



# SAN FRANCISCO PLANNING DEPARTMENT

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## Memo to the Planning Commission

HEARING DATE: JANUARY 17, 2013

*Date:* January 10, 2013  
*Project Address:* **1411 MARKET STREET**  
*Zoning/Ht.-Blk.:* C-3-G/320-S/200-S  
*Block/Lot:* 3507/041  
*Project Sponsor:* Chaim Elkoby  
10<sup>th</sup> & Market LLC  
450 Sansome Street, Suite 750  
San Francisco, CA 94111  
*Staff Contact:* Aaron Hollister – (415) 575-9078  
[aaron.hollister@sfgov.org](mailto:aaron.hollister@sfgov.org)  
*Recommendation:* **Informational Only – Project Public Art Proposal**

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Suite 400  
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Planning  
Information:  
**415.558.6377**

### PROJECT INFORMATION

The entitled, subject project is currently under construction and will contain 754 dwelling units and approximately 19,000 square feet of commercial space. The project will contain two towers sharing a common base on a project site that spans the west side of 10<sup>th</sup> Street from Market Street to Jessie Street. The north tower, located at the corner of Tenth and Market Streets, will be approximately 35 stories with a 12-story base along Market Street. The south tower at the corner of Tenth and Jessie Streets will be 19 stories. The two towers will be connected by a nine-story podium oriented along Tenth Street.

The project required a public art component valued at an amount equal to one percent of the hard construction costs for the project, pursuant to Planning Code Section 149. In lieu of installing and maintaining works of art, the project sponsor is permitted to contribute a sum of money at least equivalent to the cost of the artwork to finance, in whole or in part, rehabilitation or restoration of the exterior of a publicly-owned building. The Project Sponsor has commissioned an artist to provide on-site public art to satisfy this requirement.

### PROJECT BACKGROUND & ENTITLEMENTS

On April 5, 2007, the Planning Commission approved a Section 309 Determination of Compliance and Request for Exceptions, including exceptions for separation of towers, rear yard, comfort-level wind, off-street parking, an architectural vertical extension above the height limit, a 10% upper tower extension above the height limit, and bulk to allow construction of a mixed-use development containing 719 dwelling units and approximately 19,000 square feet of commercial space. At the same hearing, the Planning Commission authorized two Conditional Use requests that allowed additional project area above the base floor area ratio of 6.0:1 for dwelling units that will be affordable for a minimum of 20 years to households whose incomes are within 150% of the median income and to allow the maximum dwelling unit density ratio of one dwelling unit for every 125 square feet of lot area. The Zoning

Administrator granted variance requests as they related to Planning Code requirements for elevator penthouse height exemption, useable open dimension, dwelling unit exposure, hazard-level wind, and loading on June 28, 2007. After the project was approved by the Planning Commission, the Planning Code 309 Determination of Compliance with Exceptions was subsequently appealed to the Board of Appeals on April 20, 2007. The Commission's approval was upheld by the Board of Appeals in 2007.

After issuance of the first Site Permit on April 25, 2008, a revised Site Permit was approved in July 2009 that increased the dwelling unit count to 754 units, which is a five percent increase from the originally entitled project. A second Site Permit revision was approved in February 2011 that revised the curtain wall system. The two Site Permit revisions were determined by the Department to be in general conformity with the originally approved project.

### **CURRENT PUBLIC ART PROPOSAL**

The artist selected for the public art installation at 1411 Market Street is Toper Delaney. As discussed in her biography (attached), Ms. Delaney is an award-winning, San Francisco-based artist who has specialized in environmental art and landscape art throughout her career. Works of Ms. Delaney's can be found throughout the Bay Area, nationally and internationally in numerous different environments including, but not limited to hospitals, public plazas and private properties. Examples of Ms. Delaney's work can be found locally at Fort Mason, SF General Hospital, the UCSF Medical Center, and numerous private buildings. Nationally, Ms. Delaney's works can be found at the World Trade Center site in New York and the Portland Art Center.

Ms. Delaney has selected two locations within the project's boundaries for the public art installations. One installation would be located on the northerly façade of the southerly 19-story tower in the form of a cast concrete weave inspired by the Japanese art of basketry. The project's public art will also be located in a grade-level plaza located adjacent to the intersection of 10<sup>th</sup> and Market Streets and the northerly 35-story tower. The plaza will contain cartographic etchings in the plaza, sculptural stone pieces and sculptural vessel installations with planted materials. Please see the attached art description for more detail regarding the inspiration and details of the plaza design and the concrete forms.

Ms. Delaney will present her vision for the public art installation to the Planning Commission on January 17, 2013.

### **REQUIRED COMMISSION ACTION**

The final art concept and location are required to be submitted for review by the Planning Director in consultation with the Planning Commission. Staff is seeking comments from the Planning Commission as to the concept and location of the proposed public art installation at 1411 Market Street; the Department supports the concept and location of the public art as proposed.

<b>RECOMMENDATION:</b>	<b>Informational Only</b>
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**Attachments:**

Parcel Map

Sanborn Map

Zoning Map

Public Art Description

Public Art Graphics

Samples of Artist's Work

# Parcel Map

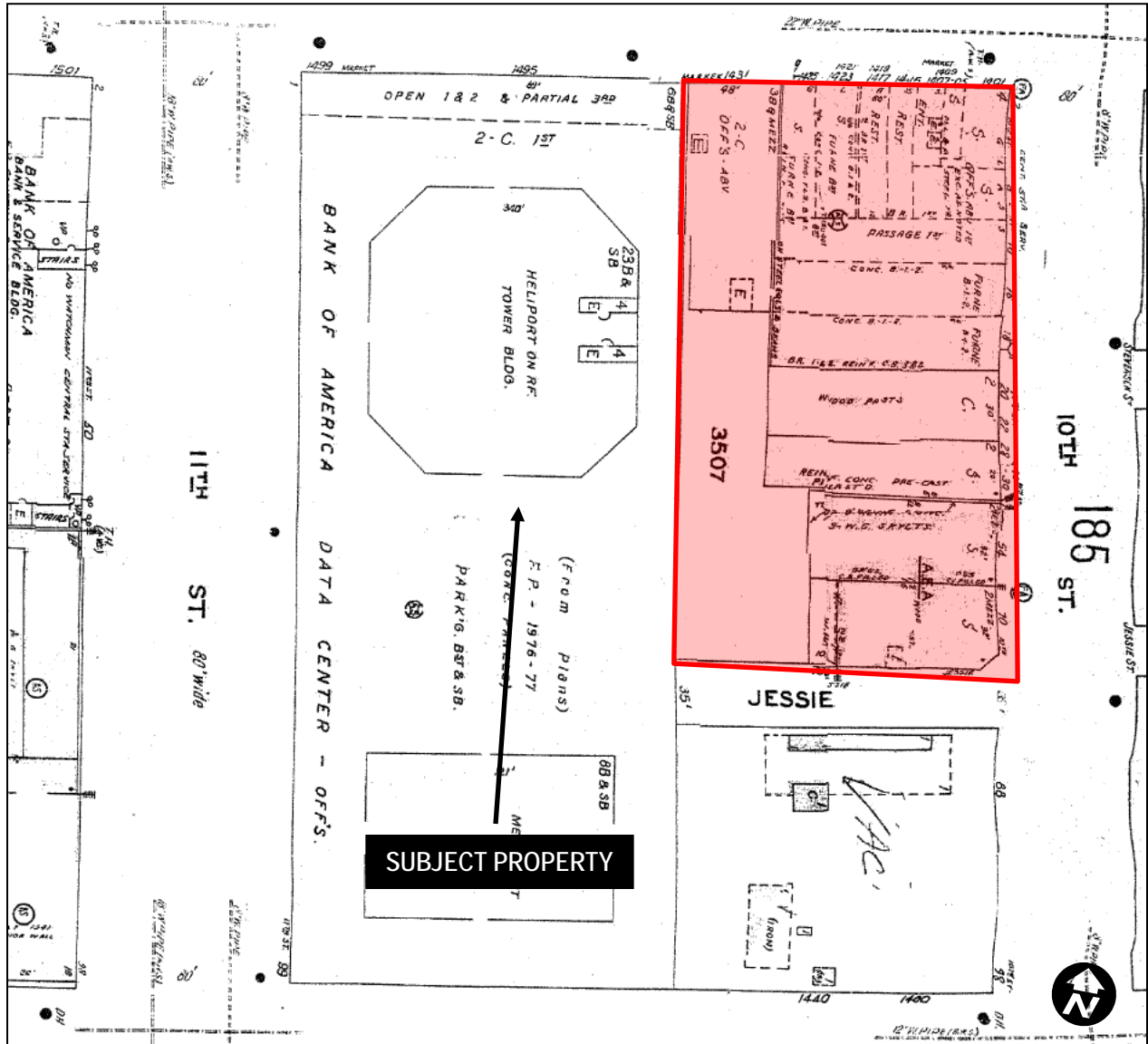


**SUBJECT PROPERTY**



Informational Presentation  
Public Art Proposal  
1411Market Street

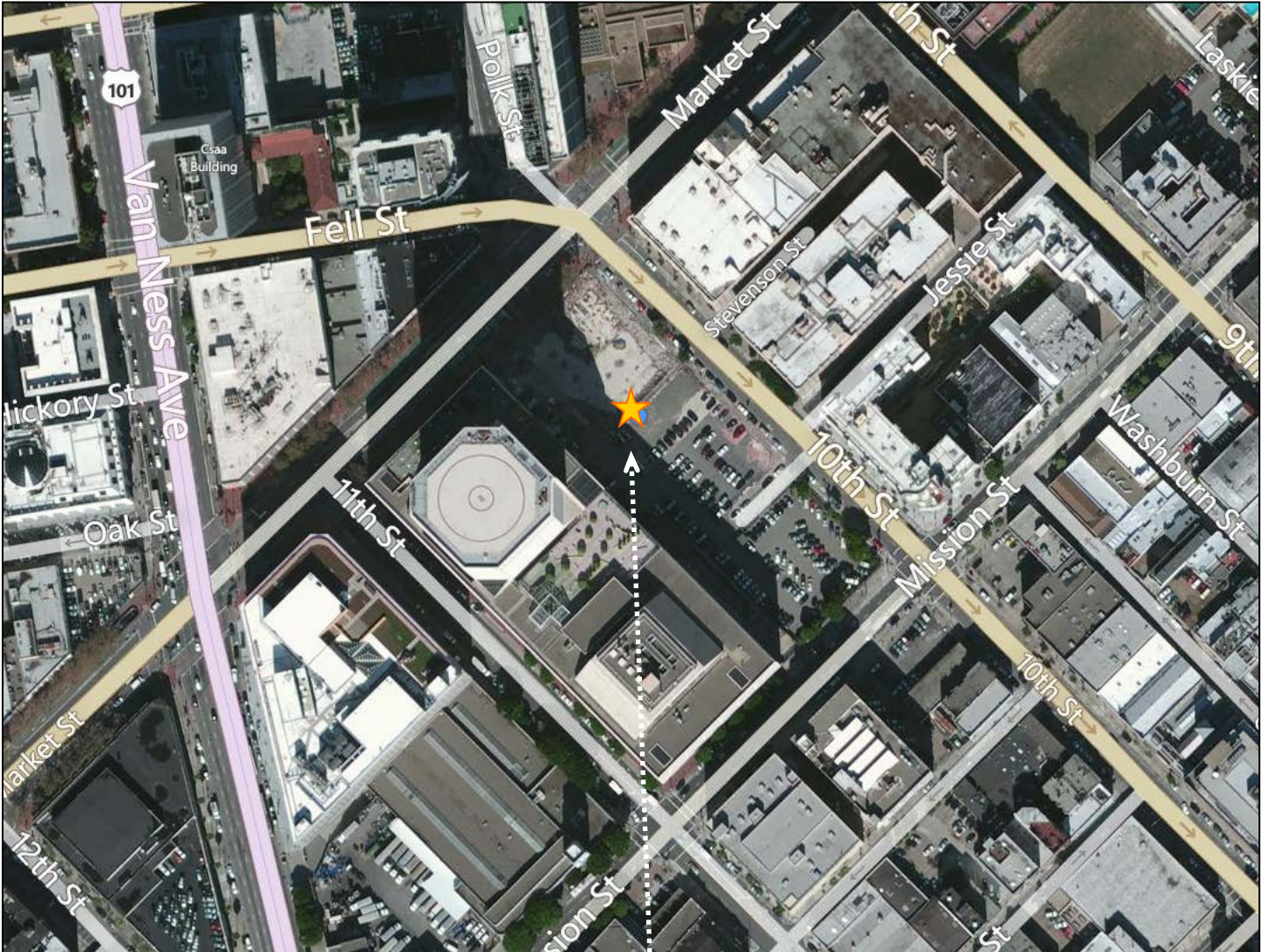
# Sanborn Map\*



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

Informational Presentation  
Public Art Proposal  
1411Market Street

# Aerial Photo



SUBJECT PROPERTY

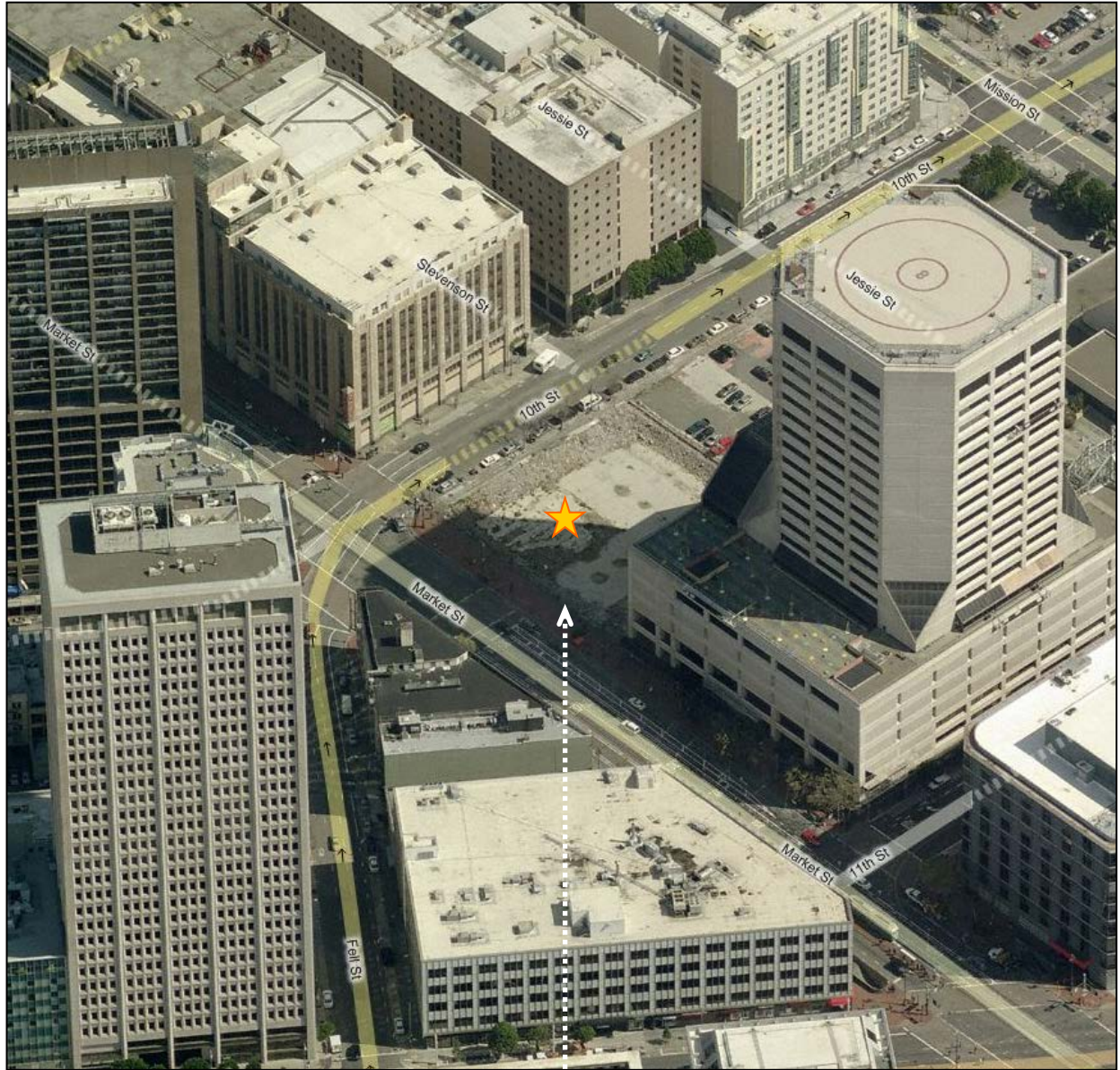


Informational Presentation  
Public Art Proposal  
1411Market Street



# Aerial Photo

## Southeast-Facing



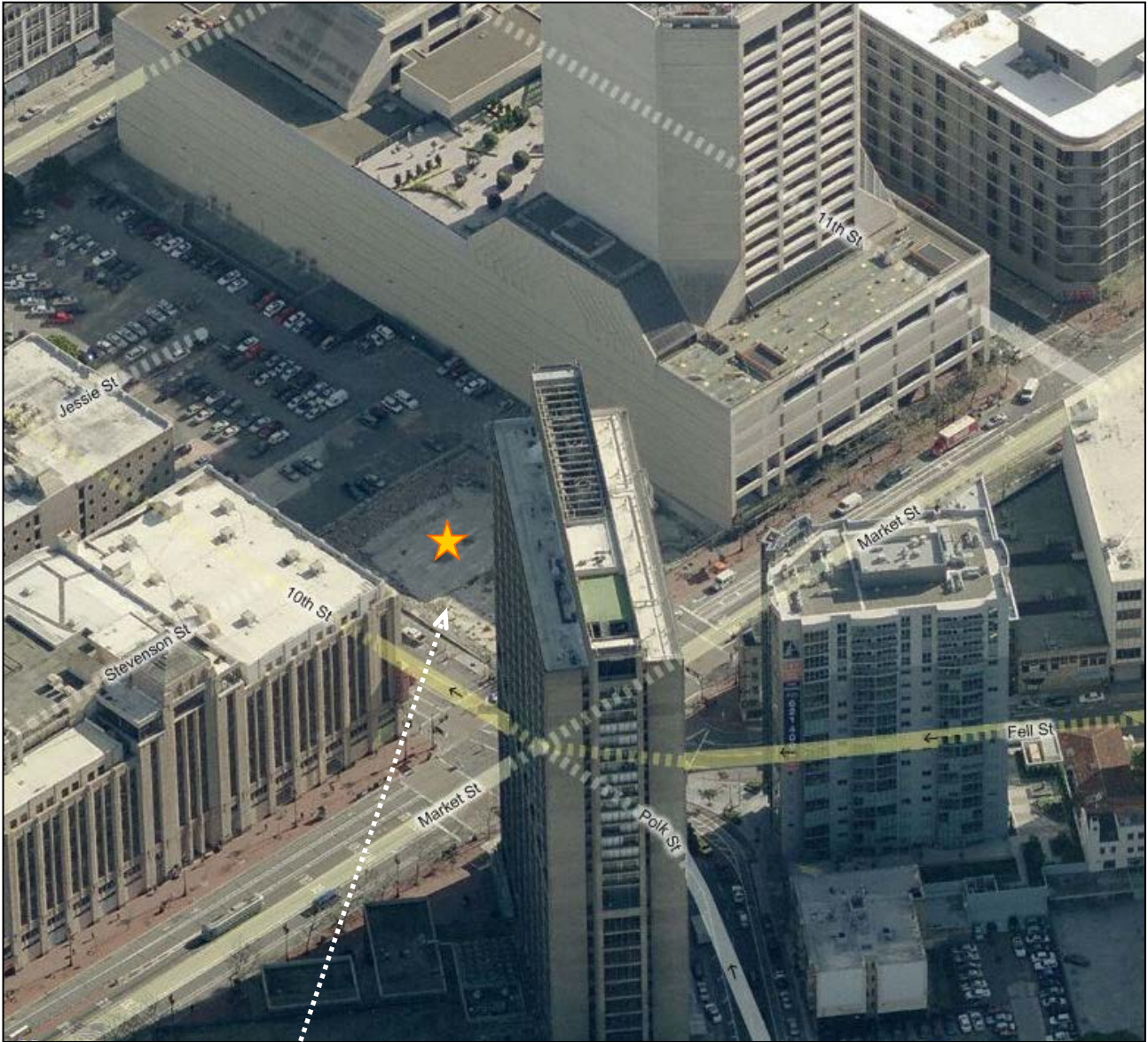
SUBJECT PROPERTY





# Aerial Photo

## Southwest-Facing



**SUBJECT PROPERTY**



Informational Presentation  
Public Art Proposal  
1411Market Street



# Aerial Photo

Northwest-Facing

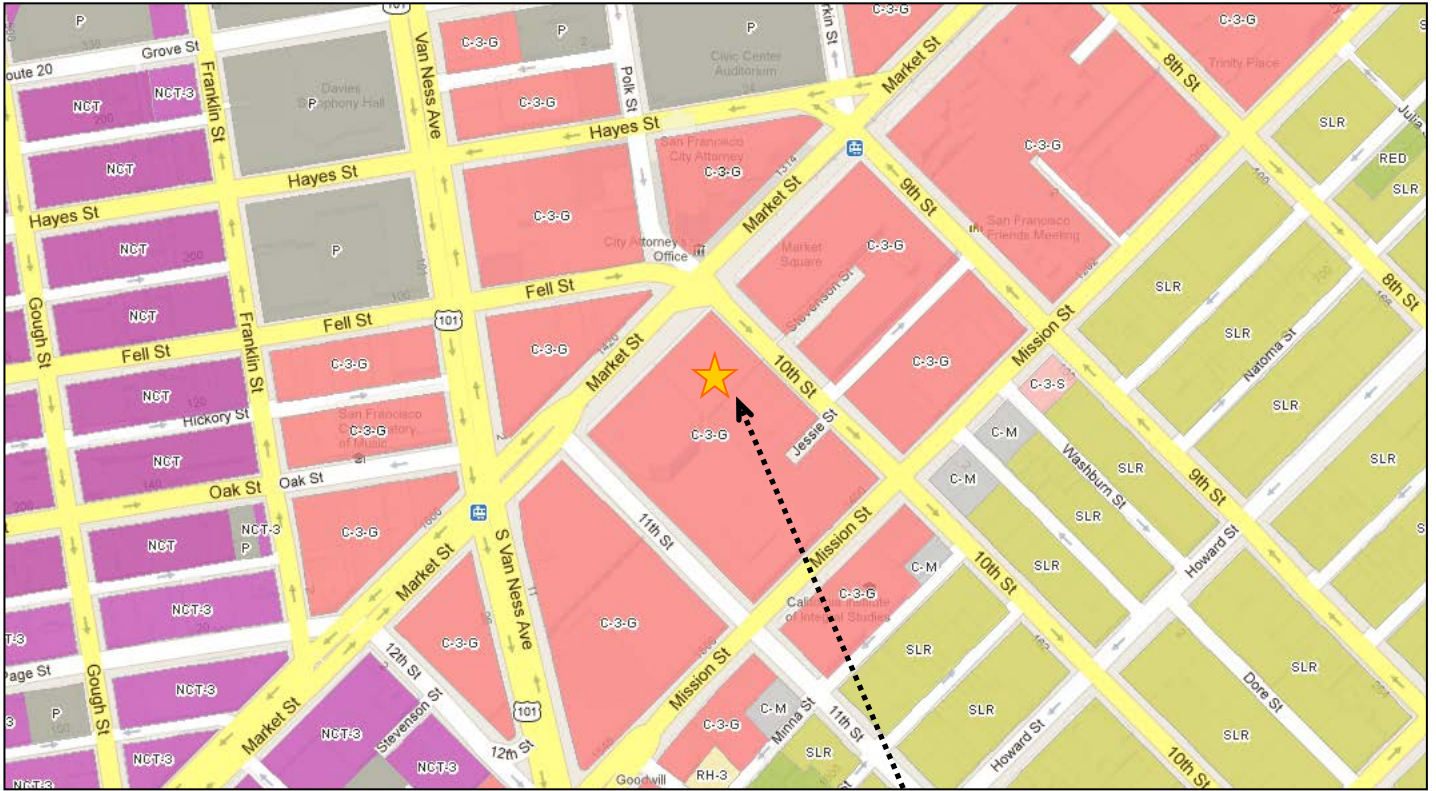


SUBJECT PROPERTY



Informational Presentation  
Public Art Proposal  
1411Market Street

# Zoning Map



SUBJECT PROPERTY





Enjoy the explanations for the cartographic Public Art installation at 10<sup>th</sup> + Market Street:

- A. The entire plaza is the map of the intersection of 10th + Market with the surrounding grid of streets. Martin Ron Associates will survey the plaza laying out the grid of streets in the plaza @ 1:80 scale.
- B. Raymond Granite installation @ Squaw Valley. This is a natural cleft split. The sculptural stone pieces which have been selected for the plaza @ 10th + Market are similar to this piece with the concave elliptical voided form in the center of the stone created by machine + hand rather than a natural cleft splitting process.
  1. One monumental piece has been sourced from the Raymond Quarry in Raymond, California. The genesis of this specific selection of stone from the Raymond Quarry is the historical reference to the original infrastructure of San Francisco's street construction using granite curbs sourced from the Raymond Quarry. The reference in addition to the resourcefulness of our original city builders to access such durable + beautiful stone to define our sidewalks + streets is the proximity of the foothills of the Sierra Nevada... a grand range which defines the state of California
  2. The Second monumental piece of stone has been sourced from the sister quarry of Academy Black in Academy, California. This piece will differ from the Raymond stone as the Academy black form will be cantilevered one foot high from the ground plane cradled in another Academy boulder. Peter Yu of Yu Structural Engineers has brilliantly engineered the structural systems to secure these large scale sculptures in place.
  3. It is my intention to position these two monumental pieces of stone in direct line with each other to create a WHISPERING EFFECT... this effect is achieved by facing the stone + talking directly toward the stone's concave form with another person facing the other stone able to hear your words... the metaphor here is that one is facing frontally the grand scale of NATURE in the form of Geology... A form of inadvertently or intentionally talking to Nature!!!!
- C. Trapezoidal vectors
  1. Two trapezoidal granite vectors will serve as directional pathways spanning + intersecting within the north plaza bounded by 10<sup>th</sup> + Market.
  2. One trapezoidal granite vector extends from 10<sup>th</sup> street through the front doors terminating @ the reception desk.
  3. The three trapezoidal vectors are etched respectively with maps of the California Coastline (entrance vector + the vector extending from Market Street to 10<sup>th</sup> Street + the vector extending from the corner intersection of Market + 10<sup>th</sup> is etched with the Sacramento River's watershed.
- D. Historically maps have been created to educate + define the literal circumstances of our existence. The etchings in the vectors are meant to reflect maps created with information gleaned @ specific times in history... circa 1860.
  1. The selection of the coast of California as an etched form references the genesis of San Francisco's historic importance as a port of trade + industry.
  2. The selection of the Sacramento River Delta as an etched form references the importance of waterways to the California's agricultural economy + ease of transportation from inland to the Pacific Coast + all global trade.
- E. A composition of three canted stainless steel sculptural vessels will be planted with *Chondopetalum Tectorum* expressing a single horticultural texture + tone within the graded ground planes of the sculptural vessels. An important distinction for this site which is significant is the vortex of multiple wind patterns. Rushes are round + thus the geometry of the tubular structure of the rush allows the wind to pass rather than shred a flat planer surface.

- D. Together with Ray Moritz, a well known local arborist, who in addition to expert consultations, is the writer for the Chronicle on all issues regarding trees, I have selected the vertical form of *Populus alba* 'Pyramidalis' which has a flat petiole allowing the wind to twirl the contrasting colors of the leaf's plate of "forest" green + underside of silver grey, the wind passing through the leaves rather than pushing up against the leaves + causing the leaves to shred + the trunks to lean. Picture aspen trees, which are members of the same species as *Populus alba* 'Pyramidalis'.
1. The selection of Street Trees on 10<sup>th</sup> Street will be determined jointly by the city arborist + Ray Moritz + myself the artist. A significant controlling aspect of the street tree selection is the constant + unremitting velocity of the wind @ this specific intersection of roadways.





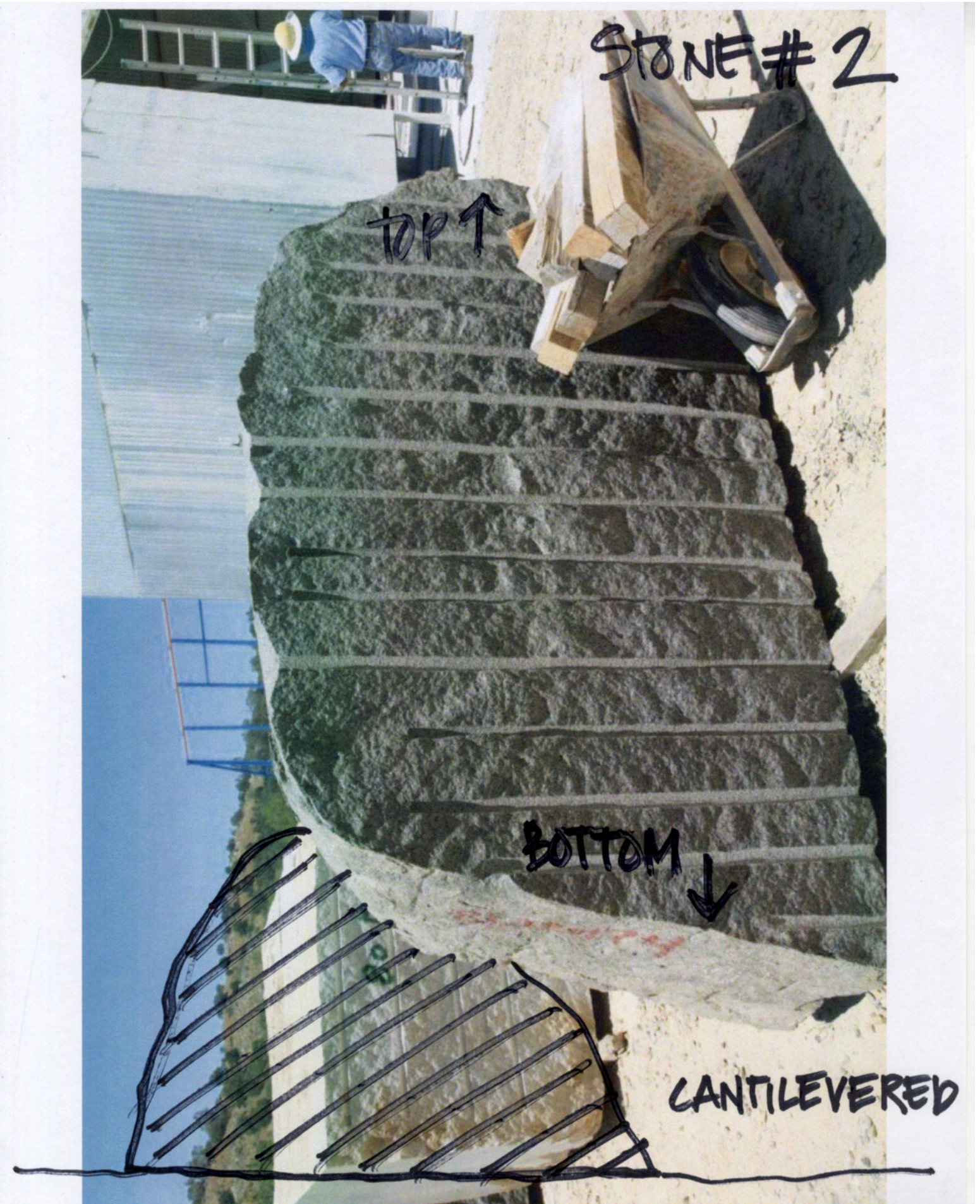
**Raymond Granite installation @ Squaw Valley. This is a natural cleft split... Please see B**





One monumental piece has been sourced from the Raymond Quarry in Raymond, California... please see B1





The Second monumental piece of stone has been sourced from the sister quarry... please see B2





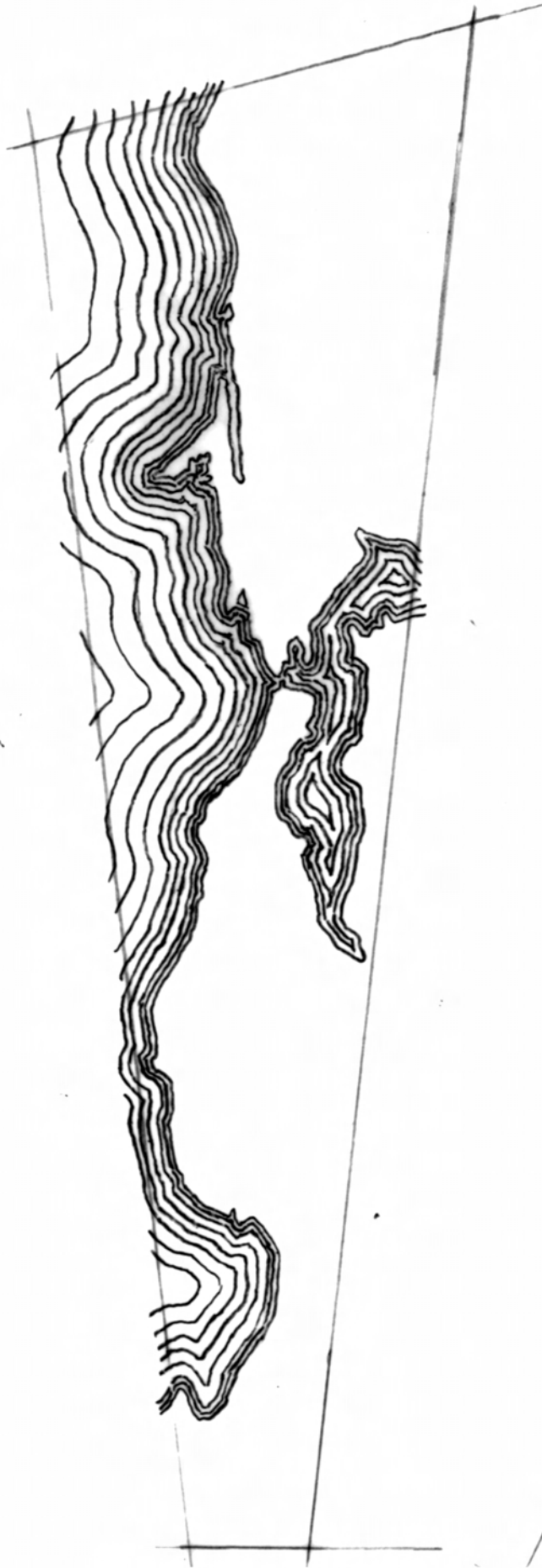
The sculptural stone pieces which have been selected for the plaza... please see B





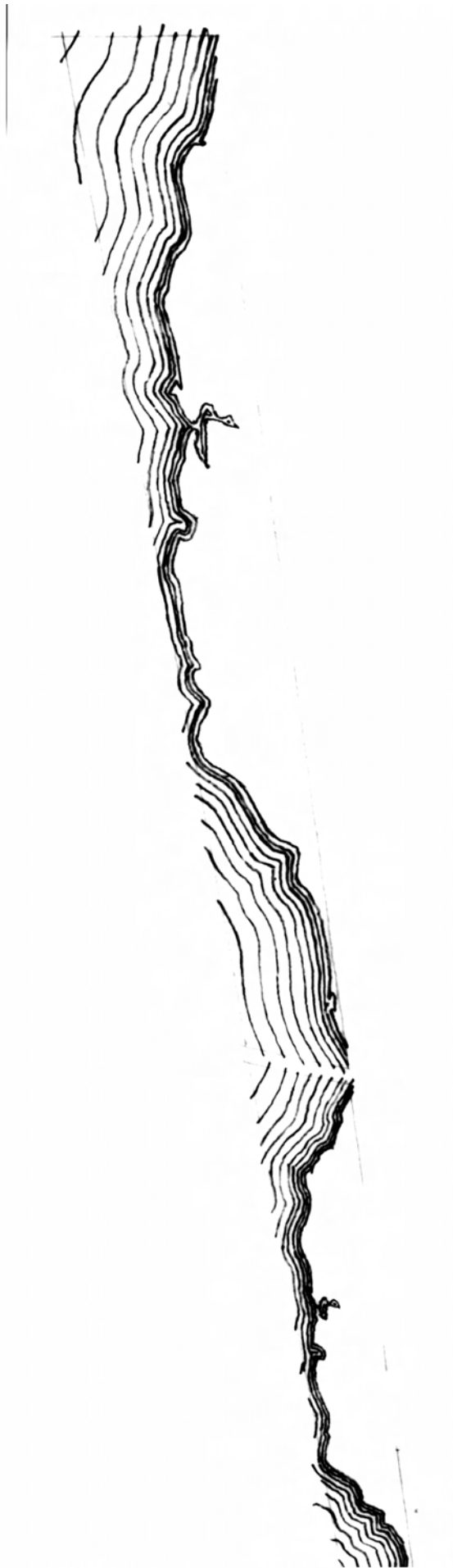
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**The selection of the coast of California as an etched form references... please see D1**





**The selection of the coast of California as an etched form references... please see D1**



The selection of the Sacramento River Delta as an etched form references... please see D2





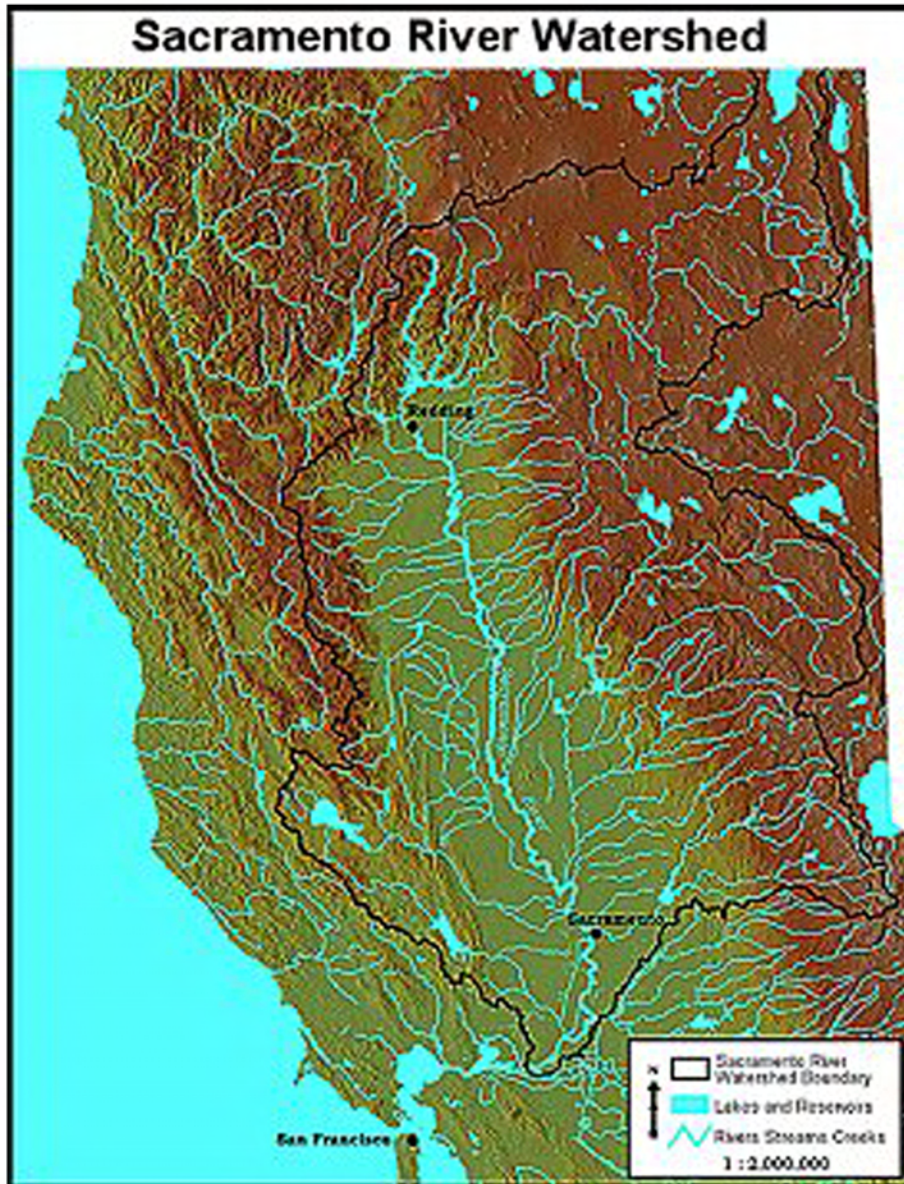
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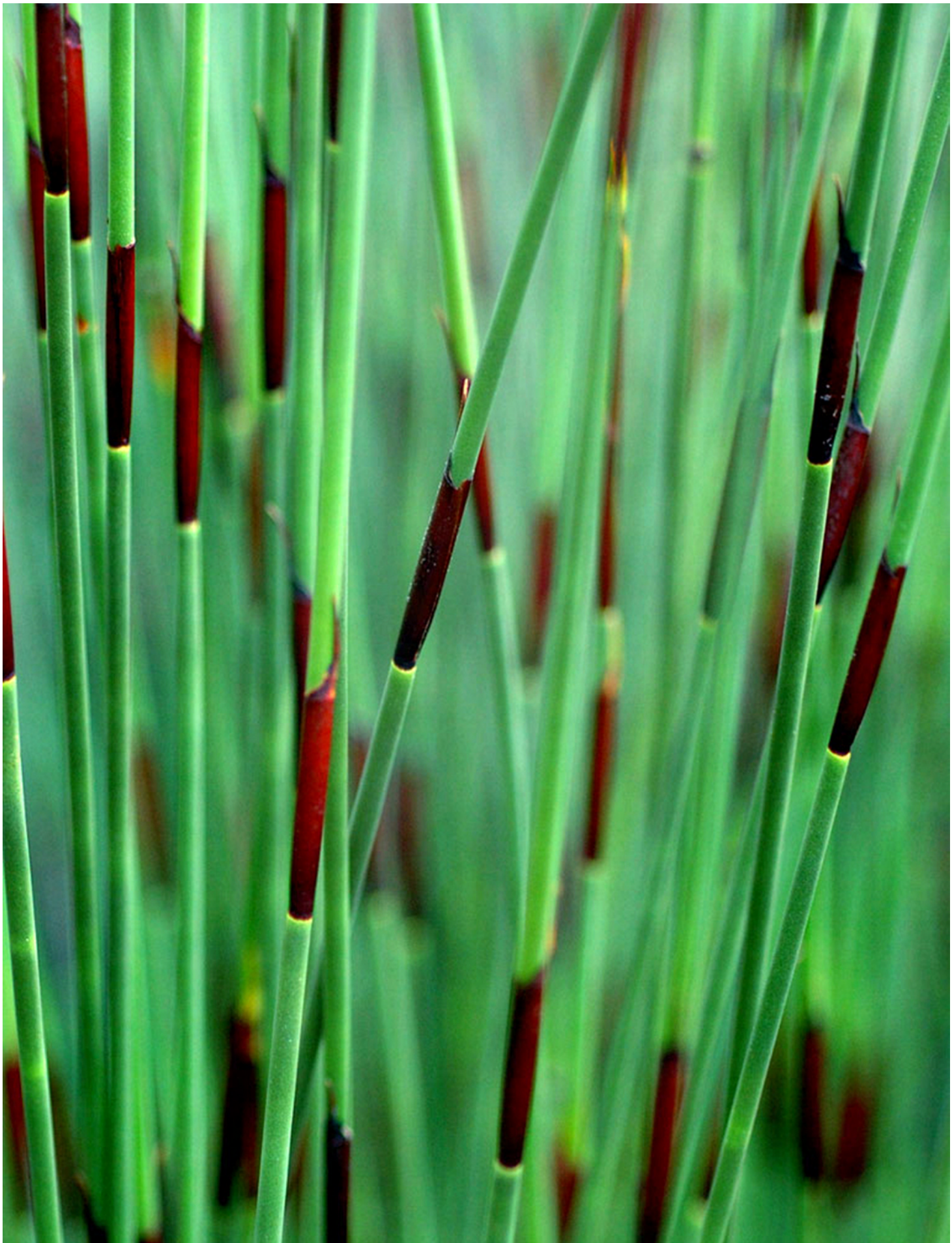
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...will be planted with *Chondropetalum Tectorum* expressing... Please see E





...three canted stainless steel sculptural vessels will be planted with *Chondropetalum Tectorum* expressing... Please see E





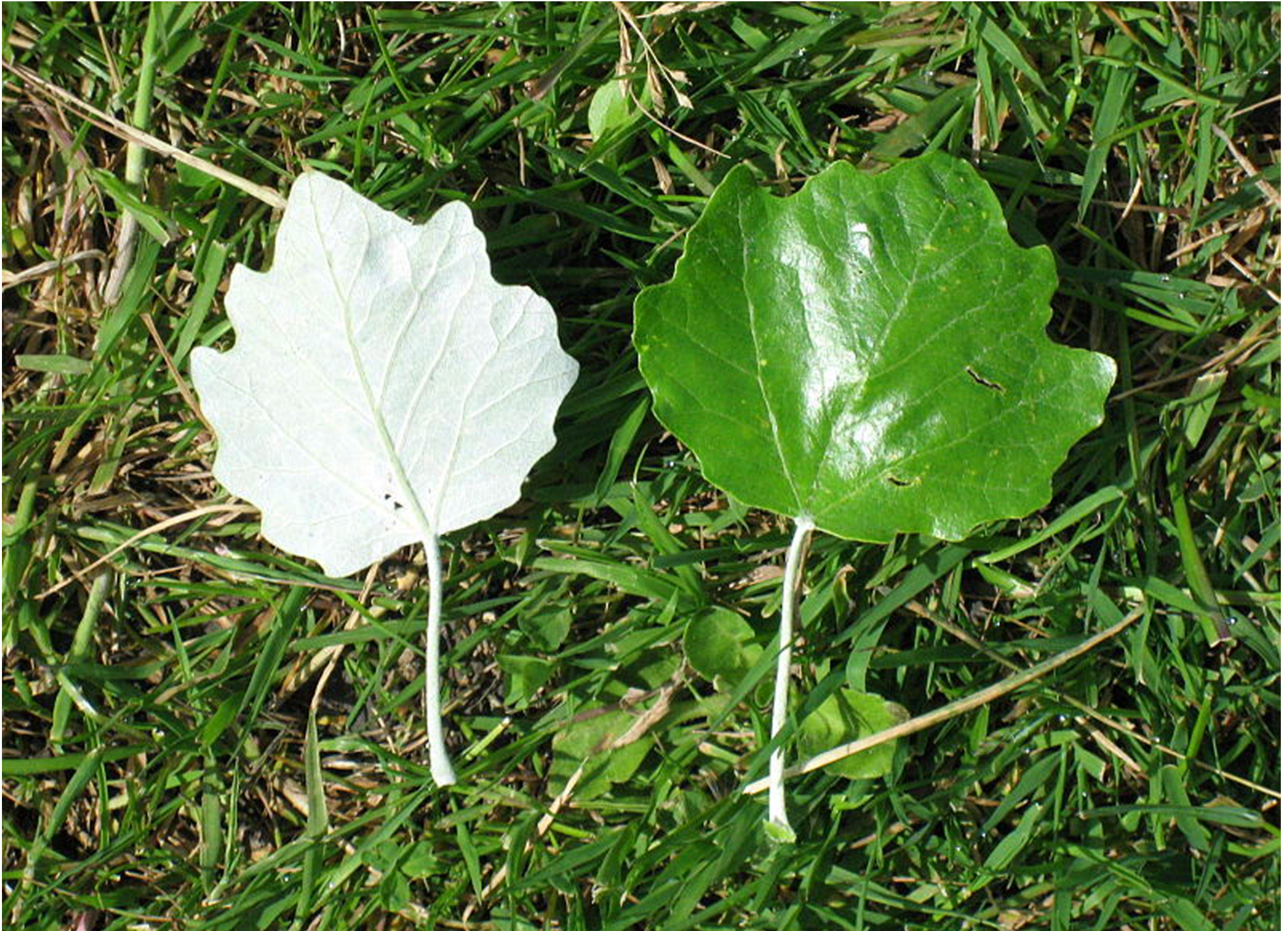
Together with Ray Moritz, a local arborist, I have selected the... please see F





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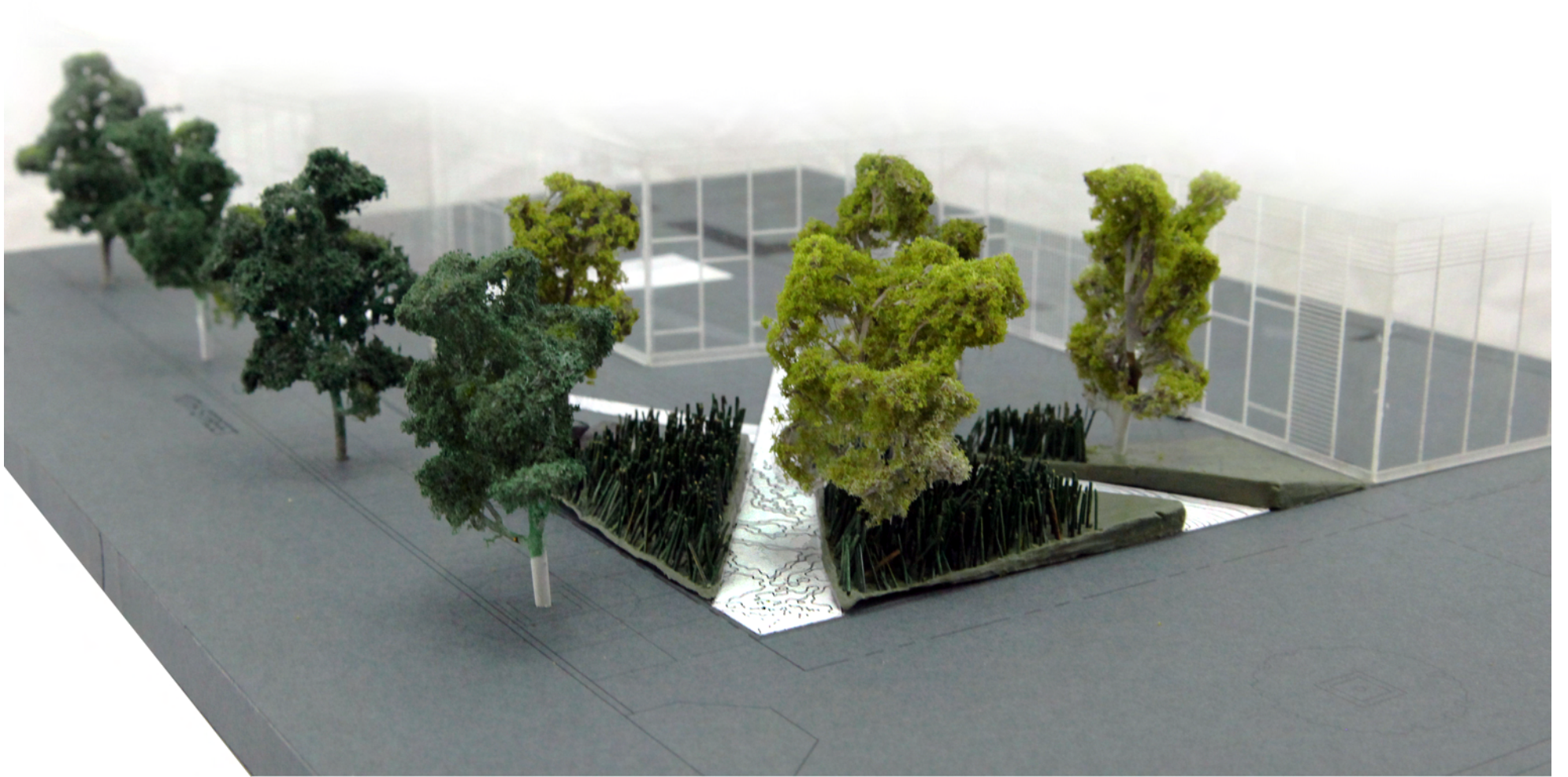


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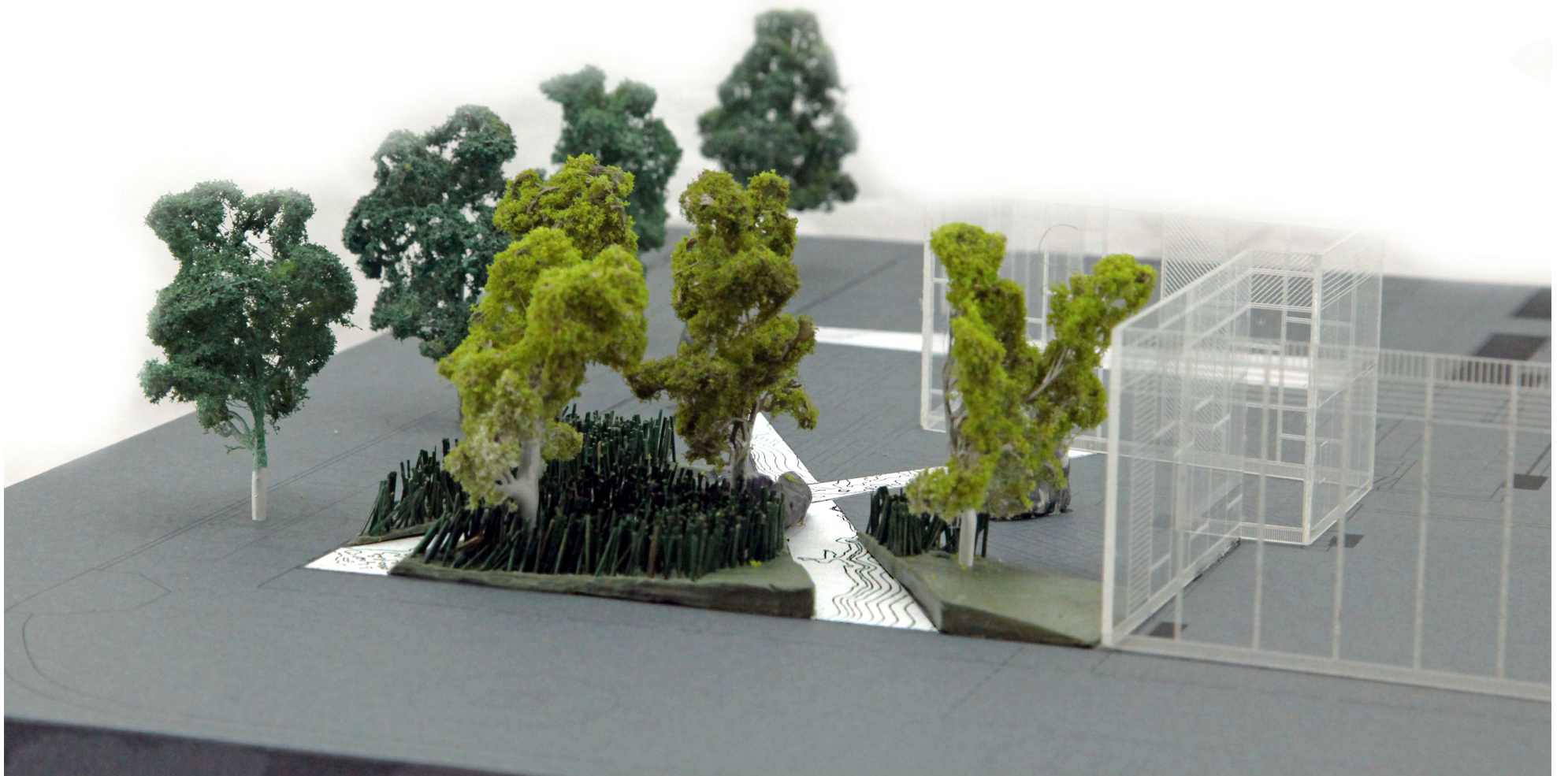






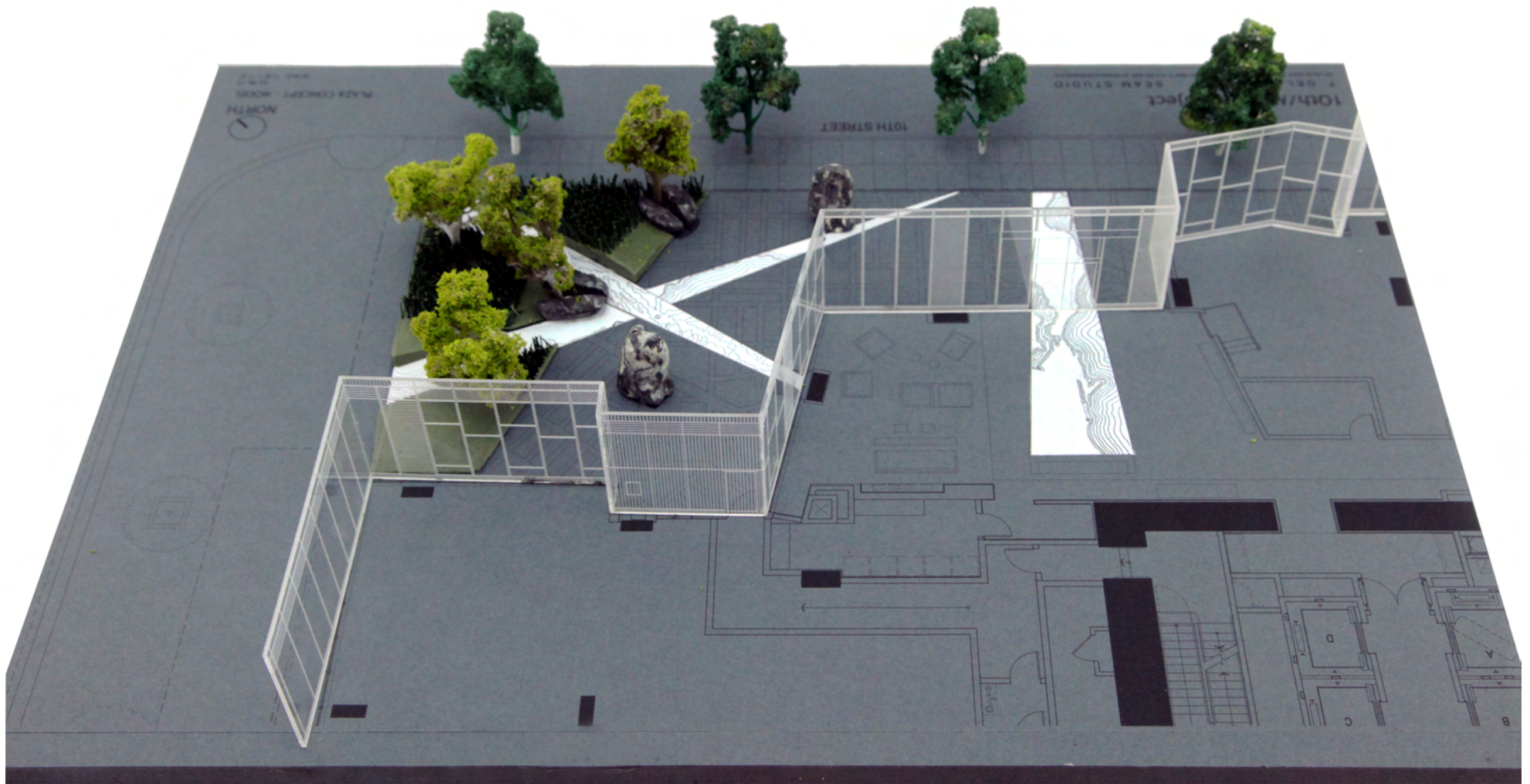


10th + Market St Public Art Plaza Model



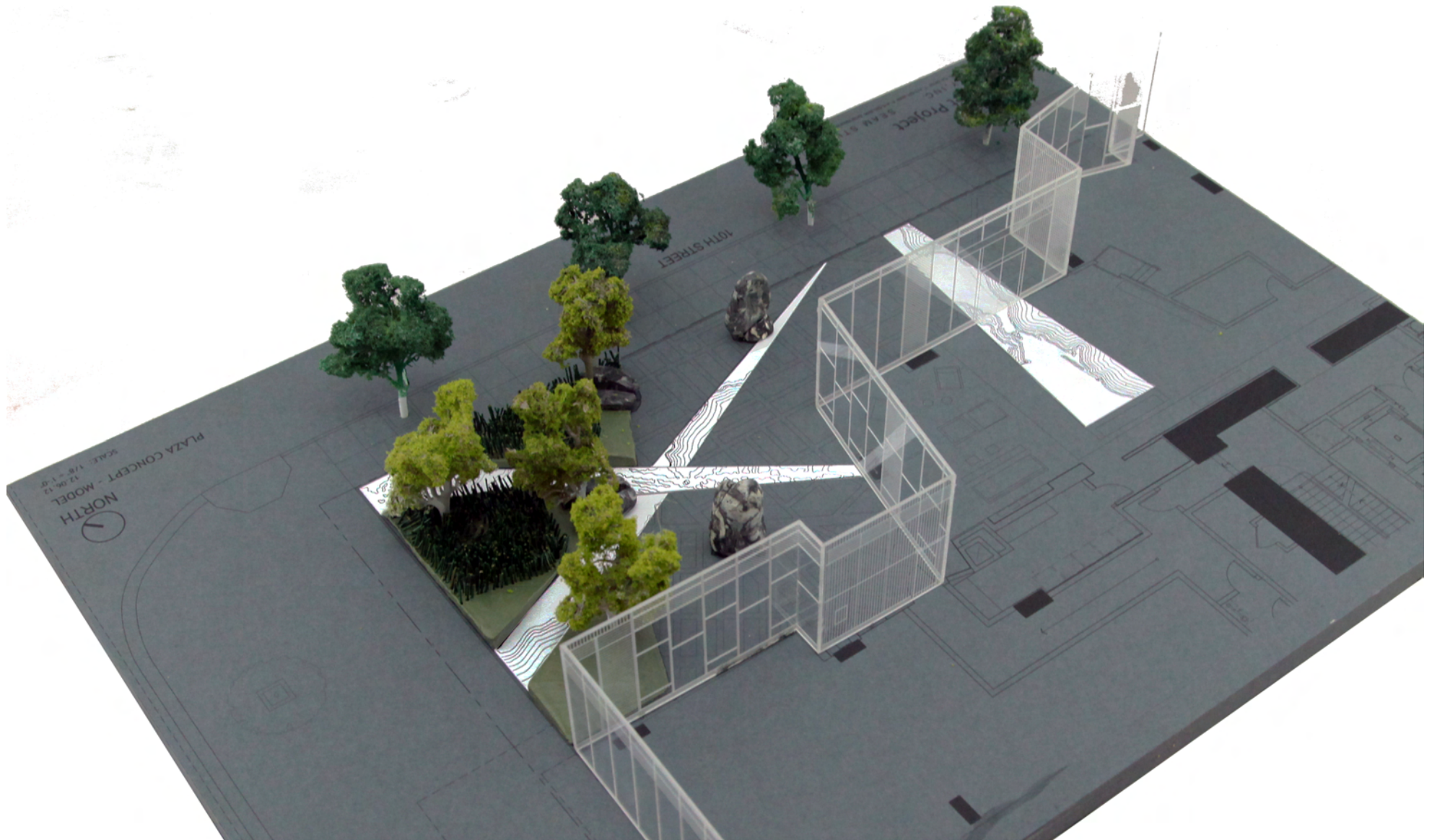
10th + Market St Public Art Plaza Model





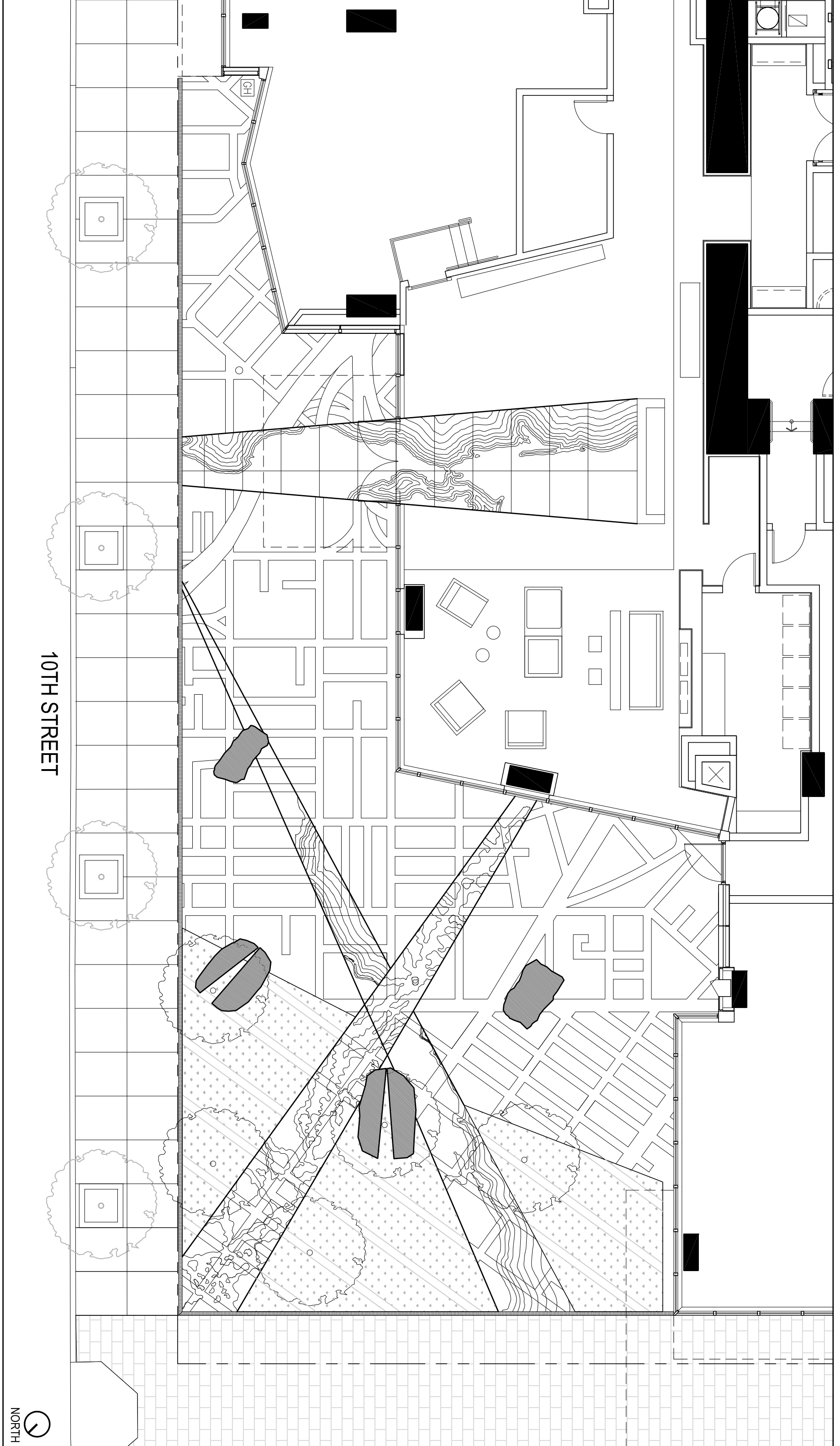
10th + Market St Public Art Plaza Model





10th + Market St Public Art Plaza Model

# 10th/Market Project



10TH STREET



PLAZA CONCEPT

11.09.12  
SCALE: 1/8"=1'-0"

SHEET
L-1

*Enjoy the explanations for the Form Liner Public Art installation at 10<sup>th</sup> + Market Street:*

A residential structure such as the building of the 10th + Market Development has been conceived and created to serve as a well crafted vessel of multiple mediums of congruent materials... a receptacle for living... In the spirit of this concept, Seam Studio has created an expressive complex pattern inspired by the Japanese Art of Basketry.

Why? This Form of Art relies on the artist's thorough understanding of shaping + structuring traditional crafted receptacles coupled with an expansive horticultural knowledge, the resources of construction and Of course the imagination to create unique forms of sculptural expressions.

Seam Studio is a team of technically trained artists in the traditional craft + mediums of materials which are the source of building construction... In particular the dynamic medium of concrete... the challenge + our delight has been to develop unique form liners inspired by our study of a parallel art form, the diminutive form of the vessel/basket patterns expanding to a grand scale through the Art of shaping + casting these unique systems of form liners for the facade of the South tower.

Our interpretation is, of course, not an actual basket, rather a conceptual response to the function of the building in concert with the shapes + visual rhythm of the building itself.

Our intention has consistently been to integrate the composition of the public art with the composition of the architecture itself, a subtle evocation of form in planes of canted surfaces generating a mutable surface of light + shadow.

Our intention is to activate the attention of our communities though these subtle evocations of forms... to experience the light on this facade as the cycles of the seasons + diurnal passage of time in space.

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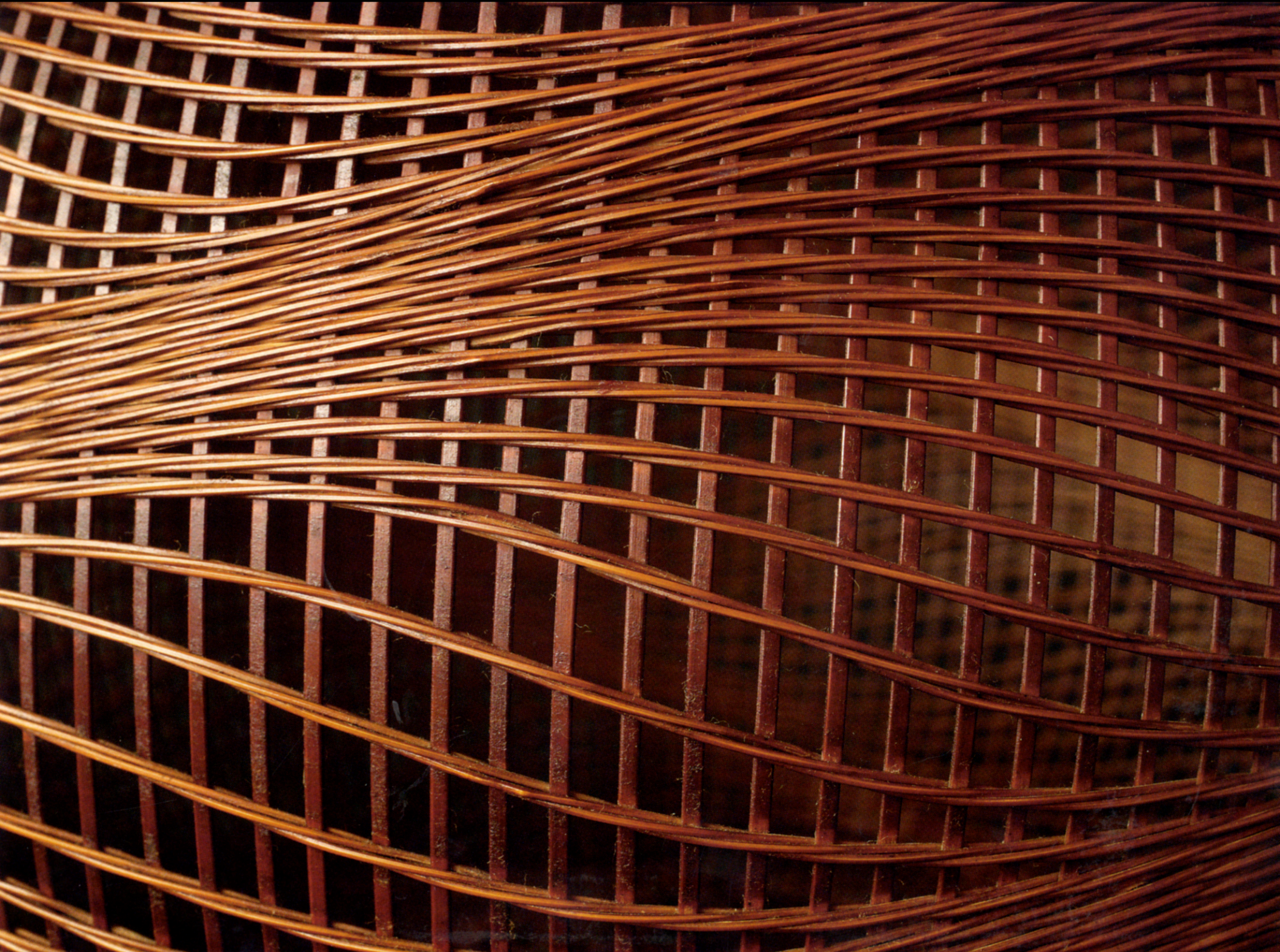
TOPHER DELANEY  
T.DELANEY INC - SEAM STUDIOS  
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SAN FRANCISCO, CALIFORNIA 94107  
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scan from "Masters of Bamboo" book









scan from "Masters of Bamboo" book





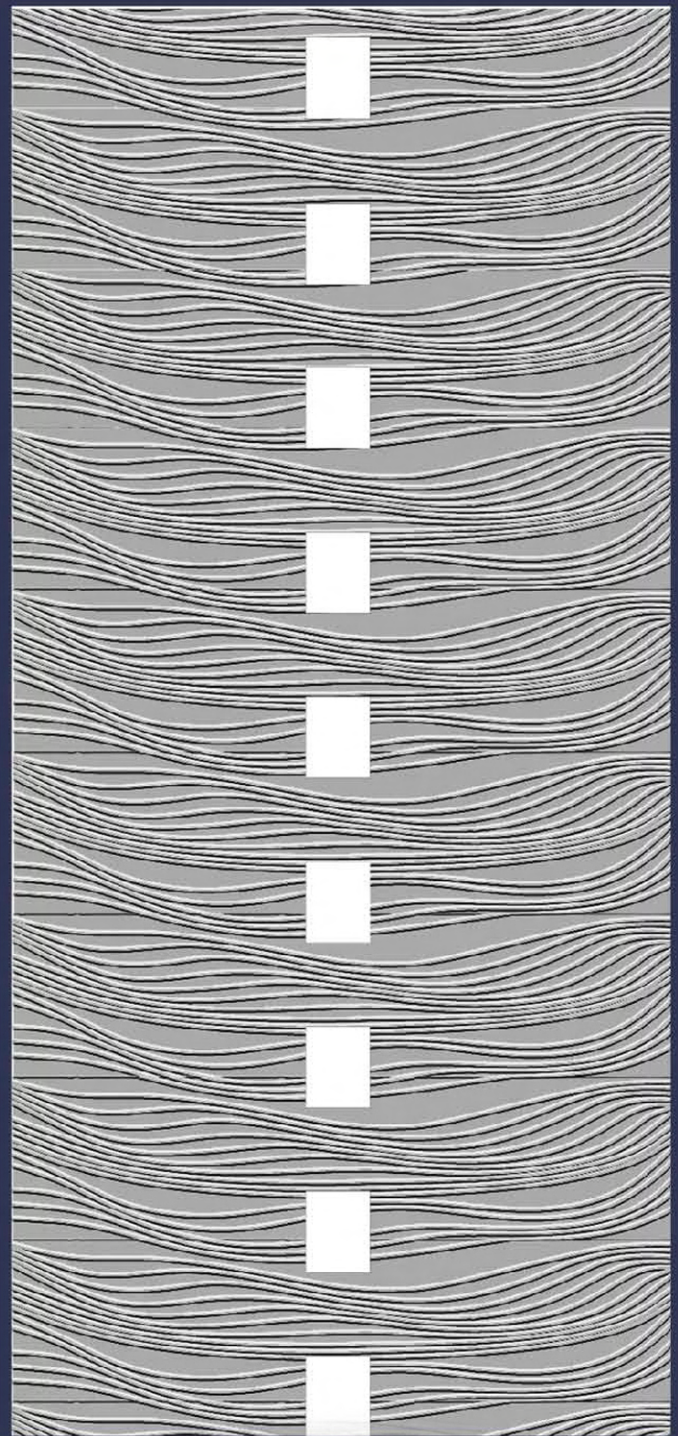
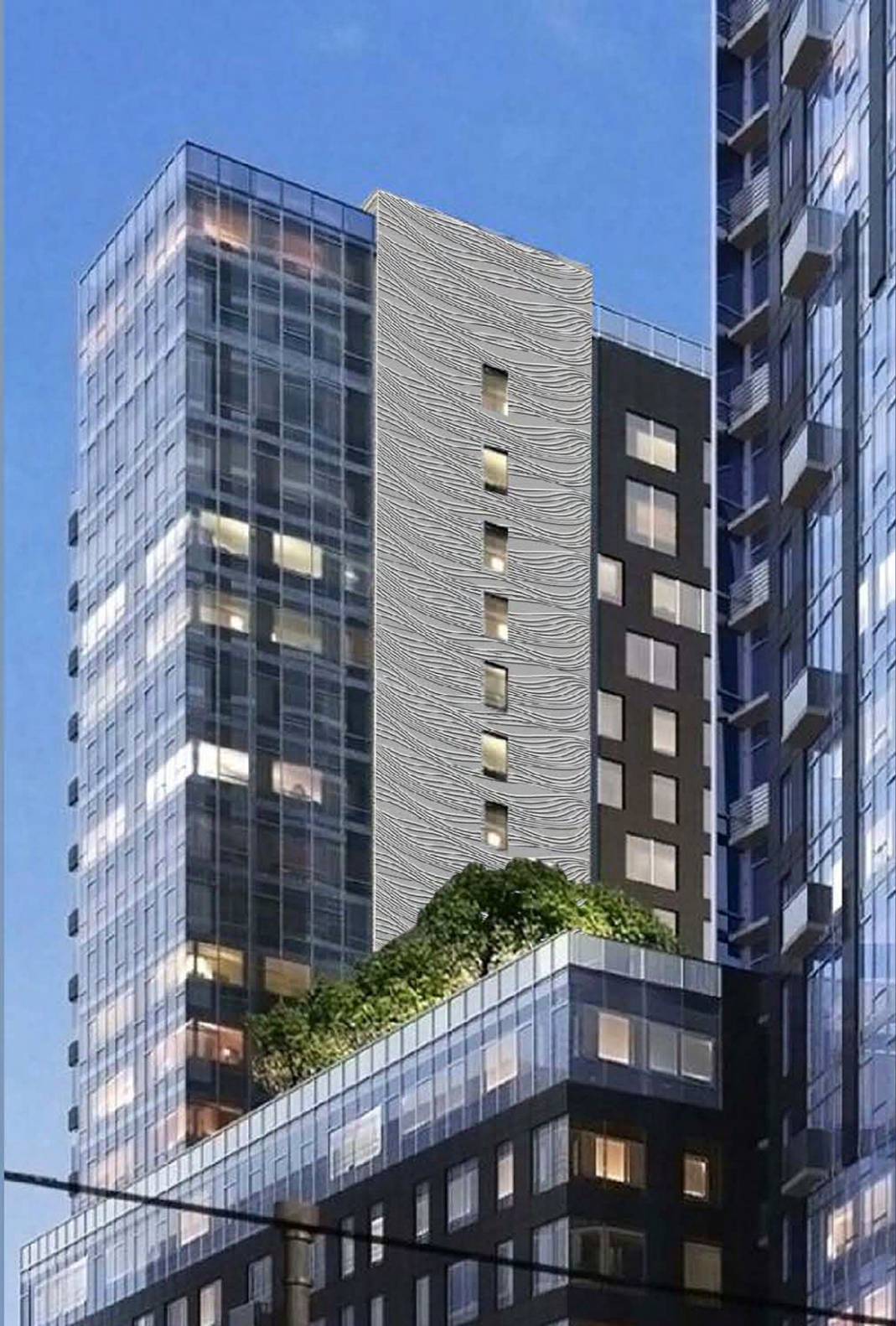




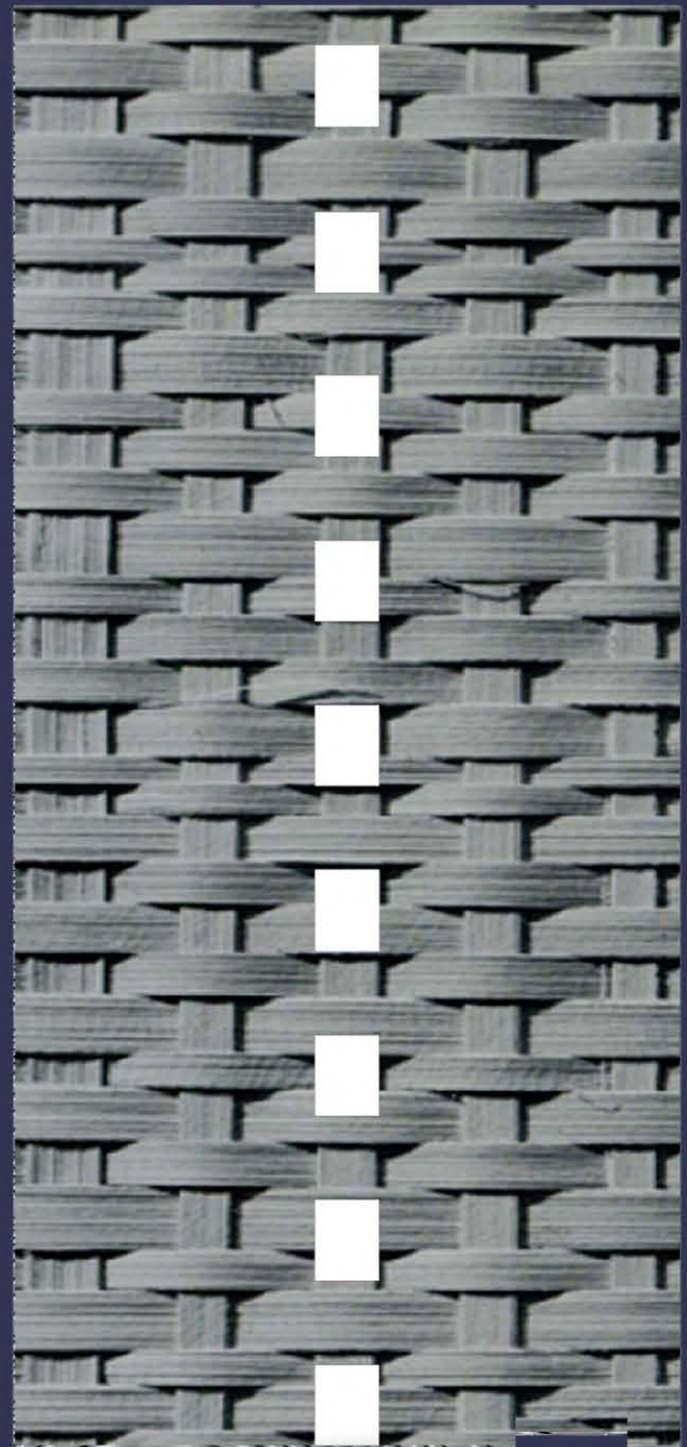
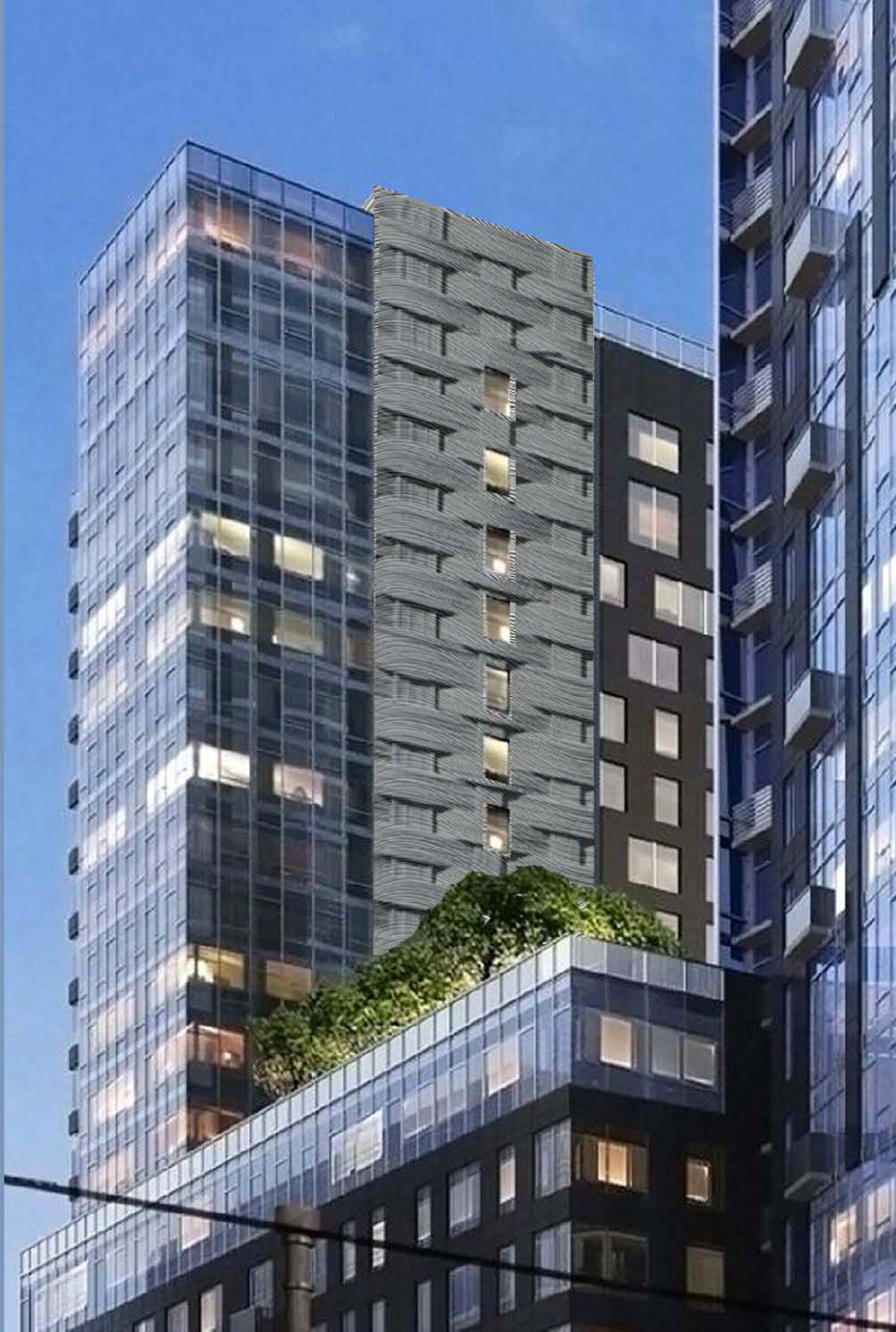




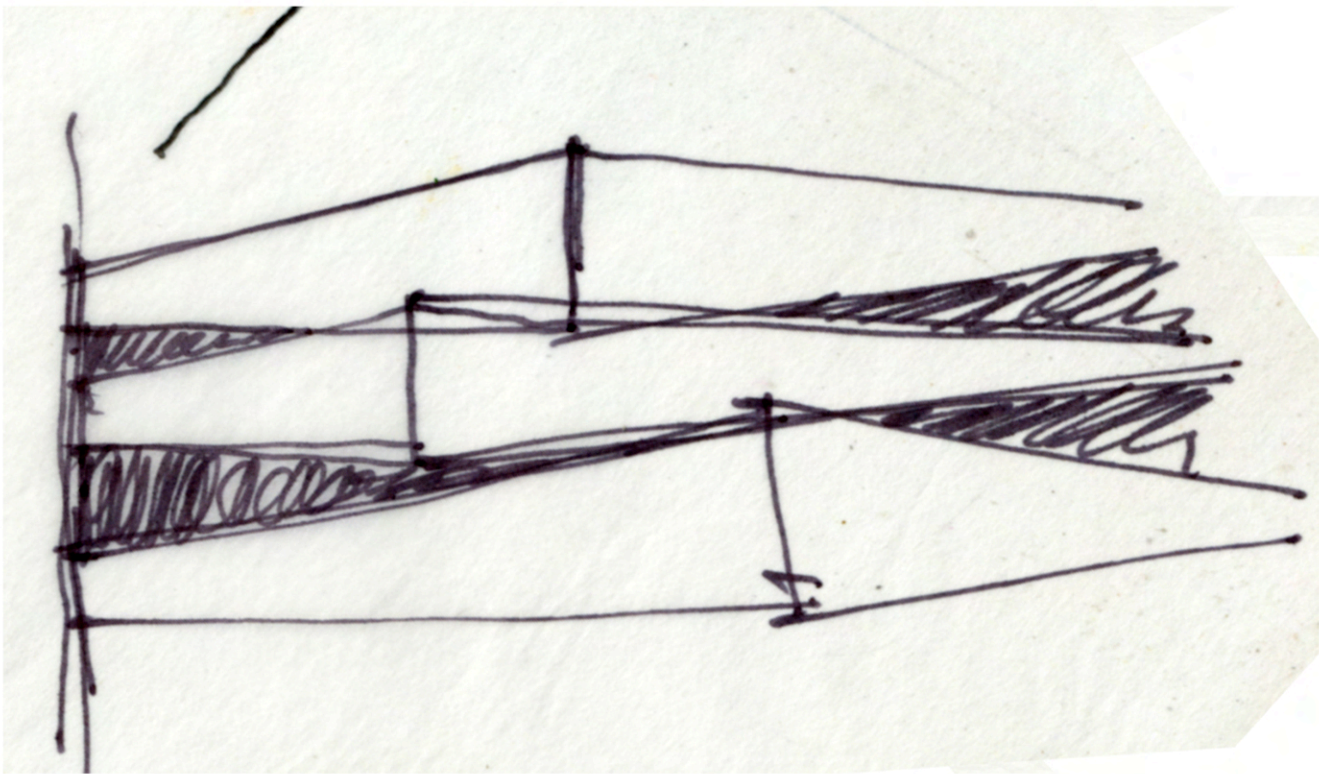
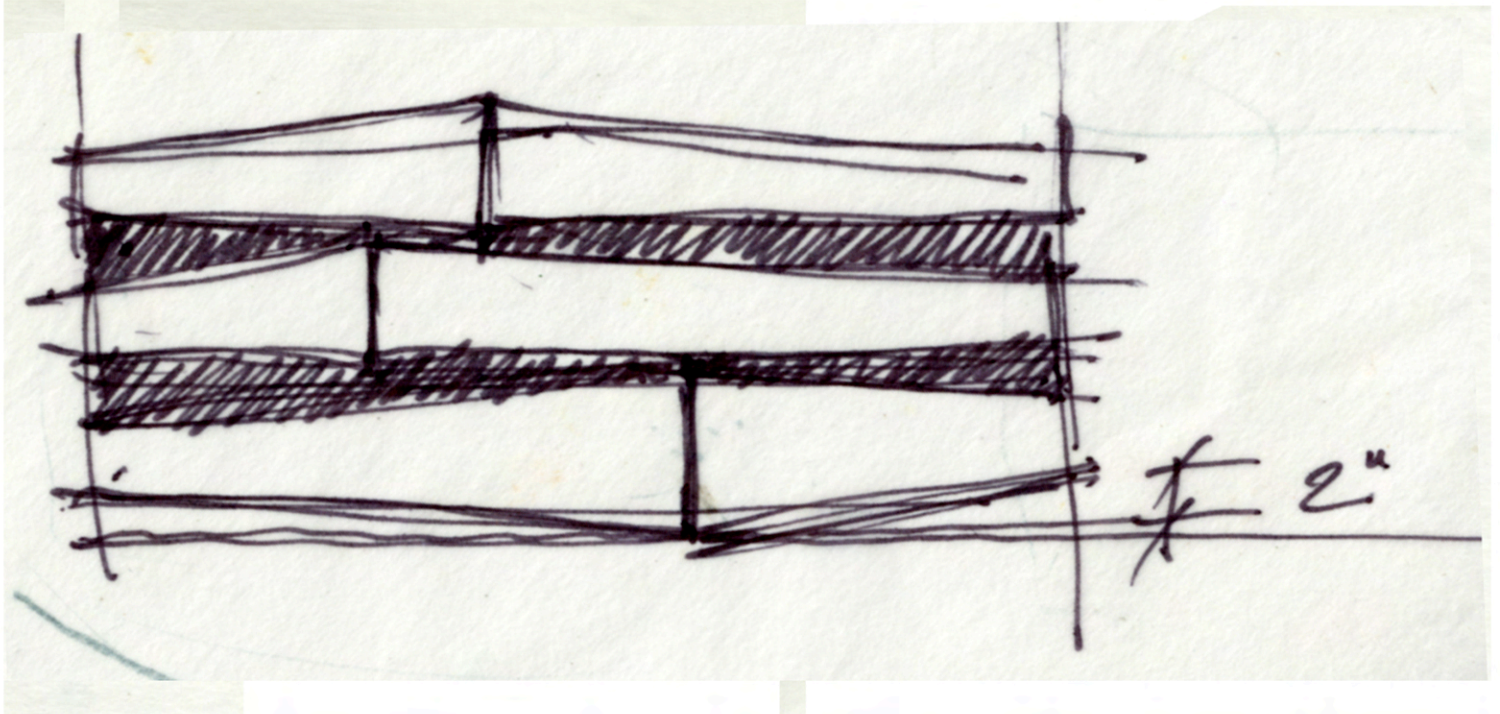




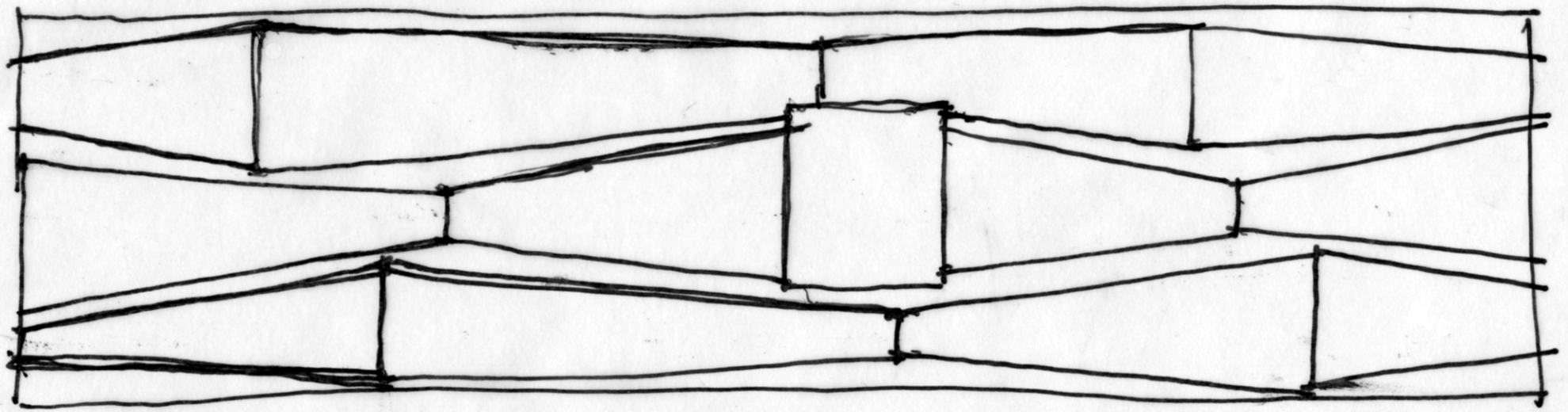






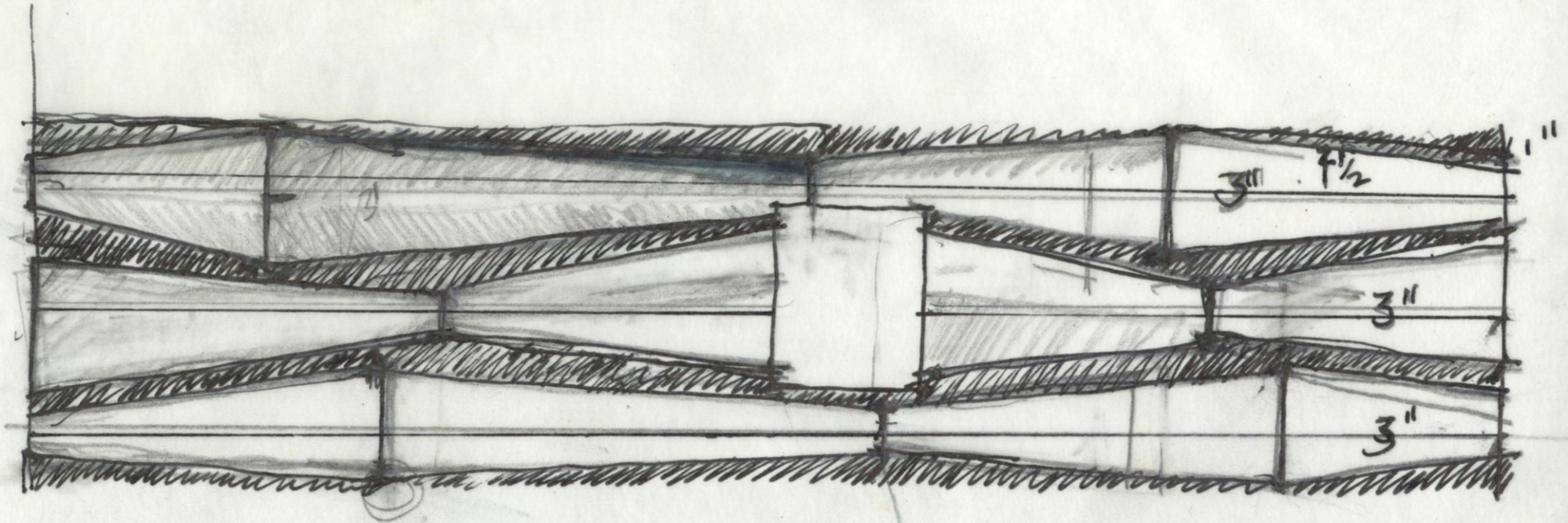




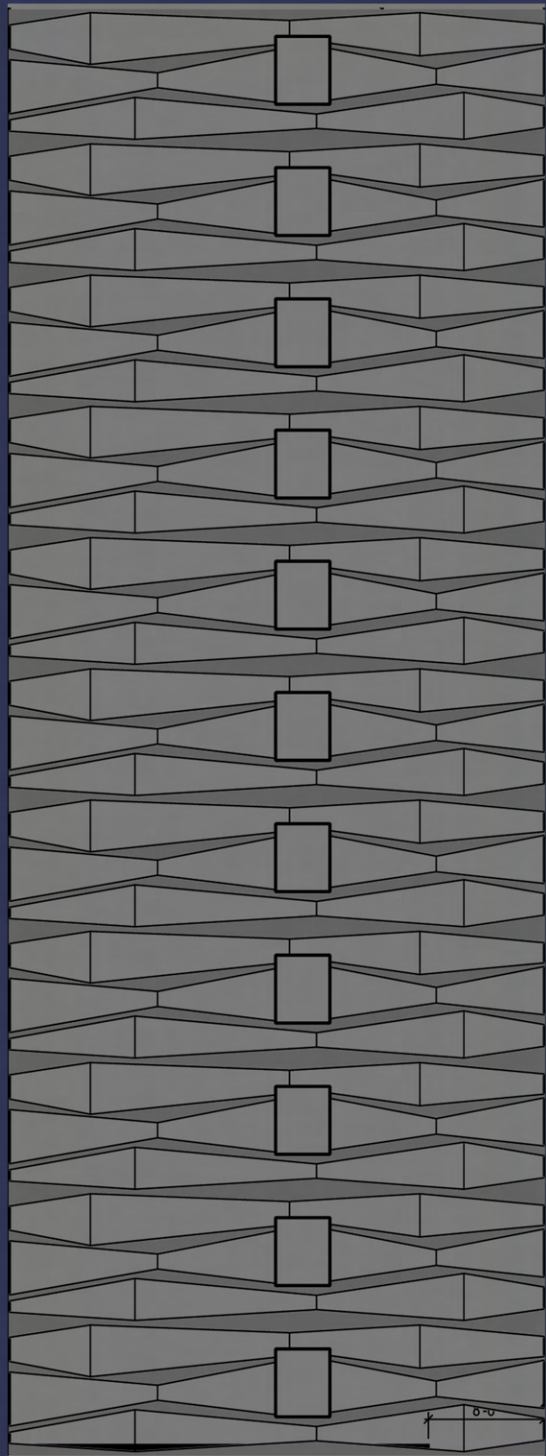
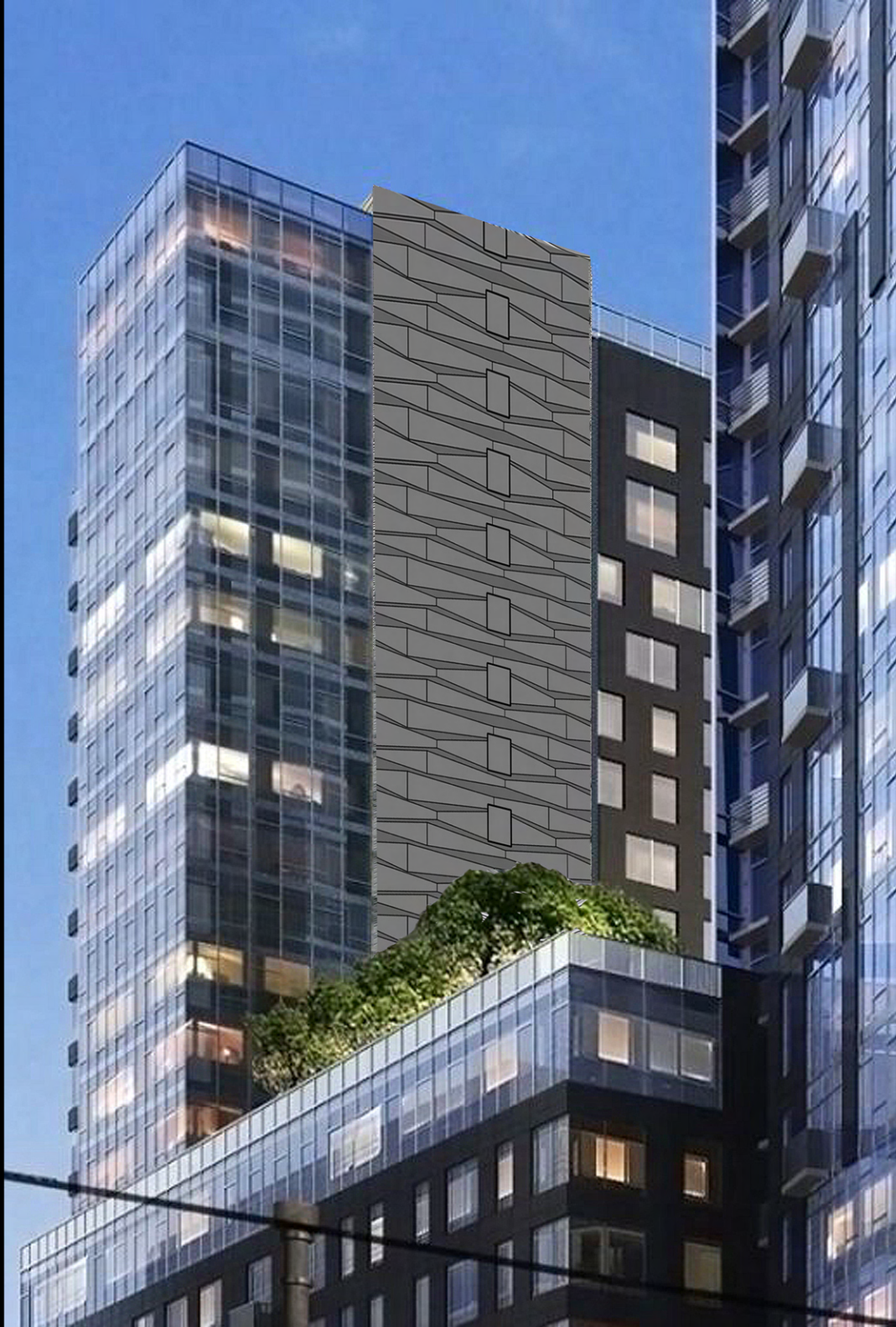


initial concept sketches

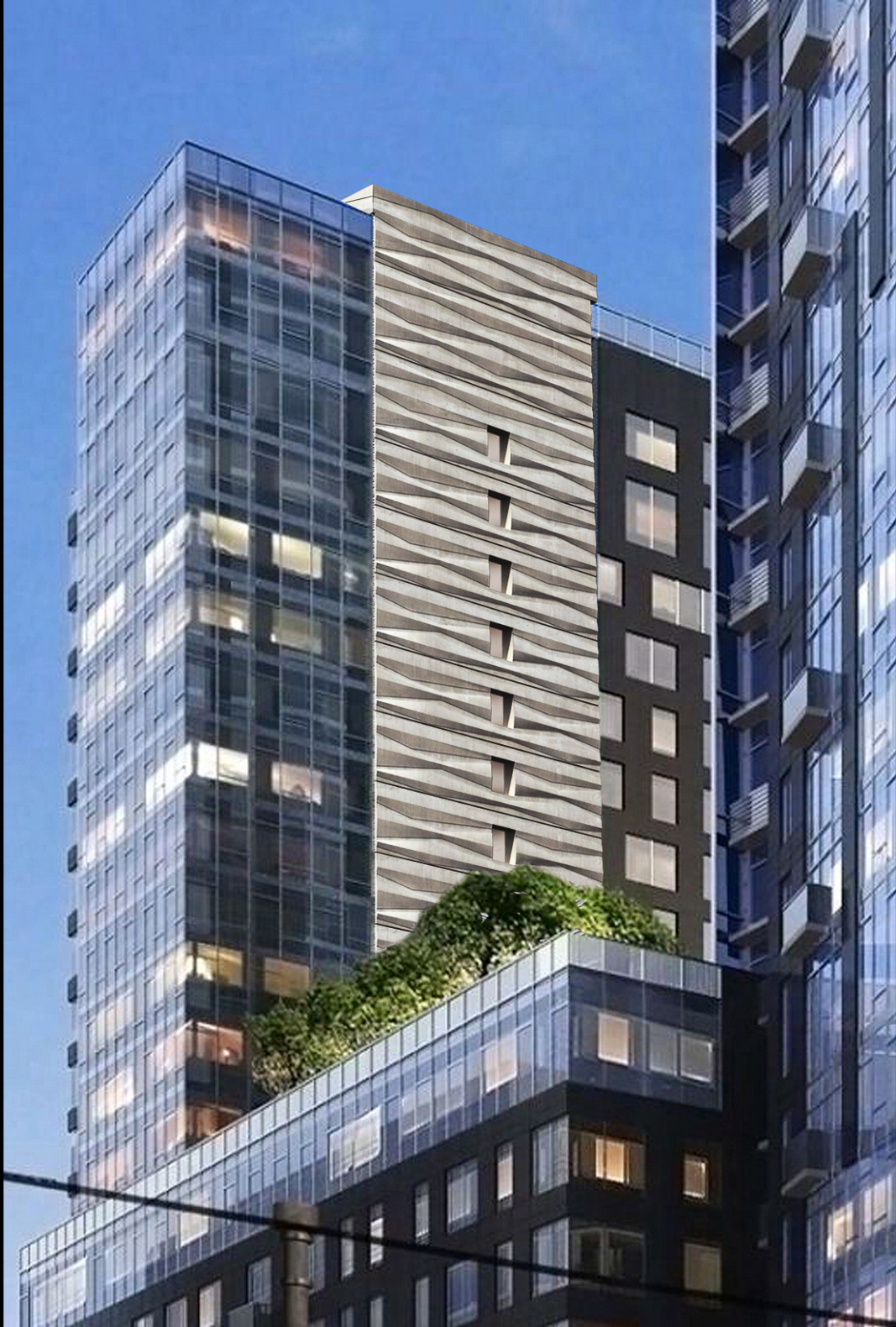












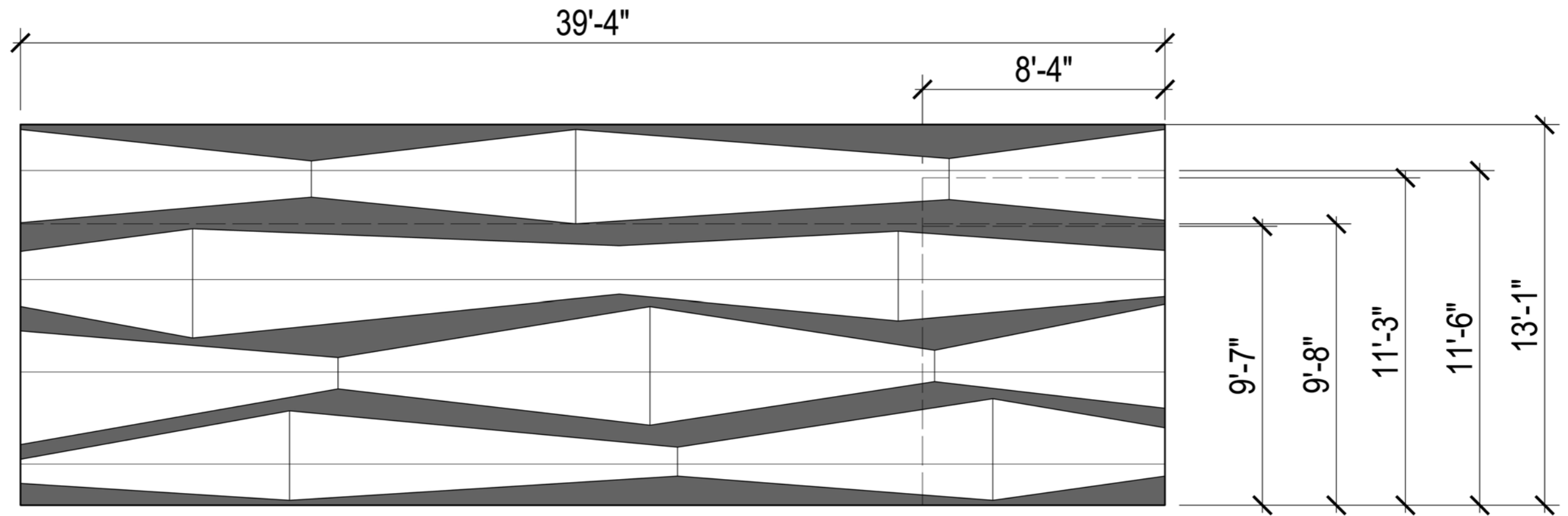












# 10th/Market Project

T. DELANEY, INC. SEAM STUDIO

600 Illinois Street San Francisco, CA 94107 T: 415.621.9899 F: 415.626.8998 Email: tdelaney@tdelaney.com

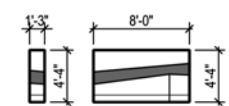
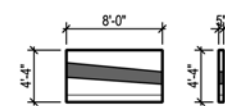
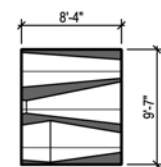
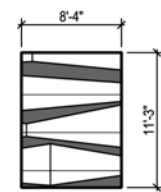
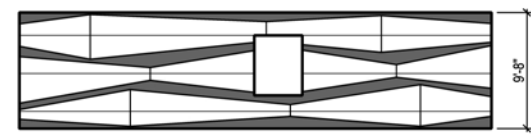
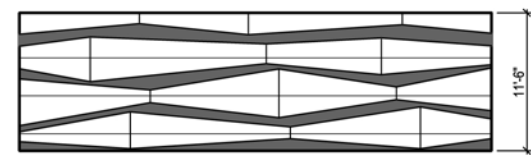
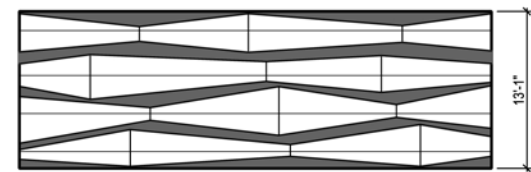
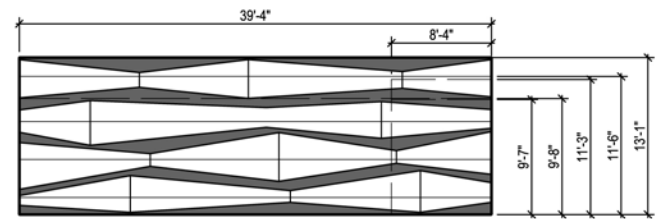
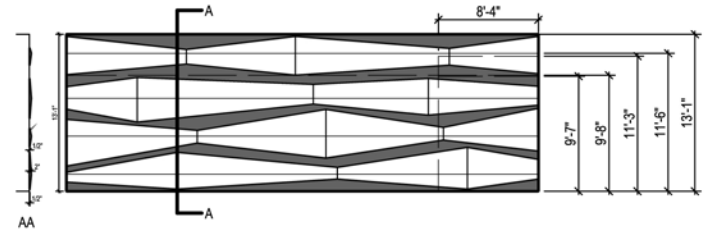
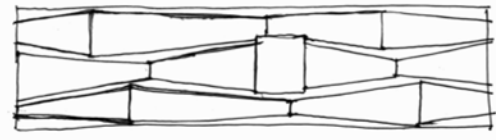
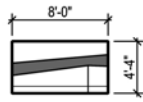
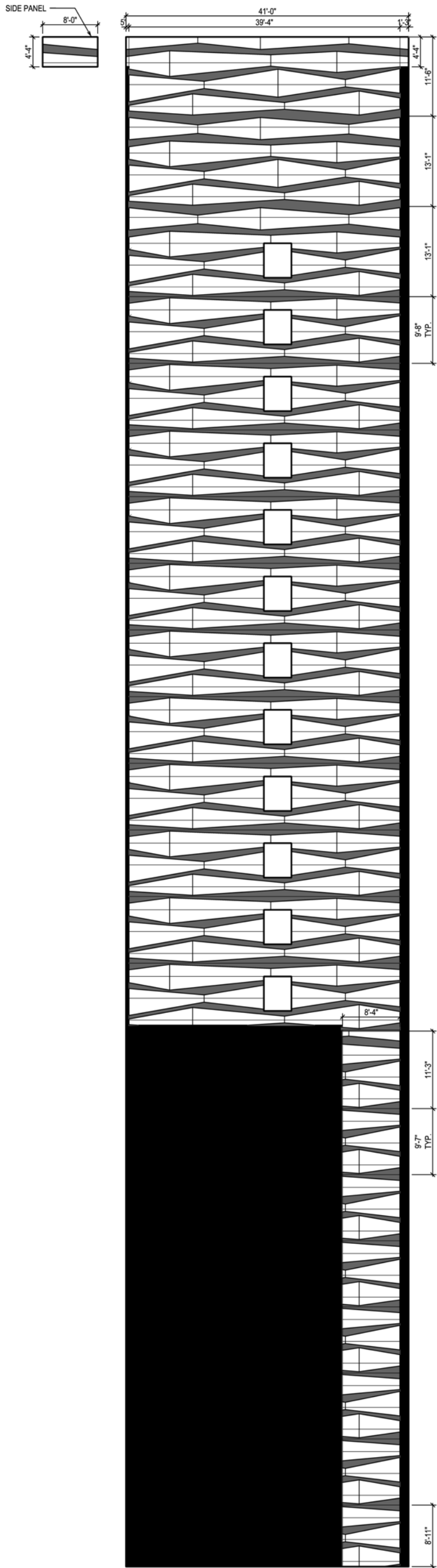
10th & Market - Public Art - Formliner

NORTH WALL - PATTERN

03.02.12  
SCALE: 1/4" = 1'-0"

SHEET
<b>L-4</b>





# 10th/Market Project

T. DELANEY, INC. SEAM STUDIO

600 Illinois Street San Francisco, CA 94107 T: 415.621.9899 F: 415.626.8998 Email:tdelaney@tdelaney.com

10th & Market - Public Art - Formliner

NORTH WALL - ELEVATION CONCEPT

03.02.12  
SCALE: 1/16" = 1'-0"

SHEET  
**L-1**

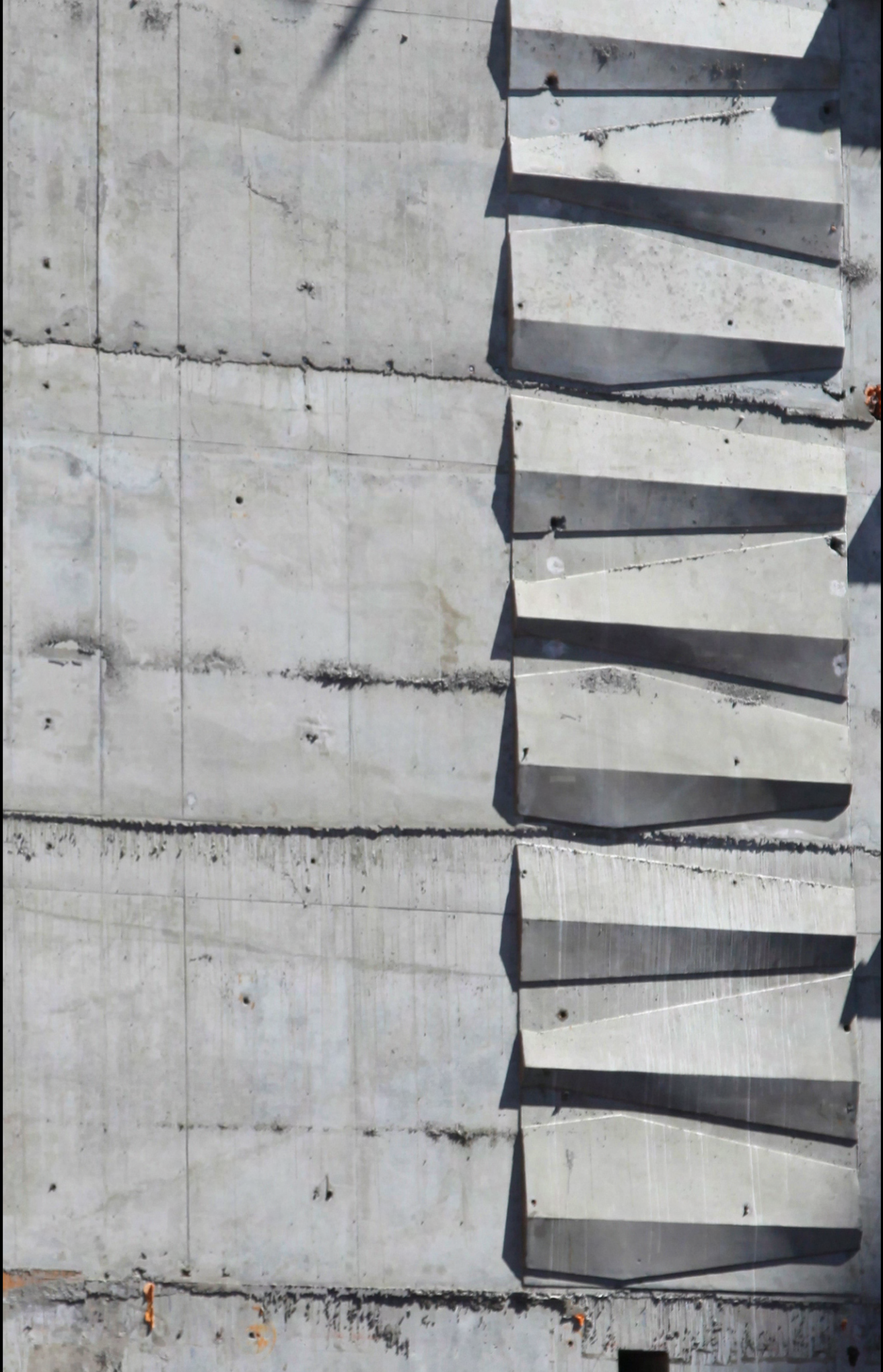
















When talking about the nature of impermanence we must bear in mind that there are two levels. One is the coarse level, which is quite obvious is the cessation of a life or and event. But the impermanent nature which is being taught in the Four Noble Truths refers to the more subtle aspect of impermanence, which is the transitory nature of existence. - Dalai Lama

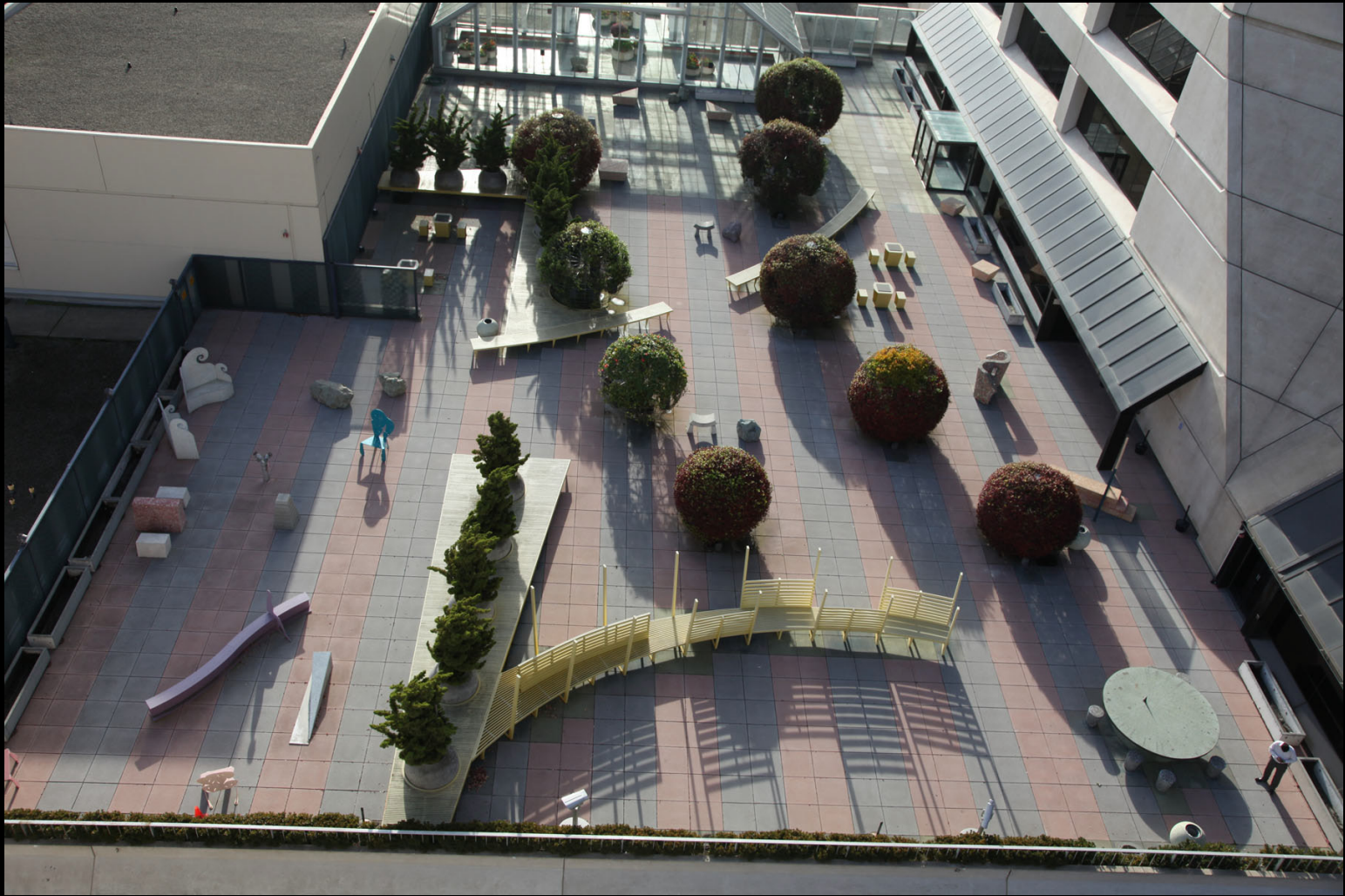




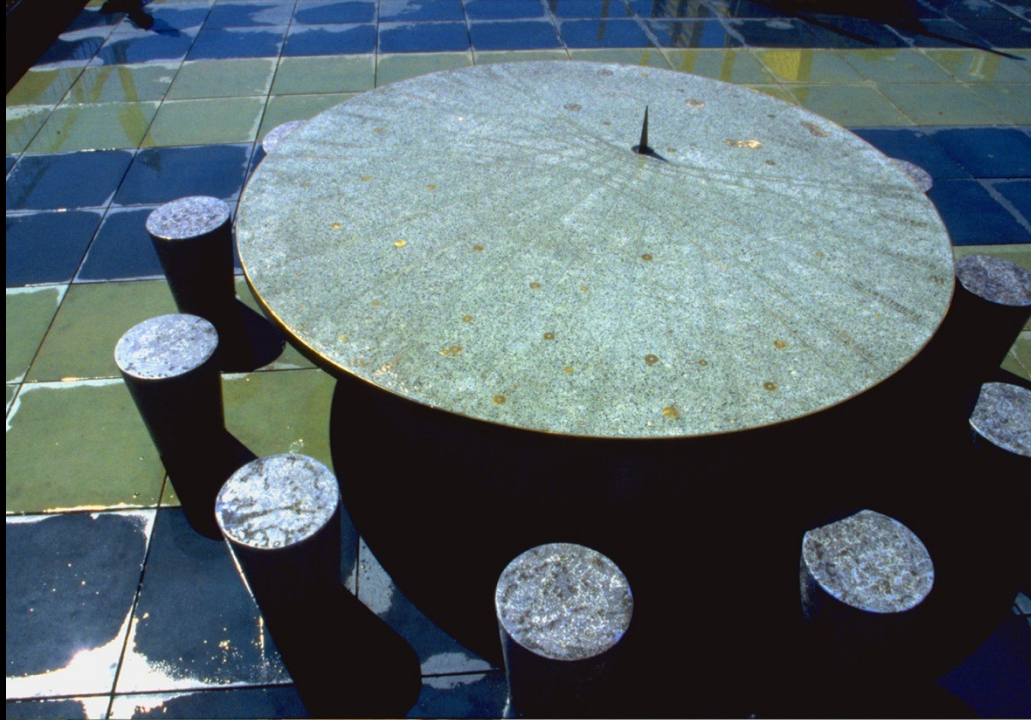
































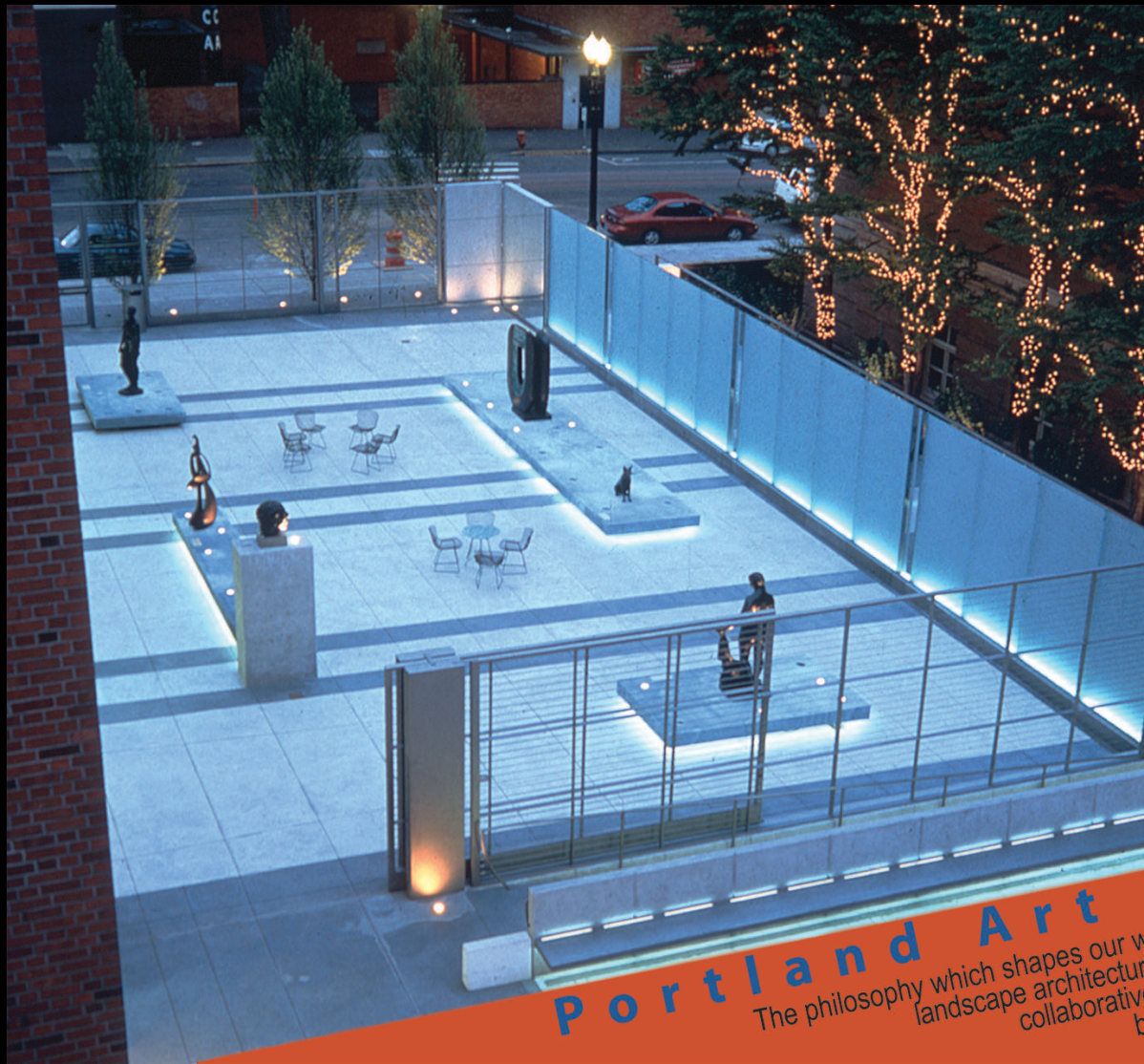












# Portland Art Museum

The philosophy which shapes our work is rooted in the belief that landscape architecture is an accessible public art, a collaborative/civic form of art which contributes to the text and texture of our community.





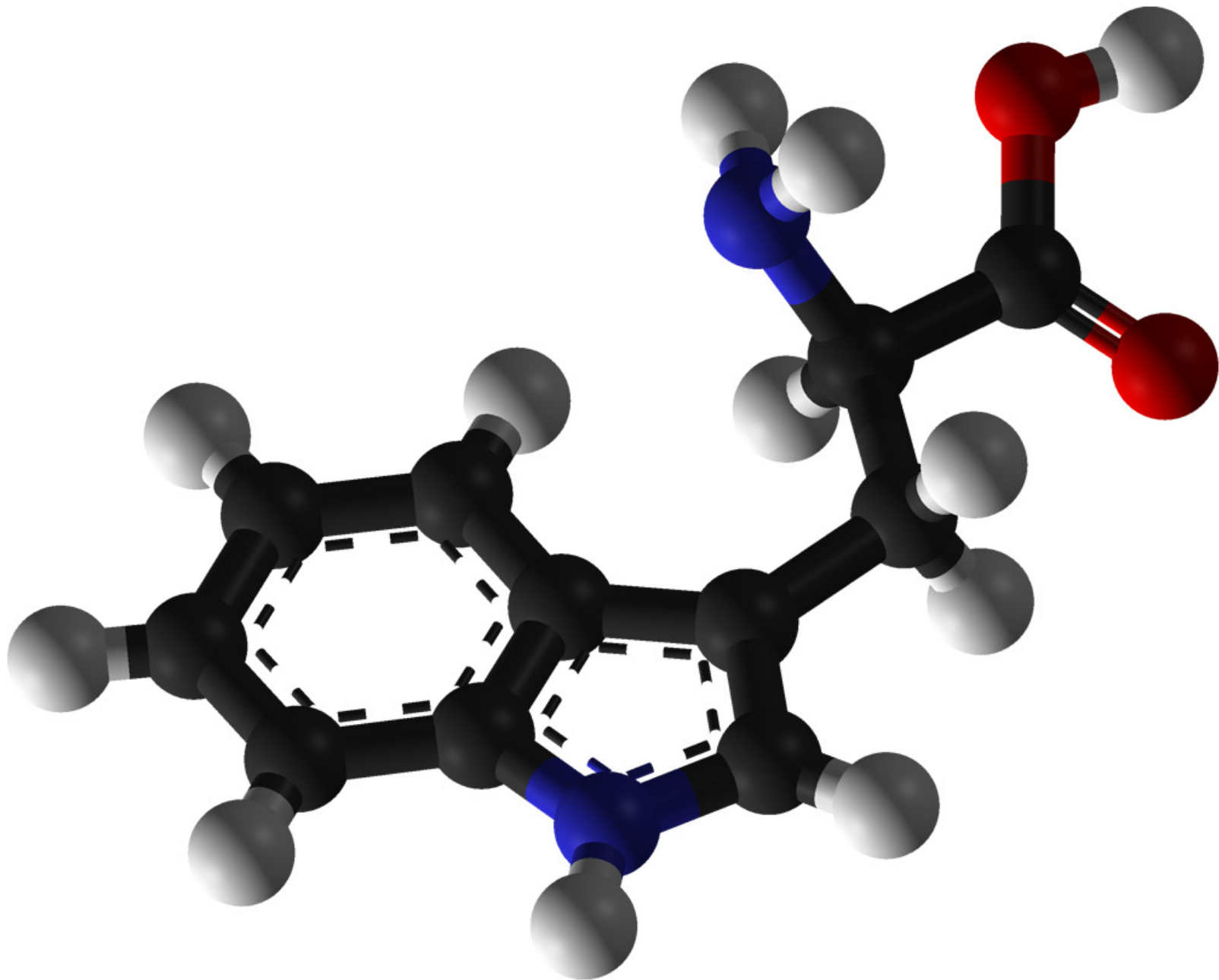
























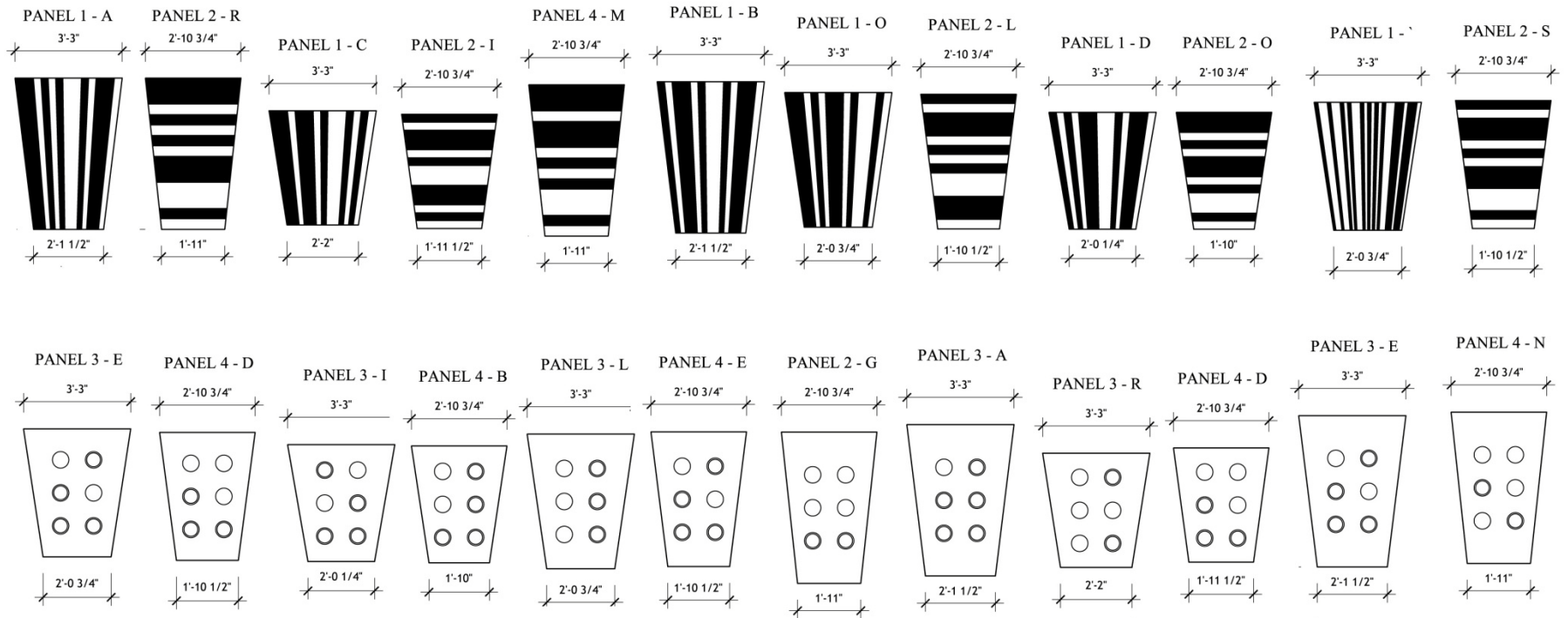








# ARCIMBOLDO'S PLANTERS



























G A R D E N P L A Y





IN DEEP IMMERSION  
PARADE 391







## The Passionate Shepard to His Love

Come live with me and be my love,  
And we will all the pleasures prove  
That valleys, grooves, hills, and fields,  
Woods, or steepy mountain yield.

And we will sit upon rocks,  
Seeing the shepherds feed their flocks,  
By shallow rivers to whose falls  
Melodious birds sing madrigals.

And I will make thee beds of roses  
And a thousand fragrant poises,  
A cap of flowers, and kirtle  
Embroidered all with leaves of myrtle;

A gown made of the finest wool  
Which from our pretty lambs we pull;  
Fair lined slippers for cold,  
With buckles of the purest gold;

A belt of straw and ivy buds,  
With coral clasp and amber studs.  
And if these pleasures may thee move,  
Come live with me, and be my love.

The shepherd's swains shall dance and sing  
For thy delight each May morning;  
If these delights thy mind may move,  
Then live with me and by my love.

Christopher Marlowe  
1599





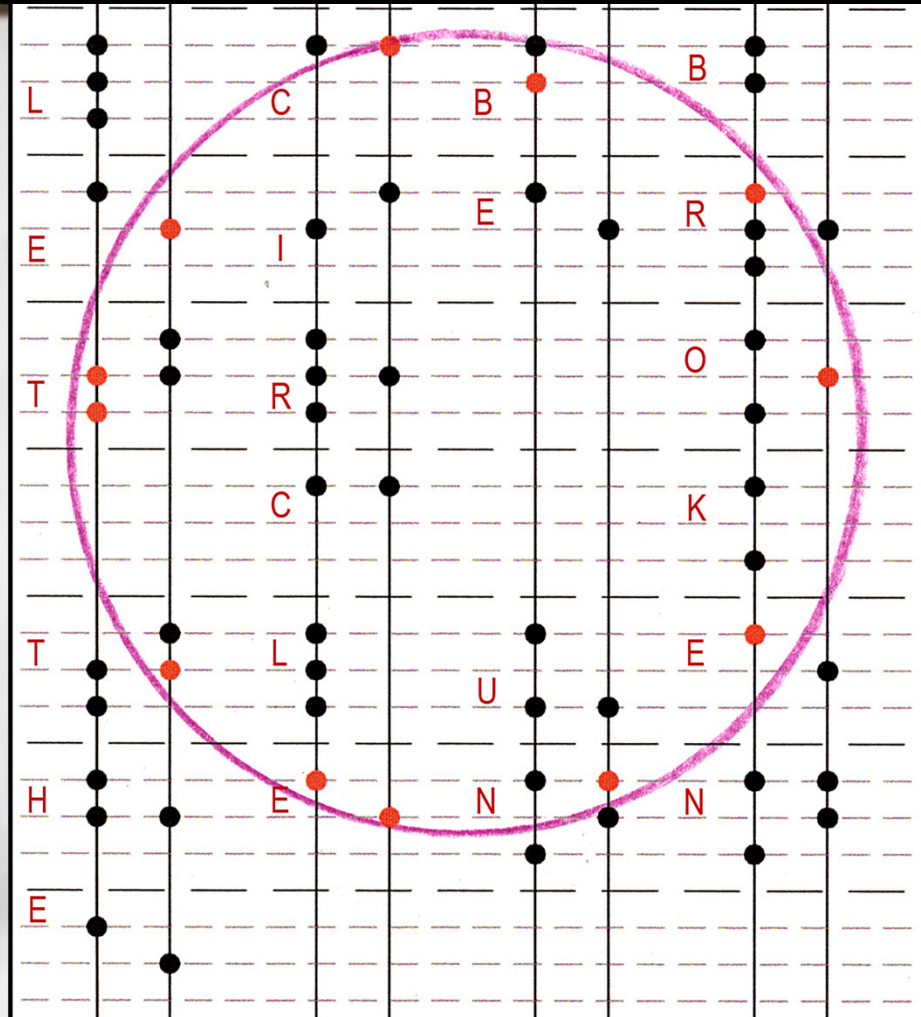




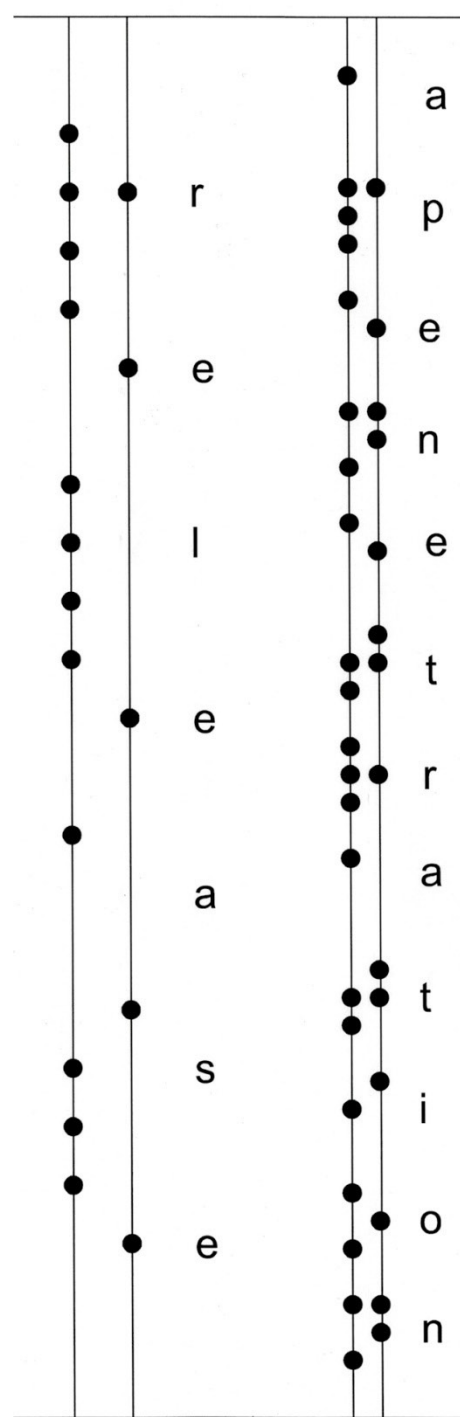
















40





Astronomical Stone Installation





201102



















**SEAM STUDIO**



**ABOVE**



**PUBLIC ART**



Archeological Buried Treasure

**SAN FRANCISCO**

General Harrison



**BELOW**









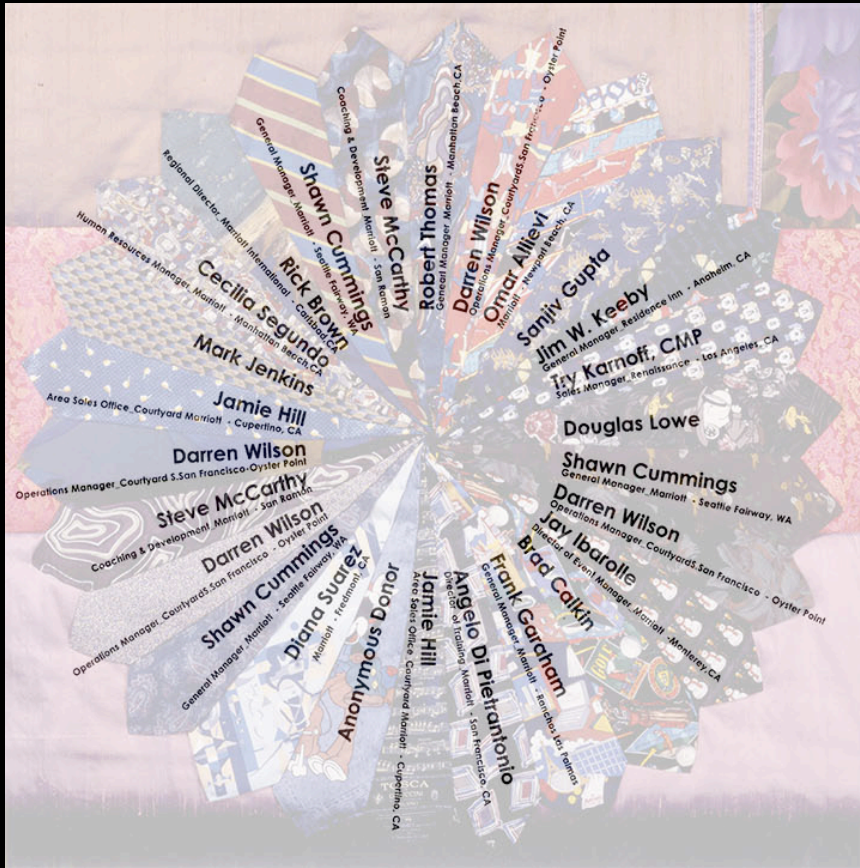




















我對愛爾斯不愛爾斯一樣



他們們  
請的請的  
我怎麼知道  
氣壯了兩眼像  
明明然于廣大說  
士派  
三

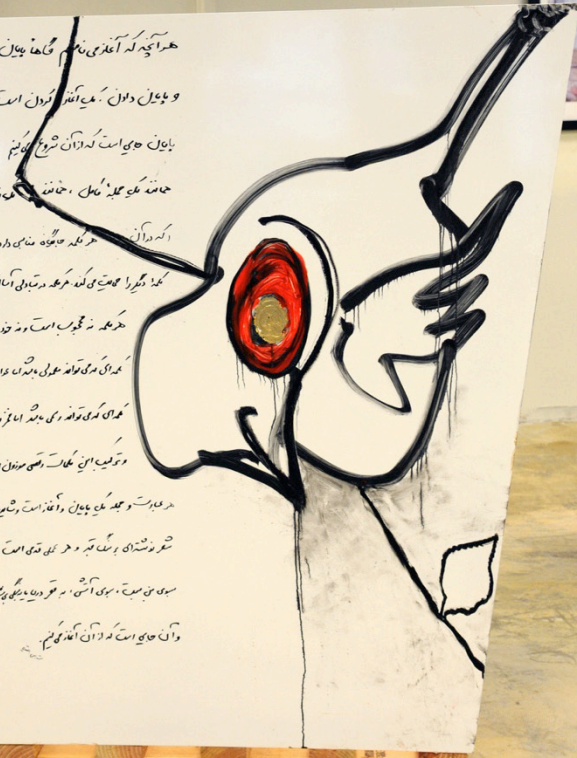


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氣壯了兩眼像  
明明然于廣大說  
士派  
三



EXIT

هر آنچه که آغازی نامم گمها چنان است  
 و پایان دلمون ابع آغاز کردن است  
 پایان جوی است که در آن شروع کنیم  
 حاشیه های مجله ای همان حاشیه های مجله ای  
 آنکه در آن سرنگه سبزه های دار و درنگ  
 کجای کجایا هستی که حرکت درستی آنان به چو  
 حرکت نه عجوب است و نه خفا  
 کجای کجایا هستی که حرکت درستی آنان به چو  
 کجای کجایا هستی که حرکت درستی آنان به چو  
 و تکلیف این خلقت رقص منقار است ،  
 در عمارت و جلد های چنان آغاز است و شعر  
 شور و شتابی است که در هر کجای است  
 بهی بی صوت ، بهی بی آبی ، هر چه در کجای است  
 و آن جوی است که در آن آغاز کنیم



我  
 子







我叫爱丽丝陛下爱丽丝很

困不着怕他们他们  
一副牌的其他的

子了我怎么知道呢

气红了两眼像野

爱丽丝干脆大声说

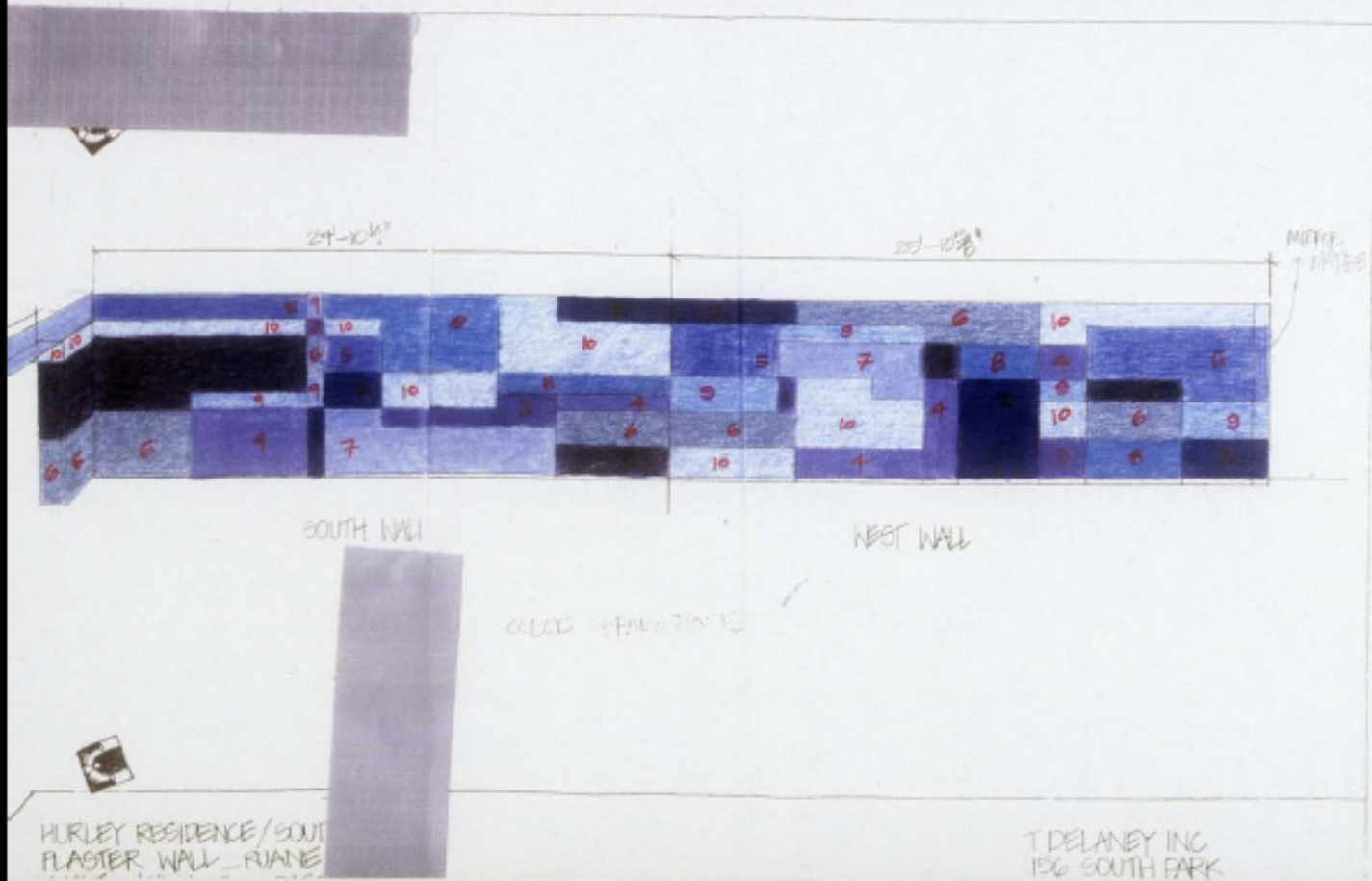
起来士说把

王





PLEASE TYPE NUMBERS OF COLORS W/ ACTUAL CORRESPONDING  
CODES (WRITTEN ON BACK OF SAMPLE)  
& GIVE FINAL COPY TO TERRY BRYANT, SO HE  
CAN PREPARE THE PIGMENTS.











Remember to  
go to work.



















