San Francisco Planning

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HISTORIC RESOURCE REVIEW

Record No.:	2025-006780HRR
Project Address:	**REC & PARK: Vaillancourt Fountain**
Zoning:	P (PUBLIC) Zoning District OS Height and Bulk District
Block/Lot:	0202/015
Staff Contact:	Michelle Langlie - 628-652-7410 Michelle.Langlie@sfgov.org

PART I: HISTORIC RESOURCE IDENTIFICATION

PROJECT SPONSOR SUBMITTAL

To assist in the evaluation of the proposed project, the Project Sponsor has submitted a:

☒ Consultant-Prepared Historic Resource Review Report
Prepared by: Page & Turnbull, *Vaillancourt Fountain Historic Resources Review (HRR) Report* (May 15, 2025)

Staff consensus with Consultant's report: ☒ **Agree** ☐ **Disagree**

Additional Comments: Planning Staff concurs with Historic Resource Review provided by Page & Turnbull. Please see the Project Evaluation section of this document.

☒ Historic Resource Review Application, prepared by: *Eoanna Goodwin, Recreation and Park Department, July 22, 2025*

PROPERTY DESCRIPTION

Neighborhood: Financial District
Location: Northeast corner of the Embarcadero Plaza (Halprin, Ciampi, Bolles, 1972)
Date of Construction: 1971
Material: Precast Concrete Hollow Core Boxes, Structural Steel Tubes, High-Tension Non-Corrosive Alloy Steel
Artist: Armand Vaillancourt
Owner: City and County of San Francisco (San Francisco Arts Commission Accession No. 1971.46)

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EXISTING PROPERTY PHOTOS / CURRENT CONDITIONS



Sources: Page & Turnbull, February 2025

PRE-EXISTING HISTORIC RATING / SURVEY

☐ Category A – Known Historic Resource, per: _____
☒ Category B – Age Eligible/Historic Status Unknown
☐ Category C – Not Age Eligible / No Historic Resource Present, per: _____

Adjacent or Nearby Historic Resources: ☒ Yes ☐ No

CEQA HISTORICAL RESOURCE(S) EVALUATION

Step A: Significance

Individual Significance	Historic District / Context Significance
Property is individually eligible for inclusion in a California Register under one or more of the following Criteria: **Criterion 1** - Event: ☒ Yes ☐ No **Criterion 2** - Persons: ☐ Yes ☒ No **Criterion 3** - Design: ☒ Yes ☐ No **Criterion 4** - Info. Potential: ☐ Yes ☒ No Period of Significance: 1971	Property is eligible for inclusion in a California Register Historic District/Context under one or more of the following Criteria: **Criterion 1** - Event: ☐ Yes ☒ No **Criterion 2** - Persons: ☐ Yes ☒ No **Criterion 3** - Design: ☒ Yes ☐ No **Criterion 4** - Info. Potential: ☐ Yes ☒ No Period of Significance: 1979 ☒ Contributor ☐ Non-Contributor ☐ N/A

Analysis: The following analysis is primarily excerpted from the consultant report prepared by Page & Turnbull entitled: *Vaillancourt Fountain Historic Resources Review (HRR) Report,* (May 2025).

Planning staff concurs with Page & Turnbull's determination that the Vaillancourt Foundation is individually eligible for listing as a landscape feature in the National Register of Historic Places (National Register) and California Register of Historical Resources (CRHR) under Criterion 1 (Events) and Criterion 3 (Design), and as a contributor to the Market Street Cultural Landscape District.

As detailed in the Historic Resources Report, Part I ("HRR," dated May 15, 2025), and information accessed by the Planning Department, the subject resource was designed by Canadian sculptor Armand Vaillancourt through an invited design competition with entries from five internationally renowned sculptors and was completed in 1971. Most commonly known as Vaillancourt Fountain, the fountain is sometimes called the "Grand Fountain," "Embarcadero Fountain," or "*Québec Libre!*" and is located at the northwest corner of Embarcadero Plaza in San Francisco's Financial District. Embarcadero Plaza is an irregularly shaped 89,118-square-foot parcel at the northwest corner of The Embarcadero and Market Street, between the Ferry Plaza and The Embarcadero Center. A public city park maintained by the Recreation and Park Department, Embarcadero Plaza was designed by landscape architect Lawrence Halprin in a joint venture with architects Mario Ciampi and John Savage Bolles and fully completed in 1972 and served as a terminus for Halprin's Market Street redesign and continued the brick material palette. The surrounding blocks feature Sue Bierman Park to the north; Harry Bridges Plaza, the Ferry Building and piers along The Embarcadero to the east; early twentieth century multi-story commercial buildings to the south; and the Embarcadero Center (1971-1981) and Hyatt Regency Hotel (1973) to the west. This location within Embarcadero Plaza was chosen specifically due to the curved ramps of the then existing Embarcadero Freeway. Vaillancourt Fountain has an irregularly shaped concrete pool with an abstract sculptural water feature. The fountain is constructed out of 101 precast light-weight concrete hollow core boxes, each of which is approximately five feet square and 11 feet long. The concrete has a rough, unfinished texture. A rear wall is composed of 37 of the concrete elements and the remaining elements are arranged in various projecting configurations and are welded together and have a steel structural framework within. The fountain was designed to have water come out of 14 different channels, as well as to spill up and over its back wall. Square concrete "lily pad" steppingstones create a pedestrian path through and under the fountain arms, and two metal stairs at the back wall allow access on top of the fountain. An underground vault with mechanical and electrical equipment is located behind the north wall of the fountain.

The 1989 Loma Prieta Earthquake severely damaged the double-decker Embarcadero Freeway, and it was ultimately demolished in 1991. The fountain itself was undamaged. The first major alteration of the fountain was the addition of metal guardrails along the north and east walls as part of a larger remodel of Embarcadero Plaza from 1998-2001. In 2008, chain-link fencing was installed behind the fountain, around former air intake vents. Numerous repairs have been made to maintain the fountain and its mechanical system over the years, beginning as early as 1978. There is also a history of the fountain's water being turned off periodically due to drought or to conserve resources, first occurring in 1988, again from 2001-2004 and lastly from 2014-2017. By 2024, the pump mechanisms for the fountain failed, with internal components damaged beyond repair. As such, the fountain was drained, and moveable planters were added around the empty pool.

Department staff concur with the HRR's determination that the Vaillancourt Fountain is individually eligible for listing in the in the National Register of Historic Places (National Register) and California Register of Historical Resources (CRHR) under Criterion 1/A (Events) for its association with the San Francisco Redevelopment Agency's public art program. The Vaillancourt Fountain and Embarcadero Plaza were funded and constructed as part of the Golden Gateway redevelopment project (officially, Embarcadero-Lower Market Project Area E-1), under the auspices of the San Francisco Redevelopment Agency (SFRA); this and other post-World War II-era urban renewal projects under SFRA were significantly reshaping San Francisco. Part of SFRA's transformation of downtown to a mixed-use district with Modernist high-rises included public open space and art, and the fountain was commissioned as one of SFRA's three highly-publicized design competitions for public artwork in the 1960s. Private developers were required by SFRA to commit a percentage of construction costs to publicly accessible art—leading to an unprecedented,

massive investment in Modernist, non-figurative and abstract expressionist art in San Francisco public space in the Embarcadero Center, the Golden Gateway mixed use residential complex (the Gateway), Maritime Plaza, Sydney Walton Square, as well as in city-owned portions of redevelopment areas such as Embarcadero Plaza. As the result of one of three juried design competitions run by SRRA in the 1960s for site-specific public art, Vaillancourt Fountain is significant as a distinctive example of the San Francisco Redevelopment Agency's commitment to public art and leadership in establishing a model public art program, with a period of significance of 1971.

The Vaillancourt Fountain is also associated with its designer, sculptor Armand Vaillancourt, but this association is more appropriately conveyed under Criterion 3 (Design). Other figures associated with Embarcadero Plaza and the Golden Gateway redevelopment project, including Lawrence Halprin and Justin Herman, are not specifically associated with the fountain such that it would be eligible under Criterion B/2 (Persons). As such, Department staff find that the fountain is not significant under Criterion 2 (Persons).

Department staff concurs with the determination that the Vaillancourt Fountain appears to be eligible for the National Register and California Register under Criterion 3 (Design) as a distinctive example of a late twentieth century monumental and participatory urban fountain that expresses the characteristics of the Abstract Expressionist movement in sculpture and Brutalist movement in architecture. Part of the San Francisco Civic Art Collection, the fountain is sculptor Armand Vaillancourt's largest and most well-known works of sculpture, while also being recognized as a site-specific feature of the urban built environment. Recognized as a work of art as well as a feature of the built urban environment, the Vaillancourt Fountain is a site-specific response to the freeway and surrounding high-rise development, designed to be oriented towards the Embarcadero Plaza to dampen the nose of the freeway. Water cascading into the pool and the metal stairs allowed for public interaction with all sides of the fountain. The exposed, rough concrete finish chosen for the fountain responds to the urban context of the surrounding construction and embodies characteristics of Brutalist design, as exhibited in monumental urban plaza fountains of the late twentieth century.

Based upon a review of information in the Planning Department's records, the subject complex is not significant under Criterion 4 since this criterion typically applies to rare construction types when involving the built environment. The subject fountain, while a distinctive example of site-specific modern art, is not an example of a rare construction type. Assessment of archaeological sensitivity is undertaken through the Department's Preliminary Archaeological review process and is outside the scope of this analysis.

The 2019 Better Market Street Environmental Impact Report (EIR) determined that the Market Street Cultural Landscape District has significance under Criterion 1 (Events) and Criterion 3 (Design). As part of this review, a Cultural Landscape Evaluation (ICF 2016) evaluated a Market Street Cultural Landscape District and various potential individual resources, including Embarcadero Plaza. Embarcadero Plaza was evaluated in State Department of Parks and Recreation (DPR) 523 survey forms both individually and as part of a potential historic district. Embarcadero Plaza was found to be individually significant under National Register and California Register Criterion C/3 as a significant work of Modernist landscape architecture by landscape architect of merit Lawrence Halprin. Additionally, Embarcadero Plaza was found to contribute to a National Register- and California Register-eligible Market Street Cultural Landscape District, and that "features of the plaza that do retain integrity contribute as components to the integrity of the Market Street cultural landscape." Therefore, it was determined (and Planning staff concurs) that the Embarcadero Plaza is a contributing property to the Market Street Cultural Landscape District, and Vaillancourt Fountain is an intact, contributing landscape feature within the District.

Step B: Integrity

The subject property has retained or lacks integrity from the period of significance noted in Step A:					
Location:	☒ Retains	☐ Lacks	**Setting:**	☐ Retains	☒ Lacks
Association:	☒ Retains	☐ Lacks	**Feeling:**	☒ Retains	☐ Lacks
Design:	☒ Retains	☐ Lacks	**Materials:**	☒ Retains	☐ Lacks
Workmanship:	☒ Retains	☐ Lacks			

Analysis:
The Market Street Cultural Landscape was determined in the 2019 Better Market Street Environmental Impact Report (EIR) to retain sufficient historical integrity to convey significance under Criterion 1 and 3.

As part of the 2019 Better Market Street Environmental Impact Report (EIR), it was determined that the Embarcadero Plaza lacked sufficient historic integrity for individual eligibility, though it also determined that contributing features, including the Fountain, in turn were determined to be contributing features of the Market Street Cultural Landscape District.

In order to be determined eligible for the CRHR, the subject landscape feature must be found to retain sufficient integrity to convey its historic significance under Criterion 1 and 3. Planning staff concurs with the consultant report's finding that the Fountain retains all aspects of integrity except setting. Despite the diminishment of integrity of setting due to the removal of the Embarcadero Freeway, Vaillancourt Fountain retains all other aspects of integrity and retains overall historic integrity to convey its significance under Criterion 1 and 3.

Planning staff concurs that the Vaillancourt Foutain retains integrity and is a historic resource individually eligible for the National Register and CRHR under Criterion 1 and 3, and as a contributing landscape feature of the Better Market Street Cultural District.

Step C: Character Defining Features

The character-defining features of the subject property include the following:

- Siting within Embarcadero Plaza
- Angular, irregular shaped concrete pool with stepped outer ledge
- Square, concrete "lily pad" path through the fountain
- Configuration and assemblage of multiple square, pre-cast concrete hollow core "arms" at various projecting angles with fourteen channels for water
- Precast-concrete panel hollow wall along the north and east sides, with narrow water collection pool
- Exposed, rough texture of the pre-cast concrete elements
- Visible metal bolts
- Two metal stairs accessing pedestrian viewing platforms with metal railings.

CEQA HISTORIC RESOURCE DETERMINATION

☒ Individually-eligible Historical Resource Present
☒ Contributor to an eligible Historical District / Contextual Resource Present
☐ Non-Contributor to an eligible Historic District / Context / Cultural District
☐ No Historical Resource Present

NEXT STEPS

☒ Project Evaluation Required
☐ Categorically Exempt, consult:
☐ Current Planner

Historic Resource Identification: Principal Preservation Planner Review

Signature: _____ Date: 10/29/2025

Rich Sucre, *Deputy Director of Current Planning Division*
Historic Preservation Team Lead

CC: Michelle Langlie, *Senior Preservation Planner*
District 3 Team, Current Planning Division

HRR ATTACHMENTS:

☒ Consultant-Prepared HRR report, dated: May 15, 2025

PAGE&TURNBULL

VAILLANCOURT FOUNTAIN
HISTORIC RESOURCES REVIEW (HRR) REPORT

SAN FRANCISCO, CALIFORNIA
[24146A]

PREPARED FOR
SAN FRANCISCO RECREATION AND PARK DEPARTMENT

SUBMITTED TO
SAN FRANCISO PLANNING DEPARTMENT

May 15, 2025

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I. PROPERTY INFORMATION

This Historic Resources Review (HRR) application and report has been prepared for Vaillancourt Fountain, which is located in Embarcadero Plaza (Block/Lot 0233/035) in San Francisco's Financial District **(Figure 1)**. This HRR does not address the full Embarcadero Plaza site (formerly known as Justin Herman Plaza). The fountain is located on an irregularly shaped 89,118-square-foot parcel which is located at the northwest corner of The Embarcadero and Market Street, between the Ferry Plaza and The Embarcadero Center. The parcel, a public city park maintained by the Recreation and Park Department (RPD), is zoned P (Public) and is in an Open Space height and bulk district. Vaillancourt Fountain was designed by Canadian sculptor Armand Vaillancourt and completed in 1971. The fountain is located at the northeast corner of the Embarcadero Plaza, which was designed by landscape architect Lawrence Halprin in a joint venture with architects Mario Ciampi and John Savage Bolles and fully completed in 1972.[1]

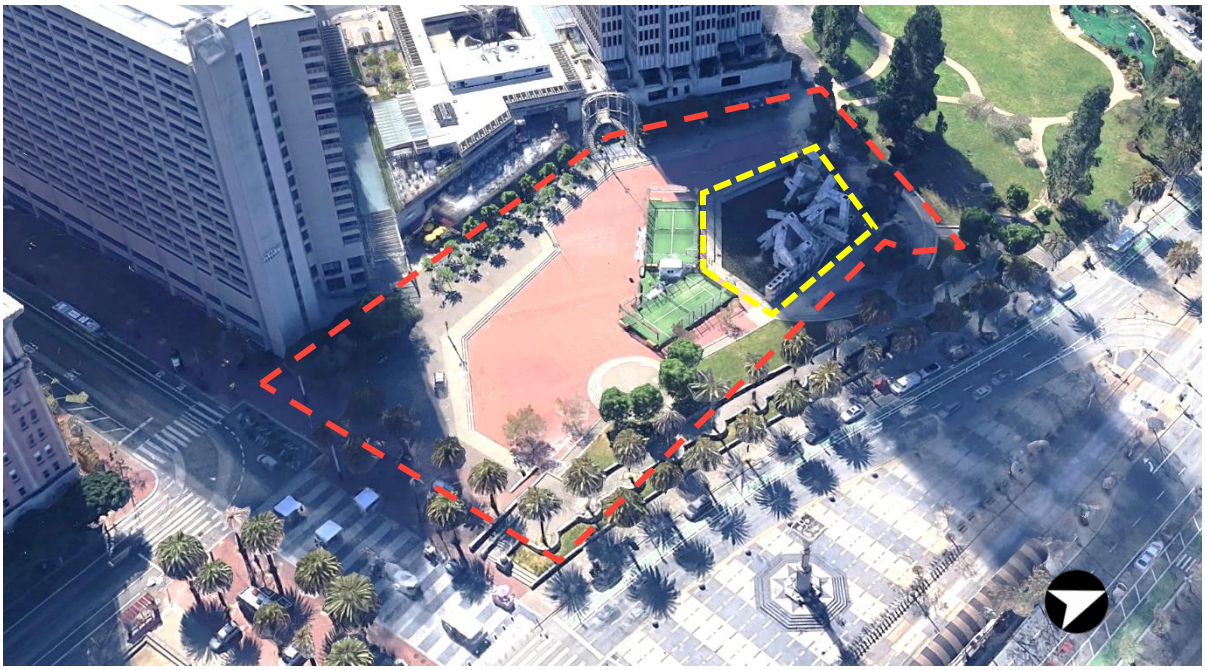


Figure 1. Bird's-eye view of Embarcadero Plaza (north), indicated by a red dashed outline. The Vaillancourt Fountain, the subject of this HRR, is indicated by a yellow dashed outline. Source: Google Maps, 2025. Edited by Page & Turnbull.

The fountain and Embarcadero Plaza were funded and constructed as part of the Golden Gateway redevelopment project (officially, Embarcadero-Lower Market Project Area E-1), under the auspices

[1] Most commonly known as Vaillancourt Fountain, the fountain is sometimes called the "Grand Fountain," "Embarcadero Fountain," or "*Québec Libre!*"

of the San Francisco Redevelopment Agency (SFRA). Vaillancourt Fountain is in the City and County of San Francisco Civic Art Collection (Accession No. 1971.46), which is managed by the San Francisco Arts Commission.[2]

Vaillancourt Fountain has an irregularly shaped concrete pool—approximately 150 feet at its widest—with an abstract sculptural water feature. The fountain is constructed out of 101 precast light-weight concrete hollow core boxes, each of which is approximately five feet square and 11 feet long. The concrete has a rough, unfinished texture. A rear wall is composed of 37 of the concrete elements, each of which are said to weigh 10 to 11 tons. The remaining elements—each said to weigh 5 tons—are arranged in various projecting configurations, reaching approximately 30 feet above an irregularly shaped concrete pool and some cantilevering as much as 15 to 20 feet above the pool. The concrete elements are welded together and have "structural steel tubes at their cores" or "high-tension non-corrosive alloy steel embedded in their walls."[3] The fountain is designed to have water come out of 14 different channels, as well as to spill up and over its back wall. The fountain is said to weigh 710 tons and recirculate 30,000 gallons of water per minute when at full functionality. Square concrete "lily pad" steppingstones create a pedestrian path through and under the fountain arms, and two metal stairs at the back wall allow access on top of the fountain. An underground vault with mechanical and electrical equipment is located behind the north wall of the fountain.

The surrounding blocks feature Sue Bierman Park to the north; Harry Bridges Plaza, the Ferry Building and piers along The Embarcadero to the east; early twentieth century multi-story commercial buildings to the south; and the Embarcadero Center (1971-1981) and Hyatt Regency Hotel (1973) to the west.

Existing Historic Status & Prior Evaluations

The property is not currently listed in the National Register of Historic Places or as a local Article 10 Landmark. The property is not located within any locally designated historic district. According to the San Francisco Property Information Map, Embarcadero Plaza (0233/035) is currently assigned a Planning Department Historic Resource Status of "B - Unknown/Age Eligible."[4] Neither Embarcadero Plaza or Vaillancourt Fountain are currently listed in the State of California Built Environment Resource Directory (BERD) database (last updated in March 2020) for San Francisco City and County

[2] "The Embarcadero Fountain," San Francisco Arts Commission, accessed February 19, 2025, https://kiosk.sfartscommission.org/objects-1/info/1460.
[3] Embarcadero Center, "Art At Embarcadero Center" (June 1974), fact sheet on file at OCII Archives, PLN-00813.
[4] San Francisco Planning Department, Property Information Map, https://sfplanninggis.org/pim/.

with a status code. However, the Embarcadero Plaza is known to have been previously evaluated as part of the Better Market Street Project.

As part of the 2019 Better Market Street Draft Environmental Impact Report (EIR) for California Environmental Quality Act (CEQA) review, a Cultural Landscape Evaluation (ICF 2016) evaluated a Market Street Cultural Landscape District and various potential individual resources, including Embarcadero Plaza.[5] Embarcadero Plaza was evaluated in a State Department of Parks and Recreation (DPR 523) survey forms both individually and as part of a potential historic district. Embarcadero Plaza was found to be individually significant under National Register and California Register Criterion C/3 as a significant work of Modernist landscape architecture by landscape architect of merit Lawrence Halprin, but to lack sufficient historic integrity for individual eligibility. Embarcadero Plaza was found to contribute to a National Register- and California Register-eligible Market Street Cultural Landscape District, and that "features of the plaza that do retain integrity contribute as components to the integrity of the Market Street cultural landscape."[6] As such, the Embarcadero Plaza was assigned a status code of "3D (Contributor to a district that has been fully documented according to OHP instructions and appears eligible for listing)."[7] The DPR form is included in **Appendix E** of this report.

The Better Market Street Project was also subject to review under the National Environmental Policy Act (NEPA).[8] A Historic Resources Evaluation Report (ICF 2020) was submitted to the State Historic Preservation Officer (SHPO) as part of NEPA consultation and the SHPO concurred with two relevant findings:

- Embarcadero Plaza is not eligible for the National Register as an individual property (SHPO letter, April 23, 2020)
- Market Street Cultural Landscape District is eligible for the National Register under Criterion A and C and Criterion Consideration G (SHPO letter, May 22, 2020).[9]

[5] ICF, Cultural Landscape Evaluation: Better Market Street Project, Market Street, San Francisco, CA (prepared for San Francisco Public Works, November 2016) in "Appendix 6: Cultural Resources Supporting Information" of the Better Market Street Project Draft Environmental Impact Report (DEIR, February 27, 2019), Planning Department Case No. 2014.0012E, State Clearinghouse No. 2015012027, which was accessed online February 2025, https://sfplanning.org/project/better-market-street-environmental-review-process#info.
[6] January Tavel, ICF, Department of Parks and Recreation (DPR) 523 forms, Justin Herman Plaza (March 30, 2016), 12, included in "Appendix 6: Cultural Resources Supporting Information" of the Better Market Street Project DEIR.
[7] January Tavel, ICF, Department of Parks and Recreation (DPR) 523 forms, Justin Herman Plaza (March 30, 2016), 12.
[8] "Environmental Review for the Better Market Street Project," Better Market Street, accessed March 26, 2025, http://bettermarketstreetsf.org/your-part-environmental-review.html.
[9] "Appendix E: Correspondence" in *Better Market Street Project: Final Environmental Assessment with Finding of No Significant Impact and Final Section 4(f) Evaluation*, prepared by the State of California Department of Transportation (September 2020), PDF pages 251 and 256 of 532.

According to California Public Resources Code (PRC) Section 5024.1(d) properties that are "formally determined eligible for, or listed in, the National Register of Historic Places" such as through a federal NEPA review process including 4(f) or Section 106, are automatically listed in the California Register. Therefore, the Market Street Cultural Landscape District is listed in the California Register. Embarcadero Plaza is a contributing property to the Market Street Cultural Landscape District, and Vaillancourt Fountain is a contributing landscape feature within the district.

Vaillancourt Fountain has not previously been evaluated for historic eligibility as an individual object.

Current Photographs

PROPERTY/ARCHITECTURAL PHOTOGRAPHS

All photographs were taken by Page & Turnbull on February 12, 2025, unless otherwise stated.

Figure 2. Vaillancourt Fountain, which currently does not have running water or water in the pool. Looking east.

Figure 3. Vaillancourt Fountain. Looking north.

Figure 4. Oblique view of the rear of the eastern wall of Vaillancourt Fountain. Guardrails have been added along the rear collecting pool. Looking west.

Figure 5. Detail view of the rear of the northern wall, pedestrian stairs, and viewing platform. Looking south.

Figure 6. Detail view of Vaillancourt Fountain, from the north pedestrian balcony. Looking southeast.

Figure 7. View of Vaillancourt Fountain from the north pedestrian walkway composed of square concrete “lily pad” steppingstones. Looking east.

Figure 8. Vaillancourt fountain from the east pedestrian walkway. Looking north.

Figure 9. Detail view of the top of the fountain wall, which has water overflowing the top when turned on. Looking southwest.

Figure 10. Chain-link fence around concrete cube vents to the north of the fountain. Looking south.

Figure 11. Temporary planters installed at the concrete edge and steppingstones of the fountain to block pedestrians. Looking east.

Figure 12. View of Ferry Building and Harry Bridges Plaza behind the Embarcadero Plaza and Vaillancourt Fountain, from the steps of Four Embarcadero Center. Temporary padel courts are located south (right) of the fountain. Looking east.

ADJACENT PROPERTY/NEIGHBORHOOD PHOTOGRAPHS

All photographs were taken by Page & Turnbull on February 12, 2025, unless otherwise stated.[10]

Embarcadero Plaza Context

Figure 13. Embarcadero Plaza, with temporary padel courts. Looking northwest from Four Embarcadero Center.

Figure 14. Abraham Lincoln Brigade Monument (SFAC Accession No. 2008.3), northeast of the fountain. Looking southwest.

North Side of Clay Street: Sue Bierman Park

Figure 15. Sue Bierman Park. Looking southeast.

Figure 16. Sue Bierman Park. Looking west.

[10] Building construction dates are sourced from the San Francisco Planning Department, Property Information Map.

East Side of The Embarcadero: Ferry Building & Harry Bridges Plaza

Figure 17. The Ferry Building (built 1896). Looking southeast.

Figure 18. Harry Bridges Plaza. Looking west, Four Embarcadero Center in the background.

South Side of Market Street

Figure 19. One Market Street (built 1917). Looking south.

Figure 20. Bocce Courts at Embarcadero Plaza South. Looking southeast.

West Side of Embarcadero Plaza

Figure 21. The Hyatt Regency (built 1973, John Portman). Looking south.

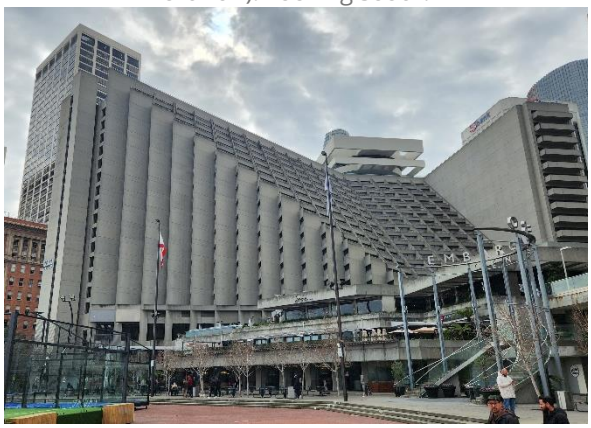


Figure 23. The Hyatt Regency (built 1973, John Portman). Looking south.

Figure 22. Four Embarcadero Center (built 1981, John Portman). Looking south.

Historical photographs and maps are included in the **Appendix** of this report.

Historic Context

Additional historic context on the Golden Gateway redevelopment project, public art in San Francisco Redevelopment Agency project areas, and the Brutalist style can be found in:

- *San Francisco Modern Architecture & Landscape Design, 1935-1970, Historic Context Statement* (Mary Brown, San Francisco Planning Department, January 12, 2011).
- January Tavel, ICF, Department of Parks and Recreation (DPR) 523 forms, Justin Herman Plaza (March 30, 2016)[11] **(Appendix E)**
- *Embarcadero Center Historic Resource Evaluation Part 1* (Page & Turnbull, prepared for San Francisco Planning Department, August 10, 2022)
- *San Francisco Redevelopment Public Artwork Inventory Findings Report* (Page & Turnbull, prepared for San Francisco Art Commission, January 23, 2024) (excerpted below and in **Appendix F**)
- *San Francisco Modern & Postmodern Architectural Styles, 1970-2000, Historic Context Statement* (Page & Turnbull, prepared for San Francisco Planning Department, August 21, 2024).

BRIEF HISTORY OF PUBLIC ART & THE SAN FRANCISCO REDEVELOPMENT AGENCY

The following "Brief History of Public Art & the San Francisco Redevelopment Agency" section was excerpted (with footnotes) from *San Francisco Redevelopment Public Artwork Inventory Findings Report*, prepared by Page & Turnbull for San Francisco Art Commission (January 23, 2024):

> San Francisco has a long history of public art, including outdoor public art. The city's earliest public art, like many cities, consisted primarily of memorials and monuments.[12] Often these were bronze sculptures and fountains gifted by prominent citizens, foreign nations, or local organizations, and were placed in prominent downtown locations or public parks—including Golden Gate Park, much to the chagrin of park superintendent John McLaren.[13] To manage the influx of sculptures being placed in Golden Gate Park, the Park Commission was granted authority to approve purchase, gifts, and placement of artwork by the San Francisco

[11] Included in "Appendix 6: Cultural Resources Supporting Information," Better Market Street Project Draft Environmental Impact Report (February 27, 2019), Planning Department Case No. 2014.0012E, State Clearinghouse No. 2015012027.
[12] Unless otherwise noted, this section has been developed based on following: Art Commission City and County of San Francisco, *A Survey of Artwork in the City and County of San Francisco* (San Francisco: Office of Mayor Joseph L. Alioto, 1975); Warren Radford, and Georgia Radford, *Outdoor Sculpture in San Francisco: A Heritage of Public Art* (Gualala, CA: Helsham Press, 2002); and The Arts Commission of San Francisco, *San Francisco Civic Art Collection* (San Francisco: The Arts Commission of San Francisco, 1989).
[13] McLaren was known to refer to sculptures by the Scots term "stookies" and felt that sculpture detracted from the beauty of the natural environment, so often attempted to hide them by placing them in the trees and shrubbery rather than visually prominent locations. Refer to: Radford and Radford, *Outdoor Sculpture in San Francisco*, 59-60.

Charter of 1919.[14] The Park Commissioners later formulated an Architects and Artists Advisory Committee in 1924.

Events like the California Midwinter International Exposition of 1894 in Golden Gate Park and the Panama-Pacific International Exposition of 1915 exposed citizens to City Beautiful planning concepts that stimulated interest in civic art. As interest in civic and public art increased and the city grew, there was need for a more comprehensive approach to public art beyond Golden Gate Park. The San Francisco Charter of 1932 established the Art Commission (now more commonly known as the Arts Commission, or SFAC) with jurisdiction, among other things, over the acquisition, placement, preservation and management of artworks in what became known as the Civic Art Collection.[15]

The 1930s was a particularly fruitful period for public art in San Francisco as New Deal era programs like the Works Progress Administration (WPA) funded numerous building and infrastructure projects that included art components. Additionally, New Deal era funding was utilized for the Golden Gate International Exposition of 1939 on Treasure Island, which resulted in the production of numerous works of art that were later distributed throughout San Francisco's public realm. This highly productive era of civic art came to a close with the beginning of World War II.

By the late 1940s, Abstract Expressionism and new Modern, non-figurative modes of art were being explored in cities such as New York and San Francisco, but these explorations primarily consisted of studio work and work exhibited in galleries. Through the 1940s and 1950s, there was essentially no newly commissioned public outdoor artwork installed in San Francisco. The artwork that was installed during this period had been previously commissioned during the New Deal era. The first major contemporary, non-objective sculpture was installed in San Francisco's public realm in 1959. It was a fountain designed by sculptor David Tolerton for the plaza at the base of the Crown Zellerbach Headquarters (One Bush Plaza by architects Skidmore, Owings & Merrill), also the first Modernist high-rise in the city. The offset of the

[14] The beginning of Section 10 of Article XIV Park Commissioners of the San Francisco Charter of 1919 reads (bold in original): "**Works of Art Must Be approved by Commissioners. Commissioners to Pass Upon Public Structures. Monuments.** Sec. 10. Hereafter no work of art shall become property of the City and County by purchase, gift, or otherwise, unless the work of art or design, together with statement of purposed location of the work of art be submitted to and approved by [Park] Commissioners […]."

[15] While Section 45 of the San Francisco Charter of 1932 established the Art Commission, Section 46 defined works of art as follows: "Section 46. No work of art shall be contracted for or placed or erected on property of the city and county or become the property of the city and county by purchase, gift or otherwise, except for any museum or art gallery, unless such work of art, or a design or model of the same as required by the commission, together with the proposed location of such work of art, shall first have been submitted to and approved by the commission. The term "work of art" as used in this charter shall comprise paintings, mural decorations, stained glass, statues, bas reliefs or other sculpture; monuments, fountains arches or other structures of a permanent or temporary character intended for ornament or commemoration. No existing work of art in the possession of the city and county shall be removed, relocated or altered in any way without the approval of the commission, except as otherwise provided herein. […]."

building on just one-third of the site and the inclusion of a publicly accessible plaza—predating the codification of required privately owned public open spaces (POPOS) in the 1985 Downtown Plan—was considered a "magnificent gift of urban space" to the people of San Francisco.[16] The success of the Crown Zellerbach Headquarters paved the way for downtown developers to negotiate over what would become increasingly more controversial high-rise projects as fears of the "Manhattanization" of the San Francisco skyline grew. Promises of open space and public amenities were used to soften the arguments for polarizing projects, including, for example, Transamerica Pyramid which offered up Redwood Park as a concession.[17]

In 1959, Philadelphia was the first city in the United States to implement a formal percent-for-art program. San Francisco followed in 1969 with its Art Enrichment Ordinance which stipulated that two percent of construction costs for new civic buildings and public facilities must be set aside to acquire and commission new public artworks. While Philadelphia was likely a model for the Art Enrichment Ordinance, San Francisco actually had another model even closer to home. In the early 1960s, the executive director of SFRA, Justin Herman, took it upon himself to implement a percent-for-art program within his agency. Land disposition agreements with developers in the Embarcadero-Lower Market (Golden Gateway) redevelopment project area stipulated to developers that one percent of construction costs would be set aside for publicly accessible works of art.[18] This percent-for-art stipulation took the negotiation over public art out of developers' hands and formalized it as a requirement within the realm of the Golden Gateway redevelopment project area.

The SFRA percent-for-art requirements ended up providing a massive investment in public art in beginning in the 1960s—the first major investment since the New Deal era—and left a lasting legacy on public art in San Francisco. Where figurative sculptures and murals predominated earlier public art, the artwork funded by redevelopment projects included important abstract and non-objective sculptures, mosaics, murals, and textile works that brought Modern art into the public realm and out of museum galleries and artist studios. A notable San Francisco gallerist, Paule Anglim, who also worked as a consultant for John Portman to help select artworks for the Embarcadero Center, within the Golden Gateway, was very optimistic about percent-for-art programs and corporate investment in art, saying

[16] Allan Temko, "San Francisco's Changing Cityscape," *Architectural Forum* (April 1960) reproduced in Allan Temko, *No Way to Build a Ballpark and Other Irreverent Essays on Architecture* (San Francisco: Chronicle Books, 1993), 20.
[17] Page & Turnbull, *Transamerica Pyramid Historic Resource Evaluation Part 1* (submitted to San Francisco Planning Department, November 16, 2021), 82, 118-9.
[18] "S.F. Catalog of Public Art Projects," *San Francisco Chronicle*, August 2, 1979; Alfred Frankenstein, "Lights, Water, Action --- At the Plaza," *San Francisco Examiner*, June 25, 1967; "Who Pays For Our Public Art?" *San Francisco Sunday Examiner & Chronicle*, August 8, 1982; Golden Gateway land disposition agreement excerpt on file at OCII PLN-00813; and Letter from William C. Rosso, Director, Architecture and Housing Division, San Francisco Redevelopment Agency, to C. R. Snodgrass, Associate Planner, San Diego Planning Department, April 2, 1971, on file at OCII PLN-00813.

"These [downtown high-rise] buildings may well be our museums of the future – museums where thousands of people work in close quarters with fine art every day."[19]

Furthermore, the SFRA percent-for-art program, while not implemented to the same degree across all future redevelopment projects, was a proving ground, and served as a model that the City picked up and formalized in its Art Enrichment Program in 1969, which applied to all new civic buildings and public facilities. The approach was further codified in the 1985 Downtown Plan one-percent-for-art program, which required new developments of a certain size downtown to set aside one percent of construction costs for new public art—a requirement that was expanded to several other nearby neighborhoods in 2013. In fact, the Downtown Plan explicitly cites the success of the SFRA percent for art program which "made a substantial contribution to the quality of the downtown environment" and uses the one percent of construction costs stipulated by SFRA as a justification and basis for requiring the same one percent from all new downtown developments."[20] Even beyond San Francisco, SFRA's program was influential as indicated by the number of inquiries that came to Herman and SFRA from planning departments and redevelopment agencies across the country.[21]

While a significant investment in public art and influential to local public policy, the SFRA percent-for-art "program" was not codified in its redevelopment plans and, as such, resulted in an uneven distribution of public art amongst its own jurisdictional areas. The Modern sculpture in the Golden Gateway was befitting of SFRA's Modernist architectural and planning project and represented the work of

[19] Alexander Fried, "Creating Museums in the City's Sky," *San Francisco Examiner*, June 9, 1968.
[20] San Francisco Department of City Planning, "Downtown: Proposal for Adoption by the City Planning Commission as a Part of the Master Plan" (October 1984), 95. Full text of the policy reads, "Policy: Encourage the incorporation of publicly visible art works in new private development and in various public spaces downtown. The quality of life is enriched by art and artistic expression in many varied forms. The worker or visitor to downtown spends many hours in an environment of office buildings and commercial enterprises. Art in this environment can offer a counterpoint, attract the eye, stimulate the imagination, arouse emotions or just cause a momentary interest or amusement. In the past, many prominent buildings included sculptured relief, ornate custom grillwork, mosaics, murals, carvings, as well as statuary and other forms of artistic embellishment. Buildings were less separable from art and artistic expression. To reestablish this tradition of enhancing the environment for all to enjoy, artwork should be incorporated in new buildings and public spaces in downtown. Art work is required for all new public buildings of the City and County. The Redevelopment Agency has successfully used a requirement for artwork in its downtown redevelopment projects to obtain major fountains, sculpture, and other artworks which have made a substantial contrition to the quality of the downtown environment. Sculpture, bas-relief, mosaics, murals, and decorative water features are the types of artw0rk that should be provided. Implementing actions: Require inclusion of artwork in new development. One percent of total construction cost of a new development project should be required to be invested in art works. This is the amount required by the Redevelopment Agency. In City buildings 2% is required to be invested in artworks."
[21] Letters on file at OCII inquiring about the SFRA public art program include letters from Urban Renewal Agency of the City of Santa Rosa; Department of Urban Renewal and Economic Development, City of Rochester; San Diego Planning Department; Springfield Redevelopment Authority, Massachusetts; Napa Community Redevelopment Agency; Chicago Department of Urban Renewal.

prominent sculptors and artists, many of whom were internationally known, but few of whom were from San Francisco.[22] Other project areas outside of downtown, including the very large Western Addition A-1 and A-2 project areas, did not have the same level of investment in permanent public art, especially in the early period of those redevelopment projects.

In the Western Addition, all developers were not required to contribute one percent of construction costs to public art, and some of the public art installed in public spaces, like mini parks, included temporary murals and sculptures that have since been removed. However, several notable artworks within the Western Addition were executed by local artists and are grounded in the particular history and experience of the Japantown and Fillmore communities affected by the redevelopment project area, including *Origami Fountains* (1975-76; 1996) by Ruth Asawa and *Three Shades of Blue* (2003) by Mildred Howard.

In the Bayview and Hunters Point project areas, also spanning huge geographic areas, SFRA did not implement percent-for-art requirements for developers in the twentieth century. The only major artwork installed in the southeastern redevelopment areas was *Sundial* (1978) by Jacques Overhoff in the public Hilltop Park, until SFRA commissioned ten artworks for the Hunters Point Shipyard project area in 2009 (all executed in 2013 to 2015, after SFRA was dissolved and succeeded by OCII). Other than mosaics and murals integrated into several churches, the public artwork installed in the Diamond Heights project area was limited to a ceramic mural that appears to have been installed as part of the Art Enrichment Ordinance at George Christopher Playground and the *Diamond Heights Safety Wall* (1968) by Stefan Alexander Novak, which was commissioned through an invited design competition. While outside of downtown, three very significant public artworks were commissioned and installed in the Rincon Point-South Beach Redevelopment Area on Port property, during a period where the northeast waterfront was being redeveloped and reimagined, including *Aurora* (1986) by Ruth Asawa, *Sea Change* (1995) by Mark di Suvero, and *Cupid's Span* (2002) by Claes Oldenburg and Coosje van Bruggen.

After Golden Gateway, the Yerba Buena Center had the most significant investment in public art, as SFRA did stipulate percent-for-art commitment for a number of the developments and included a substantial public art program within the Yerba Buena Gardens complex. Additionally, public properties such as Moscone Center and the Moscone Center Public Parking Garage were subject to the Art Enrichment Ordinance (two-percent- for-art). As previously noted, the overall distribution of public artworks commissioned or installed under the auspices or direction of SFRA

[22] Letter from M. Justin Herman, Executive Director, San Francisco Redevelopment Agency, to Lewis W. Hill, Commissioner, Chicago Department of Urban Renewal, August 9, 1967, on file at OCII ARC-00331.

> was heavily skewed toward redevelopment project areas in and around downtown. Arguably, this distribution reflects the relative construction costs of the redevelopment projects, but also reflects that SFRA did not impose a percent-for-art requirement in all project areas or in all development or land disposition agreements. In a 1975 letter, Herman reflected that "Our [Redevelopment Agency's] major effort to date has been in the Golden Gateway because it is a high density downtown project visited by large numbers of people."[23] This logic seems to also account for Yerba Buena Center later being a site of major investment in public art, as it was envisioned as cultural hub of museums, a convention center, and hotels. However, the uneven distribution of artwork also appears to reflect some of the racial and socioeconomic discrimination and bias implicit in many of SFRA's decisions related to distribution of resources and how public art might also serve communities beyond downtown.
>
> The artworks installed at Hunters Point Shipyard reflect the shifting approach of OCII in selecting and commissioning artworks. Early in SFRA's endeavor with public art, such as at Golden Gateway, a significant amount of discretion was given to developers to select artworks, while SFRA and SFAC were only involved in a few more high-profile design competitions. In other situations, such as artworks on City property in the Western Addition and Yerba Buena, SFAC often reviewed and approved designs. More recently, artworks have been selected through a request for proposals from artists with more input and guidance from SFAC.

The *San Francisco Redevelopment Public Artwork Inventory Findings Report* (Page & Turnbull, 2024) identified 169 public artworks associated with San Francisco Redevelopment Agency project areas. These artworks include a mix of publicly and privately owned artworks and artworks located on public and private property. Of the identified artworks, 109 artworks (65%) were confirmed to be extant, 31 (18%) are not extant, and the statuses of 29 (17%) artworks were not confirmed. The artworks also represent a mix of site-specific commissions and purchased artworks. Of the site-specific commissions, only three were selected as part of a juried design competition—the *Fountain of Four Seasons* (1962, Francois Stahly), *Diamond Heights Safety Wall* (1968, Stefan Novak, SFAC Accession #2018.71), and *Vaillancourt Fountain* (1971, Armand Vaillancourt, SFAC Accession #1971.46) **(Figure 24 and** Error! Reference source not found.**)**. All three of these design competitions pre-dated the 1969 adoption of the Art Enrichment Ordinance (2%-for-art); although Vaillancourt Fountian wasn't completed until 1971, the design competition was run in 1966 and SFRA entered into contract with Vaillancourt in 1967. In other cases, site-specific public artwork was incorporated into an overall landscape or site design such as the Chinese Cultural Center bridge and lanterns at 750 Kearney Street (1973, Chen Chi-Kwan) and the Hilltop Park Sundial (1978, Jacques Overhoff).

[23] Letter from Arthur F. Evans, Executive Director, San Francisco Redevelopment Agency, to Robert A. White, Chief of Planning and Engineering, Napa Community Redevelopment Agency, January 27, 1975, on file at OCII PLN-00813.

Many of the artworks were not site-specific designs, but rather were selected and purchased to meet public art requirements set by the San Francisco Redevelopment Agency, such as the four sculptures in Maritime Plaza, which were selected by the architectural design team: *Standing Figure: Knife Edge* (1961, Henry Moore, SFAC Accession #1966.21), *Bronze Horse* (1967, Marino Marini, SFAC Accession #1966.22), *Icosaspirale* (1967, Charles O. Perry, SFAC Accession # 1966.23), and *Limits of Horizon II* (1968, Jan Peter Stern, SFAC Accession #1966.24) **(Figure 26 and Figure 27)**.

The site-specific artworks that came out of the SFRA-run design competitions are exemplary of SFRA's use of design competitions with high-profile artists and architects to gain public and media attention for its redevelopment projects, as well as SFRA's early commitment to public art even before requirements were codified in the 1969 Art Enrichment Ordinance or 1985 Downtown Plan.[24] These site-specific artworks are more likely to be individually eligible historic resources for their significant association with SFRA's public art program, whereas purchased artworks such as the sculpture at Maritime Plaza may contribute to the overall character or historic significance of a site, but are unlikely to be individually significant for this association.

Figure 24. *Fountain of Four Seasons* (1962, Francois Stahly) in Golden Gateway; design competition; privately owned.

Figure 25. *Diamond Heights Safety Wall* (1968, Stefan Novak, SFAC Accession #2018.71); design competition; publicly owned.

[24] Major architectural design competitions were also a feature of the Golden Gateway and Diamond Heights redevelopment projects.

Figure 26. *Standing Figure: Knife Edge* (1961, Henry Moore, SFAC Accession #1966.21) in Maritime Plaza; selected by architecture design team; publicly owned.

Figure 27. *Icosaspirale* (1967, Charles O. Perry, SFAC Accession # 1966.23) in Maritime Plaza; selected by architecture design team; publicly owned.

FOUNTAIN CONTEXT

There are eight fountains in the San Francisco Civic Art Collection, managed by SFAC **(Table 1)**.[25] Four of these fountains date to before World War II, and four to the second half of the twentieth century. Vaillancourt Fountain is the first Modernist fountain to be included in the Civic Art Collection. Other Modernist fountains in the Civic Art Collection include the granite United Nations Plaza Fountain (1975) by Lawrence Halprin, which is also part of the Market Street redesign that Halprin collaborated on; the Origami Fountains by Ruth Asawa in Japantown, which were commissioned by the San Francisco Redevelopment Agency; and a fountain in the Civic Center Courthouse building.

[25] San Francisco Arts Commission, Civic Art Collection online database, accessed February 20, 2025, https://kiosk.sfartscommission.org/objects-1/thumbnails?records=50&query=mfs%20any%20%22fountain%22&sort=9.

TABLE 1. FOUNTAINS IN THE SAN FRANCISCO CIVIC ART COLLECTION

 Lotta's Fountain, 1875, Market & Kearny streets, SFAC Accession No. 1875.1. Source: SFAC.	 Fountain of the Tortoises, 1900, Huntington Park, California & Taylor streets, SFAC Accession No. 1954.18. Source: SFAC.
 Rideout Fountain, 1923, M. Earl Cummings, Golden Gate Park Music Concourse, SFAC Accession No. 1923.1. Source: SFAC.	 Sara B. Cooper Memorial Fountain, 1939, Jack Moxom, Golden Gate Park, SFAC Accession No. 1939.1. Source: SFAC.
 Vaillancourt (Embarcadero) Fountain, 1971, Armand Vaillancourt, Market Street & The Embarcadero, SFAC Accession No. 1971.46. Source: Page & Turnbull.	 United Nations Plaza Fountain, 1975, Lawrence Halprin, Market & Leavenworth Street, SFAC Accession No. 1975.29. Source: SFAC.

Two Origami Fountains, Ruth Asawa, Buchanan between Post and Sutter Streets, SFAC Accession No. 1999.22.1-2. Originally built in 1976, recast and reinstalled in 1999. Source: SFAC.

Family Court Waiting Area, 1998, Ann Preston, Civic Center Courthouse, SFAC Accession 1998.11.a-f. Source: SFAC.

In addition to the Origami Fountains and Vaillancourt Fountain, there are several other fountains located within San Francisco Redevelopment Agency areas **(Table 2)**. The only other fountain that was designed as part of a design competition is the Fountain of Four Seasons (1962, Francois Stahly). This fountain was selected as part of a design competition run through the Golden Gateway redevelopment project, but is privately owned within Sydney G. Walton Square, a privately owned park that is accessible to the public. The Dandelion Fountain (1967, Robert Woodward) is owned by the City as it is located within Maritime Plaza, a public park, but it is not part of the Civic Art Collection. The Universal Nerve Fountain (1965, Jacques Overhoff) and an untitled fountain by Aristides Demetrios (c.1967) are located on the podium level of the Golden Gateway housing complex (now known as The Gateway), and are privately owned. The two Origami Fountains (1976/199, Ruth Asawa, SFAC Accession No. 1999.22.1-2) were commissioned by SFRA for Japantown within the Western Addition A-2 project area and are owned by the City, whereas Aurora (1986, Ruth Asawa) was installed as part of the Rincon Point-South Beach Redevelopment Project on Port property, but the ownership of the fountain is unclear. The Martin Luther King, Jr. memorial fountain known as Revelation (1993, Houston Conwill) was commissioned as part of the Yerba Buena Gardens Redevelopment Project and is owned by the City, but is not part of the Civic Art Collection. The Dandelion Fountain and Revelation remain operational, but the other fountains do not currently have running water.[26]

[26] Page & Turnbull, *San Francisco Redevelopment Public Artwork Inventory Findings Report* (prepared for San Francsico Arts Commission, January 23, 2024).

TABLE 2. FOUNTAINS IN SAN FRANCISCO REDEVELOPMENT AGENCY PROJECTS

 Fountain of Four Seasons (1962, Francois Stahly) in Golden Gateway; design competition; privately owned.	 Universal Nerve Fountain (1965, Jacques Overhoff) in Golden Gateway; commissioned; privately owned.
 Dandelion Fountain (1967, Robert Woodward) in Maritime Plaza, Golden Gateway; commissioned; City-owned.	 Untitled fountain (c.1967, Aristides Demetrios) in Golden Gateway, since turned into a planter; commissioned; privately owned.
 Aurora (1986, Ruth Asawa) in Rincon Point-South Beach on SF Port property; commissioned; fountain ownership unknown.	 Revelation (1993, Houston Conwill), Martin Luther King, Jr. in Yerba Buena Center; commissioned; City-owned.

Vaillancourt Fountain is notable within San Francisco for its monumental scale, as well as its design to be an interactive piece of public artwork that pedestrians can walk through, on, and over. Landscape architect Lawrence Halprin, who was responsible for the design of Embarcadero Plaza, was a pioneer in Modernist public landscape design and interactive fountains, which were influenced by his theories of dance and movement in public space. The Portland Open Space Sequence designed by Halprin between 1966-1970 includes several monumental, interactive fountains and is listed in the National Register of Historic Places for its innovative Modernist design and influence on late twentieth century fountain and urban open space design.

Although Halprin did not design Vaillancourt Fountain, in setting out the parameters for the fountain's design competition, he brought this spirit of interactive public space and Modernist design. Vaillancourt Fountain (1971) and Halprin's U.N. Plaza Fountain (1975) in San Francisco are two of the earliest monumental interactive fountains incorporated to urban plazas following the Portland Open Space Sequence; U.N. Plaza has been found individually eligible for the National Register under Criterion C as a distinctive work by landscape architect of merit Lawrence Halprin.[27] Later notable examples across the United States would include Peavey Plaza (1975, M. Paul Friedberg) in Minneapolis; Freeway Park (1976, Lawrence Halprin and Angela Danadjieva) in Seattle; Piazza d'Italia (1978, Charles Moore) in New Orleans; and Fort Worth Water Gardens (1984, Philip Johnson & John Burgee) in Fort Worth. Both Peavey Plaza and Freeway Park are listed in the National Register, while the other examples are not yet 50 years old and have not been evaluated for historic eligibility. Both the Portland Open Space Sequence and Peavey Plaza have had major restoration work following many years without functioning water features.[28] Halprin continued to experiment with interactive fountains in San Francisco with Levi's Plaza, which opened in 1981 and includes a monumental granite fountain in the "Hard Park" portion of the site and a stepped concrete fountain that feeds into a meandering stream in the "Soft Park" side. **(Table 3)**

[27] "Appendix 6: Cultural Resources Supporting Information," Better Market Street Project Draft Environmental Impact Report (February 27, 2019).
[28] "Peavey Plaza: Preserving History, Expanding Access," 2023 ASLA Professional Awards, accessed March 31, 2025, https://www.asla.org/2023awards/7734.html; and "Portland Open Space Sequence Restoration Project," Portland Parks & Recreation, accessed March 31, 2025, https://www.portland.gov/parks/construction/portland-open-space-sequence-restoration-project.

TABLE 3. LARGE SCALE & PARTICIPATORY MODERNIST PLAZAS IN THE UNITED STATES

Lovejoy Plaza (1966), part of Portland Open Space Sequence, Lawrence Halprin. Source: Wikipedia.

Keller Fountain (1970), part of Portland Open Space Sequence, Lawrence Halprin. Source: Wikipedia.

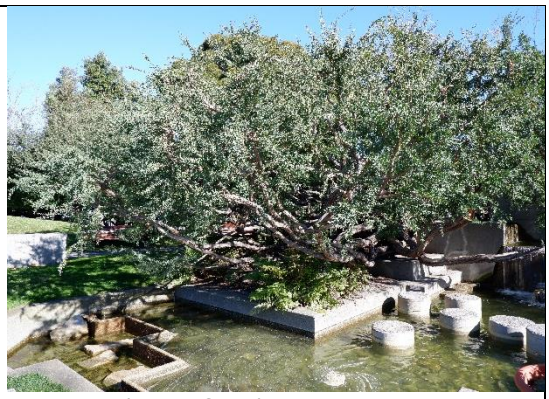
Peavey Plaza (1975), Minneapolis, M. Paul Friedberg. Source: Wikipedia.

Freeway Park (1976), Seattle, Lawrence Halprin and Angela Danadjieva. Source: Wikipedia.

Piazza d'Italia (1978), New Orleans, Charles Moore. Source: Wikipedia.

Fort Worth Water Gardens (1984), Philip Johnson & John Burgee. Source: Wikipedia.

Levi's Plaza "Hard Park" Fountain (1981), San Francisco, Lawrence Halprin, 1981. Source: Page & Turnbull, 2020.



Levi's Plaza "Soft Park" Fountain (1981), San Francisco, Lawrence Halprin. Source: Page & Turnbull, 2020.

ARMAND VAILLANCOURT, ARTIST (B. 1929)

Artist Armand Vaillancourt was born in 1929 in Québec, Canada and studied at the École des beaux-arts de Montréal.[29] As an artist, he has worked as a sculptor, painter, and performance artist, and frequently tackles political, environmental, and human rights issues in his work. The artist continues to live in Montreal and has been outspoken on the issue of Québec independence. Prior to executing Vaillancourt Fountain, the artist had "over 700 sculptures in major collections throughout Canada" and had contributed to the Expo 67 world's fair pavilion.[30] Vaillancourt was awarded the Prix Paul-Émile-Borduas by the Québec government in 1993, which recognizes artists and craftspeople in the field of visual art, and received the Ordre national du Québec in 2004, which is considered one of the highest honors in Québec and can be awarded for achievement in any field.[31] The Musée d'art contemporain de Montréal (MAC) provides the following biography of Vaillancourt:

> Armand Vaillancourt is a major artist of the modernist movement in Québec who played an essential role in the advancement of sculpture in the 1950s and 1960s in Montréal. Although essentially abstract, his works convey a sense of social engagement and were driven by the political demands that he upheld over nearly seven decades. Vaillancourt's practice belongs to a type of art that is committed to and structured by the development of new values. His works share a common concern for making the most of a material's intrinsic qualities. These vary considerably depending on the scale of the piece and the artist's willingness to experiment with new techniques. His work is characterized by its rawness and the use of industrial materials. Vaillancourt is also known for the public nature of his

[29] John K. Grande, *Playing with Fire: Armand Vaillancourt: Social Sculptor* (Montreal, Quebec, Canada: Zeit & Geist, 1999), 8.
[30] Alfred Frankenstein, "A Concrete, Environmental Event," *San Francisco Examiner*, April 16, 1967, 25.
[31] John K. Grande, *Playing with Fire*, 69.

> work, whether through performances, the live-casting of sculptures, or its integration in architecture as part of public commissions in Québec, Canada, and abroad. One of his best-known works is *Vaillancourt Fountain* (1971), also called "Québec libre!," a monumental Brutalist fountain located in San Francisco's Plaza Embarcadero.[32]

Site History

Vaillancourt Fountain was conceived as one element of a large urban open space within the Golden Gateway redevelopment project area. Embarcadero Plaza was designed by landscape architect Lawrence Halprin in a joint venture with architects Mario Ciampi and John Savage Bolles; at the same time, Halprin was also working on a major comprehensive redesign of Market Street. Embarcadero Plaza served as a terminus for the Market Street redesign and continued the brick material palette. Halprin's early concept designs for the plaza include a large site for a monumental fountain, in keeping with his experimentations with urban open space and fountains as locations of interactive "participation" and movement.[33] The fountain itself was selected through an invited design competition with entries from five internationally renowned sculptors. Halprin described the design intent of the plaza and fountain in a "statement to sculptors" as follows:

> This work has been conceived as a total environment in which all the elements working together create a place for participation. The locus is the termination of Market Street—major boulevard in the city—the Embarcadero freeway encloses the space on the east in massive and dramatic concrete and includes the movement of cars. There will be an enormous building complex to the west with terraces, platforms, shops, restaurants focusing down to the plaza. Many people. The plaza is a theater for events to happen. The fountain is the pivotal point in the plaza. It has been purposely placed off the axis of Market Street to avoid the Renaissance quality of objects in visual static relationship and to one point perspective. The back wall defines the space it also serves as wind and sun trap. The sculpture is an outgrowth of the wall and not thought of as a separate element in space. It is an environmental event in which water, light and people are each a part of the sculpture as are the solid forms. It is basically made of concrete because it must be part of the environment not an object within it.[34]

All five submissions to the design competition were monumental abstract expressionist fountains. The jury, which included Halprin, Ciampi, and Bolles, selected Vaillancourt's design stating that they felt the design would "bring into complete play all the elements of plasticity and movement and delight that the great fountains achieved. It will combine an endless variety of effects of water,

[32] "Armand Vaillancourt," MAC, accessed February 20, 2025, https://macm.org/en/collections/artiste/armand-vaillancourt/.
[33] Lawrence Halprin Collection, Architectural Archives, University of Pennsylvania, Notebooks (1966), 014.III.B.17.16-20.
[34] Lawrence Halprin Collection, Architectural Archives, University of Pennsylvania, Notebooks (1966), 014.III.B.17.16-20.

motion, light, sound, and sculpture into complete unity [...] it will involve spectators and encourage their participation in the Plaza."[35] In particular, the fountain was expected to have a dynamic, kinetic interplay with the Embarcadero Freeway behind as cars could be seen to move through the fountain. The location of the fountain at the northeast corner of Embarcadero Plaza was selected due to the existing curved ramps of the Embarcadero Freeway. The fountain faced inward (southeast), away from the Embarcadero Freeway, and the sound of the rushing water along with the rear fountain wall were designed to dampen or distract from the freeway noise. However, the rear of the fountain is also designed and considered to encourage 360-degree exploration with water pouring over the rear wall into what Halprin described as a "grotto" and steps at the rear allowing visitors to climb on top of the fountain.

Sharp criticism of the fountain came from artist and SFAC commissioner Ruth Asawa, along with witticisms from columnist Herb Caen and architecture critic Allan Temko, who at the time were also highly critical of the Embarcadero Center and Transamerica Pyramid.[36] Halprin, along with Bolles, vehemently defended the Vaillancourt's design and their decision, and the fountain was praised by the art critic at *Time Magazine* at the time.[37] Letters to the editor came in throughout the design, construction, and dedication of the fountain reflecting a mix of public responses to the fountain—leading to it be referred as the "controversial" fountain in most articles and publications over the decades.[38] Vaillancourt Fountain was prominently featured in articles in national architecture and design journals about Golden Gateway and Embarcadero Center, including a 1974 U.S. Department of Housing and Urban Development (HUD) award for the SFRA public art program at Golden Gateway.

Justin Herman, the Executive Director at SFRA, was committed to introducing public art into redevelopment projects and was responsible for the two fountain design competitions in Golden Gateway, as well as for requiring developers to commit a percentage of construction costs to public art (decades before these requirements were codified in the 1985 Downtown Plan).[39] Prior to World War II, public art in San Francisco generally consisted of bronze monuments, figurative statues, and ornamental fountains, whereas the art program under SFRA marked a significant investment in

[35] Alfred Frankenstein, "A Concrete, Environmental Event" *San Francisco Examiner*, April 16, 1967, 25.
[36] Around the same time, Asawa and Halprin were engaged in a public fight over her mermaid sculpture (*Andrea's Fountain*, 1968) which was installed in the Halprin-designed landscape and fountain pool at Ghirardelli Square. Alfred Frankenstein, "The Great Controversy of the Plaza Fountain," *San Francisco Examiner*, January 12, 1969; and Allan Temko, "A Fountain Deposited by a Dog with Square Intestines," *San Francisco Magazine* (April 1971), reproduced *in San Francisco Examiner*, May 9, 1993.
[37] John K. Grande, *Playing with Fire*, 42; and Eckbo, *Public Landscape*, 31.
[38] A sample of such response can be found in "Editor's Mail Box: The Ferry Fountain," *San Francisco Examiner*, December 2, 1968.
[39] Page & Turnbull, *San Francisco Redevelopment Public Artwork Inventory Findings Report* (prepared for San Francisco Arts Commission, January 23, 2024), 10-14.

modern, non-figurative and abstract public art. Writing about three new works of art under the auspices of SFRA—Vaillancourt Fountain, the Diamond Heights Safety Wall (also selected by design competition), and the pedestrian bridge at Portsmouth Square—Herman made a broader point summarized in the title of the piece "The City Must Dare A Little: A Defense Of Its Art Taste."[40] The *San Franciso Magazine* article opined on how art would not and should not "achieve universal liking or 'understanding,'" and underscored a point that works by Michelangelo, Picasso, and Monet were "greeted with an uproar."[41] Although Herman did not name artistic movements or styles such as Modernism or Abstract Expressionism, he defended the artworks as "bold, striking, and, in substantial degree, innovative."[42] Herman issued a further warning:

> [...] I feel that something—and something rather important—needs to be said about art in public places. It is that a community needs to rise above a standard of acceptability in art that meets only the common denominator of every critic's taste. If a city ever hopes to achieve the establishment of many significant works of art in public places, it needs dare a little and put its trust in talented artists who try with a seriousness of purpose to produce works of interest for us. There will be otherwise few advances in public art. Everything will be required to meet the banality of 'generals on horseback.' Things will be created, but who will care? [...] a person of sensitivity will recognize that the Vaillancourt water sculpture in the hands of the serious artist has a chance of becoming great art—whether or not he particularly likes or 'understands' it. In a wide array of public art, one ought to be able to find something to please him. In San Francisco, a work such as Vaillancourt fountain or the Novak decorative safety wall [in Diamond Heights] must run many—and perhaps too many—public hurdles until it is in place. Approval by the Art Commission, which gives evidence of supporting the thoughts expressed here, must properly be secured. But a work of art which must please half a dozen public agencies is likely to wind up a non-art.[43]

Herman's words were later quoted in an editorial broadcast by Louis S. Simono, KPIX Area Vice President, on Eye Witness News in 1970.[44] Today, SFAC approaches public art with much more community input and public process than Herman's approach, which was arguably more top-down. However, while Herman expressed a belief that not everyone will like a specific piece of art, his preferred outcome was that there was a wide enough array of public art in the city that there was something for everyone.

[40] M. Justin Herman, "The City Must Dare a Little: A Defense of Its Art Taste," *San Francisco Magazine* (February 1969).
[41] M. Justin Herman, "The City Must Dare a Little: A Defense of Its Art Taste," *San Francisco Magazine* (February 1969).
[42] M. Justin Herman, "The City Must Dare a Little: A Defense of Its Art Taste," *San Francisco Magazine* (February 1969).
[43] M. Justin Herman, "The City Must Dare a Little: A Defense of Its Art Taste," *San Francisco Magazine* (February 1969).
[44] Louis S. Simon, "Dare To Be Different," Editorial, Eye Witness News, transcript on file at OCII Archives, PLN-00812.

Artists, like architects, rarely describe their own work in terms of particular styles or movements. Generally, these terms are used as more of an academic exercise in categorization by critics and historians—often in retrospect. Vaillancourt's fountain design can be described as part of the broad Abstract Expressionist movement in post-World War II art, which is decidedly non-figurative. Jackson Pollock and Mark Rothko, among many others, were important early figures particularly in the New York School and are associated with painting, but the movement also extended to sculpture, including notable figures such as David Smith, Isamu Noguchi, and Louis Nevelson (*Sky Tree* by Nevelson is located in the Embarcadero Center). The term Brutalism—used to describe a late twentieth century architectural style characterized by the use of exposed concrete and plastic forms—has not typically been used within the art world. However, Vaillancourt Fountain makes expressive use of exposed concrete in a manner that is aligned with Brutalist architecture. Likewise, the monumental, interactive fountains of Halprin (Freeway Park, Portland Open Space Sequence, and Levi's Plaza Soft Park, for example), M. Paul Friedburg (Peavy Plaza), and Philip Johnson (Fort Worth Water Gardens), which blur the line between sculpture, fountain, and landscape, can also be said to have Brutalist qualities in their use of exposed concrete and geometric form.

SITE & ALTERATION CHRONOLOGY

The following is a summary chronology of the design development and construction of the Vaillancourt Fountain, and subsequent alterations to the fountain and its immediate surroundings:

- **1966** – Six international sculptors were invited to participate in a design competition for a "Grand Fountain" at Embarcadero Plaza.[45] Five artists submitted entries: Armand Vaillancourt (Montreal, Canada), James Melchert (Berkeley, CA), Reuben Nakian (Stamford, CT), Jacques Overhoff (San Francisco, CA), and Alicia Penalba (Paris, France). The jury of the competition, organized by SFRA Executive Director Justin Herman, was comprised of the joint venture design team for Embarcadero Plaza—Lawrence Halprin, John Savage Bolles, and Mario Ciampi.[46]
- **1967** – In March, scale models submitted to the fountain design competition were put on display at the San Francisco Museum of Art.[47] Québecois sculptor Armand Vaillancourt's submission for the Embarcadero Plaza fountain was selected by the jury, and later approved by the SFAC, RPD, SFRA, and Board of Supervisors. Landscape architect Lawrence Halprin was the chairman of the jury panel and called it "The first great monumental fountain in

[45] Alfred Frankenstein, "The Great Controversy of the Plaza Fountain," *San Francisco Examiner*, January 12, 1969; and San Francisco Redevelopment Agency, "Monumental Sculpture for Embarcadero Plaza," press release, March 14, 1967, on file at Office of Community Investment & Infrastructure (OCII) Archives, CRA-0058.
[46] Garrett Eckbo, *Public Landscape: Six Essays on Government and Environmental Design in San Francisco* (Berkely: University of California, Berkeley, Institute of Governmental Studies, 1978), 31.
[47] San Francisco Redevelopment Agency, "Monumental Sculpture for Embarcadero Plaza," press release, March 14, 1967.

America" and that it would have "the potential for becoming a modern-day Trevi Fountain, a new symbol of San Francisco."[48]

- **1971-81** – Construction of the five-block mixed-use Embarcadero Center complex, which included the Hyatt Regency hotel, designed by architect and developer John Portman. The design, development, and construction of the Embarcadero Center was separate from Embarcadero Plaza.
- **1971** – Vaillancourt Fountain was completed at a cost of $310,000, paid for by SFRA (with federal funds) and the City, after construction started in July 1969.[49] A dedication ceremony was held on April 21, and was presided over by Supervisor Dianne Feinstein; Justin Herman, SFRA Executive Director; Peter Selz, Director of the University Art Museum at UC Berkeley; Thomas Hoving, Director of the New York Metropolitan Museum of Art; with Halprin and Vaillancourt in attendance and a performance by Hot Tuna (an offshoot of the band Jefferson Airplane). The day before the ceremony, Vaillancourt had stenciled "Québec Libre!" on the fountain in red paint, but city employees removed it. During the ceremony, seeing the message had been removed, Vaillancourt waded into the fountain pool and reinscribed the phrase on the fountain, and declared "this fountain is dedicated to freedom."[50] The press release for the dedication stated that when the fountain was turned on, "at that moment, the avant fountain will become the largest and most sophisticated of its kind in the world – recycling 30,000 gallons of water a minute."[51]
- **1971** - The fountain is sometimes known by the title *Québec Libre!* or Embarcadero Fountain, and was acquisitioned into the Civic Art Collection (managed by SFAC) in 1971 (SFAC Accession No. 1971.46).[52]
- **1972** – The eight-acre Embarcadero Plaza was completed. The plaza was designed by landscape architect Lawrence Halprin & Associates in a joint venture with Mario Ciampi & Associates and John Bolles & Associates.
- **1974** – Referred to as Ferry Park during early planning, the park was then known as Embarcadero Plaza until it was renamed Justin Herman Plaza in 1974. SFRA Executive Director Justin Herman had died suddenly in 1971.[53] A bronze plaque with the new name of the plaza was installed on one of the concrete light poles in the plaza (later removed).

[48] Marion Conrad Associates, Public Relations, press release, on file in San Francisco Redevelopment Agency Records (SFH 371), San Francisco Public Library, History Center.
[49] San Francisco Redevelopment Agency, "Technical Data Sheet for Embarcadero Plaza in the Golden Gateway Renewal Area," no date (c. 1971), on file at San Francisco Public Library, History Center, Ephemera Collection (SFH 753), Parks: Embarcadero Plaza.
[50] Bernard Katz, *The Fountains of San Francisco* (San Francisco, CA: Don't Call It Frisco Press, 1989), 23.
[51] San Francisco Redevelopment Agency, "City Will Dedicate Embarcadero Plaza Fountain April 21," press release, April 20, 1971, on file at San Francisco Public Library, History Center, San Francisco Travel Association Records (SFH 771): Vaillancourt Fountain.
[52] "The Embarcadero Fountain," San Francisco Arts Commission.
[53] "Justin Herman Plaza," *San Francisco Chronicle*, October 23, 1974, 4.

- **1974** – The U.S. Department of Housing and Urban Development (HUD) gave an Urban Design Concept Award to the San Francisco Redevelopment Agency for the Golden Gateway redevelopment project's art program, citing privately funded contributions within Embarcadero Center, artworks in the Maritime Plaza public park, and Vaillancourt Fountain.[54]
- **1978** – Anna Halprin, dancer and wife of Lawrence Halprin, staged a dance performance known as "Fountain Dance" at Vaillancourt Fountain as part of her participatory *City Dance* (1976-1979) series.[55]
- **1978-79** – The Embarcadero Center, owned by architect and developer John Portman's development team, funded a $55,000 repair of the water system in the fountain and committed to $100,000 in annual maintenance costs.[56] This arrangement was negotiated between RPD and SFRA in exchange for RPD providing revocable permits to SFRA to allow temporary use of a portion of the plaza for Embarcadero Center construction, construction of a stairway leading into the plaza from Embarcadero Center, and limited occupation of the plaza for commercial food and beverage sales (RPD Resolution No. 11476).[57]
- **1987** – U2 performed a free concert at Embarcadero Plaza which they jokingly referred to as the "Save the Yuppies" concert. Bono climbed on Vaillancourt Fountain during the performance and spray painted the fountain "Stop the Traffic, Rock N Roll."[58] Mayor Dianne Feinstein had an anti-graffiti campaign at the time and the graffiti was quickly removed.
- **1988** – The fountain's water was turned off due to drought concerns.[59]
- **1989** – The Loma Prieta Earthquake severely damaged the double-decker Embarcadero Freeway. However, the fountain was undamaged.
- **1991** – The double-decker Embarcadero Freeway was demolished. Around this time, the SFAC discussed several informal proposals and public testimony supporting the idea of

[54] Donald Canty, "The 1974 HUD Design Awards Move from Product to Process: Another San Francisco renewal project becomes a stage for art," *AIA Journal* 62, no. 6 (December 1974), 29-32.
[55] "Citydance," Anna Halprin Digital Archive, accessed February 21, 2025, https://annahalprindigitalarchive.omeka.net/exhibits/show/san-francisco-dancers-workshop/city-dance.
[56] "Vaillancourt Fountain," *S.F. Progress*, November 7, 1979.
[57] Recreation and Park Department Resolution No. 11476, in RPD Meeting Minutes, December 14, 1978, accessed February 19, 2025, https://archive.org/details/minutesrecreatio1978sanf/page/706/mode/2up?q=vaillancourt; and San Francisco Redevelopment Agency Resolution No. 165-79, in SFRA Meeting Minutes, June 12, 1979, accessed February 19, 2025, https://archive.org/details/42minutesregular1979sanf/page/398/mode/2up?q=%22water+pump+in+the+Vaillancourt+Fountain%22.
[58] The exact phrasing varies by account and some recount it as "Rock N Roll Stops the Traffic." Philip Elwood, "U2 Rock and graffiti for 60,000 fans," *San Francisco Examiner*, November 16, 1987; and Peter Hartlaub, "The unforgettable furor: 1987 U2 free show led to controversy" *San Francisco Chronicle*, January 2, 2018.
[59] Kenneth Baker, "Sure, It's Ugly – But Keep It Anyway," *San Francisco Chronicle*, October 29, 1992, 73.

retaining a portion of the freeway as a "monument to the removal of the freeway and the earthquake."[60]

- **1992** – The City hired ROMA Design Group to work on a design for a new plaza at the foot of Market Street, connecting Embarcadero Plaza to the Ferry Building; these initial plans included removal of Vaillancourt Fountain.[61] The editorial board of the *San Francisco Examiner* weighed in on the debate with an editorial pleading "Save Vaillancourt Fountain."[62] Vaillancourt made his disapproval of the demolition of the fountain known—amidst the backdrop of the controversy swirling around the removal of Richard Serra's Tilted Arc in Manhattan.[63] While members of a citizens advisory committee were generally in favor of removal of the fountain, architect and planner Vernon DeMars was critical of the new plaza design and removal of the fountain.[64]
- **1993** – San Francisco citizen and resident of the Golden Gateway condos, Eula Walters, organized the "Citizens for Open Recreational and Park Space" and "Citizens to Preserve Vaillancourt Fountain." She presented a petition of 800 signatures in favor of retaining the fountain at an SFAC Visual Arts Committee meeting.[65]
- **1994** – Mayor Frank Jordan supported a scaled back Ferry Building plaza design and redesign of Embarcadero Plaza that would retain Vaillancourt Fountain.[66]
- **1998-2001** – Portions of Embarcadero Plaza were remodeled by ROMA Design Group, including adding large circular paved features, including behind the Vaillancourt Fountain. Although an initial proposal by ROMA removed the fountain entirely, the scheme was redesigned to retain Vaillancourt Fountain and the brick plaza. It appears that around this time the water was turned back on, and metal guardrails were installed along the collecting pool behind the north and east walls; the metal guardrails did not prevent pedestrians from walking through the fountain or accessing the stairs onto the fountain.
- **2001** – During the state energy crisis, the city shut off the water supply to the fountain to conserve resources.
- **2004** – Water was restored to the fountain and plans to demolish the fountain were abandoned. Earlier in the year, Supervisor Aaron Peskin had introduced a resolution to urge RPD and SFAC to explore the possible removal and replacement of Vaillancourt Fountain in

[60] "IV. Embarcadero Freeway Commemorative," Minutes, San Francisco Arts Commission, Civic Design Review Committee, April 22, 1991, accessed February 19, 2025, https://archive.org/details/agenda19arts_13/page/60/mode/2up.
[61] Ingfei Chen, "Designers Want to Dump S.F. Fountain," *San Francisco Chronicle*, October 6, 1992.
[62] *San Francisco Examiner* Editorial Board, "Save Vaillancourt Fountain," *San Francisco Examiner*, October 9, 1992.
[63] "Montreal sculptor's San Francisco fountain may be razed," *The Gazette* (Montreal), October 13, 1992.
[64] Gerald D. Adams, "Vaillancourt Fountain trashed at public meeting," *San Francisco Examiner*, November 17, 1992.
[65] "C. Vaillancourt Fountain," Minutes, San Francsico Arts Commission, Visual Arts Committee, August 18, 1993, accessed February 19, 2025, https://archive.org/details/agenda19921993arts/page/298/mode/2up.
[66] Gerald D. Adams, "Mayor backs smaller ferry plaza," *San Francisco Examiner*, June 2, 1994.

consultation with the City Attorney, Port Commission, and Department of Public Works.[67] Eula Walters again submitted opposition to the demolition of the fountain.[68] Mayor Gavin Newsom and Supervisor Peskin together flipped the switch to reactivate the water at Vaillancourt Fountain and the *San Francisco Examiner* reported that Peskin "admitted his campaign to have the Justin Herman Plaza fountain destroyed was a 'ploy' to rally support for the structure." Peskin told the reporters "For three years I've been trying to get The City to turn it back on. This year I said turn it on or rip it out."[69] Newsom recalled fond memories of visiting the fountain as a child and said "Love it or hate it, we should leave it and turn it on!"[70]

- **2008, March 30** – The Abraham Lincoln Brigade Monument (SFAC Accession No. 2008.3) was installed northeast of the Vaillancourt Fountain.
- **2008** – By 2008, chain-link fencing was installed behind Vaillancourt Fountain, to the north, enclosing the area around two sets of three concrete cubes that appear to surround former air intake vents.
- **c.2014** – During the statewide energy crisis, the City shut off the water supply to the fountain to conserve resources.
- **2017** – Justin Herman Plaza was renamed back to Embarcadero Plaza by a vote of the Recreation and Park Commission.[71] The decision was made to remove the honorific name due to Herman's role as SFRA Executive Director in the extensive demolition in the Western Addition redevelopment project areas and its displacement of the predominantly Black and Japanese American residents and businesses in the area.
- **2017** – The water at Vaillancourt Fountain was turned back on. RPD began using a biological product to control algae and bacteria that turned the water bright blue.[72]
- **2023, October** – Padel courts with enclosed, clear walls were installed immediately adjacent to the fountain on the brick Embarcadero Plaza. Around this time a metal storage container was placed near the northeast corner of the fountain.

[67] "040345 [Possible Removal and Replacement of the Vaillancourt Fountain in Justin Herman Plaza] Supervisor Peskin," Minutes, Board of Supervisors Meeting, March 23, 2024, accessed February 19, 2025, https://archive.org/details/meetingminutesbo2004sanf/page/466/mode/2up.
[68] "From Eula Walters, submitting opposition to proposed legislation to demolish the Vaillancourt Fountain. File 040345," Board of Supervisors Agenda, April 11, 20024, accessed February 19, 2025, https://archive.org/details/agendaboardofsu2004sanf_3/page/292/mode/2up.
[69] Bonnie Eslinger, "Let there be water," *San Francisco Examiner*, August 3, 2004.
[70] Bonnie Eslinger, "Let there be water," *San Francisco Examiner*, August 3, 2004.
[71] Dominic Fracassa, "SF Park commission strips Justin Herman's name from Embarcadero plaza," SFGate, November 17, 2017, accessed February 12, 2025, https://www.sfgate.com/politics/article/SF-parks-commission-strips-Justin-Herman-s-name-12363778.php.
[72] Peter Hartlaub, "Vaillancourt Fountain's water is back, but its blue," *San Francisco Chronicle*, September 15, 2017; Charles Desmarias, "No joy springs from fountain—neglected landmark is bone dry," *San Francisco Chronicle*, August 5, 2017; and John King, "Testing the waters for fountain's revival," *San Francisco Chronicle*, August 16, 2017.

- **2024 –** The pump mechanisms for the fountain failed, with the internal components irreparably damaged and beyond repair, based on RPD account. Consequently, RPD drained the fountain and added movable planters to several locations along the edge of the empty pool and a "lily pad" path to discourage walking on certain elements.

Other than the rear guardrails, alterations to the fountain itself have been limited to internal mechanical and plumbing maintenance and most recently failure of the pump mechanics, graffiti removal, and turning the water off during periodic stretches of drought. The metal railings on top of two arms of the fountain are original to the fountain's design and construction to provide pedestrian interaction.

BUILDING PERMIT APPLICATIONS

No building permit applications are on file at the Department of Building Inspection related to the construction or alteration of Vaillancourt Fountain. The only building permits on file associated with the parcel are related to the 1980s construction of an outdoor stage and seating area within Embarcadero Plaza, which did not alter the fountain.

OWNERSHIP HISTORY

The property that includes Vaillancourt Fountain and the surrounding Embarcadero Plaza was developed by the 1880s as a block of commercial buildings, and by 1905 included a mix of commercial buildings and lodging houses. The dense mix of buildings and uses persisted through the 1950s.[73] By the 1960s, the properties on the block had been acquired by the San Francisco Redevelopment Agency through eminent domain and were subsequently cleared.[74] After the completion of the Golden Gateway Redevelopment Area project, SFRA transferred the property ownership to the City and County of San Francisco. The property is currently managed by the Recreation and Park Department. The fountain is part of the City and County of San Francisco Civic Art Collection (Accession No. 1971.46), which is managed by the San Francisco Arts Commission (SFAC).[75]

[73] Block books available through the San Francisco Property Information Map (PIM) and Sanborn Map Company fire insurance maps available through the San Francisco Public Library.
[74] 1960-65 Block Book, accessed via San Francisco Property Information Map (PIM).
[75] "The Embarcadero Fountain," San Francisco Arts Commission, accessed February 21, 2025, https://kiosk.sfartscommission.org/objects-1/info/1460.

II. EVALUATION

National Register of Historic Places

The National Register of Historic Places (National Register) is the nation's most comprehensive inventory of historic resources. The National Register is administered by the National Park Service and includes buildings, structures, sites, objects, and districts that possess historic, architectural, engineering, archaeological, or cultural significance at the national, state, or local level. Typically, resources over fifty years of age are eligible for listing in the National Register if they meet any one of the four criteria of significance and if they sufficiently retain historic integrity. However, resources under fifty years of age can be determined eligible if it can be demonstrated that they are of "exceptional importance," or if they are contributors to a potential historic district. National Register criteria are defined in depth in *National Register Bulletin Number 15: How to Apply the National Register Criteria for Evaluation*. There are four basic criteria under which a structure, site, building, district, or object can be considered eligible for listing in the National Register. These criteria are:

- **Criterion A (Event):** Properties associated with events that have made a significant contribution to the broad patterns of our history.

- **Criterion B (Person):** Properties associated with the lives of persons significant in our past.

- **Criterion C (Design/Construction):** Properties that embody the distinctive characteristics of a type, period, or method of construction, or that represent the work of a master, or that possess high artistic values, or that represent a significant distinguishable entity whose components lack individual distinction.

- **Criterion D (Information Potential):** Properties that have yielded, or may be likely to yield, information important in prehistory or history.[76]

A resource can be considered significant on a national, state, or local level to American history, architecture, archaeology, engineering, and culture.

[76] National Park Service, *National Register Bulletin 15: How to Apply the National Register Criteria for Evaluation* (Washington, D.C.: U.S. Department of the Interior, National Park Service, 1995), 2.

California Register of Historical Resources

The California Register of Historical Resources (California Register) is an inventory of significant architectural, archaeological, and historical resources in the State of California. Resources can be listed in the California Register through a number of methods. State Historical Landmarks and National Register-listed properties are automatically listed in the California Register. Properties can also be nominated to the California Register by local governments, private organizations, or citizens. The evaluative criteria used by the California Register for determining eligibility are closely based on those developed by the National Park Service for the National Register of Historic Places.
In order for a structure, site, building, district, or object to be eligible for listing in the California Register, it must be found significant under one or more of the following criteria.

- **Criterion 1 (Events):** Resources that are associated with events that have made a significant contribution to the broad patterns of local or regional history, or the cultural heritage of California or the United States.

- **Criterion 2 (Persons):** Resources that are associated with the lives of persons important to local, California, or national history.

- **Criterion 3 (Design):** Resources that embody the distinctive characteristics of a type, period, region, or method of construction, or represent the work of a master, or possess high artistic values.

- **Criterion 4 (Information Potential):** Resources or sites that have yielded or have the potential to yield information important to the prehistory or history of the local area, California, or the nation.[77]

The following section examines the eligibility of Vaillancourt Fountain for listing in the National Register and California Register as an individual object.

CRITERION A/1 (EVENTS)

Vaillancourt Fountain appears to be eligible for the National Register and California Register under Criterion A/1 for its association with the San Francisco Redevelopment Agency's public art program. The fountain was part of the larger Golden Gateway redevelopment project and urban renewal under the San Francisco Redevelopment Agency, which were significant in reshaping San Francisco

[77] California Office of Historic Preservation, *Technical Assistance Bulletin No. 7: How to Nominate a Resource to the California Register of Historical Resources* (Sacramento: California Office of State Publishing, September 4, 2001), 11.

in the post-World War II period. The Golden Gateway redevelopment project transformed the downtown former produce market to a mixed-use district of some of the tallest Modernist style high-rises in San Francisco, along with public (or publicly accessible) open space and art. Vaillancourt Fountain was commissioned through one of three high-profile design competitions for public artwork run by SFRA in the 1960s—the others included the *Fountain of Four Seasons* (1962, Francois Stahly) in Sydney Walton Park and *Diamond Heights Safety Wall* (1968, Stephen Novak) in Diamond Heights. These design competitions, including the 1966-1967 design competition that led to the selection of Armand Vaillancourt's fountain design, were a significant public display of SFRA's commitment to public art with redevelopment projects. The design competition, in addition to being a method for selecting an appropriate design by a high-profile sculptor, was also a means of garnering public attention and interest in the Golden Gateway redevelopment project and SFRA's public art program.

Private developers were required by SFRA to commit a percentage of construction costs to publicly accessible art—leading to an unprecedented, massive investment in Modernist, non-figurative and abstract expressionist art in San Francisco public space in the Embarcadero Center, the Golden Gateway mixed use residential complex (the Gateway), Maritime Plaza, and Sydney Walton Square. Some of the public artworks in Golden Gateway were site-specific commissions, while many were selected and purchased, such as the four sculptures at Maritime Plaza. SFRA also committed to public art in city-owned portions of redevelopment areas, as exemplified in the Vaillancourt Fountain and Diamond Heights Safety Wall design competitions. SFRA Executive Director Justin Herman was the originator and vocal advocate for this policy related to public art within redevelopment areas and was frequently consulted by other redevelopment agencies and municipalities about the public art program in the 1960s and early 1970s as percent-for-art programs were only just starting to become widespread nationally. All three SFRA public art design competitions pre-dated the implementation of the 1969 Art Enrichment Ordinance (2%-for-art program). In fact, the 1985 Downtown Plan specifically cited the SFRA public art requirements as proof of concept in order to codify a 1%-for-art program in new large projects downtown. As the result of one of three juried design competitions run by SRRA in the 1960s for site-specific public art, Vaillancourt Fountain is significant as a distinctive example of the San Francisco Redevelopment Agency's commitment to public art and leadership in establishing a model public art program.

Embarcadero Plaza has been the site of many regular civic and public events, such as the beginning of the San Francisco marathon, and has been part of various parades and protest processions along Market Street. However, Vaillancourt Fountain has not generally been a central feature of these events as an individual object. A free U2 concert at Embarcadero Plaza in 1987 made headlines, in part because of lead signer Bono's act of graffiti on Vaillancourt Fountain. Bono is well known for his activist politics, but the act of graffiti does not appear to be exceptionally notable within Bono's

career in music or political activism such that it would be eligible under Criterion A/1 for association with a significant event.

In summary, Vaillancourt Fountain is significant as one of the early examples of public art sponsored by SFRA, as the result of one of only three public art design competitions run by SFRA, and as the most publicly prominent public artwork conceived and funded through SFRA as part of their broader public art program—which significantly contributed to the range of public art in San Francisco and influenced the 1985 Downtown Plan and its on-going 1%-for-art program. As such, Vaillancourt Fountain is eligible under Criterion A/1 with a period of significance of 1971.

CRITERION B/2 (PERSONS)

Vaillancourt Fountain does not appear to be eligible for the National Register or California Register under Criterion B/2. The fountain is associated with its designer, sculptor Armand Vaillancourt, but this association more appropriately conveyed under Criterion C/3. Other figures associated with Embarcadero Plaza and the Golden Gateway redevelopment project, including Lawrence Halprin and Justin Herman, are not specifically associated with the fountain such that it would be eligible under Criterion B/2.

CRITERION C/3 (DESIGN)

Vaillancourt Fountain appears to be eligible for the National Register and California Register under Criterion C/3 as a distinctive example of a late twentieth century monumental and participatory urban fountain that expresses the characteristics of the Abstract Expressionist movement in sculpture and Brutalist movement in architecture. Sculptor Armand Vaillancourt has been recognized as an artist of merit in Canada, receiving numerous awards, distinctions, and representation in galleries and exhibitions. Vaillancourt Fountain is perhaps his best-known work of sculpture, and among his largest and most ambitious works. As part of the San Francisco Civic Art Collection, the fountain has been recognized as a work of art, as well as a feature of the urban built environment. Vaillancourt Fountain also embodies a site-specific response to the context of the freeway and surrounding high-rise redevelopment. The fountain was designed to be oriented inward to Embarcadero Plaza with its back wall and water features intended to help dampen the noise of the freeway, while the water cascading over the back wall into the “grotto” and metal stairs encouraged public exploration around all sides of the fountain. The fountain utilized exposed, rough concrete materials to respond to the urban context of the freeway and surrounding construction, and through use of this material and its expressive form, embodies characteristics of Brutalist design—which are mostly typically associated with architecture, but were also exhibited in monumental urban plaza fountains of the late twentieth century.

While labeled "controversial" based on the polarized public and critical reception, Vaillancourt Fountain is an excellent example of the late twentieth century movement to create participatory, activated urban spaces. In addition to being designed as a response to the massive scale of the surrounding freeway and redevelopment project, the fountain was designed to invite pedestrians to walk through and on it—water, cars on the highway, and people all contributed to the kinetic energy of Vaillancourt Fountain. Landscape architect Lawrence Halprin pioneered this approach to participatory fountain and plaza design with the Portland Open Space Sequence, and brought this ethos to his design of Embarcadero Plaza—including direction in a longer "statement to sculptors" that specified that the fountain would be "an environmental event in which water, light and people are each a part of the sculpture as are the solid forms."[78] While Fountain of Four Seasons (1962, Francois Stahly) in Sydney Walton Park and Dandelion Fountain (1967, Robert Woodward) in Maritime Plaza began to dissolve some of the formal barriers between pedestrians and fountain, Vaillancourt Fountain marks the first truly monumental, participatory fountain in San Francisco—and an early example nationally—in a late twentieth century urban design movement that would include additional local examples such as U.N. Plaza Fountain (1975, Lawrence Halprin), Origami Fountains (1976/1999, Ruth Asawa), and Levi's Plaza (1981, Lawrence Halprin). As such, Vaillancourt Fountain is eligible under Criterion C/3 with a period of significance of 1971.

CRITERION D/4 (INFORMATION POTENTIAL)

The "potential to yield information important to the prehistory or history of California" typically relates to archeological resources, rather than built resources. When Criterion D/4 (Information Potential) does relate to built resources, it is relevant for cases when the building itself is the principal source of important construction-related information. Vaillancourt Fountain does not appear to be eligible under Criterion D/4 as a principal source of important construction-related information. Page & Turnbull's evaluation of this property was limited to age-eligible resources above ground and did not involve survey or evaluation of the subject property for the purposes of archaeological information.

Integrity

In order to qualify for listing in any local, state, or national historic register, a property or landscape must possess significance under at least one evaluative criterion as described above and retain integrity. Integrity is defined by the California Office of Historic Preservation as "the authenticity of an historical resource's physical identity evidenced by the survival of characteristics that existed

[78] Lawrence Halprin Collection, Architectural Archives, University of Pennsylvania, Notebooks (1966), 014.III.B.17.16-20.

during the resource's period of significance," or more simply defined by the National Park Service as "the ability of a property to convey its significance."[79]

In order to evaluate whether the subject property retains sufficient integrity to convey its historic significance, Page & Turnbull used established integrity standards outlined by the *National Register Bulletin 15: How to Apply the National Register Criteria for Evaluation*. Seven variables, or aspects, that define integrity are used to evaluate a resource's integrity—location, setting, design, materials, workmanship, feeling, and association. A property must possess most, or all, of these aspects in order to retain overall integrity. If a property does not retain integrity, it can no longer convey its significance and is therefore not eligible for listing in local, state, or national registers.

The seven aspects that define integrity are defined as follows:

> Location is the place where the historic property was constructed or the place where the historic event occurred;
>
> Setting addresses the physical environment of the historic property inclusive of the landscape and spatial relationships of the building(s);
>
> Design is the combination of elements that create the form, plan, space, structure, and style of the property;
>
> Materials refer to the physical elements that were combined or deposited during a particular period of time and in a particular pattern or configuration to form the historic property;
>
> Workmanship is the physical evidence of the crafts of a particular culture or people during any given period in history or prehistory;
>
> Feeling is the property's expression of the aesthetic or historic sense of a particular period of time; and
>
> Association is the direct link between an important historic event or person and the historic property.

[79] California Office of Historic Preservation, *Technical Assistance Series No. 7: How to Nominate a Resource to the California Register of Historical Resources* (Sacramento: California Office of State Publishing, September 4, 2001), 11; and National Park Service, *National Register Bulletin 15: How to Apply the National Register Criteria for Evaluation* (Washington, D.C.: U.S. Department of the Interior, National Park Service, 1995), 44.

It should be noted that physical condition is not the same as historic integrity.[80] Properties with evident signs of deterioration or maintenance issues can still retain eligibility for historic listing if it can be demonstrated that they retain enough character-defining features to convey their significance.

LOCATION

Vaillancourt Fountain retains integrity of location as it has not been relocated since its site-specific construction in 1971.

SETTING

While still surrounded by the red brick Embarcadero Plaza and high-rises of the Golden Gateway redevelopment project, the double-decker Embarcadero Freeway was torn down following the 1989 Loma Prieta Earthquake, and the freeway played a large role in defining the siting and orientation of the fountain within Embarcadero Plaza. The kinetic interplay between the vehicles on the highway, water jets, and people moving through the fountain was an important dynamic of setting. The introduction of enclosed padel courts and chain-link fencing—both located immediately adjacent the fountain—have also encroached on the setting of the fountain; however, these features appear temporary. Portions of Embarcadero Plaza, including the area immediately northeast of the fountain, have also been redesigned, impacting the fountain's setting. As such the fountain no longer retains integrity of setting.

DESIGN

Vaillancourt Fountain retains integrity of design. The fountain retains its original configuration of hollow core precast concrete elements and its structural design. The rough concrete texture and expressed structural bolts also contribute to the Abstract Expressionist and Brutalist design of the fountain and remain fully intact. All of the original wall components and angled arms are intact. Participation with the fountain and the movement of people and water were key components of the kinetic design; the fountain retains its pool basin and concrete "lily pad" steppingstones and metal stairs that allowed pedestrians to walk through, under, and onto the fountain—which was a critical aspect of the original design and the overall vision for the Embarcadero Plaza as an urban open space. While safety guardrails have been installed along the back wall, the elements of the fountain that allow for interactive participation around the collection pool in the ground remain. As the original physical elements that create the form, plan, space, structure, and Abstract Expressionist and Brutalist style of Vaillancourt Fountain are fully intact, the fountain retains integrity of design.

[80] National Park Service, "Best Practice Review Bulletin: Assessing Integrity, Not Condition" (U.S. Department of the Interior, National Park Service, National Register of Historic Places, September 2024), accessed March 26, 2025, https://irma.nps.gov/DataStore/DownloadFile/709290.

MATERIALS

Vaillancourt Fountain has been minimally altered since it was constructed in 1971. No original features or materials have been removed, altered, or replaced. All precast concrete hollow-core boxes and arms remain intact, along with the concrete basin and "lily pad" steppingstones and the metal structural system. While water is a key component of any fountain, it is not material that is "deposited during a particular period of time and in a particular pattern or configuration to form the historic property," per the National Park Service's definition of material integrity. Water may flow or not flow through fountains at various periods of time due to consideration of seasons, conservation, or maintenance, but does not impact the physical materials that were used to originally construct the fountain. As none of the original materials from the construction of Vaillancourt Fountain have been removed, the fountain retains integrity of materials.

WORKMANSHIP

Vaillancourt Fountain retains integrity of workmanship as it has been minimally altered and all elements of its original steel frame and precast hollow core concrete construction system are intact. The rough concrete texture and exposed metal bolts continue to convey the late twentieth century workmanship of the fountain. Despite graffiti removal which includes some added paint, the precast concrete panels are intact and retain their tone, texture, and character.

FEELING

The feeling of Vaillancourt Fountain has been somewhat diminished due to the current lack of flowing water. However, the lack of water is a temporary function of condition (broken pump equipment).[81] Vaillancourt Fountain continues to express a historic sense of time and place associated with the Golden Gateway redevelopment. The exposed concrete material and scale of the fountain responded to the former Embarcadero Freeway, as well as concrete used in the superblock developments throughout Golden Gateway—exposed concrete is found at all the podium levels of the Embarcadero Center, Alcoa Building/Maritime Plaza, and Golden Gateway complex (now, the Gateway. The fountain continues to express an aesthetic association with the Abstract Expressionist and Brutalist movements of art and architecture in the late twentieth century through its intact design, materials, and workmanship. As such, Vaillancourt Fountain retains integrity of feeling and its aesthetic sense of time and place.

ASSOCIATION

Vaillancourt Fountain retains association with the original sculptor, Armand Vaillancourt and landscape architect, Lawrence Halprin, who shaped the brief for the design competition and

[81] Cost feasibility of maintenance or repair is not part of an analysis of historic integrity.

designed the surrounding Embarcadero Plaza, as well as with the San Francisco Redevelopment Agency public art program. Despite the removal of Embarcadero Freeway, which justified the orientation of the fountain and desire for the noise of the water to dampen that of the cars, the fountain retains association with the design and development of Embarcadero Plaza and the Golden Gateway Redevelopment Area. The original design of Embarcadero Plaza and Vaillancourt Fountain responded to more than just proximity to the freeway, as elaborated in Halprin's design brief (or "statement to sculptors") for the fountain design competition. The scale of the fountain also responds to the massive scale of the Embarcadero Center and other Golden Gateway building complexes, as well as their concrete material palette, particularly at the podium (lower) level. Furthermore, the fountain retains integrity of original design, materials, and workmanship which contributes to its association with the movement—of which Halprin was a major proponent and driver—in late twentieth century urban design to incorporate participatory fountains in public space. As the result of one of three design competitions, Vaillancourt Fountain also retains its direct association with the influential San Francisco Redevelopment Agency public art program.

Despite the diminishment of integrity of setting, Vaillancourt Fountain retains all other aspects of integrity and retains overall historic integrity to convey its significance under Criterion A/1 and C/3.

Character-Defining Features

For a property to be eligible for national or state historic designation, the essential physical features (or character-defining features) that enable the property to convey its historic identity and reason for significance must be evident. These distinctive character-defining features are the physical traits that commonly recur in property types and/or architectural styles, or that convey an association with significant persons or patterns of events. Characteristics can be expressed in terms such as form, proportion, structure, plan, style, materials, and spatial relationships. To be eligible, a property must clearly contain enough of those characteristics, and these features must also retain a sufficient degree of integrity.

The character-defining features of the Vaillancourt Fountain include:

- Siting within Embarcadero Plaza
- Angular, irregular shaped concrete pool with stepped outer ledge
- Square, concrete "lily pad" path through the fountain
- Configuration and assemblage of multiple square, pre-cast concrete hollow core "arms" at various projecting angles with fourteen channels for water
- Precast-concrete panel hollow wall along the north and east sides, with narrow water collection pool
- Exposed, rough texture of the pre-cast concrete elements

- Visible metal bolts
- Two metal stairs accessing pedestrian viewing platforms with metal railings.

Conclusion

Vaillancourt Fountain is not currently individually designated in a local, state, or national register of historic resources. The fountain, as an intact feature of Embarcadero Plaza, contributes to a National Register-eligible Market Street Cultural Landscape District, which was automatically listed in the California Register based on SHPO concurrence during the NEPA review process for the Better Market Street Project. The California Register-listed Market Street Cultural Landscape District is a historic resource for the purposes of CEQA review.[82]

This HRR finds that Vaillancourt Fountain is eligible as an individual object for listing in the National Register and California Register under Criterion A/1 for association with the San Francisco Redevelopment Agency public art program and Criterion C/3 as a distinctive example of a monumental, participatory Modernist fountain, with a period of significance of 1971. As such, Vaillancourt Fountain appears to be an individual historical resource for the purposes of CEQA. [83]

[82] CEQA Guidelines, California Code of Regulations § 15064.5(a).
[83] CEQA Guidelines, California Code of Regulations § 15064.5(a).

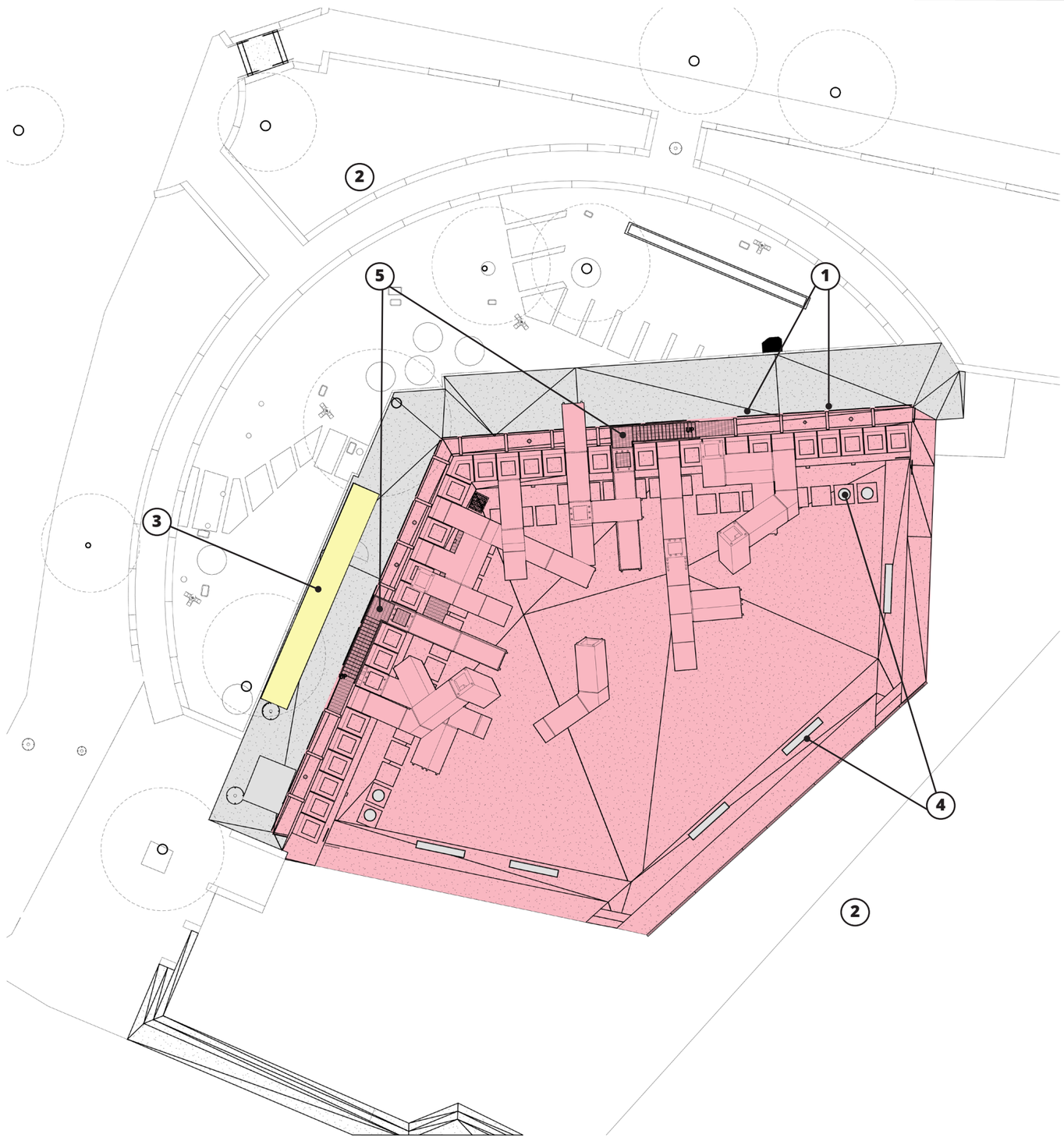
III. SIGNIFICANCE DIAGRAMS

The following significance diagrams were prepared by Page & Turnbull based on the above evaluation of historic significance and outline of character-defining features. The following are definitions of Significant, Contributing, and Non-Contributing features for Vaillancourt Fountain:

Significant
Definition: Spaces or features characterized by a high degree of historic significance and a high degree of historic integrity. These spaces or features are the most significant.

Contributing
Definition: Spaces or features characterized by a lesser degree of historic significance, yet retain a high degree of historic integrity; or spaces or features that are historically important, yet altered.

Non-Contributing
Description: Non-Contributing spaces or features are generally non-historic elements or elements that have been altered to the extent that their original character is absent.



VAILLANCOURT FOUNTAIN
SIGNIFICANCE DIAGRAMS

SITE PLAN

Not to Scale // Not for Construction
4/28/2025

LEGEND

- SIGNIFICANT
- CONTRIBUTING
- NON-CONTRIBUTING

CHARACTER-DEFINING FEATURES

- Siting within Embarcadero Plaza
- Angular, irregular shaped concrete pool with stepped outer ledge
- Square, concrete “lily pad” path through the fountain
- Configuration and assemblage of multiple square, pre-cast concrete hollow core “arms” at various projecting angles with fourteen channels for water
- Precast-concrete panel hollow wall along the north and east sides, with narrow water collection pool
- Exposed, rough texture of the pre-cast concrete elements
- Visible metal bolts
- Two metal stairs accessing pedestrian viewing platforms with metal railings.

KEYNOTES

1 - Metal pipe guardrails at base of fountain are non-contributing, typical throughout
2 - Area not in scope
3 - Pump house contributes to the function of the fountain, but no particular materials or features are themselves historically significant
4 - Planters are non-contributing, typical throughout
5 - Concrete paving around the north and west side of the fountain was altered during the 2001 remodel of Embarcadero Plaza

Note: Significance Diagrams only address Vaillancourt Fountain

VAILLANCOURT FOUNTAIN
SIGNIFICANCE DIAGRAMS

SOUTH ELEVATION

Not to Scale // Not for Construction

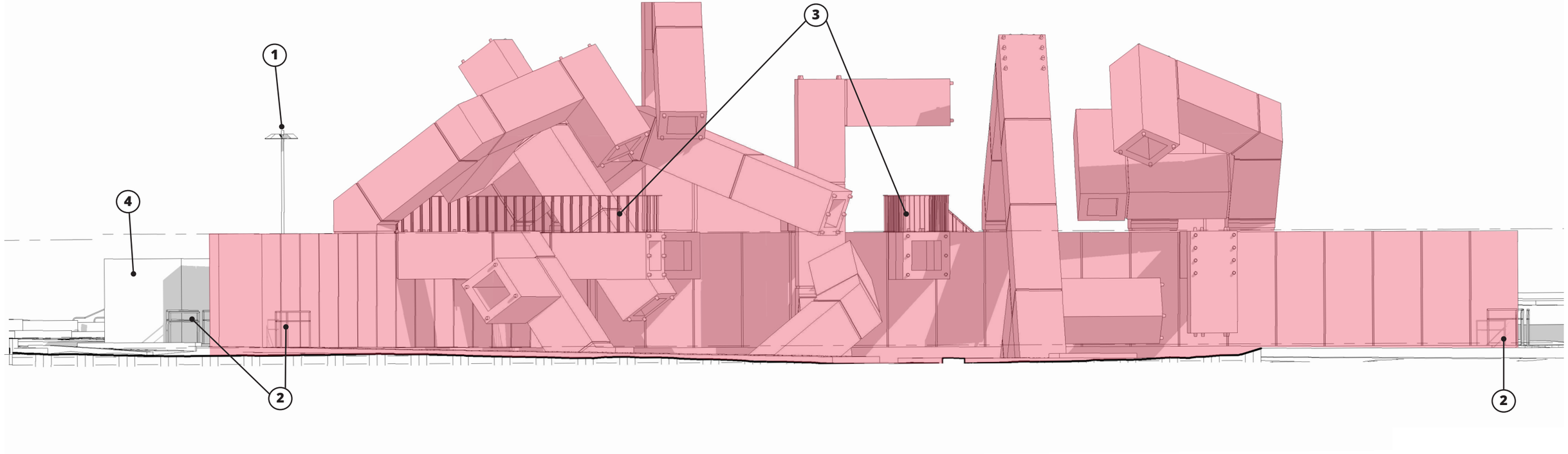
4

LEGEND

- SIGNIFICANT
- CONTRIBUTING
- NON-CONTRIBUTING

KEYNOTES

1 - Non-contributing light features
2 - Metal pipe guardrails at base of fountain are non-contributing, typical throughout
3 - Square metal railings and stairs are original to the fountain design and are character-defining
4 - Abraham Lincoln Brigade Monument (2008)



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V. APPENDICES

Appendix A – Historic Maps & Aerial Photographs

This appendix includes historic maps and aerial photographs uncovered during the course of research.

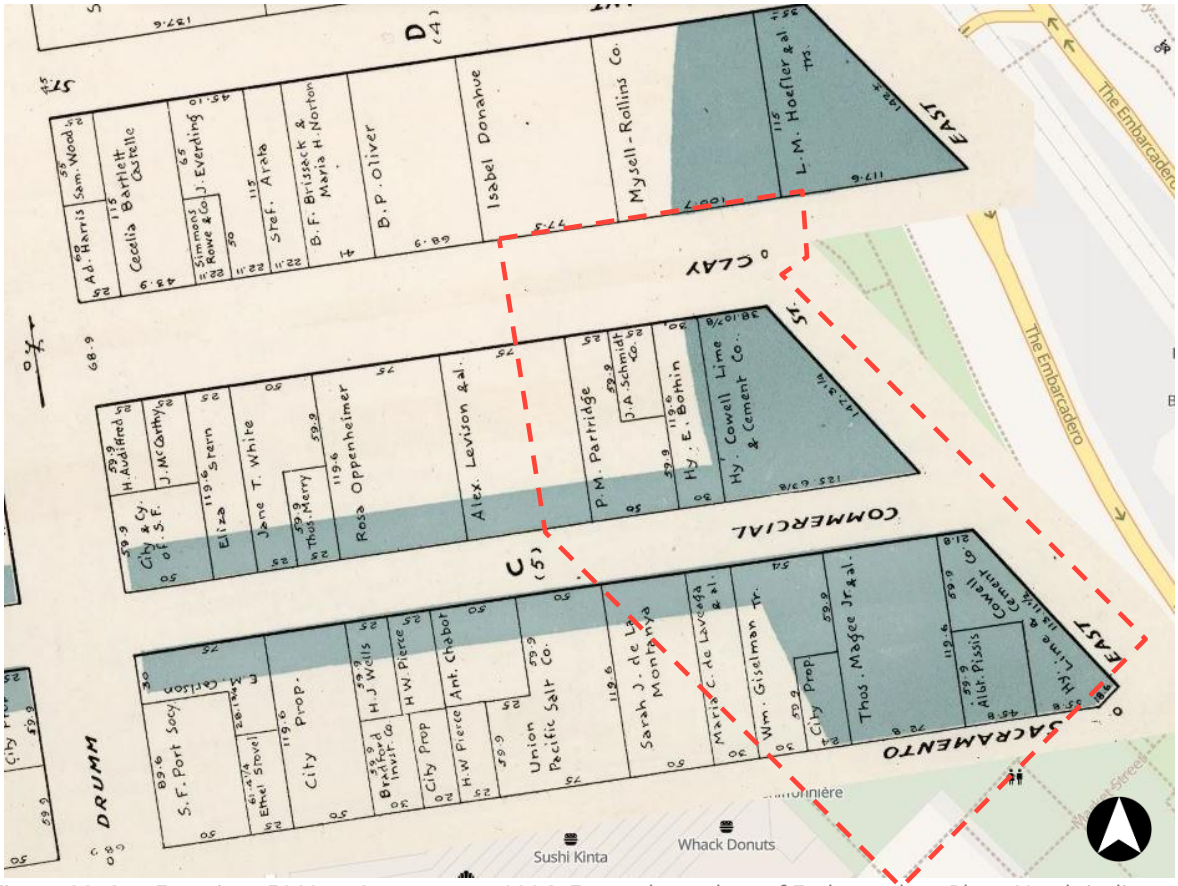


Figure 28. San Francisco 50 Vara Survey map, 1906. Future boundary of Embarcadero Plaza North indicated by red dashed outline. Source: David Rumsey Map Collection. Edited by Page & Turnbull.

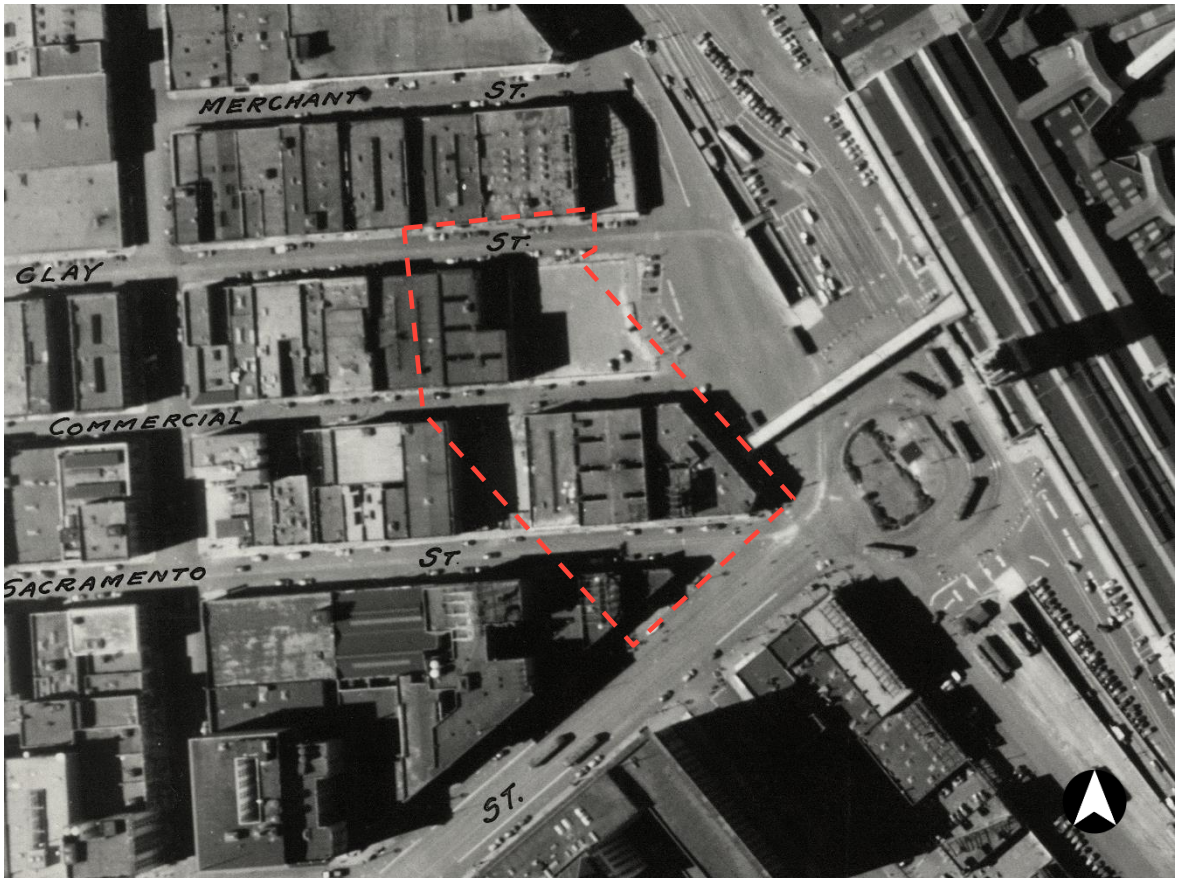


Figure 29. Aerial photograph, 1938. Future boundary of Embarcadero Plaza North indicated by red dashed outline. Source: David Rumsey Map Collection. Edited by Page & Turnbull.

Figure 30. Sanborn Fire Insurance Map Company of San Francisco, Volume 1, Pages 11-12, 1950. Portions of each original block that would become part of the Embarcadero Plaza North are indicated by red dashed outline. The streets shown in this map are out-of-scale with the blocks, and each outlined section is approximate. Source: San Francisco Public Library. Edited by Page & Turnbull.

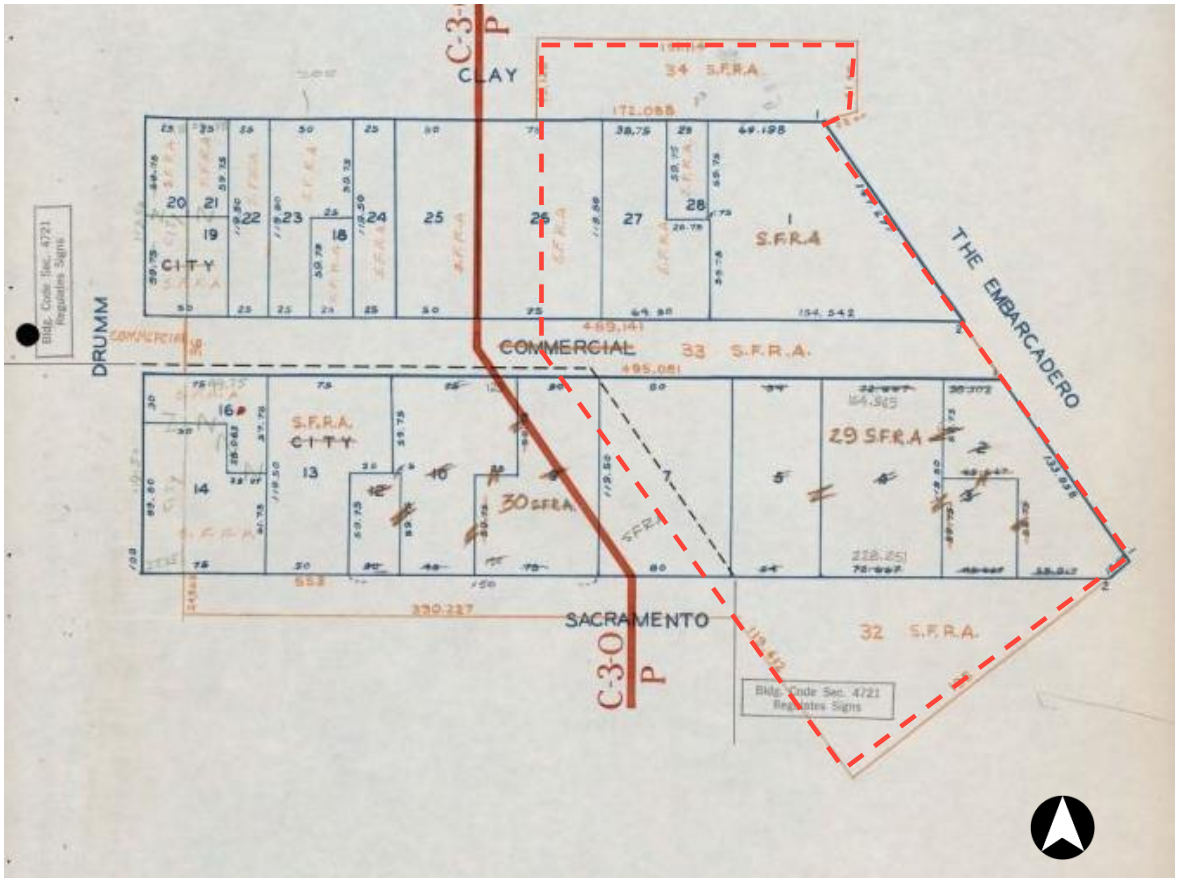


Figure 31. San Francisco Block Book, 1960-1965. Embarcadero Plaza North indicated by red dashed outline.
Source: San Francisco Property Information Map. Edited by Page & Turnbull.

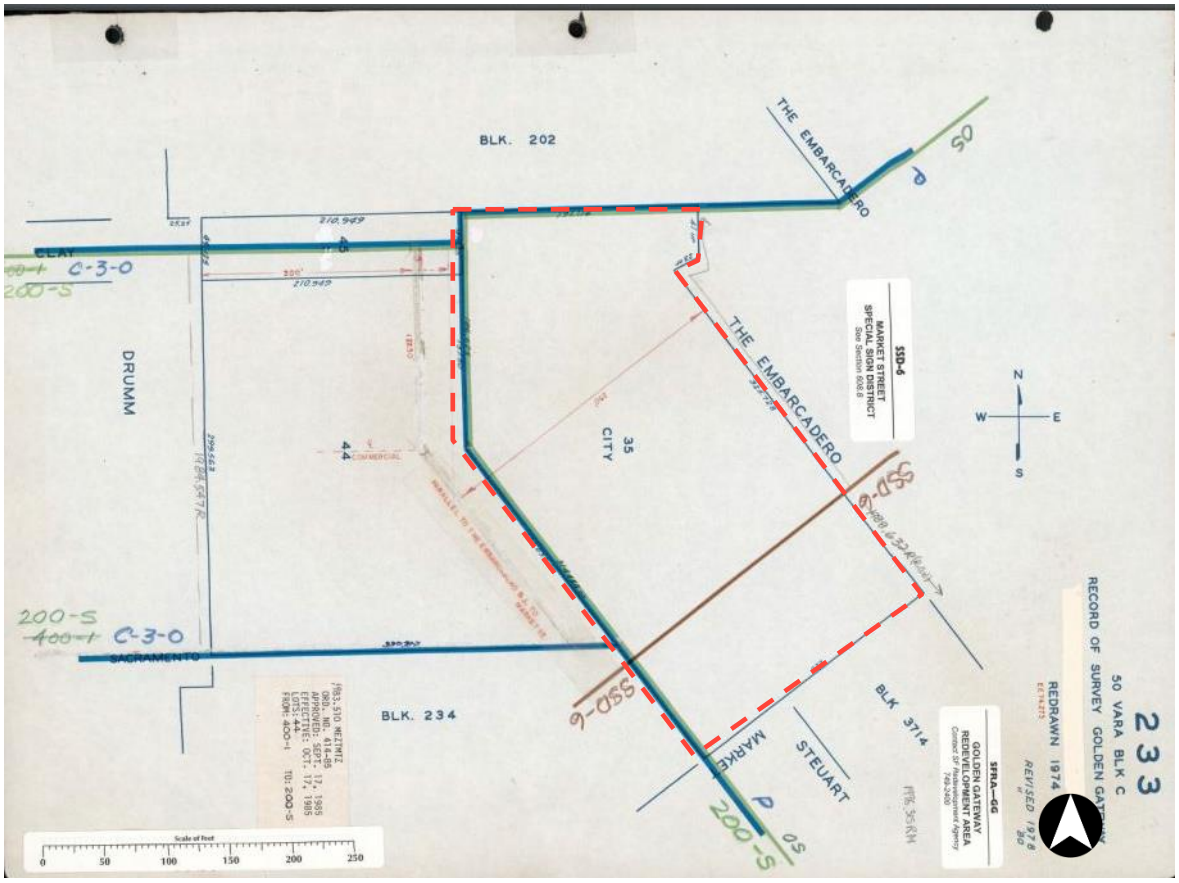


Figure 32. San Francisco Block Book, 1980. Embarcadero Plaza North indicated by red dashed outline. Source: San Francisco Property Information Map. Edited by Page & Turnbull.

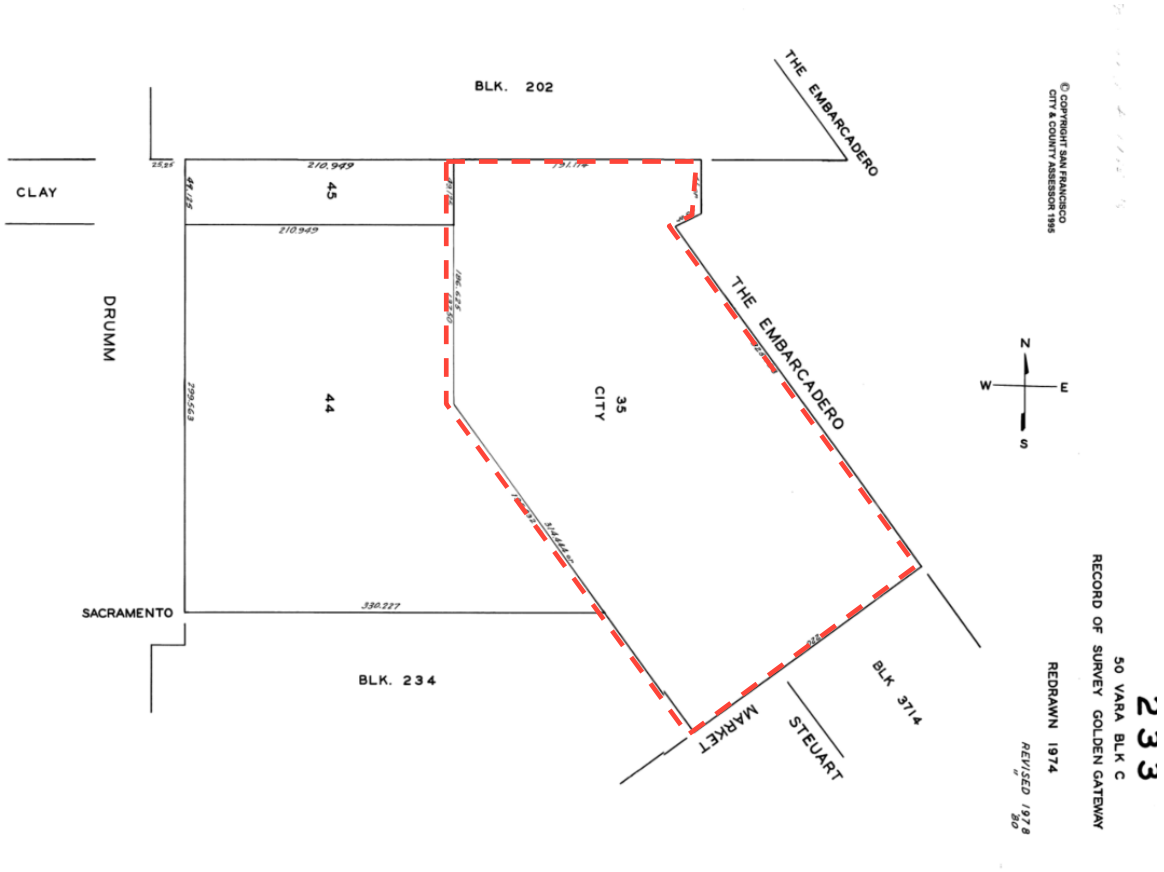


Figure 33. San Francisco Assessor's map, 2024. Embarcadero Plaza North indicated by red dashed outline. Source: San Francisco Assessor's Office. Edited by Page & Turnbull.

Figure 34. Golden Gateway Plan Map, San Francisco Redevelopment Agency, 1986.
Source: "San Francisco Redevelopment Program: 1987 Fact Book," on file at Office of Community Investment & Infrastructure (OCII).

Appendix B – Selected Historic Photographs & Drawings

This appendix includes selected historic photographs and drawings uncovered during the course of research. Many additional photographs are on file at San Francisco Public Library, History Center. Selected drawings of Vaillancourt Fountain and the Embarcadero Plaza context, prepared by Lawrence Halprin & Associates in 1969, were reproduced in the 2022 Market Street HALS documentation and are included in **Appendix C**.

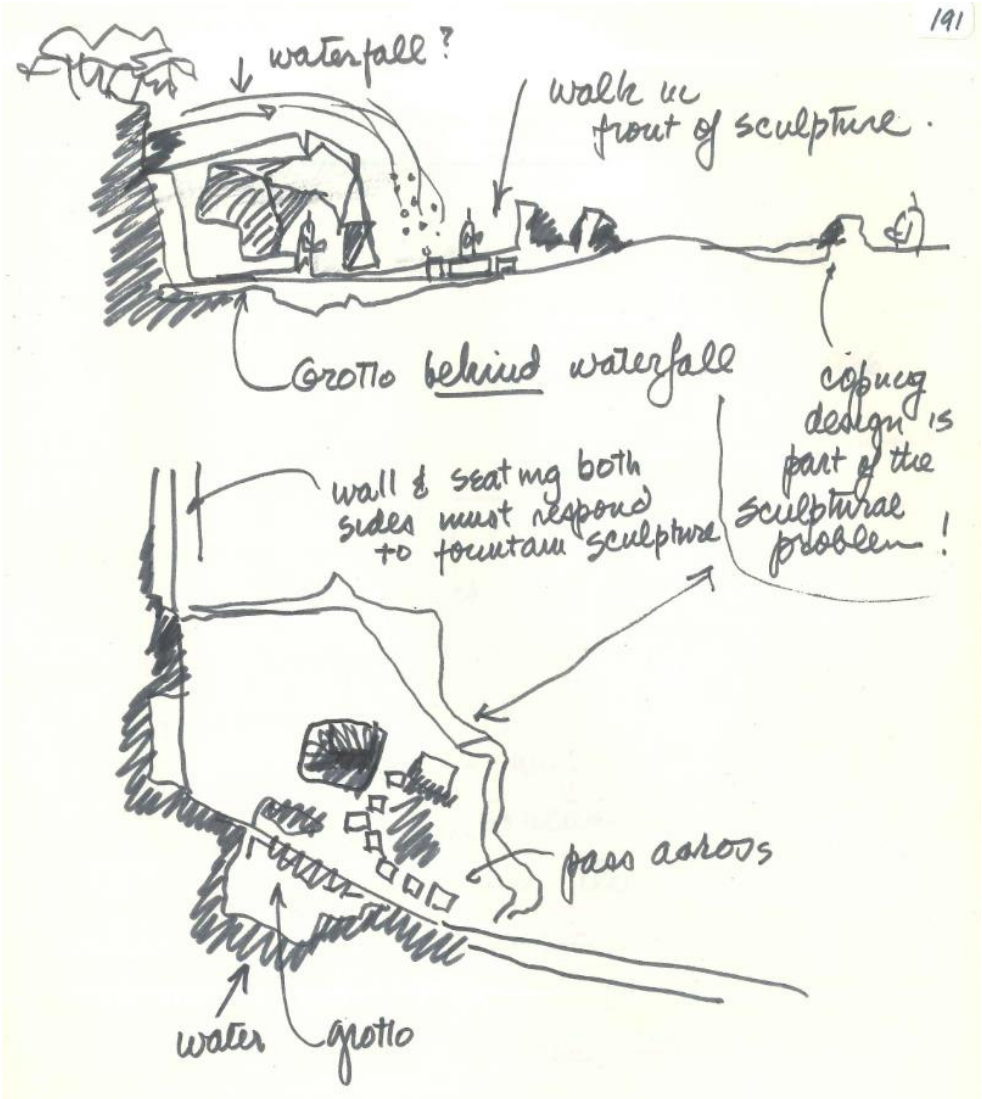


Figure 35. Sketch from Lawrence Halprin's notebooks in December 1966, which were considering the fountain location within Embarcadero Plaza and the participatory component of the fountain even before the design was selected. Source: Halprin Collection, Architectural Archives, University of Pennsylvania, Notebooks (1966), 014.III.B.17.16-20.

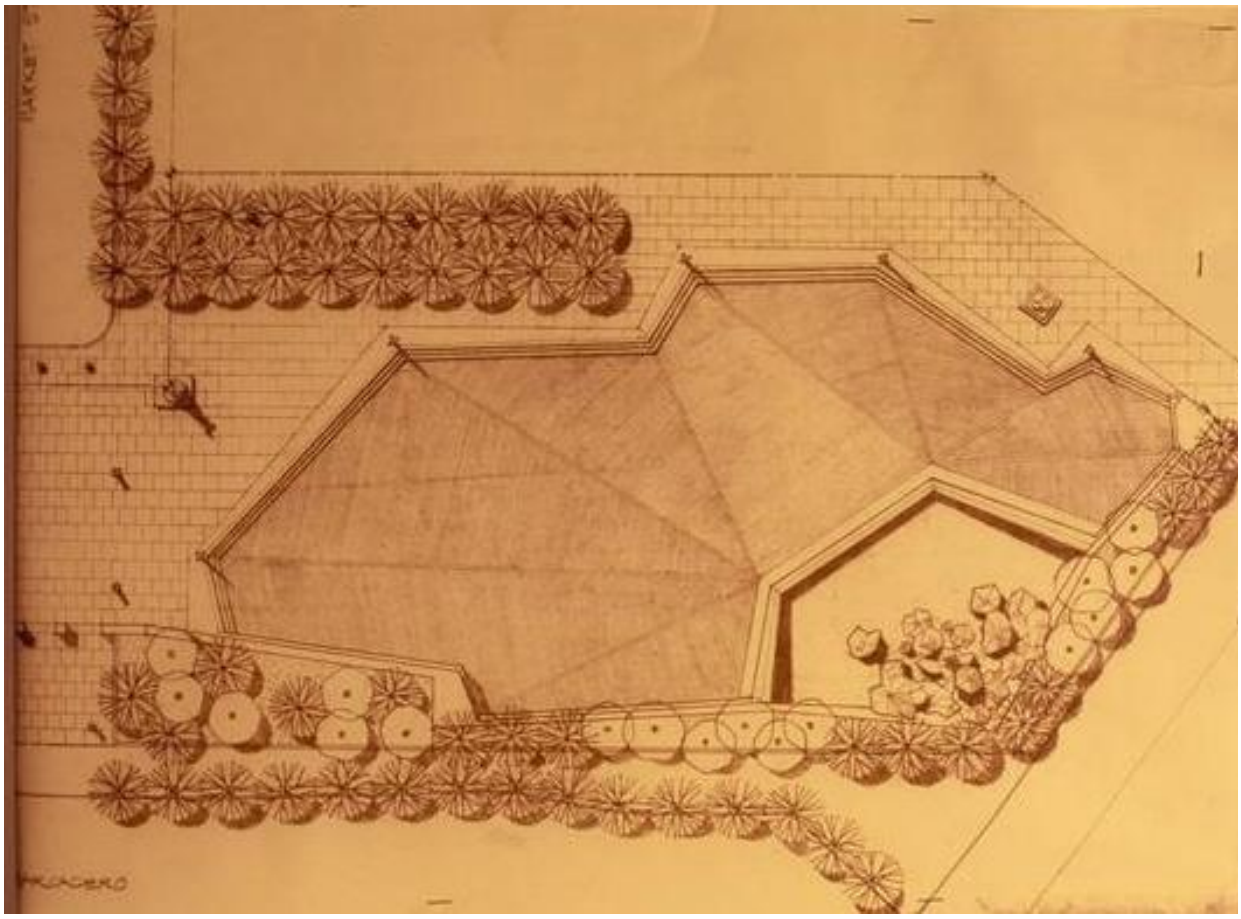


Figure 36. Drawing of the Embarcadero Plaza, showing a conceptual fountain design, c. 1966. The drawing reflects Halprin's irregular brick plaza design. Source: AAR-6551, San Francisco Redevelopment Agency Records (SFH 371), San Francisco Public Library, San Francisco History Center.

Figure 37. Model for the fountain design competition submitted by Armand Vaillancourt, c. 1967. The models for all five entries were on public display at the San Francisco Museum of Modern Art in 1967. Source: San Francisco Redevelopment Agency Records (SFH 371), San Francisco Public Library, San Francisco History Center.

Figure 38. Jacques Overhoff's submission to the fountain design competition, c. 1967. Source: AAR-6699, San Francisco Public Library, History Center.

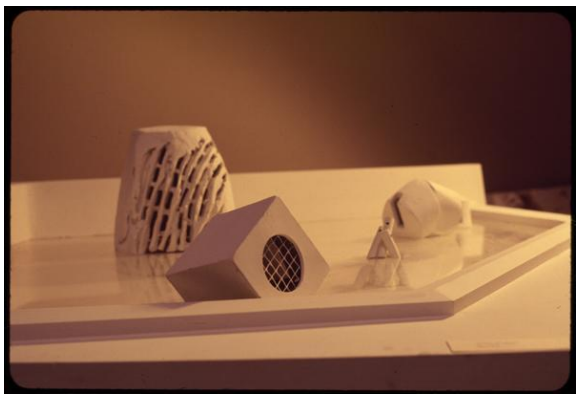


Figure 39. James Melchert's submission to the fountain design competition, c. 1967. Source: AAR-6557, San Francisco Public Library, History Center.

Figure 40. A later evolution of Vaillancourt's design for the fountain in a model that closely reflects what was built, c. 1968-70. Source: San Francisco Redevelopment Agency Records (SFH 371), San Francisco Public Library, San Francisco History Center.

Figure 41. A still from the film *Bullitt* (1968) that was filmed in the building where architects Wurster, Bernardi & Emmons, landscape architect Lawrence Halprin and graphic designer Barbara Stauffacher Solomon shared offices. A model of Vaillancourt Fountain (indicated by yellow arrow) can be seen in the background while the character played by Jacqueline Bisset, a designer, asks the character played by Steve McQueen to help her look up calculations for pipe diameter and water velocity—presumably related to Vaillancourt Fountain, which was part of the active Embarcadero Plaza project in the Halprin office at the time of filming. Source: Reel SF, https://reelsf.com/reelsf/bullitt-cathys-office.

Figure 42. An as-built model of Vaillancourt Fountain was incorporated into a scale model that included the Embarcadero Center, c. 1970s. Source: AAR-6558, San Francisco Redevelopment Agency Records (SFH 371), San Francisco Public Library, San Francisco History Center.

Figure 43. Testing a component of the Vaillancourt Fountain at an unknown location, c. 1968-71. Source: AAR-6533, San Francisco Redevelopment Agency Records (SFH 371), San Francisco Public Library, San Francisco History Center.

Figure 44. Vaillancourt Fountain under construction, 1970. Source: San Francisco Redevelopment Agency Records (SFH 371), San Francisco Public Library, San Francisco History Center.

Figure 45. Vaillancourt Fountain under construction with Embarcadero Freeway and Ferry Building behind, c. 1970. Source: San Francisco Public Library, Historical Photograph Collection, AAA-9657.

Figure 46. Vaillancourt Fountain under construction with Embarcadero Freeway and Ferry Building behind, c. 1970. Source: San Francisco Public Library, San Francisco Redevelopment Agency Collection, AAR-6511.

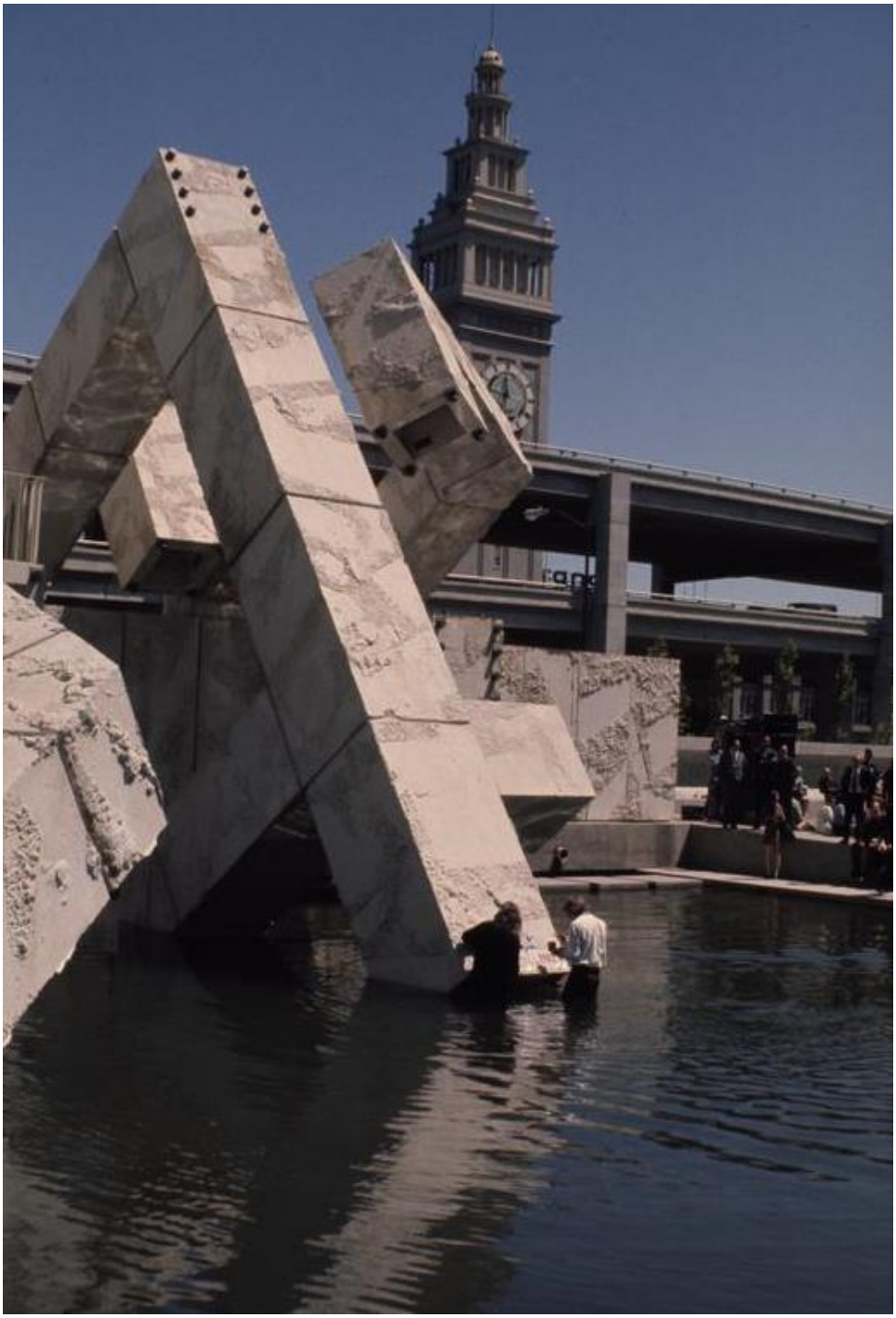


Figure 47. Armand Vaillancourt stenciling the fountain with the phrase "Québec Libre!" during the dedication ceremony, April 22, 1971. Source: AAR-6547, San Francisco Redevelopment Agency Records (SFH 371), San Francisco Public Library, San Francisco History Center.

Figure 48. Speakers during the dedication ceremony, April 22, 1971, addressing the crowd from on top of Vaillancourt Fountain. Source: AAR-6514, San Francisco Redevelopment Agency Records (SFH 371), San Francisco Public Library, San Francisco History Center.

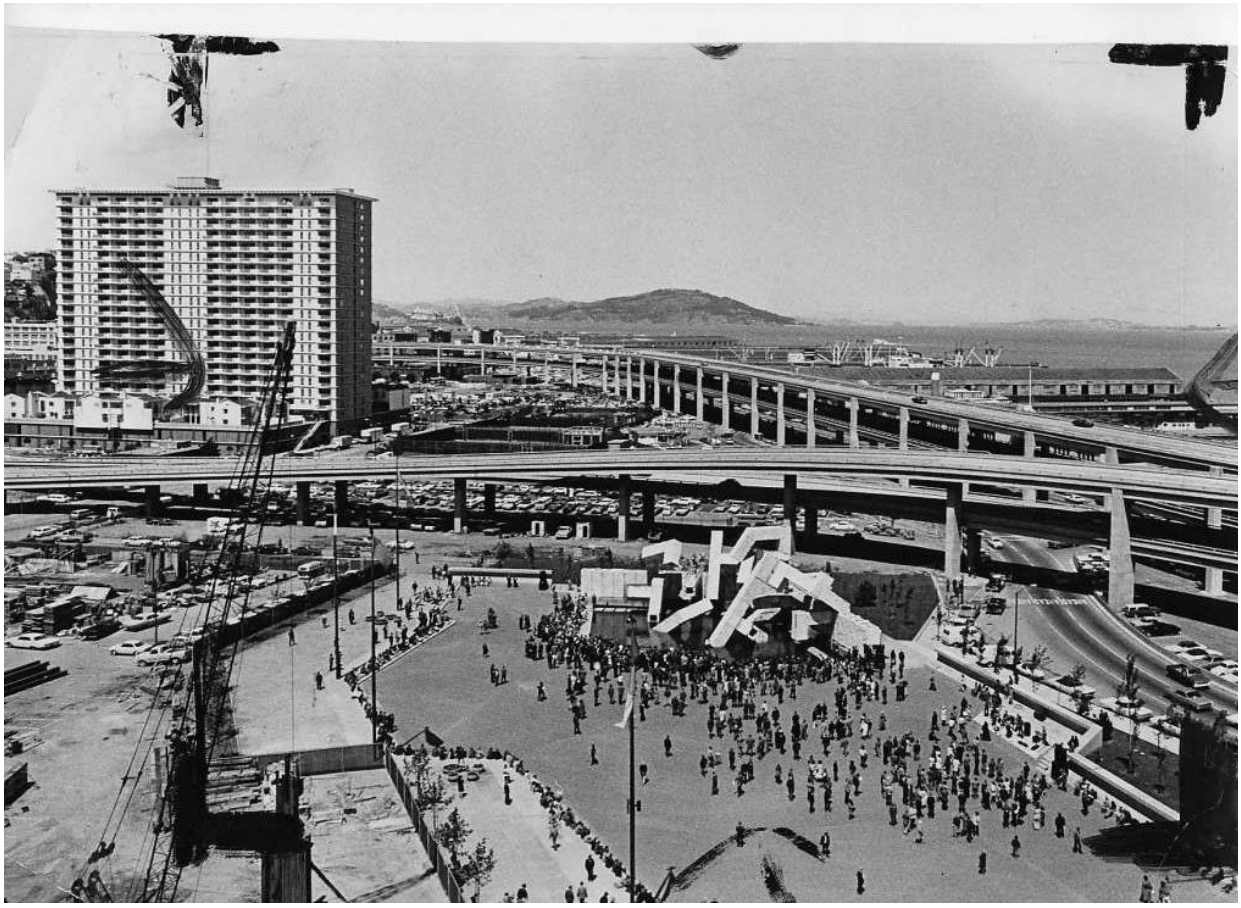


Figure 49. Crowds at the Vaillancourt Fountain dedication ceremony on April 22, 1971. The Embarcadero Freeway wrapped around the plaza in the background. Construction of the Hyatt Regency had begun (lower left), but Embarcadero Center had not yet been completed. Source: *San Francisco Chronicle* vault.

Figure 50. Children and adults experience the participatory aspects of Vaillancourt Fountain, c. 1971. Source: AAR-6541, San Francisco Redevelopment Agency Records (SFH 371), San Francisco Public Library, San Francisco History Center.

Figure 51. Vaillancourt Fountain with the Embarcadero Freeway, Ferry Building, and Bay Bridge in the background, c. 1971. Source: AAR-6510, San Francisco Redevelopment Agency Records (SFH 371), San Francisco Public Library, San Francisco History Center.

Figure 52. Rear (north and east) wall of Vaillancourt Fountain, c. 1970s. Source: San Francisco Redevelopment Agency Records (SFH 371), San Francisco Public Library, San Francisco History Center.

Figure 53. Rear (north) wall of Vaillancourt Fountain, c. 1970s. Source: San Francisco Redevelopment Agency Records (SFH 371), San Francisco Public Library, San Francisco History Center.

Figure 54. Vaillancourt Fountain with Embarcadero Freeway behind, viewed through a window of the Hyatt Regency Hotel, 1974. Source: OpenSFHistory.org, wnp25.1110.

Figure 55. Anna Halprin, dancer and wife of Lawrence Halprin, staged a dance performance known as "Fountain Dance" at Vaillancourt Fountain in 1978 as part of her participatory *City Dance* (1976-1979) series. Source: AH-0753, Anna Halprin Archive.

Figure 56. During a U2 concert at Embarcadero Plaza, lead singer Bono spray painted "Stop the Traffic, Rock N Roll" on Vaillancourt Fountain, 1987. Source: *San Francisco Chronicle* vault.

Figure 57. Vaillancourt Fountain and Embarcadero Freeway, shortly before the earthquake, 1988. Source: Wikipedia.

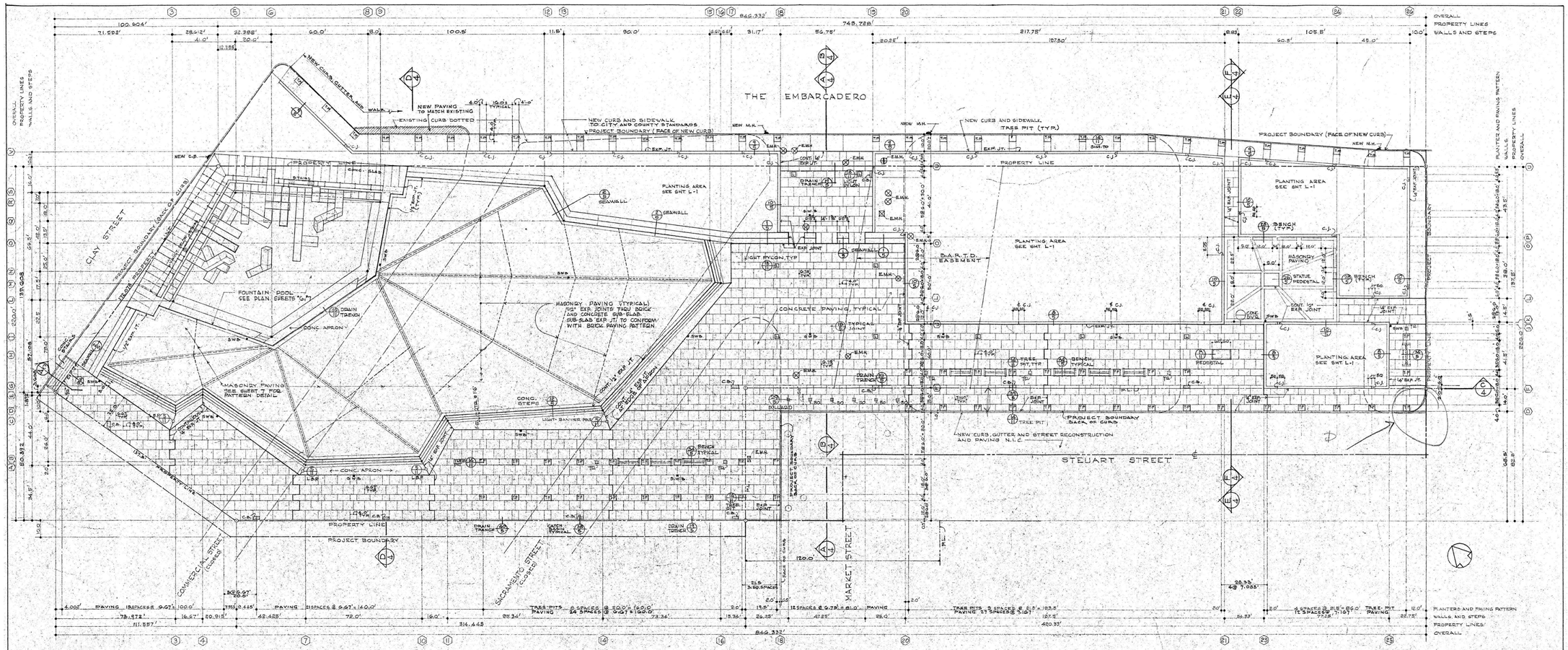
Figure 58. Vaillancourt Fountain in August 2017. The water was on and flowing through most, but not all, channels and included a blue biological product to control algae and bacteria. Source: Page & Turnbull.

Figure 59. Vaillancourt Fountain in April 2023. The water was flowing but only out of a few of the lower channels. Embarcadero Freeway had long been demolished. The Ferry Building was scaffolded for repainting. Source: Page & Turnbull.

Appendix C – 1969 Lawrence Halprin Drawings

Selected drawings of Vaillancourt Fountain and the Embarcadero Plaza context, prepared by Lawrence Halprin & Associates in 1969, were reproduced in the 2022 Market Street Historic American Landscape Survey (HALS) documentation package. This HALS drawing set was prepared by PGAdesign as part of a mitigation measure for the 2019 Better Market Street EIR, and submitted to the Library of Congress.[84]

[84] "Market Street, Embarcadero Plaza to Octavia Street, San Francisco, San Francisco County, CA: Drawings from Survey HALS CA-164" (2022), on file at HABS/HAER/HALS Collection at the Library of Congress, Prints & Photographs Division, accessed March 4, 2025, https://www.loc.gov/resource/hhh.ca4485.sheet?st=gallery.



NOTE:
FOR WORK INCLUDED BEYOND THE PROJECT BOUNDARY, SEE NOTE 1G, SHEET 1.

SYMBOLS AND ABBREVIATIONS

A.B.	ANCHOR BOLT	EL. ELEV.	ELEVATION	L.B.P.	LIGHT BANNER POLE	T.P.	TRASH RECEPTACLE	SECTION LETTER / SHEET NUMBER — SECTION SYMBOL
ALT.	ALTERNATE	E.M.H.	EXISTING MANHOLE COVER, MANHOLE FRAME ADJUSTED TO NEW LEVEL OF GRADE OR PAVING ELEV. & LINE EXTENDED	INV.	INVERT	V.C.P.	VITREOUS CLAY TILE	DETAIL NUMBER / SHEET NUMBER — DETAIL SYMBOL
C.B.	CATCH BASIN			N.I.C.	NOT IN CONTRACT	T/C	TOP of CURB	MEASURING POINT
C.I.	CAST IRON	E.J. EXP. JT.	EXPANSION JOINT	P.L.	PROPERTY LINE	T/W	TOP of WALL	CENTER LINE OF SCULPTURE ELEMENT
C/J.	CONSTRUCTION JOINT	EQ.	EQUAL	S.	SLOPE	SWB	STREET WASHER BOX	NEW CATCH BASIN
C.O.T.G.	CLEAN-OUT TO GRADE	GALV.	GALVANIZED	S.S.	STORM SEWER		NEW FRAME & COVER ON EXIST. MANHOLE	EXISTING MAN-HOLE
℄	CENTER-LINE	G.I.	GALVANIZED IRON	O.C.	ON CENTER		NEW CATCH BASIN	NEW STORM SEWER
EA.	EACH	L.	LIGHT PYLON	T.P.	TREE POCKET TREE PIT			EXISTING STORM SEWER

EMBARCADERO PLAZA

EMBARCADERO LOWER MARKET APPROVED REDEVELOPMENT PROJECT AREA E1

SCALE: 1" = 20'-0"
DATE: JAN. 25, 1969
DRAWN BY: W.R. B.N.

LAYOUT PLAN

SAN FRANCISCO REDEVELOPMENT AGENCY IN COOPERATION WITH THE SAN FRANCISCO RECREATION AND PARK DEPARTMENT AND SAN FRANCISCO DEPARTMENT OF PUBLIC WORKS

JOINT VENTURE ARCHITECTS:
LAWRENCE HALPRIN & ASSOCIATES
JOHN S. BOLLES ASSOCIATES
MARIO J. CIAMPI & ASSOCIATES

2

SHEET 2 OF 12

MARKET ST — Original Design Drawings
EMBARCADERO PLAZA

5.2

Notes:
1. This drawing is a reproduction of an original January 25, 1969 construction drawing by Joint Venture Architects (Lawrence Halprin & Associates, John S. Bolles Associates, Mario J. Ciampi & Associates). The original is copyrighted and held by The Lawrence Halprin Collection, the Architectural Archives, University of Pennsylvania. The drawing has not been field verified and is reproduced at 1"=32'-0".

LIBRARY OF CONGRESS INDEX NUMBER

HISTORIC AMERICAN LANDSCAPES SURVEY
CA-164

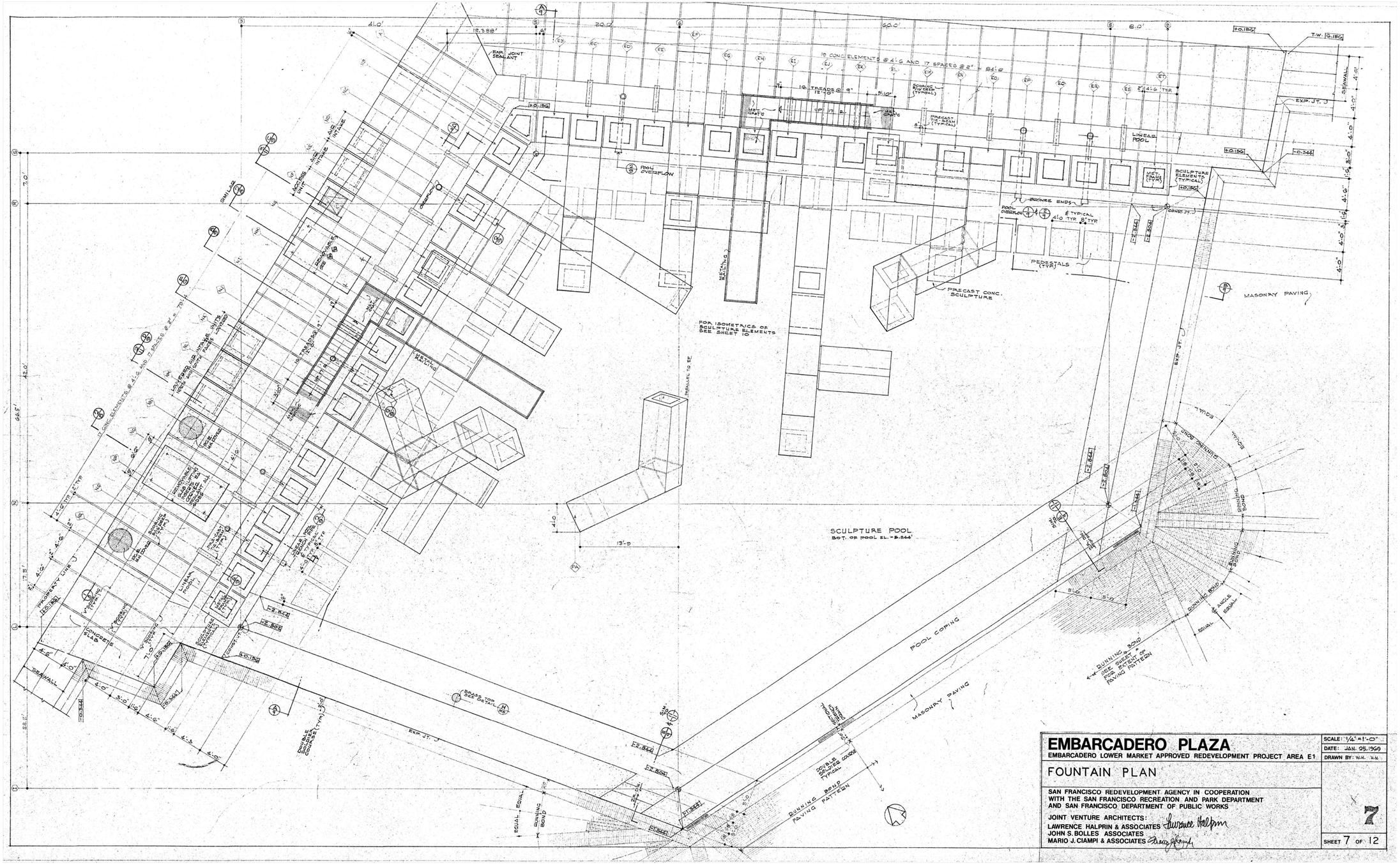
SHEET 20 OF 34

CALIFORNIA

MARKET STREET
EMBARCADERO PLAZA TO OCTAVIA STREET
SAN FRANCISCO COUNTY

SAN FRANCISCO

MARKET STREET
RECORDING PROJECT, 2022
NATIONAL PARK SERVICE
UNITED STATES DEPARTMENT OF THE INTERIOR



MARKET ST

Original Design Drawings

EMBARCADERO PLAZA

5.3

Notes:

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MARKET STREET
EMBARCADERO PLAZA TO OCTAVIA STREET
SAN FRANCISCO COUNTY
CALIFORNIA

SHEET 21 OF 34

HISTORIC AMERICAN LANDSCAPES SURVEY
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MARKET STREET
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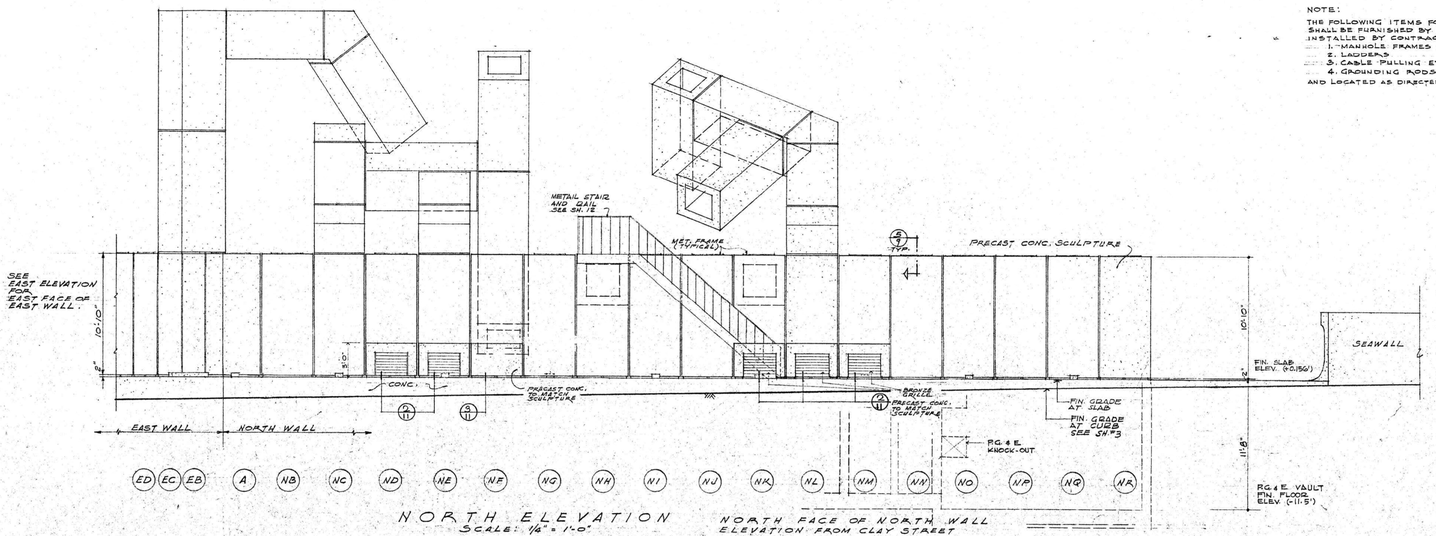
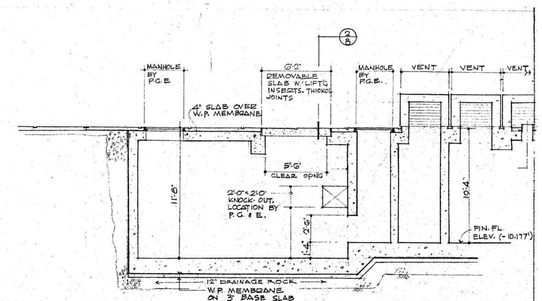


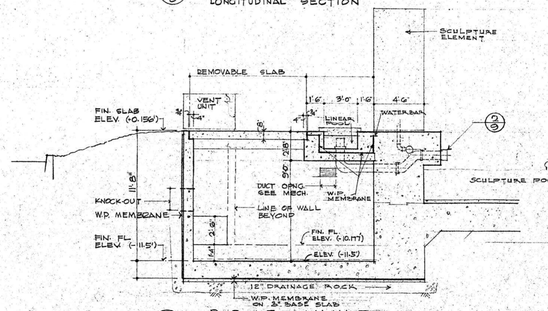
NORTH ELEVATION
SCALE: 1/4" = 1'-0"

NORTH FACE OF NORTH WALL
ELEVATION FROM CLAY STREET
PRECAST CONCRETE SCULPTURE

NOTE:
THE FOLLOWING ITEMS FOR P.G.&E. VAULT SHALL BE FURNISHED BY P.G.&E. AND INSTALLED BY CONTRACTOR:
1. MANHOLE FRAMES AND COVERS
2. LADDERS
3. CABLE PULLING EYES.
4. GROUNDING RODS
AND LOCATED AS DIRECTED BY P.G.&E.

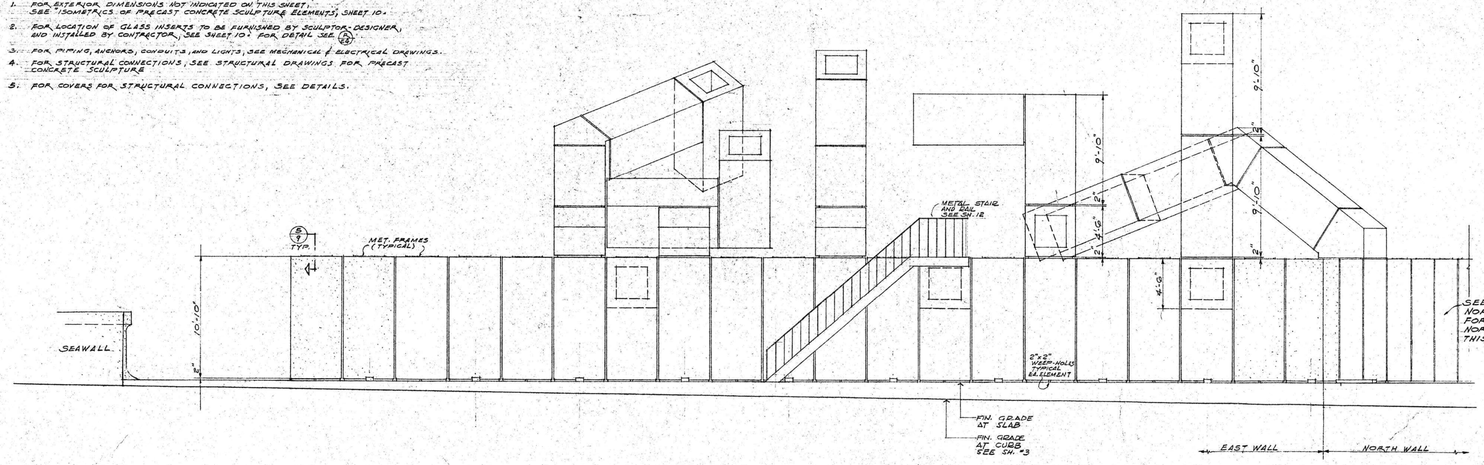


1/8 P.G.&E. VAULT 1/4"=1'-0"
LONGITUDINAL SECTION



2/8 P.G.&E. VAULT 1/4"=1'-0"
CROSS SECTION THRU MECHANICAL VAULT SIMILAR. SEE SH. 9 FOR VARIATIONS.

NOTES:
1. FOR EXTERIOR DIMENSIONS NOT INDICATED ON THIS SHEET, SEE "ISOMETRICS OF PRECAST CONCRETE SCULPTURE ELEMENTS", SHEET 10.
2. FOR LOCATION OF GLASS INSERTS TO BE FURNISHED BY SCULPTOR-DESIGNER AND INSTALLED BY CONTRACTOR, SEE SHEET 10. FOR DETAIL SEE 2/8.
3. FOR PIPING, ANCHORS, CONDUITS, AND LIGHTS, SEE MECHANICAL & ELECTRICAL DRAWINGS.
4. FOR STRUCTURAL CONNECTIONS, SEE STRUCTURAL DRAWINGS FOR PRECAST CONCRETE SCULPTURE
5. FOR COVERS FOR STRUCTURAL CONNECTIONS, SEE DETAILS.



EAST ELEVATION
SCALE: 1/4" = 1'-0"

EAST FACE OF EAST WALL
PRECAST CONCRETE SCULPTURE

EMBARCADERO PLAZA
EMBARCADERO LOWER MARKET APPROVED REDEVELOPMENT PROJECT AREA E1

SCULPTURE ELEVATIONS

SAN FRANCISCO REDEVELOPMENT AGENCY IN COOPERATION
WITH THE SAN FRANCISCO RECREATION AND PARK DEPARTMENT
AND SAN FRANCISCO DEPARTMENT OF PUBLIC WORKS

JOINT VENTURE ARCHITECTS:
LAWRENCE HALPRIN & ASSOCIATES
JOHN S. BOLLES ASSOCIATES
MARIO J. CIAMPI & ASSOCIATES

SCALE: 1/4" = 1'-0"
DATE: JAN. 25, 1969
DRAWN BY: H.N.
X 8
SHEET 8 OF 12

MARKET ST
Original Design Drawings
EMBARCADERO PLAZA

5.4

Notes:
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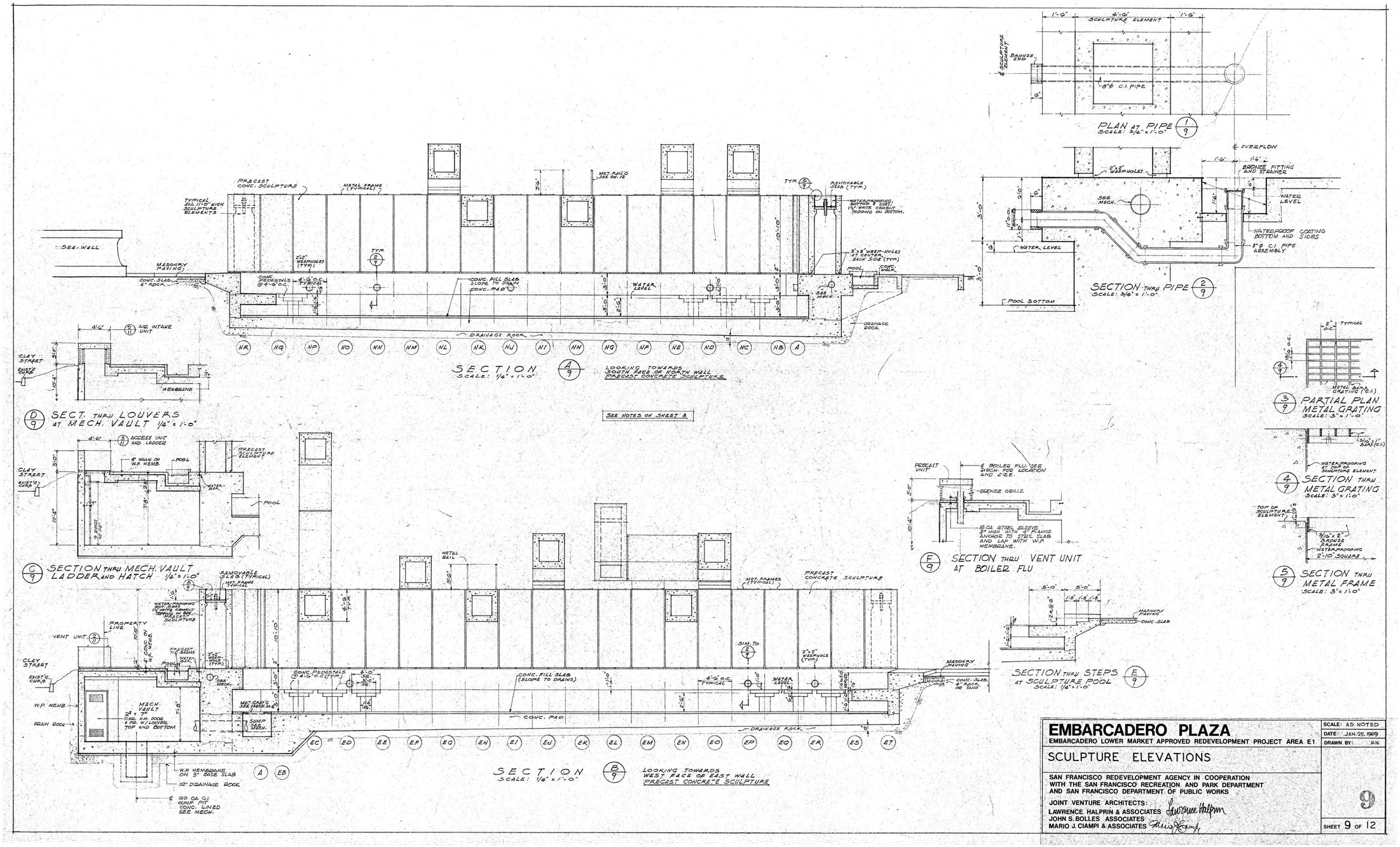

EMBARCADERO PLAZA

EMBARCADERO LOWER MARKET APPROVED REDEVELOPMENT PROJECT AREA E1

SCULPTURE ELEVATIONS

SAN FRANCISCO REDEVELOPMENT AGENCY IN COOPERATION WITH THE SAN FRANCISCO RECREATION AND PARK DEPARTMENT AND SAN FRANCISCO DEPARTMENT OF PUBLIC WORKS

JOINT VENTURE ARCHITECTS:
LAWRENCE HALPRIN & ASSOCIATES
JOHN S. BOLLES ASSOCIATES
MARIO J. CIAMPI & ASSOCIATES

SCALE: AS NOTED
DATE: JAN. 25, 1969
DRAWN BY: H.N.

9

SHEET 9 OF 12

MARKET STREET
EMBARCADERO PLAZA TO OCTAVIA STREET
SAN FRANCISCO COUNTY

HISTORIC AMERICAN LANDSCAPES SURVEY
CA-164

SHEET 23 OF 34

CALIFORNIA

SAN FRANCISCO

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MARKET ST

Original Design Drawings
EMBARCADERO PLAZA

5.5

Notes:
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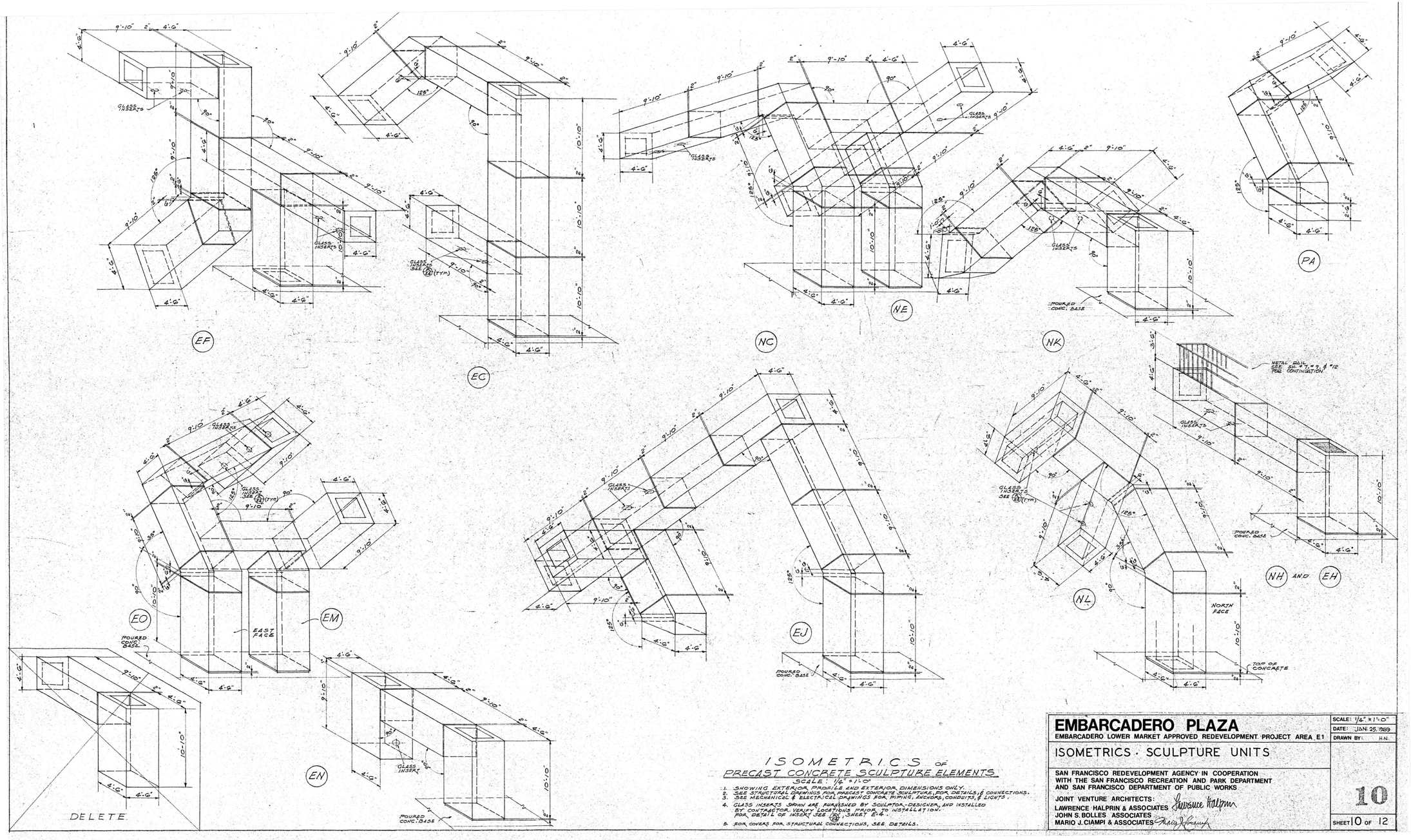

ISOMETRICS OF PRECAST CONCRETE SCULPTURE ELEMENTS

SCALE: 1/4" = 1'-0"

1. SHOWING EXTERIOR PROFILE AND EXTERIOR DIMENSIONS ONLY.
2. SEE STRUCTURAL DRAWINGS FOR PRECAST CONCRETE SCULPTURE, FOR DETAILS & CONNECTIONS.
3. SEE MECHANICAL & ELECTRICAL DRAWINGS FOR PIPING, ANCHORS, CONDUITS, & LIGHTS.
4. GLASS INSERTS SHOWN ARE FURNISHED BY SCULPTOR-DESIGNER, AND INSTALLED BY CONTRACTOR. VERIFY LOCATIONS PRIOR TO INSTALLATION. FOR DETAIL OF INSERT SEE (A), SHEET E-4.
5. FOR COVERS FOR STRUCTURAL CONNECTIONS, SEE DETAILS.

EMBARCADERO PLAZA

EMBARCADERO LOWER MARKET APPROVED REDEVELOPMENT PROJECT AREA E1

ISOMETRICS - SCULPTURE UNITS

SAN FRANCISCO REDEVELOPMENT AGENCY IN COOPERATION
WITH THE SAN FRANCISCO RECREATION AND PARK DEPARTMENT
AND SAN FRANCISCO DEPARTMENT OF PUBLIC WORKS

JOINT VENTURE ARCHITECTS:
LAWRENCE HALPRIN & ASSOCIATES
JOHN S. BOLLES ASSOCIATES
MARIO J. CIAMPI & ASSOCIATES

SCALE: 1/4" = 1'-0"
DATE: JAN. 25, 1969
DRAWN BY: H.N.

10

SHEET 10 OF 12

MARKET ST

Original Design Drawings
EMBARCADERO PLAZA

5.6

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MARKET STREET
EMBARCADERO PLAZA TO OCTAVIA STREET
SAN FRANCISCO COUNTY

CALIFORNIA | SHEET 24 OF 34 | HISTORIC AMERICAN LANDSCAPES SURVEY CA-164 | LIBRARY OF CONGRESS INDEX NUMBER

SAN FRANCISCO

MARKET STREET
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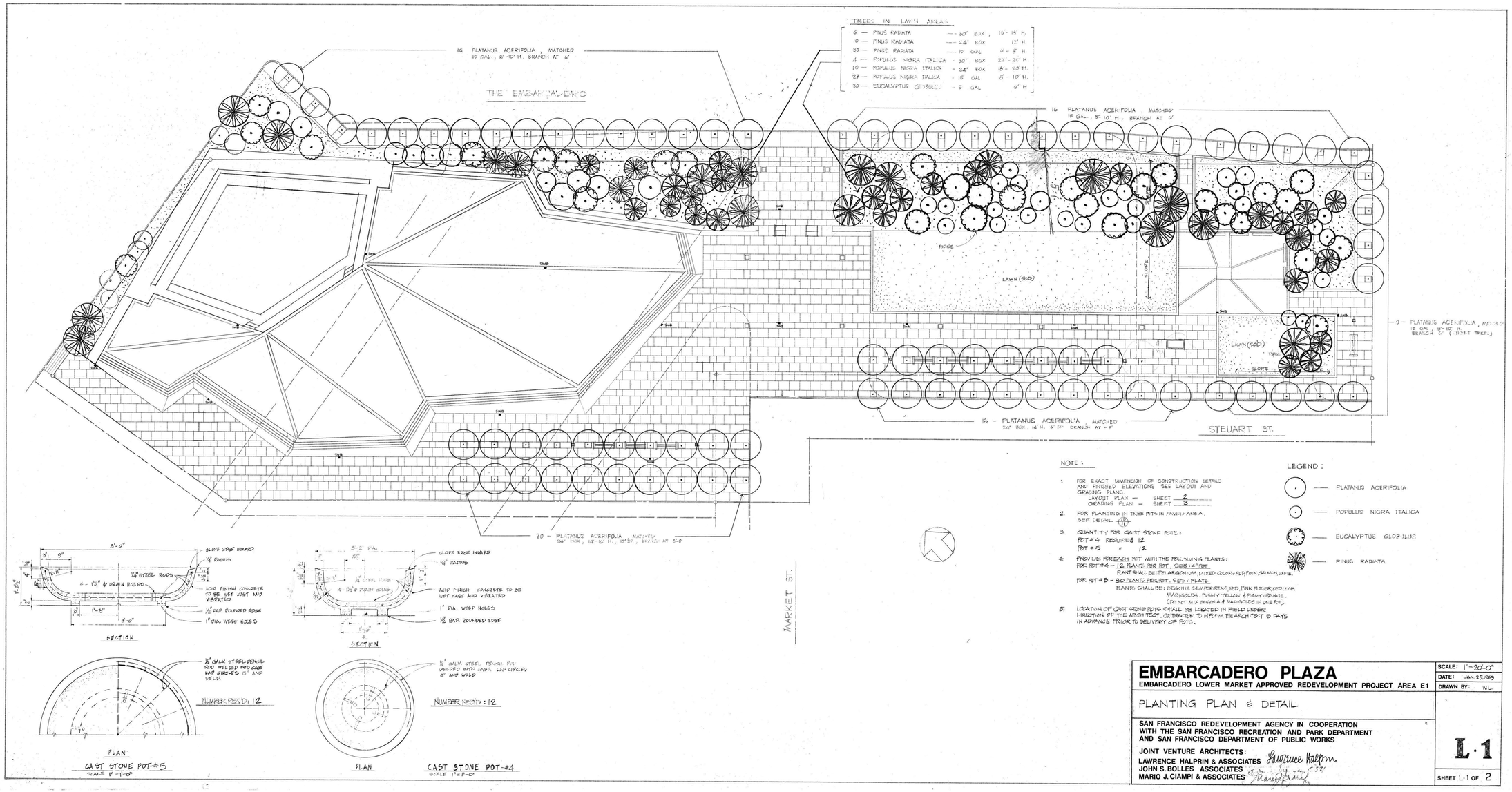
UNITED STATES DEPARTMENT OF THE INTERIOR



EMBARCADERO PLAZA

EMBARCADERO LOWER MARKET APPROVED REDEVELOPMENT PROJECT AREA E1

PLANTING PLAN & DETAIL

SCALE: 1"=20'-0"
DATE: JAN 25 1969
DRAWN BY: M.L.

SAN FRANCISCO REDEVELOPMENT AGENCY IN COOPERATION WITH THE SAN FRANCISCO RECREATION AND PARK DEPARTMENT AND SAN FRANCISCO DEPARTMENT OF PUBLIC WORKS

JOINT VENTURE ARCHITECTS:
LAWRENCE HALPRIN & ASSOCIATES Lawrence Halprin
JOHN S. BOLLES ASSOCIATES
MARIO J. CIAMPI & ASSOCIATES

L·1

SHEET L-1 OF 2

MARKET ST

Original Design Drawings
EMBARCADERO PLAZA

5.7

Notes:
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EMBARCADERO PLAZA TO OCTAVIA STREET
SAN FRANCISCO COUNTY
CALIFORNIA
SHEET 25 OF 34
HISTORIC AMERICAN LANDSCAPES SURVEY
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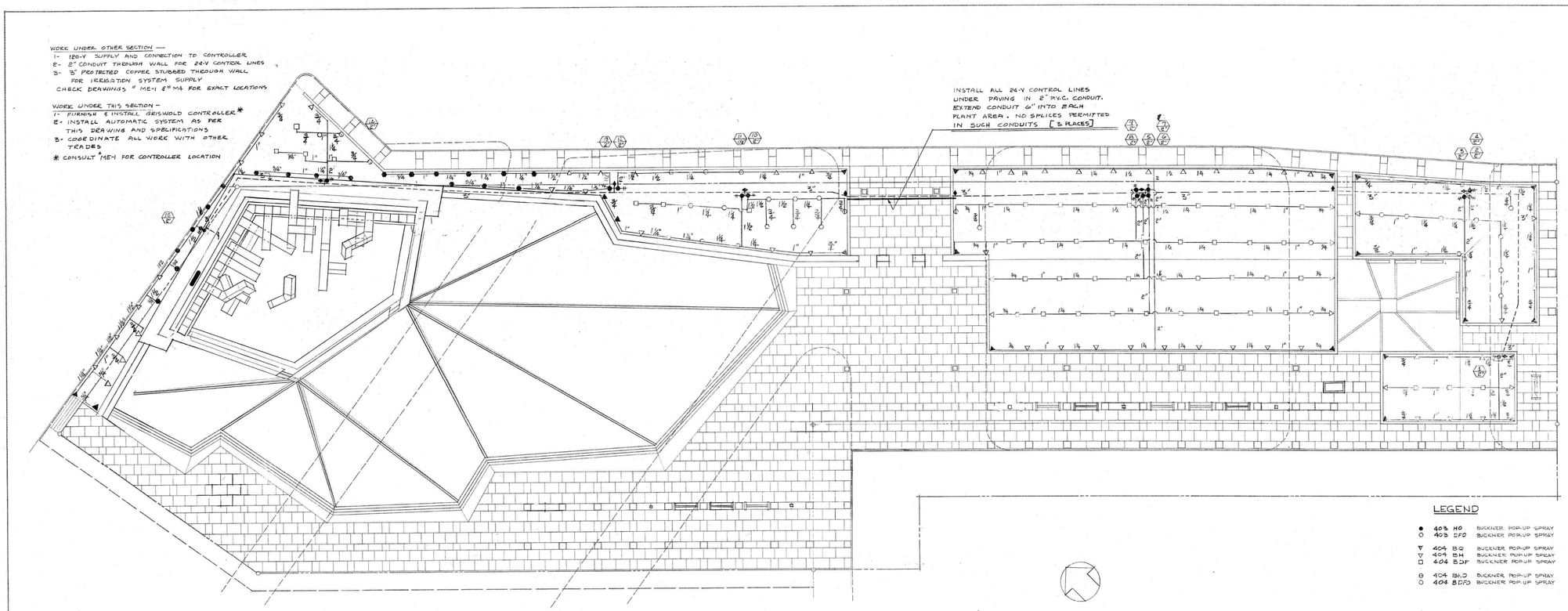
UNITED STATES DEPARTMENT OF THE INTERIOR
SAN FRANCISCO

WORK UNDER OTHER SECTION —
1- 120-V SUPPLY AND CONNECTION TO CONTROLLER
2- 2" CONDUIT THROUGH WALL FOR 24V CONTROL LINES
3- 3" PROTECTED COPPER STUBBED THROUGH WALL FOR IRRIGATION SYSTEM SUPPLY
CHECK DRAWINGS " ME-1 & " M4 FOR EXACT LOCATIONS

WORK UNDER THIS SECTION —
1- FURNISH & INSTALL GRISWOLD CONTROLLER *
2- INSTALL AUTOMATIC SYSTEM AS PER THIS DRAWING AND SPECIFICATIONS
3- COORDINATE ALL WORK WITH OTHER TRADES
* CONSULT ME-1 FOR CONTROLLER LOCATION

INSTALL ALL 24-V CONTROL LINES UNDER PAVING IN 2" P.V.C. CONDUIT. EXTEND CONDUIT 6" INTO EACH PLANT AREA. NO SPLICES PERMITTED IN SUCH CONDUITS [5 PLACES]

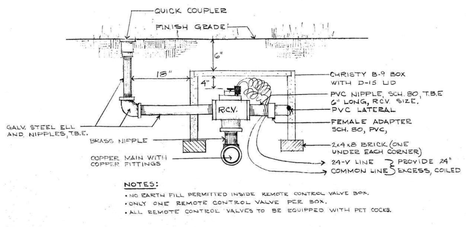


LEGEND

- ● 408 HO BUCKNER POP-UP SPRAY
- ○ 408 SFO BUCKNER POP-UP SPRAY
- ▼ 404 BQ BUCKNER POP-UP SPRAY
- ▽ 404 BH BUCKNER POP-UP SPRAY
- □ 404 BDF BUCKNER POP-UP SPRAY
- ⊕ 404 BLO BUCKNER POP-UP SPRAY
- ○ 404 BDFO BUCKNER POP-UP SPRAY

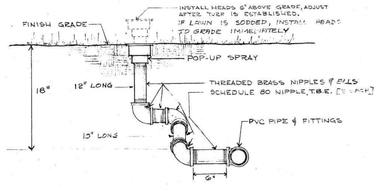
- ◆ PSLT BUCKNER QUICK COUPLING VALVE
- H-● 200 E SERIES-GRISWOLD REMOTE CONTROL VALVE WITH PET COCK
- ▬ 220E-12W GRISWOLD CONTROLLER
- (A) —CONTROLLER STATION
  R.C.V. SIZE
- ——— 1120-200 PSI, N.S.F. PVC, PLASTIC PIPE WITH SCHEDULE 40 FITTINGS.
- — — — TYPE "L" COPPER MAIN LINE PIPE.

NOTE: 66-PSI. 100 GPM.



NOTES:
- NO EARTH FILL PERMITTED INSIDE REMOTE CONTROL VALVE BOX.
- ONLY ONE REMOTE CONTROL VALVE PER BOX.
- ALL REMOTE CONTROL VALVES TO BE EQUIPPED WITH PET COCKS.

TYPICAL VALVE INSTALLATION
NO SCALE



TYPICAL SWING JOINT RISER INSTALLATION
NO SCALE

	EMBARCADERO PLAZA EMBARCADERO LOWER MARKET APPROVED REDEVELOPMENT PROJECT AREA E1	SCALE: 1"=20'-0" DATE: JAN 25, 1969 DRAWN BY: GB
	IRRIGATION PLAN & DETAIL	L-2 SHEET L-2 OF 2
GEORGE W. BELL IRRIGATION CONSULTANT	SAN FRANCISCO REDEVELOPMENT AGENCY IN COOPERATION WITH THE SAN FRANCISCO RECREATION AND PARK DEPARTMENT AND SAN FRANCISCO DEPARTMENT OF PUBLIC WORKS JOINT VENTURE ARCHITECTS: LAWRENCE HALPRIN & ASSOCIATES JOHN S. BOLLES ASSOCIATES MARIO J. CIAMPI & ASSOCIATES	

MARKET ST Original Design Drawings
EMBARCADERO PLAZA

5.8

Notes:
1. This drawing is a reproduction of an original January 25, 1969 construction drawing by George W. Bell, Irrigation Consultant and Joint Venture Architects (Lawrence Halprin & Associates, John S. Bolles Associates, Mario J. Ciampi & Associates). The original is copyrighted and held by The Lawrence Halprin Collection, the Architectural Archives, University of Pennsylvania. The drawing has not been field verified and is reproduced at 1"=32'.

Appendix D – Selected Newspaper Articles, Periodicals, Meeting Minutes & Fact Sheets

The following selected agency fact sheets and meeting minutes, newspaper articles, and periodicals were collected during the course of research. Research included Newspapers.com, NewsBank, Internet Archive, USModernist Library, Office of Community Investment & Infrastructure (OCII) Archives, and the San Francisco Public Library, History Center.[85] The following documents are included within this appendix in chronological order:

- San Francisco Redevelopment Agency, "Monumental Sculpture for Embarcadero Plaza," press release, March 14, 1967. On file at OCII Archives, CRA-0058.
- San Francisco Museum of Art, "Sculpture Review for the Embarcadero Plaza," press release, April 3, 1967. On file at OCII Archives, CRA-0019.
- Alfred Frankenstein, "Art: A Concrete, Environmental Event," *San Francisco Examiner*, April 16, 1967.
- "Embarcadero Plaza (Ferry Park) – Design of Grand Fountain Sculpture," Recreation and Park Department Meeting Minutes, Resolution No. 7144, May 25, 1967. On file at San Francisco Public Library, accessed via Internet Archive.
- Recreation and Park Department Meeting Minutes, Resolution No. 7463, March 14, 1968. On file at San Francisco Public Library, accessed via Internet Archive.
- Donald Canter, "'Art Is Like Vitamin to the Soul …': Sculptor Defends Huge Fountain For Ferry Park," *San Francisco Examiner*, November 24, 1968.
- "Editor's Mail Box: The Ferry Fountain," *San Francisco Examiner*, December 2, 1968.
- Alfred Frankenstein, "The Great Controversy Of the Plaza Fountain," *San Francisco Chronicle*, January 12, 1969.
- Dick Nolan, "Yes, You're Wrong," *San Francisco Examiner*, January 24, 1969.
- M. Justin Herman, "The City Must Dare A Little: A Defense Of Its Art Taste," *San Francisco Magazine*, February 1969.
- Louis S. Simon, "Dare To Be Different," editorial, KPIX Eye Witness News, December 7-8, 1970.
- "Come To The Gigantic Turn On of the Embarcadero Plaza Fountain," invitational flyer, on file at San Francisco Public Library, History Center, San Francisco Travel Association Records (SFH 771).
- Allan Temko, "A Fountain Deposited by a Dog With Square Intestines," *San Francisco Magazine* (April 1971), republished in *San Francisco Examiner*, May 9, 1993.

[85] OCII is the successor agency to SFRA which was dissolved in 2012.

- "Armand Vaillancourt, Sculptor," resume, April 1971, on file at San Francisco Public Library, History Center, San Francisco Travel Association Records (SFH 771).
- Ralph Craib, "Water Power: Sculptor Splashes In As Fountain Turns On," *San Francisco Chronicle*, April 22, 1971.
- Alfred Frankenstein, "An Appraisal: The Embarcadero Fountain," *San Francisco Chronicle*, April 22, 1971.
- "Sculpture: Fountain Heats Up." *Architectural Forum* (June 1971): 63.
- Lois Wagner Green, "California To Come." *Contract Interiors* (July 1971): 72.
- San Francisco Redevelopment Agency, "Technical Data Sheet For Embarcadero Plaza In The Golden Gateway Renewal Area," c. 1972. On file at San Francisco Public Library, History Center, San Francisco Travel Association Records (SFH 771).
- Dusty Vineberg, "What you see … is what they got," *Montreal Star*, April 8, 1972.
- Alexander Fried, "An Urban Park Headed for Greatness," *S.F. Sunday Examiner & Chronicle*, May 14, 1972.
- C. P. McCarthy, "That Vaillancourt 'Thing': Fountain to Get Steamed Up," *San Francisco Examiner*, August 10, 1973.
- Embarcadero Center, "Art At Embarcadero Center," fact sheet, June 1974. On file at OCII Archives PLN-00813.
- "M. Justin Herman Plaza," Recreation and Park Department Meeting Minutes, Resolution No. 11476, December 14, 1978. On file at San Francisco Public Library, accessed via Internet Archive.
- "Resolution No. 165-79," San Francisco Redevelopment Agency Meeting Minutes, June 12, 1979. On file at San Francisco Public Library, accessed via Internet Archive.
- "Vaillancourt Fountain," S.F. Progress, November 7, 1979. On file at San Francisco Public Library, History Center, Ephemera Collection (SFH 753).
- San Francisco Examiner Editorial Board," Save Vaillancourt Fountain," *San Francisco Examiner*, October 9, 1992.
- "Montreal sculptor's San Francisco fountain may be razed," *The Gazette* (Montreal), October 13, 1992.
- "C. Vaillancourt Fountain," San Francisco Arts Commission, Visual Arts Committee, Meeting Minutes, August 18, 1993. On file at San Francisco Public Library, accessed via Internet Archive.
- "VIII. Vaillancourt Fountain," San Francisco Arts Commission, Visual Arts Committee, Meeting Minutes, September 9, 1993. On file at San Francisco Public Library, accessed via Internet Archive.
- Gerald D. Adams, "Mayor backs smaller ferry plaza," *San Francisco Examiner*, June 2, 1994.

- Bonnie Eslinger, "Let there be water," *San Francisco Examiner*, August 3, 2004.
- John King, "People hate this S.F. fountain. Here's why the city absolutely should keep it," *San Francisco Chronicle*, July 28, 2024.

SAN FRANCISCO REDEVELOPMENT AGENCY
525 Golden Gate Avenue
San Francisco, California

MEMBERS

Walter F. Kaplan, Chairman
Victor K. Atkins, Vice Chairman
Lawrence R. Palacios
Francis J. Solvin
Dr. C. Joseph Wellington
M. Justin Herman, Executive Director

For Release

9:00 a.m.,
March 14, 1967

MONUMENTAL SCULPTURE FOR EMBARCADERO PLAZA

A great piece of sculpture appears in early prospect in the Embarcadero Plaza at the foot of San Francisco's Market Street, the City's major traffic artery. This sculpture fountain focus of the Plaza could well prove to be a latter day Trevi Fountain and one which would become a symbol of San Francisco.

The architects of Embarcadero Plaza, Lawrence Halprin & Associates, John S. Bolles & Associates and Mario J. Ciampi, F.A.I.A., announce an exhibit opening on March 14, 1967, at the San Francisco Museum of Art of scale models of sculptural designs for the Plaza's Grand Fountain.

The works on display will be those of five sculptors selected because of the recognition given the quality of their work throughout the world.

The models and drawings on exhibit at the Museum represent the interpretations of the Grand Fountain sculpture by five sculptors who are:

James Melchert - Oakland, California
Reuben Nakian - Stamford, Connecticut
Jacque Overhoff - San Francisco, California
Alicia Penalba - Paris, France
Armand Vaillancourt - Montreal, Quebec, Canada

The Grand Fountain will be the focal point of a large five-sided irregularly shaped pool, measuring 130 feet at its widest point. A back wall surrounding the north portion of the Plaza will serve as a suntrap and as a protection from the wind. Integrated into the wall will be a three-dimensional sculpture in concrete designed as an outgrowth of the wall and the pool.

The Embarcadero Plaza is a major urban park to be built by the Redevelopment Agency for the City at the foot of Market Street, just west of the Embarcadero Freeway. The Plaza adjoins the entertainment area of the Embarcadero Center, a proposal now under review by the San Francisco Redevelopment Agency. Thousands upon thousands of people will use this area during lunchtime, in the evenings and during weekends.

The park has been designed to be a terminus for Market Street and leads into a major plaza. Its great structural fountain is positioned in a northerly direction where it will serve as a focus away from the Ferry Building thus opening up possibilities for vistas to the Bay and extensions into the northern waterfront.

(26)

Designed as a social, economic and transportation hub and as a theater for outdoor events, the Plaza will have several inviting levels or platforms on which urban activities may occur. One level is intended for sitting and sunning. The central Plaza, however, will be brick paved and include a display of water, sculpture and light. The designers have not overlooked the opportunity for outdoor cafes.

The selection of sculpture for the Grand Fountain by the architectural consultants will be made on an evaluation of the appropriateness and compatability of the design to the concept of the Plaza's uses. Once selected, the design will be submitted for review by the San Francisco Redevelopment Agency, the Art Commission, various City departments and the Board of Supervisors.

END

SCULPTURE REVIEW FOR THE EMBARCADERO PLAZA

San Francisco Museum of Art

April 3, 1967

John S. Bolles, Mario J. Ciampi and Lawrence Halprin, the design architects for the Embarcadero Plaza, San Francisco's new urban park, review today five scale models of sculptural designs for the Plaza's major fountain.

These models plus drawings and photographs have been on display for three weeks beginning March 14, 1967 at the San Francisco Museum of Art.

Embarcadero Plaza, a 4.2-acre site at the foot of Market Street just west of the Embarcadero Freeway, is a portion of the Golden Gateway renewal area. This major urban park, to be built for the City by the Redevelopment Agency, will have as its focal point a large five-sided, irregularly shaped pool measuring 100 to 130 feet at its widest points.

Integrated into the north wall of this pool will be a three-dimensional concrete sculpture designed as an outgrowth of the wall and the pool.

In December 1966, the Plaza's architects invited the following sculptors, internationally recognized for the quality of their work and experienced in design with concrete, to submit scale models of designs for the fountain sculpture:

James Melchert	Oakland, California
Reuben Nakian	Stamford, Connecticut
Jacque Overhoff	San Francisco, California
Alicia Penalba	Paris, France
Armand Vaillancourt	Montreal, Quebec, Canada

Each sculptor received $1,000 for this phase. The sculptor whose matured design is accepted will be required to execute and install the final art work. The costs of construction of the sculpture as well as the artist's fee will be paid out of the $125,000 reserved for the Plaza's fountain.

of the $125,000 reserved for the Plaza's fountain.

SCULPTURE REVIEW FOR THE EMBARCADERO PLAZA

The fountain or pool in which the sculpture will be constructed will contain 115,000 gallons of water, with mechanical equipment capable of pumping 2,122 gallons per minute. Supporting the huge pool which will also have underwater lights will be a floating foundation necessary to distribute the load over a large area.

The architectural consultants' review of sculpture for the major fountain will be made on an evaluation of the appropriateness and compatability of the design to the concept of the Plaza's uses. Designed as a theater for outdoor events, the Plaza will have several inviting levels or platforms on which activities may occur. One level is intended for sitting and sunning. The central portion, however, will be brick-paved and include a display of water, light, and of course the sculpture itself.

The architectural team of Bolles, Ciampi, and Halprin may reach a judgment of which design is most likely to evolve so as to achieve a harmonious relationship with the Plaza and its setting.

Subsequent to such determinations, the joint venture will refer the design as evolved to various public bodies such as the Redevelopment Agency, the Art Commission, the City Planning Commission, and the City Department of Public Works, and finally the Board of Supervisors.

San Francisco Redevelopment Agency

April 3, 1967

The San Francisco Examiner (San Francisco, California) · Sun, Apr 16, 1967 · Page 161

Art

A Concrete, Environmental Event

By Alfred Frankenstein

THE TROUBLE with civic design projects is that one has to judge them from models, and when the models are not very good and the photographs are worse, people can jump to unfortunate conclusions. In this respect architects and planners, who are used to reading models and taking account of verbal specifications which the general public often ignores, are in a better position than most of us to visualize what a given project will look like once it has been realized. I therefore propose a little more thoughtful consideration of the plans for Embarcadero Plaza and its fountain than they have received so far in several quarters.

The jury — composed of the architects, Mario Ciampi and John Bolles and the landscape architect, Lawrence Halprin — selected the design for the fountain submitted by Armand Vaillancourt of Montreal. In their report they state their conviction that this design will "bring into complete play all the elements of plasticity and movement and delight that the great fountains of the past have achieved. It will combine an endless variety of effects of water, motion, light, sound, and sculpture into complete unity." And the judges also praise the Vaillancourt fountain because "it will involve spectators and encourage their participation in the Plaza."

ARMAND VAILLANCOURT: DETAIL OF THE FOUNTAIN FOR EMBARCADERO PLAZA

SOME OF the criticism of the fountain arises from misunderstanding of its function as set forth in the specifications, which Halprin drew. It is not conceived as a Renaissance affair majestically marking the terminal point of a long axis. The plaza is directly to the north of Market Street; it has been laid out to draw people away from the long axis of the street; its fountain is to "serve as a focus away from the Ferry Building, thus opening up possibilities for vistas to the Bay and extensions into the northern waterfront."

Pivotal Point

The fountain itself "is the pivotal point in the plaza. Its back wall defines the space. It also serves as a wind and sun trap. Its sculpture is an outgrowth of the wall and is not thought of as a separate element in space. It is an environmental event in which water, light, and people are as much part of the sculpture as the solid forms. It is to be made of concrete because it must be part of the environment, not an object within it."

The free-standing forms of Vaillancourt's sculpture, however, will be made of concrete of varying colors, mostly dark. Water will play over these forms according to a complex program, at times inundating them entirely in huge cascades, at other times revealing them in silhouette but subjected to a considerable variety of jets and sprays. There will also be an elaborate program of lights projected on the water and the concrete shapes.

Viewed in the photographs of the model which have so far appeared in the papers, these shapes look something like what is left after an explosion in a log jam; viewed, however, in the photograph reproduced herewith, they take on the power of the sculptures of Mark di Suvero and the paintings of Franz Kline. Perhaps the photograph falsifies in Vaillancourt's favor. Remember, however, that the forms reproduced here will be 30 feet high and at times will be totally immersed in cascades. It will also be possible to walk in and out of the fountain at certain points, perhaps even to stand under the cascades while they are flowing.

ARMAND VAILLANCOURT is one of the most successful sculptors in Canada. He is 35 years old, is a graduate of the School of Fine Arts in Montreal, has done much public sculpture in schools and airports, and has executed two sculpted walls in concrete and glass in the administration building of Expo 67. His official biography credits him with a one-man show somewhere in the Dominion every year since 1960, and as many as three one-man shows in some of those years; he is also credited with "over 700 sculptures in major collections throughout Cana-

See Page 27

REPRESENTATIVES AND DELEGATES: (CONTINUED)

2. EMBARCADERO PLAZA (FERRY PARK) - DESIGN OF GRAND FOUNTAIN SCULPTURE:

At the request of Mr. Robert Hill of the Redevelopment Agency, Mr. Don Carter of Lawrence Halprin and Associates showed slides of fountain sculptures in other cities which were similar to the design which had been selected by the group of architects under contract with the Redevelopment Agency for the preparation of plans for the Embarcadero Plaza.

In reply to an inquiry by Commissioner Shorenstein relative to cost of maintenance, Mr. Carter stated that the mechanical equipment will require some inspection, but that he did not believe this would present any problem to the Department.

On motion of Commissioner Shorenstein, seconded by Commissioner Haldeman, the following resolution was adopted:

RESOLUTION NO. 7144

RESOLVED, that this Commission does hereby approve in principle the proposed fountain design of Mr. Armand Vaillancourt of Canada, selected by the Design Architects for the Embarcadero Plaza for the Grand Fountain Sculpture which is to be constructed as part of the Plaza fountain and pool.

* * * * *

General discussion followed relative to Ferry Park, and in particular relative to the cost of maintenance, during which Commissioner Shorenstein expressed his opposition to the City's having to bear costs of maintenance of parks and squares which in his opinion are constructed for the benefit of private developers.

* * * * *

3. CANDLESTICK PARK - FIREWORKS SHOW:

Mr. Hubert Buel of the San Francisco Chronicle stated that the Chronicle is again planning to put on an Independence Day Fireworks Show and entertainment program on July 4, 1967; that previous celebrations on the Marina Green had often been obscured by the summer fog; that the Police and Fire Departments have had difficult problems with traffic control and fire prevention in the Marina area; and asked for permission to hold the event this year at Candelstick Park.

Mr. Buel further stated that the fireworks display could be mounted from the tideland area across the road which surrounds the parking lot at Candlestick, and suggested that the parking area be used for viewing the show.

Following general discussion during which clean-up, insurance, and sanitary facilities were mentioned, and on motion of Vice President Conway, who expressed the gratitude of the Commission to the Chronicle for its offer to present the fireworks

REPRESENTATIVES AND DELEGATES: (CONTINUED)

7. EMBARCADERO PLAZA-FERRY PARK:

Mr. Arthur Evans of the San Francisco Redevelopment Agency referred to the requests for expenditure of funds, as outlined in the Agency's letter of March 1, 1968.

Reference was made to an article which had appeared in a Toronto newspaper concerning the sculptor Armand Vaillancourt, a copy of which had been sent to the Mayor and referred to this office. Mr. Evans stated that upon investigation it was found that the article had misstated the facts.

Following general discussion and on motion of Vice President Thomas, seconded by Commissioner Dominguez, the following resolutions were adopted:

RESOLUTION NO. 7462

RESOLVED, that this Commission does hereby authorize the expenditure of $33,000 from funds currently appropriated to construction of the Municipal Railway Turnaround for construction of a building which will include public restrooms, Municipal Railway restrooms, Municipal Railway dispatch office and Recreation and Park Department gardeners' storage room; together with landscaping the entire Municipal Railway turnaround area; and

FURTHER RESOLVED, that plans of said building and landscaping are submitted to this Commission for approval.

.....

RESOLUTION NO. 7463

AUTHORIZING THE REDEVELOPMENT AGENCY TO CONTRACT WITH ARMAND VAILLANCOURT FOR ADDITIONAL EXPENSES NOT TO EXCEED $6,000.00 IN CONNECTION WITH DESIGN OF THE GRAND FOUNTAIN SCULPTURE IN FERRY BUILDING PARK.

.....

WHEREAS, the Recreation and Park Commission of the City and County of San Francisco under Joint Working Agreement dated December 6, 1967, has authorized the San Francisco Redevelopment Agency to assume the responsibility for the development and construction of Phase 1-A of Ferry Park; and

WHEREAS, the San Francisco Redevelopment Agency has entered into a contract with a joint venture comprised of Lawrence Halprin & Associates, John S. Bolles, and Mario J. Ciampi for preparation of final plans and specifications for construction of Embarcadero Plaza and supervision of construction thereof including a Grand Fountain Sculpture to be designed, planned, and constructed by Armand Vaillancourt; and

WHEREAS, the San Francisco Redevelopment Agency has under date of September 27, 1967, entered into a contract with Armand Vaillancourt for design of the Grand Fountain Sculpture to be placed in Phase 1-A of Ferry Park; and

REPRESENTATIVES AND DELEGATES: (CONTINUED)

8. RESOLUTION NO. 7463: (CONTINUED)

WHEREAS, said contract with Armand Vaillancourt contemplates that the contractor shall perform the services under said contract at his Canadian headquarters; and

WHEREAS, the San Francisco Redevelopment Agency has advised this Commission that performance of the necessary work requires consultation with Mr. Vaillancourt which will require his presence in San Francisco for approximately three months and will further require that Mr. Vaillancourt maintain office facilities for such period in San Francisco, and the Agency has further advised this Commission that the above-mentioned joint venture would be unable to proceed with the work until such conditions have been fulfilled; now therefore be it

RESOLVED, That the Recreation and Park Commission hereby authorizes the expenditure by the San Francisco Redevelopment Agency of a sum not to exceed $6,000.00 from funds currently appropriated to construction of Ferry Building Park, such sum to be expended for transportation, living and overhead expenses incurred by Armand Vaillancourt by reason of his establishing a residence and office facilities in San Francisco to coordinate design of the Grand Fountain Sculpture; and be it

FURTHER RESOLVED, That the San Francisco Redevelopment Agency contract with Armand Vaillancourt to provide for the additional expenses to be incurred herein.

* * * * *

9. CANDLESTICK PARK-STEVENS ENTERPRISES, INC.:

Mr. James Kelly of Stevens Enterprises, Inc., asked for permission to increase prices on certain food items at Candlestick Park and to establish new prices on other items.

Following general discussion regarding prices charged at other locations, and on motion of Commissioner Dominguez, seconded by Commissioner Haldeman, the following resolution was adopted:

RESOLUTION NO. 7464

RESOLVED, that this Commission does hereby approve the following prices of food items at Candlestick Park:

	Current:	Proposed:
Eastern Beer (Bottle)	-	$.50
Western Beer (Bottle)	$.45	.45
Frankfurter Boiled (10 to 1 lb)	.30	.35
Frankfurter Grill (8 to 1 lb)	.35	.40
Peanuts- 3 oz. bag	-	.25
Pizza Pie	.30	.35
French Fried Potatoes	.30	.35

* * * * *

(CONTINUED)

The San Francisco Examiner (San Francisco, California) · Sun, Nov 24, 1968 · Page 11

'Art Is Like Vitamin to the Soul...'

Sculptor Defends Huge Fountain For Ferry Park

By DONALD CANTER
Urban Affairs Writer

His words, like his luxurious beard, shoulder-length hair and soft yet penetrating eyes have a biblical quality.

"Whatever comes from me comes from a strong root," says Armand Vaillancourt, his English laced with a pleasing French Canadian accent.

Coming from an average mortal, those words might be interpreted as sheer arrogance.

MODEL BEGUN

But in the world of art in which he lives, nobody would term Vaillancourt average — and he knows it.

A world-renowned sculptor and considered somewhat of a national asset in his native Canada, Vaillancourt has been commissioned to design the grandest Grand Foundtain the West has ever seen.

It is to stand in the Embarcadero Plaza to complement the great buildings of the Rockefellers' Embarcadero Center, just a stone's throw from that heralded work of art known as the Embarcadero Freeway.

So far, not everybody who's had a glimpse of what Vaillancourt has wrought (his creation is still in the model stage) is thrown by it.

'WHAT THEY NEED'

Some have suggested that the huge, stacked concrete blocks that make up the main body of Vaillancourt's fountain-to-be, look like a preview of what the Embarcadero Freeway may look like after a stiff quake.

The unflattering comparsion doesn't irk Vaillancourt.

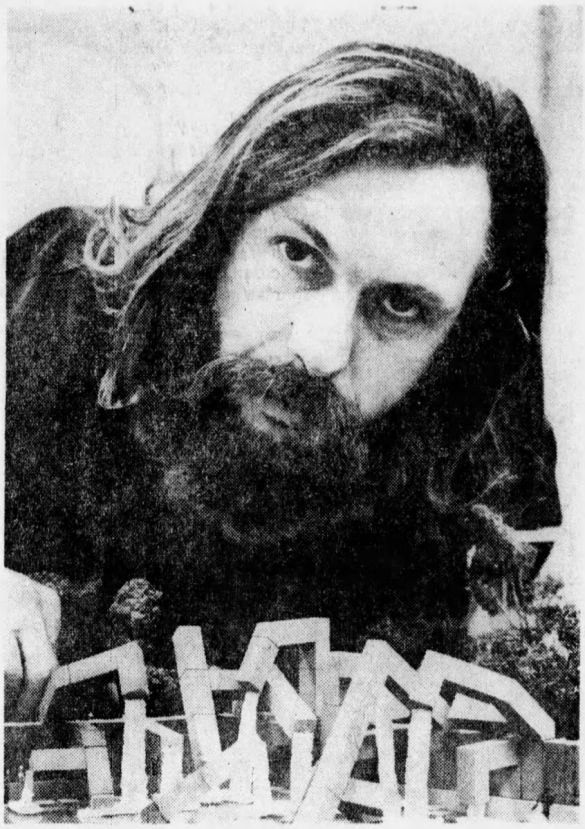
There's an understanding smile on his face as he says:

"I'm not producing what people are looking for but what they need."

What do people want?

"A quick meal in a cafeteria . . . it's so easy to digest."

What do they need?



SCULPTOR ARMAND VAILLANCOURT
He holds a model of his controversial Grand Fountain
—Examiner photo by Fran Ortiz

"Something of substance, food. Artistry is like vitamin to the soul."

The model of his fountain stands in a South of Market warehouse. Somewhere amidst what are supposed to be the concrete blocks stands a little plastic man to show his fountain is a living fountain through which people can walk, from block to block.

Vaillancourt picks up the plastic figure and there's a pitying look in his eyes:

"A human form, that's what people understand or rather think they understand though some have been married for years and still don't understand each other.

"When I make rectangular blocks, that doesn't mean I can't make a human form, my dear man."

Abruptly, he puts the plastic figure back in the model.

TO BARE ESSENTIAL

Now there's an abstract glance in his eyes and his words are equally abstract:

"When I make something, I purify my mind from the many attachments of everyday life. I strip things to the bare essential until they say 'yes,' that is the way it sould be.

What does his fountain, as he created it, say to him?

"It says to me it's a product of maturity, an image of the world as I hoped it would be."

He turns poetic as his hands move over the fountain's spouts through which the water will shoot up or down, depending on the angle of the concrete blocks.

'LIKE AN ORCHESTRA'

"Maybe I'll put a little bit more water here. Or a little less there and there or there. You see, it's like an orchestra and I'm the conductor. The instruments must be beautiful. But they must obey me . . ."

Vaillancourt's fountain is big. Some of his stacked concrete blocks rise as high as 40 feet.

"My kid brother and I used to cut 15 big trees a day. After that you can't expect me to produce something little," he laughs.

Then, turning serious again, he says:

"Not everybody will understand my work. But nobody will walk through my fountain and come out indifferent. They will be shaken."

Editor's Mail Box

The Ferry Fountain

To The Examiner:

I have lived and worked in San Francisco 14 years and have seldom been excited by the work of another artist. A few months ago I was invited to visit the studio of sculptor Armand Vaillancourt and there had that most exquisite of experiences — the witnessing of another artist's personal triumph. In this case it was Vaillancourt's Embarcadero fountain.

Because of recent official and public criticism, often so vulgar and apparently vindictive, there is danger that his personal triumph will not become a public one.

San Francisco is not known for its abundance of art, public or private, and I submit my name as one who is hungry for change and has faith in Armand Vaillancourt.

PETER LeBLANC
San Francisco

These jig-saw pieces which they plan to tumble helter-skelter like chess pieces to form the Embarcadero fountain are monstrosities. They criticized abstract expressionists like Jackson Pollock for not knowing what they were doing. Pollock should be alive today; he would have the last laugh.

PETER WELLES
San Francisco

. . . I would like to state that the dynamic concept of the Grand Fountain does reveal a good understanding of the environment in which this work is to be erected. I appreciate the wisdom of people concerned that rushed to include the artist's participation in this project.

This marvelous fountain will prove to be a sound decision in the years ahead. Three cheers for the courageous Armand Vaillancourt!

DAVID SHERLEY HASLETT
San Francisco

I would like to stand in support of Vaillancourt's Embarcadero Fountain. It is a thrilling, very provocative conception and will be a credit to our city. I would like to propose the idea of constructing other beautiful fountains throughout San Francisco . . . especially the fountains with nudes glorifying the human body instead of degrading it as has been demonstrated in recent years through the topless trend.

MARILYN RABINOVICH
San Francisco

Plea for Ex-Priests

. . . Departures from the priesthood result from an impossible orientation to life as a priest in the current system.

The problems which the Vatican still pays little attention to are communication gaps between priests and older supervisors; celibacy; an inadequacy in counseling; not being properly involved in social affairs and a loss of belief in teachings.

. . . Don't we realize that the priest has the same privilege of leaving his vocation as we do in preference for another job? Don't we believe that the priest still loves God and leaves to serve Him in another capacity, more meaningful and fruitful for him?

These blessed men we condemn — criminals we pardon . . .

JOANNE LAURINO
San Francisco

Death Penalty

It is indeed gratifying that the State Supreme Court has finally adjudged the death penalty constitutional . . . The courts wouldn't have permitted the death penalty all these many long years if it were unconstitutional and we had a lot more intelligent judges than we have now . . .

CHESTER L. COUGHLIN
San Francisco

. . . The justices also said that they find it unconstitutional not to have people on a jury who are against capital punishment . . . How can a jury impose capital punishment when the defense will certainly see to it that there is someone on the jury against it. And the death penalty can only be invoked by unanimous vote.

WILLIAM MITCHELS
San Francisco

There are 85 people on San Quentin's death row, about one-third of the number we lose weekly in Vietnam. Those who died in the undeclared war are angels as compared to those on death row. . . . Yet with the exception of the victim's loved ones, very little concern is shown by our "humane" society over Vietnam casualties.

On the other hand when a murderer is so unfortunate that he must enter death row, our society en masse begins a pilgrimage. . . . Evidently the impending gas of the apple-green chamber, unlike the big guns in Vietnam, stimulates their morals. Now that the California Supreme Court . . . has upheld the death penalty, let's go to work.

CHRIS G. VERGES
San Leandro

Fort Mason

San Francisco owes a debt of gratitude to its planning department and commission for their firm stand against sacrificing Fort Mason for the sake of expediency. In recognizing the paramount importance of open space, educational facilities, and height limitations for our city, they have resisted the further Manhattanization of San Francisco.

City Hall's ill-conceived attempt to cover the bulk of the unique Fort Mason area with unneeded luxury housing reflected a disturbing lack of understanding of the principles of constructive planning. The "tax-base" argument, important as it is, has been misused too often in order to hand irreplaceable portions of San Francisco over to the insatiable developers. In the case of Fort Mason this argument was particularly fallacious . . .

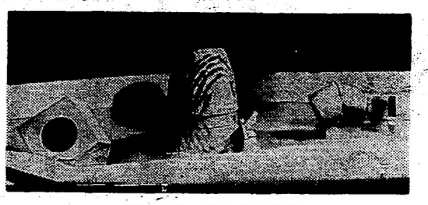
GERALD P. CAUTHEN, President
Telegraph Hill Dwellers

TODAY'S QUOTE

"Europe divided is merely an aggregation of good intentions. Europe united will be a power for peace."—Lord Chalfont, British Minister of State.

Art

The Great Controversy Of the Plaza Fountain



JAMES MELCHERT

By Alfred Frankenstein

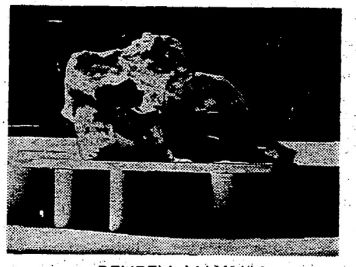
TRYING TO make some sense out of the great fountain controversy is a most instructive experience. Even if it doesn't lead you to any very firm conclusions about the fountain, it opens your eyes about the ways in which things get done — or fail to get done — in a major American city in this, the seventh decade of the Twentieth Century.

I never knew, for one thing, that the spot where the fountain will stand is only the first of four phases of the park to be constructed at the lower end of Market Street, and that it is being funded by a financial end run. In 1959 the voters turned down a bond issue to pay for Phase I, but the Board of Supervisors found nearly $2 million for it anyhow, and Redevelopment found an additional million. What property interests are involved in this matter is a question which lies outside the scope of this department. Obviously, they are considerable, and one wonders if they are paying their share.

Phase I adjoins the foot of Market Street to the north. Preliminary plans for it were drawn by the team of Lawrence Halprin, landscape architect, and John S. Bolles and Mario J. Ciampi, architects, and were approved in August 1966, by all the city agencies involved — the Art Commission, the Recreation and Park Commission, the City Planning Commission, the Director of Public Works, the Port Authority, the Municipal Railway, and the Redevelopment Agency. Every single stage in the development of the park and every single facility or amenity to be installed therein will have to run that gauntlet of approvals and can, apparently be held up by any of these boards or offices. No wonder some of the gentlemen I consulted last week had a slightly haggard look.

THE PRELIMINARY plans as approved in August, 1966, included "a large, irregularly shaped pool with a monumental abstract sculpture located in it and backed by a solid retaining wall as a visual backdrop and windbreak."

A committee composed of Sally Hellyer, then the sculptor member of the Art Commission, the two architects and the landscape architect, compiled a list of six sculptors who, in their opinion, would be especially desirable to execute this work. All six were invited to submit models for it, and five did so.



REUBEN NAKIAN

ALICIA PENALBA

All five of the models fell — to generalize rather wildly — within the framework of abstract expressionism, with very free forms and rugged, fractured edges. This was avant-garde stuff a quarter of a century ago. Contemporary avant-gardism in sculpture, as represented by people like Tony Smith, Ronald Bladen, and Donald Judd, is totally different; it involves very precise forms, meticulously machined surfaces, and extremely monumental scale. Since monumental scale is what the committee wanted, one wonders why it ruled out the contemporary idiom.

Perhaps it was felt that the Smith-Bladen-Judd style is too close to architecture and that the rugged and rocky manner would complement the surrounding architecture more effectively. One thing everybody forgets in discussing this question is that a 65 story building will rise directly opposte the fountain across a relatively small plaza, and the fountain must therefore be decidedly assertive if it is going to be any good at all.

JACQUES OVERHOFF

A Different Model

By December, 1966, the committee had five models in hand, by James Melchert and Jacques Overhoff of San Francisco, Reuben Nakian of New York, Alicia Penalba of Paris, and Armand Vaillancourt of Montreal. As everybody knows, Vaillancourt won the competition. But not everybody knows — at least I didn't know — that Vaillancourt's model, as approved by the Art Commission on May 1, 1967, was totally different from the one submitted to the same commission on November 4, 1968, and disapproved by Ruth Asawa, who succeeded Mrs. Hellyer as sculptor member with the change in city administration.

It had been my impression — and, I suspect, the impression of others — that a model once passed by the Art Commission must be adhered to, but apparently that is not the case. Three submissions are required. A project of this kind must be approved in its preliminary conceptual phase, then in a partially worked-up phase, and in a final phase, with all details complete. In this case Stage 1 was a drawing of the plaza and the pool, Stage 2 was the Vaillancourt model passed by the Art Commission in 1967, and Stage 3 was the second model, which has caused the current controversy.

The jury did not regard the first model as a model at all; in their report they called it a "schematic idea," but this was never made clear to the press or the public. The two models bear no perceptible resemblance to each other beyond the fact that both are made of large, spar-like elements. The relationships between these elements in the first model are totally different from those in the second. Furthermore, the spars in the first model are very dark and rough; in writing about it on April 16, 1967, I compared Vaillancourt's work to that of Mark di Suvero and Franz Kline.

In the second model, the spars have all been planed off, with sharp edges and completely flat surfaces, and they are all light in color. Vaillancourt has apparently tried to bring his work up to date, to assimilate it as far as possible to the Smith-Bladen-Judd esthetic, but one can't be too sure of that, either. M. Justin Herman, director of the Redevelopment Agency, says the new model is still only approximate, that Vaillancourt plans to roughen up his edges and surfaces and employ a considerable range of color in the concrete of which the fountain will be made. According to Herman, the model does not even faintly suggest the intricate play of water over and around the sculptured shapes, and it provides no indication at all of the equally intricate play of colored light which is part of the artist's conception.

Vaillancourt himself speaks of mixing air with the water at times to create a milky bubble; of using different and changeable nozzles for varying the sprays; of varying the quantity of water employed at different times (some 2000 gallons a minute are available); of mounting certain sections of the sculpture on slowly rotating platforms; and of arranging things so that people can walk through the fountain when it is in operation. Brave words. How many of them will ever be realized even under the most favorable of circumstances, remains to be seen.

Published Criticism

Miss Asawa's criticism of the fountain was published in the Art Commission minutes of November 4 last, but has not been widely circulated. It is as follows:

"Good simple words are the best words. I want to make a direct and unadorned statement about this project. I feel sorry to say what I must say be-

See Page 32

The Great Fountain Controversy

Continued from Page 31

cause it seems so late. But, I am not sorry to say it cause tardiness, unfortunately, is so much a part of the problem we have before us.

"This fountain is conceived as a distraction from another ill-conceived monument, the Embarcadero Freeway, which San Francisco regretfully accepted in haste and now rues —only too tardily. Indeed its construction led to a national rebellion on the imposition of freeways and a resolution of our Board of Supervisors and a statement of Mayor Alioto now demand its removal.

"When this public policy is carried out—and eventually it will—what will this fountain then relate to . . . to the Bay? . . . to the Ferry Building?

"The paramount weakness of the sculptor's concept lies in its very attempt to distract from the freeway. In the attempt to provide a disguise and diversion from the freeway, the goal of the fountain as a work of art was lost and with its loss, we have sacrificed the great opportunity of creating a grand termination for Market Street.

"Why should we spend public money to make the handiwork of the State Division of Highways palatable? If this same freeway, which we are disguising, could be made (and it could) to cascade 20,000 gallons of water per minute, it certainly would be a 'strong statement' (which architects seem to desire) and would save us the money to tear it down. I am sorry to give the State Division of Highways this idea for converting their freeway, leading nowhere, into a full fledged aquaduct, but essentially what the sculpture represents is this idea in a more complicated form.

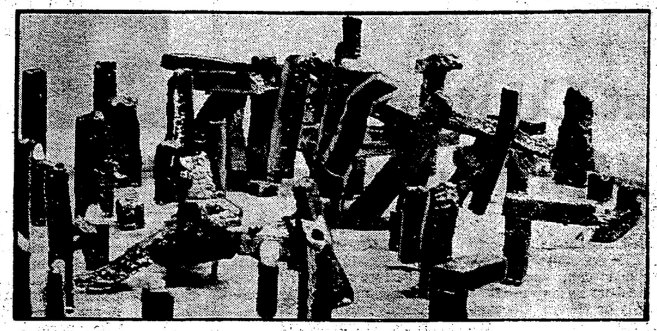
"Until now the public, which I represent, has not seen this version of what it is buying to decorate San Francisco's doorstep. I, for one, am not willing to remain silent while we play the old game of the emperor's new clothes on the unsuspecting people of this city, who are depending upon this commission to lift them from the mediocrity of institutional art and culture and from the negative standards by which this fountain was designed. $24 million, which we are spending to make Market Street our Champs Elysees, demands a more inspired, a more human, a more lovable culmination. Other than us, who of the public knows what we have in mind for them? We have seen Civic Center's graceless (in all fairness, uncompleted) water works bombed, the fountains in front of the new Federal Building inoperative because of our natural wind, and we are currently trying to humanize the Mussolini-like modern Hall of Justice.

"In other words, our initial failure has brought us corrective surgery after corrective surgery.

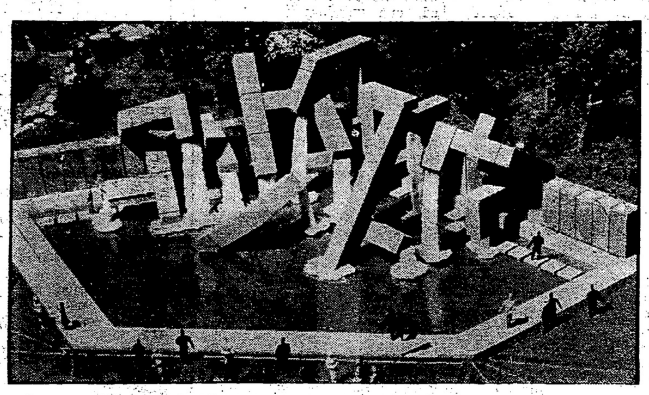
"The basic problem is this —must we continue on a particular course of action simply because of our initial investment of money? This always seems to be the problem, but the fact is that corrective measures are always more expensive and never as satisfactory.

"Only a fool does not learn from past experiences and as long as we insist upon going through with our errors, then the city is doomed to mediocrity. Do we have the right to promote more of this at the foot of Market Street?

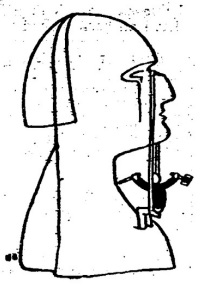
"My plea is simply this: Cut the people of San Francisco in now. And spare us; and future commissions, the pain of corrective surgery in the years to come."

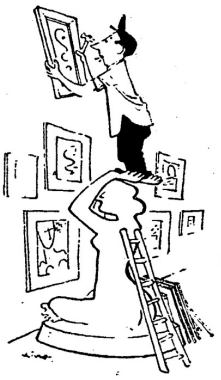


ARMAND VAILLANCOURT: FIRST MODEL



ARMAND VAILLANCOURT: SECOND MODEL





alprin, Bolles, and Ciampi are likely to reply that in one respect, at least, Miss Asawa is under a misconception. Over and over again they have stated that they do not wish to create a Champs Elysees — a Renaissance avenue cutting a long, straight path into deep space, punctuated by a monument at its end — but have planned their fountain to draw people away from Market Street and its grandeurs.

Miss Asawa certainly has a point when she says they are trying to mask the Embarcadero Freeway.

What she does not take into account is the fact that, as the Redevelopment Agency puts it, "there will be an enormous building complex to the west of the fountain, with terraces, platforms, shops, restaurants, and many people focusing down to the plaza." Perhaps she doesn't entirely credit the agency's sanguine prophecy. Our municipal crystal ball often resembles a slot machine. Sometimes the three cherries come up together and sometimes they don't, and it is not always possible to guess just how they will fall.

The San Francisco Examiner (San Francisco, California) · Fri, Jan 24, 1969 · Page 33
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Dick Nolan

Yes, You're Wrong

Examiner readers, prodded by inquiry, have responded in a ratio of about 70 to one that they just hate the enormous fountain structure planned for Embarcadero Plaza. And at this point, politely but firmly, I must inform these Examiner readers that they are nuts.

Of course I'll say why.

What has them bugged—again! again! — is the matter of scale. Other irritations to the uneasy are innovation and the reminder, any reminder, that these piping times ain't grampa's times, but our own: we are locked in them.

The Armand Vaillancourt design, first and foremost, fits the space both in theme and size, especially in size, which is the important consideration in an area of massive structures.

If you had a lot of cottages and petunias there, why, a tinkly little 10-rate copy of something old and Roman would fit just dandy.

It would be the kind of thing the Chintz & Charm Society would indorse: a fluted birdbath, slightly overgrown, with perhaps a bunch of them cherubs piddling into it from properly symmetrical points of attack.

But The Embarcadero and vicinity is not a cottage garden, nor even a renaissance piazza, as will be realized one day when it is time to tear down the Ferry Building.

★ ★ ★

IT IS, flaws and all, the expression of our age, not grampa's age, and it is big and it is brash and it is beautiful.

In scale with the mass and the sweep of what we have built — our generation — is the Embarcadero Freeway, smoothly girdling what's already built, and designed to fit even more appropriately what's yet to come.

The Embarcadero Freeway fits; the dingy sheds and warehouses, the 18th Century pilings and wharves, and yes the sacred Ferry Building — they do not fit.

The Vaillancourt fountain structure, massive and imaginative — huge elements, torrents of water, sounds like the booming of surf — that will fit, appropriately as only a very great artist could have conceived it.

Anything smaller, "prettier," and tackier in the tradition of graveyard sculpture would simply be ridiculous in the setting. It would be compromise in the San Francisco style, the deadly half-asterisk solution, which fears either to be all wrong or all right and settles for a little of each.

I have had occasion to remark on this curious San Francisco timidity many times in my career as a carpetbagger. It is the last thing you would expect of a city which dotes on a brawling, bare-knuckles past.

★ ★ ★

YET PERHAPS in that past can be found a clue to the willy-wawling, finicky, fearful approach to the arts and skills hereabout.

When refinement comes to the frontier settlement it is always cautiously imitative. And safely alien? Carpenter's Gothic, imported around the Horn — it's "right" in Kansas City Moe, ain't it? Nobody will laugh?

In the instance of the Embarcadero Freeway and, now, of the Vaillancourt fountain structure, there arises a familiar foghorn voice from the past. Billy-Bull Blake, the shipfitter, whose idea of art is the well turned Stillson wrench, snorts again.

This in itself ought to be enough to guarantee the soundness of the Vaillancourt design. Anything Blake finds repugnant is very apt to be rather handsome. It is almost a natural law.

Blake's career is built on the fact that he likes what he knows. And what he knows is how to plug a leak in a propeller shaft tunnel.

Maybe that's really what bothers him about the heroic scale fountain. All that water gushing around! The instinct is to rush in there with some caulking and packing: anything leaking like that has got to be wrong!

Reprinted from SAN FRANCISCO MAGAZINE, February 1969

THE CITY MUST DARE A LITTLE: A DEFENSE OF ITS ART TASTE

by M. Justin Herman

THERE HAS RECENTLY been considerable discussion—and, indeed, a good bit of controversy—about three new and major works of art in San Francisco.

The pieces are: The monumental Stefan Alexander Novak safety wall which has just been constructed at the entrance to Diamond Heights; the Armand Vaillancourt grand fountain underway for the Embarcadero Plaza at the foot of Market Street; and the great Chinese pedestrian bridge, which will span Kearny Street and link Chinatown with the Chinese Cultural and Trade Center now under construction.

All of these works are bold, striking, and, in substantial degree, innovative. And all have been instigated largely by the Redevelopment Agency in an effort to bring fresh and significant art to San Francisco. That discussion—and even controversy—has been engendered by the art works is, in itself, healthy and hopeful. What has been disturbing, however, is that so much of the talk and argument have missed some major points. That is why I feel something—and something rather important—needs to be said about art in public places.

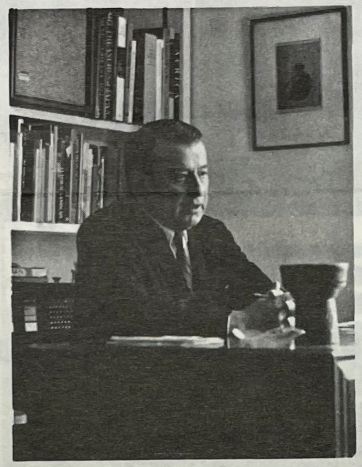
It is that a community needs to rise above a standard of acceptability in art that meets only the common denominator of every critic's taste. If a city ever hopes to achieve the establishment of many significant works of art in public places, it needs dare a little and put its trust in talented artists who try with a seriousness of purpose to produce works of interest for us.

There will otherwise be few advances in public art. Everything will be required to meet the banality of "generals on horseback." Things will be created, but who will care?

Sadly, one is forced to add: Look about you in San Francisco. How many works of art in public places of San Francisco do you feel you *must* take your children, friends and visitors to see? Very few indeed.

There are pleasant sculptures in Golden Gate Park, for example, but few great ones. No doubt those that now fall to a low standard met the accepted taste of their times.

The San Francisco Redevelopment Agency is concerned on many fronts with making contributions to a better life—better in social, economic and cultural terms—for the people of San Francisco. Because our efforts (and we hope to some degree our accomplishments!) are so extensive in the social and economic fields, our work in cultural areas gets little notice except when people square off into postures of support or attack on art in public places. On the matter of art, however, we think we have a record that warrants our right to comment.



Author M. Justin Herman has been the Executive Director of the San Francisco Redevelopment Agency for the past ten years. Originally from Massachusetts, a graduate of Harvard's Business School and a former newspaperman, he got into housing during his WW 2 Navy days, is a great fan of Japanese culture and delights in being considered a "thorough bureaucrat."

The Agency, as a matter of course, requires that at least one percent of the cost of construction on major developments be devoted to exterior works of art. This has enabled the Golden Gateway Center, for example, to feature impressive sculptures by such artists as Jacques Overhoff, Henry Moore, Beniamino Bufano, Robert Woodward, Marino Marini, Jan Peter Stern, and Francois Stahly.

Not every piece meets every taste. But every piece of mural and sculptural art in the Golden Gateway Center has been created by serious and competent artists endeavoring to bring their works for public enjoyment.

The developers of the adjoining Embarcadero Center, who also readily agreed to the Redevelopment Agency's art policy, are determined to bring to the public the works of the world's greatest sculptors.

The Peace Pagoda by Yoshiro Taniguchi in the Japanese Cultural and Trade Center is similarly another addition to the City's public art.

Leading critics of contemporary Chinese art were unanimous in recommending Chi-Kwan Chen of the Republic of China to prepare the final design and sculpture treatment for the Chinese Cultural and Trade Center bridge.

There is not the slightest possibility—nor should there be—that every one of these works of art will achieve universal liking or "understanding."

No one is expected to like or even to "understand," say, a Noh play—yet he should be able to appreciate that it is, indeed, for some people a great art. Serious actors spend their lives perfecting their Noh performances.

In the same vein, a person of sensitivity will recognize that the Vaillancourt water sculpture in the hands of the serious artist has the chance of becoming great art—whether or not he particularly likes or "understands" it. In a wide array of public art, one ought to be able to find something to please him.

In San Francisco, a work such as the Vaillancourt fountain or the Novak decorative safety wall must run many—and perhaps too many—public hurdles until it is in place. Approval by the Art Commission, which gives evidence of supporting the thoughts expressed here, must properly be secured. But a work of art which must please a half dozen public agencies is likely to wind up a non-art.

A Vaillancourt or a Novak may or may not be a Michelangelo, Monet or Picasso. History will judge. But their works—particularly if innovative or unfamiliar for their time—are likely to gain the barbs of many of their contemporary critics.

For after all, Michelangelo's *Last Judgment* shocked his contemporaries—and one early critic called it "black, harsh and disagreeable." Monet's *Sunrise*, which gave birth to an entirely new school of painting called Impressionism, was received with a storm of abuse. And, in 1907, Picasso's *The Young Ladies of Avignon* was greeted with an uproar. Today, they are masterpieces, visited and admired by people throughout the world.

The point is, if San Francisco is ever to have a masterpiece—or even significant works of art—it, too, must join hands with serious artists and with them dare a little.

Agreement and substituting therefor the words "Section 1 of this Agreement."

f. Section 13 of the Land Disposition Agreement

EDITORIAL

Editorial # 1601

Telecast: Monday, December 7, 1970, in 6 PM EYEWITNESS NEWS

Tuesday, December 8, 1970, in 7 AM EYEWITNESS NEWS

Tuesday, December 8, 1970, in EYEWITNESS NOON NEWS

By: Louis S. Simon, KPIX Area Vice President

DARE TO BE DIFFERENT

Whenever a work of art breaks from the traditional and blazes its own trail of creativity, it becomes controversial. The criticism is expressed in many ways--it's not "understood", or it's just plain ugly.

Certainly this fountain now being constructed in the Embarcadero Plaza as the focal point of a four-acre park fills the bill as controversial, with some critics saying it resembles the Embarcadero Freeway being torn down.

Well . . . let's consider some facts. The design for the fountain was chosen by a team of leading architects after an international contest among the world's leading sculptors. It then won approval of the Art Commission, the Recreation and Park Commission, the Board of Supervisors and the San Francisco Redevelopment Agency, which is building the park.

The fountain cost--including land acquisition, reflecting pool, shrubbery and paving--runs $225,000 . . . a great deal of money, but a relatively small part of the park's $3,600,000 price tag, much of which is federal money.

The feeling we want to express is not that this fountain is beautiful or ugly, but that it has dared to be different, departing radically from hand-me-down fountain designs.

After its completion in February, it faces its severest challenge--public acceptance or rejection.

Public opinion of course is important. But what also is important is that San Francisco not be bound to the past and be willing to go out on an architectual limb in choosing works of art.

Redevelopment Director M. Justin Herman said it well--"the city needs to dare a little, otherwise there will be few advances in public art. Things will be created, but who will care?"

This fountain doesn't need understanding or defense. It speaks for itself and, in doing so, speaks on behalf of creativity--a force that will endure longer than the commonplace barbs which always accompany art works that are not commonplace.

Ephen Fong
Justin Herman Plaza
Fountain
12/7/1970
6 PM Eyewitness News - Dare to Different

COME TO THE GIGANTIC TURN ON

OF THE
EMBARCADERO PLAZA FOUNTAIN

EMBARCADERO PLAZA
FOOT OF MARKET STREET
11:45 A.M.
WEDNESDAY
APRIL 21, 1971

A LITTLE SOMETHING FOR EVERYONE

THE VILLAINS BARBERSHOP QUARTET

FUNKY FUSION
(FORMERLY AUM)

BRASS QUARTET FROM THE
SAN FRANCISCO CONSERVATORY OF MUSIC

I.L.W.U. DRILL TEAM

A.C.T.

M. JUSTIN HERMAN
EXECUTIVE DIRECTOR
SAN FRANCISCO
REDEVELOPMENT AGENCY

LAWRENCE HALPRIN
REPRESENTING
THE JOINT VENTURE ARCHITECTS
LAWRENCE HALPRIN & ASSOCIATES
JOHN S. BOLLES & ASSOCIATES
MARIO J. CIAMPI & ASSOCIATES

PETER SELZ
DIRECTOR
UNIVERSITY ART MUSEUM
UNIVERSITY OF CALIFORNIA
BERKELEY

ARMAND VAILLANCOURT
THE FOUNTAIN SCULPTOR

HONORABLE JOSEPH L. ALIOTO
MAYOR

THOMAS P. F. HOVING
DIRECTOR
METROPOLITAN MUSEUM OF ART

ENJOY YOURSELF AT THIS LUNCH TIME SPECTACULAR

BRING YOUR LUNCH BRING YOUR FRIENDS

VAILLANCOURT FOUNTAIN

The San Francisco Examiner (San Francisco, California) · Sun, May 9, 1993 · Page 140

A Fountain Deposited by a Dog With Square Intestines

The following is an excerpt from "No Way to Build a Ballpark and Other Irreverent Essays on Architecture" by Allan Temko, the San Francisco Chronicle's Pulitzer Prize-winning architecture critic. Temko's scathing appraisal of the Vaillancourt Fountain, which was first published in San Francisco Magazine *in 1971, remains interesting in light of the drive to tear down the fountain that emerged following the demolition of the Embarcadero Freeway.*

BY ALLAN TEMKO

halprinize hal-pri-niz vt; halprinate (at) var. [Early Anglo Saxon]: 1. to build or design in a superficial manner and in cliche form, e.g. such as to reconstruct the Taj Mahal in poured marbleized concrete plaster. 2. to plan and construct the Trevi Fountain in papier-mache or gutta-percha. (*Webster's International Dictionary, San Francisco edition, 1972.*)

In case you have been hoping that those leprous, 12-ton chunks of concrete heaped together in Ferry Park are symptoms that the Embarcadero Freeway is decomposing because of a bad case of skin cancer, it's a pity to report that, far from falling apart, the freeway is alive and well in hapless San Francisco, and the pseudomonumental oddity huddled in its monstrous shadow is supposed to be a work of art. Like, wow! man, like it's a fountain: "One of the great works of civic art that has been created in this country," as it has been described with characteristic modesty by one of its chief perpetrators, landscape architect Lawrence Halprin. Like, you can tell he's an artistic-type "eco-architect" because he wears jewelry and a beard; and, you know, he'd "never lay a trip on anyone" because people must do their thing.

He has, however, enabled the even more hirsute Canadian sculptor, Armand Vaillancourt, to do his own very strange thing on the waterfront, at a cost of more than half a million dollars, laying several tons of almost incredibly ugly, brutal, pretentiously simple-minded and literally insipid concrete blocks on the city — unless, as a flippant citizen suggested, these technological excrescences were in fact deposited by a giant concrete dog with square intestines.

Another citizen, apparently as coldly sober as he was hotly enraged, drove a pickup truck across the surrounding plaza and into the pool, smashing against the fountain and knocking off sizable chunks of eroding concrete in a unique and altogether eloquent style of civic protest.

Vaillancourt, to be sure, has been largely an artist-in-absentia, appearing in San Francisco at rare intervals (and failing to show up even for the trial run of the fountain), although he is collecting a baronial fee of $40,000 for his episodic labors. According to persistent reports, the scrofulous surfaces of the concrete (which were cast in Styrofoam molds) are substantially the work of the insouciant workmen at a Petaluma cement plant, doing *their* thing at a few bucks per hour.

Be this as it may, Halprin is disposed — now that the fountain is on view in its full crudity — to give maximum credit for the coarse forms themselves to Vaillancourt, reserving for himself, again with typical self-effacement, those qualities of the jumbled masses which are likely to evoke some public approval, including the heroic size of the fountain, its placement in the park, the opportunity to walk through it and over its top and the exhilarating view of downtown it provides.

The fountain is much more of a collaboration than that, and Halprin stands responsible not only for selling the design to the city, but also for having meddled with it considerably since then. Certainly its overall composition — which is little more than a dissonant crescendo delivered in a disconnected series of heavy blows — has been largely orchestrated by the local maestro while the evanescent Vaillancourt, to all intents and purposes, has been caught in a bear trap in the hyperborean wilds beyond the border. Thus the fountain is really a joint work; and, although it may be unsporting to recall a wager made in an outburst of passion, San Francisco would do well — particularly if Halprin contemplates more *chefs-d'oeuvre* on this order, at public expense, within the city limits — to recall his perfervid declaration during one of those numerous hearings in which city officials muffed the chance to cancel the misbegotten design, when he promised that if the fountain did not turn out to be as "great" as he anticipated, "I am going to slit my throat."

'Ugliness is waste,' said Bernard Shaw, and in the case of the phantasmagorically frightful fountain, the Shavian theorem holds true

Whether or not the formal dedication of the fountain will be the occasion of this act of *hara-kiri*, the public is entitled to a strict accounting of the fiasco, not only from Halprin, but also from Justin Herman, the *gauleiter* of the Redevelopment Agency, who has been mighty chary with facts and figures concerning the full cost of the fountain, perhaps because the total is still clicking up, like a taxi meter that has been left running on a public expense account. Even so, the basic reason for extravagance is already clear: the perversity of the design itself, thwarting the natural flow of water because of its illogical angular shapes, required all sorts of special engineering — as well as a hidden internal structure of steel — to make it stand up at all. These silly forms may have seemed structurally feasible to "eco-architect" Halprin on paper, but in three-dimensional reality — which is what architecture is actually about — the fountain has been needlessly difficult to construct. "Ugliness is waste," said Bernard Shaw, and in the case of the phantasmagorically frightful fountain, the Shavian theorem holds true.

Vaillancourt's original concept, before it was halprinized, was foolish enough — calling for widely diffused concrete toadstools weakly exuding fluids — but at least it did not oppose the nature of water in this deliberately uncouth way. Water resists angular shapes, and demands curving and fluid forms. It is no accident that pipes are round, or that tanks are spherical and cylindrical. (Indeed, when some badly mistaken architects cutely built a faceted water tank in the East Bay a few years ago, it promptly collapsed when pressure built up in the angles.)

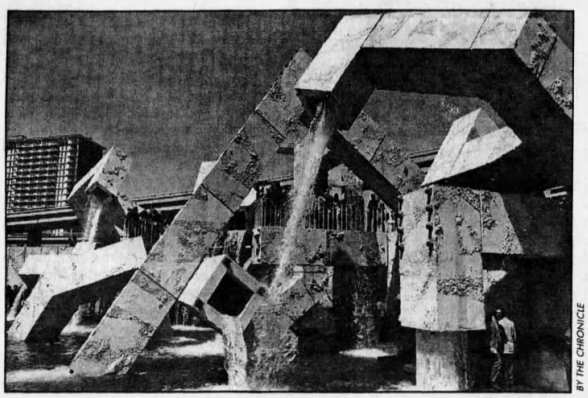
Now, it is easy enough, when using concrete in the same way as natural rock, and allowing water to flow over its surfaces, to shape the material as arbitrarily as you wish, for the water, in turn, will wear it into natural patterns. Halprin himself, with considerable success, has used concrete this way in his fountains in Portland, Oregon, which, if not profoundly designed, are nevertheless pleasant things.

But the whole problem changes when concrete is used as a freestanding structure in space; and it brings into question the arbitrary requirement — set by Halprin in the competition Vaillancourt won, but which was conspicuous for the unexalted quality of the several submissions — that the fountain must be built of concrete. His reason was obvious, for The Freeway looms immediately behind the site, and he thought that concrete was necessarily a strong-man material with which he could oppose the mindless power of the highway engineers. But at least the engineers knew what they were about *structurally*, no matter how illiterate they may have been socially and aesthetically. The Halprin-Vaillancourt team did not, as they had to call in their own engineer, William Gilbert, plus specialists from the University of California, who spun the computer wildly in an effort to guarantee the stability of the illogical structure, which defies almost every known law of dynamics and equilibrium. When asked about the vagaries of the structure, engineer Gilbert remarked: "Nobody's *guaranteeing* anything"; and he has in fact not given signed approval to several modifications of the design made, in the last stages of the project, to cut skyrocketing costs.

The result, masked by concrete surfaces that in large part are nothing more than stucco, has been a concealed fountain in steel. Not just steel reinforcement, as in the post-tensioned components of the fountain that are under least stress, but actual boxes of one-inch plate steel — and special Corten steel at that — which might be suitable for bridge construction. These cumbersome forms were then tacked together with difficult welds; and although engineer Gilbert is confident that they will ride out a sizable earthquake, I'm not so sure. Already one heavily bent set of steel boxes has sagged downward to rest upon another group of the same, even though they were supposed to be separated by several inches.

So far as the aesthetic impact of the ensemble is concerned, however, it makes not the slightest difference. Everything has been done so ineptly and haphazardly, with such crass vulgarity, that a mistake of this kind simply doesn't register in the overall impression of a trick badly done. To Halprin and Vaillancourt, this may be *joie de vivre*, but it is really sad. For all of Halprin's grandiloquence about social honesty, the fountain is structurally a dishonest lie, and the joke, in the end, is on himself. These drooping members — they can hardly be called erections — are in fact evidence of technical impotence, the very opposite of the great, manly creations of Bernini, say, in the Piazza Navona, or the thunderous spectacle of the marvelously refined and complex Trevi Fountain. None of the great fountains of the world is brutal, just as none of them is literally square.

Perhaps the lesson to be learned from all this is that weakness, when parading as strength, can only end in brutality and empty posturing. ■



BY THE CHRONICLE

The Vaillancourt Fountain in San Francisco's Justin Herman Plaza

Allan Temko is the architecture critic of The Chronicle.

ARMAND VAILLANCOURT, SCULPTOR

Born: Black Lake, Province of Quebec, Canada, 1932
Education: 4 years at the Fine Arts School in Montreal
International Sculpture Symposium, Montreal, 1964
Guest Lecturer - University of Quebec 1970-71

COMMISSIONS:

War Memorial sculpture for Chicoutimi, commissioned by the Chamber of Commerce of Chicoutimi, 1958. Direct welding : 24' wide x 14' high.

Sculpture for Dorval Airport, Montreal, 1958. Wood : 9' high x 2' wide.

Sculpture for the Technical School in Asbestos, commissioned by the Provincial Government, Quebec, 1963-64. Cast iron : 14' high - 33,000 lbs.

Sculpture for Malton Airport, Toronto, 1963-64. Cast iron : 14' wide x 5'6" high.

Montreal Symposium, 1964. Cast iron sculpture : 21' wide x 10' high x 9' deep - 44,000 lbs.

Sculpture for the School of Architecture, University of Manitoba, Winnipeg, commissioned by the Federal Government, 1965. Cast iron : 6' high x 8' wide - 12,000 lbs.

Sculpture for Brossardville City Hall, 1965. Welded metal : 15' wide x 12' high.

Expo '67. Black Granite sculpture : 18' wide x 5'6" high x 5'6" deep - 40 tons.

Expo '67. Administrative building - two concrete and glass sculptural walls in three sections : 9'6" high x 45' wide x 3'6" thick - concave relief : 13".

AWARDS:

1st prize, Hadassah, 1959
1st prize, Salon du Printemps, 1960
1st prize, Hadassah, 1962
1st prize, Salon du Printemps, 1962
1st prize, Hadassah, 1963
3rd prize, Provincial competition, Provincial Museum of Quebec, 1963
One of a hundred Canadians chosen to receive the Centennial Award.
Selected as "Man of the Year" by the Canadian Press.

VAILLANCOURT FOUNTAIN

EXHIBITIONS:

Group Exhibitions:

School of Architecture, University of California, Berkeley, 1961
"Exposition de la Jeune Sculpture", Musee Rodin, Paris, representing Canada, 1961
"Salon de Mai", Museum of Modern Art, Paris, representing Canada, 1962
Sculpture Exhibition International, Middelheim, Anvers, Belgium

One Man Exhibitions:

Galerie Libre, Montreal, 1959
Galerie Denise Delrue, Montreal, 1960
Dorothy Cameron, Toronto, 1961
College Notre Dame, Montreal, 1962
College de Rigaud, Rigaud, 1962
Universite de'Ottowa, Ottawa, 1963
College de Sacre Coeur, Victoriaville, 1963
Galerie Camille Hebert, Montreal, 1963

COLLECTIONS:

Museum Collections:

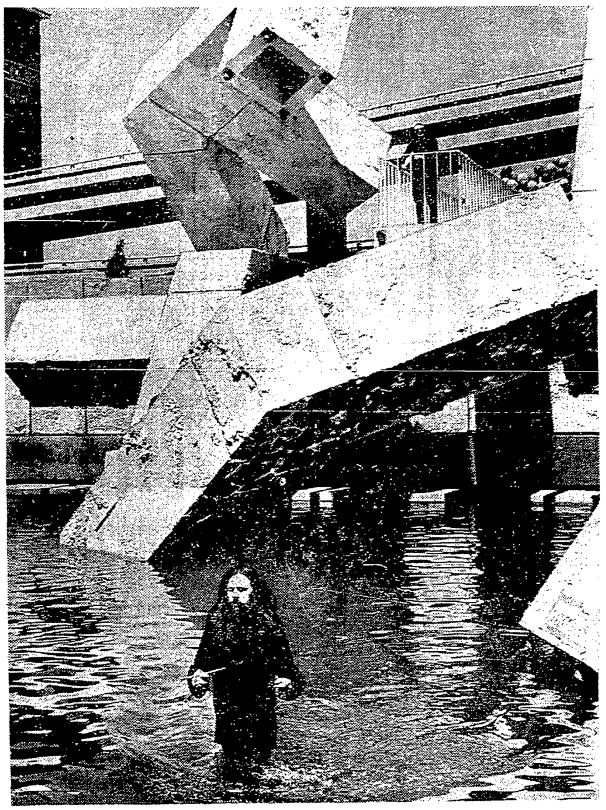
Montreal Museum of Fine Arts
Museum of Contemporary Art, Montreal
Provincial Museum, Quebec
Musee International d'Art Occidental de Tokyo, Japan

Also represented in major collections throughout Canada and the United States.

April 1971

VAILLANCOURT FOUNTAIN

Water Power



By Arthur Frisch

Armand Vaillancourt, his sign painted, waded out of the water

Sculptor Splashes In As Fountain Turns On

By Ralph Craib

Armand Vaillancourt's highly unconventional and massive Embarcadero Plaza water sculpture was dedicated yesterday with appropriate unconventionality.

As speakers took the platform and extolled his creativity, Vaillancourt seized the crowd's attention by wading into the pool.

He applied the final touches just before the water went on, a vivid red-orange stencilled "Quebec Libre," appealing for independence of his home province from the remainder of Canada.

Critical appraisal of fountain on Page 50

"I personally do not like graffiti on works of art or elsewhere," said M. Justin Herman, exectuve director of the Redevelopment Agency which created the 4.2-acre plaza and sponsored the fountain. "But he is a very creative and insistent person and sometimes very difficult."

The sign, said Herman, who ordered police not to interfere with Vaillancourt, will go.

The sign, said the artist, is now part of the art and must stay.

Vaillancourt's lettering was almost as controversial as the 710-ton $310,000 fountain itself.

Little arguments broke out in a generally amiable crowd of perhaps 2000 to 3000 freaks, hips, straights, uptights and strung-outs.

They had assembled in the big new plaza at the foot of Market street to hear rock, barber shop and classical music and the speeches of art and civic dignitaries.

Vaillancourt's appearance in three feet of water, however, caused some to demand that "the cops go get that kook," and others to cheer "right on."

"I thought of power to the people," the artist said, standing hip deep in the pool he had created.

"I also want Free Quebec, Free America and Free Eastern Pakistan . . . I am against the imperialists; I am against the oppression. We are oppressed by the American imperialists be-

See Back Page

der

ys in the Killing

led him from Alta Plaza park eight days ago.

"It doesn't sound like they took the child with any purpose of doing anything to him," said Dr. Bouhoutsos, a clinical psychologist in Santa Monica.

"Maybe the child resisted and started screaming and they were afraid of being found out," said the doctor, who is president of the Los Angeles County Psychological Association.

Dr. Bouhoutsos this week has been shuttling between her Los Angeles office and the Western Psychological Association convention at the Hilton Hotel.

"Apparently they were very angry," said the psychologist, "Whether at their mother for not being in the

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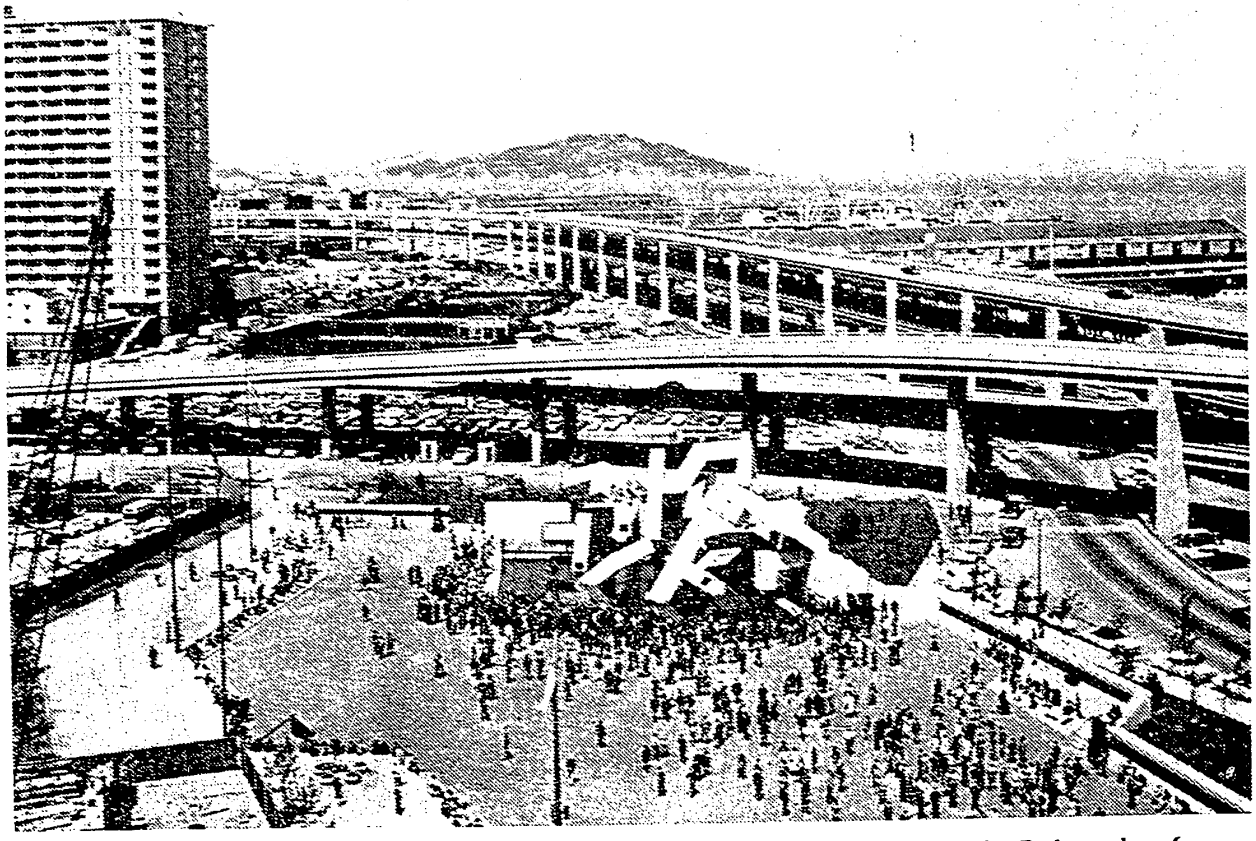


The crowd gathered for the dedication of the fountain at the plaza overshadowed by the Embarcadero freeway

A Fountain's Lively Dedication

From Page 1

cause Trudeau is a lackey of Washington."

"I did this as a powerful statement," the dripping sculptor told the press. "I would do this even if they would shoot me for it."

SPEAKERS

Vaillancourt's unexpected dip was acknowledged by dedication speakers.

"This plaza and this fountain are evidence of what it s all about." said Lawrence Halprin, chairman of the joint venture architectural group which created the plaza.

"The function of a work of art doesn't exist until people are part of it. Armand is now indicating in his way that art is part of him."

And, said Peter Selz, director of the University of California Art Museum. Armand Vaillancourt had created "a fitting kinetic sculpture . . . he's down there in the water."

"Art received in silence." said Thomas P. F. Hoving, director of New York city's Metropolitan Museum of Art. " is a total flop."

PROTESTS

Those protesting the sculpture as a "loathesome monstrosity" had their own rock band atop a flat bed truck a few hundred feet away. And protests were certain to continue.

But controversy was stilled, at least for the moment, when Suzie Trommald, a leggy and amiable staff lady from the Redevelopment Agency, led a score of children from the Golden Gate Elementary School across a series of concrete foot stones which enable people to walk beneath and inside the sculpture with 30,000 gallons of water a minute cascading all about them.

In a minute, brokers, workmen, elderly women, kids and freaks were happily tripping from stone to stone.

"Have you been through the fountain?" promises to be a new and current San Francisco question.

Wes Willoughby III, 10 - year - old son of a Redevelopment Agency official, yesterday became the first San Franciscan to be completely submerged in the new monument after slipping on one of Villaincourt's concrete "lilly - pads."

"Cold." reported young Willoughby. "But fun."

A Park and Recreation Department spokesman estimated that the fountain will cost $30,000 annually to maintain and operate.

An Appraisal:

The Embarcadero Fountain

By Alfred Frankenstein

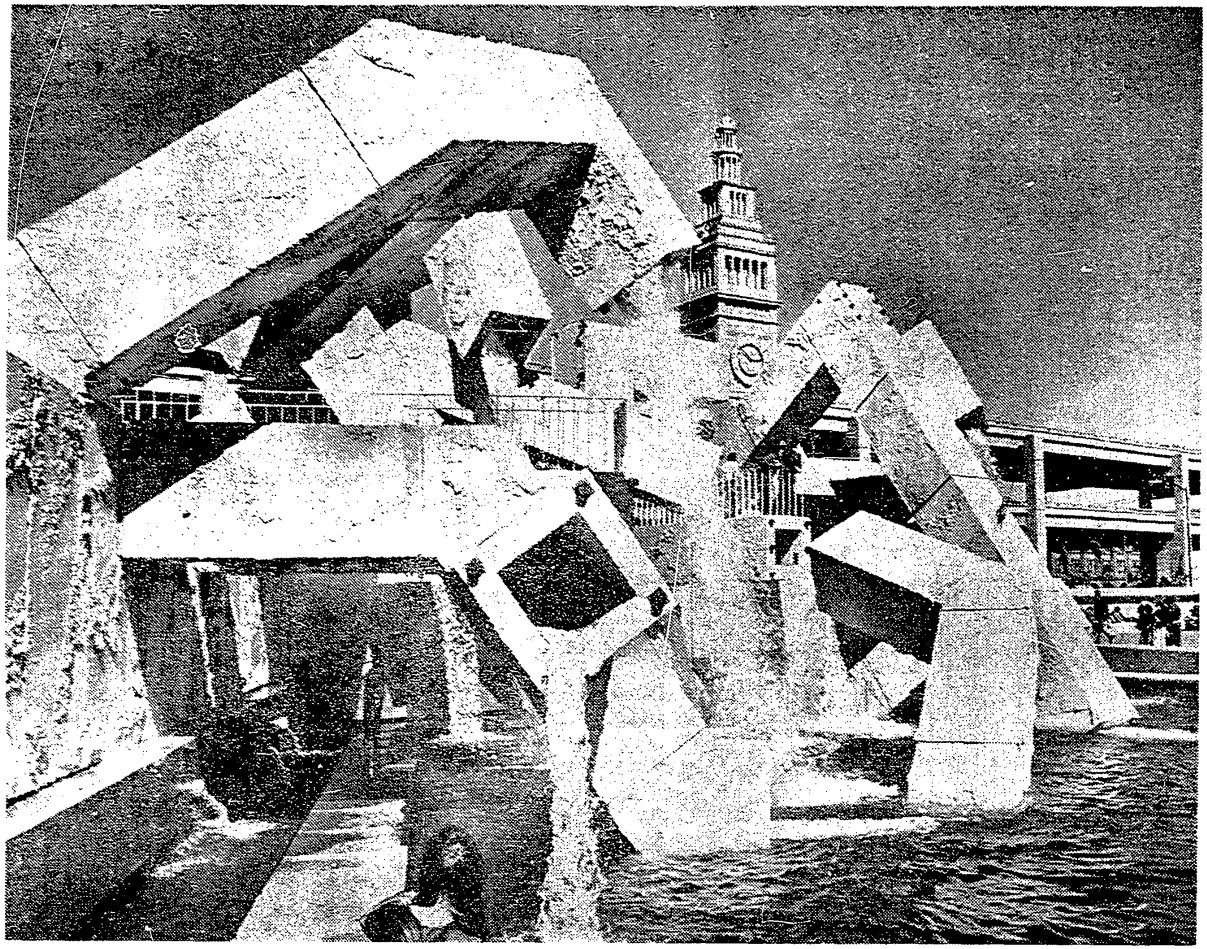
As Ralph Craib has doubtless told you in his news story about yesterday's dedication of the Embarcadero Plaza Fountain, Armand Vaillancourt, the sculptor who designed that controversial work, was the first to deface it. To Peter Selz, director of the University of California Art Museum and one of of the speakers at the dedication, goes the honor of having been the first to fall in.

Falling into the Embarcadero Plaza Fountain should become an increasingly popular activity in the months ahead, for the work does not reveal what it can do until you go around behind its various jets and falls. The dedicatory speeches were all very much on the defensive yesterday because the fountain, dry, has come under heavy attack. But the fountain was never intended to be seen dry, and one could even argue that it was never intended to be seen at all; it was intended to be walked through and participated in, perhaps not as violently as Selz did, but he had the right idea.

STONES

There is a walkway of square stepping stones behind the principal jets, and following along it is like taking the famous walk behind Niagara Falls. But here you *don't walk behind a single Niagara; you walk behind and around half a dozen, all* pouring out their loads of water every which-way, with jets and little clouds of steam mixing in to complete the wet cave-like romanticism of the experience.

Eventually there will be big walls of water pouring over the concrete walls at the back; lights and sprays and other pyrotechnical effects are programmed into the fountain and will presumably be used. But the heart of the idea is the unique one of public entry into and intimate exploration of the fountain's innards; in this it is unique and decidedly a success.



By Arthur Frisch

After all, an automobile is not much of a success as a horse

It is not a great work of sculpture, which is like observing that an automobile is not much of a success as a horse. As Thomas P. F. Hoving of the Metropolitan Museum observed in his dedicatory remarks, when you look at it you wonder if it will stay up for the next ten minutes. (What'll it do in a healthy earthquake?) But its very outrageousness and extravagance are part of its challenge; a work of art that causes people to pass out handbills at its dedication using words like "loathesome monstrosity," "howling absurdity," "obscene practical joke," "idiotic rubble," and "pestiferous eyesore" can't be all bad.

Dry, the work looks like a great, ancient ruin. It is particularly effective in this respect when you stand at its west side and look back; the square, rugged forms fall more into pattern from that point of vantage than elsewhere. But, I repeat, this is not primarily a work of sculpture, and sculpturesque considerations should not be paramount in assessing it.

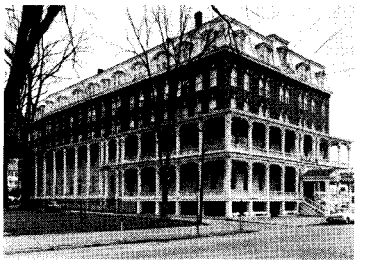
Time

As Hoving also remarked in his dedication speech, it will be some time before we really know what its all about. To begin with, there will have to be changes and adjustments in the flow of water before the intentions of its creators are fully realized; its spectrum of possibilities was only distantly hinted in yesterday's demonstration. And you have to live for a while with a building or a fountain or a wife before all of its or her characteristics come clear. The work of art that everybody likes today is probably a work that nobody will pay any attention to tomorrow. This does not invariably mean that a work of art which many people dislike today will be tomorrow's masterpiece, but things often eventuate in that way.

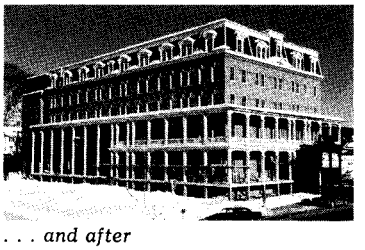
What bothers me about this fountain is whether or not it will really fount in the days to come. We have lots of fountains in this town and most of them are dry most of the time. Recycling 30,000 gallons of water costs money, and the fountain could very well be a target of the city's next economy drive. In that case the $310,000 it cost will literally go down the drain.

FORUM

(*continued from page 21*)



Pavilion, before . . .



. . . and after

But, said the Pizzagalli Construction Co., it was cheaper to tear it down and build it over again, just as before, except for a new steel frame. This would result in a saving of $870,000 over the lease period. That sounded good to the politicians. The contract was signed, and demolition was begun.

Then, the legislature had a better idea. They would buy the new building, thus eliminating all that high-cost lease money. Purchase price: $2.7 million, or, what it would have cost them to restore it.

So that no one would later be confused by what they'd done, the Pizzagalli people positioned a specially-designed camera in a window across the street. It was programmed to take, automatically, four pictures of the action each day. The whole sleight-of-hand took a little over a year, and the new-old Pavilion was completed eight months ahead of schedule.

One copy of the film now resides with the Vermont Historical Society in their offices in the new Pavilion; another copy is available to schools, church and civic groups with a high tolerance for life-like replicas, a la Madame Tussaud's.

ENVIRONMENT

LICENSES TO POLLUTE?

In April, the U. S. Army Corps of Engineers began implementing the new Refuse Act Permit Program of the Environmental Protection Agency (EPA).

The Refuse Act was passed in 1899 and forbids discharges into any navigable waters and their tributaries without a permit from the Corps. The act, recently rediscovered, is the private citizen's strongest weapon against polluters. It provides financing for enforcement by granting one-half the fines imposed to the individual or group bringing an action resulting in conviction.

The Refuse Act Permit Program is the government's attempt to regulate the procedure by which the Corps grants permits. About 40,000 facilities throughout the U. S. must file applications with state environmental agencies by July 1, describing the effluent they are discharging into rivers, lakes and streams. After review by the state agency, the EPA and the Corps, the Corps would issue permits if the effluents meet current water-quality standards.

Not good enough, say a number of environmental action groups. Richard L. Ottinger, former U. S. Representative from New York and an organizer of Grassroots, Inc.: "There should be no governmental licensing of polluters at all—ever—for any reason."

Businessmen for the Public Interest, a Chicago-based urban-affairs action group, has brought suit against the EPA and the Corps seeking to enjoin them from issuing permits to industries discharging wastes into Lake Michigan. The suit asserts that state water quality standards are not uniform nor strict enough in many cases and that no enforceable standards exist for many wastes. They would require polluters to install at the earliest date "the best available technology" to reduce or eliminate pollution before a permit could be granted.

One fear of environmentalists is that the agencies involved cannot be trusted to talk to one another. Example: the EPA, which has been trying to stop waste disposal into Long Island Sound, held an "enforcement conference" in April in New Haven, Conn. During the hearings, they were "dismayed" to learn that the Corps had been routinely issuing a permit every three months for 18 years to the Charles Pfizer Chemical Co. to dump "fermentation liquors"—a residue from the production of penicillin—into the Sound. And in those years the Corps had not checked to determine if the waste was toxic. And would they have known if they had checked?

SCULPTURE

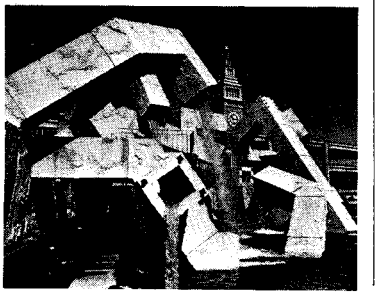
FOUNTAIN HEATS UP

"Not everybody will understand my work, but no one will be indifferent," said Sculptor Armand Vaillancourt of Montreal about his newly christened Embarcadero Plaza Fountain in San Francisco:

"Please get into it, dig it or despise it. . . . We dedicate it to the people," was the invocation of Landscape Architect Lawrence Halprin, a member of the jury which selected the Vaillancourt design, and chairman of Joint Venture Architects (designers of the plaza); ". . . a most impressive piece of urban statuary" said Robert Hughes in *Time* magazine; "A fountain deposited by a concrete dog with square intestines," said one anonymous viewer; "leprous . . . phantasmagorially frightful . . . a dishonest lie," said the never indifferent Allan Temko, architecture critic, in *San Francisco* magazine; and one speechless local simply drove his pick-up truck into it, knocking off chunks of concrete.

"It's when good works are launched without the hissing and booing of the little ones that I grow uneasy," said M. Justin Herman, executive director of the San Francisco Redevelopment Agency, who was master of the christening ceremonies. The "big ones" who joined him that day in praise of the fountain included the rock group Funky Fusion (formerly AUM); the International Longshoremen's and Warehousemen's Union Drill Team; The Villains, a barbershop quartet; the Hot Tuna; and Thomas P. F. Hoving, director of New York's Metropolitan Museum of Art.

Vaillancourt fountain



PHOTOGRAPHS: Page 20, courtesy National Trust for Historic Preservation (top left); Allan Dean Walker (left center). Page 21, Historic American Engineering Record photo by William Edmund Barrett (left center); Ed Nowak (right center, above). Page 63, Jeremiah O. Bragstad (bottom right). Page 64, David Attie (bottom center).

California to come

Why California? Because the fastest growing state with the greatest geographical diversity continues to be a crucible for change.
The way California copes has bearing for all of us.

This section contains, then, cases in point—pivotal and prototypal projects to come, each in its own solution illustrating a facet of fairly universal urban design and planning problems.

These facets are both enlarged on and detailed in excerpts from addresses and workshop sessions at the recent Contract Seminar in Los Angeles and in comments of individual manufacturers, dealers and showroom personnel serving the entire West Coast.

The section concludes with a sampling of California-originated projects on the boards or in the works, culled from a survey conducted by INTERIORS of design, contract and architectural firms who are major factors in the interiors field on the West Coast*. What this survey indicates, overall, is that design is alive and well in the West.—*L.W.G.*

**The survey employed Sweet's Interior Design File list of the California firms entitled to receive the ID File because of the large volume of their work.*

San Francisco

Embarcadero Plaza

About the implications
of an unappreciated addition
to the California scene

Planning: Lawrence Halprin & Associates
Sculpture: Armand Vaillancourt
Redevelopment agency: San Francisco Redevelopment Agency

The classical Eastern concept of esthetic perfection is that the creation be of such a nature that it can be placed and assimilated into the landscape without an obtrusive or jarring note. Given this criterion and the barren site, bound on East and North by San Francisco's unfortunate Embarcadero Freeway and on the West and South by a bleak urban wasteland that will eventually be the terminus of the new Embarcadero Center, this recently unveiled fountain sculpture — focal point of a downtown oasis —is an unqualified success.

In fact, the fountain goes beyond its immediate function: whizzing vehicles on the freeway seem to weave through the concrete sculpture, giving it a kinetic urban essence and, at the same time, embracing and adding dimension to the freeway.

Whether these functions could have been better realized by a different work or another sculptor would really seem to be quite academic—the concept is the essential solution—if it weren't for the rather concerted hatchet job done on the plaza project by the local press, and quickly taken up by the public. (San Francisco talks a good art game, but when it comes right down to it, what it wants is a gilt-edge name and/or bronze mermaids and pink marble bears.)

An immediate reaction to this adverse publicity has been the out-of-hand rejection by the Civic Design Committee of the City Art Commission of designs for a proposed new fountain near Civic Center. The committee's reaction, according to the San Francisco *Chronicle*, is based in part "on reservations of some members over the new Embarcadero Plaza fountain. . . . Some members . . . fear 'another artistic disaster'."

Neither in its site nor its design does this vetoed project, presented by joint venture architects John Carl Warnecke, Mario Ciampi and Lawrence Halprin, bear any relationship to the Embarcadero fountain. But the yahoo furor over it has set off a chain reaction of esthetic insecurity in the city which can very well affect major civic planning and design solutions.—*L.W.G.*

SAN FRANCISCO REDEVELOPMENT AGENCY
939 Ellis Street
San Francisco, California 94109

MEMBERS:
Walter F. Kaplan, Chairman
Francis J. Solvin, Vice Chairman
Stanley E. Jensen
Joe Mosley
James A. Silva

EXECUTIVE DIRECTOR:
M. Justin Herman

TECHNICAL DATA SHEET FOR EMBARCADERO PLAZA IN THE GOLDEN GATEWAY RENEWAL AREA

Location: Eastern terminus of Market Street, the City's main boulevard. Bounded by Embarcadero Freeway on the east, Mission Street on the south, Clay Street on the north and Steuart Street and the Embarcadero Center development complex on the west.

Size and Description: 4.2 acres of open space including grassy park, large brick-paved "people's" plaza, a five-sided irregularly-shaped pool measuring 100-130 feet at its widest points, and a monumental free-form concrete sculpture fountain.

Owner: City and County of San Francisco will take title.

Developer: San Francisco Redevelopment Agency in collaboration with the following Federal and State agencies and departments of the City and County of San Francisco:

Department of Housing and Urban Development
Port Authority
State Division of Highways
Bay Area Rapid Transit District
Department of Public Works
Municipal Railway
Public Utilities Commission
City Planning Commission
Recreation and Park Commission
Art Commission

Architects: Joint Venture: Lawrence Halprin & Associates
John S. Bolles and Associates
Mario J. Ciampi, Architect

Chairman: Lawrence Halprin

Fountain Sculptor: Armand Vaillancourt of Montreal, Canada

Engineering Consultant for Fountain: Professor Harold Iversen, Associate Dean, College of Engineering, University of California, Berkeley, California

Supervising Engineer: For Embarcadero Plaza and Sculpture:
P. L. Williams, San Francisco Redevelopment Agency

VAILLANCOURT FOUNTAIN

Contractors: Embarcadero Plaza - Mitchell Plumbing Company, of San Francisco
Sculpture Casting - Travertite Co., of Petaluma, California

Construction Testing Inspections: Soils - Harding, Miller, Lawson & Associates, San Francisco, Soils Engineers
Concrete and welding - Sonoma Testing, Inc., Sonoma, California
Structural - Gilbert, Forsberg, Diekman & Schmidt, Engineers, San Francisco, California
Mechanical and electrical - Beamer/Wilkinson & Associates, Oakland, California

Fountain Sculpture Construction: Basic elements are 101 precast light-weight aggregate concrete hollow-core boxes roughly 11 feet in length and 5 feet square. 37 of these elements, each weighing 10 to 11 tons, form the rear base wall. The remaining 64 elements, each weighing 5 to 6 tons, are positioned in various projecting relationships and reach a height of approximately 30 feet above the floor of the pool, some being cantilevered as much as 15 to 20 feet over the pool. These concrete elements are welded with structural steel tubes as their cores, or with high-tension non-corrosive alloy steel imbedded within their walls.

Behind the north wall of the Fountain an underground vault contains the mechanical and electrical equipment which will recycle 30,000 gallons of water per minute.

Financing:

Land and Demolition costs - Plaza Area	$1,567,000
Park Construction - Planted and paved areas	915,900
Pool and Fountain	298,500
Sculpture	309,300
Municipal Railway Turnaround, including land, demolition costs and construction	597,600
Total	$3,688,300

Of the total cost, the Redevelopment Agency provides $2,523,900 from Federal funds. The City provides $1,164,400. Notwithstanding City payment of 31 percent of the total cost, the entire park will be turned over to the City without further charge.

Significant Dates:

1958 — City bond issue to finance construction of Ferry Park failed twice.

1960-63 — Board of Supervisors appropriated $653,000 for these three years for a total of $1,959,000 for Ferry Park purposes.

VAILLANCOURT FOUNTAIN

January 1963 — The City entered into an agreement with a Joint Venture composed of Lawrence Halprin & Associates, John S. Bolles, Architect, and Mario J. Ciampi, Architect, for a comprehensive plan for development of a park at the foot of Market Street in the vicinity of the Ferry Building, identified as Embarcadero Plaza, as well as an overall comprehensive plan for future development of a larger area to include area of freeway on-ramp at Clay Street, an area of freeway off-ramp at Washington Street, and Port Authority land. See attached map.

Fall 1964 — Approval of the comprehensive plan by:

Redevelopment Agency	Department of Public Works
City Planning Commission	Municipal Railway
Port Authority	Board of Supervisors
Recreation and Park Commission	

Fall 1966 — Approval by same authorities of (1) the preliminary plans for first phase of Embarcadero Plaza, (2) a proposed contract between Redevelopment Agency and the Joint Venture architects as advisory panel to the Agency in preparation of final plans, and (3) a Joint Working Agreement between the City and Redevelopment Agency for the Redevelopment Agency to assume lead responsibility for the development and construction of Embarcadero Plaza.

The design for the Embarcadero Plaza incorporated as its focal point a large five-sided irregularly-shaped pool with a three-dimensional concrete sculptured fountain to be integrated with the pool as an outgrowth of its north wall.

In seeking a sculptor for the Fountain Sculpture, the Redevelopment Agency and Joint Venture architects invited representatives of the Art Commission and the Recreation and Park Commission to meet and assist in establishing a list of sculptors experienced in designing concrete forms and internationally recognized for the quality of their work.

December 1966 — Invitation to six sculptors to present scale models for their design solution for the Fountain Sculpture.

March 1967 — Public display for three weeks in San Francisco Museum of Art of scale models of design solutions submitted by the following five sculptors:

James Melchert	Oakland, California
Reuben Nakian	Stamford, Connecticut
Jacque Overhoff	San Francisco, California
Alicia Penalba	Paris, France
Armand Vaillancourt	Montreal, Quebec, Canada

VAILLANCOURT FOUNTAIN

April 1967	City officials, members of the various media, and other distinguished professionals were invited to be present at the Museum to observe and assist in the evaluation of the five submissions by the Joint Venture architects and the Redevelopment Agency.
	Unanimous recommendation to the Redevelopment Agency by the Joint Venture architects, with acceptance by the Redevelopment Agency, for the selection of Armand Vaillancourt as the sculptor for the Fountain Sculpture.
May 1967	Approval of schematic design for proposed Fountain Sculpture by Redevelopment Agency, Recreation and Park Commission and Art Commission.
August 1967	Approval by Redevelopment Agency, Recreation and Park Commission, and Department of Public Works of contract with Armand Vaillancourt, Sculptor, for the preparation of plans and specifications and development of final scale model for Fountain Sculpture.
Spring 1968	Start of relocation construction of new Municipal Railway Turnaround.
Winter 1968	Approval of final design plans for Fountain Sculpture by Redevelopment Agency, Recreation and Park Commission and Art Commission.
January 1969	Approval by Art Commission of final design plans for Fountain Sculpture reaffirmed.
July 1969	Start of construction of Embarcadero Plaza and Fountain Sculpture.
April 1971	Dedication ceremonies "turning on" the Embarcadero Plaza Fountain.

VAILLANCOURT FOUNTAIN

ART

Vaillancourt's fountain masks The Abominable Autobahn.

Photos: Doris Vineberg

What you see ...is what they got

Dusty Vineberg

SAN FRANCISCO — It looks like excrescences deposited by a dog with square bowels, proclaimed the cab driver, probably plagiarizing a bon mot tossed off by this city's powerful columnist Herb Caen.

Both the driver and Caen were alluding to San Francisco's newest ornament — the great $600,000 concrete fountain designed by Montreal sculptor Armand Vaillancourt, after he won the commission in world-wide competition.

The focal point of Embarcadero Plaza, on the waterfront not far from the Golden Gate Bridge, the fountain is now being enjoyed, if that's the word, for the first time in spring. It was dedicated last June and after some hydraulic kinks were ironed out, began pumping out a Niagara of recycled water — 20,000 gallons a minute, the roar of which effectively masks the growl of traffic on a nearby freeway.

But long before it was turned on, it attracted the sort of endearment Montrealers once lavished on Henry Moore's sculpture on Dorchester Blvd. in front of the Bank of Commerce. Think back to the days when Moore's three-piece Reclining Figure was the butt of every parlor wit in town (not to mention the columnists and those vaudevillians otherwise known as city tour guides) and you have a notion of how the Vaillancourt work has been received in this tradition-conscious city.

Of course it all depends on whose voice you hark to.

Architect Lawrence Halprin, who helped nominate sculptor Vaillancourt, promised to cut his own throat if the fountain didn't turn out to be a work of art. He said it was the first great monumental fountain in America, 31 feet (or three storeys) high, and sprawling 150 feet along the plaza.

Caen subsequently took one look and called it "a mesterpiece." On the other hand art critic Alfred Frankenstein of the San Francisco Chronicle described it as "an environmental event," and reminded readers that the architects felt that nobody is very good at mermaids any more.

On a beautiful day with the sun playing on its rushing waters, the fountain seemed to me to be a splendid success; full of power, vitality and interest; and probably San Franciscans will accept it, and may even learn to be proud of it one day. As critic Frankenstein observed, "you have to live for awhile with a building or a fountain or a wife before all of its, or her, characteristics come clear." Furthermore whatever hostility currently exists may stem, not only from the — to conservatives — shocking lack of resemblance to European fountains of another age, with their quiet pools and marble nymphs, but to the fact that the fountain and plaza were assigned what many declared to be an impossible role — to offset the effect of a detested freeway nearby, over which deadly controversy has raged for more than 15 years.

The idea of an Embarcadero, or harbor, freeway, according to one source, was originally favored by everyone in town, and not solely by a highway-minded state government which eventually rammed it down the city's throat in 1959.

Opposition developed only when it was learned the double-decker freeway would cut across the waterfront about 50 feet from the face of the historical Ferry Building, and would also destroy a harbor vista dear to the hearts of San Franciscans.

It sparked a liberal, bigcity revolt against the conservative state government, trumpeted by the Chronicle which campaigned passionately against the freeway and is now dedicated to having it torn down. Eventual demolition of the Embarcadero is a goal of city policy and Chronicle urban affairs reporter Ralph Craib confidently predicts it will be realized.

Ironically it is against this possibly expendable background that the Vaillancourt fountain stands, both literally and figuratively. Literally the Ferry Building stands just across the tracks from Embarcadero Plaza and the fountain. The Abominable Autobahn, as the Chronicle dubbed the freeway, is almost overhead.

The three architects, Lawrence Halprin, John Belles and Mario Ciampi, and later Vaillancourt, clearly knew the name of the game: To design a park to "serve as a shield for the unconcealable esthetic outrage perpetrated by builders of the double-decked freeway."

They conceived, not a park in the green sense, but "a great civic plaza," which with its fountain would cost almost four million dollars. It would have plantings, paved areas, beautiful fountains, seating and statuary — but it would be a San Francisco, not a European, plaza.

In 1966 what had until then been called Ferry Park became Embarcadero Plaza and the following year Vaillancourt won the commission to design its most important feature over four other sculptors, Reuben Nakian of Stamford, Conn., Alicia Penalba of Paris, Jacque Overhoff of San Francisco, and James Melchert of Oakland. As his first model was broken in transit, he had to send a second before he won. It was, perhaps, an omen of traumas ahead.

In my opinion the fountain performs in the four-acre plaza exactly as the architects specified, boasting "enough splash to help mask the noise of cars overhead and a profile low enough to attract the eye away from the freeway." It is exciting and original and big — in fact, quite breathtaking.

As critic Frankenstein lectured readers, it is the pivotal point in the plaza: "Its back wall defines the space. It also serves as a wind and sun trap. Its sculpture is an outgrowth of the wall and is not thought of as a separate element in space."

In short, he added: "It is an environmental event in which water, light and people are as much part of the sculpture as the solid forms." He explained that it was made of concrete, not marble or other traditional materials, because it must be part of the environment, not an object within it.

The day I visited it, rather late in the afternoon, there were few visitors but two girls reported they had walked through it almost to its core, surrounded by walls of water on all sides, without getting soaked. Business district towers surround it but do not hem it in and additional hotels and buildings, part of the immense Golden Gateway redevelopment project in what used to be a produce market, will make the area even more attractive in the future.

The project devoured five years of Vaillancourt's life, during which period city officials sniped away at it declaring it was terrible and had to go. One said the model looked like the Embarcadero Freeway ought to look. The following year a city committee had hearings to ventilate citizens' impassioned views and soon columnist Guy Wright, alarmed by tales of splashing water, said he didn't care whether or not Vaillancourt's fountain was art. But would it at least be potty trained?

It was dedicated at noon on April 21 last year, Thomas Hoving, then director of New York's Metropolitan Museum having been imported as principal speaker. Vaillancourt waded in during the ceremonies to stencil a vivid red Quebec Libre sign on its side. It was speedily erased by employees of the City and County Redevelopment Agency which sponsored, executed and paid for the plaza but Vaillancourt was permitted to re-do it. You could almost hear the late Herman Justin, executive director of the redevelopment agency, sigh: "Personally I do not like graffiti on works of art . . . but he is a very creative and insistent person — and sometimes very difficult."

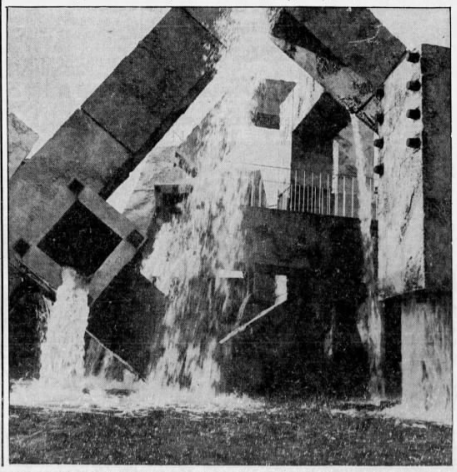
There was talk that Vaillancourt had not delivered the fountain he had promised. It was white instead of dark grey or black, steel ladders were hung on its back instead of being incorporated into the fountain, and it allegedly cost more than the city contracted for. Nor did it have, as once envisaged, colored lights, changeable nozzles or rotating platforms. But by November a reporter was describing it as sensational and enthusiastically noting that "anyone who walks through it experiences the jubilation of water."

It seems to attract a strange breed of San Franciscan. Last December what the papers called a foam freak dumped detergent into it and it billowed suds over the plaza. Four topless ladies — a living frieze — were arrested on it. And street artists, with whom the city has had a running battle, and who have been ousted from other public areas, have been granted permission to set up shop in the plaza, to make of it a sort of Crescent-street-in-summer. Said one wandering minstrel: "I feel good here."

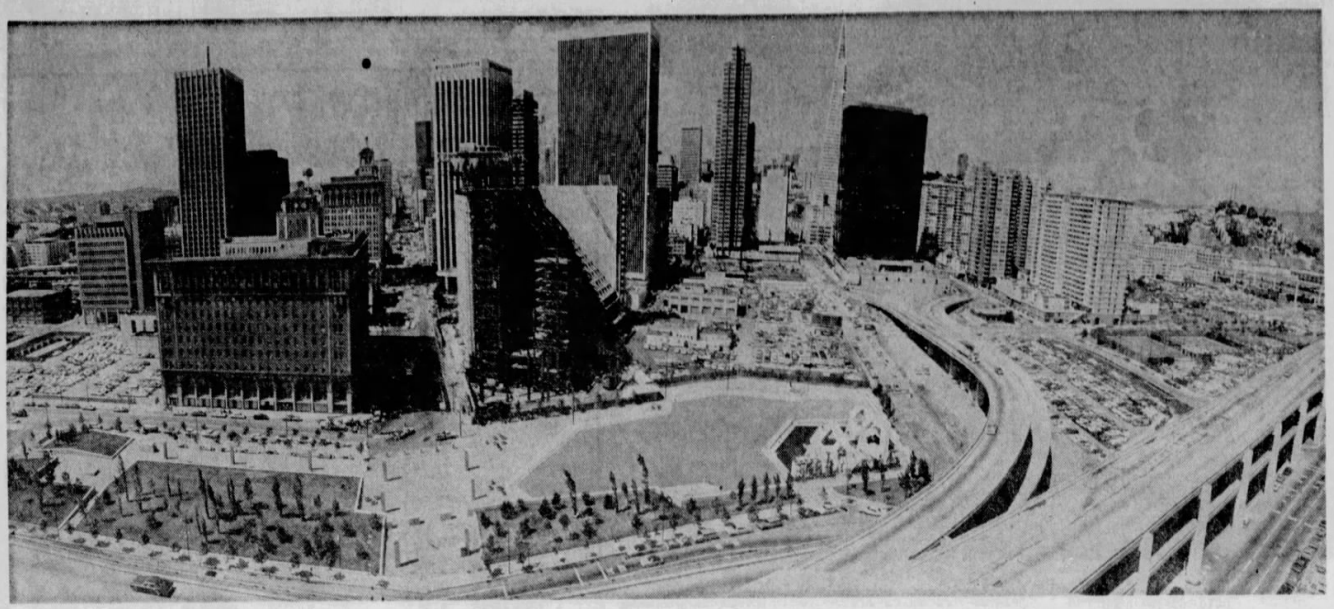
Reporter Craib does not agree that San Franciscans "mostly laugh" at their new fountain, as a tourist guide insisted. Craib said: "Ask five people how they like it and two love it, two hate it and one's never heard of it." He conceded that it's certainly controversial but — end of argument — "my kids love it."

Perhaps the final word should come from critic Frankenstein: "As Thomas P. F. Hoving observed in his dedicatory remarks, when you look at it, you wonder if it will stay up for the next 10 minutes. But its very outrageousness and extravagance are part of its challenge: A work of art that causes people to pass out handbills at its dedication using words like 'loathsome monstrosity,' 'howling absurdity,' 'obscene practical joke,' 'idiotic rubble,' and 'pestiferous eyesore,' can't be all bad."

Postscript: Two days before the dedication architect Halprin said the fountain was great and announced he would not slit his throat.



CITYSCAPE by Alexander Fried



M. JUSTIN HERMAN PARK, when completed, will extend from near Mission Street at left around to Alcoa and Golden Gateway Plazas.

—COMPOSITE BY EXAMINER PHOTOGRAPHER SID TATE

An Urban Park Headed for Greatness

SINCE THE newly named M. Justin Herman Park lies in a key spot of all San Francisco, right across from the Ferry Building, it is amazing how few facts the public knows about it so far.

Yet as a place of great urban vistas and personal restfulness, it is fast becoming one of the City's most interesting park settings.

As a work of fine art in urban amenity, it is still a work in progress, soon to be completed. It is destined, I predict, to become world-known.

Embarcadero Plaza was its name at first. Its nine acres are at the foot of Market Street and curve back toward the Golden Gateway.

The change of name, by formal action of the Recreational and Park Department, was urged by civic leaders and other admirers of the late Mr. Herman.

They wanted to memorialize his great achievement in behalf of San Francisco's healthy, imaginative growth during the years he held his killingly difficult post as director of the Redevelopment Agency.

What is notorious in one part of the park is the rugged, avant-garde Vaillancourt Fountain, with its flat, brick-paved expanse in front of it.

A further public murmur arose about the park recently when Rec-Park, receiving jurisdiction over it, said it would set up in the park the monumental Renaissance-type equestrian statue of Captain Juan Bautista de Anza, the mid-century founder of San Francisco.

IN A NEW modern scene, man on horseback will recall the City's birth.

Skeptics said it would be an esthetic oddity to juxtapose Vaillancourt's modern piece and the big De Anza bronze, which was a gift from Mexico's State of Sonora and for five years has been standing on a temporary, possibly rickety base in Civic Center.

Herman in fact always favored contemporary idiom in sculptures to adorn redevelopment projects, and was against old-style "generals on horseback."

But there's more to the case, I'm told by landscape architect Lawrence Halprin, who designed the park and also conceived the international competition that brought forth the fountain of Vaillancourt.

Halprin believes the modern work (a token of present San Francisco) and the traditional one (a token of San Francisco history) will create a strong, expressive contrast — 600 feet apart. I think he's right.

At length Herman went along with him, partly because Rec-Park had the right to make the installation anyway. He himself picked the De Anza location, at the south end of the park, just past the Southern Pacific building on Market, and near Mission.

While some people dislike the plain openness of the park's brick-paved area, Halprin explains this is only part of the park and will be warmly balanced by greenery in the rest of it.

Some of the tree and grass elements are already in place. More will be landscaped in the direction of the Golden Gateway, reaching under the two freeway ramps and right next to the elevated Alcoa Plaza and the whole Gateway podium level of apartment houses, town houses, plaza-like walks, fountains and sculptures.

Between the ramp inclines, Herman hoped to place an intimate complex of art galleries and open-air exhibit space, handy to passersby.

More and more people, young and old, are awaking to the attraction of M. Justin Herman Park. They loll and stroll about and through the fountain any day of the week and even late at night. There always are people there.

Urban experts and tourists from all over the world continually visit the Gateway and the Vaillancourt work, be it ever so unconventional.

As seen from the burgeoning park, the whole downtown view of varied high rise buildings, their intervening spaces and city hills is exciting.

More buildings of the Embarcadero Center as a whole are under construction. The center's major hotel will have shops and maybe an outdoor cafe virtually on the park, and so relate to human-scale amenities.

The entire development knits into a network of podium shops and walks all sharply above street level traffic, and branching out for blocks around — an environment that should increase in fascination.

I advise you: Take a walk around the area and think of its future. It is becoming something very special to San Francisco, and it is good.

The San Francisco Examiner (San Francisco, California) · Fri, Aug 10, 1973 · Page 34

That Vaillancourt 'Thing'

Fountain to Get Steamed Up

By C. P. McCarthy

The Vaillancourt Fountain at Embarcadero Plaza, a pretty hot item when it was dedicated two years ago, isn't anymore.

But it will be heating up again soon. Just as soon as PG&E gets a letter telling it to turn on the gas lines that feed the boiler that provides the steam for the thing.

When the massive fountain went into business in April 1971, its streams of crashing and flowing water were accompanied by billowing curtains of steam.

Safety Objections

That full fledged production lasted only a couple of weeks, however. The steam vapor ejectors were turned off because of safety objections from the San Francisco Chapter of the National Safety Council.

After several months the Rdevelopment Agency — which then had control of the $607,000 water sculpture — corrected the safety problem and the steam rejoined the act. For months, while it was in custody of the Redevelopment Agency, the whole water and steam show ran in all its glory — or lack of it, depending on the eye of the beholder.

Eternal

Then the fountain was turned over to the Recreation and Park Department last August and the steam sort of petered out — without, incidently, a word one way or the other from the public.

But The Examiner never sleeps. After a fearless investigation it hasn't learned exactly what happened, but it has prodded the Recreation and Park Department into returning the steam.

An initial inquiry to the department turned up the information that the steam wasn't on because (a) Recreation and Park didn't have the money to run it, and (b) no one had figured out how to solve the safety problem.

Mixed Reviews

When both of those explanations turned out to be wrong, The Examiner was told that the steam wasn't on because Recreation and Park didn't have the needed certificate from the building inspector to operate the boiler.

When that, too, turned out to be wrong, Recreation and Park gave up and said it would write PG&E, get the gas turned on, and the steam show should be back soon.

Meanwhile, the controversial piece of art is still getting mixed reviews from those most important of critics, the people.

'Enjoying It'

"It looks like something they never finished, but there is something gruesomely attractive about it," said Bess Bayme, a visitor from Macon, Ga.

"It's beautiful. I've never seen anything like it," said Silvia DeUlloa of Panama.

"I don't think they could have made it uglier if they had tried," said Cynthia Beumer of Sacramento.

Arthur Koch of The City thinks "it's horrible," and his wife Jeanne calls it "a distinctive sort of visual pollution, and noise pollution too."

"It's overwhelming at first, but I like it. Wish we had one," said Sandy Virgo of Dunstable, Bedfordshire, England. Her companion, Jim Willison of Luton, Bedfordshire, liked being able "to get into it and get wet."

"People seem to be enjoying it," he said.

EMBARCADERO CENTER

One Embarcadero Center, San Francisco, Calif. 94111 Tel 989-6170

June 1974

ART AT EMBARCADERO CENTER

ARTIST	DESCRIPTION TITLE OF WORK	LOCATION
ARMAND VAILLANCOURT CANADA	UNTITLED	EMBARCADERO PLAZA

Armand Vaillancourt's monumental free-form concrete sculpture fountain adds form and movement to the Embarcadero Plaza. Selection of the water sculpture was supervised by a joint venture architectural group which invited six sculptors to present their works in 1966. The final design approval, construction and completion of the project lasted from 1968-1971.

The controversial 710-ton $310,000 work set in its reflecting pool is an "experience". A series of concrete foot stones or "lily pads" enable people to walk beneath and inside the sculpture with 30,000 gallons of water a minute cascading all about them. Water jets and little clouds of steam mix with the falling water to complete the wet cave-like romanticism as one explores the fountain's interior. An electronic device at the top of a nearby flagpole provides warning to play down the flow of water when the wind gets rough. The water's powerful sensual impact - sound, sight and motion - is accentuated by the fountain's geometric rigidity and rough patches on the white concrete.

Basic elements of the construction are 101 precast light-weight aggregate concrete hollow-core boxes roughly 11 feet in length and 5 feet square. 37 of these elements, each weighing 10 to 11 tons, form the rear base wall. The remaining 5-ton elements are positioned in various projecting relationships and reach a height of approximately 30 feet above the floor of the pool, some being cantilevered as much as 15 to 20 feet over the pool. These concrete elements are welded with structural steel tubes as their cores, or with high-tension non-corrosive alloy steel imbedded within their walls. Behind the north wall an underground vault contains the mechanical and electrical equipment.

The artist was born and educated in Canada. He has received numerous commissions and awards and his works are in several museum collections. In a statement at the fountain's dedication, Mr. Vaillancourt said, "This fountain is dedicated to freedom".

4. SUPPLEMENTAL APPROPRIATION REQUEST - ACQUISITION OF PROPERTIES ADJACENT TO JOHN McLAREN PARK: (Continued)

RESOLUTION NO. 11474

RESOLVED, That this Commission does hereby approve submission of a Supplemental Appropriation Request to the Mayor, the Board of Supervisors and the Controller, in the amount of $10,000 for the acquisition of certain properties adjacent to John McLaren Park.

Funds available in the Unappropriated Land Account 3990, Fund 801, General Division.

* * * * * *

5. MISSION NEIGHBORHOOD PHYSICAL DEVELOPMENT, INC., APPROVAL OF CONTRACT:

Commissioner DiGrazia questioned Mr. Carlos Navarro, Director, Mission Neighborhood Physical Development, Inc., regarding various aspects of the programs he manages. A lengthy discussion followed relative to funding sources, persons served, type of programs offered and numerous aspects of this program.

On motion of Commissioner DiGrazia, seconded by Commissioner Harris, the following Resolution was adopted:

RESOLUTION NO. 11475

RESOLVED, That this Commission does hereby approve the annual contract between the Mission Neighborhood Physical Development, Inc., and the Recreation and Park Commission, from February 1, 1979, through January 31, 1980, in the amount of $144,896.00., and

FURTHER RESOLVED, That this approval is subject to detailed program information submitted to Department and close cooperation between Carlos Navarro, Director of the Program and the Recreation and Park Department.

* * * * * *

6. M. JUSTIN HERMAN PLAZA:

Mr. Thomas Malloy, Executive Assistant to the General Manager, acknowledged the attendance of representatives of Embarcadero Center Developers.

Mr. Malloy explained that the Embarcadero Center and the Golden Gateway are an approved Redevelopment Area of the City and County of San Francisco with a plan that has been approved by the Board of Supervisors. The portion of this area known as Embarcadero Center is attempting to complete the project by construction of an office building opposite the Hyatt Regency Hotel. Mr. Malloy said that because the property line of the Agency meets the property line of the Recreation and Park Commission, a request is made for a revocable permit to occupy an all paved area for a period of 30 months. The Agency has obtained an agreement from the Developers to provide fencing for safety purposes and screen the area with trees.

GENERAL CALENDAR: (CONTINUED)

6. M. JUSTIN HERMAN PLAZA: (CONTINUED)

As mitigation for a portion of park land, the Developers will immediately undertake the repair of the Vaillancourt Fountain and the water pumps.

Mr. Malloy further explained that a revocable permit is also needed for the construction of a staircase that would improve public access to the Plaza.

A third revocable permit is requested since the proposed design of the office building proper, at an elevation of 24 feet above the ground, has concrete extensions which overhang the park 4 to 8 feet. In discussing this matter with the City Attorney's Office, Mr. Malloy was advised that the revocable permit was still being reviewed by that Office.

The fourth issue for a revocable permit involves retail sales (sale of food and beverages, not merchandise) on a portion of City owned property.

In return for these permits, the developer proposes to restore, to the Department's satisfaction, any damage to property and offers to maintain Justin Herman Plaza and the fountain upon completion of the construction work.

Mr. James R. Browkema, representing Embarcadero Center, affirmed that the only retail business would be the sale of food and beverages.

Mr. Malloy defined this Resolution as involving Phase I of the Park only. Discussion followed regarding upkeep, maintenance and repair of Justin Herman Plaza, Vaillancourt Fountain.

Commissioner Meyer favored maintenance of green space as well as the paved area, which would be of advantage to all concerned.

On motion of Commissioner Meyer, seconded by Commissioner Eickman, the following Resolution was adopted:

RESOLUTION NO. 11476

RESOLVED, That this Commission does hereby approve the granting of revocable permits to the San Francisco Redevelopment Agency for the following items which are described and delineated in a letter, map and architectural rendering from the Agency, dated December 1, 1978, on file in the Office of the Commission Secretary, subject to review and approval by the City Attorney.

a) Permission to occupy temporarily a portion of M. Justin Herman Plaza required for construction purposes, for a 30-month period, subject to reconstruction and continued maintenance of Vaillancourt Fountain and the water pumps.

GENERAL CALENDAR: (CONTINUED)

6. M. JUSTIN HERMAN PLAZA: (CONTINUED)

RESOLUTION NO. 11476 (Continued)

b) The construction of a stairway that would improve public access to the Plaza.

c) The maintenance of aesthetic projections over a portion of the park.

d) Approval in principle of limited occupation of a portion of the plaza for commercial purposes for the sale of food and beverages in exchange for maintenance of both the paved and green areas. Phase I, of Justin Herman Plaza, to commence with the start of construction.

and;

FURTHER RESOLVED, That at the end of the construction period, the property will be restored to a condition acceptable to the Redevelopment Agency and the Recreation and Park Commission; and

FINALLY RESOLVED, That a fair pro-rata share for maintenance of Phase II will be sought by the Department with the assistance of Embarcadero Center representatives, to be the responsibility of all groups adjacent to the M. Justin Herman Plaza.

* * * * * *

7. SAN FRANCISCO COUNTY FAIR FLOWER SHOW BUDGET:

On motion of Commissioner Meyer seconded by Commissioner Eickman, the following Resolution was adopted:

RESOLUTION NO. 11477

RESOLVED, That this Commission does hereby approve the budget for the San Francisco County Fair and Flower Show for the Calendar year 1979, in the amount of $147,551.

* * * * * *

NEW BUSINESS (continued)

(d) Resolution No. 165-79 approving transfer of rights under revocable permit and authorizing and directing the Executive Director to execute same, Golden Gateway/Embarcadero-lower Market Approved Redevelopment Project Area.

This item concerns providing the developer of Four Embarcadero Center with an additional easement for construction of this building. An area is needed to provide the developer access to a portion of the Justin Herman Plaza which is now owned by the City and administered by the Recreation and Park Commission, and the Commission has agreed to grant the Agency a revocable permit for transfe of the easement to the developer for a maximum of thirty months. The developer in recognizing that a certain amount of disruption will occur as a result of this use of the area has agreed to provide compensation to the City by restoring the water pump in the Vaillancourt Fountain and maintaining it for as long as the area is occupied. No cost is involved and staff recommends approval.

Mr. Glickman inquired if there were any estimate of what it would cost to repair the fountain and clean it, and Mr. Ed Ong, Chief of Architecture, indicated that it would cost $67,000 approximately to repair and clean the fountain pumps, according to the figures received from the subcontractor who would be doing the work. Mr. Glickman asked if there had been an accurate estimate from an experienced contractor, and Mr. Ong responded that this was only an estimate. He explained that one year ago when the Recreation and Park Commission had consider replacing the pumps rather than repairing them it anticipated spending from $40,000 to $50,000 to replace the pumps. Mr. Ong noted that the Commission's estimate had not been updated and believed that $67,000 was reasonable for this work.

Mr. Glickman indicated he was familiar with a situation where the Recreation and Park Commission had granted an easement to a contractor to do some work and was able to obtain a free contribution to the City and he wanted to be certain that an adequate dollar value was received from the contractor who was realizing a benefit by having this access. Agency General Counsel Leo E. Borregard indicated that this property belonged to the Recreation and Park Commission and there had been a meeting at which the Commission by resolution had granted the Agency the license to pass the easement through to the developer upon the condition that the developer repair the fountain. The Agency, therefore, is not making a decision in the substantive sense of the word but is carrying out the direction of the Recreation and Park Commission.

ADOPTION: IT WAS MOVED BY MR. PORTER, SECONDED BY MS. BERK, AND UNANIMOUSLY CARRIED THAT RESOLUTION NO. 165-79 BE ADOPTED.

(e) Resolution No. 166-79 approving the design and printing of a rehabilitation offering brochure in connection with the offering of Agency-owned properties for sale and rehabilitation, Western Addition Approved Redevelopment Project Area A-

RULE OF THE CHAIR: Acting President Shelley indicated that subject to the objections of any Commissioners that this item be held over for one week. There being no objection, it was so ordered.

S.F. FOUNTAINS. VAILLANCOURT

DENTAL TECHNICIANS

Their industry's a 'secret' success

Because of the expansion of dental prepayment plans and increasing awareness among younger and middle-aged people of the need for continuing oral health, the National Association of Dental Laboratories estimates there will be (NADL) an additional 3,000 technicians annually.

Most people are unaware of the commercial dental laboratory industry, though many will utilize its services at some point.

A dental technician makes the crowns, bridges, dentures, ceramic caps, partial dentures, dental prostheses, and orthodontic devices the dentist uses to improve a patient's oral hygiene.

A dental technician must at times aa chemist, a metallurgist, an architect, an engineer, an artist, and a manufacturer — and most important, a craftsman.

The dental technician works directly with the dentist and never personally meets the patient. While "hidden," it is a fulfilling and demanding job offering an excellent opportunity to own one's own business.

personowner-operator business to some with hundreds of employees. They're found in small towns with under 1,000 population and major cities.

Technician-trainees can follow two paths in learning the business: an apprenticeship with an established dental laboratory; or enrollment in one of the 57 accredited two-year community college programs in 30 states. Quality training also is available through military service.

After formal training, several years of experience are necessary. The National Board of Certification, established by NADL, provides continuing educational opportunity, allowing the technician to progress from the apprentice level to an intermediary stage, and into specialization, if desired.

After completing the courses of education, the technician can qualify for certification by the board. Today, more than 10,000 dental technicians are so certified, representing the elite of the industry.

For more information on this industry

VAILLANCOURT FOUNTAIN in Justin Herman Plaza, and Mayor Dianne Feinstein and James R. Bronkema, executive director of the neighboring Embarcadero Center complex. Their watery stroll was taken after the Mayor turned a valve to start the fountain's waters cascading again after a year's drought. Embarcadero Center funded the $55,000 repair job on the fountain's pumping system, and is committed to maintaining the fountain sculpture and the 4.2-acre plaza area at an annual estimated cost of $100,000, as its donation to the city.

JOHN HEGER

RANDOLPH A. HEARST
President

San Francisco Examiner

WILLIAM RANDOLPH HEARST
Proprietor – 1887-1951

Save Vaillancourt Fountain

It may look like a jumble out there by the Embarcadero, but it's a work of art and one tough, enduring landmark

TWENTY-ONE years have slipped by since Thomas Hoving, curator of the Metropolitan Museum of Art in New York, dedicated the odd-looking Vaillancourt Fountain in Justin Herman Plaza. "A work of art must be born in controversy," he said.

Apt words.

At that moment, French Canadian sculptor Armand Vaillancourt was spray-painting "Libre Quebec" on his creation, responding to another speaker's praise by informing him loudly that he should have sex with himself.

Accordingly, it *must* be art. The controversy never stopped. Although the selection panel of Lawrence Halprin, Mario Ciampi and the late John Bolles vowed the design would "bring into complete play all the elements of plasticity and movement and delight that the great fountains of the past have achieved," artists Ruth Asawa and the late Benny Bufano took exception.

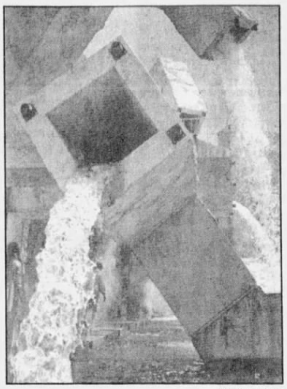
She called it "the end of a fleeting era of simplistic concepts." He called it "a jumble of nothing."

Others weren't so restrained.

Grover Sales Jr. called it a sculpture deposited by a dog with square intestines. Joseph Crunch suggested it be shoved up the Stockton Street tunnel.

When The Examiner sought pro and con opinions, the vote after a week was 15 in favor of the fountain — and 730 who called it "incredibly foul," "an abomination," "tempest in a brickyard," "miscarriage of a dinosaur" and "hideous, repulsive and shameful."

The most prophetic comment came from the dean of the San Francisco School of Fine Arts, who said, "The general public doesn't understand it now, but 10 years from now, when some group attempts to tear it down, there will be a public outcry. The public learns to love what it's used to."



EXAMINER/1972

When the earthquake-damaged Embarcadero Freeway was dismantled, proposals for a new Ferry Plaza included a plan to obliterate a fountain said to resemble the result of a 1906-magnitude shake.

It's unquestionably among the most controversial of San Francisco's architectural eccentricities, a love-hate list that includes The Pyramid (Transamerica Building), Our Lady of Maytag (St. Mary's Cathedral), The Wurlitzer (Marriott Hotel) and the Welcome Beacon for Alien Spacecraft (Sutro Tower).

First to file a protest was the North Beach Irregular, the world's only fax newspaper, which said Wednesday: "Yuppie designers may get rid of the raw, boxy and unfairly vilified Vaillancourt Fountain. No doubt its replacement will have the lines of a Lexus, the texture of a Gucci, and will be miniaturizable for the Sharper Image."

Let the public outcry begin. Save the Vaillancourt Jumble!

"WHADDAYA KNOW....THERE REALLY ISN'T A MONSTER UNDER THE BED!".....

LETTERS TO THE EDITOR

Asking Bush about Iran-contra and Iraq arms sales

To Christopher Matthews' questions for the three main presidential candidates ("Hard questions for the debates," Op-Ed, Oct. 4) I would add this question to George Bush:

How do you square your repeated assertions that you knew nothing about the Reagan administration's illegal selling of military weapons to Iran, in exchange for American hostages held in the Middle East in the 1980s, with the fact that other Reagan administration officials and an Israeli intelligence report make clear that you were intimately involved in both the decision-making and follow-up administration processes?

And please address your own administration's illegal allowance of Saddam Hussein's Iraq to convert U.S. agricultural credits into cash for weapons, and your ongoing attempt to cover up this aspect of your Iraq policy preceding the Persian Gulf war?

ALEX REYES
Oakland

'... Just plead ignorance... We can prove that...'

♦

Between Iran-contra and Iraqgate, I get the feeling that if we re-elect President Bush we could end up very quickly with President Quayle.

Charges of Bush's involvement in Iran-contra have resurfaced with statements by retired Maj. Gen. Richard Secord and former National Security Council member Howard Teicher. What happens if former Secretary of Defense Caspar Weinberger sings of Bush's involvement? Does it really seem possible to anyone that Reagan and Bush did not know that a major operation like Iran-contra was going on right under their noses?

Added to this is the steaming issue of Iraqgate. It doesn't sit well with the American people that we sent $5 billion in loans to Baghdad before the war with Iraq. The sequence of events is beginning to smell a lot like Richard Nixon's Watergate. Can you picture President Quayle pardoning former President Bush?

KIT MILLER
Danville

Dogs vs. people

The 26th dog attack on a mail carrier in Oakland this year just about turned out fatal ("Mail delivery to block is halted after dogs attack letter carrier," Oct. 4). Five mutts, part pit-bull, broke through a screen door and attacked Yu-Ling Kung as she

identity and masks the discrimination that these groups still suffer.

DAVID KURRENT
Pinole

School paint-in

Thanks to Steven A. Chin for his story about the "Honor Roll '92" Kelly-Moore paint-in of the San Francisco

many stories of white people driving blacks out of their neighborhoods by burning crosses on their lawns and the like, but I've never heard of the reverse. If people left the cities because of race, then it was their own bigotry that drove them out, not the blacks.

The Gazette (Montreal, Quebec, Canada) · Tue, Oct 13, 1992 · Page 5

Montreal sculptor's San Francisco fountain may be razed

SAN FRANCISCO CHRONICLE

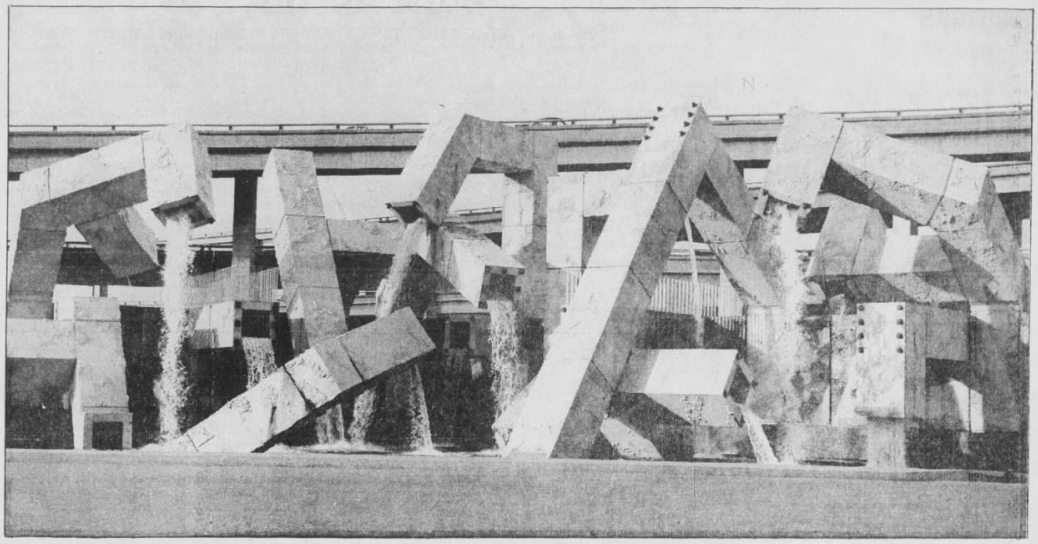
SAN FRANCISCO — For more than 20 years, they were an inseparable pair: the sooty, view-blocking Embarcadero Freeway and the contorted, boxy Vaillancourt Fountain, created to mock and mirror the clumsy double-decked roadway.

Now the freeway is gone, courtesy of the 1989 earthquake, and a city-hired architect wants to demolish the fountain, because its backdrop or "urban context" has vanished.

The blank turf on the Embarcadero should become a grand civic park minus the tortured artwork, said Boris Dramov, who wants to tear up Justin Herman Plaza and start all over again.

"Keeping the fountain compromises the design potential (for a new park) in a significant way," said Dramov. "I think it makes some significant compromises and, therefore, the city ought to consider moving it."

But Armand Vaillancourt, the sculpture's creator, won't hear of it. Reached in his Montreal studio, he declared that it would be immoral to condemn his work to the same fate as the freeway.



File photo of Armand Vaillancourt's fountain shows double-decked Embarcadero Freeway behind. Freeway collapsed in 1989 San Francisco quake, and now the fountain may be bulldozed.

Won high praise

"It would be a shame that so much work and determination would be in jeopardy. I can't even believe it's possible," he said.

Vaillancourt, now 63 and still producing controversial art, said his fountain has won high praise from the international art world. Its value is not diminished by the demolition of the freeway, which he said should have been torn down long ago.

"That sculpture, I think, it's a message of integrity," he said. "My sculpture is there for peace and justice and for equality among the people."

The proposal to do away with the fountain raises questions about an artist's legal rights. There are state and federal laws protecting art, said Debra Lehane, curator of the city's art collection for the Arts Commission.

"We do have an obligation to be responsible to the works that are in the city's collection now," Lehane said.

She added that it was premature to talk about the sculpture's removal because nothing has been set in stone yet.

"Personally, I'm not crazy about the fountain, but I just think it's a major issue to move a major piece of art," said John Kriken, an architect on the arts commission.

Kriken recalled a recent controversy over a huge steel artwork in New York by artist Richard Serra that dissected a plaza and forced pedestrians to walk around it.

'Adds enjoyment'

Angry New Yorkers called for removal of the sculpture, but Serra said the piece would lose its meaning if it were relocated. In the end Serra lost, and the sculpture was removed.

For now, no Friends of the Vaillancourt Fountain has been formed.

"I feel better not looking at it than looking at it," said Benjamin Kutnick, financial chief for the port, as he made his way back from lunch through the plaza.

"I think, basically, the sculpture could be improved by moving it, maybe to Arizona or New Mexico."

Added Arthur Evans, who was the Redevelopment Agency's chief engineer when the fountain was built: "The sculpture is interesting. It adds a considerable enjoyment to people who use the park, but now there's an opportunity to do more, and it shouldn't stand in the way."

Vaillancourt, however, rejected the idea.

"I think it's a landmark of the city of San Francisco now, whether you like it or not," he said.

"Tell them that would be a great mistake to destroy it. Why don't they destroy the pyramids? Why don't they destroy the Hyatt Regency?"

C. Vaillancourt Fountain

Eula Walters of the Citizens for Open Recreational and Park Space and Citizens to Preserve Vaillancourt Fountain registered her opposition to the Citizens Advisory Committee recommendation to remove the Vaillancourt Fountain. Ms. Walters presented a petition of 800 signatures in favor of retaining the fountain.

Debra Lehane reported that the City Attorney has been asked to review the legal issues surrounding the Fountain as it relates to federal and state laws governing artists' rights and art preservation.

(Commissioner Demetrios departed during item VIII-C)

IX. Muni Metro Turnaround

Susan Pontious apprised the Committee that Bechtel and the P.U.C. are willing to terminate Robert Miller's contract.

X. International Sculpture Conference

Staff advised the Committee of some initial ideas for Commission participation in the Conference:

a) A panel discussion on the Vaillancourt Fountain as it relates to issues of artist's copyright and preservation.

b) A Panel discussion about art and infrastructure, that could draw on examples of Alice Aycock's Library project, as well as Chris Sproat's and Bruce Hasson's parking garage projects.

c) An Art Commission Gallery exhibit showcasing several public art projects with display of maquettes

d) A site-specific project in a public location Committee members recommended use of the Gallery's outdoor lot, as well as use of the Airport as a project site.

XI. New Business

Keilani Tom presented 3 series of banner designs one to be displayed along 4th Street, one along 3rd Street, and one along Mission Street between 3rd and 4th, to initiate a new banner program sponsored by the CAO's Office, and timed to coincide with the opening of Yerba Buena Center in October.

Banners are to be 30 " x 60" in accordance with regulations concerning Muni wires attached to the lightpoles. Ms. Tom showed a photographic mock-up of the banners in the context of the street environment. Committee members indicated their concern for the small size and scale of the banners.

Committee members expressed enthusiastic support for Hunter and Ghidini's design, and stated their belief that the artists' continued involvement in refining the design would be essential to its success. Commissioner Healy noted this as a breakthrough collaboration between artists, the community and city infrastructure.

Commissioner Demetrios departed at 4:20 during Item VII. Due to lack of a quorum, the remainder of the meeting was for informational purposes only.

VIII. Vaillancourt Fountain

City Attorney Kate Hermann Stacy reported that she has been researching the existing laws that might have an impact on the Vaillancourt Fountain, but noted that the research is preliminary and ongoing. Her staff may associate with a copyright counsel for further clarification.

Research has centered on the federal Visual Artists' Rights Act and the California Preservation Law Statute to determine if either would prohibit destroying, altering or relocating the Fountain. The federal law does not apply, as the law was written in 1990 and only applies to artwork created or installed after that date; the Vaillancourt Fountain was accepted into the City Collection in 1971. Where artwork is attached to real property, the California Preservation Law Statute identifies procedures for the removal of artwork and procedures when the artwork cannot be removed without destruction.

Thus, according to current laws, Stacy does not see any prohibition to removing or dismantling the fountain, at this time. She stressed, however, that a strong rationale would be required to do so.

Eula Walters of Citizens for Open Space to retain the Vaillancourt Fountain, submitted additional signatures in support of the Fountain.

IX. Diego Rivera Mural

Debra Lehane asked the Committee to confirm that there was no change in their position on studying the relocation of the Diego Rivera mural at City College. Commissioner Healy referred to a Committee opinion of March, 1990, which found that the theatre was not an appropriate site; the Committee had made a motion to study the feasibility of relocating the mural in the new college library.

Although Eby ordered that chief nurse of the entire National necessary to maintaining military ser

Mayor backs smaller ferry plaza

By Gerald D. Adams
EXAMINER URBAN PLANNING WRITER

Mayor Jordan has quietly expressed disapproval of his new port director's plan for a grand plaza fronting the Ferry Building.

Taking sides in a controversy that has kept the Ferry Building frontage a dreary stretch of asphalt since demolition of the Embarcadero Freeway, the mayor has indicated he would prefer to place northbound and southbound Embarcadero traffic lanes together and locate them on the west side of the plaza at the foot of Market Street, not on the east side adjacent to the Ferry Building.

Port Director Dennis Bouey and the Art Commission's civic design committee had been lobbying for separating them, with the plaza in between.

The mayor made his choice at a private staff meeting May 23, according to those attending.

The final decision on the design will be made by the Board of Supervisors next year, after considering the views of the mayor and other interested parties.

Since his appointment by Jordan in January, Bouey has been insisting that in order to restore the crumbling Ferry Building so it could be marketed to tenants, it has to be more prominently displayed on the cityscape as well as made more accessible to pedestrians. He has opposed combining northbound and southbound lanes on the Embarcadero for fear it would hinder access to those on foot as well as shrink space available for a plaza.

But Jordan sided with Chief Administrative Officer Rudy Nothenberg, who has argued that the larger plaza and split-roadway scheme would delay completion of the boulevard project until sometime in the next century.

In addition, Bouey's preference would require a land swap so traffic could run through a strip of public greenery between Steuart Street and the Embarcadero, adjacent to Justin Herman Plaza. Mayoral Chief of Staff Jim Wunderman said Jordan and Nothenberg feared that would conflict with regulations forbidding the use of government-financed open space for roadways.

Bouey appeared to take Jordan's decision in stride.

The design the mayor prefers "would be not quite as grand, but we'll have a plaza immediately in front of the Ferry Building," he said.

Others were less diplomatic in their reaction.

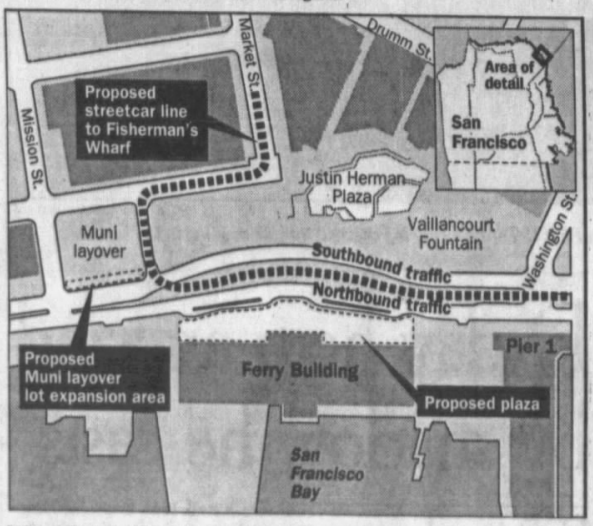
It's "a terrible loss," said Art Commissioner John Kriken, chairman of the commission's civic design committee. "That scheme only serves the flow of cars, not the flow of people."

Because of disputes surrounding its size and shape, decisions about how to landscape the area fronting the Ferry Building have been held up pending efforts to reach a civic consensus.

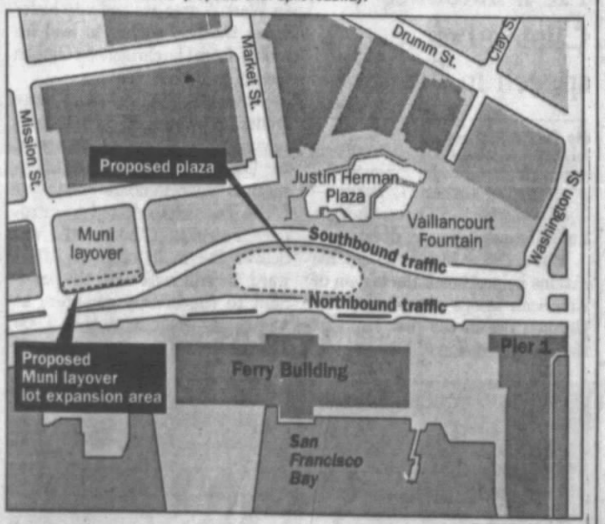
Meanwhile, portions of the Embarcadero project to the south of the Ferry Building are scheduled for completion next month; the stretch toward Fisherman's Wharf is to be done by June 1995.

COMPETING PLANS FOR FERRY BLDG. AREA

Mayor Jordan's proposal, with traffic lanes together



Port and Art commissions' proposal with split roadway.



EXAMINER GRAPHICS

The San Francisco Examiner (San Francisco, California) · Tue, Aug 3, 2004 · Page 5
Downloaded on Feb 11, 2025

JOE MANIO/THE EXAMINER

Mayor Newsom and Supervisor Aaron Peskin flip the switch Monday to reactivate the Vaillancourt Fountain at Justin Herman Plaza.

Let there be water

Three years later, disputed fountain finally flowing

BY BONNIE ESLINGER
Staff Writer

The water is flowing once again from the oft-reviled Vaillancourt fountain, after threats of demolishing it forced funds to surface to pay for the fountain's upkeep.

Supervisor Aaron Peskin admitted his campaign to have the Justin Herman Plaza fountain destroyed was a "ploy" to rally support for the structure, which has been dry since 2001. The 40-foot-high industrial knot of rectangular pipes and steel has been called an eyesore by some and a city treasure by others.

"For three years I've been trying to get The City to turn it back on," Peskin said. "This year I said turn it on or rip it out."

The City turned off the fountain three years ago, citing energy and budget concerns. At that time, the cost to run the water was estimated at a quarter of a million dollars annually. According to Peskin, each year that he asked, The City said there just wasn't enough money to resuscitate the 710-ton creation of French Canadian artist Armand Vaillancourt. In March of this year, Peskin introduced a resolution suggesting the fountain be torn down.

"I had an inkling that the controversy that [announcement] created would get it back on, and it worked," Peskin said.

Since its debut in 1971, the fountain has survived an avalanche of criticism of its design, as well as the 1989 Loma Prieta earthquake. Additionally, the San Francisco landmark has had several brushes with fame, including a shot in the 2000 film "Bedazzled" and an act of vandalism by Bono, lead singer of the band U2, who spray-painted "Rock and roll stops the traffic" on the fountain during a free outdoor concert in 1987.

"Some have called it an eyesore or worse," said Acting General Manager of the Recreation and Park Department Yomi Agunbiade. "Others have celebrated its only-in-San Francisco appeal."

JOE MANIO/THE EXAMINER

The fountain costs The City an estimated $79,000 a year.

Mayor Gavin Newsom was on hand at the lunchtime event to flip the four switches that got the water flowing. Newsom said he had "wonderful memories" of visiting the fountain as a child but also acknowledged that not everyone in The City shares his fond feelings for the fountain.

"Love it or hate it, we should leave it," Newsom said, "and turn it on!"

The energy and maintenance costs for the fountain, now estimated at $79,000 a year, are being funded through a public and private partnership between The City and Boston Properties, which owns and manages Embarcadero Center.

"It's a modest sum of money to restore some spirit to San Francisco," said Newsom.

Lunchtime crowds created an audience for the festivities and folks cheered when the water began to spout and fall from the fountain.

"We're happy to have the fountain back on," said Alice Young, who sat with her husband Martie and two friends at a table outside of Birley Sandwiches at the shopping ceneter. "We always get a sandwich here."

One lunchtime regular said the fountain would bring unwelcome visitors as well.

"How long will it be before the homeless bathe in it and they shut it off again?" asked San Francisco native Tom Perazzo as he munched on his fast-food lunch.

E-mail: beslinger@examiner.com

ICON OUTCRY

Vaillancourt Fountain's French-Canadian sculptor was laughed out of town in 1971, and Bono of U2 saw fit to deface the unloved waterworks during a free 1987 concert. But the fountain isn't the only San Francisco structure to cause heated debate over the years.

"Embark"

Party planner and arts maven Stanlee Gatti had to back down from plans to put a half-million dollar, 18-foot-tall stone foot on the Embarcadero when outraged residents stomped theirs.

Transamerica Pyramid

Howls of protest greeted its initial sketches in 1969. But is there now a more instantly recognizable S.F. icon — other than the Golden Gate Bridge?

Coit Tower

Lillie Coit was called loony when she chased fire engines down the street, and Herb Caen made fun of the tower's phallic shape over the years.

John King, Urban Design Critic
San Francisco Chronicle, July 28, 2024

People hate this huge S.F. fountain. Here's why the city absolutely should keep it

Vaillancourt Fountain remains a polarizing piece of public art along San Francisco's Embarcadero. Two new plans to revise Embarcadero Plaza don't include the currently dry fountain.
Santiago Mejia/The Chronicle

A sign at Vaillancourt Fountain in San Francisco states that the piece of public art is closed. The fountain does not currently have water surging through it.
Santiago Mejia/The Chronicle

Skaters enjoy the area around Vaillancourt Fountain in San Francisco on Friday.
Santiago Mejia/The Chronicle

The waterless Vaillancourt Fountain in San Francisco, this month.
Santiago Mejia/The Chronicle

Now that there's momentum for a total makeover of the red-brick plateau known as Embarcadero Plaza, count me in. I only have one small request:

Don't get rid of Vaillancourt Fountain.

Yes, I'm referring to the oft-ridiculed concoction of overscale concrete pipes from 1971, bent and contorted in angles that bring a full-on collision to mind. The fountain that, in recent years, has been dry more often than not. The one that makeover proponents, I suspect, wish would just go away.

But here's the flip side: San Francisco is the should-be-proud possessor of one of urban America's truly bizarre works of public art. Show some affection for the mottled tangled tubes! Rev up the fountain so that waters can gush with theatrical glee! A reimagined fountain could bloom as an exuberant tribute to how the city's waterfront is an incomparable fusion of the present and the past.

Water pours out of the Vaillancourt Fountain at Embarcadero Plaza in San Francisco in 2020.
Paul Chinn/The Chronicle

The jumbled 40-foot tall fountain is the best reminder that, from 1958 to 1991, the downtown shoreline was hidden behind the clamorous Embarcadero Freeway — an ugly double-deck roadway that curved from the Bay Bridge to Folsom Street and pushed nearly a mile north to Broadway. Picture our view up Market Street to the Ferry Building severed by a 60-foot-tall jersey barrier.

Better yet, don't.

This history explains why Vaillancourt Fountain strikes such a provocative pose, especially when its 20 or so right-angled spigots would spew 30,000 gallons of water per minute. It was conceived as "A fountain to hide a freeway," to quote the 1967 Chronicle piece that announced the selection of Canadian sculptor Armand Vaillancourt. Big and aggressive and loud, the goal was to provide a visual distraction to the elevated ramps behind it while muffling noise from constant traffic.

From opening day in 1971, there were more detractors than defenders. Interestingly, there was similar blowback to two other head-turners of the era: Sutro Tower and the Transamerica Pyramid. The former has become a cult icon; the latter rivals the Golden Gate Bridge as a sculptural symbol of today's city.

A model of the proposed Vaillancourt Fountain was shared in late 1968.
Jerry Telfer/The Chronicle

The freeway was dismantled in 1991, thankfully, and the Embarcadero's healing process began. Witness the Ferry Building's restoration and the promenade thick with joggers and strollers. The Exploratorium draws families to Pier 15.

Residential buildings at all price levels fill land along Folsom Street once shadowed by ramps. Rincon Park features a supersize bow-and-arrow and a bayside lawn where nearby residents let their dogs run free.

About the only thing that hasn't prospered is, you guessed it, Embarcadero Plaza. Patchy brickwork and institutional lunch tables bolted to the periphery are no match for the magnetic pull of the waterfront show. Nor is the gaunt fountain that looms above two sandwich boards announcing "Pardon our mess/This area is closed."

So I applaud Embarcadero Center owner BXP for hiring design firm HOK to draw up conceptual plans for how the plaza and an adjacent park could be reimagined as an enticing 21st century gathering spot.

One where, in the renderings, Vaillancourt Fountain is nowhere to be seen.

A passerby takes in the view of Vaillancourt Fountain as water flows from it in 2017.
Lea Suzuki/The Chronicle

"It was designed for a different era," Aaron Fenton, a senior vice president at BXP, said of the plaza in general and the fountain in particular. "The fountain was oriented facing the city. It was never meant to be seen from behind."

Phil Ginsburg, longtime general manager of the city's Recreation and Park Department, palpably is no fan of Vaillancourt's concrete pyrotechnics.

"We need to take a fresh look at this," he said carefully when we spoke. "There are a series of tradeoffs." Ginsburg also pointed out that since the last water pump broke in June, "the fountain itself is not operable. It's dead."

But let's get real: Vaillancourt Fountain has suffered from not-so-benign neglect for decades. When the jets have been turned on in recent years, the water was often mixed with green or red algae killer. The concrete hasn't received a thorough scrub, I would guess, since U2 frontman Bono spray-painted "Rock n Roll Stops the Traffic" on one of the cantilevered limbs during a 1987 lunchtime concert.

U2 singer Bono spray paints a message on the Vaillancourt Fountain during a free concert at Justin Herman Plaza in San Francisco on Nov. 11, 1987. The painting of the fountain was a controversy, and showed up in the U2 concert film "Rattle and Hum."
Fred Larson/The Chronicle

Now imagine using the makeover to celebrate the fountain as an only-in-San Francisco showcase. Install an energy-efficient mechanical system using recycled water. Bring the fountain's backside to life with an interactive children's play area a la Crown Fountain in Chicago's Millennium Park.

That clever touch was suggested to me by Dean Macris, San Francisco's former planning director. He's politically savvy enough to know that civic works of art can't be removed without laborious hearings. So why not turn the ugly duckling into a swaggering swan?

“Make the water *more* important, and make the back as appealing as the front,” Macris said. He also talked about how he tried to rally business and philanthropic support for a grand new park between Market Street and the Ferry Building when he was Gavin Newsom’s top planner in the early 2000s: “It’s the heart of the city,” he said. “We should do something spectacular with it.”

Blue water flows out of the Vaillancourt Fountain, which was installed along the Embarcadero in 1971.
Peter Hartlaub

Macris was ahead of his time. Now, though, the need to reinvent downtown is front and center in the persistent wake of the pandemic; that’s why mayoral candidates Mark Farrell and Aaron Peskin, as well as BXP and the administration of Mayor London Breed, are talking up the idea of an Embarcadero Plaza 2.0.

Another thing: The eye-popping success of Presidio Tunnel Tops shows that the private and public sector, working together, can enhance San Francisco’s luster in magnificent ways.

That’s the opportunity at Embarcadero Plaza. Treat Vaillancourt Fountain with respect, and let it play a starring role.

Reach John King: jking@sfchronicle.com; Twitter: @johnkingsfchron

Appendix E – 2016 DPR 523 Forms from Better Market Street EIR

The following DPR 523B (Building, Structure, and Object Record) and 523L (Continuation Sheet) forms were prepared by January Tavel, ICF, in March 2016 for Justin Herman Plaza (Embarcadero Plaza). The DPR forms were included in "Appendix 6: Cultural Resources Supporting Information" of the Better Market Street Project Draft Environmental Impact Report (February 27, 2019), Planning Department Case No. 2014.0012E, State Clearinghouse No. 2015012027, which was accessed online February 2025, https://sfplanning.org/project/better-market-street-environmental-review-process#info.

BUILDING, STRUCTURE, AND OBJECT RECORD

Page 1 **of 6** ***Resource Name or** #(Assigned by recorder) Justin Herman Plaza
***Recorded by** January Tavel, ICF
***Date** March 30, 2016 ☐ Continuation ☐ Update

B1. Historic Name: Embarcadero Plaza, Ferry Park Plaza
B2. Common Name: Justin Herman Plaza
B3. Original Use: Pedestrian plaza B4. Present Use: Pedestrian Plaza
***B5. Architectural Style:** Modern
***B6. Construction History:** Vaillancourt fountain completed in 1971. Plaza completed in 1972. The plaza's setting was substantially altered in 1989 when the Loma Prieta earthquake damaged the Embarcadero Freeway and in 1991 when the Embarcadero Freeway was demolished. The allee of palm trees along the eastern boundary and along the pathway connecting Market Street to the Ferry Building the plaza were added by 2000. The southern boundary lawn was remodeled as a bocce court in November 2010. (See continuation sheets for further construction history)
***B7. Moved?** ☑ No ☐Yes ☐ Unknown **Date:** **Original Location:**
***B8. Related Features:** Market Street, the Embarcadero
B9a. Architect: Lawrence Halprin & Associates (architect) b. Builder: Unknown
***B10. Significance: Theme** Urban planning in the Twentieth Century
Area Architecture, Landscape Architecture
Period of Significance 1972 **Property Type** Site (designed landscape) **Applicable Criteria** C/3
(Discuss importance in terms of historical or architectural context as defined by theme, period, and geographic scope. Also address integrity.)

Context Statement

Market Street Redevelopment Plan

Justin Herman Plaza was an individual project implemented as part of the City of San Francisco's broader effort to redevelop the Embarcadero area. Although it was funded separately, Justin Herman Plaza was included as a component of the design concept for the Market Street Redevelopment Plan (MSRP). The MSRP, which was designed by the Market Street Joint Venture Architects, Mario J. Ciampi & Associates, John Carl Warnecke & Associates, Lawrence Halprin & Associates, sought to resolve Market Street's economic importance as San Francisco's main circulation spine with its symbolic, social, commercial, and civic importance through plaza development, removal of visually cluttering commercial signage, and sidewalk landscape designs intended to blend new street-level Bay Area Rapid Transit (BART) facilities into the overall streetscape.

(See continuation sheets for further evaluation of significance)

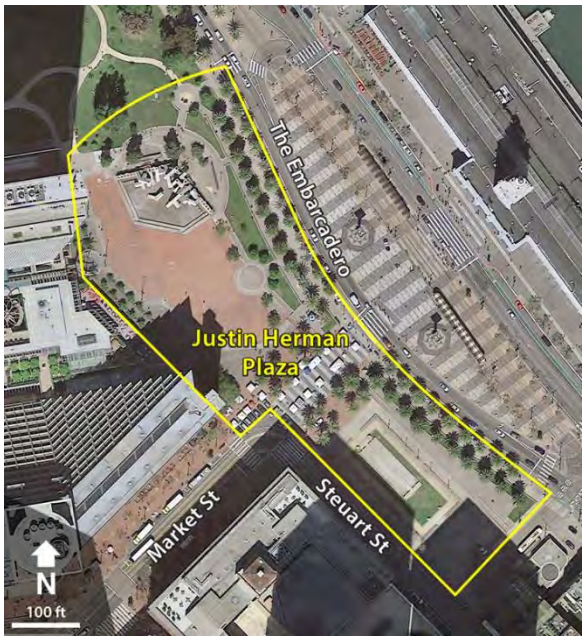
B11. Additional Resource Attributes: HP29, Landscape architecture; HP31, Urban Open Space;

***B12. References:**
See continuation sheets for references.

B13. Remarks: n/a
***B14. Evaluator:** January Tavel, ICF
***Date of Evaluation:** March 30, 2016

(This space reserved for official comments.)

(Sketch Map with north arrow required)



***B6. Construction History (cont.)**

Embarcadero Plaza (also referred to as Ferry Building Park), which was completed in 1972 and renamed Justin Herman Plaza in 1974 to honor Justin Herman, the director of the SFRA (Lawrence Halprin Collection, The Architectural Archives, University of Pennsylvania 1974), was one of the most prominent elements of this MSRP redevelopment initiative. Designed by Lawrence Halprin, the Plaza was bounded in the east by the Embarcadero and the elevated Embarcadero Freeway, in the south by Don Chee Way, and in the north by the Embarcadero Freeway off-ramps to Clay and Washington Streets. The plaza's western boundary included the Embarcadero Center and Hyatt Regency buildings, as well as the eastern end of Market Street.

Prior to the construction of the Golden Gateway project, the site of Justin Herman Plaza was densely built with low-scale commercial and industrial buildings ranging from 1 to 4 stories in height. Buildings facing the Embarcadero on the block between Sacramento and Commercial Streets featured a series of small storefronts and restaurants, whereas buildings further west along Sacramento and Commercial included more industrial uses including a ship storage and service yard, several single story stores, storage structures, and a hotel. The block between Commercial Street and Clay Street included a one-story gas station at the corner of this block along the Embarcadero, and restaurants, stores and residential hotels further to the west. All of the properties on the site prior to construction of the plaza appear to have supported the workers and shipping/trade uses along the Embarcadero (**Image 1-4**) (1913-1950 San Francisco Sanborn Fire Insurance Map, Volume 1, Sheets 11 and 12).

While the Embarcadero Plaza was not part of the Market Street Reconstruction Project, conceptually, it served as the anchor to the Market Street Redevelopment Plan (MSRP) sequence, connecting the street to the Ferry Building and the waterfront despite the freeway obstruction (Hirsch 2014:17). The four-acre plaza was characterized by an irregular pentagon-shaped plan reminiscent of an Italian piazza. Pedestrian circulation through the plaza was structured along two axes—a primary axis along the pedestrian promenade connecting Market Street with the Ferry Building, and the north-south access through the Plaza. The sunken plaza consisted primarily of red brick laid in a running bond pattern, broken by double red brick courses radiating in a sunburst pattern from the fountain (**Image** 6). The lower plaza was edged in concrete and stairs from the upper plaza on the western boundary that descended down to the lower plaza were also concrete. Paving of the upper terrace on the western boundary was granite. The southeastern boundary of the main plaza included a terraced concrete platform (**Image 5**). The main plaza also featured a circular terraced concrete island platform near its southern boundary (**Image 5**).

Justin Herman Plaza featured modern light standards with semi-translucent square luminaires mounted on square, light-colored granite columns (**Images 7, 9, 10**). The pedestrian promenade that connected Market Street with the Ferry Building featured light standards symmetrically arranged along the allée. Original concrete bollards were square granite reflecting the style of the original light standards spanning the width of the pedestrian promenade that connects Market Street with the Ferry Building at both the east and west ends (**Image 8**). Vegetation within the plaza also included circular, 5-foot diameter stone flower tubs (**Images 10, 11**). A purchase list from The Marina Florist, dated May 29, 1970, records a variety of plants tagged for purchase for the Embarcadero Plaza: Lombardy Poplar (*Populus Nigra Italica)* – four 30" boxes and ten 24" boxes, twenty-seven 15 gallon buckets; Japanese black pine (*Pinus Thunbergii*) – one 24" box, one 15 gallon bucket; Austrian Pine (*Pinus Nigra)* – three 24" boxes; Scots pine (*Pinus Sylvestris)* – three 24" box; Monterey Pine (*Pinus Radiata*) – ten 24" boxes, thirty 15 gallon buckets; London planetree (*Platanus acerifolia*) – forty-one 15 gallon buckets, eighteen 20" boxes; and 42,000 square feet of sod (50% Windsor and 50% Newport) (*Lawrence Halprin Collection, The Architectural Archives, University of Pennsylvania* 1970b). While additional research would be required to discover the plaza's specific planting plan, in general, pines were planted along the property's eastern boundary (along the Embarcadero) and sycamores (London planetrees) were planted along the western boundary of the plaza and along Steuart Street (**Image 8**). A cluster of sycamores was also placed on either side of the pedestrian promenade's western entrance. In addition, the western boundary of Justin Herman Plaza's upper terrace, adjacent to the Embarcadero Center development, features wood benches (**Image 12**). Statues of Bautista de Anza and Carlos III of Spain were also present in Justin Herman Plaza. Correspondence between Lawrence Halprin and Justin Herman discussed the location of Juan Bautista de Anza statue at the southern end of the plaza adjacent to the lawn, but did not explicitly discuss where the Carlos III of Spain statue was placed within the plaza (**Image 13**) (Lawrence Halprin Collection, The Architectural Archives, University of Pennsylvania 1968). Both statues were relocated from Justin Herman Plaza to Lake Merced in 2004 (San Francisco Visual Arts Committee 2004).

Halprin conceived of the plaza as an environment for public participation and hired Canadian-Québécois artist Armand J. R. Vaillancourt to design a Modernist fountain for the lower terrace. Vaillancourt was born on September 3, 1929 in the city of Black Lake, Quebec, Canada. He is widely known as a Quebecois sculptor, painter, and performance artist. He received formal training in art at the Ecole des beaux-arts de Montreal (Beaudry 2013). The fountain in Justin Herman Plaza has become a source of controversy since its inception. Completed in 1971, the fountain measures approximately 40 feet in height, 200 feet in length, and 140 feet in width. It is composed of steel and precast concrete square tubes arranged in irregular angles. The concrete finish was highly textured. The fountain was designed to pump one million gallons of water an hour through the tubes, which spill into a pool below. There were two walkways with stairs that allow the public to stand between the tubes and offer views overlooking the plaza. The fountain featured concrete square platforms within the pool, which allowed the public to venture between the fountain's back wall and tube projections.

The fountain has been used as a site for public gatherings and for making political statements. It is sometimes referred to as the "Québec libre!" sculpture. The name was the result of one of Vaillancourt's own political actions in which he painted in red letters the phrase "Québec libre!" on the fountain to voice his support for the Quebec sovereignty movement, and more largely his support for the freedom of all people. Similarly in 1987, U2 singer Bono climbed the fountain and wrote "Rock N Roll Stops Traffic" on the sculpture, sparking political controversy and denouncements from then mayor Dianne Feinstein (Cultural Landscape Foundation 2015; Woodbridge 1990:121-24). The plaza's fountain caused much lively public and media debate regarding its visual appeal and artistic merit upon its completion (Hirsch 2014:79-80).

At the time the plaza was completed, the double-deck Embarcadero Freeway served as a massive backdrop for the fountain, dominating the skyline and cutting the plaza off from the waterfront. The elevated freeway was an integral part of the plaza plan. Halprin saw an opportunity to integrate the freeway into the context of the city by situating Vaillancourt's fountain in the bend of the freeway ramp so that the ramp and the fountain enclosed the space that makes up the remainder of the plaza. One contemporary article described the aesthetic effectiveness of Halprin's plan in the following way: "Wheezing vehicles on the freeway seem to weave through the concrete sculpture, giving it kinetic urban essence and, at the same time, embracing and adding dimension to the freeway" (Hirsch 2014: 80).

The fountain was also designed to counter the noise of the nearby freeway with the natural sound of numerous waterfalls cascading into a large pool of water. To create these waterfalls, the fountain was constructed with mechanical equipment that could pump up to 30,000 gallons of water per minute (Katz 1989: 23). During the state's energy crisis in 2001, the city shut off the water supply to the fountain in an effort to conserve resources. During this time, critics of the fountain used the energy crisis to push for its demolition. Water was restored and plans to demolish the fountain were abandoned in 2004 (San Francisco Chronicle 2004), but, in 2014, San Francisco Recreation and Parks Department instituted measures to reduce water consumption and turned off water to Vaillancourt Fountain as part of that initiative (Elton Pon 2014). The space continues to serve as "a gathering place for large civic ritual events, including political rallies, speeches, ceremonies, concerts, and parade culmination or initiation" (Hirsch 2014: 80).

Halprin wrote of his design intent for the plaza and the fountain:

This work has been conceived as a total environment in which all the elements working together create a place for participation. The locus is the termination of Market Street—major boulevard in the city—the Embarcadero freeway encloses the space on the east in massive and dramatic concrete and includes the movement of cars. There will be an enormous building complex to the west with terraces, platforms, shops, restaurants focusing down to the plaza. Many people. The plaza is a theater for events to happen. The fountain is the pivotal point in the plaza. It has been purposely placed off the axis of Market Street to avoid the Renaissance quality of objects in visual static relationship and to one point perspective. The back wall defines the space it also serves as wind and sun trap. The sculpture is an outgrowth of the wall and not thought of as a separate element in space. It is an environmental event in which water, light and people are each a part of the sculpture as tare the solid forms. It is basically made of concrete because it must be part of the environment not an object within it (Lawrence Halprin Collection, The Architectural Archives, University of Pennsylvania 1966: 190-193).

***B10. Significance (cont.):**

On June 6, 1962, a meeting of Market Street businessmen, property owners, and officers of San Francisco Planning and Urban Renewal Association, resulted in agreement on three objectives, "to transform Market Street into one of the world's most attractive boulevards; to rid Market Street of its shabby atmosphere; and to put new life into Market Street as a center of Bay Area business, shopping, and entertainment" (San Francisco Public Library 1962:5). Recognizing "the complexity of the problems of Market Street, the committee retained a team of consultants—urban planners, designers and real estate experts—to tackle the challenge of surveying and analyzing Market Street in the interest of defining its problems and suggesting an approach to revitalization.

In December 1962, *What To Do About Market Street* was published by Livingston and Blayney, City and Regional Planners, in association with Lawrence Halprin and Associates, Landscape Architects, Rockrise and Waston, Architects, and Larry Smith and Co., Real Estate Consultants. The document proposed a program of redevelopment that featured improvements to the environment including "better designed, more effective signs, both public and private," "more attractively designed street furniture, such as benches, newsstands, and litter cans," "beautiful landscaping, tree planting, fountains, and sculpture," and "squares, plazas, and arcades where people can gather and enjoy themselves" (San Francisco Public Library 1962:7).

What To Do About Market Street formally articulates Lawrence Halprin's first thoughts on the physical environment of Market Street, including the location where it met the Embarcadero, which he recorded in his "Monday meander on Market Street" notes from July 3, 1962 (Lawrence Halprin Collection, The Architectural Archives, University of *Pennsylvania* 1962). In his notes, Halprin comments on the need for a fountain adjacent to the Ferry Building such that "the objectionable qualities of the Embarcadero Freeway would be minimized" and remarks to "look into the question of depressing a plaza" (Lawrence Halprin Collection, The Architectural Archives, University of Pennsylvania 1962).

The Market Street Joint Venture Architects—Mario J. Ciampi of Mario J. Ciampi & Associates, John Carl Warnecke of John Carl Warnecke & Associates, and Lawrence Halprin, of Lawrence Halprin & Associates—were hired to collaborate on development on the MSRP. The MSRP refers to the designed landscape that the joint venture architects created for the section of Market Street between the Embarcadero and Octavia Boulevard. The MSRP included design of the streetscape, design of two major plazas (UN Plaza and Hallidie Plaza), and design of four minor plazas (Robert Frost Plaza, Mechanics Plaza, Mark Twain Plaza, and Market Street Plaza). The MSRP incorporated Embarcadero Plaza/Justin Herman Plaza (funded through a separate redevelopment project) into its design concept footprint as an anchoring element of the Market Street corridor. The MSRP also incorporated Crocker Plaza, funded through a private project, into its design concept. The MSRP differs from the Market Street Reconstruction Project, which refers more specifically to the San Francisco Redevelopment Agency's 1967–1982 project associated with BART construction. The Market Street Reconstruction Project did not include Embarcadero/Justin Herman Plaza.

As the 1967 Market Street Design Plan Summary Report produced by the City and County of San Francisco in consultation with the design team explained:

Market Street has the potentiality of dynamic economic growth and, importantly, the possibilities of self-renewal. However, the construction of the new subways and new buildings will not in themselves produce a greater Street than there has been in the past. These natural assets can only be developed to their future civic possibilities through the reconstruction of the Street in the manner of a great thoroughfare. Attractive landscaping, paving, street furniture, and inviting public open spaces must be provided (San Francisco Public Library 1967:3).

In 1968, the Schematic Street Design Plan (included Embarcadero Plaza as a component) developed by the joint venture architects, was adopted by board of Supervisors (Res. 116-68) (Knight 1985:2). While the MSRP was not executed to the full extent envisioned in the Schematic Street Design Plans, the design sought to prioritize the pedestrian experience through plaza development, introduction of coordinated street furnishing amenities, removal of street-level Muni transit (streetcars, trolley buses, overhead wires), and blending of new street-level BART facilities into the overall streetscape.

Concurrent with the effort to redesign Market Street were plans to redevelop the Embarcadero area near Market Street. The Golden Gateway redevelopment project included construction of Embarcadero Center, a multi-block retail and office complex of five towers and two hotels adjacent to the Embarcadero just north of Market Street. Designed by John C. Portman, Jr., of John Portman and Associates, the project was built in stages from 1971-1973. The Redevelopment Agency saw an opportunity to establish a public open space/plaza between the waterfront and Embarcadero Center. This open space is what became known initially as Embarcadero Plaza, and later Justin Herman Plaza (Brown 2016b:47, 190, 245).

Justin Herman Plaza was created as part of the Ferry Building Park project. The *Ferry Building Park Preliminary Report*, prepared by a joint venture of Lawrence Halprin & Associates, Landscape Architects, John S. Bolles, Architect, FAIA, Mario J. Ciampi, Architect, FAIA, describe the goal of that redevelopment project within this context:

…it is intended that the Ferry Building Park would become part of a great development at the foot of Market Street and extend both north and south along the entire San Francisco waterfront. This waterfront should recapture for the people of the city this great resource of the Bay. It should contain marinas, shopping areas, great waterfront views, restaurants, waterfront activities of all kinds, and will go a long way towards making San Francisco that great city on the Bay which it has the potential to become (Lawrence Halprin Collection, The Architectural Archives, University of Pennsylvania 1964).

Urban Renewal and Revitalization through Landscape Design and Urban Planning in the United States and San Francisco, 1945-1980

Responding to federal redevelopment programs of the 1950s that privileged the needs of the automobile over the pedestrian, Justin Herman Plaza is an example of a designed urban landscape that prioritized the activities of pedestrians. "The failure of government-sponsored urban planning, the insensitive severity of Modernist planning and architecture, pent-up demands for racial equity, and the maturing of liberal-minded baby boomers were all forces that led to greater social responsiveness in the design professions beginning in the 1960s" (Pregill and Volkman 1999: 710). In 1966 the Demonstration Cities and Metropolitan Development Act established the Model Cities Program, which mandated citizen input into planning decisions and required neighborhood preservation rather than demolition be part of urban improvement. This project represents a transition to a new phase of urban renewal and revitalization through landscape design in the last half of the twentieth century that gave greater focus to pedestrian-oriented public spaces and increased responsiveness to context. Plazas were included among the site types that were most important during this era as designers looked to the creation of these and other spaces (mixed-use centers, the downtown mall, redeveloped waterfront) as key devices for bolstering urban economic and social activity (Pregill and Volkman 1999: 721).

In most cities, the task of coordinating urban renewal fell to newly created local redevelopment agencies. In San Francisco, Justin Herman directed the San Francisco Redevelopment Agency during a particularly active period from 1959 until 1971. As with other city redevelopment agencies throughout the country, the SFRA leveraged federal funding and new powers to acquire land through eminent domain to facilitate redevelopment by razing large sections of San Francisco. At the time, this large-scale clearance was considered a necessary technique, which provided an environment for the redeveloped area that would prevent it from returning to its former blighted condition. However, this method displaced thousands of residents and businesses, proving especially disruptive to San Francisco's low-income, black and Asian communities (Brown 2010b:41). Project examples included Western Addition A-1, Diamond Heights, Golden Gateway, and Yerba Buena Center.

By 1960s, local opposition to the devastation wrought by urban renewal to existing residents and historic fabric echoed nationwide criticism. Through the 1970s, projects across the country and in San Francisco began shifting focus to reuse and rehabilitation rather than full-scale neighborhood clearance (Brown 2010b:41-42). Lawrence Halprin received national attention for master planning an early San Francisco example—Ghirardelli Square complex near Fisherman's wharf (1962-1965)—which successfully adapted an industrial complex for commercial use (Knight 1975: 7; Brown 2010b:1949). In addition to pioneering the adaptive reuse concept, the project also leveraged landscape design for urban revitalization through design of fountains, lighting, planting, and outdoor performance spaces (Brown 2010b:149)

Justin Herman Plaza: Design of Master Landscape Architect, Lawrence Halprin

Although the three designers associated with the Market Street Redevelopment Plan in San Francisco—architect Mario Ciampi, architect John Carl Warnecke, and landscape architect Lawrence Halprin—collaborated on the development of the MSRP project, Halprin was the primary designer of Justin Herman Plaza (Hirsch 2014: 82-83). He developed his expertise as master landscape architect during the period of renewal and revitalization from 1945-1980 and within the context of increasing collaboration among design disciplines. He was a thought-leader in the environmental design community, applying new approaches to urban placemaking that modeled pedestrian-oriented design, harmonizing Modern design within historic settings, development of public spaces for positive economic and social impact, and collaborative design processes. Halprin's participation in the joint venture collaboration, including design of Justin Herman Plaza, helped elevate the influence of landscape architecture as a discipline that provides essential perspective on modern urban planning and illustrated the viability of prioritizing sensitivity to the human experience and the existing built environment as part of the urban redevelopment process.

Lawrence Halprin (1916–2009):

Born in New York City, Lawrence Halprin earned a B.S. in Plant Sciences from Cornell University in 1939 and continued his studies at University of Wisconsin where he earned a M.S. in Horticulture. As a graduate student, Halprin visited Taliesin, the home of master architect, Frank Lloyd Wright. This experience inspired his interest in design and motivated his enrollment at Harvard University's Graduate School of Design where he earned a Bachelor of Landscape Architecture degree in 1944 (Brown 2010b:270). Like Warnecke, Halprin studied under Walter Gropius at Harvard, as well as Marcel Breuer, who is also recognized as a master of Modernist architecture (Brown 2010b:760), During World War II, Halprin served in the Navy and was assigned to the USS Morris. When his ship was destroyed, Halprin was given leave in San Francisco, where he remained (Brown 2010b:270).

Halprin's design career in the San Francisco Bay Area began with a focus on residential garden design. From 1945-1949, Halprin worked with master landscape architect, Thomas Church (Brown 2010b:144-145). Collaboration included work on the Dewey Donnell Garden in Sonoma County (Brown 2010b:271), notable as a quintessential example of residential landscape design in the "California Style," which integrates the site with surrounding natural landscape through "repetition of forms or materials, and careful use of a variety of forms to link the hard, geometric lines of buildings with the more irregular, flowing lines of natural landscapes" (Pregill and Volkman 1999: 740-742).

In 1949, Halprin opened his own firm, Lawrence Halprin & Associates Landscape Architects in 1949. He escalated to designing large-scale planned residential complexes, such as the San Francisco projects Parkmerced (1949, with Thomas Church) and St. Francis Square (1961) (Brown 2010b:147-148), but is best known for his work at Sea Ranch (1962-1967) near Gualala, California. The iconic complex of condominiums at Sea Ranch is sited in a bucolic coast area of Sonoma County and is considered a master work of the Third Bay Tradition design. For this project, collaboration with the architectural firm, Esherick, Homsey, Dodge & Davis (EHDD), Lawrence Halprin created the landscape and development plan, which clustered buildings and provided large areas of community open space (Brown 2010b:133).

In the late 1930s into the 1950s, a growing collaboration between architects and landscape architects resulted in a new synthesis of buildings and landscapes (Brown 2010b:139-140). While residential landscape design formed the foundation of most landscape architects' practices before the 1940s, landscape architects in the post-WWII era increasingly expanded their practice to include master planning, campus planning, site planning, and regional planning (Brown 2010: 141). Through the work of his firm, Halprin reasserted the landscape architect's role as distinct from planners or architects in regenerating the American city by making vital social and pedestrian spaces out of formerly marginal sites such as historic industrial complexes or the spaces over or under freeways. "In doing so, they re-imagined a public realm for American cities that had been cleared by federal urban renewal programs and abandoned for new suburban developments" (Meyer 2008). Halprin's leadership included collaboration with Livingston and Blayney and George Thomas Rockrise on the 1962 *What to do about Market Street* planning proposal (Brown 2010b:247) and subsequent collaboration with Mario J. Ciampi and John Carl Warneke on the Market Street Redevelopment Plan.

Landscape designers helped play an important role in shaping the form, spatial configuration, and uses of corporate plazas, landscapes, and public spaces during the Modern period. In addition to his work associated with Market Street and associated plazas, the evolution of Halprin's career included commercial and corporate designed landscapes like the rooftop garden at the Fairmont Hotel (1961), Bank of America plaza (1967), the Yerba Buena Gardens Master Plan (1969), and Embarcadero Center Master Plan (including plazas and shopping center courtyards)(1969-1974), and design of the plaza at One Embarcadero Center (1967) (Brown 2010b:135, 138, 148-150).

Halprin is also recognized a pioneer of adaptive reuse design for his work on master planning for the Ghirardelli Square project (1962-1965), which transformed an industrial complex into public plaza and shopping center in the San Francisco Fisherman's Wharf area (completed 1968, included on the National Register of Historic Places in 1982) (Brown 2010b:149). In his book, Cities, Halprin wrote:

We need, in cities, buildings of different ages, reflecting the taste and culture of different periods, reminding us of our past as well as our future. Some buildings are beautiful or striking enough to have their useful periods artificially extended by preservation—almost like seed trees in a forest—so that succeeding generations can enjoy them, and through them maintain a sense of continuity with the past. Old buildings and old sections of cities establish a character, a flavor of their own, which often becomes the most interesting and provocative part of a city. Part of this is due to scale, since each age develops its own sense of scale and relationship of parts (Halprin 1963:216-217)

Halprin's work is marked by his attention to human scale, user experience, and social impact of his designs. He is credited for developing innovative design development processes such as "motation," and "RSVP Cycles." Motation offered an alternative to traditional devices for creating form such as plans and elevations. Instead, motation, used movement as a starting point to generate form (Hirsch 2014: 11-13). Similarly, RSVP cycles is a collaborative approach meant to guide the development of formal design and participatory process. It included the components of resources (preexisting site conditions and the act of inventorying them), scores (temporal-situational guidelines that structure unfolding performance), valuaction (a term Halprin coined for the critical feedback process that leads to consistent revision of the scores), and performance (acting out of the scores) (Hirsch 2014: 4-5).

As such, Halprin's projects are memorable for their striking forms and sequences that evoke multiple associations and recall varied references. The signature vocabulary that characterizes his work, particularly water features, includes a fractured urban ground terraced to choreograph the movement of bodies of water rendered in poured-in-place concrete that simultaneously evoke monumental geological forms and dynamic ecological processes (Meyer 2008). Many of his projects reflect these ideals, including those beyond the San Francisco Bay area.

Nicollet Mall (1962–1967), a 12-block pedestrian street and transit mall in the shopping and dining district of Minneapolis, was designed as the first transit mall in the United States and was created to help downtown retail compete with shopping in the suburbs. Like Market Street, Nicollet Avenue was historically Minneapolis's "parade street." For both of these projects, Halprin was given the chance to enhance the quality of civic rituals as collective participatory events (Hirsch 2014: 84). Although it was redesigned in 1990, Nicollet Mall is recognized as being the inspiration for similar projects in Portland, Oregon, and Denver, Colorado (Hirsch 2014: 90, 98). Four of Portland's public spaces were designed by Halprin: Lovejoy Plaza, a multi-block sequence of public fountains and outdoor rooms, featuring the Ira Keller Fountain; Pettigrove Park; Auditorium Forecourt; and the Transit Mall (1965–1978). The Transit Mall, which was a pair of one-way streets with exclusive bus lanes and widened landscaped sidewalks, was redesigned in 2009 (Biggs n.d.). Skyline Park (1975), a one-acre linear park and plaza in Denver, Colorado, was redesigned in 2003. Freeway Park in Seattle, Washington, is noted for its innovative approach to reclaiming an interstate right-of-way for park space (1976). The Downtown Mall in Charlottesville, Virginia, is a pedestrian-only zone contextualized along the city's historic Main Street (1976). His work also includes Heritage Park Plaza (1980) in Fort Worth, Texas, which is listed on the National Register of Historic Places, and the Franklin Delano Roosevelt Memorial in Washington, D.C. (1997), which contextualizes a modern design aesthetic within the Victorian Gothic Revival, and neo-Classical styles of surrounding monuments of the National Mall.

As a leader in his field, Halprin served on national commissions, including the White House Council on Natural Beauty and the Advisory Council on Historic Preservation (Meyer 2008). He also earned numerous awards and honors, such as the American Society of Landscape Architects (ASLA) Gold Medal (1978), the Thomas Jefferson Gold Medal in architecture (1979), and a Michelangelo Award (2005) (Brown 2010b:271).

Significance Summary

NRHP Criterion A and CRHR Criterion 1:
Research did not find that the plaza is associated with any event(s) considered important locally, statewide, or nationally. Although the plaza has been used as a site for public discourse, political protests, and civic gatherings (political rallies, rock concerts, civic ceremonies, and public speeches) in San Francisco during the late twentieth and early twenty-first centuries, none of the events associated directly with Justin Herman Plaza rise to the level of significance necessary for listing in the state or national registers under Criterion A/1. While Justin Herman plaza is used periodically as the starting point for parades and is part of the civic processional route down Market Street to City Hall, association with significant Market Street processional events that begin at Justin Herman Plaza confers historical association upon the plaza as a component of the Market Street processional route, but does not contribute to the plaza's individual significance. Long before the MSRP was established with Justin Herman Plaza as its eastern anchor, Market Street had been used as a ceremonial and processional route through the city. As such, Justin Herman Plaza is not independently significant at the local, state or national level as a venue for civic engagement in San Francisco under Criterion A/1.

NRHP Criterion B and CRHR Criterion 2:
Research did not indicate association with the productive life of any individual(s) important in the area of civic ritual events or urban renewal projects, or, more broadly, in history at the local, state, or national levels of significance. Although Vaillancourt and U2 singer Bono are well-known public figures, their efforts to raise awareness for the freedom of all people and the power of rock music through painted slogans on the fountain do not rise to the level of singular importance necessary to meet NRHP Criterion B or CRHR Criterion 2. Additionally, even Justin Herman's redevelopment efforts to establish a plaza that was later named after him is insufficient to justify the listing of the property under Criterion B/2. Herman was the former regional director for the federal government's Housing and Home Finance Agency (HHFA) before he was recruited by Mayor George Christopher in 1959 to head the San Francisco Redevelopment Agency. His 12-year tenure in this position coincided with the most activist period in the nation's history for federal involvement in urban renewal projects. Herman was extremely effective in obtaining federal funding for redevelopment projects in San Francisco—such as Market Street, Diamond Heights, Golden Gateway, Western Addition, and Yerba Buena (Habert 1999). However, sites that might be significant for association with Herman would be those projects that he was directly associated with and that represent the influence he had on San Francisco's urban environment. Sites that are named to commemorate significant people are rarely, if ever, recognized as historically significant. As such, the plaza lacks a significant association with Justin Herman under Criterion B/2.

NRHP Criterion C and CRHR Criterion 3:
Justin Herman Plaza is associated with the work of master landscape architect Lawrence Halprin and is significant as an example of how his work helped elevate the influence of landscape architecture as a discipline that provides essential perspective on modern urban planning and illustrate the viability of prioritizing sensitivity to human experience, and the existing built environment as part of the redevelopment

process. In the case of Justin Herman Plaza, this setting included the San Francisco Bay waterfront, Ferry Building, Embarcadero Freeway and Market Street. Halprin's design, including the Vaillancourt fountain, which invited pedestrian engagement, sought to aesthetically integrate transportation infrastructure into the urban landscape of the city and reconnect the city with the waterfront. Justin Herman Plaza is significant for its association with Halprin's canon of work particularly because these approaches were innovative during the redevelopment era, which prioritized automobiles over pedestrian experience and sought renewal though wholesale demolition instead of complementary integration with the existing context. Thus, for the application of these new approaches to urban design, Justin Herman Plaza appears to be significant at the under NRHP and CRHR Criterion C/3.

Existing Conditions

The following summarizes existing conditions for Justin Herman (Embarcadero) Plaza in terms of Natural Systems and Features, Spatial Organization, Cluster Arrangement, Circulation, Vegetation, Views and Vistas, Constructed Water Features, and Small-Scale Features.

Spatial Organization: Justin Herman Plaza is at the eastern terminus of Market Street adjacent to the Embarcadero. The plaza is bounded in the west by the Embarcadero Center and Hyatt Regency buildings and the eastern end of Market Street. The plaza is no longer bounded in the north by the Embarcadero Freeway Clay and Washington Streets off-ramps. Instead, the boundary is now marked by the terminus of Clay Street and Sue Bierman Park, a 5.3-acre open space that was designed following the 1989 Loma Prieta earthquake, which damaged and led to demolition of the freeway and off-ramps to Clay and Washington Streets in 1991 (**Image 14**). Sue Bierman Park was renovated and renamed in 2011 (San Francisco Parks and Recreation 2016). At the eastern boundary of the plaza, there is a green space buffering the plaza from the Embarcadero where the highway had been. The area was remodeled in 2003 and includes hardscaping that replaced the concrete platform on the southeastern boundary of the plaza and the concrete island that was also in the southern section of the main plaza (**Image 21**). The post-Market Street Redevelopment Plan hardscaping features concrete stairs, ADA-accessibility ramps, and a much narrower grassy area (**Image 19**). Justin Herman Plaza's southern boundary is Don Chee Way. The ground plane of the northern main plaza is characterized by an irregular, pentagon-shaped plan. A pedestrian promenade, which joins the eastern terminus of Market Street to the Embarcadero in front of the Ferry Building (**Image 15**), bisects the northern section of the plaza (main plaza with fountain) and the southern section of the plaza (former lawn area that was remodeled as bocce court in 2010) (**Image 16, 26**). The Vaillancourt-designed fountain is located in the northeast corner of the main plaza's lower terrace.

Circulation: Pedestrian circulation is structured along two axes—a primary axis along the pedestrian promenade connecting Market Street with the Ferry Building (**Image 17**), and the north-south access through the Plaza. The 4-acre brick plaza is terraced, with the upper terrace of concrete descending to the lower plaza via three concrete steps. The sunken lower plaza consists primarily of red brick laid in a running bond pattern. This pattern is broken by double red brick courses radiating in a sunburst pattern from the plaza's fountain (**Image 18**). The lower plaza is edged in concrete and stairs from the upper plaza down to the lower plaza are also concrete. The concrete island platform that was originally positioned in the southeast corner of the lower terrace has been removed and the location has been paved with brick to match the rest of the lower plaza. Other patches to the brick are incompatible materials – those which do not match original historic materials in consistent color, size, and style of original – in a few locations. This includes scored and dyed concrete. Original paving of the upper terrace was granite, which has since been replaced by concrete. Paving in the pedestrian promenade connecting Market Street with the Ferry Building has been replaced by bands of light and dark grey granite flanked by brick laid in a herringbone pattern, which visually extend the Market Street sidewalks.

Vegetation: The eastern boundary of the plaza is lined with Canary Island date palms (*Phoenix canariensis*), which have replaced the pine and poplars that originally divided the plaza and the Embarcadero Freeway (**Image 21**) (Ho 2013). The post-Market Street Redevelopment Plan double allée of palms on either side of the pedestrian promenade are also Canary Island date palms (**Image 23**). Light fixtures are mounted on their trunks. Potted trees clustered around the base of light poles in the main plaza appear to be Queen Palms (*Syagrus romanzoffiana*) (**Image 22**). These pots are not repurposed Market Street Redevelopment Plan-era flower tubs. The trees in the lower plaza area, which are positioned within tree grates that are similar, but not identical to Market Street Redevelopment Plan-era tree grates, appear to be London plane trees (*Platanus acerifolia*). These trees appear to have been added after the lower plaza island was removed. The double row of trees planted along the plaza's western boundary adjacent to the Embarcadero Center development appear to be Ginkgo (*Ginkgo biloba*) (**Image 30**). Trees planted adjacent to the bocce court along Steuart Street are London planetree.

Buildings and Structures: In 1995, a green metal toilet was installed near the eastern end of the pedestrian promenade (**Image 29**). The structure is positioned south of the main plaza and styled consistent with advertising kiosks introduced along Market Street at the same time.

Views and Vistas: Market Street Redevelopment Plan-era views of the Embarcadero Freeway are no longer extant given its collapse and subsequent demolition after the 1989 earthquake. The obstructed Market Street Redevelopment Plan-era view of the Ferry Building and Bay Bridge from Justin Herman Plaza has been opened up with the removal of the freeway. The east-to-west view of the Market Street

Alignment is visible from the Justin Herman Plaza promenade (**Image 24**). The view of Justin Herman Plaza fountain from the promenade is also intact.

Constructed Water Features: The Justin Herman Plaza fountain (also known as Vaillancourt Fountain) is in the northeastern corner of Justin Herman Plaza (**Image 25**). The fountain measures approximately 40 feet high, 200 feet long, and 140 feet wide. It is composed of steel and precast concrete to form an interactive grotto that allows visitors to move under and through the structure. The precast concrete square tubes are arranged in irregular angles and feature a concrete finish that is highly textured. While the fountain was designed to pump 1 million gallons of water an hour through the tubes and spill it into the pool below, currently no water is flowing. Two walkways with stairs allow the public to stand between the tubes and offer views overlooking the plaza. The fountain also features concrete square platforms within the pool area, which allow the public to venture between the fountain's back wall and tube projections. Guardrails have been added to prevent falls, but do not block access to walking through the fountain or climbing the stairs. At the time the plaza was completed, the double-deck Embarcadero Freeway served as a massive backdrop for the fountain, dominating the skyline and cutting the plaza off from the waterfront. The fountain was positioned in the bend of the freeway ramp so that the ramp and the fountain enclosed the space that makes up the remainder of the plaza. The freeway and ramps are no longer extant, having been demolished following the 1989 Loma Prieta earthquake.

Small-Scale Features: None of the original lighting—modern standards with semi-translucent square luminaires mounted on square, light-colored granite square pillars arranged along the pedestrian promenade that connects Market Street with the Ferry Building—remains intact. Replica Path of Gold Light Standards are now placed in the plaza's promenade. Original concrete bollards (square granite reflecting the style of the original light standards) spanning the width of the pedestrian promenade that connects Market Street with the Ferry Building at both the east and west ends have been replaced with circular concrete bollards (**Image 27**). Circular-shaped bronze tree grates in the lower plaza appear to have been added after the lower plaza island was removed (**Image 20**). In a few cases, trees have been removed and their subsequent holes cemented. Square receptacles with conical recycling tops, which are not original, have been placed in the plaza (**Image 28**). Juan Bautista de Anza and Carlos III of Spain statues are no longer present. They were relocated from Justin Herman Plaza to Lake Merced in 2004 (Visual Arts Committee 2004). Public art pieces that have been added to Justin Herman Plaza since its completion include large statues on the upper terrace adjacent to the Embarcadero Center development (**Image 31**) and the American Lincoln Brigade Memorial positioned on the east side of the plaza behind the fountain.

Integrity Evaluation

Feature Status Analysis

The following *Table 1. Feature Analysis Table: Justin Herman Plaza* discusses the plaza's condition in terms of features grouped into the following landscape categories: Spatial Organization, Circulation, Vegetation, Views and Vistas, Constructed Water Features, and Small Scale Features. The table identifies the status of each feature in terms of three status categories: extant, partially extant, or lost. The summary also quantifies the volume of new features added to the major plaza landscapes that undermine integrity.

Table 1. Feature Analysis Table: Justin Herman Plaza

Description	Status	Comments/Analysis
Spatial Organization		
Placement at the eastern-most boundary of Market Street	Extant	The plaza's placement remains consistent, contributing to integrity of location and setting.
Arrangement in an irregular pentagon-shaped plan with terraces, promenade and open space	Extant	The plaza's plan remains consistent, contributing to integrity of design, feeling, and association. Compare **Images 5, 6, 7, 8** with **Images 14, 15, 16.**
Located adjacent to Embarcadero Freeway	Lost	While plaza's location has not changed, the freeway has been demolished, diminishing setting. Compare **Image 6** with **Image 14**).
Placement of fountains, small-scale features and	Partial	The open space south of the promenade has been remodeled into bocce courts (Compare **Image 8** with **Images 16, 26**); the open space north of the main plaza has been remodeled but remains an open space (compare **Image 6** with **Image 14**); the

Description	Status	Comments/Analysis
plantings within the plaza		hardscaping on the eastern edge of the plaza has been remodeled but retains similar configuration, minus the island platform that is lost (Compare **Image 5** with **Images 14, 21**); Together these alterations diminish the plaza's integrity of design, feeling, and association.
Circulation		
Pedestrian circulation along two primary axis	Extant	Pedestrian circulation axis remains intact and contributes to integrity of design, feeling, and association.
Plaza paving	Partial	The lower main plaza retains its brick laid in running bond pattern as paving for pedestrian circulation areas, though integrity of material is diminished in some locations where patches are not made with brick (**Image 18**). Original paving of the upper terrace was once granite, but has been altered to concrete (Compare **Image 5, 12** with **Image 30**), further diminishing integrity of design, materials, workmanship, feeling, and association.
Promenade paving	Lost	Promenade paving integrity is lost (Compare **Image 7, 10** and **15, 17**). All original paving materials have been altered, undermining integrity of design, materials, workmanship, feeling, and association.
Vegetation		
Trees	Partial	Market Street Redevelopment Plan-era pine and poplar trees along the eastern boundary of the plaza have been replaced with palms (Compare **Images 6, 8** with **Image 21**), new double allées of palms have been added to the promenade (Compare **Image 7** with **Images 15, 17, 23**), London planetrees in circular tree grates appear to have been added to the lower plaza when the island was removed (compare **Image 5** with **Image 15**), and potted palms have been added to the lower plaza. Together, these alterations have significantly undermined integrity of design, materials, workmanship, feeling, and association.
Views and Vistas		
View of the Embarcadero Highway/Opening of view to Ferry Building and Bay Bridge	Partial	Removal of the highway following the 1989 earthquake resulted in loss of highway view and opening of views of the Ferry Building and Bay Bridge (Compare **Image 7** with **Image 24**). This alteration diminishes integrity of setting.
Constructed Water Features		
Justin Herman Plaza Fountain	Extant	Retaining its overall form and material, the fountain in Justin Herman Plaza contributes to integrity of design, material, and workmanship (Compare **Image 6, 9** with **Image 25**). Although the lack of water flow diminishes feeling, and association, it is not a permanent condition.
Small-Scale Features		
Market Street Redevelopment Plan-era light standards	Lost	Market Street Redevelopment Plan-era promenade lighting alignment has been removed (Compare **Images 7, 10** and **Images 15, 17**. Loss diminishes integrity of design, materials, workmanship, feeling, and association.
Market Street Redevelopment Plan-era bollards	Lost	Loss diminishes integrity of design, materials, workmanship, feeling, and association.

Description	Status	Comments/Analysis
Juan Bautista de Anza and Carlos III of Spain statues	Lost	Loss diminishes integrity of design, feeling, and association.
Post-Market Street Redevelopment Plan Features		
Public toilet	Non-contributing, added after period of significance	Addition diminishes integrity of design, feeling, and association.
Trash receptacles	Non-contributing, added after period of significance	Addition diminishes integrity of design, feeling, and association.
Public art	Non-contributing, added after period of significance	Addition diminishes integrity of design, feeling, and association.

Feature Integrity Evaluation

Integrity is expressed through the categories of location, setting, design, materials, workmanship, feeling, and association. When considering eligibility under Criteria C/3, it is most essential for integrity of location, design, materials, workmanship, and association to be retained, as they best convey the place, form, physical components, quality of labor, and processes associated with Justin Herman Plaza's significance as an example of how Lawrence Halprin's work helped elevate the influence of landscape architecture as a discipline that provides essential perspective on modern urban planning, and illustrated the viability of prioritizing sensitivity to human experience and the existing built environment as part of the redevelopment process.

While the integrity of some of the features that are components of the landscape as a whole have been diminished, or even lost, the aggregate integrity of Market Street is retained when an aggregate of features have sufficient integrity in terms of location, setting, design, materials, workmanship, feeling, and association to express Justin Herman Plaza's historic significance as a cultural landscape associated with the works of master landscape architect Lawrence Halprin.

Based on feature condition analysis, the following integrity evaluation analyzes integrity of Justin Herman Plaza based on location, design, setting, materials, workmanship, feeling, and association

- **Location:** Location is the place where the cultural landscape was constructed. Justin Herman Plaza retains integrity of location through retention of the plaza's position at the eastern terminus of Market Street, bounded in the east by The Embarcadero, in the north by Sue Bierman Park, and in the west by the Embarcadero Center and Hyatt Regency buildings. As such, Justin Herman Plaza has integrity of location.
- **Setting:** Setting is the physical environment of the cultural landscape. While integrity of setting is supported by Justin Herman Plaza's continued positioning as the eastern terminus of Market Street, Spatial Organization has diminished integrity relative to setting based on demolition of the Embarcadero freeway. In addition, altered views of the Embarcadero, Ferry Building, and Bay Bridge has diminished integrity of setting. Overall, Justin Herman Plaza does not retain integrity of setting.
- **Design:** Design is the combination of elements that create the form, plan, space, structure, and style of a cultural landscape. The Justin Herman Plaza Fountain contributes to the plaza's integrity of design. In addition, spatial organization of the irregular pentagon-shaped plan with terraces, promenade, and southern open space also supports integrity of design, as does retained pedestrian circulation along two primary axes. However, the following spatial organization features contribution to diminished integrity of design: the open space south of the promenade has been remodeled into bocce courts; the open space north of the main plaza has been remodeled but remains an open space; the hardscaping on the eastern edge of the plaza has been remodeled but retains similar configuration, minus the island platform that is lost. Together these alterations diminish the plaza's integrity of design. While retained brick paving in the plaza's lower terrace supports integrity of design, loss of granite paving in the plaza's upper terrace and promenade greatly diminishes integrity of design. Loss of Pine and poplar trees and replacement with palms on eastern boundary diminishes integrity of design, as does addition of palms as replacement for granite light standards in the promenade. Replacement of original square bollards with circular bollards further diminishes integrity of design. Loss of Juan Bautista de Anza and Carlos II of Spain statues diminishes integrity of design. Addition of potted palms, trash receptacles, public toilet, and public art also diminishes integrity of design. Overall, Justin Herman Plaza does not retain a sufficient combination of elements that create its form, plan, space, structure, and style from its period of significance to convey its association with the works of master landscape architect Lawrence Halprin.

- **Materials:** Materials are the physical elements that were combined during the particular period of time and in a particular pattern or configuration to form the cultural landscape. Retained Justin Herman Plaza Fountain contributes to the plaza's integrity of materials, but remodeling of the south lawn into bocce courts and hardscaping with island in the main plaza's lower terrace reduces integrity of materials. While the majority of the brick paving in the plaza's lower terrace is retained, locations where there has been patching with alternative materials diminishes integrity of materials. Loss of granite paving in the plaza's upper terrace and promenade greatly diminishes integrity of materials for Justin Herman Plaza. Loss of pine and poplar trees and replacement with palms on eastern boundary also diminishes integrity of materials, as does addition of palms as replacement for granite light standards in the promenade. Replacement of original square bollards with circular bollards further diminishes integrity of materials. Loss of Juan Bautista de Anza and Carlos II of Spain statues diminishes integrity of materials. Addition of potted palms, trash receptacles, public toilet, and public art further diminishes integrity of materials. Overall, Justin Herman Plaza does not retain integrity of materials.
- **Workmanship**: Workmanship is the physical evidence of the crafts of a particular culture or people during any given period of history. Retained Justin Herman Plaza Fountain contributes to the plaza's integrity of workmanship, but remodeling of the south lawn into bocce courts and hardscaping with island in the main plaza's lower terrace diminishes integrity of workmanship. The locations where there has been patching in the plaza's lower terrace with alternative materials also undermines integrity of workmanship. Loss of granite paving in the plaza's upper terrace and promenade greatly diminishes integrity of workmanship for Justin Herman Plaza. Loss of pine and poplar trees and replacement with palms on eastern boundary also diminishes integrity of workmanship, as does addition of palms as replacement for granite light standards in the promenade. Replacement of original square bollards with circular bollards further diminishes integrity of workmanship. Loss of Juan Bautista de Anza and Carlos II of Spain statues diminishes integrity of workmanship. Addition of potted palms, trash receptacles, public toilet, and public art further diminishes integrity of workmanship. Overall, Justin Herman Plaza does not retain integrity of workmanship.
- **Feeling:** Feeling is a cultural landscape's expression of the aesthetic or historic sense of a particular period of time. This expressed as a composite of setting, design, materials, and workmanship. Justin Herman Plaza's integrity has been diminished in all of these categories. Particularly important, the combination of removal of the Embarcadero Freeway and alterations to trees, paving, lighting, and remodeling of the southern lawn to bocce court greatly undermines integrity of feeling. As such, Justin Herman Plaza does not retain integrity of feeling.
- **Association:** Association is the direct link between the important historic event or person and a cultural landscape. This can be expressed by the maintenance of a link to the past through continuation of a traditional use or occupation. While many of the features within categories of spatial organization, circulation, vegetation, and small-scale features are only partially extant or lost, Justin Herman Plaza continues to be used as an open space for public gathering and retains integrity of association.

Thus, the majority of feature categories – spatial organization, circulation, vegetation, views and vistas, constructed water features, and small-scale features do not retain enough integrity to express Justin Herman Plaza's historic significance. As such, there is insufficient integrity of setting, design, materials, workmanship, and feeling to convey Justin Herman Plaza's historic significance.

Conclusions

While Justin Herman Plaza possesses significance under NRHP and CRHR Criterion C/3 for its association with master landscape architect, Lawrence Halprin, alterations to the plaza have greatly diminished its integrity such that it no longer conveys its historic significance as an example of how his work helped elevate the influence of landscape architecture as a discipline that provides essential perspective on modern urban planning, or as an example of his work that illustrates the viability of prioritizing sensitivity to human experience and the existing built environment as part of the redevelopment process.

The property does not appear to be a historical resource for the purposes of the California Environmental Quality Act (CEQA) and has also been evaluated in accordance with Section 15064.5(a)(2)-(3) of the CEQA Guidelines, using the criteria outlined in Section 5024.1 of the California Public Resources Code.

While the plaza does not retain enough integrity to convey its significance as an individually eligible resource, features of the plaza that do retain integrity contribute as components to the integrity of the Market Street cultural landscape. Thus, the proposed status code is 3D (Contributor to a district that has been fully documented according to OHP instructions and appears eligible for listing).

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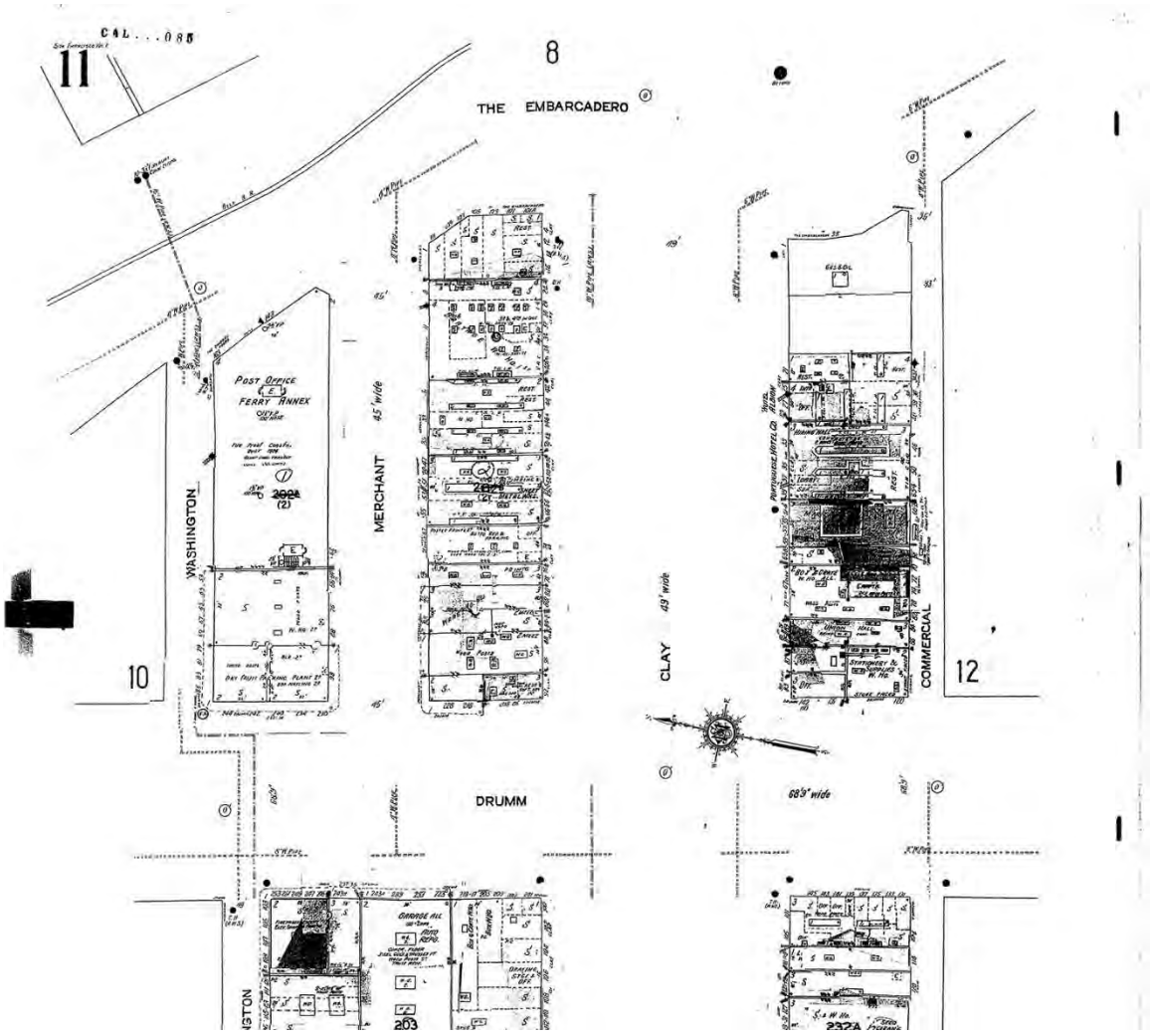

Image 1. 1913-1950 San Francisco Sanborn Fire Insurance Map, Volume 1, Sheets 11 shows area where Washington, Merchant, Clay, and Commercial Streets meet the Embarcadero (top left), illustrating existing properties demolished as part of the Embarcadero Center Redevelopment and construction of Embarcadero Plaza. (*San Francisco History Center, San Francisco Public Library*)

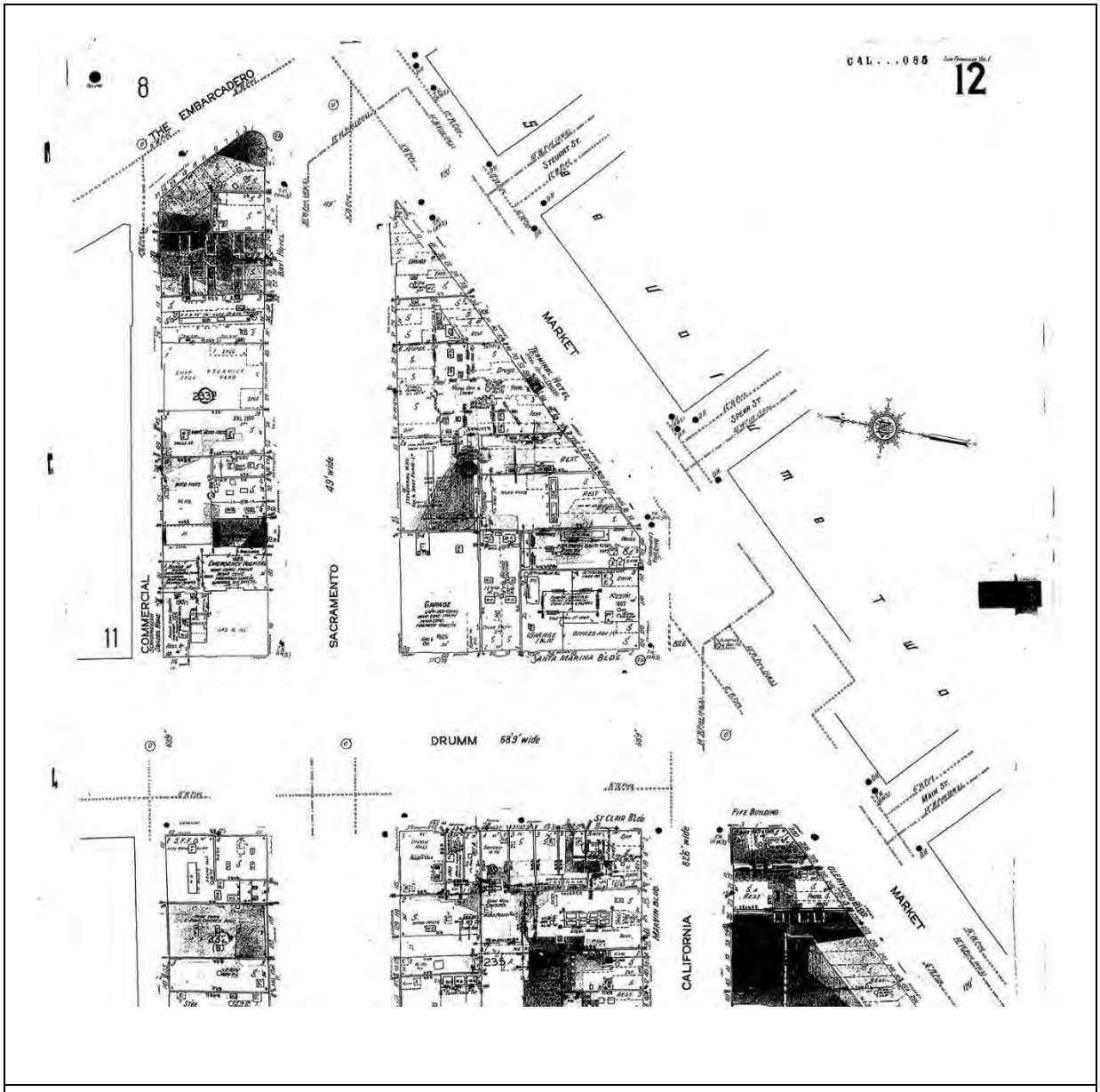

Image 2. 1913-1950 San Francisco Sanborn Fire Insurance Map, Volume 1, Sheets 12 shows area where Market, Sacramento, and Commercial Streets meet the Embarcadero (top left), illustrating existing properties demolished as part of the Embarcadero Center Redevelopment and construction of Embarcadero Plaza. (*San Francisco History Center, San Francisco Public Library*)

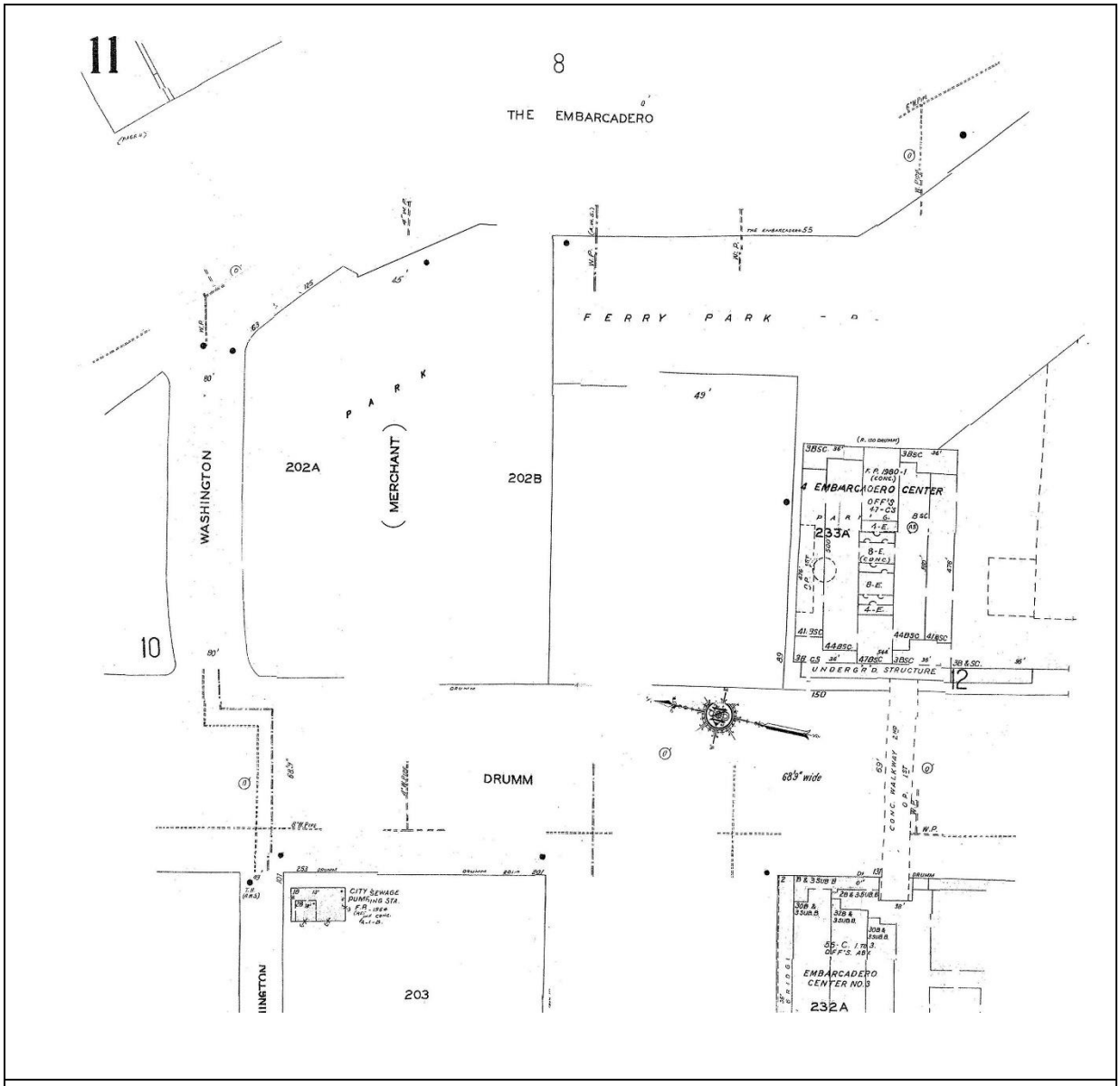

Image 3. 1998 San Francisco Sanborn Fire Insurance Map, Volume 1, Sheet 11 shows the northern section of Justin Herman Plaza (indicated as Ferry Park), flanked on its western boundary by Embarcadero Center redevelopment and on its east by The Embarcadero. (*San Francisco History Center, San Francisco Public Library*)

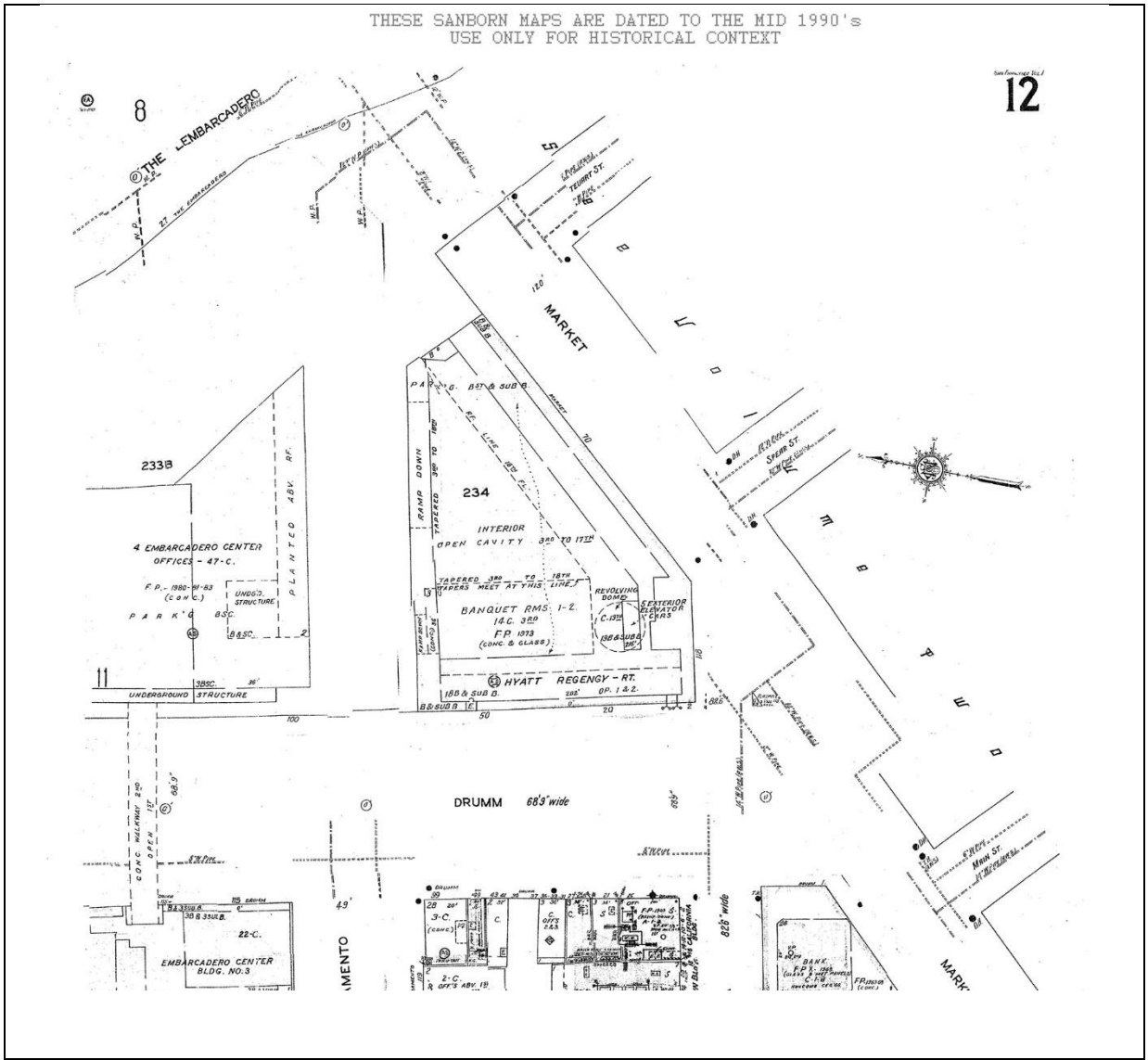

Image 4. 1998 San Francisco Sanborn Fire Insurance Map, Volume 1, Sheet 12 shows the center section of Justin Herman Plaza (unlabeled) where its western boundary is flanked by the Embarcadero Center redevelopment, Hyatt Recency, and eastern terminus of Market Street. (*San Francisco History Center, San Francisco Public Library*)

Image 5. Justin Herman Plaza, 1979, showing south end of the lower terrace, east of the eastern terminus of Market Street. Lower terrace was paved in brick and featured a concrete platform along its southeastern boundary and a concrete island in the center of its southern section (right). Upper terrace and pedestrian promenade was paved with granite (left). *(Photograph of Contact Sheet [cropped] by author. Slide 22E105, by Joshua Friedwald, dated 1979 [014.VI.22E.101-127], Lawrence Halprin Collection, The Architectural Archives, University of Pennsylvania)*

Image 6. Justin Herman Plaza, 1979, showing north end of the lower terrace paved with brick, featuring Vaillancourt fountain position in the northeast corner with the Embarcadero Freeway ramp wrapping around the plaza's northern boundary. *(Photograph of Slide Sheet [cropped] by author. Slide 22E104, by Joshua Friedwald, dated 1979 [014.VI.22E.101-127], Lawrence Halprin Collection, The Architectural Archives, University of Pennsylvania.*

Image 7. The promenade of Justin Herman Plaza connected the eastern terminus of Market Street to the Embarcadero as a pedestrian space with the main terraced plaza to the north (left) and lawn in the south

Image 8. The southern section of the plaza featured a lawn open space backed by poplar trees on the eastern boundary and London planetrees on the western boundary. *(Photograph of Contact Sheet [cropped] by*

(right). *(Photograph of Contact Sheet [cropped] by author. Sheet 1479R16-5, Joshua Friedwald, dated 1979 [014.IV.A.90], Lawrence Halprin Collection, The Architectural Archives, University of Pennsylvania)*

Image 9. Justin Herman Plaza's upper terrace and promenade originally featured granite paving and square light poles with translucent glass. In addition, the Embarcadero Freeway off-ramps to Clay and Washington Street wrapped around the plaza's northern boundary, and pine and poplar trees lined the eastern boundary adjacent to the freeway. *(Photograph of Contact Sheet [cropped] by author. Sheet 1479R47, Joshua Friedwald, dated 1979 [014.IV.A.90], Lawrence Halprin Collection, The Architectural Archives, University of Pennsylvania)*

author. Sheet 1479R16-9, Joshua Friedwald, dated 1979 [014.IV.A.90], Lawrence Halprin Collection, The Architectural Archives, University of Pennsylvania)

Image 10. Small-scale features in Justin Herman plaza included stone planting tubs and square light poles with square translucent glass. *(Photograph of Contact Sheet [cropped] by author. Sheet 1479R22-3, Joshua Friedwald, dated 1979 [014.IV.A.90], Lawrence Halprin Collection, The Architectural Archives, University of Pennsylvania)*

Image 11. Justin Herman Plaza, 1979, western boundary adjacent to Embarcadero Center development with concrete steps joining upper and lower terraces, featuring circular planters. *Photograph of Slide Sheet [cropped] by author. Slide 2C725, by Joshua Friedwald, dated 1979 [014.VI.2C.101-740], Lawrence Halprin Collection, The Architectural Archives, University of Pennsylvania.*

Image 12. The western boundary of Justin Herman Plaza's upper terrace, adjacent to the Embarcadero Center development, featured granite paving and included wood benches. *(Photograph of Contact Sheet [cropped] by author. Sheet 1479R29-7, Joshua Friedwald, dated 1979 [014.IV.A.90], Lawrence Halprin Collection, The Architectural Archives, University of Pennsylvania).*

Image 13. The statue of Juan Bautista de Anza was placed at the southern end of Justin Herman Plaza, adjacent to the lawn. *(Photograph of Contact Sheet [cropped] by author. Sheet 1479R6-10, Joshua Friedwald, dated 1979 [014.IV.A.90], Lawrence Halprin Collection, The Architectural Archives, University of Pennsylvania).*

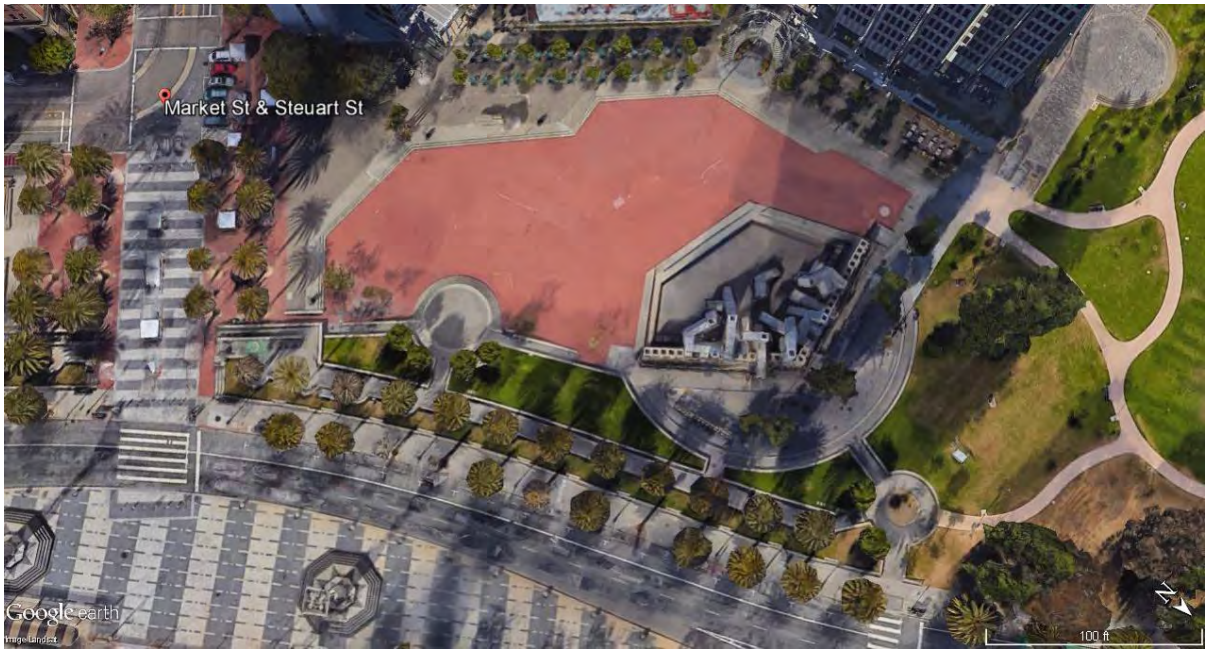

Image 14. Justin Herman Plaza, 2016, showing the northern section of the plaza that still features the main plaza with Valliancourt-designed fountain. However, the plaza has lost its center island and hardscaping along the eastern boundary also has been altered. The Embarcadero Freeway and off-ramps have been removed. (Google Earth 2016)

Image 15. Justin Herman Plaza, 2016, showing the center section (featuring the pedestrian promenade), which has been significantly altered since the MSRP era with removal of lighting, replacement of bollards and paving, and addition of palm trees. (Google Earth 2016)

Image 16. Justin Herman Plaza , 2016, showing the southern section of the plaza, which has been redeveloped with bocce courts (concrete hardscaping with decomposed granite and grass) and palm tree plantings. (Google Earth 2016)

Image 17. Justin Herman Plaza, 2016. Promenade pedestrian circulation space remains intact, but paving has been replaced, MSRP-era lighting has been

Image 18. Justin Herman Plaza, 2016, showing radiating pattern of brick in main plaza that has been retained. (Photograph by author, March 2016)

removed and paving has been altered. (Photograph by author, March 2016)	
	
Image 19. Justin Herman Plaza, 2016, showing the addition of stairs as part of the 2003 renovation. (Photograph by author, March 2016)	**Image 20.** Justin Herman Plaza, 2016, showing London planetrees in lower plaza. These may have been added when the lower plaza island was removed. (Photograph by author, March 2016)

Image 21. Justin Herman Plaza, 2016, showing palm trees along Embarcadero that have replaced poplars and pine trees. (Photographs by author joined into panorama with Photoshop image stitching, March 2016)

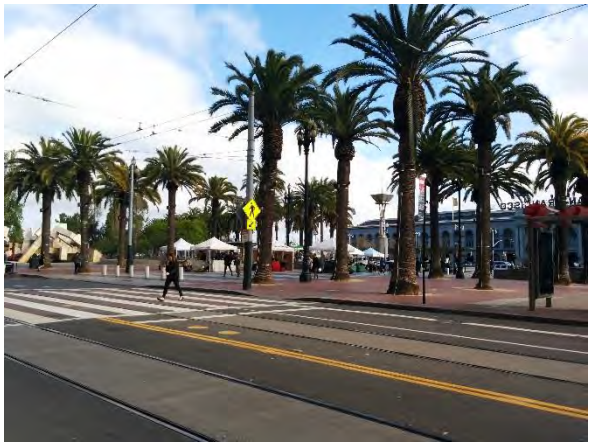

Image 22. Justin Herman Plaza, 2016, showing potted Queen palms clustered around light poles. (Photograph by author, March 2016)

Image 23. Justin Herman Plaza, 2016, showing Canary Island date palms lining the promenade. (Photograph by author, March 2016)

Image 24. Justin Herman Plaza, 2016, showing view of plaza, ferry building and bay bridge, and Embarcadero Center development. (Photographs by author joined into panorama with Photoshop image stitching, March 2016)

Image 25. Justin Herman Plaza, 2016, showing plaza fountain. (Photograph by author, March 2016)

Image 26. Justin Herman Plaza, 2016, showing bocce courts in the plaza's southern-most section. (Photograph by author, March 2016)

Image 27. Justin Herman Plaza, 2016, showing new bollards located at the Market Street entrance of the plaza's promenade. (Photograph by author, March 2016)

Image 28. Justin Herman Plaza, 2016, showing example of non-MSRP-era rash receptacle placed in plaza. (Photograph by author, March 2016)	**Image 29.** Justin Herman Plaza, 2016, showing new public toilet structure placed in plaza between the main plaza and the pedestrian promenade. (Photograph by author, March 2016)
	
Image 30. Justin Herman Plaza, 2016, showing patio dining tables and Ginkgo trees along boundary with Embarcadero Center that have replaced MSRP-era benches. (Photograph by author, March 2016)	**Image 31.** Justin Herman Plaza, 2016, showing new public artwork introduced to the plaza since its completion. (Photograph by author, March 2016)

Appendix F – Excerpt from *San Francisco Redevelopment Public Artwork Inventory Findings Report*

The following "Brief History of Public Art & the San Francisco Redevelopment Agency" was excerpted from *San Francisco Redevelopment Public Artwork Inventory Findings Report*, prepared by Page & Turnbull for San Francisco Art Commission (January 23, 2024). The "San Francisco Redevelopment Public Artwork Inventory & Summary Conditions Assessment Findings" table is also excerpted; in should be noted that the scope of that project only included artworks that were publicly owned and/or on publicly owned property.

II. BRIEF HISTORY OF PUBLIC ART & THE SAN FRANCISCO REDEVELOPMENT AGENCY

San Francisco has a long history of public art, including outdoor public art. The city's earliest public art, like many cities, consisted primarily of memorials and monuments.[5] Often these were bronze sculptures and fountains gifted by prominent citizens, foreign nations, or local organizations, and were placed in prominent downtown locations or public parks—including Golden Gate Park, much to the chagrin of park superintendent John McLaren.[6] To manage the influx of sculptures being placed in Golden Gate Park, the Park Commission was granted authority to approve purchase, gifts, and placement of artwork by the San Francisco Charter of 1919.[7] The Park Commissioners later formulated an Architects and Artists Advisory Committee in 1924.

Events like the California Midwinter International Exposition of 1894 in Golden Gate Park and the Panama-Pacific International Exposition of 1915 exposed citizens to City Beautiful planning concepts that stimulated interest in civic art. As interest in civic and public art increased and the city grew, there was need for a more comprehensive approach to public art beyond Golden Gate Park. The San Francisco Charter of 1932 established the Art Commission (now more commonly known as the Arts Commission, or SFAC) with jurisdiction, among other things, over the acquisition, placement, preservation and management of artworks in what became known as the Civic Art Collection.[8]

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[5] Unless otherwise noted, this section has been developed based on following: Art Commission City and County of San Francisco, *A Survey of Artwork in the City and County of San Francisco* (San Francisco: Office of Mayor Joseph L. Alioto, 1975); Warren Radford, and Georgia Radford, *Outdoor Sculpture in San Francisco: A Heritage of Public Art* (Gualala, CA: Helsham Press, 2002); and The Arts Commission of San Francisco, *San Francisco Civic Art Collection* (San Francisco: The Arts Commission of San Francisco, 1989).

[6] McLaren was known to refer to sculptures by the Scots term "stookies" and felt that sculpture detracted from the beauty of the natural environment, so often attempted to hide them by placing them in the trees and shrubbery rather than visually prominent locations. Refer to: Radford and Radford, *Outdoor Sculpture in San Francisco*, 59-60.

[7] The beginning of Section 10 of Article XIV Park Commissioners of the San Francisco Charter of 1919 reads (bold in original): "**Works of Art Must Be approved by Commissioners. Commissioners to Pass Upon Public Structures. Monuments.** Sec. 10. Hereafter no work of art shall become property of the City and County by purchase, gift, or otherwise, unless the work of art or design, together with statement of purposed location of the work of art be submitted to and approved by [Park] Commissioners […]."

[8] While Section 45 of the San Francisco Charter of 1932 established the Art Commission, Section 46 defined works of art as follows: "Section 46. No work of art shall be contracted for or placed or erected on property of the city and county or become the property of the city and county by purchase, gift or otherwise, except for any museum or art gallery, unless such work of art, or a design or model of the same as required by the commission, together with the proposed location of such work of art, shall first have been submitted to and approved by the commission. The term "work of art" as used in this charter shall comprise paintings, mural decorations, stained glass, statues, bas reliefs or other sculpture; monuments, fountains arches or other structures of a permanent or temporary character intended for ornament or commemoration. No existing work of art in the possession of the city and county shall be removed, relocated or altered in any way without the approval of the commission, except as otherwise provided herein. […]."

The 1930s was a particularly fruitful period for public art in San Francisco as New Deal era programs like the Works Progress Administration (WPA) funded numerous building and infrastructure projects that included art components. Additionally, New Deal era funding was utilized for the Golden Gate International Exposition of 1939 on Treasure Island, which resulted in the production of numerous works of art that were later distributed throughout San Francisco's public realm. This highly productive era of civic art came to a close with the beginning of World War II.

By the late 1940s, Abstract Expressionism and new Modern, non-figurative modes of art were being explored in cities such as New York and San Francisco, but these explorations primarily consisted of studio work and work exhibited in galleries. Through the 1940s and 1950s, there was essentially no newly commissioned public outdoor artwork installed in San Francisco. The artwork that was installed during this period had been previously commissioned during the New Deal era. The first major contemporary, non-objective sculpture was installed in San Francisco's public realm in 1959. It was a fountain designed by sculptor David Tolerton for the plaza at the base of the Crown Zellerbach Headquarters (One Bush Plaza by architects Skidmore, Owings & Merrill), also the first Modernist high-rise in the city. The offset of the building on just one-third of the site and the inclusion of a publicly accessible plaza—predating the codification of required privately owned public open spaces (POPOS) in the 1985 Downtown Plan—was considered a "magnificent gift of urban space" to the people of San Francisco.[9] The success of the Crown Zellerbach Headquarters paved the way for downtown developers to negotiate over what would become increasingly more controversial high-rise projects as fears of the "Manhattanization" of the San Francisco skyline grew. Promises of open space and public amenities were used to soften the arguments for polarizing projects, including, for example, Transamerica Pyramid which offered up Redwood Park as a concession.[10]

In 1959, Philadelphia was the first city in the United States to implement a formal percent-for-art program. San Francisco followed in 1969 with its Art Enrichment Ordinance which stipulated that two percent of construction costs for new civic buildings and public facilities must be set aside to acquire and commission new public artworks. While Philadelphia was likely a model for the Art Enrichment Ordinance, San Francisco actually had another model even closer to home. In the early 1960s, the executive director of SFRA, Justin Herman, took it upon himself to implement a percent-for-art program within his agency. Land disposition agreements with developers in the Embarcadero-Lower Market (Golden Gateway) redevelopment project area stipulated to developers

[9] Allan Temko, "San Francisco's Changing Cityscape," *Architectural Forum* (April 1960) reproduced in Allan Temko, *No Way to Build a Ballpark and Other Irreverent Essays on Architecture* (San Francisco: Chronicle Books, 1993), 20.
[10] Page & Turnbull, *Transamerica Pyramid Historic Resource Evaluation Part 1* (submitted to San Francisco Planning Department, November 16, 2021), 82, 118-9.

that one percent of construction costs would be set aside for publicly accessible works of art.[11] This percent-for-art stipulation took the negotiation over public art out of developers' hands and formalized it as a requirement within the realm of the Golden Gateway redevelopment project area.

The SFRA percent-for-art requirements ended up providing a massive investment in public art in beginning in the 1960s—the first major investment since the New Deal era—and left a lasting legacy on public art in San Francisco. Where figurative sculptures and murals predominated earlier public art, the artwork funded by redevelopment projects included important abstract and non-objective sculptures, mosaics, murals, and textile works that brought Modern art into the public realm and out of museum galleries and artist studios. A notable San Francisco gallerist, Paule Anglim, who also worked as a consultant for John Portman to help select artworks for the Embarcadero Center, within the Golden Gateway, was very optimistic about percent-for-art programs and corporate investment in art, saying "These [downtown high-rise] buildings may well be our museums of the future – museums where thousands of people work in close quarters with fine art every day."[12]

Furthermore, the SFRA percent-for-art program, while not implemented to the same degree across all future redevelopment projects, was a proving ground, and served as a model that the City picked up and formalized in its Art Enrichment Program in 1969, which applied to all new civic buildings and public facilities. The approach was further codified in the 1985 Downtown Plan one-percent-for-art program, which required new developments of a certain size downtown to set aside one percent of construction costs for new public art—a requirement that was expanded to several other nearby neighborhoods in 2013. In fact, the Downtown Plan explicitly cites the success of the SFRA percent for art program which "made a substantial contribution to the quality of the downtown environment" and uses the one percent of construction costs stipulated by SFRA as a justification and basis for requiring the same one percent from all new downtown developments."[13] Even

[11] "S.F. Catalog of Public Art Projects," *San Francisco Chronicle*, August 2, 1979; Alfred Frankenstein, "Lights, Water, Action --- At the Plaza," *San Francisco Examiner*, June 25, 1967; "Who Pays For Our Public Art?" *San Francisco Sunday Examiner & Chronicle*, August 8, 1982; Golden Gateway land disposition agreement excerpt on file at OCII PLN-00813; and Letter from William C. Rosso, Director, Architecture and Housing Division, San Francisco Redevelopment Agency, to C. R. Snodgrass, Associate Planner, San Diego Planning Department, April 2, 1971, on file at OCII PLN-00813.

[12] Alexander Fried, "Creating Museums in the City's Sky," *San Francisco Examiner*, June 9, 1968.

[13] San Francisco Department of City Planning, "Downtown: Proposal for Adoption by the City Planning Commission as a Part of the Master Plan" (October 1984), 95. Full text of the policy reads, "Policy: Encourage the incorporation of publicly visible art works in new private development and in various public spaces downtown. The quality of life is enriched by art and artistic expression in many varied forms. The worker or visitor to downtown spends many hours in an environment of office buildings and commercial enterprises. Art in this environment can offer a counterpoint, attract the eye, stimulate the imagination, arouse emotions or just cause a momentary interest or amusement. In the past, many prominent buildings included sculptured relief, ornate custom grillwork, mosaics, murals, carvings, as well as statuary and other forms of artistic embellishment. Buildings were less separable from art and artistic expression. To reestablish this tradition of enhancing the environment for all to enjoy, artwork should be incorporated in new buildings and public spaces in downtown. Art work is required for all new public buildings of the City and County. The Redevelopment Agency has successfully used a requirement for artwork in its downtown redevelopment projects to obtain major fountains, sculpture, and other artworks which have

beyond San Francisco, SFRA's program was influential as indicated by the number of inquiries that came to Herman and SFRA from planning departments and redevelopment agencies across the country.[14]

While a significant investment in public art and influential to local public policy, the SFRA percent-for-art "program" was not codified in its redevelopment plans and, as such, resulted in an uneven distribution of public art amongst its own jurisdictional areas. The Modern sculpture in the Golden Gateway was befitting of SFRA's Modernist architectural and planning project and represented the work of prominent sculptors and artists, many of whom were internationally known, but few of whom were from San Francisco.[15] Other project areas outside of downtown, including the very large Western Addition A-1 and A-2 project areas, did not have the same level of investment in permanent public art, especially in the early period of those redevelopment projects.

In the Western Addition, all developers were not required to contribute one percent of construction costs to public art, and some of the public art installed in public spaces, like mini parks, included temporary murals and sculptures that have since been removed. However, several notable artworks within the Western Addition were executed by local artists and are grounded in the particular history and experience of the Japantown and Fillmore communities affected by the redevelopment project area, including *Origami Fountains* (1975-76; 1996) by Ruth Asawa and *Three Shades of Blue* (2003) by Mildred Howard.

In the Bayview and Hunters Point project areas, also spanning huge geographic areas, SFRA did not implement percent-for-art requirements for developers in the twentieth century. The only major artwork installed in the southeastern redevelopment areas was *Sundial* (1978) by Jacques Overhoff in the public Hilltop Park, until SFRA commissioned ten artworks for the Hunters Point Shipyard project area in 2009 (all executed in 2013 to 2015, after SFRA was dissolved and succeeded by OCII). Other than mosaics and murals integrated into several churches, the public artwork installed in the Diamond Heights project area was limited to a ceramic mural that appears to have been installed as part of the Art Enrichment Ordinance at George Christopher Playground and the *Diamond Heights*

made a substantial contrition to the quality of the downtown environment. Sculpture, bas-relief, mosaics, murals, and decorative water features are the types of artw0rk that should be provided. Implementing actions: Require inclusion of artwork in new development. One percent of total construction cost of a new development project should be required to be invested in art works. This is the amount required by the Redevelopment Agency. In City buildings 2% is required to be invested in artworks."

[14] Letters on file at OCII inquiring about the SFRA public art program include letters from Urban Renewal Agency of the City of Santa Rosa; Department of Urban Renewal and Economic Development, City of Rochester; San Diego Planning Department; Springfield Redevelopment Authority, Massachusetts; Napa Community Redevelopment Agency; Chicago Department of Urban Renewal.

[15] Letter from M. Justin Herman, Executive Director, San Francisco Redevelopment Agency, to Lewis W. Hill, Commissioner, Chicago Department of Urban Renewal, August 9, 1967, on file at OCII ARC-00331.

Safety Wall (1968) by Stefan Alexander Novak, which was commissioned through an invited design competition. While outside of downtown, three very significant public artworks were commissioned and installed in the Rincon Point-South Beach Redevelopment Area on Port property, during a period where the northeast waterfront was being redeveloped and reimagined, including *Aurora* (1986) by Ruth Asawa, *Sea Change* (1995) by Mark di Suvero, and *Cupid's Span* (2002) by Claes Oldenburg and Coosje van Bruggen.

After Golden Gateway, the Yerba Buena Center had the most significant investment in public art, as SFRA did stipulate percent-for-art commitment for a number of the developments and included a substantial public art program within the Yerba Buena Gardens complex. Additionally, public properties such as Moscone Center and the Moscone Center Public Parking Garage were subject to the Art Enrichment Ordinance (two-percent- for-art). As previously noted, the overall distribution of public artworks commissioned or installed under the auspices or direction of SFRA was heavily skewed toward redevelopment project areas in and around downtown. Arguably, this distribution reflects the relative construction costs of the redevelopment projects, but also reflects that SFRA did not impose a percent-for-art requirement in all project areas or in all development or land disposition agreements. In a 1975 letter, Herman reflected that "Our [Redevelopment Agency's] major effort to date has been in the Golden Gateway because it is a high density downtown project visited by large numbers of people." [16] This logic seems to also account for Yerba Buena Center later being a site of major investment in public art, as it was envisioned as cultural hub of museums, a convention center, and hotels. However, the uneven distribution of artwork also appears to reflect some of the racial and socioeconomic discrimination and bias implicit in many of SFRA's decisions related to distribution of resources and how public art might also serve communities beyond downtown.

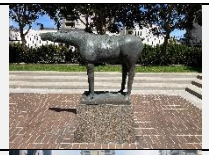
The artworks installed at Hunters Point Shipyard reflect the shifting approach of OCII in selecting and commissioning artworks. Early in SFRA's endeavor with public art, such as at Golden Gateway, a significant amount of discretion was given to developers to select artworks, while SFRA and SFAC were only involved in a few more high-profile design competitions. In other situations, such as artworks on City property in the Western Addition and Yerba Buena, SFAC often reviewed and approved designs. More recently, artworks have been selected through a request for proposals from artists with more input and guidance from SFAC.

[16] Letter from Arthur F. Evans, Executive Director, San Francisco Redevelopment Agency, to Robert A. White, Chief of Planning and Engineering, Napa Community Redevelopment Agency, January 27, 1975, on file at OCII PLN-00813.

TABLE 1. SAN FRANCISCO REDEVELOPMENT PUBLIC ARTWORK INVENTORY & SUMMARY CONDITIONS ASSESSMENT FINDINGS

San Francisco Redevelopment Public Artwork Inventory									Conditions Assessment[22]				
Proj. ID #	Photo of In Scope Artworks	Artwork Name (Civic Art Collection Accession # - if relevant)	Artist	Year[23]	SFRA Area[24]	Location Address[25]	Property Ownership	Artwork Ownership	Extant?	Qualitative Assessment[26]	Materials Assessment[27]	Structural Assessment[28]	Treatment Needed[29]
1		June '61	Alvin Light	1961	GG	Gateway vistaNorth (155 Jackson Street)	Private	Private	TBD	NIS	NIS	NIS	NIS
2		Standing Figure: Knife Edge (CAC #1966.21)	Henry Moore	1961	GG	One Maritime Plaza	Public - RPD	Public - SFAC	Yes	2	2	1	1
3		Fountain of Four Seasons	Francois Stahly	1962	GG	Sydney G. Walton Square (600 Front St.)	Private	Private	Yes	NIS	NIS	NIS	NIS
4		St. Aidan's Mural (Untitled)	Mark Adams	1963	DH	St. Aidan's Episcopal Church (101 Gold Mine)	Private	Private	No	NIS	NIS	NIS	NIS
5		Lemon Drop	Keith Boyle	c.1963	GG	210 Washington Street	Private	Private	TBD	NIS	NIS	NIS	NIS
6		Oval 1963	Duane Faralla	1963	GG	Gateway vistaSouth (405 Davis Court)	Private	Private	TBD	NIS	NIS	NIS	NIS
7		Shooting Star	Mark Adams	1963	GG	Gateway vistaWest (550 Battery Street)	Private	Private	Yes	NIS	NIS	NIS	NIS

[22] Artworks that were identified as "In Scope" for the conditions assessment fieldwork are highlighted in light gray. In general, properties that are privately owned or demolished were considered "Not In Scope" (NIS). For further details on determining whether an artwork was considered in scope, refer to **Section 1.C. Research, Fieldwork & Conditions Assessment Methodology**.
[23] If multiple dates are provided, they are generally the year the artwork was completed, followed by the date the artwork was installed or relocated.
[24] BV = Bayview Hunters Point; CC = Chines Cultural Center; DH = Diamond Heights; FO = Federal Office Building; GG = Golden Gateway; HP = Hunters Point; HS = Hunters Point Shipyard; IB = India Basin; MB = Mission Bay; RP = Rincon Point-South Beach; SM = South of Market; WA = Western Addition; YB = Yerba Buena Center.
[25] In most cases, the location is the property address. In cases where a property is in the public right-of-way and is not associated with a particular address, the approximate location is described, or the nearest address is given.
[26] 1 = Excellent Condition; 2 = Good Condition; 3 = Fair Condition; 4 = Poor Condition; 5 = Very Poor Condition; NIS = Not In Scope.
[27] 1 = Most Robust; 2 = Mildly Robust; 3 = Normal; 4 = Mildly Fragile; 5 = Fragile; NIS = Not In Scope.
[28] 1 = Appears Safe; 2 = Not Safe; 3 = Imminent Danger; NIS = Not In Scope.
[29] 1 = Maintain; 2 = Conserve; 3 = Restore; NIS = Not In Scope.

San Francisco Redevelopment Public Artwork Inventory									Conditions Assessment[22]				
Proj. ID #	Photo of In Scope Artworks	Artwork Name (Civic Art Collection Accession # - if relevant)	Artist	Year[23]	SFRA Area[24]	Location Address[25]	Property Ownership	Artwork Ownership	Extant?	Qualitative Assessment[26]	Materials Assessment[27]	Structural Assessment[28]	Treatment Needed[29]
8		Austerity	Ralph Ducasse	c.1964	GG	Gateway vistaNorth (155 Jackson Street)	Private	Private	TBD	NIS	NIS	NIS	NIS
9		Racoon Straits	David Simpson	c.1964	GG	Gateway vistaNorth (155 Jackson Street)	Private	Private	TBD	NIS	NIS	NIS	NIS
10		Unknown Title	Keith Boyle	c.1964	GG	5 Embarcadero Center	Private	Private	TBD	NIS	NIS	NIS	NIS
11		Untitled (Church Mosaics)	Unknown	1965	DH	5200 Diamond Heights Boulevard	Private	Private	Yes	NIS	NIS	NIS	NIS
12		Untitled (Stained Glass Windows)	Frank Plubak	1965	DH	St. Nicholas Antiochian Orthodox Church (5200 Diamond Heights Boulevard)	Private	Private	Yes	NIS	NIS	NIS	NIS
13		Colombo Market Arch (SF Landmark #311)	Clinton Day; SFRA	1894; 1906; 1965	GG	Sydney G. Walton Square (600 Front St.)	Private	Private	Yes	NIS	NIS	NIS	NIS
14		The Universal Nerve	Jacques Overhoff	1965	GG	Gateway vistaWest (550 Battery Street)	Private	Private	Yes	NIS	NIS	NIS	NIS
15		Cathedral Hill Sculptured Pylon	Martin Metal	1965	WA1	1 Peter Yorke Way	Private	Unknown	No	NIS	NIS	NIS	NIS
16		Bronze Horse (CAC #1966.22)	Marino Marini	1967	GG	One Maritime Plaza	Public - RPD	Public - SFAC	Yes	3	2	1	2
17		Dandelion Fountain	Robert Woodward	1967	GG	One Maritime Plaza	Public - RPD	Public - RPD	Yes	2	2	1	1
18		Fountain (Untitled)	Aristides Demetrios	c.1967	GG	Gateway vistaEast (440 Davis Ct)	Private	Private	Yes	NIS	NIS	NIS	NIS

San Francisco Redevelopment Public Artwork Inventory									Conditions Assessment[22]				
Proj. ID #	Photo of In Scope Artworks	Artwork Name (Civic Art Collection Accession # - if relevant)	Artist	Year[23]	SFRA Area[24]	Location Address[25]	Property Ownership	Artwork Ownership	Extant?	Qualitative Assessment[26]	Materials Assessment[27]	Structural Assessment[28]	Treatment Needed[29]
19		Icosaspirale (CAC #1966.23)	Charles O. Perry	1967	GG	One Maritime Plaza	Public - RPD	Public - SFAC	Yes	3	2	2	2
20		Pacific Bird	Seymour Lipton	1967	GG	Gateway vistaWest (550 Battery Street)	Private	Private	Yes	NIS	NIS	NIS	NIS
21		The Penguins	Beniamino Bufano	c.1930; 1967	GG	480 Davis Court	Private	Private	Yes	NIS	NIS	NIS	NIS
22		Baldacchino	Richard Lippold	1967-80	WA1	St. Mary's Cathedral (1111 Gough Street)	Private	Private	Yes	NIS	NIS	NIS	NIS
23		Untitled (CAC #1967.86.a-h)	Win Ng	1967	WA2	Maxine Hall Health Center (1301 Pierce Street)	Public - DPH	Public - SFAC	Yes	3	3	1	2
24		Diamond Heights Safety Wall (CAC #2018.71)	Stefan Novak	1968	DH	Adjacent 5000 Diamond Heights Boulevard	Public - City Easement	Public - SFAC	Yes	2	4	1	1
25		Limits of Horizon II (CAC #1966.24)	Jan Peter Stern	1968	GG	One Maritime Plaza	Public - RPD	Public - SFAC	Yes	4	3	1	2
26		Peace Pagoda[30]	Yoshiro Taniguchi	1968	WA1	Japantown Peac Plaza (1610 Geary Blvd.)	Public - RPD	Public - RPD	Yes	NIS	NIS	NIS	NIS
27		Brick Sgraffito Wall (CAC # deaccessioned)[31]	Jacques Overhoff	1969	BV	Bayview Branch Library (5075 3rd St.)	Public - Library	Public - Library	No	NIS	NIS	NIS	NIS

[30] Considered architecture, rather than artwork.
[31] Deaccessioned from the Civic Art Collection by SFAC when the public library building that the wall was part of was demolished c. 2012.

San Francisco Redevelopment Public Artwork Inventory									Conditions Assessment[22]				
Proj. ID #	Photo of In Scope Artworks	Artwork Name (Civic Art Collection Accession # - if relevant)	Artist	Year[23]	SFRA Area[24]	Location Address[25]	Property Ownership	Artwork Ownership	Extant?	Qualitative Assessment[26]	Materials Assessment[27]	Structural Assessment[28]	Treatment Needed[29]
28		Rolling Discs	Fletcher Benton	1969	GG	5 Embarcadero Center	Private	Private	Yes - Moved	NIS	NIS	NIS	NIS
29		LaPell D'Un Poble	Josep Grau-Garriga	1970	GG	5 Embarcadero Center	Private	Private	Likely No	NIS	NIS	NIS	NIS
30		Untitled	Freda Koblick	1970	GG	1 Embarcadero Center	Private	Private	TBD	NIS	NIS	NIS	NIS
31		Unknown Title (African style sculpture)	Unknown	c.1970	WA2	Unknown	Unknown	Unknown	No	NIS	NIS	NIS	NIS
32		Ceramic Murals (CAC #1971.45.a-d)[32]	Peter Vanden-Berge	1971	DH	Christopher Playground (5210 Diamond Heights Blvd.)	Public - RPD	Public - SFAC	Yes	NIS	NIS	NIS	NIS
33		Blocks	Anne Van Kleeck	1971	GG	2 Embarcadero Center	Private	Private	Yes	NIS	NIS	NIS	NIS
34		Cubes	Anne Van Kleeck	1971	GG	1 Embarcadero Center	Private	Private	No	NIS	NIS	NIS	NIS
35		Hiro II	Peter Voulkos	1971	GG	Veteran's Building (401 Van Ness Ave.)	Public - War Memorial	Private	Yes - Moved	NIS	NIS	NIS	NIS
36		Steel Sculptures (1EC)	Michael Biggers	1971	GG	1 Embarcadero Center	Private	Private	Yes	NIS	NIS	NIS	NIS
37		Steel Sculptures (2EC)	Michael Biggers	1971	GG	2 Embarcadero Center	Private	Private	Yes	NIS	NIS	NIS	NIS
38		Two Columns With Wedge	Willi Gutmann	1971	GG	1 Embarcadero Center	Private	Private	Yes	NIS	NIS	NIS	NIS
39		Untitled (Sculpture)	Frederick John Eversley	1971	GG	1 Embarcadero Center	Private	Private	No	NIS	NIS	NIS	NIS

[32] Not able to secure interior access to the artwork inside Christopher Playground Clubhouse during survey fieldwork.

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Proj. ID #	Photo of In Scope Artworks	Artwork Name (Civic Art Collection Accession # - if relevant)	Artist	Year[23]	SFRA Area[24]	Location Address[25]	Property Ownership	Artwork Ownership	Extant?	Qualitative Assessment[26]	Materials Assessment[27]	Structural Assessment[28]	Treatment Needed[29]
40		Untitled (Two Wall Hangings)	Francoise Grossen	1971	GG	1 Embarcadero Center	Private	Private	No	NIS	NIS	NIS	NIS
41		Untitled (Wall Paintings)	Bruce Dell	c.1971	GG	1 Embarcadero Center	Private	Private	No	NIS	NIS	NIS	NIS
42		Vaillancourt Fountain (CAC #1971.46)	Armand Vaillancourt	1971	GG	Embarcadero Plaza	Public - RPD	Public - SFAC	Yes	3	1	1	2
43		Fujiya	Unkai	1972	GG	1 Embarcadero Center	Private	Private	Yes	NIS	NIS	NIS	NIS
44		Rivington Series	James Monte	1972	GG	5 Embarcadero Center	Private	Private	Likely No	NIS	NIS	NIS	NIS
45		Souvenir En Bleu	Jagoda Buic	c.1972-73	GG	5 Embarcadero Center	Private	Private	Likely No	NIS	NIS	NIS	NIS
46		Interface	Aristides Demetrios	1972	WA1	First Unitarian Universalist Church (1187 Franklin Street)	Private	Private	Yes	NIS	NIS	NIS	NIS
47		Chinese Cultural Center Bridge & Lanterns	Chen Chi-kwan	1973	CC	Portsmouth Square & Chinese Cultural Center (750 Kearny Street)	Public[33]	Public[34]	Yes	4	2	1	2
48		Africa 9	Robert Motherwell	c.1973	GG	5 Embarcadero Center	Private	Private	TBD	NIS	NIS	NIS	NIS
49		Burst	Adolph Gottlieb	1973	GG	5 Embarcadero Center	Private	Private	Likely No	NIS	NIS	NIS	NIS
50		Canopes-Ackenar	Karl Rainey	c.1973	GG	5 Embarcadero Center	Private	Private	TBD	NIS	NIS	NIS	NIS

[33] Majority of bridge appears to be owned by RPD, but extends onto Hilton Hotel property.
[34] Majority of bridge appears to be owned by RPD, but extends onto Hilton Hotel property.

San Francisco Redevelopment Public Artwork Inventory									Conditions Assessment[22]				
Proj. ID #	Photo of In Scope Artworks	Artwork Name (Civic Art Collection Accession # - if relevant)	Artist	Year[23]	SFRA Area[24]	Location Address[25]	Property Ownership	Artwork Ownership	Extant?	Qualitative Assessment[26]	Materials Assessment[27]	Structural Assessment[28]	Treatment Needed[29]
51		Desert Fantasia	Ann Marie Rucker	c.1973	GG	5 Embarcadero Center	Private	Private	Likely No	NIS	NIS	NIS	NIS
52		Eclipse	Charles O. Perry	1973	GG	5 Embarcadero Center	Private	Private	Yes	NIS	NIS	NIS	NIS
53		Finder Arch	Larry Zox	c.1973	GG	5 Embarcadero Center	Private	Private	TBD	NIS	NIS	NIS	NIS
54		Flamenco	Samuel Provensano	c.1973	GG	5 Embarcadero Center	Private	Private	TBD	NIS	NIS	NIS	NIS
55		Hojarasca En Mil Rojos	Olga de Amaral	1973	GG	5 Embarcadero Center	Private	Private	Likely No	NIS	NIS	NIS	NIS
56		Island Chop Suey	Dennis Farber	c.1973	GG	5 Embarcadero Center	Private	Private	TBD	NIS	NIS	NIS	NIS
57		L'Oeil	Jean-Michel Folon	c.1973	GG	5 Embarcadero Center	Private	Private	TBD	NIS	NIS	NIS	NIS
58		Moses de Leon	Belkins	c.1973	GG	5 Embarcadero Center	Private	Private	TBD	NIS	NIS	NIS	NIS
59		Opus 63	Masatoyo Kishi	c.1973	GG	5 Embarcadero Center	Private	Private	TBD	NIS	NIS	NIS	NIS
60		Phenomena Tide	Paul Jenkins	c.1973	GG	5 Embarcadero Center	Private	Private	TBD	NIS	NIS	NIS	NIS
61		Revival	Candace Crockett	1973	GG	5 Embarcadero Center	Private	Private	Likely No	NIS	NIS	NIS	NIS
62		Screen Sculpture	Betonform	c.1973	GG	Davis Street Court	Private	Private	No	NIS	NIS	NIS	NIS
63		Unknown Title	Harriet Johns	c.1973	GG	5 Embarcadero Center	Private	Private	TBD	NIS	NIS	NIS	NIS
64		Unknown Title (painting)	Pierre Clark (or Clerk)	c.1973	GG	5 Embarcadero Center	Private	Private	TBD	NIS	NIS	NIS	NIS
65		Unknown Title (painting)	Karl Gerstner	c.1973	GG	5 Embarcadero Center	Private	Private	TBD	NIS	NIS	NIS	NIS

San Francisco Redevelopment Public Artwork Inventory									Conditions Assessment[22]				
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66		Unknown Title (painting)	Jurgen Peters	c.1973	GG	5 Embarcadero Center	Private	Private	TBD	NIS	NIS	NIS	NIS
67		Untitled (Two Wall Hangings)	Francoise Grossen	1973	GG	5 Embarcadero Center	Private	Private	Likely No	NIS	NIS	NIS	NIS
68		Untitled Supergraphic Murals	John Portman & Associates	c.1973	GG	5 Embarcadero Center	Private	Private	No	NIS	NIS	NIS	NIS
69		Untitled Wall Panel	John Portman & Associates	c.1973	GG	5 Embarcadero Center	Private	Private	No	NIS	NIS	NIS	NIS
70		Wendell's Body	Dennis Farber	c.1973	GG	5 Embarcadero Center	Private	Private	TBD	NIS	NIS	NIS	NIS
71		Citrus Wall	Olga de Amaral	1974	GG	2 Embarcadero Center	Private	Private	No	NIS	NIS	NIS	NIS
72		Space Continuum Two	Lia Cook	1974	GG	2 Embarcadero Center	Private	Private	No	NIS	NIS	NIS	NIS
73		Untitled	Olga de Amaral	c.1974	GG	5 The Embarcadero	Private	Private	Likely No	NIS	NIS	NIS	NIS
74		Chronos XIV	Nicholas Schoffer	1975	GG	2 Embarcadero Center	Private	Private	Yes	NIS	NIS	NIS	NIS
75		Legs	Barbara Shawcroft	1975-8	GG	Embarcadero Center BART Station	Public - BART	Public - BART	No	NIS	NIS	NIS	NIS
76		Concrete Vertical Curl	Peter Walker	1975	WA2	Buchanan Street Mall (1050 McAllister Street)	Public - RPD	Public - RPD	Yes	3	1	1	2
77		Mary Ellen Pleasant Memorial Park Plaque	Eric Norstad	1975	WA2	1661 Octavia Street	Unknown	Unknown	Yes	3	3	1	2

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78		Origami Fountains (CAC #1999.22.1-2)	Ruth Asawa	1975-6; 1996	WA2	Buchanan Pedestrian Mall (Btw. Sutter & Post)	Public[35]	Public - SFAC	Yes	2	2	1	1
79		Sky Tree	Louise Nevelson	1977	GG	3 Embarcadero Center	Private	Private	Yes	NIS	NIS	NIS	NIS
80		Two Open Rectangles Eccentric Variation VII, Triangle Section	George Rickey	1977	GG	Sydney G. Walton Square (600 Front St.)	Private	Private	Yes	NIS	NIS	NIS	NIS
81		Wall Canyon[36]	Stephen de Staebler	1977	GG	Embarcadero Center BART Station	Public - BART	Public - BART	Yes	NIS	NIS	NIS	NIS
82		Yellow Legs	Barbara Shawcroft	1977	GG	3 Embarcadero Center	Private	Private	No	NIS	NIS	NIS	NIS
83		Chthono-dynamis	Robert Russin	1978	GG	3 Embarcadero Center	Private	Private	No	NIS	NIS	NIS	NIS
84		Hilltop Park Sundial & Amphitheater	Jacques Overhoff & Michael Painter	1978	HP	Hilltop Park (2 Willie B Kennedy Drive)	Public - RPD	Public - RPD	Yes	4	2	1	2
85		India Basin Industrial Park Sign[37]	Michael Manwaring	1978	IB	1550 Evans Avenue	Public - PUC/RPD	Public - RPD	Yes	NIS	NIS	NIS	NIS
86		Working of the Holy Spirit	Dr. Hannibal A. Williams	c.1970s	WA2	New Liberation Presbyterian (1100 Divisadero Street)	Private	Private	Yes	NIS	NIS	NIS	NIS
87		California Redwoods	Carl Niederer	c.1970s	YB	370 3rd Street	Private	Private	No	NIS	NIS	NIS	NIS
88		Communication is at Our Fingertips	Sandra Slone	c.1970s	YB	633 Folsom Street	Private	Unknown	No	NIS	NIS	NIS	NIS

[35] Pedestrian street is city-owned, but operated and maintained by a private entity—Nihonmachi Parking Corporation.
[36] Deemed out of scope because known to be owned and maintained by BART.
[37] Currently in storage and under RPD jurisdiction; not accessible for survey fieldwork.

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89		Lenses	James Grant	c.1970s	YB	633 Folsom Street	Private	Unknown	No	NIS	NIS	NIS	NIS
90		Victorian House	Robert Cranford	c.1970s	YB	370 3rd Street	Private	Private	No	NIS	NIS	NIS	NIS
91		Wire, Cable, Microwave & Satellite Communication	Carl Niederer	c.1970s	YB	633 Folsom Street	Private	Unknown	No	NIS	NIS	NIS	NIS
92		Cristobal's Trapeze	Sheila Hicks	1981	GG	4 Embarcadero Center	Private	Private	No	NIS	NIS	NIS	NIS
93		Itaka's Cascade	Sheila Hicks	1981	GG	4 Embarcadero Center	Private	Private	No	NIS	NIS	NIS	NIS
94		The Tulip	John C. Portman, Jr.	1981	GG	4 Embarcadero Center	Private	Private	Yes	NIS	NIS	NIS	NIS
95		Autoscape #3 (CAC #1985.11)	Dan Rice	1981	YB	Moscone Center Parking Garage (255 3rd Street)	Public - MTA	Public - SFAC	Yes	2	5	1	1
96		Driving Me Up a Wall (CAC #1985.12)	Dan Rice	1981	YB	Moscone Center Parking Garage (255 3rd Street)	Public - MTA	Public - SFAC	Yes	2	5	1	1
97		Morengo (CAC #1981.25)[38]	Tom Holland	1981	YB	Moscone Center (747 Howard Street)	Public - GSA - Real Estate	Public - SFAC	Yes	NIS	NIS	NIS	NIS
98		Souvenir of San Francisco (CAC #1981.19.a-c)[39]	Paul Wonner	1981	YB	Moscone Center (747 Howard Street)	Public - GSA - Real Estate	Public - SFAC	Yes	NIS	NIS	NIS	NIS

[38] Interior access to Moscone Center was not available during survey fieldwork, and the artwork is already documented as part of the Civic Art Collection.
[39] Interior access to Moscone Center was not available during survey fieldwork, and the artwork is already documented as part of the Civic Art Collection.

San Francisco Redevelopment Public Artwork Inventory									Conditions Assessment[22]				
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99		Tholos Across (CAC #1981.26.a-k)[40]	Sam Gilliam	1981	YB	Moscone Center (747 Howard Street)	Public - GSA - Real Estate	Public - SFAC	Yes	NIS	NIS	NIS	NIS
100		Untitled (CAC #1981.23)[41]	Gustavo Rivera	1981	YB	Moscone Center (747 Howard Street)	Public - GSA - Real Estate	Public - SFAC	Yes	NIS	NIS	NIS	NIS
101		La Chiffonniere	Jean Philippe Arthur Dubuffet	1978; 1982	GG	4 Embarcadero Center	Private	Private	Yes	NIS	NIS	NIS	NIS
102		Mistral	Elbert Weinberg	1982	GG	4 Embarcadero Center	Private	Private	Yes	NIS	NIS	NIS	NIS
103		Portrait of Georgia O'Keefe	Marisol Escobar	1982	GG	Sydney G. Walton Square (600 Front St.)	Private	Private	Yes	NIS	NIS	NIS	NIS
104		Fat Dancer (8/18)	Isamu Noguchi	1982	YB	60 3rd Street	Private	Private	Yes	NIS	NIS	NIS	NIS
105		Figure Emerging (12/18)	Isamu Noguchi	1982	YB	60 3rd Street	Private	Private	Yes	NIS	NIS	NIS	NIS
106		Rain Mountain (8/18)	Isamu Noguchi	1982	YB	60 3rd Street	Private	Private	Yes	NIS	NIS	NIS	NIS
107		Spiritual Survival of Humanity	Beniamino Bufano	1948; 1982	YB	150 4th Street	Private	Unknown	No	NIS	NIS	NIS	NIS
108		Twin Spin (CAC #1985.13)	Dan Rice	1982	YB	Moscone Center Parking Garage (255 3rd Street)	Public - City	Public - SFAC	Yes	2	4	1	1
109		Unknown Title (WW 83)	Unknown	1983	YB	60 3rd Street	Private	Private	Yes	NIS	NIS	NIS	NIS
110		Big Heart on the Rock	Jim Dine	1984	GG	Sydney G. Walton Square (600 Front St.)	Private	Private	Yes	NIS	NIS	NIS	NIS

[40] Interior access to Moscone Center was not available during survey fieldwork, and the artwork is already documented as part of the Civic Art Collection.
[41] Interior access to Moscone Center was not available during survey fieldwork, and the artwork is already documented as part of the Civic Art Collection.

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111		Spider Pelt (CAC #1985.29)	Dustin Shuler	1984	YB	Moscone Center Parking Garage (255 3rd Street)	Public - MTA	Public - SFAC	Yes	3	3	1	2
112		Aaron Miller Murals	Aaron Miller	1950-52; 1985	WA2	1426 Fillmore Street	Private	Public - SFRA/OCII	Yes	3	5	1	1
113		Aurora	Ruth Asawa	1986	RP	89 The Embarcadero	Public – SF Port	Unknown [42]	Yes	3	2	1	2
114		Geary Expressway Underpass Graphics	William Carney	1986	WA2	Geary Underpass below Fillmore Street	Public[43]	Public	Yes	3	2	1	2
115		Man With Flame (CAC #1986.16)	Stephen De Staebler	1986	YB	255 3rd Street	Public – In Storage	Public – SFAC	Yes – Moved	NIS	NIS	NIS	NIS
116		Venus with Rope (CAC #1986.7)	Jim Dine	1986	YB	255 3rd Street	Public - In Storage	Public - SFAC	Yes - Moved	NIS	NIS	NIS	NIS
117		Pine Tree Obelisk	Joan Brown	1987	GG	Sydney G. Walton Square (600 Front St.)	Private	Private	Yes	NIS	NIS	NIS	NIS
118		Exterior/Interior (Studio View) (CAC #1987.37.a-c)[44]	Viola Frey	1987	YB	Moscone Center (747 Howard Street)	Public - GSA - Real Estate	Public - SFAC	Yes	NIS	NIS	NIS	NIS

[42] Artwork was likely originally owned by SFRA and thus still owned by the City, but not confirmed.
[43] Research did not indicate which City agency owns and maintains the metal graphics, but is likely SFMTA and/or DPW.
[44] Interior access to Moscone Center was not available during survey fieldwork, and the artwork is already documented as part of the Civic Art Collection.

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119		Les Funambules	Charles Ginnever	1991	YB	60 3rd Street	Private	Private	Yes	NIS	NIS	NIS	NIS
120		Dare We Dream in Concrete?	TODCO Creative Writing Class	1992	YB	701 Mission Street	Public - GSA - Real Estate	Public - GSA - Real Estate	Yes	3	2	1	1
121		Map No. 33 (CAC # 1992.1)	Hung Liu	1992	YB	In SFAC Storage	Public – In Storage	Public - SFAC	Yes	NIS	NIS	NIS	NIS
122		Stream of Vessels	David Nash	1992	YB	60 3rd Street	Private	Private	Yes	NIS	NIS	NIS	NIS
123		Street Singing	Raymond Saunders	1993-1994	FO	Federal Building (90 7th Street)	Public - Federal GSA	Public - Federal GSA	Yes	NIS	NIS	NIS	NIS
124		Cho-En Butterfly Garden	Reiko Goto	1993	YB	Yerba Buena Gardens (720 Howard Street)	Public - GSA - Real Estate	Public - GSA - Real Estate	Yes	NIS	NIS	NIS	NIS
125		Deep Gradient/ Suspect Terrain	John Roloff	1993	YB	Yerba Buena Gardens (720 Howard Street)	Public - GSA - Real Estate	Public - SFAC	Yes	4	4	1	2
126		Oche Wat Te Ou - Reflections	Jaune Quick-to-See Smith and James Lunian	1993	YB	Yerba Buena Gardens (720 Howard Street)	Public - GSA - Real Estate	Public - SFAC	Yes	3	4	1	1
127		Revelation	Houston Conwill	1993	YB	Yerba Buena Gardens (720 Howard Street)	Public - GSA - Real Estate	Public - SFAC	Yes	3	4	1	2

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128		Shaking Man	Terry Allen	1993	YB	Yerba Buena Gardens (720 Howard Street)	Public - GSA - Real Estate	Public - SFAC	Yes	3	2	1	2
129		Silver Walls	Lin Utzon	1993	YB	Yerba Buena Gardens (720 Howard Street)	Public - GSA - Real Estate	Public - SFAC	Yes	3	1	1	1
130		George Moscone Bust	Spero Anargyros	1994	YB	Moscone Center (747 Howard Street)	Public - GSA	Public [45]	Yes	NIS	NIS	NIS	NIS
131		Whirligig (on top of carousel)	Douglas Hollis	c.1994	YB	Yerba Buena Children's Garden (221 4th Street)	Public - GSA - Real Estate	Public - GSA - Real Estate	Yes	3	5	1	2
132		Sea Change (CAC #1995.13)	Mark di Suvero	1995	RP	South Beach Park	Public – SF Port	Public - SFAC	Yes	3	5	1	1
133		Urge	Chico MacMurtrie	1999	YB	Yerba Buena Children's Garden (200 3rd Street)	Public - GSA - Real Estate	Public - SFAC	Yes	4	5	1	3
134		Pneumatic Dreamer	Michael Stutz	2000	YB	W San Francisco (181 3rd Street)	Private	Private	Yes	NIS	NIS	NIS	NIS

[45] The George Moscone Bust located in Moscone Center is a copy of a bust that is located in City Hall. While the bust in the Moscone Center appears to be publicly owned, it is not known which agency retains ownership. Interior access to Moscone Center was not available during survey fieldwork, and the artwork is already documented as part of the Civic Art Collection.

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135		Lock and Keys for Harry Bridges	Mildred Howard	2001-8	YB	Stevenson Street west of 3rd Street	Public[46]	Private	Yes	5	2	2	3
136		Untitled (CAC #2001.1)	Keith Haring	1989; 2001	YB	Moscone Center (747 Howard Street)	Public - GSA	Public - SFAC	Yes	2	3	1	1
137		1965, 1970, 2002	Rupert Garcia	2002	FO	Federal Building (90 7th Street)	Public - Federal GSA	Public - Federal GSA	Yes	NIS	NIS	NIS	NIS
138		Nightingale	Hung Lui	2002	FO	Federal Building (90 7th Street)	Public - Federal GSA	Public - Federal GSA	Yes	NIS	NIS	NIS	NIS
139		Cupid's Span	Claes Oldenburg and Coosje van Bruggen	2002	RP	Rincon Park (369 The Embarcadero)	Public – SF Port	Public – SF Port[47]	Yes	3	3	1	2
140		Will We Get Here Now	William T. Wiley	2003	FO	Federal Building (90 7th Street)	Public - Federal GSA	Public - Federal GSA	Yes	NIS	NIS	NIS	NIS
141		Three Shades of Blue	Mildred Howard	2003	WA1	Fillmore Street Bridge over Geary Blvd	Public - DPW	Public - City	Yes	5	4	2	3

[46] Appears to be located on the public right-of-way of Stevenson Street.
[47] GPS Management Services (GPS), an affiliate of the GAP, provides funding for maintenance and repair of the sculpture for 65 years (beginning in 2001) under a letter agreement between the SFRA and GPS, per a report to the SF Port Commission (1/18/2005), https://archive.org/details/agendasminutessa2015sanf/page/66/mode/2up?q=%22cupid%27s+span%22.

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142		Minna Street Fountain	Masayuki Nagase	c. 2005	YB	125 3rd Street	Private	Private	Yes	NIS	NIS	NIS	NIS
143		Don't Nod	Edward Ruscha	2007	FO	Federal Building (90 7th Street)	Public - Federal GSA	Public - Federal GSA	Yes	NIS	NIS	NIS	NIS
144		I Did Did I?	Edward Ruscha	2007	FO	Federal Building (90 7th Street)	Public - Federal GSA	Public - Federal GSA	Yes	NIS	NIS	NIS	NIS
145		Level as a Level	Edward Ruscha	2007	FO	Federal Building (90 7th Street)	Public - Federal GSA	Public - Federal GSA	Yes	NIS	NIS	NIS	NIS
146		Maps, DNA and Spam	Edward Ruscha	2007	FO	Federal Building (90 7th Street)	Public - Federal GSA	Public - Federal GSA	Yes	NIS	NIS	NIS	NIS
147		Sky Garden	James Turrell	2007	FO	Federal Building (90 7th Street)	Public - Federal GSA	Public - Federal GSA	Yes	NIS	NIS	NIS	NIS
148		Systems Mural Project	Brian Barneclo	2011	MB	420 Berry Street	Private	Private	Yes	NIS	NIS	NIS	NIS
149		Evolves the Luminous Flora (Tutubi Plaza)	Jovi Schnell	2011	SM	539 Minna Street	Public - DPW	Public	Yes	NIS	NIS	NIS	NIS
150		Hard Bop	John Atkin	2012	WA2	1475 Fillmore Street	Private	Private	Yes	NIS	NIS	NIS	NIS
151		Stream of Consciousness	Heidi Hardin	2013	HS	55 Innes Court	Public - OCII	Public - OCII	Yes	2	3	1	1
152		Bayview Horn	Jerry Ross Barrish	2015	HS	451 Galvez Avenue	Public - OCII	Public - OCII	Yes	2	2	1	1

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153		Butterfly Girl	Jason Webster	2015	HS	350 Friedell Street	Public - OCII	Public - OCII	Yes	3	2	1	1
154		Flotilla	Eric Powell	2015	HS	55 Innes Court	Public - OCII	Public - OCII	Yes	2	2	1	1
155		Frame	Mildred Howard	2015	HS	55 Innes Court	Public - OCII	Public - OCII	Yes	2	2	1	1
156		Gigantry	Matthew Passmore	2015	HS	26 Innes Court	Public - OCII	Public - OCII	Yes	2	2	1	1
157		Hale Konon	Jessica Kay Bodner	2015	HS	26 Innes Court	Public - OCII	Public - OCII	Yes	2	2	1	1
158		Nautical Swing	Matthew Geller	2015	HS	55 Innes Court	Public - OCII	Public - OCII	Yes	4	5	1	3
159		Refrain	Water Hood	2015	HS	55 Innes Court	Public - OCII	Public - OCII	Yes	3	4	1	1

San Francisco Redevelopment Public Artwork Inventory									Conditions Assessment[22]				
Proj. ID #	Photo of In Scope Artworks	Artwork Name (Civic Art Collection Accession # - if relevant)	Artist	Year[23]	SFRA Area[24]	Location Address[25]	Property Ownership	Artwork Ownership	Extant?	Qualitative Assessment[26]	Materials Assessment[27]	Structural Assessment[28]	Treatment Needed[29]
160		Visions from the Past/Visions of the Future	Marion Coleman	2015	HS	451 Galvez Ave	Public - OCII	Public - OCII	Yes	1	5	1	1
161		African American Historical & Cultural Society Mural	Unknown	Un-known	WA2	762 Fulton St	Unknown	Unknown	No	NIS	NIS	NIS	NIS
162		Unknown Title (Mountain, Sun, Water Mural)	Unknown	Un-known	WA2	1392 Golden Gate Ave	Public - RPD	Unknown	No	NIS	NIS	NIS	NIS
163		Unknown Title (Sculpture in Mini-Park)	Unknown	Un-known	WA2	Unknown	Public - RPD	Unknown	No	NIS	NIS	NIS	NIS
164		Unknown Title (Yellow, Blue, Red Grid Mural in Mini-Park)	Unknown	Un-known	WA2	Unknown	Unknown	Unknown	No	NIS	NIS	NIS	NIS
165		On Their Own	Louis DeMartino	Un-known	YB	370 3rd Street	Private	Unknown	No	NIS	NIS	NIS	NIS
166		Unknown Title (Vertical Metal Sculpture)	Unknown	Un-known	YB	60 3rd Street	Private	Private	Yes	NIS	NIS	NIS	NIS
167		Rain Column	Douglas Hollis	1988	RP	Rincon Center (121 Spear Street)	Private	Private	No	NIS	NIS	NIS	NIS
168		Obelisk	Joan Brown	1983	RP	Rincon Center (121 Spear Street)	Private	Private	Yes	NIS	NIS	NIS	NIS
169		Charlie Brown	Richard Serra	1999	RP	Gap Headquarters (250 The Embarcadero)	Private	Private	Yes	NIS	NIS	NIS	NIS

Appendix G – Preparer Qualifications

This Historic Resource Review report was prepared by Page & Turnbull of San Francisco, California. Page & Turnbull staff responsible for this report include Carolyn Kiernat, FAIA, Principal-in-Charge; Elisa Skaggs, AIA, project manager; Hannah Simonson, Senior Cultural Resources Planner, primary author; and Walker Shores, Cultural Resources Planner, research assistance and site photography. All staff involved meet or exceed the Secretary of the Interior's Professional Qualification Standards for Historic Architecture, Architectural History, or History.

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