

## FINALIST PRESENTATION

City of Gainesville/Alachua County  
Call to Artists: PUBLIC WORKS

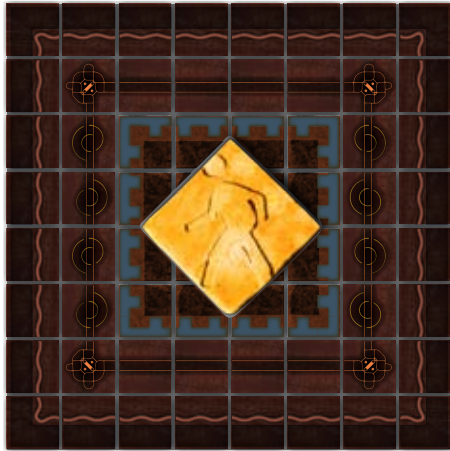
Presented to:  
The City of Gainesville/  
Alachua County  
Art in Public Places Trust  
*October 7, 2009*

\*Developed by the Artistic Team of:  
Bonita Dewiliby, Patrick Grigsby  
and Richard Moore

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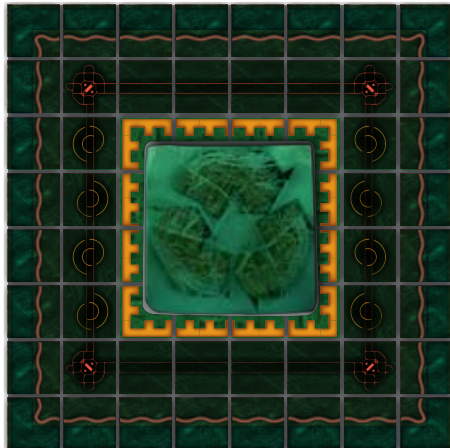
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\* *The proposal contains original text and art that are by permission solely being used in this packet for review by the City of Gainesville Art in Public Places Trust.*

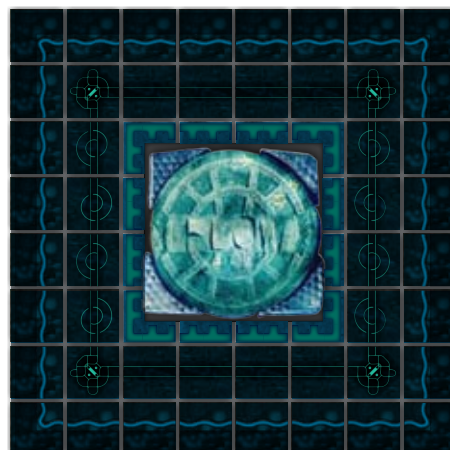


## INTRODUCTION

We have combined our graphic design, ceramic, architecture and fine arts skill sets to collaborate on this exciting opportunity for artists in the City of Gainesville. Each of us was delighted by the city's emphasis to build a structure promoting "Leadership in Energy and Environmental Design". We determined together that no facility better represents the collective environmental "footprint" made by the community than that for a Public Works complex. So, any artwork that could be a permanent part of it should emphasize equal respect for the combined "flow" of resources that citizens demand, while consciously keeping our progress into the 21st century as "green" as possible.



Clearly, as our habitat increases globally, our larger use of space and interconnectivity of intricate systems of travel, waste disposal and mechanical transportation encroach on other natural ecosystems, in turn affecting the quality of those environments and their inhabitants, not to mention those long term effects on our own. This spirit of awareness is all too easy to neglect, as the busy-ness of our lives take their demands on our time and push environmental impact issues into diminished priorities. We attempt here to re-contextualize the familiar symbols of Public Works by elevating their purpose to one more descriptive of our humanity, rather than our negligence.



The medium we have chosen is ceramic clay and the focus of the artistic presentation here is on the interior of the two-story atrium. A triumvirate of stacked, handmade ceramic tile images, approximately 5 foot 6 inches square, stretches upward along this impressive reach of wall to present a relationship of recognizable public works emblems.

*Bonita Dewiliby*  
*Patrick Grigsby*  
*Richard G. Moore*

## DESIGN CONCEPT/THEME PROPOSAL

### FLOW



The foundation for the Dewiliby, Grigsby and Moore Public Works Administration building project proposal utilizes symbolic and literal representations experienced daily—those public works signs and icons that communicate instant recognition. These communication tools make us aware of the path we travel, remind us to dispose of materials responsibly and gently exist all around us, defining the spaces in which we live. Yet seldom do we look upon them with a sense of awe to remind us of the global mark our systems scribe upon the surface of the earth.

Specificity of those symbols carry even more metaphorical weight when considered “hieroglyphics” of sustainability. The movement and interaction of the crossing networks of roadways, water, sewage and people permanently mark our planet and identify “life”. Still, it is the “flow”—the very movement on these networks that gives evidence to our interactions, achievements, feats of engineering, marvels of mechanization and poetry of invention. We hope that viewers entering the atrium space of the Public Works Administration building might be drawn, not just to the monumental space to their right upon entering, but be engaged by what they find. Perhaps it can provide a literal invitation to Public Works visitors and employees to gaze more closely, at both the simplicity and responsibility of our relationship within our community.

### LIGHT

Light permits our clarity of vision and recognition of our surroundings. Still, familiarity can dim our awareness and allow us to overlook what is right in front of us—our very own community.

The shifting qualities of light often renew our perspective, making the familiar, new again by merely changing its angle, or more often, our angle.





## SURFACE AND TEXTURE

The clay pedestrian sign on page 2 reveals a shifting quality of light and the changing surface property that transforms the familiar out of its invisible cloak. By infusing such symbols with texture, low sculptural relief and impressions, the traveling angle of daylight can unveil more still of that experience. What is old is new again and still ever changing, despite seeming the same.

This is the very experience of living in an area for a long period of time—that with developments and change, surroundings still exude their own character and familiarity. In spite of the footprints we make in the community, the natural settings still carry an emotional resonance and recognition to the landscape. That landscape does merge with our memories and fuse with poetic notions of "home".

The ceramic medium chosen for our work is intended to function within this same tangible mode. The images at a distance surely function to create a whole to impact the atrium space as visitors and employees come and go. However, within their make up, each and every ceramic element will contain not mere colorized textures, but these same "impressions" of the community it intends to represent—pressed forms of old faucets, pipes, tire treads, footprints, reflectors, cast iron textures, gauges, etc. Fossils from a contemporary era—a recognition of our responsibility to coexist, co-habitate and preserve the planet by doing our small part.

## COLOR

Light is an artist's primary engineer of color. It is by no coincidence that we draw a correlation between it and the similarities of the Public Works professionals. It is they who invisibly, and expectably, provide systems that we take for granted as simply "always there". Generally it is an exaggeration of hurricane shaped proportions that return our focus to the anticipation of losing either.

We conclude here with our own juxtaposition of symbols, signs, light and low relief, that a green planet in the 21st century is a result of people exercising a collective caution for the environment, both in how we live upon it and flow within its natural systems of renewable resources and hydration.

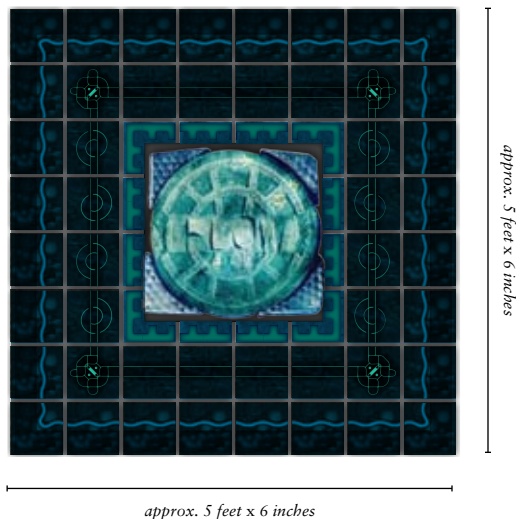
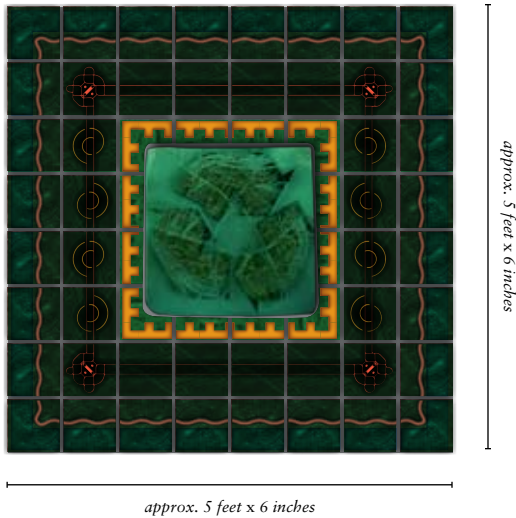
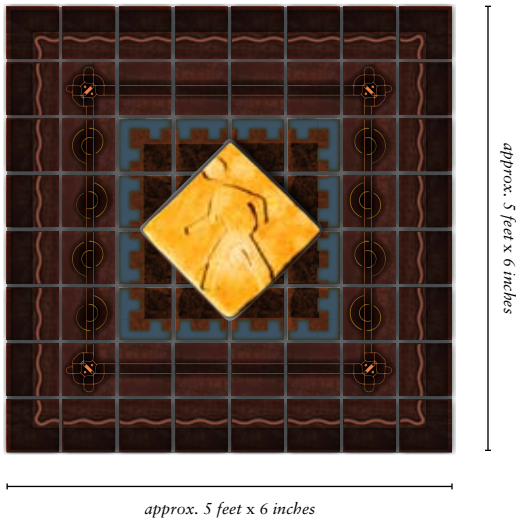


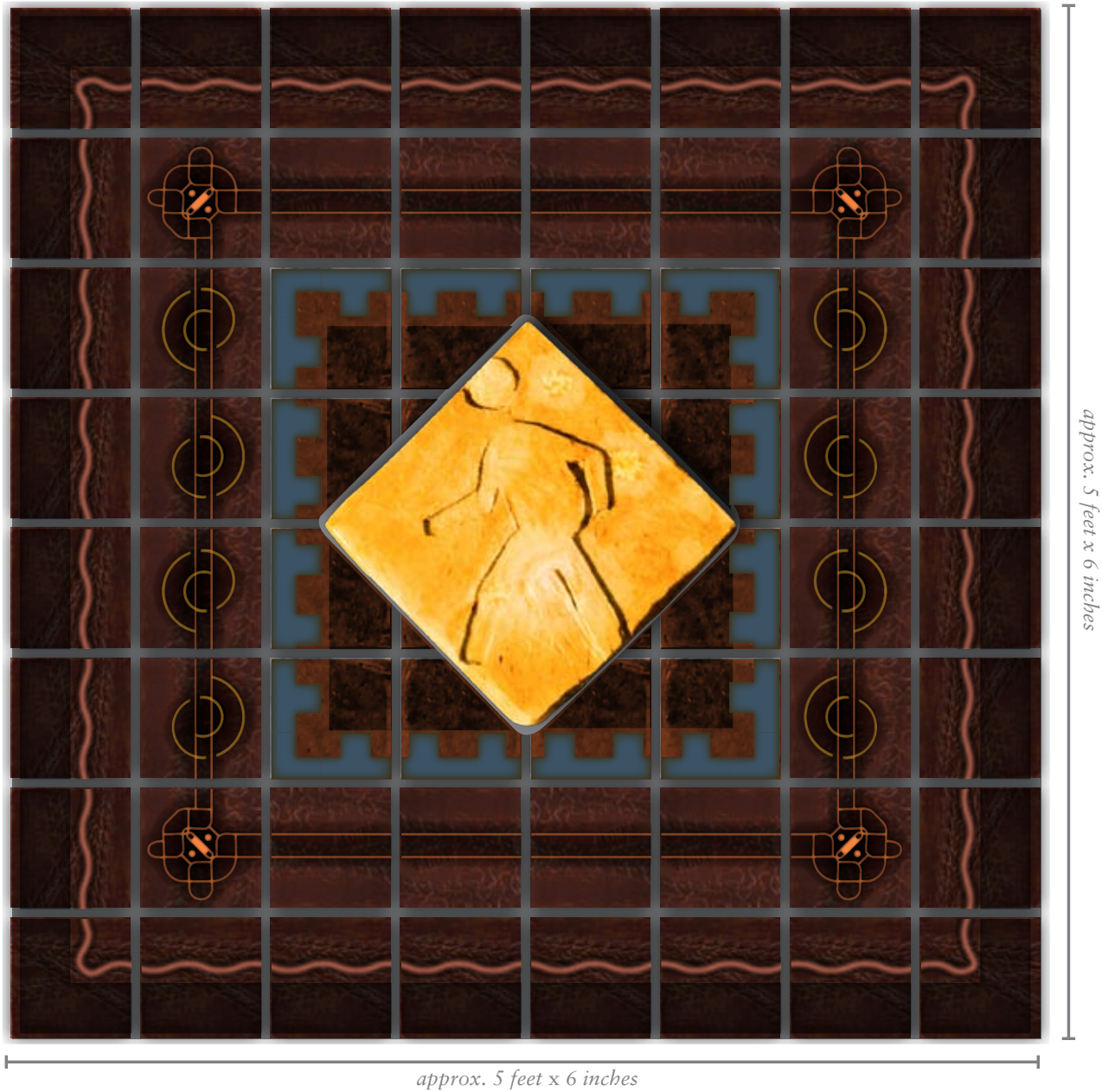


## A DIGITAL MARK

The images at left, which are provided and identified further on the accompanying CD and slide identification sheet, are a combination of ideas and traditional media using digital influences. Clay models, digital photography, creative software and scale models from architecture plans provided were merged to complete the vision we present here.

Please note that while the general formatting of the images is very comprehensive, should this proposal be accepted, much variation and development will continue on this provided theme amid the details of texture, assembly and repetitive patterns and motifs. We desire continuity between the three tile panels, yet plan to insert specific markings within the format provided, to allow each unique properties in and of themselves, to characterize further distinctions. Also, the coloration provided in the model examples here will remarkably shift in the process of creating and assembling the low-fired, handmade ceramic material. This is merely an approximation of color attributes and examples. Similar tile material and glazes are provided here to help complete a robust vision of a project yet unmade.





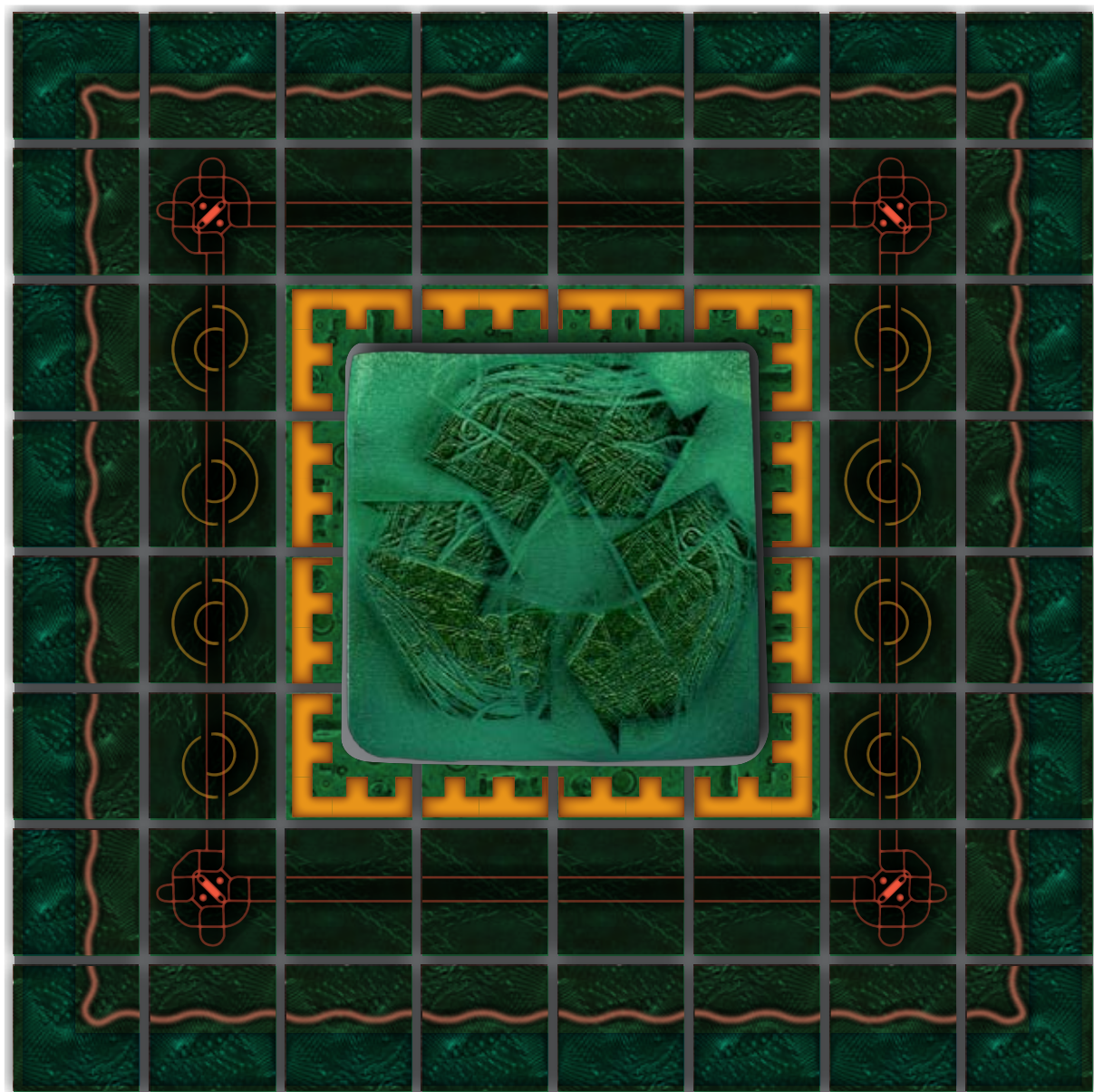
handmade tile



handmade tile







*approx. 5 feet x 6 inches*

*approx. 5 feet x 6 inches*



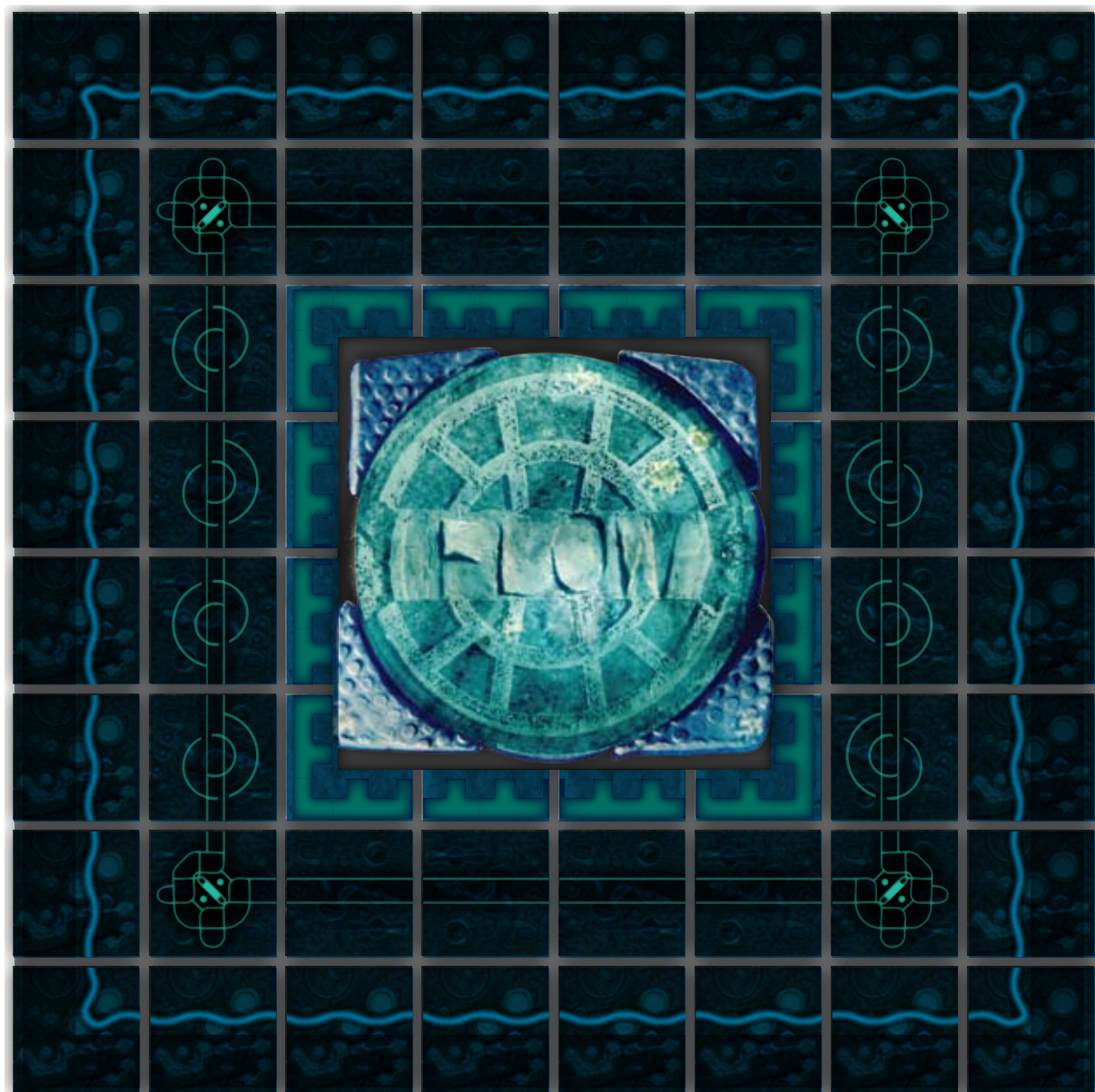
*handmade tile*



*handmade tile*





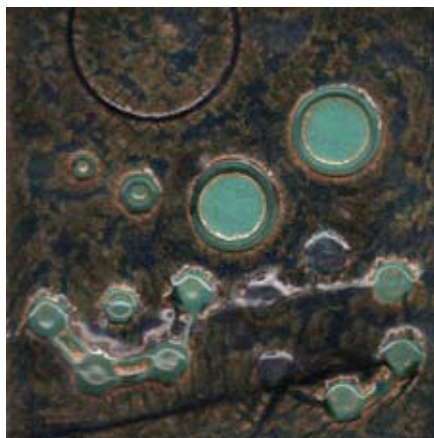


*approx. 5 feet x 6 inches*

*approx. 5 feet x 6 inches*



*handmade tile*



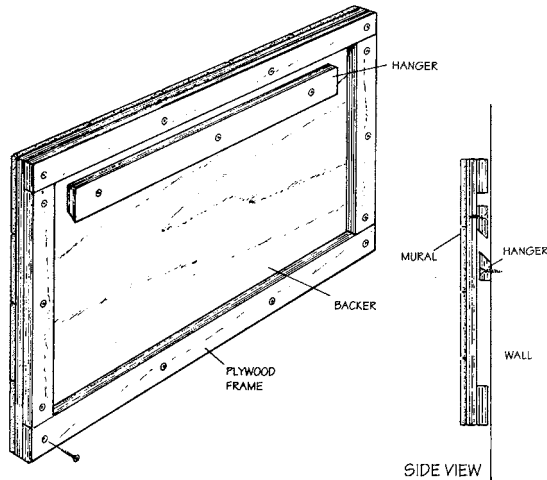
*handmade tile*



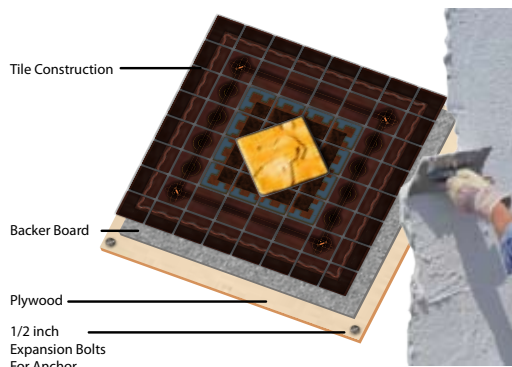


## A SENSE OF SPACE

The fabrication of a one-half inch scale model of the Public Works Administration building architectural plan provided us a tremendous description of the space that is being built. It allowed us the ability to resolve the scale of our finished vision for this public art proposal. It continues to address additional aspects of assembly, weight bearing concerns and installation considerations.

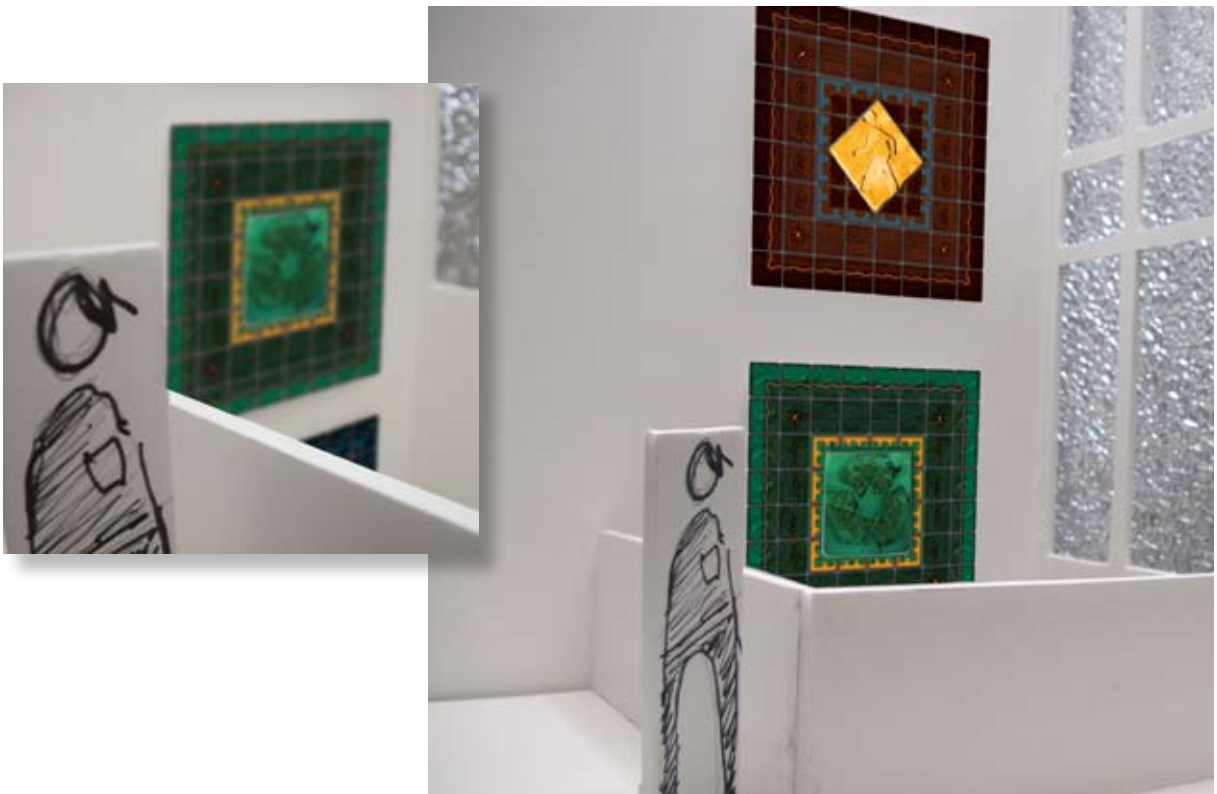


Following common practice assembly for other ceramic panel creations, we are utilizing backer board and plywood materials as shown in the provided budget. This preliminary budget is based on the "known" elements we have to date. We expect to amend the existing budget, should our proposal be accepted, by working directly with the City of Gainesville's contractor on the Public Works Administration building regarding framing, drywall and finishing. This additional estimate and cooperation insures that our vision for multiple tiles in this interior space are secure and flush with the wall surfaces, rather than a hanging method. It is our intention to work as efficiently as possible to coordinate the completion of the artwork at such time as the contractors can schedule the construction of framing and finishing of the wall identified.



## QUESTIONS: PUBLIC WORKS ADMINISTRATION BUILDING

1. What is the scheduled date for the Public Works project to break ground? When is it expected to be completed? How does this schedule impact the preparation of the art? When is art work expected to be completed, delivered and installed?
2. From proposal to realized art—variation from the provided digital models will occur. What interaction should we anticipate with the Art in Public Places Trust to review and approve further developments?
3. Regarding installation of ceramic tile panels—does the Trust have input on whether the ceramic panels described be removable or permanently installed when completed?
4. If panels can be installed into the designated wall, will we be allowed to work with the building contractor regarding all wall installation? Would drywall or finishing costs be considered part of the builder's wall finishing contract or the artists' contract?
5. Regarding payment schedules—how will a master schedule of multiple, partial payments be allocated to provide for materials acquisitions, framing and completion within the overall building schedule?





## BONITA DEWILIBY



Bonita Dewiliby is a Professor of Digital Media at Santa Fe College in Gainesville, Florida and holds a Masters degree in Instructional Media and Educational Design from the University of Florida. She has been a member of the faculty at Santa Fe College since 1990 and has worked for both major national publications and educational institutions as a graphic designer.

Bonita's Bachelor of Fine Arts degree had an emphasis in ceramic design and she designed ceramic signage for Miami's Metro Zoo resulting in national recognition in many design competitions. Her work has been selected for art in public places in the state of Florida.

## PATRICK GRIGSBY



Patrick Grigsby earned a Bachelor of Fine Arts degree in Graphic Design from the University of Florida in 1993. After working as a designer for several years, he joined the faculty in Graphic Design Technology at Santa Fe Community College in Gainesville, FL in 1996. In 2000, he became coordinator for Graphic Design Technology, one of Santa Fe's showcase programs. Patrick provided the leadership needed to move all of Graphic Design's courses to an on-line, web-enhanced format. In 2004, he launched the Interactive Media Production certificate program at Santa Fe focusing on DVD project development, earning the program a nationally recognized League for Innovation "Innovation of the Year" achievement throughout the nation's community colleges. In 2006, Patrick returned to the University of Florida to concentrate on his love for print and lithography in a Master of Fine Arts degree in Printmaking which he completed in 2009. His print works have been exhibited regionally and nationally.

## RICHARD G. MOORE



Richard Moore received his Masters degree in Architecture at the University of Florida. He was hired as a Graduate Professor of Architecture and Urban Design at Texas A&M University and did energy conservation research and taught all levels of architectural design.

Richard also acquired a Master of Arts degree in Ceramics at the University of Dallas and produced sculptures for residential and public gardens. He established his practice of architecture in the Jacksonville-Gainesville area. Presently he maintains studios in art and architecture and has been exhibited regionally and nationally.