

Crossroads Park Art Concept

City Staff, with support from the Public Art Committee, will present the artwork concept design for Crossroads Park by artist Anna Mlasowsky. The Commission will be asked to endorse the artwork concept design.

Motion: A motion to endorse the artwork concept design developed by Anna Mlasowsky for Crossroads Park.

Code and bylaw support: This item is presented to the Commission because it will support the management of the public art collection. The Arts Commission is tasked with the following duties related to public art in the Bellevue Municipal Code (3.56.70):

- i. Item F. Develop recommendations for acquiring public artwork consistent with guidelines and priorities approved by city council.
- ii. Item H. Review and make recommendations on the suitability of any work of art intended as a gift to the city.

Background

The Crossroads Park Public Art Project is considered a pilot project to test a possible ongoing program seeking to catalyze emerging artist's careers into the field of public art. This is done by specifically offering select opportunities to artists that haven't completed public art projects of a certain size previously but are able to demonstrate their ability in other ways (complexity of past projects, working in different materials, willingness to learn, etc), and by building a supportive program around the artists and their needs. Titled "Jumping Scale," this pilot project was envisioned for an artist to expand an existing body of work with a new piece at a much greater scale. Artist Anna Mlasowsky was selected for this pilot by a panel to create an artwork for Crossroads Park. The project is made possible by a \$100,000 dedication from Amazon in 2021 with the goal of completing it by 2026.

Upon Anna's selection, City staff hired artist Jill Anholt, currently working to create an artwork for BelRed, as a mentor to help Anna realize her artistic vision.

Anna's preliminary artwork concept was based off ample community outreach, both online and in-person. The concept was presented to both staff and the Public Art Committee. Staff in the Parks and Community Services Department voiced their initial approval of the concept and supported expanding the concept to other light poles in the park. The artwork concept presented at this meeting is largely similar to what staff and the Public Art Committee reviewed earlier this year.

Concept



Artist Anna Mlasowsky's concept for the Crossroads Park artwork, titled *River*, is based on her desire for the artwork to be a gift for the community. As she writes in her Concept Design document (Attachment following this memo):

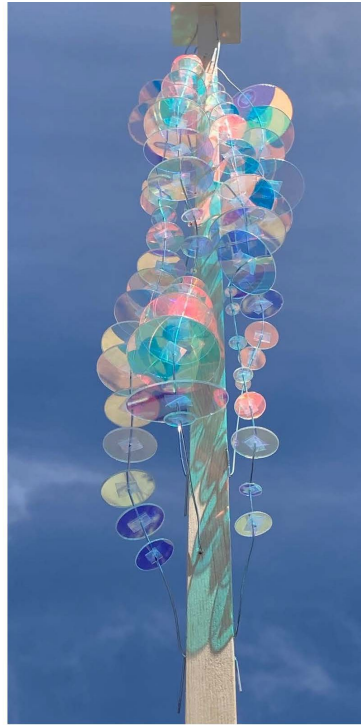
Gift giving is a language of love, non-verbal and physical. This public act of care builds community and is activated when that community comes together to show each other appreciation and share their time. The core of community is its people. At Crossroads this community is multi-lingual and culturally diverse. My artwork is intended as a gift that represents both this diversity and shared connection.

Asking the community what the greatest gift they could be given, the theme of time was consistent across most responses. She writes:

My artwork uses the River as a metaphor for a community sharing time. We are all familiar with Heraciltus' maxim "You can never step into the same river twice". A river consists of many individual drops of water that form a body, time is moving that river past. My artwork become a physical manifestation of these two core ideas to express both the importance of language shaping this community and the act of coming together at the park and the value of the time invested in each other as it flows by.



Taking this concept of a river made of many drops, much like a community is made of many people, she recorded her voice saying the phrase, "It takes more than two to form a river" and translated the waveform of the sound into the dimensions of physical rings of dichroic glass.



These rings are planned to be installed on two different light poles in Crossroads Park.

Staff Recommendation

Staff recommends the endorsement of the concept design created by Anna Mlasowsky for Crossroads Park. Staff sees it as a thoughtful, implementable and impactful artwork that is perfectly suited for Crossroads Park and the community.

Next Steps

If the Commission endorses the concept design, staff will hire an engineer to work with the artist and direct the artist to start working on final design.

Attachments

1. Attachment A – Concept Design

Staff Contact

Scott MacDonald, Public Art Specialist
425-452-7897, smacdonald@bellevuewa.gov

Attachment A

Concept Design

Milestone 1.3

August 25th 2024

Anna Mlasowsky

Refined Artwork Concept

“River” is an artwork inspired by and conceived for the Crossroads Park community. I see the creation and installation of this public artwork as a gift given to the community jointly by myself and the City of Bellevue. Gift giving is a language of love, non-verbal and physical. This public act of care builds community and is activated when that community comes together to show each other appreciation and share their time. The core of community is its people. At Crossroads this community is multi-lingual and culturally diverse. My artwork is intended as a gift that represents both this diversity and shared connection.

The artwork was designed in response to observations at the park, active conversation and insights gathered via an online survey. Two core ideas emerged from this process: Language and Time.

The park is enjoyed by many cultures, age groups and physical abilities for many different uses. At any day in the park one can hear a multitude of different languages representing a culturally diverse community. While the multilingual nature of the parks visitors signifies diversity, a shared language is central to belonging to a community and culture and helps form attachment to a place. Though my sculpture, I create a physical, visual form of language and shape a gift of language that you do not need to speak, but that you can visually experience flowing around you. It is inclusive and represents everyone through its abstraction while being joyful and playful through its own form, color, and the reflections it produces.

My online survey asked the park community what the most important gift is one can give someone and many answered: Time.

My artwork uses the River as a metaphor for a community sharing time. We are all familiar with Heraciltus’ maxim “You can never step into the same river twice”. A river consists of many individual drops of water that form a body, time is moving that river past. My artwork become a physical manifestation of these two core ideas to express both the importance of language shaping this community and the act of coming together at the park and the value of the time invested in each other as it flows by.

The visual presentation of the artwork is an abstraction of a waveform recording of the phrase “It takes more than two to form a River”. The pitch and frequency of the recording are translated into circular glass discs, each representing a single pitch, that strung together make up the words of the phrase.

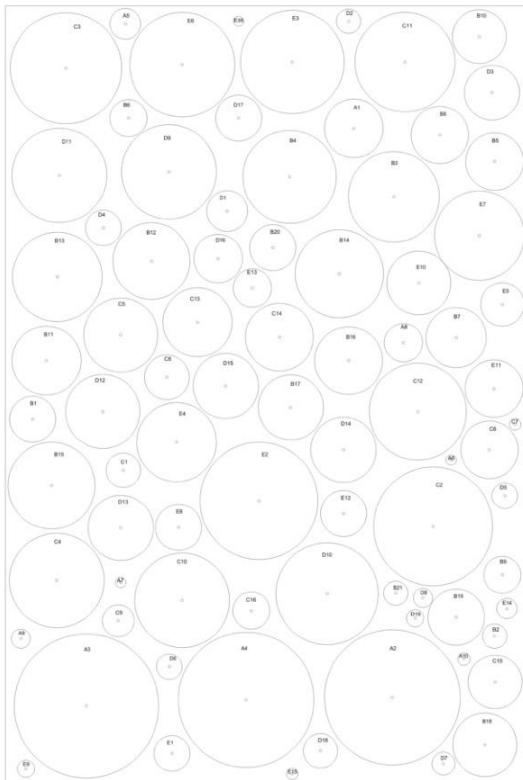
The piece is to be made from laminated dichroic glass. The dichroic coating separates light frequencies, causing the glass discs to appear to shift colors as the viewer moves around the sculpture, and the weather and light quality change throughout the day. Overlapping discs create multiple nuanced colors and the overall impression is a sculptural whole embracing the full spectrum and responding to the environment. In its current design it consists of 82 glass circles mounted on $\frac{3}{4}$ " steel tubing. The largest glass circles are ca. 17" and the smallest 2" in diameter.

The artwork is a celebratory gift to the park's visitors, unifying the two core values of the project to represent a multi-lingual and culturally diverse community sharing their own gift of time with each other.



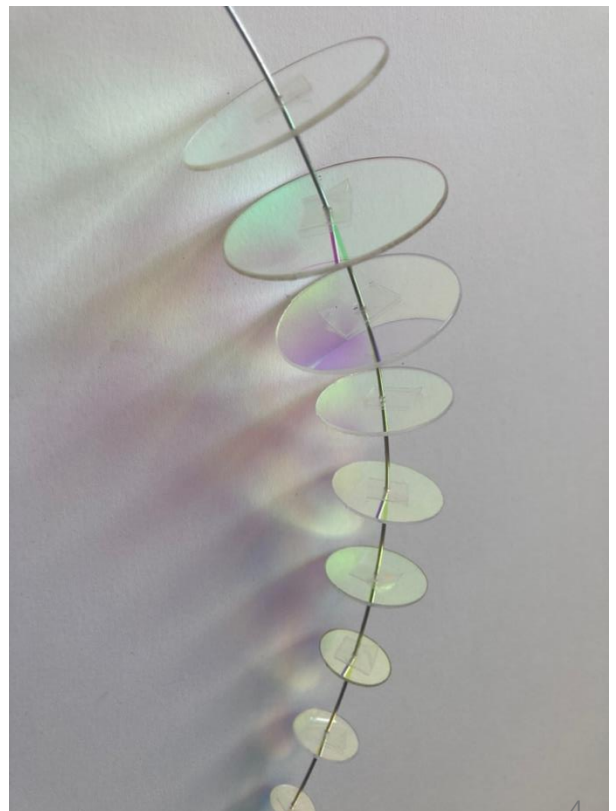


Waveform of the recording of “It takes more then two to form a River” that form the basis of the glass discs. Each disc on the sculpture corresponds to a frequency of the waveform. The disc dimensions were generated by measuring the height of each frequency and scaling it to actual size. The disc size range from max. 17.08 inches to mix. 1.24 inches in diameter- see drawings with dimensions.



8/25/2024

Layout of the disc sizes for cutting



disc section on a curved spine

Spine layout constructed based on the Waveform recording, divided into 5 sections.

IT



TAKES

MORE



THAN

TWO



TO

FORM



A

RIVER



Artwork Model

5 Spines in varying length, with a 144° rotating axis around the pole bottom to top



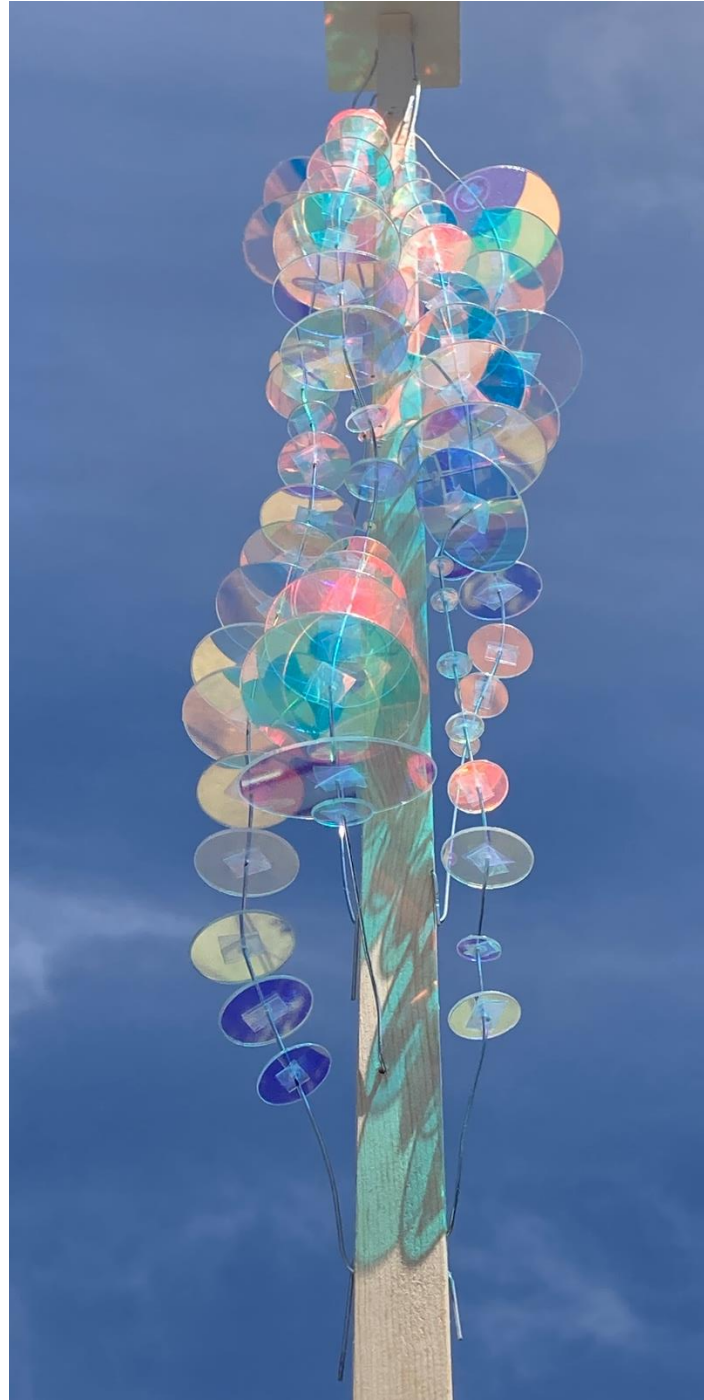
Physical wood and plastic model, providing a better sense of the glass reflectiveness, color and presence



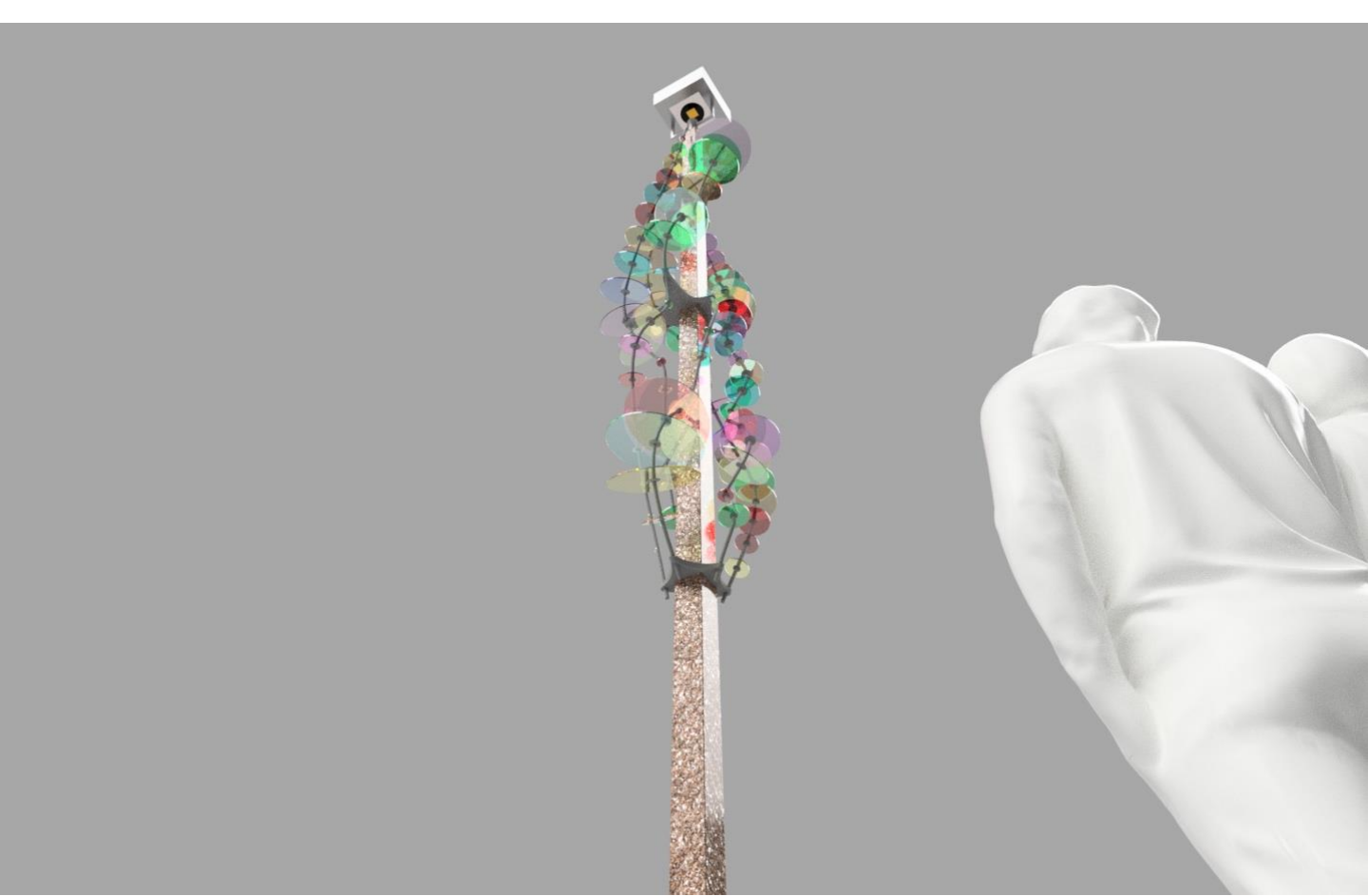
Rendered Model



Wood and Plastic Model



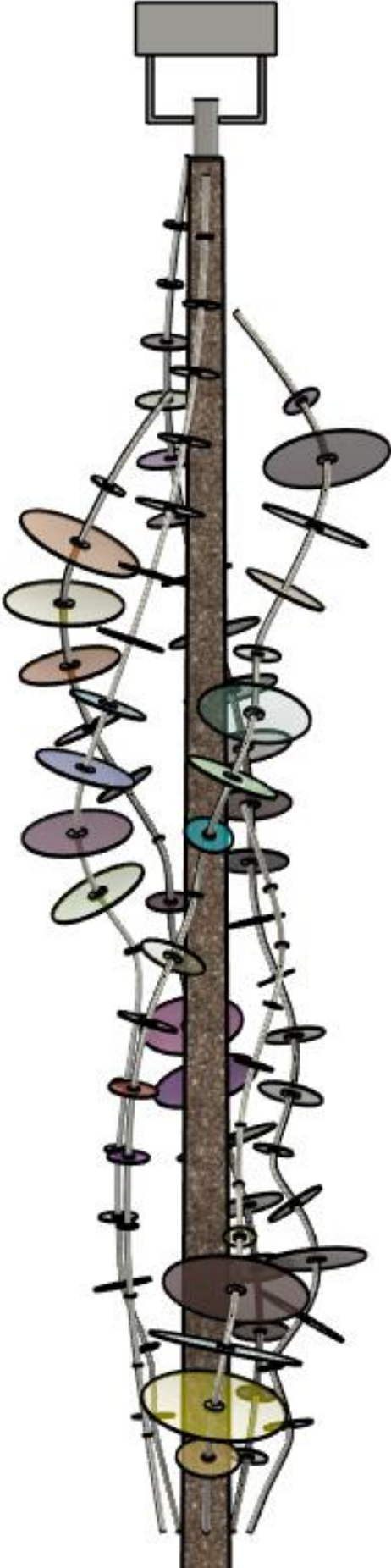
The level of reflectivity of the dichroic glass discs will be more comparable to the physical wood and plastic model seen here than the translucency of the rendered images. This will create a denser design, and the glass will be visually more dominant than the steel.



The viewing angle of the artwork changes the perceived density of the glass elements, their color and overall shape of the design creating crossover color effects.

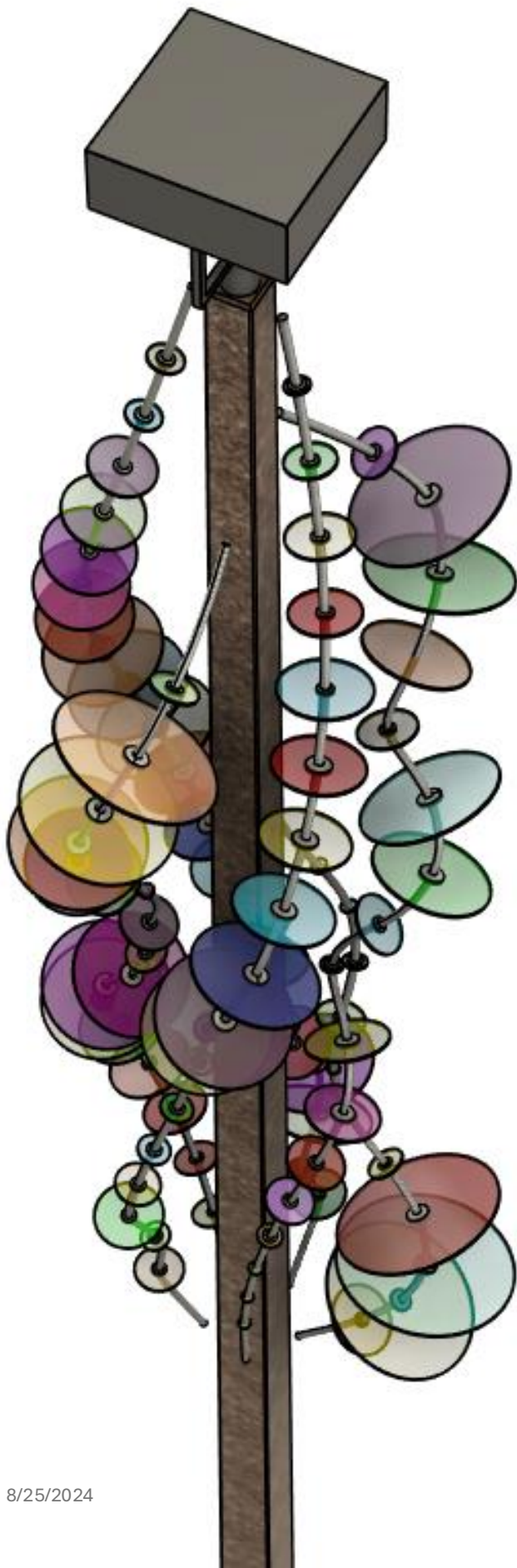


Sideview of the curvatures of the spine, to visualize their shape. A similar view will only be seen from very far away of the pole near the Youth theater as it is on a sloping hill. The viewing angle of the artwork will be from a down-up angle.



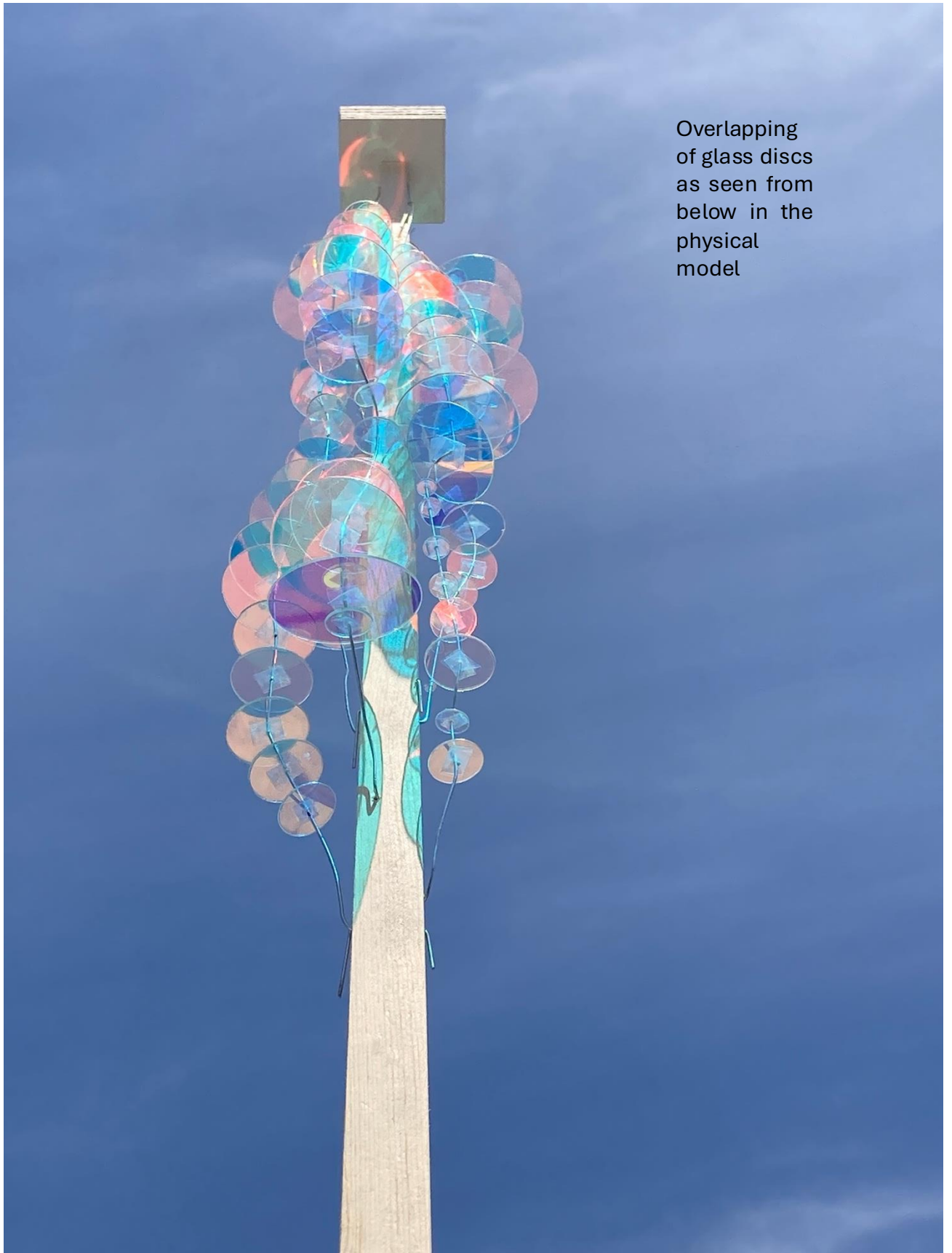
Similar angle of the physical model that illustrates how the angle of the glass discs appear from almost horizontal to tilted. This will affect what colors will be visible on the reflected or transmitted color spectrum of each sheet.



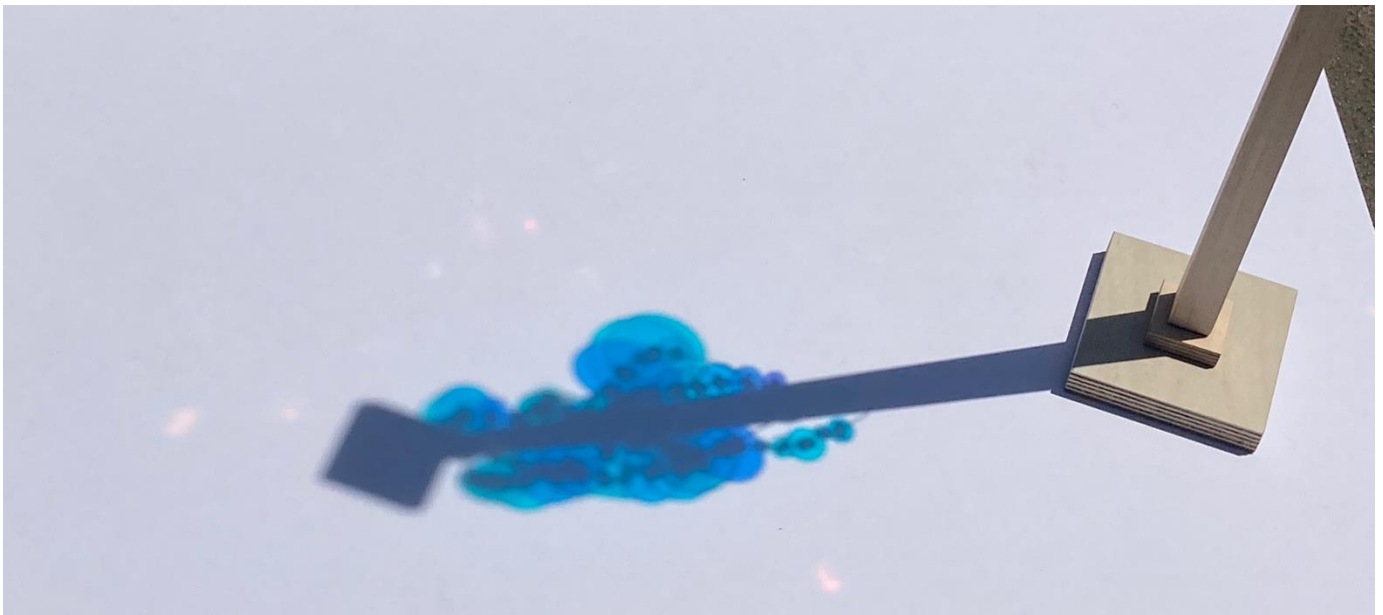


Helix rotation of the spine
as seen from above that
illustrates how the glass
discs will visually overlap.

Illustration of the
curving spines in
helix rotation. Not
with accurate color
rendering.



Overlapping
of glass discs
as seen from
below in the
physical
model

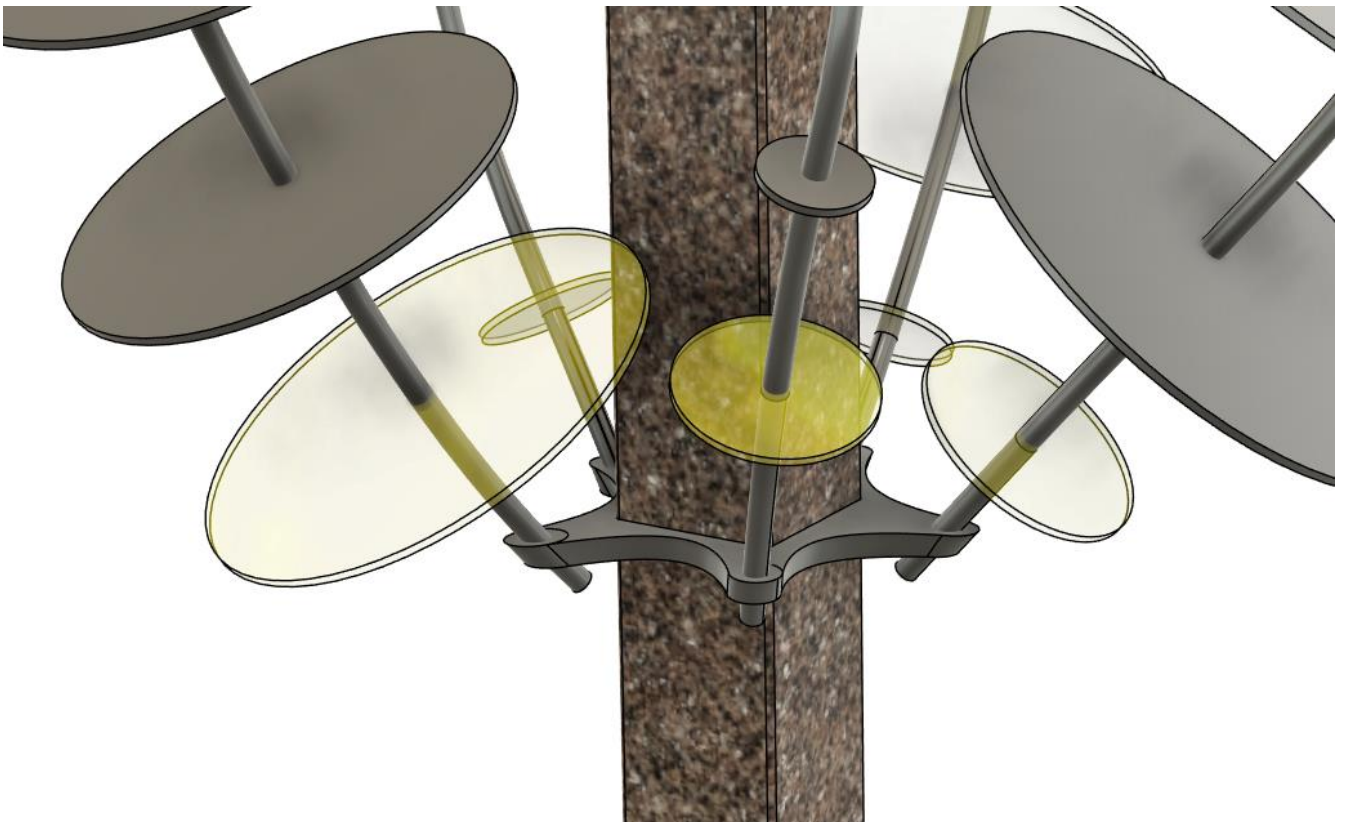
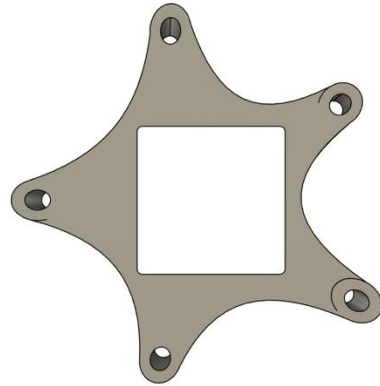
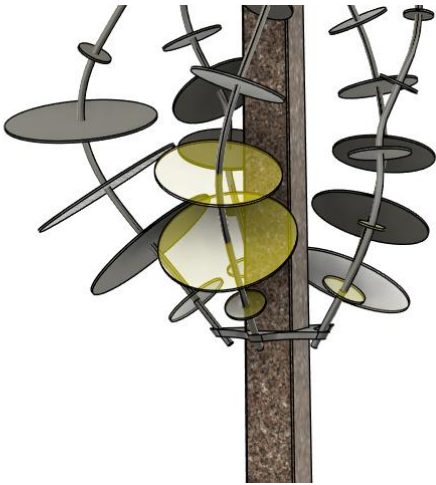


The glass elements on the pole will cast colorful shadows onto the ground. In this model only one color of dichroic material was used, hence the shadow being solid blue. In the final artwork 4-5 different colors will be used, and the shadow will be multicolored.

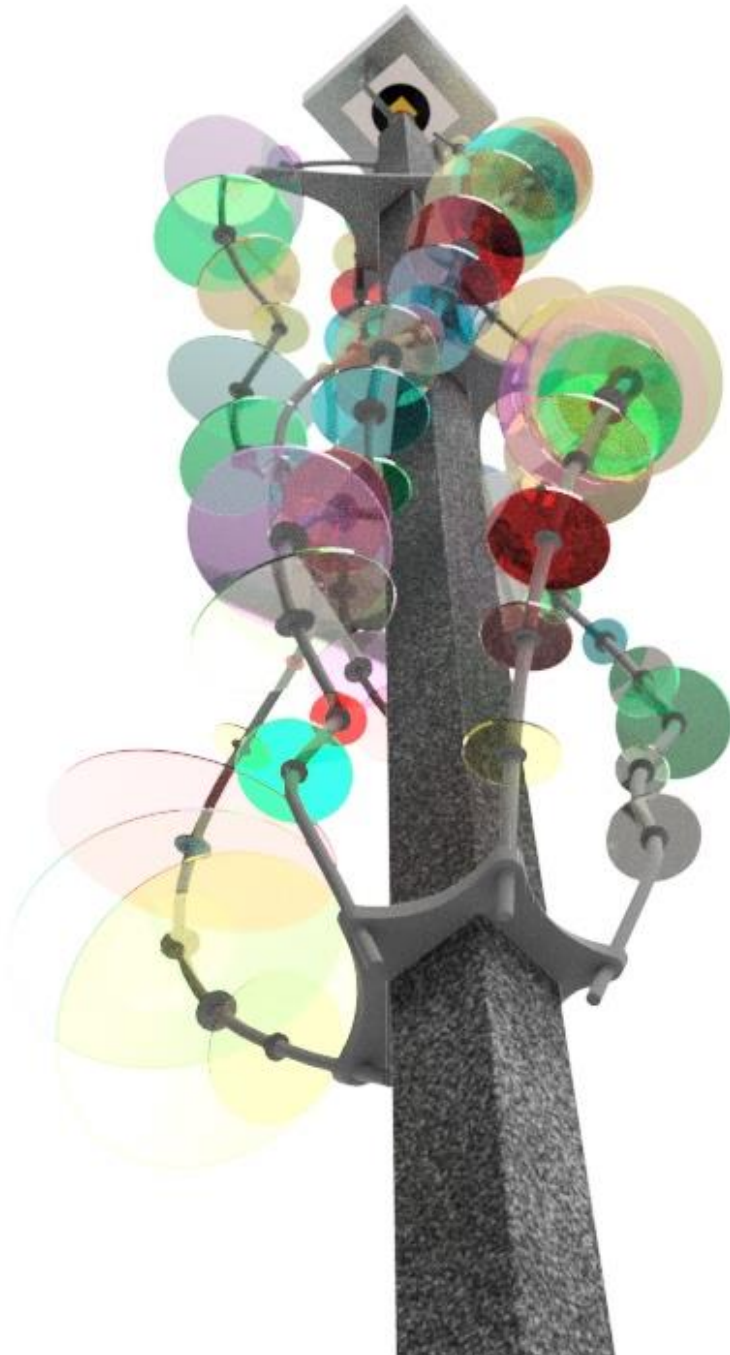


The artwork also scatters colors across the surrounding area, and they might be visible on the pavement or in the grass during the day. The light from the lamp will project the colors downwards onto the ground from above.

A starfish shaped stainless steel clamp is a possible design for holding the spines. Not here drawn, the steel pole attachment hardware will be made from two parts and function as a clamp.



The design is just a concept and does not reflect a final version. The three starfish shaped pole attachment's function both as a termination point for the spines and as reinforcing hardware for further extending spine segments.





Artwork Color

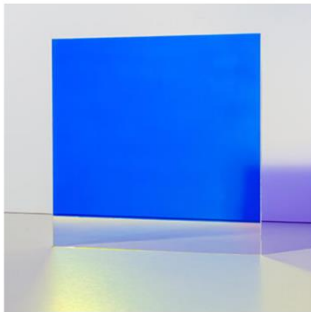
Dichroic Glass

For the artwork we will use dichroic Borosilicate sheet glass. Coated, drilled and laminated by Prinz Optic in Germany. Boro float glass has a higher impact resistance than regular float glass and is therefore more suitable for this project.

The glass elements will consist of either two sheets of glass laminated together, or 3 sheets of glass laminated together. Three layers offer additional scratch protection for the metal coating, but budget feasibility will need to be considered in this decision.

Dichroic glass is made from transparent sheet glass that is dipped into metal baths. The deposited metals will change what wavelengths of light are reflected. Each color reflects and transmits complementary colors.

Depending on the thickness of the metal coating the color effect will be more or less intense. For the artwork I am aiming to use the FE (medium intensity) color filters.



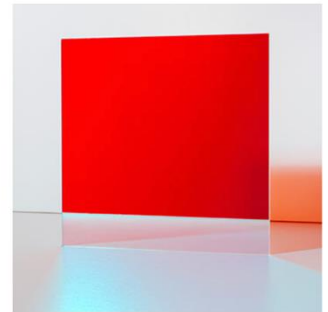
FE Cyan / Gelb-Effekt →



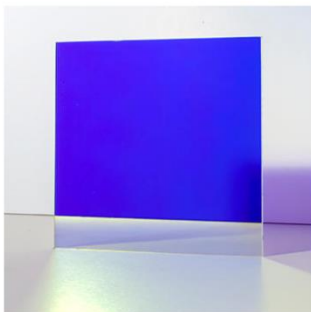
FE Orange / Blau-Effekt →



FE Pink / Türkis-Effekt →



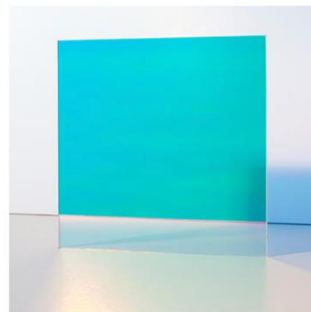
FE Red / Cyan-Effekt →



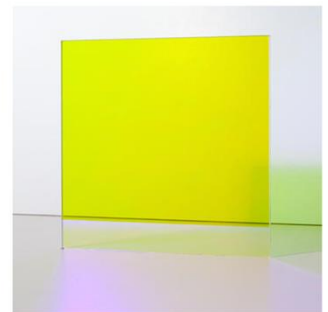
FM Blue / Orange-Effekt →



FM Green / Magenta-Effekt →

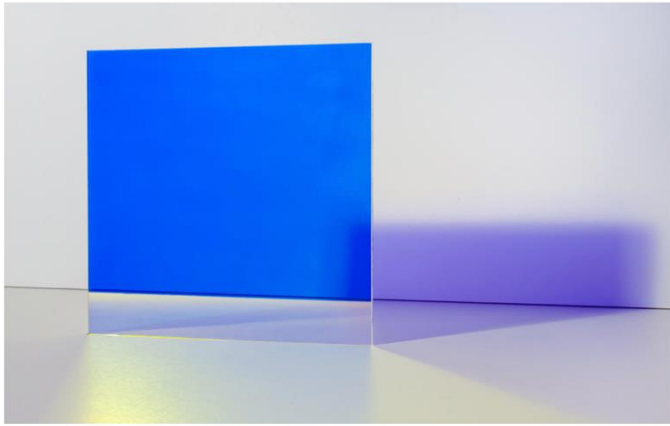


FM Türkis / Rosa-Effekt →

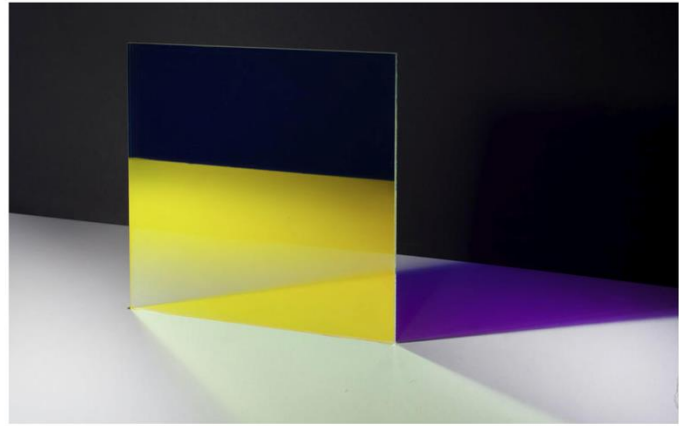


FM Yellow / Blau-Violett-Effekt →

Full color palette of FM Effect Colors, seen from their reflective color side. In the artwork, the glass sheets will be mounted on varying angles that will allow the glass to reflect overlapping transmitted and reflected colors simultaneously, hence producing the dichroic effect seen in the model images on page 11 & 12.

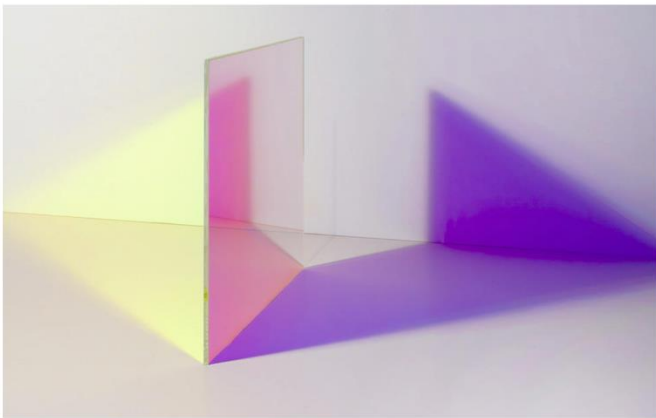


☀️ Tagansicht

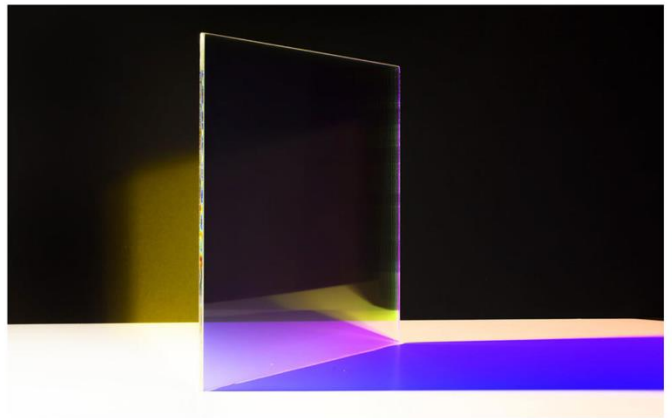


🌙 Nachtansicht

Transmissive and Reflective Color effect of the same sheet.

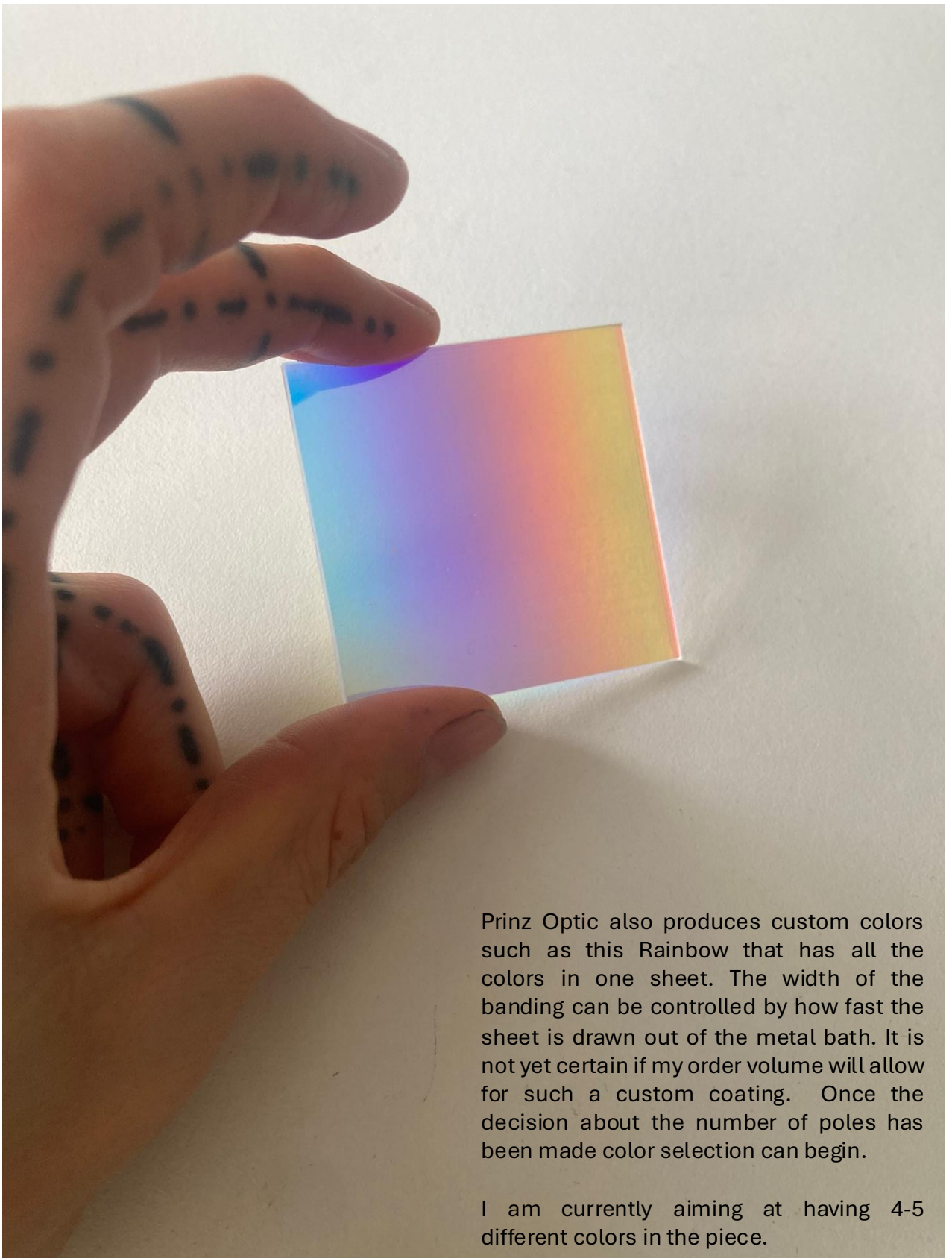


☀️ Tagansicht



🌙 Nachtansicht

At different angles the reflected and transmitted light passes through other areas of the color spectrum. That means that for the artwork the viewing angle of the same color, depending on the viewers location will change what color the glass is perceived as.

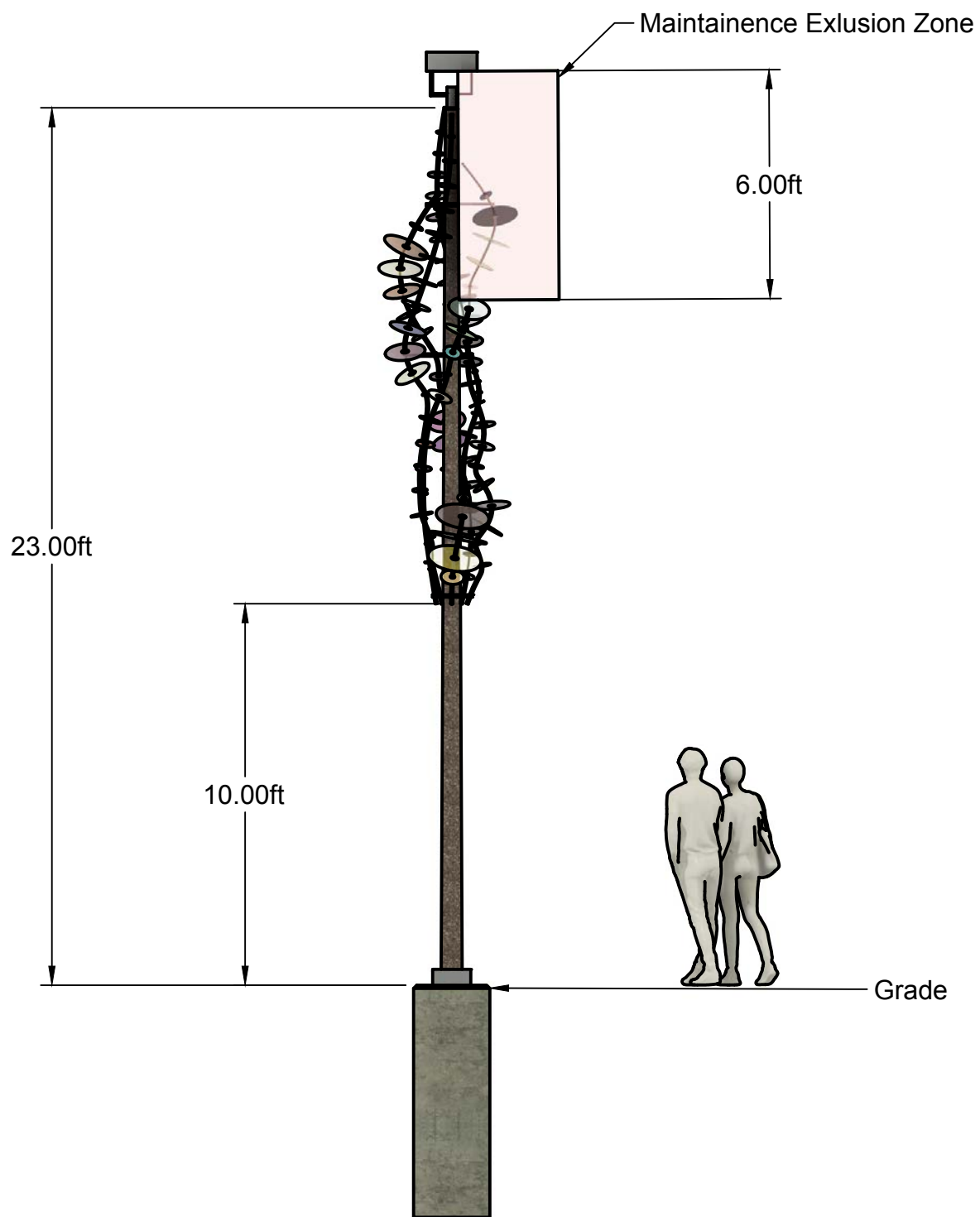


Prinz Optic also produces custom colors such as this Rainbow that has all the colors in one sheet. The width of the banding can be controlled by how fast the sheet is drawn out of the metal bath. It is not yet certain if my order volume will allow for such a custom coating. Once the decision about the number of poles has been made color selection can begin.

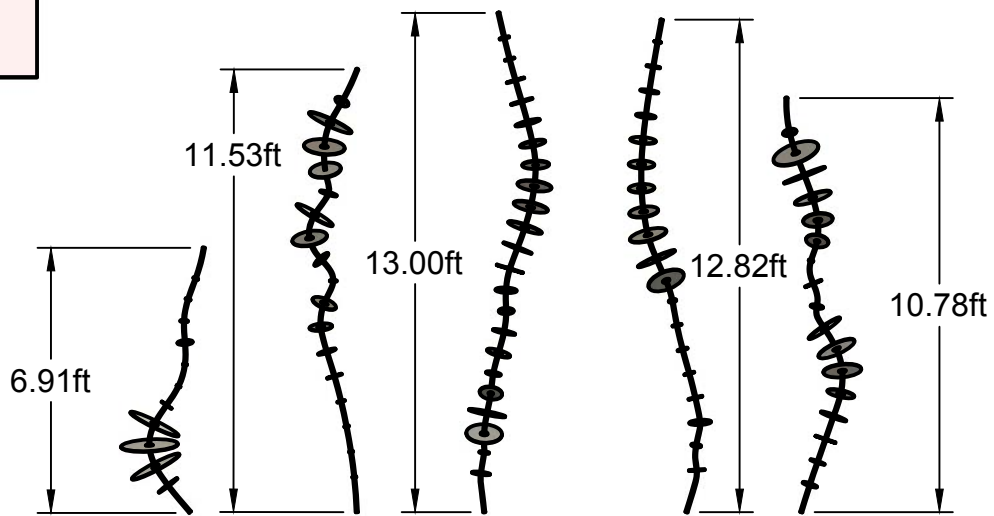
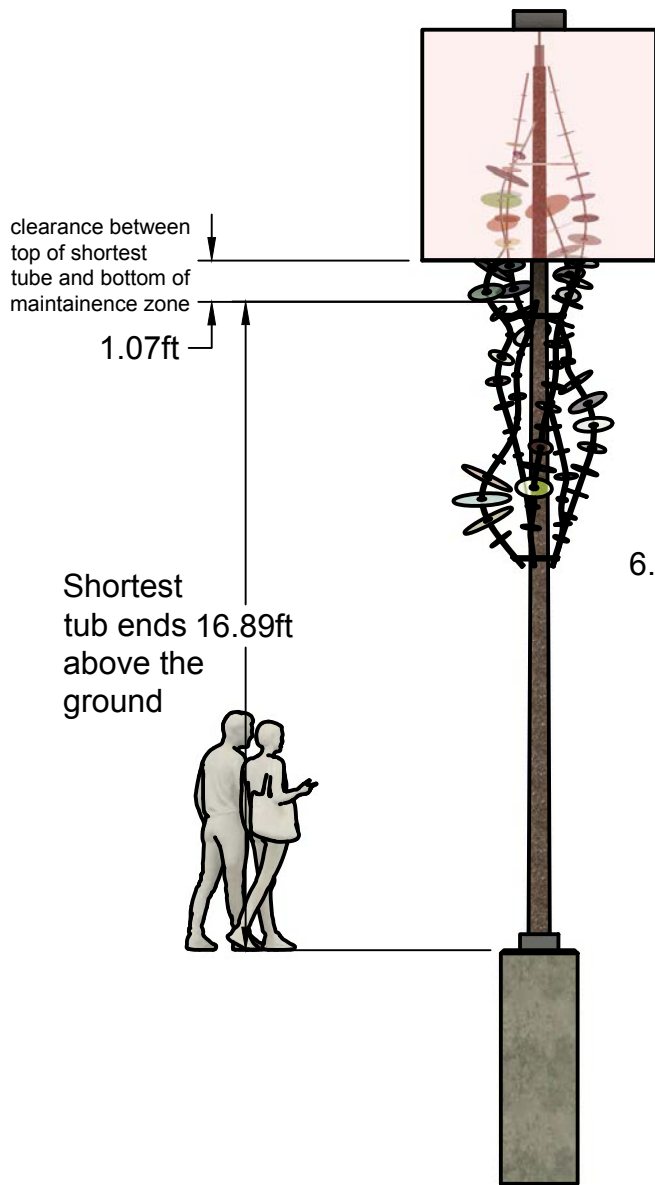
I am currently aiming at having 4-5 different colors in the piece.



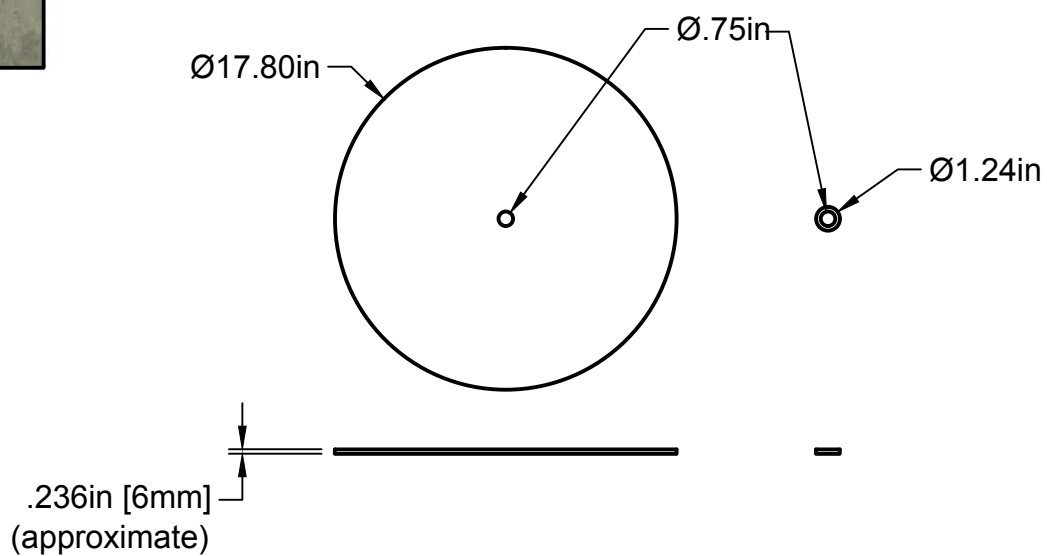
Drawings with Dimensions



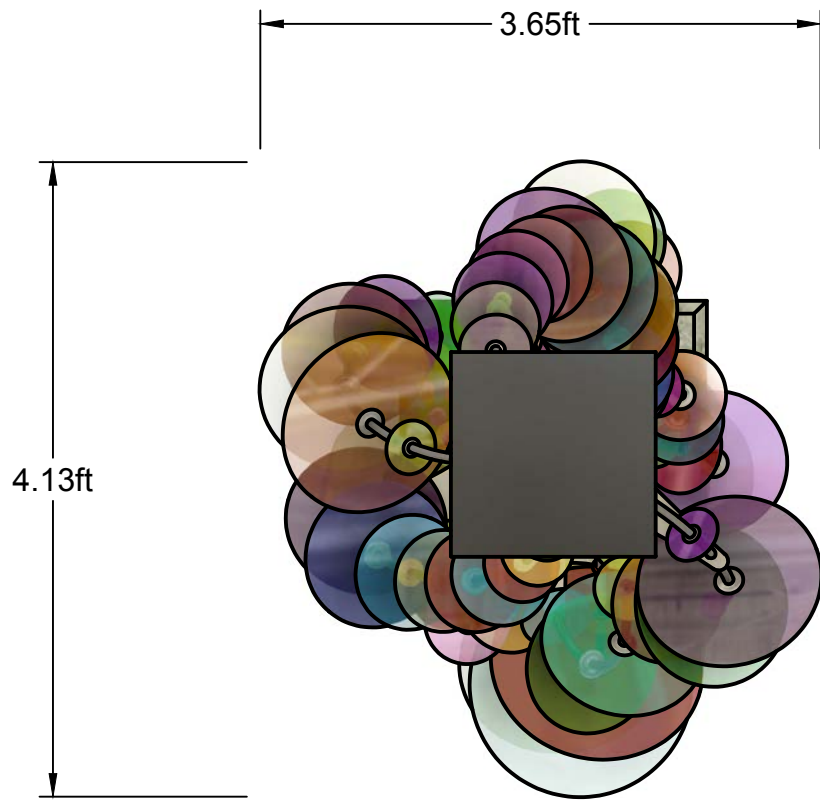
Tubing= $\frac{3}{4}$ " stainless Glass= 5-6mm dichroic, diameter varies Connection brackets=20mm stainless	PROJECT			REV
	Crossroads Light Pole TITLE Combined with drawings			
APPROVED	SIZE	CODE	DWG NO	REV
CHECKED	B			
DRAWN	Jonah Burns	8/25/2024	SCALE 1:50	WEIGHT
			SHEET 1/3	



Largest and Smallest Glass Discs



		PROJECT			
		Crossroads Light Pole			
		TITLE			
		Combined with drawings			
APPROVED	SIZE	CODE	DWG NO	REV	
CHECKED	B				
DRAWN	Jonah Burns	8/25/2024	SCALE 1:100	WEIGHT	
			SHEET 2/3		



Top view	PROJECT Crossroads Light Pole			
	TITLE Combined with drawings			
APPROVED	SIZE	CODE	DWG NO	REV
CHECKED	B			
DRAWN	Jonah Burns	8/25/2024	SCALE 1:100	WEIGHT
			SHEET 3/3	

An abstract artwork featuring a complex arrangement of overlapping, translucent, circular and oval shapes in various colors (blue, green, red, yellow, purple) against a deep blue background. Thin black lines and small rectangular pieces are interspersed among the larger shapes, creating a sense of depth and movement. The overall effect is that of a dynamic, multi-layered composition.

Artwork Sites

Site Plan

As of now the budget for two poles has been approved with the approval of the budget for one additional pole still pending. Once the total number of poles has been decided we will pick the final two or three locations. I have identified four possible poles to choose from. Two, near the dog park and the other two on opposing ends of where the tall poles are used in the park. If only two poles are approved, one artwork will be mounted on the light post by the Youth Theater, and one will be mounted by the Active Senior Apartments. If three poles are approved one pole in between these two will be added.

The final locations will be decided in coordination with Scott McDonald, Public Art Specialist, City of Bellevue and the Youth Theater. Choosing these specific poles was determined by the amount of direct sun they receive during the day and how many visitors will encounter them as they use the park.



Pole No. 1 at the Youth Theater, first pole with this height (23ft) located next to the path from the Community Center towards the Splash Park

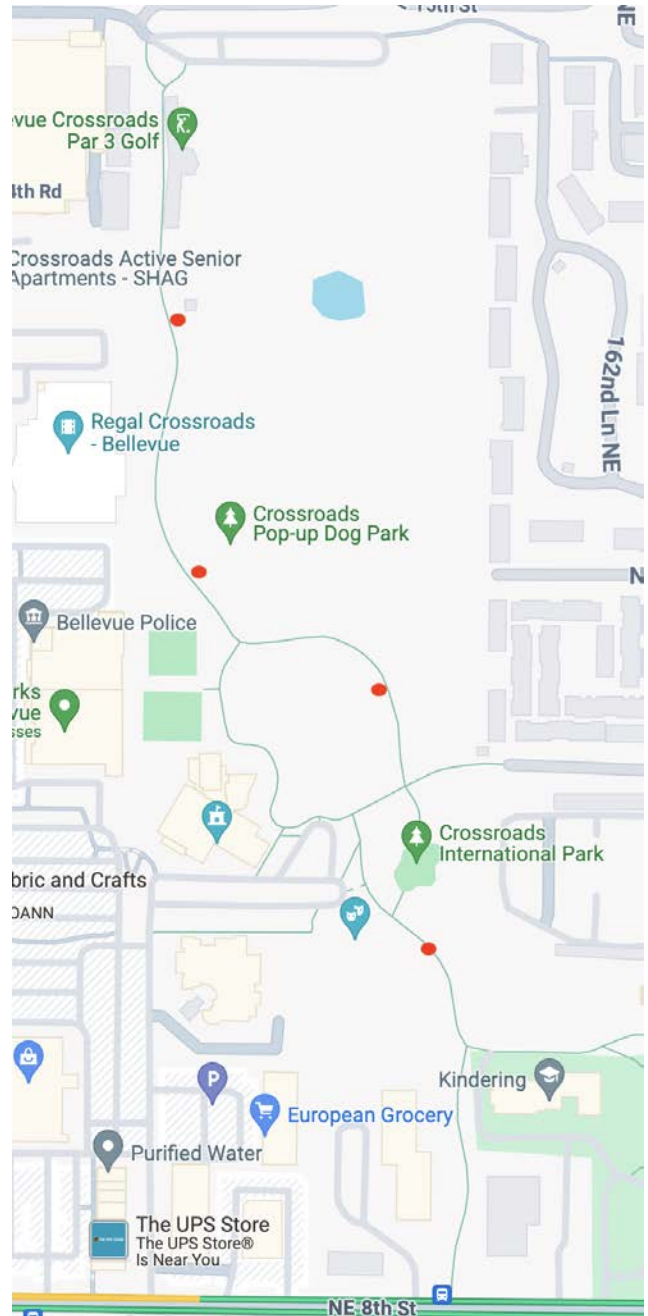
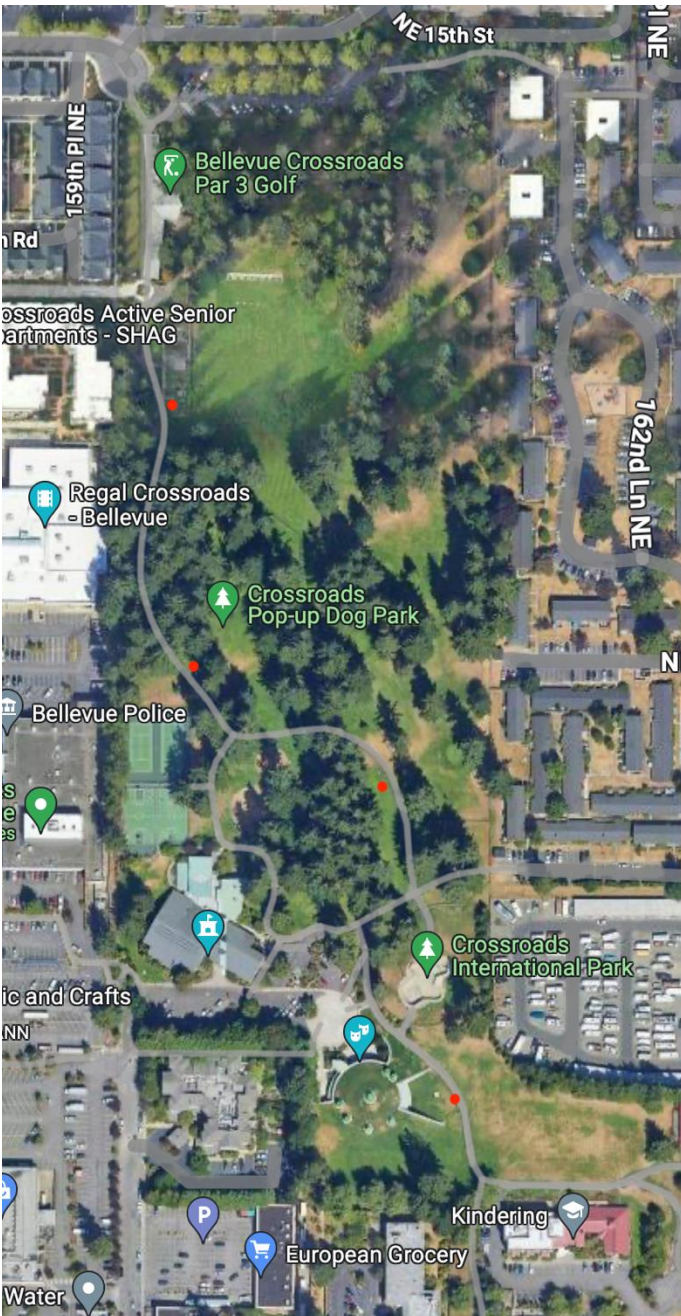
Pole Sites in the Park

The artwork will be mounted on to existing, 23ft Light Poles. The poles are located in three visually separated areas in the North end of the park.

Pole locations:

1. At the Youth Theater
2. At the dog park, near the Tennis Court
3. By the Community Garden (across from the Active Senior Apartments)

The five individual Elements of the Design can be potentially placed in different orders around the poles to individualize each of them visually at each location.



The 23ft light poles are only installed in the North End of the Park starting at the Youth Theater. The Youth Theater location is a gateway between the Community Center parking and the wooded North section of the park and the open South section of the park that houses the Splash Park. The Youth Theater pole is situated on a sloping hillside, which will allow for a beautiful visual play with the individual elements as visitors move around the artwork.



The pole near the Playground behind the Community Center will be visible to those using that playground area and will enliven that section of the park. Although in this image the pole is in the shade, you can see on the previous slide satellite image that it receives full sun during the day as well.



Another potential location is across the Tennis Court. It receives more sun hours than the Playground pole and could be an alternative. Visible from the tennis court and situated next to a bench it will be enjoyable to different visitors. Especially the elderly visitors can take a rest near it.



The last location is situated at the back end of the community garden across from the Active Senior Apartments. It is a place where many seniors using the park enter it on their walks. It will connect the first and last pole and bring the park's different areas closer together. It also has full sun throughout the day.



An abstract artwork featuring a complex arrangement of overlapping, translucent, circular and oval shapes in various colors (blue, green, red, yellow, purple) against a deep blue background. Thin black lines and small rectangular pieces are interspersed among the larger shapes, creating a sense of depth and movement. The overall effect is that of a dynamic, multi-layered composition.

Artwork Maintenance

Draft Construction & Maintenance Plan

Materials/ Technique:

The artwork will consist of stainless steel or aluminum tubing, laminated, Schott Boro float glass and custom stainless steel and silicone hardware.

The Boro silicate glass will be purchased from Prinz Optics GmbH in Germany. Prinz Optics will also cut and drill the glass. They contract out the lamination process.

The steel tubing will be bend and welded. The fixtures to the pole will consist of a two-part clamp that tightens around the pole without being directly affixed to the pole as the pole can not be drilled into.

At this stage, non of the hardware, attachments to the pole or tubing mechanics are designed or approved by an engineer.

It has also not been decided if we will do a 2-layer glass lamination or 3-layer lamination. Therefor it is impossible to create an accurate maintenance plan until the next and final design Milestone will be submitted on December 20th.

During the next phase, engineering decisions and budget feasibility will have a major impact on design details.

At the current state I am considering the following maintenance requirements for the artwork:

1. Accessibility of the Light Fixture:

The light fixture on top of the pole must be accessible from one side of the square pole. The artwork will leave a 6ft clearance between the top end of the artwork and the top end of the pole to accommodate light fixture maintenance. Marked in red is the maintenance artwork exclusion zone. The exact area is to be determined with input from the Parks Operations Team.

The artwork will extend to the top of the pole but not beyond the concrete section on the other sides around the pole.



2. Replacement of glass elements:

The intention is to have each tube be constructed from sections, so that individual pieces can be replaced without disassembling of the whole part is required. I am aiming to have a disassembly point at every glass disc, but the feasibility depends on engineering needs and will not be able to be decided until the engineers approve a tubing and hardware design. I plan to pre-order replacement parts of the most common sizes to have available. Storage location of these parts needs to be determined.

Environmental Factors

The artwork consists mainly of glass with large glass surfaces exposed to the elements. The artwork will be installed outdoors, and dust, leaves and bird droppings can collect on the glass panels. The minerals contained in rainwater will additionally leave eventually permanent stains if not cleaned regularly. The glass and steel is frost resistant. The glass is coated with delicate metal coatings that can scratch off. Therefore, the glass is laminated to clear glass to protect the coating, and the top surface of all glass elements will be the uncoated glass.

3. Cleaning:

Glass: The glass element can be coated with a hydrophobic surface protection spray such as RainX or a professional glass sealant company such as Diamond Fusion® that will allow easy run off water and prevent minerals and dirt in the water to adhere to the surface. There are different brand offering different warranties up to 15 years of protection. The feasibility of such a coating will need to be further investigated. The glass discs will be mounted on the steel tubing at angles, to prevent water from pooling. These angles might be slight and will vary across the design. The angles of the glass discs are determined by the location on the spine and the curvature of the spine section. I would advice a cleaning with water and an eco friendly Sud of the artwork at least every 5 years, ideally once a year to remove dust and debris collected on the surfaces.

Tubing/Hardware: The spines of the artwork will be made from either Stainless Steel or Aluminum tubing and are naturally rust resistant. Together with the hardware they should be regularly inspected for damage.

4. Safety

The glass elements can be broken when hit with something hard. Damage by human is possible. To make damage less likely the glass is mounted out of reach at above 10ft.

The glass elements will be made from laminated glass to prevent broken shards from falling onto visitors if a disc gets broken. The lamination will keep the disc in place and prevent it from breaking apart if one or both layers of glass are broken. Should a replacement of a disc be necessary, it will have to be done so with another laminated glass disc. No single, unlaminated glass or tempered glass should be used for replacement as they are potentially harmful when broken to anyone standing underneath the sculpture. The replacement should also be done with a similar dichroic coated element that matches the broken disc in size and shape.