Ocean Beach Climate Change Adaptation Project

REVISED FINAL ARTWORK DESIGN

VISUAL ARTS COMMITTEE
November 18, 2026

Ocean Beach Climate Change Adaptation Project

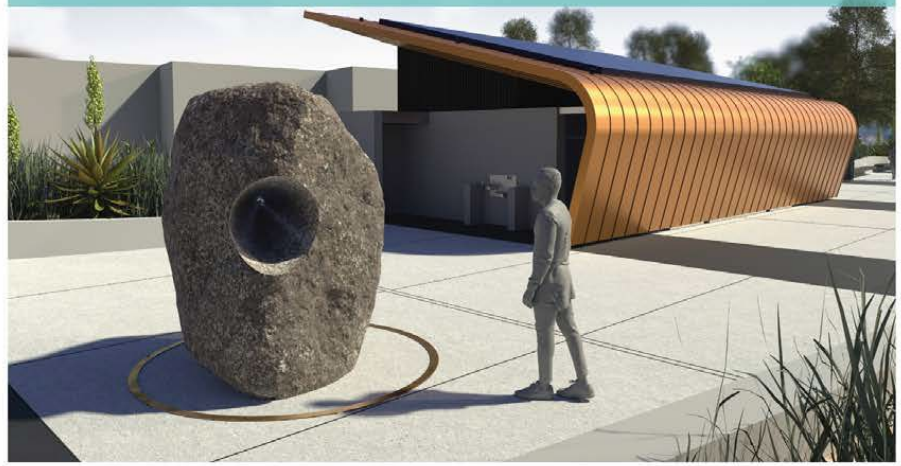


PUBLIC ART PROJECT GOALS

- Be an anchor point / landmark for the new plaza
- Addresses and speaks to climate change and/or sea level rise
- Complements views to and along the ocean and scenic coastal areas
- Relates to and is visually compatible with the character of the site and surrounding areas (including mural by artist Jet Martinez and sculptures by artist Mary Fuller at the nearby Westside Pump Station)

MARK BAUGH-SASAKI

ART PROPOSAL FOR THE OCEAN BEACH CLIMATE CHANGE ADAPTATION PROJECT











Climate Change is shifting our environment on a global scale, as well as on a local level. Having grown up in and around the Sunset Neighborhood of San Francisco, I have witnessed this change, particularly along Ocean Beach. I've watched the beach shift and erode away, closing roads and endangering infrastructure during stronger storms and higher tides. The ritual and choreographed movements of heavy machinery and trucks try to resist the reshaping of the coastline. I have found that being present in the space, not dwelling on what has come to pass, and to focus on solutions that will make our future environment more livable, has helped me find ways to shoulder our new reality. The sculpture Listening Stones will draw on the relationship between San Francisco, its water source in the Sierra Nevada Mountains, and relating the fragility of that system to that of sea level rise and the site. The artwork will create a contemplative space where participants can slow down, be present in, listen to, and explore their relationship to the landscape. One where the community actively listens to their surroundings both figuratively and literally, drawing connections between their actions and the larger environment.

The artwork will consist of eleven carved granite boulders representing the reservoirs that are a part of the Hetch Hetchy Aqueduct and will be distributed throughout the main plaza area. They will be installed to appear as if they are part of the site. Seven of the boulders will have a cone cut through the rock pointing in different directions: south, down the coast to north, down the Great Highway, and at various angles to the west to capture both the built and natural environments. The cones will collect and amplify the ambient sounds of the space and enable participants to use the boulders as listening devices to hear what the landscape is saying. After prototyping in the space with several different cone angles, I settled on a 20-degree opening to best gather and direct sound to the listener. The openings will be set at varying heights to accommodate participants of different heights and capabilities. The other four boulders will be cut with a flat surface. These elements of the artwork provide a contrast to the more natural forms of the seven boulders and serve as a reminder of the human hand within the landscape. Each stone element will be surrounded by a bronze ring inset into the walking surface. These circles draw attention to each element and signify to the visitor that these were transported from another place. The ring design references bronze survey markers found throughout the Sierras designating sites of importance.

I am drawn to granite as my primary material because of its wide array of connections to San Francisco and the site. I am particularly interested in the link between the Sierra Nevada Mountains and the location of the proposed artwork. Our water begins in the Tuolumne River Watershed in Yosemite National Park, is collected and stored in 11 reservoirs, and passes through a gravity fed system that brings the water to the city. Here, it inevitably passes through our bodies and eventually ends up being treated at the water treatment plant next to the site, then is released back into the water cycle. Granite also draws connections to the iron deposits that often give Ocean Beach a black color after a big storm. The iron ore arrives on the beach from the erosion of granite in the mountains, washing down the rivers, into the bay, and eventually deposited at our feet. There is something poetic about how both water and stone undergo a transformation and journey to ultimately end up in the same place. I feel it's important to bring attention to our relationship between water, place, and purpose as our climate changes and water becomes an ever more scarce and unpredictable resource.

My goal with this artwork is to create a space where viewers engage with the work and by doing so engage with their surroundings. Listening Stones asks visitors to contemplate their own experience, effect, and relationship to the world around us.



Cutaway view of artwork to show conical listening cone cut through granite boulder



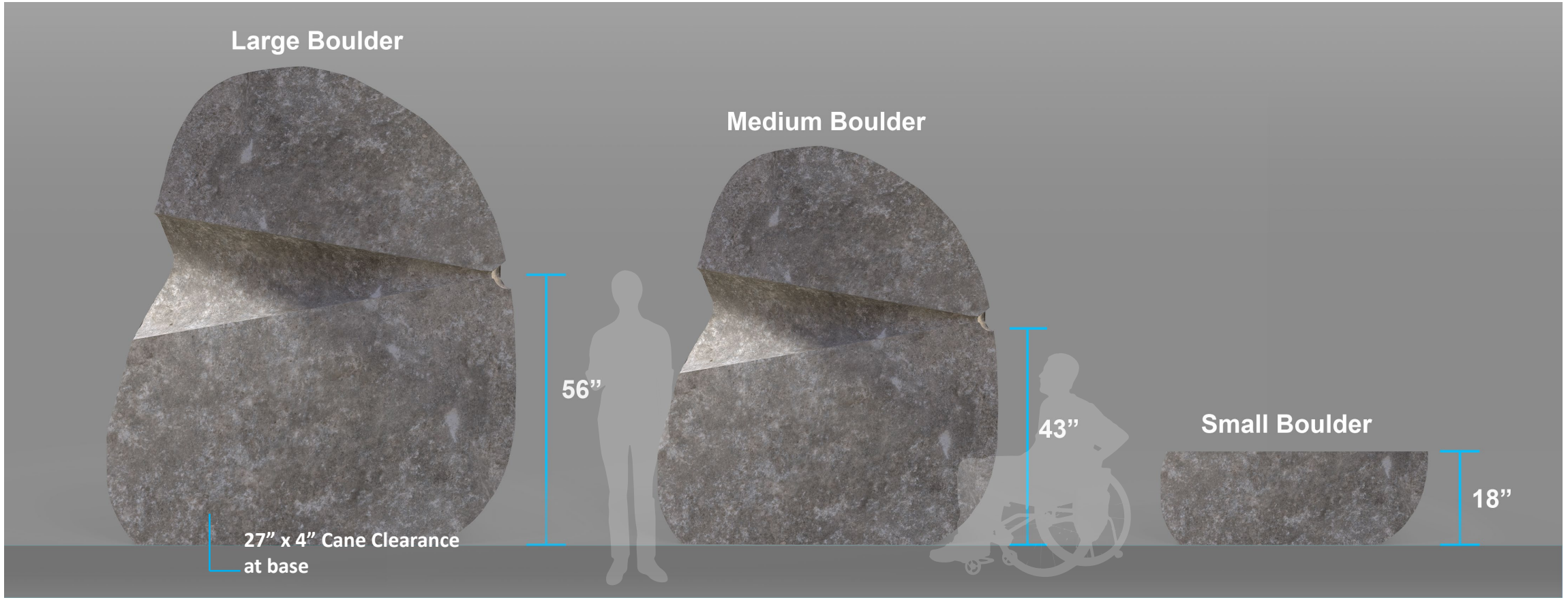
Example of material: Cut granite with flame finish (matte)



Example of material: Bronze (natural patina)



OCEAN BEACH CLIMATE CHANGE ADAPTATION PROJECT

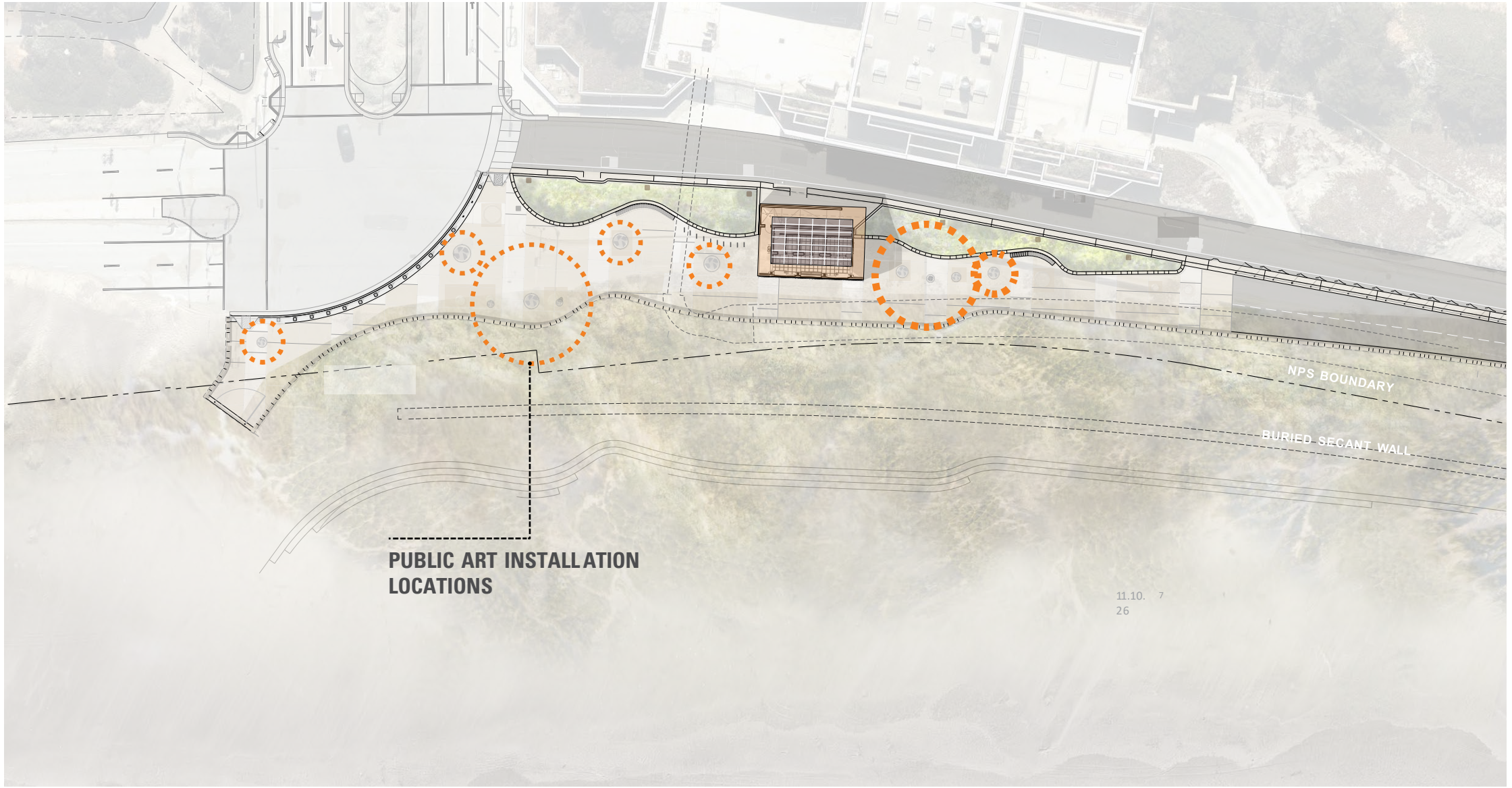


LARGE (4 total)
7’ to 9’ h, 5’ to 6’d, 32,000 lbs.

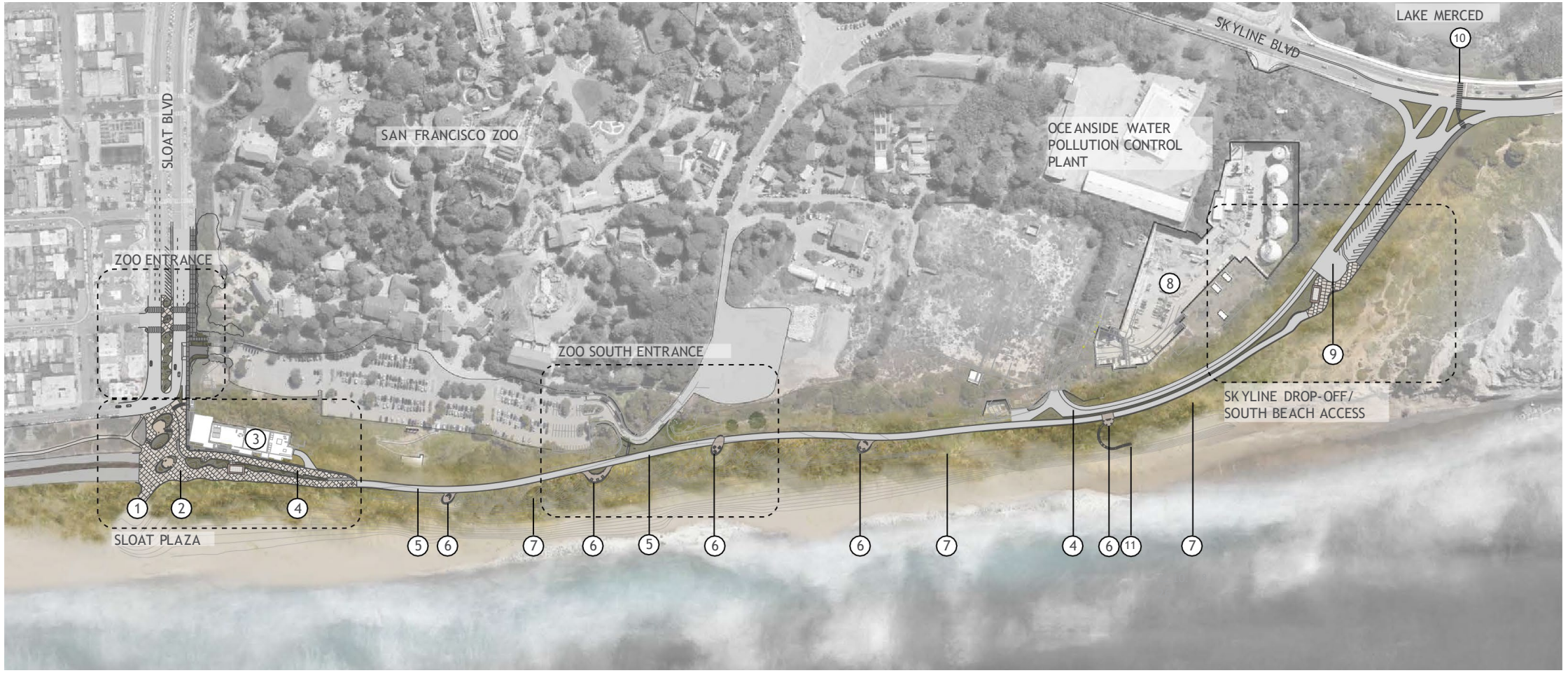
MEDIUM (3 total)
5’ to 6’ h, 4’ to 5’d, 13,000 lbs.

SMALL (4 total)
18” h, 3’ to 4’d, 4,000 lbs.

SITE PLAN 2023 -2024



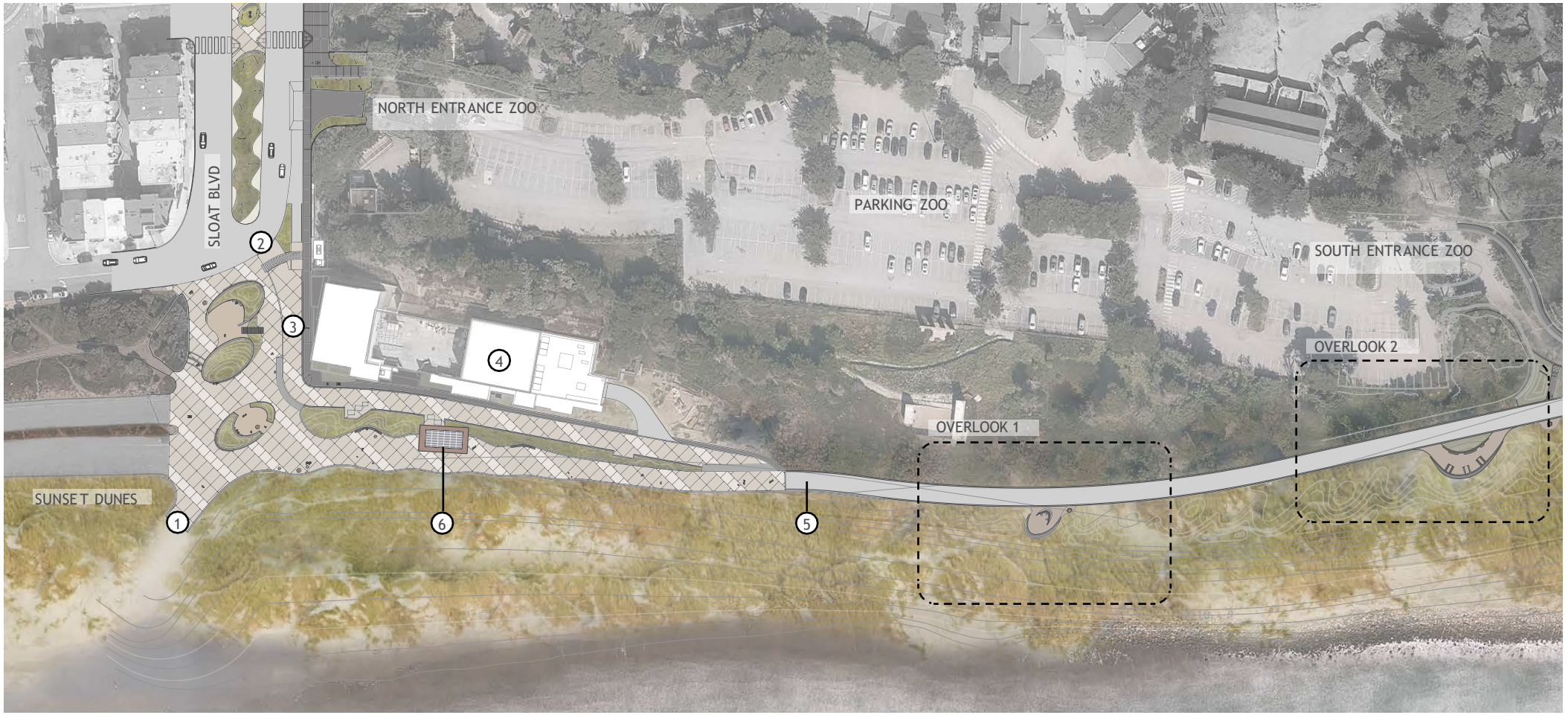
REVISED SITE PLAN 2026



KEY

1. SAND RAMP MAINTENANCE VEHICLE ACCESS
2. SLOAT PLAZA
3. WESTSIDE PUMP STATION
4. SERVICE ROAD
5. MULTI-USE PATH (MUP)
6. OVERLOOKS
7. STABILIZATION | NATIVE DUNE REVEGETATION
8. OCEANSIDE WATER POLLUTION CONTROL PLANT
9. SKYLINE DROP-OFF AREA AND PARKING LOT
10. CROSSWALK TO LAKE MERCED
11. BEACH ACCESS STAIRS

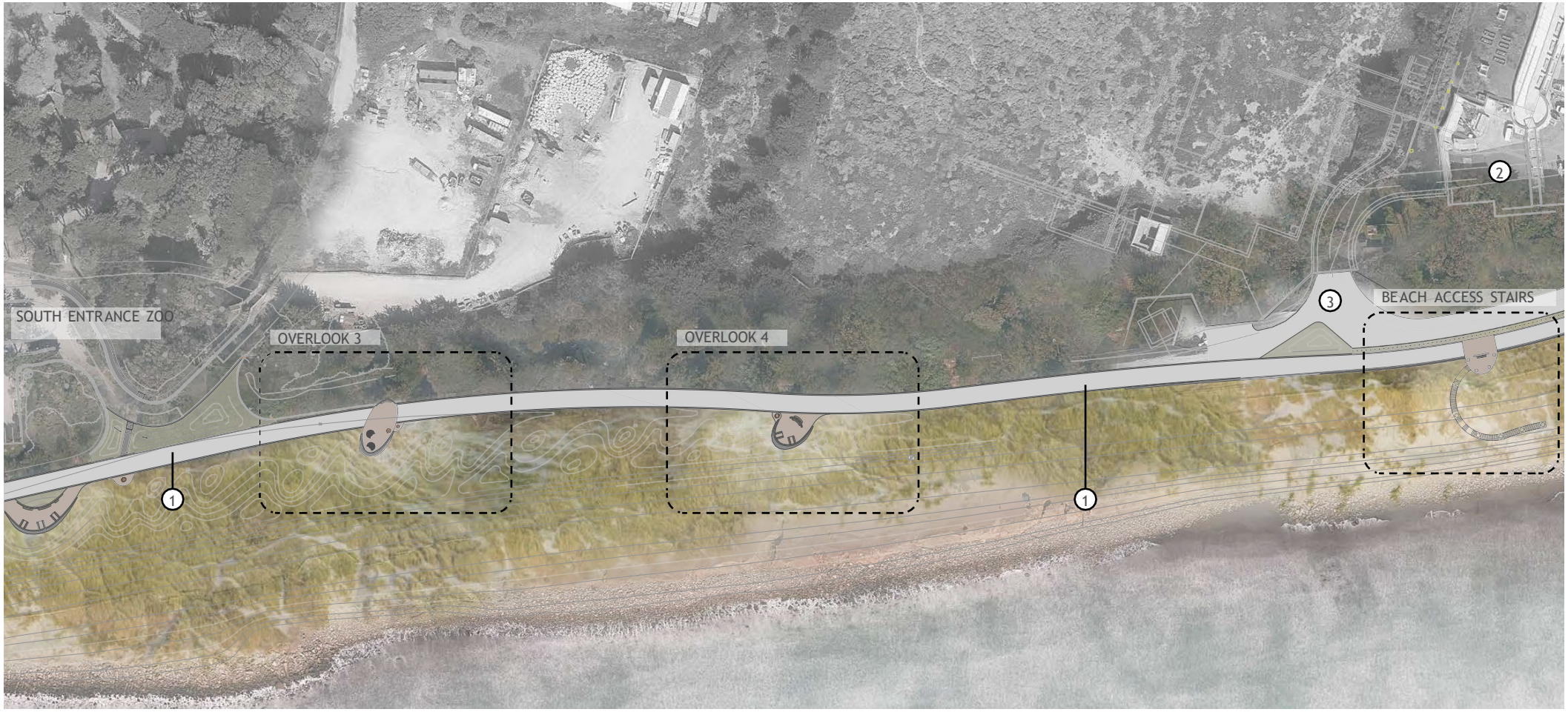
NORTH SECTION 2026



KEY

1. SAND RAMP MAINTENANCE VEHICLE ACCESS
2. ACCESS TO SERVICE ROAD
3. SERVICE ROAD
4. WESTSIDE PUMP STATION
5. MULTI-USE PATH (MUP)
6. RESTROOM

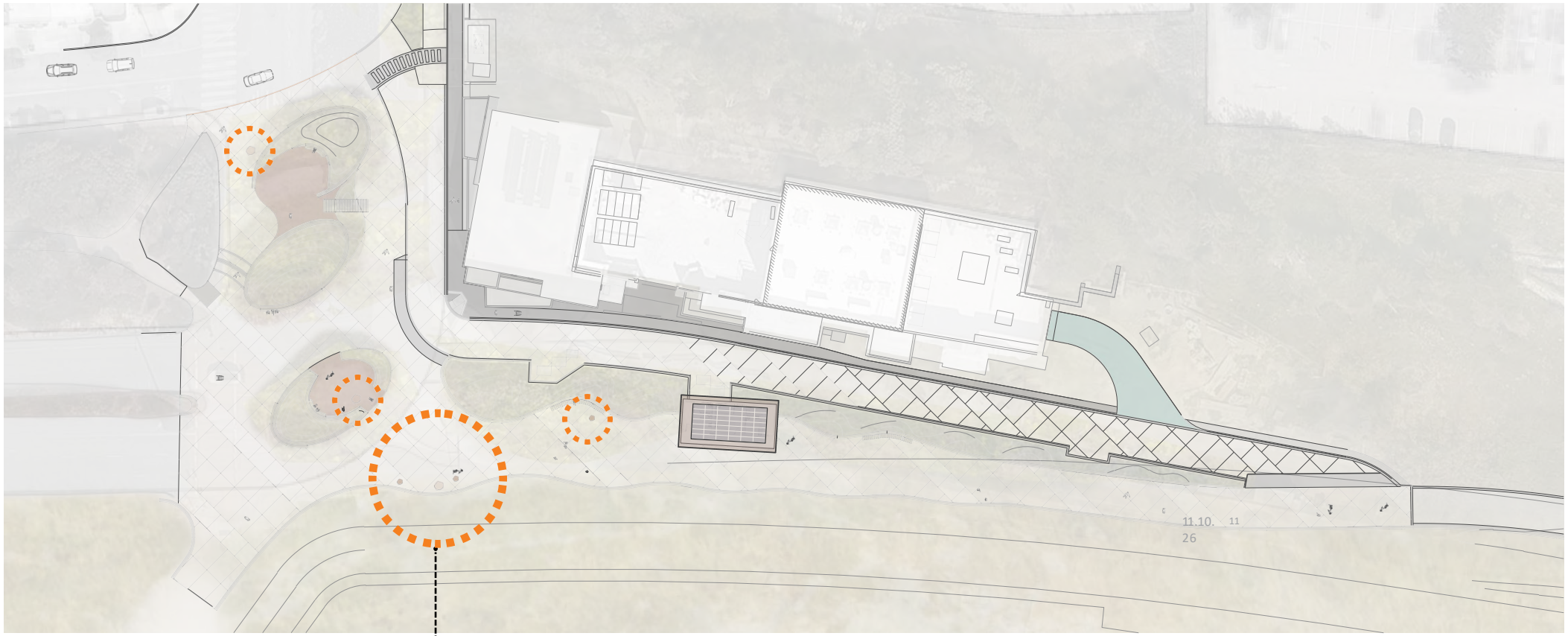
MIDDLE SECTION 2026



KEY

1. MULTI-USE PATH (MUP)
2. OCEANSIDE WATER POLLUTION CONTROL PLANT
3. ACCESS TO OCEANSIDE WATER POLLUTION CONTROL PLANT

NORTH SECTION PROPSED ART LOCATIONS 2026



ART LOCATIONS

SLOAT PLAZA 2026



SLOAT PLAZA 2026



SLOAT PLAZA 2026

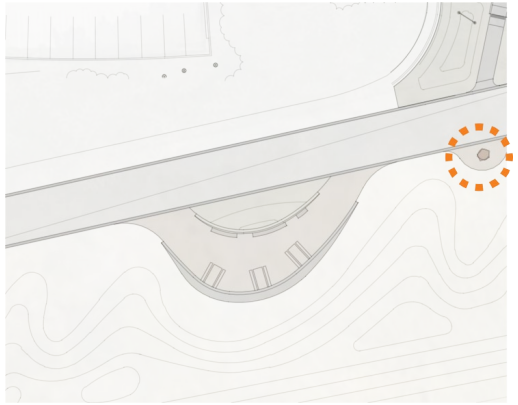


MIDDLE SECTION PROPSED ART LOCATIONS 2026

OVERLOOK 1



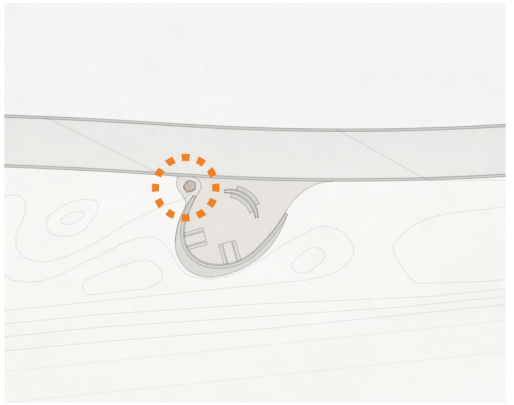
OVERLOOK 2

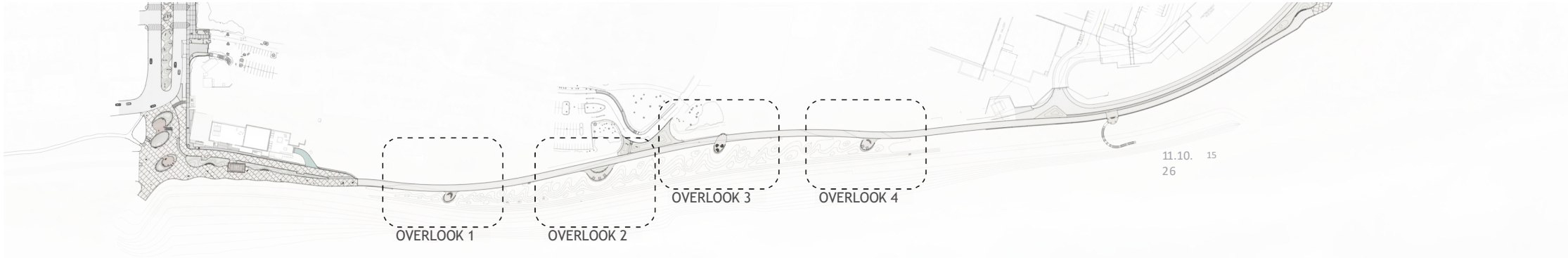


OVERLOOK 3

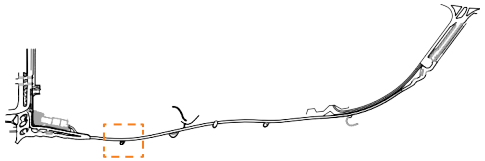


OVERLOOK 4





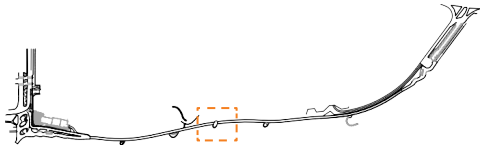
OVERLOOK #1 2026



KEY: N.T.S.



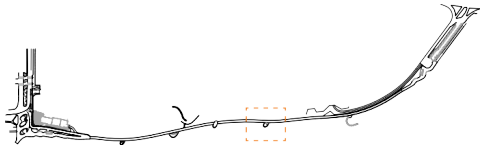
OVERLOOK #3 2026



KEY: N.T.S.



OVERLOOK #4



KEY: N.T.S.



PROJECT TIMELINE

Revised Project Design CDR Approval (post Phase 3)	October 19, 2026
Revised Design Approval	November 18, 2026
Sloat Plaza Bike/Ped Improvements	2027
Artwork Construction Documentation Approval	2027
Artwork Fabrication	2028
Artwork Installation	2030