

**Public Art Advisory Committee Meeting**  
**Monday, April 6, 2026**  
**5:30 - 7:30 pm**  
**Oakland City Hall**  
**1 Frank H. Ogawa Plaza, Oakland CA 94612**  
**Hearing Room 2, 1<sup>st</sup> Floor**

**There are two opportunities to make a comment during meetings– Public Comment and Open Forum. Zoom participation is strictly for viewing only. Comments will no longer be accepted via Zoom or telephone. How to Make a Comment:**

There are two opportunities for the public to address the Committee and City staff. The first opportunity is during the "Public Comment" period. The second opportunity is during the "Open Forum" period. Dialogue during the meeting with Commissioners, City staff, or its guest speakers is not permitted outside of the two comment periods.

**RE: ZOOM PARTICIPATION + COMMENT PERIODS**

All Commission meetings will be conducted in-person. The Public Art Advisory Committee is no longer accepting public comments via Zoom or telephone. Therefore, live comments must be made in-person. An alternative option is to submit a written comment by 4:00 PM BEFORE the meeting starts to [kzaremba@oaklandca.gov](mailto:kzaremba@oaklandca.gov). Any comments received via email during the duration or after the meeting may not be entered into public record but will be shared with the Committee at a later time.

Please click the link below to view the webinar. **Zoom participation is strictly for viewing only.** Comments will no longer be accepted via Zoom or telephone. Please click the link below to join the webinar:

**Join Zoom Meeting**

<https://us06web.zoom.us/j/81204660275>

**Meeting ID: 812 0466 0275**

- **833 548 0282 US Toll-free**
- **877 853 5257 US Toll-free**
- **888 475 4499 US Toll-free**
- **833 548 0276 US Toll-free**

**Find your local number: <https://us06web.zoom.us/u/kdaDY7mLub>**

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**Monday, April 6, 2026**  
**5:30 - 7:30 pm**  
**Oakland City Hall**  
**1 Frank H. Ogawa Plaza, Oakland CA 94612**  
**Hearing Room 2, 1st Floor**

**AGENDA**

- I. Welcome/Call to Order/Roll Call**
- II. Land Acknowledgment**
- III. Public Comment**
- IV. Action Item: Adopt the March 2, 2026 Public Art Advisory Committee (PAAC) Meeting Minutes**
- V. Action Item: Review and Approve Proposal for 1-800 Happy Birthday Temporary Art Installation by Artist Lead Mohammad Gorjestani and Curator Benjamin “BJ” McBride at Latham Square.**
- VI. Action Item: Review and Approve Department of Transportation (DOT) and Public Art Staff Report and Deaccession Recommendation for the I-880/Broadway Underpass Sculpture Installation by Artist Team of Five**
- VII. Action Item: Review and Approve Public Art Staff Recommendation to Allocate Public Art Funds Not to Exceed \$15,000 for Restoration of the Rockridge Temescal Greenbelt Public Art Project by Artist Mark Brest van Kempen**
- VIII. Informational Item: Public Art Program Coordinator Updates**
  - a. CIP Program: Ongoing Projects and Collections Management**
  - b. Public Art for Private Development**
  - c. Artist-Community Initiated Projects: Peralta Hacienda Park Sculpture Project**
  - d. Program Activities/Administration**
- IX. Open Forum**
- X. Announcements/Acknowledgements**
- XI. Agenda Building for May 4 Meeting**
- XII. Adjourn**

♿ This meeting location is wheelchair accessible. To request disability-related accommodations or to request American Sign Language (ASL), Cantonese, Mandarin, or Spanish language interpreter, please email [KZaremba@oaklandca.gov](mailto:KZaremba@oaklandca.gov) or call (510) 238-2155 Or 711 (for Relay Service) at least five (5) business days before the meeting. Please refrain from wearing scented products to this meeting as a courtesy to attendees with chemical sensitivities.

Esta reunión es accesible para sillas de ruedas. Si desea solicitar adaptaciones relacionadas con discapacidades, o para pedir un intérprete de en español, Cantones, mandarín o de lenguaje de señas (ASL) por favor envíe un correo electrónico a [KZaremba@oaklandca.gov](mailto:KZaremba@oaklandca.gov) o llame al (510) 238-4949 o al 711 para servicio de retransmisión (Relay service) por lo menos cinco días hábiles antes de la reunión. Se le pide de favor que no use perfumes a esta reunión como cortesía para los que tienen sensibilidad a los productos químicos. Gracias.

會場有適合輪椅出入設施。需要殘障輔助設施, 手語, 西班牙語, 粵語或國語翻譯服務, 請在會議前五個工作天電郵 [KZaremba@oaklandca.gov](mailto:KZaremba@oaklandca.gov) 或致電 (510) 238-4949或 711 (電話傳達服務)。請避免塗搽香氛產品, 參加者可能對化學成分敏感。

Địa điểm tổ chức cuộc họp có đường dành riêng cho xe lăn. Để yêu cầu các phương tiện hỗ trợ phục vụ người khuyết tật hoặc yêu cầu thông dịch viên ASL, tiếng Quảng Đông, tiếng Quan Thoại hoặc tiếng Tây Ban Nha, vui lòng gửi email đến địa chỉ [KZaremba@oaklandca.gov](mailto:KZaremba@oaklandca.gov) hoặc gọi đến số (510) 238-4949 hoặc 711 (với Dịch vụ Tiếp âm) ít nhất năm (5) ngày làm việc trước khi cuộc họp diễn ra. Vui lòng không sử dụng các sản phẩm có mùi thơm khi tham gia cuộc họp này như một phép lịch sự đối với những người tham dự nhạy cảm đối với các chất hóa học.

**Cultural Affairs Division - Economic & Workforce Development Department**  
**Public Art Coordinator – Kristen Zaremba**  
**Phone: (510) 238-2155**  
**Recorded Agenda: (510) 238-2386**  
**Telecommunications Relay Service: 711**

# Land Acknowledgement

**On behalf of the Cultural Affairs Commission & Public Art Advisory Committee:**

**We want to take a moment to honor the traditions and territory we are a part of. Those of us on the land we now know as Oakland and lands all the way up to Albany are in Huichin (*Hooch-yoon*), the unceded territory of the Chochenyo (*Cho-Chen-yo*)-speaking Confederated Villages of Lisjan (*Lih-Shawn*) Ohlone. We stand with the Lisjan people and their right to legal recognition and benefits from the US Government.**

**Cultural Affairs Division**

**Economic & Workforce Development Department**



**Public Art Advisory Committee**

**(PAAC)**

**March 2, 2026**

**1 Frank H. Ogawa Plaza**

**Hearing Room 2**

**Minutes**

**Members Present:** Katerina Leventi (Co-Chair), Mario Navasero, Nia Jacobs, Sarita Schreiber, Sabina Kariat

**Excused:** Sarah Miller (Co-Chair), Kaitlin Kushner, Mario Hernandez, Marcus Guillard

**Staff Present:** Kristen Zaremba, Public Art Coordinator; Josie de Mira, Assistant Public Art Coordinator; Lyz Luke, Cultural Affairs Manager

**Guests:** Ashlee Jemmott Deputy Policy Analyst in the Office of Councilmember Zac Unger, Oakland District 1; Rachel Perls, Artist

**Meeting Chair:** Katerina Leventi

1. **Welcome/ Roll Call / Meeting called to order at 5:41 p.m.** PAAC Chair Katerina Leventi called the meeting to order and performed roll call.
2. **Land Acknowledgment:** N. Jacobs recited the Cultural Affairs Commission/Public Art Advisory Committee Land Acknowledgment.
3. **Public Comment:** No comment was provided.
4. **Action Item: Adopt the February 2, 2026 Public Art Advisory Committee (PAAC) Meeting Minutes.** S. Schreiber moved to adopt the February 2, 2026 minutes, S. Kariat seconded; all remaining members voted in favor. Motion passed.
5. **Action Item: Review and approve the proposed mural design by Rachel Perls for the Shell Station located at 5755 Broadway Avenue (D1), funded with Council District 1 “Love Life” mural funds** Public Art Coordinator Kristen Zaremba introduced the project and explained that **this is the most recent project to be supported by funds** allocated by City Councilmembers, each of whom received \$60,000 to commission murals that reflect the City’s “Love Life” motto and administered through the City’s standard grant process by

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[www.oaklandca.gov/culturalaffairs](http://www.oaklandca.gov/culturalaffairs)

Council staff. As is required for all public artwork supported with City funding or proposed for installation on City property, the design must be reviewed and approved by the Public Art Advisory Committee prior to grant issuance. Zaremba added that the City is pleased to partner with the District 1 Council office. She emphasized that this collaboration helps restart the mural program following recent changes to California’s state licensing requirements for muralists, which had temporarily paused City-funded mural projects.

Artist Rachel Perls introduced herself as a Rockridge-based artist and described her interest in creating a mural on the exterior wall of the Shell Station on Broadway. She outlined her professional background and presented examples of previously commissioned mural work. Perls provided an overview of the proposed mural site, noting that the wall is a highly visible 48-foot by 20-foot surface that is frequently tagged with graffiti. She stated her intention to create a vibrant and welcoming artwork and shared several concept ideas featuring close-up floral imagery chosen for their color, cheerfulness, and visual impact. She also noted that the property owner has requested the inclusion of a butterfly in the final design. Perls reviewed her anticipated project timeline, which is dependent on funding. She additionally outlined her planned materials, installation method which incorporates the use of a boom lift, estimated costs, maintenance considerations, future community outreach efforts, and confirmed that she has already secured permission from the property owner. Ashlee Jemmott, Deputy Policy Analyst for Councilmember Zac Unger, introduced herself and made herself available for questions from the Council Office. Rachel Perls and Ashlee Jemmott responded to questions from committee members regarding the significance and symbolism of the flowers and their connection to the community; the artist’s involvement in the grant opportunity; future mural grant opportunities; the function of the building to be painted; the mural’s composition in relation to the wall and surrounding environment; the artistic approach and vision; the inclusion and scale of the butterfly element; budgeting for preparation and insurance; and the mutual agreement for ongoing maintenance of the mural. As no final design was presented, the presenters agreed to continue community engagement and return to the PAAC at a future date for final design approval. **S. Schreiber moved to approve the preliminary proposal and to schedule the final review at a future PAAC meeting for the proposed mural design by Rachel Perls for the Shell Station at 5755 Broadway Avenue (District 1), to be funded by Council District 1 “Love Life” mural funds. M. Navasero seconded; all remaining members voted in favor. Motion passed.**

**6. Informational Item: Introduction of Lyz Luke, Cultural Affairs Manager** Lyz Luke, Cultural Affairs Manager, introduced herself to the committee and provided an overview of her background and experience in the visual arts. PAAC members then introduced themselves, sharing their professional backgrounds and how they came to serve on the committee.

**7. Informational Item: Public Art Program Coordinator Updates**

**a. CIP Program**

- i. DeFremery Park Mural:** The final design renderings have been shared with the PAAC, and the artist is continuing to finalize all design details, including obtaining permissions from all individuals depicted in the imagery. Public Art

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staff are coordinating with Public Works to conduct an on-site meeting to discuss site preparations for the mural installation. The contracting structure for the project is still under determination.

- ii. **Mosswood Park:** Based on community input, the artist will be asked to develop three alternate design options once the contract is executed and has also agreed to create artwork for the interior of the community center after the exterior piece is completed. The final draft of the Mosswood artist contract is currently being prepared for the artist's review. Staff and the City Attorney are determining which components of the project constitute public improvements and are therefore subject to specific contracting requirements. Staff anticipate that the artist will be under contract within the next couple of months, with project delivery expected later this year. The new recreation center has experienced some delays, with move-in anticipated within the next 30–60 days and a ribbon-cutting planned for April, although no date has been confirmed. Staff are attending Mosswood Park Recreational Advisory Committee (RAC) meetings to provide ongoing updates.
- iii. **BART 17<sup>th</sup> St. Gateway Shifting Topographies Sculpture:** In January 2025, the PAAC voted to deinstall the artwork by Dan Corson. The sculpture, commissioned by the Public Art Program and installed in 2015 as part of broader improvements to the BART passageway, was located on private property over BART airspace and sustained permanent damage due to an arson fire. Following mitigation efforts, an insurance claim, and a change in property ownership, the new owner declined to proceed with an alternative restoration, resulting in the artwork's deaccession in coordination with Public Works. After completing the required BART permitting process, removal began promptly. All sculptural elements have now been removed, leaving a blank wall that is being prepared and resealed. The light projectors, which contributed to the installation's nighttime presence, will be donated to the Oakland School of the Arts. The property owner will select a new paint color for the wall, and a new, privately funded mural may be commissioned for the building in the future.
- iv. **Rockridge-Temescal Greenbelt:** Originally installed in 2009 in the Rockridge–Temescal Greenbelt, extending from Frog Park to Hardy Park near 52nd Street and Telegraph Avenue, the artwork was commissioned by the department with funding from Measure DD, programmatic accessibility funds, and a Councilmember contribution. Over the years, a few components were stolen, and the installation has fallen into significant disrepair, with no prior funding available for restoration. The most recent Public Art Plan allocated conservation funds for the civic art collection, enabling planning for potential restoration. Earlier on in the day, staff met at the site with community members, the artist, Councilmember Unger, and PAAC representatives to hear concerns and discuss next steps. Oakland based artist Mark Brest van Kempen expressed a clear interest in restoration, walking the group through the original design intent and his methodology for restoration. Committee Member Leventi noted that the purpose and intent of the artwork must be evaluated in its current condition, including which elements may need modification to function

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as intended, while acknowledging the challenge of addressing all community perspectives. She expressed uncertainty about whether restoration is best use of the funds and requested further discussion. Long-term mitigation of vandalism remains a concern. Community members acknowledged the challenges of ongoing maintenance, but were open to considering restoration now that funding is available. The final decision will require PAAC deliberation and a formal vote, and staff will collect additional information from the artist regarding proposed restoration methods.

**b. Public Art for Private Development**

- i. **Oakland Homekey Project at Clara and Edes:** This recently completed project was presented to the PAAC in December 2025 by the Bay Area Mural Program and artist David Burke. The murals were completed as part of an affordable housing development in District 7, developed by Dignity Moves. With the artwork now finished, staff will ensure the project is formally documented through the covenant and that all closeout requirements are completed with the developer.

**c. Artist-Community Initiated Projects**

- i. **Arroyo Viejo Recreation Center:** A ground mural at Arroyo Viejo Park, funded by the Center for Biological Diversity, was completed over the summer by artist Robin Gibson.
- ii. **The Grand Performance Mural Restoration:** This project is not City-funded and is located on CalTrans property, requiring a separate Transportation Art Maintenance Agreement between the City and CalTrans. Staff is coordinating with Department of Transportation colleagues to support permitting and agreement processes with CalTrans. Staff has also been advising the artist, who is now partnering with Randolph Bell at EVOKE! as the signatory for the maintenance agreement. The artist has launched a fundraising effort, including a GoFundMe campaign, promotions in local newsletters, and plans for a silent art auction featuring local artists. While multi-agency agreements can be challenging, staff is providing support to help the artist move forward.

**8. Open Forum:** No Speakers

**9. Announcements:** Mandela Station Transit Oriented Development at the West Oakland BART station has a public art component and is in the process of artist selection. The Liberation Park housing development in East Oakland will come to the PAAC for a presentation later this spring.

**10. Agenda Building:** Rockridge Temescal Greenbelt, maintenance discussions; I-880/Broadway Underpass.

**11. Adjournment:** M. Navasero motioned to adjourn the meeting at 7:17 PM. S. Schreiber seconded; all remaining members voted in favor. Motion passed unanimously.

# Cultural Affairs Division

## *Economic & Workforce Development*



### Public Art Advisory Committee Proposal Review Form

Date March 27, 2026

Artist(s) Mohammad Gorchjestani

Project Sponsor Contact (if different from artist) \_\_\_\_\_

Organization (if applicable) WORTHLESSSTUDIOS

Phone # 8572764753 Email julia@worthlessstudios.org

Contact Street Address Canal 350 Po Box 11

City New York State NY Zip 10013

Proposed Site of Project (Address/Cross St. with physical details) Latham Square, Oakland, CA 94612

Name of Property Owner, Proposed Location City of Oakland

Property Owner Contact Steve Snider City Council District of Proposed Location District 3

**Attachments Checklist** *Attach a separate document to address the following items, bundled together in a single electronic file:*

1.  Review Form (this page)
2.  Project Narrative
3.  Artist Resume
4.  Examples of Past Work
5.  Visual Proposal
6.  Materials and Methods Description
7.  Photos of Site
8.  Artwork Mockup at Proposed Site
9.  Timeline (including start date, installation date and proposed project duration)
10.  Budget
11.  Maintenance Plan
12.  Community Outreach / Support Documentation
13.  Insurance Documentation – if secured
14.  Provisional Permission(s)- Private Property Owner or City
15.  Waiver of Proprietary Rights for Artwork Placed on City Property (if applicable)

# Cultural Affairs Division

## *Economic & Workforce Development*



### **Preliminary Waiver of Proprietary Rights for Artwork Placed upon City Property**

**\*NOTE: Most projects proposed for placement on City property, or receiving funding from the City, will require a separate license agreement or permit including these terms. This form is for preliminary indication that the artist is aware of and agrees to these terms prior to PAAC review and approval and is not a substitute for City required licenses or permits.**

The provisions of this paragraph shall apply to modify Artist's rights of attribution and integrity as set out in the Visual Artists Rights Act, 17 U.S.C §§106A and 113(d) ("VARA"), the California Art Preservation Act, Cal. Civil Code §§ 987 and 989 ("CAPA"), and any rights arising under United States federal or state law or under the laws of another country that convey rights of the same nature as those conveyed under VARA and CAPA, as against the City of Oakland ("City") and its agents.

The City has the absolute right to change, modify, destroy, remove, relocate, move, replace, transport, repair or restore the **[describe artwork/project: mural, sculpture, etc. and medium]:**

Upcycled NY Payphone with audio component.

Entitled **[title of work]:**

1-800 Happy Birthday payphone by Mohammad Gorjestani

and located at **[identify site, including interior location if applicable]:**

Latham Square, Oakland

in whole or in part, in City's sole discretion.

Artist's Address and Contact Information for Notice **[insert artist's name and complete address]:**

Julia Szejnblum (WORTHLESSTUDIOS), 350 Canal St PO BOX 11, 10013, NY, NY,  
julia@worthlessstudios.org

Artist bears the sole responsibility for providing the City with any changes to the Artist's Address for Notice. Notice of changes must be mailed to the Public Art Program, Cultural Arts & Marketing, 1 Frank H. Ogawa Plaza, 9<sup>th</sup> Floor, Oakland, CA 94612 and the Client Department with jurisdiction over property: **[Insert Address of Client Department with jurisdiction over property]:**

OAK DOT: 250 Frank H. Ogawa Plaza, Fourth floor, Suite 4344, Oakland, CA, 94612

Julia Szejnblum

March 27, 2026

Artist First and Last Name /

Signature

/

Date

City Administrator Designated Client Department Representative Printed Name / Signature / Date



**1. Public Art Advisory Committee (PAAC) Proposal Review Form.**

See Annex.

**2. Project Narrative. A written description of the proposed artwork, including the artist's intent, process, and project goals, and the roles and responsibilities of all project partners.**

1-800 Happy Birthday is a multi-format project and living memorial that celebrates the heavenly birthdays of the Black and Brown lives killed by police violence, created by filmmaker and artist Mohammad Gorjestani in deep collaboration with their families. The project is produced by creative studio Even/Odd and the NYC arts non-profit WORTHLESSSTUDIOS in partnership with the social justice non-profit Campaign Zero.

The project began as a series of short films in 2014 and evolved to [1800happybirthday.com](http://1800happybirthday.com): a digital voice mail archive where loved ones and the public could leave birthday messages for individuals killed by police. The project later expanded into a large-scale immersive exhibition and public installation in Brooklyn, NY, through a partnership with WORTHLESSSTUDIOS. The exhibition consisted of twelve upcycled NYC pay phones, which were designed for each celebrant, featuring voice messages left to them and portraits of the celebrant and their family and friends. Most recently, the project has evolved into public art installations and activations featuring single pay phones installed in the public space.

1-800 Happy Birthday rejects the notion that memory must be anchored in tragedy. By centering birthdays instead of death, each call becomes an act of love, a defiant gesture against erasure and forgetting.

Over the next two years, 1-800 Happy Birthday will collaborate with organizations across the United States to expand the project into as a series of community events, public installations and more. Each installation will be created through partnerships with families, organizations and other local stakeholders, ensuring that the programs develop to meet the needs of the communities that host them.

The proposed monument is an upcycled payphone from NYC playing in a loop more than 100 voicemails left to 14 different celebrants, people killed by the police that the project has been honoring. The payphone is decorated with portraits of the celebrant and their name, serving not only as an interactive sculpture but also as a monument honoring these lost lives. The project works with the families of: Dajuan Armstrong · Sandra Bland · Michael Brown · Philando Castile · Stephon Clark · Fred Cox · George Floyd · Derrick Gaines · Eric Garner · Oscar Grant · Xzavier Hill · Donovan Lynch · Sean Monterrosa · Tony Robinson · Mario Woods.



**3. Artist Resume. The artist’s resume and/or other supporting material relevant to the artist’s experience with similar projects.**

1-800 Happy Birthday is a collaborative project led by Mohammad Gorjestani, an Iranian-born director, photographer, and multidisciplinary artist, and Director of Even/Odd. His practice spans filmmaking and socially engaged work rooted in community, including 1-800 Happy Birthday and The Adachi Project, a pioneering art and media partnership with the San Francisco Public Defender’s Office. The project’s curator, Benjamin “BJ” McBride, is a creative leader with over seven years of cross-disciplinary experience at the intersection of arts, social justice, and communications.

The project is supported by WORTHLESSSTUDIOS, an organization with extensive experience in public art installations and arts project management, which has led the growth of 1-800 Happy Birthday since 2021 in alignment with its mission to support transformative artistic practices. Additional support comes from Campaign Zero, a project of the nonprofit WeTheProtesters, which advances research, policy development, and advocacy to end police violence nationwide.

**About Mohammad Gorjestani**

Mohammad Gorjestani is an Iranian-born Director, Photographer, and Multidisciplinary Artist. Working between fiction and non-fiction forms, his distinct aesthetic and point of view emerge from the intersection of the cultures & communities he was raised in. In 2014, he was named one of Filmmaker Magazine’s 25 New Faces of Independent Film. His films have received recognition, including the Grand Jury Prize at SXSW, The Tribeca Film Festival “X” Prize, and “Video of the Year” at the Vimeo Awards. His work has been featured in The New York Times, DAZED, Teen Vogue, The New Yorker, and The Atlantic. Mohammad is the artist behind 1-800 Happy Birthday, a voicemail project & public installation honoring the Black and Brown lives killed by Police. He is also a founding member of The Adachi Project, a first-of-its-kind art & media partnership between Even/Odd and the San Francisco Public Defender’s Office.

**About WORTHLESSSTUDIOS**

WORTHLESSSTUDIOS is a New York based not-for-profit art organization that provides essential resources to epoch-making artists producing ambitious artwork. Through public art projects, exhibitions and residency programs, WORTHLESSSTUDIOS executes its mission at a grand scale while still building a strong, intimate and supportive community for artists, art organizations, fabricators and art patrons who all share a passion for sculpture and in bringing big dreams to life.

**About Even/Odd**

Founded by Mohammad Gorjestani, Even/Odd is a San Francisco, CA, creative studio & production company for bold campaigns, experiences and original content. Led by the



Public Art Advisory Committee Proposal  
1-800 Happy Birthday Payphone

perspectives of diverse multi-disciplinary talent, it creates culture-expanding projects to inspire a new future of art, innovation and storytelling. It promotes equity through the redistribution of economic, creative, cultural and professional capital with each project it creates.

About Campaign Zero

Campaign Zero is a data-driven organization started by activists to provide information and tools to end police violence. Campaign Zero encourages organizers, activists and policymakers to focus on solutions with the strongest evidence of effectiveness at reducing police violence.

**4. Examples of Past Work. 3-5 images of the artist's completed projects of a quality, style and scale similar to the proposed work.**



Artist Mohammad Gorjestani and Curator Benjamin McBride with the public installation of a payphone during Black Joy Parade in Oakland. February, 2026.



The public interacting with a payphone installed in Fort Mason, San Francisco, in partnership with the arts organization FOR SITE. San Francisco, 2026.



The public interacting with a payphone installed in the Black Panther Party Museum honoring Oscar Grant. Oakland, 2026.

# 1-800 HAPPY BIRTHDAY

## Public Art Advisory Committee Proposal 1-800 Happy Birthday Payphone



Installation at Black Panther Party Museum featuring a payphone honoring Oscar Grant.  
Oakland, 2026.



The public interacting with a payphone installed during Black Joy Parade. Oakland, 2026.

**5. Visual Proposal. Adequate visual representation, in color, of the proposed artwork, in drawing(s) and/or three-dimensional model(s), with scale indicated.**

# 1-800 HAPPY BIRTHDAY

## Public Art Advisory Committee Proposal 1-800 Happy Birthday Payphone

1-800 Happy Birthday Payphone installed at McCarren Park, NY, 2022 (outdoor installation)

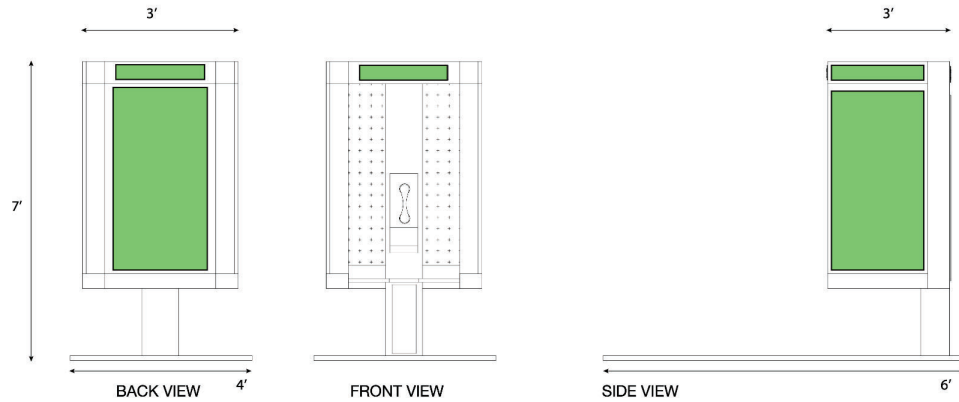
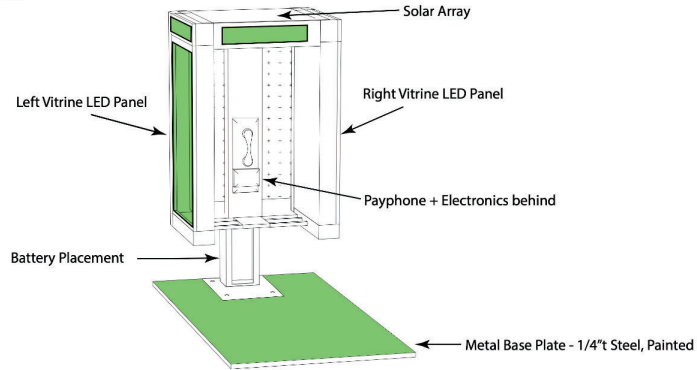


1-800 Happy Birthday Payphone installed at McCarren Park, NY, 2022



Public Art Advisory Committee Proposal  
1-800 Happy Birthday Payphone

**1-800 Happy Birthday Payphone**  
Object Overview



Specifications: Weight: 500 lbs  
Dimensions: 7' Tall, 44" x 33" footprint.

**6. Materials and Methods Description. A detailed description of the proposed materials and methods of installation deemed suitable for the site conditions.**

The payphone rings when visitors approach it and when the phone is picked up off the hook voicemails begin to play. Panels are secured with security fasteners and electronics are tamper proof. The electronics run off of a 12 Volt battery that is charged by a 2'x2' solar panel on the payphone roof. For indoor installations, the payphone can be charged by a regular power outlet or continuously plugged in with its adapter.

The current design has a large steel plate covered in fake grass and daisies as a structural



Public Art Advisory Committee Proposal  
1-800 Happy Birthday Payphone

base as seen in the reference images. For installation, the flowers around the booth are artificial.

We will use a professional installation company with a flat bed truck for transportation of the piece to the site. The installation team will be 4 people. We will prepare the surface for placement (or anchoring) and then carry the payphone to the site by a dolly.

The maintenance of the sculpture will involve routine visits to the sculpture to clean and potentially recharge the batteries as necessary. Repairs will be handled by our fabrication team as necessary.

**7. Photos of Site. Photographs/digital images of the existing site, including scale and dimension for reference.**





**8. Artwork Mockup at Proposed Project Site. A scale drawing or digital photographic mockup depicting the proposed work as it will be sited at the property.**

These are AI mock-ups. The payphone is 7' tall, and it is made to scale, but the depiction of the payphone is not exactly correct.

# 1-800 HAPPY BIRTHDAY

## Public Art Advisory Committee Proposal 1-800 Happy Birthday Payphone



# 1-800 HAPPY BIRTHDAY

## Public Art Advisory Committee Proposal 1-800 Happy Birthday Payphone



# 1-800 HAPPY BIRTHDAY

## Public Art Advisory Committee Proposal 1-800 Happy Birthday Payphone





**9. Timeline.** A project timeline that includes community outreach, the design process, all City reviews, and installation duration, and artwork placement duration (including start and finish dates).

Design done, Community Outreach done  
Proposal to be presented on: April 6, 2026  
Installation: 3 hours on June 1, 2026



Public Art Advisory Committee Proposal  
1-800 Happy Birthday Payphone

Installation on view: June 1, 2026 -September 1, 2026

**10. Budget. An itemized budget (to ensure sufficient financial resources for completion of project) that includes all anticipated review fees, in-kind donations, maintenance costs, and insurance (see #13).**

Budget City of Oakland				
Vendor	Concept	Unity	Price	Total Price
Archie Japaridze & Aidan T. Johnson	Installation of Payphone	1	\$ 4,000.00	\$ 4,000.00
Archie Japaridze & Aidan T. Johnson	De-installation of Payphone	1	\$ 4,000.00	\$ 4,000.00
Archie Japaridze	Weekly check of booth	14	\$ 400.00	\$ 5,600.00
	Materials- Turf and Flowers	1	\$ 1,000.00	\$ 1,000.00
Lawley Insurance	Insurance	1	\$ 2,000.00	\$ 2,000.00
	10% contingency			\$ 17,000.00
<b>Total</b>				<b>\$ 33,600.00</b>

**11. Maintenance Plan. A written plan for ongoing maintenance of the proposed work, identifying the parties responsible for maintenance, anticipated lifespan of the artwork in years, etc.**

The team has two installers in Oakland who have been transporting and installing the payphone in different locations. They have all the necessary equipment and have done this more than 3 times. As part of their services, we have scheduled them to be on call in case of vandalism and to come to the payphone once a week to check functionality.

**12. Community Outreach/Support Documentation. Demonstration of community notification/outreach and support for the proposed project (letters of support, meeting attendance lists, neighborhood surveys, etc.).**

See Annex



**13. Insurance Documentation. Provide evidence of insurance or a quotation for insurance coverage sufficient to indemnify the City of Oakland during project development, fabrication and installation, up through final acceptance of the artwork.**

WORTHLESSSTUDIOS has a General Liability Insurance with Lawley Insurance. They can issue a COI covering the City of Oakland. A first version of the COI can be found in the Annex.

**14. Permissions. Written permission for use of the proposed site, including acknowledgment of individual parties' rights and responsibilities (artist/sponsor, property owner, City departments if applicable, and review bodies). Please allow sufficient time to obtain appropriate permissions. a. Private Property: Written permission or Memorandum of Understanding (MOU). b. City of Oakland Property: Written permission must be obtained by the applicant from the department head (or his/her designee) with jurisdiction over the project site, e.g. Oakland Parks and Recreation, or Public Works; and plan for a City Administrator authorized agreement addressing maintenance and artists' rights, including:**

In conversation with Uptown & Downtown CBDs team, including Steve Snider and Drew Jones to get all the necessary permits.

**15. Waiver of Proprietary Rights for Artwork Placed on City Property (see final page).**

See Annex.

Annex

**1. Public Art Advisory Committee (PAAC) Proposal Review Form.**

**15. Waiver of Proprietary Rights for Artwork Placed on City Property.**

**12. Community Outreach/Support Documentation. Demonstration of community notification/outreach and support for the proposed project (letters of support, meeting attendance lists, neighborhood surveys, etc.).**

**13. Insurance Documentation. Provide evidence of insurance or a quotation for insurance coverage sufficient to indemnify the City of Oakland during project development, fabrication and installation, up through final acceptance of the artwork.**

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### CITY OF OAKLAND POLICY ON ARTIST & COMMUNITY INITIATED PUBLIC ART PROJECTS

**City of Oakland Public Art Program staff and the Public Art Advisory Committee (PAAC) must review and accept all projects within the Oakland city limits that will result in the placement of a work of art on City of Oakland property, as well as all public art projects funded in whole or in part with City funds, before such projects can be executed.**

The artist and/or project sponsor will submit a proposal with work plan for review by the Public Art Advisory Committee (PAAC) prior to creation and/or installation of the artwork. The PAAC is a professionally qualified citizen committee appointed by the Mayor and approved by Oakland City Council to oversee the City's public art program and to advise the Mayor, City Council, and City Administrator on public art-related matters.

#### **Review Process**

With coordination from Public Art Program staff, the artist and project sponsor (including City staff, if applicable) shall present the project proposal to the PAAC at a scheduled public meeting. The PAAC typically meets on the first Monday of each month. Proposals must be submitted to Public Art staff for review at least two weeks prior to a confirmed meeting.

Please allow sufficient time for the PAAC review process. The PAAC cannot make a judgment on the proposal without all the required documentation. Allow additional time if the proposal requires approval from other departments or review boards for placement on City property prior to PAAC review. Art proposed for placement on Caltrans (State of California Department of Transportation) property requires a separate, additional approval and permitting process.

**NOTE: Please consult with Public Art staff prior to finalizing the project budget.** Projects requiring City staff facilitation may be subject to a review fee. The fee for projects requiring review by the Public Art Program is \$168/hour, effective 7/1/25 per the [City of Oakland Master Fee Schedule](#). Note: Projects proposed for Caltrans and other public agency property require additional staff facilitation.

Following review of the proposal, the PAAC will make an advisory judgment regarding form, content, and feasibility of the artwork and will determine whether the proposed project meets technical standards for public art in the city of Oakland. Once the PAAC has made a judgment regarding the proposed project design, no design changes can be made by the artist and/or sponsor without returning for PAAC approval prior to implementation. **Please contact staff to schedule a review of your project proposal:**

Kristen Zaremba, Public Art Program, 510-238-2155 or [kzaremba@oaklandca.gov](mailto:kzaremba@oaklandca.gov)

# Cultural Affairs Division

## *Economic & Workforce Development*



The project proposal shall include the following. All submittals should be bundled into a single electronic Microsoft Word or PDF (digital) file for public distribution:

1. **Public Art Advisory Committee (PAAC) Proposal Review Form.** Attached below.
2. **Project Narrative.** A written description of the proposed artwork, including the artist's intent, process and project goals, and the roles and responsibilities of all project partners.
3. **Artist Resume.** The artist's resume and/or other supporting material relevant to the artist's experience with similar projects.
4. **Examples of Past Work.** 3-5 images of the artist's completed projects of a quality, style and scale similar to the proposed work.
5. **Visual Proposal.** Adequate visual representation, in color, of the proposed artwork, in drawing(s) and/or three-dimensional model(s), with scale indicated.
6. **Materials and Methods Description.** A detailed description of the proposed materials and methods of installation deemed suitable for the site conditions.
7. **Photos of Site.** Photographs/digital images of the existing site, including scale and dimension for reference.
8. **Artwork Mockup at Proposed Project Site.** A scale drawing or digital photographic mockup depicting the proposed work as it will be sited at the property.
9. **Timeline.** A project timeline that includes community outreach, the design process, all City reviews, and installation duration, and artwork placement duration (including start and finish dates).
10. **Budget.** An itemized budget (to ensure sufficient financial resources for completion of project) that includes all anticipated review fees, in-kind donations, maintenance costs, and insurance (see #13).
11. **Maintenance Plan.** A written plan for ongoing maintenance of the proposed work, identifying the parties responsible for maintenance, anticipated lifespan of the artwork in years, etc.
12. **Community Outreach/Support Documentation.** Demonstration of community notification/outreach and support for the proposed project (letters of support, meeting attendance lists, neighborhood surveys, etc.).
13. **Insurance Documentation.** Provide evidence of insurance or a quotation for insurance coverage sufficient to indemnify the City of Oakland during project development, fabrication and installation, up through final acceptance of the artwork.
14. **Permissions.** Written permission for use of the proposed site, including acknowledgment of individual parties' rights and responsibilities (artist/sponsor, property owner, City departments if applicable, and review bodies). Please allow sufficient time to obtain appropriate permissions.
  - a. **Private Property:** Written permission or Memorandum of Understanding (MOU).
  - b. **City of Oakland Property:** Written permission must be obtained by the applicant from the department head (or his/her designee) with jurisdiction over the project site, e.g. Oakland Parks and Recreation, or Public Works; and plan for a City Administrator authorized agreement addressing maintenance and artists' rights, including:
15. **Waiver of Proprietary Rights for Artwork Placed on City Property (see final page).**

NOTE: Consult the Federal Visual Artists Rights Act (VARA) and California Art Preservation Act (CAPA) guidelines posted on our Public Art Program website for more information: <http://www2.oaklandnet.com/Government/o/CityAdministration/d/EconomicDevelopment/s/PublicArt/index.htm>



## Letter of Support for 1-800 Happy Birthday Public Art Installation at Latham Square, Oakland

To the Oakland Cultural Affairs Division,

I am writing to express strong support for the proposed *1-800 Happy Birthday* public art installation at Latham Square in Oakland.

Created by filmmaker and artist Mohammad Gorjestani in collaboration with families impacted by police violence, this project transforms a repurposed payphone into a participatory memorial where the public can leave birthday messages for loved ones lost. The work creates an intimate, accessible space for reflection, care, and collective memory within the public realm.

We had the honor of installing a payphone at the Black Panther Party Museum in early 2026, and we witnessed how the installation fostered deep community engagement and meaningful dialogue across generations. Our experience underscores the project's ability to resonate within spaces rooted in history, justice, and public life.

Bringing this installation to Latham Square aligns with Oakland's commitment to equity, cultural expression, and community-centered public art. By centering birthdays as acts of love and remembrance, the project offers a powerful alternative to narratives of loss—one that affirms presence, dignity, and connection.

I strongly encourage the City to support and realize this installation.

Sincerely,

*Fredrika Newton*

Fredrika Newton

Co-founder/President – Dr. Huey P. Newton Foundation

Founding President – Black Panther Party Museum



March 25, 2025

**Letter of Support for 1-800 Happy Birthday Public Art Installation at Latham Square, Oakland**

To the Oakland Cultural Affairs Division,

I am writing to express my strong support for the proposed *1-800 Happy Birthday* public art installation at Latham Square in downtown Oakland.

This is a deeply thoughtful and powerful project. Created by filmmaker and artist Mohammad Gorjestani in collaboration with families impacted by police violence, it transforms a repurposed payphone into a participatory public memorial—an intimate space where people can leave birthday messages for loved ones who are no longer here. It is simple, accessible, and profoundly human in its design and intention.

We had the opportunity to experience *1-800 Happy Birthday* earlier this year in both San Francisco and Oakland, and what stood out immediately was its ability to create genuine moments of connection. People paused. They listened. They reflected. It opened space for dialogue across generations and backgrounds in a way that felt organic and needed.

From a place management and public realm perspective, this is exactly the kind of installation that activates space with purpose. Latham Square sits at a critical intersection of downtown Oakland—civic, cultural, and highly visible. Bringing this work into that environment aligns directly with Oakland’s values around equity, cultural expression, and community-centered public art.

What makes this project especially meaningful is its reframing of memory. By centering birthdays—moments of joy, love, and celebration—it offers an alternative to narratives that are often defined solely by loss. It affirms dignity, presence, and ongoing connection in a way that is both personal and collective.

I strongly encourage the City of Oakland to support and move forward with this installation. It represents the kind of thoughtful, place-based cultural work that helps define Oakland at its best.

Sincerely,

A handwritten signature in black ink, appearing to read "Steve Snider".

Steve Snider  
Executive Director  
[steve@downtownoakland.org](mailto:steve@downtownoakland.org)

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388 19th Street • Oakland, CA 94612

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[info@downtownoakland.org](mailto:info@downtownoakland.org) • [info@lakemerritt-uptown.org](mailto:info@lakemerritt-uptown.org) • [www.downtownoakland.org](http://www.downtownoakland.org) • [www.lakemerritt-uptown.org](http://www.lakemerritt-uptown.org)



CERTIFICATE OF LIABILITY INSURANCE

DATE (MM/DD/YYYY)

3/26/2026

THIS CERTIFICATE IS ISSUED AS A MATTER OF INFORMATION ONLY AND CONFERS NO RIGHTS UPON THE CERTIFICATE HOLDER. THIS CERTIFICATE DOES NOT AFFIRMATIVELY OR NEGATIVELY AMEND, EXTEND OR ALTER THE COVERAGE AFFORDED BY THE POLICIES BELOW.

IMPORTANT: If the certificate holder is an ADDITIONAL INSURED, the policy(ies) must have ADDITIONAL INSURED provisions or be endorsed. If SUBROGATION IS WAIVED, subject to the terms and conditions of the policy, certain policies may require an endorsement.

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COVERAGES CERTIFICATE NUMBER: REVISION NUMBER:

THIS IS TO CERTIFY THAT THE POLICIES OF INSURANCE LISTED BELOW HAVE BEEN ISSUED TO THE INSURED NAMED ABOVE FOR THE POLICY PERIOD INDICATED. NOTWITHSTANDING ANY REQUIREMENT, TERM OR CONDITION OF ANY CONTRACT OR OTHER DOCUMENT WITH RESPECT TO WHICH THIS CERTIFICATE MAY BE ISSUED OR MAY PERTAIN, THE INSURANCE AFFORDED BY THE POLICIES DESCRIBED HEREIN IS SUBJECT TO ALL THE TERMS, EXCLUSIONS AND CONDITIONS OF SUCH POLICIES. LIMITS SHOWN MAY HAVE BEEN REDUCED BY PAID CLAIMS.

Table with columns: INSR LTR, TYPE OF INSURANCE, ADDL INSD, SUBR WVD, POLICY NUMBER, POLICY EFF (MM/DD/YYYY), POLICY EXP (MM/DD/YYYY), LIMITS. Includes Commercial General Liability, Automobile Liability, Umbrella Liab, and Workers Compensation.

DESCRIPTION OF OPERATIONS / LOCATIONS / VEHICLES (ACORD 101, Additional Remarks Schedule, may be attached if more space is required)
Proof of Insurance

CERTIFICATE HOLDER: Worthless Foundation LLC DBA Worthless Studios
350 Canal Street #11
New York, NY 10013
CANCELLATION: SHOULD ANY OF THE ABOVE DESCRIBED POLICIES BE CANCELLED BEFORE THE EXPIRATION DATE THEREOF, NOTICE WILL BE DELIVERED IN ACCORDANCE WITH THE POLICY PROVISIONS.
AUTHORIZED REPRESENTATIVE: [Signature]



## Cultural Affairs Division Economic & Workforce Development Department

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TO: Public Art Advisory Committee  
ATTN: Sarah Miller and Katerina Leventi, Co-chairs  
FROM: Josie de Mira, Assistant Public Art Coordinator; Kristen Zaremba, Public Art Coordinator  
DATE: April 6, 2026  
RE: PAAC 4-6-26 Item VI. Staff Report

### I-880/Broadway Underpass Public Art – Sculpture Deaccession Recommendation

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#### **SUMMARY**

Staff recommends that the Public Art Advisory Committee (PAAC) receive a report from Oakland Department of Transportation (OakDOT) staff and approve the recommendation to deaccession the public art installation by artist group Team of Five, located adjacent to a pedestrian walkway along Broadway at the I-880 underpass.

#### **BACKGROUND**

In the 1996, the City of Oakland's Public Art Program conducted a competitive process to select an artist/artist team to create a public art installation at Broadway and I-880 to enhance conditions for people traveling through the undercrossing.

In 1999, the Team of 5, LLC was selected to create a public art installation, emphasizing the area's car culture through reflective sculptural guardrails, illuminated red pillars, and overhead amber lights. Installed in 2003 at a cost of \$250,000, the artwork aimed to make the undercrossing feel more connected and welcoming for pedestrians.

In 2014 the piece was brought to the PAAC who was charged with determining goals for the existing art project. During this meeting, staff and community members discussed the challenges facing the I-880/Broadway Underpass public art installation, including safety, blight, maintenance issues, lighting failures, and limited City and Caltrans resources. The artist team reviewed the original project goals and the elements removed due to regulations and budget constraints. Representatives from the Council office, Jack London Improvement District, and Public Works described current conditions, community feedback, and ongoing efforts to clean, monitor, or improve the site. Public commenters voiced concerns about broader underpass neglect and suggested re-engaging the artists for revised design options. Economic and Workforce Development Department (EWDD) leadership emphasized the need for a unified vision for a safer and better-lit environment before deaccessioning the installation.

PAAC members expressed concern that the deteriorated conditions at the I880/Broadway underpass stemmed largely from long-term maintenance issues rather than the artwork itself and were reluctant

PAAC 4-6-26 Item VI.

to consider deaccessioning the piece before basic problems were addressed. The committee ultimately moved to support staff efforts to pursue improvements and maintenance, and delay decisions about modifying or removing the artwork until these issues were better understood.

In 2016 the sculptural installation was cleaned and treated with pigeon deterrent clear coating, and new lighting was installed in tamper resistant cages at the sidewalk level. This enhanced the perceived safety and cleanliness of the area for a number of years.

With the onset of the pandemic, new street activities and vandalism in the underpass created additional safety concerns that prompted a request to revisit the deaccession of the artwork.

In May 2024, OakDOT presented to the PAAC to revisit the Broadway undercrossing project, summarizing the history of the existing public art and outlining newly funded improvements planned for the area. After two additional years of community engagement and design work for the Undercrossing Improvements Project, OakDOT is now returning to provide an update and request that the PAAC consider deaccessioning the Broadway/I-880 public artwork. This recommendation is based on new Caltrans Transportation Art requirements, the deteriorated condition of the artwork, and OakDOT's site analysis for improving the undercrossing. Please refer to the OakDOT staff report for a detailed overview of these streetscape developments.

Under the City's contract with the Team of Five, the City of Oakland retains the discretion to remove the artwork. Given the artwork's condition and location, the artist supports the City's intention to remove it. A formal vote by the Public Art Advisory Committee (PAAC) to deaccession the artwork is required in order to obtain the necessary CalTrans permits.

Current Broadway Streetscape and Undercrossing Improvement Projects are fully funded by state and federal funds which are not eligible for use on future public art. As noted in their staff report, OakDOT MPD is committed to continuing to work with the EWDD Cultural Affairs Division Public Art Program to identify and coordinate on capital project locations and funding eligible for the inclusion of public art. Recent examples of this coordination include 7th Street Connections, 8th Street Corridor Improvements, and Bancroft Avenue Greenway projects.

## **RECOMMENDATIONS**

Staff recommends that the Public Art Advisory Committee (PAAC) receive a report from Oakland Department of Transportation (OakDOT) staff and approve the recommendation to deaccession the public art installation by artist group Team of Five, located adjacent to a pedestrian walkway along Broadway at the I-880 underpass.

Respectfully submitted,



Kristen Zarembo, Public Art Coordinator

PAAC 4-6-26 Item VI.



<b>TO:</b>	Oakland Public Art Advisory Committee (PAAC) CC: Kristen Zaremba, Public Art Coordinator, Economic & Workforce Development Department	<b>FROM:</b>	Acacia Dupierre, Supervising Transportation Planner Oakland Department of Transportation
<b>SUBJECT:</b>	Proposed Broadway I-880 Public Art Deaccession Recommendation	<b>DATE:</b>	April 6, 2026

**RECOMMENDATION**

That the PAAC receives a presentation (Attachment A) and motion to deaccession the Broadway and I-880 Public Art Project. Oakland Department of Transportation (OakDOT) [Major Projects Division](#) (MPD) is managing a suite of projects that will strengthen connections between West Oakland, Chinatown, Downtown, Old Oakland, and the Jack London District, while enhancing safety for all road users. Staff have secured state and federal funding for these projects that include two overlapping improvement plans at Broadway and I-880.

This opportunity, along with longstanding engagement and lessons learned regarding this location provides the framework to revisit the undercrossing and the existing public art.

**SUMMARY**

In May 2024, OakDOT MPD brought a presentation and informational memo to the PAAC to reintroduce discussion of the Broadway and I-880 Public Art Project. The presentation summarized history of the public art at Broadway and I-880 and introduced a suite of funded projects planned to bring safety and access improvements to Broadway undercrossing. After two years of additional community engagement and design for the Undercrossing Improvements Project, MPD is returning to provide project updates and request that the PAAC motion to deaccession the Broadway and I-880 Public Art.

The May 6, 2024 PAAC agenda can be found here: [paac-5-6-2024-agenda-packet.pdf](#) and the recording is available here: <https://oakland.granicus.com/player/clip/6114>

**BACKGROUND**

In the 1990’s the City of Oakland (City) Public Art Program (PAP) led a competitive process to select an artist or artist team to create a public art installation at Broadway and I-880 to improve conditions for people traveling through the undercrossing.

In the fall of 1999, the Team of 5, LLC submission was chosen by a dedicated selection panel and approved by the PAAC. The artist team chose to emphasize the car culture of the area, using materials inspired by the freeway environment. The project proposed to connect pedestrians to the space by walking next to sculptural guardrails, buffed to a shine to reflect the lights of passing cars. The existing concrete pillars were to be painted red and lit from below. Overhead, two narrow strips of amber lights would trace the motion of the traffic on the freeway above. The proposal subsequently received unanimous approval by City Council and was installed in 2003 at a cost of \$250,000<sup>1</sup>. The goals of the art

are familiar even today – that pedestrians should feel connected and at ease in an otherwise unwelcoming space.

In the years since the public art was installed several plans and programs have summarized requests for improved connections at Broadway under the I-880. Through gathered feedback it can be summarized that the conditions at the Broadway undercrossing no longer reflect the artwork’s intended goals of activated and pedestrian-friendly space. In 2014, the Public Art Advisory Committee held a public hearing (Attachment B) to discuss the public artwork’s history, maintenance, and future options, pending funding. In 2016, the piece was cleaned and repaired, likely for the last time.

As of the 2020s, new investment is cumulating in the areas including Downtown Oakland and the Jack London Waterfront. There is now gained knowledge, revised best practices, new investment, funding, and most of all, a unique opportunity to revisit the site building on the original goals of the existing public art, to act on these long-standing community requests to improve the space at Broadway and I-880 and enhance community connections.

## **ANALYSIS**

### ***Current Conditions***

Maintaining general cleanliness of the Broadway and I-880 undercrossing has been taken on by Oakland Public Works, and more recently, Jack London Improvement District Street Ambassadors. Unfortunately, there are no resources or consensus available to maintain the actual elements of the undercrossing, so the components have aged and deteriorated. As noted in the 2014 PAAC Agenda Report, the sculptures (composed of guardrails and lighting elements) take up valuable sidewalk width and form spaces that collect garbage and encourage the construction of structures that further block the sidewalks. (See Figure 1, Existing Conditions at Broadway and I-880) The up lights installed as part of the public art have been broken for many years. The electrical outputs on the ground are vulnerable to tampering. The cages installed to protect them have failed and have become sidewalk obstacles themselves. Additionally, Clean CA lighting analysis showed that nighttime photometric results do not meet national or City standards for a high transit corridor such as Broadway.



**Figure 1. Existing Conditions at Broadway and I-880**

### ***Recent and Upcoming Projects***

Most recently, several projects have been completed or are progress to improve connections between neighborhoods split by the I-880:

- **Clean CA – Caltrans**- This initiative will bring baseline improvements to six I-880 undercrossings including Broadway. Improvements include power washing, lighting repairs and upgrades, and beautification where feasible. Clean CA improvements at Broadway and I-880 are complete as of 2025.
- **OAAP – Oakland Alameda Access Project – Caltrans and ACTC** – This project includes multimodal safety improvements and changes to arterial roadway operations along I-880 from Washington St to Fallon St, and 7<sup>th</sup> St to the Alameda entrances to Webster Tube and Posey Tube, that will reduce freeway impacts on the local community. This project is planned to start construction in 2026.
- **Major Projects Division suite of projects – OakDOT, includes two overlapping projects that propose to improve and transform the undercrossing at I-880 and Broadway.**
  - **[Broadway Streetscape Improvements](#)** - This project will make enhancements to Broadway between 2<sup>nd</sup> Street and 11<sup>th</sup> Street, and 20<sup>th</sup> Street and Grand Avenue, improving bus operations, pedestrian safety, and the city’s fiber optic network. Improvements include extending red bus-only lanes, transit prioritized signals, new bus shelters, seating, and trash cans at bus stops, and lowering the speed limit as part of a new City ordinance. This project is planned to start construction in spring 2026.
  - **[Undercrossings Improvement Project](#)** – The primary goal of this project is to reconnect communities divided by what are currently dark and uninviting freeway undercrossings at four locations: Broadway, Washington Street, Martin Luther King Jr Way, and 7<sup>th</sup> Street. The project will incorporate best practices at reconnecting communities such as decorative lighting, wayfinding, and placemaking/urban design. These strategies complement coordinated improvements to transit operations, and pedestrian and bicycle safety along the intersecting corridors. An additional project goal, identified through extensive public engagement, is that the undercrossings be easily maintainable. A maintenance plan is included in the scope of work, and will greatly inform a future final design.

The Broadway Streetscape Improvements and Undercrossing Improvements projects are fully funded by federal, state, and regional grants (shown in more detail in Table 1.) that are restricted to the scope of work described in their respective grant applications. As a result, these funds are ineligible for new public art.

### ***OakDOT Major Project Division Suite of Projects***

Established by Oakland’s City Council in March 2022, the OakDOT’s Major Projects Division (MPD) is a team of planners, engineers, and project managers that works collaboratively with other OakDOT divisions, city departments and partner agencies to deliver major transportation infrastructure improvements throughout the City. MPD’s first suite of projects (see Figure 2. Project Map) will improve safety and strengthen connections between West Oakland, Chinatown, Downtown, Old Oakland, and the Jack London District, while enhancing goods movement to, through and around the Port of Oakland.

Overall, the Division has been successful in securing grant funds and advancing the development of these complex projects. This success will in turn deliver large capital projects identified as longstanding community priorities, and regionally significant projects that will improve transportation while reconnecting Oaklanders and investing in key commercial districts.

Figure 2. Project Map



These projects are in design phases, with grant deadlines that require construction to be completed in 2029. A full description of the projects is available on the Major Projects Division webpage: <https://www.oaklandca.gov/topics/major-projects-division>.

### **COMMUNITY STAKEHOLDER AND ARTIST(S) ENGAGEMENT**

The engagement strategies for the Broadway Streetscape and Undercrossings Improvement Projects included iterative phases of feedback, which means reporting back to the public and indicating where and how comments have influenced the projects' design and development. Details from engagement conducted before early 2024 can be found in the May 6, 2024 PAAC agenda, linked above. The Broadway Streetscape Improvement project has been developed to final design, and construction is estimated to start in spring 2026. The Undercrossings Improvement Project commenced with project priorities of safety, maintenance, lighting, and wayfinding in 2024, and is approaching 95% design by early 2026.

#### ***Communication with the Artist Team Representatives***

City staff have engaged with the "Team of Five" artists in previous years to address ongoing maintenance challenges at the site. Local artist and designer Nick Gomez has been identified as the team leader in project contracts and past records. Considering current conditions, as the artist team

representative, Mr. Gomez has acknowledged and agreed that the work should be removed if the City is not able to restore or maintain the work. While the City contractually has the authority to remove the artwork when deemed necessary, Public Art Program staff and MPD have committed to continued communication with Mr. Gomez as specific community engagement for Undercrossing Improvements commenced in 2024 and construction is planned for completion by 2029.

### ***Community Engagement and Feedback***

The Undercrossing Improvements Project team facilitated two rounds of engagement in order to develop designed improvements to four undercrossing locations. The most recent engagement summary includes descriptions of 13 organizations or commissions engaged, and a multi-lingual survey that received over 730 responses. The summary can be accessed here:

<https://www.oaklandca.gov/files/assets/city/v/1/transportation/documents/projects/undercrossing-improvements/uxi-engagement-summary-spring-summer-2025.pdf>

The project team incorporated feedback into the designs of the four undercrossings. All four project designs follow this guidance:

- Add brighter, more colorful lighting
- Ensure wayfinding is legible
- Incorporate ways to add more color at the undercrossings
- Design for durability, ease of maintenance, cleaning, and resistance to (or compatibility with) graffiti.

Feedback collected specific to Broadway and I-880 included:

- Preference for patterned or colorful lighting
- Request for lighting the underside of the freeway in addition to the columns and walkways.
- Interest in enhanced separation between pedestrians and vehicles at the curb
- Wayfinding in multiple languages and icons
- Interest in designs or patterns, such as an Asian motif (e.g. lanterns), or filters that can be changed in the future.

**FISCAL IMPACT**

Both projects are fully funded by federal, state, and county funds, as shown in **Table 1. Broadway Streetscape Improvements and Undercrossing Improvements Funding Sources**

**Table 1.**

<b>PROJECT</b>	<b>PROJECT COST (MILLIONS)</b>	<b>FUNDING SOURCE</b>
<b>Broadway Streetscape Improvements</b>	\$ 54.1	Rebuilding American Infrastructure with Sustainability and Equity (RAISE), United States Department of Transportation (USDOT)
		California Assembly Bill 128, CalSTA
		Affordable Housing Sustainable Communities (AHSC) (State Housing and Community Development)
		Measure BB Transportation Expenditure Plan (Alameda County Transportation Commission)
<b>Undercrossing Improvements</b>	\$ 7.7	California Assembly Bill 128, CalSTA

OakDOT MPD has secured a total of \$61.8 million in coordinated grant funds for these two projects. As shown in the table above, the Broadway Streetscape Improvements and Undercrossing Improvements projects are funded by RAISE, CalSTA, and AHSC grants, and are restricted to the scope of work described in their respective grant applications. As a result, these funds are ineligible for new public art. Grant agreements for each of these funding sources document the improvements approved by the respective funders. Relevant sections of grant agreements for the funding sources listed in Table 1 are included as Attachment C. (OakDOT can provide full grant agreement documents if requested.)

**Oakland Percent for Public Art Ordinance Applicability to OakDOT Streetscape Projects**

The City ordinance requires that 1.5% of capital project funds from eligible sources be allocated to public art. At OakDOT, capital projects allocate 1.5% of local funds or other eligible funds toward the public art requirement. Projects can satisfy the Ordinance by coordinating with Cultural Affairs- Public Art staff to allocate and transfer funds to EWDD for new, integrated artwork through the Public Art Program commissioning process.

OakDOT and MPD are committed to continuing to work with the EWDD Cultural Affairs Division Public Art Program to identify and coordinate on capital project locations and funding eligible for the inclusion of public art. As recently presented at the [February 19, 2026 Bicycle and Pedestrian Advisory Committee meeting](#), the majority of OakDOT project funding is non-local. Coordination between OakDOT and EWDD Cultural Affairs on the Broadway Streetscape and Undercrossing Improvements projects has helped identify the need for more coordination at the grant application step. Recent

examples of this coordination include 8<sup>th</sup> Street Corridor Improvements and Bancroft Avenue Greenway projects.

**COORDINATION**

The overlapping scope of the two improvement projects allows for flexibility in delivering the various improvements. Completing work in Caltrans jurisdiction requires a high level of coordination regarding encroachment permits. Specifically, regarding the Broadway undercrossing, the delivered improvements may possibly be separated into steps including but not limited to:

- Repave roadway
- Install new roadway geometry (crosswalk and lane striping)
- Repair existing and add new roadway lighting
- Deaccession and remove existing art components
- Install conduit for future pedestrian lighting
- Construct and/or install new improvements

An estimated timeline is shown in **Table 2. Broadway Streetscape Improvements and Undercrossing Improvements Timeline**

**Table 2.**

<b>TIMELINE</b>	<b>BROADWAY STREETSCAPE</b>	<b>UNDERCROSSINGS</b>
<b>2024</b>	Finalize 100% designs	Present to PAAC
		Design Phase Started
<b>2026</b>	Anticipated start of construction	Return to PAAC with Deaccession Item
		Submit Encroachment Permit application to Caltrans
		Finalize 100% designs
<b>2027</b>		Anticipated start of construction and removal of public art
<b>2029</b>	Construction Completion Deadline	

**CONCLUSION**

The barrier created by the I-880 has continued to be identified as a challenge and a priority by the communities that surround it. This priority informed the initiative resulting in the original public art opportunity, artist selection and installation of the Broadway at I-880 public art. In the time since, lessons learned and some best practices have been established for these kinds of spaces through successful and challenging precedent projects, both locally and nationally. Additionally, the State of California CALTRANS Transportation Art Requirements have evolved to require additional maintenance requirements from municipalities for each project.

The future of the Broadway undercrossing has been discussed extensively in the time since the original public art commission was installed. The Broadway undercrossing remains a priority area for the City and surrounding communities. With the development of updated best practices, recent investment, and project-specific resources, there is opportunity to revisit this site and the artwork's sustainability.

**RECOMMENDATION**

That the PAAC motion to deaccession the Broadway and I-880 Public Art Project in coordination with a suite of Oakland Department of Transportation (OakDOT) [Major Projects Division](#) (MPD) projects that will directly impact the project area, and strengthen connections between West Oakland, Chinatown, Downtown, Old Oakland, and the Jack London District, while enhancing safety for all road users. Staff have secured state and federal funding for these projects that include two overlapping improvement plans at Broadway and I-880.

Respectfully submitted,



Acacia Dupierre  
Supervising Transportation Planner  
Major Projects Division  
City of Oakland | Department of Transportation  
(510) 631-2314 | [adupierre@oaklandca.gov](mailto:adupierre@oaklandca.gov)

ATTACHMENTS

- A – 2026.04.06 Broadway I-880 Undercrossing PAAC Presentation
- B – 2014.08.04\_PAAC Item VII Broadway Underpass Hearing Agenda Report
- C – OakDOT MPD Grant Agreements relevant to Broadway Streetscape Improvement Project and Undercrossing Improvements Project

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*'i Art Project OK'd For Oakland Underpass / \$250,000 plan includes rubber sidewalks*

By Janine DeFao, Chronicle Staff Writer, March 29, 2000

<https://www.sfgate.com/bayarea/article/Art-Project-OKd-For-Oakland-Underpass-250-000-2792562.php>

# UNDERCROSSING IMPROVEMENTS

1. Background
2. Broadway & I-880
3. Next Steps



**EXISTING** clockwise from top left Broadway/I-880, MLK Jr Way/I-880, 7<sup>th</sup> St/I-980, Washington St/I-880

April 6, 2026



# BACKGROUND

# Project Locations & Scope

## This project will improve four undercrossings:

- 7th Street under I-980
- Martin Luther King Jr. Way under I-880
- Washington Street under I-880
- Broadway under I-880

## The scope includes:

- Lighting
- Wayfinding
- Placemaking



# Project Timeline

2024

Evaluate  
Previous  
Planning &  
Engagement

2025

Project  
Kick  
Off

2026

Engagement &  
Design

2027

Final  
Design

2028

Construction

2029



*Early 2026:*

*Submit preliminary  
Caltrans  
encroachment  
permit*

**Construction on Martin Luther King Jr. Way and Broadway are expected to start first.**



**BROADWAY**  
**I-880**

# Broadway I-880

## May 6 2024, PAAC

OakDOT [presented](#) documented history of existing Public Art and upcoming coordinated improvement projects on Broadway



*Existing: Broadway under I-880*

## Planned Improvements:

- Clean CA Beautification, *Caltrans, 2024-2025*
- [Oakland Alameda Access Project](#) *Caltrans, starts 2026*
- [Broadway Streetscape Improvements](#), *OakDOT starts 2026*
- [Undercrossing Improvements](#), *OakDOT, complete by 2029*

# Broadway I-880

Proposed **May 6, 2024, to PAAC** :

- Redesign Broadway I-880 Undercrossing with **safety, wayfinding**, and **maintenance** as priorities.
- In concert with planned improvements, work towards deaccession and removal of existing guardrail and lighting elements, based on community feedback, lessons learned, and best practices.

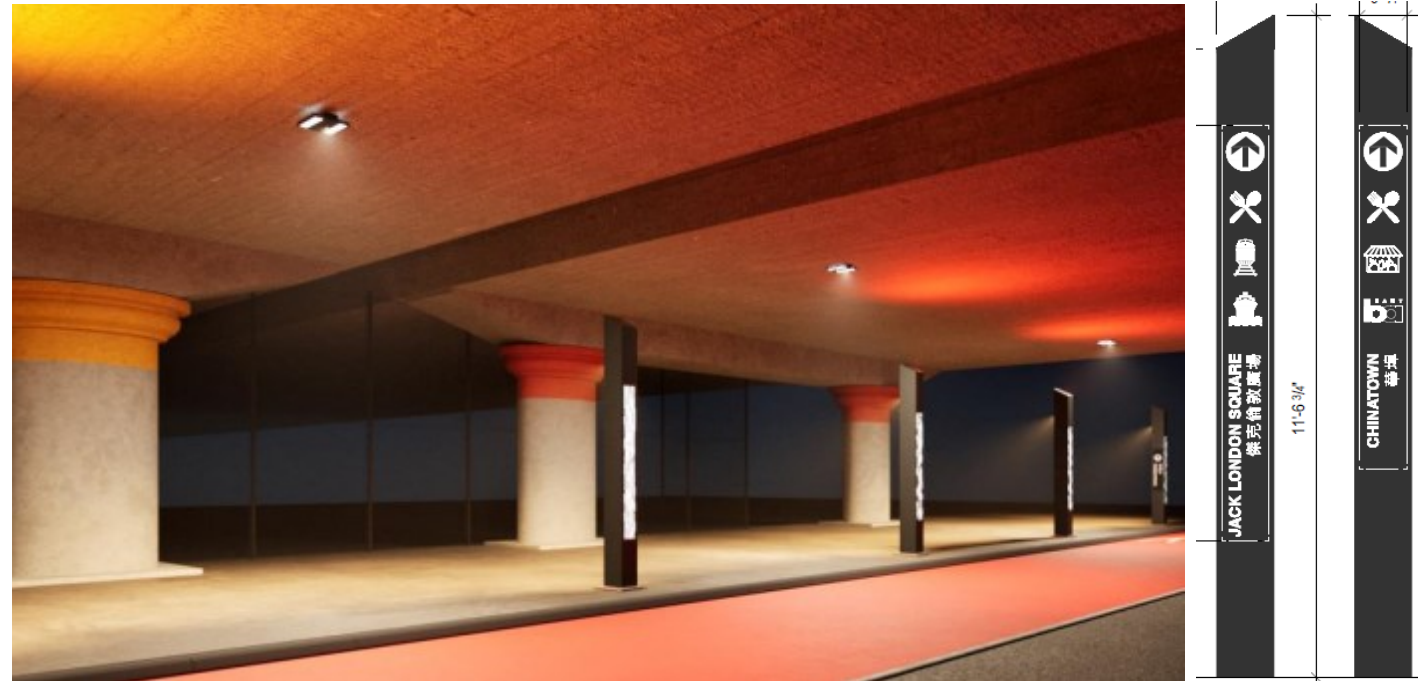
# Proposed Improvements: Broadway at I-880

## New pedestrian scale lighting and painted columns

- Static color projections onto ceiling
- Additional ambient white light
- Wayfinding text and icons
- Columns repainted neutral with color on top

## Removal of existing Public Art

- Remove guardrails and in-ground uplighting
- Columns repainted



Proposed: Broadway under I-880

# Proposed Improvements: Broadway at I-880

## ***To move project forward***

### ***City requirements:***

- PAAC motion and vote on existing Public Art

### ***Caltrans requirements:***

- Approval from PAAC deaccessioning existing Public Art
- Copy of contract showing that the City has full permission to alter and/or remove artwork
- Documentation that the artists were engaged with and notified at least 90 days prior and did not contest the removal.



# TIMELINE NEXT STEPS

# Estimated Timeline

## **Early 2026:**

- Public Art deaccession approval by PAAC required by Caltrans for Undercrossing Improvements at Broadway permit application

## **Mid 2026:**

- Construction for Broadway Streetscape Improvements will begin

## **Mid 2027:**

- Estimated removal of Public Art

## **2027 – 2028:**

- Construction of Undercrossing Improvements at Broadway

# Contact Information & Resources

## Contact

[mpd@oaklandca.gov](mailto:mpd@oaklandca.gov)

## Project Webpage

[www.oaklandca.gov/Undercrossings](http://www.oaklandca.gov/Undercrossings)

## Major Projects Division Webpage

[www.oaklandca.gov/MPD](http://www.oaklandca.gov/MPD)



# Proposed Improvements: 7<sup>th</sup> Street at I-980

## Improvements include:

- Paint on the columns
- Potentially staining/painting portions of the sidewalk and new steel ornamental fence
- Pulling the fence back to the ROW line
- The words “West Oakland” on the columns
- Wayfinding banners on pedestrian scale lights



# Proposed Improvements: MLK Jr. Way at I-880

## Improvements include:

- Uplighting attached to columns with static lights of one color
- Ceramic tiles on the upper half of the steel jacketed column
- Steel ornamental fence
- Pulling the fence back to the ROW line



# Proposed Improvements: Washington St at I-880

## Improvements Include:

- New pedestrian scale lighting
- Wayfinding banners on light fixture poles
- New decorative fencing to match existing
- All curb ramps upgraded to ADA
- Painted patterned pedestrian curb extensions and flex hit posts
  - Align with 20' daylighting from crosswalks (AB 413)



*Proposed: Washington Street under I-880*





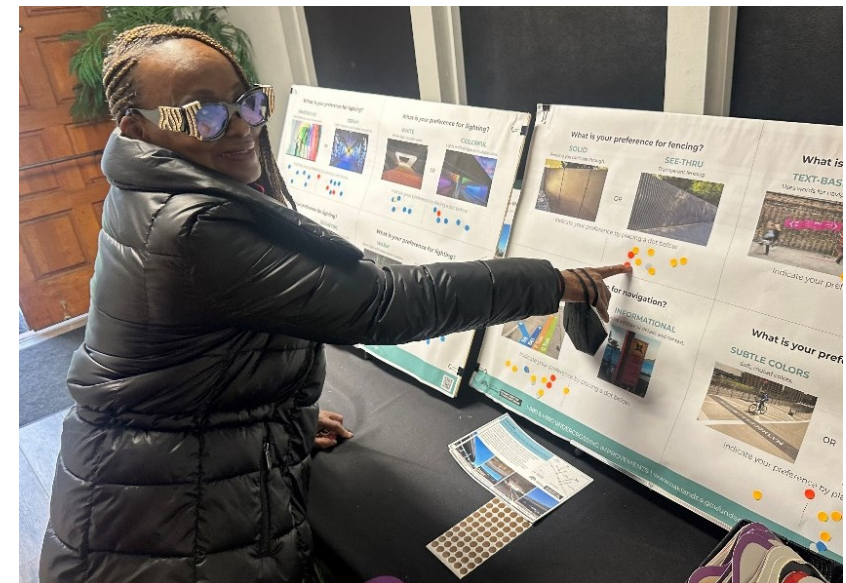
# COMMUNITY ENGAGEMENT

# Community Engagement

The project team conducted two rounds of community engagement between Fall 2024 and Summer 2025. This feedback informed the proposed designs.

There is strong community support for:

- Lighting improvements that are functional and that enhance safety
- Creating spaces that represent Oakland's history and culture
- Improvements that are easy to maintain
- Adding bright and bold colors to the undercrossings



# Ways We've Gathered Feedback on Designs

## Meetings and Presentations

- Oakland Youth Commission
- Mayor's Commission on Persons with Disabilities
- Oakland Chinatown Improvement Council
- Brian McGhee (McClymonds High School)
- Bicyclist and Pedestrian Advisory Commission
- Jack London Improvement District
- 7<sup>th</sup> Street Thrives
- Oak Center Neighborhood Association
- 8 Orchids
- Oaklandish
- Oakland Commission on Homelessness

## Project Survey

- Available in English, Chinese, and Spanish

## Corridor Walk

- Visited businesses on 7th St and MLK Jr. Way corridors

**Cultural Arts & Marketing  
Department of Economic & Workforce Development**

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**ITEM VII AGENDA REPORT**

To: Public Art Advisory Committee  
Attn: Kevin Chen and Judy Moran, Co-chairs  
From: Steven Huss, Cultural Arts Manager  
Date: August 4, 2014  
RE: Public Hearing on I-880/Broadway Underpass Public Art Project and Potential Alterations, Modifications or Development of the Project

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The I-880/Broadway Underpass is currently the focus of much attention and effort toward ongoing maintenance and long-term improvements. Within this context, the Public Art Advisory Committee's charge is to determine goals for the existing art project.

At its public hearing on August 4, the PAAC will review the art project's history as well as recent improvements to the underpass, consider future options for the existing artwork, and address its general maintenance. Potential alterations, modifications or development of the existing project will be assessed, pending availability of funds. To the extent feasible, the lead artist will be consulted on any changes to the art project.

As background for the PAAC's review and discussion, a brief history of the project is recapped below.

Historical Overview

- The notion of an art project in the Broadway Underpass began in 1996 as part of a master plan to illuminate Broadway through public art<sup>1</sup>. Merchants and City officials were concerned that the Broadway Underpass was perceived as dark, foreboding and unsafe. The goal of the public art improvement project was to increase two-way pedestrian flow and improve the experience of motorists between downtown and Jack London Square by creating a sense of safety and a brighter, better-lit, more inviting underpass environment.
- A Request for Submissions was issued in 1999 for a \$250,000 public art commission that would address the entire underpass space. 23 applications were received. A seven-member selection panel, with technical advisory members, selected five artists/artist teams to develop design proposals. The semi-finalists were Seyed Alavi, Milton Komisar, Michael Muscardini, John Roloff, and the Team of Five.

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<sup>1</sup> *REDISCOVERING BROADWAY: A Public Art Master Plan*, 1996, City of Oakland Public Art Program

- After thorough review of the design proposals, the panel recommended the proposal by the Team of Five, a group of young Oakland-based artists and architects, with lead artist Nick Gomez. The PAAC and the Cultural Affairs Commission (CAC) found the proposal to be novel, creative and whimsical, while addressing functional needs in innovative ways. The Team of Five proposal was approved by the PAAC on December 6, 1999, by the CAC on January 24, 2000, and by the Oakland Redevelopment Agency/City Council on April 18, 2000.
- Project description from June 30, 2003 staff report to PAAC: *... the project endeavors to use the materials of transportation to transform the underpass space into a virtual room where the pedestrian experiences relief from the darkness and heaviness of the superstructure, without discounting its significance and presence. The design of the project includes the molding of the sidewalk on both sides of the street, with rubber tiles and poured-in-place rubber, to create an undulating walking surface. The existing chain link fence will be set back and in front of it, a series of standard freeway guardrails will be positioned, bent and patterned to create a semi-transparent wall that reflects more ambient light into the space and adds an element of playfulness and design to the “barrier” between the pedestrian and the adjacent parking lots. A pattern of small (1/2”) chainlink mesh will be strategically affixed in places along the backside of the guardrails to hinder climbing while articulating a subtle visual pattern. The massive columns of the freeway structure will be painted red, and uplit, and additional lighting will be provided at the column tops to project more light into the overall space. Finally, a light sculpture will be recessed into the channel of the freeway structure overhead. Its lights will respond to the traffic on the freeway by placing photosensors that will send a pulse of light with each passing car.*
- As stated above, the key components of Team of Five’s design were:
  - 1) A tiered metal sculpture using freeway guardrails,
  - 2) The existing I-880 support columns painted red,
  - 3) Uplighting on the columns with additional lighting on the column tops,
  - 4) A rubberized, undulating sidewalk surface, and
  - 5) A kinetic light sculpture crossing Broadway on the underside of the freeway structure.
- Contract negotiations with the Team of Five were prolonged due to a variety of factors. Ultimately, in May 2002, it was agreed that the artist team would provide design only. A contract with the Team of Five in the amount of \$32,615 was executed in May 2002. The scope included design of the project and development of plans, sections and elevation drawings.
- Further delays were caused by the increase in materials costs over the years, and additional management and engineering expenses, against an established budget of \$250,000.
- Certain elements of the proposal presented challenges, for reasons of cost, practicality, agency regulations and policy issues. In a letter dated October 27, 2003, the Team of Five proposed removal of the light sculpture from the project scope due to the cost implications. They also proposed elimination of the “rolling sidewalk” in favor of a flat walk, to save the

high expense of this element. They added “we feel confident that the project can be built with roughly the same character as originally proposed.”

- The Public Works Agency (PWA) Construction Management Division was contracted to manage the development of the bid package, obtain permits from internal and outside agencies (including CalTrans, BART, PG&E, Traffic Engineering, Electrical Services, ADA Compliance, and Street Maintenance), put the project out for competitive bid, and manage the construction to completion.
- Construction documents based on the Team of Five specifications were prepared by PWA, then reviewed and found “fully acceptable to the Team of Five” (per letter from the team).
- The construction project was bid out with items 1 through 3 as the ‘base bid’ package, and items 4 and 5 as alternates. Note that the awarded construction contract included only items 1 through 3.
- The Public Art Program allocated additional funds to the project. On July 20, 2004, the City Council/Oakland Redevelopment Agency approved a not-to-exceed budget of \$385,000, and authorized PWA to negotiate a contract, which it did, awarding the construction contract to local firm Ray’s Electric. Notice to Proceed was given on September 27, 2004. The final adjusted contract amount was \$308,282. Public Art staff maintained oversight of the project and approved construction invoices.
- Installation was completed in late summer 2005 by the contractor Ray’s Electric, overseen by the Project Delivery division of PWA.
- Over time, the uplights at the base of the columns have been vandalized or broken down due to environmental conditions; most of the fixtures are now gone. Unintentionally, the sculptural guardrails provided extended perching space for the existing pigeon population at the site and the guardrails have become splattered with droppings. A section of guardrail sculpture was damaged by a car in 2011 (though it has since been repaired). Trash collects behind the sculpture foundation posts. Also, there is considerable concern that the sculpture project created contained, secluded spaces for the homeless to hide and sleep in.
- In 2011-12, Oakland Redevelopment Agency (ORA) staff identified key blighted “hotspots” in Oakland and chose several locations to fast-track for improvements. The Broadway Underpass was one of the sites chosen. At that time, Public Art staff contacted artist team leader Nick Gomez and discussed potential improvements to the artwork project, such as new supplementary lighting. ORA staff led a parallel effort to develop new signage and wayfinding for the sides of the bridge overpass. However, with the elimination of Redevelopment, staff was reduced, funds were lost, and the improvement projects were put on hold.
- Efforts to improve the underpass have accelerated recently with the engagement of the new Jack London Improvement District, interest from the Jack London District Association, and new leadership at Visit Oakland (formerly the Oakland Convention & Visitors Bureau). On

April 30, 2014, City Councilmember Lynette McElhaney hosted a town hall meeting to hear community concerns, and to work toward a shared vision and identify potential components of an improved underpass. On June 19, the JLID led a walking tour of the underpass, and followed this up on July 16 with a community workshop to explore potential solutions and visions for the underpass. Meanwhile, the Public Art Program has re-engaged lead artist Nick Gomez in the collaborative effort toward solutions.

- New lighting has been installed in the underpass. PWA is providing routine clean-up of the underpass area with trash collection and monthly steam cleaning. JLID Ambassadors also help to clean and maintain the underpass.

As part of a broad-based City and community partnership, the PAAC and the Public Art Program are participating in the makeover of the I-880/Broadway Underpass. The PAAC's initial and key responsibility is to exercise prudent stewardship over the existing artwork and to make a determination regarding its future.

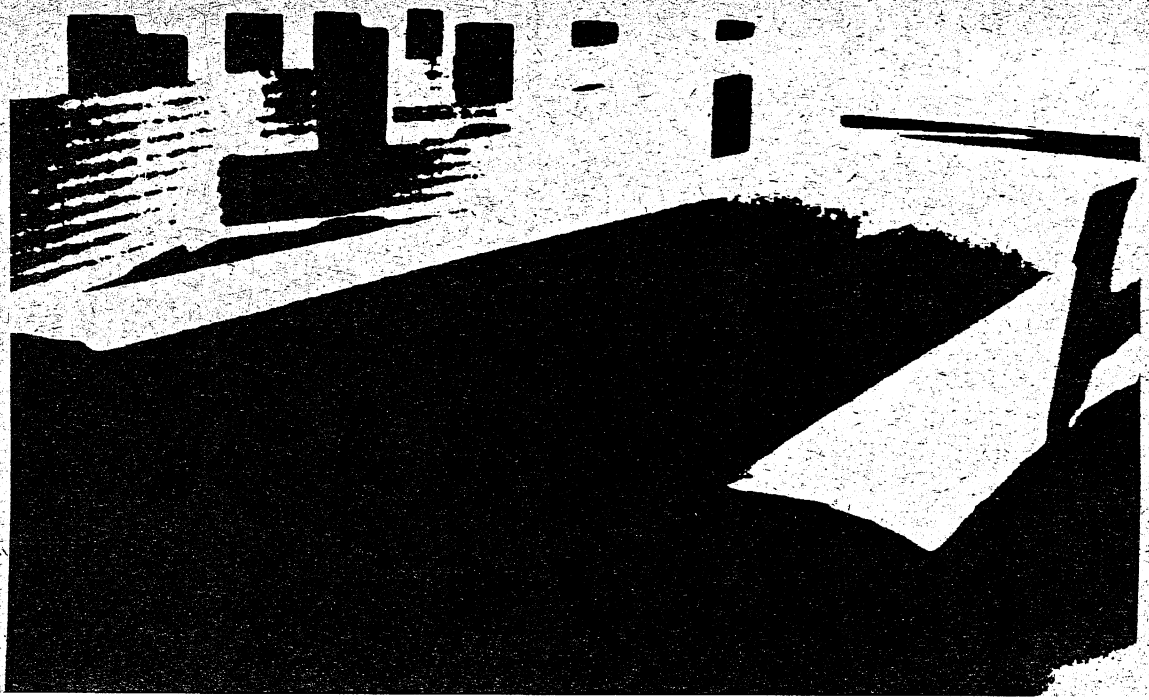


*team of*

5

• October 27, 1999

jeffburris.peggychung.nickgomez.stevejones.robertorovira



## ONE.

Our collaboration in the I-880 overpass competition stems from a desire to become involved in projects that bring about positive environmental impact. In understanding the context of this project as a gateway for the city of Oakland, we recognize that the freeway's presence within the urban fabric represents an inevitable and undeniable component of the city's landscape. Imposing and massive, the highway displaces itself upon the city by dividing it and dictating its own order upon it.

Nevertheless, a close study of the I-880 overpass as it rises above Broadway Street, presents itself as a natural choice for a gateway. Although the highway's abrupt crossing severs the continuity between the vital areas of the waterfront and downtown Oakland, as a mediating threshold, a gateway at the I-880 overpass, best represents a critical link capable of weaving these divided realms.

Although the underpass experiences a large amount of pedestrian traffic, the space under the highway is unavoidably a product of car culture. The freeway prescribes the rules of the space—the car sets the scale and the pace. The existing 18 foot sidewalk is there to distance the pedestrian from the vehicle, and provides perhaps the only discernible sense of security in an otherwise unforgiving environment. The forest of columns, the thick concrete slab above, the colossal turning radius of the ramps, the soot collected on all surfaces, are indicative of a place that responds exclusively to vehicular traffic. One cannot help but recognize that the pedestrian experience in this space is decidedly oppressive. Pedestrians cannot help but quicken their pace when traversing the overpass. Nothing within its footprint relates to or responds to the scale or the sensitivities of the pedestrian.

In analyzing the context of the project, however, we felt that the incorrect approach would be to overlook the space's innate qualities that define its very nature. A solution that would be as transcendent as it would be compatible with the given site, needed to understand and acknowledge the inherent character of the overpass. Hence, rather than divide the auto and the pedestrian experience within the overpass, we decided to use the juxtaposition of these two elements as an opportunity rather than as a limitation. To us, the strength of the project would be derived from a complementary relationship between vehicle and pedestrian—the spectacle of one could and should ultimately reinforce the other. Our challenge would be to harness the spectacle of this concurrent existence.

The guiding metaphor for our project came in the form of a ripple of water. In looking closely at the site, one cannot help but notice that the underpass flows with its own streams and tidal rhythms—evening reflections and daytime shadows, the roll of tire treads on asphalt in the mornings and during rush hour, the movement of pedestrians at different times of day. If the landscape of Oakland were a surface of water, our project would be like a pebble dropped at the intersection of Broadway and I-880. Our intent is to define this intersection as a virtual room—a place where the straight, undifferentiated flows of traffic are altered from their course, and the experience in traversing it is uniquely delimited.

### Team Leader:

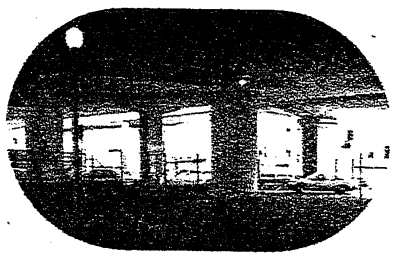
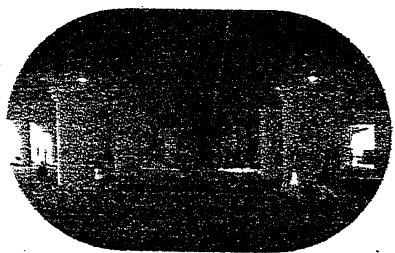
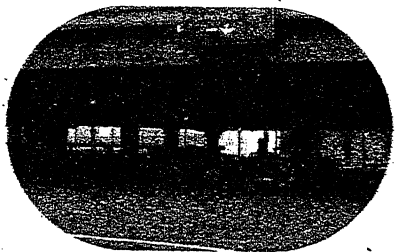
Nick D. Gomez

3629 Thirteenth Avenue  
Number Three  
Oakland, CA 94610

w 415.869.6700 x118

h 510.530.3353

nick@plantainstudio.com



Team of Five

Jeff Burris / Architect

Peggy Chung / Furniture Designer

Nick Gomez / Architect

Steve Jones / Graphic Designer

Roberto Royira / Landscape Architect

## TWO.

The first component of this virtual room is the molding of the walking path. We interrupt the otherwise straight path of the pedestrian and introduce a change that definitively modulates the walking experience. The gentle undulation of the ground plane becomes the first component of our intervention. By providing a change in the existing grade through the use of an undulating ramp on either side of Broadway, the overpass registers in the mind of the passerby because he or she must negotiate a walkway that subtly rises and falls. Much like a ripple of water whose surface rises and falls relative to the adjacent water level, the pedestrian's path rises and falls in relation to the street level.

The second component of our virtual room is the placement of a visual boundary to define the edges of the space. Although we feel that it is necessary to establish the limits of our intervention through the use of a type of "barrier" in the space below the overpass, it needs to be textural and unique in its composition. The use of sculptural walls would not only serve to identify the threshold of the gateway, but they would become a part of the spectacle of a transformed overpass by reducing the massive scale of the overpass's supporting structure while responding to the traffic (both pedestrian and vehicular). Rather than occlude the spaces behind them, the textural walls would additionally be semi-transparent—their overall feeling would be one of lightness.

Thirdly, in an attempt to reduce the vast expanse of dark ceiling beneath the overpass, it is imperative to introduce movement and light into the static mass aloft. To accomplish this, we propose the placement of a very delicate light sculpture in the recessed channel

that divides the overhead. The juxtaposition of an elegantly crafted filigree of lights and its supporting structure cleanly mounted from the overhead, hopes to dissolve the heaviness of the superstructure and add to the magic of a virtual room where the ground plane, the walls, and the overhead have all been carefully articulated. Much like the wake of a ship through an expanse of water, the light sculpture traverses an extended concrete surface whose oppressiveness is otherwise inescapable.

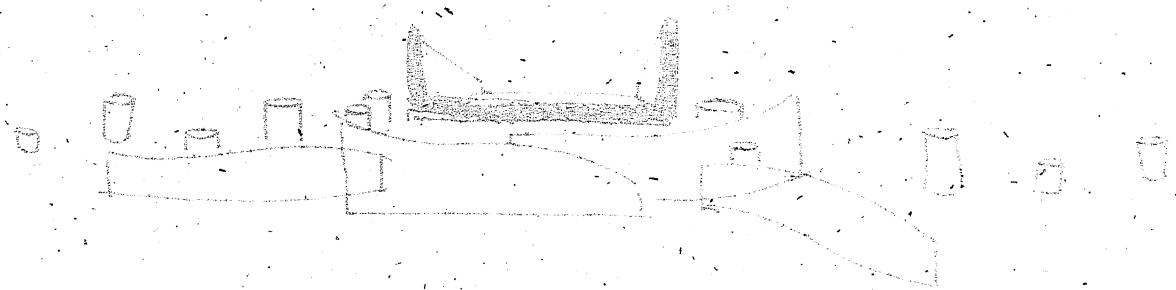
## THREE.

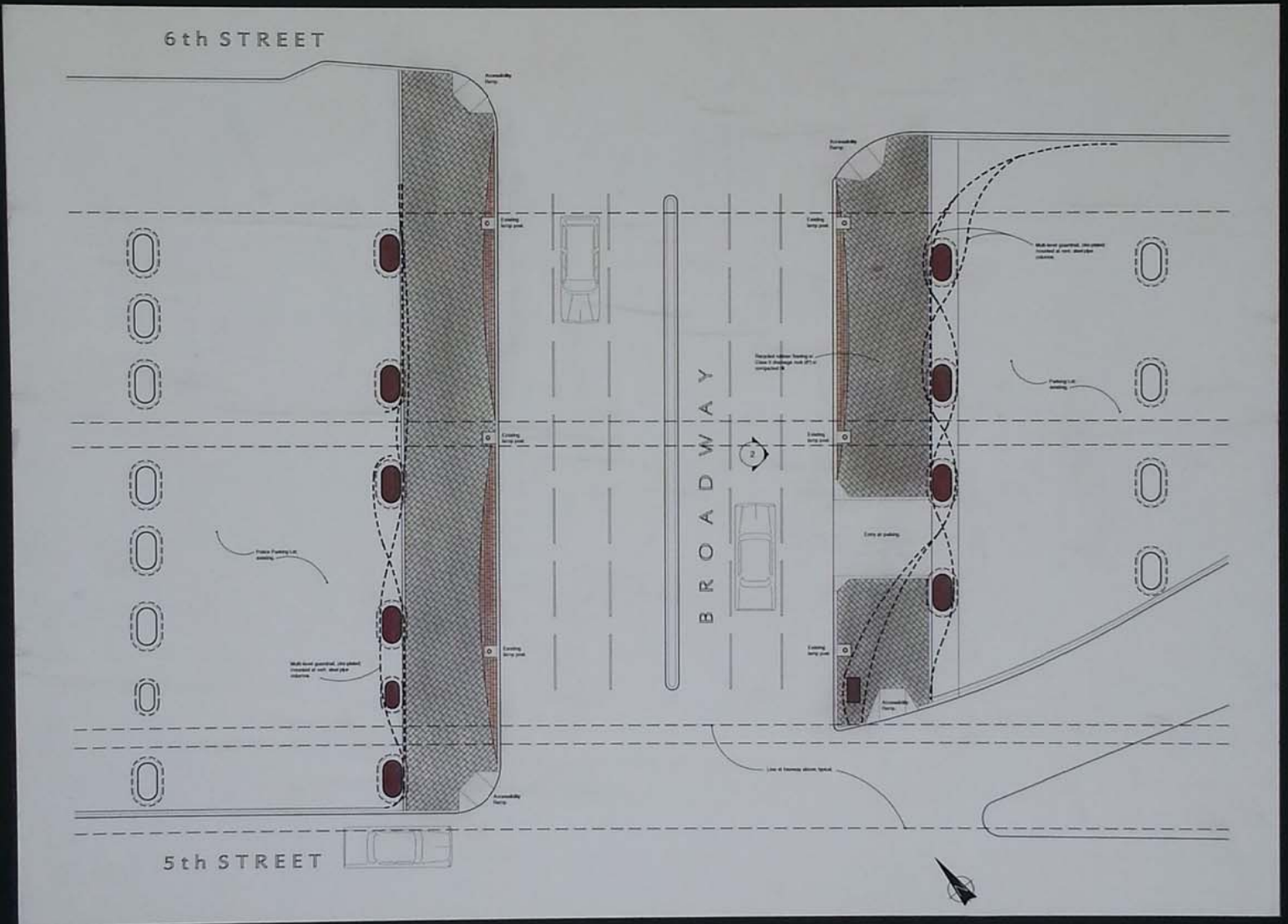
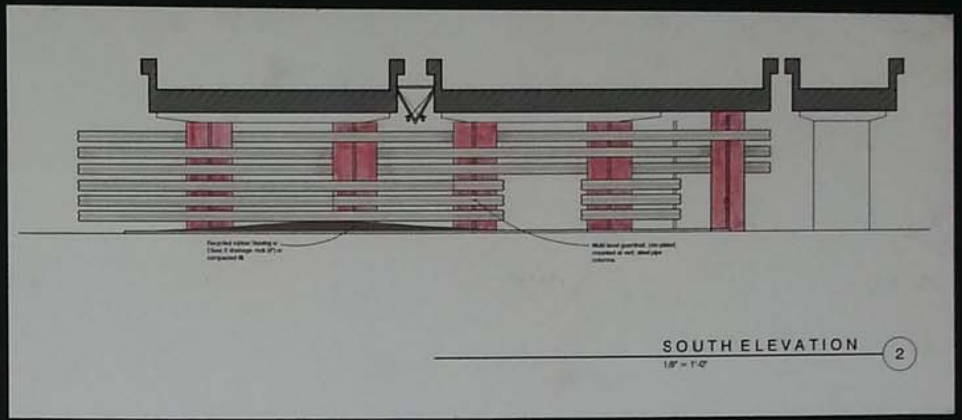
The strength of the gateway we are proposing comes from the use of materials that are "natural" to the context of the highway. In using the highway's own vocabulary in constructing the I-880 gateway, not only do we transform the space we are changing, but we transform the common reading of urban materials whose nature is for the most part accepted as a given. Hence, we chose recycled rubber sheets as the material with which to cover the undulating ramps on either side of Broadway. On a strictly visual level, the granulated black finish of the rubber sheets (commonly used in children's playgrounds), closely resembles that of asphalt. On a tactile level, however, their feel is starkly different. The supple, forgiving quality of rubber underfoot is bound to be a most welcome transition from the hardness of adjacent asphalt. A by-product of the car, recycled rubber additionally finds its poetic adaptation in a gateway whose one of many aims is to transform the dominance of the car into a positively engaging relationship with the pedestrian.

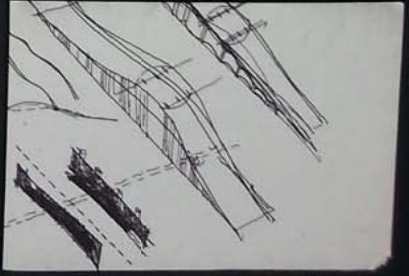
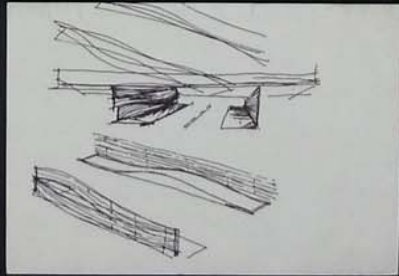
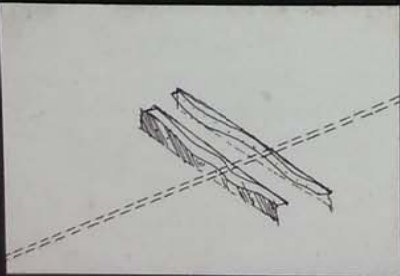
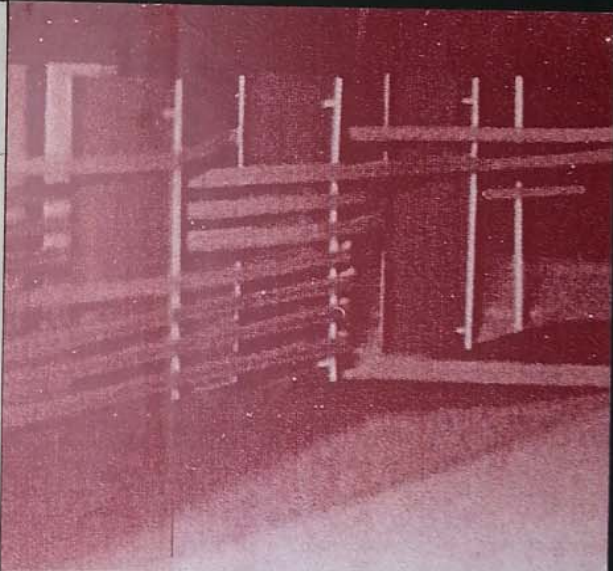
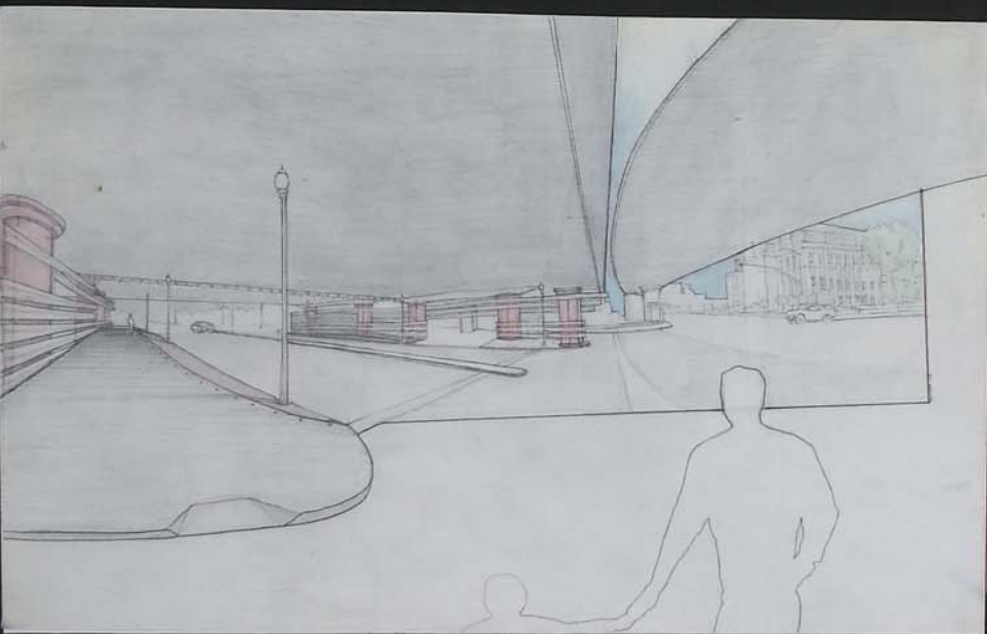
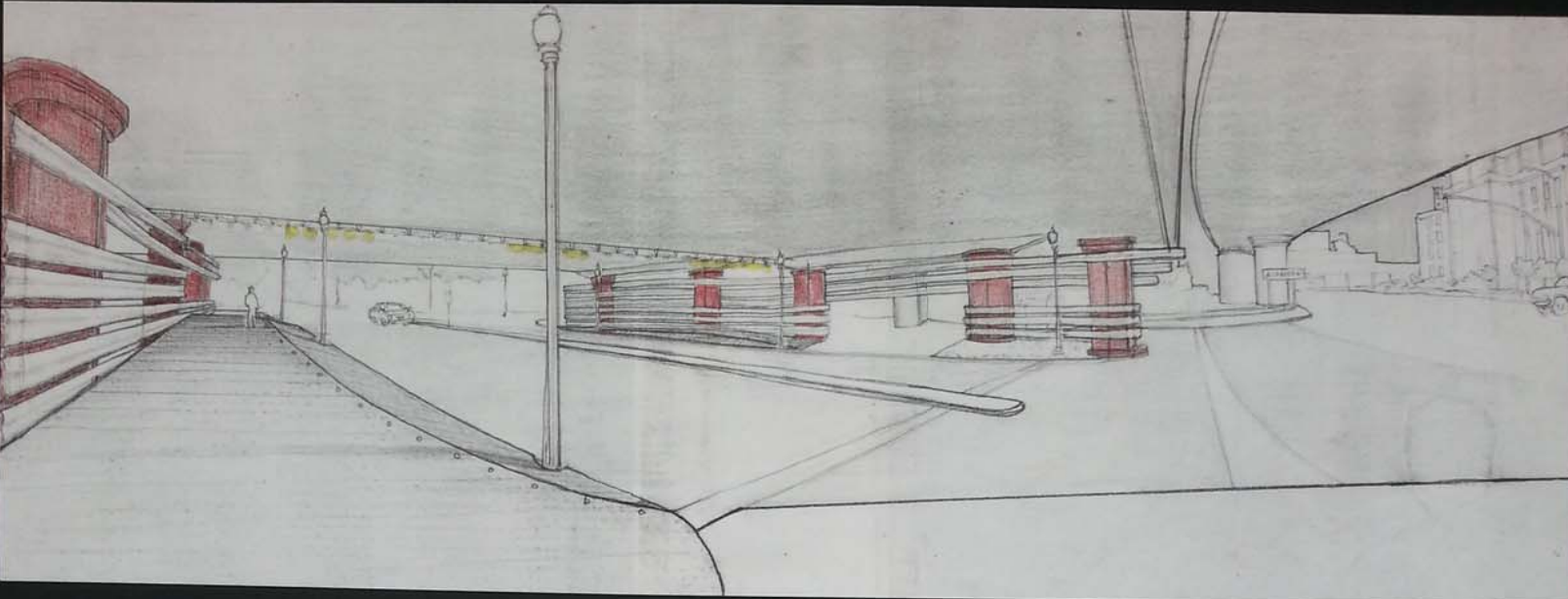


The second component of the gateway consisting of semi-transparent, sculptural walls flanking Broadway, employs lengths of reflective highway rail material in an arrangement that weaves into and around the forest of columns, above and around the passersby. Strictly used as vehicular barriers, the rail material's common function is that of containment and obstruction of traffic flow. In our proposal, we choose to transform its use to that of an ever-changing reflective canvas that adapts to the rhythm of the space's traffic shifts—a rippling wall capable of dematerializing the massiveness of the supporting structure by weaving into it. The varying lengths of zinc-coated metal will reflect the shapes of passersby as much as the lights of vehicle headlamps, turn signals, and brake lights during different times of day.

Lastly, the light sculpture suspended in the recessed channel of the overhead, will consist of a bank of lights that responds to the flow of traffic above the highway. Timed with two motion sensors (one at the beginning and one at the end of the overpass above), the lights will flow across the ceiling below in synchrony with the traffic that is unseen from below the overpass. The light structure registers the changing rhythms of the overpass. Through its timed relationship with the movement of traffic above the highway, the impenetrable nature of the concrete overhead is pierced and rendered transparent, adding to the spectacle of a space whose transformed nature reflects and magnifies the innate qualities of an ever-changing gateway.









**U.S. DEPARTMENT OF TRANSPORTATION**  
**GRANT AGREEMENT UNDER THE**  
**FISCAL YEAR 2021 RAISE GRANT PROGRAM**

This agreement is between the United States Department of Transportation (the “USDOT”), California Department Transportation (the “Recipient”), and the City of Oakland (the “First-Tier Subrecipient”).

This agreement reflects the selection of the Recipient to receive a RAISE Grant for the Reconnecting Oakland: Safe, Reliable, and Equitable Access project.

The parties want the First-Tier Subrecipient to carry out the project with the Recipient’s assistance and oversight.

The parties therefore agree to the following:

**ARTICLE 1**  
**GENERAL TERMS AND CONDITIONS**

**1.1 General Terms and Conditions.**

- (a) In this agreement, “**General Terms and Conditions**” means the content of the document titled “General Terms and Conditions Under The Fiscal Year 2021 Rebuilding American Infrastructure with Sustainability and Equity (RAISE) Grant Program: FHWA Projects,” dated November 4, 2025, which is available at <https://www.transportation.gov/BUILDgrants/grant-agreements>. Articles 8–31 are in the General Terms and Conditions. The General Terms and Conditions are part of this agreement.
- (b) The Recipient states that it has knowledge of the General Terms and Conditions.
- (c) The Recipient acknowledges that the General Terms and Conditions impose obligations on the Recipient and that the Recipient’s non-compliance with the General Terms and Conditions may result in remedial action, terminating of the RAISE Grant, disallowing costs incurred for the Project, requiring the Recipient to refund to the USDOT the RAISE Grant, and reporting the non-compliance in the Federal-government-wide integrity and performance system.

**ARTICLE 2  
APPLICATION, PROJECT, AND AWARD**

**2.1 Application.**

Application Title: Reconnecting the Town: Enhancing Oakland with Safe, Reliable & Equitable Access

Application Date: July 10, 2021

**2.2 Award Amount.**

RAISE Grant Amount: \$13,816,875

Federal Obligation Type: Single

**2.3 Award Dates.**

Budget Period End Date: 6/30/2031

**2.4 Urban or Rural Designation.**

Urban-Rural Designation: Urban

**2.5 Capital or Planning Designation.**

Capital-Planning Designation: Capital

**2.6 Federal Award Identification Number.** The Federal Award Identification Number will be generated when the FHWA Division authorizes the project in FMIS. The Recipient acknowledges that it has access to FMIS and can retrieve the FAIN from FMIS

**ARTICLE 3  
SUMMARY PROJECT INFORMATION**

**3.1 Summary of Project's Statement of Work.**

This project will construct mobility improvements along the Broadway corridor in downtown Oakland, including transit only lanes, new traffic signals, fiber-optic cable to extend the existing ITS network, lighting, and other infrastructure safety improvements and ADA upgrades for people walking.

**3.2 Project’s Estimated Schedule.**

<b>Milestone</b>	<b>Schedule Date</b>
<b>Project: Broadway between 2nd Street and 11th Street &amp; Broadway between 20th Street and Grand Avenue</b>	
Planned Construction Substantial Completion and Open to Traffic Date:	June 30, 2030

**3.3 Project’s Estimated Budget.**

<b>Eligible Project Costs</b>	
RAISE Grant Amount:	\$13,816,875
Other Federal Funds:	\$0
Non-Federal Funds:	\$17,502,994
<b>Total Eligible Project Cost:</b>	<b>\$31,319,869</b>

**ARTICLE 4  
CRITICAL MILESTONE DEADLINES**

**4.1 Critical Milestone Deadlines.**

<b>Milestone</b>	<b>Deadline Date</b>
Planned Construction Substantial Completion Date	June 30,2030

**ARTICLE 5  
PARTY INFORMATION**

**5.1 Recipient’s Unique Entity Identifier.**

Recipient’s Unique Entity Identifier: GBDMTM5J75R6

**5.2 Recipient Contact(s).**

Ephrem Meharena  
DLAE – Transportation Planning and Local Assistance  
California Department of Transportation, District 4  
111 Grand Avenue  
Oakland, CA 94612

## ATTACHMENT A STATEMENT OF WORK

This project will construct mobility improvements along the Broadway corridor in downtown Oakland, including transit only lanes, new traffic signals, fiber-optic cable to extend the existing ITS network, lighting, and bulbouts, and other infrastructure safety improvements and ADA upgrades for people walking.

Project: Broadway between 2<sup>nd</sup> Street and 11<sup>th</sup> Street and Broadway between 20th Street and Grand Avenue

As stated in the RAISE application, the proposed 0.52-mile Broadway segment will accommodate the extension of the city's fiber network on Broadway to just north of Embarcadero West and deliver improvements to bus operations and pedestrian safety on Broadway between 2<sup>nd</sup> Street and Grand Avenue.

- Red bus-only lanes will be installed on Broadway from 2<sup>nd</sup> Street to 11<sup>th</sup> Street and from 20th Street to Grand Avenue. These lanes will enable buses to bypass congestion and deliver faster and more reliable bus service to AC Transit riders.
- Traffic signals will be upgraded at 5<sup>th</sup> and 6<sup>th</sup> Streets to replace aging infrastructure and install mast arms for better visibility. A new traffic signal will be installed at 4<sup>th</sup> Street for pedestrian safety and improved bus operations.
- New ADA curb ramps will improve street safety for pedestrians, particularly those with disabilities.
- High-visibility crosswalk markings will be installed at all intersections between 2<sup>nd</sup> Street and 11<sup>th</sup> Street to increase visibility and improve pedestrian safety.
- Additional intersection safety lighting will be installed at the following intersections: 3rd Street, 4th Street, 5th Street and 6th Street.
- Fiber will be installed on Broadway between just north of Embarcadero West and 7<sup>th</sup> Street, which will enable the City to expand the free Wi-Fi network.

STATE OF CALIFORNIA - DEPARTMENT OF GENERAL SERVICES

**STANDARD AGREEMENT**

STD 213 (Rev. 04/2020)

AGREEMENT NUMBER

22-00023

PURCHASING AUTHORITY NUMBER (If Applicable)

1. This Agreement is entered into between the Contracting Agency and the Contractor named below:

CONTRACTING AGENCY NAME

California State Transportation Agency

CONTRACTOR NAME

City of Oakland, a municipal corporation, acting by and through its Board of Port Commissioners (Port of Oakland)

2. The term of this Agreement is:

START DATE

June 14, 2023

THROUGH END DATE

June 30, 2027

3. The maximum amount of this Agreement is:

\$17,969,402

4. The parties agree to comply with the terms and conditions of the following exhibits, which are by this reference made a part of the Agreement.

Exhibits	Title	Pages
Exhibit A	Scope of Work	1-24
Exhibit B	Budget Detail and Payment Provisions	25-26
Exhibit C *	General Terms and Conditions	
+		
-		

Items shown with an asterisk (\*), are hereby incorporated by reference and made part of this agreement as if attached hereto.

These documents can be viewed at <https://www.dgs.ca.gov/OLS/Resources>

IN WITNESS WHEREOF, THIS AGREEMENT HAS BEEN EXECUTED BY THE PARTIES HERETO.

**CONTRACTOR**

CONTRACTOR NAME (if other than an individual, state whether a corporation, partnership, etc.)

Port of Oakland

CONTRACTOR BUSINESS ADDRESS

530 Water Street

CITY

Oakland

STATE

CA

ZIP

94607

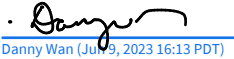
PRINTED NAME OF PERSON SIGNING

Danny Wan

TITLE

Executive Director

CONTRACTOR AUTHORIZED SIGNATURE


  
 Danny Wan (Jul 9, 2023 16:13 PDT)

DATE SIGNED

Jun 9, 2023

**STATE OF CALIFORNIA**

CONTRACTING AGENCY NAME

California State Transportation Agency

CONTRACTING AGENCY ADDRESS

400 Capitol Mall, Suite 2340

CITY

Sacramento

STATE

CA

ZIP

95814


PRINTED NAME OF PERSON SIGNING

Mark Tollefson

TITLE

Undersecretary

CONTRACTING AGENCY AUTHORIZED SIGNATURE


  
 Mark Tollefson

DATE SIGNED

Jun 9, 2023

CALIFORNIA DEPARTMENT OF GENERAL SERVICES APPROVAL

EXEMPTION (If Applicable)

Grant / SCM 4.06

**EXHIBIT A**

**CALIFORNIA STATE TRANSPORTATION AGENCY PROJECT SUPPLEMENT NO. 2**

**AGREEMENT NO.:**

CalSTA 22-00023

**PROVISION SECTION**

This PROJECT SUPPLEMENT hereby incorporates all of the provisions contained in BASELINE AGREEMENT, entered into between **CALIFORNIA STATE TRANSPORTATION AGENCY (CalSTA)** and **PORT OF OAKLAND (officially known as the City of Oakland, a municipal corporation, acting by and through its Board of Port Commissioners, or Port)** on July 21, 2022 and is subject to all the terms and conditions thereof.

For the purposes of this Project Supplement No. 2, the Project is defined as all of the subprojects identified in Section B of Exhibit A.

Notwithstanding Recital 6 on Page 5 of the Baseline Agreement, CalSTA retains its rights and responsibilities under the Baseline Agreement and this Project Supplement and does not delegate any of its rights and responsibilities to Caltrans.

Notwithstanding Section 2.1.1 of the Baseline Agreement, the Port shall submit its Overall Funding Plan to CalSTA for CalSTA's approval.

Notwithstanding Section 2.1.4 of the Baseline Agreement, there is no Caltrans Project Representative for the Project.

Notwithstanding Section 2.2.2.1 of the Baseline Agreement, all references to Caltrans shall be disregarded and any determinations to be made by Caltrans will be made by CalSTA and any notices to be made by Port to Caltrans should be instead made to CalSTA.

Notwithstanding Section 2.2.3.1 of the Baseline Agreement, in determining cost savings as discussed in that section, the Port and CalSTA shall take into account all avoided costs, including avoided design, material, equipment, labor, construction, testing, acceptance and overhead costs, and avoided costs due to time savings, and all the savings in financing costs associated with such avoided costs.

Port of Oakland Truck, Rail and Neighborhood  
Safety Corridor Infrastructure Improvements Design  
CalSTA 22-00023

FUNDING SOURCE	CHAPTER / DATE	FISCAL YEAR	FUND	AMOUNT	PHASE	3 <sup>RD</sup> PARTY CONTRACT	FUND REVERSION DATE
ASSEMBLY BILL 128 (TING, 2021) BUDGET ACT OF 2021 ITEM 0521-102-0001	CHAPTER 21 STATUTES OF 2021 / JUNE 28, 2021	2021/22	GENERAL FUND	\$17,969,402	Environmental & Design	MOU	JUNE 30, 2027

**PROJECT TITLE:** Port of Oakland Truck, Rail and Neighborhood Safety Corridor Infrastructure Improvements Design Projects

**PROJECT SUMMARY:** Of the \$279,500,000 appropriated in the Port of Oakland Budget Item \$17,969,402 are for various design projects of the Port of Oakland Budget Item. The designs are for projects that will substantially improve safety, strengthen connectivity, increase access to Oakland’s Downtown, West Oakland, the Port of Oakland and its historic waterfront, and separate modes so rail, vehicles, pedestrians, and cyclists can more safely navigate the area around the Seaport and reduce goods movement delays.

**DISTRIBUTION LIST**

- CalSTA Accounting
- CalSTA Legal (1)
- Port of Oakland (1)
- City of Oakland (1)

**LIST OF ATTACHMENTS INCLUDED**

- I. Port of Oakland Truck, Rail and Neighborhood Safety Corridor Infrastructure Improvements Design Projects
- II. CalSTA Port of Oakland Baseline Agreement, July 21, 2022
- III. Reimbursement Agreement with UPRR and Authorizing City Council Resolution
- IV. Project Funding Plan

### **Subproject 11 – Planning, Environmental (NEPA) and Conceptual Design Development to Improve the Broadway Transit Corridor**

Advance conceptual design development for improvements on Broadway between 2nd Street and 11th Street. The improvements will install a dedicated bus only lane in each direction, modify existing traffic signals, install new traffic signals, provide additional lighting, improve sidewalks and curb ramps, and install new street trees.

Broadway is Oakland's "main street", and this corridor has become the major transit corridor throughout the AC Transit system. More buses currently operate along Broadway than on any other street in Oakland, and bus service on Broadway connects to all parts of the AC Transit system. The improvements associated with this subproject element along Broadway will expand upon the recently implemented bus-only lanes between 11th Street to 20th Street. The existing bus-only lanes are anticipated to be expanded from nine (9) blocks to 21 blocks, between 2nd Street and Grand Avenue. By designing improved access to reliable transit along Broadway, more people will use transit; thus, eliminating vehicle trips along vital goods movement corridors to/from the Port of Oakland.

This subproject is a candidate for federal funding. A component of the planning process herein may include NEPA certification – if federal grant(s) are awarded.

The partially developed (approximately 10% complete) proposed designs were approved under the approved environmental document, which acknowledged community benefits associated with installing bus only lanes along Broadway. The proposed designs will accommodate the increasing volume of transit users along this corridor.

The next phase of design development is to collaborate with local business owners, local residents, right of way owners, and transit service providers. The collective goal is to finalize the geometric designs of the proposed improvements and depict the geometric decisions onto 35% Geometric Approval Drawings.

STATE OF CALIFORNIA - DEPARTMENT OF GENERAL SERVICES

**STANDARD AGREEMENT**

STD 213 (Rev. 04/2020)

AGREEMENT NUMBER <b>23-00020</b>	PURCHASING AUTHORITY NUMBER (If Applicable)
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1. This Agreement is entered into between the Contracting Agency and the Contractor named below:

CONTRACTING AGENCY NAME

California State Transportation Agency

CONTRACTOR NAME

City of Oakland, a municipal corporation, acting by and through its Board of Port Commissioners (Port of Oakland)

2. The term of this Agreement is:

START DATE

December 15, 2023

THROUGH END DATE

June 30, 2030

3. The maximum amount of this Agreement is:

\$144,246,480

4. The parties agree to comply with the terms and conditions of the following exhibits, which are by this reference made a part of the Agreement.

Exhibits	Title	Pages
Exhibit A	Scope of Work	1-30
Exhibit B	Budget Detail and Payment Provisions	31-32
Exhibit C *	General Terms and Conditions	
+		
-		

Items shown with an asterisk (\*), are hereby incorporated by reference and made part of this agreement as if attached hereto.

These documents can be viewed at <https://www.dgs.ca.gov/OLS/Resources>

IN WITNESS WHEREOF, THIS AGREEMENT HAS BEEN EXECUTED BY THE PARTIES HERETO.

**CONTRACTOR**

CONTRACTOR NAME (if other than an individual, state whether a corporation, partnership, etc.)

Port of Oakland

CONTRACTOR BUSINESS ADDRESS

530 Water Street

CITY

Oakland

STATE

CA

ZIP

94607


PRINTED NAME OF PERSON SIGNING

Danny Wan

TITLE

Executive Director

CONTRACTOR AUTHORIZED SIGNATURE

  
[Kristi McKenney \(Jan 4, 2024 23:03 PST\)](#)

DATE SIGNED

Jan 4, 2024

**STATE OF CALIFORNIA**

CONTRACTING AGENCY NAME

California State Transportation Agency

CONTRACTING AGENCY ADDRESS

400 Capitol Mall, Suite 2340

CITY

Sacramento

STATE

CA

ZIP

95814

PRINTED NAME OF PERSON SIGNING

Mark Tollefson

TITLE

Undersecretary

CONTRACTING AGENCY AUTHORIZED SIGNATURE



DATE SIGNED

Dec 29, 2023

CALIFORNIA DEPARTMENT OF GENERAL SERVICES APPROVAL

EXEMPTION (If Applicable)

Grant / SCM 4.06

**EXHIBIT A**

**CALIFORNIA STATE TRANSPORTATION AGENCY PROJECT SUPPLEMENT NO. 3**

**AGREEMENT NO.:**

CalSTA 23-00020

**PROVISION SECTION**

This PROJECT SUPPLEMENT hereby incorporates all of the provisions contained in BASELINE AGREEMENT, entered into between **CALIFORNIA STATE TRANSPORTATION AGENCY (CalSTA)** and **PORT OF OAKLAND (officially known as the City of Oakland, a municipal corporation, acting by and through its Board of Port Commissioners, or Port)** on July 21, 2022 and is subject to all the terms and conditions thereof.

For the purposes of this Project Supplement No. 3, the Project is defined as all of the subprojects identified in Section B of Exhibit A.

Notwithstanding Recital 6 on Page 5 of the Baseline Agreement, CalSTA retains its rights and responsibilities under the Baseline Agreement and this Project Supplement and does not delegate any of its rights and responsibilities to Caltrans.

Notwithstanding Section 2.1.1 of the Baseline Agreement, the Port shall submit its Overall Funding Plan to CalSTA for CalSTA's approval.

Notwithstanding Section 2.1.4 of the Baseline Agreement, there is no Caltrans Project Representative for the Project.

Notwithstanding Section 2.2.2.1 of the Baseline Agreement, all references to Caltrans shall be disregarded and any determinations to be made by Caltrans will be made by CalSTA and any notices to be made by Port to Caltrans should be instead made to CalSTA.

Notwithstanding Section 2.2.3.1 of the Baseline Agreement, in determining cost savings as discussed in that section, the Port and CalSTA shall take into account all avoided costs, including avoided design, material, equipment, labor, construction, testing, acceptance and overhead costs, and avoided costs due to time savings, and all the savings in financing costs associated with such avoided costs.

Port of Oakland Truck, Rail and Neighborhood  
Safety Corridor Infrastructure Improvements Design  
CalSTA 23-00020

FUNDING SOURCE	CHAPTER / DATE	FISCAL YEAR	FUND	AMOUNT	PHASE	3 <sup>RD</sup> PARTY CONTRACT	FUND REVERSION DATE
ASSEMBLY BILL 128 (TING, 2021) BUDGET ACT OF 2021 ITEM 0521-102-0001	CHAPTER 21 STATUTES OF 2021 / JUNE 28, 2021	2021/22	GENERAL FUND	\$144,246,480	Environmental & Design	MOU	JUNE 30, 2030
<b>PROJECT TITLE:</b> Port of Oakland Truck, Rail and Neighborhood Safety Corridor Infrastructure Improvements Design Projects							
<b>PROJECT SUMMARY:</b> Of the \$279,500,000 appropriated in the Port of Oakland Budget Item as reappropriated in the Budget Act of 2023, \$144,246,480 are for various design and construction projects of the Port of Oakland Budget Item. The designs and construction are for projects that will substantially improve safety, strengthen connectivity, increase access to Oakland's Downtown, West Oakland, the Port of Oakland and its historic waterfront, and separate modes so rail, vehicles, pedestrians, and cyclists can more safely navigate the area around the Seaport and reduce goods movement delays.							

**DISTRIBUTION LIST**

- CalSTA Accounting
- CalSTA Legal (1)
- Port of Oakland (1)
- City of Oakland (1)

**LIST OF ATTACHMENTS INCLUDED**

- I. Port of Oakland Truck, Rail and Neighborhood Safety Corridor Infrastructure Improvements Design Projects
- II. CalSTA Port of Oakland Baseline Agreement, July 21, 2022
- III. Project Funding Plan

estimates, procurement of a construction contractor, and the delivery of all contemplated infrastructure improvements within Subproject 9.

### **Subproject 10 – 7<sup>th</sup> Street Corridor**

7th Street is a primary artery to/from the Port of Oakland, is the cultural and commercial heart of the West Oakland community and connects West Oakland to Downtown Oakland. Subproject 10 will make improvements between Mandela Parkway and Martin Luther King Jr Way to provide multi-modal safety and accessibility by separating bicyclists from truck, transit, and vehicular traffic, improving intersection safety for all modes, especially pedestrians, and ensuring that the corridor improvements facilitate goods movement activities. The improvements include installation of new protected bike lanes, modification of existing traffic signals, installation of new fiber optic cabling, providing additional lighting, improving sidewalks and curb ramps, and installing new street trees.

This Project Supplement No. 3 will provide matching funds resulting in full funding to complete the final design plans, final specifications, final cost estimates, procurement of a construction contractor, and the delivery of all contemplated infrastructure improvements within Subproject 10.

### **Subproject 11 – Broadway Transit Corridor**

Subproject 11 makes improvements on Broadway between 2nd Street and 11th Street, and 20<sup>th</sup> to Grand Ave. The improvements will install a dedicated bus only lane in each direction, modify existing traffic signals, install new traffic signals, provide additional lighting, improve sidewalks and curb ramps, and install new street trees.

Broadway is Oakland's "main street", and this corridor has become the major transit corridor throughout the AC Transit system. More buses currently operate along Broadway than on any other street in Oakland, and bus service on Broadway connects to all parts of the AC Transit system. The improvements associated with this subproject element along Broadway will expand upon the recently implemented bus-only lanes

between 11th Street to 20th Street. The existing bus-only lanes are anticipated to be expanded from nine (9) blocks to 21 blocks, between 2nd Street and Grand Avenue. By designing improved access to reliable transit along Broadway, more people will use transit; thus, eliminating vehicle trips along vital goods movement corridors to/from the Port of Oakland.

This Project Supplement No. 3 will provide matching funds resulting in full funding to complete the final design plans, final specifications, final cost estimates, procurement of a construction contractor, and the delivery of all contemplated infrastructure improvements within Subproject 11.

**Subproject 12 – I-880 and I-980 undercrossings at Washington Street, Market Street, Martin Luther King Jr. Way, Broadway, and 7<sup>th</sup> Street Corridors**

There is a need to improve corridor undercrossing locations to better connect pedestrians and bicyclists walking/riding to and from Downtown Oakland, Jack London Square, and West Oakland. Currently, the underpasses of Washington Street, Market Street, Martin Luther King Jr. Way, and Broadway at the I-880 undercrossings, and along 7th Street at the I-980 undercrossing, are dark, unsafe, and uninviting, thus discouraging people from choosing to walk or bike between neighborhoods. This contributes to more vehicle travel and congestion delaying goods movement in the immediate vicinity of the Port of Oakland.

Subprojects 9, 10, and 11 will install basic roadway and sidewalk enhancements on Martin Luther King, Jr. Way, 7<sup>th</sup> St, and Broadway, respectively, including ADA accessible curb ramps, planned pedestrian or bicycle infrastructure, and basic lighting elements. Subproject 12 will improve real and perceived feelings of safety through lighting, wayfinding, and placemaking to encourage walking and biking through five undercrossings. Examples of placemaking improvements include redesigning undercrossing spaces to ensure clear lines of sight and

reduced shadows, installing enhanced pedestrian scale lighting to improve visibility for and of pedestrians, physically and visually separating and designating pedestrian routes from adjacent under freeway lots with fencing or retaining walls that include human-scaled design features (colors, patterns, textures etc.) that make the space welcoming and reflective of the surrounding community. Adding wayfinding through signs, colors, and other design elements that help people know where they are and see where they want to go will also encourage people to choose their most convenient and direct route without hesitancy. These improvements will address the aforementioned barriers in order to accommodate the increasing volume of users along these corridors. Subproject 12 also includes accessible curb ramps and basic lighting elements along Washington St in addition to the improvements described above.

This Project Supplement No. 3 will provide matching funds resulting in full funding to complete the final design plans, final specifications, final cost estimates, procurement of a construction contractor, and the delivery of all contemplated infrastructure improvements within Subproject 12.

### **Subproject 13 – Parking and Traffic Management**

Reference to Subproject 13 herein is provided for context. There are no Subproject 13 tasks or budgets associated with this Project Supplement No. 3

Based on a technical analysis conducted for the City, parking management has been identified as the most effective strategy at reducing vehicle trips and encouraging more efficient modes of transportation, thereby improving the efficiency of goods movement around the Port area. The Oakland Parking Management Plan (known as "OakPark+") draws on national best practices to build a state-of-the-art parking program to actively manage traffic and reduce overall vehicle trips in the area through innovative on-street and off-street parking strategies. This program is complemented by the roadway design

# AFFORDABLE HOUSING AND SUSTAINABLE COMMUNITIES PROGRAM

## ROUND 9 PROGRAM GUIDELINES

**Originally Posted: Feb. 14, 2025**

**Updated: Feb. 24, 2025**

**Amended: Feb. 25, 2026**

See Council Materials for further  
detail: [https://sgc.ca.gov/meetings-  
events/council/index.html](https://sgc.ca.gov/meetings-events/council/index.html)



CALIFORNIA  
STRATEGIC  
GROWTH  
COUNCIL



## Section 104. Eligible Use of Funds

The **AHSC Program** funds **Capital Projects** and eligible **Program Costs** within **TOD, ICP** and **RIPA Project Areas** consistent with requirements of Section 102, as follows:

- **Affordable Housing Development (AHD)**
- **Housing Related Infrastructure (HRI)**
- **Sustainable Transportation Infrastructure (STI)**
- **Community Education and Other Program Costs (PGM)**

Each **Capital Project** or **PGM** must be unique to a single application and cannot be split over multiple applications.

Examples of **Eligible Costs** within each category of eligible **Capital Projects** and **PGMs** are identified below. Note that these are examples and not an exhaustive list. To be considered a stand-alone component under any of the categories, the improvements must meet the **Guidelines** definition of that component (i.e., **AHD, HRI, STI, or PGM**):

- (a) Eligible Costs for AHD Capital Projects are limited to:
- (1) Loans for Rental AHD. Eligible loan costs for a Rental Housing Development, as specified in Section 7304 of the MHP Guidelines.
  - (2) Grants for **Homeownership AHD**. Eligible grant costs as specified in Section 400.2 of the **CalHome** Guidelines dated December 30, 2022.
  - (3) Soft costs such as those incidentally but directly related to construction or other pre-development components including, but not limited to, planning, engineering, construction management, architectural, and other design work, required mitigation expenses, appraisals, legal expenses, and necessary easements. Soft costs shall not exceed 10 percent of costs associated with the funding request for the **AHD Capital Project**.
  - (4) Bicycle parking at the **AHD** will be considered only as an eligible **AHD** cost.
- (b) **Eligible Costs** for **HRI Capital Projects** are limited to the following costs:
- (1) Capital improvements that are an integral part of, or necessary to facilitate the development of the **AHD** or required by a **Locality**, transit agency, or special district as a condition to the approval of the **AHD**.
  - (2) **Factory-Built Housing** components utilized in the construction of the **AHD**, including deposits required to initiate construction.
  - (3) **HRI** related soft costs such as those incidentally but directly related to the **HRI Capital Project** construction or other pre-development components including, but not limited to, planning, engineering, construction management, architectural, and other design work, required mitigation expenses, appraisals, legal expenses, and necessary easements. **HRI** Soft costs shall not exceed 10 percent of costs associated with the **HRI Capital Project**.
  - (4) Required environmental remediation necessary for the **HRI Capital Project** where the cost of the remediation does not exceed 50 percent of **AHSC Program** award amount.
  - (5) Real property acquisition (not inclusive of the **AHD** site) of the **HRI Capital Project** site and associated fees. Real estate commissions for purchase or acquisition are not an eligible expenditure.
  - (6) Impact fees required by local ordinance are eligible for funding only if used for the identified eligible **HRI Capital Project** not to exceed \$300,000.
  - (7) The purchase and installation of on-site energy storage in the form of battery arrays, as certified by an energy consultant or architect.

- (8) Examples of eligible **HRI** costs include:
- Installation of energy efficiency and renewable energy capital improvements
  - Installation of broadband internet trunk line or fixed wireless infrastructure
  - Onsite publicly accessible **ZEV** Open Network charging infrastructure
  - **Urban Greening** and **Water Efficiency** capital improvements
  - Zero emission generators
- (c) Eligible costs for **STI Capital Projects** (including **Active Transportation** and transit infrastructure) are limited to the following costs:
- (1) Capital improvements that either:
- (A) Result in the improvement or addition of infrastructure that encourages mode-shift by enhancing: 1) public transit access, speed, and/or reliability; 2) pedestrian network; or 3) bicycle network (includes public bike-share infrastructure and fleet), as well as transit operations that directly support transit expansion, within the defined **Project Area**; or,
- (B) Are publicly accessible and provide supportive amenities to cyclists, pedestrians, and transit riders (e.g., bike parking, bus shelter, benches, street trees, etc.) within the defined **Project Area**
- (i) Any **STI** that is publicly accessible must be equally accessible to all members of the public in accordance with state and federal anti-discrimination laws. This includes providing full and equal access to people with disabilities.
- (2) Soft costs such as those incidentally but directly related to construction or project plans, specifications and estimates including, but not limited to, planning, engineering, construction management, architectural, and other design work, environmental impact reports and assessments, appraisals, legal expenses, and necessary easements. Soft costs shall not exceed thirty (30.0) percent of costs associated with the **STI Capital Project**.
- (3) **Activity Delivery Costs** that are associated with the implementation of the **STI Capital Project** not to exceed 10 percent of the costs associated with the **STI Capital Project**.
- (4) Transit operations expenditures for up to 10 years that directly expand fixed route transit, **On-Demand**, or paratransit service by supporting new, restored, or expanded routes and may include wages, maintenance, and other costs to operate those services.
- (5) All vehicles purchased using **AHSC Program** funds must be **ZEV**. Transit types that do not have an approved zero emission passenger locomotive for use, must provide documentation stating so, and purchase vehicles that meet EPA Tier 4 emission standards.
- (6) Other **STI Capital Project** costs required as a condition of local approval for the **STI Capital Project**, as approved by the **Department**.
- (7) Examples of eligible **STI** costs also include:
- Installation of new or improved walkways that improve mobility and access of pedestrians
  - Installation of new or improved bikeways that improve mobility and access of cyclists
  - **Pedestrian Access Route** improvements
  - Installation of new or improved pedestrian crossings or over-crossings
  - Repaving and road reconstruction costs, only for the portion of the roadway

- where the new or improved walkway and bikeway is installed
- Streetscape improvements, including, but not limited to the installation of lighting, signage, or other related amenities that improve the safety or convenience of pedestrians, cyclists, or transit riders, but do not increase capacity for private vehicles
- Street crossing enhancements including installation of accessible ramps or pedestrian signals
- Installation of traffic calming measures including development of curb extensions, roundabouts, median islands, traffic diverters, chicanes, “road diets”, and lane narrowing projects
- Signage and way-finding markers for pedestrians or transit users
- Bike sharing infrastructure and fleet
- Signage and striping of a dedicated bus lane
- Transit operations for new service or service expansion
- Transit **ZEVs**, charging, or transit vehicle storage infrastructure for new service or service expansion
- **ZEVs** and charging infrastructure for use in a **Carshare** program that provides its service for a reduced cost for low-income participants
- Transit related equipment to increase service or reliability, including software and related items necessary for managing public access to and use of **On-Demand Transit**
- **Transit Signal Priority (TSP)** technology systems
- Transit passenger amenities (e.g., Wi-Fi access, Digital or Integrated Fare Collection)
- Street furniture (e.g., benches, shade structures, etc.)
- Development or improvement of transit facilities or stations
- Real-time arrival/departure information systems
- Development or improvement of shelters or waiting areas at **Transit Stations/Stops**
- Transit fare machine purchase or improvements
- Publicly accessible bicycle parking or repair kiosks
- Bicycle carrying devices on public transit
- Station area signage capital improvements
- **Urban Greening** and **Water Efficiency** capital improvements associated with other **STI** eligible components.

(d) **PGMs**

- (1) **PGMs** include those costs typically associated with 1) program creation or 2) expansion of existing programs to serve new populations or offer new program service and implementation. Eligible costs may include operational costs for programs for the term of the grant. Access and availability of **PGMs** may be limited to **AHD** residents or may be offered to the greater community. Additionally, costs and fees associated with the ongoing provision of broadband internet service, as defined in Section 102(d)(9), provided free of charge to the **AHD** residents are an eligible **PGM**.
- (2) The total grant amount for **PGMs** within a **Project Area** shall not exceed \$600,000. Costs incurred for required transit passes or cards described in Section 103.1(g)(2) will not contribute to this cap.
- (3) Examples of eligible **PGM** costs also include:

- Pedestrian and bicycle safety education programs
  - Activities listed under Section 111 QPS Anti-Displacement Activities
  - Development and implementation of “walking school bus” or “bike train” programs
  - School crossing guard training programs
  - Bicycle and pedestrian safety clinics or bike rodeos
  - Safe Passages Programs
  - Bike sharing program operations
  - **ZEV Carshare** programs
  - Transit subsidy and Universal ‘Mobility Wallet’ programs
  - Education and marketing of transit subsidy programs
  - **Transportation Demand Management (TDM)** programs
  - Air pollution exposure reduction program
  - Workforce development partnerships
  - Digital or financial literacy programs for **AHD** residents
  - Tenant education and support services (e.g., finances, legal, wellness, workforce)
- (e) Each AHSC application may budget up to 2 percent of their total funding request for **Employment Benefits and Outcomes Reporting**. This amount will scale with the size of the **Applicant’s** funding request. **Applicants** should consider the size of their loan and grant funded project components when allocating this item into capital cost budgets. **Employment Benefits and Outcomes Reporting** costs are not included within the soft costs cap.
- (f) Ineligible costs include, but are not limited to, all the following:
- (1) Routine maintenance or operations of transportation infrastructure unrelated to AHSC-funded transit service, including the general transit fleet;
  - (2) In lieu fees for local inclusionary housing programs;
  - (3) Ongoing operational costs beyond the term of the grant for **PGMs**;
  - (4) Costs associated with automobile or motorcycle parking (excluding **ZEV** charging infrastructure);
  - (5) Costs associated with fossil fuel-based backup power;
  - (6) Procurement, site preparation, installation, or operation of fossil fuel-based generators; and
  - (7) Re-syndication of an **AHD**.

**EXHIBIT E**

PROJECT-SPECIFIC PROVISIONS AND SPECIAL TERMS AND CONDITIONS

1. Project-Specific Provisions

The following are project-specific terms and conditions (and shall inform the references made to project-specific information not contained in prior exhibits).

**Provision A.1** (As Referenced in Exhibit A, section 1)

The Project Report is dated December 19, 2025.

**Provision A.2** (As Referenced in Exhibit A, section1)

The Award Letter is dated December 10, 2025.

**Provision A.3** (As Referenced in Exhibit A, section 3)

The Scope of Work (“Work”) for this Agreement shall consist of one or more of the following categories, by or on behalf of the Recipient, within the Program Project Area:

Included ("X")	Grant Award Categories
X	Housing Related Infrastructure (HRI)
X	Sustainable Transportation Infrastructure (STI)
X	Program Costs (PGM)

## EXHIBIT E

\*Program Assisted Units must equal at least 20 percent of the total residential units as Affordable Units with an overall Project average affordability of all Restricted Units within the Project no greater than 50 percent represented by Area Median Income (AMI)

\*\*Total Restricted units include all units restricted by the Program and TCAC. The Program Award amount was calculated based on the number of Total Restricted Units.

\*\*\*The HRI Grant amount, if any, was calculated based on the number of Total Restricted Units.

### **Provision A.5** (As Referenced in Exhibit A, section 3A)

#### Housing Related Infrastructure

The HRI Work shall consist of the following:

HRI#1 will be used to fund a contract with a local artist to design and install public art to the location of the project.

HRI#2 will be used to cover a portion of the school district impact fee for the 285 12th Street project.

### **Provision A.6** (As Referenced in Exhibit A, section 3B)

#### Sustainable Transportation Infrastructure

The STI Work shall consist of the following:

STI component number one will improve red bus only lanes extending the existing bus-only lanes (Phase 1); installing Transit Signal Priority (TSP); New bus shelters, seating, and trash cans at bus stops, additional street trees, landscaping, and public seating along the corridor, new ADA curb ramps, high-visibility crosswalks, upgraded intersection safety lighting, wayfinding signage and Broadway/I-880 underpass enhancements. The additional improvements include removal of the existing slip turn at the 6th Street and Broadway off-ramp intersection, fiber-optic cabling on Broadway between Embarcadero West and 7th Street, and upgrading traffic signals.

STI component number two aims to improve pedestrian and bicycle safety along Martin Luther King Jr. Way. STI improvements will include the installation of pedestrian-scale lighting, seating and other amenities, address sidewalk hazards, and extended sidewalks at the intersections with updated ADA curb-ramps, a new ~~raised~~ two-way

## EXHIBIT E

cycle track on Martin Luther King Jr. Way between 2nd Street and 14th Street, which will connect the existing cycle track will connect existing and planned bike facilities. Other new installations include high-visibility crosswalk markings, pedestrian lighting, planting new street trees and installing new traffic signal mast arms, protected left turns, bike signals, and pedestrian countdown heads. Additional improvements will include installing fiber optic cable between Embarcadero West and 7th Street and improving traffic signal coordination along the corridor.

STI component number three will reconnect West Oakland and Downtown Oakland, along 7th Street. The STI improvements will include a new bike path connection to Downtown that is fully separated from vehicle traffic (Class IV), constructing bus boarding islands to improve transit access and reliability, shortening pedestrian crossings and installing crosswalk improvements, upgrading traffic signals and installing new signals with Transit Signal Priority. The installation of pedestrian lighting for increased visibility, and sidewalk upgrades. Additional improvements also include planting trees, landscaping and the installation of fiber optic cables to improve signal coordination.

### **Provision A.7** (As Referenced in Exhibit A, section 3C)

#### Program Costs

The PGM Work shall consist of the following:

PGM#1 will provide free AC Transit Easy Pass transit passes to all residents of the housing development for a period of three years. These passes provide unlimited free rides to the passholder on all AC Transit routes (including Transbay bus lines).

PGM#2 will provide free wireless internet to all residents for a period of three years. These funds will support the operating cost of this program and will cover the internet service provider's fee for high-speed internet provision to all units.

PGM#3 will provide training from Rising Sun to East Bay community members for union construction careers through its ten-week hands-on apprenticeship readiness program, Opportunity Build. To support participants on their career paths, Opportunity Build will provide each participant with twelve months of case management, job placement services, and a full suite of wraparound support services.

PGM#4 will provide eviction prevention services and tenant legal counseling. Centro Legal de la Raza ("Centro Legal") will provide comprehensive legal services to prevent

**AMENDMENT NO. 1**  
to  
**PROJECT FUNDING AGREEMENT**  
between  
**ALAMEDA COUNTY TRANSPORTATION COMMISSION**  
and the  
**CITY OF OAKLAND**  
for the  
**BROADWAY STREETScape AND TRANSIT IMPROVEMENTS**

This AMENDMENT NO. 1, made and entered into by and between ALAMEDA COUNTY TRANSPORTATION COMMISSION, a joint powers agency (“ALAMEDA CTC”), and the CITY OF OAKLAND, a public agency (“PROJECT SPONSOR”), is dated for reference purposes only as of December 5, 2024.

A. ALAMEDA CTC and PROJECT SPONSOR entered into a Funding Agreement dated May 25, 2023 (“AGREEMENT”) to implement an eligible project (“PROJECT”) to enhance pedestrian mobility and make transit improvements, as such PROJECT is further described in the AGREEMENT.

B. The parties now wish to amend the AGREEMENT, pursuant to this AMENDMENT NO. 1, to extend the AGREEMENT's expiration date from December 31, 2024 to December 31, 2025, pursuant to that certain letter from PROJECT SPONSOR dated October 14, 2024, and further pursuant to the action taken by the governing body of the ALAMEDA CTC at its meeting on December 5, 2024.

NOW, THEREFORE, the parties agree to amend the AGREEMENT as follows:

**AMENDMENT**

1. The expiration date set forth in the AGREEMENT is hereby extended by twelve (12) months from December 31, 2024 to December 31, 2025 to provide additional time for PROJECT SPONSOR to implement the PROJECT.

2. Appendix A (Project Control Information) is replaced with the Revised Appendix A attached hereto and incorporated herein by this reference.

3. Appendix B (Alameda CTC Administered Funds Obligated by this Agreement) is replaced with the Revised Appendix B attached hereto and incorporated herein by this reference.

4. Appendix C (Request for Reimbursement and Reporting Requirements) is unchanged and is attached hereto and incorporated herein for reference purposes only.

5. Appendix D (Local Business Contract Equity Program Requirements) is unchanged and is attached hereto and incorporated herein for reference purposes only.

6. Appendix E (Deliverables and Due Dates) is replaced with the Revised Appendix E attached hereto and incorporated herein by this reference.

7. Appendix F (Project Performance Measures) is unchanged and is attached hereto and incorporated herein for reference purposes only.

8. Appendix G (Transportation Fund for Clean Air Policies) is unchanged and is attached hereto and incorporated herein for reference purposes only.

9. Except as amended hereby, the terms and provisions of the AGREEMENT remain in full force and effect and are hereby ratified and confirmed.

*[Signatures on the next page]*

## APPENDIX A-1

### PROJECT DESCRIPTION

#### **Project Description:**

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This project will enhance mobility for people walking, taking transit and driving in downtown Oakland on Broadway between 2nd Street and 11th Street and between 20th Street and Grand Avenue.

Improvements include the following:

- Updated curb ramps, installation of pedestrian push buttons and installing high visibility crosswalks.
- Intersection and signal modifications including leading pedestrian intervals, concrete crosswalk reconstruction, and additional pedestrian lighting.
- Roadway repair/replacement and pavement rehabilitation.
- Red transit-only lanes, consolidation of bus stops, and removal of the free right from WB 6th Street to NB Broadway.

Alameda CTC funding obligated by this agreement is for the Final Design (PS&E) development for this project.

#### **Project Limits**

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- On Broadway between 2nd Street and 11th Street and on Broadway between 20th Street and Grand Avenue.

**APPENDIX A-2**

**PROJECT SCOPE DETAIL BY PHASE**

The ALAMEDA CTC ADMINISTERED FUNDS obligated by this AGREEMENT are to support the project phase(s) identified and described below:

**Final Design (PS&E)**

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- Development of the Final Design (PS&E) package associated with the PROJECT as described in Appendix A-1

**APPENDIX A-3**  
**PROJECT MILESTONE SCHEDULE**

<b>Phase/Milestone</b>	<b>Begin (Mo/Yr)</b>	<b>End (Mo/Yr)</b>	<b>Revised Begin (Mo/Yr)</b>	<b>Revised End (Mo/Yr)</b>
Final Design (Plans, Specifications and Estimate (PS&E))	06/2023	10/2024	No Change.	04/2025
Construction	06/2025	09/2029	09/2025	12/2029



**Cultural Affairs Division**  
**Economic & Workforce Development Department**

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TO: Public Art Advisory Committee  
ATTN: Sarah Miller and Katerina Leventi, Co-chairs  
FROM: Kristen Zaremba, Public Art Coordinator  
DATE: April 6, 2026  
RE: PAAC 4-6-26 Item VII. Staff Report

Rockridge Temescal Greenbelt Public Art Project by Mark Brest van Kempen – Condition Update and Restoration Recommendation

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**SUMMARY**

Staff recommend that the Public Art Advisory Committee (PAAC) receive a report and approve the staff recommendation to allocate maintenance funds not to exceed \$15,000 for restoration of the public art project entitled **Views of the Greenbelt**, by artist Mark Brest van Kempen, located at the Rockridge Temescal Greenbelt off Claremont Avenue between Hardy and Clark Streets.

**BACKGROUND**

The Rockridge Temescal Greenbelt (RTG) Public Art Project by Oakland artist Mark Brest van Kempen, entitled **Views of the Greenbelt**, is composed of eight stations along the greenbelt between Hardy Park and Redondo Park at Clark Street in Council District 1, and runs behind the California Department of Motor Vehicles offices at 5300 Claremont Avenue. The project has been subject to vandalism sporadically over the years, from graffiti tagging to random thefts of metal elements, since installation in 2009 and is currently in need of restoration. Community stakeholders, including representatives from the Friends of the Rockridge Temescal Greenbelt (FROG) Park committee, have requested attention to the project’s maintenance needs and future project sustainability. The artist has also met with City staff and community members to review the project conditions and is available and eager to restore the artwork.

The PAAC is requested to receive and review this staff report including the art project history and current conditions, and to vote on the staff recommendation to allocate funds for the artist to restore the artwork with minor modifications in fabrication methodology, informed by current project conditions, to ensure project longevity.

As background for the PAAC’s review and discussion, a brief history of the project is summarized below.

PAAC 4-6-26 Item VII

## **Historical Overview**

### **Artwork Opportunity and Artist Selection:**

The original public art opportunity was generated by City funded greenbelt landscaping improvements, predominantly by 1.5 % for public art funding from the Measure DD Bond program, in addition to Council District 1 “pay-go” funds for local investment.

Public Art Program staff issued a Request for Qualifications (RFQ) Public Art Opportunity for \$60,000 in April 2005. The public art component was intended to elevate and celebrate the watershed, culverted creek and local flora and fauna, and as an interpretive art project, specifically to “help orient park users to the entire Greenbelt path by designing and placing identification markers or sculptures which highlight various park features, locations, connections and entrances” (**Attachment A**).

17 artist applications were received in response to the RFQ. A ten-member selection panel, with community representatives, arts professionals and City staff selected three artists/artist teams to develop proposals and interview for the project. Mark Brest van Kempen, an interdisciplinary artist who has created artwork using the landscape as a sculptural material, was selected through this competitive process to develop his concept for a series of viewing scopes and sculptures creating different views of the greenbelt, complimented with interpretive text panels. The selection panel recommendation was approved unanimously by the Public Art Advisory Committee on August 8, 2005 (**Attachment B**), and the artist was subsequently contracted for design, fabrication and installation.

In 2006 the project was augmented, and an additional \$20,000 in funding was allocated to create an accessible sculptural podium showcasing the installation, located behind the DMV, to meet Americans with Disabilities Act requirements (**Attachment C**), for a total artist’s contract budget of \$80,000. The additional funding was approved as part of a larger allocation by City Council Resolution 83316 CMS in May 2011 (**Attachment D**).

### **Design Development and Project Delivery:**

Design development and realization of the entire project, including the landscaping improvements and artwork commission, took multiple years to finalize during discussions regarding project accessibility and community interest in augmenting the project elements. Brest van Kempen’s preliminary conceptual proposal, which remained thematically consistent through final project designs, emphasized the natural environment through “the discovery of these life-like yet artificial sculptures, which heighten the viewer’s awareness of the real plants, animals and the history that surround them; while simultaneously underscoring the fact that the greenbelt is a man-made landscape.” The artwork was installed and celebrated as an engaging enhancement to the greenbelt and officially dedicated in 2009 (**Attachment E**).

## **Ongoing Maintenance and Greenbelt Conditions:**

The greenbelt is a publicly open area 24 hours a day, book-ended by two small parks, and covering four city blocks running through heavily vegetated areas and along City streets. FROG Park representatives and community members regularly monitor the greenbelt. Despite ongoing monitoring, since installation in 2009, the project has been exposed to sporadic graffiti tagging and theft of individual spotting scopes and small bronze sculpture elements set into the landscape. Community volunteers and City staff have removed and covered graffiti when possible, and the artist was contracted previously to recast some stolen elements. Ongoing maintenance post-pandemic conditions have continued to be challenging.

## **Current Conditions, Next Steps and Staff Recommendations:**

Despite these challenges, Public Art Program staff, community members supportive of the project, and the artist have all been committed to addressing the damaged elements. In 2024, community members, the artist and Public Art Program staff began meeting to discuss possible restoration, alternative means to replace missing sculptures in different materials less subject to theft, and plans for accessing funds to cover the restoration. The artist developed a working budget of approximately \$8,400 to repair the existing elements and replace three missing sculptures. Efforts to address the existing project conditions have accelerated recently with the Council adoption of the FY 2025-27 Budget, which included allocation of funds for Civic Art Collection maintenance.

On March 2, 2026 the artist and Public Art Program staff met with FROG Park community representatives Teresa Nelson and Steve Costa, PAAC co-chairs Sarah Miller and Katerina Leventi, and District 1 Councilmember Zac Unger to inspect and discuss project conditions and restoration strategies.

Staff are recommending a restoration funding allocation not to exceed \$15,000. to cover the restoration, and a contingency for anticipated artist labor, materials and administrative expenses, including materials escalation and Public Works facilities maintenance expenses. Any unused funds will revert to the Public Art Project fund for other maintenance needs.

The artist is available to replace missing spotting scopes with a nominal fee of \$500 for materials. If the total restoration allocation is approved, the process to restore and/or modify all artwork elements at the project site will take several months through the summer of 2026, including development of an updated budget to cover all related costs for restoration and distribution of funds to the artist. Brest van Kempen is currently teaching at California College of the Arts and is an artist in residence at Recology San Francisco. He has confirmed that he is available to complete the actual restoration work this summer. In the interim, Public Art Program staff will coordinate with Public Works facilities maintenance staff and the community to discuss future maintenance strategies, specifically coordination of graffiti abatement, paint color selection for on-site clean up, as a first step to address current site conditions and to enhance safety.

PAAC 4-6-26 Item VII

## RECOMMENDATIONS

Staff recommend that the Public Art Advisory Committee (PAAC) receive a report and approve the staff recommendation to allocate maintenance funds not to exceed \$15,000 for restoration of the public art project entitled **Views of the Greenbelt**, by artist Mark Brest van Kempen, located at the Rockridge Temescal Greenbelt off Claremont Avenue between Hardy and Clark Streets.

Respectfully submitted,



Kristen Zaremba, Public Art Coordinator

### Attachments:

Project Site Images- Original Installation and Current Conditions- Below

- A. 2005 Rockridge Temescal Greenbelt – Frog Park RFQ
- B. 2005 PAAC Staff report on artist selection
  - a. Original artist’s conceptual proposal
- C. 2006 Staff report on augmented project scope
- D. 2011 City Council Funding Resolution
- E. 2009 Project Dedication Handout



PAAC 4-6-26 Item VII



Cultural Arts Department  
1 Frank Ogawa Plaza, 9<sup>th</sup> Floor,  
Oakland CA 94612  
[www.oaklandculturalarts.org](http://www.oaklandculturalarts.org)



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REQUEST FOR QUALIFICATIONS  
Public Art Opportunity  
**ROCKRIDGE-TEMESCAL GREENBELT**  
**Application Deadline – April 29, 2005**

3/30/05

**Introduction:** The City of Oakland in conjunction with Friends of Rockridge-Temescal Greenbelt (FROG) is seeking a public artist or artist team to design art elements to be incorporated into Phase II development of the Rockridge-Temescal Greenbelt in north Oakland. The goal of the artwork project is to help orient park users to the entire Greenbelt path by designing and placing identification markers or sculptures which highlight various park features, locations, connections and entrances. The Greenbelt follows Temescal Creek from Hudson Street at Hardy Park to the playground at Redondo Park, meandering over busy residential streets and through quiet greenways between the north Oakland neighborhoods of Rockridge and Temescal. Along the path of the creek, now cultivated, a seasonal water feature meanders through the park alongside a pedestrian pathway. The successful artist will develop a creative and playful way of marking the Greenbelt using the creek as a unifying element.



**Public Art Opportunity:** The design elements should contribute to a distinct identity for the Rockridge-Temescal Greenbelt. The artwork should be consistent, interesting, and an inspired visual design for all sign and marker elements throughout the Greenbelt. The artwork, which can be a repeating sculptural element, should create a recognizable visual link to the major elements of the Greenbelt. *The artwork/markers need to engage and intrigue viewers both young and old in such a way that they will be interested in exploring the entire length of the Greenbelt.* Integrating sound elements into the artwork would also be considered. Proposals should be for playful and child-friendly designs. Proposed

materials must be durable, low maintenance, weather resistant and vandalism-proof.

The desired locations for design/marker elements are: Gateway elements at Hardy Park – by Hudson, Claremont, as well as by Redondo Park; Park entry gateways and/or signs at major cross-roads and activity points, such as at Cavour and Clifton Streets, and by the DMV; Creek interpretive markers at various points along the creek; and Interpretive markers (in paving or as sculptures) along the pedestrian paths and at key points like Hardy plaza.

**Brief History:** The Greenbelt provides much-needed green space and recreational play areas for the Rockridge and Temescal Neighborhoods. Phase I development of the Greenbelt (designed by Berkeley firm MIG) included the construction of two community-built playgrounds (designed by Robert Leathers) as well as landscaping and creek improvements around the Redondo tot lot and along the Clifton Corridor (the stretch from Hardy Park to Clifton Street). It was completed in early 2002.

Phase II, to be completed in 2005, will include a new landscaped pathway along the DMV corridor (from Clifton Street to Cavour Street) and improvements to Hardy Park, including improved basketball courts, new swings and other accessible play elements, an improved path and pond, and a seating plaza across from the Hardy Park play structure. Friends of Oakland Parks and Recreation (FOPR) has assisted with project management of both phases ( for more information go to [www.frogpark.org](http://www.frogpark.org))

**Review and Selection Process:** The selection panel, comprised of artists/art professionals, community members, a representative from Friends of the Greenbelt, FROG Park and Rockridge Community Planning Council (RCPC), the project landscape architect, Public Art Advisory Committee and City staff, will review the qualifications submitted by artists. The top three artists will each be awarded a stipend of \$1,000 to develop a proposal and maquette (model) which will be displayed at meetings and public places in Rockridge before the selection panel makes their final recommendation. Comments from the community will be forwarded to the selection panel for their consideration. The artist selected will contract directly with the Friends of the Greenbelt in the fabrication and installation of the artwork. The selection panel recommendations will be forwarded to the Public Art Advisory Committee and the Cultural affairs Commission for approval.



**Selection Criteria:** The selection of an artist(s) will be based in part on the following criteria:  
Artistic excellence as represented in slides of past work and other supporting materials;  
Professional qualifications and standards of excellence as demonstrated in materials submitted;  
Assessed ability of the artist to undertake and successfully execute the work of a similar scale and scope in a timely and professional manner;  
Experience creating functional, interactive, marker or similar type artwork.  
Demonstrated ability and interest in working with community groups in design and installation;  
Preference will be given to artists who reside or work in Oakland.

**Informational meeting:** An informational meeting will be held Thursday, April 14, 2005 from 7-8 pm at Rockridge Library, 5366 College Ave, Oakland. Interested artists will have an opportunity to talk to the FROG Park project team members and community representatives and look at look at greenbelt plan and construction documents.

**Tentative Schedule:**

- April 14, 2005 Informational Meeting for artists and community members interested in this public art opportunity  
7-8 pm at Rockridge Library, 5366 College Ave, Oakland
- April 29 Application Deadline
- May 12 Selection Panel (recommend Top 3 artists)
- May 21 Greenbelt walkthrough, discussion and opportunity for semi-finalists to meet with project team
- May 12–June 17 Proposal development: Selected artists develop written proposal, budget, sketches/models, etc.
- June 21-July 8 Feedback period: Proposals will be on community display and available at public meetings
- July 15 Final interview of 3 semifinalists
- August 1&15 Public Art Advisory Committee and Cultural Affairs Commission approval

**Project Budget: Two Part Contract Process:** The budget for this project will be drawn from a variety of sources, including the City of Oakland’s Measure DD Bond, the Rockridge Community Planning Council, community fundraising and Oakland public art funds.

The City of Oakland Public Art Program will coordinate and oversee the selection process for the design concept phase only. Each of the three top semi-finalists will receive a \$1000 stipend for their design proposal.

The design completion, artwork fabrication and installation phases will be coordinated by the Friends of the Greenbelt with a total public art project budget not to exceed \$60,000.

**Application Process:**

The completed application must include the following information and materials. Incomplete applications will not be considered. All materials should be provided on 3-hole punched, 8½” x 11” white bond paper. Please do not put in notebooks or binders.

1. Ten (10) collated packets containing:
  - Cover letter (not to exceed 3 pages) describing your interest in the Rockridge-Temescal Greenbelt project opportunity, relevant past experience, and an initial vision or intent for the project.
  - Professional resume of no more than four pages for each applicant, describing relevant experience.
  - A list of three professional references, preferably from previous similar projects.
  - An annotated slide list (see item 2 below) which corresponds to the order slides are to be shown and includes the following information: artist’s name; title of artwork; date of artwork completion; duration of time to complete the project; medium; location; project description; commissioning agency; project budget; subcontractors, fabricators or other design professionals with whom you worked.
  - Optional: up to four pages of relevant supporting material, such as reviews, articles or additional images.
2. One set of ten (10) slides of past work, numbered in the order of desired presentation to correspond to slide list. Ten (10) slides per individual application or no more than fifteen (15) slides for a team application. Slides must be 35mm and enclosed in a plastic slide sheet. Slides must be clearly labeled with: artist’s name, title of artwork, and medium. Each slide should be labeled to indicate “top.”
3. Please include an adequately sized, self-addressed, stamped envelope for the return of your slides. Slides will not be returned without a SASE.

**Deadline:**

The deadline for submission of completed applications is April 29, 2005. Applications must be **received** by staff of the Cultural Arts Department no later than 5:00 pm. Postmarks are not acceptable. LATE OR INCOMPLETE APPLICATIONS WILL NOT BE ACCEPTED – NO EXCEPTIONS FOR ANY REASON.

**Applications should be mailed or delivered to:**

City of Oakland – Public Art Program  
Cultural Arts Department  
1 Frank H. Ogawa Plaza, 9<sup>th</sup> Floor  
Oakland, CA 94612

Attn: Rockridge-Temescal Greenbelt Project

For more information, please call Roberta Babcock at (510) 238-2155 or see the Cultural Arts website at [www.oaklandculturalarts.org](http://www.oaklandculturalarts.org). or FROG website at [www.frogpark.org](http://www.frogpark.org).



**CULTURAL ARTS AND MARKETING DIVISION  
OFFICE OF THE CITY ADMINISTRATOR**

TO: Public Art Advisory Committee  
ATTN: Scott Atthowe and Cherie Newell, Co-chairs  
FROM: Kristen Zaremba  
DATE: August 3, 2005  
RE: Artist Selection for Measure DD Rockridge-Temescal Greenbelt (FROG Park)  
Public Art Project

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**SUMMARY**

Staff recommends that the Public Art Advisory Committee (PAAC) accept the selection panel's recommendation of **Mark Brest van Kempen** as the artist to develop his public art project proposal for the Rockridge-Temescal Greenbelt, including Hardy Park and Redondo Park in north Oakland.

The selection panel met for second-phase review on Friday, July 22, 2005 in hearing room 3 of Oakland City Hall to interview three finalists and to review the finalists' proposals. The panel recommended Mr. Brest van Kempen to develop his proposal, with some design revisions, to be refined during the design development phase once he is under contract.

The three finalists were:

- 1) Mark Brest van Kempen, Oakland, CA
- 2) Mark Bullwinkle, Oakland, CA
- 3) Lauri Twitchell and Tracey Cockrell, Oakland, CA

Following the first-phase review of 17 applicants, all Oakland residents, the three finalists selected attended an orientation meeting/site visit at the site with City of Oakland staff and community representatives. The meeting provided the artists an opportunity to become familiar with all aspects of the project site prior to developing specific proposals. The finalists then prepared unique, site-specific proposals for the exterior site.

On July 22<sup>nd</sup> the Selection Panel reviewed the finalists' proposals, interviewed the finalists, and recommended one finalist to be commissioned for the project. Criteria for the selection of artists are found in the Request for Qualifications for the Rockridge-Temescal Greenbelt.

Upon approval from PAAC, the Cultural Affairs Commission and City Council, staff will contract with the artist for design, fabrication and installation of the project.

## **FISCAL IMPACTS**

The Rockridge-Temescal Greenbelt project is funded through a combination of City of Oakland percent for art funds (per Ordinance Number 11066 C.M.S.) from the bond Measure DD, additional Measure DD funds for creek interpretive materials, and community contributions. Each finalist received a one thousand dollar (\$1000) stipend to create their initial design proposals. Mr. Brest van Kempen is being recommended for a Professional Services Contract for the design, fabrication and installation of his proposed artwork. Project costs will be funded from Measure DD **project account C244720**.

If approved by PAAC, the CAC and City Council, Mr. Brest van Kempen will be compensated for design development, fabrication and installation of his final artwork in an amount not to exceed sixty thousand dollars (\$60,000).

## **BACKGROUND**

In November 2002 the voters of Oakland passed Measure DD, the Oakland Trust for Clean Water & Safe Parks. This \$198.25 million dollar bond is funding a comprehensive ten-year plan to clean up and restore Lake Merritt, the Oakland Estuary Waterfront, and Oakland's creeks system by improving land/water quality and expanding recreational facilities and opportunities for Oakland citizens. The bond will generate approximately \$2.8 million for public art projects pertaining to Measure DD.

The Rockridge-Temescal Greenbelt follows Temescal Creek from Hudson Street at Hardy Park to the playground at Redondo Park, meandering through quiet greenways and over busy residential streets between the north Oakland neighborhoods of Rockridge and Temescal. Following the path of the creek, now cultivated, a seasonal water feature winds through the park alongside a pedestrian pathway. The Greenbelt provides much-needed green space and recreational play areas for the Rockridge and Temescal neighborhoods. Phase I development of the Greenbelt (designed by Berkeley firm MIG) included the construction of two community-built playgrounds (designed by Robert Leathers) as well as landscaping and creek improvements around the Redondo tot lot and along the Clifton Corridor (the stretch from Hardy Park to Clifton Street). Phase I was completed in early 2002.

Phase II, to be completed in 2005, will include a new landscaped pathway along the DMV corridor (from Clifton Street to Cavour Street) and improvements to Hardy Park, including upgraded basketball courts, new swings and other accessible play elements, an improved path and pond, and a seating plaza across from the Hardy Park play structure. Friends of Oakland Parks and Recreation (FOPR) has assisted with project management of both phases (for more information go to [www.frogpark.org](http://www.frogpark.org))

## **PROCESS REVIEW**

For the Rockridge-Temescal Greenbelt, the Public Art Program released an RFQ seeking a public artist or artist team to design art elements to be incorporated into Phase II development of the Rockridge-Temescal Greenbelt in north Oakland. The goal of the artwork project is to help

orient park users to the entire Greenbelt path by designing and placing identification markers or sculptures which highlight various park features, locations, connections and entrances.

The voting members of the selection panel, all Oakland residents, were arts professionals Steve Gillman, Hiroko Kurihara and Carroll Moore, and community representatives Jennifer Cooper, Carol McClellan and Theresa Nelson. Chairing the meeting (a non-voting function) was PAAC co-chair Claire Issacs Wahrhaftig. Non-voting advisors to the panel were Bruce Douglas, representative of Friends of Temescal Creek, and Markley Bavinger, Watershed Program Specialist, Oakland Environmental Services Division.

## **RECOMMENDATIONS**

Staff recommends that PAAC accept this recommendation and approve the panel's selection of artist Mark Brest van Kempen to work on the Rockridge-Temescal Greenbelt public art project.

Respectfully submitted,



Kristen Zaremba, Acting Assistant Public Art Coordinator

# VIEWS OF THE GREENBELT

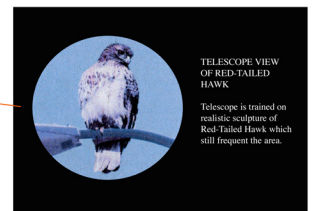
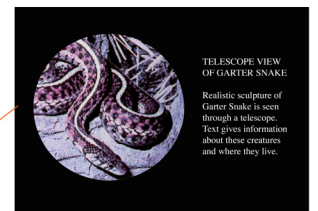
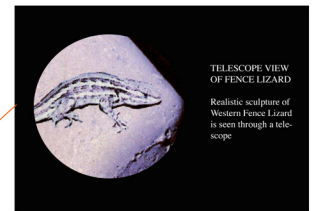
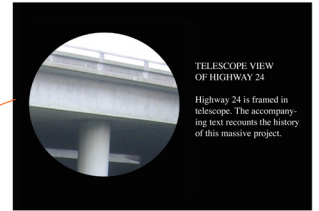
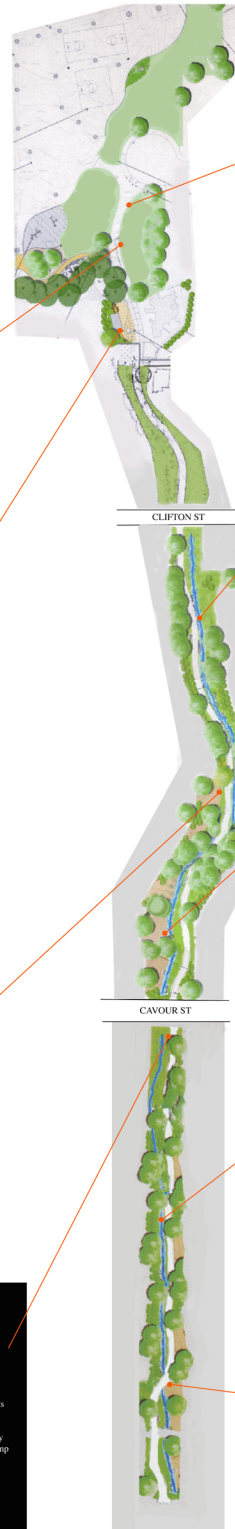
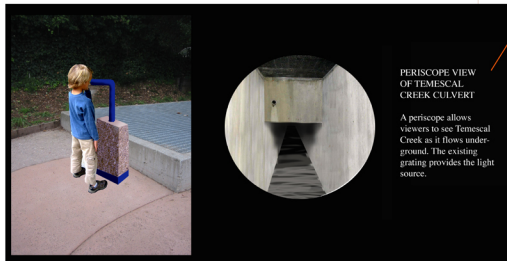
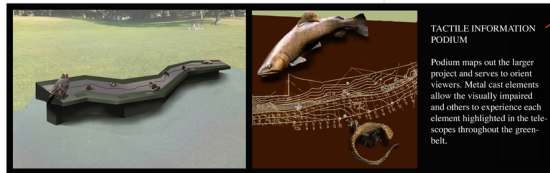
A Public Art Project for Temescal Greenbelt by  
**MARK BREST VAN KEMPEN**

This interactive public art project consists of a series of viewing devices, sculptures and a tactile map that are located throughout the three block long Temescal Greenbelt. The work is designed to visually and conceptually unify the different sections of the Greenbelt and reveal the evolution of the site from its pre-city state to the present.

The project builds on and reveals the history of the site, highlighting the fact that the surface creek and the surrounding landscape is a manmade version of what originally existed on the site.

The project turns the greenbelt into a large outdoor natural history museum where the real, the recreated and the artificial coexist.

The following images illustrate the various elements of the project which consist of a **tactile information podium** that orient visitors and allow for greater interaction for the visually impaired; a **periscope** where viewers can see where Temescal Creek flows in a culvert underground and a series of **spotting scopes** trained on **realistic sculptures** that represent the history of the site.





# Cultural Arts Programs

## *Cultural Arts & Marketing Division*

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TO: Public Art Advisory Committee  
ATTN: Scott Atthowe and Cherie Newell, Co-chairs  
FROM: Kristen Zaremba, Acting Assistant Public Art Coordinator  
DATE: April 25, 2006  
RE: Revised Design Proposal for the Rockridge-Temescal Greenbelt Public Art Project

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### **SUMMARY**

On August 8, 2005 the Public Art Advisory Committee (PAAC) approved the Rockridge-Temescal Greenbelt Public Art Project selection panel's recommendation to contract with Oakland artist Mark Brest Van Kempen to develop his design for the project with the following motion:

**Motion: C. Isaacs moved to accept the staff report and to approve the selection of artist Mark Brest Van Kempen to receive a commission in an amount not to exceed \$60,000 for the Rockridge-Temescal Greenbelt public art project. C. Jeung seconded the motion. Motion passed unanimously.**

Subsequently staff and the artist met with members of the RTG selection panel and working group to review the designs and potential revisions. Additionally, we have now learned that the sculptures must meet specific ADA requirements due to the nature of the work and the goal to make this project site a fully-ADA accessible playground. Based on feedback from Public Art staff, the City's ADA Program's Coordinator Christine Calabrese, and the community working group, the artist has revised his designs for follow up review. Notable changes include:

- Aesthetic refinement of the telescope designs to function as 'monument markers'
- Incorporation of a second viewing or spotting scope into each marker at a lower height to make the works more accessible to persons of different heights, children, and people in wheelchairs
- Refined proposed signage plaques to be placed flush on the surface of the sculptures to meet ADA requirements
- The reduction of the number of scopes from twelve to eight to accommodate the increased costs of these required changes

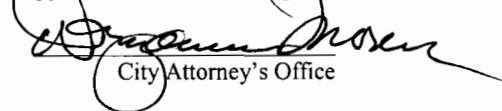
Final plaque content has not yet been determined, pending acceptance of the overall proposal design and community suggestions regarding subject matter.

Mr. Brest Van Kempen will attend a follow up RTG working group meeting for additional feedback this Friday, April 28<sup>th</sup>, and bring an update when he presents his revised designs to the PAAC for final feedback. Additionally, a community meeting has been scheduled to take place at the Rockridge Library on May 25<sup>th</sup> to present the artist's project to the greater community.

Action is not required from the Public Art Advisory Committee. Staff recommends that the Public Art Advisory Committee (PAAC) provide feedback and support for the artist's refined proposal in anticipation of presenting the project to City Council for final fabrication contract approval this summer.

FILED  
OFFICE OF THE CITY CLERK  
OAKLAND

Approved for Form and Legality

  
City Attorney's Office

11 APR 21 PM 1:47  
OAKLAND CITY COUNCIL

Resolution No. 83316 C.M.S.

INTRODUCED BY COUNCILMEMBER IGNACIO DE LA FUENTE

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**RESOLUTION WAIVING ADVERTISING, BIDDING AND REQUEST FOR PROPOSAL REQUIREMENTS FOR THE PURCHASE OF MATERIALS AND PUBLIC ART FROM THE ROCKRIDGE COMMUNITY PLANNING COUNCIL IN THE AMOUNT OF \$22,021.70 USED TO BUILD AND INSTALL A KIOSK AND BENCHES AND TO FABRICATE AND INSTALL ART BY MARK BREST VAN KEMPEN AT HARDY PARK**

**WHEREAS**, the FROG Park Committee worked with City staff to build and install a kiosk and benches and artist Mark Brest Van Kempen created and installed public art (“Improvements”) at Hardy Park, also known as “Frog Park,” located at 5500 Claremont Avenue, Oakland, CA; and

**WHEREAS**, the Improvements are valued at \$22,021.70 and the project was completed with donated and at-cost materials and volunteers; and

**WHEREAS**, Councilmember Ignacio De La Fuente wishes to use his pay-go funds to pay for the costs of the Improvements; and

**WHEREAS**, on July 17, 2007, the City Council adopted a pay-go policy authorizing the use of pay-go funds for City of Oakland infrastructure expenditures (Resolution No. 80777) ; and

**WHEREAS**, there are sufficient funds in Councilmember Ignacio De La Fuente’s pay-go account to pay for this purchase of public art and materials to construct a kiosk and seating areas in Hardy Park; and

**WHEREAS**, the City Administrator is authorized to purchase materials and art in the amount of the proposed expenditure (\$21,021.70) without council review provided advertising, bidding and request for proposals are conducted for such purchases (Oakland Municipal Code Sections 2.04.020 and 2.04.040.B); and

**WHEREAS**, the City Council may waive advertising, bidding and request for proposal requirements for the purchase of materials and art upon a finding that it is in the best interests of the City to waive such requirements or upon a finding that calling for bids on a competitive basis is impracticable, unavailing or impossible (Oakland Municipal Code Section 2.04.050, subsections 2.04.050.I.2 and 5); and

**WHEREAS**, staff recommends that it is in the City’s best interests to waive advertising and bidding requirements, or that advertising and bidding would be impractical, unavailing or

impossible for the purchase of the following materials, product and art used for improvements at Hardy Park: 1) the purchase of wood, hardware and other materials needed to create and install a kiosk and benches because these materials were provided at-cost and below market rate, 2) the purchase of specially fabricated products available from only one vendor for the Lily Pad Plaza, and 3) the purchase of unique public art created by Mark Brest Van Kempen; and

**WHEREAS**, aside from the advertising and bidding waiver requirements, this purchase of public art and materials would otherwise be within the purchasing authority of the City Administrator; now, therefore, be it

**RESOLVED:** That pursuant to Oakland Municipal Code §2.04.050, subsections 2.04.050.I.2 and 5, and §2.04.051.B and for the reasons stated above, the City Council finds that: 1) calling for bids on a competitive basis is impracticable, unavailing or impossible for the purchase of specially fabricated products for the Lily Pad Plaza, and 2) it is in the City's best interests to waive the advertising, bidding and request for proposal requirements for the purchase of materials and public art for Hardy Park, and so waives the requirements.

IN COUNCIL, OAKLAND, CALIFORNIA, MAY 3 2011, 20      

**PASSED BY THE FOLLOWING VOTE:**

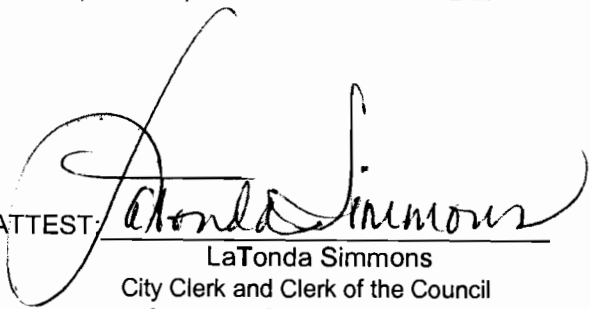
AYES - BROOKS, BRUNNER, DE LA FUENTE, ~~WILSON~~, KERNIGHAN, NADEL, SCHAAF and PRESIDENT REID - 7

NOES - 0

ABSENT - 0

ABSTENTION - 0

Excused - Kaplan - 1

ATTEST:   
LaTonda Simmons  
City Clerk and Clerk of the Council  
of the City of Oakland, California

### Acknowledgments:

This project would not have been possible without the assistance of many City staff, community representatives and project collaborators including Markley Bavinger and Joel Peter, Measure DD Program, Office of the City Administrator; Eric Cabunoc; Christine Calabrese, Americans with Disabilities Act (ADA) Coordinator, Office of the City Administrator; Jennifer Cooper, FROG; Bruce Douglas, Friends of Temescal Creek; Ian Duffy; Steve Gillman; Ron Holthuysen, Scientific Art Studio; Claire Isaacs-Warhaftig, ex-Public Art Advisory Committee; Hiroko Kurihara; Carol McClellan; Carroll Moore; Theresa Nelson; and David Ryan, Ryan and Sons Metal Works.

The **Public Art Program**, part of the City's Cultural Arts and Marketing Department, is funded through the City of Oakland's Public Art Ordinance and the Redevelopment Agency Resolution, which establish that all capital projects undertaken by the City must allocate 1.5% for public art.

The **Cultural Arts and Marketing Department**, Community & Economic Development Agency, is the City of Oakland's local arts agency which provides services to the arts community and sponsors culturally enriching programs, exhibitions and events for Oakland citizens and visitors.

The **Cultural Affairs Commission** is a 15-member board of citizens that advises the Mayor, City Council and the City Administrator on all matters affecting cultural development in the Oakland community.

**Ron Dellums, Mayor, City of Oakland**

**Jane Brunner, Council President and District 1 Representative,  
Oakland City Council**

**Dan Lindheim, City Administrator**

**Audree V. Jones-Taylor, Director, Oakland Parks & Recreation**

**Walter Cohen, Community & Economic Development Agency Director**

**Gregory Hunter, Oakland Redevelopment Director**



### PUBLIC ART PROGRAM

**Cultural Arts and Marketing Department  
Community & Economic Development Agency**

City of Oakland  
1 Frank H. Ogawa Plaza, 9th Floor  
Oakland, CA 94612  
510-238-2103

[www.oaklandculturalarts.org](http://www.oaklandculturalarts.org)

**Samee Roberts, Manager**

**Steven Huss, Cultural Arts Programs Coordinator**

**Kristen Zaremba, Assistant Public Art Coordinator**

**Christin Hablewitz, Measure DD Public Art Project Manager**



## Rockridge - Temescal Greenbelt Public Art Dedication



## VIEWS OF THE GREENBELT

Sunday,  
December 13, 2009  
11:00 – 12:30 pm

CITY OF OAKLAND Cultural Arts & Marketing  
PUBLIC ART PROGRAM



## Public Art Dedication Event

11:00 Welcome and Acknowledgements:

**Kristen Zaremba**, Public Art Program

**Nila Kim**, Councilmember Brunner's Office

**Jennifer Easton**, Oakland Public Art Advisory Committee

**Christine Calabrese**, Oakland City Administrator's Office - ADA Program Coordinator

**Jennifer Cooper**, Friends of Rockridge-Temescal Greenbelt (FROG)

**Mark Brest van Kempen**, Artist

11:30 Artist Walking Tour of Project

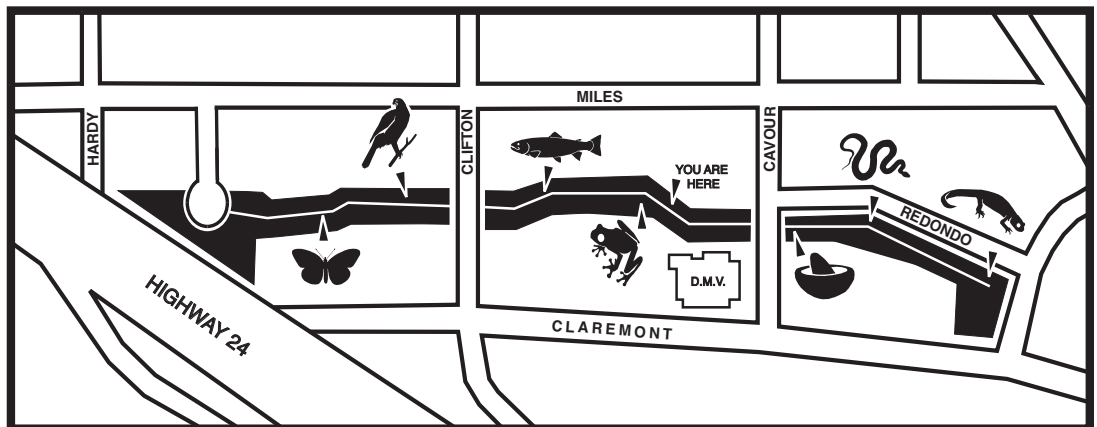
12:00 Refreshments at Hardy Park

## VIEWS OF THE GREENBELT

a sculptural installation for FROG Park and the Rockridge-Temescal Greenbelt

Oakland artist Mark Brest van Kempen's VIEWS OF THE GREENBELT uses a combination of sculptural viewing devices, strategically placed sculptures of native flora and fauna, and interpretive signage to focus viewers' attention on the history and ecology of the Rockridge-Temescal Greenbelt and Temescal Creek. The project consists of a periscope by the creek culvert grating, adjacent to the Hardy Park playground; a series of sculptures and concrete monoliths fitted with spotting scopes and sighting tubes scattered throughout the Greenbelt between Hardy and Redondo parks; and a tactile podium centrally located midway along the Greenbelt. Signs are similar to tags found in a natural history museum describing dioramas, and special emphasis is given to the role of Temescal Creek.

The discovery of these life-like yet artificial sculptures heighten the viewer's awareness of the real plants, animals and the history that surround them; while simultaneously underscoring the fact that the greenbelt is a man-made landscape. The universally-designed sculptural podium includes signage and sculpted tactile elements to replicate elements which may be inaccessible to pre-literate children and those individuals who are visually impaired, or who find certain elements of the project difficult to access physically.



VIEWS OF THE GREENBELT was commissioned by the City of Oakland's Public Art Program for the Rockridge-Temescal Greenbelt, located between Claremont Avenue and Miles Street in the Temescal District. Funding for this project comes from a variety of sources including Measure DD, the Oakland Trust for Clean Water & Safe Parks; the Oakland Public Art Program; the Oakland ADA Programs Division; and Friends of the Rockridge-Temescal Greenbelt.

For the Rockridge-Temescal Greenbelt, the City of Oakland's Public Art Program released an RFQ in 2005 seeking a public artist to design art elements to be incorporated into the Greenbelt. A selection panel of artists, art professionals, community members and representatives from the Rockridge Community Planning Council and Friends of the Rockridge-Temescal Greenbelt was assembled to jury the project, and recommended Oakland artist Mark Brest van Kempen. The project was installed in 2009. The final element - the periscope - will be installed in early 2010.