



**MASONIC AVENUE STREETSCAPE  
PUBLIC ART SELECTION PANEL  
MEETING TWO SUMMARY**

**MEETING DATE**

Tuesday, July 15, 2014

**VOTING SELECTION PANELISTS**

Greg Chew, Arts Commissioner  
David Froehlich, Landscape Architect, DPW  
Glen Helfand, Independent writer, critic, curator, and educator  
Michael Helquist, Community representative  
Aimee LeDuc, Executive Director, Berkeley Art Center  
Christina Linden, Associate Curator of Painting & Sculpture, Oakland Museum of California

**PROCESS**

The following artist/artist teams presented an overview of their practice and proposals for the Masonic Avenues Streetscape public art opportunity:

Jenna Didier and Emily White  
Jenny Heishman  
Scott Oliver

Presentations were followed by discussion and voting.

**VOTING CRITERIA**

The panelists were asked to rank each of the artists and artwork proposals 1, 2, or 3 (1=highest rank) taking into consideration the following criteria:

- Aesthetic quality
- Appropriateness of the proposed artwork for the site and project goals
- Demonstrated feasibility of the preliminary proposal and the proposal budget
- Demonstrated maintainability and durability of the artwork's design, materials, fabrication and installation methods
- Result of reference checks

**RESULTS OF VOTING TALLY**

Scott Oliver	7
Jenna Didier and Emily White	14
Jenny Heishman	15

**ARTS COMMISSION APPROVAL**

**Motion:** Motion to approve the selected artist Scott Oliver as recommended by the Masonic Avenue Streetscape Improvements Project Public Art Selection Panel to develop conceptual proposals for the Masonic Avenue Streetscape Improvements Project.

**Motion:** Motion to authorize the Director of Cultural Affairs to enter into contract with artist Scott Oliver, as recommended by the Masonic Avenue Streetscape Improvements Project Public Art Selection Panel, for the design and implementation of an artwork in an amount not to exceed \$117,000.



# SIGNPOSTS PROJECT: GEOGRAPHIC BIOGRAPHIES

At the intersection of two of the city's busiest transportation corridors, the Masonic Avenue Plaza is defined more by the transience of its users than by any tangible sense of place. Here, people seem only to be passing through on their way somewhere else. The Signposts Project is a response to this condition and a materialization of one of the goals of the Streetscape Improvement Project: creating greater linkage between the neighborhoods on either side of Masonic Avenue (a historically treacherous street to cross).

The Signposts Project consists of 4 signposts loosely arrayed in the new Masonic Avenue Plaza redesign. The form is familiar: arrows pointing in all directions with place names and distances inscribed on them. But the arrows on these signposts differ from the standard in significant ways. Most importantly the place names will be generated through interviews with four individuals, participants I hope to find by working with local organizations and community networks. They will be of different ages, genders, and cultural backgrounds, but will all be regular users of the plaza and willing to share their life stories with me in terms of geography. They will remain anonymous.

The resulting list will contain places both familiar and exotic, but also unusually specific: the contours of an individual's life in terms of geography. These will be organized into arrows arrayed on each post in 5-year increments, plus one additional row for "the present". So a 20-year-old would be represented by 5 rows, 9 would represent a 40-year-old, and 13 would represent a 60-year-old.

Color and contrast in the arrows enhance both the meaning and appearance of the signposts. The most recent places are at the bottom (closest to the ground) where the contrast between type and background is greatest. As the arrows move back in time their color gradually fades thereby decreasing the contrast between type and background. At the top (the places most distant in time) the type is almost indistinguishable from its background. The length of the arrows and type weight (light, medium, bold) will be used to indicate relative significance of place names and add variability to the overall form.

Each of the signposts will have a unique color palette for the arrows. The arrows will be 1/8" to 1/4" thick aluminum, colored with a durable, colorfast, exterior finish such as automotive paint or anodizing. The typography will be engraved into the surface of the arrows revealing the color of the aluminum and clear coated to protect against corrosion. Each row of arrows will attach to a sleeve, and each row will stack over an interior tube that extends from the base post and be locked in place with tamper-proof set screws. The base posts will be 3" to 4" diameter stainless or Corten steel tubes with an oxidized patina on the surface. Ideally the attachment to the plaza surface will be "blind" (no visible hardware). The overall maximum diameter of the signposts will be 6'-6". Overall height of the signposts will vary between just over 10 feet to nearly 16 feet.

