CITY OF ST. AUGUSTINE CITY COMMISSION
PUBLIC ART COMMITTEE
TUESDAY, JULY 30, 2024 - 9:00 AM
ALCAZAR ROOM

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1. CALL TO ORDER

- Roll Call

2. PUBLIC COMMENTS FOR GENERAL PUBLIC COMMENTS

- 3 minutes per individual

3. ADMINISTRATIVE ITEMS

3.A. Approval of Minutes from July 9, 2024

4. DISCUSSION OF ARTIST PROPOSALS AND RANKING

4.A. Vicki Scuri Updated Presentation

4.B. Ivan Depena Updated Presentation

4.C. Patrick Marold Presentation

5. ADJOURNMENT AND CONCLUSION OF AD HOC COMMITTEE

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
July 9, 2024

The Public Art Committee met in formal session at 9:00 A.M., Tuesday, July 9, 2024, in the Alcazar Room at City Hall. The meeting was called to order by Roxanne Horvath, Vice-Chairperson, 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 Wiemann, Recording Secretary

2. WELCOMING REMARKS

3. GENERAL PUBLIC COMMENTS

(None)

4. APPROVAL OF THE MINUTES

4.A. Minutes from May 15, 2024

MOTION

Ms. Mataraza MOVED to APPROVE the minutes from the May 15, 2024, meeting as presented. The motion was SECONDED by Mr. Roark and approved by unanimous voice vote.

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 provided 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 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

Vicki Scuri presented her proposal to the committee.

Commissioner Horvath asked where Juno Works was located.

Ms. Scuri replied they were located in Denver, Colorado, which was very convenient.

Ms. Parrish-Stone asked if she would use a local contractor for the concrete work.

Ms. Scuri replied in the affirmative. She said she would ask for recommendations if selected.

Ms. Mataraza thanked Ms. Scuri for the presentation, as it was very comprehensive.

Mr. Roark said he assumed Juno Works was comfortable with the art piece and would be able to produce it.

Ms. Scuri replied in the affirmative. She said they were involved in the design process.

Mr. Roark said it was stated that the patina on weathered steel looked better over time, and asked for an example as he was unfamiliar with what it would look like.

Ms. Scuri said she had provided examples in her introduction at the previous meeting, but in the beginning, it was steel that was sand blasted and sprayed with water for three weeks, and it would have an orange glow. She said over time it would be more bronze, but depending on the sand blasting the texture could vary and the natural elements would be collected on the surface. She said eventually it would turn dark brown or bronze. She said they all would look different depending on the environment.

Mr. Roark said he was interested in seeing how the salty weather would affect the piece.

Ms. Scuri said it would more than likely have a different character but would not be ruined. She felt it was ideal for this particular site as it was sustainable and over grass, whereas powder coating and paint were too fragile this site.

Ms. Horvath said she liked the LED light used to represent the water. She said she was surprised with the piece as the presentation indicated the architectural arches throughout the City and the art piece had more circles as that was an elegant approach. She thought there would be more geometric shapes used.

Ms. Scuri noted she was looking for classical eternal forms of architecture in the area. She said the downtown area had expression of architecture from the Colonial Spanish period. She said the ocean and the movement was something that came to her and the flow of the traffic needed to be reflected and needed a constant movement. She said the circles and the shape created movement and wave pattering. She said it was not a direct reflection of uptown, downtown or the ocean, but was more of an eternal symbol that reflected the inclusive interconnect nature of the community and the site.

Mr. Roark said in regard to landscaping, the image that came across was to leave the ground open, bright, and nearly flat to have the art piece float above it; however, other art pieces had lots of landscape. He asked if the intent was to have blank grounds or was more landscaping to be added.

Ms. Scuri felt this was a discussion to have with the Florida Department of Transportation (FDOT) and if more landscape was done, there was a question of maintenance. She said she wanted more landscape but felt there needed to be a landscape budget.

Ms. Horvath said she had seen an example of a retention area with significant grasses in St. Augustine off State Road 16 and felt that could be replicated here. She liked the flatness as it was shown because it made it easier to see the patterns and the shadows but thought it would be nice to see the landscaping as shown of pass projects.

Ms. Scuri agreed, and said she was willing to do that but thought what was presented looked well.

Ms. Parrish-Stone said she saw downtown reflected in the art piece. She said the color of the weathered steel looked similar to the terracotta roof tiles. She thought the landscaping would be difficult and would take a larger budget with heavy maintenance throughout the year.

Ms. Horvath advised there would be another meeting on July 30th to discuss and recommend their top artist to the Commission, and once that was complete, they would be in contact.

Ms. Scuri thanked the committee for their time and the chance to explore St. Augustine. [1]

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

Ivan Depena presented his proposal to the committee.

Ms. Horvath asked if cast stone was questioned the height of the first three proposals, and the fourth with the various platforms.

Mr. Depena replied those were different; high density foam was literally foam covered with sprayed on cementitious material and was lighter, whereas, cast stone was super heavy. He said the height was between ten and twelve feet tall, and the fourth proposal varied between twelve to fourteen feet and the runs on the bottom were twelve inches from the ground.

Mr. Roark asked out of the four art pieces presented, which one was the favorite.

Mr. Depena replied that the wave form with the landscape on top was the one favored the most.

Mr. Roark asked him to elaborate more on the landscaping moss or artificial moss that could be incorporated on top of the wave form and how it would attach. He asked if the moss were to die, what would be seen underneath.

Mr. Depena stated he was working on a different project that combined the two and a grate would be built, and the moss would grow similar to how moss grew on tress. He said in an idea situation, it would be more of growing piece that had a living quality to it. He said if the moss died, it would be a textured surface. He said he created other versions to not include moss and the top would be a textured sculptured form.

Mr. Roark said if the form was done in the high-density foam how would it be anchored to the ground for the larger wave pieces.

Mr. Depena said there would be structural footings that were poured first and then with pouring a solid form, it could be cast in place using a balloon followed by rebar with concrete sprayed on top. He said when the balloon deflated, it would leave the curved shaped desired. He said if Coreten Steel were used, it would have to be raised as it did not do well sitting directly in water; otherwise, it was a great material to use in Florida.

Ms. Horvath said she liked the proposed art piece with the colors.

Mr. Depena said he was stuck between the two proposals but thought the colors, shape, and idea with the surface tension with the wave made it difficult for him to decide.

Ms. Horvath asked him to expand on the iridescent metal.

Mr. Depena explained there were a few processes that could be used; either powder coating that could apply the iridescent

[1] Break from 9:43a.m.-9:58a.m.

colors, or a paint that was sprayed on and could be any two colors, or each piece could be powder coated. He stated there was a sandwich material made of two pieces of aluminum with fiber inside that was light weight, durable, and waterproof.

Ms. Horvath asked if it was strong enough to climb upon.

Mr. Depena said he would not recommend climbing on the art piece; however, it could be made strong enough to be climbed on if needed.

Ms. Parrish-Stone said she liked the wave using the cast concrete or cast coquina. She asked if images could be sent in without the landscaping. She said maintaining landscaping could be challenging and was unsure how durable the moss would be.

Mr. Depena suggested if the landscaping were removed completely, he would add in more oculi so more light shined through.

Ms. Parrish-Stone said she would rather see the entire site landscaped; however, did not believe the City nor FDOT were prepared to maintain that.

Ms. Horvath said she liked the orientation of the openings being east and west, which allowed the sun to get in and would help with the plantings. She asked how lighting would be done to highlight the piece.

Mr. Depena said the lighting would be simple with landscape lighting. He said if there was a way to use solar power, it would be beneficial or could use power from the streetlamps to provide the lighting on site. He said he thought it would be a stand-alone art piece.

Ms. Mataraza said she loved the berm and was intrigued by the metal piece but thought about hurricanes or years from now. She said she thought the berm piece was an elegant approach to introduce the community to public art. She said the use of coquina stone and the solidness reflected the history as the City had been here for a long time, and felt the concept was very thoughtful. She said when she thought of community acceptance, this would resonate best, and that was a huge consideration. She said the coral inspired art proposal was beautiful but was concerned with the landscaping. She asked if the plantings were replaced in the round structures what would those look like. She said overall she was in favor of the berm.

Mr. Depena said the conceptual process stemmed from the community and the site. He said the table coral pieces could have other little forms integrated and color could be added. He said after the discussion with the committee, he thought the oculus could be amazing from all angles. He said he could experiment with the materials to avoid skating or climbing on top.

Ms. Horvath thanked Mr. Depena for sharing his art.

Mr. Depena said he was excited about the possibility. [2]

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

Patrick Marold presented his proposal to the committee.

Ms. Horvath asked how the foundation would be done. She said it could be an opportunity to have a foundation be seen to attach lighting.

Mr. Marold said the foundation would be determined by structural engineering. He

[2] Break from 10:41a.m.-10:47a.m.

said functionally adding lighting to the base would work; however, it could be recessed in the landscape as he had done in the past. He said this was an artistic preference and he did not like placing art on pedestals. He said he liked the way the art emerged from the land.

Mr. Roark asked if this would be fabricated off site and brough in as a single piece and connected to the foundation.

Mr. Marold said it could be assembled onsite as it might not be possible to ship.

Mr. Roark asked how the rings would connect to each other, and if the rings were hollow tubes.

Mr. Marold said the rings would be welded, depending on what could be shipped, but they would be sleeves that were held together by discrete hardware. He said they were angled stainless steel which would introduce more shadows and facets to have more shadow and light.

Ms. Mataraza asked the weight of the art piece.

Mr. Marold said it would be stainless steel and the polish would be studied to understand the reflection and hue. He said it would not be mirrored polish and each right angle could have a different polish.

Mr. Roark questioned the total height and dimension of the structure.

Mr. Marold replied it was a twenty-five-foot diameter but because of the way it was tilted and leaning, the height was close to twenty-two feet high. He said he wanted to take advantage of what was allowed in the site as scale was important.

Ms. Parrish-Stone appreciated the view of the art piece with the mature landscaping five years from now, as the trees would impact the sightlines.

Ms. Horvath thought this was an elegant solution and thought the use of stainless steel was best.

Mr. Marold said he was inspired by the coquina and the other materials that were related to St. Augustine but thought the art piece needed to distinguish itself.

Ms. Parrish-Stone noted Mr. Marold had used stainless steel frequently, and asked if the budget was enough.

Mr. Marold said the budget was enough and after speaking with the fabricator he would likely use they both were comfortable with the budget.

Ms. Horvath asked how many Meridians were there.

Mr. Marold replied there were a total of six.

Mr. Roark asked if this was a fabricator that he had worked with in the past and where they were located.

Mr. Marold confirmed and noted they were north of Fort Lauderdale, Florida. He said they were capable of the work and would help with the installation of the piece as well as himself and a crane operator. He said this roadway was frequently used and said it would be a large coordination effort to not infringe on the traffic patterns.

Ms. Horvath said there were ways to reroute traffic but felt that was FDOT's purview.

Ms. Horvath thanked Mr. Marold and informed him there was another meeting and afterwards he would be notified.

Mr. Marold said he was excited to hear from the Committee.

Ms. Lopez said an email would be provided to each artist asking for their best and final proposal based on feedback from the committee no later than Friday, July 19, 2024.

Ms. Horvath announced that the next meeting was July 30, 2024.

Public comment was opened; however, there was no response.

6. ITEMS BY STAFF

(None)

7. ADJOURNMENT

The meeting was adjourned at 11:10AM.

DRAFT

SITEWORKS
VISION+SITE

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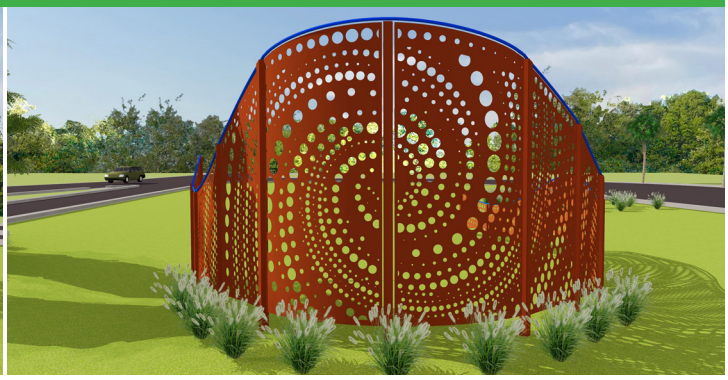
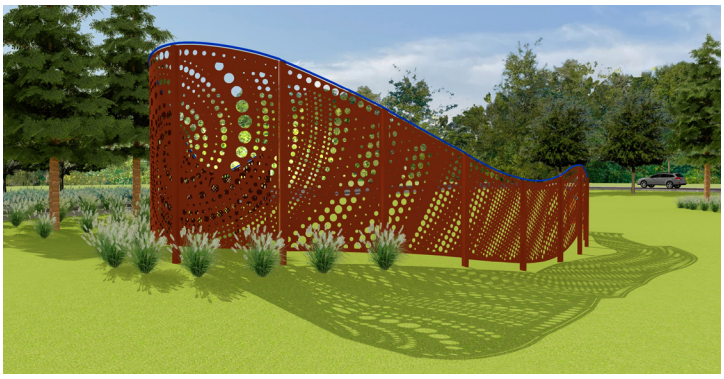
Public Art Project for the Roundabout at May Street and San Marco Avenue
A Proposal by Vicki Scuri SiteWorks for St. Augustine, Florida



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 HIGHLIGHTS THE ARTWORK AND DOES NOT COMPETE WITH THE SITE LIGHTING

SITEWORKS
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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's beaches and historic architecture. 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 Vilano 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. It is topped with a line of blue LED light. It is engaging both day and night, promoting the Peanut and its "Wave," as a local landmark and celebrating historic 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

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CRAFT Engineering Studio

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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

SPIRAL WAVE

for

ST. AUGUSTINE, FL

Best & Final

VICKI SCURI SITEWORKS

JULY 19, 2024

Questions & Suggestions

From the Selection Committee

I thank you for the opportunity to present ***Spiral Wave.*** I would like to clarify that the specific imagery, size and form of the Artwork will be further refined and developed in response to feedback from all parties during the Design Development and Final Design Phases, should this proposal be selected for implementation. I would appreciate the opportunity to know you better and to collaborate with you on an Artwork that meets and exceeds all your expectations.

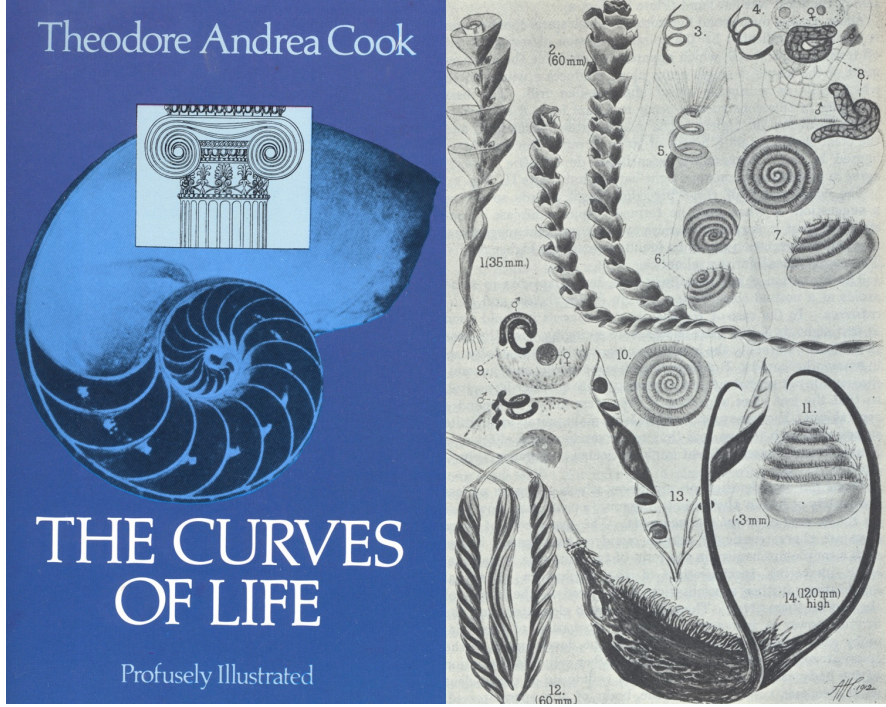
Questions to Consider:

- **Why the spiral?**
- **How does the Artwork relate to the Downtown Spanish colonial architecture?**
- **What does weathering steel look like as it weathers and ages?**
- **Can the imagery and screens be modified or changed?**
- **Can there be more landscaping at the site?**

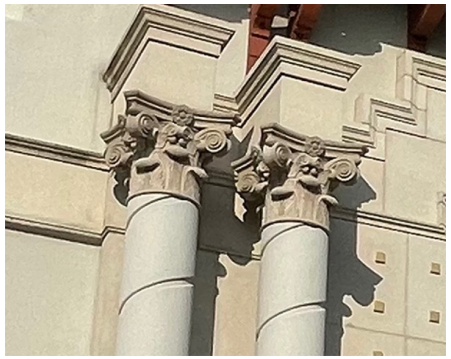
Why the Spiral?

The spiral symbolizes the continuum of life. It has no beginning. It has no end. It is found in nature and in the art and architecture of many cultures throughout history. It is a universal symbol that resonates with fundamental human themes, growth, change, interconnectedness, and expanded consciousness. It is a building block of the universe. It is eternal.

To me, it captures the spirit and timeless quality of St. Augustine, the oldest city in the United States, distinguished by its architecture and ocean beaches. At the Peanut, ***the Spiral Wave Art,*** anchors the site and marks the exit to A1A North, to the sea, to Vilano Beach and beyond.



Right: references
Below: Downtown

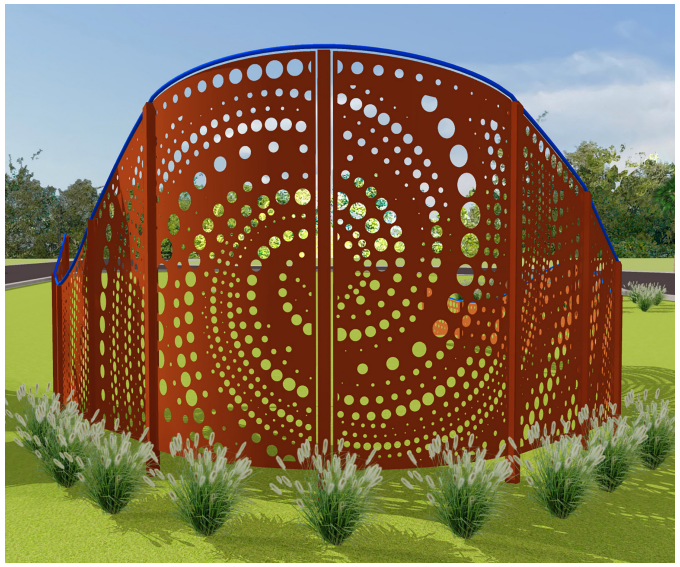


Casa Monica has spiral patterns on its columns and ornate capitals.



How Does the Artwork Relate to Downtown?

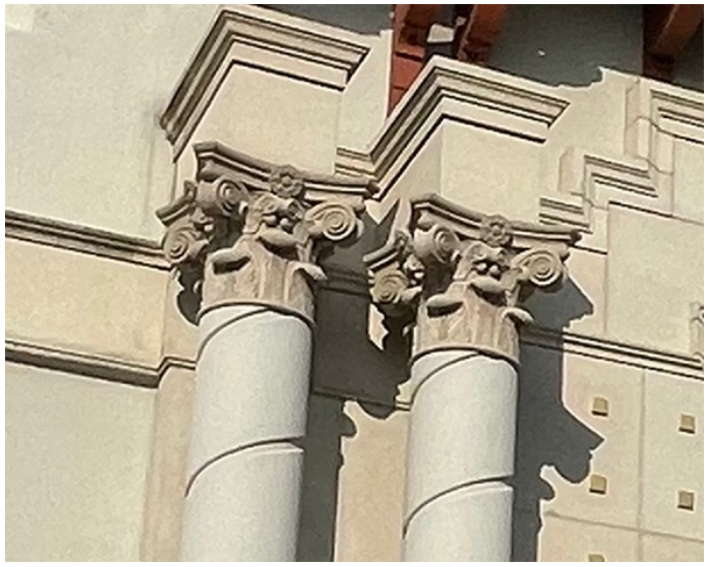
Below: ***Spiral Wave*** (left)



Flagler College (middle)



Casa Monica Spiral Detail (right)





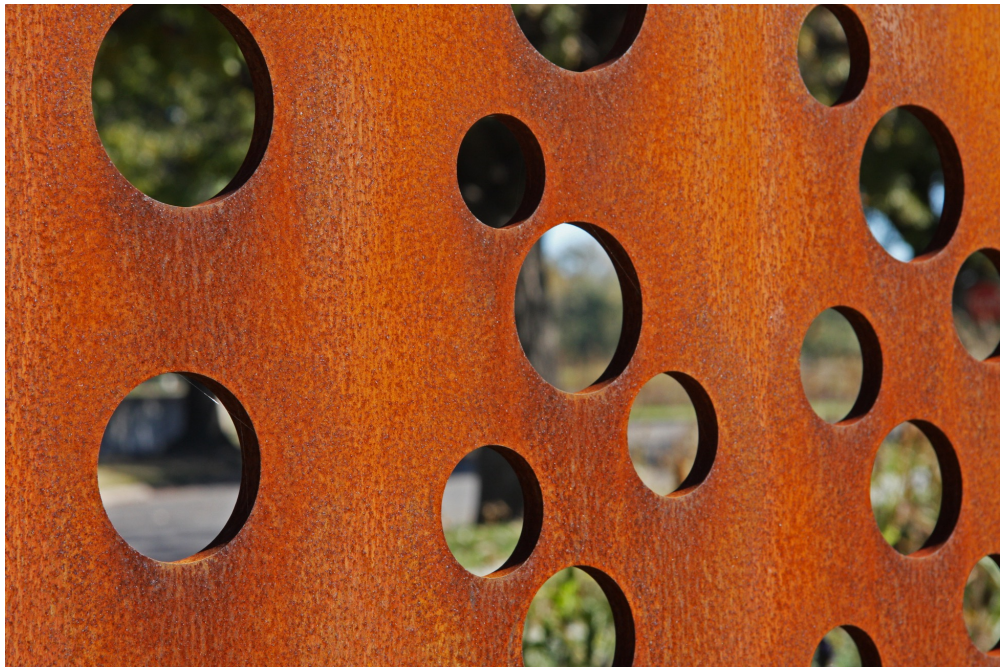
The ***Spiral Wave Artwork*** complements the downtown. Its rust-red hues of weathering steel suggest the color of terra-cotta roofs and local brick. Its curvilinear flowing arced forms transform the repetitive arches (stable forms) into a contemporary continuous wave that addresses the movement at the roundabout.

What does Weathering Steel Look Like?

Below: ***WAM Windscreens,*** Wichita Art Garden (left)



Detail of Developing Patina (right)



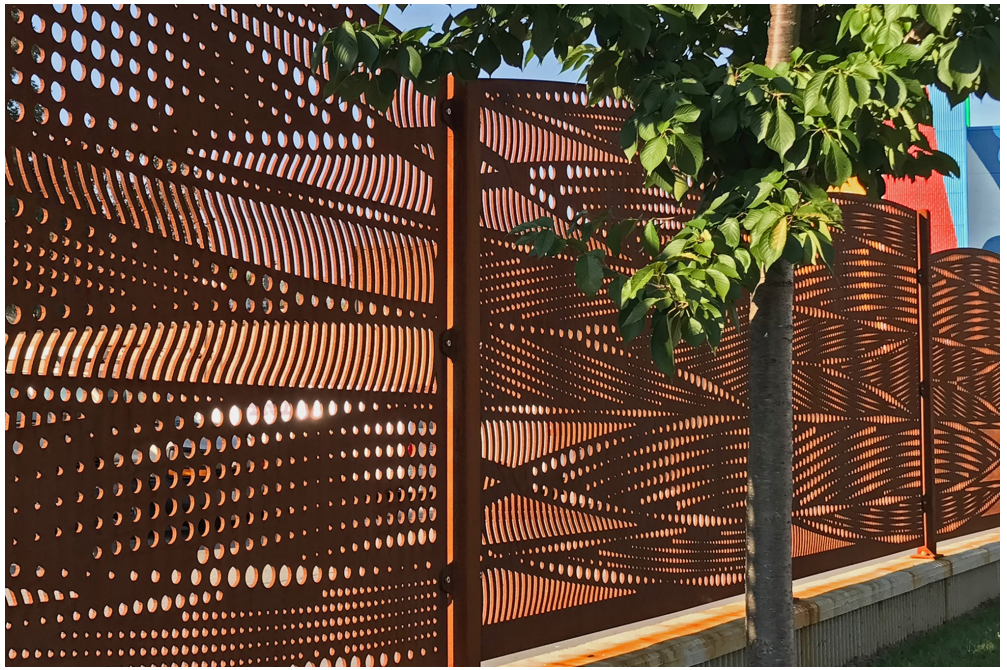
Weathering steel is a sustainable material that develops a patina as it ages. Mists of salt water can accelerate the rusting process slightly. Initially, the weathering steel is finished with a mild sandblast, to remove all grease and mars. It may be weathered in site or misted at a fabrication site. Wind, weather, and the pattern cut influence how the patina forms. It becomes richer with age, eventually darkening to a warm bronze over time. It requires minimal maintenance.

Can the Imagery be Modified or Changed?

Below: ***Butterfly Screens,*** Columbus, OH (left)



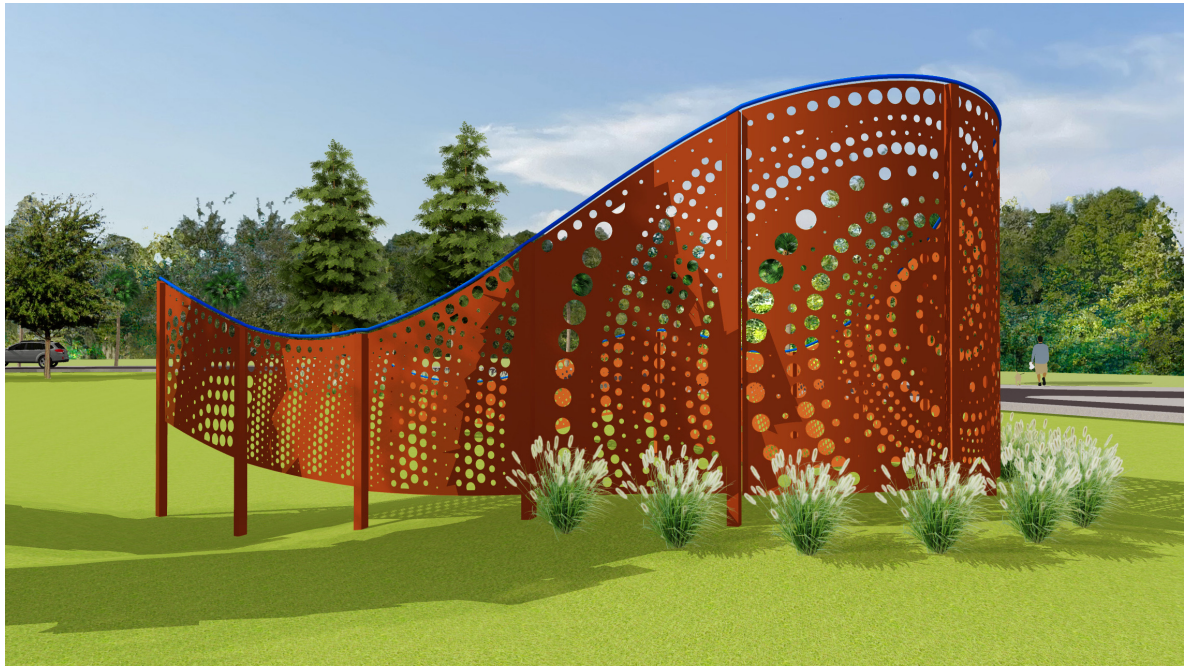
Railroad Switch, Hagerstown, MD (right)



Yes! The proposal imagery is a placeholder for the imagery that will be developed and refined as a collaboration between the Artist with the Client, the Stakeholders, and the Community. The projects illustrated above demonstrate different approaches to image development. ***The Butterfly Screens*** convey a narrative, figurative approach. The ***Railroad Switch*** conveys, a symbolic geometric approach, referencing the historic use of the site as a railroad hub.

Can There be More Landscaping?

Below: ***Spiral Wave*** (left)



WAM Windscreens, Wichita Art Garden (right)



Yes, it is possible to include more landscaping at the site if the City would cover the additional costs and the maintenance. The ***Spiral Wave,*** like the ***WAM Windscreens,*** has an affinity with nature and landscape. The site serves as a passive drainage area. Plants could be selected that would complement the Artwork and benefit the passive water retention system.

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, Vilano Beach

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

St. Augustine's Vilano 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.

Vilano Beach: Classic, Timeless, Beachfront

Welcome to the Beach



The Saint Augustine Beach House



Vilano Beach: Reminiscent of an Earlier Era

The Magic Beach Motel



Pastel Hues Frozen in Time



Vilano Beach: Attention to Detail

Shell Skate Stoppers



Shell Skate Stoppers



Vilano Beach: Grasses and Palm Trees

Grassy Mounds Flank the Beach



Grasses Dominate the Mounds



Vilano Beach: Endless Waves

Rolling Waves Classical Forms



Rolling Waves



Vilano Beach: Water Patterns

Waves and Froth



Overlapping Waves



Vilano Beach: Frothing Water Patterns

Rolling Waves and Froth



Waves and Froth



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's Beaches. 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 exit, east to the beach, is highlighted by the form. The patterning flows in the direction of traffic and fosters a sense of ease.

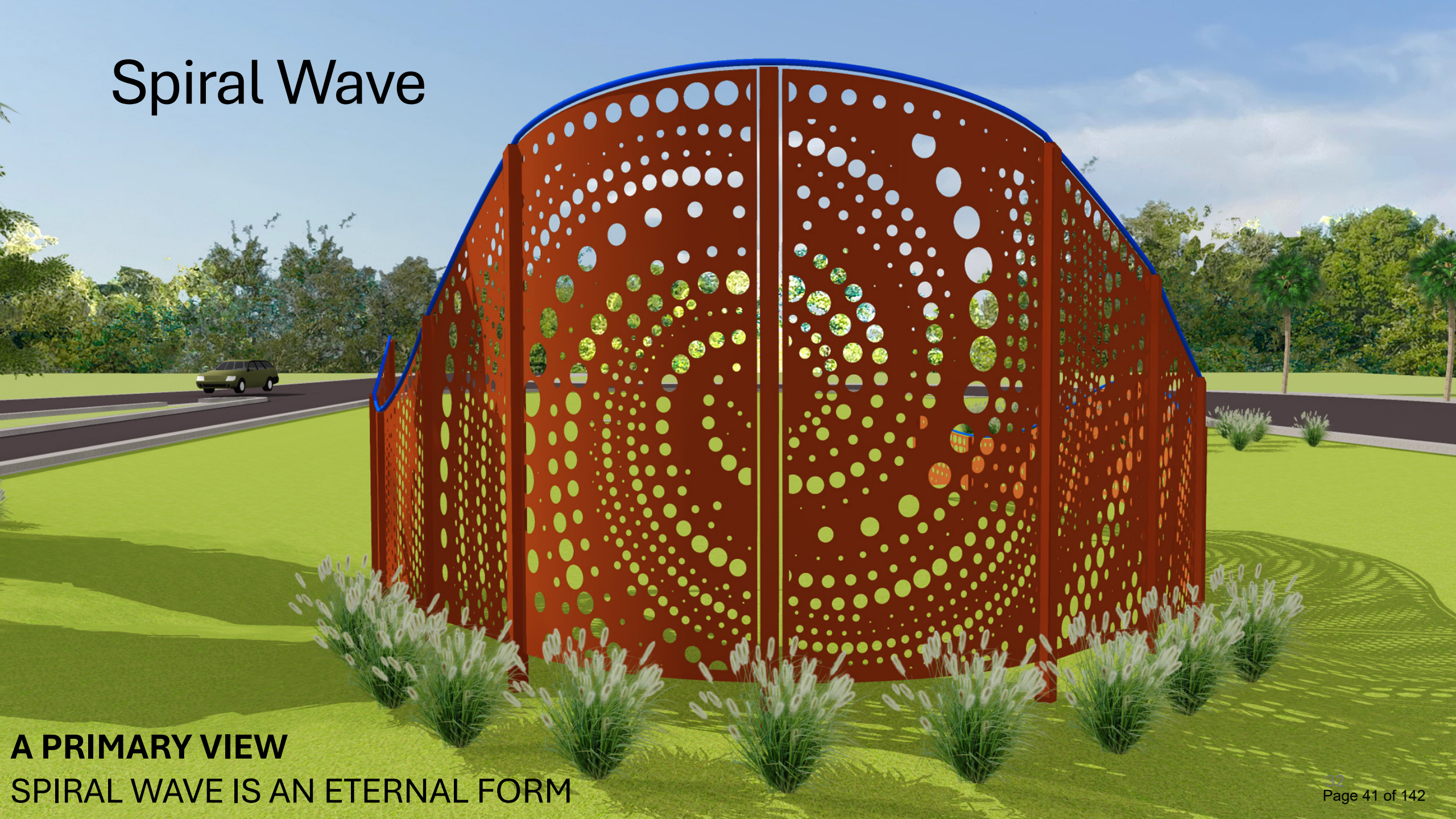
Spiral Wave in Site



A PRIMARY VIEW

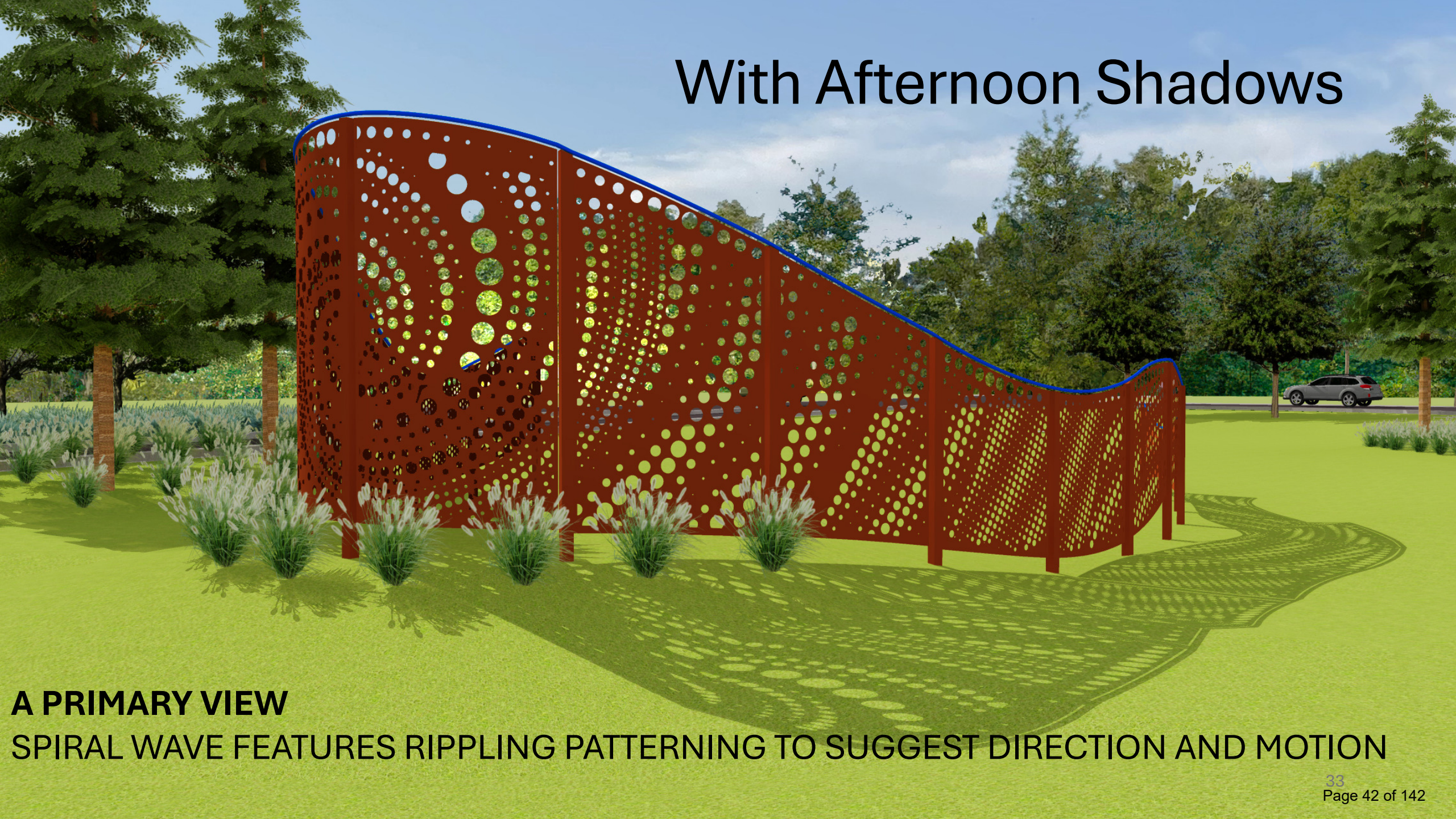
SPIRAL WAVE IS REMINISCENT OF THE BEACH AND DOWNTOWN ORNAMENTATION

Spiral Wave



A PRIMARY VIEW

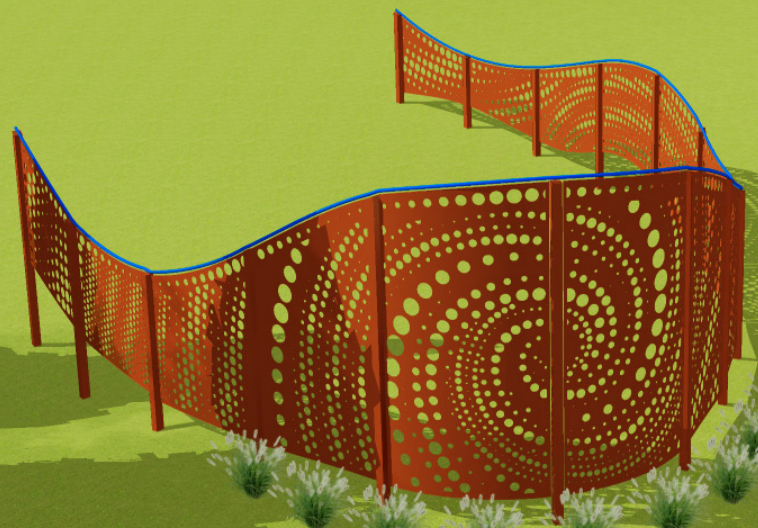
SPIRAL WAVE IS AN ETERNAL FORM



A PRIMARY VIEW

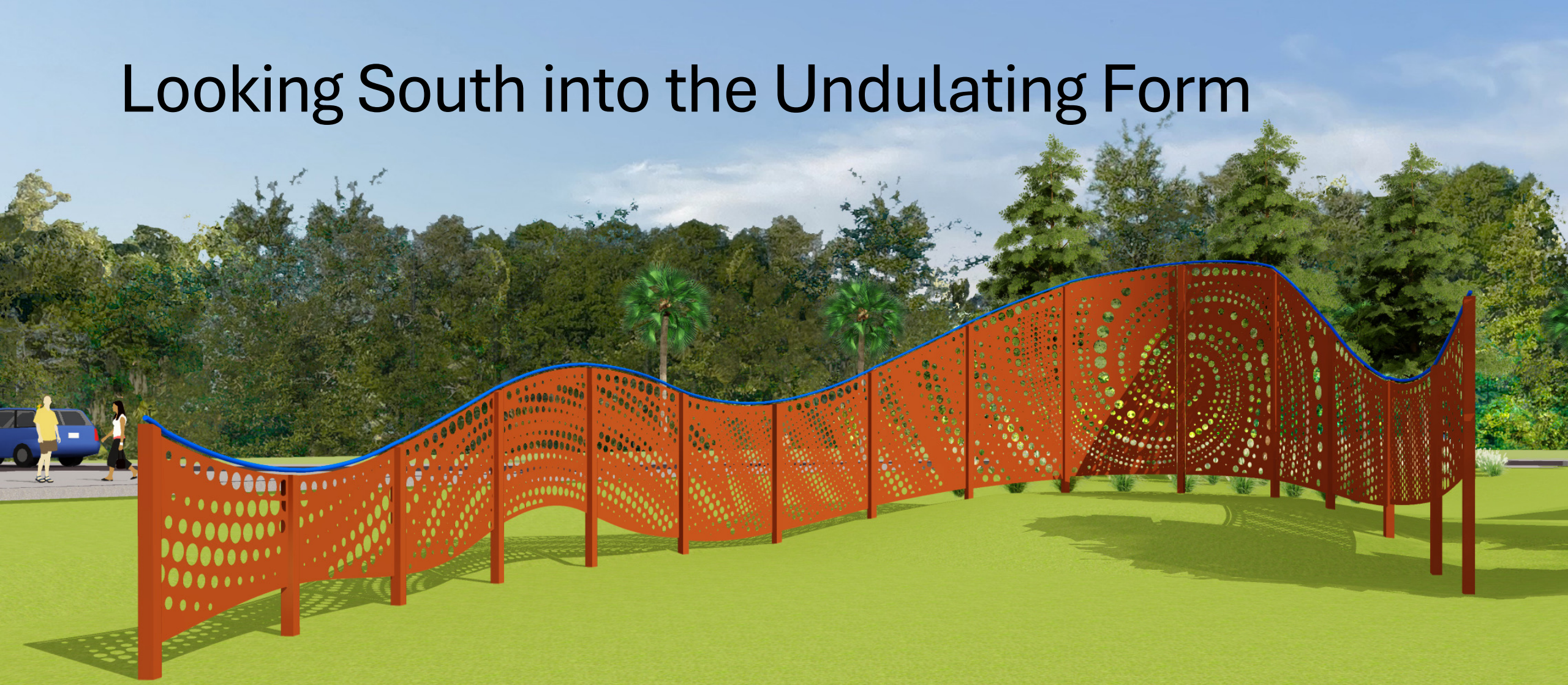
SPIRAL WAVE FEATURES RIPPLING PATTERNING TO SUGGEST DIRECTION AND MOTION

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

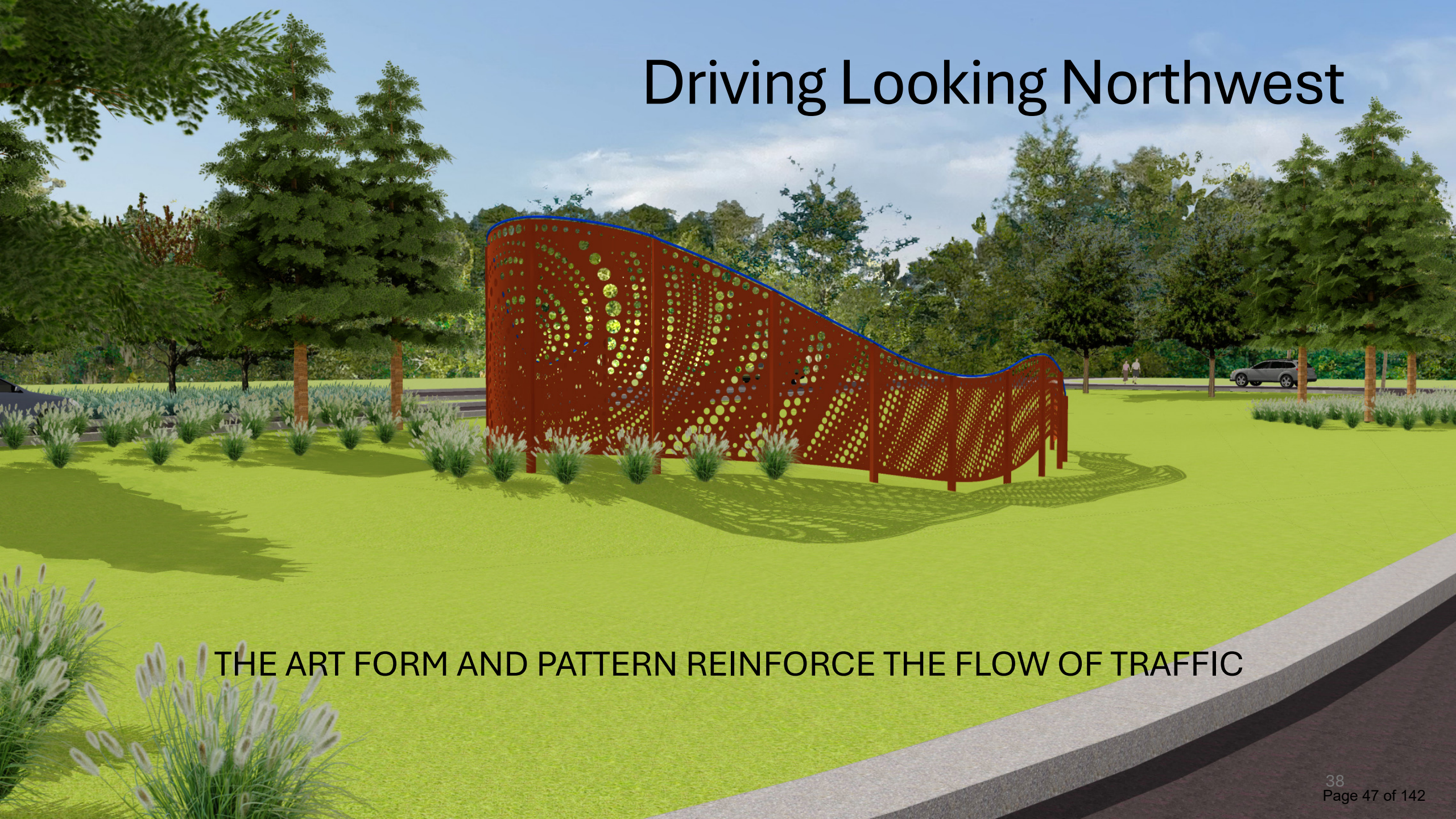


A PRIMARY VIEW

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

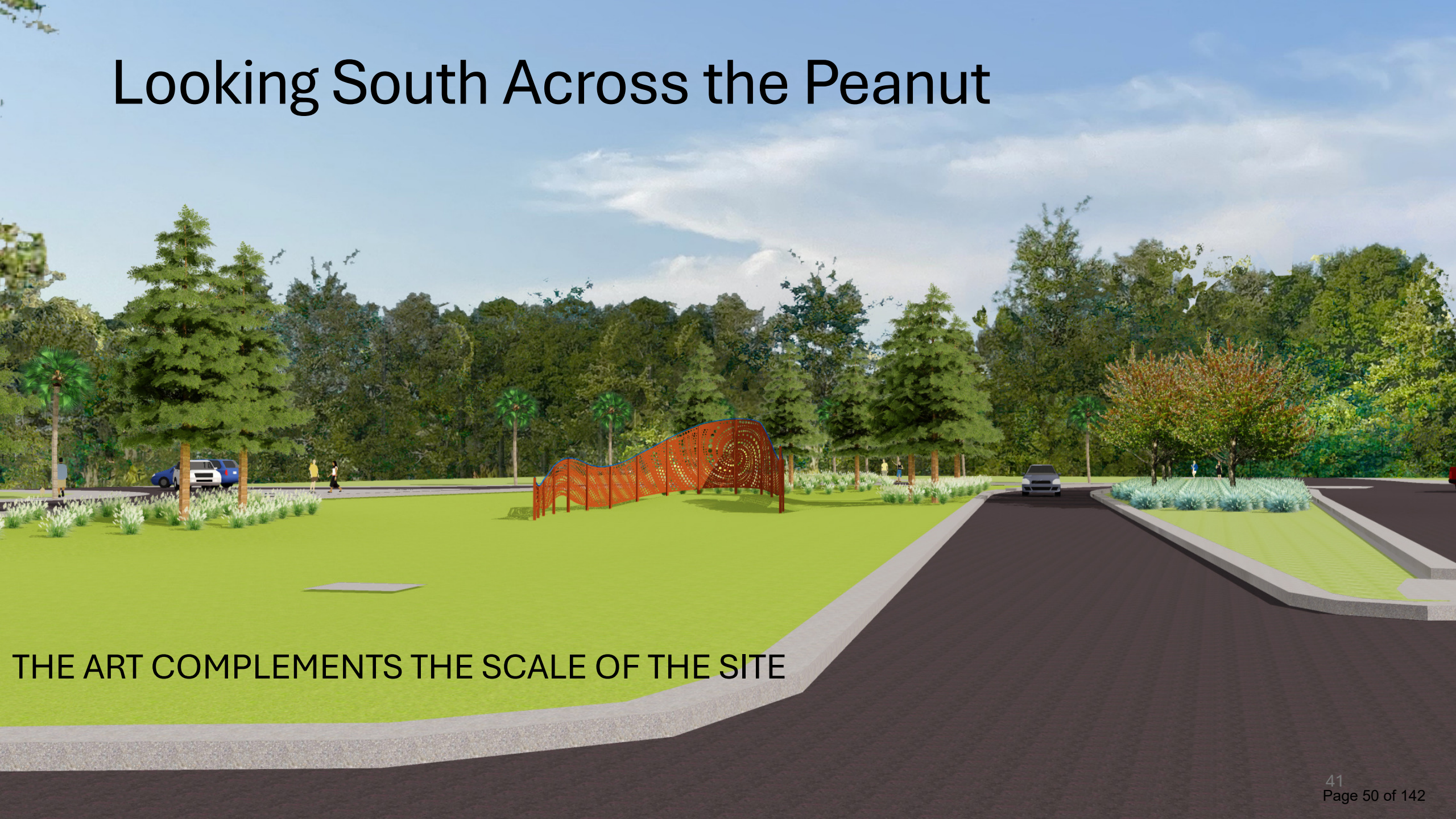


THE ART FORM AND PATTERN REINFORCE THE FLOW OF TRAFFIC


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

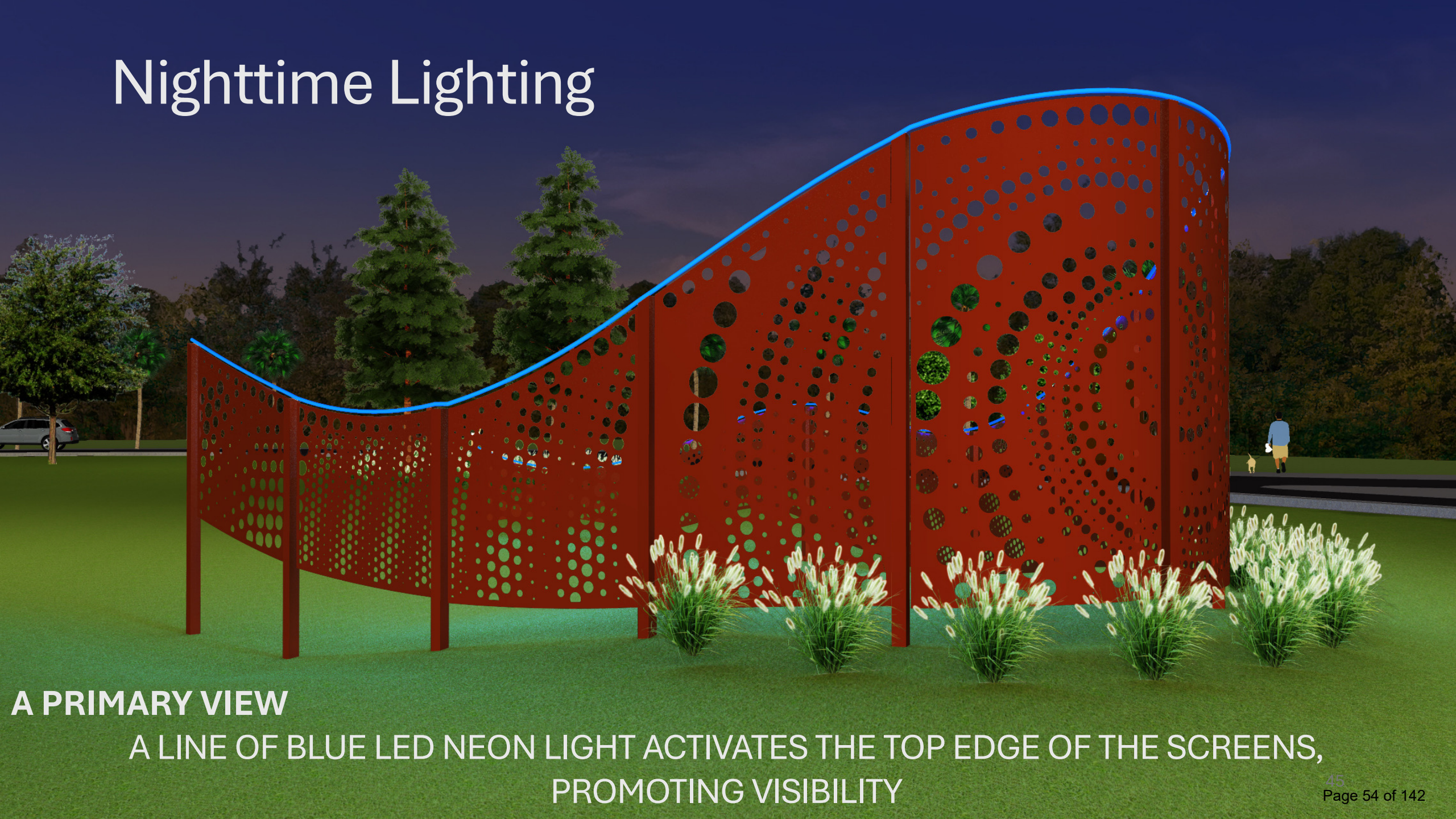


THE SPIRAL WAVE IS A VERSATILE FORM THAT COMPLEMENTS THE SITE

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.

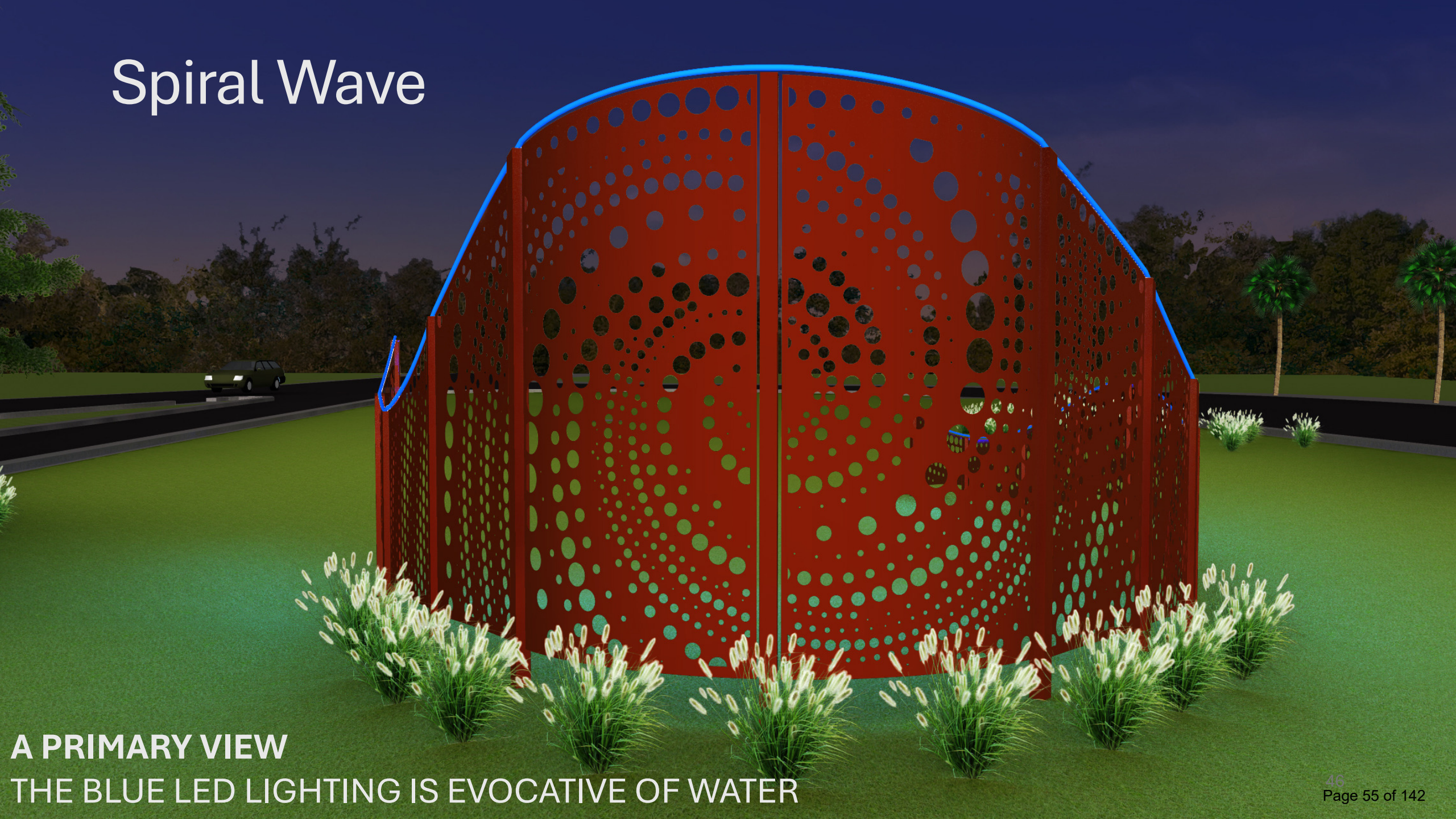
Nighttime Lighting



A PRIMARY VIEW

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

Spiral Wave



A PRIMARY VIEW

THE BLUE LED LIGHTING IS EVOCATIVE OF WATER

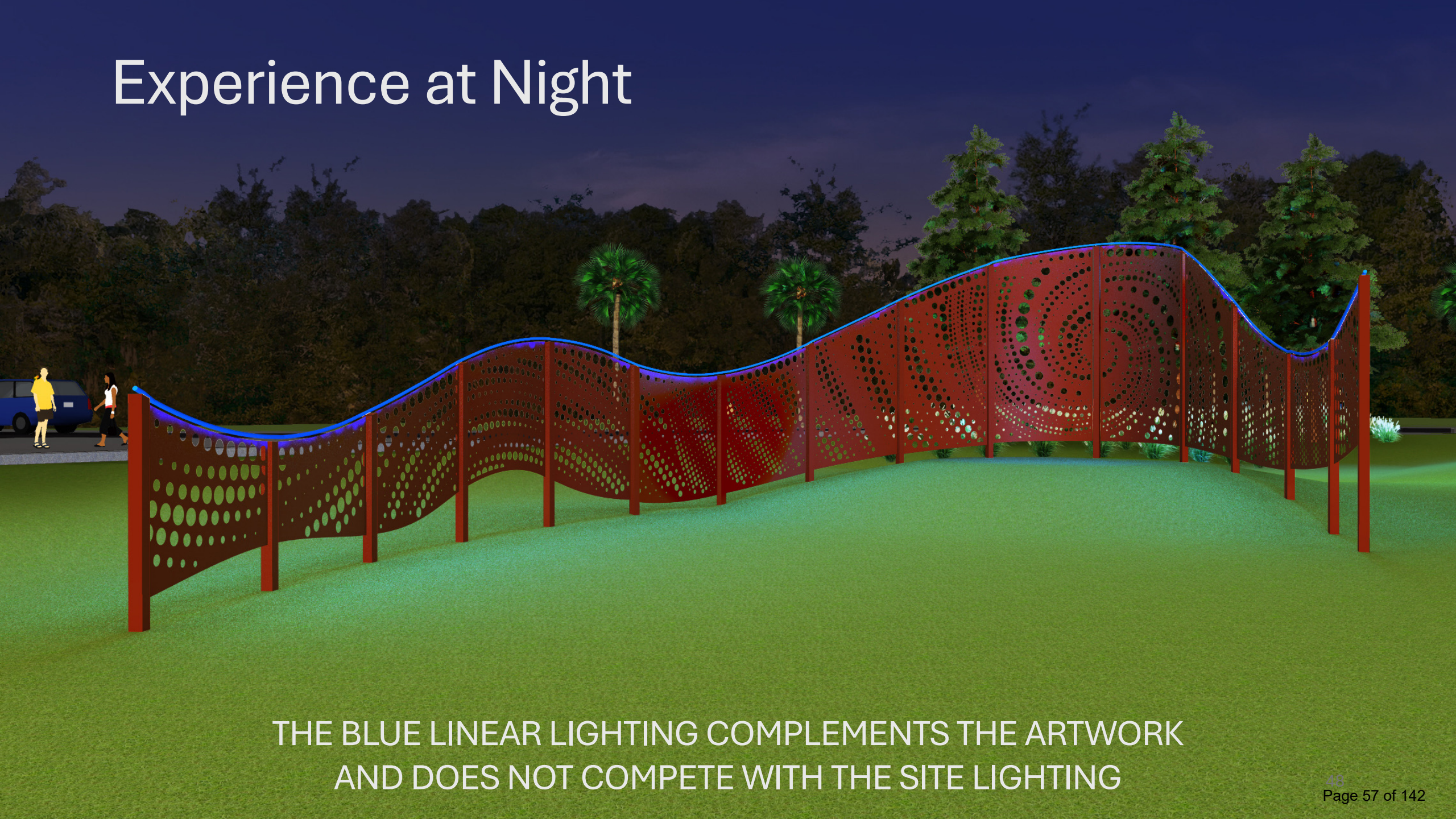
Nighttime Lighting



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

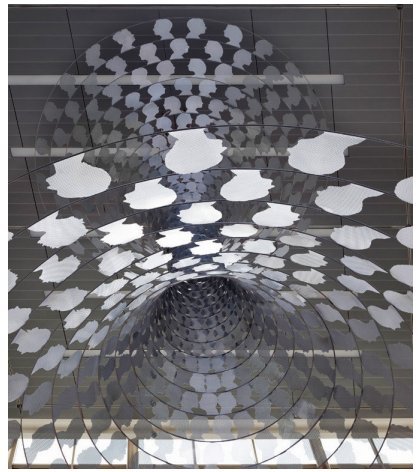
Maintenance recommendation development

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

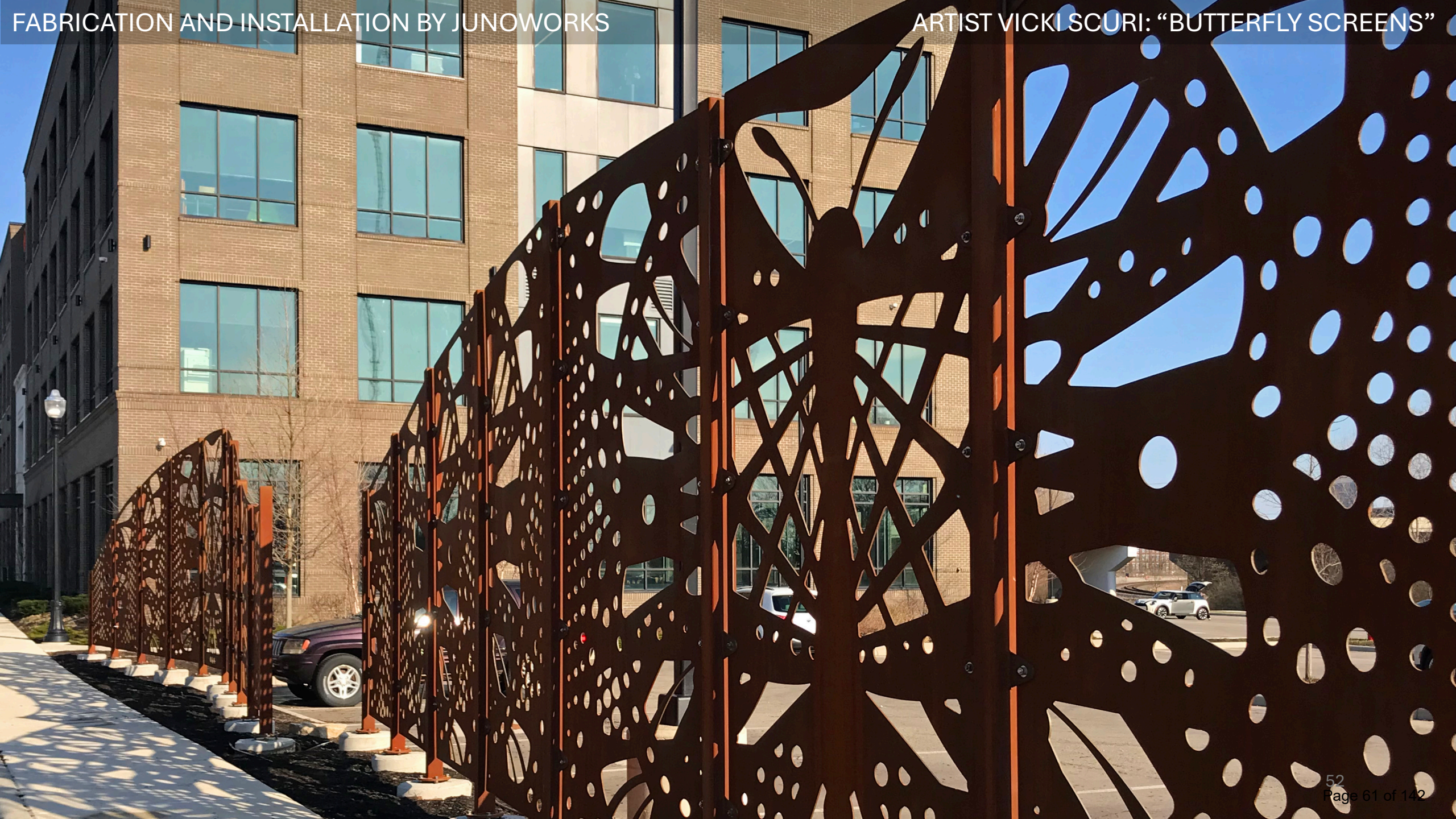
ARTIST VICKI SCURI: “UPLIFT”





FABRICATION AND INSTALLATION BY JUNOWORKS

ARTIST VICKI SCURI: “BUTTERFLY SCREENS”



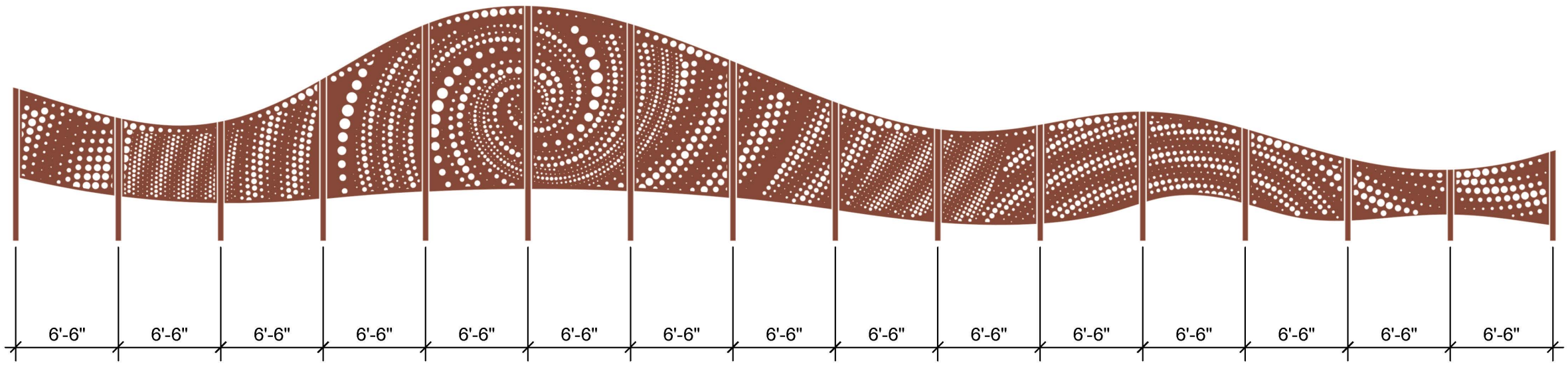
Technical Details

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.

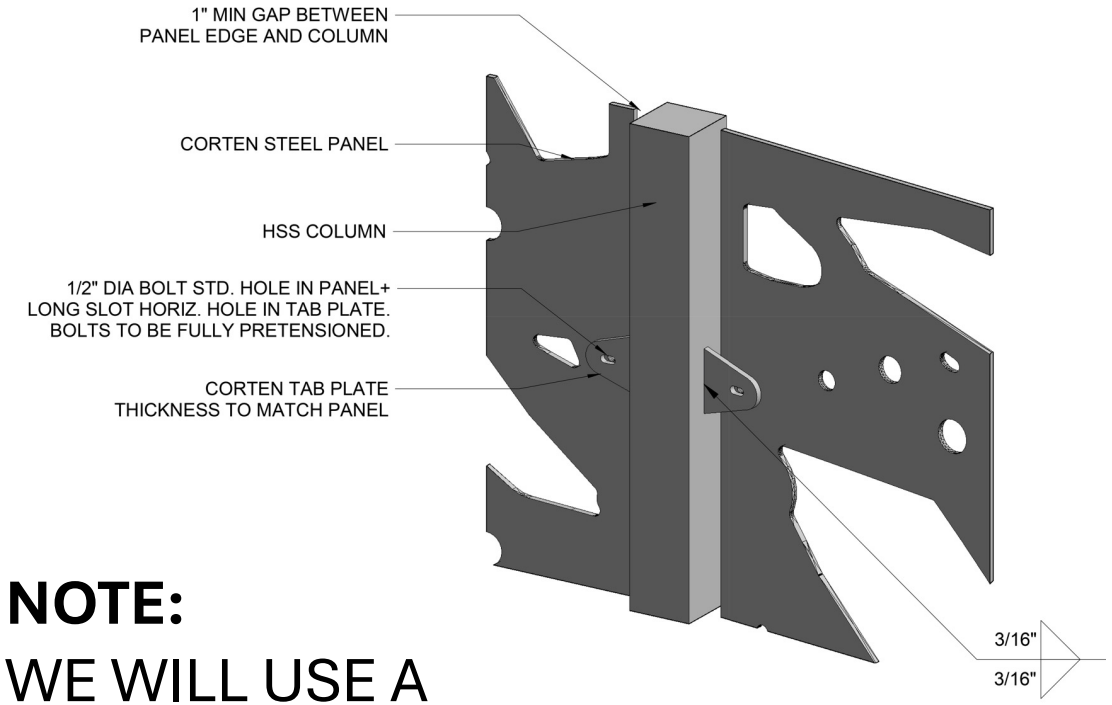
For LED Neon Flex technical information, see https://www.ledneonflex.com/

Proposed Artwork: The Spiral Wave Screen

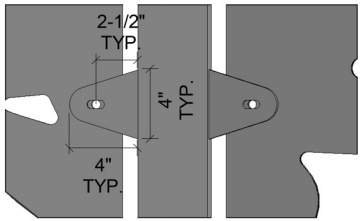
100 linear feet, varying height from 2 feet to 12 feet at Spiral



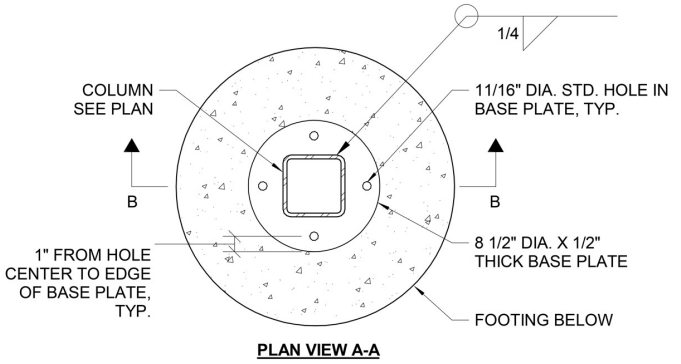
Example Structural Details



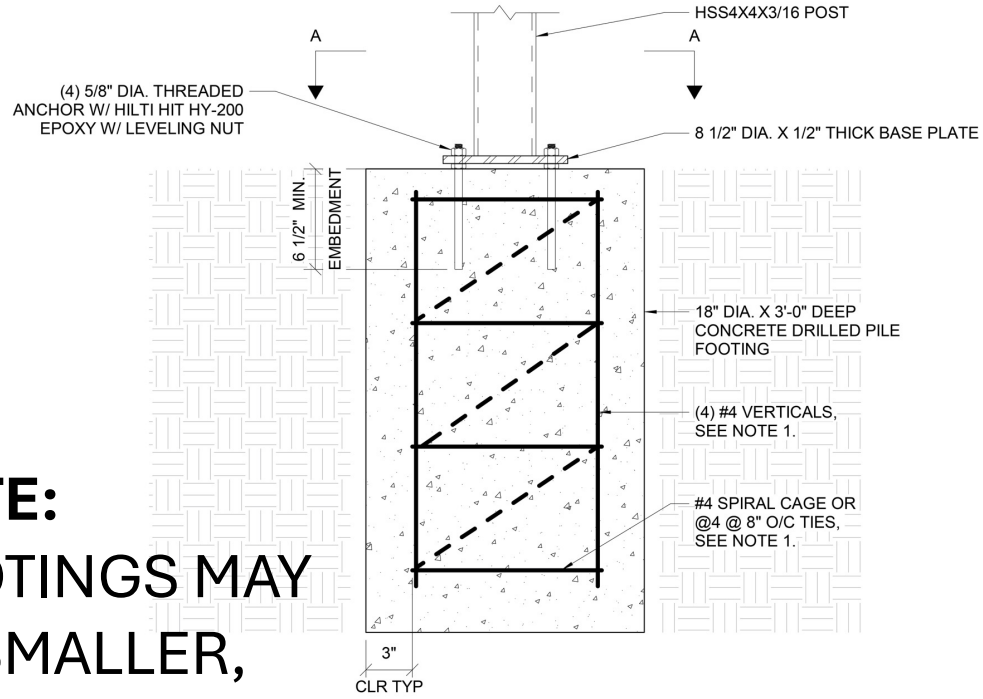
NOTE:
WE WILL USE A SIMILAR TAB AND BOLT CONNECTION SYSTEM



05 TYPICAL TAB CONNECTION DETAIL



PLAN VIEW A-A



SECTION VIEW B-B

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^3 OR 4 lbs/yd^3 RESPECTIVELY TO BE CONFIRMED BY FIBER MANUFACTURER

NOTE:
FOOTINGS MAY BE SMALLER, AS NEEDED, TDB

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

General

1. These notes are to be read in conjunction with these drawings. In the event of conflict between the information on the drawings, these notes, the more stringent requirements shall govern.
2. The contractor is responsible for coordinating non-structural work with the work shown on these drawings. Discrepancies and/or interferences shall be reported to the artist and fabricator immediately.
3. Contractor shall verify all dimensions and existing conditions before beginning work. Special care must be taken when drilling concrete footers to avoid over drilling and comprimising the retention tanks below grade.
4. It is the contractor's responsibility to provide adequate shoring and bracing during construction to account for all forces, including but not limited to; forces from gravity, earth, wind, and unbalanced forces due to construction sequence.
5. For conditions not expressly shown use details shown for obviously similar conditions.
6. No openings shall be made in any structural member unless specifically shown on the structural drawings or unless approved in writing by the Structural Engineer.
7. Reproductions, in whole or in part, of Engineer's design documents, shall not be used as shop drawing plans and/or details.

Design

1. The design of the structure is in accordance with the Ohio State Building Code, 2017 Edition
2. Warning: The structural integrity of the building shown on these plans is dependent upon completion according to plans and specifications. Structural members are not self-bracing and shall be shored and/or braced by the contractor as necessary until stabilized by virtue of completed connections.

Performance Criteria

1. Fence Sway/Drift H/120

Loads

1. Wind Loads:
   A. Basic Wind Speed: 115 MPH
   B. Exposure Category: B
   C. Importance Factor: 1
2. Earthquake Loads:
   A. Ss: 0.118g
   B. S1: 0.06g
   C. Seismic Design Category: B
   D. Seismic Site Class: D
   E. Importance Factor (I): 1

Foundations

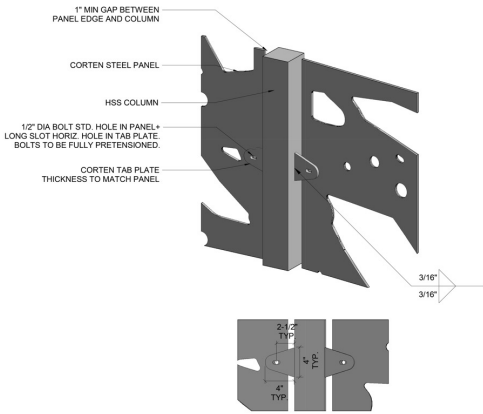
1. Foundation design has been performed based on Section 1806 Presumptive Load-Bearing Values of Soils of the Building Code.
2. All footings shall bear on undisturbed soil, having a minimum safe bearing capacity of 1500 psf. The Testing and Inspection Agency shall verify soil bearing capacity at select footing locations prior to placement of concrete. Notify architect of any variation from the anticipated bearing capacity for appropriate redesign or lowering of footing.
3. Pier footings shall be lowered and increased in height as approved by the artist, where soil of the specified bearing capacity is found at a lower elevation than shown on drawings.
4. The contractor shall safeguard and protect all excavations, and adjacent structures, pavements, and utilities. All excavations shall be kept free of water. The contractor is responsible for the design, installation, maintenance, and removal of all shoring, bracing, and dewatering required to properly construct the foundations and to protect adjacent structures, pavements and utilities. Do not remove shoring such as sheet piling if it will cause settlement or damage to existing or new structures, pavement, and/or utilities.
5. The foundation contractor shall refer to Mechanical and Electrical Drawings for all locations of conduits, etc. not shown on the Structural Drawings.

Foundation Concrete

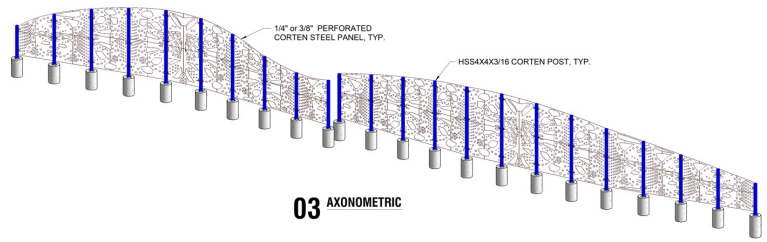
1. All concrete work shall conform with requirements of the American Concrete Institute A.C.I. 301, 315, 318, and SP66 latest editions.
2. All concrete shall be normal weight concrete having a minimum compressive strength at 28 days as follows:
   A. Pier Footings 4000 psi
3. No concrete shall be placed until concrete design mixes and previous tests have been submitted for each class of concrete noted above and have been approved by the engineer. Concrete proportions shall be based upon field experience and/or trial batches per ACI-301 and ACI-318. The controlled concrete to be used shall conform to the approved design mix. The use of any additives not present in the design mix is prohibited.
4. Representative test cylinders will be taken from the concrete placed each day. Samples are to be made in accordance with the Standard Practice for Sampling Freshly Mixed Concrete, ASTM C172 in the following quantity. One composite sample for each day's pour of each concrete mixture exceeding 5 cu. yd., but less than 25 cu. yd., plus one sample for each additional 50 cu. yd. or fraction thereof. Cast and laboratory cure two sets of two standard cylinder specimens for each composite sample. Compressive strength tests to be according to ASTM C39: test one set of two laboratory-cured specimens at 7 days and one set of two specimens at 28 days.
5. Reinforcing steel shall be deformed bars of intermediate grade new billet steel conforming to current requirements of ASTM A-615 Grade 60 or ASTM A-706, Grade 60. All hooks shall be standard hooks, unless otherwise noted. All laps shall be class 'B' laps except the minimum lap length shall be 24" unless noted otherwise.
6. Minimum concrete cover over reinforcing, unless otherwise shown, shall be 3" for footings and other structural concrete deposited against ground.
7. All concrete structural members shall be placed for their full depths in one operation. Construction joints, such as day's end placement joints, shall be located in the middle third of the span, reinforcing to run through the joint, bulkhead, key and roughen joints. Remove laitance prior to next pour.
8. Provide accessories and bar supports in accordance with Manual of Standard Practice for Detailing Reinforced Concrete Structures ACI SP66.
9. Concrete shall not be placed until preparations have been approved by the Testing and Inspection Agency, including formwork, reinforcement, embedments, and accessories.
10. Reproductions, in whole or in part, of Engineer's design documents, shall not be used as shop drawing plans and/or details.
11. All exterior concrete shall be air entrained to an air content of 6%, plus or minus 1.5% at the point of delivery. Limit air content to 3% at slabs with trowel-finished surfaces.
12. Provide DCI-S corrosion inhibitor by Grace or equivalent in concrete mix for concrete exposed to chlorides from de-icing salts or a marine environment

Structural Steel

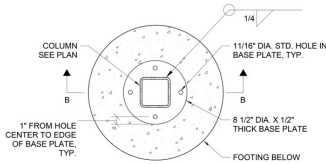
1. All structural steel work shall conform to A.I.S.C., "Specification for Structural Steel Buildings," and A.I.S.C., "Code of Standard Practice for Steel Buildings and Bridges", Latest Editions.
2. Structural steel shall conform to the latest edition of the following ASTM designations:
   A. Steel bars and plates shall be ASTM A588/A242. (Fy=50 ksi).
   B. Structural steel shapes, except bars and plates: ASTM A588. (Fy=50 ksi).
3. Bolts shall conform to the following ASTM designation, latest edition: High strength bolts - A325 Type 3; anchor rods - F1554, Grade 55 with glavinized finish unless noted otherwise on the drawings. All bolts shall be snug tight unless noted slip critical or S. C. on plans unless otherwise noted. All bolts that carry loads in tension shall be fully pretensioned.
4. All bolts shall be 1/2" diameter, open holes 9/16" diameter, unless otherwise shown or noted. Use high strength bolts for steel framing connections.
5. All welding electrodes shall conform at minimum to the E-70 series of the specification for mild steel arc welding electrodes ASTM A233, latest edition.
6. All welding shall be done by certified, licensed welders and shall be in conformance with the structural welding code of the American Welding Society ANSI/AWS D1.1-latest edition.
7. No penetrations are permitted through structural steel members unless indicated on structural drawings or approved by Engineer.
8. Approval of the engineer shall be mandatory for the use of cutting torch in the field.
9. All grout under steel base plates shall be non-shrink "pre-mix" type and shall have a minimum compressive strength of 5,000 psi, tested in accordance with concrete specifications. Use non-staining grout at exposed locations.
10. The steel fabricator may substitute heavier sections in place of the sections shown on the drawings to achieve economy of repetition, for availability or to take advantage of rolling mill production schedules so long as the changes are made known to the artist and engineer and are acceptable to both.
11. Reproductions, in whole or in part, of Engineer's design documents, shall not be used as shop drawing plans and/or details.



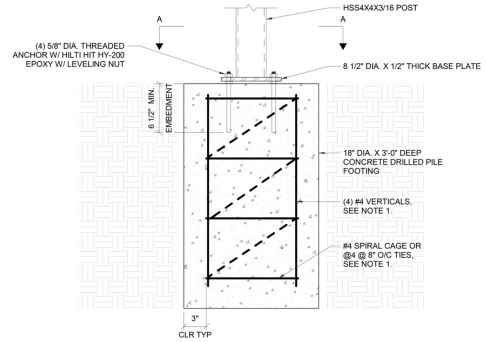
05 TYPICAL TAB CONNECTION DETAIL



03 AXONOMETRIC



PLAN VIEW A-A



SECTION VIEW B-B

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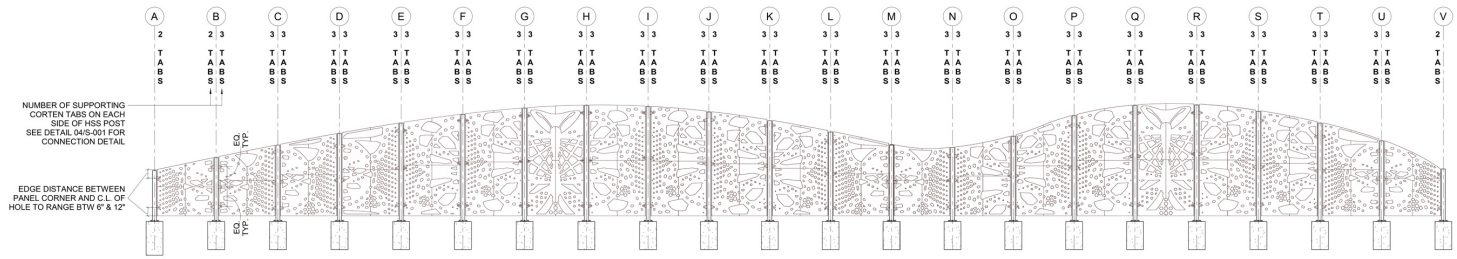
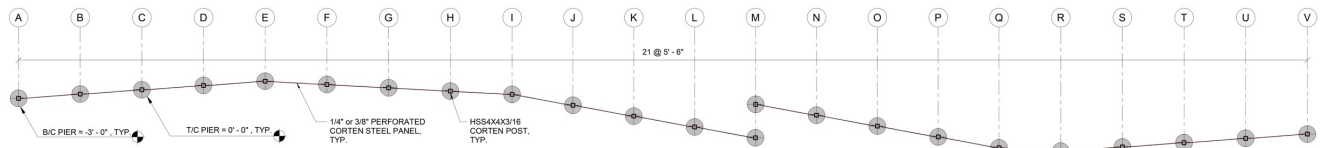
04 TYPICAL DETAIL @ POST BASE CONNECTION
1 1/2" = 1'-0"



02 ELEVATION VIEW & NUMBER OF TABS
3/16" = 1'-0"



01 GROUND LEVEL FRAMING PLAN
3/16" = 1'-0"

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CLIENT
JuneWorks
5495 E. 69th Ave.
Commerce City, CO 80022

CONSULTANTS

ARTIST
Vicki Scuri SiteWorks
15004 37th Ave NE, Lake Forest Park WA 98155
206 361 5964 – vicki@vickiscuri.com

FABRICATOR
JuneWorks
5495 E. 69th Ave, Commerce City CO 80022
303 291 0255 – kevin@juneworks.com

KEY PLAN

ISSUE	DATE	DESCRIPTION
00	04/05/2022	FOR CONSTRUCTION

REVISIONS

PROJECT:
THE REACH ARCHITECTURAL FENCE

SEAL & SIGNATURE:



CRAFT | Engineering Studio 39 West 38th Street, Suite 6E
New York, NY 10018
ph. 646.912.9867
info@craftengin.com

DATE:	04/05/22
PROJECT NO.:	22009
DRAWN BY:	TC/AAC
CHECKED BY:	CGF

DRAWING TITLE:
STRUCTURAL NOTES & DRAWINGS

DRAWING NO.:
S-001 56

PAGE: 1 of 1

PRECEDENT STRUCTURAL ENGINEERING PAGE

GREEN LED LIGHTING SOLUTIONS

LED Neon FLEX



Version 1.6

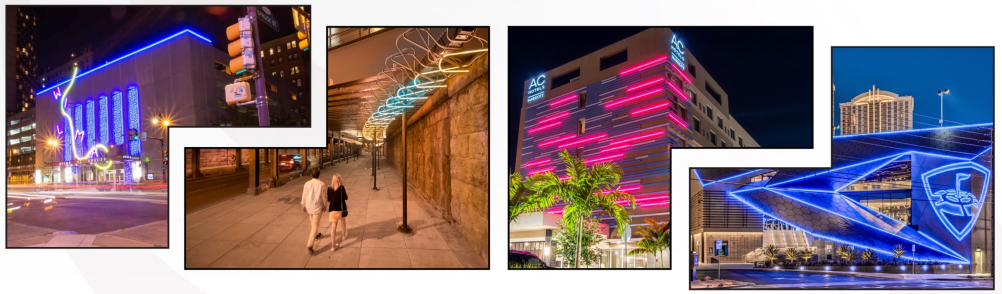
VIVID

WAVE

STATIC

SILICONE 24V

c UL us LISTED E347880 | CE | RoHS COMPLIANT | INDOOR USE | OUTDOOR USE | RGB | DMX RDM | DALI | DIMMABLE

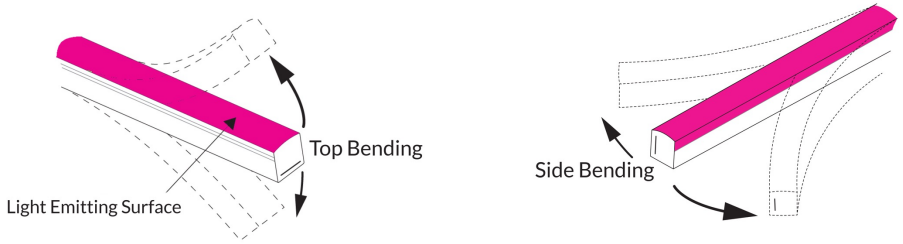


For More Information

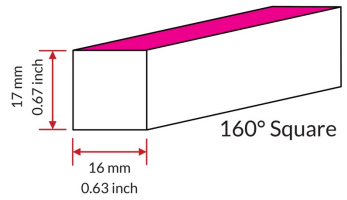
Toll Free: 1 (888) 580-6366



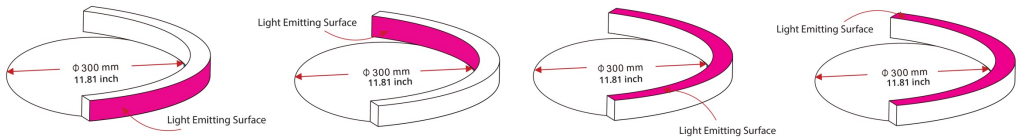
Bending Direction



Light Profile



Minimum Bending Diameter



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

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

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**

Notes:

1) Milestone Payments TBD Upon Contract Award

2) Travel is included in Sub-Total Amounts included in fees.

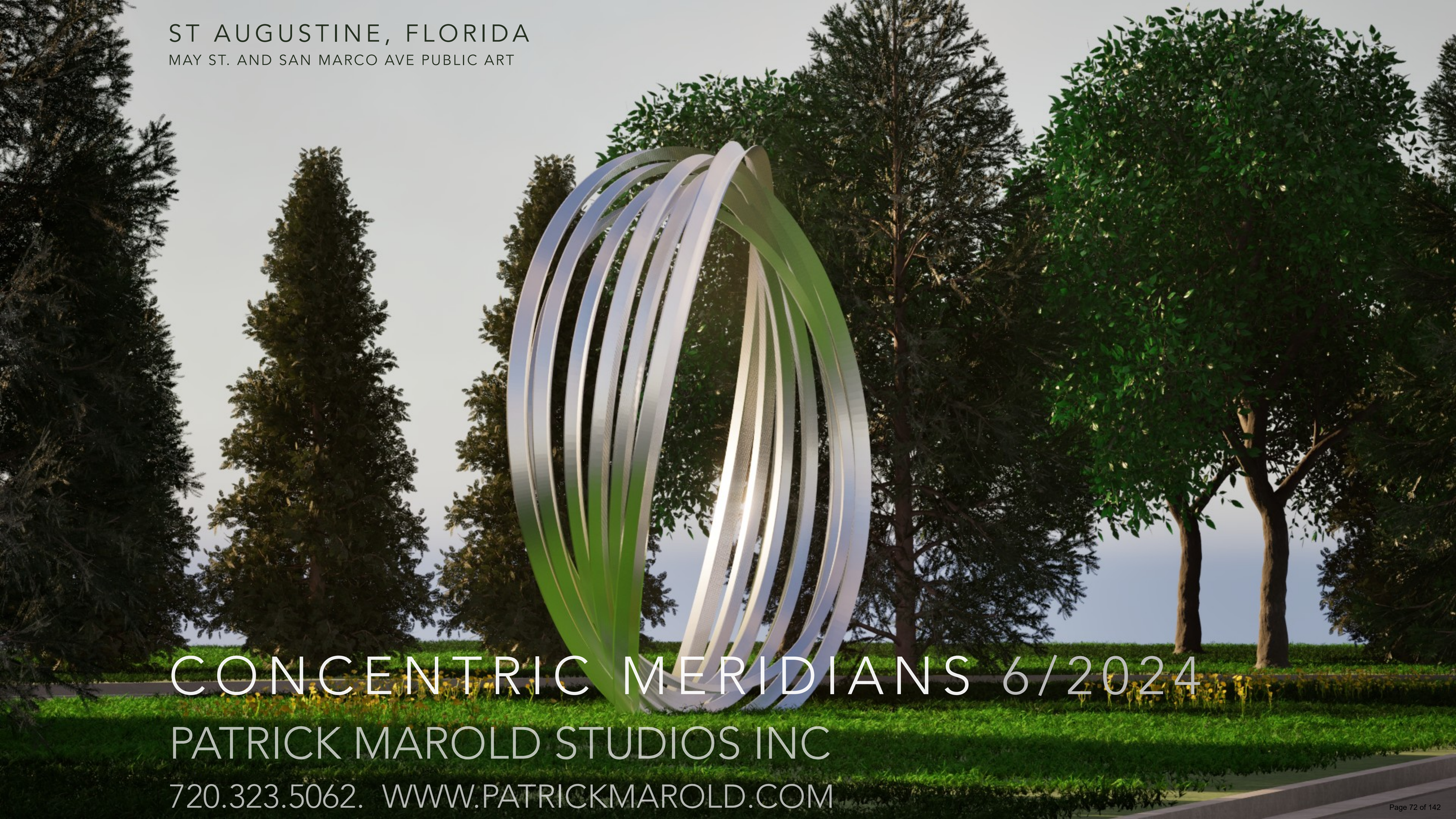
3) Artist will subcontract with JunoWorks for Engineering, Fabrication, Permitting, and Installation.

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.

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's Beaches.
- 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.


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

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.






CROSSWALK
STOP
ON RED



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.


ONLY
San Marco Ave. NORTH
TO 1 Left Lane
NORTH A1A Right Lane
TO
1



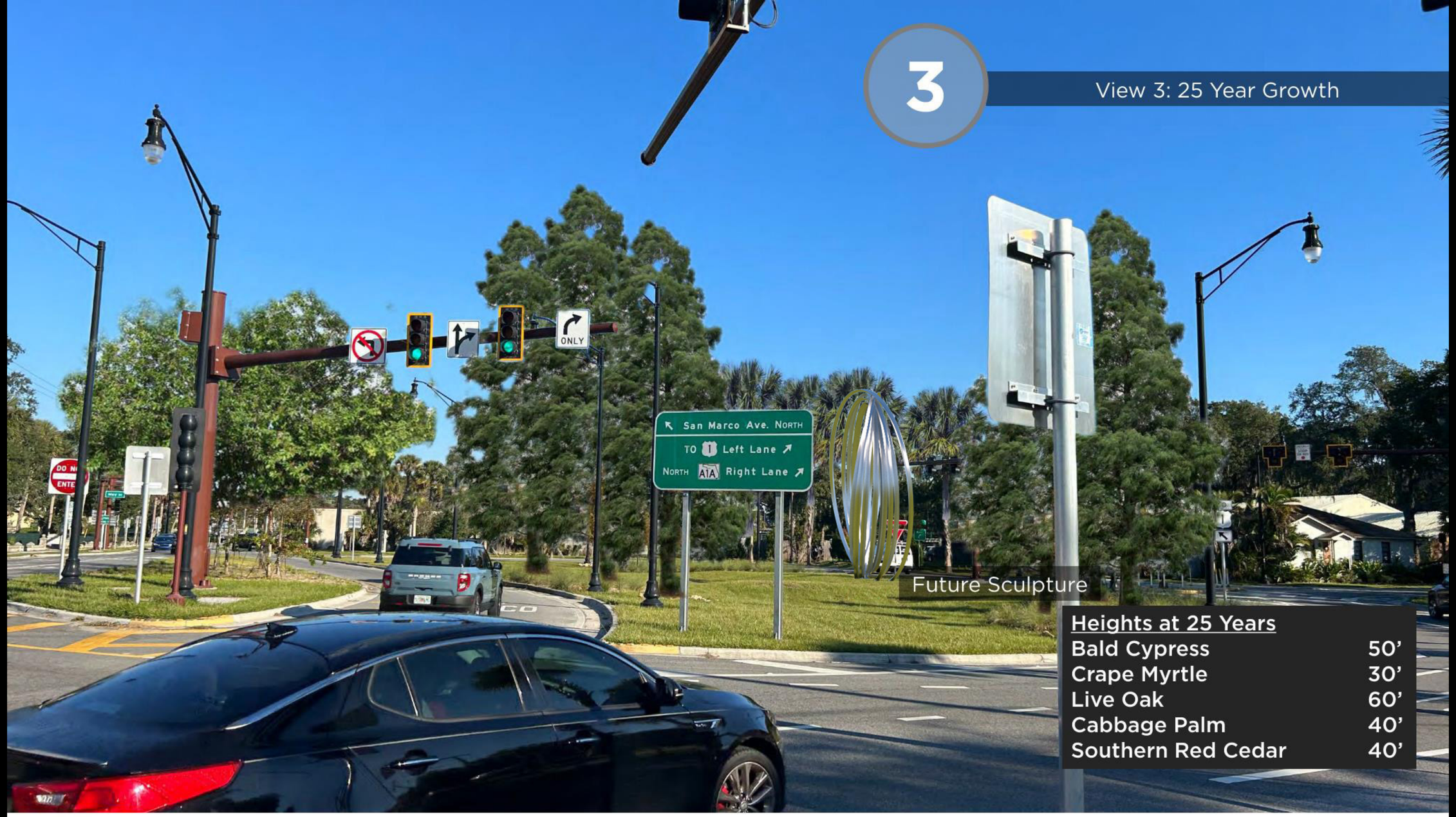
CITY OF ST AUGUSTINE EST. 1565

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



CITY OF ST AUGUSTINE EST. 1565

MAY STREET / SAN MARCO AVENUE LANDSCAPE GROWTH IMAGING

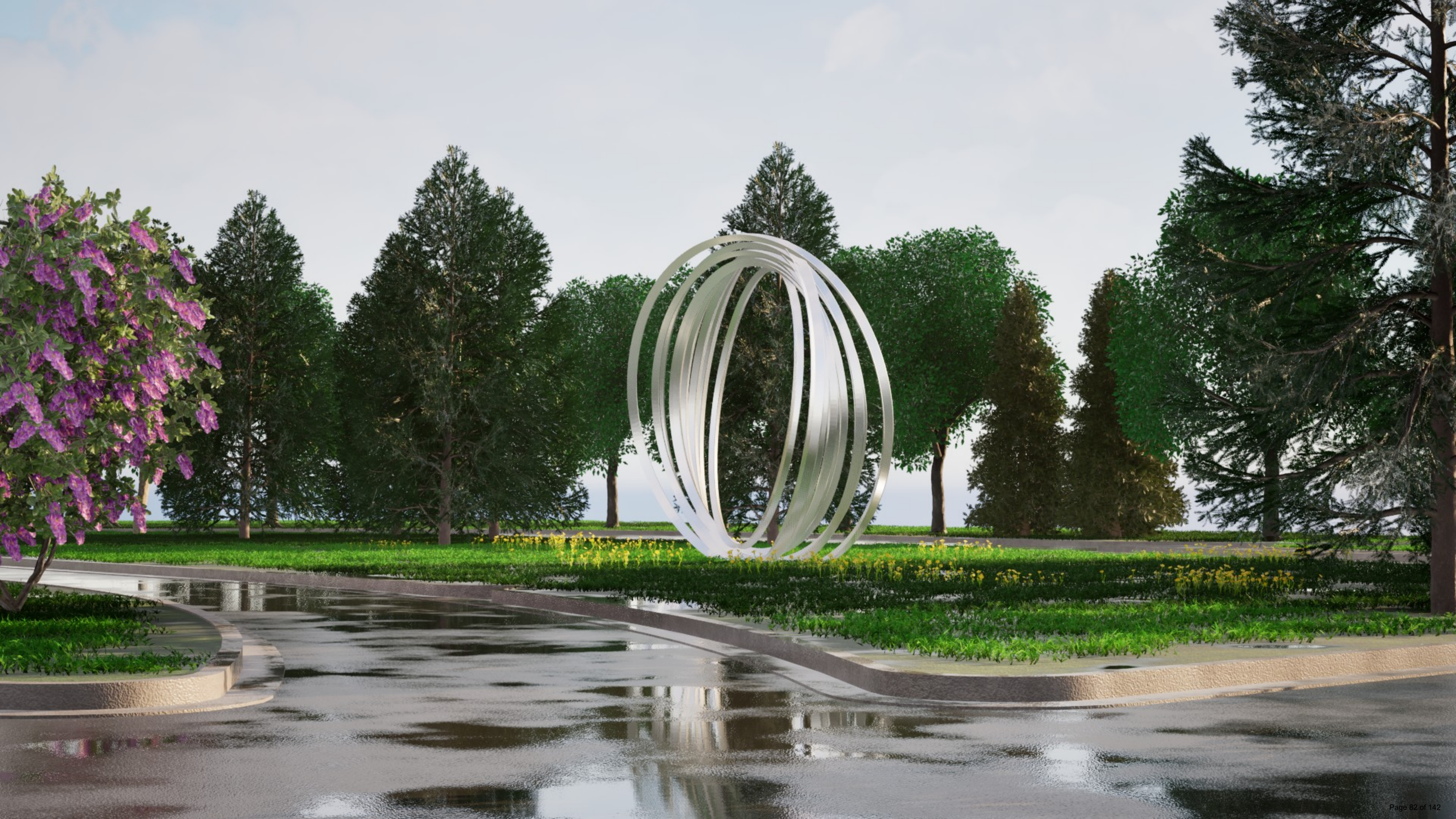
City of St. Augustine | St. Augustine, Florida

ML+H Project No. 23.30.0

Marquis Latimer + Halback
LANDSCAPE ARCHITECTURE · PLANNING
www.halback.com | Florida Qualifier LA6667110





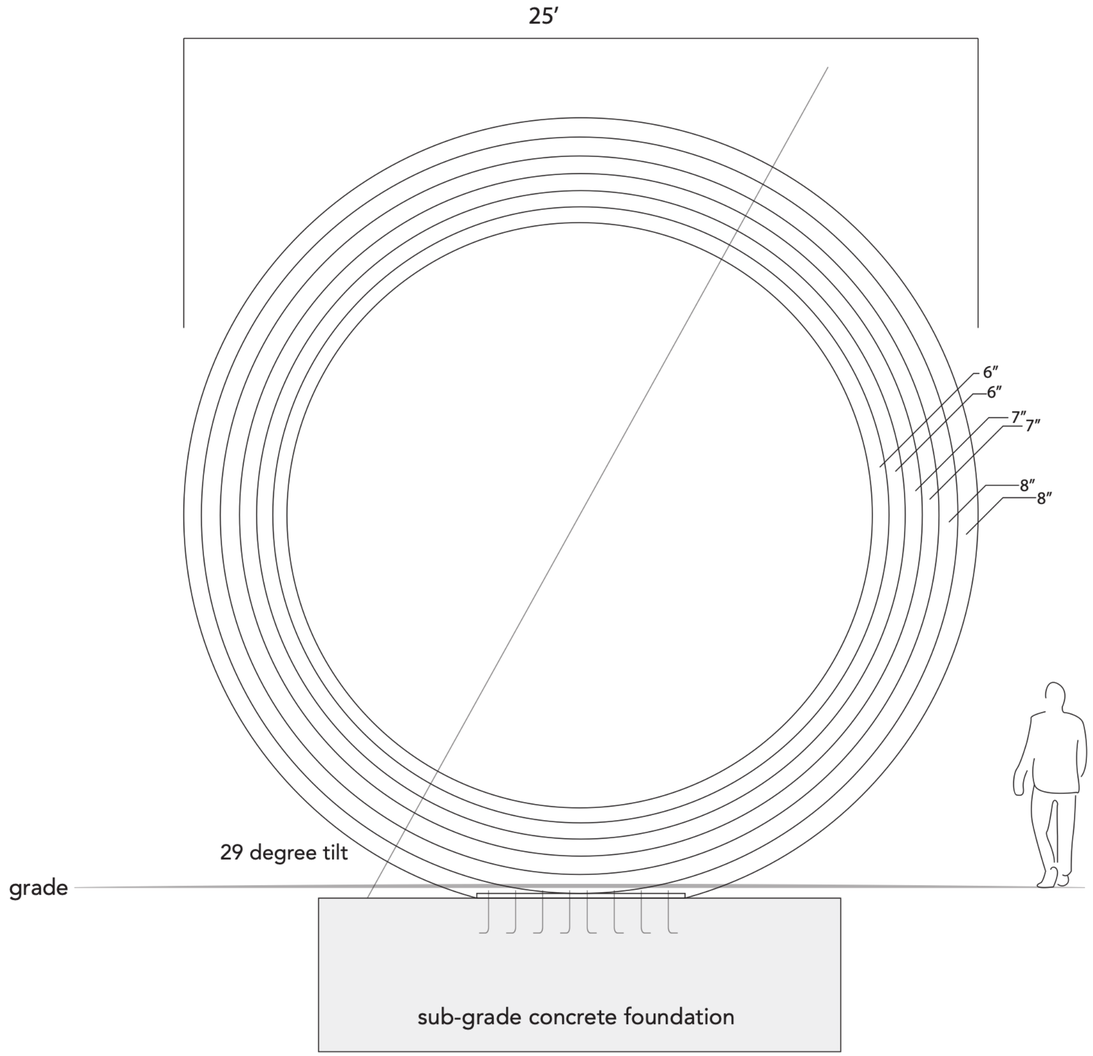


Evening Lighting will enhance the sculpture’s presence, and will require careful consideration for surrounding light conditions and roadway safety.



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.



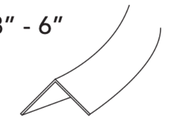


Concentric Meridians

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

Presentation : St. Augustine (Abbreviated/Revised 07/19/24)

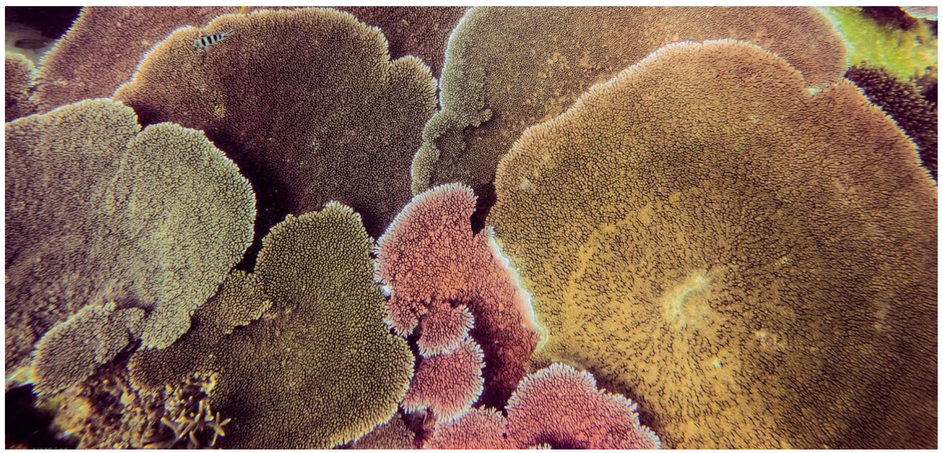
Roundabout May Street and San Marco Avenue

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.

01a

Proposal : Direction 01a (Original Planted) **:** “Groundswell or Shore Break (Working Title)”

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

depeña studio

Proposal : Site + Inspiration

Striking Visual Form of a Cresting Wave





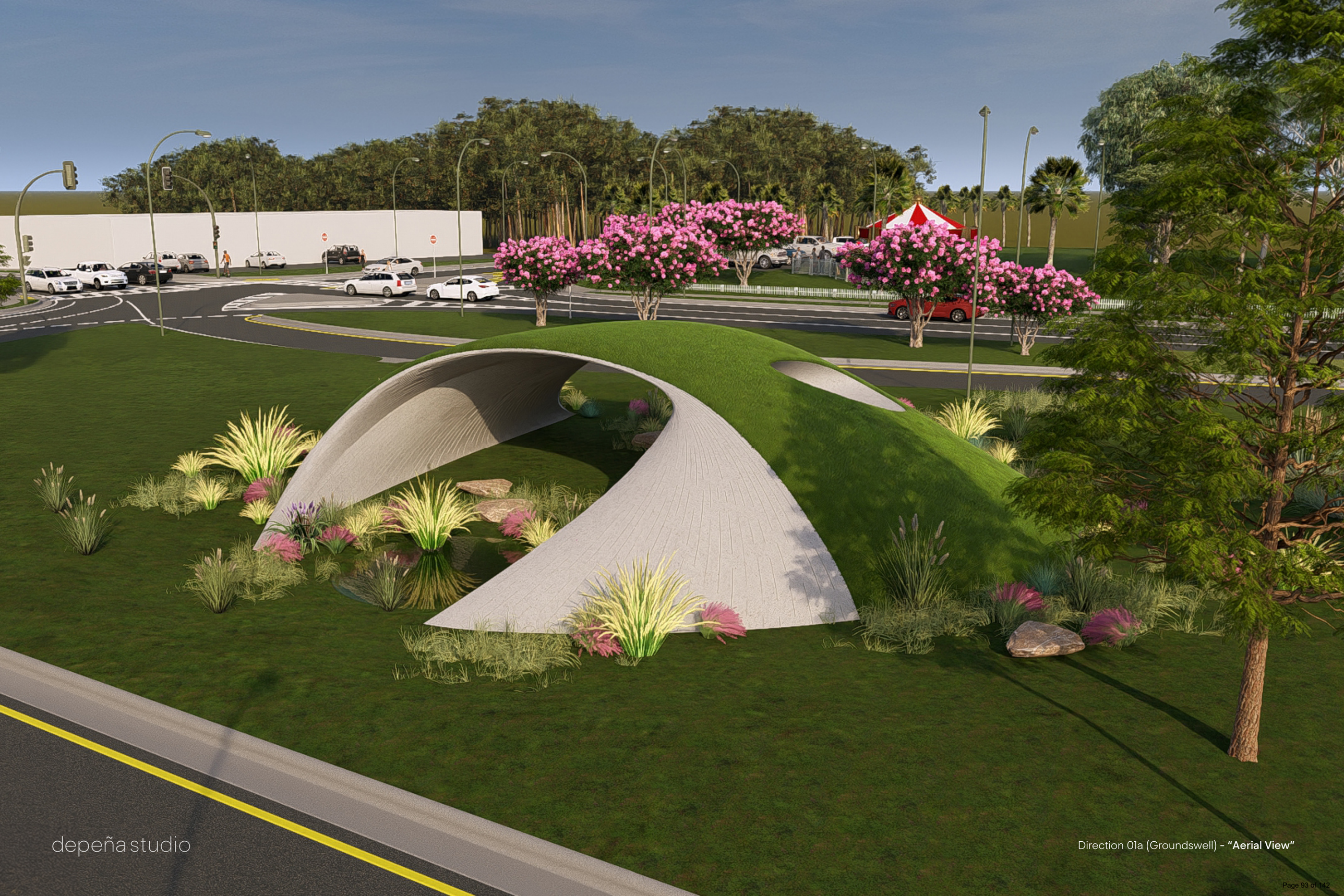




Various Waves Forming Perfect Barrels

depeña studio

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



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



01a

Proposal : Direction 01a (Revised Unplanted) **:** “Groundswell or Shore Break (Working Title)”

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

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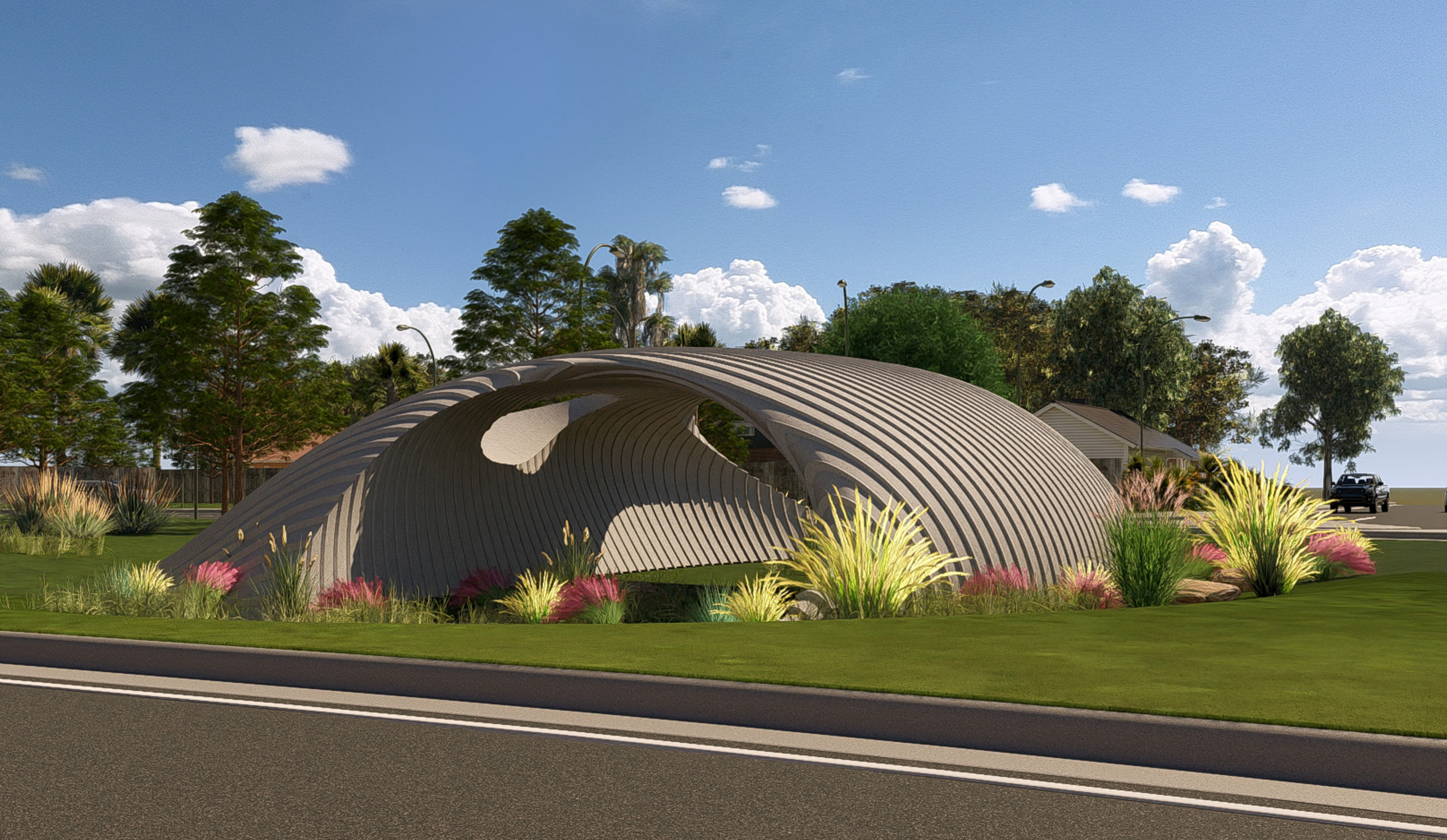
Direction 01a (Groundswell) - **“All Coquina Staggered”**











01a

Direction 01b : Variations (Original) “Groundswell (Working Title)”

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

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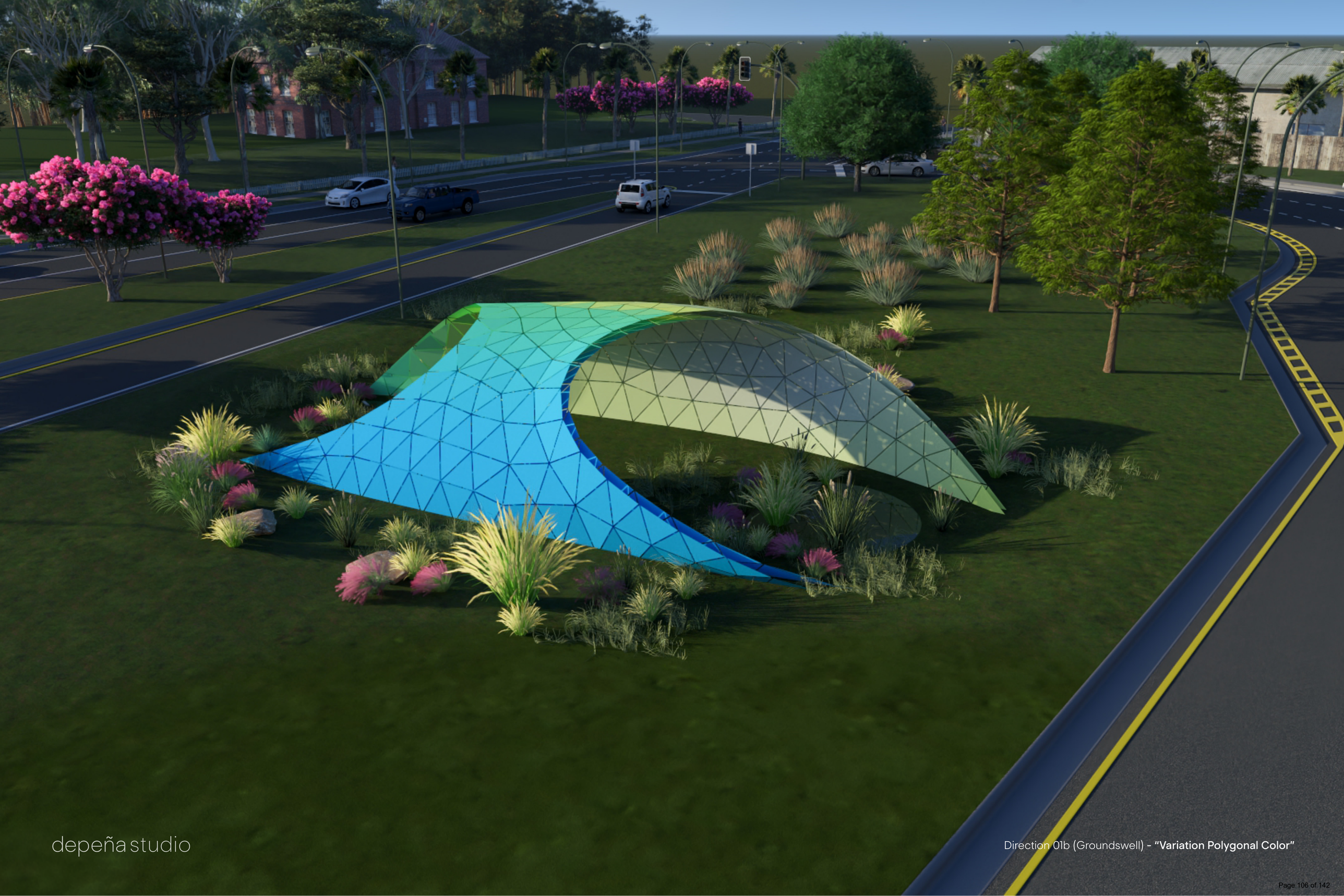

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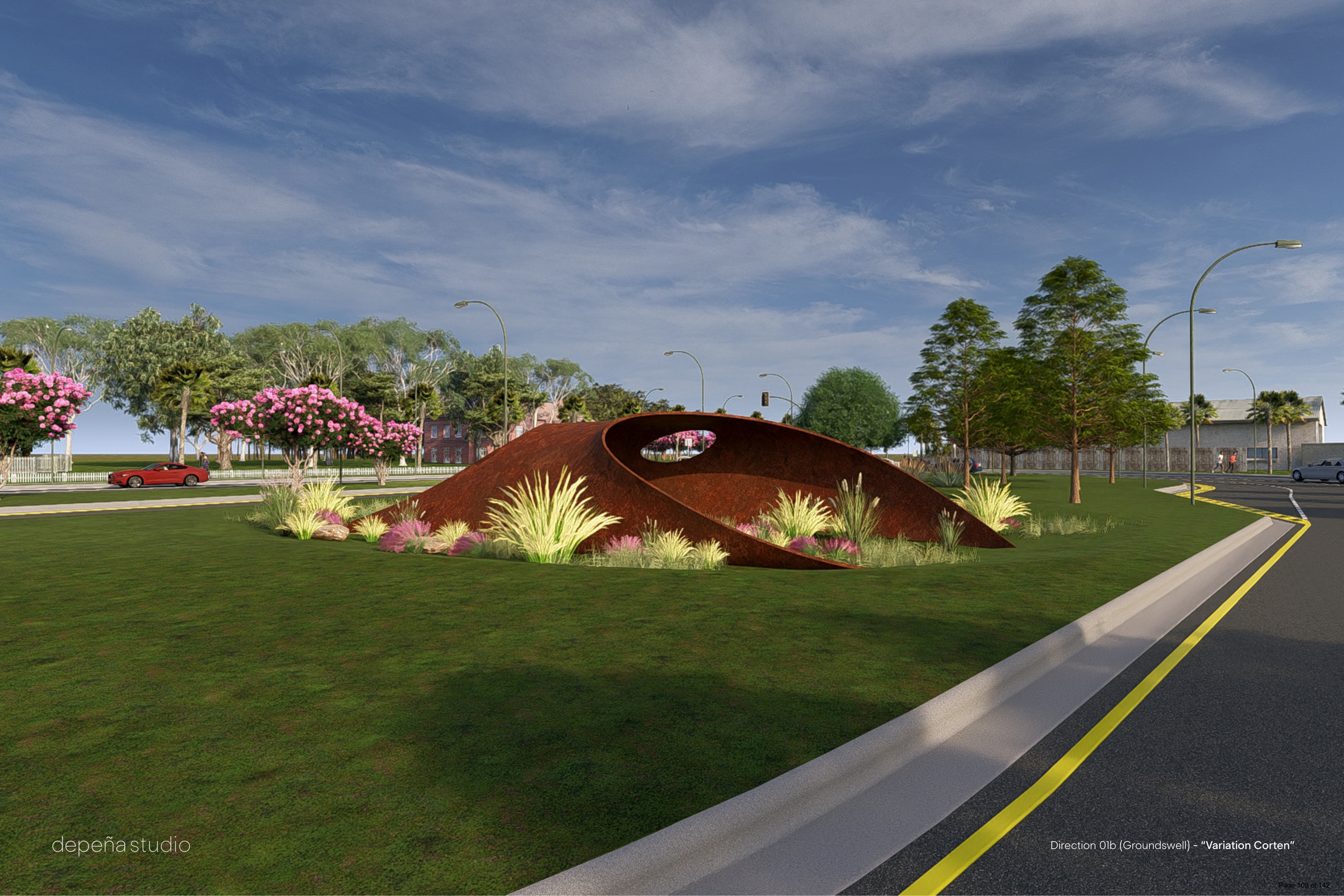
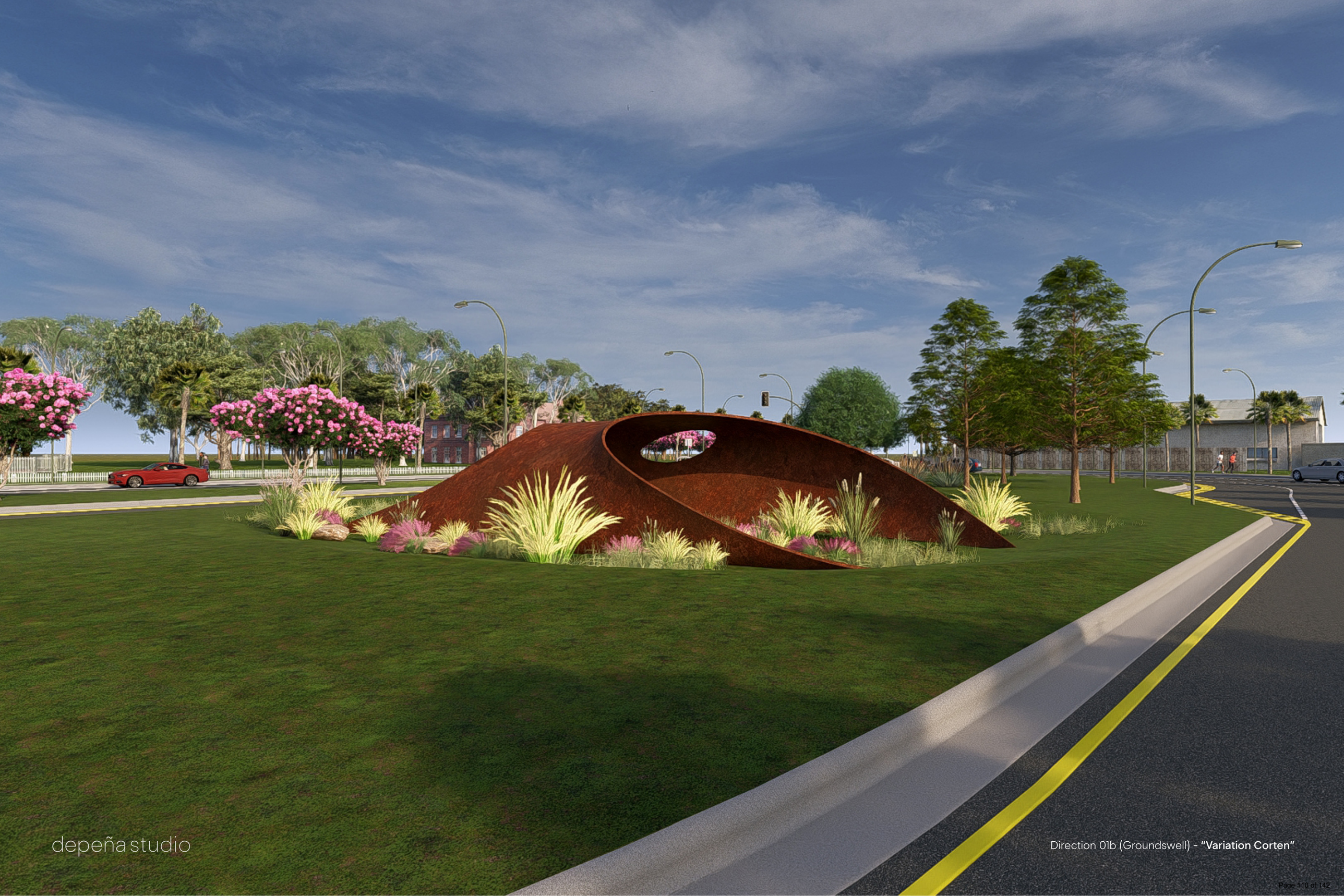
Direction 01b (Groundswell) - **"Variation Polygonal Color"**







01a

Direction 01b : Variations (Revised Construction) “Groundswell (Working Title)”

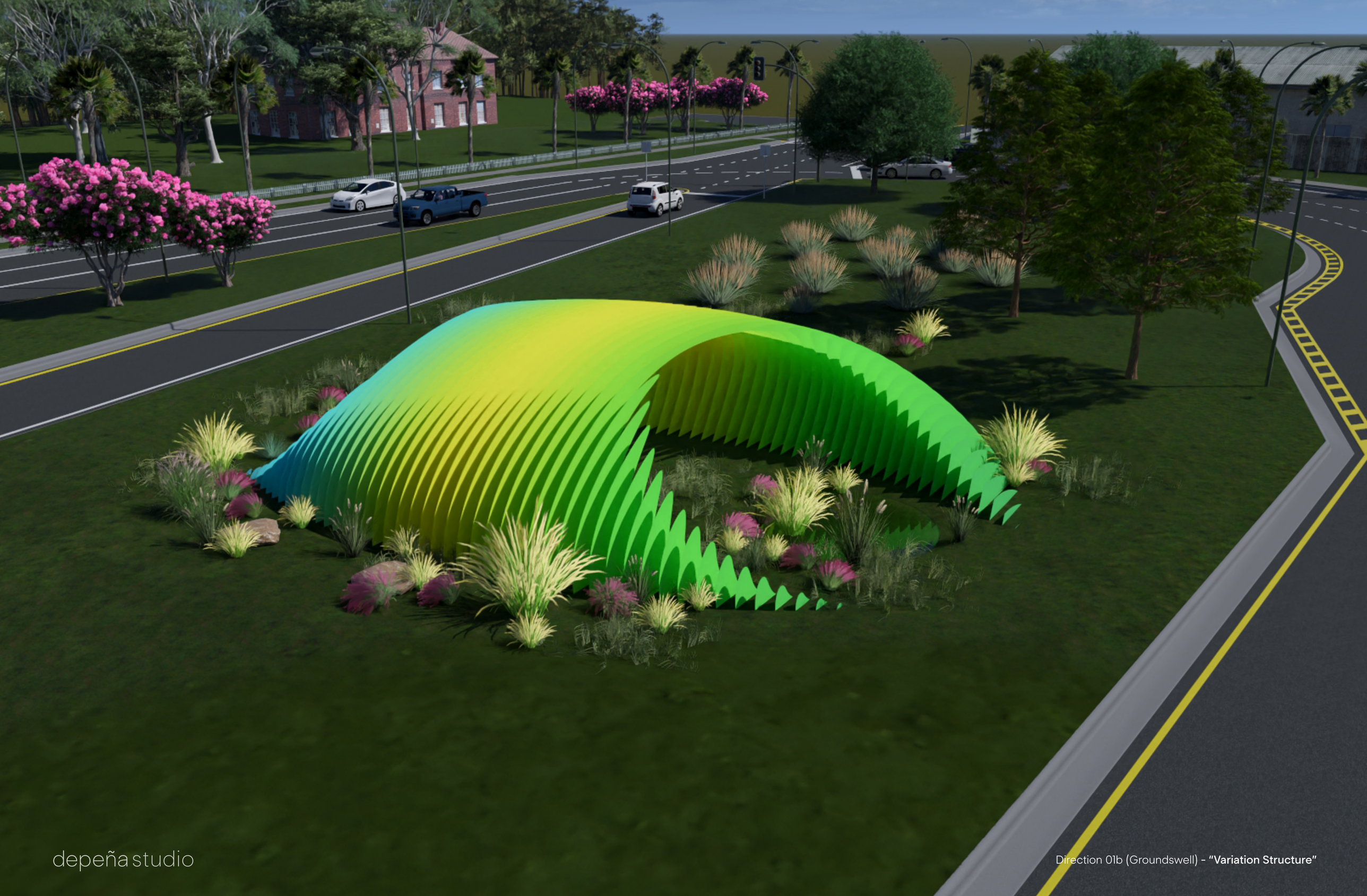
Oceanic. Seamless. Fluid. Movement. Blending into the Landscape. Earth. Context. Geography. Beauty. Nature.

depeña studio

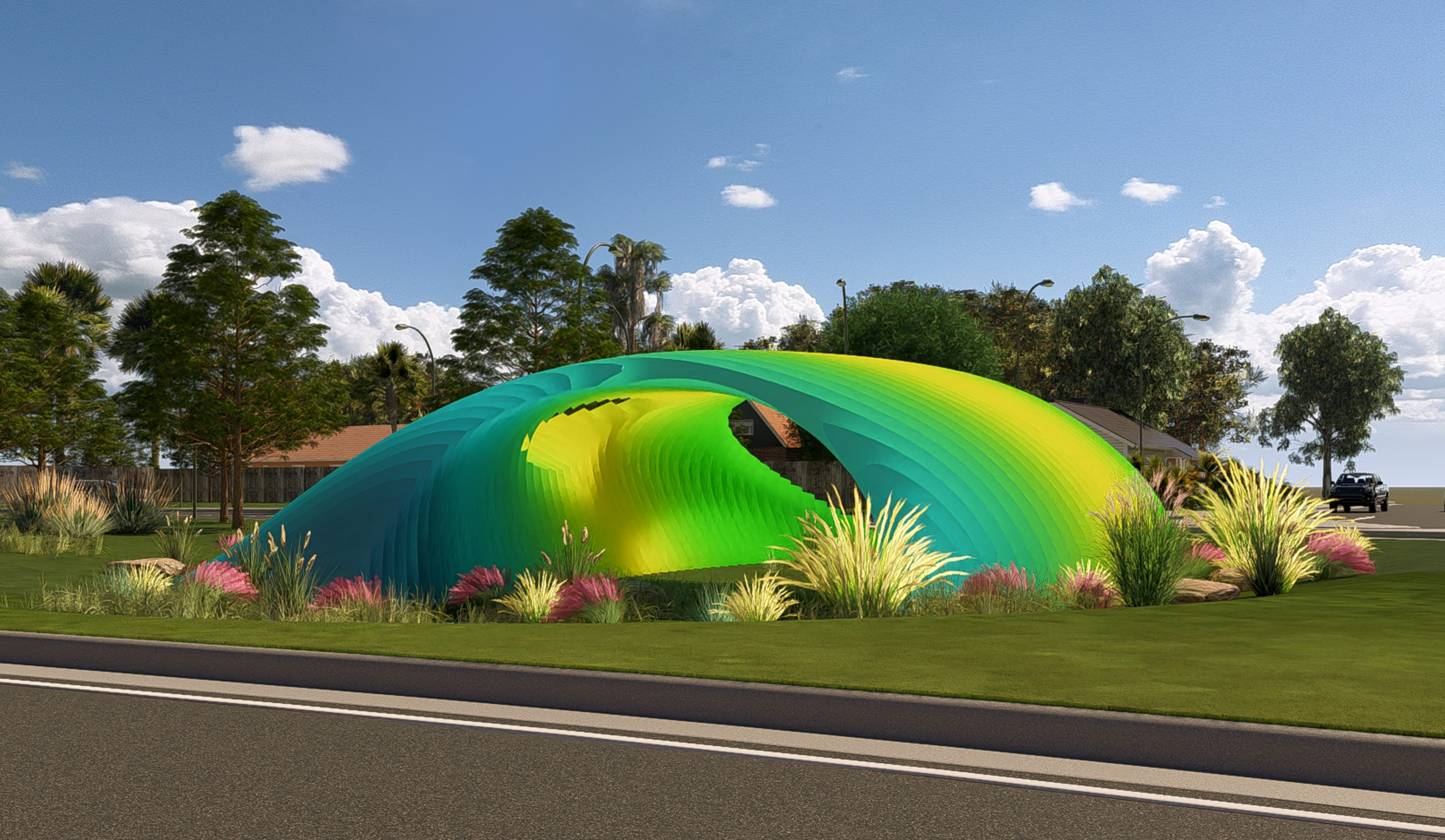


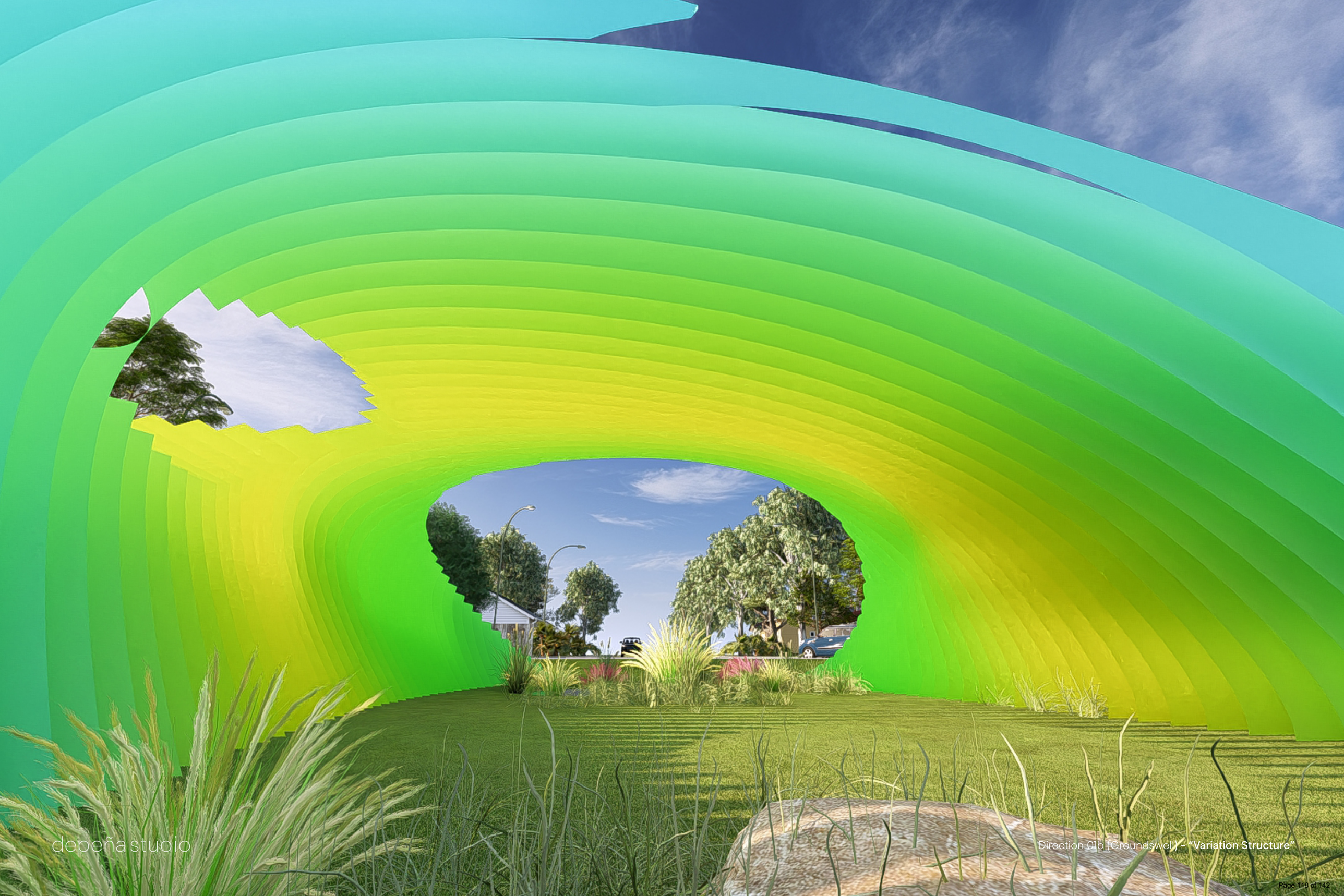












02

Proposal : Direction 02 (Original Planted) **:** “Plant Reef (Working Title)”

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

depeña studio

Proposal : Site + Inspiration

The Beautiful Sculptural Forms of the Coral Reef

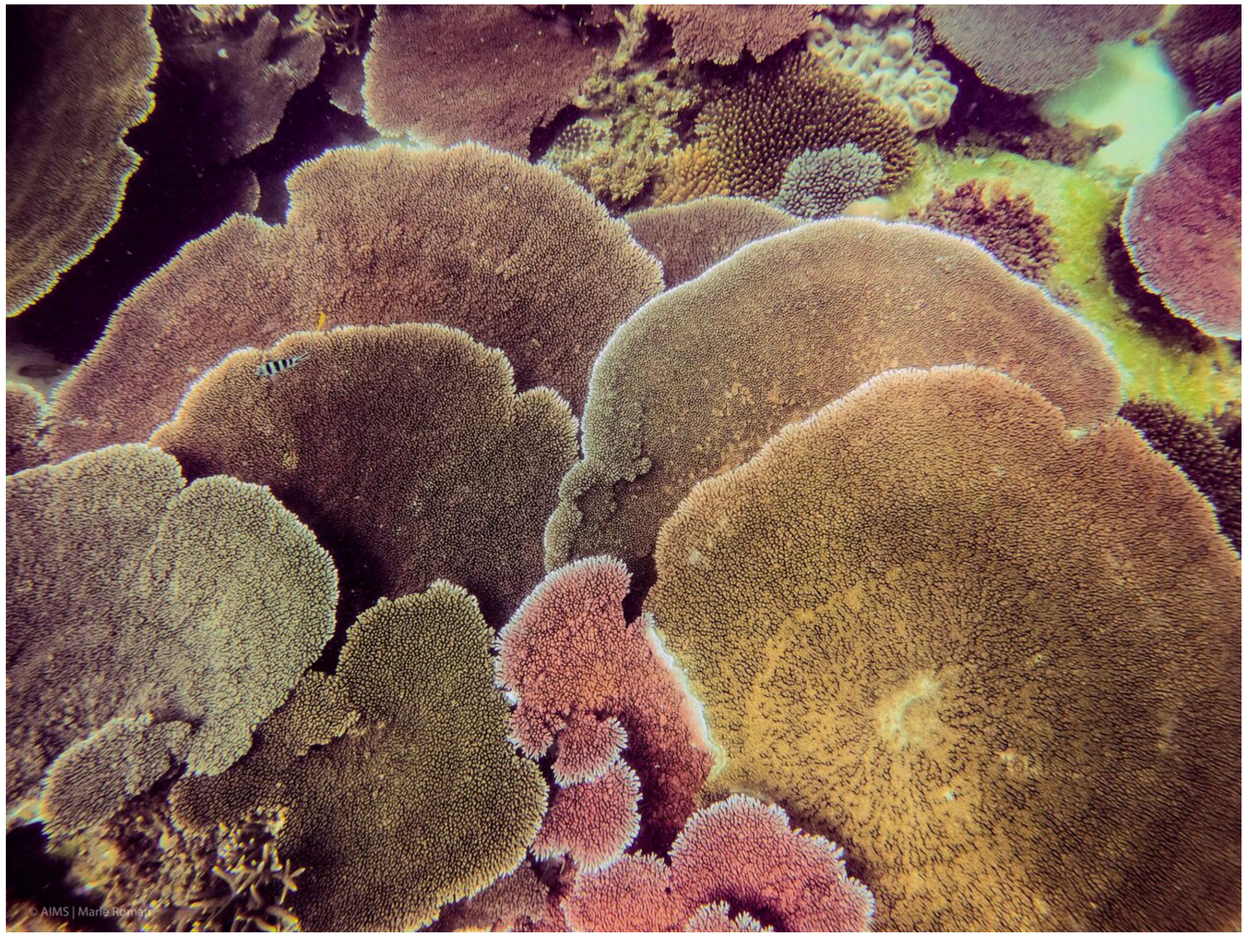
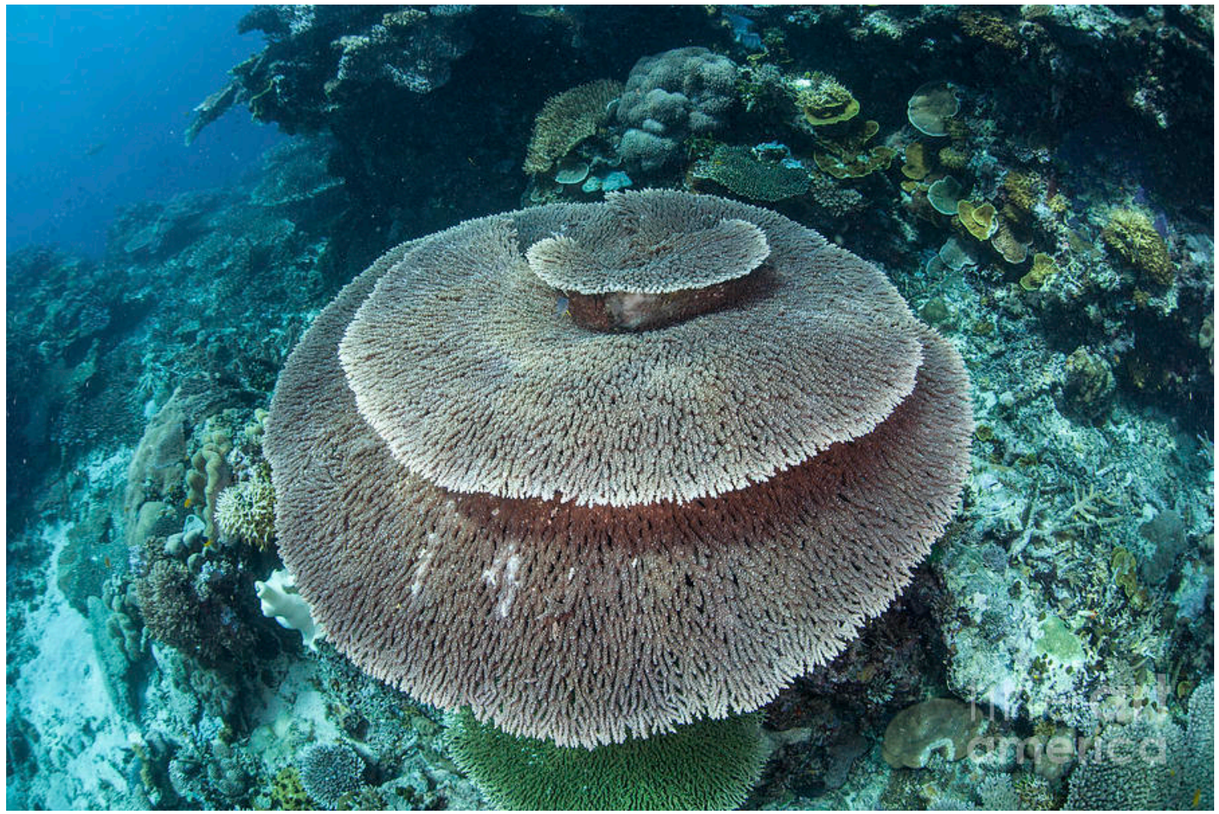


Table and other Variations of Coral







depeña studio

Direction 02 (Plant Reef) - **"Slight Aerial View"**

depeña studio

Direction 02 (Plant Reef) - **"Street View"**





02

Proposal : Direction 02 (Revised) **:** “Plant Reef (Working Title)”

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

depeña studio

depeñastudio

Direction 02 (No Planting) - **"Aerial View"**

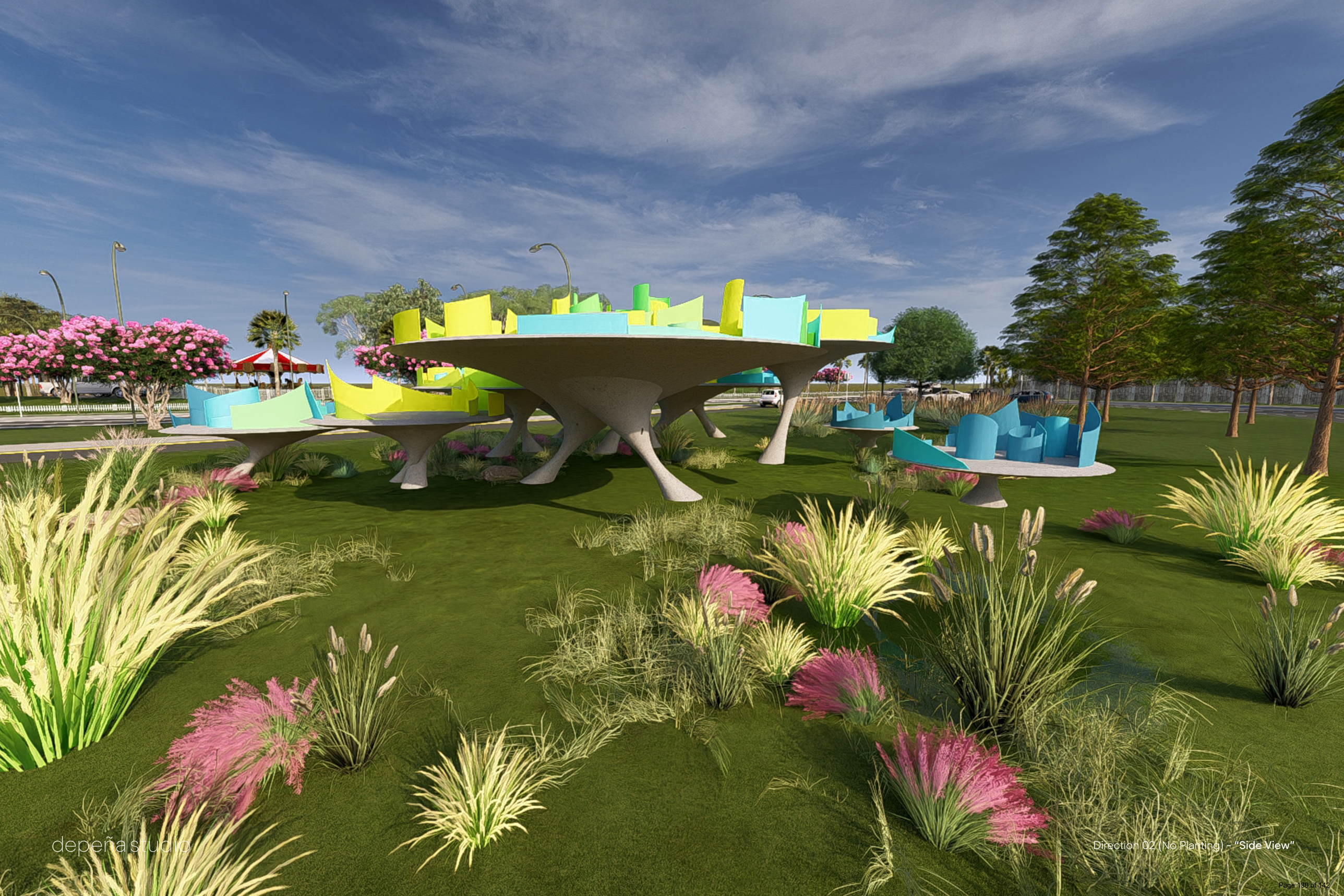


Direction 02 (Plant Reef) - **"Slight Aerial View"**

depeña studio

Direction 02 (No Planting) - **"Aerial View"**





depeñastudio

Direction 02 (No Planting) - "Side View"





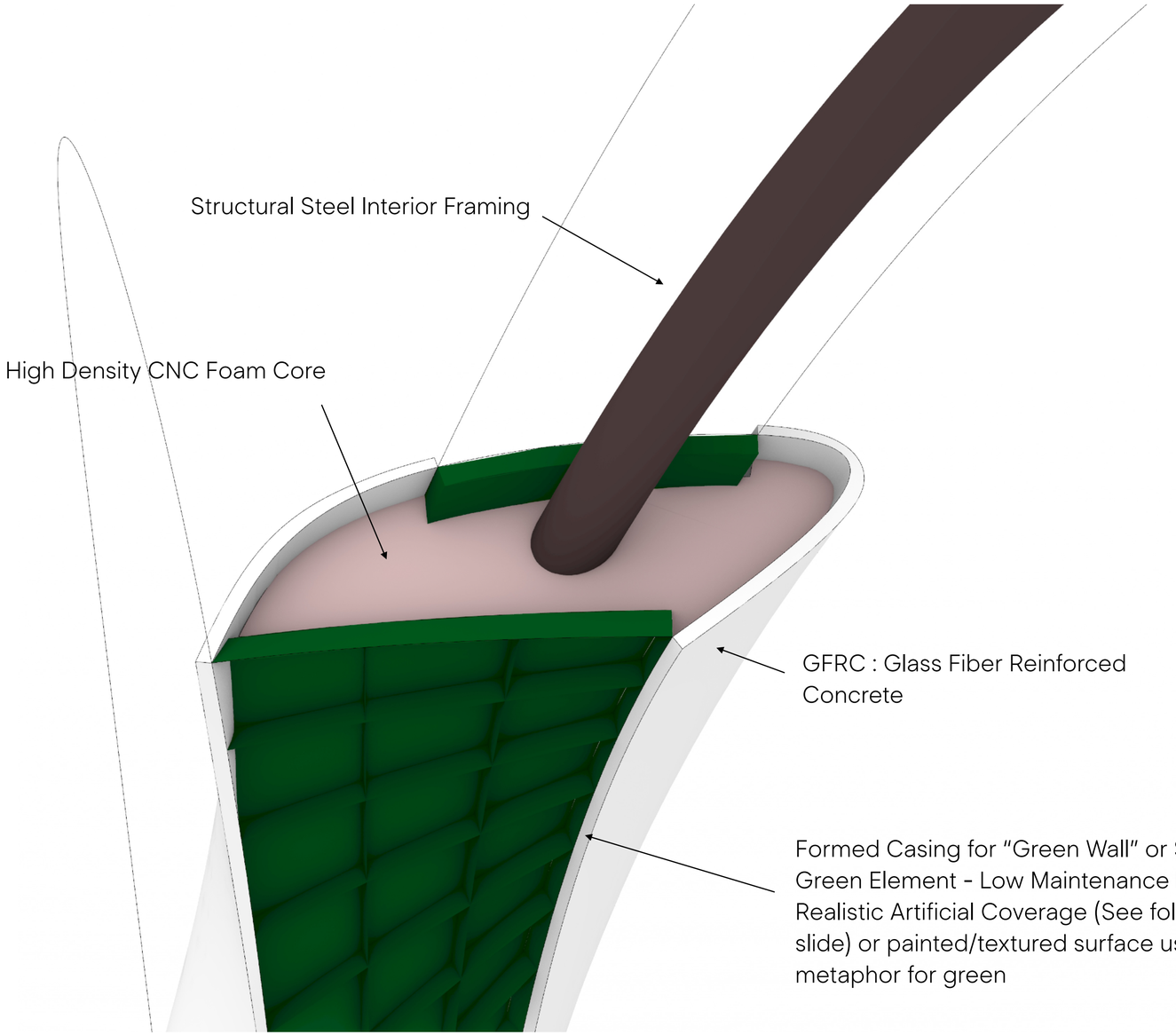
Material and Construction : “Both Proposals”

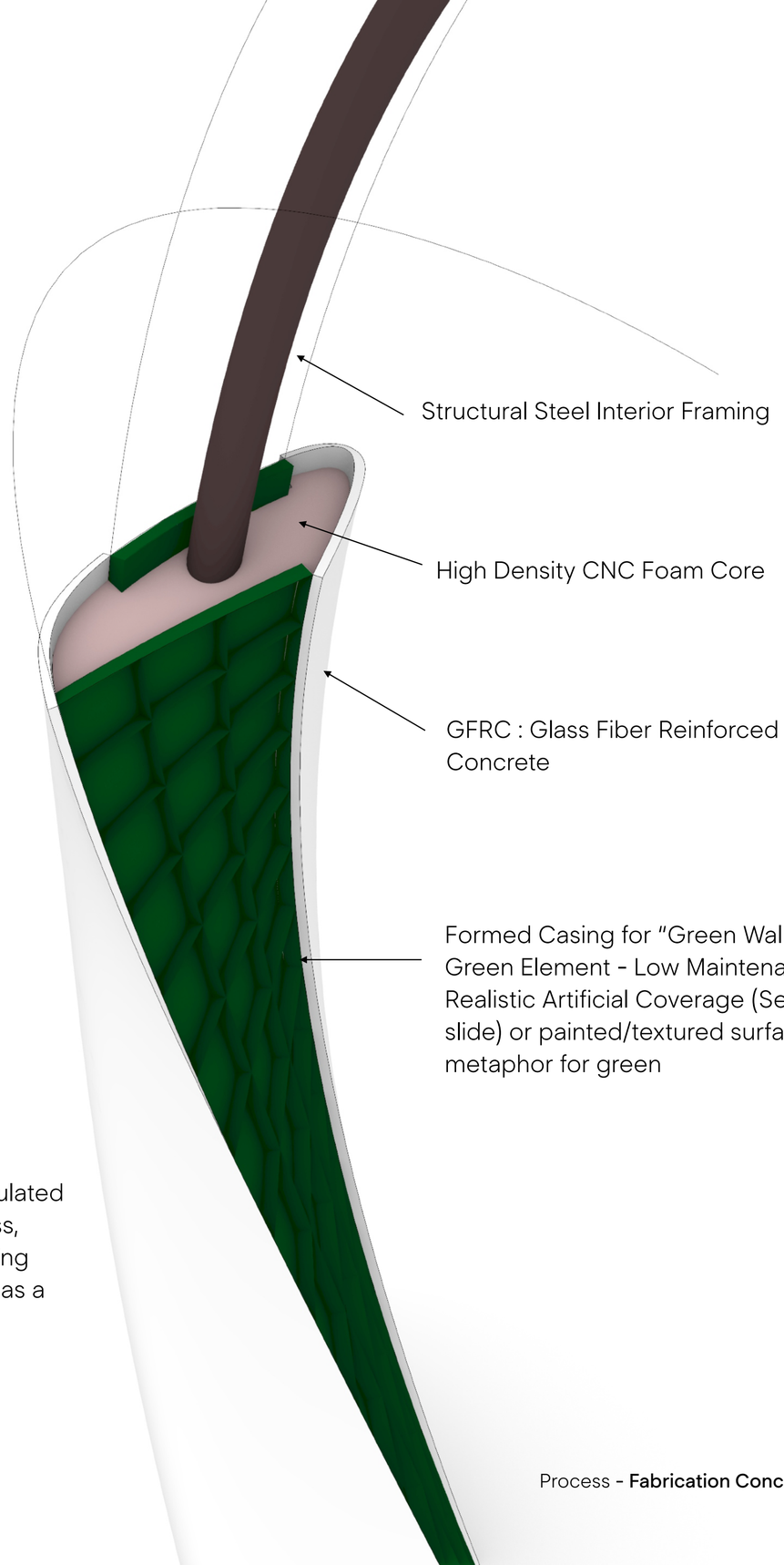
Low Maintenance. Durable. Structural. Engineered. Natural.
Blending with Landscape. Respectful to the Community.
Historically Relevant.

depeña studio

Construction / Installation Option A

High Density CNC Formed Layering





Construction / Installation Option B

Cast Stone



CNC Routed Foam Used for Formwork



Cast Stone or GFRC

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

Wave Sculpture	
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
Total Proposed	**$250,000.00**



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.

depeña studio

Proposed Budget

Metal Wave Sculpture	
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
Total Proposed	**$250,000.00**



Estimated Budget

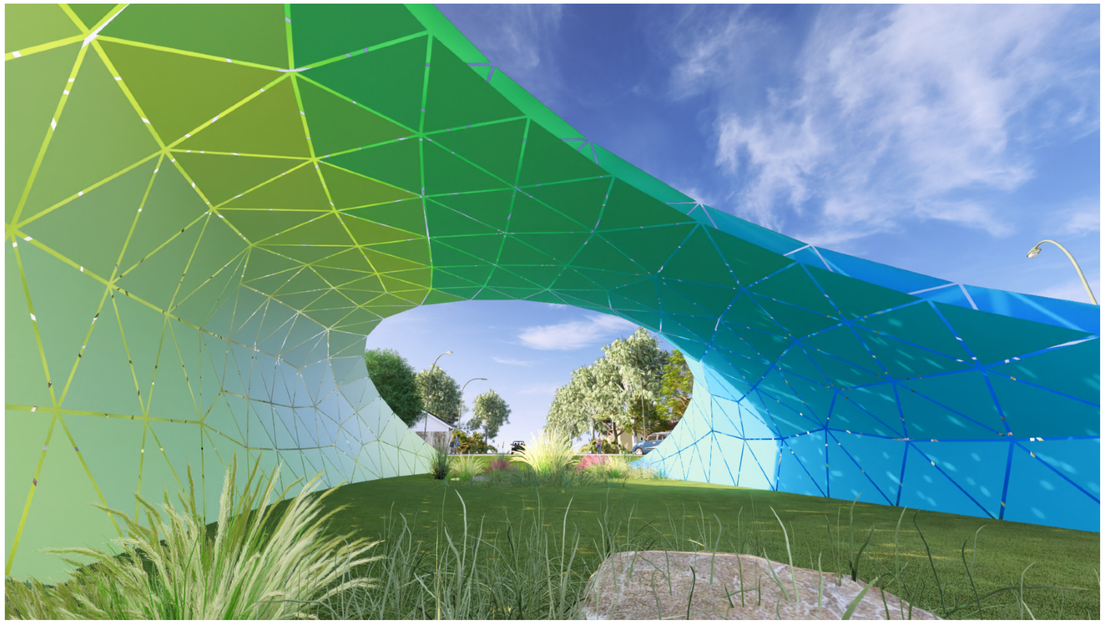
"Plant Reef" Working Title

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.

depeña studio

Proposed Budget

Coral Sculpture	
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
Total Proposed	**$250,000.00**



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.

August 2024
Project kick-off
Client Approval of Final Artwork
Electrical Permitting Process initiated
Structural Engineering

Fall 2024
Purchasing of Materials and Fabrication Kick-off
Electrical Permitting Process Complete
Electrical contractor hired

Spring 2024
Completion of Fabrication
Installation of Structural Footings
Sculpture Transportation

May 2025
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

www.depenastudio.com @depenastudio

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