

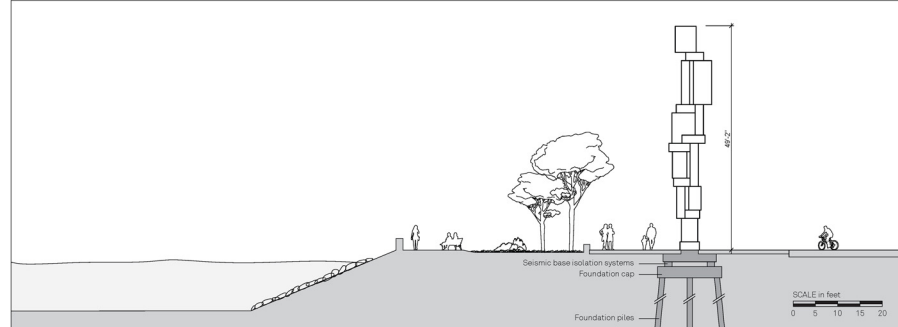
LOOKOUT: a sculpture for Treasure Island, San Francisco - Art Proposal for Waterfront Plaza

ANTONY GORMLEY

VIEW 1: NORTHWEST ALONG WATERFRONT



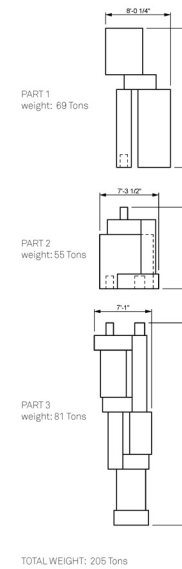
CROSS SECTION A - A: NORTHWEST VIEW



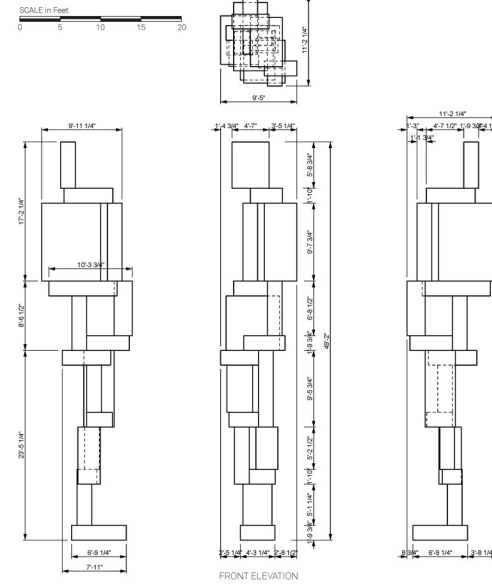
VIEW 2: WEST TO SAN FRANCISCO



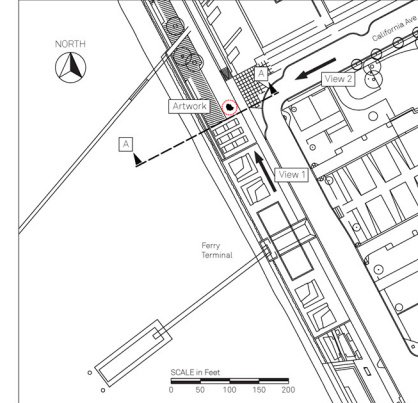
FABRICATION: 3 PART CASTING



ELEVATIONS AND PLAN VIEW



PLAN VIEW: ARTWORK LOCATION ON TREASURE ISLAND



ARTIST'S DESCRIPTION

LOOKOUT is the foundation stone for a new place and a new community. It encourages a relationship with the ocean and the horizon: the sculpture faces out towards the Bay to the lively silhouette of San Francisco's Downtown. Its singular body stands for the collective body. In its attitude, the sculpture is alert, alive and attentive. It is a lookout, encouraging looking out, and itself, looks out.

Its form is a translation of a tall twisting body, with one arm comfortably clasped to the chest and the other, hanging loose. Whilst being monumental in dimension and mass, it is as playful as a tower built by a child from blocks of wood. Inspiration for LOOKOUT has come from fundamental architectural structures, whether the Cycladic walls of Mykonos, the 'Tiltedness of Stonehenge' or the buildings of Mies van der Rohe. The essential forms of architecture are here translated through modernism into a tectonic structure in which each piece plays its part in a dynamic whole.

LOOKOUT will be cast and engineered in America. It will be 9 feet wide by 11 feet deep, 49 feet high, made in three parts, and will weigh 205 tons in total. The three parts will be joined by a spigot system that ensures stability. Below the paved surface there will be a pile and cap foundation and base isolation system. LOOKOUT faces southwest and when the weather is fair, it will gain from full sunlight exposure throughout the day and from rich evening light. The red oxide of the material glows in these conditions. The mass of the work will absorb heat and will radiate it well into the night.

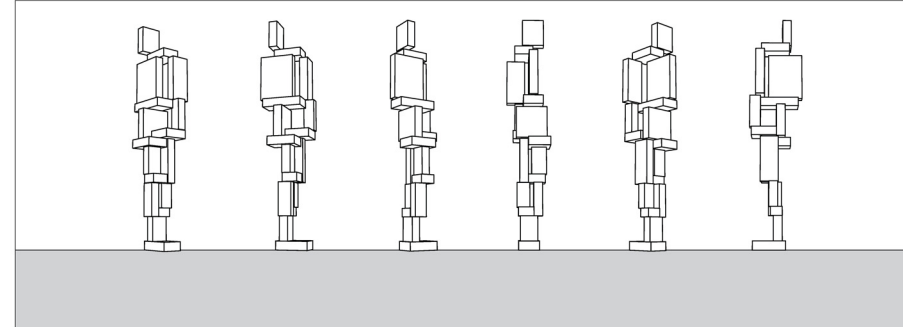
onto terra firma. It shares its ground with all the walkers on the promenade. People are invited to sit on its massive feet.

Solid cast iron is an appropriate and dynamic material from which to make a robust sculpture. This material has proved itself in over 200 years of use in shipping and marine environments. It will react to exposure to the local elemental conditions and form a rich red organic surface.

The challenge of any work in shared space is that it should not only be astonishing on first encounter, but through long familiarity, will retain its power to enchant, engage and evoke imaginative projection. LOOKOUT is an icon for the island, indelibly linked to people's experience of living in the new world that will evolve there.

LOOKOUT responds to the promise that this island, returned to the people of San Francisco, will be a place of engagement with our fellows and with nature.

ROTATIONAL VIEW



RUSTED CAST IRON: SURFACE FINISH



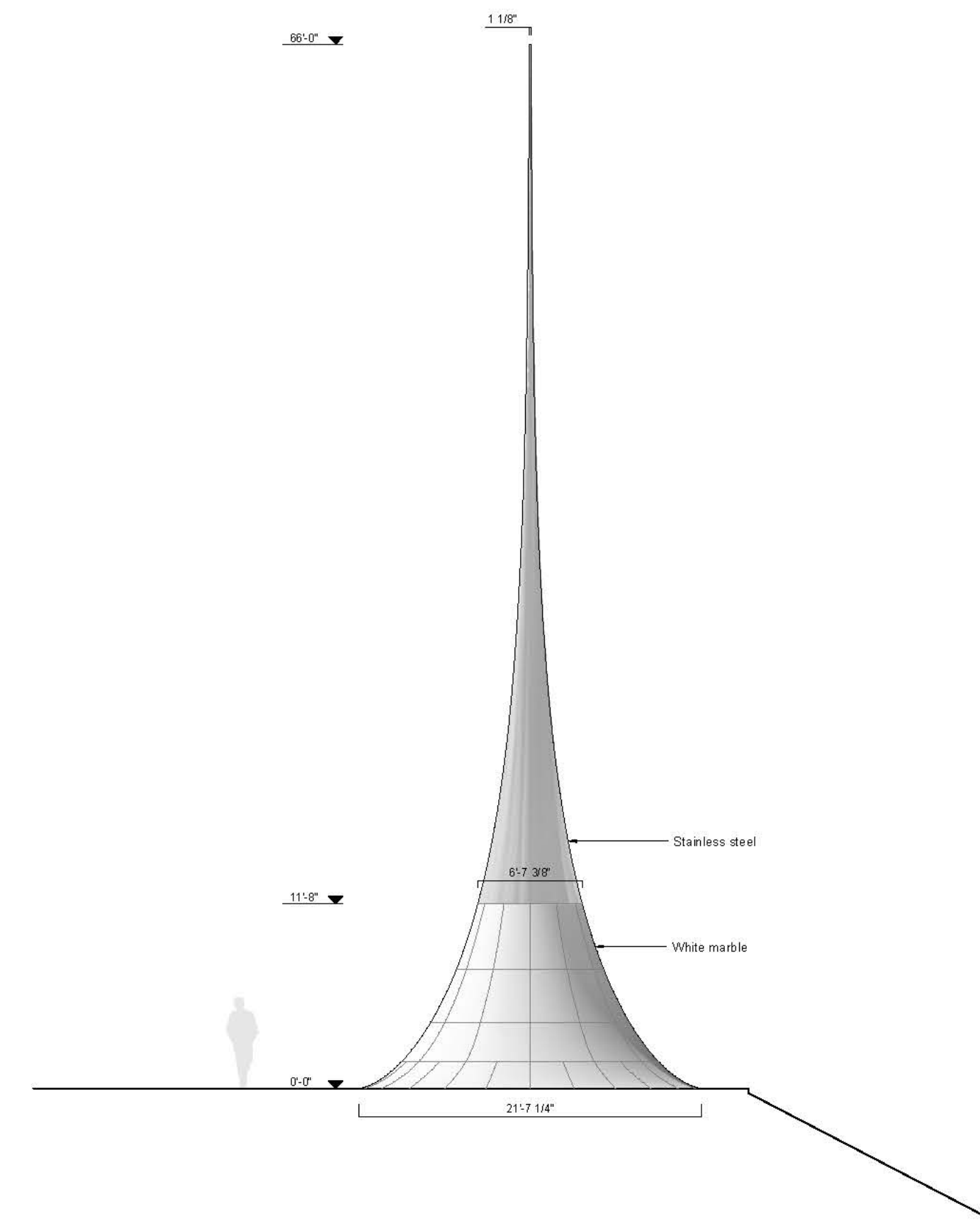
INDUSTRIAL CASTING PROCESS



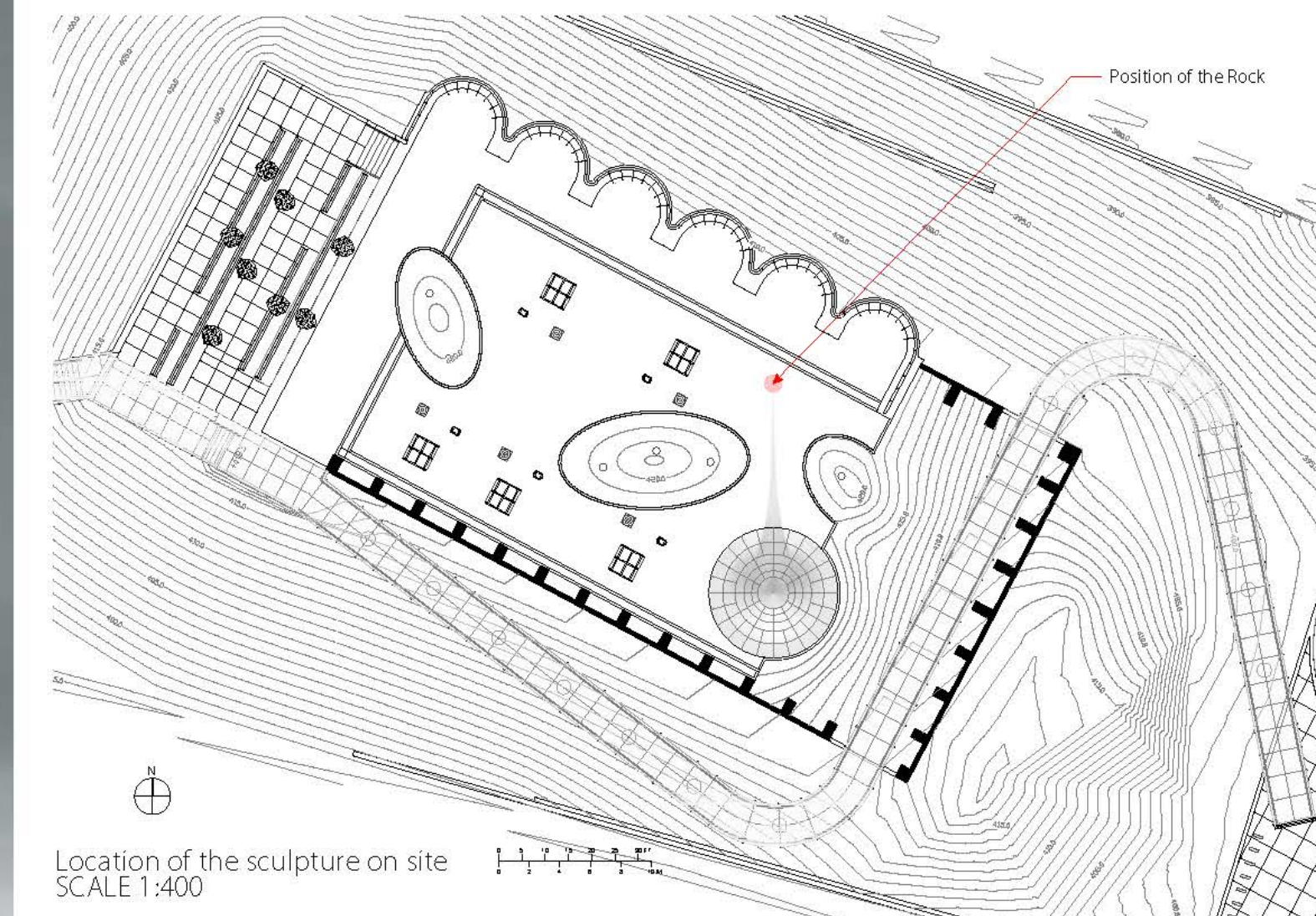
HIROSHI SUGIMOTO

POINT OF INFINITY

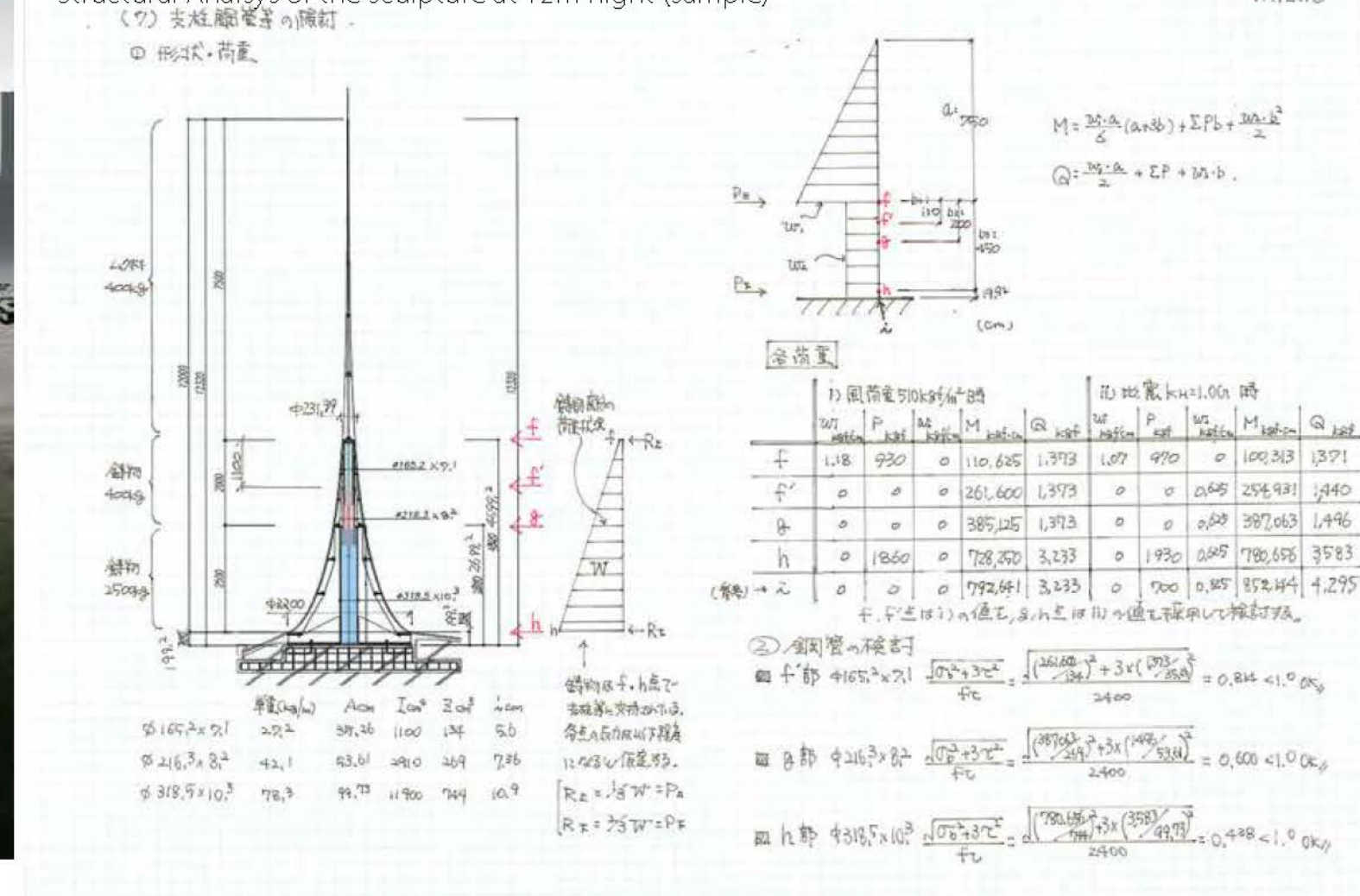
Proposal for Yerba Buena Island Hilltop Park



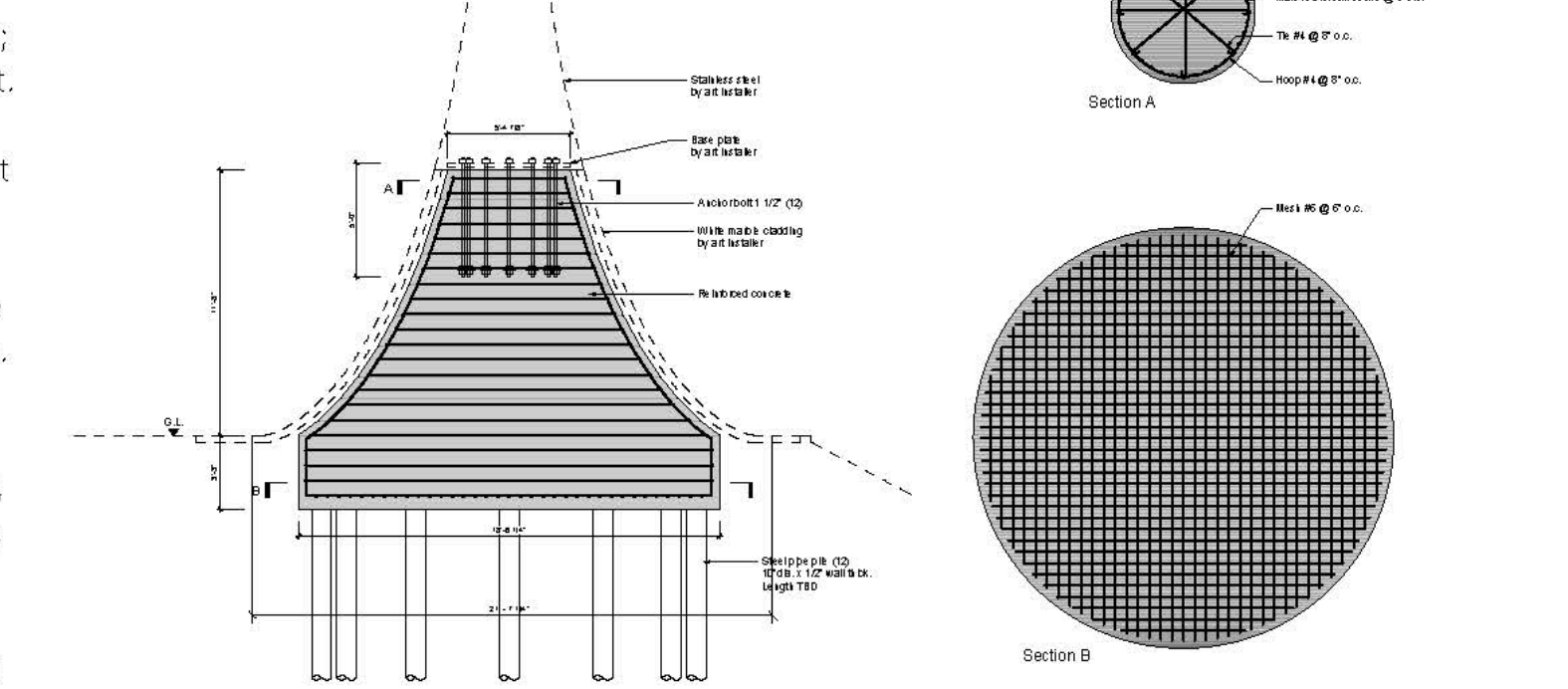
ELEVATION SCALE 1:100



Location of the sculpture on site SCALE 1:400



Structural design for foundation of the sculpture



- Hiroshi Sugimoto

POINT OF INFINITY

Art that is chosen (or given) rather than made. This idea of Marcel Duchamp has an ever-greater weight in my creative output of recent years. The starting point for my proposal for the Treasure Island Arts Master Plan was not to "make" a sculptural shape but to ask myself what should be "given" to this very specific place. There is such a thing as place memory. Treasure Island was the site of the 1939 World's Fair. The Bay Bridge, which connects San Francisco with Treasure Island, Yerba Buena Island, and Oakland, was completed in 1936. Going further back in time, there was the Great San Francisco Earthquake of 1906, the gold rush of 1848, and the arrival of the Spanish settlers in 1769. Back beyond that, humans first moved from the Eurasian to the American continent 15,000 years ago.

My task, I feel, is to delve into humanity's past memories and to revisit the actual place where human consciousness was born. Its origins are shut away in the primordial darkness of eternity. Humanity's destination, meanwhile, seems to extend into the future as far as infinity. I therefore felt that the challenge I had been "given" by the place was of a hyperbolic curve that would suggest both infinity and eternity: two converging curved lines, getting closer and closer but never meeting, whose shape is expressed by the following cubic formula.

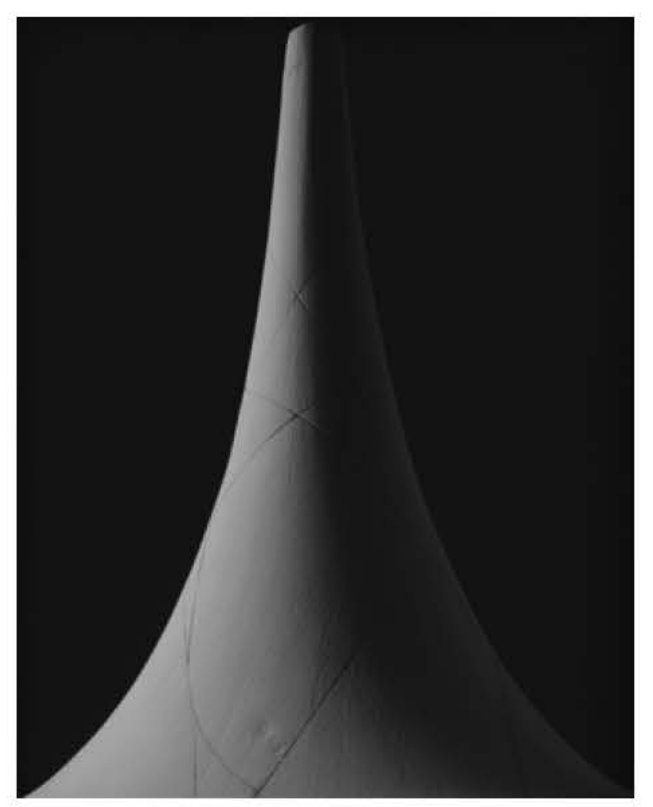
$$x = \frac{\cos u}{\cosh v}$$

$$y = \frac{\sin u}{\cosh v}$$

$$z = v - \tanh v$$

$(0 \leq u < 2\pi, 0 \leq v < \infty)$

Surface of revolution with constant negative curvature



Conceptual Forms 010: Surface of revolution with constant negative curvature

The concept of infinity is a human invention. The point of infinity is a paradox, but should it exist in the natural world, it must be in a faraway place beyond the edge of the universe; or maybe it is no more than an illusion born inside the human brain. Nonetheless, ever since its birth, the human race has persisted in seeing this illusion. We call it art.

In the material world, it is physically impossible to make a point that reaches all the way to infinity. What I can do, however, is suggest infinity by making an approximate point that can exist in the material world, as a mathematically modeled structure with a 1 1/8-inch-wide tip.

This mathematical model, to be placed on Yerba Buena Island in the center of San Francisco Bay, will act as a monumental sundial, while evoking the Tower of the Sun from the 1939 World's Fair. From the longitude and latitude of its position, I can calculate where the tip of the shadow of the tower will fall at noon on the vernal and autumnal equinoxes. A large stone will be placed at that particular spot with vertical grooves carved into its polished flat surface for precise observation of the position of the noon shadow.

Rather like a rotating top, the Earth's axis is actually wobbling very slightly. Five thousand years from now, that wobble will reach its greatest magnitude. But ten thousand years from now, I predict that the axis will revert to where it is today. This tower will allow future civilizations to observe these changes. The creation of the pyramids is shrouded in mystery. By contrast, this tower will act as a symbol expressing humanity's yearning for the infinite even 50 centuries in the future.



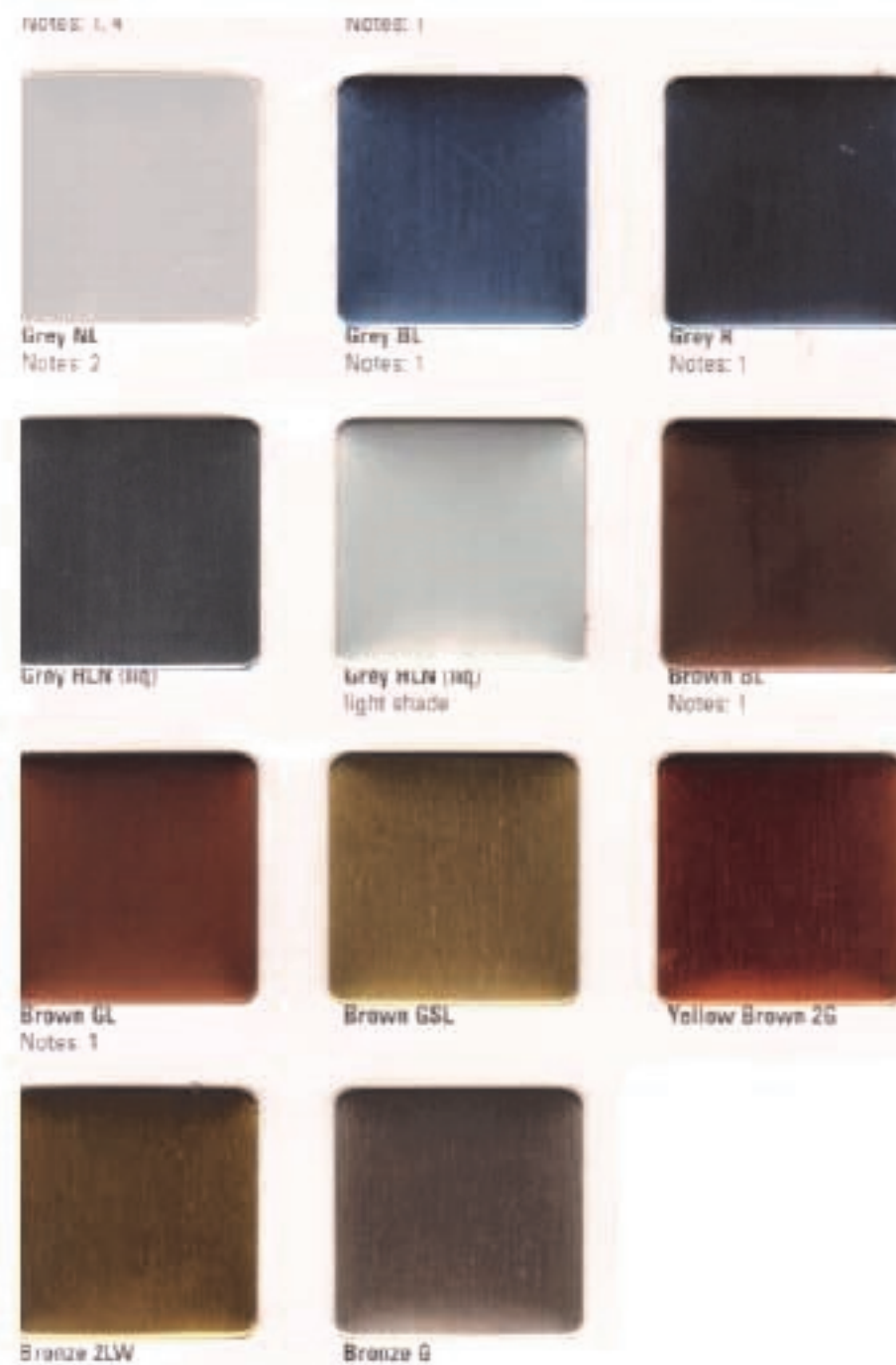
TREASURE ISLAND PAE WHITE
WIND WALL ~~~
 ART PROPOSAL
 BUILDING ONE PLAZA



Possible alternate open gateway approach



Possible alternate location



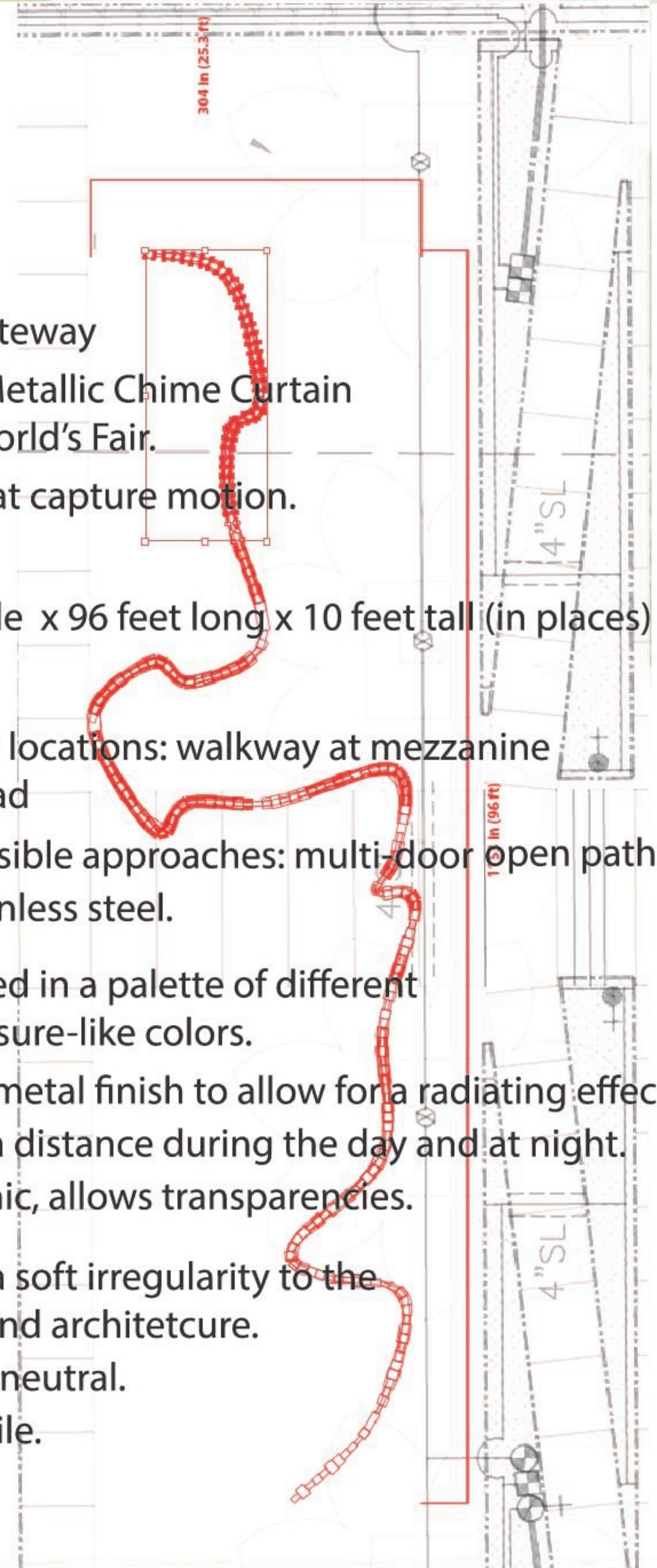
Bris Soleil Gateway
 References Metallic Chime Curtain
 from 1939 World's Fair.
 Gateways that capture motion.

25.3 feet wide x 96 feet long x 10 feet tall (in places)

Two possible locations: walkway at mezzanine
 or artwork pad
 Different possible approaches: multi-door open path
 Laser cut stainless steel.

Powder coated in a palette of different
 metallic, treasure-like colors.
 Anisotropic metal finish to allow for a radiating effect.
 Visible from a distance during the day and at night.
 Not monolithic, allows transparencies.

Introduces a soft irregularity to the
 landscape and architecture.
 Robust and neutral.
 Motion textile.
 The Sun.



Night illumination.