



SAN FRANCISCO PLANNING DEPARTMENT

Memo to the Planning Commission

HEARING DATE: AUGUST 15, 2013

Date: August 8, 2013
Case No.: 98.902EBX; 2008.0001EBX
Project Address: **505 - 525 Howard Street**
Zoning: C-3-O (SD) (Downtown Office) District
150-S Height and Bulk District
Block/Lots: 3736/121 and 114
Staff Contact: Kevin Guy – (415) 558-6163
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Recommendation: **None - Informational Item Only**

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BACKGROUND

In March of 2000 and January of 2001, the Planning Commission granted approvals for the Foundry Square project. The project included the development of four office buildings at each corner at the intersection of First and Howard Streets, with approximately 1,150,000 square feet of office uses and approximately 47,000 square feet of ground-floor retail space. The development proposed a unified architectural style and massing, with complementary open space plazas situated at each corner, creating a corporate campus within an urban context. Since the original approvals, Buildings 1, 2 and 4 have been constructed and are currently occupied. On June 26, 2008, the Planning Commission approved modified plans for Building 3 to incorporate the adjacent property located at 525 Howard. Building 3 is currently under construction, and is nearing completion.

PUBLIC ART PROPOSAL

The Project Sponsor proposes to fulfill the public art requirements of Planning Code Section 429 for Building 3 by providing artworks on site. Specifically, the proposal consists of two figure sculptures by artist Thomas Houseago, entitled "Boy III" and "Sleeping Boy". These sculptures would be placed within the building lobby, and would be accessible by the general public during normal business hours (8:00a to 7:00p). Signage would be placed in areas visible from the adjacent public open space indicating that the sculptures are viewable by the public. The sculptures would be placed at locations in the lobby that would allow the pieces to be viewed by the public, even during hours when the lobby is physically closed.

REQUIRED COMMISSION ACTION

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

RECOMMENDATION: None - Informational Item Only
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Attachments:
Public Art Proposal

Foundry Square III – 505 Howard Street Art Program



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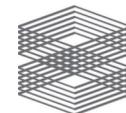
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Sleeping Boy

Boy III

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TISHMAN SPEYER

About Foundry Square III– 505 Howard Street

Foundry Square III, presently under construction, is the final building of the Foundry Square Development on the Howard and 1st Street intersection. Located in the progressive SOMA neighborhood, Foundry III will effectively complete the ‘community square’ envisioned by Studios Architecture to create an opportunity for San Francisco’s growing business market and meet the demand for new versatile office space.

Foundry Square III was designed by Studios Architecture in 1999. It is one of four separate, yet similar buildings in the Master Plan totaling 1.3 million gross square feet. The dynamic façade consists of precast concrete, Limestone panels, aluminum framed glass curtain wall and an accenting point supported glass ‘techwall’ which frames the south west side of the public plaza. Foundry Square III, projected to be LEED® GOLD certified, will provide 275,000 rentable square feet of open collaborative work space over 10 floors. Tenants and visitors will be greeted with a 100ft long Living Wall within the building’s lobby.

The proposed public art, two striking sculptures by Thomas Houseago entitled *Boy III* and *Sleeping Boy*, will be prominently placed within the building lobby adjacent to the public plaza. The public will be able to view the sculptures up close, within the lobby, during normal business hours (8am-7pm). Prominent signage will be placed in the public Plaza to draw attention to and encourage interaction with the artwork. The positioning of the two sculptures in front of the a 30 ft tall Living Wall will insight visions of a classical European garden setting and contrast the abstract nature of the Houseago pieces, the contemporary architecture of the building and the vibrant young neighborhood of SOMA.

Foundry Square III, just one block south of the New Transbay Terminal, will be a terrific addition to the rapidly transforming neighborhood.

Lobby Rendering I



Lobby Rendering II



Thomas Houseago

Thomas Houseago was born in Leeds, England in 1972. In 1989 he received a grant to attend a local art school called the Jacob Kramer Foundation College, and later continued his studies at Central St. Martin's College of Art in London. After finishing college in London, Houseago attended De Ateliers in Amsterdam, after which he worked in Brussels for several years until 2004 when he moved to Los Angeles with his wife Amy Bessone.

Although Houseago had previously shown his work in Europe, his art has gone largely unrecognized in the United States until 2007 when a collector from Miami purchased eight of his sculptures. In 2008, Houseago had his first solo show in the United States titled *Serpent*, at the Los Angeles based David Kordansky Gallery. Houseago was inspired for that showing by Virgil's *The Aeneid* and the Hellenistic masterwork *Laocoon and His Sons*.

Thomas Houseago draws inspiration for his art from the past, in particular the myths of Ancient Greece. He portrays the human body with the abstraction of the modern era, while rejecting the late-modernist notion of the purity of materials. His intense and impatient personality is reflected in his art, which tends to be rough and crude at times. Houseago is drawn towards materials like plaster because of his ability to heap it on to his sculptures with little precision. These particular works, *Boy III* and *Sleeping Boy*, are cast bronze with a white patina finish, a new medium for Houseago.

Thomas Houseago's sculptures advance a psychological hold over their viewers through a highly evolved artistic language that embodies multiple contradictions: his works are simultaneously three dimensional and flat; sculpture and drawing; sharply angular and bulbous. They exude menacing strength whilst at the same time conveying vulnerability. Their rough surfaced forms seem inchoate, yet sophisticated, to be strangely autonomous: they are empty and yet alive.

Thomas Houseago

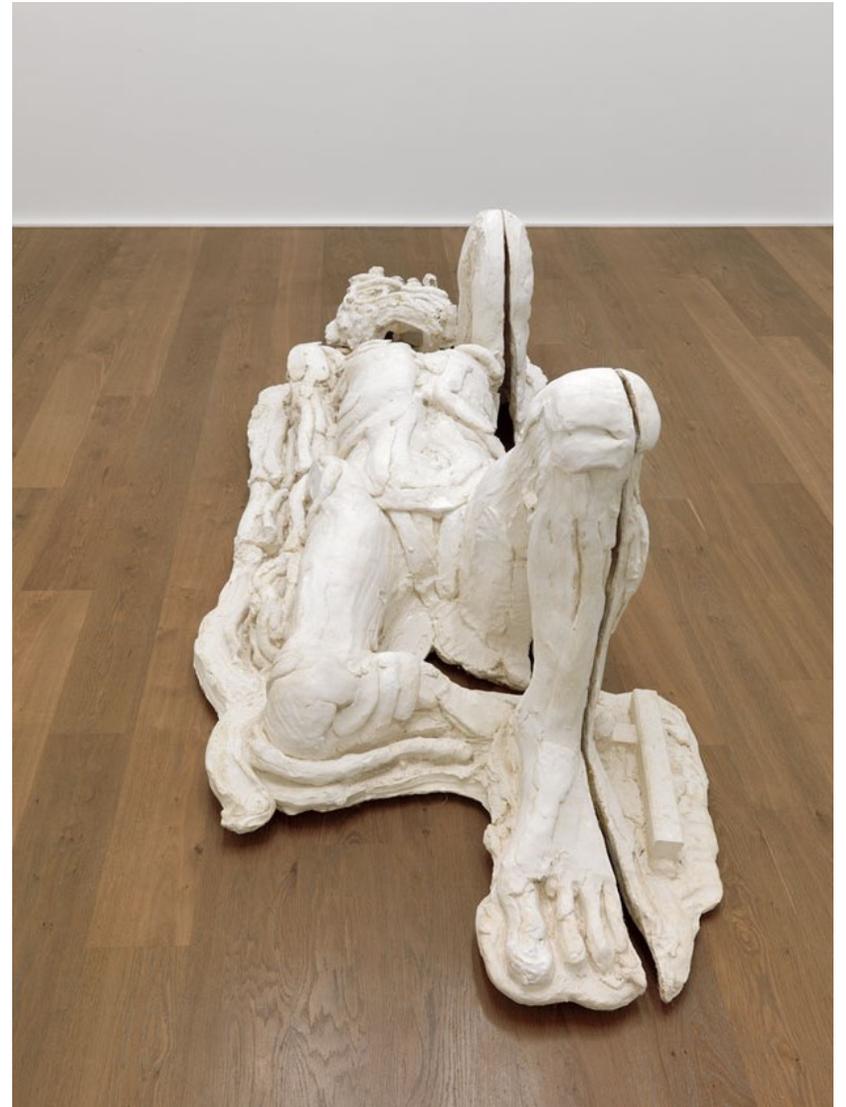
Houseago has described himself as a realist. His concern, more than with the appearance of his sculptures, is to impart a sense of anima into the works: “As a sculptor, I am trying to put thought and energy into an inert material and give it truth and form” he has said. His sculptures reject the ironic re-workings of readymade vocabularies so prevalent in contemporary art in favor of a deeply individual reckoning with matter. His influences are the heavyweight sculptors of Western art— Picasso, Brancusi, Rodin, Moore and Michaelangelo can all be felt in his art, but his work equally draws from the everyday art forms of music, cartoons and movies: “I see Modernist art through the lens of pop culture, not the other way around.”

The process of making is extremely evident in Houseago’s sculptures. Materials such as plaster, iron rebar, hemp fiber and untreated wood exert a raw physicality, and their rough forms reveal the actions that have made them. In *Sleeping Boy* and *Boy III*, bronze sculptures that arrest the plasticity of clay, the molding process has left each body part riven, with no attempt made by the artist to smooth over the joins or to fill in the hollows of their forms. Houseago’s sculpture is wantonly unrefined. His limbs emphasize their fragmentation rather than the humanist concerns of his art historical forbearers. In both works, Houseago draws broadly on Classical sculpture, seeing them through his own, unique vision. *Boy III* reaches back through time to refer to the *kouroi*, the proto-classical representations of male youths that emerged in ancient Greece. But the pose of Houseago’s youngster is informed less by those Archaic Period sculptures than the struts of fashion and pornographic photography, one arm looped behind the head, the other jutting so that its hand is on a hip.

Boy III



Sleeping Boy



Site Plans

- Overall Development
- Plaza Area

Overall Development



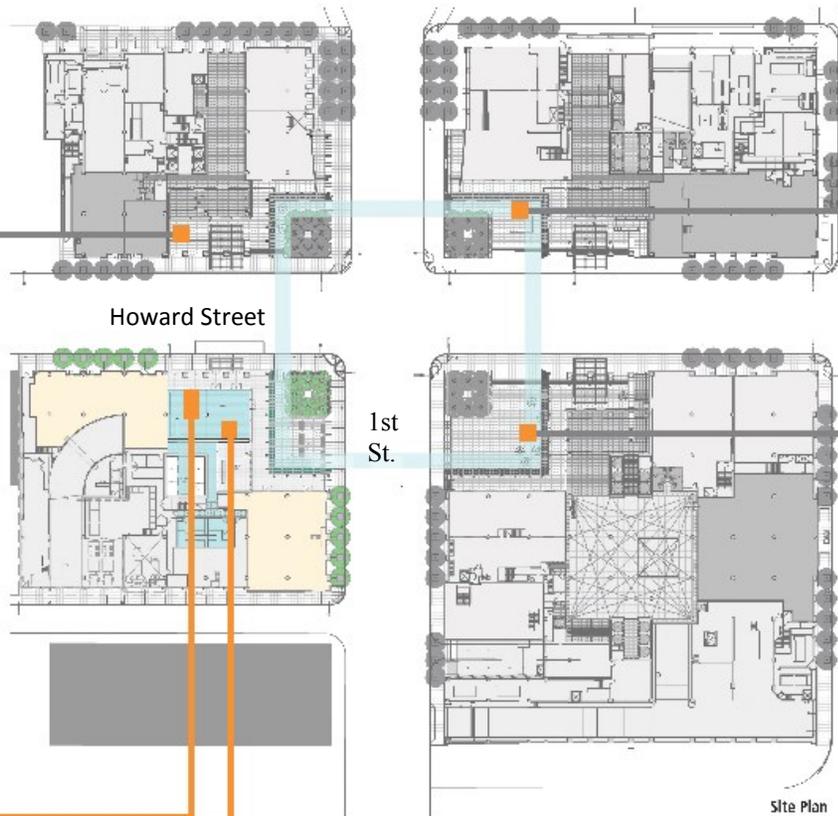
FOUNDRY SQUARE IV:
Richard Deacon
"Not Out of the Woods Yet"



[A]



[B]



FOUNDRY SQUARE I:
Richard Deacon
"Time Signature"
2008

FOUNDRY SQUARE II:
Joel Shapiro
"Untitled"



Foundry Square III:

- Thomas Houseago
- [A] *Sleeping Boy*
- [B] *Boy III*

ART LOCATION PLAN

Plaza Area

FOUNDRY SQUARE III:

[1] PLAZA: COVERED

[2] PLAZA: OPEN

[3] PLAZA ROOM

[4] BUILDING LOBBY

[5] HOUSEAGO "BOY III"

[6] HOUSEAGO "SLEEPING BOY"

[7] COLUMN-MOUNTED SIGNAGE



Example of Signage Form from Foundry Square IV

Proposed Signage Text:

"The Plaza and Seating area of this building are provided and maintained for the enjoyment of the public."

Sculptures by Thomas Houseago, Boy III and Sleeping Boy, located within the Lobby of the Building, are provided for the enjoyment of the public. They are accessible between 8am-7pm.



FIRST FLOOR PLAN