

CITY OF COLUMBUS, OHIO

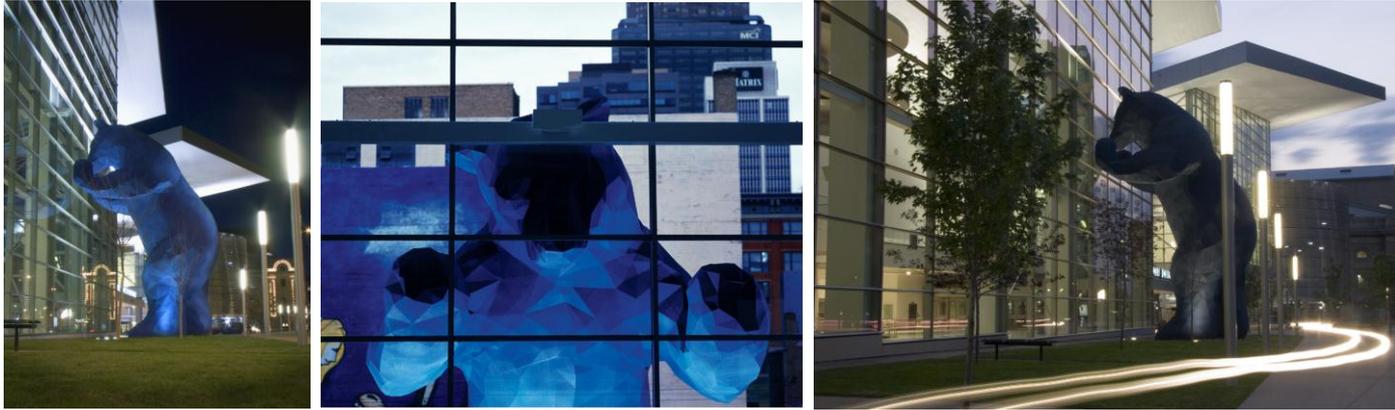
NORTH BANK PUBLIC ART PROJECT

ARGENT STUDIOS

3014 Wyandot St. Denver, CO 80211

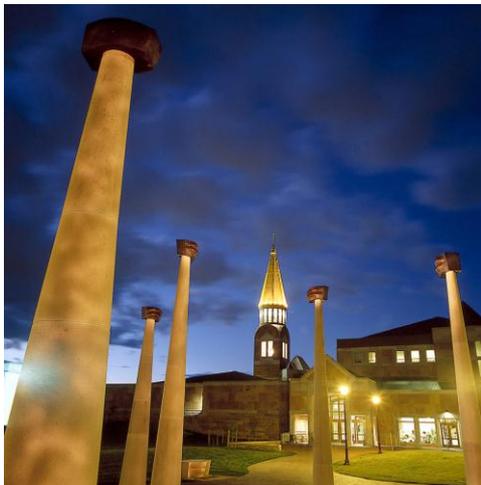
ph: 303 433 8263 fax: 303 561 0585

June 1, 2012



“I see what you mean”

City of Denver, Denver Convention Center Expansion Public Art Project.
Medium - composite materials and steel.
40 x 25 x 22 feet. Completed in June 2005



"Whispers"

A public art commission at the south entrance to the Ritchie Wellness Center. University of Denver. Materials used - Limestone, Bronze and interactive sound elements. This is composed of four limestone benches, and five columns. Completed June 2001



"Pillow Talk"

A public art project for D.U.R.A. and Post Properties at 1985 Pennsylvania St. Denver. On the former site of St. Luke's Hospital, just east of downtown. It is now a residential complex. 13 x 8 x 12 feet at one location and 3 x 2 x 1 feet at two other nearby locations. There are two other components which are two marble pillows located in another two courtyards of the complex.

Material - Colorado Yule Marble and granite. Completed - November 2000



“Confluence”

City of Fort Collins, Colorado. Oak St. Plaza Project . Assisted with redesign of new Plaza and specific design and fabrication, installation of three water features. Each is 8 x 8 x 2- 2.5 ft. Material is China Black Granite, polished on top with a thermal finish on sides.



"Ghost Trolley"

City Of Aurora, CO

Translucent fiberglass and LED banks. 20 x 11 x 2.5 ft Completed August 2007



Solaris Development Project

Vail, Colorado.

Creative Designer for Plaza in collaboration with Davis Partnership Architects. Two large sculptural works were specifically designed for the site.

"Droplet". Bronze and black granite and fire element. 29ft high x 8.5ft x 8.5ft

"Water Tree". Composite materials LEDs and black granite. 22 ft high x 26 ft x 26 ft.

Completed September 2010



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Completed Septemebr 2010



"Leap". Terminal B at Sacramento International Airport, Sacramento, California.

The Rabbit form is 56ft long. Fabricated from Aluminum. The stone suitcase is 8 x 6 x 2.5 ft
Fabricated from blue/green granite with bronze hardware
The project was completed in September 2011.



"Your Move". Integrated Public Art Work for Calhoun Lofts, University of Houston, Houston Texas.

Indian Red Granite, Chinese grey granite and bronze. Pavers- Chinese grey granite. 13ft high x 30 x 30 ft.

Introduction

In my public art projects I am attempting to somewhat reduce the hierarchical nature of what is assumed to be art. So much of what audiences gather as the definition of art, particularly contemporary art, is a fear of not knowing what "it" is supposed to be. My philosophy is to break down these barriers. I do this not by placating to the generic but perhaps confronting this generic and reinventing a presence that can illuminate and stimulate. I wish to foster an interest that permits the viewer to interact on a multitude of levels and perhaps questions the ingrained notions of his/her assumed, obtained belief systems.

Background

When engaging in a project such as this, I begin firstly by attending to the understanding of the site in its' totality. The site visit helped immensely to grasp the physicality and location of site, as well as the birthing of ideas. It provided an informed background from which to begin the process of connection with what I do, that is, in bonding a place with the people. Like all my public art works "site" becomes the trigger by which ideas unfold. It means building a connection with a place and the people who live in it. I try to create a resonance, a sensorial bond between people and their environment.

My considerations began with:

- The artwork needed to be timeless, both from a materiality aspect and conceptually by creating a connection to the past, present and the future which in doing so, reflects the importance of the City of Columbus Bicentennial and becomes a timeless marker for this event.
- It must reflect the significance of the surrounding site as one of the City's most beautiful parks and as the gateway to the city.
- Considering the function of the site. The park is about movement and activity, and serves as a connector, as well as a place for events, and outdoor activities.
- It must embrace the community and be a signifier to the voice of inspiration and connection.
- A work that is somewhat vandal proof and required no or little maintenance.

My work is always fettered by the desire to capture essences. It is to simplify the language that comes to mind and which strives to subsequently possess the potency to signify a much larger possibility. I remove as much of the signified purpose of my concept, so that all that is left is the essence. It is this essence that permits an interaction without expectation, it then becomes familiar and hence not intimidating, thereby creating a new possibility for an experience that grows with engagement.

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North Bank Park
Public Art Project
Columbus, Ohio

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Introduction &
Background

June 1, 2012

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Conceptual framework & Project Description

One of the most striking sources for my conceptual framework with this project came through my understanding of the City of Columbus, its history, development and the current formation of the DOWNTOWN COLUMBUS STRATEGIC PLAN. After pouring through loads of material, what surfaced as an incredibly significant and essential concept, was the idea of community. Throughout Columbus's development, a deep affection for the City by its' constituents have built the rise of interest and energy that is being embraced today. Personally, I felt this when I was there. It was such a pleasure to experience the people, places and insightful vision of the community from which stirred notions of inclusiveness, admiration, enjoyment and love for a place that the community of Columbus call home. Beginning with deconstructing "community", I started there. What does this mean? Indeed it is a broad term, com-mu-ni-ty <a kuh-myoo-ni-tee>

noun:

1. a social group of any size whose members reside in a specific locality, share government, and often have a common cultural and historical heritage.
2. a locality inhabited by such a group.
3. a social, religious, occupational, or other group sharing common characteristics or interests and perceived or perceiving itself as distinct in some respect from the larger society within which it exists (usually preceded by the): the business community; the community of scholars.
4. Ecology . an assemblage of interacting populations occupying a given area.
5. joint possession, enjoyment, liability, etc.: community of property.
6. similar character; agreement; identity: community of interests.
7. the community, the public; society: the needs of the community.

I began to think of how to visually articulate such a complex idea in a rather abstract manner.

After much play, and many epiphanies, and equally as many failures, I created a form that not only embodied the fabric of community, but suggested the engagement of times past as well as reaching for those possibilities of the future. I wanted to create a work that also reflected back to the viewers, a possibility of inclusiveness, where each is part of a whole, and appreciated as such.

Quite simply, lips emerged as a physical reference to a gesture, a kiss. A kiss is a common physical display of affection that involves the lips. I knew the shape and formation was integral to how one would respond. After much observation and modeling of the lips to successively produce the moment of a mutual kiss, I found the ignition for moving forward as the exciting conveyor of visual intrigue.

Many of us remember the moment and place of a first kiss or we sweetly

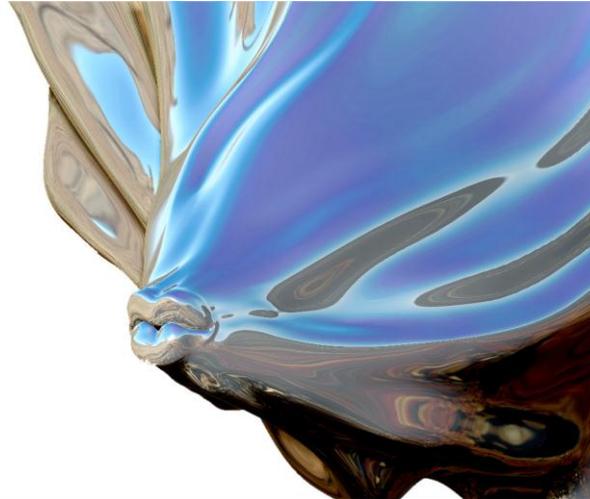
admire the action of affection between a parent and child, love ones and each other. It is a gesture of love, friendliness, fondness, and of affection. A kiss can be freely given just as an experience can be had spontaneously. Parks and open space provide the arena for playful fun and a potentiality for a release of spirit.

I have created two sculptures for this site. Their placement towards each other generates an energy field.

It allows the possibility of movement through which one as the viewer, becomes part of the work. These, then not only relate to each other but to those that pass between them.

The work then emerges as a community within itself, striving to pleasantly awaken the familiar and excite a plethora of stimuli that engages the viewer on many levels, creating a wonderfully active vista that activates a dialogue of possibility.

For me, it synthesized my concepts into an essence that assisted in reinforcing my mission of "Public Art"; that being the ability to communicate a non-hierarchical art experience which can be interpreted on many levels and which subsequently has the ability to grow beyond the initial visual experience.



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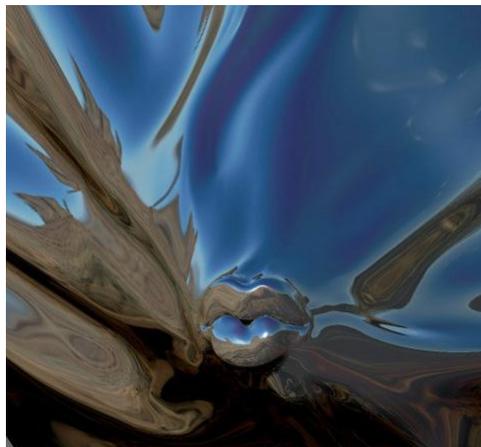
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Conceptual
Framework & Project
Description

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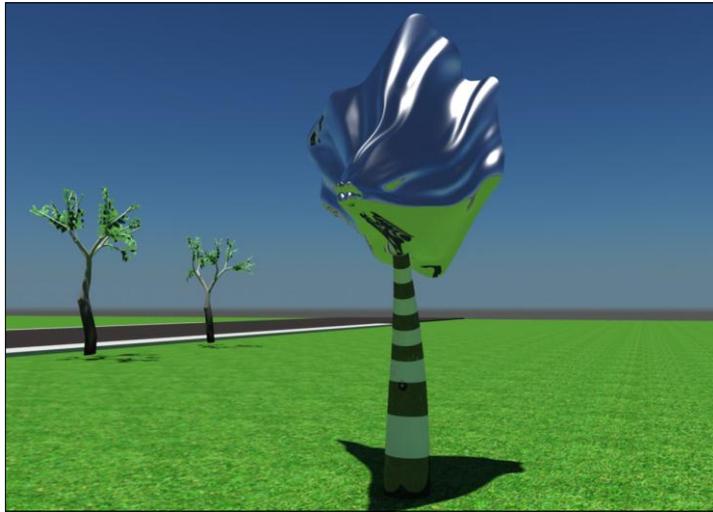
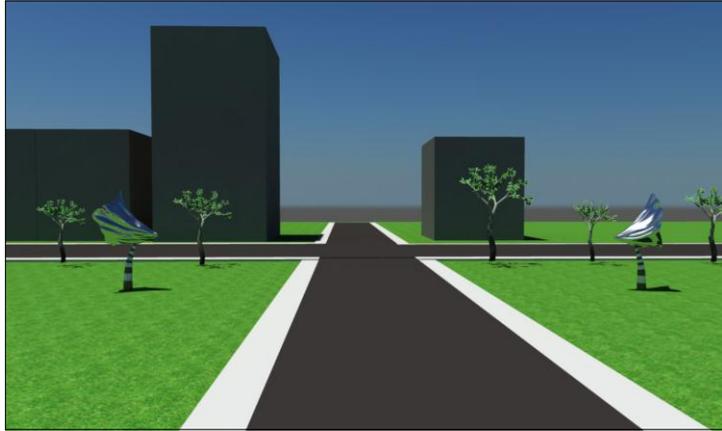
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Renders of form
without base

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**Renders of Artwork &
Site Placement**

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placement of artworks

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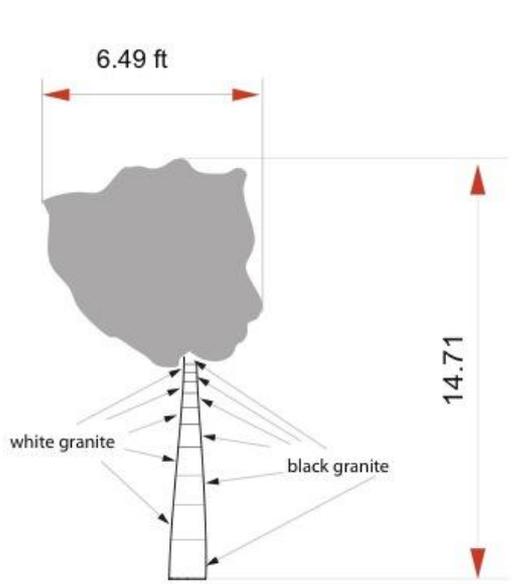
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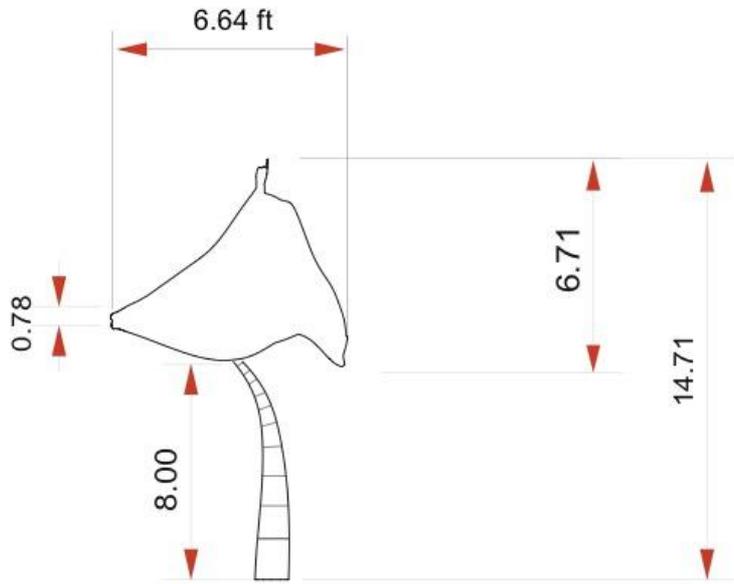
Location of Artwork

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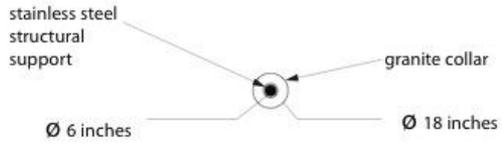
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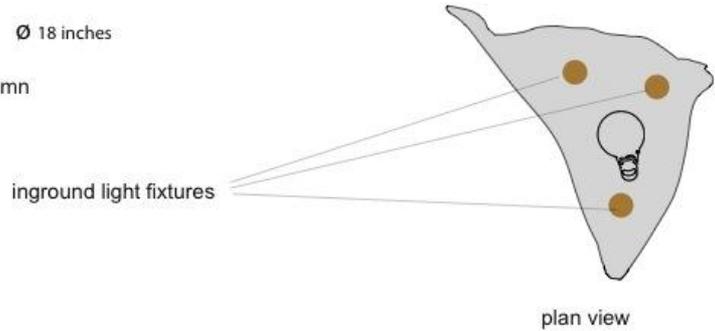
front elevation view



side elevation view



cross section view of column



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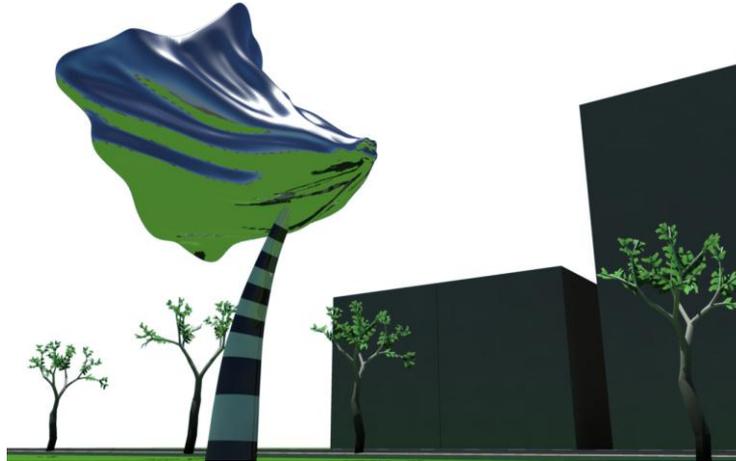
Dimensions,
 materials & Lighting
 arrangement

June 1, 2012

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Estimated Budget

FABRICATION -	
Two Stainless steel forms (316 grade Stainless Steel)	108,500.00
Black Granite & White Marble Stone pieces	13,400.00
SHIPPING & TRANSPORT	7,000.00
COMPUTER MODELING	2,500.00
FOUNDATIONS	6,000.00
ENGINEERING	6,000.00
LIGHTING FIXTURES 6 fixtures at \$1000.00 each	6,000.00
ELECTRICAL	3,000.00
INSTALLATION	8,000.00
TRAVEL	7,000.00
LEGAL	2,000.00
ADMINISTRATIVE	2,000.00
INSURANCE	500.00
PHOTOGRAPHY	2,000.00
SUB TOTAL	173,900.00
ARTIST FEE 15%	26,085.00
TOTAL	\$199,985.00



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Budget

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Examples of similar
form in Stainless
Steel

June 1, 2012

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