



San Francisco Arts Commission Visual Arts Committee Meeting

October 15, 2025

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

- Call to order
- Roll call / Confirmation of quorum
- Agenda Changes
- Ramaytush Ohlone Land Acknowledgement

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.



Antone Family (Tohono O'odham), 2019, Photo by Hulleah Tsinhnahjinnie
Left to right: Christine [seated], Melanie, Michelle and Arianna

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.)

Public Comment

Item 2: General Public Comment

Item 3: Consent Calendar

Discussion and Possible Action

Presentation Time: Approximately 3 minutes

***Please see Agenda to review the 5 motions on the consent calendar.*

Public Comment

Item 3: Consent Calendar

Item 3: Consent Calendar

Action

Motion to approve the consent calendar items.

Item 4: Big Art Loop

Discussion

Presenter: Mary Chou, Director of Public Art and Civic Art Collection; Aliza Marks, CEO of Big Art Loop and Meredith Winner, COO of Building 180

Presentation Time: Approximately 7 minutes

Presentation on the Big Art Loop program.

BIG ART loop

UP TO 100 SCULPTURES. ONE CITYWIDE GALLERY.



Sijbrandij
Foundation



BUILDING 180

WHAT IS BIG ART LOOP?

TRANSFORMING SAN FRANCISCO INTO AN OPEN-AIR MUSEUM

- A three-year initiative to bring up to 100 large-scale sculptures (10+ ft) across San Francisco.
- Forms a walkable and bikeable art trail through neighborhoods, plazas, parks, and the waterfront
- Privately funded by the Sijbrandij Foundation, with curation and operations led by Building 180.



WHY IT MATTERS?

TRANSFORMING SAN FRANCISCO INTO AN OPEN-AIR MUSEUM

- Civic Impact: Brings world-class art into daily life, free and accessible 24/7
- Economic Impact: Drives foot traffic, supports small businesses, strengthens San Francisco as a cultural destination
- Community Impact: Sparks joy, pride, and engagement in public space.

Mexican artist Betsabeé Romero shows a group of summer campers in San Francisco's Golden Gate Park how to print an image on a tortilla using paint and a repurposed tire. (Photo by Jim Watkins_Via_SF Rec and Park)



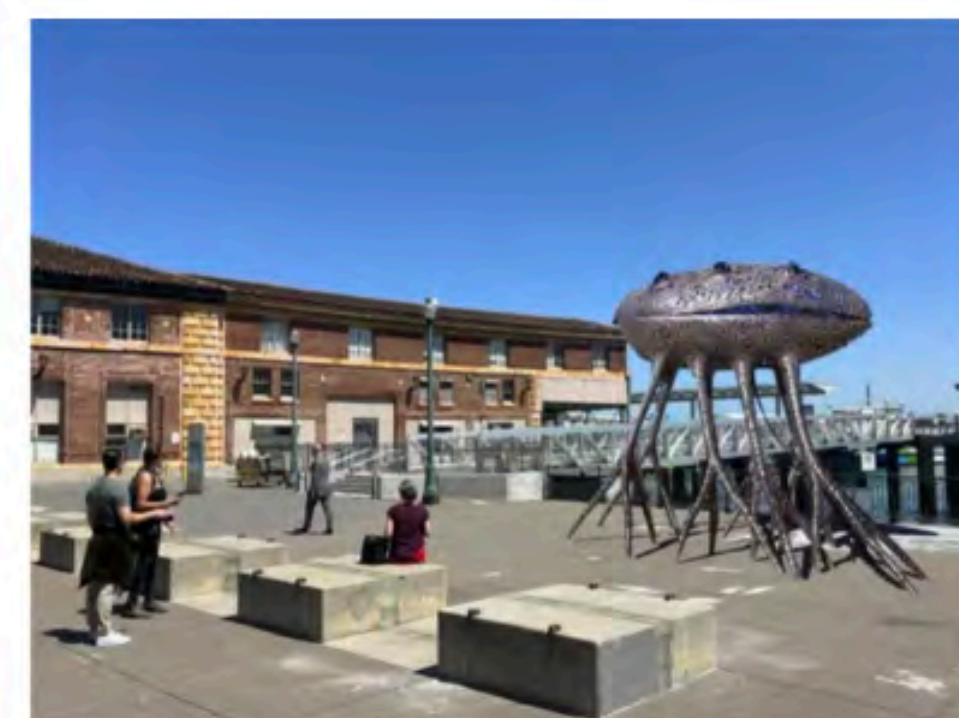
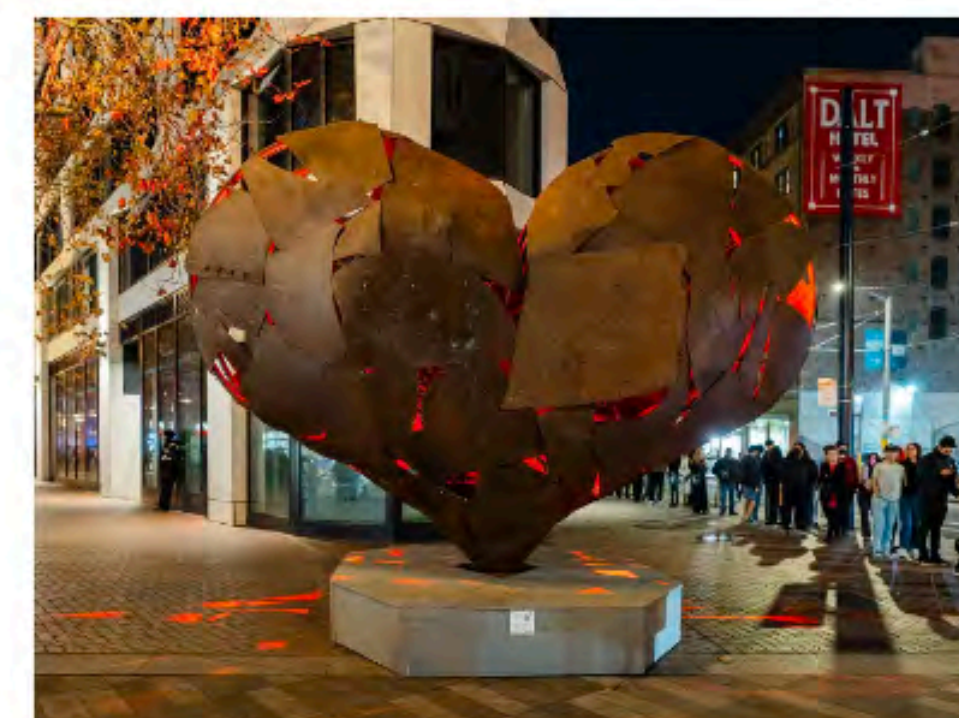
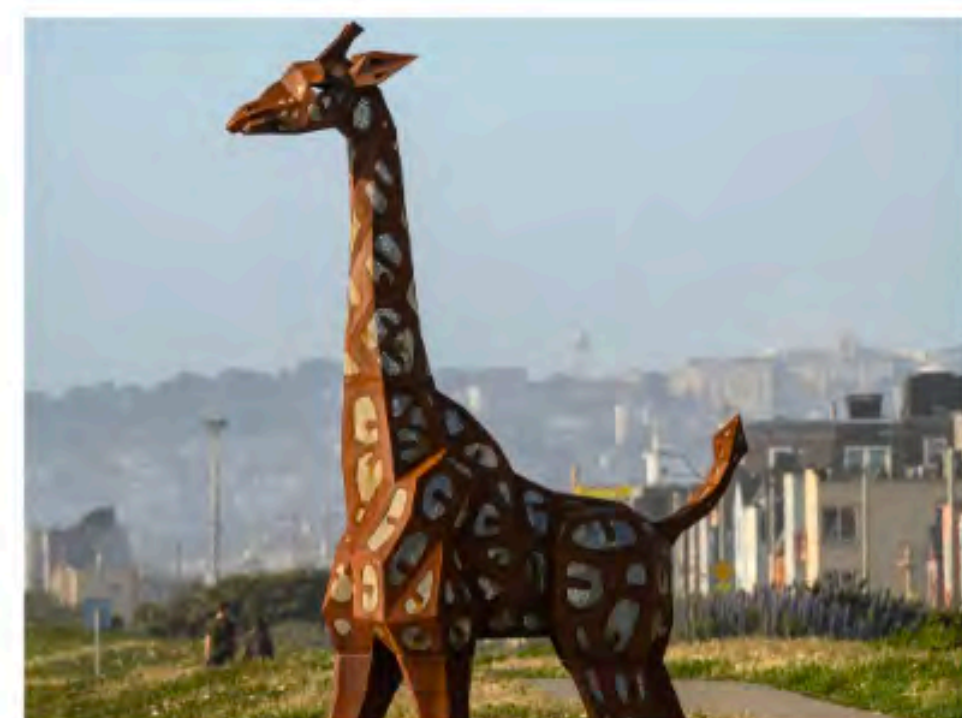
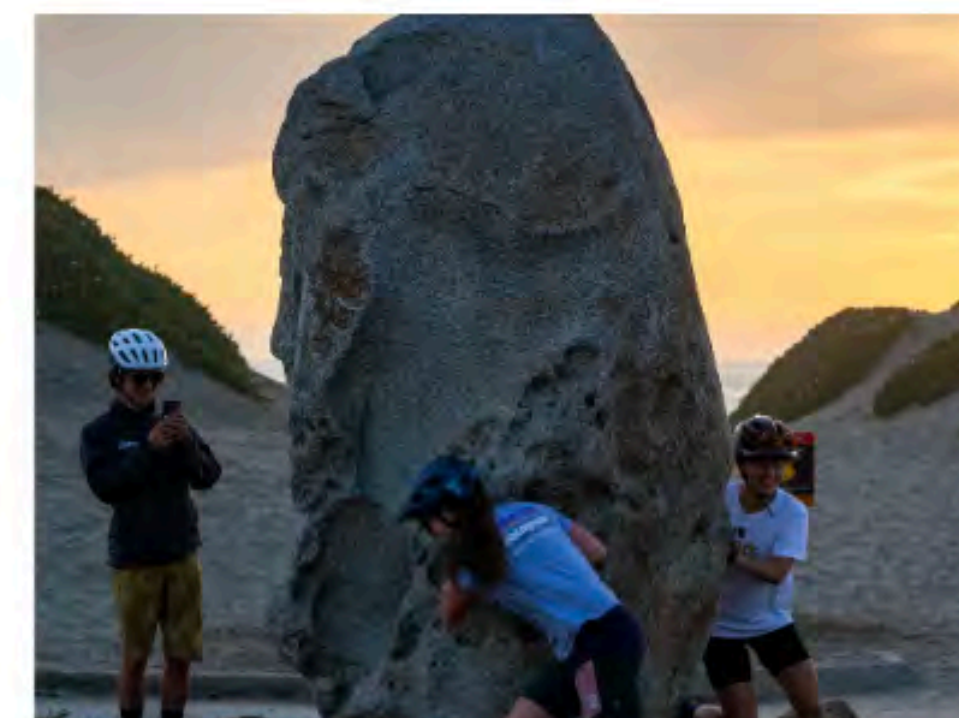
CURRENT STATUS

20 ARTWORKS BY END OF 2025, UP TO 100 BY 2028

- **8 sculptures** installed since late 2024, including:
 - R-Evolution by Marco Cochrane (Embarcadero Plaza) – named a “#1 not-to-miss” experience by the LA Times
 - Coralee by Dana Albany (Pier ½) – a recycled glass mermaid crafted with schoolchildren
 - Heartfullness by Katy Boynton (Market Street) – Mid-Market’s first major sculpture
 - Naga and the Captainess by Roughgarden, Scott & Shipman – the largest piece in Golden Gate Park’s history
- **12 additional works in process for 2025.**
 - 11 along Port, 1 in Golden Gate Park
- **Over \$2M invested in year one**

Louis by DeWitt Godfrey, coming to Bayfront Park starting October 17th





PROCESS

HOW WE DO IT

- **Active Open Call for Artists** – ongoing, managed by Building 180, inviting existing large-scale works (10+ ft).
- **Community Engagement** – we present to panels & advisory boards (e.g., India Basin Equitable Development Plan) to gather feedback for site-specific placement.
- **Curatorial Match** → Artworks paired to sites with input from liaisons, panels, advisory boards and civic partners.
- Once selected, every installation goes through required steps for temporary artworks and **rigorous review** – site feasibility, engineering, safety, and civic approvals (SFAC, Port, Rec & Park etc).
- **Activation** – each installation is celebrated as a civic moment of pride and connection.



PARTNERS

WHO MAKES BIG ART LOOP POSSIBLE

Building 180

A women-run, San Francisco-based art production and consulting agency that specializes in large-scale public art. Known for rapid, innovative execution, they have produced hundreds of installations worldwide. During the pandemic, Building 180 founded Paint the Void, commissioning over 250 murals by local artists across San Francisco when traditional arts infrastructure was shut down. Their ethos is rooted in empowering artists, activating public space, and fostering civic connection

Sijbrandij Foundation

A private family foundation founded by Sid and Karen Sijbrandij, committed to bold ideas with measurable civic impact. Beyond Big Art Loop, the Foundation has supported artist residencies in Zambia, Uganda, and Grand Bahama, and founded Art City in New Mexico. Its work spans education, housing, healthcare, climate, AI interpretability, and big art — always with the belief that creativity fuels community and opportunity

Six temporary large-scale sculptures by world-renowned Mexican artist Betsabé Romero have been installed along the JFK Promenade in Golden Gate Park, reenergizing the permanently car-free space & highlighting sustainability. Photo by SF Rec + Park



PARTNERS

Civic Partners

SF Arts Commission • OEWD • Rec & Park • Port of San Francisco

Community Partners

Illuminate • Mid-Market Foundation • Friends of Sunset Dunes, and more

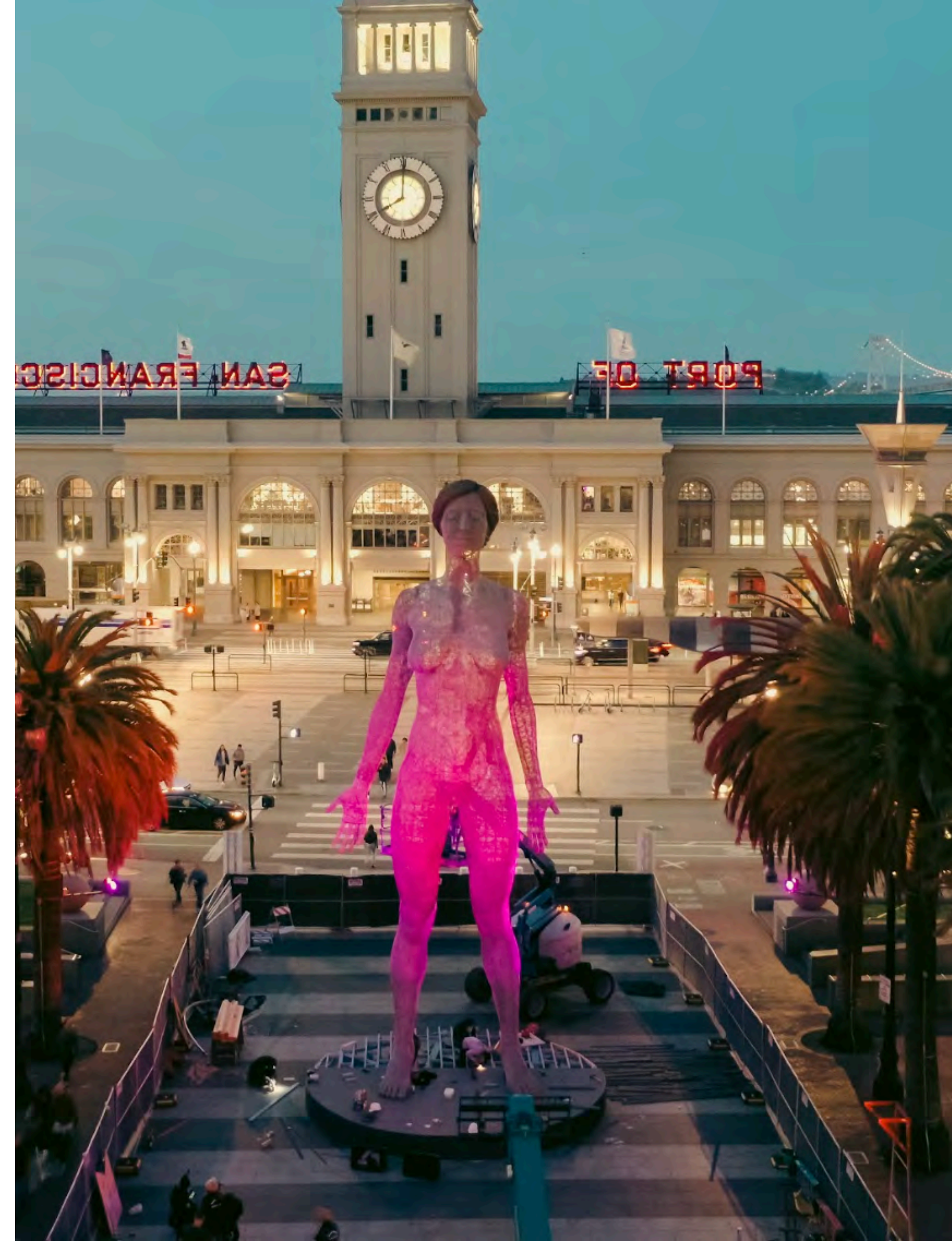
Big Art Liaisons

Cross-sector leaders in parks, planning, culture & design — guiding equity, inclusion & civic joy. Meet with Foundation multiple times a year to guide direction of the Loop

Our Approach

We lean on partners for curation, site selection, and community engagement — presenting to panels & advisory boards (like the India Basin Equitable Development Plan) to ensure each artwork resonates with its community.

We actively seek feedback: presenting to advisory boards and panels (e.g., India Basin Equitable Development Plan) to ensure each installation resonates with its location and community.



WHAT'S NEXT

- Launching a waterfront art walk with the Port in November 2025
- Continuing to expand the citywide loop with new installations and public engagement.
- Goal: Up to 100 sculptures over 3 years, making San Francisco the world leader in accessible, monumental public art.

Upcoming Events



Port of San Francisco Announces Art Walk as Part of Big Art Loop

Pier 14
November 6, 2025
4:00 - 6:00 PM

**WE'D LOVE FOR THE ARTS COMMISSION TO CONTINUE
SHAPING THIS VISION WITH US — ENSURING THAT BIG
ART LOOP REFLECTS SAN FRANCISCO'S CREATIVITY,
DIVERSITY, AND CIVIC SPIRIT.**



www.bigartloop.org @bigartloop

CALL FOR ART: [HTTPS://BUILDING180.COM/BIGARTSFAPPLICATION](https://building180.com/bigartsfapplication)

BIG ART LIAISONS: [HTTPS://STATIC1.SQUARESPACE.COM/STATIC/6890F8681136E63FBEDFCE79/T/68DB0166704F615F01FB6F42/1759183206549/BIG+ART+LOOP_+BIG+ART+LIAISONS+%282%29.PDF](https://static1.squarespace.com/static/6890f8681136e63fbbedfce79/t/68db0166704f615f01fb6f42/1759183206549/BIG+ART+LOOP_+BIG+ART+LIAISONS+%282%29.PDF)



www.bigartloop.org @bigartloop

Public Comment

Item 4: Big Art Loop

Item 5: SFAC Galleries Mentorship and Exhibition Fellowship

Discussion and Possible Action

Presenter: Acting Director of Galleries and Public Programs Jackie Im

Presentation Time: Approximately 10 minutes

Discussion and possible action for the Director of Cultural Affairs to approve an honorarium in the amount of \$5000 to Shirin Makaremi to be a mentor of the two selected mentorship and exhibition fellowship artists for the period of November 2025 – March 2026.

Discussion and possible action for the Director of Cultural Affairs to approve a curator honorarium in the amount of \$5000 to Shirin Makaremi for the development of the fellowship exhibition (title TBD) and public programs to be held in the SFAC Main Gallery from May 28 – August 22, 2026.

Discussion and possible action for the Director of Cultural Affairs to approve a fellowship honorarium in the amount of \$5000 to Kelley Finley and \$5000 to Tricia Rainwater for the period of November 2025 – March 2026.

Discussion and possible action for the Director of Cultural Affairs to approve the artist honorarium in the amount of \$3000 to Kelley Finley and \$3000 to Tricia Rainwater for the development of artwork for the fellowship exhibition (title TBD) to be held in the SFAC Main Gallery from May 28 – August 22, 2026.

SFAC Galleries

Summer 2026 Exhibition

Mentorship and Exhibition Fellowship





Kelley Finley



Tricia Rainwater



Shirin Makaremi

Shirin Makaremi is an Iranian-American artist and curator based in San Francisco, California. Makaremi is the former Director of Incline Gallery in San Francisco, where she curated and facilitated exhibitions and programs. She enjoys working with emerging local artists, collaborating and supporting them to take a leap with their practice. Makaremi has worked with a number of Bay Area organizations, such as Zamin Project, Southern Exposure, SF Camerawork, and SOMArts. Makaremi, received her BA from San Francisco State University in Studio Art and Art History.



Public Comment

Item 5: SFAC Galleries Mentorship and Exhibition Fellowship

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Action

Motion for the Director of Cultural Affairs to approve an honorarium in the amount of \$5000 to Shirin Makaremi to be a mentor of the two selected mentorship and exhibition fellowship artists for the period of November 2025 – March 2026.

Motion for the Director of Cultural Affairs to approve a curator honorarium in the amount of \$5000 to Shirin Makaremi for the development of the fellowship exhibition (title TBD) and public programs to be held in the SFAC Main Gallery from May 28 – August 22, 2026.

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Item 6: Gene Friend Recreation Center Project

Discussion and Possible Action

Presenter: Project Manager Arianne G. Davidian

Presentation Time: Approximately 6 minutes

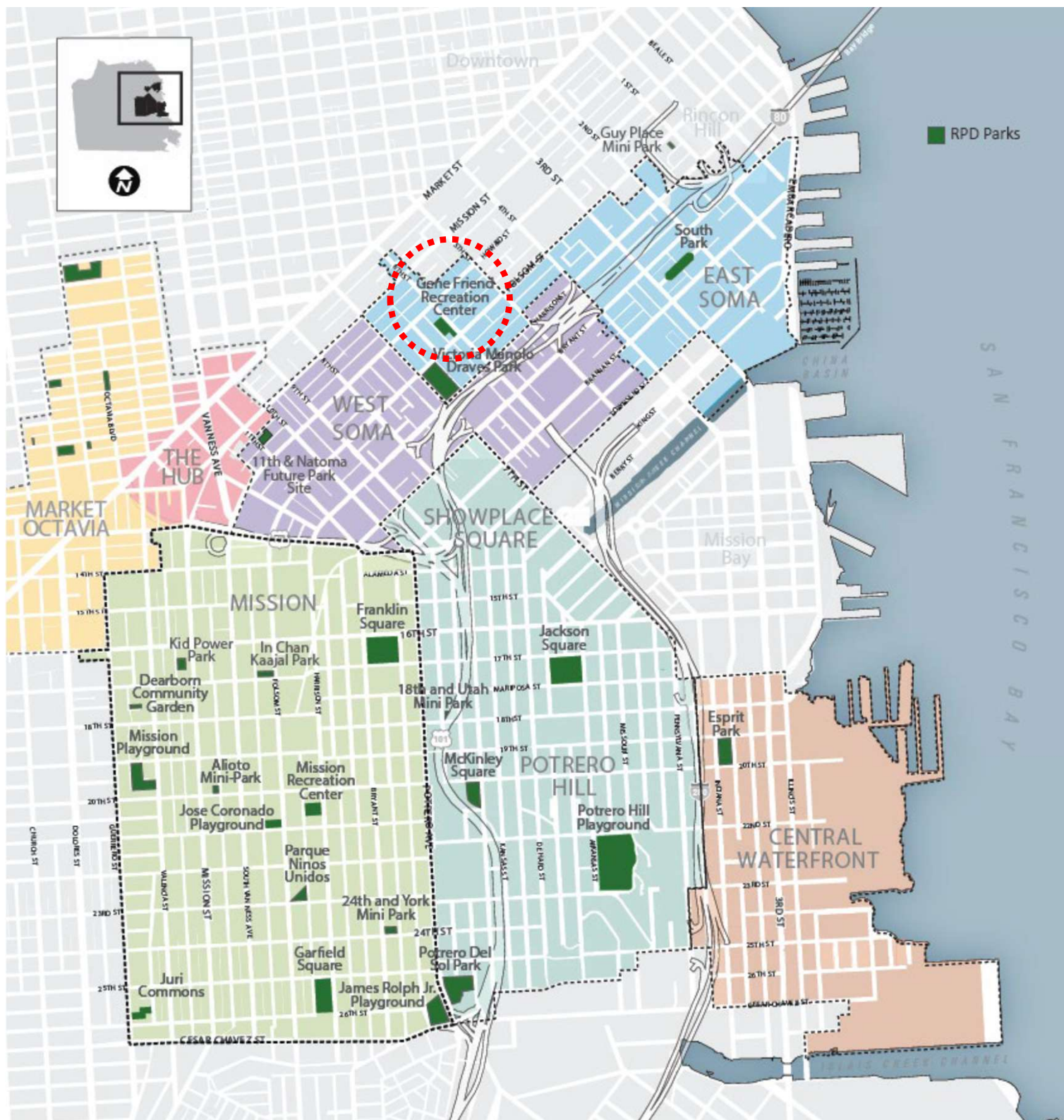
Discussion and possible action to approve the final design and construction documentation of *Barrio Fiesta*, an integrated-wall artwork by Cece Carpio for the Gene Friend Recreation Center Public Art Project, located at 6th and Folsom Streets in SOMA.



GENE FRIEND RECREATION CENTER PUBLIC ART PROJECT
INTEGRATED-WALL ARTWORK

**FINAL DESIGN
& CONSTRUCTION DOCUMENTATION**

OCTOBER 15, 2025





CORNER 6TH AND FOLSOM - DAY

MARK CAVAGNERO ASSOCIATES | KUTH RANIERI ARCHITECTS - GENE FRIEND RECREATION CENTER



STREET VIEW AT FOLSOM & 6TH STREET (LOW POINT)

MARK CAVAGNERO ASSOCIATES | KUTH RANIERI ARCHITECTS - GENE FRIEND RECREATION CENTER

1. ENTRANCE AT HARRIET STREET



INVITING ENTRY ON HARRIET STREET

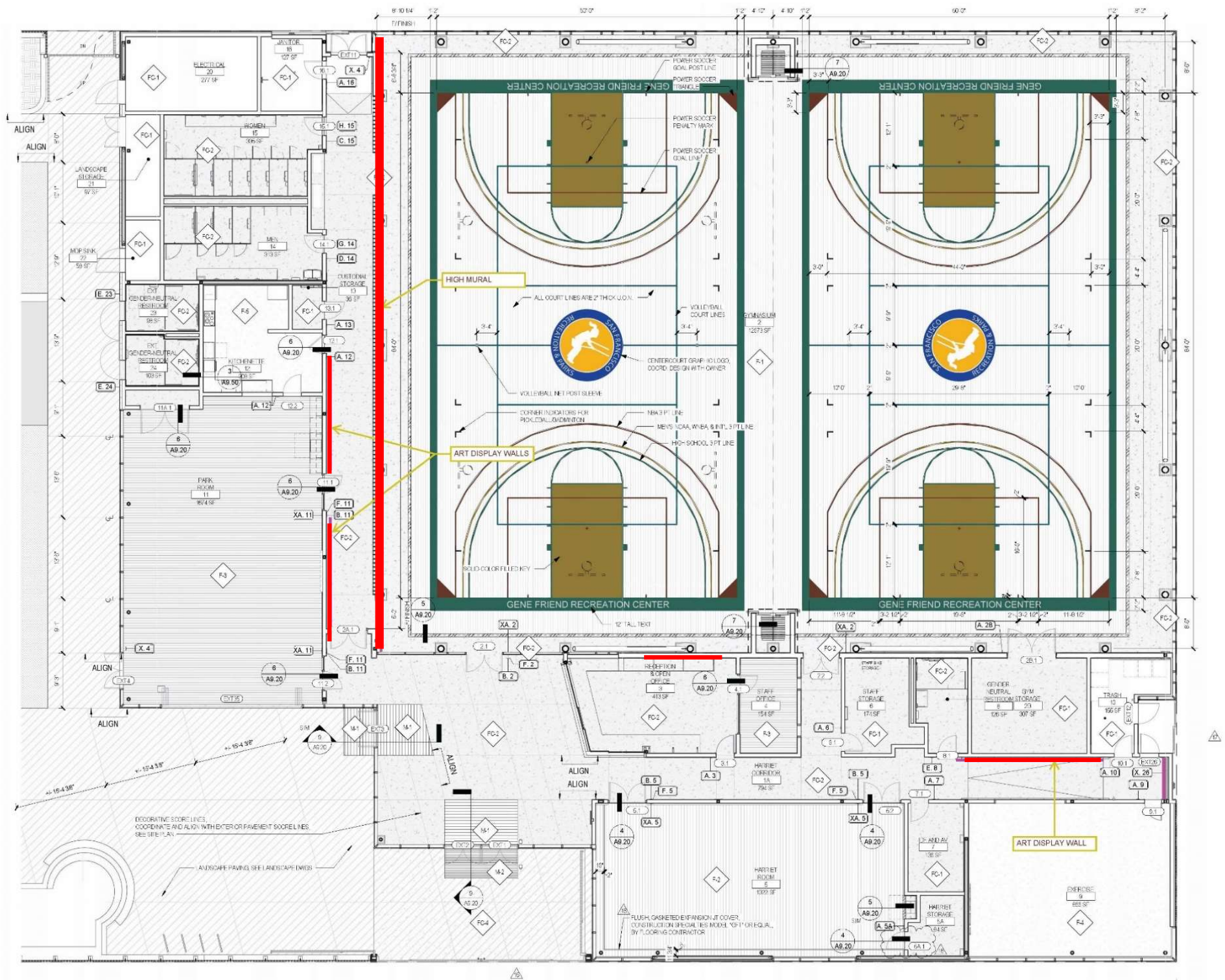
MARK CAVAGNERO ASSOCIATES | KUTH RANIERI ARCHITECTS - GENE FRIEND RECREATION CENTER



Entrance at Harriet Street



Gymnasium (View of North-Facing Wall)



Interior Site Plan

Public Art Project Goals

The goals of the Gene Friend Recreation Center Improvement Project Public Art Project are to illuminate the rich history and full diversity of San Francisco's SoMa neighborhood including recognition of SOMA Pilipinas, the Filipino Cultural Heritage District, and to lift up the Center as a destination and proud neighborhood asset.



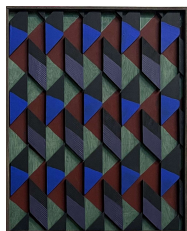
Gymnasium (View of North-Facing Wall and Park Corridor)



Park Corridor



Harriet Corridor



Leo Bersamina
Forty-Fives I
 2024
 Acrylic stain, wood
 16.5h x 13.5w
 inches



Favianna Rodriguez
Mountain People
 2023
 Collage with
 Linoleum Block
 and
 Phototransfer
 Elements
 22.5h x 15w
 inches



Mel Vera Cruz
Ligo Sardines
 2017
 Mixed media
 40h x 30w inches



Cherisse Alcantara
Victoria Manalo Draves Park
 2022
 Oil on canvas
 30h x 40w inches



Kimberley Arteche
*Untitled (Places,
 Icons, Situations -
 Memories we must not
 let fade)*
 2020
 Screenprint & digital
 archival print
 30h x 24w inches



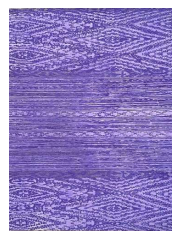
Rina Ayuyang
Finding Filipino in SOMA
 2023
 Print
 23h x 16w inches



Johanna Poethig
*Corrugated
 Memories (Malate
 School Day)* 2022
 Ceramic on wood
 backing
 18h x 14w x 2d
 inches



Cristine Blanco
Kapamilya Yard 1 and 2
 2021
 House paint and aerosol
 spray on wood
 42h x 57w inches



Charlene Tan
*Research and
 Remembering,
 Ube 2* 2024
 Ube, pigment,
 photo, acrylic
 paint, wood
 48h x 37w inches



Jerome Reyes
*the horizon toward which we
 move always recedes before us
 (Gene Friend Recreation Center)*
 2023
 Ink, correction fluid, tape, spray
 paint on vellum
 21.5h x 34w inches



ChiChai Mateo
*Bola Ay Buhay /
 Ball is Life*
 2024-2025
 Organza, satin,
 acrylic, and
 wood
 48h x 24w x 2d
 inches



Kija Lucas
Birds of Paradise 4
 2025
 Archival pigment print
 30h x 24w inches



Barrio Fiesta

Cece Carpio

**Art Proposal for the
Gene Friend Recreation Center**

Barrio Fiesta translates to a neighborhood celebration bringing communities together where everyone is welcome as guests and active participants. San Francisco's SOMA district was one of my first stomping grounds after migrating to the United States at twelve years old. My experience of SOMA through the decades is remarkably similar to a *Barrio Fiesta*, allowing me to explore all aspects of convergence. Personally rooted in my culture and the Bay Area, I understand this design opportunity is part storytelling and part building décor- a signature amenity that puts Gene Friend Recreation Center and *Barrio Fiesta* on the map.

This design intertwines historical, present-day, and futuristic figures to capture the vision and spirit of the SOMA neighborhood. It includes everyday people enacting evolved traditions and cultural practices celebrating the vibrancy of the SOMA district. It weaves together recognizable faces- well-known individuals, suggested by Gene Friend stakeholders -along with representations of veterans, elders, youth, Indigenous migrants, community builders, and advocates to showcase the diversity and vitality of the SOMA community. Some of the portraits depicted will change based on interviews that will be conducted with SF SOMA Community members for a more in-depth community engagement process.

The artwork's background colors are inspired by pre-colonial textiles from various regions in the Philippines. Motif designs within the end pillars that are also integrated throughout the layout are rendered patterns found in textiles and wood carvings. Due to the architectural size and design of the building, this artwork design intends to fully utilize all available space for maximum impact and visibility. A rendered Gene Friend building is inserted in the background to reflect and converge the lively activities that happen inside and outside of the center.



Previous work sample and close-up painting style example

View of gym from 6th and Folsom Streets



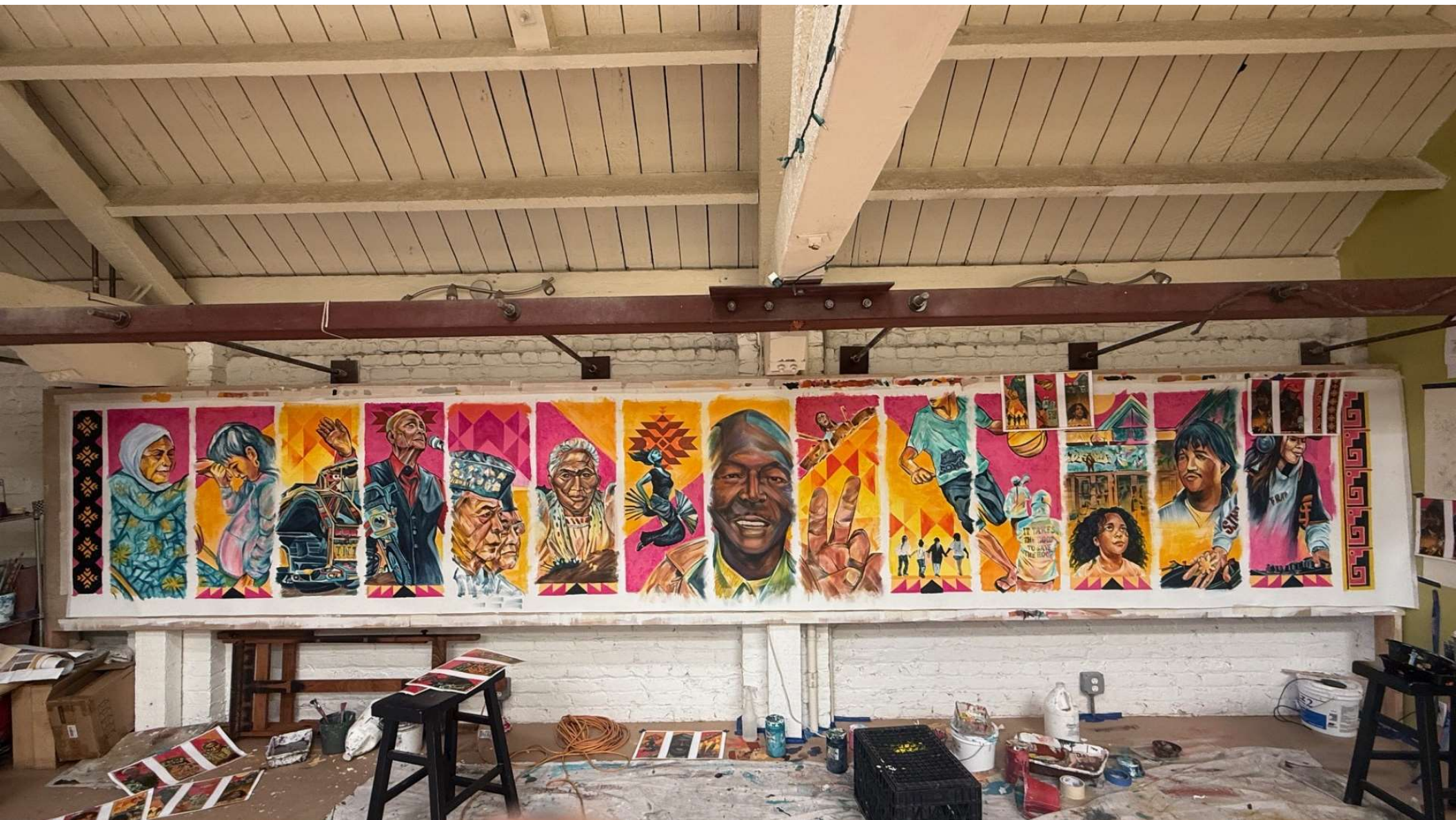
Philippine textile inspirations



Contemporary Barrio Fiesta at SF SOMA district: Undiscovered SF

View of artwork on north-facing wall of gym





Original Painting by Artist Cece Carpio





GENERAL STRUCTURAL NOTES

01100 GENERAL REQUIREMENTS

1. MATERIALS AND WORKMANSHIP TO CONFORM TO THE 2019 SAN FRANCISCO BUILDING CODE, WHICH COMPRISES THE 2019 CALIFORNIA BUILDING CODE AND 2019 SAN FRANCISCO AMENDMENTS.

2. DRAWINGS INDICATE GENERAL AND TYPICAL DETAILS OF CONSTRUCTION. WHERE CONDITIONS ARE NOT SPECIFICALLY INDICATED BUT ARE OF SIMILAR CHARACTER TO DETAILS SHOWN, USE SIMILAR DETAILS OF CONSTRUCTION, SUBJECT TO REVIEW BY THE OWNER'S REPRESENTATIVE.

3. DETAILS ON SHEETS TITLED "TYPICAL" OR DETAILS TITLED "TYPICAL" APPLY TO SITUATIONS OCCURRING ON THE PROJECT THAT ARE THE SAME OR SIMILAR TO THOSE SPECIFICALLY REFERENCED. SUCH DETAILS ARE NOT NOTED AT EACH LOCATION THAT THEY OCCUR.

4. THE CONTRACTOR IS RESPONSIBLE FOR COORDINATING THE WORK OF ALL TRADES AND FOR CHECKING DIMENSIONS. NOTIFY THE OWNER'S REPRESENTATIVE OF ANY DISCREPANCIES AND RESOLVE BEFORE PROCEEDING WITH THE WORK.

5. DO NOT SCALE THE DRAWINGS.

6. PROVIDE MEASURES NECESSARY TO PROTECT THE STRUCTURE DURING CONSTRUCTION. SUCH MEASURES INCLUDE, BUT MAY NOT BE LIMITED TO, BRACING AND SHORING FOR LOADS DURING CONSTRUCTION AND FOR TEMPORARY SUPPORT OF THE BUILDING. RETAIN A REGISTERED CIVIL ENGINEER WHOM IS PROPERLY QUALIFIED TO DESIGN BRACING, SHORING, ETC. VISITS TO THE SITE BY THE OWNER'S REPRESENTATIVE WILL NOT INCLUDE OBSERVATION OF THE ABOVE NOTED ITEMS.

7. INFORMATION SHOWN ON THE DRAWINGS RELATED TO EXISTING CONDITIONS REPRESENTS THE PRESENT KNOWLEDGE, BUT WITHOUT GUARANTEE OF ACCURACY. REPORT CONDITIONS THAT CONFLICT WITH THE CONTRACT DOCUMENTS TO THE OWNER'S REPRESENTATIVE. DO NOT DEVIATE FROM THE CONTRACT DOCUMENTS WITHOUT WRITTEN DIRECTION FROM THE OWNER'S REPRESENTATIVE.

8. CONTRACTOR SHALL REMOVE ALL CONSTRUCTION DEBRIS FROM THE SITE AND DISPOSE OFF-SITE.

9. VERIFY ALL DIMENSIONS IN THE FIELD. NOTIFY ENGINEER OF ANY DISCREPANCIES BEFORE PROCEEDING WITH WORK.

10. ALL EXISTING HAZARDOUS MATERIALS SHALL BE REMOVED AND DISPOSED OF IN ACCORDANCE WITH LOCAL AND STATE CODES. NO NEW OR EXISTING CONSTRUCTION SHALL CONTAIN HAZARDOUS OR PROHIBITED MATERIALS.

11. THE CONTRACTOR SHALL TAKE ALL NECESSARY PRECAUTIONS TO PROTECT AREAS ADJACENT TO NEW CONSTRUCTION FROM NOISE, DIBING AND DUST THROUGHOUT THE PERFORMANCE OF THE CONTRACT.

12. ANY DAMAGE TO EXISTING UTILITIES OR FACILITIES SHALL BE REPAIRED OR REPLACED AT CONTRACTOR'S EXPENSE AND TO THE SATISFACTION OF THE OWNER.

13. CONTRACTOR SHALL BE SOLELY AND COMPLETELY RESPONSIBLE FOR CONDITIONS OF THE JOB SITE INCLUDING SAFETY OF PERSONS AND PROPERTY AND FOR ALL NECESSARY INDEPENDENT ENGINEERING REVIEWS OF THESE CONDITIONS.

14. CONTRACTOR SHALL MAINTAIN THE STREETS AND ANY OTHER PUBLIC RIGHTS-OF-WAY IN A CLEAN, SAFE AND USABLE CONDITION. ANY SPILLS OF SOIL, ROCK OR CONSTRUCTION DEBRIS MUST BE REMOVED FROM THE PUBLICLY OWNED PROPERTY DURING CONSTRUCTION AND UPON COMPLETION OF THE PROJECT.

15. THE ENGINEER-OF-RECORD SHALL PERFORM STRUCTURAL OBSERVATIONS PER CBC 1704. THE ENGINEER SHALL REPORT ANY OBSERVED DEFICIENCIES TO THE OWNER, CONTRACTOR AND BUILDING OFFICIAL, AND SUBMIT A FINAL SUMMARY REPORT STATING SITE VISITS HAVE BEEN MADE, NOTING ANY DEFICIENCIES, THAT CORRECTIVE WORK HAS BEEN COMPLETED, AND THAT CONSTRUCTION PROCEEDED IN GENERAL CONFORMANCE WITH THE APPROVED PLANS.

16. THE CONTRACTOR SHALL GIVE 48 HOURS NOTICE TO THE ENGINEER PRIOR TO ALL REQUIRED TESTING AND OBSERVATIONS U.O.N. CONTRACTOR SHALL CALL ENGINEER FOR OBSERVATION OF ALL FOUNDATION STEEL AND EXCAVATIONS PRIOR TO PLACING CONCRETE. CONTRACTOR SHALL CALL ENGINEER FOR HOLD DOWN OBSERVATION PRIOR TO SHEATHING, AND FRAMING, NAILING AND SHEAR WALL OBSERVATION PRIOR TO COVERING EITHER SIDE OF SHEATHING WITH FINISHED MATERIALS. THE CONTRACTOR SHALL CALL ENGINEER TO OBSERVE ALL STRUCTURAL MEMBERS AND CONNECTIONS FOR CONFORMANCE WITH THE CONSTRUCTION DOCUMENTS PRIOR TO CONCEALMENT WITH FINISH MATERIALS.

01400 SPECIAL INSPECTIONS

1. AN INDEPENDENT TESTING AGENCY AND SPECIAL INSPECTOR SHALL BE RETAINED BY THE CONTRACTOR TO PERFORM TESTS AND INSPECTIONS.

2. THE FOLLOWING ITEMS REQUIRE TESTS AND INSPECTIONS IN ACCORDANCE WITH THE REQUIREMENTS OF CHAPTER 17, "STRUCTURAL TESTS AND INSPECTIONS" OF THE 2019 CALIFORNIA BUILDING CODE:

A. NONE

3. IF INITIAL TESTS OR INSPECTIONS MADE BY THE OWNER'S TESTING AGENCY REVEAL THAT ANY PORTION OF THE WORK DOES NOT COMPLY WITH THE CONTRACT DOCUMENTS, ADDITIONAL TESTS, INSPECTIONS, AND NECESSARY REPAIRS WILL BE MADE AT THE CONTRACTOR'S EXPENSE.

05100 ALUMINUM

1. ALUMINUM PLATES, BARS, CHANNELS AND TUBE SECTIONS SHALL BE ALUMINUM ALLOY 6061-T6.

2. QUALITY, FABRICATION, ASSEMBLY AND ERECTION SHALL COMPLY WITH CBC AND ALUMINUM DESIGN MANUAL SPECIFICATIONS FOR ALUMINUM STRUCTURES.

3. BOLTS IN CONTACT WITH ALUMINUM SHALL BE STAINLESS STEEL BOLTS MEETING ASTM A193 B8 CLASS 1, $F_u = 75$ KSI.

05400 COLD FORMED STEEL FRAMING (C.F.S.)

1. COLD FORMED FABRICATION SHALL CONFORM TO AISI SPECIFICATION FOR THE DESIGN OF COLD-FORMED STEEL STRUCTURAL MEMBERS.

2. ALL GALVANIZED STUDS AND/OR JOISTS 24, 36 AND 67 MIL SHALL BE FORMED FROM STEEL THAT CONFORMS TO THE REQUIREMENTS OF ASTM A448, GRADE D, WITH A MINIMUM YIELD STRENGTH OF 50,000 PSI.

3. ALL GALVANIZED STUDS AND/OR JOISTS 33 AND 43 MIL AND ALL GALVANIZED TRACK, BRIDGING AND ACCESSORIES SHALL BE FORMED FROM STEEL THAT CONFORMS TO THE REQUIREMENTS OF ASTM A448, GRADE A, WITH A MINIMUM YIELD STRENGTH OF 33,000 PSI.

4. METAL STUD PROPERTIES SHALL BE PER METAL STUD MANUFACTURERS ASSOCIATION STANDARDS.

17000 DESIGN CRITERIA

DESIGN PER 2022 SAN FRANCISCO BUILDING CODE BASED ON THE 2022 CALIFORNIA BUILDING CODE

1. DEAD LOADS: VARY BASED ON ACTUAL BUILDING WEIGHTS.

2. LIVE LOADS: PARTITION LATERAL LOAD: 5 PSF

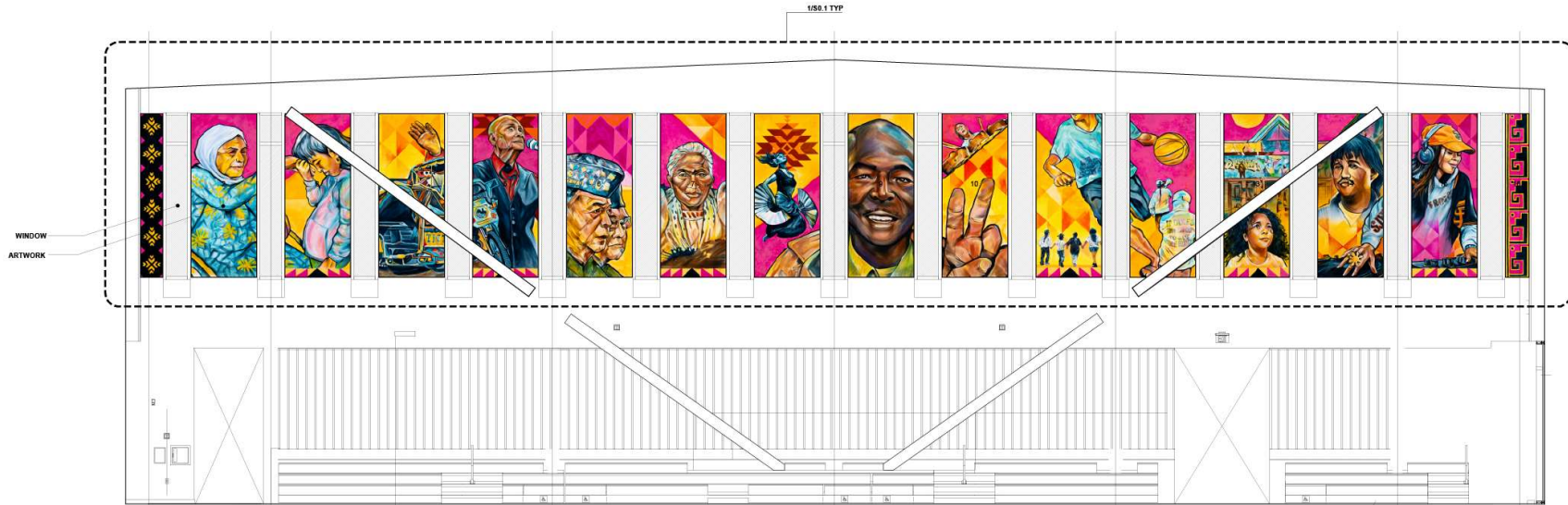
3. SEISMIC DESIGN: BASE SHEAR $F_p = 1.2 W_p$ (ULTIMATE STRENGTH DESIGN), $R_p = 2.5$, $a_p = 1.0$, $S_p = 1.5$, $S_1 = 0.8$, $S_{M2} = 1.66$, $S_{M3} = 1.12$

4. WIND DESIGN: RISK CATEGORY II, DOES NOT APPLY, INTERIOR APPLICATION $V_{ULT} = 100$ MPH (3 SECOND GUST)

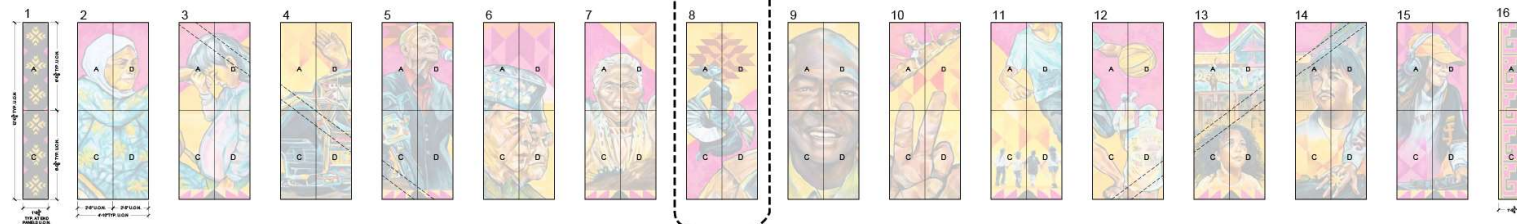
$V_{EXP} = 85$ MPH

EXPOSURE NA

$GCF_p = 1.1-0.18$



2 GYMNASIUM ELEVATION
1/4" = 1'-0"



NOTE: VERIFY ALL ART PANEL DIMENSIONS PRIOR TO FABRICATION

1502.2 TYP

1 ARTWORK PANEL KEY
1/4" = 1'-0"

ADBC

ARCHITECT:
ADBC Architecture Inc.
460 Mandana Blvd.
Oakland, CA 94610
Contact:
benjamin@adbcarchitecture.com
510 330 6054

ARTIST: CECE CARPIO
email:
cececarpio@gmail.com

PROJECT ADDRESS:
77 Harriet Street
San Francisco, CA
94103

GENE FRIEND
REC CENTER
BLOCK/LOT: 3731/283

REV	ISSUE	DATE
	VAC REVIEW	10/13/2022

NOTES AND
ELEVATIONS

S0.1

SHEET

GENERAL STRUCTURAL NOTES

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8. CONTRACTOR SHALL REMOVE ALL CONSTRUCTION DEBRIS FROM THE SITE AND DISPOSE OFF SITE.

9. VERIFY ALL DIMENSIONS IN THE FIELD. NOTIFY ENGINEER OF ANY DISCREPANCIES BEFORE PROCEEDING WITH WORK.

10. ALL EXISTING HAZARDOUS MATERIALS SHALL BE REMOVED AND DISPOSED OF IN ACCORDANCE WITH LOCAL AND STATE CODES. NO NEW OR EXISTING CONSTRUCTION SHALL CONTAIN HAZARDOUS OR PROHIBITED MATERIALS.

11. THE CONTRACTOR SHALL TAKE ALL NECESSARY PRECAUTIONS TO PROTECT AREAS ADJACENT TO NEW CONSTRUCTION FROM NOISE, DEBRIS AND DUST THROUGHOUT THE PERFORMANCE OF THE CONTRACT.

12. ANY DAMAGE TO EXISTING UTILITIES OR FACILITIES SHALL BE REPAIRED OR REPLACED AT CONTRACTOR'S EXPENSE AND TO THE SATISFACTION OF THE OWNER.

13. CONTRACTOR SHALL BE SOLELY AND COMPLETELY RESPONSIBLE FOR CONDITIONS OF THE JOB SITE INCLUDING SAFETY OF PERSONS AND PROPERTY AND FOR ALL NECESSARY INDEPENDENT ENGINEERING REVIEWS OF THESE CONDITIONS.

14. CONTRACTOR SHALL MAINTAIN THE SITE IN A CLEAN, SAFE AND USABLE CONDITION. ANY SPILLS OF SOIL, ROCK OR CONSTRUCTION DEBRIS MUST BE REMOVED FROM THE PUBLICLY OWNED PROPERTY DURING CONSTRUCTION AND UPON COMPLETION OF THE PROJECT.

15. THE ENGINEER-OF-RECORD SHALL PERFORM STRUCTURAL OBSERVATIONS PER CBS 1704. THE ENGINEER SHALL REPORT ANY OBSERVED DEFICIENCIES TO THE OWNER, CONTRACTOR AND BUILDING OFFICIAL, AND SUBMIT A FINAL SUMMARY REPORT STATING SITE VISITS HAVE BEEN MADE, NOTING ANY DEFICIENCIES, THAT CORRECTIVE WORK HAS BEEN COMPLETED, AND THAT CONSTRUCTION PROCEEDED IN GENERAL CONFORMANCE WITH THE APPROVED PLANS.

16. THE CONTRACTOR SHALL GIVE 48 HOURS NOTICE TO THE ENGINEER PRIOR TO ALL REQUIRED TESTING AND OBSERVATIONS U.O.N. CONTRACTOR SHALL CALL ENGINEER FOR OBSERVATION OF ALL FOUNDATION STEEL AND EXCAVATIONS PRIOR TO PLACING CONCRETE. CONTRACTOR SHALL CALL ENGINEER FOR HOLD DOWN OBSERVATION PRIOR TO SHEATHING, AND FRAMING, NAILING AND SHAKING WILL OBSERVATION PRIOR TO COVERING EITHER SIDE OF SHEATHING WITH FINISHED MATERIALS. THE CONTRACTOR SHALL CALL ENGINEER TO OBSERVE ALL STRUCTURAL MEMBERS AND CONNECTIONS FOR CONFORMANCE WITH THE CONSTRUCTION DOCUMENTS PRIOR TO CONCEALMENT WITH FINISH MATERIALS.

01400 SPECIAL INSPECTIONS

1. AN INDEPENDENT TESTING AGENCY AND SPECIAL INSPECTOR SHALL BE RETAINED BY THE CONTRACTOR TO PERFORM TESTS AND INSPECTIONS.

2. THE FOLLOWING ITEMS REQUIRE TESTS AND INSPECTIONS IN ACCORDANCE WITH THE REQUIREMENTS OF CHAPTER 17, "STRUCTURAL TESTS AND INSPECTIONS" OF THE 2019 CALIFORNIA BUILDING CODE:

A. NOTE

3. IF INITIAL TESTS OR INSPECTIONS MADE BY THE OWNER'S TESTING AGENCY REVEAL THAT ANY PORTION OF THE WORK DOES NOT COMPLY WITH THE CONTRACT DOCUMENTS, ADDITIONAL TESTS, INSPECTIONS, AND NECESSARY REPAIRS WILL BE MADE AT THE CONTRACTOR'S EXPENSE.

05100 ALUMINUM

1. ALUMINUM PLATES, BARS, CHANNELS AND TUBE SECTIONS SHALL BE ALUMINUM ALLOY 6061-T6.

2. QUALITY, FABRICATION, ASSEMBLY AND ERECTION SHALL COMPLY WITH CBS AND ALUMINUM DESIGN MANUAL "SPECIFICATIONS FOR ALUMINUM STRUCTURES".

3. BOLTS IN CONTACT WITH ALUMINUM SHALL BE STAINLESS STEEL BOLTS MEETING ASTM A193 B8 CLASS 1, $F_u = 75$ KSI.

05400 COLD FORMED STEEL FRAMING (C.F.S.)

1. COLD FORMED FABRICATION SHALL CONFORM TO AISI SPECIFICATION FOR THE DESIGN OF COLD-FORMED STEEL STRUCTURAL MEMBERS.

2. ALL GALVANIZED STUDS AND/OR JOISTS S4, S6 AND S7 ML SHALL BE FORMED FROM STEEL THAT CONFORMS TO THE REQUIREMENTS OF ASTM A446, GRADE D, WITH A MINIMUM YIELD STRENGTH OF 50,000 PSI.

3. ALL GALVANIZED STUDS AND/OR JOISTS S3 AND 43 ML AND ALL GALVANIZED TRACK, BRIDGING AND ACCESSORIES SHALL BE FORMED FROM STEEL THAT CONFORMS TO THE REQUIREMENTS OF ASTM A446, GRADE A, WITH A MINIMUM YIELD STRENGTH OF 33,000 PSI.

4. METAL STUD PROPERTIES SHALL BE PER METAL STUD MANUFACTURERS ASSOCIATION STANDARDS.

17000 DESIGN CRITERIA

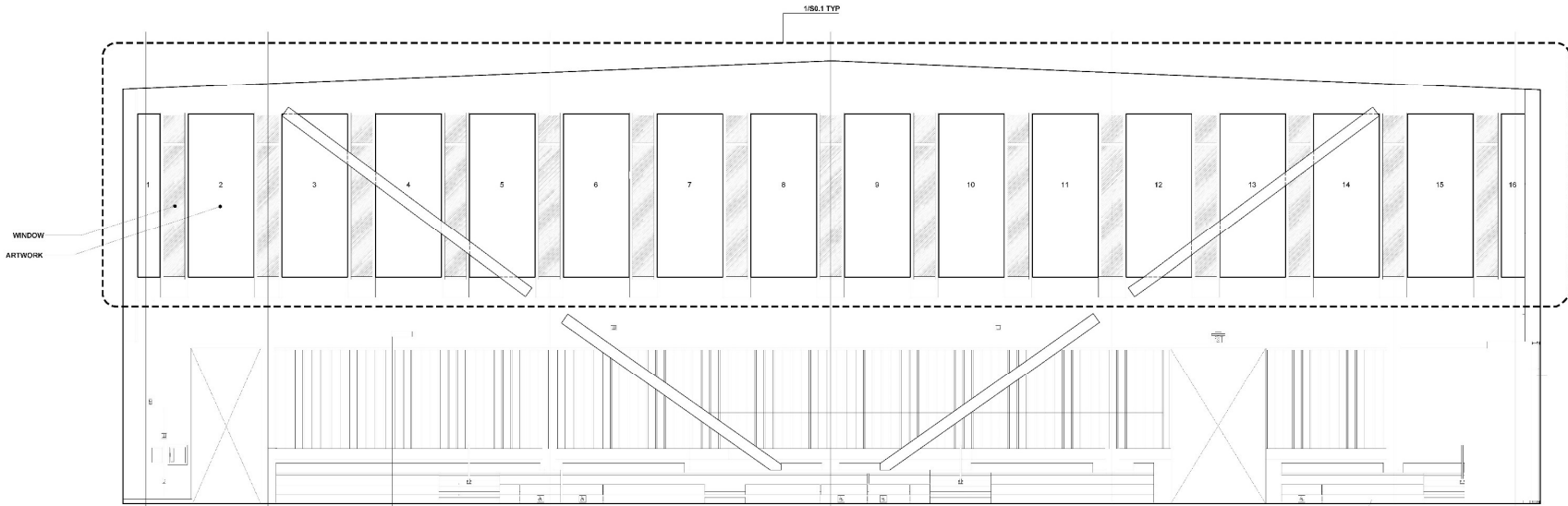
DESIGN PER 2022 SAN FRANCISCO BUILDING CODE BASED ON THE 2022 CALIFORNIA BUILDING CODE

1. DEAD LOADS: VARY BASED ON ACTUAL BUILDING WEIGHTS.

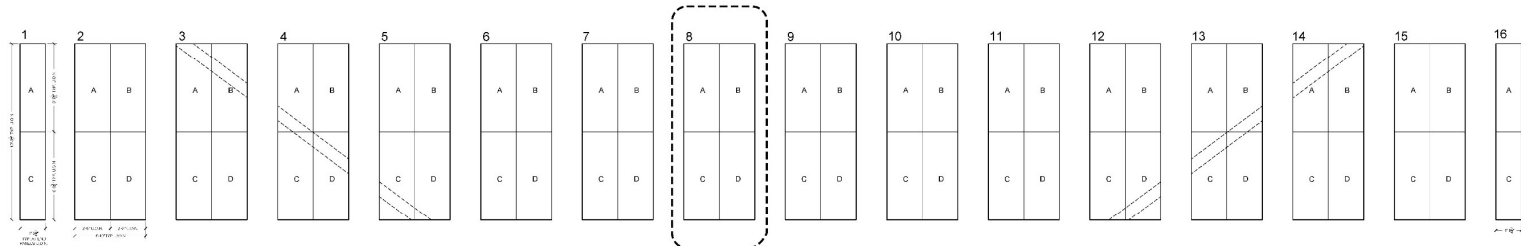
2. LIVE LOADS: PARTITION LATERAL LOAD: 5 PSF

3. SEISMIC DESIGN: BASE SHEAR $V_u = 1.2 V_u$ (ULTIMATE STRENGTH DESIGN), $R_u = 2.5$, $a_u = 1.0$, $S_u = 1.5$, $S_u = 0.5$, $S_{u2} = 1.68$, $S_{u3} = 1.12$

4. WIND DESIGN: RISK CATEGORY II, DOES NOT APPLY, INTERIOR APPLICATION $V_{u1} = 100$ MPH (3 SECOND GUST) $V_{u2} = 60$ MPH EXPOSURE NIA $GCF_u = +1.0$ 15



2 GYMNASIUM ELEVATION
1/8" = 1'-0"



NOTE: VERIFY ALL ART PANEL DIMENSIONS PRIOR TO FABRICATION

1 ARTWORK PANEL KEY
1/8" = 1'-0"

ADBC

ARCHITECT:
ADBC Architecture Inc.
460 Mandana Blvd.
Oakland, CA 94610
Contact:
benjamin@adbcarchitecture.com
510 330 6654

ARTIST: CECE CARPIO
email:
cececarpio@gmail.com

PROJECT ADDRESS:
77 Harriet Street
San Francisco, CA
94103

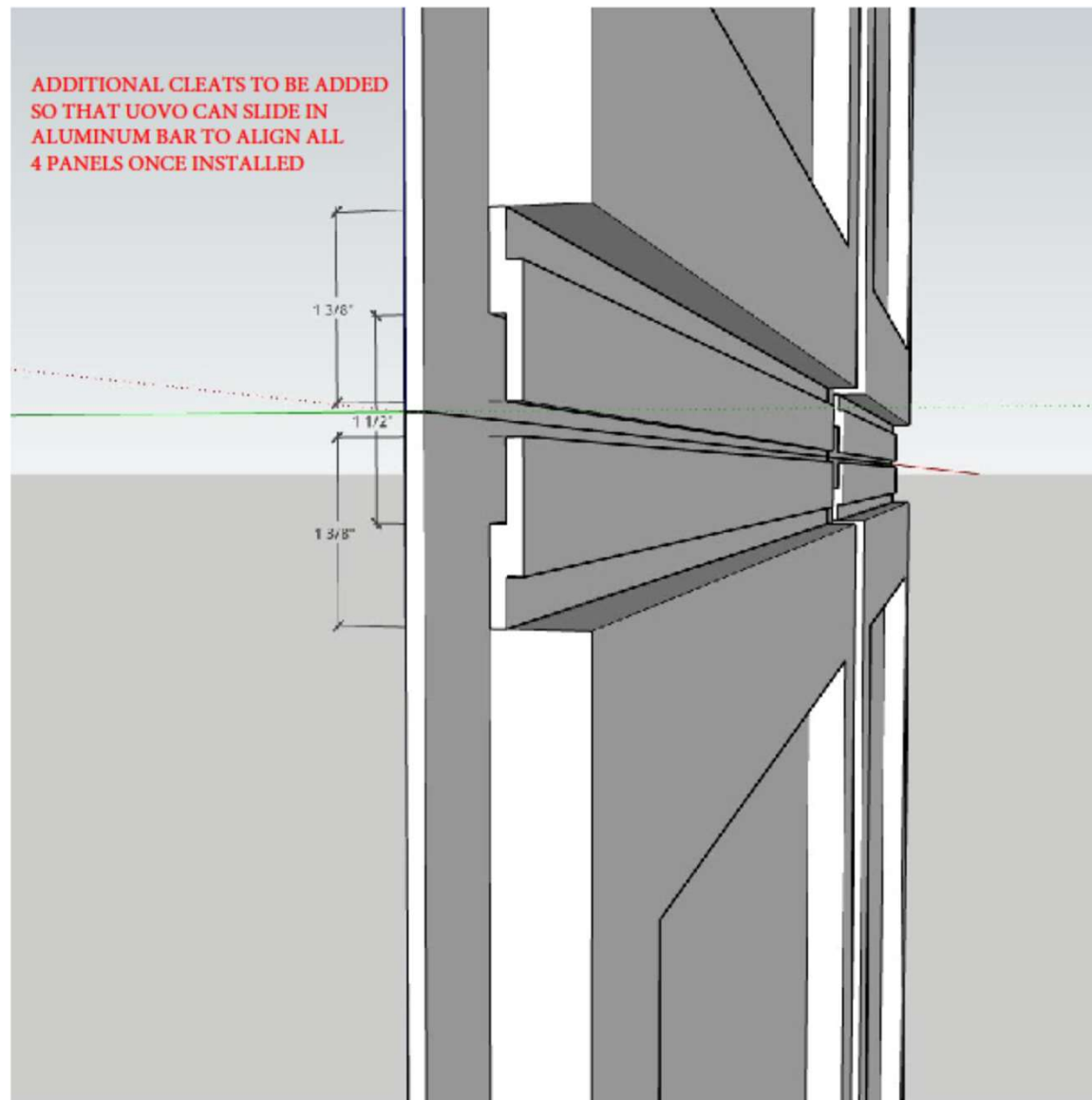
GENE FRIEND
REC CENTER
BLOCK/LOT: 3731/283

REV ISSUE DATE
VAC REVIEW 10/15/2023

NOTES AND
ELEVATIONS

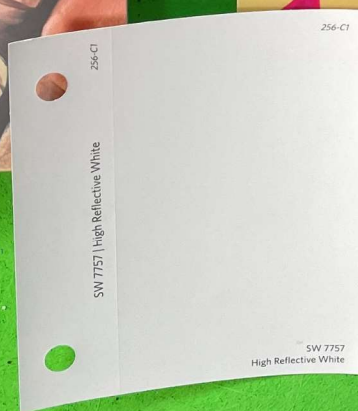
S0.1

SHEET









Integrated Artwork Samples with Wall and Diagonal Strut Color Swatches



Integrated Artwork Full Scale Sample on Dye-Sublimated Aluminum Panel, Flat Finish with UV Coating

Project Timeline

October 15, 2025

VAC Approval of Final Design + Construction Documentation

November 3, 2025

Full Commission Approval

November – December, 2025

Integrated Wall Artwork Fabrication

January 2026

Integrated Artwork Installation

August 2026

Gene Friend Recreation Center Opens and Public Programs Begin



GENE FRIEND RECREATION CENTER IMPROVEMENT PROJECT PUBLIC ART PROJECT PLAN

For presentation to the Visual Arts Committee on July 19, 2023



VIEW OF LOBBY FROM EXTERIOR, WITH PUBLIC ART OPPORTUNITY
MARK CAVAGNERO ASSOCIATES, KUTH RANIERI ARCHITECTS, 2020. PHOTOGRAPH BY JESSICA LEE



VIEW INTERIOR WITH PUBLIC ART OPPORTUNITY
MARK CAVAGNERO ASSOCIATES, KUTH RANIERI ARCHITECTS, 2020. PHOTOGRAPH BY JESSICA LEE

BACKGROUND

In 2014, the San Francisco Recreation and Parks Department and The Trust for Public Land initiated a feasibility study and worked closely with the community to envision improvements to the Gene Friend Recreation Center, located in the South of Market (SoMa) neighborhood on 6th Street at the corner of Folsom Street. The Center provides indoor and outdoor recreation facilities and programs for youth, seniors, and members of the local neighborhood and community. Nearly 25 years in operation and at a time of unprecedented population growth within the neighborhood and the City, the Center will be rebuilt in order to create a safe, welcoming, modern resource for its constituents. After an extensive community engagement process and in partnership with Mark Cavagnero Associates and Kuth Ranieri Architects, the following project goals were identified: Create a space that is welcoming, open and safe; extend the Center's multipurpose uses, providing for a more productive use of space and additional indoor and outdoor programming; implement an approach that honors the neighborhood's cultural heritage; and increase access and value for site users.

ART OPPORTUNITIES

1. **Integrated Wall Opportunity:** Located in the Center's gymnasium and visible from the exterior at 6th and Folsom Streets. Artwork may be comprised of dye-sublimated aluminum panels, or other appropriate material, and can span either the center section in between two diagonal struts, or the entire expanse of the upper wall.



2. **Two-Dimensional Artwork Program:** Direct purchase of existing 2D artworks to be framed and mounted along prominent interior corridors.

PROJECT GOALS

The goals of the Gene Friend Recreation Center Improvement Project Public Art Project (“GFRICIP Public Art Project”) are to illuminate the rich history and full diversity of San Francisco’s SoMa neighborhood including recognition of [SOMA Pilipinas](#), the Filipino Cultural Heritage District, and to lift up the Center as a destination and proud neighborhood asset.

PROJECT BUDGET

- | | |
|---|------------|
| – Total Art Enrichment Amount | \$ 520,000 |
| – Artwork Budget | |
| o Integrated Wall Artwork | \$ 206,550 |
| <i>Inclusive of all artist fees, as well as associated expenses for artwork design, engineering, fabrication, transportation, and consultation during installation.</i> | |
| o Site Work and Installation | \$ 50,000 |
| <i>Managed by SFAC under a separate contract.</i> | |
| o Two-Dimensional Artwork Program | \$ 50,000 |
| <i>Inclusive of artwork purchase, framing, and installation.</i> | |

ARTIST RECRUITMENT APPROACH AND ELIGIBILITY

Arts Commission staff will post a Request for Qualifications, which is open to professional practicing artists who reside in the United States. 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 the neighborhood, which may include if the artist currently resides, has resided, or has other significant connections to the area. Artists will be asked to address their connection to SoMa 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 two (2)



arts professionals and one (1) SFAC staff member who will review and score the applications to identify a shortlist of qualified artists to be considered for both the Gymnasium Integrated Wall Opportunity and the Two-Dimensional Artwork Program, outlined below. The scoring criteria for both art opportunities will include the artists' meaningful connection to SoMa.

For the Gymnasium Integrated Wall Opportunity: The list of qualified artists will be presented to the Artist Review Panel consisting of three (3) arts professionals, one (1) representative of the client agency, one (1) representative from the design team, one (1) Arts Commissioner, and one (1) community representative. The panel will identify three finalists who will be invited to develop conceptual site-specific proposals after attending an orientation session with the project team and key stakeholders. Each finalist will be paid an honorarium of \$2,500 plus travel reimbursement for development of a proposal.

The Artist Review Panel will reconvene to consider the finalists' proposals in an interview format along with any community input and will recommend one artist for the project to the Arts Commission.

For the Two-Dimensional Artwork Program: SFAC staff will shortlist artists from the qualified pool who work in two-dimensional media such as painting, drawing, photography, textile and collage. Shortlisted artists will be presented to the Two-Dimensional Artwork Program Artist Review Panel comprised of two (2) arts professionals, one (1) representative of the client agency, one (1) Arts Commissioner, and one (1) community representative.

The Artist Review Panel will score the shortlisted artists based on the following criteria: Artistic merit, innovation and originality as evidenced by representations of past work and other supporting material, Artist's work is judged to be appropriate to the goals of the project, and Artist's meaningful connection to the neighborhood. Ten (10) of the highest-scoring artists will be invited to submit images of up to 6 original artworks that are available for purchase for the Two-Dimensional Artwork Program. Size of unframed artwork should be no smaller than approx. 12 inches x 12 inches in any direction and no larger than approx. 60 inches x 60 inches in any direction. Purchase price of individual artwork will depend on scale of artwork and market rate for artist's work. Artists will be responsible for delivery to a specified



location. Framing and installation costs will be the responsibility of the Arts Commission.

The Artist Review Panel will reconvene to score the submitted artworks. Artworks receiving the 20 highest scores will be presented to the Visual Arts Committee for approval.

COMMUNITY INVOLVEMENT

- SFAC staff presented an overview of the public art project in conjunction with the capital improvement project presentation to core stakeholders in May and to the broader community in June of 2023.
- A community representative will serve on the GFRICIP Public Art Project 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 selection panel meeting.
- All selection panels, Visual Arts Committee (VAC) and Commission meetings are open to the public.

INTEGRATED WALL OPPORTUNITY TIMELINE (Subject to change) *

Community Meeting	June 8, 2023
Project Plan Approval (VAC)	July
RFQ Issued	August
RFQ Deadline	September
Qualification Panel	September
Artist Review Panel One	October
Artist Finalist Orientation	October
Finalist Proposals Due	December
Artist Review Panel Two (Final)	January 2024
VAC Approval	January
Arts Commission Approval	February
Artist Under Contract	March 2024

* Selection Process for the **Two-Dimensional Artwork Program** for interior corridors will commence January 2024



FURTHER INFORMATION: Contact Arianne Gelardin Davidian, Public Art Project Manager at (415) 310-8021 or by email at arianne.gelardin@sfgov.org.

Public Comment

Item 6: **Gene Friend Recreation Center Project**

Item 6: Gene Friend Recreation Center Project

Action

Motion to approve the final design and construction documentation of *Barrio Fiesta*, an integrated-wall artwork by Cece Carpio for the Gene Friend Recreation Center Public Art Project, located at 6th and Folsom Streets in SOMA.

*****THIS ITEM HAS BEEN TABLED*****

Item 7: Mission Branch Library Project

Discussion and Possible Action

Presenter: Project Manager Arianne G. Davidian

Presentation Time: Approximately 6 minutes

Discussion and possible action to approve the final design of *Nopal de la Misión*, a wall-integrated artwork by Juana Alicia Araiza for the Mission Branch Library Public Art Project, located at 24th and Bartlett Streets in the Mission District.

Item 8: San Francisco International Airport Terminal 3 West Modernization Public Art Project

Discussion and Possible Action

Presenter: Senior Program Manager Amy Owen

Presentation Time: Approximately 7 minutes

A) Arrivals Art Wall

-Discussion and possible action to approve the conceptual design proposal *You're Here* by Jenifer Wofford for the Terminal 3 West Arrivals Art Wall Public Art Project, as recommended by the Artist Review Panel.

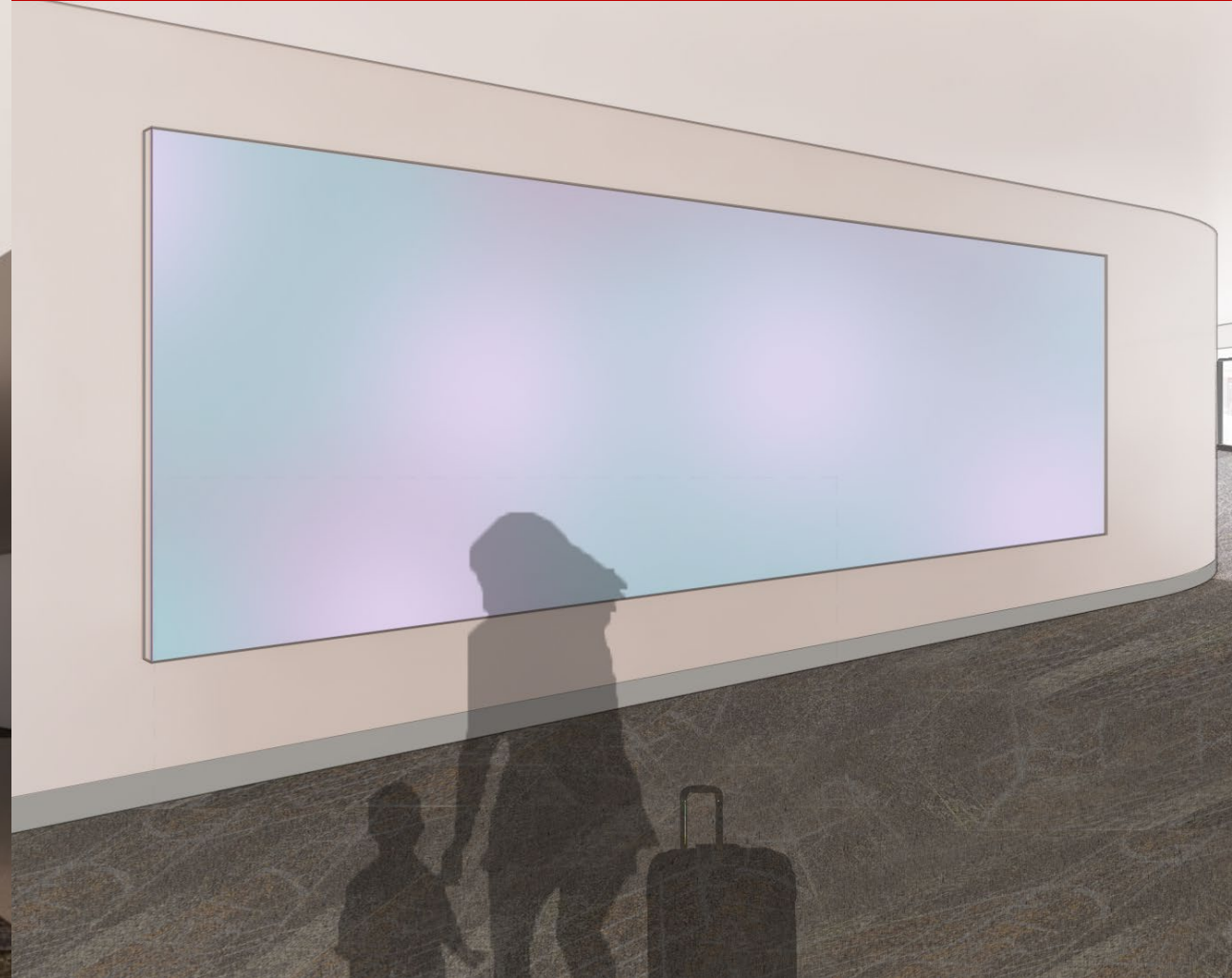
-Discussion and possible action to authorize the Director of Cultural Affairs to enter into contract with Jenifer Wofford for an amount not to exceed \$200,000 for the design, fabrication, insurance, transportation, and consultation during installation of an artwork for the Terminal 3 West Arrivals Art Wall Public Art Project.

B) Wheelchair Lounge Art Wall

-Discussion and possible action to approve the conceptual design proposal by Teresa Baker for the Terminal 3 West Wheelchair Lounge Art Wall Public Art Project, as recommended by the Artist Review Panel.

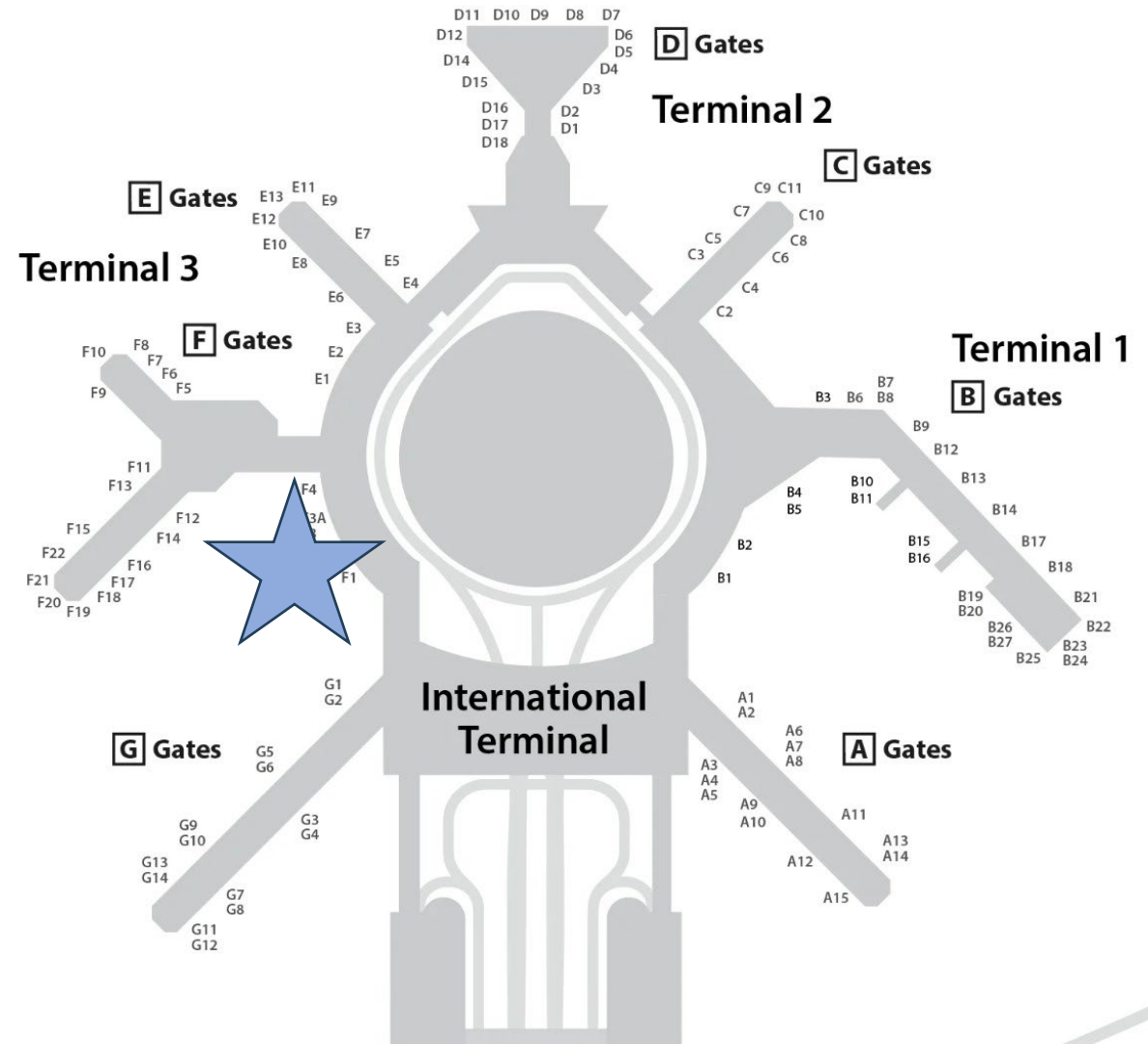
-Discussion and possible action to authorize the Director of Cultural Affairs to enter into contract with Teresa Baker for an amount not to exceed \$300,000 for the design, fabrication, insurance, transportation, and consultation during installation of an artwork for the Terminal 3 West Wheelchair Lounge Art Wall Public Art Project.

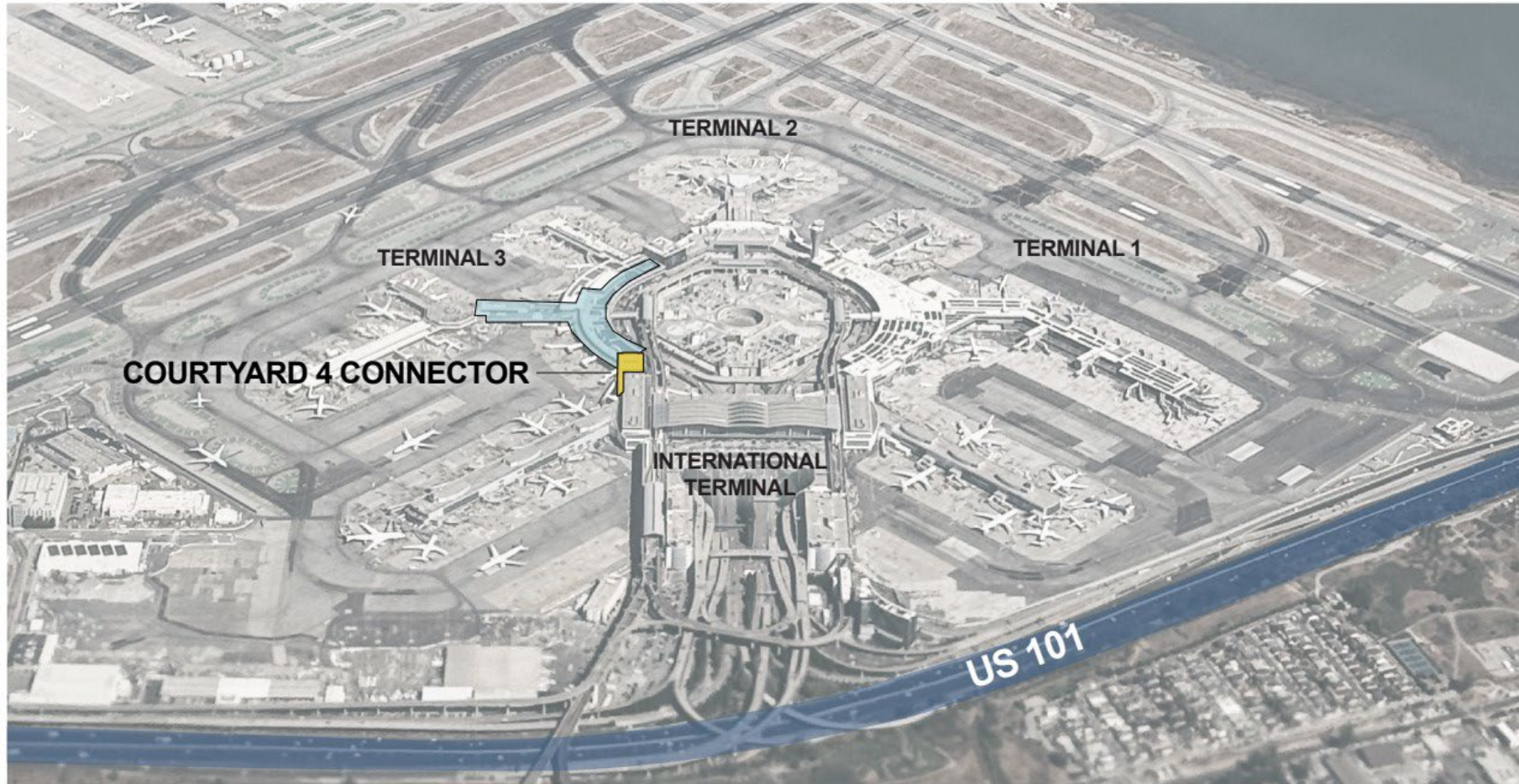
SFO TERMINAL 3 WEST MODERNIZATION PROJECT
Artist Review Panel Two | Wheelchair Lounge & Arrivals Art Wall Proposal Recommendations
October 15, 2025



SFO Terminal 3 West

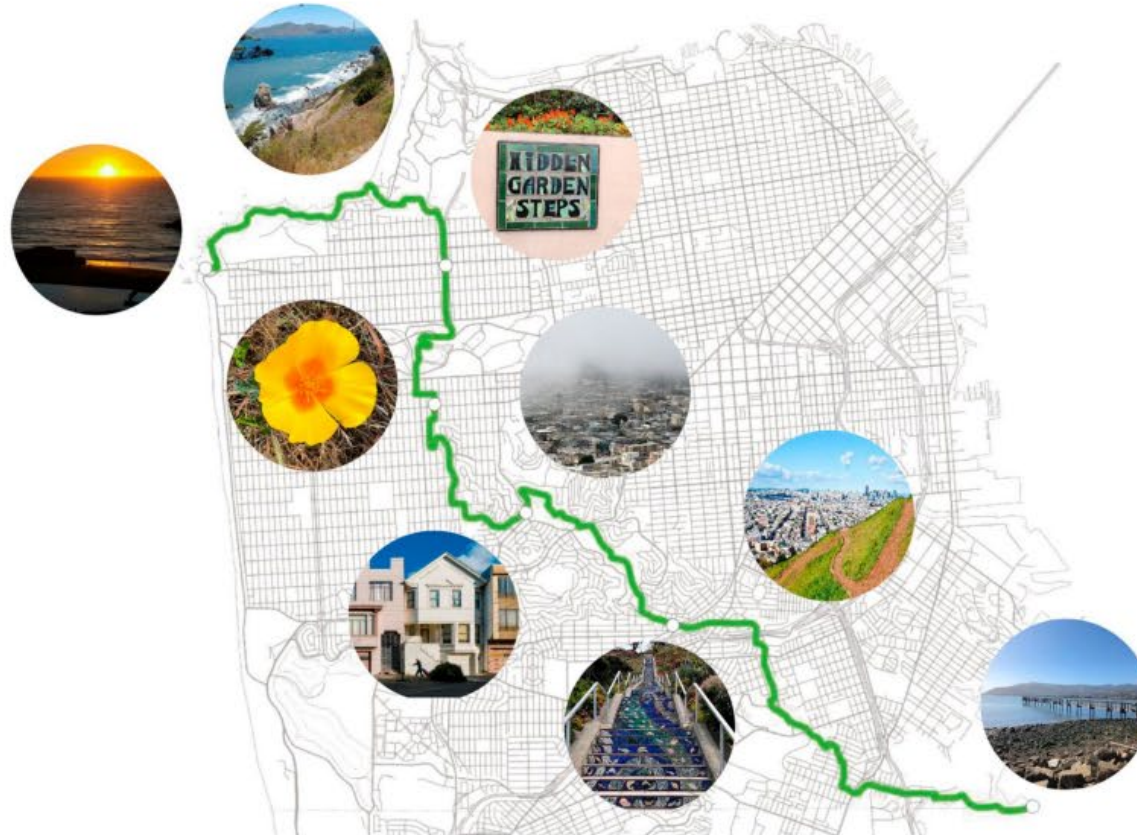
Public Art Project Plan





A Day in the Life in SF

In San Francisco, the weather, sky, and light change dramatically throughout a single day and are an ever-unfolding backdrop to the theater that is our rich culture of food, art, and life. The Crosstown Trail presents a unique physical embodiment of this experience.

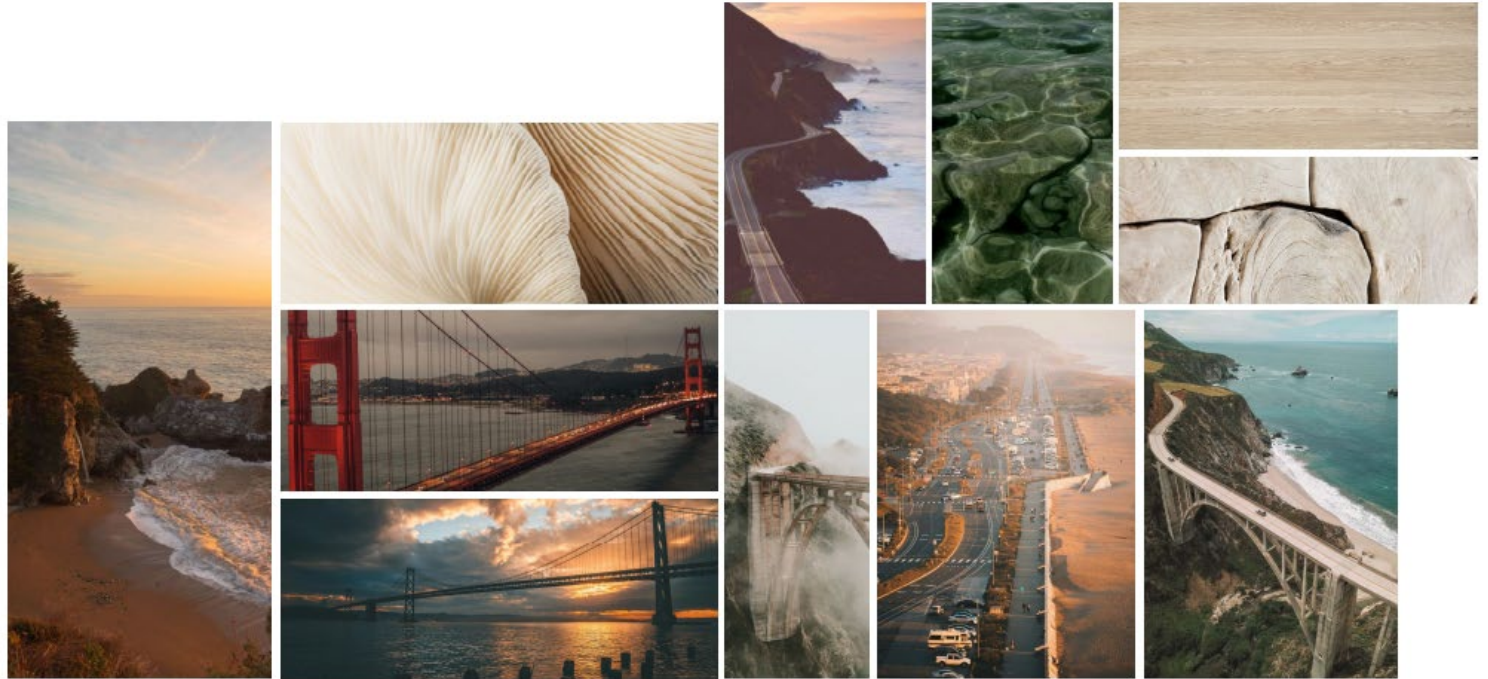


OCTOBER 2024

SFO T3 West Project Goal

The project goal is to create a continuous experience of art in Terminal 3 West by commissioning major site identity artworks that reflect and celebrate the distinct character of San Francisco and enhance and contribute to the rich Civic Art Collection holdings at SFO.

Bay Area Inspiration



Terminal 3 West/ C4C Project Budget Summary

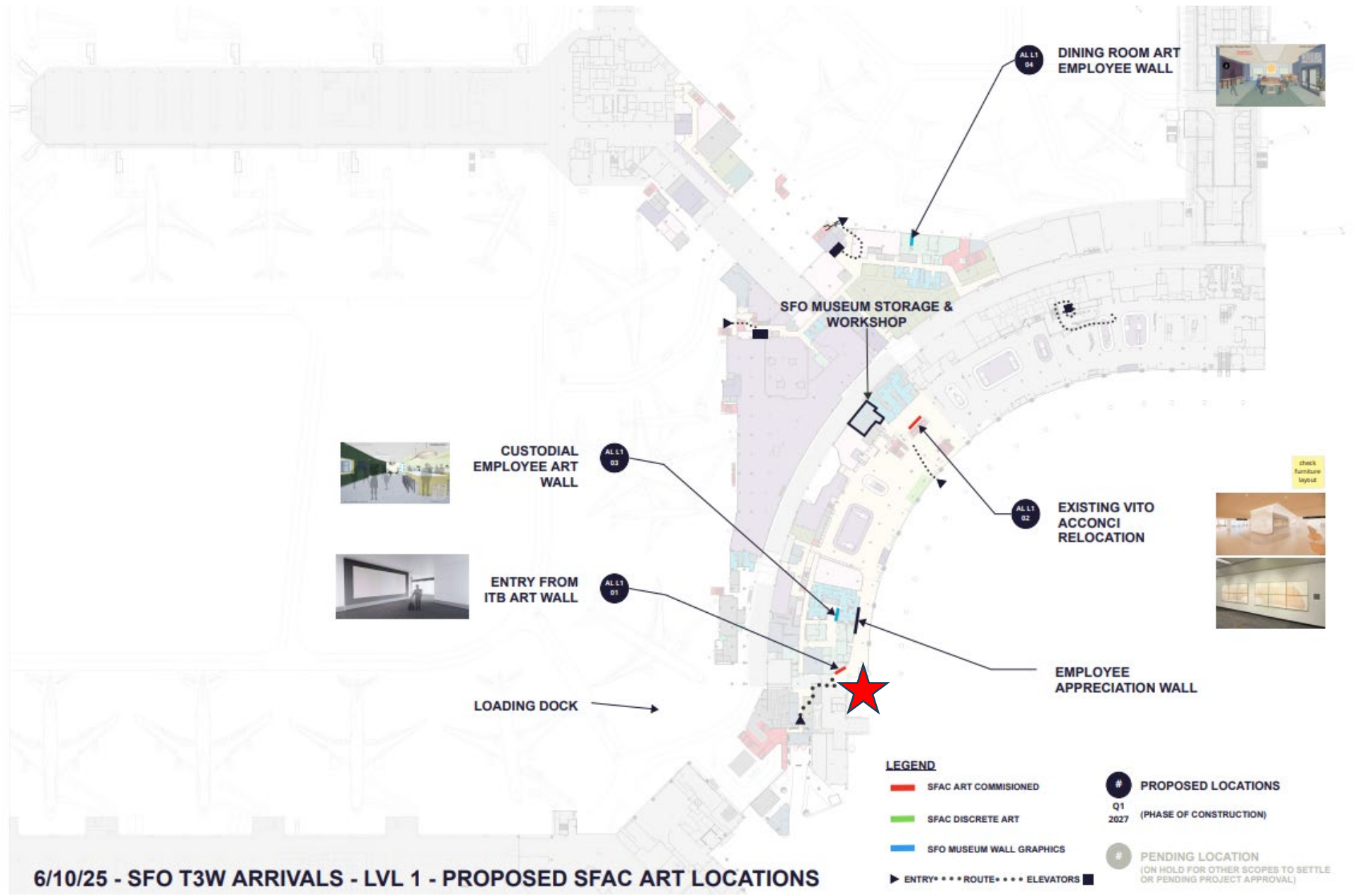
Total Art Enrichment Allocation: **\$18,976,500**

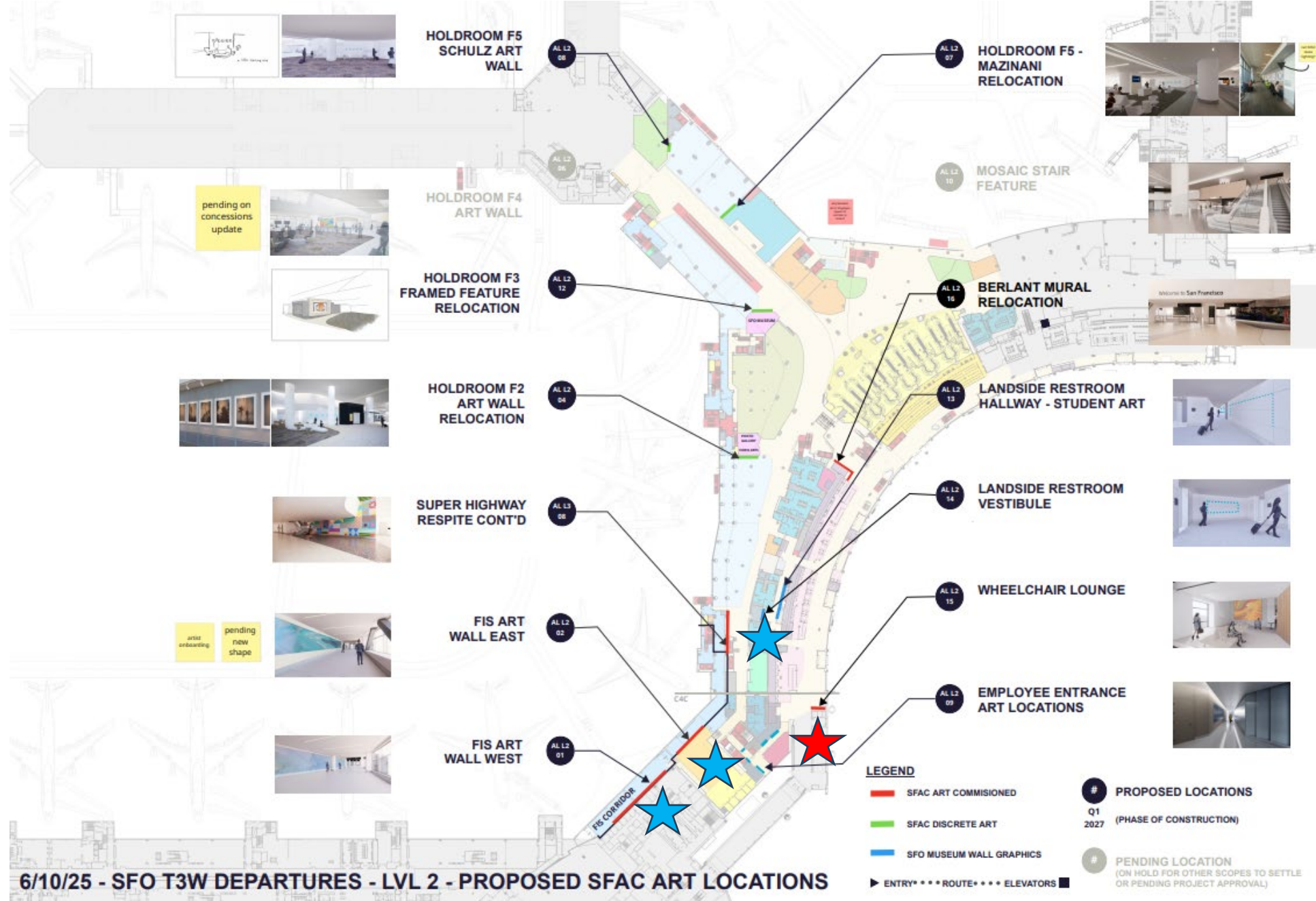
Artwork: **\$13,283,550**

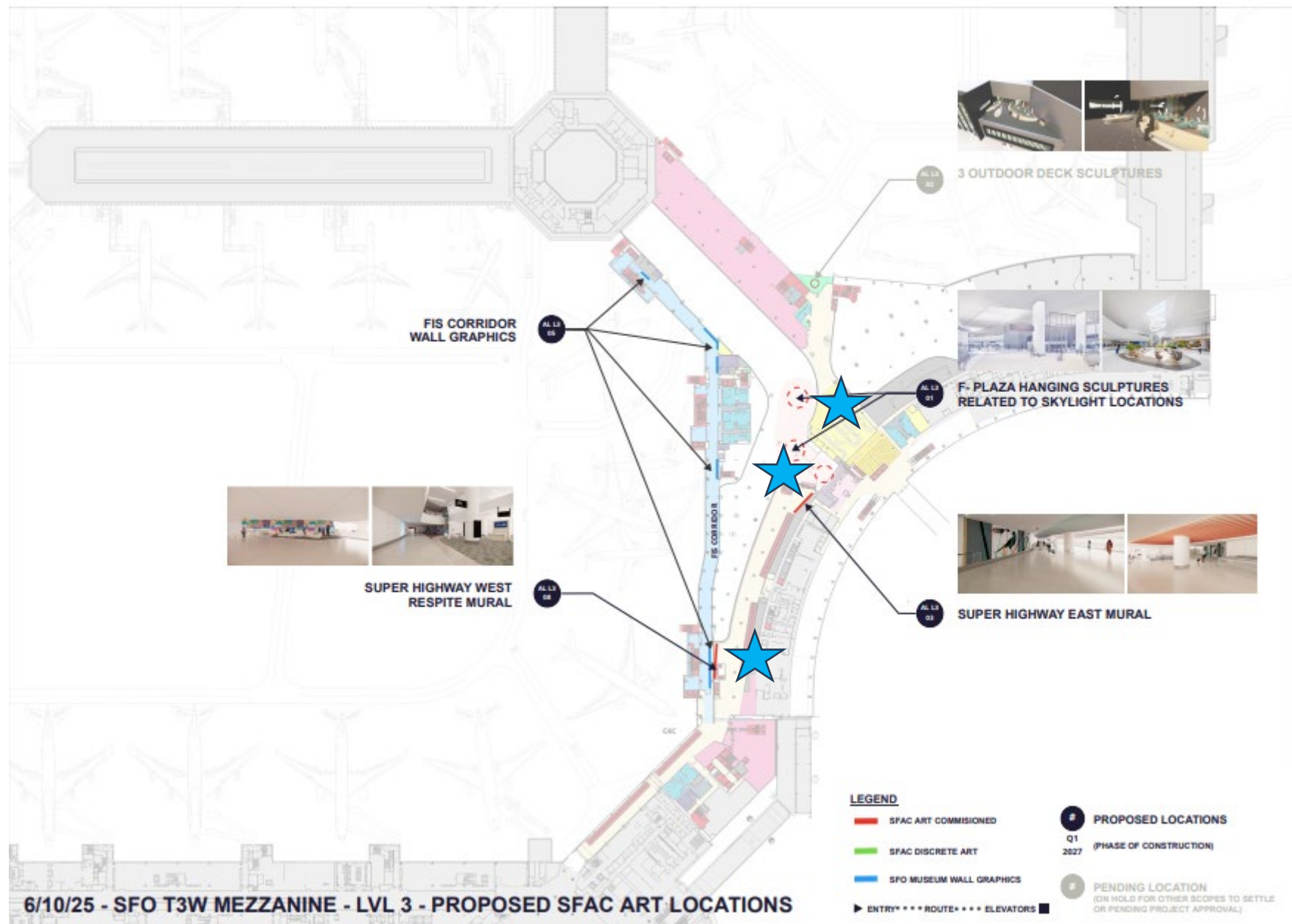
Administration: \$3,795,300

Conservation: \$1,897,650

- Art budgets range from approximately **\$200,000 to \$1,000,000** for integrated work. *Budgets are inclusive* of all artist's fees, as well as associated expenses for design, engineering, fabrication, insurance, transportation, and installation consultation.
- This represents the combined AE budgets for C4C and Terminal 3 West in order to maximize art opportunities for the overall Terminal 3 West Modernization Project.



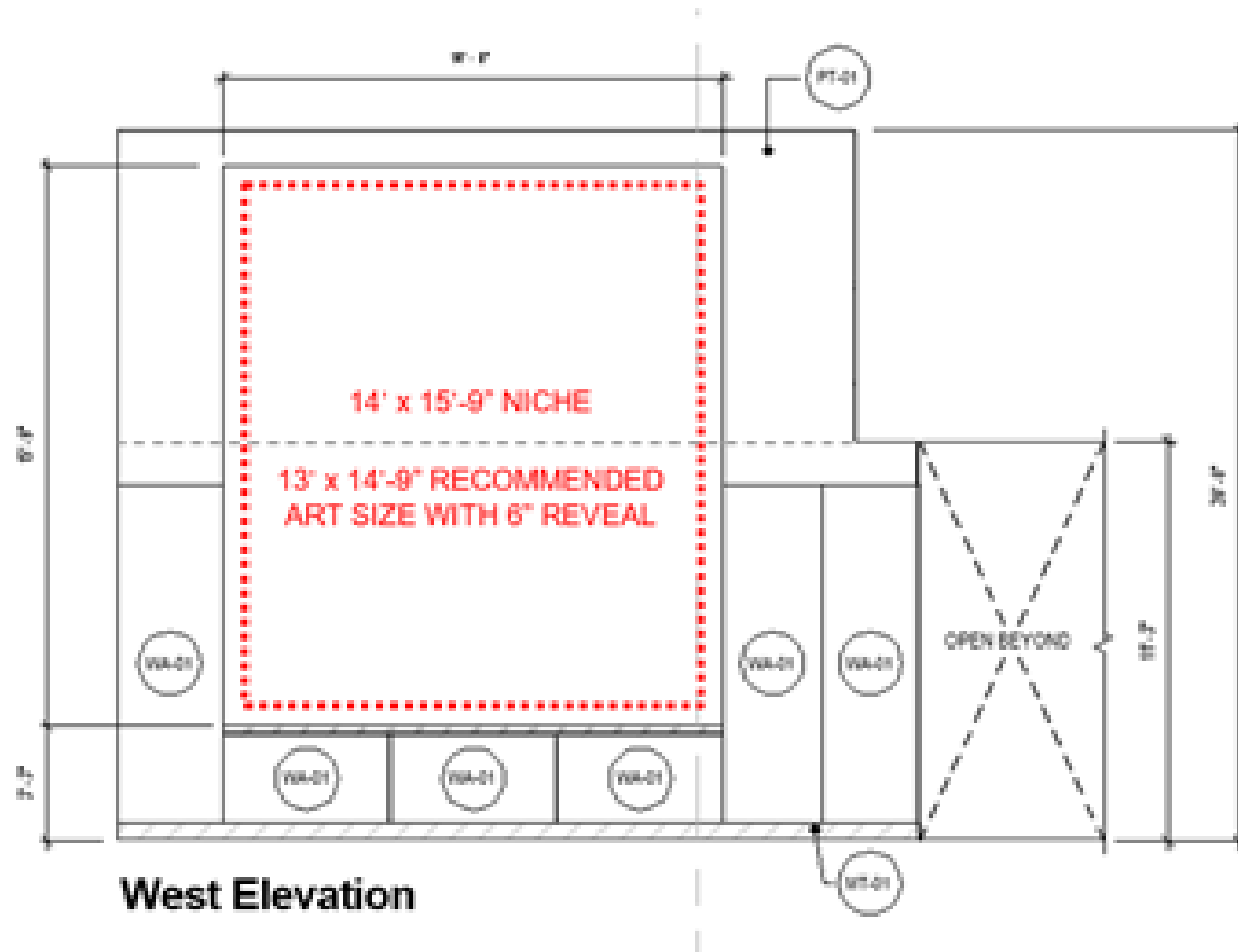




SFO T3 West Wheelchair Lounge

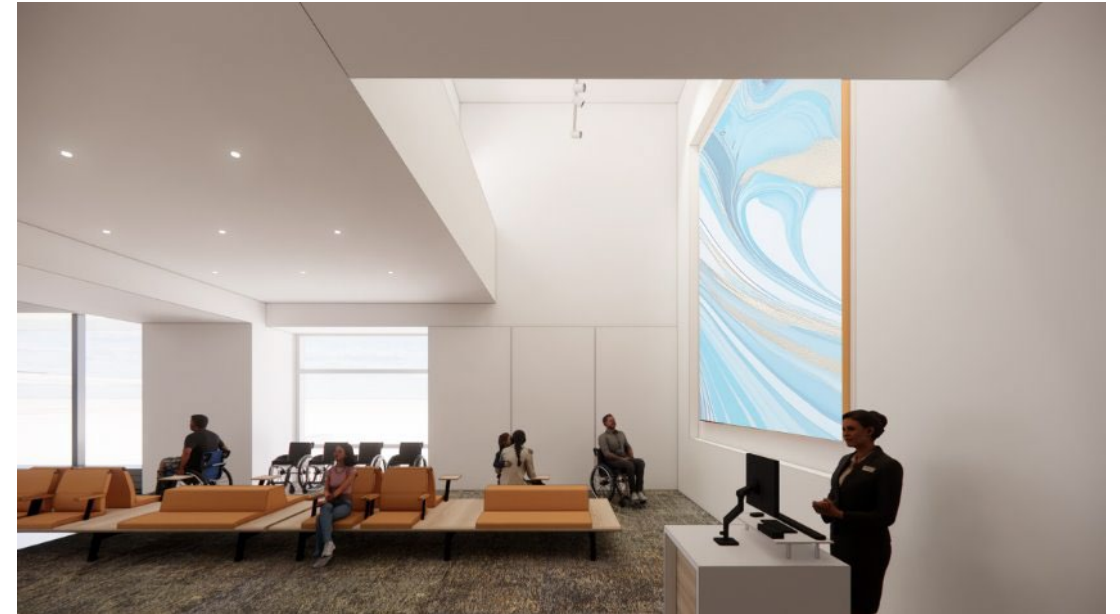
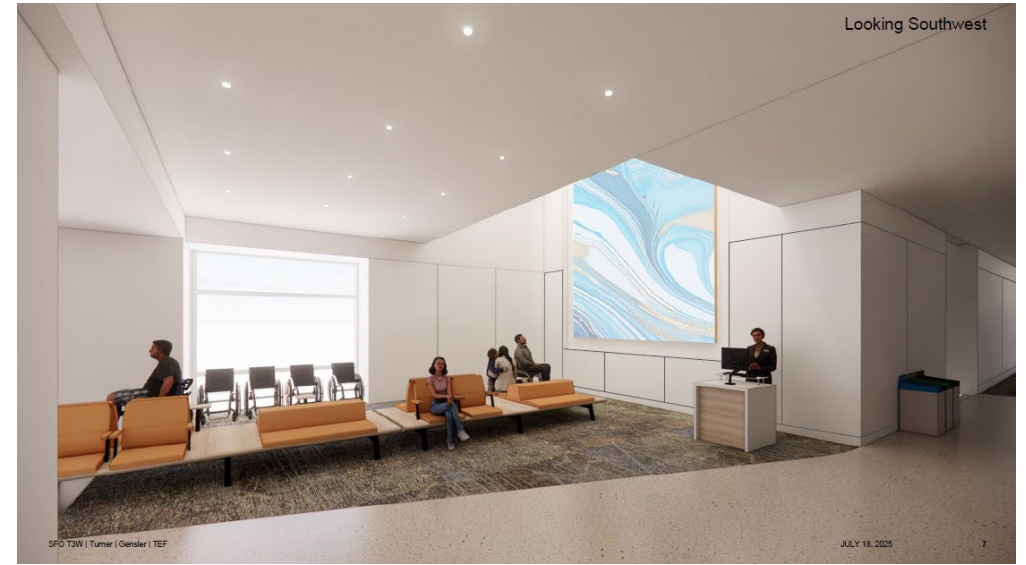
- Wheelchair accessible lounge area with reception area for wheelchair assistance and travelers with disabilities
- Living room/waiting room environment
- Double-height space w/clerestory window
- Tile, glass, or other durable media. Other media to be considered with protective glazing
- Approximate wall space:
16 ft. (H) x 14 ft. (W)
- **Budget:** Artist Contract: **\$300,000** inclusive of all artist's fees, as well as associated expenses for artwork design, engineering, fabrication, insurance, transportation, and consultation during installation.





SFO T3 West Wheelchair Lounge Project Goals

- Create a moment of surprise and delight
- Leverage intimate aspects of space
- Make passenger journey more comfortable
- Support a contemplative, soothing environment
- Consider elements of natural light



SUMMARY:

Artist Review Panel Two Wheelchair Lounge Art Wall

MEETING DATE:

October 10, 2025

VOTING SELECTION PANELISTS:

Mary Chou, *Director, Civic Art Collection & Public Art Program, SFAC*

Dorothy Dávila, *Director, Creative Partnerships, Public Art Fund*

Ryan Fethers, *Principal, Gensler*

Jennifer McCabe, *Chief Curator and Director, SFO Museum*

PROCESS:

Three artist finalists presented their proposals for the SFO Terminal 3 West Wheelchair Lounge Art Wall Public Art Project. The Artist Review Panel discussed the finalists' proposals and scored each artist on the following criteria (1=low score):

- Artistic Merit (1-10)
- Relevant Skills and Experience (1-5)
- Appropriate to the Goals of the Project (1-5)
- Feasibility & Durability (1-5)

RESULTS:

Teresa Baker 98

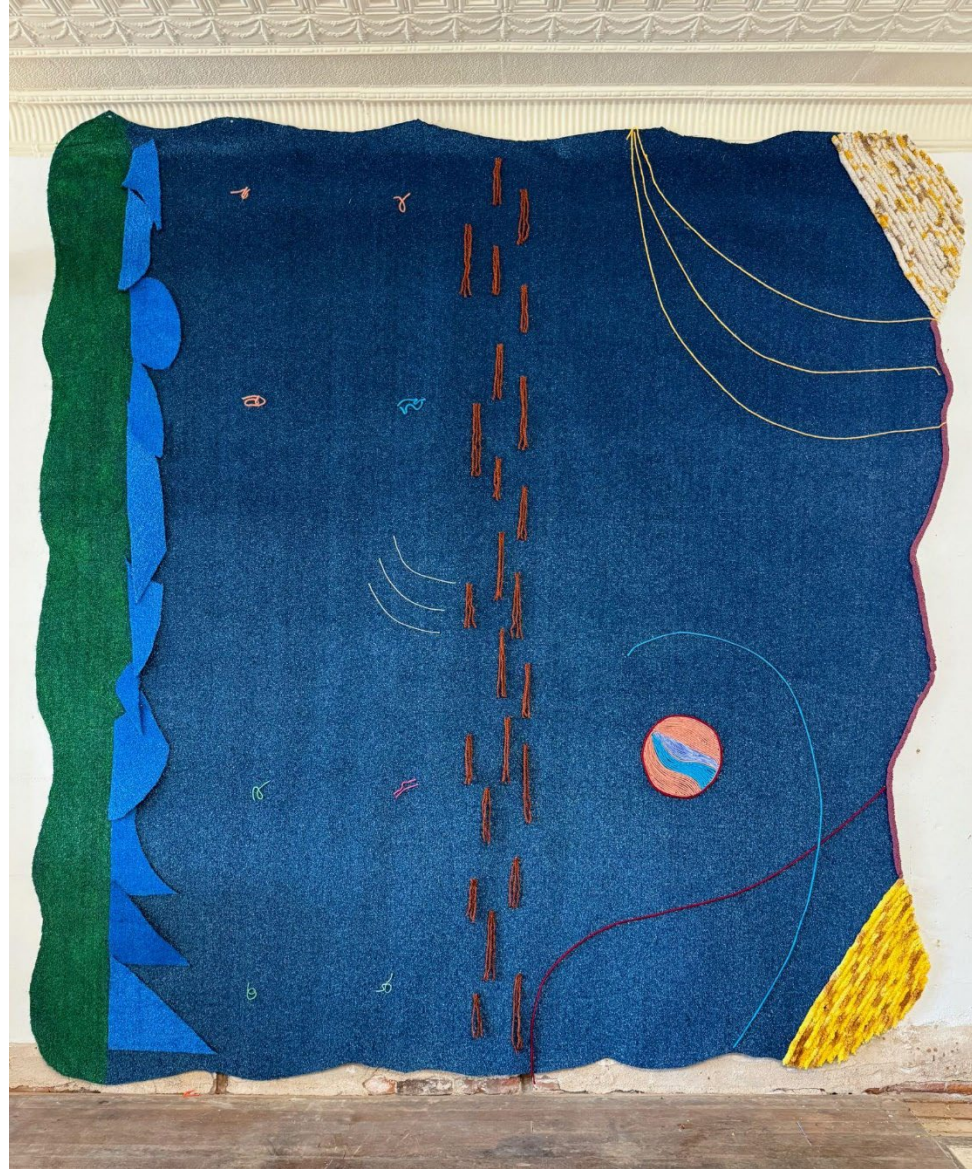
Marcel Pardo Ariza 90

Sadie Barnette 79

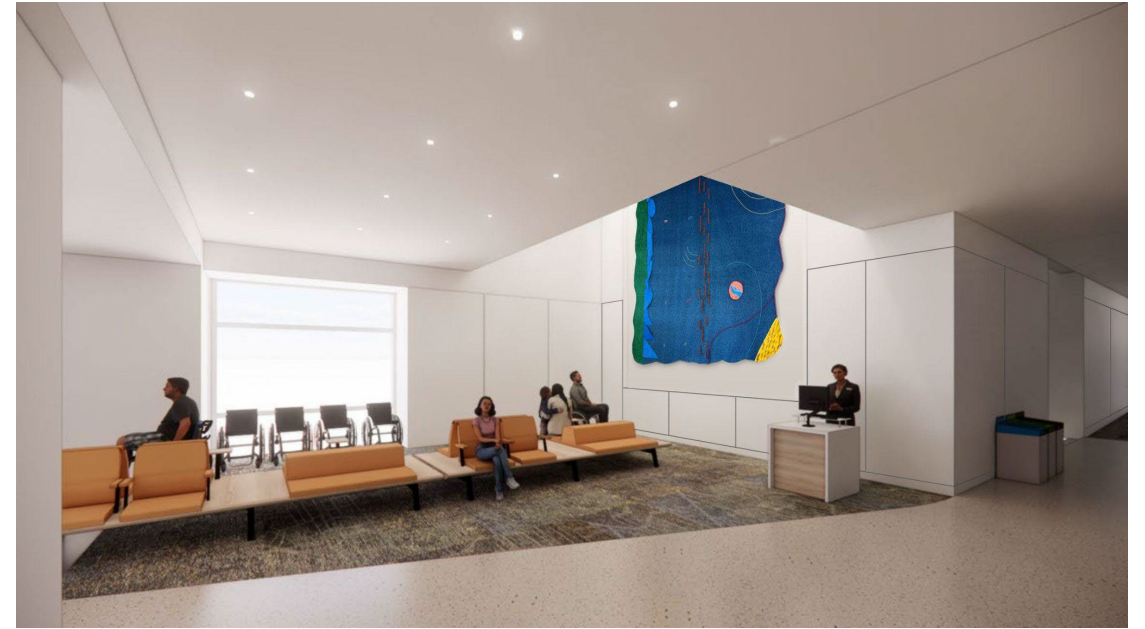
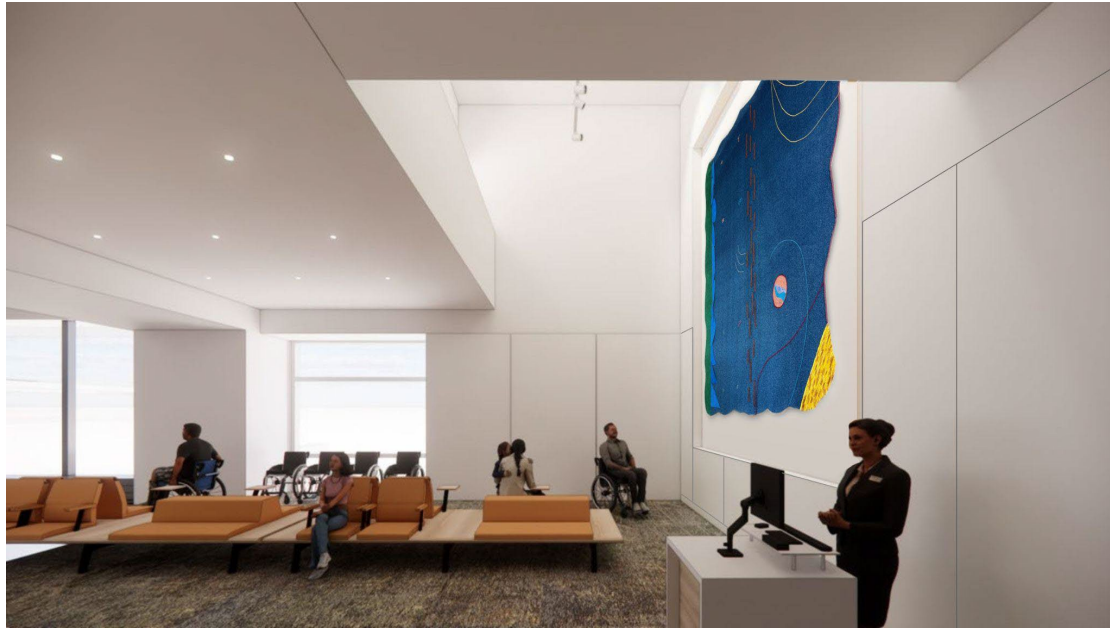
Teresa Baker

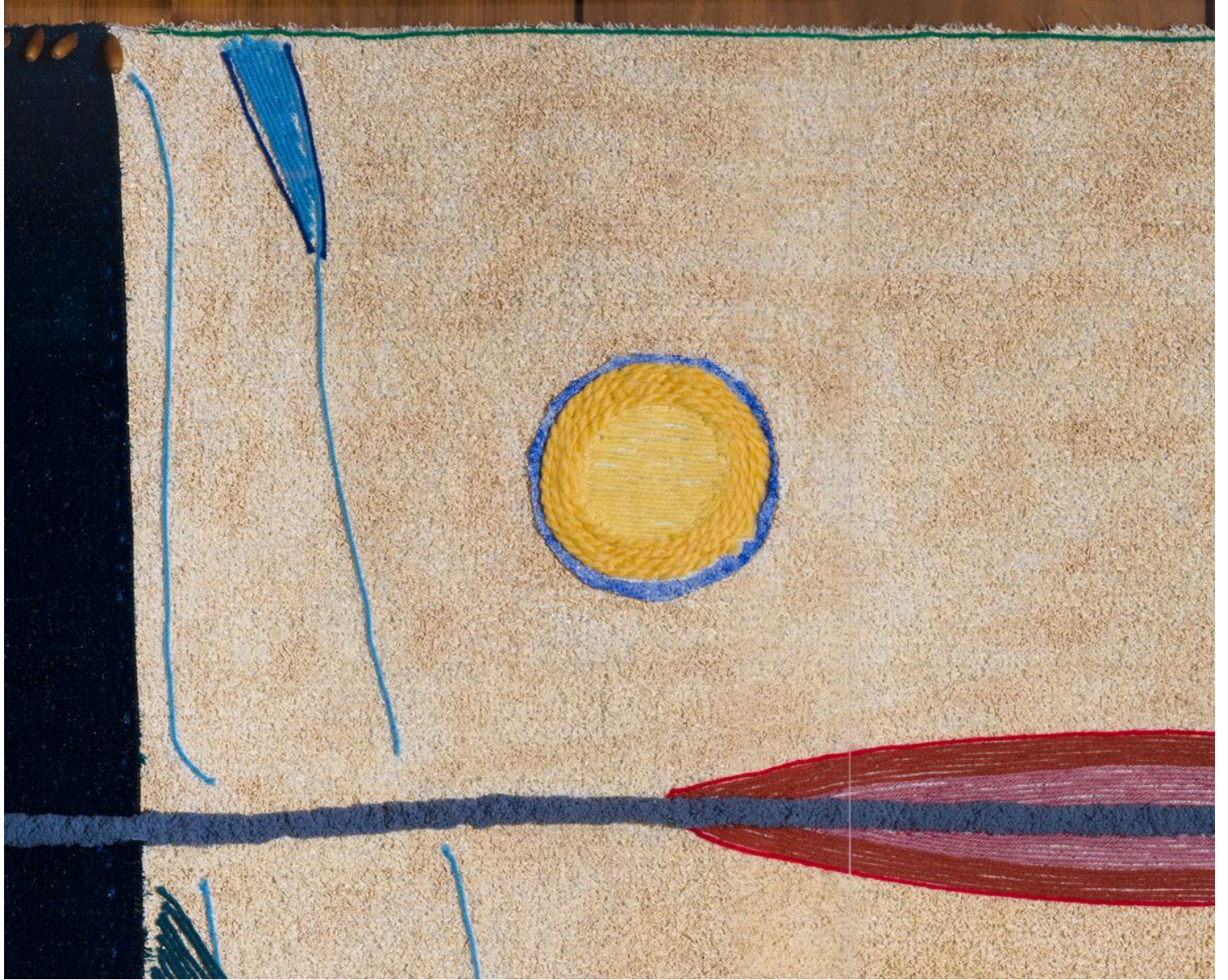


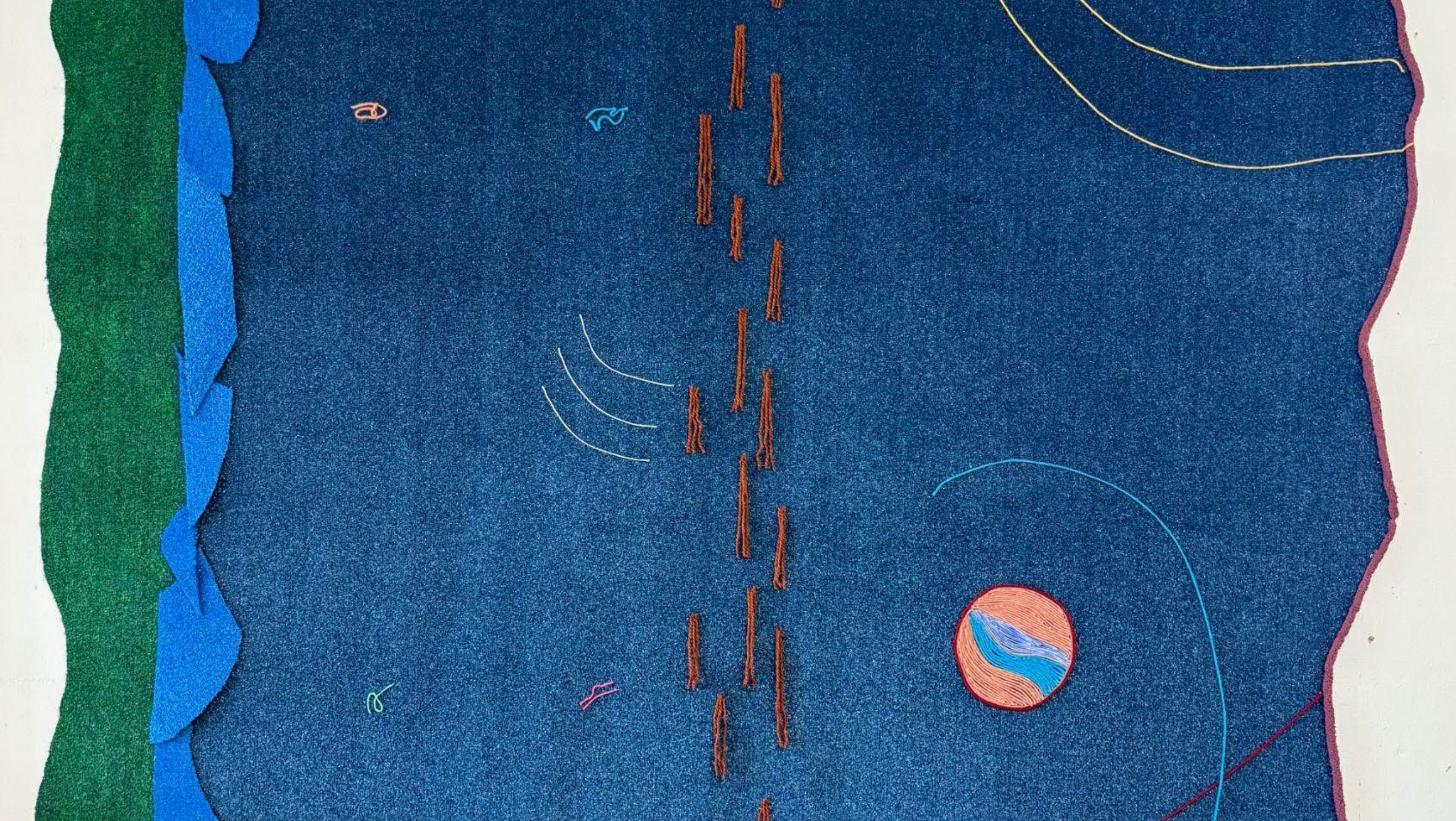


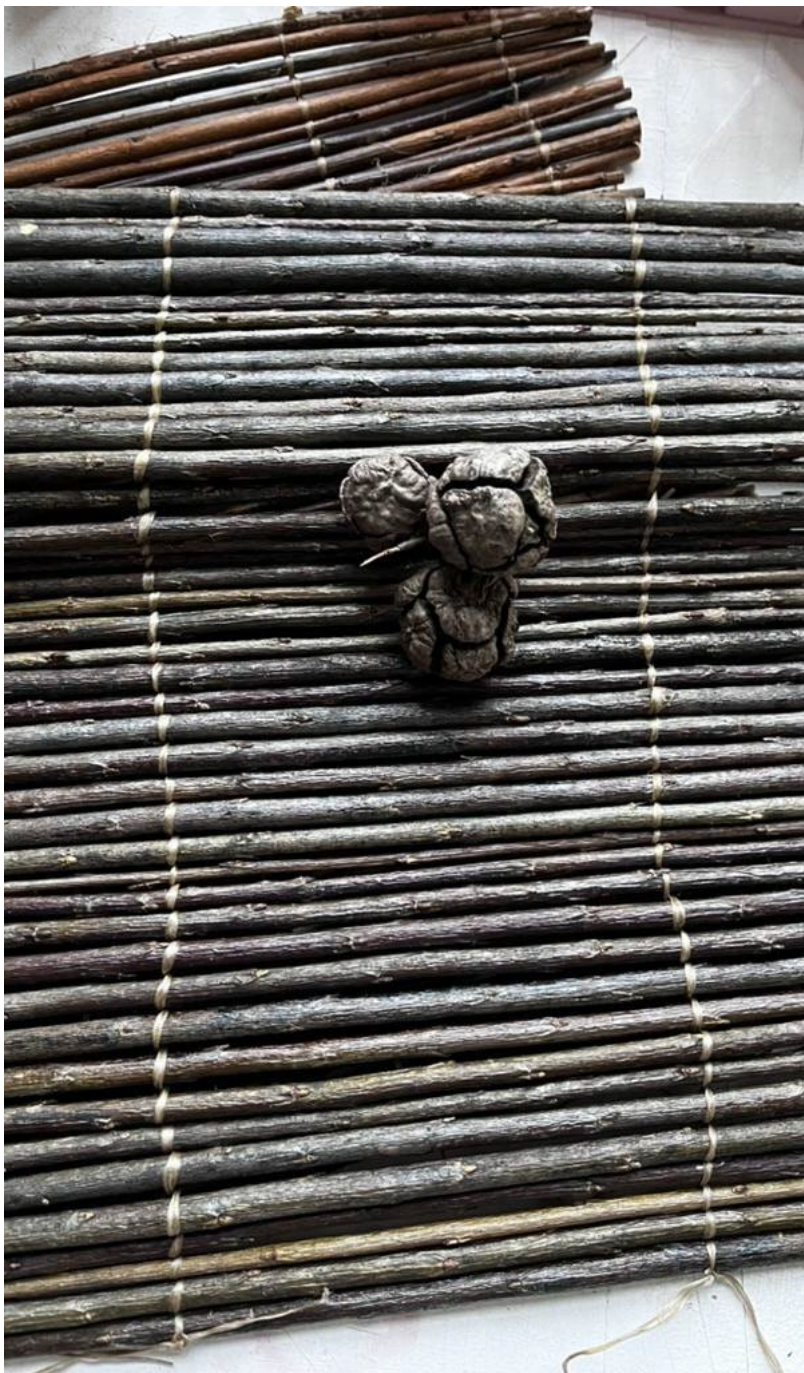








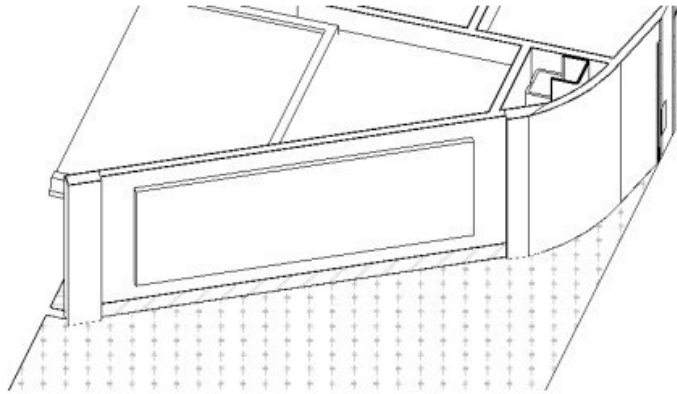




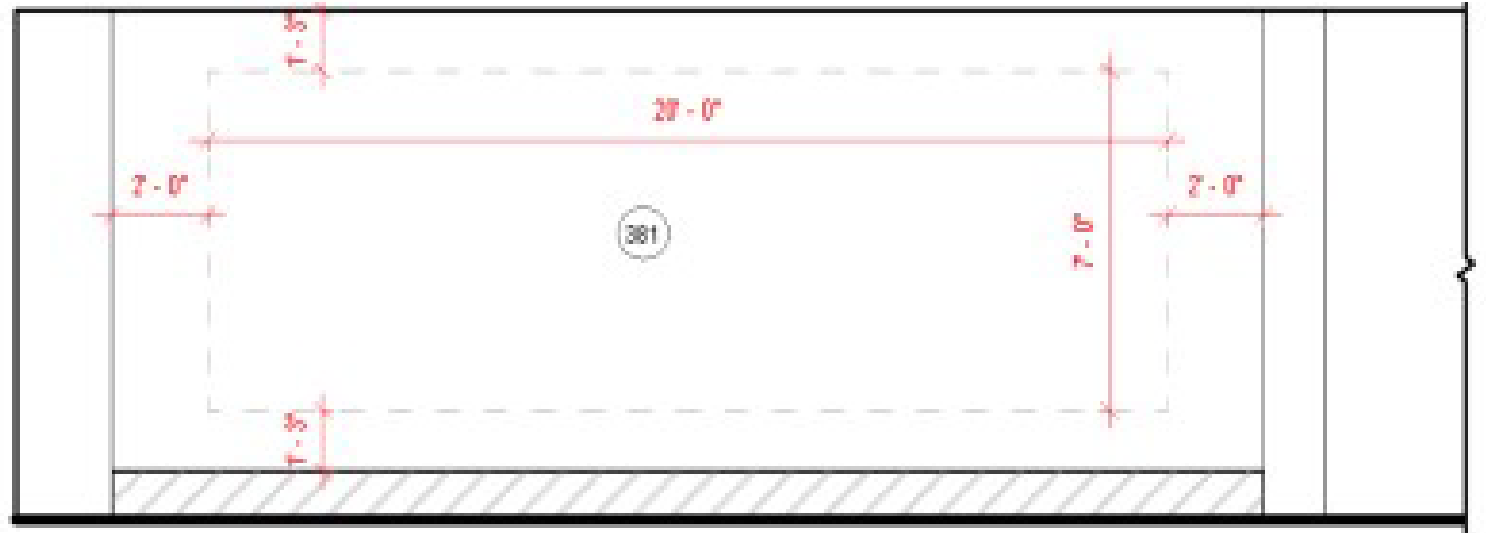
SFO T3 West Arrivals Art Wall

- First view of T3W from ITB
- Tile, glass, or other durable material
- Estimated dimensions:
 - 7 ft. (H) x 20 ft. (W)
 - 140 sq. ft.
- **Budget:** Artist Contract: **\$200,000** inclusive of all artist's fees, as well as associated expenses for artwork design, engineering, fabrication, insurance, transportation, and consultation during installation.



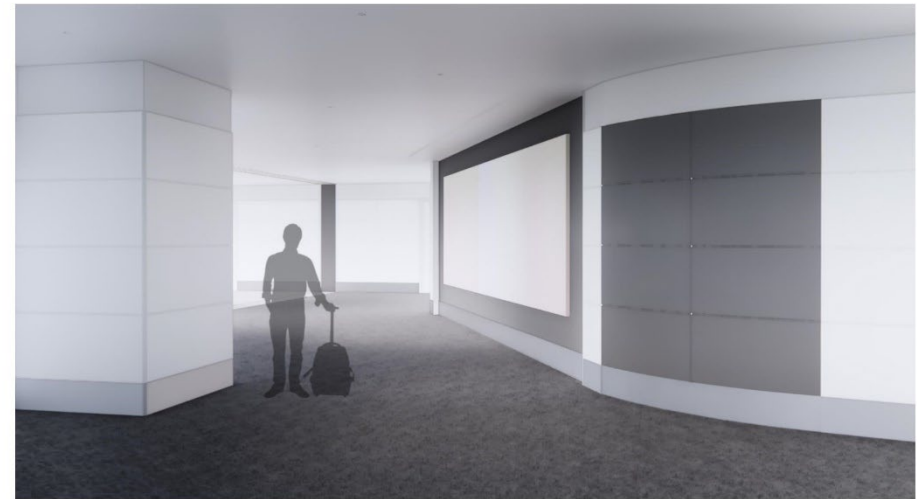


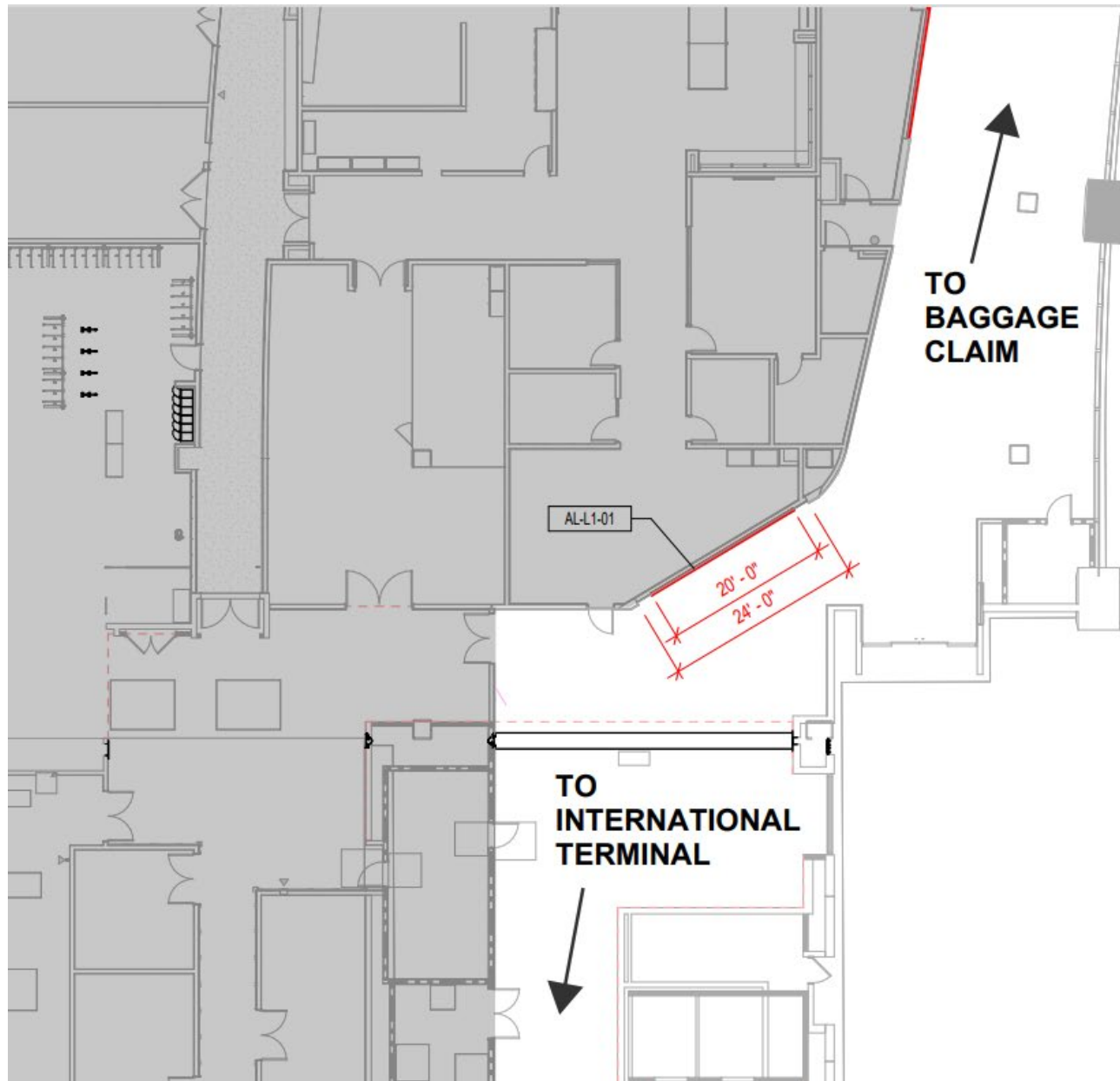
AXO



SFO T3 West Arrivals Art Wall Project Goals

- Create a moment of welcome for travelers
- Leverage introductory aspect of site to create a striking work
- Consider transitional aspects of the site
- Make passenger journey more enjoyable





SUMMARY:

Artist Review Panel Two Arrivals Art Wall

MEETING DATE:

October 10, 2025

VOTING SELECTION PANELISTS:

Mary Chou, *Director, Civic Art Collection & Public Art Program, SFAC*

Dorothy Dávila, *Director, Creative Partnerships, Public Art Fund*

Ryan Fetters, *Principal, Gensler*

Jennifer McCabe, *Chief Curator and Director, SFO Museum*

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- Appropriate to the Goals of the Project (1-5)
- Feasibility & Durability (1-5)

RESULTS:

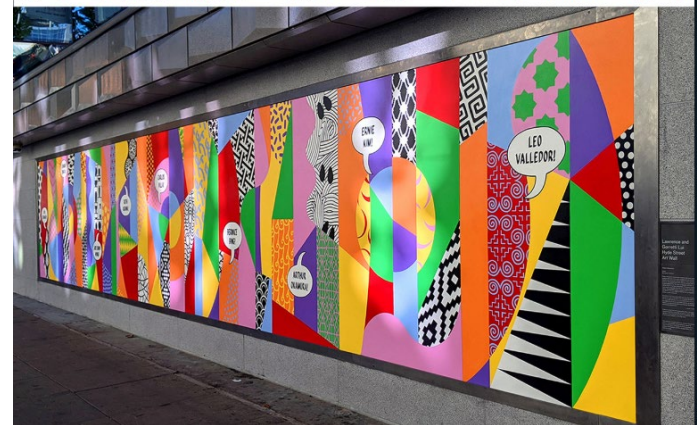
Jenifer Wofford 97

Nina Chanel Abney 86

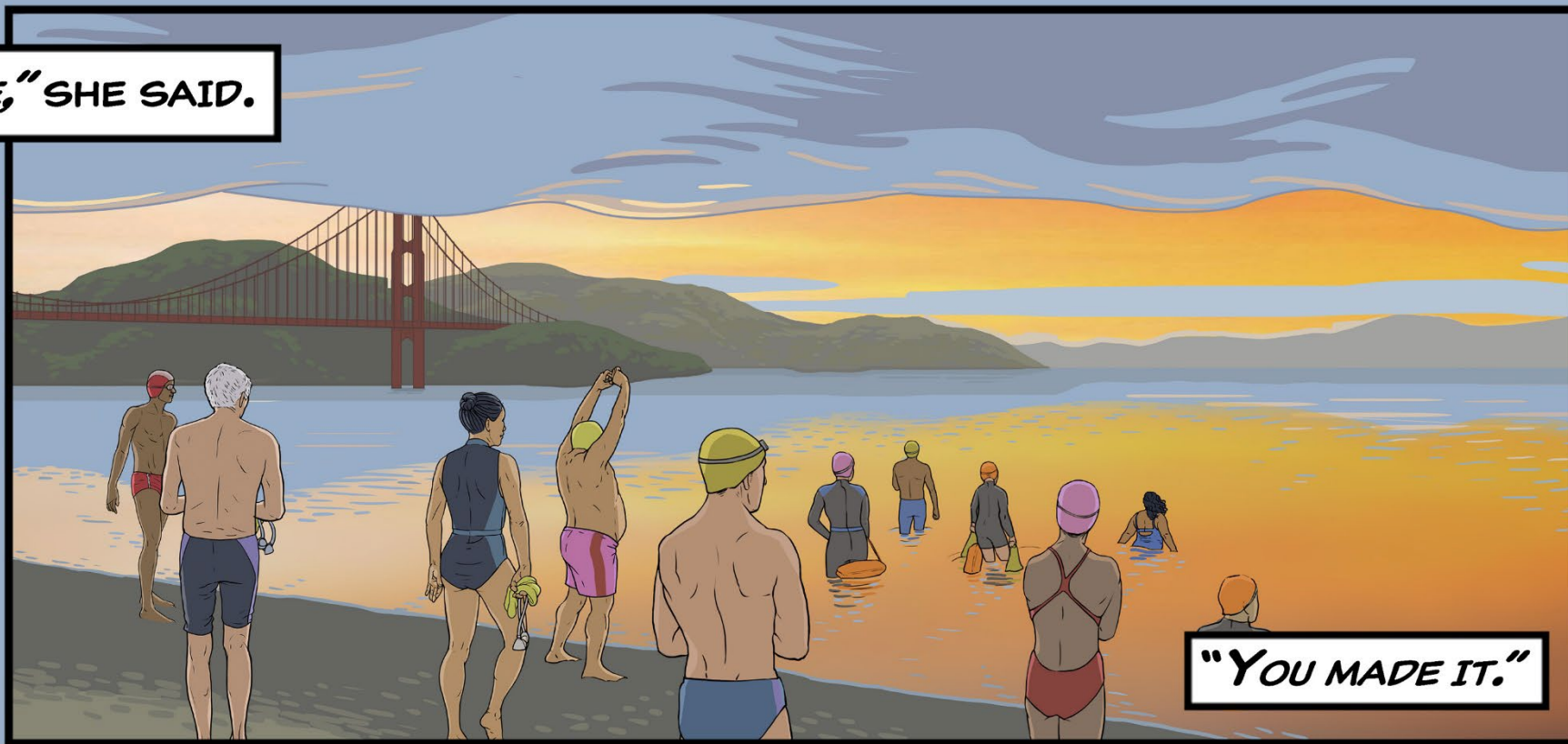
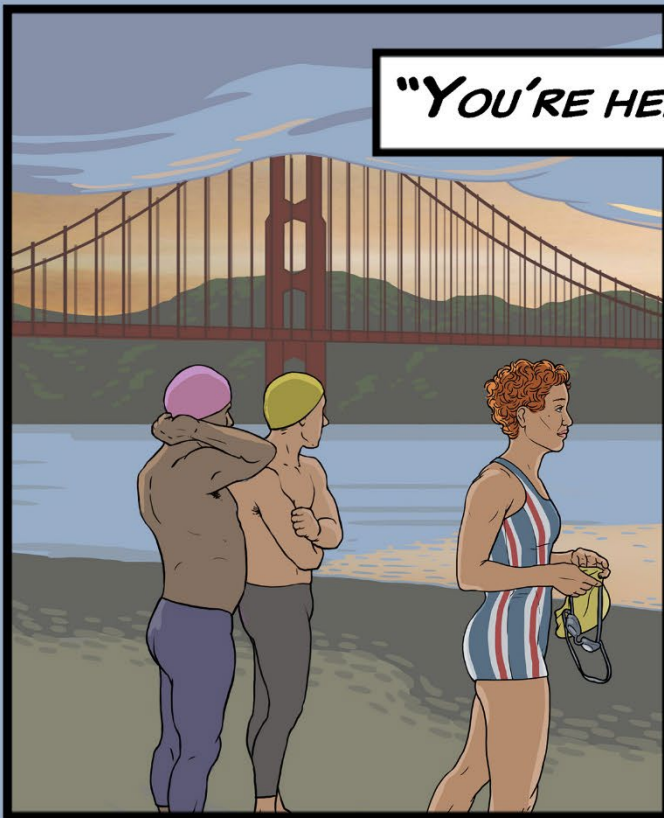
Hank Willis Thomas 73

Jenifer Wofford

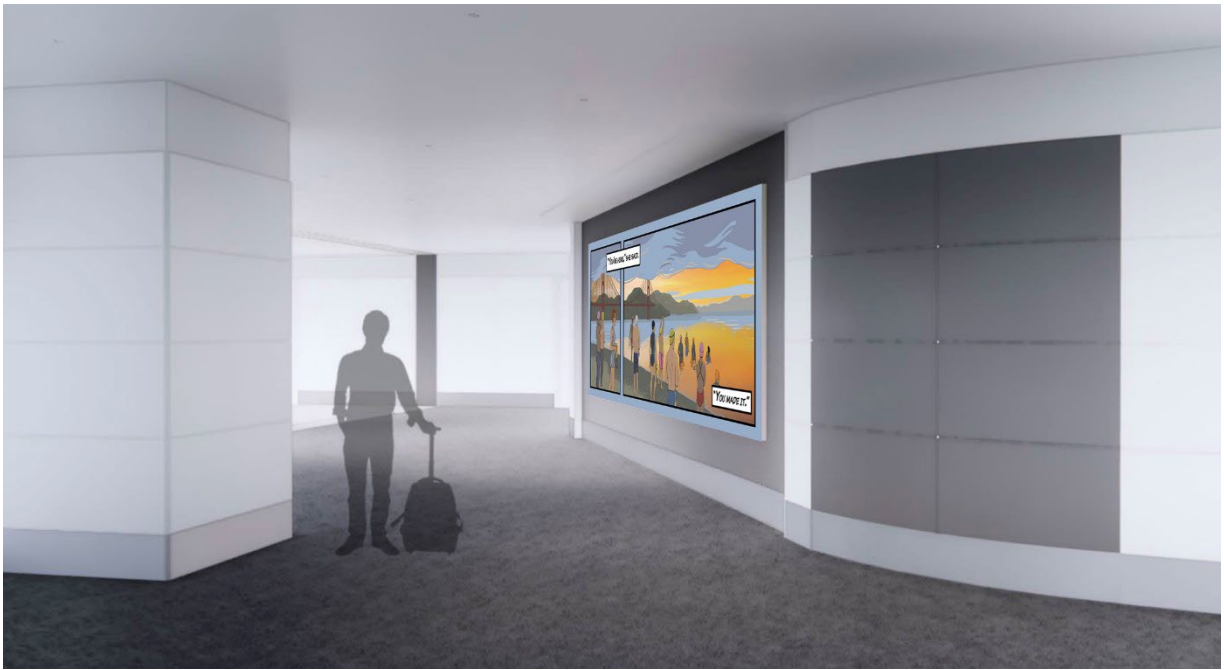




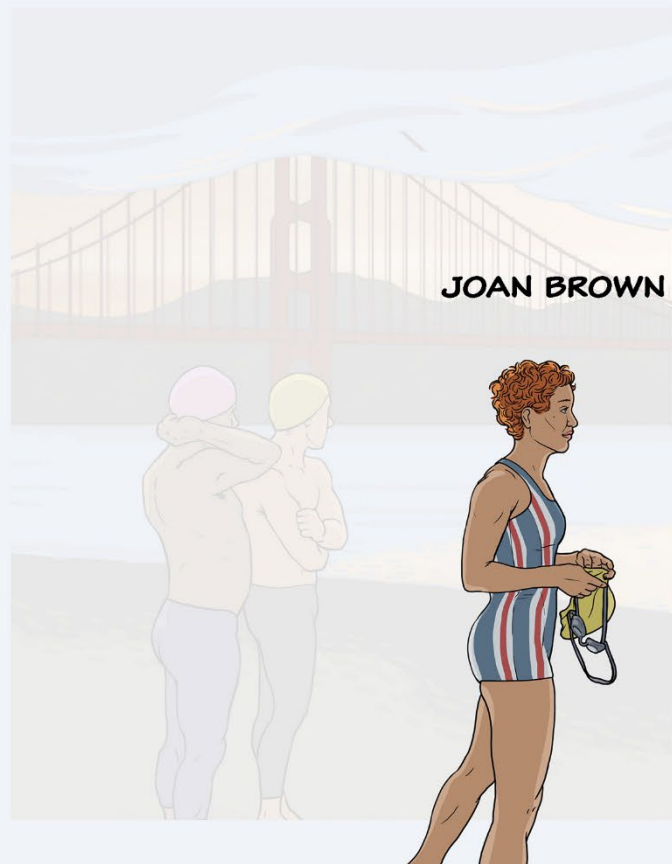
"YOU'RE HERE," SHE SAID.



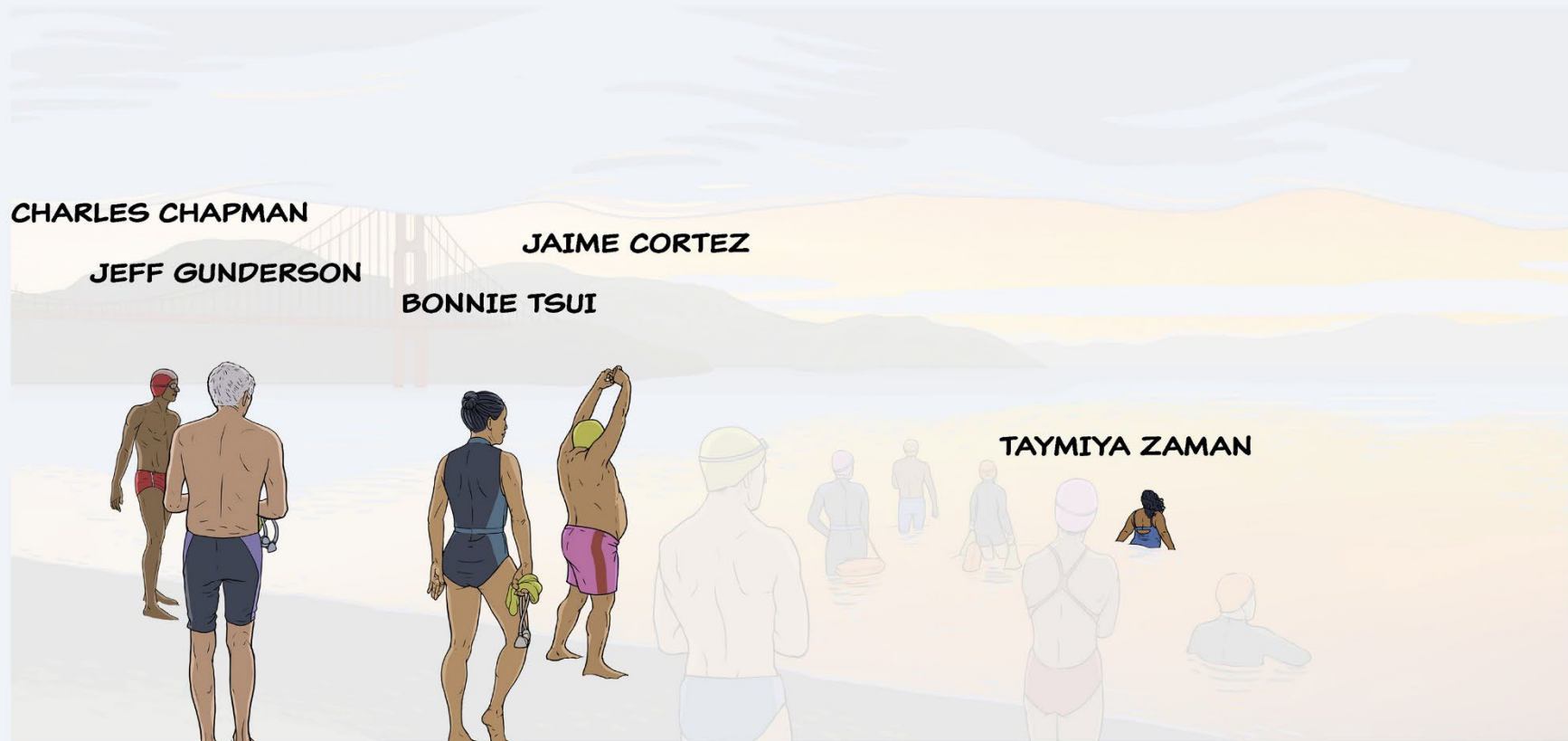
"YOU MADE IT."







JOAN BROWN



CHARLES CHAPMAN

JEFF GUNDERSON

JAIME CORTEZ

BONNIE TSUI

TAYMIYA ZAMAN



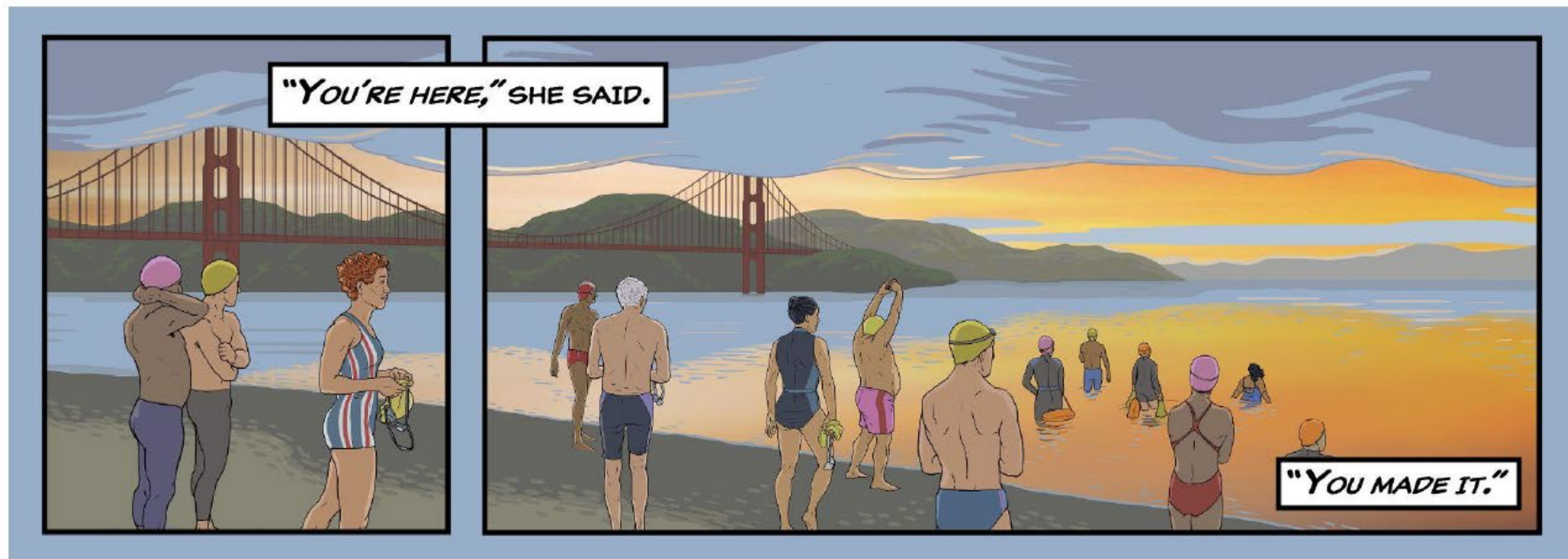
Artist Joan Brown, who successfully sued SF aquatic clubs to allow women





SFAI Librarian,
archivist and art
historian **Jeff
Gunderson**





SFO T3 West Arrivals & Wheelchair Lounge Art Walls Project Timeline

Visual Arts Committee Approval	October 15, 2025
Airport Art Steering Committee Approval	October 27, 2025
Full Arts Commission Approval	November 3, 2025
SFO Commission Approval	November 2025
Artist Under Contract	December 2025
Artwork Design Development	January-July 2026
Artwork Fabrication	Aug. 2026-Jul. 2027
Artwork Installation	Aug.-Sept. 2027
Open to Circulation	October 2027

Public Comment

Item 8: San Francisco International Airport Terminal 3 West Modernization Public Art Project

Item 8: San Francisco International Airport Terminal 3 West Modernization Public Art Project

Action

A) Arrivals Art Wall

-Motion to approve the conceptual design proposal *You're Here* by Jenifer Wofford for the Terminal 3 West Arrivals Art Wall Public Art Project, as recommended by the Artist Review Panel.

-Motion to authorize the Director of Cultural Affairs to enter into contract with Jenifer Wofford for an amount not to exceed \$200,000 for the design, fabrication, insurance, transportation, and consultation during installation of an artwork for the Terminal 3 West Arrivals Art Wall Public Art Project.

B) Wheelchair Lounge Art Wall

-Motion to approve the conceptual design proposal by Teresa Baker for the Terminal 3 West Wheelchair Lounge Art Wall Public Art Project, as recommended by the Artist Review Panel.

-Motion to authorize the Director of Cultural Affairs to enter into contract with Teresa Baker for an amount not to exceed \$300,000 for the design, fabrication, insurance, transportation, and consultation during installation of an artwork for the Terminal 3 West Wheelchair Lounge Art Wall Public Art Project.

Item 9: Staff Report

Discussion

Presenter: Civic Art Collection & Public Art Program Director Mary Chou

Presentation Time: Approximately 5 minutes

Public Comment

Item 9: Staff Report

Item 10: New Business and Announcements

Discussion

(This item is to allow the Commissioners to introduce without discussion new agenda items for consideration, to report on recent arts activities and to make announcements in accordance with Prop D.)

Public Comment

Item 10: New Business and Announcements

Item 11: Adjournment

Action