



TREASURE ISLAND ARTS MASTER PLAN

PROJECT TEAM

San Francisco Arts Commission
Treasure Island Development Authority
Treasure Island Community Development
CMG Landscape Architecture

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TREASURE ISLAND ARTS MASTER PLAN

SAN FRANCISCO ARTS COMMISSION

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PURPOSE AND AUDIENCE

TO CREATE A UNIQUE PROGRAM WITH A COMPELLING AND ONGOING SET OF ART ATTRACTIONS THAT WILL BRING PEOPLE TO TREASURE ISLAND AND ENHANCE THE QUALITY OF LIFE FOR THOSE LIVING ON THE ISLAND.

The Treasure Island Arts Master Plan will guide the implementation of the Treasure Island Art Program which is funded by one percent of the construction costs of Treasure Island's redevelopment. The funds will be used exclusively to enhance and activate the public realm with artwork and ongoing art programming. The plan will acquaint artists with the art program's vision and objectives while providing information about the history of the island, the overall redevelopment plan, potential sites and corresponding art opportunities. The policies and procedures that govern the program are set forth to guide the Treasure Island Development Authority and the San Francisco Arts Commission in program implementation. The Treasure Island Art Program will be developed over a twenty-year period linked to the funding and construction cycle of the island, commencing in 2019. All permanent artworks commissioned for the island will be part of the collection of the Treasure Island Development Authority.

The intended audience for the Treasure Island Art Program includes residents from the greater Bay Area as well as tourists and art aficionados from across the country and around the world.

DEFINITIONS

- SFAC** The **San Francisco Arts Commission**, referred to as “**SFAC**,” is the City agency that will develop the Arts Master Plan for the Treasure Island Art Program on behalf of the Treasure Island Development Authority and will manage its implementation in consultation with the parties named below.
- TIASC** The **Treasure Island Arts Steering Committee**, referred to as “**TIASC**,” will be established by consensus of the Directors of TIDA and SFAC to review and advise upon recommendations from the SFAC staff and artist selection panels prior to presentation to the TIDA board. The TIASC will be composed of five voting members, three appointed by the TIDA Director and two by the SFAC Director of Cultural Affairs.
- TICD** The **Treasure Island Community Development LLC**, referred to as “**TICD**,” is the island’s master developer for Treasure Island. TICD is a joint venture between Fivepoint (a division of Lennar Corp.) and KSWM. Members of KSWM include: Stockbridge Capital Group; Wilson Meany Sullivan LLC; and Kenwood Investments, LLC.
- TIDA** The **Treasure Island Development Authority**, referred to as “**TIDA**,” is a nonprofit public benefit agency dedicated to the economic development of the former Naval Station Treasure Island and is vested with the rights to administer Tidelands Trust property. TIDA will have final approval of all recommendations regarding art program policies, budgets and projects. All permanent work commissioned for Treasure Island and Yerba Buena Island will be owned by the Treasure Island Development Authority.



Figure 1.01

01 INTRODUCTION

EXECUTIVE SUMMARY

Uniquely positioned in the midst of the bay, Treasure Island is a special place for artworks to be created and viewed through the lens of the island's history, ecology and its breathtaking vistas and vantage points. Treasure Island's early identity is inseparable from the spectacular and legendary artwork commissioned to create an island of grandeur and fantasy for the 1939 Golden Gate International Exposition, known for its spirit of innovation.

Building upon this history as well as its name as a source of inspiration, the vision for Treasure Island is to be known as a destination for the arts and a laboratory for cultural experimentation. As much as \$50,000,000 will be generated by the 1% for Art in Private Development requirement associated with the construction of up to 8,000 residential units and 550,000 square feet of commercial space in new and adaptive reuse of historic buildings by Treasure Island

The artworks, bold and innovative in all media, are envisioned as the new treasures of the island.

Community Development, the master developer. In a significant and noteworthy departure from the standard practice of using these funds at the private development site, on Treasure Island these funds will be used exclusively for art programming to enhance and activate public spaces island-wide. This is a substantial and generous investment in the success of the public realm of the island and a rare opportunity to plan and integrate a new art program concurrent with the island-wide redevelopment.

The SFAC is spearheading the Treasure Island Art Program with the development of an Arts Master Plan that sets forth a vision for the art program, a curatorial framework and objectives, identifies sites for art opportunities, describes the governance and processes that guide the implementation of the plan and establishes the new tradition of an island-wide Treasure Hunt as a branded and recurring event. The Arts Master Plan broadly defines public art to create a dynamic and inclusive program that features temporary as well as permanent artworks by artists new and known, from near and far. The artworks, bold and innovative in all media, are envisioned as the new treasures of the island.

The Treasure Island Arts Master Plan was prepared by the SFAC in collaboration with CMG Landscape Architecture (CMG) and with the participation of TIDA, TICD, and the various open space design teams and members of the public.

STATEMENT FROM TREASURE ISLAND DEVELOPMENT AUTHORITY

Infill development within an urban environment is often described as creating an 'island' within the city fabric where best practices in planning and urban design can be demonstrated. On Treasure Island we have the unique opportunity to develop a literal island which has informed the planning effort and inspired the City and the developer to expand our aspirations for each aspect of the program. The development has been recognized for its sea level rise adaptive management strategy and sustainable design—achieving LEED-ND Platinum; has set a high bar in providing affordable housing, in particular for the formerly homeless; and includes a network of 300 acres of parks and recreational open spaces that promote pedestrian and bicycle use for on-island travel and provide a myriad of venues for public art.

This aspirational spirit led the City and developer to embrace a new island-wide approach to public art, distinct from placing art at the individual development sites from which the funds were obtained. In collaborating on a framework for the implementation of the island's art program, the Treasure Island Development Authority, the San Francisco Arts Commission and the master developer, Treasure Island Community Development, have committed to a communal public art fund where art will be placed with consideration of adjoining works and the larger context.

The result, as reflected in this Arts Master Plan, will be a program simultaneously more integrated and yet more diverse than would have been achieved under a conventional approach and will allow the commission of iconic installations that would not have been possible without the commitment to a communal arts program.

Like the development program itself, the implementation of the art program and the commissioning of individual works will unfold over two decades, if not more. This Arts Master Plan establishes a vision and framework that will guide current and future stewardship for the program as it passes to successive individuals and stakeholders over time.



Figure 1.02

HISTORY OF TREASURE AND YERBA BUENA ISLANDS

The history of Treasure and Yerba Buena Islands is a study of contrasts: between the natural and the human-made; military and civilian; and the past, present and future. It is a history of which the only constant is change. These two islands, centrally located in San Francisco Bay, have already lived several contrasting lives, all the while mirroring the history of the greater Bay Area that surrounds them.

Yerba Buena Island (YBI), a natural bay island composed of greywacke sandstone interbedded with shale and siltstone of the Franciscan formation, was a seasonal hunting, gathering and camping ground for the Ohlone peoples native to the Bay regions. The subsequent eras of Spanish exploration and the settlement and growth of San Francisco saw YBI contribute to that growth, serving as a lighthouse station vital to shipping and navigation; as a home for settlers; as a final resting place for those interred in its cemeteries; its wooded slopes a convenient source for wood and an ideal spot for goat herding. YBI's Gold Rush-era history includes many colorful tales of hidden treasure and smugglers. In 1868, a United States Army post was established on a portion of the island, and in 1899, the United States Navy chose YBI to house the first Naval Training School on the West Coast, beginning the US Navy's century-long presence on YBI.

Consistent with its multiple lives, YBI has had several names. Beginning with its designation as "Isla del Carmen" on early Spanish charts, it is referenced as "Isla de Alcatrazes" in the 1775 survey of San Francisco Bay conducted by Juan Manuel de Ayala. Formally designated "Yerba Buena Island" in 1850 under the geographic definitions of San Francisco County established by the first California State Legislature, its name was changed to "Goat Island" in 1895 by the U.S. Geological Board. Various printed accounts of the island during these times also informally refer to it as "Bird Island" and "Wood Island." In 1931 the U.S. Geological Board reversed its 1895 decision, formally returning to it the name it holds today: Yerba Buena Island.

Treasure Island, constructed with Bay and Delta fill off the northern shoals of YBI, rose from the San Francisco Bay floor in an eighteen-month period between 1936 and 1937. Construction was funded by the Works Progress Administration (WPA) as a means to help lift the region out of the Great Depression. Treasure Island hosted the 1939-1940 Golden Gate International Exposition (GGIE), a world's fair celebrating the early twentieth century economic ascendancy of the Pacific Region and the recent completion of both the Golden Gate Bridge and the San Francisco-Oakland Bay Bridge. It was characterized by innovation, invention and optimism. A "Magic City" of color and light, its exhibitions brought together nations from throughout the Pacific Basin and across continents,



Figure 1.03 The Construction of Treasure Island



Figure 1.04

showcasing their cultures, customs and cuisine, attracting visitors from around the world to this enchanted island in the midst of the San Francisco Bay. Many of the greatest visual artists of the early twentieth century were commissioned to create artworks for the Golden Gate International Exposition including Diego Rivera, Sargent Johnson, Ruth Cravath, Cecilia Bancroft Graham, Miguel Covarrubias and Jacques Schnier, among others. Performances by notable entertainers of the day included W.C. Handy, Judy Garland, Irving Berlin and more.

The construction of Treasure Island created a lagoon-like body of water between the two islands' shorelines. This large cove housed Pan American Airways' groundbreaking Clipper Service between 1939 and 1945, flying passengers throughout the Pacific during the infancy of the commercial aviation industry. Treasure Island's Buildings 1, 2 and 3 served as the air terminal and airplane hangars for this operation.

“So the world’s fair would celebrate the bridges and would also celebrate transportation because Pan Am now had these flying boats going back and forth from the Bay Area to China—it would also be a celebration of transportation and travel and commerce among countries of the Pacific.”—Anne Schnoebelen of the Treasure Island Museum Association



Figure 1.05



Figure 1.06

The onset of World War II precipitated the premature closing of the Golden Gate International Exposition, and the island's title was transferred to the United States Navy in 1943, when it was reborn as Naval Station Treasure Island (NSTI). The period of NSTI's active operations spanned a seminal time in American history beginning with World War II and continuing through the Korean and Vietnam Wars, and ultimately the end of the Cold War. In its six decades as an active installation, NSTI served a variety of key naval functions, serving as the seat of various area and regional commands, as a shipping-out point for troop transport into the Pacific, and as an advanced training center. In 1993, NSTI was selected for closure by the Department of Defense, and was ultimately disestablished and the base closed on September 30, 1997. At that time, the property was designated for reuse and future development by the City and County of San Francisco. The islands are now known as "San Francisco's Newest Neighborhood"—a home to residents, businesses, special events, film/photo productions and community-serving organizations.

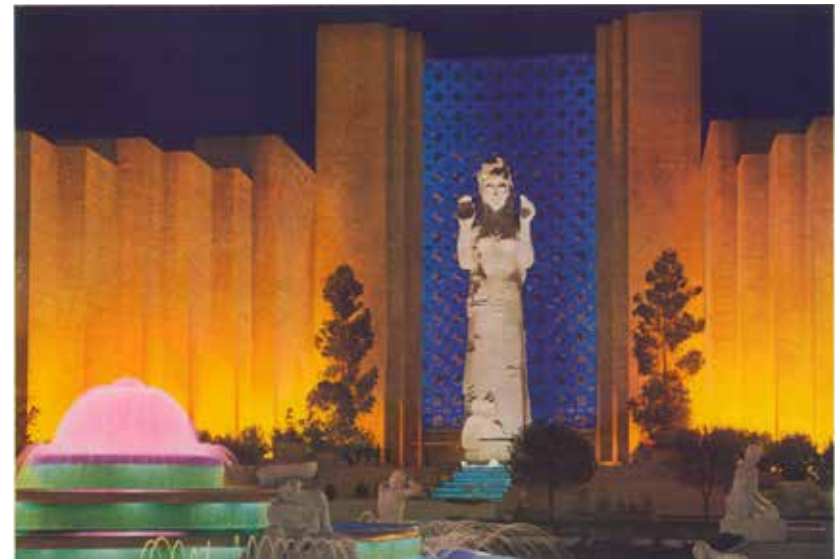


Figure 1.07



Figure 1.08

THE REDEVELOPMENT OF TREASURE ISLAND

Treasure Island Community Development supports the use of the funds generated by the City's 1%-for-art in private development requirement to be dedicated to the artistic enrichment of the public realm for the benefit of its residents and visitors. The new design of Treasure Island and Yerba Buena Island features 300 acres of expansive parkland which will be animated by the diversity of public art projects and programs commissioned for the Treasure Island Art Program. The public realm—public parks, streets, sidewalks, pathways, open space and shared common areas—is a primary focus of the project, and favors people on foot over vehicles. More than three-quarters of the land area on the two islands is open space, with the remainder devoted to the built environment. This will be San Francisco's largest commitment of dedicated park and open space since the development of Golden Gate Park.

The design plan draws heavily upon the natural setting and features of the islands—sun, wind, views both of and from the islands, shorelines, topography, soils, habitat, and vegetation—and features intentional contrasts that will add interest for all who live on or visit the islands. Open space and parkland abut compact urban development; panoramic vistas are juxtaposed with intimate neighborhood streets and parks; regional transportation infrastructure serves an island best known for small-scale pedestrian- and cyclist-oriented local streets. The dramatic steep

The new design of Treasure Island and Yerba Buena Island features 300 acres of expansive parkland to be animated by the diversity of public art projects...

slopes, natural vegetation and limited construction zones of Yerba Buena Island contrast with the human-made, flat canvas of Treasure Island. San Francisco offers a great new place, essentially from scratch, in the middle of the metropolis for the integration of a comprehensive art program. The design relies on a new paradigm of shared streets, achieving mobility without dependence on the automobile. This network of parks and streets offers a sunny, sheltered public space that is enlivened by artwork, buildings of enduring interest and active ground floor uses. The physical separation which defines an island location is both celebrated and mitigated through design and the achievement of



Figure 1.09



Figure 1.10

sustainable densities. Park lands are enhanced by broad views of the open bay. Neighborhoods have a strong sense of connection to San Francisco through their orientation to its skyline, hills and waterfront landmarks. Views of the bay islands, five visible bridges, East Bay cities and Mt. Diablo reinforce a regional perspective and engender a sense of connection to California's natural treasures. Shared infrastructure and efficient transit-served densities turn island challenges into opportunities. Everyday acts—walking to the view, commuting to and from the island by ferry, playing in the park, shopping on the retail street, and conserving water and energy—generate an awareness of connection to San Francisco's environment, society and economy. Designers, policymakers, community participants and the development team have devoted years of effort to analyzing and testing design and engineering concepts against a powerful shared vision for Treasure Island and Yerba Buena Island. The objective of this vision is to realize a place authentic to its unique San Francisco setting and welcoming to families and individuals of all ages and backgrounds.

DEVELOPMENT PROJECT PLAN

An Illustrative Plan prepared by CMG depicts the physical vision for Treasure Island and Yerba Buena Island. It reflects both fixed elements such as the grid of streets which is angled to protect pedestrians from winds off the bay, and conceptual elements such as the shapes of new buildings or specific landscape designs. The plan clearly shows the differences between the proposed developments on the two islands. On Yerba Buena Island the building footprint is small and is laid out to follow the steeply

sloping terrain. A new hilltop park caps the island and joins the two major development sites on Yerba Buena Island. In contrast, at the entrance to Treasure Island along Clipper Cove, a compact urban development and a pedestrian-oriented public realm form a new urban district, with residential neighborhoods extending north and east from that district.

Three buildings that were part of the International Exposition, the historic Building 1 and Hangars 2 and 3, form an east-west axis that organizes development, creating a civic and commercial center and embracing a new ferry quay along the western shoreline facing downtown San Francisco. That terminal is part of a multi-modal transit hub that will connect the islands' streets, pedestrian ways and bicycle routes to on- and off-island transit services. Two distinctive pedestrian routes—a meandering, largely vehicle-free 'shared public way' street, and a grand linear park, the Eastside Commons—connect Treasure Island's western and eastern neighborhoods to its center. The campus of the federal government Job Corps program at the center of the island remains during and after the redevelopment process.

A network of more than 300 acres of publicly accessible open spaces—including waterfront promenades, waterfront parks, an urban agricultural park, stormwater wetlands, a naturalized "Wilds" area, a sports park, and the new Hilltop Park on Yerba Buena Island—extend the pedestrian and bicycle environment far beyond the streetscapes of the neighborhoods, providing diverse recreational and cultural opportunities for residents and visitors, individuals and families alike.



Figure 2.01

02 VISION

TREASURE ISLAND IS A DESTINATION FOR THE ARTS

The large-scale redevelopment of Treasure Island provides an unparalleled opportunity to commission bold, imaginative and forward-thinking contemporary art projects, both permanent and temporary, in diverse media to be displayed throughout the island at designated sites. The new artworks will embody the spirit of innovation that characterized the 1939 Golden Gate International Exposition. A vibrant and robust art program will affirm Treasure Island's reputation as a remarkable place to live and visit and establish it as a magnet for cultural tourism.

Recommendations from the Arts Master Plan will be implemented over a twenty-year span with the availability of funds from the development. Each year's projects will include a balance of permanent and temporary commissions for the island's many public spaces. Distinct from most government percent-for-art programs in their requirement for permanent visual art, the Treasure Island Art Program will feature visual, performing and media arts, providing an inclusive repertoire of art practices.

A recurring island-wide treasure hunt will be a branded curated exhibit of temporary installations consistent with the vision that artworks are the new treasures of the island. An Artist in Residence program and partnerships with cultural institutions and arts

organizations on both sides of the bay will enrich the diversity of the curatorial program, attract new audiences and ensure that Treasure Island is a local, regional and international destination for the arts.

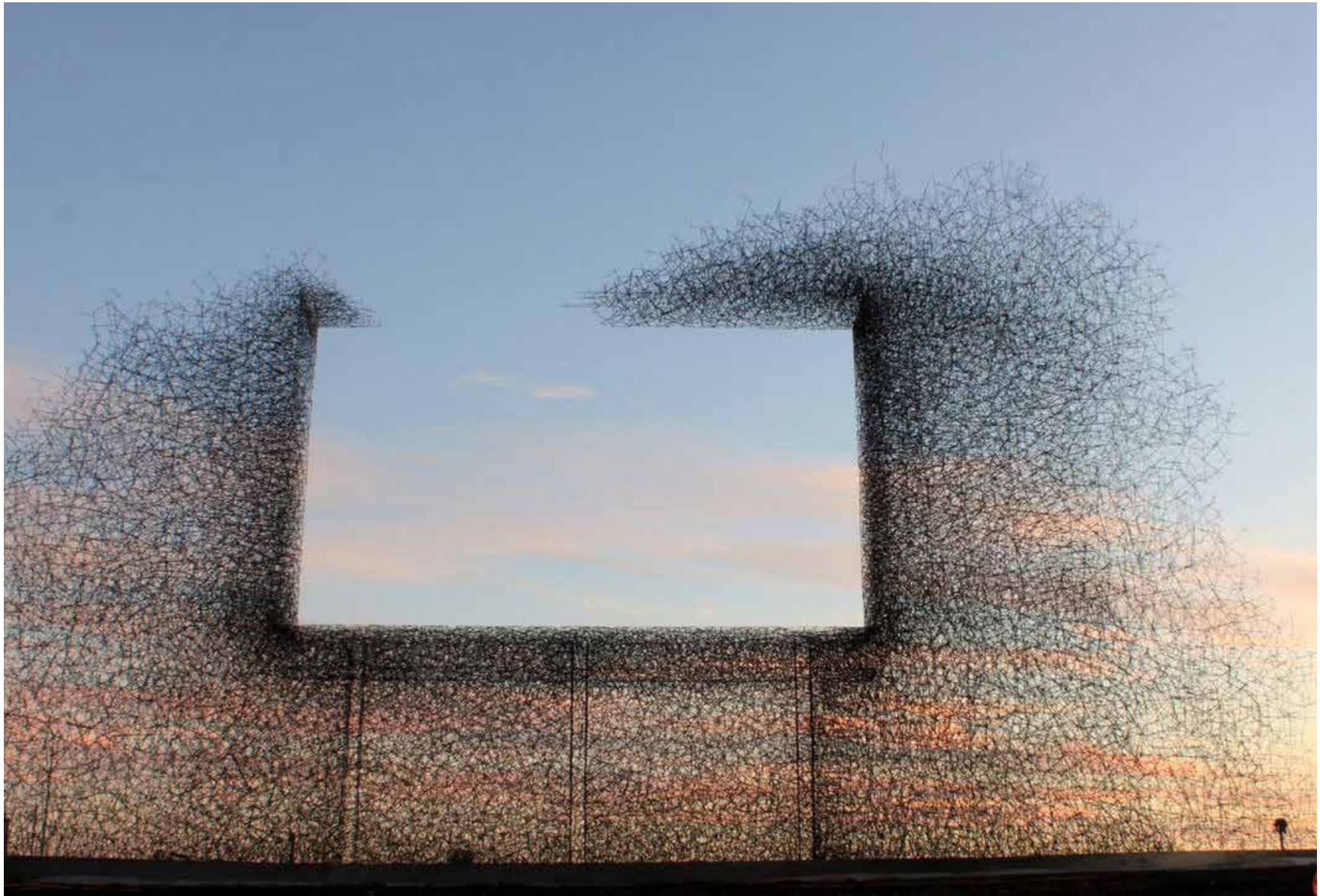


Figure 2.02

CURATORIAL FRAMEWORK

- 01** Use the name of the island as a source of inspiration.
- 02** Consider the island's unique vantage point in the bay, amidst the Bay Bridge, San Francisco and the East Bay, and the notion of art on the edge, where the land meets the sea.
- 03** Honor the place—its history and stories showcasing the innovation that characterized the original vision for the Golden Gate International Exposition.
- 04** Address and examine Treasure Island's ecology and environmental conditions.
- 05** Feature projects by local, national and international artists annually.

PROGRAM GOALS AND OBJECTIVES

GOAL 01:

THINK BIG AND TAKE ADVANTAGE OF THIS UNPRECEDENTED OPPORTUNITY TO CREATE A **WORLD-CLASS DESTINATION** FOR THE ARTS, ONE THAT WILL ENDURE AND EVOLVE OVER TIME.

- Commission high-level/high-interest projects by artists of international renown to draw attention to the island as an art destination for the region and beyond.
- Seek inspiration from the spirit of invention and wonder that characterized the Golden Gate International Exposition.
- Identify prioritized sites island-wide that accommodate a variety of art programming opportunities.
- Establish a recurring Treasure Hunt as a branded island-wide opportunity for the display of temporary art.
- Market, publicize and promote the art program worldwide.
- Embrace an intentional flexibility that allows the Arts Master Plan and program to evolve in response to the needs and interests of the Treasure Island community, its visitors and participating artists.
- Procure outside funding to sustain the art program beyond the twenty-year cycle of funding obligated from private development.



Figure 2.03



Figure 2.04

GOAL 02:

ESTABLISH A **CULTURAL LEGACY FOR THE ISLAND** THAT IS RELEVANT, MEANINGFUL AND INSPIRING TO RESIDENTS, VISITORS AND PARTICIPATING ARTISTS NOW AND IN THE FUTURE.

- If feasible, reinstall the Golden Gate International Exposition historic Pacific Unity Sculpture Collection and investigate a permanent location for the Miguel Covarrubias murals.
- Commission artist-designed signage throughout the island that will convey historical information and stories.
- Encourage artists to design artworks that respond to the ecology of the island.
- Establish a rotating Artist in Residence Program at different sites where artists such as writers, poets, musicians, performers and visual artists can develop artworks inspired by the site.
- Develop art programs and presentations for the youth residing on the island.
- Recast the way that the public thinks of Treasure Island through a vibrant and compelling art program.
- Institute a program for the long-term care and stewardship of the permanent art collection, and investigate the establishment of a conservancy for this purpose.

GOAL 03:

DEVELOP A **DIVERSE AND DYNAMIC** ART PROGRAM.

- Conduct outreach and research to recruit new and emerging artists as well as the internationally renowned.
- Create an art program that showcases permanent and temporary work in the visual, media and performing arts.
- Encourage artistic risks and exploration of new territory.
- Provide opportunities for local arts organizations to develop and steward projects.
- Demonstrate a commitment to cultural and racial equity throughout the process of selecting artists and projects.
- Support experiments and collaborations between artists and the island's designers, artists working in different disciplines and technologies and with the maritime community.
- Allow artists to propose sites other than those included in the Arts Master Plan.

GOAL 04:

DEVELOP PROJECTS THAT **BRING PEOPLE TOGETHER** FOR A SHARED EXPERIENCE.

- Create natural destination points for congregation and activity with the placement of large-scale, iconic artworks.
- Develop programming that encourages people from diverse economic and cultural backgrounds to come together.
- Institute a lecture series featuring presentations from artists working on the island that will be documented with video and placed on TIDA's and SFAC's websites.
- Form mutually beneficial partnerships with local arts organizations and Bay Area museums to foster new curatorial collaborations on Treasure Island.
- Initiate a voluntary Art Ambassador/Art Explainer Program during recurring Treasure Hunts with multi-lingual staff.



Figure 2.05



Figure 3.01

03 PROCESS

DEVELOPMENT OF THE ARTS MASTER PLAN

RESEARCH

SFAC commenced research for the Arts Master Plan with a series of site visits at different times and seasons to become acquainted with the community, the terrain and its vistas and the island's unique microclimate. Regular meetings and ongoing communication with TIDA, TICD and CMG were essential to the planning of an art program that complements the overall development project.

Fact-finding visits and conversations with leadership of art programs across the country located in similar geographic contexts, such as those that are island-based and/or aligned with bridges and waterfront locations, informed the framework of the plan and generated ideas about what might work for Treasure Island. The many comprehensive arts master plans available online and through the Public Art Listserv of Americans for the Arts were a valuable resource.

KEY FINDINGS

- Dynamic art programming creates excitement and enlivens public space.
- Curated programs are often more successful and consistent than programs which are not juried.
- Artist in Residence programs are important assets, helping to further identify the island as a place where art is made and displayed, providing a unique opportunity for artists to work on the island over time. The public programs associated with the residencies will attract new audiences and be an amenity for Treasure Island residents.

VISIONING CHARRETTE

The SFAC convened a daylong workshop on September 3, 2015 on Treasure Island with TIDA, TICD and the island's multiple design teams including CMG, the Office of Cheryl Barton, AECOM, Hood Design and Andrea Cochran Landscape Architecture. The purpose of the workshop was to achieve consensus regarding the overall vision and preliminary objectives for the Treasure Island Art Program, to solicit ideas for projects and to identify primary sites island-wide



Figure 3.02

where artworks can serve as gateways, focal points and gathering places. A highlight of the day included a comprehensive tour of Treasure and Yerba Buena Islands by the 25 participants. Following the tour, the participants were divided into smaller working groups to brainstorm an island-wide strategy for projects and sites. The key findings of the workshops are as follows.



Figure 3.03

CHARRETTE KEY FINDINGS

- 01** Allow the Arts Master Plan to be a living, working document with the flexibility to evolve over time as the islands are developed and become San Francisco's newest neighborhood.
- 02** The island(s) should serve as a place for the incubation of groundbreaking works in diverse media.
- 03** The exteriors of certain public buildings owned by TIDA may be great opportunities for art installations. They are highly visible, large canvases.
- 04** Engaging with the shoreline and bay is an invaluable opportunity—one that exists in many different and rare capacities on Treasure Island and Yerba Buena Island.
- 05** Outreach and education should be components of the arts program.



Figure 3.04

COMMUNITY PROCESS

The Community Engagement process led by CMG on SFAC’s behalf generated excitement and anticipation for the Treasure Island Art Program. The first public meeting was convened on October 6, 2016 on Treasure Island, followed by another meeting held on November 17, 2016 at the Arts Commission’s offices in San Francisco. Approximately 50 persons attended the two public meetings. The agenda for each meeting provided information about the overall development plan, an overview of the design philosophy for the open space and a PowerPoint presentation that conveyed the principal components of the Arts Master Plan.

Public comments from the October 6 meeting focused on the kinds and typologies of artwork that the public would like to see prioritized in the Arts Master Plan. The responses reflected strong interest in large-scale monumental work, temporary artwork and light projections.

On November 17, attendees were asked to comment upon the proposed Artist in Residence program and indicate what was overlooked in our presentation. The responses related to space requirements, the importance of realistic stipends for artists, the need for basic amenities such as wifi and heat, along with recommendations to select artists representing a diversity of disciplines and levels of career development.



Figure 3.05

In response to a board entitled “What is Missing?,” participants encouraged curatorial partnerships with arts institutions and nonprofit organizations on both sides of the bay as well as the display of loaned artworks. Many of their comments underscored the need for robust marketing, outreach, publicity and promotional efforts. A more in-depth record of the comments made at each of the community meetings can be found at: <http://www.sfartscommission.org/content/treasure-island-arts-masterplan-appendix-i>.



Figure 4.01

04 ART PROGRAMMING

ART PROGRAMMING

Public art on Treasure Island embodies many approaches and is defined expansively. The Intergovernmental Agreement (IGA) between TIDA and the SFAC stipulates that the art funds must be spent exclusively to enhance and activate public space. Accordingly, none of the art funds will be used to commission artworks for the island's private properties and buildings. With limited interior public space available for the art program, the majority of artworks and programming will occur within the 300 acres of publicly accessible open space or at the site of public buildings owned by TIDA. This is an unprecedented opportunity made possible by a demonstration of civic largesse from the TICD developer.

There are five general categories of art programming planned for Treasure Island:

01. Permanent Visual Art
02. Temporary Art in All Media
03. Recurring Treasure Hunt
04. Artists in Residence
05. Partnerships and Projects by Others

01 PERMANENT VISUAL ART

Permanent artwork placed in key locations throughout the island, along with the intended reinstallation of the historic Pacific Unity sculptures from the Golden Gate International Exposition, will ensure a cultural legacy for the island and establish its identity as a destination for the arts. The 300 acres of publicly accessible open space lends itself to a permanent collection focused on freestanding sculpture or integrated and functional artworks. Large-scale iconic artworks can serve as gateways, focal points, beacons and gathering places. Smaller-scaled artworks are important components for pedestrian promenades, parks and retail areas, adding visual interest, imagination and delight to the user's experience of these sites. These smaller-scaled works may include functional art such as sculptural seating and interpretive signage. They can be unexpected discoveries that playfully surprise and engage the viewer.

Special attention will be given to the selection of materials used for fabrication to safeguard the longevity of these works in a marine environment. A fine art conservator will be engaged by the SFAC to review materials proposed for permanent works. All permanent artworks commissioned for the project will be owned by TIDA.



Figure 4.02



Figure 4.03



Figure 4.05



Figure 4.04

02 TEMPORARY ART IN ALL MEDIA

Temporary art installations in all media result in a continuous reinvention of the site and provide incentives for people to visit the island again and again and discover it in a new way each time.

Temporary art affords artists the flexibility to test new theories that can lead to bold and boundary-breaking projects. Topical issues relevant to contemporary culture can be addressed by artists within a timely platform. Short-term projects can proceed without the concern for permanent materials and the long-term relevance of the subject matter. The status of the island as a work in progress provides the impetus for cultural experimentation.



Figure 4.06

Temporary art programming will include sculptural installations and performance, theater, video, film and light projections. Artists or presenting organizations will be asked to propose sites where their projects may occur. A former chapel, now part of the Cultural Park, may be used for indoor performances and installations. The occupancy of the chapel is 220 persons and the original pews can serve as seating. Building 1 and Hangars 2 and 3 may also provide venues for temporary projects. The SFAC will facilitate requests made for the use of available buildings subject to the approval of TIDA.



Figure 4.07

03 RECURRING TREASURE HUNT

The recurring treasure hunt is an identifiable brand for the island, a curated exhibit of commissioned temporary installations consistent with the vision that artworks are the new treasures of the island. The focus and theme of each treasure hunt may vary. The first treasure hunt will include displays, performances and installations by multiple artists, located by the viewer using a uniquely designed treasure map. Artists with studios on Treasure Island will be invited to participate without having to compete. Other treasure hunts may feature opportunities for co-curation with Bay Area museums and nonprofit art organizations with island-specific projects.



Figure 4.08



Figure 4.09

04 ARTISTS IN RESIDENCE

A feasibility study will be conducted to recommend guidelines and parameters for the Artist in Residence program that reflect best practices in the field. An organization with expertise managing similar programs may be engaged to work with the SFAC and TIDA. It is envisioned that artists will be selected for residencies on the island from three to six months in length. A goal of the program is to select artists at different levels of career development bringing the emerging artist together with the more established. Artists will be encouraged to spend a substantial amount of time on the island during the term of their residency. Participating artists will be awarded a stipend.

The residencies will provide work space, not living accommodations, for the artist. The work spaces will be equipped with amenities such as accessible restrooms, heat, wifi and basic furniture. These studio sites lend themselves to an art practice that is relatively contained in nature such as drawing, writing, photography, film and computer/digital works. All equipment and materials to be used are to be provided by the artist, although the SFAC will endeavor to facilitate the use or rental of equipment from other artists or businesses on the island.

Sites identified as opportune for an Artist in Residence Program include the Cultural Park, Urban Farm, Urban Campground, Northern Shoreline Park, Yerba Buena Hilltop Trails and the Wilds and existing facilities or programs for youth on the island. Other locations may be proposed by artists.

Artists will be asked to either provide a public lecture, make a presentation to Treasure Island youth through a community-based organization, or open their studio at a specific time for public access. An interview or presentation by the artist will be documented by video and used for educational and archival purposes.

Financial support from philanthropic organizations may be sought to support and maintain the program according to best practices.



Figure 4.10



Figure 4.11

05 PARTNERSHIPS AND PROJECTS BY OTHERS

The allure of Treasure Island and its burgeoning art program will attract cultural institutions and nonprofit organizations interested in having a temporary outpost on the island. These new associations will add richness and diversity to the cultural offerings of the island and bring new audiences and constituencies affiliated with the partnering organizations. This may provide unique curatorial and collaborative opportunities for participating organizations. Projects may be of short or long term duration.

The Art Program will also be enriched by the display of existing works of art loaned by artists, museums or collectors. All proposed loans and/or gifts of art are subject to the recommendation of the SFAC and the approval of the TIASC and TIDA. The SFAC will endeavor to cultivate partnerships with existing tenants of the island for the rental of equipment for the fabrication, conservation and installation of artworks produced through the Artist in Residence Program, from the Bay Bridge Steel Program or loaned by others.

ART TYPOLOGIES

- Gateways and Landmarks
- Light and Media-Based Art
- Permanent Sculpture
- Temporary Installations
- Interactive Artworks
- Artist in Residence Programs and Displays
- Rotating Exhibits
- Environmental Art
- Performance (Music, Dance and Theater)
- Historic Interpretive Signage
- Monumental Temporary Sculpture
- Murals
- Interactions with Maritime Community
- Film and Video Projections
- Functional Art



Figure 4.12



Figure 5.01

05 PRIORITIZED SITES AND ART OPPORTUNITIES

SITE SELECTION

The hierarchy of sites prioritized for art projects in the Arts Master Plan is based upon a variety of factors such as the site's potential prominence and visibility as a popular destination, coordination with the island's design and construction schedule, intended use of the site by the public, view corridors, the design of the space and its appropriateness for various kinds of artistic expression and/or certain unique characteristics that might appeal to artists.

The sites are primarily exterior as there is limited access to building interiors, and range from hilltops to shorelines, plazas, parks and open spaces to bucolic, unprogrammed areas of natural terrain, urban campgrounds and farms to island-wide trails for hikers, pedestrians and bicyclists and pedestrian walkways and commons within residential areas. Consistent with the agreement between TIDA and the SFAC that the percent-for-art funds are to be used exclusively to enhance and activate public space, funding will not be used to commission projects for private property. There will be little opportunity for artists to integrate works into the design of buildings, apart from two future TIDA-owned parking garages.

Proposals by artists or arts organizations for alternative sites and projects will be reviewed at two intervals per year to be specified on TIDA's and SFAC's websites and will be subject to approval from the TIASC and TIDA.



Figure 5.02



01 WATERFRONT PLAZA

The public plaza, ferry shelter, and associated coastal landscape serve as an intermodal hub connecting multiple modes of transit including cyclists, pedestrians, ferries, shuttles and buses. Numerous seating nodes and terraces radiate from the central ferry shelter to take full advantage of the views to the bay and the San Francisco skyline.



Figure 5.03



Figure 5.04

SITE STATS:

SIZE: 2.4 acres

PROGRAM: Transit Hub/Gateway Entry to Treasure Island/Waterfront Plaza

PROJECT PHASE: Phase 1



Figure 5.05



Figure 5.06



Figure 5.07

ART OPPORTUNITIES:

- **Priority: Large-scale iconic gateway sculpture that will serve as a beacon for the island, greeting visitors and residents upon their arrival.**
- Smaller-scaled works that address the water's edge and that interact with the movement of the bay and the wind with the use of reflective and kinetic materials.

CONSIDERATIONS:

- The artworks should be of significant scale to command the bayfront location and should respond to the unique vantage points from which they will be viewed.



02 BUILDING 1 INTERIOR AND PLAZA

The Building 1 interior is an expansive light-filled space. Visitors to Treasure Island will pass through the building lobby en route to Marina Plaza and Clipper Cove. The interior may be an appropriate site for temporary installations using light and digital media.

The plaza in front of Building 1 acts as the civic focal point of Treasure Island with a large flexible space for gatherings and spectacular views. Its broad central walkway, flanked by a grid of date palms, is a primary axial pathway from Ferry Plaza to the Island Center and is a gateway to the retail district beyond. The new Visitor's Center will be located within Building 1.



Figure 5.08



Figure 5.09

SITE STATS:

SIZE: 2.5 acres

PROGRAM: Public Plaza/Historic Building

PROJECT PHASE: Phase 1



Figure 5.10



Figure 5.11



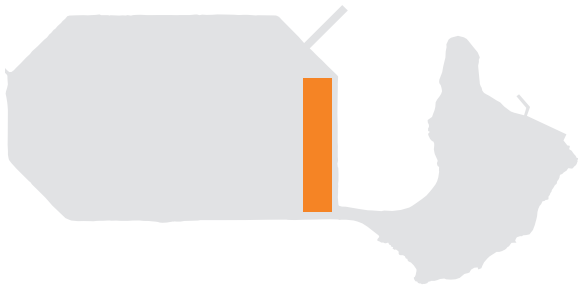
Figure 5.12

ART OPPORTUNITIES:

- **Priority: A contemporary landmark sculpture or a series of sculptures which may include wind-activated artworks in the northern and southern lower plazas.**
- Both the ground floor lobby and the mezzanine are appropriate sites for temporary installations or displays of two-dimensional artwork, temporary murals, light and digital media projections and sculptural and interactive installations

CONSIDERATIONS:

- The scale of the artwork should correspond to the scale of the building. These artworks can mark the transitional nature of the site through the use of contemporary materials and styles.



03 ISLAND CENTER

The Island Center encompasses Marina Plaza and Hangars 2 and 3. Marina Plaza is an area for large and small gatherings, as well as a central passage through the site. An event space with stage and terraced lawn seating allows for views out to Clipper Cove and Yerba Buena Island.



Figure 5.13

SITE STATS:

SIZE: 21.6 acres

PROGRAM: Public Open Space, Historic Buildings, Mixed Use

PROJECT PHASE: Phase 1



Figure 5.14



Figure 5.15



Figure 5.17



Figure 5.18



Figure 5.16

ART OPPORTUNITIES:

- **Priority: A focal point artwork in the center of Marina Plaza.**
- **Priority: Reinstallation of the Golden Gate International Exposition's Pacific Unity Sculpture Collection.**
- Permanent or temporary artist-designed historic, interpretive and anecdotal signage projects which serve as "story spots."
- Pedestrian-scaled and functional artworks that are integrated throughout.
- Performance events in the wind-sheltered amphitheater in Marina Plaza.
- Light, media projections and film screenings on the exteriors of historic Building 1, and Hangar 2 and 3.

CONSIDERATIONS:

- This is an actively used and highly visible site that will be frequented by locals as well as visitors to the island day and night. It can accommodate work of varying media and scale.



04 YERBA BUENA ISLAND HILLTOP PARK

This site is a cultural and ecological arboretum. It tells an evolutionary story with layers of time embedded (stairs, foundation, ruins) as the site flora transitions from a historic ecology to a more cultural landscape. The northern and southern hilltops act as foci of two distinct experiences within the arboretum. The southern hilltop retains and reveals the site's ecological history, while the northern hilltop cultivates an attention to the island's cultural history through remnants and a focus on the built landscape.



Figure 5.19



Figure 5.20

SITE STATS:

SIZE: 4.3 acres

PROGRAM: Public Park

PROJECT PHASE: Phase 1



Figure 5.21



Figure 5.22



Figure 5.23

ART OPPORTUNITIES:

- **Priority: A large-scale sculpture as a focal point for the Hilltop Park.**
- **Priority: Sculptural artworks created from eucalyptus wood salvaged from Yerba Buena Island.**

CONSIDERATIONS:

- Artwork created for Hilltop Park should enhance and integrate into the natural setting.



05 CLIPPER COVE PROMENADE

On the south side of Treasure Island, the Clipper Cove Promenade provides access along the marina waterfront, and creates a linear open space oriented toward the water and marina activities. The promenade is part of the Bay Trail and includes a protected lane dedicated for bicycles and a continuous pedestrian promenade.



Figure 5.24

SITE STATS:

SIZE: 3 acres

PROGRAM: Public Open Space, Bay Trail

PROJECT PHASE: Phase 1

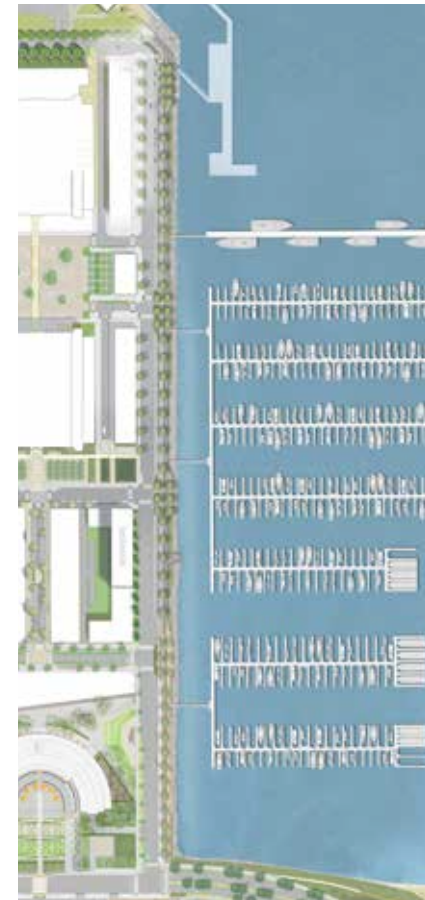


Figure 5.25



Figure 5.26



Figure 5.27

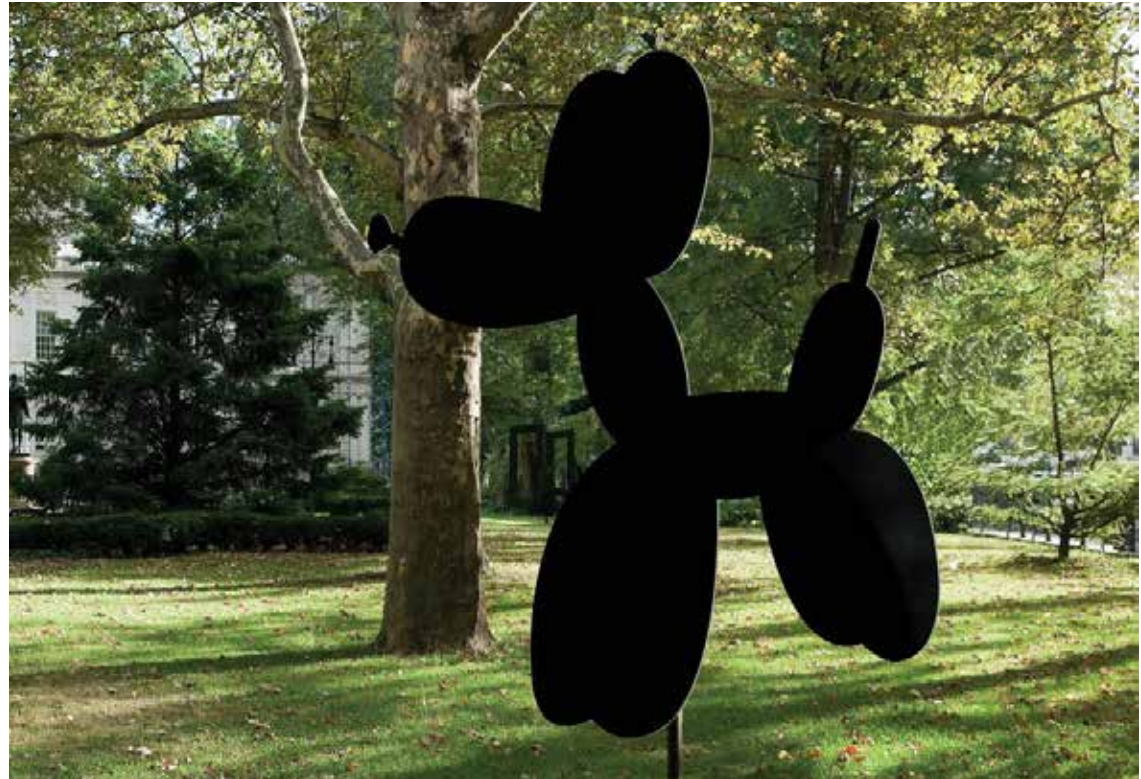


Figure 5.28

ART OPPORTUNITIES:

- **Priority:** Artist-designed seating and windscreens installed along the length of the waterfront promenade and in the outdoor lounge areas.
- Performance art and small to mid-scale temporary artworks to be programmed in the promenade's outdoor lounges.

CONSIDERATIONS:

- This area is somewhat protected from the wind and is likely to become a highly popular destination on the island.



06 CITYSIDE WATERFRONT PARK

Situated on the western edge of Treasure Island with dramatic views of the Bay Bridge, downtown San Francisco and the Golden Gate Bridge, Cityside Park is an iconic destination that draws visitors and residents alike to walk, run, ride and linger along this spectacular waterfront. Cityside Waterfront Park is a 24-acre open space, 300 feet wide from the shore to Cityside Avenue and around three-quarters of a mile in length. Each of the successive park sites will be equivalent in size to five city parks. Oriented to deflect and reduce the prevailing northwesterly winds, the double allees of windrow blue gum trees are both utilitarian and formal, structuring space, framing views and defining a series of large rooms, each of which has a specific program and identity.



Figure 5.29

SITE STATS:

SIZE: 24 acres

PROGRAM: Waterfront Large-Scale Public Park

PROJECT PHASE: Phases 1, 3, 4



Figure 5.30



Figure 5.31



Figure 5.32

ART OPPORTUNITIES:

- **Priority: A highly visible and important opportunity for viewers on land and by sea, a series of large-scale sculptural landmarks along the shoreline will mark the northern terminus of the Waterfront Park.**
- Display of loaned sculpture and large-scale temporary art installations.

CONSIDERATIONS:

- Episodic installations of sculpture can create a sustained and engaging art experience for viewers from both land and the bay. Artworks may respond to various themes such as “Art on the Edge” or “Where the Land Meets the Sea,” or may respond to the design and programmed use of the artwork’s site.



07 URBAN AGRICULTURAL PARK (THE FARM)

The approximately twenty-acre Urban Farm includes an innovative mix of agricultural, educational, and community programs. As a key part of the sustainability program, the park provides critical space for local food production, community allotment gardens, and recycling and composting of green waste. Agricultural production may include raised beds, fields, orchards, nursery and greenhouse production. Importantly, the park includes areas for public access and enjoyment, and community garden plots for Treasure Island and Yerba Buena Island residents.



Figure 5.33

SITE STATS:

SIZE: 20 acres

PROGRAM: Agriculture, Education

PROJECT PHASE: Phases 1, 2, 3, 4



Figure 5.34



Figure 5.35



Figure 5.36

ART OPPORTUNITIES:

- **Priority: Environmental and functional artworks.**

CONSIDERATIONS:

- Artists' projects may engage with the activities of the Farm and/or explore and interpret relevant environmental, horticultural or botanical themes. The work may be temporary earthworks or permanent sculpture. Functional artwork such as tables, seating and signage are possible artistic directions.



08 NORTHERN SHORELINE PARK (THE WILDS)

The Northern Shoreline Park and the Wilds are the natural foil to the dense southern development of the island. Restored ecological landscapes mimic a native landscape and provide recreational and educational opportunities such as hiking, ecological education programs, habitat viewing and camping. Large landforms along the northern edge offer dramatic views and shelter leeward areas from the strong winds. Tidal banks along the shoreline expose park visitors to the tidal fluctuations and create a dynamic landscape shaped by the natural forces of the bay.



Figure 5.37

SITE STATS:

SIZE: 112 acres

PROGRAM: Large-Scale Waterfront Park, Habitat

PROJECT PHASE: Phase 4



Figure 5.38



Figure 5.39



Figure 5.40

ART OPPORTUNITIES:

- **Priority: Environmental artworks.**
- **Priority: Artworks made from the salvaged eucalyptus trees and site materials may be installed temporarily or permanently in this park.**
- Artist-designed functional structures for people visiting or camping at the park.
- A laboratory for artistic experimentation and temporary projects.

CONSIDERATIONS:

- This is one of the potential sites identified for the Artist in Residence program. It is appropriate for artwork that resonates with the ecology of the site and brings awareness to habitat enhancement, sustainability, sea level rise or erosion of the shoreline.
- Artists may collaborate with architects or designers on the functional sleeping structures.
- The program for the site's future use has not yet been finalized and it may lend itself to artistic investigations until it is further developed.



09 EASTERN SHORELINE PARK

The Eastern Shoreline Park is similar to Cityside Waterfront Park with a framework of windrows, multi-use paths, and landforms that provide continuity while dividing the space into a series of large rooms with varied programs. Pier 1 is a publicly accessible destination for the island's east side.



Figure 5.41

SITE STATS:

SIZE: 10 acres including 2.6 acre Pier

PROGRAM: Public Waterfront Park

PROJECT PHASE: Phases 2, 3



Figure 5.42



Figure 5.43



Figure 5.44

ART OPPORTUNITIES:

- **Priority: A permanent landmark sculpture as a focal point of this site.**
- Display of sculptures from the Bay Bridge Steel Project and loaned sculptures from individual artists, collectors and arts organizations.
- Temporary art events and performances, art markets and art festivals at scheduled intervals to activate the pier.

CONSIDERATIONS:

- The site affords prominent views of the Bay Bridge and the bay. The scale of the artworks should be appropriate to this backdrop and vista.



10 EASTSIDE COMMONS

The Eastside Commons creates a grand, vehicle-free and socially active pedestrian and bicycle connection from the Eastern Shoreline Park through the Eastside neighborhood to the Island Center. As the center of the largely residential Eastside District, the Commons serves as a neighborhood park and community space. Similar to the Golden Gate Panhandle Park and Commonwealth Avenue in Boston, the Commons is a grand linear park that is legible at the neighborhood scale, yet fine-grained and nuanced as a series of spaces that give character and identity to each block.



Figure 5.45

SITE STATS:

SIZE: 3.4 acres

PROGRAM: Public Park

PROJECT PHASE: Phases 1, 3



Figure 5.46



Figure 5.47



Figure 5.49



Figure 5.50



Figure 5.48

ART OPPORTUNITIES:

- **Priority: A sequential installation of interactive and/or playful permanent art to create cohesion, continuity and extended interest for park users which may involve artists and design teams working on projects where imagination and recreation are combined.**
- Large-scale gateway sculptures announce the entries to the park from the island's Central District and from the Eastern Shoreline Park.

CONSIDERATIONS:

- "Playful Recreation" is the design inspiration for the second block of the Commons. The Swing Room includes a series of sculptural swings set in the Elm Allee that will define the space and attract adults and children alike.



11 YERBA BUENA ISLAND TRAILS AND OPEN SPACE

In contrast to Treasure Island's flat, open expanses, Yerba Buena Island's forested slopes rise steeply from the bay. The island's natural areas are guided by a habitat management plan which encourages adaptive management strategies for the preservation, restoration and enhancement of the ecological resources and habitat on YBI. To support the island's new community, a series of open spaces and a trail network will provide both recreational opportunities and access to the various ecosystems on the island. Stormwater runoff from the island's streets will be collected in two stormwater gardens that will allow the island's visitors to wander around the newly restored habitat.



Figure 5.51



Figure 5.52

SITE STATS:

SIZE: Open space plus trails network

PROGRAM: Public Parks, Hiking Trails and Overlooks, Stormwater Treatment Gardens

PROJECT PHASE: Phase 1

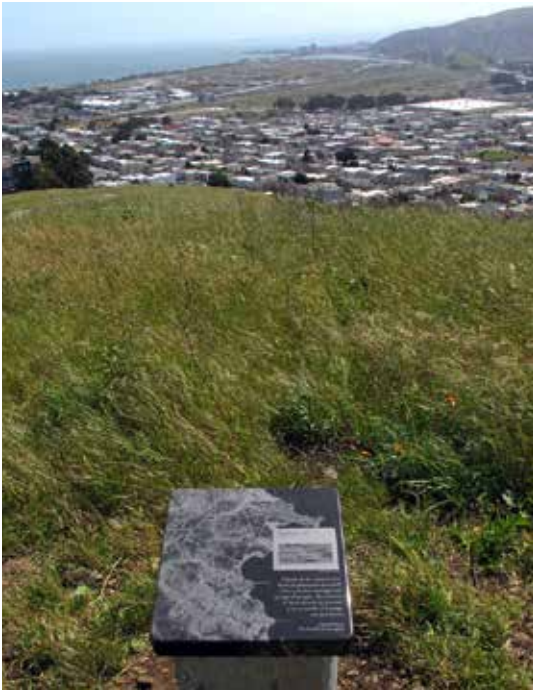


Figure 5.53



Figure 5.55



Figure 5.54

ART OPPORTUNITIES:

- **Priority: Sculptural artworks created from eucalyptus wood salvaged from Yerba Buena Island.**
- Artist-designed signage for the Hilltop Park trail system as a subtle overlay onto the natural walkways and vista points.

CONSIDERATIONS:

- Much of the salvaged eucalyptus wood available for artists' use originally came from trees on Yerba Buena Island.



12 CULTURAL PARK

The Cultural Center and the adjacent park are the island's hub for dynamic art programming. The surrounding bosque of trees provides an idyllic setting for the existing chapel, as well as a place of refuge for both visitors and island dwellers alike. A spectacular view of the San Francisco skyline, spanning from the Golden Gate to the Bay Bridge, is highlighted throughout the park's design.



Figure 5.56



Figure 5.57

SITE STATS:

SIZE: 2.9 acres with 8,900sf building

PROGRAM: Public Park

PROJECT PHASE: Phase 1



Figure 5.58



Figure 5.60

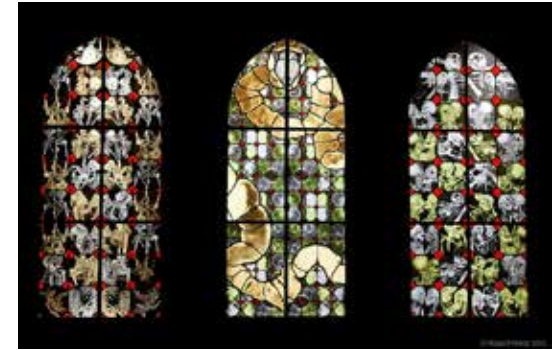


Figure 5.61



Figure 5.59

ART OPPORTUNITIES:

- **Priority: Performances, films, video and digital artworks to be presented inside the Cultural Center interior, or on its new decks and amphitheaters.**
- Smaller-scaled exhibitions of artworks for the interior of the Cultural Center.
- Temporary sculptural installations, performances or artistic interventions on the grounds or in the bosque of trees surrounding the perimeter of the Cultural Center's grounds.
- Temporary art events, art markets and art festivals on the grounds surrounding the Cultural Center.
- Temporary murals or graphically strong design treatments on the building façade.

CONSIDERATIONS:

- This is one of the only sites where programming may occur within the building. The pews remaining from the building's former use as a chapel will serve as seating for performance and film screenings and can accommodate an audience of 220 persons. There will be a hub of cultural programs and activities taking place at this site.



13 THE GREAT WHITES

The Senior Officers' Quarters Historic District includes several former Navy officers' quarters (also called the Great Whites), associated buildings and several landscape areas. Opportunities for picnic areas and "story spots," interpretive and historic signage and anecdotes, can be found on this site.



Figure 5.62



Figure 5.63

SITE STATS:

SIZE: 2.5 acres

PROGRAM: Historic Buildings, TBD

PROJECT PHASE: Phase 1



Figure 5.64



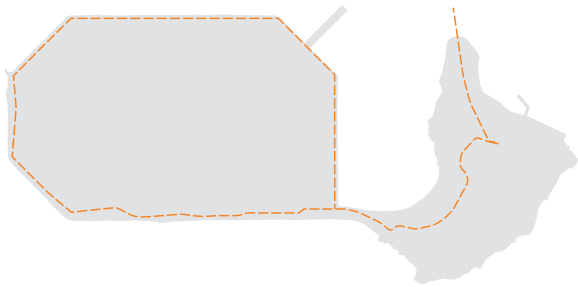
Figure 5.65

ART OPPORTUNITIES:

- Potential locations to house the studios associated with the Artist in Residence Program.
- Curated exhibitions, performances, readings or film screenings may occur within the buildings' interiors.

CONSIDERATIONS:

- Any artistic production taking place within historic buildings should be respectful of the structures and interiors. These sites lend themselves to an art practice that is relatively contained in nature such as drawing, writing, photography, film and computer/digital works.



14 BAY TRAIL

The Bay Trail circles Treasure Island and winds through Yerba Buena Island to connect cyclists and strollers to the Bay Bridge and East Bay. Five miles of trails give joggers, strollers and bikers a continuous circuit with ample views of the San Francisco Bay from all sides of the island. The trail is built incrementally as the adjacent parcels are developed.



Figure 5.66

SITE STATS:

SIZE: 5 miles of trails

PROGRAM: Public Waterfront Bike and Pedestrian Trail

PROJECT PHASE: Phases 1, 2, 3, 4



Figure 5.67



Figure 5.69



Figure 5.70



Figure 5.68

ART OPPORTUNITIES:

- A sequence of related artworks to create continuity and a sense of discovery.
- Nodes of functional artwork such as artist-designed seating, windscreens or bike racks may be installed.
- Artist-designed signage to provide a series of “story spots” for the island-wide trail.
- Possible collaboration with the Bay Trail.

CONSIDERATIONS:

- Artworks should engage the vast vistas from the island across the bay. In siting work, artists may wish to consider logical places to pause on the Bay Trail.



15 HANGARS 2 AND 3

Hangar 2 and Hangar 3 are among the few original buildings remaining from the Golden Gate International Exposition. Hangar 2's intended future use will primarily focus on open viewing artisan food production and retail with a large grocery as the anchor tenant which will occupy approximately one third of the building. There will be cafes at either end of the building. Plans for the use of Hangar 3 are still being contemplated with the thought that it may be used as an entertainment/recreation sports venue.

Each elevation and side of the building has a unique character and relationship with surrounding spaces as well as a distinct shadow pattern created by the mass of the building. The design for the areas surrounding the building honors and recognizes the historic significance of the structure and responds to the unique conditions that define each edge.



Figure 5.71



Figure 5.72

SITE STATS:

SIZE: Hangar 2: 89,631 sf / Hangar 3: 166,917 sf

PROGRAM: Public Open Space, Historic Buildings, Mixed Use

PROJECT PHASE: Phase 1



Figure 5.73



Figure 5.74



Figure 5.75

ART OPPORTUNITIES:

- Permanent artwork may be commissioned for both the interior and exterior of the buildings, once the programs and uses are defined.
- Until the buildings are fully developed for their new uses, the buildings' interiors and exteriors may serve as large canvases for a variety of art projects such as murals and light projections. The interior of the building may be used for art installations and performances, pending coordination and negotiation with the buildings' existing tenants.



16 OTHER SITE POSSIBILITIES

OTHER SITE POSSIBILITIES:

- There are a number of vacant sites pending future development which may be available for temporary installations such as the Torpedo Building, Quarters 62, Quarters 10 and the Senior Officers' Quarters Historic District, all of which are owned by TIDA. A variety of approaches such as sculpture, interactive installations, performances and media-based work may be appropriate.
- The future construction of two TIDA-owned parking garages and the SFPUC's Treasure Island Pump Station will provide opportunities for permanent visual artworks.

ARTIST-PROPOSED SITES and UNSOLICITED PROPOSALS:

- Artists may elect to propose sites other than those identified in the Arts Master Plan. The ability to proceed to implement projects at these sites will be subject to the evaluation of the proposal by the SFAC, TIASC and TIDA and relative to its alignment with the Art Program's Curatorial Framework, Goals and Objectives. This option is consistent with the Arts Master Plan's intent to develop a program that is inclusive and flexible. Site approval does not necessarily imply a commitment of funding from the art program. Artists participating in the Bay Bridge Sculpture program will submit proposals for sites of their own selection.



Figure 5.76



Figure 5.77



Figure 5.78



Figure 6.01

06 ART PROGRAM GOVERNANCE

ADMINISTRATION OF THE TREASURE ISLAND ARTS PROGRAM

The following three entities will have specific and distinct responsibilities for the governance of the Treasure Island Art Program. Their roles and responsibilities are described below.

SAN FRANCISCO ARTS COMMISSION

The San Francisco Arts Commission (SFAC) is the City agency that champions the arts as essential to daily life by investing in a vibrant arts community, enlivening the urban environment and shaping innovative cultural policy.

The SFAC will direct and manage the implementation of the Treasure Island Arts Master Plan, which establishes the policies, objectives and curatorial framework that guide the development of the Treasure Island Arts Program. The SFAC's scope of work includes:

- Preparing and issuing Requests for Qualifications and Requests for Proposals for specific project opportunities
- Establishing a pre-qualified pool of selection panelists

- Conducting public meetings about the program and its opportunities
- Managing all artists' and consultants' contracts
- Facilitating communications between artists and TIDA relative to specific art projects
- Consulting with fine art conservators regarding future maintenance and conservation requirements for permanent and long-term temporary artworks
- Procuring signage for all artworks
- Promoting, marketing and publicizing art program activities
- Maintaining all files related to the operation of the Treasure Island Art Program
- Staffing the Treasure Island Art Steering Committee (TIASC)
- Establishing an online searchable database about the program

The SFAC will submit an Annual Work Plan to the TIASC and TIDA for approval that describes all art projects to be implemented in a given year with corresponding sites, budgets and timelines, in addition to an Annual Report that includes the status of all projects underway, the SFAC's administrative budget and documentation of past year's

expenditures. SFAC staff will provide TIDA with periodic updates and reports.

In consultation with TIDA and the TIASC, and with feedback from residents, the public and participating artists, the SFAC will lead efforts to evaluate and modify the Treasure Island Art Program at periodic intervals and make changes that allow it to evolve in response to the growth of the island and other factors.

TREASURE ISLAND DEVELOPMENT AUTHORITY

The Treasure Island Development Authority (TIDA) is a nonprofit, public benefit agency dedicated to the economic development of former Naval Station Treasure Island and is vested with the rights to administer Tidelands Trust property. TIDA is also responsible for administering vital municipal services to Treasure and Yerba Buena Islands.

Approval from TIDA is required for all recommendations made by the SFAC and the TIASC regarding art program policies, the Annual Work Plan, project sites, artwork proposals and budgets, acceptance of gifts of artwork and the removal, deaccessioning and relocation of artworks. To facilitate the working relationship with the SFAC, TIDA will appoint a liaison to work with the SFAC on its implementation of the Treasure Island Art Program. TIDA will appoint three persons to serve on the Treasure Island Art Steering Committee, one of whom will be a representative of TIDA.

A commitment to provide funding to insure, maintain and conserve the artwork in accordance with the Intergovernmental Agreement between TIDA and the SFAC is implicit in TIDA's approval of any permanent artwork that will become part of the Treasure Island Public Art Collection. A conservator's report and an estimate of annual maintenance and regular conservation costs will be submitted by the SFAC and reviewed by TIDA prior to the approval of any artwork for implementation. TIDA will incorporate these costs into its annual operating budget.

TREASURE ISLAND ART STEERING COMMITTEE

The Treasure Island Art Steering Committee (TIASC) will be established by consensus of the Directors of TIDA and the SFAC to review and advise upon recommendations from the SFAC regarding the art program and recommendations from selection panels regarding the selection of art project proposals before presentation to the TIDA Board for final approval.

The TIASC will be composed of five voting members, three appointed by the TIDA Director and two by the SFAC Director of Cultural Affairs. One of the three representatives appointed by TIDA will have expertise in the visual arts and one will represent TICD. The SFAC representatives will include an Arts Commissioner and the Director of Cultural Affairs. All appointed members of the TIASC may designate appointees to serve in their place. The members of the TIASC will serve as volunteers and will not be compensated for their time. The SFAC will serve as staff to the TIASC.



Figure 6.02



Figure 6.03

PROPOSED GIFTS

The SFAC's Gift Policy will be used by the SFAC, TIASC and TIDA to evaluate gifts of art proposed for permanent installation. The proposed artwork should be aligned with the Curatorial Vision, Framework and Objectives of the Treasure Island Arts Master Plan. A maintenance endowment must be established by the donor for any gift of art accepted by TIDA in an amount specified by a fine arts conservator contracted at the expense of the donor. The recommendation to accept the gift and approve the amount of the maintenance endowment is subject to the recommendation of the SFAC and approval by the TIASC and TIDA. SFAC's Gift Policy is included in the SFAC's Civic Art Collections Policies and Guidelines which can be found at: <http://www.sfartscommission.org/our-role-impact/about-commission/policies-guidelines>.

RELOCATION, REMOVAL AND STORAGE OF ARTWORKS

In accordance with the Civic Art Collection's Policies and Guidelines, in the event that artworks procured and installed under the Treasure Island Art Program need to be removed, relocated, and/or stored for any reason, including to accommodate ongoing construction of Treasure Island, TIDA will notify SFAC of its intent to make such changes in sufficient time for staff to identify alternative locations and/or storage for the affected artworks. The SFAC will

work with the TIASC, TIDA and TICD to ensure that the placement and installation of artwork will not interfere with construction taking place on the island. Notwithstanding these efforts, if an artwork must be removed, the SFAC will make a good-faith effort to respond to TIDA's request to relocate artworks in a timely manner and will work with the project artist to discuss recommendations regarding the location and method for removal, relocation, or storage. The cost of any unanticipated removal, relocation, and/or storage of artworks to accommodate Treasure Island construction will be borne by TIDA apart from funding provided through the one-percent-for-art allocation.

At its discretion, TIDA may request the SFAC to provide collections management services. Upon mutual agreement, a separate agreement will be negotiated by the parties. The SFAC may also recommend qualified professionals to perform this work. TIDA will incorporate the budget for the Collections Management Plan into Treasure Island's annual operating budget. TIDA will not approve any Notice to Proceed on the commissioning of permanent artworks unless and until TIDA identifies funds for the future ongoing maintenance, conservation and insurance of such artworks.



Figure 7.01

07 SELECTION PROCESS

ARTIST SELECTION PROCESS

The SFAC will utilize the four processes described below for the selection of artists, organizations, and artworks:

- Open Call
- Invitational
- Direct Selection
- Unsolicited Proposals

These four processes are structured to be responsive to the project's intent, scale, duration and budget as decided by the SFAC staff. All recommendations resulting from any of the selection processes must be approved for implementation by TIASC and TIDA. The selection processes described here conform to the SFAC's Policies and Guidelines for the Civic Art Collection. Selection panels will be used for both the Open Call and the Invitational processes. A selection panel will not be required for Direct Selection and Unsolicited Proposals.

PRE-APPLICATION WORKSHOPS

Pre-application workshops for both permanent and temporary artwork calls will be conducted by SFAC staff to discuss topics such as:

- Treasure Island's Art Master Plan objectives and the strategies for achieving these objectives;
- Information about the overall application and selection process;
- Review of potential sites;
- Technical assistance regarding the application; and
- Contract or grant requirements.

01 OPEN CALL

The Open Call is the method used for most permanent and temporary project commissions. SFAC staff will publicize the project opportunity through distribution of a Request for Qualifications (RFQ) and will conduct curatorial research to recruit applications from qualified artists. Following the application deadline, the selection

of artists and/or organizations will be made through a series of selection panel meetings.

The first review of applicants' work will be performed by SFAC staff to determine basic conformance with the selection criteria.

02 INVITATIONAL

An Invitational approach may be used to acquire permanent and temporary artworks with budgets under \$200,000. Exceptions to the budget threshold may be made by TIASC and TIDA based upon a recommendation from the SFAC. This selection process will be used in the following instances: an accelerated time frame, a special curatorial opportunity or a requirement for a unique approach to the project.

This method allows SFAC staff to invite a short list of qualified artists and/or organizations to apply for the project. SFAC staff may consult a guest curator on the development of the short list. This selection process takes two to three months. The curated list of qualified artists and/or organizations will be presented to the artist selection panel.

ARTIST SELECTION PANELS

Each artist selection panel will represent a balance of artistic and curatorial expertise, along with technical knowledge and familiarity with the development project. Panelists may be asked to serve a two to three year term for curatorial coherence and programmatic

continuity. The selection panelists will be paid an honorarium for their time and compensated for travel expenses within established guidelines.

The artist selection panels will be composed of the following five voting members:

- One member appointed by the Treasure Island Director
- One member appointed by the SFAC
- One member appointed by the TICD
- Two arts professionals appointed by the TIASC

Members of the TIASC may serve on the artist selection panels.

The list of qualified artists will be presented to the artist selection panel by SFAC staff. The panel will identify up to three finalists, each of whom will be invited to develop a conceptual proposal that is unique to the site, for which the artist or arts organization will be paid an honorarium. A variation of this approach will be used to solicit proposals from artists and/or organizations working in the performing, media and light-based arts. The finalists will be requested to attend an orientation session and site visit with the project team and key stakeholders. The format for the submission of the proposals is standardized among all applicants; however, when advantageous for an artist to work with the design team, finalists may be interviewed about their conceptual approach and will not be required to submit a specific proposal.

The artist selection panel will reconvene to consider the finalists' proposals in an interview format. The selected proposal will be submitted to the SFAC for review and comment and to TIASC and TIDA for approval.

03 DIRECT SELECTION

Direct Selection may be used for temporary public art projects, artwork purchases with smaller budgets and, on occasion, for the commissioning of a permanent artwork. This selection process allows SFAC staff to recommend a qualified artist for the project or an artwork for purchase or commission subject to review and comment of the SFAC and approval by TIASC and TIDA. SFAC staff may consult a guest curator on the direct selection of an artist or artwork. No artist selection panel is required for the Direct Selection process.

04 UNSOLICITED PROPOSALS

Unsolicited proposals will be evaluated two times each year at specified submission deadlines which will be posted on TIDA's and SFAC's websites. The proposals will be evaluated by SFAC staff for their consistency with the Arts Master Plan's Curatorial Framework and its Goals and Objectives. There is no guarantee of funding for unsolicited proposals. Any unsolicited proposal selected by SFAC staff for implementation must be approved by TIASC and TIDA. No selection panel is required for the review of unsolicited proposals.



Figure 7.02

ARTIST SELECTION AND ARTWORK DESIGN CONSIDERATIONS

Specific criteria will be used to evaluate artist candidates and proposals submitted for permanent and temporary installations including proposed gifts, loans of artwork and projects proposed by third parties.

- **Artist Qualifications:** Artists will be selected on the basis of their qualifications, as demonstrated by the judged quality of their past work and appropriateness of their artistic expression, professional experience, or specific proposal for a particular project, and the assessed ability of the artist to successfully execute the project within the project timeline.
- **Inherent Artistic Quality:** The aesthetic merit of the artwork will be assessed based upon artistic excellence, innovation, originality and quality of craftsmanship.
- **Artworks Appropriate to Context:** Works of art must be compatible in scale, material, form and context in which they are to be placed.
- **Artistic Diversity:** Artworks will be selected that reflect diversity in the broadest sense in terms of style, scale, media and artistic sources, including exploratory types of work as well as established art forms.
- **Cultural Equity:** Cultural and racial equity will be considered throughout the process of selecting artists and projects in terms of the demographics of the artists selected, the cultural communities served and the diverse perspectives represented.
- **Ability to Maintain:** Artworks must be designed and constructed for durability in the Treasure Island maritime environment, which is characterized by strong winds, bright or sometimes harsh sunlight and salt air. Consideration will be given to the inherent resistance to weathering and to the cost and amount of ongoing maintenance and/or repair anticipated.
- **Public Safety and Accessibility:** Each work will be evaluated to ensure that it does not present a hazard to public safety and is compliant with all applicable building codes and accessibility requirements.
- **Feasibility:** The feasibility of proposed objects will be evaluated relative to the artist's ability to successfully complete the work as proposed. Factors to be considered include, but are not limited to: artist's experience, project budget, timeline, constructability of project from an engineering perspective, appropriateness of materials, required City approvals, and level of community support where applicable.

- **Unique:** The artist will be asked to warrant that any permanent artwork is unique and an edition of one, unless otherwise stated in the contract.

CONTRACTING METHODOLOGY

The SFAC will manage all grants and contracts for art projects on behalf of TIDA.



Figure 7.03



Figure 8.01

08 MEASURING SUCCESS

The long-term sustainability and success of the Treasure Island Art Program will be evaluated by many factors such as:

- Has Treasure Island been established as a destination for the arts? How many people come to the island with the intention of viewing the art program?
- What is the response from the general public, the Treasure Island community and the media?
- Is the quality and credibility of art programming held in high regard by artists, curators, the press and the public?
- Are cultural institutions and nonprofit arts organizations interested in developing projects on Treasure Island? How many of such projects have occurred?
- Has the program been successful in developing relationships with charitable foundations and philanthropic organizations that result in to sponsorship opportunities?
- Is the Artist in Residence Program fulfilling for participating artists?
- Has a successful and concerted marketing, outreach and promotional program been established and is it effective?
- Does the artprogramming appeal to people from diverse economic and cultural backgrounds?
- Has the art program had a positive impact on the community?



Figure 8.02

The first permanent artwork is tentatively scheduled for completion in Spring 2019.



Figure 9.01

09 APPENDICES

COMMENTS FROM PUBLIC MEETINGS

<http://www.sfartscommission.org/content/treasure-island-arts-masterplan-appendix-i>

SFAC POLICIES AND GUIDELINES FOR THE CIVIC ART COLLECTION

<http://www.sfartscommission.org/our-role-impact/about-commission/policies-guidelines/Public-ArtCivic-Art-Collection>

FIGURES

00 COVER

Cover photo by Ethan Kaplan and design by Mark Fox and Angie Wang of Design is Play.

01 INTRODUCTION

Figure 1.01 - JR, “Los Bosquets”

Figure 1.02 - Arne Quinze, “The Sequence”

Figure 1.03 - National Archives and Records Administration (NARA):
032-32E-88)_ (4-2-37-9-35A)_ (12-12000)_ Yerba_Buena_Shoal_Fill_-_
NARA_-_29638; Oblique aerial image of filling of the island viewed from the
northeast, April, 1937.

Figure 1.04 - Golden Gate Exposition Memorabilia, Collection of the Treasure Island
Development Authority

Figure 1.05 - Ettore Cadorin, “Evening Star”

Figure 1.06 - Pan American Airways Boeing 314 California Clipper at Treasure Island 1939, SFO
Museum 2000.069.003, Gift of Carla B. Bos in memory of Abraham Bos

Figure 1.07 - Court of Pacifica with Ralph Stackpole’s 80-foot figure of “Pacifica” and the
“Fountain of Western Waters”

Figure 1.08 - Sally Rand’s Nude Ranch

Figure 1.09 - TICD/CMG

Figure 1.10 - TICD/CMG

02 VISION

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Figure 2.02 - Lead Studio, “Non-Sign II”

Figure 2.03 - Janet Echelman, “Her Secret is Patience”

Figure 2.04 - Ai Wei Wei, “Circle of Animals/Zodiac Heads”

Figure 2.05 - Christo and Jeanne Claude, “The Floating Piers”

03 PROCESS

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Figure 3.03 - Image from September 3, 2015 Visioning Workshop

Figure 3.04 - Visioning Board from September 3, 2015 Visioning Workshop

Figure 3.05 - Visioning Board from November 17, 2016 Visioning Workshop

04 ART PROGRAMMING

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Figure 4.02 - Jonathan Borofsky, “People Tower”

Figure 4.03 - Mark di Suvero, “Ringer”

Figure 4.04 - Eduardo Kobra, “V-J Day in Time Square”

Figure 4.05 - Deborah Butterfield, “Tracery”

Figure 4.06 - Christo and Jeanne Claude, “The Gates”

Figure 4.07 - Zhang Huan, “Three Heads Six Arms”

Figure 4.08 - Sachito Abe, “Cut Papers”

Figure 4.09 - Daniel Buren, “Excentrique(s)”

Figure 4.10 - Andria Lo, Artist at the Headlands Center for the Arts

Figure 4.11 - CMG/TICD

Figure 4.12 - Cai Guo-Qiang, “Elegy: Explosion Event for the Opening of The Ninth Wave”

05 PRIORITIZED SITES AND ART OPPORTUNITIES

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Figure 5.02 - Lawrence Argent, “I See What You Mean”

Figure 5.03 - TICD/CMG

Figure 5.04 - TICD/AECOM

Figure 5.05 - The Cause Collective, “Truth Booth”

Figure 5.06 - Cliff Garten, “Ethereal Bodies”

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Figure 5.09 - TICD/Andrea Cochran Landscape Architecture
 Figure 5.10 - Daniel Buren, "Le Vent Souffle où il Veut"
 Figure 5.11 - Louise Bourgeois, "Crouching Spider"
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 Figure 5.22 - Stuart Ian Frost, "A Fior di Pelle"
 Figure 5.23 - Cornelia Konrads, "Passage"
 Figure 5.24 - TICD/AECOM
 Figure 5.25 - TICD/CMG
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 Figure 5.37 - Lorna Jordan, "Waterworks Gardens"
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 Figure 5.39 - Phillip K. Smith, III, "Lucid Stead"
 Figure 5.40 - Krisztián Balogh, "World Tree"

Figure 5.41 - TICD/CMG
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 Figure 5.43 - Mark Baltes, "Aero Agoseris"
 Figure 5.44 - Nikola Basic, "Sun Salutation"
 Figure 5.45 - TICD/CMG
 Figure 5.46 - TICD/CMG
 Figure 5.47 - Toshiko Horiuchi, "Playground Crochet"
 Figure 5.48 - Georgia Gerber, "Bronze Rabbits"
 Figure 5.49 - Howeler + Yoon Architecture, "Swing Time"
 Figure 5.50 - Floyd Elzinga, "Pine Cones"
 Figure 5.51 - CMG
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08 MEASURING SUCCESS

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Figure 8.02 - Andy Scott, "All Creatures Great and Small"

09 APPENDICES

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