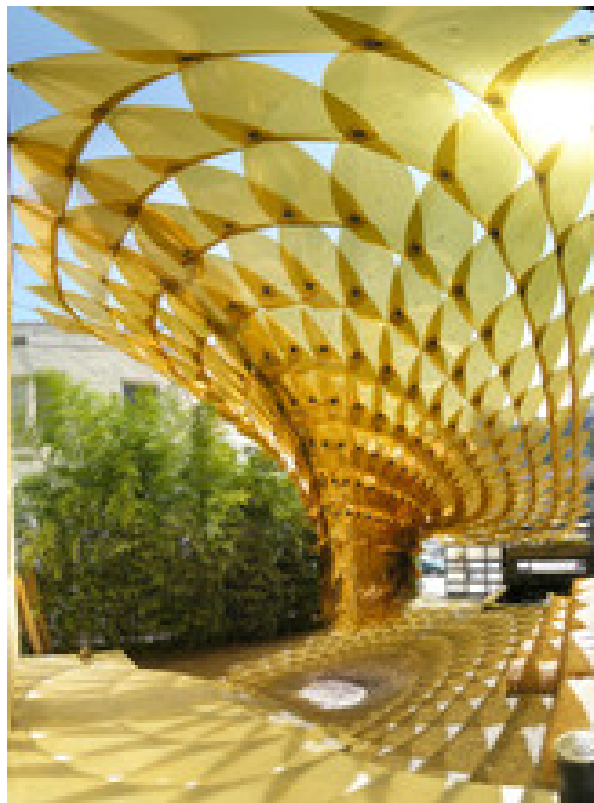


City of Richmond, Virginia

Southside Community Center Skatepark RFQ

Ball, Benjamin
3533 East Olympic Boulevard
Los Angeles, CA 90023, US
3236852494
inquiries@ball-nogues.com

Submitted: May 17 2021 11:21PM



Evaluations

Overall Rating

7.06

Rating Method: **Weighted Average**

Range: **1 - 11**

6.8

Bizhan Khodabandeh

Jun 9 2021 10:18AM

Artistic Excellence: 10, Originality: 7, Experience Creating Large-Scale Public Art: 10, Experience Collaborating with Others: 7, Expressed Understanding of the Project: 1, Compatibility of Work History with Project Intent: 2

"My concern is that their statement is sounds too general. It doesn't sound like they have an understanding of the community they are producing work for and are just going to make another abstract work shoehorned into the space."

9.25

Scott Wiley

Jun 15 2021 5:33AM

Artistic Excellence: 10, Originality: 8, Experience Creating Large-Scale Public Art: 10, Experience Collaborating with Others: 10, Expressed Understanding of the Project: 9, Compatibility of Work

History with Project Intend: 9

2.2

Chris Mahonski

Jun 19 2021 11:46PM

Artistic Excellence: 1, Originality: 1, Experience Creating Large-Scale Public Art: 6, Experience Collaborating with Others: 5, Expressed Understanding of the Project: 3, Compatibility of Work History with Project Intend: 1

"Everything about this work and the statement of intent comes across as generic contemporary design. It has an aesthetic I would equate with a tech company campus rather than a community center and skate park. This is the kind of public art that seems to want to double as a display of opulence."

9

Andrea Almond

Jun 21 2021 10:12AM

Artistic Excellence: 10, Originality: 8, Experience Creating Large-Scale Public Art: 10, Experience Collaborating with Others: 8, Expressed Understanding of the Project: 8, Compatibility of Work History with Project Intend: 10

8.05

Nastassja Swift

Jun 21 2021 6:52PM

Artistic Excellence: 9, Originality: 3, Experience Creating Large-Scale Public Art: 11, Experience Collaborating with Others: 11, Expressed Understanding of the Project: 10, Compatibility of Work History with Project Intend: 9

RVA PAC Application Form

1. Artist Statement

My practice is an integrated design and fabrication practice operating in a territory between architecture, art, and industrial design. In my design process, I pay special attention to the relationship to context. I research local identity, analyze site and climate conditions, explore sensitivity to placement, and experiment with durable materials. Because my studio comprises fabricators as well as artists, I devise proprietary systems of construction, create new tools, develop custom software, and explore new materials with the aim of expanding the potential of the physically constructed world. Rather than a specific aesthetic, it is my process that defines my philosophy. As a result, my works often have a strong connection, in material and form, to their respective physical and conceptual contexts.

In terms of media, my team and I have worked with materials ranging from stainless steel to paper pulp, from concrete to interactive LED screens and 3form Acrylic. A common thread is natural phenomena—especially light—used to create bold and dynamic effects that change throughout the day and from different viewing locations. For example, projects like "Cradle" and "Not Whole Fence" create dramatically different visual experiences depending on lighting conditions in different seasons and times of day. "Maximilian's Schell," our very first installation, offered distinct experiences from its interior—a warm space filled with kaleidoscopic light patterns, versus the exterior—an urban scaled icon. And works like "Apparent Junction of Earth and Sky" and "Corner Glory," change in appearance from monotone to brightly colored images, as the viewer moves towards and past the work.

2. Statement of Interest

It is with enthusiasm that I submit qualifications to create artwork for the Southside Community Center Skatepark. The depth of thought around the design for the Community Center and park, and the opportunity for impact on a diverse cross-section of people—both users of the park as well as the greater community—are inspiring toward the creation of public artwork. This, along with the nature of the site—characterized by light and space—are settings I'm familiar with, and inspired by, working in. These types of physical contexts allow the chance to develop artwork that creates bold and varying visual experiences, such as by day versus night, by vantage point, or effects that unfold over time, engaging the public in meaningful interaction. I have extensive experience in creating monumental, architecturally integrated artworks that activate and enhance public spaces and see this opportunity as one that would allow me to explore what I do best: creating artwork that is integrated into a complex site and that speaks to all audiences regardless of age and cultural background.

Research is integral to my practice – the social and urban contexts of the site come to bear on each work. As well, the architecture of the sites within which I work informs the outcome. In the past, I have created works that range from freestanding sculpture, to architecturally integrated pieces that seem to grow out of the context itself, to installations that have utilitarian purposes such as fencing, seating and shading.

While much is yet to be researched for the Skatepark, I'd look at materials that are appropriate to the park, surrounding structures and social context, while also creating an iconic visual experience that is unique to this Richmond community.

I strongly believe that my team and I are well suited in terms of artistic interest, past experience, and organizational structure to create a work for the City of Richmond. Thank you for your consideration.

3. Include your website

ball-nogues.com

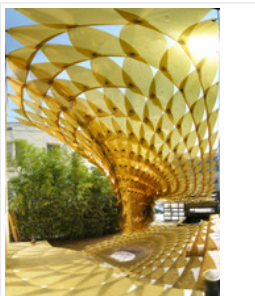
4. Include your Facebook

5. Include your Instagram

https://www.instagram.com/ball_nogues_studio/

6. Include another social media account

Media



"Maximilian's Schell"

Dimensions: 45' x 24' x 25'

Media: Polyester reinforced Mylar, cable, hardware, steel tube

Location: Materials & Applications, Los Angeles, CA

Date: 2005

Description: Hovering over the M&A's courtyard, this vortex-shaped outdoor installation was a spectacle the size of an apartment building, constructed in tinted Mylar resembling stained glass, and provided shade for the entire summer of 2005. The interior of this immersive experimental installation created a beckoning outdoor room for social interaction and contemplation by changing the space, color, and sound of the M&A courtyard gallery. During the day, as the sun passed overhead, the canopy cast colored fractal light patterns onto the ground while a tranquil subsonic drone from the integrated ambient sound installation by composer James Lumb, entitled "Resonant Amplified Vortex Emitter," lightly rumbled below the feet of the viewer.



"Liquid Sky"

Dimensions: 32' x 80' x 150'

Media: Polyester reinforced Mylar, netting, cable, hardware, untreated utility poles, earth anchors, steel tubing, gravity-induced water buckets

Location: PS1 Contemporary Art Center, Museum of Modern Art, New York, NY

Date: 2007

Description: Located in Long Island City in the P.S.1's courtyard during the summer of 2007, this installation was the winner of the eighth annual MoMA/P.S.1's Young Architects Program. It was made of translucent tinted Mylar petals that formed a tensioned surface that reconfigured the horizon and immersed "Warm Up" partygoers in pattern of color created by filtered sunlight. The structural towers that supported the surface provided discrete spaces for relaxing and social interaction on community hammocks.



"Pulp Pavilion"

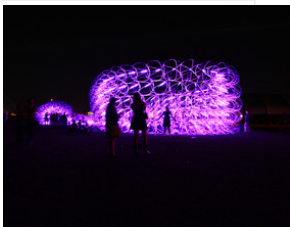
Dimensions: 40' x 55' x 20'

Media: Paper, pigment, jute rope, plywood, LED fixtures

Location: Coachella Valley Music and Arts Festival, Indio, CA

Date: 2015

Description: Pulp Pavilion was an architectural experiment in material composites using reclaimed paper; it served as a bold, colorful canopy space and respite from the sun. Historically inapplicable to structure and long considered disposable, paper exhibits unique sculptural capabilities when recycled into pulp. This composition of blended paper, water, and pigment was sprayed onto lattices of natural rope, hardening into rigid, self-supporting structures at minimal cost. Unlike fiberglass or carbon fiber composites that incorporate plastic, the Pulp Pavilion was recycled after the festival's conclusion.



"Elastic Plastic Sponge"

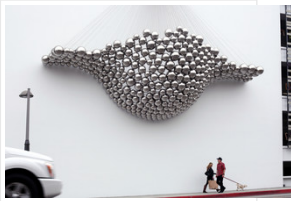
Dimensions: 125' x 60' x 20'

Media: Plastic tube, steel hardware, fluorescent tube, misters

Location: Coachella Valley Music and Arts Festival, Indio, CA

Date: 2009

Description: Elastic Plastic Sponge was created by a group of students from the Southern California Institute of Architecture (SCI-Arc), led by Benjamin Ball, Gaston Nogues and Andrew Lyon of Ball-Nogues Studio. The large-scale installation could be twisted, arched and curled to form different types of space including a lounge, a theater, or a large sculptural Mobius strip. Each "cell" supported a fluorescent tube—the tubes shifted in orientation relative to each other. In the desert heat of Indio, the architectural installation provided a respite from the sun by making shade and mist while at night, the tubes created the effect of a sweeping motion.



"Cradle"

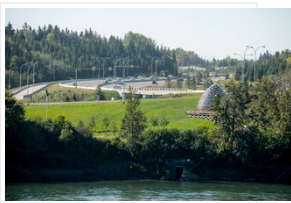
Dimensions: 50' x 30' x 8'

Media: Stainless steel spheres, cable, hardware

Location: Santa Monica, CA

Date: 2010

Description: Commissioned by the City of Santa Monica, Cradle is situated on the exterior wall of a parking structure at a shopping mall originally designed by Frank Gehry. An aggregation of mirror polished stainless steel spheres, the sculpture operates structurally like an enormous Newton's Cradle toy. Each ball is suspended by a cable from a point and locked into position by gravity and neighboring balls while reflecting a distorted image of passersby. The site is near the beach, and is heavily trafficked by tourist on foot and in automobiles. The visual experience of the work varies by time of day and surrounding conditions.



"Talus Dome"

Dimensions: 30' x 30' x 25'

Media: Stainless steel metal spheres

Location: Quesnell Bridge/Whitemud Freeway, Edmonton, Canada

Date: 2011

Description: Talus Dome comprises roughly 900 stainless steel spheres that together create an abstracted mountain form. The work represents our studies into geological engineering concepts and the domed form is a hyperbolic shell structure where each sphere settles into a natural, self-organized relationship to its neighbors. The work also links a highway with the surrounding piney landscape, its shape suggesting features in the landscape of the surrounding Edmonton, while its reflections of the changing light, weather and river of passing cars engages drivers, cyclists and pedestrians in playful or contemplative interaction. The material withstands harsh marine climates as well as colder climate winters.



"Yucca Crater"

Dimensions: 36' x 30' x 25'

Media: Plywood, luan, two part urethane foam, bolts, potable water, local salt, rock climbing holds

Location: High Desert Test Sites, Near Joshua Tree National Park, CA

Date: 2011

Description: Located in the barren desert, Yucca Crater was a synthetic earthwork that doubled as a recreational amenity during High Desert Test Sites on October 15 & 16, 2011. After the event, Yucca Crater was abandoned to the entropic forces of the landscape. The work resembles a basin that stands 30 feet from rim to low point and is depressed 10 feet into the earth. Rock climbing holds mounted on the interior allow visitors to descend into a deep pool of salt water. Yucca Crater expands on concepts borrowed from land art, incorporating the prospect of the abandoned suburban swimming pools and ramshackle homestead dwellings scattered across the Mojave. The rough plywood structure of Yucca Crater was originally the formwork used to construct another studio work, Talus Dome.



"Rip Curl Canyon"

Dimensions: 44' x 40' x 11'

Media: Cardboard, plywood, screws, hardware

Location: Rice Gallery, Houston, TX

Date: 2006

Description: Commissioned by Rice Gallery, this installation was produced in collaboration with the Museum of Fine Arts in Houston exhibition, The Modern West: American Landscape, 1890-1950. We expanded on our previous design approach of constructing landscape and geological phenomena in cardboard to include the viewer's exploration and physical participation. On any given day, one might discover a group of gallery goers climbing upon, sliding down the rolling terrain of, or studying, snoozing, or making-out in one of the darkened recesses below the cardboard surface.



"Orchard"

Dimensions: 18' x 20' x 20'

Media: Olive tree, cement, steel, dirt, lights, lavender plants

Location: El Cariso Park, Sylmar, CA

Date: 2015

Description: A tribute to the history of the region, where olive groves brought early immigrants, this piece is also a play apparatus and resting area for visitors to the park. The curved cement pieces are precast from a single mold and nested together. The olive sorting bins, wheel and representative press allow an opportunity for teaching and provide a backdrop for the annual festival.



"Table Cloth"

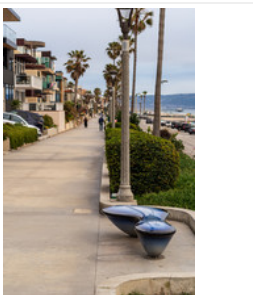
Dimensions: 20' x 30' x 50'

Media: Plywood, steel rings, hardware, prefab table legs, felt

Location: Schoenberg Hall, Herb Albert School of Music, UCLA, Los Angeles, CA

Date: 2010

Description: This installation served as a space for activities ranging from musical practice to performance, dance to lectures, and from casual conversations to academic discussions. Because of the work's size and the materials used, its presence within the space helps to reduce reverberation and alter other acoustical phenomena. This project was spawned as a result of ongoing research into the reuse of temporary structures and installations, and was made of hundreds of individual low coffee tables and three-legged stools that linked together collectively to form a "fabric" that hung from the east wall of the courtyard. After the run of the installation, the components were dismantled to become immediately available commodities – tables and stools.



"Manhattan Beach Bench"

Dimensions: 7' x 3' x 1.5'

Media: Fiberglass

Location: The Strand, Manhattan Beach, CA

Date: 2019

Description: Serving as a functional bench as well as commemorating the life of a local surfer, this work was created by employing both manufacturing techniques and aesthetic characteristics from the sport of surfing.



"The Apparent Junction of Earth and Sky"

Dimensions: 34'6" x 28' x 1'

Media: Powder coated aluminum, stainless steel

Location: Veterans Affairs Aquatic Center, Palo Alto, CA

Date: 2014

Description: This work is derived from a photograph that alludes to a spiritual dimension of water, as well as its capacity to be both healing and foreboding. Over thirty thousand, powder coated "pixels" comprise the work. Unlike a mosaic, the viewer sees the pixels as reflected light on brushed stainless steel fins that project from the exterior wall of the building. The reflected color dematerializes the building surface, giving the impression of gazing into a haze. The quality of the reflections transform with changing seasons and based on the location of the viewer relative to the work.



"Not Whole Fence"

Dimensions: 128' x 10' x 6"

Media: Aluminum extrusions, stainless steel channels

Location: Southwest University Park, El Paso, TX

Date: 2014

Description: This work pays homage to the simpler days of baseball, riffing on the mythic image of kids to trying to catch a glimpse of the ballgame through a knothole in a wooden fence. Located on a major intersection in El Paso, the work links the ballgame, a playground and the street. It provides the security of a partition, while facilitating coincidental encounters with the game from the sidewalk. The shape suggests one colossal wood picket turned on its side and wrapped around the stadium, with "knotholes" that are big enough for groups of people to view the game from the sidewalk.



"Corner Glory"

Dimensions: 50' x 20' x 20'

Media: Mirror polished stainless steel

Location: The Dylan Apartments, West Hollywood, CA

Date: 2014

Description: A body of luminous radiation projecting from the corner of a building, the piece conjures images of the human aura in historical artwork or images of the effects of magnetic forces in scientific literature. The combination of mirror polished stainless steel and spiky shapes blurs the distinction between surface and background to give the impression of an immaterial presence emanating from the corner. As the viewer moves along the boulevards, the reflection of moving cars and changing lighting conditions transform the appearance of Corner Glory into effervescent light.



"Healing Pavilion"

Dimensions: 30' x 20' x 15'

Media: Bent tube, thermal spray finish, ipe hardwood

Location: Cedars-Sinai Medical Center, Los Angeles, CA

Date: 2017

Description: Located within the new garden of an urban hospital, the pavilion provides shade and seating for visitors. Its most important function, however, is creating a place that momentarily transports the visitor's mind away from illness. The intricate patterns formed by the tubes and the shadows cast on the ground are meant to captivate the visitor's imagination. This is a place suitable for sitting alone or sharing a moment with another person. We worked with a multidisciplinary team, including landscape designers, hospital facilities staff and engineers, to install the project within an operating hospital environment.

City of Richmond, Virginia

Southside Community Center Skatepark RFQ

Irvine, Alex
 329 Emma rd
 Asheville, NC 28806, US
 301-655-9566
 alexirvine@verizon.net

Submitted: May 16 2021 1:22PM



Evaluations

Overall Rating

6.89

Rating Method: **Weighted Average**

Range: **1 - 11**

9.75

Bizhan Khodabandeh

Jun 10 2021 8:45AM

Artistic Excellence: 11, Originality: 7, Experience Creating Large-Scale Public Art: 11, Experience Collaborating with Others: 11, Expressed Understanding of the Project: 10, Compatibility of Work History with Project Intent: 10

"Great work! My only concern is whether they will do a creative solution and not just embellished ramps. I think it'll still be beautiful and their wave ramp shows that they can think outside the box. Really stunning work."

5.05

Scott Wiley

Jun 15 2021 5:49AM

Artistic Excellence: 6, Originality: 4, Experience Creating Large-Scale Public Art: 3, Experience Collaborating with Others: 4, Expressed Understanding of the Project: 7, Compatibility of Work History with Project Intent: 5

7.25

Chris Mahonski

Jun 19 2021 11:53PM

Artistic Excellence: 6, Originality: 6, Experience Creating Large-Scale Public Art: 9, Experience Collaborating with Others: 10, Expressed Understanding of the Project: 9, Compatibility of Work History with Project Intent: 7

"Alex is an extremely skilled crafts person and similar to Ben Ashworth, has made huge contributions to the skate scene and larger community in Asheville NC. And similar to Ben, it seems like Alex is

proposing to crowd source the design with community involvement. This is exciting but potential risky and complicated territory. I'm extremely curious to see what Alex might propose with this method."

5.45

Andrea Almond

Jun 21 2021 10:19AM

Artistic Excellence: 5, Originality: 6, Experience Creating Large-Scale Public Art: 6, Experience Collaborating with Others: 6, Expressed Understanding of the Project: 5, Compatibility of Work History with Project Intend: 5

6.95

Nastassja Swift

Jun 22 2021 10:14PM

Artistic Excellence: 7, Originality: 6, Experience Creating Large-Scale Public Art: 5, Experience Collaborating with Others: 11, Expressed Understanding of the Project: 7, Compatibility of Work History with Project Intend: 7

RVA PAC Application Form

1. Artist Statement

I love hard, dusty work, creative freedom, and transforming mud into... anything.

I am a sculptor working primarily with ceramics and concrete.

My mission in life, behind being a great father and partner, is to make exciting, exceptional, superbly-crafted sculpture and tile.

Community and collaboration are vital to my process and product. Every project is site specific, designed for its environment, and for people who will experience it. I am drawn to public art because I want to make work that is accessible to everyone regardless of background, ethnicity, faith, or socio-economic status.

I went to college for ceramics in Philadelphia, where I spent my free time learning to ride and build at FDR skatepark—the largest DIY skatepark in the world.

After moving to Asheville, NC in 2008 for a studio residency at Odyssey Center for Ceramic Arts, the owner offered me a life-changing opportunity: create a ceramic mural on the front of the building. It was there that my career in public art was born.

Simultaneously, friends and I began building our own version of FDR in Asheville—the Foundation DIY Skateable Sculpture Park—where I have poured thousands of hours of creative energy into (and tons of concrete) over the years. It is also a form of public art.

Structural engineering may not seem romantic or creative, but it has become a passion as well. With both public art and skatepark design, as sculptures reach a scale that people are riding and climbing, it is essential that they are safe from collapsing or failing. I delight in exploring both experimental shapes and the engineering required to make them structurally sound.

As I dream of future work, skateable public art is the direction I am passionate to pursue.

2. Statement of Interest

Like in art, there is boundless freedom in skateboarding. No rules.

Except one: perseverance.

We all fall down, and the key to successfully doing anything is not giving up.

For years I have been a big proponent of the concept of skateable public art. Since opportunities (and budgets) like the one at Southside Community Center are hard to come by, I've explored my ideas pro bono at our non-profit DIY spot, the Foundation DIY Skateable Sculpture Park. That's why this particular project is incredibly exciting to me.

I am deeply passionate about public art because I want to make work for everyone. In college, I realized the level of work I was making could only be afforded by the rich in our society. But I wanted to make work for my friends, my parents, my community, the homeless... everyone. I want to serve the public with my skills and gifts.

For over 20 years I've explored the world on a skateboard. It's a passion, as is public art. These two passions have often felt like separate worlds.

But over the past decade, I've explored combining art and skateboarding at Foundation. It has grown by grassroots, built by volunteers with donations from the community. I'm a founding member of the 501c3 non-profit we started to manage the space.

A cultural landmark now, it draws national and even international visitors. We've turned an abandoned slab piled with trash into an exciting and unique destination. DIY spots are close to my heart and I've volunteered at many, including Texas Beach in Richmond.

Those experiences led to professional skatepark building opportunities, having had various roles such as nozzleman, cutter, finisher, pump operator, contractor, and designer.

In addition to familiarity with skatepark construction methods, I have years of experience completing large public art projects. Coming from a training in ceramics, the public art projects were mostly comprised of custom-made tile and sculptural ceramic components. Ceramic tile is ideal for public works because the fire-hardened vibrant colors and texture can last indefinitely outdoors with minimal to no maintenance.

Ceramics are very compatible with concrete, another great material for public works for its durability and versatility. Shotcrete, the primary method of concrete placement in skatepark construction, has huge potential in the public art world. I hope to combine my skill sets in ways my portfolio has yet to showcase—shotcreting large-scale functional and rideable sculptures accented with colorful custom tile designs.

I would be thrilled to propose some ideas for the Southside Community Center Skatepark. In closing, I want to express my interest in collaboration. I'm sure I'm not the only skater-artist out there.

If I were to be selected as a finalist, I would reach out to skaters and artists I know in Richmond and elsewhere to collaborate on a design the community is excited about—a design that would make the skate

3. Include your website

alexirvineceramics.com

4. Include your Facebook

5. Include your Instagram

www.instagram.com/tdunk_doesthedishes/

6. Include another social media account

Media

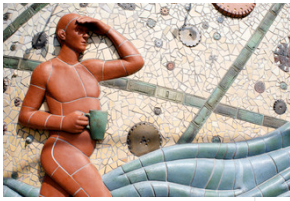


"The Odyssey"

2011

Alex Irvine and Kathy Triplett

Commissioned by Odyssey Center for Ceramic Arts. This was Alex's first "public" art project. Alex designed and created the water tiles, the figure wading through them, and the lines of train car tiles in the background. The sculptural tiles stick out from the wall up to 6 inches.



"The Odyssey (detail)"



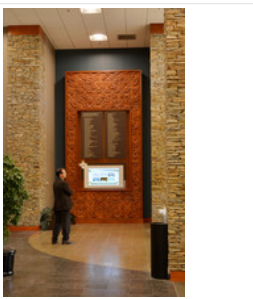
"The Wave"

2013

Alex Irvine

Located at the Foundation DIY Skateable Sculpture Park

The sculpted steel rebar and coping later to become the concrete "wave" pictured, was first displayed at Push Gallery and Skateshop in Alex's first solo exhibit. Sales from artwork in the show went towards funding the construction of the wave. The accompanying art show wound up being the catalyst for the creation of what would later be called the "Foundation Skateable Sculpture Park."

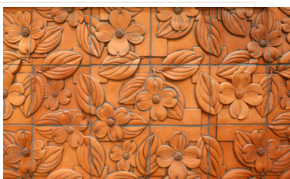


"Mission Hospital Tiles"

2013

Alex Irvine and Heurista

Commissioned by Mission Hospital in Asheville, NC for the lobby of the visitor center. The interactive display was contracted to Huerista, a consulting company, who hired Alex to design, fabricate and install the sculptural tile composition.



"Mission Hospital Tiles (detail)"

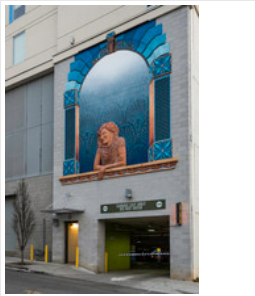


"Hall Fletcher Elementary School Mosaic Mural"

2013

Alex Irvine, Ian Wilkenson, the 4th graders at HFE, and many other volunteers

This project was the vision of Asheville City Schools Foundation, and Dr. Gordan Grant, principal of the elementary school. Ian and Alex did a month-long residency with the 4th graders to make tiles and components of the mural. We later installed the mural with the help of the students and other volunteers from the community.

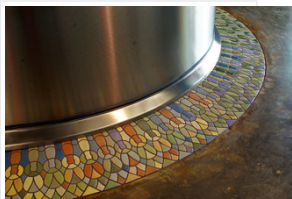


"The Daydreamer"

2014

Alex Irvine and Ian Wilkenson

Commissioned by the City of Asheville for the façade of a downtown parking garage. Vents for the building were incorporated into the window frame of the design. The windowsill and figure are dimensional tile made by Alex, sticking out up to 11 inches off the wall. The surrounding mural is painted by Ian.



"New Belgium Brewery Tiles"

2016

Alex Irvine

This photo is one of five custom tile rings designed, fabricated, and installed by a team led by Alex for New Belgium Brewery's facility in Asheville, NC.



"Noise Bowl"

2016

Alex Irvine and JT Gleason

This backyard skateboard bowl was designed by Alex and built by a team led by him and JT.



"Noise Bowl Deck Features (under construction)"

2017

Alex Irvine and JT Gleason

We later added some features designed by Alex to the deck of the bowl, tying in the wall of a nearby building.



"Guastavino Bridge (under construction)"

2017

Alex Irvine

This bridge was built using a technique called timbrel vaulting—a method of layering tile to create a structural form. This technique was brought to the United States from Europe by Raphael Gaustavino in the late 1800's. He is entombed in the St. Lawrence Basilica in downtown Asheville. This skatepark bridge was an experiment in reviving the lost technique, and is constructed the same way as the roof of the basilica.

Perhaps one of the most exciting aspects of this feature is the unique sound it makes when skateboards roll over it. Intentional sound producing texture is one of the frontiers of skateable public art.



"Skateable Grill"

2017

Alex Irvine, JT Gleason, and Locals

Foundation DIY Skateable Sculpture Park

Custom water-line lightning bolt tiles were made by Alex for this project. Recycled kiln brick was used to make the grill. This project turned the skatepark into a lifestyle and we cooked out there all time once the grill was there. The ramp was designed intentionally steep to shoot stray skateboards back into the park.



"Pritchard Park Tiles"

2017

Commissioned by the City of Asheville. Custom made decorative bas-relief tiles adorn the many entrances to the park.



"Portals (Foundy Bowl shed under construction)"



"Portals (Foundy Bowl shed)"

Portals (Foundy Bowl shed)

2019

Alex Irvine and Locals

Foundation DIY Skateable Sculpture Park

"Door number 1," on the left, is a shrinking "fun-house" tunnel that leads into the bowl. The sightline through the tunnel allows people hanging out by the skateable grill to see the action in the bowl. The doorway in the bowl is fun to ride through and over.

"Door number 2," on the right, is a tool shed for brooms, tools, and construction materials. It also functions as a lost and found for skateboards and other items left at the park. The roof of the shed is the concrete deck of the bowl.

City of Richmond, Virginia

Southside Community Center Skatepark RFQ

Sablone, Alexis
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 8605102085
 alexis.sablone@gmail.com

Submitted: May 17 2021 1:14AM



Evaluations

Overall Rating

8.22

Rating Method: **Weighted Average**

Range: **1 - 11**

10.7
5

Bizhan Khodabandeh

Jun 9 2021 11:15AM

Artistic Excellence: 11, Originality: 10, Experience Creating Large-Scale Public Art: 11, Experience Collaborating with Others: 11, Expressed Understanding of the Project: 11, Compatibility of Work History with Project Intent: 11

"Absolutely love their work. Perfect fit. I'd love to skate their work. I just wish they were local, but this is a national search."

5.1

Scott Wiley

Jun 15 2021 5:54AM

Artistic Excellence: 6, Originality: 6, Experience Creating Large-Scale Public Art: 4, Experience Collaborating with Others: 3, Expressed Understanding of the Project: 4, Compatibility of Work History with Project Intent: 5

10.7

Chris Mahonski

Jun 19 2021 11:37PM

Artistic Excellence: 11, Originality: 11, Experience Creating Large-Scale Public Art: 10, Experience Collaborating with Others: 10, Expressed Understanding of the Project: 11, Compatibility of Work History with Project Intent: 10

"By this point we all have our favorites, Alexis is mine for the following reasons. The simplicity and poetic quality of her skate-able forms, along with attention to materiality is exceptional. Her understanding of the needs of skaters is off the charts. In reading her statements and looking into her research for past projects, it's clear that she has a formidable and sensitive intellect (qualities that I love

to see in an artist). It's very apparent that Alexis has some huge opportunities as both an artist and skater unfolding before her. For those who don't follow skate culture, she has recently qualified for the US Women's Olympic Skateboarding Team, and was also given a signature Pride Month skate shoe from Converse. She maintains this career as a skater on top of several public arts projects she has in the works. I think it's undeniable that Alexis will go on to be an iconic artist either way, but I would be heartbroken to miss out on an opportunity to have her create work for our park. Also, it would be refreshing and mean much for both Richmond and skate culture as a whole to have a queer woman making this work. It should go without saying that public art and skateboarding are both cis white male dominated areas, hopefully committees like ours continue to work to shift that dominance."

7.8

Andrea Almond

Jun 21 2021 10:20AM

Artistic Excellence: 8, Originality: 8, Experience Creating Large-Scale Public Art: 7, Experience Collaborating with Others: 7, Expressed Understanding of the Project: 8, Compatibility of Work History with Project Intent: 8

6.75

Nastassja Swift

Jun 22 2021 10:33PM

Artistic Excellence: 8, Originality: 4, Experience Creating Large-Scale Public Art: 9, Experience Collaborating with Others: 7, Expressed Understanding of the Project: 5, Compatibility of Work History with Project Intent: 10

RVA PAC Application Form

1. Artist Statement

As an architect, artist, and professional skateboarder, I am interested in unorthodox spaces—what makes them, how we use them, and how they can, at times, transcend simple materiality and go on to become places of significance, nostalgia and memory. As a skateboarder, I have spent the better part of two decades seeking out these spaces. Unlike most might expect, the act of skateboarding involves much more than simply jumping on, over, and down things, but also demands a rigorous if not obsessive interrogation of space. Scanning environments for small details, textures, interesting forms and even errors in construction, skateboarders reinterpret the everyday spaces around them and reimagine the city as a potential stage for play. It is perhaps this very act, that for years, has given skateboarders a bad reputation. The qualities we so value and try to foster in our youth—curiosity, playful invention, imaginative adaptability—are the same qualities we discourage and even fear in more mature populations.

Unlike the wondrous, colorful, malleable playscapes of childhood, the adult world is designed for efficiency, legibility and order. So prescribed is our built environment, so automatically do we conform to it, that even the slightest of behavioral deviations—a stranger standing on a park bench rather than sitting—is enough to arouse suspicion or at the very least, compel a passer-by to veer several feet out of the way. This, to me, is a shame and the goal of much of my work is to create forms and spaces with no prescribed use, that are open to interpretation and encourage a sense of play amongst all ages and types of people.

2. Statement of Interest

When I began skateboarding in a small east coast town in the 90's, the closest skatepark was an hour-long train ride away. In that time and place, this was not at all uncommon. Two decades later, it seems there is a skatepark in every town, several in each city—an evolution and transformation on a scale I never would have believed back when I began. These skateparks are not simply recreational facilities where skateboarders can go to develop their skills—although they are that, too—but, more importantly, as I learned when I was younger, they are a point of access to a culture and a community. There are not enough places in our cities for young people to go, spend time, and do something productive for free. I see "the skatepark" as just that: a meeting space where people of all

ages—but especially kids—can go, spend time for free, and have space to develop and be creative, which I believe skateboarding facilitates. For a place like the one I've just described—a place that can be one of the most memorable and formative spaces of youth—it feels only fitting that it should have some mark of character that sets it apart from the other thousands of skateparks in the country. I wish I could say the same for that skatepark I sat an hour on the train to get to—which was, to be blunt, actually just a three car garage filled with wooden ramps and a bunch of boys and men. Nevertheless, that space helped raise me, and as a 10-year-old girl, there was nowhere else I looked forward to going to more.

I see this project as a tremendous opportunity. Not only because it would be a privilege to be able to design something unique and iconic for a space I think needs and deserves it, but also because this larger community of skateboarders is my community and has been ever since I was the only 10-year old girl at the skatepark. I hope and would like to believe that my work speaks for itself insofar as talent, creativity and competence are concerned, but I think my identity and role in skateboarding could also bring something unique to this project.

3. Include your website

www.alexissablone.com

4. Include your Facebook

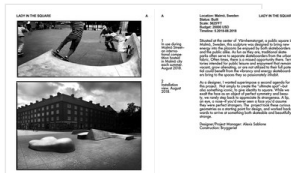
<https://www.facebook.com/alexis.sablone.3>

5. Include your Instagram

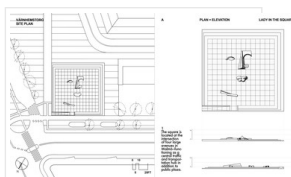
<https://www.instagram.com/suminaynay/>

6. Include another social media account

Media



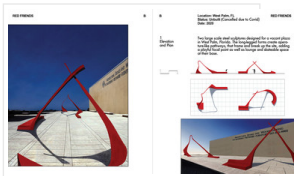
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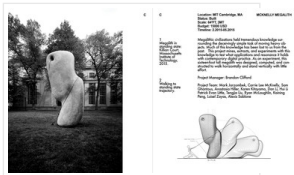
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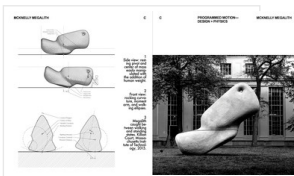
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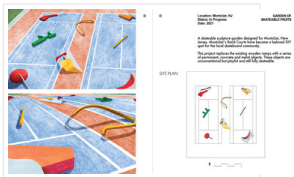
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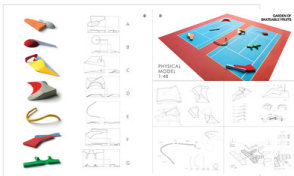
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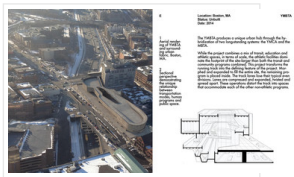
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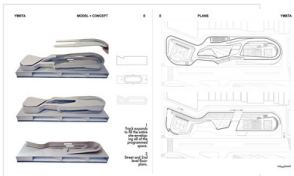
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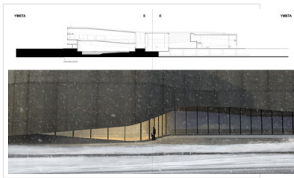
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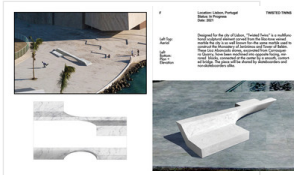
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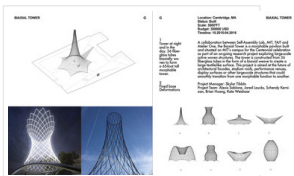
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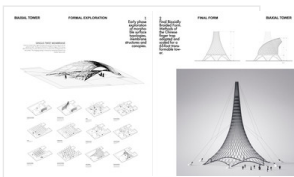
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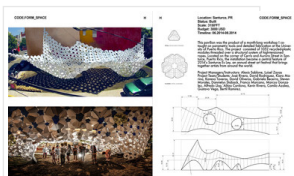
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"13"



"14"



"15"

City of Richmond, Virginia

Southside Community Center Skatepark RFQ

Williams, Sandy
 2306 Grove Ave, Apt A
 Richmond, VA 23220, US
 7573769832
 sandywilliamsiv@gmail.com

Submitted: May 17 2021 11:39PM

Status: ■ Accepted

Evaluations

Overall Rating

6.7

Rating Method: **Weighted Average**Range: **1 - 11**

9.6

Bizhan Khodabandeh

Jun 10 2021 8:47AM

Artistic Excellence: 11, Originality: 11, Experience Creating Large-Scale Public Art: 6, Experience Collaborating with Others: 10, Expressed Understanding of the Project: 9, Compatibility of Work History with Project Intent: 6

"They have experience doing sculpture, but not large scale sculpture - and not sculpture intended to deal with intense weather and human stress. That's my only concern. Love their work."

3.85

Scott Wiley

Jun 15 2021 5:47AM

Artistic Excellence: 3, Originality: 7, Experience Creating Large-Scale Public Art: 3, Experience Collaborating with Others: 2, Expressed Understanding of the Project: 4, Compatibility of Work History with Project Intent: 1

8.1

Chris Mahonski

Jun 19 2021 11:53PM

Artistic Excellence: 11, Originality: 11, Experience Creating Large-Scale Public Art: 3, Experience Collaborating with Others: 5, Expressed Understanding of the Project: 5, Compatibility of Work History with Project Intent: 5

"Sandy's work directly confronts the racist history of public sculptures that oppressively occupy so many American cities. This is something we really need to be grappling with as Richmonders. Of the entire

pool of applicants this is the most exciting and culturally relevant work. I'm really curious about what kind of proposal he could put together as a local artist confronting history. I would love to have Sandy as a finalist."

3.85

Andrea Almond

Jun 21 2021 10:18AM

Artistic Excellence: 3, Originality: 6, Experience Creating Large-Scale Public Art: 2, Experience Collaborating with Others: 6, Expressed Understanding of the Project: 3, Compatibility of Work History with Project Intent: 2

8.1

Nastassja Swift

Jun 22 2021 10:02PM

Artistic Excellence: 11, Originality: 10, Experience Creating Large-Scale Public Art: 3, Experience Collaborating with Others: 8, Expressed Understanding of the Project: 6, Compatibility of Work History with Project Intent: 3

RVA PAC Application Form

1. Artist Statement

I am an artist and filmmaker working in sculpture, cinema, performance, painting, photography, text, and the public, currently based in Richmond, VA. I graduated from the University of Virginia with my BFA, and from VCUarts with an MFA in Sculpture + Extended Media.

My work is about the persistence of memory, the body, and resistance. Through my practice I perform acts of persistence, as a dynamic engagement with the historical, in pursuit of the threads that connect our diasporic origin stories to both the official record and our colloquial histories. This work gives agency to me and to the audience, to actively participate in the creation of future mythologies, and to work towards the emancipation of our public spaces. I am interested in the way time can be passed down, transformed, and gathered inside of us, as well as in the things around us, through a propensity towards permanence that we also call history.

My work is persistence in opposition to permanence. I want to inspire functional histories in spaces able to evolve and change, and create liberated social spaces able to inspire transformative conversations. With research I understand context, through artworks and conversations I produce within those limitations, and through documentation my contemporary concerns and passions towards social evolution are persevered, shared, and projected into the future. I am interested in visualizing change and building monuments able to keep a living record of activity.

2. Statement of Interest

One of my most recent projects, Wax Monument IV (Free Wax), is a 3,000 lb, 6 ft x 11 ft, black and white wax flag sitting at Socrates Sculpture Park in Queens, NY. The base it stands on is a mulch map in the shape of Queens. I started this Wax Monument series by taking the form of historical monuments, turning them into little candles, and widely distributing them. To make this 4th iteration of the series, I made its shape out of wood, and cast it layer by layer over a series of weeks.

I made this flag as a sort of offering, inviting visitors to melt this monument, bring things and add to it, carve from it, tag it, and use their imaginations as they put your hands on it - adding to the history of this object. To me, giving others agency with this object activates a sort of democracy that so many parts of our public lack; parts of our public, where we lack agency, that I like to call "unemancipated spaces". For me, giving people the power to determine an aspect of their aesthetic surroundings feels like a radical form of emancipation. Through my work I would like to continue to offer this agency to others, and in this way allow them to join in the process of making history.

For the Southside Community Center Skate Park, I would love to create a permanent sculpture that responds to the space – both functionally and conceptually. I have experience working with Parks & Rec, RPD, and other governing bodies in Richmond from previous art projects, and in the past several years I have accomplished a number of successful public sculptures and performances, even through COVID. I would be very excited to take the skills and lessons that I developed through the creation of these previous projects, and apply the success of those projects to a permanent installation here in Richmond where I live and work. This new artwork will be conscious of its role as a part of a Skate Park, will thrive in its position as a permanent contemporary sculpture, it will acknowledge the histories that existed on the land before the skate park, and the project will be sensitive to the current politics of creating public installations in Richmond. I would be amazingly honored to have the opportunity to apply my talents and contribute to this wonderful project that will be a part of our community for years to come.

3. Include your website

sandywilliamsiv.com

4. Include your Facebook

5. Include your Instagram

6. Include another social media account

antiestablished.co

Media



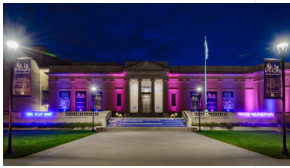
"Wax Monument IV (Free Wax) [2020]"

wax, wick, concrete foundation, mulch base

6ft tall x 11ft wide x 8 inches thick

Wax Monument IV (Free Wax) was commissioned by Socrates Sculpture Park, New York, and was installed from October 10, 2020 - April 9th 2021.

This wax monument can be accessed and set alight from multiple wicks, and rest perpendicularly upon a mulch base shaped like the borough of Queens. Rendered in black and white, the wax flag is reminiscent of – but not equivalent to – the U.S.'s own flag and emblem of patriotism. Alive with transformative potential, the work invites participation, mark-making, melting, and molding of this malleable symbol.



"PRAISE YOUR MOTHER / AMA A LA MAMÁ [2020]"

LED Lights Mounted on Acrylic Panels

13" x 22'

This work was made in collaboration with artist Mariana Parisca. These phrases remind us to honor our mothers, the ancestral mothers (her mothers), the Earth's mothers (God), the mother within you, and to celebrate all of the feminine forces that birth and nurture us. In this moment of massive patriarchal collapse and crisis, to praise your mother is to remember the beautiful potential of creation, a beauty that preexists us, as we heal into our futures.

This work was first installed at the Virginia Museum of History & Culture in Richmond, VA.



"The Arm of Liberty [2019]"

(Video)

In 2019, I orchestrated a community cleaning of a replica Statue of Liberty at Chimborazo Park in Richmond, VA. The performance is titled "The Arm of Liberty", named after the 1950's Boy Scout initiative to place hundreds of these replica statues of liberty all around the country. This performance was curated by Park Meyers at 1708 Gallery, for their annual InLight art festival.

For the documentation of this performance, I have begun to collect interviews from various participants and spectators, asking them to reminisce about what aspects of that night that they remember most vividly.

In this way, new histories are being made about the space of land currently known as Chimborazo Park. The performance also involved procurement and documentation of all the various levels of bureaucracy we had to navigate in order to get the permission of the four different government agencies that control different aspects of the public space of park.



"Melting Monuments III (Lee) [2020]"

As part of the Wax Monument series, I have been melting the small Wax Monument candles in front of and on the monuments they were made after. Captured in both videos and as stills, these images try to visualize the potential that the objects are meant to inspire. This image is of Wax Monument III (Lee I) melting on the Robert E Lee Monument in Richmond, VA.

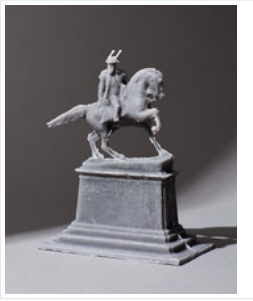


"Wax Monuments #01 [2020]"

Wax, wick

8" x 18.5" x 21"

These candles are made using 3D scans taken from different American monuments. I scan the monuments, 3D-print them at a smaller scale, make rubber molds from these forms, cast them in wax, and then melt them in rituals. In effect, the monuments have been miniaturized, and returned to the malleable (wax) forms that they had before being cast in bronze.

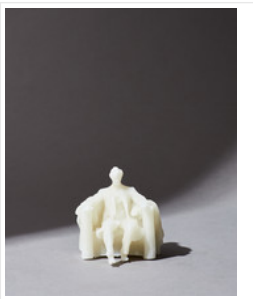


"The Wax Monument V (The J.E.B.) [2020]"

Wax, Wick

7.25" x 4.5" x 9"

The candles in this series are made using 3D scans taken from different US monuments. In effect, the monuments have been miniaturized, and returned to the malleable (wax) form they had before being cast in bronze. The Wax Monument V (The J.E.B.) is made in the form of the former J.E.B. Stuart monument in Richmond, VA.



"The Wax Monument II (The Lincoln) [2018]"

Wax, Wick

4" x 4" x 4"

The candles in this series are made using 3D scans taken from different US monuments. In effect, the monuments have been miniaturized, and returned to the malleable (wax) form they had before being cast in bronze. The Wax Monument II (The Lincoln) is made in the form of the Lincoln Memorial in Washington, D.C.



"I Get It From My Mama [2018]"

4" x 6" black and white photographs

These photographs are of my grandmother, my mother, and myself; respectively. This series of photographs was taken in Virginia, over the span of many decades, and three generations. They show my grandmother, my mother and myself, riding horses in the same manner so many figures sit atop monuments. These portraits now serve as a visual record of my maternal lineage (both culturally and visually), our origins, and our use of space; our physical features revealing traces of the past.

These portraits are being added to the permanent collection at the Virginia Museum of History & Culture in Richmond, VA.



"White Flight I [2018]"

Red Oak, Acrylic, Steel Chain, Flashing LED Lights

43.5" x 43.5" x 2.5"

This two sided wooden sign is illuminated by flashing LED lights, and hangs within the space from steel chains. The text reads, A: "The Charlottesville Twelve became the first students to integrate Charlottesville public schools in 1959." B: "The Mercury Seven became the first astronauts in the United States of America in 1959."



"Unattended Baggage (Time Capsule) IV [2020]"

backpack, LED timers, motion sensor, electronics, portable USB battery pack

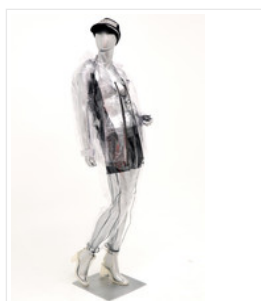
This work was made in collaboration with Jack Doerner. The timers on this backpack have the potential to count up from 0 to 100 days. Equipped with a motion sensor, the clocks tell you how long this object has gone untouched, and resets whenever the suitcase is moved or unplugged; essentially allowing it to keep track of its exact time in a specific place, gathering the inertia of stored time as it sits. The small timer on this object tells you how many times the backpack has been touched since being turned on.



"UNARMED Hoodie #01 [2019]"

Dimensions Variable

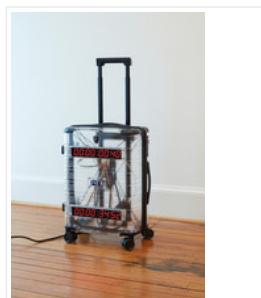
These garments are made in collaboration with artist Kate Turner. They are designed to protect against the suspicion of having a firearm. Half of this clothing line could be considered street ware, more related to a public practice, and half of this clothing line functions more conceptually, or as hypothetical installation.



"UNARMED #02 [2021]"

Dimensions Variable

These garments are made in collaboration with artist Kate Turner. They are designed to protect against the suspicion of having a firearm. Half of this clothing line could be considered street ware, more related to a public practice, and half of this clothing line functions more conceptually, or as hypothetical installation.



"Unattended Baggage (Time Capsule) IX [2021]"

Suitcase, LED Timers, motion sensor, electronics

25"H x 15"W x 9"D

The Unattended Baggage Series is an ongoing collaboration between Sandy Williams IV & Jack Doerner, which began in 2015.

The timers on this suitcase have the potential to count up from 0 to 100 days. Equipped with a motion sensor, the top timers tell you how long this object has gone untouched, and resets whenever the suitcase is moved or unplugged. The bottom timer never changes, and always tells you how long the object has been plugged in. The small timer on this object tells you how many times the backpack has been touched since being turned on.



"Time Travel V [2020]"

oil paint on canvas, thread, 4 hours sewing

34 cm x 35 cm

When making these Time Travel (Heartbeat) paintings I track the time I spend sewing on each object and then approximate the amount of times my heart beat during the process. The paintings then hold a record of my persistence.



"Time Travel IV [2020]"

oil paint on canvas, thread, 8 hours sewing

17" x 16.5"

When making these Time Travel (Heartbeat) paintings I track the time I spend sewing on each object and then approximate the amount of times my heart beat during the process. The paintings then hold a record of my persistence.

Part of the permanent collection at the Virginia Museum of Fine Arts.