



TEMPO 2016

Final Proposal Recommendations

Arts Commission April 18, 2016

Site-specific, short-term artwork or time-based artworks in designated areas of Austin, including parkland spaces, libraries, streets and bridges, right-of-way, and other sites to be determined.



Art in Public Places

www.austincreates.com



TEMPO Recommended Finalists for Parks and Recreation Department

Artist	Artwork title - description	District	Location	Budget	User Dept	concerns
Christine Angelone and Alexander Bingham	children's storybook with illustrations and poems on (5) utility boxes	9	S. 1st St	\$ 7,800.00	Transpo	create programing, missing schedule
Brent Baggett	Encounter - cube puzzle	10	Great Hills Park	\$ 10,000.00	PARD	
Adam Carnes	Flow Factory - wearable pendulum	1, 9, 9	12th, Manor, Red River	\$ 9,970.56	Soul-y	refine logistics of projectors
Autumn Ewalt	rainbow crystal prisms	7	Brentwood	\$ 10,000.00	PARD	
Yareth Fernandez	Geoscape - 3 tetrahedrons	8, 1, 2	Pease Park, Boggy Greenbelt and Dove Springs District Park	\$ 6,371.00	PARD	
Michael Anthony Garcia	El Capacitor - flags, made of clothing from residents, base of the work is a stage	3	Metz Park	\$ 9,969.00	PARD	
Mery Godigna Collet	Let's Talk in Volume -vinyl balloons	9	MACC	\$ 7,400.00	PARD	
Yuliya Lanina	Mrs. Humpty Dumpty - polystyrene figure with action legs and sound	9	Ney Museum	\$ 10,000.00	PARD	
Eric Leshinsky	Your World is My Watershed / Follow me to Ladybird Lake – powder coated steel letter and LED strip light	4	Waller Creek @ Denson Drive/Airport	\$ 9,980.00	Street & Bridge	create programing
Teruko Nimura	Eighteen Hundred Lucky Cats – 1,800 slip cast ceramic Japanese lucky cat figurines	3	front lawn at shelter	\$ 10,000.00	AAC	
Steve Parker	SOUND CYCLE - modified bicycle instrument that functions as an interactive musical instrument	9	South 1st & Riverside	\$ 10,000.00	CapMetro/ PARD	revised location and finalize programing
Lisa Woods and Rodolfo Magnus	Ney Remixed - 3-D scanned and hacked busts of E. Ney	9	Ney Museum	\$ 9,983.75	PARD	
				\$ 111,474.31		

TEMPO Recommended Finalists for Austin Transportation Department

Christine Angelone and Alexander Bingham

Title: TBD

Budget: \$ 7,800.00

Location: South 1st Street between Oltorf and Copland

District: 9

Duration: TBD

Materials: graffiti-resistant vinyl

Size: various

Description: Children's storybook with illustrations and poems that explore our experience with nature and location. Each five utility boxes will be unique and tell its own story.

Concept: "A poetry of place is another way of expressing love of the world and of being in the world, perhaps the fundamental motive and experience of art."

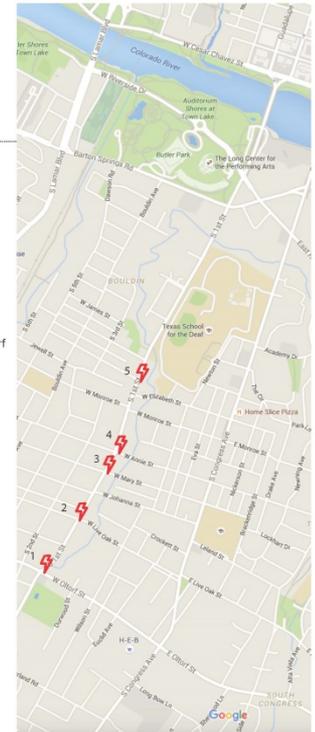
Programing: TBD



Council District 9

(5) Utility Boxes: South First - Copeland to Oltorf

1. South First and Oltorf
2. South First and Live Oak
3. South First and Mary
4. South First and Annie
5. South First and Jewell



Christine Angelone

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Austin, Texas 78704
512-694-9448

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Friday, March 11, 2016

"A poetry of place is another way of expressing love of the world and of being in the world, perhaps the fundamental motive and experience of art."

We are excited to submit our team's proposal and qualifications to the City of Austin's call for artists to participate in Art in Public Places 2016.

The site selected for our proposed project is the (5) utility boxes located on South First Street between Olftorf and Copeland. Both team members reside in the proposed neighborhood on Cumberland and both work in respective architectural firms located on or directly off of South Congress, making South First a natural fit.

We want to add to the landscape of our own neighborhood by transforming something mundane in our everyday existence into something that causes one to pause and reflect. We find something very intriguing about incorporating written text in visual art, always in the form of poetry. Christine Angelone is an avid writer and published poet and Alexander is a talented architectural designer and incredibly gifted digital artist. Poetry is missing from our modern lives further perpetuating the disconnection we have from ourselves, our communities and our roots. We believe incorporating poems into our art gives our audience that chance to go beyond identifying with what is concrete and present in our visual landscape. Poetry reminds us we are connected to nature and to each other. The majority of Christine's work references nature and the often forgotten truth that we are connected to something larger than ourselves. Both artists have a clean design aesthetic intentionally creating quiet moments to reflect and to offer the undervalued luxury of silence.

The proposed artwork resembles a children's storybook with illustrations and poems that explore our experience with nature and location. Each box will be unique and tell its own story.

The artwork will be printed on graffiti-resistant vinyl to the specifications of each individual utility box. All artwork is original done in collaboration between listed artists Alexander Bingham and Christine Angelone.

The goal is to create art for the community that visually adds to the landscape and provokes thought and wonder that our friends and family will enjoy. We love the idea of street art because there is no predetermined audience. We want to reach kids walking home from school, people down on their luck, those who are having a perfect day, someone who has just had their heart broken for the first time.

Thank you for the opportunity!

Sincerely,
Christine Angelone and Alexander Bingham

PUBLIC ART BUDGETS

Artists are asked to complete a budget and attach a signed receipt of estimate complete with per unit cost for all items designated with an asterisk (*). Below is a budget form given to artists to help them consider all costs and prepare for their project expenses:

TRAVEL (Non-local residents only)

Airfare _____
 Car rental _____
 Per diem expenses at \$ ___ /day _____
 Mileage at \$ _____ per mile _____

STUDIO OVERHEAD

Studio rental, other expenses _____
 Phone and fax charges, supplies, detailed below.

INSURANCE

Auto Liability _____
 General Liability for Artists and subcontractors _____
 Workers' Compensation, Employers' Liability _____

PROFESSIONAL SERVICES

If applicable, drawings must be signed And sealed by a professional registered To practice in the State of Texas. Architect (CAD/services)* _____
 Structural Engineer* _____
 Electrical Engineer* _____
 Other* _____

FABRICATION COSTS

Please attach a complete list of materials, Cut-sheets and individual estimates (incl. per unit costs) with this form.

Materials * (Total) \$14-\$16 per sq. ft.; Team has measured and estimated 85 sq per box; Highball estimate is 85sf x \$16 x 5 boxes = \$6,800. Labor (Total) Included in Materials figure

TRANSPORTATION

Materials to fabrication site* _____
 Finished work to installation site* Other* _____

SITE PREPARATION

Landscaping, irrigation* _____
 Removal* _____
 Electrical modification* _____
 Test drilling* _____
 Water Work/Mechanical Devices* _____

INSTALLATION COSTS

Costs must include allowance for after hours installation, if applicable. Please attach a list of equipment and individual estimates with this form.

Labor _____
 Scaffolding* _____
 Equipment* _____
 Off-duty police _____
 Traffic barriers* _____
 Storage facility rental* _____
 City permits _____
 Fireproofing* _____
 Other* _____

LIGHTING

Designers* _____
 Fixtures* _____
 Bulbs* _____

OTHER COSTS RELATED TO PROJECT*

Photo/Video Documentation _____
 Other _____

CONTINGENCY _____ 5%
 (typically 5 – 10 % of the project budget)

ARTIST'S FEE _____ 15%
 (typically 15 - 20 % of the project budget)

GRAND TOTAL \$ 7,800

Alexander Bingham *AAB* 03/10/2016
 Applicants name Signature Date

TEMPO Recommended Finalists for Parks and Recreation Department

Brent Baggett

Title: *Encounter*

Budget: \$10,000

Location: Great Hills Park

District: 10

Duration: August to December 2016

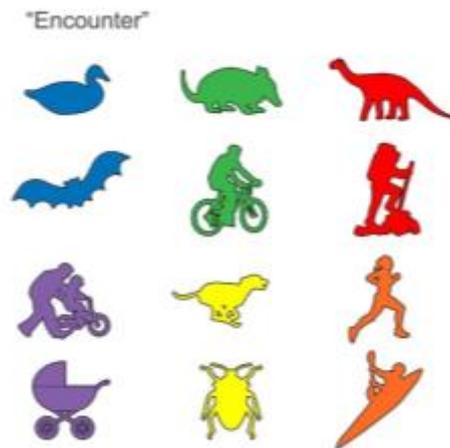
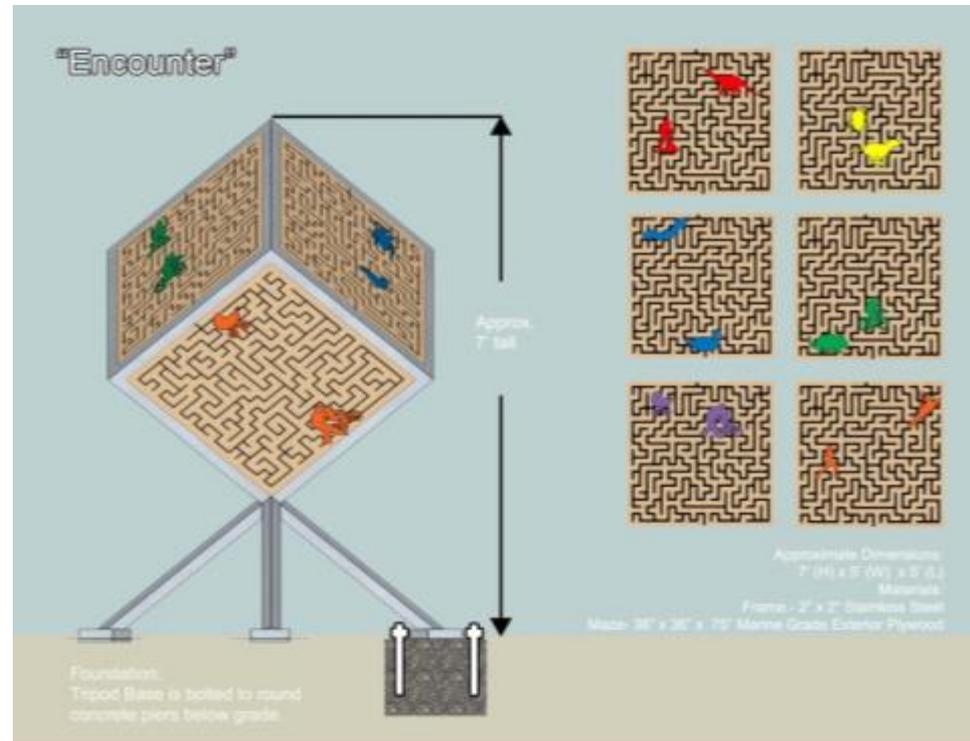
Materials: stainless steel, wood, aluminum, enamel paint.

Size: 7' tall x 4' wide x 4' deep

Description: cube puzzle with a maze patterns on six sides with movable, colorful shapes, like ducks, bugs and bicycle, that viewers can move through the mazes by pushing the shapes around the pathways. Each maze panel will have two different shaped objects. Twelve total shapes reflect common objects seen at the Great Hills Park site. The design allows up to 12 visitors to interact with the sculpture simultaneously.

Concept: Located at a trail head, the metaphors I hope to communicate are discovery and exploration: The alien craft discovered and is exploring earth, art viewers discover and explore how to solve the mazes, animal and human shapes, in the sculpture, appear to be discovering each other as they traverse the same pathways. As viewers interact with the sculpture they will have their own "encounter" with other viewers.

Programing: Participating in the Great Hills Park Halloween parade and carnival and/or annual guided trail walk.



Brent Baggett

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512-825-5856

artopps@hotmail.com

Thursday, March 10, 2016

Thanks-

Thank you for bringing the Tempo opportunity to us once again.

Two years ago, I had a wonderful experience building "Tree Hugger" for Schroeder Park. The project was a unique opportunity to build a sculpture in wood, my preferred medium, but a material I can't use for permanent commissions because of its short-term durability.

Location and personal significance-

For the Great Hills Park and Trail, I propose a site-specific, interactive sculpture titled "Encounter". Located close to our house, this park has become a favorite. The large playground equipment is in great condition and the 2 mile trail is the right length for our family which includes a small dog and child. The reason I selected the park is that conceptually, the "Encounter" sculpture needs to be placed near a trail. As you will read in the concept paragraph, the sculpture works with the idea of discovery and exploration much like hiking on a nature trail.

Description of Sculpture-

"Encounter" is a cube-like object, reminiscent of a shiny alien spacecraft.

As the viewer approaches the sculpture they will see strange maze patterns on the surface. On those mazes they'll find colorful, familiar shapes like ducks, bugs and bicycle riders. Once the viewer realizes that the objects can be moved through the mazes, they'll try to "solve" the mazes by pushing the shapes around the maze pathways. The sculpture has six maze panels, each a different configuration. On each maze panel there will be two different shapes. There are twelve total shapes that reflect common objects seen at the Great Hills Park site. The design allows up to 12 visitors to interact with the sculpture simultaneously.

Concept-

Located at a trail head, the metaphors I hope to communicate are discovery and exploration: The alien craft discovered and is exploring earth, art viewers discover and explore how to solve the mazes, animal and human shapes, in the sculpture, appear to be discovering each other as they traverse the same pathways. As viewers interact with the sculpture they will have their own "encounter" with other viewers.

Purposeful Design-

The cube appears to be balancing on one corner. This allows all sides of the cube to be accessible so visitors can have up to six different mazes to solve. Because of the interactive quality of this sculpture, I want to keep the scale "human-sized" to make it more approachable. With a height under seven feet, this scale makes the mazes accessible to most adults. The bottom half of the cube has three mazes that should be reachable for children, without adult assistance.

Public Programming Opportunity-

Last year, Great Hills Park hosted a Halloween parade and carnival in the pavilion. This is close to the trail head where I am proposing the placement of the sculpture. If the park is hosting the Halloween event this year, I will ask to participate. I can set up a table where children can solve mazes on paper or make their own. For this event

I will also change out the moving parts of the sculpture to common Halloween images i.e. zombies, aliens, princesses and super heroes.

If the park does not host the Halloween event, there is an annual guided trail walk where I can participate. I can meet with the public to assist or explain the relevance of the sculpture to the site. The dates for the trail walk have not yet been posted for 2016.

Please consider this proposal. This opportunity allows me to build an interactive, kinetic sculpture that will be very popular with the public and will enable me to build the type of art that I cannot through a typical, permanent commission.

Sincerely,
Brent Baggett

Brent Baggett
Budget for 'Encounter' Sculpture
2016 Austin Art in Public Places-Tempo Opportunity

Studio Overhead (\$400 per month for two months)	= \$800
Insurance:	
General Liability Insurance (\$425 for one year)	=\$430
Auto Insurance (\$60 for two months)	=\$120
Fabrication Costs:	
-Stainless Steel Angle (5, 20ft lengths)	=\$450
-3/4" Marine Grade plywood (3 sheets)	=\$400
-The Maze panels and small shapes will be CNC cut by me at Tech Shop in Round Rock.	
-Welding Consumables and Router bits	=\$200
Labor:	
Fabrication and Installation Labor 8 weeks at 30 hrs per week = 240hrs x \$20 per hour	=\$4800
Transportation: Uhaul Truck rental	=\$150
Site Preparation and Repair:	
Auger rental/Mulch/Grass Seed	=\$150
Contingency: (10% of \$10,000)	=\$1000
Artist Fee: (15% of \$10,000)	=\$1500
Total:	=\$10,000

TEMPO Recommended Finalists for Soul-y Austin Districts

Adam Carnes

Title: *Flow Factory*

Budget: \$9970.56

Location: 12th, Manor, Red River

District: 1, 9, 9

Duration: three event nights TBD

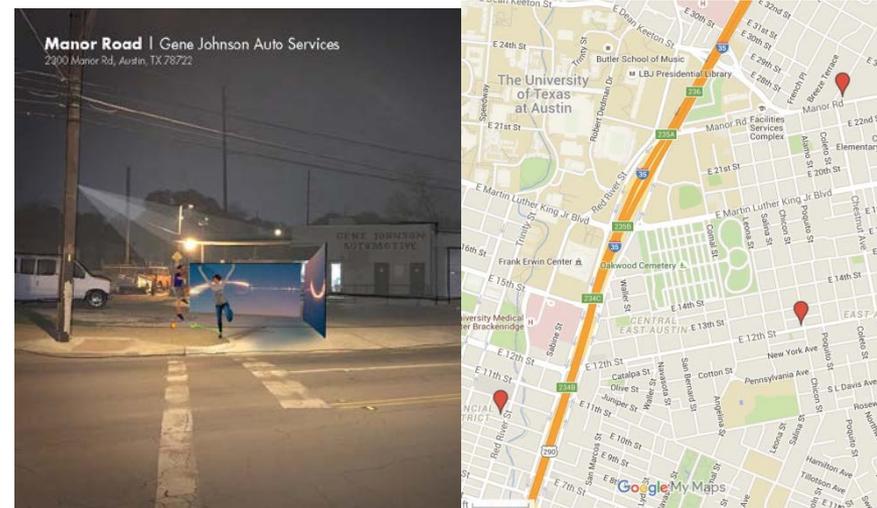
Materials: Accelerometer, Gyroscope, Wireless transmitter, CPU, LED lights, Speakers, Projection Equipment

Size:

Description: The Flow Factory is a temporary, mobile, and interactive artwork that aims to strengthen relationships between people and places in Austin's Soul-y Districts. It is designed to engage the public on sidewalks and in parking lots and provide participants the opportunity to experience a flow state.

Concept: Creative flow is what makes a community vibrant and distinct. It is the bellowing blues heritage of Austin's East End, the pounding drum beats of Red River, and the theatrical electricity that pulls audiences on Manor Rd. to the edge of their seats with bated breath. The Soul-y initiative gives merchants access to resources that will preserve and protect their businesses and, ultimately, our city's creative communities—our flow factories.

Programing: The Flow Factory art project will travel from place-to-place within Soul-y districts, documenting energy where creativity and commerce meet, strengthening participants' emotional connections to spaces, and raising awareness for the initiative. Data 'prints' of each flow experience will be exhibited during E.A.S.T. along with open source code and manufacturing instructions. The artists will lead workshops in which citizens collaborate to create Flow Factories of their own.



Adam Carnes

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Thursday, March 10, 2016

Overview

The Flow Factory is a temporary, mobile, and interactive artwork that aims to strengthen relationships between people and places in Austin's Soul-y Districts. It is designed to engage the public on sidewalks and in parking lots and provide participants the opportunity to experience a flow state.

Relationship to Proposed Location

Creative flow is what makes a community vibrant and distinct. It is the bellowing blues heritage of Austin's East End, the pounding drum beats of Red River, and the theatrical electricity that pulls audiences on Manor Rd. to the edge of their seats with bated breath.

A community with flow is magnetic. For better or worse, this can be destabilizing. The Soul-y initiative gives merchants access to resources that will preserve and protect their businesses and, ultimately, our city's creative communities—our flow factories.

The Flow Factory art project will travel from place-to-place within Soul-y districts, documenting energy where creativity and commerce meet, strengthening participants' emotional connections to spaces, and raising awareness for the initiative.

Physical & Digital Design

There are three primary components:

Flow Factory (Activation Vehicle)

A van to transport the generator, CPU, speakers, truss, projectors, pop-up projection screens, and Flow Oscillators.

8 Flow Oscillators (Wearable User Interface)

A Flow Oscillator is a wearable pendulum that affixes to the ankle via a small plastic hoop. The Flow Oscillator is spun in a 360 degree rotation around the ankle and skipped continuously by the participant's other foot.

An accelerometer, gyroscope, and wireless bluetooth transmitter inside the pendulum monitor the cyclical motion of the oscillator and broadcast the resulting datastream to a CPU.

Flow Frequencies (Software, Animation, and Sound)

Creative code converts the oscillator data to audio and visual frequencies evocative of flow-state brainwaves. These frequencies are broadcast to the audience by way of LED lights, speakers and projection equipment. Flow Frequencies, and the sophisticated algorithms that produce them, are works of art themselves that will be enjoyed by participants and bystanders for the duration of each activation.

Experiential Design

Participants create Flow Frequencies using the Flow Oscillators, and experience them in real-time as audiovisual feedback. This feedback serves two important experiential purposes; to stimulate with sounds and animations (arousal), and to provide a means of gauging one's performance (control). This feedback is crucial for achieving flow state.

According to Mihaly Csikszentmihályi, distinguished Professor of Psychology and Management at Claremont Graduate University and leading flow researcher, a state of flow is most easily entered through arousal and control, when an individual's skill level for a given activity is balanced with a high degree of challenge. (Csikszentmihalyi, Mihaly. *Creativity: Flow and the Psychology of Discovery*. Harper Collins, 2009. 147-150.)

Promotion of Events

Flow Factory is designed to go where the audience is. It will strategically appear when and where foot traffic is high (e.g., the Vortex Theater during a premier). The audiovisual Flow Frequencies act as an attract and encourage participation. As part of our production timeline we have also allocated for online documentation and social media promotion.

Documentation and Exhibition

At each Flow Factory activation, the CPU will record a data 'print' of each flow experience. These prints will be mapped online (@vurv.co + soundcloud.com) as an audiovisual record of the greater communal experience. This record will be exhibited during E.A.S.T. along with open source code and manufacturing instructions. The artists will lead workshops in which citizens collaborate to create Flow Factories of their own.

		Budget					
<i>Flow Oscillators - 6 Production and 2 Prototypes</i>							
	Name	Quantity	Cost	Total Cost			
	LiPo Battery - 850 mAh	12	\$10.00	\$120.00			
	Battery Chargers	2	\$10.00	\$20.00			
	Feather NeoPixel Shield	8	\$14.95	\$119.60			
	BNO055 Accelerometer	8	\$34.95	\$279.60			
	Feather 32u4 BLE	8	\$29.95	\$239.60			
	Custom Circuit Boards	10	\$30.00	\$300.00			
	Physical Materials and Components	8	\$80.00	\$640.00			
			Sum 1	\$1,718.80			
<i>Audio, Visual, and Van</i>							
	Name	Quantity	Number of Rental	Cost	Total Cost	Rental (R) / Purchase (P)	
	8' Truss	2	3	\$23.00	\$138.00	R	
	6000 Lumen Projector	2	3	\$80.00	\$480.00	R	
	Screen - 9'x12'	2	3	\$33.00	\$198.00	R	
	Speakers - 300 watt PA	1	4	\$20.00	\$80.00	R	
	Speaker Stand	1	3	\$8.00	\$24.00	R	
	Lights	2	4	\$40.00	\$320.00	R	
	Van	1	3	\$200.00	\$600.00	R	
	Generator	1	4	\$50.00	\$200.00	R	
	Magnetic Vehicle Sign	2	-	\$75.00	\$150.00	P	
	Mac Mini	2	-	\$900.00	\$1,800.00	P	
	Gas	1	-	\$200.00	\$200.00	P	

			Sum 2	\$4,190.00			
Other Costs							
	Name	Quantity	Cost	Total Cost			
	Auto and General Liability Insuranc	4	\$150.00	\$600.00			
	Event Insurance	3	\$500.00	\$1,500.00			
	Right of Way Insurance	3	\$100.00	\$300.00			
			Sum 3	\$2,400.00			
			Subtotal	\$8,308.80			
	Name	Percent		Total			
	Contingency	5.00%		\$415.44			
	Commision	15.00%		\$1,246.32			
			Total Cost	\$9,970.56			

TEMPO Recommended Finalists for Parks and Recreation Department

Autumn Ewalt

Title: crystal prism rainbows

Budget: \$10,000

Location: Brentwood Park

District: 7

Duration: December 3, 2016 to January 3, 2017

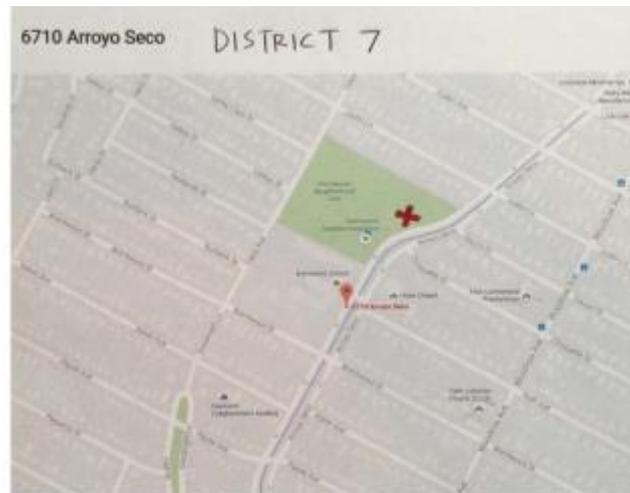
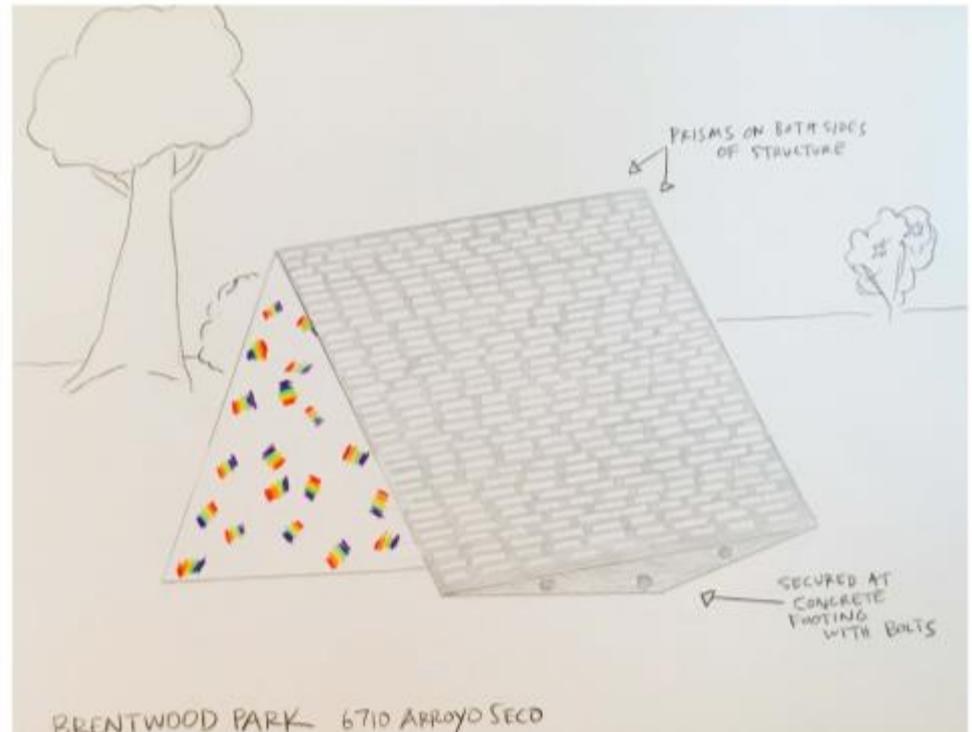
Materials: powder coated metal panels, crystals

Size: TBD

Description: An installation comprised of panels, each containing hundreds of crystal prisms. Upon entry of the installation, the viewer will be immersed in an array of light resembling rainbows created by the refracted light of the prisms.

Concept: Create a space that will harness natural light and amplify the wonder of the natural phenomenon of rainbows that occurs when one stumbles across them in nature.

Programing: Participate in the Violet Crown Festival in December.



AUTUMN EWALT

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autumnewalt@gmail.com

Thursday, March 10, 2016

AUTUMN EWALT
1701 PIEDMONT AVE
AUSTIN, TX 78757
512.739.5810

March 4, 2016

Anna Bradley
City of Austin
Cultural Arts Division, Economic Growth & Redevelopment Services Office
Art in Public Places Coordinator
201 E. 2nd St.
Austin, TX 78701

I would like to thank you for the opportunity to submit my proposal to the City of Austin's Art in Public Places TEMPO Project. I have worked on similar projects in concept and scale, and I believe you will find my past experience, working projects, and vision to be environmentally integrated, thoughtful, and of exceptional quality.

As an artist, I am interested in the transformation of public spaces into sites for interaction, contemplation, and renewed sense of wonder. By transforming and reinterpreting everyday forms and landscapes, I invite the viewer to consider the function of the urban landscape and how people create relationships with their surroundings and ultimately their community.

My public art installations often utilize light, both conceptually and as a medium. My aim is to create a dynamic and innovative piece of art for the Austin community that would be located at Brentwood Park. I will create an installation comprised of panels, each containing hundreds of crystal prisms. Upon entry of the installation, the viewer will be immersed in an array of light resembling rainbows created by the refracted light of the prisms. It is my intention to create a space that will harness natural light and amplify the wonder of the natural phenomenon of rainbows that occurs when one stumbles across them in nature. The location at Brentwood Park would coincide with the Violet Crown Festival that takes place in December. The park is also located next to Brentwood Elementary School and the installation could serve as a learning tool for students. In addition the community surrounding the neighborhood is vibrant, and many residents can be seen walking the trail around the park throughout the day and during the evening. I live several blocks away and would love to offer this to my neighbors and the Austin community.

The exhibit would begin 12/3/2016 and end 1/3/2017. I anticipate the need for 1-2 days for installation, as well as 1-2 days for de-installation. The total working time for the project would be from 12/1/16-12/4/17. Upon completion of the project, the materials and methods used will leave no trace upon the property.

The images attached include a map of the location on the site as well as a sketch rendering of the concept and how its working mechanisms will function to create the desired effect.

I would be thrilled and honored to collaborate with the City of Austin AIPP for the TEMPO project. Please feel free to contact me with any questions.

Thank you again for your consideration,

Autumn Ewalt

512.739.5810

autumn@animalisworks.com

AUTUMN EWALT
TEMPO PROPOSAL BUDGET 2016

MATERIALS/FABRICATION (Waterjet-cut aluminum, clear-coat for aluminum, concrete footing, bolts, crystal prisms)	\$5500
INSURANCE	\$500
STUDIO OVERHEAD	\$500
PROFESSIONAL SERVICES/STRUCTURAL ENGINEER	\$500
ARTIST FEE	\$2000
CONTINGENCY	\$1000
TOTAL BUDGET	<hr/> \$10,000

TEMPO Recommended Finalists for Parks and Recreation Department

Yareth Fernandez

Title: *Geoscape*

Budget: \$ 6,371.00

Location: Pease Park, Boggy Greenbelt
and Dove Springs District Park

District: 8, 3, 2

Duration: October 28 to 29 - Pease Park
November (two days) Boggy Creek Greenbelt Park
November (two days) Dove Springs District Park

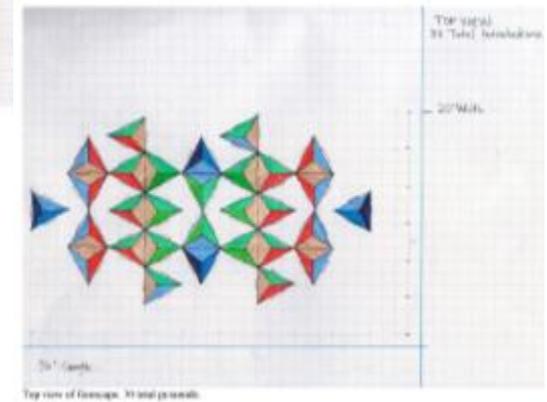
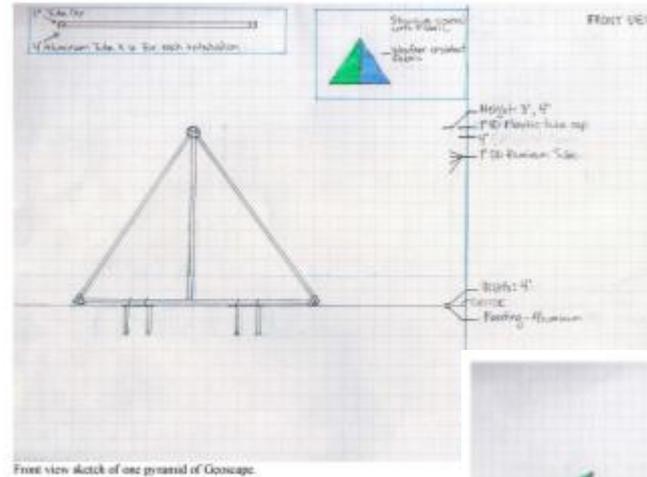
Materials: aluminum, fabric, velcro

Size: 3' tall x 20' wide x 36' deep

Description: An installation comprised of identical triangular pyramids, known as tetrahedrons

Concept: Tetrahedrons that are meant to create a heavy contrast with the environment while also creating a playful visual geometric pattern.

Programing: East Austin Studio Tours @ Boggy Creek Greenbelt Park.



Yareth Fernandez

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yarethfernandez.com

Thursday, March 10, 2016

I am proposing, "Geoscape", a temporary installation for the TEMPO program by the city of Austin's Art in Public Places. The location of the installation will appear at three different locations including Pease Park, Boggy Greenbelt and Dove Springs District Park. "Geoscape" is a group of identical triangular pyramids, also known as tetrahedrons that are meant to create a heavy contrast with the environment while also creating a playful visual geometric pattern.

The locations for Geoscape were selected based on their heavy natural surroundings that include lots of vegetation, trees, and other natural features such as creeks. Thru these beautiful sites I seek complete contrast by organizing a raised geometric pattern. For example, Pease Park lies within the fast pace of the center of this ever-growing city. Once one enters the park, it is hard to believe that the space is surrounded by traffic, urbanization, and city noise as it is almost as entering another world. Within this park, multiple triangular pyramids will appear along the main trail that parallels Lamar Blvd for only a few days. Geoscape will reappear at Boggy Greenbelt and Dove Springs District Park with a similar attitude. It is the process of reappearance that gives strength to Geoscape, as it will be an entity of its own, surprising, provoking creative thought and creating visual contrast within the environment. The pyramids will be aligned and follow their own geometric pattern, forming other geometric shapes within their negative ground space.

Each triangular pyramid will have three equilateral sides. Each pyramid will be created through the use of pre-cut aluminum tubes and steel clamps. With four connecting points, three tubes will come together at each point, adding up to a total of six tubes per tetrahedron. There will be a total of 30 pieces of L4 ft x W4ft x H3 ft 4 in. Different colors of weather resistant fabric will be cut and sewn to cover the skeletal structure of the pieces. The colors will be synchronized with the pattern being formed. There will be three aluminum footings that will anchor each form to the ground.

Geometric patterns are intricate designs that one might think of human made, however geometric patterns appear everywhere in nature. It is perhaps a common ground between the two environments, the made and the natural. Also, fractal in nature, the tetrahedron is an infinite shape, suggesting never-ending growth. This is a characteristic that appears in both environments, especially in this city.

As a visual artist I am attracted to the simplicity and complexity of patterns, for example, with this piece, the simplicity comes down to "one tube, or line". When I bring these tubes together, they create a complete other form. When these forms are repeated they create a larger pattern, and complexity begins to happen, all from the stem of "one unit". This idea echoes the simplicity, complexity and importance of everything that surrounds us.

My purpose with "Geoscape" is to engage visitors to these parks to experience a temporarily altered environment by suggesting the existence of hidden geometries within our spaces. "Geoscape" can reappear during the East Austin Studio Tour while being at Boggy Greenbelt park or Dove Springs District Park. With this installation, I look forward to create an engaging piece for the community that inspires and creates wonder.

BUDGET

STUDIO OVERHEAD:

Other expense: TechShop \$200.00
1-month membership

FABRICATION:

Total materials: \$2638.00
Total Labor: \$875.00
-Estimated 35 hours @ \$25/hr

PROFESSIONAL SERVICES:

Architect (CAD/services) \$200.00
Other \$200.00

INSTALLATION COSTS:

Labor: \$150.00
Materials: \$50.00

TRANSPORTATION:

Artwork to installation site: Van Rental \$225.00
to three sites
Other: Mileage. Rate \$0.56 \$30.00

INSURANCE:

General liability, auto, workers comp. \$500.00

SITE RESTORATION:

Landscaping: \$29.00

CONTINGENCY:

Amount: 5% \$255.00

ARTIST FEE:

Amount 20% \$1019.00

GRANT TOTAL: \$6371.00

TEMPO Recommended Finalists for Parks and Recreation Department

Michael Anthony García

Title: *El Capacitor*

Budget: \$ 9,969

Location: Metz park

District: 3

Duration: July 6 2016 to January 5, 2017

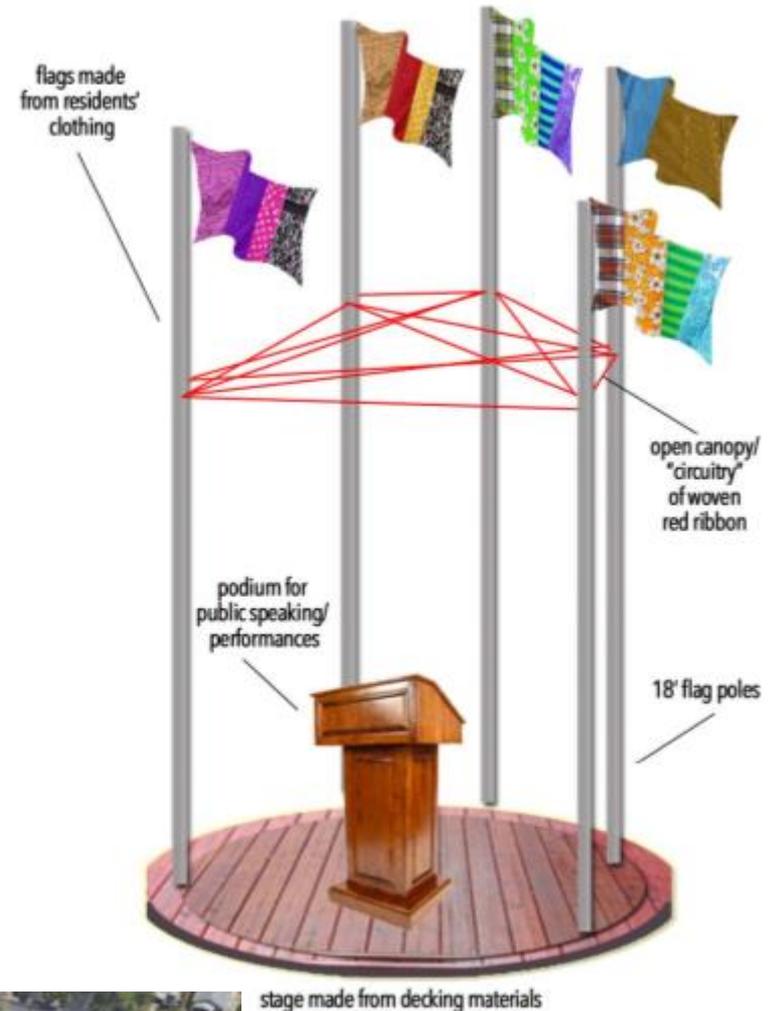
Materials: concrete, decking planks, wood, flag poles, ribbon, donated clothing, podium

Size: TBD

Description: The installation uses flags, made of clothing from residents in the area, as both a means of staking claim while the poles act as abstracted conductors. The base of the work is both a stage and a podium.

Concept: Through empowering imagery and concept, this work deals with the transformation of the neighborhood surrounding the park over the past decade. The is the Spanish cognate for "a passive element that stores energy in the form of electric field," and is meant to symbolize the dormant, potential energy within a community that is being "decommissioned" as well. The sculpture is meant to inspire the residents and amplify their voices.

Programing: The artist will create programing to periodically take place at the work so as to engage the neighborhood and add a sense of ownership.



Michael Anthony García

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Monday, March 28, 2016

I propose the creation of a site-specific installation titled "El Capacitor" at the Metz Park in District 3. Through empowering imagery and concept, this work deals with the transformation of the neighborhood surrounding the park over the past decade.

The title's reference to the nearby decommissioned Holly Power Plant is the Spanish cognate for "a passive element that stores energy in the form of electric field," and is meant to symbolize the dormant, potential energy within a community that is being "decommissioned" as well.

The installation uses flags, made of clothing from residents in the area, as both a means of staking claim while the poles act as abstracted conductors. The base of the work is both a stage and symbolic interface through which residents can amplify their voice. I would like to create programming to periodically take place at the work so as to engage the neighborhood and add a sense of ownership.

michaelanthonygarcia

E I C a p a c i t o r

STUDIO OVERHEAD:		Details
Studio rental for fabrication	\$600	\$500 X 1 month @ Cement Loop Studios
FABRICATION COSTS:		
Total materials	\$4,300	Flag Poles, decking materials, concrete, sewing materials, red ribbon, podium
Total labor	\$200	\$18/hr X 20 hours
PROFESSIONAL SERVICES:		
Structural drawings (signed , sealed by registered State of TX pro)	\$300	
Architect (CAD/services)	\$250	
Structural Engineer	\$300	
Electrical Engineer	\$0	
INSTALLATION COSTS:		
Labor	\$200	\$15/hr X 12hrs
Equipment	\$400	
Traffic barriers	\$0	
Storage facility rentals	\$0	
TRANSPORTATION:		
Artwork to installation site	\$250	\$125 to site, \$125 from site
INSURANCE:		
General liability	\$500	
SITE PREPARATION:		
Landscaping	\$200	
EXCAVATION	\$75	\$15/hr X 3
LIGHTING:		
DESIGNER FEE	\$0	
HARDWARE	\$0	

SITE RESTORATION:		
DE-INSTALLATION	\$200	
LANDSCAPING	\$200	
SUB TOTAL AMOUNT		\$7,975
CONTINGENCY:		
5% OF THE SUBTOTAL	\$399	
ARTIST'S FEE:		
15 – 20% OF THE SUBTOTAL	\$1,595	
BUDGET TOTAL		\$9,969

TEMPO Recommended Finalists for Parks and Recreation Department

Mery Godigna Collet

Title: *Let's Talk in Volume*

Budget: \$ 7,400

Location: Mexican American Community Center

District: 9

Duration: June to November 2016

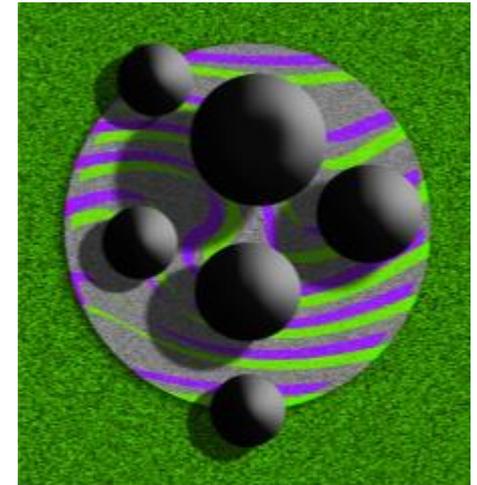
Materials: vinyl spheres, plastic pebbles, glow in the dark pebbles, steel welded wire, steel anchoring, weed blocker fabric

Size: TBD

Description: a land art installation created with by products of crude oil as plastic pebbles, vinyl balloons and glow in the dark elements (allegory to plankton). The installation will show the actual volume of crude oil that is consumed by person by year, approximately 27 barrels.

Concept: The intention is a “call to reflection” about the good and the bad of crude oil.

Programing: As part of the yearly event “Sor Juana Ines de La Cruz Week”, the MACC will be opening the exhibition of my new body of works, “Petro-Poems” from April 14^{to} July 2016. Activities programed to celebrate International Environment Day in mid-June.



LET'S TALK IN VOLUME
PROPOSAL FOR TEMPO 2016

Mery Godigna Collet

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Wednesday, March 16, 2016

TEMPO 2016 Letter.

As part of the program for the yearly event "Sor Juana Ines de La Cruz Week", the MACC will be opening the exhibition of my new body of works, "Petro-Poems" on April 14th, 2016. The exhibition will be up until July 2016. And, mid-June, there are some activities programmed to celebrate International Environment Day.

For the last 20 years, I have been working with Crude Oil.

In the works of EVPO (Extra Virgin Petrus Oil), I use crude oil and its byproducts as her creative medium. Through a process based in morphogenesis concept, she allows the material to create the image and then she stabilizes the hydrocarbons.

"Petro-Poems" consist in a narrative our relationship with Petroleum, the viscous substance that we can't live without and yet have found ourselves increasingly unable to live with.

The intention of my work, as James Harithas described it "goes beyond explicit political references with the result her works are also surreal landscapes. Her work is unusual in that it successfully expresses relationship between the artistic work and the viewer, between the materials and the concept, between the evolving past and the developing present..."

My intention is a "call to reflection". Most of the times during my exhibitions, there are organized panels of discussion about the good and the bad of crude oil.

As we all know, abstract concepts have a tendency to . Is not the same to tell someone that (like it or not) they consume approx. 27 barrels a year, that to show the exact volume that those 27 barrels represent.

This is why, as an extension of the exhibition "Petro-Poems", and as part of the International Environment Day and the activities the MACC has programmed to that I propose "Let's Talk in Volume", a land art installation created with byproducts of crude oil as plastic pebbles, vinyl balloons and glow in the dark elements (allegory to plankton). The installation will show the actual volume of crude oil that is consumed by person by year.

The location that I propose for this installation is the adjacency to the Emma S Barrientos MACC.

All materials are recyclable and easy to transport because are light.

Thank you for your attention.

Austin Art In Public Places TEMPO Budget Template

Below is a budget form to help artists consider all costs and prepare for their project expenses. These are sample types of expenses. Artists may not have expenses for each line item.

STUDIO OVERHEAD:

Studio rental, other expense; phone and fax charges, supplies, detailed below.

FABRICATION COSTS:

Total materials \$3800 _____

Total labor _____

PROFESSIONAL SERVICES:

If applicable, drawings must be signed and sealed by a professional registered to practice in the State of Texas.

Architect (CAD/services) _____

Structural Engineer _____

Electrical Engineer _____

Other _____

INSTALLATION COSTS:

Labor \$400 _____

Scaffolding _____

Equipment \$400 _____

Traffic barriers _____

Storage facility rentals _____

Other _____

TRANSPORTATION:

Materials to fabrication site \$100 _____

Finished work to installation site _____

Other _____

SITE PREPARATION:

Landscaping, irrigation _____

Excavation _____

Electrical modification _____

Test drilling _____

Water work _____

Mechanical devices _____

Site restoration \$300 _____

LIGHTING:

Designer fee _____

Fixtures _____

Bulbs _____

OTHER RELATED COSTS:

Photo/Video Documentation \$ 300 _____

Other _____

INSURANCE:

General liability, auto, workers comp (Approx. \$500)
Amount \$500 _____

CONTINGENCY:

(typically 5 – 10 % of the project budget)

Amount \$ 400 _____

ARTIST'S FEE:

(typically 15 - 20 % of the project budget)

Amount \$1200 _____

Austin Art In Public Places TEMPO Budget Template

GRAND TOTAL:

Amount \$7400_____

TEMPO Recommended Finalists for Parks and Recreation Department

Yuliya Lanina

Title: *Mrs. Humpty Dumpty*

Budget: \$ 10,000

Location: Elizabet Ney Museum

District: 9

Duration: October 1 to November 31, 2016

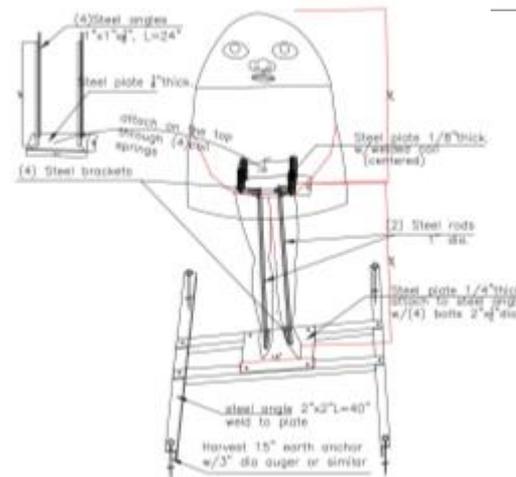
Materials: recycled polystyrene, steel, urethane, acrylic paint.

Size: 6' tall x TBD

Description: A female Humpty Dumpty with stereotypical gender attributes: a skirt, lace, red shoes, and accessories and a solar-charged music mechanism that is activated by a motion sensor, playing original music by Yevgeniy Sharlat. The legs will be activated by steel coil springs to create a bouncy effect for the upper body.

Concept: The cute plump girl version of Humpty Dumpty is intended to bring joy, amusement, and a sense of wonder. It will also challenge the way we perceive gender and body image.

Programing: The opening would coincide the Polka Extravaganza event at the museum.



Yuliya Lanina

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Thursday, March 10, 2016

For the last few years I've been reading many children's stories and rhymes to my daughters. Humpty Dumpty has become one of their most favorite characters. Like so many of the characters I create, it is anthropomorphic, whimsical, and mysterious. It may also represent the human condition, fragile and easily broken.

Humpty Dumpty is always pictured as a plump egg-shaped guy, so I wondered what it would look like as a girl, with stereotypical gender attributes: a skirt, lace, red shoes, and accessories. My Humpty Dumpty will have them all, and it would stand on legs belonging to female mannequin. Similar to my most recent project with music boxes, Humpty Dumpty would be about examining traditional stories and reinterpreting them. It will also be about merging visual art, movement and music. The springs that connect legs and torso would create a dancing effect of the sculpture, making it look alive. Inside of the sculpture's body there will be a solar-charged music mechanism. Activated by a motion sensor, it would play original music by Yevgeniy Sharlat when the viewer stands in front of it.

The mannequin legs will connect by inserting a metal rod through one of the legs and then welding the rod to both the top and the bottom metal plates. The bottom metal plate will have four holes for attaching it to a cement foundation, and the top metal plate's four holes will be for attaching the body armature. Arms, face and body will be sculpted out of recycled polystyrene which is strong enough to support the structure yet lightweight and easy to shape. Bottom and top parts will be connected with 4 steel coil springs creating a bit of a bouncy effect for the upper body. The sculpture will have an optimal height of just under 6 feet, making it visible without dominating the landscape. A large steel metal plate secured by 15" earth anchors will be holding it in place. Polystyrene will be covered by a layer of urethane coat for protection, painted with acrylic paint with another coat of protective paint on top.

I intend to place the proposed sculpture in an open area at Elisabet Ney Museum. As a female artist it would be a great honor to place my work on the grounds of Elisabet Ney Museum with whom I share European heritage and a strong belief in gender equality. The opening would coincide the Polka Extravaganza event at the museum. The music and the outfit of Humpty Dumpty will be echo the polka tradition of Central Europe

The music mechanism will operate using three major components of the music system:

- The power system, consisting of a 12V battery and a solar panel for recharging;
- The sound system, consisting of a high-efficiency digital amplifier and weatherproof speakers;
- The control system, consisting of a Raspberry Pi computer and presence sensors, e.g. weatherized piezo-electric sensors.

My art is whimsical, cheerful, thought-provoking, and it appeals to adults and especially children. The cute plump girl version of Humpty Dumpty is intended to bring joy, amusement, and a sense of wonder. It will also challenge the way we perceive gender and body image.

Yuliya Lanina
EXPENCE BUDGET

Description	Cost
Studio Overhead Artwork fabrication Rent for 1 month (\$ 600/month)	\$ 600
Fabrication Costs/materials Substructure Fabrication Materials: Steel, spring, anchors, brackets Mannequin legs Recycled polystyrene Urethane coating and primer (Blue Genie or Dale Whistler) Fabrications cost (Dale Whistler) 60 dollars/hr, 15 hours Welding, cutting (Trey Waskerman)	\$ 295 \$80 \$ 500 \$ 600 \$900 \$ 350
Installation /de-installation Hiring labor to install and deinstall the piece (Labor Ready.com \$20 per hour per person/ 3 men for 4 hours)	\$ 240
Final finish Fabrication Materials: Paint, fabric Stones (Margo Mixed Grade A Polished Pebbles, 1" to 2") Fabrication cost (modeling, painting, stitching, putting the piece together, decorating) 60 dollars/hr, 18 hours	\$ 250 \$ 60 \$ 1,080
Musical element fabrication Solar panel(Lightweight Unbreakable Solar Charger BSP1012-LSS) Charge controller (Morning Star) Battery (Universal SLA-1270) Distance Sensor(Ultrasonic Rangefinder) 3 pieces, 85 dollars each Raspberry pi Digital Amplifier high efficiency outdoor speakers 70 Voltage converter, wire, interfacing circuits Speaker wire, rca jacks Fabrication 60 dollars/hr, 16 hours (Ted Johnson) Musical composition (Yevgeniy Sharlat)	\$115 \$36 \$25 \$255 \$38 \$95 \$75 \$30 \$20 \$960 \$900
Insurance General and Auto insurance	\$ 550

Transportation Transportation of the piece, truck rental and mileage Will need to transport the piece 5 times and transport materials 4 times in the process of creation and once to remove from the site	\$ 120
Constingency	\$ 368
Artist Fee	\$ 1,458
Total budget:	\$10,000
Amount requested:	\$ 10,000

TEMPO Recommended Finalists for Street and Bridge and Watershed

Eric Leshinsky

Title: *Your World is My Watershed / Follow me to Ladybird Lake*

Budget: \$ 9,980.00

Location: Waller Creek at Denson Drive and Airport Blvd.

District: 4

Duration: August 13 to December 31, 2016

Materials: steel, hardware, solar LED strip lights, reflective tape

Size: TBD

Description: Durable, powder coated steel letter forms welded to thin horizontal steel backing bars which will in turn be attached to the bridge railing with steel brackets. If allowable, a thin solar-powered LED strip light would be mounted to the underside of the existing horizontal rail to help illuminate the lettering at night.

Concept: Improve that experience for pedestrians, cyclists and drivers, and to help expand the public's understanding of the watershed. Make the creek and its ecological functions more visible to more people on an everyday basis.

Programing: None proposed.



Eric Leshinsky

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Thursday, March 10, 2016

This project evolved from my daily experience walking past the project site— the bridge where Denson Drive crosses Waller Creek— a basic desire to improve that experience for pedestrians, cyclists and drivers, and to help expand the public's understanding of the watershed. The bridge itself is unremarkable, and one of many crossings in North Central Austin that are beyond the scope of the Waller Creek redevelopment plan that will dramatically reshape the creek's perception elsewhere in the city. The creek is also quite unremarkable in this location as it is channelized, overgrown and often showing a very limited flow of water. Yet, it is still a crossing over Waller Creek— the signature creek of Austin— and for pedestrians this is a key juncture to access the light rail station and bus stops on Airport Boulevard at Highland Mall.

I moved to the adjacent Highland neighborhood in early January 2016, and have spent considerable time studying the local conditions of Waller Creek at this site as I walk to the light rail and bus, or as I walk my dog. With no identifying signage it is fair to say that most people who cross Waller Creek at this location have no idea that they are crossing a creek at all, and by extension only a very limited understanding of the broader watershed of the creek although their daily actions will undoubtedly impact this watershed, and ultimately the creek and Lady Bird Lake downstream.

A simple goal of this project is to make the creek and its ecological functions more visible to more people on an everyday basis. Using an economy of means and form, the project will call attention to both the bridge and the creek below from passersby on foot, bike or car. Durable, powdercoated steel letter forms are the primary material of the project and will be welded to thin horizontal steel backing bars which will in turn be attached to the bridge railing with steel brackets for straightforward installation and de-installation. If allowable, a thin solar-powered LED strip light would be mounted to the underside of the existing horizontal rail to help illuminate the lettering at night, projecting toward the street and away from the creek habitat, and in a location which currently has no street lighting.

My career as an artist has been defined by environmental work which has engaged a variety of natural resources and unique ecological conditions. Between 2011 and 2014, I co-founded and co-developed Shrimp Boat Projects, a multi-faceted public art initiative for the Houston region that used a restored commercial shrimp boat as a vehicle for raising the visibility of many issues affecting Galveston Bay and Houston's complicated relationship to it. That project was launched through a year long artist residency at the University of Houston Mitchel Center for the Arts and in 2012 received a visual arts award from Creative Capital in New York. Prior to that project I developed several site-specific public artworks for various environments in Baltimore, MD while I lived there between 2006 and 2011. In my day-day work, I manage the urban ecology studio for Asakura Robinson, a landscape architecture and planning office in Austin.

While I have not yet presented this project to the Highland Neighborhood Association, I have no doubt that the group and my neighbors would support this project and encourage other work similar to it that could serve the dual purpose of highlighting both critical environmental features of the neighborhood as well as significant but underappreciated gateways to the area such as the location for this project.

Project Budget

2016.03.10

ITEM	UNIT	QUANTITY	UNIT COST	SUBTOTAL
Overhead Costs				
General Liability Insurance	Lump Sum	1	\$ 300.00	\$ 300.00
Workers Compensation / Employers Liability Insurance	Lump Sum	1	300	300
Business Automobile Liability Insurance	Lump Sum	1	300	300
Professional Services				
Structural Engineering Services	Lump Sum	1	1000	750
Lic. Electrician Services	Lump Sum	1	750	750
Off-site Metal Fabrication	Lump Sum	1	2000	1750
On-Site Metal Fabrication/Fitting	Lump Sum	1	750	750
Powder-coating	Lump Sum	1	750	750
Install Costs				
Sign Permit Review	Each	2	23	46
Sign Permit	SF	120	0.55	66
Electrical Review	Each	2	78	156
Labor	Day	4	100	400
Truck Rental	Day	4	100	400
Materials				
Sheet Steel (4x10)	EA	6	150	900
Steel Bar (1/2"x10')	EA	24	5	120
Reflective Tape (1"x40' roll)	EA	1	40	40
Steel Brackets and Hardware	EA	34	4	136
Solar LED Strip Light (33') with bracket hardware	EA	2	35	70
SUBTOTAL				\$ 7,984.00
Artist Fee				
25% of Subtotal Cost	Lump Sum	1	\$ 1,996.00	
GRAND TOTAL				\$ 9,980.00

TEMPO Recommended Finalists for Austin Animal Center

Teruko Nimura

Title: *Eighteen Hundred Lucky Cats*

Budget: \$ 10,000

Location: Austin Animal Center

District: 3

Duration: November 5 to December 12, 2016

Materials: ceramic, threaded rod, hardware

Size: TBD

Description: 1,800 slip cast ceramic Japanese lucky cat figurines no more than 6 inches tall each. They are placed in a giant spiral based on the Fibonacci sequence, a mathematical number pattern where each number is the sum of the two preceding numbers. The is significant the mathematician Fibonacci conceived of the sequence when he considered the growth of a rabbit population in one year. Each cat is glazed with alternating shades of yellow, so that the piece will look like a giant sunflower from above.

Concept: Each four-inch cat represents 1/10th of the 18,000 animals the shelter serves every year. The sculpture raises awareness about the no-kill animal shelter.

Programing: November 11 will be the opening event in for East Side Studio Tours. Partnering with the Friends of the Austin Animal Center organization to sell the individual sculptures framed as an “adopt a lucky cat,” the installation will function as a fundraising tool to help the center with pet adoptions. People can purchase each cat to help sponsor individual animals that are in need of adoption.



cats will be glazed different shades of yellow



Lucky cats will be arranged in a Fibonacci spiral and will look like this formation from above



Teruko Nimura

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Thursday, March 10, 2016

Eighteen Hundred Lucky Cats
Proposal Narrative
Teruko Nimura

My Tempo proposal "Eighteen Hundred Lucky Cats" is a large scale sculptural installation for the Austin Animal Center consisting of 1,800 slip cast ceramic Japanese lucky cat figurines. Each four inch cat will represent 10 of the 18,000 animals the shelter serves every year, a staggeringly large number that is difficult to actually comprehend. I would like to raise awareness for the truly impressive task it is to run the largest no-kill animal shelter in the United States, where lost and surrendered animals are accepted regardless of age, health, species, or breed. By confronting the viewer with a visual representation of even 1/10 of this number in mass and tangible space on the front lawn of the property, I hope to elicit an understanding of the sheer volume of lives saved, and garner more support and resources for this noble institution.

The arrangement of the lucky cats will conceptually serve as a reminder that some of the 18,000 animals could be prevented through responsible spaying and neutering. They will be placed in the form of a giant spiral based on the Fibonacci sequence, a mathematical number pattern where each number is the sum of the two preceding numbers. It is significant to this installation because the mathematician known as Fibonacci conceived of the sequence when he was trying to consider the growth of a rabbit population in one year. In this way, the piece represents the potentially exponential reproduction of any two animals. Every cat will be glazed with alternating shades of yellow, so that as a whole, the piece will look like a giant sunflower from above, further emphasizing its relationship to natural growth patterns.

The installation will also function as a fundraising tool to help the center with pet adoptions. I will partner with the Friends of the Austin Animal Center organization to sell the individual sculptures framed as an "adopt a lucky cat" campaign. People can purchase each cat to help sponsor targeted social media marketing to advertise individual animals that are in need of adoption. In order to gain interest in the campaign, and bring new communities to the Animal Center, I will register the project as an official site during East Austin Studio Tours, and host an opening event with pet portrait photographers and family friendly food and activities. Traditionally, these lucky beckoning cats are placed in homes and businesses as talismans to bring wealth and good fortune to their owners. Hopefully, the lucky cats will be a true to form symbol for both patrons and animals alike by helping to place all adoptable animals in forever homes.

MATERIALS	
Lucky Cat Molds	\$1,000.00
Clay Slip 200 gallons	\$650.00
Glaze 20 gallons	\$1,440.00
Threaded Rod	\$300.00
Washers	\$80.00
Nuts	\$100.00
Foam	\$30.00
Tools/Brushes	\$100.00
Printed template	\$50.00
FABRICATION	
Bisque Kiln Firings \$1,000	\$1,000.00
Glaze Kiln Firings \$1,000	\$1,000.00
Printed Template of Fibonacci Spiral	\$100.00
INSURANCE	
Artist Liability	\$500.00
SITE RESTORATION	
Lawnseed	\$250.00
INSTALLATION	
Labor 20 hours	\$500.00
DOCUMENTATION	
Photography/Video	\$400.00
CONTINGENCY	\$500.00
ARTIST FEE	\$2,000.00

	\$10,000.00
1800 LUCKY CAT EVENT BUDGET	
East Side Studio Tours Registration	\$175.00
Pet Portrait Photographer and supplies	\$500.00
Refreshments	\$200.00
Signage	\$100.00
Crafts/Activities	\$200.00
Documentation	\$300.00
Artist Coordination Fee	\$200.00
	\$1,500.00

TEMPO Recommended Finalists for CapMetro

Steve Parker

Title: *SOUND CYCLE*

Budget: \$ 10,000

Location: South 1st & Riverside adjacent to Cap Metro bus stop

District: 9

Duration: October 1 to December 13, 2016

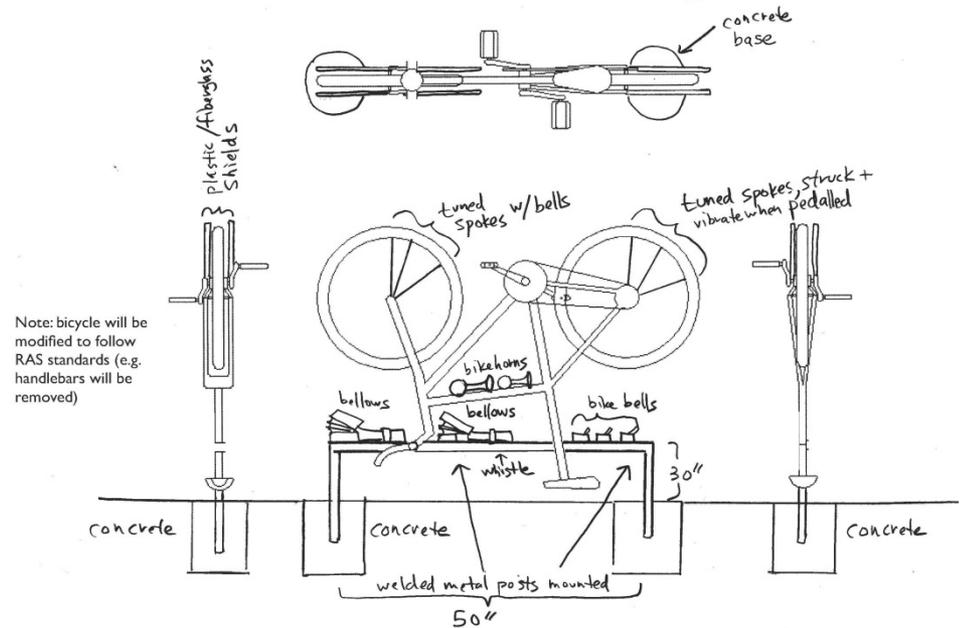
Materials: bicycle, bellows, fiberglass, horns, concrete

Size: TBD

Description: modified bicycle instrument that functions as an interactive musical instrument. The bicycle will be equipped with several music making devices. A wide array of bike horns and bells of different pitches and timbres.

Concept: Creatively engage the public with art, help people think more broadly about what constitutes a musical instrument, a performance, and a musician, and facilitate interaction between community members. As more than one person can play the bike at a time, it provides the opportunity for strangers to meet and play a short duet together.

Programing: Pop up style concerts, featuring the bicycle plus local musicians such as those with the Austin Symphony Orchestra, Austin Opera, and Austin Ballet, could be coordinated on concert days leading up to live concerts at the Long Center. Local composers, such as the New Music Co-Op or Graham Reynolds, could compose and perform a series of short pieces for bike in order to promote an upcoming concert.



Steve Parker

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Thursday, March 10, 2016

Dear AIPP Panel,

Please regard this letter as my application for the 2016 TEMPO Open Call.

I am an Austin-based artist working in sound as a performer, organizer, and instrument builder. My work has been featured in Austin and around the country, including at the Fusebox Festival, the Contemporary Austin, Carnegie Hall, the Guggenheim Museum, Columbia University, and the Crystal Bridges Art Museum in Arkansas, and has received recognition from the New York Times, the "Best of Austin" Award, the Austin Critics' Table Award, and a Grammy nomination.

While my work covers a wide spectrum, my projects are always interactive, participatory, and encourage experimentation. Past examples include cooperative works for 100 marching tubas, 80 carhorns, interactive instrument sculptures installed in public parking garages, and sound installations in public elevators. I intend to continue to explore these general themes in this proposal.

For the 2016 AIPP TEMPO call, I am proposing a work called SOUND CYCLE. This project will create a modified bicycle instrument that functions as an interactive musical instrument. It will be installed at a Cap Metro station near the Long Center in downtown Austin. The bicycle will be equipped with several music making devices, including:

- A wide array of bike horns and bells of different pitches and timbres
- Back wheel spokes that are tuned to unique pitches that are struck when spun (like an oversized music box)
- Tiny bells mounted to perimeter of the front wheel
- Bicycle pumps / bellows that blow wind through a series of noisemakers and spinning whistles

For safety purposes, clear plastic / fiberglass shields will be mounted on both sides of all wheels and around the gears and chain.

SOUND CYCLE will be installed at the Cap Metro bus shelter near the B-Cycle Station and the Long Center for the Performing Arts. The bicycle will be stationary, mounted upside down, and welded to two posts that are mounted in cement in the grass nearby the shelter. The fabrication of this bicycle will be completed in collaboration with East Side Fabricators (welding) and Jebney Lewis. Jebney is a skilled fabricator employed at the New Orleans Contemporary Art Center. He and I have previously created musical instrument sculptures at Austin City Hall and in Philadelphia.

There are several goals for this project. One is to creatively engage the public with art. Two is to help people think more broadly about what constitutes a musical instrument, a performance, and a musician. Many avant-garde musicians, including Frank Zappa and John Cage, have used the bike as a musical instrument, and this project can be a point of entry into the field of experimental music. In addition, people who do not consider

themselves to be "musically inclined" often come away from such an experience creatively empowered. Three is to facilitate interaction between community members. As more than one person can play the bike at a time, it provides the opportunity for strangers to meet and play a short duet together.

Beyond the goals above, there are additional potential opportunities for activation of this instrument. Pop up style concerts, featuring the bicycle plus local musicians such as those with the Austin Symphony Orchestra, Austin Opera, and Austin Ballet, could be coordinated on concert days leading up to live concerts at the Long Center, which is a close walk from the proposed site. Similarly, local composers, such as the New Music Co-Op or Graham Reynolds, could compose and perform a series of short pieces for bike in order to promote an upcoming concert.

Thank you for considering my proposal.

Steve Parker

Steve Parker

TEMPO AIPP 2016								
TRAVEL				SITE PREPARATION				
Airfare	For Jebney Lewis, fabricator / collaborator	\$300		Landscaping	\$300			
Per diem	\$54 x 7 days	\$378		Removal	\$400			
STUDIO OVERHEAD				INSTALLATION COSTS				
Studio Rental		\$300		Labor	\$500			
Supplies		\$200		Equipment	\$200			
Phone and internet		\$100						
INSURANCE				OTHER				
General Liability		\$600		Photo Documentation (Phil Rogers)	\$200			
Workers Comp		\$500		Video Documentation (David Lovas)	\$200			
FABRICATION COSTS				CONTINGENCY (10%)	\$1000			
Bicycle		\$100		ARTIST'S FEE (20%)	\$2000			
Bells		\$50						
Fiberglass		\$50						
Cement		\$100		GRAND TOTAL	\$10000			
Metal frame		\$100						
Misc fasteners		\$100						
Labor (welding)		\$200						
Labor (excluding welding)		\$1822						
TRANSPORTATION								
Materials to fabrication site		\$100						
Finished work to install site		\$200						

TEMPO Recommended Finalists for Parks and Recreation Department

Lisa Woods and Rodolfo Magnus

Title: *Ney Remixed*

Budget: \$ 9983.70

Location: Elizabet Ney Museum

District: 9

Duration: September to November, 2016

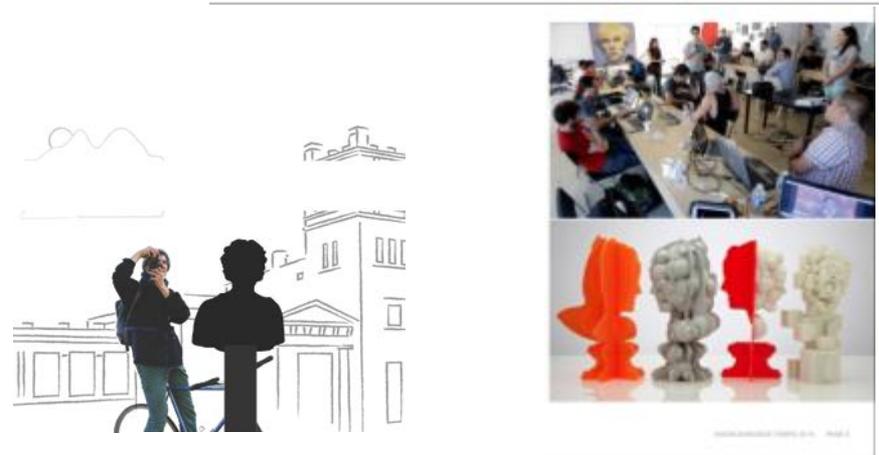
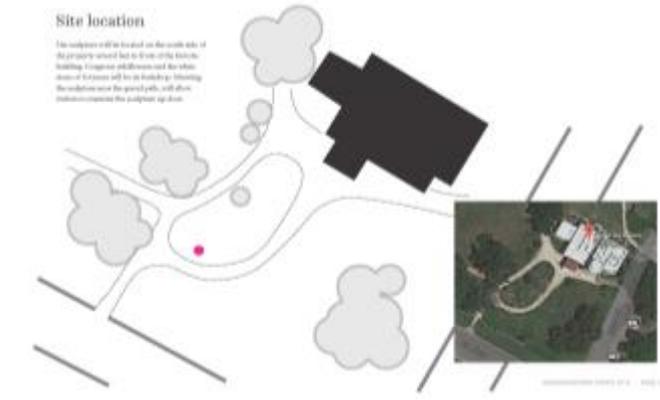
Materials: 3D digital scans, 3D software, laser-cut acrylic, wood, metal, concrete, fiber optics

Size: approximately life size

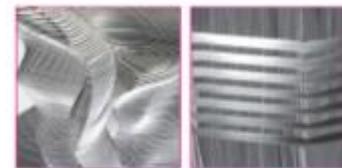
Description: Take an already existing piece of neoclassical art, Elisabet Ney's bust, and produce a new remixed work using digital technology.

Concept: Create a beautiful object, but also to invite the public to produce remixes of their own from our digital replica. We are interested in technology as a tool for creative expression and in the ways in which it can enable everyday people make art.

Programing: Invite engagement with Ney's work in the form of a 3D art hackathon. Participants can utilize the existing 3D scan or capture their own (or via phone apps like 123D Catch) to remix new works of their own. The products of this event can become exhibit which could be held on the museum grounds or at another location. This exhibition could coincide with the museum's Portraiture in the Park event in late September.



Form and materials



INTERLAYERED OPAQUE AND TRANSPARENT LAYERS
COMPOSED OF LASER-CUT METAL AND WOOD



SOLAR POWER GENERATOR



LED LIGHT SOURCE
(ENCASSED INSIDE THE BASE)



FIBEROPTIC BUNDLE

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Thursday, March 10, 2016

Remixing has permeated all of the art mediums—from music, to photography, to painting—refashioning themes, ideas, and objects in new ways. Remixing is a process that has happened throughout history and across cultures. It is a driver of cultural change and has accelerated with our increased connectivity and access to technology.

Our proposal for the TEMPO Program is to take an already existing piece of neoclassical art from the Elisabet Ney Museum and produce a new remixed work using digital technology. Elisabet Ney's bust will be our creative point of departure. State-of-the art technology will be utilized to scan her self-portrait to render a 3D model. We will alter the digital model with software and use laser cutters to fabricate the final sculpture from acrylic and metal. The resulting remixed version of the bust will be an homage to Ney's enduring legacy.

Our goal with the Ney Remixed is not only to create a beautiful object, but also to invite the public to produce remixes of their own from our digital replica. We are interested in technology as a tool for creative expression and in the ways in which it can enable everyday people make art. To that end, we will invite engagement with Ney's work in the form of a 3D art hackathon. Participants can utilize the existing 3D scan or capture their own (or via phone apps like 123D Catch) to remix new works of their own. The products of this event can become exhibit which could be held on the museum grounds or at another location. This exhibition could coincide with the museum's Portraiture in the Park event in late September.

Whether it is via encountering our sculpture, participating in the hackathon or attending the exhibit, we hope Ney Remix will shine a spotlight on the rich history nestled in a small Austin neighborhood.

Budget

Tempo 2016			
Project Budget			
Elisabet Ney Remix			
Item	Quantity	Price	Cost Estimate
Led strips	2	48	96
Fiber optic illuminator	1	520	520
Control computer	1	123	123
Power supply	1	39	39
Solar panel kit with inverter	1	530	530
site preparation/restoring (tools)	1	100	100
Acrylic sheet	2	250	500
Aluminum sheet	2	407	814
CNC cut aluminum	1	2120	2120
CNC cut acrylic	1	1810	1810
3D scanning	1	350	350
Concrete base	1	320	320
Truck rental	1	65	65
Special event	1	100	100
Insurance	1	500	500
Contingency 5% of project budget	1	399.35	399.35
Artist fee 20% of project budget	1	1597.4	1597.4
		Total	9983.75