Downtown Austin Wayfinding Project Final Design

Wander

By

Chris Gannon, Brocket Davidson, Chadwick Wood

Narrative

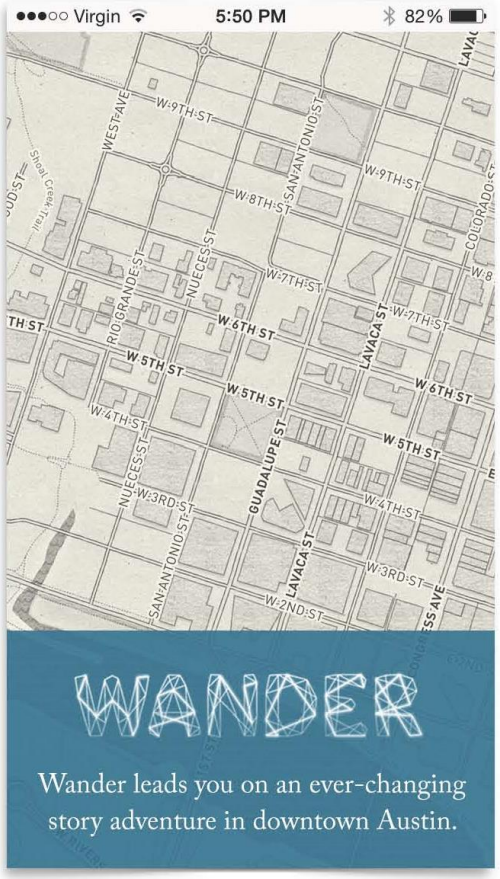
WANDER is a digital placemaking project that provides a playful framework to explore Austin's rich urban fabric. The project engages the local literary community and presents users with a series of non-linear story options through a mobile website, akin to a "choose your own adventure" experience. By offering the option of choice, users can go on the same adventure multiple times, seeing different points of interest and creating a new narration each time. The only physical object for this project will exist on 2nd Street near the new Central Library. This sculptural object, or beacon, is the starting point for all adventures.

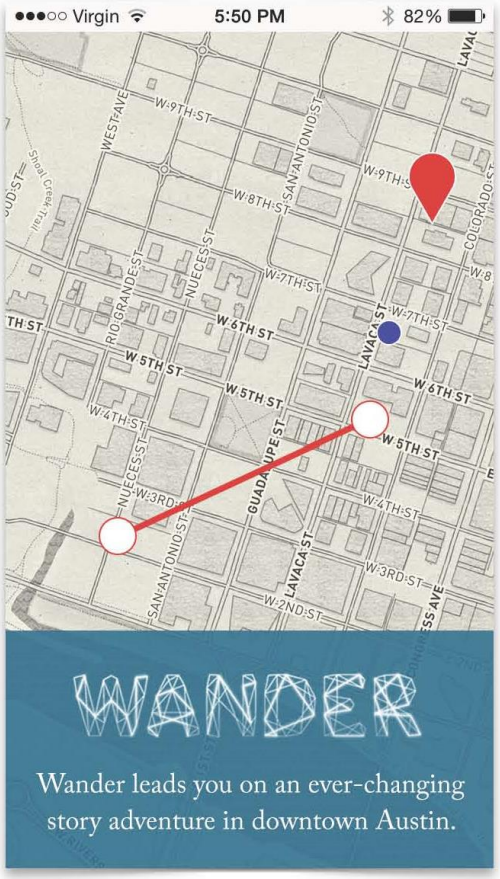
WANDER offers a fresh, unique way to discover the many cultural attractions in downtown Austin. From Willie Nelson to the Capitol, residents and visitors alike will experience these treasures under the guidance of local writers. This innovative tool for exploration supports the Cultural Tourism Plan by providing a platform that furthers our "capacity to create and share the stories of the people and cultures that define the Austin experience." AIPP staff will work closely with the Downtown Austin Alliance, the Austin Convention & Visitors Bureau, and local hoteliers to successfully deploy this project and to promote it to Austin's many visitors.

Web Application

The initial screen seen by the visitor when first opening the mobile website.

The map area shows an animation.



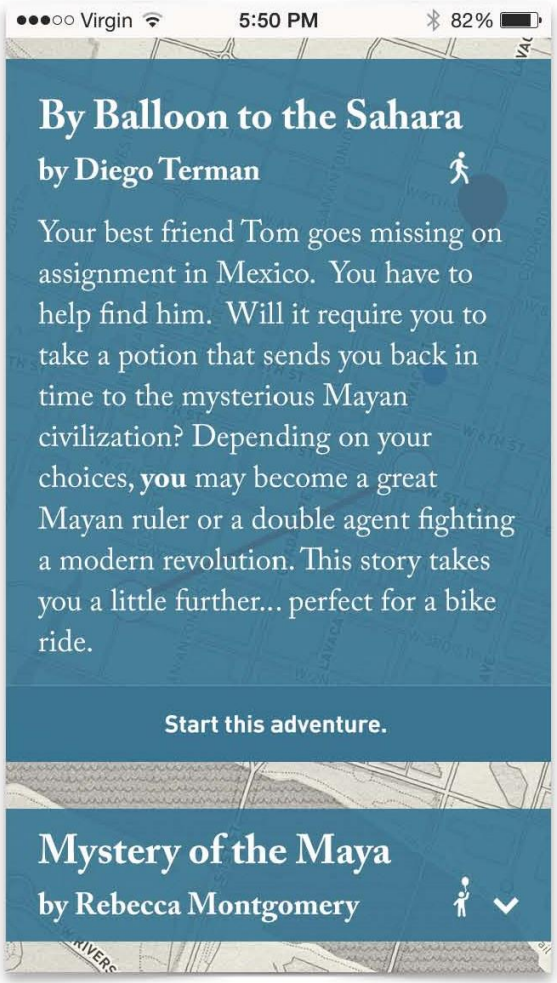


Animation proceeds: show an initial location, then a second location, and a line connects the two. Then a 3rd location, and a line connects, etc.

Each time, the animation creates a new path, illustrating the myriad possibilities for exploration.

Web Application

Once the visitor has scrolled to the story selection section, they can tap on a story to show more information about that story: a synopsis, better-suited for longer or shorter walks, etc.



The visitor taps the button to begin their story.

Web Application

Upon tapping on the Beacon marker, the Story View slides up from the bottom to obscure the map.

Here, the visitor is shown the first part of the story (shortened here to fit everything on-page).

When the visitor gets to the end of this chapter, they are presented with the first choice in the narrative.

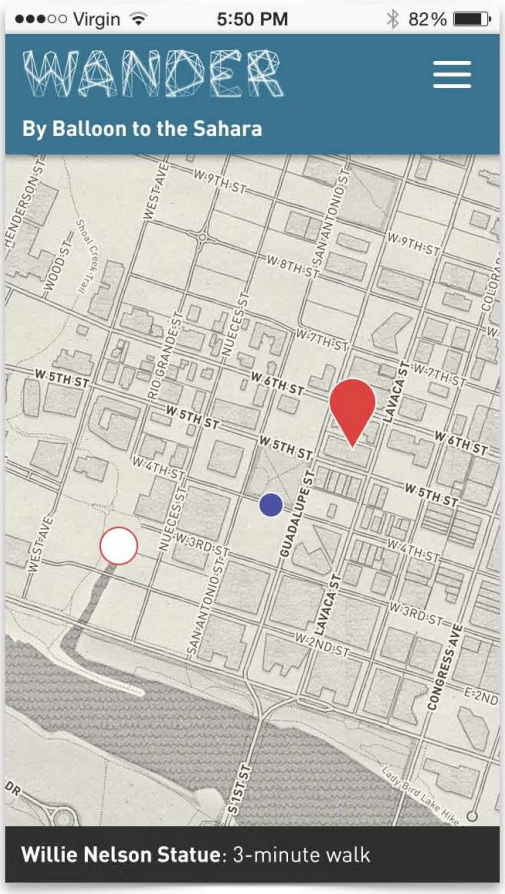
Once the visitor taps on the the choice they want, this screen slides back down to show the map again, and the journey continues (next page).

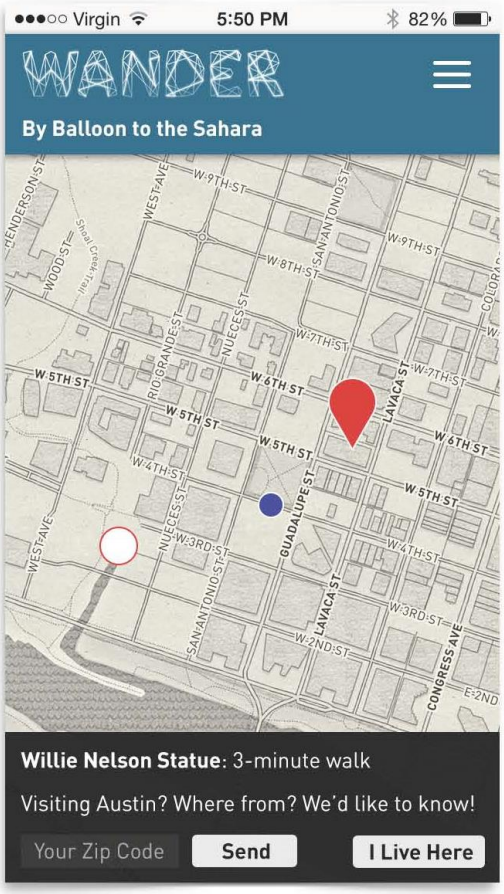
The visitor can tap "Location" at the top of the page to view the Location tab, showing information and links about their current physical location.

Web Application

Once the visitor has selected a next destination, the Story View slides down and the map is fully visible again. The next destination appears as the teardrop marker.

The help area reminds the visitor of the name of the next destination, and gives a time estimate of the remaining walk.





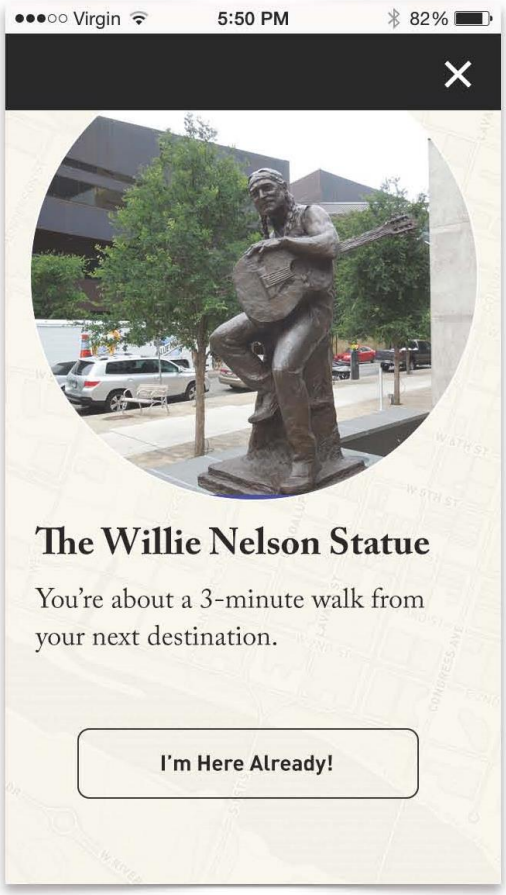
When the visitor arrives at the next destination, the Story View will slide up from the bottom again, this time showing the next chapter of the story.

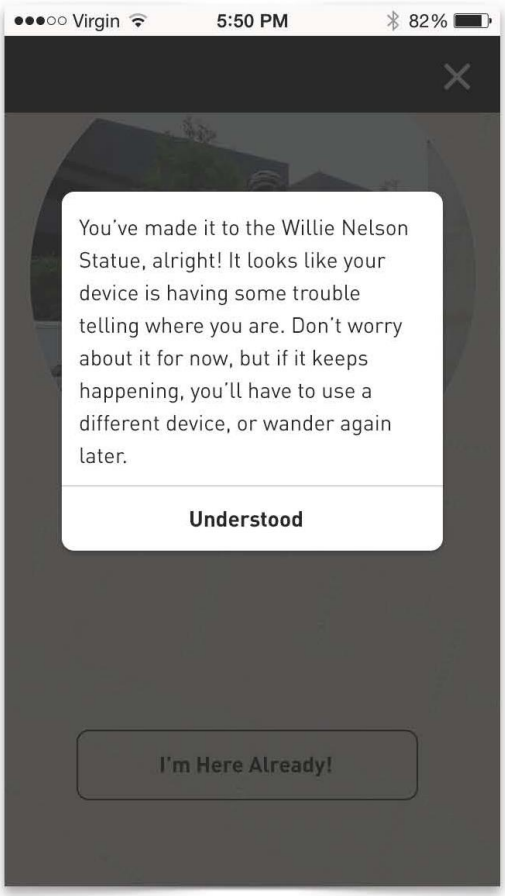
During the visitor's first walk, a form is shown at the bottom of the map, asking for their zip code. After the zip is entered, the form slides down to be hidden.

Web Application

Along the way to the next destination, if the visitor taps the location marker for their next destination, they are shown the Destination view, with a picture and some information about where they're headed.

In the event that the visitor's mobile device isn't correctly indicating their current location (thus preventing Wander from knowing when they've arrived), this button allows the visitor to manually indicate they've arrived at the next destination.





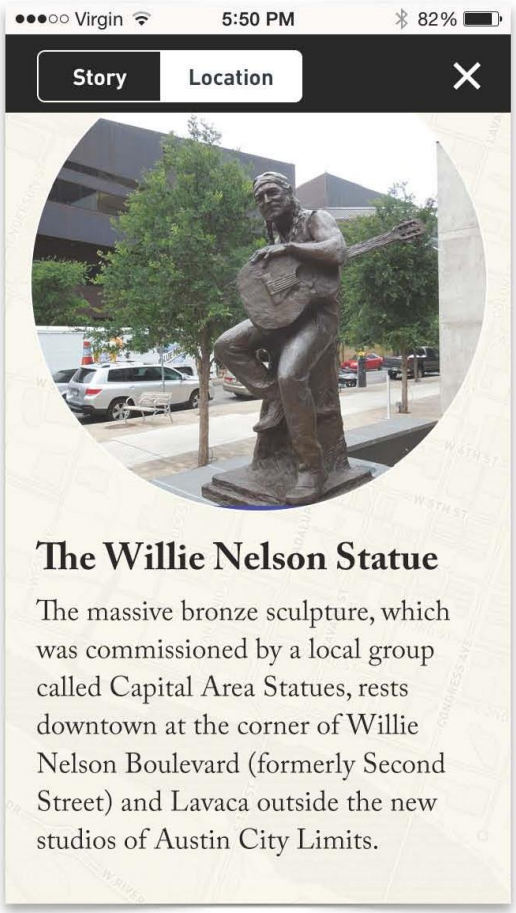
Because this button opens up the possibility for cheating, Wander tells the visitor that the button can only be used a limited number of times.

Web Application

When the visitor has arrived at the next destination, the Story View appears again, with the next chapter in the narrative.

A few chapters of each story will include illustrations, for key scenes.

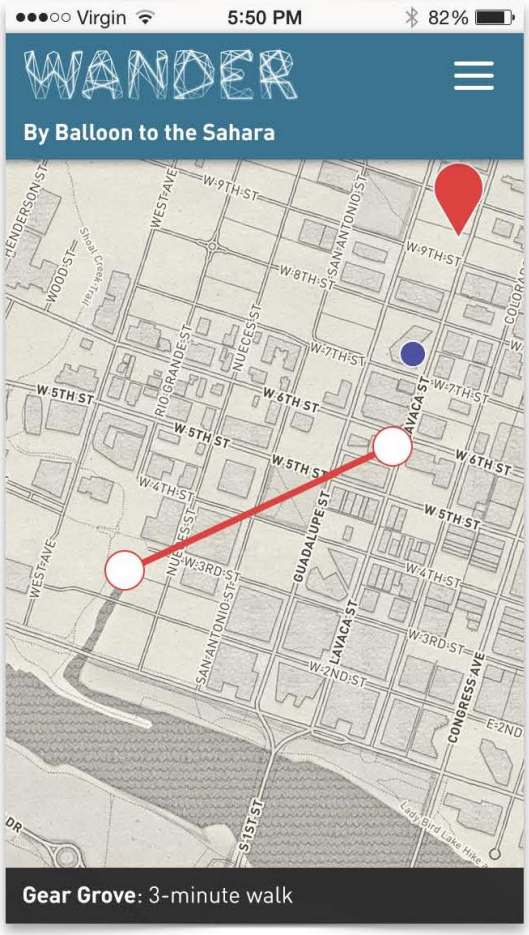
At the end of the chapter, the next choice is presented, and the story continues. (Only one option shown here for space.)

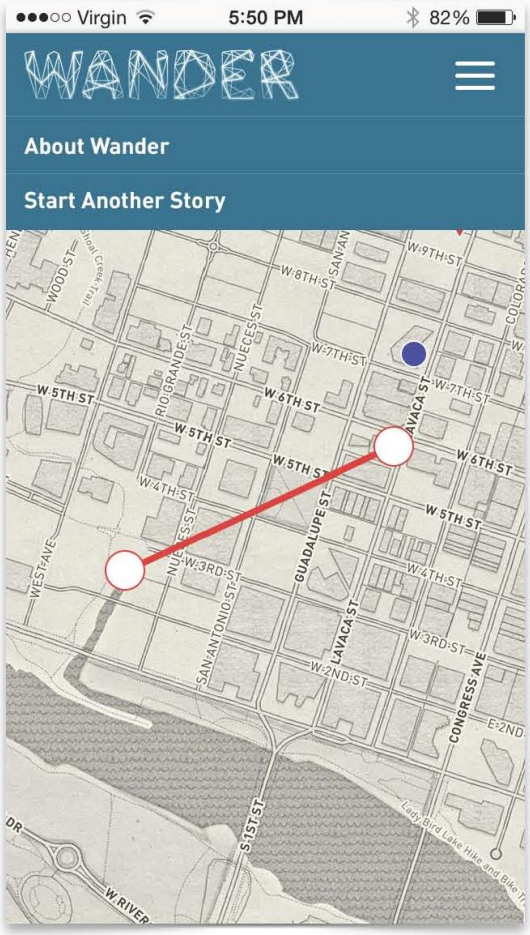


Again, the visitor can tap on the "Location" tab and get information about their new location.

Web Application

After the next choice is made from the Story View, again the map comes into full view, and the journey continues.



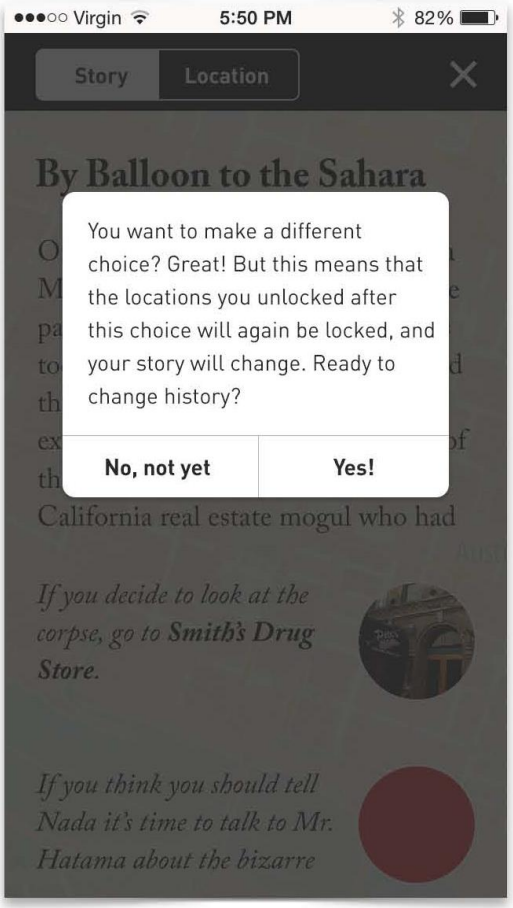


Tapping the top-right menu button shows the global navigation, where the visitor can learn more about the project, or begin a different story.

Web Application

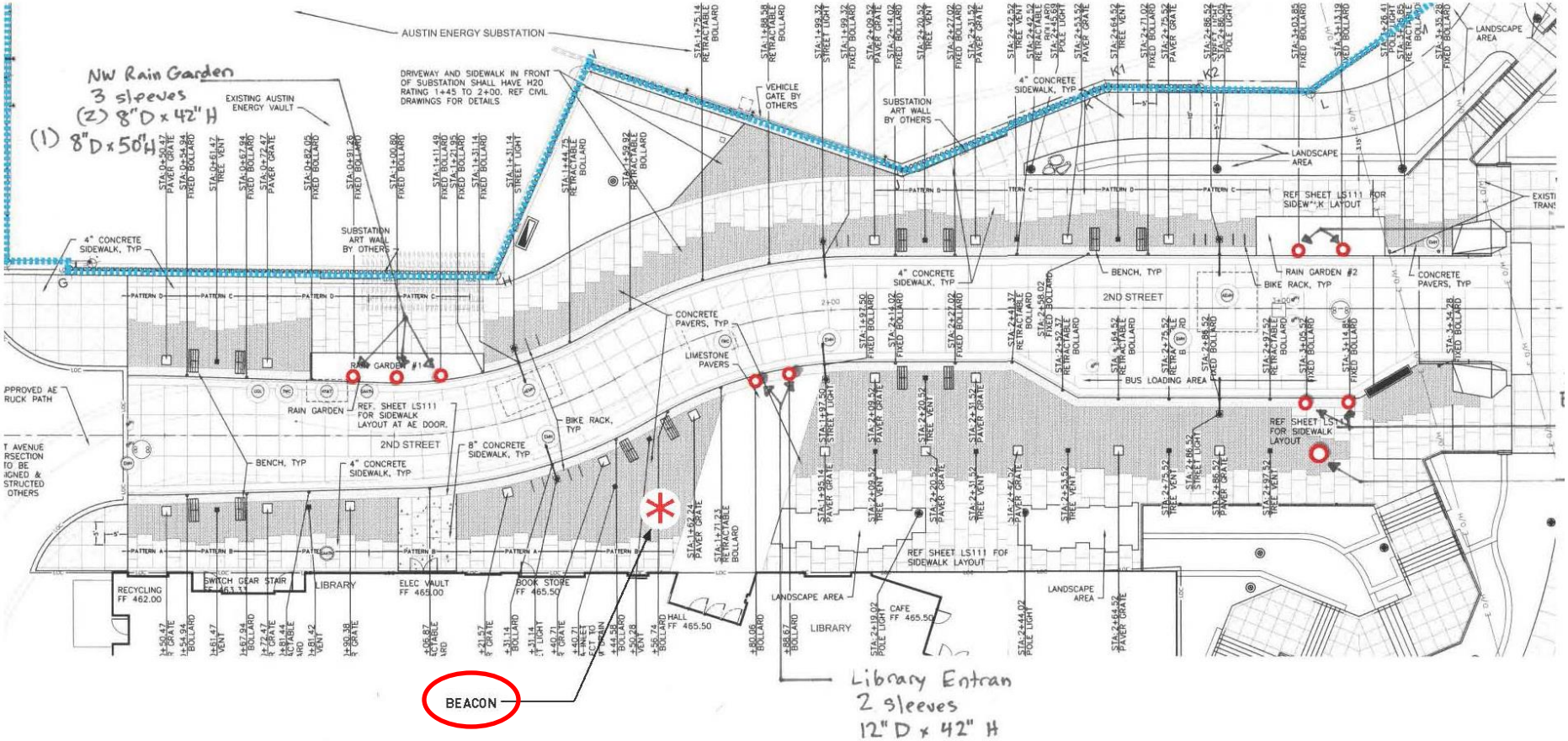
From the Map View, the visitor can also tap on a location they've previously visited. Doing so will present the Story View at that location, with the past chapter of the story at that point.

The choice that the visitor previously made will be indicated with a red overlay. The visitor can tap the alternate choice to indicate they want to try a new path.



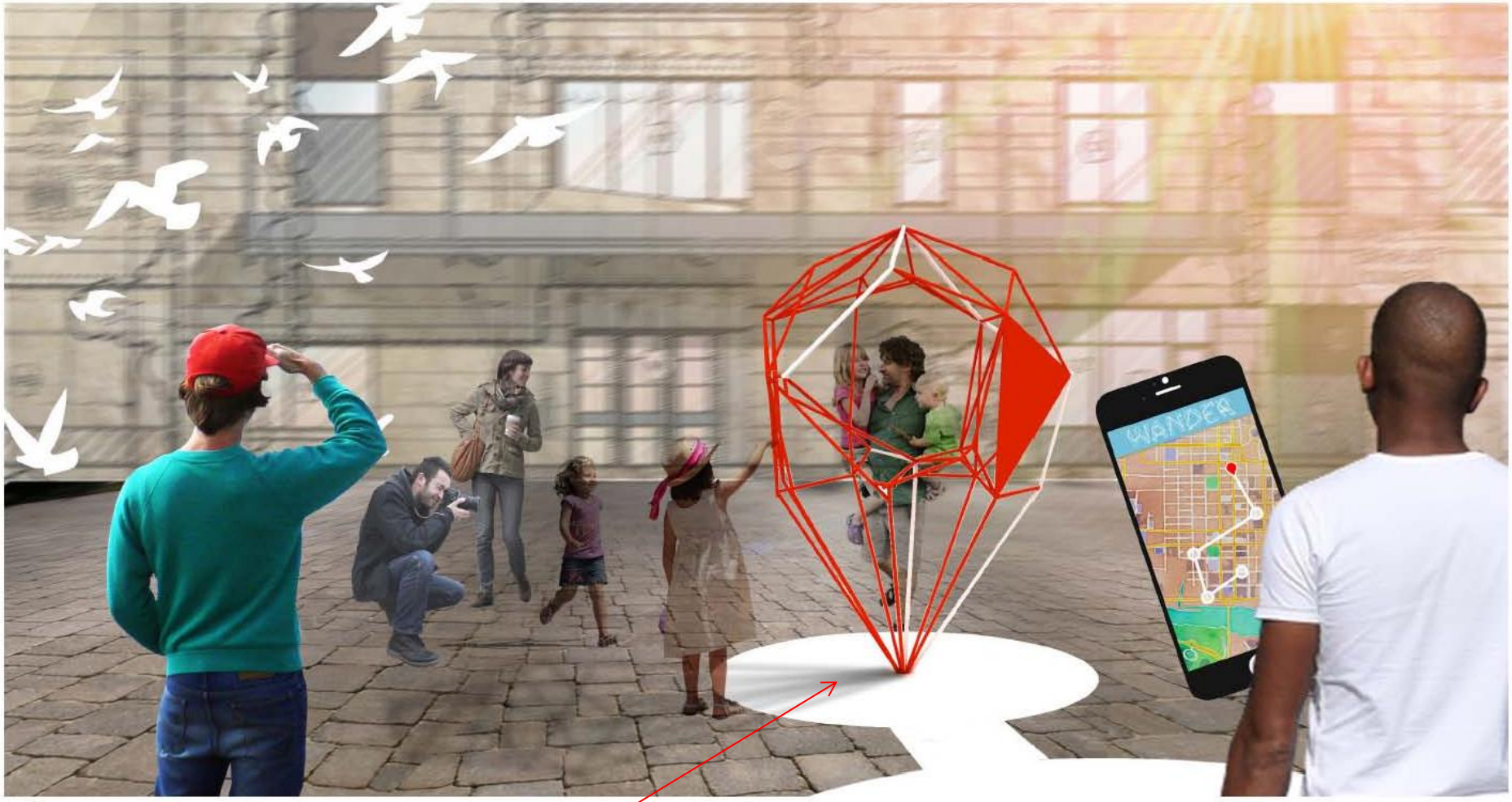
Upon tapping the alternate location, a confirmation dialog will be shown, to explain what they're doing by choosing a different path.

Beacon Design

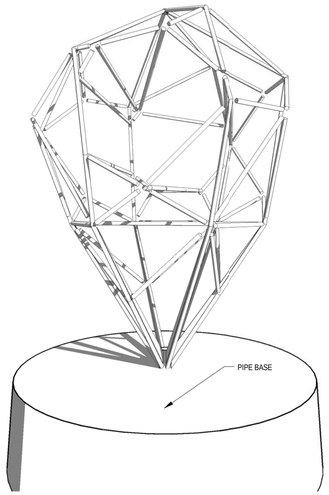


This drawing also shows locations of bollards by Judd Graham, previously approved by Arts Commission (3/17/14)

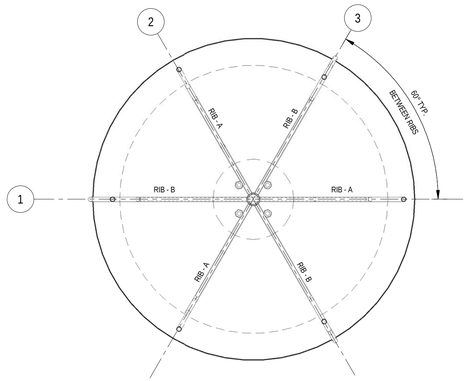
Beacon Design



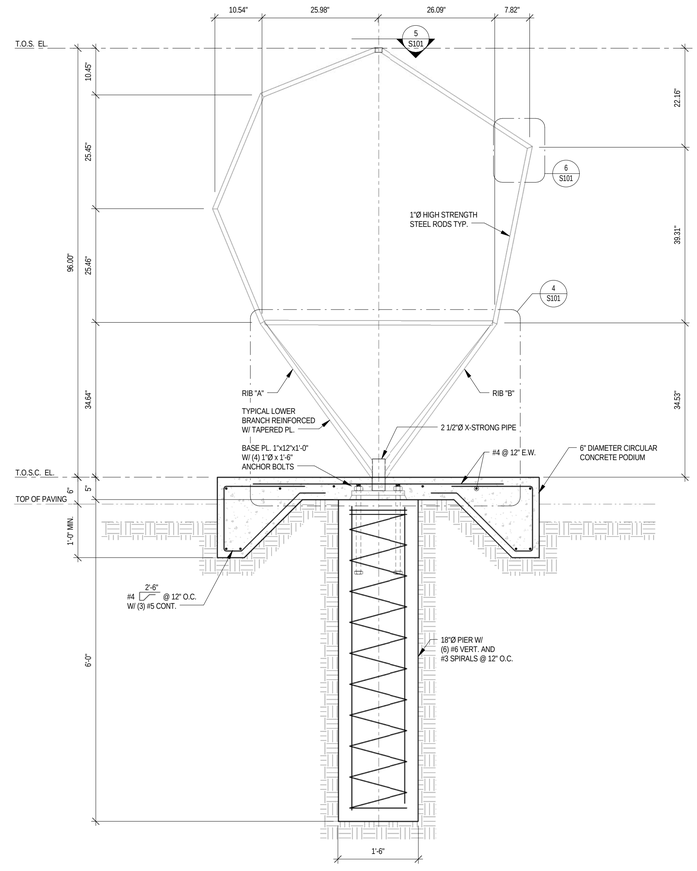
Foundation will be raised 6” above pavers, as noted in structural engineering drawings



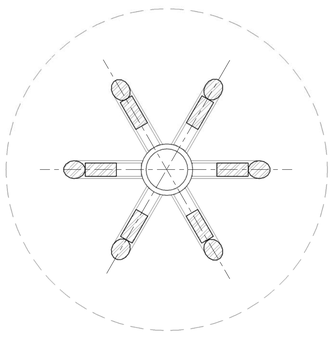
1 3D VIEW



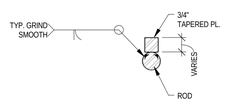
2 PLAN VIEW
3/4" = 1'-0"



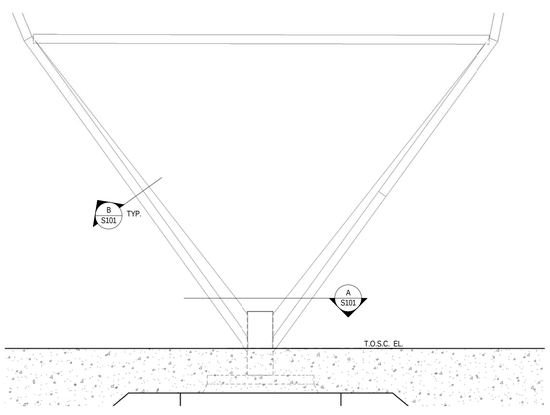
3 TYPICAL RIBS
3/4" = 1'-0"



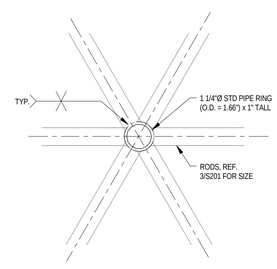
DETAIL "A" - PLAN VIEW
3" = 1'-0"



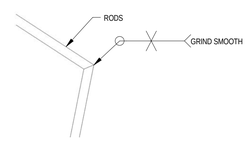
DETAIL "B" - SECTION VIEW
3" = 1'-0"



4 TYPICAL BASE DETAIL
1 1/2" = 1'-0"



5 PLAN VIEW - TOP CONNECTION
3" = 1'-0"



6 TYPICAL WELDED JOINT DETAIL
1 1/2" = 1'-0"

COORDINATION

1. Refer to artist's drawings for additional dimensions to non-structural nodes and additional non-structural members.

2. Shop drawings shall be prepared for all structural items and submitted for review by the Engineer. Contract Drawings shall not be reproduced and used as shop drawings. All items deviating from the Contract Drawings or from previously submitted shop drawings shall be noted.

3 All dimensions and conditions of existing construction shall be verified at the job site. Differences between existing construction and the Drawings shall be referred to the Architect. Differences shall also be clouded on the shop drawings.

4. Notes on structural indicating that bracing or shoring is required are intended to assist the contractor to identify instances where work required by these drawings is likely to cause failure unless shored. However, the design and provision of all temporary supports, whether identified or not, required for the execution of the contract such as guys, braces, shores, reshores, falsework, supports and anchors are not included in these drawings and shall be the responsibility of the Contractor. The Contractor shall make the determination of where such supports are required. Temporary supports shall not result in the overstress or damage to the structure.

CODES

1. Building Code: 2012 International Building Code with City of Austin amendments.

2. Structural Concrete: Building Code Requirements for Reinforced Concrete, American Concrete Institute, ACI 318-08.

3. Structural Steel: Manual of Steel Construction, American Institute of Steel Construction, Thirteenth Edition.

DESIGN LOADS

1. Live Loads :

a. Single lateral point load equal to 200 lbs applied at any4'-0" max from the ground
b. Three vertical point loads of 180 lbs each applied simultaneously at diffrent node locations

CAST IN PLACE CONCRETE

1. Cast in place concrete shall meet the following requirements:

Class	28 Day Strength	Type	Aggregate Size	Slump	Use
A	3,000 psi	NWC330	1" max	3"-4"	Footing and Piers

2. Provide 5 percent plus or minus 11/2 percent of entrained air in concrete permanently exposed to the weather and elsewhere at the Contractor's option.

3. Embedded conduits, pipes, and sleeves shall meet the requirements of ACI 318-89, Section 6.3.

4. Submittal: Submit proposed mix designs in accordance with ACI 301, chapter 3.9. Each proposed mix design shall be accompanied by a record of past performance based on at least 30 consecutive strength tests, or by three laboratory trial mixtures with confirmation tests.

STRUCTURAL STEEL

1. Structural Steel for plates and rods shall conform to ASTM A572, grade 50. Steel pipe shall conform to ASTM Specification ASTM A 53, Type E or S, Grade B.

2. Column base plates shall be grouted with a non-shrink, high strength nonmetallic grout.

3. Splicing of structural steel members is prohibited without prior approval of the Engineer as to location and type of splice to be made. Any member having splice not shown and detailed on shop drawings will be rejected.

4. All welds denoted as moment connection or full penetration weld shall be ultrasonically or x-ray certified by an independent testing agency.

5. Steel exposed to corrosive conditions after installation shall be primed with a protective coating. Contractor shall protect any unprimed structural steel from detrimental effects of corrosion, as required, until protective coating is applied.

6. Shop painting: Paint structural steel with one coat of manufacturer's standard red oxide primer, or other primer as required for compatibility with paint specified by architect, applied at a rate to provide a uniform dry film thickness of 2.5 mils.

7. Submittal: Provide drawings showing details for fabrication and shop assembly of members, erection plans and details. Include details of connections, weld profiles and sizes and spacing. Shop and erection drawings shall not be made using reproductions of the contract drawings.

MJ STRUCTURES
812 San Antonio St, Ste. 406
Austin Texas 78701
512.693.9500 Fax 693.9502
www.mjstructures.com

Project Number: 16019

Firm Registration #F-7796
COPYRIGHT 2016 MJ Structures, PLLC

BEACON SCULPTURE

FOR PERMIT

04-01-2016

ISSUE DATE	4/1/2016
DRAWN BY	TB
CHECKED BY	SY

REV.	DESCRIPTION	DATE

STRUCTURAL NOTES, PLANS, AND DETAILS

S101

4/1/2016 5:28:08 PM C:\Users\Timothy\Documents\Local Files\16019 Chris Garvin Sculpture - Timothy 15.rvt

Funding

Artist's original budget	$32,000
HOT Funds added to artist's contract	$23,000
Artist's final budget	**$55,000**
Additional HOT Funds set aside	$24,000
Total HOT Funds used	**$47,000** *(Innovation & Collaboration line item)*

<u>HOT Funds Breakdown</u>

Below is a list of enhanced features, not covered in the original project scope, that were prepared by the artists at the direction of the AIPP Panel. These additional features will better match the priorities of the Downtown Austin Wayfinding Project and the Cultural Tourism Plan. Extra attention has been paid to issues of accessibility and diversity in order to reach the maximum amount of people living in and visiting Austin. The artists also included options intended to raise the quality and artistic merit in order to entice the many people who visit downtown Austin and may view this as a fun and innovative method of tourism to explore and discover the city.

Spanish language translation	$2,500	**managed by AIPP; not added to artist's scope/budget*
Basic mobile website accessibility	$1,500	
Upgraded mobile website accessibility	$4,500	
Beacon sculptural upgrades	$11,000	
Additional author/storyline	$3,500	
*Graphics package	$12,000	
*PR package	$6,000	
*Print-out materials	$6,000	

BUDGET

Signage	
Fabrication	$10000.00
Installation	$3000.00
Design	$3000.00
Soft Costs	$3500.00
Total	**$19500.00**
Story Content	
Call for authors	$4200.00
Framework for submissions	$500.00
Additional Author	$1400.00
Additional Story Tree	$1000.00
Story Translation	$1500.00
Total	**$8600.00**
App Design / Dev	
Wireframes	$1200.00
Graphic Design	$3600.00
Website Development	$6000.00
Testing	$600.00
Content Management	$200.00
Hosting	$1800.00
Ongoing technical maintenance	$3000.00
Additional Story Dev	$1000.00
Bilingual Story Feature	$1000.00
Web App Translation	$500.00
Accessibility Research w/ TSBVI	$3000.00
Accessibility Web Dev	$1500.00
Total	**$23400.00**
Hard Costs	$51500.00
Field Work	$1600.00
Operational Costs	$1,200
Total for Project	$54300.00

Wander ATX Concept Brief

Synopsis: An eccentric woman who sells enormous produce at the Farmer's Market explains the secret behind her large produce. The main narrative that is weaved into this explanation is an account of her childhood adventures with her mother to a place called Tinaus, the entrance to which they discovered after digging an enormous sweet potato out of the earth. The narrator claims that the large produce are a result of forming good relations with the people of Tinaus. Tinaus is like Austin but is not. It has a strange and mysterious landscape, weather, and architecture all its own. The branching storylines in this narrative are separate tales of what was discovered in Tinaus. These narrative threads ultimately loop around themes of storytelling and memory and reveal the true reason the narrator has the ability to grow such giant produce: she sits outside in the garden and tells the plants stories.

I picture the various story nodes as being constellations of thought that bubble from the narrator's brain – including facts about chinchillas (I envision her having a chinchilla that follows her around in her garden) and her relationship with plants and Tinaus. The longest story thread will address how the narrator's adventures with her mother reveal that the city we think we know so well can be strange and mysterious and lovely if seen differently. Functioning at its best, my story concept would champion imagination and adventure.

Description of the Setting: Crisp October, when the produce is most abundant. Tinaus as a setting will be recognizably Austin (i.e. the Library, Town Lake, the Bat Bridge) but also somewhat strangely topsy-turvy.

Target Age Group: The language will be sparse and understandable by all age ranges but would mostly appeal to those ages 12 and up. My aim is for the main audience to be teens and young adults.

Stylistic Clues: Not very Narnia-esque outside of the Narnia-like premise. The voice will be decisively different. The story nodes would channel *Planetary* (the comic) and Italo Calvino's *Invisible Cities* in their episodic nature, and the writing style and fantastical whimsy of Manuela Draeger's *In the Time of the Blue Ball*.

Characters we may be following: The story will be told in first person, but we will be following both the narrator's own trail of thoughts and her present occupations as well as her and her mother's explorations.

JANALYN GUO

Janalyn.guo@gmail.com
407 East Annie St. Unit B – Austin, TX 78704 – (832) 326-0868

EDUCATION

Brown University, Department of Literary Arts, Providence, RI
MFA, Literary Arts (2010)
Creative Thesis: *Jewel in a Field: A Novella and Short Stories*

Washington University, St. Louis, MO
B.A. *cum laude* in English (2008)
B.S. *summa cum laude* in Business Administration (2008)

AWARDS AND HONORS

- Notable Mention, 2014 *storySouth* Million Writers Award
- Frances Mason Harris Prize (Book-length manuscript), Brown University, 2010
- Weston Prize (Fiction), Brown University, 2010
- Lisa Beth Feldman Prize (Fiction), Brown University, 2009 and 2010
- Academy of American Poets Honorable Mention (Poetry), Brown University, 2009
- Teaching/Writing Fellowship, Brown University, 2008-2010
- Andrea Goff Memorial Prize (Poetry), Washington University, 2008
- Leanna Boysko Prize (Nonfiction), Washington University, 2007

PUBLICATIONS

- "The Sea Captain's Ghost" at *Heavy Feather Review,* Issue 4.2, 2015
- "Heart Site" at *The Collagist*, Issue 70, 2015
- "The Spirit Museum" at *LIT,* Issue 25, 2014
- "Soft Breast Mechanism" at *Birkensnake,* Issue 6, 2013
- "Acting Lessons" at *Interfictions*, Issue 1*,* 2013
- "Boy" and "The Hidden Town" at *Anomalous*, Issue 9, 2013
- "Night Floats" at *Bat City Review,* Issue 9, 2013
- "Cazenave" at *elimae,* Nov/Dec, 2012
- "Something Close" at *Tarpaulin Sky*, Issue 17, 2011
- **"**Flotation Devices" at *The New Yinzer*, Summer Issue, 2009

WORKS IN PROGRESS

- *Bat Baby* (novel)
- *The Sea Captain's Ghost* (comic book)

READINGS/ PRESENTATIONS

- Reading (forthcoming), Hole in the Wall, hosted by *Bat City Review,* Austin, TX, 2015
- Reading, grayDUCK Gallery, hosted by *fields* magazine, Austin, TX, 2015
- Reading, Malvern Books, A Speculative Evening, Austin, TX, 2015
- Presentation, "Telescope, Window, Tree" a Digital Play Performance, *&Now Conference*, Buffalo, NY, 2009

OTHER RELEVANT ACTIVITIES

- Assistant Editor*, Unstuck Literary Annual*, Austin, TX, 2012 – 2014
- Editorial Intern, *American Short Fiction*, Austin, TX, Fall/Winter 2011
- Development Intern, Greenlights for Nonprofit Success (now Mission Capital), Austin, TX, Spring 2012

WORK EXPERIENCE

- Public Sector Grants Management Consultant, Deloitte LLP, Austin, TX, 2014 – Present
- Technical Assistant, Governmental Accounting Standards Board, Norwalk, CT, 2013
- Adjunct Lecturer, Department of English, Massachusetts College of Art and Design, Boston, MA, Spring 2011
- Writing Instructor, Department of Continuing Education, Brown University, Providence, RI, Spring 2011
- Adjunct Lecturer, Department of English, Johnson and Wales, Providence, RI, Fall 2010
- Workshop Leader, Summer Writers Program, Brown University, Providence, RI, Summer 2010
- Graduate Fiction Instructor, Department of Literary Arts, Brown University, Providence, RI, 2009 – 2010

BEWARE and WARNING!

You and YOU ALONE are in charge of what happens in the Wander Narrative Competition. There are dangers, choices, adventures, and consequences. The wrong decision could end in disaster, so choose wisely.

This concept starts with local Texas lore and the story of The Lost San Saba Silver Mine. In 1756, a Mexican official traveling through Texas learned of a legendary silver mine located in the Texas Hill Country. He was never able to locate it, and rumors of the mine's riches continued to spread. Everyone from Alamo hero Jim Bowie to the Father of Texas, Stephen F. Austin, sought the silver in vain. Austin remained so convinced of its existence that he referred to the lost silver mines on his maps of Texas. Treasure hunters still believe the mine is out there, and the hunt continues.

With the advent of smartphones and new mapping technology, the lost mines are once again within our reach. In this Wander storyline, a new generation of treasure seekers will receive a clue that will start them on a hunt for the lost silver of San Saba. The hero will follow clues that take them from one Austin location to the next, all in the hopes of finding the lost silver mine—and the riches it contains. The hero will face many obstacles along the way, including other treasure seekers (local hipsters), inclement weather (flash floods), and mythical creatures (chupacabras).

This story could be made either kid-friendly or adult-centric. To make the journey accessible to an even wider and more diverse audience, it will also be a "choose your own language" adventure. The author will translate the story into Spanish so that the adventurer can read along in either English or Spanish.

If you want to follow a spirited adventure through the history of Texas and the streets of Austin, choose this concept!

If you want to crush the dreams of millions of treasure hunters, choose one of the other concepts. The choice is yours.

JESSICA TOPACIO LONG

2810 Nueces Street #101 Austin, TX 78705 (360) 223-7252 jtopaciolong@gmail.com

EDUCATION

University of Texas at Austin **Austin, Texas**
Michener Center for Writers, MFA in Creative Writing **Expected May 2018**

Stanford University **Stanford, California**
BA Honors in International Relations **June 2007**

- Senior honors thesis: "No Social Demand, No State Supply: The Scope and Causes of the Russian AIDS Crisis"
- Junior year study abroad: Santiago, Chile and Moscow, Russia

PROFESSIONAL EXPERIENCE

BRICS Business Magazine **Moscow, Russia**
Copy Editor **June 2014-August 2015**

- Edited articles and proofread final layouts for a quarterly business magazine that examines the state of affairs within high-growth markets

American Chamber of Commerce in Russia **Moscow, Russia**
Communications Consultant **September 2014-December 2014**

- Worked with the Director of Communications to improve website usability and design
- Managed the bi-monthly publication of *Off-the-Wire: Recent News from AmCham Member Companies*

U.S. Department of State **Moscow, Russia**
Fulbright Fellow in Creative Writing **September 2013-June 2014**

- Researched and wrote a novel about a Russian émigré and first-time film director returning to Moscow to direct a film adaptation of a classic Soviet novel

Spanish Ministry of Education **San Sebastián, Spain**
English Language Instructor **October 2011-May 2013**

- Planned lessons, created supplemental materials, and taught English to high school students
- Promoted understanding and appreciation of different cultures
- Participated in school social and cultural activities, such as plays and exchange student events

2929 Productions **Santa Monica, California**
Assistant to Head of Development **August 2010-September 2011**

- Contributed notes and coverage on submissions and scripts in development
- Participated in script development, pre-production, production, and post-production on feature films
- Managed the quarterly intern program

ADDITIONAL

- Languages: Spanish (fluent), Russian (upper intermediate), Italian and French (beginner)
- Quarterfinalist: 2011 Nicholl Fellowships in Screenwriting
- Semifinalist: 2014 UCLA Extension Screenwriting Competition
- Volunteer judge for the Stanford Storytelling Project
- Hobbies include film, cooking, travel, yoga, marathon running, snowboarding, and reading

Wander ATX – Concept Brief
Lucas Schaefer

Imagine if every time you crossed the street, you traveled in time.

Not sure what I mean? Try this. It's 2015, right? Start at the Capitol and head south down Congress Avenue: walk from 11th Street to 10th Street and suddenly you're in 1885. Your location is the same – still 10th and Congress, still Austin – but the concrete road is now dirt, and the streetlights are now street lamps, lit each night with a match. There are no cars, but there is traffic. In fact, without yellow lines or stoplights, the dusty road is in total chaos. Hundreds of Austinites are traveling in whatever vehicles are available to them: in wagons, atop horses, on their own two feet. An electric streetcar is heading straight toward a man selling vegetables from a mule-drawn wagon. Newsboys hawking papers are weaving between stray cattle. Also, there's a crisis. From out of this mess, a baby elephant is charging straight at you. And she doesn't look happy.

What do you do? You only have two choices: stick around and pray you don't get run over, or keep heading south, and hope whatever era you find yourself in one block over is a bit less dangerous than the Wild West of the 1880s.[1]

That's the idea behind my proposed adventure. A time travel saga in which participants face a seemingly simple choice at each new location: stay in the era you've ended up in, or try your luck pressing forward (or backward). A new crisis will confront participants at every stop – a charging elephant, a bank robber on the loose, a raging fire – making the decision more and more difficult each round. I'm envisioning a story appropriate for children as young as nine, but entertaining enough to keep their parents and other adults engaged, too.

The project will be set in Austin, on the very streets participants are navigating. I'm especially interested in the place-based aspect of the adventure: giving kids (and adults) the opportunity to really imagine what it would be like to stand exactly where they're standing (in front of the Governor's Mansion, outside the new library, etc.), but in a time period different from their own. For my own writing I've taken advantage of the Austin History Center, and I'd use their archives and other resources to make the story at each stop historically accurate, though the conflicts will be fictional, amped up for dramatic effect.

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[1] Austinites in 1885 wouldn't necessarily find a charging baby elephant all that peculiar, and participants who chose to stay put would not end up flattened. In 1885, it was typical for fake doctors to peddle "miracle cures" in downtown Austin (a nickel for a bottle of "vitamin tonic" to cure the common cold, for example). As part of these "medicine shows," the "doctors" often employed entertainers – musclemen, jugglers and, yes, even baby elephants – to attract crowds.

The star of the adventure is “you” – whoever “you” happen to be in real life. This second-person narration is meant to mimic the tone and spirit of the “Choose Your Own Adventure” books from which the Wander project is inspired. It also allows participants to factor in variables they wouldn’t need to think about if they were inhabiting a character other than themselves. For example, a fourteen-year-old girl would face different challenges in the Austin of the 1860s than a fifty-five-year-old man would. The experience of growing up black in 1950s Austin wouldn’t be the same experience as growing up white. Details in the narration will encourage participants to think about their own backgrounds and their own beliefs as they make their decisions.

Of course, “you” aren’t the only character we’ll encounter on our journey. Participants will have a chance to hear from a wide variety of Austin characters, both real and imagined. Anyone from our history could show up anywhere: Tonkawa hunting buffalo in the early 1700s, Spanish friars searching for a place to establish a mission three decades later, a Confederate soldier during the Civil War, an aspiring documentary filmmaker/barista one-hundred-and-fifty years after that.

Austin is an ever-changing city. Its population has doubled every twenty-five years since its founding, and we seem to be in a neverending conversation about the effects of expansion on the culture of the place. The idea behind the project is that it gives kids the chance to really evaluate the pros and cons of living in Austin through the years, all while taking them on a live-action adventure. Every kid fantasizes about traveling back in time. This is their chance to give it a try.

Lucas Schaefer

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EDUCATION

University of Texas at Austin, Fall 2013 – Spring 2015
Master of Fine Arts (Creative Writing): The New Writers Project

Duke University, Fall 2000 – Spring 2004
Bachelor of Arts: History

PROFESSIONAL EXPERIENCE

The University of Texas at Austin – Austin TX (Fall 2013 – Fall 2014)
- Teaching Assistant, Creative Writing: led workshop for ten students in fiction, poetry and creative non-fiction (Fall 2014)
- Teaching Assistant, Masterworks of American Literature: led two discussion sections each semester (Fall 2013, Spring 2014)

Bat City Review – Austin TX (Fall 2013 – Spring 2014)
- As Associate Fiction Editor, reviewed submissions for UT's literary journal

Girls' School of Austin – Austin, TX (August 2009 – May 2013)
- Taught 7th and 8th grade Humanities (English; U.S. history)
- As 7th grade advisor, met with students weekly to discuss academic and social issues and to plan community service projects

Austin Learning Center – Austin, TX (October 2008 – May 2012)
- Coordinated tutoring services at a variety of Title I sites throughout Austin, including in juvenile detention and at youth homeless shelters
- Tutored at the high school level in English, geography, history, and study skills

Students of the World, Austin, TX (Summer 2008 – October 2011)
- Edited 15+ short, student-produced films for NGOs around the world including Children's Safe Drinking Water; Clinton Bush Haiti Fund; Make It Right Foundation; and water.org
- Traveled to Haiti (2011), New Orleans (2010), Kenya (2009), and Brazil (2008) to advise and assist film students

HONORS

Michael Adams Thesis Prize in Fiction, University of Texas at Austin (2015)

Teaching Assistant of the Semester, Faculty Affairs Committee of the Senate of College Councils and the Liberal Arts Council (Fall 2014)

Conservator Report

Fine Art Conservation Services, LLC est 1980
1103 Midnight Drive, San Antonio, TX 78260

January 4, 2016

Subject: Review of Proposed "Wander" Beacon outdoor sculpture

Artist: Chris Gannon, Chadwick Wood, Brockett Davison

Title: "Wander"

Medium: Steel rod geometric structure

Dimensions: ~ 9 ft 6 inches H x ~ 4.5 ft W (width not specified on CD 2015005.pdf)

Date: 2015

The following comments are based entirely on a review of information provided in two documents (Exhibit D_ Conservation review Form and 'Wander Beacon SD CD 20151005.pdf). Comments are confined to potential future conservation-maintenance issues only.

The artists propose to construct an abstract geometrical shaped metal sculpture in a relatively high pedestrian trafficked location in the City of Austin, TX. The overall height of the sculpture (from the diagram) is approximately 9 ft 6 inches. The overall width of the sculpture (from a visual estimation of the same diagram) is about half that size (~ 4.5 ft).

The sculpture is an 'open' design constructed using tubular metal rod. The metal is specified in Exhibit D as "steel". As its precise composition bears on potential future conservation-maintenance issues, "steel" is a relative ambiguous term. It is assumed that, because the artists envision the need to <u>paint</u> the sculpture, the proposed 'steel' rod (or tube) is a generic carbon-steel alloy, which (outdoors) will over time rust. Therefore a protective paint coating should be applied and maintained whenever it shows signs of wear.

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The artists describe the protective paint coating as "high strength". This phraseology is also ambiguous because it fails to describe what constitutes the evaluation of the paint as being 'high strength'. Several types of paint coatings might be chosen for this project, some more durable than others. Depending on the desired finish the paint can either be sprayed or brushed. This is important because as the finish relates to the design, required "retouching" (as mentioned in Exhibit D) will have to be performed in a manner that is consistent with the original finish or the 'touch-up' will visually detract from the sculpture. E.g. If a specialist has to be hired to visually match the color and the finish, this will impact future conservation-maintenance related costs.

One possible alternative is to use a material that doesn't require painting, (e.g. stainless steel). Stainless steel would impact the initial cost of a project like this (its more difficult to weld) but over time the additional investment would be made up in reduced or negligible future maintenance costs.

It is not clearly stated but from in one of the Exhibits presented by the artists, the sculpture appears to be 'interactive' in the sense that the general public can approach, touch, lean, etc. In its proposed location it would be next to impossible to create an outdoor sculpture that was <u>not</u> interactive. If one is considering potential future conservation issues that may arise a better question is what degree of public interaction is anticipated? Having one's photograph taken in front of this sculpture would be acceptable, but climbing on or hanging from the open bar structure possibly would not because the overall structure might bend, collapse and/or physical harm might come to the undeterred individual. Any one of these would require expensive remediation.

However unlikely the scenario, the sculpture design might be modified at this point in order to avoid or plan for such a possibility. E.g. the sculpture might be placed out of reach, on a pedestal or larger diameter steel rod might be used that would withstand more aggressive forms of interaction.

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Except for the unknown impact of public interaction with this installation, there is nothing catastrophic about from the materials proposed or construction of the sculpture as described by the artists in Exhibit D.

I would recommend detailed digital images be taken as a baseline followed by regular inspections of the painted coating. Best practices for maintaining a painted finish on an object such as this involve good record keeping and repairing (retouching) as soon as possible when the paint layer is compromised in order to minimize the infiltration of moisture in order to delay the onset of rusting.

Dennis Baltuskonis -PA-AIC
Fine Art Conservation Services, LLC
1103 Midnight Drive
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210-383-4458

CITY OF AUSTIN
ART IN PUBLIC PLACES PROGRAM

USER/SPONSOR DEPARTMENT PUBLIC ART EVALUATION FORM FOR TECHNICAL FEASIBILITY AND MAINTENANCE

As per Section IX.A of the AIPP Guidelines, the user and managing departments responsible for housing the artwork are requested to review the artist's final design (attached) for technical feasibility and maintenance expenses. Please provide a response on this form, or on letterhead signed by a representative in your department. Thank you!

Department PLANNING & ZONING DEPARTMENT
Artwork Title/Description WANDER - DIGITAL PLACEMAKING

Evaluation Date
Evaluator's Name TONYA SWARTZENDRUBER Title PRINICIPAL PLANNER

EVALUATOR'S COMMENTS

SITE DOWNTOWN AUSTIN

INSTALLATION BEACON @ LIBRARY (CENTRAL) WILL BE THE ONLY INSTALLED PHYSICAL ITEM. WEBSITE AND PHONE APP WILL BE DEVELOP TO GUIDE USER ON AN EXPLORATION OF DOWNTOWN AUSTIN

SAFETY / LIABILITY NONE

MAINTENANCE SYSTEM WILL BE MAINTAINED BY ARTIST FOR FIRST 5 YEARS ALONG WITH PUBLIC WORKS.

SPECIAL CONDITIONS

DEPARTMENTAL RECOMMENDATION

(Attach additional sheets as necessary)

_____ Support artwork as proposed

X Support artwork with the following modification(s): be sure to consider lighting at the installation of the beacon (Central Library).

Signature: Sponsor Department Director Date: 10/14/15

CITY OF AUSTIN
ART IN PUBLIC PLACES PROGRAM/CULTURAL ARTS DIVISION

USER DEPARTMENT PUBLIC ART EVALUATION FORM FOR TECHNICAL FEASIBILITY AND MAINTENANCE

As per Section IX.A of the AIPP Guidelines, the user and managing departments responsible for housing the artwork are requested to review the artist's final design (attached) for technical feasibility and maintenance considerations. Please provide a response on this form, or on letterhead signed by your department director. Thank you!

Department: Austin Public Library
Artwork Title/Description: Downtown Austin Wayfinding Project AIPP

Evaluation Date: 3/31/16
Evaluator's Name: John W. Gillum Title: Facilities Process Manager

EVALUATOR'S COMMENTS

SITE Acceptable

INSTALLATION Acceptable

SAFETY / LIABILITY Acceptable

MAINTENANCE Within tolerances

OTHER COMMENTS

DEPARTMENTAL RECOMMENDATION
(Attach additional sheets as necessary)

✓ Support artwork as proposed

____ Support artwork with the following modification(s):

Signature: Brenda Branch Date: 4.4.16
User Department Director