



**49 SOUTH VAN NESS ARTIST SELECTION PANEL  
MEETING 2 SUMMARY**

**MEETING DATE**

September 11, 2018

**VOTING SELECTION PANELISTS**

- JD Beltran, Arts Commissioner
- Ken Bukowski, Deputy City Administrator,
- Rene de Guzman, Senior Curator, Oakland Museum of California
- \*Julia Groat, Architectural Associate, San Francisco Public Works
- Craig W. Hartman, Senior Consulting Design Partner, Skidmore, Owings & Merrill LLP
- Maria Jenson, Executive Director, SOMArts Cultural Center
- Jeff Joslin, Director of Current Planning, San Francisco Planning Department
- Susie Kantor, Curatorial Associate, Yerba Buena Center for the Arts
- Susan Pontious, Civic Art Collection and Public Art Program Director, San Francisco Arts Commission

\*non-voting panelist

**PROCESS**

The following artists presented an overview of their practice and proposals for the 49 South Van Ness Artist Selection Panel:

**Prefunction Gallery Wall**

- Hughen/Starkweather
- David Maisel
- Meghann Riepenhoff

**Forum Sculpture**

- Joseph Havel
- Sanaz Mazinani
- Ruben Ochoa
- Mark Reigelman

The panelists were asked to discuss and evaluate each of the proposals on the following criteria:

- Aesthetic quality
- Appropriateness of the proposed artwork for the site and project goals
- Demonstrated feasibility of the preliminary proposal and the proposal budget
- Demonstrated maintainability and durability of the artwork’s design, materials, fabrication and installation methods

The panelist then ranked the artists 1, 2, 3, or 4 (1 = highest rank) accordingly.

**PREFUNCTION GALLERY WALL RESULTS**

Hughen/Starkweather	19
David Maisel	13
Meghann Riepenhoff	10

**FORUM SCULPTURE RESULTS**

Joseph Havel	23
Sanaz Mazinani	9
Ruben Ochoa	14
Mark Reigelman	24

**ARTS COMMISSION APPROVAL**

**Motion:** Motion to approve the selected artist Meghann Riepenhoff for the 49 South Van Ness prefunction gallery wall, as recommended by the 49 South Van Ness selection panel.

**Motion:** Motion to authorize the Director of Cultural Affairs to enter into contract with the selected artist Meghann Riepenhoff for an amount not to exceed \$250,000 for design,

engineering, fabrication, transportation and consultation during installation of an artwork for the 49 South Van Ness prefunction gallery wall.

**Motion:** Motion to approve the selected artist Sanaz Mazinani for the 49 South Van Ness forum entryway sculpture, as recommended by the 49 South Van Ness selection panel.

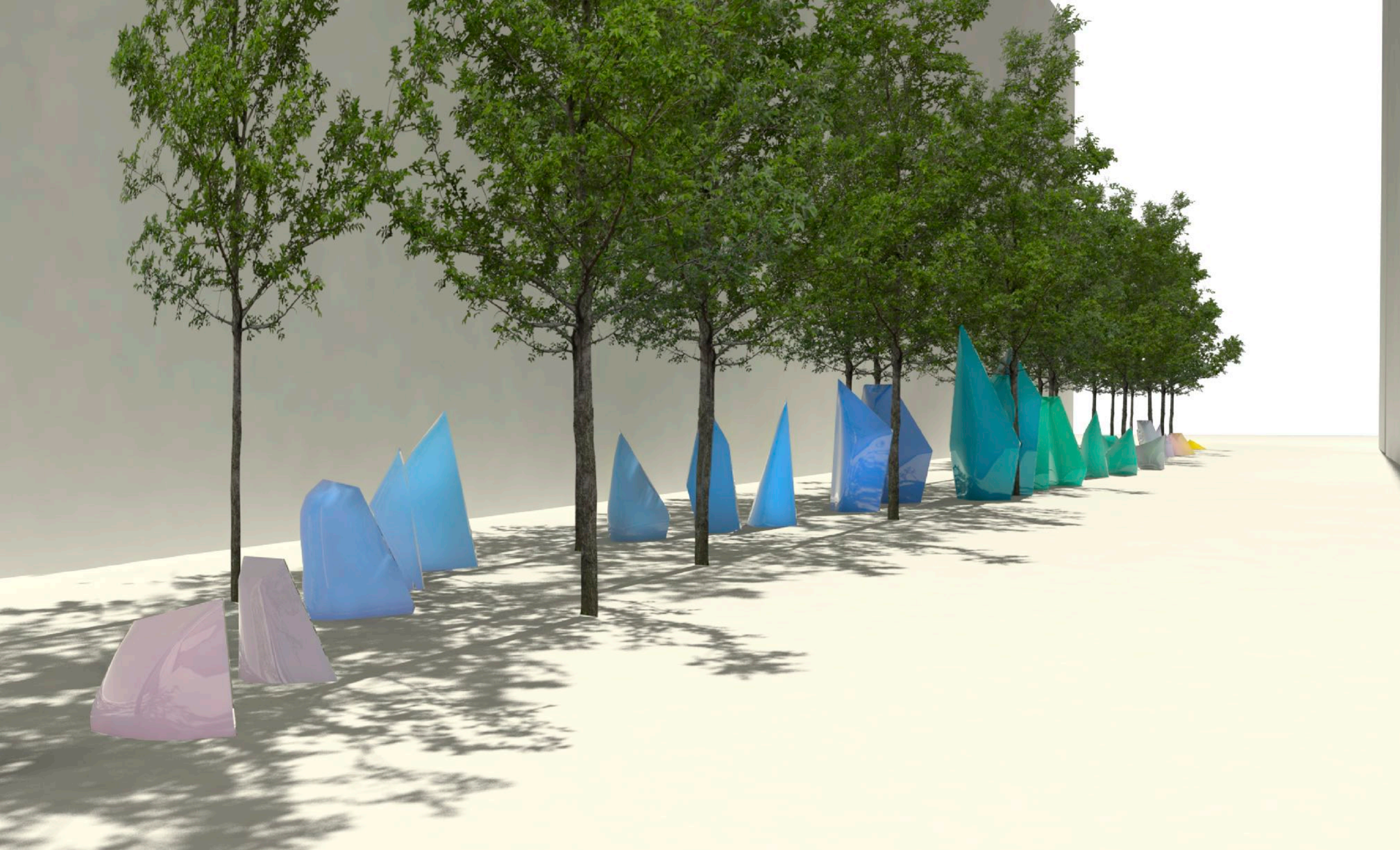
**Motion:** Motion to authorize the Director of Cultural Affairs to enter into contract with the selected artist Sanaz Mazinani for an amount not to exceed \$750,000 for design, engineering, fabrication, transportation and consultation during installation of an artwork for the 49 South Van Ness forum entryway.

# ROLLING REFLECTION

Art Proposal for 49 SOUTH VAN NESS FORUM SCULPTURE

Sanaz Mazinani

2018



## CONCEPT

*Rolling Reflection's* thirty-seven sculptural forms span over 150 feet to transform the interior space between the buildings into an active site of movement and play, while reflecting the vibrancy of the city and diversity of its people.

Each unique piece in the series unites the organic forms of nature with the hard geometric lines of the built environment to create a dualistic array which transitions with the movement and perspective of the viewer as they engage with the work.

The color palette is inspired by the visible spectrum of light seen in the Pacific Ocean and the San Francisco Bay from the city's shores. The variation of colors begins with the soft hues of the rising sun on the Bay and transforms to rich blues of the water in the midday sun. Finally, the colors shift to the golden tones reflected in the Pacific Ocean during the setting sun. Reflected light from the mirrored

surfaces of the sculptures project bright splashes of color, shifting and animated by the time of day and the seasons.

The various heights of the stainless-steel sculptures mimic the East-West elevation of the city. This unique representation of geological formations of San Francisco characterized by peaks and valleys is seen in the 150 foot sequence, with its highest section at 8 feet representing the points of Twin Peaks.

*Rolling Reflection* provides insight into our relationships with San Francisco, and viewers may intersect thirty-seven neighbourhoods as they walk from one end of the Forum to the other. Walking along the Forum corridor will provide participants the space to see their own figure reflected in the artwork, offering a chance to see themselves within this ever-changing representation of the city that continually shifts in color and scale.

LOCATION

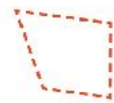

49 South Van Ness Forum



PLAN VIEW

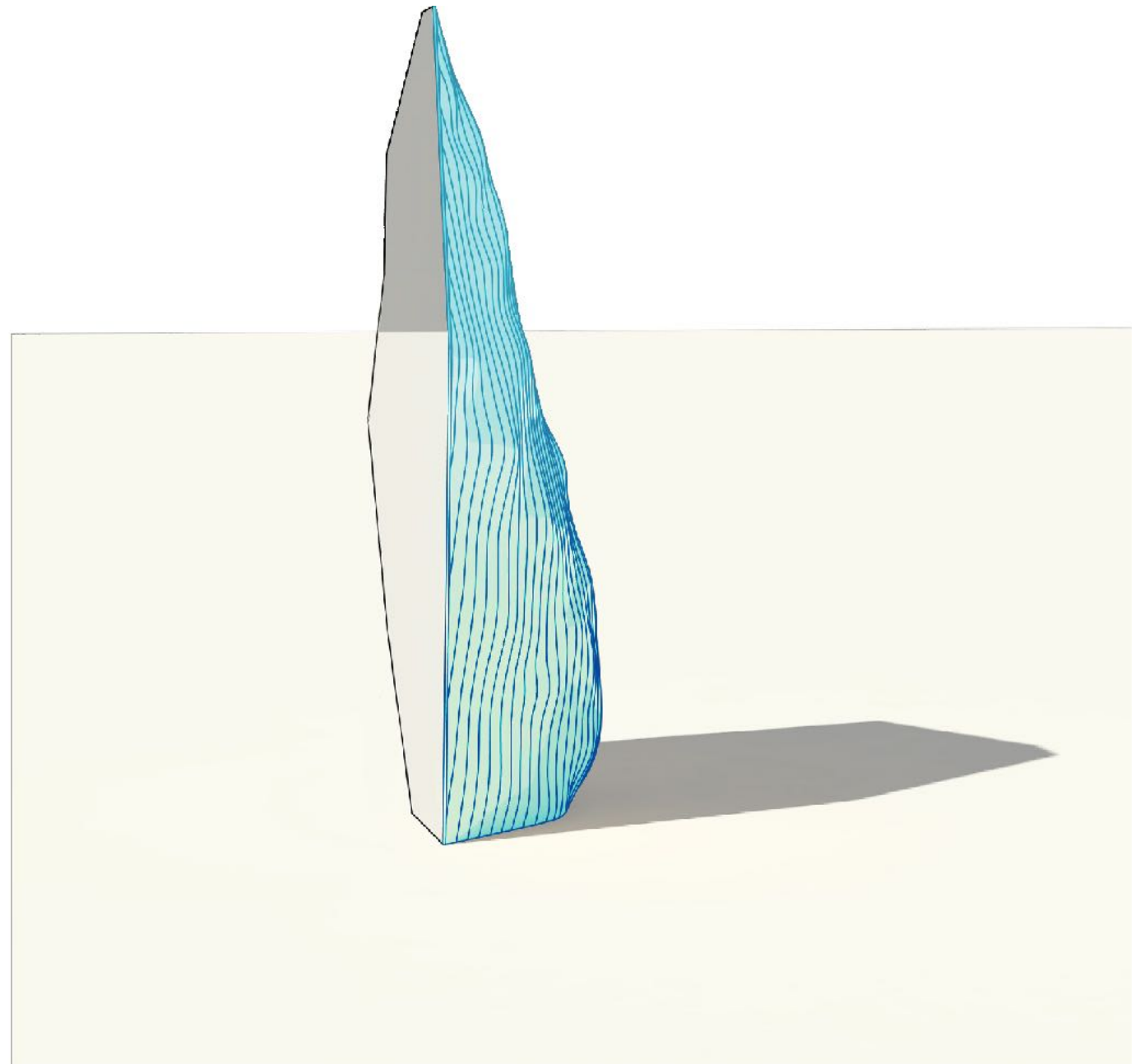


LEGEND

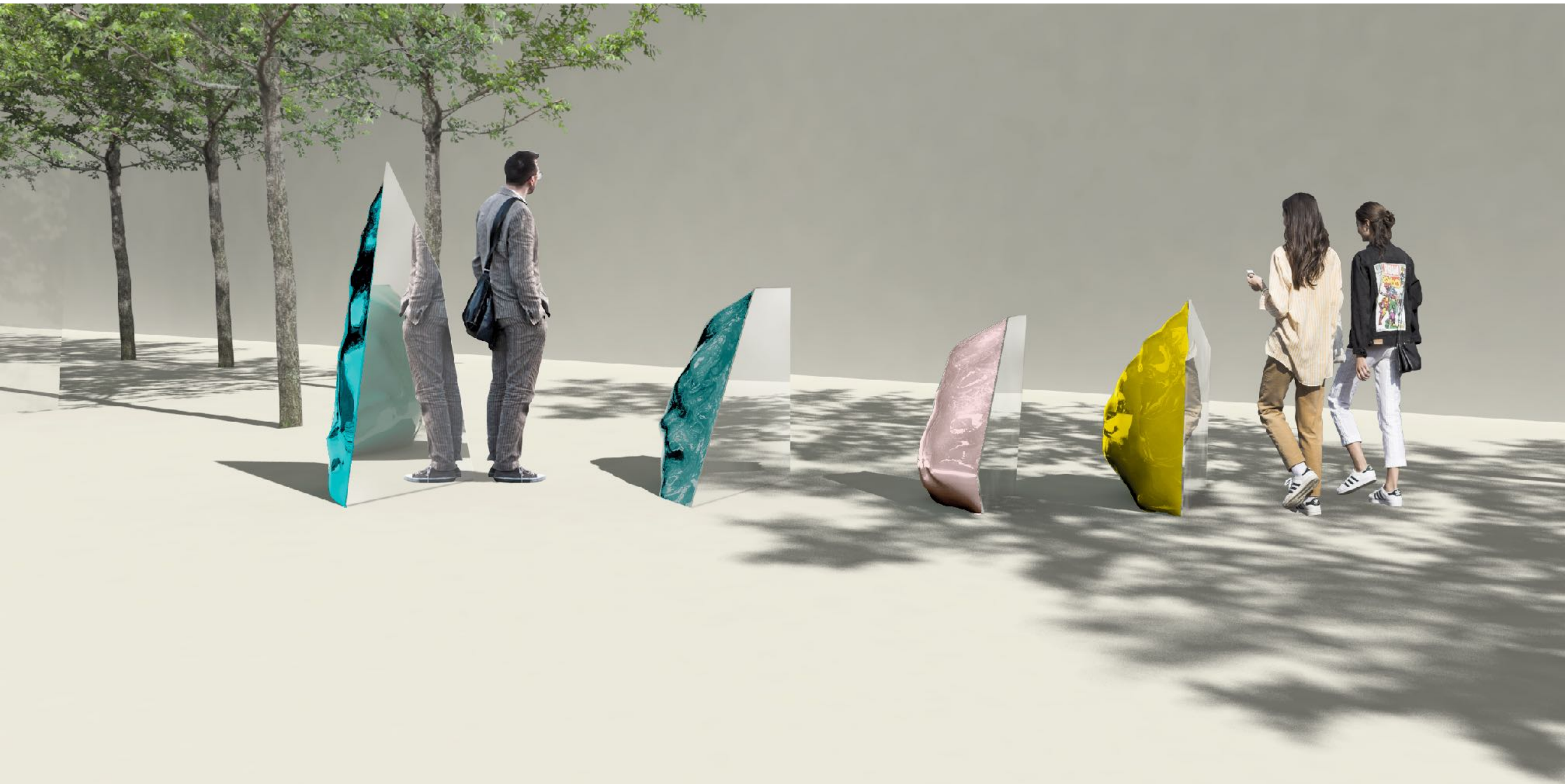
-  zone designated for single art
-  zone designated for art in series

## FORMS

The forms in this series of 37 sculptures are inspired by the organic forms of nature and coupled with the hard geometric lines of the built environment.



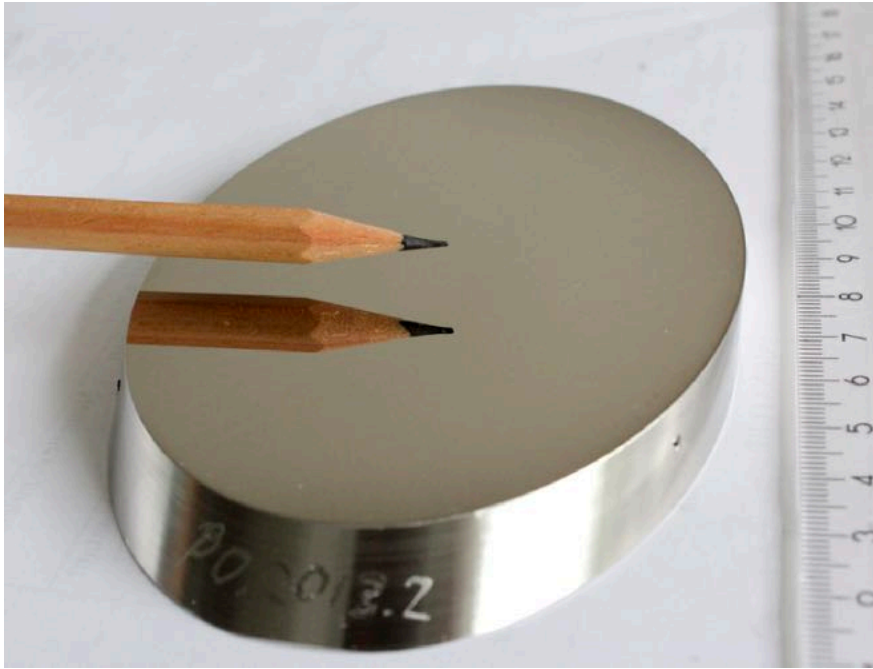




## SURFACES

Both sides are highly reflective.

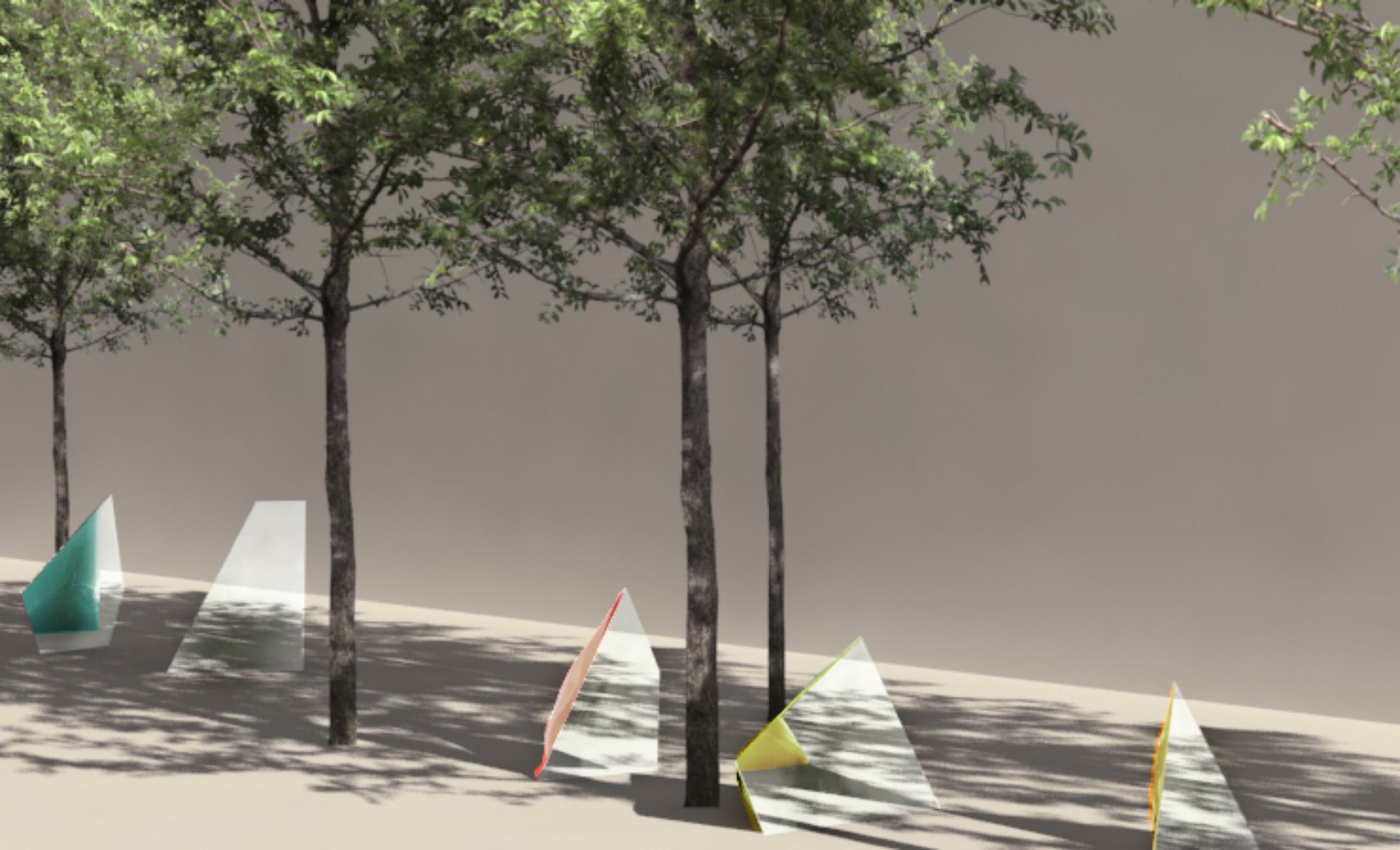
Reflected light from the mirrored surfaces of the sculptures project bright splashes of color, shifting and animated by the time of day and the seasons.



Stainless steel mirror with lapped and polished optical grade surface.



Tinted Chrome plate over Stainless steel

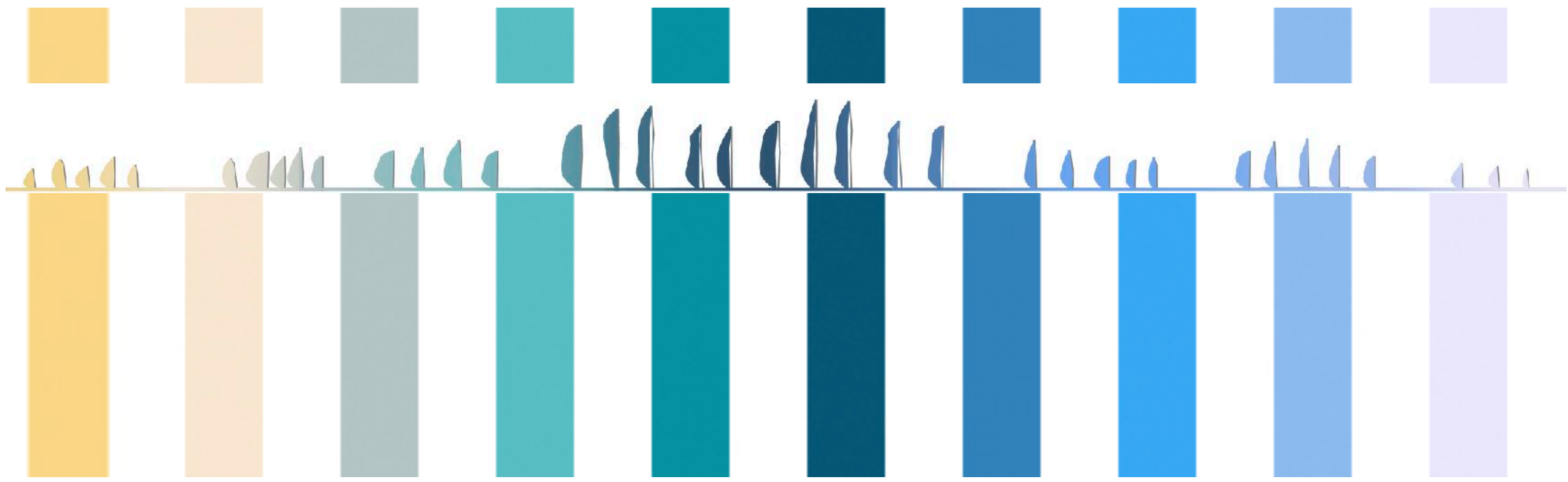


COLOR INSPIRATION



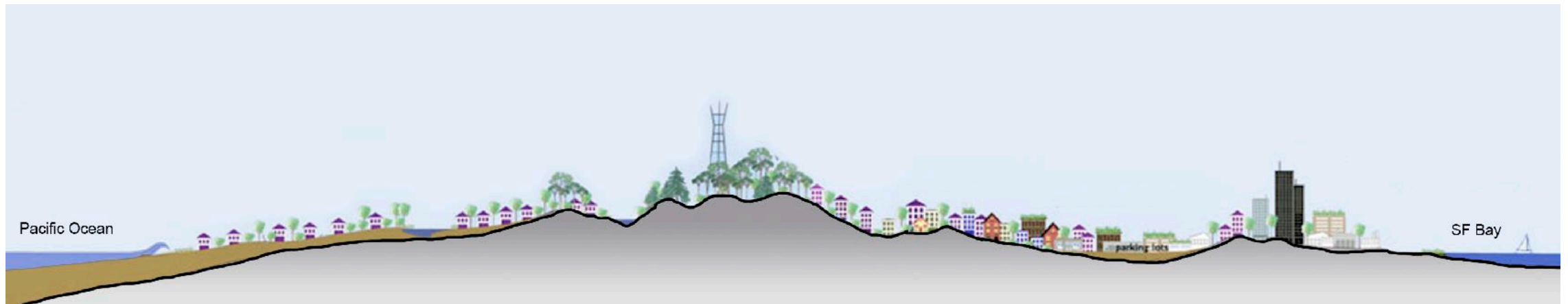
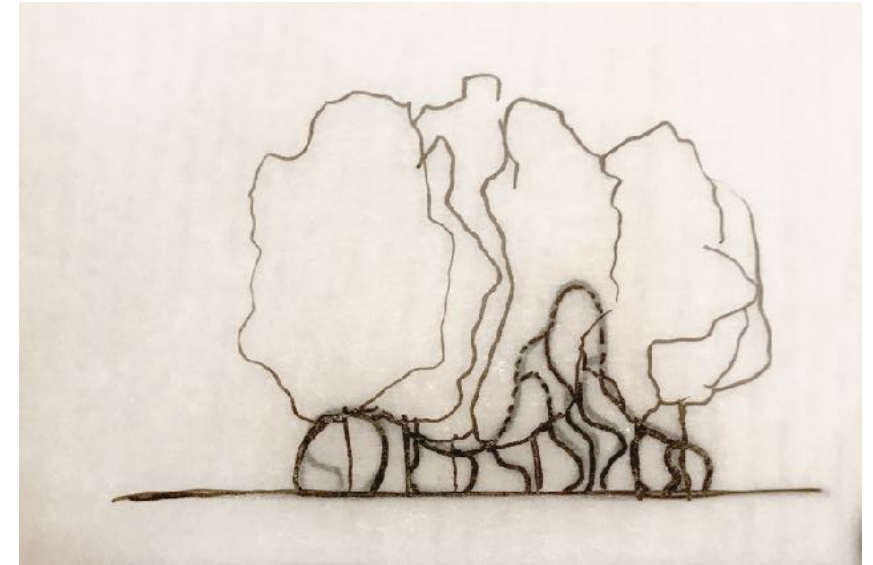
COLOR PALLETTE





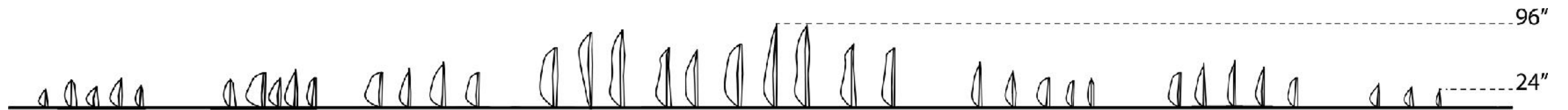
## ELEVATION

The vertical heights of the individual sculptures were selected to reference the cross section elevation of the city from the Pacific Ocean to the SF Bay.



## ARRAY

*Rolling Reflection's* thirty-seven sculptural forms span over 150 feet and are grouped together along the clusters of trees to represent the East-West elevation of the city.





## ARTWORK DIMENSIONS

Vertical Height: 24 to 96 inches

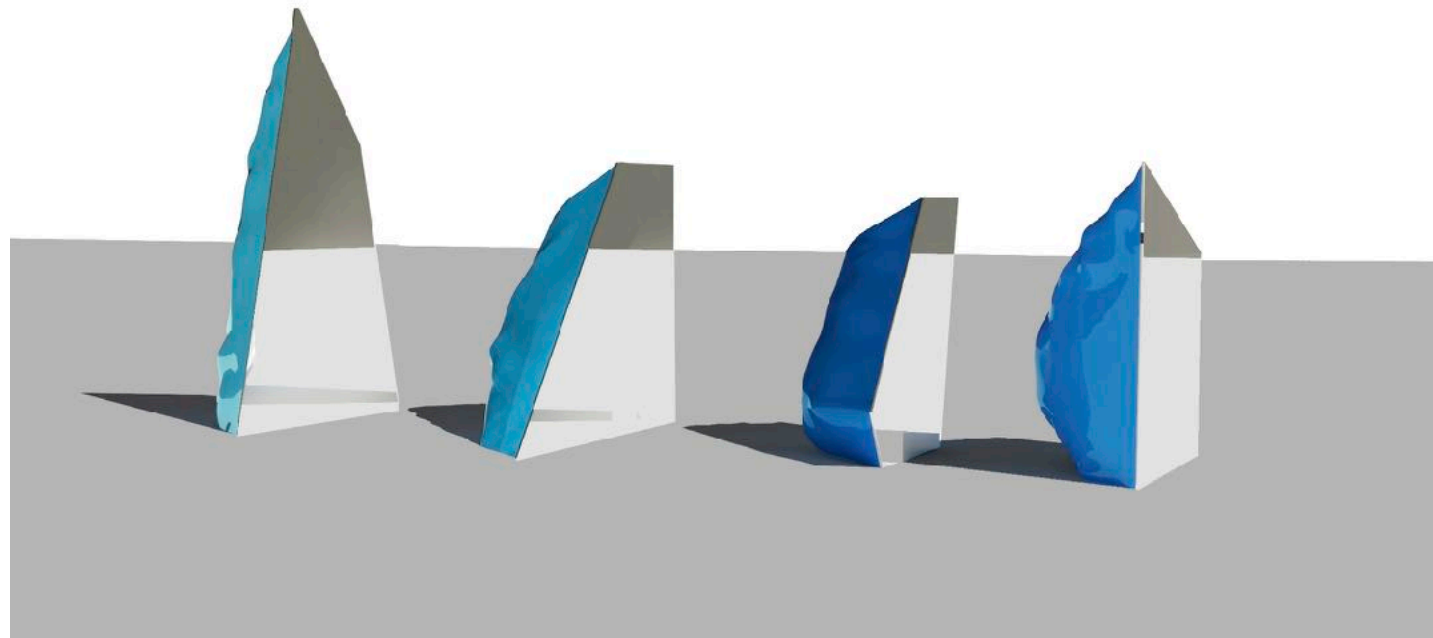
Width: 18 to 36 inches

Depth: 8 to 22 inches

## MATERIALS

The panels will be created from marine grade Stainless steel and chrome plated for the reflective color. This surface finish will insure longevity and protection from the elements.

The pieces will have a structure in the interior but will be mainly hollow as a means to reduce the weight.

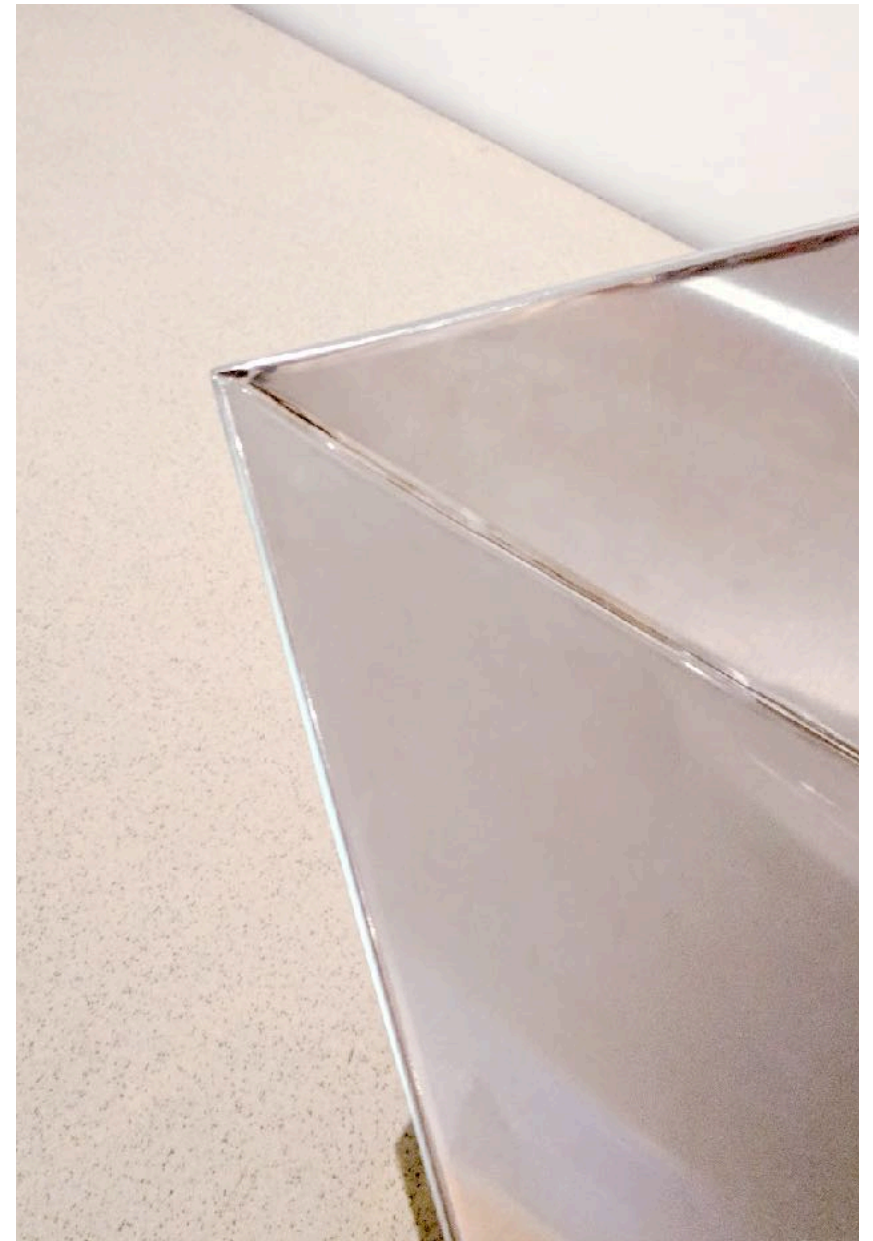


## USIBILITY

Prototyping will be conducted to ensure the maximum accessibility and usability for the traffic of the array as well as the usability of each sculpture.



Corner detail showing the beveled edges that appear as points from afar but are safe for children to climb.



## INSTALLATION & MAINTENANCE REQUIREMENTS

The weight of the sculptures will be between 16 - 46 psf. Once the tree locations and lighting plans for the Forum are confirmed there needs to be a consultation with the architectural team to plan the ideal position of each sculpture to ensure the most porous and interactive pathway for the public.

Maintenance is minimal, as the only maintenance needed is periodic cleaning. Periodic cleaning of the piece, if desired could happen at the regular frequency of other indoor pieces in the city's collection. The sculptures are strong and can be cleaned using a power wash.

The stainless steel will be marine grade and has excellent corrosion resistance. Chrome coatings are extremely durable, and various types are formulated to endure the severity of chemicals, abrasion, and chipping, or UV radiation from sunlight.

The sculptures will be bolted into the concrete. This will insure secure and efficient anchoring and installation.

## DESCRIPTION OF ARTIST & SUBCONTRACTOR ROLES

The artist will be in charge of the design, production and installation of the sculpture. She will provide the design – dimensions, colors, ideal materials – but will work with skilled fabricators and industry specialists to ensure that *ROLLING REFLECTION* is built to become an iconic and enduring artwork at SFO.

Mazinani will work with Damaso Mayer and LMNOP-Design to create fabrication drawings LMNOP is a design and fabrication studio in San Francisco, whom she has collaborated with on other large-scale public art works to realize this project. The materials to be used have been sourced from Bayshore Metals. The main portion of the metal work will be sourced to Nor Cal Metal Fabricators in Oakland. The chrome plating will be done at Reliable Powder Coating in San Leandro.

## PRELIMINARY DESIGN & FABRICATION SCHEDULE

October 2018:

Pre-Project Admin

November -December 2018:

Design Development, Research, Sun studies and Prototyping

January/ February 2019:

Consultation with Architects on locations

March/April 2019:

Approval from Structural Engineer/

Finalize Digital Fabrication Files

May/ June 2019:

Fabrication, Finishing and Assembly of Sculptural Panels

July 2019:

Finalize and Buffer Time

Fall 2019:

Installation on site

**Meghann Riepenhoff**

Art Proposal for 49 South Van Ness Pre-function Gallery Wall

11' (h) x 37' (w) Triptych

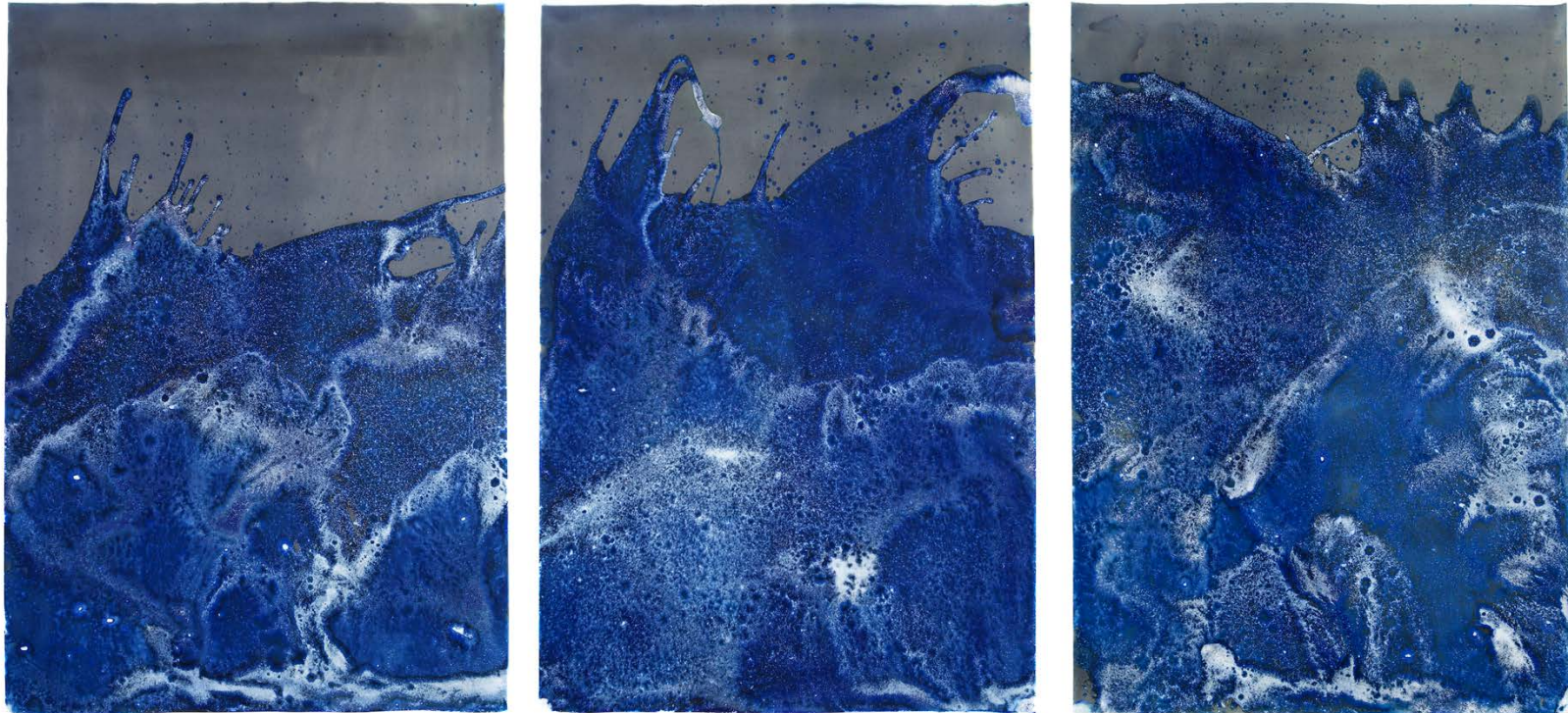
*Sea + Sky*



## ARTIST'S NARRATIVE + DEVELOPMENT

I propose a mural entitled *Sea + Sky* for the 49 South Van Ness Pre-Function Gallery Wall. The piece is an approximately 11 by 37 foot triptych; the three elements are visually connected, and the negative space between and around the panels frames and anchors the piece on the wall. *Sea + Sky* integrates into the surrounding architecture, and with the Sze sculpture, balancing prominent geometry with organic forms.

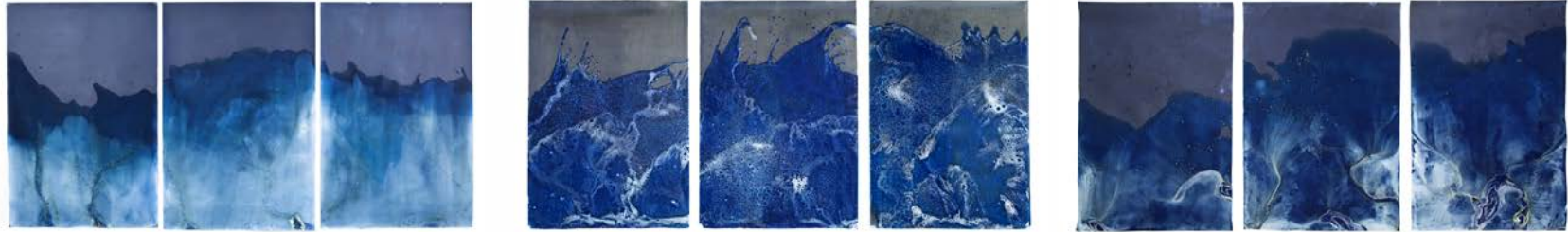
As people seek permits and residents move through the bustling city center, I want them to be met with a visual respite. While many aspects of city living include anticipation, planning, and structure, I want to contrast that experience and provide a place to ruminate on unbuilt world, wonder, and curiosity.



The source imagery is derived from cyanotypes that I make in the ocean, where ocean waves, sediment, wind, and other elements from nature physically inscribe into photo chemistry. The shape of the waves, the movement of water pulling sand along a shoreline, and the energy of the natural world are embedded in the detailed, textural imagery. *Sea + Sky* resembles cresting waves, a mountainous horizon line, or an aerial view of a shoreline, where wildness and natural cycles point to geologic time and forces much larger than ourselves.



I will begin by making several to-scale cyanotype prints along the coast of the San Francisco Bay and surrounding beaches. I will select the most compelling for high resolution capture and reproduction via Dye Sublimation on aluminum. My proposal images are stand-ins for the site-specific cyanotypes I will make; they illustrate the palette and form that can be expected.



Referencing the Northern California landscape where the site-specific source images will be made, the palette includes a range of blues seen in the sky and sea, with subtle warm tone details seen in the mineral-rich seaside cliffs, and neutral tones seen in sand, fog, and sea foam.



## FABRICATION + SHIPPING

### [Blazing Editions](#)

Jessica Czekała

[jessica@blazing.com](mailto:jessica@blazing.com)

National Account Executive

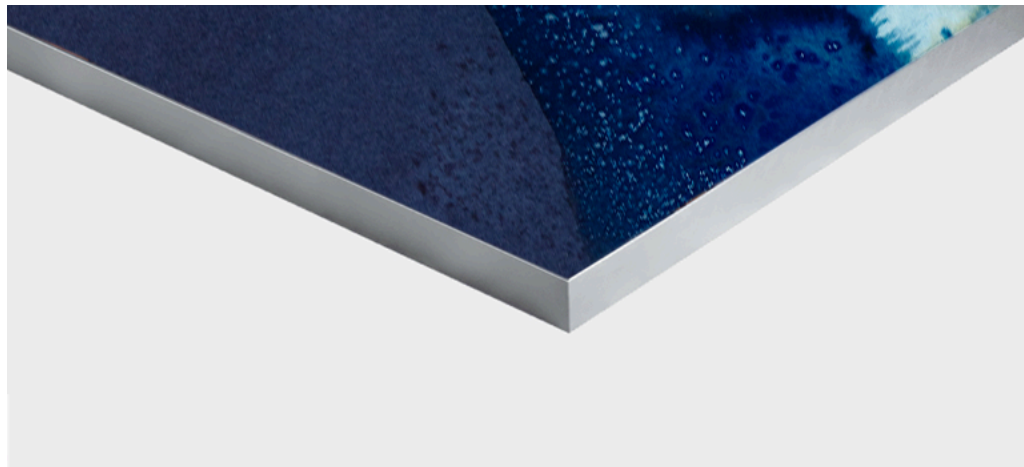
Once I have completed the cyanotype source imagery, *Sea + Sky* will be fabricated via Dye-Sublimation on Aluminum, mounted, crated, and shipped by Blazing Editions in Rhode Island. Blazing Editions has a twenty year history of fine art, large-scale print production and uses state of the art equipment.

The Dye-Sublimation process begins with a print on transfer paper that is adhered to pretreated aluminum. The aluminum and transfer paper are placed into a custom heat press, which is heated to temperatures exceeding 380 degrees



Fahrenheit. While being subjected to extreme heat and pressure, the dyes from the transfer paper turn into a gas, are pressed into the surface of the metal, and then solidify into the treated aluminum. As the dyes cool they are permanently infused beneath the surface of the metal substrate. The panels are available at a maximum of 8'x4'; each element of the triptych will be comprised of several panels that will hang seamlessly to create visual cohesion.

The aluminum panels will be flush mounted on Sentra for added structural integrity, and then mounted to a framework with a 2" anodized aluminum side profile, for a box-like, minimal, contemporary method of presentation. I've included an estimate for Blazing Edition's role in fabrication, mounting, and shipping.



## INSTALLATION

[Atthowe Fine Art](http://www.atthowe.com)

Nan Hill

<http://www.atthowe.com>

(510) 654-6816

The piece will arrive ready to hang, already fitted with security hangers, and then be installed by Atthowe Fine Art, an experienced team of art handlers frequently used by SFAC. I've included their estimate for installation, storage of the work (as needed, depending on construction schedule), and transit to the site.