

The background of the entire page is a complex geometric pattern composed of numerous triangles in various shades of blue and purple, creating a mosaic-like effect.

MAHAL MURAL

**SFAC PROPOSAL FOR
DANIEL PAN / 1AM Projects**

Mural Design Information Form

LEAD ARTIST

ADDRESS

CITY

STATE ZIP CODE

EMAIL PHONE

PROJECT COORDINATOR

ADDRESS

CITY

STATE ZIP CODE

EMAIL PHONE

SPONSORING ORGANIZATION

ADDRESS

CITY

STATE ZIP CODE

EMAIL PHONE

FUNDING SOURCES

PROPOSED SITE
(address, cross street)

DISTRICT

MURAL TITLE	Isang Mahal
DIMENSIONS	23' x 30'
ESTIMATED SCHEDULE (start and completion dates)	Sept 14 2026 - Oct 30 2026
1. Proposal (describe proposed design, site and theme. Attach a separate document if needed).	see description in the attached document
2. Materials and processes to be used for wall preparation, mural creation and anti-graffiti treatment.	Wall will be power washed, refinished, and primed prior to mural installation. We will finish the wall with an anti-graffiti clear coat. The murals will be painted with a combination of aerosol and outdoor weather resistant paint. Once completed the sealed with a UV protective top coat which will act as anti-graffiti defense and weatherproofing. A separate plan for long-term maintenance is attached to the document
3. List individuals and groups involved in the mural design, preparation and implementation.	Daniel Pan, Antoine Marata, Andre Sibayan, 1AM projects, Balay Kreative

Attach the following documents to this form:

1. Lead artist's resume/qualifications and examples of previous work
2. Three (3) letters of community support
3. Letter or resolution approving proposal from city department **or**;
4. Letter of approval from private property owner along with Property Owner Authorization Form
5. Signed Artist Waiver of Property Rights for artwork placed upon city property **or**;
6. Signed Artist Waiver of Proprietary Rights financed in whole or in part by city funds for artwork placed upon private property
7. Maintenance Plan (including parties responsible for maintenance)
8. Color image of design
9. One image of the proposed site and indicate mural dimensions

*** Please note: all the documents above must be combined into one pdf packet that is under 20mb.**

CONTACT

LOCATION

San Francisco Bay Area, CA

LINKEDIN

linkedin.com/in/daniel-pan-98a168ba

COMPANIES

1AMsf · 1AM Projects

EDUCATION

Boston University

B.A., Business/Managerial Economics
& International Relations

1996 – 2000

CORE SKILLS

Small Business Mgmt.

Real Estate Development

Gallery Direction

Public Art Curation

Brand Partnerships

Team-Building Programs

Mural Production

Community Engagement

AFFILIATIONS

- First Amendment Gallery (1AM SF), Founder
- 1AM Projects, Co-Founder
- Part 2 Gallery, Oakland, Founding Partner
- Panco Development, Inc.

Daniel Pan

Gallery Founder & CEO · Public Art & Mural Producer ·
Real Estate Executive

San Francisco Bay Area entrepreneur who has spent nearly two decades building platforms for street art and urban culture, alongside a parallel career in commercial real estate. Founder of First Amendment Gallery (1AM SF) and Co-Founder of 1AM Projects, a public art collective responsible for large-scale murals across San Francisco, including partnerships with major national brands and the Port of San Francisco. Combines an entrepreneur's business discipline with a genuine, long-standing commitment to elevating graffiti and street art as legitimate creative and cultural expression.

PROFESSIONAL EXPERIENCE

CEO

Oct 2008 – Present

1AMsf (First Amendment Gallery)

San Francisco Bay Area

- Founded and lead First Amendment Gallery, a SoMa gallery that has served as a central hub for the Bay Area street art community since 2008, showcasing a rotating roster of local and international urban artists.
- Built a four-part business model spanning gallery exhibitions, art education, tool/supply retail, and commissioned murals — a structure that has remained intact for over 17 years.
- Grew 1AM SF into a recognized venue for corporate team-building workshops (graffiti, stenciling, spray-paint technique), partnering with Bay Area companies on custom art experiences.
- Direct commissioned artwork and fine art print sales, curating a back catalog for private and corporate clients.

Acting CEO

Jan 2003 – Present

Panco Development, Inc.

San Francisco Bay Area

- Oversee commercial real estate development and leasing, managing a portfolio that has included office space and signage accounts for national brands such as Clear Channel and Viacom.
- Applied real estate and small-business management expertise to later scale 1AM SF's gallery and studio operations.

Founding Partner

Mar 2018 – Present

Part 2 Gallery (Self-Employed)

Oakland, California

- Co-founded a contemporary art gallery in Downtown Oakland, extending 1AM SF's gallery model to a new Bay Area arts community and roster of exhibiting artists.

SELECTED MURALS

- Beneath the Bay — Pier 19½, SF (2025)
- Can't Stop, Won't Stop — Union Square, SF
- West Coast'in' — Potrero Hill, SF

BRAND & CIVIC PARTNERS

- Levi Strauss & Co.
- Port of San Francisco
- Benjamin Moore
- Rain Guard Coatings
- SF Arts Commission (StreetSmARTS)

MEDIA COVERAGE

- Hoodline, "First Amendment Gallery Celebrates An Unappreciated Art Form" (2015)
- Levi Strauss & Co. Unzipped Blog, "These City Walls" mural series feature (2025)
- MerciSF profile on 1AM Projects' urban art work

ARTISTIC LEADERSHIP & ACHIEVEMENTS

Co-Founder & Muralist, "These City Walls" Initiative 2025 - Present 1AM Projects × Levi Strauss & Co.

- Serves as a lead artist and organizer for "These City Walls," a Levi Strauss & Co. initiative commissioning 25 new murals across San Francisco to support the city's community revitalization.
- Painted and helped design "Beneath the Bay," the initiative's largest mural to date — a roughly 4,000-square-foot, three-panel work at Pier 19½ celebrating San Francisco's maritime history, created with support from the Port of San Francisco.
- Coordinated with civic and corporate partners, including donated materials from Benjamin Moore (paint) and Rain Guard (weatherproof coating), to ensure long-term preservation of public artwork.

"We wanted 'Beneath the Bay' to encapsulate that feeling of coming home, while celebrating the iconic beauty and symbols of the city." — Daniel Pan

Founder, First Amendment Gallery 2008 - Present 1AM SF

- Established one of San Francisco's first galleries dedicated to graffiti and street art, at a time when the medium carried significant stigma, and grew it into a lasting cultural institution in SoMa.
- Built ongoing relationships with international street artists and local graffiti crews (including collaborations tracing back to Inner City Phame, "ICP") to curate monthly exhibitions.
- Developed public education programming — classes, tours, and workshops — aimed at reframing public perception of graffiti and providing legitimate creative outlets for youth and adult artists alike.

"Graffiti culture is not just this completely wild, anarchist thing. Seeing real people behind it... helps people become more understanding." — Daniel Pan, Hoodline

Co-Founder, 1AM Projects 2018 - Present Public Art & Mural Collective, SF / Oakland

- Co-built (with artist Antoine Marnata) a multidisciplinary collective of muralists delivering custom murals, public art installations, and branded activations for businesses, developers, and city agencies across the Bay Area.
- Manages client discovery, design, and execution phases for large-scale commercial and civic mural commissions, including safety-certified work on lifts and swing stages.

Founding Partner, Part 2 Gallery 2018 - Present Oakland, California

- Extended his gallery model across the Bay to Oakland, supporting a contemporary art program and expanding exhibition opportunities for emerging and established artists.

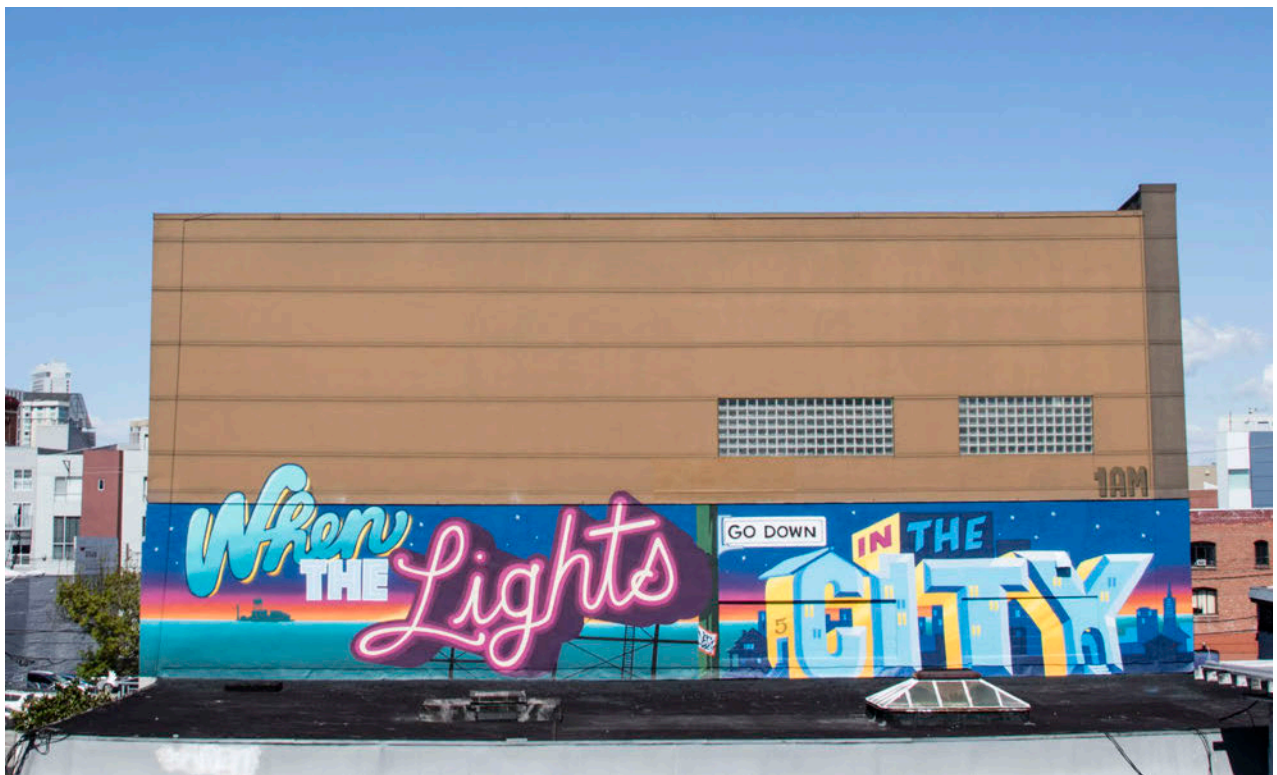
ABOUT THE ARTIST

Daniel Pan is a first-generation Chinese American artist, born and raised in San Francisco, whose work is deeply influenced by the city's cultural energy and the creative movements of the 1990s. He is the co-founder of 1AM (First Amendment), an urban art gallery and mural production collective dedicated to supporting contemporary artists and expanding access to public art. Over the past decade, Daniel has designed and painted numerous large-scale, collaborative murals with Antoine Marnata while also leading 1AM as a space for exhibitions, education, and community engagement. He is also the co-founder of Part 2 Gallery in Oakland.

Through 1AM Projects, Daniel has helped transform San Francisco's public spaces by turning underutilized walls into vibrant murals that reflect the city's diverse communities. His team manages the full mural production process—from artist selection and design to installation—partnering with local businesses, nonprofits, and public agencies to bring high-quality, community-centered artwork to neighborhoods across the city. 1AM Gallery's location at 6th Street and Mission Street, within the SoMa Pilipinas Cultural District and near the proposed mural site at Jessie West and Mission Street, creates a strong and meaningful connection to the project and surrounding community. Additionally, 1AM Gallery is fiscally sponsored by Kultivate Labs, further anchoring its work within a network of organizations committed to arts, culture, and neighborhood development in San Francisco.

SAMPLE WORK











Waiver of Proprietary Rights

for Artwork Placed Upon PRIVATE PROPERTY under VARA and CAPA

The artist, **Daniel Pan**, has designed a work of visual art ("the Artwork") as described below. The Artwork will be located at the address below, with consent from YHB Hospitality Group (hereinafter referred to as the "Property Owner").

DESCRIPTION: [type, mural, medium]:

 painted mural

TITLE, DATE: "Isang Mahal", Aug 01, 2026

DIMENSIONS: 23' x 30'

ADDRESS/LOCATION: Jessie West alley @ Mission St. (wall of the Pickwick Hotel)

As a condition of the Property Owner's approval and authorization to create the Artwork on the Property, Artist agrees to waive and does hereby waive voluntarily all rights to attribution and integrity with respect to the Artwork and any and all claims as may arise under the Visual Artists Rights Act of 1990, 17 U.S.C. §§106A and 113(d) ("VARA"), the California Art Preservation Act (Cal. Civ. Code §§987 and 989) ("CAPA"), or any other local, state, foreign or international law, as currently drafted or as may be hereafter amended, that conveys the same or similar rights (collectively "Moral Rights Laws"), with respect to the Artwork, its display, removal from display, exhibition, installation, conservation, storage, study, alteration and any other activities conducted by the Property Owner or any future owner of the Property. If the Artwork is incorporated into a building such that the Artwork cannot be removed from the building without physical defacement, mutilation, alternation, distortion, destruction, or other modification (collectively, "Modification") of the Artwork, Artist waives any and all such claims under any Moral Rights Laws arising out of or against any current or future owners of the Property, and its agents, officers and employees, for Modification of the Artwork.

The Property Owner, or any future owner of the Property, has the absolute right to change, modify, destroy, remove, relocate, move, replace, transport, repair or restore the Artwork, in whole or in part without prior notice to the Artist. However, if the Property Owner, or any future owner of the Property, modifies the Artwork without the Artist's consent in a manner that is prejudicial to Artist's reputation, Artist retains the right to disclaim authorship of the Artwork in accordance with 17 U.S.C. § 106A (a) (2).

The Property Owner has no obligation to pursue claims against third parties for modifications or damage to the Artwork done without the Property Owner's authorization. However, the Property Owner may pursue claims against third parties for modifications or damage or to restore the Artwork if the Artwork has been modified without the Property Owner's or Artist's authorization. In the event that the Property Owner pursues such a claim, Property Owner shall notify the Artist, and Artist shall cooperate with the Property Owner's efforts to prosecute such claims.

Artist bears the sole responsibility for providing the San Francisco Arts Commission and Property Owner with any changes to the Artist's Address for Notice. Notice of changes must be mailed to the Arts Commission: 401 Van Ness Avenue, Suite 325, San Francisco, CA 94102 and to the Property Owner: <<85 5th St, San Francisco, CA 94103>>.

PROPERTY OWNER

Property Owner: YHB Hospitality Group
(or Authorized Agent): Ben Lawson, General Manager
Address: 85 5th St, San Francisco, CA 94103
Email: [REDACTED]
Phone: [REDACTED]
SIGNATURE: Ben Lawson
DATE: 08 / 01 / 26

ARTIST

ARTIST understands the effect of this waiver and hereby acknowledges that ARTIST is surrendering the rights described herein with respect to the Artwork.

Artist: Daniel Pan
Address: [REDACTED]
Email: daniel@lamprojects.com
Phone: [REDACTED]
SIGNATURE: [Signature]
DATE: 08 / 01 / 26

For more information regarding VARA and CAPA:

<http://www.sfartscommission.org/our-role-impact/about-commission/policies-guidelines/visual-artists-rights-act>

<http://www.sfartscommission.org/our-role-impact/about-commission/policies-guidelines/california-art-preservation-act>

Monday, July 27, 2026

San Francisco Arts Commission
Public Art Program
401 Van Ness Avenue, Suite 325
San Francisco, CA 94102

Re: Letter of Support — "Isang Mahal" by 1AM Projects & Andre Sibayan, Mahal Murals, Jessie West

Dear Members of the San Francisco Arts Commission,

My name is [REDACTED] I just graduated from middle school, and this year I got picked to be one of the youth jurors for the Mahal Murals program. That means part of my job is to make sure someone my age gets a say in which murals get picked. I take that pretty seriously, so I wanted to write in about one of my favorites: "Isang Mahal" by 1AM Projects and Andre Sibayan.

My mom, [REDACTED] used to run an art gallery in the Mission, so I've basically been looking at art my whole life. I'm also half Filipino, and honestly that's a big part of why I wanted to be a juror for this program in the first place. Getting to help pick murals like this has actually helped me feel more grounded in that side of who I am, especially the parts of the culture I didn't grow up around every day.

That's part of why "Isang Mahal" stopped me. There's a huge moth (or maybe it's a butterfly?) flying across a deep purple background, with these eye-like patterns on its wings that make it feel like it's looking right at you, in a cool way, not a creepy way. The teal and orange and gold all mixed together make it feel warm and a little magical, kind of like a stained glass window but way more alive.

I looked up what "Isang Mahal" means, and apparently "mahal" can mean both "love" and "expensive" in Filipino, which I think is such a smart idea for a title. When you look at the mural, it really does feel like something precious, not just something painted on a wall. The flowers and banana leaves at the bottom make the whole thing feel warm and familiar too, like it belongs here, and honestly, like I belong here too.

I think murals like this matter a lot for kids like me, because they make you feel proud of your neighborhood instead of just walking past it. I really hope the Commission approves "Isang Mahal." I can't wait to see it finished on Jessie West.

Thank you for reading this and for letting a middle schooler have a say in something this important.

[REDACTED]
Youth Juror, Mahal Murals Program

Make It Mariko

447 Minna Street, San Francisco, CA 94103 · In SOMA Pilipinas Filipino Cultural Heritage District

Monday, July 27, 2026

San Francisco Arts Commission
Public Art Program
401 Van Ness Avenue, Suite 325
San Francisco, CA 94102

Re: Letter of Support — "Isang Mahal" by 1AM Projects & Andre Sibayan, Mahal Murals, Jessie West

Dear Members of the San Francisco Arts Commission,

I am writing on behalf of Make It Mariko, the event production and community-building studio I founded and lead from our home at [REDACTED] — a few short blocks from Jessie West, where the Mahal Murals will take shape. As a woman-of-color-led business rooted in the SOMA Pilipinas Filipino Cultural Heritage District, our work depends on this neighborhood remaining a visible, thriving home for Filipino art, memory, and community life. I write to give my full and enthusiastic support to Isang Mahal, the mural proposed for this site by 1AM Projects and artist Andre Sibayan.

Rendered like a cherished postage stamp, complete with a deckled edge and gilded corner flourishes, Isang Mahal centers a luminous winged creature, its owl-marked eyes and jewel-toned plumage caught mid-flight above bold lettering that spells out the work's title in warm gold and teal. Below, banana leaves, red poppies, and white plumeria ground the piece in the textures of home. 1AM Projects and Andre Sibayan have a gift for pairing folk-art intimacy with graphic confidence, and Isang Mahal, which translates loosely to "One Love" or "A Beloved," carries the same duality of mahal that runs through this entire mural series. It is exactly the kind of warm, unmistakably Filipino imagery that belongs on a wall in this district.

Public art like this is the quiet infrastructure of a cultural district: it turns a blank wall into evidence that a neighborhood remembers its own history and intends to keep it. Make It Mariko's studio sits close enough that our clients, vendors, and neighbors will pass this mural on foot, and I have seen firsthand how much a wall like this changes the way people move through and feel about SOMA Pilipinas.

I urge the San Francisco Arts Commission to approve Isang Mahal as part of the Mahal Murals project. Make It Mariko is glad to serve as a resource, host, or reference as this project moves forward, and we look forward to celebrating its unveiling in our own back yard.

With gratitude,

Gina Rosales

Gina Rosales
Founder, Make It Mariko



YERBA BUENA PARTNERSHIP

Yerba Buena Community Benefit District

5 Third Street, Suite 914, San Francisco, CA 94103 · 415.509.2393 · info@yerbabuena.org

Monday, July 27, 2026

San Francisco Arts Commission
Public Art Program
401 Van Ness Avenue, Suite 325
San Francisco, CA 94102

Re: Letter of Support — "Isang Mahal" by 1AM Projects & Andre Sibayan, Mahal Murals, Jessie West

Dear Members of the San Francisco Arts Commission,

My name is Scott Rowitz, and I serve as Executive Director of the Yerba Buena Partnership, the community benefit district responsible for the stretch of downtown San Francisco that includes Jessie West. I am writing to lend my full support, and the support of our organization, to "Isang Mahal," the mural proposed for this site by 1AM Projects and artist Andre Sibayan.

Our district has been hit as hard as any in the city over the past several years. The closure of Westfield San Francisco Centre left a visible wound at the heart of downtown, and the broader "doom loop" narrative around vacant storefronts and empty office towers has made it harder than ever to convince people that this neighborhood is worth visiting, investing in, or believing in. Recovery here will not come from any single project, but from the accumulation of reasons for people to look up, slow down, and feel something about the block they're standing on. Public art, and creative placemaking more broadly, is one of the most cost-effective tools we have for doing exactly that.

"Isang Mahal" is a striking anchor for this corner: a luminous winged figure rendered in gold, teal, and coral against a deep violet ground, framed like a keepsake postage stamp, with the mural's title spelled out in bold, celebratory lettering. It is the kind of piece that stops foot traffic and gives a block an identity people can describe to a friend, exactly what an underused corner near a shuttered mall needs. It is also, unmistakably, an expression of the Filipino Cultural District that has always been part of this neighborhood's fabric, and one this project should proudly make more visible.

Our support for the Mahal Murals program has gone beyond words. The Yerba Buena Partnership introduced Kultivate Labs to the property owner at this site to help make the project possible, and our Community Benefit District has committed a \$10,000 grant to support the murals' public unveiling. We do not make investments like this lightly, and we would not have made them if we did not believe this is exactly the kind of creative placemaking our district needs right now.

I urge the San Francisco Arts Commission to approve "Isang Mahal" as part of the Mahal Murals project. Our neighborhood needs more reasons for people to believe in it, and this mural is one of the best I have seen in some time.

Sincerely,

Scott Rowitz

Scott Rowitz

Executive Director, Yerba Buena Partnership

MAHAL MURALS - Long-Term Maintenance and Conservation Plan

Purpose, Stewardship, and Routine Care

Purpose

The MAHAL Murals are permanent public artworks celebrating the history, culture, and contemporary identity of San Francisco's Filipino community and the SOMA Pilipinas Filipino Cultural Heritage District.

Located on the exterior wall of the Pickwick Hotel, the murals are intended to remain a long-term public art and cultural asset. This plan outlines how the murals will be inspected, cleaned, repaired, documented, and funded to preserve their physical condition and artistic integrity.

The plan is carried out through a partnership among:

Kultivate Labs, the commissioning organization and Lead Steward;

The Pickwick Hotel, the property owner; and

The Yerba Buena Community Benefit District (YBCBD), which provides public-realm cleaning and maintenance services in the surrounding district.

Lead Steward

Kultivate Labs will serve as the primary coordinator and central point of accountability for the murals. Its responsibilities include:

Maintaining inspection, maintenance, and repair records;

Receiving and evaluating reports from project partners and the public;

Assigning or coordinating repair responsibilities;

Maintaining paint formulas, material specifications, photographs, and design files;

Coordinating with artists, conservators, contractors, and the San Francisco Arts Commission when needed; and

Confirming that repairs are consistent with the original artwork and artistic intent.

When damage affects more than one maintenance area, Kultivate Labs will coordinate a unified response.

Routine Maintenance Responsibilities

Yerba Buena Community Benefit District

YBCBD will conduct weekly visual inspections and provide routine care for the lower ten feet of the mural wall, which will primarily consist of the black-painted base below the principal artwork.

YBCBD will:

Remove graffiti, stickers, unauthorized postings, and debris;

Clean dirt, spills, residue, and other visible contaminants;

Perform minor approved touch-ups within the black base area;

Identify visible damage, moisture, staining, cracking, or paint loss; and

Report conditions requiring additional repair or assessment to Kultivate Labs.

YBCBD's nearby office allows the mural site to be incorporated into regular neighborhood maintenance activities.

Pickwick Hotel

The Pickwick Hotel will conduct weekly visual inspections of the mural area above the lower ten feet.

The hotel will:

Monitor the mural for fading, paint loss, cracking, peeling, staining, water intrusion, coating failure, or wall movement;

Report damage or deterioration to Kultivate Labs;

Perform minor approved touch-ups using original or color-matched paint;

Provide reasonable access for inspection and repair work;

Coordinate building repairs that could affect the mural; and

Address roof, drainage, façade, plumbing, or structural conditions that may damage the artwork.

Kultivate Labs will be notified before exterior building work begins if that work could affect the mural or supporting wall.

Inspections, Reporting, and Repair Standards

Weekly Inspections

YBCBD and the Pickwick Hotel will inspect their assigned areas each week.

Inspections will look for:

**Graffiti, vandalism, stickers, and unauthorized postings;
Dirt, stains, spills, residue, and surface buildup;
Fading, abrasion, peeling, bubbling, or paint loss;
Protective-coating deterioration;
Cracks, holes, moisture, water intrusion, or wall damage;
Damage caused by construction, equipment, vehicles, or pedestrians; and
Conditions that may threaten public safety or the artwork.**

Conditions requiring action will be reported to Kultivate Labs with a brief description and, whenever possible, dated photographs. Kultivate Labs will maintain a record confirming that inspections occurred, including weeks when no damage was found.

Community Reporting

Residents, businesses, visitors, and neighborhood stakeholders may report graffiti, vandalism, cleanliness concerns, or visible damage through YBCBD's established community hotline.

YBCBD will log each report and determine whether it can be handled through routine district services. Reports involving original mural imagery, upper mural areas, water intrusion, structural concerns, or substantial paint loss will be forwarded to Kultivate Labs.

Urgent matters will be reported to Kultivate Labs and the Pickwick Hotel within one business day. The hotline supplements, but does not replace, weekly inspections.

Response Priorities

Priority 1: Urgent Safety or Active Damage

Examples include active water intrusion, loose materials, structural or façade failure, spreading damage, or construction threatening the artwork.

An initial assessment and partner notification will occur within one business day. Temporary protective measures will be taken as soon as reasonably practicable, followed by coordination of a permanent repair.

Priority 2: Graffiti and Vandalism

Graffiti, offensive markings, stickers, or unauthorized postings within the lower black-painted area will have a target response time of two business days.

Graffiti affecting original mural imagery will not be cleaned, covered, or painted over without approval from Kultivate Labs. The original artist or a qualified conservator may be consulted before treatment.

Priority 3: Minor Cosmetic Maintenance

Small areas of paint loss, abrasion, fading, staining, or similar cosmetic damage will be evaluated within ten business days and, when reasonably practicable, repaired within thirty days.

Priority 4: Major Repair or Conservation

Extensive vandalism, significant fading, widespread coating failure, large cracks, substrate deterioration, water damage, or building movement will require a written repair approach.

The repair schedule will depend on the complexity of the work, access, weather, professional availability, and funding.

Paint, Materials, and Protective Coatings

Kultivate Labs will maintain a materials archive that includes available paint formulas, product information, finish specifications, coating information, reference photographs, design files, and surplus paint.

Materials will be securely stored, clearly labeled, and reviewed annually. When an original product is unavailable, Kultivate Labs will select a compatible replacement in consultation with the artist, manufacturer, mural professional, or conservator.

A professional-grade protective coating may be used when technically appropriate and compatible with the mural materials. Coatings will not be applied, removed, cleaned, or replaced without confirming material compatibility.

Conservation, Funding, and Long-Term Continuity Artist and Conservator Involvement

For major repairs or restoration of original imagery, Kultivate Labs will first make a reasonable effort to involve the original artist or artists.

If an original artist is unavailable, Kultivate Labs may retain a qualified successor mural artist, professional conservator, public-art restoration specialist, or another qualified professional.

All repair work will seek to preserve the mural's original composition, colors, scale, style, and artistic intent. When a proposed treatment could materially alter the artwork, Kultivate Labs will consult the San Francisco Arts Commission and comply with applicable artist-rights requirements.

Annual Condition Assessment and Records

Kultivate Labs will coordinate an annual assessment of the complete mural. The review will evaluate:

Color retention, fading, and paint adhesion;
Protective-coating performance;
Cracking, moisture, drainage, and wall conditions;
The effectiveness of previous repairs;
Paint and material supplies;
Maintenance costs; and
Anticipated repair or conservation needs.

A brief report with dated photographs will be added to the centralized digital maintenance record.

Records may include inspection dates, damage reports, photographs, corrective actions, materials used, service providers, costs, annual assessments, and correspondence with the San Francisco Arts Commission.

The Commission will be notified when damage substantially affects original imagery, requires material alteration, or raises significant structural, conservation, or artist-rights concerns.

Maintenance Funding

Routine care will be supported through direct and in-kind contributions from the project partners.

YBCBD will provide weekly inspections, cleaning, graffiti response, and maintenance of the lower ten-foot area through its regular district operations.

The Pickwick Hotel will provide inspections, building access, minor approved touch-ups, and property-related maintenance.

Kultivate Labs will include mural stewardship costs in its annual operating and program budgets.

Kultivate Labs will maintain an annual mural maintenance allocation of no less than \$2,500, subject to annual review.

Costs beyond this allocation may be addressed through organizational funds, property-owner participation, insurance proceeds, grants, sponsorships, or other available resources.

Insurance and Responsibility

Each partner will remain responsible for the actions of its employees, contractors, and agents.

The Pickwick Hotel will maintain customary property and liability insurance. Kultivate Labs will maintain general liability insurance appropriate to its public-art stewardship activities.

Building-related damage, including structural movement, drainage problems, façade failure, or water intrusion originating from the property, will remain the responsibility of the property owner.

Before major repair work begins, Kultivate Labs will confirm that retained artists, contractors, or conservators have appropriate insurance or coverage.

Term and Review

This plan will remain in effect for an initial ten-year term beginning on the mural completion date.

By the end of the ninth year, Kultivate Labs will convene the project partners to review the mural's condition, maintenance procedures, costs, available conservation technology, organizational changes, and any revisions needed for the next stewardship period.

The plan may be renewed or amended in writing.

Property and Organizational Changes

If the Pickwick Hotel property is sold, the current owner will make reasonable efforts to inform the successor owner about the murals and this maintenance plan. Kultivate Labs will seek written acknowledgment that the successor owner will assume the property-related responsibilities.

If those responsibilities are not continued, Kultivate Labs will consult the San Francisco Arts Commission, the artists, and the successor owner regarding preservation, modification, relocation, or deaccession.

If Kultivate Labs can no longer serve as Lead Steward, it will make reasonable efforts to identify a qualified successor organization or public-art steward. Maintenance records, design files, artist information, material specifications, and related agreements will be transferred to support continued care.

The San Francisco Arts Commission will be notified before Kultivate Labs transfers or discontinues its Lead Steward responsibilities.

Plan Administration

This plan is intended to serve as an active operating document. Administrative information, contact details, inventories, and service procedures may be updated as needed.

Material changes affecting ownership responsibilities, treatment of the artwork, the maintenance term, or the identity of the Lead Steward will be documented in writing and shared with the San Francisco Arts Commission when required.

Title: "Isang Mahal"

The mural concept "Isang Mahal," translated from Tagalog, means "One Love." This concept was designed by Andre Sibayan, the creative director of Kultivate Labs, and will be rendered by Daniel Pan of 1AM projects.

It speaks directly to the theme of MAHAL in several ways. The overall shape of the art is meant to represent a stamp, as it is a direct love letter to the Filipino diaspora in San Francisco and beyond. The indigenous Filipino writing in Baybayin in the upper right hand corner of the stamp, reads "Habang Buhay," translated as FOREVER. This is a direct reference to our US Forever stamps and also represents the letters of newly landed immigrants sending letters and money back home to the Philippines with the hope that families could join them in the US someday to have a better life. The border of the stamp has designs inspired by Filipino barong embroidery made up of grains of rice, capped off at the corners with kubo cha squash to symbolize how food is so important in showing love in the Filipino culture. Filipino parents have a different way of saying, "I love you," it's "Kain ka na ba?" This translates to "Have you eaten yet?"

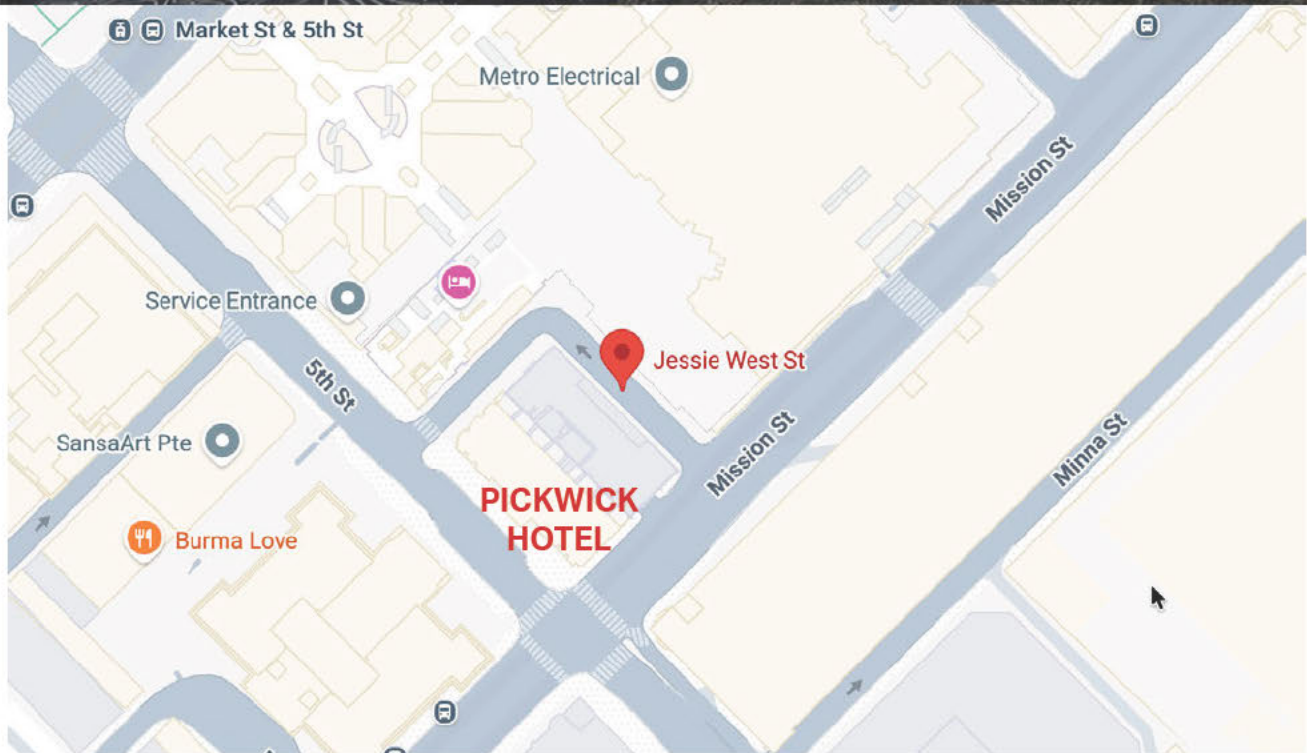
The floral elements of the sampaguita and poppy flowers serve as a call back to the motherland, and here in California, they symbolize how immigrants have planted new seeds and continue to grow. The textural line work within the text of ISANG MAHAL is inspired by pre-colonial Filipino textiles that are a symbol of pride as the diaspora spreads, but still clings to its cultural roots. The golden graphic elements, including the Filipino sun and stars, are a direct reflection of the national flag and a symbol of hope for our people. The moth that flies above the text is a reference to the ancestors who have transitioned but still watch over us in the community. Lastly, the color palette is a dedication to Andre Sibayan's late mother, who loved wearing those colors. It's also a direct reference to Kapwa Gardens, which was formerly down the street from the site, which was a place created by Kultivate Labs and the community for a safe oasis in the neighborhood to gather in the post-COVID era.



Total mural area 75' x 30',
each artist's area is ~ 23' x 30'



LOCATION: JESSIE WEST ALLEY
on the wall of the Pickwick Hotel, 85 5th St, San Francisco



MURAL LOCATION



Mural area is ~ 23' x 30'

MURAL LOCATION