

**Traverse City Art Selection Panel
*Special Meeting***



**3:30 PM
Monday, September 19, 2016
Located in: The Second Floor Training Room
Governmental Center
Traverse City, MI 49684
Posted: Friday, September 16, 2016**

If you are planning to attend the meeting and you have a disability requiring any special assistance at the meeting, please notify the City Clerk, immediately.

The City of Traverse City does not discriminate on the basis of disability in the admission or access to, or treatment or employment in, its programs or activities. Penny Hill, Assistant City Manager, 400 Boardman Avenue, Traverse City, Michigan, 49684, 922-4440, TDD 922-4412, has been designated to coordinate compliance with the non-discrimination requirements contained in Section 35.107 of the Department of Justice Regulations. Information concerning the provisions of the Americans with Disabilities Act, and the rights provided thereunder, are available from the ADA Coordinator.

Traverse City Art Selection Panel:
c/o Katie Zeits, Deputy City Clerk
(231) 922-4480
Email: tcclerk@traversecitymi.gov
Web: www.traversecitymi.gov
400 Boardman Avenue
Traverse City, MI 49684

AGENDA

1. Announcements.
2. Consideration of Bryan Crough Memorial maquette review rubric.
3. Consideration of Bryan Crough Memorial maquettes.
4. Discussion regarding potential project to present to the Arts Commission.
5. Public comment.
 1. General Comments.
 2. Commissioner Comments.
6. Adjournment.

DRAFT

09/16/16

Traverse City Art Selection Panel Public Art Projects/Outdoor Sculpture

Selection Process

This competition is open to all artists who complete the requirements as specified, including design, creation, delivery and installation of the artwork and a maintenance plan. The project is intended to be artistic in nature. Proposals including advertising, soliciting, campaigning, or other promotions or commercially- driven entries are ineligible.

Selection Process for Public Outdoor Sculpture

Two Rubric Options to Consider for Selection of Project Artist

Selection will be on the basis of artist's qualifications as demonstrated by past work, past experience with public art, and successful completion of previous projects similar in scope and scale. Selected artwork will be original work completed by the submitting artist. Emphasis will be on regional artist whenever possible.

The following criteria govern the selection of public art in the City of Traverse City and will be used by both Selection Panel and the Arts Commission during the process of review, selection and approval of public art.

Criteria for Selection (Option 1)

50%-- Artistic merit (exhibits strong artistic concept, design and craftsmanship);

15%-- Demonstrated ability of artist(s) to successfully carry out the project within budget and on time; strong consideration given to artist(s) ability to work within given timeframe;

15%-- Cost of original artwork and on-going maintenance;

10%--Efficient and effective use of space; and

10%--Compatibility with uses of the site, i.e., natural environment, recreation activities.

Criteria for Selection (Option 2)

- Artistic merit: The strength, originality and creativity of the artist's concepts; demonstrated skill or craftsmanship (20 points)
- Context: The appropriateness of the concept within the proposed architectural, geographical, socio-cultural, and historical context, including use of appropriate scale and materials for the site (20 points)
- Diversity: Issues related to race, age, style, media for the art within the context (10 points)
- Feasibility: Budget, timeline, probability of success (10 points)
- Design & Construction: Issues related to fabrication of the installation, its durability, resistance to vandalism, long-term maintenance issues, and weather permanence (10 points)
- Support: Demonstrated community agreement/support for the project (10 points)
- Public Safety: Meets any and all applicable building codes for public projects (10 points)
- Other: The Traverse City Arts Commission may adopt other project specific criteria pertinent to special consideration of the site, the project or the Commission's specific intent, provided such criteria are clearly and completely stated in the Request for Proposal (10 points)

BRYAN CROUGH MEMORIAL ARTWORK

I read all the material provided to the finalists about Bryan Crough, and, most importantly, watched the YouTube videos of Mr. Crough himself several times (I almost wrote "Bryan" instead of "Mr. Crough", so evident was his vibrant and accessible personality), and my first thought was "We need someone like Bryan Crough where I live, New York City!" My second thought was maybe we had such a person, though before my time: Fiorello LaGuardia. Like Bryan Crough, he was a person who got great things done in a time of economic distress (Mayor, 1934-45). Like Bryan Crough, he had a special place in his heart for the arts: in 1936 he founded the High School of Music & Art (now named after him), one of the first of many specialized high schools in New York and around the country, a school I and many who became prominent in the arts attended, and which influenced the course of my life. So I am keenly aware of the *personal* debt owed to people like Bryan Crough, even by those who never knew him, even years after his death.

Therefore I am deeply honored to have this opportunity. Though I have no way of knowing what kind of memorial Bryan Crough himself would have preferred, I tried as well as I could to channel his spirit through the lens of my own approach to public sculpture. The first step was to learn as much as I could about him, and under the influence of that spirit, to design the artwork. The creation of a work of art, in my experience, is a mysterious process which doesn't lend itself easily to expression in words (in fact, in my opinion, if its genesis can be directly expressed in words, it probably isn't a very good work of art), but I will try to do so as well as I can:

My work is about the ways forms grow and become themselves, and how in doing so they embody meaning. Rather than depicting natural models such as organic or inorganic forms, it follows analogous principles to the way forms are made by nature. How a sculpture looks is very much determined, just as in nature, by how it came into being and grew, and what influences were brought to bear along the way. During the process the meaning becomes clear, to the artist and the viewer: the sculpture tells its own story. An important influence was a classic book on biology, but which extended well beyond: "On Growth and Form," by D'Arcy Thompson, which dealt with the many forces that cause living organisms to grow in the way they do, and take the forms they do. But he didn't limit his study to organisms: communities and societies also grow and take distinctive forms.

From this perspective I saw a clear relation to the life and work of Bryan Crough: he implanted a living spirit in his community, like a seed which after it is planted is then subject to many external forces, but which grows by its own internal force to fulfill its destiny. I see each of my sculptures as complete, but also as conveying a sense of possibility, as if the sculpture could continue growing (as certainly will be the case with the legacy of Bryan Crough).

In the sculpture I am proposing as a memorial for Bryan Crough a spiral form extends outward and upward, as do many natural forms as they grow. This is intended as a metaphor for expanding circles of influence such as were initiated by Bryan Crough, like ripples in a pond when a stone breaks the surface. The wing-like forms cross and connect the spiral, increasing or diminishing in size as determined by the spiral, exemplifying the interdependence of complex forms and forces. The circular shape of the sculpture is echoed by the base plate, which in turn echoes the circular shape of the pad it would be placed on, lending a contemplative sense which I hope and believe will reward repeated viewing especially to those seated on the benches around it. It would be quite visible from a distance, especially by having just a few lights directed toward it from below at night.

The sculpture would be made of corten, or weathering, steel tube and plate, a specialized type of steel which has been used for sculptural and architectural applications since the 1960s. Due to its chemical composition weathering steel forms a beautiful rust patina on the surface which becomes a stable natural coating that prevents further oxidation, making the steel permanent and unnecessary to maintain.

The long spiral would be constructed of heavy-wall tube with an outside diameter of 2" and a wall thickness of 1/4". The flat wing-like forms would be 3/8" plate, and the base would be 1/2" plate. All elements would be welded together very securely to make a structure which would be very strong and impervious to the elements. The baseplate would be anchored to the concrete pad with 3/4" Hilti stainless steel anchors. The installation would be easily accomplished by simply bringing the sculpture to the site and bolting it to the pad.

The illustrations showing how the sculpture would look when installed are necessarily approximations, since the planned changes to the park have not yet been done.

BUDGET

Artist's fee	\$ 5,000
Materials and supplies	5,000
Fabrication (labor)	25,000
Engineer	1,000
Insurance	1,000
Travel	1,000
Transportation of artwork	4,000
Installation of artwork	3,000
Contingency	<u>5,000</u>
Total	\$50,000

TIMELINE

The Bryan Crough Memorial Artwork would be completed within six months of the start of work.

A Proposal
for the
Bryan Crough
Memorial artwork

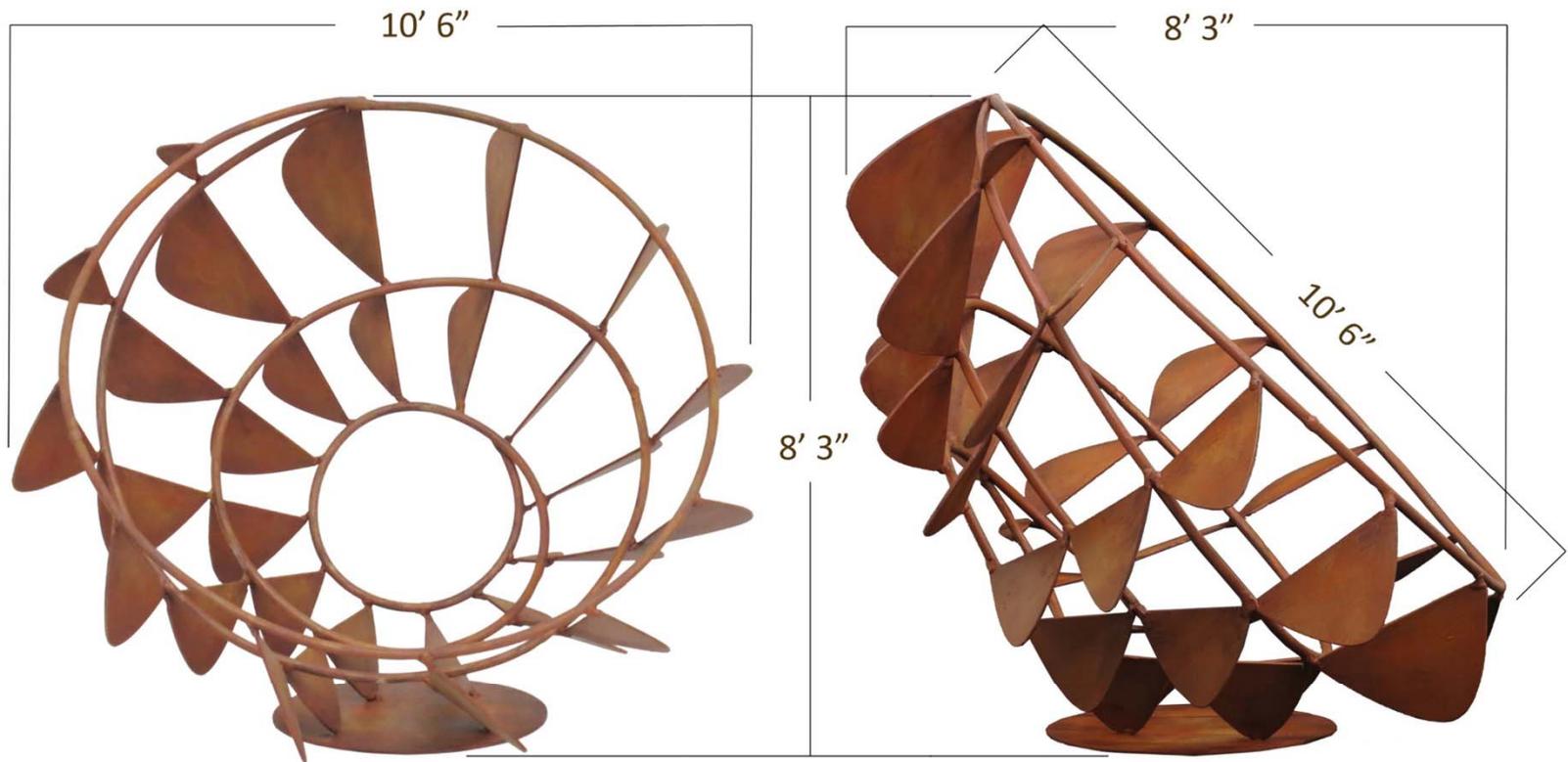
Howard Kalish











Dimensions of the Proposed Bryan Crough Memorial Sculpture

Susan Wink

September 12, 2016

Bryan Crough Memorial Artwork
Traverse City Arts Commission
400 Boardman Avenue
Traverse City, Michigan 49684

Dear Committee:

Thank you for the opportunity to design a sculpture to celebrate the life of Bryan Crough. I have gained a true appreciation of the man and all that he did to energize and improve downtown Traverse City.

The model and proposal information lays out the preliminary design for "The Catalyst". I anticipate that moving forward there would be further discussion about the design. I have left some of the details open so that there would be a constructive dialogue with Bryan's friends and family. Public art involves collaboration on the part of all parties involved so that in the end there is true ownership of the piece in the community. I believe this too is a reflection of what Bryan tried to achieve with the community members of Traverse City and why he was an advocate for public art!

With gratitude,

A handwritten signature in black ink, appearing to read 'Susan Wink', with a long horizontal flourish extending to the right.

Susan Wink
575-317-3671

“The Catalyst” – Bryan Crough Memorial Sculpture Proposal

Artist/Designer – Susan Wink

Concept

Reading through the articles and information about Bryan searching for a meaningful way to represent him, I was struck by how people described his manner of dress. In particular his distinctive overcoat was mentioned on a few occasions and how it moved as he walked down Front Street. It appeared to be the signature of the man so I started to design with a coat in mind. My design evolved after my visit to Traverse City in August when I had the opportunity to speak with a couple of Bryan’s friends. They informed me that he was known for his distinctive ties – that valuable information lead me to the design of “The Catalyst” – two intertwining tie like shapes whirling around a central diamond shaped light tower. The two distinctive ties represent Bryan’s ability to reach consensus with people who had different viewpoints – he was the catalyst. The steel tie shapes swirl around a tower of light – light as a symbol for the energy of bringing people together to create something greater – a symbol of hope and remembrance of his lasting legacy for Traverse City.

The Sculpture

Visiting Lay Park in person in August and meeting with Parks Supervisor Dave Green helped me understand the site and assisted in the overall design of the “The Catalyst”. In the original site plan there is a 20’-30’ brick plaza with a central 8-10’ concrete pedestal. The location is set back into the park. In my meeting with Dave Green we discussed the possibility of moving the location of the brick plaza forward so that the sculpture would be in the middle of the mature maple trees. The move forward would be less disruptive to the established root system of the existing trees and it would allow more vertical clearance for the sculpture.

In the site plan I have submitted the committee will see that I have shortened the pathway making the sculpture more accessible from the street and connecting to both the north and south sidewalks. The layout for placement of “The Catalyst” is a 24’ contrasting concrete square within a 30’ brick circle – the circle is an archetypal symbol for heaven and the square for earth. The square is turned within the circle so that it points north and south creating a sense of movement within the brick plaza. Stainless steel or brass letters representing the four cardinal directions would be installed in the four corners. This compass reference is significant to Bryan’s influence throughout the entire City and community as a whole. It is also a nod to the streetscape improvements that I encountered on South Union when I

came across LAKE in the sidewalk at the corner of Lake and South Union. I was told that the improvements happened during Bryan's tenure at the DDA.

In my site plan I eliminated the pedestal and placed the sculpture at ground level to make it more interactive. Reflective of Bryan's constant movement – visitors to the site would be set in motion, moving around and through the installation to appreciate the spatial dynamic and ever changing shadow play of the steel forms as the light changes throughout the day and when the tower is illuminated at night. The placement of the sculpture at ground level also creates a small plaza that could be used for outdoor performances and community gatherings.

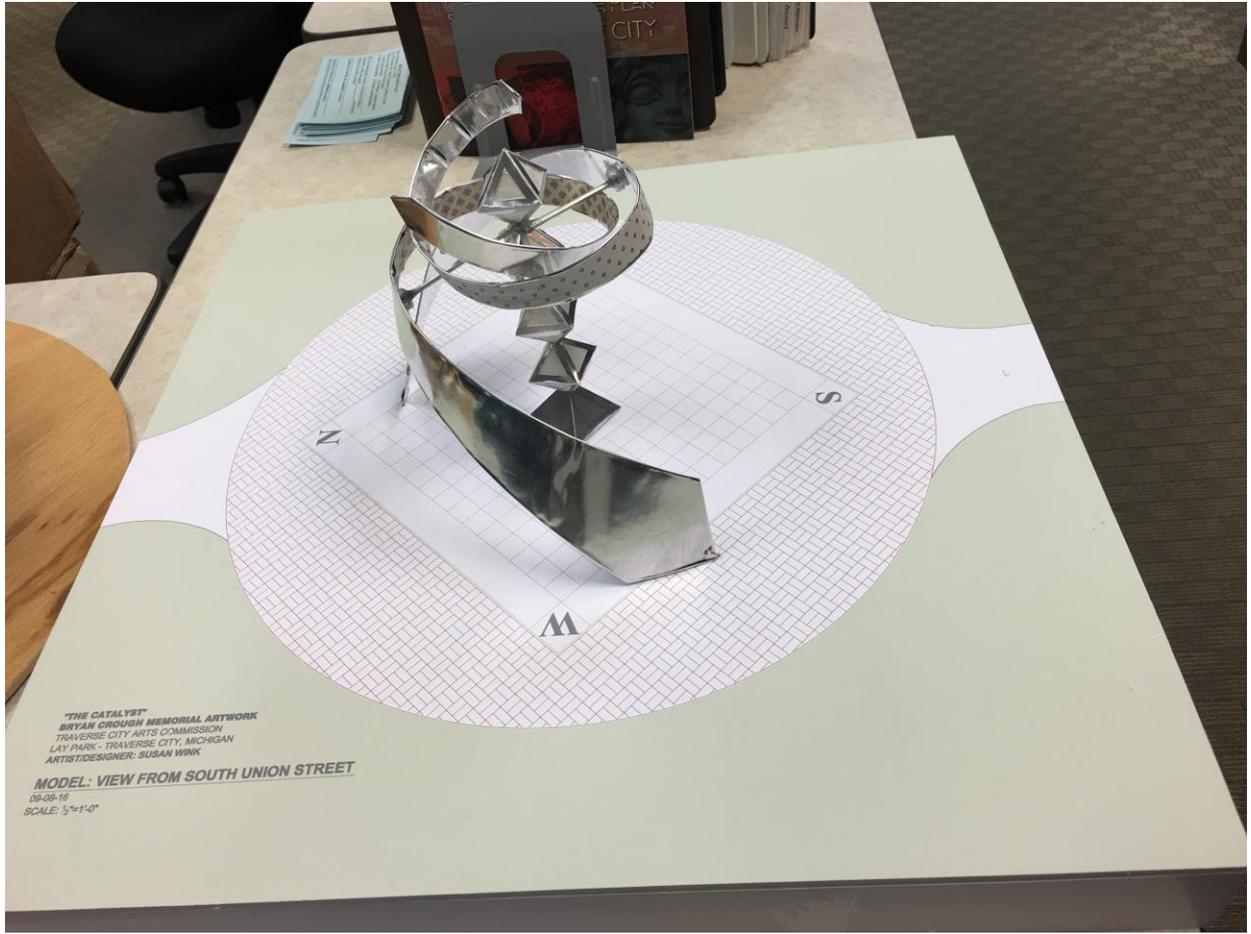
The swirling steel ties would be fabricated out of mild steel and painted with TNEMEC industrial paint. I have included a brochure so the committee can see the color possibilities. The steel ties would be dimensional with sheet steel forming the front and back. The tie would have a solid color on one side and pattern on the other. The design of the pattern would be determined after further research of Bryan and images or symbols significant to him. The diamond pattern in the design was inspired from an architectural feature on the façade of the Opera House one of the projects that Bryan was involved with. The steel ties would be securely grounded by an engineered approved footing running underground below the concrete and also attached by steel supports coming from the light tower. The sculptural ties would be positioned with a minimum of 8' clearance so visitors would be able to walk underneath them. The gestural movement of the steel ties would reach an approximate height of 14'.

The light tower would have a central 6" square steel tube support running from an engineered approved footing up through the center. The approximate height would be 10 – 12'. At the base would be a steel pyramid shape – approximate width 3' - with a secured hatch for access to the electrical. The LED or incandescent outdoor rated lights would also be configured to the central steel square tube. The octahedron shapes would be fabricated from steel with plexi glass panels. Modification of the octahedrons in the final design may include plasma cut steel with smaller sections of plexi glass to accommodate a hatch for repairs to the lights. The octahedrons would be welded to the 6" central square tube support.

All of the fabrication would be welded to maximum standards for strength in anticipation of high winds and unsolicited climbing.

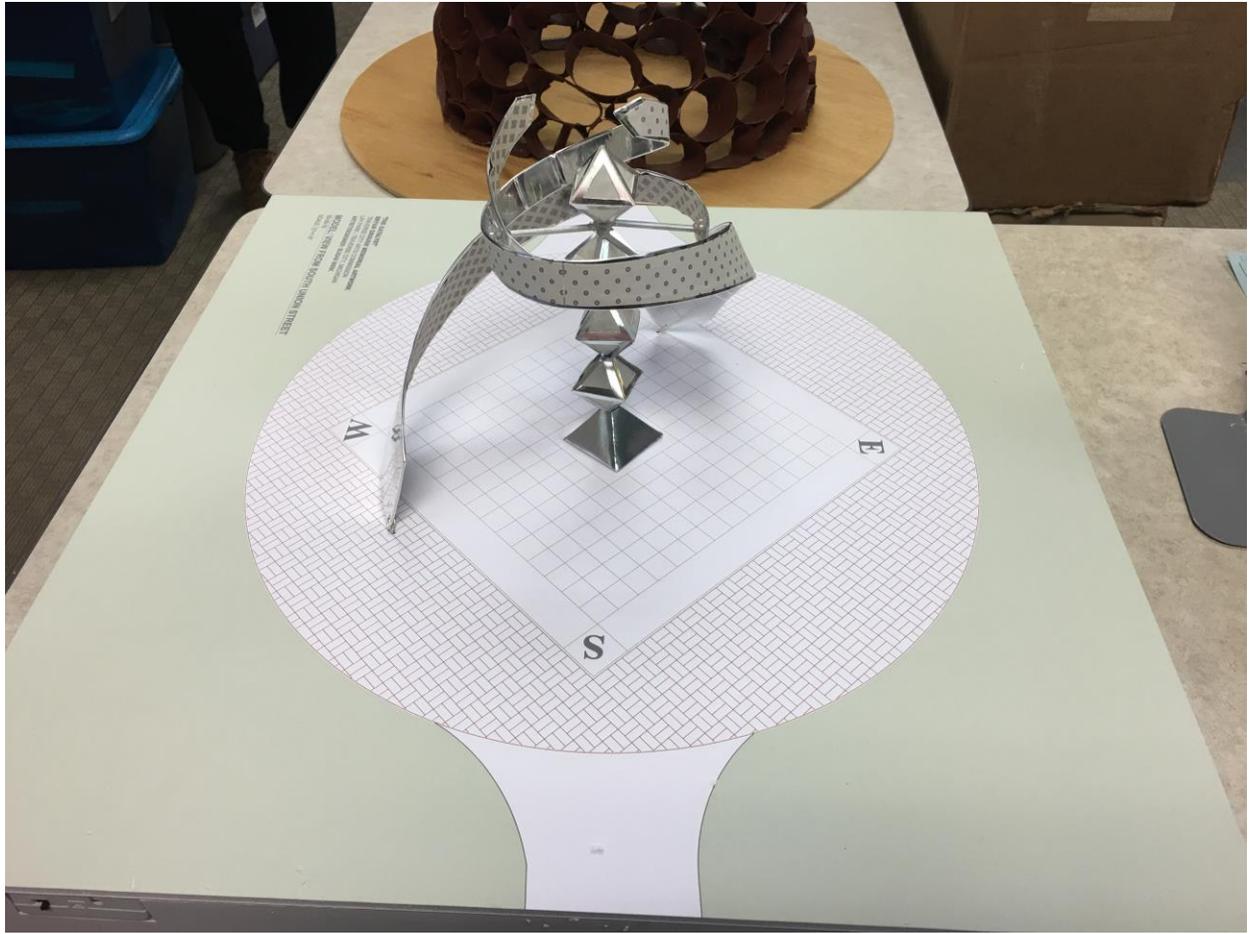
Maintenance

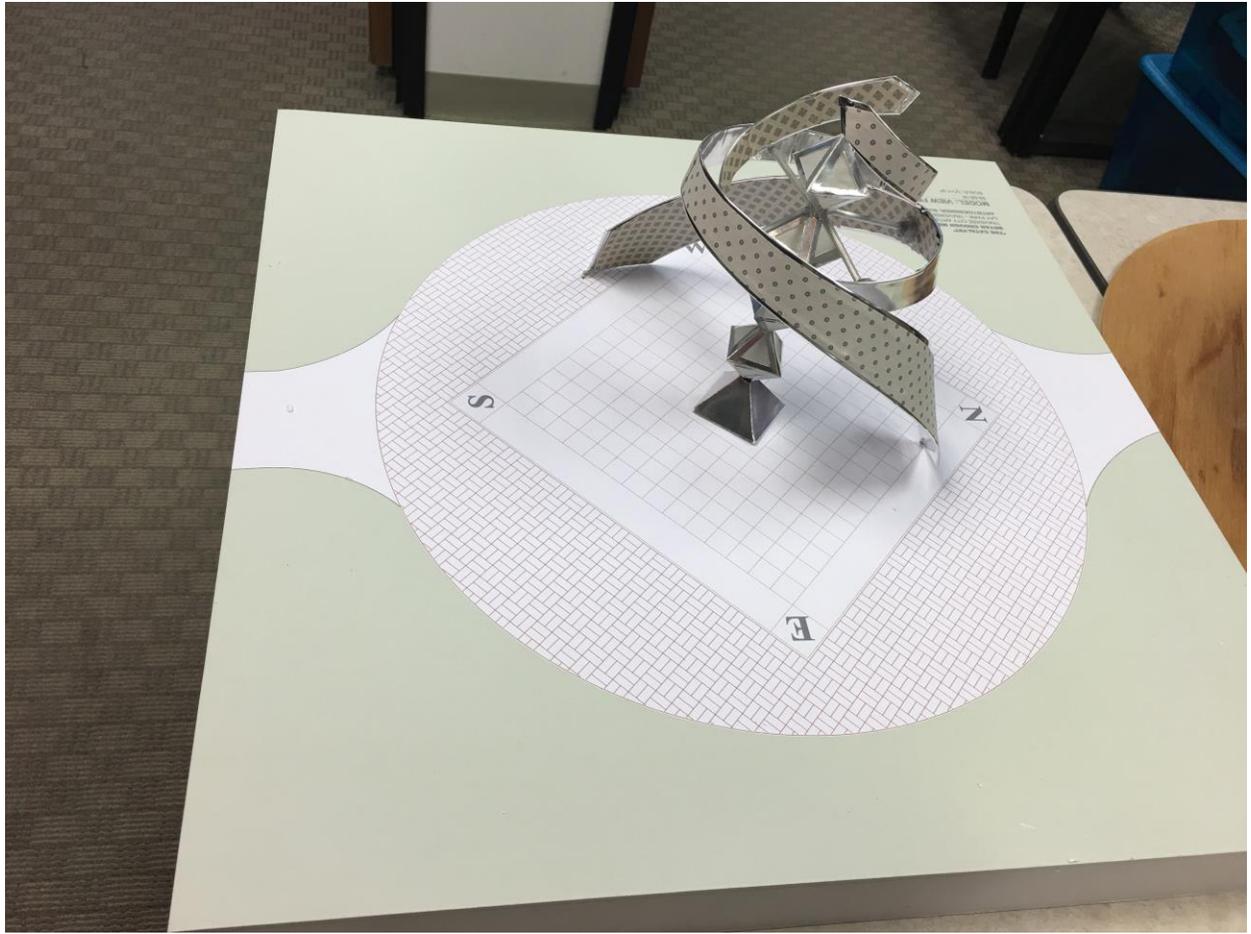
The sculpture would be coated with TNEMEC paint – an industrial epoxy used on the interior of water tanks and various architectural applications. The paint process with the metallic TNEMEC Enduralume series includes a durable zinc primer base – then application of the paint – then a sealer. If the sculpture were to be damaged by graffiti it is possible to repaint the damaged areas and then re-seal.

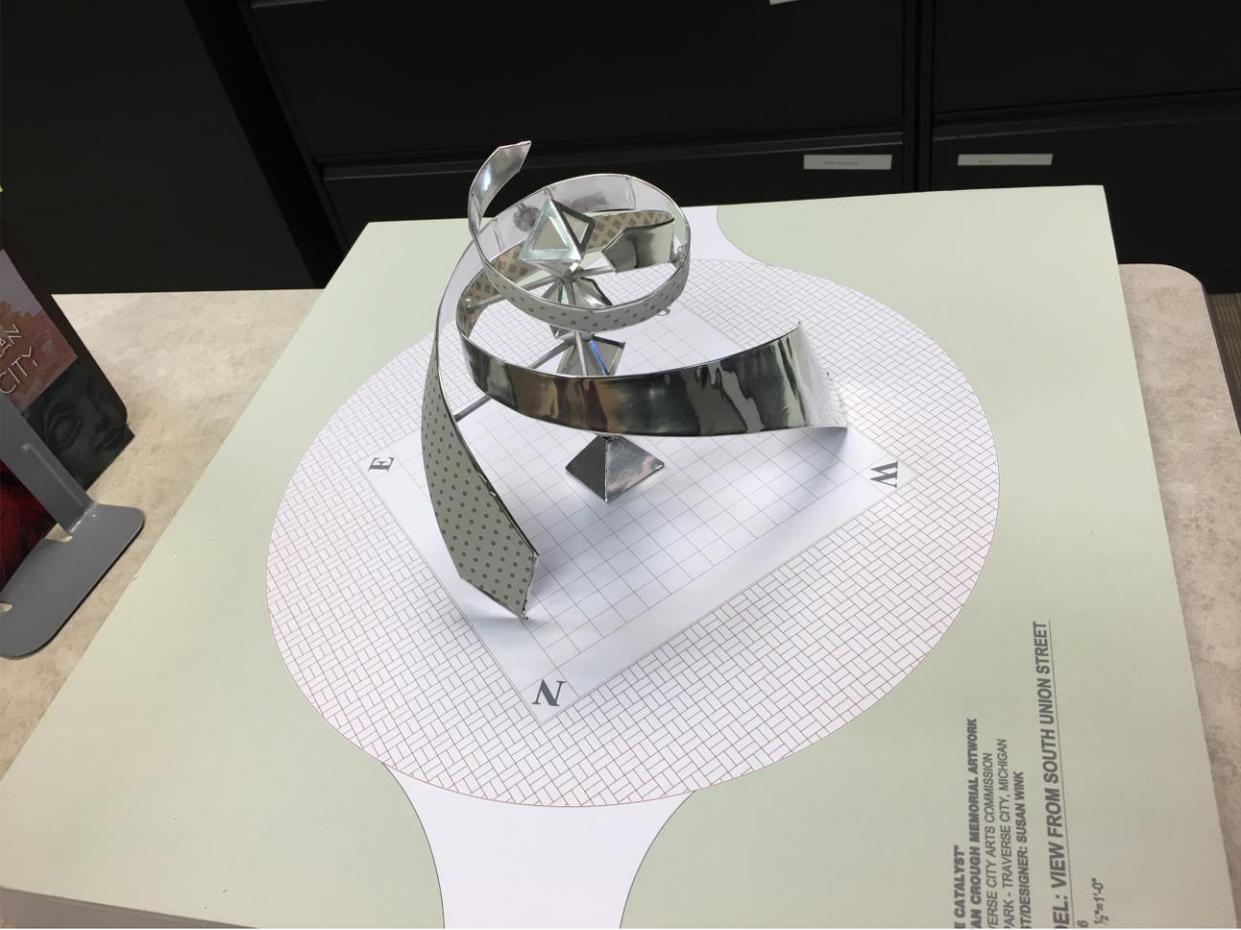


"THE CATALYST"
BRYAN CROUGH MEMORIAL ARTWORK
TRAVERSE CITY ARTS COMMISSION
LAY PARK - TRAVERSE CITY, MICHIGAN
ARTIST/DESIGNER: SUSAN WINK

MODEL: VIEW FROM SOUTH UNION STREET
89-08-16
SCALE: 1/2"=1'-0"



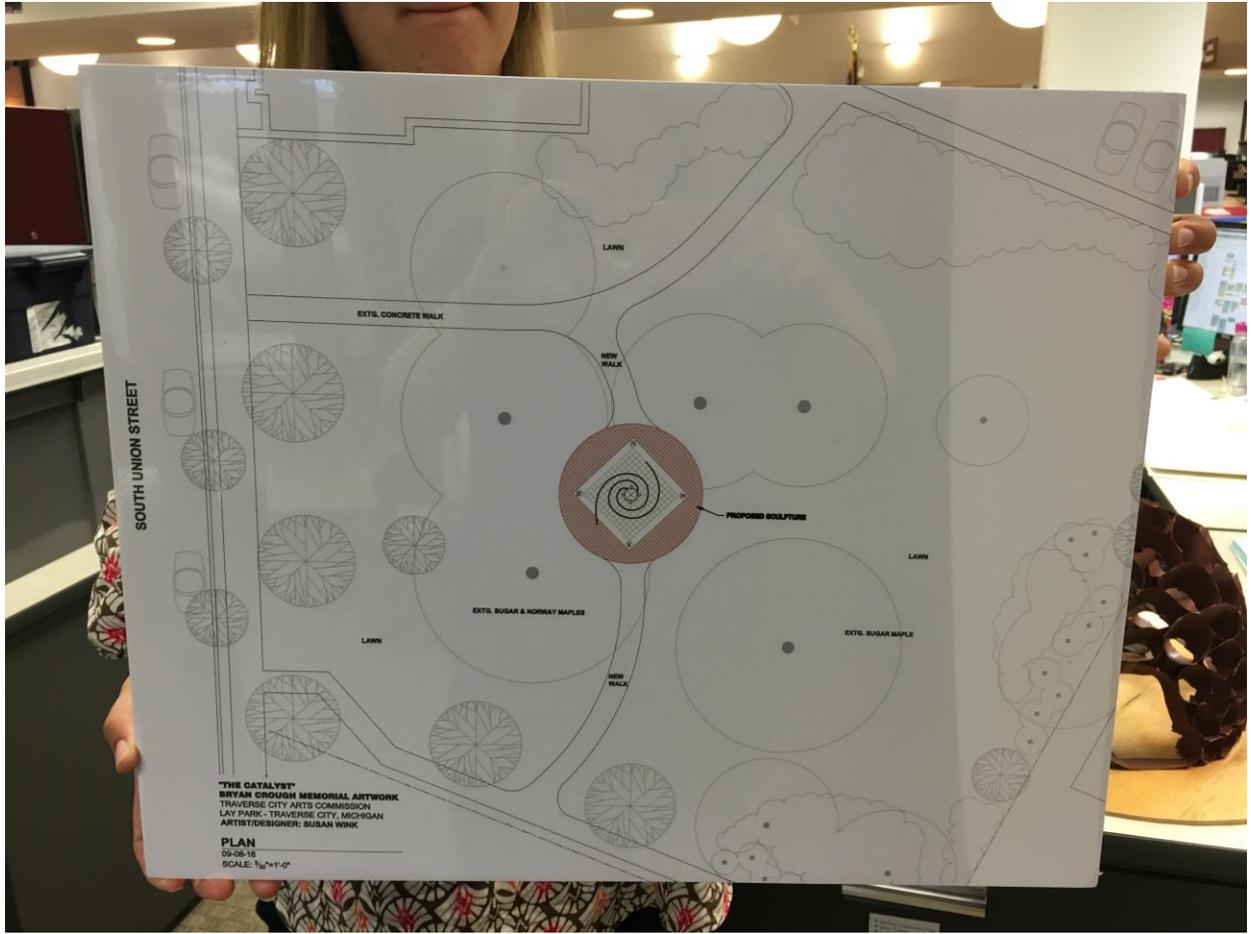




THE CATALYST
AN CROUGH MEMORIAL ARTWORK
TRVERSE CITY ARTS COMMISSION
PARK - TRAVERSE CITY, MICHIGAN
17/DISIGNER: SUSAN WINK

VIEW: VIEW FROM SOUTH UNION STREET

1/2" = 1'-0"



SOUTH UNION STREET

LAWN

EXTG. CONCRETE WALK

NEW WALK

PROPOSED SCULPTURE

LAWN

EXTG. SUGAR & NORWAY MAPLES

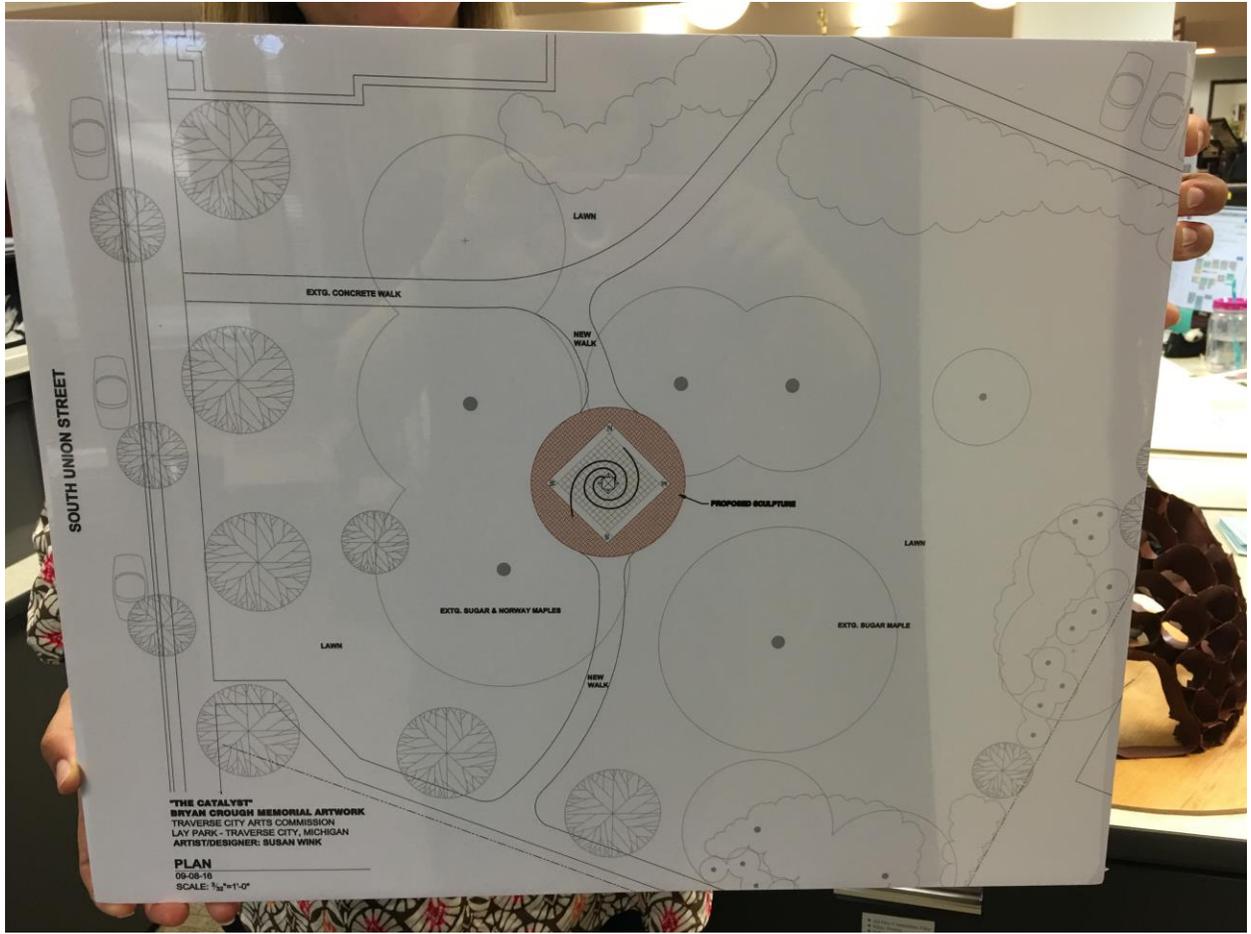
LAWN

EXTG. SUGAR MAPLE

NEW WALK

THE CATALYST
BRYAN CROGHAN MEMORIAL ARTWORK
TRAVERSE CITY ARTS COMMISSION
LAY PARK - TRAVERSE CITY, MICHIGAN
ARTIST/DESIGNER: SUSAN WINK

PLAN
09-08-16
SCALE: 1/4"=1'-0"



"THE CATALYST"
BRYAN CROUGH MEMORIAL ARTWORK
TRAVERSE CITY ARTS COMMISSION
LAY PARK - TRAVERSE CITY, MICHIGAN
ARTIST/DESIGNER: SUSAN WINK

PLAN
09-09-16
SCALE: 3/8"=1'-0"



"The Catalyst"
Bryan Grough Memorial Artwork
Lay Park- Traverse City, Michigan
Artist/Designer: Susan Wink

DeWitt Godfrey











The City of Traverse City

Communication to the Art Selection Panel

FOR THE ARTS COMMISSION MEETING OF SEPTEMBER 19, 2016

DATE: SEPTEMBER 15, 2016

FROM: KATIE ZEITS, DEPUTY CITY CLERK *Katie Zeits*

SUBJECT: PROJECT PROPSAL TO ARTS COMMISSION – RESOURCE FOR
PUBLIC ARTS IN TRAVERSE CITY

Chairwoman Susan Nichols has asked that the Panel review the following link which is a resource for local public art in

Philadelphia, https://en.wikipedia.org/wiki/List_of_public_art_in_Philadelphia.

While launching something similar would be beneficial to our community, a project of this nature is not in the scope of the Art Selection Panel. Therefore, if the panel does like this idea, it should be forwarded on to the Arts Commission for consideration.