

## Telegraph Historical Walking Tour Street Markers

Six months after the launch of our smartphone-based historical tour we realized that we needed a way to raise awareness of the tour sites on the street. We decided upon poles with lettering as the most efficient use of space in our compact district. To avoid getting lost in the busy streetscape we decided the poles needed something on the crown.

We decided on the image of a bird for the following reasons:

- With its ability to fly, a bird is a positive representation of freedom. Freedom is the one theme that ties each of the tour stops together. The tour has myriad topics: the Japanese Internment, the Free Speech Movement, the Lucky shop-in, the response to the bombing of Cody's Books, among others. All relate to freedom: Freedom to speak, work, or--simply BE.
- We wanted the markers to include an object that would serve as a beacon for those who take the tour.
- We wanted to create an aesthetically pleasing sight for passers-by who are not participating in the Historical Walking Tour.
- We wanted to associate the District with a positive icon that unifies this history.
- We wanted something eye-catching and quirky that creates curiosity. A bird on a pole is not out of the ordinary, but a purple bird that is lit up at night is.

To add visual interest, the birds will be powder-coated in a variety of colors which will create added visual interest.

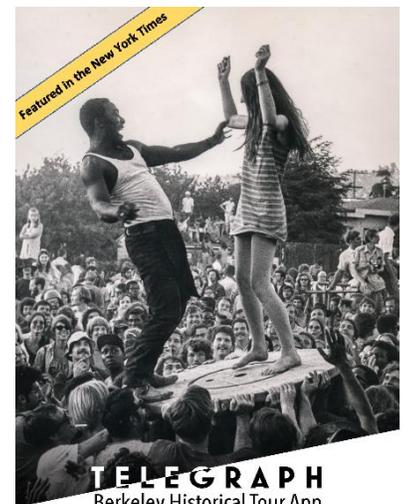
If we want to consider alternatives to a bird, we have a few options:

1. I've discussed with the artist the cost involved in doing 12 separate icons. Not including my time to take this on, it would be \$4,300.00 - \$5,000.00 for design content development. We are currently \$3,000 over budget with the requirements imposed by the City Planning Department around core drilling. My board will not allow for any additional expenses. In this case, is the commission able to authorize City funds to pay for this difference?

2. We can get rid of any adornment and simply have a pole. This option would be a shame because stakeholders have said that they like the idea that people can walk around the district in the evening and see a variety of colorfully-lit birds. In this case there would no longer be an artistic element remaining, and we would simply get approvals from the City Planning Department.

3. We can come up with a singular alternative icon

that represents and applies to all 12 stops. We strongly encourage avoiding clichés such as a peace symbol which creates the impression that the tour only covers certain time periods such as the 1960s.



Go to the website [telegraphtour.com](http://telegraphtour.com) in your mobile browser to download the app

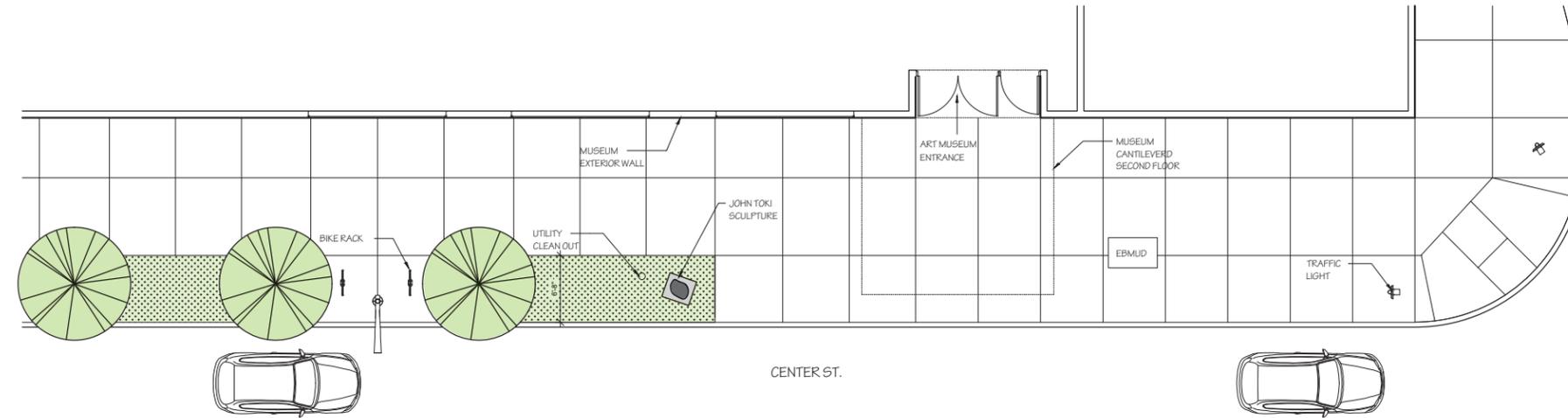


RELOCATING 's-HERTOGENBOSCH SCUPLTURE  
BY JOHN TOKI  
BAMPFA, CENTER STREET, BERKELEY  
FEBRUARY, 2019

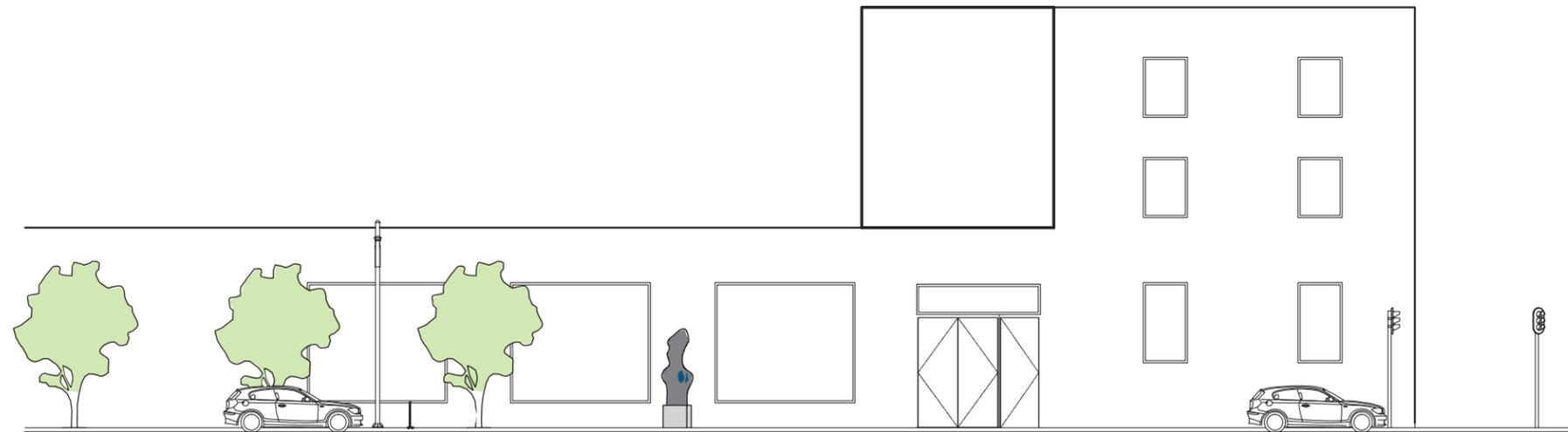
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**TODD JERSEY ARCHITECTURE**  
1321 8TH STREET, SUITE #2 . BERKELEY, CALIFORNIA  
(510) 528-5477 , [WWW.TODDJERSEYARCHITECTURE.COM](http://WWW.TODDJERSEYARCHITECTURE.COM)

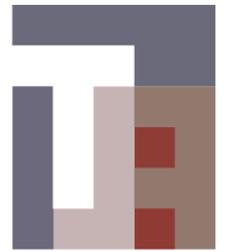
POSITION 'A': AT EAST END OF  
PLANTER - REPLACES TREE



1 SITE PLAN POSITION 'A'  
1/16" = 1'-0"



2 ELEVATION POSITION 'A'  
1/16" = 1'-0"



TODD JERSEY  
ARCHITECTURE

PROJECT NAME  
's-HERTOGENBOSCH  
SCULPTURE RELOCATION

PROJECT ADDRESS  
2155, CENTER ST., BERKELEY, CA

OWNER INFO  
JOHN TOKI

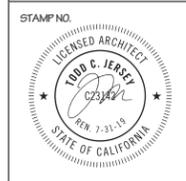
SUBMITAL TYPE  
SCHEMATIC PLAN

SUBMITAL DATE  
1/02/2019

REVISIONS

NOTES

SHEET TITLE  
SITE PLAN POSITION 'A'



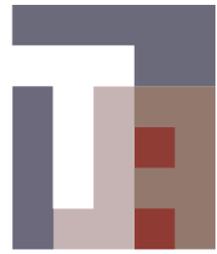
SHEET NO.  
A101

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1

VIEW 1: FROM MUSEUM ENTRY AT POSITION 'A'  
NOT ROTATED; FACING STRUCTURE



TODD JERSEY  
ARCHITECTURE

PROJECT NAME  
's-HERTOGENBOSCH  
SCULPTURE RELOCATION

PROJECT ADDRESS  
2155, CENTER ST., BERKELEY, CA

OWNER INFO  
JOHN TOKI

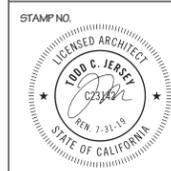
SUBMITTAL TYPE  
SCHEMATIC PLAN

SUBMITTAL DATE  
1/02/2019

REVISIONS

NOTES

SHEET TITLE  
VIEW 1



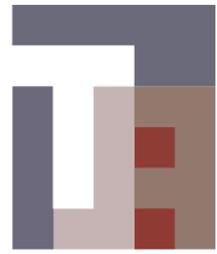
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1

VIEW 2: FROM MUSEUM ENTRY AT POSITION 'A'  
SLIGHTLY ROTATED



TODD JERSEY  
ARCHITECTURE

PROJECT NAME  
's-HERTOGENBOSCH  
SCULPTURE RELOCATION

PROJECT ADDRESS  
2155, CENTER ST., BERKELEY, CA

OWNER INFO  
  
JOHN TOKI

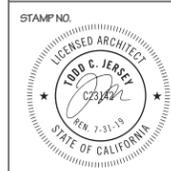
SUBMITTAL TYPE  
SCHEMATIC PLAN

SUBMITTAL DATE  
1/02/2019

REVISIONS

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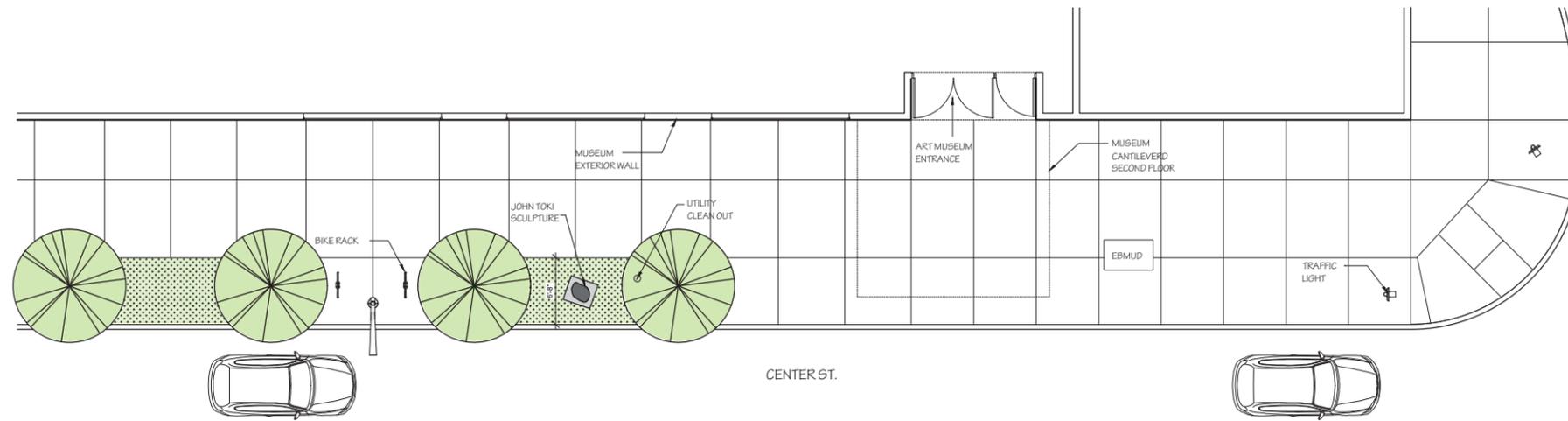
SHEET TITLE  
  
VIEW 2



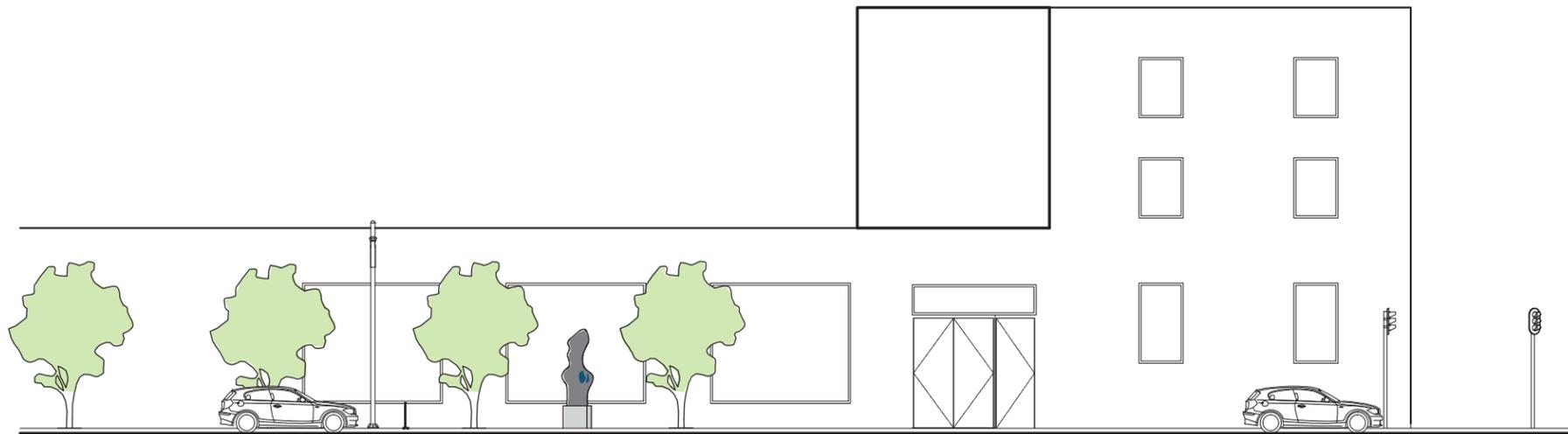
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A103

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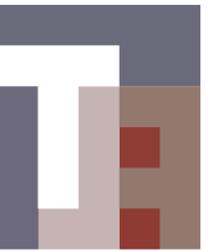
POSITION B: SITUATED BETWEEN TREES



1 SITE PLAN POSITION 'B'  
1/16" = 1'-0"



2 ELEVATION POSITION 'B'  
1/16" = 1'-0"



TODD JERSEY  
ARCHITECTURE

PROJECT NAME  
's-HERTOGENBOSCH  
SCULPTURE RELOCATION

PROJECT ADDRESS  
2155, CENTER ST., BERKELEY, CA

OWNER INFO  
JOHN TOKI

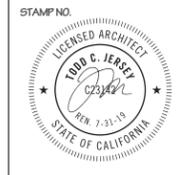
SUBMITAL TYPE  
SCHEMATIC PLAN

SUBMITAL DATE  
1/02/2019

REVISIONS

NOTES

SHEET TITLE  
SITE PLAN POSITION 'B'

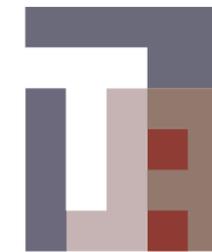


SHEET NO.  
A104



1

VIEW 3: FROM MUSEUM ENTRY AT POSITION 'B'  
NOT ROTATED; FACING STRUCTURE



TODD JERSEY  
ARCHITECTURE

PROJECT NAME  
's-HERTOGENBOSCH  
SCULPTURE RELOCATION

PROJECT ADDRESS  
2155, CENTER ST., BERKELEY, CA

OWNER INFO  
JOHN TOKI

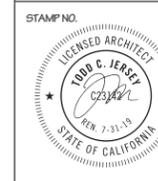
SUBMITTAL TYPE  
SCHEMATIC PLAN

SUBMITTAL DATE  
1/02/2019

REVISIONS

NOTES

SHEET TITLE  
VIEW 3



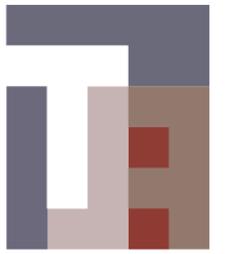
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A105

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1

VIEW 4: FROM MUSEUM ENTRY AT POSITION 'B'  
SLIGHTLY ROTATED



TODD JERSEY  
ARCHITECTURE

PROJECT NAME  
's-HERTOGENBOSCH  
SCULPTURE RELOCATION

PROJECT ADDRESS  
2155, CENTER ST., BERKELEY, CA

OWNER INFO  
JOHN TOKI

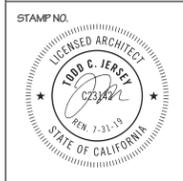
SUBMITTAL TYPE  
SCHEMATIC PLAN

SUBMITTAL DATE  
1/02/2019

REVISIONS

NOTES

SHEET TITLE  
VIEW 4



SHEET NO.  
A106

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# Masayuki Nagase North Berkeley Senior Center Public Art Proposal "Song of Trees"

### ENTRY PLAZA ART ELEMENTS LOCATION

### North Berkeley Senior Center Public Art Proposal "Song of Trees" Masayuki Nagase

When I visited the North Berkeley Senior Center, I could feel this place vitalized so many people's lives in a variety of ways. Since I always work with the theme of nature I envisioned how throughout history, people would choose a prominent tree as a spiritual marker and a gathering place for their community.

Trees are the longest living organisms on earth. They create oxygen for all life, carry the essence of abundance, growth and rebirth. I chose the tree as the main metaphor of the artwork representing unity, community and diversity. The North Berkeley Senior Center's essence is like the deep-rooted trees that endure and nourish and inspire us.

Additionally, I propose to have a design community workshop where I can find out what inspires the community here about nature and trees. I would like to then integrate meaningful quotes or poems that community members choose and integrate into the artwork in the plaza.

The artwork consists of three elements located in and around an entry plaza for the main building.

The 1st elements are 2 stone panels placed in the walls for the 2 main entrance walkways into the entry plaza. Each panel will have a design of 2 different types of trees and these panels will act as visual markers for visitors.

The 2nd element is a stone table-bench with a design based on the Redwood tree and placed in the entry plaza. This element represents community.

The 3rd element is a series of circular stone pavers with images of varied types of trees and placed in the entry plaza. This element represents diversity.

### ENTRY PLAZA TABLE-BENCH

This stone table-bench sculpture is a functional art element and acts as a main focal point in the entry plaza.

The design of the sculpture is based on the Coast Redwood tree. The sides of the table-bench will have a hand carved texture like the bark of the tree. The top surface of the table-bench will be engraved with an abstract pattern based on Redwood cone and leaves.

### ENTRY PLAZA TABLE-BENCH

**PLAN**

5' - 5' 6"

**ELEVATION**

18" - 20"

### ENTRY PLAZA STONE PAVERS

1 # 12"	Hazelnut	5 # 30"	Big Leaf Maple
2 # 14"	CA. Bay Laurel	6 # 36"	Valley Oak
3 # 20"	Coast Live Oak	7 # 36"	Sycamore
4 # 24"	Eucalyptus		

### WALL A and WALL B with STONE PANELS

There are two low walls on the main entrance walkways to the plaza facing the streets of Martin Luther King, Jr. Way and Hearst Ave.

I propose to place a stone panel in each wall. They will be engraved with two different designs based on native trees. These panels will enhance the walls and give additional visual markers as the visitors enter the plaza.

**WALL A**

**WALL B**

### STONE WALL PANEL A (California Bay Laurel)

### STONE WALL PANEL B (California Buckeye)

### COLOR and TEXTURE SAMPLE

## **Proposal Narrative**

When I visited the North Berkeley Senior Center, I could feel this place vitalized so many people's lives in a variety of ways. Since I always work with the theme of nature I envisioned how throughout history, people would choose a prominent tree as a spiritual marker and a gathering place for their community.

Trees are the longest living organisms on earth. They are essential, creating oxygen for all life. Trees carry the essence of abundance, growth, and rebirth. I chose the tree as the main metaphor of the artwork representing unity, community and diversity. The North Berkeley Senior Center's essence is like the deep-rooted trees that endure and nourish and inspire us.

Additionally, I propose to have a design community workshop where I can find out what inspires the community here about nature and trees. I would like to then integrate meaningful quotes or poems that community members choose and integrate into the artwork in the plaza.

The artwork consists of three elements located in and around an entry plaza for the main building.

The 1st elements are two stone panels placed in the walls for the 2 main entrance walkways into the entry plaza. Each panel will have a design of 2 different types of trees and these panels will act as visual markers for visitors.

Material: Granite  
Color: Dark gray, Black  
Panel dimensions: Width 4 ft. Height 2 ft.

The 2nd element is a stone table-bench with a design based on the Redwood tree and placed in the entry plaza. This element represents Community. This element represents community.

Material: Granite  
Color: Dark gray, Black  
Dimension: Diameter 5 ft. Height 18 inches

The 3rd element is a series of circular stone pavers with images of varied types of trees and placed in the entry plaza. These pavers represent Diversity.

Material: Granite  
Color: Dark gray, Black  
Dimensions: Series of 7 pavers. Diameter ranges from 12 inches to 3 ft.

Additional community involvement component will be discussed in detail in the future design development phase. Preliminary ideas would be integrating quotes or phrases from poems in the paving or wall areas.

**Maintenance:**

Cleaning with water and light detergent as needed (every few months) to remove dirt and stains when necessary.

**Artist's role on the project:**

Artist will be the main fabricator of the stone elements. Subcontractors will prepare the stone material such as saw cuts, polishing and some sandblasting.

**Subcontractors:**

1) Cold Spring Granite Company  
17482 Granite West Road, Cold Spring, MN 56320  
800-551-7502

2) American Soil & Stone  
2121 San Joaquin St A, Richmond, CA 94804  
510-292-3000

**Preliminary Description of Work Process and Timeline**

**I. RESEARCH PHASE** **1-3 months**

- a) Finalize schematic design details, plans and contract
- b) Coordinate with design team all design details and material selections
- c) Select structural engineer for concrete foundation for table-bench and other elements.
- d) Select subcontractors for preparation of stone materials including polishing and sandblasting and for concrete foundation
- e) Select stone materials and order saw cuts in factory

**II. FABRICATION PHASE** **2-3 months**

- a) Fabrication of table-bench in studio by artist
- b) Fabrication of sandblasted, engraved pavers by subcontractor

**III. SITE PREPARATION PHASE** **1 month**

- a) Pouring of the concrete foundation for the table-bench by subcontractor
- b) Preparation of paving area and concrete foundation by artist

**IV. INSTALLATION PHASE** **1-2 months**

- a) Transportation of table-bench to the site by trucking company
- b) Installation of table-bench by subcontractor
- c) Transportation of granite panels and pavers by artist or subcontractor
- d) Installation of granite panels by subcontractor
- e) Installation of granite pavers by subcontractor

**Proposed Budget  
North Berkeley Senior Center  
Public Art Project**

**I. FABRICATION PHASE**

a) Design fee 15%	\$15,000.
b) Stone material, factory sawcut and sandblasting	\$16,000.
c) Transport stone material to studio	\$1,000.
d) Forklift rental	\$3,000.
e) Structural engineer design services for foundation	\$2,000.
f) Artist's labor: 2 and half months @ \$80.00 per hour	\$32,000.
g) Studio overhead	\$2,000.

**II. SITE PREPARATION PHASE**

a) Concrete foundation for stone elements	\$4,000
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**III. INSTALLATION PHASE**

a) Transportation of stone elements to the site including loading/unloading	\$1,000.
b) Crane rental	\$2,000.
c) Forklift rental	\$1,000.
d) Installation of art components	\$6,000.
e) Artist onsite consultation during installation	\$2,000.

**IV. MISCELLANEOUS COSTS**

a) Insurance	\$1,000.
b) Project overhead and management	\$2,000.

Subtotal:	\$90,000.
10% Contingency:	\$10,000
Total Budget:	\$100,000.

## Lovvorn, Jennifer

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**From:** Diana Rossi <dianarossi@sonic.net>  
**Sent:** Friday, February 08, 2019 3:19 PM  
**To:** Lovvorn, Jennifer  
**Subject:** Re: Good Fortune

Hi Jen,

Thanks for answering my questions.

About "Good Fortune" -- can you give me an approximate time for when some ideas for placement might be generated?

And likewise with the plaques for the Addison Steetscape Project, as that was supposed to be done about 17 years ago! I completely understand that this oversight is NOT of your making, as it is an issue that you inherited. Also what is completely understandable is that maybe by this point, I don't have a lot of faith in the process.

The reason why "Good Fortune" was damaged was because all the care and time that I spent to mosaic over bolts, on site and then document the location of those bolts, was completely forgotten by Ms. Merker. If you look at my file, (I certainly hope that there is a file documenting my relationship with the city in regards to "Good Fortune"), you will see this documentation. You might also see that I spent hours searching for spots of library walls to relocate good fortune. I took photos of these locations. I wrote lots of letters and emails. This might be why my patience is wearing thin at this point. My correspondence with Ms. Merker about the relocation of "Good Fortune" went on for two years!

While, I spent time on Addison Street helping to install "Good Fortune" and then mosaicing over those bolts, I met many citizens who had lots of questions about the piece. They wanted to know who was funding it, where it came from, etc. The overall vibe was positive, even when I said that the taxpayers of Berkeley paid for this piece! This is why I will continue to advocate for the placement of those plaques, as stipulated in our contracts ----- one cannot expect the public to support public art without being upfront about where public art comes from. And what can one say about not honoring a contract?

About the Arts Commission meeting attachments: I would like to see all of them. This is supposed to be posted and the public should be able to read all of them. I would like to read the attachments for the last 5 years, at minimum and I don't expect you to send them to me individually! (way too much work and then it gets rather personal). I have looked at other commission meetings, and there are hyperlinks to further documents or often, the attachments, are just attached and added to the body of the original meeting notes or sometimes agendas. The Berkeley Unified School district deals with this by attaching "packets" (or at least they used to call them that) to the agendas. I believe that having this level of transparency would be a good thing for the relationship between citizen and city.

Thank you for your time,

Diana

ps: should I no longer be including Chrystal on my communications? Also, I would like all my communications to be entered into the public record. Thanks again, I know that you must be very busy.

On 2019-02-08 13:56, Lovvorn, Jennifer wrote:

Hi Diana,

Thanks for your email. We haven't yet made any progress on a possible placement of Good Fortune. I am hoping to have that addressed as part of our collection assessment which is

just starting but moving slowly. We have your piece here in our office and will keep you posted as things start to move. I appreciate your patience.

Also a great question about creating plaques for the Addison Streetscape artworks. While I wish I had the staff capacity to address this right away, I think this will probably remain on the future projects list for a while.

About the Civic Arts Commission meeting attachments: Please let me know what you would like to view and we can make that available to you. The attachment titles are all listed at the bottom of the agendas.

My apologies for the delayed response.

Regards,  
Jen

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Jennifer Lovvorn  
Chief Cultural Affairs Officer  
Civic Arts Program

City of Berkeley  
Office of Economic Development  
2180 Milvia Street, 5th Floor  
Berkeley, CA 94704

Pronouns: She/Her

T: 510-981-7533  
[JLovvorn@CityofBerkeley.info](mailto:JLovvorn@CityofBerkeley.info)

-----Original Message-----

From: Diana Rossi [mailto:[dianarossi@sonic.net](mailto:dianarossi@sonic.net)]  
Sent: Saturday, January 19, 2019 8:16 PM  
To: Lovvorn, Jennifer <[JLovvorn@cityofberkeley.info](mailto:JLovvorn@cityofberkeley.info)>; O'Malley, Chrystal <[comalley@cityofberkeley.info](mailto:comalley@cityofberkeley.info)>  
Subject: Good Fortune

Dear Jennifer and Chrystal,

How is it going with the placement of "Good Fortune"? You asked me to be patient, as you had hired a consultant to inventory all Berkeley's public art, and wanted to get an overview of Berkeley's collection. I believe that you asked me to hold on a bit for about 3 months or so – can't remember exactly.

Also, has there been any progress or discussion of installing the plaques that were written into the contracts for all the artists who made work for the Addison Streetscape Project?

One last thing: when I look through the meeting minutes and agendas for the Arts Commission there are often attachments that I am unable to open. How does a member of the public access these documents?

Thank you,  
Diana Rossi