49 South Van Ness
Video Wall

Miguel Arzabe

Miguel Arzabe
Title: *Any Day Now*
Run time: Approximately 3 minutes

Any Day Now captures vignettes of everyday San Francisco city life from different perspectives. Among the banal comings and goings of the general populace, a bubble follows its own agenda. The bubble is an absurd reflection of the fragility of the human condition.

Susana Barrón

Susana Canales Barrón

March 12, 2023

Proposed Concept - 49 South Van Ness Video Wall

Inspired by the Chicano murals in the Bay area, this video artwork attempts to expand the meaning of a mural. Traditionally, Chicano artists have used the walls of city buildings, schools, and other public buildings to depict pre-Columbian imagery and more charged imagery exploring ethnic identity and political activism. Chicano muralists like Juana Alicia, Graciela Carrillo, Consuelo Mendez, and Irene Perez created a sense of community and inspired social change with their murals.

While my video artwork doesn't physically modify public buildings, the placement of ice in front of my camera lens completely changes the city landscape, similar to a mural. In many ways, it's a digital mural. Additionally, the decision to use ice is born out of my indigenous roots in Mexico. Ice brings to mind the many snowy landscapes across Mexico, including where my ancestors are from in Zacatecas. The depiction of ice or snow in Chicano murals is rare, if not non-existent. Still, places like Sombrerete, Zacatecas and Copper Canyon, Chihuahua are landscapes full of cacti and snow during the wintertime.

With San Francisco being home to many immigrants, I hope that the imagery of ice will call to mind images of their hometowns. I also hope to call to mind the reality of climate change. So often, the beauty of ice and snow that covers our landscapes, as it once did in 1976 in San Francisco, is taken for granted. I hope my digital mural inspires and creates a space for the viewer to reflect.

The below video link gives a sense of how this concept would translate on video. I use timelapse in this video to compress the time and space. Also, the lens used here is not a macro lens, so the effect of the ice melting will be more defined once a macro lens is used. This short clip was filmed by the Golden Gate Bridge.

https://vimeo.com/804521062
Password: 49VanNess

Process Photo No. 1

Process Photo No. 1
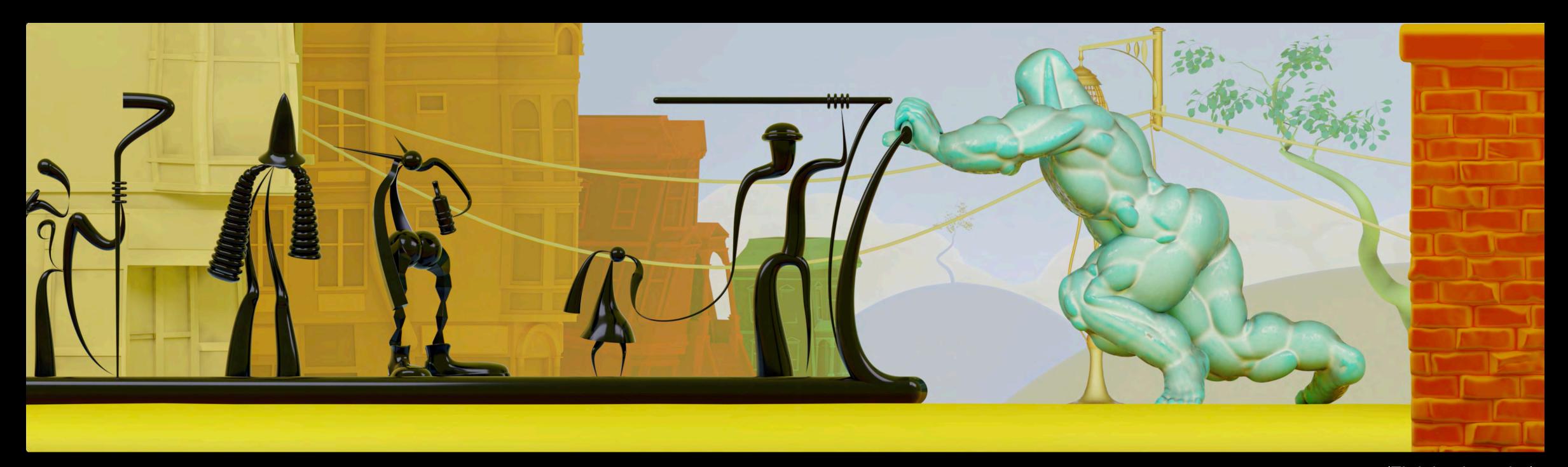
Possible scenes

David Bayus

Polis

Early concepts, & rough cut of completed footage
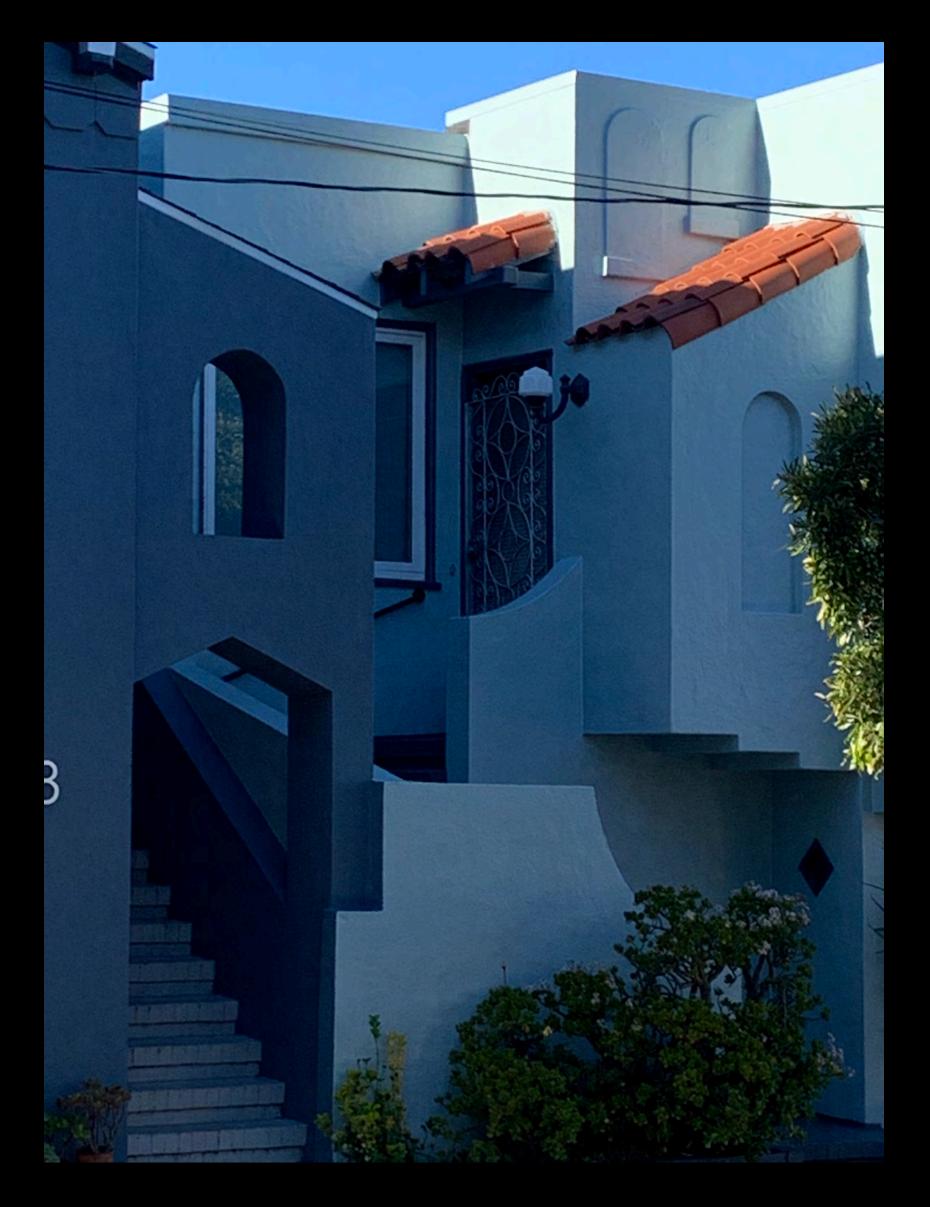
(Finished render)

Bayus SFAC commissioned work
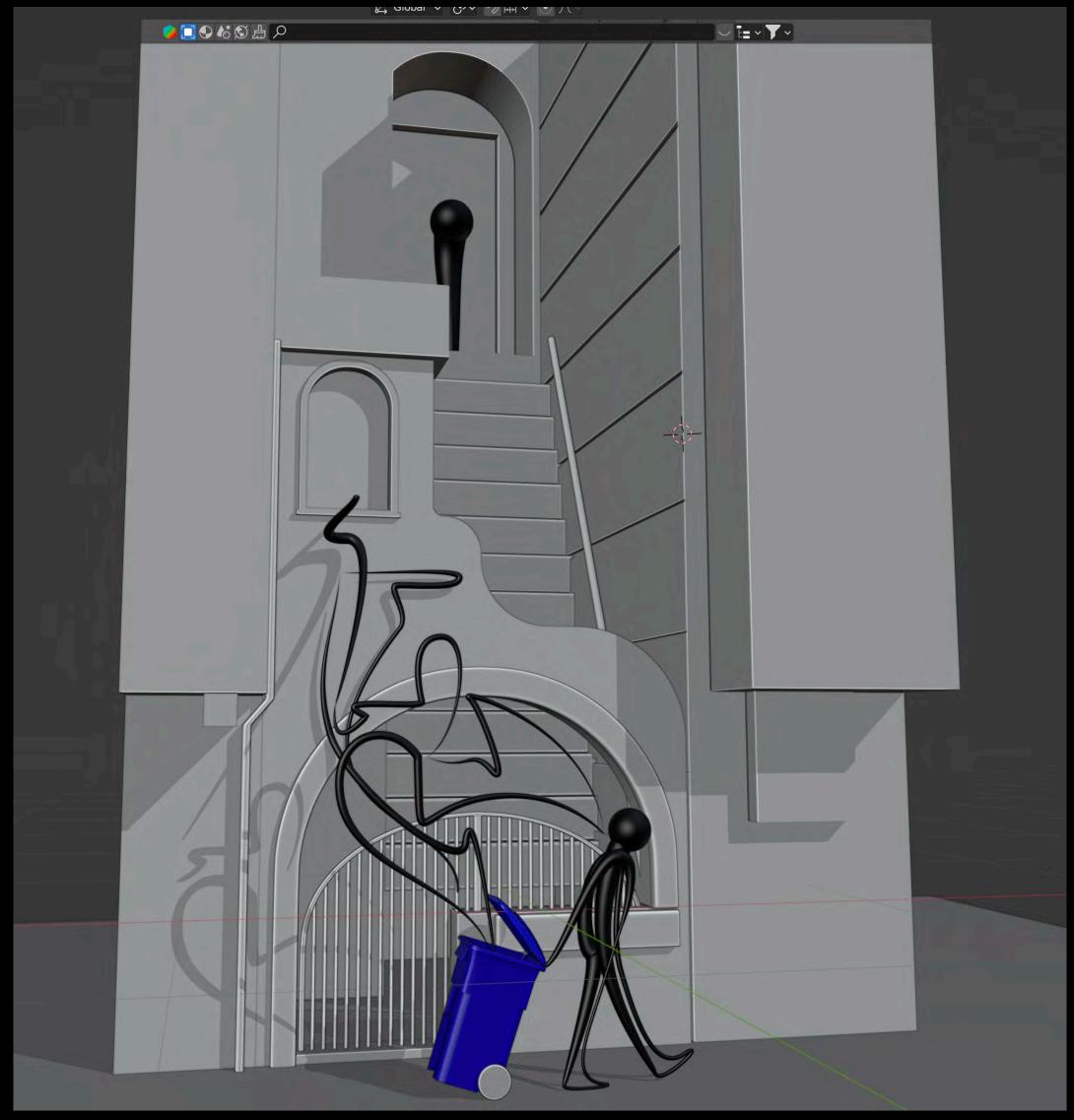**Update 1**
3/3 2023

(Finished render)

Polis ("city" in greek) Is a 3 min animated short depicting shapes and movements observed in San Francisco.
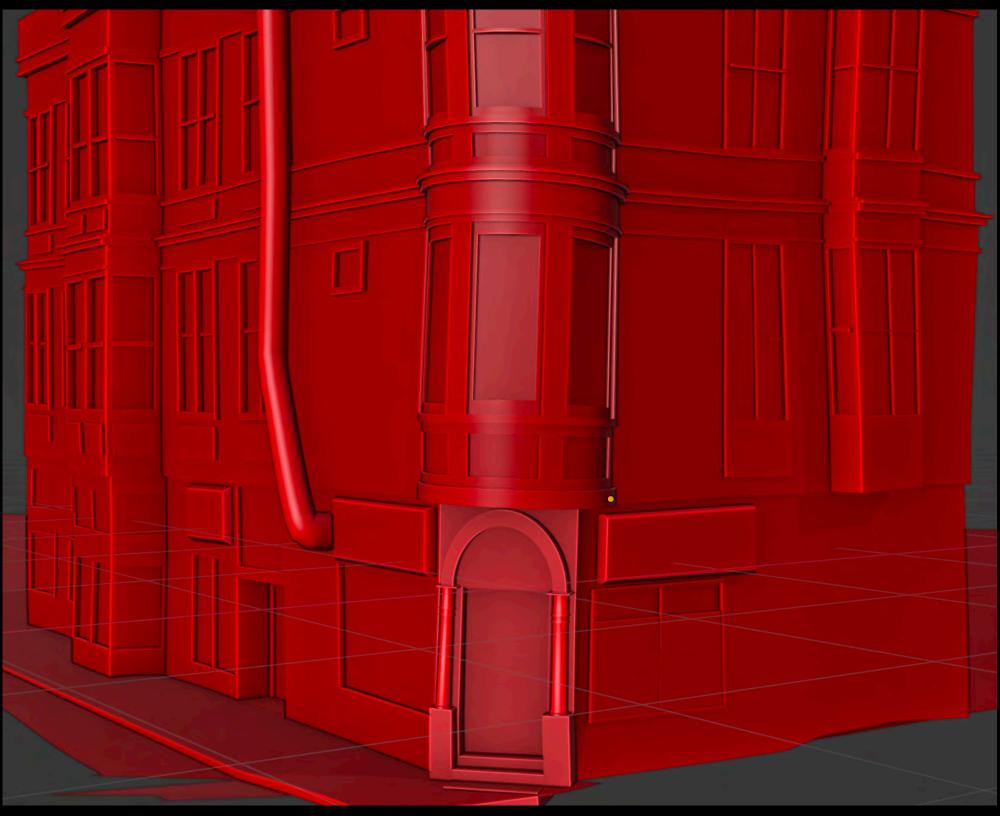
Buildings expand and contact, build themselves up and tear themselves down. Figures are depicted simply, with an emphasis on motions that describe the routine of daily life (commuting, working, taking out the garbage, etc)
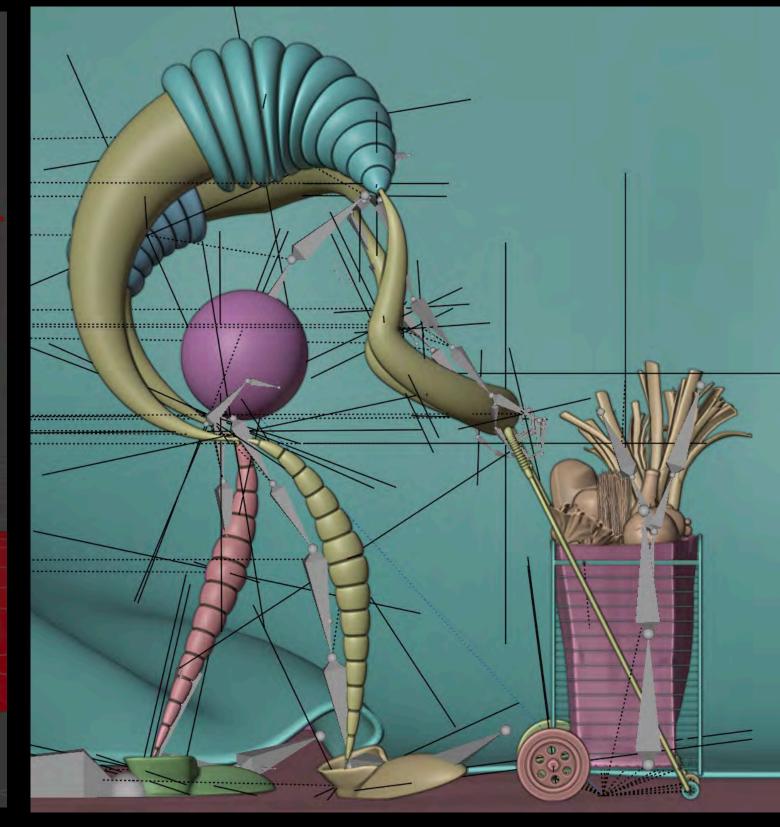
Ive been taking pics of my neighborhood architecture (excelsior) as references for models
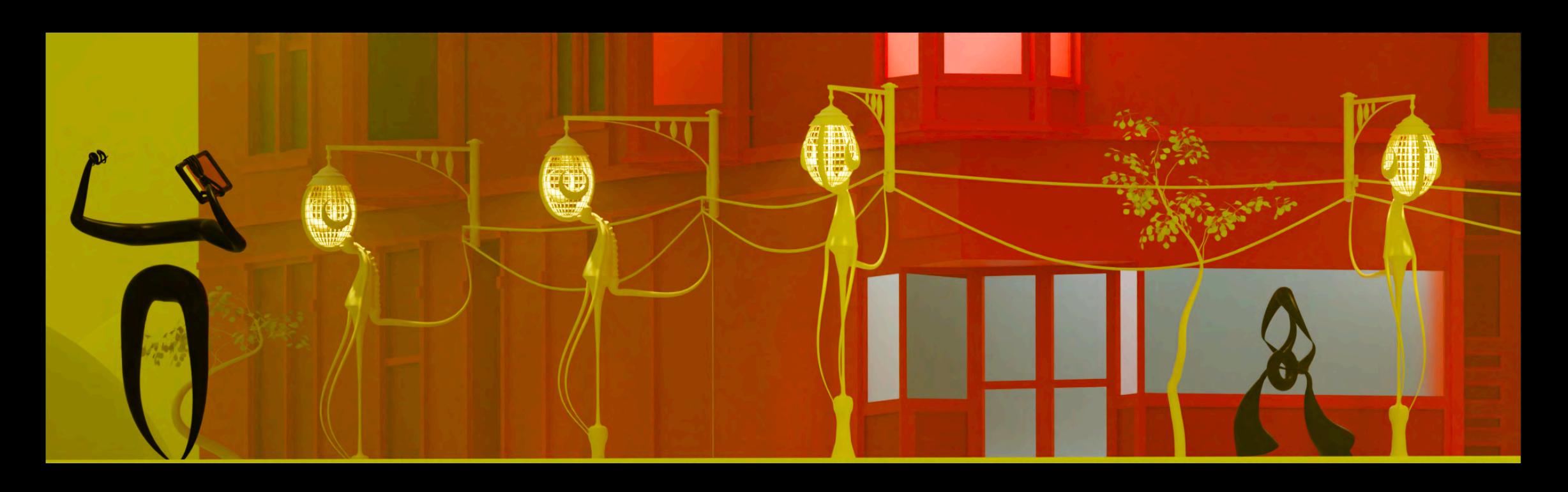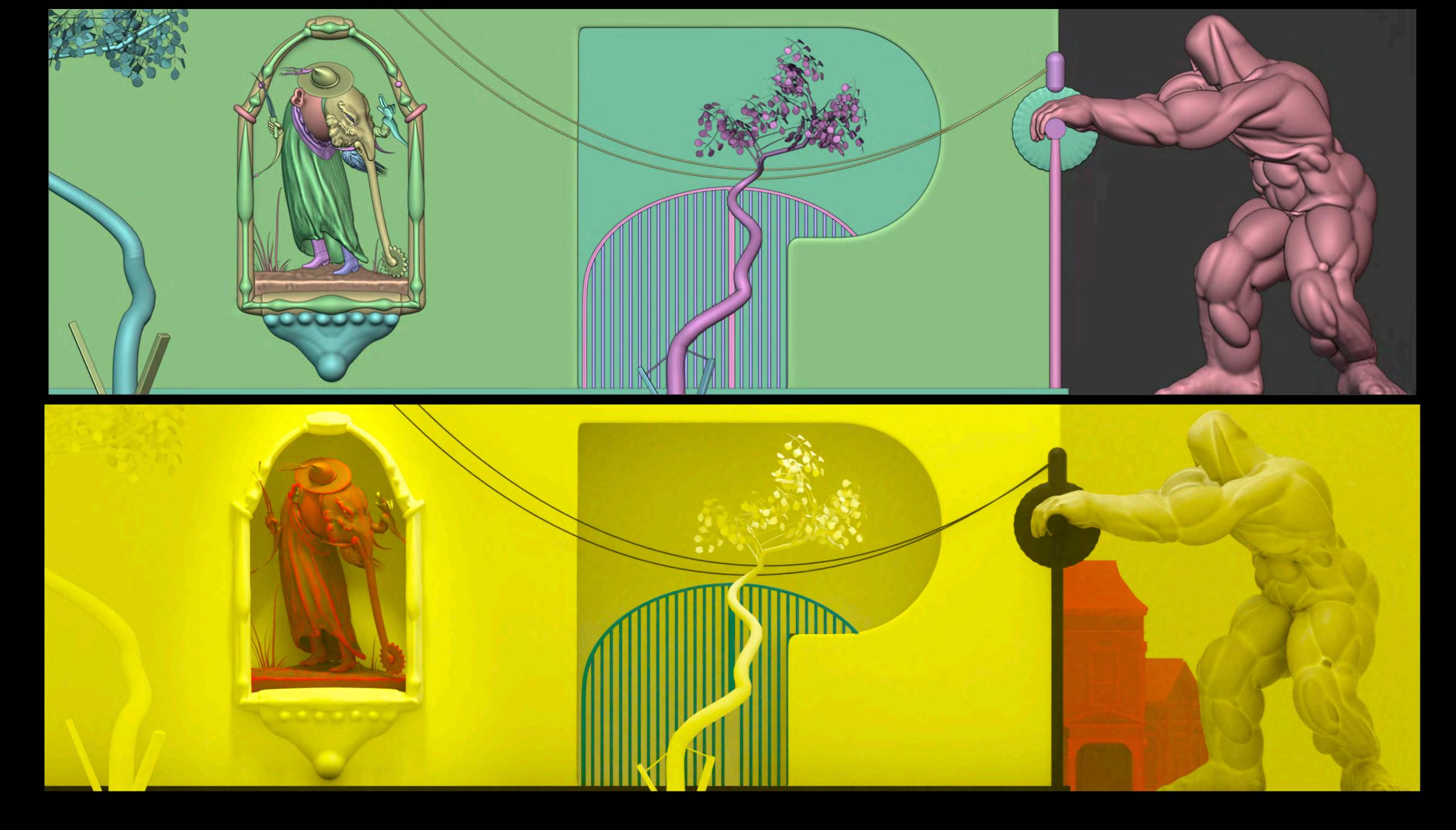
(In project screenshots)

I spent most of the winter developing characters and modeling buildings based on SF neighborhoods, I started animating in February and am on track to have the piece completed by end of spring

(Finished renders)
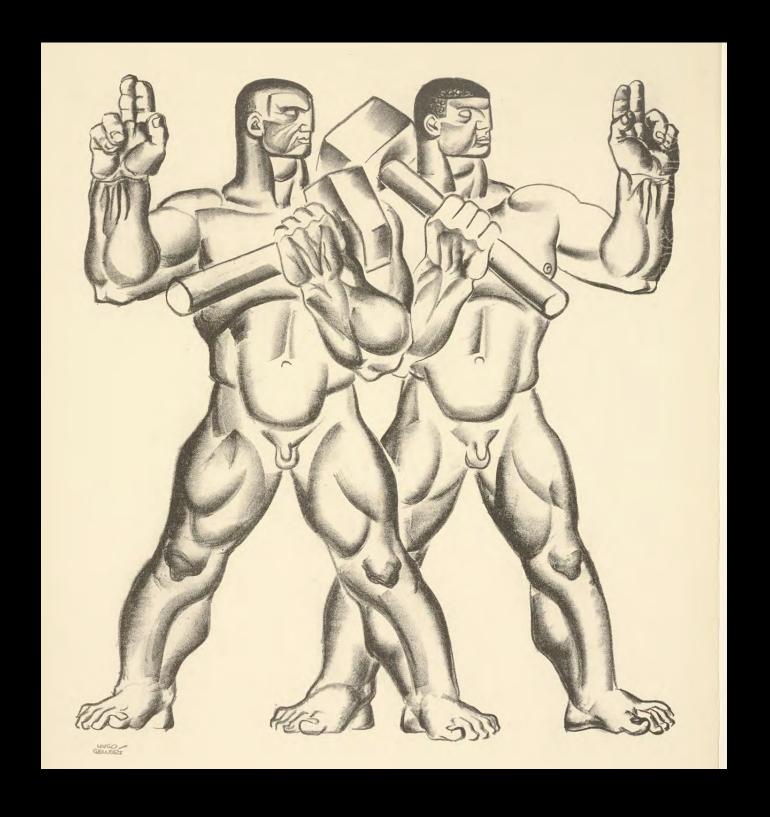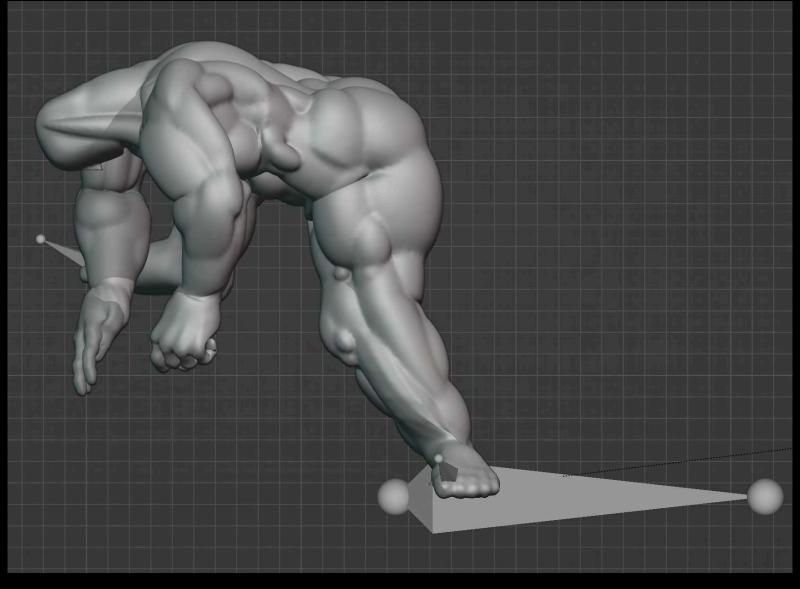
(Test render)
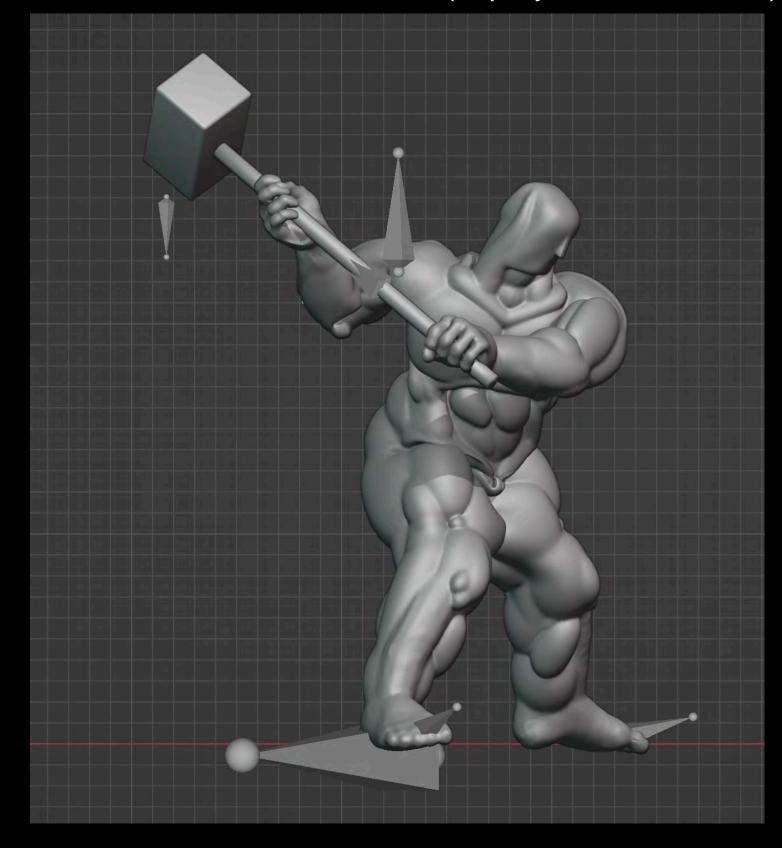
(In project screenshots)

The muscular figures seen throughout the piece are based on figure drawings by the hugarian-american socialist activist and artist Hugo Gellert. A depiction of constructive and destructive labor, the figures can be seen throughout the piece demolishing walls, sawing wood, pushing and pulling people through the streets.

(Early test render screenshot)

At different moments in the piece, we will be presented with these figures called "drolatics" these are based on medieval characters of people in positions of power and are considered some of the first political cartoons

(Early test render screenshot)

(Test animation)

(In progress screenshots)

We will also be brought into interior scenes depicting domestic labor and the shapes of domestic crisis (arguments, chores, etc)
These shots are still very early in development

So far I have 42 seconds of completed animation, I hope to have another minute of footage completed by the end of the month. Ive attached a .mp4 of the first 42 seconds of footage.

Chitra Ganesh

Chitra Ganesh

The sequence of movements in this animation is inspired by a breath work practice known as coherent breathing, which has been developed as a synthesis of meditation and concentration practices that have roots in many ancient cultures. The body movements performed by figures in these sequences harness a series of movements to a sequence of inhaling and exhaling, which slows down the breathing process to approximately five breaths per minute. This breath work paired with movement aids with aligning the sympathetic nervous system, and has proven very helpful for treating anxiety, depression and PTSD, and building capacity and spaciousness within ourselves to better endure the stresses of everyday life.

This is a somatic practice that has gained relevance and meaning, especially in the context of the upheavals, events, and loss — environmental, political - that have been experienced on a global scale in the past several years. Each scene of the animation will follow one inhale and exhale (approximately 5.5 seconds each), incorporating a hand drawn figure and various backgrounds incorporating elements from my recent work. It will be animated by The STUDIONYC, with whom I collaborated for my previous pieces The Scorpion Gesture and Before the War. The content and movement in this animation builds upon previous works that I have done exploring cyclical time in lieu of a linear flow, building upon an existing iconography of experimental animation.

The work also is exciting in introducing this content for the site at hand, the liminal space of a waiting room, located in a public municipal building, as an opportunity to offer the experience of coherent, and potentially synchronized breathing and a moment of tranquility during moments of waiting in or passing through a highly trafficked administrative space.

Patrick Sean Gibson

PATRICK SEAN GIBSON'S

49 South Van Ness Video Wall Project Overview Document

(CURRENT PROJECT NAME IS "UNTITLED")

ABOUT 49 SOUTH VAN NESS

49 South Van Ness is the new permit center and administrative office space occupied by several City departments including Building Inspection, Planning and Public Works. This new City building is a 16-story tower located on South Van Ness between Market and Mission Streets. There is a private development next to the new City building that is a 39-story mixed-use residential and retail development located at the corner of Mission Street and South Van Ness Avenue. The development site features a publicly accessible concourse separating the residential and retail components from the City office development with pedestrian connectivity midway through the site from South Van Ness Avenue to 11th Street.

VIDEO WALL PROJECT DETAILS

The SFAC commissioned 11 new video artworks that will rotate on an LED screen located in the Pavilion Gallery space, which is located immediately on the inside of the building glazing façade fronting South Van Ness Avenue, and next to the entry into the pedestrian open plaza.

Patrick Sean Gibson is one of the selected recipients of this SFAC Video Art Grant.

The screen measures approximately 25' x 8', or two screens, each at an aspect ratio of (16:9). In other words, a final aspect ratio of (32:9). The control system will be a BrightSign XD1034 expanded I/O player or similar. Video will be non-narrative, without sound and 1-3 minutes in length. The video will share screen time with content from the various City Departments occupying the building, but will screen once an hour during public hours.

Final deliverable digital file of the video artwork will be submitted to the Project Manager in .mp4 format at 4K resolution (3840 x 1080 pixels), H. 264, 60p at 32:9 aspect ratio.

ABOUT PATRICK SEAN GIBSON

Patrick Sean Gibson is a full-time working artist who resides in the heart of San Francisco's Mission District and operates a private art studio in Hunters Point. Patrick's creative practice revolves around his deep love of design, illustration, animation, painting, and film. From directing music videos to having art shows, illustrating concert posters and album art, to making hand-crafted animations, the role of art and design within Patrick's life is fueled by his love and fascination with San Francisco, it's community, and it's storied past. Patrick Sean Gibson is San Francisco's own *"Blue-Collar Graphic Scholar!"*

Patrick's client list includes, but is not limited to, the following: Lucasfilm, Peroni Brewery, LinkedIn, Jenkem Magazine, Converse, Wikia, Live Nation, PopSugar, Glassdoor, SFUSD, Concord Music, Loma Vista Recordings, Park The Van Records, Neanderthal Records, Francis Ford Coppola Winery, San Francisco Bay Guardian, Rocket Dog Rescue, Little Moving Pictures, Barrett SF, Creedence Clearwater Revival, Haim, Alice Glass, No Vacation, Hot Flash Heat Wave, The Bold Italic, San Francisco Bicycle Coalition, Zoltar, The Bejkr, The Fillmore, and True Grit Texture Supply.

PATRICK'S PROJECT OVERVIEW & MISSSION STATEMENT

"For the video piece I will be making per the 49 South Van Ness Video Wall project, I wanted to celebrate and highlight some of my favorite San Franciscans of all time and put them on the big screen. I am going to focus around the art of portraiture, but through an unsung medium and a very distinctively unique lens: *hand-painted watercolor animation*. The art of watercolor animation is something I have past experience with, via an award-winning music video project I directed in 2019. Through that video project, I was able to develop an efficient working process that yields wildly fantastic visual results, nothing short of eye candy. For this project, I will be painting each chosen San Franciscan multiple times and showing them in a never before seen format. These paintings will string together on the screen and bring movement and life to the otherwise still format of portraiture. Think lots of colors, tie-dye like textures, and flashy motion.
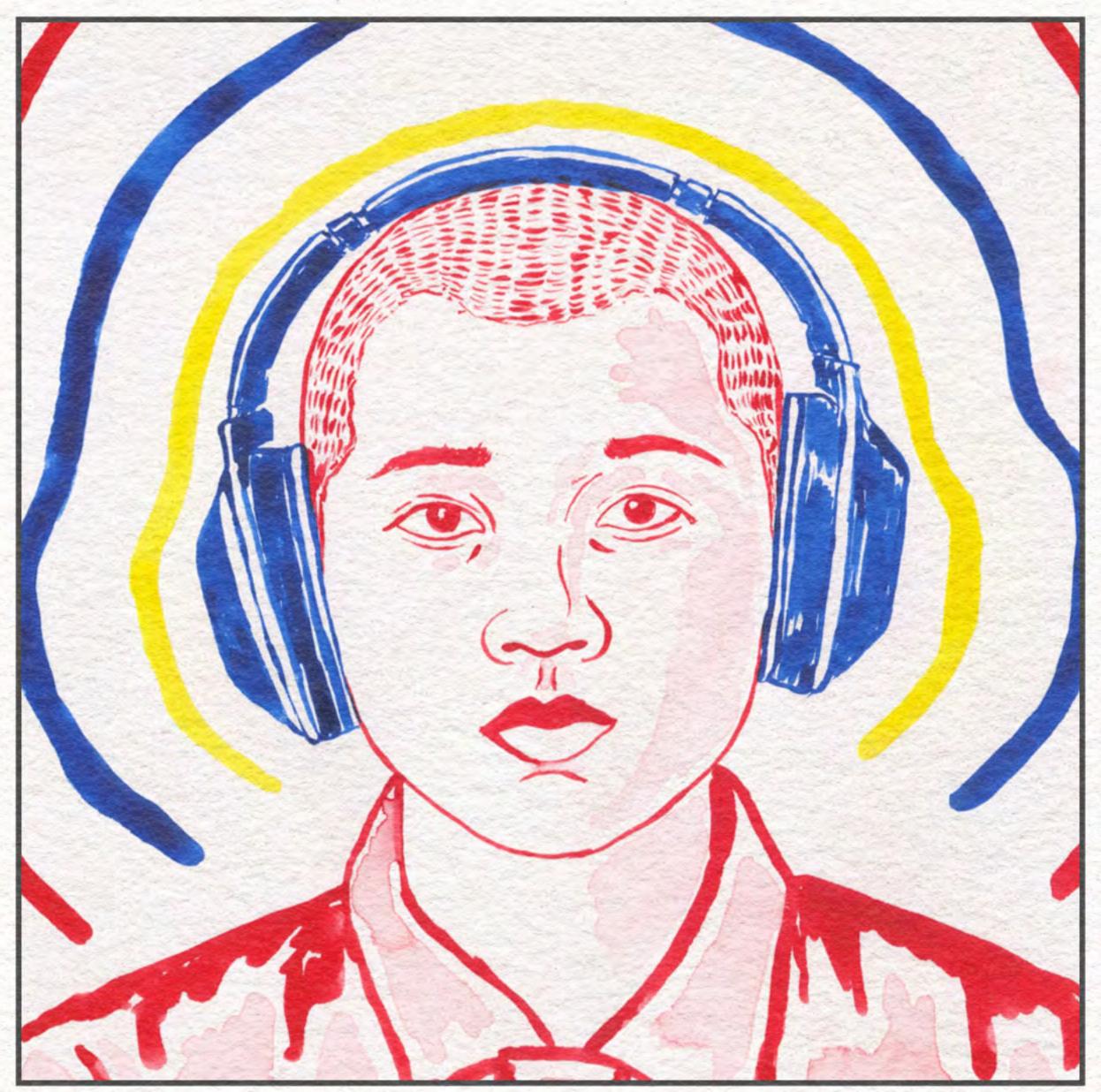
The overall feelings I want to evoke from viewers experiencing the video piece is joy, amazement, and a high form of excitement. This process of watercolor animation is not a very utilized medium because of varied factors like process time, the rise of digital animation, and a high level of dedication and skill. But when it is done, it feels so apart from the rest of the forms of animation and to me, that's the same relationship San Francisco has in our world. There's nowhere else like it, it's apart from the rest, and a lot of that is due to the work of it's former and current residents. So, in a way, this video piece is a sort of love letter and *"Thank You"* to all who have helped make San Francisco the amazing place that I call home."

WATERCOLOR ANIMATION EXAMPLES

Shown below are some example images of Patrick's past watercolor animation work. All of these frames are hand-painted and taken from a music video project that he directed for the band *No Vacation* and their hit song *"Yam Yam"*. The video features over 1,000 hand-painted watercolor animation frames and has over 900,000 views (and counting) online. The music video was produced by Little Moving Pictures. More examples from this project are featured in the following pages.
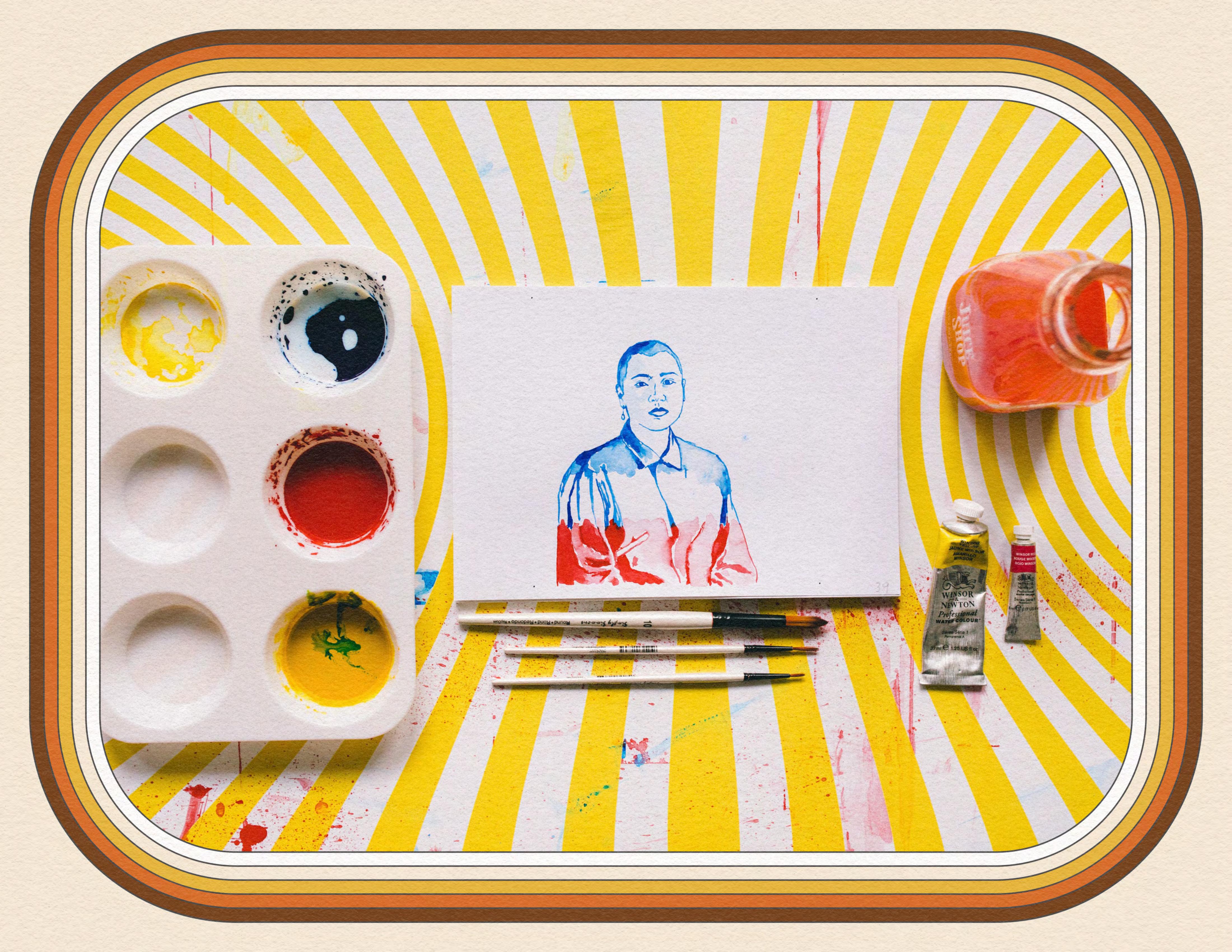
DETAILS OF THE WORKING PROCESS

Through his past animation projects, Patrick has developed a streamlined working process that combines his love of analog art and digital filmmaking. Although a very time consuming process, animating using watercolor paintings procures and develops a very natural and uniquely beautiful look and feeling. For every second of animation on screen, eight individual paintings are made to compose that second. Once each painting is dry, they are then scanned into the computer, digitally cleaned up and color-corrected, then aligned via a motion-capture process. Afterwards, those paintings, now digital files, are sequenced and patched together in a linear editing software and become composed as individual video clips. Each clip is a puzzle piece and together they create the final intended video. On the following page you will see what eight individual frames of watercolor animation look like, all of which make up one second of footage.

ONE SECOND OF FOOTAGE IS EIGHT PAINTINGS

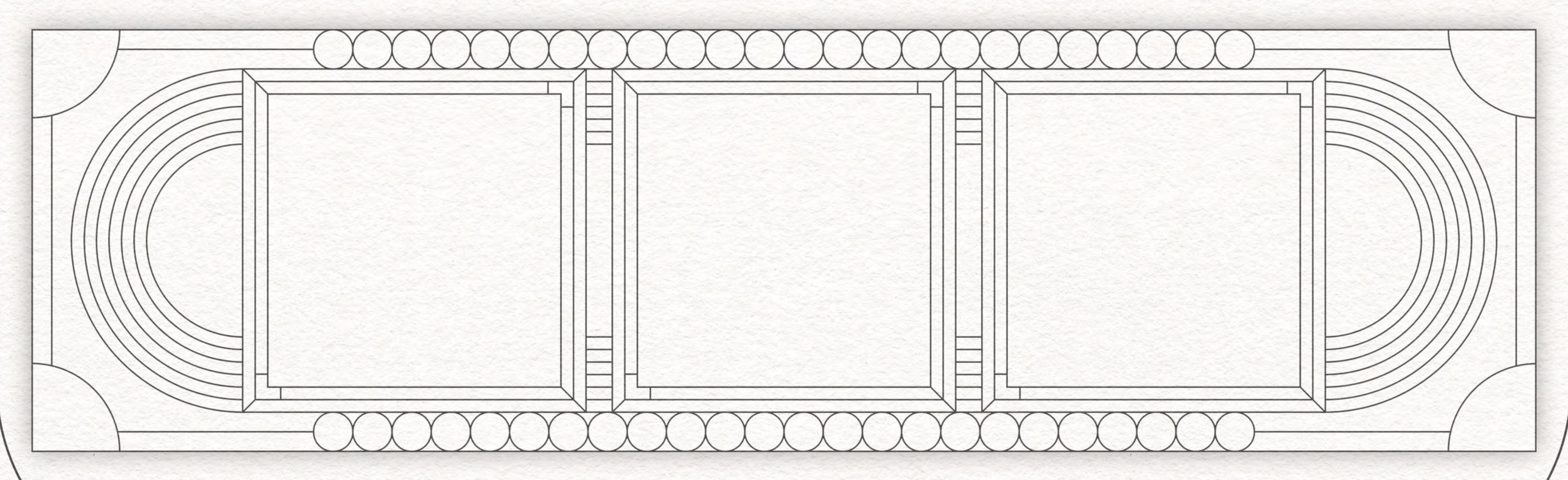# EACH FRAME IS UNIQUE, MADE FOR ONE CLIP

SAN FRANCISCANS COVERED IN PAINT

Listed below are some of the people Patrick will animate for this video project. When it came to choosing who to paint, Patrick wanted to choose people who he was inspired by, some of which are famous people and some of which are current citizens. He is intentionally choosing people from different ethnic backgrounds, as well as creating a balanced gender representation. In terms of how many people he will paint, the estimate is between 20 and 50. Some people are from the past, some are from the present, *all chosen are definitive San Francisco legends!* Listed below are some of the more recognizable names.

MARGARET KILGALLEN • ROBIN WILLIAMS • HARVEY MILK
WILLIE MAYS • CECIL WILLIAMS • VICKI MANALO DRAVES
JULIA MORGAN • TOMMY GUERRERO • FRANCIS MARION
DANNY GLOVER • KENT UYEHARA • JUAN GONZALEZ
VICTOR MOSCOSO • RUTH ASAWA • MAYA ANGELOU
JERRY GARCIA • ANNIE LEIBOVITZ • BARRY MCGEE
CAROL DODA • MARTIN VENEZKY • JERRY RICE
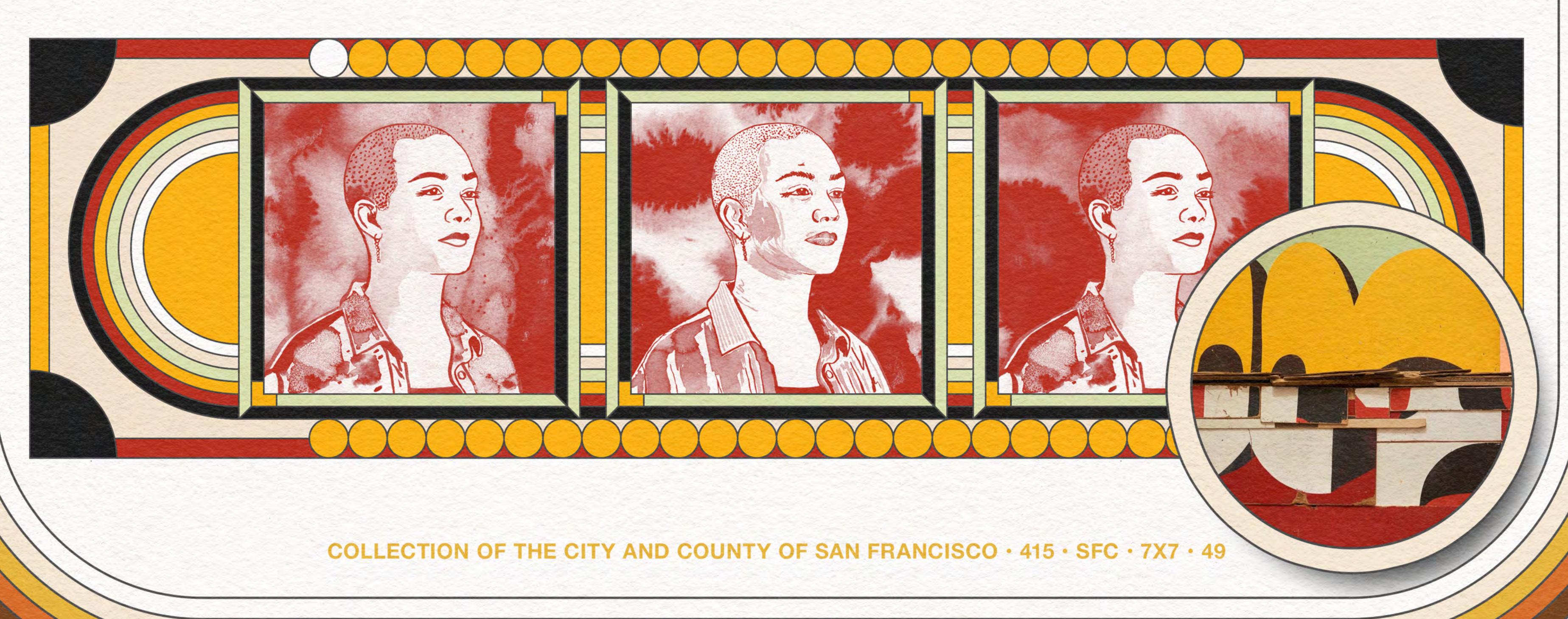**JANIC JOPLIN • MICHAEL JANG • AMY TAN**
& MORE!

FRAMEWORK & STRUCTURE

Shown below is an outlined-view schematic diagram representation of the framework developed for this project. The image is built out in the project's aspect ratio of (32:9). Every single line has an intended function in terms of it's animation and motion. Within the negative space of the three main squares you see listed below are where the animated portraits of each individual will live. Each portrait will celebrate and solidify their importance to San Francisco. Every three seconds the color palette will shift and a new portrait will appear. The rest of the graphic framework shown is to help house complimentary colors and animated borders to build the motion's energy of the piece and reflect the personality of each person.

THE COLOR PALETTE TELLS A STORY

For each animated portrait, a uniquely assigned color palette will help accompany the aesthetic story of the person featured. For example, shown below is the color palette for Margaret Kilgallen, a famed painter of the Mission School art movement. The colors shown in the mock below are taken from her popularized color palette she used in various paintings (photo of said palette is shown in the circle on the bottom-right of this page). The portrait is not of Margaret, it is used as a placeholder. An example for Willie Mays would be the colors of the 1960's San Francisco Giants. Each person featured will have five colors assigned. All colors will be watercolor animation, shown below is a digital mock that does not evoke the aesthetic properties of watercolor paintings in motion. The colors will animate and loop and vibrate to create energy.

AESTHETIC CHOICES & INTENDED GOAL

The overall aesthetic choice of choosing watercolor animation as a medium to do motion-based portrait video work is to show the humanity and beauty of each individual. Through the process of watercolor painting, unintended washes of color collect puddles of saturated paint. By adding salt to the drying puddle of colored water, the salt sucks the pigment inward, creating a tie-dye like effect. By intentionally over saturating portions of the image, you can blot the paint and pick up the water with paper towels to create abstracted negative spaces and experimental outcomes. These techniques and abstractions create very unique results that are non-replicable, like the individuals featured in the artwork themselves. Each painting becomes it's own distinctive frame of animation and this concept alone mirrors the reality of individuality and what it's like to be human. We are all unique in our way, the underlying aesthetic message.

All portions of this video piece will be colored-in and filled with watercolor paint and textures, which create a deeply-resonating and relatable medium to the process of animation, which is often times a difficult genre and medium of work to dive into and understand how it is constructed. This relatability is what helps aid the successfulness of the work on a conceptual level.

The intended overall goal of the video piece is to celebrate San Francisco's citizens who have done great things for the city. Some are unsung heroes, others have changed culture in undeniable and historic ways, the reasons are limitless. By framing each individual and surrounding them with vibrating and looping colors that pair with their aura, an immense amount of visual vibration and high-level of energy will be on display during the duration of this video piece. It will be a highly saturated and colorful experience, just like the experience of living in San Francisco. Uniquely crafted and uncompromisingly cool.

PEACE

Lindsay Rothwell

Lindsay Rothwell
49 S Van Ness Video Wall
Conceptual phase proposal

Using the architecture of 49 South Van Ness, I am creating a site-specific video that allows the viewer to travel through different perspectives of the building and its place within the city. The video will consist of two distinct parts, with different aesthetics and software signaling different experiences of the space.

The first half of the video is an architectural fly-through, created in SketchUp and AutoCAD from the building's original drawings by Skidmore Owings & Merrill (SOM). In this initial encounter with the space, the viewer moves around the building, experiencing it at a monumental and monolithic scale, and navigating the surrounding city block. The building's CAD drawings are visibly embedded in the 3D model, speaking to the nature of the permitting and planning work conducted within. The aesthetics of SketchUp and AutoCAD will be a familiar visual language to visitors applying for building permits and employees of the Planning Department.

The fly-through gradually zooms in on the Pavilion in which the video wall is housed. The second part of the video begins with the viewer's passage through the curtain wall and into the Pavilion's interior. The grid and frame of the curtain wall become a portal of sorts; once through this portal, the work's aesthetic changes to a hyper-realistic video rendering, created in an architectural visualization and gaming software called Unreal Engine.

In this *Wizard of Oz*-like visual shift, the architecture remains recognizable, but there is a sense of being in another time and place. The point of view is now from within the Pavilion, looking back out through the curtain wall onto a fictive exterior space beyond. A viewer in the actual, physical Pavilion will see a depiction of the view and space – albeit imaginary – directly behind them, as if immersed within a panorama of the glass walls.

Initially this rendered view will fill with fog and mist, obliterating the busy urban surroundings. As the fog clears, the city has disappeared. The viewer will look due west and see ocean, horizon, and sky, the view they would in fact see from this geolocation if the city had never been built.

The images I have included here are video stills showing the two 3D models in various stages of progress. The SketchUp images show angles of the building and its environs; the Pavilion and Forum are furthest along in the modeling process. In the Unreal images, I am
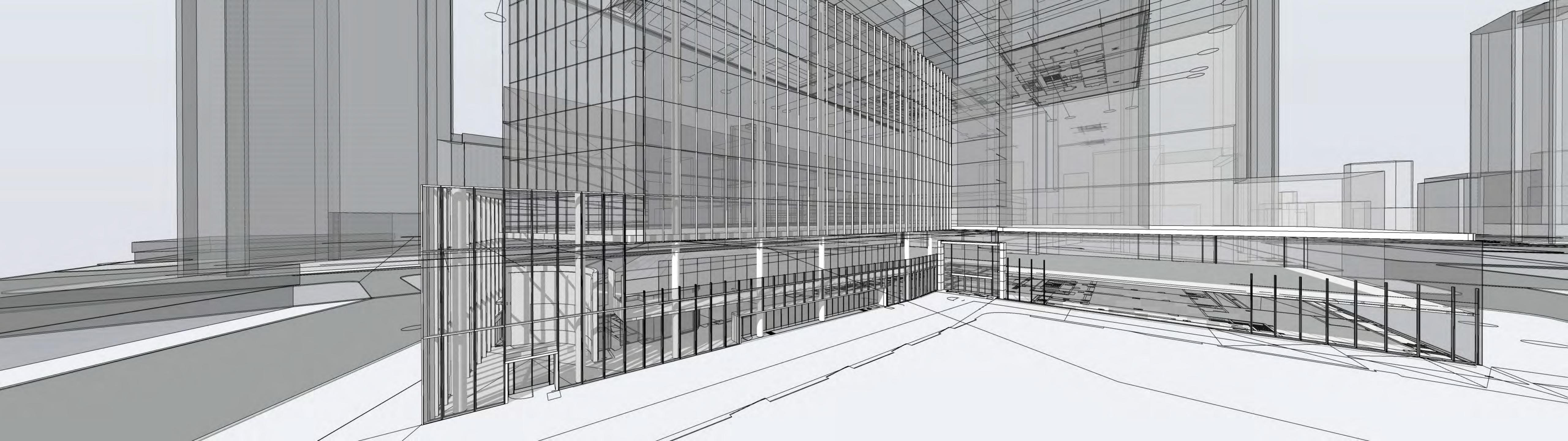
showing an initial pass of various times of day and the shadows and atmospheric colors that ensue. I have not yet begun the fog particle process, so you are only seeing examples of the changing light here.
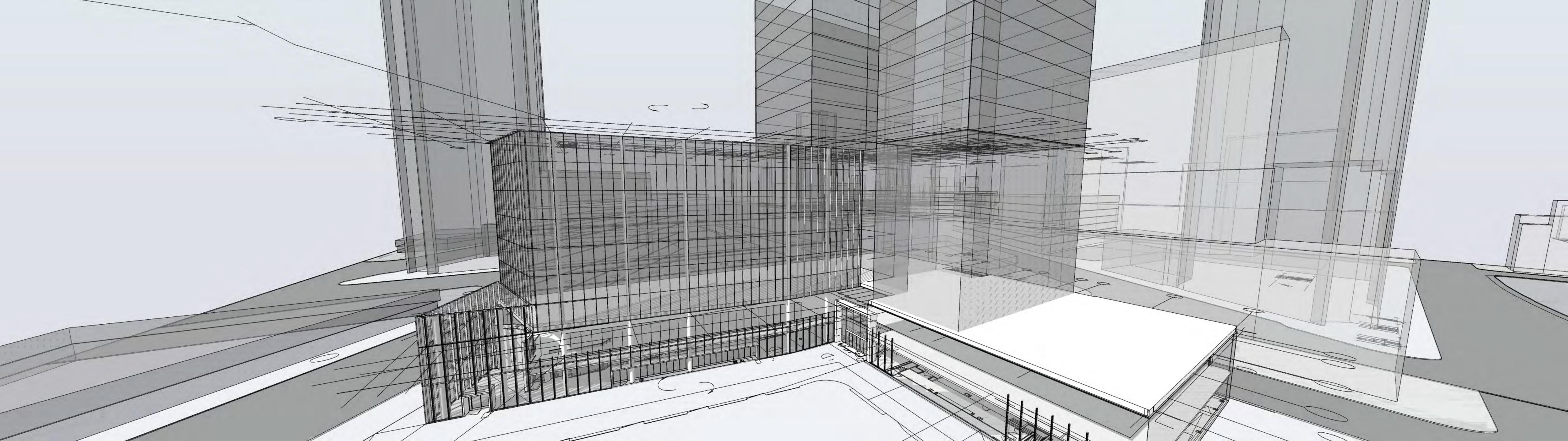
The second part of the video, fictive yet realistically rendered, deals with the interplay between fog and light. The changing shadows and light quality speak to the passage of time; a shadow is a quantitative measure of hours passing. In the words of James Baldwin
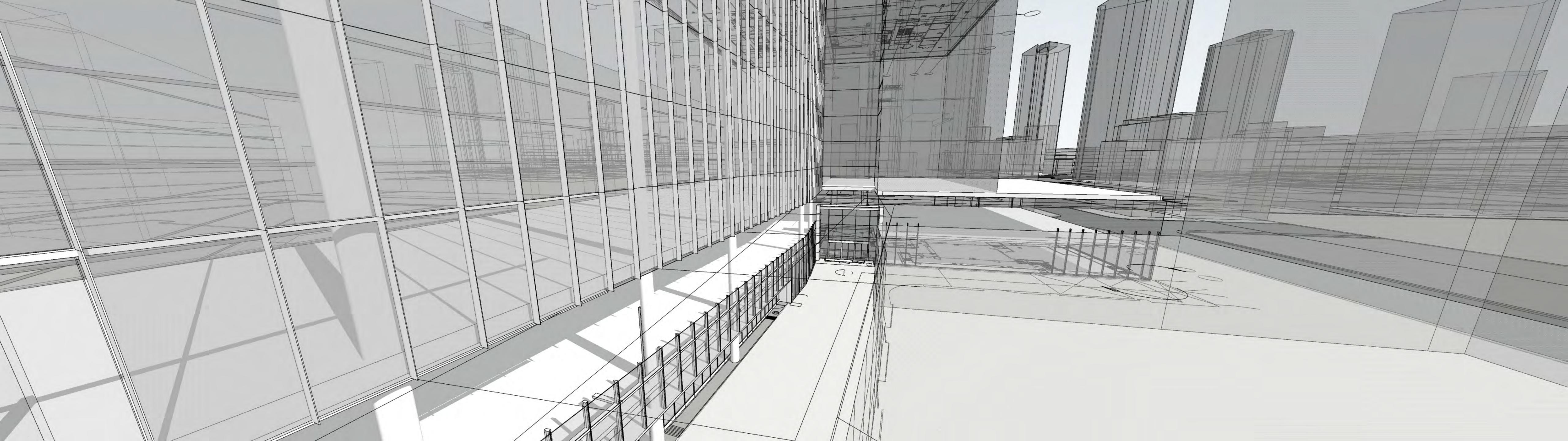
> One discovers the light in darkness, that is what darkness is for; but everything in our lives depends on how we bear the light. It is necessary, while in darkness, to know that there is a light somewhere, to know that in oneself, waiting to be found, there is a light.
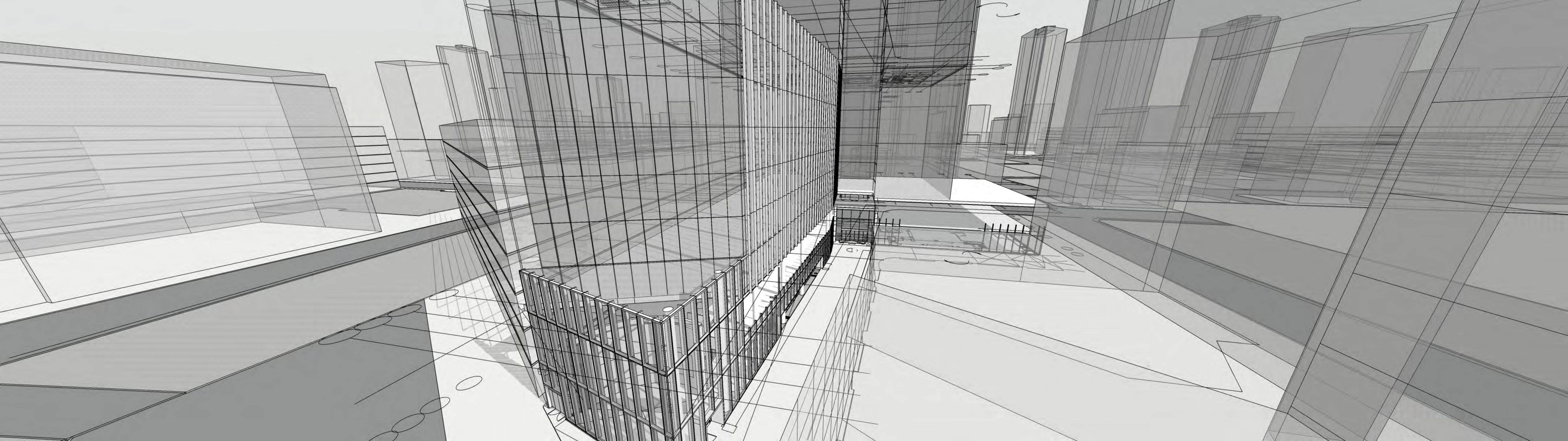
The clearing of the fog speaks both to a sense of place (San Francisco's infamous marine layer), as well as to the uplifting sense of clarity as light breaks through clouds. Furthermore, these weather changes challenge the notion of inevitability. Decades ago, as the US and UK moved to invade Iraq, I was living in London and clipped a weather column from *The Times*, which included the following passage
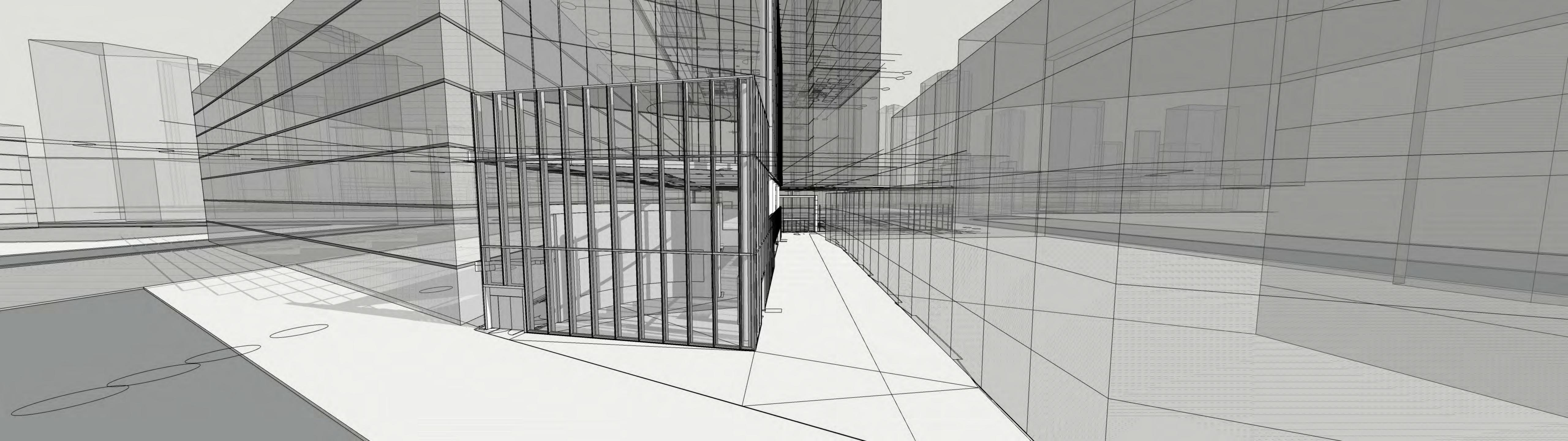
> There is nothing inevitable about the mechanics of the weather… Quantum mechanics tells us that you cannot, even in principle, determine the position and momentum of every molecule in the atmosphere. The cogs, in other words, remain mysterious. The storm may not happen… Interestingly, the first Gulf War was code-named Desert Storm. Although the sequel seems upon us, peacemakers should reflect on the swirling … weather, which stands as a philosophical refutation of inevitability.
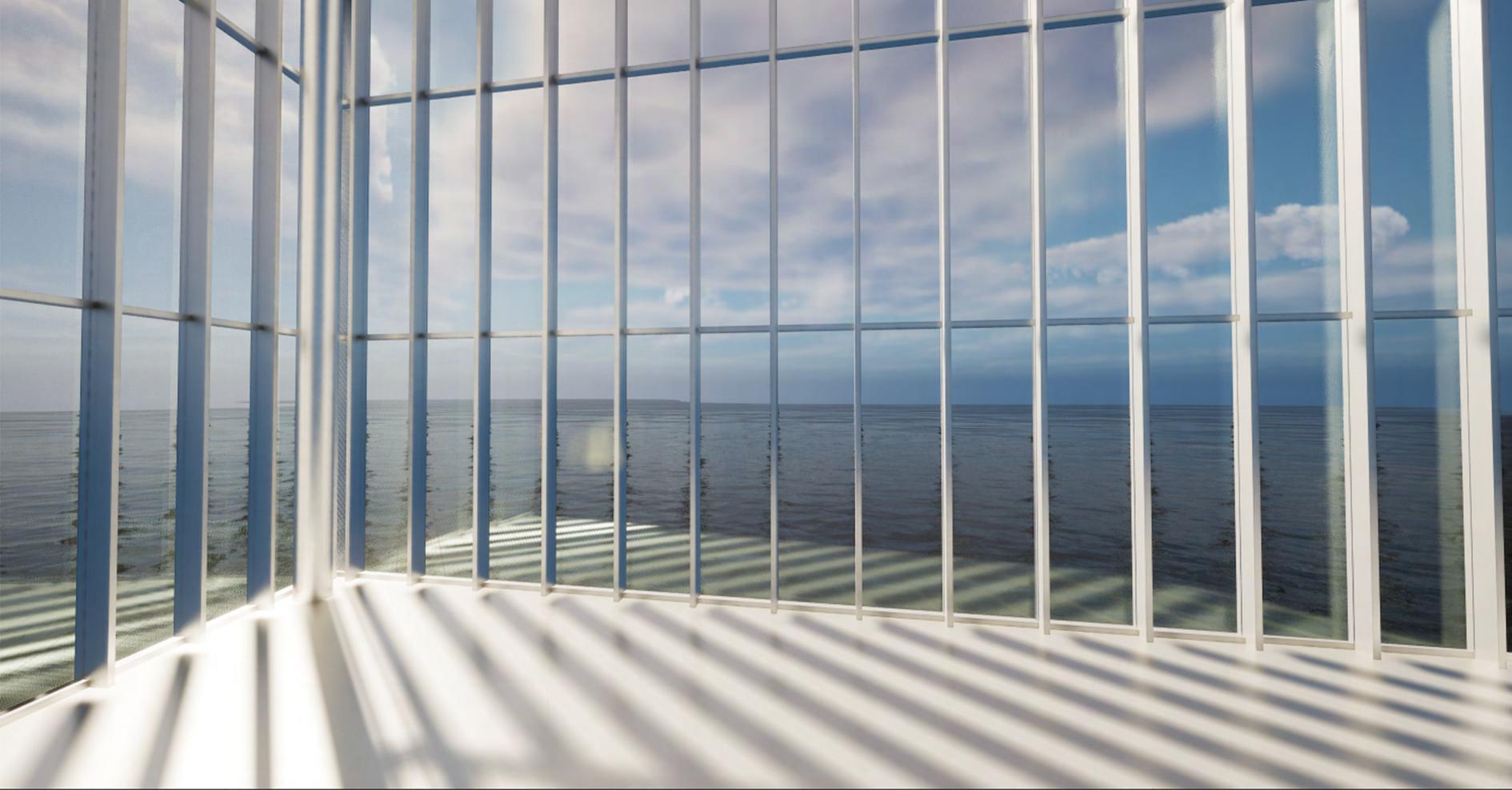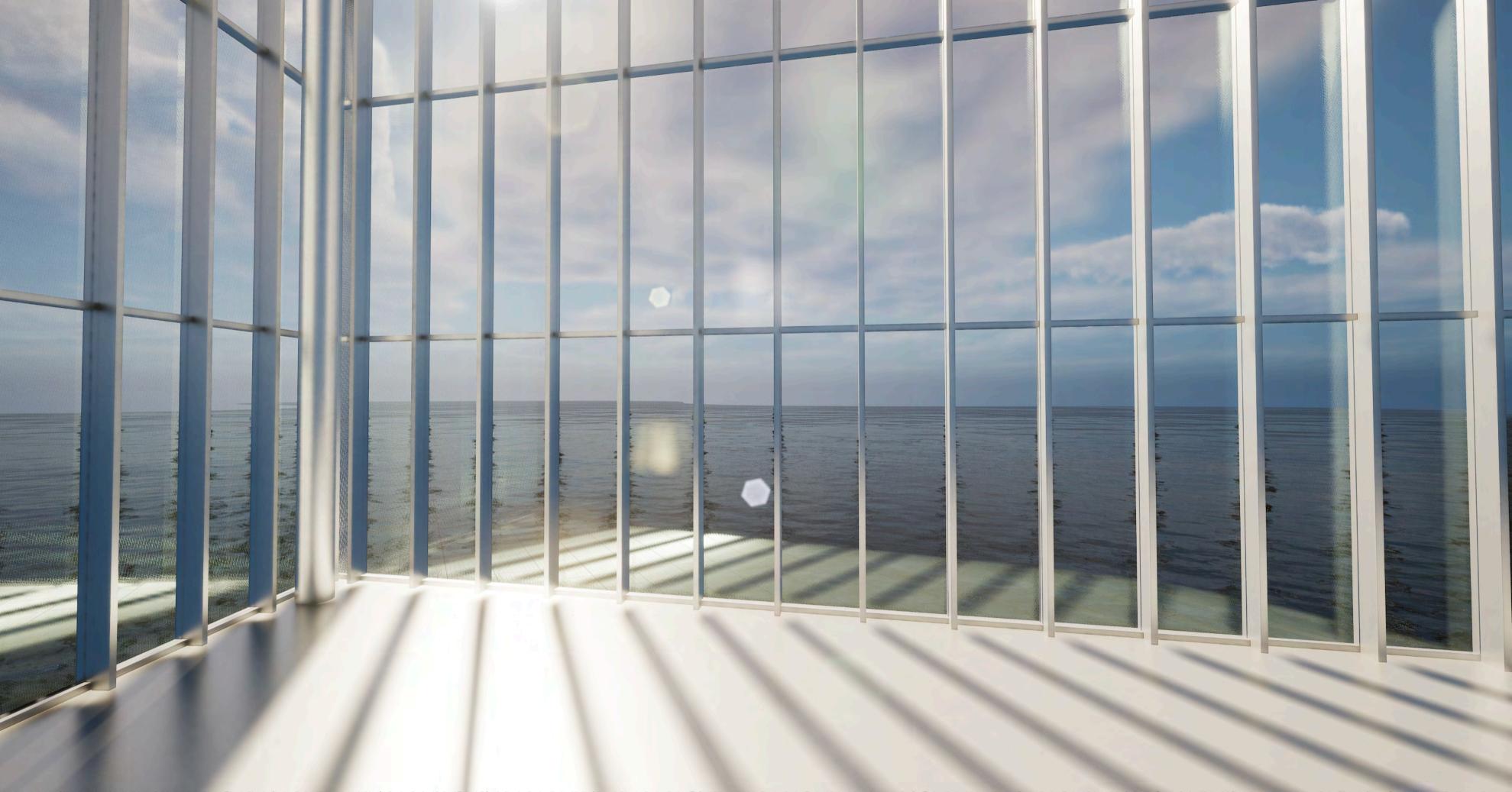
Jeremy Rourke

I got inspired and intrigued by a quote from the SF Chronicle in 1973 by Herb Caen... a reaction to the (then) new Sutro Tower

I keep waiting for it to stalk down the hill and attack the Golden Gate Bridge
    -Herb Caen

Sutro Tower is going to take
A stroll around San Francisco. The shot will
Start here, at the video wall
inside 49 South Van Ness.