

MINNA NATOMA ART CORRIDOR

PUBLIC ART PROJECT

Street Furniture: Masako Miki and Jesse Schlesinger

Street Surface Paving: Barbara Stauffacher Solomon, Mel Vera Cruz, and Muzae Sesay

Visual Arts Committee
July 15, 2026

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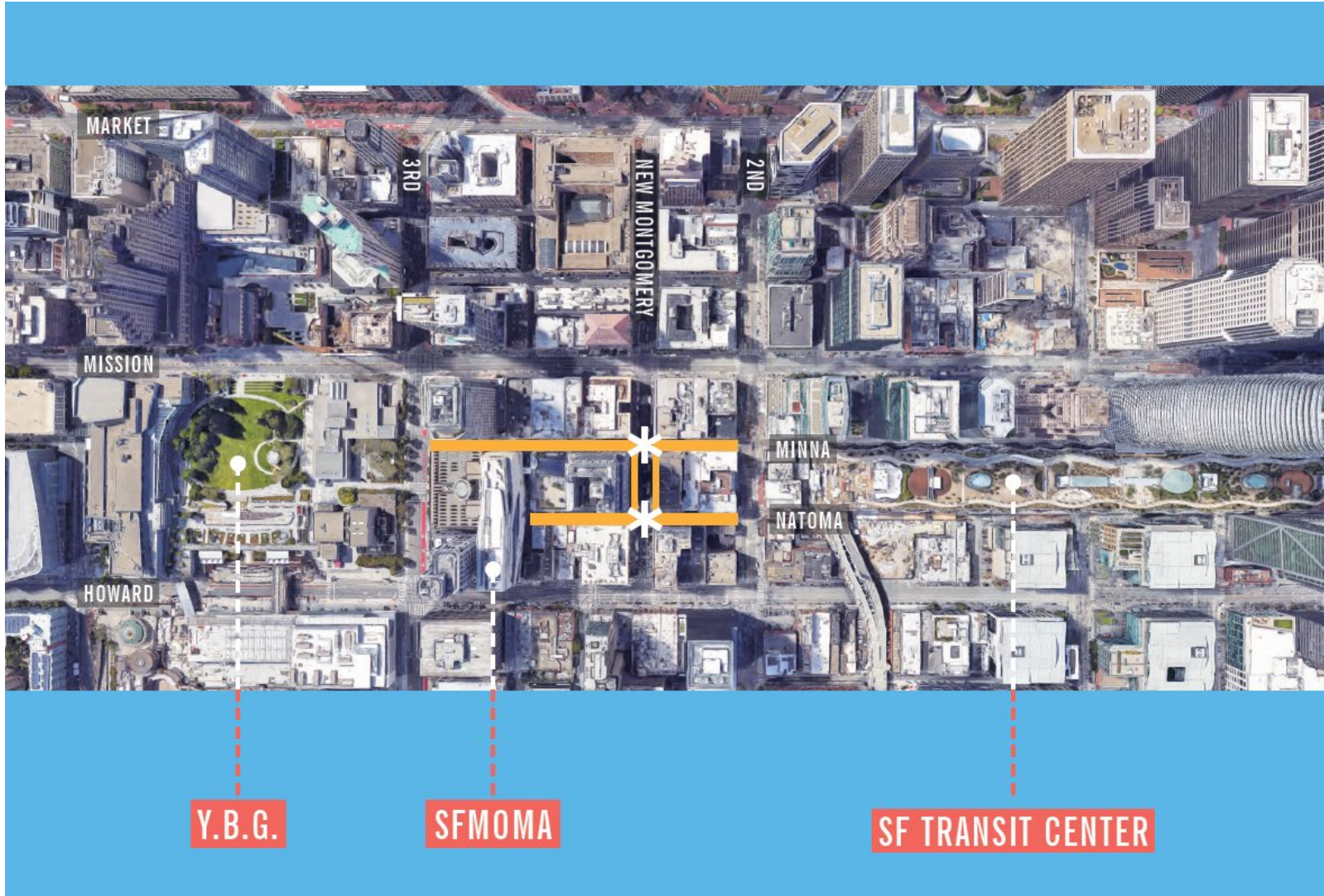
sfac san francisco
arts commission

MINNA NATOMA ART CORRIDOR

PROJECT BACKGROUND

PROJECT BACKGROUND

Minna Natoma Streetscape Project

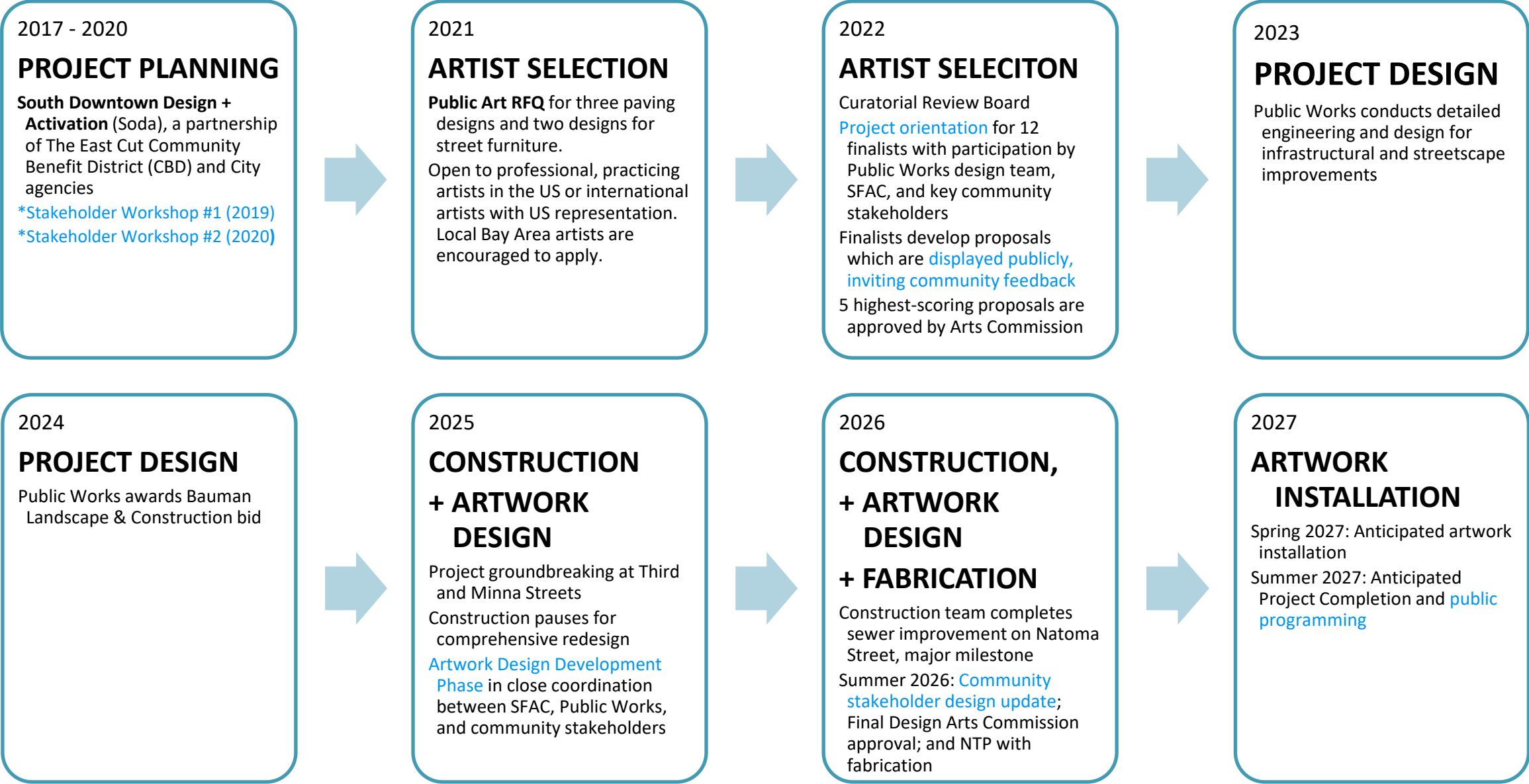


Minna Natoma Streetscape Project

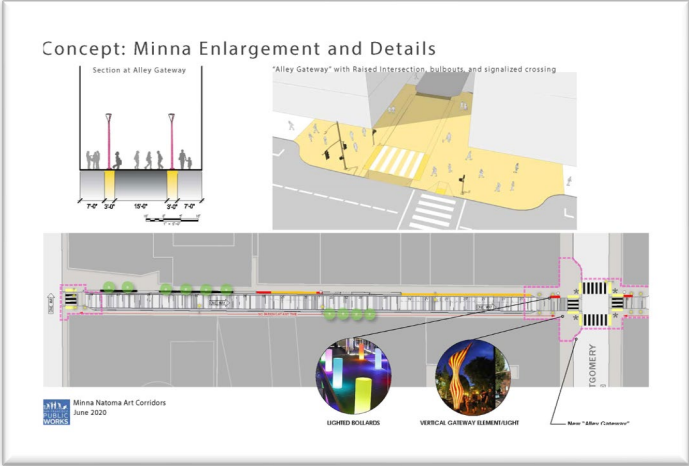
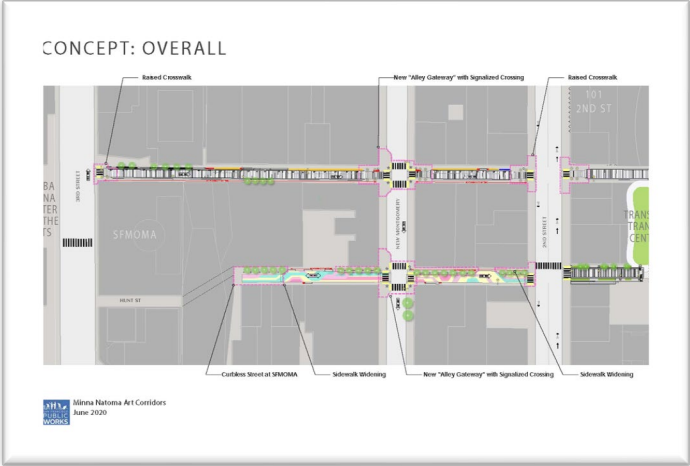
From its early planning in 2017, the Minna Natoma Streetscape Project is a major initiative of San Francisco Public Works that aims to activate underutilized civic space, update necessary infrastructure and improve public safety while enhancing the neighborhood's visual identity and supporting the South Downtown Design and Activation (Soda) Plan, which guides public realm improvements in the area.

At the intersection of the SOMA Pilipinas Cultural Heritage District and the Yerba Buena and East Cut neighborhoods, Natoma and Minna Streets act as thruways connecting the Transbay Terminal to Yerba Buena Gardens, the San Francisco Museum of Modern Art (SFMOMA), and many more cultural destinations.

This project is a partnership between the City, SFMOMA, and Yerba Buena Partnership. City departments include San Francisco Public Works, the San Francisco Municipal Transportation Agency, the San Francisco Arts Commission, and the San Francisco Planning Department.



** Indicates community engagement*



Concept: Minna Renderings



Concept: Natoma Renderings



Minna Natoma Art Corridor

The vision for the capital project’s public art component is to transform Minna and Natoma Streets into a unique pedestrian destination by integrating a variety of artists’ designs into the streetscape in concert with a series of stand-alone artistic interventions on adjacent public and private properties.

Public Art Project Goals include:

- Engage artists of local, national, and international renown to create projects that respond to site-specific needs and opportunities
- Prioritize diversity among artists, elevating typically underrepresented voices in public art projects
- Maintain visual cohesion within the neighborhood with seamless integration of art into streetscape improvements and the surrounding context
- Support the various goals, policies, and implementation strategies articulated in the South Downtown Design and Activation, Transit Center District Plan, SFMOMA Expansion Plan, and YBCBD Street Life Plan

MINNA NATOMA ART CORRIDOR

COMMISSIONED ARTISTS



Barbara Stauffacher Solomon was a visionary American artist whose groundbreaking public art transformed the relationship between painting and architecture. Best known as the creator of *Supergraphics*—bold, monumental wall paintings that turn buildings into works of art—she redefined how people experience public space through color, scale, and geometry.

A third-generation San Franciscan, she studied at the California School of Fine Arts before continuing her education in Basel, Switzerland.

Over the course of her career, Solomon created public artworks, murals, paintings, and drawings that brought abstraction into everyday life. Her large-scale works invited people to engage with architecture in new ways, influencing generations of artists, architects, and designers. Her legacy endures through public spaces that continue to inspire and transform the communities they serve.



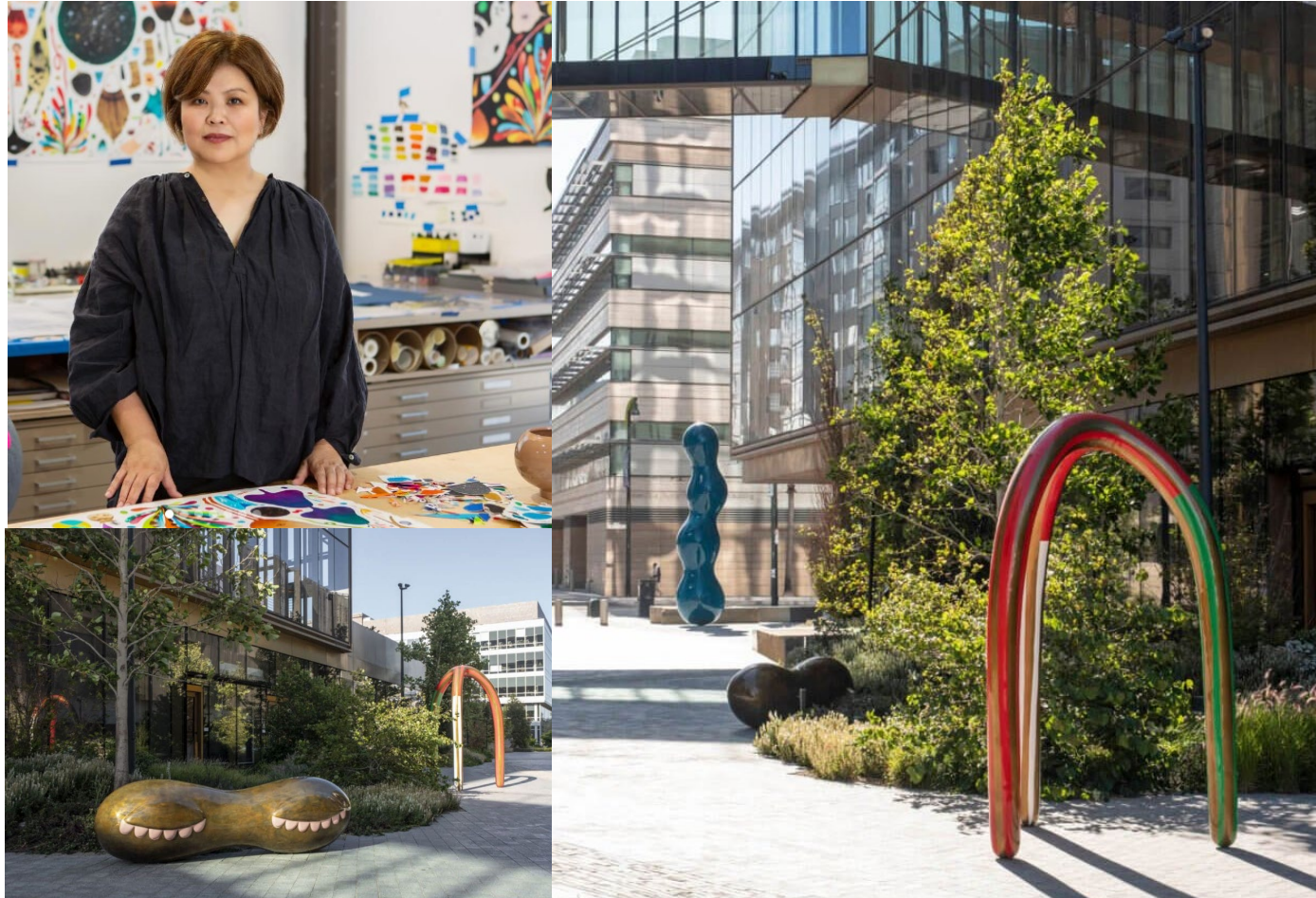
Mel Vera Cruz is a Filipino-American multimedia artist whose work bridges painting, printmaking, public art, and community engagement. Born in the Philippines and based in the San Francisco Bay Area since 1995, Vera Cruz developed a practice that blends painting, screen printing, collage, and street art. His public artworks bring Filipino and Asian American stories into the urban landscape, creating spaces for reflection, dialogue, and cultural visibility.

Vera Cruz has exhibited throughout the Bay Area and Manila, Philippines, while collaborating with artists, educators, and community organizations on projects that connect art with place. His work reflects a deep commitment to storytelling, cultural memory, and the power of public art to strengthen communities and transform everyday environments.



Muzae Sesay is an artist deeply committed to exploring our collective relationship with space, memory, community, and the subjective truths within them. Through the use of skewed perspectives, he collapses space and shape into two-dimensional planes of vibrant color, giving rise to surreal geometric compositions of interiors, exteriors, landscapes, and structures. These immersive environments invite viewers to explore, reflect, and question their understanding of space and dimensionality.

Inspired by cultural reflection and the validity of remembrance, Sesay constructs fragmented universes that challenge our perceptions. Within these realms, harmonious color compositions and perspectival fallacies invite viewers to delve inside, walk around, and become active participants in the experience.



Masako Miki is a multimedia artist who navigates diverse mediums, including textile sculpture, watercolor, and outdoor public installations to explore the intersection of mythology, folklore, and contemporary social issues. Inspired by Shinto's animism, she attempts crafting new mythologies concerning cultural identity as social collectives.

Miki has exhibited at institutions including Berkeley Art Museum and Pacific Film Archive and the de Young Museum. She was a recipient of the 2018 Inga Maren Otto Fellowship Award from Watermill Center in New York, and has been an artist in resident at the de Young Museum and Facebook HQ. Miki's work is in collections at San Francisco Museum of Modern Art, Colección Solo in Spain, The Byrd Hoffman Water Mill Foundation, Facebook, Inc., and Berkeley Art Museum and Pacific Film Archive. Miki's monumental outdoor public art installation at Uber HQ in San Francisco and OH Bay cultural coastal park in Shenzhen China is on view.

Miki is a native of Japan and is currently based in Berkeley, California.



Jesse Schlesinger is a multidisciplinary visual artist working in sculpture, site-specific installation, drawing, and photography. His work is fundamentally concerned with place: how the natural environment, architectural context and engagement, and historical precedent contribute to experience and understanding. Labor and craft are key elements of his practice. Inherent in this work is a reverence for material reflected in the process. His upbringing as a second-generation carpenter (with a focus on traditional craftsmanship) and long-term involvement with a small farm have jointly influenced the philosophy of his work.

Schlesinger has exhibited in galleries and museums in the US and Japan. He is a 2018 and 2020 recipient of the JUSFC Fellowship through the NEA for artistic endeavors in Japan. He is currently working towards completion of a large-scale, permanent public artwork for the city of San Francisco that will utilize bronze, concrete, wood, stone, and glass. He is a founding artist of the Minnesota St Project Artist Studio facility in San Francisco. In 2012 he was shortlisted for SFMOMA's SECA award.

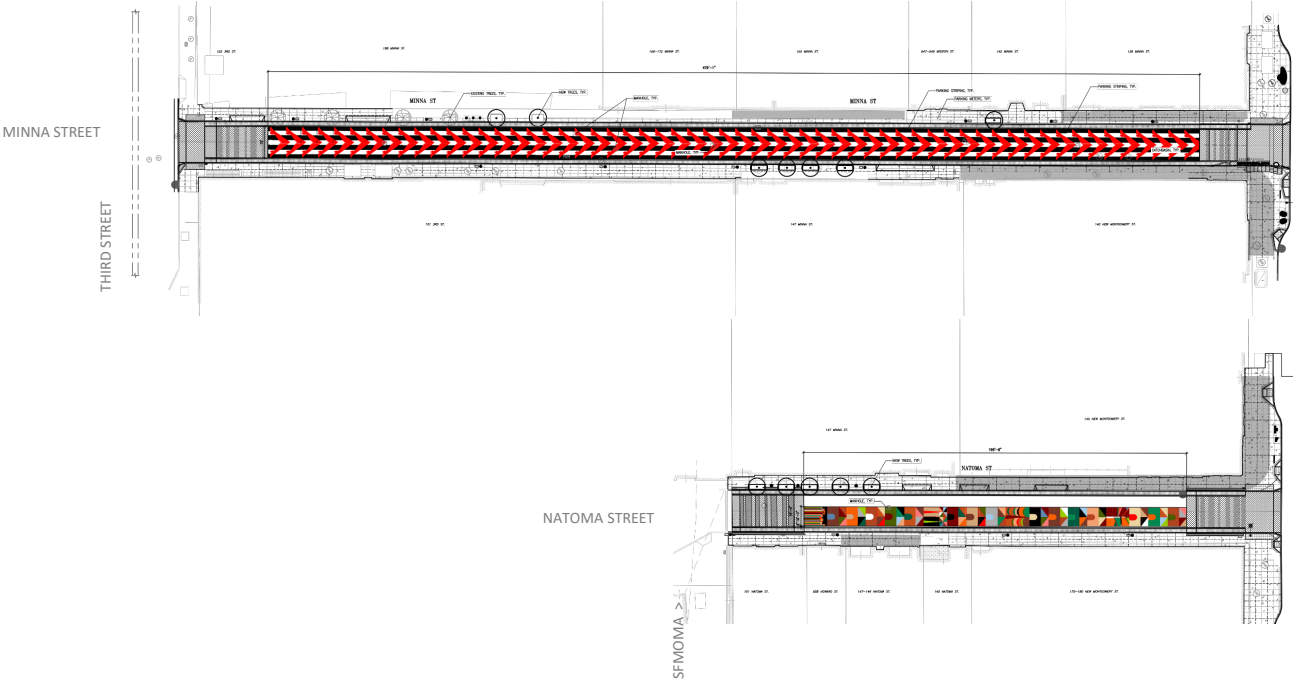
MINNA NATOMA ART CORRIDOR

FINAL DESIGN

Street Furniture: Masako Miki and Jesse Schlesinger

Street Surface Paving: Barbara Stauffacher Solomon, Mel Vera Cruz, and Muzae Sesay

Barbara Stauffacher Solomon

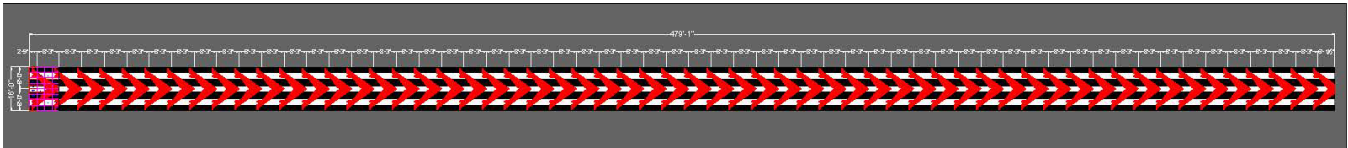
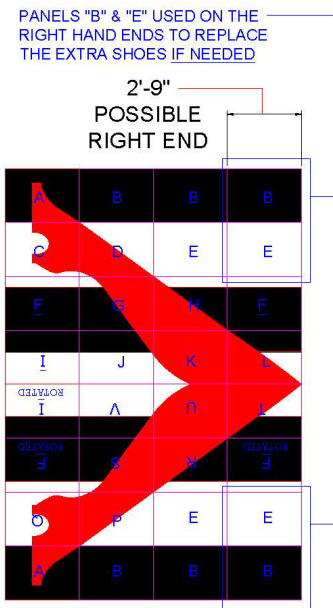
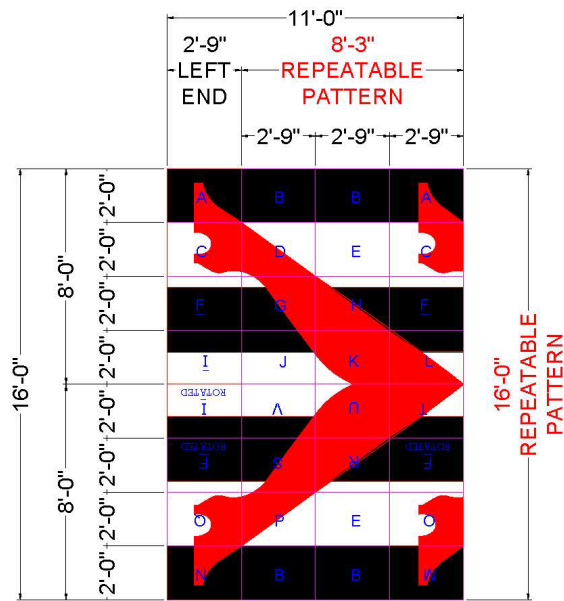


Mel Vera Cruz



Muzae Sesay

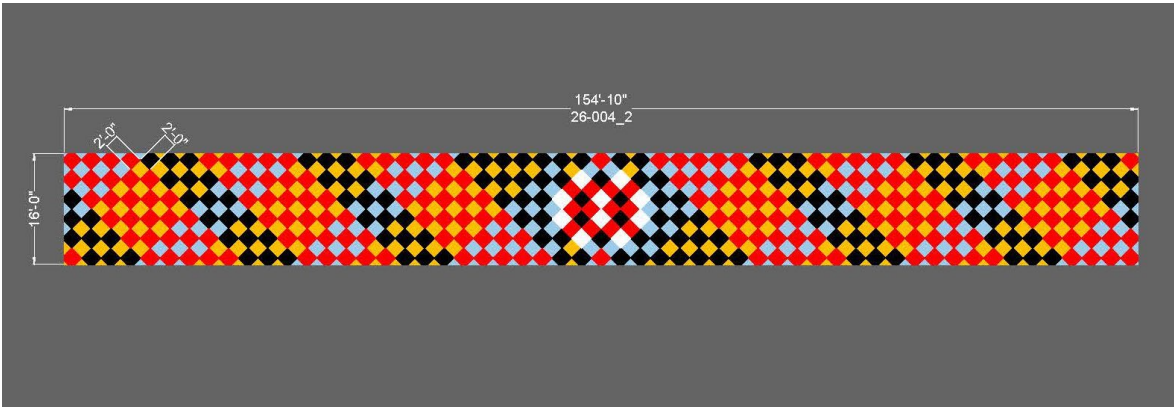
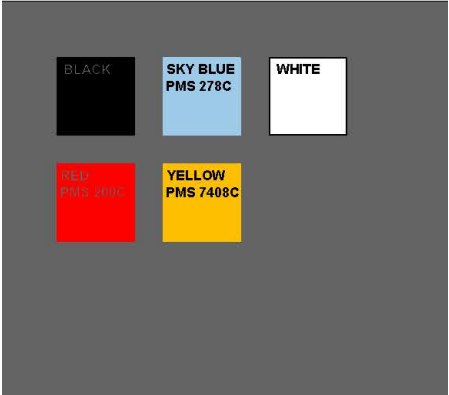
Barbara Stauffacher Solomon's artwork design for the Minna Natoma Art Corridor is inspired by Minna Rae Simpson, a notorious resident of San Francisco during the rambunctious 1870s. The red boots in Solomon's designs reference what Solomon called the "post-war party" culture the late 1940s, where she spent her young adult years as a nightclub dancer at San Francisco's Copacabana.



Minna Street between Third and New Montgomery Streets



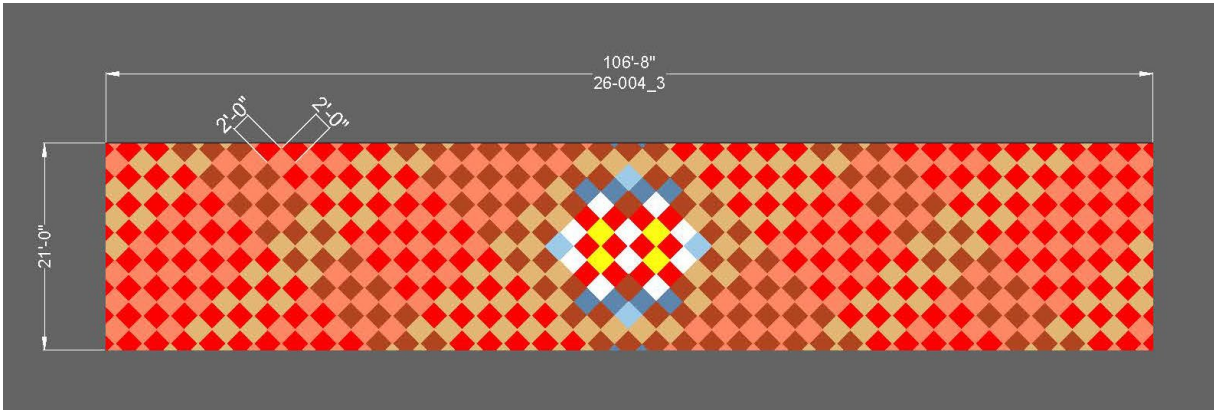
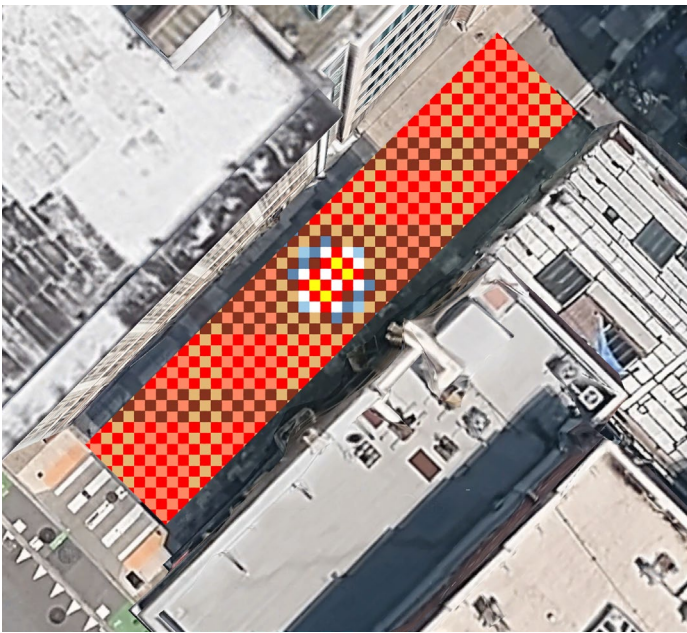
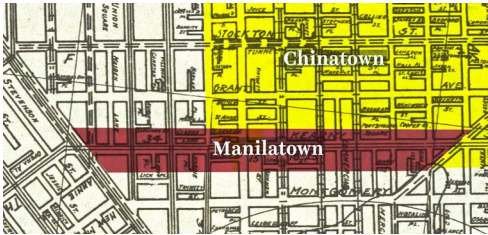
Mel Vera Cruz's artwork design for the Minna Natoma Art Corridor are an homage to Filipino culture and the diaspora in San Francisco's SOMA District. The paving designs reference textile weavings and cross-cultural symbolism, such as the sun.



Minna Street between New Montgomery and Second Streets



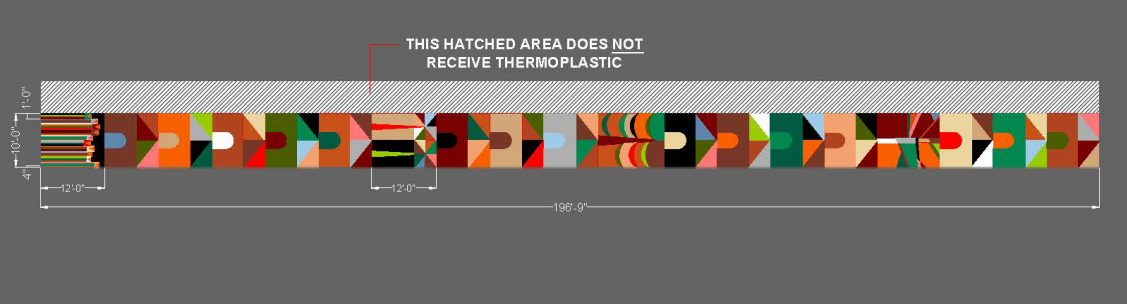
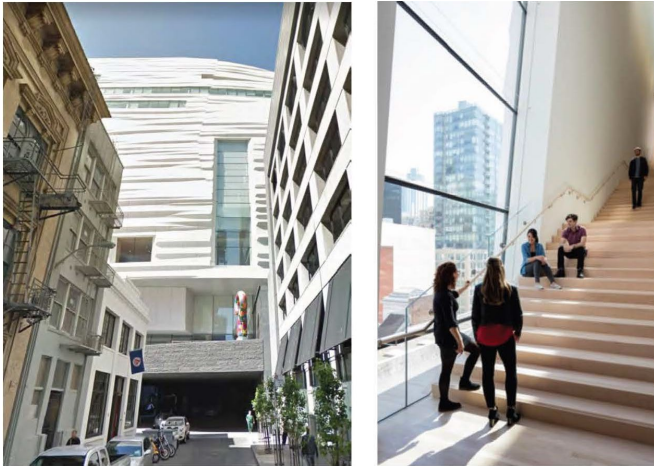
Minna Natoma Art Corridor
Final Design
Street Surface Paving: Mel Vera Cruz



Minna Street between Second Street and Transbay



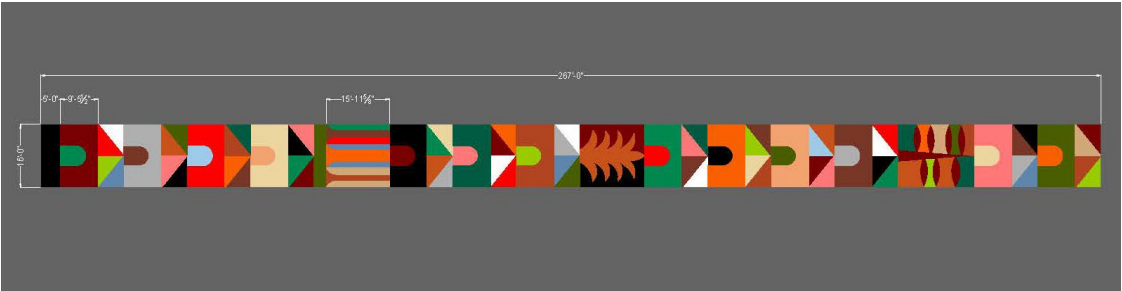
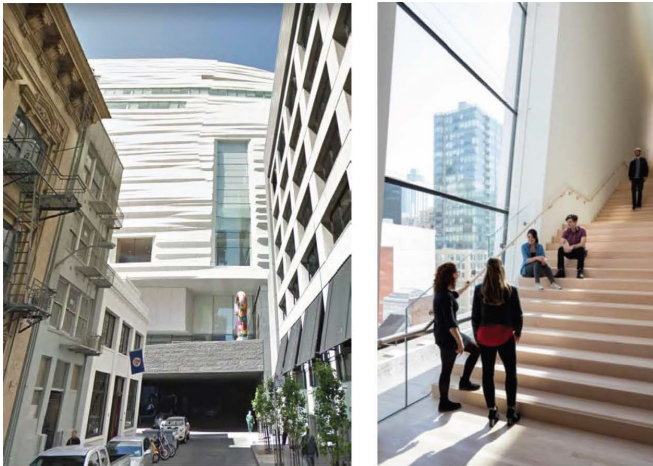
Muzae Sesay's artwork design for the Minna Natoma Art Corridor is grounded in the value of a diverse communities. Through the use of a simple and charming design motif, the artwork expresses the artist's strong belief that the coming together of differences—whether through ideology, culture, expression, skin color, or otherwise—provides a form of tolerance and understanding that can positively impact a community's quality of life.



Natoma Street between SFMOMA and New Montgomery Street

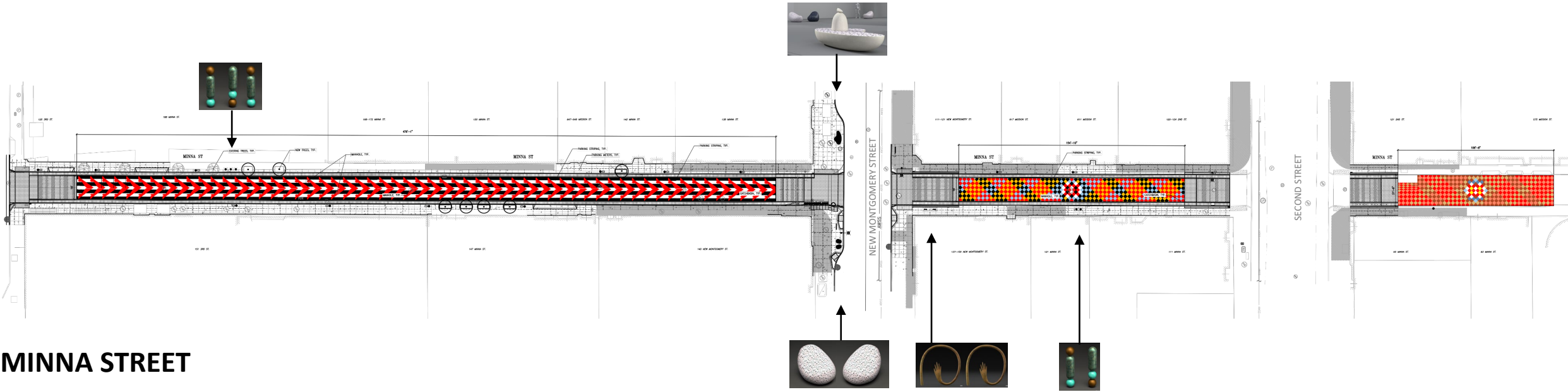


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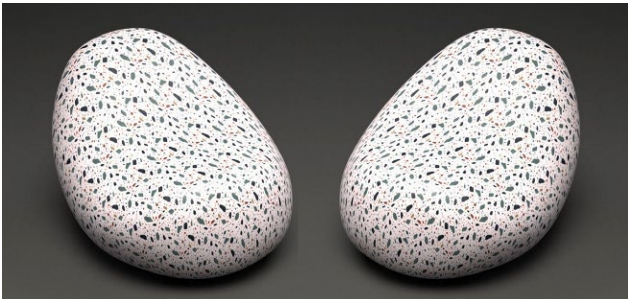
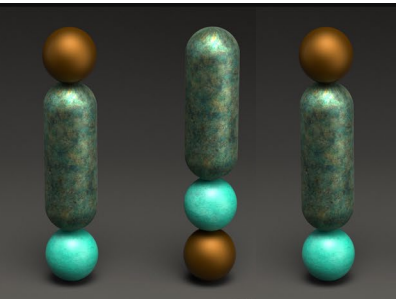
Natoma Street between New Montgomery and Second Streets



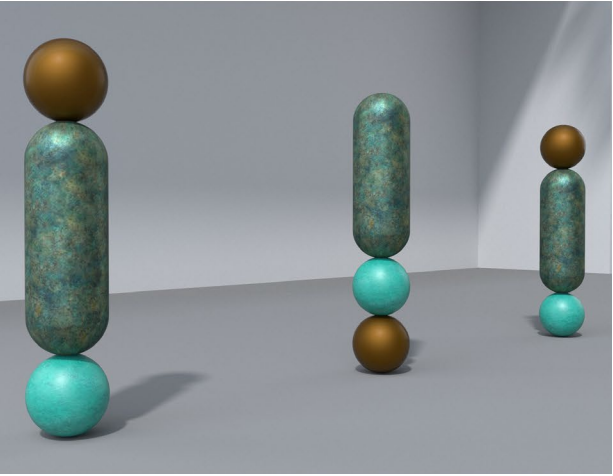
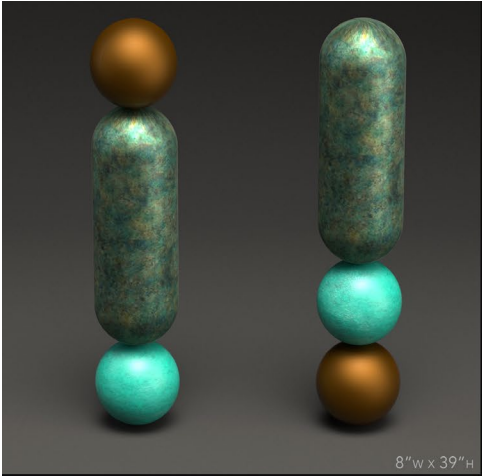
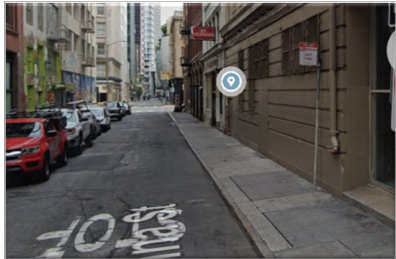
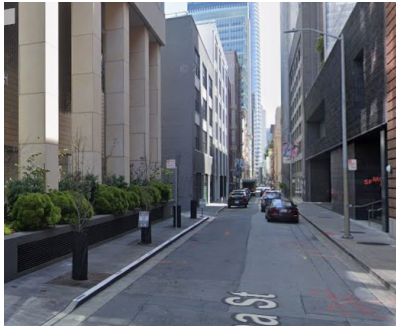


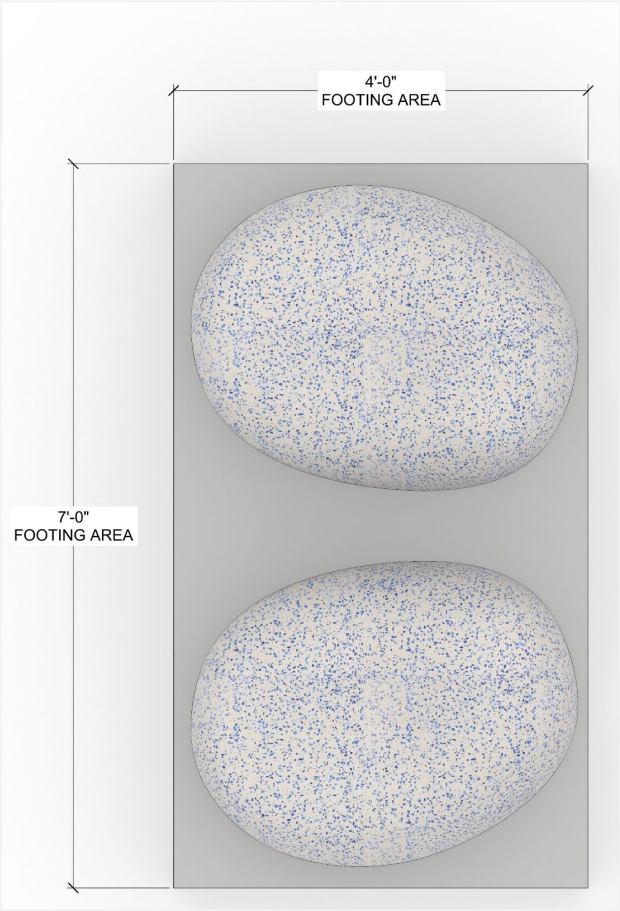
MINNA STREET

Masako Miki’s artwork design for Minna Street draws inspiration from Philippine mythology and features seating elements, bike racks, and bollards inspired by the sea, sun, moon, and stars. Together, these elements hint at identity and at a strong sense of self.

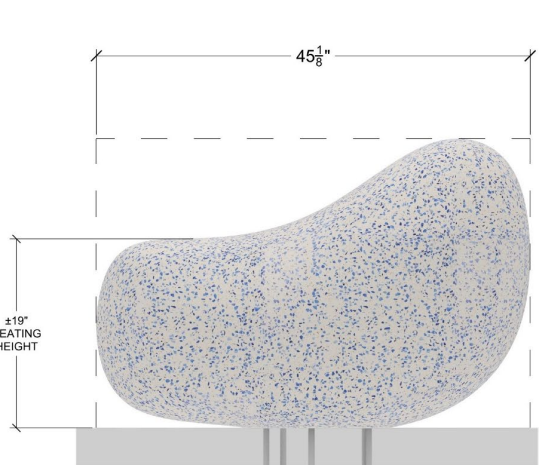
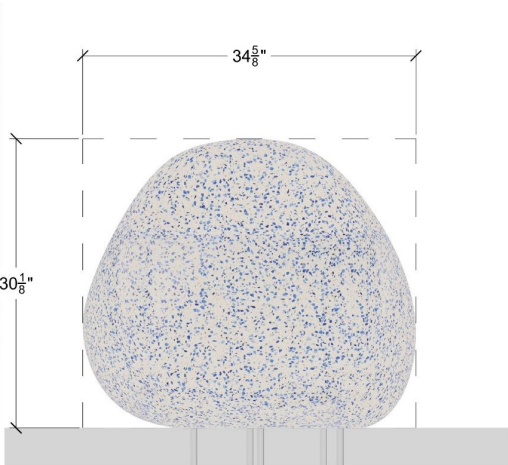


Minna Natoma Art Corridor
Final Design
Street Furniture: Masako Miki

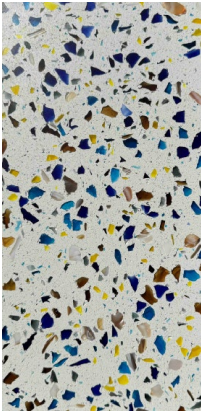


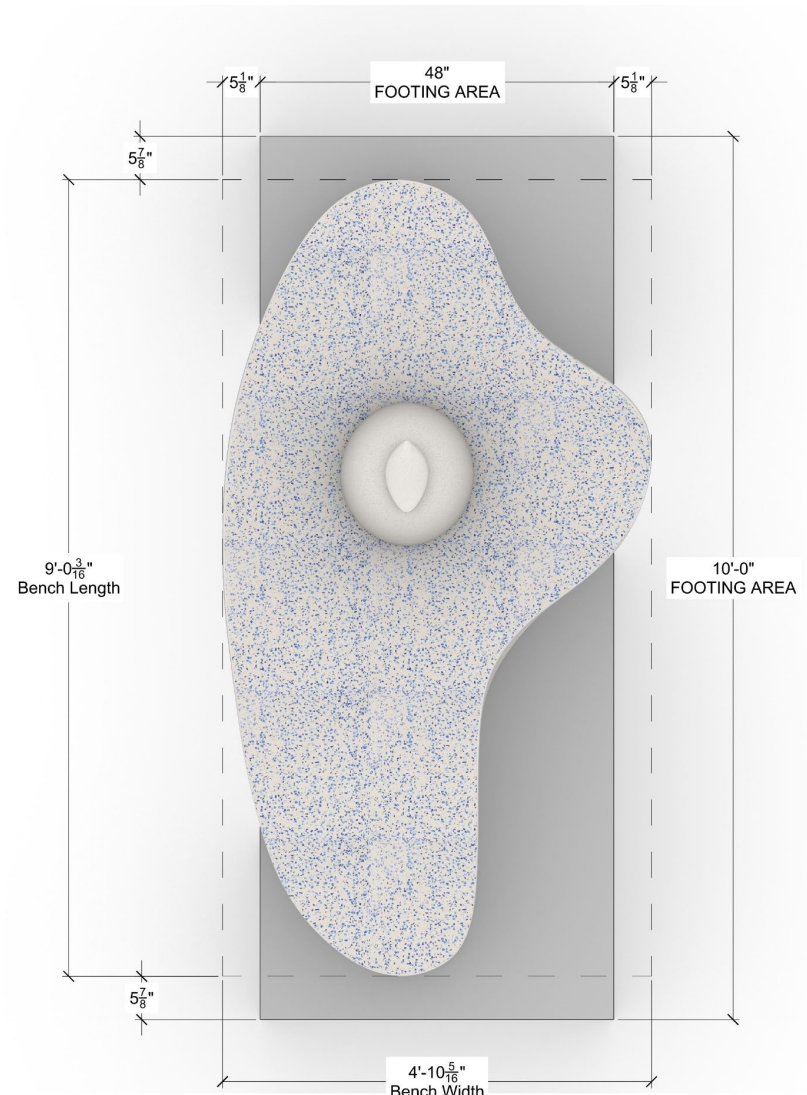


Pair of small concrete sculptures

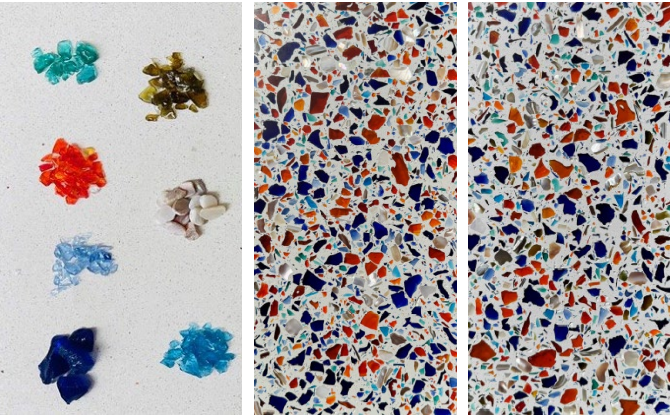
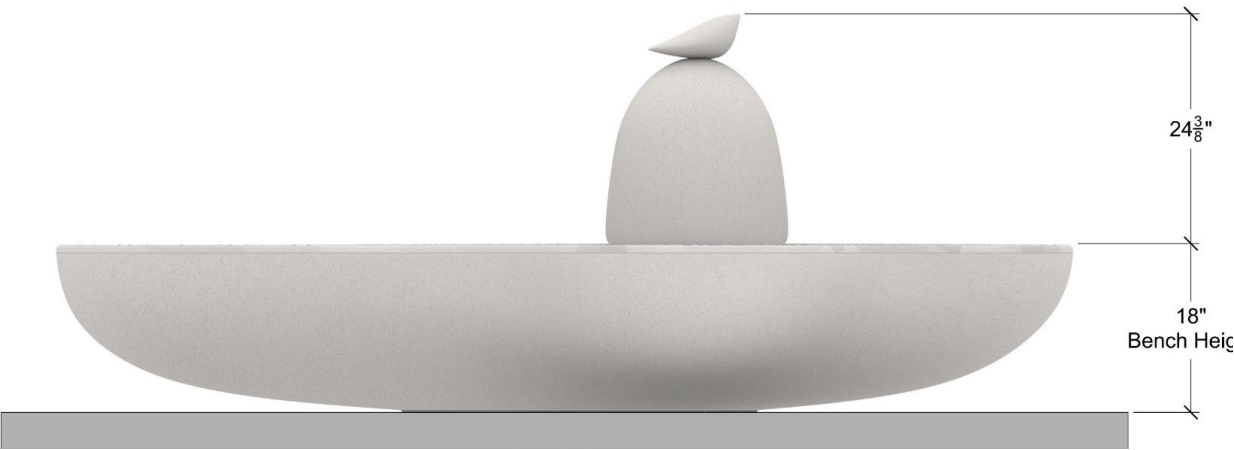


Terrazzo finishes





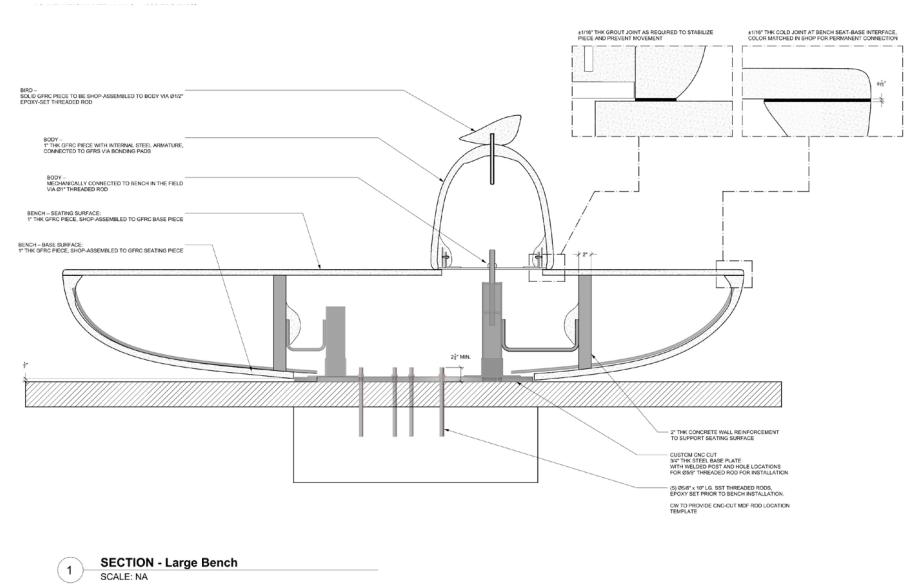
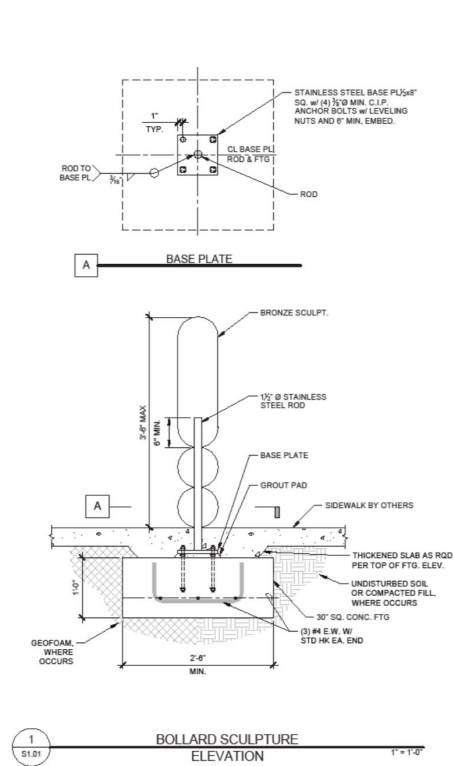
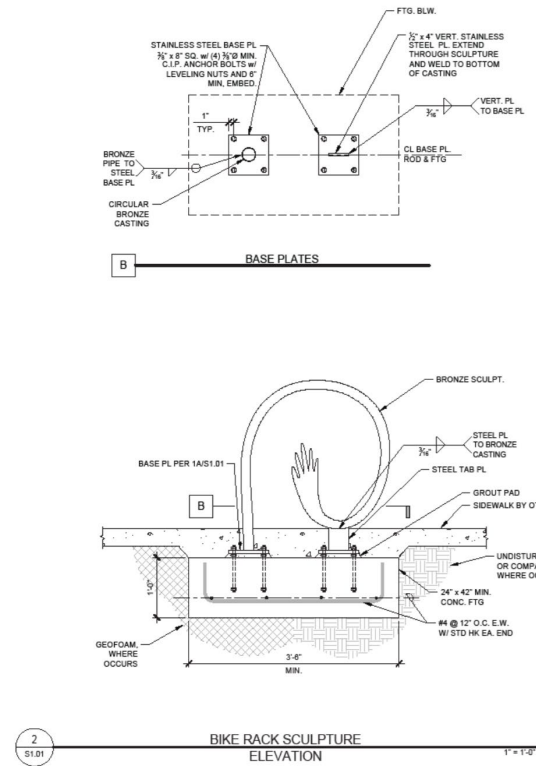
Large concrete sculpture

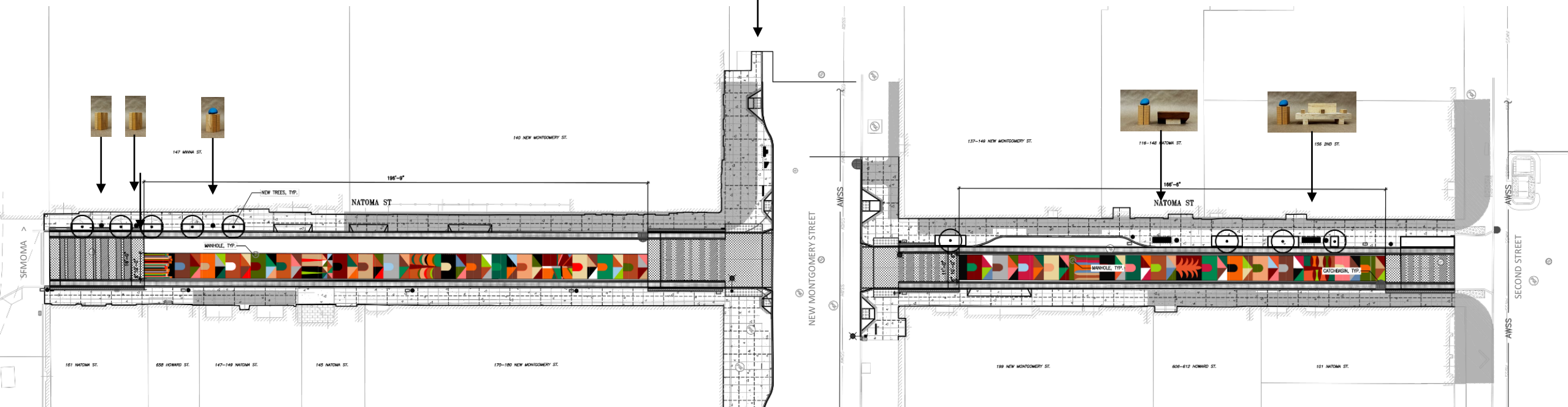


Terrazzo finishes



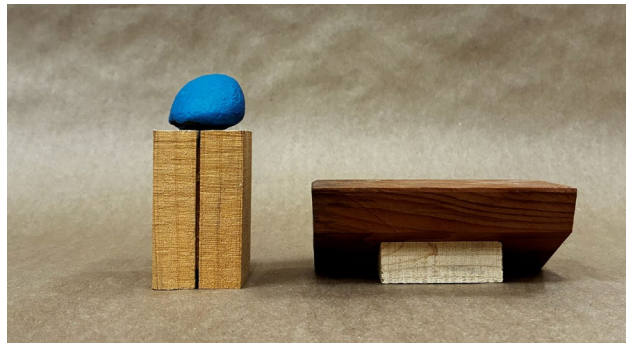
Location of large concrete sculpture on New Montgomery Street at Minna Street



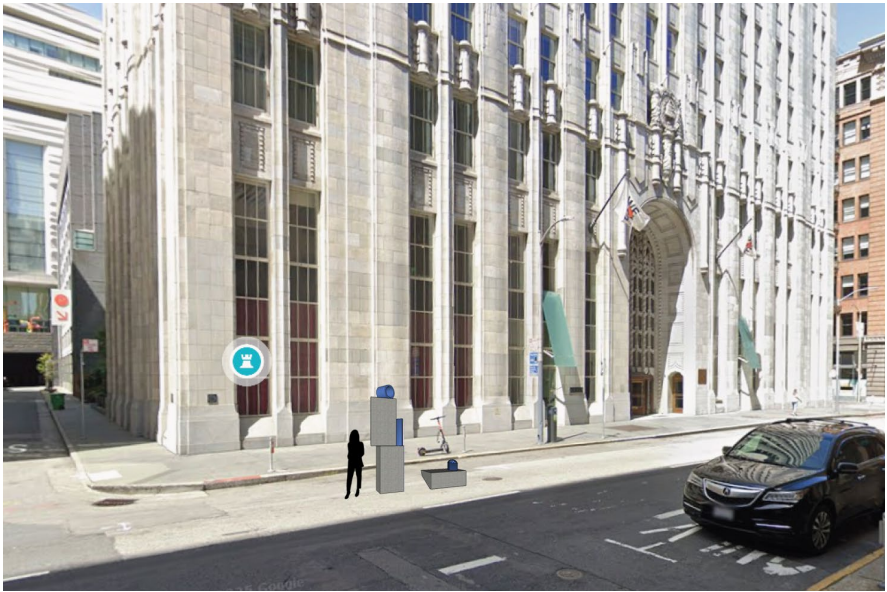


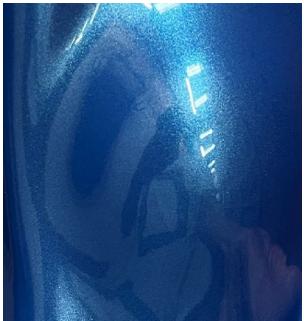
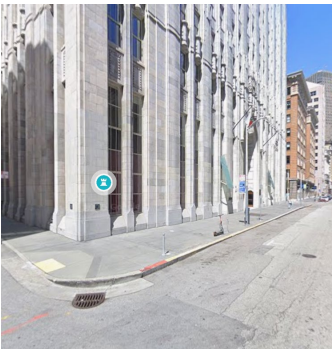
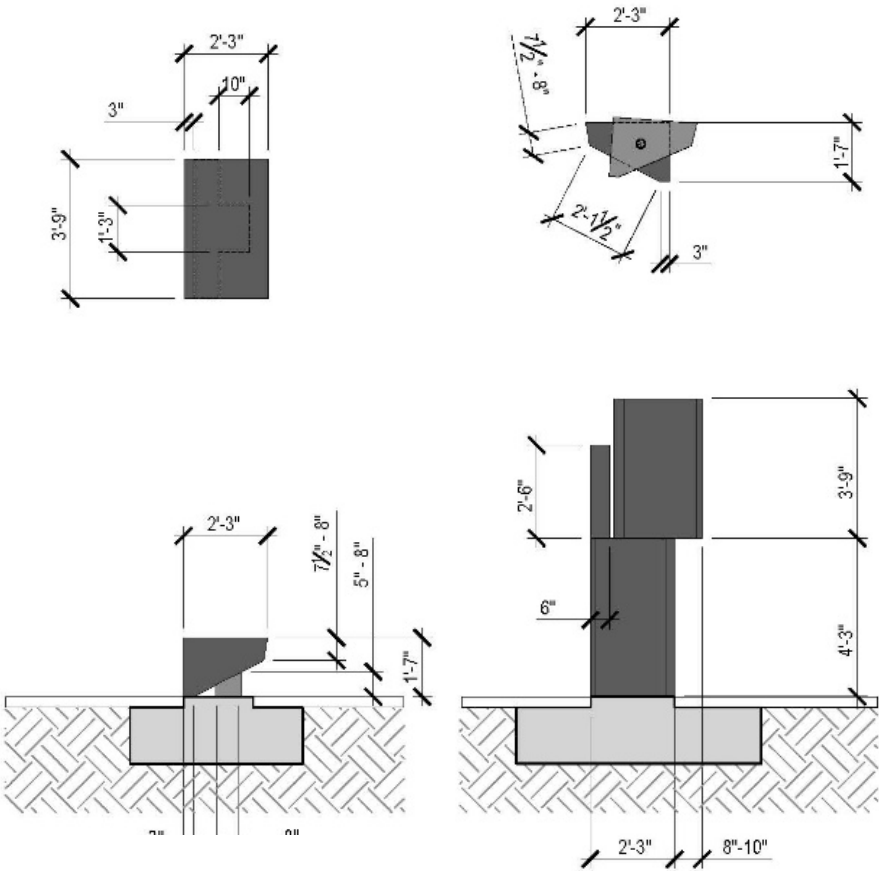
NATOMA STREET

Jesse Schlesinger's artwork design for Natoma Street is inspired by the San Francisco skyline, characterized by towering buildings and bridges and defined by its singular natural surroundings: Mt Tamalpais, the bay shoreline, the very hills of the city.

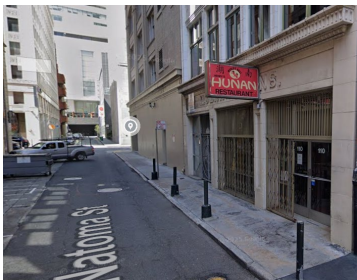
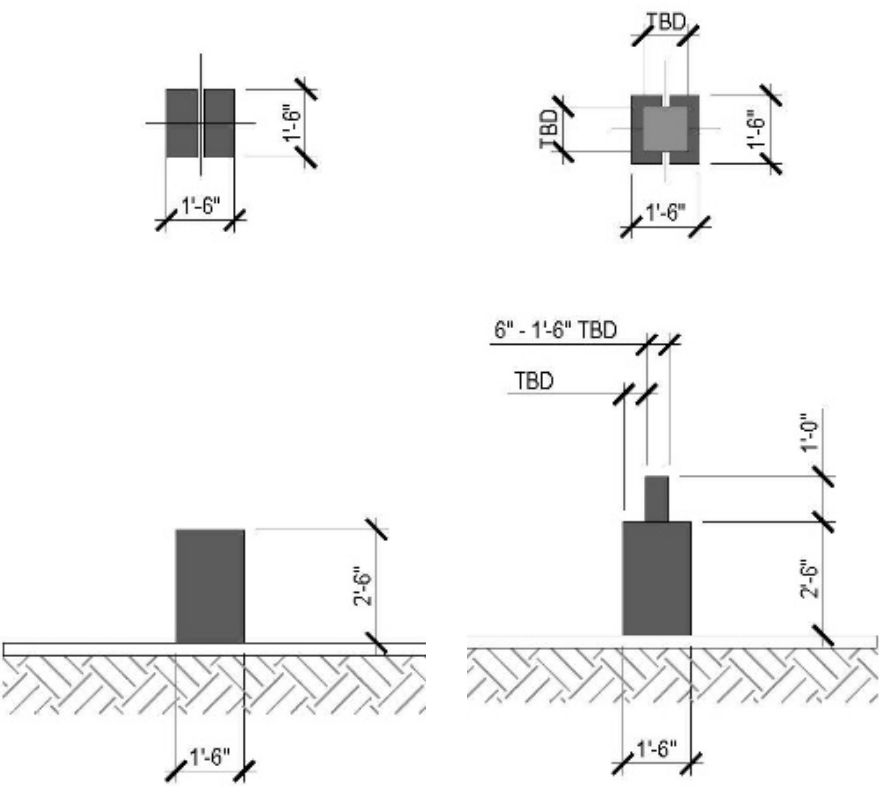


Minna Natoma Art Corridor
Final Design
Street Furniture: Jesse Schlesinger

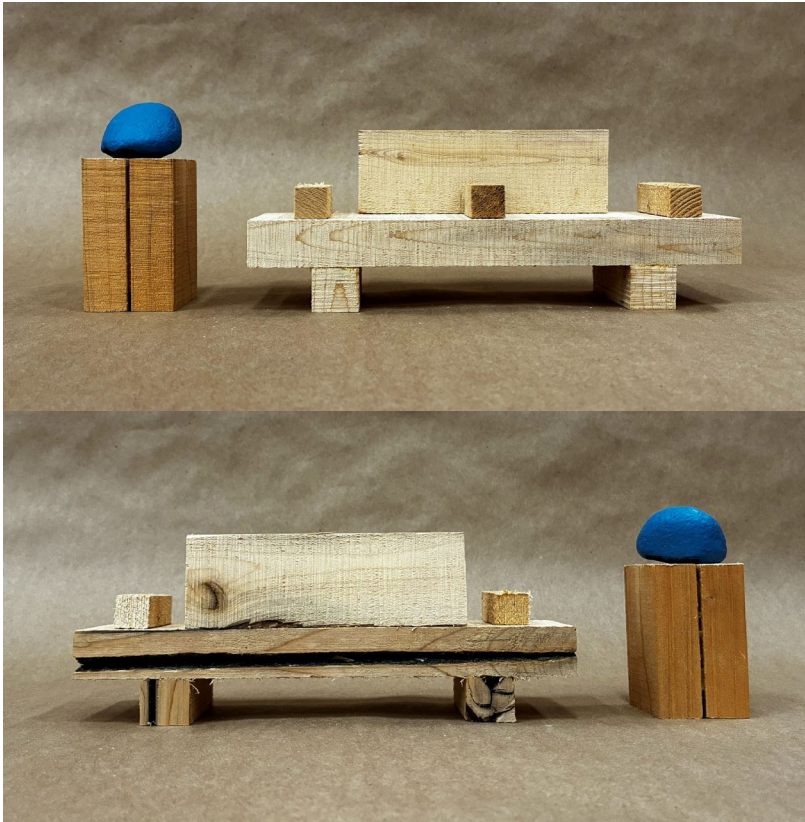
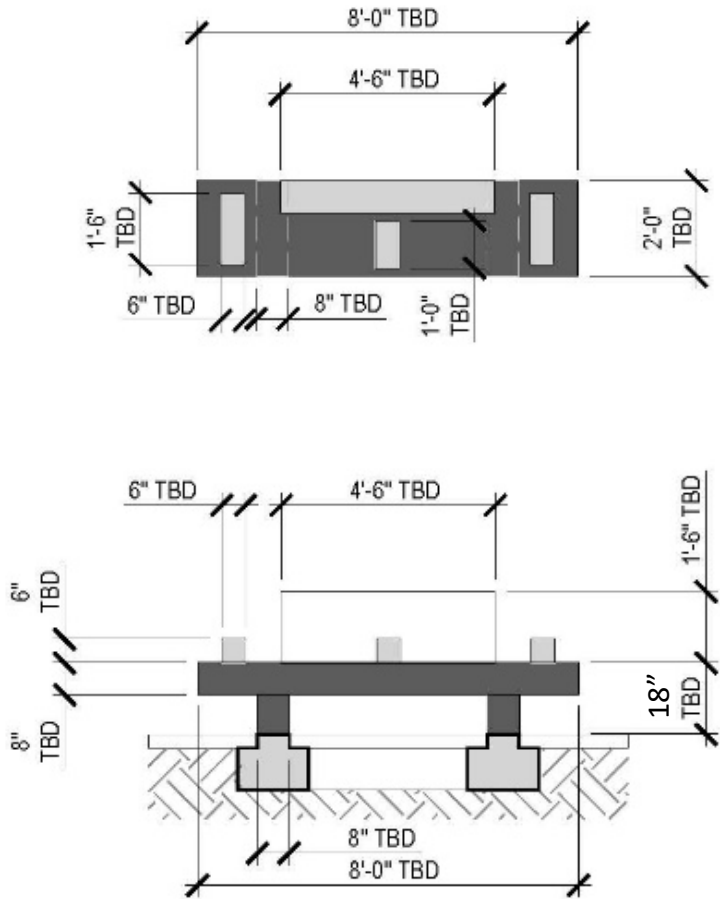




Clockwise from left: Vertical granite sculpture with bronze element and horizontal granite sculpture; location of vertical/horizontal pair 140 New Montgomery at Natoma Street; location of second horizontal granite sculpture on Natoma between New Montgomery and Second Streets; blue paint finish for bronze element; historic granite block at 140 New Montgomery



Clockwise from left: Model of granite pedestals with and without bronze element; location of location of three pedestals at SFMOMA garage on Natoma; location of one pedestal with bronze element on Natoma between New Montgomery and 2nd Street; location of one pedestal with bronze element near corner of Second on Natoma; blue paint finish for bronze element; repurposed granite curbstone



Clockwise from left: Model of horizontal granite sculpture with pedestal; location at Natoma and Second Streets; repurposed granite curbstone; examples of similar-scaled street furniture in Potrero Hill, SF



MINNA NATOMA ART CORRIDOR

MAINTENANCE

FINAL MAINTENANCE MEMORANDUM
Signed March 19, 2024

STANDARD MAINTENANCE ➡

San Francisco Public Works (Public Works), San Francisco Public Utilities (SFPUC), and San Francisco Municipal Transportation Agency (SFMTA)

Will maintain the project’s standard public infrastructure. As per Public Works Code Article 15, Section 706, property owners of adjacent lots may be required to repair or replace sidewalk depending on circumstances.

ARTWORK COMMISSION ➡

San Francisco Arts Commission (SFAC)

Will commission artists to design and fabricate artworks. Artists will include vandalism abatement measures include anti-graffiti coating and provide a detailed maintenance plan to YBP. Installation will be managed under separate contracts with the City (SFAC and Public Works). Artworks will remain under ownership by the City but will not become part of the Civic Art Collection.

ARTWORK MAINTENANCE ➡

Yerba Buena Partnership (YBP)

Will continue to augment the City’s baseline services and provide supplemental sidewalk power-washing and cleaning services. Additionally, YBP will maintain the project’s decorative elements, including the asphalt pavement murals and custom street furnishings, if and when funding and capacity is available.



The role of community stakeholders are also essential to ensure the long-lasting enjoyment and appreciation of these public artworks. Business and property owners are the “eyes on the street” and should notify Yerba Buena Partnership if the artwork requires attention.

MINNA NATOMA ART CORRIDOR

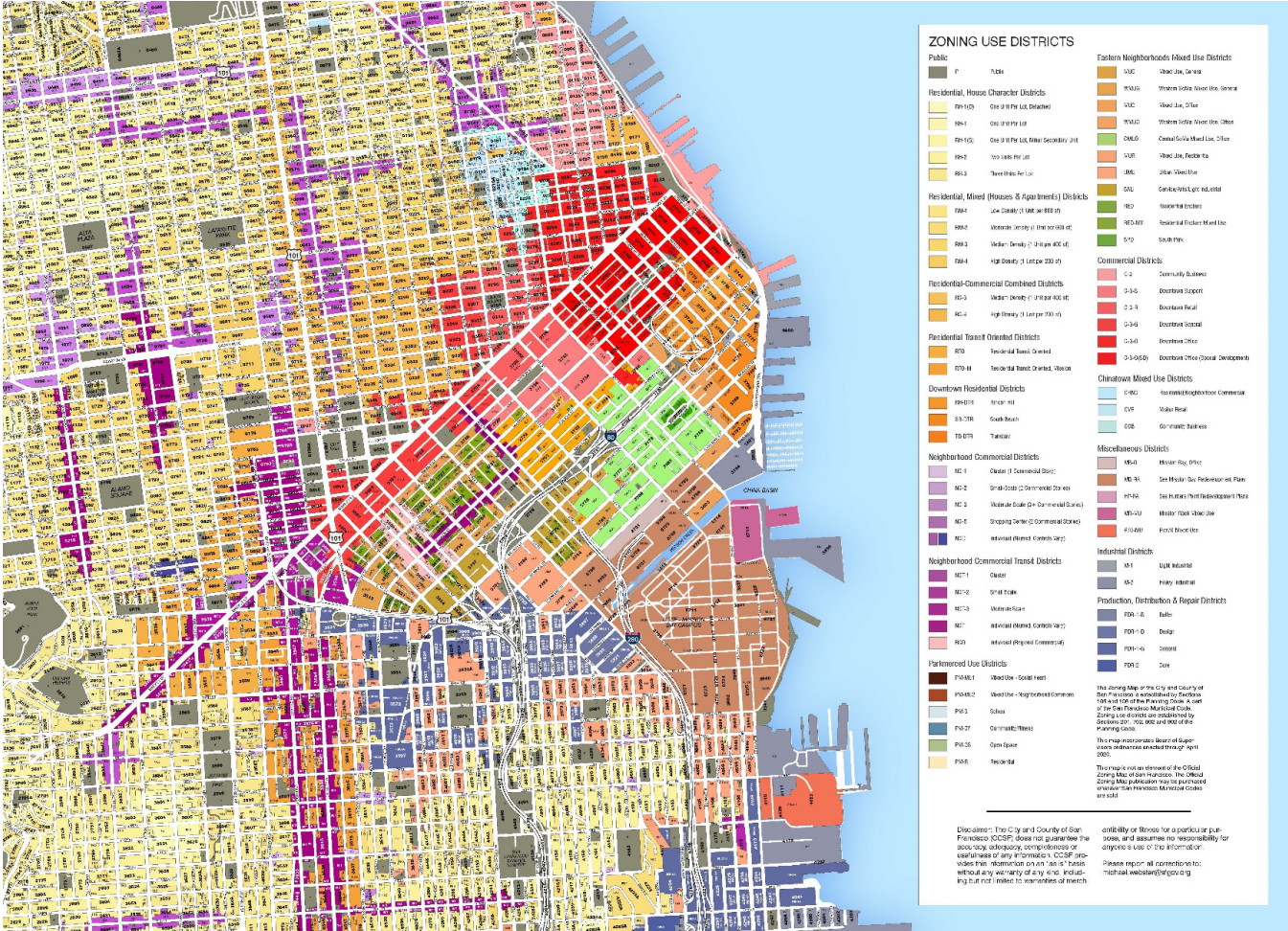
PROJECT TIMELINE

Final Design & Construction Documentation Approval (VAC)	July 15, 2026
Full Commission Approval	August 3, 2026
NTP with Fabrication	September 1, 2026
Artwork Installation	March 2027
Project Completion + Public Programs	Summer 2027



MINNA NATOMA ART CORRIDOR

PROJECT BUDGET



The Public Art Trust (PAT) was established as an amendment to Section 429 of the Planning Code and is now a part of the City’s Administrative Code.

Developers may fulfill their mandated 1% for Art in a Private Development fee by contributing all or a portion of the required Fee to the Trust.

Allowable Use:

The creation, installation, and exhibition of temporary and permanent public works of art in the public realm and within the C-3 District or within a half mile of the boundary of the C-3 District or, if the project is within another zoning district, within a half mile of the project boundary.

Voluntary Funding Contributions		Art		Admin		Total
Public Art Trust (PAT) - Approved	\$	315,000	\$	60,000	\$	375,000
Public Art Trust (PAT) - Request	\$	50,000			\$	50,000
Public Works	\$	508,000	\$	140,000	\$	648,000
Project Total		\$ 873,000	\$	200,000	\$	1,073,000

Budget Expense Breakdown		Art		Admin		Total
Admin				\$ 200,000	\$	200,000
Selection + Signage + Photo	\$	42,994			\$	42,994
Artist Contracts (Decorative Paving)	\$	105,000			\$	105,000
Sesay	\$	35,000				
Vera Cruz	\$	35,000				
Solomon	\$	35,000				
Artist Contracts (Street Furniture)	\$	614,889			\$	614,889
Miki	\$	409,525				
Schlesinger	\$	205,365				
Internal Contingency 5%	\$	30,117			\$	30,117
Installation (Furniture)	\$	80,000			\$	80,000
Total		\$ 873,000	\$	200,000	\$	1,073,000

Minna Natoma Art Corridor
Final Design

