



# The Reinvigoration of Oakland Neighborhoods Through Public Art Installations

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Senior Project June 2019

(Riggs)

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# Approval Page

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# Chapter 1. Introduction



(Illuminaries, 2013)



The driving factor behind this project is my interest in how public art can drastically improve areas with somewhat little tangible change. With the implementation of a few key pieces, an area can gain recognition, triangulation, and life. Recognition begins when the location becomes recognizable and memorable, as opposed to being yet another mundane street corner or node. Making a location memorable and recognizable sparks the interest and desire for people to come visit the area. Having these pieces can generate interest and triangulation, which is when people come together to experience or converse about whatever it is drawing them together (Project for Public Spaces). It is my goal to demonstrate how municipalities or other agencies can invigorate various locations with simple installations and implementation measures. The main purpose of this project is to use public art as a tool for community expression and revitalization while avoiding gentrification.

I chose to focus on the City of Oakland because of my experiences growing up throughout the Bay Area. Oakland possesses a unique interest in individuality, creative expression, and the recognition of its own history. It possesses a large variety of people, each with their own individual culture, who culminate to form one city-wide Oakland culture. The importance placed on cultural roots and history encourages people to embrace individuality through outward expression.

Every location possesses a unique sense of character and history, whether it has been made prominently known or not. The pieces chosen to be installed at the location can and should express the culture and climate which the area possesses. This can include pieces which reflect on history, such as sculptures of influential people, or can express its current community, such as a mural of children painted in an area characterized by its school. Whatever pieces are chosen should contain some connection to its location or provide some form of value, including aesthetic appeal. A piece may not receive a large amount of approval if it feels out of place or makes the residents feel unacknowledged. Embracing an area's unique culture can encourage the feeling of pride and community from those who hold residency or other attachments.

The work within this project is intended to demonstrate the possible visuals and impacts which may come with the implementation of more public art. This project can be considered my proposal for what I feel would be beneficial installations within specific Oakland neighborhoods. The physical implementation of these types of projects would require community engagement to ensure successful results and that the public's views and desires are heard. These demonstrations can be used as a proposal to start a dialogue with the community about what it is they value in public art.

# Chapter 2. The Role of Public Art in the City



(Quinton, 2012)

## History

Art has evolved and shifted in location, medium, and subject matter throughout its history. The evolution of art is intertwined with the evolution of humans. Art in public and private spaces can be traced back to the beginning of human civilization. Cave paintings can be traced back to 30,000 B.C.E. (Marchant, 2016). People used to draw images they would see in daily life, such as the hunt of a buffalo, and would depict these images with pigment from clay or berries. Once cities and societies started to form, other art formations can make to light, such as fountains or sculptures (Maric, 2014). These would typically depict important figures and be formed from metal or marble. Between the late 1960s and early 1980s, contemporary urban art began to take root (Richman-Abdou, 2017). It began with mostly political and revolutionary imagery designed to spark discussion. These images were typically done in various types of paint, chalk, or wheatpaste posters. Some notable street artists include Blek le Rat, Keith Haring, and Banksy (Artsy). The production and presentation of art continues to develop alongside the changes in artistic techniques and social interests.

## Definitions

Today, when one mentions urban art it may spark a multitude of images, including large murals, tagging on walls, or painted electrical boxes. People frequently become confused between the terms urban art, street art, graffiti and tagging. Some people choose to ignore these definitions, which makes it challenging to distinguish between the desirable and undesirable elements of art.

Urban art and street art have many overlaps and are frequently used as interchangeable terms. Urban art is frequently completed by artists who live in the urban environment and connect their pieces to urban ideals (Dačić, 2016). Street art describes pieces which are created more directly on the street and where it is placed. The main differences between urban art/street art and graffiti is that urban and street art is created with the intention of being an art piece, while graffiti encompasses the writing of words. Graffiti can be done in an artistic and creative way which brings it into the realm of street art. It can also be done in a harmful way, such as tagging, which is writing with little to no creative element and executed with the intention to damage property and mark a claim to an area or territory. Generally, urban art is considered desirable and an improvement to an area, while tagging is harmful and damaging to its image and value. Throughout this project, the installations discussed will be referred to as public art, which encapsulates urban art, street art, and even sometimes graffiti.

## Public vs. Private

One key issue to determine when planning for installations is to define the difference between public art and private art. The main difference between public and private art is ownership. Location of the piece often varies but has room for overlap. When determining where pieces will be located, it is important to decide if it will be categorized as private or public, because this will shape the track of implementation and policy.



Public art is a piece which has either been incentivized by the public sector or somehow put into place by a public organization for the use of the public. Public art is placed in spaces open to the public and is typically pre-planned and approved by those in charge of the area. This term may also encompass pieces without ownership, created by individuals who have not been approved yet still create pieces for public viewing.

Private art is a term which encapsulates pieces owned by a private entity. These pieces may be displayed in their private home, in a location visible to the public, or in a private museum or gallery. Privately owned art can become public when it enters the public eye and has been incentivized or needs approval for its implementation.

## **Benefits**

Public art impacts the city's population and visitors and their perception of the space. It is used to decorate, communicate, express, and define. Art used for the purpose of decoration serves to improve design and visual appeal. It is used as a communication channel by artists who choose to voice opinions and political statements through their pieces. Public art can be used to express the identity and character of the neighborhood and its residents. It defines areas by making them more recognizable and enhances imageability, legibility, and visibility. All of these benefits can intertwine and be expressed through a single piece.

Public art helps to instantly decorate and alter the image of their location. The impact a piece has on the area's image is determined by the subject matter and how it visually interacts with its audience. It is common for public art to be fun or aesthetically beautiful, as opposed to grim and dark. Adding pieces which are colorful and whimsical can create a playful and joyful atmosphere. These pieces can also help to disguise and distract from dirty or unpleasant aspects of the area. Painting an electrical box, manhole cover, or public restroom can make them look appealing and interesting as opposed to gross, mundane, or industrial.

Another benefit of public art is its generation of triangulation. Triangulation is defined as an event, object, or site which happens in the urban fabric and causes people to meet or which brings them together (Bagneres, 2015). This phenomenon causes people to involve themselves in social relationships. Examples of this can be a street band or a polemic piece of art. Public art helps to draw people together, create discussion, and make spaces recognizable and meaningful.

## **Regulating**

Public art's regulations span a large spectrum which differs throughout various nations, states, cities, neighborhoods, and nodes. Some neighborhoods or cities develop policies to decriminalize art and support its abundance. Others strictly regulate art and crack down harshly on those participating in unpermitted creating. Some issues with regulating involve the subject matter and location of the chosen pieces.

When it comes to implementation, many art coalitions work with municipalities to put together programming and events which promote the creation and implementation of new public art pieces. This can be seen during mural festivals where municipalities designate areas for commissioned artists to come and create. In less formal settings, some municipalities choose to designate locations, including alleyways, coordinators, and walls, as legalized zones where the

public is free to graffiti or paint murals (Mulcahy & Flessas, 2015). There are many approaches as to how public art can be implemented and regulated.

## Challenges

It can be challenging to implement public art due to how it is regulated and how it is defined. When working to install a new piece it can be up for debate what purpose the piece holds and what message it is trying to convey. A large mural plastered across the empty wall of an art store may face controversy determining if the piece is public art or marketing for the store. This problem could be replicated with many other businesses who desire art along their walls. This discussion of marketing vs. art could trigger the need for different regulations. Cities may hold form-based codes which limit the use of certain colors, patterns, or designs on the exterior of businesses.

Other issues which may spark debate is the subject matter, location, and time of each piece. Art is frequently controversial, working to make a statement or evoke a reaction. If the population of an area has a problem with the message or image presented by a piece, those supporting the installation may face social and legal backlash. It is also subjective, which shifts its appeal in the eye of the beholder. Location can cause controversy, whether this is due to the historic nature of a neighborhood or a resident's NIMBY complex. NIMBYism represents the phrase "not in my backyard," which is characterized by local people rejecting projects or actions taking place in their neighborhood, or "backyard." Time sensitivity is another element which may impact how pieces are received due to the ever-shifting opinions, taste, and fashions held by the public.



# Forms of Art

There is a variety of art forms, a definition which frequently differs from person to person. Traditionally, the three main art forms are visual, performing, and literature, each encapsulating a multitude of subcategories and mediums. Visual contains mediums such as painting, drawing, and sculpture; performance describes dancers, musicians, and actors; literature entails poetry, prose, and drama (Bhuyan, 2018). Each of these types has been influential to the evolution of differing cultures, which can be seen through the commonalities and differences in different regions and in different eras. Some may even consider non-traditional types of art to be modern art forms, including interactive, commercial, and decorative/applied arts. Sometimes visual arts, such as painting, drawing, and sculpture can be described as graphic or fine art. Sometimes visual arts, such as painting, drawing, and sculpture can be described as graphic or fine art. Forms have the ability to connect and overlap, especially when it comes to displays of mixed-medium or interdisciplinary pieces. This can include cinema, opera, and interactive installations. For this project, the focus will contain examples of visual art, expressed through sculptures and murals, as well as functional art, such as decorative benches.

## Visual

Examples: Painting, murals, sculptures, stained glass, tapestry, mosaics, photography, prints, light shows



Painting  
(Kilberry Valley, 2019)



Sculpture  
(Catalano, 2018)

## Performance

Examples: Dancers, musicians, fire breathers, actors, opera



Fire Breathers  
(Spark Fire Dance)



Opera  
(San Fransisco Opera)

## Decorative/Applied

Examples: Ceramics, glassware, basketry, jewelry, metalware, furniture, textiles



Jewelry  
(Fashion Diva, 2013)



Ceramics  
(Ohr, 2018)

## Literature

Examples: Prose, poetry, drama



Prose  
(Raab, 2015)

## Interactive

Examples: Virtual reality, Installations where the viewer is present to participate



Interactive Installation  
(Hamilton)

## Commercial

Examples: Logos, web design, branding



Logo  
(Cal Poly)



# Public Art Installations

Artistic installations can be much more than murals; they can serve a purpose more than simply creating enjoyment. Installations can be used to make things look more colorful and whimsical, such as crosswalks, overhead spaces, or building facades. This can include using perspective to alter the perception of the object or by installing functional art, such as benches. Installations can also help to disguise or distract from dirty or unpleasant things from sight, including poles, manholes, trashcans, and bathrooms.

## Street Furniture as Art

These figures are mundane objects found in unsuspecting settings, which have been transformed into something striking. Artists can either change the structure of the object into something which looks entirely different from its original form yet retains the same purpose and function, or make additions to its original form. Either way, the end-state of the object is vastly different than its standard configuration. All cities have some version of street furniture, but their design and presentation as a unique piece is what brings them into the realm of art (Munro, 2014).



Playing Cards Bench in  
Mexico City, Mexico  
(Tello, 2015)



Whisk Bike Rack  
("Unusual Bike Racks", 2012)



"Clip Art" designed by Kaylyn  
and Kyle Bancroft  
(Golden Triangle BID, 2010)

## Whimsical

The purpose of a whimsical piece is to shift one's perception of how they view an everyday object. This frequently involves using perspective and optical illusions to make an object seem different from how it is in reality. This can involve making someone seem larger or smaller than they are, as seen in the figure displaying the lego bridge. It can also make one feel as if they are in a different setting or location, as seen in the waterfall mural painted along an urban staircase. Whimsical additions incorporate colors, shapes, and fun aspects which can transform typically mundane objects. These types of installations can create amusement and interest in areas, as well as enhance or create the atmosphere of a friendly and welcoming environment.



Lego Bridge  
("Street Artist 'Megx'  
Creates Giant Lego Bridge  
in Germany", 2013)



Waterfall Mural  
("Street art in Bucharest", 2015)



Lang/Baumann Street Painting  
in Vercorin, Switzerland  
(Hofer, 2012)



## Distractions

The transformation of an ugly object into something fun, taking away the apparentness of its unattractive nature is a distraction. This tactic can be used on many common day objects which are necessary, yet unattractive. Adding beauty or an interesting element to something dirty and industrial can either hide the object in plain sight or bring it to light with a flare and newfound personality. Limiting the visibility of these objects cleans up the streets in a seemingly obvious way. Adding an image or unusual element to something bland and repetitive can make it known for its artistic qualities instead of its intended use. In recent times, the most common example of distraction art is the painting of electrical boxes as seen in the third figure.



Painted Public Restroom  
("Universe Calling by  
Okuda", 2015)



Yarn Hat on Bus Stop  
("Yarn Bombing: Making  
Vandalism Cozy and Adorable.",  
2013)



Electrical Box  
(Mui, 2012)



Painted Trashcan  
("TRASHed at Coachella:  
Snapshots of Artist-  
decorated Recycling Bins",  
2018)



Manhole in Capetown  
(Fulton, 2011)



Flamingo Painting  
("Pink Flamingo by Tom  
Bob", 2017)

# Chapter 3. Case Studies



(Mad Hatters NYC)

Case studies are used to demonstrate examples of the optimum application of whatever is being discussed in a proposal. For this project, they are used to display the visual impact which the addition of public art holds. They display how installations can differ from city to city, working to reflect its individual character and community. These installations possess the ability to create more memorable locations, even revitalizing some as tourist destinations. These particular locations were chosen to demonstrate how public art possesses commonalities across the board, yet has the ability to be shaped to fit the needs of its location.

Washington D.C. was chosen as a North American example because of its many temporary installations seen throughout the city. Temporary installations have the ability to change with time and relevancy of the pieces. Due to their impermanent nature, they attract individuals who know that there is a limited time period for which the piece can be seen. This presence of fleeting time helps to draw out viewers and increase triangulation.

Buenos Aires was chosen as the Latin American example due to its ability to revitalize run-down areas and the extent to which its history is expressed through its pieces. Barrios which were once seen as unattractive and without tourist draw, now house installations which are seen as unique as location specific. These exclusive additions help to attract tourists, which helps to spark the local economy. Its pieces are exceptionally historic and political, displaying the opinions and cultural roots of its residents.

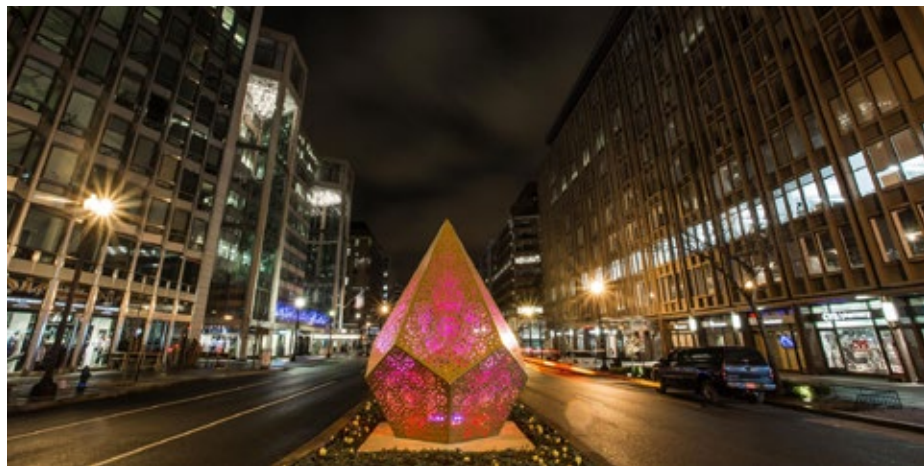
Paris was chosen as the European example because it is widely acknowledged as a city scattered with public art. It demonstrates revitalized alleyways which are now viewed as must-sees on public art tours, temporary murals seen during street art festivals, and a suburb re-envisioned as an open-air art gallery. These causal examples of public art is juxtaposed with the high-end and boujee installations seen in the historic and classic art museums established throughout the city.



# Washington DC

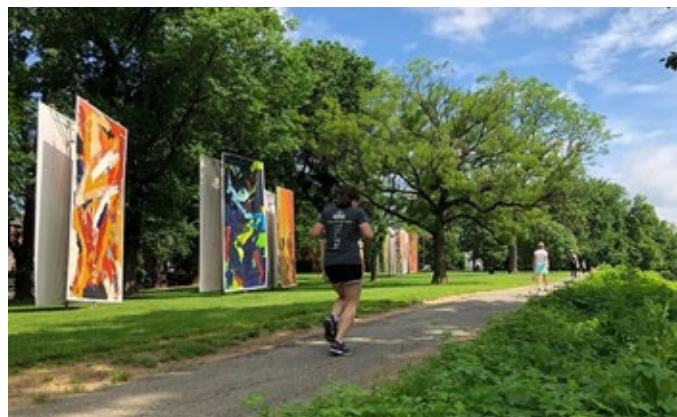
Washington D.C. is the capital of the United States and home to many vibrant art pieces and districts. Many exhibitions pass through, giving the city a dynamic feeling and its residents the chance to experience a large variety of work.

The Smithsonian American Art Museum's Renwick Gallery and the Golden Triangle Business Improvement District organized an indoor and outdoor art exhibition with pieces created from artists linked to the Burning Man festival. These pieces include a 14-foot bear made from pennies and bronze crows on display from April to December 2018. Another piece is "Golden Spike" by HYBYCOZO, which is created from laser cut steel and contains LED lights which illuminate the sculpture in the evenings (Goldchain, 2018).



"Golden Spike" by HYBYCOZO  
(Song, 2018)

Another temporary art exhibit is 'The Orange Step' organized by the DC Department of Parks and Recreation, which ran May through June of 2018. This exhibition hosted 128 11 ft x 22 ft water-resistant vinyl canvases created by Kiril Jeliakov. These canvases were placed through Georgetown's Rosa Park and was previously seen in Bulgaria, Georgia, Florida, and California (Chapin, 2018).



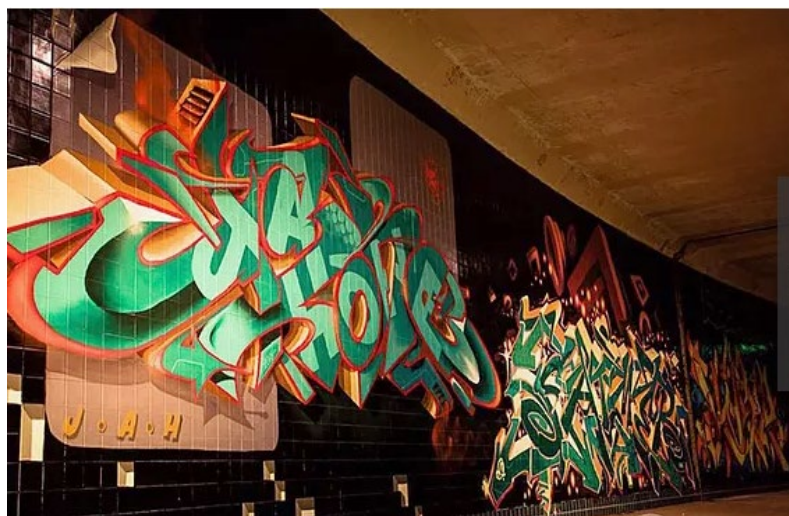
Kiril Jeliakov's 'The Orange Step'  
(Jeliakov, 2018)

While DC has temporary art installations, it also houses many permanent works. Blagden Alley is a network of alleyways which stretches between 9th and 10th Street, and M and N Street. Both commissioned and noncommissioned murals fill its walls, garage doors, and facades. Commissioned pieces hold plaques which state the artist and the piece's name, similar to the display of works typically seen in traditional galleries and museums. While it was designated as a historic district in 1990, it has reinvented itself into a modern art hub (Mad Hatters NYC, 2019).



Mural by James Bullough at U Street and 9th Street  
(Mad Hatters NYC)

Dupont Underground is another area of the City which has reinvented itself. As a former subterranean streetcar station, it now thrives as a location for multidisciplinary art forms. It contains an exhibition surrounding graffiti from six generations of local DC artists titled Up From The Underground. It also hosts alternating exhibitions and events, such as music concerts (Dupont Underground, 2017).



Up From The Underground  
("Up from the Underground", 2018)

## Implementation

DC Commission on the Arts and Humanities has developed DC Creates!, a public art master plan. It discusses how artistic development will be obtained through civic commission, an art bank budget which purchases pieces, and public art in private sectors. This last section discusses how private developers can be asked to participate in the administration of public art (DC.gov). Other initiatives include MuralsDC, which is a collaboration between the City's Department of Public Works and Commission on Arts and Humanities. The organization MuralsDC works with city administration to help foster the idea of expanding public art. Blagden Alley and The DC Alley Museum, which lies within Blagden, was developed through the help of the DC Commission on the Arts and Humanities and the Blagden Alley neighbors (Mad Hatters NYC, 2019).



# Buenos Aires, Argentina

Buenos Aires, Argentina is a hub for government, politics, and culture, with about a third of the nation's population residing within its metropolitan area (New World Encyclopedia contributors, 2016). It is known for its vibrant street art which snakes its way through different neighborhoods and barrios. Its street art is very politically charged, with murals displaying ideas of independence, dictatorship, protest messages, and election candidate names. Activists would paint their candidate's name, which would sometimes be covered up by rival candidate names, creating a graffiti war. This in part created a legal grey area for street art in Buenos Aires. After the 2001 economic crash, there was a proliferation of street art across the city and even the nation (Adkins). It is commonly recognized throughout the city that public art adds flavor and culture to the area and its residents. Buenos Aires was not always open to street art, but it was always common, even during the times of Jorge Rafael Videla's dictatorship. Political upheaval is a large influence over the city's street art because it was seen as a creative outlet for residents to voice their political beliefs (White, 2015).

The barrio of La Boca Caminito street is well known for its colorful buildings and tango dancers. In 1954, Quinquela Martín, a famous Argentinian painter, worked with other La Boca residents to revive the barrio by painting the houses bright colors. These colorful homes are now a famous staple of the area. Many facades display mannequins which represent famous figures, usually political. It has large murals which frequently focus on the subject of politics, the nation's hardships, and their popular soccer/football/futbol team (Wander-Argentina, 2019).



Mural in la Boca  
(M., 2018)



Caminito Street Painted Homes  
(L, R., 2017)



Political Mannequins  
("Mannequins of famous people from Argentine history wave at tourists from balconies", 2014)

The barrio of Los Colegiales is a small residential district which displays many murals throughout the neighborhood. It was one of the first neighborhoods to experience the proliferation of graffiti, with many murals taking root in local squares. It is also home to the Mercado de Pulgas, a flea market which has vendors frequently selling works of art, as well as other commodities (A Gringo in Buenos Aires, 2013). Los Colegiales contains a square which honors Mafalda, a beloved comic strip character created by Quinto (O'Higgins, 2018).



Mural at the Mercado de Pulgas in Colegiales by Malegria and Sasha  
(Buenos Aires Street Art, 2018)





Mafalda in Mafalda Plaza  
(Kaiser, 2018)



Mural of Frida Kahlo in Colegiales  
(Buenos Aires Street Art, 2015)

## Implementation

In 1959, the street of El Caminito in La Boca was declared an open-air museum. This designation separates the street from others in the way in which exterior decor and alternations are regulated (Wander-Argentina, 2019). Buenos Aires has fewer restrictions on street art than other major capitals. It hosts the Meeting of Styles festival, where local and international artists come to paint murals across the city on abandoned buildings and wall space (Cotonat, 2017). In the city, artists only need to get the permission of the building owner to paint a mural. This makes it a common practice for homeowners and business owners to commission murals for their buildings (White, 2015).



# Paris, France

Paris, France's capital, is another international hotspot for art. It contains many districts which house street art, including the 13th arrondissement, Belleville, and La Defense. Paris has been a center for culture, fashion, and the arts since the 17th century, so it comes at no surprise that it continues to demonstrate cutting edge street art.

La Defense is a business district known for its brilliant architecture, as well as its displays of public art. It flaunts 70 pieces of art, including murals and sculptures (P. & L., 2018). The Urban Week Paris La Défense street festival hosts graffiti artists in an event called the UNDERGROUND EFFECT as a way to promote urban art. This festival is an initiative of Defacto and Parkings Paris La Défense and the SAATO Association. Works created during this three-day festival, as well as works from the previous three festivals, are put on display in the Indigo La Défense car parks (Indigo Group, 2018).



César Baldaccini, le Pouce in  
La Defense  
(Art Weekenders, 2017)



Mural from UNDERGROUND EFFECT  
(P, Noel, 2017)

Rue Denoyez is a small alleyway in the neighborhood of Belleville, which entertains the work of many graffiti artists. It used to be a forgotten area with closed shops and few visitors. It began its artistic revival by painting some of the buildings in bright colors and plastering tiles and shells to the walls. Next, the side wall of the Aux Folies bar was given to artists to paint upon ("The Rue Denoyez", 2009). From this, the alleyway began accumulating more murals and graffiti, turning it into the graffiti hotspot it is today. The alleyway is now one of the few areas within Paris which has legalized graffiti.



Rue Denoyez Wall Collage  
(Choudhury, 2011a)



Rue Denoyez Graffiti  
(Choudhury, 2011b)

The 13th Arrondissement is a predominantly residential neighborhood which was formerly a rough Parisian suburb. Since 2009, it has begun to transform its image by adding massive murals along the black walls of residential buildings. These murals are the works of many world-renowned street artists, both international and Parisians alike. It is thought to be an open-air gallery which was initiated by the Itinerrance Gallery in partnership with the town hall of the 13th arrondissement (Nicklin, 2016).



Foreground: And I held my breath, by FAILE  
Background: Closer Up, by Seth  
(Lazrak, 2018)

## Implementation

Paris used to harshly control street art through regulations and security. Recently, the city has begun to recognize the positive impact street art can have on a city (Widewalls, 2014). In the 13th Arrondissement, murals are commissioned by the area's town hall in collaboration with a local art museum (Nicklin, 2016). This process allows for many grand murals to be plastered around the neighborhood, but requires funding in the form of grants or incentivized building fees. There are streets and alleyways throughout the city which have been designated as legal tagging spots. In certain areas, they have decriminalized graffiti. In others, they have worked to commission artists to paint large murals. Both approaches combine to create a hotspot for vibrant street art which can transform its setting.



# Lessons Learned

Each one of these case studies was chosen to help portray the idea of public art within a vastly different city. From location, to culture, to policy and the political climate of public art, each city is unique. What these cities and many others share is the personality and self-expression gained through the presence of public art. Pieces can be used to represent history, political expression, significant monuments or people, or modern interests of its population. Cities frequently possess similar types of public art and installations, yet manage to maintain their unique character which is expressed through the subject and expression of each piece. While these cities are good examples of areas supplying art, they are not the only examples and do not represent all sources of public art. With each location being unique, it is important to find how public art plays into its own character as opposed to conforming to the character of another city.

These pieces hold the ability to establish memorable and recognizable locations. Tourists who visit these locations come away with a solidified idea of the city's character and how it is expressed through creative expression. Art, no matter the form it takes, helps to develop the personality of a location and draw in interest from those who have experienced or heard about the factors which make it memorable.

These case studies also demonstrate how many run down or forgotten places can be revitalized. They can be transformed into tourist destinations or local nodes popular with residents of the area. A restored area which brings in visitors can help to invigorate the local economy, which may be necessary or beneficial for lower income and struggling neighborhoods. These cases also exhibit how an area can be restored and improved without having to experience gentrification or the removal of its culture and deep-rooted residents.



# Chapter 4. The Case of Oakland



(Rufus, 2019)



# Background of Oakland, CA

## History

The City first found its roots during the gold rush in 1848 when people decided to head West in search of fortune. It was established as a major rail terminal before constructing its port. Holding onto this legacy, Oakland continues to be one of the world's busiest ports (Bernardo). Its population continued to increase throughout the early 1900s due to the addition of factories and WWII related industries. These industries attracted many African American and Hispanic populations from other states, driving up the diversity of the City (The Editors of Encyclopaedia Britannica, 2019). During the 1980s and 1990s, Oakland saw a massive increase in African American residents, becoming 47% of the population.

Today, many Oakland residents have been subject to the effects of gentrification and displacement. Many are fighting to retain its culture and restore it to the home they once knew. Areas which were once considered undesirable now bustle with hip businesses, trendy bars, and overpriced food establishments. These additions are desirable for those who possess more wealth than those originally living in the location. Due to this new interest, wealthier individuals chose to move to this location, which drives up real estate prices. Rising real estate prices throughout the Bay Area push residents into Oakland, which in turn pushes out Oakland residents. Original residents cannot afford these prices, which forces them to move out to other neighborhoods and cities, thus gentrifying Oakland.

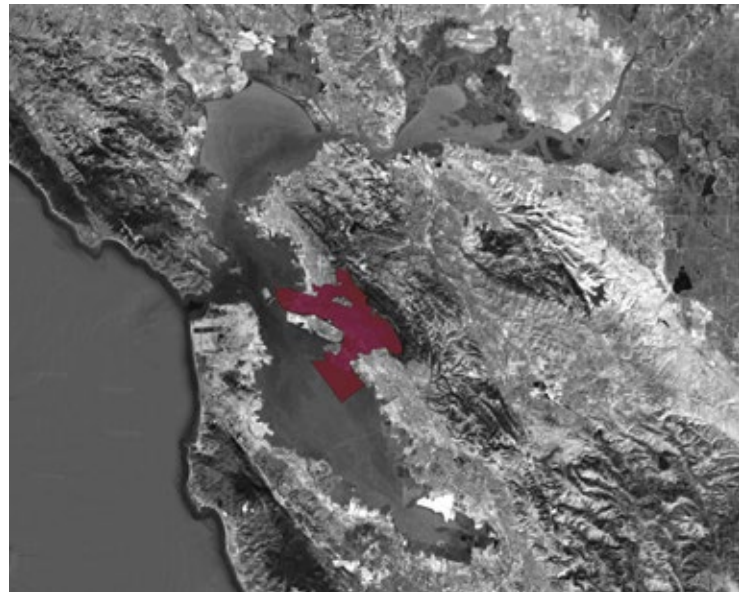
Gentrification is defined by the improvement of the material quality of an area which raises living costs and forces its original population to relocate. It is said to be caused by the immigration of wealthier residents, interests of the capital market, and/or the plans of coordinated profit-seekers (Nuestra Comunidad Development Corporation). Improvements and economic boom does not guarantee a gentrified city unless it is coupled with the displacement of its residents (Richards, 2018).

The city holds a lot of pride in its various areas which provide esteem, such as sports teams, landmarks, and famous Oakland-natives. When it comes to sports, it is the home to the Oakland Athletics, the NBA champions, the Golden State Warriors, and the Raiders. A few landmarks include the Tribune building, the Fox theater, and Fairyland, an old children's amusement park nestled next to Lake Merritt. In addition to visual artists, many prominent musical artists have hailed from Oakland. Artists such as MC Hammer, Too Short, Tony! Toni! Tone!, and Billie Joe Armstrong all claimed Oakland as their home at one point or another (The Editors of Encyclopaedia Britannica, 2019). It also produced multiple actors, including Tom Hanks, Clint Eastwood, and Mahershala Ali (Visit Oakland, 2019). With all of these attributes, the City has defined its character and stated its importance as a cultural hub with memorable qualities.





State Map of California  
(Mallory, 2019)



Oakland's Boundaries

## Demographics

Oakland is widely considered to be a very diverse city when referring to race, ethnicity, religion, sexuality, and interests. Its population is composed of 34.5% non-Hispanic whites, 28% African American, 15.4% Hispanic or Latino, 16.8% Asian, 0.8% Indian and Alaska Native, 0.6% Native Hawaiian and Pacific Islander, 13.7% from another race, and 5.6% identifying as two or more races, according to the 2010 Census. It also holds the third highest concentration of gay and lesbian people after San Francisco and Seattle (U.S. Department of Commerce, 2010).

## Programs and Events

With a multitude of programs and events running throughout the City, there are many opportunities for artists to exhibit their work, the public to engage with artists, and for the community to congregate and enjoy a variety of creative activities. The First Friday Art Murmur takes place in Uptown and hosts booths, performances, and open galleries. May has been dedicated as Oakland's Art Month where the city will work to promote the diverse artists and their works through featured events including festivals and film series. The Annual Art and Soul Festival takes place in downtown and highlights the eclectic genres of music, dance, and food. The Oakland Mural Festival features mural artists who work to create new pieces in the Jack London District. All their work culminates in a celebration at the end of the week which includes community paintings, performers, and bike tours of the new installations (Visit Oakland contributors, 2019). These few events can help to give an outsider a taste of the lively events and programs which take place in Oakland and which work actively to create a sense of community, pride, and a fun atmosphere.

## Artists

With Oakland being a hub for many cultural and creative outlets, many artists have chosen to congregate in the area and make it their home. Creative individuals may originate from the city, become transplants, or visit for the purpose of exhibiting their work. While there are too many to name, some notable artists living in the city or with pieces displayed throughout the city include: GATS, Brett Cook, Joshua Mays, and Luke Dragon. GATS, Joshua Mays, and Luke Dragon are most well known for their mural work. Brett Cook creates a multitude of installations which are commonly interactive and allow the public to color in aspects of the piece. Works by these artists, along with others, will be demonstrated in the design proposal of this project.

# Project Proposal

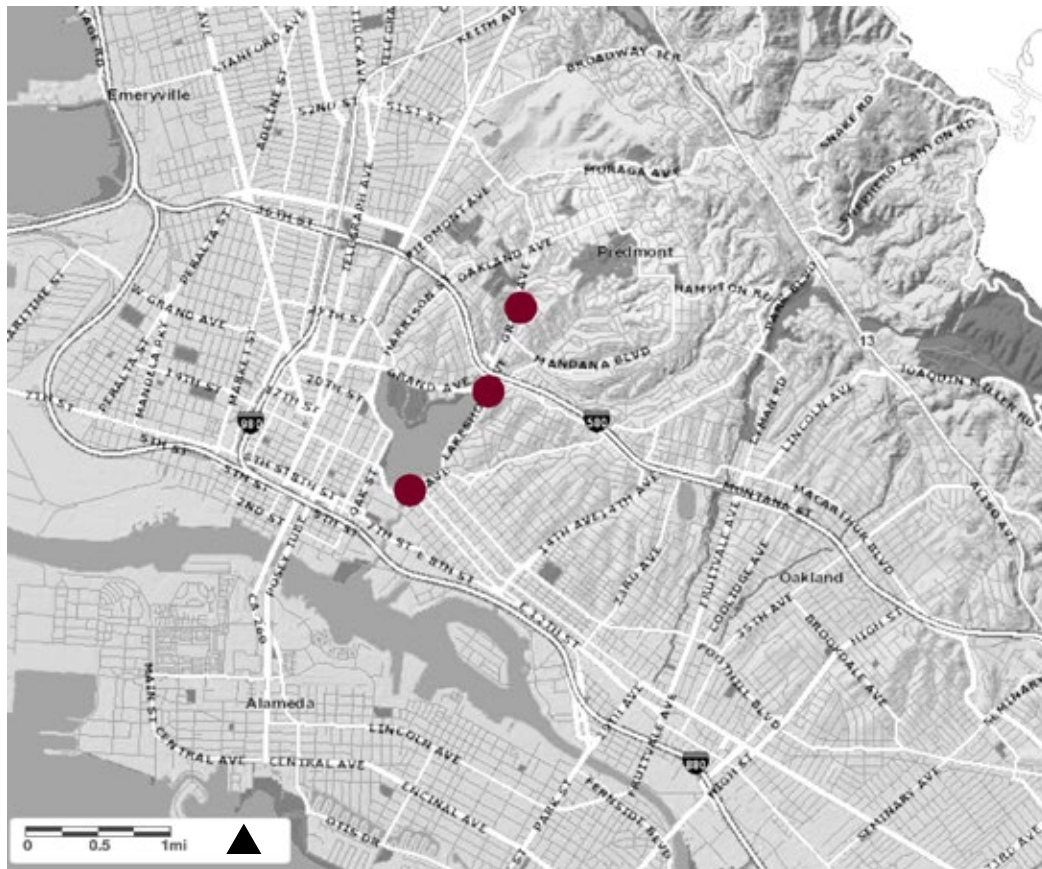
The end goal for this proposal is to present examples of artistic installations in communities which are aesthetically appealing, create community pride, and reflect local culture. Public art holds the ability to invigorate and add life to places lacking in color or creative expression. Every place has a unique culture, but that does not mean it is being represented or celebrated through its physical appearance. This proposal is meant to improve the physical appearance of neighborhoods while reflecting the character held by its community. There is also a main point to focus on using Oakland or Bay Area located artists, which will provide employment and allow for locals to represent themselves. Public art projects are not uncommon, but are frequently under- utilized, funded, and administered. This proposal is meant to demonstrate how public art programs can approach implementing installations in Oakland neighborhoods.

The three locations chosen to demonstrate the application of this project were picked due to their physical characteristics, including their ability to house installations. Each location, which can be seen in the maps below, was chosen because it possesses blank walls, open sidewalks, or public spaces which could be vastly improved with the addition of some form of art. These locations all run along high traffic corridors which would provide many individuals the opportunity to experience and appreciate the installations. These sites all possess the potential to become art hubs which reflect local history, community, and creativity.

Special attention was paid to each location when choosing the types of installations, artists, and pieces represented. In situations where there is a large population of some group, whether that be religion, ethnicity, or some other community, it was considered when choosing individual artists and their pieces. It was also considered that the pieces should represent a large variety of people and cultures when representing such a diverse city. Each artist was critically analyzed to ensure that their work would be successful in the neighborhood it is placed. The types of pieces were chosen for their ability to interact with the physical constraints of the site, including large walls available for murals or public parks available for large sculptures. All of these factors are important considerations when determining the most successful way to creatively express the individual site.

This project proposal will be demonstrated across three locations within Oakland. A site analysis will look at the culture and demographics of each site, which will guide the design process. This site analysis includes a collection of visuals which help to explain and layout its physical characteristics. A site inventory will include information about the individual buildings which contribute to the overall use of the site and how it interacts with the public. Land use maps serve a similar purpose and can also provide insight on how installations will be implemented due to ownership. Circulation maps demonstrate the flow of traffic and areas which may have more public interaction or retention of interest. Opportunities and constraints will be identified by looking at these factors. From this analysis, a vision statement, goals, objectives, and implementation measures will be determined for each individual site. Guided by these statements, a design proposal will be created which demonstrates the types of installations and suggested artists for each location. Samples of the artists' work will be rendered into existing photos of the site to better demonstrate the final outcome of this proposal. Finally, implementation will be discussed to best support the application of this project.





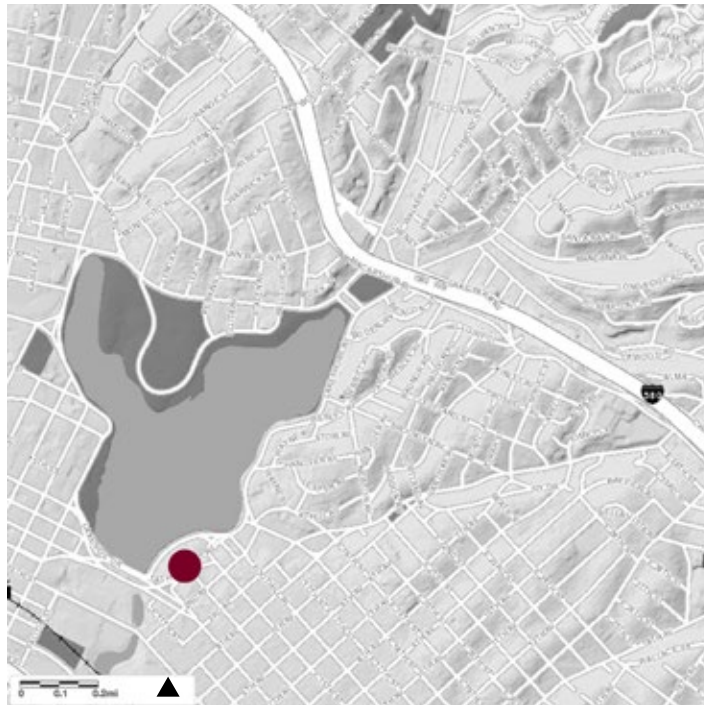
Location of  
demonstration sites



Location of demonstration  
sites zoomed in

# Location #1: 1st St. and International Blvd.

## Site Analysis



1st Avenue and International Boulevard

This location, as seen in the figure above, is located at 1st Avenue and International Boulevard. It was chosen because it is a popular intersection which experiences a heavy flow of traffic and visitors. It is located very close to Lake Merritt, an iconic feature of Oakland, whose surroundings host a variety of events and popular uses, such as parks, businesses, and theatres. This specific location was chosen because in addition to its surroundings, it hosts many walls which could serve as canvases and corners which could support sculptures.

There are multiple businesses, including a palm reader, locksmith, nail salon, and a jeweler. These businesses all appear to be infrequently used or perhaps even permanently closed. Due to this, there is not a lot of foot traffic which is retained when passing through the site. Most visitors appear to be moving through this location while getting to their ultimate destination. A few of the businesses located here appear to be targeted towards an Asian clientele, as indicated by their signs which display various Asian languages. There are two churches which indicates that locals travel to this area for worship.

For those who know Oakland, they know that International Blvd. comes with a reputation of crime and corruption. This particular section of the street does not entertain these particular characteristics to the same extent seen further down the corridor in East Oakland, but the name of the street still holds some negative connotations (Bay Area News Group, 2015). This location

is considered part of the Merritt neighborhood, which hosts high crime ratings and a poor livability score of 55 (Areavibes, 2016a).

The population in this area includes people of most racial backgrounds, with a majority being Asian-American. This site also contains residential uses both in mixed-use buildings and primarily residential buildings. The residents of this location are most likely lower income and live in higher density units. Due to the nature of the busy street, underutilized commercial spaces, and lack of visible pedestrian traffic, there does not appear to be a strong desire for the community to congregate in this location. The purpose behind choosing this location is to reinvigorate the area and bring some life back for the residents of the neighborhood. Bringing creativity and a strong feeling of community and pride to this area could help to redefine it, making it more visually appealing and increasing triangulation.





Location and Direction of Visuals



1. South Parking Lot Mural



2. North Parking Lot Mural



3. Suigetsukan



4. Apartments on 1st Ave.



5. Word of Faith Church



6. 1st and International



7. Lake Merritt Apartments



8. View from Tacos Mi Rancho



9. Billboards



## Site Inventory



Number	Address	Land Use	Stories	Condition	Zoning	Ownership
1	161 International Blvd.	Merritt Gift Shop	1	Good	D-LM-1	Private
2	153 International Blvd.	AU Grillz Jewlers	1	Good	D-LM-1	Private
3	151 International Blvd.	Kat N' Cat	1	Good	D-LM-1	Private
4	135 International Blvd.	Vacant Lot	0	OK	D-LM-1	Private
5	103 E 14th St.	Vacant Lot	0	OK	D-LM-1	Private
6	103 E 14th St	1: Suigetsukan 2: Offices	2	Good	D-LM-1	Private
7	1240 1st Ave.	Vacant Lot	0	Good	D-LM-1	Private
8	1200 Lakeshore Ave.	Word of Faith Christian	1	Good	D-LM-1	Private
9	1330 Lakeshore Ave.	Lake Merritt United Methodist Church	1	Good	RU-3	Private
10	1417 1st Ave.	Lake Merritt Apartments	4	Good	RU-3	Private
11	1434 1st Ave.	Tacos Mi Rancho	1	OK	RU-4	Private
12	106 International Blvd.	1: Psychic Vision Palm and Card Reader 2: Apartments	2	OK	RU-4	Private
13	1420 1st Avenue Pl.	Empty Lot	0	Bad	RU-4	Private
14	132 International Blvd.	1: New Apostolic Church 2-3: Apartments	3	OK	RU-4	Private
15	136 International Blvd.	Apartments	3	Good	RU-4	Private
16	148 International Blvd.	1: Toan Vu Services 2: Apartments	2	Good	RU-4	Private
17	160 International Blvd.	Apartments	4	OK	RU-4	Private



## Circulation Map



There is a lot of vehicular traffic on this site, mainly on 1st Avenue and International Boulevard. A lot of alternative methods of transportation are demonstrated, including bikes and dockless scooters being seen in the bike lanes, and the moderate use of AC Transit. Due to its downtown location, large amount of vehicular traffic, and comparably unclean streets, there is not a large amount of pedestrian traffic. While the site hosts many physical opportunities for installations, there are not many areas which demonstrate an area of interest which would retain foot traffic. This site has a lot of traffic passing through, but does not have lots of traffic staying to engage with the site.

## Land Use Map



This location hosts a large variety of uses including commercial, residential, mixed-use, and multiple churches. The churches create for dependable foot traffic, especially on Sundays. The commercial uses create more continuous foot traffic, but on a smaller scale when considering the lack of desirability of the businesses. The residential buildings both on and off-site provide for a constant presence of people, however, they do not appear to congregate outside of their residents on the public streets. The availability of commercial uses provides an opportunity to draw people into the site, while the presence of residential buildings and churches provides an opportunity to create community.

## Opportunities and Constraints

### Strengths

- Open walls and street corners
- Configured so that multiple pieces can be seen at one time
- Walkable
- Current murals in place
- Feeling of community and pride

### Weaknesses

- Dirty
- Current murals in place
- Low budget, probably
- Negative connotation
- All private ownership

### Opportunities

- Located near downtown, which provides lots of traffic
- Located near Lake Merritt which makes the location desirable

### Threats

- Located near downtown, which increases crime
- Located near downtown, which increases the commercial atmosphere and decreases community interaction



<b>Vision Statement:</b>	A reflection of history, culture, and creativity
<b>Goal:</b>	Memorable node paying homage to neighborhood character
<b>Objectives:</b>	<ul style="list-style-type: none"> <li>• Reflect and enhance community heritage</li> <li>• Maintain key landmarks and focuses</li> <li>• Provide dynamic pieces which provoke interest</li> <li>• Employ and commission local artists</li> </ul>
<b>Implementation Measures:</b>	<ul style="list-style-type: none"> <li>• Establish an opportunity for community members to contribute to a collaborative mural</li> <li>• Distribute information throughout the community about the opportunity for local artists to contribute pieces</li> </ul>

### **Implementation Approach:**

All properties on this site which are being considered for an installation are private property. Due to this, the program can either issue information about their desire to install art within the neighborhood, or it can approach the private owners who possess the properties in which they have interest. The in-depth guidelines and process for how one would approach installations is listed in the Implementation section at the end of this chapter.

## Design proposal



Location of installations

This location has many open walls which are prime candidates for murals. The wide streets and open sidewalks also leave room for sculptural installations. This location's current lack of color can be altered with the incorporation of bright and lively pieces. These installations will break up the mundane feeling which is currently expressed through its grey and monotonous structures. The focus for this specific location is to liven it up with color and creativity while staying true to its cultural roots.

Many of the community members and business owners in this area are of Asian-American heritage and would likely appreciate the representation of their culture in local art pieces. Two of the artists chosen to have pieces featured in this neighborhood are of Asian heritage and express their cultural identity throughout their work. Luke Dragon has a mural school serving children in Oakland's Chinatown, which exhibits many Asian-inspired pieces. Dave Kim is an Oakland-based artist of Korean descent who frequently uses his experiences as a Korean-American in his paintings. The piece demonstrated below was part of Oakland's Mural Festival, which took place as part of the City's first Art Month. Pieces by Joshua Mays and Illuminaries have also been included in this proposal due to their Bay Area-based residency and the compelling nature of their work. A sculpture by Mario Chiodo has been included to diversify the art portfolio of this location. Chiodo has produced multiple sculptures throughout Oakland, many of which paying homage to Oakland's history, civil rights, and historic oppression. Together, these artists and their pieces help to express a multitude of histories while brightening up a simple intersection.

In addition to the installations demonstrated below, there are other forms of artistic expression which can involve the community. The community engagement activities suggested for this location are:

- A competition for the opportunity to paint electrical boxes and trash cans
- A collaborative mural where members of the community can contribute by filling in sections of a pre-outlined design



Mural By Dave Kim



Mural By Illuminaries



Mural By Luke Dragon



Sculpture By Mario Chiodo

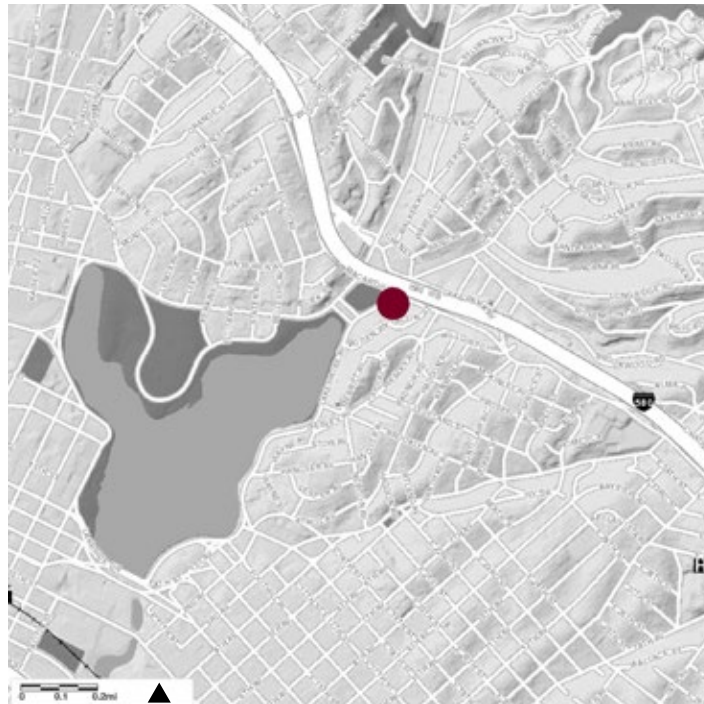


Mural By Joshua Mays



## Location #2: MacArthur Blvd. and Lakeshore Ave.

### Site Analysis



MacArthur Boulevard and Lakeshore Avenue

As seen in the figure above, the second location is settled between MacArthur Boulevard and Lakeshore Avenue. Similar to the previous location, this site is located within a close distance of Lake Merritt, which contributes to its desirability. This area sees a large amount of foot traffic because it is located between the lake and prominent businesses which lie along Lakeshore Ave. While it is heavily traveled and used, it does not currently present itself as an aesthetically appealing area. It contains a few parking lots and businesses which possess blank walls available for artistic additions. It also encompasses Eastshore Park which has available space for new installations. Finally, it includes a freeway overpass for the 580, which presents a large industrial wall which could easily be transformed into a vibrant and recognizable canvas. Because this area is centered around one four-way intersection, each newly implemented piece should, for the most part, be able to be seen from the advantage point of the others. This would help to characterize this intersection as one identifiable node which embraces triangulation and Oakland's unique personality.

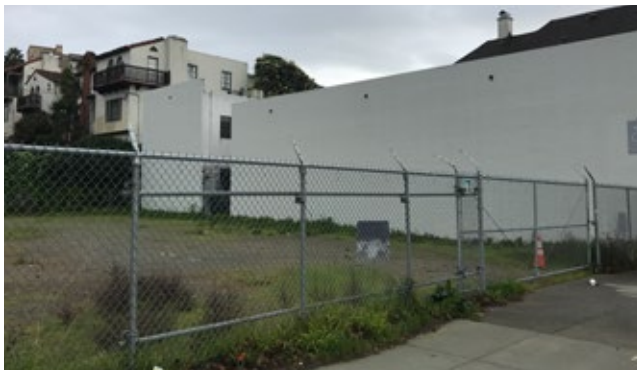
This particular spot contains mostly commercial uses running along the main corridor, with residential existing on its perimeter. On site there is a Chabad Jewish Center and an attorney's office, but on the opposite side of the freeway, there is a commercial hub thriving with businesses such as restaurants, shops, yoga studios, and the local favorite, the Grand Lake Theatre. This desirable destination along with the park generate a fair amount of pedestrian and foot traffic.

This location is right at the intersection between three neighborhoods: Cleveland Heights, Lakeshore, and Grand Lake. While this neighborhood does not have a particularly prominent image or reputation, it is known to some as "China Hill" due to its large population of Chinese residents which began immigrating in the 1950s (Ma, 2000).

This site experiences a variety of populations from families and children who use the park, to local residents located to the south of the site, and locals who frequent the businesses located on site and within a close proximity. Those who live in this area appear to have a moderate amount of income and live mostly in duplexes and low rise apartments with satisfactory maintenance. There are many places off-site, as well as a few on site which would allow for community gatherings. The large amount of residential buildings and nearby attractions create a sense of community which could be celebrated with public art installations and activities.



Location and Direction of Visuals



1. White Wall



2. Blank Wall on Attorney Office



3. Lakeshore Ave. from the West



4. Eastshore Park





5. MacArthur Freeway



6. Side of Attorney Office



7. Lakeshore Ave. from the South

## Site Inventory



Number	Address	Land Use	Stories	Condition	Zoning
1	2956 Lakeshore Ave.	Parking Lot	0	Good	CN 3/S 12
2	579 Beacon St.	Apartments	3	Good	RU-3
3	573 Beacon St.	Apartments	3	Good	RU-3
4	569 Beacon St.	Apartments	3	Good	RU-3
5	3000 Lakeshore Ave.	Foster Michael W, Attorney Office	1	OK	CN 3/S 12
6	3008 Lakeshore Ave.	1: Vacant Shop 2-3: Apartments	3	Bad	CN 3/S 12
7	3014 Lakeshore Ave.	Chabad Jewish Center	2	OK	CN 3/S 12
8	026 Lakeshore Ave.	Vacant Lot	0	OK	CN 3/S 12

## Circulation Map



This site is located near the entrance to a busy freeway, which creates lots of vehicular traffic. There is a decrease in pedestrian traffic, however, there is still a moderate flow. There are many well maintained and well utilized bike lanes which interact with the site. There is also multiple bus stops, which are expected to be popular due to their location which is near Eastshore Park and within walking distance from the popular Grand Lake District.



## Land Use Map



This site has a mix of commercial and residential uses, both of which provide for foot traffic. Similar to location 1, the commercial uses appear to be underutilized, but still provide an opportunity for community development. There is one parking lot and one empty lot, both of which provide optimum places to display art, but do not create any retention of interest. The public park creates for a large amount of traffic and provides a place for members of the community to congregate. This park is a strength for this site because it draws in people, holds them in one location for a moderate amount of time, and provides an expansive area for public art installations.

## Opportunities and Constraints

### Strengths

- Lots of foot traffic
- Lots of traffic
- Blank spaces and walls
- Park in close vicinity
- Close to lake and businesses
- Configured so that multiple pieces can be seen at one time
- Walkable
- Low chance of pushback
- Public park land

### Weaknesses

- Dirty
- Lots of traffic
- Lack of gathering place
- Low budget

### Opportunities

- Located near residential neighborhoods which can provide community involvement
- Located near a popular shopping destination, which may provide foot traffic

### Threats

- Located near a freeway, traffic might decrease pedestrian traffic

**Vision Statement:** A reflection of history, culture, and creativity

**Goal:** Revitalized area with personality

**Objectives:**

- Highlight location with color and vibrancy
- Maintain key landmarks and focuses
- Provide dynamic pieces which provoke interest
- Employ and commission local artists

**Implementation Measures:**

- Distribute information about the opportunity for local artists to contribute pieces
- Set up agreements with businesses to preserve and retain pieces

### **Implementation Approach:**

When addressing the private properties on this site, the program can either issue information about their desire to install art within the neighborhood, or it can approach the private owners who possess the properties in which they have interest. For the public park, the program would need to work with the City to install a new piece. The in-depth guidelines and process for how one would approach installations is listed in the Implementation section at the end of this chapter.



## Design Proposal



Location of Additions

This site is located along a major corridor sandwiched between private businesses and a public park. The park offers a large area to place youth-centered pieces and hold community activities. While other portions of the site are being used for murals, the park can be home to sculptures and art pieces which can be utilized as street furniture, such as creative benches. To the south of this artery lies a residential neighborhood. This community is a prime candidate for neighborhood-oriented projects, such as community profiles.

The residential area demonstrates a very diverse population as well as a history of being a desirable location for Chinese immigrants. The artists and pieces chosen for this locations were done so due to their focus on culture and representing a diverse community. Mike Tyau and Jesus Rodriguez's piece symbolizes the preservation of Oakland's culture, specifically turf dancing, which was part of Oakland's Mural Festival in May of 2018. Jessica Sabogal is a Columbian-American, Bay-Area based artist who predominantly features women empowerment and Latinx culture. The multiple portraits are the work of Brett Cook, a local resident and teacher who frequently focuses on representing the residents of the community he is working within. These portraits are one example of community profiles which can highlight residents of this location. The mural under the overpass was created by GATS, a well known street artist whose pieces can be seen scattered throughout the Bay Area. They are an anonymous artist whose name stands for "graffiti against the system", a movement which many Oakland residents can get behind. The bench displayed in the Eastshore Park is a piece originally designed by Eric Powell who is known to create function pieces, such as benches, fences, and doors. These artists and their pieces all provide a different story and supply the community with individual expression.

In addition to the installations demonstrated below, there are other forms of artistic expression which can involve the community. The community engagement activities suggested for this location are:

- Community profiles of residents
- Chalk art exhibitions which allocate a time and place for local children to draw on the sidewalks



Mural by Mike "Bam" Tyau  
and Jesus Rodriguez



Mural by Jessica Sabogal



Bench Art by Eric Powell



Mural by GATS

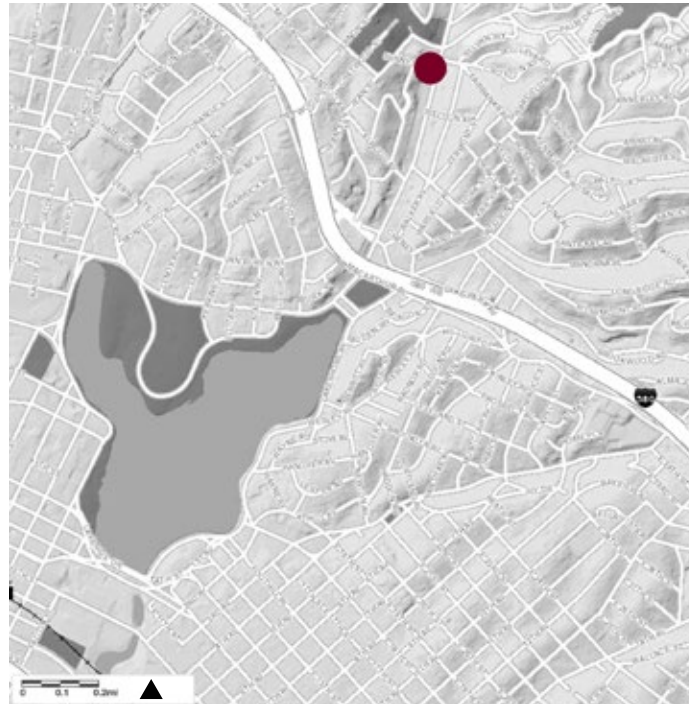


Pieces by Brett Cook



# Location #3: Grand Ave & Sunny Slope Ave.

## Site Analysis



Grand Avenue and Sunny Slope Avenue

As seen in the figure above, the third location lies along Grand Avenue near the Sunny Slope Avenue intersection. This location was selected because of its differences from the previous two locations. This area is in a slightly more affluent area. This particular site reaches across a larger area as it travels fathers down Grand Ave. to cross multiple blocks and include a variety of businesses and building structures. It houses a large parking lot which serves Safeway and contains many blank walls, which currently give the lot a dull and grey feeling. There are also other smaller lots and businesses which possess large blank walls. It already presents the feeling that it is part of one neighborhood, yet it does not have anything which connects the varying businesses. With as much available space as there is within this location, it is easily fathomable that it could become live with art and be transformed into an easily recognizable neighborhood.

This site runs along a commercial corridors which is surrounded by residential units. The commercial spaces reflect many different types of businesses, including a grocery store, nail salon, a tuxedo shop, among many others. The businesses appear to be well maintained, but would not be considered high end. With the many different types of commercial uses, this location likely attracts a large variety of locals.

It is located in the Grand Lake neighborhood, an area well known for its beloved Grand Lake Theater, as well as laid-back shopping and dining establishments. The Grand Lake Theatre is



well known for its constantly changing marquee which promotes political propaganda speaking out against actions of the Republican party. Compared to the other two locations, this area has a high livability score of 71, with its downfall being the high cost of housing (Areavibes, 2016b).

The residents in this neighborhood are approximately 55% white (Statistical Atlas, 2018), have a moderately high income range, and live in stylish single family dwelling units. There is likely to be an involved community who would have the ability and desire to involve themselves in community outreach and provide input on proposed projects.



Location and Direction of Visuals



1. Gary Mars Hair Design



2. Safeway



3. Safeway Parking Lot View #1



4. Safeway Parking Lot View #2





5. NCR Local



6. Parking Lot



7. Cross Walk at Sunny Slope Ave.  
and Grand Ave.



8. One Medical from the West



9. Camino



10. One Medical from the North



## Site Inventory



Number	Address	Land Use	Stories	Condition	Zoning
1	3739 Grand Ave.	Safeway	1	Very Good	CN-3
2	3827 Grand Ave.	Parking Lot	0	Very Good	CN-3
3	3901 Grand Ave.	1. Head First Hair Design 2. Hewitt Management Company	2	Good	CN-2
4	3909 Grand Ave.	For Sale	2	Good	CN-2
5	3917 Grand Ave.	Camino	1	Good	CN-2
6	3923 Grand Ave.	PrecisionPoint Pilates	2	Very Good	CN-2
7	3931 Grand Ave.	The Feel of Happiness Life Coach	2	Very Good	CN-2
8	3900 Grand Ave.	SIEGEL'S TUXEDO SHOP	1	Very Good	CN-2
9	3900 Grand Ave.	Grand Piedmont Liquors	1	Good	CN-2
10	3850 Grand Ave.	One Medical	0	Good	CN-2
11	3840 Grand Ave.	Parking Lot	1	Very Good	CN-3
12	3838 Grand Ave.	NCR Local - Northern California	1	Very Good	CN-3
13	3824 Grand Ave.	Professional Office Services, Attorney	2	Very Good	CN-3
14	3814 Grand Ave.	Residential	3	Very Good	CN-3
15	3808 Grand Ave.	Residential	3	OK	CN-3

## Circulation Map



This location has a fair amount of vehicular traffic as it is a main artery which connects Lake Merritt to the Grand Lake District and up to Piedmont. The AC Transit routes and bike lanes appear to be less utilized than in the previous two locations. This is probably due to the location moving farther away from the downtown area of Oakland and towards the semi-suburban neighborhoods. There is a fair amount of pedestrian traffic which decreases as one moves away from Grand Avenue and towards the smaller residential streets. This location appears to be the most heavily populated with people, but have less vehicular traffic than the two previous locations.



## Land Use Map



There is a large amount of food traffic due to the commercial uses, especially Safeway. The businesses located on this site appear to be more successful and more frequently visited than the businesses on the previous two sites. There are not many points of retention which would make visitors want to stay longer after completing their intended activities at the various businesses. The mixed-use and residential buildings supply a community of local residents who would be more likely to contribute to community events than semi-locals who visit the site but do not maintain residency.



## Opportunities and Constraints

### Strengths

- Good spaces for murals
- Feeling of neighborhood or one cohesive area
- Freshly painted and clean streets
- Foot traffic for businesses
- Walkable
- More affluent community

### Weaknesses

- Not good for sculptures or more dynamic installations
- Residential uses may push back
- Lack of corridors
- Installations be seen as marketing for business vs. public art
- Located on a popular shopping street, but located near the less popular end

### Opportunities

- Located near multiple shopping and dining hubs, which increases pedestrian and vehicular traffic

### Threats

- Located near residential neighborhood who may not want installations which would increase public interest

**Vision Statement:** A reflection of history, culture, and creativity

**Goal:** Energetic space promoting community

**Objectives:**

- Integrate businesses input on surrounding blank walls
- Maintain key landmarks and focuses
- Provide dynamic pieces which provoke interest
- Employ and commission local artists

**Implementation Measures:**

- Establish a tile painting program for community members
- Distribute information throughout the community about the opportunity for local artists to contribute pieces
- Set up agreements with businesses to preserve and retain pieces

### **Implementation Approach:**

All properties on this site which are being considered for an installation are private property. Due to this, the program can either issue information about their desire to install art within the neighborhood, or it can approach the private owners who possess the properties in which they have interest. The in-depth guidelines and process for how one would approach installations is listed in the Implementation section at the end of this chapter.

## Design Proposal



Location of Additions

This location has mostly commercial uses with some mixed-use and some strictly residential. When moving away from the main artery it becomes primarily residential uses. Private residential buildings are less likely to possess the potential for an artistic installation due to their general architecture and lack of interest from owners. The buildings in this location possess multiple walls which are eligible for mural installations. These walls are all located quite close together which allows for the opportunity to create an art hub or a mural corridor.

This location houses a slightly wealthier population than the previous two sites. This gives the project the ability to incorporate more community-funded projects, such as pay to paint tiles or bricks. While their income is higher, the population is still diverse and should be represented in the installations. All artists chosen for this location had pieces in Oakland's Mural Festival. Erin Yoshi's piece exhibited in the show was created with The Trust Your Struggle Collective to inspire Oakland youth to hold onto their dreams. Alise and Jack enjoy neighborhood beautification projects, which can be seen in the painted pot placed by TiMothy B's mural. TiMothy B is an Oakland-based artist whose work predominantly portrays African-American pride, culture, and historic symbolism. Representing a different culture, Fransisco Franco is a Bay Area artist whose work revolves around Latin-American culture. Los Pobres Artistas' work is colorful and works to brighten up a mundane building wall. Lastly, David Burke is the art director for the Oakland Super Heroes Mural Project, whose pieces can be seen across California. These artists vary in culture and artistic style but create pieces which can come together to express the fabric of Oakland and add color to its walls.

In addition to the installations demonstrated below, there are other forms of artistic expression which can involve the community. The community engagement activities suggested for this location are:

- Tiles or bricks which individuals pay to decorate, which are then installed locally
- Mosaics created with materials supplied by community members such as old pots, ceramic pieces, or photographs encased in glass





Mural by Los Pobres Artistas



Mural by TiMothy B, Planted by Alise and Jack



Murals by Erin Yoshi



Mural by Fransisco Franco Studios



Murals by David Burke

# Implementation

In order to properly implement this program, guidelines must be stated. These guidelines are designed to outline and explain the process which the agency must go through to successfully install public art. First, it must be decided who runs the program. It is suggested that the City of Oakland's Public Arts Program be in charge of running this program. They have already conducted similar projects, such as helping to put on Oakland Art Month and install various pieces at Fire Station 18, Bella Vista Community Park, and the 17th Street entrance to the 19th Street BART Station (City of Oakland, 2018).

Funding can be obtained through the Public Art Fund created through ordinance no. 11086. This ordinance allocates 1.5% of the City's capital improvement projects costs for the commissioning of public art works and artists' services, as well as establishes a public art project account and a method for administering the public art program (City of Oakland, 1989). In 2014, the Public Art in Private Development Ordinance passed, which now requires .5% of residential or 1% of non-residential private development project costs be dedicated to publicly accessible art (City of Oakland, 2019). The Percent for Public Art Ordinance gives private property owners the ability to install pieces on their property. The ownership of these pieces is held by the City of Oakland. The guidelines put in place by these ordinances and by the city's Public Arts Program is a viable start to the implementation of the demonstrations listed in this proposal.

It has been discussed how the pieces chosen should represent the community and character of their location. This is not to say that pieces must explicitly depict local culture or its history. A work of abstract art or a visually stunning piece is also acceptable. Not every piece has to directly correlate to the community or express a profound message. The most important takeaway is that a piece should not falsely represent the community or reflect a community which is not represented. One example of this could be a mural depicting capitalism and the financial district but placed in a small community of migrant workers. Sometimes it can be quite clear that a piece does not reflect the population in its neighborhood. During the decision making process, a draft will be shown to the Public Art Advisory Committee to ensure that pieces do not encounter this problem.

In addition to the guidelines expressed in ordinance no. 11086, there are some generalized guidelines not stated which may be beneficial including:

- All crosswalks at designated major corridors must be creatively painted.
- Nodes decided by the Public Art Advisory Committee must be distinguished by an installation, including but not limited to lights, murals, or sculptures.
- Chosen artists should be locally based, unless they are considered to be an influential artist whose work will possess esteem. There must be a reasonable argument for why a non-local artist should be chosen over a local artist.
- It is suggested that work should depict local culture and community character.
- Businesses may participate in this program so long as the pieces are not a form of marketing for their service or product.
- Waterfront districts should be celebrated with Maritime inspired pieces.
- Historic districts should be celebrated with pieces representing its historic narrative.
- All highway overpasses over 50 ft must have a minimum of one mural.
- Locations with more than one public art piece within two blocks of one another, or within designated community boundaries, must have a minimum of one piece which reflects the community's character as opposed to only possessing visual appeal.

## Ordinance no. 11086 Percent for Public Art Ordinance:

### SECTION 1. PURPOSE

The City of Oakland accepts responsibility for expanding the opportunities for its citizens to experience public art and other projects resulting from the creative expression of its visual artists in public places throughout the City. A policy is hereby established to direct the inclusion of works of art in public spaces throughout the City and/or the design services of artists in certain City capital improvement projects.

### SECTION 2. DEFINITIONS

A. CITY CAPITAL IMPROVEMENT PROJECT means any capital improvement project paid for wholly or in part by funds appropriated by the City of Oakland to construct or remodel a building, decorative or commemorative structure, park, street, sidewalk, parking facility, or utility or any portion thereof, within the City limits of, or under the jurisdiction of, the City of Oakland.

B. CAPITAL IMPROVEMENT COSTS include all construction costs as well as architectural and engineering fees and site work associated with capital improvement projects. Capital improvement costs do not include administrative costs or costs related to the investigation and remediation of hazardous materials.

C. PUBLIC ART is a process which results in the incorporation of original works of art by visual artists in public spaces and which involves the public from selection process to dedication serves a socio- environmental function identifiable with people; is accessible to the mind and the eye; is integral to the site and responds to the concept of place making; is integrated with the work of other design professionals, is of highest quality; serves the City by enhancing the quality of life for citizens and contributes to the City's prestige; is unique to its moment in time



and place.

D. PUBLIC ART PROJECTS are projects which involve visual artists working through the public art process that result in the creation of original works in public spaces that include but are not limited to paintings, mural decorations, inscriptions, stained glass, fiber work, statues, reliefs or other sculpture, monuments, fountains, arches, or other structures intended for ornament or commemoration, carvings, frescoes, mosaics, mobiles, photographs, drawings, collages, prints, crafts both decorative and utilitarian in clay, fiber, wood, metal, glass, plastics and other materials. Works of art may be temporary as well as permanent. Public Art projects also include artists serving on design and development teams to identify opportunities to incorporate art in the public space.

E. PUBLIC ART PROJECTS PLAN means prioritized list of visual arts projects to be undertaken in any given year with budgets and recommended site and design approach, developed by the Cultural Arts Division in conjunction with the Public Art Advisory Committee of the Oakland Arts Council, and in consultation with City departments anticipating capital projects, to be approved by the City Council.

F. PUBLIC ART ADVISORY COMMITTEE means a professionally qualified citizen committee recommended by the Oakland Arts Council and approved by City Council to oversee quality control of the public art program, its projects, and to recommend to the Cultural Arts Division the sites, scope of project, artworks and artists for the public art projects.

G. DEMOLITION COSTS means payment for any work needed for the removal of buildings or other existing structures from City property.

H. EQUIPMENT COSTS means payments for any equipment or furnishing that are portable and of standard manufacture; it shall not mean items that are custom designed for, or that create new use for, a facility, whether portable or affixed.

I. PUBLIC ART PROJECT ACCOUNT IN THE CULTURE ARTS DIVISION BUDGET means a project account which is established by the City to receive monies (the 1 1/2%) appropriated from the capital improvement project budgets to the public art program.

J. REAL PROPERTY ACQUISITION COSTS means payments made for the purchase of parcels of land, existing buildings or structures, and costs incurred by the City for appraisals or negotiations in connection with such purchases.

### SECTION 3. FUNDING

A. APPROPRIATIONS. All appropriations for City capital improvement projects, including all bond projects and all other capital projects funded from other sources excluding sewer repairs funded from sewer service charge fees shall include an amount equal to one-and-one-half percent (1.5%) of the total capital improvement project cost to be dedicated to the Public Art Project Account. Funds appropriated will be used for design services of artists, for the selection, acquisition, purchase, commissioning, installation, examination and/or display of original artworks, for the maintenance of artworks, for educating the public about the artwork and the Cultural Arts Division administrative costs to manage the program.

The 1 1/2% appropriation shall include but not be limited to General Fund funded capital improvements, gas tax funded capital improvements, Measure B funded capital improvements,

off street parking funded capital improvements and any and all other capital improvements funded from other revenues including grants which may be so appropriated.

B. METHOD OF CALCULATION. The minimum amount to be appropriated to the Public Art Project Account to fund artists' services and /or artworks, maintenance, administration, and education shall be the total capital project appropriation including all construction costs as well as architectural and engineering fees and site work expenses multiplied by 0.015, excluding amounts budgeted for real property acquisition; demolition; and financing costs.

C. POOLING. Funds appropriated as part of any one project, but not deemed necessary or appropriate in total in part for public art at said project site, by the Cultural Arts Division in consultation with the Public Arts Advisory Committee and the capital improvement project manager, may be expended on other projects approved under the Public Art Project Plan when such funds are eligible to be so used.

D. EXCLUSIONS. If the source of funding or other applicable law or regulation with respect to any particular capital improvement project or portion thereof prohibits or restricts the use of the 1 1/2% dedication of such funds for public art, this ordinance shall not apply to the projects expenses, so prohibited or restricted.

E. GRANT APPLICATIONS. All City departments shall, from the effective date of this ordinance, include in applications for capital improvement projects to outside granting authorities, amounts for artists' services and/or artworks as specified herein, where permitted or unless otherwise waived by the City Council. Receipt of such funds shall be administered as part of the City's Public Art Program.

F. WAIVER. The City Manager may request that the City Council exclude certain capital improvement projects from the provisions of this ordinance by the passage of a resolution authorizing such a waiver.

#### SECTION 4. USE OF FUNDS

It is intended that funds in the Public Arts Project Account will be appropriated in the annual budget obtain and install visual art in public places, to maintain and refurbish visual art in public places when the cost of such maintenance exceeds funds currently available for the maintenance of public property in general, to fund staff time in the Cultural Arts Division necessary to administer the public art program, and to defray such other expenses which are, or may become, an integral part of the public art program including programs to educate the public about the public art.

A. ELIGIBLE COSTS. Monies appropriated under this ordinance may be used for hiring artists to develop design concepts and for the selection, acquisition, purchase, commissioning, placement, installation, exhibition, and/or display of artworks. Artworks may be permanent or temporary and integral to the architecture. Integration of the artists' design concepts and/or the artworks into the project architecture should be insured insofar as feasible, by concurrent selection of the artist(s) with the architect or designer. All of the above are considered eligible expenses for the Public Art Program artists fees. Artist fees for such projects can include the following:

- Structures which enable the display of artwork(s). Artistic design and fabrication fees.
- Labor of assistants, materials and contracted services required for the production and

installation of the work of art.

- Any required permit or certificate fees, business and legal costs directly related to the project.
- Dealer's fees, if necessary and where appropriate CAD, in concurrence with the National Endowment for the Arts and several other arts agencies around the country, recommends that no more than 10% of the artist's fee be paid as a dealer/gallery commission.
- Communication and other indirect costs (insurance, utilities). Transportation of the work of art to the site.
- Preparation of site to receive artwork.
- Installation of the completed work of art.
- Administrative fees can include the following:
- Cultural Arts Division's administration costs incurred in the process of administering the Public Art Program including staff time, direct costs and administrative overhead.
- Documentation (color slides and black and white photographs) of the artwork's fabrication and installation and plaques to identify the artwork.

B. INELIGIBLE COSTS. Monies appropriated under this ordinance may not be used for the following:

- Directional elements such as supergraphics, signage, or color coding except where these elements
- are integral parts of the original work of art or executed by artists in unique or limited editions.
- "Art objects" which are mass produced of standard design such as playground equipment or fountains.
- Reproduction, by mechanical or other means, or original works of art, except in cases of film, video, photography, printmaking or other media arts.
- Decorative or functional elements which are designed by the building architect as opposed to an artist commissioned for this purpose.
- Landscape architecture and landscape gardening except where these elements are designed by the artist and are an integral part of the work of art by the artist.

## SECTION 5. PUBLIC ART PROJECT ACCOUNT

Monies appropriated pursuant to this ordinance shall be transferred by the City Manager or his designee to the project account within the Cultural Arts Division designated "Public Art Project" into which monies appropriated hereof shall be deposited. Funds so appropriated, if not expended in any given Fiscal Year shall be carried over to the next Fiscal Year. Funds appropriated from sources placing time restrictions on expenditure of such finds shall be expended according to such restrictions or be forfeited, unless an extensions is granted. Disbursements from the Fund shall be made in accordance with the Annual Public Art Projects Plans/Budgets adopted by the City Council.

Each proposed appropriation for the visual art in public places program each disbursement from the Public Art Project Account shall receive the prior review and advice of the Public Art Advisory Committee. Contracts and disbursements shall be in accordance with the City's fiscal and purchasing policies and procedures.

## SECTION 6. ANNUAL PUBLIC ART PROJECTS PLAN

The City's Cultural Arts Division (CAD) staff in consultation with appropriate city capital project staff and the Public Art Advisory Committee shall regularly review all new and projected capital improvement project allocations from the general fund, City bond funds, grants and other



sources at least once a year. A Public Art Projects Plan, including project descriptions, budgets, locations, and recommended design approaches, will be submitted by staff for review to the Oakland Arts Council and in turn to the City Council for approval and implementation.

## SECTION 7. RESPONSIBILITIES

### A. The Oakland City Council shall:

1. Appropriate funds annually to the Public Art Project Account from the 1 1/2% of the capital improvement projects for the Oakland Public Art Program.
2. Approve appointments to the Public Art Advisory Committee
3. Review and adopt annual Public Art Project Plans.
4. Approve contracts over \$15,000 with selected artists.

### B. The Oakland Arts Council shall:

1. Recommend to the City Council persons to serve on Public Art Advisory Committee striving toward ethnic/gender balance.
2. Be responsible for recommending guidelines for implementation of the Oakland Public Art Program.
3. Submit the Annual Public Art Projects Plan based on the Cultural Arts Division staff and Public Art Advisory Committee recommendations to the City Council.
4. Recommend an annual maintenance program based on staff and Public Art Advisory Committee's recommendations
5. Appoint the artist-selection juries based on the Public Art Advisory Committee's recommendations.
6. Recommend acceptance of proposed gifts, exhibitions, and loans based on the Public Art Advisory Committee's review.
7. Create a nine-member Public Art Advisory Committee, approved by the City Council, which will serve as a subcommittee of the Oakland Arts Council and be responsible for advising the City regarding its public art program. The Oakland Arts Council shall develop the nomination procedures to recruit members.

### C. The Cultural Arts Division (CAD) shall:

1. Be responsible for the administration of the Public Arts Program.
2. Hire the Public Art Coordinator. Public Arts Advisory Committee members may be asked to serve as part of the interview panel.
3. Provide staff support for the management and implementation of annual Public Arts Projects Plan.
4. Develop with the Public Art Advisory Committee, an annual Public Art Projects Plan, Art Maintenance Survey and Work Plan.
5. Develop and submit annual budgets, administer budget and contracts, oversee the jury process, implement program policies and guidelines working with Public Art Advisory Committee and Oakland Arts Council.
6. Coordinate the artists recruitment, jury-selection and review process, and community information-education sessions.
7. Serve as liaison between the Oakland Arts Council, Public Art Advisory Committee, City Managers' Office, other city department and City Council.
8. Seek additional grant funds from foundations, corporations, individuals, public agencies such as the N.E.A. and California Arts Council, for public art projects.
9. Draft new policies and programs as requested by the Oakland Arts Council and Public Art Advisory Committee.

- D. The City Agencies collaborating on the Public Art projects shall:
1. Determine in consultation with Cultural Arts Division staff and the Public Art Advisory Committee, whether a project is to be developed by a design team and/or if public art is appropriate at the capital improvement project site.
  2. Review annual maintenance needs survey of the public art collection in consultation with Cultural Arts Division staff and Public Art Advisory Committee to determine a work plan.
- E. The Public Art Advisory Committee shall:
1. Advise the City in matters pertaining to the quality, quantity, scope, and style of art in public places.
  2. Advise the City regarding the amounts to be expended on art in public places;
  3. Advise and assist the CAD in obtaining financial assistance for art in public places from private, corporate, and governmental sources;
  4. Review plans for the installation of art in public places;
  5. Recommend the retention of consultants, consistent with City's consultant selection procedures, to assist the City and the visual arts jury in making decisions concerning the art in public places program;
  6. Advise and assist private property owners who desire such advice and assistance regarding the selection and installation of works of art to be located on their property in the public view;
  7. Act as a liaison between local artists and private property owners desiring to install works of art on their private property in the public view; and
  8. Maintain and promote an inventory of meritorious works of art in the public view.
- F. Artist-Selection Juries shall:
1. Be comprised of a minimum three persons from the following categories:
    - a. Voting Members
      - 1) One representative from the neighborhood in which the artwork or artplace will occur.
      - 2) Two artists, or one artist and one arts professional (designer, curator, collector, etc.)
    - b. Non-Voting Advisors
      - 1) The design architect, if selected at this point.
      - 2) The project manager from the City agency collaborating on the project.
      - 3) Other design team members, if selected at this point.
      - 4) A member of the Public Art Advisory Committee.
  2. Be chaired by a Public Art Advisory Committee member.
  3. Meet in open session.
  4. Review credentials, proposals and/or materials submitted by artists.
  5. Recommend to the Public Art Advisory Committee, an artist or artists to be commissioned for the project or an artist whose existing work is to be purchased for the project.
- G. The Artist(s) shall:
1. Submit credentials, proposals, and/or materials as directed for considerations by the artist-selection panel.
  2. If selected, execute and complete the work, or transfer title of an existing work, in a timely and professional manner.
  3. Work closely with the project manager and/or other design professionals on commissioned project.

4. Submit to the Public Art Advisory Committee for review and approval, prior to preliminary design approval by the project's City agency, any significant change in the scope of the project, color, material, design, or siting of the work.
5. Be responsible for all phases of the project as stipulated in the contract.
6. Participate in appropriate forums in the community where the art work will be placed or the project will occur.

#### SECTION 8. STANDARDS FOR REVIEW

In performing its duties with respect to the public arts program, the Public Art Advisory Committee and artists selection juries shall give special attention to the following matters:

1. Conceptual compatibility of the design with the immediate environment of the site;
2. Appropriateness of the design to the function of the site;
3. Compatibility of the design and location within a unified design character or historical character of the site;
4. Creation of an internal sense of order and a desirable environment for the general community by the design and location of the work of art;
5. Preservation and integration of natural features with the project;
6. Appropriateness of the materials, textures, colors, and design to the expression of the design concept;
7. Representation of a broad variety of tastes within the community and the provision of a balanced inventory of art in public places to insure a variety of style, design, and media throughout the community that will be representative of the eclectic tastes of the community;
8. Strive to reach the City's goals for the awarding of professional service contracts with respect to minority participation and Oakland residency.

#### SECTION 9. IMPLEMENTATION OF POLICIES FOR PUBLIC ART PROJECTS

Implementation of Policies and Procedures for the administration of Public Art Program shall be accomplished in accordance with procedures to be established by resolution of the City as recommended by the Oakland Arts Council.

#### SECTION 10. OWNERSHIP

All art objects acquired pursuant to this ordinance shall be acquired in the name of the City of Oakland and title shall vest in the City of Oakland.

#### SECTION 11. SEVERABILITY

Should any section, subsection, paragraph, sentence, clause, or phrase of this ordinance be declared unconstitutional or invalid for any reason, such declaration shall not affect the validity of the remaining portions of this ordinance.



# Chapter 5. Conclusion



Throughout one's read, it is my hope that they gain knowledge on how the implementation of urban art can benefit the visual appeal and community atmosphere within communities. It also has the capacity to reach deeper, including bringing together communities, representing history, and creating a more welcoming and vibrant area.

It is important to remember that this project represents demonstrations and exercises for how such a program can be implemented. To move forward with similar implementation goals, it is important the community background reports and outreach be completed to best understand the location and its character. Without this research, installations may fall short of reaching their potential of fully representing their community. It would be harmful to the idea of public art if installations fail to recognize character and the uniqueness of its location.

The demonstrations seen throughout this project appear to be feasible due to their locations, focus of community character, and approach to implementation. Each location chosen, along with many others which were not chosen, are barren of public art even though they may maintain ample sites which are feasible for an installation. Once a feasible site is found, it is important to choose the right type of pieces and artists. For these demonstrations, Oakland artists were chosen in order to maintain the sense of community and provide work for local artists. Research was also conducted to help better understand these specific sites character so that special attention could be paid when choosing the types of installations, artists, and specific pieces. These pieces shown during the demonstrations were examples of work already completed by the artists, either as public art or a smaller scale pieces. The chosen works were picked due to their imagery and messages which are believed to be representative of the communities in which they are suggested to be implemented. When discussing implementation, there are general guidelines laid out which encompass the approach for the entire program. Then, there are site specific implementation measures, which similar to the pieces themselves, have been drafted to address the needs and interests of the location and population which they impact. In addition to these considerations, there are many other urban art programs which demonstrate the feasibility of this proposal. Examples can be seen in the case studies provided in this proposal, as well as across many other cities and within Oakland itself. Due to these considerations and existing project examples, the individual demonstrations and this proposal in its entirety appears to be quite feasible.

In addition to its feasibility, it is important for one to undertake the impacts these installations may have and the influence they may hold. Throughout this proposal, it has been reiterated that public art can create places to commune together, create interesting landmarks, beautify an area, and even distract from items which are less desirable or visually unappealing. These many benefits are provided by a variety of work, from simple murals to elaborate installations composed by world-renowned artists. This flexibility allows for individual areas with their unique personalities to represent themselves in a way true to their character. The inclusion of public art has the ability to create visually appealing streetscapes which improves the neighborhood without taking away from its individual character. Public art possesses the ability to improve and liven up an area without drastically changing its composition or gentrifying the location.

There are multiple factors and strategies for one to consider when attempting to implement this type of project. First, as stated multiple times, is the importance of catering the choice of art, artist, location, and subject of the piece based on the character of the area. Next, is to cater implementation and policy to best promote the project while preventing negative side effects and avoiding unnecessary obstacles. This can be accomplished by including language about

the differences between graffiti and public art, and the differences between public art located on commercial buildings and artistic marketing or promotion of said commercial business. It is important to clearly define the parameters for the project and how it can best be promoted.

The framework for these types of installations has already been put in place by the City of Oakland's Public Arts Program and ordinance no. 11086. There are many different public arts projects which have been put in place, ranging from murals in schools to topographic structures in BART stations. The demonstrations presented in this proposal can serve as yet another project implemented through the City's Public Arts Program and administered by its Public Art Advisory Committee. With these structures already put in place, it appears quite possible to invigorate Oakland neighborhoods by utilizing public art and employing local artists.



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