

# A

PROPOSAL NARRATIVE

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TITLE: **FREEDOM HOME** (provisional)



## INSPIRATION

The theme of freedom is approached as a concept that affects the human condition, so it is common to all people in the world. Special reference to the Vietnamese community in Dorchester, Boston, without excluding other communities. For this I use a Vietnamese symbol but belongs to the whole world for its heritage character of humanity, it is Ha Long Bay.

An essential aspect of the project is that really gives personality to the work is the sculpture is built with the word FREEDOM written in all languages of the world. This is an inclusive aspect does not exclude anyone and every citizen can feel emotionally affected and involved.

Freedom taken as your home, a refuge that protects us, as a vital reference.

I was inspired by the mountainous shapes of Halong to create an iconic reference with strong evocative power and welcoming ability to serve as a significant milestone.

A sculpture built with a steel membrane made by writing the word FREEDOM in all languages, becomes sculpture in everyone's home.

Symbolic Reinforcements:

This proposal is enhanced by the presence of two elements, DOOR and the RED colour

Gate represents:

-Qualification of the space in which the human being is moving, or could move or even where, unattainable, appears in front him.

-Reference to the peculiar, to the different, from what it gives access to space (Park, space for sports, leisure and meeting ...allows questions to yourself, reflection element, etc.)

- Ritual way, open door invites you to cross the threshold. Positive sense.
- The door is loaded by significant rich symbols. The door may be the threshold, step and the goal, the point of arrival or departure.
- From a urban planning point of view the door defines the space and serves the purpose of marking, thus helping to define the place.

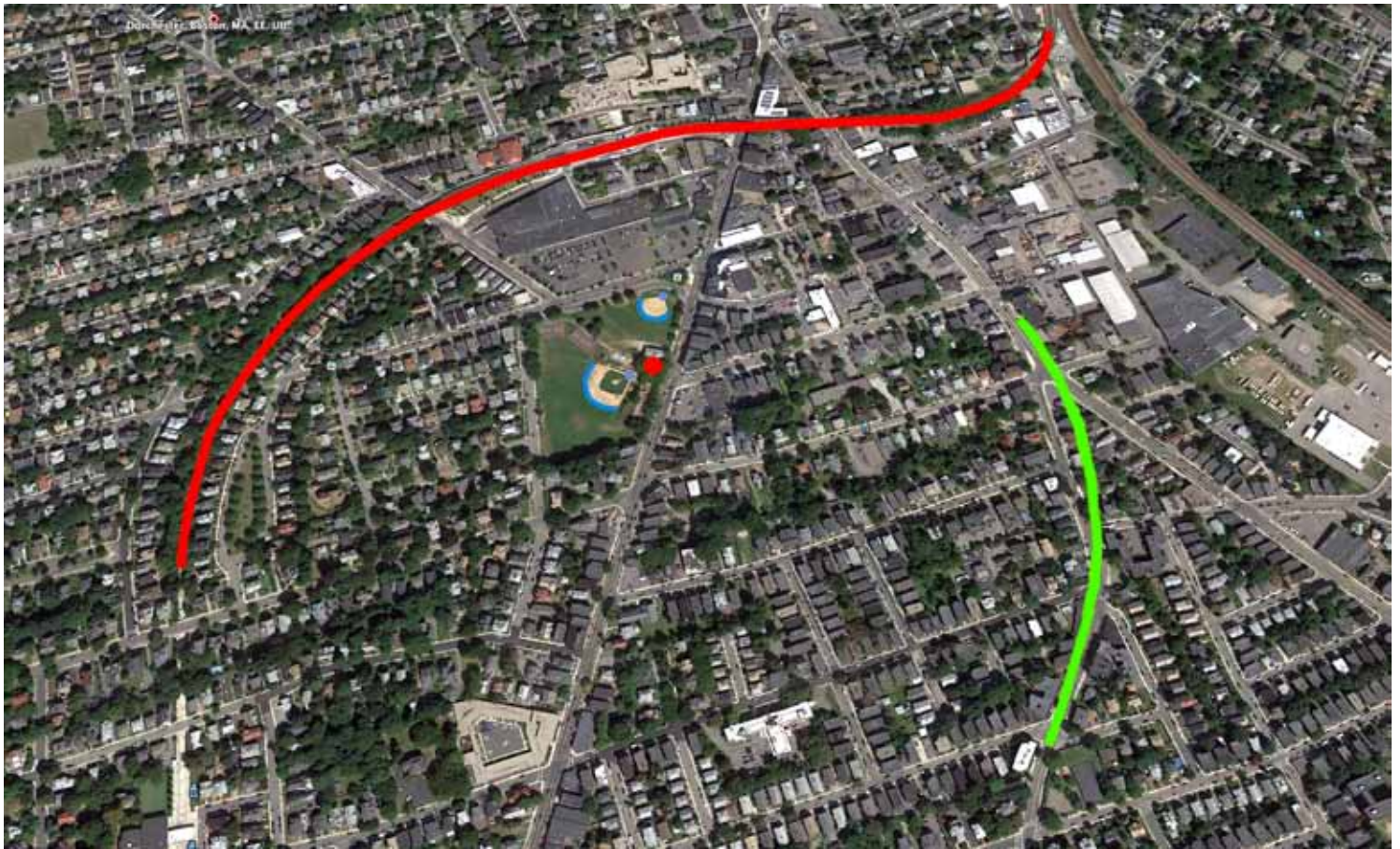
RED color.

This proposal uses the red on a clear intention to STIMULATE THE LANDSCAPE. The envelope of trees generates a visual noise in which precises of a powerful referential element, to “show the presence” of sculpture.

The red color adds character and we can observe, among others, the following meanings and qualities:

LIFE, ABUNDANCE, JOY, FIGHT, CALL of ATTENTION, GOOD LUCK, PROGRESS, SPREAD, ESSENCE OF ALL CHANGE, LONG LIFE, ENTHUSIASM, HAPPINESS, PROSPERITY ...

## FORMAL PERFORMANCE OF PLACE AND SITE SETUP



Roads circumscribing of Corner Fields seeks its analogy in the development of sculpture. This fact is important in order to integrate deeply the project and its place. Also see, the circle shapes on sports fields.



The proposal is able to recover more space for the citizen. To the right, without sculpture to the left, after installation. The blue colour is the pedestrian flow.



With respect to how the piece works with the landscape and the human being, I will quote the main aspects that structure this idea.

- Strong Connection with the place and its personality. To this end I studied the aerial view of the area, human interaction, transparency of sculpture and uses of the site.

-The sculpture has a great presence and at the same time is very light visually.

-The scale is human, among others, this is determined by the presence of the door and in that you can go through it by different points, allowing different views and that the sculpture be very diverse. Humans do not feel self-conscious about the sculpture but feel uplifted.

The project encourages the landscape and gives him nobility and main character . There is a search for beauty and elegance, a tone of respect.

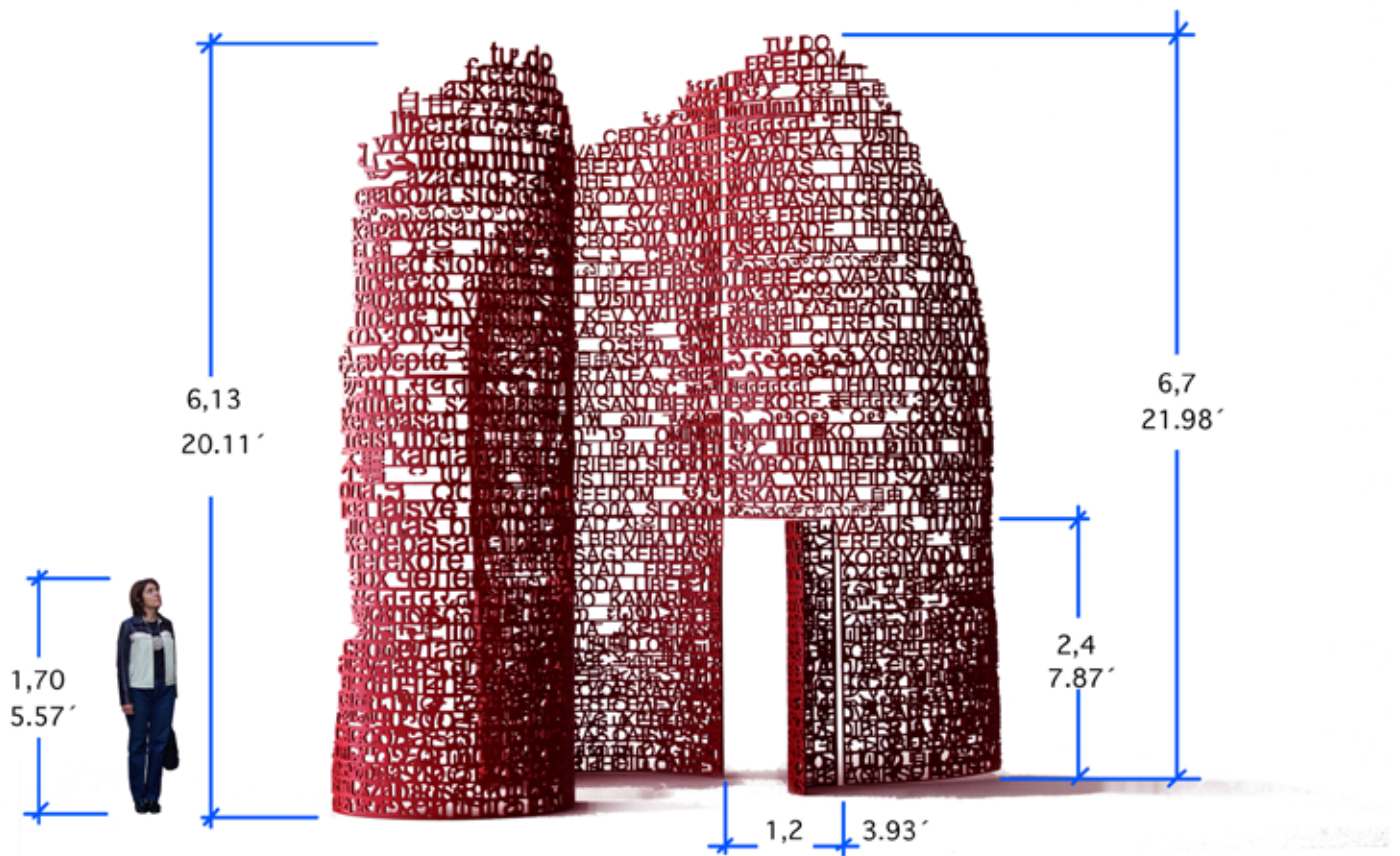
We get an important transparency that enhances the landscape and a very special way to perceive it.

No struggle but adaptation to uses of the place, such as, playground, sports courts, cultural center and the road itself for traffic.

I have considered the future forecast for creating new paths that traverse the meadows and sculpture with its permeability and presence reinforces that fact.

It gets a Referential artistic fact.

## sculpture and concrete foundation measurements



### QUALITIES OF SCULPTURE

Steel plates quality S250JR

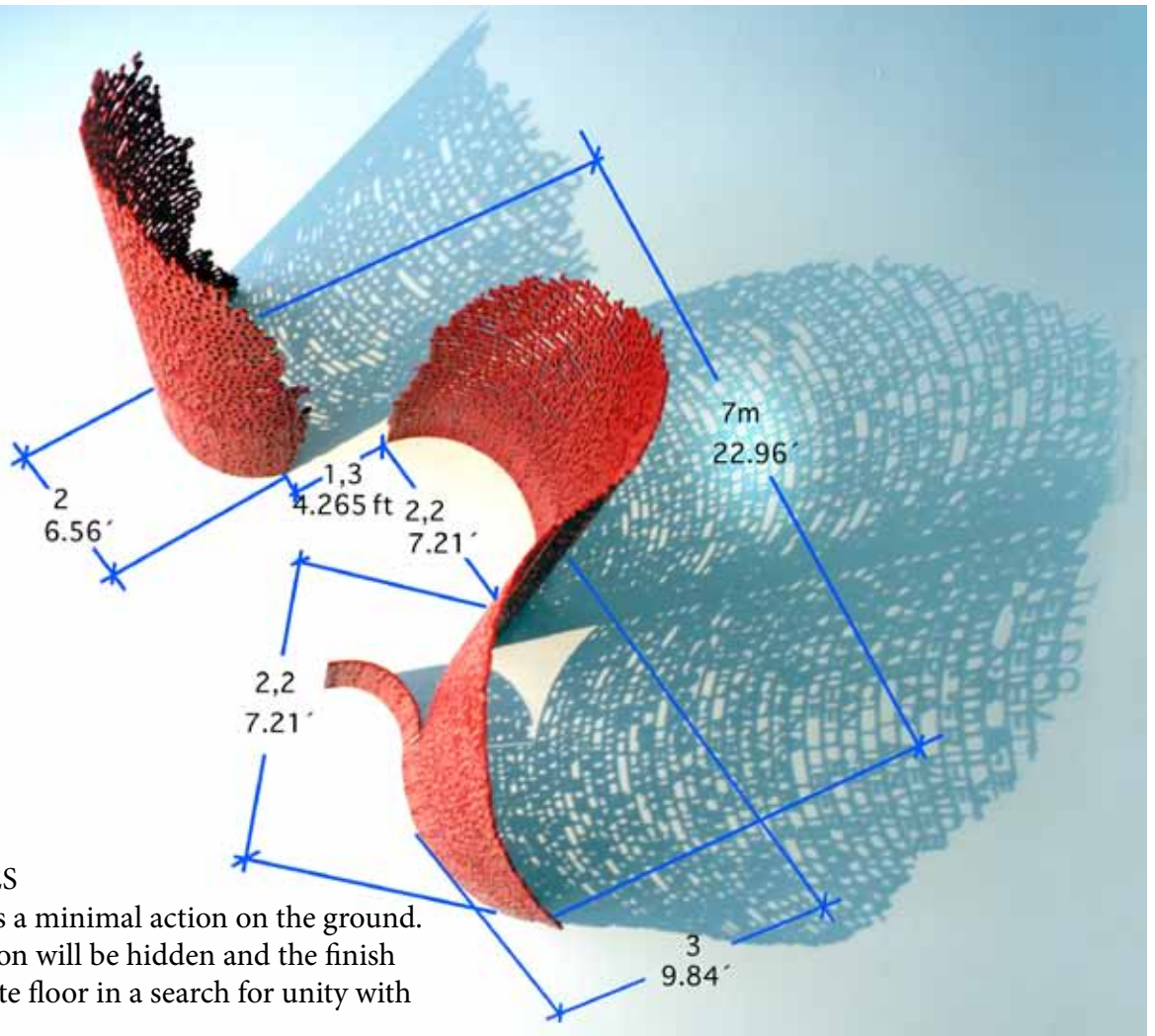
Weigh 7 tons (approximately)

Thickness 20/25 cm. (1 inch) Cut with plasma and grinding and sanding of all edges.

In cold curved in large cylinders and all welds in complete penetration.

### PAINTING

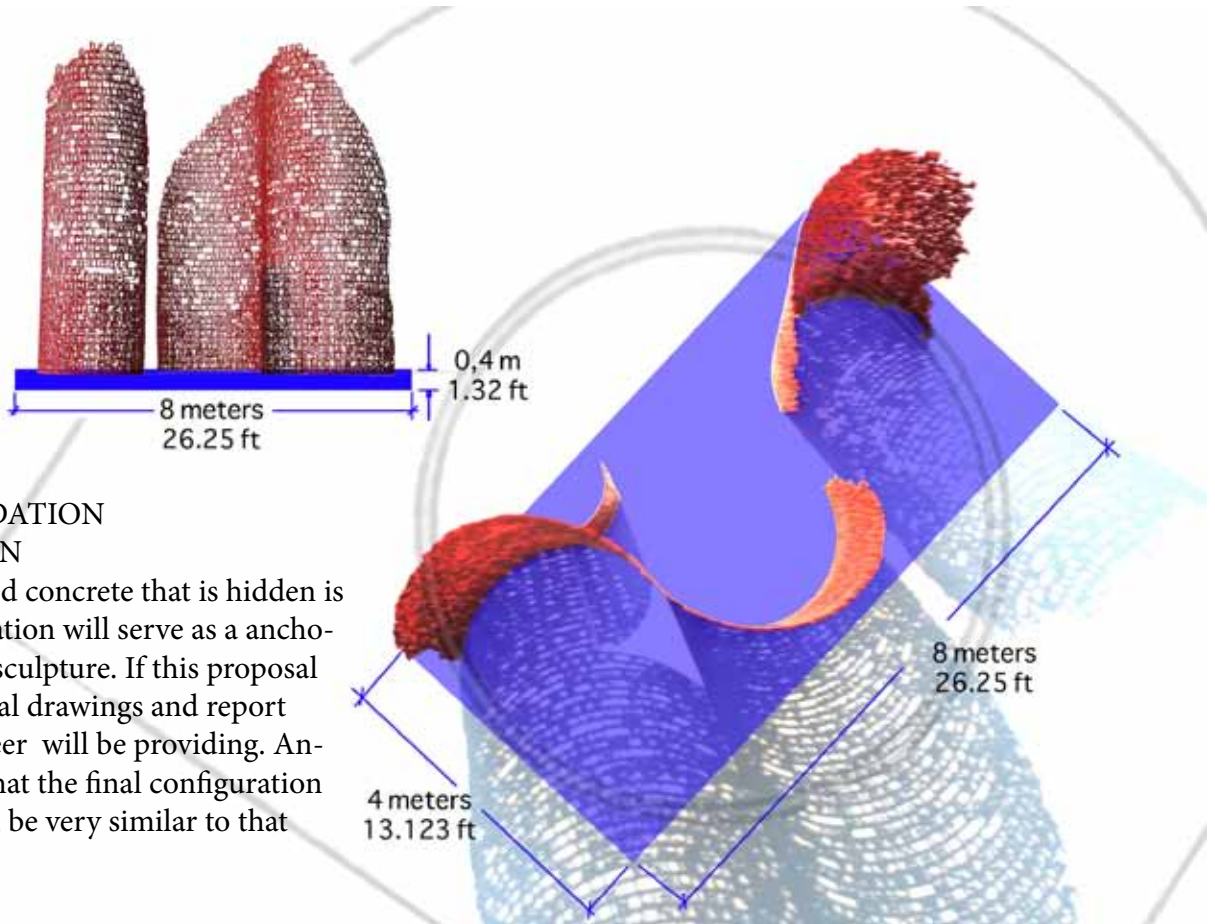
Sandblasting with deep attack, a base primer rich in Zinc, second coat of epoxy primer , finished with minimum two coats of red polyurethane. It should expect a final coat of polyurethane after placing the artpiece on site.



**FLOORING FINISHES**

The sculpture provides a minimal action on the ground. The concrete foundation will be hidden and the finish will be smooth concrete floor in a search for unity with the surrounding.

Disappears the circle that acts as roundabout and the concrete floor of the sculpture along with the adjoining place become site into plaza, which is prelude of incoming to facilities.



**CONCRETE FOUNDATION AND INSTALLATION**

A footing of reinforced concrete that is hidden is expected. This foundation will serve as an anchorage and support for sculpture. If this proposal goes selected, technical drawings and report stamped by an engineer will be providing. Anyway it is estimated that the final configuration of the foundation will be very similar to that shown herein.

Vida estimada	Número de Sistema	Tipo de Pintura	Sistema de Pintura Hempel	Espesor (micras)	
> 15 Años	1	BD Epoxy	2x HEMPADUR 45880/1	220	
		BD Poliuretano	1x HEMPTHANE HS 55610	60	
		Espesor total			280
		-----			
	2	BD Epoxy Zinc	1x HEMPADUR ZINC 17360	60	
		BD Epoxy	1x HEMPADUR 45880/1	120	
		BD Poliuretano	1x HEMPTHANE HS 55610	60	
		Espesor total			240
	-----				
	3	BA Epoxy Zinc	1x HEMUDUR ZINC 18560	60	
		BA Epoxy	2x HEMUDUR 18500	120	
		BA Poliuretano	1x HEMUTHANE ENAMEL 58510	60	
		Espesor total			240
	-----				
	4	BD Silicato de Zinc	1x HEMPELx GALVOGIL 15700	60	
		BD Epoxy	1x HEMPADUR 45880/1	120	
BD Poliuretano		1x HEMPTHANE HS 55610	60		
Espesor total			240		
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\* En lugares donde el chomado como preparación secundaria de la superficie no es posible después de la producción, una opción es usar acero al que previamente se le ha aplicado un shopprimer. Es preferible usar Shopprimers de base silicato de zinc, por ejemplo Shopprimer ZS 15890 ó 15820 de Hempel – en especial para su posterior repintado con pinturas que contienen zinc – los shopprimers de base epoxy, por ejemplo los shopprimers 15280 ó 18580 de Hempel se pueden también usar en caso de posterior repintado con pintura sin zinc. Consulte con Hempel las directrices a seguir para la elección óptima de shopprimer y la necesidad de preparación secundaria de la superficie.

## MAINTENANCE

Admittedly, this sculpture might have a sleek, rusty steel and thereby avoid any maintenance. The idea to paint in red, has added the tribute of maintenance. In this case, the paint does not fulfill a protective function as it is solid steel, is thus purely decorative, however, this industrial painting process is used in large industrial facilities with high needs and requirements. It is very difficult to determine how often you should be retouched or maintain paint, depends on many environmental and climatic issues, not adjusted for any vandalism.

The paint system has proposed an estimate of live of over 15 years duration according to manufacturer. (see table of qualities)

Note: I have painted public sculptures since 2005 to date have not done any maintenance or have been informed of this. Some of these pieces are placed in very salty and corrosive areas, such as Mediterranean waterfronts, Atlantic coast.

### COMMON MAINTENANCE:

- Because of the special nature of the discontinuous surface, the sculpture is not attractive to Graffiti. In case of Graffiti use red spray on it.
- Pollen, dust and other surface soils: use only water pressure.
- Vandalism: There is no habitual vandalism that compromises the structure of the sculpture, only its surface, in this case, replacement of paint in affected areas.

It will be given the number of reference of colour.

### SAFETY

If this proposal goes elected, a technical report will be presented addressing this chapter.

### Considerations:

The sculpture and its base form a whole which is solid and immovable. It is a piece capable of withstanding earthquakes, high winds, storms etc.

The height, less than the trees and nearby buildings, along with the insulated seal provided by the painting and sculpture that is grounded, not makes it prone to receive rays.

### Security features:

- Located in an open space and main road.
- Transparent, does not allow the ambush or concealment.
- All soft edges, there is no possibility of cutting.
- You can not enter a head through the holes.
- Setup more dense with very small holes in 2 meters high from the base.
- High illumination.
- No sharp or dangerous objects.
- Red colour makes you pay attention.

### climbing:

I am aware of the concern over the possible escalation, this fact would be unusual since I can prove sculptures in public spaces of this nature since 2001, so far has not been observed climbing in my works. However, a measure that works to deter or prevent a possible escalation are implemented: FROM THE GROUND PART UP TWO METERS HIGH, HOLES ARE SIGNIFICANTLY SMALLER, may even be even smaller and achieve more height with treatment if this fear persists .

In the event that someone climb, the top is completely “graspable” avoiding the risk of accidents. The possibility of cut is void because of how soft the edges.

I think the sculpture will be much loved, valued and cared by the neighborhood. Promotes self-esteem and strengthens the bond of belonging to a neighborhood.



You can evaluate the behavior of the “Alchemist” sculpture placed in Boston by Jaume Plensa in 2010, and regarding colour, also placed in Boston, the piece of Tony Smith.

# BUDGET

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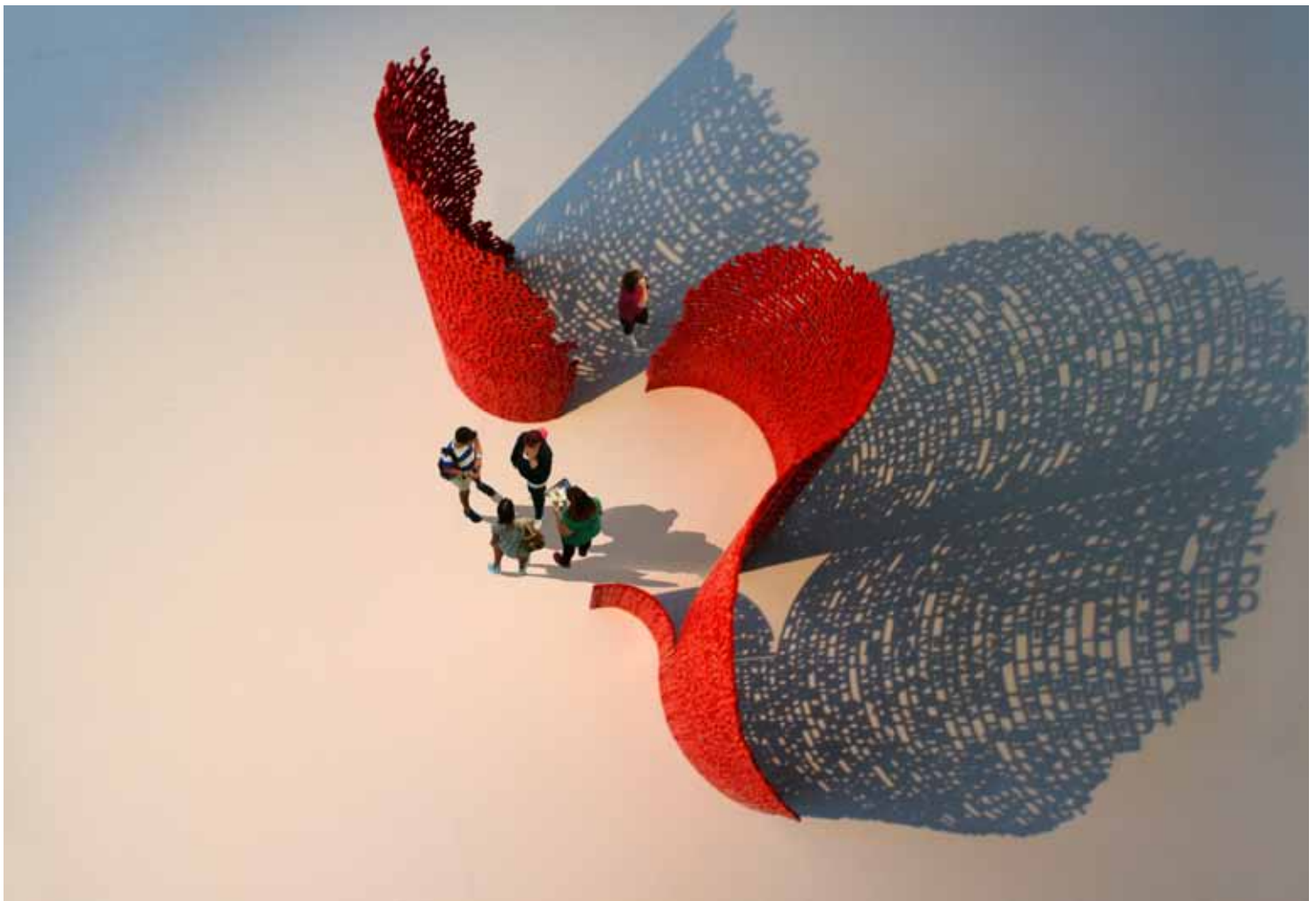
raw material. + plasma cutting and deburring.....	38.700,00\$
Assembling, bending and grinding of all edges.....	19.000,00\$
Transportation between workshops.....(3 travels).....	2.860,00\$
Painting : sandblast and painting.....	12.500,00\$
Boat transport .....Bilbao - Boston / via Rotterdam.....	
Flat Rack 40' .....	19.288,00\$
transport to the specific location (From port to specific site ).....	2.300,00\$
Welding work in the specific place....10 days work.....	21.500,00\$
construction management and allowances .....	3.000,00\$
engineering advisor document.....	1.600,00\$
crane installation - .....3days.....	12.400,00\$
Insurance .....	3.700,00\$
excavation and concreting of base ..... (aproximately) .....	20.000,00\$
benefit of the artist .....	130.000,00\$
Subtotal.....	286.848,00\$
taxes: (not applicable at this time)	

TOTAL stimated..... 286.848 \$

for professional and artistic interest this budget shall be adjusted to the terms and conditions of the competition.

Hereby waive any claim economic added.

**Total amount for this project will be \$ 250.000,00**



# TIMELINE

A realistic delivery plan will be given when all suppliers and other parts involved in the project are consulted about dates and availability.

The delivery process will be adapted to the needs and requirements of the community.

For reference the following estimate as a function of experience with similar works already done. The estimated delivery time is approximately 4 / 5 months from the beginning of the work.

approach:

purchase of raw materials. .... Subject to availability .....	15 days
Plasma cutting and first edge cleanup . .....	7 days
transport between workshops and formation of facilities .....	2 days
Cold bending (rolling).....	4 days
Deburring all edges, grinding .....	10 days
Welding and grinding at full penetration .....	5 days
Painting ... ..	6 days
Preparation for Transport .....	2 days
Transport to Dorchester ... .. (indeterminate).....	40 days by ship
Erection work on site ... ..	10 days
Tolerance time ... ..	25 days

Notice:

1- The work of preparation of soil and foundation will made in parallel during the process of manufacture and transportation, due to that, are not counted.

2- At the present moment It is studying possibilities for manufacturing abroad or in USA (very probably), in any case, the timeline is studied based on the production of sculpture in my facilities in the Basque Country.



