



CITY OF  
**ST AUGUSTINE**  
EST. 1565

**CITY OF ST. AUGUSTINE CITY COMMISSION**  
**PUBLIC ART COMMITTEE**  
**TUESDAY, JULY 9, 2024 - 9:00 AM**  
**ALCAZAR ROOM**

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**1. CALL TO ORDER**

◆ Roll Call

**2. WELCOME REMARKS**

**3. GENERAL PUBLIC COMMENTS**

◆ 3 minutes per individual

**4. MINUTES FOR APPROVAL**

4.A. Minutes from May 15, 2024

**5. ARTIST PRESENTATIONS AND Q & A**

**Requirement of Finalist Proposals per RFQ:**

**3.0. Finalists' Proposals:** If selected as finalists, the finalists' proposals must include a narrative of the proposal, detailed sketches, three-dimensional renderings, maquette, or other means of conveying scaled information of the proposed art installation. The finalists' proposal must include the name of all artists, subcontractors, and other consultants or specialists involved in the proposal, a detailed and complete budget must be provide including all permitting, materials, labor, fabrication, travel, installation, and contingency costs itemized. The finalists' proposals must address all site and permitting constraints, and provide specifications of means and methods, materials, and any requirement of this project. The project is for an original artwork, at fixed price, all inclusive, for a complete on site art installation. No additional costs, or cost overruns will be considered.

**5.A. Vicki Scuri 9:15-10:00**  
Presentation and Q&A

**5.B. Ivan Depena 10:00-10:45**  
Presentation and Q&A

**5.C. Patrick Marold 10:45-11:30**  
Presentation and Q&A

**6. ITEMS BY CITY STAFF**

**7. ADJOURN**

**NOTICES:** In accordance with Florida Statute 286.0105: "if a person decides to appeal any decision made by the board, agency, or commission with respect to any matter considered at such meeting or hearing, he or she will need a record of the proceedings, and that, for such purpose, he or she may need to ensure that a verbatim record of the proceedings is made, which record includes the testimony and evidence upon which the appeal is to be based." \*\*\*In accordance with the Americans with Disabilities Act, persons needing a special accommodation to participate in this proceeding should contact the individual or agency sending notice not later than seven days prior to the proceeding at the address given on the notice. Telephone 904-825-1007; 1-800-955-8771 (TDB) or 1-800-955-8770 (V) via Florida Relay Services. The materials prepared and presented are part of the City's ongoing Florida Public Records and Government in the Sunshine compliance and are not intended to be relied upon or to reach investors or the trading markets.

CITY OF ST. AUGUSTINE, FLORIDA

Public Art Committee Meeting  
May 15, 2024

The Public Art Committee met in formal session at 9:00 A.M., Wednesday, May 15, 2024, in the Alcazar Room at City Hall. The meeting was called to order by Troy Blevins Chairman, and the following were present:

**1. ROLL CALL:** Roxanne Horvath  
Randal Roark  
Diane Mataraza  
Christina Parrish-Stone

**Also Present:** Isabelle Lopez, City Attorney  
Darlene Galambos, City Clerk  
Elyse Anderson, Recording Secretary

**2.WELCOMING REMARKS**

Ms. Horvath welcomed the artist and the committee.

**3. Public Comment**

(None)

**4. MINUTES FOR APPROVAL**

**4. a. Minutes**

**MOTION**

**Ms. Mataraza MOVED to APPROVE the minutes from January 19, 2024, and the April 19, 2024, meeting minutes. The motion was SECONDED by Mr. Roark and APPROVED BY UNANIMOUS VOICE VOTE.**

**5. FINAL PROPOSAL FOR APPLICANTS**

Ms. Horvath provided the artists with how to submit their final proposals. She advised that submissions were due to the City Clerk's Office by June 28, 2024, no later than 5:00p.m.

**6. ARTIST INTERVIEWS WITH QUESTIONS, ANSWERS, AND REFERENCE REVIEWS:**

Ms. Parrish-Stone provided a brief overview of the community outreach meeting that took place on Tuesday, May 14, 2024, at the Waterworks building across from where the art piece would be located. She said the public was very engaged in the process.

Ms. Horvath asked for a copy of the carousel information that was to be placed in Davenport Park to be sent to the artists.

Ms. Mataraza thanked the three finalists for going through the process with the committee.

Ms. Parrish-Stone asked how much of the area was the sculpture allowed to occupy.

Ms. Lopez advised in the RFQ, there were designs from the Department of Transportation (DOT). She said there was a circular area where the sculpture was able to be located. She said that was the main location and the structure could be twenty-five feet tall. She noted the rest of the area was a wet/dry retention pond and it could be used for other purposes; however, it could

not take up a lot of the volume. She noted that retention ponds were measured by the amount of water they could hold, and other elements could be considered depending on size. She said no matter the art piece it would have to meet the DOT regulations. She asked for the RFQ to be sent out to the artists as a refresher for the DOT information.

**6.(a). Patrick Marold 9:15-10:00**

Patrick Marold provided a brief overview of his work to the Committee.

Ms. Parrish-Stone praised how Mr. Marold used materials from the local area. She asked if there were any takeaways from the community meeting that provided ideas for the types of materials that could be used on this project.

Mr. Marold replied that coquina was suggested as it was historically relevant to the area. He said he wanted to work with materials that was related to St. Augustine and incorporated a sense of place. He said he was appreciative of the comments and suggestions from the community meeting.

Ms. Parrish-Stone asked if a smaller scaled version of the art piece could be installed at or near the park to allow for public interaction.

Ms. Lopez replied that it was a possibility, however, that would have to have funds set aside as the current funding was allocated to this project. She said a smaller piece could be located at either the park or the Waterworks building as they were both owned by the City.

Mr. Roark clarified that the money for this project did not extend to the additional piece; however, there could be other funding in the future. He said the additional piece could be an extension of the piece

and in collaboration with the artist or from another artist.

Mr. Roark said it would be beneficial to explain how the piece could be interpreted when submitting the final piece.

Ms. Mataraza asked for a brief explanation regarding the process and what the committee could expect.

Mr. Marold said once contracted, there would be a final design phase, communicating between the committee and community, engineering, and then fabrication. He said a physical model could be provided for the final presentation and what recommended season would be the best for installation.

Mr. Roark asked how fabrication would be completed while not living in St. Augustine.

Mr. Marold replied that he would hire local professionals to help with the process and he currently worked with a fabricator in Florida.

Ms. Horvath asked if Mr. Marold had any experience with graffiti.

Mr. Marold advised graffiti could be removed from rusted steel or from painted metal. He said there were different products that could help in these situations.

Ms. Horvath asked if there were any projects that were not as successful.

Mr. Marold replied that he was pleased with most of his projects and if there were needed changes, adjustments were able to be made.

Ms. Mataraza asked what constituted success in relation to the community.

Mr. Marold replied that public art had a lot to do with the community. He said the projects had to have continual dialogue.

**6.(b). Ivan DePena 10:00-10:45**

Ivan DePena provided a brief overview of his work to the Committee.

Ms. Parrish-Stone questioned if Mr. DePena had worked on projects with the same or similar budgets.

Mr. DePena identified two projects which were 'The Common Thread' and 'Breaking Barriers' and noted those had similar budgets. He said he was used to reverse engineering to accommodate a budget and having parameters was helpful.

Ms. Mataraza noted Mr. DePena had a variety of work, and nothing was the same. She asked how much of the inspiration came from the locations of where art was located.

Mr. DePena replied that he strived to figure out what would provide the best solution and he meditated on each place.

Mr. Roark asked if he thought this art piece would be static or performative.

Mr. DePena noted this piece would need to be more static as he did not feel DOT would allow actual movement. He said the movement was more of the vehicular traffic and its flow. He continued to speak of other ideas from the community meeting that could be associated with the art piece.

Ms. Mataraza asked what the maintenance requirements for his performance pieces were.

Mr. DePena replied there was a great deal of maintenance when technology was involved. He said his first technology piece

was still working but he learned what to do and what not to do during that process.

Mr. Roark asked if a maintenance manual would be provided.

Mr. DePena confirmed it would.

Ms. Lopez advised that there were specifications in the RFP on what had to be provided, a manual on maintenance, materials, as well as the release of artists' rights.

Ms. Horvath asked how this experience compared to others he had been involved with.

Mr. DePena replied he was pleasantly surprised and liked that the community was outspoken and involved. He liked that he was enjoying the experience as the industry was a mostly a silo.<sup>1</sup>

**6.(c). Vicki Scuri 10:45-11:30**

Vicki Scuri provided a brief overview of his work to the Committee.

Ms. Mataraza noted this would be the first public art project in the City. She asked what her thoughts were in the context of what could be completed. She said context was very important to the community as people wanted to be familiar with the idea. She said it would make it easier for the piece to be accepted.

Ms. Scuri replied she wanted to take some time and really visit the City to get more ideas and see what stood out. She said most of her work was symbolic and had an emotional feel to it. She said with her years of experience, she focused more on the big picture and then the minute details.

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<sup>1</sup> Break from 10:25a.m.-10:35a.m.

Ms. Scuri felt the community meeting that took place should happen after an artist was selected to gather more information from the community as they wanted to be involved.

Ms. Horvath said the hope was to have more community engagement once the final submissions were presented.

Ms. Scuri stated it would not be the same because the community needed to suggest ideas and then they had to know the restrictions from the DOT. She said it was best to have all that information upfront.

Ms. Horvath asked for the notes taken from the community meeting to be sent to Ms. Wiemann in order for all three artists to have to help with their artwork.

Ms. Scuri agreed that would be very helpful.

Mr. Roark asked how the installation and fabrication would be handled since she did not live in the area.

Ms. Scuri replied that she worked with a fabricator called Juno Works. She said she had worked with them in the past on many projects.

Mr. Roark questioned the extent she would help shape the landscape on the site.

Ms. Scuri said she was inspired by landscape, and she liked to influence what was planted. She said she would look into plants that were native or wetland plants that could be added to the space. She noted her work responded to the natural world.

Ms. Parrish-Stone asked if there were any projects she had worked on that had similar budgets. She said the reason for the question was to set expectations.

Ms. Scuri noted a couple pieces of her art that had the same budget; however, noted that \$250,000 was not a large budget.

Ms. Parrish-Stone questioned the lifespan of the weathered steel.

Ms. Scuri replied that the lifespan was for a longer period of time. She said it did not deteriorate it only patinaed, and weather steel darken overtime.

Ms. Horvath thanked the artist for coming and was looking forward to the final submissions.

**7. ITEMS BY CITY STAFF:**

(None)

**8. ADJOURNMENT**

The meeting was adjourned at 11:15 A.M.

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# **SPIRAL WAVE**

**for**

# **ST. AUGUSTINE, FL**

**VICKI SCURI SITEWORKS**

**JUNE 28, 2024**

# Downtown

***We are inspired by architecture, classical forms, and the relationship to nature.***

St. Augustine lays claim to being the oldest city in the US, celebrated for its Spanish colonial architecture and its Atlantic Beaches. Downtown is distinguished by brick, stone, tile, and arched forms, gracing facades and store fronts. It is a timeless, classical, beauty to behold, complemented by exotic plant forms, fountains, and pedestrian pathways that wind within garden grounds.

# Downtown Site Review: Repetitive Forms, Arches

**Hotel Alcazar n/k/a  
Lightner Museum**



**Casa Monica Hotel a/k/a  
Cordova Hotel**



# Downtown Site Review: Classical Ornamentation

**Flagler College**



**Flagler College Detail**

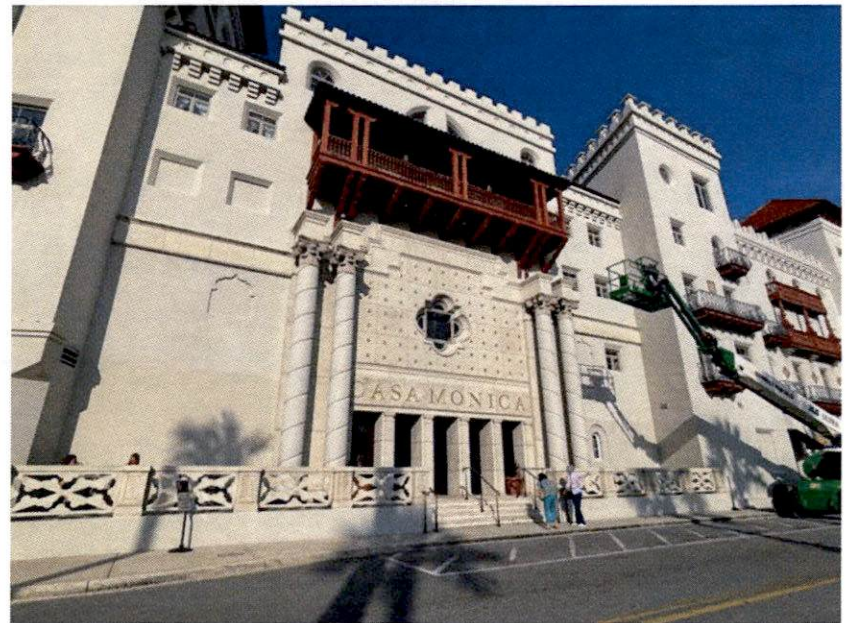


# Downtown Site Review: Pattern Design

**Architectural Details**



**Architectural Details**



# Downtown Site Review: Geometry

Architectural Details



Architectural Details



# Uptown

***We are inspired by the quirky character of this community and its love of the beach.***

Uptown is a quirky retail district, distinguished by its pedestrian scale, casual beach wear, ocean colors, lush floral displays, and imaginative storefronts displaying pelican sculptures, shells, sea forms, ocean inspired stained glass, and colorful garb, trending back to the “hippie wear” of the 1960’s. A corner store displays a trove of antiques, glassware, and community household items, revealing the hidden character of this beach community.

# Uptown Site Review: Quirky, Seaside Influence

## Uptown Character



## Beach Theme Dominates



# Uptown Site Review: Inspired by the Beach

**Funky Retail**



**Beach Theme Dominates**



# Uptown Site Review

**Funky Retail**



**Community Antiques and Housewares**



# St. Augustine Beach

***We are inspired by the eternal quality of the beach, its overlapping wave forms, symbolic of life itself.***

St. Augustine Beach is a magical place along the Atlantic Ocean. Pastel colors, decorations with imagery of birds, fish, shells, and sea creatures add picturesque charm to this alluring beach community. Grassy mounds approach the sandy shore which spreads wide, to an expanse of overlapping, crisscrossing waves, making rolling patterns in all directions. People dot the shore, sunbathing, recreating, and playing in the waves. It is a timeless place.

# St. Augustine Beach: Classic Timeless Beachfront

**Welcome to the Beach**



**The Saint Augustine Beach House**



# St. Augustine Beach: Reminiscent of an Earlier Era

## The Magic Beach Motel



## Pastel Hues Frozen in Time



# St. Augustine Beach: Attention to Detail

**Shell Skate Stoppers**



**Shell Skate Stoppers**



# St. Augustine Beach: Grasses and Palm Trees

**Grassy Mounds Flank the Beach**



**Grasses Dominate the Mounds**



# St. Augustine Beach: Endless Waves

**Rolling Waves Classical Forms**

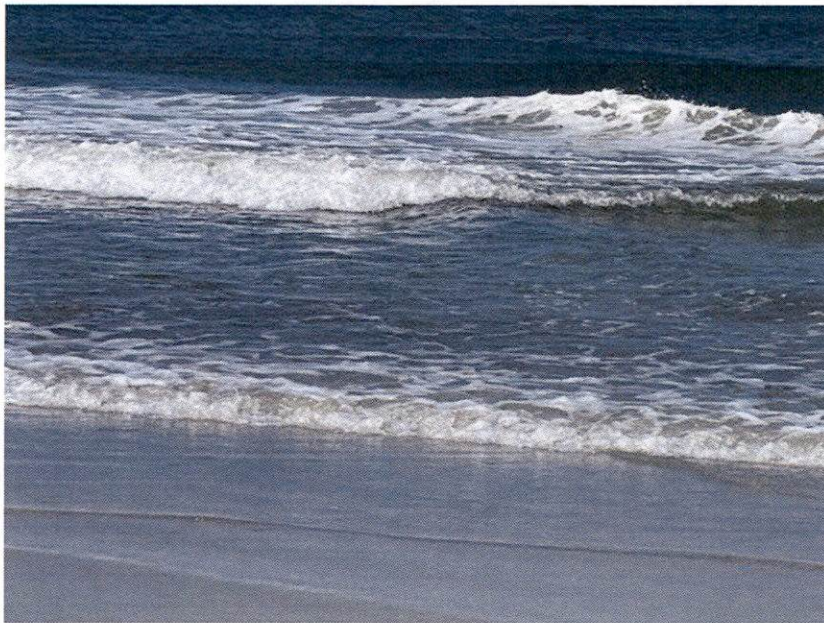


**Rolling Waves**



# St. Augustine Beach: Water Patterns

**Waves and Froth**



**Overlapping Waves**



# St. Augustine Beach: Frothing Water Patterns

**Rolling Waves and Froth**



**Waves and Froth**



An aerial photograph of a long, narrow, grassy island. A winding path or road runs along the length of the island. In the center of the island, there is a small, light-colored building. The island is surrounded by water, and the overall scene is captured from a high angle, showing the island's unique shape and layout.

# The Site

***We are inspired to create Artwork that promotes wayfinding and St. Augustine’s distinctive character as a historic city and enduring beach community.***

The site, affectionately known as “the Peanut,” for its elongated-shaped form, allows for the flow of traffic, providing pivotal choices for destinations that are dear to St. Augustine: Uptown, Downtown, the Beach, and local neighborhoods. It is designed as a grassy island graded for passive water retention and storm water management. At night, it is brightly illuminated with a series of acorn lights that define its perimeter, providing visibility through the site. The Artwork will mark “the Peanut,” as a local landmark, promoting wayfinding and local character.

# May Street Roundabout

Standing South of the Peanut,  
Looking North



Standing South of the Peanut  
Looking Looking Northeast



# May Street Roundabout

Entering the Roundabout from the South Looking at the Artwork Site



Looking at the Site Going CC Around the Roundabout from the South



# The Proposal

***We are inspired to create the Spiral Wave Artwork connecting this ocean-side community with place, promoting St. Augustine's identity and wayfinding.***

Our proposal is inspired by St. Augustine Beach. The whimsical screen spans nearly 100' linear feet, with a central spiral wave, anchoring the site, marking the entry to the Roundabout from May Street, a primary entrance. Also, it marks the east exit to the beach. The patterning flows in the direction of traffic, reinforcing the motion of the roundabout and wayfinding. The work is interactive with light and shadow throughout the day. It is topped with a line of blue LED light highlighting the wave at night. It is engaging both day and night, promoting the Peanut and its "Wave," as a local landmark and celebrating St. Augustine and its identity on the Coast.

# Day Images

The daytime images demonstrate how the Spiral Wave Artwork complements the landscape and the site, anchoring the roundabout visually, promoting wayfinding. The Artwork offers multiple views as drivers, cyclists or pedestrians travel the route. The primary views are located as one enters the roundabout from May Street. The right exist, east to the beach, is highlighted by the form. The patterning flows in the direction of traffic and fosters a sense of ease.

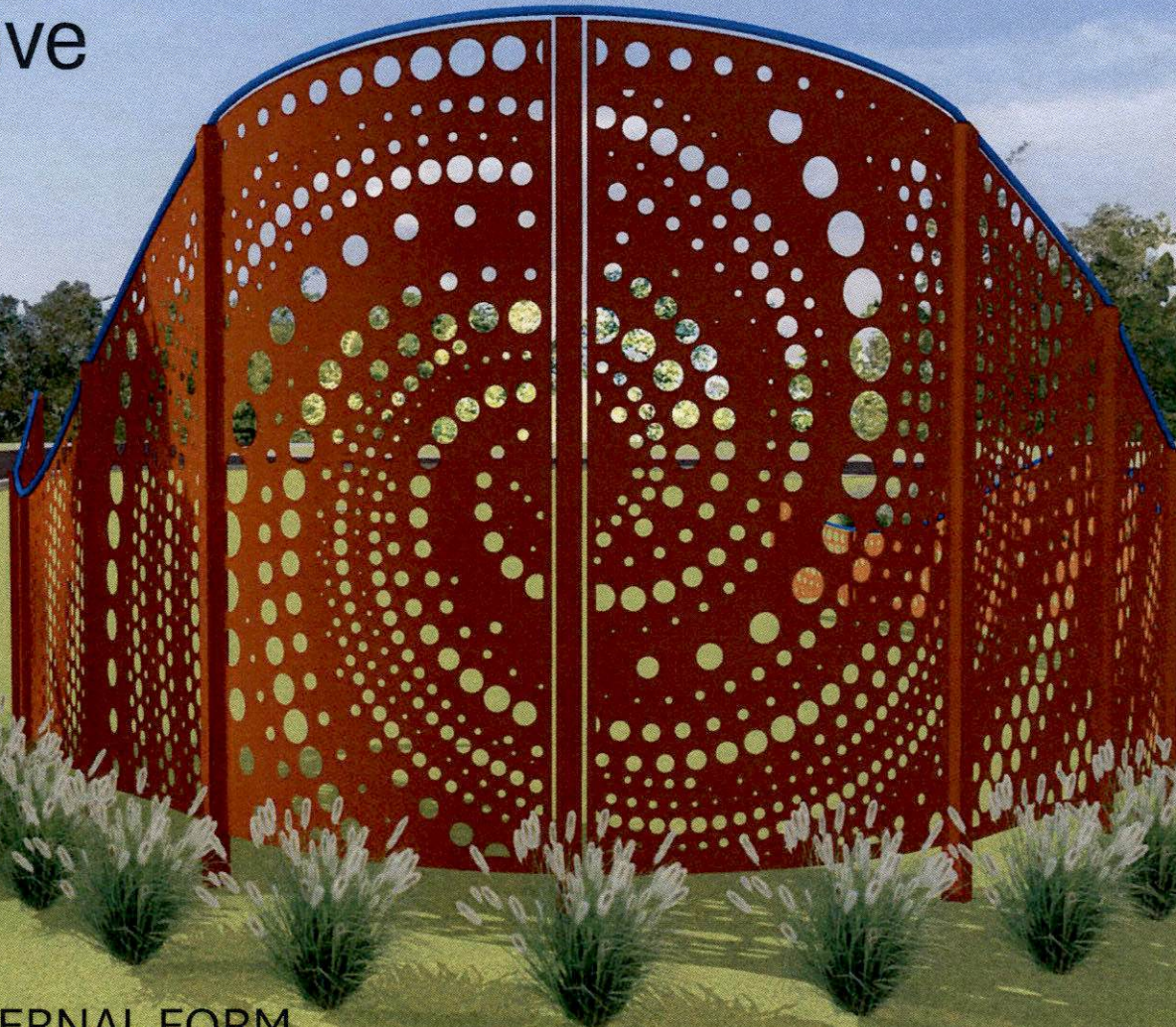
# Spiral Wave in Site



**A PRIMARY VIEW**

**SPIRAL WAVE IS REMINISCENT OF THE BEACH AND DOWNTOWN ORNAMENTATION**

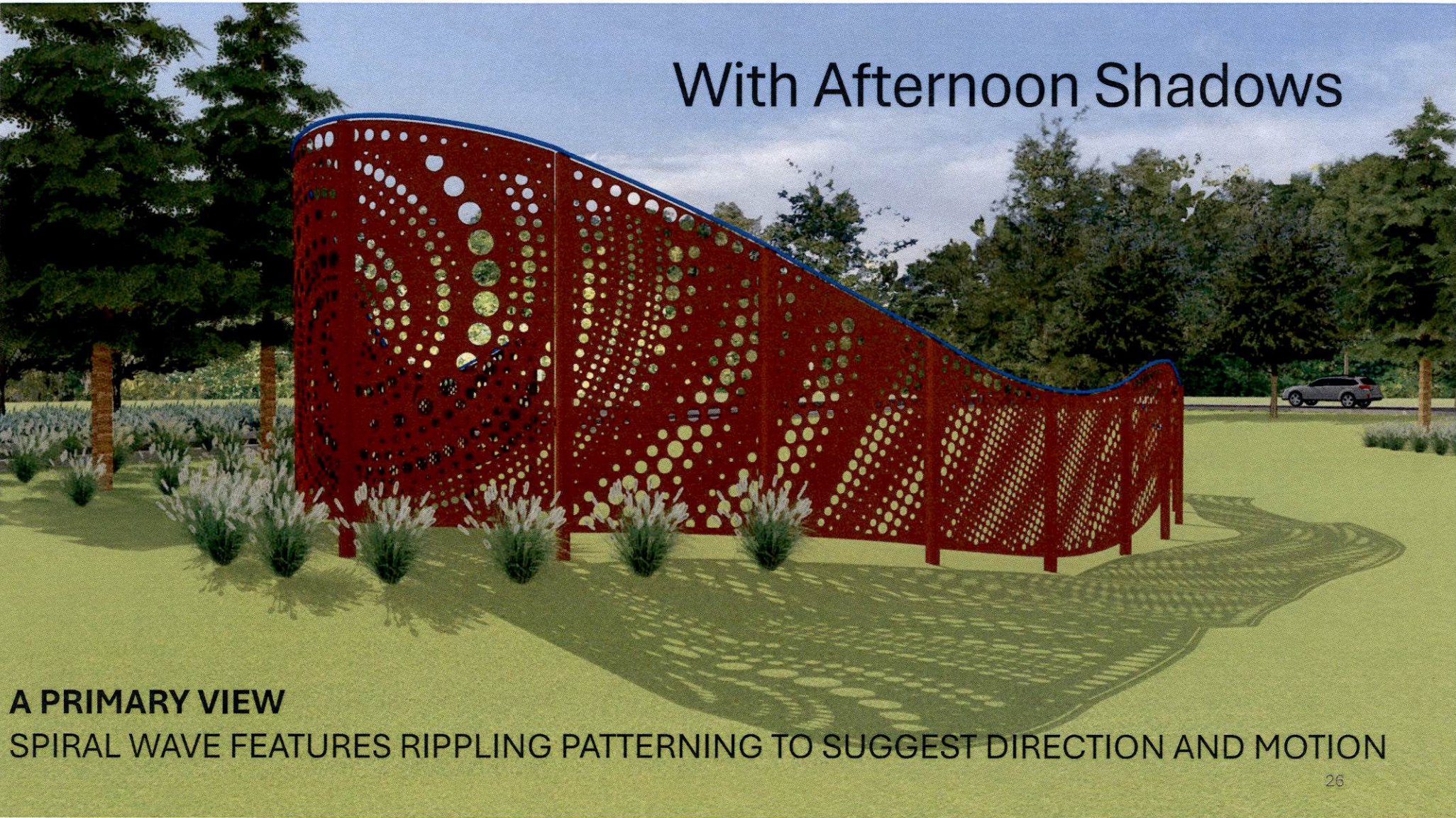
# Spiral Wave



**A PRIMARY VIEW**  
**SPIRAL WAVE IS AN ETERNAL FORM**

25

With Afternoon Shadows



**A PRIMARY VIEW**

**SPIRAL WAVE FEATURES RIPPLING PATTERNING TO SUGGEST DIRECTION AND MOTION**

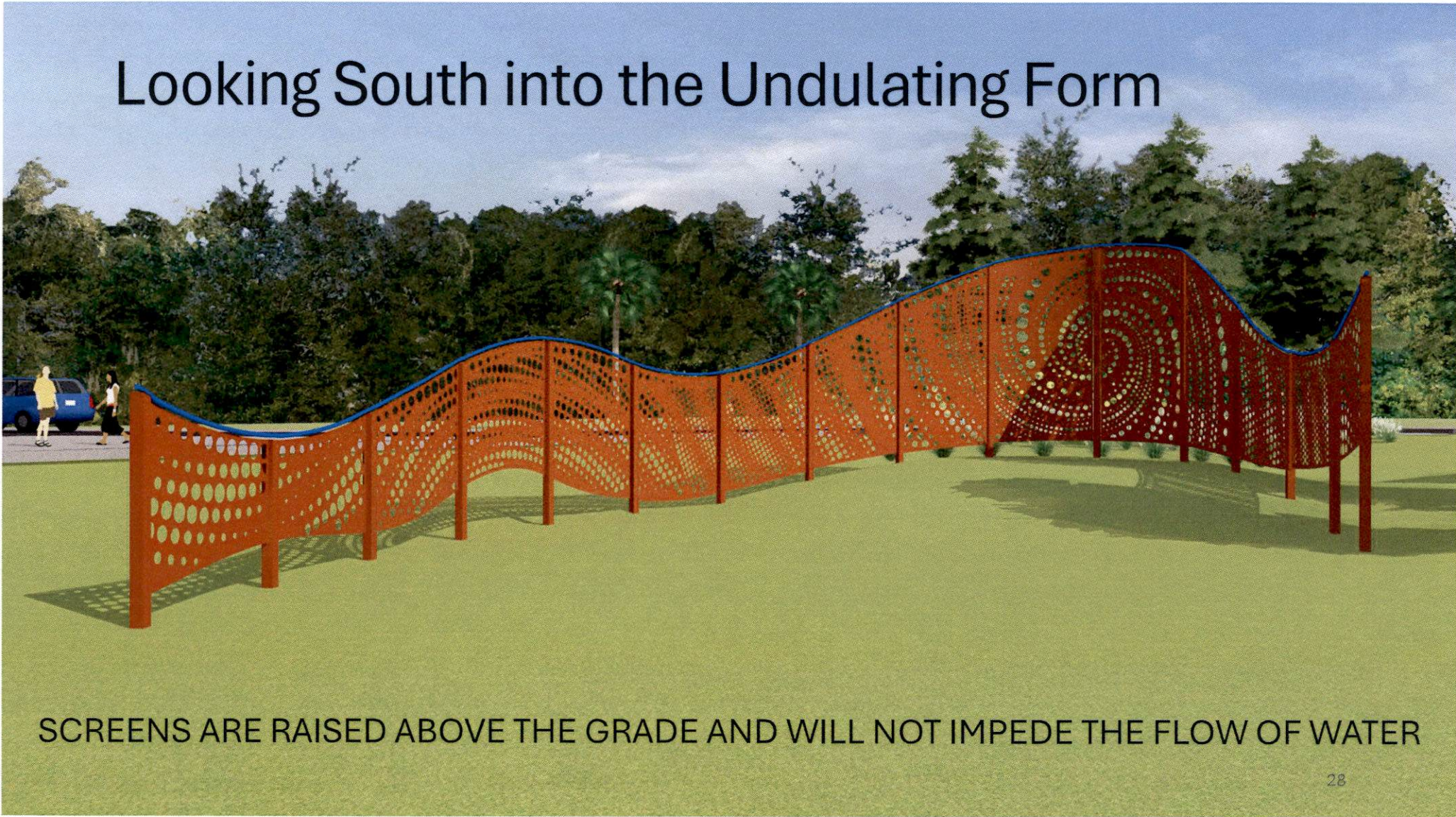
26

An aerial rendering of a park landscape. In the center, a decorative metal fence with a spiral pattern is installed on a grassy area. The fence is made of reddish-brown metal with circular perforations. To the right, a paved path winds through the park, with a few people walking. The background shows a parking lot with a car and more trees. The overall scene is a lush green park with various trees and landscaping.

Birdseye View

THE SPIRAL WAVE COMPLEMENTS THE SHAPE OF THE SITE

# Looking South into the Undulating Form



SCREENS ARE RAISED ABOVE THE GRADE AND WILL NOT IMPEDE THE FLOW OF WATER

# Entering Roundabout from May Street



**A PRIMARY VIEW**

**SPIRAL WAVE IS REMINISCENT OF DOWNTOWN ORNAMENTATION**

Driving Around

Exit to Beach



**A PRIMARY VIEW**

THE SPIRAL WAVE MARKS THE EAST EXIT TO THE BEACH

# Driving Looking Northwest

THE ART FORM AND PATTERN REINFORCE THE FLOW OF TRAFFIC

Looking West

from Pedestrian Island

THE ART FORM IS BOTH WHIMSICAL AND QUIRKY, REMINISCENT OF UPTOWN

Looking Southwest

Afternoon



THE ART IS DYNAMIC FROM MULTIPLE VIEWS

# Looking South Across the Peanut

THE ART COMPLEMENTS THE SCALE OF THE SITE

# Driving on North Exit



THE SPIRAL WAVE MARKS THE NORTH EXIT

# Looking South from North Exit



THE SPIRAL WAVE IS A VERSATILE FORM THAT COMPLEMENTS THE SITE



# Night Images

For nighttime lighting, we selected LED Neon Flex, or equivalent, bright blue linear lighting because it is outdoor rated: IP68 and it will highlight the form, while not competing with the brightly illuminated acorn luminaires that outline the site. There are several different manufacturers of this type of commercial rope light. Through a final design and mockup process, we will select the best light for the project and site.

# Nighttime Lighting



## A PRIMARY VIEW

A LINE OF BLUE LED NEON LIGHT ACTIVATES THE TOP EDGE OF THE SCREENS,  
PROMOTING VISIBILITY

38

# Spiral Wave



**A PRIMARY VIEW**  
THE BLUE LED LIGHTING IS EVOCATIVE OF WATER

# Nighttime Lighting



## A PRIMARY VIEW

THE LINE OF LIGHT ACTIVATES THE FORM AND PATTERNING, MOVING AROUND THE SITE

# Experience at Night

THE BLUE LINEAR LIGHTING COMPLEMENTS THE ARTWORK  
AND DOES NOT COMPETE WITH THE SITE LIGHTING

# JunoWorks

## Proposed Fabricator

Vicki Scuri SiteWorks has successfully completed two projects with JunoWorks, and currently, is working on a third project. JunoWorks is extremely professional, supportive, and reliable. I worked with JunoWorks for guidance regarding cost and fabrication for this Artwork, the Spiral Wave. The Spiral Wave, like our other two recent projects, completed with JunoWorks, is fabricated in weathering steel. Weathering steel withstands weather, and it develops a patina with age, becoming more attractive. I am confident that JunoWorks will successfully deliver this Artwork and will exceed all expectations for craft and installation.

# Fabrication Info: JunoWorks

## SERVICES:

RFP/RFQ review

Application review and advise

Contract negotiation

Budget development

Design Review

Engineering Oversight

Contract Deliverables

Fabrication Bid Process

Fabrication

Scheduling

Shipping

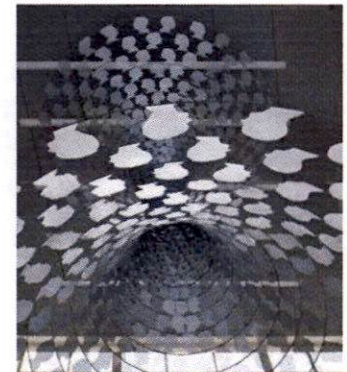
Complete installation services

Maintenance recommendation development

Project close-out

JunoWorks is a custom metal fabrication studio specializing in art and architectural metal works. The team at JunoWorks can meet the most demanding requirements. We work with internationally recognized artists on a wide range of projects. We also work with emerging artists on projects of all sizes. Our fabricators have worked on hundreds of projects and average more than 20 years experience. Experts in crafting steel, our team excels in projects requiring stainless steel, aluminum, copper or bronze.

Located just north of Denver, JunoWorks has successfully completed projects nationally and internationally.



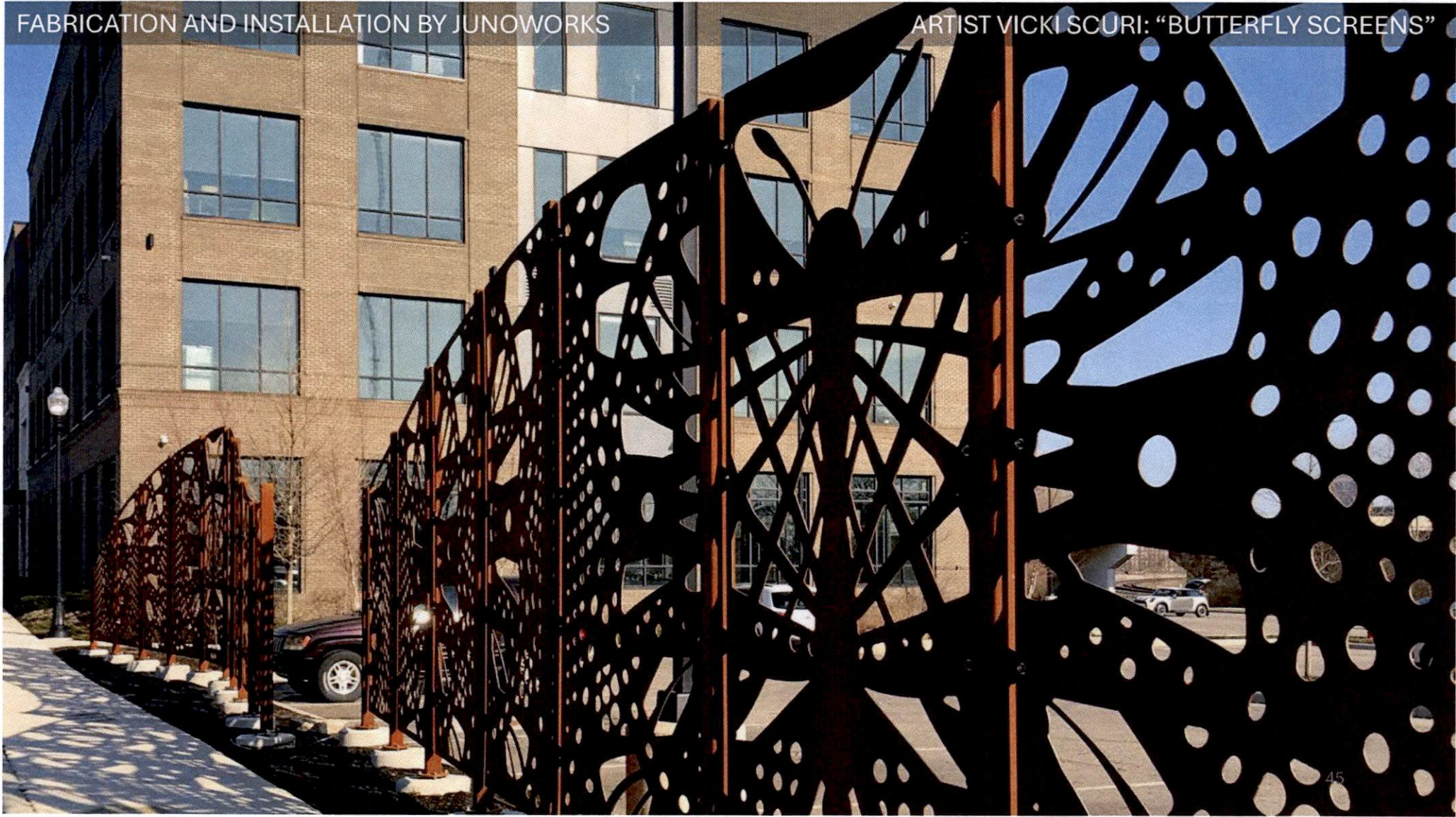
FABRICATION AND INSTALLATION BY JUNOWORKS

ARTIST VICKI SCURI: "UPLIFT"



FABRICATION AND INSTALLATION BY JUNOWORKS

ARTIST VICKI SCURI: "BUTTERFLY SCREENS"



45

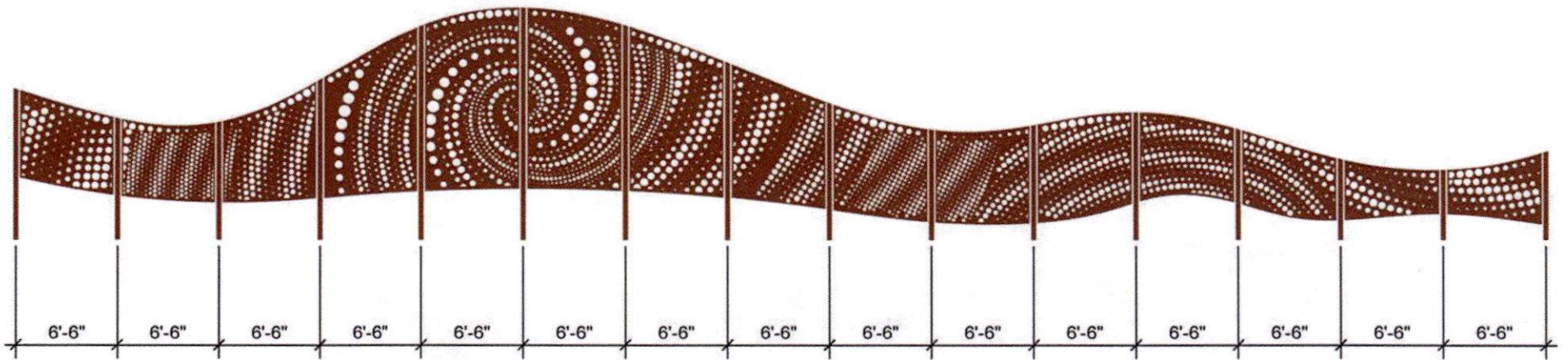
# Technical Details

The screen material is .375" thick weathering steel. It will be plasma cut or laser cut to achieve the spiral patterning. Two pieces will be rolled to form curves around the mound. The pier foundations will be 18" in diameter, approximately 2'-3' in depth, depending on the location and screen height. Exact measurements TBD by our engineer. Light is LED Neon Flex or equal.

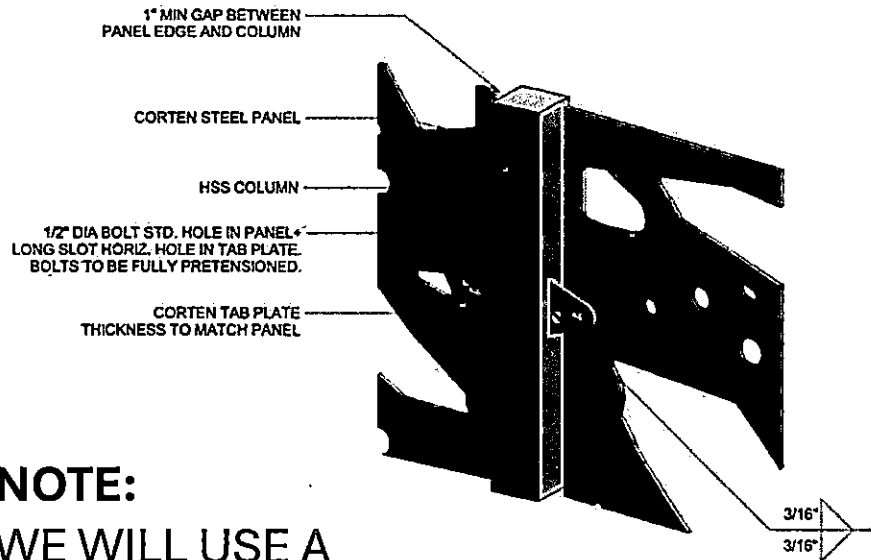
For LED Neon Flex technical information, see <https://www.ledneonflex.com/>

# Proposed Artwork: The Spiral Wave Screen

100 linear feet, varying height from 2 feet to 12 feet at Spiral

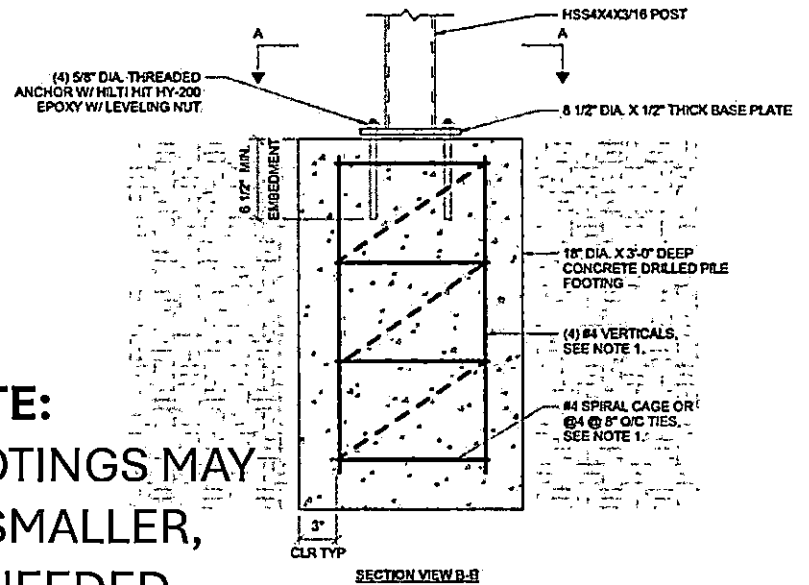
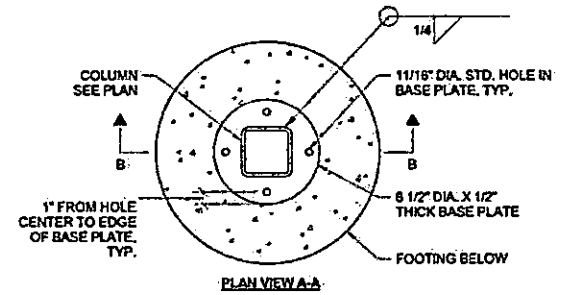


# Example Structural Details



**NOTE:**  
WE WILL USE A  
SIMILAR TAB  
AND BOLT  
CONNECTION  
SYSTEM

**05** TYPICAL TAB CONNECTION DETAIL



**NOTE:**  
FOOTINGS MAY  
BE SMALLER,  
AS NEEDED,  
TDB

- NOTES:**
1. DEFORMED BAR REINFORCEMENT MAY BE REPLACED BY A STEEL FIBER OR POLYMER FIBER REINFORCED CONCRETE MIX W/ ESTIMATED DOSAGE EQUAL TO 9 lbs/yd<sup>3</sup> OR 4 lbs/yd<sup>3</sup> RESPECTIVELY TO BE CONFIRMED BY FIBER MANUFACTURER.

**04** TYPICAL DETAIL @ POST BASE CONNECTION  
1 1/2" x 1'-0"



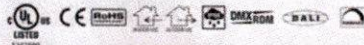


LED Neon  
FLEX



VIVID  
**WAVE**  
**STATIC**  
SILICONE 24V

Version 1.6



For More Information  
Toll Free: 1 (888) 580-6366



**UNITED STATES**  
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1075 American Pacific Dr.  
Ste. A Henderson, NV 89074

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**UNITED KINGDOM**  
Unit 21, The Old Rectory,  
Northfleet, Gravesend,  
DA11 8HJ, UK

**DISCLAIMER**  
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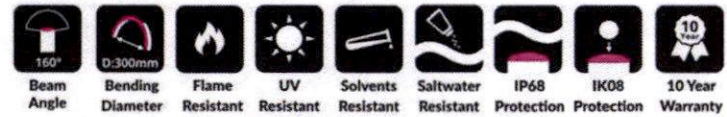
**WEBSITES**  
[www.glls.com](http://www.glls.com)  
[www.lea3neonflex.com](http://www.lea3neonflex.com)  
[www.aqualeds.com](http://www.aqualeds.com)

**PAGE**  
1  
of 13

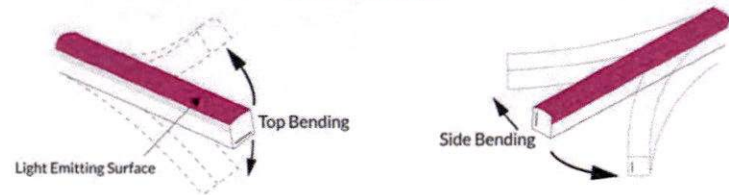
**PHYSICAL SPECIFICATIONS | SILICONE**

Version 1.6 | Specifications are subject to change without notice.

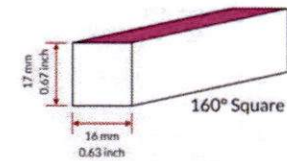
**VIVID WAVE  
STATIC**



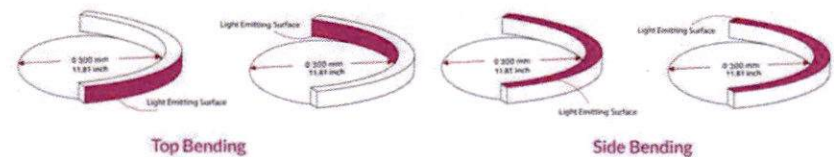
Bending Direction



Light Profile



Minimum Bending Diameter



**UNITED STATES**  
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Ste. A Henderson, NV 89074

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264 Botsford Street,  
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**PAGE**  
50  
4  
of 13

# Maintenance

The maintenance for this project will be minimal. The sculptural screens are fabricated in weathering steel. Weathering steel forms a patina that becomes more beautiful with age and weather. It is sustainable. Graffiti can be removed with a product called "Goof Off," graffiti remover available at Amazon.

The LED Neon Flex Lights come with a 10-year 50,000 hour limited warranty from the manufacturer. They are Wet Rated IP68 and UL Compliant. See: [ledneonflex.com](http://ledneonflex.com)



# Schedule and Budget

The budget and schedule for this work has been collaboratively estimated by Vicki Scuri SiteWorks with JunoWorks. JunoWorks has successfully completed two recent projects with Vicki Scuri SiteWorks. Schedule and line-item budgets are subject to discussion and refinement with the Client. Schedule may be accelerated.

# Proposed Schedule

## Contract Execution

August 30, 2025

Artist Design Development Complete:

October 31, 2024

Artist Construction Documents Complete:

December 31, 2024

Building Permit Issuance:

February 28, 2025

Art Fabrication Complete:

May 31, 2025

Art Installation & Lighting Complete:

June 30, 2025

## Coordination:

The Artist and JunoWorks will coordinate with the Client, the City of St. Augustine during all phases of design, fabrication, permitting, and installation.

This schedule may be accelerated if agreed to by the Artist and JunoWorks and the Client, the City of St. Augustine.

## Notes

The schedule shown above is derived from the Project Prospectus. Client and community meetings will be held virtually, as needed. In person, on site visits will be scheduled as needed: TBD.

# Ballpark Budget: \$250,000

## Notes:

### Vicki Scuri SiteWorks:

Artist Design/CM Oversight/Travel:	\$50,000
Photography/Final Doc:	\$ 3,000

**Sub-Total:** \$53,000

### JunoWorks:

Materials & Fabrication:	\$60,500
Concrete:	\$40,000
Lighting:	\$15,000
Engineering, Shop Drawings,	\$12,500
Permits/Road Closures:	\$12,500
Packing & Shipping:	\$11,500
Installation & Travel:	\$45,000

**Sub-Total:** \$197,000

**Grand Total:** \$250,000

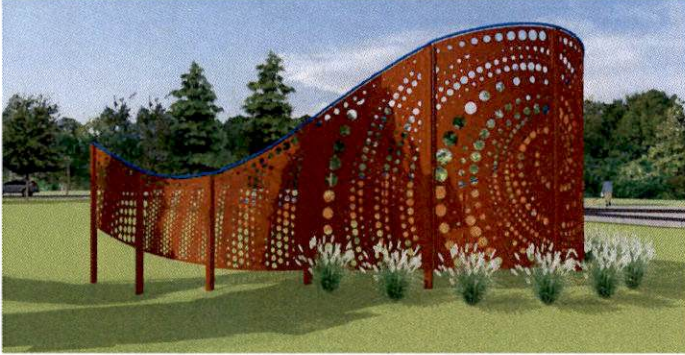
- 1) Milestone Payments TBD Upon Contract Award
- 2) Travel is included in Sub-Total Amounts included in fees.
- 3) Artist will subcontract with JunoWorks for Engineering, Fabrication, Permitting, and Installation.
- 4) At Final Design, the Artwork will be designed to meet the proposed budget based on actual costs required to complete this work.
- 5) Insurance is included in fees.

# **Thank You**

## **Summary & Questions**

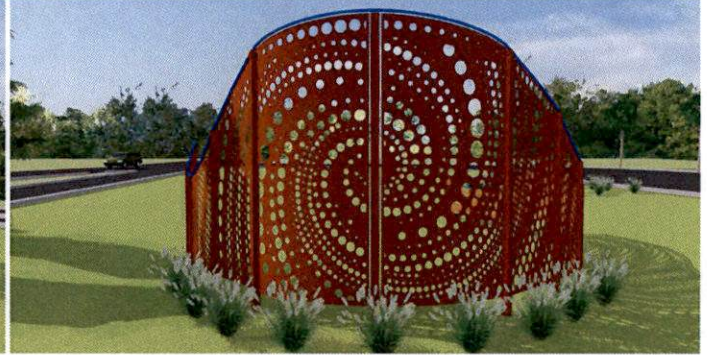
- **The Artwork is inspired by Downtown's Historic Architecture Timeless Arches, Geometric Forms, and Repetitive Patterns**
- **The Artwork is inspired by Uptown: A quirky beachside community, influencing the whimsical nature of the work**
- **The Artwork is inspired by the Atlantic Ocean, St. Augustine Beach**
- **The Artwork anchors the site with a central spiral and promotes wayfinding, with patterning that flows in the direction of traffic**
- **The Artwork is engaging both day and night, from multiple viewpoints, transforming the roundabout into a landmark with the Spiral Wave Artwork.**

**Public Art Project for the Roundabout at May Street and San Marco Avenue  
A Proposal by Vicki Scuri SiteWorks for St. Augustine, Florida**



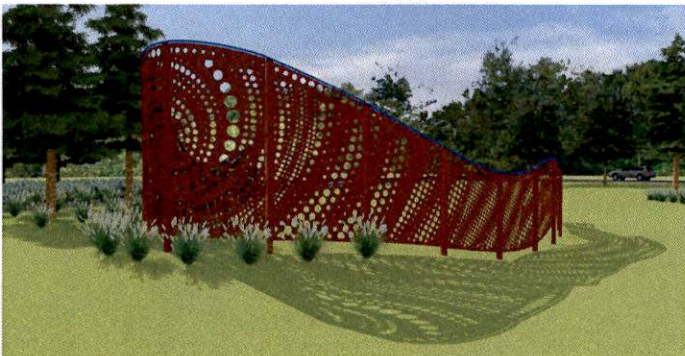
**FORM AND PATTERN IN SITE**  
A PRIMARY VIEW

THE SPIRAL WAVE IS REMINISCENT OF THE BEACH  
AND OF DOWNTOWN'S ORNAMENTATION



**THE SPIRAL WAVE**  
A PRIMARY VIEW

THE SPIRAL WAVE IS AN ETERNAL FORM



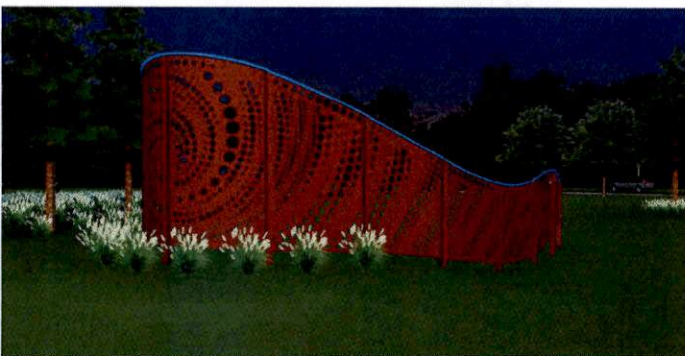
**SHADOW GARDEN**  
A PRIMARY VIEW

THE SPIRAL WAVE PATTERNING FLOWS IN THE  
DIRECTION OF TRAFFIC, PROMOTING WAYFINDING



**FORM EMBRACING LANDSCAPE**

THE SCREENS ARE RAISED ABOVE THE GRADE AND  
WILL NOT IMPEDE THE FLOW OF WATER



**NIGHTTIME LIGHTING**

A LINE OF BLUE LED NEON LIGHT ACTIVATES THE  
TOP EDGE OF THE SCREENS, PROMOTING VISIBILITY



**EXPERIENCE AT NIGHT**

THE BLUE LIGHT COMPLEMENTS THE ARTWORK  
AND DOES NOT COMPETE WITH THE SITE LIGHTING

**Public Art Project for the Roundabout at May Street and San Marco Avenue  
A Proposal by Vicki Scuri SiteWorks for St. Augustine, Florida**

Our proposal is inspired by St. Augustine Beach. The whimsical screen spans nearly 100' linear feet, with a central spiral wave, anchoring the site, marking the entry to the Roundabout from May Street, a primary entrance. Also, it marks the east exit to the beach. The patterning flows in the direction of traffic, reinforcing the motion

of the roundabout and wayfinding. The work is interactive with light and shadow throughout the day. It is topped with a line of blue LED light highlighting the wave at night. It is engaging both day and night, promoting the Peanut and its "Wave," as a local landmark and celebrating St. Augustine and its identity on the Coast.

We are inspired to create the Spiral Wave Artwork connecting this ocean-side community with place, promoting St. Augustine's identity and wayfinding.

Vicki Scuri SiteWorks has successfully completed two projects with JunoWorks and CRAFT Engineering Studio. Both teams are extremely professional, supportive, and reliable. I worked with JunoWorks for guidance regarding cost and fabrication for this Artwork, the Spiral Wave.

**JunoWorks**  
5495 E. 69th Ave.  
Commerce City, CO 80022  
303.291.0255  
303.291.0424 fax  
kevin@junoworks.com  
**www.junoworks.com**

**CRAFT Engineering Studio**  
New York Office  
39 W. 38th St., Ste. 6E  
New York, NY 10018  
info@craftengin.com  
**craftengin.com**

**Vicki Scuri SiteWorks, Design Lead for the Artwork**      **JunoWorks, Proposed Fabricator and Installer**      **CRAFT Engineering Studio, Proposed Engineers**

**Vicki Scuri SiteWorks:**

Artist Design/CM Oversight/Travel:	\$50,000
Photography/Final Doc:	\$ 3,000

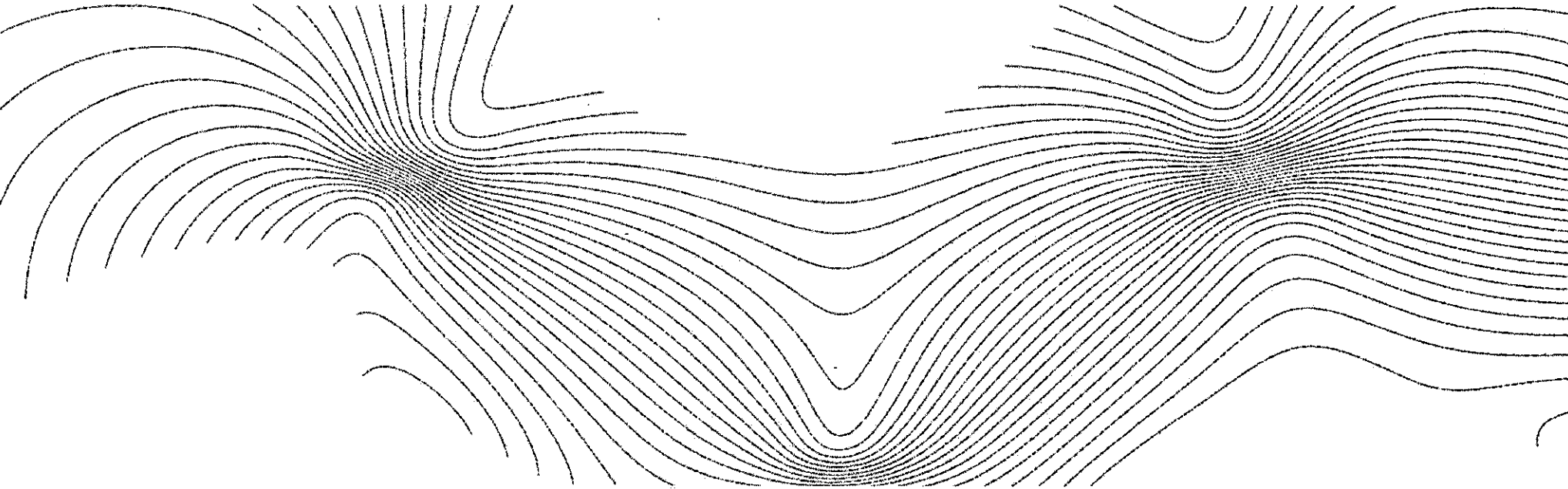
**JunoWorks:**

Materials & Fabrication:	\$60,500
Concrete:	\$40,000
Lighting:	\$15,000
Engineering, Shop Drawings,	\$12,500
Permits/Road Closures:	\$12,500
Packing & Shipping:	\$11,500
Installation & Travel:	\$45,000

- Notes:**
1. Milestone Payments TBD Upon Contract Award
  2. Travel is included in Sub-Total Amounts included in fees.
  3. Artist will subcontract with JunoWorks for Engineering, Fabrication, Permitting, and Installation.
  4. At Final Design, the Artwork will be designed to meet the proposed budget based on actual costs required to complete this work.
  5. Insurance is included in fees.

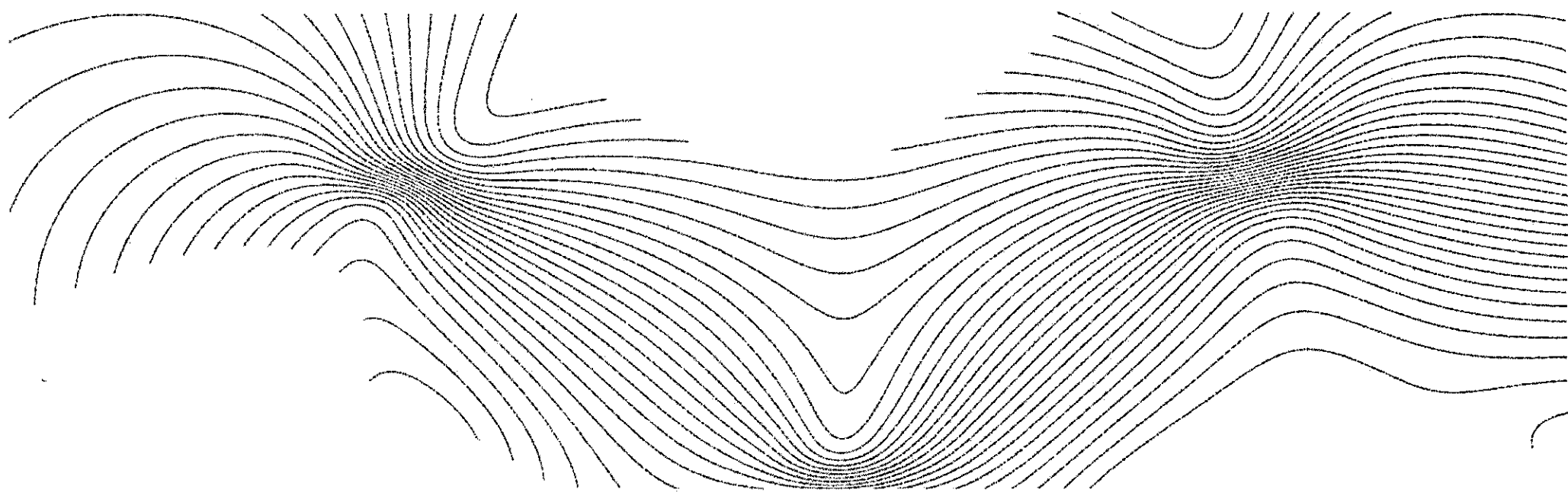
**Ballpark Budget: \$250,000**

**Presentation :** St. Augustine  
Roundabout May Street and San Marco Avenue




# Introduction : Related Work + Process

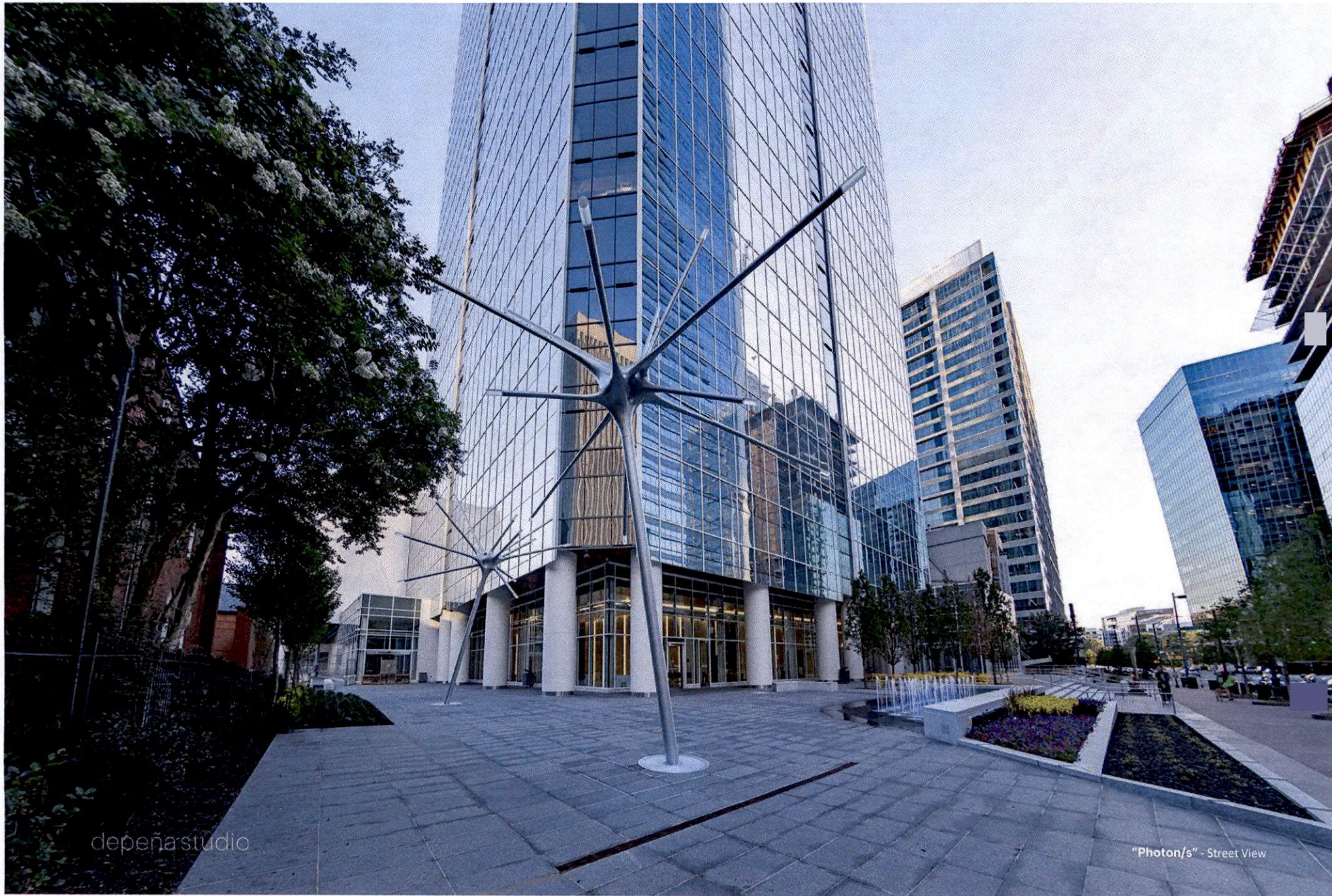
 depeña studio



# "Photon/s"

Duke Energy Plaza : Charlotte, NC

 depena studio



depenastudio

"Photon/s" - Street View



depeña studio

"Photon/s" - Detail and Perf Light Facade



depeñastudio

"Photon/s" - Detail and Perf Light Facade



depeñastudio

"Photon/s" - Fabrication



depeñastudio

"Photon/s" - Fabrication



depeña studio

"Photon/s" - Fabrication



depeña studio

"Photon/s" - Fabrication

ISU JACK TRICE MEMORIAL  
 BREAKING BARRIERS

analogical learning  
 ↗

white  
 on-lookers

flexible  
 structure  
 and reflection

flexible and evolving  
 of behavioral report.

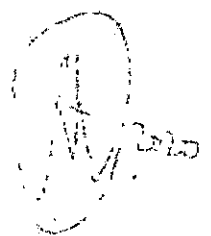
**Case Study: "Breaking Barriers"**

Jack Trice Memorial: ISU: Ames, IA

3d motion capture  
 of movement  
 of the body

- 1000 images
- 30000 points
- 1000000
- 1000000

NO, a little space  
 through the  
 motion capture



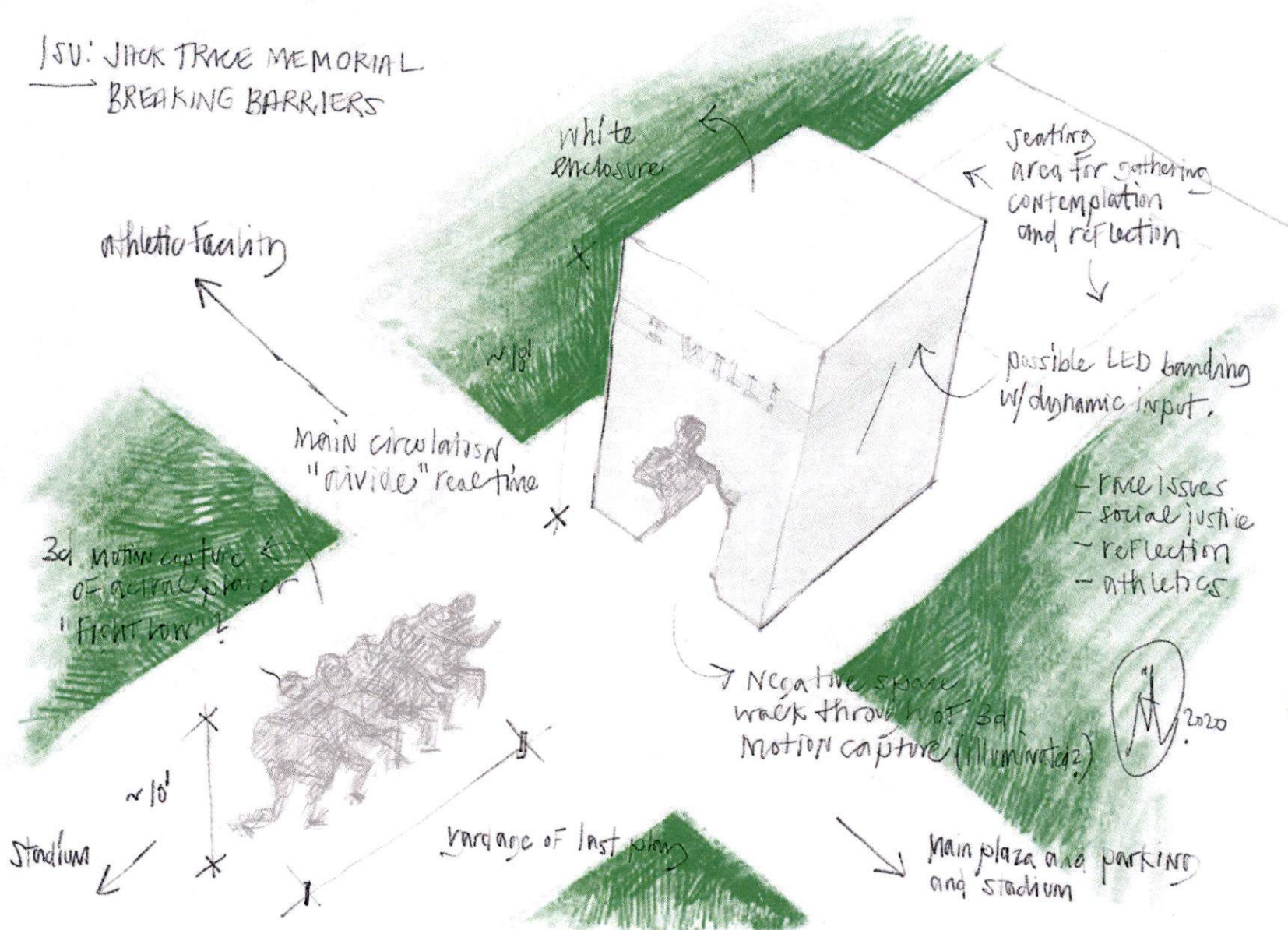
depeña studio

position

YAC... of...

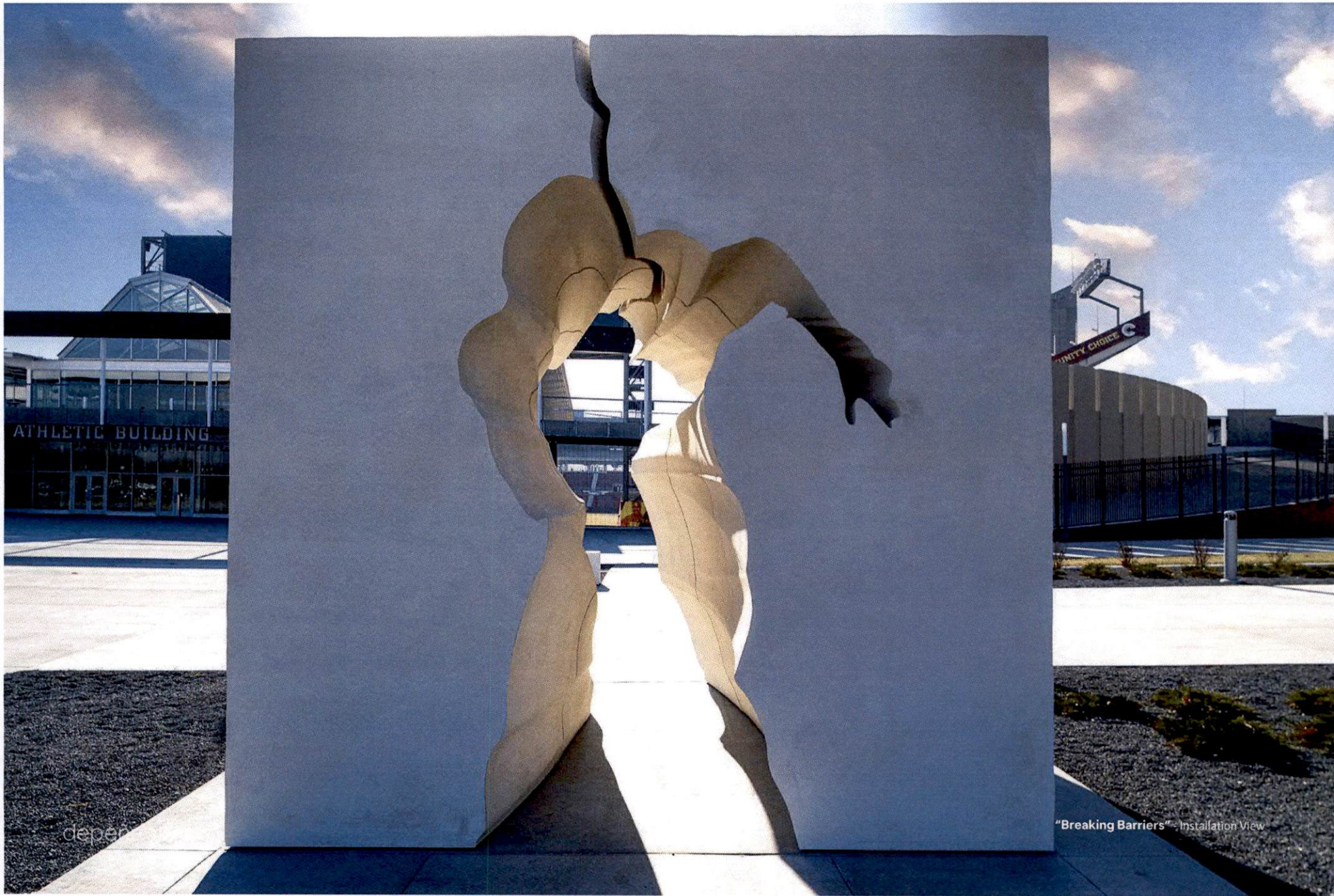
Jack Trice Memorial  
 Ames, IA

ISU: JACK TRACE MEMORIAL  
 → BREAKING BARRIERS





"Breaking Barriers" - Installation View



depen

"Breaking Barriers" - Installation View



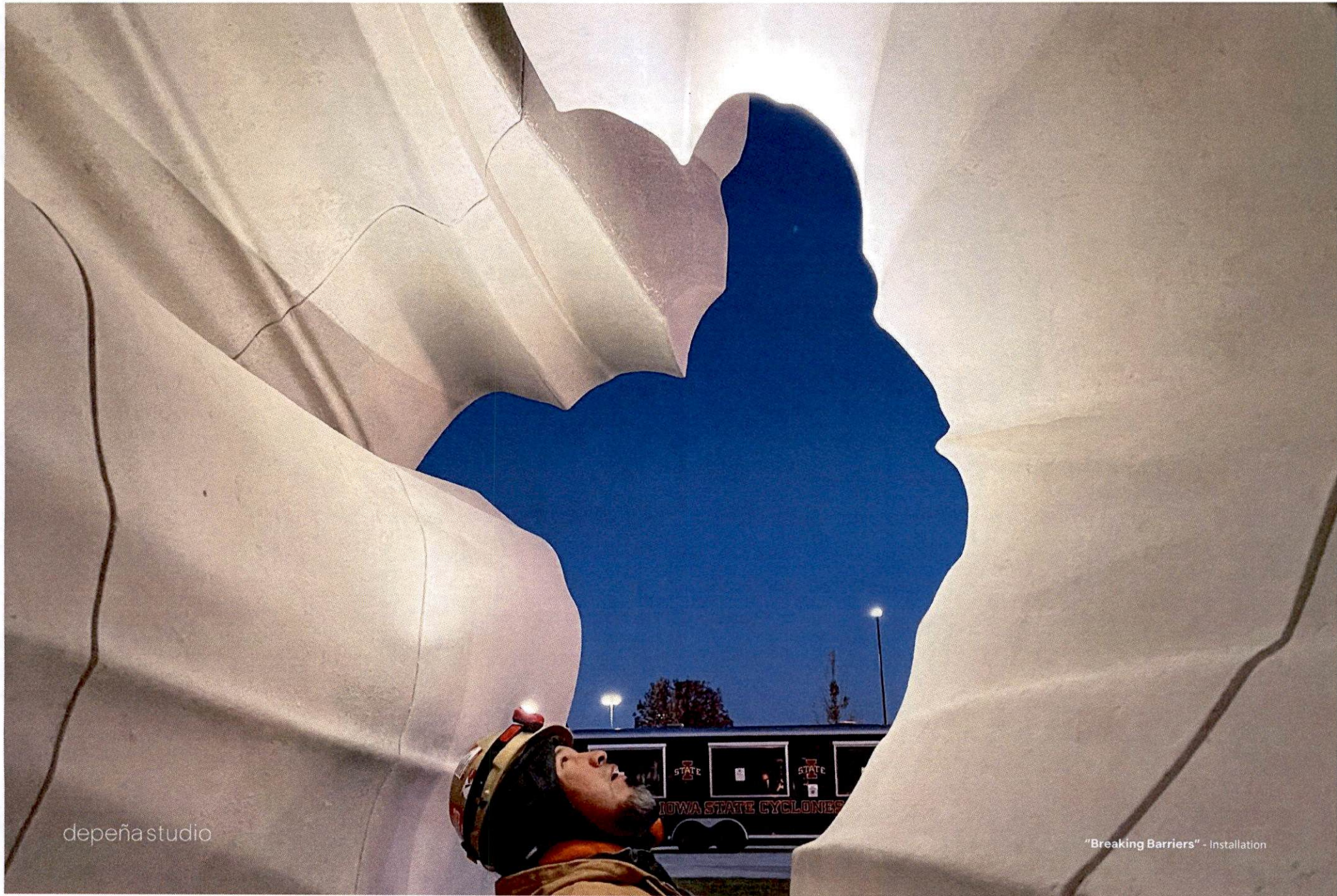
depeña studio

"Breaking Barriers" - Fabrication



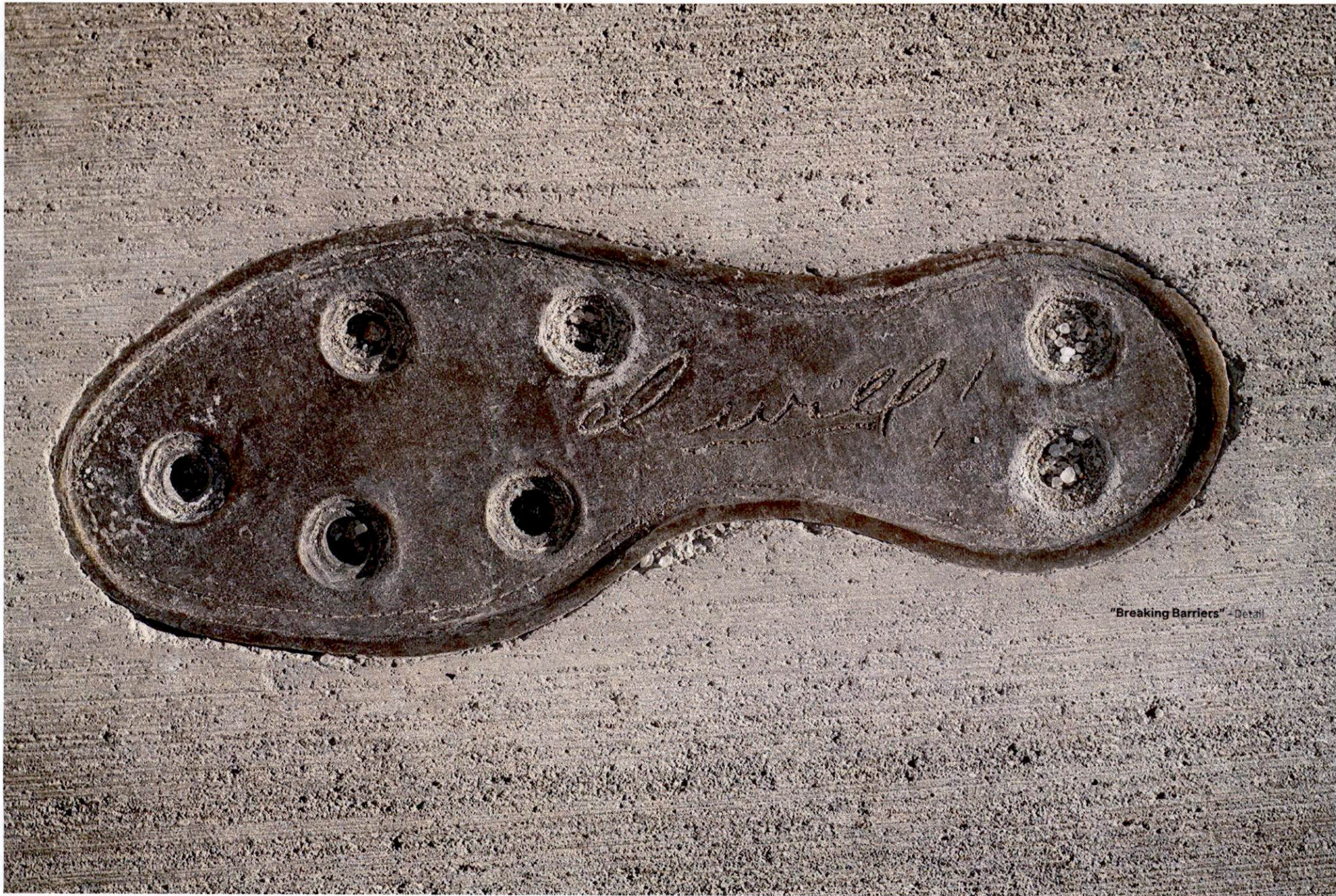
depeña studio

"Breaking Barriers" - Installation



depeña studio

"Breaking Barriers" - Installation



"Breaking Barriers" - Detail



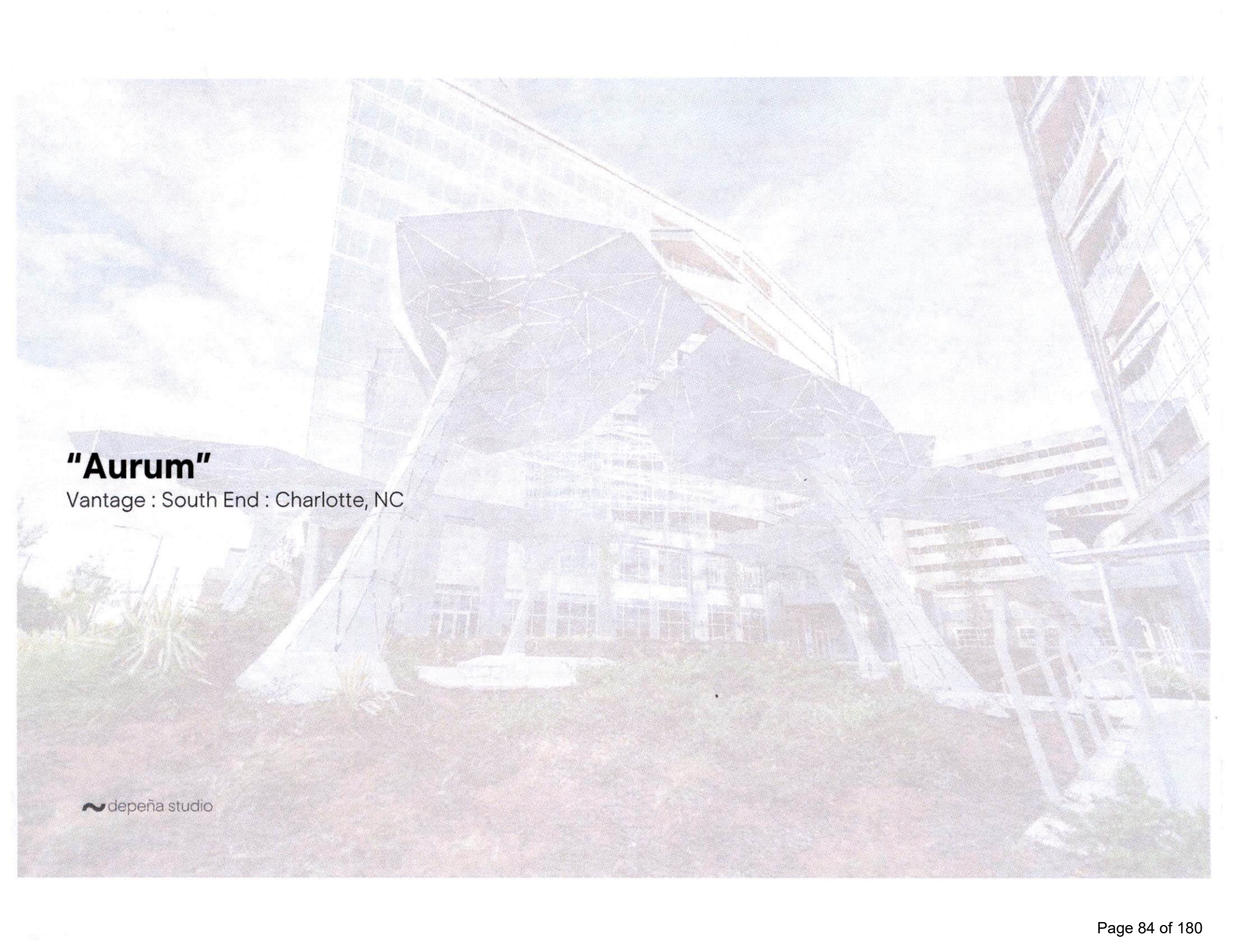
debehastudio

"Breaking Barriers" Installation



depeña studio

"Breaking Barriers" - Interaction



# "Aurum"

Vantage : South End : Charlotte, NC



depeña studio

"Aurum" Contextual View

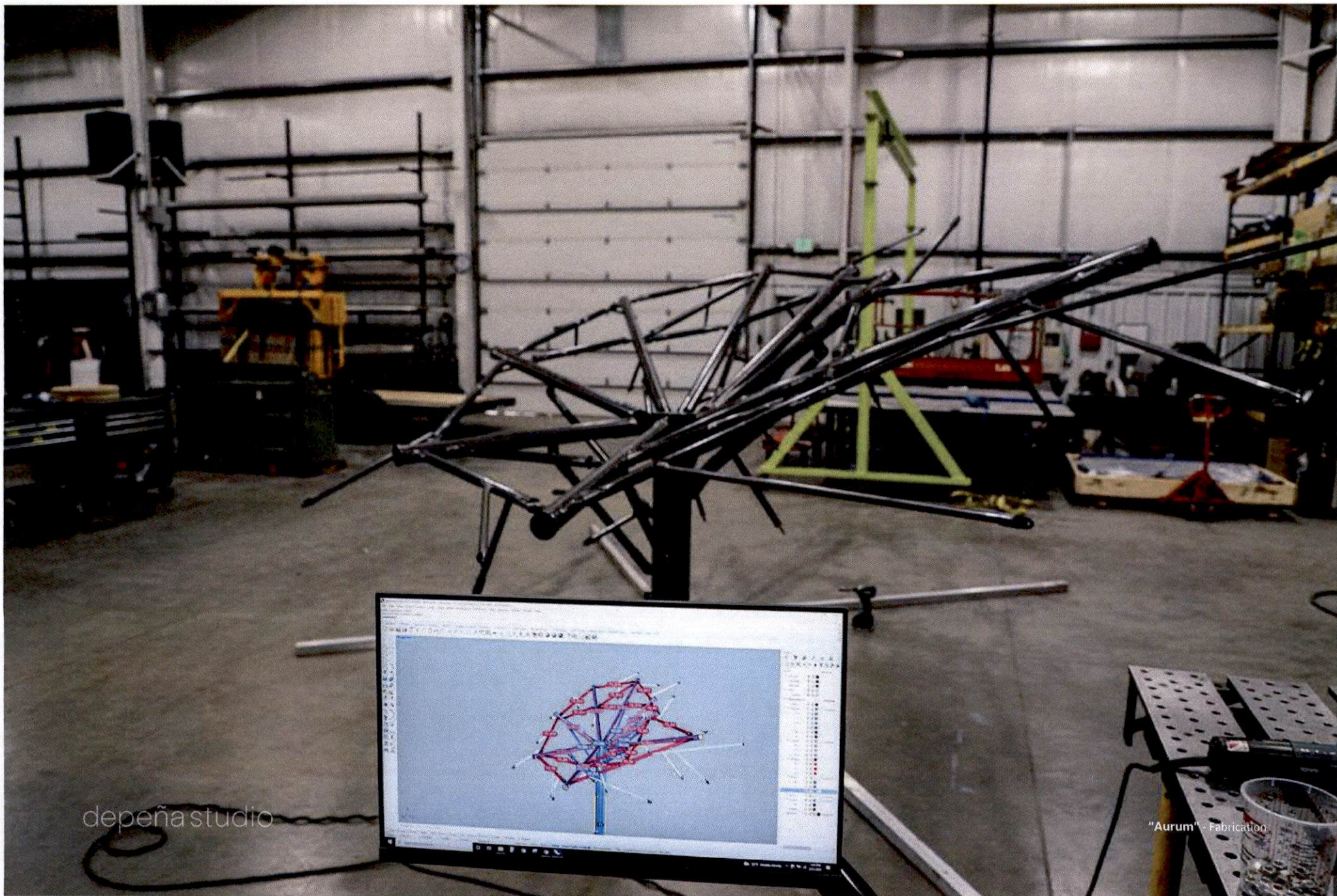


depeña studio

"Aurum" - Material / Construction

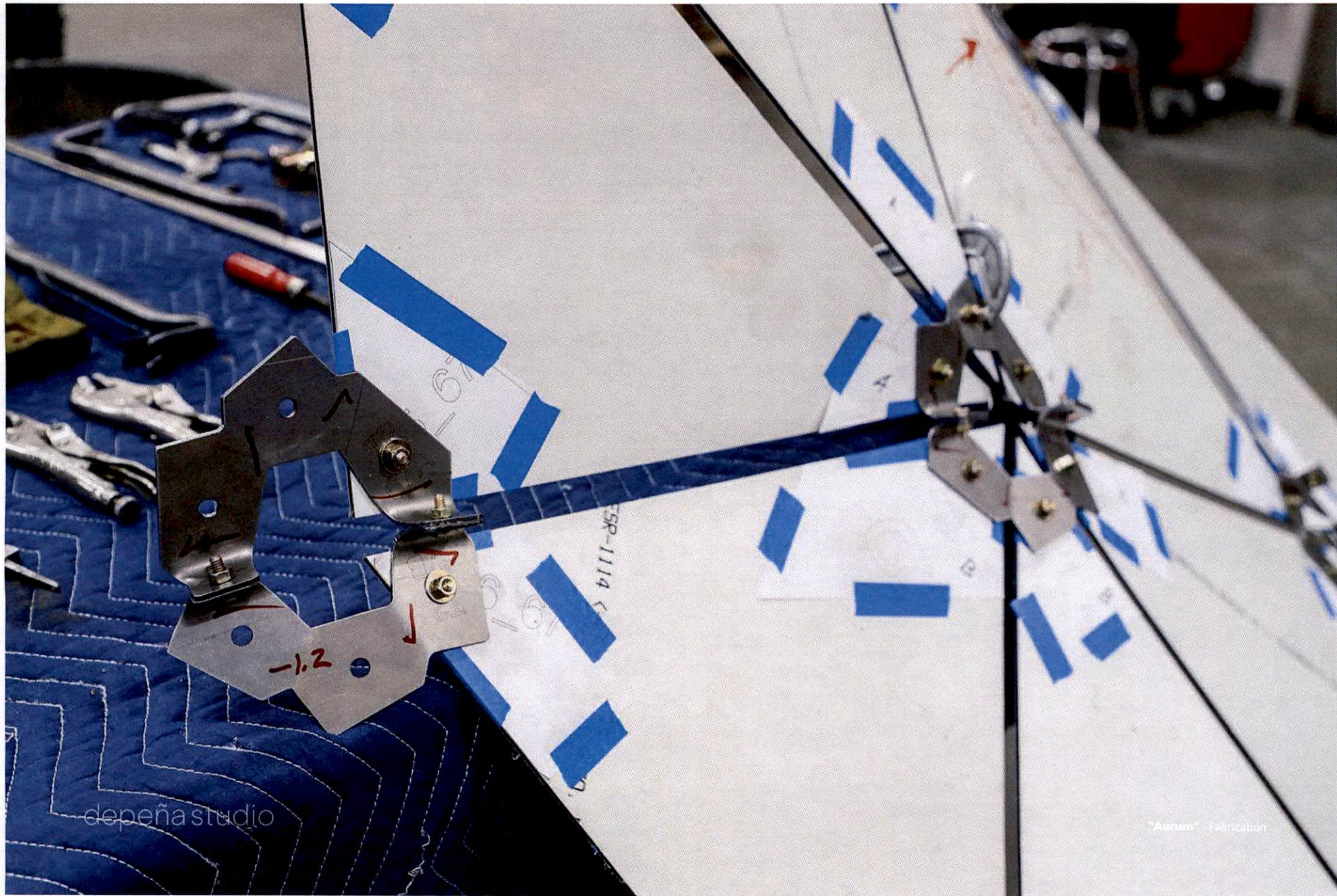
"Aurum" - Night View

depeña studio




depeña studio

"Aurum" - Fabrication



# "Arc"

Aventura Regional Library : Miami, FL

 depeña studio



depeña studio

Arc - Contextual View




depeña studio

"Arc" - Contextual View

# "Common Thread"

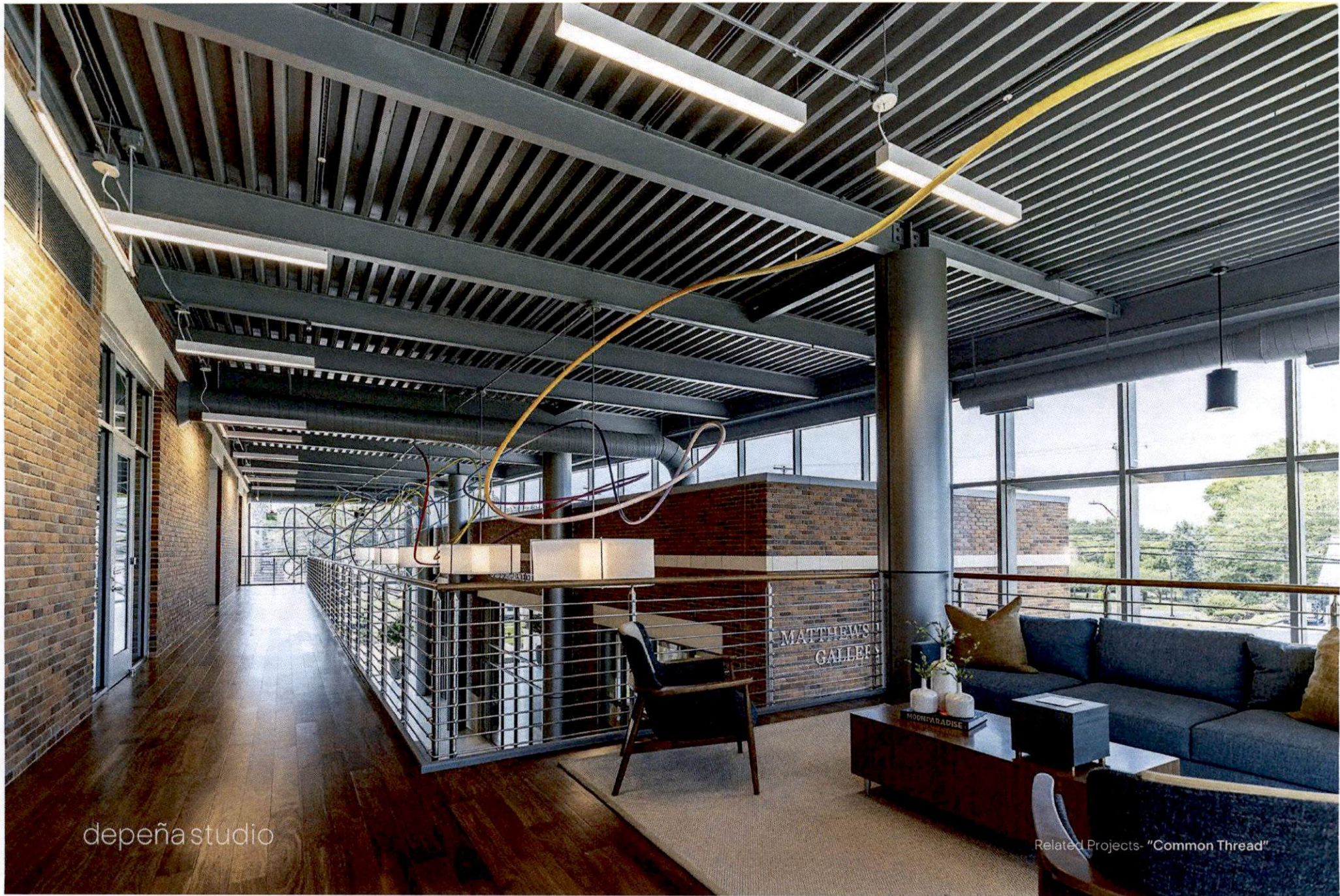
Gaston Community Foundation : Gastonia, NC

 depeña studio



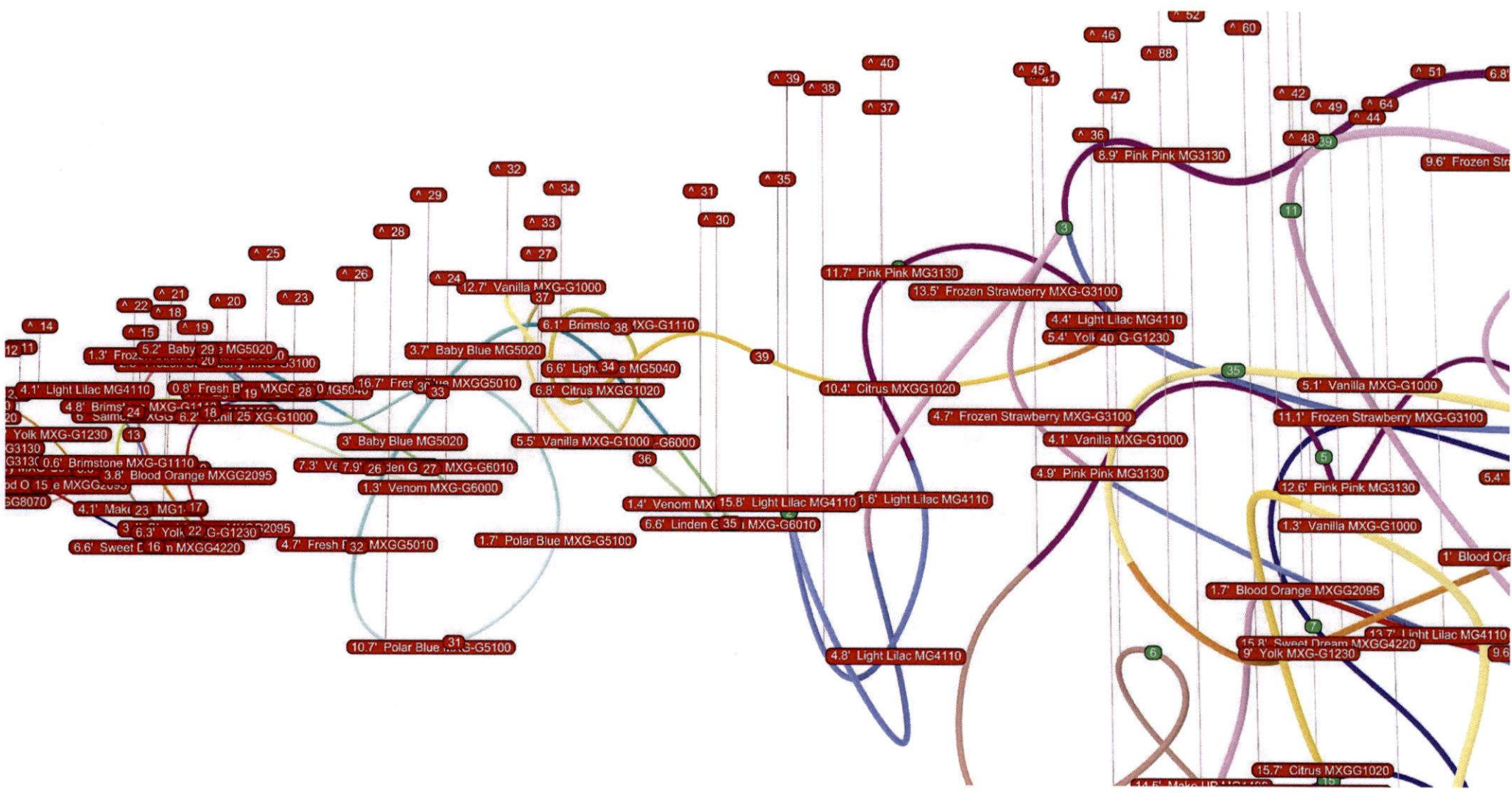
depeña studio

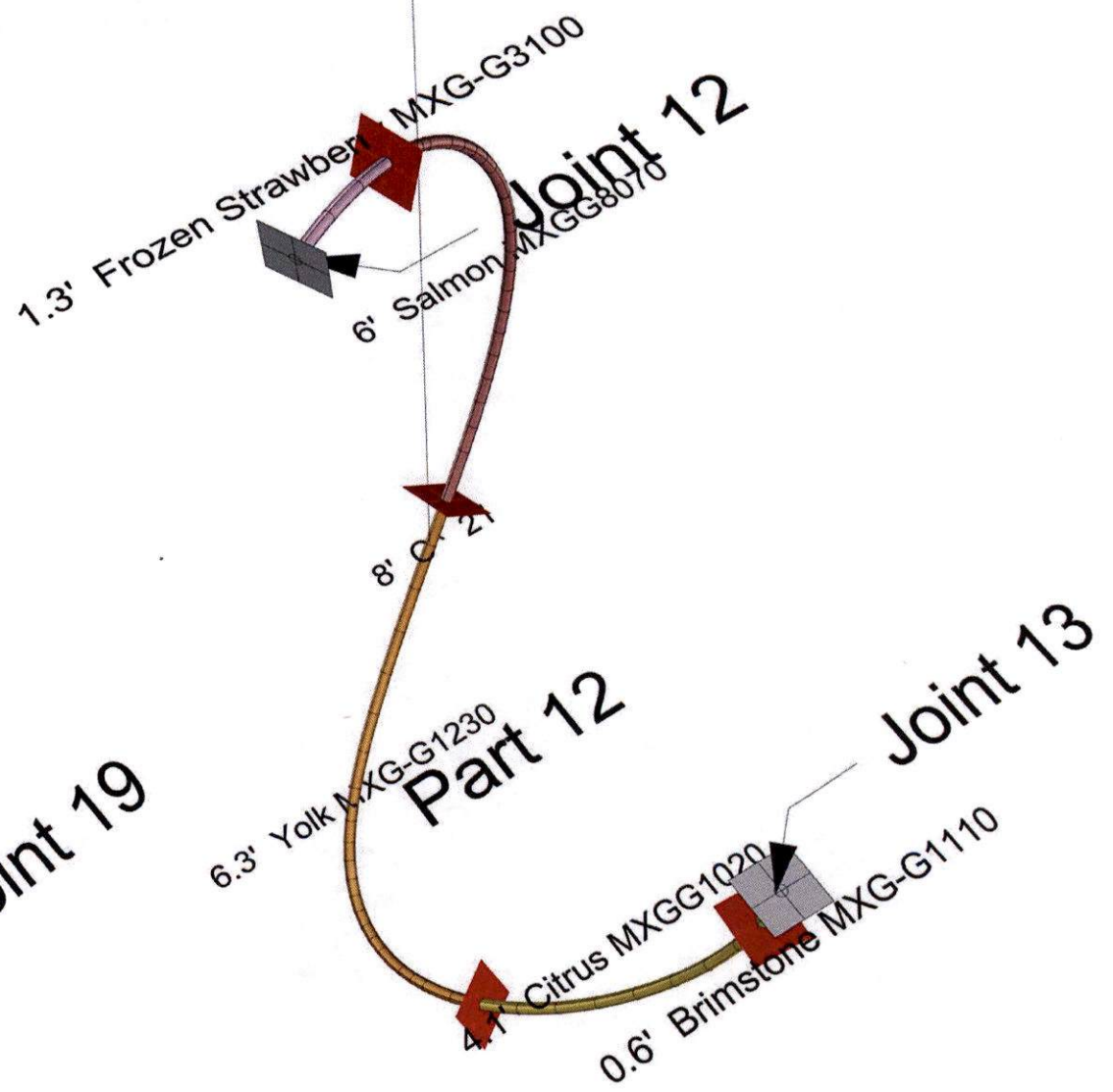
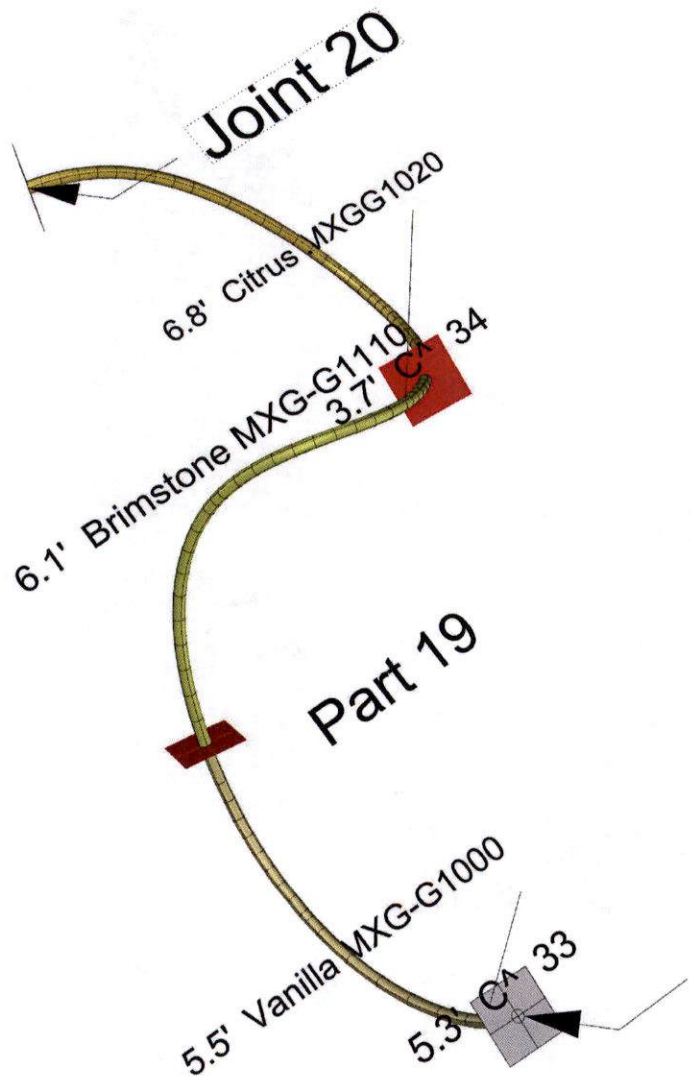
Related Projects - "Common Thread"



depeña studio

Related Projects- "Common Thread"








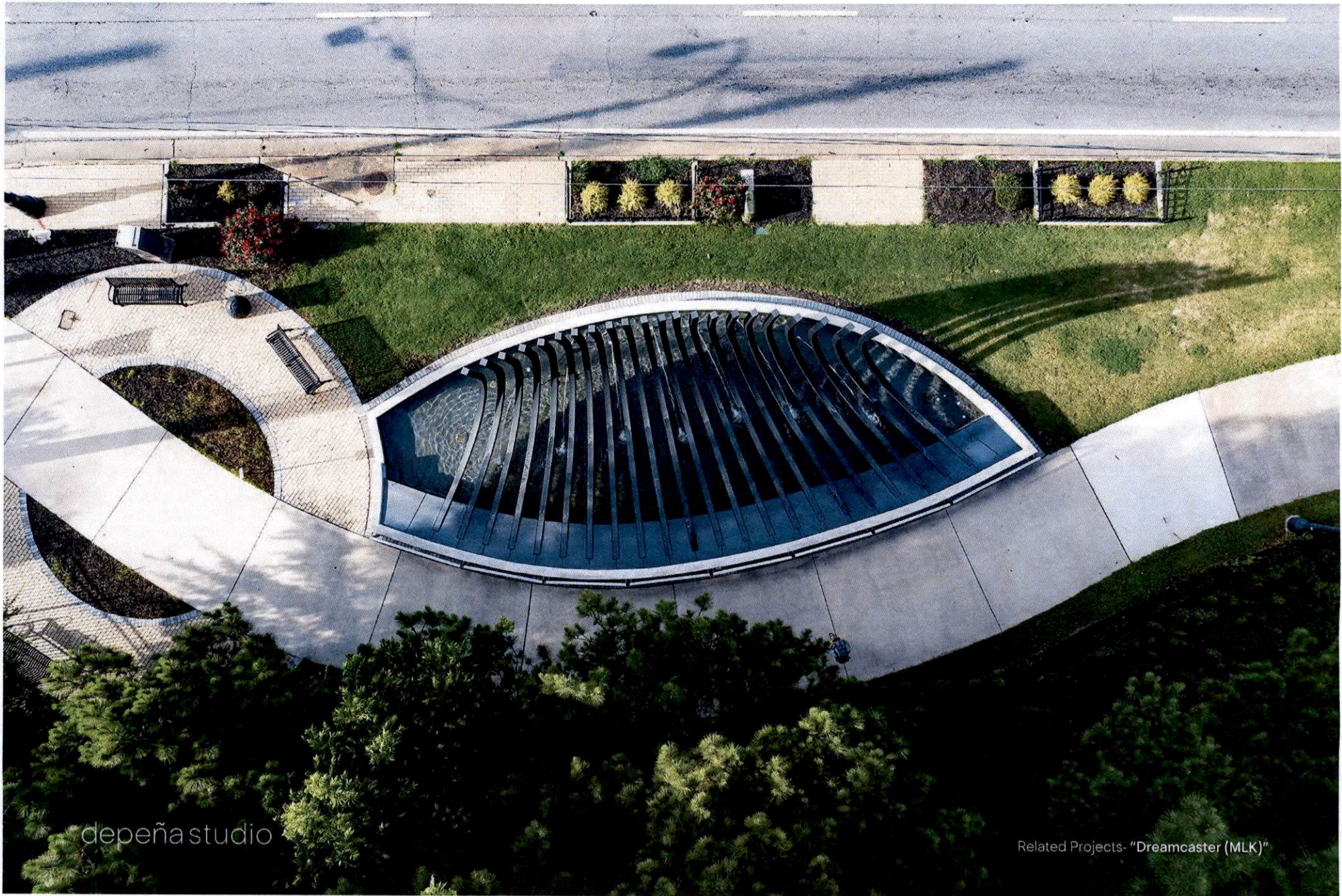
depeñastudio

Process : Parametric Production Paint/Part Guide

# **"Dreamcaster"**

MLK Commemorative Sculpture : Atlanta, GA

 depeña studio



depeñastudio

Related Projects- "Dreamcaster (MLK)"

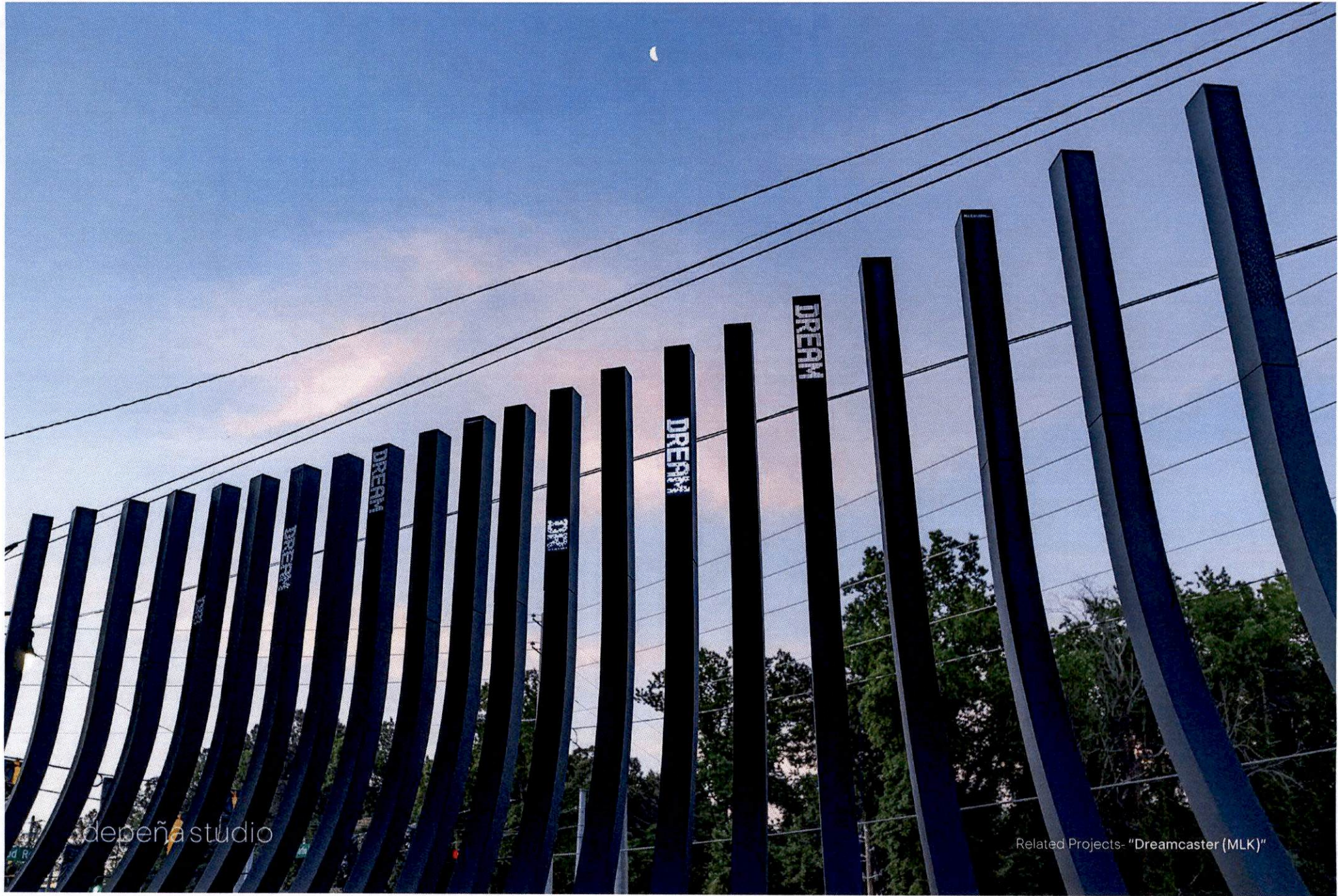


depeña studio

Related Projects - "Dreamcaster (MLK)"



Related Projects- "Dreamcaster (MLK)"




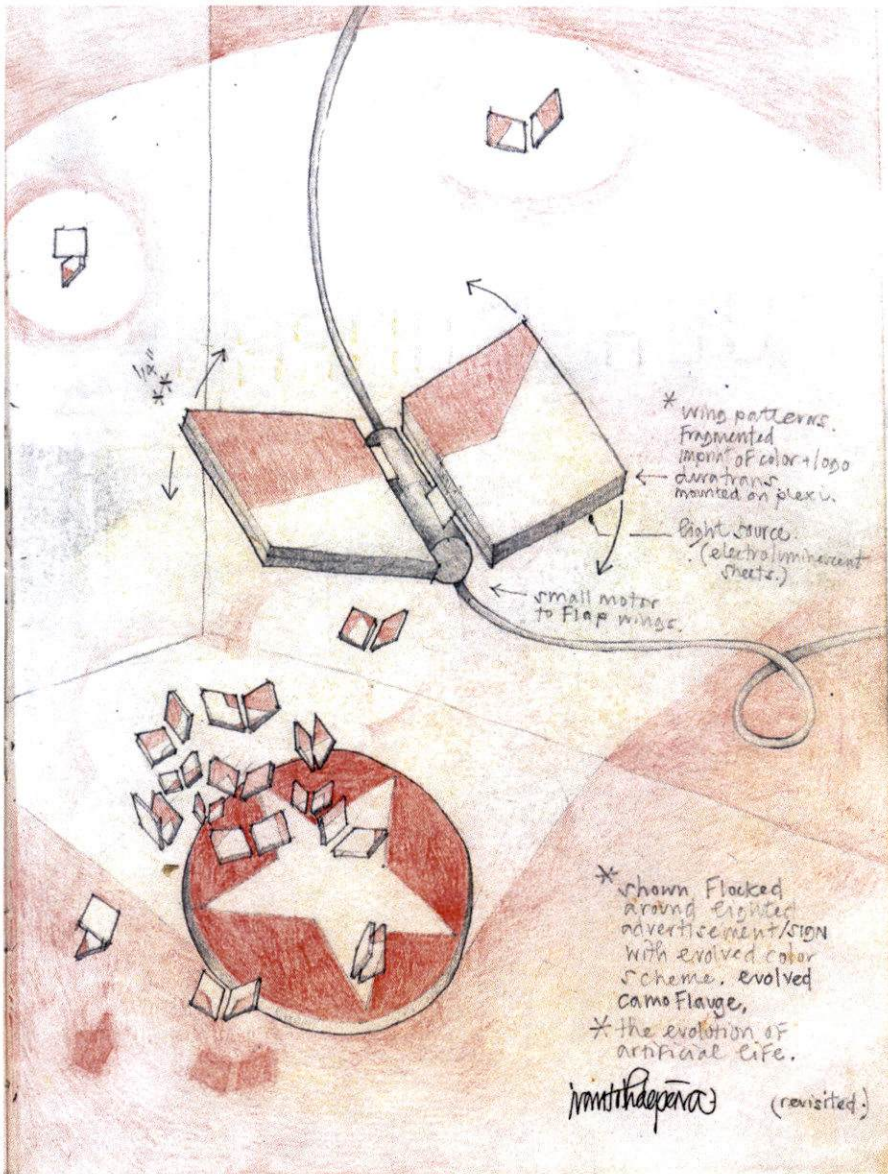
depeña studio

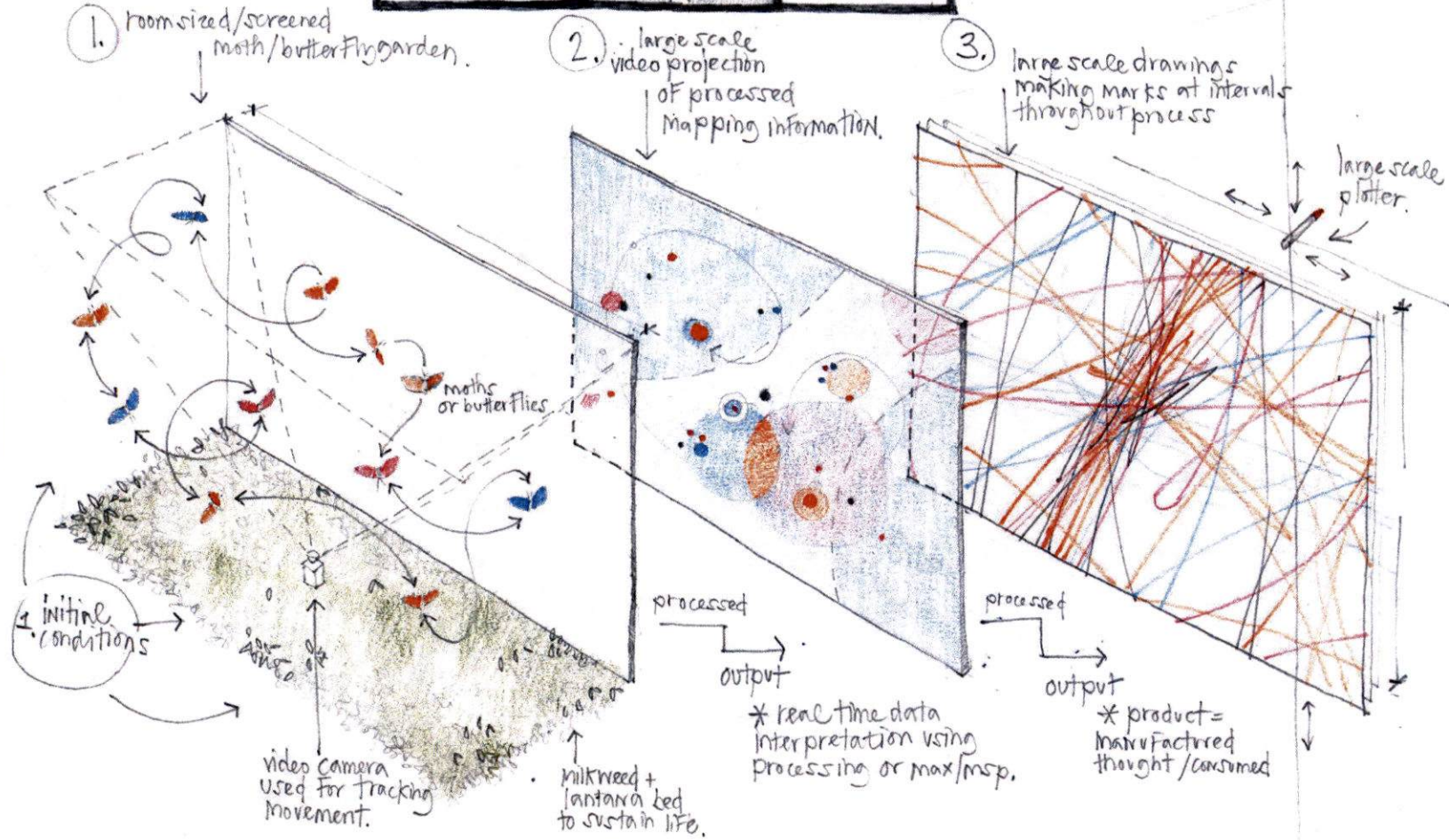
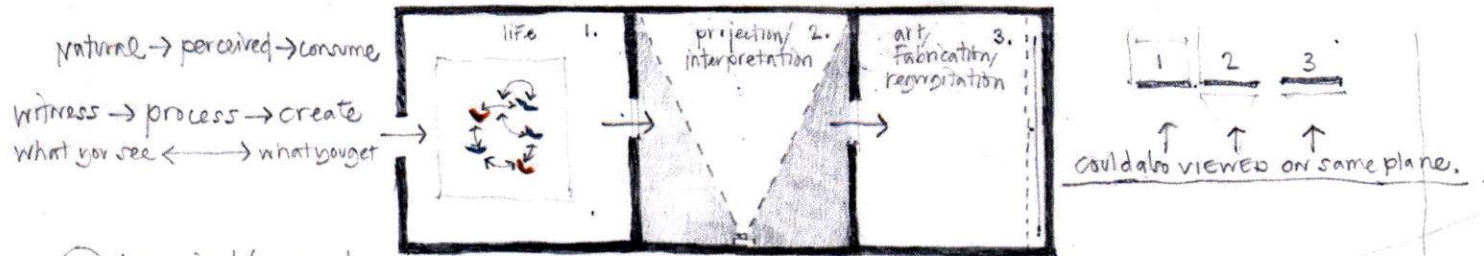
Related Projects- "Dreamcaster (MLK)"

# Process

Various Sketches

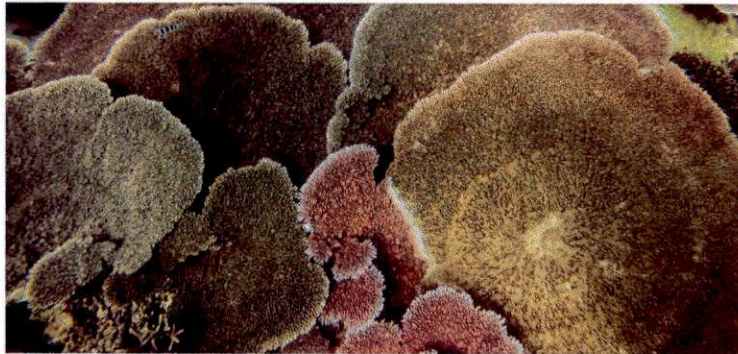
 depeña studio





# Proposal : Site + Inspiration

People, History, The Ocean and Geography



Situated at the prominent roundabout at the intersection of May Street and San Marco Avenue in St. Augustine, FL, the proposal concepts are inspired by using the principles of both biomimicry and biophilia (the study that suggests humans possess an innate tendency to seek connections with nature and other forms of life) in the process of developing the forms for the sculptures. Through abstracted sculptural forms inspired by ocean waves, and the architectural complexity of Table Coral in the coral reef, these concepts capture the beauty, power and reverence of the natural forces which have shaped the coastal landscape and historic communities of St. Augustine.


The project simultaneously seeks to respectfully honor the relationship that both the indigenous people had, and the current community have with the ocean and its elements, which were vital to their way of life. This respect for the marine ecosystem resonates with the subsequent communities that lived in St. Augustine, including the Spanish settlers and African American communities, who also relied on the sea for sustenance and inspiration. The proposed sculptural forms celebrate the enduring connection between the people of St. Augustine and the ocean.

Unlike traditional sculptures, this artwork is not merely placed in the landscape but integrates the landscape into the art itself, creating a seamless blend of natural and artistic elements. This integration is further advanced through the use of materials such as Coquina, a locally sourced material - that has been used historically in building significant structures St. Augustine.

For the residents and visitors of St. Augustine, the sculpture will be a source of reflection and inspiration, drawing connections across time—from the natural, historical and spiritual significance of the ocean to the indigenous peoples and subsequent communities, to the commercial, communal and current recreational use of the coastline.

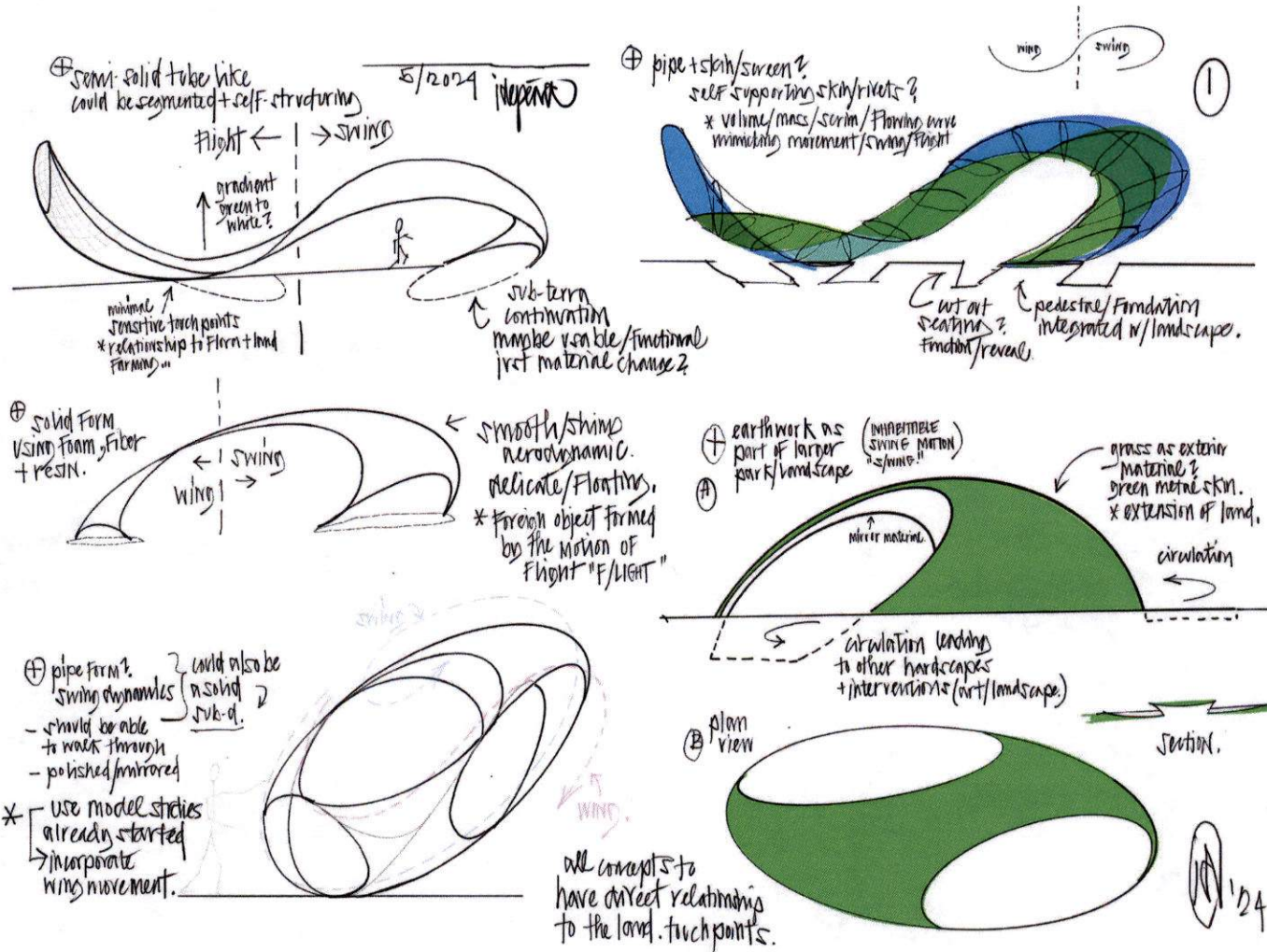
# Proposal : Conceptual Process

Various Sketches

 depeña studio

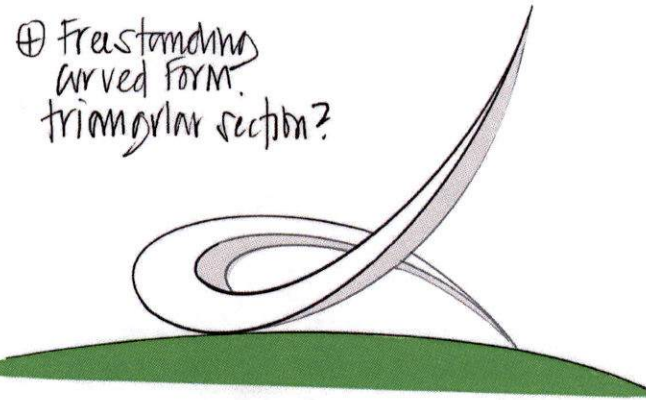
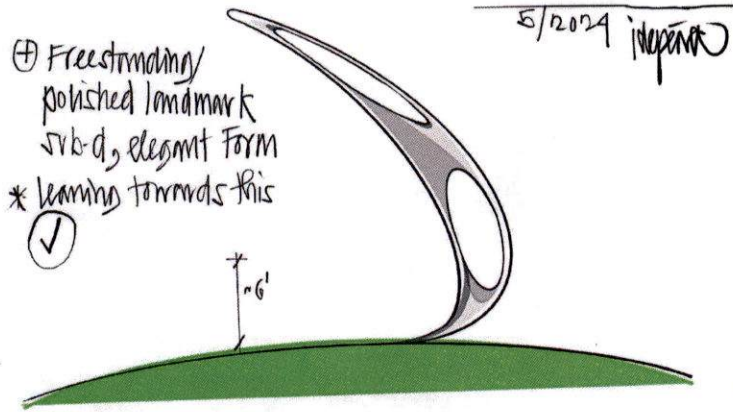
# Proposal : Process

Sketches of Potential Form/s

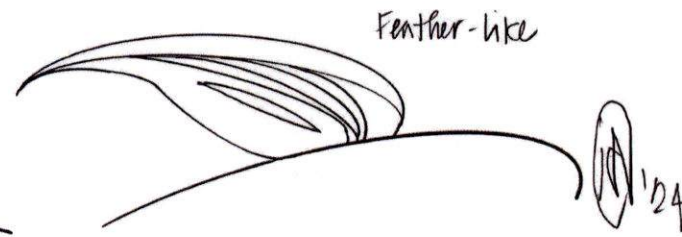
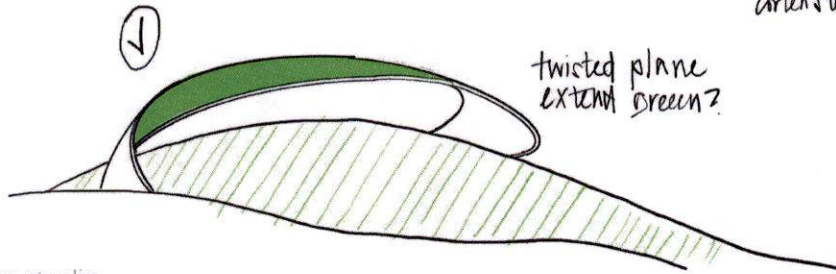
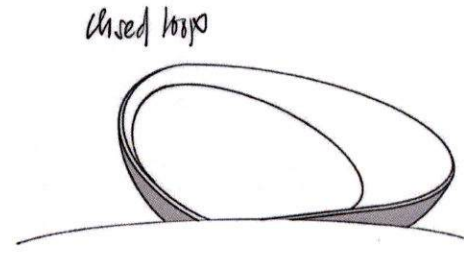
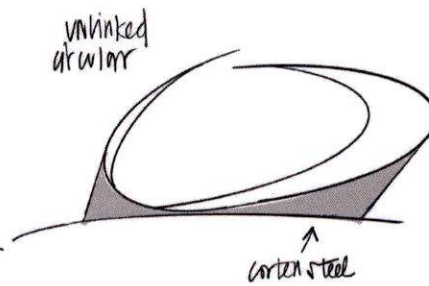
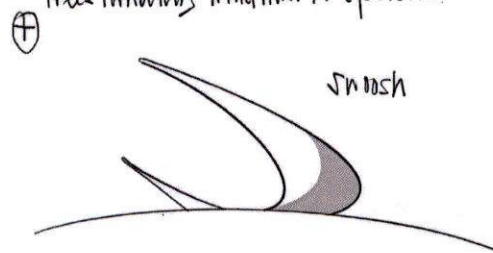


# Proposal : Process

Sketches of Potential Form/s



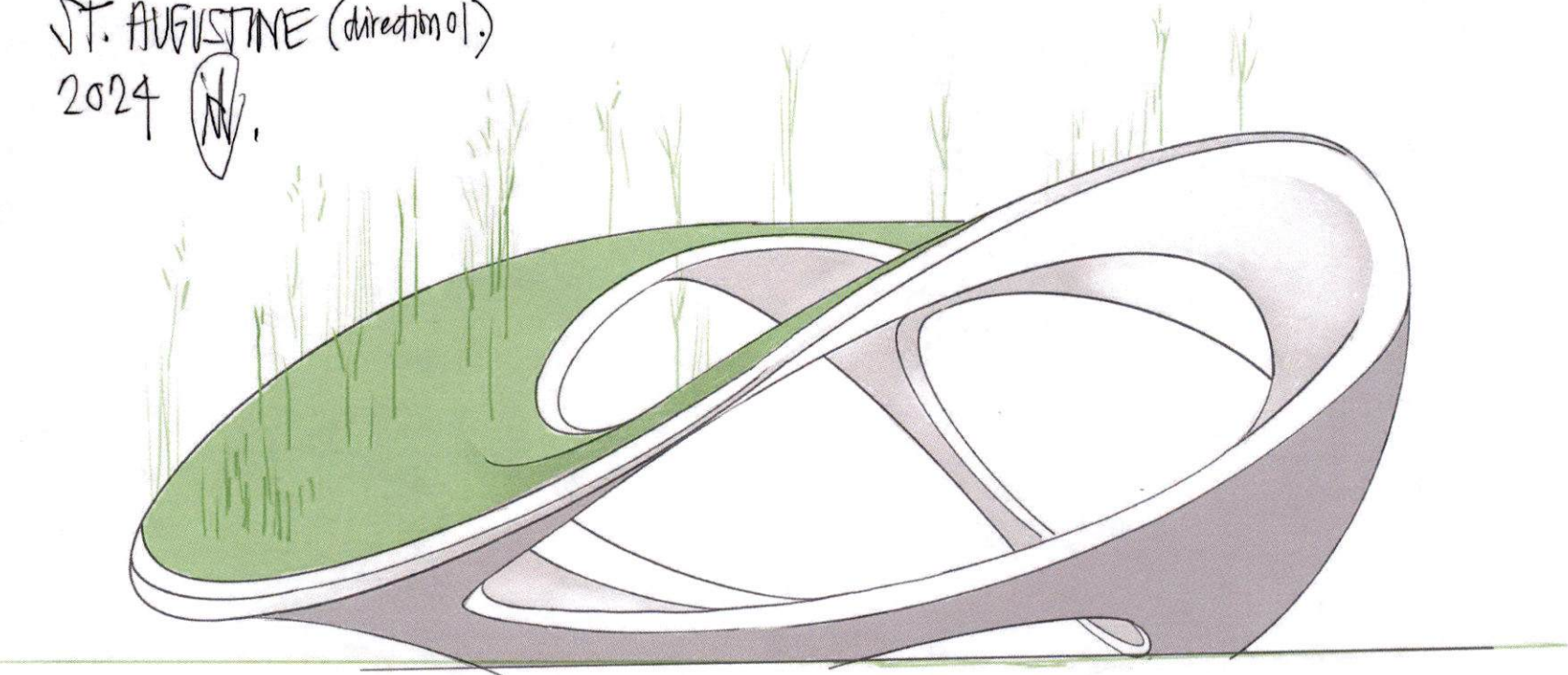
Freestanding landmark options



# Proposal : Process

Sketches of Potential Form/s

ST. AUGUSTINE (directional)  
2024 



01a

**Proposal : Direction 01a : "Groundswell or Shore Break (Working Title)"**

Oceanic. Seamless. Fluid. Movement. Blending into the  
Landscape. Earth. Context. Geography. Beauty. Nature.

# Proposal : Site + Inspiration

Striking Visual Form of a Cresting Wave



Various Waves Forming Perfect Barrels



depeña studio

Direction 01a (Groundswell) - "View from Street"



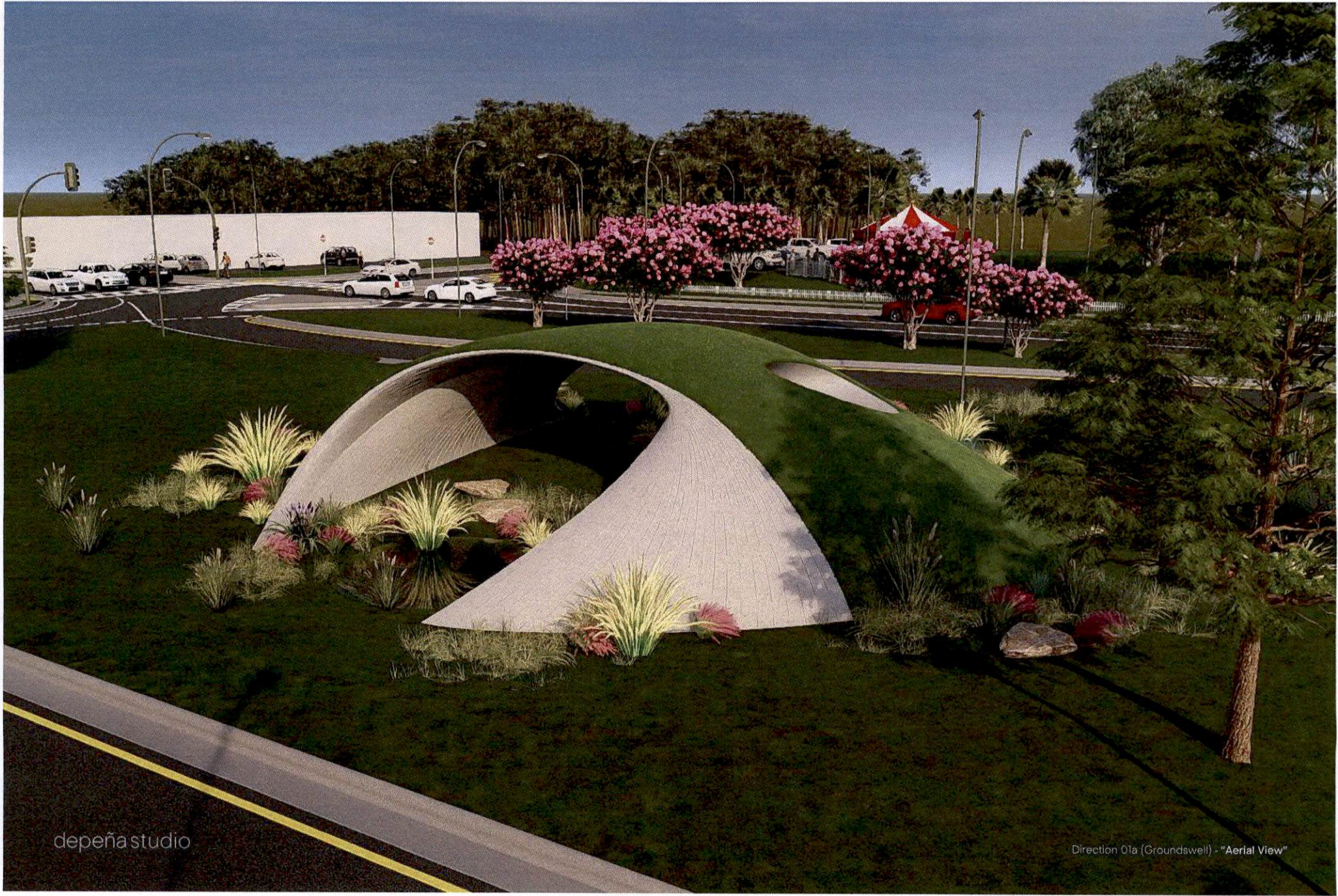
depeña studio

Direction 01a (Groundsweil) - "View from Street"



depenastudio

Direction 01a (Groundswell) - "Slight Aerial View"



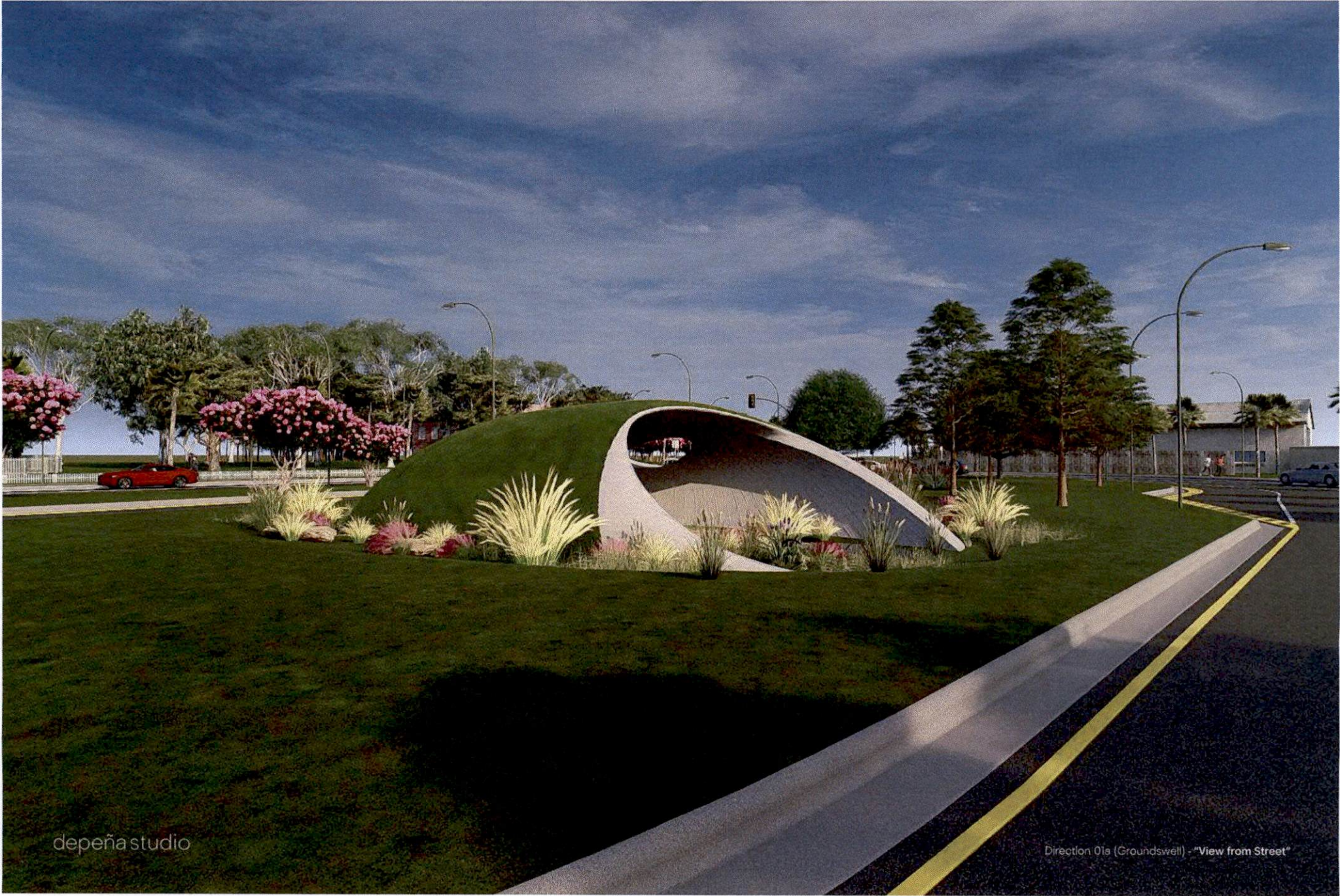
depeña studio

Direction 01a (Groundswell) - "Aerial View"



depeña studio

Direction 01a (Groundswell) - Aerial View



depeña studio

Direction 01a (Groundswell) - "View from Street"



depeña studio

Direction 01a (Groundswell) - "View from Street"



depeña studio

Direction 01a (Groundswell) - View from Street



depeña studio

Direction Ota (Groundswell) - "View from Street"



depena studio

Direction 01a (Groundswell) - "View from Street"



depeña studio

Direction 01a (Groundswell) - "Variation (Plantings Top)"



depenastudio

Direction 013 (Groundswell) - "Variation (Plantings Top)"



depenastudio

Direction 01a (Groundswell) - "Variation (Plantings Top)"



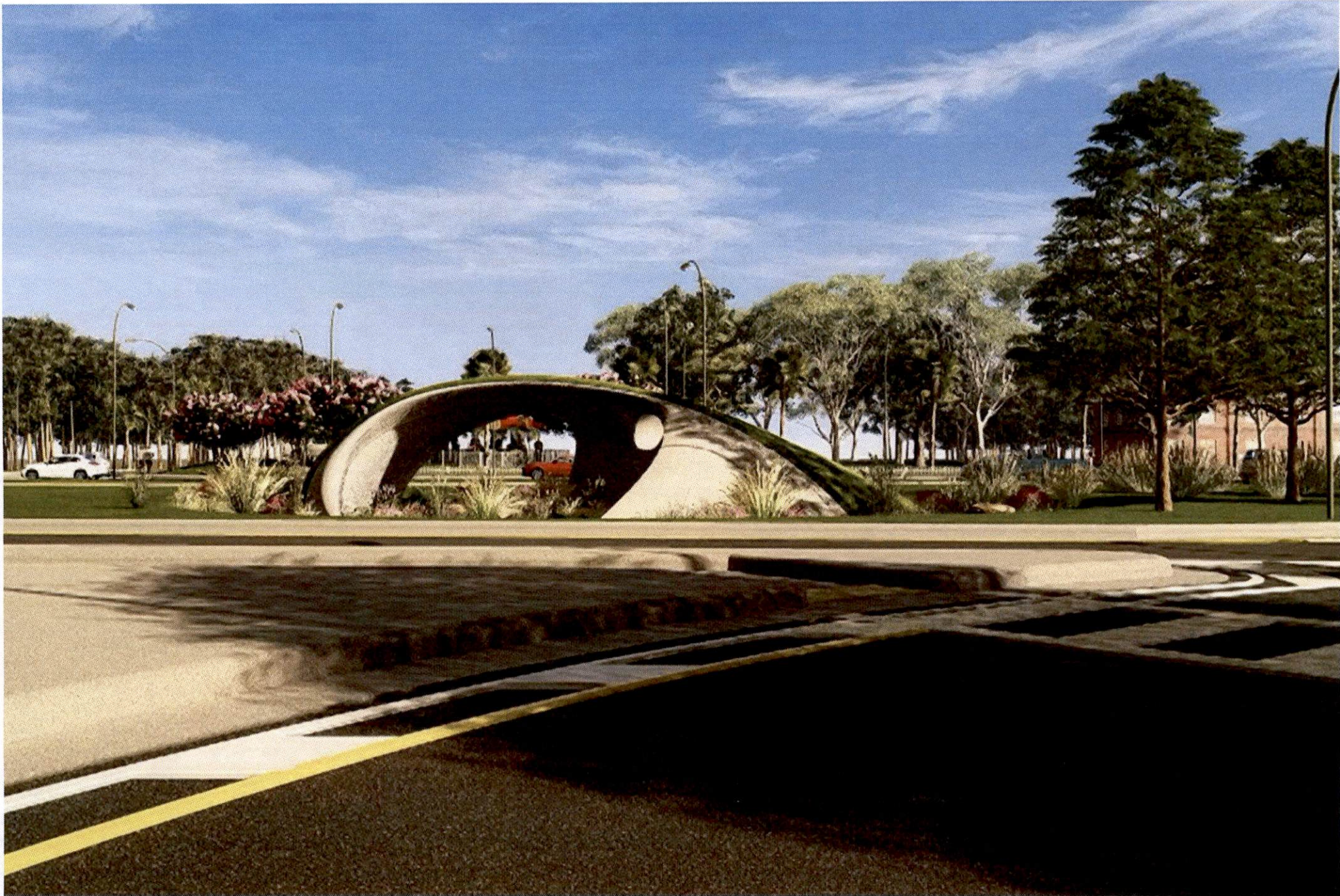
depeña studio

Direction 01a (Groundswell) - "Night View"



depeña studio

Direction 01a (Groundswell) - "Night View"



01a

## **Direction 01b : Variations** "Groundswell or Shore Break (Working Title)"

Oceanic. Seamless. Fluid. Movement. Blending into the Landscape. Earth. Context. Geography. Beauty. Nature.



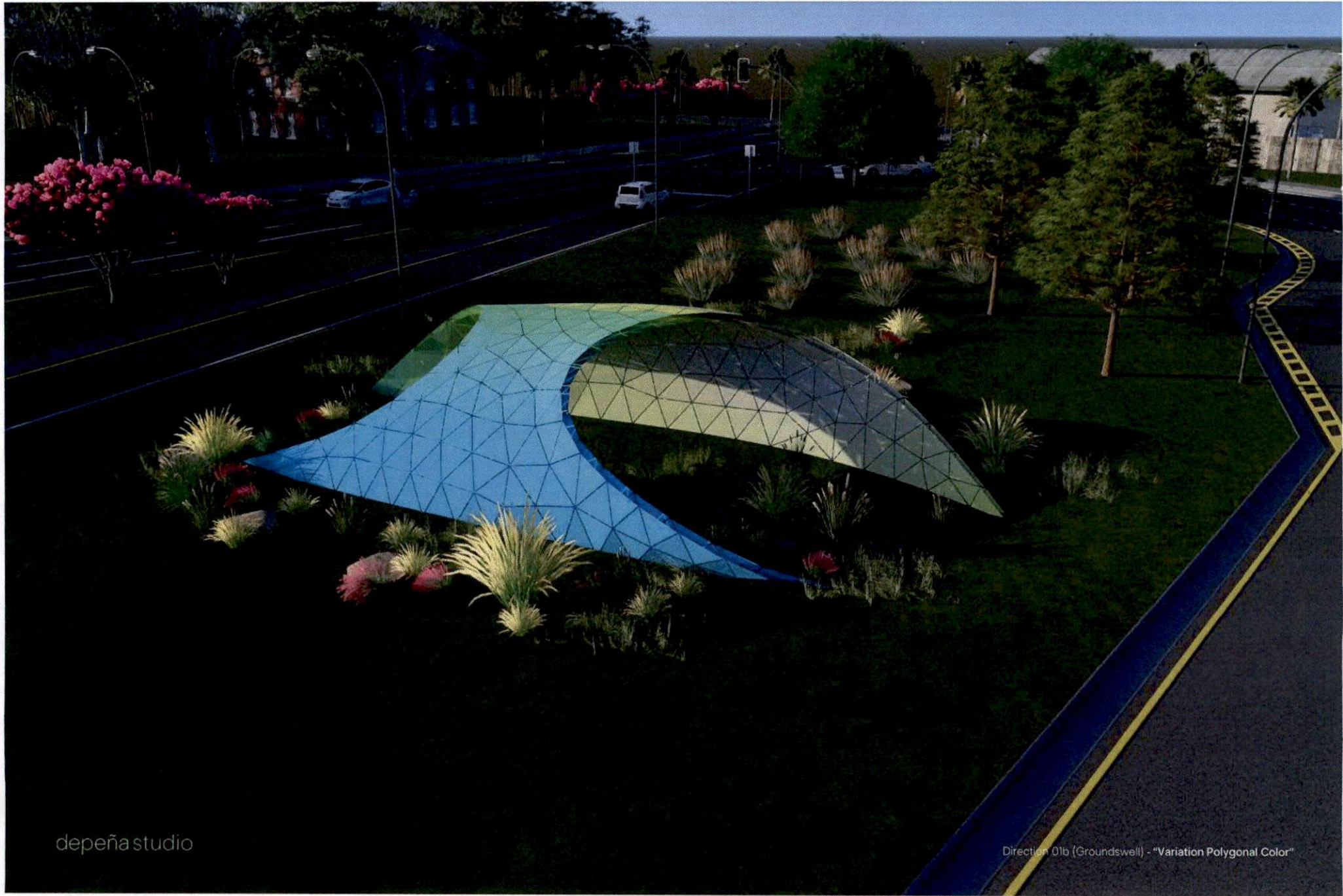
depeña studio

Direction 01b (Groundswell) - "Variation Polygonal Color"



depeña studio

Direction 01b (Groundswell) - "Variation Polygonal Color"



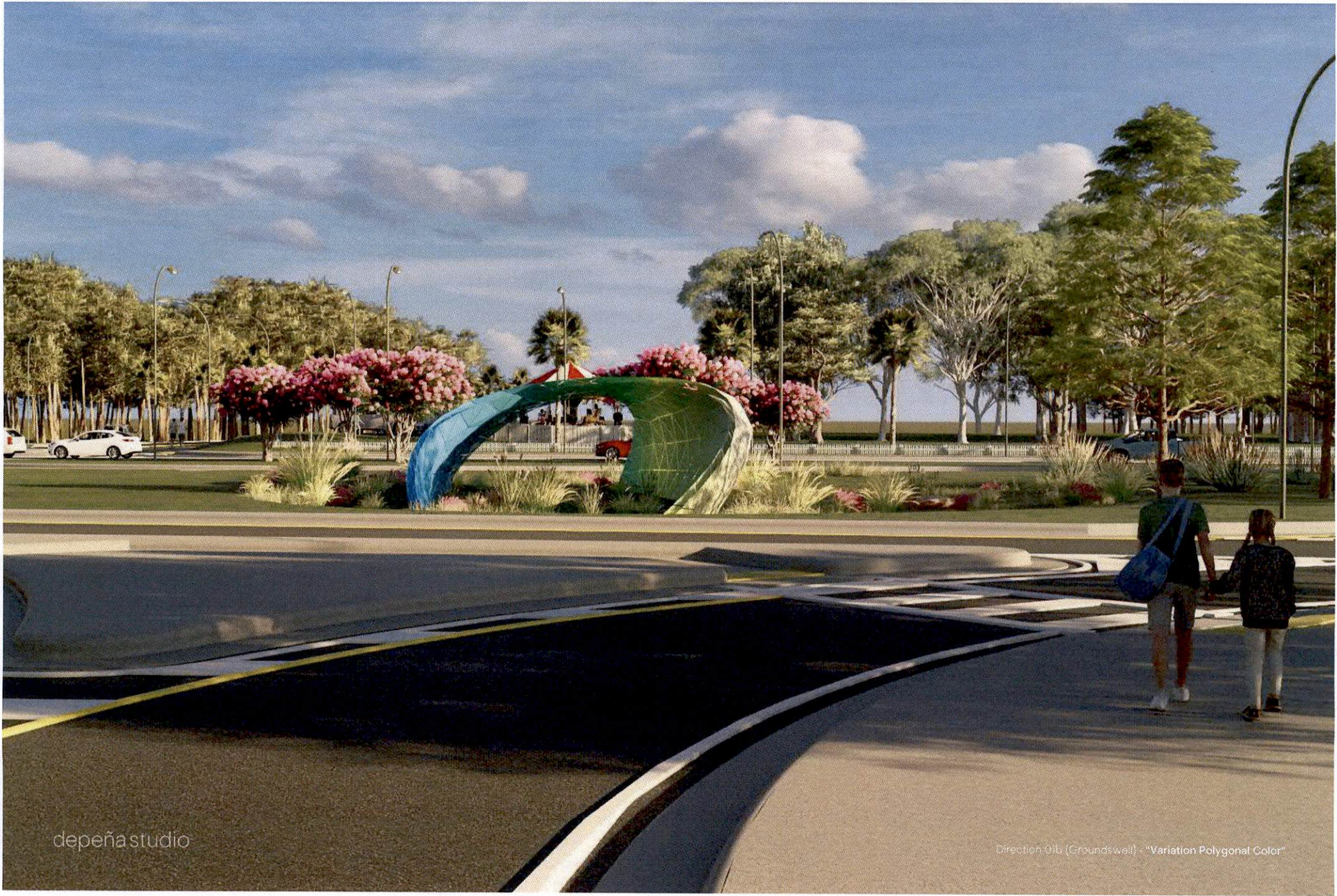
depeña studio

Direction 01b (Groundswell) - "Variation Polygonal Color"



depeña studio

Direction 01b (Groundswell) - "Variation Polygonal Color"



depeña studio

Direction 01b (Groundswell) - "Variation Polygonal Color"



depenastudio

Direction 01b (Groundswell) - "Variation Polygonal Color"



depeña studio

Direction 01b (Groundswell) - "Variation Polygonal Color Night"



depeña studio

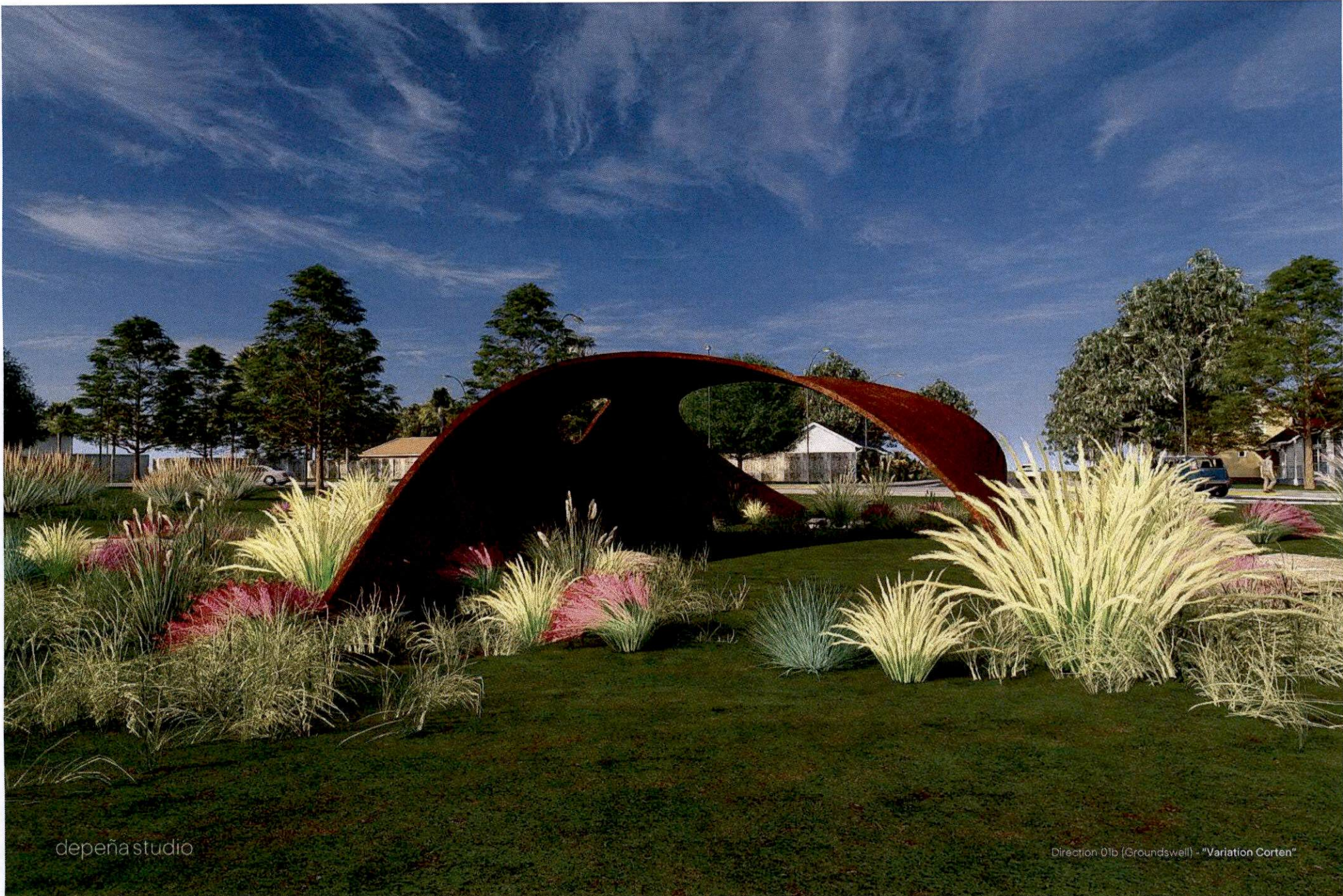
Direction 01b (Groundswell) - "Variation Polygonal Color"





depeña studio

Direction 01b (Groundswell) - "Variation Corten"



depeña studio

Direccion 01b (Groundswell) - "Variation Corten"



depeña studio

Direction 01b (Groundswell) - "Variation Corten"

## **Proposal : Direction 02 : "Plant Reef (Working Title)"**

Biomimicry. Oceanic. Sculptural. Blending into the Landscape.  
Organisms. Context. Geography. Beauty. Nature.

# Proposal : Site + Inspiration

The Beautiful Sculptural Forms of the Coral Reef

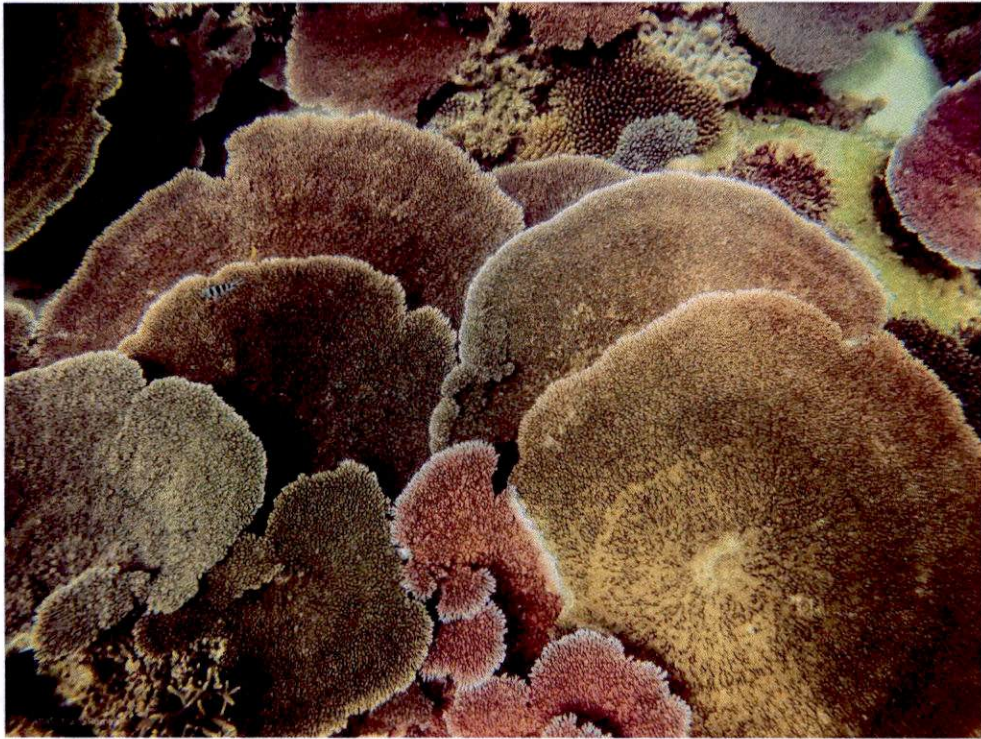


Table and other Variations of Coral





depeña studio

Director: G. Plant Reef - "Slight Aerial View"



depenastudio

Direction 02 (Plant Reef) - "Street View"



depeña studio

Direction 02 (Plant Reef) - "Street View"



depena studio



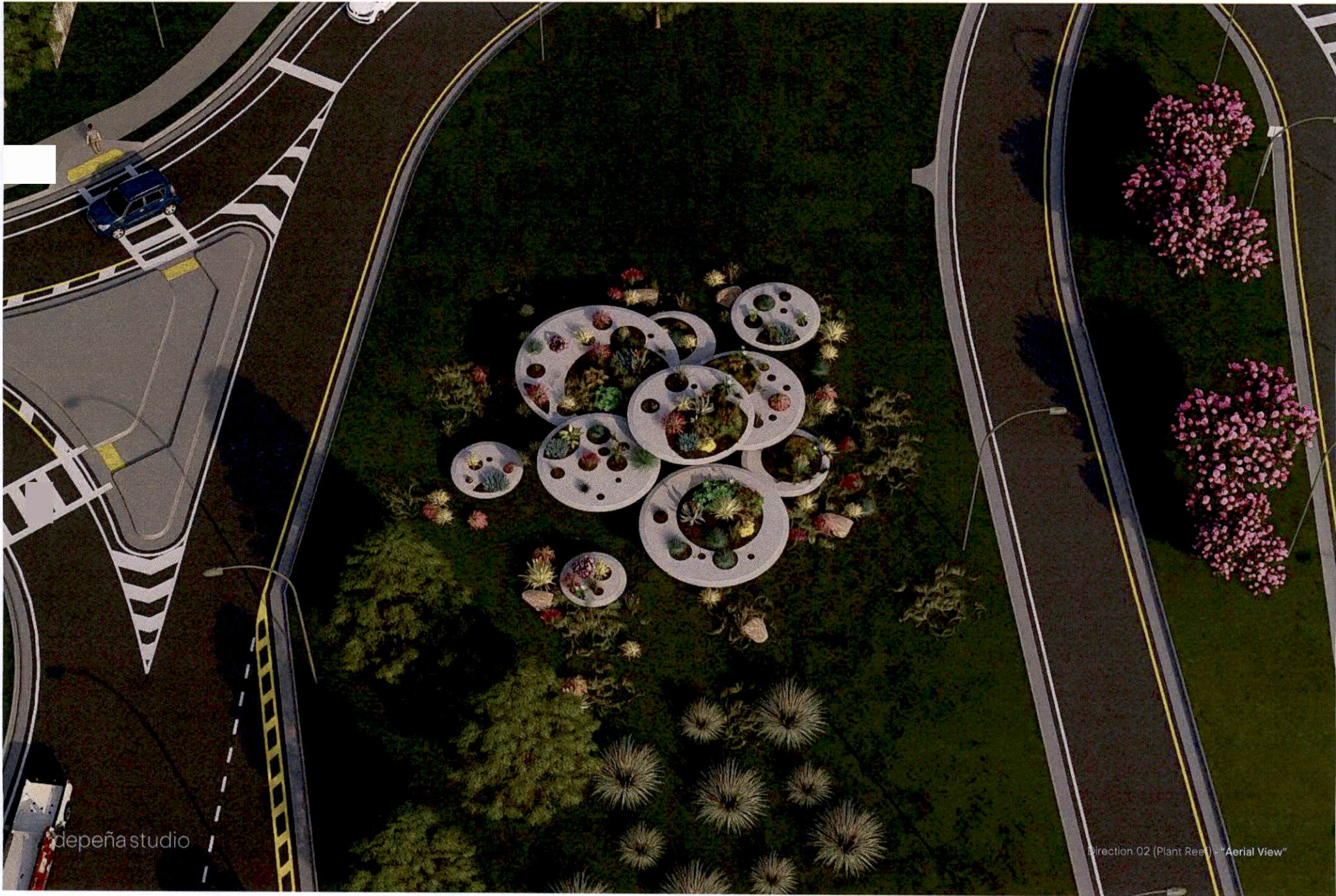
depeña studio

Direction 02 (Plant Reef) - "Aerial View"



depeña studio

Direction 02 (Plant Reef) - "Aerial View"



depeña studio

Direction 02 (Plant Reel) - "Aerial View"



depeña studio

Direction 02 (Plant Reef) - "Night View"



depeña studio

Direction 02 (Plant Reef) - "Night View"

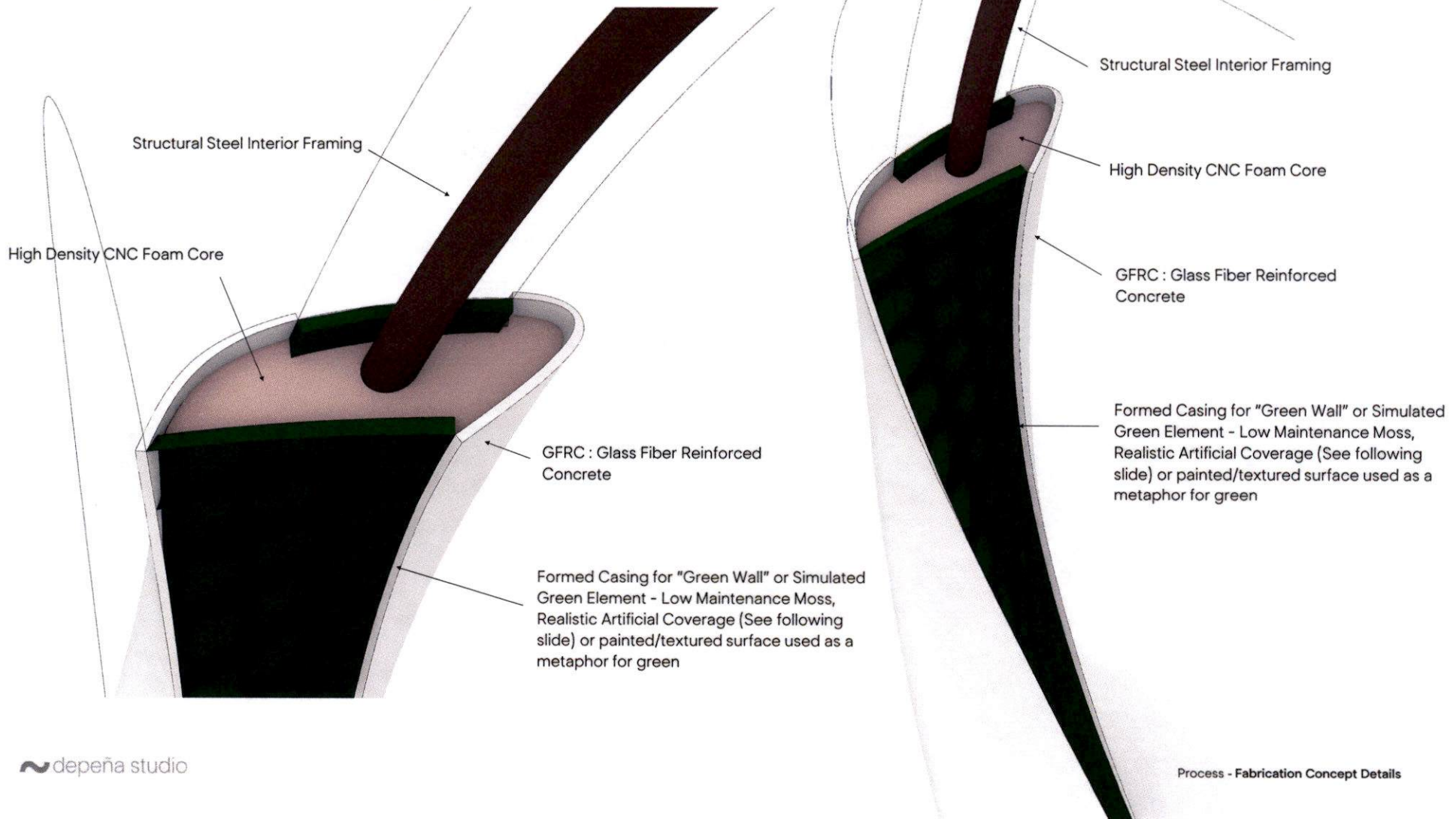


## **Material and Construction: "Both Proposals"**

Low Maintenance. Durable. Structural. Engineered. Natural.  
Blending with Landscape. Respectful to the Community.  
Historically Relevant.

# Construction / Installation Option A

High Density CNC Formed Layering



# Construction / Installation Option B

Cast Stone



CNC Routed Foam Used for Formwork



Cast Stone or GFRP

# Material

Real and Artificial Moss/Green



Artificial Moss



Real Moss Panels



Artificial Moss Panels



Artificial Moss Panels



Real Moss on Vertical and Undercut Bark



## Estimated Budget

"Groundswell" Working Title

The proposals presented today are designed to be scalable to fit within the given budget. If selected, we intend to work with Dublin Arts to select a location and tailor the budget and proposal to see the given requirements. Please find an example here.

depeña studio

## Proposed Budget

<b>Wave Sculpture</b>	
Permitting	\$3,000.00
Structural Engineering	\$3,500.00
Materials - Concrete, Formed Green wall casing, Structural Steel Reinforcing	\$39,000.00
Concrete Footings	\$12,000.00
Formwork Fabrication and CNC Milling Costs	\$87,500.00
Shipping	\$7,500.00
Labor / Subcontractors	\$9,000.00
Equipment Rental and Installation	\$18,000.00
Electrical Engineering	\$1,500.00
Lighting	\$5,000.00
Travel, Accommodations, Local Transport, and Per Diem	\$9,500.00
Insurance and legal Services	\$2,500.00
Photo and Video Documentation	\$2,000.00
Art /Design and Admin/Project Management Fee (15%)	\$37,500.00
Contingency (5%)	\$12,500.00
<b>Total Proposed</b>	<b>\$250,000.00</b>



## Estimated Budget

"Groundswell" Metal Variations

The proposals presented today are designed to be scalable to fit within the given budget. If selected, we intend to work with Dublin Arts to select a location and tailor the budget and proposal to see the given requirements. Please find an example here.

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## Proposed Budget

<b>Metal Wave Sculpture</b>	
Permitting	\$3,000.00
Structural Engineering	\$3,500.00
Materials - ACM, Structural Steel frame	\$64,000.00
Concrete Footings	\$12,000.00
Fabrication and CNC Milling Costs	\$62,500.00
Shipping	\$7,500.00
Labor / Subcontractors	\$9,000.00
Equipment Rental and Installation	\$18,000.00
Electrical Engineering	\$1,500.00
Lighting	\$5,000.00
Travel, Accommodations, Local Transport, and Per Diem	\$9,500.00
Insurance and legal Services	\$2,500.00
Photo and Video Documentation	\$2,000.00
Art /Design and Admin/Project Management Fee (15%)	\$37,500.00
Contingency (5%)	\$12,500.00
<b>Total Proposed</b>	<b>\$250,000.00</b>



## Estimated Budget

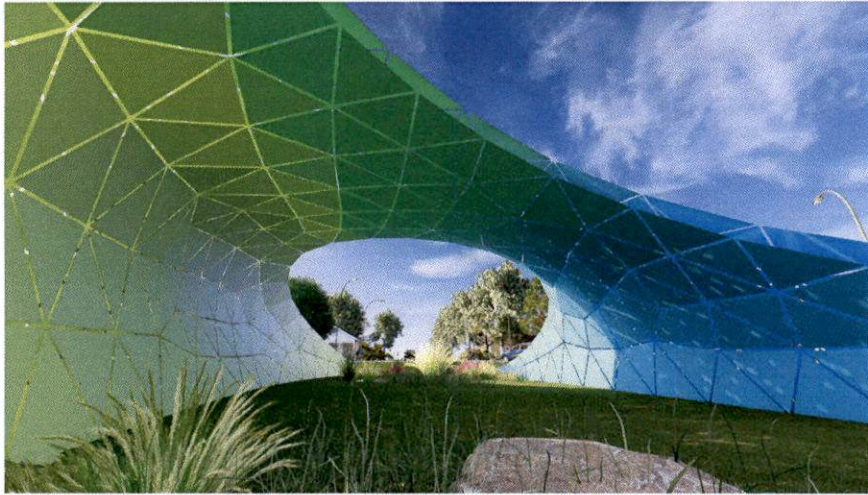
"Plant Reef" Working Title

The proposals presented today are designed to be scalable to fit within the given budget. If selected, we intend to work with Dublin Arts to select a location and tailor the budget and proposal to see the given requirements. Please find an example here.

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## Proposed Budget

<b>Coral Sculpture</b>	
Permitting	\$3,000.00
Structural Engineering	\$3,500.00
Materials - Concrete, Structural Steel reinforcing	\$24,000.00
Concrete Footings	\$12,000.00
Formwork Fabrication and CNC Milling Costs	\$102,500.00
Shipping	\$7,500.00
Labor / Subcontractors	\$9,000.00
Equipment Rental and Installation	\$18,000.00
Electrical Engineering	\$1,500.00
Lighting	\$5,000.00
Travel, Accommodations, Local Transport, and Per Diem	\$9,500.00
Insurance and legal Services	\$2,500.00
Photo and Video Documentation	\$2,000.00
Art /Design and Admin/Project Management Fee (15%)	\$37,500.00
Contingency (5%)	\$12,500.00
<b>Total Proposed</b>	<b>\$250,000.00</b>



# Estimated Timeline

All Proposals

Based on the preliminary information provided, please see the estimated timeline here.

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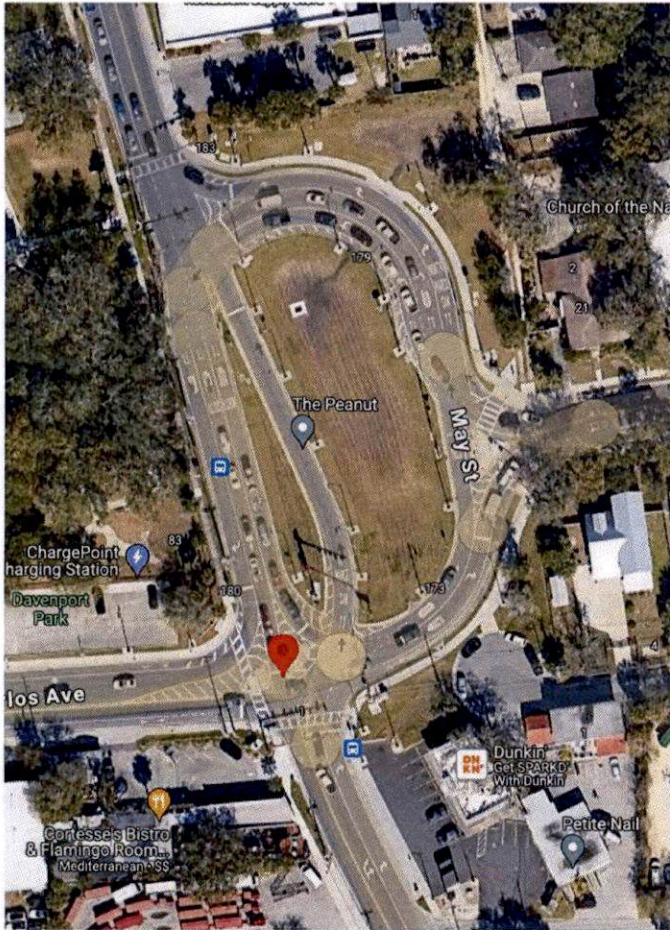
## Proposed Project Timeline

Timeline based on timely approvals by client, material order turnaround and coordination.

<b>August 2024</b>
Project kick-off
Client Approval of Final Artwork
Electrical Permitting Process initiated
Structural Engineering
<b>Fall 2024</b>
Purchasing of Materials and Fabrication Kick-off
Electrical Permitting Process Complete
Electrical contractor hired
<b>Spring 2024</b>
Completion of Fabrication
Installation of Structural Footings
Sculpture Transportation
<b>May 2025</b>
Installation
Completion and Client Acceptance

# Site Preparation

## Preliminary Outline of Potential Site Preparation and Installation



The following items are the assumed items necessary for site preparation. These items will be finalized during design development. Site Preparation and Installation

**Define safety Perimeter:** Evaluate the installation, consider factors such as visibility, lighting, surrounding landscape, and potential hazards.

**Obtain Permissions:** obtain any necessary permits or permissions required for installing the sculpture.

**Prepare the Site:** Clear the installation area of any debris, vegetation, or obstacles that could interfere with the installation process.

Preinstall structural foundation and conduit for lighting.

**Positioning and Marking:** Unload sculpture near intended location and premark site to ensure proper alignment and positioning. Use chalk or markers to outline the placement of the sculpture on the ground to guide the installation process.

**Prepare Anchoring Points:** Prep and epoxy anchor bolts in concrete footings according to the laser marked positions.

**Lift and Secure the Sculpture:** Locate crane to carefully lift the metal sculpture and position it over CNC prepared anchoring points.

**Anchor the Sculpture:** Secure the sculpture to the ground or foundation by inserting anchor bolts into the pre-drilled holes, ensuring level. Double-check that all bolts, fasteners, and connections are tightened and secure.

**Clean Up:** Remove any debris or materials from the installation site and clean the sculpture as needed to remove dirt, dust, or fingerprints

Maintaining a green elements involves a combination of regular care to keep it looking fresh and vibrant. Here's a maintenance plan you can follow:

**Preventative Measures:** To prevent mold or mildew growth, ensure the wall has adequate ventilation and airflow. Keep humidity levels in check, especially in areas prone to moisture buildup.

**Inspect for Damage:** Periodically inspect the wall for any signs of damage such as cracks, peeling paint, or water damage. Address any issues promptly to prevent further deterioration.

**Pruning and Trimming:** Regularly inspect the plants on the green wall for overgrowth, dead leaves, or any signs of pests or disease. Prune or trim as necessary to maintain the desired shape and promote healthy growth.

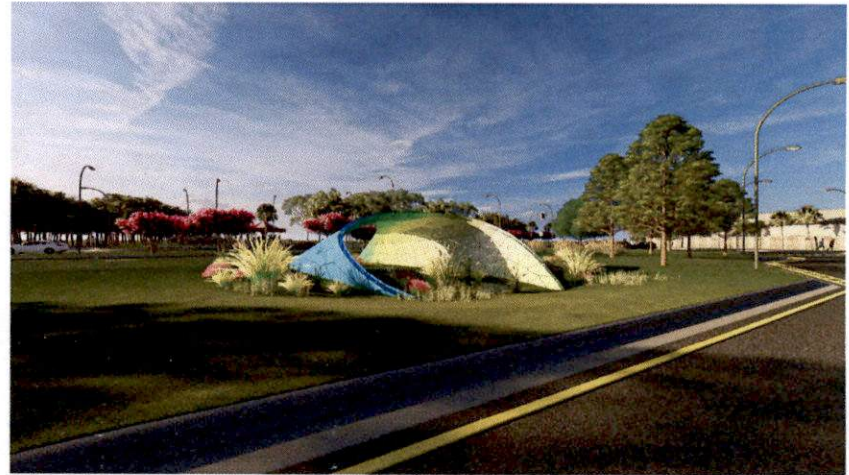
**Weed Control:** Keep an eye out for any weeds or unwanted plants that may try to take root in the soil of the green wall. Remove them promptly to prevent competition for nutrients and space.

**Monitoring for Pests and Diseases:** Periodically inspect the plants for any signs of pests such as aphids, mites, or fungal diseases. Treat affected areas promptly with organic or chemical solutions as appropriate to prevent further spread.

# Conclusion

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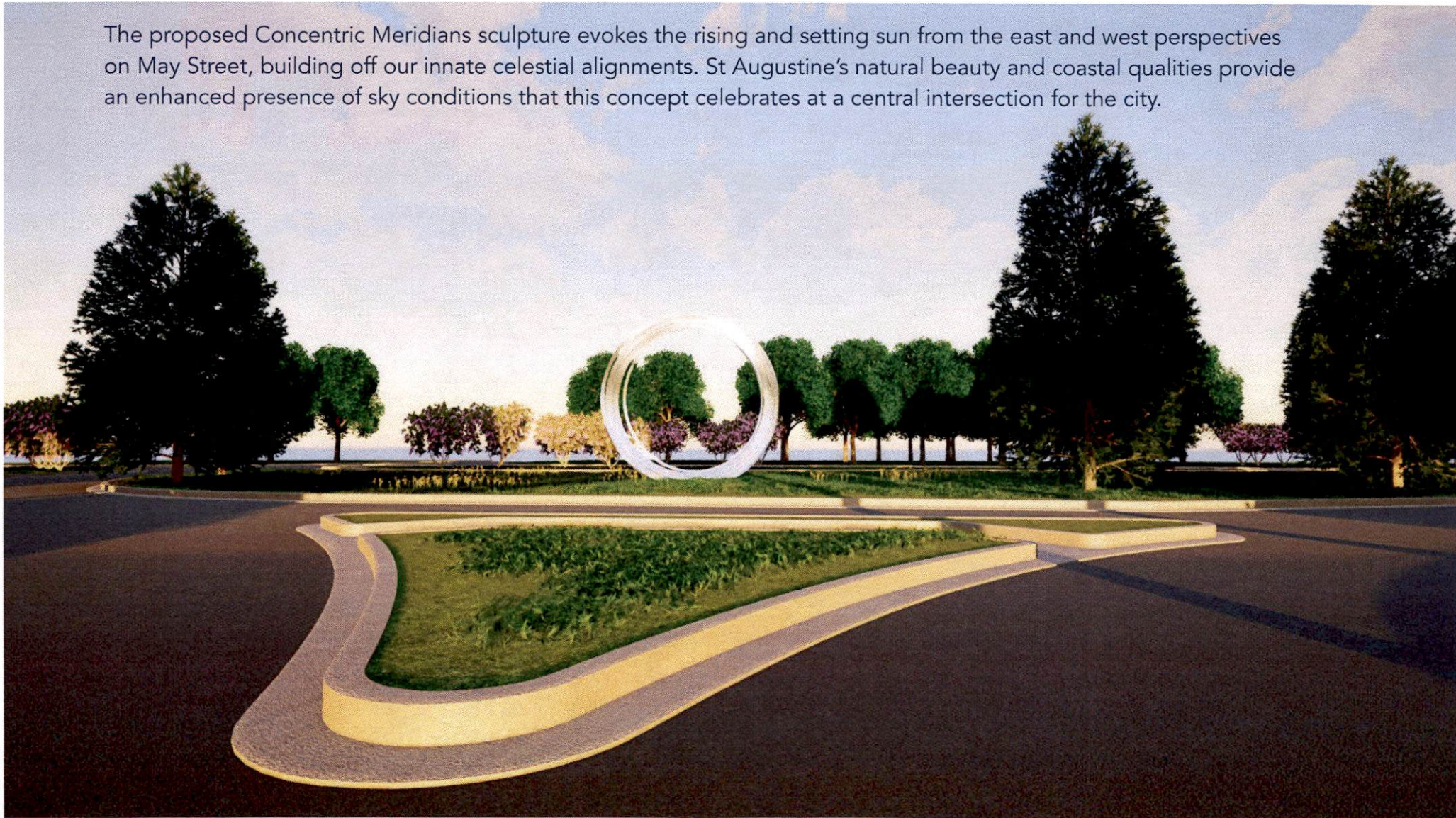
ST AUGUSTINE, FLORIDA  
MAY ST. AND SAN MARCO AVE PUBLIC ART

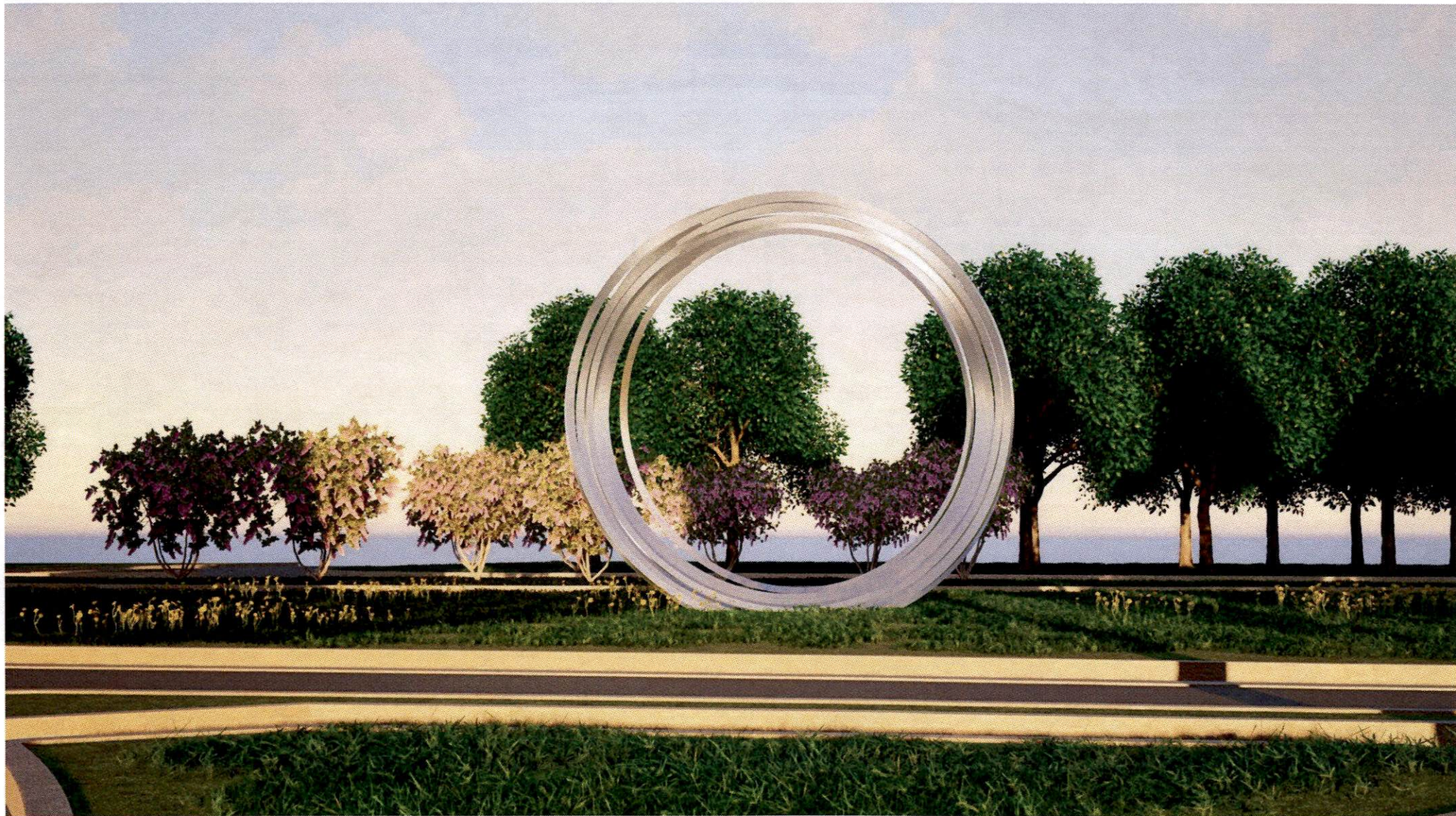
CONCENTRIC MERIDIANS 6/2024

PATRICK MAROLD STUDIOS INC

720.323.5062. [WWW.PATRICKMAROLD.COM](http://WWW.PATRICKMAROLD.COM)

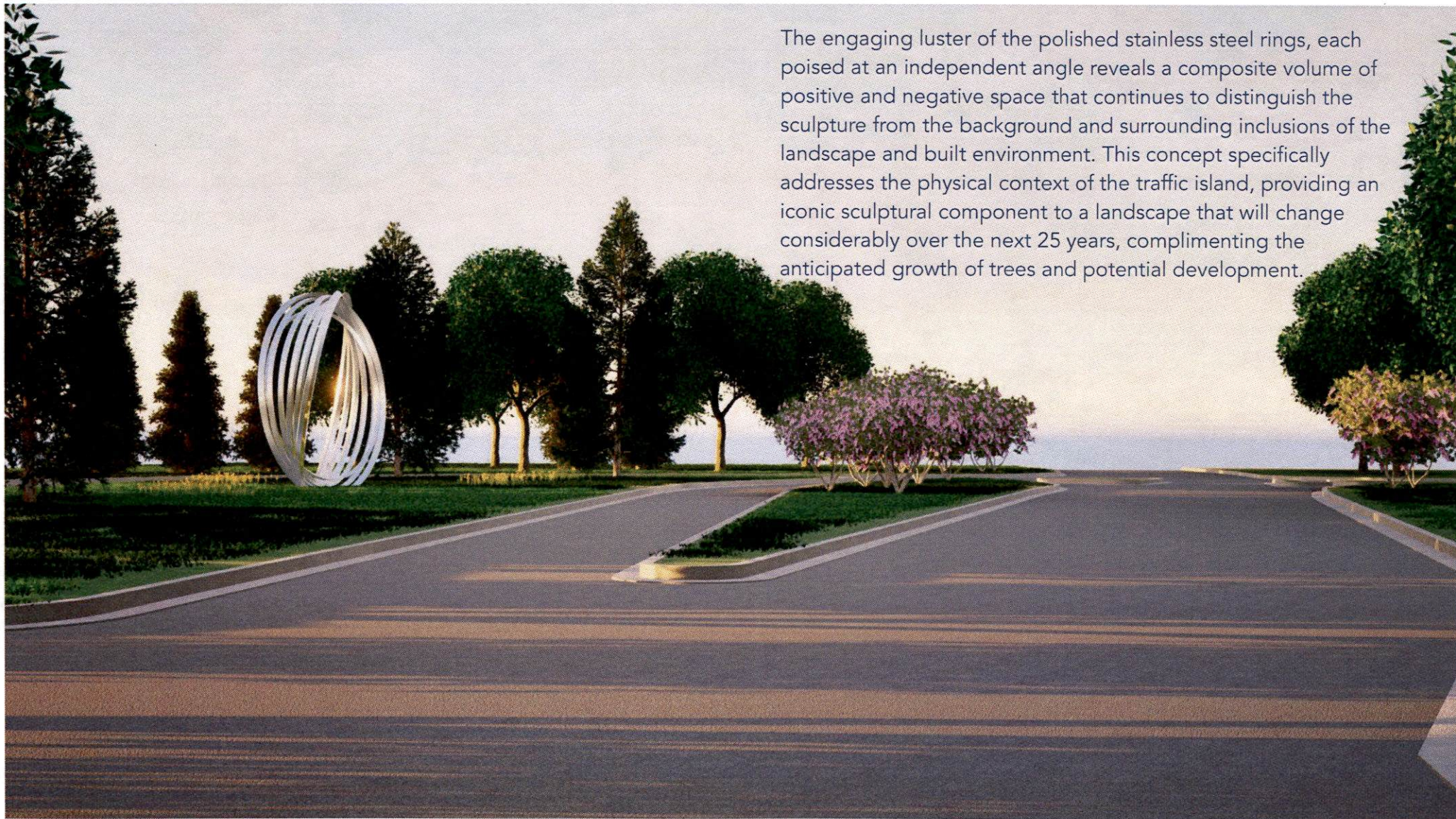
The proposed Concentric Meridians sculpture evokes the rising and setting sun from the east and west perspectives on May Street, building off our innate celestial alignments. St Augustine's natural beauty and coastal qualities provide an enhanced presence of sky conditions that this concept celebrates at a central intersection for the city.







The engaging luster of the polished stainless steel rings, each poised at an independent angle reveals a composite volume of positive and negative space that continues to distinguish the sculpture from the background and surrounding inclusions of the landscape and built environment. This concept specifically addresses the physical context of the traffic island, providing an iconic sculptural component to a landscape that will change considerably over the next 25 years, complimenting the anticipated growth of trees and potential development.





3

View 3: 5 Year Growth



Future Sculpture

Heights at 5 Years	
Bald Cypress	25'
Crape Myrtle	15'
Live Oak	30'
Cabbage Palm	30'
Southern Red Cedar	30'



CITY OF  
**ST AUGUSTINE**  
 EST. 1695

**MAY STREET / SAN MARCO AVENUE LANDSCAPE GROWTH IMAGING**

City of St. Augustine | St. Augustine, Florida

ML+H Project No. 23.30.0

**Marquis Latimer + Halback**  
 LANDSCAPE ARCHITECTURE + PLANNING  
 www.mlh.com | 1-800-848-4444

3

View 3: 25 Year Growth



Future Sculpture

Heights at 25 Years	
Bald Cypress	50'
Crape Myrtle	30'
Live Oak	60'
Cabbage Palm	40'
Southern Red Cedar	40'

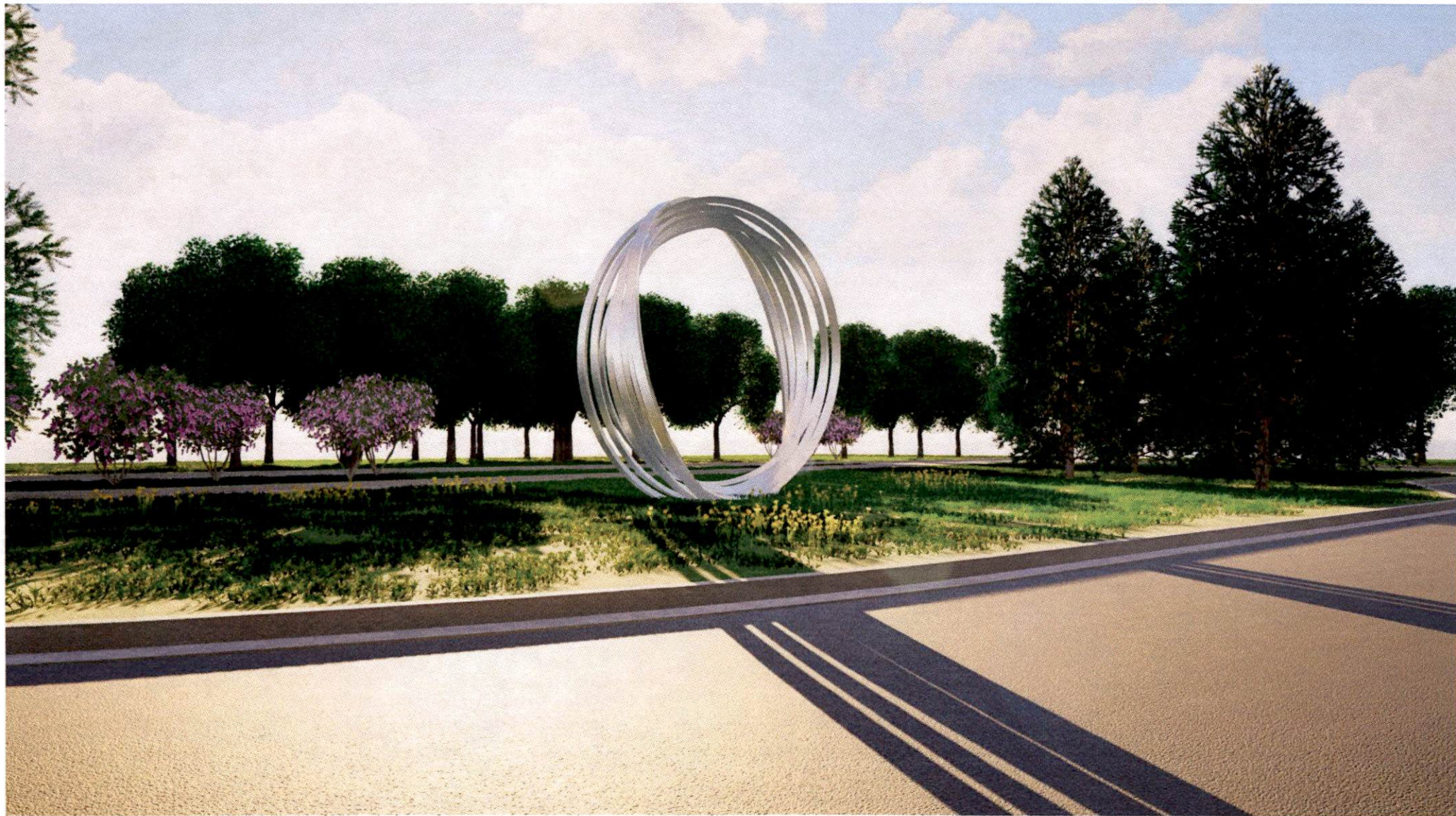


CITY OF  
**ST. AUGUSTINE.**  
EST. 1665

**MAY STREET / SAN MARCO AVENUE LANDSCAPE GROWTH IMAGING**

City of St. Augustine | St. Augustine, Florida  
ML+H Project No. 23.30.0

**Marquis Latimer + Halback**  
LANDSCAPE ARCHITECTURE PLANNING  
www.marquislatimer.com | PHONE: 904.829.1100



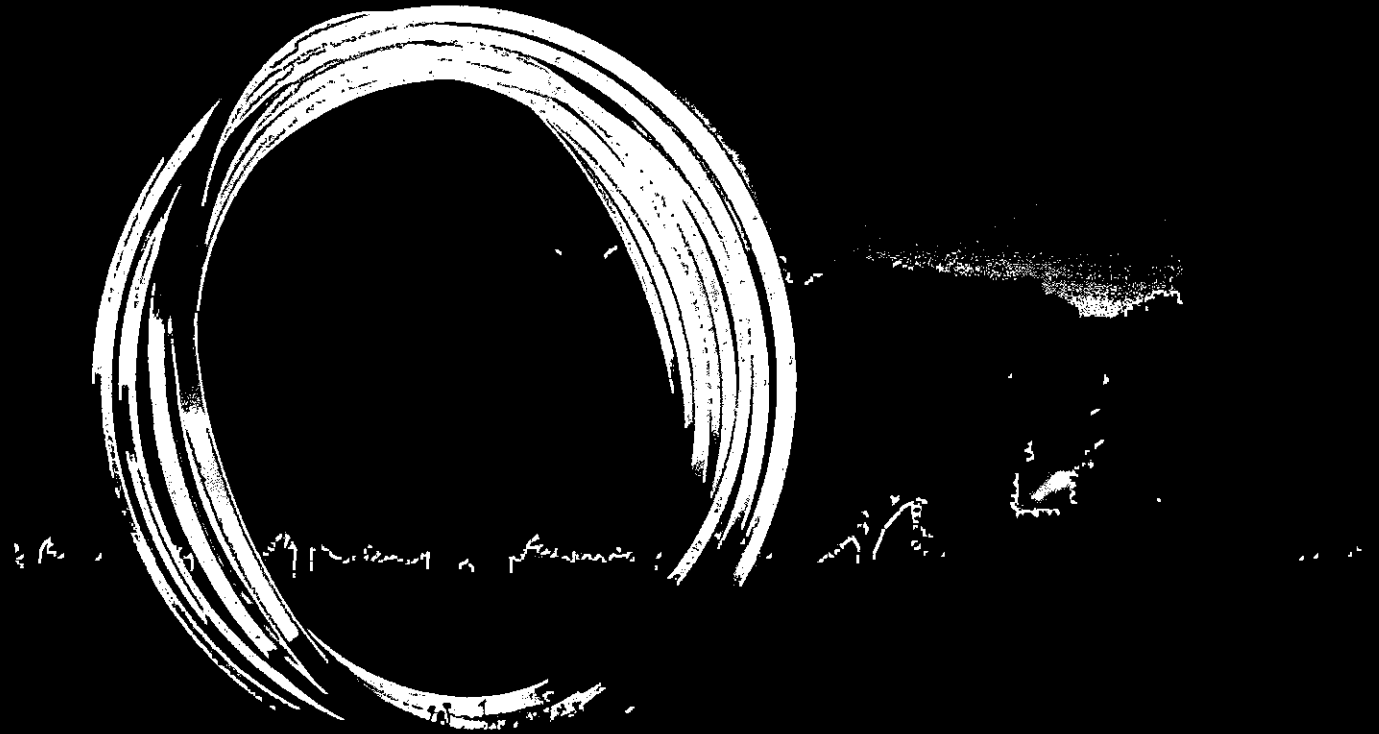


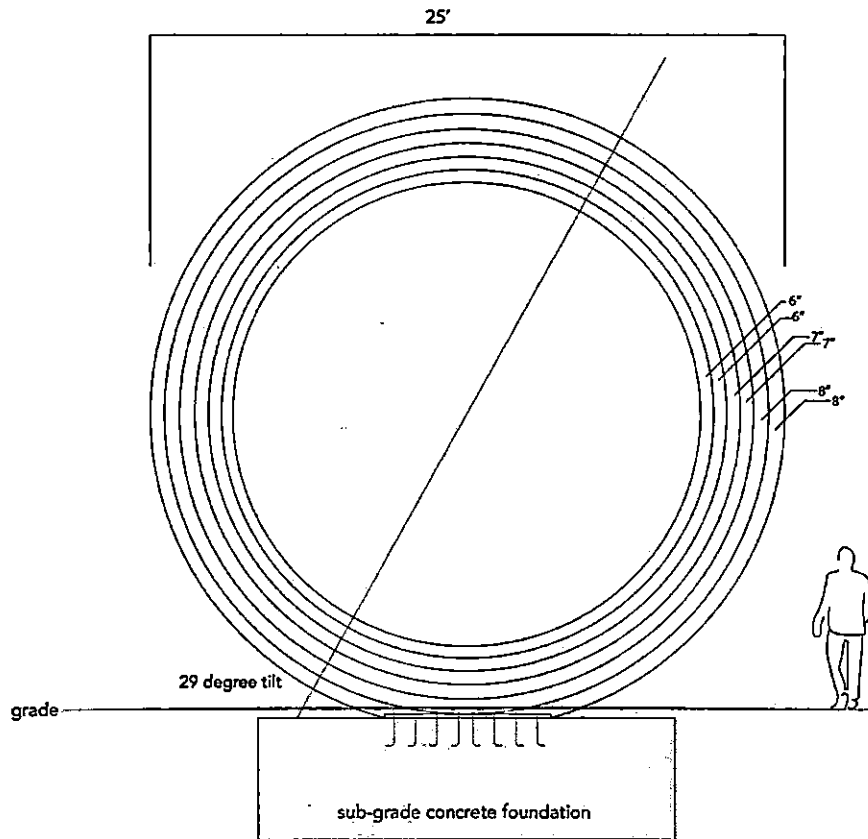


Evening Lighting will enhance the sculpture's presence, and will require careful consideration for surrounding light conditions and roadway safety.



The concept additionally considers the site's proximity to the Florida School for The Deaf and The Blind. Similarly to how the ambient light is reflected back to our eyes, the defined geometry of the Concentric Meridians will reflect sound back to the attuned, hypersensitive ear, revealing a sonic form to those that are visually impaired. Like the way concave surfaces focus sound back at the listener, these rings will reflect varying densities of sound, depending on one's alignment with the sculpture.





**Concentric Meridians**  
 St Augustine, May Street and San Marco Ave

Patrick Marold Studios Inc. 6/2024

Stainless Steel Angle. Varying sizes from 8" - 6"  
 Welded Construction

### Concentric Meridians Estimated Budget Outline

Design and Engineering	\$20,000.00
Project Coordination, Permitting, Admin and Insurance	\$20,000.00
Materials	\$50,000.00
Fabrication	\$65,000.00
Site Prep	\$8,000.00
Transport	\$5,000.00
Installation	\$20,000.00
Site Restoration	\$2,000.00
Artist Fee	\$40,000.00
Travel	\$20,000.00
Total	\$250,000.00

Engineering, and Fabrication of the Concentric Meridians is estimated to take approximately 12 months. Installation will be coordinated to take 2-3 days with efforts to minimize disruptions to traffic and maintain the beauty and function of the area. All phases will be closely managed with design and construction teams in St Augustine.

Video: Passing views of the Concentric Meridians