

**THIS STAFF REPORT COVERS CALENDAR ITEM NO.: 8
FOR THE MEETING OF: September 10, 2009**

TRANSBAY JOINT POWERS AUTHORITY

BRIEF DESCRIPTION:

Approve the following artists recommended by the TJPA's Public Art Steering Committee to develop conceptual proposals for significant artwork installations in the new Transbay Transit Center: Ned Kahn, Julie Chang, Timothy Hawkinson, Jenny Holzer and James Carpenter.

EXPLANATION:

The TJPA entered into an intergovernmental agreement with the San Francisco Arts Commission (SFAC) in June of 2008. SFAC is providing assistance in selecting, acquiring and managing the installation of public art as part of the Transbay Program. SFAC work on an Art Program Master Plan is on-going.

Steering Committee

Per the intergovernmental agreement, a five-member Public Art Steering Committee was established by TJPA and SFAC. The five members of the Steering Committee are Maria Ayerdi-Kaplan, TJPA Executive Director; Luis R. Cancel, Director of Cultural Affairs of the SFAC; Fred Clarke, Pelli Clarke Pelli Architects; Jeannene Przyblyski, Chair of the Visual Arts Commission of the SFAC/Chair of the BA/MA Programs in the History and Theory of Contemporary Art, San Francisco Art Institute; and Blake Summers, Director and Chief Curator, San Francisco International Airport Museums and Exhibition Program. The work ascribed to the Steering Committee in the intergovernmental agreement includes general oversight of the development of the Art Program such as recommending policies for and objectives of the Art Program; recommending artists' proposals and the corresponding budgets and schedules for approval to the TJPA Board; and overseeing the development and implementation of the Art Program Master Plan following the Plan's adoption by the TJPA Board.

Goals & Objectives of the Public Art Program

During the first meeting of the Steering Committee on January 7, 2009, the Committee agreed on the following goals and objectives for the Transbay Transit Center Public Art Program:

- Artworks commissioned for the Transbay Transit Center must be of an appropriate scale and impact to respond to the monumentality and sculptural quality of the architectural design.
- The artist's designs should be timeless and meaningful over the many future decades of the life of the building and should be complex and dynamic enough to maintain interest over time and repeated viewings.
- The artwork should reflect the prestige and civic importance of the building.
- The artwork should be bold, original and unique to San Francisco.
- The artwork should be visually provocative and sophisticated in a way that reflects the San Francisco Bay Area as a leading urban center and cultural destination.

- The artwork should serve as a focal point or landmark within the architectural context of the location where it will be situated.
- The artwork should affect the visitor's experience of the space by enlivening and animating the space with color and light; creating a sense of calm or repose; or responding to the way people will move through the building and how the public will use the space.
- The artwork should provide a visual connection between ground level and roof top public park and highlight the vertical visibility and circulation throughout the building and encourage pedestrians from Mission Street to enter into building (This may be a criteria specific to sites such as Mission Square or the Grand Concourse.)
- Artwork acquired and accepted into the TJPA collection should be appropriate to the context of its intended display location at the Transbay Transit Center, and be relevant within the cultural, historical, social/political, design and environmental context of San Francisco and the Bay Area.
- All artworks commissioned must be permanent and require only routine maintenance in order to be maintained in excellent condition.
- The Transbay Transit Center Public Art Program should be diverse in its representation of artists and artistic styles and be reflective of the ethnic diversity of the San Francisco Bay Area population.

Artists will be asked to consider integrating elements that expand access to their artwork, such as creating a multi-sensory work that includes a tactile experience or an audio component.

Strategy for Implementing Art Program/Prioritization of Potential Sites

The Steering Committee discussed the goals for the art projects in two phases of the Public Art Program. For Phase I, there was a general consensus to focus on fewer, but more significant artworks located at four prioritized architectural sites: the Grand Concourse, the façade of the building, the primary light column, and the roof top park.

Phase II of the public art program, pending the future availability of funding, will include multiple smaller-scale opportunities for local San Francisco Bay Area artists in the passenger lobbies, corridors, passageways, pedestrian entrances, pedestrian bridges, treatment of chain link fencing and a new park planned at Second and Howard Streets. There will also be opportunities for artwork created from salvaged artifacts from the Transbay Terminal, as well as the development of preliminary guidelines for a temporary public art or exhibition program and the determination of its location.

The decision to proceed with Phase I prior to the completion of the Arts Master Plan, which is under development, was based upon the need to integrate the larger-scaled works into the engineering and design documents of the building. The draft of the Master Plan, which will be completed by the fall of 2009, will be presented to the public and will include:

- Description of Transbay Transit Center
- Objectives and Vision for Art Program
- Community Outreach and Involvement Plan
- Various Methods of Artist Selection to be Utilized

- Art Program Timeline and Schedule for All Art Program Deliverables
- Identification and Description of Possible Sites for Artwork with accompanying illustration or graphic
- Opportunities for artwork created from salvaged artifacts from Transbay Terminal
- Gifts and Donation Policies
- De-Accessioning Policies
- Maintenance and Conservation Plan
- Ideas and locations for Temporary Art Project Areas
- Preliminary Guidelines and possible budgets for temporary public art or exhibition program

Artist Selection Methodology

For the Phase I artist selection process, SFAC staff conducted an invitational competition in order to expedite the selection of artists to allow for maximum interface with the PCP team and client throughout the design process. As a result of recent SFAC open public art competitions completed at the end of 2008 for San Francisco General Hospital, Terminal Two of San Francisco International Airport, and Central Subway, SFAC staff had the opportunity to review the work of approximately 1,500 artists for consideration of Phase I projects. SFAC staff also included artists identified from focused curatorial research in various arts publications as well as artists recommended by the Steering Committee and the architect. The selection of artists was guided by the characteristics and possibilities for each of the prioritized architectural sites.

The Steering Committee reviewed the work of thirty-two artists and selected nine artists who were invited for interviews: Chakaia Booker, Jamie Carpenter, Julie Chang, Timothy Hawkinson, Jenny Holzer, Christian Moeller, Ernesto Neto, Erwin Redl and Do Ho Suh. Ned Kahn, who was already working as part of the Pelli Clarke Pelli team as a consultant to the landscape designer, Peter Walker, was also asked to participate in the interview process. The Steering Committee interviewed each of the ten artists either in person or through video conference on March 24 and March 26, 2009. After the final interview on March 26, the Steering Committee discussed the qualifications and appropriateness of each of the artists for the prioritized sites and is recommending five artists to create artworks for the Transbay Transit Center: Jamie Carpenter, Julie Chang, Timothy Hawkinson, Jenny Holzer, and Ned Kahn. The attached memo from Jill Manton, Director of Programs of the SFAC, includes information about each recommended artist, including visuals of previous projects.

It is anticipated that the Phase II artist selection process will be conducted through open competitions with significant outreach to local San Francisco Bay Area artists. The Phase II Artist Selection Panels will be comprised of arts professionals, artists and community representatives outside of the Steering Committee.

Next Steps & Budget

SFAC staff is currently working to arrange meetings with the architect, Fred Clarke, and each of the artists to begin discussions about the potential sites and possibilities for the artwork. SFAC staff will enter into a Memorandum of Understanding (MOU) with each artist substantially in the form attached. These MOUs will allow payment of honoraria as the artists develop their conceptual proposals and define their preliminary budgets for design development and artwork

fabrication in conjunction with the architect. The honoraria shall be in the following amounts: Ned Kahn, \$15,000; Jenny Holzer, Tim Hawkinson and Julie Chang, \$20,000 each; Jamie Carpenter, \$25,000. All of the artists' proposals shall be reviewed and evaluated for maintenance costs, longevity and durability by an outside conservator prior to final approval by the Steering Committee and TJPA Board of the artists' proposals and corresponding budgets and prior to entering into contracts with the artists for final design and fabrication.

The established Phase I art budget is \$4.75 million. After deducting SFAC's administrative fee for the seven year duration of the intergovernmental agreement and a ten percent contingency reserve, there is approximately \$3.42 million for Phase I of the art program, inclusive of all expenses related to artist selection, honorarium, travel expenses and the subsequent artist design fees and implementation costs for the selected artists. The recommended budgets for the five recommended artists total \$3.5 million; however, it is anticipated that the implementation of Ned Kahn's work will partially be covered by the architectural budget.

RECOMMENDATION:

Approve the following artists recommended by the TJPA's Public Art Steering Committee to develop conceptual proposals for significant artwork installations in the new Transbay Transit Center: Ned Kahn, Julie Chang, Timothy Hawkinson, Jenny Holzer and James Carpenter.

ENCLOSURES:

1. Resolution
2. Memo from Jill Manton, Programs Director, SFAC
3. Sample Memorandum of Understanding with Artists

**TRANSBAY JOINT POWERS AUTHORITY
BOARD OF DIRECTORS**

Resolution No. _____

WHEREAS, The Transbay Joint Powers Authority (TJPA) acknowledges the importance of art in making public spaces more enjoyable, improving the quality of life in the community, and adding value to the public transportation experience; and

WHEREAS, The TJPA desires to develop a Public Art Program of high standards that enhances the national and international prestige of the overall Transbay Transit Center Program; and

WHEREAS, The TJPA desires to commission artworks that are complementary to the Transbay Transit Center Program's mission, purpose and architectural design, and appropriate for the Transbay Transit Center's constituency and the general public; and

WHEREAS, The San Francisco Arts Commission (SFAC) has been engaged with the TJPA since 2008, planning the objectives and criteria that will guide the development of the program, coordinating the artist selection process, initiating development of an Arts Master Plan and eventually will acquire and manage the installation of public art as part of the Transbay Program; and

WHEREAS, A Public Art Steering Committee has been established by the TJPA and SFAC and has established goals and objectives for the TJPA Public Art Program; and

WHEREAS, The SFAC conducted an invitational competition to expedite the selection of artists for Phase I of the TJPA Public Art Program to allow for the maximum interface and coordination between artist design and the design and engineering of the building, and the Steering Committee reviewed the work of thirty-two artists, interviewing ten; and

WHEREAS, The Steering Committee is recommending approval of five artists to develop conceptual proposals for significant artworks in the Transbay Transit Center: Jamie Carpenter, Julie Chang, Timothy Hawkinson, Jenny Holzer, and Ned Kahn; now, therefore, be it

RESOLVED, That the TJPA Board of Directors approves Jamie Carpenter, Julie Chang, Timothy Hawkinson, Jenny Holzer, and Ned Kahn to enter into MOUs with the SFAC to develop conceptual proposals and artwork budgets in coordination with the Transbay Transit Center Architect.

I hereby certify that the foregoing resolution was adopted by the Transbay Joint Powers Authority Board of Directors at its meeting of September 10, 2009.

Secretary, Transbay Joint Powers Authority



SAN FRANCISCO ARTS COMMISSION

GAVIN NEWSOM
MAYOR

LUIS R. CANCEL
DIRECTOR OF
CULTURAL AFFAIRS

To: Transbay Joint Powers Authority Board of Directors

From: Jill Manton, Director of Programs, San Francisco Arts Commission

Date: September 10, 2009

Re: Five artists selected for Phase I of the TJPA Public Art Program

PROGRAMS

CIVIC ART COLLECTION
CIVIC DESIGN REVIEW
COMMUNITY ARTS
& EDUCATION
CULTURAL EQUITY GRANTS
PERFORMING ARTS
PUBLIC ART
STREET ARTISTS LICENSES

ARTS COMMISSION GALLERY
401 VAN NESS AVENUE
415.554.6080

WWW.SFARTSCOMMISSION.ORG

ARTSCOMMISSION@SFGOV.ORG

Ned Kahn

Ned Kahn lived in San Francisco for over 20 years, many of which were spent designing educational exhibits at the Exploratorium. He recently moved to Sebastopol in Sonoma County to expand his studios and laboratory space. Mr. Kahn's work is a seamless synthesis of nature, art and technology. He investigates the essence of and the interactions between natural, human, and artificial systems. He is well-known for creating works that make visible, tactile or audible the forces and forms of nature. For the San Francisco International Airport, he created an artwork that consists of 200,000 mirrored disks which respond to the air currents generated by passing trains and the natural wind flowing through the BART Station. Mr. Kahn was awarded the 2003 MacArthur Fellowship and Cooper-Hewitt's 2004 National Design Award for Environmental Design. He is working on water and wind-based projects throughout the world with renowned architects such as Zaha Hadid.

Previous to the first convening of the Steering Committee, Ned Kahn was working as part of the PCP team as a consultant to the landscape designer, Peter Walker. As Mr. Kahn had already developed ideas for artworks on the rooftop garden, the Steering Committee recommends that the artist continue to create an artwork on the rooftop garden. A budget of \$250,000 is being recommended for this artist fee with the assumption that the implementation of his work will largely be covered by the architectural budget.

Selected Projects

Wind Portal, 2003

200,000 mirrored disks

San Francisco International Airport BART Station, San Francisco, CA

Photo by Ned Kahn



CITY AND COUNTY OF
SAN FRANCISCO



This artwork consists of 200,000 mirrored disks which respond to the air currents generated by passing trains and the natural wind passing through the BART Station at the San Francisco Airport.

Cloud Rings, 2006
21-C Museum, Louisville, KY



The artwork consists of a set of devices in a courtyard between two buildings that continuously shoot rings of fog up into the air.

Sonic Range, 1992
Exploratorium, Palace of Fine Arts, San Francisco, CA



Viewers can alter the patterns created by the fine copper powder on a vibrating membrane by changing the frequency and amplitude of the vibrations in a way that evokes the complex motion.

Julie Chang

Julie Chang is a San Francisco-based artist who coincidentally lives within blocks of the new Transbay Transit Center. She received her MFA at Stanford University in 2007. Using a visual vocabulary that includes European wallpaper patterns, Chinese textiles and contemporary graphic design, she creates laser-cut acrylic chandeliers, graphic two-dimensional works, and painted floor murals. Her work explores the “nature of identity as an imposed character,” and the way in which patterns serve as powerful and ubiquitous markers of class. She is represented by Hosfelt Gallery in San Francisco and New York and has participated in numerous exhibitions throughout the Bay Area as well as the 2006 International Symposium of Interactive Media in Istanbul. She also received a MFA Studio Award from the Headlands Center for the Arts in Sausalito in 2007.

Ms. Chang was selected as a finalist because of the way she explores complex issues of race, gender, class and culture through intricate and seductive designs. She is also the youngest of the five artists in the Transbay Public Art Program and represents the Steering Committee’s interest in supporting local, emerging artists. Ms. Chang has expressed interest in creating a work for the Transbay Terminal on the floor or the ceiling of the Grand Concourse that reflects the rich culture and diversity of the City and larger Bay Area; a series of hanging wallpaper scrolls created in a permanent material could serve as sculptural spatial dividers; or any number of layered patterns, as in the paintings, could be applied as a mural or transferred to a floor application. The budget recommended for Ms. Chang’s project is \$250,000; if she creates a work integrated into the floor or other architectural features of the building, her budget may be augmented by architectural credits.

Selected Projects

Design for the Well-Lived Life – Installation View at Hosfelt, NY, 2007
Hand-painted and silk-screened double-sided ink jet prints on paper
Size: 240” x 17” each



Untitled - Floor Painting at the Headlands Center for the Arts, 2007
Oil and polyurethane on wood
240" x 180"



Daddy's Little Girl, 2007
36" x 60"
Acrylic, wood



Untitled - Installation for the Present Tense Biennial, 2009
Vinyl and mylar on Glass
Location: Storefront of the Asian Law Caucus located at 53 Columbus Avenue



Timothy Hawkinson

Timothy Hawkinson was born and raised in San Francisco and San Mateo County. He received his BFA at San Jose State University in 1984 and his MFA at the University of California, Los Angeles in 1989. He currently resides in Los Angeles. Mr. Hawkinson is well-known for creating complex sculptural systems that are often mechanized. Characterized by wit, humor and a passion for invention, his artworks reflect his endless curiosity in his own body, music, spirituality, and the passage of time. His works range from fashioning an enormous functional organ from balloons, latex, cardboard and mechanical parts to creating a large teddy bear for the Stuart Collection at the University of California, San Diego from huge found boulders towering over 20 feet high and weighing a total of 180 tons. Mr. Hawkinson has participated in numerous exhibitions in the United States and abroad, including the Venice Biennale in 1999, the Massachusetts Museum of Contemporary Art in 2000, the Whitney Biennial in 2002, and the 2003 Corcoran Biennial in Washington, D.C. His first survey exhibition was co-organized by the Whitney Museum in New York and the Los Angeles County Museum of Art in 2005.

Mr. Hawkinson, who is a highly sought after artist and quite selective about the projects he accepts, was selected by the TJPA Public Art Steering Committee because of his inquisitive nature and his Rube Goldberg-like originality. The Steering Committee envisions that the artist will create a sculptural object for placement on the Grand Concourse or in the City Park. The recommended budget for Mr. Hawkinson is \$1 million. Although many of the accompanying images of art projects are made from temporary materials, the artwork to be commissioned for the Transbay Transit Center will be made from permanent materials.

Selected Projects

Bear, 2005

Eight granite boulders, 180 tons

Stuart Collection

University of California, San Diego



The Stuart Collection at the University of California, San Diego commissioned the artist to create a permanent large-scale sculpture from eight uncarved granite boulders. The artist transforms the plush, huggable, children's toy into a towering configuration of seemingly precariously placed massive boulders.

Leviathon, 2009

Bronze

Sculpture and base: 7' 4" x 9' 1" x 2' 2" (223.5 cm x 276.9 cm x 66 cm)

Sculpture: 3' 1" x 9' 1" x 2' 2" (94 cm x 276.9 cm x 66 cm)

Photos by: G.R. Christmas/ Courtesy PaceWildenstein, New York

© Tim Hawkinson, Courtesy PaceWildenstein, New York



This sculpture takes the form of a skeleton in the shape of rowers with a kneeling figure serving as the large skull of the creature or the Leviathan, a sea monster referred to in the Christian Bible.

Point, 2009

Eggshell

10-1/2" x 4-1/4" x 1" (26.7 cm x 10.8 cm x 2.5 cm)

Photo by: G.R. Christmas/Courtesy PaceWildenstein, New York

© Tim Hawkinson, Courtesy PaceWildenstein, New York



This sculpture, which resembles the fossil of an arrowhead, is composed of fragments of shattered eggshells.

Überorgan, 2000

Installation at 590 Madison Avenue, New York, New York

February 11-May 29, 2005

Organized by the Whitney Museum of American Art and the Los Angeles County Museum of Art

Woven polyethylene, nylon net, cardboard tubing, various mechanical components

Dimensions variable

Photo by: Sheldon Collins / Courtesy PaceWildenstein, New York

© Tim Hawkinson, Courtesy PaceWildenstein, New York



Twelve bus-size biomorphic balloons, each with its horn tuned to a different note in an octave, make up a walk-in self-playing organ. A 200-foot-long scroll of dots and dashes encodes a musical score of old hymns and pop classics.

Sherpa, 2008

Feathers

52" x 77-1/2" x 31-1/2" (132.1 cm x 196.9 cm x 80 cm)

Photo by: Joshua White/ Courtesy PaceWildenstein, New York

© Tim Hawkinson, Courtesy PaceWildenstein, New York



Jenny Holzer

Jenny Holzer is a New York-based artist who is well known for her electronic LED signs and projections that incorporate statements or what she calls Truisms such as “protect me from what I want” and “abuse of power comes as no surprise.” Since 1996, she has organized public light projections in cities worldwide, including a permanent installation at the Guggenheim in Bilbao, an installation in Berlin with historic German parliamentary text, an installation for a contemporary museum in Bordeaux, and the permanent installation in the lobby of Seven World Trade Center where she completed a 65-foot wide wall of light with poetry and prose by authors such as Walt Whitman and Elizabeth Bishop. She has received many awards and has had major exhibitions including the Contemporary Arts Museum, Houston in 1997, the Dia Art Foundation, New York in 1989, and the Guggenheim Museum, New York in 1989. She was the first woman to represent the United States in the 1990 Venice Biennale.

The Steering Committee found Ms. Holzer’s work particularly appealing because it is content based with the use of text and it adds to the luminosity of the building. The Steering Committee envisions a work well-integrated with the architecture of the building along the façade or in the interior of the building along the Grand Concourse. The recommended budget for Ms. Holzer’s artwork is \$1 million.

Selected Projects

For 7 World Trade, 2006

Electronic LED sign with white diodes, stainless steel, aluminum, etched glass, Dupont Sentry Glass Plus

13.5 x 65 ft.; 4.1 x 19.8 m.

7 World Trade Center, New York

Text (pictured on right): John Lambert, from *Travels Through Canada, and the United States of North America in the Years 1806, 1807, 1808*

Photo: Lili Holzer-Glier



Installation for Chapelle Saint-Louis de la Salpêtrière, 2001

Four-sided electronic LED sign with amber diodes

1,408 x 17 x 17 in.; 3,576.3 x 43.2 x 43.2 cm.

Chapelle Saint-Louise de la Salpêtrière, Paris

Text (pictured): *Erlauf*, 1995

Photo: Attilio Maranzano



Installation for Neue Nationalgalerie, 2002.

Electronic LED sign

Neue Nationalgalerie, Berlin

Photo: Attilio Maranzano



James Carpenter

James Carpenter is a New York-based artist who has taught at the University of Stuttgart, Germany, the Graduate School of Design at Harvard University, the Massachusetts Institute of Technology, Columbia University and the University of Pennsylvania. He is well-known for creating works that use natural and artificial light to transform architectural spaces. Working with glass and steel, he emphasizes and often magnifies the movement of light through space while occasionally using water to animate the environment through sound. Mr. Carpenter has completed numerous projects throughout the United States, including a work for the San Francisco International Airport, as well as projects in Germany, Hong Kong, Australia, and Saudi Arabia. Among his many awards are the American Academy of Arts and Letters Architecture Award in 2008 and the MacArthur Foundation Fellowship in 2004.

The Steering Committee envisions a close collaboration between the architect Fred Clarke and the artist that will result in a dynamic element along the light columns in the Grand Concourse or the façade/skin of the building that responds to the constantly changing characteristics of light and creates an experience for viewers that heightens their wonder of the built and natural environment. The budget recommended for Mr. Carpenter's project is \$1 million.

Selected Projects

Hearst Ice Falls, 2002-06
Hearst Tower, New York, NY
Cast glass, stainless steel, water
30' H x 75' W

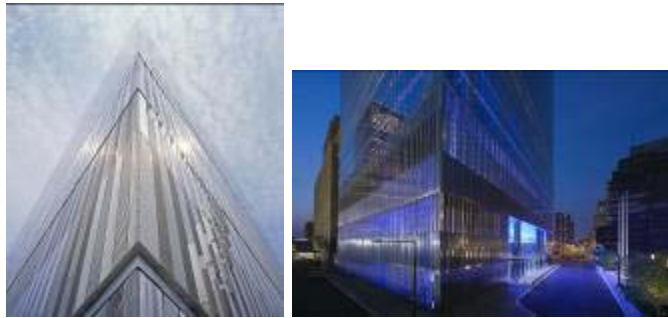


©Andreas Keller

This large-scale integrated sculpture demonstrates the optics of light created by the movement of water over a field of cast glass prisms. The moving water, which also animates the space through its sound of quietly rushing water, is harvested from the roof of the building and then purified and chilled so that the entire work serves as the primary cooling and dehumidification system for the major public spaces of the building.

Seven World Trade Center, Exterior – Podium Light Wall, 2002-07

New York, NY
'Ship-lap' glass, stainless steel, LED lighting
54 Story Building



©Andreas Keller

This work located on the façade of Seven World Trade Center, which is a collaboration with architect, Skidmore, Owings & Merrill, is composed of two layers of stainless steel louvers that allow adequate ventilation for the electrical transformers while shielding them from view, and reflect the sunlight with its prismatic surfaces. At night, the building glows from within with a programmable LED lighting system that responds to movement of passersby with 80-foot bars of color.

Solar Light Pipe, 2002
Washington, DC
Heliostat, glass, fabric, stainless steel
Glass cone: 120 ft. high, 72" diameter at top, 18" diameter at base



©Paul Warchol

A solar light pipe in a Washington DC law firm uses a heliostat to redirect sunlight through the center of a prismatic glass cone. The work brought daylight to an almost-dark atrium that was 140' deep, 60' long and 8' across.

Four Sculptural Light Reflectors, 2000
San Francisco International Airport
White silicone coated fiberglass

Four sculptures each: 180' x 30'



These four sculptures are created from translucent material stretched over a metal frame and inserted within the truss structure of the skylights, 70 feet above the floor. The design was inspired by the construction of the Wright brothers' first airplane, and also recalls dirigibles, or boats. The sculptures are functional in that they diffuse direct sunlight from the skylights, reflect light up onto the opaque surface of the roof, and project a dappled play of light into the space.



SAN FRANCISCO ARTS COMMISSION

25 VAN NESS AVE. SUITE 240, SAN FRANCISCO CA 94102

TRANSBAY TRANSIT CENTER PUBLIC ART PROJECT PRELIMINARY ART CONCEPT MEMORANDUM OF UNDERSTANDING

ARTIST: XXXX

CONCEPT DEADLINE: December 15, 2009

This memorandum constitutes an agreement for services to be provided to the San Francisco Arts Commission (“Arts Commission”) by **XXXX** (“Artist”) to conduct research and provide a preliminary design concept for a public art project at the new Transbay Transit Center.

A. DEFINITION OF PROJECT: The Artist has been selected by the Transbay Steering Committee to review various documents related to the design of the new Transbay Transit Center and to develop a concept for artwork for one or more sites in the Transbay Transit Center. The sites under consideration include the Light Columns and the Grand Concourse. The Steering Committee has established a budget of **\$XXXX** for the design, design development, final design, insurance, transportation and implementation of the project if accepted by the Transbay Joint Powers Authority (“TJPA”). Upon approval of the proposal, a subsequent contract will be written and presented to the TJPA for approval.

B. SCOPE OF SERVICES

In exchange for an honorarium of **\$XXXX** the Artist agrees to provide the following services and deliverables:

1. Attend meetings with the TJPA, Pelli Clark Pelli Architects (“PCPA”) and Arts Commission to further identify sites and concepts for artwork. These meetings may occur in either San Francisco or at the New Haven offices of PCPA.
2. Research the potential costs of engineering for the proposed art concepts and confer with PCPA to explore ways in which the engineering costs can be incorporated into the project construction costs.
3. Develop a design concept for preliminary review by TJPA, Arts Commission and PCPA.
4. Present the concept proposal to the Steering Committee in San Francisco.
5. If the concept proposal is approved by the Steering Committee, artists will travel to San Francisco to present their proposals in person to the TJPA Board.

C. COMPONENTS OF THE PRELIMINARY ARTWORK CONCEPT SUBMITTAL:

Artist shall submit the following:

1. ARTWORK LOCATION(S)

- a. Concept drawings that illustrate and define the proposed concept for artwork, including imagery, medium, materials, content and theme.
- b. A plan view of the site(s) illustrating the location(s) of the artwork and an indication of the scale of the artwork to the site.
- c. A description of the proposed artwork components, including the number of proposed components and their relationship to one another.
- d. A description of any proposed use of light or sound and the technical and/or mechanical requirements that may be required to support the artwork.
- e. The layout and content of any text to be used in the artwork.
- f. Additional information or materials that help to clarify the proposal.

2. Written documents, to include:

- a. A copy of the written proposal description of the artwork(s).
- b. A written description of the Artist’s role in the project, and the names, addresses and phone numbers of any subcontractors that the Artist expects to work with in the engineering, fabrication and transportation of the artwork.
- c. A preliminary written description of the engineering, fabrication and transportation process, including a preliminary timeline based on the construction schedule of the Transbay Transit Center.
- d. A preliminary budget estimate.

D. PROJECT TIMELINE

Week of October 5, 2009: Submission of preliminary design concept to PCPA and Arts Commission for review.

Week of October 19, 2009: Completion of design concept and location for presentation to Steering Committee for approval.

December 15, 2009: Official end date of architectural design development with artist conceptual proposals incorporated into design development documents.

E. PAYMENT SCHEDULE

Amount*	Date	Description
\$xxxx	September 15, 2009	Monthly payment to artist
\$xxxx	October 15, 2009	Monthly payment to artist

\$xxxx	November 15, 2009	Monthly payment to artist
\$xxxx	December 15, 2009	Upon completion of design concept and end of design development

* Amounts vary depending on total of honorarium, but will be spread equally across four months.

F. MISCELLANEOUS

The parties agree to the following:

- a. The TJPA and/or Arts Commission will have the right to retain ownership of all submitted proposal materials relating to this Memorandum of Understanding. The Artist shall retain copyright for all designs submitted.
- b. The TJPA shall be given credit upon display and/or reproduction of any design proposal regardless of whether the proposal proceeds to implementation. The TJPA and Arts Commission will give credit to the Artist for any display and/or reproduction of the design proposal.
- c. The Artist shall warrant that all proposal drawings and/or models submitted are original and unique designs by the Artist specifically for this project.
- d. The TJPA and Arts Commission shall have license to publicly display the presentation materials as deemed appropriate by the Arts Commission. The Arts Commission may make and distribute, and authorize the making, display and distribution of photographs and other reproductions for any city-related purpose, including promotional and educational, and in any and all media deemed appropriate, to include, but not limited to, brochures, books, flyers, postcards, broadcast, film, digital, electronic, as well as documentation of the San Francisco Civic Arts Collection, catalogs and other publications.
- e. The TJPA reserves the right to reject the Artwork Proposal or to require alterations of the Artwork Proposal if it finds, in its sole discretion, that changes are necessary to make the implementation of the design feasible, or to make the design more durable or aesthetically pleasing. Any suggested changes to the Artwork Proposal by the TJPA shall be made by the Artist as part of the Design Development phase of the Artist’s Contract with the Arts Commission.
- f. Implementation of any of the Artist’s proposals is entirely at the discretion of the TJPA.
- g. If the Preliminary Artwork Proposal is approved by the TJPA by resolution, the Artist will be required to enter into contract with the TJPA to proceed with the design development and project implementation process.

SIGNED: _____ DATE: _____

Artist – **XXXX**

Address: _____

City: _____

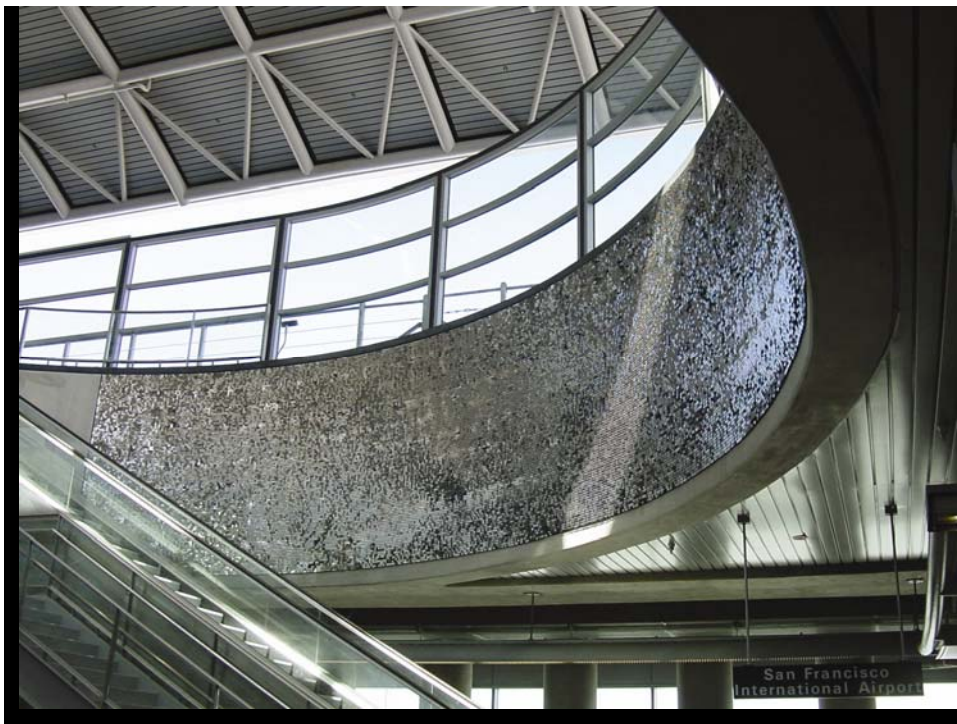
Phone: _____ Email: _____

Social Security Number: _____

SIGNED: _____ DATE: _____

San Francisco Arts Commission Director of Programs

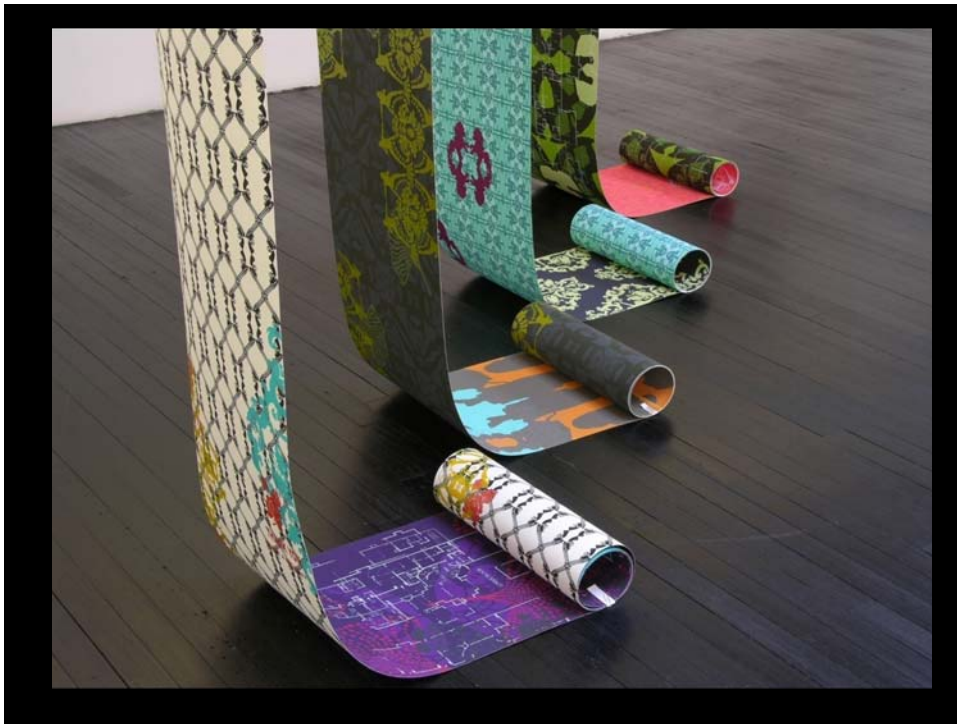
Ned Kahn

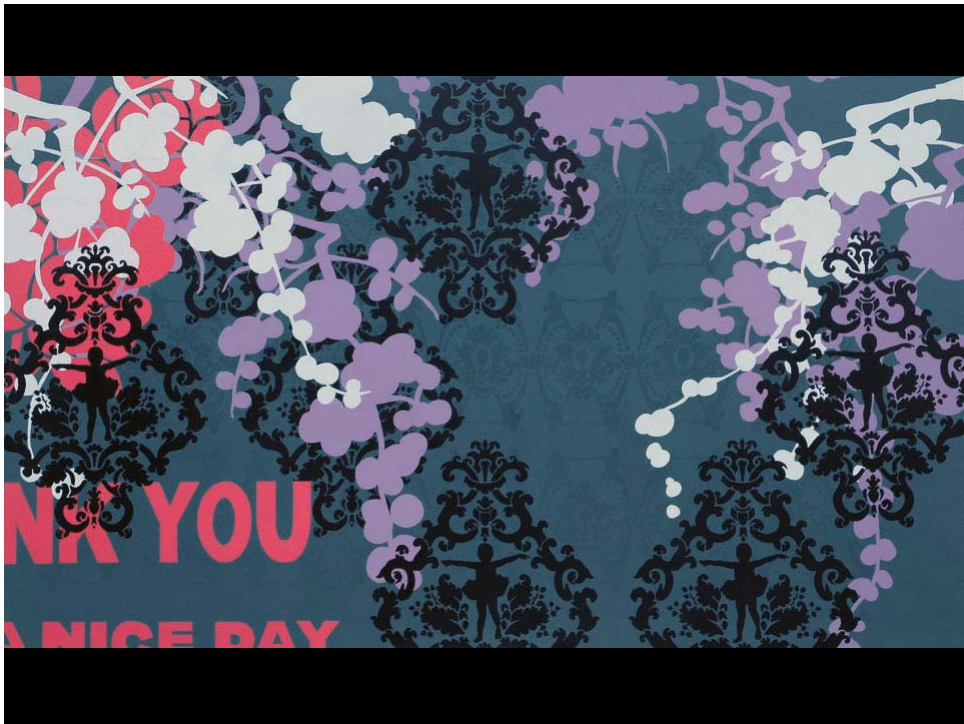






Julie Chang



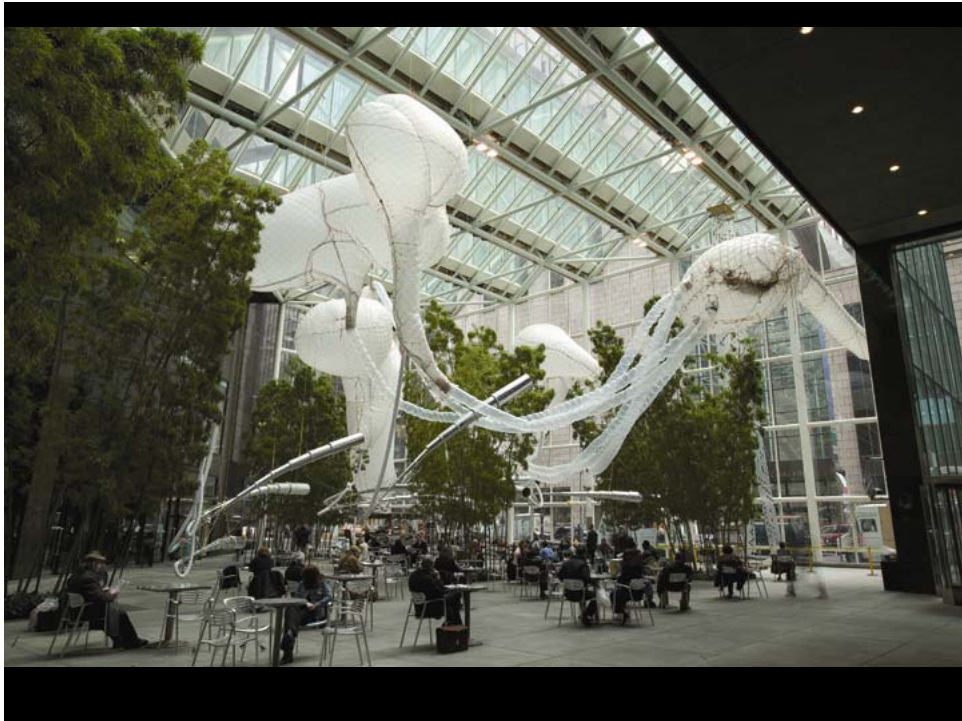




Timothy Hawkinson









Jenny Holzer







James Carpenter

