

AGENDA ITEM 7
Treasure Island Development Authority
City and County of San Francisco
Meeting of September 11, 2024

Subject: Resolution Authorizing the Treasure Island Director (“Director”) to Approve the Recommendation of the Treasure Island Arts Steering Committee for Cityside Park and Authorize the San Francisco Arts Commission to Enter into an Agreement with the Selected Artist

Contact: Robert Beck, Treasure Island Director

BACKGROUND

On January 14, 2015, the Authority Board of Directors approved a Memorandum of Agreement for the Development and Management of a Public Art Program (the "MOA") with the San Francisco Arts Commission ("SFAC"). Under the MOA, SFAC staff, working with Treasure Island Development Authority (“TIDA”) staff, would support TIDA in:

- i) Develop an Arts Master Plan providing a framework for the development and implementation of an Art Program funded by the Art Fees;
- ii) Prioritize and implement art opportunities identified in the Arts Master Plan, including the qualification and selection of artists and specific artworks;
- iii) Contract with artists and/or related art service providers for the fabrication and/or installation of artworks and implementation of art programs;
- iv) Develop conservation and maintenance plans for artworks procured under the Art Program; and
- v) If requested by TIDA, preparing a Cultural Facilities Development Plan.

The MOA called for TIDA and SFAC to establish an Arts Steering Committee to assist in reviewing the development of the Arts Master Plan, administering the artist and artwork selection processes, and recommending selected artists and artwork to the TIDA Board for approval. The Treasure Island Arts Steering Committee (“TIASC”) includes TIDA Board members Fei Tsen and Linda Richardson, Chris Meany of Treasure Island Community Development (“TICD”), SFAC Commission Charles Collins, and SFAC Director of Cultural Affairs Ralph Remington.

The MOA further provides for Artist Selection Panels to assist in the evaluation of proposals for individual art installations and make recommendations to the Arts Steering Committee and TIDA Board. Under the MOA, the TIDA Board retains final approval of all artists, artworks and art projects recommended by Selection Panels and the Steering Committee.

In collaboration with the development team, the SFAC developed the guiding principles for the Treasure Island art program, identified potential art installation locations and prepared and published the Treasure Island Arts Master Plan in Spring 2017.

The first competition of the Treasure Island Arts Program was initiated in 2017 soliciting candidates from around the world. At its meeting of June 13, 2018, the TIDA Board of Directors approved the selection of The Point of Infinity by Hiroshi Sugimoto, now installed at Panorama Park on Yerba Buena Island.

The TIASC identified Cityside Park as the next site for the Treasure Island Art Program. The lead landscape architect with CMG, Kevin Conger, assisted in the identification of a site in the park adjacent to the event area.

SUMMARY

The TIASC worked with SFAC staff to articulate project criteria and objectives that were incorporated into a Request for Proposals (“RFP”) distributed both locally and nationally on December 13, 2023. The total budget for the project is \$450,000 with \$350,000 to be awarded to the artist for final design, engineering, insurance, fabrication and transport to the site, and \$100,000 budgeted for the SFAC to pay for the construction of foundations and installation of the sculpture.

Two online information sessions for interested artists were held by Arts Commission staff with the participation of Kevin Conger and Chris Guillard from CMG and Magda Myszka from TICD. These sessions were well attended.

Submissions were due by March 15, 2024, and 120 applications that met the application requirements provided in the RFP were reviewed by a Qualification Panel consisting of:

- Fei Tsen, Chair of the TIDA Board
- Mary Chou, Director of Public Art and Civic Art Collection for the SFAC
- Outside art professional Sasha Drosdick, Curator of the Larry Ellison Sculpture Collection.

The Qualification Panel narrowed the initial pool to 15 artists whose applications were then reviewed by the Artist Selection Panel consisting of:

- Fei Tsen
- Charles Collins, SFAC President
- Chris Meany, TICD
- Sasha Drosdick
- Steven Oliver, founder of the Oliver Ranch Sculpture Collection

The Artist Selection Panel further narrowed the pool to nine artists whose work was presented to the TIASC which, on May 9th, selected five finalists to further develop their proposals. Each artist received an honorarium of \$2,000 and was required to present their proposal in person to the Steering Committee on August 21st.

An in-person site orientation was held on June 5th with Steering Committee members Fei Tsen and Charles Collins in addition to Kevin Conger and Magda Myszka. The SFAC's Senior Registrar reviewed all proposals to identify maintenance concerns. The SFAC also engaged fine arts conservators to evaluate the longevity of each proposal considering the durability of the materials, the anticipated cost of maintenance, and its recommended frequency.

On August 2nd, proposals were submitted by the five finalists and posted online for public comment for two weeks receiving a total of 59 comments. All comments and the conservators' reports were shared with the Steering Committee prior to the interviews with each artist.

On August 21st the artists presented their proposals to the TIASC, and on August 23rd, the Steering Committee met to evaluate the proposals, reaching a consensus to recommend the Canopy of Sky proposal submitted by Ned Kahn for approval by the TIDA Board.

THE ARTIST

Ned Kahn's connection to the Bay Area began in 1982 when he embarked upon a 12-year artist-in-residency at the Exploratorium. During that time, he created 35 kinetic artworks, all inspired by the physics of fluid motion, weather phenomena, geological processes and chaotic systems. Following that, he had a two-year residency at the Headlands Center for the Arts where he created a series of temporary installations inspired by the natural wind, fog, ocean waves and ecosystems of the Marin Headlands.

For the next two decades, Ned's studio was in the former American Can Building at 3rd and 23rd Streets in San Francisco where he designed and fabricated large scale kinetic artworks for locations around the world. He now resides in Sebastopol. He is the recipient of numerous awards and commissions, including the MacArthur Genius Award. Over past three decades, Ned has completed over 150 public art commissions. His work blurs the boundaries between art, architecture, landscape and nature. He states that he strives to create kinetic environments that are soothing to the senses and nervous systems, creating places that allow people to relax through the beauty and healing attributes of nature.

THE ARTIST'S PROPOSAL

As part of the proposal process, each artist was required to submit a single board presenting their proposal. Ned Kahn's proposal board is included as Exhibit A to this report. The following is his personal narrative describing the proposed work:

My concept is to celebrate the wind and fog that bathes Treasure Island. Instead of viewing it as a negative, create an artwork that lets people see how beautiful the wind and fog really are. Inspired by the dynamic properties of fog and clouds, the artwork would function as a window into the invisible currents that constantly bathe Treasure Island. Fog and clouds are a fascinating amalgam of air and water, atmosphere and ocean. The tiny droplets of water in the fog might have been waves in the ocean a few

hours ago. Given the dry scientific name: the marine layer, this amalgam of ocean and atmosphere is actually quite magical in its motion and the way it captures light. My intent is to create an artwork that opens people up to the magic of the river of ocean air that washes over Treasure Island and hopefully fosters a sense of stewardship towards the delicate envelope of air and water that surround this sphere of rock we call the Earth.

The proposed artwork will consist of a 20' diameter stainless steel ring suspended by cables connected to 4 curved aluminum poles. Stretched across this ring will be hundreds of stainless steel cables populated with 7000 translucent polycarbonate disks that will flutter in the wind like leaves. The translucency of the polycarbonate will capture light and shadow like the droplets of water in fog and clouds. Watching time-lapse video of the fog and clouds allows us to see the constant churning motion, the aliveness of the restless fog. My intent is to create an artwork that is as responsive to its environment, and as fluid, as a passing cloud.

The artwork will be fabricated out of marine-grade stainless steel, powder-coated aluminum and UV-resistant polycarbonate, all materials that I have used in previous installations in marine environments and have stood the test of time with zero required maintenance. The proposed cable array is designed to be flexible enough to allow any objects or debris to fall through the matrix instead of getting stuck. The kinetic elements will all be above 13' from the ground, keeping them out of reach. Based on 35 years of experience, the proposed artwork will hold up to hurricane winds, floods, salt air and full sun for decades with no required maintenance.

The four curved poles that support the artwork will be located outside of the walkway so as to not be impede pedestrian movement. The artwork will not require any lighting or electrical power. It will be a kinetic artwork powered entirely by the wind, a zero-carbon, completely renewable source of power. Adding electrical lighting would contradict the benign ecological footprint of the artwork. Light from existing site lighting, adjacent buildings, the moon and the glow of the urban sky will be more than sufficient to illuminate the artwork at night.

I imagine that the proposed artwork might occasionally function as a canopy for weddings, concerts, and other ceremonies. The circular form is evocative of the hoops often used as backdrops for weddings as well as kivas and other round forms created by first American people. The kinetic veil of the artwork will cast a dappled shade on the ground below, creating an immersive pattern of ever-changing light and shadow. Most people find the dappled shade of a forest, the environment where humans first evolved, to be deeply calming and restorative. My hope is that the proposed artwork will create a sanctuary where people can reconnect with the larger forces of nature and engulf and sustain us as well as all life on this planet.

BUDGET IMPACT

The DDA requires vertical developers on Treasure Island and Yerba Buena Island to pay a 1% Art Fee for the development of a public art program on Treasure Island. These Art Fees are aggregated into a separate fund for the acquisition of public art to be placed within the public realm of Treasure Island and Yerba Buena Island. Based upon the projected cost of vertical development, the Art Fees are expected to total between \$35 and \$50 million. We have sufficient accrued Art Fees to fund the proposed work.

RECOMMENDATION

Staff recommends the Authority authorize the Director to approve the TIASC recommendation and authorize the SFAC to enter into an Agreement with the selected artist.

EXHIBITS

- A. Initial Proposal display boards from the selected artist.

1 [Cityside Park Artist Selection and Contract]

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3 **RESOLUTION AUTHORIZING THE TREASURE ISLAND DIRECTOR TO APPROVE THE**
4 **RECOMMENDATIONS OF THE TREASURE ISLAND ARTS STEERING COMMITTEE FOR**
5 **CITYSIDE PARK AND AUTHORIZE THE SAN FRANCISCO ARTS COMMISSION TO**
6 **ENTER INTO AN AGREEMENT WITH THE SELECTED ARTIST**

7 **WHEREAS**, The former Naval Station Treasure Island was a military base located on
8 Treasure Island and Yerba Buena Island (together, the "Base") which was selected for closure
9 and disposition by the Base Realignment and Closure Commission in 1993, acting under
10 Public Law 101-510, and its subsequent amendments; and,

11 **WHEREAS**, On April 21, 2011, the TIDA Board of Directors unanimously made certain
12 environmental findings under the California Environmental Quality Act ("CEQA") and
13 approved a package of legislation in furtherance of the development project (the "Project"),
14 including a Disposition and Development Agreement (the "DDA") with Treasure Island
15 Community Development ("TICD"); and,

16 **WHEREAS**, On June 7, 2011, the Board of Supervisors unanimously confirmed
17 certification of the final environmental impact report and made certain environmental findings
18 under CEQA (collectively, the "FEIR") and approved a package of legislation in furtherance of
19 the Project, including the DDA; and

20 **WHEREAS**, Public Art has an important role in shaping the public environments,
21 making public spaces a destination, and improving the quality of life in a community; and,

22 **WHEREAS**, The DDA requires vertical developers on Treasure Island and
23 Yerba Buena Island pay a 1% Art Fee for the development of a public art program on
24 Treasure Island; and,

25 **WHEREAS**, The San Francisco Arts Commission ("SFAC") has extensive expertise

1 and experience in public art and public art program administration, commissioning artworks,
2 developing arts master plans and managing public art projects and its broad knowledge about
3 art policies, best practices; and,

4 **WHEREAS**, On January 14, 2015, the TIDA Board of Directors approved a
5 Memorandum of Agreement between the SFAC and TIDA, engaging the SFAC to develop an
6 Arts Master Plan, manage the arts program budget, qualifying and selecting artists, artworks
7 and art projects, prioritize the implementation of arts projects, contract with artists and
8 manage the fabrication and installation of artworks, and develop conservation and
9 maintenance plans and budgets for artworks; and,

10 **WHEREAS**, on June 14, 2017, the TIDA Board of Directors adopted the Arts Master
11 Plan dated Spring 2017 by Resolution 17-24-0614; and

12 **WHEREAS**, on June 13, 2018, the TIDA Board of Directors approved the selection of
13 Point of Infinity Sculpture by Hiroshi Sugimoto as the initial installation under the Treasure
14 Island Art Program; and

15 **WHEREAS**, the Point of Infinity is now erected in Panorama Park; and

16 **WHEREAS**, on December 14, 2023, the SFAC issued a Request for Proposals (“RFP”)
17 to solicit interested artists for an installation in Cityside Park; and

18 **WHEREAS**, on March 15, 2024, the proposal period closed and 120 artist responses
19 were received; and

20 **WHEREAS**, On May 9, 2024, the Selection Panel invited five artists to further develop
21 their proposals; and

22 **WHEREAS**, on August 21, 2024, the shortlisted artists presented their proposals to the
23 Treasure Island Arts Steering Committee; and

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1 **WHEREAS**, The Art Steering Committee convened on August 23rd to evaluate the
2 presented proposals and have recommended the selection of Ned Kahn’s Canopy of the Sky
3 proposal; and,

4 **WHEREAS**, The TIDA Board retains authority for the final approval of all artists
5 selection, artworks and art projects recommended by selection panels and the Arts Steering
6 Committee; now, therefore, be it

7 **RESOLVED**, That the Authority Board of Directors approves the Treasure Island
8 Director to approve the Treasure Island Arts Steering Committee recommendation of Ned
9 Kahn for an art installation in Cityside Park and authorize the San Francisco Arts Commission
10 to enter into an Agreement for the design, fabrication, transportation and consultation during
11 installation of the proposed artwork; and

12 **FURTHER RESOLVED**, That the Board of Directors hereby authorizes the Director to
13 enter into any additions, amendments or other modifications to the Agreement that the
14 Director determines in consultation with the City Attorney and with the San Francisco Arts
15 Commission are in the best interests of the Authority, that do not materially increase the
16 obligations or liabilities of the Authority, that do not materially reduce the rights of the
17 Authority, and are necessary or advisable to complete, such determination to be conclusively
18 evidenced by the execution and delivery by the Director of the documents and any
19 amendments thereto.

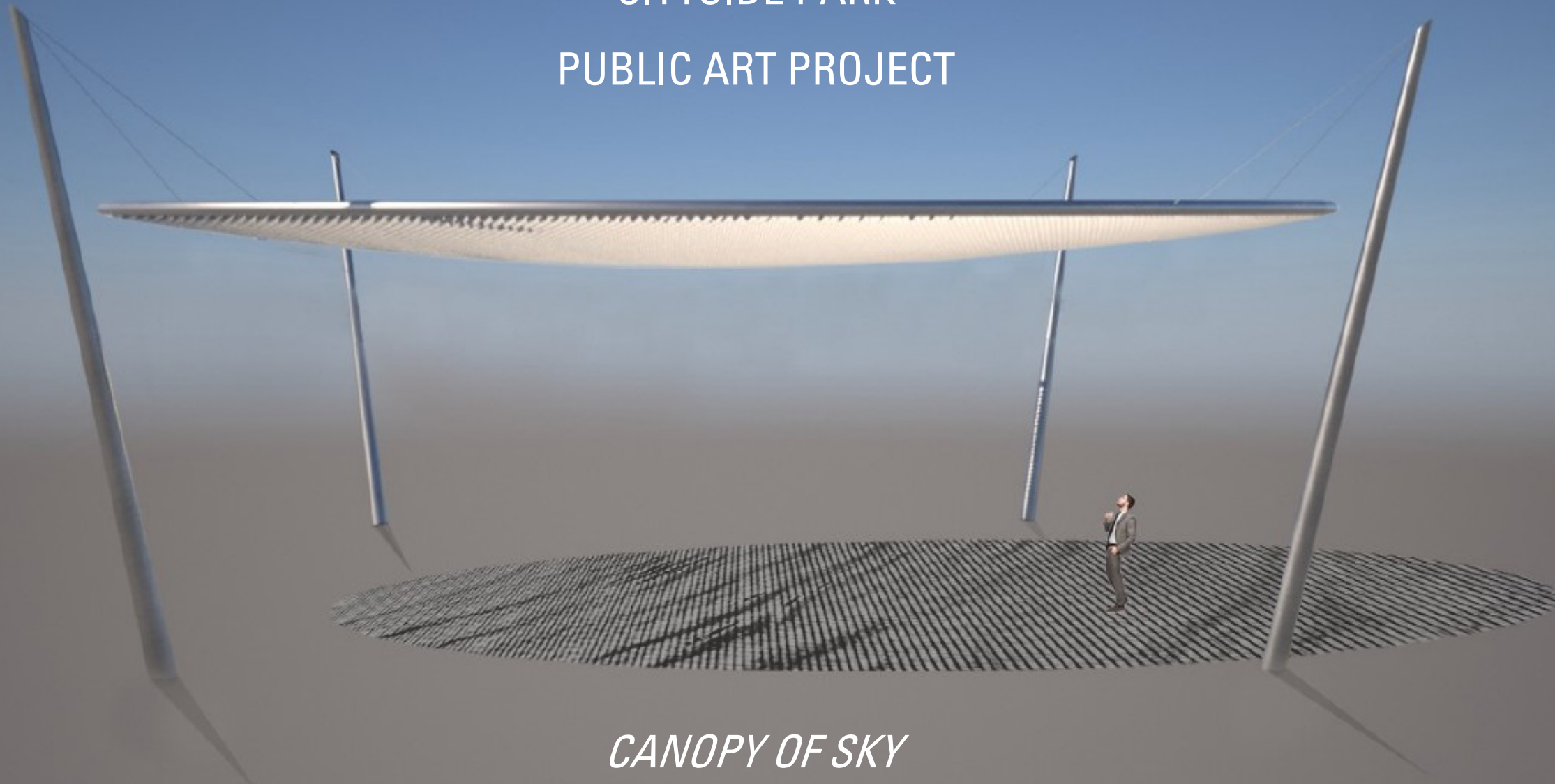
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24 **CERTIFICATE OF SECRETARY**
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1 **I hereby certify that I am the duly elected and acting Secretary of the Treasure**
2 **Island Development Authority, a California nonprofit public benefit corporation, and**
3 **that the above Resolution was duly adopted and approved by the Board of Directors of**
4 **the Authority at a properly noticed meeting on September 11, 2024.**

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7 **Jeanette Howard, Secretary**

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CITYSIDE PARK
PUBLIC ART PROJECT



CANOPY OF SKY

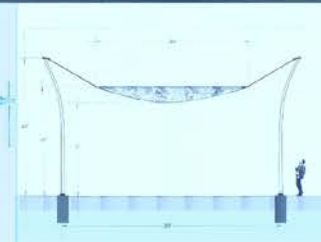
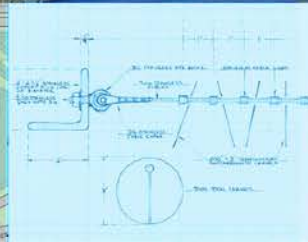
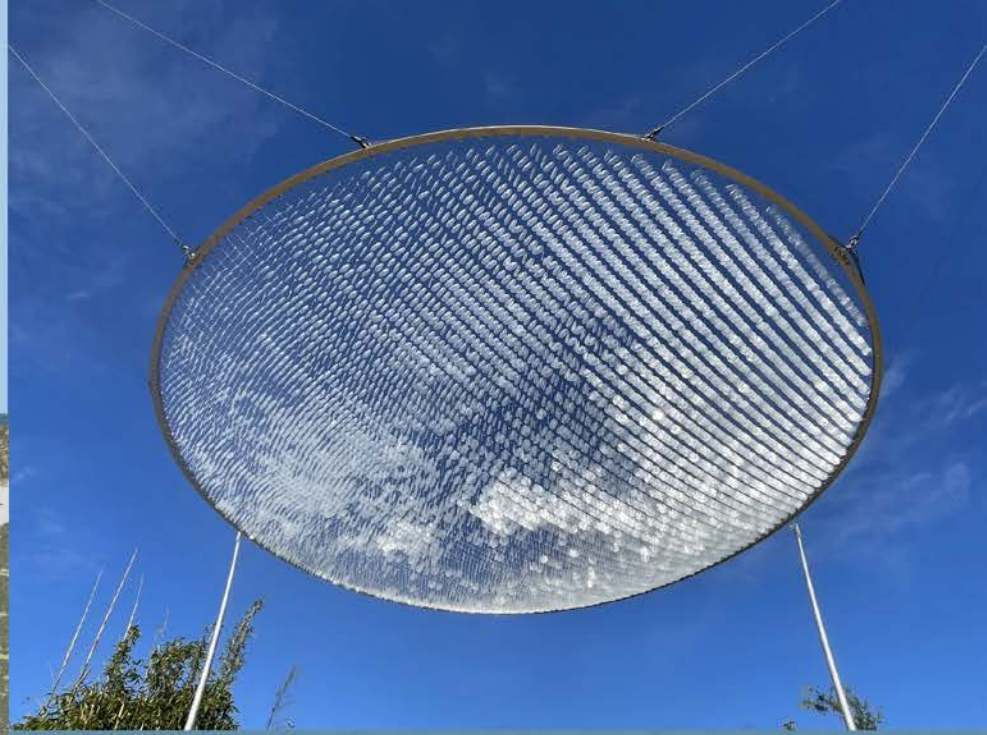
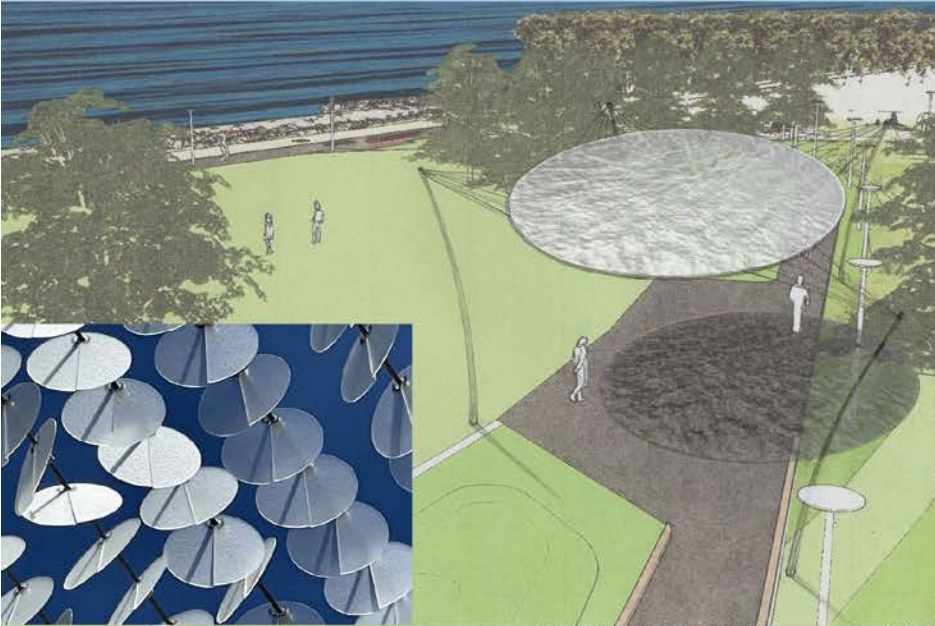
NED KAHN

Canopy of Sky

Proposal for Citywide Park, Treasure Island by Ned Kahn

My intent is to create an artwork that opens people up to the magic of the river of ocean air that washes over Treasure Island and hopefully fosters a sense of stewardship towards the delicate envelope of air and water that surround this sphere of rock we call the Earth.

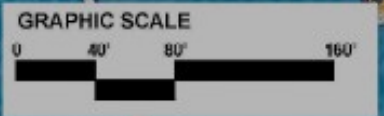
The proposed artwork will consist of a 20' diameter stainless steel ring suspended by cables connected to 4 curved aluminum poles. Stretched across this ring will be hundreds of stainless steel cables populated with 7000 translucent polycarbonate disks that will flutter in the wind like leaves. The translucency of the polycarbonate will capture light and shadow like the droplets of water in fog and clouds. Watching time-lapse video of the fog and clouds allows us to see the constant churning motion, the aliveness of the restless fog. My intent is to create an artwork that is as responsive to its environment, and as fluid, as a passing cloud.





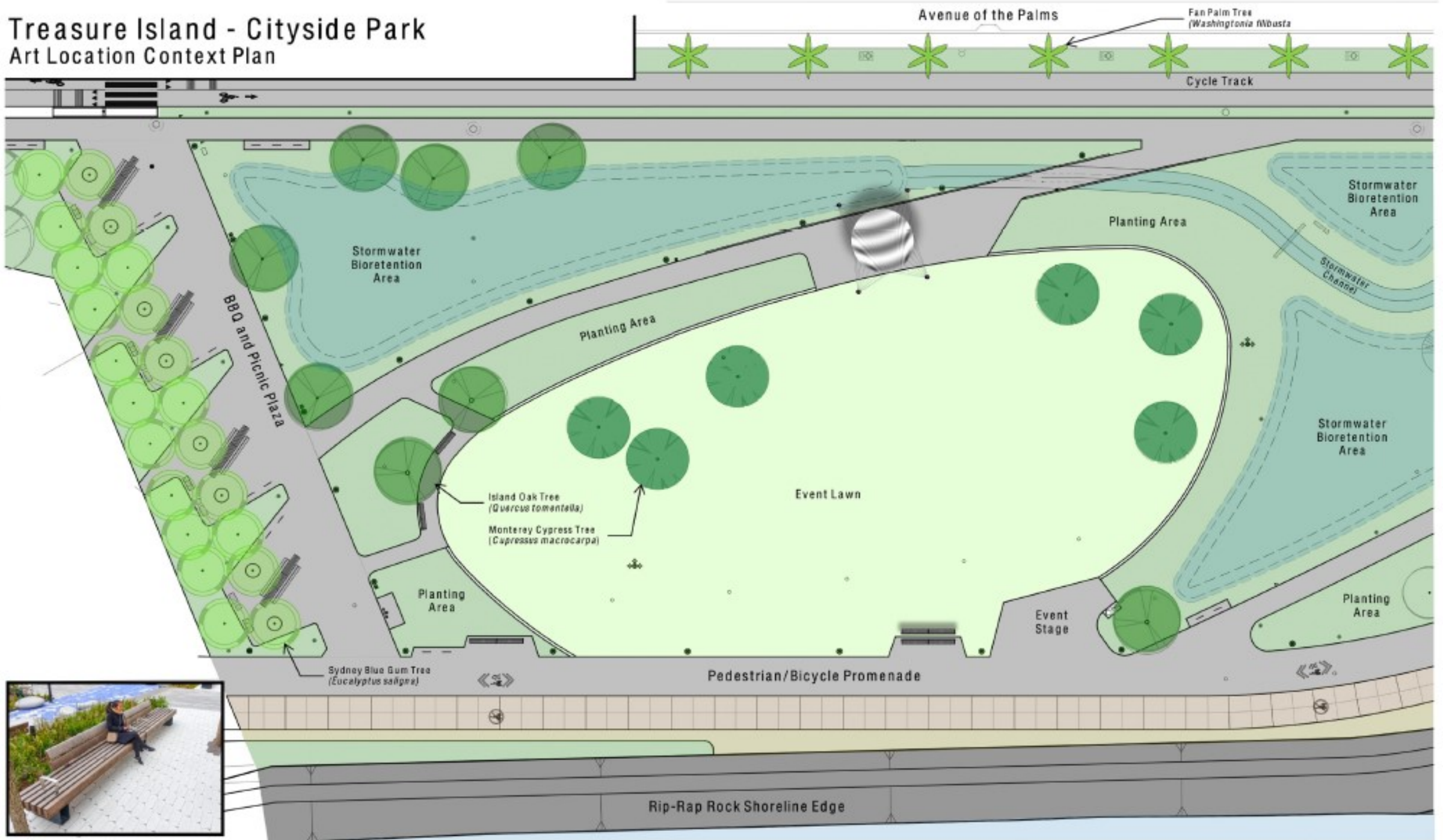
ART LOCATION
Approximately 20'x 20'

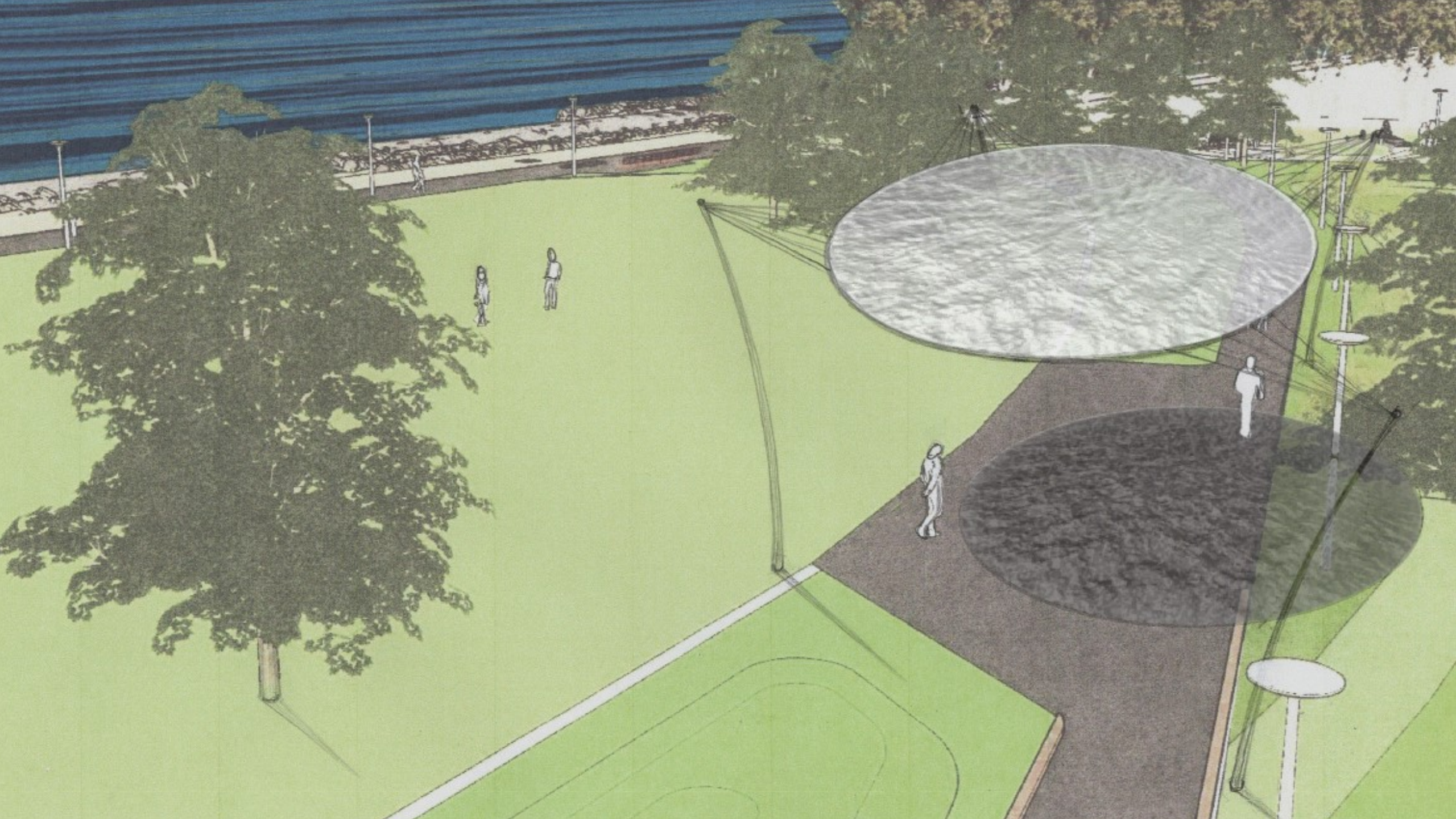
Treasure Island - Cityside Park
Art Location



Treasure Island - Cityside Park

Art Location Context Plan

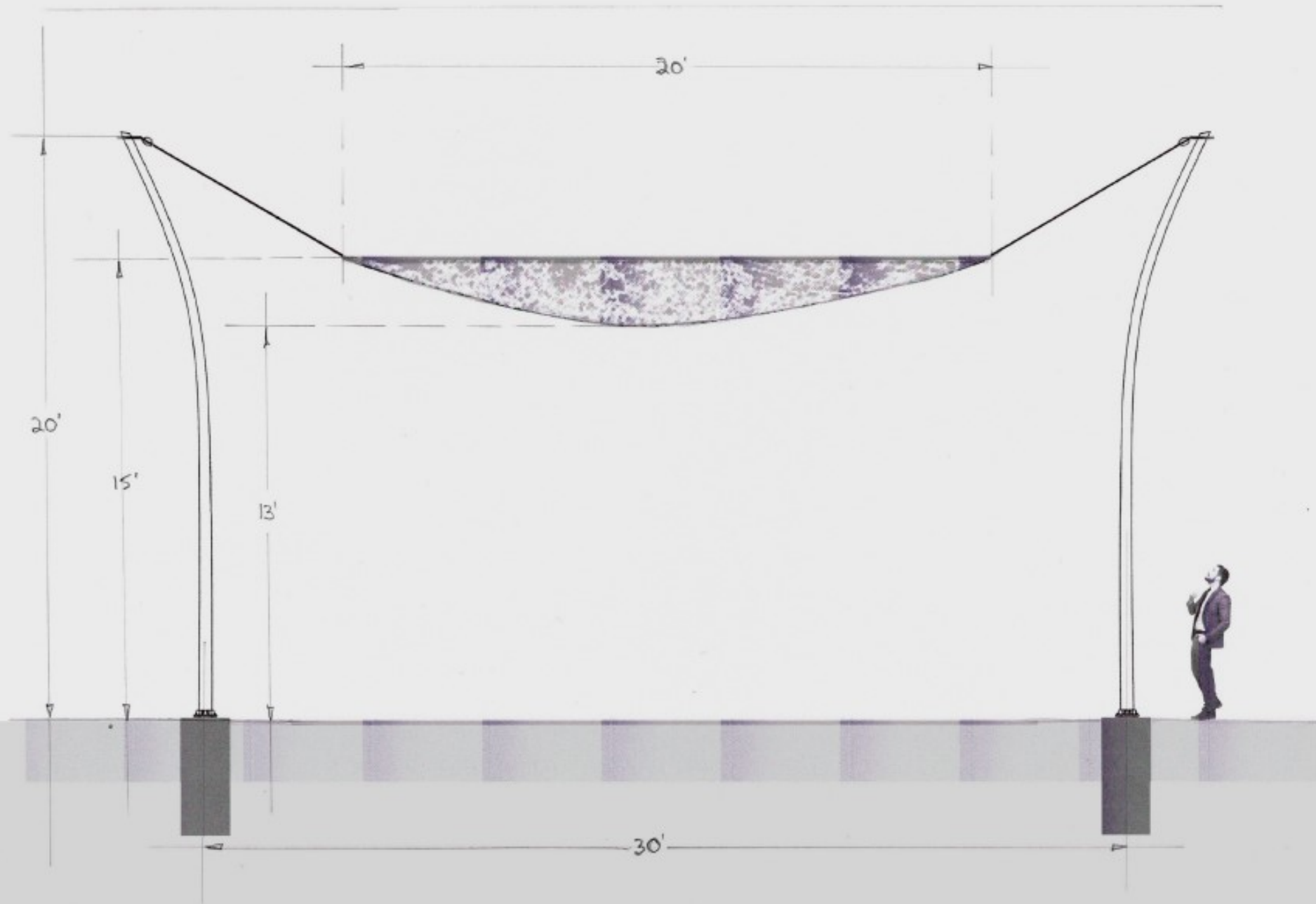


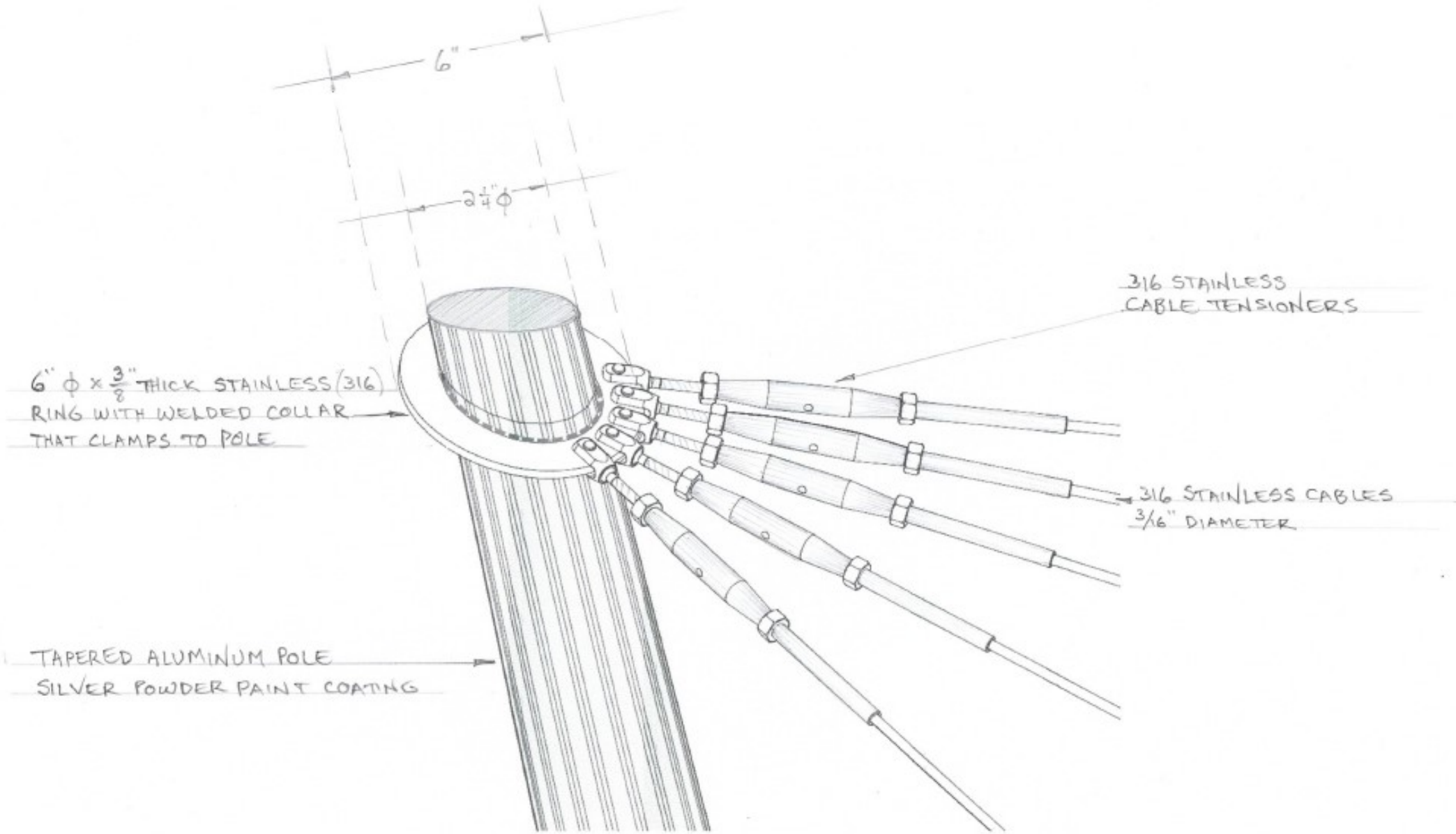












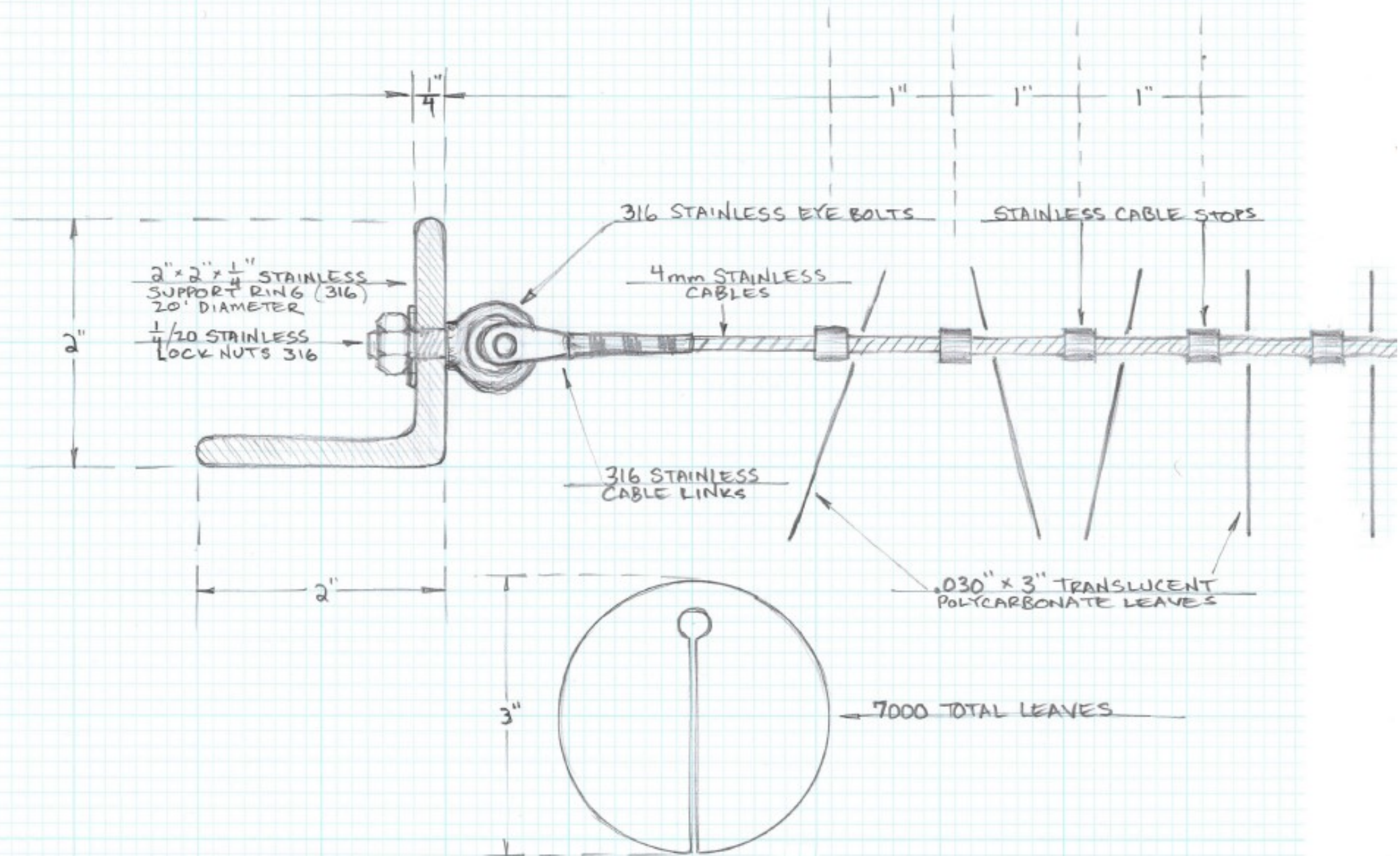
6" ϕ x $\frac{3}{8}$ " THICK STAINLESS (316)
RING WITH WELDED COLLAR
THAT CLAMPS TO POLE

TAPERED ALUMINUM POLE
SILVER POWDER PAINT COATING

316 STAINLESS
CABLE TENSIONERS

316 STAINLESS CABLES
 $\frac{3}{16}$ " DIAMETER

CABLE CONNECTION DETAIL - TOP OF SUPPORT POLES



Timeline & Next Steps

May 1, 2023	Site Approval
December 14, 2023 – March 15, 2024	Request for Proposal Period
April 16, 2024	Qualification Panel
May 9, 2024	Selection Panel
June 5, 2024	Finalists Orientation
August 21, 2024	Final Selection Panel
September 11, 2024	TIDA approval of recommended finalist
October 7, 2024	Motion presented to Arts Commission to enter into contract with approved artist.
November/December, 2024	Artist enters into contract with Arts Commission

