



**SFO LONG TERM PARKING GARAGE PUBLIC ART PROJECT
ARTIST SELECTION PANEL TWO
MEETING SUMMARY**

MEETING DATE

November 27, 2017

VOTING SELECTION PANELISTS

Marc Mayer, Senior Educator of Contemporary Art, Asian Art Museum

Amy Ress, art + design programs + communications contractor

Rene de Guzman, Senior Curator, Oakland Museum of California

Robert Jansen, Principal, Kwan Henmi Architecture

*Susan Pontious, Civic Art Collection and Public Art Program Director, San Francisco Arts Commission

Jessica Silverman, Arts Commissioner

Blake Summers, Director and Chief Curator, SFO Museum

*Nupur Sinha, Planning & Design Program Manager, San Francisco International Airport

*non-voting panelist

PROCESS

The following artists presented an overview of their practice and proposals for the SFO Long Term Parking Garage Public Art Project Artist Selection Panel:

Larry Bell

Jim Campbell

Johanna Grawunder

Jennifer Steinkamp

Diana Thater

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, 4, or 5 (1 = highest rank) accordingly.

RESULTS

Larry Bell	29
Jim Campbell	13
Johanna Grawunder	8
Jennifer Steinkamp	23
Diana Thater	17

ARTS COMMISSION APPROVAL

Motion: Motion to approve the selected artist's Johanna Grawunder proposal for the façade of the San Francisco International Airport: Long Term Parking Garage 2 as recommended by the project selection panel.

Motion: Motion to authorize the Director of Cultural Affairs to enter into contract with Johanna Grawunder for an amount not to exceed \$1,080,000 for design, fabrication, transportation, and installation consultation of an artwork for the façade of the San Francisco International Airport: Long Term Parking Garage 2.

Motion: Motion to approve San Francisco International Airport: Long Term Parking Garage finalist, Diana Thater's proposal for consideration for the upcoming Terminal 1, three-story wall public art opportunity.



JOHANNA GRAWUNDER
SAN FRANCISCO
MILANO













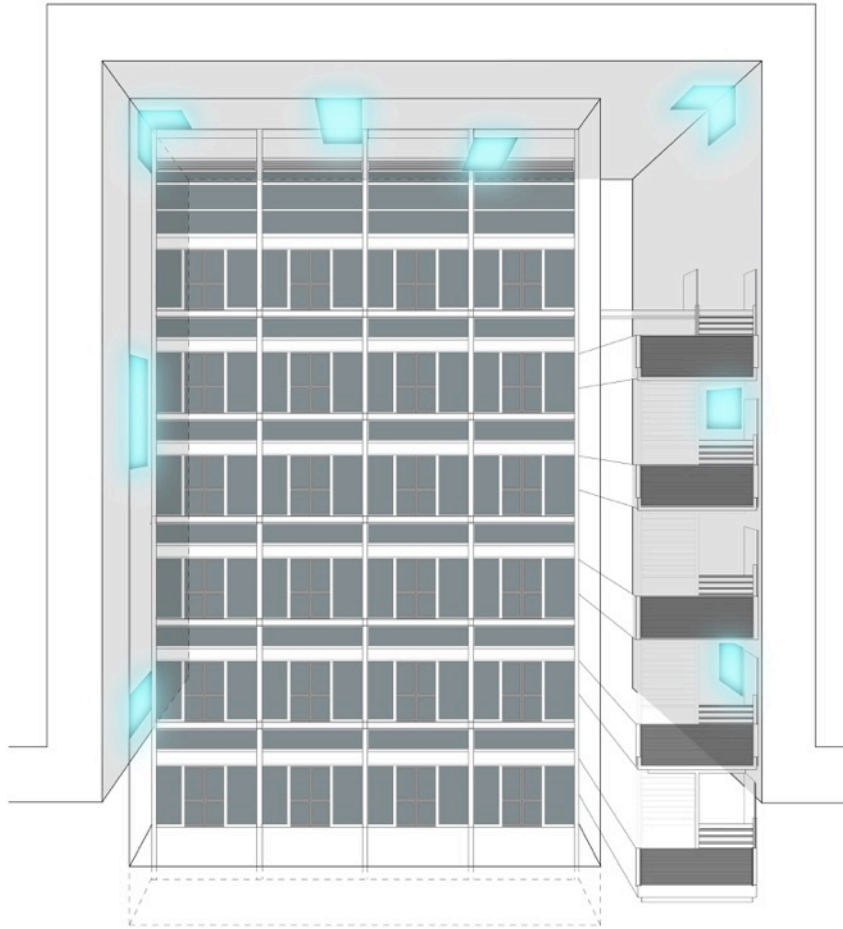






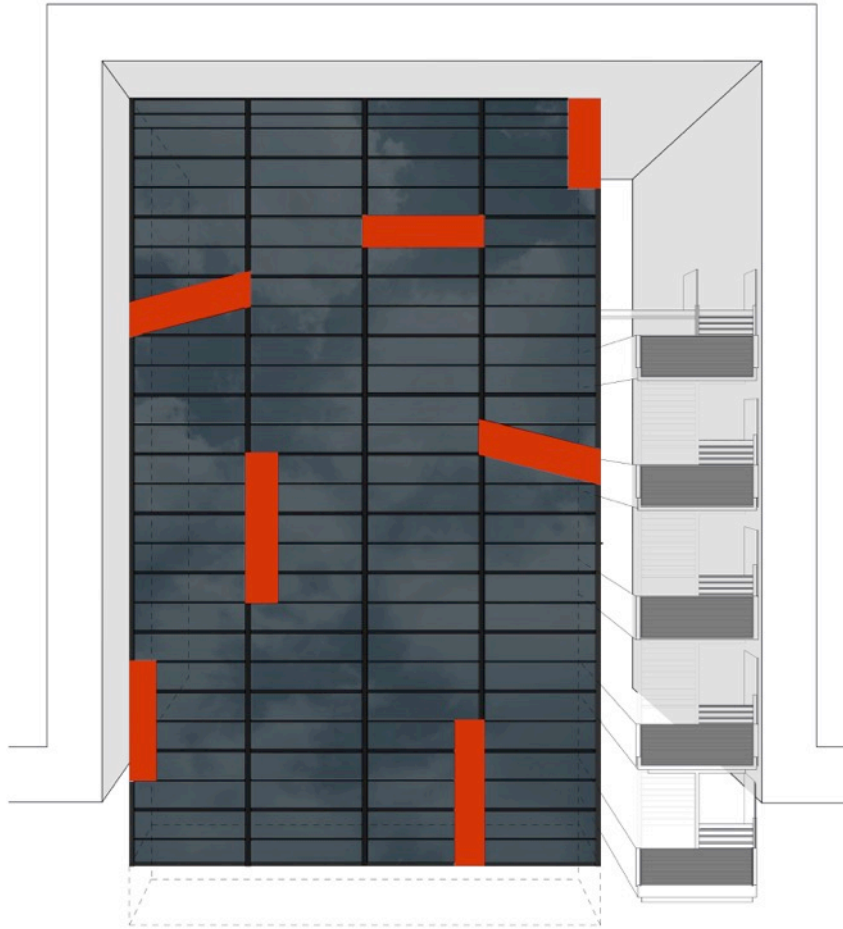
CODING



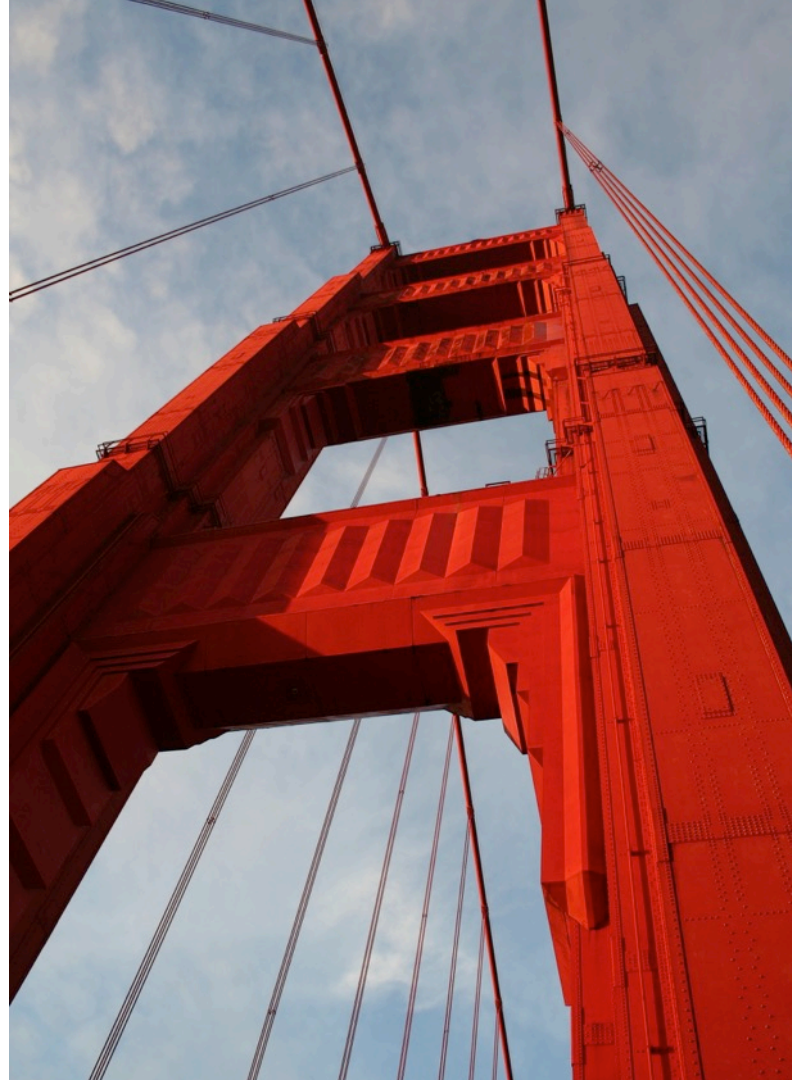


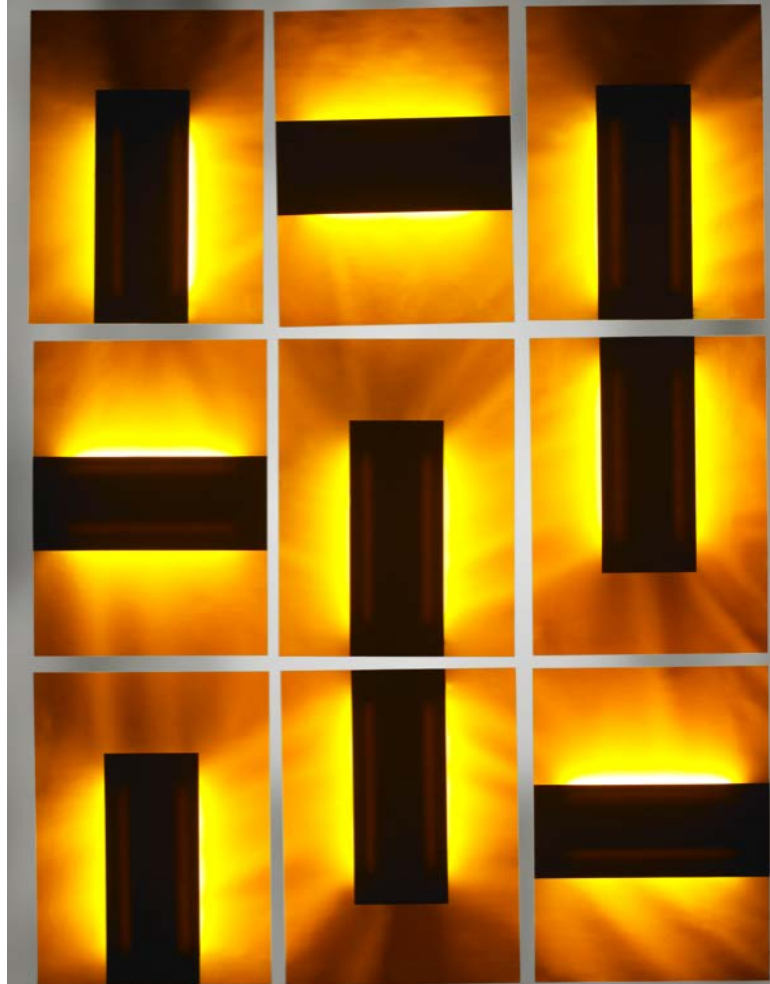
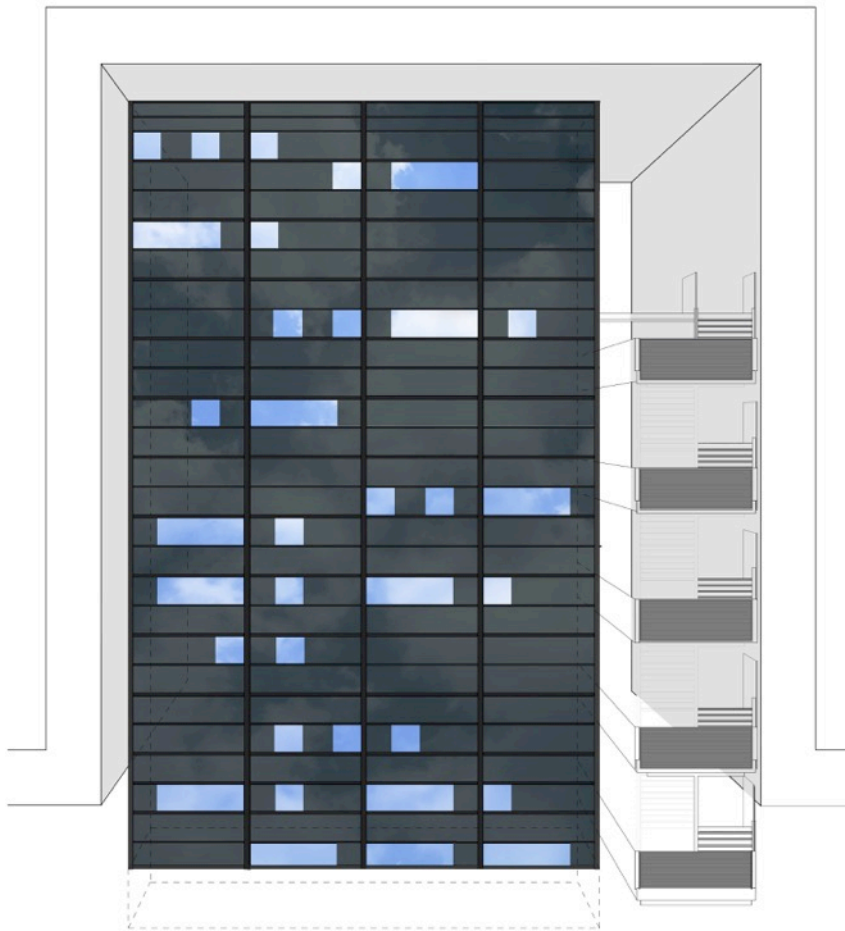
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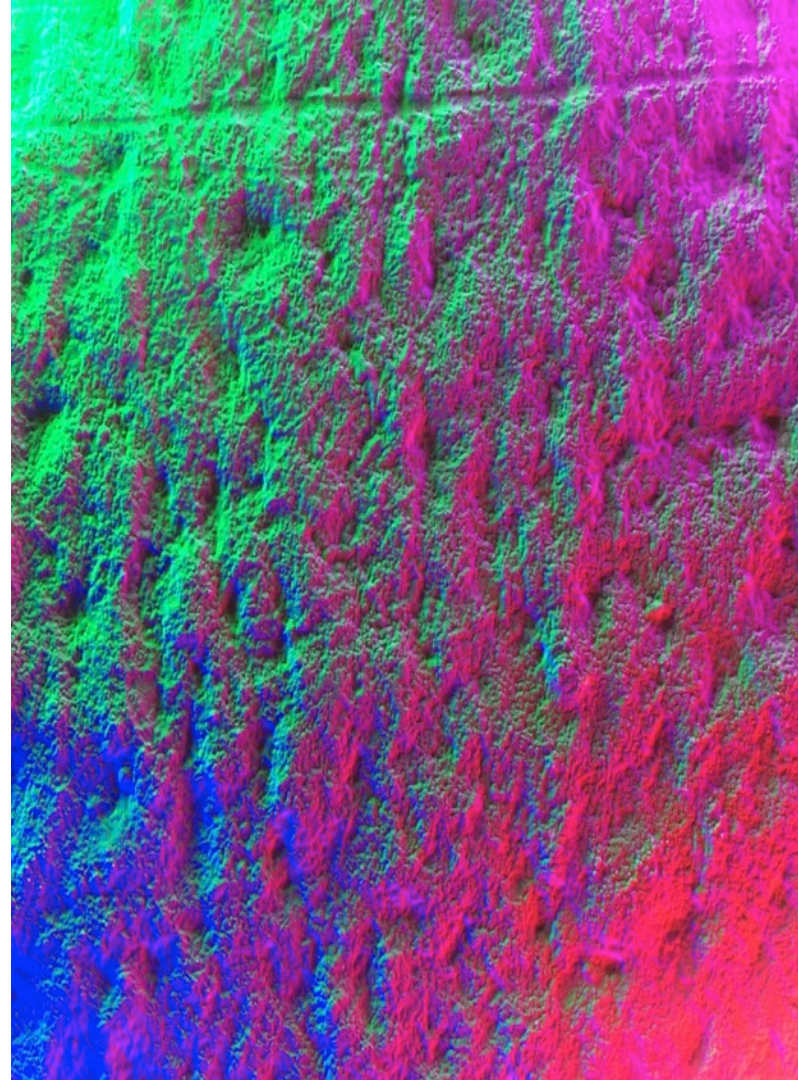
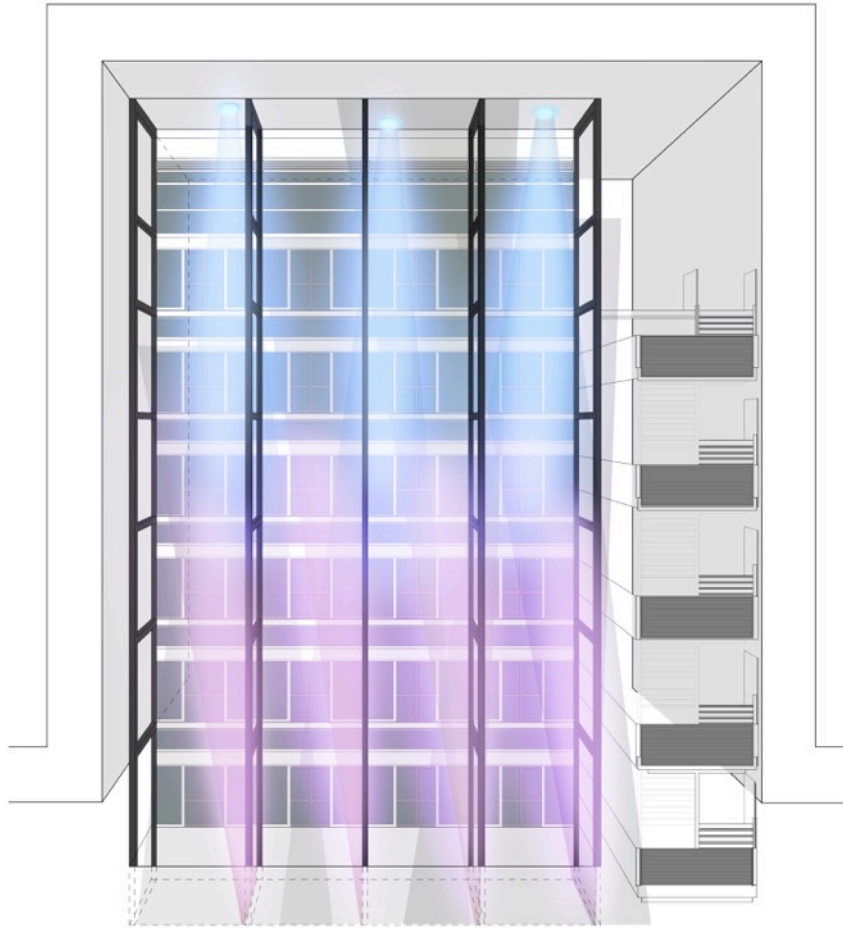


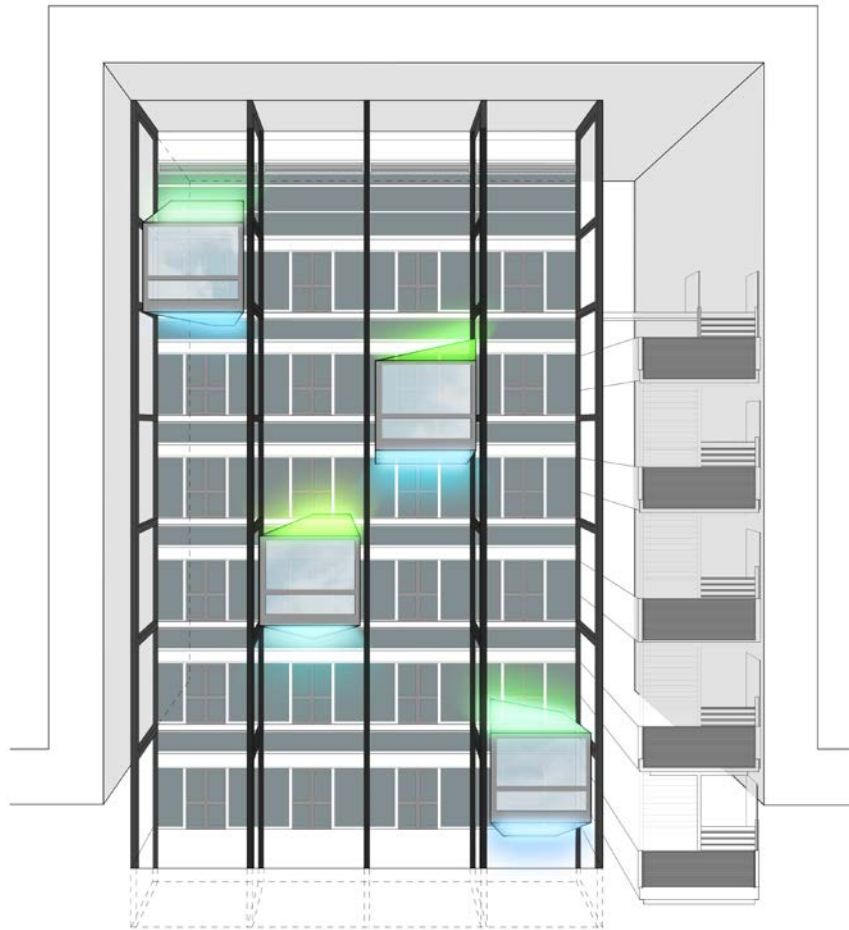


2. EXO-GLASS CODE | ENAMELLED STEEL TAGS



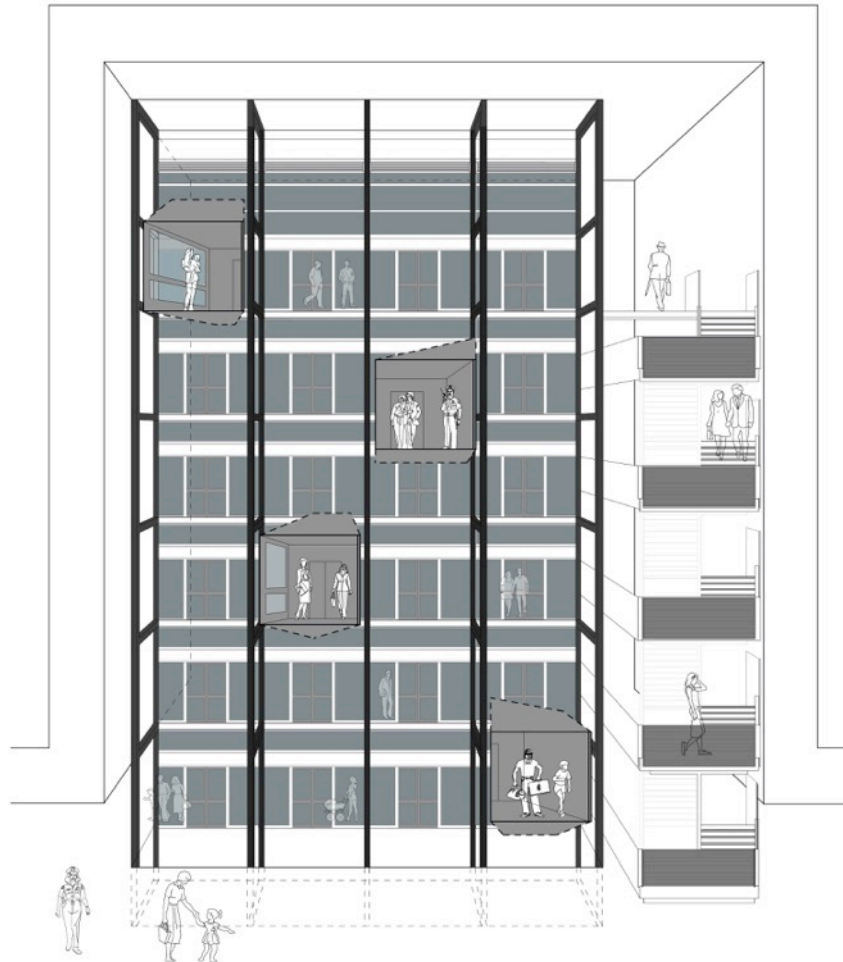


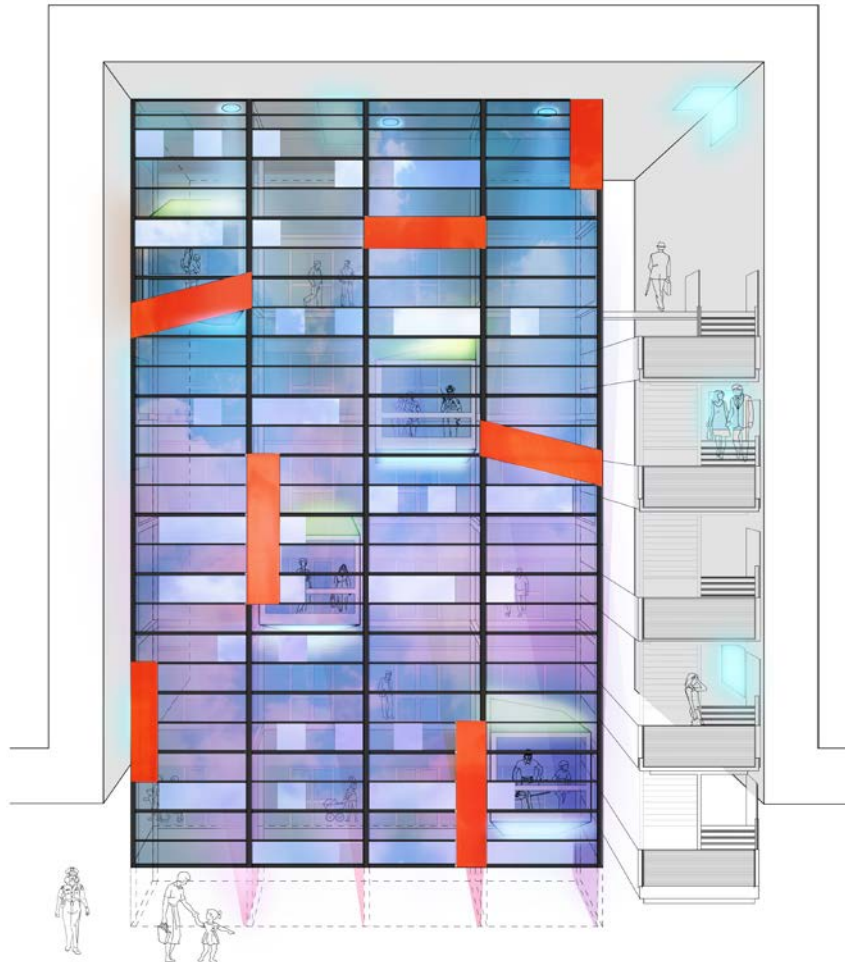


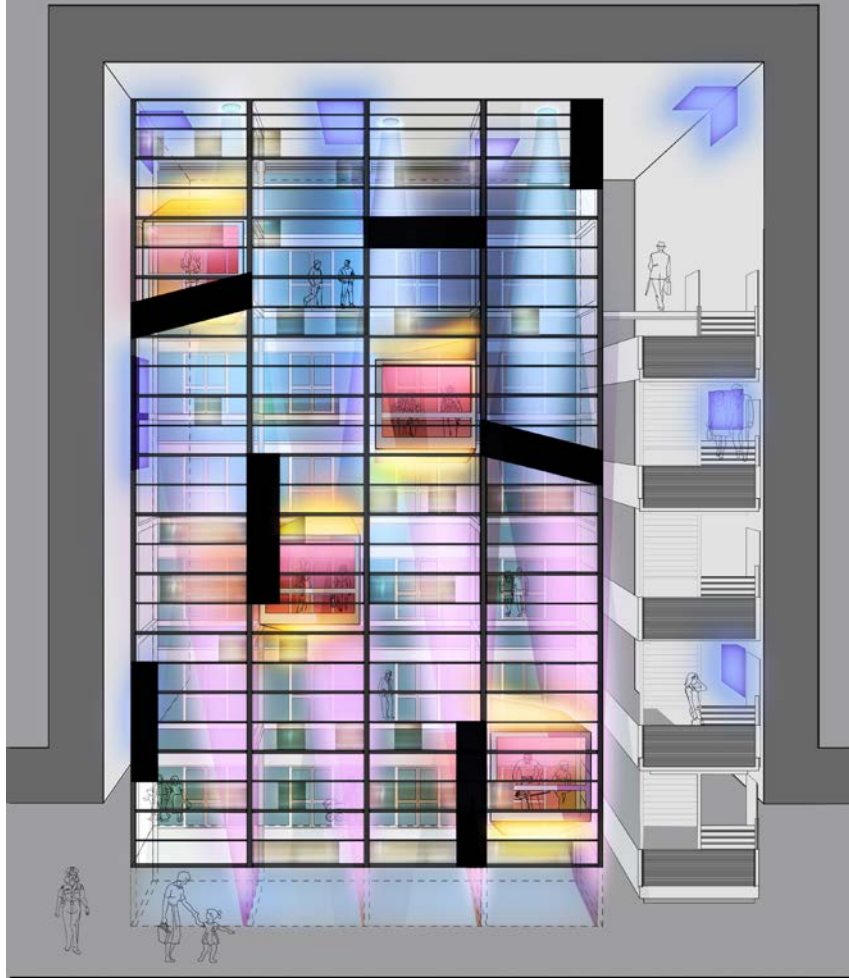




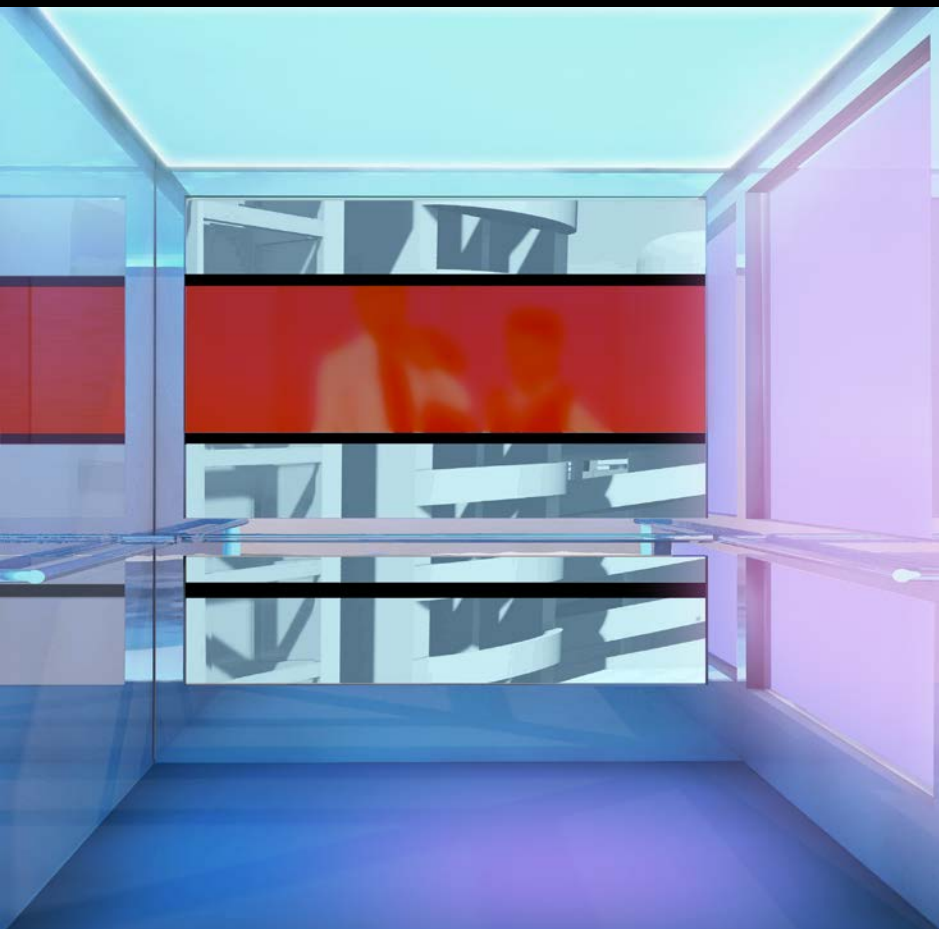
6. ENDO-CABIN CODE | LUMINOUS BARRISOL CLG, ETCHED SIDE GLASS, STEEL REFLECTIONS







9. COSMOS | NIGHT





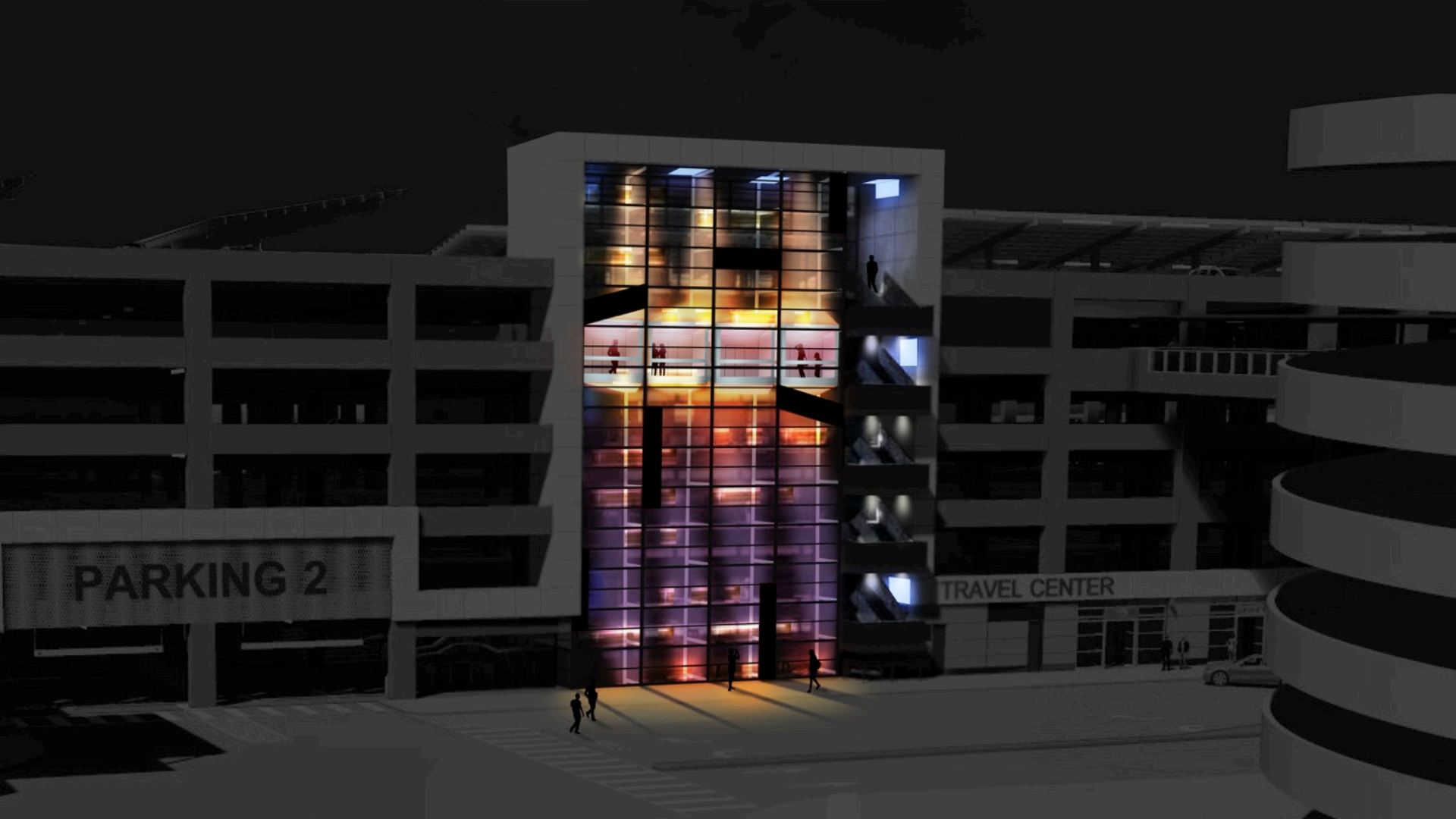
PARKING 2

TRAVEL CENTER



PARKING 2

TRAVEL CENTER



PARKING 2

TRAVEL CENTER





Diana Thater
SFO Proposal
November 27, 2017

Proposal Narrative

Project Title: *The Incomparable Valley*

Location:

I propose an artwork for the 3400 SF glass façade of SFO's new parking garage.

Material:

The artwork is made up of one large video screen made out of a "media-mesh" material. The work will cover 2700 square feet of the glass façade. The mesh is placed on the exterior of the building and is attached to the façade.

Concept:

This is a location that will be visible from the sky -- by planes landing and taking off -- as well as from the freeway and roads leading to the parking garage. The image is large and rendered in the highest possible resolution for an outdoor screen so that it is visible and readable from all of these viewing points.

Content:

The video imagery will all be shot in Yosemite National Park. Its position as one of the United States' great wildernesses along with its proximity to San Francisco make it a fitting subject. I will concentrate on portraying the park over the course of the four seasons. Special attention will be given to deep and dramatic images that will read well on the screen. The program will be 24 hours long and cycle each day so that morning in the park would be seen in the morning and evening in the evening. After sunset, the screen will display footage of the moon in all its phases along with the stars over the park. Real time and the time of the video sequence will be parallel. The video is a silent contemplation of the natural world as we know it through our preserved wild spaces. Yosemite's flora and fauna are under attack by climate change, which will result in the drying up of the waterfalls along with the disappearance of the park's wild animals. We must and should celebrate this great symbol of California and preserve the history of its majestic landscape.

Video screens of the size I propose are often used for advertising and/or animation. For both of those uses the screen becomes nothing more than a flat surface and the images are designed and seen as flat images – there is no depth or distance in them and everything on them looks like advertising, whether it is or not. With the new screen technology available, one can conceive of images that portray complex spaces like those in nature; spaces with things in the foreground, middle-ground and background. Movement can be rendered much more clearly and realistically. Therefore it is my desire to create a moving, sweeping image similar to those images made by the 19th century frontier painters and photographers for whom Yosemite was a favorite site (see comparison images).

Dimensions and Scale:

The screen is scaled to the size of the building and covers 2700 square feet of the façade. The image will be scaled to fit the screen as well as the building and the scale of airport architecture itself. The heights of Yosemite, its geological features and waterfalls, as well as its famous groves of sequoias lend themselves to this scale.

Maintenance:

LEDs: 100,000 hours lifespan.

Replace LEDs: Every 10-15 years.

All maintenance is done from the outside of the building. Maintenance for the first two years is included in the budget. The media-mesh is expected to last 20-30 years with once-yearly cleaning and 10-year bulb replacement.

Team:

Artist: Diana Thater

Role: Designer of the artwork and producer of all video content for the screen

Equipment purchase and installation: VER (offices in LA and San Francisco)

Role: Equipment design, production and installation

VER (30 years in business)

757 W California Ave

Glendale, CA 91203

(818) 956-1444 (contact is Joe Viola)

***NOTE*:** For the Equipment purchase and Installation: I suggest we use an RFQ process and take bids for the screen.

Timeline:

Design artwork: One month

Video shoot and production: 8 months

Screen design, production and shipping: 10-12 weeks (can overlap with video production)

Screen Installation: 10 weeks (can overlap with video production)