

GLENDALE

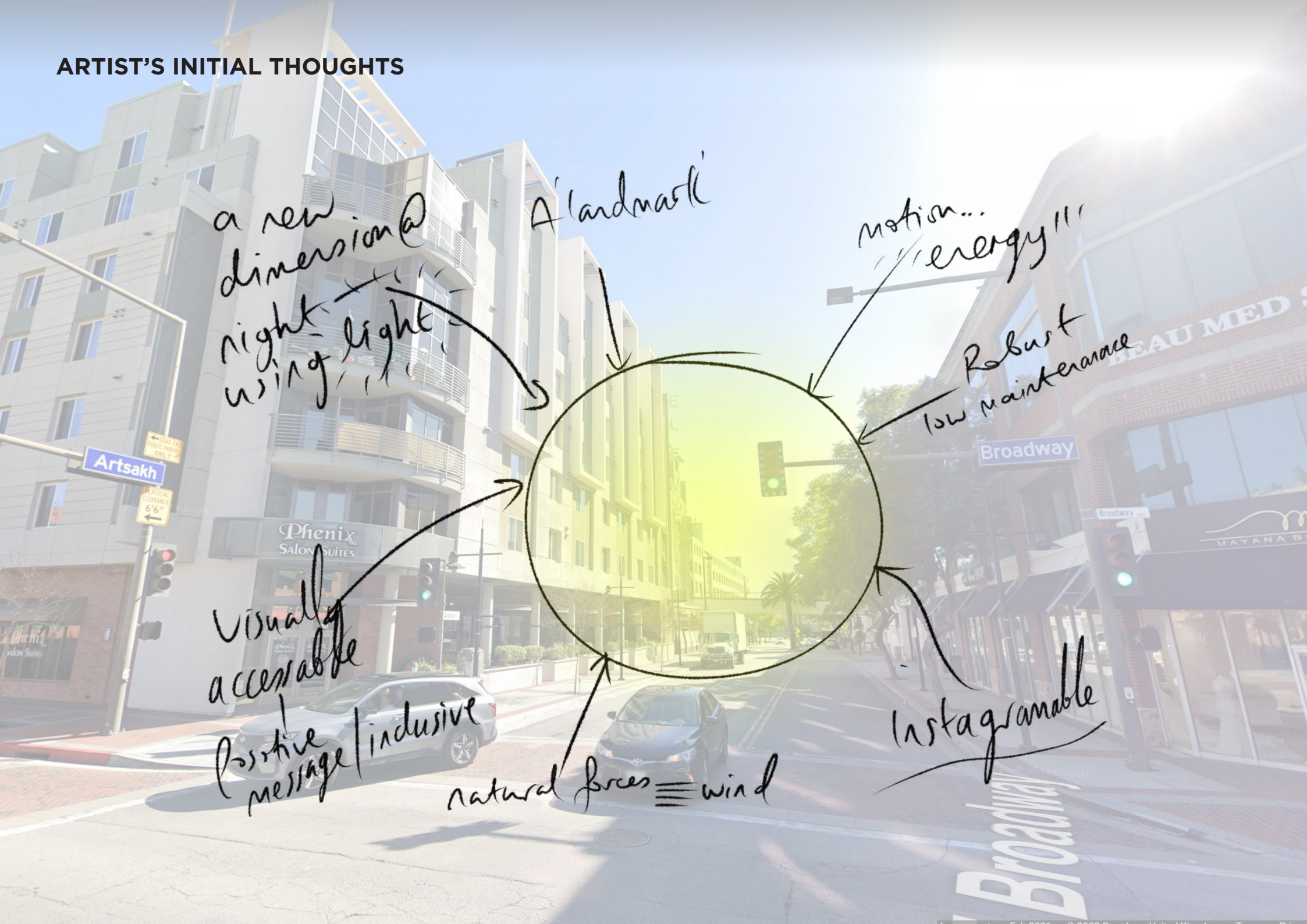
CITYWIDE PUBLIC ART LANDMARKS RFP
GATEWAY PROPOSAL

A handwritten signature in black ink that reads "Curtain". The word is written in a cursive, flowing style. Below the word is a single, slightly wavy horizontal line. To the right of the end of the line is a small, dark mark that looks like a comma or a period.

14 January 2022

PAUL COCKSEGE STUDIO®

ARTIST'S INITIAL THOUGHTS

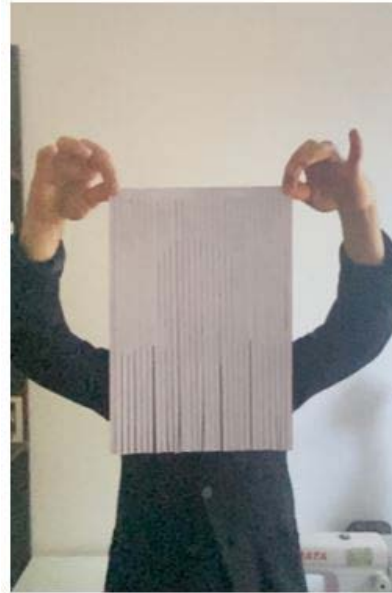


CONCEPT SKETCH & INSPIRATION



Paul

Inspiration

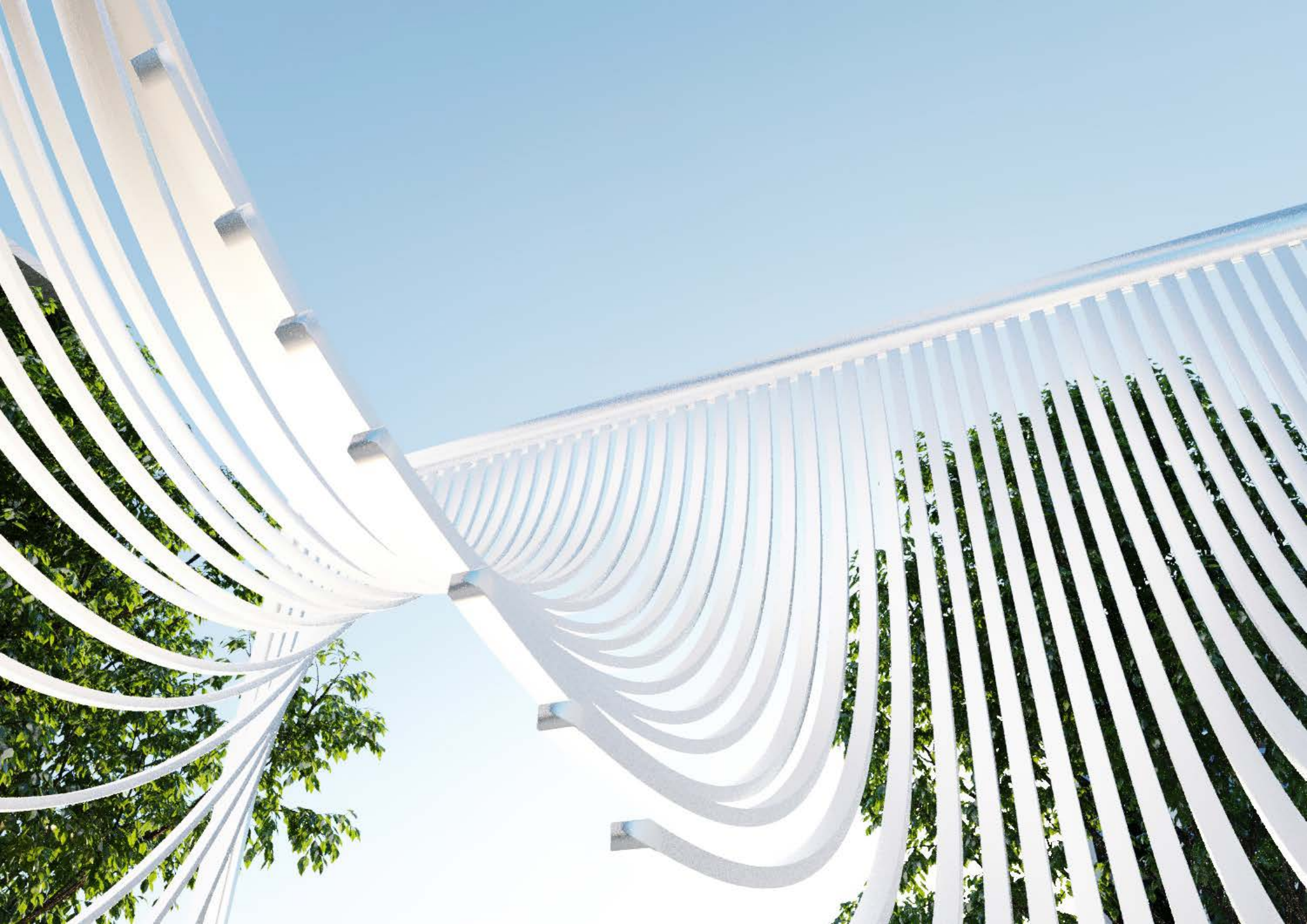


This sculpture serves as a portal to the site, resembling a piece of fabric that's been caught in the wind and frozen in time. It brings a sense of energy and direction to the surrounding area, as well as a feeling of being welcomed in. Each metal line could be engraved, with words that reference the surrounding area in some way.

“This outdoor sculpture is a celebration of natural forces, and the joy of being outdoors. I believe public art should prompt an emotional reaction, and connect with as many people as possible.”

PAUL COCKSEGE

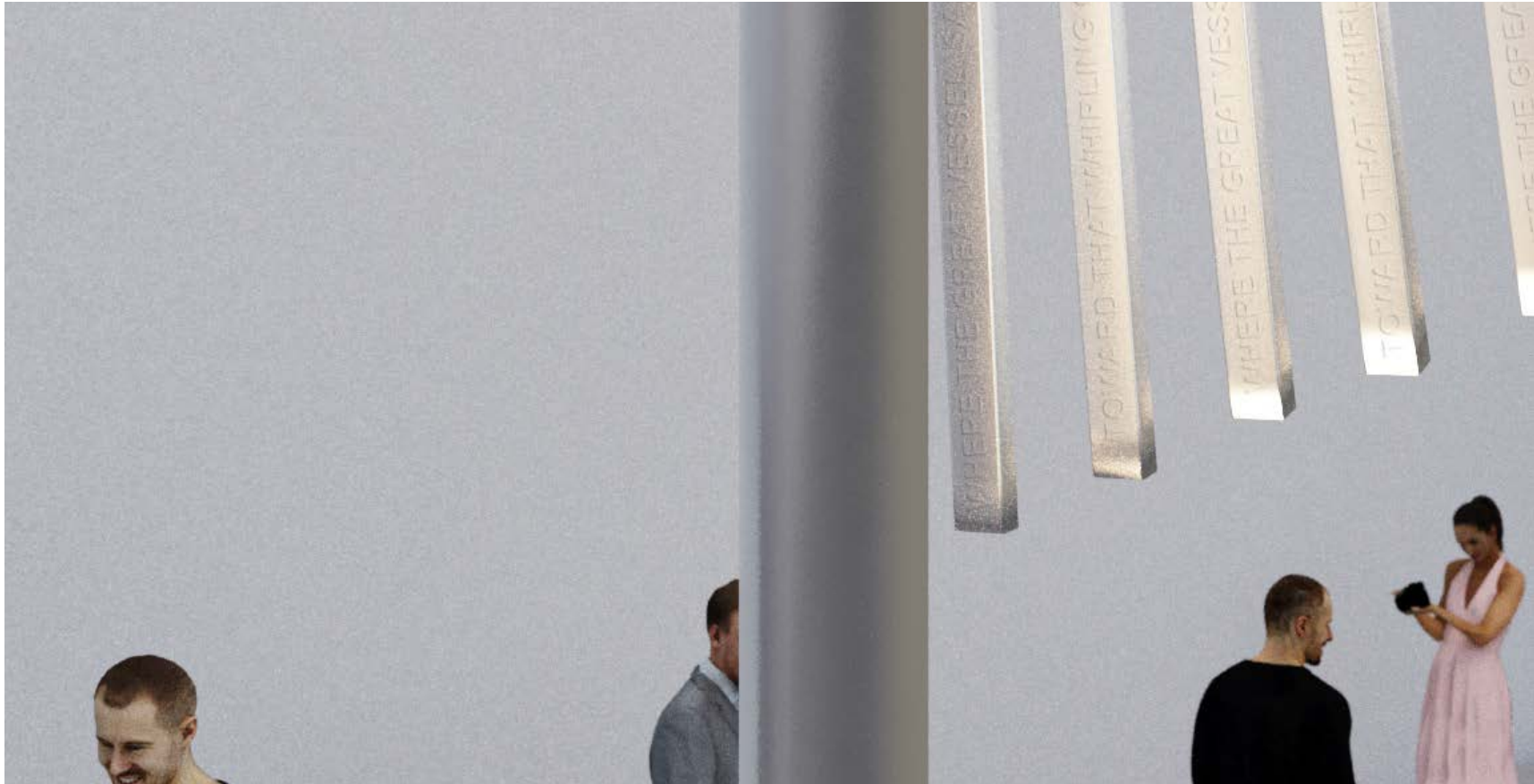






LED LIGHTING

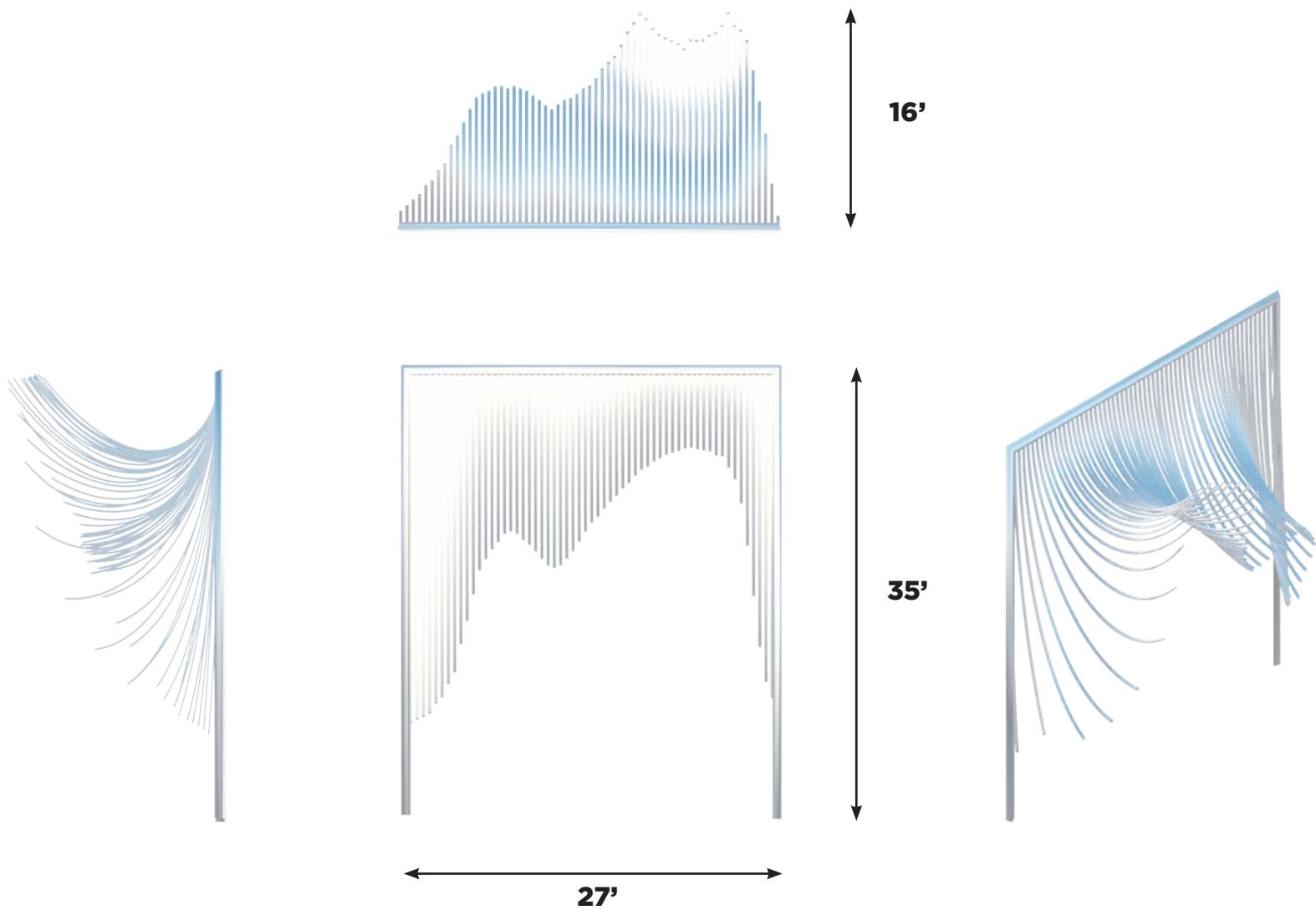




We could use poetry as an extra element in this piece, inscribing verses on the edge of the metal lines so that words run throughout the artwork. This poem, or set of poems, could create a direct connection with the community - perhaps written by a local poet or writer, as well as based on and inspired by the City of Glendale and its initiative to become a prime arts and culture destination.

DIMENSIONS & MATERIALS

material: brushed stainless steel



BUDGET

PAUL COCKSEGE STUDIO®

BUDGET

Curtain

Date: January 14th 2022

Artist: Paul Cockledge
Location: Glendale, CA
Artwork: Curtain (working title)
Artwork intent: as per visuals,
Client: City of Glendale
subject to modifications



Size & Materials: 35' x 27' x 16' / stainless steel

		USD
ITEMS & SCOPE		
1 Design Detailing	\$	75,560.00
2 Fabrication & Engineering (incl. materials & labour)	\$	267,000.00
3 Installation	\$	26,000.00
4 Crating & Shipping	\$	7,195.00
5 Handover documentation	\$	7,950.00
6 Project Management & Overheads	\$	65,000.00
Sub-total ex tax		\$ 448,705.00
7 Artist fee (inc. Intellectual property license) 20%	\$	89,741.00
Total ex. TAX		\$ 538,446.00
Contingency (2%)		\$ 10,768.92
Total inc. contingency, ex. TAX		\$ 549,214.92

BUDGET METHODOLOGY

Note that our Scope, Approach and Pricing is preliminary, and we will need to go through Design Development with the chosen Fabricator, the Client, and engineers to come to a final fixed cost. In this process we will define the final design of the artwork, exact scope of works, material quantities, design connection details, firm up vendor quotes, and engineering of the artwork, the foundation and requirements for installation & setting out of the piece. Our final Scope, Approach and final Pricing proposal will be issued for the confirmation by the client before commencement of the Fabrication.

SCOPE & APPROACH

Initiation: Paul Cocksedge Studio (PCS) will kick-off the project with a detailed, preliminary engineering study. This will dictate the final form, material & scale of the piece. PCS will work alongside the fabricator's engineers & the Client to define unknowns in the design, identify the necessary connection details, and engineer the artwork for permanent installation.

A series of meetings with the project architects, engineers & building contractors will inform the appropriate approach to the project.

We will revise drawings, renders and specifications as needed in order to have the project approved and supported by the relevant parties.

Design Development & Fabrication: During Design Development, PCS, & the Fabricator will work alongside the Client to produce a range of material samples & finishes to fabricate the final piece. The Fabricator will provide sample boards including different colours/finishes for the stainless steel ribs as well as the frame.

The Fabricator will also produce a mockup section prototype, showing all final details & finishes of the piece. This will also be used to identify the best lighting scheme for the artwork.

A lighting study/workshop will be organized to identify the most suitable solution for illuminating the piece at night. This will be done through a series of video calls, with support of a Lighting Designer provided by the Fabricator.

PCS & Fabricator will submit to the client regular project status reports, photos and/or videos in order to obtain sign offs before proceeding with the fabrication.

The fabrication of the Artwork will take place in the Fabricator's workshop, located in the US (California or Colorado). Fabricator will provide the engineering coordination, detailed connections analysis, foundation design, structural drawings and calculation package for permitting, with stamped and sealed drawings by their engineer licensed in the state of California.

Packaging and crating: Shipping from Fabricator's workshop to site in Glendale, CA, the piece will be installed by the Fabricator in coordination with the Client to receive the artwork on site.

The piece will come in parts and be assembled on-site.

Installation: In preparation for the Installation, PCS and Fabricator will coordinate with the Client & their contractors for landscaping around foundation and artwork.

The cost includes installation of the artwork in Glendale, CA, including labour, necessary equipment, and trash removal. The installation excludes excavation for preparing the site for foundation, pouring of the foundations and back filling after installation. Fabricator's PM, alongside a PCS representative will oversee installation of the artwork, the cost listed includes travel, meals and accommodations for the duration of the installation & handover. All travel costs are included at today's rate for both Fabricator & PCS.

Handover: following the installation of the artwork, the Fabricator will complete the official handover of the artwork to the Client, alongside a PCS representative. In case of an international travel restrictions, a PCS representative will be present during the installation & handover remotely, via video conferencing. PCS have delivered successful international projects in the past 2 years using this approach.

EXCLUSIONS + ASSUMPTIONS

- Assumes artwork sections mechanically fixed on-site
- Assumes duration of the install - 2 days
- Assumes daytime labour
- Assumes the Client to provide electric access for the lighting fixtures at pre-agreed locations
- Assumes the wiring, controls and installation of the light fixtures is done by the Client
- Assumes a \$4,500.00 allowance for two (2) in ground light fixtures to illuminate the Artwork. Fixtures will be static and not programmable.
- Assumes the Client will be responsible for obtaining and paying for all permits required to perform the work, including a building permit and street closure permits if applicable
- Assumes the Client will be responsible for Building Department fees, governmental approvals, surveyors or third part inspections
- Assumes the Client will be responsible for any ground works & pouring of the foundations, specified by the Fabricator. A suitable template will be provided for laying down the foundations & be inspected prior to installation by the Fabricator.
- Assumes the worksite will have clear and unobstructed access during installation
- Assumes the Client will be responsible for back filling & landscaping around the piece
- Assumes the scale of the artwork based on today's cost of raw materials, subject to change
- Artwork may require additional support to assist with deflection, not pictured in the visualizations
- Artwork may be adjusted in scale, form & materials based on engineering studies
- Excludes site work outside of installation
- Excludes Civil Engineering
- Excludes coordination with other consultants/contractors, unless listed
- Excludes insurance in excess of the fabricator's standard limits

TIMELINE

PAUL COCKSEGE STUDIO®

PRELIMINARY TIMELINE

Issue date: 14 January 2022

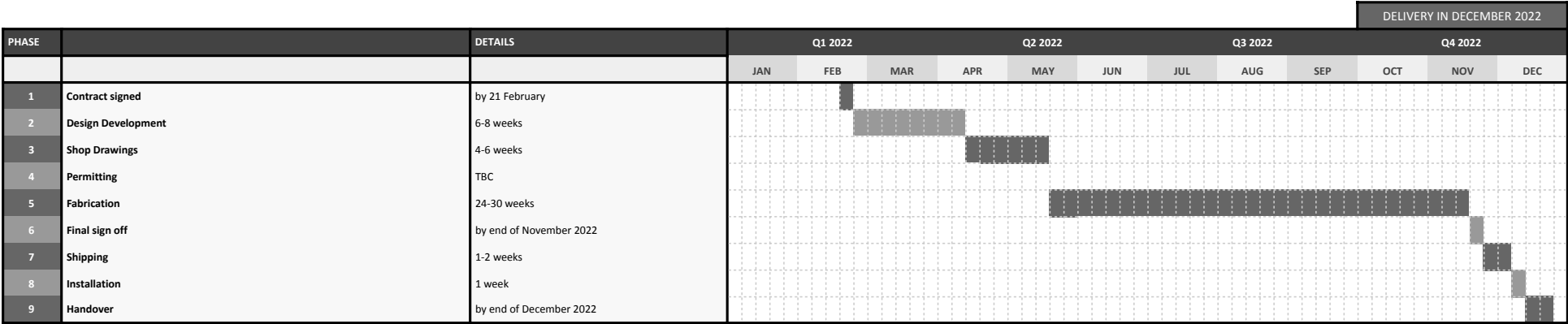
Artist: Paul Cocksege

Location: Glendale, CA

Artwork: Curtain (working title)

Artwork intent: as per visuals, subject to modifications

Client: City of Glendale



POTENTIAL FABRICATORS

We have been working with Carlson Baker Arts & Juno Works on this pitch for the past 4 weeks. Both fabricators are very excited about this opportunity and have an excellent track record of delivering projects of this scale and quality. They have been briefed in detail and through a design workshop, they provided quotes for the piece.



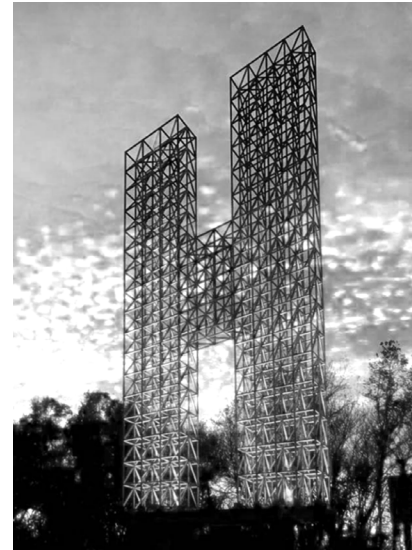
CARLSON BAKER ARTS

<https://www.carlsonbakerarts.com>

Carlson Baker Arts is dedicated to providing the arts community and creative professionals worldwide with the highest level of design development, engineering, and custom fabrication services.

Their Sun Valley, California firm has become one of the most sought-after resources for artists seeking to produce technically challenging, complicated, large-scale works, with cost-effective solutions to complex projects.

With over fifty years of collective industry experience, CBA offers the latest in state-of-the-art technology and precision, enhancing their ability to serve a diverse range of design professionals.



JUNO WORKS

<https://www.junoworks.com>

JunoWorks is a custom metal fabrication studio specializing in art and architectural metal works. The team at JunoWorks is capable of meeting the most demanding requirements.

They work with internationally recognized artists on a wide range of projects. They also work with emerging artists on projects of all sizes. JunoWorks' 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.

ABOUT US



PAUL COCKSEGE STUDIO®

Paul Cocksedg Studio was founded in 2004 in London and has established a reputation for its original and innovative design - winning awards nationally and internationally. We're known for our **people-centred approach**, as well as our willingness to push the boundaries of materials and manufacturing processes. Over the last decade, we've designed products, architectural installations, and several major public art pieces for locations around the world. We have more than **17 years' experience** delivering public art projects, which includes permanent art installations for the **Lois Eskenazi Museum of Art in Indianapolis**, as well as the **City of Norman, Oklahoma**.

Our work often speaks to **communities, engaging** people and **transforming** their experience of the world around them. For example, **Please Be Seated** - a public art piece commissioned by **British Land** and London Design Festival - which was installed in the largest pedestrianised neighbourhood in London, and designed to inhabit the public space without disrupting the flow of movement.

We have extensive experience working in the public realm which includes collaborating with property developers, cultural clients, governmental organisations, architects, landscape architects, planners and engineers. We understand how to meet tight deadlines without compromising on our creative approach. Our approach is to prioritise durability, designing pieces that are long-lasting, energy efficient and easy to maintain - using natural materials where possible.



CONTACT DETAILS:

Joana Pinho

joana@paulcocksedgestudio.com

+44 7796 081365

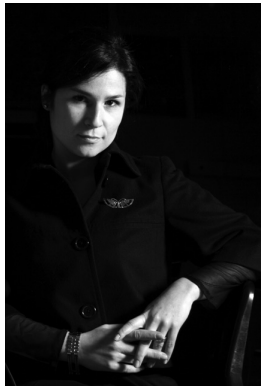
PAUL COCKSEGE STUDIO®

BIOGRAPHY



Paul Cocksedg

Years of Experience - 19
Qualifications
MA Product Design,
Royal College of Art (2002)



Joana Pinho

Years of Experience - 19
Qualifications
MA Communication in Art &
Design, Royal College of Art
(2002)

Paul Cocksedg Studio was founded in 2004 by Paul Cocksedg and Joana Pinho. With a strong and dedicated team of collaborators, the studio has won national and international acclaim for its original and innovative design, underpinned by research into the limits of technology, materials and manufacturing processes.

A key feature of our work, in everything from product design and architectural projects to installations and sculpture, is a focus on simplicity and imagination in order to create unique people-centred designs. At the core of this focus lies an unrelenting attention to detail, a willingness to question previous assumptions about design, and an eagerness to take on a wide-ranging array of projects.

The studio works on projects across the world, dealing with a variety of different objectives, budgets and regulations.

Adaptability is at the heart of every project we take on, large or small. Through effective planning and close collaboration with clients and stakeholders, we bring a high level of expertise to every part of the design process.

Our clients include British Land, Swire Properties, Swarovski, Fendi, NHS, BMW, City of Norman, Indiana University Bloomington, as well as private clients, and our work is included in collections at the V&A, MoMA and Vitra Design Museum. Our work has received accolades from Wallpaper*, the Design Museum, Homes & Gardens and the German Design Council.

Awards

- 2018 Winner of 'Best Last Word' for the 'Excavation' 2018 Wallpaper Design Awards
- 2018 'Excavation' project nominated for Beazley Designs of the Year 2018
- 2018 Finalist, Design of the British Pavilion, Dubai Expo 2020
- 2014 ELLE Decoration British Design Awards nomination in the Best British Sustainable Design Category with 'The Vamp'
- 2014 Moët Hennessy PAD London prize 2014 for best Contemporary Design Object with the 'Poised Table'
- 2014 The Homes & Gardens Award for best Product and Innovation Designer with 'The Vamp'
- 2014 Winner of the Lighting category for 'Shade' by Flos - Elle Decoration China, Elle Deco International Design Awards
- 2013 Illumi Infinity Award (Gold) for 'Bourrasque'
- 2011 German Design Council Awards to BMW for 'Sestosenso'
- 2009 Grand Designs Awards for 'Best Lighting Design' Finalist
- 2008 Brit Insurance 'Designs of the Year' Award nomination
- 2004 Design Museum's Designer of the Year' Award nomination

- 2003 The Bombay Sapphire Glass Prize, 1st Prize

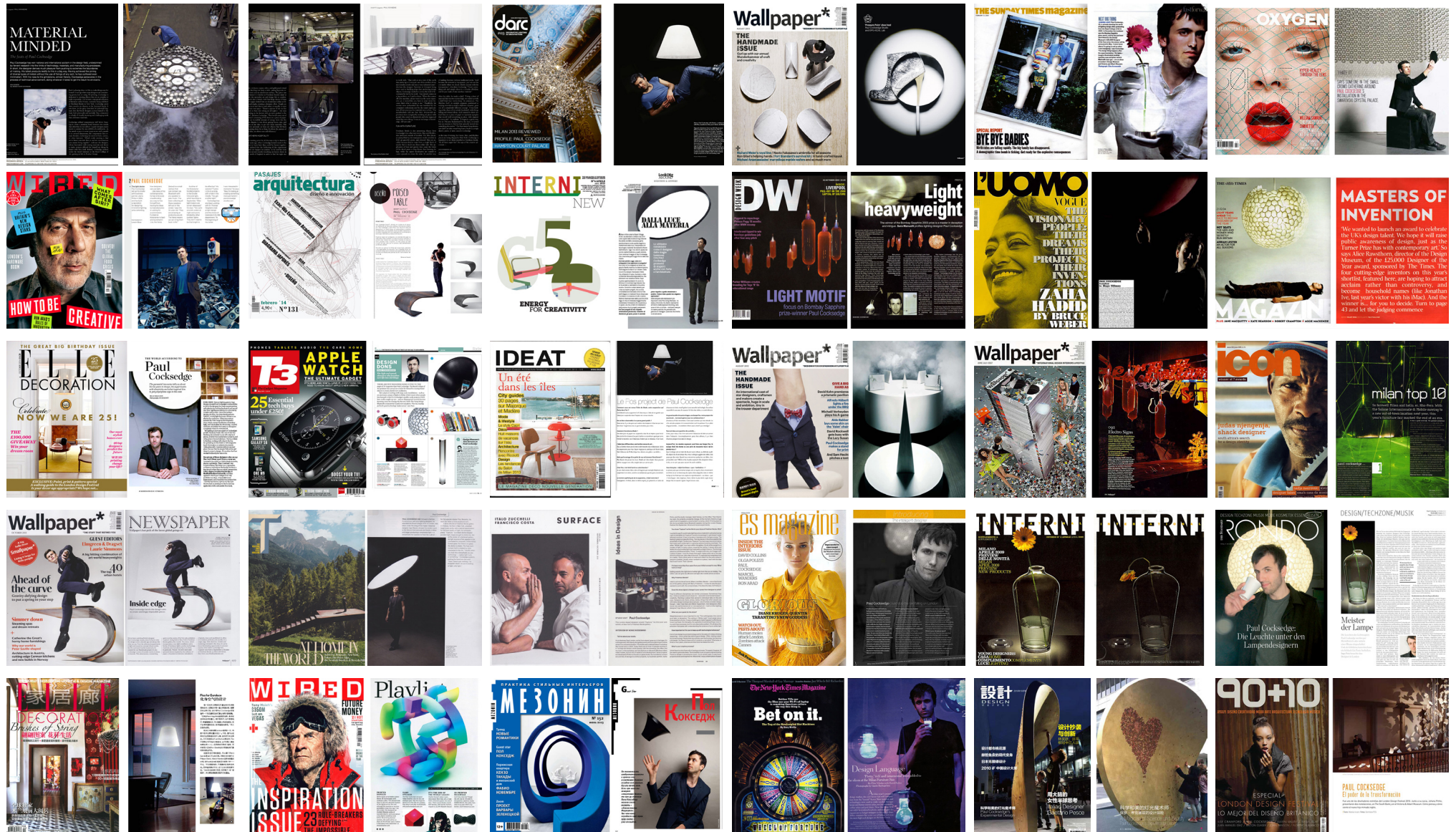
Museum and Public Collections

British Council, London
Die Neue Sammlung, Munich, Germany
London Design Museum, London
Museum of Arts and Design, New York
Museum of Modern Art, New York
Victoria & Albert Museum, London
Vitra Design Museum, Germany

Selected Solo Exhibitions, Installations and Architectural Projects

- 2021 'Time Loop' public art installation commissioned by Sino Group for Kwun Tong, Hong Kong
- 2021 'Please Be Seated' China edition, public art installation for Swire Properties
- 2021 'Why Run store' interior, Milan, Italy
- 2021 'Gravity Chandelier' for Moooi
- 2021 'Performance' solo exhibition at Friedman Benda New York
- 2020 'Slump' solo exhibition at Carpenters Workshop Gallery, London
- 2020 'Here Comes The Sun', open-source design personal project
- 2019 'Unbound', public art for Norman Public Library, OK, USA
- 2019 'Gust of Wind', art installation for Indiana University Bloomington, USA
- 2019 Please Be Seated, public art for Broadgate, British Land, London
- 2019 'Spectrum', design of VIP Lounge for Swire Properties, Art Basel Hong Kong
- 2018 'Breathe', in collaboration with The Estée Lauder Companies for China Xintiandi, Shanghai
- 2018 'Orbits' for COS store, Coal Drops Yard, London
- 2017 'Excavation: Evicted' at Salone di Mobile, Milan, Italy
- 2015 'Freeze' at Friedman Benda, New York

WEBSITE: www.paulcocksedgestudio.com
SOCIAL MEDIA: @paulcocksedge



THE END

Disclaimer:

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Glendale Gateway Public Artwork Glendale, California

VORTEX

Concept Presentation

Date: 14 January 2022

Artist: **Futureforms** (Jason Kelly Johnson & Nataly Gattegno)

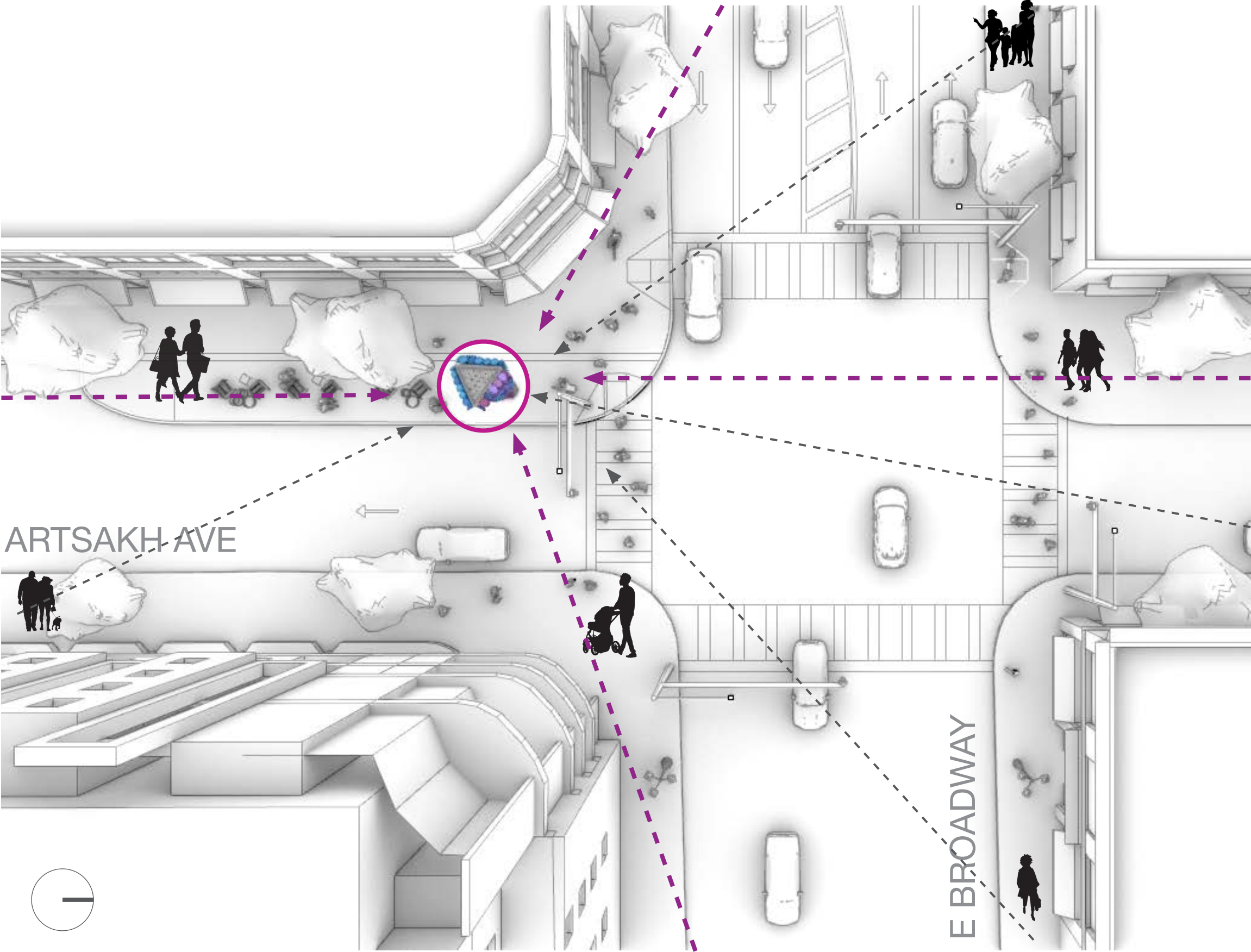
VORTEX

Vortex is a dynamic beacon that celebrates Glendale's diversity, energy and optimism. The artwork's outer layers are defined by whirlwind of colorful petals and geometric ribbons of polished metal. The polychromatic petals begin as individual streams that progressively entwine to create a collective form in the sky. The sculpture evokes organic forms found in nature, flower petals, flocking birds and futuristic space vehicles. Its iconic form evokes an era of rapid change and uncertainty, while also inspiring curiosity and playful interaction.



SITE DIAGRAM

The artwork’s towering form would be visible from multiple visual angles and approaches. It would create a gateway beacon at the corner, engaging pedestrians, bicyclists and automobiles. It is sited 4’ from the edge of Artsakh Ave which permits maximum visibility while also allowing the surrounding sidewalks to be accessible to wheel chairs. The sculpture is currently pushed back from the corner to avoid potential conflicts with street lighting and signage, but it could easily be shifted to alternate locations if desired.



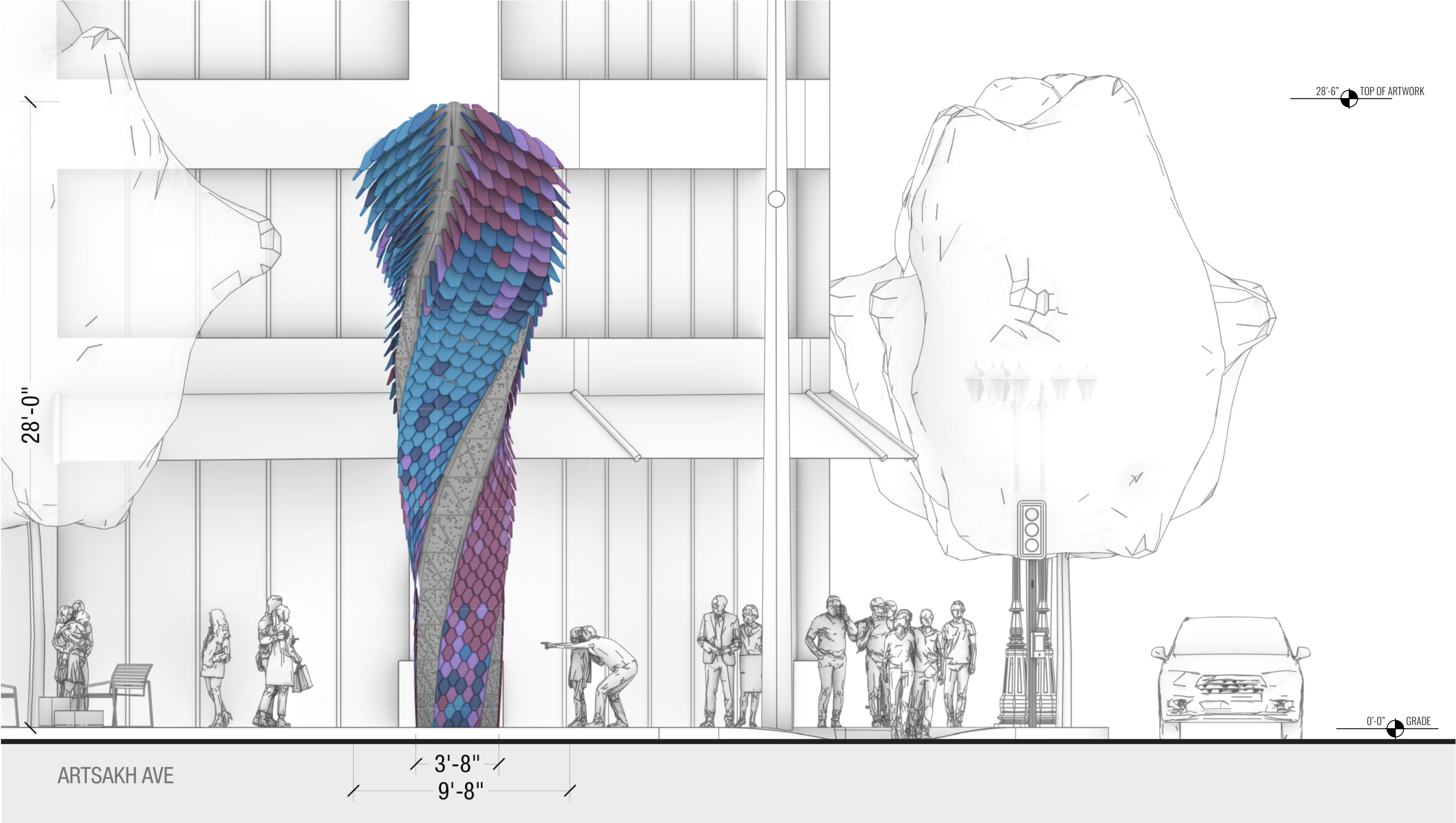
DISTANT VIEW (ALONG E BROADWAY)



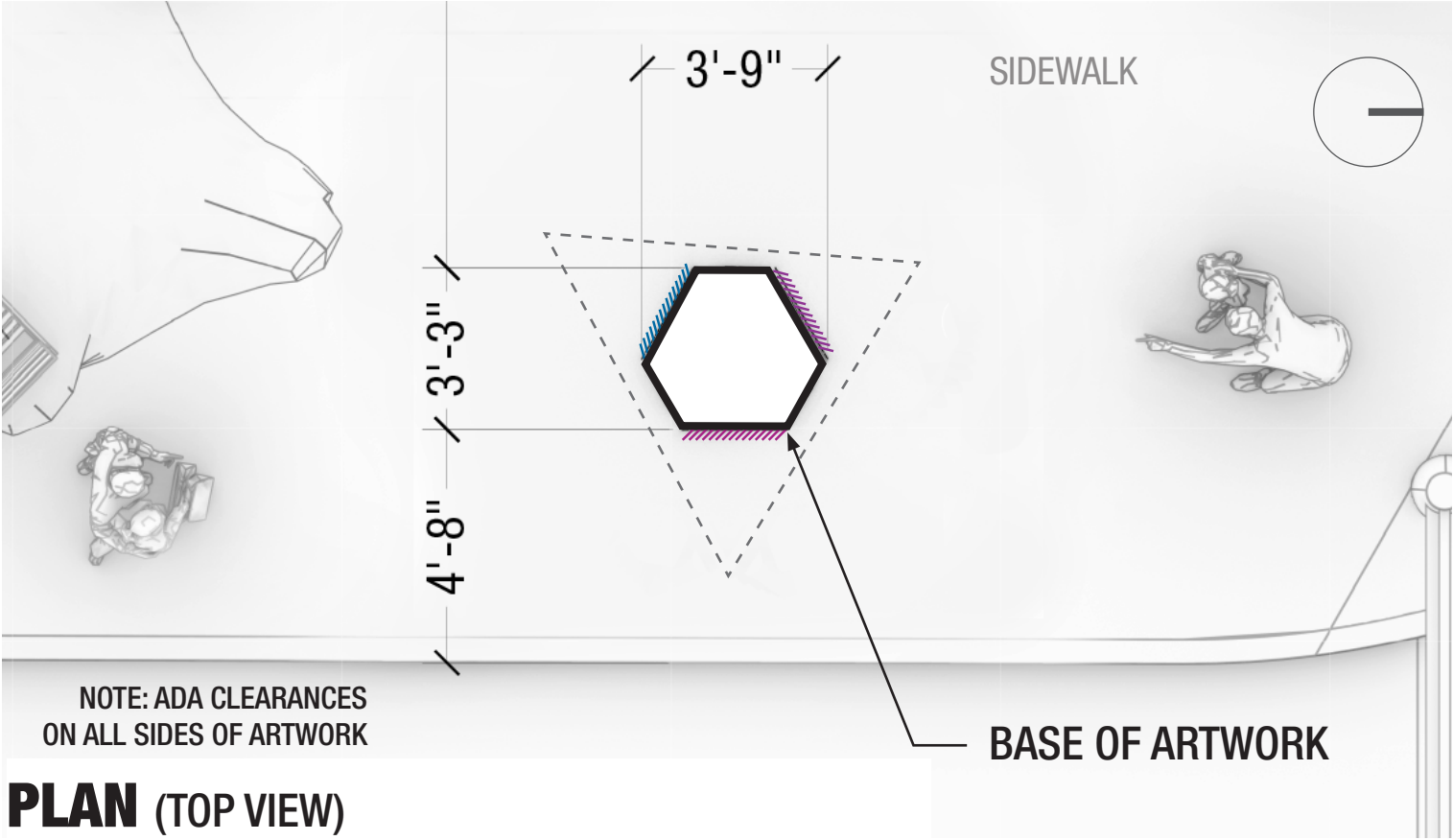
DISTANT VIEW (ALONG ARTSAKH AVE)



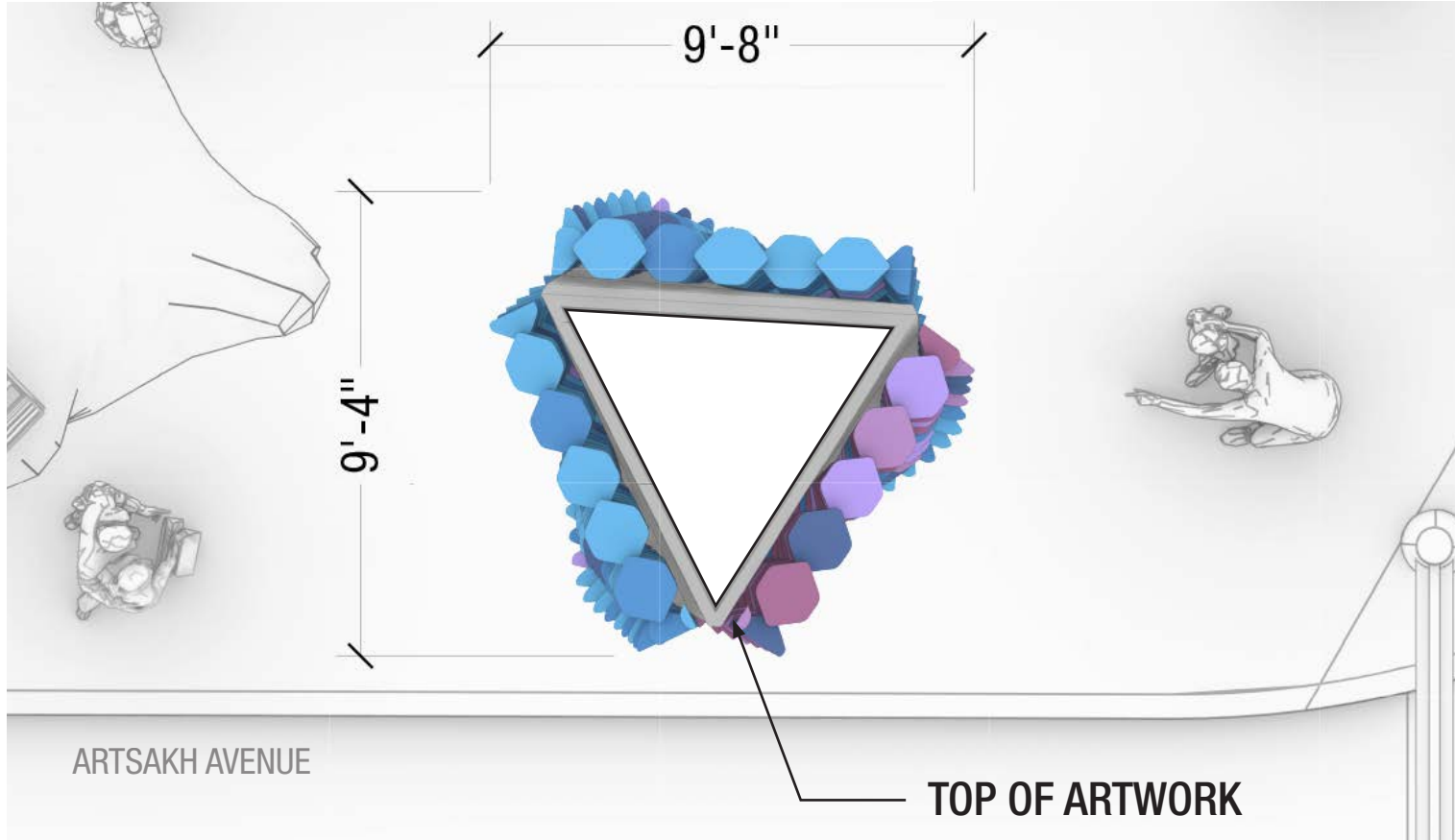
EAST ELEVATION



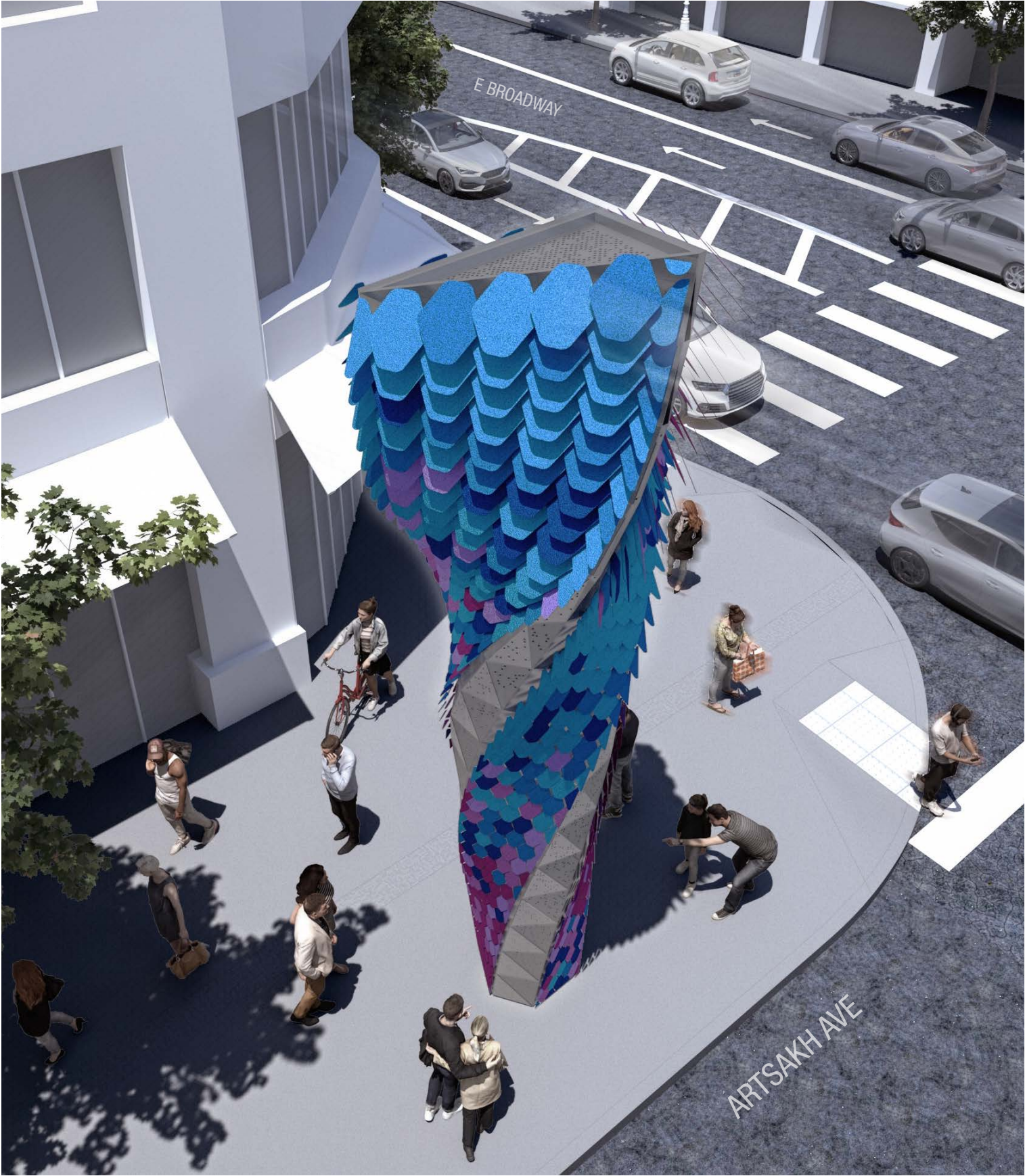
PLAN (CUT AT BASE)



PLAN (TOP VIEW)



VIEW FROM ABOVE



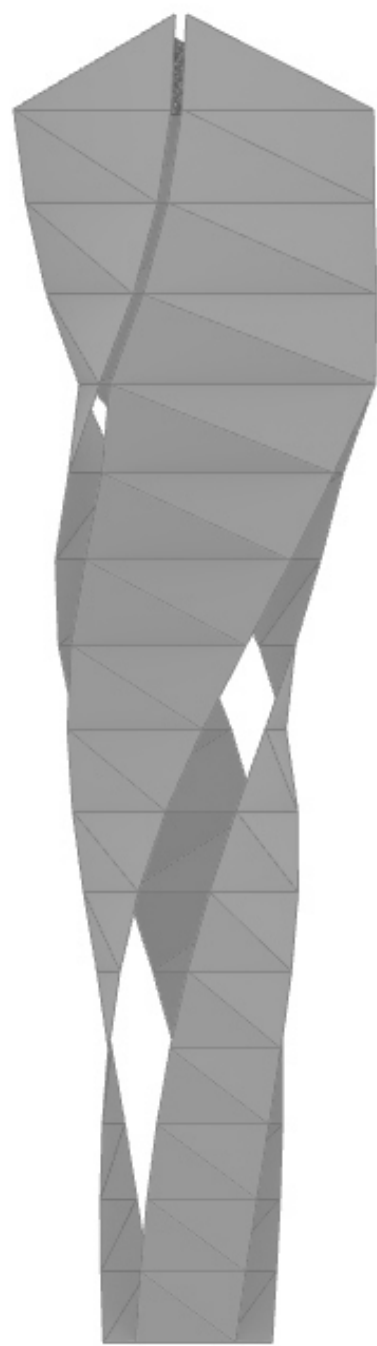
CORNER OF E BROADWAY & ARTSAKH AVE.



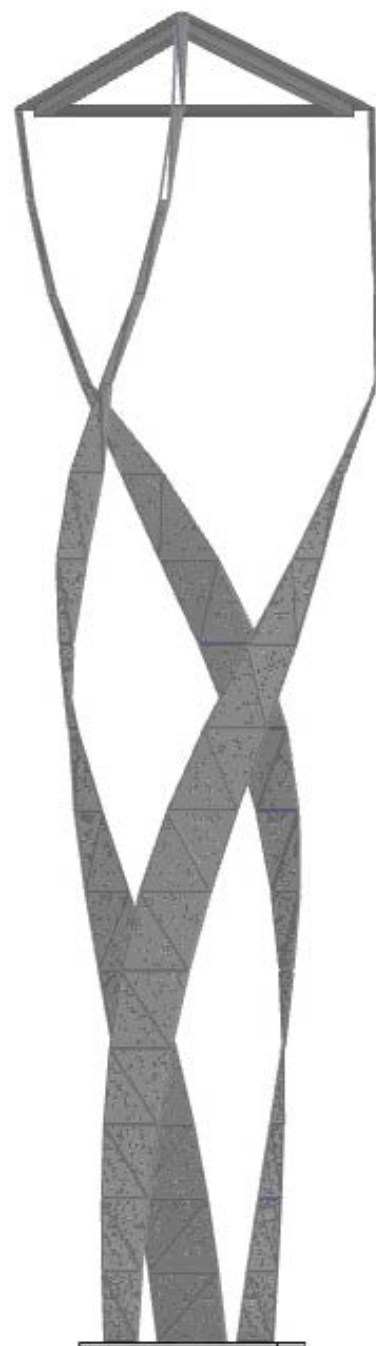
MATERIALS & MAINTENANCE



MOSAIC PETALS
Colored Metal



**STRUCTURAL SKIN:
FACE PANELS**
Stainless Steel



**STRUCTURAL SKIN:
CHORD PANELS**
Stainless Steel

MATERIALS & ASSEMBLY

The mosaic shingles would be made of painted aluminum with a gloss coat finish. The structural skin would be fabricated using stainless steel folded panels, brackets, and hardware. Access panels would be located around the base for easy maintenance access to the lighting elements and artwork interior.

MAINTENANCE

The artwork would be constructed out of marine-grade materials and finishes for the entire artwork assembly. The stainless steel panels are both extremely durable and low maintenance. The entire artwork could be accessed and power washed using a 32' tall standard genie scissor lift. In the event of vandalism to the lower portion of the artwork, it could be cleaned with industrial cleaners and brushes. The lighting system is composed of 'off-the-shelf' components and would maintenance free.

CLOSE-UP VIEW AT NIGHT



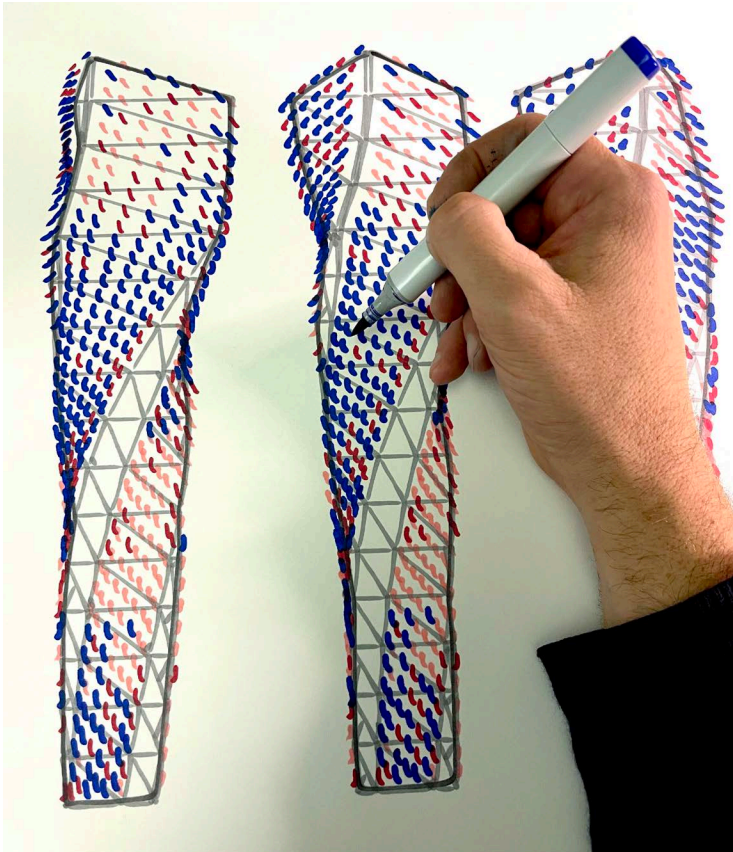
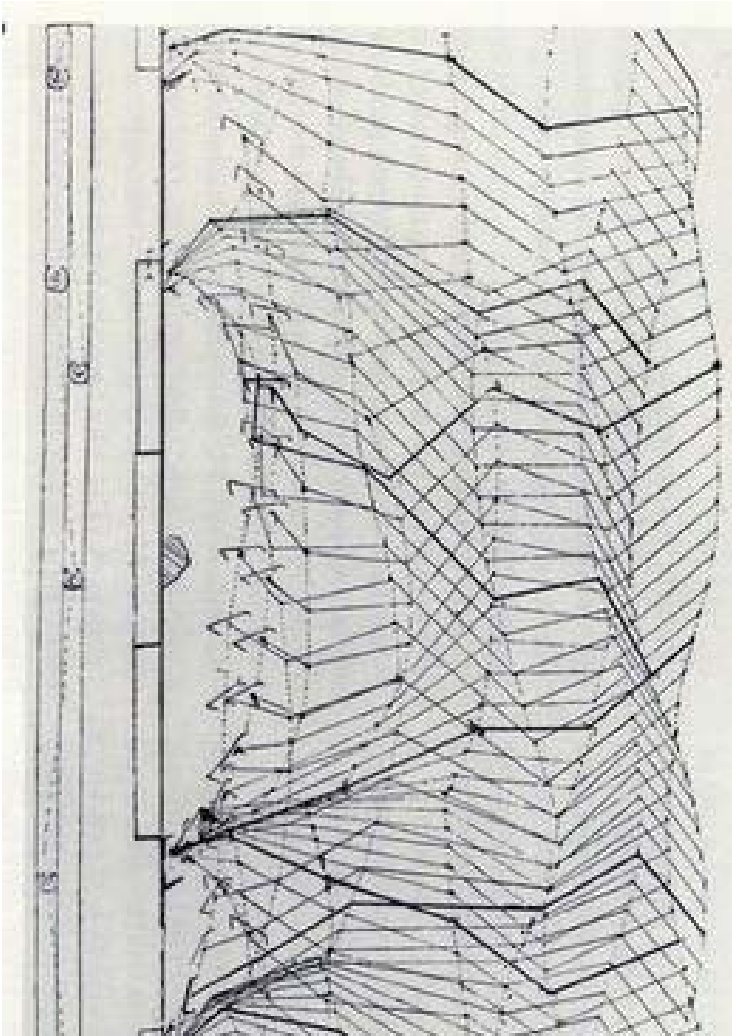
DAY VIEW - SOUTH ON ARTSAKH AVE



EVENING VIEW - SOUTH ON ARTSAKH AVE



PROCESS & REFERENCES



SKETCHING THE KALEIDOSCOPIC PETALS



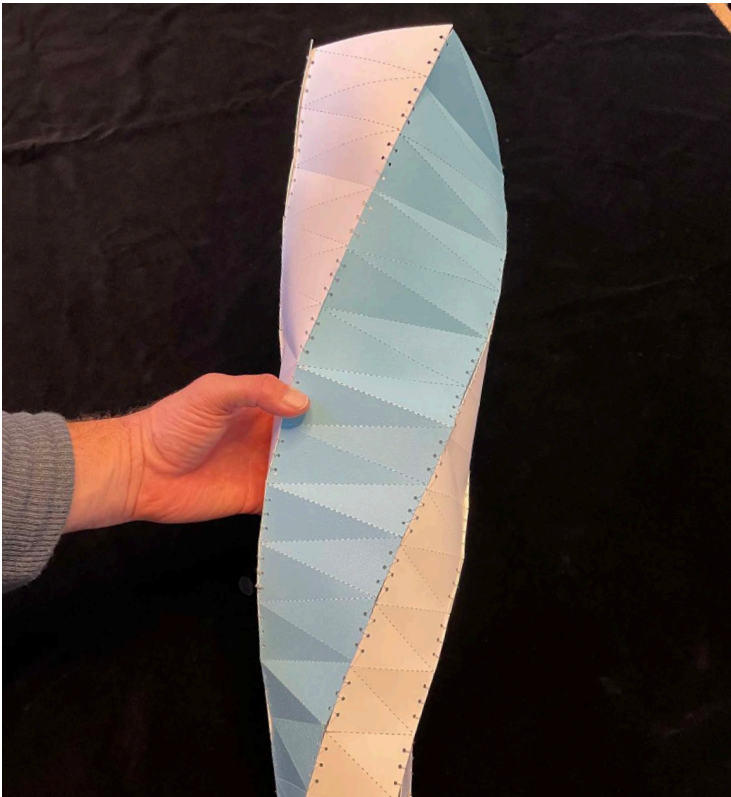
ARMENIAN NEEDLE-POINT SPIRALS



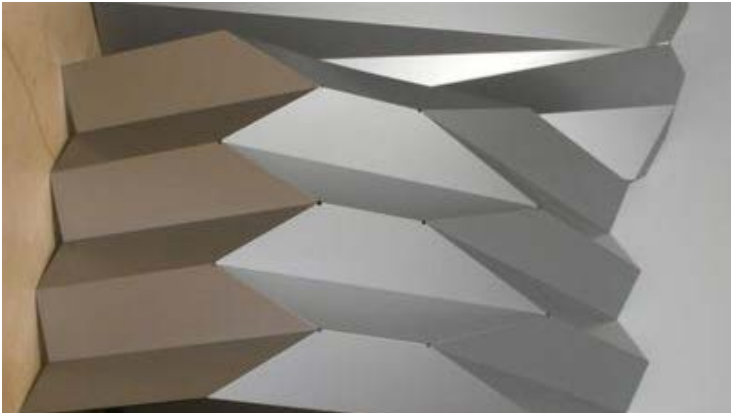
PERFORATION AND DAPPLIED LIGHT



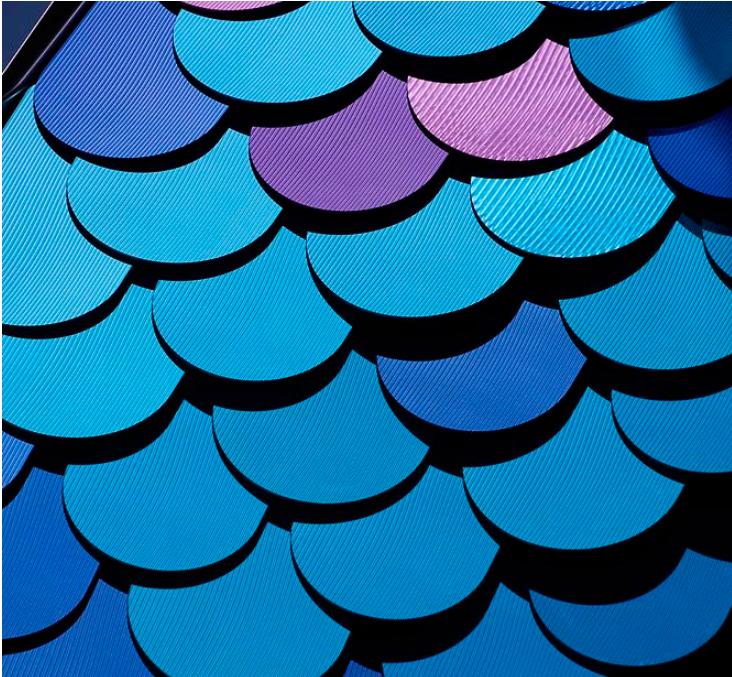
FLOWING FORMS



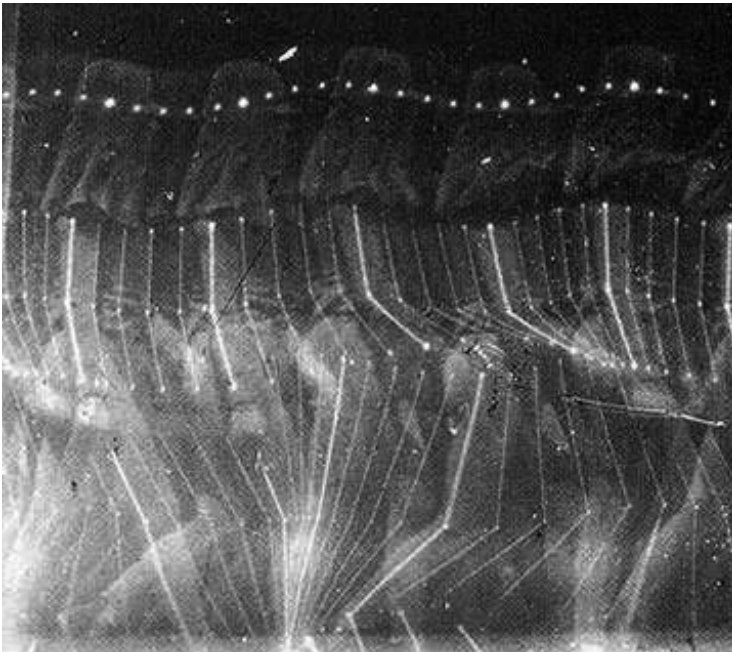
PLEATED EXPERIMENTS



METALLIC ORIGAMI



COLORFUL SKINS



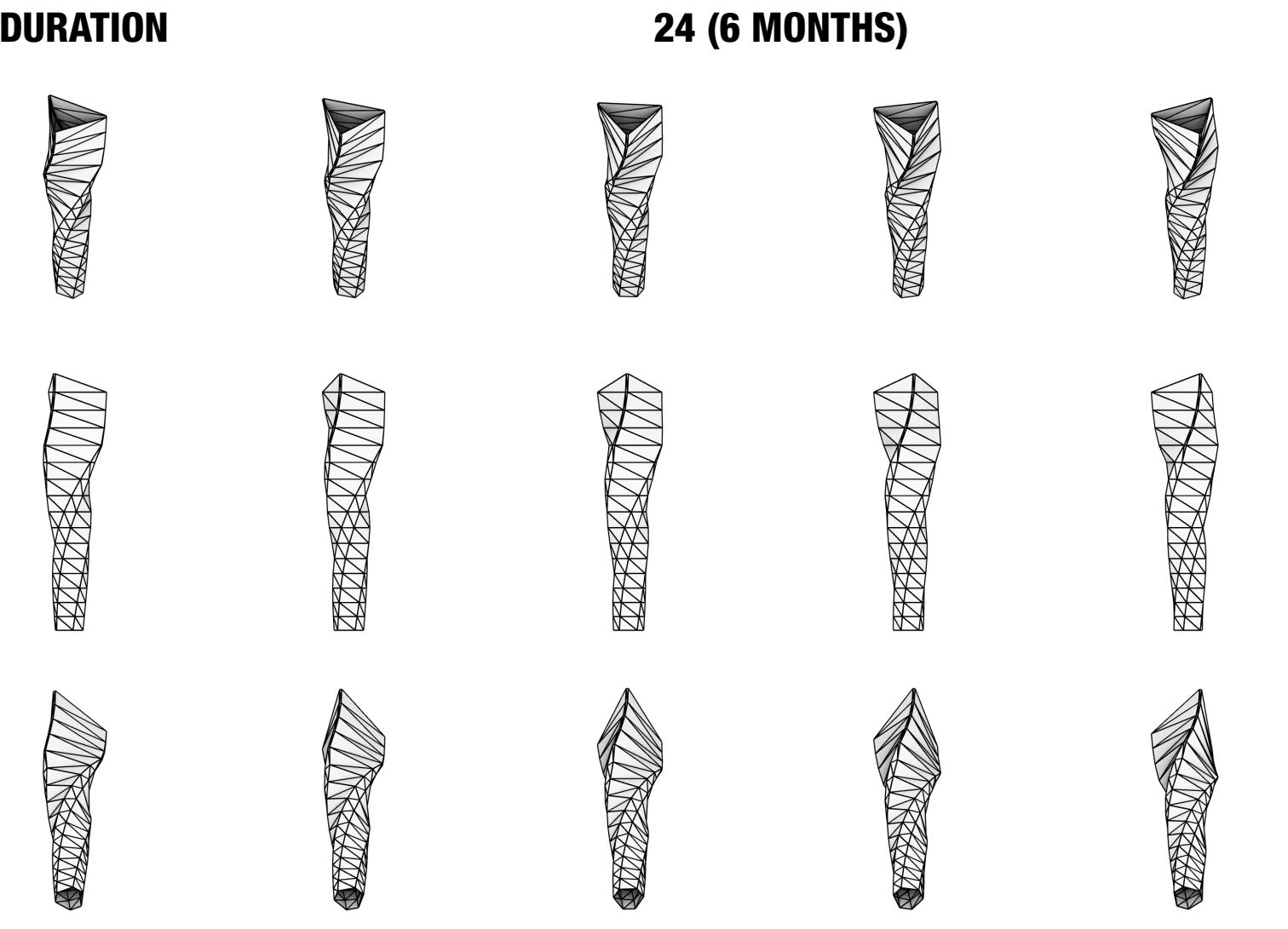
DYNAMIC FIGURES IN MOTION (BY EJ MAREY)

DRAFT BUDGET

Date: 1/14/2022		DRAFT BUDGET	
Glendale Gateway			
Artwork Budget [AB] ("Total Project Cost")			\$550,000.00
SUMMARY			
Description	% of AB		Fees
1. Artwork Construction Budget [ACB]	80.0%		\$440,000
2. Artist & Sub-Consultant Fees [ACB x %]	20.0%		\$88,000
Total	100.0%		\$528,000
Project Contingency			\$22,000
GRAND TOTAL >>>			\$550,000
1. ARTWORK CONSTRUCTION BUDGET [ACB]			
Description	%		Fees
Shop Drawings	2.0%		\$8,800
Site Prep, Foundation	9.0%		\$39,600
Lighting (LED fixtures within Artwork)	4.0%		\$17,600
Materials and Laser Cutting, Bending	34.0%		\$149,600
Welding, Fabrication and Assembly	23.0%		\$101,200
Finishing	13.0%		\$57,200
Freight, Truck Rentals, Insurance	4.0%		\$17,600
Labor, Installation	10.0%		\$44,000
Misc Expenses	1.0%		\$4,400
Sub Total (Sales Tax Included)			
Grand Total	100.0%		\$440,000
2. ARTIST & SUB-CONSULTANT FEES			
Description	% of ACB		Fees
Artist Studio & Project Management	16.0%		\$70,400
Structural Engineering	4.0%		\$17,600
Grand Total	20.0%		\$88,000
Exclusions:			
- Permit or Inspection Fees, Processing Fees			
- field verification of existing conditions			
- electrical infrastructure, meter, enclosures, hookup fees			

ESTIMATED TIMELINE

PHASE	WEEKS
1. DESIGN DEVELOPMENT	8
2. CDS & PERMIT SET	12
3. FABRICATION	18
4. SITE WORK	4
5. SHIPPING & INSTALLATION	2





FUTUREFORMS

FUTUREFORMS is an award-winning art and design studio based in the San Francisco, California. Since 2005, founders **Jason Kelly Johnson** and **Nataly Gattegno** have collaborated on a range of projects exploring the intersections of art and design with public space, performance, advanced fabrication technologies, robotics, and responsive building systems. Recent projects have included fine art objects, furniture and lighting fixtures, art pavilions and sculptural shade canopies, as well as large scale urban art installations.

While we are deeply rooted in this community of vanguard innovators, makers and thinkers, we also practice, teach and exhibit our work internationally. Over the past ten years we have carefully crafted a design laboratory and fabrication workshop that is deliberately nimble, experimental and independent. For each project we assemble a unique team of experts to address the specific needs of each project.

www.futureforms.us



NATALY GATTEGNO (born 1977, Greece)

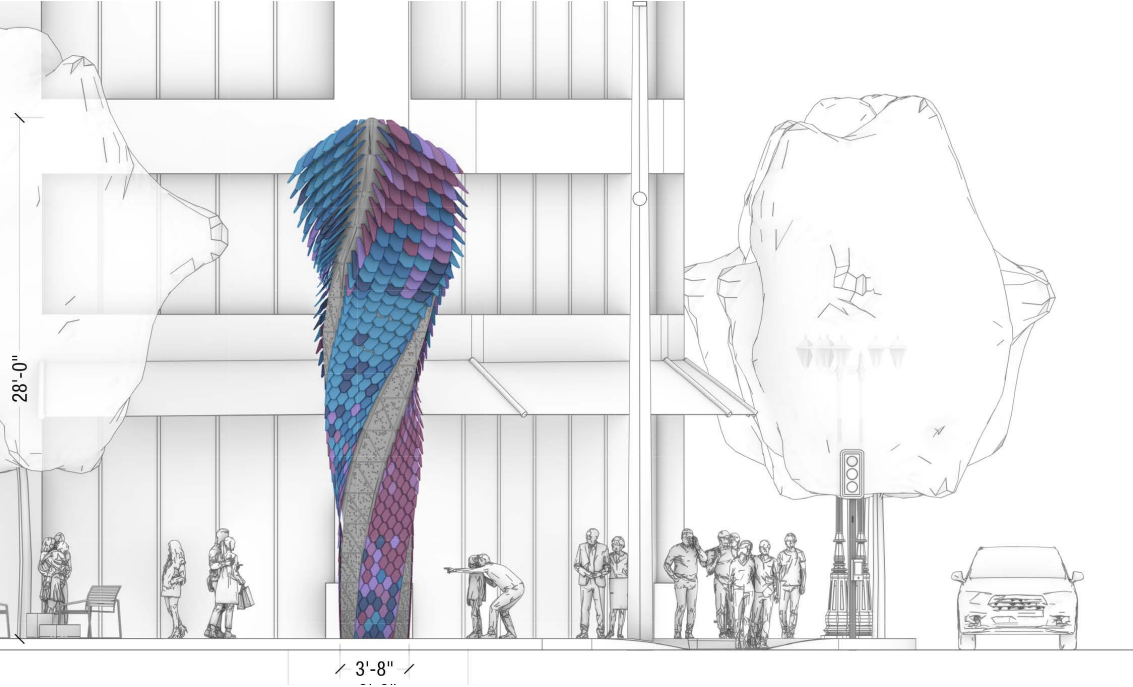
NATALY GATTEGNO is an artist and founding managing partner of FUTUREFORMS. She brings to the team an expertise in design research and urban speculation, through the lens of art and design theory and urban design. Nataly [b.1977] was born and raised in Athens, Greece. She received a MA from Cambridge University, St. John’s College, UK, and a Masters of Architecture from Princeton University.

JASON KELLY JOHNSON (born 1973, Canada)

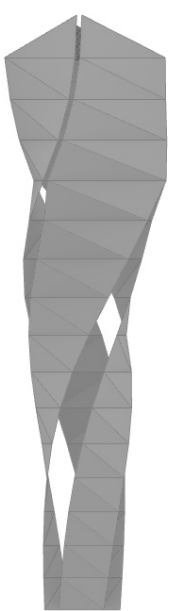
JASON KELLY JOHNSON is an artist and founding design partner of FUTUREFORMS. He brings to the team an expertise in parametric design and advanced digital fabrication, through the lens of critical art production and interactive technologies. Jason [b.1973] was born and raised in Canada. He received a Bachelor of Science from the University of Virginia, and a Masters of Architecture from Princeton University.



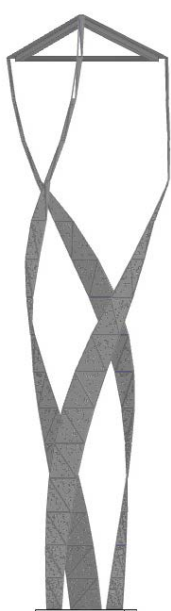
VORTEX - SUMMARY



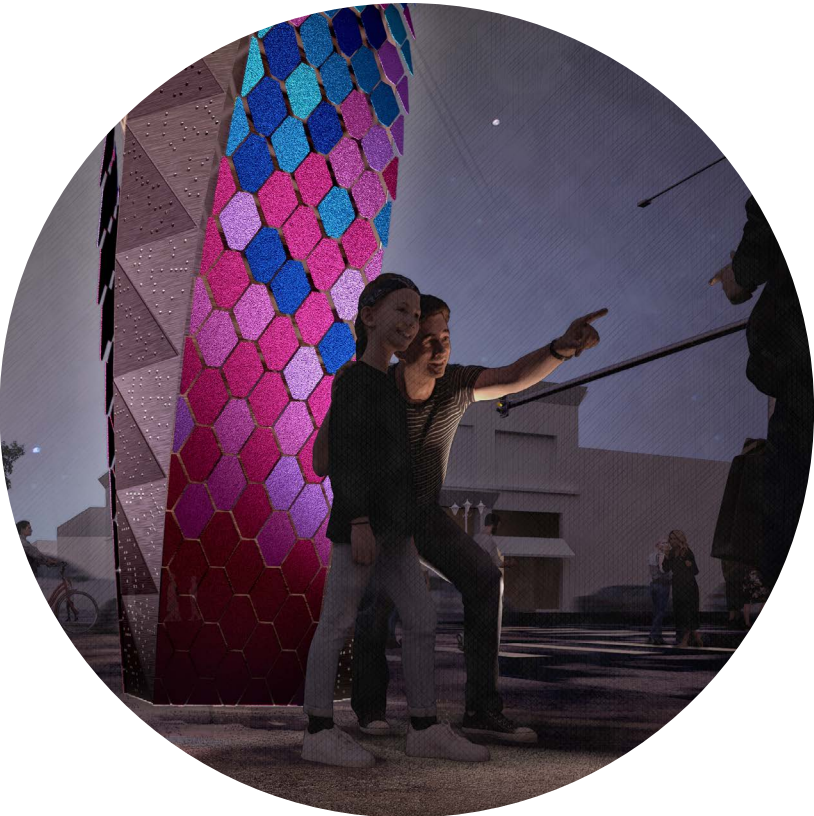
MOSAIC PETALS



STRUCTURAL SKIN:
FACE PANELS



STRUCTURAL SKIN:
CHORD PANELS



THANK-YOU!



Art Work
for the Glendale Arts and Entertainment District, Artsakh Avenue

Proposal
Working Title: “Clip”

Los Angeles, Jan 13, 2022
Christian Moeller Studio LLC, 2033 N Gramercy Place, Los Angeles, CA 90068, T 310.435.9564



View 01

CHRISTIAN MOELLER STUDIO LLC.

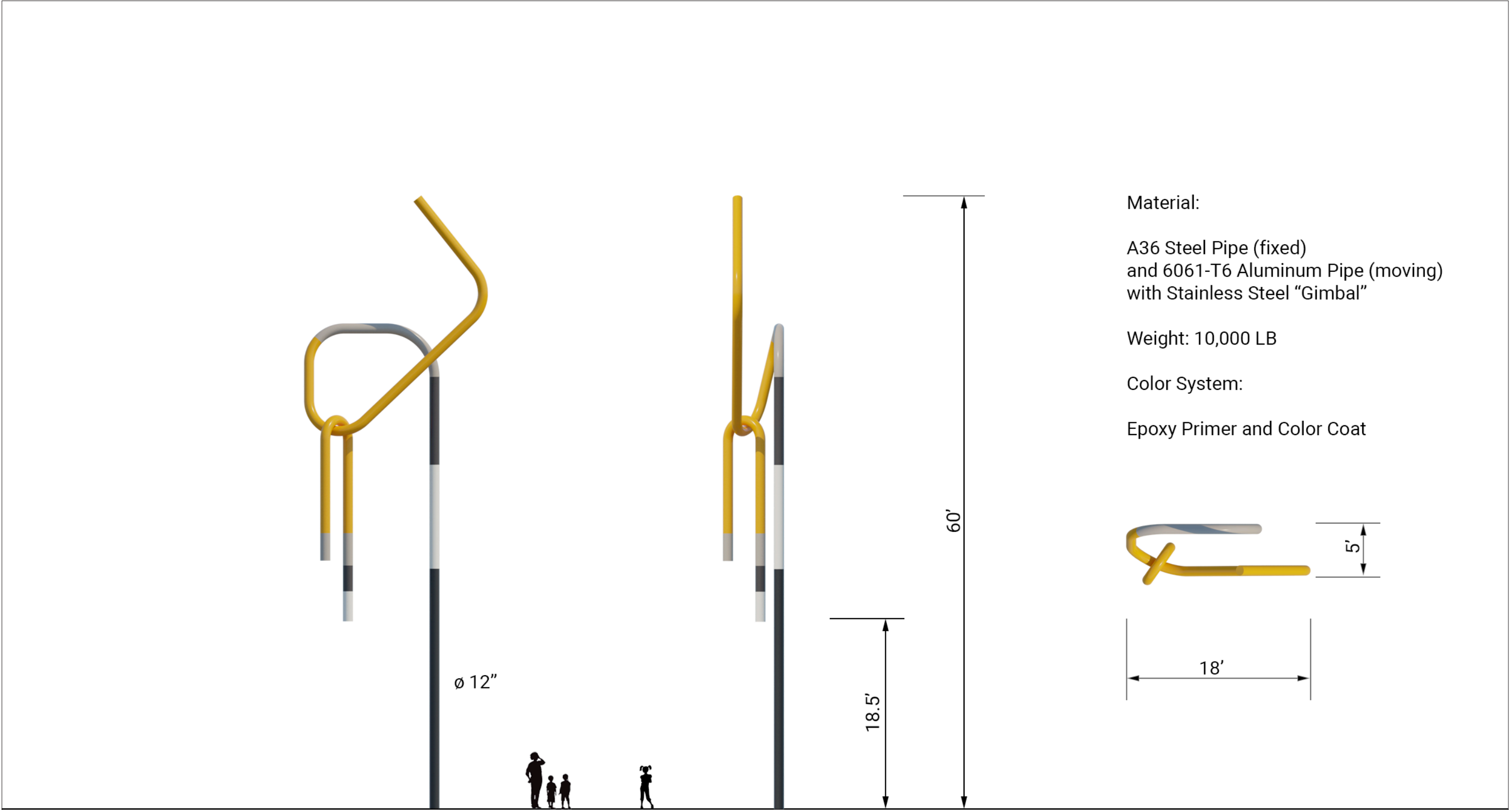
CM@CHRISTIANMOELLER.COM | 2033 N GRAMERCY PLACE, LOS ANGELES, CA 90068 | T: 310.435.9564



View 02

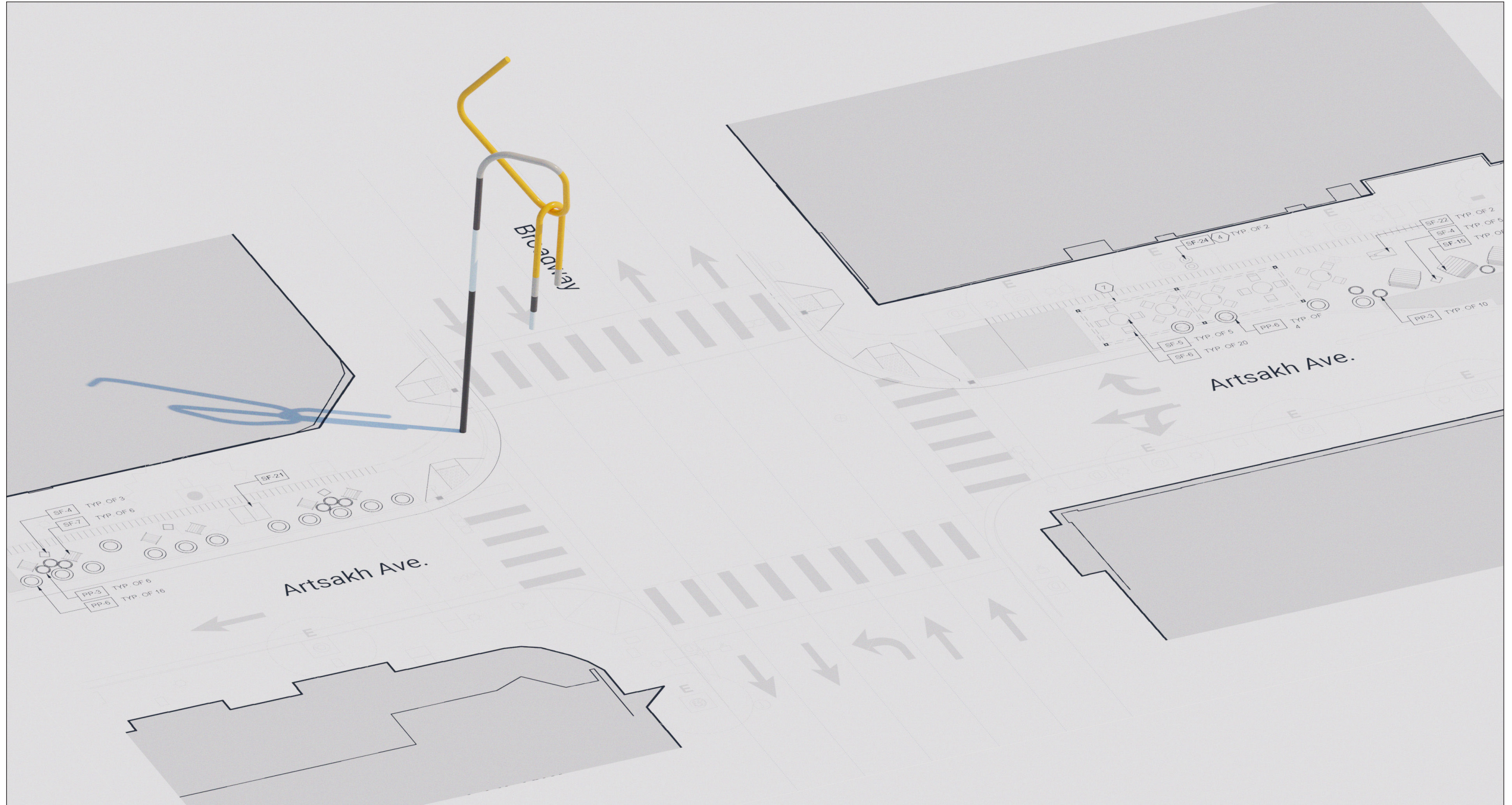
CHRISTIAN MOELLER STUDIO LLC.

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CM@CHRISTIANMOELLER.COM | 2033 N GRAMERCY PLACE, LOS ANGELES, CA 90068 | T: 310.435.9564



Location

CHRISTIAN MOELLER STUDIO LLC.

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View 03

CHRISTIAN MOELLER STUDIO LLC.

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Night View

CHRISTIAN MOELLER STUDIO LLC.

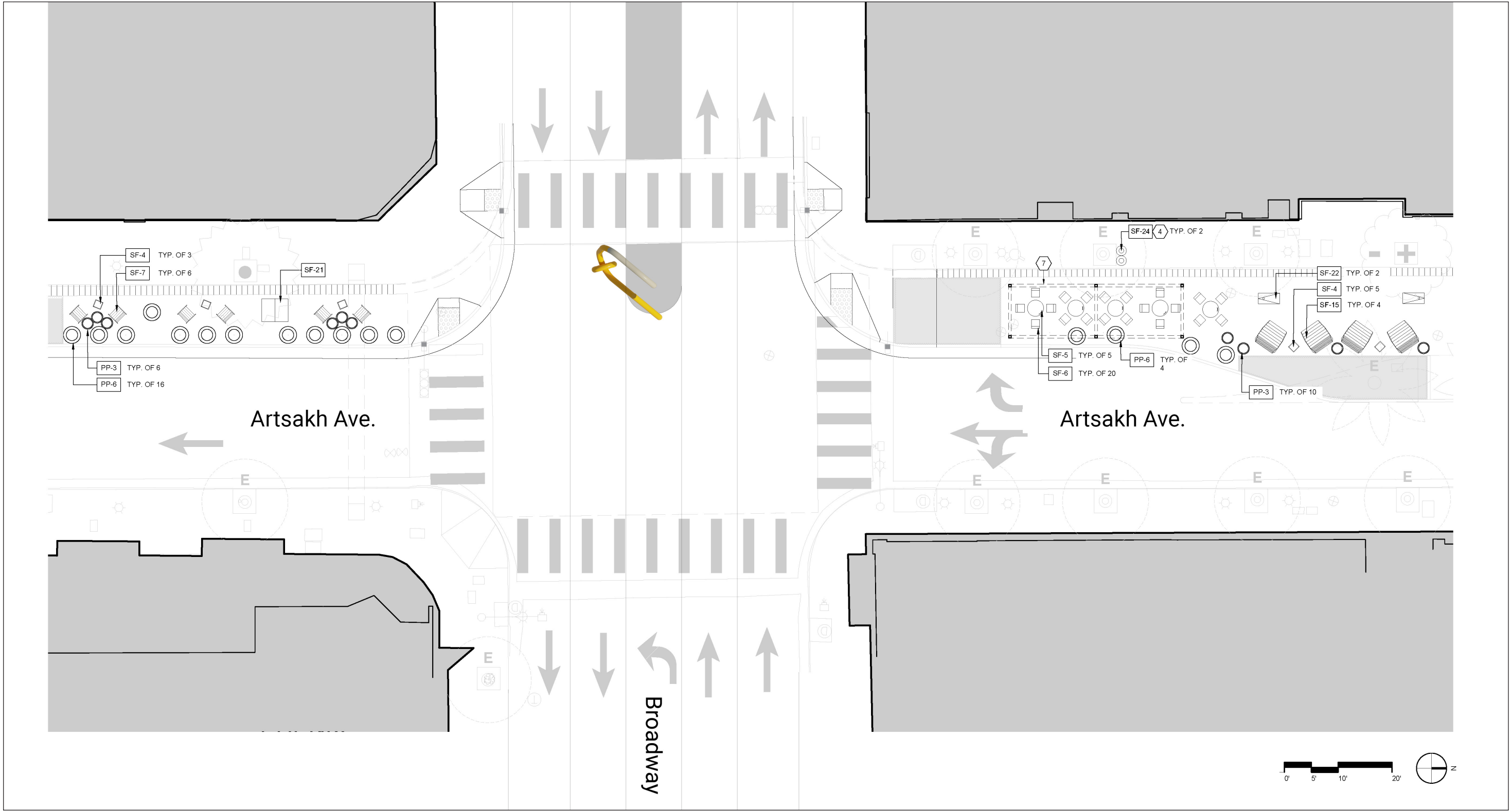
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View 04

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Site Plan with Alternative Location

CHRISTIAN MOELLER STUDIO LLC.

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View 05

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1. Concept

The sculpture, with the current working title “Clip,” allows for multiple readings, appearing perhaps for some viewers as a deconstructed light post and for others as giant wire coat hanger or a paper clip. It is located on the extended sidewalk on the southwest corner of the intersection of Broadway with Artsakh Avenue and will contribute a strong and playful contrast to the everyday architecture of its urban environment. Two light fixtures integrated into the suspended part of the sculpture each project a perfect circle of light onto the street surface at night. On a windy day, this “dangling” element of the sculpture, can move gracefully back and forth adding to its lively presence.

The artwork will contribute to the visual identity of the Arts and Entertainment District, Artsakh Avenue, and may develop into an iconic landmark for Glendale and its community. It has the potential to act as a beacon and point of orientation that is fun to view from multiple perspectives - from underneath against the sky (page 3) at close proximity and from a distance at a drive-by perspective.

As an interesting and perhaps feasible alternative, I would recommend investigating the potential to move the sculpture into the center of the intersection as indicated in the additional drawings on page 9 and 10.

2. Dimensions and Material

The sculpture stands 60’ tall on a footprint of 12” diameter. It occupies a volume in the air of about 18’ x 5’, keeping a clearance of 18-1/2’ to the ground. It will be made of A36 steel pipe using a heat bending fabrication process. The moving part of the sculpture will be made of 6061-T6 aluminum and held in place by a high quality, industrial “Gimbal” allowing for maintenance free motion and the transition of electric power to the lights.

3. Color System and Palette

Tnemec Epoxy Primer and Color Coat

Highway Yellow
MP10190

Beigewood
MP07621

Lignite
MP00561

Fantan
MP02770

4. Additional Lighting

The sculpture will be lit by 2 LED narrow beam up-lights, flash-mounted into the pavement in close proximity to the base of the sculpture.

5. Schedule

Design Development and Engineering: 4 months
Permits: 1 month
Fabrication: 6 months
Transport and Installation: 1 week

6. Budget (US\$):

Artwork design and construction documents: 110,000
Structural engineering and wind study: 35,000
Lighting design: 5,000

Fabrication: 325,000
Lighting: 15,000
Packing, Crating and Transportation: 8,000
Installation: 25,000

Contingency: 27,000

Total: US\$ 550,000




SKY LANTERN

Glendale Arts District Proposal for Public Art

James Carpenter Design Associates

145 Hudson Street, Suite 402,
New York, NY 10013
14th January 2022



'Sky Lantern', is a luminous landmark that acts as both physical beacon and symbol for the continuing emergence of Glendale as a center for arts and culture in the Los Angeles area.

Project Narrative

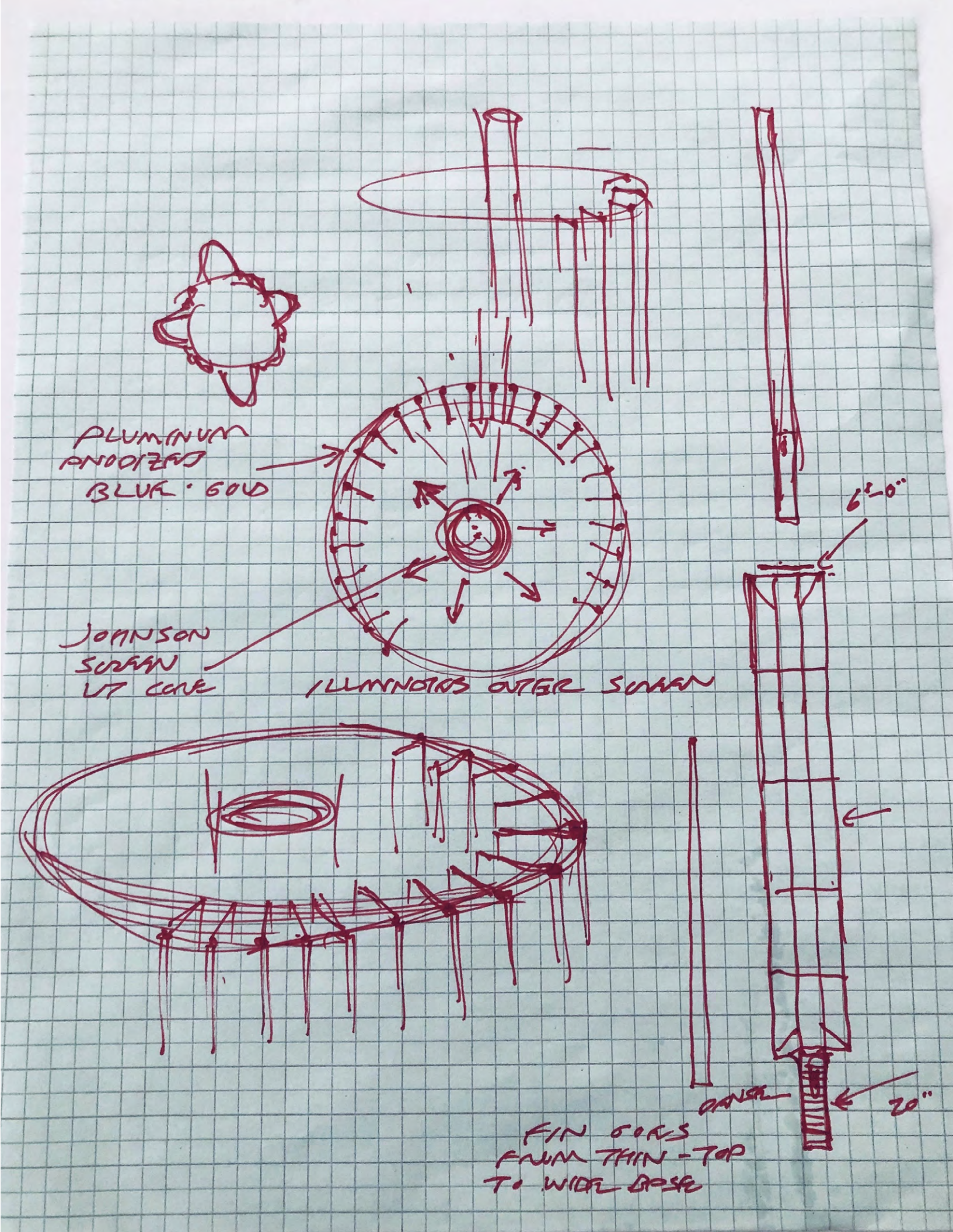
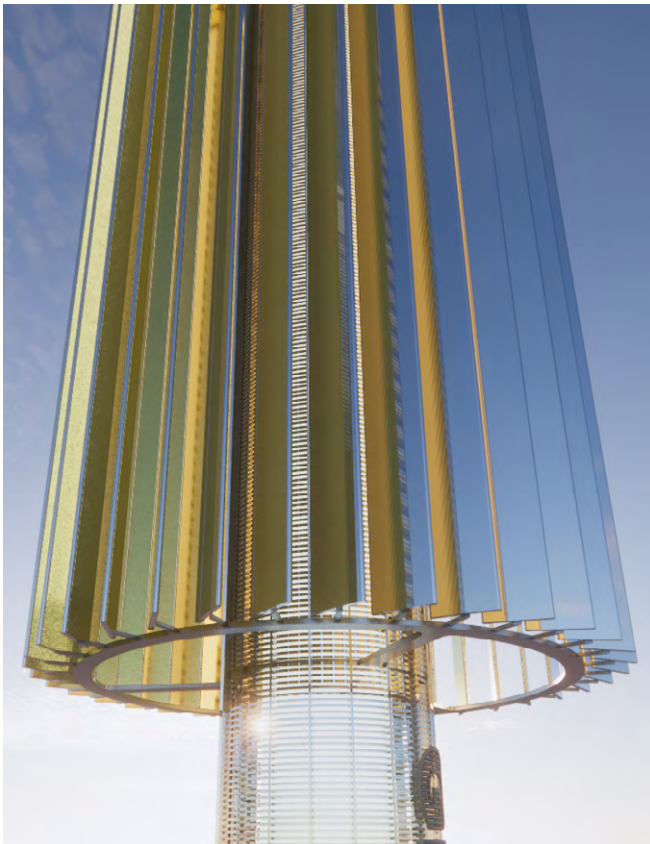
Building upon the physical legacy in Glendale of towers marking important civic, commercial, religious and cultural centers; Sky Lantern's soaring column radially collects and layers environmental imagery and light, embodying the city's **sky** and **hills**.

At once luminous marker and environmental mirror, **Sky Lantern** consists of two main components, **Light Mast** and **Image Field**. The Light Mast is the inner cylindrical component comprised of a fine net of stainless steel rods which acts as the conduit for artificial light to illuminate the tower at night. The Image Field is the outer cylindrical skin of bi-colored custom extruded aluminum fins which captures light and images from the surrounding natural and man made environment.

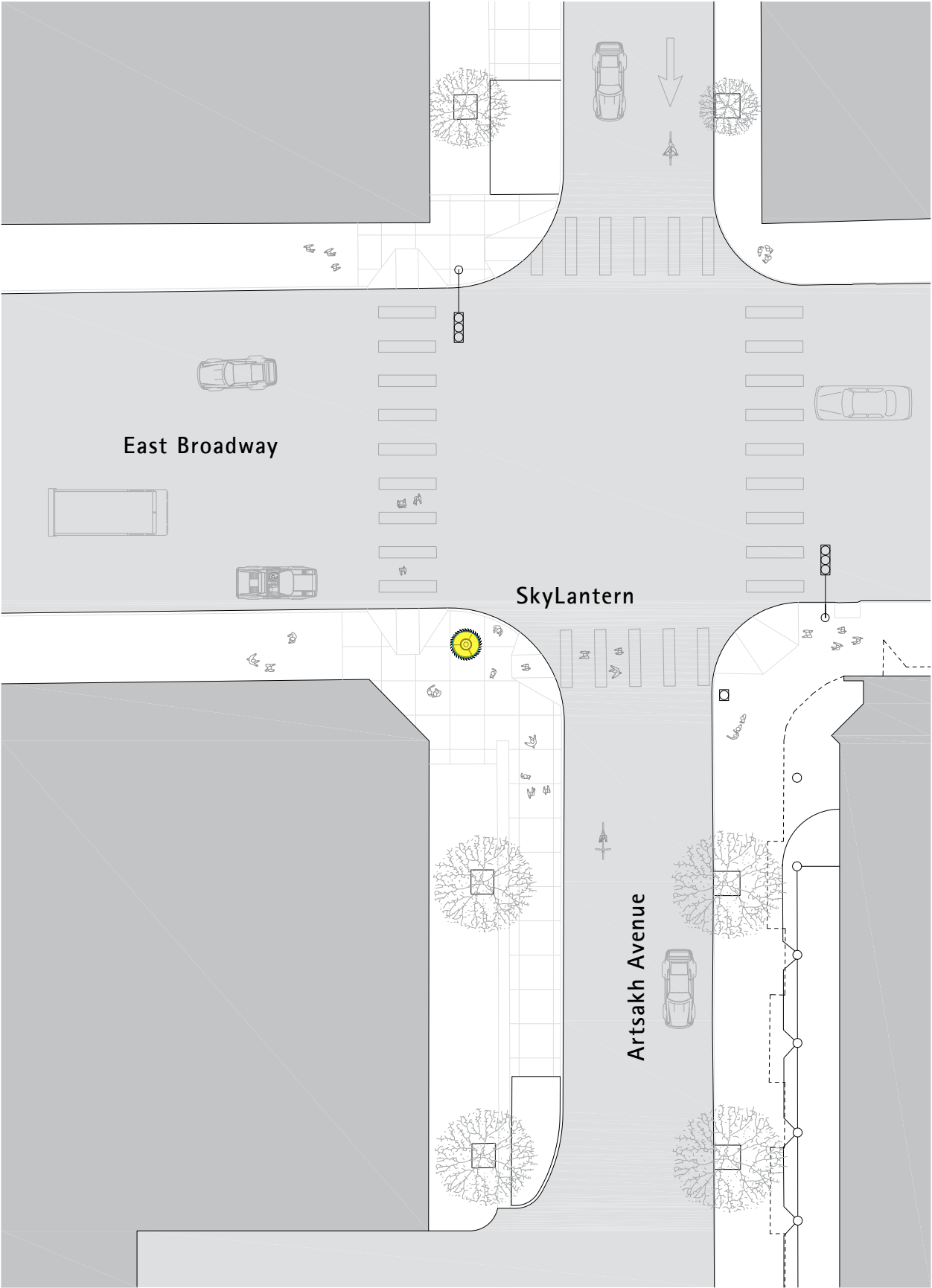
The Light Mast builds upon our experience in developing this technology for projects in Chicago, Chattanooga and Philadelphia and consists of a cylindrical net of brushed satin finish stainless steel that flares gently at the top to form a capital.

The art installation utilizes durable, easily maintained materials that can be cleaned through power washing. All lighting will be located in the base for ease of access.

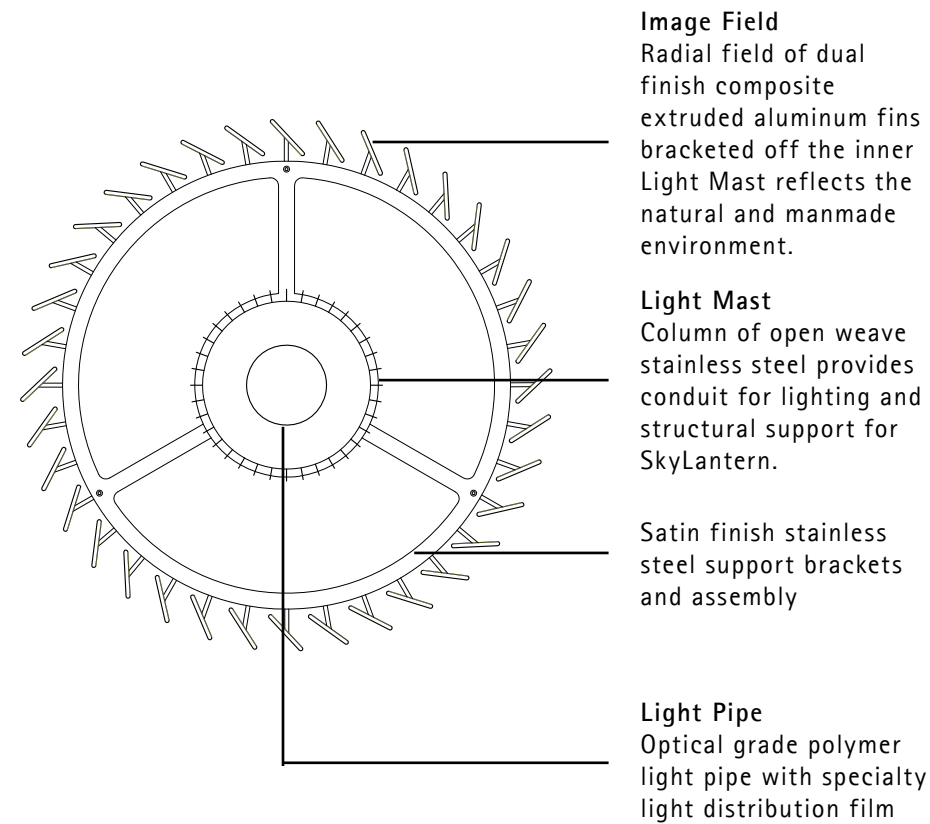
Sky Lantern will be a dynamic luminous beacon, a new landmark symbolic of the progressive, multi-cultural city that is Glendale in the 21st Century.



Site Plan



Plan



The **Light Mast** is anchored at the base to a cast-concrete bollard that protects the Mast from vehicles and houses the LED fixture that projects light upward from the base to illuminate the mast. A cylindrical polymer light-pipe lined with a specialty film gathers the projected light and distributes it along the Mast. A convex reflector caps the Light Mast and helps to distribute light along the Mast.

The **Image Field** consists of a radial field of vertically oriented two-part extruded aluminum fins that are bracketed off the central Light Mast. Each fin consists of two extrusions each finished in a different anodic coating and joined together to form a composite-color fin. One side of each fin

is finished in a clear anodic coating with a polished substrate to create a soft reflective finish that will change during the day and night as the surrounding environment and lighting changes and as the viewer changes their point of view.

On the opposite side of each composite fin the extrusion is finished in a colored anodic finish which is reflected in the anodic finish of the adjacent fin and is also gradually revealed as the view point of the viewer changes. Through the use of reflected images and light, the Image Field intensifies the viewer's dialogue with their surroundings creating a greater awareness of one's environment.

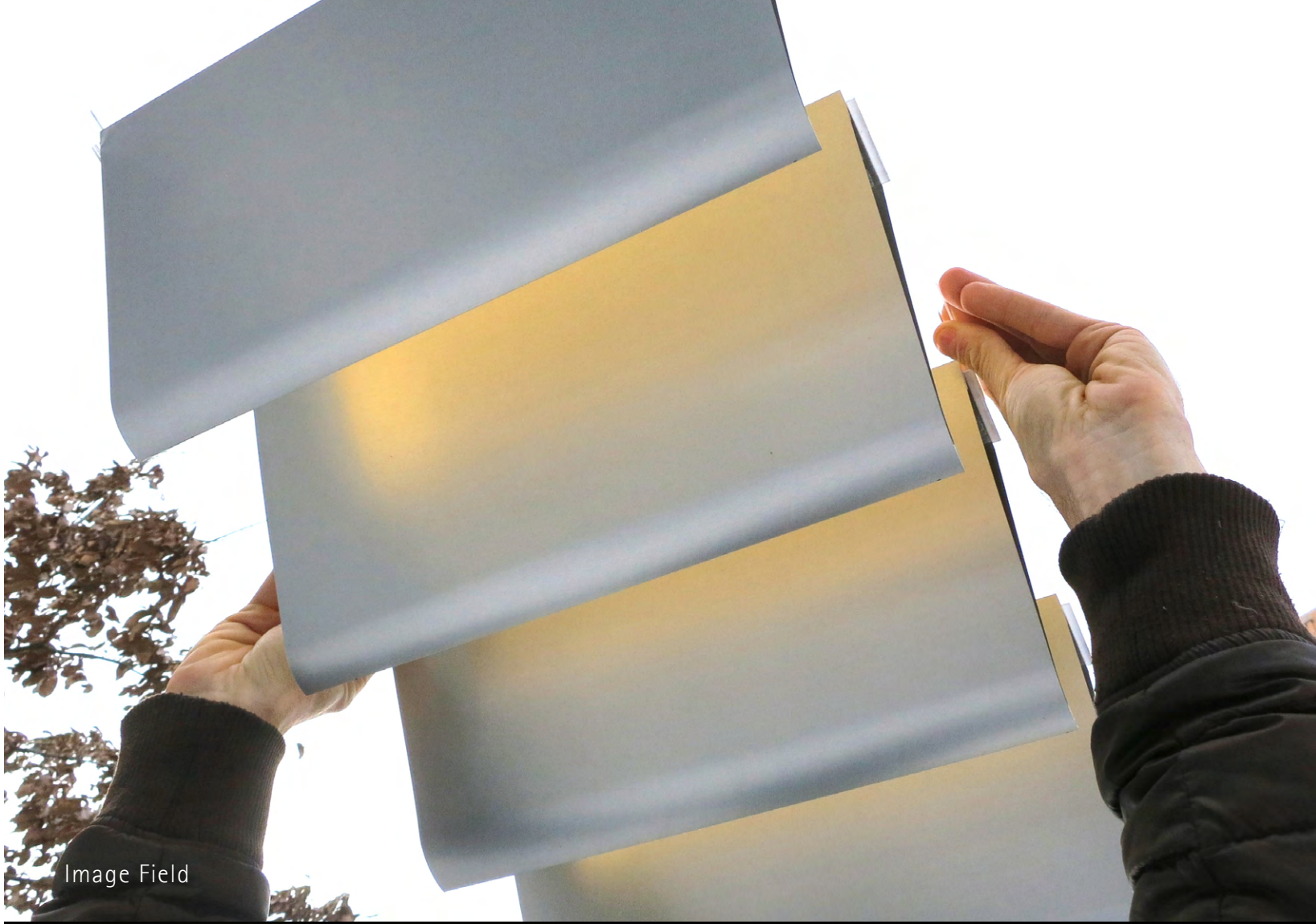


Image Field



Light Pipe and Mast



Artsakh Street Elevation

Top of Enclosure
El +48'-0"

Bottom of Enclosure
El +12'-0"

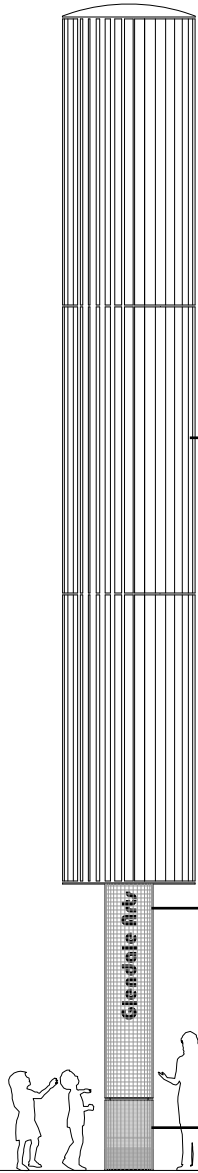


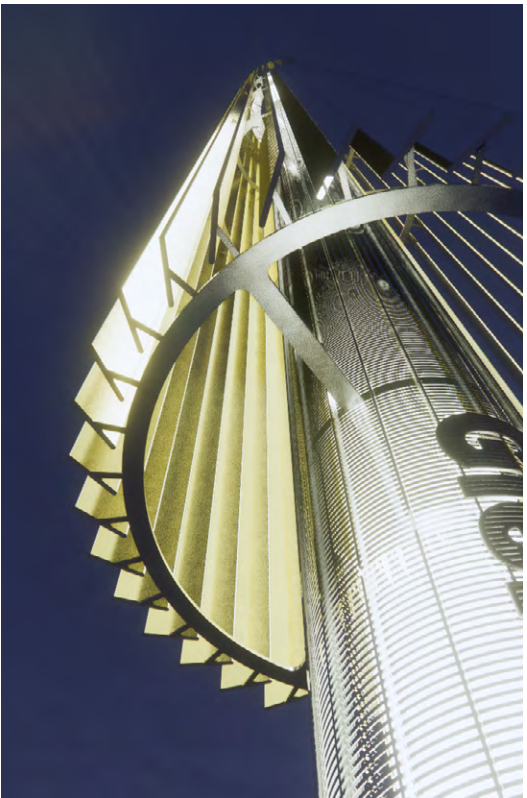
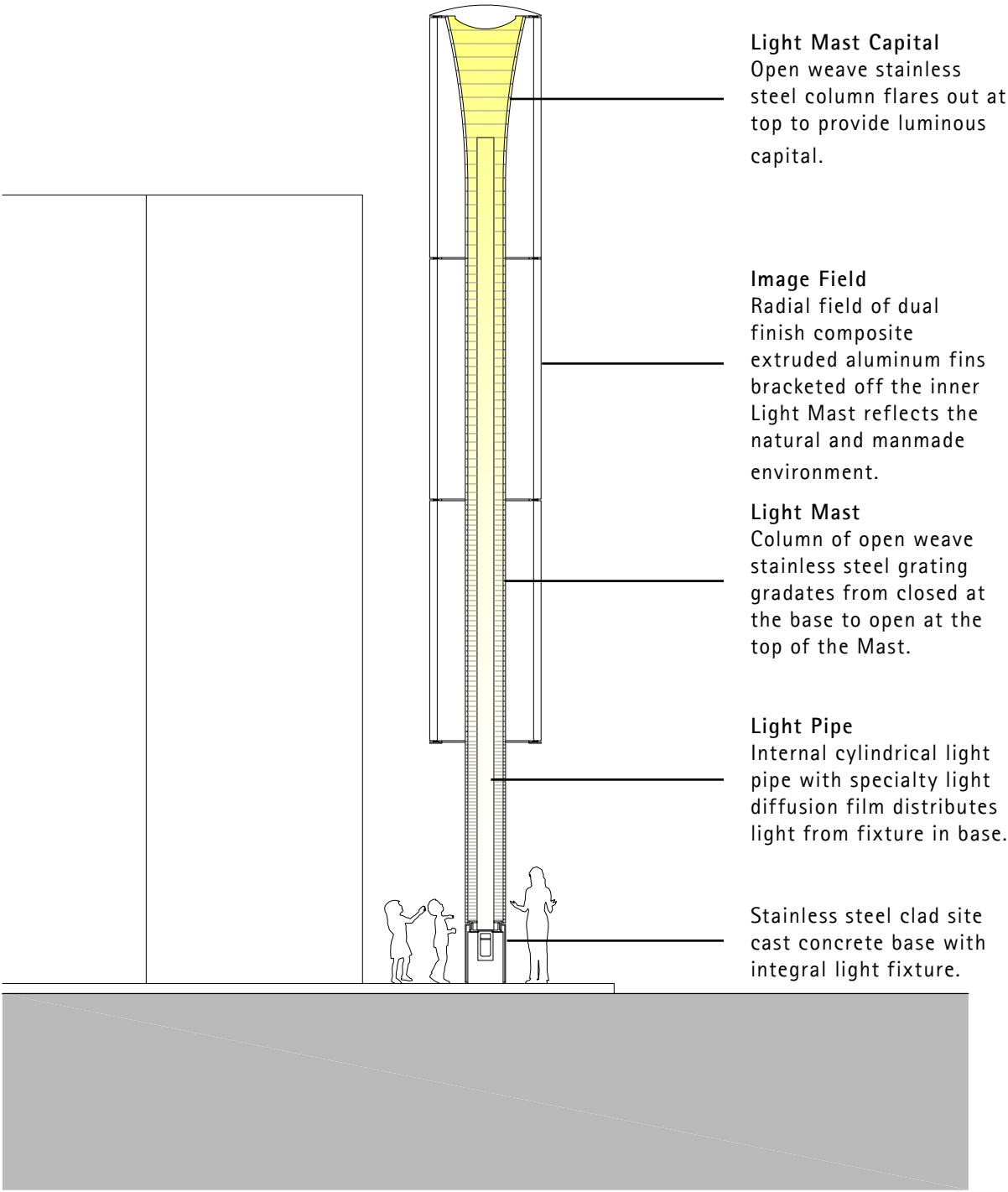
Image Field
Radial field of dual finish composite extruded aluminum fins bracketed off the inner Light Mast reflects the natural and manmade environment.

Light Mast
Column of open weave stainless steel with integral light pipe provides conduit for lighting and structural support for SkyLantern.

Stainless steel clad site cast concrete base with integral light fixture.



Section



Project Schedule

Project Award	January 31, 2022
Design Phase [9 weeks]	February 1 – April 1, 2022
Documentation Phase [4 weeks]	April 4 – April 29, 2022
Contractor Design Assist / Shop Drawings / Submittals	March 7 – May 27, 2022
Visual and Lighting Mock-up [4 weeks]	May 16 – June 10, 2022
Mock-up Review and Tuning [1 week]	June 13 – June 17, 2022
Fabrication [14 weeks]	May 30 – September 2, 2022
Assembly [8 weeks]	September 5 – October 28, 2022
Shipping [1 week]	October 31 – November 4, 2022
Site Preparation [2 weeks]	October 24 – November 4, 2022
Installation [2 weeks]	November 7 – November 18, 2022
Punchlist and Final Adjustment/Tuning [3 weeks]	November 28 – December 16, 2022

Project Budget

Design Team	\$200,000
Light Mast	\$110,000
Image Field [Fins and Support]	\$95,000
Lighting	\$10,000
Installation	\$100,000
Contingency	\$35,000
Total	\$550,000

Note: Above amount includes design of but not construction costs for site work including site-cast concrete base and foundation.



