



Civic Arts Commission

Public Art Subcommittee Meeting

Tuesday, February 4, 2025

3:30 PM

PUBLIC ADVISORY: THIS MEETING WILL BE CONDUCTED EXCLUSIVELY THROUGH VIDEOCONFERENCE AND TELECONFERENCE

To attend this meeting using a PC, Mac, iPad, iPhone, or Android device, click:

<https://cityofberkeley-info.zoomgov.com/j/1616125937>. If you wish to participate at a Public Comment portions of the agenda, click the **Raise Hand** icon, located under **Reactions**, and wait to be recognized by the Committee Chair. Time limits on Public Comment will apply. To attend this meeting using a telephone, dial **(669) 254-5252** and when prompted enter **Meeting ID 161 612 5937**. To electronically submit Public Comment, e-mail civicarts@berkeleyca.gov. In the Subject Line type **Public Comment and Agenda Item #**. Please observe a 150-word limit.

AGENDA

1. CALL TO ORDER AND ROLL CALL

2. LAND ACKNOWLEDGEMENT

The City of Berkeley recognizes that the community we live in was built on the territory of Huchiun (*Hooch-yoon*), the ancestral and unceded land of the Chochenyo (*Cho-chen-yo*) speaking Ohlone (*Oh-low-nee*) people, the ancestors and descendants of the sovereign Verona (*Vuh-roh-nuh*) Band of Alameda County. This land was and continues to be of great importance to all of the Ohlone Tribes and descendants of the Verona Band. We acknowledge and honor the original inhabitants of Berkeley, the documented 5,000-year history of a vibrant community at the West Berkeley Shellmound, and the Ohlone people who continue to reside in the East Bay. We recognize that Berkeley residents have and continue to benefit from the use and occupation of this unceded stolen land since the City of Berkeley incorporation in 1878. As stewards of the laws regulating the City of Berkeley, it is not only vital that we recognize the history of this land, but also recognize that the Ohlone people are present members of Berkeley and other East Bay communities today. The City of Berkeley will continue to build relationships with the Lisjan (*Lih-Shawn*) Tribe and create meaningful actions that uphold the intention of this Land Acknowledgement.

3. PUBLIC COMMENT (NON-AGENDA ITEMS ONLY)

4. CHAIR REPORT

5. DISCUSSION ITEMS FOR POSSIBLE ACTION

- a) Discussion: Eric Powell concept design for *Mandala Gates* (20 min.) (Attachment 1)
Introduction: Adriana Grino, Public Art Coordinator. Presented by Eric Powell.

Possible Action: Approval of Eric Powell concept design for the relocation *Mandala Gates* located at the Corp Yard at 1326 Allston Way.

Public Comment

b) Discussion: Cube Space Facility and Program Reflections (15 min.) (Attachment 2)

Introduction: Mark Salinas, Public Art Program Lead.

Possible Action: n/a; presentation only

Public Comment

c) Discussion: Cube Space Curatorial Programming in 2025 (10 min.) (Attachment 3)

Introduction: Mark Salinas, Public Art Program Lead.

Possible Action: Approval of Cube Space Curatorial Programming for 2025

Public Comment

d) Discussion: Project Plan for Santa Fe Trackbed to Park Conversion (20 min.) (Attachment 4)

Introduction: Mark Salinas, Public Art Program Lead.

Possible Action: Approval of Project Plan for Santa Fe Trackbed to Park Conversion

Public Comment

6. STAFF REPORT

7. COMMUNICATIONS

8. ADJOURNMENT

Attachments:

1. Eric Powell concept design for *Mandala Gates*
2. Cube Space Facility and Program Reflections
3. Cube Space Curatorial Programming for 2025
4. Project Plan for Santa Fe Trackbed to Park Conversion

Staff Contact:

Mark Salinas, Public Art Program Lead

msalinas@berkeleyca.gov / (510) 981-7538

Communications to Berkeley boards, commissions or committees are public record and will become part of the City's electronic records, which are accessible through the City's website. Please note: e-mail addresses, names, addresses, and other contact information are not required, but if included in any communication to a City board, commission, or committee, will become part of the public record. If you do not want your e-mail address or any other contact information to be made public, you may deliver communications via U.S. Postal Service or in person to the secretary of the relevant board, commission, or committee. If you do not want your contact information included in the public record, please do not include that information in your communication. Please contact the secretary to the relevant board, commission, or committee for further information.

ACCESSIBILITY INFORMATION: To request disability-related accommodations to participate in the meeting, including auxiliary aids or services, please contact the Disability Compliance Program by phone (510) 981-6418 or by TTY (510) 981-6347 at least three business days before the meeting date.

Eric Powell *Mandala Gates* Relocation

Public Art Subcommittee

February 4, 2025



Eric Powell. *Mandala Gates*, 2007.
Photo courtesy of the artist.



Eric Powell. *Mandala Gates*, 2007.
Photo courtesy of the artist.



Eric Powell., *Mandala Gates*, 2007.
Photo courtesy of the artist.



Eric Powell. *Mandala Gates*, 2007.
Photo courtesy of the artist.



Google Maps view of current location at Corporation Yard – Bancroft Way



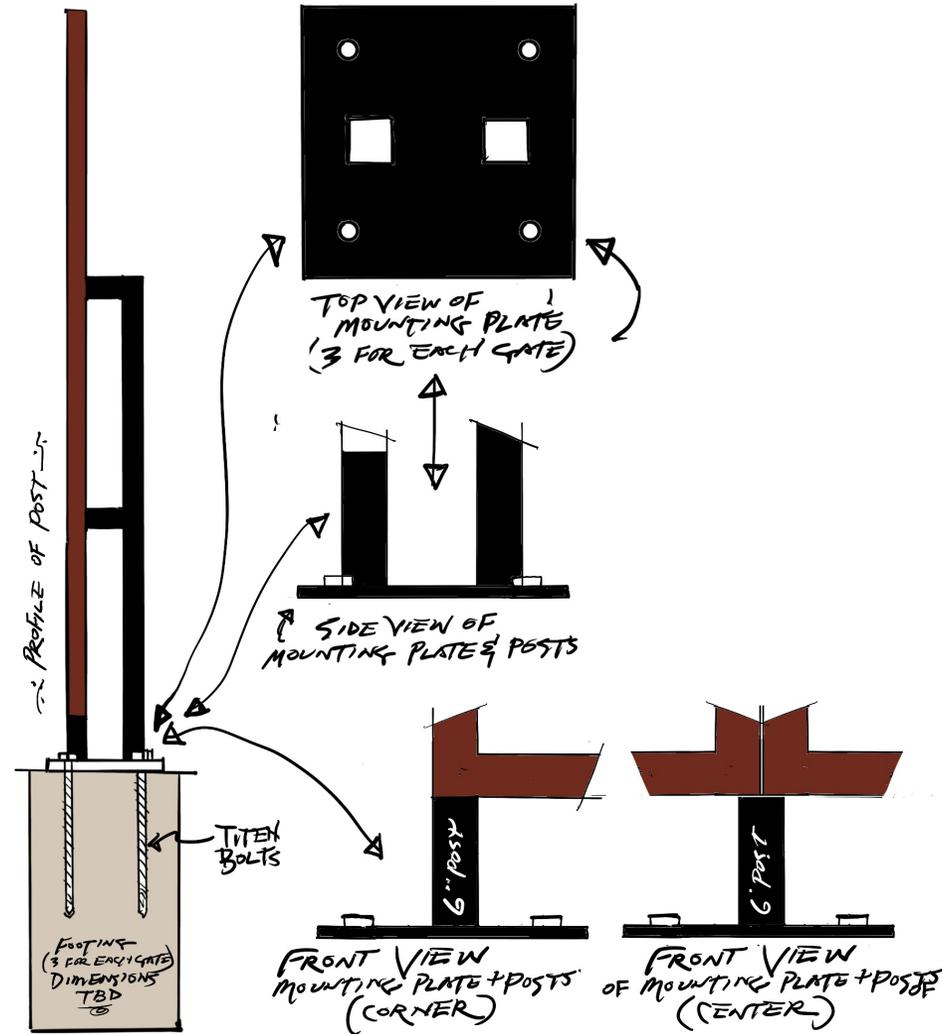
Google Maps view of current location at Corporation Yard – Bancroft Way



Berkeley Corporation Yard showing relocation plan for the Mandala gates

Mandala Gates

Post Design for Relocation



Cube Space: Facility + Program Reflections



Sea Beds and Signals by Dimitra Skandali

June 8, 2019 – August 10, 2019

PHOTOGRAPHY: EXTERIOR (HERO SHOT)



Throughway Kerri Conlon

Kerri Conlon's installation, *Throughway*, is a physical meditation on structural transformation within human endeavor and the interconnectedness required for them to form and bond. As with most social structures, this work also sees the potential for collapse, inspired by historical changes in tower design. The work visualizes the network as a series of particles and nodes bound together to create change. Each of the figures and poles create a pattern that curves back and forth, creating a path that edges at the space, and sometimes with an unexpected surprise that does not follow the logic of the underlying form.

Conlon's study of structure and architecture is evidenced in her ability to visualize the possibility of change using a material that is strong enough to support itself but can be broken with the right amount of pressure. It is a metaphor of the human capacity to make a social contract under the stars.

© The Kerri Conlon Studio
kerri.conlon.com

PHOTOGRAPHY: EXTERIOR (RESTROOMS)



Artwork blocks the Restrooms



Photography is Cropped



Photo Angle is Altered



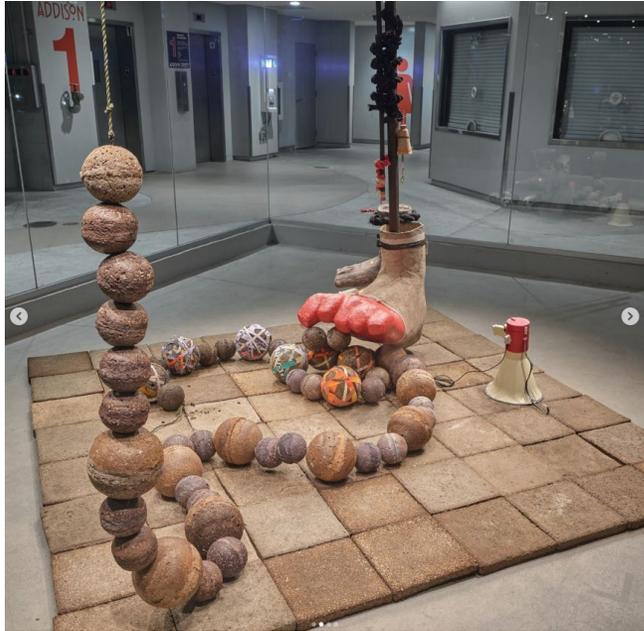
PHOTOGRAPHY: EXTERIOR (HERO SHOT - NEW)



PHOTOGRAPHY: INTERIOR (HERO SHOT - DETAILS)



SOCIAL MEDIA AND NEWSLETTER



berkeley_civic_arts

berkeley_civic_arts We are excited to present a new installation in the Cube Space — The last muffled breaths of the undead masculine by Weston Teruya, which is on view through mid June at 2010 Addison Street in downtown Berkeley. Come check it out!

For this exhibition Weston Teruya creates paper sculpture using cast papier-mâché, integrating recycled office supplies, soil gathered from former environmental impact sites, and electronic components. Over the course of this exhibition, this installed mechanism will change, grow, and fall apart. The sculpture will turn in on itself, breaking itself apart. Rather than reveling in the destruction, the artist invites viewers to see the artwork's disintegration as part of an ongoing process of exhalation: Reminding us that we breathe to clear space for a cycle of new growth.

Weston Teruya is an artist and cultural organizer who moves between individual and collective modes of practice to explore personal and community responses to inequity and fragmentation, with listening and inquiry as the starting point for creative reflection and making. His individual art practice draws on the interplay of research and material exploration to create sculptural installations—often from a variety of paper-based media. In those sculptures, he examines the social dynamics, textures, and histories of specific sites and communities. #westonteruya #publicart #artgallery #cubespaceberkeley 39w

View insights

Liked by cityofberkeley and 53 others April 25, 2024

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berkeley_civic_arts New Cube Space exhibition! 'On the Currents of Inherited Dreams' by Kira Dominguez Hultgren is now on view through August 30!

Kira Dominguez Hultgren (b. 1980, she/they) is a U.S.-based artist, weaver, and educator. They studied postcolonial theory and literature at Princeton University, and studio arts and visual and critical studies at California College of the Arts.

Dominguez Hultgren weaves with the material afterlife of a so-called multiracial family: Chicano-Indigenous-Indian-Hollywood Hawaiian-Brown-Black. Instead of being passed down, weaving and textile processes are brought up, resurrected from family stories and fabrics. Questions about cultural appropriation and codeswitching, exoticism, and performing cultural misrecognitions occupy their practice.

Dominguez Hultgren has exhibited their work broadly including shows at the Museum of Arts and Design in NYC, Lehmann Maupin Gallery, Ballroom Marfa, the San Jose Museum of Quilt and Textile, the Roswell Museum, Montgomery Museum of Fine Art, and Eleanor Harwood Gallery in San Francisco.

Recent residencies and fellowships include the Basque BioDesign Center in Bilbao, Spain, Gensler, Facebook, and the Headlands Center for the Arts.

kiradominguezhultgren.com

#KiraDominguezHultgren #publicart #artinstallation #artgallery #cubespaceberkeley

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July 1, 2024

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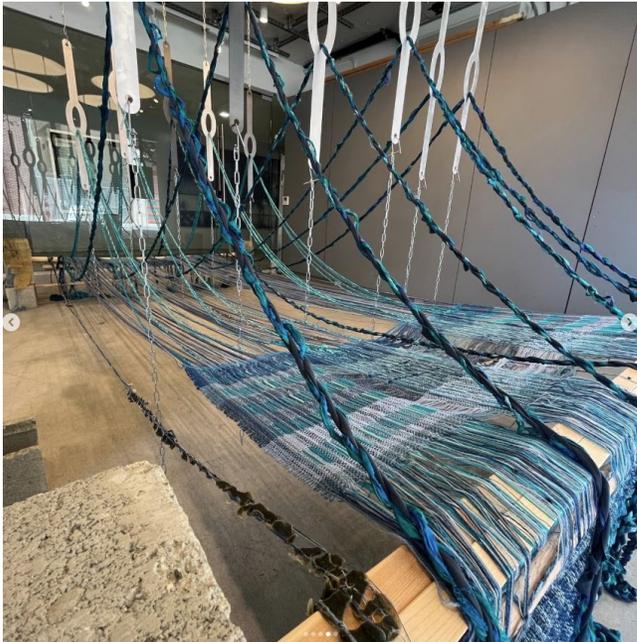
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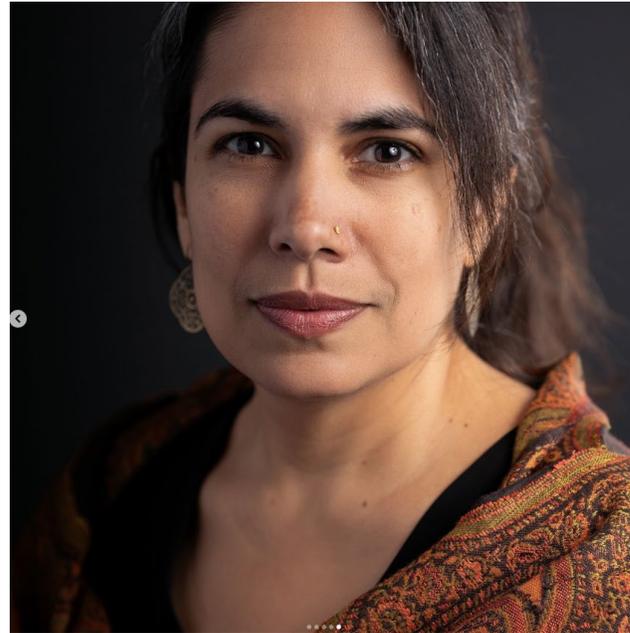
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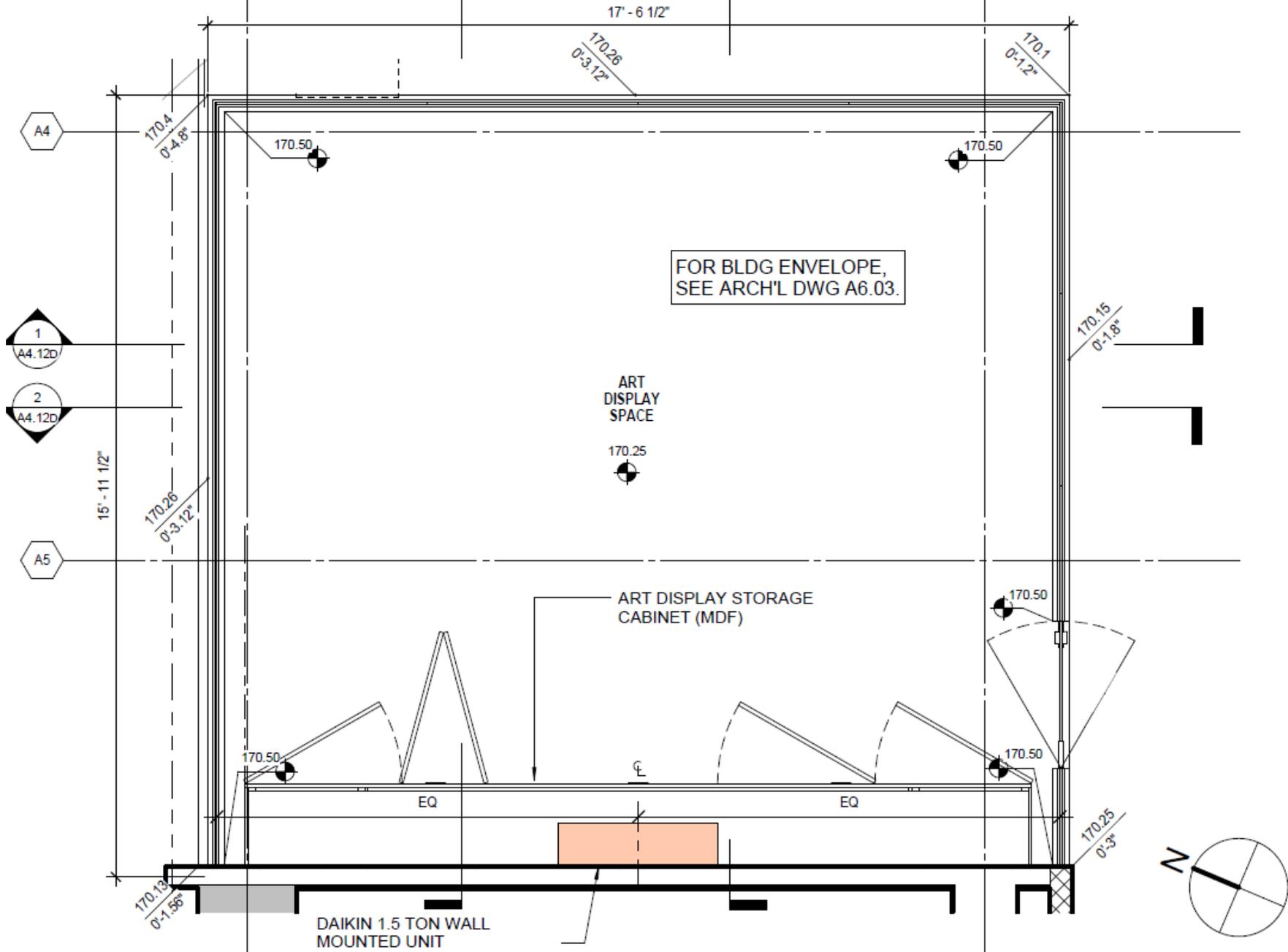
July 1, 2024

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FLOORPLAN: CABINETS







FLOOR PLAN

SCALE: 1/2" = 1'-0"

1

SIGNAGE: ARTIST/ARTWORK INFORMATION

Khepri

Ebti

*God of creating – rebirth- morning sun
Becoming into being daily
I die again and rise again and again*

*With every death comes a re-birth.
Loss results in abundance.
The sun sets every night and comes up every day.
An endless cycle of death and rebirth*

Khepri is a material meditation on the cycle of life and death. Khepri, also referred to as dungbeetle, represented rebirth in ancient Egypt. Holding this history, EbtI believes the lightbulb in the space represents the essence of her late father's spirit —a mark of rebirth. Informed by her family's making-traditions and antique gallery, she incorporates relics that attempt to keep cultural and personal memory close, with a deep understanding that loss is inevitable.

IG: @ebtiebtiebtI
ebti.art

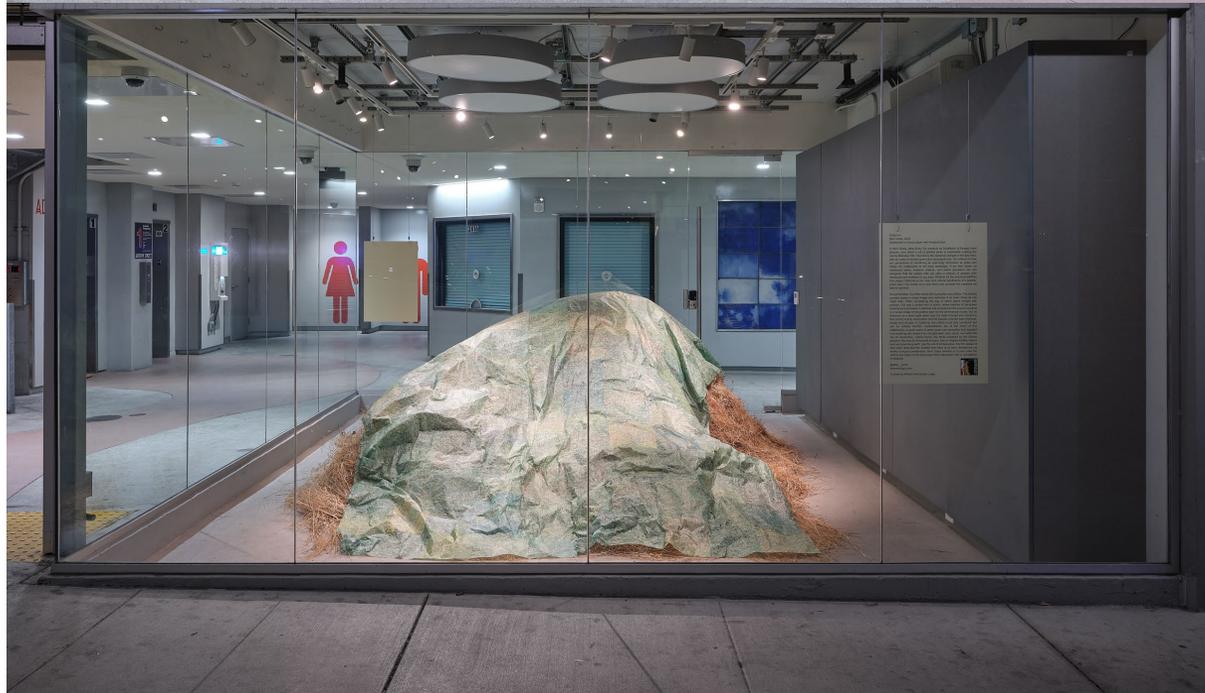
Throughway

Kerri Conlon

*Kerri Conlon's installation, *Throughway*, is a material meditation on societal transformation within human networks and the interconnectivity required for them to form and bond. As with most social structures, this work also sees the potential for collapse. Inspired by the intricate design of lobster traps, this work visualizes the network as a series of actions and beliefs looped together to initiate change. Each of its corners and peaks builds a pattern that curves back and forth making a path along the edges of the space, and terminates with an upholstered umbrella tail bead that receives the impact of the undulating form.*

Conlon's study of structure and architecture is evidenced in her ability to explore the possibility of change using a material that is strong enough to contain a mass but can be broken with the right amount of pressure. It is a reminder of the human capacity to make a social impact amidst the chaos.

IG: @kerriconlonstudio
kerriconlon.com



Emily Gui

Bent Grass, 2024

Screenprint on tissue paper with foraged grass

In *Bent Grass*, artist Emily Gui presents an installation of foraged dried grasses, over which a roll of gridded prints is suspended, evoking the nearby Berkeley Hills. Inspired by the seasonal changes in the Bay Area, with its cycles of verdant green and decaying brown, Gui reflects on how our perceptions of something as seemingly innocuous as grass can shape our relationship to the local landscape. If we look closer—at manicured lawns, livestock pasture, and native grassland, we can recognize that the golden hills are often a mixture of species both introduced and endemic to our area. Whether it's the seasonal wildfires that plague California or the class and cultural significance of a pristine, green lawn, Gui invites us to slow down and consider the materials we take for granted.

As a printmaker, Gui often works with duplication and artifice. The printing process copies a single image and replicates it as many times as one might wish. When considering the way in which lawns interact with grasses, Gui saw a similar kind of action, where patches of pre-grown material are purchased on demand and pressed into the ground, resulting in a social image of the perfect lawn for the all-American home. But as American as a lawn might seem now, the initial concept was brought to this country during colonization and the species pictured were imported, mostly from Europe. In California, this artifice is not only "unnatural" but can be actively harmful. Contradictions are at the heart of this relationship—a given patch of green grass can symbolize both wasteful over-watering and respite from drought when rains return. And while fire can be destructive, cultural burns, like those practiced by the Ohlone people in this area for thousands of years, help to mitigate wildfire, restore land and promote growth. Like the roll of printed grass, this thin veneer of lawn work rests atop the realities that many of us have decided are not worthy of equal consideration. *Bent Grass* reminds us to look under the artifice and reflect on the landscape that is fabricated, wild or somewhere in-between.

@Blue__prints

www.emilygui.com

Curated by William Hernandez Luege



Mildred Howard

Delivered, Mable's Promissory Note, 2024

Bronze



Inspired by traditional West African metal work that served both as currency for exchange and as jewelry, this sculpture memorializes the unsung contributions of the African-American community in South Berkeley - a community that has been largely displaced due to gentrification and shifting economies. *Delivered, Mable's Promissory Note* is a monument to the contributions made by African-Americans in Berkeley and a tangible metaphor for the wealth they worked so hard to build, even in the face of racism and oppression. The title of this artwork pays tribute to the artist's mother, Mable Howard, who led the effort to oppose the above-ground BART line that would have divided this neighborhood and the rest of Berkeley.

This sculpture not only honors the African-American heritage of South Berkeley, it is also an important legacy artwork by a world-renowned artist with a deep connection to Berkeley, where she grew up and lived for most of her life. The site where this sculpture is installed is an area planned for future high-density housing, including affordable housing, and redesign of Adeline Street. When this occurs, the artwork will be reinstalled in a prominent public location at, or near, its current location.

Public Art Collection of the City of Berkeley

Mildred Howard

Delivered, Mable's Promissory Note, 2024

Bronze



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Public Art Collection of the City of Berkeley

BERKELEY PUBLIC ART COLLECTION

DELIVERED, MABLE'S PROMISSORY NOTE, 2024

MILDRED HOWARD

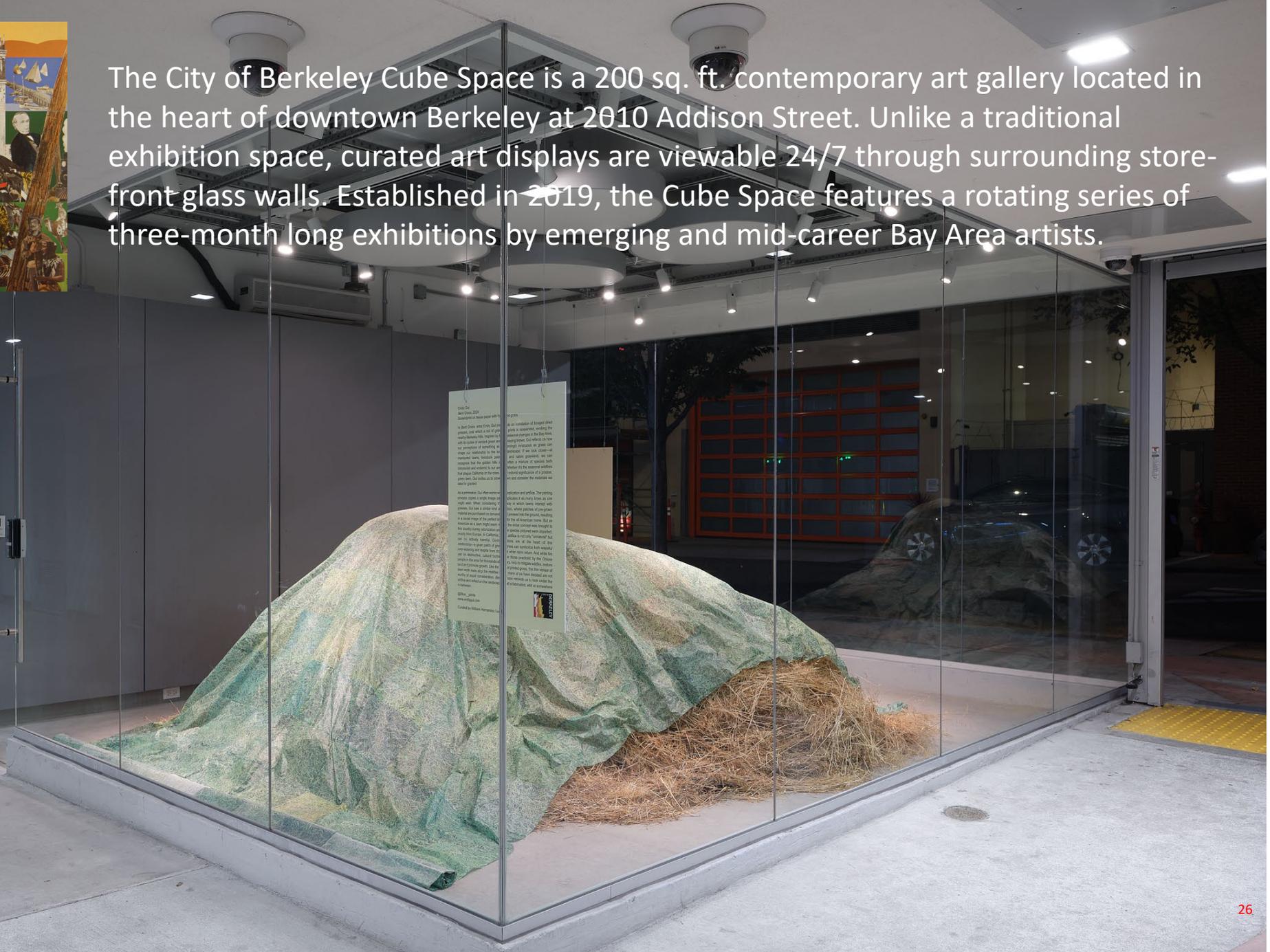
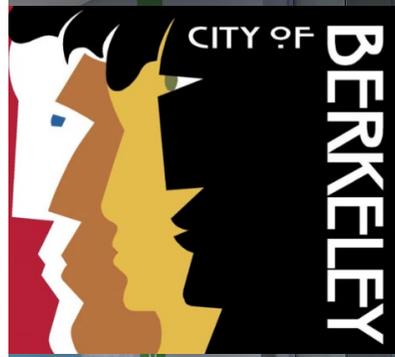
INSPIRED BY TRADITIONAL WEST AFRICAN METAL WORK THAT SERVED BOTH AS CURRENCY FOR EXCHANGE AND AS JEWELRY, THIS SCULPTURE MEMORIALIZES THE UNSUNG CONTRIBUTIONS OF THE AFRICAN AMERICAN COMMUNITY IN SOUTH BERKELEY - A COMMUNITY THAT HAS BEEN LARGELY DISPLACED DUE TO GENTRIFICATION AND SHIFTING ECONOMIES. DELIVERED, MABLE'S PROMISSORY NOTE IS A MONUMENT TO THE CONTRIBUTIONS MADE BY AFRICAN AMERICANS IN BERKELEY AND A TANGIBLE METAPHOR FOR THE WEALTH THEY WORKED SO HARD TO BUILD, EVEN IN THE FACE OF RACISM AND OPPRESSION. THE TITLE OF THIS ARTWORK PAYS TRIBUTE TO THE ARTIST'S MOTHER, MABLE HOWARD, WHO LED THE EFFORT TO OPPOSE THE ABOVE-GROUND BART LINE THAT WOULD HAVE DIVIDED THIS NEIGHBORHOOD AND THE REST OF BERKELEY.

THIS SCULPTURE NOT ONLY HONORS THE AFRICAN AMERICAN HERITAGE OF SOUTH BERKELEY, IT IS ALSO AN IMPORTANT LEGACY ARTWORK BY A WORLD-RENOUNDED ARTIST WITH A DEEP CONNECTION TO BERKELEY, WHERE SHE GREW UP AND LIVED FOR MOST OF HER LIFE. THE SITE WHERE THIS SCULPTURE IS INSTALLED IS AN AREA PLANNED FOR FUTURE HIGH-DENSITY HOUSING, INCLUDING AFFORDABLE HOUSING, AND REDESIGN OF ADELINE STREET. WHEN THIS OCCURS, THE ARTWORK WILL BE REINSTALLED IN A PROMINENT PUBLIC LOCATION AT, OR NEAR, ITS CURRENT LOCATION.

Public Art Collection of the City of Berkeley



The City of Berkeley Cube Space is a 200 sq. ft. contemporary art gallery located in the heart of downtown Berkeley at 2010 Addison Street. Unlike a traditional exhibition space, curated art displays are viewable 24/7 through surrounding storefront glass walls. Established in 2019, the Cube Space features a rotating series of three-month long exhibitions by emerging and mid-career Bay Area artists.



SIGNAGE: PASSERBY ENGAGEMENT + EDUCATION



OPPOSITE DAY Sofie Ramos

September 14, 2019 - March 1, 2020

OPPOSITE DAY is a collection of works by Sofie Ramos, a multidisciplinary artist and architect. The exhibition explores the relationship between architecture and art, and the role of the architect in society. Ramos's work is characterized by its bold, geometric forms and vibrant colors. She often uses recycled materials and found objects in her sculptures and installations. Her work is a reflection of her interest in social and environmental issues, and her desire to create a more sustainable and equitable world.



Ellip

J Rivera

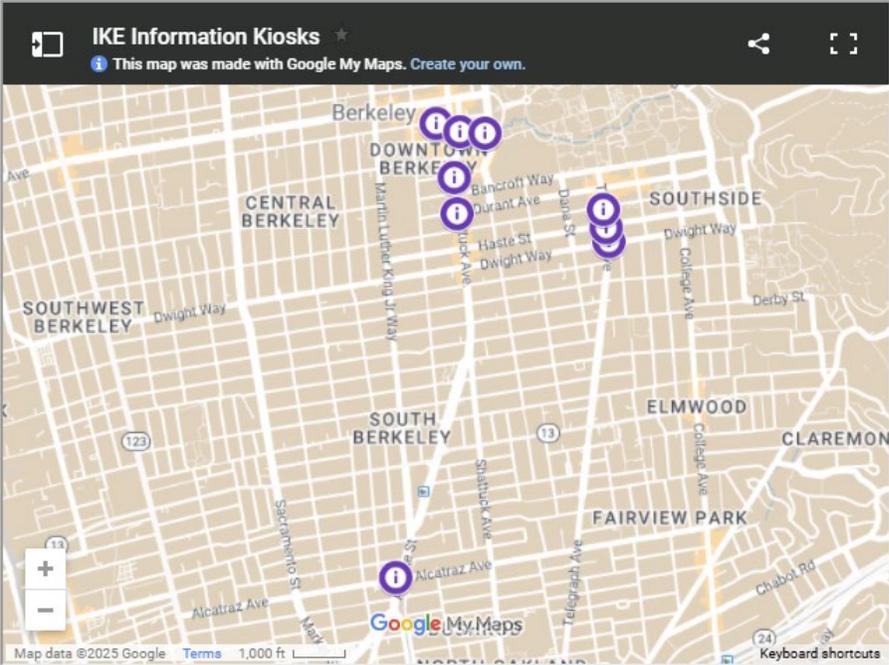
Ellip is an installation of collect...
accompanying text exploring...
looking and collective being...
"field" as a formal reflection on...
equality and contemporary capi...
These forms imagine a symbolic...
composition of embodied variat...

J Rivera Praxis works in occupied...
Conceptually, Rivera Praxis incorpo...
field furthering association involu...
structural systems.

@j_rivera

...the parallel unseen doesn't quiver in shame. That we too are gems in the stage where a spotlight s...

SIGNAGE: PASSERBY ENGAGEMENT + EDUCATION



Cube Space: Facility + Program Short Term Goals

- Contact Public Works to fix door
- Contact Public Works to establish Cube Space/Civic Arts Storage Room at 2180 Miliva
- Remove items in Cube Space cabinet and relocate to 2180 Miliva
- Create MOU with photographer to capture interior photography
- Update standardized shoot list
- Research exhibition design company to evaluate exhibition history; floorplan usage; wall and window solutions; locations for permanent signage/logo, locations for rotating signage; web + kiosk marketing recommendations; community outreach plan; event and reception solutions

Cube Space: Curatorial Programming in 2025



History of Cube Space Curators + Exhibitions

Demetri Broxton:



Civic Arts Staff (Jen Lovvorn):



Leila Weefur:



Civic Arts Staff (Zoe Taleporos):



Leila Weefur:



Civic Arts Staff (Jen Lovvorn) (Mark Salinas):

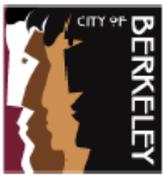


William Hernandez Luege:



Joanna Keane Lopez
April 2025 – June 2025

TBD
July 2025 – September 2025



Civic Arts Commission
Office of Economic Development

2024/25 CUBE SPACE CURATOR SELECTION PANEL

MEETING DATE

March, 19, 2024 4:00pm

SELECTION PANELISTS

Mathew Passmore, Chair, Public Art Subcommittee
Kim Anno, Public Art Subcommittee
Riti Dhesi, Public Art Subcommittee
Cristina Ibarra, Public Art Subcommittee

PROCESS

The following applicants presented an overview of their practice and proposals in response to the City of Berkeley Informal Proposals for Cube Space Curatorial Services 2024/2025, issued on February 2, 2024.

- Kevin B. Chen
- William Hernandez Luege
- Matthew Villar Miranda

The panelists discussed and evaluated each of the proposals based on the following criteria:

- Ability to successfully research artists that represent all communities; collaborations towards opportunities that build audience and artist experiences.
- Ability to develop concepts into physical space; management of public-facing projects with multiple stakeholders; understanding of project management.
- Ability to communicate curatorial intent and artist talent to the general public; development of new audiences or networks for artists.
- Ability to share comprehension of scope of work and to communicate qualifications.

The panelists then scored the applicants on each criteria using a 1 to 5 point system with the highest total possible score being 80 points. After point tabulation, the panel ranked all scores.

RESULTS

- William Hernandez Luege: 69
- Kevin B. Chen: 61
- Matthew Villar Miranda: 53

PANEL RECOMMENDATIONS

The panel selected William Hernandez Luege as Cube Space Curator for 2024/2025 and recommends this selection to the Civic Arts Commission for approval at their March 27, 2024 meeting.

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William Hernandez Luege

August 2024 – September 2025

Cannot provide services beyond September 2025

Staff Recommendation

Kevin Chen

October 2025 Ready Date

February 2025 - April 2025: **Prep Time for Curator**

May 2025: Presentation to PAS/CAC

June 2025 to September 2025: **Prep Time for Artist**

October 1, 2025 to September 30, 2026: Four 3 month exhibitions*

* *With PAS/CAC option to extend Curatorial Services*

* *Following Kevin, next Curator is selected through an Open Process with 6-8 month lead time*



Civic Arts Program

PUBLIC ART PROJECT PLAN FOR THE SANTA FE TRACKBED TO PARK CONVERSION



- 1 COMMUNITY GARDEN PARK**
- RAISED AND IN-GROUND GARDEN BEDS
 - PICNIC TABLES AND WORK BENCH
 - COMPOST, MULCH, AND TOOL STORAGE
 - POLLINATOR, BIO-FILTRATION, AND PRIVACY SCREEN PLANTING

- 2 DOG PLAY AND COMMUNITY PARK**
- SEPARATE ACTIVE AND PASSIVE DOG PLAY AREAS
 - PERIMETER LOGS & SEATING
 - DRINKING AND HOSE-OFF AREA
 - PRIVACY SCREEN PLANTING

- 3 KID'S PLAY AND COMMUNITY PARK**
- PLAYGROUND WITH WOOD EQUIPMENT
 - KID'S SCOOTER/CYCLE TRACK
 - PICNIC AREA
 - POLLINATOR, BIO-FILTRATION, AND PRIVACY SCREEN PLANTING

- 4 URBAN FARM AND EDUCATION PARK**
- COMMUNITY PERMACULTURE GARDEN
 - OUTDOOR CLASSROOM WITH SPACE FOR LISTENING AND HANDS ON LEARNING
 - PICNIC AREA
 - POLLINATOR, BIO-FILTRATION, AND PRIVACY SCREEN PLANTING



HISTORY OF THE SANTA FE TRACKBED TO PARK CONVERSION

The history of the Santa Fe Trackbed starts back in 1904, when the Atchison, Topeka and Santa Fe Railway launched the Oakland Local service. The railroad line ran north through Berkeley, from Oakland to Richmond. From the 1930s through the 1960s, South Berkeley was redlined by mortgage lending authorities, which resulted in an influx of lower-income families of color unable to afford other neighborhoods, as well as lack of public investments in the area, such as new open space.

In the 1950s, Santa Fe terminated its passenger service, and then terminated its freight services by the early 1970s. In 1974, the citizens of Berkeley approved "Measure Y," which provided funding for the acquisition and development of the full 3.1-mile stretch of the Santa Fe Railroad Right-of-way (Santa Fe ROW) through Berkeley. Berkeley's City Council approved the acquisition in 1978, and a year later they approved the development of the Santa Fe ROW for a combination of "park land, housing, and to sell to neighboring residents." The City then completed two significant improvements to this land in the early 1980s: one was Cedar-Rose Park, built at the northern end of Berkeley's Santa Fe ROW; the second was Strawberry Creek Park, built just south of University Avenue.

After the City constructed those two parks, the rest of the corridor remained undeveloped except for several affordable housing projects which were built on parcels adjacent to Channing and Dwight Way. In addition, immediately south of Ward Street, the City built a housing development, Sojourner Truth Way. Opposition to the continued loss of the Santa Fe ROW as a public asset led to the passage of the voter-approved Measure L which mandated retention of the remainder of the

corridor as open space. In addition, the City’s 2000 General Plan forbade additional parcel sales of the right-of-way. The corridor was thus designated exclusively for parks, pathways, tot lots, community gardens and other resident-supported open space projects.

Since 2000, the leftover parcels have remained mostly untouched. A couple community efforts of noteworthy mention are the Berkeley Community Orchard and the Southern Berkeley Bioremediation Garden and Public Education Project. In 2007 the Berkeley Community Orchard secured funding to move forward with their plans for an orchard, but the orchard was never fully realized as test results of the site revealed high levels of arsenic. In 2011 the partnership of the Ecology Center, UC Berkeley, Berkeley Partners for Parks, Spiral Gardens, and the Berkeley Community Gardening Collaborative resulted in the Southern Berkeley Bioremediation Garden and Public Education Project at the portion of the Santa Fe ROW between Derby Street and Ward Street.

In 2021, the City received a \$5 million grant from the California Proposition 68 Statewide Parks Program to convert some of the last undeveloped Santa Fe Trackbed parcels in South Berkeley into a new urban park. The grant application involved an extensive community process that led to a final conceptual plan for the new park that reflected community priorities such as recreational features that foster community-building through community gardening, gathering spaces, dog play areas, children’s playground, and exercise features for all ages, from youth to seniors.

Slated for completion in Summer 2026, the Santa Fe Trackbed to Park Conversion will yield four parcels that create a park corridor running north to south:

- Community Garden Park (between Blake and Parker Streets)
- Dog Play and Community Park (between Parker and Carleton Streets)
- Kid’s Play and Community Park (between Carleton and Derby Streets)
- Urban Farm and Education Park (between Derby and Ward Streets)

Click [here](#) for more information on the Santa Fe Trackbed to Park Conversion.

PUBLIC ART OPPORTUNITY

The City of Berkeley has identified a public art opportunity to design, fabricate, and install **a vertical cluster of bird and insect habitat boxes** in one designated footprint at each of the following locations:

- Community Garden Park (between Blake and Parker Streets)
- Urban Farm and Education Park (between Derby and Ward Streets)

The selected artist, or creative team, must design a total of two unique artworks that function as bird and insect habitat boxes. The artwork design selected for commissioning through this process will be evaluated for durability and maintenance requirements, which will inform the anticipated life span of the artwork.

PUBLIC ART GOALS

- Provide shelter and nesting sites to native and migratory birds and insects
- Reflect a strong sense of design aesthetics combined with environmental awareness
- Develop a bold concept that links both ends of the park corridor

PUBLIC ART BUDGET

The total project amount is \$150,000 and includes all associated costs including, but not limited to, artist design fee, research, fabrication, transportation, and installation. Artist will observe and comply with all applicable laws, ordinances, codes, and regulations of governmental agencies, including federal, state, municipal and local governing bodies having jurisdiction over any or all of the scope of artwork services.

ARTIST ELIGIBILITY

Civic Arts staff will issue a Request for Qualifications (RFQ) seeking artists and creative teams residing in the 21 Northern California Megaregion Counties: Alameda; Contra Costa; El Dorado; Marin; Merced; Monterey; Napa; Placer; Sacramento; San Benito; San Francisco; San Joaquin; San Mateo; Santa Clara; Santa Cruz; Solano; Sonoma; Stanislaus; Sutter; Yolo; Yuba.

ARTIST SELECTION PROCESS

Qualification Panel

Three (3) Bay Area arts professionals serve on the Qualification Panel. This panel screens all applications with the intent to advance approximately twenty percent (20%) of total applications received to the Review Panel.

Review Panel

The Review Panel is comprised of the Qualification Panel plus one (1) Civic Arts Commissioner, one (1) Parks, Recreation and Waterfront Commissioner, one (1) member of the landscape design team, and one (1) Entomologist or Ornithologist. The Review Panel identifies three (3) finalists who will each receive an honorarium of one thousand five dollars (\$1500) to cover a mandatory site visit and proposal presentation.

To assist in developing a site-specific proposal, finalists attend a mandatory in-person site visit with City staff, one (1) Entomologist, one (1) Ornithologist, and two (2) neighborhood stakeholders.

At a later date, the Review Panel reconvenes for finalists to present their proposals. One proposal will be selected for recommendation to the Civic Arts Commission.

Civic Art Commission

The Review Panel decision is presented to the Public Art Subcommittee and then the Civic Arts Commission for possible, final approval.

COMMUNITY INVOLVEMENT

- The City of Berkeley and Civic Arts Program post the RFQ which is shared in community newsletters, department newsletters, and social media accounts.
- The City of Berkeley and Civic Arts Program create a public survey to collect feedback on finalist proposals. The survey is posted in community newsletters, department newsletters, and social media accounts.
- The convenings of the Public Art Subcommittee, Civic Arts Commission, and Parks, Recreation, and Waterfront Commission are open to the public.

TIMELINE (Subject to change)

March 2025	RFQ Opens
May 2025	RFQ Closes
June/July 2025	Qualification Panel Meeting
August 2025	Review Panel Meeting
September 2025	Finalist Site Visit + Q/A
October 2025	Finalist Proposals Posted for Community Survey
November 2025	Artist Selected
February 2026	Artist under Contract
Summer 2026	Construction of park complete
No later than Spring 2027	Installation of artwork

FURTHER INFORMATION

Contact Mark Salinas, Public Art Program Lead / MSalinas@berkeleyca.gov / 510.981.7538