creating art, such as Venice, California's "graffiti wall" and San Francisco 24th Street's mosaic dragon.
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- 3392 **Policy 7.2, Placement.** Art should be a pedestrian amenity and engage visitors to Downtown.
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- 3394 a. Recognize locations with visual prominence and give them special consideration for major and permanent installations. Prominent locations include public plazas, "vistas", and other focal points along frequently traveled paths (see Figure j.16).
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- 3400 b. Public art should be accessible to people on foot and in wheelchairs. Avoid locations, such as in medians, that are not pedestrians routes.
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- 3403 c. Design development for street & open space projects should define suitable locations for art and explore ways to create synergies between art and programmatic elements. The Civic Arts Commission should be consulted as part of this design development process.
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- 3410 d. District-wide installations should be considered. Take advantage of the way people typically move through Downtown through the coordinated and rhythmic use of banners or other expressions.
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- 3415 e. Public art should be considered as a way to help visitors navigate Downtown (see also Signage & Wayfinding), and reveal its history. Linear installations can mark paths to points of interest, and might include distinctive light features, or sidewalks imprinted or with metal inlays.
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- 3422 f. Public art should not conflict with wheelchair access, swinging car doors, transit stops, or access to fire hydrants. Baricades may be required for detection by persons with visual impairments.
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- 3427 g. The Department of Public Works shall be consulted as the location of art is decided, so that Department concerns are addressed, such as its proximity to utilities and sight lines for traffic.
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- 3432 **Policy 7.3, Context-Sensitive Art.** Public art should be appropriate to Downtown. While varied and creative expressions are encouraged, permanent art installations should support surrounding uses, reinforce Downtown themes (described below), complement subdistricts of special character, and harmonize with Downtown's visual character. Temporary installations need not give context-sensitive consid-
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3441 erations as much emphasis, so that it can be
3442 more experimental.

3443 a. All art should be reviewed, selected, and
3444 installed consistent with the Ordinance
3445 on “Visual Art in Public Places.” In the
3446 Downtown Area, selection panels (or one
3447 selection panel) should be comprised of
3448 three consultants (as required) but also at
3449 least one representative of: the Civic Arts
3450 Commission, Design Review Committee,
3451 Landmarks Preservation Commission, and
3452 Downtown Berkeley Association.

3453 b. Merchants and cultural stakeholders in the
3454 vicinity of proposed installation should be
3455 consulted during the review process and
3456 before the panel makes its final recom-
3457 mendation to the Civic Arts Commission.

3458 c. Encourage compatibility within Down-
3459 town’s unique setting by spelling out the
3460 following provisions in Berkeley’s “Guide-
3461 lines for Public Art.”

3462 • Projects should relate to a site’s “existing
3463 or future architectural features ... histor-
3464 ic geographical and social/cultural con-
3465 text ... [and] surrounding neighborhood.”

3466 • Proposals should be evaluated as to
3467 the “potential impact of the public art
3468 project on residents, [and] businesses,”
3469 and projects should be modified to re-
3470 duce these impacts.

3471 d. Establish guidelines for commonplace/
3472 ubiquitous opportunities, to encourage vi-
3473 sual consistency with Downtown and each
3474 other – but still provide ample opportuni-
3475 ties for creative expression. For example,
3476 art on utility boxes might always be ac-

3477 companied by a similar border or “frame.”
3478 Exercise discretion when considering
3479 ubiquitous and functional art so that it is
3480 not tacky or cliché.

3481 e. Artists should be encouraged to consider
3482 principal Downtown themes, which repre-
3483 sent broadly held community values.

3484 • History. Use art to make frequent ref-
3485 erences to Downtown’s history. The
3486 “Downtown Survey & Contexts” (Arch-
3487 itectural Resources Group, 2007) should
3488 be referred to by the selection commit-
3489 tee members and potential artists. Avoid
3490 art that distracts from historic buildings
3491 or subdistricts where historic resources
3492 are concentrated.



Figure j.13. Downtown Choreography. Seattle’s “Broadway Steps” (by Jack Mackie) engages passersby.



Figure j.14. Downtown as Destination. Art can play an important role in strengthening places as a destination.



Figure j.15. Transit Infrastructure. Transit canopies and platforms present opportunities for art. In Barcelona, subway entrances are distinctly designed.

- 3493 • Environmental Sustainability. Consider ways to make reference to the City's commitment to environmental sustainability, such as by making reference to Downtown's watershed or Mediterranean climate. Green technologies might be incorporated. Consider ways to reuse materials.
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- 3500 • Education. Consider ways to acknowledge Berkeley as a city of learning with a world-class university, award-winning high school, dynamic community college, cherished library, and thriving jazz school. Cutting-edge innovations, especially media-related innovations, could be added to Downtown's art portfolio.
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- 3508 • Transportation. Downtown developed as the convergence point for trains and other modes. This remains the case. Art could reference this in installations near BART.
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- 3512 • Diversity and Collaboration. Berkeley's racial, ethnic, and political diversity – and its tradition of inclusive democratic decision-making – could find expression in the art but also in the process by which it is created.
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- 3518 f. Consider sidewalk inlays or other installations that highlight Berkeley's visionary personalities, such as Mario Savio, Allen Ginsberg, and others.
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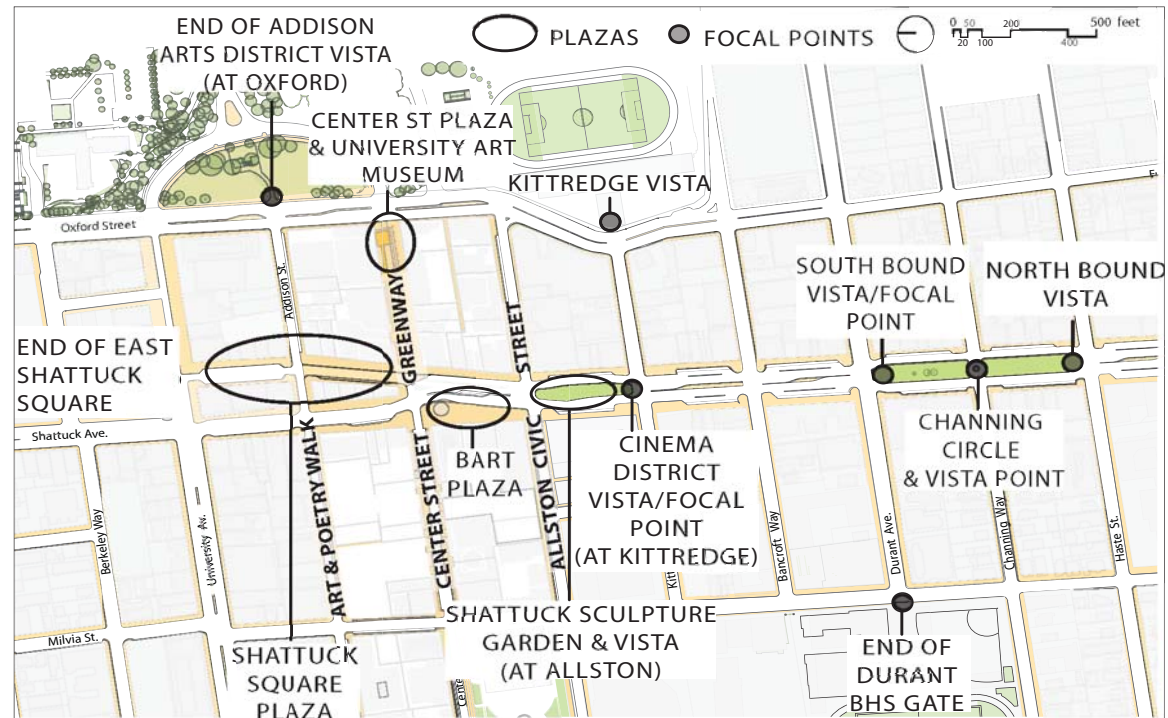


Figure j.16. Major Permanent Art Opportunities. Downtown's street pattern creates focused views that will make public art especially prominent in some locations. Public art can be also integrated as an important component in Major Projects.

3522 g. Consider strategies so that artwork may
3523 be moved or removed when Downtown
3524 improvements are made.

3525 **Policy 7.4, Maintenance & Repair.** Provide
3526 for the ongoing maintenance and repair of art
3527 within an urban setting.

3528 a. Project proposals should encourage art-
3529 work that is structurally sound, durable,
3530 and is resistant to theft, graffiti, and other
3531 forms of vandalism.

3532 b. The City should communicate clearly
3533 regulations and rights over art in Down-
3534 town, such as through agreements and
3535 announcements.

3536 c. The Department of Public Works shall be
3537 consulted where proposed projects are as-
3538 sociated with utilities, such as with the use
3539 of utility boxes, so that Department con-
3540 cerns can be addressed. The City shall
3541 not be liable for art that is damaged when
3542 taking care of safety emergencies.

3543 d. Maintenance and repair costs should be
3544 factored into the SOSIP Financing Pro-
3545 gram (see Financing Strategies). Seek to
3546 reduce these costs through the direct par-
3547 ticipation of nearby merchants and stake-
3548 holders in monitoring condition of and
3549 cleaning art projects.

3550 e. Where appropriate, use methods that al-
3551 low art to be replicated and replaced, such
3552 as through the use of digital archives.

3553 f. The condition of Downtown artwork
3554 should be surveyed at least every five
3555 years, so that needed repairs can be iden-
3556 tified and prioritized.



Figure j.17. Fundraising & Art. Cows on Parade.



Figure j.18. Participatory Art. Graffiti Wall, Venice Beach.

PUBLIC ART CASE STUDIES

Chicago's "Cows on Parade" had artists apply art to over 300 fiberglass cows. While the "canvas" was consistent, artistic expressions were diverse as were their placement on sidewalks, in parks, and on top of buildings. Local businesses covered upfront costs. The program increased tourist spending by an estimated \$100 million. Ultimately, the cows were sold with proceeds going to local charities.

Toronto used art to transform the character of ordinary – often unattractive – benches. Invited artists submitted proposals that followed criteria that emphasized durability and complemented each surrounding setting.

San Diego activated its waterfront promenade with "Urban Trees." Each sculptural piece has a canopy that gives scale and offers shade, while also adding color, form, and interest.

Los Angeles funded temporary art, art events, and youth education. For example, Venice Beach's "Graffiti Walls" allowed youth to express themselves in the public realm, and now serves as a major tourist attraction. Los Angeles also promoted art and bicycling with its "Bike Stops Here" program, which created original bicycle rack sculptures designed and built by local university students.