



NINE dot ARTS

Art Proposals

**Mercy Housing & The
Homeless Prenatal Program**

10.31.23

Mercy Housing + Homeless Prenatal Program

Project overview

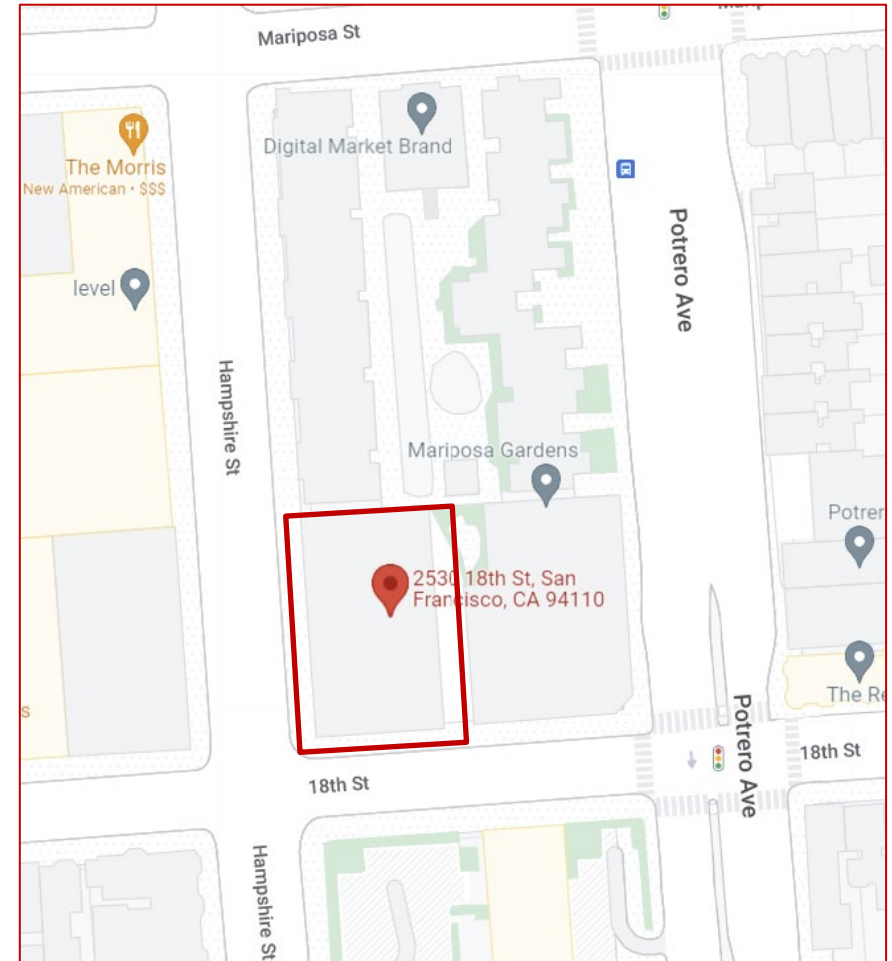
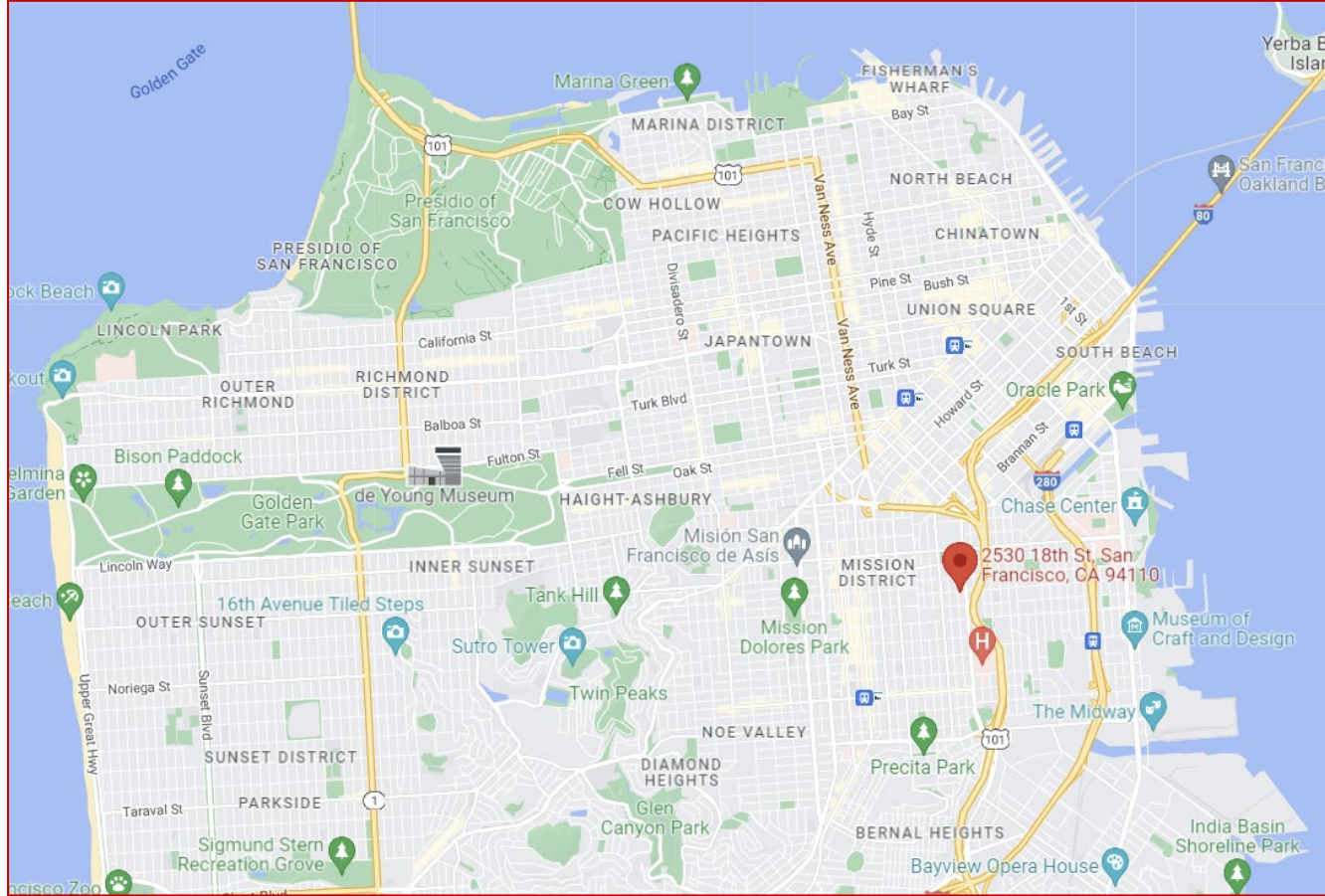
The Homeless Prenatal Program (HPP) Community Campus expansion is primarily an 8-story mixed-use building and its connection points built adjacent to HPP's current building at the corner of 18th Street and Potrero Avenue. The campus expansion will include supportive housing, office space, and supportive services all in a single project at 2530 18th street. You can find more information about the project on the website: www.2530-18th.org

The project will enable the Homeless Prenatal Program to expand the critical services they provide to families in the city; creating a campus community of care that will support the health and growth of the countless families and children who make up the community they touch through their work.

Mercy Housing will support HPP in their campus expansion plan. More specifically, Mercy Housing will take the lead on the financing and development of the residential portion of the project, as well as coordinate with HPP and their consultants on the expanded office and services space.

NINE dot ARTS is the art curation and consulting firm overseeing the public artwork portion of the campus expansion.

LOCATION: 2530 18TH STREET, SAN FRANCISCO, CA



LOCATION: 2530 18TH STREET, SAN FRANCISCO, CA



Site where new campus will be built

Existing HPP offices

ART GOALS



SELECTION CRITERIA

The artwork for the new Mercy Housing and Homeless Prenatal Program partnership will reflect the power of community and home. The artwork will work to empower the visitors, residents, and staff. It will bring hope, comfort, and connection to the internal and external community.

The artwork will integrate with and complement the thoughtful design. It will support the architectural story of embrace and comfort.

The artwork will be selected using an open call for entry RFQ to both local* bay area and national artists. Community based artwork will be encouraged. Once artists are selected, site specific designs will be provided to select from. The artists will refine their proposals based on feedback and then be presented to the City of San Francisco for final approval.

Beauty

Integrated

Welcoming

Uplifting

Inspired/inspiring

Sense of pride

Equity

Culturally appropriate for neighborhood

Mood Board*



Schedule

Stage 2	Research + Curate	Estimated Date
	NINE dot ARTS create and post RFQs	10/03/22
	Review artist portfolios and select finalists	12/17/22
	NINE dot ARTS release RFP	2/05/23
	Review artist proposals and select winners	5/16/23
	Artist Q & A	Week of 6/10/23
	Submit art plan to city for review	10/23/23
Stage 3	Art Acquisition	Estimated Date
	Work with artist(s) to finalize proposals with input from architects, structural engineers, fabricators and City departments.	Jan – March 2024
	Facilitate execution of contract(s) with artist(s) and Client including budget, insurance and preliminary timeline.	March 2024
	Oversee payments, progress reports, and creation of artwork	March 2024 – October 2025
Stage 4	Install + Engage	Estimated Date
	Ensure site is ready to receive artwork and coordinate with GC	October 2025
	Installations of murals and exterior art	November 2025
	Installation of hanging art	December 2025



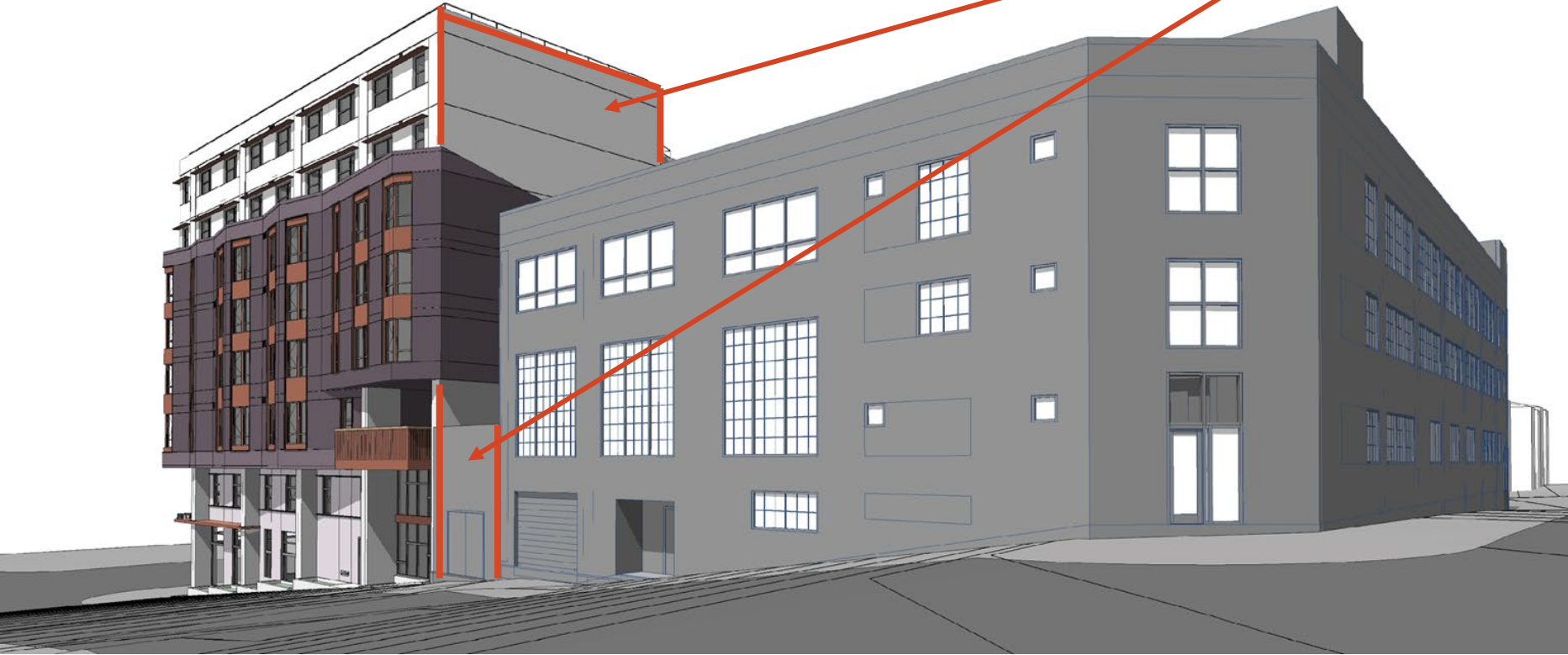
Location 2



Location 4

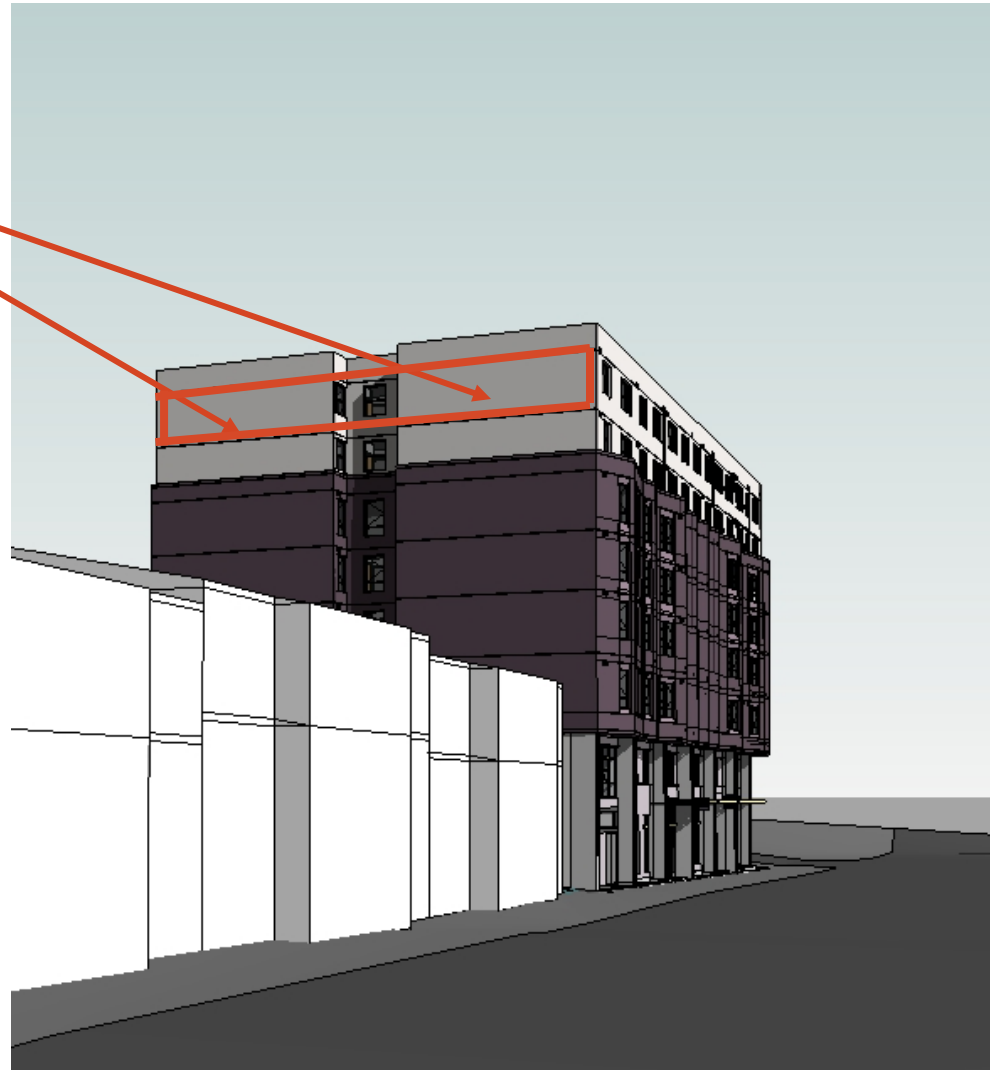


Location 4

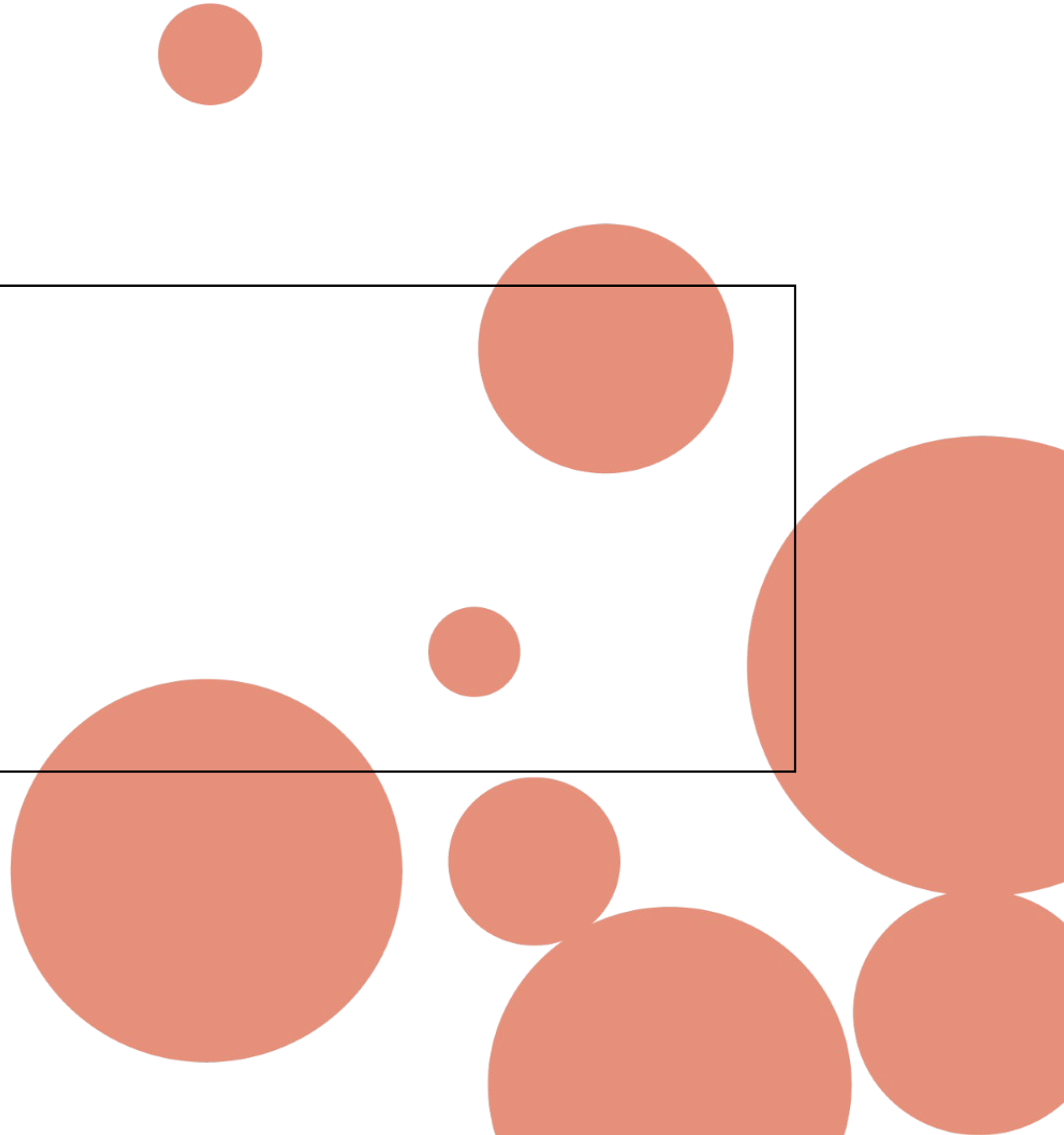




Location 3



Location 2



Design Girl Magic, San Francisco

About Us

We are **Design Girl Magic** — a creative 3-person team, based in the San Francisco area, with over 20 years of collective experience creating art — in the corporate arena, public sector, and as freelance fine artists. We are strong, talented, and complex women of color who live and breathe art. We collaborate to create. We are visionaries who work to tell stories and strive to promote community engagement and awareness through what we create. Our approach to large scale projects involves brainstorming, research, community outreach, and planning. We feel it is important, not only to create a beautiful aesthetic, but also to fully understand the project's objective and successfully convey the intended message.



Contact Us: Val@DesignGirlMagic.com
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Bayshore Business Commons
Suite 214-19, San Mateo CA 94402
650-787-2225



Valerie Margolin, Founder

Founder, Valerie Margolin, has a Bachelor of Fine Arts and BGD of Graphic Design from Rhode Island School of Design. She has been working as a creative since receiving her degree in 1993. Originally from Detroit, Valerie hails from an exceptionally creative and musical family. Concert dates and studio sessions often meant long hours on the road — providing Val with childhood experiences which shaped her love of travel as an adult. Valerie thrives on learning about the places she has visited.

And she loves any opportunity to incorporate elements from her travels and experiences into her work. Some of her favorite mediums are: paint (acrylic, oils, watercolor), ceramics, linocuts, block printing, knitting and macrame. Currently, her artistic focus has been on surface design, illustration, and large scale murals.

Cristina Chavez



Cristina Chavez is a graduate of California State University, San Bernardino with a Bachelor of Arts degree in Art — Graphic Design concentration. She has been a working Graphic Designer since graduating in 1996. In 2020—in the midst of a pandemic, Cristina made some major life changes. She got married, moved from Southern California to the Bay Area with her husband, and took a huge leap of faith—leaving the stability of a graphic design position in the corporate world, to embrace her inner Fine Artist. Some of her favorite mediums are paint (acrylics and watercolors), resin pour, Zentangle, pattern design, and collage. Her ultimate goal is to develop a unique and recognizable style in the world of public art.

Insiya Dhatt



Insiya Dhatt graduated with a Masters in Banking & Economics from Sydenham College of Commerce and Economics and she also earned her diploma in Commuter programming - C++ from NIIT. Insiya spent her initial career as Technology Consultant for major Insurance and Energy services. In 1999, she moved to San Francisco and started building e-commerce websites; overseeing the User Experience and design of early sites for Nordstrom and Adobe. She eventually transitioned into managing budgets and e-commerce teams of 50+ people for various retailers like Sephora. Insiya is our “artistic late bloomer” — having only begun her creative practice in 2015. She is a natural artist with an extraordinary eye for beauty and design, movement and light. Some of her favorite mediums are Photography, Paper Cut art, Letterpress, Linocut printing, and Watercolor painting. In 2017, she began her journey in Book Arts. And in that short time, she has become a published collaborative artist and author on numerous art-driven publications—some of which have become part of collections at notable Universities such as, MIT, UC Berkeley, RISD, and Emory.

Location #2 Design Proposal

Horizon Effect

Title

Horizon Effect is a mixed media art piece composed of three parts; a painted wall mural; a multilevel relief of transparent acrylic disks, and an aerial mobile of multiple hanging transparent acrylic disks. The name *Horizon Effect* is a play on the concept of the "butterfly effect" and the term "event horizon" which talks of new beginnings and setting things around you into motion.

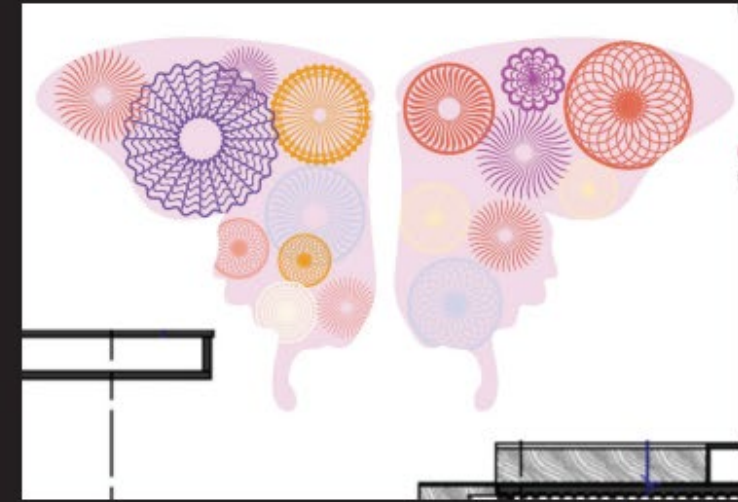
Physical Description

The base layer is an approximately 17' hand painted mural on the large cement wall that backs the staircase (see image Painted Mural Silhouette). The second layer is a relief of multiple laser cut acrylic disks that are placed away from the wall on spacers over the Mural layer (see image Aerial Sculpture Side View). The third component is a series of acrylic disks that hang from the ceiling of the staircase which line up with the mural and adds to the overall view of the piece from the landing and outside of the building (see Painted Mural and Aerial Sculpture front view).

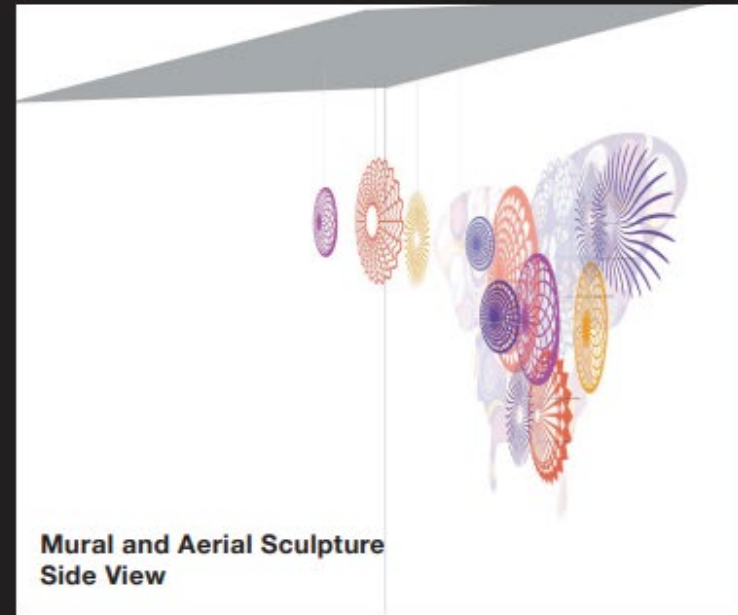
The colorful transparent laser cut acrylic disks will be coated with a dichromic film that will be able to interact with light, casting warm hues, rainbows, prisms and patterns into the staircase location. Each



**Painted Mural and Aerial Sculpture
Front View**



**Painted Mural Silhouette
before application of Acrylic Elements
Front View**



**Mural and Aerial Sculpture
Side View**

Location #2 Design Proposal

Horizon Effect

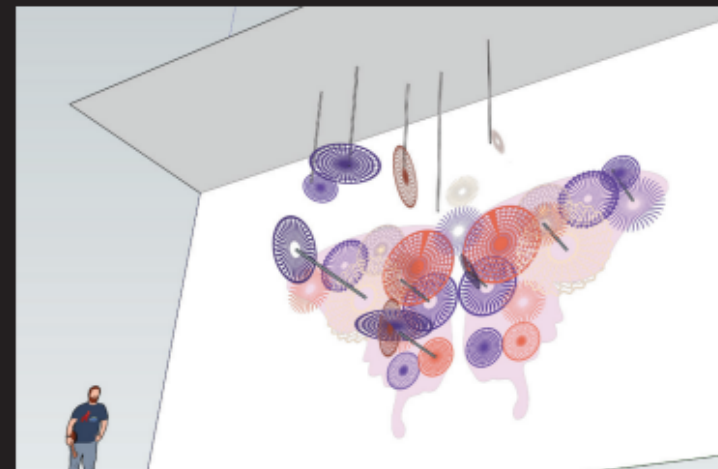
lasercut disk will be placed at differing heights and distances from the wall, while still giving a sense of the overall shape of an abstract butterfly. The overall piece will showcase layers, texture, light and pattern play as well as giving a calm and meditative feeling to the space.

Vision

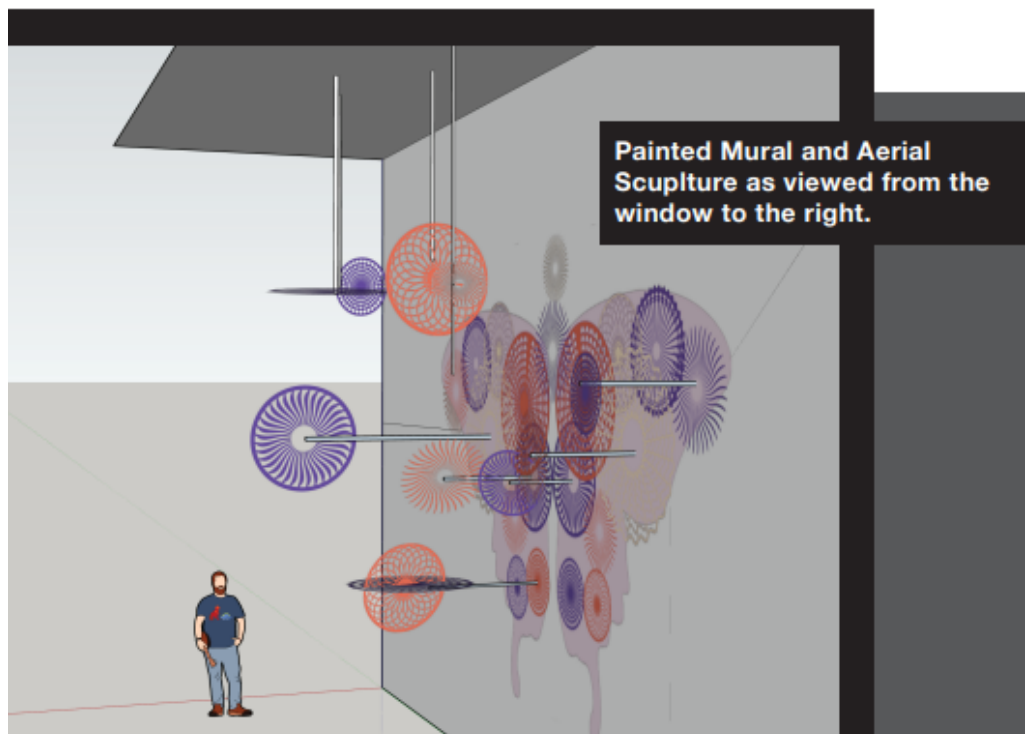
We chose themes of transformation, new beginnings, and hope—fundamentals that we feel Mercy Housing and the Homeless Prenatal Program provides for its residents.

The ever-changing warm colors, circular patterns and welcoming light cast from this sculptural artwork will give all who enter the space a feeling of comfort, security, safety, and care. The use of the butterfly as a metaphor gave us a chance to speak about how one positive action can grow and multiply into more than that initial instant in time. The aerial laser cut circles will create a welcoming and inviting space that could become a pleasant gathering area for the families in the residency.

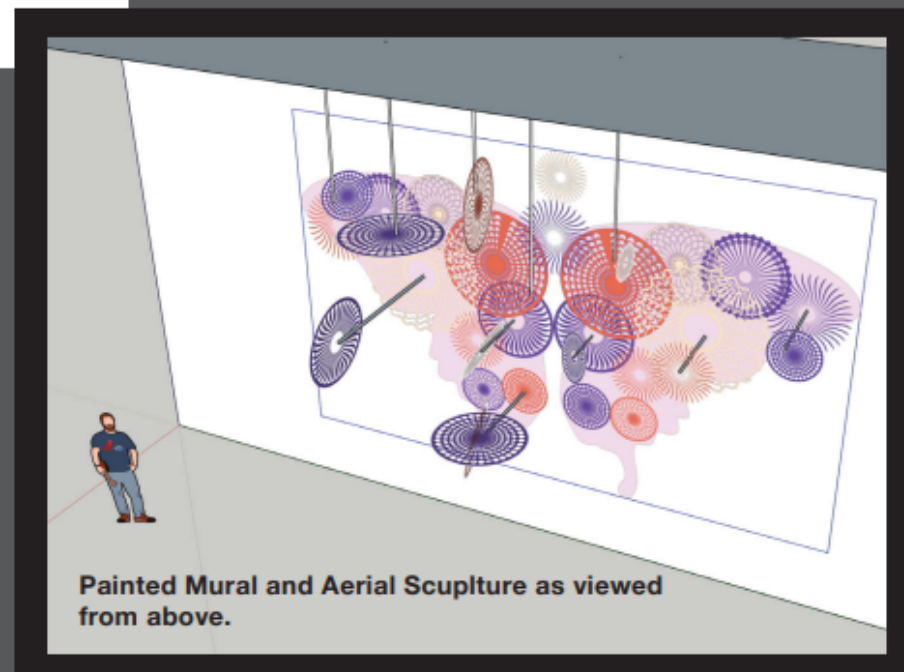
Horizon Effect can be viewed from many directions, giving different angles of an overall cohesive image that can be seen from the passersby on the street outside. We'd like to work with a lighting designer to create an impactful visual effect that could be viewed at night when approaching or departing the building.



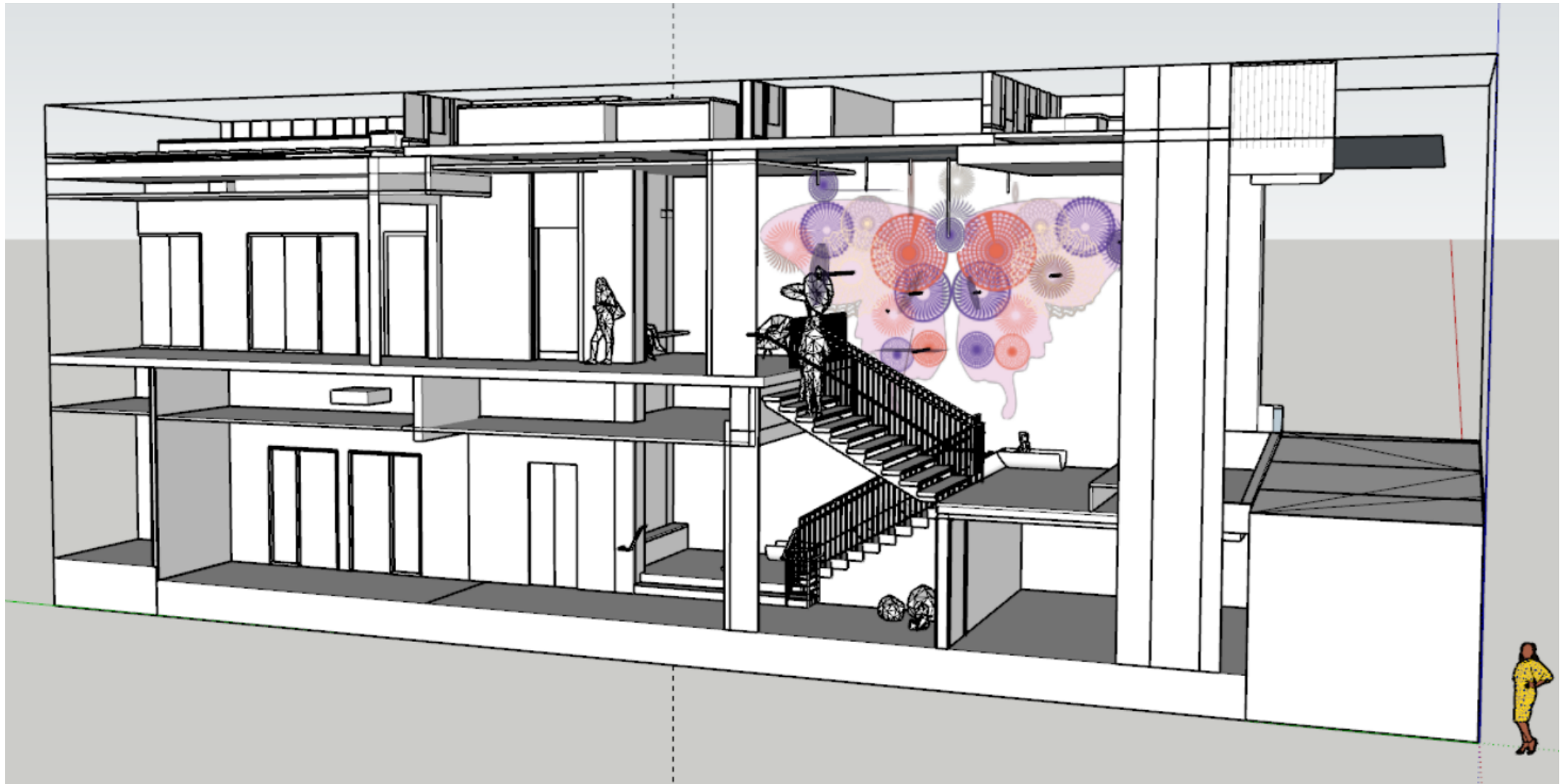
Painted Mural and Aerial Sculpture as viewed from below.



Painted Mural and Aerial Sculpture as viewed from the window to the right.



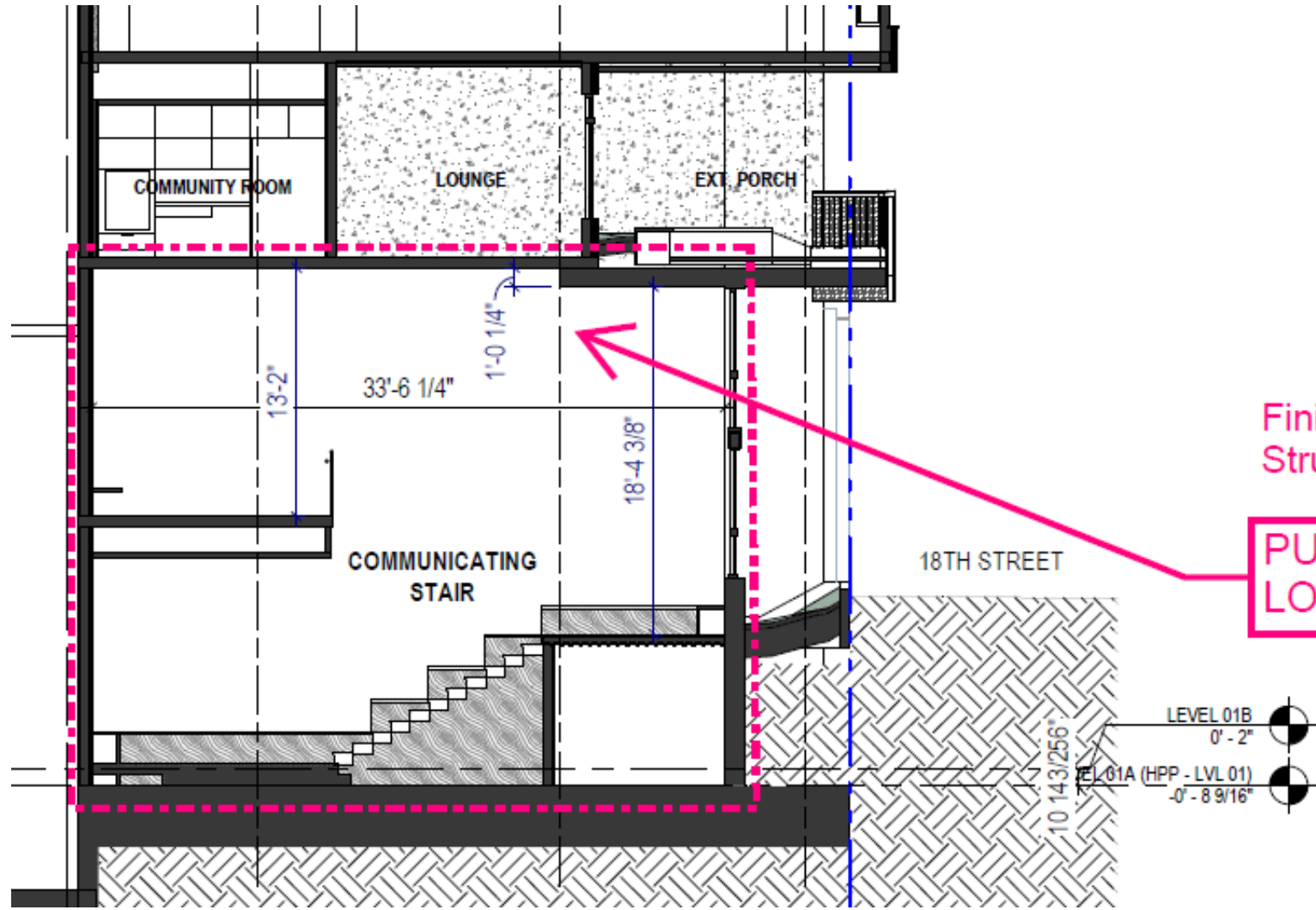
Painted Mural and Aerial Sculpture as viewed from above.





Location 2





Finish / Structure for aerial sculpture:
Structural concrete floor slab

**PUBLIC ART
LOCATION #2**

Location #2 Design Proposal

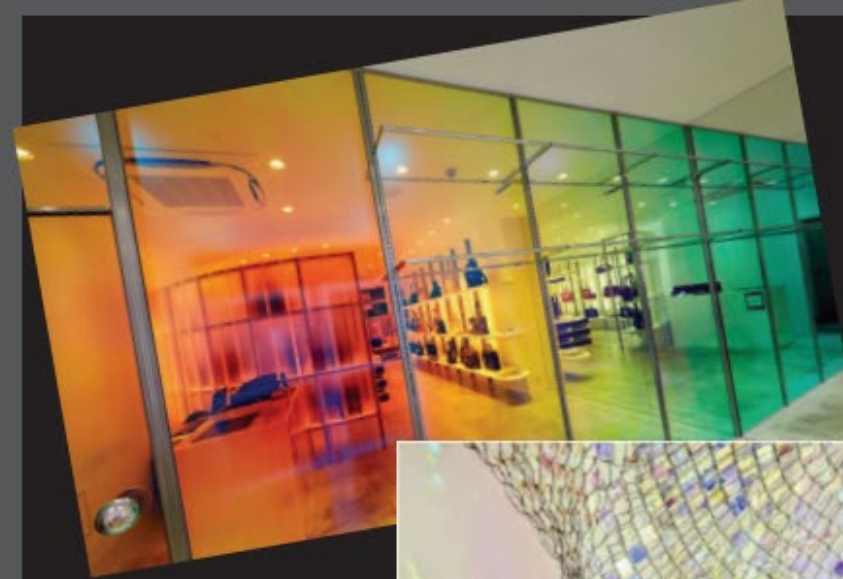
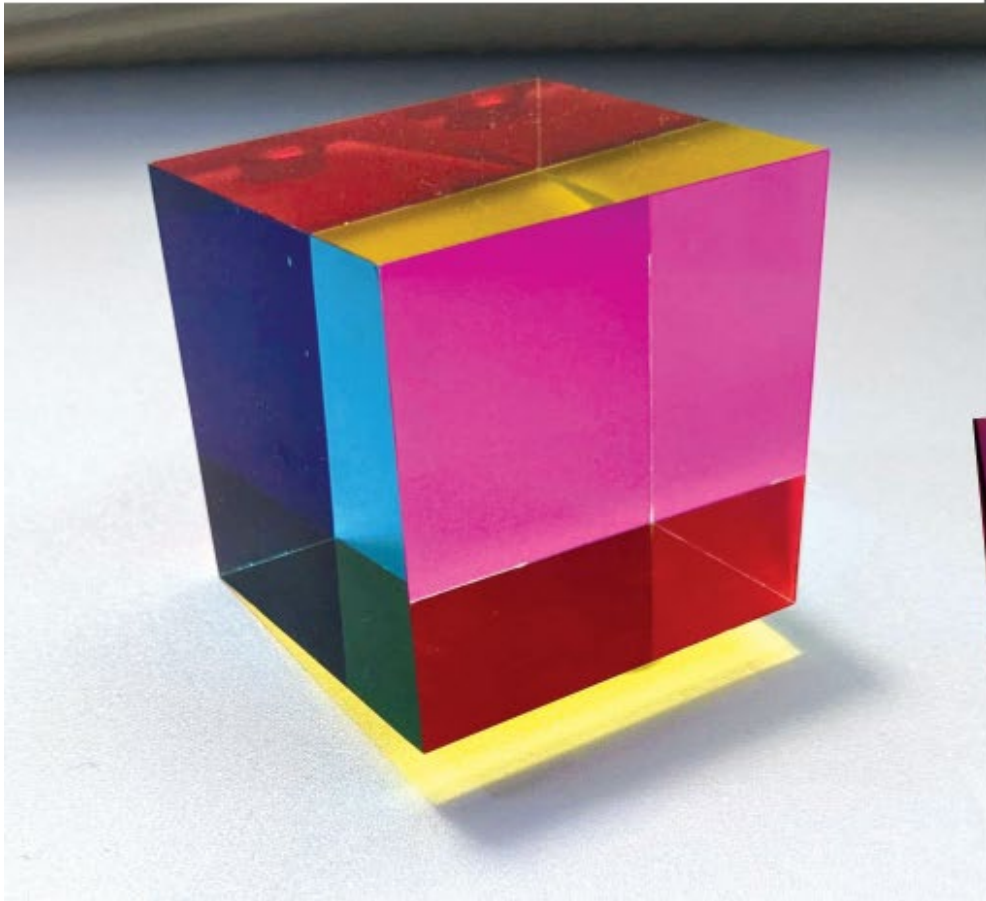
Horizon Effect

The Use of Dichroic Film on Clear Acrylic

In our piece, *Horizon Effect* we plan to utilize translucent acrylic disks coated with a special film to create a dynamic and warm visual within the space.

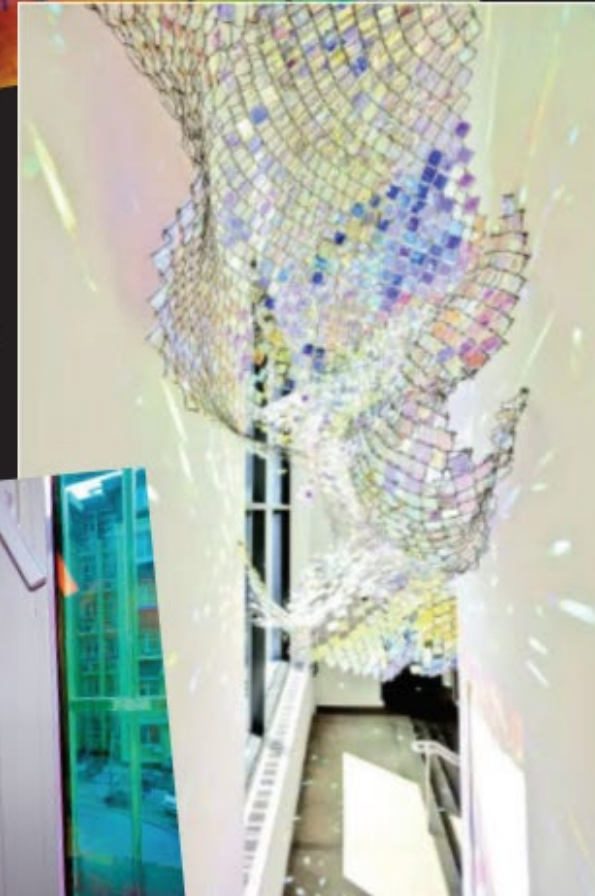
This acrylic coating, called Dichroic Film, is a material that causes visible light to be split up into distinct beams of different colors for a prismatic visual effect.

We will be adhering it on the acrylic disks to visually shift the colors of the overall piece, casting an array of colors depending on the angle of viewing and the ambient lighting conditions. The layering of these disks should produce interesting combinations which will vary the amount of light and color allowed through the piece. This special coating material will give the artwork an iridescent shine and produce a stunning visual experience for the viewers.



Examples of the Use of Dichroic Film*

*Images shown are conceptual only to help illustrate the effect of light on dichroic film

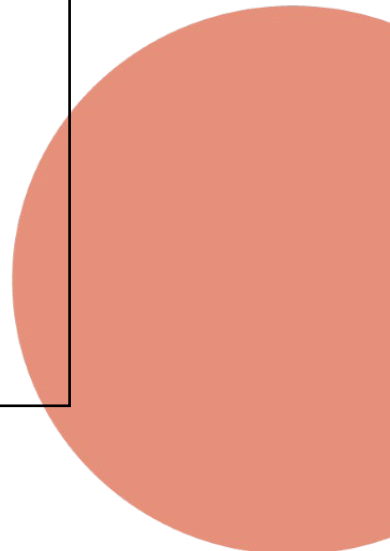
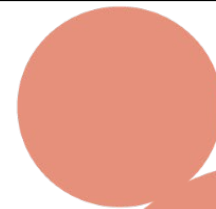
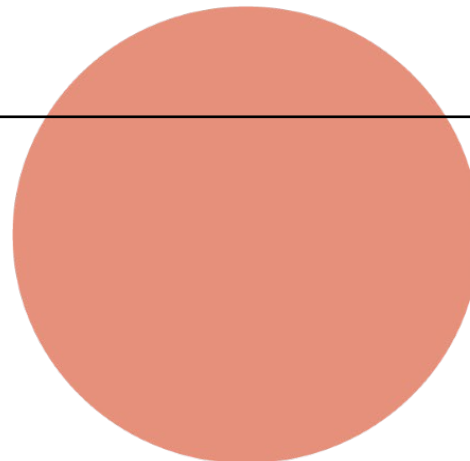
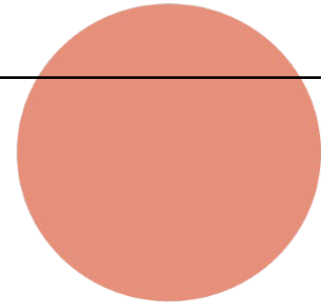


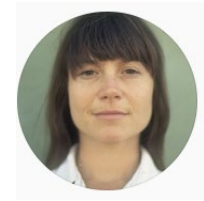
MAINTAINENCE

The sculptural components should be cleaned at least once a year with canned air to remove any dust buildup. If there is a need to clean something off the surface other than dirt, mix a couple drops of mild dish soap into warm water and clean the dichroic acrylic gently with a soft cloth, without applying pressure.

The painted mural portion of the work should be touched up as needed with the specified colors. If there is a need to clean something off the surface, start by using a damp, clean, non-abrasive cloth. If that does not work, use a mix of baking soda and water to gently remove the issue.

Location 3 + 4





Leah Tumerman, Vallejo



Leah Tumerman carves out narrative scenes taking cue from intuitively applied under-paintings. She watches for the emergence of figurative subject matter and then edits towards an oblique finish. Reveling in the implied relationships between forms based on physical posture and placement alone, Leah abstracts the form to equalize and universalize. Figures exist on the same plane; they can be found in physical communion, communicating with secret languages, creating anti-linear structures or attending intentional gatherings. Often it is unclear where one form starts and others begin and this is belonging.

A body composed of color/material is the artist's pursuit of new flesh unburdened by cycling collective misappropriation and definition. Isolated figures explore inner vs. outer worlds, the impossibility of singularity, the improbability of holiness. Text pieces enter the collection providing character vocalizations, off-stage insight or a chorus's response to the play at hand.

My portfolio is ripe with community murals, and my personal painting practice navigates the concepts of belonging and connectivity, as well as womanhood. Every socio-economic group, age, race, and gender has an equal opportunity to engage with Art when it lives on the street. It's an offering void of price tag or prerequisite, in a space ripe for unifying message and progressive commentary. The practice presents daily, on-site interaction with community, which proves so meaningful.

Leah Tumerman, Location 3

An Embrace :: Un Abrazo

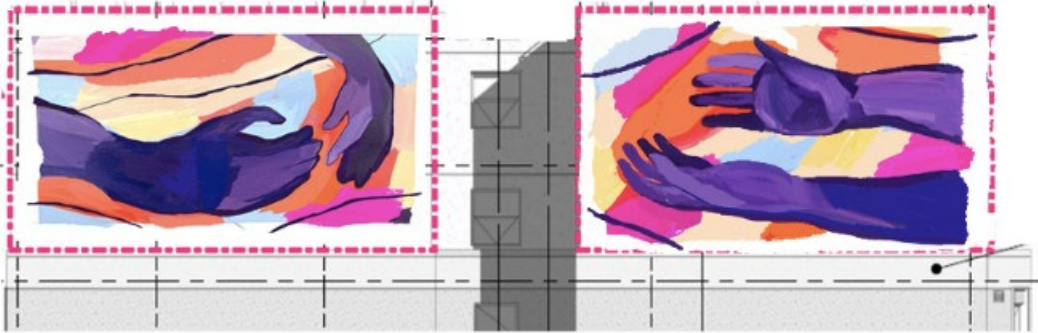
Concept

The mural depicts a dynamic collage or “weaving” of outstretched arms extending from each side of the canvas to the next, reaching across to connect and bridge the architectural gap. An Embrace offers a rich narrative. The story of enduring connection and outreach is at the heart of HPP’s service mission, lives in harmony with the building’s architectural themes, and also acknowledges the shared goals of the neighborhood. An Embrace speaks to warmth but also stability and support. The presence of multiple and overlapping appendages symbolizes the collective’s potential for nurturing and strengthening families and community– not simply an offering but an empowered coming together of many.

Process

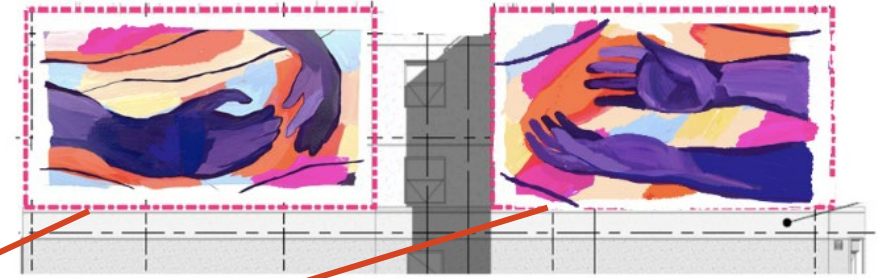
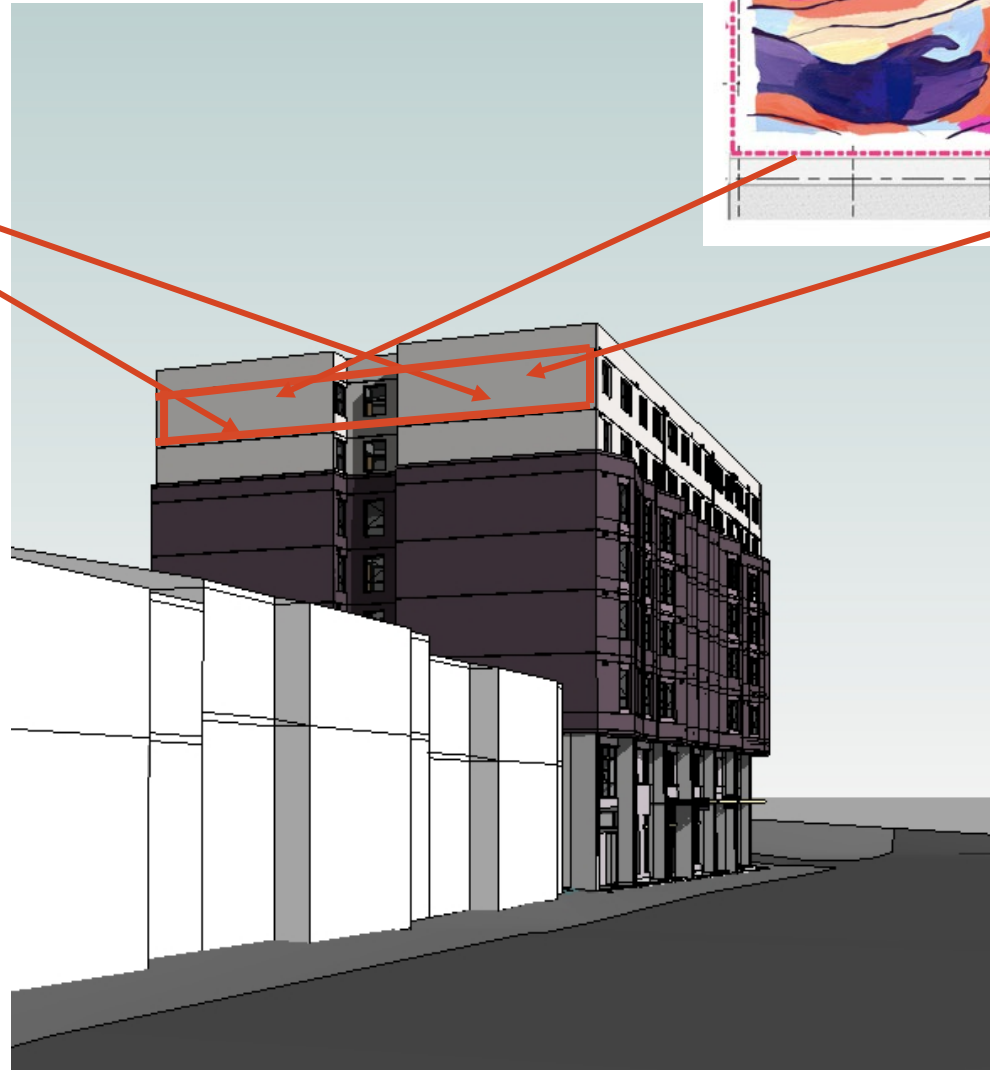
The work introduces a fresh visual style to the landscape of public murals in the Mission while engaging with the building’s architectural themes. Light abstraction and subject simplification will prove an effective approach to mural design at elevation, viewed from below or at distance. And yet a subtle painterly quality will set the work apart from more graphic murals, providing the warmth and texture of a hand crafted artform. The mural will incorporate the HPP design deck palette with ease, balancing warm peach, orange and magenta with a spectrum of purples including one deep enough to serve as a dimensional shadow and outline. Mapping out the canvas with large areas of color blocking and minimal detail utilizes the budget effectively.

Leah Tumerman, Location 3





Location 3

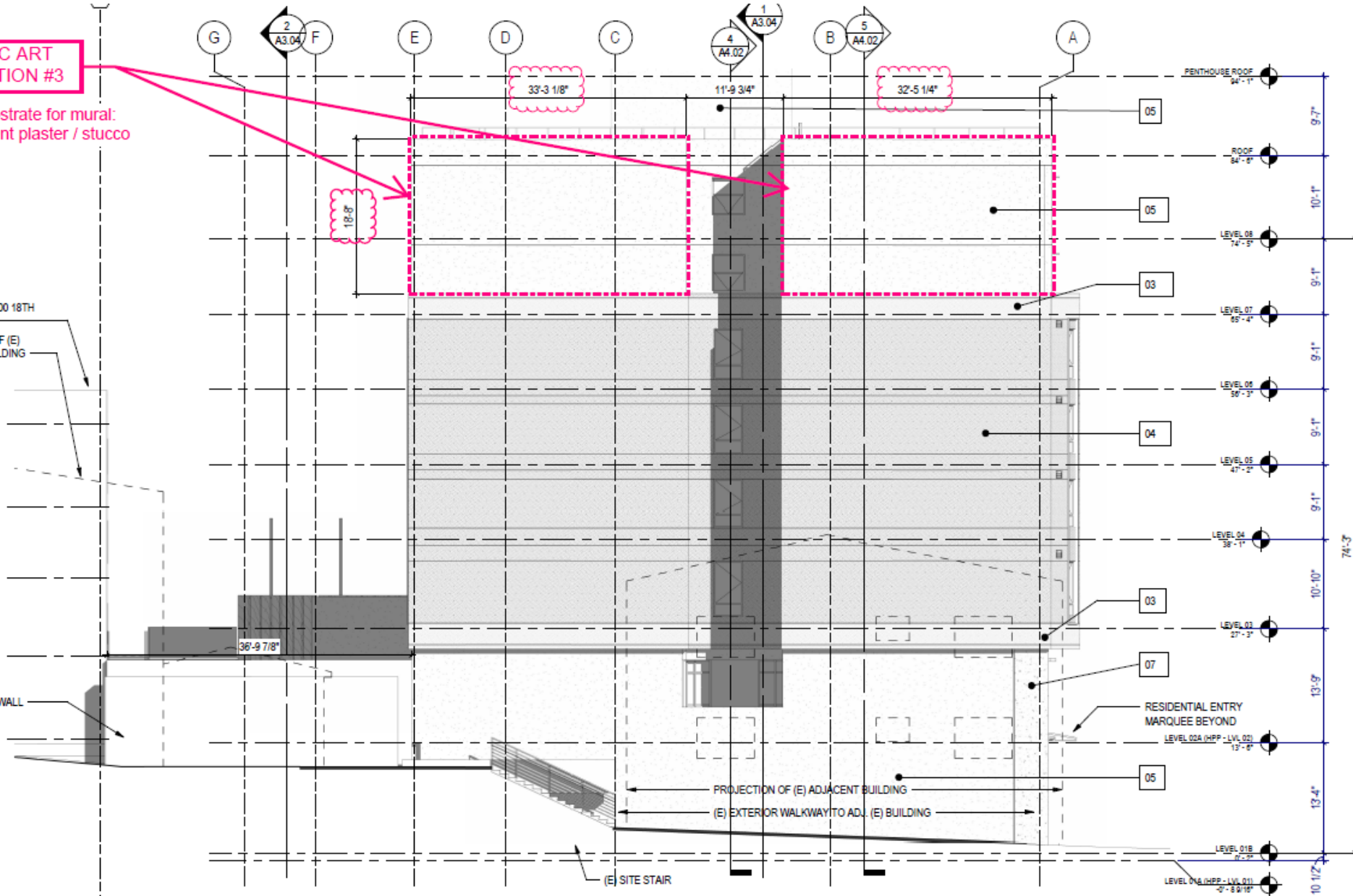


PUBLIC ART LOCATION #3

Finish / Substrate for mural:
White cement plaster / stucco

OUTLINE OF 2500 18TH STREET BYND
PROJECTION OF (E) ADJACENT BUILDING

(E) RETAINING WALL



1 NORTH ELEVATION
1/8" = 1'-0"

Leah Tumerman, Location 4

Growing Together :: Creciendo Juntos

A community project soliciting direct artistic participation from HPP service recipients and staff.

Concept

The mural composition will utilize a foundation of vibrantly colored figurative silhouettes featuring heads and shoulders intermixed with simple line drawings crafted and submitted by project participants. The silhouetted portraits may be modeled after specific members of the HPP community, but simplification and abstraction will allow for inclusivity, anonymity and broad representation. Our audience may see themselves in any one of the portraits. We will make space for the HPP community to direct the subject matter of their line drawn submissions. Plant life, the foliage and flowers of the California landscape, is an approachable drawing subject with potential for meaningful metaphor – birth, growth, and a sense of place. Simply drawn illustrations coupled with bold silhouettes will create a sophisticated design that represents community members both visually in the mural's composition and also in the process of making. The silhouettes will rise upwards towards the top portion of Location 4, with a color blocked base area at the wall's bottom. Illustrative plant life emerges in both areas. The shed will serve as an exciting coda moment featuring a figurative element engulfed by plant drawings. The community design submissions, at larger than life scale, will be highly visible at street level and accessible to our project contributors as well as the entire Mission community.

Growing Together is a story acknowledging birth and parenthood, but also all of life's growing moments, including those after the beginning. The varied plant specimens are cherished objects in need of tending and also, invaluable offerings. The community of portraits speaks to the collective's role in rearing our "sprouts". We answer the call to nurture one another as a family, our young people, our elders and each other, as a united force.

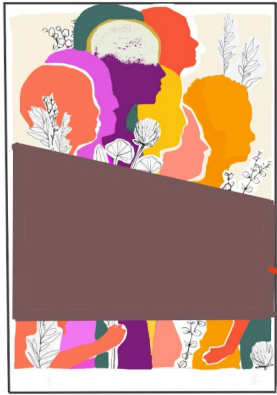
Process

A workshop with HPP community members will facilitate their design submissions. We will begin the project with a conversation, and next, share visual examples of this process to build confidence and trust amongst collaborators. Participants will then have the time and freedom to "doodle" intuitively. As a certified and experienced art educator, I will be available for support throughout the workshop. An inclusive, "perfectly imperfect" approach to drawing will welcome any and all sketches submitted by participants. The workshop will transpire over the course of 2-3 hours, in a singular session or separated into parts. The mural installation transpires over 2 weeks. The collaborative and community component of my submission for Location 4 is celebratory, primary to the art making and forward-facing. I have experience with this format's success and I am excited to offer it to HPP, the first of its kind in San Francisco.

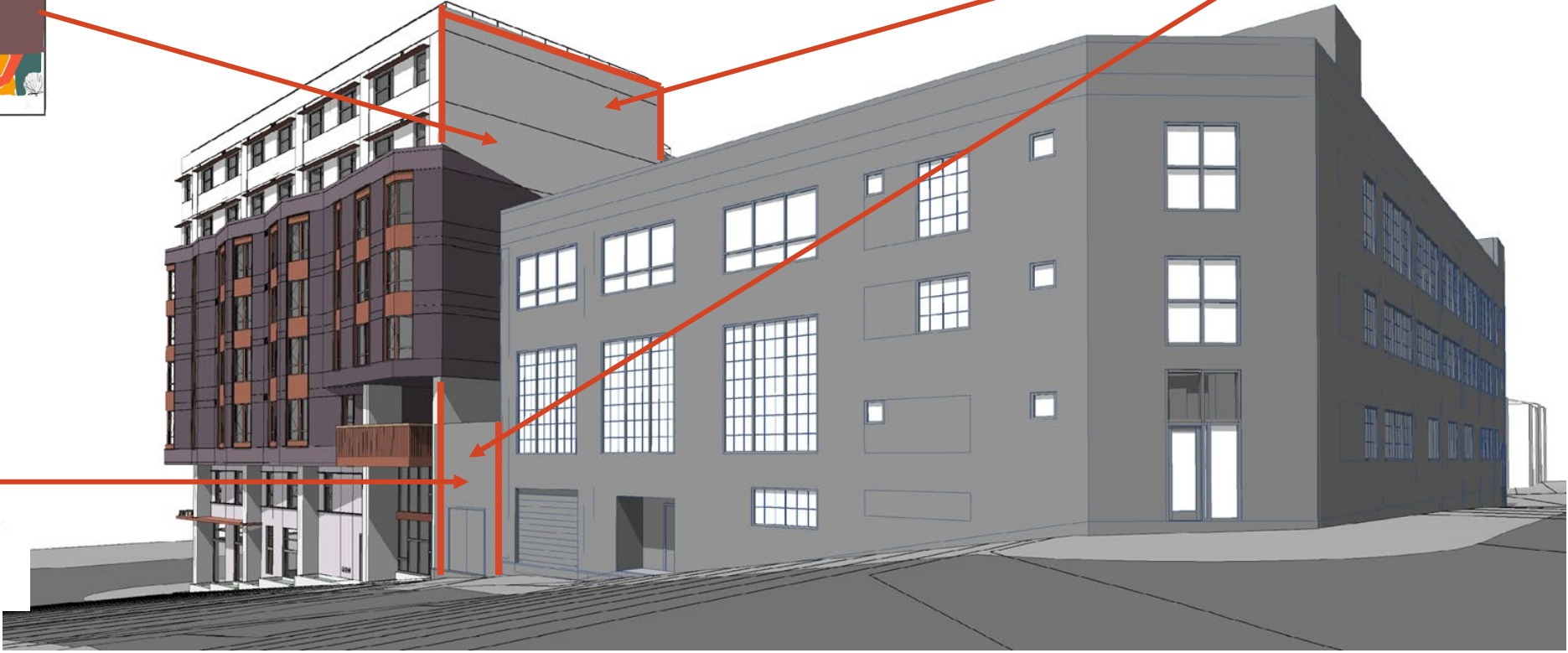
Leah Tumerman, Location 4

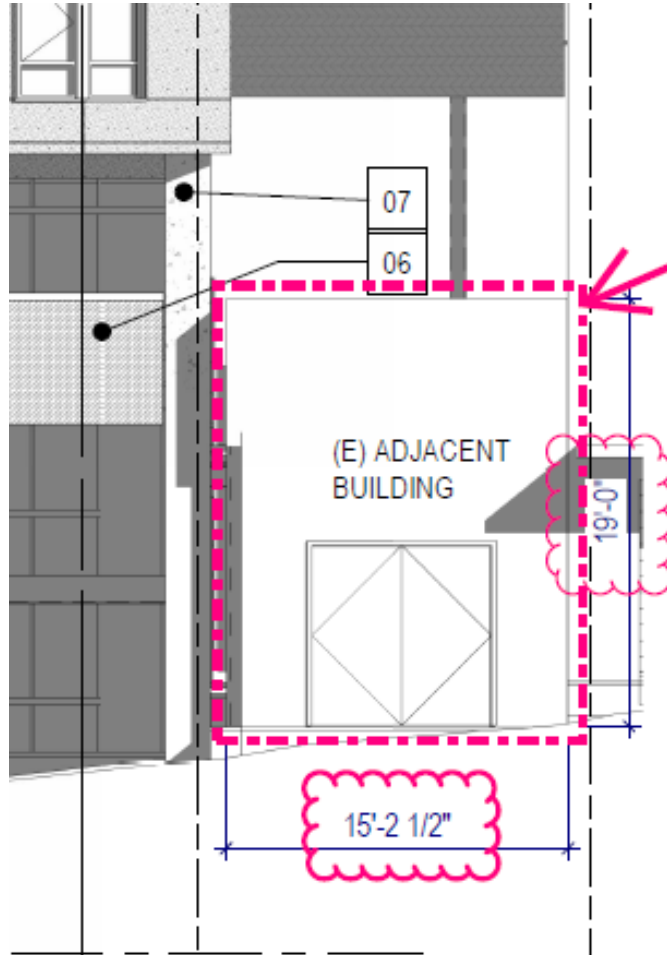


NOTE: This is a depiction and will change based on the community's contributions



Location 4





Building Permit Number: 202201105662

Planning Record Number: 2021-009951PRJ

**PUBLIC ART
LOCATION #4**

Finish / Substrate for mural:
Painted concrete block

TITLE
EXTERIOR ELEVATIONS

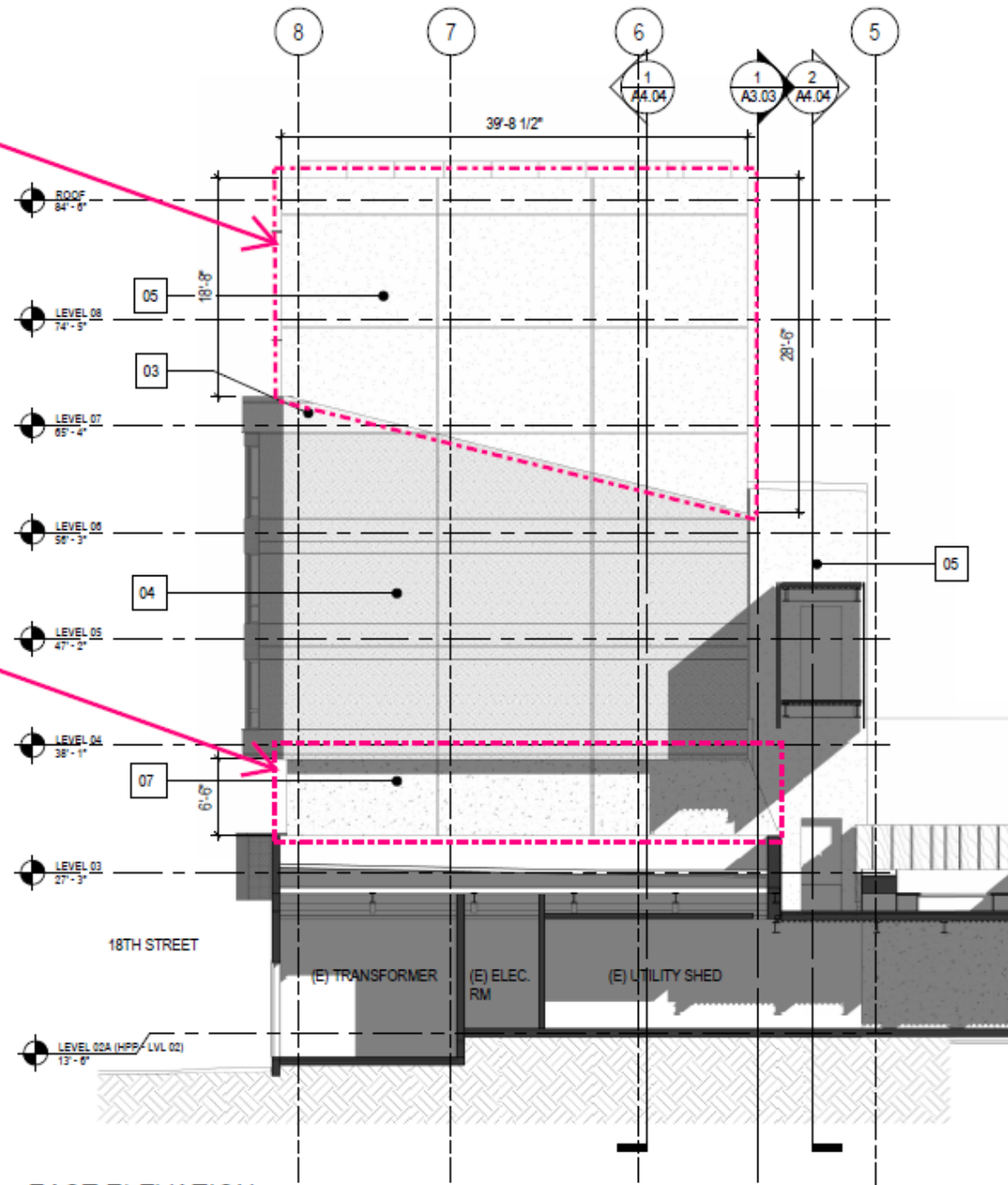
PROJECT NO.
2021300
DATE
08/19/22

**PUBLIC ART
LOCATION #4**

Finish / Substrate for mural:
White cement plaster / stucco

**PUBLIC ART
LOCATION #4**

Finish / Substrate for mural:
Concrete wall



MAINTAINENCE

Periodic pressure washing of the mural using low-medium pressure to ensure clearing of salt, dirt, and debris. Artist will return at 24 month mark to inspect mural At 24 months mark, a fresh coat of clear, water-based varnish should be reapplied on the mural for extended longevity. Artist will return again at 48 month mark for inspection. At 60 months, artist recommends reapplication of clear, water-based acrylic polymer/varnish in 1-2 layers. At 90 months, a final coat of varnish can be added, completing the varnishing cycle. These steps should allow the mural 10+ years of life in exemplary condition.

THANK YOU

NINE  ARTS