

SAN FRANCISCO PLANNING DEPARTMENT

Memo to the Planning Commission HEARING DATE: AUGUST 29, 2019

1650 Mission St. Suite 400 San Francisco, CA 94103-2479

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Planning Information: 415.558.6377

Record INC.	2010-000070D107(CC17/C17)
Project Address:	300 Grant Avenue/272 Sutter Street
Zoning:	C-3-R (Downtown-Retail) Zoning District
	80-130-F Height and Bulk District
Block/Lot:	0287/013,014
Project Sponsor:	Steve Atkinson, Arent Fox LLP
	55 2 nd Street, Ste. 2100
	San Francisco, CA 94105
Property Owner:	Grant Avenue Properties LLC
	C/O St. Bride's Managers LLC Attn: John Loehr
	Two Stamford Landing, Suite 115
	69 Southfield Avenue
	Stamford, CT 06902
Staff Contact:	Christy Alexander – (415) 575-8724
	<u>christy.alexander@sfgov.org</u>
Recommendation:	Informational Only
Staff Contact: Recommendation:	Stamford, CT 06902 Christy Alexander – (415) 575-8724 <u>christy.alexander@sfgov.org</u> Informational Only

2015 000878DNIX/CUA/OEA

BACKGROUND

Record No .

On December 8, 2016, the Planning Commission approved a Conditional Use Authorization and provided Downtown Project Authorization and Office Allocation to allow the construction of a six-story, mixed-use building. The building, which is approximately 83 feet in height, contains retail use on the basement through third floors and approximately 29,703 gross square feet of office use on floors four through six. The building will occupy the entire project site with three visible facades facing Sutter Street, Grant Avenue, and Harlan Place. Improvements to Harlan Place are proposed to create a privately-owned public open space, and streetscape improvements are proposed at all three frontages.

Pursuant to Planning Code Section 429, the Project requires a public art component valued at an amount equal to one percent of the hard construction costs for the Project as determined by the Director of Building Inspection. The Project Sponsor has commissioned an artist to provide on-site public art to satisfy this requirement.

CURRENT PROPOSAL

Ned Kahn has been selected for the public art installation at 300 Grant Avenue, a California based artist who specializes in large-scale public artwork that brings awareness to natural phenomena in urban environments. Kahn received a Bachelor of Arts degree in Environmental Studies from the University of Connecticut. His work is can be found in the Salesforce Transit Center, the Contemporary Jewish Museum of San Francisco, Cony Island, and the Queens-Midtown Tunnel Entrance in New York City, to name a few. Kahn has been awarded many accolades including the Public Art Award from Americans for the Arts and the AIA Honor Award with Koning/Eizenberg for the Pittsburgh Children's Museum.

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The proposed art piece for this project entitled "Harlan Vortex," is a 90-foot tall, wind-animated, kinetic artwork that would be integrated into the north façade of the building. The artwork consists of aluminum vanes mounted on black plastic bearings and supported by stainless steel cables attached to stand-offs. The rotating vanes will reflect light and color from the surrounding environment and sky, responding to changes in the wind and light. At night, ambient lighting will illuminate the artwork. The vanes will be fabricated out of anodized aluminum and the rotating elements will spin on black Delrin bearings, material proven to withstand dense urban environments with no visible wear and virtually no required maintenance.

The artwork will be visible throughout Harlan Alley, as well as from Grant Avenue and adjacent buildings. The sculpture is seen as an extension of the sky, the artist describing it as, "filling the space with a gentle aqueous light and reconnecting people to the larger forces of nature." An artwork intrinsically linked to the atmosphere.

The sponsor is required to provide public art valued at 1% of the construction cost of the building. The Site Permit indicated a construction cost of \$19,000,000, so the sponsor must spend at least \$190,000 on the art program. The sponsor has dedicated a budget of \$250,000 which equals approximately 1.3% of the total construction cost.

REQUIRED COMMISSION ACTION

The item is being presented by the project sponsor for informational purposes only. No formal action by the Planning Commission is required.

ATTACHMENTS:

Parcel Map Sanborn Map Aerial Photo Zoning Map Project Sponsor Submittal: -Artist Biography and Curriculum Vitae -Cost Summary -Renderings

Parcel Map



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Sanborn Map*



*The Sanborn Maps in San Francisco have not been updated since 1998, and this map may not accurately reflect existing conditions.

Aerial Photo – View 1







Zoning Map





PROJECT SPONSOR SUBMITTAL

Public Art Proposal for 300 Grant Avenue, San Francisco, CA Ned Kahn, 8/1/2019

Harlan Vortex

For the last 30 years, I have been making large-scale public artworks that increase people's awareness of natural phenomena. Using materials such as water, wind, fog and light, I have worked to create contemplative oases in urban environments, places where people can reconnect with the larger forces of nature. My intent is to blur the boundaries between art, science, architecture and nature.

In recent years, I have completed a series of artworks that reveal invisible forces in their sites by converting natural flow patterns, such as wind, into the pixelated motion of many small parts. I have been calling these artworks "registers", for they reveal the effects of the invisible. The normally unseen patterns of the wind are complex and entrancing. The psychological effect is similar to watching a fire, waves on a lake or tall grasses swaying in the wind.

My proposal for the 300 Grant Avenue project is to create a 90-foot tall, wind-animated, kinetic artwork that would be integrated into the north facade of the building. The artwork will consist of hundreds of aluminum vanes mounted on black plastic bearings and supported by stainless steel cables attached to stand-offs that will be bolted to the floor slabs of the building. The stand-offs will each have a spring-loaded cable connection that will absorb energy during extreme wind events. The hundreds of rotating vanes will reflect light and color from the surrounding environment and the sky, responding to the moment-to-moment changes in the wind and ambient light. Sunlight during the day and ambient light at night will illuminate the artwork.

The sculpture will be designed to hold up to the most violent winds. It will be entirely stable and safe. The moving parts will be fabricated out of anodized aluminum. Each rotating element will spin on black Delrin bearings. We have used the combination of Delrin bearings and stainless steel on many previous artworks that have held up to decades of constant movement in dirty urban environments with no visible wear on the bearings and zero maintenance needed.

The proposed artwork will be essentially silent under most conditions. During extreme winds, the rotating elements might make a subtle sound but this will be lost amidst the natural sounds of the wind. We have installed other kinetic artworks in residential and hospital settings and these have been up for years without any issues related to sound.

The aluminum surfaces will have a fine-grain, brushed surface. We have used this finish on many previous installations and there has never been a problem with light reflections bothering people in neighboring buildings.

The proposed wind sculpture will be virtually maintenance-free. I have developed the technology for creating wind sculptures that continue to operate for many decades

without maintenance. The aluminum vanes will naturally be cleaned by rain. The moving parts require no lubrication and will be mounted above the reach of people. If any of the components ever get damaged due to an act of vandalism, they are easy to remove and replace. I will provide spares if ever needed. None of my previous installations have ever needed to be cleaned. A lattice of hundreds of moving surfaces does not show dirt. The eye is draw to the movement instead.

The artwork will be visible throughout Harlan Alley as well as from Grant Avenue and from the windows and rooftops of the adjacent buildings. One of the paradoxical properties of many of my wind-animated facades is that they appear to become more detailed as you view them from a greater distance because the individual "pixels" merge into a seamless rendering of the hidden patterns of the wind. Even from a great distance, the proposed sculpture will function as a dynamic beacon for the project. It will look like a vertical column of water.

The artwork that I am proposing for the 300 Grant Avenue project would be a kinetic artwork that is entirely powered by the wind. The surfaces of the moving vanes will capture light from the sky and the surrounding buildings at night. I do not think any additional lighting will be needed, as the artwork will become a naturally illuminated. In essence, the sculpture will become an extension of the sky, filling the space with a gentle aqueous light and reconnecting people to the larger forces of nature.

My intent is to create an artwork that will change from moment to moment, day to day, and season to season, an artwork that will be intrinsically linked to the atmosphere, the invisible substance that sustains all life. The pixelated appearance of the wind-animated surfaces will be evocative of high-tech computer animations, yet the actual technology is quite simple, really just a collection of hinges.

My hope is that the proposed artwork will function as a dynamic register for the everchanging wind, an artwork that would define a visual oasis where people can gather themselves and reconnect with the mysteries of the physical world. Resume:

Ned Kahn

Ned Kahn Studios, 1899 Mariner Drive, Sebastopol, CA 95472 (707) 823-1760, email: nedkahn@earthlink.net, Website: nedkahn.com

Completed Public Art Commissions:

- 2018 Bus Fountain, Salesforce Transit Center, San Francisco
- 2018 Air Cube, Stanford Hospital
- 2018 New York Aquarium Facade, Cony Island, NY
- 2018 Prairie Tree, Nicollet Mall, Minneapolis, MN (with Field Operations)
- 2018 Sun Veil, Southpoint, Brisbane, Australia
- 2018 Zephyr, Lakeshore Parking Structure, Irvine, CA
- 2017 New York Crossing, Queens Mid-Town Tunnel Entrance, NYC
- 2017 Tower 10, Melbourne, Australia (with UAP)
- 2017 Bora Lightwaves, Montedoro Center, Muggia, Italy
- 2017 Wind Diamonds, MBC Waikiki, Hawaii
- 2017 Turning Leaves, Kaiser Hospital Parking Structure, Oakland, CA
- 2016 Wind Roundabout, Fort Worth, Texas
- 2015 Luwan, Shanghai, China (with Moshe Safdie Architect)
- 2015 Feather Arbor, Brookfield Place, Perth, Australia (with UAP)
- 2015 Net of Indra, Robotic Parking Structure, West Hollywood, CA
- 2015 Field of Air, Denver International Airport (with Gensler Architects)
- 2015 Hyperbolic Parabola, Crossroads School, Santa Monica, CA (with Fred Fisher Architect)
- 2015 SpoonFall, 21-C Museum Hotel, Durham, North Carolina
- 2015 Enagua, Playa Vista, CA (with Johnson/Fain Architects)
- 2015 Perforated Veil, University of Chicago Medical Center
- 2014 Project Lyon, Debenhams Building, London, U.K. (with Archial Architects)
- 2014 Erratic Fence, Sonoma County Museum, Santa Rosa, CA
- 2014 Shimmer Wall, The Franklin Institute, Philadelphia, PA
- 2013 Air Columns, Federal Courthouse, Long Beach, CA
- 2013 Tholian Web, Martin Building, Seattle, Washington
- 2013 Atmospheric Window, NOAA Headquarters, Silver Springs, Maryland
- 2013 Wind Sketch, Zebrastraat, Ghent, Belgium
- 2013 Feather Wall, University Health Center, San Antonio, Texas
- 2012 Turbulent Line, Brisbane Airport, Australia (with UAP)
- 2012 Sunset Curtain, Centene Facade, Clayton, Missouri
- 2012 Firefly, Public Utility Commission Headquarters, San Francisco, CA
- 2012 Wind Fins, Neiman Marcus Store, Walnut Creek, CA
- 2012 Cloud Arbor, Buhl Community Park, Pittsburgh, PA (with Andrea Cochran)
- 2012 Nashville Airport, Nashville, Tennessee
- 2011 Leaf of Wind, Questacon, Canberra, Australia
- 2011 Cloud Portal, Davis Court, San Francisco, CA (with RHAA landscape architects)
- 2011 Light Field, University of Calgary, Canada
- 2011 Wind Over Lake, Ningbo, China (with UAP)
- 2010 The Wave, Minnesota Twins Ballpark, Minneapolis, MN (with Tom Oslund)
- 2010 Ghost Vessel, Sacramento Docks, Sacramento, CA (with Walker/Macy)

- 2010 Wind Arbor, Rain Oculus, Marina Bay Sands, Singapore (with Moshe Safdie)
- 2010 City Hall, Chandler, AZ (with Smith Group Architects)
- 2010 SpoonFall, H2 Hotel, Healdsburg, CA (with Andrea Cochran, landscape architect)
- 2010 Avalanche, Museum of Science and Industry, Chicago, IL
- 2009 Chain of Ether, ResMed, San Diego, CA (with Davis & Davis Architects)
- 2009 Encircled Void, Santa Rosa Junior College Student Center, Santa Rosa, CA
- 2009 Wind Parapet, Niswonger Children's Hospital, Johnson City, TN
- 2008 Vertical Canal, Dutch Water Department Headquarters, Utrecht, Netherlands
- 2008 Mare Undurum, Tempe Center for the Arts, AZ (with Barton Myers and Architekton)
- 2008 Wind Palms, San Diego Hilton, CA (with John Portman Architect)
- 2008 Quantum Wave, ATF Headquarters, Washington DC (with Moshe Safdie)
- 2008 Rainbow Arbor, Skirball Museum, Los Angeles, CA (with Moshe Safdie)
- 2006 Wind Bridge, Dubai Festival City, United Arab Emirates
- 2006 Wind Leaves, Milwaukee Waterfront, Milwaukee, WI
- 2006 Glacial Facade, Issaquah Highlands, Washington (with MBT Architecture Seattle)
- 2006 Cloud Rings, 21-C Hotel and Museum, Louisville, KY
- 2006 Wave Oculus, Union Point Park, Oakland, CA(with Mario Schjetnan / PGA design)
- 2006 Windfall, ICON, San Diego, CA
- 2006 Wind Shoji, Marvell Headquarters, Sunnyvale, CA
- 2005 Wind Silos, International Trade Center, Charlotte, NC
- 2005 Digitized Dune, Mesa Arts Center, Mesa, AZ (with BOORA & DWL)
- 2005 Fire Vortex, Phaeno Museum, Wolfsburg, Germany (with architect, Zaha Hadid)
- 2004 Children's Garden, Huntington Botanical Gardens, Pasadena, CA
- 2004 Articulated Cloud, Pittsburgh Children's Museum (with Koening Eizenberg Architects)
- 2004 Digitized Field, ATT Building, Santa Rosa, CA
- 2004 Divided Sea, Emerald Glen Park, Dublin, CA (with Carducci Landscape Architects)
- 2003 Wind Portal, BART Station, San Francisco International Airport, (with MBT)
- 2003 Wind Fence, University of Oregon, Eugene (with CMGS)
- 2003 Wind House, DiRosa Art and Nature Preserve, Napa, CA
- 2003 Subducted Landscapes, Chevron Headquarters, San Ramon, CA (with Tsao Design)
- 2002 Technorama Facade, Winterthur, Switzerland (with Durig & Rami Architekt)
- 2002 Liquid Pixels, 1801 North Lynn Street, Arlington, VA (with RTKL architects)
- 2001 Wind Cube, Yahoo Headquarters, Sunnyvale, CA
- 2001 Abyssal Storm, School of Oceanography, University of Washington, Seattle
- 2000 Wind Veil, Gateway Village, Charlotte, North Carolina
- 2000 Duales Systems Pavillion, Expo 2000, Hannover, Germany (with Atelier Bruckner)
- 1999 Rose Center for Earth & Space, American Museum of Natural History, New York
- 1999 Baypointe Light, Rail Station, San Jose, CA (with SBA Architects)
- 1998 National Oceanic and Atmospheric Association (NOAA), Boulder, CO
- 1996 Slice of Wind, School of Engineering (ITL), University of Colorado, Boulder, CO
- 1995 Encircled Stream, Founders Court, Seattle Center, Seattle, WA, (with Atelier Landscape)
- 1994 National Center for Atmospheric Research (NCAR), Boulder, CO
- 1993 Breathing Sea, Ventura Pier, Ventura, CA (with Moffat/Nichols engineers)

Education:

1982 B.A., Environmental Studies, University of Connecticut, Storrs, CT

Selected Exhibitions:

- 2018 Contemporary Jewish Museum, San Francisco, CA
- 2018 Bedford Gallery, Walnut Creek, CA
- 2018 Petaluma Arts Center
- 2015 IceHouse Gallery, Petaluma
- 2013 Bolinas Museum
- 2012 Paradise Ridge Sculpture Garden, Santa Rosa, CA
- 2009 Pasadena Museum of California Art
- 2009 Cooper Hewitt, National Design Museum, New York, NY
- 2009 National Building Museum, Washington, DC

Awards / Grants:

- 2009 Public Art Award, Americans for the Arts, 40 Best Public Artworks
- 2006 AIA Honor Award with Koning/Eizenberg for the Pittsburgh Children's Museum
- 2006 Design Distinction Environments, I.D. Magazine's Annual Design Review
- 2006 Year in Review Award, Public Art Network, Americans for the Arts
- 2005 National Design Award, Landscape Design, from the Cooper-Hewitt Museum
- 2005 Year in Review Award, Public Art Network, Americans for the Arts
- 2003 MacArthur Foundation Fellowship
- 1999 Creative Work Fund (with TODCO, San Francisco)
- 1999 National Science Foundation, Planetary Landscapes Exhibition, Chabot Observatory
- 1996 National Science Foundation, Turbulent Landscapes Exhibition, Exploratorium
- 1994 National Endowment for the Arts (NEA), Sculpture Fellowship
- 1994 California Arts Council Fellowship
- 1992 Bernard Osher Cultural Award
- 1991 National Endowment for the Arts (NEA), Sculpture Fellowship

Reviews / Articles:

- 2018 SF Chronicle, "Water Show Graces New Transit Center" by Sam Whiting
- 2009 New York Times, "Into Another Dimension", by Julia Klein
- 2009 San Francisco Chronicle, "Memory of Water", by John King
- 2008 Sculpture Magazine, "Sculpting Consciousness", by Lisa Streitfeld
- 2008 Professional Lighting Design, "Nature Meets Art Art Meets Nature"
- 2006 Landscape Architecture, "Design with Science", by Susan Hines
- 2004 Sunset Magazine, "The Nature of Art", by Peter Fish
- 2004 Los Angeles Times, "Please Trample the Grass", by Mary McNamara
- 2004 Artweek, "Ned Kahn at Off the Preserve", by Colin Berry
- 2003 San Francisco Magazine, "Mother Nature's Sons", by Jonathon Keats
- 2003 San Francisco Chronicle, "Urban Landscapes" by John King
- 2001 Marin Independent Journal, "Putting Art in Motion", by Rick Polito
- 1999 New Scientist, Interview with Ned Kahn and Jeff Greenwald
- 1996 New York Times, "Persuading Nature...", by Tessa DeCarlo
- 1996 Los Angeles Times Magazine, "Mad About Sci-Art", by K.C. Cole
- 1993 Wall Street Journal, "Where Art Meets Science", by Tessa DeCarlo
- 1989 New York Times Magazine, "Works in Progress", by Bruce Weber
- 1988 New Yorker Magazine, "Talk of the Town", by Adam Gopnick

<u>Budget for 300 Grant Avenue Artwork</u> Ned Kahn, January 2019

Project Budget:

Fabrication of kinetic arrays	\$139,000
Installation of kinetic arrays	\$45,000
Crating and shipping of artwork components	\$3,500
Engineering	\$25,000
Artist Fee (15%)	<u>\$37,500</u>
Total budget	\$250,000.

(Installation costs include access equipment rentals)

Harlan Vortex

Proposal for 300 Grant Avenue Ned Kahn, January 2019





















Rotational Freedom

- Slotted Bolt Holes: Connects inner and outer shaft, allows for ~20 degrees rotation
- Pulley Support Plates: Connected to inner shaft allows out of plane rotation.
- 3 Toggle Support Plate: Connected only to outer pip; doesn't rotate. May require small lateral stiffeners.
- 4
 - Double Jaw Toggle Connection: Allows fixed end to rotate out of plane
 - Pulley: Allows cable rotation in plane; maintains tension
 - Double Jaw Toggle Connection: Allows fixed end to rotate in-plane.

18-12 Harlan Vortex





Tensioning System

- Outrigger: 3" XS Pipe (3.5" OD). Smaller dim possible with HSS substitution.
- Inner Pipe: 2" STD pipe (2.5" OD).Houses spring assembly and supports pulley.
- Spring Assembly: Overload prevention spring connected to cable in line with pulley. Spring allows cable length to extend to carry out of plane loads, locks to keep max deflection at 12" out of plane. This leaves a 6" gap between the knife elements and the facade.
- 4 Bushing: Allows inner pipe to rotate along with pulley about pipe centerline. This keeps the cable from binding or coming off the pulley.
- 5 Pulley Plate: Welded to end of spring assembly so it rotates with the inner pipe. Shape can be adjusted.





Outrigger

- Anchor Plate at Floor Slab
- Pipe Outrigger
- Spring-Pulley Assembly (Tensioned)
- Toggle Assembly (Fixed)
- Knife Element

















