

To: Visual Arts Committee
San Francisco Arts Commission

From: Lynne Baer
Public Art Advisor

RE: 78 Haight Street Public Art Project
Artwork location: South face of the building

Background

Octavia RSU Associates, LP, and the Tenderloin Neighborhood Development Corporation (“TNDC”) requested qualified artists residing in the Bay Area to submit their qualifications for the commissioning of artwork to be located on the exterior of a new-construction, low-income-housing project to be located at 78 Haight Street in the Hayes Valley neighborhood of San Francisco.

78 Haight Street will consist of 63 apartment homes. 32 of the homes will be for Transitional Age Youth (TAY), and 31 will be for adults earning up to 60% of California Tax Credit Allocation Committee (TCAC) Area Median Income (AMI). 78 Haight Street will occupy a parcel bounded by Haight Street to the south, Octavia Boulevard to the west, Rose Street to the north, and an adjacent church to the east

TNDC is partnering with Larkin Street Youth Services for the provision of on-site services for the TAY residents at 78 Haight. 78 Haight will be the third time TNDC and Larkin Street have partnered on a project. The commercial space will be occupied by Wu Yee Children’s Services, a non-profit childcare provider. TNDC and Wu Yee envision a childcare center serving up to 35 children ages 0 to 5; the majority of which will come from low-income households.

Site History

The site of 78 Haight, located on the corner of Haight Street and Octavia Boulevard, is formerly known as Central Freeway Parcel U. Until 2005 the site held part of the infrastructure for an overhead freeway ramp. The overhead pass was removed due to long-term damage caused by the Loma Prieta earthquake in 1989. When the freeway came down, Parcel U was designated for low-income housing including a TAY component, and the lot was paved for interim use as a parking lot.

After the Central Freeway was damaged in the Loma Prieta earthquake, a long and drawn out process finally accomplished the current thriving Hayes Valley neighborhood. In 1992 the Board of Supervisors appointed a Citizen’s Advisory Task Force, Phase 1 who recommended the Central Freeway should be demolished and rebuilt. A second Citizen Advisory Task Force was established in 1995 and they recommended creating a surface Boulevard along Octavia, leading from south of Market to Fell Street. After many studies, changes in mayors, ballot initiatives and countless volunteer hours, in 2003 final plans for a new Octavia Boulevard were approved and construction began in 2004. The Market & Octavia Community Advisory Committee (MOCAC) was formed to provide advice to the Planning Department regarding implementation of the

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Market/Octavia Plan and community improvements as well as provide advice on the dispersal of project funding. In 2018, the Market Octavia Neighborhood Historic Commemorative Project under the umbrella of the San Francisco Park Alliance was formed with the goal of creating an installation or memorial about the history of the neighborhood to inspire future San Franciscans to realize that as ordinary people, they too can do extraordinary things to make the city better -- especially if inclusive of the diverse parts of our community.

Supported by Hayes Valley Neighborhood Association (HVNA), TNDC aspires for the artwork at 78 Haight Street to support MOCAC's Central Freeway Commemorative Project. Selected artwork will tell the untold stories and the history of the neighborhood and memorialize the power of people to force needed change of the freeway removal.

Parameters for Artwork

The design phase of the project has been completed by Paulett Taggart Architects and the location for the commissioning of an artwork has been identified. The project seeks to achieve the highest standards of sustainable design utilizing cost effective techniques including LEED certification. Many sustainable strategies employed at 78 Haight Street will meet TNDC's goal of creating sustainable, healthy homes while contributing to building a strong community. One of the sustainable strategies is to provide Solar Photovoltaic (PV) panels to generate clean electricity to feed into the local power grid and to offset the energy the project uses. Since the roof area is limited, project envisions to install a large PV array on the south wall of the project, facing Haight Street.

The selected artwork will be printed onto a special film which will be applied onto the solar panels to be installed on the south face of the building. This installation of the artistic solar panel will meet the project's goal of achieving the highest standards of sustainable design on-site as well as fulfilling a required art component of the project, achieving two goals with one solution. The idea to place the Solar PV panels in this location was suggested and supported by HVNA.



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Artist Selection Process and Community Involvement

Lynne Baer was selected as the Public Art Advisor and an Art Selection Committee was formed consisting of representatives from MOCAC, Tenderloin Housing Clinic, TNDC, the architects, and Connie Lewallen, Independent Curator. The RFQ was distributed to artists, arts organizations, as well as cultural entities in the Bay Area, with an emphasis on reaching diverse artists. Sixteen artists responded and 3 finalists were selected – Kim Anno, Hughen/Starkweather, and Kota Ezawa. Videos of the proposals were presented at a MOCAC zoom meeting and placed on their website for comments and at a Hayes Valley Community zoom meeting.

Along with the specified goals and location of the artwork, the finalists were given the request of the Hayes Valley Neighborhood Association (HVNA) and TNDC for the artwork at 78 Haight Street to support MOCAC’s Central Freeway Commemorative Project and “to tell the untold stories and the history of the neighborhood and to memorialize the power of people to force needed change of the freeway removal”.

The challenge for an artist was to create a meaningful tribute and also meet the guidelines of the San Francisco Arts Commission that “the selected artwork may not be didactic” (i.e., a word-by-word description or other plaque-like concept will be turned down).

The three proposals were all different but interesting interpretations of the challenge. It was a difficult decision for the Selection Committee but after a thoughtful discussion, the proposal below by Kota Ezawa was selected.

Kota Ezawa

Octavia Boulevard and the Central Freeway (now and then) **78 Haight Street**

The proposed artwork combines a contemporary view of Octavia Boulevard with a drawing of the Central Freeway that used to stand in its place. This visual composition commemorates and celebrates the transformation of the Market & Octavia Neighborhood while acknowledging the complex history of the Central Freeway. Placed on top of each other with no delineated boundaries, the two images function as one seamless visual scroll wherein viewers travel from one time period to another.

Kota’s statement: Overall I intend to produce an accessible and thought-provoking artwork that reflects the neighborhood in which it is situated. Rather than presenting a definitive narrative, this public art project attempts to inspire diverse conversations on urban transformation. Furthermore, I would like this artwork to add a moment of visual poetry to the facade of 78 Haight Street and in this way, contribute to the vibrancy of this neighborhood.

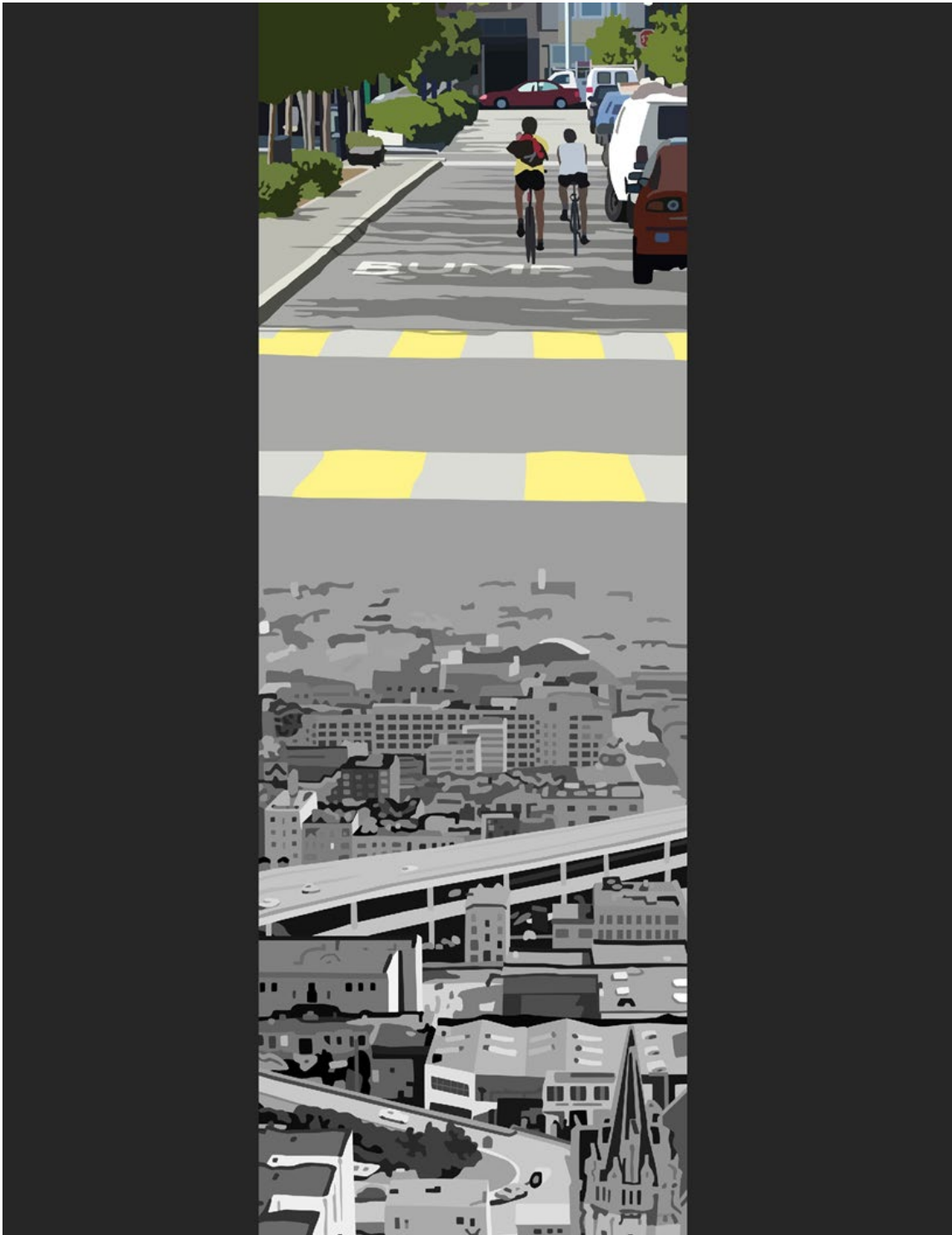
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Octavia Boulevard and the Central Freeway (now and then)



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PERSPECTIVE VIEW

NOT TO SCALE

ARCHITECTURAL BASE DRAWINGS AND DIMENSIONS BASED ON MATERIALS BY PAULA TAGGERT ARCHITECTS.

TITLE: **Octavia Boulevard and the Central Freeway (now and then)**
PUBLIC ART INSTALLATION FOR
78 HAIGHT STREET, SAN FRANCISCO, CA

ARTIST: KOTA EZAZUA, ARTIST
CONTACT: 2907 Georgia St.,
Oakland, CA 94612
koteezua@aol.com

PRESENTATION STUDY

ISSUE DATE:
FILE NAME: HAI_S01_011021

S01_1_10-21
cliffers@deashdesign.com

SHEET #

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Kota Ezawa (born 1969, Cologne, Germany) is a Japanese-German American artist and arts educator. His artwork usually responds to current events from sources in the news, pop culture, and art history. He began his undergraduate studies at the Kunstakademie in Düsseldorf before relocating to the Bay Area where he received a BFA from the San Francisco Art Institute and an MFA from Stanford University in 2003. His work has been showcased in solo exhibitions at major museums nationally and internationally including Museum of Contemporary Art, Santa Barbara, CA, SITE Santa Fe, NM, Vancouver Art Gallery, Canada and group exhibitions at Copenhagen Contemporary, Whitney Museum of American Art, New York, Museo Thyssen-Bornemisza, Madrid, Spain, San Francisco Museum of Modern Art, Hirshhorn Museum and Sculpture Garden, Washington, D.C, Metropolitan Museum of Art, New York, NY.

Ezawa received a SECA Art Award in 2006 and a Eureka Fellowship in 2010. His work has been acquired by leading institutions including the Metropolitan Museum of Art, New York, NY; Museum of Modern Art, New York, NY; Whitney Museum of American Art, New York, NY; Hirshhorn Museum and Sculpture Garden, Washington, D.C; J. Paul Getty Museum, Los Angeles, CA; Art Institute of Chicago, IL; Musée D'Art Contemporain de Montréal, Canada; and Baltimore Museum of Art, MD. He has been the subject of several monographic publications, including *The Crime of Art* (2017) and *The History of Photography Remix* (2006).

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