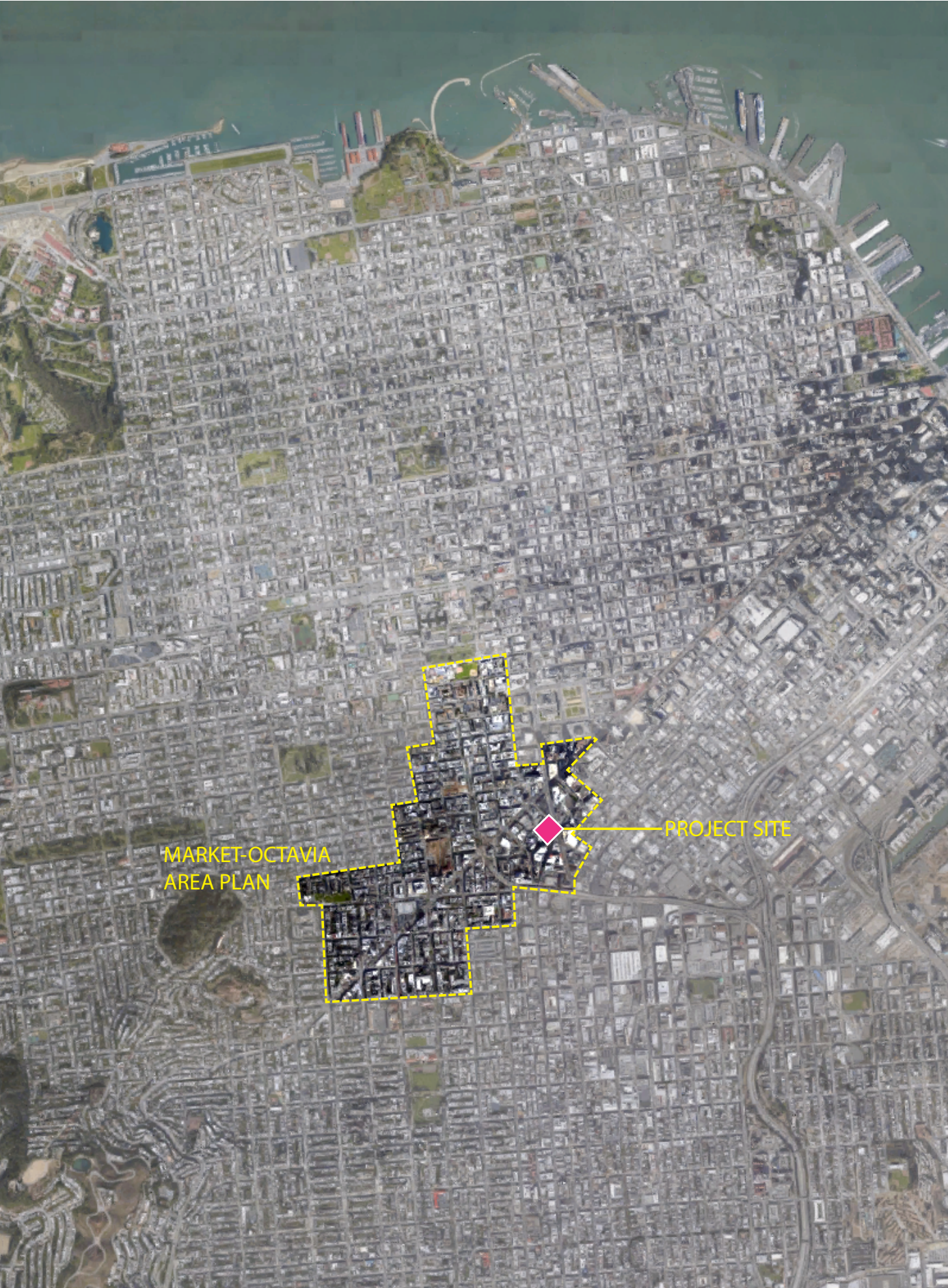
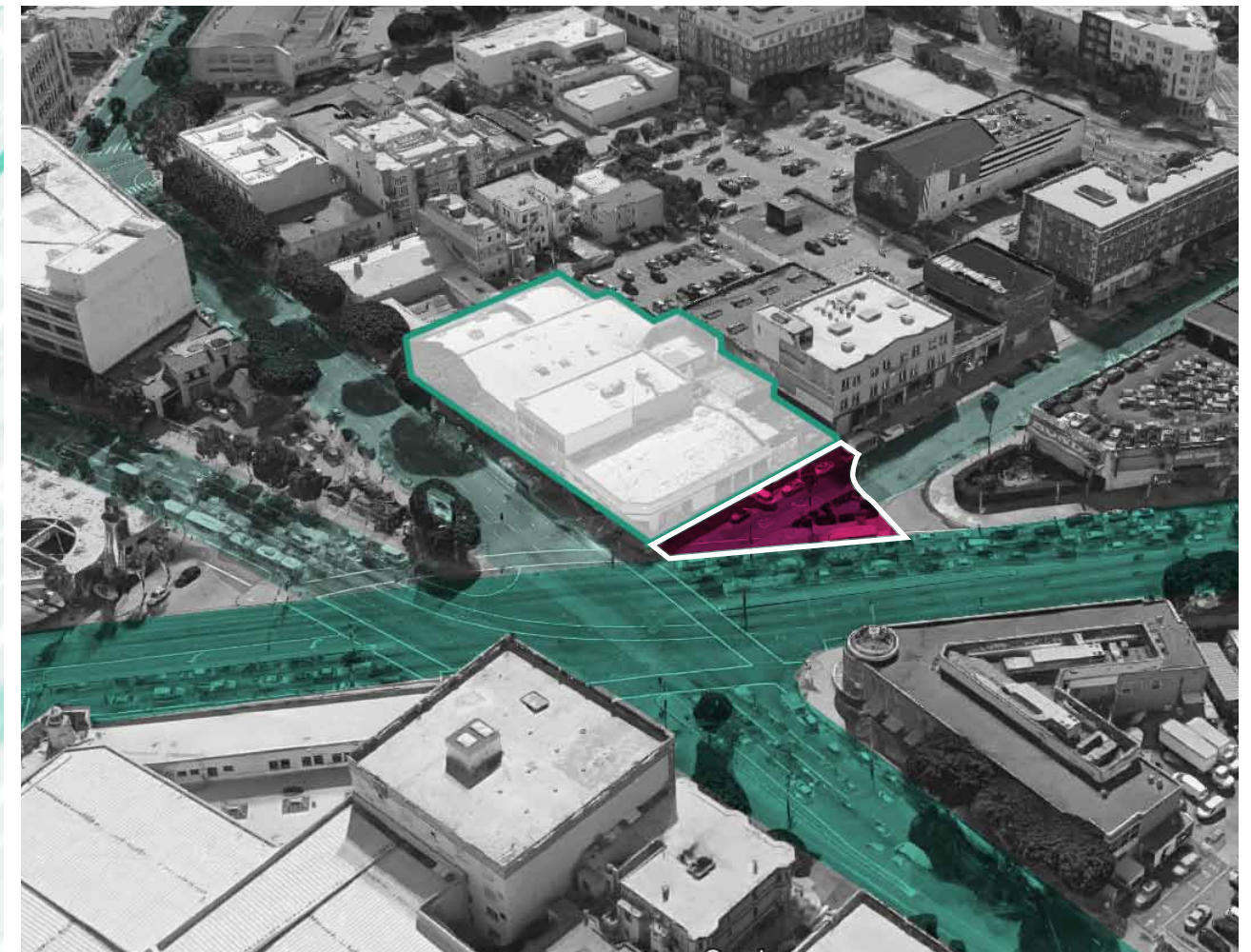
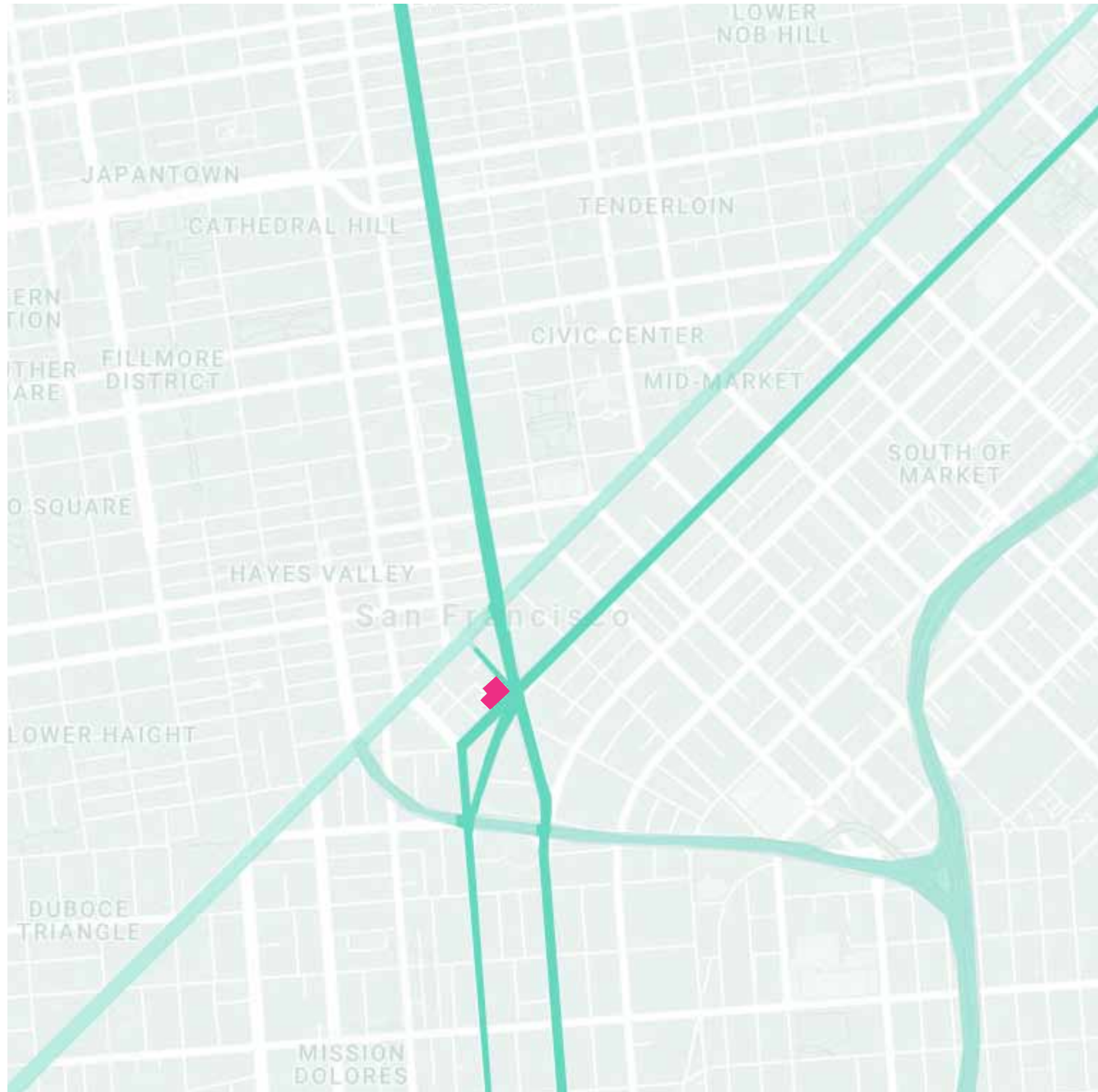




FLETCHER STUDIO

MARKET & OCTAVIA CAC
30 OTIS & 12TH STREET
PUBLIC ART PLAZA
05.20.2019





The HUB, the intersection of a LIVING CITY.



The "Hub" was named in the 1880s due to the multiple rails lines passing through. South Van Ness and Mission is still one of the largest intersections in all San Francisco.

ARTIST INTRODUCTION

FRIDA ESCOBEDO



Frida is a world renowned Mexican Architect, who is know for public space installations and interventions. Her work is highly conceptual and rigorous.

Frida studied architecture at the Universidad Iberoamericana and recieved a Master's Degree in Art and Design and the Public Domain at the Harvard Graduate School of Design.

She was commissioned to design the Serpentine Pavilion 2018. This is the most prestigious public commission for Architects in the world. The last woman to recieve this commission was Zaha Hadid, 18 years ago.



fridaescobedo.com

ARTIST'S STATEMENT

NO MAN IS AN ISLAND BY FRIDA ESCOBEDO

"No man is an island entire of itself; every man is a piece of the continent, a part of the main..."
- John Donne

An island can relate to its own currents and to the other islands as no man, and no woman, can accomplish anything alone and needs other people to be complete, and that individualism can only be viable up to a point.

By analysing the flows in the project area (pedestrian, motorists, cyclists), we can find a close relationship between movement of people and navigation currents.

The correlation between island and pocket activities, navigation currents and paths of travels also reminds us the celebration of blots, the movements of multiple inkjets of the artist Henri Michaux.

We propose two simple gestures to solve the topography of the site, the stairs that connected immediately the ballet school to the 12th street and a depression with two ramps representing a slower and more programmatic connection between Otis plaza and the street levels. To the topography we integrate art pieces to create human activity cores combining vegetation.

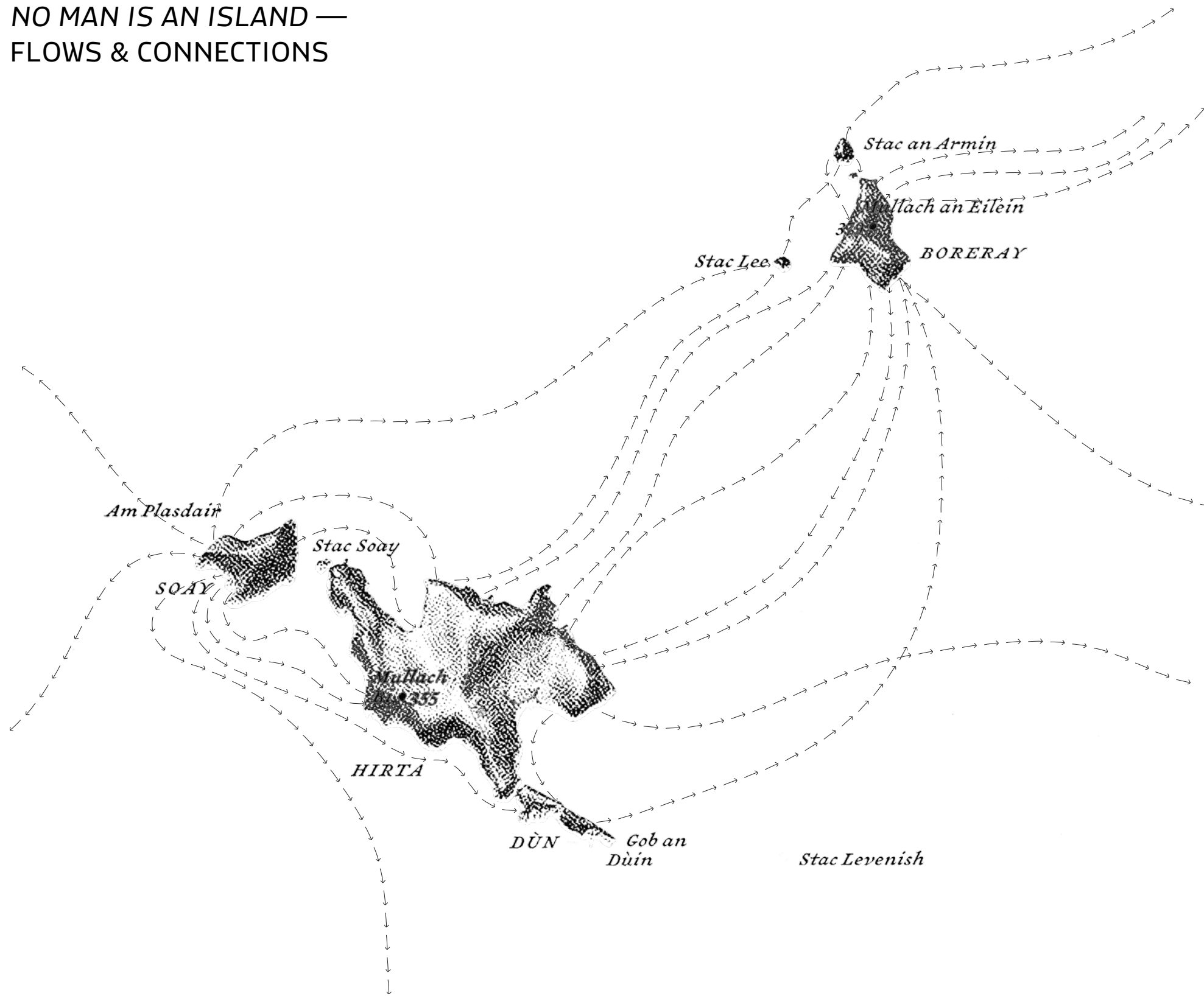
The project presents different configurations depending on the program of the plaza, determined by the use and regulation of the water element located in the center of the depression. The daily layout expected a 6" deep reflecting pool at the center of the topography integrated to the art pieces. Each metal seating element creates one or more different pocket activity in the plaza permitting the development of multiple use programme at the same time. In order to create a unique forum space in the reflecting pool area, the water would be drained for events and expanded usage. This configuration permits to embrace the maximum capacity of people protecting them from the urban context.

Lastly, the space will have a mist cloud, on some nights which will become a lighted and ephemeral sculpture, that celebrates the climate of San Francisco.



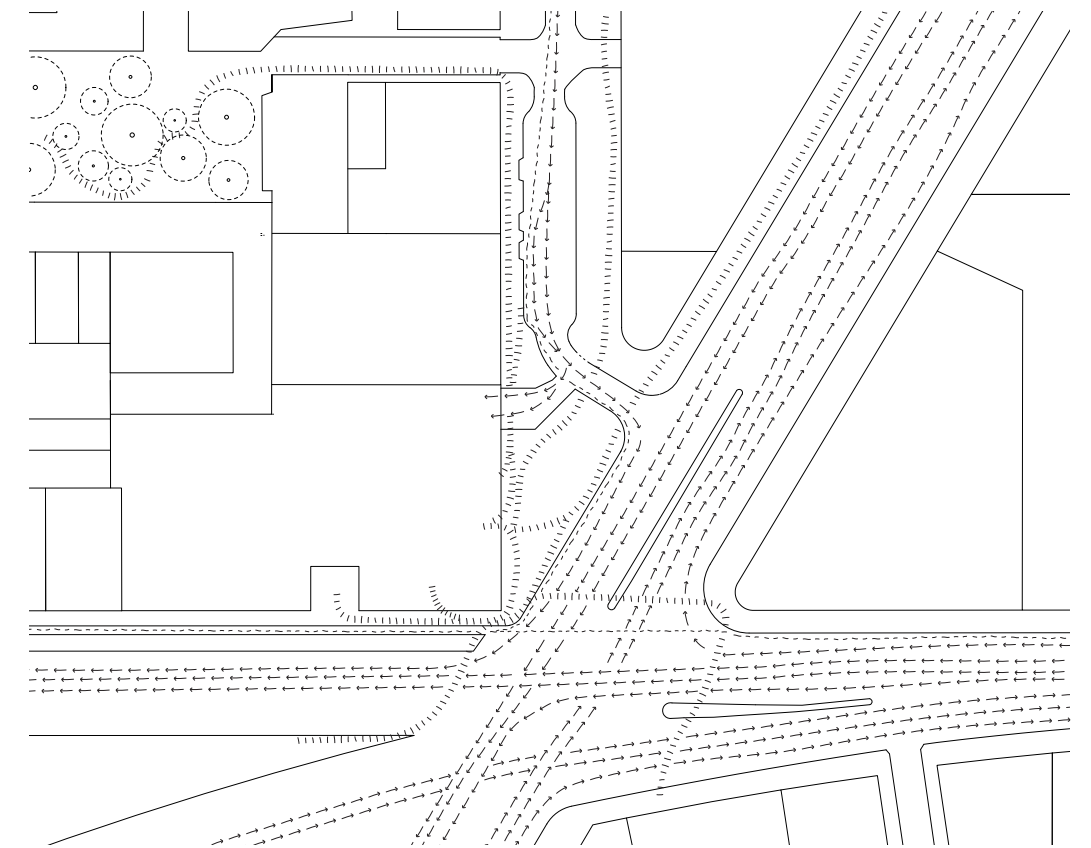
CONCEPT

NO MAN IS AN ISLAND — FLOWS & CONNECTIONS



"An island can relate to its own currents and to the other islands as no man, and no woman, can accomplish anything alone and needs other people to be complete, and that individualism can only be viable up to a point."

By analysing the flows in the project area (pedestrian, motorists, cyclists), we can find a close relationship between movement of people and navigation currents."



ST KILDA (UNITED KINGDOM)
ATLAS OF REMOTE ISLANDS, JUDITH SCHALANSKY, 2009

30 OTIS ST (SAN FRANCISCO, CA)

CONCEPT

*NO MAN IS AN ISLAND —
ART INSPIRED BY NATURE*



UNTITLED, 1960
HENRI MICHAUX

“The correlation between island and pocket activities, navigation currents and paths of travels also reminds us the celebration of blots, the movements of multiple inkjets of the artist Henri Michaux.”



UNTITLED, 1950
HENRI MICHAUX



UNTITLED, 2018
FRIDA ESCOBEDO

CONCEPT

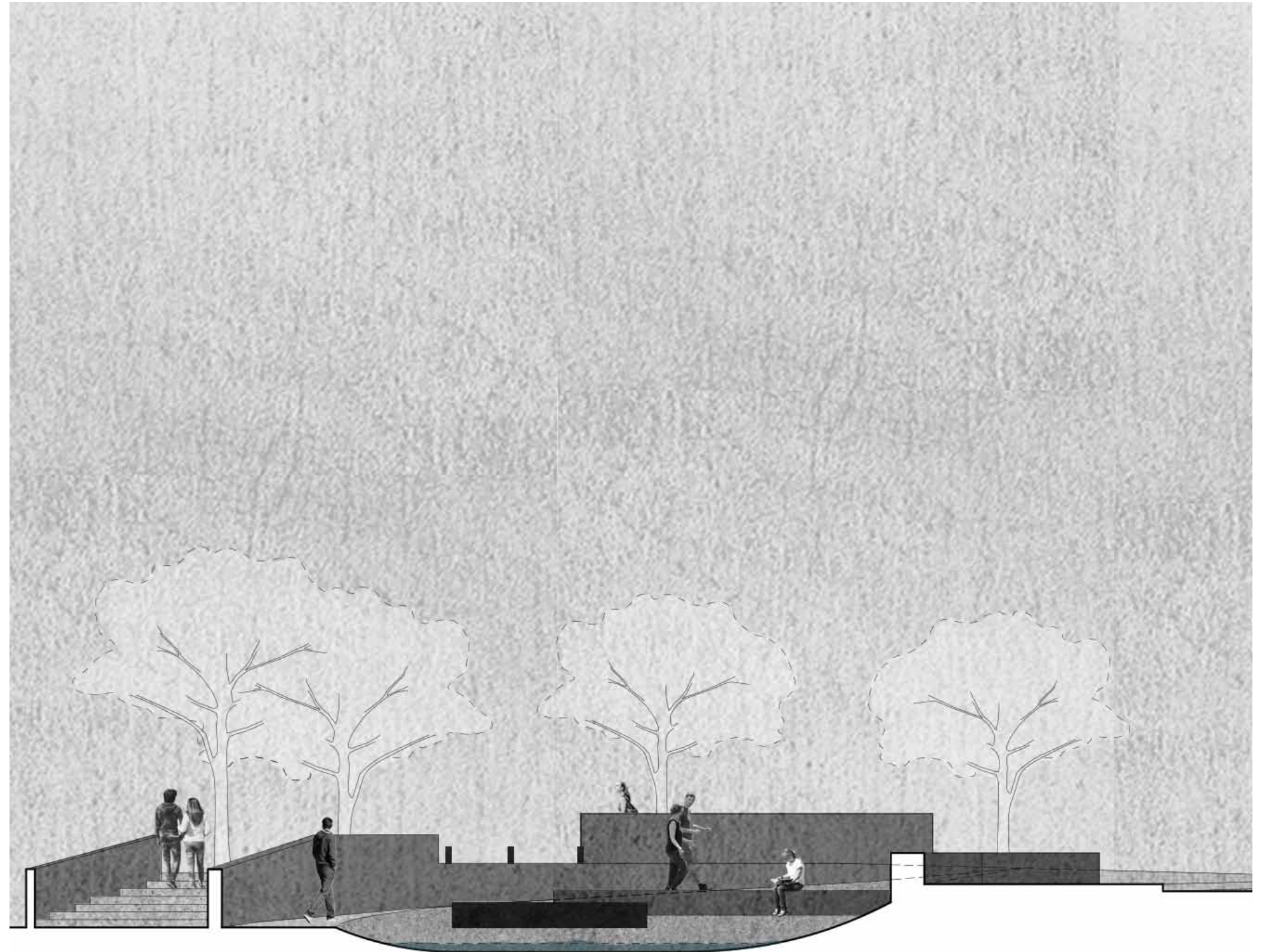
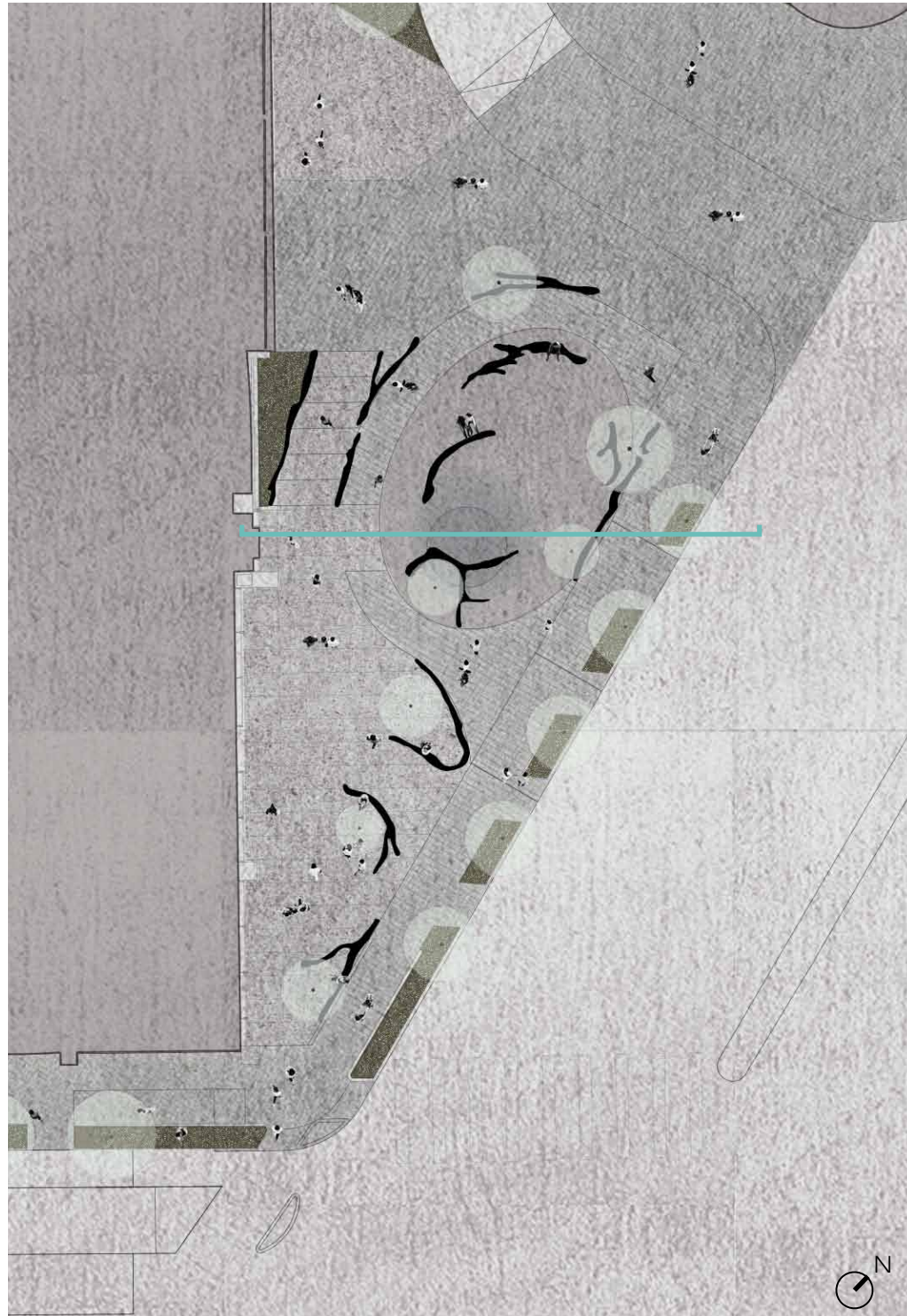
NO MAN IS AN ISLAND —
PEOPLE & ART



CONCEPTUAL SITE PLAN

*NO MAN IS AN ISLAND —
PEOPLE & ART / EDDIES & FLOWS*

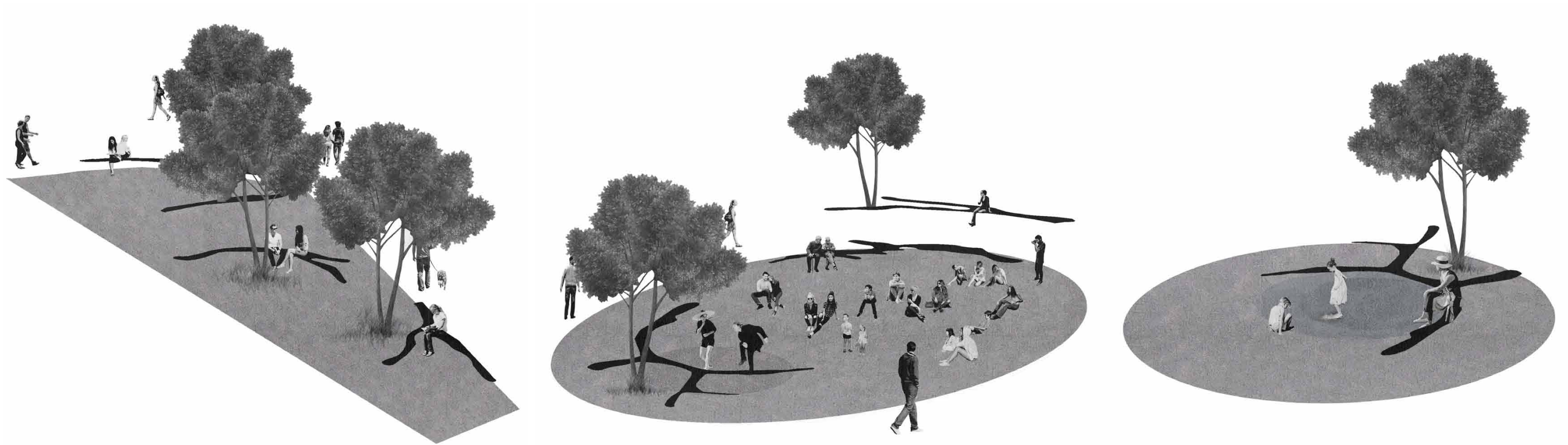
“We propose two simple gestures to solve the topography of the site, the stairs that connected immediately the ballet school to the 12th street and a depression with two ramps representing a slower and more programmatic connection between Otis plaza and the street levels. To the topography we integrate art pieces to create human activity cores combining vegetation.”



CONCEPTUAL PERSPECTIVES

*NO MAN IS AN ISLAND —
SOCIAL SPACES*

“The project presents different configurations depending on the program of the plaza, determined by the use and regulation of the water element located in the center of the depression.”



CONCEPTUAL ACTIVATION

*NO MAN IS AN ISLAND —
PEOPLE & ART / EDDIES & FLOWS*

“The daily layout expected a 6” deep reflecting pool at the center of the topography integrated to the art pieces. Each metal seating element creates one or more different pocket activity in the plaza permitting the development of multiple use programme at the same time.”



Reflecting Pool - Spatial Study



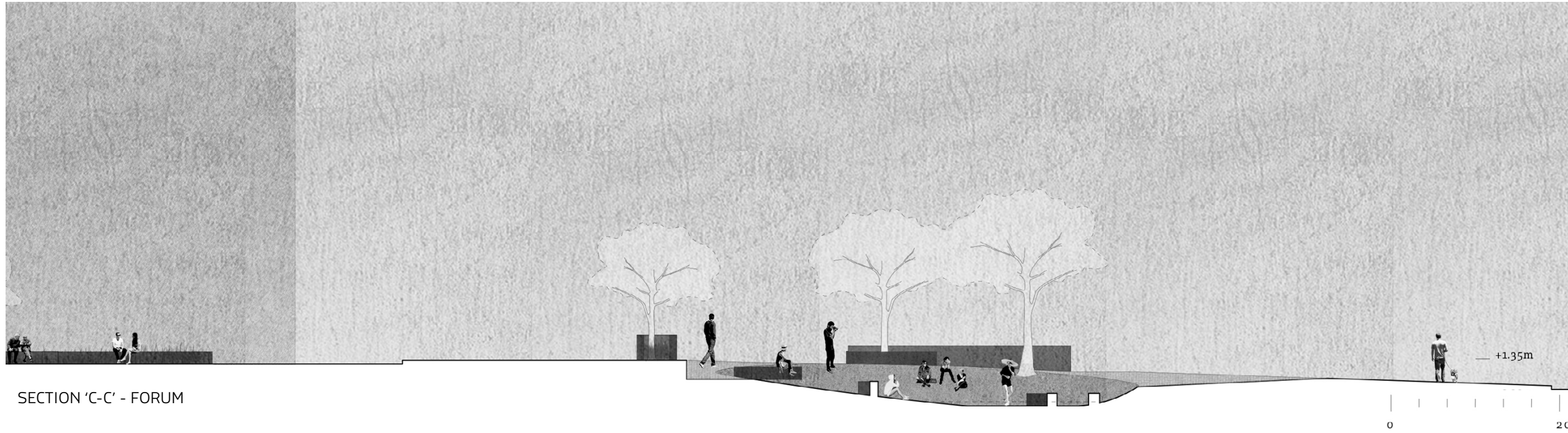
Performance Assembly - Spatial Study



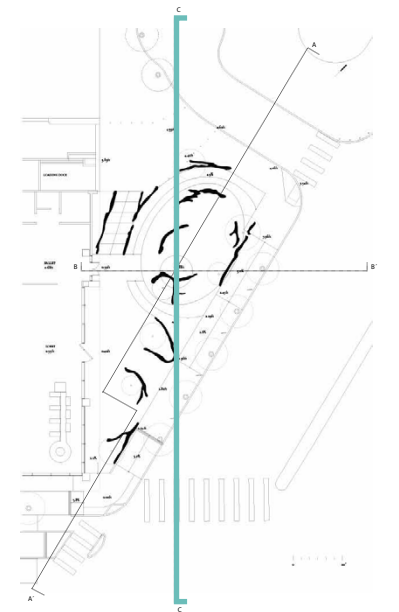
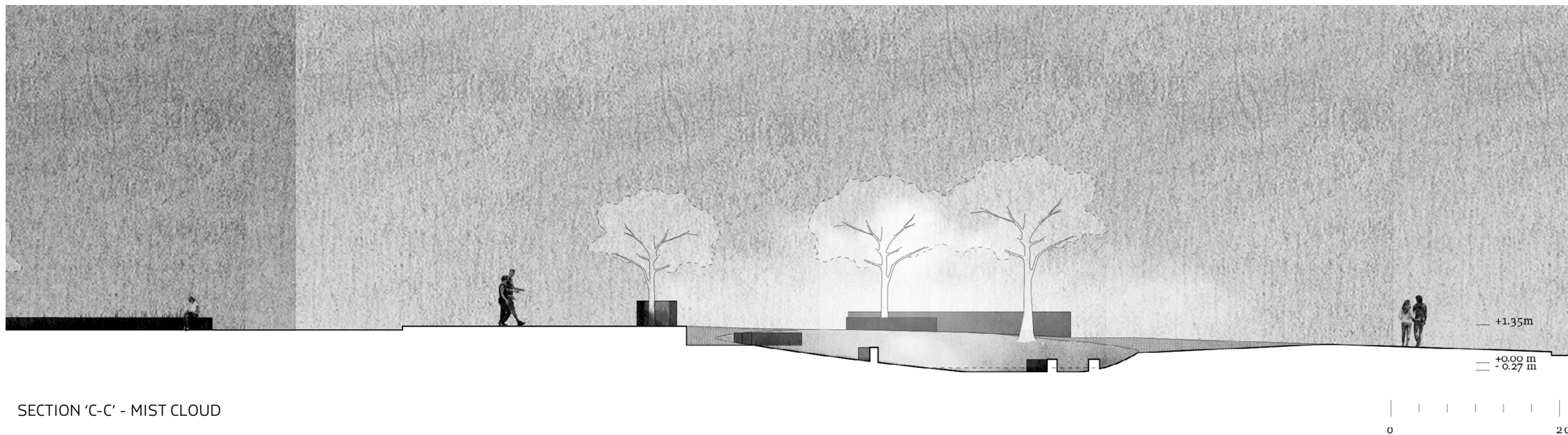
Mist Cloud- Spatial Study

CONCEPTUAL SITE SECTIONS

Most of the time the water element will be drained. This configuration permits to embrace the maximum capacity of people protecting them from the urban context.



Lastly, the proposal for the third configuration is to create a mist cloud during the night to regulate and reduce the use of the bowl.



MATERIAL CONCEPT

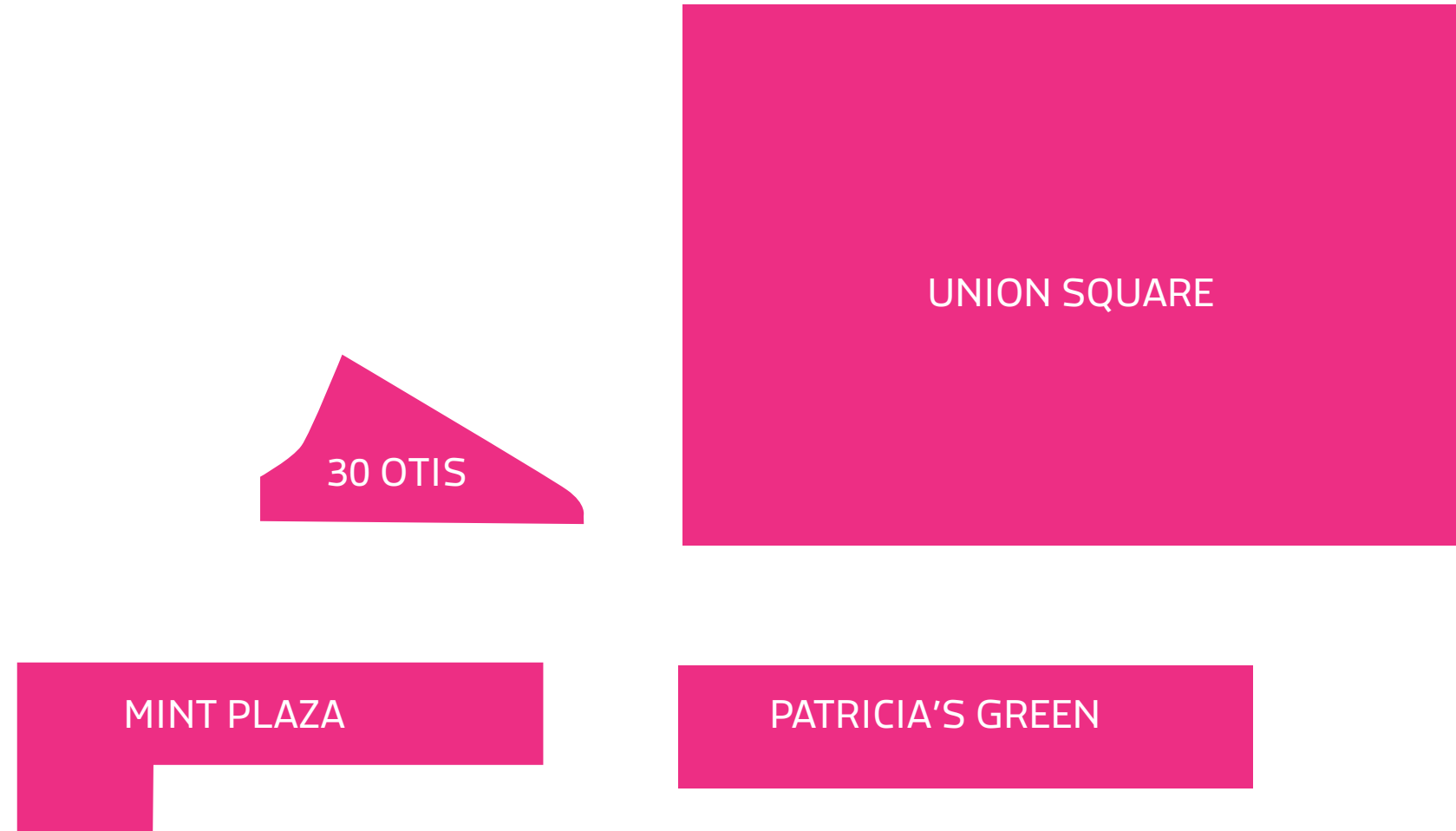


MATERIAL PRECEDENTS

- 01 Unit pavers: 6"x36" Stepstone Large Scale Paver in Almond
- 02 Pour in place conc (street park). Integral color concrete with exposed aggregate & accent sawcut scorejoints Davis Color 5237 Sandstone
- 03 Planting
- 04 Poured in place concrete
- 05 Concrete strip pavers, placed to allow for grass
- 06 Blackened steel seating elements



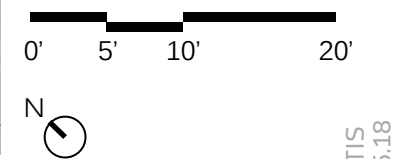
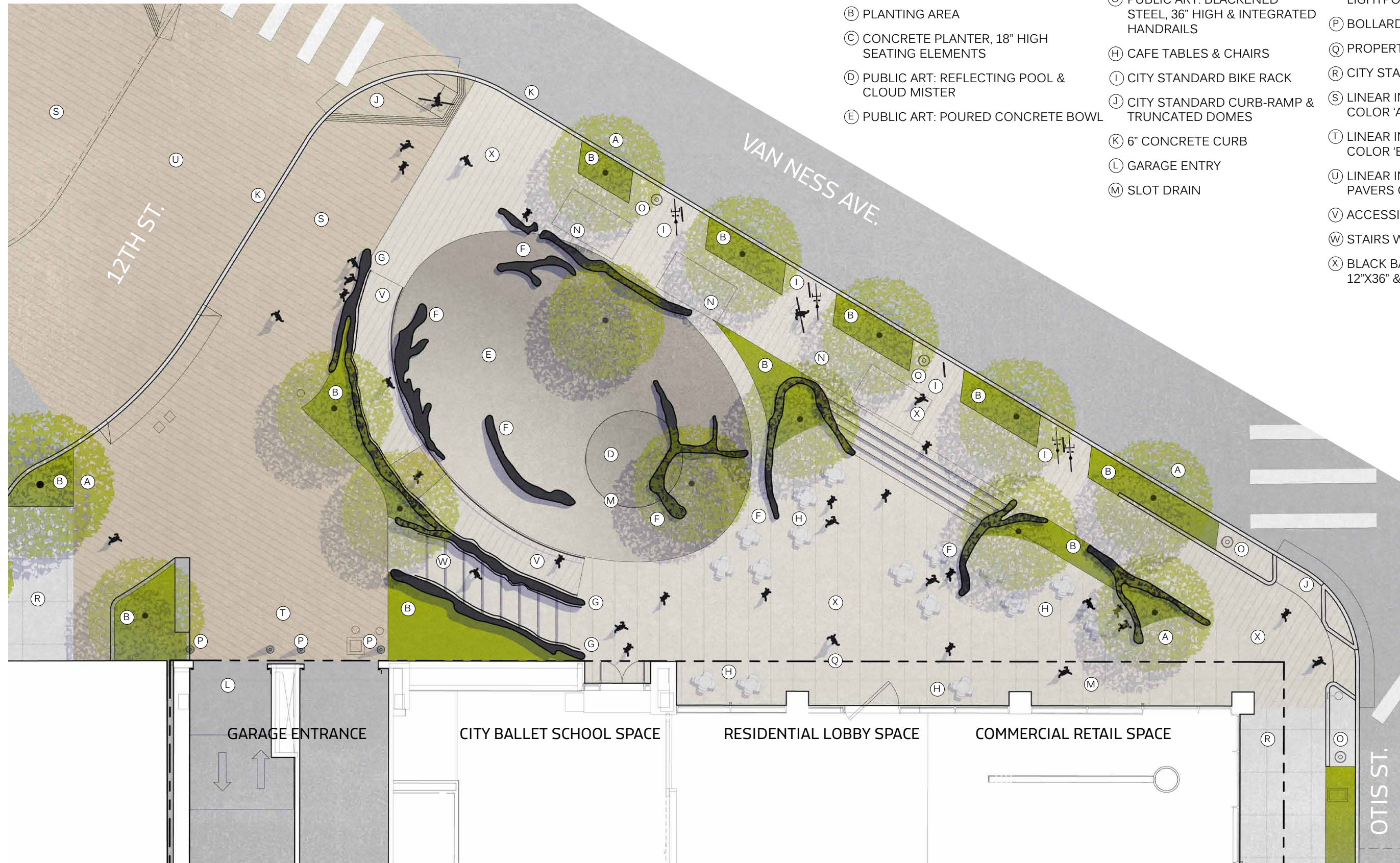
SCALE COMPARISON



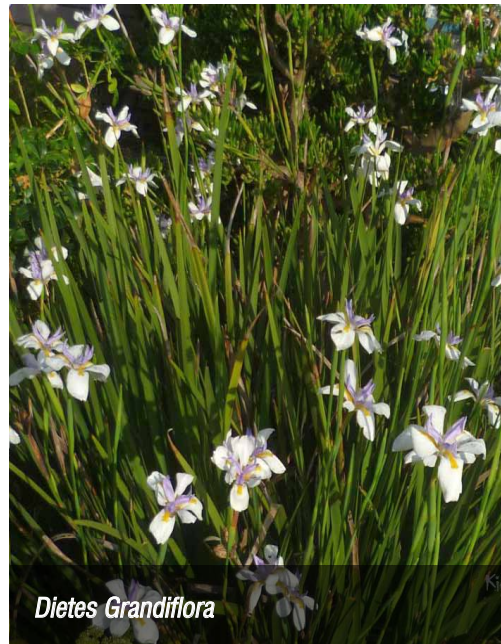
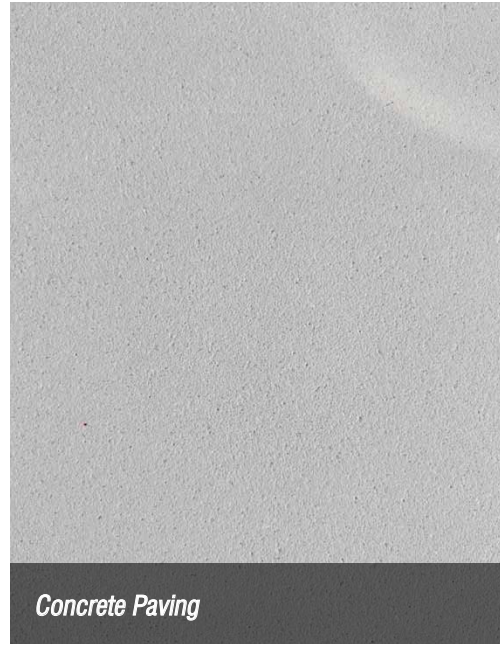
SCHEMATIC SITE PLAN

KEY LEGEND

- (A) TREE PLANTING: GLEDITSIA TRIACANTHOS INERMIS 'HONEY LOCUST'
- (B) PLANTING AREA
- (C) CONCRETE PLANTER, 18" HIGH SEATING ELEMENTS
- (D) PUBLIC ART: REFLECTING POOL & CLOUD MISTER
- (E) PUBLIC ART: POURED CONCRETE BOWL
- (F) PUBLIC ART: BLACKENED STEEL, 18" HIGH SEATING ELEMENTS
- (G) PUBLIC ART: BLACKENED STEEL, 36" HIGH & INTEGRATED HANDRAILS
- (H) CAFE TABLES & CHAIRS
- (I) CITY STANDARD BIKE RACK
- (J) CITY STANDARD CURB-RAMP & TRUNCATED DOMES
- (K) 6" CONCRETE CURB
- (L) GARAGE ENTRY
- (M) SLOT DRAIN
- (N) SURFACE UTILITIES
- (O) UTILITY POLE - MUNI AND/OR LIGHTPOLE
- (P) BOLLARD
- (Q) PROPERTY LINE
- (R) CITY STANDARD CONCRETE PAVING
- (S) LINEAR INTERLOCKING STONE PAVERS COLOR 'A', 12"X36"
- (T) LINEAR INTERLOCKING STONE PAVERS COLOR 'B', 12"X36"
- (U) LINEAR INTERLOCKING VEHICULAR PAVERS COLOR 'A', 12"X36"
- (V) ACCESSIBLE RAMP WITH HANDRAILS
- (W) STAIRS WITH HANDRAILS
- (X) BLACK BASALT FLAMED TOP PAVERS 12"X36" & 18"X36"



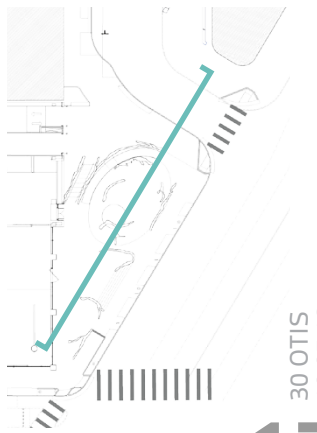
SCHEMATIC MATERIALS & PLANTING PALETTE



SCHEMATIC SECTIONS



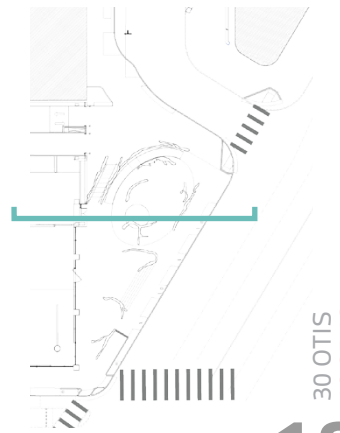
SECTION 'A-A'



SCHEMATIC SECTIONS



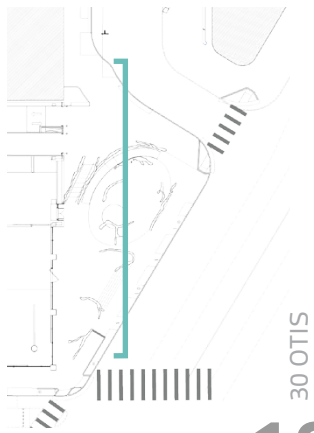
SECTION 'B-B'

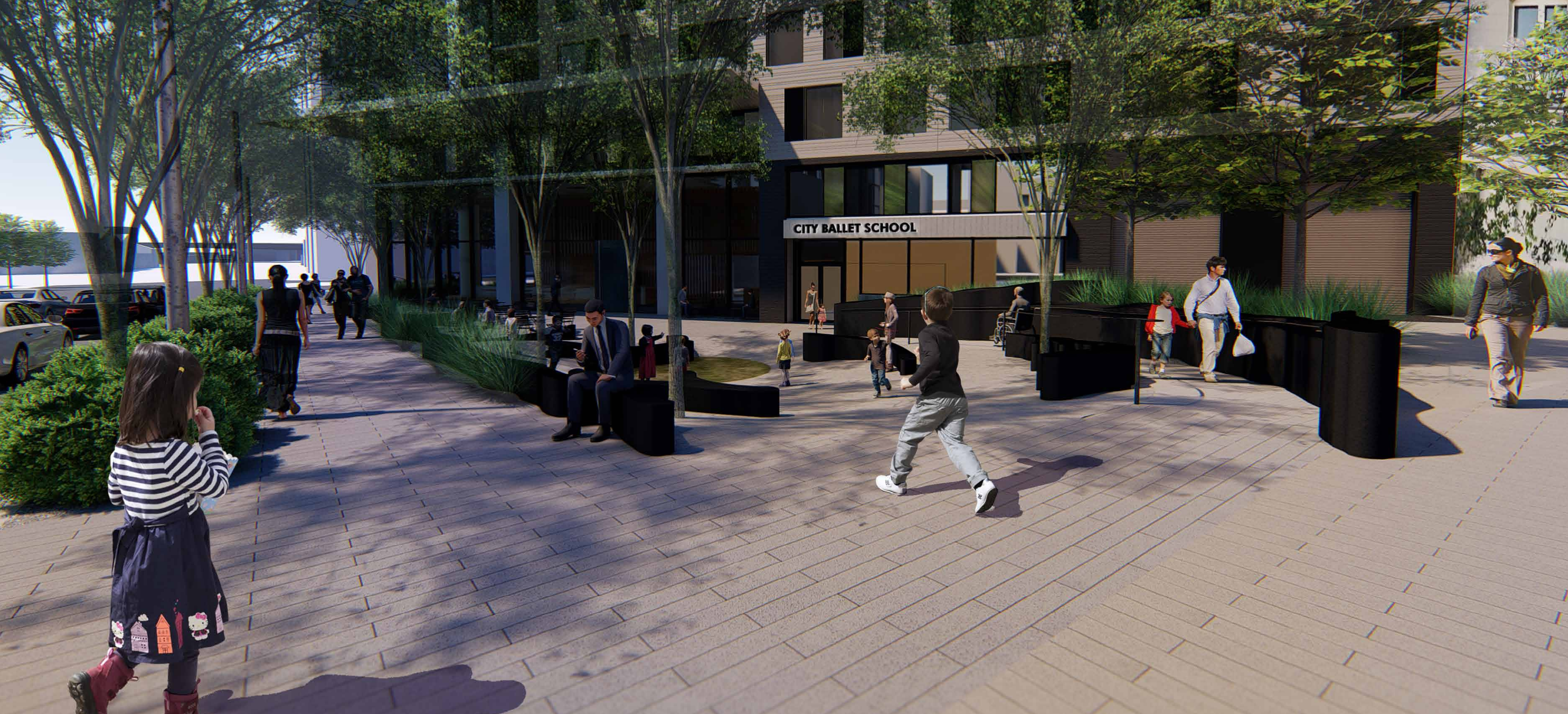


SCHEMATIC SECTIONS



SECTION 'C-C'

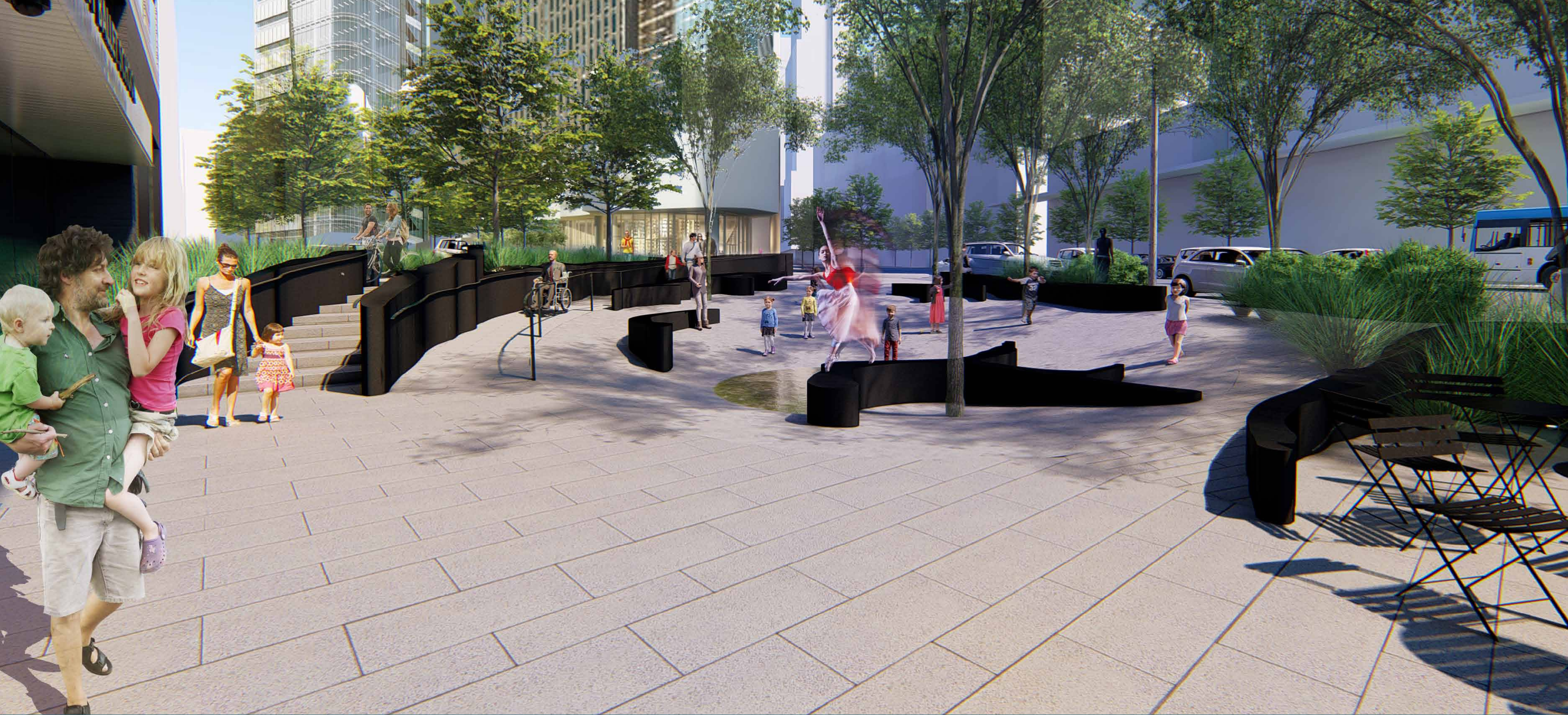




30 OTIS - 12TH & VAN NESS PERSPECTIVE



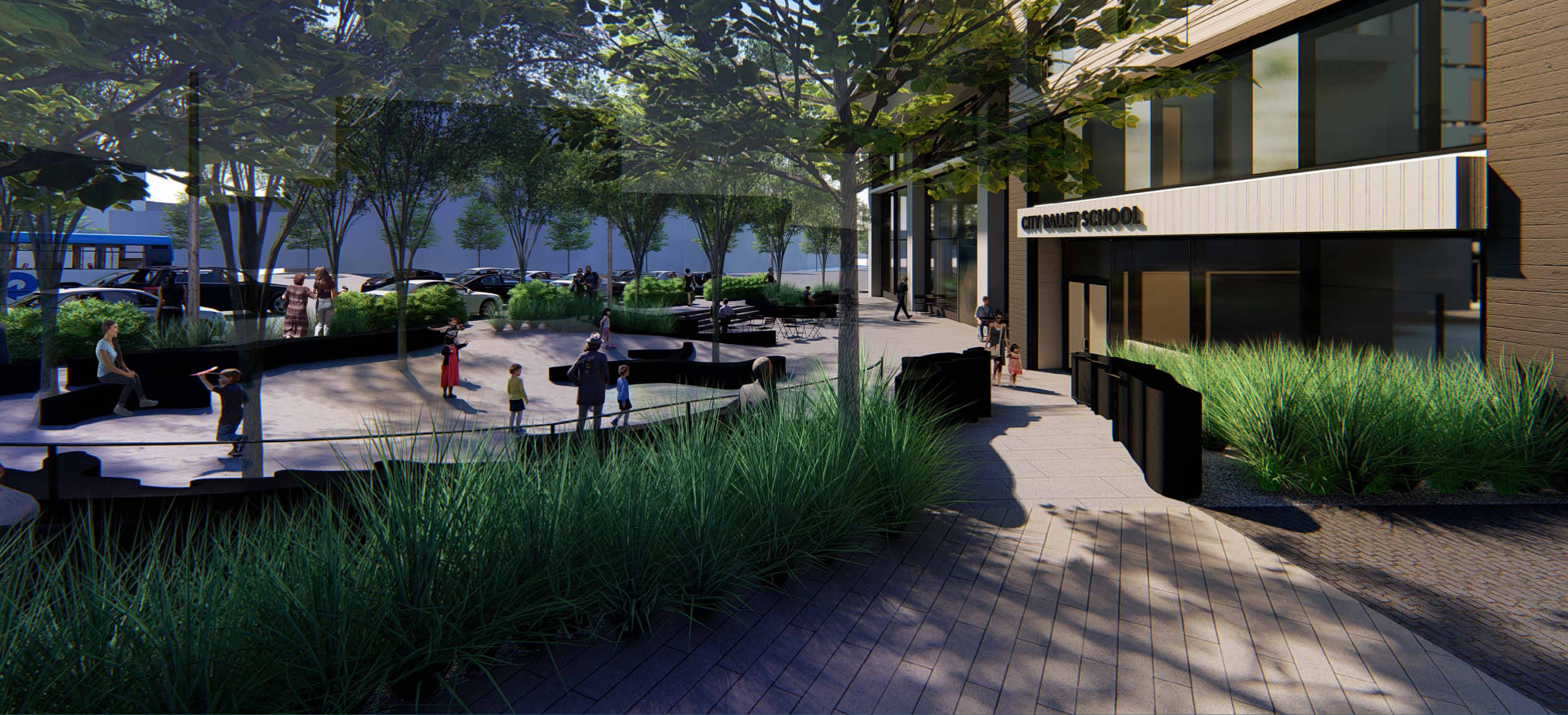
30 OTIS - LOBBY ENTRY PERSPECTIVE



30 OTIS - PUBLIC ART PERSPECTIVE



30 OTIS - PUBLIC ART PERSPECTIVE



30 OTIS - BALLET PERSPECTIVE



30 OTIS - OTIS & VAN NESS CORNER PERSPECTIVE



30 OTIS - STREET PRESENCE PERSPECTIVE



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