sfac san francisco arts commission

August 17, 2022
Arts Commission
Visual Arts Committee

Item 1: Call to Order, Roll Call, Agenda Changes, Land Acknowledgment

- Call to order
- Roll call
- Agenda Changes
- Ramaytush Ohlone Land Acknowledgement

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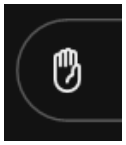
Public Comment via WebEx:



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Public Comment via Phone:

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- Enter the Numeric Meeting Passcode: **VAC817** (**822817** from phones) then #.
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LAND ACKNOWLEDGEMENT

The San Francisco Arts Commission acknowledges that we are on the unceded ancestral homeland of the Ramaytush Ohlone who are the original inhabitants of the San Francisco Peninsula. As the indigenous stewards of this land and in accordance with their traditions, the Ramaytush Ohlone have never ceded, lost nor forgotten their responsibilities as the caretakers of this place, as well as for all peoples who reside in their traditional territory. As guests, we recognize that we benefit from living and working on their traditional homeland. We wish to pay our respects by acknowledging the ancestors, elders and relatives of the Ramaytush Community and by affirming their sovereign rights as First Peoples. As a department dedicated to promoting a diverse and equitable Arts and Culture environment in San Francisco, we are committed to supporting the traditional and contemporary evolution of the American Indian community.

Item 2: General Public Comment

Discussion

(This item is to allow members of the public to comment generally on matters within the Committee's purview as well as to suggest new agenda items for the Committee's consideration.)

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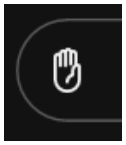

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Item 3: Consent Calendar

Action

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Consent Calendar

1. Motion to approve Robin Williams, a mural design by Andrés Igelsias. The mural will be installed at 1105 Market St. in District 6. The mural measures approximately 10 ft. by 50 ft. The project is funded by a Community Challenge Grant and the Mid-Market Community Benefit District. The artwork will not become part of the Civic Art Collection.

2. Motion to approve Saltwater Fishtank, a mural design by Mike Ritch. The murals will be installed on two utility boxes on the southwest corner of Ocean Ave and Junipero Serra in District 7. The murals measure approximately 4 ft. by 2 ft. by 6 ft. and 1 ft. by 1 ft. 4.5 ft, respectively. The project is funded by Participatory Budget Funding, held as a grant with the Arts Commission. The artwork will not become part of the Civic Art Collection.

3. Motion to approve Design Development Phase deliverables (revised Final Design) by FutureForms for the Potrero Gateway Project.

4. Motion to approve SF City Clinic Mural Project, a mural design by Elaine Chu and Safi Kolozsvari. The mural will be installed on the San Francisco City Clinic at 356 7th St. in District 6. The mural measure approximately 47 ft. by 49 ft. The project is privately funded. The artwork will not become part of the Civic Art Collection.

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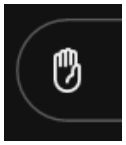

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Item 4: SFAC Galleries
Action

Staff Presenter: Manager of Education and Public Programs Maysoun Wazwaz

Presentation Time: 5 Minutes

SFAC Galleries - LOOP Alternative Space Partnership Exhibition

Seoul & San Francisco

September 23 – October 23, 2022
at LOOP Alternative Space

December 9, 2022 – February 11, 2023
at SFAC Main Gallery

Title TBD

This exhibition is a collaboratively curated exhibitions with our partners at LOOP Alternative Space in Seoul, South Korea.

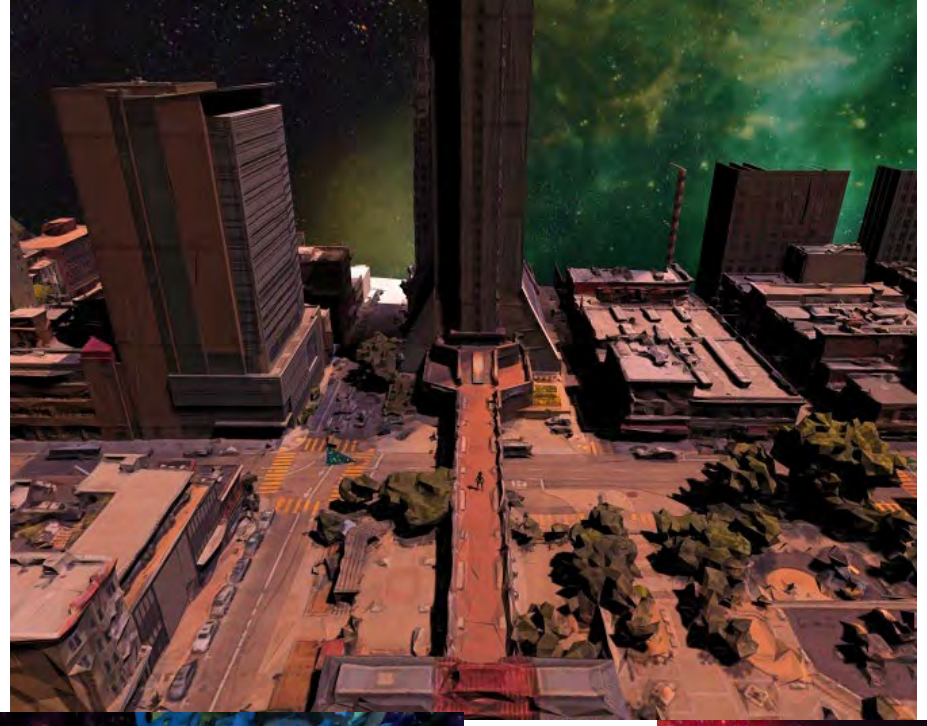
This exhibition explores climate change and sustainability, touching on ancestral connections to places in flux, and alternative models of local agriculture. Artists in the exhibition are asked to think expansively and critically about climate change: the effects it has on communities, what are the other models to be explored, and what does a future look like as our world changes.

The exhibition expands upon LOOP's year-long programming around climate change and includes artists from South Korea and the Bay Area.

Key concepts: sustainability, legacy, climate change, speculative futures

Bay Area Artists

Heesoo Kwon



Cristine Blanco

Sun Park

Binta Ayofemi

Emma Logan

South Korean Artists

Eunbi Kwon

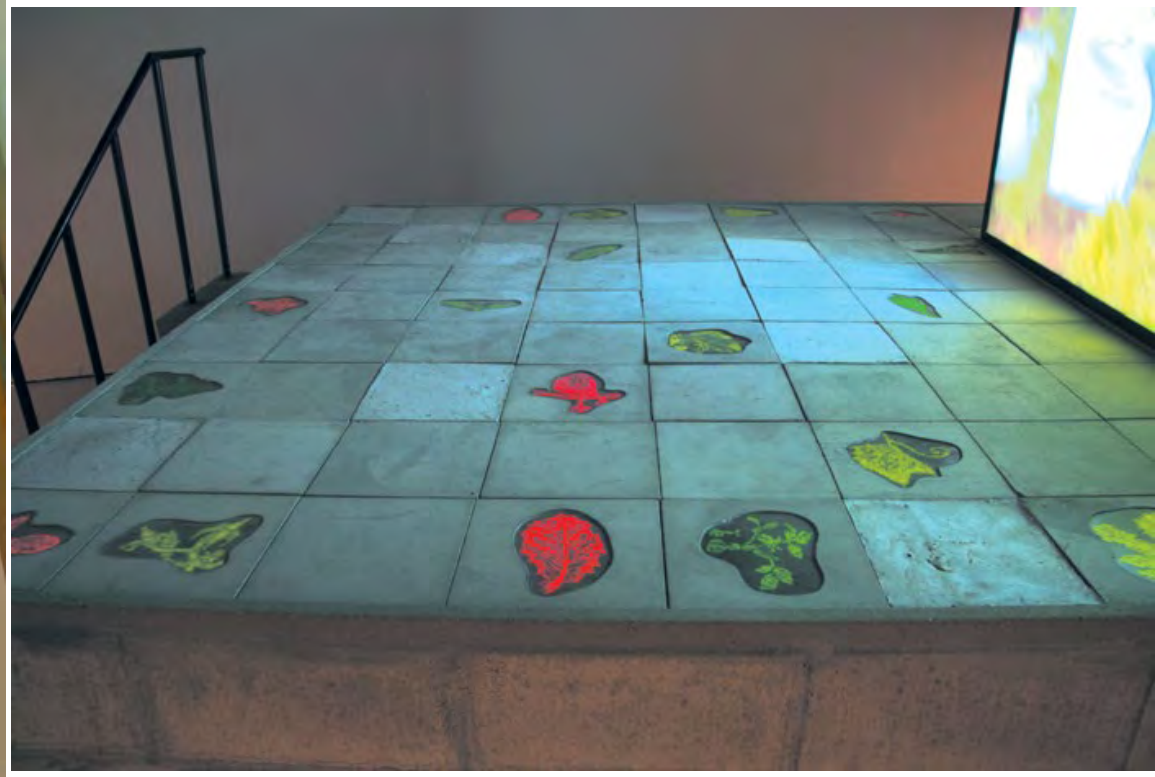
SEED STATION

104
105
106
107
134
135
137
떡호박
SD번호 SD3888
수집번호 정선272
작목분류 원예작물
작물명 호박
영명 Pumpkin
학명 Cucurbita moschata Duchesne
씨앗이름 떡호박
씨앗이 건라는 행운의 한마디
알맞은 시기란 저절로 오는 것이 아니라 준비된 사람에게 찾아오는 법이다.
Seed Station

Jong-Heon Bae

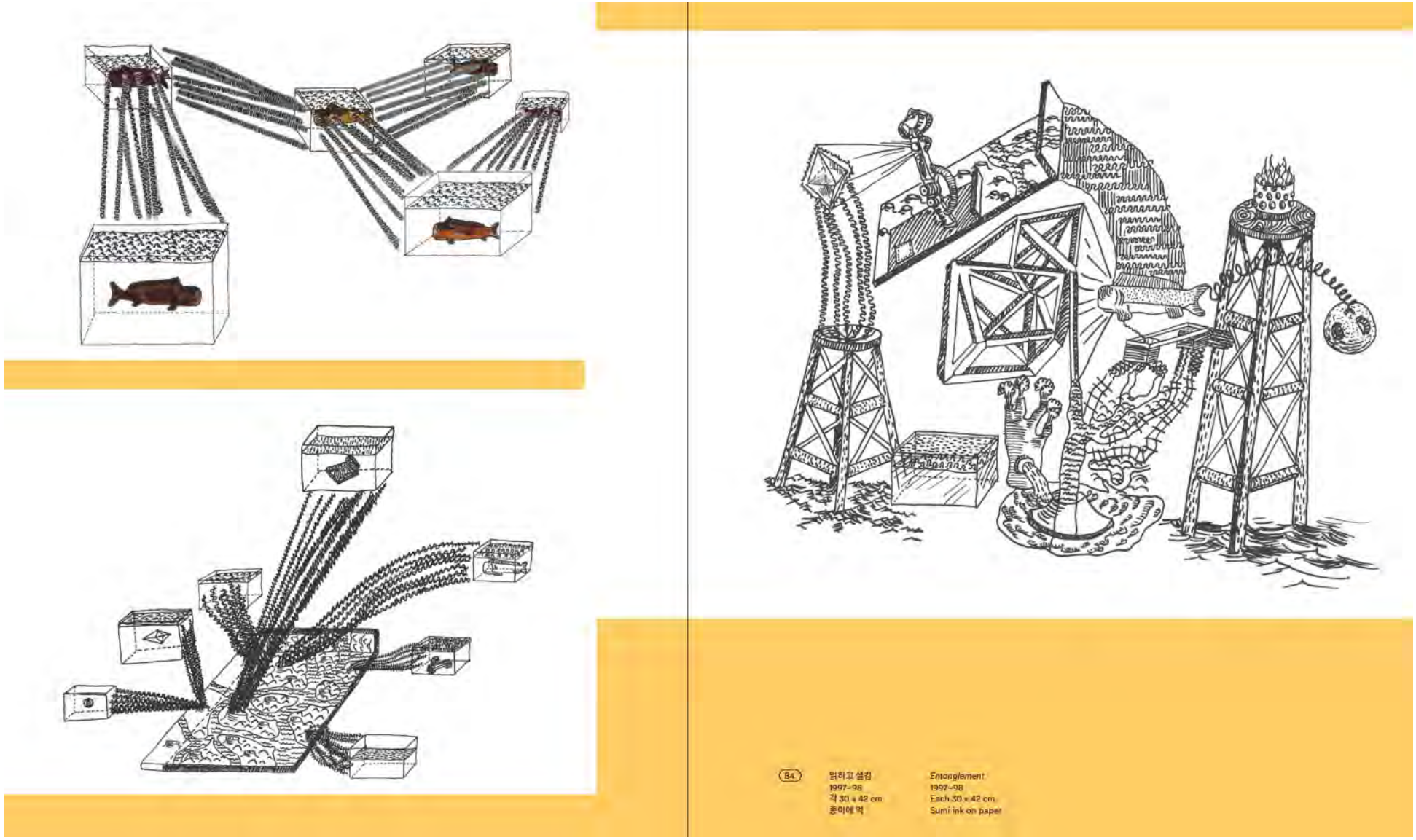
청계천변 멸종위기 휘귀생물도감 中 '**식물류**' 진열장 내부

'Plants', part of a pictorial book

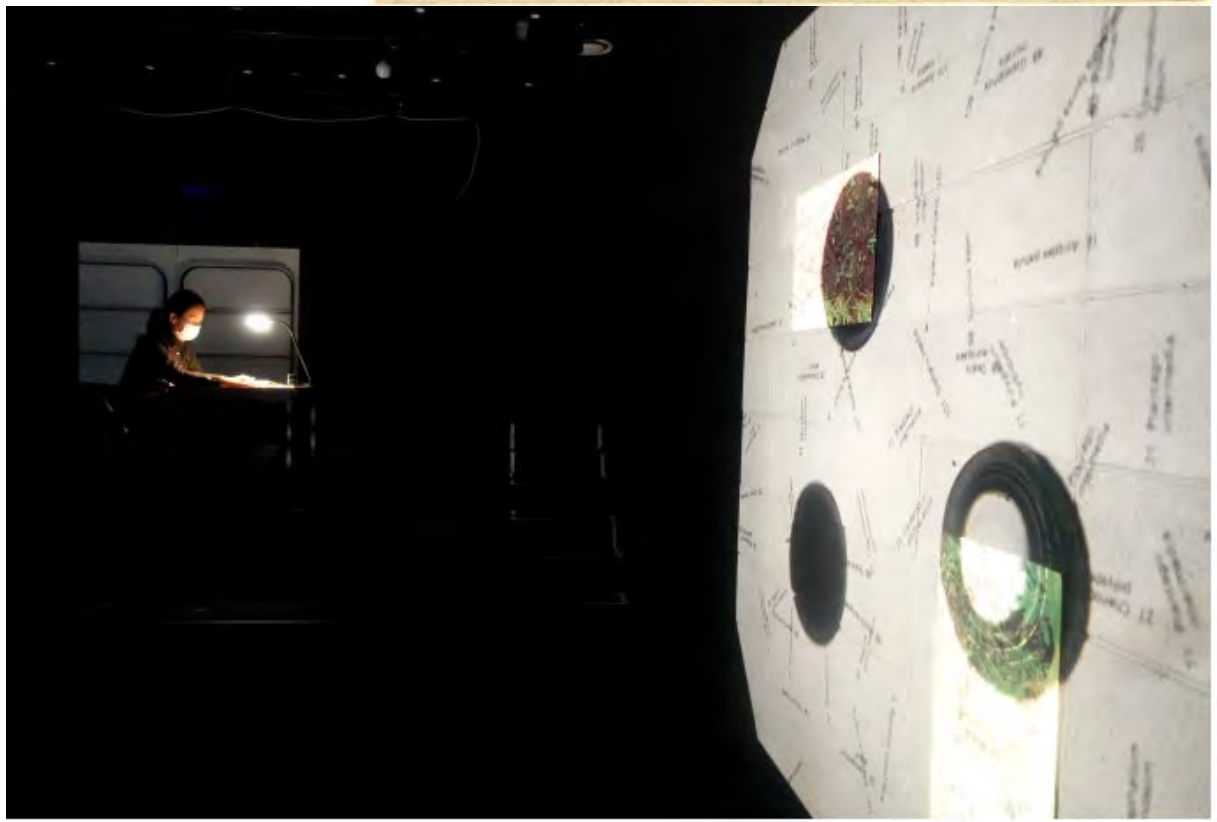


Da-seul Lee

Nayoungim & Gregory Maass



Go-Eun Im



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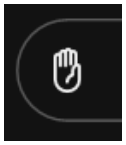

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Item 4: SFAC Galleries

Discussion and Possible Action: for the Director of Cultural Affairs to approve artist honorarium for the following artists to develop artwork for the SFAC Main Gallery exhibition, title to be determined (December 9, 2022-February 11, 2023): Binta Ayofemi, $4,000; Cristine Blanco, $5,000; Heesoo Kwon, $3,800; Emma Logan, $3,500; and Sun Park, $3,500.

sfac san francisco arts commission

Item 5: Mothers Building

Discussion

Staff Presenter: Senior Registrar Allison Cummings

Presentation Time: 10 Minutes

BLUECADET

San Francisco Zoo & Gardens

Mothers Building
A Platform for Opportunity

Data Source: SFRPD Created by JSolis on 3/15/2022

BLUECADET

San Francisco Zoo & Gardens

Mothers Building
A Platform for Opportunity

SF Zoo Mission

The Four C's:

1. Connect
2. Care
3. Conservation
4. Coastal

FROM > TO

Vacant Shell to
A Community Gathering Space

CONNECT

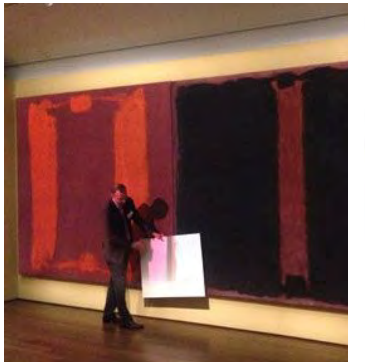
Infilled Pools to
Reclaimed Water Feature

CARE, CONSERVATION, COASTAL

A Narrow Focus to
A Diversity of Voices

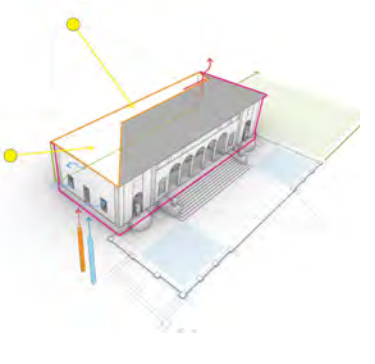
CONNECT

Deterioration to
Digital Conservation



CARE & CONSERVATION

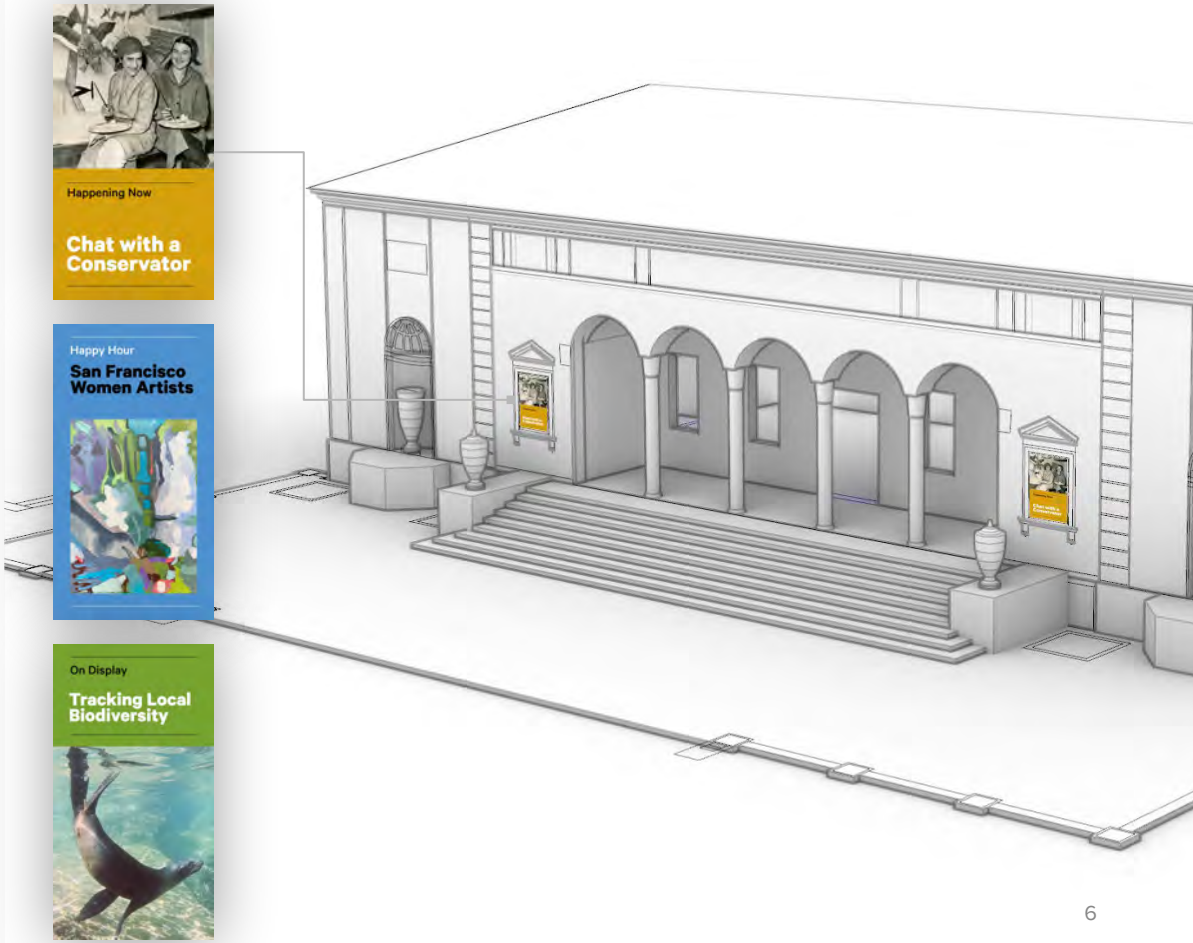
Stabilization to
A Showcase of Sustainability
(Care/Conservation)



CARE & CONSERVATION

Exterior

A View Inside



Exterior

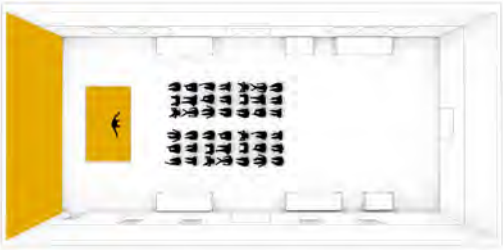
Loggia Mosaics

Exterior

Western Facade

Interior

Flex-Space Plan



Speaker Series

- Conferences, meetings, lectures

Gallery Exhibition

- Flex exhibit space

Entity Showcase

- Philanthropic and rental venue
- Community group event space

Augmented Murals

Personal Scale

Mobile Augmented Reality

In leveraging the existing artwork, we can embed and extend visitor interaction into educational and marketing efforts for the zoo by way of augmented mobile experiences.

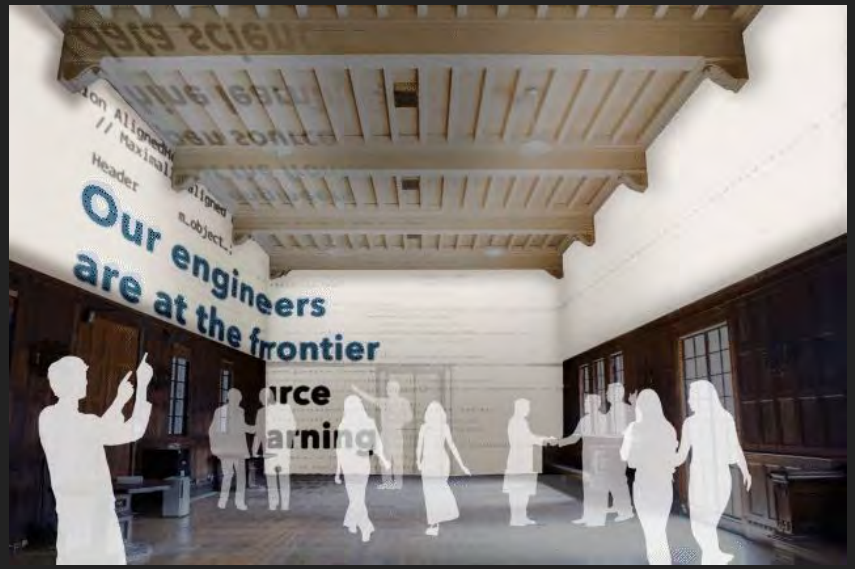
Larger Scale

Interactive Stations

Visitors may explore the storied history of the murals, mosaics, and architecture through interactive touchscreens.

Immersive Canvas

Mural Reveal

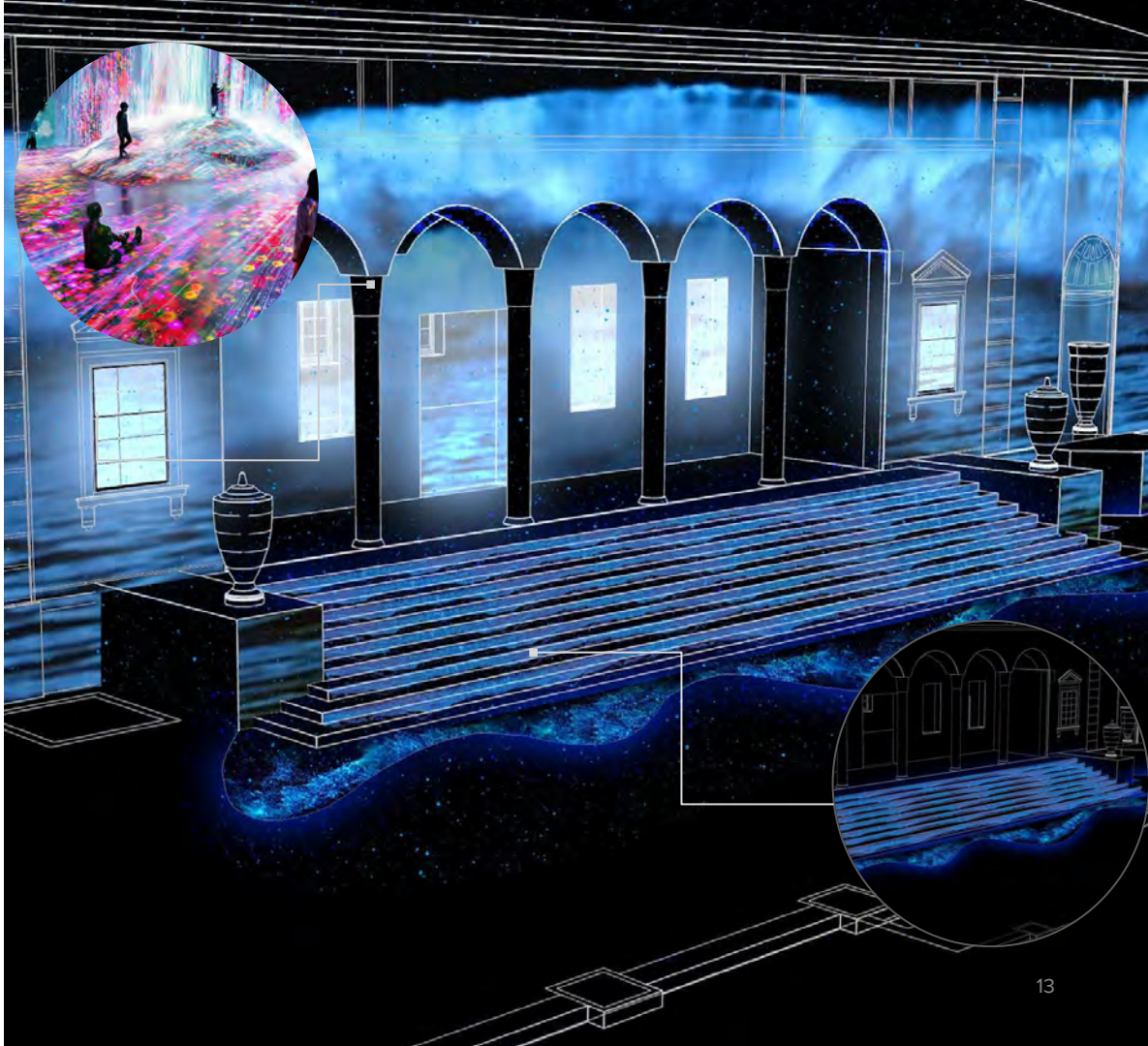


Speaker Series

Experiential Events

East Facade and Loggia

‘Eventized’ Activations

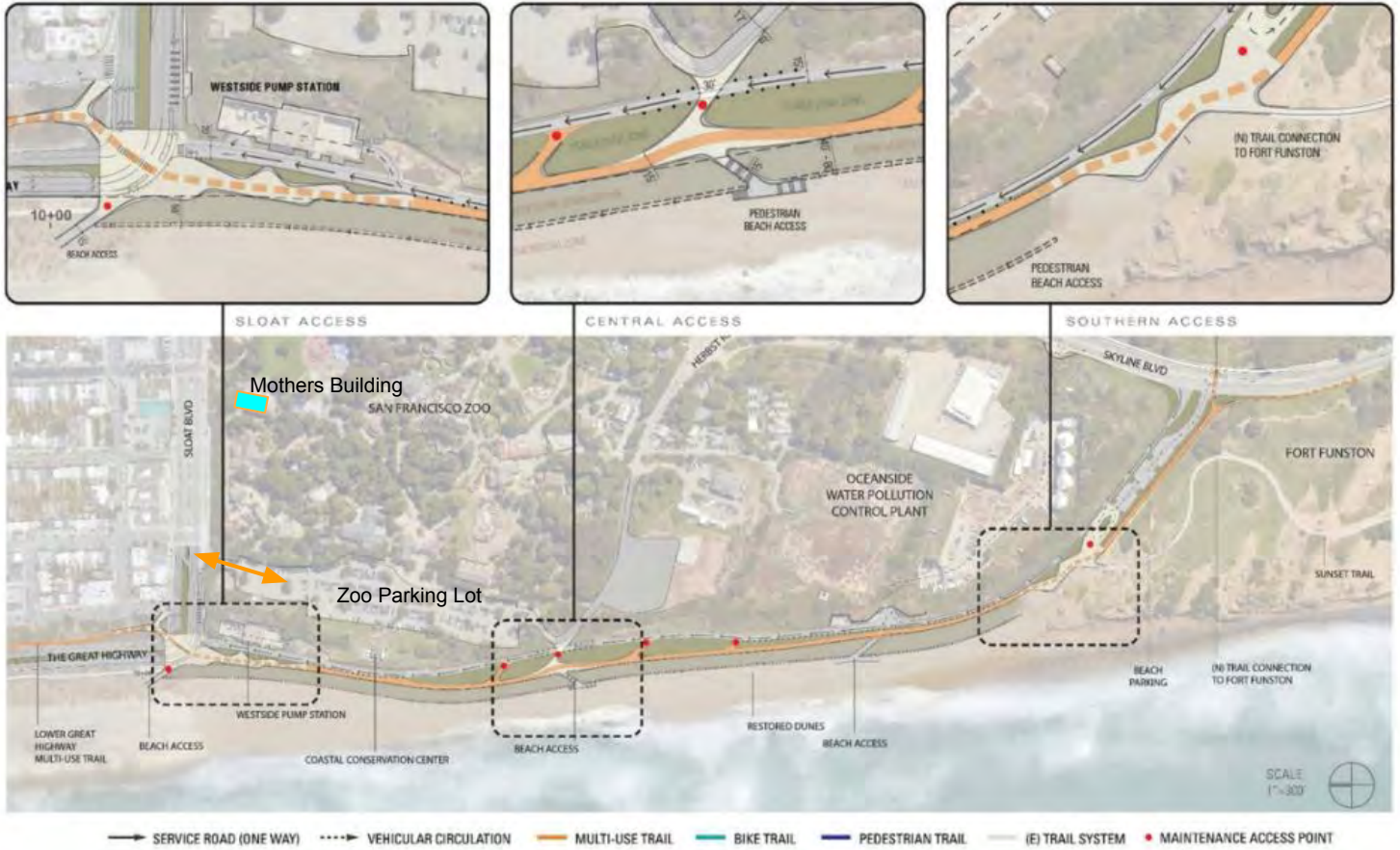


Potential New Entrance Opportunity

Mothers Building Great Highway Ocean Beach Projects

PROJECT OVERVIEW

South Ocean Beach Multi-Use Trail Project

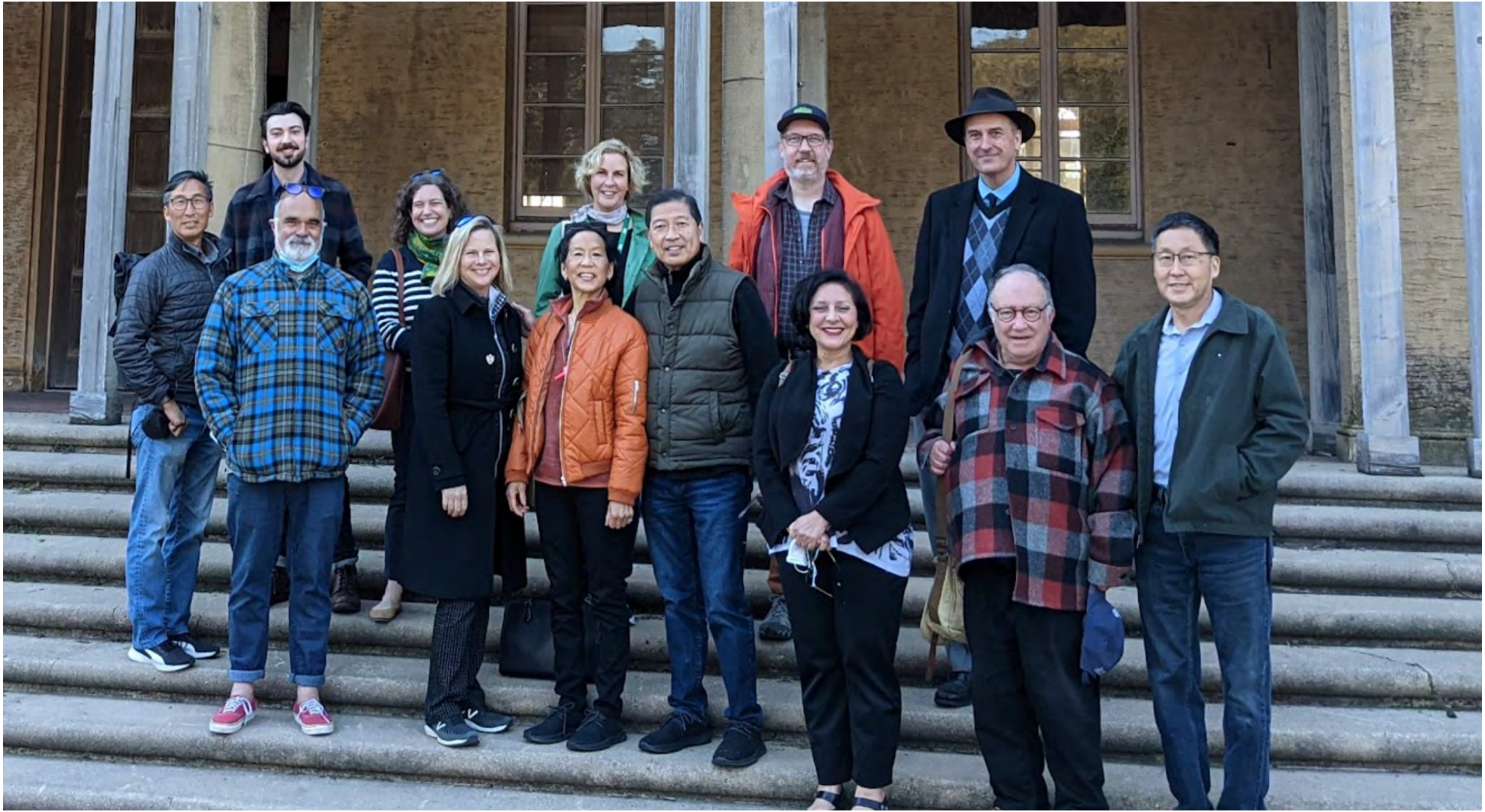


BLUECADET

San Francisco Zoo & Gardens

The Mother Earth Building

Re-imagined. Re-engineered. Relevant.



Thank you!
Questions/Comments

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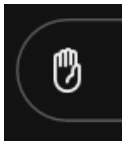

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Item 5: Mothers Building

DISCUSSION ONLY

sfac san francisco arts commission

Item 6: Union Square Temporary Sculpture
Action

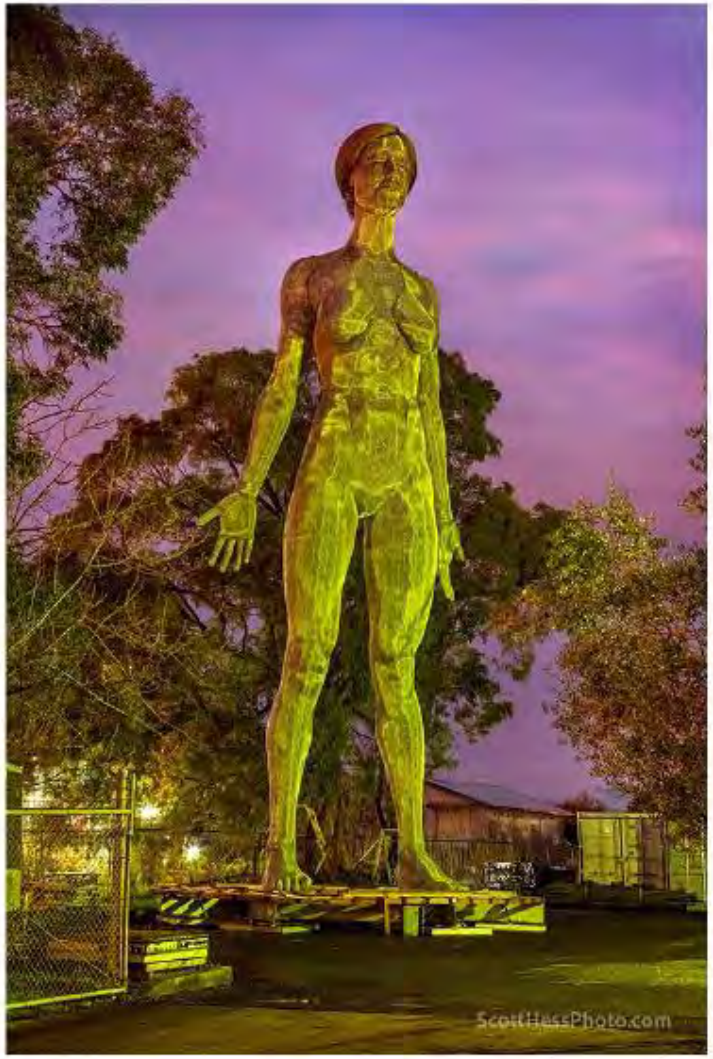
Staff Presenter: Civic Art Collection and Public Art Director Mary Chou

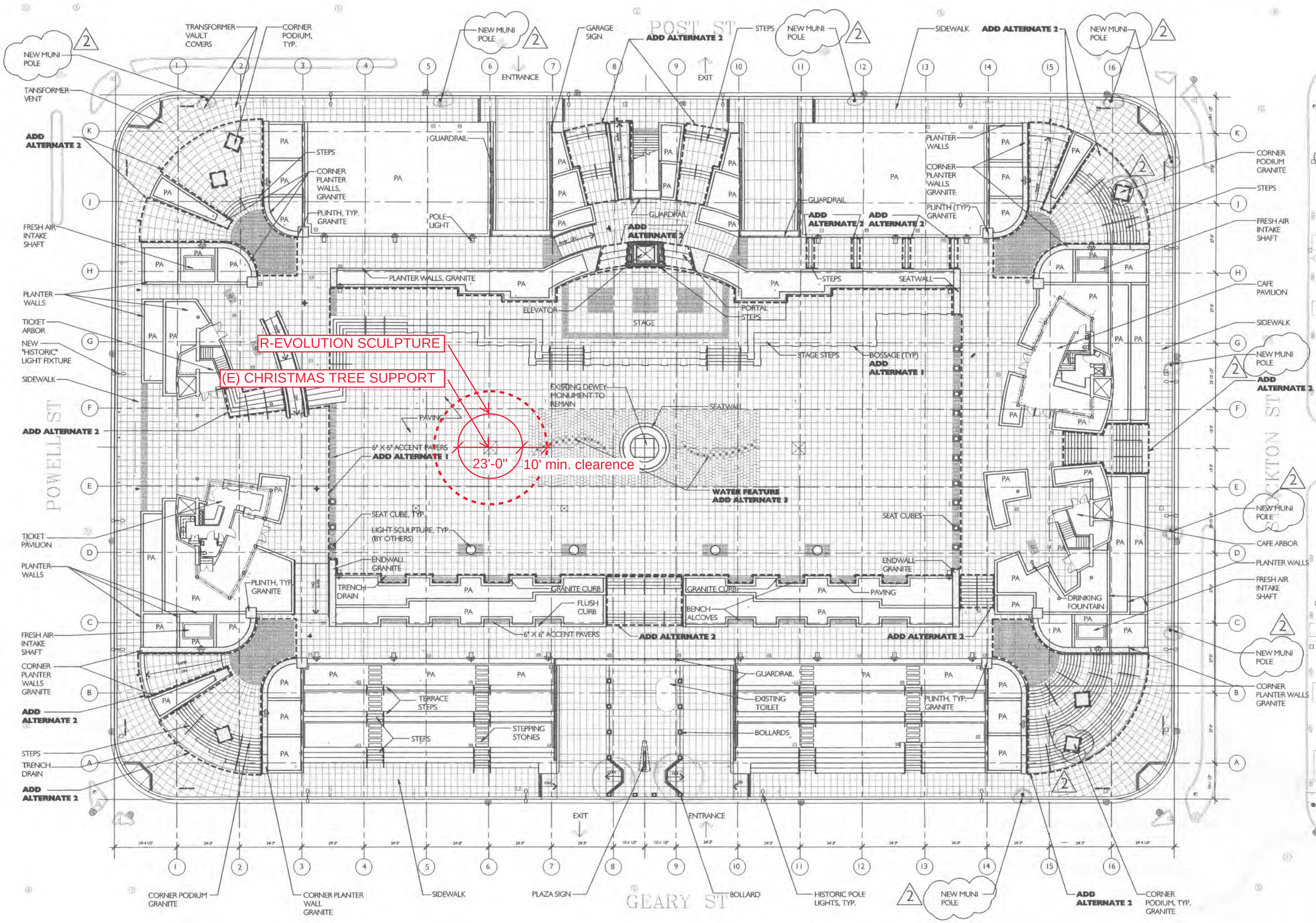
Presentation Time: 5 minutes

R-Evolution

By Marco Cochrane

www.marcocochranesculpture.net





ABBREVIATIONS	
PA	PLANTING AREA
FS	FINISH SURFACE
TC	TOP OF CURB
BR	BOTTOM OF RAMP
TR	TOP OF RAMP
BS	BOTTOM OF STEP
TP	TOP OF PLINTH
TS	TOP OF STEP
TW	TOP OF WALL

BASE BID

1. GRANITE CORNER PLANTER WALLS AS SHOWN
2. STAGE GRANITE PLANTER WALLS, GRANITE ENDWALLS, GRANTE SEATWALLS, GRANITE CURB AS SHOWN
3. GRANITE CORNER PODIUMS, SEAT CUBES, AND PLINTHS
4. ALL OTHER PLANTER WALLS PRECAST CONCRETE
5. ALL STEPS, TERRACE STEPS, STEPPING STONES, PRECAST CONCRETE
6. CAST-IN-PLACE COLORED CONCRETE BOSSAGES AT STAGE TERRACE STEPS
7. ALL PAVING CAST-IN-PLACE COLORED CONCRETE
8. 6" X 6" CONCRETE ACCENT PAVERS AS SHOWN
9. 15" X 15" CONCRETE PAVERS AT FOUNTAIN
10. PAVILION WALLS- CAST-IN-PLACE COLORED CONCRETE

ADD ALTERNATES

ADD ALTERNATE 1.	CENTRAL PLAZA AND STAGE STEPS:	(A) GRANITE PAVING (3 SIZES: 30" X 30", 15" X 15", 6" X 6") IN LIEU OF CAST-IN-PLACE COLORED CONCRETE PAVING (B) GRANITE STEPS IN LIEU OF PRECAST STEPS (C) GRANITE BOSSAGES AT STAGE STEPS IN LIEU OF CAST-IN-PLACE CONCRETE BOSSAGES
ADD ALTERNATE 2.	STEPS, RAMPS, AND LANDINGS:	(A) GRANITE PAVING IN LIEU OF CAST-IN-PLACE CONCRETE AT RAMPS AND LANDINGS (B) GRANITE STEPS IN LIEU OF PRECAST STEPS
ADD ALTERNATE 3.	WATER FEATURE:	(A) FOUNTAIN MECHANICAL EQUIPMENT (B) NOZZLES AND LIGHTS (C) STAINLESS STEEL RESEVOIR AND GRATING
ADD ALTERNATE 4.	PAVILION WALLS:	(A) GRANITE CLAD BUILDING IN LIEU OF CAST IN PLACE CONCRETE

I Am You And We Are Everywhere
macy's

YOU CAN'T STOP SPORT.
HAVEN'T YOU SEEN THIS AD BEFORE?
TOTAL DEJA VU.
LV!
HAVEN'T YOU SEEN THIS AD BEFORE?
TOTAL DEJA VU.
LV!

iPhone X
CALL OF DUTY
WWII
KILL THE
DESK PHONE

Specifications

Dimensions: 48 Feet tall with a 23 foot diameter base. The base consists of two steel plates and eight (8) I-beams (with an additional connecting member below the feet and 2 diagonal braces extending from the feet area). Sculpture is 30 ft from hand-to-hand but this is at approximately 20 feet off the ground. The sculpture consists of 7 pieces that are bolted together on site.

Weight: Sculpture with base is approximately 13,000 lbs. Steel plate anchoring adds 16,000 lbs.

Materials: Constructed of steel and covered in stainless steel mesh. The base is constructed of two steel plates and radiating I -beams (two feet tall) which measures 23 feet in diameter, which can be covered by a circular wooden deck. LED lighting. There is external lighting (mounted on steel structures which would need to be anchored) and an internal lighting feature. Lighting desires/solution will need to be discussed.

Installation Requirements for Above-Ground Installation

Installation
On-Site:

1. Tell handler Fork lift (12,000 lb capacity)
2. Crane (size depends on access to installation site, the closer we can get to the site the smaller the crane)
3. 60 to 80 foot bucket lift depending on how close we can get
4. The sculpture can either be anchored in the ground in which case a Bobcat with an anchor driver will be required, or the sculpture can be mounted on 8, 2000 lb weights (steel plates) around the perimeter (hidden under the decking). (If installing on grass, protecting plastic sheets are recommended, such as EventDeck's "ArmorDeck" product, shown here: http://www.eventdeck.com/ArmorDeck.shtml.
5. If lighting or breathing feature is desired, we will need electrical to the site, or could also run a generator

Installation will take 2-3 days without wooden base, 3-4 with, best to build in an additional day in case of weather or other delay. This does not include the breathing feature or lighting.

Deinstallation:
On-Site:

1. Tell handler Fork lift (12,000 lb capacity)
2. Crane (size depends on access to installation site, the closer we can get to the site the smaller the crane)
3. 60 to 80 foot bucket lift depending on how close we can get

Deinstallation will take 2-3 days, best to build in an additional day in case of weather or other delay.

Installation Experience

R-Evolution is the third in a series of sculptures called The Bliss Project. We have installed all three (3) sculptures at Burning Man (Bliss Dance in-ground, Truth is Beauty and R-Evolution above-ground). In addition, Bliss Dance was installed at two (2) other locations (one above-ground) and is now permanently installed in Las Vegas (in-ground). The Las Vegas installation was supervised by Marco and lead crew member Joe Theriault, but due to union rules installation work was completed by licensed Nevada contractor an subcontractors. Truth is Beauty was installed in San Leandro (in-ground). We have a licensed structural engineer on who will provide any calculations, etc. needed for permits.

Installation Photos/Video

Here is a link to a time-lapse video of the installation of Truth is Beauty foundation at the San Leandro Tech Campus (above-ground with ground anchors): https://www.youtube.com/watch?v=D1gustPKpbY

Here is a link to a video of the installation of Bliss Dance on Treasure Island (base in-ground installation with anchors): https://www.youtube.com/watch?v=RcvIk2BGQB8&feature=share

Here is a link to a video about R-Evolution: https://www.youtube.com/watch?v=6L5wbqS8Qh8

Here is a link to R-Evolution breathing: https://www.youtube.com/watch?v=Bb0HnaYNUx4

Additional Photos can be found here: https://www.google.com/search?q=R-evolution&rlz=1C1CHFX_enUS581US581&espv=2&biw=1280&bih=619&source=lnms&tbm=isch&sa=X&ved=0ahUKEwiXkI__I9HQAhUnw1QKHdsYAW4Q_AUICCgD#tbm=isch&q=r-evolution+marco+cochrane

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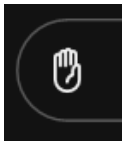

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Item 6: Union Square Temporary Sculpture

Discussion and Possible Action: to approve the temporary installation of a 48' tall sculpture by Marco Cochrane, titled *R-Evolution,* fabricated from steel rod and tubing with two layers of geodesic triangles and covered by stainless steel mesh, to be installed in Union Square at a date to be determined in early 2023 for a period of six months which is sponsored fully by the Union Square Association, pending final approval from the Recreation and Park Department.

sfac san francisco arts commission

Item 7: Southeast Family Health Center Expansion

Action

Staff Presenter: Senior Program Manager
Jackie von Treskow

Presentation Time: 5 Minutes

Southeast Health Family Center Expansion
2401 Keith Street | Bayview, San Francisco
Client: Department of Public Health (DPH)

Ramekon O'Arwisters
***Woven Calm*, 2022**
Cotton, linen, polyester, rayon, and silk fabrics
17 ft x 7 ft x .5 in

Photo: Ethan Kaplan

Ramekon O'Arwisters
Woven Calm, 2022
Cotton, linen, polyester, rayon, and silk fabrics
17 ft x 7 ft x 3 in

Photo: Ethan Kaplan

William Rhodes
***Community History Quilts*, 2022**
Fabric, paint, ink, and thread
42 in x 65 in x .5 in

Photo: Ethan Kaplan

William Rhodes
***Community History Quilts*, 2022**
Fabric, paint, ink, and thread
42 in x 65 in x .5 in

Photo: Pernila Persson

William Rhodes
***Community History Quilts*, 2022**
Fabric, paint, ink, and thread
42 in x 65 in x .5 in

Photo: Pernila Persson

Ron Moultrie Saunders
***African Origins: Green Acacia*, 2022**
Acid-etched glass with printed interlayer
7 ft x 8 ft x 5/8 in

Photo: Ethan Kaplan

Ron Moultrie Saunders
***African Origins: Green Acacia*, 2022**
Acid-etched glass with printed interlayer
7 ft x 8 ft x 5/8 in

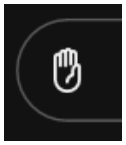
Photo: Ethan Kaplan

Ron Moultrie Saunders
***African Origins: Amaryllis Belladonna*, 2022**
Acid-etched glass with printed interlayer
7 ft x 8 ft x 5/8 in

Photo: Ethan Kaplan

sfac san francisco arts commission

Public Comment via WebEx:



- Hover over your name in the attendee list and click on the hand icon to raise your hand.
- You will be placed in the queue once your hand is raised.
- When are unmuted by the host, you will see a request to unmute window pop up.
- Click "unmute" and you will be prompted to speak.

Public Comment via Phone:

- Dial 415-655-0001.
- Enter the Access Code: **2488 594 0312** followed by **#.**
- Enter the Numeric Meeting Passcode: **VAC817** (**822817** from phones) then #.
- When prompted, dial '*' then '3' to be added to the speaker line.
- You will receive a request to unmute yourself. Press "*6" to be unmuted. You will hear, *"Your line has been unmuted."* This is your time to speak.

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Item 7: Southeast Family Health Center Expansion

Discussion and Possible action: to approve as installed the completed artwork titled *Woven Calm,* 2022, by Ramekon O'Arwisters for the Southeast Family Health Center Expansion. The artwork is installed in the Center's main lobby and consists of a handwoven and crocheted fabric tapestry.

Discussion and Possible action: to approve as installed the completed artwork titled *Community History Quilts,* 2022, by William Rhodes for the Southeast Family Health Center Expansion. The artwork is installed in the Center's first floor corridor and consists of four fabric quilts with hand-painted images.

Discussion and Possible action: to approve as installed the completed artworks titled *African Origins: Green Acacia,* 2022, and *African Origins: Amaryllis Belladonna,* 2022, by Ron Moultrie Saunders for the Southeast Family Health Center Expansion. The artworks are installed across from the Center's second floor waiting rooms and consist of acid-etched glass panels with printed interlayers.

sfac san francisco arts commission

Item 8: Red Gothic Conservation and Reinstallation

Discussion

Staff Presenter: Project Manager Jenn Doyle Crane

Presentation Time: 5 minutes

Overall View Signature Side Before Treatment (Left) Showing Biogrowth, Chalking of the Paint, Losses to the Paint and Corroded Metal on the Lower Areas and After Treatment (Right)

Longest Side Before Treatment (Left) and After Treatment (Right)

Detail of Corner Plate 1 (Left) Showing Organic Material, Corrosion, Blistering Paint and that the Bolt Head has Corroded Off Exterior Lower Corner 2 (Right) with Blistering Paint, Losses and Corroded Substrate

Long Side (Left) and Short Side Without Signature (Right) After Grinding. Areas to be removed are marked with Sharpie Pen

Detail of Long Side After Grinding

Detail of Long Side After Metal Repairs

Detail of Short Side Without Signature After Grinding. Areas to be Replaced are Marked

Detail of Short Side Without Signature After Metal Repairs

Signature Side After Grinding. Areas Marked with Sharpie Were Replaced (Left)
Detail of Corner with Ground Metal (Right)

Detail of Signature Side After Grinding

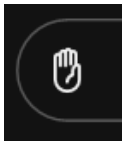
Detail of Signature Side After Metal Repairs

Detail View Showing Replaced Corner between Long Side and Short Side Without Signature

PREMIUM
FESSIONAL

sfac san francisco arts commission

Public Comment via WebEx:



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Item 8: Red Gothic Conservation and Reinstallation

Discussion Only

sfac san francisco arts commission

Item 9: San Francisco International Airport: Harvey Milk Terminal 1: Proposed Artwork Relocations

Action

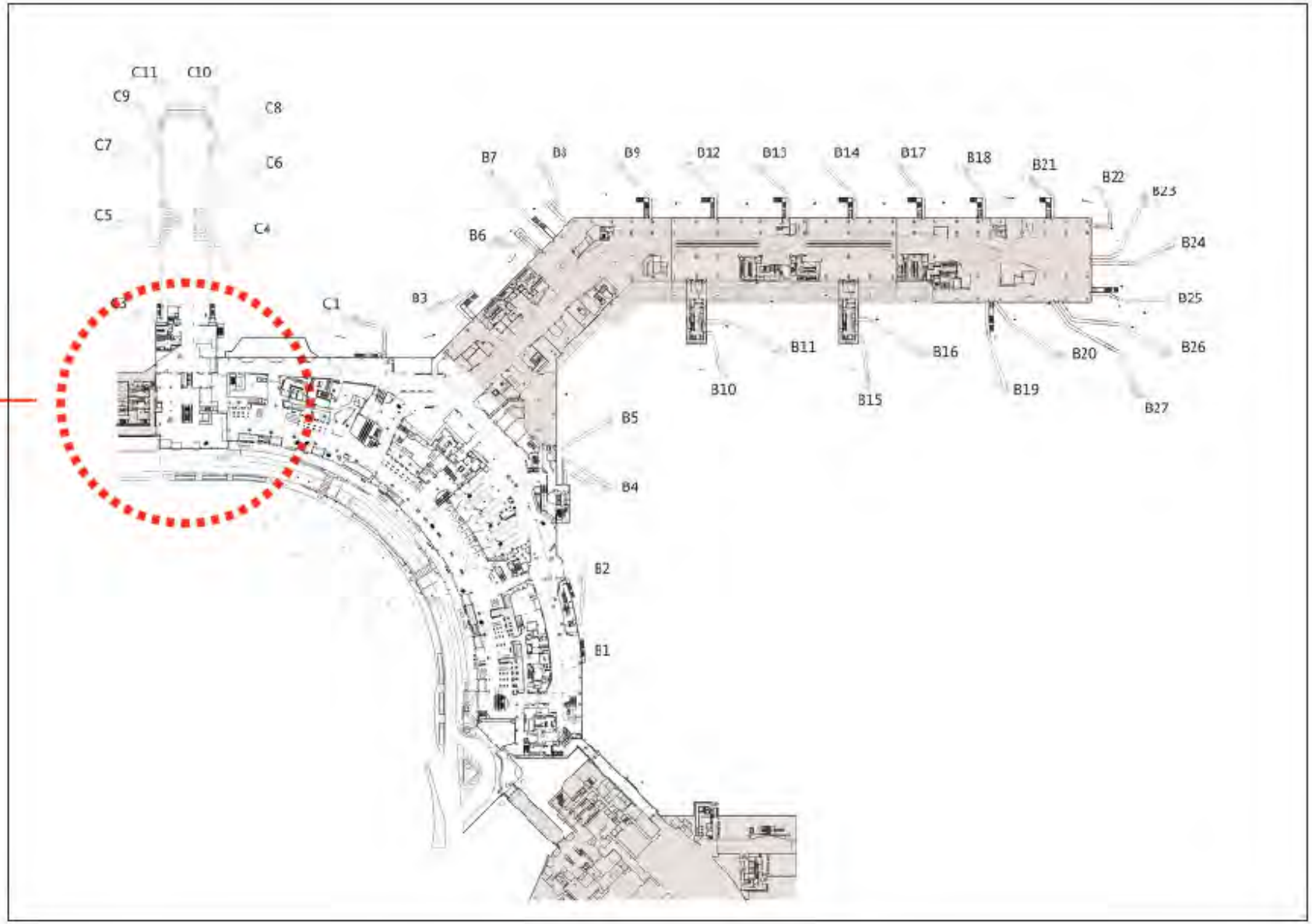
Staff Presenter: Project Manager Jenn Doyle Crane

Presentation Time: 5 Minutes

Terminal 1
BAC Art Relocation

August 10, 2022

Terminal 1
Departures Plan



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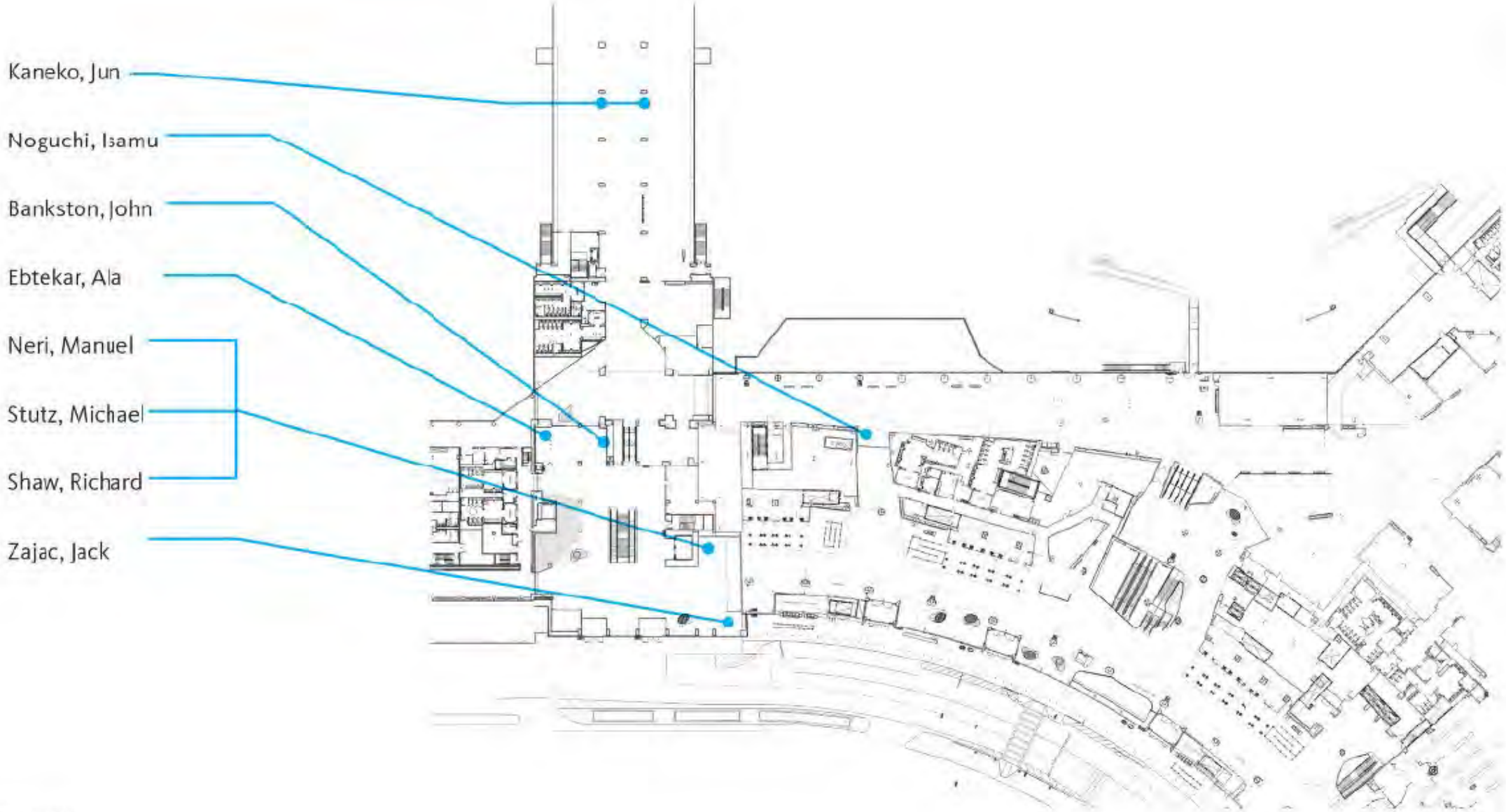
The majority of the artwork in this review is on the Departures Level of Board Area C, with the exception of the Noguchi sculpture located in Terminal 1 North and the Adams artwork on the Arrivals Level of BAC.

Proposed Artwork Locations - Departures

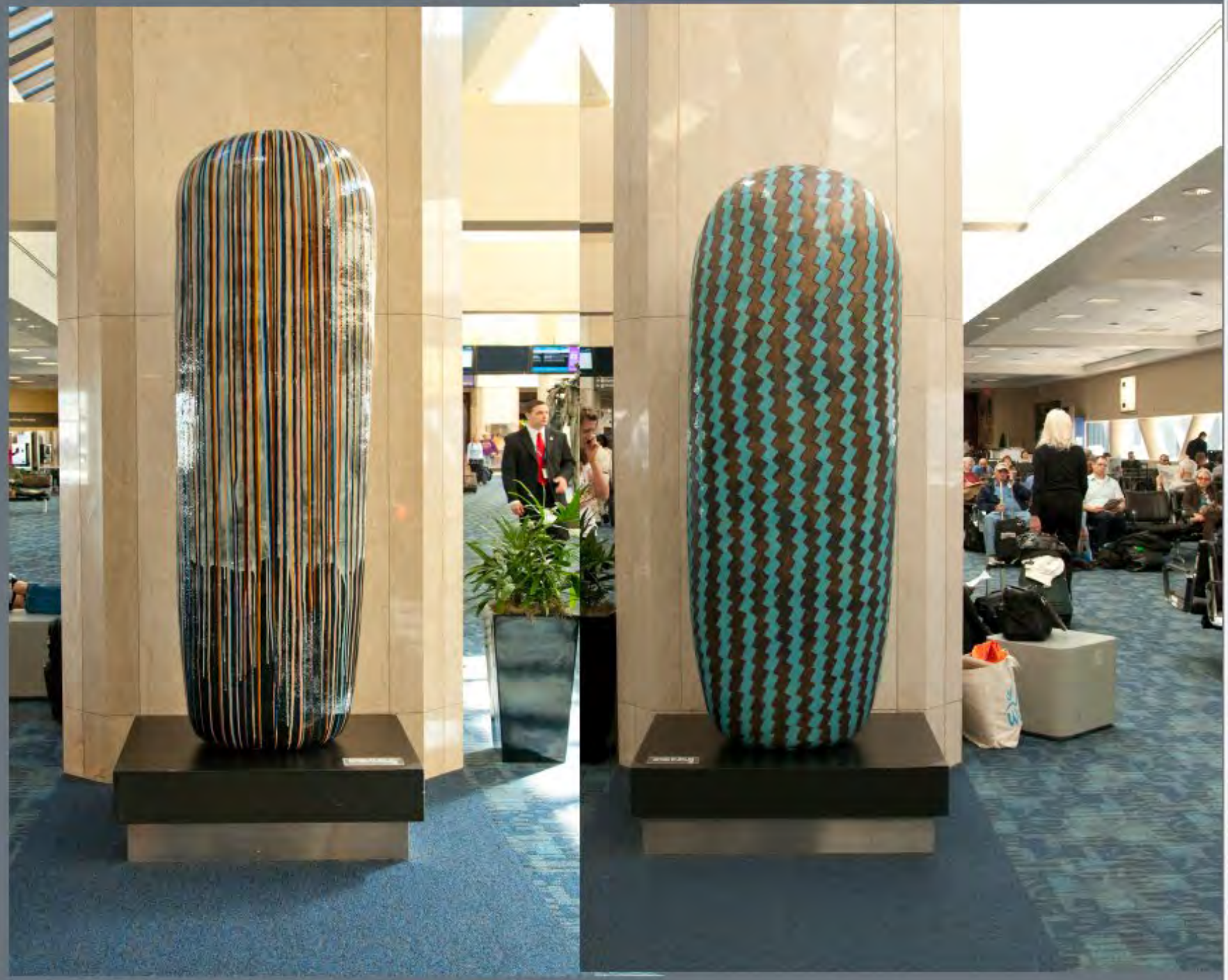
overview T1N and BAC



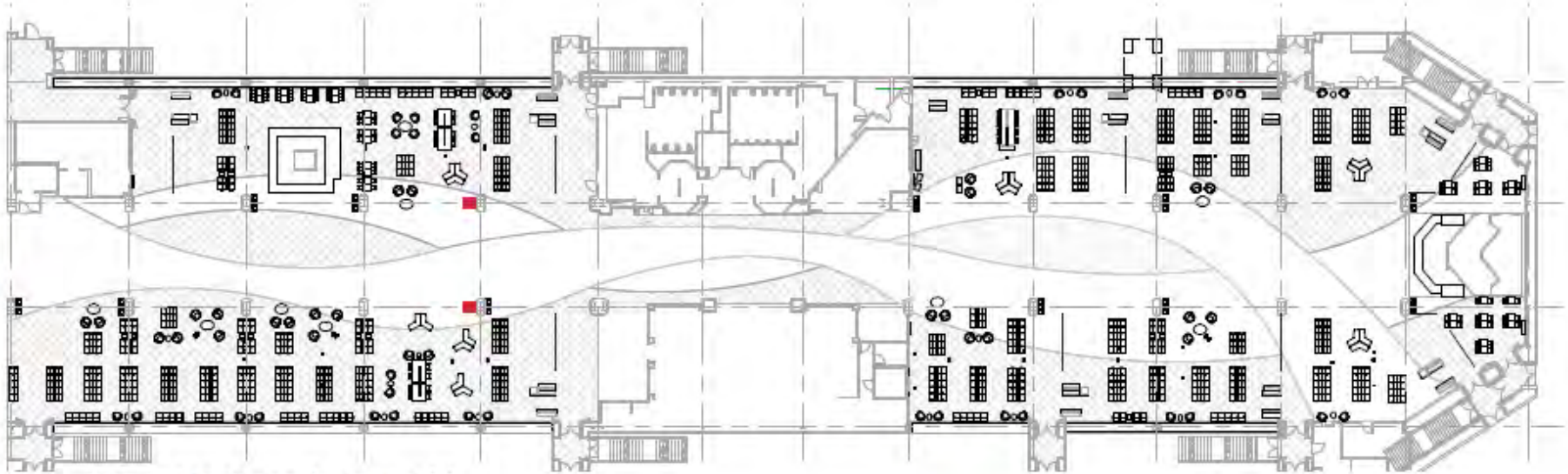
BAC Pier

Jun Kaneko,
Untitled (Dango), 2000
Glazed Ceramic 88 x 25 x 17 in.
SFAC ID: 2004.2

Untitled (Dango), 2002
Glazed Ceramic 82 x 31 x 18 in.
SFAC ID: 2004.3



Artwork Location



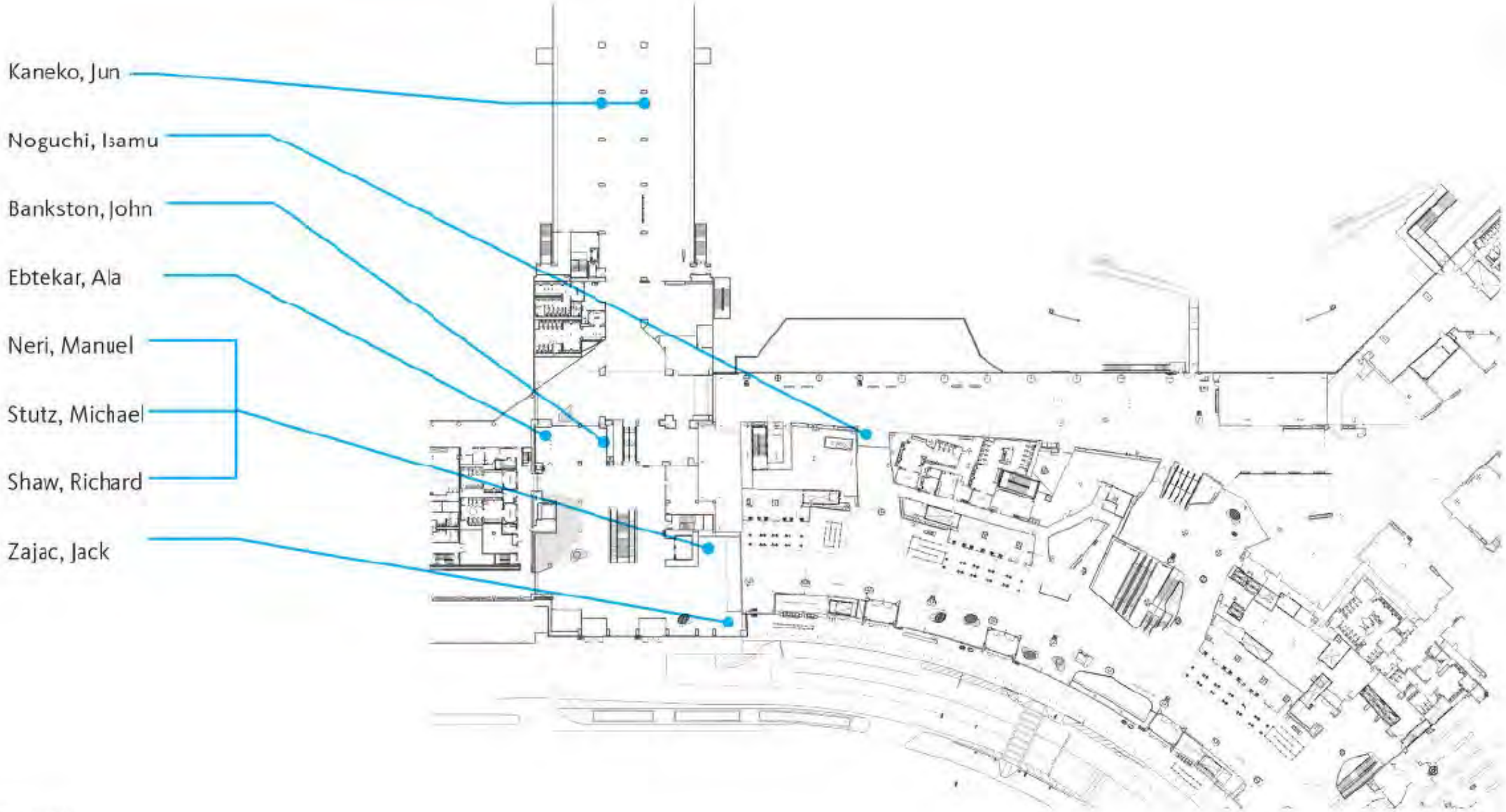
SIDE - 21'-0" circulation width

Kaneko, Jun

Artwork sizes: 88" (H) x 25" (W) x 17" (D)
82" (H) x 31" (W) x 18" (D)
Vitrine lid size: No Vitrine
Base size: 16" (H) x 36" (W) x 36" (D)
Artwork material: glazed ceramic
Artwork weight: 830-850 lbs each

Proposed Artwork Locations - Departures

overview T1N and BAC



Artwork Locations - Departures

Isamu Noguchi
Figure, 1945
Cast bronze with black patina, 61" H X 21 1/2" W X 15 1/4" D
SFAC ID: 1980.7

T1 - North Inglenook
with proposed artwork

Noguchi, Isamu

Artwork Size: 61(H) x 21.5 (W) x 15.25 (D) inches
Vitrine size: 75 (H) x 36 (W) x 30 (D) inches
Base size : 15 7/16 (H) x 36(W) x 30 (D) inches

Proposal
- all current T1 finishes to remain
- revised blackened steel on post-security to compliment the sculpture

BAC & T1N

John Bankston
Setting the Scene, 2015
Oil on linen
SFAC ID: T2018.41

Oh?, 2015
Oil on linen
SFAC ID: T2018.40

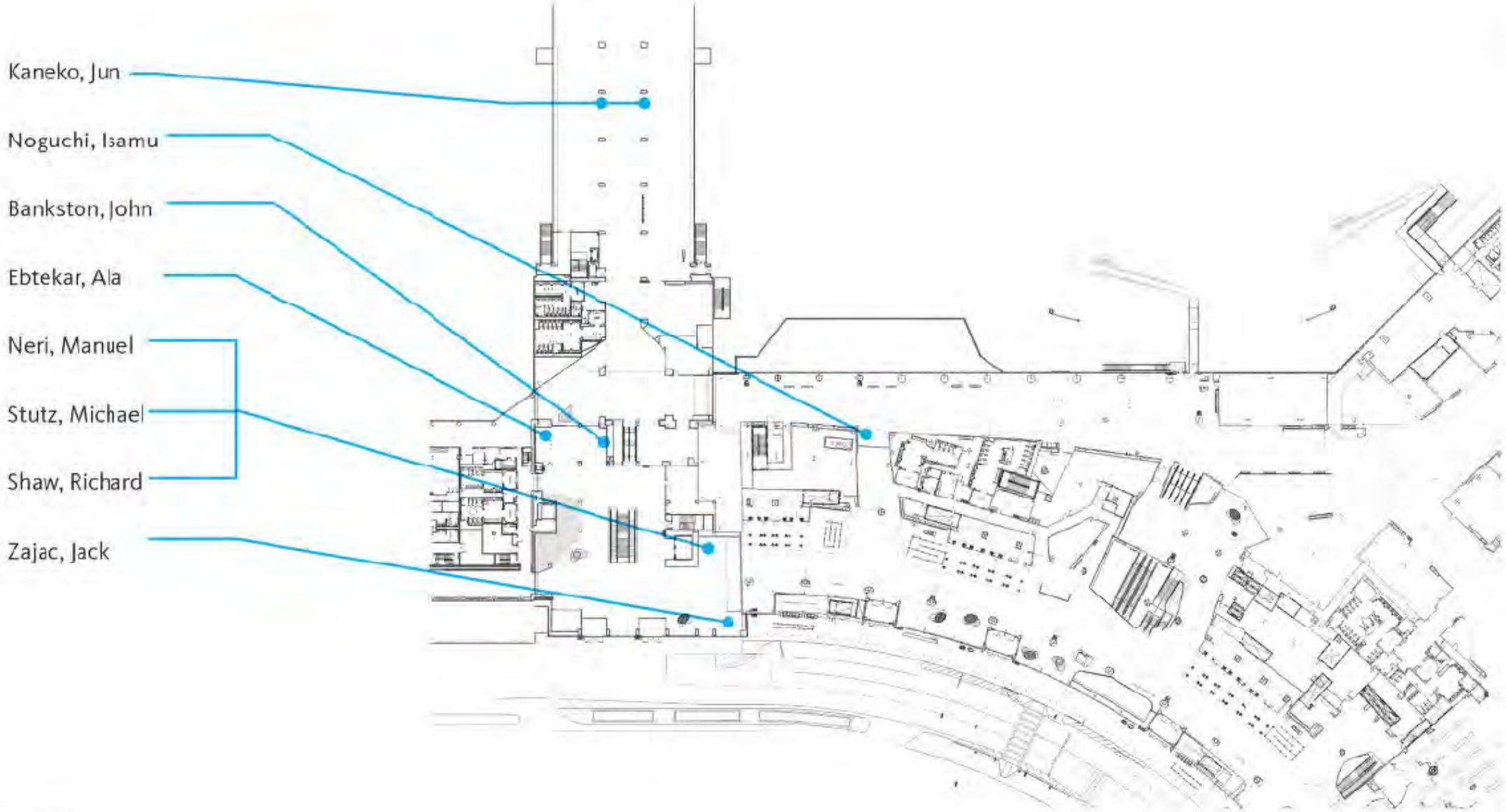
Ala Ebtekar
Zenith (VII), 2017
cyanotype on canvas
SFAC ID: T2018.34

framed artwork

detail of the artwork - cyanotype and paint

Proposed Artwork Locations - Departures

overview T1N and BAC



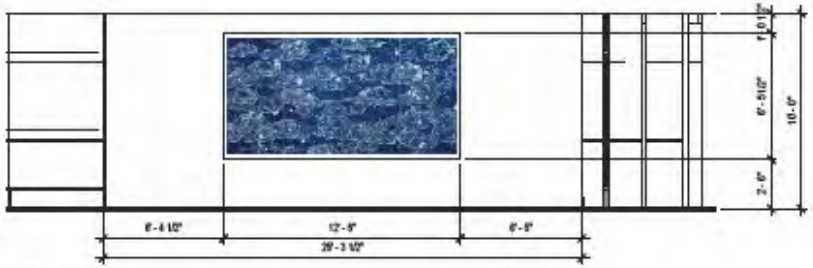
BAC Plaza Meet & Greeter

with proposed artwork

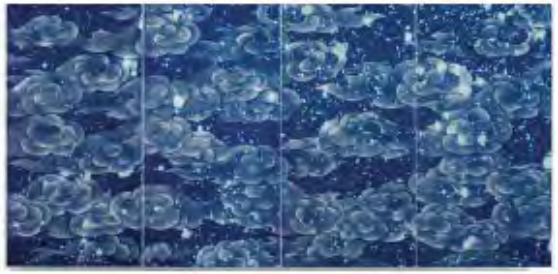
Ebtekar, Ala

Artwork Size: 77 1/4 (H) x 150 1/8 (W) x 4 (D) inches

Artwork is framed (**see appendix** for photos from art viewing)



Elevation - suggested artwork mounting height by SFAC



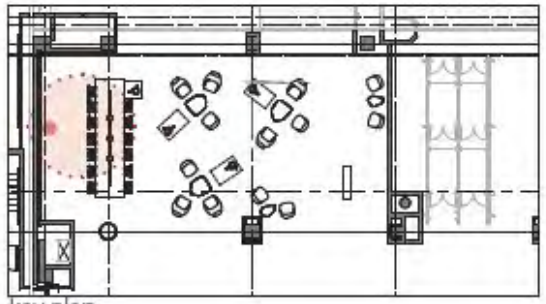
3D View

Proposed Furniture Study

- all existing furniture to be replaced at Meet & Greet
- existing Furniture to be relocated to BAC Pier
- replace furniture using T1 furniture color pallet and design standards
- bottom of artwork in-line with the top edge of the table - table height : 30”

Proposed Material

- Xorel in the niche behind the painting
- existing TR-01 terrazzo and existing white phenolic panels, PT-1 gyp
- 10’-0” ceiling height



key plan

BAC Plaza - Meet & Greet -

bench seating and chairs

Bankston, John

Artwork Sizes (2): 40(H) x 30 (W) inches
Vitrine size: requested a optium frame, SFAC will provide details and final specs.

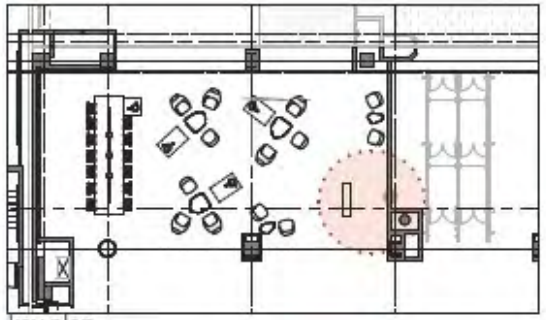
3D View

Proposed Furniture Study

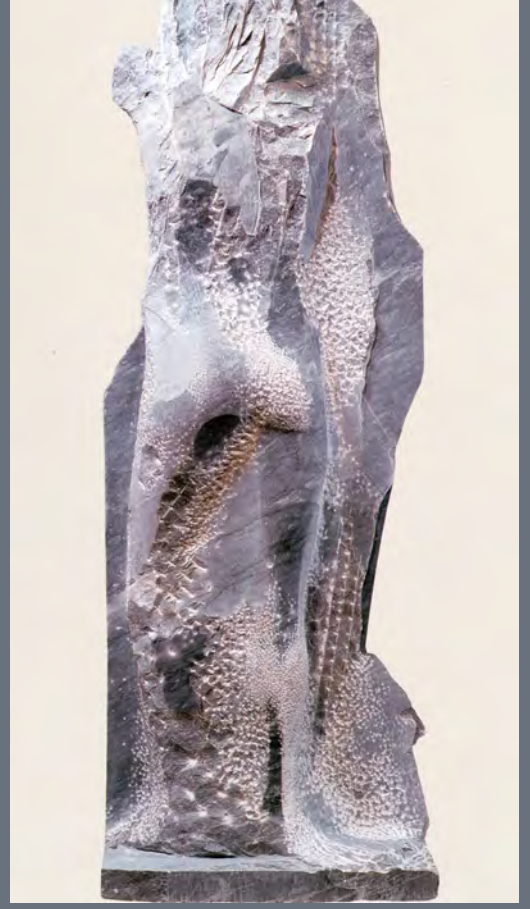
- all existing furniture to be replaced at Meet & Greet
- existing furniture to be relocated to BAC Pier
- replace furniture using T1 furniture color pallet and design standards
-bench in front of Bankston artworks

Proposed Material

- Xorel to frame the paintings, white phenolic panels on the sides
- existing TR-01 floor
- 10'-0" ceiling height



key plan



BAC & T1N

Transition

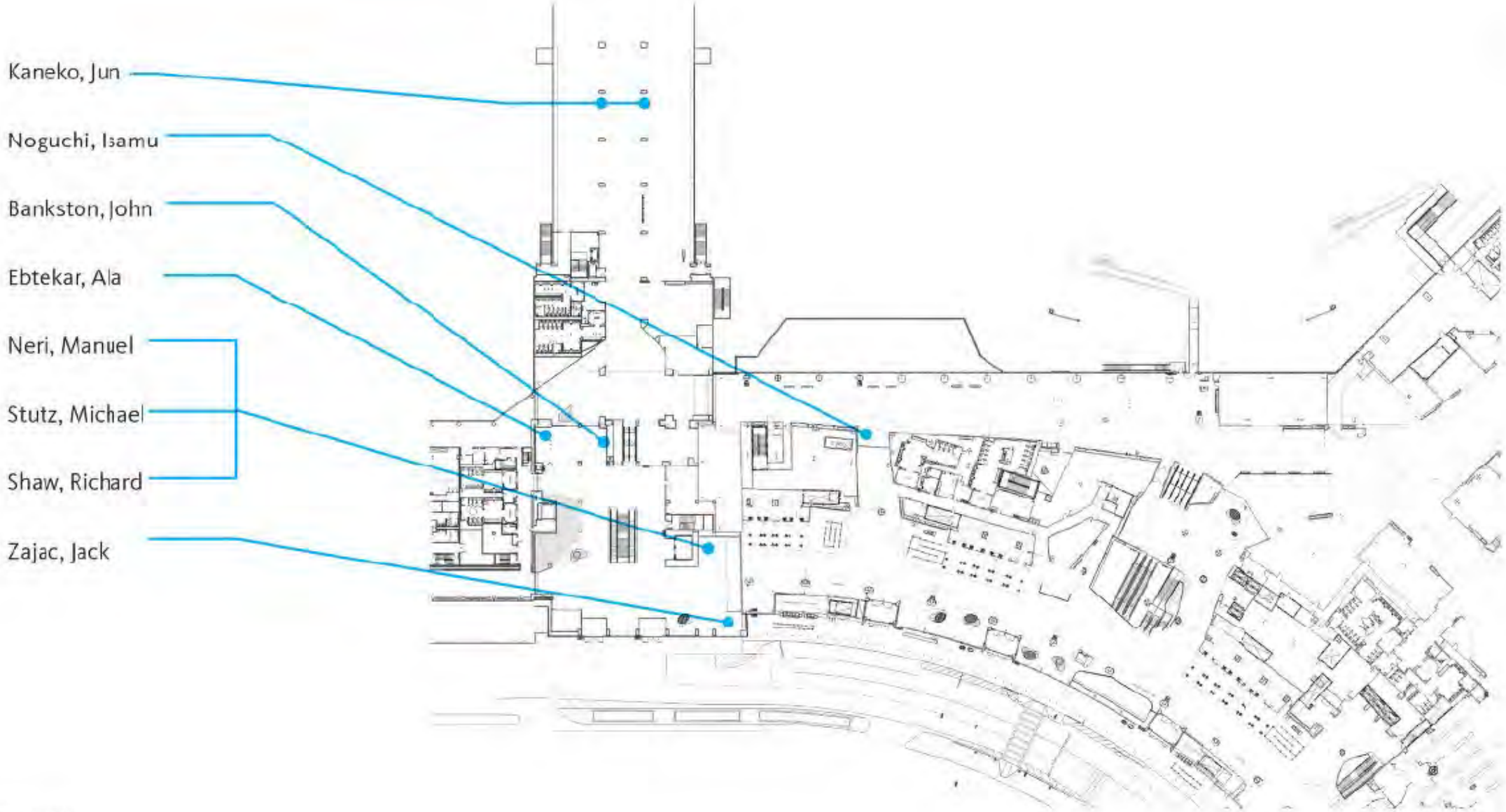
Manuel Neri
Mujer Pegada No. 4, 1985
Marble
SFAC ID: 1986.58

Michael Stutz
Cardboard Kore. 2005
Mixed media paper, acrylic
SFAC ID: 2005.8

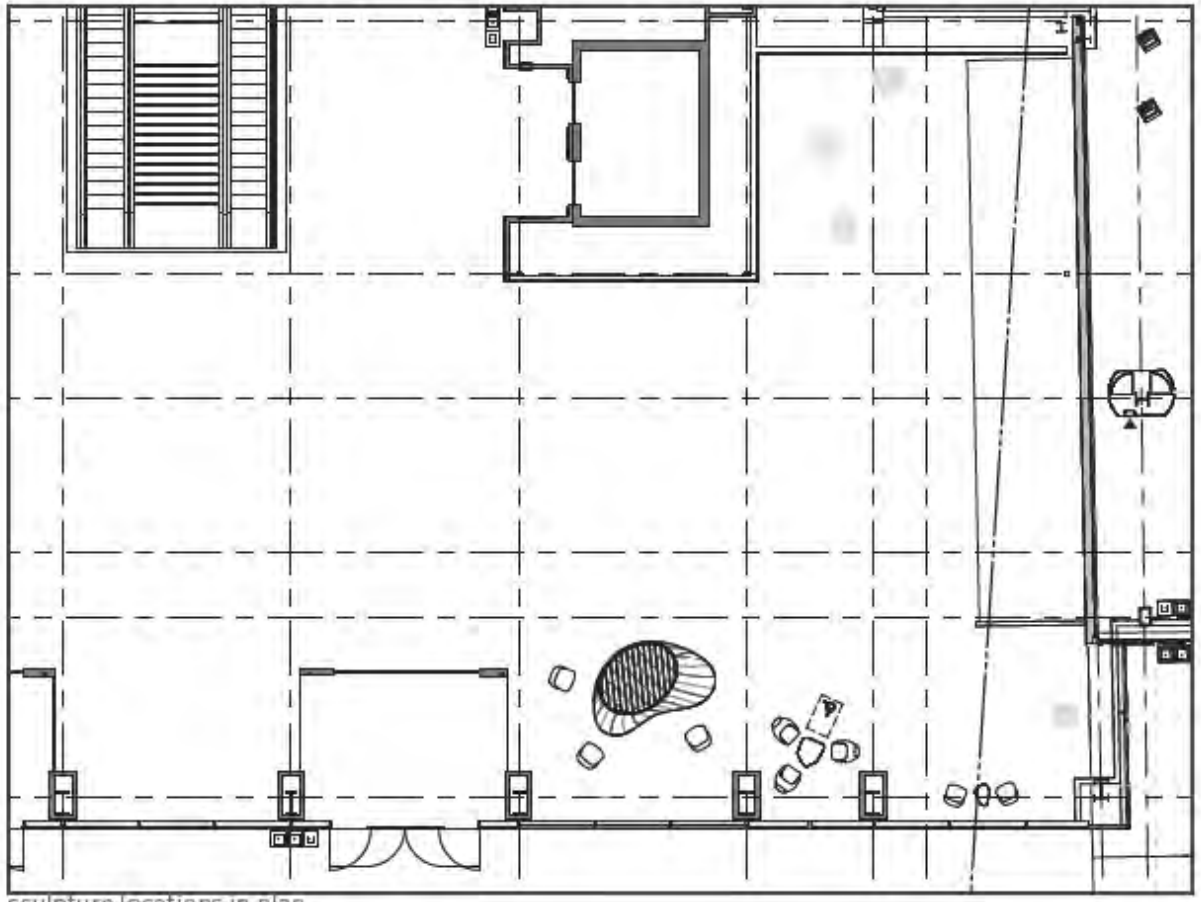
Richard Shaw
Martha H., 2006
Glazed Porcelain
SFAC ID: 2007.3

Proposed Artwork Locations - Departures

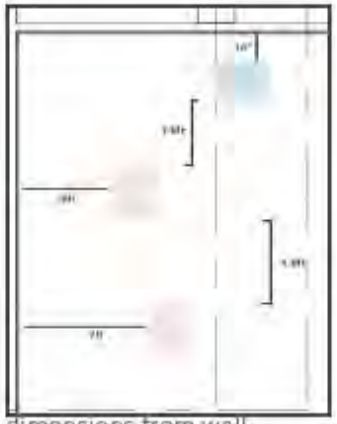
overview T1N and BAC



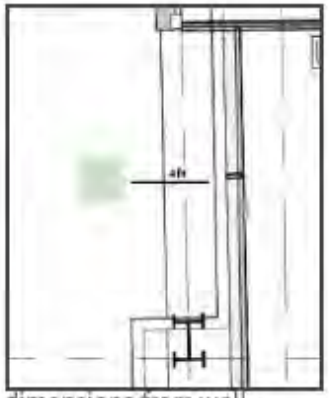
T1 North - BAC Transition - Sculpture Locations



sculpture locations in plan



dimensions from wall



dimensions from wall

Neri, Stutz, Shaw Sculpture Location
- SFAC worked to space the sculpures in plan to make the sculptures more inviting by offering enough space for vistors to walk behind/around them if they choose
- Neri is best viewed from 180-degrees and not from behind, the sculpure has been placed 16" to allow for cleaning behind it but not sitting.
- SFO Muesum and SFAC do not recommend one vitrine.

Zajac, Jack Sculpture Location
- 4' from the wall to allow breathing room but not enough space to sit behind it
- artwork is protected in niche
- artwork fills the scale of the niche
- glass guardrail for open side of ramp
- the wall behind the ovoid can be used for mayor's welcome with its surface being more visible from the exit lane

LEGEND

- Neri, Manuel
- Stutz, Michael
- Shaw, Richard
- Zajac, Jack

T1 North - BAC Transition - 3D View

with proposed artwork

Neri, Manuel

Artwork Size:
69 3/4 (H) x 22 3/4 (W) x 10 1/2 (D) inches
Vitrine size: 75 (H) x 36 (W) x 26 (D) in.
Artwork materials : carerra marble

Stutz, Michael

Artwork Size: 68 (H) x 20 (W) x 18 (D) inches
Vitrine size: 75 (H) x 36 (W) x 30 (D) in.
Artwork materials : cardboard

Shaw, Richard

Artwork Size: 63 (H) x 21 (W) x 16 (D) inches
Vitrine size: 75 (H) x 36 (W) x 26 (D) in.
Artwork materials : porcelain

3D View

Netrual Backdrop Proposal

- white phenolic panels behind the artwork, introduce standard T1 colors and pattern further from the sculptures
- 9' high phenolic panels, gyp PT-1 painted on the walls above
- standard white ceiling tiles
- ceiling height : 25'-1"
- existing signage is in the process of being reconsidered

key plan

BAC & T1N

Transition

Jack Zajac
Falling Water Santa Cruz II. 2005
Bronze with granite base
95" H X 8 1/2" W X 8 1/2" D
SFAC ID: 1986.17

T1 North - BAC Transition - 3D View

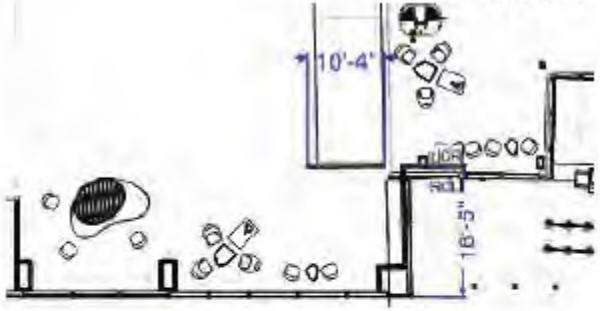
Zajac, Jack

Artwork Sizes: 95 (H) x 8.5 (W) x 8.5 (D) inches
Vitrine size: 105 (H) x 24 (W) x 24 (D) inches
Base size: 15 7/16 (H) x 24 (W) x 24 (D) inches

Artwork material : bronze w/silver gilding patina

Dimensions

- length of back wall : 18'-5"
- length of short wall : 10'-4"
- height of glass wall : 3'-0"

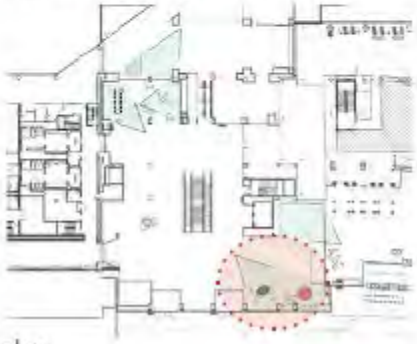


art located in niche

3D View

Proposal

- standard curb side wall condition
- PT-01 gyp with stainless steel base
- glass 30" wall with shoe detail on exposed side of ramp
-existing signage is in the process of being reconsidered
- standard white ceiling tile
- ceiling height : 25'-1"



key plan

Proposed Artwork Locations - Arrivals

overview T1N and BAC

Permanent Wall - Artwork

Adams, Gloria Cozzo

Artwork Location

Permanent Wall Location

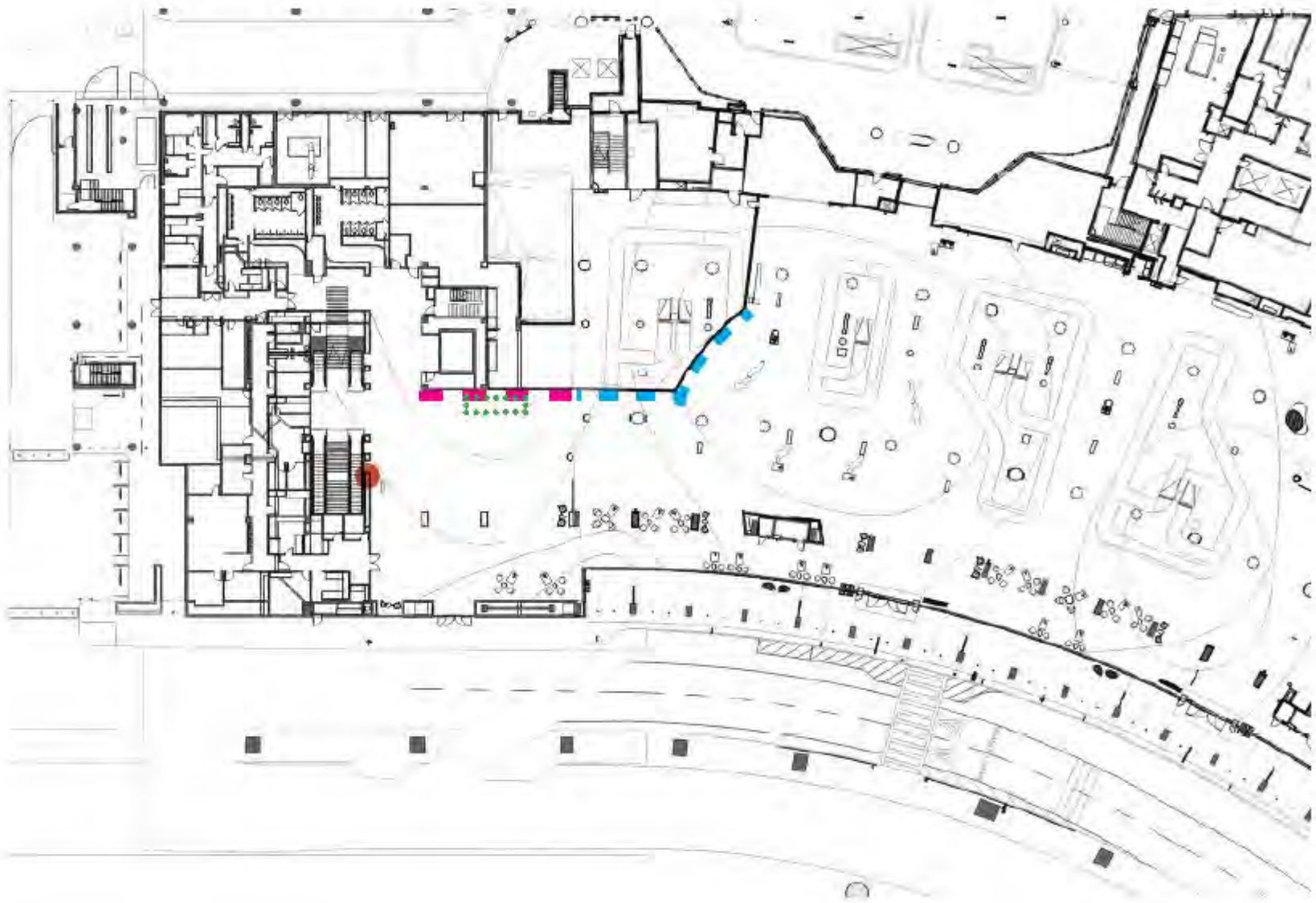
- apply typical BAC finishes, phenolic panel, gyp, baseboard

Tempoary Wall Location

- a graphic mural in style of the Children's Play Area with icons symbolic of SF

Signage Location

- wall-hung dashboard



Gloria Cozzo Adams
Cityscape #33, 1977
Acrylic and ink, 48 1/2 x 72 1/2 in.
SFAC ID: 1977.33

Artwork Locations - Arrivals

Adams, Gloria Cozzo

Artwork Size: 48.5" (H) x 72.5" (W)

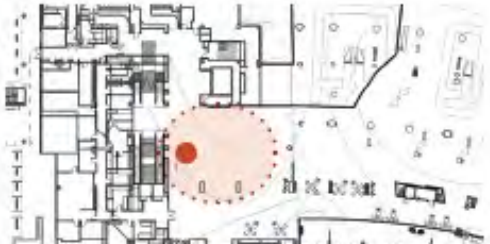
Artwork material : acrylic and ink on canvas

Arrivals - BAC from T1N

with proposed artwork

Proposal

- Xorel backing to frame artwork with white phenolic panels next to the Xorel.
- stainless steel base
- CP-01 & CP-04 floor
- typical white ACT and gyp ceiling
- existing signage is in the process of being reconsidered
- proposing to infill one of the openings along the escalator

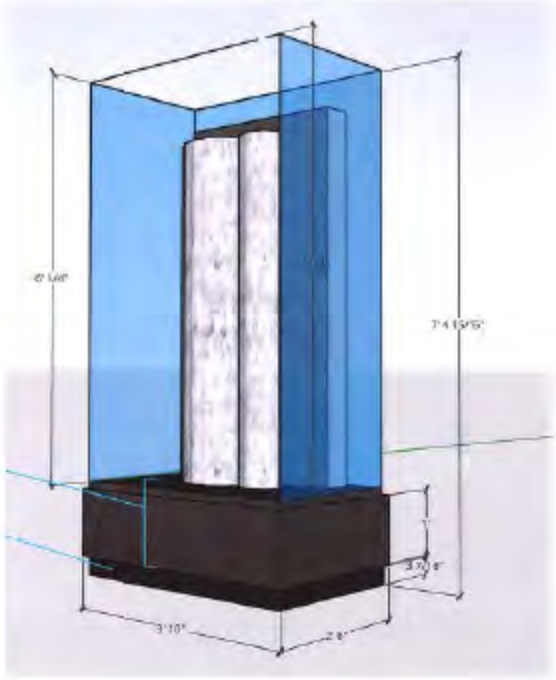


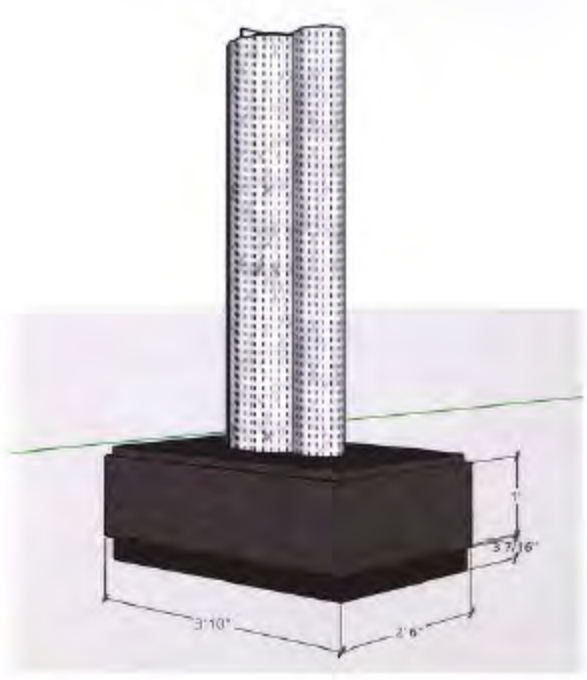
Temporary Wall - Arrivals - BAC from T1N

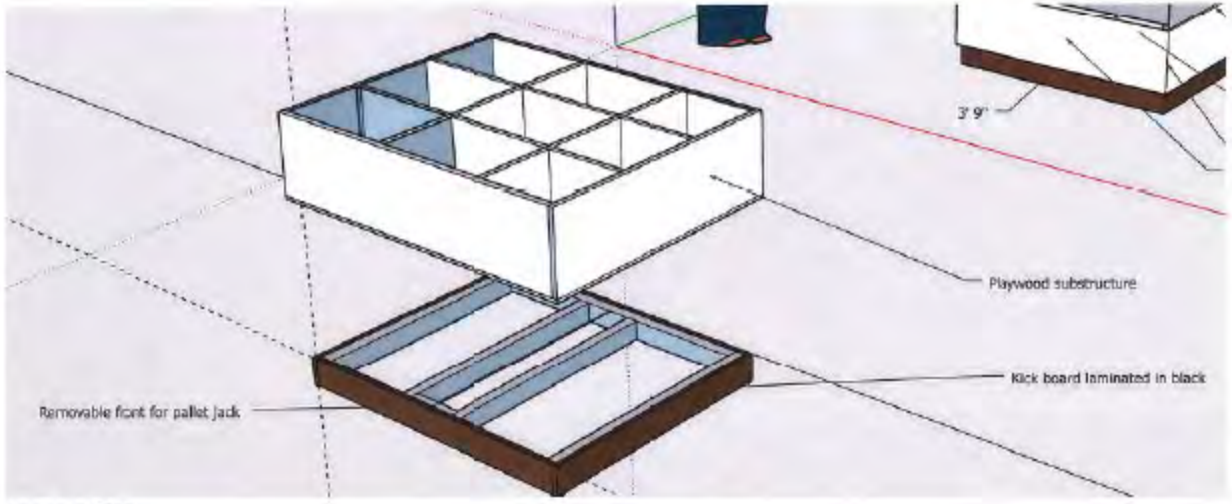
Proposal
- a graphic mural in style of the Children's Play Area with landmarks symbolic of SF
- rest of the wall to be painted PT-1 with a rubber base
- CP-01 & CP-04 floor
- typical white ACT and gyp ceiling
- yellow painted ceiling feature above
- existing signage is in the process of being reconsidered
- signage along permanent wall

Vitrine / Base Design

ideation sketches provided by SFO







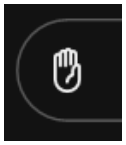
dimensions to be revised for each artwork
vitrine to be produced with
Tru View Optium Acrylic

Main Corian Color: Deep Espresso

Kick board Corian Color: Deep Titanium

sfac san francisco arts commission

Public Comment via WebEx:



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sfac san francisco arts commission

Item 9: San Francisco International Airport: Harvey Milk Terminal 1: Proposed Artwork Relocations

Discussion and Possible Action: to approve the relocation of two sculptures, both entitled, *Untitled (Dango)*, by Jun Kaneko to Departures Level, Terminal 1, Boarding Area C, post-security.

Discussion and Possible Action: to approve the relocation of the sculpture *Figure* by Isamu Noguchi to Departures Level, Terminal 1, Boarding Area C, North Inglenook, post-security.

Discussion and Possible Action: to approve the relocations of three artworks: the painting *Zenith (VII)* by Ala Ebtekar; the paintings *Oh?* and *Setting the Scene* by John Bankston to Departures Level, Terminal 1, Boarding Area C, Plaza Meet & Greet, pre-security.

Item 9: San Francisco International Airport: Harvey Milk Terminal 1: Proposed Artwork Relocations

Discussion and Possible Action: to approve the relocation of four sculptures: *Mujer Pagada No. 4* by Manuel Neri; *Martha H.* by Richard Shaw; *Cardboard Kore* by Michael Stutz; and the sculpture *Falling Water Santa Cruz II,* by Jack Zajac to Departures Level, Terminal 1, Boarding Area C, North Transition Hall, pre-security.

Discussion and Possible Action: to approve the relocation of *Cityscape #33* by Gloria Cozzo Adams to Arrivals Level, Terminal 1, North Baggage Claim, pre-security.

sfac san francisco arts commission

Item 10: San Francisco International Airport: Harvey Milk Terminal 1: Underpass Lighting Project

Action

Staff Presenter: Project Manager Marcus Davies

Presentation Time: 5 Minutes

<u>Final Harvey Milk Quotes ordered from left to right of T1 Underpass:</u>

1. The spirit of life is just as important as its substance. (***pointed marquee***)

2. It takes no compromising to give people their rights. It takes no money to respect the individual. It takes no political deal to give people freedom. It takes no survey to remove repression. ***(rectangular marquee***)

3. Hope will never be silent. Hope is never silent. ***(pointed marquee***)

4. Wake up, America . . . No more racism, no more sexism, no more ageism, no more hatred . . . no more! (from Gay Day Speech, 1978, ***pointed marquee***)

5. I can be killed with ease
   I can be cut right down
   But I cannot fall back into my closet I have grown
   I am not by myself
   I am too many
   I am all of us (***main central marquee***)

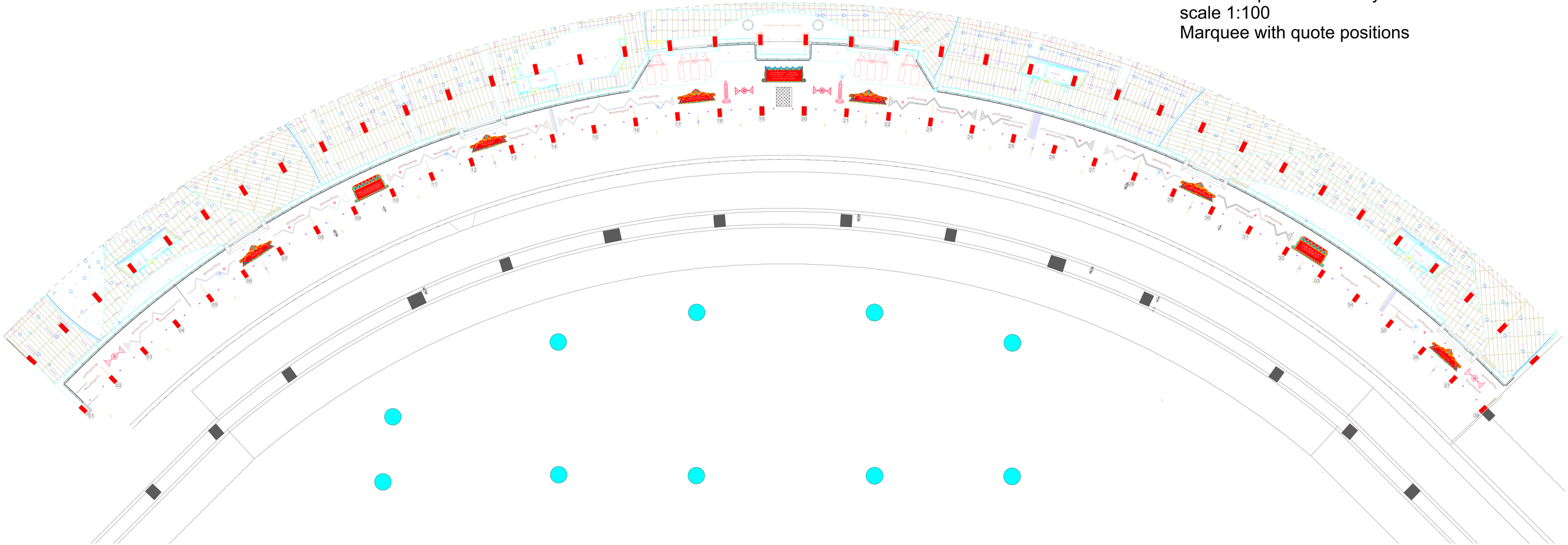
6. . . . There will be another generation to take our places, and we do not have the right to lay our mistakes at their feet. (San Francisco Chapter of National Women's Political Caucus, 1973, ***pointed marquee***)

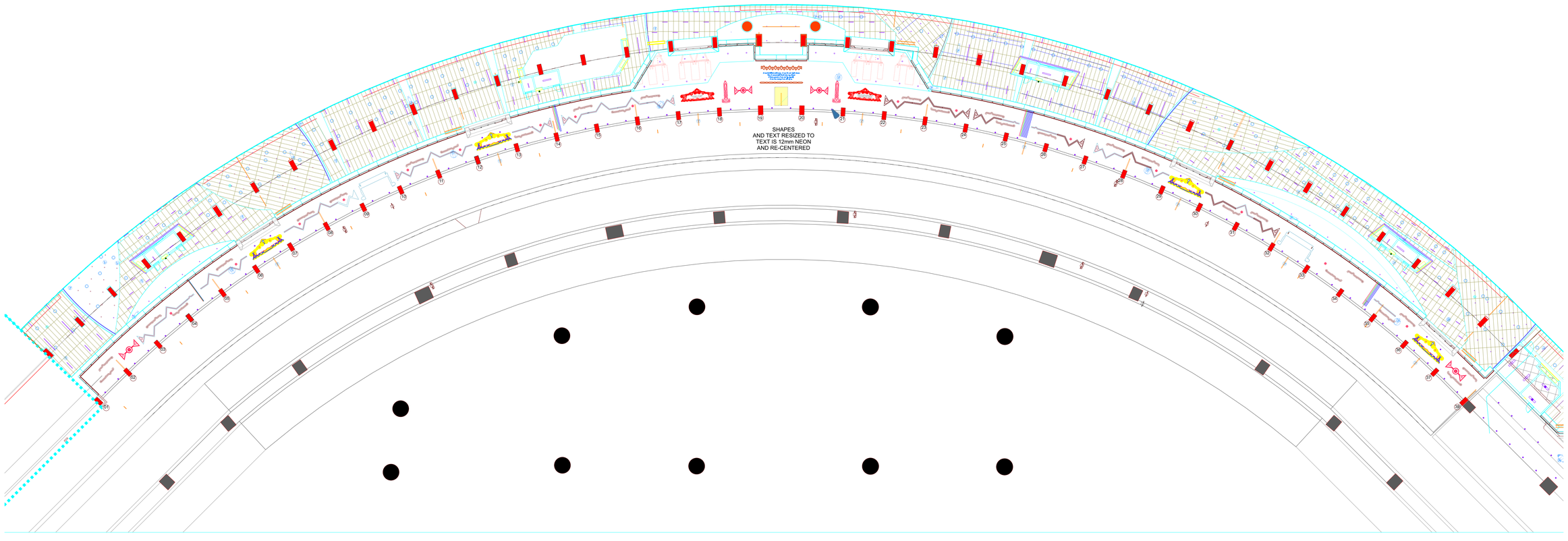
7. All human beings have power. You are just one person, but you have power. (***pointed marquee***)

8. I stand for a government which regards the human being as more important than a highway, which regards a hospital as more important than a bomb. (***rectangular marquee***)

9. You gotta give them hope. (***pointed marquee***)

SFO Marquees Av1 - July 14 2022 - EDIT-Model
scale 1:100
Marquee with quote positions




SHAPES
AND TEXT RESIZED TO
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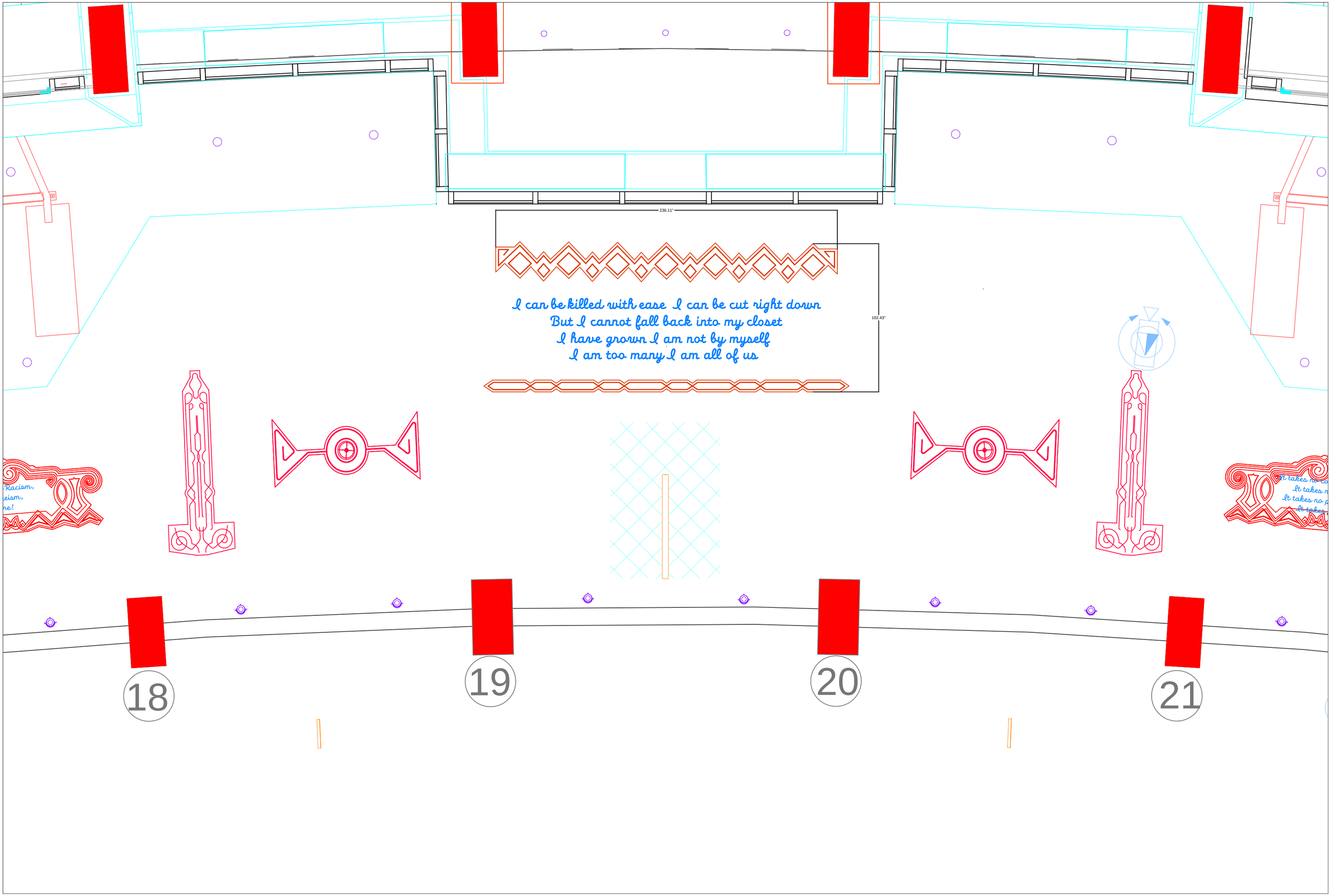
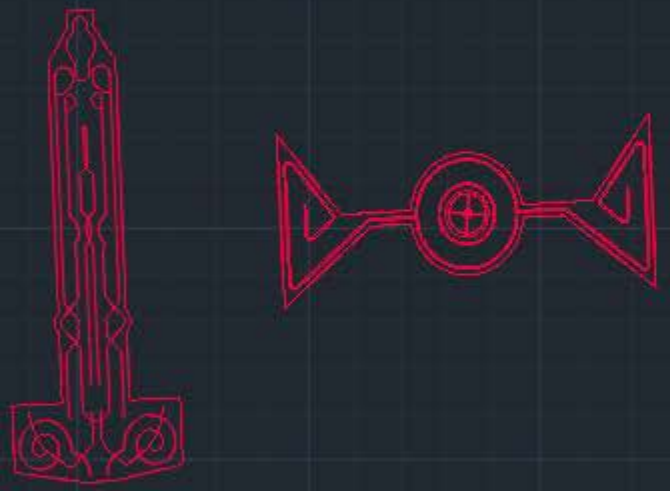
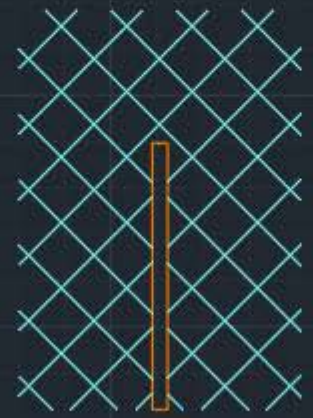
AND RE-CENTERED


236.11"
102.43"
I can be killed with ease I can be cut right down
But I cannot fall back into my closet
I have grown I am not by myself
I am too many I am all of us
18
19
20
21

I can be killed with ease I can be cut right down
But I cannot fall back into my closet
I have grown I am not by myself
I am too many I am all of us





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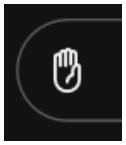
Public Comment via WebEx:



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Item 10: San Francisco International Airport: Harvey Milk Terminal 1: Underpass Lighting Project

Discussion and Possible action: to approve the Revised Design Phase deliverables (final Harvey Milk quotations to be incorporated into previously approved design) by Andrea Bowers (DBA Radical Patience Inc.) for the San Francisco International Airport: Harvey Milk Terminal 1 Underpass Lighting Project.

sfac san francisco arts commission

Item 11: India Basin Shoreline Park Project

Action

Staff Presenter: Project Manager Aleta Lee

Presentation Time: 5 Minutes

900 INNES & INDIA BASIN SHORELINE PARK

CIVIC DESIGN REVIEW – PHASE 3: CONSTRUCTION DOCUMENTS
Prepared for San Francisco Recreation and Parks and The Trust for Public Land
by GGN with Jensen Architects, Sherwood Design Engineers, Rana Creek, Moffatt & Nichol, Jon Brody Structural Engineers, Interface Engineering, Niteo Lighting, and Boudreau Associates

For Review on September 20th, 2021 by the San Francisco Arts Commission Civic Design Review Board

India Basin
Shoreline Park
900 Innes

Current Design

PHASE 1 - 900 INNES
Construction anticipated Spring 2022

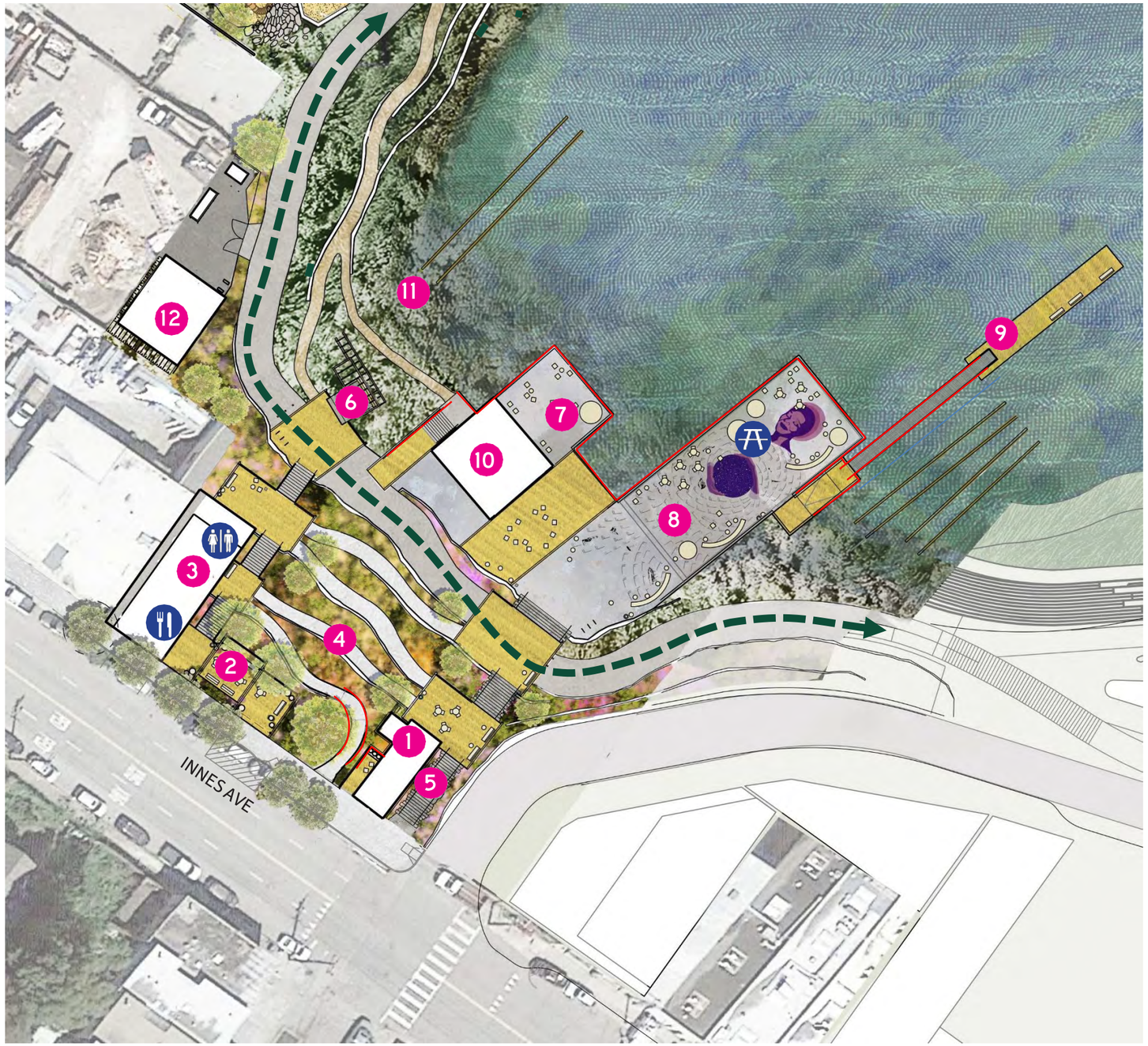
PHASE 2 – INDIA BASIN SHORELINE PARK
Construction 2024, pending funding

Shipwright's Cottage

Food Pavilion

Shop Building

Maintenance Building



900 INNES BOATYARD

1. Restored Shipwright's Cottage / Welcome Center
2. Innes Edge
3. Food Pavilion
4. Innes Garden + Accessible Path
5. Griffith Street Steps
6. Overlook Terrace
7. Small Pier (Pier 1)
8. Large Pier (Pier 2)
9. Floating Dock
10. Shop Building
11. Natural Shoreline + Marinerails
12. Maintenance Building

- Picnic / Gathering Area
- Restroom
- Café / Concession
- Bay Trail
- Guardrails

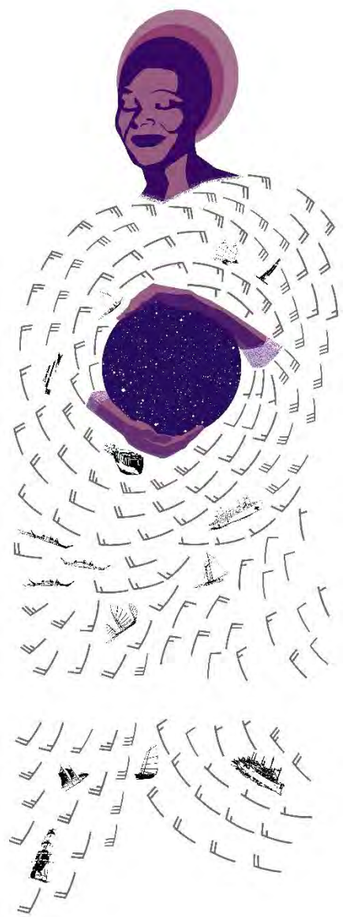
N

0' 25' 50' 100'

900 Innes Art Enrichment

UPDATES

1. Artist Raylene Gorum selected by the SFAC to install 'Lady Bayview' on Pier 2
2. Art is Lithocrete topping slab on concrete Pier
3. Lady Bayview references both the role of strong women leaders in the Bayview community and the site's seafaring cultural history



900 INNES AND INDIA BASIN SHORELINE PARK

NEIGHBORHOOD EDGE & HISTORIC SHOREWALK

1. Shipwright's Cottage
2. Innes Edge
3. Food Pavilion
4. Garden Path + Accessible Ramp
5. Griffith Street Steps
6. Heritage Garden
7. Hunter's Point Blvd Welcoming
8. Parking
9. Bus Drop-Off

SCOW SCHOONER BOATYARD

8. Boatyard Plaza
9. Shop Building
10. Floating Dock
11. Resilient Shoreline
12. Maintenance Building

SAGE SLOPES

13. Cookout Terrace
14. Viewing Steps
15. Basketball Courts
16. Adventure Playground
17. Toddler Playground
18. Fitness Station
19. Wetland Walk
20. Bay City Ferry
21. Outlook Platform

THE MARINEWAY

22. Marineway Lawn
23. Amphitheater Grove
24. Pebble Shore
25. Boathouse
26. Recreational Dock
27. Recreational Platform

B1. Public Restroom

• • • Bay Trail / Blue Greenway Route

India Basin Shoreline Park

1. Hunters Point Decks
2. Amphitheater Grove
3. Marineway Lawn
4. Cookout Terrace
5. Basketball Courts
6. Playground
7. Fitness Area
8. Bay City Ferry/Outdoor Classroom
9. Gravel Shore
10. Parking
11. Boathouse
12. Recreational Pier + Floating Dock

- Picnic or Gathering Area
- Restroom
- Bay Trail
- Bike Path (Class 1)

sfac san francisco arts commission

INDIA BASIN SHORELINE PARK PROJECT
PUBLIC ART PROJECT PLAN
Present for Visual Arts Committee approval July 20, 2022

BACKGROUND (CAPITAL IMPROVEMENT PROJECT OVERVIEW)
In 2014, the San Francisco Recreation and Park Department (SFRPD) acquired 900 Innes at India Basin in San Francisco's Bayview-Hunters Point (BVHP) neighborhood. With scenic views, waterfront access, and natural resources, the site is the Department's only San Francisco Bay-front property. SFRPD, in partnership with the BVHP community, the Trust for Public Land, the San Francisco Parks Alliance, and A. Philip Randolph Institute, will transform a post-industrial brownfield into the 21st-century legacy park in a historic waterfront context, with an emphasis on habitat and wetland restoration and enhancement, public access, resiliency to sea level rise, social equity, and waterfront recreation.

The proposed plan combines the existing India Basin Shoreline Park area and 900 Innes property into one 10-acre waterfront park development that closes a critical gap in the San Francisco Bay

Trail. 900 Innes served as the first phase of the project, while the development for the rest of the India Basin Shoreline Park follows in this second phase. Commissioned artwork design of the 900 Innes Pier 2 by artist Raylene Gorum was selected for the site in in Spring 2021. The India Basin Shoreline Park is scheduled for completion in 2026.

ART OPPORTUNITIES
The Arts Commission is looking to commission a sculpture or series of human-scale sculptures located along the walking paths through the India Basin Shoreline Park.

Artwork must consist of durable, sustainable materials intended for exterior use.

PROJECT GOAL
- Be inspired by and responsive to both the site and the proposed park design, including its natural habitats, physical landscape, site history, sustainability, and program.
- Be a point of discovery and have a cohesive narrative experience along trails of the park
- Serve as an asset for the community and expression of neighborhood identity.
- Provide a community benefit, which includes providing opportunities for artists with a meaningful connection to the Bayview.

AE and ARTWORK BUDGET
Total Art Enrichment Amount: $500,000
Artwork Budget: $212,300, inclusive of all artist fees, as well as associated expenses for artwork design, fabrication, insurance, transportation, and consultation during installation.
Estimated Site Costs and Installation: $75,000 (managed by SFAC)

ARTIST RECRUITMENT APPROACH AND ELIGIBILITY
Arts Commission staff will issue an RFQ for this specific opportunity. Professional practicing artists residing in the United States are eligible to apply. Arts Commission staff may also select artists from other prequalified artist lists to be considered.

Recruitment will focus on artists with a meaningful connection to Bayview-Hunters Point, which may include if the artist currently resides, has resided in Bayview-Hunters Point, or has another significant connection to Bayview-Hunters Point. Artists will be asked to address their connection as part of the application process, and the review panel will be instructed to consider this connection as part of their scoring criteria.

ARTIST SELECTION PROCESS
After the application deadline the Arts Commission staff will screen applications to establish the pool of artists meeting the minimum eligibility requirements, which are professional practicing artists who reside in the United States. The eligible applications will be presented to an artist qualification panel consisting of 2 arts professionals and 1 SFAC staff, who will review and score the applications to identify the short list of qualified artists to be considered for the project opportunity.

The list of qualified artists will be presented to the India Basin Shoreline Park Artist Review Panel consisting of a representative of the client agency, a representative of the design team, 3 arts professionals, an Arts Commissioner, and a community representative. The panel will identify 3 finalists who will be invited to develop conceptual site specific proposals after attending an orientation session with the project team and key stakeholders. These finalists will be paid an honorarium of $2,500 plus travel reimbursement for development of a proposal.

The India Basin Shoreline Park Artist Review Panel will reconvene to consider the finalists' proposals in an interview format and will select one artist for recommendation to the Art Commission.

COMMUNITY INVOLVEMENT

- SFAC staff will present an overview of the public art project in conjunction with the CIP presentation to the community on a date TBD.
- A community representative will serve on the India Basin Shoreline Park Artist Review Panel and will participate in the Artist Orientation.
- The finalists' proposals will be on display for public comment near the project site and on the SFAC website for two weeks prior to the final review panel meeting.
- All review panels, Visual Arts Committee (VAC) and Commission meetings are open to the public.

TIMELINE (Subject to change)

Project Plan Approval (VAC)	July 20, 2022
Community Meeting	TBD
RFQ Issued	August 15, 2022
RFQ Deadline	September 30, 2022
Qualification Panel	Week of October 3, 2022
First Project Artist Review Panel	Week of October 10, 2022
Artist Finalist Orientation	Week of October 17, 2022
Finalist Proposals Due	December 14, 2022
Final Project Artist Review Panel	Week of January 9, 2023
VAC Approval	January 18, 2023
Arts Commission Approval	February 6, 2023
Artist Under Contract	March 2023

FURTHER INFORMATION

Contact Aleta Lee, Public Art Project Manager at (415)252-2251 or by email at aleta.lee@sfgov.org.

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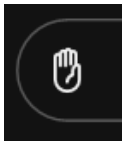
Public Comment via WebEx:



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Item 11: India Basin Shoreline Park Project

Discussion and Possible action: to approve the Project Plan for the India Basin Shoreline Park public art project.

sfac san francisco arts commission

Item 12: Transbay Block 3 Park & Alley

Action

Staff Presenter: Project Manager Aleta Lee

Presentation Time: 5 Minutes

TRANSBAY BLOCK 3 PARK AND ALLEY
ARTIST REVIEW PANEL TWO SUMMARY

MEETING DATE
August 8, 2022

VOTING SELECTION PANELISTS
Mike Arcega, Artist
JD Beltran, Arts Commissioner
*Alex Ludlum, Commissioner, Commission on Community Investment and Infrastructure
*Jaimie Cruz, Commission Administrator, Commission on Community Investment and Infrastructure
Katina Johnson, Community Representative
Suzie Kantor, Associate Curator, Manetti Shrem Museum of Art
Sanaz Mazinani, Artist
Monica Scott, Project Manager, San Francisco Recreation and Parks Department

*sharing a vote

PROCESS
Four artist finalists presented their proposals for the Transbay Block 3 Park and Alley Public Art Project. The Artist Review Panel discussed the finalists' proposals and scored each artist on the following criteria (1= low score):

Artistic Merit (1-7)
Relevant Skills and Experience (1-3)
Meets Project Goals (1-6)
Feasibility and Maintainability (1- 4)

RESULTS

Mark Baugh-Sasaki	123
Cheryl Derricotte	102
Kota Ezawa	99
Terry Berlier	94

ARTS COMMISSION APPROVAL

Discussion and Possible action: to approve artist Mark Baugh-Sasaki and proposal for the Transbay Block 3 Park and Alley Public Art Project, as recommended by the artist review panel.

Discussion and Possible action: to authorize the Director of Cultural Affairs to enter into a contract with Mark Baugh-Sasaki for an amount not to exceed $135,000 for the design, engineering, fabrication, transportation and installation consultation of an artwork for the Transbay Block 3 Park & Alley Project.

MARK BAUGH-SASAKI

ART PROPOSAL FOR THE TRANSBAY BLOCK 3 AND ALLEY PROJECT

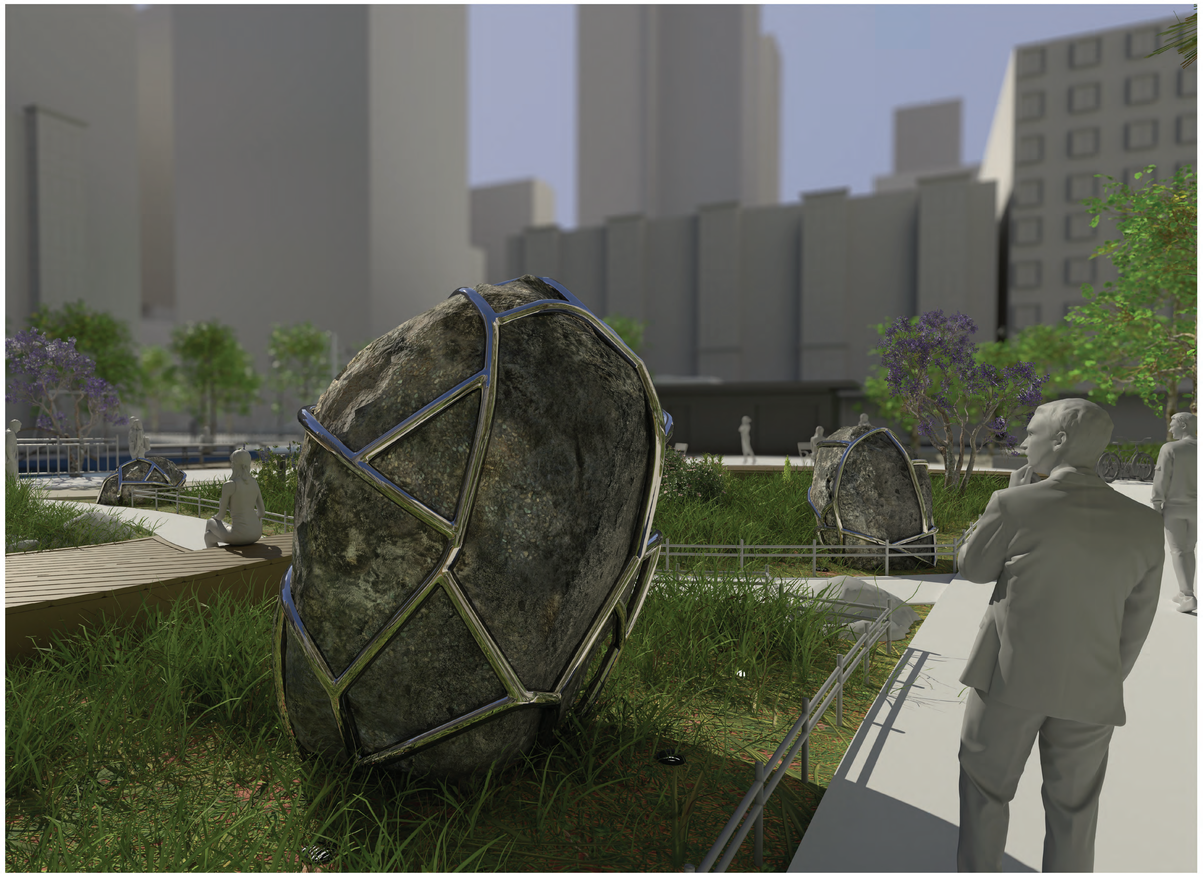
I am drawn to granite as a primary material for this artwork because it has existed through all histories embedded in the space. Using granite and steel, I am able to explore and juxtapose a human and geologic time scale.

Across the site and the larger downtown area, granite was a key building material used in the formation of the city. It is still visible in curbs, cobblestones, and the building architecture in older sections of the neighborhood. The material was quarried in the Sierra Nevada Foothills in the mid-1800's. It acts as a conduit, tying San Francisco to the mountains and foothills, and is a symbol of events that changed San Francisco and Rincon Hill forever. Now, those elements are removed and replaced with concrete and asphalt. Their removal signifies the ever-changing nature of the site.

Currently, the site is situated amongst a forest of high-rise buildings and new construction. The artwork incorporates stainless-steel bands finished to a reflective surface, wrapping around and encompassing the granite boulders. These bands speak to the current materiality of the site, the human hand on the landscape, and the transformations that have taken place and continue to take place both in Rincon Hill and the larger built world.

In addition to addressing the human narratives in the space, the artwork also asks the viewer to reflect on their notion of what they consider to be natural. Many of the terms we use to describe environments were popularized during the mid-1800's. This period of westward expansion and rapid industrialization had significant influence over how we relate to our surroundings. The piece consists of three elements embedded within the meadow of the site. They will appear as if they have always been a part of the landscape. The hybrid forms will challenge the viewer to examine their own place and role within the environment.

Together with their arrangement in the space, the artwork will create a quiet space for visitors to reflect on the site's past, present, future and juxtaposes the hustle and bustle of downtown. It engages with the materiality of the site and its connection to natural spaces while also acting as a vessel for the accumulated histories that make the community what it is today.



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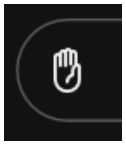

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Item 12: Transbay Block 3 Park & Alley

Discussion and Possible action: to approve artist Mark Baugh-Sasaki and proposal for the Transbay Block 3 Park and Alley Public Art Project, as recommended by the artist review panel.

Discussion and Possible action: to authorize the Director of Cultural Affairs to enter into a contract with Mark Baugh-Sasaki for an amount not to exceed $135,000 for the design, engineering, fabrication, transportation and installation consultation of an artwork for the Transbay Block 3 Park & Alley Project.

Item 13: 49 South Van Ness Video Wall

Action

Tabled

Item 14: Staff Report

Discussion

Staff Presenter: Civic Art Collection and Public Art Program Director Mary Chou

Presentation Time: 5 Minutes

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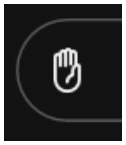
Public Comment via WebEx:



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Item 15: New Business and Announcements

Discussion

(This item is to allow Commissioners to introduce new agenda items for consideration.)

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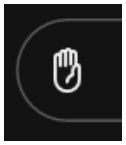

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Item 16: Adjournment