

Upper Broadway Advocates

UBA's Recommendations of Historic Resources to be Incorporated into New Design of CCA Campus Re-development

In an attempt to strike a reasonable balance between local desire to retain the flavor and heritage of California College of Arts and Crafts (now CCA) and CCA's desire to redevelop the parcel into a significant, income producing housing development, Upper Broadway Advocates offers the following list of recommended retentions of historically and culturally significant resources currently on the CCA campus. We feel that this represents a reasonable compromise due to the proposed destruction of the site's Arts & Crafts legacy. Clearly, local residents are in favor of developing housing on the site, although the exact amount of density is in question, but at the same time they are adamant that a significant amount of the College's arts contribution be retained.

We are all indebted to Page and Turnbull's extremely thorough Historic Resource Evaluation (HRE) produced in November, 2019. Their summary findings are:

Page & Turnbull (2019 HRE) finds that all twelve buildings on the CCA Oakland campus are historic resources for the purposes of CEQA. Six buildings on the CCA Oakland campus qualify as individual historic resources for the purposes of CEQA—Macky Hall, Carriage House, Martinez Hall, Founders Hall, Noni Eccles Treadwell Ceramic Arts Center, and Barclay Simpson Sculpture Studio. The campus as a whole, including the twelve extant buildings and associated landscape features, was found to be a California Register-eligible historic district and an Oakland Area of Primary Importance (API), and is, therefore a historical resource for the purposes of CEQA.

Understanding that not all of the 12 existing buildings may be safe and/or suitable for habitation of any type, we request that significant historic elements from 6 individual historic resources (Macky Hall, Carriage House, Martinez Hall, Founders Hall, Noni Eccles Treadwell Ceramic Arts Center, and Barclay Simpson Sculpture Studio) be either re-used or artfully incorporated into the new design, preferably as outdoor, public art or as architectural features that are easily accessible to the public. Their significance can be acknowledged with interpretive plaques. Additionally, we request that some community-based arts instruction and/or artist studio space be included in the final design. Where feasible, CCA alumni, faculty or students could be hired to coordinate and execute the repurposing of the historic elements listed above.

Architectural Elements and Artifacts:

1. **Macky Hall** – Retain in its entirety; interior renovations to accommodate nonprofit arts programs and affordable community meeting space. Retain the lawn and view corridor.



2. **Carriage House** – Retain in its entirety; interior renovations to accommodate nonprofit arts programs and affordable community meeting space.



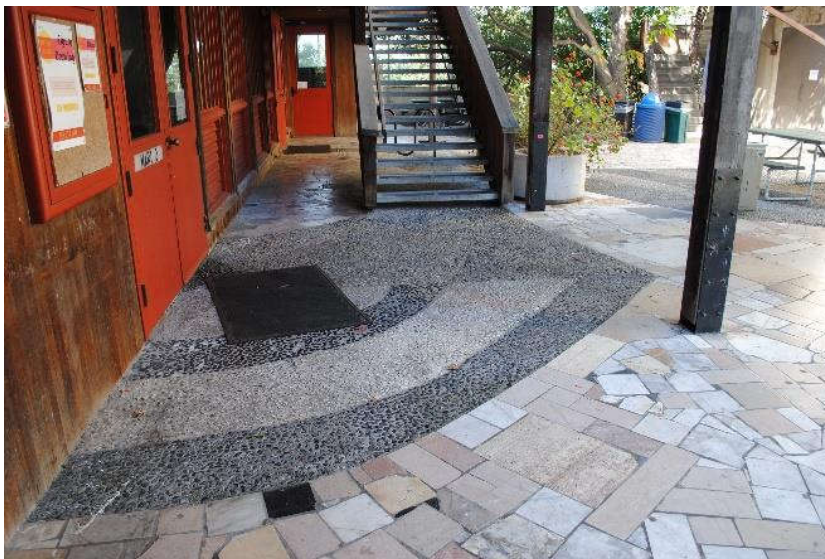
Note on Community Arts Education and Artist Studio Space: We envision utilizing Macky Hall and Carriage House as both a community arts program space and artist studio space where the educational arts legacy of CCA can be preserved and perpetuated. Partnership with locally-based community arts nonprofits is vital to fulfill this vision. UBA is ready to reach out through

its vast network to identify organizations and artists for this endeavor. Additionally, UBA will work with Emerald to secure funding from the City and or other nonprofits to ensure this space is viable for arts education and the production of art in perpetuity.

3. Martinez Hall Mural– Retain in its entirety the mural on west façade for use on a new façade of another proposed building.



4. Founder’s Hall – Carefully retain irregular, polychromatic flagstone and pebble patio (between Martinez Hall and Founders Hall) and repurpose it to another location within the proposed development. Alternatively, artistic masons could be hired to recreate the patio in another location on the site.



5. **Noni Eccles Treadwell Ceramic Arts Center** – Recover all found ceramic pieces behind the Hall and commission a CCA graduate to create a mural, permanent wall art or other installation somewhere outdoors within the new development.



6. **Barclay Simpson Sculpture Studio** – Retain and reuse North façade of the Sculpture Studio (glass block windows and ventilation stack), incorporating into another proposed building. Jim Jennings, architect (c. 1992)



7. Build into the design of proposed buildings the recurring design element of **glass canopies** such as those found on Founder's Hall.



8. Retain **portions of Founder's Hall** (façade, stairwell, etc.) to reuse in other buildings as historic examples of the Brutalist Concrete Architecture Movement.



9. Entire Broadway Wall, Stairs and Carriage Gate



10. **North façade of Facilities Building.** The first non-residential building on campus, the Facilities Building has a North Façade that should be retained and repurposed as an important example of the early work of architect Frederick Meyer and, notably, built by CCAC students as a woodworking shop in 1922.



Additional Historically Significant Art and Architecture:

1. **Faun sculpture** west of Founder's Hall (c. 1926)



2. **Sundial** west of Founder's Hall (c. 1920's)



3. **Concrete water fountain** south of Carriage House (date unknown)



4. **Infinite Faith sculpture** east of Irwin Student Center (c. 1959)



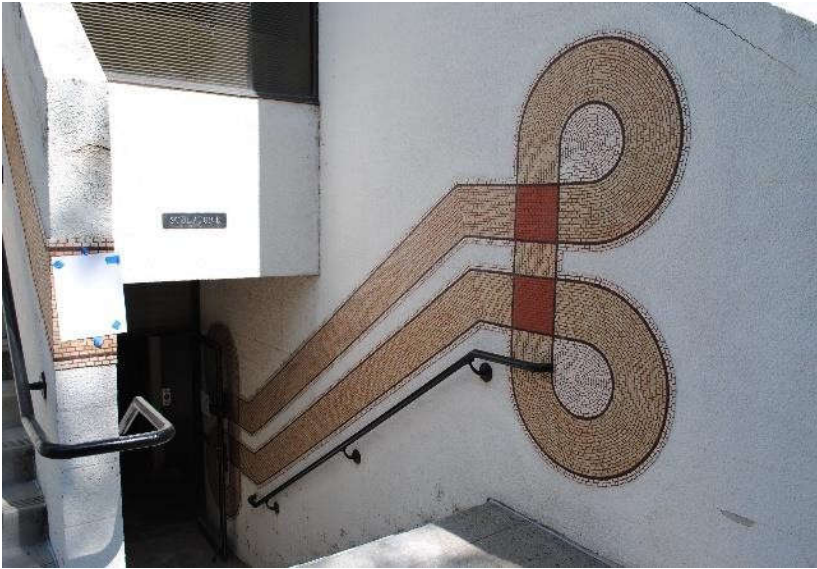
5. **Celebration Pole** west of Student Center (c. 1982)



6. **Building B tile water fountain** (Building B: Frederick H Meyer, architect, c. 1926)



7. **Shaklee Building Entrance mosaic, east façade (c. 1979)**



8. **Stairs with Ceramic Pots** South of the Carriage House (c. before 1935)



9. **Bell Tower** south of Irwin Student Center (c. 1920's)



10. Retain **all nonpermanent concrete and sculptural pieces**: benches, pots, abstract figures, etc. (from various eras) and incorporate into new development.



Submitted by Upper Broadway Advocates Steering Committee, April 22, 2021